

Frasers Broadway Public Art Strategy

Expressing the soul of the past and the spirit of the future 25/05/09

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Acknowledgements & References

A number of key design, energy and heritage Consultants engaged in the Frasers Broadway project have been consulted in the preparation of this Public Art Strategy . External advice has also been sought from relevant industry expertise, institutions and representatives of the City of Sydney. Their comments, ideas and advice have been invaluable and are integrated into all aspects of this document.

- Johnson Pilton Walker Pty Ltd
- PTW Architects
- Tonkin Zulaikha Greer Architects
- Tzannes Associates PTy Ltd
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- Godden Mackay Logan
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- Jisuk Han, Director, XSquared Design
- Eva Rodriguez Riestra, Public Art Program Manager, City of Sydney
- Andrea Kleist, Public Art Program Manager, City of Melbourne
- David Ford, Fosters Group
- State Library of NSW

A number of Public Art Policies and Plans have been consulted in regards to current trends and best practice in public art commissioning in Australia, they include:

- City of Sydney Interim Public Art Policy 2006
- City of Sydney Interim Guidelines for Public Art in Private Developments
- City of Sydney Public Art Policy 1994
- Port Waterfront Public Art Framework, Brecknock Consulting for the City of Port Adelaide Einfield, 2007
- Draft Conceptual Framework: Initial Key Ideas Public Art Strategy Frasers Broadway, Deborah Mills and Associates

The following texts have been consulted in regards to local history and heritage.

- *Kent Brewery: The Last Shift*, Carlton and United Beverages Ltd 2004, Focus Publishing
- *Chippendale: Beneath the Factory Wall*, Shirley Fitzgerald, Sydney : Hale & Ironmonger, © 1990.

THE FRASERS BROADWAY PRECINCT

- The Old Brewery 'city within a city' gradually contracts its walls as new parcels of development are delivered.
- Inspiring contemporary architecture designed by leading international and local architects replaces the impenetrable brewery walls. A new and permeable public interface expresses the forward-looking aspirations of the precinct's transformation.
- The development honours and cradles the story of its singular past in a suite of restored and adaptively reused heritage buildings spread throughout the precinct.
- Communities around its vast perimeter will reunite through new and increased permeability.
- The old internal 'city' with its brewing history and uninterrupted ties to our colonial past is transformed by shared aspirations for a truly sustainable future.
- The precinct becomes a world-class pulsing green hub for the creation and exporting of sustainable energy, a paradigm shift for the precinct and the city and the first of its kind in Australia.
- Rising vertical landscapes spill with life and solar collectors spread across facades and roofs to harness the sun's energy in the iconic buildings of the Frasers Broadway urban reinvention.

FRASERS PUBLIC ART STRATEGY

- Proposes a suite of energetic, embedded and intriguing site responsive contemporary artworks.
- Embraces the precinct's sustainable transformation and interfaces with its processes.
- Remembers the rich and fascinating continuity of its brewing past.
- Highlights the multi-faceted alchemies of its waters.
- Outlines the shifting nature of its malleable boundaries.
- Mediates between architectural and human scales.
- Seeks active relationships with neighbouring communities and institutions.
- Designates a series of sites and opportunities across the precinct to offer concentrations of poetic interpretation in site-specific art installations.
- Seeks the benefits of both permanent and temporary art strategies to creatively respond to the still present threads of the past, and actively participate in imagining the transformative possibilities of the future.

THEMES

- Outline a poetic and conceptual framework for the artistic interpretations of:
- The processes and phenomena of the precinct's exemplary sustainable energy strategy.
- The memory of its brewing empire.
- The expanding brewery walls and contracting site hoardings.
- The ongoing and powerful influence of fluids and liquids in its transformative water stories.

Permanent Art Works

- Approaches and Locations throughout the precinct are identified to deliver permanent, integrated and site responsive art installations including:
- The Vegetal Wall by Patrick Blanc and Heliostat lighting design by Yann Kersalé integrated into Block 2 designed by Ateliers Jean Nouvel.
- A suite of responses to the transformative processes of brewing history and trigeneration in the Irving Street Brewery Precinct.
- A proposal to characterise the central park as the elemental heart of the precinct: water light and air would be celebrated in the artist designed water feature of the NS axis, the lighting design of the Heliostat by Yann Kersalé, and a proposed kinetic artwork to give expression to the fluid dynamics of wind and air on the EW axis.
- A series of environmentally or audience responsive, media or sculptural works, in the laneways and on the southern façade of the Kensington Street precinct's western block.
- Suspended sculptural installations in the through-site links of Foster and Partners Blocks 1 & 4a that might be activated by wind and/or the low angle of the western sun.
- A sculptural installation in the atrium of Ateliers Jean Nouvel's Block 2.
- Artists to collaborate on specialist lighting of select buildings.

Program of Temporary Art Works and Events

- Suggests a program of temporary art, design, performance and community events to sculpturally transform the hoardings throughout the period of

construction and replace a period of alienation with one of creative engagement.

- Locates opportunities to embed permanent infrastructure for a curated program of temporary digital media works.
- Encourages strategic partnerships to link temporary events with city festivals.

PUBLIC ART IMPLEMENTATION STRATEGIES

- Funding, partnerships, procurement and copyright and moral rights issues are discussed within this document.

1.1 PROJECT OVERVIEW

As part of the Frasers Broadway redevelopment, Frasers Property will progressively deliver a number of artworks in the public domain over the projected 5-8 year period of redevelopment. This Public Art Strategy therefore delivers a broad thematic framework within which future briefs can be developed at the time of and in response to the specific circumstances of each commissioning.

The thematic framework of the Public Art Strategy is based on an analysis of the precinct and the aspirations of the redevelopment. It locates intended sites and artwork opportunities, highlights relevant issues, provides examples of existing artworks, considers both permanent and temporary art opportunities, and outlines an approach to procurement.

The Public Art Strategy for Frasers Broadway recognises the valued contribution that each artists' individual response will make to a designated site. As such the thematic framework is intended as an inspirational guide, a background briefing, for the consideration of each artist in a broad manner and is not to be inscribed in future briefs in a prescriptive, limiting or didactic way. The high quality of the public art curator will therefore be crucial in determining the appropriate artist in conjunction with the client, architect, landscape architect or other design professional with whose work the future artwork will interface.

The Public Art Strategy analyses the precinct in relation to its broader context and its singular relevance to the City of Sydney. A discussion of the general principles employed in the development of the Public Art Strategy is delivered so as to facilitate its use in developing specific artwork briefs throughout the period of redevelopment.

Part 2 of this document outlines the thematic framework developed through extensive consultation with a broad range of consultants engaged in the project and through others' historical research. Part 3 looks at the proposed sites and attitudes for a selective suite of significant permanent artworks and Part 4 discusses opportunities for a program of temporary works. Part 5 discusses trends in the particular infrastructure needs of digital media arts for its successful integration into the development. Part 6 proposes an allied creative heritage interpretation. Part 7 discusses budget allocations and Part 8 discusses proposed implementation strategies. Part 9 Appendices reproduces relevant sections of the City of Sydney's Interim Public Art Policy 2006 and The Interim Guidelines for Public Art in Private Developments.

1.2 SITE CONTEXT

1.2.1 Disappearing Walls

Frasers Broadway occupies the old Carlton United Brewery site bounded by Broadway, Abercrombie, Wellington and Kensington Streets in Chippendale on the western edge of the City of Sydney. The precinct had a continual history of use as a brewery for 170 years creating an uninterrupted link to earliest colonial developments in Sydney. The Brewery, which had expanded to its largest size by the 1980's was bounded by high walls and closed off to the public. The gradual returning of the site to increased public accessibility will reverse the process of the brewery's gradual annexation of significant areas of Chippendale. It will transform the precinct from one of separation and exclusion to one of permeability and inclusion.

1.2.2 Education Institutions

The site is surrounded by a number of tertiary education institutions and their students are expected to have a strong presence in the new development. UTS is opposite the site to the north on the other side of Broadway along with Sydney Institute of TAFE. Neighbouring Notre Dame University is situated across Abercrombie Street and the University of Sydney is a few blocks further to the west. Links have already been established with UTS in terms of discussing the exporting of water and the establishment of a Cultural Innovation Centre on site. The forging of future relationships with other education institutions is desirable to create the potential for the dynamic and creative partnerships discussed further in Part 4: Temporary Artworks and creative programs.

1.2.3 Artistic Neighbours

The neighbouring precincts of Chippendale and Blackfriars have a strong heritage character with a fine grain of urban development. Residents comprise a small percentage of long-term locals alongside high-turnover student dwellings and young urban professionals. The area is home to a number of art and design practices and is becoming increasingly recognised as a contemporary gallery precinct with artist run galleries MOP and Peloton, NG Gallery and the soon to be opened White Rabbit Gallery housing a significant permanent collection of contemporary art from China.

1.2.4 Transport

Accessibility is high with Central Station, the largest transport hub in Sydney a few hundred metres to the east.

1.2.5 Permeability

The opening of the site to the broader precinct will serve to connect these neighbourhoods and institutions in a more direct way through its increased permeability, its central park and its food, retail and cultural precincts. The precincts energy infrastructure, including its importing and exporting strategies will create important though less publicly evident relationships with its neighbours.

1.2.6 Historic and Contemporary Mix

Frasers Broadway has maintained a spread of heritage buildings across the precinct. The Irving Street Brewery building is centrally located adjacent to the internal public park. The old administration building, neighbouring terraces, and warehouse currently housing the Frasers Studios, comprise the eastern boundary and the proposed small-scale retail, restaurant and bar precinct. The three small heritage hotel buildings define the NW, NE, and SE corners. Interspersed amongst the new and iconic contemporary architecture, the heritage architecture creates an intermediary in scale between the public's experience of the ground plane and, in particular, the Broadway and Abercrombie Street frontage buildings - Foster and Partners' Blocks 1 & 4a and Ateliers Jean Nouvel's Block 2

These heritage buildings are important components in maintaining continuity with the precincts history and heritage fabric as well as serving to interweave it with the fine grain of the adjoining Chippendale and Blackfriars neighbourhoods.

The interesting juxtaposition of the architectural mix will house a combination of commercial, residential, retail, recreational, educational, cultural and community uses.

1.2.7 Art Linking Heritage

The public art strategy will in many cases key in with heritage buildings to both highlight their meaning and draw upon it. A suite of artworks associated with all these buildings will operate to link them together as a family after the brewery walls are removed. They are rich in layers of heritage yet through adaptive reuse become part of a lively contemporary culture.

1.2.8 Site Responsive Art

Frasers Broadway will be integrated into the commercial, residential, social and cultural life of the city. The Public Art Strategy will provide a framework to deliver high quality inspirational and site-responsive art to elucidate the soul of the site's past and give expression to the spirit of its future. As a suite of artworks they will complement the design of the architecture and landscape architecture to intensify a sense of place and specificity of locale. With a focus on truly public areas, the artworks will enliven and enrich the public domain creating moments of condensed poetic meaning and experience across the site. Through a strategy of permanent and temporary artworks, the public art strategy will draw people to the heart of the development and actively forge relationships beyond.

