



CITY OF SYDNEY  

Green Square

Public Art Strategy 2012

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city of villages



Prepared for the City of Sydney

by

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Cover image Stormwaters, Turpin + Crawford Studio, 2001

Photograph Patrick Bingham-Hall

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1. Introduction

Cultural vitality and creativity are strengthened by investments in cultural assets and activities. To this end the City of Sydney is committed to delivering a dynamic public art program, among a range of cultural initiatives, to demonstrate its cultural objectives outlined in Sustainable Sydney 2030 to make Sydney a world-leading cultural city.

In 2011 the City of Sydney Council endorsed a revised public art strategy and policy, the City Art Public Art Strategy. A preliminary Implementation Plan, outlining priority projects, was incorporated as part of the Council report and is now being implemented.

In 2007 the City of Sydney Public Art Advisory Panel endorsed the Green Square Public Art Strategy prepared by Amanda Sharrad in partnership with McGregor and Partners and Landcom for the City of Sydney, which this document forms the basis of.

This revised DRAFT Green Square Public Art Strategy proposes permanent and temporary public art projects that link public domain areas with future developments to:

- Engage with their local and new community of Green Square residents, workers and visitors;
- Identify and highlight issues of art and the Green Square ecology; and
- Address the historical and cultural elements of the site.

2. Methodology

In order for the City of Sydney to best integrate art expression into Green Square, the following will be addressed:

- Objectives: a review of Green Square documents and summary of recorded expectations for Green Square;
- New Directions: City Art Public Art Strategy 2011: an endorsement of new directions and opportunities in the City of Sydney's revised Public Art Strategy;
- The Site: location, context, impact of development;
- Green Square Narratives: themes, concepts, values;
- Case Studies: best-practice public art examples;
- Public Art Opportunities: art projects and events possible at Green Square;
- Implementation: incorporating art expression at Green Square;
- Conclusion: a summary of the above findings and a recommendation of how to proceed to the next stage.

3. Objectives

Review of documents summary

A review of the City of Sydney's documents (recorded expectations and objectives) was carried out by the author in the 2007 Green Square Public Art Strategy and updated in 2012. The updated strategy notes there is an existing community in and around Green Square, and the site has a rich past. The site should not be viewed as a clean slate by designers and developers and regeneration should take into account historical, cultural and social contexts.

Some of the main objectives from the literature include:

- Provide a high-quality public domain that is highly accessible, safe, encourages diverse social interaction, accommodates active and passive activities, and is enhanced with public art;
- Achieve well integrated interpretive water elements, ecologically sustainable and landmark public art to create a more visually interesting and culturally diverse public domain (Green Square LEP 2006);
- Build a strong cultural, vibrant, diverse and inclusive community with a sense of belonging and a livable city which is accessible, prosperous and rich in its sense of community; to ensure that the vision for the future mediates between local values and global aspirations (Sustainable Sydney 2030);
- Recognise and celebrate Aboriginal stories and heritage in the public domain; support local artists and activate city places through temporary art projects; support vibrant places in village centres with community art and City Art projects; promote high-quality public art in private development (City Art Public Art Strategy 2011);

4. New Directions: City Art Public Art Strategy 2011

The City Art Public Art Strategy 2011 reflects current best-practice public art commissioning.

In the past, the City of Sydney has predominantly commissioned permanent site-specific installations and sculptural works, such as the Sculpture Walk and capital works New Artwork projects. While these create a permanent legacy reflecting historical, physical and social contexts, Green Square is in an entirely different location with new and inherited attributes.

This paper commends the current approach in the City Art Public Art Strategy, particularly the recognition of additional areas for commissioning: community art, Aboriginal art, and temporary projects. Recent City of Sydney initiatives such as Eora Journey, Art & About, Laneway Art and Streetware all indicate an awareness of best practices in public art.

With permanent commissions the majority of the funding and energy goes into the planning, designing, creating, installing, publicity and unveiling of the artworks. Issues such as ongoing maintenance and an evaluation of the continued success of the project and state of the artwork are often given much less attention.

Please refer to Appendix 1 for an evaluation of the strengths and weaknesses of permanent public art commissioning.

The inclusion of temporary projects and events can ensure a sustained approach to the site. By having a variety of projects – permanent and temporary – public art can address the cultural, social, ecological and historical aspects of Green Square on an ongoing basis. In addition, events, artist-in-residence programs, community projects, symposia and ephemeral time-based projects may be a way of avoiding weaknesses of permanent commissions, such as maintenance, cost and a lack of community engagement.

Sustainable development means the integration of art in the built environment over the long as well as short term. By viewing Green Square as a living, evolving site, the City proposes an ongoing program of temporary public art projects as well as permanent site-specific installations.

5. The site

5.1 Profile

The vision for Green Square is that of urban renewal: a vibrant, sustainable village in which to live and work, incorporating retail, food and entertainment and a public domain that supports cultural and community activities, including public art. By 2030, Green Square is projected to house about 40,000 residents and attract 22,000 workers. As stated by Macgregor & Partners in the public domain design, “Green Square will have a role as the heart of a new and evolving inner-city region, transitioning from gritty industrial to urban village.”

Green Square Town Centre will comprise a library, public domain consisting of Green Square, Neilson Square and The Drying Green and a hub of buildings containing – among other facilities – green infrastructure such as trigeneration in the former Royal South Sydney Hospital. The creative hub will be a cluster of buildings containing administration, community spaces and garden and artist’s studio facilities. These three key public areas will be surrounded by new developments incorporating residential, retail, commercial, transport interchange and sports facilities.

The green areas of Green Square, Neilson Square and The Drying Green will be for recreation, relaxation and gathering activities. Road and public transport networks, accessible open spaces and environmentally sustainable services (stormwater recycling, trigeneration) will assist the new and existing communities.

5.2 Location

Geographic

Green Square is in the suburb of Zetland. It starts at the junction of Bourke Street, Botany Road and O’Riordan Street between the city centre and Sydney Airport, and extends south-east to Joynton Avenue. The Green Square Town Centre is approximately 14 hectares, within the urban renewal area known as Green Square comprising nearly 400 hectares of land in Sydney’s oldest industrial area.

Aboriginal & Torres Strait Islander demographic

Green Square and the surrounding areas of Waterloo, Zetland, Redfern, Alexandria and Beaconsfield have the greatest proportion of Aboriginal and Torres Strait Islander peoples in Sydney. (City of Sydney website, cityofsydney.nsw.gov.au)

Cultural demographic

Rosebery, Waterloo, Zetland, Green Square and Redfern have some of the greatest numbers of residents from non-English-speaking-backgrounds in Sydney – making the entire area rich in cultural diversity. The City of Sydney’s community consultation and village workshop initiative, 2030 in Your Village, says: Green Square & City South is home to a range of cultural and ethnic groups, including a high proportion of Asian immigrants. The area has a higher proportion of non-residential properties than most of the city, other than the city centre. Its residents are highly educated, with high

employment levels. The area has the highest proportion of home purchasers in the city and is the fastest-growing area. It is home to a large proportion of 25-to-34-year-olds, more than double the Sydney average. It also has the highest proportion of children in the city. There are approximately 19,800 people living in the area, which is expected to rise to approximately 47,900 residents by 2030. (City of Sydney website, cityofsydney.nsw.gov.au)

5.3. Context

Environmental context

Environmental heritage

The environmental heritage of the area is such that the areas of The Drying Green and Neilson Square were once swampland and dams in the late 1800s, while Shea's Creek, a freshwater creek running through Waterloo and Alexandria, renamed Alexandra Canal, passes through what will be Green Square. The area was once a rich breeding ground for the endangered green and golden bell frog. The species is found only on the east coast of Australia, and has been declining in numbers due to urban development.

