



26-50 Park Rd, 27-47
Berry Rd, 48-54 River
Rd NSW 2065
(Area 22 & 23)

Public Art Strategy

**We acknowledge the traditional owners of the
lands and the surrounds, the Cammeragyl**

**We acknowledge and honour the Ancestors and Elders of the Past, We
honour the Elders that are Present
and Those emerging Elders of the Future.**

**We acknowledge the stories and their traditions, and we create with a
blessing over the lands, Water, Sky and winds that surround with heart
to ensure to create beautiful outcomes for generations to come.**

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01

Introduction

As part of the 26-50 Park Rd, 27-47 Berry Rd, 48-54 River Rd St Leoards Project, known as Area 22 & 23 in this document, an integrated Public Art Strategy has been developed that outlines the strategic approach to delivering interpretative public art.

This strategy outlines the context and principles that underpin the delivery of interpretative public art, and offers a framework to ensure it authentically contributes to reflecting and celebrating the rich stories of the site, the surrounding area and its people.

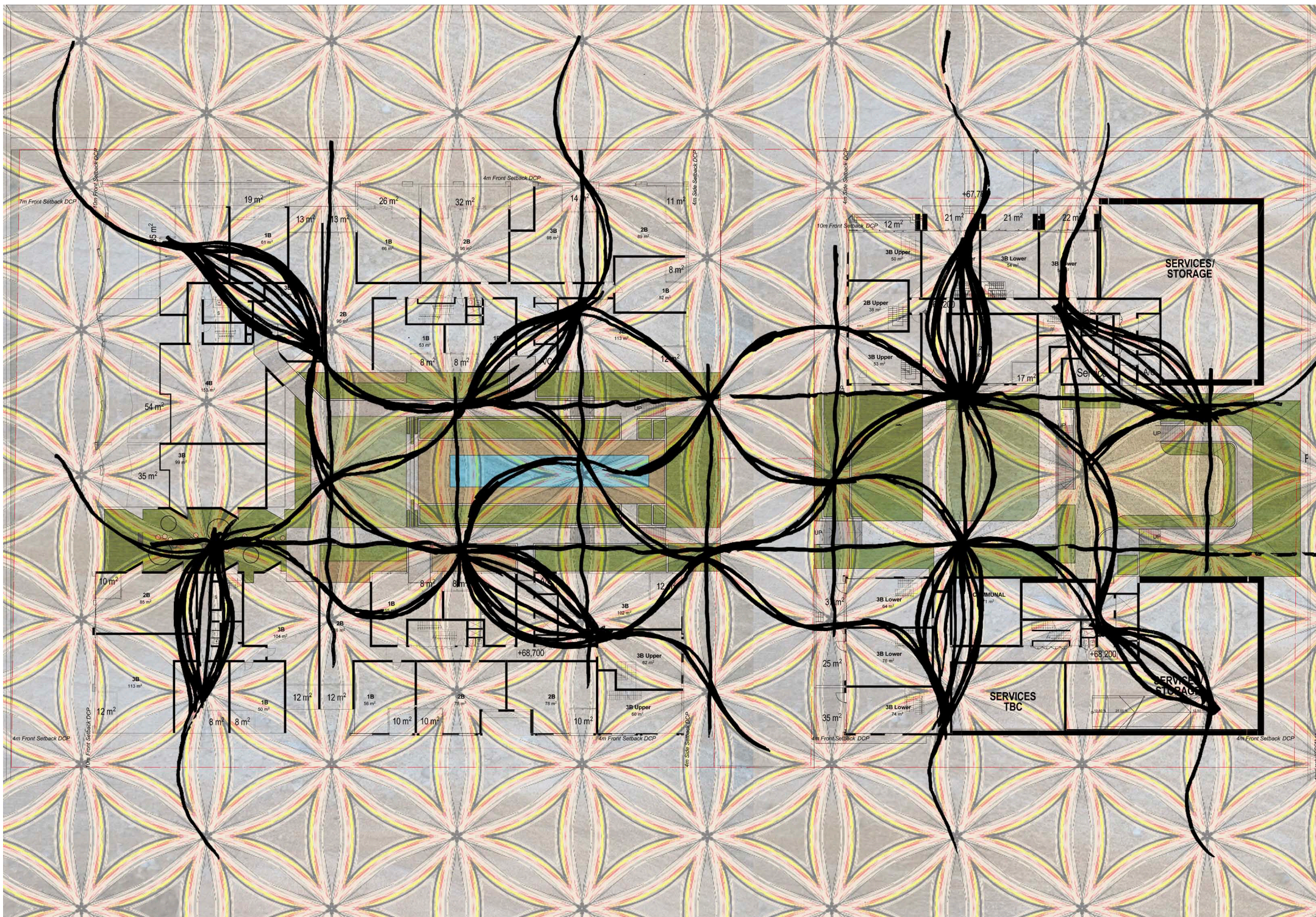
This document sets out a detailed and action-oriented approach for planning, implementing and delivering high-quality interpretative public art throughout the site.