1.3 PUBLIC ART STRATEGY - GENERAL PRINCIPLES

1.3.1 Authors

The authors of this plan are practicing public artists as well as public art consultants. We bring to our analysis the direct experience of the artist practitioner and a first hand understanding of the conditions necessary for the delivery of high quality site responsive contemporary public artworks. Our spatial and conceptual analysis of the site, the type of artworks suggested and sites designated seek to create meaningful relationships between place and artwork and audience.

1.3.2 Meaning

Art as intermediary can create nodes of meaning and intensity of experiences within the broader architectural and landscape whole. It has the potential to translate the invisible - the precincts energy story for example; reveal the forgotten - such as the alchemy of brewing; and make unexpected connections between the seemingly disparate - like the transformative processes of the old brewery and the transformations of gas to electricity and water into its various states in the future tri generation plant under the brewery yard.

1.3.3 Contemporary Artists

Whilst the thematic framework is responsive to past memories, all artwork will be produced by contemporary artists and when engaging with heritage aspects, will be from a contemporary art perspective.

1.3.4 International and Local

The development has combined both leading Australian and International architects. Likewise the public art strategy will represent such a mix. The international artists/designers Patrick Blanc and Yann Kersalé are already engaged in the project to deliver significant and iconic artworks in collaboration with Ateliers Jean Nouvel in Block 2. The public art strategy suggests the remaining permanent sites be primarily by leading established Australian artists working with appropriate budgets to achieve high quality artwork with an engaging longevity. Likewise the temporary art strategy should strive to incorporate the work of international artists but be primarily produced by local established artists and provide opportunities for emerging artists, students and mentoring relationships.

1.3.5 Quality over Quantity

A smaller number of high quality permanent artworks with adequate budgets is of greater relevance, significance and long term value to a site than a larger number of lesser quality lower budget works. The artworks at Frasers Broadway should aspire to the same high quality as the precincts world-class architecture.

1.3.6 Adequate time & Adequate budget

Contemporary artworks are one-off constructions and often employ or interface with the latest complex technology. Budgets and time frames must be responsive to these issues so as to achieve outstanding and lasting results. Sepia photographs of some salvaged items are reproduced within this document.

1.3.7 Integrated Art

Generally speaking, much contemporary public art is integrated into the fabric of architecture, landscape or energy infrastructure. This will be the case at Frasers Broadway and artists must be engaged in a timely manner to allow for the required collaboration between artist and other design and/or engineering professionals to be successful. Where art is integrated into the fabric of another element, the artwork should be understood as value adding to the existing element in terms of budget.

1.3.8 Scale

The scale of a work must relate to its environment and create a conduit between the built and human scale.

1.3.9 Day and Night Activation

Art installations will need to respond to both the day and night modes of this active inner urban precinct and incorporate a lighting strategy into their designs.

1.3.10 Aerial View and Ground Plane

Several of the proposed locations will be experienced both from an elevated view and from the ground plane. These artworks will need to consider the experience of the work from both these aspects.

1.3.11 Longevity

Longevity is an important consideration in both the relevance and experience of a permanent public artwork. The expected life of the installation may be decades so consideration needs to be given to materials, conceptual base and audience over time. This has particular ramifications for media works that may engage rapidly changing technologies.

1.3.12 Permanency

Permanent works create a sense of place and a continuity of time. They are experienced and re-experienced and must deliver the possibility of ongoing revelations and relations.

1.3.13 Temporary

Temporary works offer an interpretation in the moment, a temporal event that creates traces of intermittent memory. They build a sense of place sequentially over time much like life's celebrations and can create a sequence of shared memories uniting a community and a place.

1.3.14 Maintenance

Both permanent and to a lesser extent temporary artworks need to consider their requirements for maintenance over time. The design of a work should be robust in relation to the demands of the public and the environment and require minimal maintenance. It is recognised that some artworks will require specialist maintenance but where possible artworks should aim to be maintained by regular building maintenance services. A manual outlining the requirements of the maintenance regime should accompany each work upon completion.

1.3.15 Sustainability

In keeping with the aspiration to deliver Australia's cleanest and greenest urban renewal development, all artworks should consider issues of sustainability in terms of material choice and energy consumption.

1.3.16 Reuse of Heritage Items

A number of heritage objects have been retained on site and should be offered to artists for possible incorporation into their artwork proposal. No brief should however have their incorporation as a requirement. These items are currently stored both on the open site and in building 10 and should be available for the duration of the construction period.

1.3.17 Relationships and Partnerships

Surrounded by educational institutions and a creative community, Frasers Broadway has the potential to be the site of dynamic responses to strategic partnerships. The Public Art Strategy encourages the establishment of relationships with surrounding art galleries, artists and designers. It suggests an interdisciplinary mix of the art, architecture, landscape architecture, design, performance, media, science and sustainability departments in the city's education institutions to engage in an ongoing temporary art program throughout the construction period. It also promotes the establishment of strategic partnerships with bodies such as the City of Sydney and the Biennale of Sydney to seek opportunities to link in with their already established their programs.

1.3.18 Example Artworks in this Document

Please note that all photographic images in this document are examples of integrated artworks specific to their sites. They are illustrated here as examples of approach and type and not intended as actual proposals for the Frasers Broadway development.

2.1 CREATING A SUSTAINABLE FUTURE - AN EXEMPLARY ENERGY STORY

2.1.1 Australia's First 6 Star Precinct Development

Fraser's Broadway is targeting to deliver a 6-star energy efficient precinct, the first of its kind in Australia subject to authority approvals. It is an exciting and exemplary undertaking for the precinct itself and for the neighbouring institutions and areas that it will export to. For the most part however, important components of the extensive and innovative sustainable energy infrastructure will be invisible to the public. These include the trigeneration plant, sewer mining, storm water retention, organic recycling and rooftop photo-voltaic solar collectors. The main plants of these processes are largely situated **under** the central park and Irving Street Brewery public domain.

2.1.2 Art Highlights Hidden Sustainability Initiatives

A number of the public art works would have the potential to give poetic interpretation to the more abstract aspects of this important energy story including notions such as: **fluidity, flux, distillation, phase-change, energetic states, purification, transformation, alchemy and exchange**. Many of these ideas are also pertinent to the history and processes of brewing and as such offer multi-layered and interwoven references for the development of an artistic response.

Artworks should not however be educative or didactic but rather approach these ideas and processes in a broad conceptual manner or indeed physically link in to some part of the energy or treatment chain itself.



The sustainable energy story also speaks to the aspirations of the community both locally and within a global context. It embraces our ability to change and transform our behaviours, our sense of responsibility beyond individual needs to the needs of the group and the environment, our belief in our role as caretakers as we look beyond the present to the future, our ability to create solutions in the face of challenge, and our willingness to aim for world's best practice. These are all sentiments inspired by the ambitions of the precinct that have the potential to underpin and enrich future artistic responses.

2.2 AN EXTRAORDINARY PAST - THE HISTORY OF A BREWING EMPIRE

The Fraser's Broadway site operated continuously as a brewery for 170 years and provides a conduit to Sydney's colonial past. The precinct's history offers a rich multitude of reference points for the inspiration and interpretation of contemporary artists. They include:

- The Military Gardens and drain discovered during archeological excavations in the NW corner of the site adjacent to the Irving Street Brewery.
- The early tenements found primarily on the eastern half and the outside perimeters of the current site.
- The ever-expanding walls of the brewery precinct that slowly consumed adjoining tenements and public roads.
- A 'city within a city' resembling an enclosed feudal city with independent trade shops and its own internal culture and social strata.
- Brewing.
- Import / export.
- Wartime production.
- Tied-houses.
- Bright beer and aerated waters.
- The remaining heritage buildings - brewery, administration, gateway and 3 corner hotels.
- The influence of the buried ovoid drain.
- The social and physical history of the brewery.

2.3 EXPANDING + CONTRACTING WALLS

2.3.1 The Brewery, the Boundary + the Hoarding Line

Until its recent demise, a sense of mystery prevailed regarding 'what lay beyond the brewery walls'. The vast enclosure appeared as a city unto itself, an enigmatic place of alchemical fermentations with its giant vats and ageing buildings. It was a place where trucks would come and go but the outsider could never venture.

A seductive intrigue emanated from this impenetrable and anachronistic industrial citadel. Whilst the new development will return a highly desirable permeability to the public domain, an almost romantically 'medieval' industrial walled city has been lost to the reveries of the public imagination.

The notion of the boundary line, its impenetrability, its expansion and contraction, and ultimately its malleability over time, present a rich conceptual opportunity for creative exploration.

2.4 ALCHEMICAL WATERS - TRANSFORMATIVE WATER STORIES

The story of the Frasers Broadway site is overwhelmingly intertwined with the story of water and liquids and transformative processes, the vast networks of its circulating fluids and the intermittently emanating pungency of hops brewing. The story begins with the necessary supply of water from Blackwattle Creek to establish a brewery and support the adjoining military gardens. It continues throughout the life of the brewery with the production of beer and aerated waters (soft drinks) and will flourish in the future development as an integral component of the sustainable energy strategy.

2.4.1 Blackwattle Creek

The original Blackwattle Creek that ran primarily EW through the site supported the establishment of the Kent Brewery. It soon became the 19th Century ovoid drain and today continues to function as a storm water drain. Its presence though buried and invisible is still potent and has played a significant role in the master plan layout of the redevelopment.

2.4.2 The Military Gardens

Early military gardens were also attracted to the water supply of Blackwattle Creek and established on the NW area of the site. They were soon built over by early tenements followed by the expanding brewery. A drain has been discovered in the archeological excavations.

2.4.3 From Water To Liquid Gold - The Alchemical Processes Of Brewing

Brewers oversaw the vast network of pipes and vats and carefully prescribed ingredients and processes that transformed water into beer through various liquid states, steeps, filtrations and fermentations.

2.4.4 Aerated Waters

The Brewery produced flavoured soft drinks or 'aerated waters' in what is now the administration building.

2.4.5 Fluids in Various States

Both the old brewery and the sustainable energy strategies of the new development engage water and other fluids in and through various states of transformation including: *flowing and circulating waters, black water, filtered water, potable and non-potable water, hot, cold and frozen waters, steam and evaporating waters.*

2.4.6 Network of Fluids in Piped Conduits.

The brewery's water and beer was piped around the site in a vast network of intricate piped conduits that scaled walls and aerially traversed one building to the next. The redevelopment will bury a network of pipes circulating hot and cold water from the trigeneration plant in culverts under the roads encircling the park and brewery precinct. Black water will be imported and treated, it is hoped that hot water will be exported to neighbouring institutions.

2.4.7 Vats, Vessels, Wells and Cesspits

The brewery's enormous vats and vessels are lasting reminders of its industrial scale processes. Once clearly seen from Abercrombie Street, a number of vats and silos remain in situ in the Irving Street Brewery building and examples of others are currently stored on site. The precinct is dotted with wells and cesspits dug throughout its history as garden, tenements and brewery.