Proposed environmental context

The green areas of Green Square will comprise Green Square, Neilson Square, The Drying Green and community gardens at the former Royal South Sydney Hospital site. The Drying Green will take the form of a village green for recreation, including soft landscaping elements, and Neilson Square will be much smaller and intimate for gatherings, relaxation and pursuits such as reading and picnicking.

Environmentally sustainable design

A major environmentally sustainable objective of the original domain design by Macgregor & Partners was that "by reducing the time, space and energy required to live, work and play the Green Square public domain will make a contribution to the overall reduction of Sydney's ecological footprint".

In addition to initiatives such as the trigeneration from natural gas, stormwater could be treated and recycled to provide a solution to future water shortages and flooding in Sydney and the surrounding areas. Future potential projects such as the Alexandra Canal Catchment Stormwater Re-use Scheme could see the savings of significant amounts of water for use throughout Green Square in the parks, gardens and facilities.

The City's draft village plan states: "Together the Sydney Park and Green Square Town Centre re-use projects have the capacity to save nearly 1,000 million litres of stormwater, the equivalent of about 400 Olympic-sized swimming pools each year. The projects also provide significant environmental benefit by preventing an annual discharge of more than 522,000 kilograms of suspended solids, 1,000 kilograms of phosphorous and 6,800 kilograms of nitrogen into the Cooks River."

The Drying Green will also be a natural flooding detention feature.

Social context

Green Square is intended to be a vibrant inner-city hub for people to live, work and play. It falls within the City of Sydney's 'City of Villages' framework and as such it is proposed a range of community and commercial facilities will cater for, support and engage with a diverse existing and new local community of residents.

The area will be highly accessible; pedestrians will flow from the station and surrounding areas to the library and Green Square, alive and bustling with activity, cafés and people. This thoroughfare will then connect to Neilson Square and The Drying Green, quieter areas with seating for rest and recreation. The creative hub will be activated by community spaces, community garden, artist's studios with possible exhibition space, and the potential for small business, cafés and food outlets.

The following from the draft City of Sydney Green Square village plan outlines the current social profile of the site and surrounding suburbs:

***Zetland and Beaconsfield** are diverse communities of new and old, undergoing significant change. They retain a strong employment focus, with a significant working population. Indigenous families maintain an association with the area. Green Square Town Centre is the focus of major urban renewal, destined to provide services for the entire area. People value their family friendly backyards, the heritage of their houses and quiet streets and want those qualities, along with references to the former industrial uses retained. Young families and professionals moving into the area appreciate the galleries, food merchants and cafés that have sprung up among the factory outlets, car yards, warehouses, commercial laundries and offices. They also see opportunities to benefit from new facilities and services to cater for a growing community.*

Historical context

The City of Sydney has recently commissioned a history of Green Square and surrounding areas, which has led to the renaming of new sites and streets throughout, such as Green Square, Neilson Square and The Drying Green. It outlines the following industrial history: The original industries of Zetland began in 1823, then known as the Waterloo Estate. Industries in surrounding areas such as Waterloo and Beaconsfield also provided employment for many of the local working-class communities. The water pipes from Botany to Sydney created what is now Joynton Avenue, and the wider Green Square area was designated for industries, such as manufacturing and abattoirs due to the presence of the freshwater creeks. Australian Consolidated Industries were one of the biggest producers of glass throughout Australia and the automobile industry was also strongly present. (City of Sydney History of Green Square, cityofsydney.nsw.gov.au/development/cityimprovements/GreenSquare/GreenSquareHistory.asp)

Aboriginal peoples inhabited the area, setting up camps and fishing for food (see below in Cultural Context)

The buildings forming the creative hub are all in the former Royal South Sydney Hospital. This has a rich and meaningful history for the local residents of Green Square and surrounding suburbs; a site for generations of births, deaths, learning and healing.

Cultural context

An acknowledgement of the Aboriginal peoples' presence prior to European settlement through the public artworks on site is of great importance. Aboriginal culture, and peoples' uses and transformation of the swamp and freshwater creek is important cultural heritage. As stated in the City of Sydney's History of Green Square, the "freshwater creeks and wetlands of the area provided abundant food for the Gadigal, including watercress, shellfish, fish and eels".

Three major occupation sites along Alexandra Canal are recorded by the Metro Aboriginal Lands Council. A dugong with markings indicative of Aboriginal presence 7,000 years ago was uncovered during the excavations of Alexandra Canal nearby in 1894. (Pamille Berg MG Architects, Green Square Public Art Strategy 2001)

The suburbs adjacent to and surrounding Green Square contain the greatest concentration of Aboriginal and Torres Strait peoples in all of Sydney. About 42 per cent of the local community in Green Square, Redfern and Zetland identify as being from a non-English-speaking background or born overseas. Communities with Greek, Italian, Russian, Chinese and Vietnamese backgrounds are all represented. The area's gay and lesbian communities are close to the largest in Australia. There is clearly a rich and varied contemporary cultural diversity and history in the surrounding communities that needs to be acknowledged, embraced and engaged.

Green Square is walking distance to residential and cultural corridors with galleries along Elizabeth Street in Zetland, cafés in Epsom Road and Victoria Street in Beaconsfield, and community facilities in the old Tote building and Victoria Park. It is not far from cultural centres such as CarriageWorks and the Danks Street galleries in Waterloo.

5.4. Impact of development

Community

In the City of Sydney planning, a major objective has been to increase connectivity and break down the current boundaries between Green Square and its surrounding suburbs due to the once industrial nature of the site. Integration of Green Square's new communities with those existing communities is also a major objective.

As Green Square will be a centre for existing and new local communities of workers and residents, it will require a public domain that supports cultural and community activities. Green Square will be a gathering of locals and workers alike. Facilities such as the library, artist's studios, administration, and community facilities such as a rehearsal space and community gardens can service diverse groups including youth, the elderly, new parents and families.

For the City of Sydney to achieve a sense of place, the local community has to be directly engaged. It is widely accepted that public art can play a major role in the mediation between development and the community and can also assist to reduce crime and improve social networks.

Tourism

The public domain development including public art that relates to and highlights the history and significance of the site can attract overseas and local tourism. Integrated public art can enhance a sense of place and identity.

Economy

The following from Macgregor & Partners Green Square Domain Design describes the potential economic impact of Green Square Town Centre: "The design and form of Green Square should reflect its economy. The development of Green Square Town Centre can support local existing economies and businesses. It can attract business investment and can attract tourism and hence improve the economy of the area. Green Square will also become a transport hub, bringing in people from surrounding areas as well as interstate and international visitors. A dynamic and prosperous economy is housed in a creative city, and high-quality public art can contribute to economic growth."

6. Green Square narrative

This paper proposes three strands of Public Art at Green Square as follows:

1. Art & Ecology;
2. Art & Site; and
3. Art & Community.

Although themes of community engagement, site history and the environment are not mutually exclusive, for the purposes of this strategy they will be separate themes.

Art & Ecology

This strategy recognises the importance of sustainable practices and water treatment in the public domain design for Green Square and the overall thematic link the site has to environmental sustainability. A major theme for the site, the term ecology has been employed to include human interaction with the environment. Art that relates to ecology could be in terms of problem-solving, enlisting the help of the local community or reflection and focus on the environment and sustainable concerns.

Green Square has a particular relationship with water: it was originally a swamp area and the original Shea's Creek ran beneath. It is a flood plain with the potential for recycling of stormwater; The Drying Green is to provide flood detention; and hot water and energy for heating and cooling will be provided by trigeneration from natural gas (which could take Green Square off the grid). With the recent cycles of drought and flood, water is at the forefront of our collective urban consciousness. The reticulation systems, floodwater strategies, stormwater re-use, trigeneration and water as a sculptural/play element are all potentials for art integration.