Collaboration is central to the development of the Public Art Strategy. This includes collaboration between the heritage consultant, public domain designers, artists, local communities and stakeholders. This will include working with artists to think broadly about location, context and opportunities for integration with heritage interpretation.

‘It’s a hard conversation, there’s going to be every type of emotion, anger, hurt and intergenerational trauma, even tears.

But it is a process, when you’re designing to ensure the healing voice comes through.’

Matt Fellingham
Artist -FCAD



Interpretive public art contributes to the storytelling of a site, reflecting the meanings and relationships that arouse a deep connection between people and place.

Rather than simply stand alone without context, or designed as an element of beauty, interpretive public art authentically responds to the cultural heritage of the site.

It reflects the diversity of voices within the community and engages these diverse audiences through layered and relevant artwork that contributes significantly to the urban landscape.

Areas 22 & 23 has been thoughtfully designed through co-design with heritage overlays. This contributes to the overall layering of Cultural Heritage Story-telling that will help create an inclusive, cultural and social precinct.

What is interpretive public art?

02

Our vision is to engage the community and surrounds of Area 22 & 23 and tell relevant local stories through art and beautiful interpretative overlays, that evoke dialogue and create a sense of place and cultural legacy for years to come.

Objectives

To realise this vision, our objective is to develop an integrated approach to interpretive public art by:

01

Connecting with Indigenous concepts of place, being and knowing with reflection to the traditional owners of place, the Cammeragyl

02

Creating a memorable public space with moments of surprise and delight throughout

03

Activating the site throughout the day and night

04

Providing a reflection of St Leonards unique history, natural environment and culturally diverse communities

06

Delivering public art and interpretation that compliments the landscape, architecture and public domain

07

Attracting audiences with landmark public art that becomes the heart of Area 22 & 23 a meeting place, a destination

02

Challenging perceptions and enabling people to better understand the core character of the area they live/work

03

The five guiding principles below will ensure there is a balance between the site, it's historical significance, and the local identity. This approach ensures that experiences of varying engagement levels are offered to a wide ranging audience.

Authentic -

- Using and acknowledging traditional language for placemaking that honours Traditional owners, custodians and stewardship of St Leonards the Cammeragyl
- Materiality throughout the site for built and natural forms, being centric to place to maximise narrative
- Colour selection to reflect Ochres used by the Cammeragyl in artwork and ceremonies honouring Culture and Customs
- Place naming to be local and centric to the area / Totems
- Honouring the importance of the Waterways / Harbour

Inclusive

- *Ongoing engagement and facilitation throughout the design process to ensure an authentic approach for the built and natural forms*
- Creating with acknowledgement to elements*
- *Collaborating with Aboriginal designers and collaborators to ensure empowerment of the local voice working with Local Land Council, Stakeholders, Traditional Owners and Knowledge Holders, with specific and centric knowledge to the area*
- *Ensuring that the knowledge shared is a privilege, and that the expertise of stake holders and knowledge holders will be held with respect, and will only be used for this site, as they're centric to the project, all being site specific.*

Excellence

- Creating excitement throughout the journey, ensuring that the built and natural form will be done in which curiosity and a shared learning experience can happen. The sharing of Aboriginal culture to entice visitors and residents from the surrounds to use the facilities, pathways, walkways and open gathering spaces created
- Honour stories, narratives, artwork, song lines of the Traditional Owners, Stories tellers and Knowledge Holders
- Integrate traditional site lines and song lines throughout the landscape that are in harmony with natural elements which are endemic to Cammeragyl and cohesive to the surrounding areas

Resilience

- "Connect to Country" - leaving country better than we found her, healing through healing, achieved by using medicinal plants in landscape***
- ***Creating sustainable outcomes with environmental management and stewardship***
- ***integrating water features and notions of the land pre colonisation, for healing and sustaining life***
- ***Safe spaces within the site and landscape which are inclusive for all people regardless of age or capacity***

