
Blackwattle Bay Precinct Public Art Strategy



March 2025

culturalcapital

Acknowledgement of Country

We pay our respects to the Wangal and Gadigal peoples of the Eora Nation, the Traditional and Historical Custodians of the lands and waters spreading across the cultural landscape of Blackwattle Bay.

We recognise their continuing connection to land, waters and culture. We pay our respects to their Elders past and present and emerging.



Blackwattle Bay Precinct is one of Sydney's most important urban renewal projects, taking place in a historically significant harbourfront location. It will be transformational for the western fringe of Sydney – and the city more broadly.

Urban renewal at this scale brings with it the opportunity to leave a substantial cultural legacy for the city. Blackwattle Bay Precinct, including Bank Street Park and the new Sydney Fish Market, can be one of the world's great precincts: irresistible, rewarding and memorable.

Art and cultural expression will invest the precinct with meanings that invite deeper relationships with its place and the activities that give it vibrancy.

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0.0 Executive summary

The Blackwattle Bay Precinct is an exciting urban renewal opportunity that will make the harbour foreshore more accessible and attractive. The precinct's new 30-metre-wide waterfront promenade will complete the missing link of the 15 km foreshore walk from Rozelle Bay to Woolloomooloo.

Infrastructure NSW is revitalising the precinct on behalf of the NSW Government. This Public Art Strategy was prepared by Cultural Capital on behalf of Infrastructure NSW.

This document provides the vision and curatorial framework for public art commissions for Blackwattle Bay Precinct, encompassing themes, principles, opportunities, and locations for works to be considered at various planning stages of the new precinct. This document provides the methodology to enable Infrastructure NSW to implement the commissioning of public art and applies to all artworks commissioned.



Pipilotti Rist, *Sparkling Pond, Bold-Coloured Groove & Tender Fire (Please walk in and let the colours caress you)*, Park Lane, Central Park residential development, Chippendale

project background

Blackwattle Bay Precinct Public Art Strategy

-
- 1.1 Introduction
 - 1.2 Blackwattle Bay Precinct
 - 1.3 Site description
 - 1.4 Three zones
 - 1.5 Infrastructure NSW
 - 1.6 Placemaking NSW



1.1

Introduction

This Public Art Strategy outlines the opportunities for public art within the Blackwattle Bay Precinct. It establishes a preliminary curatorial approach to guide the integration of public art into its urban design.

The document also provides the implementation framework and funding considerations for public art within the Government sites of the Central Precinct of Blackwattle Bay.



1.2

Blackwattle Bay Precinct

Blackwattle Bay Precinct is on Wangal and Gadigal Land, and comprises an area of predominantly government owned land located on the western edge of the Pyrmont Peninsula and adjoining the waters of Blackwattle Bay.

The precinct was rezoned in December 2022 to facilitate a new mixed-use community, providing for around 2,000 new residents and 5,600 new jobs and creating a vibrant 24/7 economy. Updated planning and land use controls were incorporated into the Sydney Local Environmental Plan 2012, along with site specific design guidance in the Blackwattle Bay Design Guidelines.

A critical part of the Blackwattle Bay Precinct is the high quality public domain which includes a series of parks and open spaces connected by a foreshore promenade.





1.3 Site description

Blackwattle Bay Precinct, Wangal and Gadigal Land is a once-in-a-generation opportunity to create an outstanding place for people at Sydney's western harbour. Urban renewal is unlocking the harbour foreshore from industrial purposes and into a world class destination.

The redevelopment of Blackwattle Bay offers an extraordinary opportunity to reconnect the harbour, its vibrant surrounding neighbourhoods and the city; to showcase Sydney's living culture and stories of Country; and to build an inclusive and iconic waterfront destination that celebrates innovation, diversity and community.

Already a significant inner-city and harbourside destination, Blackwattle Bay Precinct will become a new destination for Sydney's visual arts and culture. This Strategy sets out a vision for a dynamic program of public art, temporary installations, and creative activations underpinned by a strong presence of Aboriginal culture.

Connection with Country is foundational to the cultural vision for Blackwattle Bay Precinct. The renewed precinct will recognise and celebrate the Traditional Custodians of the land and waters of Blackwattle Bay – the Wangal and the Gadigal people.

Urban renewal at this scale will deliver an eminent waterfront destination with more than 30,000 sqm of public open space, including parks, green spaces, and new cultural and recreational spaces for everybody to enjoy.

The delivery of extensive public domain will complete the missing link in a 15-kilometre continuous waterfront walkway connecting the Precinct from Rozelle Bay to Woolloomooloo.

Within the revitalisation of the Blackwattle Bay Precinct is the approved relocation of the Sydney Fish Market to new modern facilities. Once completed, it will be the largest fish market in the Southern Hemisphere, support the NSW seafood industry and create a major tourist attraction for Sydney – anticipating six million visitors per year.

Significant public art commissions at the new Sydney Fish Market are already underway with delivery expected from 2024. This includes a major commission by artist Mike Hewson that reinterprets the heritage coal loader material into a contemporary installation, as well as a series of permanent works by Aboriginal artists titled *Saltwater People Stories*. The new Sydney Fish Market will be activated with contemporary performance works from 2024, delivered in partnership with Placemaking NSW.

Creative responses to Blackwattle Bay Precinct's geography, rich history and future will inform this dedicated art and culture program focusing on developing a genuine character and identity.

1.4

Three zones

The zones described in this Public Art Strategy are identified for the purpose of curating and programming public art across the precinct.



Bank Street Park

Bank Street Park is a new one-hectare waterfront park that will surround the southern pylon of the Anzac Bridge.

Community consultation identified this park as a place of respite; passive open space with a naturalistic form and character. Bank Street Park will also provide:

- A welcoming and accessible park that caters to different users and activities
- Amenities
- Consideration of the needs of boating users and water sports
- Connection to the water and enhanced views
- A distinct identity for the park

Artworks commissioned for Bank Street Park will be consistent with community feedback.

'Revealing Country' is identified as the key public art theme for Bank Street Park, informed by the Indigenous Design Integration approach for the park.

This Strategy should be read in conjunction with the 2023 Public Art Plan for Bank Street Park.



Central Blackwattle Bay Precinct

The centre of Blackwattle Bay Precinct will become a vibrant mixed-use neighbourhood that belongs to a thriving community, rich in culture, and leading our city in innovation, sustainability and artistic excellence. The precinct will be walkable to recreation, entertainment, and exciting opportunities, in one of the most scenic locations in Sydney.

Diverse, curated experiences will ensure Blackwattle Bay Precinct becomes a leading arts destination, alive with creative expression, artistic narrative, emotional resonance, meaning and identity. Art and creativity can be imbued throughout the whole of the future built environment of Blackwattle Bay Precinct: its architecture, its ground planes, its furniture, its urban programming and temporary activations.



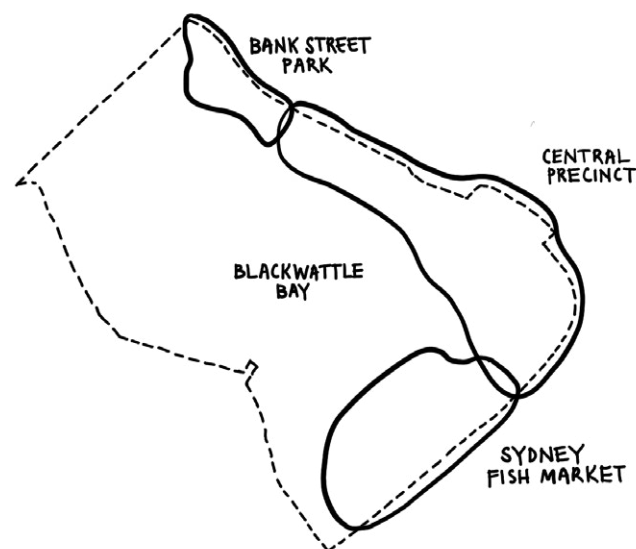
New Sydney Fish Market

Revitalisation of Blackwattle Bay Precinct includes relocation of the Sydney Fish Market which is being developed by the NSW Government. It is one of Sydney's most important urban renewal projects and taking place in a historically significant harbour front location. It will be transformational for the western fringe of Sydney and the city more broadly.

Artworks commissioned for the new Sydney Fish Market respond to the curatorial themes:

- Deep water, deep time (guru)
- Fishing for life
- Fresh water, bitter water, sour water
- Working harbour

This Strategy should be read in conjunction with the 2022 Public Art Plan for the new Sydney Fish Market.



1.5 Infrastructure NSW

Infrastructure NSW's purpose is creating a sustainable infrastructure legacy for NSW. This includes expert advice, priority project delivery, oversight of the state's infrastructure pipeline and precinct delivery.

Established in July 2011 under the Infrastructure NSW Act 2011, Infrastructure NSW provides independent advice to the NSW Government on the identification and prioritisation of critical public infrastructure.

Blackwattle Bay Precinct is managed by Projects NSW; a specialist unit within INSW that manages the procurement and delivery of nominated priority infrastructure projects. Blackwattle Bay Precinct is identified as a priority infrastructure project.



1.6 Placemaking NSW

Placemaking NSW focuses on the development and management of some of the most important harbourside precincts in Sydney, including the Rocks, Darling Harbour and Barangaroo. It will also be responsible for the Blackwattle Bay, including the new Sydney Fish Market.

Placemaking NSW is also currently managing the important remediation and conservation works at White Bay Power Station in Rozelle. It was recently appointed to manage the Bays West Stage 1 urban renewal project and aims to have the site activated in time for the opening of the new Metro West line in 2023. It is also responsible for master planning Rozelle Bay in partnership with Transport for NSW.



curatorial framework

-
- 2.1 Public art & placemaking
 - 2.2 Curatorial vision
 - 2.3 Curatorial principles
 - 2.4 Themes per zone
 - 2.5 Bank Street Park
 - 2.6 Central Precinct
 - 2.7 New Sydney Fish Market



2.1

Public art & placemaking

Public art is a part of our public history, part of our evolving culture and our collective memory. It reflects and reveals our society and adds meaning to our cities. As artists respond to our times, they reflect their inner vision to the outside world, and they create a chronicle of our public experience.

— Public Art in Philadelphia by Penny Balkin Bach

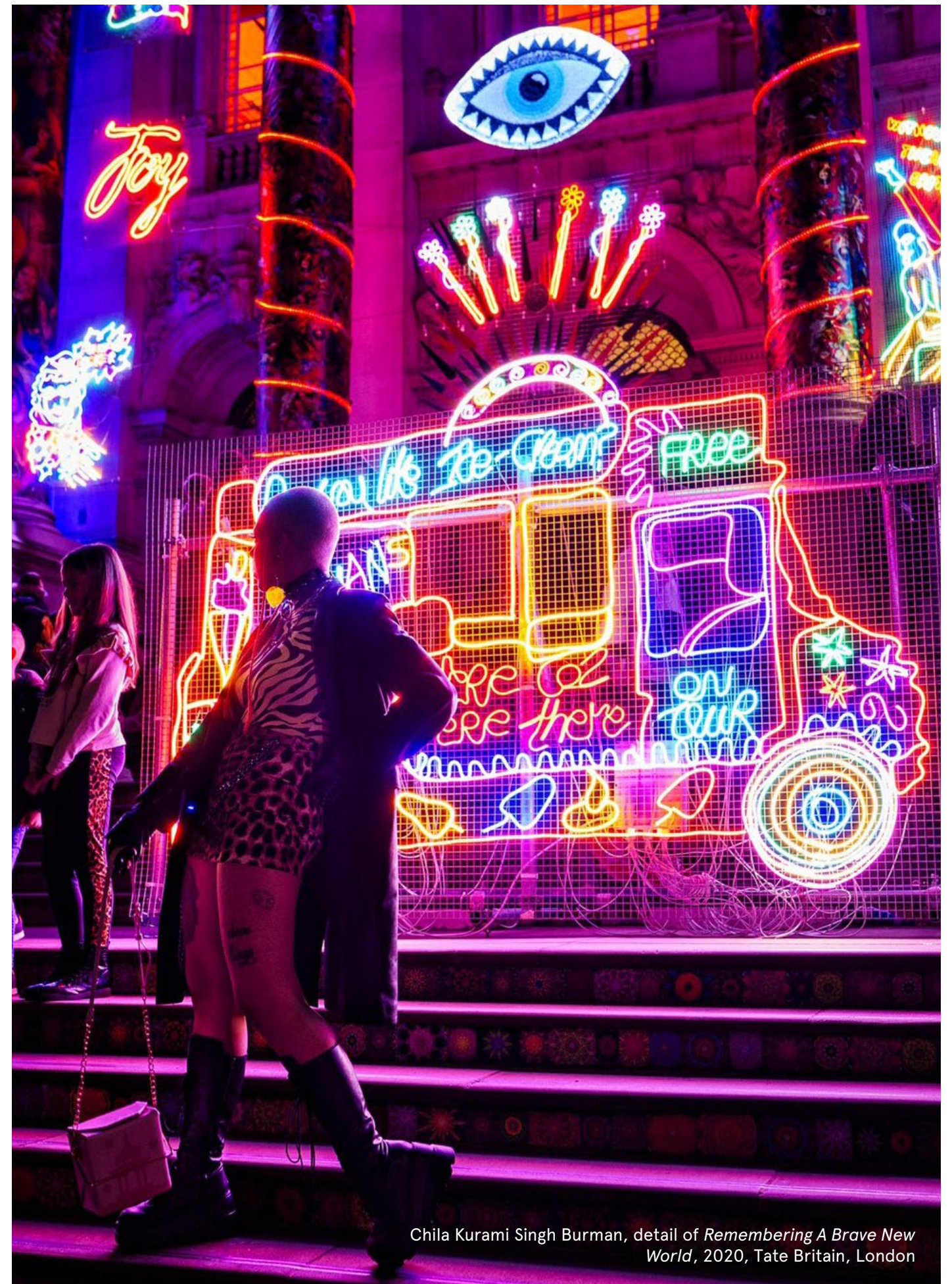
(Temple University Press, Philadelphia, 1992).

The world's great precincts exert a compelling form of attraction; their own unique cultural identity that makes them distinctive and memorable – and attracts visitation and revenue. Blackwattle Bay Precinct redevelopment is a whole-of-precinct approach to urban renewal and city shaping. From Bank Street Park to the new Sydney Fish Market, Blackwattle Bay Precinct opens the door wide for innovative art-driven responses that can integrate the cultural benefits of art thinking, art process and art making into the future environments of the precinct.

Historic and storied, Blackwattle Bay is a meaningful destination for Sydney's residents and visitors, an important interface on the western harbour, and occupying a significant waterfront location. The renewal of the Blackwattle Bay Precinct will revitalise its functional role as a tourist destination; providing vibrant and diverse retail, F&B, and entertainment experiences, alongside programmable space that further define and activate the waterfront. At the same time, the project can make an invaluable contribution to Sydney's cultural and civic life and leave a powerful artistic legacy for the city. Achieving these objectives requires leading innovative thinking.

Artists are ideally placed to collaborate in the integrative practice of cultural placemaking. Inspiring, provoking, and story-telling, artists enhance the work of architects, urban and landscape designers by bringing meaning to place. In this capacity, artists can be visionaries, integrators and leaders. At Blackwattle Bay Precinct, bringing the vision of artists to its remaking will solidify it as a world's best civic precinct.

This new generous city shaping program will elevate Sydney's place as a global city and deliver a cultural legacy to the people of NSW. Its art and cultural placemaking will go on giving for decades; creating identity, delighting citizens, increasing well-being, attracting visitors, enlivening public domain, and generating financial benefits.



Chila Kurami Singh Burman, detail of *Remembering A Brave New World*, 2020, Tate Britain, London

2.2

Curatorial vision

This Strategy aspires towards an expanding collection of public art throughout Blackwattle Bay Precinct, complemented by a popular program of cultural events. Diverse, curated art and experiences will encourage people to explore Blackwattle Bay and engage fully with the extended precinct.

Linking Aboriginal, colonial, industrial, ecological, and contemporary histories – and connecting with the city’s fabled harbour – Blackwattle Bay Precinct is a site rich with opportunity. It is the work of artists to interpret the stories of Blackwattle Bay in contemporary forms, reminding us of the past and embodying our aspirations for the future.

Blackwattle Bay Precinct is bursting with untapped potential for a vibrant arts and culture landscape. Uniquely positioned at the nexus of several significant cultural institutions including Maritime Museum and Powerhouse, the precinct is strategically poised to develop and leverage these industry partnerships, creating a new harbourside arts and culture hub for Sydney.

This Strategy sets out a vision to develop a thriving arts and cultural landscape within the precinct which showcases the diversity of creativity. The commissioning of works and programs will align with the foundational values of the precinct: **welcoming, innovative, and sustainable**. The precinct will prioritise local Aboriginal people, culture and connection to Country; while allowing for everyone to grow in their access, engagement, and appreciation of arts and culture.

Identifying opportunities and embedding artists in the built environment of Blackwattle Bay Precinct will ensure that art can, through integrative practice, be imbued throughout the whole of the built environment; its architecture, landscape, ground planes, street furniture, urban setting, lighting, and programming.

This Public Art Strategy encompasses three unique and interconnected zones: Bank Street Park, Central Blackwattle Bay Precinct and the new Sydney Fish Market. Public art is a key activation of all three zones, and will be delivered in a staged approach consistent with the development of each zone.

This major public art program for Blackwattle Bay Precinct is guided by a consistent set of curatorial principles, while site-specific themes has informed the art opportunities identified within each zone.



Janet Echelman, *Earthtime 1.8 Beijing*, 2017, China

2.3

Curatorial principles

These curatorial principles guide the commissioning of artworks within the three zones of Blackwattle Bay Precinct: Bank Street Park, Central Blackwattle Bay Precinct, and new Sydney Fish Market.



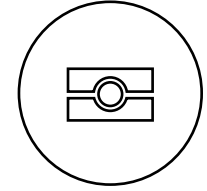
Create a new destination for art and culture in Sydney

Make Blackwattle Bay Precinct a great civic place through art. Great places are memorable. They bring people together and have an energy that makes them 'somewhere' — not just 'anywhere'. As well as celebrating the history of the site, the Blackwattle Bay Precinct arts program will consider how we look to the future, and create a new and distinctive cultural experience in Sydney that leaves a legacy for generations to come.



Include diverse practitioners

Curating diverse artists for diverse audiences. Commissioning artists will be inclusive of people from diverse cultures and backgrounds. The Blackwattle Bay Precinct arts program presents an important opportunity to bring people together and invite participation from diverse communities.



Prioritise Aboriginal artists

Working with Aboriginal artists to share their stories of Country, community and continuing culture. Recognising that culture is a living thing with a future as well as a past; and sharing an Aboriginal perspective of place — land formations and bodies of water, ecologies, traditional uses, and how place is ritualised with meaning.



Celebrating & commemorating place based stories

The site's enduring and distinctive qualities, including its history, cultural traditions, local built and natural environments are essential considerations in the commissioning and programming of works. Artworks that have a genuine response to place create meaning, character and identity.