Art & Site

The Aboriginal and industrial history of the site are recognised as important themes for permanent and temporary commissions at Green Square. The process of transformation of Green Square is also a key theme for the site – including transformation from an Aboriginal site to first settlement, then to the life of industry in the area and the residential communities, to the current redevelopment of the site to an inner-city hub. The area was important swampland for Aboriginal peoples, with a freshwater creek running through. Interesting industrial themes for potential artworks are the strength and longevity of the glass and automobile industries historically located at Green Square. The former Royal South Sydney Hospital site also has a rich social history and is a place of importance for the existing surrounding communities.

Art & Community

One of the main directions this strategy proposes Green Square's integrated public art projects recognise the existing local community as well as the incoming residents and workers, and engage as much as possible with the public, for whom the artwork is made. Integrated public art can assist in creating a community and urban environment that is sustainable and diverse, participatory and mutually supportive.

7. Case studies

The following best practice public art projects focus on examples of international and Australian artworks that would work well at Green Square, divided into the three main areas outlined above: Art and ecology, site and community. These themes are not mutually exclusive and many potential artworks may cover all areas. These themes are in keeping with the public domain design and the City of Sydney documents outlining their hopes and aspirations for Green Square.

7.1 Art & Ecology

a. Fritz Haeg, *Edible Estates*



Fritz Haeg, *Lenape Edible Estate*, Manhattan, 2009



Fritz Haeg, *Edible Estates*, Southwark Housing estate volunteers, commissioned for Global Cities, Tate Modern, 2007

An artist or artist-in-residence could create a cultural planting in collaboration with the local community as discrete works of art throughout the site or in one major location.

Fritz Haeg is a recent artist employing the method of cultural planting in edible estates across the globe. *Lenape Edible Estate* is located on a rare patch of open land in the middle of Manhattan. In front of Hudson Guild, serving 2,000 residents of surrounding New York public housing, the garden includes the native edible plants that the Lenape peoples would have eaten for millennia in that very location. Unlike the other edible estate gardens by Fritz Haeg, which are very much about the present and future possibilities, this garden is also a meditation on the past.

In an earlier work for the Tate Modern in London, residents of a Southwark London housing estate assisted the artist to transform the public lawn in front of the estate into an edible garden of fruit, vegetables, herbs and grains. In the artist's words, "Lawns were first established in English manor homes as a demonstration of wealth. The vegetable garden would be hidden out the back. That was the first movement towards the notion that plants that produce food are ugly, and ornamental lawns that repress nature are beautiful". Referring to *Edible Estates* he says: "How you use it (the garden) can demonstrate the way you'd like the world to go, in some small measure."

- b. EXYZT, *Dalston Mill*, Dalston, London, Barbican & RSA Arts & Ecology, 2009



EXYZT, *Dalston Mill*, Dalston, London, Barbican & RSA Arts & Ecology, 2009

Agnes Denes's *Wheatfield: A Confrontation* (1982), NYC, was replanted on a smaller scale in Dalston, London, as an off-site installation for *Radical Nature – Art and Architecture for a Changing Planet 1969-2009* at the Barbican. The site itself is part of an abandoned railway line and was recently filled in with gravel for a car park. The fully functioning, 16-metre mill was accompanied by a 20-metre-long wheatfield, which was a restaging of the environmental artist's pioneering piece. The site was also used for myriad creative pursuits such as workshops, events, readings and performance.

"You could see from the way people enjoyed doing something collectively how it unlocked a local energy in a way that few other projects can. If the new citizenship is to be based on individual and collective resourcefulness rather than passivity – and

our own resourcefulness is key here - this was art acting as a blueprint.”
Michaela Crimmin

c. Michael Pinsky, *Plunge*, LED lights, London various monuments 2011



Michael Pinsky, *Plunge*, LED lights, London, various monuments, 2011

Plunge is a simple, elegant statement placed on three monuments in central London. A string of low-energy blue LED lights wrapped around each monument marks a time, 1,000 years in the future, when rising sea levels have changed the city beyond recognition.

d. Janet Laurence *Waterveil*, Council House 2, City of Melbourne

An artist could work with the environmental engineers and public domain designers of water treatment facilities in some way at Green Square. Whether working within the infrastructure or highlighting how the infrastructure is helping the environment, that artwork can help raise awareness about the positive outcomes of saving water.

Janet Laurence’s permanent site-specific glass installation in Council House 2 echoes and interprets the purification and treatment of black water in the building.

Each of the glass panels represents different elements that are removed or transformed during the filtration process.

“It serves to amplify the functional expression of the CH2 building as environmentally sustainable.” Janet Laurence



Janet Laurence, *Waterveil*, Council House 2, City of Melbourne, 2006

7.2 Art & Site

The next strand of integrated public art projects for Green Square reflect upon the physical and historical aspects of the site and its current identity, particularly in recognition of Aboriginal culture, and industrial history.

- a. Spencer Finch, *The River That Flows Both Ways*, High Line park, NYC, 2009



Spencer Finch, *The River That Flows Both Ways*, High Line park, NYC, 2009

This was the inaugural art commission on the first section of the High Line park in New York City. Inspired by the Hudson River, *The River That Flows Both Ways* documents a 700-minute journey on the river in a single day. The artist travelled on the water and photographed the surface at regular intervals during the day, each pane of glass representing a pixel of colour from each of the photographs. The work, like the river, is experienced differently depending on the light levels and atmospheric conditions of the site, and reveals the artist's impossible quest for the colour of water.

- b. Robyn Backen, *Delicate Balance*, Ballast Point Park, for NSW Government and Sydney Harbour Foreshore Authority, 2010



Robyn Backen, *Delicate Balance*, Ballast Point Park, for NSW Government and Sydney Harbour Foreshore Authority, 2010

In returning this recently industrial landscape to the community, a strong sense of place has been created. Robyn's artwork, *Delicate Balance*, references the natural and man-made surroundings, and the site's colonial and industrial past.

Once a place where the original Eora clan would have camped, hunted and fished, Ballast Point became during colonial settlement a site dedicated to the collection of ballast for ships returning to England, and marine industries thrived along the waterfront due to the deep surrounding waters.

In the 20th century, the Texan Oil Company acquired the land as a repository for Caltex petroleum, and the site became a tank farm with industrial warehouses. The form echoes both the tanks of its industrial past and elements of the maritime and colonial history. In concept it is primarily about ballast or balance.

Delicate Balance entices visitors into its core to experience the natural surroundings in quiet contemplation – framing and containing the immensity of the sea, nature and sky within an intimate and solitary space. The perceived vertigo of leaning out over the sea intensifies awareness and the senses, and the grate below allows people to view and hear the sea as it reverberates through the cone-like shape. These sensorial experiences – listening, viewing, smelling – amplify awareness of the site.

- c. Brook Andrew *Donut*, Bridge Lane. For Sydney Laneways, Art and about, City of Sydney commission, 2011



Brook Andrew, *Donut*, Bridge Lane, Sydney Laneways, Art and About, City of Sydney, 2011

Brook Andrew challenges cultural and historical perceptions. With its literal shape, this inflatable sculpture entitled *Donut* is like a 'pie in the sky': desirable yet unattainable. Its black-and-white surface is a traditional Wiradjuri design from the artist's ancestral line. Floating between the heritage buildings the sculpture reminds us of a history and culture other than a colonial one.

7.3 Art & Community

A major theme arising from the objective documents for Green Square is that in order for the City of Sydney to achieve a sense of place, the local community – existing and new – has to be engaged. It is widely accepted that public art can play a major role in the mediation between new developments and the community.

- a. Katerina Seda, *For Every Dog a Different Master*, Documenta 12 Kassel Germany, 2007

In this simple, but engaging, public artwork, the artist developed a work around the concept of home as a place that shapes people socially. She returned to her post-communist Czech hometown of Brno-Lisen (one of the largest prefabricated housing projects built under the Communist regime) which has been renovated in a palette of bright colour.

Seda's work comments on the anonymous coexistence experienced by many families as a result of being forced out of their villages into these housing estates, and the sense of isolation. In an effort to create a sense of community, the artist designed an image for the housing estate and printed it onto 1,000 shirts. The artist then paired up the households and sent a shirt to one of the pair, writing the name and address of the other household as sender. The artist then left town, having created the potential for friendship and connection; even conflict.