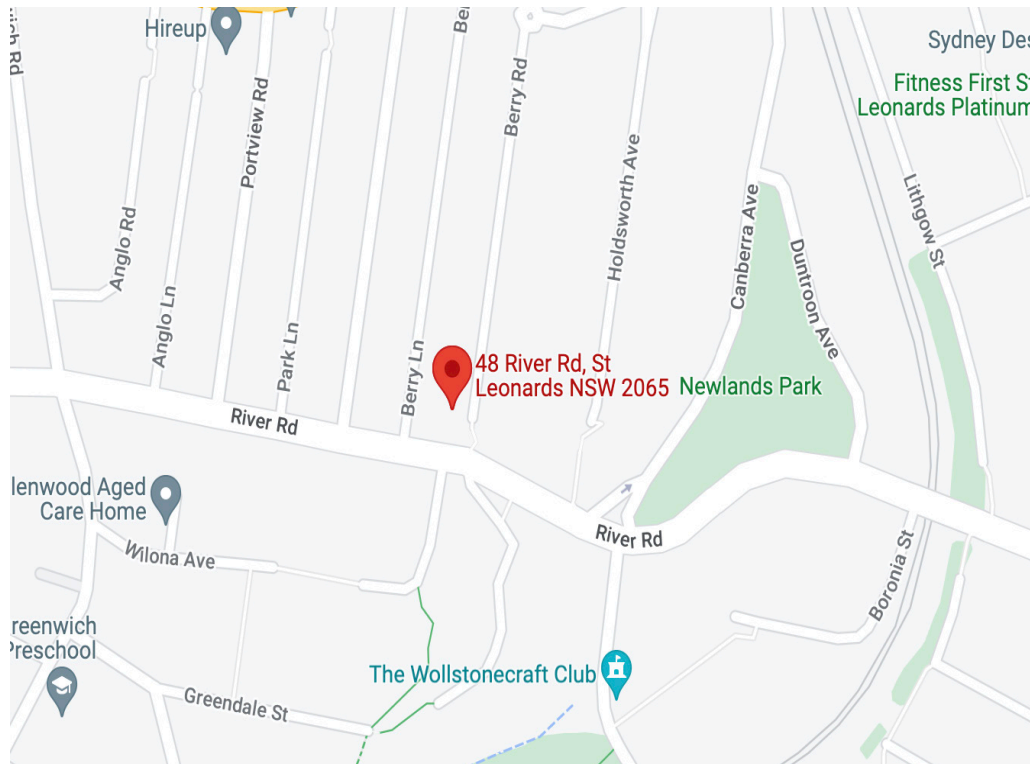
Optimisation

- Enhancing duality throughout the site - optimising shared knowledge and learning experience for all visitors
- Welcoming a site that is safe for Fauna by using endemic flora
- Emphasise the integrated relationship between the built and natural environment
- Recognition of the endemic species of flora centric to the site, and their healing properties, and their ability to sustain life for 80,000 years

04

The site

To ensure the interpretive public art responds to the site, it is important to understand the various factors that have shaped its development and surrounding area.



The Traditional Owners of St Leonards, the Cammeraygal since the beginning of the dreaming, maintain a significant history with the Australian Continent and the Greater Sydney Area.

Examples of such habitation include rock art circa 16,000 years old and radiocarbon and other dating methods that have been used to establish that Aboriginal Peoples have been present on the Australian continent for more than 60,000 years. Early contact between the British and Cammeraygal was recorded by Governor Arthur Phillip in 1790, when he made records of as 'Cammerra' with its 'chief' named 'Cammeraygal', whom was the Chief located on the North-West part of the present-day Sydney Harbour.

05

Thematic Framework

Within a thematic framework, information can be organised so that the audience can easily understand what is being communicated. This guides artists and interpretive designers on the creation of artwork, providing direction on the potential social and historical context to work within. For an inclusive and holistic approach, artists may address any number of the below themes in the one artwork.

Geography

St Leonards has a diverse landscape and unique biodiversity surrounding the river and life on it

Natural Environment

Healing Country, and connecting with endemic fauna and flora, through language and art.

First Peoples

Since time immemorial, this land has been loved and cared for by Aboriginal people. St Leonards and the surrounding areas continues to be loved and cared for by Indigenous people from all across the 29 clan groups of Sydney.