2.4.8 Storage of Storm water

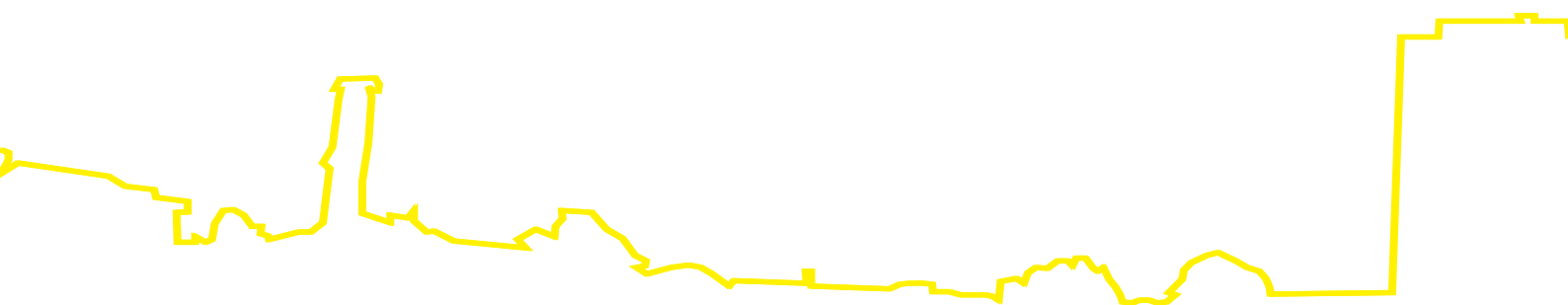
A vast underground storage tank situated beneath the western half of the main park will hold an invisible lake of water after major storm events.

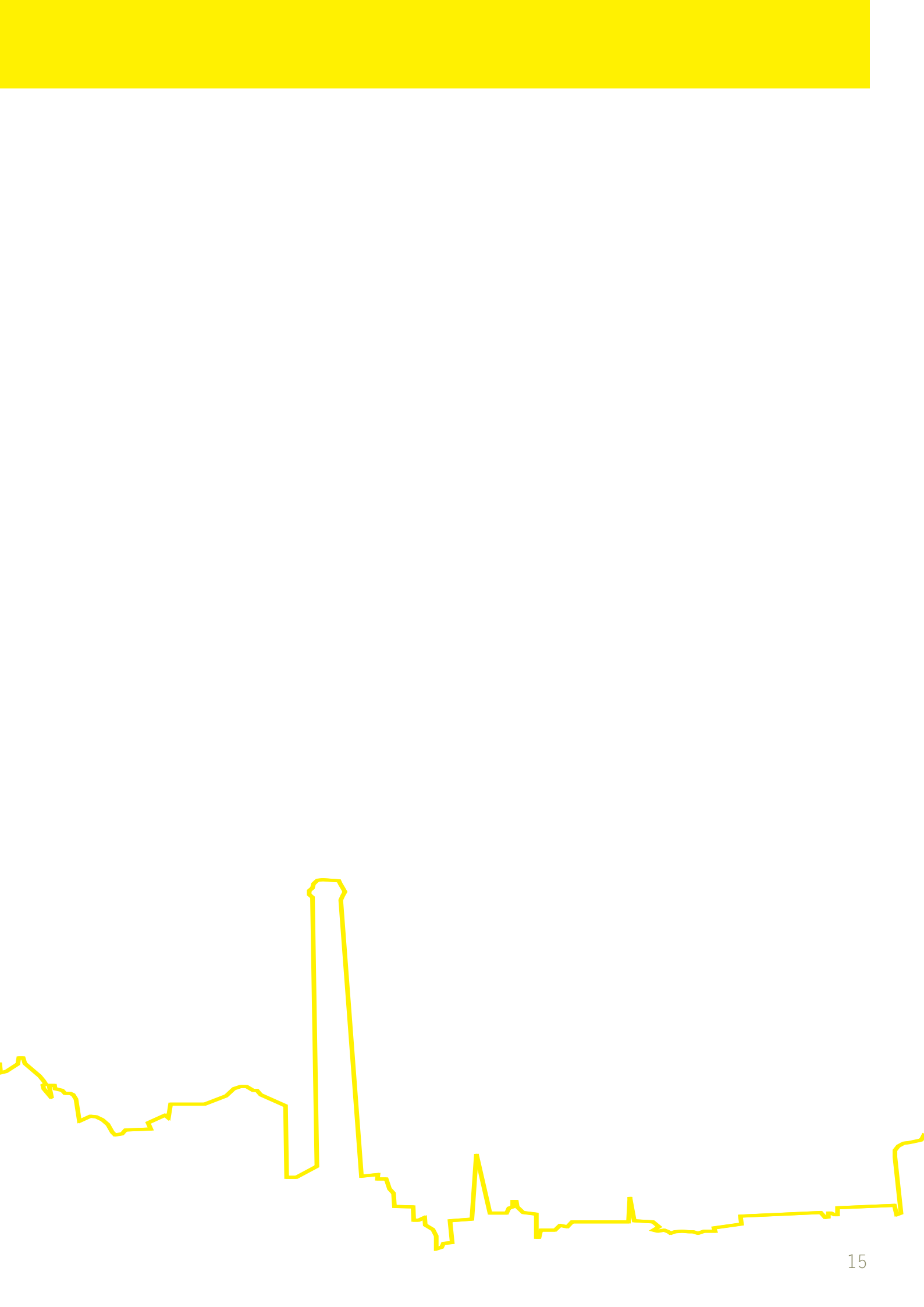
2.4.9 From Black Water to Life Sustaining Irrigation

Black water from beyond the site is imported through sewer mining and treated to achieve grade A non potable water. It is used for, amongst other purposes, the irrigation of plants (including the vertical landscape of the Patrick Blanc and AJN collaboration on the external facades of Block 2.) The transformation from black to clear is the transformation from life's waste to life source, from lifeless to life-giving.

2.4.10 NS Water-Axis and Suite of Water Artworks

A suite of water features is spread throughout the park with a water spine along the NS axis, a series of water troughs in the brewery yard, a pool in the sunken terrace of the AJN forecourt and a smaller water feature adjacent Kent Road. It is proposed that artists be substantially involved in their design so that these water elements contribute to the overall public art strategy.





3.1 VEGETAL WALL BY PATRICK BLANC

3.2 HELIOSTAT LIGHTING BY YANN KERSALÉ

These highly significant artworks are seamlessly integrated into Block 2 by Ateliers Jean Nouvel. Together they embrace and celebrate the organic world and natural phenomena. As the public face of the precinct to the city beyond, this extraordinary combination of art and architecture expresses the spirit of the development and the weave of its integration into the city's urban fabric.

They are major public art work commissions by internationally acclaimed artists and should be responded to in quality by all future public art works commissioned for the precinct.



3.3 IRVING STREET BREWERY PRECINCT

A matrix of the organic and the industrial, of natural phenomena and energetic transformations, of past cultures and future sustainability, of heritage significance and actively creative communities.

The Irving Street Brewery precinct comprises the heritage brewery building and yard. It is a site of important heritage value to the story of the brewery, the early military gardens and ensuing tenements as well as being of considerable significance to the precinct's sustainable energy strategy and infrastructure. The trigeneration plant is situated beneath the brewery yard and adjoining street. Access to the plant for major maintenance will be through the brewery yard. The brewery building itself will host the plants cooling towers and exhaust stacks while the brewery's chimney will be adaptively reused for exhausting filtered emissions.

This confluence of brewing past and sustainable energy future endows the brewery precinct with high conceptual value and is of great potential for rich and interwoven artistic interpretations. Discussions with project architects Alex Tzannes and Associates, energy consultants Lincolne Scott and Public Domain landscape architects JAAA + TDS have led to the identification of a number of public art opportunities in the Brewery Precinct, including the following Art Sites:

3.3.1 External Glass Facade

The large glass façade that is proposed to replace the current internal wall on the northern face in building 30 of Block 4b presents an opportunity for a significant integrated architectural-scale artwork.

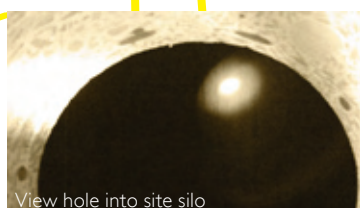
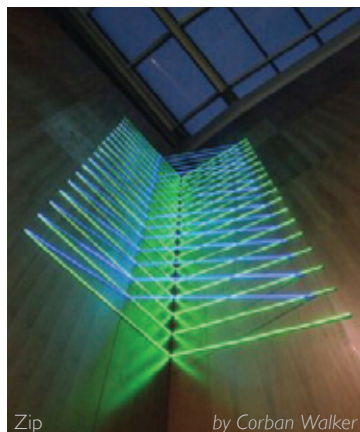
This work might be inspired by the brewing process itself and develop the notion of process as an idea to consider transformative organic and industrial processes of aggregation, disintegration, fermentation and more generally of alchemical transformation, fluidity, flux and change. Interwoven with these ideas could be the trace of the military gardens organic cycle of growth and decay, its irrigation, crops and harvest.





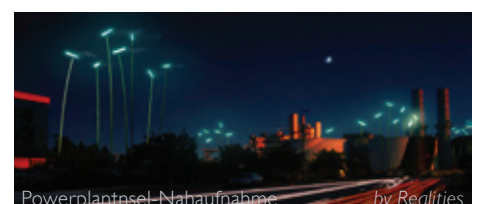
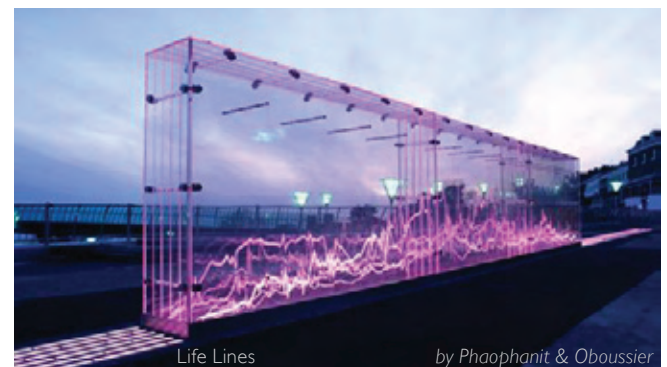
3.3.2 Internal Silos

The two remaining internal silos within building 23 fronting Irving Street run vertically through the building from the ground to the top floor and provide a wonderful opportunity for an art installation with the possible combination of light, sound and movement. The environmental design engineers Lincolne Scott are considering the adaptive reuse of these silos for a passive cooling of the building. Their requirements to puncture holes in the silo structures and create air flow could interact with an art installation to create both visibility and movement and would not be impeded by the addition of sound and light elements.