Katerina Seda, *For Every Dog a Different Master*, Documenta 12, Kassel Germany, 2007

b. Jochen Gerz, *The Gift*, 2000-08, and *Public Bench*, 1998-2004



Jochen Gerz, *The Gift*, SFMOMA, 2000-08

Jochen Gerz is an artist concerned with the community and social context of his work. In this piece residents are invited to have their black-and-white portrait taken by photography students, which is then developed to a large scale, framed and put on public display.

Each participant is then offered a random portrait to take home to install, on permanent loan from the artist. To carry out the artist's wish and hang a large portrait of a stranger and fellow local resident in a private space may be confronting or humorous. It is certainly provocative.



Jochen Gerz, *Public Bench*, Millennium Place, Coventry, 1998-present

Public Bench is in Coventry's Millennium Place, where local people or visitors to the city publicly announce a personal relationship by having a free plaque produced which links their name with another on the 45-metre-long bench. Two thousand

plaques have been installed on the bench. They commemorate friendships, loves, spiritual or fictional heroes, long-lost moments and memories, muses, promises and inspirations. *Public Bench* is a work in progress.

d. Jeppe Hein, *Modified Social Bench*



Jeppe Hein, *Long Modified Social Bench*, Auckland Art Gallery, 2011

Danish artist Jeppe Hein creates the *Modified Social Benches* series to change social behaviour. He developed the benches in order to create spaces that become active sites fostering exchanges between the users, rather than passive places of rest and solitude. Due to their alteration however, the benches end up somewhere in between the functional and dysfunctional object – which is the place for art in the public realm.

8. Public art opportunities

8.1 Types of commissions

This Green Square Public Art Strategy recommends that temporary projects and events staged over time are as important as permanent site specific commissions. This ensures a sustained approach to the site. The inclusion of community art and temporary projects is in keeping with a shift in what is considered best public art practice today. The commission types have therefore been weighted in terms of funding as follows:

Type of commission	Strengths	Weaknesses	% of funding
Permanent	Permanent legacy Artist & designers given opportunity to collaborate Artists given opportunity to work with large budgets and experiment with materials Extends artists normal practice	Long timeframes for design and construction Maintenance issues Large budgets for clients	40%
*Temporary *Exhibitions *New media *Collaborations with cultural institutions and other professions	More flexible Greater opportunities for artist expression Ongoing rather than one-off Lower budgets than large scale installations Continual enlivening of site	Not permanent Staffing on ongoing basis	30%

Artist residency programs Community projects: Artist's studios/open days	Direct engagement with community target groups Continual enlivening of site Create sense of pride and self-confidence in community Create social networks, personal development More accessible art Encouraging existing and future artistic community Subsidised rental accommodation for studios counters rise in rentals for artists once GS popular place to live. Artists who helped create stimulating artistic community can remain Open studio days possible event for public Exhibition artist-run space (Gertrude Street Gallery)	Not permanent Staffing on ongoing basis More planning required	20%
Events Symposia Festivals New Media	Direct engagement with specific interest groups Continual enlivening of site Use of new media to create film, sound, light events	Not permanent Staffing on ongoing basis	10%

8.2 Opportunities

Library/public domain

The library will be a three-storey building that is highly accessible. With an emphasis on new technology, it will comprise spaces for gathering, quiet study, community groups, computer and wifi access and, of course, book/media lending. The interconnected space of library entrance and forecourt is one major potential site for a permanent public artwork that is integrated within the architecture of the library building and/or public domain design. The public domain of Green Square and Nielson Square may have grass or paving, with outdoor seating, trees and passing pedestrian traffic.

The Drying Green

The Drying Green will take the form of a village green for recreation, informal and formal play including soft landscaping elements and relaxation. Discrete plantings, landscaping installations, seating and sculptural works are all possible.

It is the current proposed site for flooding detention and there are possibilities for an artwork within the stormwater recycling infrastructure. Since the 2007 Public Art Strategy was written, flooding has been a more persistent problem at the site and connecting areas, rather than the then-problem of water shortages. The art could also be an

interpretive work about the treatment and re-use of stormwater on the site – and the data of water-saving measures could be expressed visually.

Creative hub

This area is the former Royal South Sydney Hospital site – consisting of a trigeneration plant which will be housed in a central heritage hospital building, a community facilities building and community garden, an administration building, and artist's studios with possible exhibition space in another heritage building to the right. There is opportunity within the edible garden for an artist-designed planting. An artist-in-residence could enlist the help of the community to design, maintain and utilise edible gardens or cultural plantings in Green Square as discrete and ongoing works of art. This is a particularly appropriate strategy for Green Square as there are so few private outdoor gardens, and can be a strategy to engage and utilise the knowledge and skills of the elderly and existing local residents.

The artist studios also have the opportunity to expand with exhibition space into a viable contemporary art space. The character of the historic hospital buildings also lends itself to any number of art interventions into the architecture.

New development

The new development comprising commercial, retail and residential buildings surrounding the public domain, will be staged over an estimated 10 years. Further investigations should be made to link the public art requirement of these developments with that of the public domain, either thematically or by formulating guidelines that encourage the developer to contribute to a central Green Square public art fund.

Interconnecting sites

The train station including rail and bus interchange, platforms, retail and cafes will become a central hub for commuters coming in to Green Square for work and recreation, and for Green Square residents travelling to and from the Town Centre. Sites within, surrounding and integrated into the architecture of the station building could and should be utilised for permanent and temporary artworks – installation, photography, performance, LED signs, and new media are some of the many artforms possible. The future sports and leisure facility at the opposite end of Green Square will also be a major hub of activity. The future aquatic centre relates to the water narrative of Green Square.

A full list of opportunities can be seen in Appendix 2.

9. Implementation

The following is a proposed commissioning strategy with recommendations to implement the above opportunities at Green Square:

- Funding – secure base funding, approach partnership private funding opportunities, quantify costs, and secure additional governmental funding;
- Appoint Green Square Design Manager;
- Write Green Square curatorial brief; and
- Tender for and appoint Green Square Curatorial Adviser.

Curatorial Adviser to:

- Expand on opportunities for public art integrated into Green Square;
- Liaise with developers and planners to inspire and communicate the value of integrated public art at Green Square using the Public Art Strategy;
- Expand and complete Green Square narrative for the writing of Green Square artist briefs;
- Research and seek artist availability for individual projects;
- Tender for artists – seek EOIs and artist concept proposals;
- Select artists with Public Art Advisory Panel;
- Administer and facilitate artist contracts;
- Support artists in the collaborative process of concept design;
- Assist artists to develop detailed designs with various project partners;
- Project manage artwork fabrication and installation (and dismantle temporary projects);
- Devise maintenance plans;
- Market artworks; and
- Produce brochures, catalogues and educational material.

10. Conclusion

This strategy recommends a Curatorial Adviser be commissioned to develop a program of permanent and temporary public art projects that interlink the three main public domain areas: library and public domain, The Drying Green and the creative hub, and connect with the surrounding new developments in order to:

- Engage with their local existing and new community of residents, workers and visitors;
- Identify and highlight issues of art and ecology; and
- Address the historical and cultural elements of the site.

This strategy recommends a program of public art for Green Square that engages with the local community of residents, workers and visitors; which identifies and highlights issues of art and ecology, and which addresses the history of the site. Recognition of the site's Aboriginal history is highly recommended. The City should seek artists who work in a variety of forms and media, and should actively encourage new and experimental materials that are exciting, cutting edge and a necessary and inevitable development of contemporary art. This can be done by commissioning a combination of permanent site-specific artworks, temporary artworks, events, exhibitions, symposia, artist-in-residence programs and artist's studio projects.