Dreaming Stories

Stories that reflect, connect and talk to the local stories of the Cammeragyl and other clan groups with stories of places, space and context.

06

Selection Criteria

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

- Ability to compliment and enhance the existing proposed Aboriginal and non-Aboriginal interpretation within the landscape, as well as the proposed architectural design
- Relevance and appropriateness of the work to the context of its site
- Demonstrates through the artwork a grounded understanding of the site's significant cultural heritage layering over time
- Standards of excellence and innovation
- Integrity of the work
- The way in which people will experience, interpret and interact with the proposed artwork
- Consistency with current planning, heritage and environmental policies and Plans of Management
- Consideration of public safety and the public's access to and use of the public domain
- Consideration of maintenance and durability requirements

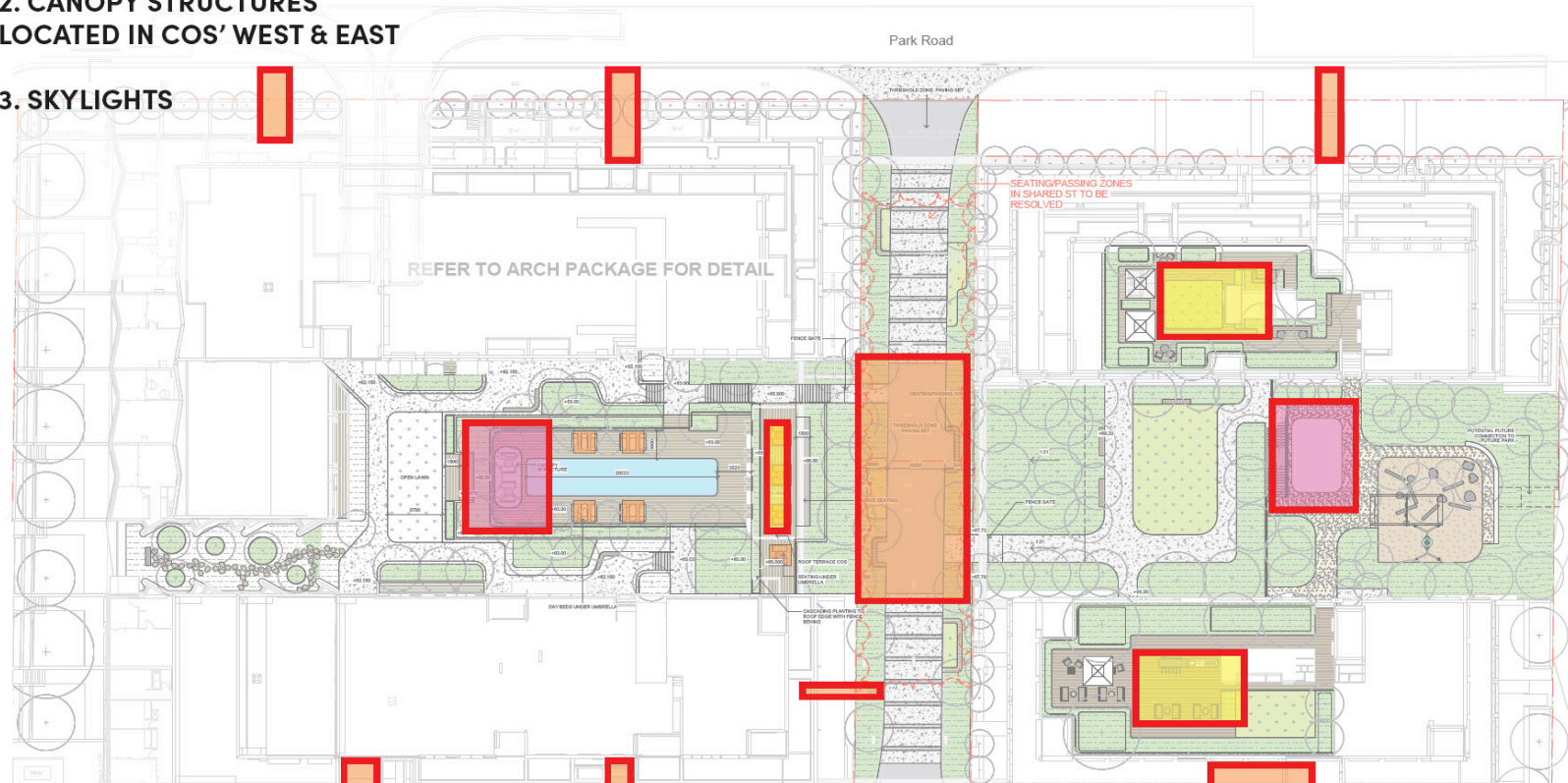
The commission, selection and acquisition of artworks will consider objective and desired outcome, budget, project scope, site limitations, technical requirements, consultation requirements, commissioning and project management process.