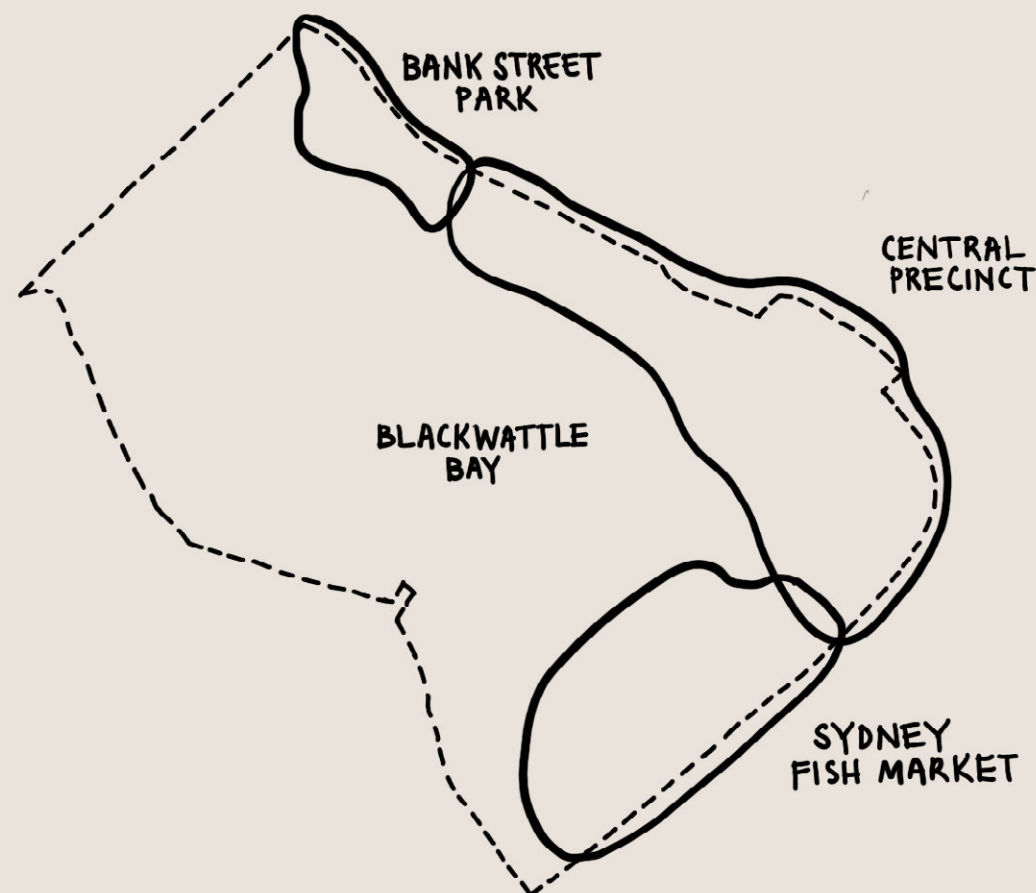
Commission exemplary contemporary works

Aspiring for the highest artistic excellence and commissioning artworks by contemporary artists art will deliver on the curatorial vision, as well as generating the inspiration and intrigue that will elevate the cultural offering of Blackwattle Bay Precinct.

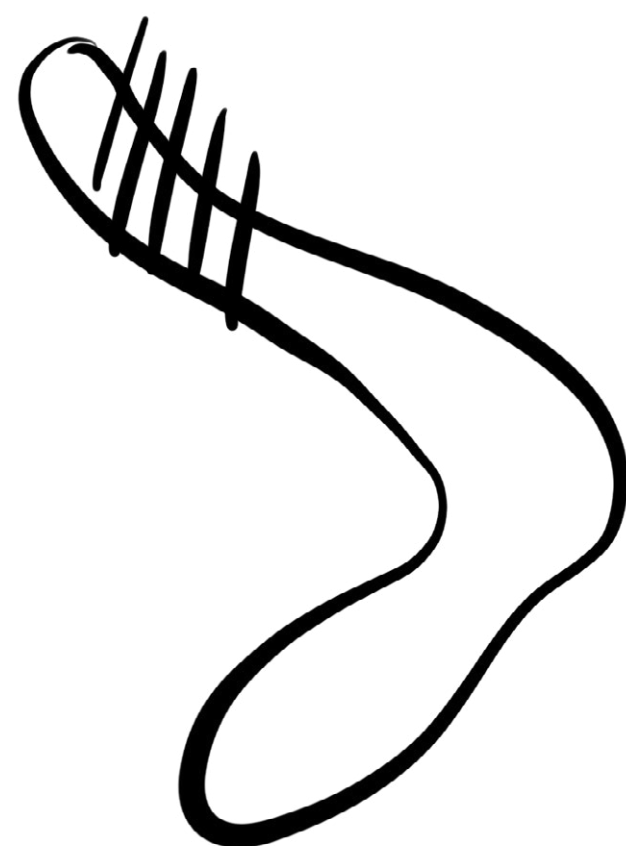
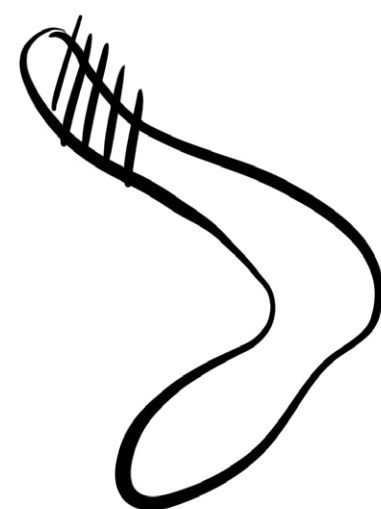
2.4

Curatorial themes per zone

- 01** Bank Street Park
- 02** Central Blackwattle Bay Precinct
- 03** Sydney Fish Market



Themes: Bank Street Park



Revealing Country

Bank Street Park is on the traditional lands of the Gadigal and Wangal people, people who were displaced from their Country. Today, when attitudes to histories of colonisation and the scale of speed of urban development have been redefined or are contested, there is a need to acknowledge this through Revealing Country.

Inheriting these complex histories of place, Bank Street Park responds by Revealing Country and sharing missing pieces of a civic narrative, embedding Aboriginal culture, narrative, storytelling and history in an integrated approach.



Members of the Burrupdi Theatre Dance Group celebrate the unveiling of Judy Watson, *bara*, 2022, The Royal Botanic Garden Sydney's Tarpeian Lawn

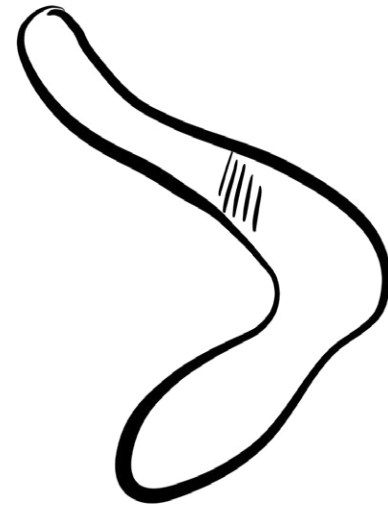
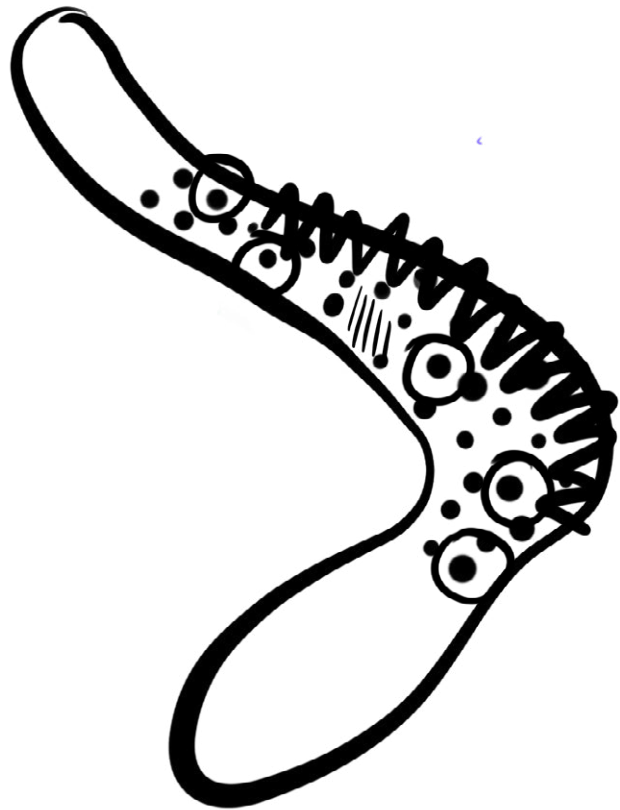


Robert Andrew, *Garabara*, 2018, University of Sydney, Faculty of Arts & Social Sciences Building



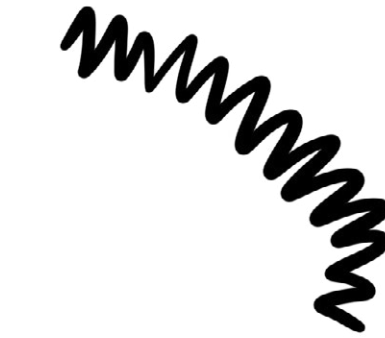
Jonathan Jones, *barrangal dyara (skin and bones)*, 2016, Royal Botanic Garden Sydney

Themes: Central Blackwattle Bay Precinct



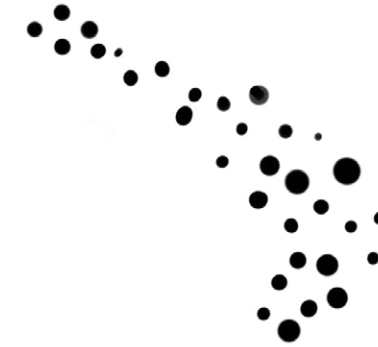
Revealing Country

This site is a significant place where Aboriginal women would gather. This should be celebrated throughout the site in a way that is culturally sensitive and appropriate, ensuring the correct protocols and permissions are shared. The site as a special place for Aboriginal women connects to Revealing Country.



Forgotten space

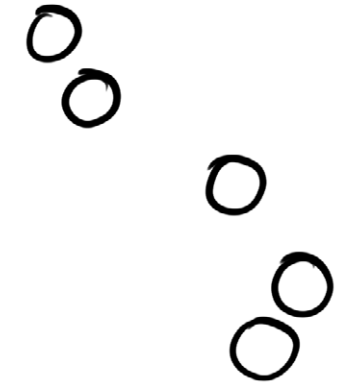
Interstitial spaces tend to be forgotten and can become unsafe. Central Blackwattle Bay Precinct seeks to transform and subvert this perception of the 'forgotten' space adjacent to the western distributor by contributing contemporary and dynamic artworks to the Blackwattle Bay Precinct that support its activation and programming, identity and storytelling, connection to communities, and make the place safer for everyone.



Safer cities for women and girls

Central Blackwattle Bay Precinct aligns with the NSW Government Safer Cities Program which aims to:

- increase women and girls' safety and access to public spaces
- enable women and girls' to move freely and alone in their community
- increase women and girls' engagement with how the spaces around them are designed and managed

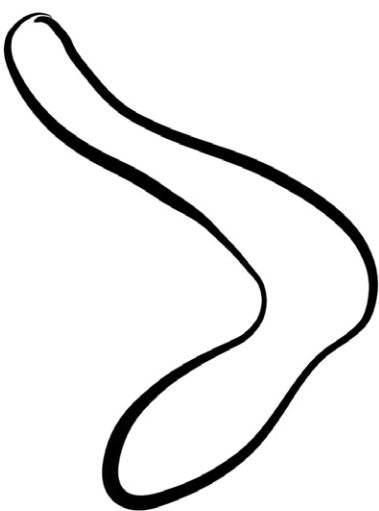
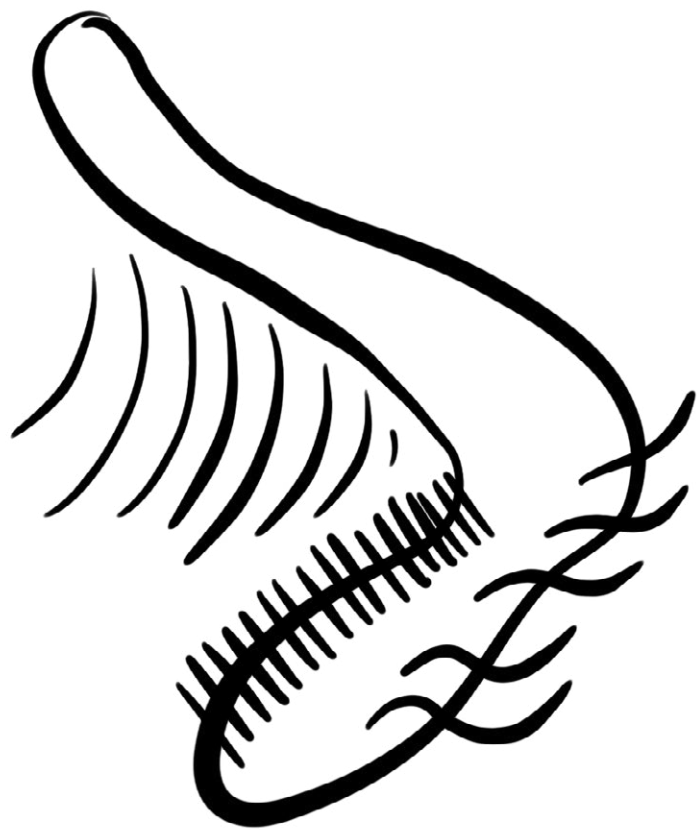


Design for teenage girls

Teenage girls are often the forgotten demographic when thinking about the design of our cities. Basketball courts, skate parks and playgrounds sometimes overlook teenage girls as an important demographic, and their particular needs for public space.

Responding to the site's proximity to Sydney Secondary College and specifically engagement with the school's students, the art approach for Central Blackwattle Bay Precinct prioritises design that delivers on the needs of teenage girls in public space.

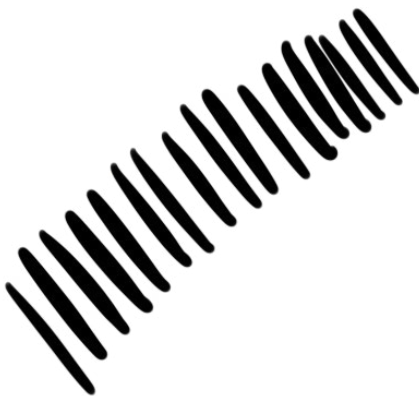
Themes: Sydney Fish Market



Deep water, deep time (guru)

Here since time immemorial yet alive for us today, the harbour defines the place we call Sydney. Its eternal waters and epic histories unify our past, present and future.

Sydney is founded on a sacred harbour. This sacred body of water is celebrated as a place ritualised with meaning in their everyday lives. Warrane creates the landforms, sustains the ecologies, and nurtures the traditional activities of fishing, ceremony and song.



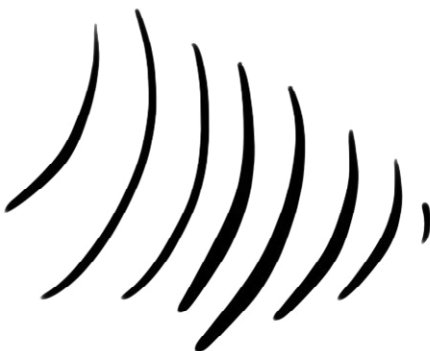
Fishing for life

The Eora were Saltwater People, coastal dwellers who lived off the sea and land. The women fished in their nawi using lines and hooks made from the inner bark of the kurrajong and hibiscus trees while men fished from the shore with multi-pronged spears tipped with bone. Women fished in their nowey from morning till night and in all weathers. They lit fires on clay pads in their nawi for cooking their catch, and for warmth and light at night. The women sang together as they fished and kept time with their paddles, often while nursing babies and with small children in tow.



Fresh water, bitter water, sour water

The different types of water around the bay were well known to the Aboriginal people; the brackish wetland water was 'sour', the salt water was 'bitter' and the fresh water was 'sweet' and drinkable.



Working harbour

The bays around Blackwattle Bay Precinct encompass a working harbour. Performing a vital contemporary service while remaining a living historic remnant, the working harbour reminds us of the important role played by imports and exports in Australia's economy. The harbour is essential to the staging and operations of major infrastructure around the state.

2.5

Public Art Opportunities

The following sections identify potential opportunities that could be explored as part of future development within the Precinct. Public art plans prepared as part of future development will further interrogate opportunities for public artwork within the context of the identified themes.

2.5.1 Bank Street Park

2.5.2 Central Blackwattle Bay Precinct

2.5.3 Sydney Fish Market

2.5.1

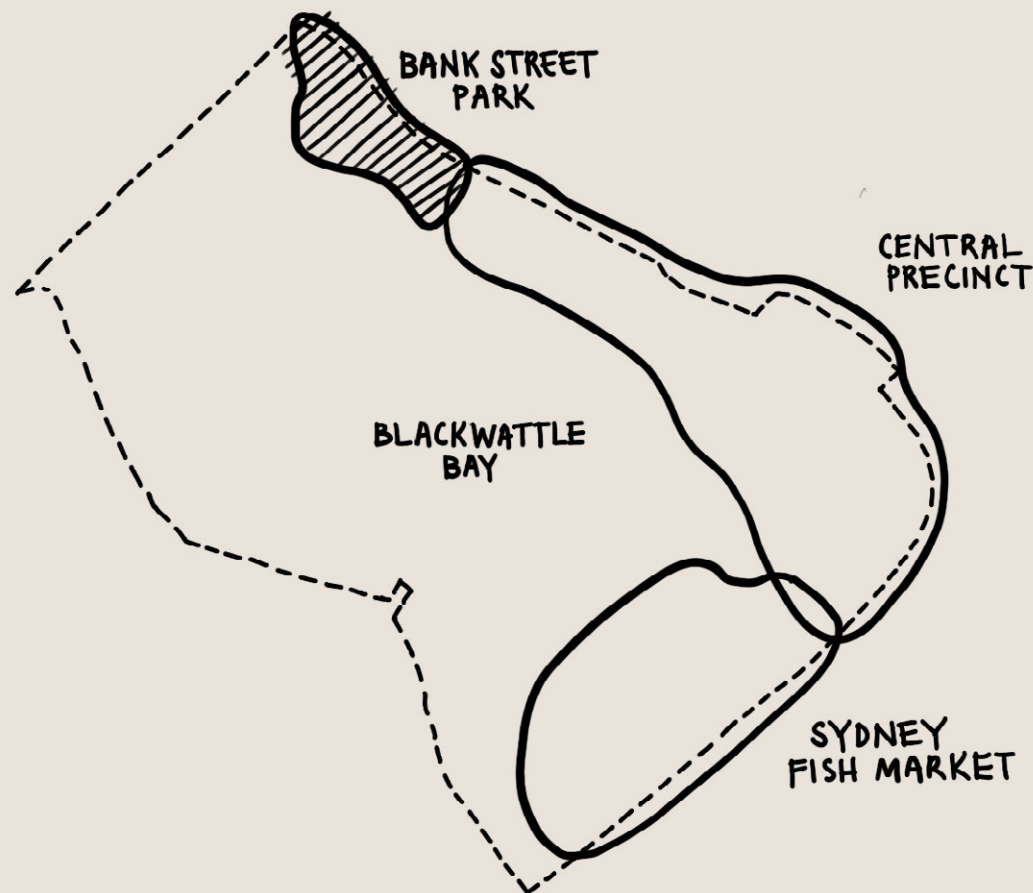
Bank Street Park art opportunities

01

Contemporary interpretation
of Blak Diggers

02

Multi-purpose sports surface



Contemporary interpretation of Blak Diggers

Concept

Anzac Bridge was given its current name on Remembrance Day in 1998 to honour the memory of the soldiers of the Australian and New Zealand Army Corps (known as Anzacs) who served in World War I.

Locating a park beneath 'Anzac' Bridge provides a unique opportunity to bring a First Nations perspective to the significance of the bridge's name. Telling stories of Blak Diggers at Bank Street Park develops the opportunity for this harbourside location to become a destination with a significant cultural layer.

This is the kind of cultural leadership that creates space for public dialogue and careful consideration of the politics of memory and context.

This integrated approach could be a holistic artwork that may find expression throughout Bank Street Park and encompass various typologies and interventions at the site, including:

- Creative direction of the honour roll on the balustrade of the viewing deck
- Architectural and/or landscape integration
- Facade treatment
- Ground plane integration
- Lighting integration
- Embedding language on site





Multi-purpose sports surface

Concept

The Bank Street Park multi-purpose sports surface could be transformed into a large scale canvas for art.

The thematic of the artwork should be informed by the Indigenous Design Integration framework prepared for the park, with particular reference to Colours of Country. The artist brief should encourage the artist to consider Water Country and the marine environment of Blackwattle Bay.