3.3.3 Brewery Yard

The Brewery Yard is a site of significance in its relationship to both brewing processes and to the trigeneration plant located beneath it. A work here would focus on ideas related to the **phenomena of energy** itself and take inspiration from the processes and products of the trigeneration plant. It would not however attempt to be explanatory or educative. An art installation here would respond to the landscape and architectural design of the yard. The artist would be required to interface or collaborate with the designers of the precinct in the development of their work. The work may not be substantially material but could rather engage the more ephemeral qualities of light, sound, electro-magnetism or mist. A work here would have particular importance in the activation of the space both day and night and the flow of movement between the park, brewery yard and Blocks I & 4a's through-site links. This location would also have high visibility from above within the surrounding buildings



Solar powered, wind activated 'energy' artworks

3.4 ELEMENTAL INTERSECTIONS- OF WATER, LIGHT AND AIR

A fluid north-south water axis and a kinetic east-west wind axis play with jewel-like pools of light projected from the heliostat above. This intersecting zone is an ideal location for significant artistic expression.

The heritage streets, Irving and Balfour, define the central east-west and north-south axis of the precinct respectively.

Their intersection marks the heart of the public domain and can celebrate the confluence of its all pervading elemental energies.

Water

An artist should be engaged to develop the proposed Balfour Street north-south axis water feature and also the water feature in the forecourt of Block 2 as an evocative water artwork to give expression to some of the precinct's significant water stories.

The water artwork's axis crosses the original Blackwattle Creek line / heritage ovoid drain that has influenced the precinct from its earliest siting as a brewery through to the current Master Plan's location of built form and open space. The public domain precinct is above the large stormwater detention tank and the plants for both the trigeneration and black water treatment systems and is framed by buried water pipes encircling it with the continual flow of hot and cold coursing water.

Air

The Irving Street east-west axis can be deployed to give creative expression to the energies of the wind. The two east-west landscape frames that border the main park area would be appropriate sites for a public art installation that could further elaborate and celebrate the fluidly dynamic energies influencing the site. Either or both frames could be engaged by an artist's proposal.

The artwork should be in some way kinetic and give expression to the energetic forces of the wind.

A proposal might engage mist to simultaneously evoke the history of brewing and the hidden processes of energy generation as well as give ephemeral visualisation to air's invisible eddies.

The artwork could be a series of vertical elements or be more focussed on the ground plane.

The artwork design should consider its view from above and its permeability at the ground plane.

Light

Yann Kersalé's lighting design of the Heliostat integrated into the top of Block 2 will project reflected pools of sunlight into the shadows of the park by day and glow like a beacon in the dark sky by night.

The water and wind sculptures proposed for the Balfour/ Irving Street zones should incorporate night lighting elements that are considered in relation to the lighting of the Heliostat.

The elemental artworks Water and Air could be developed as two independent art installations or as one integrated whole. If two works are developed then the relationship between them must be considered of primary importance. Likewise, the works must be carefully integrated into the broader landscape design and should be developed in consultation with landscape architects JAAA and Turf Design. The artwork/s could either work with the line of the two axis or concentrate in the central area of their intersection.



PART 3 // PERMANENT ARTWORKS



Water

by Shingu



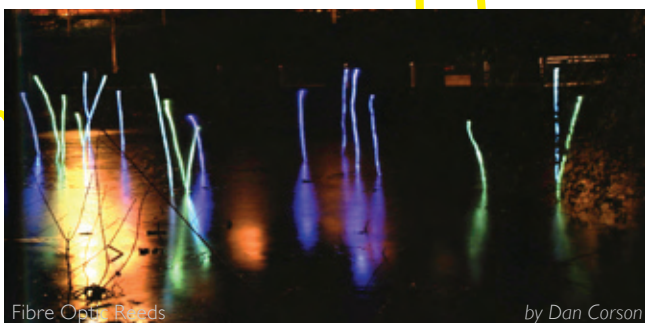
Water Sketch

by Shingu



The Eye of the Storm

by Echelman



Fibre Optic Reeds

by Dan Corson



She Changes

by Janet Echelman



She Changes

by Janet Echelman



Tied to Tide

by Turpin & Crawford

Wind and water activated artwork.

3.5 KENSINGTON STREET PRECINCT

The Kensington Street Precinct forms the eastern boundary to the site and has a strong heritage character, is both low-rise and fine grain.

It incorporates the heritage entrance gate and the Clare Hotel, the administrative buildings which once contained the aerated waters' production, a cluster of terraces and a warehouse currently housing the Frasers Studios initiative. The precinct is intended as a 24 hour zone with restaurants, cafes, bars and independent and interesting retail. With an active and intimate lane way feel the precinct will have a strongly defined character much like the successful Melbourne Laneway Commissions. A rooftop cinema has been proposed by architects TZG along with the potential to develop an annual laneway festival. These proposals would complement the aims of the Public Art Strategy.

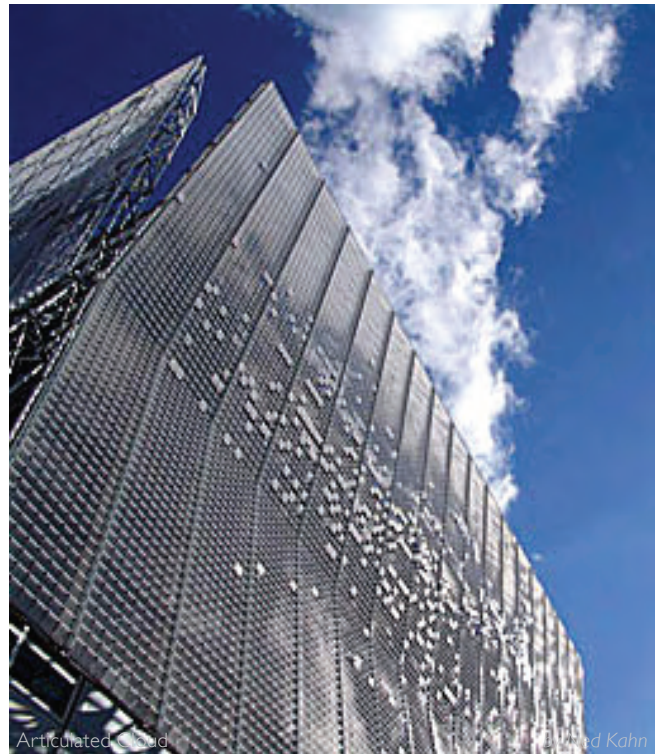
3.5.1 Blind Walls / Lane Spaces Between Blocks

Blocks 3a, 3b and 3c between Kent Road and Kensington Street offer interesting possibilities for a suite of artworks:

- The narrow corner façade at the intersection of O'Connor, Kent and Kensington is an important 'gateway' announcing the precinct to the south and suggests an artwork integrated into the façade of the building.
- The two publicly accessible through-lanes (ie not between the hotel and the administrative buildings) provide 2 pairs of facing non-heritage blind walls. They offer the potential to create environmentally and audience responsive media or sculptural installations that incorporate change and lighting at night.

This amounts to three sites that could form a suite of works by one artist or three separate works.

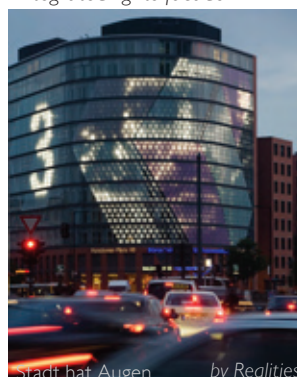
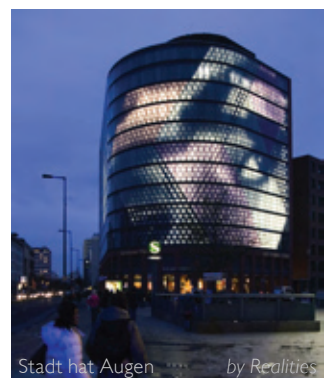
The works could respond to, though should not be limited to, the heritage building's history of use including administrative functions, the production of aerated waters, and the domestic culture of early Chippendale life.



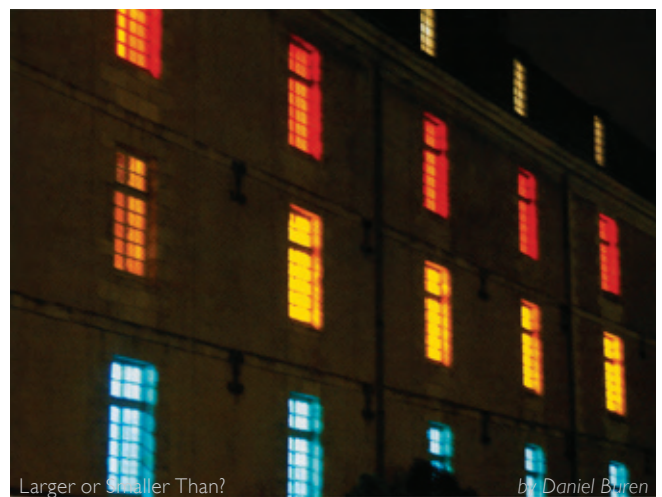
Wind activated facade



Integrated lights facade



PART 3 // PERMANENT ARTWORKS



3.6 FOSTER + PARTNERS BLOCKS 1&4A THROUGH-SITE LINKS

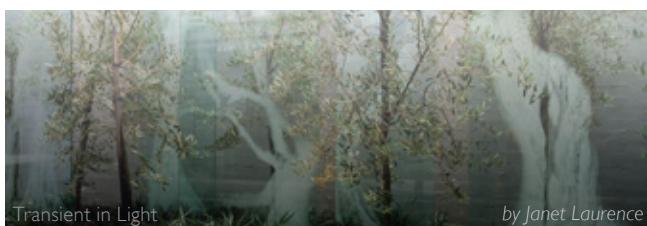
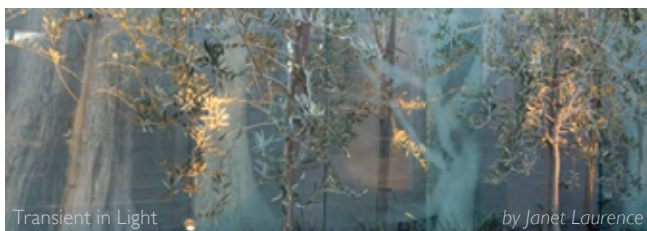
The through-site links on Abercrombie Street and Broadway are important access routes in the circulation and permeability of the site. The Foster and Partners building forms the new 'wall' to the north western edge of the site. It is a 'wall' that is active, permeable and transforms and produces energy. The through-site links lead from major traffic and pedestrian routes into the heritage and energy producing heart of the site. With high ceiling spaces they offer the opportunity to:

- Create suspended artworks in either one or both links. If both links are utilised, the works could function as a pair or two artists could be separately engaged. The works could comprise a single suspended object or a linear series that takes advantage of the arcade-like lengths of the through site links. If only one link is opted for, the Abercrombie Street link would benefit most from the activation of an artwork.
- There is a potential to engage with movement generated by the wind.
- There is a potential to engage with the low angle of the western sun on the Abercrombie street side.
- The Fosters and Partners building has a considerable utilisation of solar technology in the form evacuated solar tubes and solar collectors. It is possible that an artwork could directly engage with this technology or make reference to the energy of the sun. It would be appropriate for this work or works to respond to the precincts sustainable energy story which at a site of entrance and passage could also consider notions of ingress and egress, importing and exporting, fluidity, flow, movement and exchange.