Potential Public Art Locations

PA OPPORTUNITIES ITEMS

LEGEND

- 1. BESPOKE PAVING ZONES
- 2. CANOPY STRUCTURES
LOCATED IN COS' WEST & EAST
- 3. SKYLIGHTS



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Public Art Categories

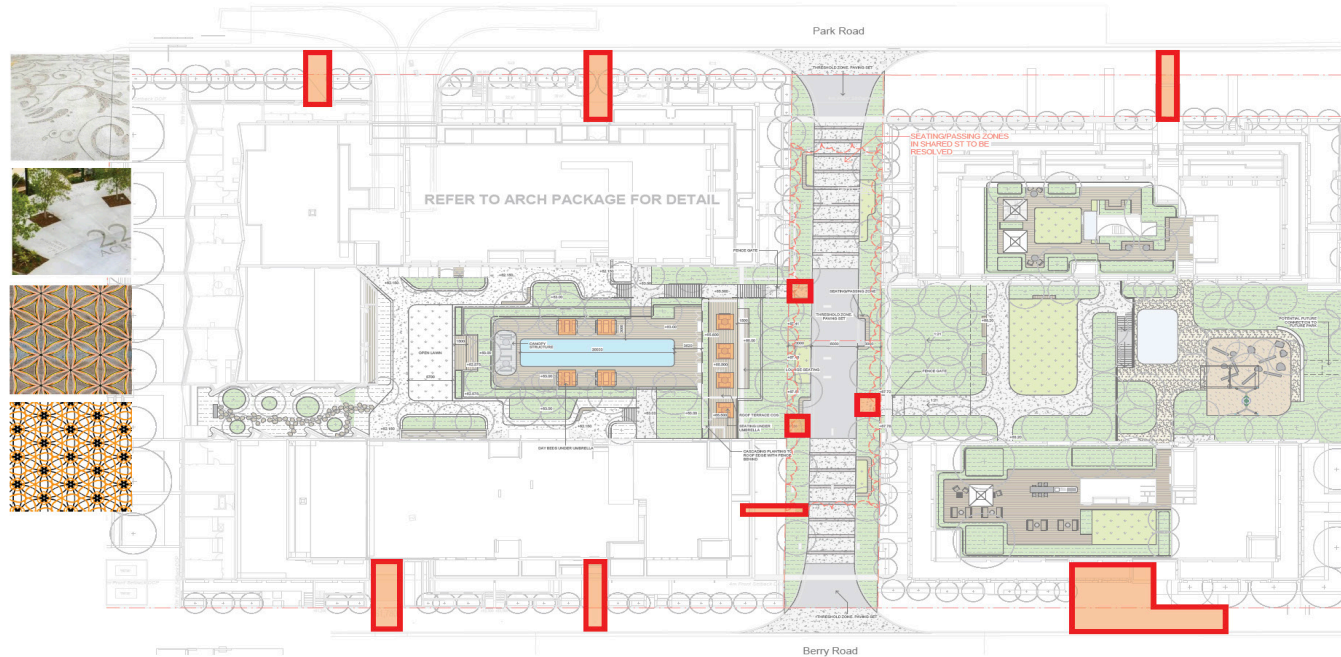
Paving

Artwork, Geometric / Sacred Geometry in paving patterns - repetition

1. BESPOKE HIGH QUALITY PAVING ZONES OPTION 1A: COUNCIL PREFERRED

OPPORTUNITY TO INCORPORATE

- Connecting to Country
- Texture in ground paving
- Patternation and/or pattern configuration
- Inscription/text within paving/pattern