Connection to water may also include:

- Consideration of Tinkers Well, a significant Aboriginal site close to Bank Street Park where fresh water collected in a natural bowl
- Representation of the historical shoreline which was filled in during industrial development

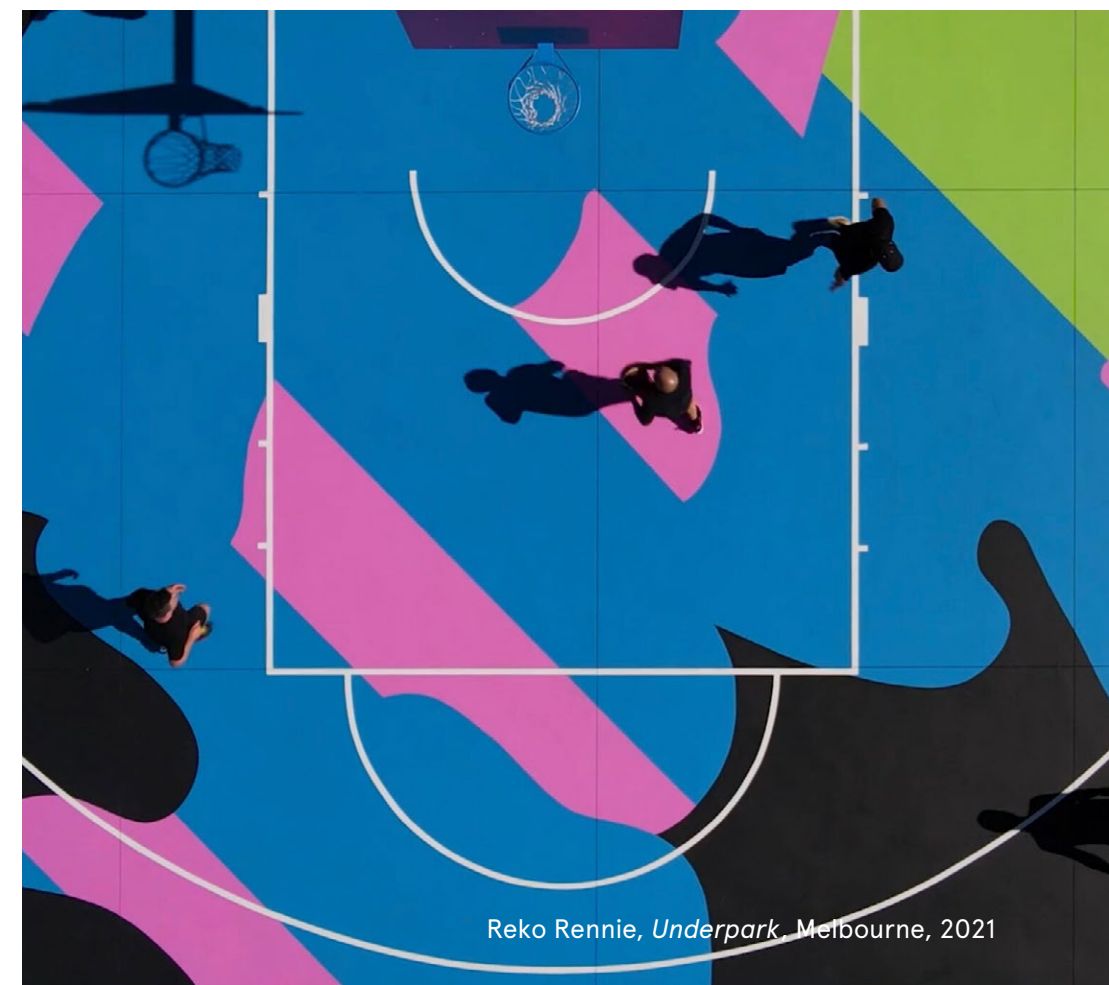
Sport surfaces make for exciting canvases for immersive public art that encourages creativity through movement. By commissioning an art court at Bank Street Park, local youth and adults alike will benefit from the intersection of art, culture and sport.



Case study

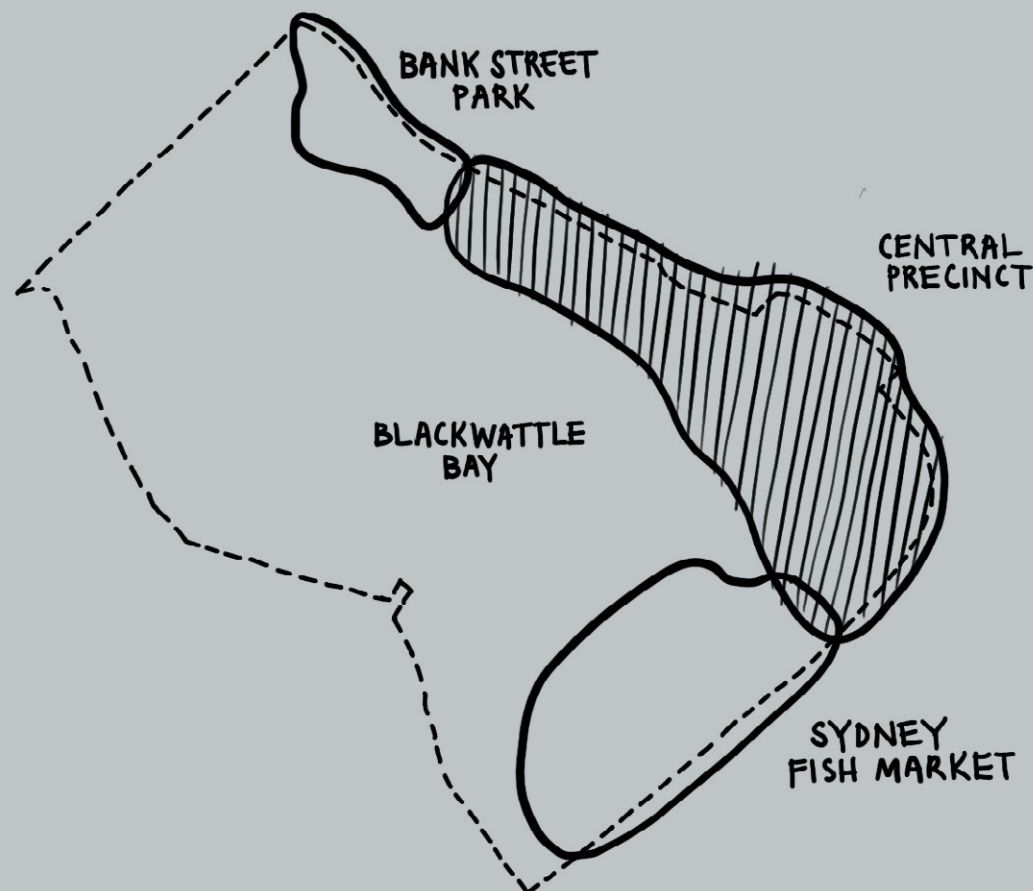
On Rue Duperré in Paris, a basketball court was transformed in a collaboration between fashion brand Pigalle and art direction firm III-Studio.

"Through this new court, we wish to explore the relationship between sport, art and culture and its emergence as a powerful socio-cultural indicator of a period in time." said the team.



2.5.2

Central Blackwattle Bay Precinct art opportunities



- 01 Traditional language
- 02 Suspended precinct marker
- 03 Plaza and laneway activation
- 04 Facade art
- 05 Ground plane
- 06 Social seating
- 07 Discovery works
- 08 Lighting and projection
- 09 Improved visual amenity
- 10 Creative hoarding program
- 11 Performance and engagement
- 12 Temporary commissions
- 13 Events and partnerships
- 14 Digital placemaking

Traditional language

Concept

In line with the Placemaking NSW dual language strategy for Blackwattle Bay Precinct, public art can celebrate Sydney Aboriginal language in creative, integrated and surprising ways. This approach acknowledges the deep-seated connection of Gadigal and Wangal people to Country, and upholds a responsibility to include Aboriginal naming, language, stories and voices when creating urban development.

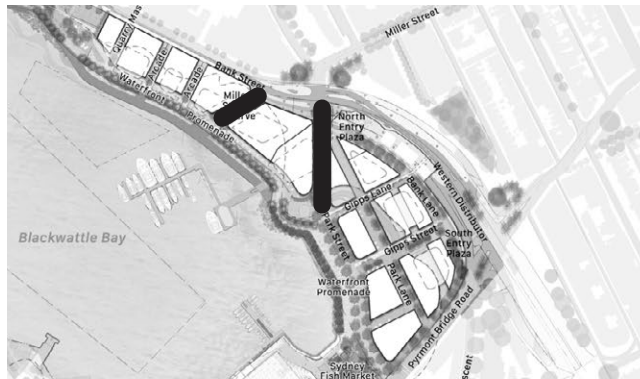
Case study

Gadigal mural

Gadigal mural is a collaborative artwork referencing both the topographical patterning and material culture of Gadigal country. The word *bangawarra* incorporated into the mural means 'make' or 'do' in Sydney Aboriginal language.



Jason Wing, Dennis Golding and Lucy Simpson, *Gadigal mural*, 2019, Sydney



Suspended precinct marker

Concept

Signify Blackwattle Bay as a “precinct” with a large public art work suspended over an arrival or entry point to the precinct.

The artwork could be sculptural, installation or lighting based and respond to the vibrant communities that contribute to Sydney’s cultural identity.

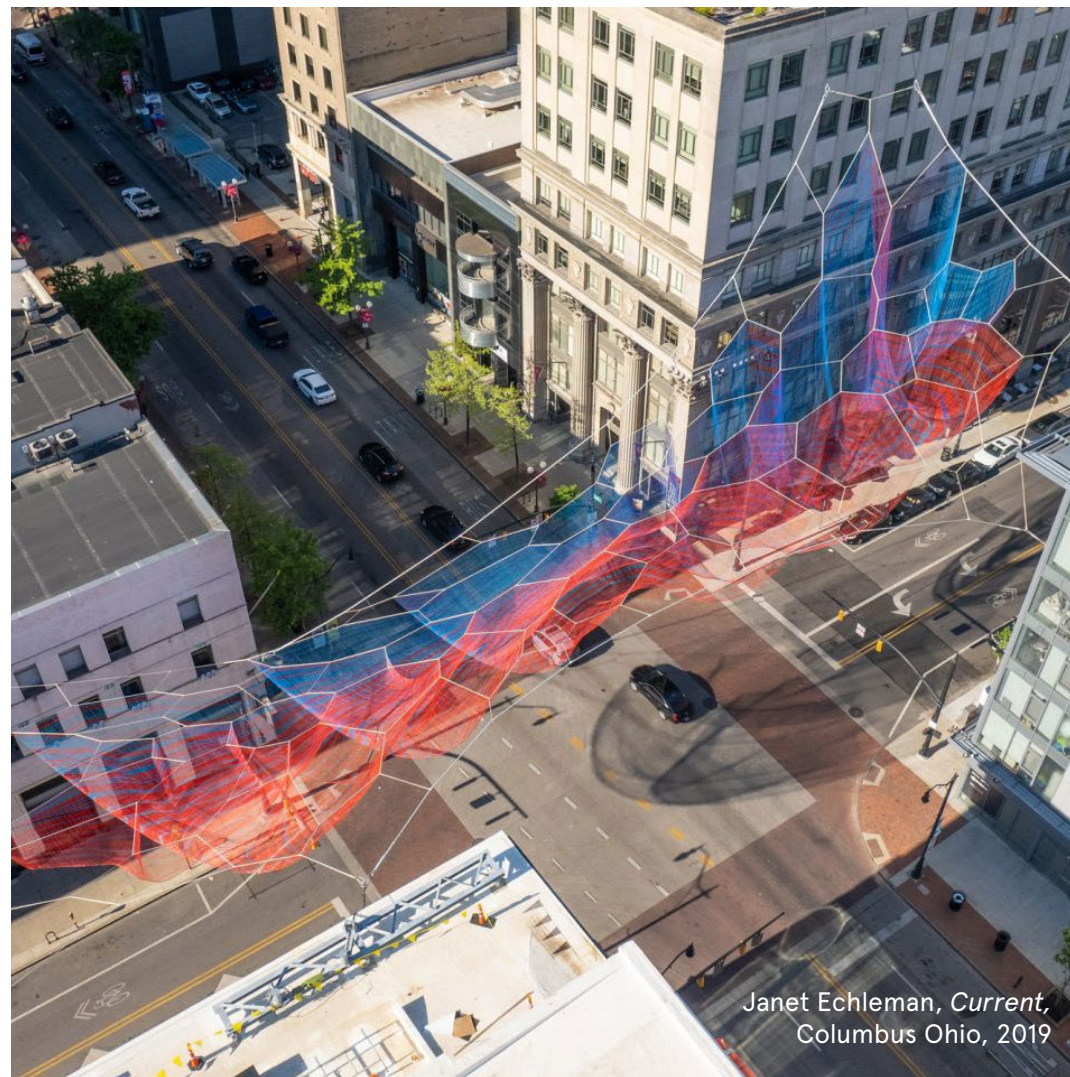
Case study

Janet Echleman

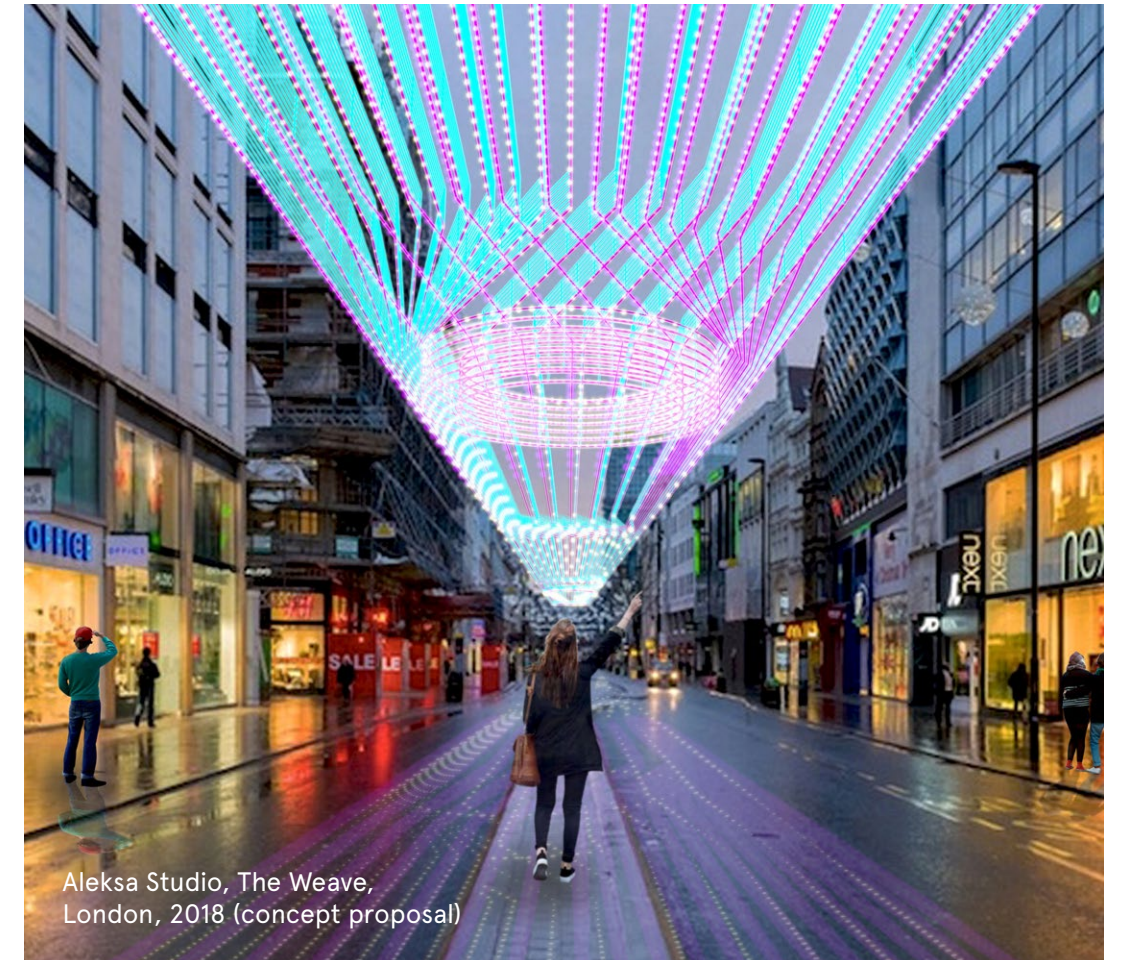
Janet Echleman’s iconic practice uses netting, fibres and weaving to construct evocative floating forms. Composed of layers of technical fibers, braided and knotted together, the forms respond to light and wind, while at night pulsing alive with projected coloured light. The result is a dancing body that changes with the movements of the day, expressing the fundamental interconnectedness of the world around us.



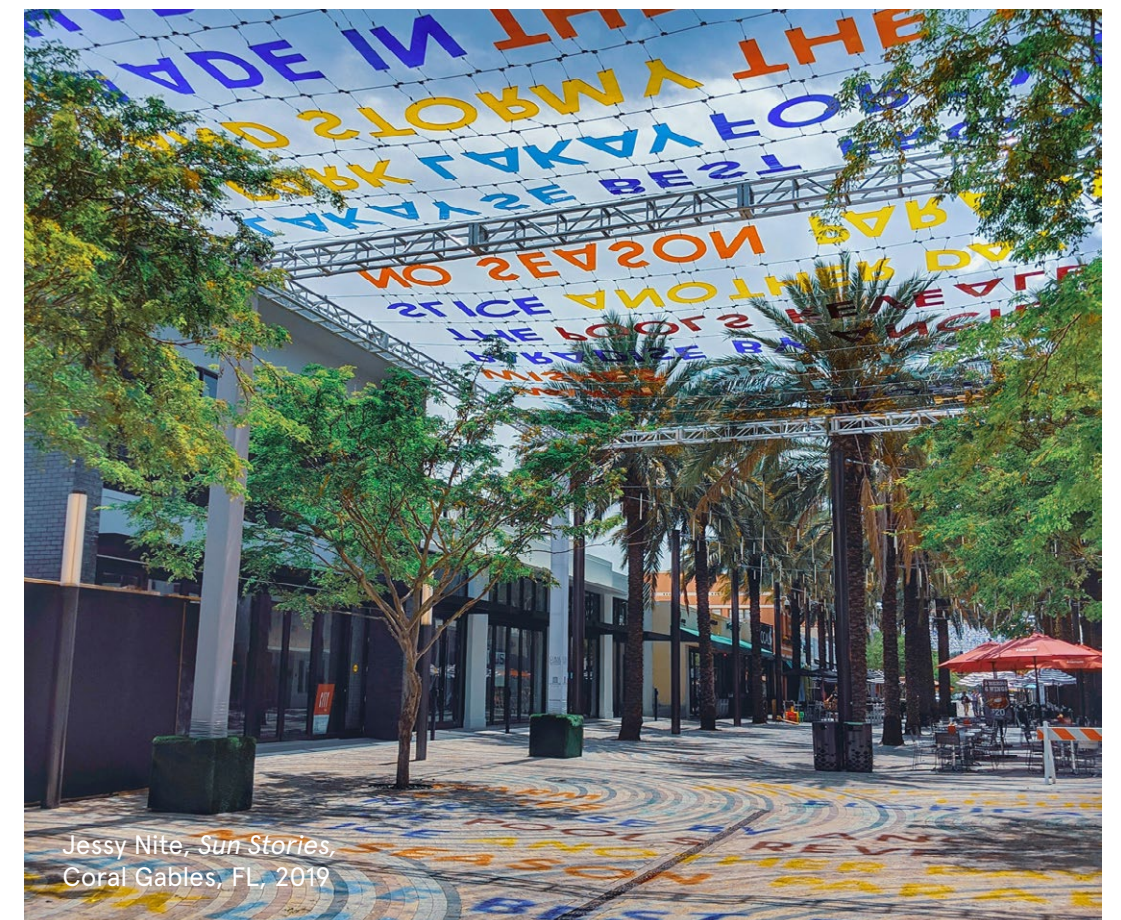
Nike Savvas, *Rush*, 2010, Sydney



Janet Echleman, *Current*, Columbus Ohio, 2019



Aleksa Studio, *The Weave*, London, 2018 (concept proposal)



Jessy Nite, *Sun Stories*, Coral Gables, FL, 2019



Plaza and laneway activation

Concept

Laneways are imagined as immersive art experiences; transitional journeys imparting a sense of departure and arrival. The public will be invited to step into the laneways of Blackwattle Bay Precinct with a sense of curiosity and wonder. This opportunity will also explore plazas at entry points to the precinct as opportunities for public art experiences.