3.7 ATRIUM OF THE ATELIERS JEAN NOUVEL BLOCK 2

Block 2 designed by Ateliers Jean Nouvel on Broadway on the north-eastern edge of the site is the precincts most iconic building. Its height, vegetated walls and heliostat designed in conjunction with artist Patrick Blanc and lighting designer and artist Yann Kersalé respectively, offers a radically different and inspiring interpretation of the site. It will have a profound effect on the character and identity of the precinct itself and the surrounding area.



Whilst the building already integrates the significant artworks noted above, there is a further opportunity in the ground floor atrium to engage an artist to interact with the internal landscape feature.

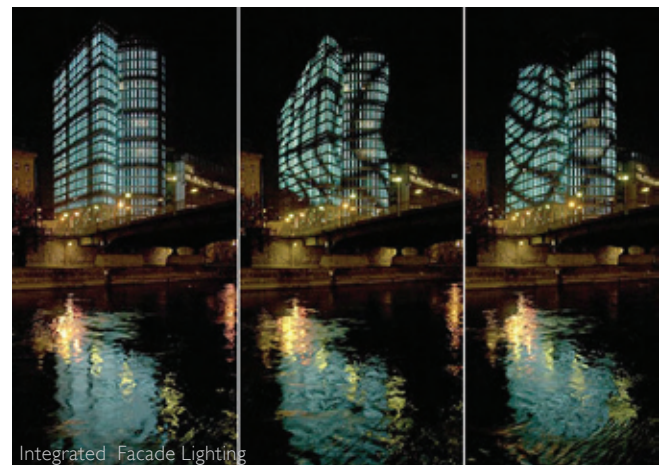
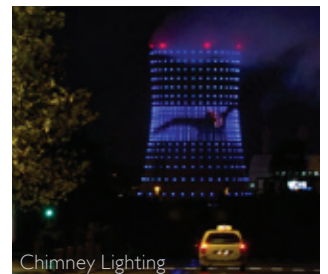
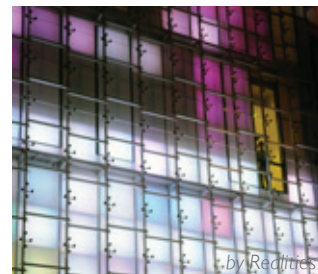
- The atrium is approximately 7 storeys high and offers the potential to create a work that engages the height of the space, the growing trees and the architecture's language of layers, light, veils, reflection, and transparency.
- An artwork could be materially sculptural.
- Or engage with environmentally responsive light, sound or other media arts.



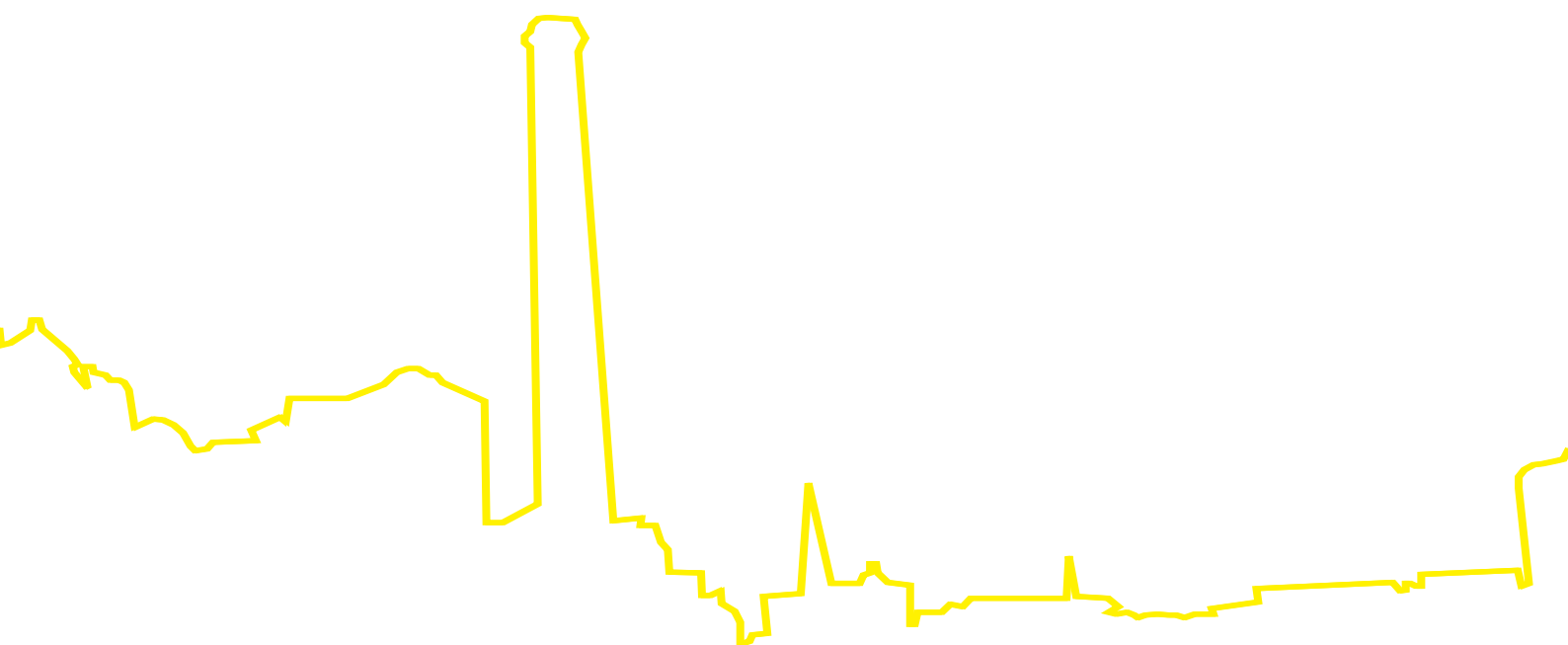
3.8 ART AND LIGHTING DESIGN

A number of opportunities exist for an artist to design and to collaborate with the lighting designers to develop a particular area of the lighting design as a permanent public art installation. Locations include:

- Integrated facade lighting system by Yann Kersalé for Blocks 1, 4a & Block 2.
- The specialist lighting of the Irving Street Brewery and or chimney.
- Specialist lighting in the park or in relation to the park stairs.







4.1 DURING CONSTRUCTION PERIOD

The pre construction and 5-8 year construction period offers an opportunity for temporary art projects to enliven the site. The hoardings and the tools of construction—scaffolding, cranes and vehicles can become sites and material for cultural expression transforming an otherwise alienating period into a lively and inclusive one.

4.1.1 'Malleable Walls': The Expansion and Contraction of the Brewery Boundary. The Hoardings Project

Since its establishment in 1835, the brewery slowly expanded consuming more of its neighbouring land until it reached its largest size in the 1980's. The original Kent Brewery site was largely to the east and has slowly acquired land that once housed early tenements and a colonial military garden. Its expanding walls created a city within a city, physically separating it from its environs. The construction period of Frasers Broadway will in effect reverse this process and the new development will slowly return public space and permeability to the broader area.

The conceptual strength of the brewery line, now the hoarding line, suggests an exciting and dynamic opportunity to engage with the hoardings themselves in a malleable and sculptural manner. As the construction program permits, a programmed series of interventions, sculptural installations and performances could radically engage the hoarding line. The ongoing program would create a sense of precinct wide cultural identity with a dynamic, inspiring and transformative character that would promote change positively and engage the local community in community enhancing activities, spaces and events. The program could include:

4.1.1.1 Pushing and Pulling 'in Plan'

Creating indent spaces within the site boundary by changing the shape of the hoardings in localised areas where the ground is not yet excavated. The hoardings in the breakout area could provide text about its temporary nature and a program of upcoming events.

The spaces could be:

- sites for art installations, sometimes utilising site materials or salvaged heritage items
- a small community garden or 'urban farm'
- small temporary park 'room'
- temporary playground areas with equipment that could be moved from space to space around the perimeter
- performance art spaces

Being temporary they present the chance to be experimental and whimsical.



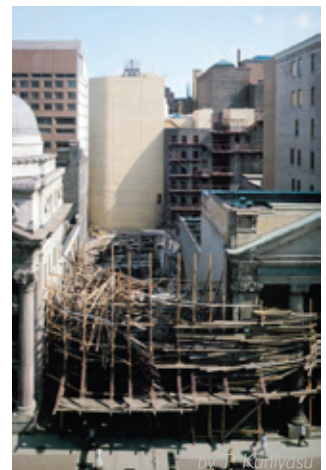
Outdoor rooms



Small temporary park rooms



by T. Kuniyasu.



by T. Kuniyasu



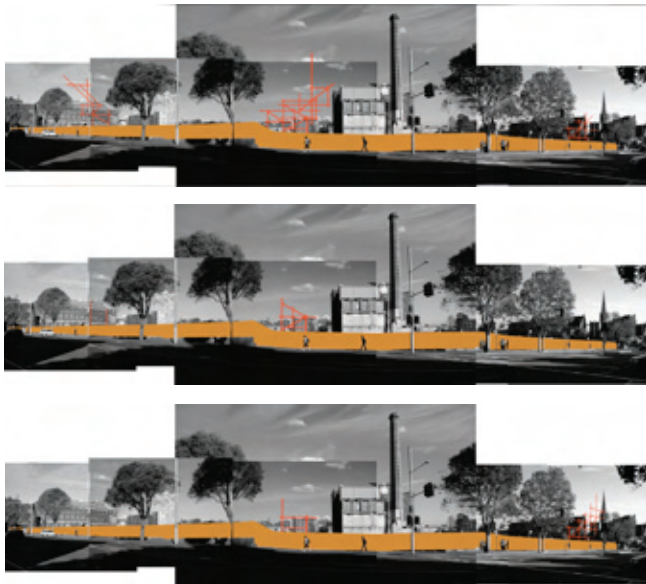
Community Garden

TEMPORARY WORKS AND CREATIVE PROGRAMS

4.1.1.2 *Mimicking the Rhythms of Urban Construction and Deconstruction 'in Elevation'*

Scaffolding could be purchased for repeated use in a series of sculptural constructions that can appear and disappear behind the hoardings. These temporary constructions could engage a very active sense of the temporary and change - suddenly appearing to rise up out of the site for a short time and then come down only to appear on another part of the site in a different form soon after.

The scaffolding series could be sculptural installation, experimental architectural form, a grid for performance and have both a day and a night activation with lighting.