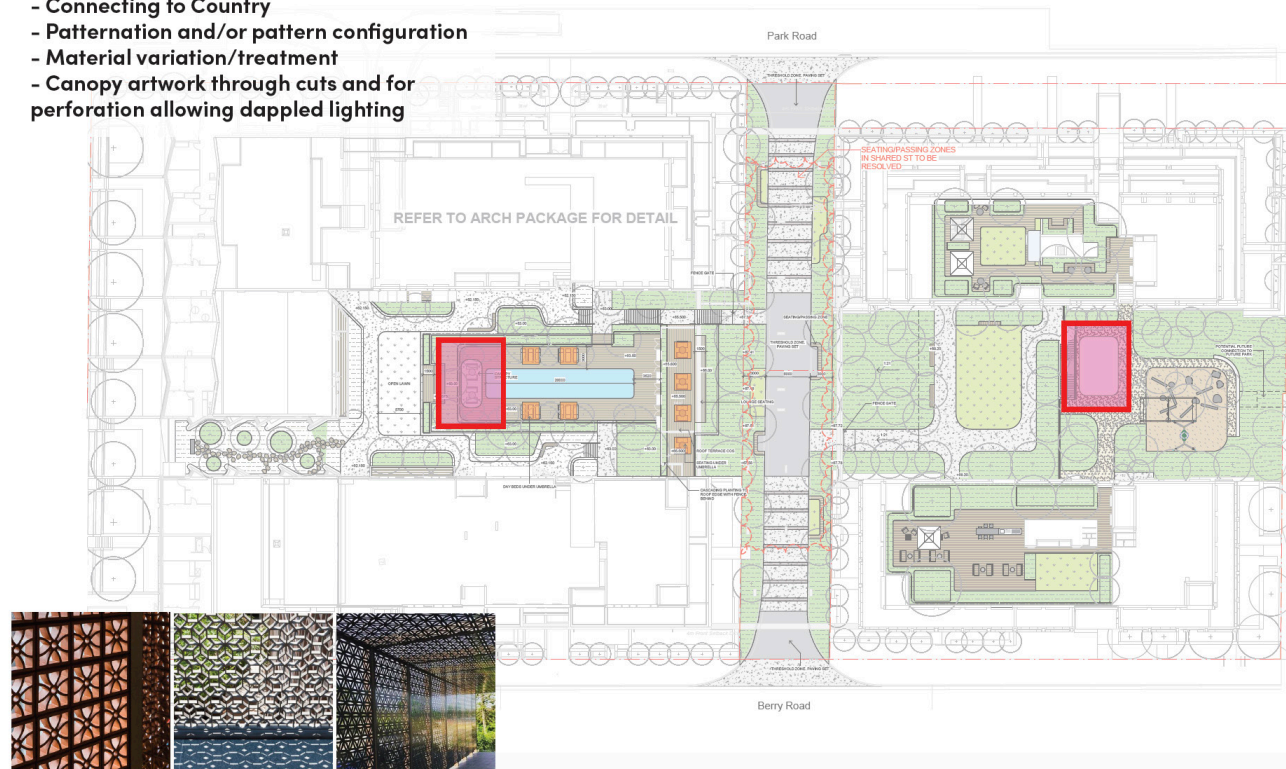
Canopy Structures

A site specific physical response to the context of site, with artwork on Canopy Structures, homage to the Natural world and Flora centric to St Leonards

2. CANOPY STRUCTURE

OPPORTUNITY TO INCORPORATE

- Connecting to Country
- Patternation and/or pattern configuration
- Material variation/treatment
- Canopy artwork through cuts and for perforation allowing dappled lighting