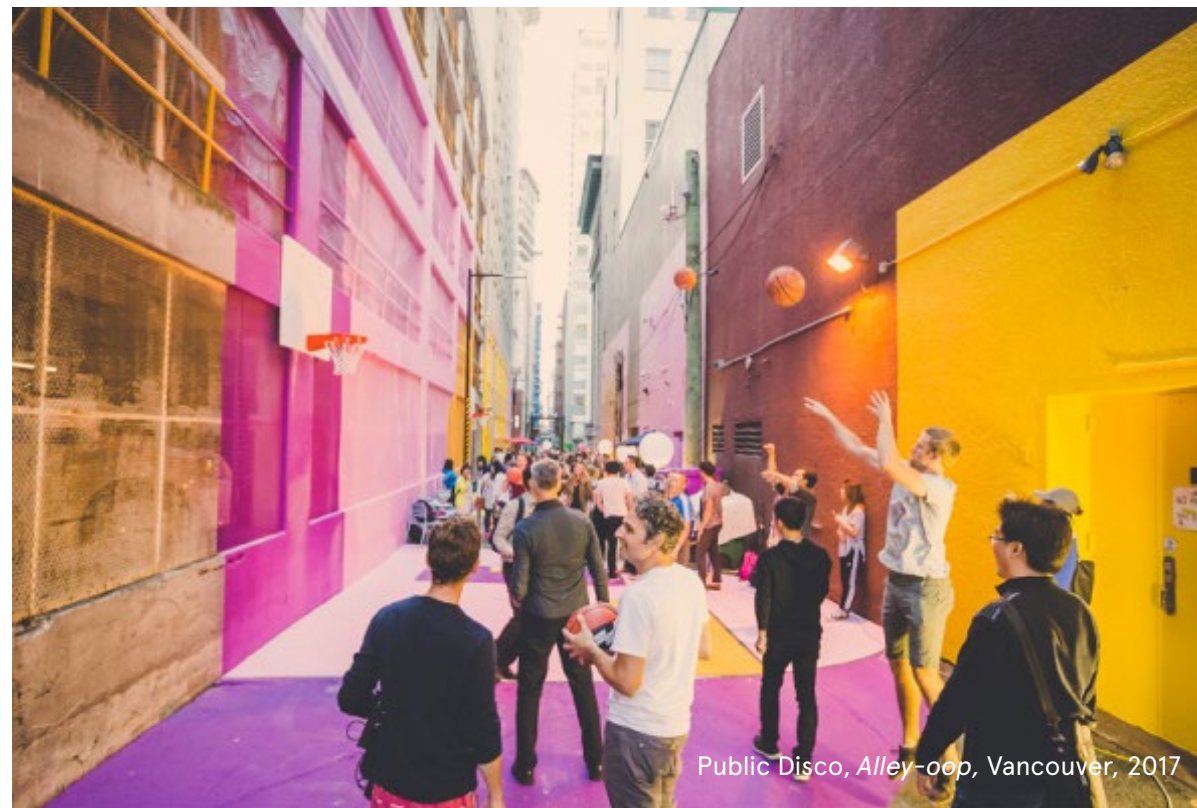
Case study

More Awesome Now Laneway Activations in Vancouver

Awesome Now is an initiative to transform laneways from functional service corridors into vibrant public spaces in the city of Vancouver. The initiative has improved walkability and inclusivity in the city. Since opening in 2016, the number of pedestrians using the Alley-Oop laneway has more than doubled from 30 to 73 an hour, and where men previously made up 75% of laneway users, they now represent only 58% of the laneway users.



Jason Wing, *In between two worlds*, Sydney, 2011



Public Disco, *Alley-oop*, Vancouver, 2017



Claudia Comte, *Five Marble Leaves*, Boston, 2022



Live music at Rockford Illinois Park, Rockford USA



Facade art

Concept

Celebrate Blackwattle Bay Precinct as a new destination of art, culture, community and creativity with facades integrated with art. Artwork materials could include paint, lighting or sculptural forms.

Case study

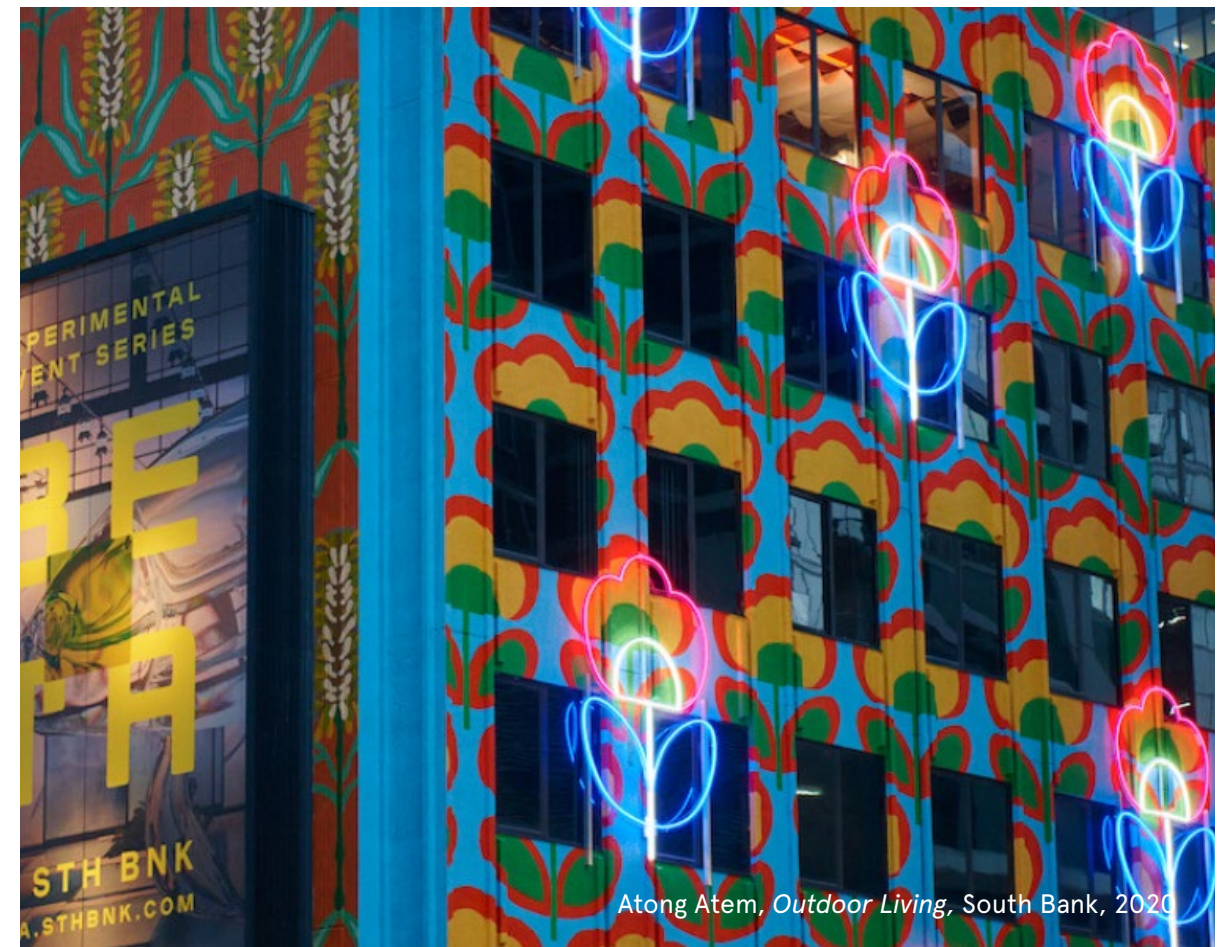
Movement of Shells, Movement of Time

Movement of Shells, Movement of Time is an integrated facade artwork for the Westconnex M4-M5 Link Tunnels Campbell Road Ventilation Facility. This collaborative project with CM+ architects, Cultural Capital and ASBJV working closely with Aboriginal Bidjigal shellwork artists Marilyn Russell and her mother Aunty Esme Timbery, brought the narrative of their connection to Country to life at a civic scale.

The artwork is an unprecedented opportunity to welcome international and local visitors to Country. It reinforces a sense of place while delivering a positive legacy for road users and the community. More than 300 panel modules wrap the full perimeter using the building as a canvas. This artwork is one of the largest Aboriginal public artworks in Australia.



Abdullah M.I. Syed, *Tesseract Wall*, 2022



Atong Atem, *Outdoor Living*, South Bank, 2020



Marilyn Russell and Aunty Esme Timbery,
Movement of Shells, Movement of Time,
M4-M5 Link Tunnels Campbell Road Ventilation
Facility, St Peters, 2019-2023

Ground plane

Concept

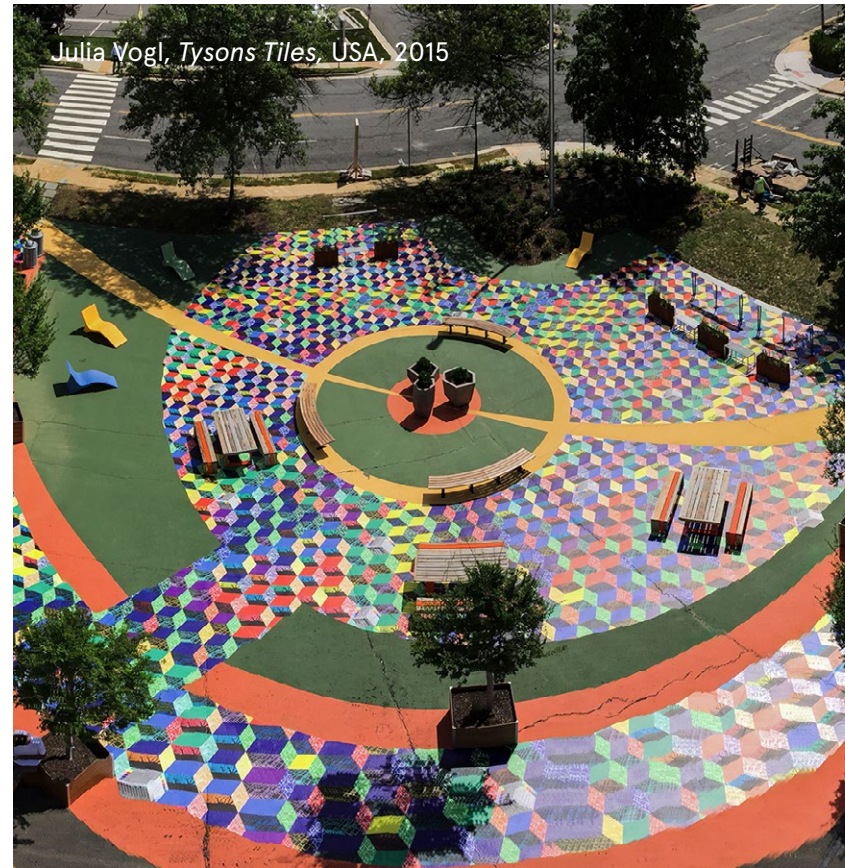
A ground plane work throughout the public domain. This would create a distinct precinct identity, utilising the ground plane to create a massive, singular, unifying work. As you approach the precinct, without making a conscious decision, you enter the work, become engaged with it and enter into a participation with it. This singular approach links all art opportunities throughout the precinct.

Case study

NOS, *Moving Dunes*, Montreal, 2020

Titled *Moving Dunes*, the work for the Montreal Museum of Fine Arts manipulates the street surface, creating the illusion of large ripples resembling the features of a body or a face. It incorporates reflective spheres and geometric shapes, enhancing patterns and perspectives as viewers move around.

The street undergoes a transformation, shapes reverse, and the ground becomes dynamic and unsettling. The presence of spheres mirrors the diverse architecture and historical significance of the museum's buildings. *Moving Dunes* harmonises the realms of reality and virtuality, provoking a sensory awakening.



Julia Vogl, *Tysons Tiles*, USA, 2015



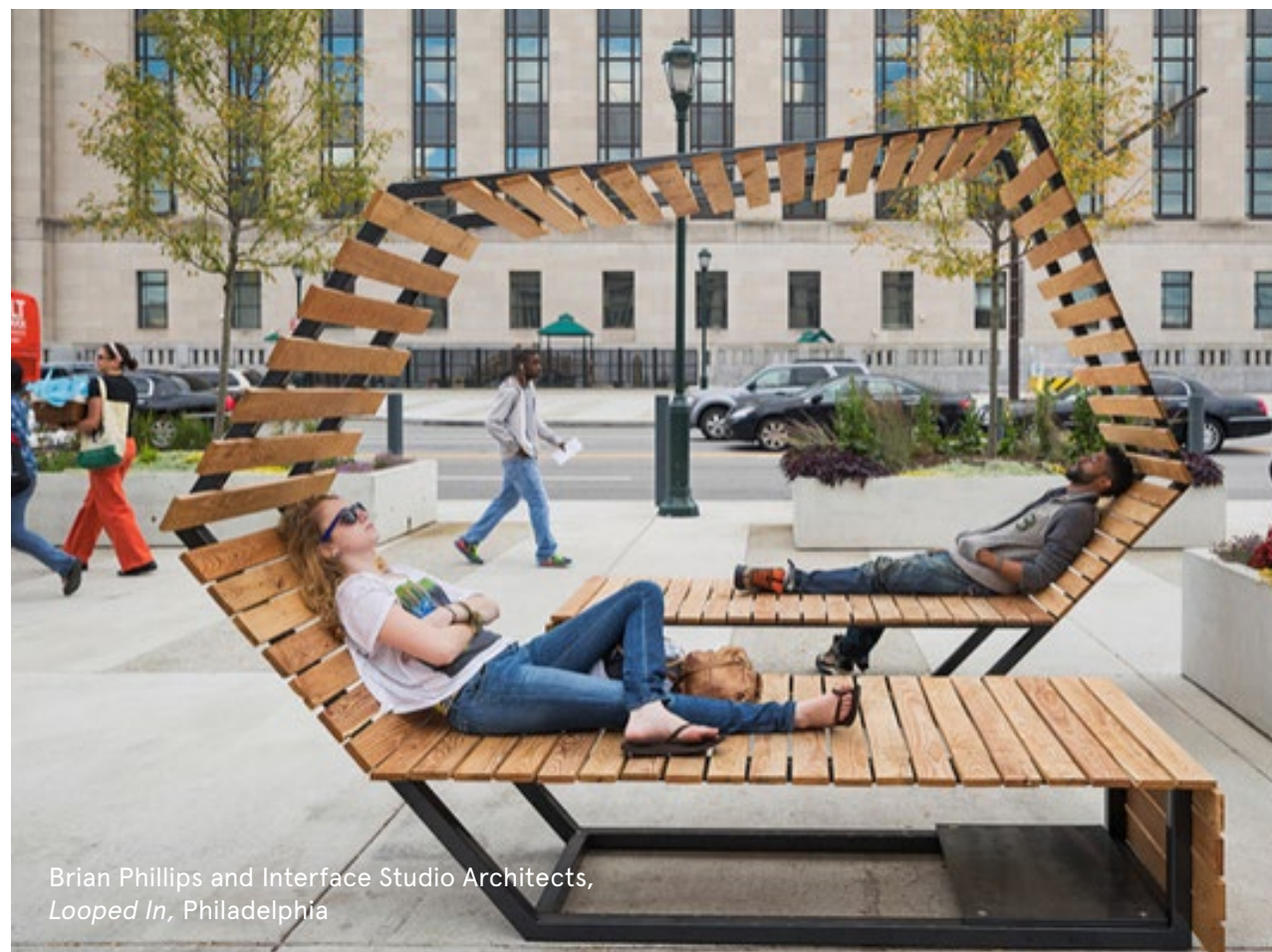
NOS, *Moving Dunes*, Montreal, 2020



Superkilen, Copenhagen



Brian Robinson, *Citizens Gateway to the Great Barrier Reef*, 2017, Cairns



Brian Phillips and Interface Studio Architects,
Looped In, Philadelphia



Jeppe Hein, *Modified Social Benches*,
New York, 2016

Social seating

Concept

Commission artist-designed social seating to foster community and play. Social seating provides spaces for teenagers and adults to rest and connect while also adding public art and visual amenity to the public domain.

Case study

Afghan Bazaar, Dandenong

Afghan Bazaar is one of Melbourne's most prominent cultural precincts. In 2010, community consultation was undertaken that resulted in a design framework for the precinct. Completed in 2016, the streetscape's transformation embodies four key design elements creating a cultural signature; the tiling artistry by local Afghan artist Mazar-e-Sharif; a vibrant blue that resonates with community; a lamp centrepiece providing a physical heart; and community building celebrations and programs.



Afghan Bazaar, Dandenong, Victoria, 2016



Emilio Alarcón and Eva Salmerón,
Meeting Bowls, Time Square, 2010



Discovery works

Concept

Discovery work can take multiple forms: growing along walls, integrating urban furniture, encompassing the details of drainage grates and handrails, coming alive with concealing lighting. And always offering narrative, connecting spaces, revealing topography, providing fascination and intrigue, drawing you in and around the places of Blackwattle Bay Precinct.

Case study

Berczy Park, Toronto

Berczy Park is an iconic little park in a booming mixed-use neighbourhood. The continuing surge in the number of dog owners has been celebrated in a signature and playful fountain that merges a classic Victorian two-tiered fountain with a menagerie of spouting life-sized dog figures. Inspired by the park's past and present, it is a destination in the city appealing to children and attracting visitors. A discrete and playful dog-watering trough around the perimeter of the granite fountain basin accommodates the thousands of dog visits in the park on a weekly basis.



CCxA, Daniels Waterfront, Toronto, 2017



Trigger Design, Parramatta Square



CCxA, Berczy Park, Toronto, 2017



David Byrne Bike Racks, Brooklyn, 2013



Lighting and projection

Concept

Transforming the precinct with innovative digital, lighting and projection techniques. This is an opportunity for Blackwattle Bay Precinct to come alive with moving imagery, light and colour utilising the latest technologies to express cultural innovation. Programmable wall, undercroft, building facade and ground plane projections, LED screens, lighting design, animation, digital moving image artworks, and augmented artworks are all encompassed within this opportunity.