The above conclusion has been reached by reviewing the City of Sydney documents already recording the City's expectations for Green Square, by evaluating the strengths and weaknesses of previous Public Art Strategies and the City of Sydney public art projects to date, and by endorsing new directions in the revised City Art: Public Art Strategy 2011. Revisions of particular importance to this strategy are the inclusion of temporary projects, community projects and Aboriginal projects. An advantage of having a range of projects is that the limited physical and green space of Green Square is not further compromised by permanent sculptural installations alone, but enlivened by an ongoing program of artistic events as well as permanent commissions.

A recommended program of public art for Green Square is divided into three strands: art and community, art and ecology, and art and site history. For the first, integrated public art projects that engage as much as possible with the public for whom the artwork is made are recommended. It is widely recognised that public art can assist in creating a community and urban environment that is sustainable and diverse, participatory and mutually supportive. Sustainable development is central to the Green Square Town Centre. This strategy proposes that another main theme for Green Square public art is its ecology. The City should seek artworks that address the issue in terms of problem-solving or reflection and focus. Finally this strategy recommends the City views Green Square as a site with a rich indigenous, social, cultural and industrial history.

Using case studies of best-practice local and international public art that relate to the Green Square narrative, in conjunction with the outlined public art opportunities across the site, this updated strategy hopes to highlight some of the possibilities for Green Square.

Finally it is recommended that a Curatorial Adviser position be created to oversee and implement the commissioning of temporary and permanent artworks and events at Green Square. This Green Square Public Art Strategy can be the beginning of further detailed information about the site, the developments, opportunities and potential themes that would go into Artists Commissioning Briefs. The Curatorial Adviser would also perform the vital role of communicating the Public Art Strategy in order to inspire the local community, developers, stakeholders, City of Sydney staff and planners in their quest for creating a viable new inner-city space in which to live, work and play.

Appendix 1

The following material was referred to in the Green Square Public Art Strategy:

- *City of Sydney Public Art Policy*, 1994
- *City of Sydney Draft Public Art Guidelines*, 2006
- *City of Sydney Draft Public Art Policy* 2007
- *Green Square Public Art and Water Features Strategy 2001*, prepared for South Sydney Council by Pamille Berg, MGT Architects
- *GSTC Social Impact Assessment 2003*, Environmetrics November 2003
- *GSTC Social Considerations* March 2003, P/P/M Consultants
- *GSTC Development Control Plan* City of Sydney 1997
- *GSTC Infrastructure Report and strategy*, City of Sydney, May 2006
- *Public Art Interpretive Plan Green Square Town Centre* 2003, prepared for Landcom and South Sydney Council by Wendy Carlson
- *Public Domain Tender 2007-08-03 EO1014-16 Green Square Town Centre* prepared for the City of Sydney by Macgregor + Partners, Bolles Wilson Architects
- *South Sydney Local Environmental Plan 1998 (Amendment No 17)—Green Square Town Centre* (2006) City of Sydney
- *Sustainable Sydney 2030: The Vision*, 2009 City of Sydney
- *City Art: Public Art Strategy*, 2011 City of Sydney
- City of Sydney website, cityofsydney.nsw.gov.au

Review of Green Square documents

A review of the City of Sydney documents (recorded expectations and objectives) with respect to the Green Square redevelopment, and how these documents impact on the type of public art appropriate for the Green Square site, was carried out by the author in the 2007 *Green Square Public Art Proposal & Program* and updated in 2012.

The review includes the following:

Green Square Public Art and Water Features Strategy 2001

Prepared for South Sydney Council by Pamille Berg MGT Architects

A Public Art Strategy was written for Green Square in 2001 for the former South Sydney Council. Although this strategy was for a much larger physical area than the current parameters of the Green Square redevelopment, the general direction outlined in the conceptual phase of the strategy is aligned with this strategy. The most prudent points being the following:

Strengths

This strategy endorses the main objectives of the 2001 Green Square Public Art Strategy: a combination of temporary artworks, workshops, events and permanent commissions that engage with the existing and new local community, and reflect the historical, cultural and physical context of Green Square. The main concepts also seem to concur with the current expectations and issues outlined in the City of Sydney's other Green Square documents.

"The question is no longer how did we get here and why? But where can we possibly go and how...no longer issues of style and content but issues of social and environmental responsibility and multiculturalism". (p167, Green Square Public Art Strategy 2001)

"...emphasise interconnectedness rather than the illusion of separateness..." (p167)

"...rather than (modernist) art as freedom from community the emerging paradigm reflects participation and shifts from objects to relationships..." (p167)

"The aesthetic perspective oriented us to the making of objects; the ecological perspective connects art to its integrative role in the larger whole... (with an) emphasis on the environment and community" (p168)

"Connectivity. Sustainability. Diversity. Interdependence" (p168)

"The residents in Green Square have an active rather than passive part to play in the giving of identity and content to the new cultural change which (South Sydney) Council believes must occur in the redevelopment". (p171)

Weaknesses

This report finds many of the recommendations in the implementation of the strategy to be not concurrent with best commissioning practice or the revised City of Sydney Public Art Strategy, particularly due to the high level of resources and staffing that would be required.

1. Advisory Panel: recommends more architects than fine arts members. An Advisory Panel should have at least one or two members specifically from a fine arts, art curatorial and public art background

2. Artwork examples: The public artworks should be of equal high quality with the standard of domain and architectural design at Green Square. Examples such as drinking fountains would have low impact. The examples also have to be realistic with regards to budget and timeframes, and artists such as Christo's work can take 10 years in the making and are extremely expensive.

3. Approaches: reduce the number of different formal approaches – contemporary art does not need to be divided into so many formal categories

4. Community: This is an important category. Artworks addressing issues to do with ethnic diversity, the environment and youth should not necessarily be placed into the same category, this makes the category divisions seem arbitrary and they should be meaningful.

5. Funding: the strategy does not include private/government partnership programs. Base-level funding from the local government is required, but guidelines for private participation in funding should not be discounted and has already produced successful past public art projects for the City of Sydney.

6. Staffing: This report agrees for need to have close management and hand-holding of the artists in the commissioning process at all stages, by a highly qualified public art staff member or Curatorial Adviser. However, too much of the 2001 Public Art Strategy was devoted to management of this part of the program (who the staff member should be, how to interview and find staff, who they should meet within the City and how often) and these staffing recommendations are redundant due to the change of governance from South Sydney to the City of Sydney.

7. Number of projects: The suggestion of 10 public art projects a year at a budget of \$70,000 each is unrealistic deliverable for site-specific permanent projects in terms of time and money – this would be better pooled for fewer permanent projects. A low-quality overall product would result from such dispersed funds and directions. Fewer, more developed and therefore higher-quality projects would have greater overall impact. Lower budgets can produce highly successful temporary projects.

8. Art expression: Art can employ and incorporate elements of craft and design in the artworks or events; however, this should not be seen as a separate category.

9. Range of commissions:

- Include international and national if possible;
- To discuss in terms of different media is no longer necessary ;
- Temporary works – this report agrees that there are great opportunities for temporary projects at Green Square; however, Christo is again not a good example as his works may seem temporary, but are often the result of up to 10 years' planning – so in reality they are not temporary projects; and
- Rather than matching artists to sites, overall themes should be proposed and sites suggested in artist briefs.

10. Selection process: Nationally advertised open competition for 10 permanent artworks each with a budget of \$70,000 would be nearly impossible to achieve each year and is not necessarily the best strategy. It is widely accepted internationally and in Australia that public art projects can come about from invitation, or by inviting a select group of

artists with a good reputation and track record of producing high quality work to save time and money. Homebush Bay Olympic Arts Program was for invited artists only; the Sculpture Walk invited a select group of artists to submit expressions of interest.

11. Brief: Impractical to advertise brief documents in a national paper. Some artist brief documents are extensive and include information that may be confidential until the selection has been made.

12. Contracts: Three separate contracts for each stage of the commission are unnecessary and complex to administer. Only one contract should be required which can be divided into specific milestones for client sign-off and artist payment prior to proceeding to next stage.