On-site scaffold-art is continually constructed and de-constructed



Limite Limite by Citymine(d)



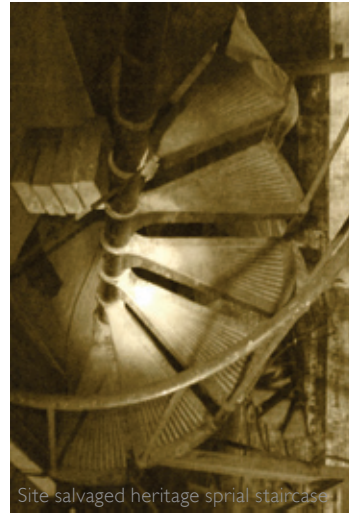
Limite Limite by Citymine(d)

Site material transformed into artwork





Site salvaged heritage tank



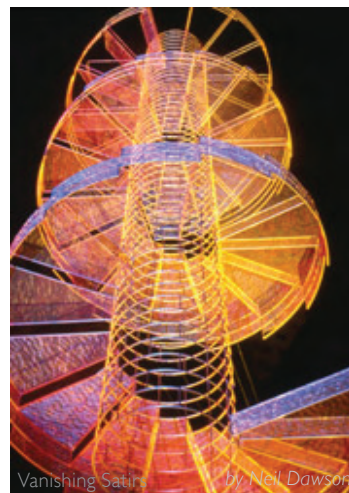
Site salvaged heritage spiral staircase



Niagara Water Resonator No 7

by Phill Sparks

Solar powered sound artwork using heritage items.



Vanishing Satin

by Neil Dawson



Skip

by Louisa Dawson

TEMPORARY WORKS AND CREATIVE PROGRAMS

4.1.1.3 Construction Machinery and Materials

Artists could also engage with cranes, skips, trucks etc to develop ephemeral works and performance events allied to sites of construction.

The rhythm of the program could vary between a series of single events and multiple events occurring at the same time. It has the opportunity to run independently and also tie into other art festivals and cultural events in the city.

The program could engage visiting international artists when the opportunity presents itself as well as established and emerging local artists, interdisciplinary student programs, and provide valuable mentoring opportunities.

The artworks would range across contemporary art practise and include visual as well as performing arts. Design and environmental practices could also be included.

The program would be curated from a selection of invited and open proposals and could be run in partnership with the City of Sydney and surrounding educational institutions.



Temple at Tyne by David Mach



Temple at Tyne by David Mach

Artwork with recycled tyres and shipping containers



Crane



Westher Cranes by Allan Giddy



Underscan

by Lozano Hemmer



Underscan

by Lozano Hemmer



Underscan

by Lozano Hemmer

Interactive installation in which passers-by are detected by a computerised tracking system, which activates video portraits projected within their shadow.





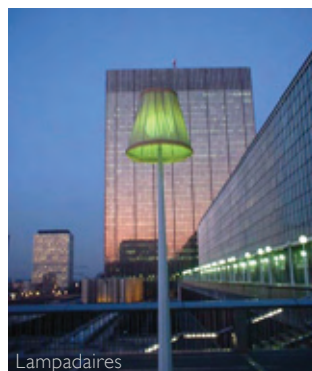
4.2 CONSTRUCTION AND POST CONSTRUCTION

4.2.1 Program of Temporary Events to Link with City Festivals – Forging Strategic Creative Partnerships

Preliminary discussions with the City of Sydney have expressed a willingness to support a program of temporary art events at Frasers Broadway.

The City of Sydney runs several programs of art and cultural events including the Festival of Sydney, the Sydney Film Festival, the Writers Festival, the Biennale of Sydney, Art and About and Crave, the Live Lanes project, the proposed Plinth Project and the new Vivid Sydney, a Festival of Music Light and Ideas.

Future temporary events could be programmed to coincide with the above. For example, Kensington Lane could become a site for one of the laneways projects, a Kensington Lane rooftop cinema in summer could coincide with moonlight cinema events, a projected illumination of the Irving Street Brewery by an artist such as Ian de Gruchy could be part of Vivid, writers could take over parts of the hoardings during the Writers Festival, international artists could be invited to participate in the temporary hoardings project when in Sydney or parts of the precinct may become a Biennale site.



Lampadaires



by Van den Broek, Tastenhoye & Vandenbergh



Two Origins

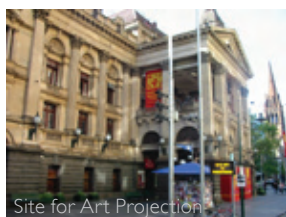
by Lozano Hemmer



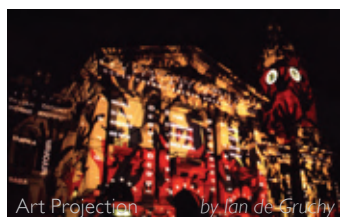
Art Projection

by Ian de Gruchy

Melbourne Town Hall



Site for Art Projection



Art Projection

by Ian de Gruchy



Art Projection by Ian de Gruchy



Art Projection by Ian de Gruchy

4.2.2 Frasers Studios:

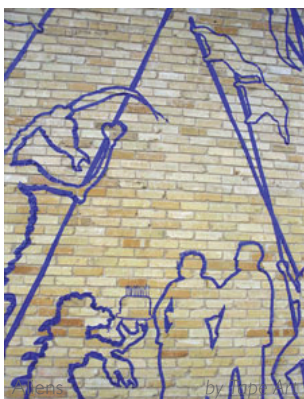
Frasers property have established the Frasers Studios in Kensington Lane. The Studios have created much interest within the local and art communities, have received favourable media attention and garnered active support from the City of Sydney. Works produced in the studios could be exhibited on site.

A continuation of the studios throughout the construction period would be desirable.

TEMPORARY WORKS AND CREATIVE PROGRAMS



Audience participation: Large-scale projections of hundreds of portraits collected in the city are projected into the shadows of people moving around a public plaza at night.



Children's artwork using blue tape - simple, quick and removable.



Site - hotel wall



Hotel walls - available sites for art during construction



By Maria Fernanda Cardoso

4.2.3 Creative Community Uses of Irving Street Brewery

The current proposal for creative community uses in the Irving Street Brewery will define the Irving Street Brewery precinct as a creative hub and have a positive influence on the broader precinct. The proposed gallery space could include purpose built infrastructure and facilities for digital media as part of a multi purpose art venue.

Suggested technical requirements are noted in Part 5 and further outlined in the appendix Part 9.3.

4.2.4 Embedded Infrastructure for Temporary Digital Media and Event Based Work

4.2.4.1 Corner Hotels

The three heritage hotels that mark the NW, NE and SE corners of Frasers Broadway have an important role in marking the extent of the brewery's occupation. Once the development is complete and the hoardings are removed there is no line to define the memory of almost 2 centuries of walls.

A suite of small and intimate scale sites for a changing program of media works attached to each of these hotels would serve to both link the hotel buildings as a 'family' and create a permanent site for an engaging program of curated temporary media works at significant site entry points.



Interactive digital artworks



5.1 DIGITAL MEDIA ARTS

The ever-expanding field of media arts is a dynamic component of contemporary art practice. Responsive to the possibilities offered by constantly changing technologies, it poses specific issues in relation to the provision of infrastructure and its capacity to adequately respond to change.

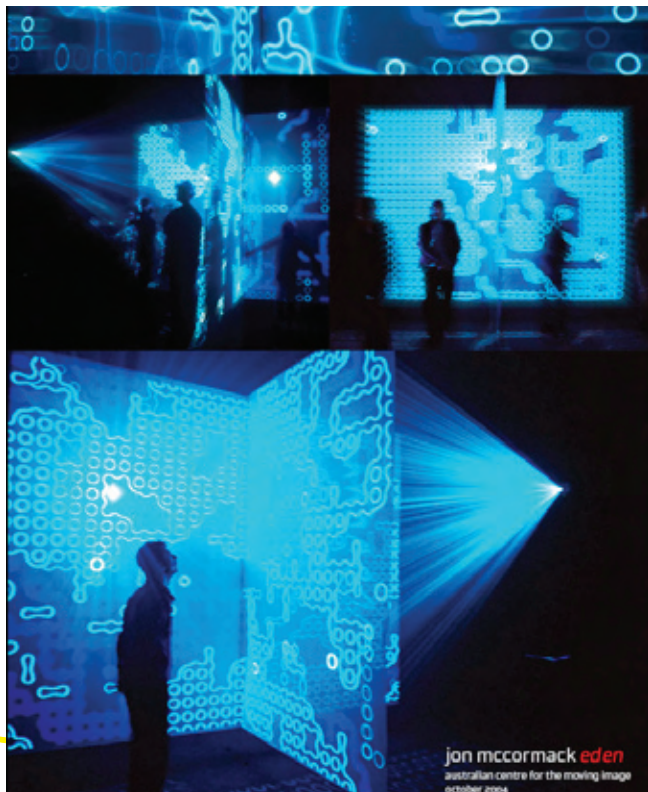
The audience for art projects on the site is predominantly mobile, with a smaller subset who are temporarily stationary while waiting, relaxing, or sitting at cafes and restaurants.

Digital media arts projects should be conceived and purpose-made for the specificities of this complex environment.

5.2 SCREEN MEDIA ARTS

Effective screen-based works located in the outdoor spaces such as the exterior of the heritage hotels need to be immediately comprehensible, and not necessarily reliant on audio, duration or complex narrative.

This doesn't mean works need to be short loops, rather that the idea behind the work is strong, apparent and accessible.

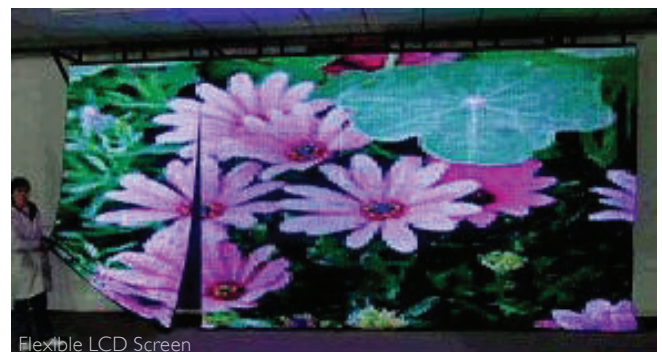


An ever-changing sound and image installation.

5.2.1 Small-Medium Scale Display Technology

Flat panel LCD displays are possible for small to medium scale presentation to be used, for example, for digital artwork in the corner hotels. A wide variety of sizes are available, from tiny inexpensive mobile phone screens up to larger panels. Current technology LCD displays will need replacement approximately every 3-5 years, depending on hours of use and exposure to environmental conditions.

New organic crystal LCD technologies providing ultra-thin, high brightness, flexible, long-life screens are being developed but are yet to reach market. This technology is expected to mature within the next 2-5 years.



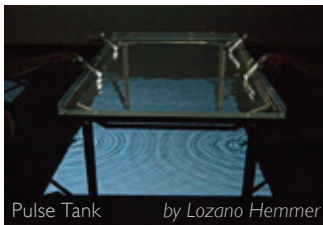
Interactive experience in a public space involving surveillance technologies.

5.2.2 Large Scale Display Technology

LED (Light-Emitting Diode) systems are becoming ubiquitous for lighting, signage and large-scale moving image presentation. Artists are taking advantage of this technology.

LED lighting systems can be designed to any size and shape, and computer-controlled for color and brightness changes. Thus, a wide variety of input devices can be incorporated to create ever-changing responsive lighting effects.

While initial capital outlay is higher for large-scale moving image LED screens, LED systems are highly modular; require little maintenance and deliver significantly longer life and lower power consumption than equivalent scale conventional projection systems which require regular lamp replacement and dust filter cleaning.