Benefits includes:

- Bringing the precinct alive with night time activation
- Illuminating difficult spaces
- Enhancing safety and reducing vandalism
- Aiding intuitive wayfinding
- Responding to programmed events

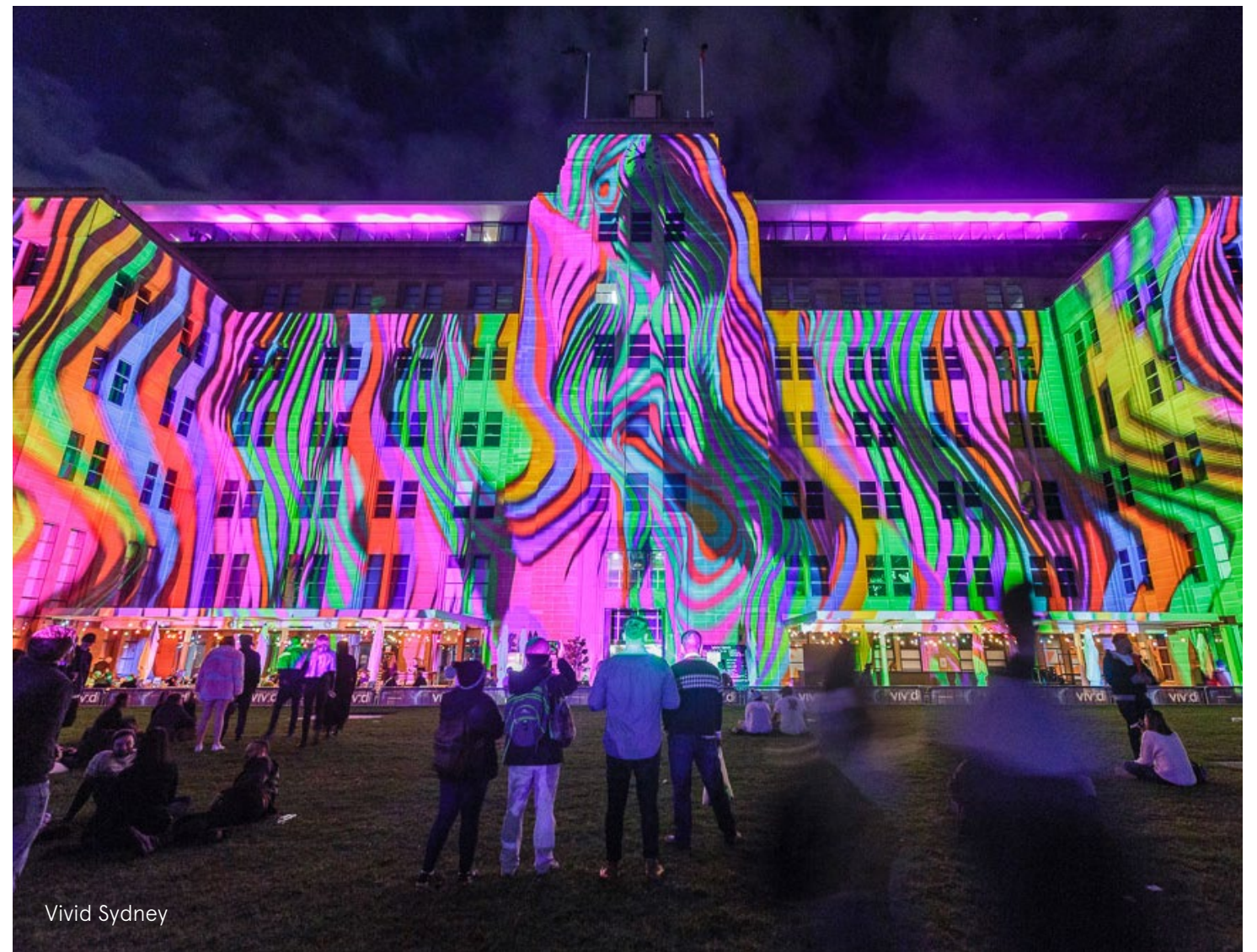
This opportunity could, for example, create a site-specific monumental light sculpture and immersive night time experience at a civic scale using the built form of the Anzac Bridge, activating the bridge pylons and underside of the bridge using programmable light and/or projection.

Lighting the underside of the Anzac Bridge would bring to life aspects of the city otherwise hidden after dark, as well as reveal the beauty of the Anzac Bridge architecture.

Case study

Bangkok Projection Mapping Competition

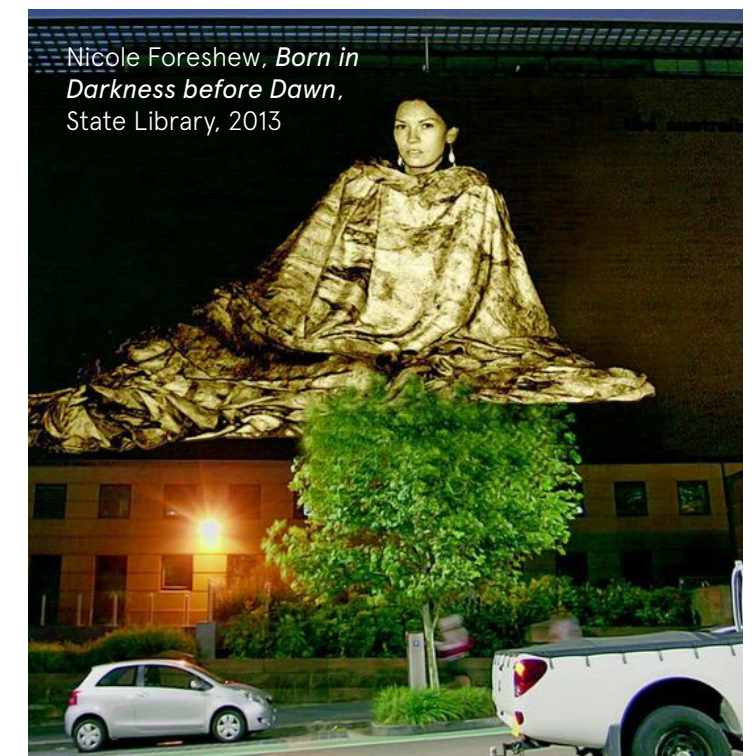
The Bangkok Projection Mapping Competition was held as part of Bangkok Design Week 2021 to promote and support the modern media design industry in Thailand, aiming to elevate it to world-class standards. This competition provided young designers with the opportunity to showcase their potential to the public. 23 finalists projected their work on the East Asiatic Building at multiple times throughout the design week, encouraging positive engagement from visitors and residents.



Vivid Sydney



Bangkok Projection Mapping Competition, 2021



Nicole Foreshow, *Born in Darkness before Dawn*, State Library, 2013



Improved visual amenity

Concept

Improve the visual amenity of the Anzac Bridge pylons and underpass by transforming these surfaces into a public art statement. These works should adhere to best practice CPTED principles.

Case study

Waterline Park, Brisbane City

The vividly colored artwork comprises a mural on the underside of the Riverside Expressway, a soft ground surface, brightly colored gym equipment, and lighting features that activate at night. Artist Alice Lang's intention is to evoke memories and concepts related to record-keeping while portraying remnants of Brisbane's 2010-11 flood. During the night, playful texts describing speech, processes, and sounds associated with water are projected onto this pattern. Lang's art playfully captures a specific moment in time, inviting individuals to contemplate the city's history and its connection to the natural environment.



Thurlow Small Architects and NIO architecten,
Rain, Washington DC, 2018



Warren Langley, *Aspire*, Sydney, 2014



Alice Lang, *Floodlines*, (Waterline Park) Brisbane City, 2019



Creative hoarding program

Case study

Capitaland

The CapitaSpring hoarding on Chulia and Market Streets in Singapore breathes life into the central business district. Commissioned by Capitaland, the hoarding was transformed by two local artists, Danielle Tay and Ripple Root.

The site-specific artwork titled *Pulse of the City* depicts the artists' interpretation of what CapitaSpring development will exemplify – a unique integrated work, live and play space in a vertically connected environment.

Concept

Initiate a creative hoarding program across Blackwattle Bay Precinct during construction that adds visual amenity to the public domain in times of transition and offers local artists capacity building with public art opportunities.

Commissions can prioritise local artists to design creative hoardings as a rotating temporary public art initiative. Artworks can be licensed and distributed to future Blackwattle Bay Precinct developers, property owners and real estate agents to use on their properties while under construction or for lease. The program could be run annually or bi-annually, creating a rotation of artworks that would nourish local creatives and artists with professional work opportunities, and germinate a creative community.

The art program can commence at the very start of the construction of the precinct, with creative hoardings around demolition and construction sites. This will facilitate early public engagement in the project and help to build goodwill, mitigating some of the frustrations which will be experienced during the construction period.

The creative hoarding program can be run as a dedicated program with careful consideration of artist selection and process.

Semi-permanent hoardings around the concrete batching plant are recommended as a priority opportunity.



Kate Lambe, *Creative Shopfront Program*, City of Melbourne



Danielle Tay And Ripple Root (Estella Ng And Liqueen Liew), *Pulse of the City*, Singapore



Elliot Bryce Foulkes, *Obstacle Course*, City of Sydney creative hoardings



Performance & engagement

Concept

A program of contemporary live and ephemeral performance will create a new destination for art and culture in Sydney. A curated performance program should include a diverse range of established and emerging creative practitioners and may include events such as: performance art, dance, sound and spoken word, talks, and workshops. Performers may use a designated space and events will be unticketed, small in scale, spontaneous in nature and will require minimal to no sets, props or A/V.

The performance program will activate Blackwattle Bay Precinct year-round. It will enable responsiveness to seasonality, the cultural calendar and city-wide festivals and events. The performance program enables artistic experimentation and opportunities to include a diverse range of practitioners including emerging artists and grass-roots community initiatives.

This approach should be developed in collaboration with Placemaking NSW.

Case study

Canberra Dance Theatre's *In the Spirit* was presented in 2020 featuring sixteen members of CDT's GOLD and REVEL performance groups, directed by Jacqui Simmonds and Philip Piggitt with original music by Teresa Wojcik. The work was inspired by the life of Marion Mahony Griffin and her contribution to the design of Canberra – her irrepressible nature and indomitable spirit.

In the Spirit was performed on and around Fiona Hooton's sculpture, *Straw Ziggurat*, a straw bale construction located on the shore of Lake Burley Griffin, as part of the Contour 556 2020 Festival, Canberra's Public Art Biennial.

Ausdance ACT provided funds to enable the dancers to participate in the work, for the commission of the original score by emerging composer Teresa Wojcik and to pay the choreographers for their work.



Nick Cave, *HEARD*, Sydney, 2015



Cie Willi Dorner, *Bodies in Urban Spaces*, Sydney, 2014



In the Spirit dance performance on sculptural piece by Fiona Hooton, *Straw Ziggurat*, Canberra Art Biennial, 2020

Temporary commissions

Concept

The future Blackwattle Bay Precinct will be a hive of creativity, showcasing site-responsive, temporary commissions that enliven the precinct through a dynamic and rotating program.

The rotating program will be strategic and flexible, activating the precinct year-round. It will enable responsiveness to seasonality, evolving trends in creative and cultural production, third party events and changing demographics. Temporary programming enables experimentation, capacity building and opportunities to include a diverse range of practitioners.

Blackwattle Bay Precinct must have the opportunity to evolve organically and to support future opportunities for artists to create public works on site as the space changes over time.

Case study

Contemporary artist Ian Strange completed the significant site-specific project *Light Intersections II* in a once-neglected but now gentrified neighbourhood of Surry Hills. This project involved the transformation of a decaying late 19th-century Victorian terrace house.

Unveiled during the lockdown in Sydney, Australia, in mid-2021, this large-scale public art installation illuminates the façade of the historic building with beams of light. The intention is to draw attention to the building's deteriorated state and breathe new life into it. The work was displayed for a brief 10 day period. The City of Sydney commissioned the work as part of their Art & About public art series.



Katerina Grosse,
It Wasn't Us, 2020, Berlin



Olafur Eliasson, *Ice Watch*, Paris, 2015



Ian Strange, *Light Intersections II*,
Art & About Sydney, 2021



Rochelle Hayley, *Ever Sun*,
Sydney, Art & About, 2021



Melanie Mununggurr, Biennale of Sydney,
Cockatoo Island, 2020

Events and partnerships

Concept

Events and partnerships that have a synergy to the identity of Blackwattle Bay Precinct and the community could be developed with stakeholders including Vivid, Sydney Festival, Create NSW, UTS Gallery, Powerhouse or the Maritime Museum.

Case study

Messengers of Brisbane and Brisbane Festival

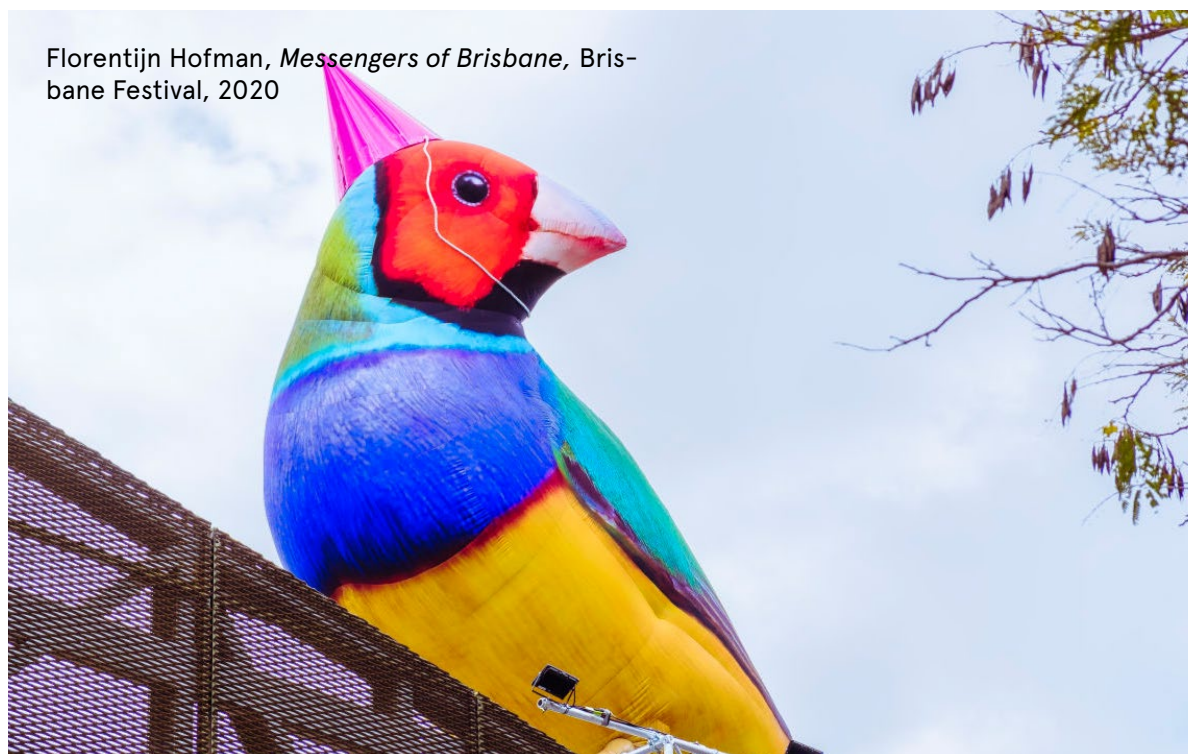
Florentijn Hofman created *Messengers of Brisbane*, a citywide installation consisting of six oversized Gouldian Finches which perch atop some of the city's most iconic landmarks as part of the 2020 edition of the Brisbane Festival. The inflatable rainbow finches adorn playful party hats, referencing the artist's signature practice as an expression of joy and celebration of life. The colourful installation became a beacon of hope for the city following an extended COVID-19 lockdown. Following the success of the festival, the Finches toured over 3,300km to regional and remote Queensland townships.

"Regional towns rely on events like the *Messengers of Brisbane* to boost their local tourism economies by drawing travellers who spend on accommodation, transport, at restaurants, cafes, tourism attractions and other local businesses." – Minister for Tourism

Atelier Sisu: Zara Pasfield & Renzo B. Larriviere, *Ephemeral Oceanic*, 2022



Florentijn Hofman, *Messengers of Brisbane*, Brisbane Festival, 2020



Kings Cross, Outside Art Project, *Games We Play*, Gallery Launch

Digital placemaking

Concept

Blackwattle Bay Precinct inhabits a physical and virtual identity. A strong digital communications and placemaking strategy will foster connectivity for audiences across the precinct and beyond. Digital placemaking will be key in developing a strong community and network to encourage a sense of connection, a platform for visibility, and avenues for capacity building.

Fostering digital placemaking should consider:

- developing an artist-led, graphic identity for Blackwattle Bay Precinct through graphics, a precinct map and digital assets
- commissioning local artists working in digital and graphic media to develop Blackwattle Bay Precinct digital identity
- establishing a Blackwattle Bay Precinct arts and cultural website and social media presence
- creating opportunities through Blackwattle Bay Precinct's online platforms for digital programming for artists working in new media. This could be through virtual residencies, virtual galleries and exhibitions, and social media takeovers
- using Blackwattle Bay Precinct's online platform to showcase local arts and culture by profiling the work of local artists, showcasing the resident arts organisations, and publishing a monthly guide promoting local arts and cultural events.

Case study

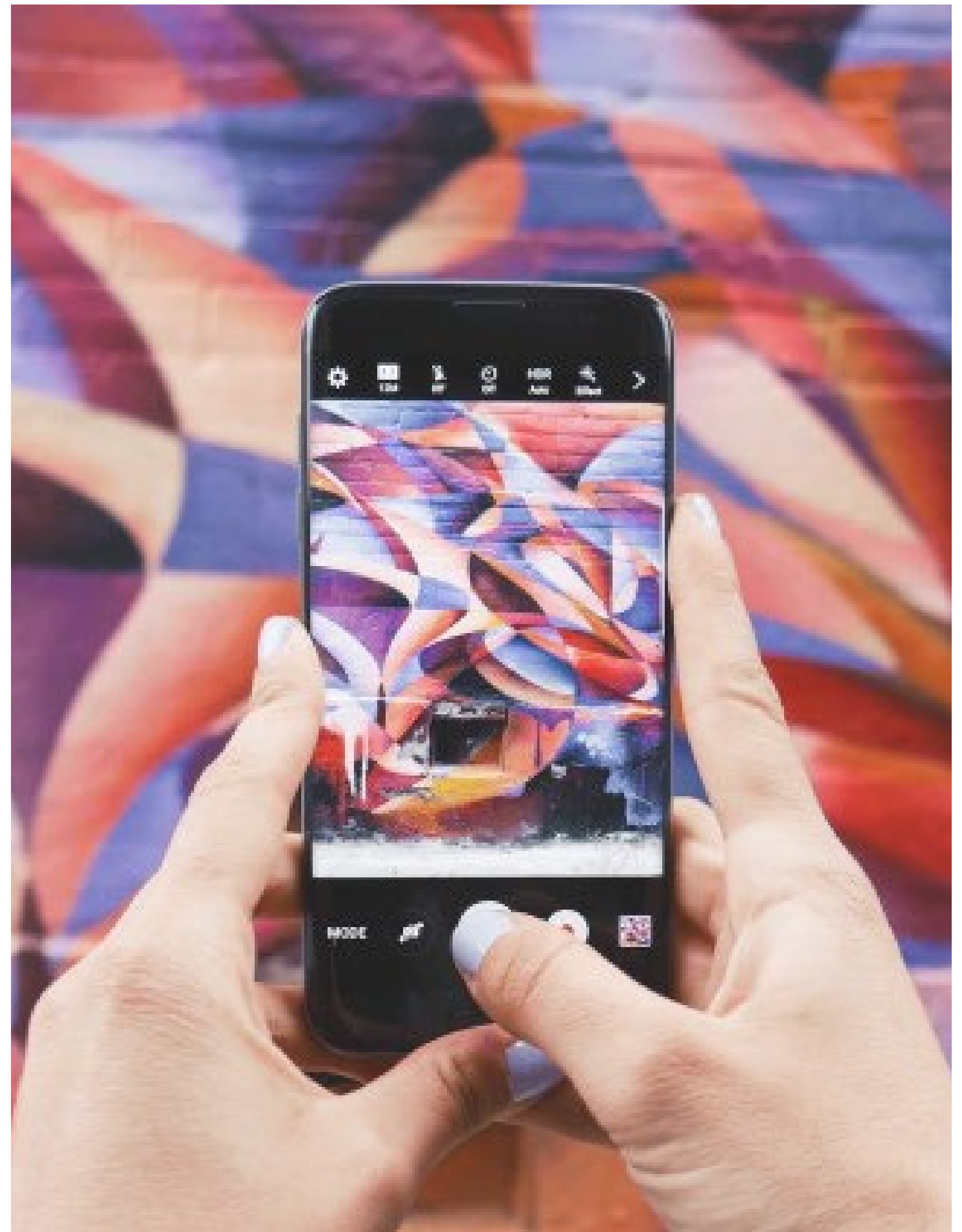
Wynscreen, Wynyard Station Sydney

Wynscreen is a twenty three metre long LED screen showcasing works by internationally renowned and emerging Australian artists at Wynyard Station.

Wynscreen makes a dramatic addition to art in Sydney's public domain, and is the city's most dynamic site for moving image art. It is a significant contribution to the cultural infrastructure of the City, seen by up to 30,000 commuters each day.

The project created a unique opportunity for artists to create large scale digital works for a public space. At its inception, eighteen established and emerging artists from around Australia were awarded commissions, including an artist team from the remote Yirrkala region.