13. Artist residencies: Excellent idea for promoting the artistic community at Green Square – and budgets for artist residencies and subsidised rental accommodation for studios can achieve this. This would counter the often occurring rise in rentals once the development has achieved its goals and is a popular place to live – those who helped create this stimulating and enjoyable community are the ones left unable to afford the new rent process and have to move on.

Green Square Town Centre Public Art Interpretive Plan 2003

Prepared by Wendy Carlson for Landcom

This strategy endorses the general direction of the Interpretive Plan, although many sites such as the Pebble buildings, Green Yard, former Royal South Sydney Hospital buildings and locations beneath the plaza have changed in the current Green Square development.

GSTC Social Impact Assessment 2003, Environmetrics November 2003, and the GSTC Social Considerations March 2003, P/P/M Consultants

These early assessments reveal the nature of the existing and future communities that will reside and work at Green Square. This strategy endorses the social assessment's premise that 'integrated art expression can assist in creating a community and urban environment that is sustainable and diverse, participatory, connected and equitable, and that site identity and meaning making through art should be integrated with conceptual planning and implemented early in the planning process'.

Green Square issues outlined in the social assessment:

- Concept of place: Help the local community to name streets and major sites in a meaningful way to create a sense of place and history;
- Architecture of home: Communicate with local community to assist a warmer relationship with the site;
- User groups such as youth, older people and families with children are not identified or catered for;
- Boulevard place: Creating situations for activity and use of these sites;
- Transport: Enliven the spaces and encourage safe use;
- Communal Open Spaces: Encourage activity in these spaces;

- Community centres required;
- Spiritual centres: Currently no place for religious activity
- Accommodate social gatherings from a couple in café, to picnics, group activities and festivals;
- Increase social capital: Encourage social networks and therefore for mutual support, obligation, trust, reciprocity;
- Strong social networks reduce crime;
- Youth: Encourage art programs;
- Elderly: Addressing the history of the area by talking to the elderly and local communities, through social engagement rather than relying on texts; and
- Families: Lack of private gardens and residential outdoor areas, lack of playgrounds.

Development Control Plan City of Sydney 1997

The points from the DCP outline overall themes, sites and objectives for Green Square that should be taken into account in the writing of artist briefs for the site.

The 2007 public art strategy included additional points marked to indicate where integrated art can assist DCP guidelines.

DCP Category of Development	Points relating to public art (* for ways in which art can be integrated additional to points made in the DCP)
2.1 Vision:	<ul style="list-style-type: none"> - vibrant residential, commercial, cultural heart - 5,500 residents, 7,000 workers - seamlessly join adjacent neighbourhoods - community events, recreation, relaxation, open space, cultural events
2.2 Guiding Principles: Public Domain	<ul style="list-style-type: none"> - high-quality open spaces - provide for the integration of public art in the design of the domain that provides for creative expression - inclusive, functional, meaningful to communities - landmarks, symbols with social and cultural meaning - accessible, diverse social interaction, adaptable - accommodates public events, multiple active and passive activities
Land Use	<ul style="list-style-type: none"> - mixture of use social diversity - location criteria for specific activities
Social Development	<ul style="list-style-type: none"> - community facilities - social mix of residential unit types - social requirements for social and economic health of GS - equitable access

	<ul style="list-style-type: none"> - development that considers and addresses social and cultural factors - recognises and reflects history and aspirations of place local communities - responds to need of community
Integrated Transport	<ul style="list-style-type: none"> - *recognise the train station and integrate transport with Green Square through art expression
Environmental Management	<ul style="list-style-type: none"> - *address ecological sustainability through public art as key theme - *integrate public art and water treatment processes - *use water and energy conservation in public art
3. Location of Desired Activities	<ul style="list-style-type: none"> - range of use - community facilities - sensitive integration with surroundings - take advantage of location to surrounding educational and cultural institutions - *commission collaborative exhibitions and events with surrounding cultural institutions - vibrant activities at ground level
3.1 Distributions of land use:	<ul style="list-style-type: none"> - Multi-purpose community facility library, cultural, general community space, older people space.
4. Public Domain Objectives:	<ul style="list-style-type: none"> - focal point - diverse spaces - social interaction by everyone - integrate existing and new communities with recreational areas social networking community focus - distinctive community identity - facilitate and enhance lifestyle of proposed residents - sense of enclosure, vitality, identity
Provisions 4.1 Public spaces	<p>clear entry, enclosed, safe, zones for activities that are clearly define and encourage use (*edible gardens)</p> <ul style="list-style-type: none"> - distinctive theme character meaningful to local community provide opportunities for creative expression - child friendly - regard for Social Impact Assessment - integrate public art planning through reference to public art strategy adopted by Council at that time

	<ul style="list-style-type: none"> - Civic Plaza: identity cultural participation, encourage sense of place and meaning making through ceremony and symbol, social networks and participation in community life - Neighbourhood Plaza: social networks and community life
4.2 Elements public domain	<ul style="list-style-type: none"> - Built public art with function, that designate spaces and provide character - temporary elements for creating an event
4.4 Design Criteria	<ul style="list-style-type: none"> - Boulevard Park: range of recreational uses - Neighbourhood Park: water as public art, entertainment complex - Civic Plaza: community events - Transport Place: emphasise role of transport as entry to green square
5. Development and Building Design	<ul style="list-style-type: none"> - Apartment size and mix for varied population, up to 80% 2 bedroom, up to 30% 3 bedroom, 10% studios
6. Street Hierarchy, Traffic and Transport	To encourage sustainable travel behaviour through use of public transport (public art to revitalise the train journey, station, encourage use, benefit the experience of travel)
7. Environmental Management:	<ul style="list-style-type: none"> - set ecologically sustainable targets and encourage innovative outcomes - stormwater management, harvested rainwater sources, recycled water for public spaces - minimal energy consumption - public art that draws public attention to the issues of water management and climate change in Australia

GSTC Infrastructure Report and Strategy City of Sydney 2006

The GSTC Infrastructure Report only refers to public art in section 1. Items of Infrastructure: Public Plazas, Public Art, Sculptures and Water Features, whereby it suggests the 'integration of water features to create a visual necklace throughout the parks and plazas with the water intended to be sourced and managed in an environmentally sustainable manner, using stormwater or greywater conserving natural resources. Main water feature covers 3,200 sq m following the pedestrian route along east west boulevard' (GSTC Infrastructure Strategy)

The author's 2007 Public Art Strategy recommended the City integrate public art into the process and function of water treatment, as part of problem solving, not just as a

decorative water feature with no other purpose, particularly with the shortage of water in 2007. Replacing these concerns are recent issues of flooding and stormwater re-use. The art could also be about the treatment and reuse of stormwater on the site – and could also be expressed visually through exhibitions, workshops or conferences in areas such as the exhibition building, library.

Public Domain Mission Statement 2007 Macgregor + Partners

The DA for the public domain was carried out by Macgregor & Partners in 2007. It states that the public realm at Green Square is ‘founded on progressive environmental principles, and will actively nurture a diverse, creative working community that will in turn make a crucial contribution to the economic competitiveness of metropolitan Sydney. Green Square will have a role as the heart of a new and evolving inner-city region transitioning from gritty industrial to urban green, the town centre public realm will be founded on leading sustainable economic, cultural and environmental principles.’

City of Sydney Public Art Policy 2007

The following is taken from the 2007 Green Square Public Art Strategy that was a reflection upon some of the issues to do with public artworks commissioned under the City of Sydney in the past, and an endorsement of 2007 revisions to the policy that reflect current best practice in public art commissioning. In 2007 the City of Sydney had predominantly commissioned permanent site-specific installations and sculptural works. Whilst projects such as the City of Sydney Sculpture Walk artworks create a permanent legacy for Sydney that reflect their historical, physical and social contexts, Green Square is in an entirely different location with new and inherited physical, social, historical and economic attributes that requires an altogether different approach.