Skylights

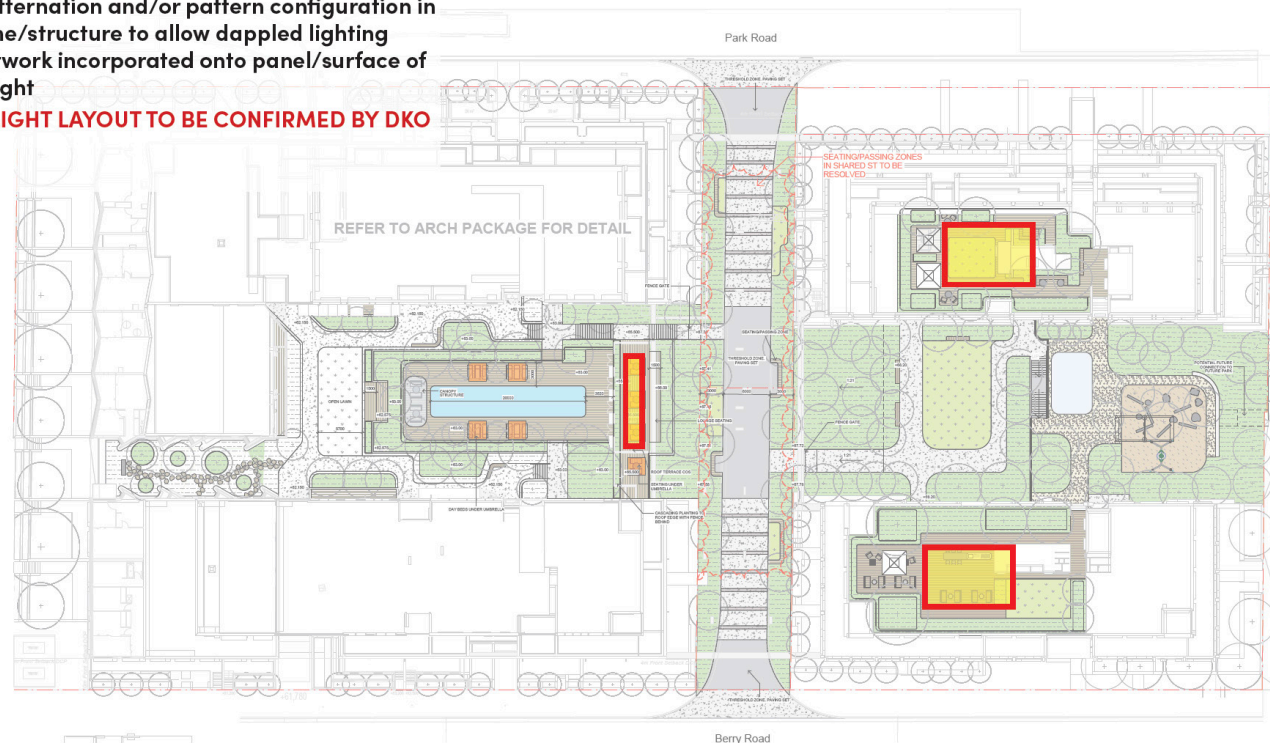
Geometric Patterns,
interlooping artwork,
homage to the
Natural elements,
and colours centric
to St Leonards

3. SKYLIGHT

OPPORTUNITY TO INCORPORATE

- Patternation and/or pattern configuration in frame/structure to allow dappled lighting
- Artwork incorporated onto panel/surface of skylight

SKYLIGHT LAYOUT TO BE CONFIRMED BY DKO



09

Procurement & Implementation

To aid the selection of artist/s and artworks to be commissioned, FCAD will be a part of the team to design and implement the artwork

Once selected the artist/s will work with the Design team to undertake detailed design and the delivery of the work.

A selection criteria will be developed during the detailed design phase, but ideally should meet the below criteria:

- based locally where possible;
- representative of a mix of generations: emerging, mid-career and senior artists;
- representative of equity, diversity and inclusion;
- comfortable with the vision and principles of the project.

Artworks depicting Aboriginal story, motifs and/or themes are to be developed in collaboration with local Aboriginal knowledge holders.

Implementation

The design development of permanent public art work will take into consideration sustainability principles in their design, construction and ongoing maintenance. While the work will have a high visual impact in the public domain, it should be constructed to ensure that it requires minimal protection and maintenance.

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Budget & Maintenance

Budget

The budget for the public art work in the proposed public art for Area 22 & 23 is 0.5% of total construction cost, to be developed with JQZ

Maintenance

Ongoing management of interpretive public art on the site will be the responsibility of JQZ

Each artwork will be warranted to 10 years of use and foot traffic.



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Artist Brief

The artist's brief will contain the following items:

- the site brief
- a thematic framework to respond to specific themes and subjects
- a maximum budget per artwork
- preferred materials, fabrication and installation requirements if this is relevant
- artist selection criteria
- moral rights
- project management information
- timeframes
- lifespan of artwork and maintenance