Today, *Wynscreen* continues to showcase the work of established and emerging artists.

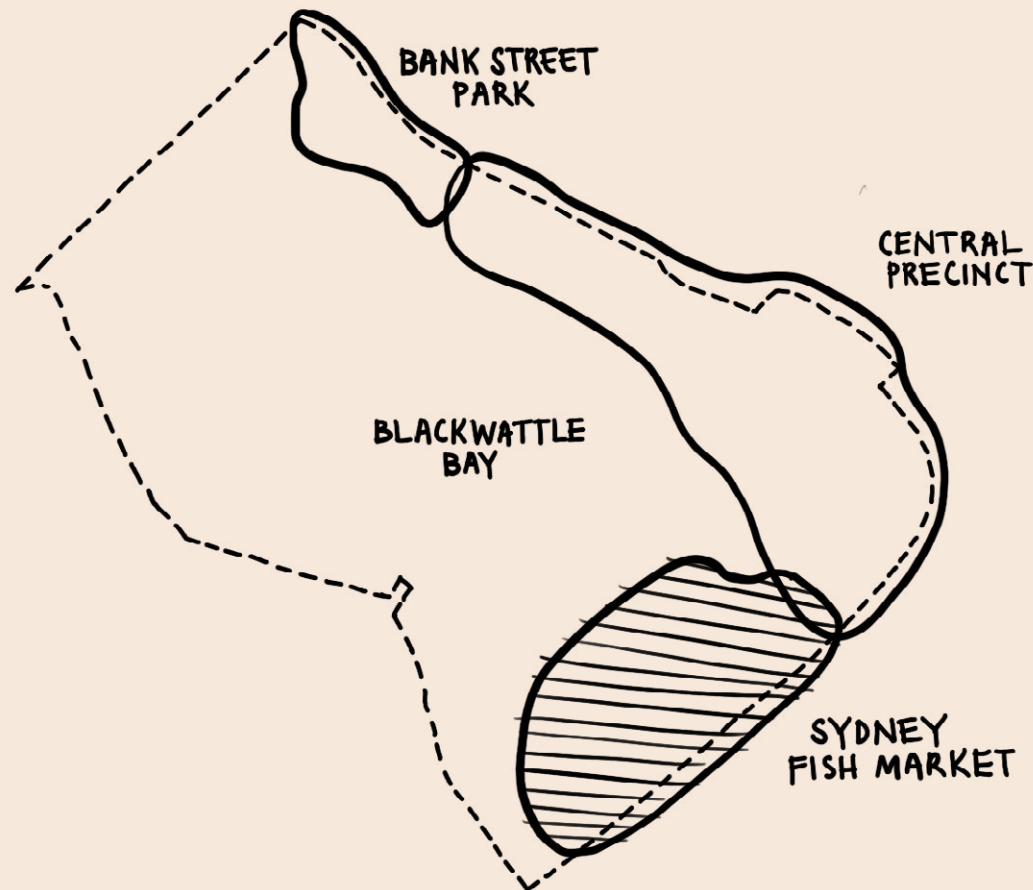


2.5.3

Sydney Fish Market art opportunities

At the time of preparing this Public Art Strategy for Blackwattle Bay Precinct, artists have been awarded commissions for the new Sydney Fish Market and production of the works is underway.

- 01 Coal loader interpretation
- 02 Saltwater People Stories
- 03 Performance



Coal loader interpretation

Concept

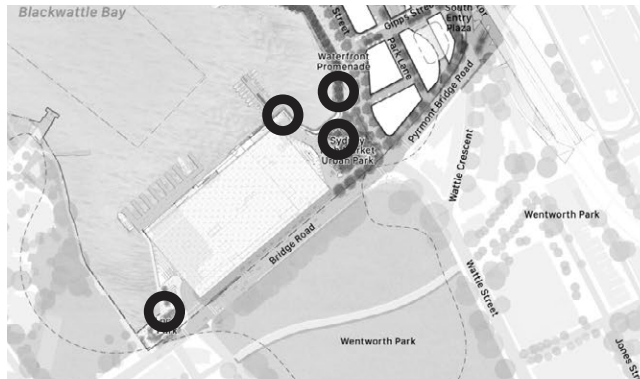
This commission is for an artwork that offers a contemporary interpretation of a significant heritage element, the former Coal Loader.

The new Sydney Fish Market Art Program (nSFM) has considered the diverse cultural and historical contexts of the site and its connection to the harbour. One of those contexts is Sydney's working harbour and its industrial history. The working harbour performed a vital service in the development and city-building of Sydney, and beyond the city. Today, a remnant of the working harbour remains at nearby Glebe Island.

Sydney's harbour as a working harbour is an important piece of Sydney's civic narrative, including the people who worked in the jobs that comprise the working harbour. This lens of the working harbour and its industrial history is also a story about trade, globalisation, ecology and the environment, including the Blackwattle Bay shoreline that was filled in and polluted by these activities.

The former Coal Loader was built in 1926 and in its current salvaged form contains a rich social, cultural and historical value. Mike Hewson explores this fertile zone and makes commentary about its interpretation for contemporary audiences. This commission also demonstrate how artists are the ultimate salvagers and innovators, working with adaptive reuse of material and demonstrating how art practice, particularly in public realm, can be sustainable.





Saltwater people stories

Concept

Cultural Capital – led by Aboriginal curator Tess Allas – undertook consultation sessions with local Aboriginal Traditional Owners, Elders, artists, curators and local organisations throughout January 2022. The purpose of these sessions was to invite local Aboriginal community members to comment on the public art approach for the new Sydney Fish Market.

The *Saltwater People Stories* commissions were curated by Tess Allas in a response to feedback from the local Aboriginal community. The *Saltwater People Stories* commissions recognise the Traditional Owners of the nSFM site; coastal Saltwater People of the Sydney area.

For tens of thousands of years, Gadigal, Bidjigal and Dharug clans fished in the water of Sydney Harbour and at the site of the new Sydney Fish Market. To acknowledge and celebrate the continued presence of local Aboriginal people and their ancestral fishing traditions on this site,

local Aboriginal artists are commissioned to create artworks which reference traditional cultural practices and language/s of the Saltwater People.

This includes dreaming stories, cultural practices such as weaving, wood burning, carving and fish trap making. These important cultural stories and practices will be shared by local Cultural Knowledge Holders from Gadigal, Bidjigal and Dharug communities.

Tess Allas has curated Bidjigal elder Uncle Steven Russell to create a bronze nawi; Gadigal woman and master weaver Nadeena Dixon to cast a weaving work in bronze; Dharug artist Leanne Tobin to cast a sculpture of eels; and Gadigal and Yuin artist Alison Page to develop an integrated water feature artwork in the public domain.

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





Seafood Extender

Concept

Guest curated by Daniel Mudie Cunningham, *Seafood Extender* is a contemporary live and ephemeral performance program to activate the nSFM harbour-side location, creating a new "Opera House steps" destination for art and culture in Sydney.

The curated performance program will include a diverse range of established and emerging creative practitioners. The program includes events such as: performance art, dance, sound and spoken word and workshops.

Performers will use a designated space and events will be unticketed, small in scale, spontaneous in nature and will require minimal to no sets, props or A/V.

The performance program will activate nSFM year-round at the Eastern amphitheatre steps located in the public entrance of the market. It will enable responsiveness to seasonality, the cultural calendar and city-wide festivals and events. The program enables artistic experimentation and opportunities to include a diverse range of practitioners including emerging artists and grass-roots community initiatives.



Justene Williams, *Two Fold*, 2017

3.1 Precinct benchmarks



3.1

Precinct benchmarks

These examples show how art creates narratives of place that drive visitation, establish place identity, and bring meaning to urban development when precincts go through a process of transformation to take new contemporary roles within their city.

- 01** Yagan Square, Perth
- 02** Kings Cross, London
- 03** Greenwich Peninsula, London
- 04** The High Line, New York
- 05** Barangaroo, Sydney

Yagan Square, Perth

Named after the Noongar warrior, Yagan Square is a project of local and state significance for the city of Perth and Western Australia. Located at the east end of the MRA Citylink development, it seeks to physically reconnect the entertainment/cultural precinct of Northbridge with Perth's CBD.

Acknowledged as a culinary and cultural precinct, this innovative public space incorporates a market hall, restaurants, pop up events, lush gardens and public artworks.

A strong Aboriginal narrative runs through the square, incorporating stories from the Whadjuk people – the traditional owners of the land – exploring themes of place, people, animals, birds and landscape; all of which shape and create a strong sense of place. These stories have influenced various elements of Yagan Square, creating a unique space that is reflective of both culture and history.

Architecture, landscape and art are intertwined and embedded with cultural stories and references developed in consultation with the traditional custodians. Together they form part of a living and evolving culture echoed by the evolving city of Perth, intentionally ambiguous and consequently generous, allowing visitors to interpret, find, create and complete their own narratives.

Relevance to Blackwattle Bay Precinct

Centrepiece of the Perth City Link, Yagan Square is a high traffic commuter environment. Located in the heart of Perth's CBD, Yagan Square is a transit area for thousands of city workers and residents who take public transport into and out of the city every day or walk between the CBD and Northbridge.

Located on the former wetlands, a place of hunting and of ceremony and cultural gathering, Yagan Square has been conceived as a natural meeting place and point of convergence for Perth CBD, Northbridge and the new Perth Citylink development. In addition, it is located within the 'arms' of the historic 'Horseshoe Bridge', at the crossroads of the Perth Central Railway Station, new City Busport, Perth Underground Railway Station and future Light Rail infrastructure.

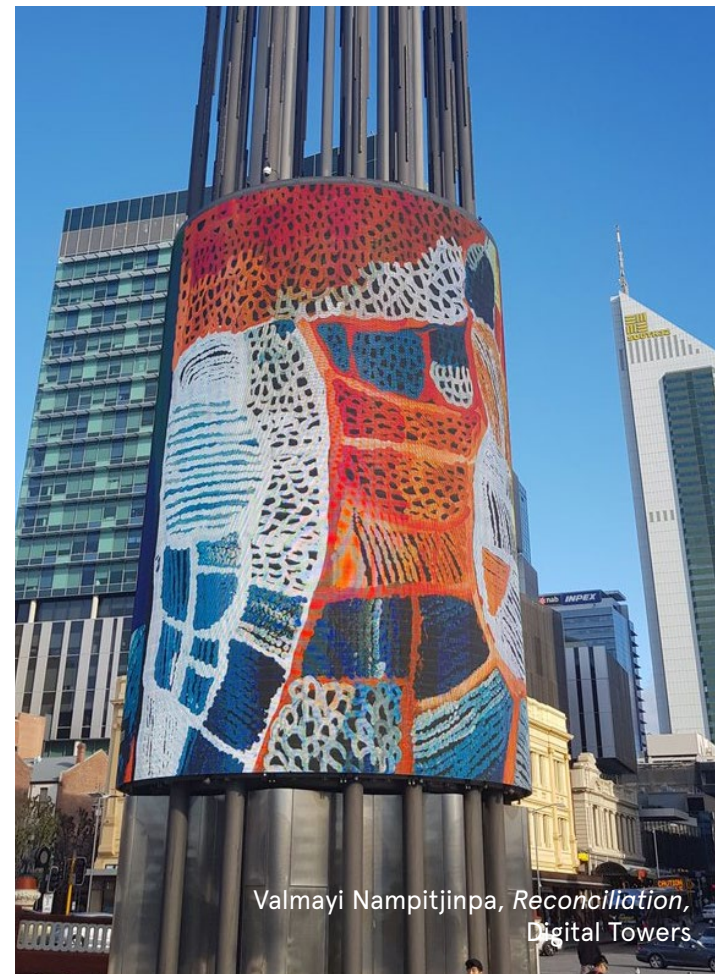
The design concept imagines Yagan Square as an integral and active part of the city, knitted into, and extending the existing circulation systems and street fabric of its surrounds, while forming new relationships and ways of experiencing the city. The square has been designed to host major festival events, as well as cater for day to day busking, performances and activities.

Designed to work at an intimate scale as well as for large organised festival events, the city square's hard and soft landscape provides a welcome respite from the day to day workings of the city. Focussed around a large 'meeting place' performance amphitheatre, organically shaped shade structures, indigenous flora, a dynamic water feature and an iconic digital tower, Yagan Square can accept over 70,000 visitors a day, and is one of the city's great attractions.

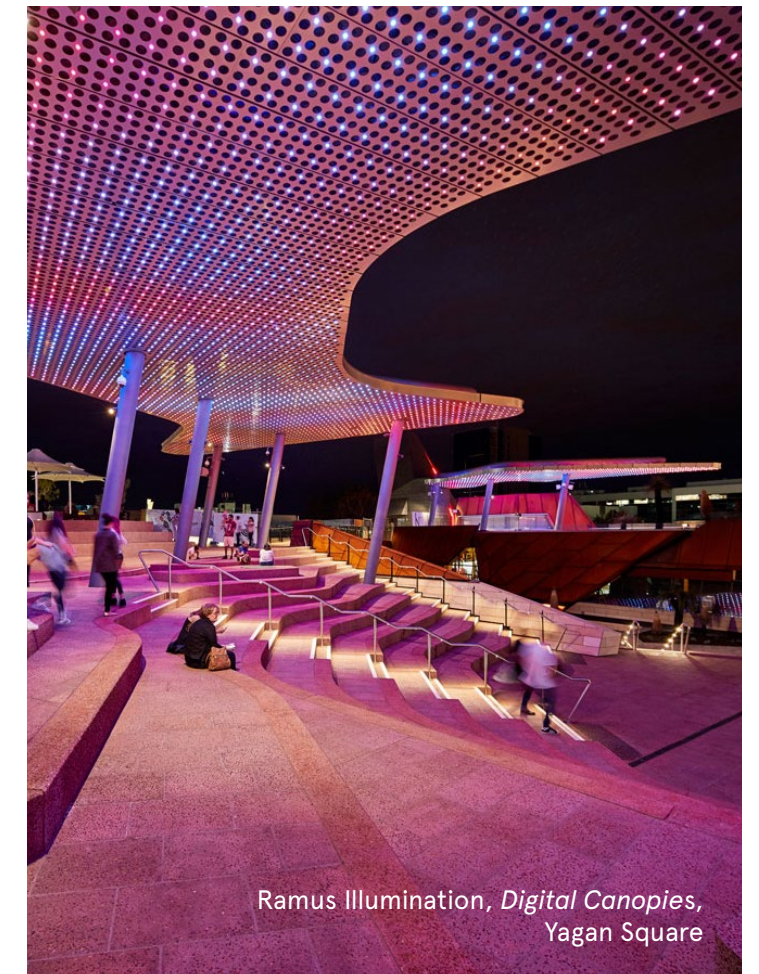
Aspirations for a renewed Blackwattle Bay Precinct echo Yagan's Square's civic, connective and cultural role within a Sydney context, making Yagan Square a valuable Australian benchmark. The challenging experiences of many retailers at Yagan Square are instructive for Blackwattle Bay, pointing to the crucial importance of precinct activation in attracting visitors to the precinct, and providing reasons for people to dwell and return.



Jon Tarry, *Waterline*, Yagan Square



Valmayi Nampitjinpa, *Reconciliation*, Digital Towers



Ramus Illumination, *Digital Canopies*, Yagan Square

Kings Cross, London

At King's Cross a once under-used industrial area and historic rail terminus has been transformed into a vibrant new neighbourhood. The precinct has become a compelling destination with newly created streets, shops, bars, restaurants, a thriving residential neighbourhood of over two thousand homes, schools (including the new University of Arts London), and various galleries and cultural spaces. Visitor numbers to the area have increased 40% each year since 2014, to ten million per annum.

Partnerships with local and international galleries offer a rolling program of exhibitions and events across the site, including a permanent outdoor gallery, and a program of free public events throughout the year, making contemporary art available and accessible to a wider audience.

Previously associated with crime and unemployment, King's Cross is now a much-loved part of London. A combination of location, history, cultural interventions, corporate citizens and sense of local community draws visitors from near and far.

Relevance to Blackwattle Bay Precinct

The redevelopment of King's Cross is an inspiration for Blackwattle Bay Precinct in terms of its cultural transformation into one of the most appealing destinations in the city. Its events program and its partnerships with adjacent cultural institutions parallel the opportunities for Blackwattle Bay, along with its commitment to making contemporary art available in the public realm.



Kings Cross, London



Jacques Rival, *Identified Flying Object*, Kings Cross, London

Greenwich Peninsula, London

Significant to London as a maritime district for centuries, the Greenwich Peninsula is now one of the city's fastest growing destinations, uniting culture, community, design and architecture to create a collection of bold, modern and relevant experiences.

The borough is one of London's most popular visitor destinations, attracting over 19 million visitors per annum and generating £1.44 billion for the local economy. The transformed peninsula offers 15,000 new homes, 13,000 new jobs and 48 acres of emerging open public space. At the heart of this regeneration is the Design District, ensuring that design and creativity is embedded in the fabric of place. The Design District is London's first permanent, purpose-built hub, encompassing 1,800 creatives.

Extending the essential experience of creativity is a three-kilometre art trail of public installations, murals, outdoor gallery, a significant event program and 'The Tide', London's first elevated linear park, and home to London's largest free-to-view collection of permanent public art.

Relevance to Blackwattle Bay Precinct

Greenwich's relevance to Blackwattle Bay Precinct lies in the ways its historic purpose within the city has been transformed into the most contemporary of cultural destinations with art, innovation, programming and thoughtfully designed linkages connecting the collection of experiences and aiding navigation between them.



Greenwich Peninsula, London



Turning Tides Festival installation by Geronimo

4

PRECINCT

The High Line, New York

New York transformed a disused railway line into an extended hybrid of connective infrastructure and cultural experience. The High Line offers new views of New York, hosts art and events, expresses NY culture, offers places for gathering and respite and links neighbourhoods together. The High Line enables a series of unique experiences of place that embody the city.

Relevance to Blackwattle Bay Precinct

The cultural identity of the High Line has catalysed a renaissance in the surrounding precincts, further developing New York's cultural ecology.

- Attracts 7 – 8 million visitors a year
- Catalysed USD 25B+ of adjacent development
- New York's most popular cultural destination
- Contributing an estimated USD 1B in NYC taxes over 20 years
- Recouped initial construction cost in first year

5

PRECINCT

Barangaroo, Sydney

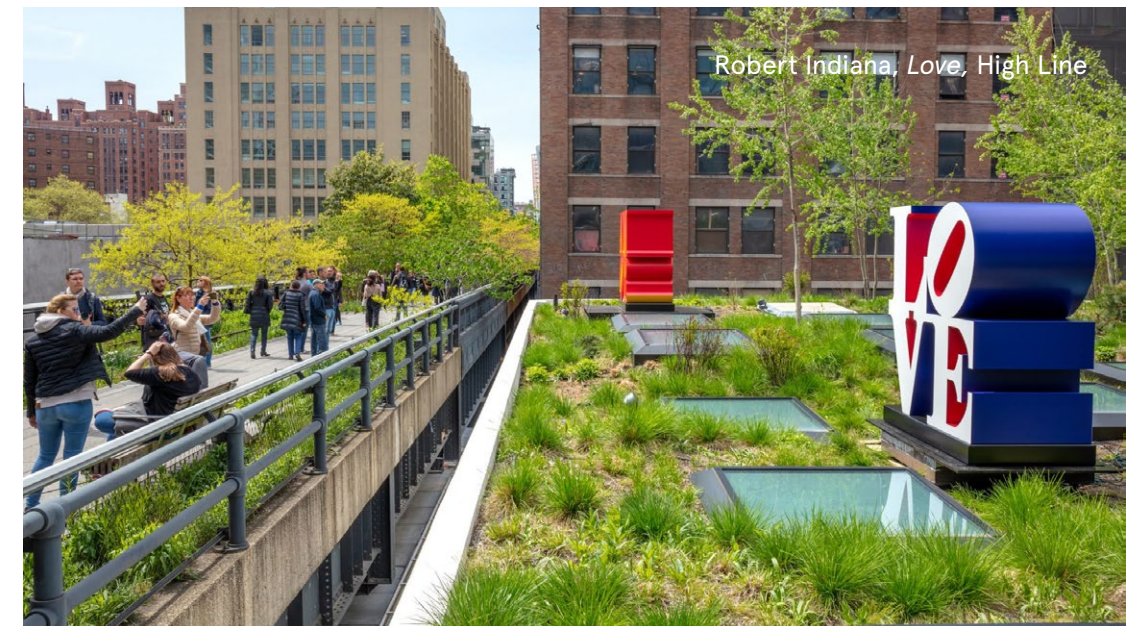
At the turn of the 21st century, Barangaroo was a disused container terminal and a physical barrier to the Western Harbour. Today, it is a dynamic cultural, residential, business and civic hub. This transformation was led by the NSW Government, partnering with world-leading developers, architects and creatives to revitalise this key area of central Sydney.