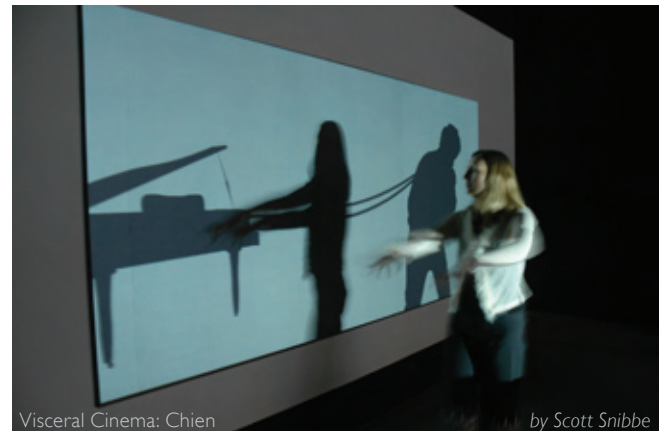


SMS Messages sent by teenagers.

5.2.3 Interactive and Responsive Installations

Interactive artworks can create audience enjoyment through active participation.

Interactive environments change in direct, obvious response to human interaction with a digital art system. The participant can directly control outcomes in the environment via proximity, movement, voice or more esoteric inputs such as their shadow.



A monochrome animation alters depending on where the visitor's shadow intersects the objects on screen.



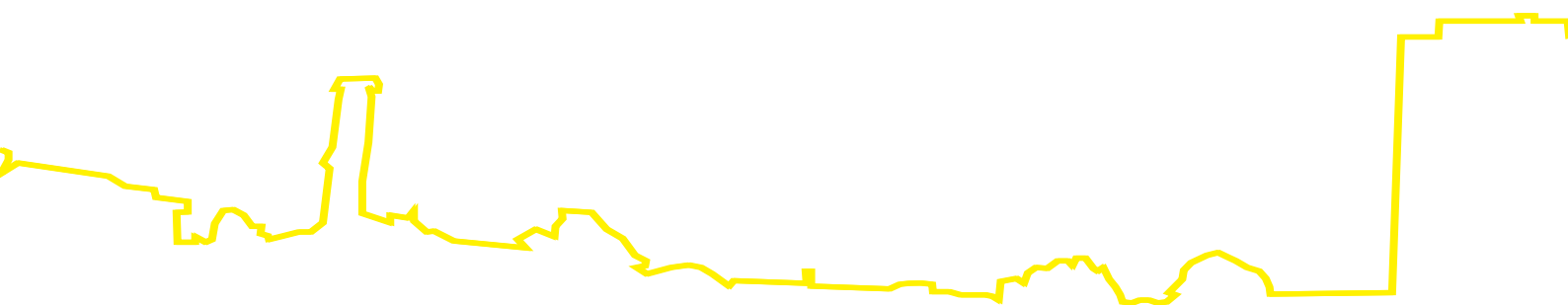
Responsive environments change via encoded sensitivity to remote input parameters such as weather, stock exchange, time of day, numbers of people or any other imaginable source of changing data stream.

Interactive and responsive installations and environments can incorporate combinations of screen-based media, lighting, audio and sculptural kinetics involving any media or material. Interactivity captures audiences through active participation.

When people realise that their movement, voice or presence effects an outcome on screens, lighting, kinetics or audio, they are immediately curious and will engage long enough to satisfy their curiosity about the system.

Small familial groups of people enjoy the experience together, encouraging each other to interact.

Further information regarding requirements for digital art display can be found in part 9.4 of the appendix.

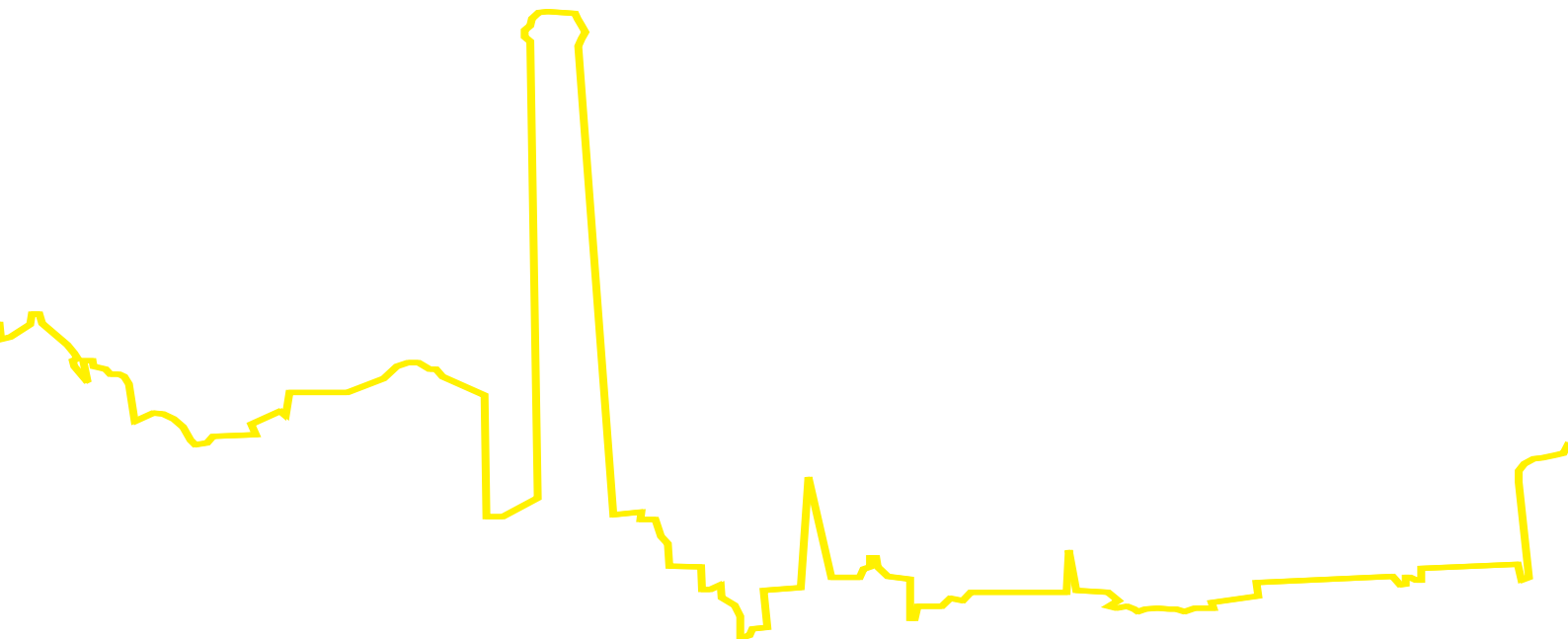


PART 6:1 CREATIVE HERITAGE INTERPRETATION

It is important that the interpretation strategy, to be produced by others, is conceived of in relation to the public art strategy. The two strategies should complement one another in developing layers of response to the precinct.

Interpretation, which is concerned with meaning, offers a means of experiencing, connecting with and understanding the subject matter by giving it significance through context. This context in turn enables the individual to relate to something which might otherwise deliver no meaning. The interpretation strategy should engage a diverse audience with the heritage of the site and awaken their interest in its history.

Whilst the precinct retains several significant heritage buildings and roads, their connection to each other will not be clearly evident after the development is complete. The suite of public artworks relating to all heritage buildings will go some way to reinforcing their connections but a further and overarching strategy to reveal their relationship to one another is desirable. Each strategy will build and reflect back upon the other to create a poetic educative and experiential understanding of the sites history.





PART 7: BUDGET -

Permanent Artworks

1. Vegetal Wall by Patrick Blanc	\$2,502,000
2. Heliostat lighting by Yann Kersalé (includes cost of mirrors)	\$2,161,000
3. Glass Facade Artwork, brewery building 30 (excludes structure+glass wall)	\$400,000
4. Internal Silos-Light Sound Artwork, brewery building 26	\$100,000
5. Brewery Yard Energy/Water Artwork	\$469,000
6. Fluid Kinetic/Water Artwork at intersection of axes in the central park	\$1,392,000
7. Kensington Street Precinct façade walls and laneway artworks	\$400,000
8. Suspended Artworks in 'through-site links', Blocks 1& 4a	\$300,000
9. Suspended Artwork in atrium of Block 2	\$300,000
10. Art and lighting design of Blocks 1 & 4 by Yann Kersalé	\$242,000
11. Art and lighting design of brewery building	\$181,000
12. Embedded Infrastructure (eg LCD screens)for Digital Art in Heritage Hotels	\$60,000

TOTAL \$8,507,000

Temporary Artworks During Construction

13. 'Malleable Walls' – hoardings project - cost not estimated here

Event Based Art Works During and After Construction

- 14. Large scale projection artwork on Brewery facades
- 15. Program of Temporary Events to link with City Festivals - cost not estimated here
- 16. Continuation of Frasers Studios - cost not estimated here
- 17. Creative Community Uses of the Irving Street Brewery- City of Sydney funding, subject to City approval. Set up costs for Gallery fit out for digital media arts display estimated on p.24 and Hotels p.18.

NB.

The cost estimate for ongoing art consultancy fees for project management for delivery of art works over the period of the development has not been included here.

8.1 FUNDING

The current Public Art Budget allocated by Frasers Property is \$8.5 million.

This budget applies to the Permanent Artworks proposed. The Temporary Art Program will require a separate annual budget not costed in this report.

Annual art consultancy and project management fees are not included in this document.

8.2 ADDITIONAL FUNDING SOURCES

Additional funding sources may be available from the Australia Council for the Arts and the City of Sydney for a Temporary Arts Program where the focus is understood to be primarily community arts and cultural development. Groups or individuals working on temporary arts projects could apply for grants such as, for example the Australia Council's 'Project with Public Outcomes-Community Partnerships' grant (which provides funding between \$20,00 - \$35,000 per project). Such a grant could augment Frasers Property contribution to these projects and at the same time stimulate partnerships with communities.

8.3 PARTNERSHIPS

Frasers Broadway is in the interesting position of being surrounded by a number of significant tertiary institutions. Frasers is already in negotiations with UTS to establish a Cultural Innovation Centre on site. Sydney University, Notre Dame and Sydney Institute of Tafe are also neighbours. It is possible that partnerships between Frasers and a number of tertiary institutions and art colleges could develop around the delivery of student involvement in a hoardings temporary art and events program and programmed media sites.

The City of Sydney has already been involved with the current Frasers Studios program involving Queen Street Studio. Eva Rodriguez Riestra, Public Art Program Manager for the City of Sydney, has indicated in preliminary discussions the City's interest to consider supporting a temporary art program on the Broadway site.

8.4 PROCUREMENT

The Public Art Projects will be procured through a process of direct commissioning.

Consultation with the City of Sydney endorses this approach as the commissioner is a private entity and direct commissioning is seen as complementing the City's own competitive commissioning strategies.

An experienced Public Art Consultant will be engaged to select an artist for each site in consultation with both Frasers Property and the architect and/or landscape architect whose design the artwork will interface with.