This strategy commends the current revisions to the City of Sydney Public Art Policy particularly with regards to the recognition of the following additional areas for commissioning: community art, Aboriginal and Torres Strait Islander art, and temporary projects. As the City has focused mostly on permanent site-specific public artworks to date, other temporary projects such as exhibitions, events, performances, symposia, artist in residency programs and artists studio projects have received much less attention or have been organised by a different department within the city.

As a public art curator and coordinator for a number of permanent and temporary public art commissions for the City of Sydney and other state and local government bodies, the author of this strategy has experienced first hand both the rewards and tribulations of public art commissioning. The City of Sydney permanent public art programs such as the Sculpture Walk and New Art projects have been viewed by many as constituting a high-quality selection of artists that were curated in a unique and judicious manner. However, despite a few articles in publications, there has been little evaluation of their successes or shortcomings or recorded feelings of the participating artists, selectors, curators, managers, design teams and fabricators.

The lack of evaluation of public art projects in recent years seems a common problem worldwide, and was an area of concern raised at a Public Art in the Built Environment conference at the ICA London, entitled *Building Cultures 2007* (Manifesto of Possibilities). Evaluation Toolkits have been devised, such as *Project: engaging artists in the built environment*, COMEDIA Public Art South West UK Evaluation Report and Toolbox. This strategy utilised the basic principles in the Project Evaluation Toolbox to

reflect upon some past City of Sydney public art projects such as the City of Sydney Sculpture Walk 2000 and New Artworks capital works projects. This evaluation could apply to more recent permanent public artworks commissioned by the City as the staffing to project ratios have remained much the same.

Strengths:

a. Timelines

For the engagement of an artist in the process of a development to be effective the artists should and were appointed early in the process.

b. Management and roles

Engaging an artist in a project requires attentive management and handholding. For example, three permanent staff at the City of Sydney managed 11 large-scale projects over two years, and this seemed a good working ratio. The client (City of Sydney), planners, architects and designers all have routine ways of operating, with which they are familiar – but an artist steps into this from a very different way of working, and different tradition of practice. Having to work within these large groups and teams, many artists find the process mentally, physically and emotionally demanding. Experienced managers helped the artists relate to the process.

c. Willingness

Key people in the client/management body must be prepared tolerate the experimental nature of contemporary artwork, and the new territory that is art in the built environment. This mostly occurred at the City of Sydney with many ephemeral and experimental materials and methods of fabrication being endorsed and put into practice. Public safety, durability and maintenance were often the biggest concern.

d. Artists' experience and quality

Artists often aren't protected by the kinds of professional bodies that characterise most of the other professions engaged in developments, so the artist involved is generally in a much more vulnerable situation than the rest of the team. However, in most cases the large budget gave the artists the possibility to expand their practice and experiment with materials and methods in ways that they could not normally afford. All artists were equally remunerated and professionally supported for their labour at the City. Artists have been of high quality, many with a good background in public art.

e. Clients

Often new territory for clients (City of Sydney staff; Executive; Councillors) who also need support from the Public Art Manager/Curator, which happened on a regular basis with consultative presentations and meetings.

f. Multidisciplinary teams

The response from the City of Sydney planning and design departments to the introduction of an artist into the discourse between planners and architects/developers has not been formally evaluated: was it welcomed, fresh, new dialogue? Or was it seen as unwieldy and cumbersome?

g. Artists as communicators

Artists can open channels of communication between different disciplines and interest

groups; they can help illuminate the objectives of the clients and communities to themselves. Externally the artist can facilitate community consultation and can play an important role in diffusing potential objections to developments. Due to the locations of many permanent artworks in this period of City of Sydney commissioning, such as Central Sydney and the Royal Botanic Gardens, the audience is less local community and more cultural tourist and worker. Artists that played a major role in community facilitation were in New Artwork projects such as Lin Li's *Golden Water Mouth* in Chinatown.

h. Artists as resource

Artists bring a wide range of skills, knowledge and techniques to the process of development. Many teams and clients have no experience of how to use an artist effectively so it's important to also have the right managers. The selection panels for the Sculpture Walk and other New Artwork projects successfully chose artists to fulfil these objectives.

Weaknesses

a. Maintenance

A museum register existed for each new commission at the City of Sydney with schedules for maintenance, the contact details of contractors able to carry out the work, and information on the materials constituting the artworks.

A number of artworks in The Domain (less well invigilated areas that are not gated at night) were vandalised or left in a state of disrepair. Recurring disrepair of *Viva Voce* by Debra Phillips at Speakers Corner, the missing parts of *Archaeology of Bathing* by Robyn Backen in Woolloomooloo Bay, and the continual graffiti on Nigel Helyer's *Dual Nature* at Woolloomooloo Bay are some examples. These have been repaired where and when possible taking into account budget and staffing resources to manage the maintenance, however artists feel their works suffered.

Elsewhere the standard of some repairs, such as concrete replacing broken glass inserts in Lynne-Roberts Goodwin's *Tankstream* has not been ideal. The current state of the artworks in the Botanic Gardens is very good by comparison, as the area is gated and the artworks protected at night. These artworks are also made of more traditional materials with less ephemeral elements and 'working parts'. For these and other reasons, it was the wish of the curator to insert a lifespan 'reviewable after 10 years' into the artists' contracts. The future of these artworks should therefore be continually reviewed.

a. Budgets

Large-scale installations involving many working parts, found and ephemeral objects and new and experimental materials are exciting, cutting edge and a necessary and inevitable development of contemporary art in general. Although public art is a great opportunity for most artists, giving them the chance to expand their practice and use of new materials and methods that they could not normally afford, these artworks often involve large budgets, time and labour (of both artist and team). The fabricator is more often than not required to design and create custom-made parts, with extensive input by an engineer. This is only of concern if the expectations of the client are greater than the budget allocated to projects – large-scale complex installations require large budgets. If the budget allocation is small, this type of project is unfeasible.

a. Scale

the Sculpture Walk projects ranged in scale. Some of the larger installations require a large footprint that would not be feasible in areas where public space is restricted.

b. Timeframe/lifespan

It is imperative to bring the artist on board very early in the planning development process, for the reasons outlined above, and to allow time for design and sampling of new materials and methods. This is not always possible in the planning process.

c. Site specific

One of the most debated issues in current readings on public art is the complex question of the effectiveness of public art in reaching its intended audience. Complex meanings are often attached to the use of certain materials and their combinations in site-specific art – meanings intrinsic to the artists' practice and those in response to the artworks' cultural, social and physical context. Can and should these meanings be understood by the public/viewer without the use of extensive descriptive plaques? Is it feasible to expect a general public to understand the work in its entirety and is this of concern or not to the artist or client? If not, what are the motives for commissioning, creating and installing an artwork in the public sphere?

Conclusion

With permanent commissions the majority of the funding and energy goes into the planning, designing, creating, installing, publicity and unveiling of the artworks. Issues such as ongoing maintenance and an evaluation of the continued success of the project and state of the artwork are often given much less attention.

This report supports the new direction of the City of Sydney Public Art Strategy, such as the inclusion of temporary events, community engagement and Aboriginal and Torres Strait Islander artworks. By having a variety of projects – permanent and temporary – public art can address the cultural, economic, social and historical aspects of Green Square on an ongoing basis. In addition, events, artist-in-residence programs, community projects, symposia and ephemeral time-based projects in a site that is physically restricted may be a way of avoiding some of the weaknesses outlined above such as maintenance, cost and a lack of community engagement.

Sustainable development means the integration of art in the built environment over the long as well as short term. By viewing Green Square as living, constantly changing site, rather than a static development, this report proposes the City commit to an ongoing program of temporary public art projects as well as the installation of permanent site-specific commissions.