Barangaroo encompasses three unique and interconnected precincts: Barangaroo South, Central Barangaroo and Barangaroo Reserve. Public art activation has been a key part of the construction phases of all three. The Barangaroo Delivery Authority partnered with surrounding cultural institutions, curators and community organisations to deliver temporary art projects that represented the diverse cultural and creative voices of Sydney, creating public art opportunities while the precinct was still under development.

Relevance to Blackwattle Bay Precinct

Barangaroo has commissioned a comprehensive art strategy, delivered in timed phases for the implementation of a major public art program.

- Shellwall 2015 is a collaboration between Bidjigal/Eora elder and senior artist Esme Timbery and Wiradjuri/Kamilaroi artist Jonathan Jones, and celebrates the important shell-work tradition of La Perouse and the contemporary practice of respected artist Esme Timbery, a fourth-generation shell artist.
- The installation of hand-stitched "ghost nets" by Ghost Net Collective, a group of artists working mostly between Erub in the Torres Strait, Cairns and Townsville. Their work helps raise awareness about the thousands of kilometres of abandoned ghost nets that wreak havoc across the oceans.



Robert Indiana, *Love*, High Line



Esme Timbery & Jonathan Jones, *Shell Wall 2015*



Ghost Net Collective, *Ghost Nets*



Tony Albert, *Studies of Barangaroo*, 2017, Barangaroo Sydney

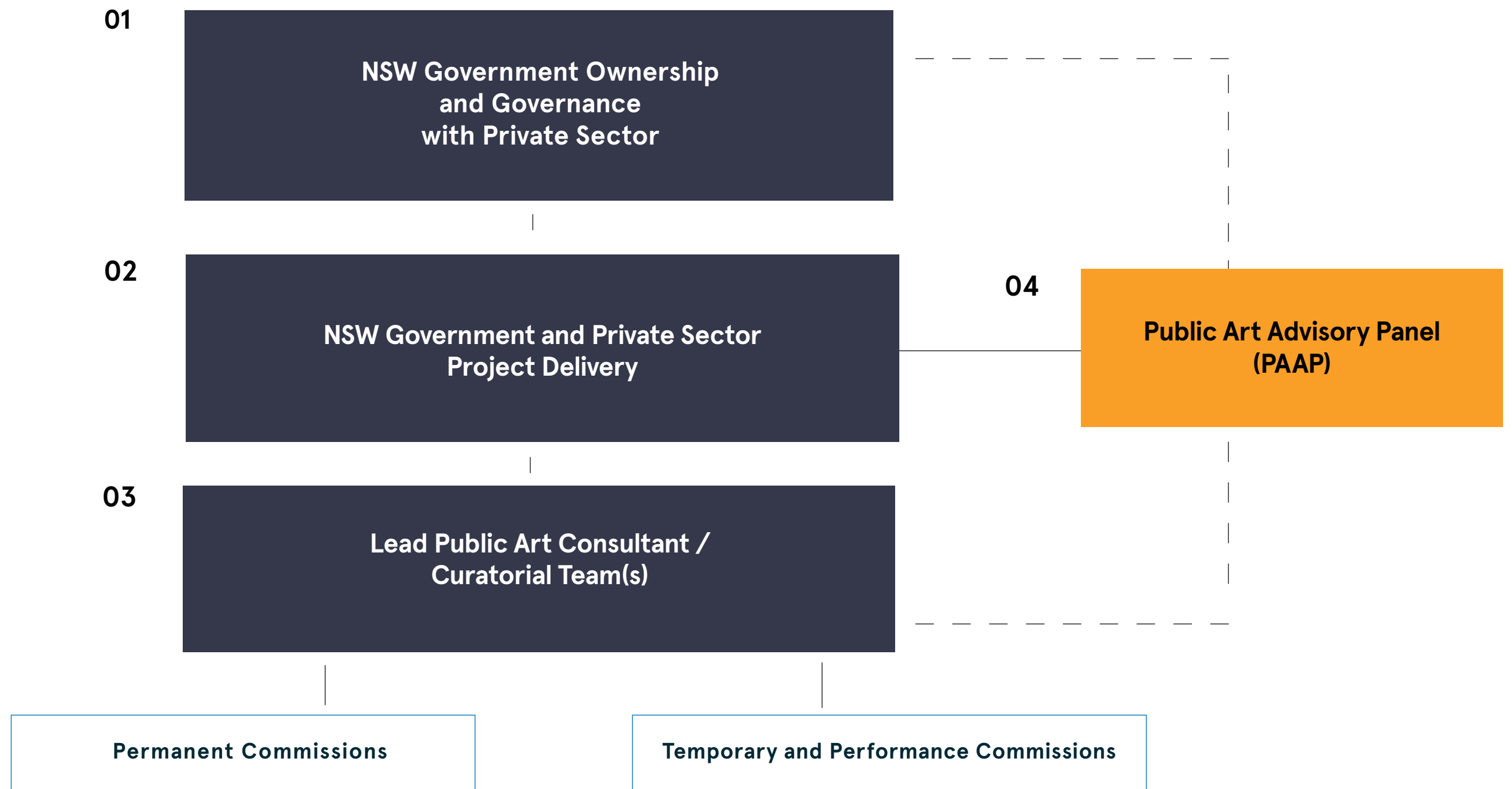
Implementation framework

-
- 4.1 Draft Governance Model
 - 4.2 Governance Overview
 - 4.3 Indicative Project Phases
 - 4.4 Procurement Models
 - 4.5 Funding Considerations

The implementation framework outlined in this chapter applies only to
Central Precinct, Blackwattle Bay



4.1 Draft Governance Model



4.2

Governance Overview

This Draft Governance Model chart outlines an indicative high-level delivery framework for the delivery of public art within government owned lands of Blackwattle Bay. The nature of the redevelopment of the precinct and the early development of curatorial frameworks in this strategy, to be progressively implemented throughout the precinct, means that procurement protocols would need to be developed specifically to suit the requirements of the individual projects. These notes accompany the chart shown on the previous page.

01 NSW Government Ownership and Governance with Private Sector

NSW Government is landowner and responsible for governance of the precinct development and delivery to be undertaken in conjunction with the private sector. Infrastructure NSW will also administer the Project Delivery Agreement with the Developer on behalf of the NSW Government.

02 NSW Government & Private Sector – Project Delivery

The Developer will be responsible for the delivery of the precinct and specific sites. They will engage the Public Art Consultant and prepare Public Art Plan(s) for consideration and endorsement by the NSW Government. The NSW Government will consult with and consider any feedback from the PAAP in endorsing the plan(s).

03 Lead Public Art Consultant / Curatorial Team(s)

The lead Public Art Consultant / Curatorial Team(s) would consult with the PAAP in undertaking their work.

This Consultant Team would carry the overarching curatorial vision for the entire precinct and include the relevant expertise necessary for its creative implementation.

The lead Public Art Consultant / Curatorial Team/s would incorporate specialist advisors in the domains of Aboriginal culture and engagement, design integration and project management.

The lead Public Art Consultant / Curatorial Team would be responsible for the commissioning of artists on behalf of the Developer with the input of the PAAP, and would manage the production and implementation of those commissions.

04 Public Art Advisory Panel (PAAP)

The role of the PAAP would be to provide curatorial advice to both the NSW Government and the Developer/Consultants about artworks proposed within the Blackwattle Bay precinct, review the quality of the proposed public art plans, artistic proposals, ensure alignment with best practice procurement and governance practices. The Developer and their teams, as well as NSW Government, would consider the advice of the panel in making decisions relating to public art.

4.3

Indicative Project Phases

Please note;
A Precinct Public Art Plan will be required to be lodged as part of the first DA for the Central Blackwattle Bay Precinct. This Plan will need to be endorsed by INSW prior to lodgement of the first DA. As the precinct will be developed in stages, individual projects will also likely require individual Public Art Plans for DA approval. It is recommended individual Public Art Plans be endorsed by the Public Art Panel prior to DA. The below chart and process / outcomes on the following pages are indicative phases for the procurement of public artworks and may be amended where needed to suit specific projects. This is intended as a guide only.

01 Public Art Strategy	02 Prepare Public Art Plan Indicative teams: • Public Art Consultant • Connecting with Country Consultant • Heritage Consultant • Architect • Urban Designer • Client (owner/operator of the site)	03 Finalise Public Art Plan Indicative teams: • Public Art Consultant • Client (owner/operator of the site) • Public Art Advisory Panel • NSW Government	04 Commission integrated artwork Indicative teams: • Public Art Consultant • Connecting with Country Consultant • Heritage Consultant • Public Art Advisory Panel • Artists • Client (owner/operator of the site)	05 Commission stand alone artwork Indicative teams: • Public Art Consultant • Public Art Advisory Panel • Artists • Client (owner/operator of the site)	06 Artwork delivery Indicative teams: • Public Art Consultant • Project Teams • Artists • Client (owner/operator of the site) • Owner/operator of the public domain
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Stage 01 Public Art Strategy

Public Art Strategy includes;

- Executive summary
- Project background
- Curatorial framework
- Benchmarks
- Implementation framework
- Context studies

Outcome:

Public Art Strategy

At project inception the Public Art Consultant (PAC) would review the final development concept, Public Art Strategy and all relevant documentation pertaining to the site. The PAC would conduct any necessary community engagement session/s. The PAC would consult with the Connecting with Country Consultant, Heritage Consultant and Project Design Team/s to inform their Public Art Plan through collaborative workshops.

Outcomes:

- Collaborative workshops
- Community engagement session/s
- Artwork typologies, locations and curatorial frameworks workshopped for Public Art Plan/s

Stage 02 Prepare Public Art Plan/s



Otis Hope Carey, Giirwaa, 2021 Fitzroy

Stage 03 Finalise Public Art Plan/s

The PAC would finalise a detailed Public Art Plan. Incorporating the workshop and engagement inputs, the detailed Public Art Plan finalises the curatorial framework, art locations, art typologies, budget, artist commissioning methodology and governance models. This would be submitted to the Public Art Advisory Panel for review, with feedback considered. The NSW Government would endorse the final plan for lodgement with the development application (DA).

Outcomes:

- Advice from the PAAP
- Endorsement from NSW Government
- Detailed Public Art Plan for DA approval

Public Art Consultant manages the artist selection and engagement process for the procurement of integrated artwork designs working with the Client (owner/operator of the site) and consulting with the Public Art Advisory Panel.

Collaborative workshops between the artist/s Connecting with Country Consultant, Heritage Consultant and relevant Project Design Team/s for integrated commissions would inform part of this phase. Collaborative workshops would be co-ordinated by the PAC.

The fabrication and installation of integrated artworks would correspond with the construction phase of the relevant site location.

Outcomes:

- Preferred artists selected
- Artist briefs and information packages finalised
- Collaborative workshops
- Artists' concepts finalised and approved
- Artists contracted to the Client using a commissioning agreement
- Design Development packages finalised and approved for implementation

Stage 04 Commission integrated artwork



Yuri Suzuki, *Sonic Bloom*, 2021, London

Stage 05 Commission stand alone artwork

Stage 06 Artwork delivery

Public Art Consultant manages the artist selection and engagement process for the procurement of permanent stand alone artworks working with the Client (owner/operator of the site) and consulting with the Public Art Panel.

Outcome:

- Preferred artists selected
- Artist briefs and information packages finalised
- Artists' concepts finalised and approved
- Artists contracted to the Client using a commissioning agreement

For integrated Artwork:

Production and installation of architecturally and landscape integrated artworks are programmed and implemented as part of the build schedule.

For stand alone artworks:

Public Art Consultant manages the delivery of permanent stand alone artworks working with the Client (owner/operator of the site), Public Art Advisory Panel and relevant Project Teams. The installation of stand alone public artworks usually takes place once construction of the site location is near completion or completed.

Outcomes:

- Artist's detailed design packages
- finalised and approved
- Fabrication, packing, freighting and
- installation of artworks
- Making good around the site
- Certification of artworks
- Operations & Maintenance Manuals
- Hand over of artworks

For temporary and performance commissions:

A Temporary and Live Works Annual Program may be developed in consultation with the PAAP, and owner/operator of the public domain. The management and delivery of the program would encompass the Public Art Consultant, PAAP and the owner/ operator of the public domain.

Outcome:

- temporary and performance program



4.4

Procurement Models

Artists can be commissioned using four main methods: Expression of interest, Limited Tender, Direct Commission and in Collaborative Process with design teams. Given the range and scope of art opportunities at Blackwattle Bay, it is anticipated that a combination of the commissioning models will be used. Aboriginal artists will be encouraged to apply for all commissions.

Expression of interest

This procurement model results in a number of concepts from which the Client can select the preferred concept to be developed.

- 01** Open call for artists to propose ideas. Public Art Consultant reviews and presents suitable submissions to Client with advice from the PAAP.



- 02** The client, with input from PAAP agree on a shortlist who are sent the artist brief.



- 03** The shortlisted artists present their concepts. The Client, with input from PAAP, select one artist to proceed to commissioning the work. The successful artist is awarded the contract.



Limited tender

This procurement model results in a number of concepts from which the Client can select the preferred concept to be developed.

- 01** A long list of up to twelve artists is presented to the client and PAAP.



- 02** The client, based on advice from the PAAP agree on a shortlist of three to four artists who are sent the artist brief and invited to submit a concept, CV and examples of relevant works for a fee.



- 03** The shortlisted artists present their concepts to the client who, with input from the PAAP, select one artist to proceed to commissioning the work. The successful artist is awarded the contract.



Direct commission / Invitation

This procurement model allows for direct engagement of one artist without going through a competitive process.

- 01** A shortlist of up to six artists is presented to the client, or one artist is nominated for direct commission / invitation.



- 02** The client, based on advice from the PAAP agree on one artist who is sent the artist brief and is invited to submit a concept, CV and examples of relevant works for a fee.



- 03** The artist presents their concept to the client. If they agree to proceed to commissioning the work, the artist is awarded the contract.



Collaborative process

This procurement model is for integrated art where one artist works with a design team in a collaborative style process.

- 01** An artist is proposed to the client and PAAP.



- 02** Artist is sent a brief / information pack and invited to attend an interview with the client.



- 03** The successful artist is awarded the contract.

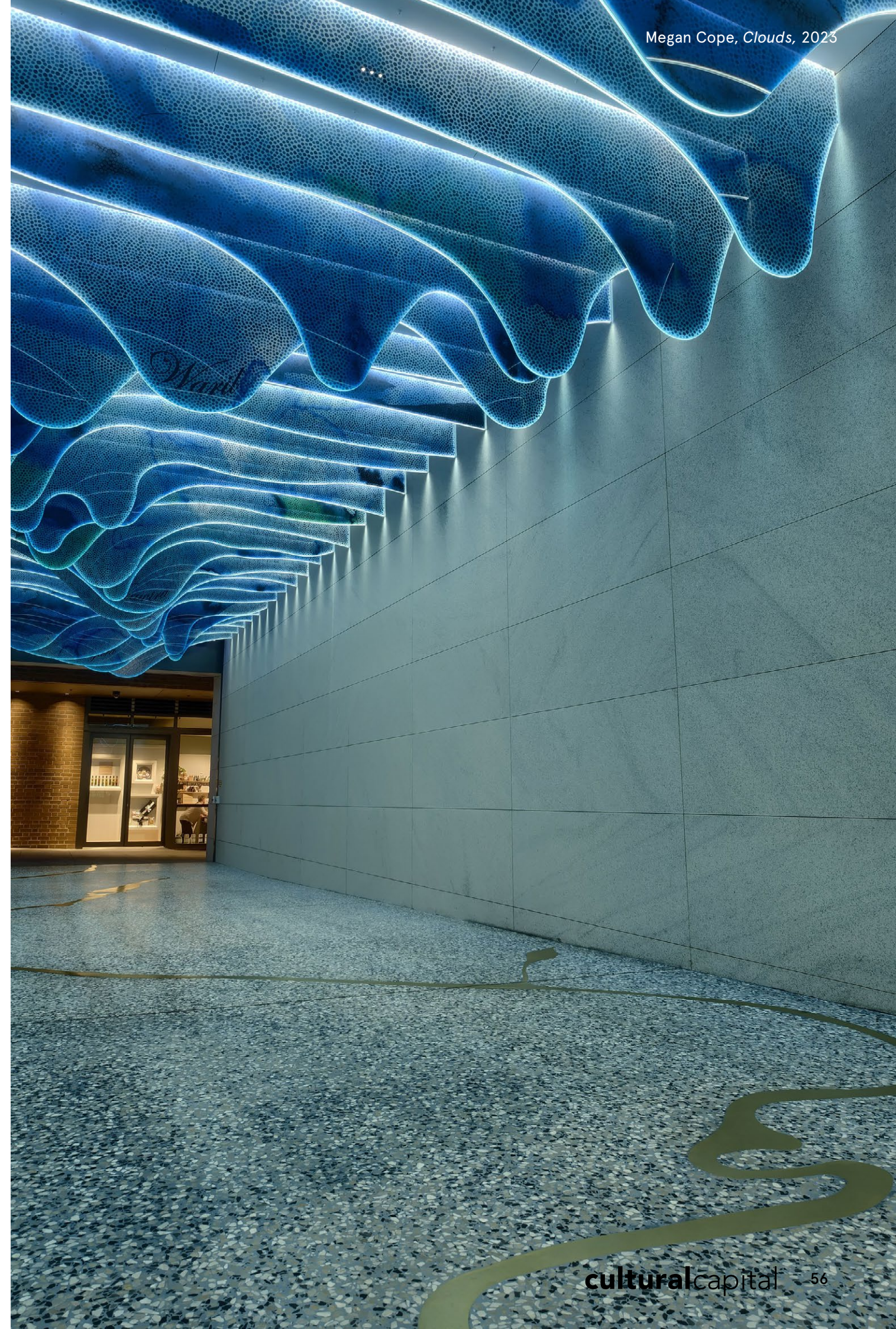


4.5 Funding Considerations

This strategy proposes a developer funded model for public art. This includes a public art contribution of 1% of estimated development costs associated with the built form for the Central Precinct of Blackwattle Bay. The 1% will include the capital costs associated with delivering integrated public art, as well as operational expenditure associated with implementing this strategy.

The future Precinct Public Art Plan, and any subsequent detailed plans, will confirm the breakdown of the contributions for specific commissions, operational costs and in particular how budget will be divided between the public domain and private development. Irrespective of the location of future art, it should be accessible to the public.

Megan Cope, *Clouds*, 2023





Blackwattle Bay
Precinct Public Art
Strategy

March 2025

culturalcapital

appendices: context studies

-
- A.1 Aboriginal context
 - A.2 Historical context
 - A.3 Urban context
 - A.4 Policy context

These context studies provide an introduction to some of the precinct's narrative threads that the public art may express. The context studies offer an introduction to understanding the distinctive histories and qualities of the site.

This site is also influenced by many intersecting government policies which are detailed in this appendix.