This artist selections shall occur at a sufficiently early stage in the building or precinct's design program so as to allow adequate time for the integration of the artwork with other design elements.

The public art consultant will prepare briefs based on the themes and approach outlined in this document for the selected artist to respond to.

The artists will be commissioned to produce an initial concept adequately budgeted to provide sufficient detail regarding materials, methodology, forecasted maintenance and project cost plan. Each project will then go through design development, final detailed design and documentation stages before being fabricated and installed on site.

All artworks will be accompanied by a detailed maintenance manual upon delivery.

Frasers Broadway will budget for and provide specialist project management for the design and delivery of artworks.

The Temporary Art program will be curated and administered by an appropriate public art consultant with experience in event management.

8.5 COPYRIGHT AND MORAL RIGHTS ISSUES

Contractual arrangements regarding copyright and moral rights issues will refer to Australia's moral rights legislation and meet current best practice in the commissioning of artworks in public places.

Australia's moral rights legislation notes that the artist should be acknowledged as the author of the work on a plaque (or equivalent) permanently displayed in the vicinity of the work.

The artist should retain copyright in the concept proposal but may enter into a licence agreement allowing the commissioning agent to reproduce images of the artwork for marketing and promotional purposes.

In regards to works that will be handed over to the City of Sydney, the 'City of Sydney Public Art in Private Development' document notes the following:

'All objects entering the permanent collection will be accompanied by a legal document transferring full rights of ownership to the City of Sydney. Council will have exclusive copyright licence of the works, however full copyright will remain with the artist/author of the work/object.'

9.1 City of Sydney Interim Guidelines for Public Art in Private Developments

(Note, these guidelines should be read in conjunction with the City of Sydney Public Art Policy 2006)

SELECTED RELEVANT EXCERPTS

3. Public Art Process for Master Plan Sites or Stage 1 DAs

Developers of sites requiring a Master Plan or Stage 1 DA may engage a public art consultant to assist in the preparation of documents and the selection of artists.

The following three documents are required:

1) Preliminary Public Art Plan to be submitted with the Master Plan for Master Plan sites or with the Stage 1 DA. The Preliminary Public Art Plan should include an analysis of the precinct, planning requirements and any studies pertinent to the public art objectives. It should identify public art opportunities, propose a methodology for the selection and commissioning of artists and provide an estimated budget and program for the inclusion of artists.

The Preliminary Public Art Plan will be reviewed by the Public Art Committee for comment and any recommendations will be recorded and passed on to the developer.

2) Detailed Public Art Plan to be submitted at the DA stage of the Master Plan site or with the Stage 2 DA.

The Detailed Public Art Plan should include the public art concept/s illustrated in such a way that the form, dimensions, materials and location of the proposed artwork are clearly communicated. It should include a brief statement explaining the rationale behind the artwork and should demonstrate how the proposed work will relate to the proposed development and site.

It should provide a program for the documentation, fabrication and installation and integration with the construction program for the development. It should also provide engineer's drawings, expected maintenance requirements and de-accessioning agreements.

The Public Art Plan will be reviewed by the Public Art Committee for comment and any recommendations will be recorded and passed on to the developer.

The Detailed Public Art Plan is a condition of Development Consent

3) Final Public Art Report to be submitted at Occupation Certificate Stage

The final Public Art Report is to satisfy the City that the public art has been delivered and the public art commitments have been fulfilled. This will enable the Occupation Certificate to be released.

The Final Public Art Report should provide information about the artworks and artist, the fabrication and installation of the work, the documentation and engineers' drawings, the maintenance requirements, any additional relevant information regarding ownership, and copyright of the work.

The Public Art Report is a condition of Occupation Certificate

5. Criteria

Public artworks in private developments should be of a scale appropriate to the development and thoughtfully sited to create a point of interest or define a space. "Plonk" art (public art which is not commissioned specifically for a site) is not encouraged but it is not excluded if the rationale behind the selection of the work is deemed by the Public Art Committee to be sound.

The Criteria

Evaluation and approval of all artworks and monuments will be based on the following criteria:

- Standards of excellence and innovation
- The integrity of the work
- Relevance and appropriateness of the work to the context of its site.
- Consistency with current planning, heritage and environmental policies and Plans of Management
- Consideration of public safety and the public's access to and use of the public domain
- Consideration of maintenance and durability requirements

Where artworks and/or cultural objects are to be transferred to the care of the City, they will be assessed by the Public Art Committee who will then make a recommendation regarding the suitability of the artwork for the collection. Depending on the work, the recommendation will be passed to Council or the CEO for approval.

All objects entering the permanent collection will be accompanied by a legal document transferring full rights of ownership to the City of Sydney. Council will have exclusive copyright licence of the works, however full copyright will remain with the artists/author of the work/object.

9.2 City of Sydney Interim Public Art Policy 2006

SELECTED RELEVANT EXCERPTS

5: Policy Objectives

To integrate art into the fabric of the City in ways that will reflect, respond, and give added meaning to Sydney's unique environment, history and culturally diverse society.

To ensure a commitment to excellence, innovation and diversity in keeping with the aesthetic and cultural significance of the city's public domain and with the dynamic and experiential nature of contemporary art practice.

To nurture the city as a creative environment in which artists can flourish and their role in the community can expand.

To encourage a greater contribution by artists to the design and development of the public domain by implementing collaborations between artists, architects, landscape architects, urban designers and planners in relevant Council capital works projects.

To increase understanding and enjoyment of public art and an awareness and appreciation of the significant benefits provided by a rich and diverse artistic environment.

To ensure recognition that the City's collection of outdoor artworks and monuments constitutes a valuable and significant cultural heritage.

To enhance and augment the distinctive identity and "sense of place" of the city as a whole, and as a complexity of diverse and distinctive communities and villages.

Foster a positive civic identity internationally recognised and esteemed for the value it accords to nurturing a culturally rich and dynamic environment.

Provide a sustainable framework for the care and conservation of this unique cultural heritage.

8: New Artworks

The term "art" is defined as the product of practitioners who intend their work and activities to be seen and read as art. It embraces material and immaterial products and concepts emanating from the imaginative and creative thinking of artists.

The term "public art" is defined in the broadest sense as artistic works or activities created for, located in or part of a public space or facility. It also includes the conceptual contribution of an artist to the design of public spaces and facilities.

Without excluding other categories and opportunities for Public Art, this Policy specifically addresses seven categories of new works which reflect the City's vision for Sydney

- Permanent new works which draw upon the local character of the City's villages
- Iconic major works which reinforce Sydney's standing as an international city.
- Public Art Integrated in Capital Works Projects.
- Temporary works
- Indigenous art
- Community art
- Privately-funded works in the public domain: The provision of public artworks in private developments significantly contributes to the cultural richness of the city. The City of Sydney requires that developers commission and install appropriate permanent artworks in private developments where there is significant publicly accessible space. In order to facilitate this, the City will publish Public Art Guidelines for Developers.

9: Guidelines and Criteria for Public Art.

- Evaluation and approval of all artworks and monuments will be based on the following criteria:
- Standards of excellence and innovation
- The integrity of the work
- Relevance and appropriateness of the work to the context of its site
- Relevance and appropriateness of the work to the City of Sydney
- Consistency with planning, heritage and environmental policies and Plans of Management
- Consideration of public safety and the public's access to and use of the public domain
- Consideration of maintenance and durability requirements
- Evidence of funding source and satisfactory budget including an allocation for ongoing maintenance
- Non-duplication of monuments commemorating the same or similar events

9.3 ADVICE ON EQUIPMENT AND COST REQUIREMENTS FOR DIGITAL ART DISPLAY

Proposed Art Gallery in Brewery Building 23 to be Equipped as Exhibition Venue for Digital Media Arts

It is currently proposed that an art gallery be incorporated in the City of Sydney's usage of part of Building 23. It is proposed by the writers of this document that the design of such a gallery space make provision for digital media arts, being specifically equipped with the technology to allow for the exhibition of such projects by both national and international media artists.

A pair of adjoining spaces are proposed. The facility could provide an important central venue for media arts programs of organizations such as dLux Media Arts, Experimenta Media Arts, the Biennale of Sydney, Sydney Festival etc, as well as special projects by individual artists, student exhibitions and curators.

The spaces could provide facilities for :

- changing exhibitions of electronic and digital media arts
- art performances and events
- lectures, panel talks, artist talks, demonstrations

Proposed Fit out Requirements

Principal Exhibition Venue - large 'black-box' space

- up to 200 sq/m eg. 10m x 20m
- full blackout capability
- floorbox grid GPO power, data access
- perimeter power/data
- ceiling power/data
- ceiling load-bearing fixing points for projectors/lights/speakers, etc
- chicane egress (maintains blackout and audio capture)
- double height ceiling
- acoustic treatment to contain sound (eg. ceiling panels)
- concealed room at one or both ends for equipment/projection/camera etc

- modular carcass wall for concealed equipment/space division
- modular seating/storage cupboards
- tables/mics/amplification for speaker presentation
- hanging rail
- lighting track

Secondary Space

This smaller adjacent space could allow natural light and provide views across the broader site.

- up to 60 sq/m
- minimal floorbox grid power/data
- perimeter power/data
- high ceiling
- hanging rail
- lighting track

Cost Estimate to Equip Proposed Art Gallery in Brewery Building 23 as Exhibition Venue for Digital Media Arts

Seating @ \$50 per 150	\$ 7,500
1 x XGA/HD data projector + lens + mount	\$12,500
2 x Smaller data projectors	\$6,000
3 x 42" LCD display panels	\$10,000
Amplification and speakers	\$5,000
4 x Mac mini computer	\$6,000
2 x Imac 24" computer	\$6,000
3 X DVD/Blueray player	\$1,800
Multimedia lectern	\$5,000
1 XDigital documentation recording kit	\$3,000
3 X Table mics	\$2,400
1 X Radio mic kit	\$800
Tools/ accessories allowance	\$1500
Wireless network/software allowance	\$5000
Cabling and installation	\$3,000
 ESTIMATE TOTAL	 \$75,500
CONTINGENCY @ 10%	\$7,550
 TOTAL INC CONTINGENCY	 \$83,050

Cost Estimate to Equip Proposed Rooftop Screening Space

A summertime rooftop cinema has been suggested for Kensington Lane. The following is a budget estimate for equipment required;

Seating @ \$200 per 250	\$50,000
1 x XGA/HD data/video projector	\$60,000
Screen and Masking	\$20,000
Dolby processing	\$12,000
Amplification and speakers	\$30,000
Touchscreen and automation	\$20,000
Multimedia lectern	\$5,000
2 x CPU	\$8,000
1 x Industrial DVD player	\$3,000
1 x Digital audio recorder	\$2,000
2 x DV-Camcorder/accessories	\$4,000
1 x Input switcher	\$6,000
3 x Table mics	\$2,400
3 x Radio mics	\$2,400
2 x Small spotlight	\$2,500
Cabling and installation	\$15,000
 ESTIMATE TOTAL	 \$242,300
CONTINGENCY @ 10%	\$24,230
 TOTAL INC CONTINGENCY	 \$266,530