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Conclusion

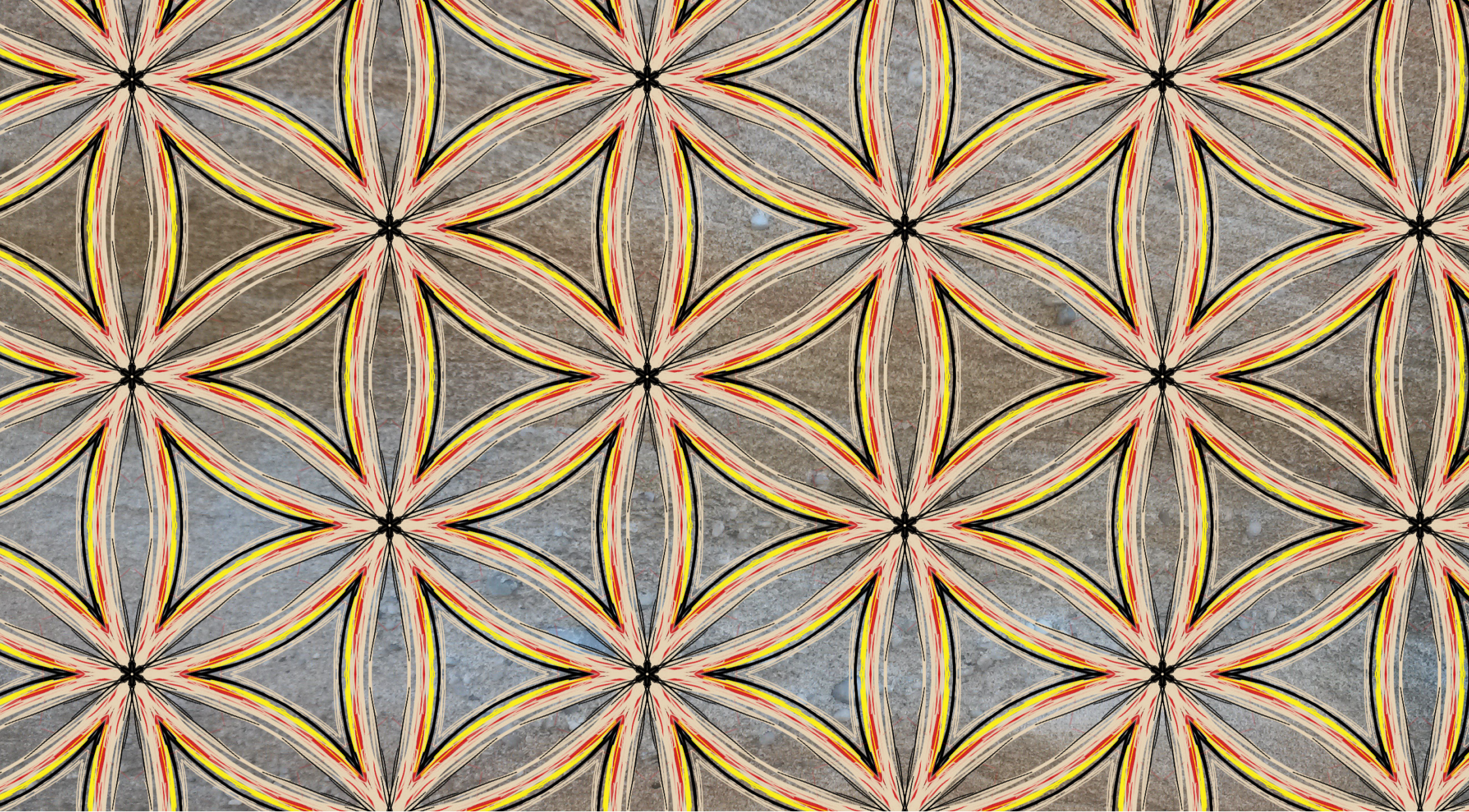
Together with the architecture and landscape, Aboriginal Co-Design and Heritage Interpretation, the Public Art will ensure the importance of the Areas 22 & 23 / St Leonards site context and provide an exciting opportunity to connect with the existing cultural landscape of St Leonards.

Interpretive public art is essential to tell the stories of people and place. It will provide an interesting, stimulating, accessible and holistic approach to storytelling, contributing to the overall visitor experience.

Interpretive public art will enhance the built form of St Leonards and provide a sense of place that will provide a destination for visitors and residents to the site.

Interpretive public art throughout the Areas 22 & 23 Site will provide;

- opportunity for Aboriginal artists to tell their stories and the importance and connection to the land
- locals and visitors with relevant art that will generate pride, ownership and a sense of belonging
- new audiences with a multi-layered and accessible approach to storytelling that engages people of all ages and backgrounds
- unique and engaging stories of people and place that evoke discussion
- attractive, safe and enjoyable spaces that are uniquely Cammeragyl.



FCAD
Fellingham Consultancy and Design