A.1

Aboriginal context

The study area is considered a part of the lands of the Gadi people of the Eora Nation. Gadi land extended from South Head of Sydney Harbour to Alexandra Canal/Cooks River, and inland to Petersham in Sydney's Inner West.¹ The people of Gadi (grass tree) Country are often referred to as the Gadigal, with -gal being the suffix for 'man'.² The study area intersects with the boundary with Wann (or Wanne) Country, which is described from extending from Darling Harbour to Parramatta.³ Please note however that the Bangawarra (2021) *Connecting with Country Framework for Tjerruing Blackwattle Bay* that a wide array of Aboriginal peoples hold ancestral connections to Sydney, including the Eora, Dharawal, Dharug, Gundangara, Gai-maragal (often referred to as the Gammeragal or Cammeragal) and Guringai peoples.⁴ The study area falls within the boundaries of the Metropolitan Local Aboriginal Land Council (MLALC).

(GML Bank Street Park Blackwattle Bay, Aboriginal Archaeological and Cultural Assessment Methodology, Draft Report, July 2023.)

¹ City of Sydney 2017, Aboriginal Histories, accessed 13 December 2022, <<https://www.cityofsydney.nsw.gov.au/history/aboriginal-histories>>

² Bangawarra (2021) *Connecting with Country Framework for Tjerruing Blackwattle Bay*, Report prepared for Infrastructure NSW, June 2021, p15.

³ Australian Museum 2022, Clan Names Chart, accessed 31 May 2023, available at <<https://australian.museum/learn/cultures/atsi-collection/sydney/clan-names-chart/>>.

⁴ Bangawarra (2021) *Connecting with Country Framework for Tjerruing Blackwattle Bay*, Report prepared for Infrastructure NSW, June 2021, p15.

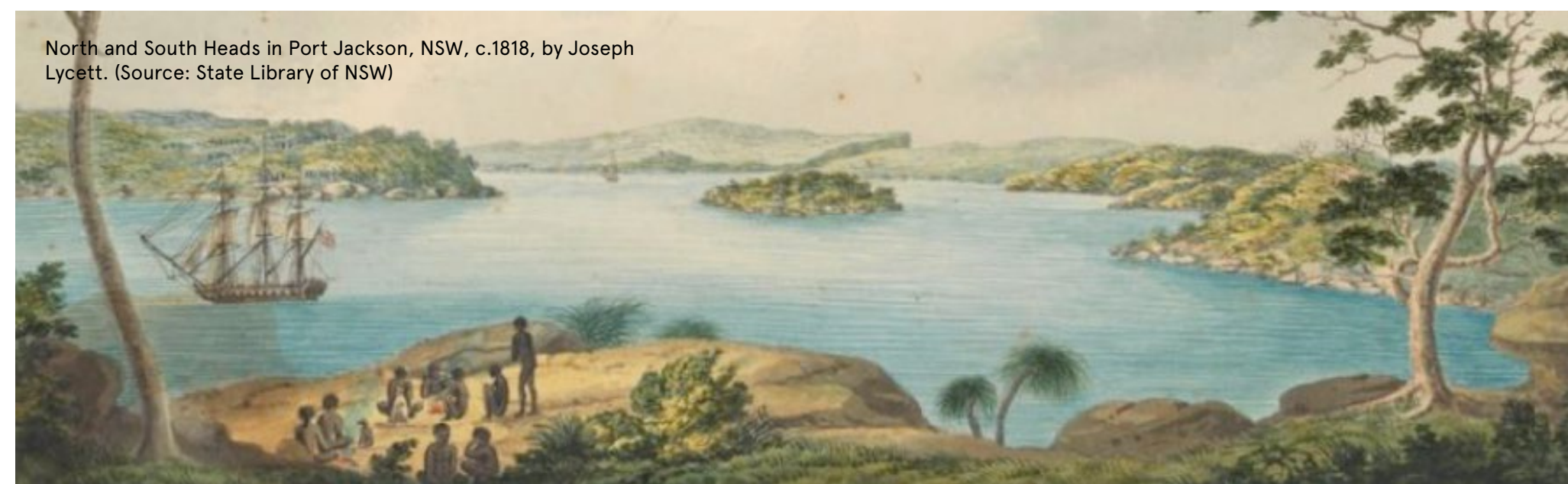




A watercolour illustration of Aboriginal people fishing c. 1790s.
(Source: State Library of NSW)



Fish of NSW from an album of drawings by Captain James Wallis and Joseph Lycett c.1817-1818. (Source: State Library of NSW)



North and South Heads in Port Jackson, NSW, c.1818, by Joseph Lycett. (Source: State Library of NSW)

A.2

Historical context

Colonial Industries

Initially dominated by John Harris' estate, the Pyrmont Peninsula was radically exploited for its resources from water, sandstone quarrying and further upstream abattoirs. Bank Street in the late part of the 19th Century was filled with the activities of timber yards, steel works and skin stores. Incursions into the water itself were represented by not only the jetties and but the pollution and sedimentation of the bay from industrial runoff.

The exploitation and extraction of these resources altered the landscape forever "right up to the beginning of the present century [but this] regrettably was one of the landmarks that disappeared as the cliffs were quarried back."¹

The blood, sweat and tears of labour history of Blackwattle Bay was indelibly associated with the site by the early twentieth century:

"The very core, life, and being of Sydney's Timber Industry, where timber is piled in stacks and supine forests along the water's edge for near a two mile stretch; in a locality and atmosphere, that talks, eats, drinks, and thinks timber for 14 hours out of the 24; where the workmen at the machines all carry shavings in their hair."²

1. Ecology of Pyrmont peninsula, p415
2. S A Mills, The firm that has reduced the Australian timber trade ... to a science, A & E Ellis Ltd, Sydney, 1909, p 2

Migrant Fishing

The influence of southern Mediterranean families who migrated to Sydney during the inter-war and post-war period continues to shape the culture and business of Blackwattle Bay. Many families brought with them traditional fishing practices of their own, building vessels from scratch and trying their luck in Australia. The annual Blessing of the Fleet at Blackwattle Bay still practiced today is part of centuries-old tradition, practiced in fishing villages along the Mediterranean coast and brought to Pyrmont by the migrant families of southern Italy.

In 1932, Carlo Caminiti purchased lots at Bank Street. His family had moved to Australia in nineteenth century to the New Italy settlement near the Richmond River in Northern NSW. With the Second World War looming, Carlo took the precaution of changing his name by deed poll, anglicising it to Charles Cam. His business Cam & Sons became one of the biggest suppliers of fish in Sydney. In 1940, eight Cam & Sons steam trawlers were requisitioned by the Royal Australian Navy for use in minesweeping operations during WW2, the majority of the company's fleet. The Cam & Sons boats commissioned by the Navy were the Alfie Cam, Beryl, Coonambee, Goorangai, Mary Cam, Olive Cam, Patricia Cam and Samuel Benbow.

(GML Bank Street Preliminary Heritage Interpretation Framework 2023.)



A.3

Urban context

The Blackwattle Bay Precinct is to the west of the Sydney CBD. It is shadowed by the ANZAC Bridge and surrounded by some of the last remaining examples of architecture from Sydney's industrial past. The White Bay Power Station, Glebe Island Silos, and the former Glebe Island Bridge evoke Sydney's industrial history.

Blackwattle Bay Precinct sits at the nexus of several significant redevelopment and infrastructure developments including:

New Sydney Fish Market

An authentic new Sydney Fish Market will sit at the heart of a revitalised Blackwattle Bay and return inaccessible parts of the harbour foreshore to the community. World renowned Danish architect 3XN has worked with Sydney firms BVN and Aspect Studios with the goal of creating more than just a fish market. They have worked to create a major cultural facility that enhances the existing market operations while providing generous public amenity to unlock the waterfront for all to enjoy.

Bays West

A connected and vibrant precinct that is an innovative and sustainable place for living, working and recreation. Bays West will represent a new kind of Sydney urbanism that respects and celebrates Country. It will build on its natural, cultural, maritime and industrial stories to shape an innovative and sustainable new place for living, recreation and working. New activities, places, connections and destinations will enrich Bays West's character and meaning over time through built form and public spaces that embrace its natural and cultural heritage.

WestConnex Rozelle

The Rozelle Interchange and Iron Cove Link will provide a new underground motorway interchange to City West Link and provide a toll-free underground bypass of Victoria Road between the Iron Cove Bridge and the Anzac Bridge, with links to the approved Western Harbour Tunnel.

Sydney Metro West

The Sydney Metro West project will support a growing city and deliver world-class metro services to more communities. This new underground railway will connect Greater Parramatta and the Sydney CBD.

Sydney Metro West is a new 24-kilometre metro line with stations confirmed at Westmead, Parramatta, Sydney Olympic Park, North Strathfield, Burwood North, Five Dock, The Bays, Pyrmont and Hunter Street in the Sydney CBD.



A.4

Policy context

This Public Art Strategy acknowledges that public art exists within places, communities and people’s lives. Various policies, frameworks and guidelines that inform a best practice approach to the commissioning of public art as well as placemaking have been considered in the preparation of this Public Art Strategy.



[AUSTRALIAN GOVERNMENT NATIONAL CULTURAL POLICY – REVIVE: A PLACE FOR EVERY STORY, A STORY FOR EVERY PLACE \(2023\)](#)

The Australian Government’s National Cultural Policy is a five-year plan to revive the arts in Australia. The policy is built on five pillars:

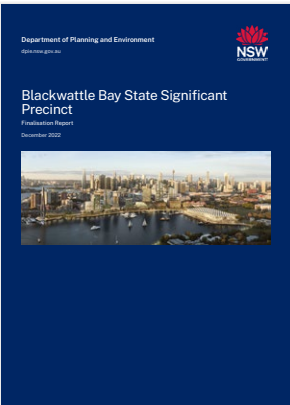
- 01. First Nations First
- 02. A Place for Every Story
- 03. Centrality of the Artist
- 04. Strong Cultural Infrastructure
- 05. Engaging the Audience



[GOVERNMENT ARCHITECTS NSW: CONNECTING WITH COUNTRY DRAFT FRAMEWORK](#)

Government Architect NSW developed the ‘Connecting with Country’ Draft Framework to improve planning, design, and delivery of built environment projects in NSW.

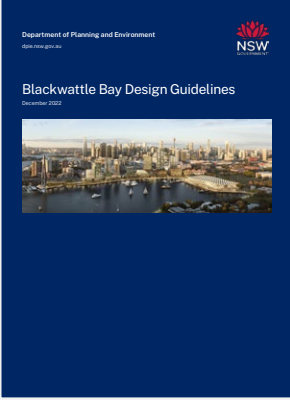
The framework aims to help Aboriginal and non-Aboriginal people to work together collectively, respectfully, and with open minds to unite our complementary knowledge.



[DEPARTMENT OF PLANNING AND ENVIRONMENT: BLACKWATTLE BAY STATE SIGNIFICANT PRECINCT \(2022\)](#)

Blackwattle Bay (previously known as The Bays Precinct) was designated a State Significant Precinct in 2005. This report establishes the regulatory planning framework for all future development in the precinct. Key principles that apply to the Public Art Strategy are Culture and Place Principles;

- 01. Adopt “Connecting with Country” design and consultation approaches, acknowledging and respecting Country as well as the social and cultural history of Tjerruing Blackwattle Bay.
- 02. Expand the range of recreational, community and cultural facilities.
- 03. Provide for the future community’s education, health, social and cultural needs.
- 04. Embed and interpret the morphology, heritage and culture of the site to create an authentic and site responsive place.
- 05. Foster social and cultural understanding and respect to heal and grow relationships.

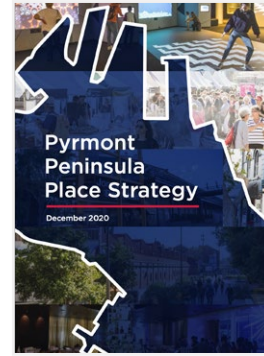


[DEPARTMENT OF PLANNING AND ENVIRONMENT: BLACKWATTLE BAY DESIGN GUIDELINES \(2022\)](#)

This report is read in conjunction with the Blackwattle Bay SSP Report. Public Art objectives include:

- 01. Ensure that public art is an integrated and cohesive part of Blackwattle Bay.
- 02. Promote the visibility of local Aboriginal and Torres Strait Islander community through public art.
- 03. Facilitate co-ordination between the City of Sydney’s Eora Journey Harbour Walk and major public art commissions in the Precinct.
- 04. Encourage public artworks in private developments.
- 05. Ensure that public art is an integrated and cohesive part of new development.
- 06. Promote sustainability through public art in new development.
- 07. Deliver essential infrastructure in creative and innovative ways through the use of public art.
- 08. Recognise former uses through interpretive public art.
- 09. Identifiably local Aboriginal visual expressions of culture through public art, graphic design, materiality and the like are to be provided in prominent spaces.
- 10. Landscaping and design of public open space is to be of high quality, creating interest, consistency and character through... well integrated public art, and quality materials and furniture.

A.4 Policy context (cont.)



[DEPARTMENT OF PLANNING, INDUSTRY AND ENVIRONMENT: PYRMONT PENINSULA PLACE STRATEGY](#)

The Pyrmont Peninsula Place Strategy positions Pyrmont to become an attractor for global investment, driven by the connectivity of the Peninsula to Sydney's CBD, complementing and strengthening its position as a place at the cutting edge of the future of work, a place enlivened by creativity and design thinking, a globally connected place with jobs in arts, culture, entertainment, and the innovation economy.



[NSW DEPARTMENT OF PLANNING, INDUSTRY AND ENVIRONMENT: NSW PUBLIC SPACES CHARTER \(2021\)](#)

The NSW Public Spaces Charter identifies 10 principles for high-quality public space that is accessible for everyone to enjoy and participate in public life. The principles of quality public space are:

01. Open and welcoming
02. Community focused
03. Culture and creativity
04. Local character and identity
05. Designed for place
06. Safe and secure
07. Local business and economies
08. Well-managed
09. Green and resilient
10. Healthy and active



[NSW DEPARTMENT OF PLANNING AND ENVIRONMENT: NSW GUIDE TO ACTIVATION \(2022\)](#)

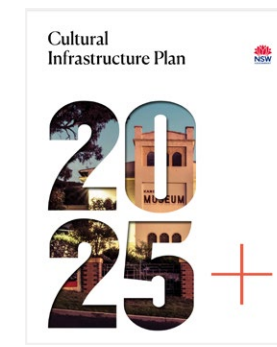
In a highly globalised world, places intensely compete for investment, employment, knowledge, events, and people. To attract, retain, and enhance human and social capital, we must create liveable, enriching and desirable places. When a public space is activated, a diverse range of people feel welcome there and use the space for a variety of purposes, making it vibrant and lively. Activation, as related to public space, is typically used interchangeably with the terms vibrancy, animation, liveliness, or programming. Activation includes both permanent and temporary invitations.



[CREATE NSW: ABORIGINAL ARTS & CULTURE PROTOCOLS \(2021\)](#)

The Create NSW: Aboriginal Arts & Culture Protocols provide guidance and direction to the in the right way to work and do business with Aboriginal people and communities. Five principles are identified as the most important elements to ensure there is Aboriginal self-determination embedded within project or program that include Aboriginal people. They are:

01. Cultural Authority and Agency
02. Recognising Rights and Maintaining Culture
03. Prior Informed Consent and Consultation
04. Integrity of Aboriginal Culture
05. Attribution and Sharing Benefits



[CREATE NSW: CULTURAL INFRASTRUCTURE PLAN 2025+](#)

Cultural infrastructure – theaters, galleries, museums, libraries, archives, community halls, cinemas, public art and outdoor events spaces – provide the critical spaces where we come together to create, share and enjoy arts and culture. Delivering cultural infrastructure plays a role in creating great places that bring people together, great places to live, work, visit and do business. The Cultural Infrastructure Plan 2025+ provides the strategic framework for how the NSW Government invests in and supports cultural infrastructure across the state until 2025 and beyond.



[CREATE NSW: NSW GOVERNMENT PUBLIC ART TOOLKIT \(2022\)](#)

The NSW Government Public Art Toolkit outlines how to apply best practice principles to planning, commissioning, implementing and maintaining public art. NSW Public Art Principles underpin the Toolkit. These principles are:

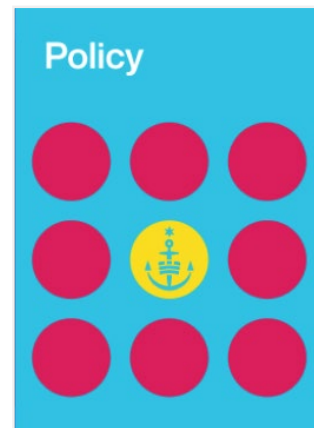
01. Public art aims to improve or enhance a place, a community and people's lives
02. Understanding place in NSW means respecting the First Nations' deep connection to country and enduring possession of the land
03. Understanding place means respecting the natural world and applying principles of environmentally sustainable art practice
04. Understanding place means understanding connections to community
05. Understanding community means acknowledging and reflecting diversity and practicing inclusion
06. Value creativity, the artist and the art practice
07. Valuing the artist means valuing and maintaining the integrity of the artwork
08. Working together

A.4 Policy context (cont.)



[CITY OF SYDNEY: SUSTAINABLE SYDNEY 2030](#)

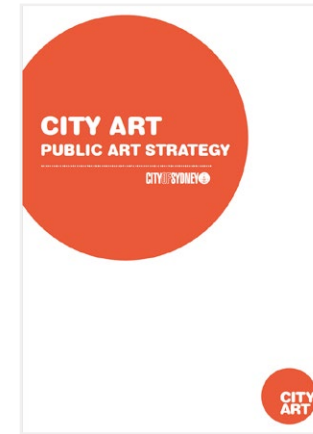
2030 City of Sydney's Sustainable Sydney 2030 set of goals positions Sydney as a Green, Global, Connected city. Bank Street Park Public Art Plan supports the City's 2030 direction for "a cultural and creative city".



[CITY OF SYDNEY: PUBLIC ART POLICY](#)

The key feature of the Public Art Policy is its proposal to continue to integrate art into the fabric of the city. Public art can enrich the public domain and artists can contribute to the shaping and transforming of the urban realm in ways which reflect, accentuate and give meaning to Sydney's unique environment, history and community.

The overall goal of the Public Art Policy is to generate significant benefits, tangible and intangible, in the long-term development of Sydney as a sustainable city as envisioned in Sustainable Sydney 2030.



[CITY OF SYDNEY: PUBLIC ART STRATEGY](#)

The City's Public Art Strategy aims to embed public art into the fabric of the city that reflects Sydney's unique history, its diverse communities, its creativity, its innovation and its energy.

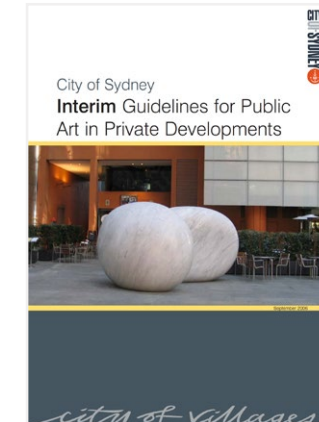
The Public Art Strategy builds on the legacy of the past, while responding to new ideas about art, storytelling, interpretation and cultural expression.



[CITY OF SYDNEY: YANANURALA HARBOUR WALK](#)

Over the past decade, the City has produced a number of public art projects as part of the Eora Journey: Recognition in the Public Domain program based on extensive community requests in 2030 for Aboriginal and Torres Strait Islander culture and heritage to be more visible in the public domain.

The Yananurala Harbour Walk Storytelling Report by Aboriginal curator Emily McDaniel extends this recognition across Sydney's harbour foreshore within the City of Sydney local government area.



[CITY OF SYDNEY: CITY ART: INTERIM GUIDELINES FOR PUBLIC ART IN PRIVATE DEVELOPMENT](#)

These guidelines present the framework for the care, acquisition and management of public art; and ensure that high-quality public art is included in accessible public spaces in all large scale developments; is site specific; scale appropriate to the development and thoughtfully sited to create a point of interest or define a space.



[CITY OF SYDNEY: FUTURE DIRECTIONS FOR SYDNEY AT NIGHT](#)

OPEN Sydney presents a clear vision, direction and roadmap for the development of Sydney's night-time economy over the next 20 years. OPEN Sydney has five nighttime goals:

01. A Global Sydney
02. A Connected Sydney
03. A Diverse Sydney
04. An Inviting and Safe Sydney
05. A Responsive Sydney