The following documents outline updated objectives for Green Square Town Centre, since the 2007 Public Art Strategy was written:

South Sydney Local Environmental Plan 1998 (Amendment No 17) – Green Square Town Centre (2006) City of Sydney

Zone No.11 (a) is intended to accommodate a vibrant residential, commercial, retail and cultural heart of Green Square.

Public Art is specifically recognised as being important in the **Green Square DCP 2011** under Desired Future Character, which highlights the emphasis on public art in the planning and implementation of Green Square:

(f) "Provide a high quality public domain that is highly accessible, safe, encourages diverse social interaction, accommodates active and passive activities, and is enhanced with public art" p11

(i) "Achieve well integrated interpretive water elements, ecologically sustainable and landmark public art to create a more visually interesting and culturally diverse public domain" p13

City of Sydney Corporate Plan 2011-14

The City of Sydney Corporate Plan can be found at the following website:
cityofsydney.nsw.gov.au/council/FormsPoliciesPublication/CorporatePlan.asp

Sustainable Sydney 2030

The following excerpts from Sustainable Sydney 2030 serve as the basis for the design direction of Green Square public domain:

5. Deliver world-class and world-leading public domain and building design;
6. Build a strong cultural, vibrant, diverse and inclusive community with a sense of belonging and a livable city which is accessible, prosperous and rich in its sense of community; and
7. Position the City of Sydney to respond to the priorities of the Metropolitan Strategy, which nominates the city as a key centre, and the city-to-airport corridor as a key place for economic, cultural, transport and residential activity.

Challenges in delivering this vision:

1. Ensuring that the vision for the future mediates between local values and global aspirations; and
2. Aligning the shape and form of the City's environment with the cultural, economic, political and environmental capital that inhabits and sustains it.

City of Villages

"The City of Villages framework remains central to our vision for Sydney – protecting and strengthening what our communities love about their neighbourhoods, while ensuring that local shops, services and facilities are just a short walk away to promote sustainable living.

In line with the City of Villages vision, Sustainable Sydney 2030 identifies important local activity hubs and will strengthen the basis for our local village planning." Lord Mayor Clover Moore MP

City Art: Public Art Strategy 2011

The following relevant guidelines have been incorporated in the new policy and strategy. The guiding principles for the implementation of public art across the City of Sydney local government area are:

11. Align significant City Art projects with major Sustainable Sydney 2030 urban design projects;
12. Recognise and celebrate Aboriginal stories and heritage in the public domain;
13. Support local artists and activate city places through temporary art projects;
14. Support vibrant places in village centres with community art and City Art projects;
15. Promote high-quality public art in private development;
16. Support stakeholder and government partners to facilitate public art opportunities; and
17. Manage and maintain the City's collection of permanent artworks, monuments and memorials.
18. Initiate and implement programs to communicate, educate and engage the public about City Art.

Appendix 2: Public art opportunities

LIBRARY & PUBLIC DOMAIN Library and surrounds as platform for exhibiting the product of a creative community		
Type of commission	Themes/art forms	Site description
Permanent commissions: (installation/sculptural/light sound/new media)		
	Art and Site: a major artwork relating to the Aboriginal history of site	Library architecture Green Square & Neilson Square: These areas will potentially have outdoor seating, grass and trees with passing pedestrian traffic. They will either be plazas or greens
	Art & Community: permanent screen or sound speakers for new media temporary on going commissions relating to existing and new local community	The artwork could be located at the entrance or connection between the library and Green Square
	Art & Community: social sculpture/furniture in domain areas to encourage social interaction	Green Square, Neilson Square
	Art & Ecology: artwork integrated into architectural structures – glass, walls, windows, entrances	Either as part of the library building, leading into the building or in the domain
	Art & Site: a major artwork referencing the industrial history of the site	Part of the library building, leading into the building or in the domain
Temporary projects: temporary commissions/exhibitions/collaborations with cultural institutions		
	Art & Site/Community: temporary projects relating to the transformation of the site and the current communities	Accessible domain sites, train station lightboxes, website artworks, hoarding artworks around building sites
	Art & Site: Commissions of sound art app – relating to a	Downloads/apps available at library, Green Square website

	journey around the Green Square site, history of the site or local community	
	Art & Site: Temporary commissions or exhibitions relating to the industrial history of the site	Library external or internal exhibition space
	Art & Ecology: an artwork about ecology in new media form (light/sound/moving image/text) powered by trigeneration	Integrated into architectural features of trigeneration building, library or surrounding buildings.
	Art & Community: temporary street art projects relating to youth culture	External wall of the Library, (administration building, artist's studios or the trigeneration plant could also be used)
	Collaboration with MCA exhibitions (e.g. Art & Ecology, Aboriginal Art)	Library, administration building, artist's studios space or the community garden
Artist residency programs/community projects:		
	Art & Community: Artist residency & community project based in Library	Artist based at the library
Events/festivals/symposia		
	Art & Ecology/Art & Community conferences	Public library space or online website discussion space
	Art & Ecology/Aboriginal Art Conferences	Library space
THE DRYING GREEN		
Permanent commissions		
	Art & Ecology: an artwork integrated into landscape relating to ecology/the environment	The Drying Green will take the form of a village green for recreation, informal and formal play including soft landscaping elements and relaxation
	Art & Ecology (Water): an artwork integrated into or utilising or interpreting treatment of stormwater or flooding detention on site. An artwork that is a design for	The Drying Green is also a flood detention with potential for stormwater recycling and treatment for use

	water treatment.	
	Art & Site: indigenous plantings as discrete work of art	The Drying Green will take the form of a village green for recreation, informal and formal play including soft landscaping elements and relaxation.
	Art & Community: social sculpture/furniture in domain areas to encourage social interaction	Green Square, Neilson Square, The Drying Green
Temporary Projects: Temporary Commissions / Exhibitions / Collaborations with Cultural Institutions		
	Art & Ecology: Temporary commissions relating to issues of the environment. Sculptural/ installations/plantings/water	The Drying Green will take the form of a village green for recreation, informal and formal play including soft landscaping elements and relaxation
	Annual public art festival as part of City of Sydney Art & About	Throughout Green Square
	Art & Community: temporary use of The Drying Green space to stage an art & ecology-related event linked to the community edible garden	As above
THE CREATIVE HUB: FORMER ROYAL SOUTH SYDNEY HOSPITAL SITE		
<p>Permanent commission – proposal to install permanent solutions as sites for ongoing creative product in conjunction with the local and creative community.</p> <ol style="list-style-type: none"> 1. Artist studios include exhibition space which can initially be artist-run space (Gertrude Street Gallery as model) 2. A constant space/possibly extension of interactive Public Notice board for new media works 3. An external wall of the community space, artist studios, administration building or trigeneration building for street artworks. 		
	Art & Ecology: Artist-designed edible garden as residency & community project	The creative hub to include a community garden which is a smaller park and garden for fresh produce. Some space of the community centre could be a base for an artist-in-residency or studio/workshop relating to the planting

	Art & Community: permanent screen/interactive public noticeboard which includes space for new media works commissioned about local community	Public noticeboard
	Art & Community: a street art wall for ongoing street art commissions	External wall in community space, artist studios, administration, trigeneration buildings, automated waste buildings
	Art & Ecology: an artwork about ecology in new media form (light/sound/moving image/text) powered by the trigeneration plant	Integrated into architectural features of trigeneration plant, library building or surrounding buildings
Artist's studios (with potential exhibition/artist-in-residence space)		
	Art & Community/Art & Site: collaborations between artists in studios and community to create artworks about the site	Artist's studios, community centre
Artist-in-residence/community projects		
	Art & Community: Artist-in-residence in artist's studios or community facility to carry out community projects, for temporary or permanent artworks	Artist based in artist's studios or community space: artworks could be permanent or temporary in community gardens, sculptural installations in domain areas, or ephemeral projects.
Events/symposia		
	Art & Community/Art & Ecology events, symposia, festivals housed in the community space/artist studios	Community space, artist's studios

