# CONTENTS

### Introduction

In November 2002, Marrickville Council commissioned Torque Consultants to undertake research, consultation and strategic planning for the development of a public art strategy that would provide the basis for a distinctive public art collection for the Marrickville local government area. The Strategy includes the vision and principles; goals and strategies; proposed sites and projects; future program implementation considerations; and funding options. There is tremendous scope for public art in Marrickville to reflect the spirit, diversity and local talent of an ever-changing, dynamic and creative place.

### Research and Consultation

A comprehensive research and consultation program was developed to ensure that a broad range of ideas from local artists, the community, cultural industry representatives, academics and Council staff informed the development of the strategy. The research and consultation program comprised examination of relevant Council reports, studies and plans; historical information; maps of corresponding sites; a citizen panel questionnaire; Council interviews; arts community interviews; and a gateway ideas workshop.

The consultation program highlighted the significance of Marrickville's eclectic mix of urban spaces, both as natural and built environments; and the value of each neighbourhood's particular social character, with its specific social history, local identity, image and spirit. A call for Council leadership for a program of innovative public art was the key issue emerging from the consultation process. The process revealed that the unique character and culture of local community places provides a source of inspiration and a canvas for public art for local artists.  The local community identified a range of permanent and temporary works as preferred options for public art. In addition, it was recommended that, in order to develop a sustainable collection of public artworks, integrated planning needs to be established to achieve best practice public art outcomes.

### Vision, Goals and Strategies

Analysis of the consultation findings informed the development of the vision, goals and strategies for the public art program. The vision of the Marrickville Public Art Strategy is through integrated planning and responsive design, facilitate a distinct and diverse collection of temporary and permanent artworks in public places that illuminate, celebrate and contribute to Marrickville's unique culture. The goals and strategies to achieve this vision are as follows:

**Goal 1: Develop a collection of distinct and diverse public artworks.**
Strategies:
1.1 Initiate and deliver a strategic five year program of public art projects.
1.2 Prepare a public art policy for Marrickville Council.
1.3 Establish a public art reference group to guide program implementation.

**Goal 2:  Position Marrickville as a leader in innovative public art practice**.
Strategies:
2.1 Use the public art model to focus the commissioning of best practice public art.
2.2 Engage public art consultants to assist with achieving innovative public art, as needed.
2.3 Develop a multi-faceted strategy to fund the public art program.
2.4 Establish ongoing evaluation measures to ensure Council's approach to public art remains innovative.
2.5 Convene forums and workshops to engage with the local arts community and industry professionals to exchange ideas, challenge accepted practices and develop new ways of working.

**Goal 3: Achieve an integrated approach to public art.**
Strategies:
3.1 Incorporate provisions for public art into local environment plans, development control plans and plans of management; adopting procedures to facilitate integrated planning and design.
3.2 Introduce negotiated developer agreements for public art in relevant urban developments.
3.3 Develop public art guidelines for Council staff to achieve a coordinated approach to project identification and management.

**Goal 4: Increase awareness of public art as a significant cultural asset.**
Strategies:
4.1 Convene regular public seminars and forums to promote public art practice, obtain feedback and suggestions from the community.
4.2 Establish a communication plan to promote successful commissioned artists and public art projects occurring in the local area.
4.3 Develop and implement a public art marketing strategy to further community understanding of and interaction with public art.

**Project Opportunities**

Key project opportunities have been developed as a response to local interest and talent with a view to enhancing local identity through projects that articulate Marrickville's diverse local cultures. The project opportunities are grouped into five project themes as follows:

- **Place Markers**
  Art created to enhance the sense of place. These projects reference locality, social history, land-care and cultural narratives to express the meaning of place. Projects include temporary sculpture in parks and natural gateway initiatives at sites such as the Cooks River and Tempe Reserve.

- **Identity Markers**
  Art designed to enhance identity by emphasising agenda setting initiatives. These projects will enhance local identity and encourage local pride. Projects include the Environmental Art Program and urban gateway initiatives at sites such as Newtown Square and Memory Reserve.

- **Communication Markers**
  Art designed to improve awareness and provide information. These projects mark boundaries and urban edges and interpret the history and the environment. Projects include developing artwork at Richardson's Lookout and Camperdown Park.

- **Creativity Markers**
  Art evolving from creative research to highlight innovative practice, creative partnerships and new ways of working and producing. These projects evolve from strategic collaborations and creative enterprises. Projects include Colour in Park and Art in a Box at sites such as Johnson Park and St Peters train station.

- **Community Markers**
  Art designed to aid community building and celebrate local cultural life. These projects reflect cultural values and traditions with an emphasis on specific communities and cultural diversity. Projects include the Bench Art Program and Sculpture on Rail at sites such as the Cooks River and along rail corridors.

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**1      INTRODUCTION**

This section discusses the value of a public art strategy for Marrickville; details the structure of the strategy document; and introduces key concepts and the strategy framework to achieve best practice public art outcomes for Marrickville.

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**1.1     The Value of a Public Art Strategy for Marrickville**

Marrickville's local government area is an eclectic mix of urban spaces and architecture which provides for a diverse urban experience, from lively business precincts and striking gateways to beautiful community parks and quiet residential streets. The Council area is also comprised of distinct neighbourhoods with particular environmental settings, social histories, cultural identities and spirit.

There is tremendous scope for public art in Marrickville to reflect this spirit and diversity, the incongruous, and the ever-changing dynamics of place. There is also significant opportunity to enhance and celebrate the built and natural environments. The Marrickville Public Art Strategy provides an exciting opportunity to:

- celebrate local urban character, cultural heritage and social history
- empower the local sense of place and belonging
- reinforce and highlight cultural traditions, industrial heritage and contemporary lifestyle
- create signature symbols that help people to experience the cultural meanings of places
- assist the expression of collective memory and renew pride
- contribute to the cultural legacy for the future
- animate spaces to become places of collective significance
- encourage new understandings of people, place and art
- provide reference points to Marrickville's image
- enhance the quality of the public domain such as business precincts, parks, community places
- contribute to the ambience of cultural facilities, community centres, communal spaces and meeting places
- evoke the participatory and celebratory experience of community festivals and special events.

## 1.2 Strategy Structure

The Marrickville Public Art Strategy is presented in five sections with supporting information for its implementation provided in the appendices, as follows.

- Section one, the Introduction, explains the structure of the Strategy and key concepts;
- Section two, the Background, provides the context for the development of the Strategy;
- Section three, The Strategy, outlines the vision, principles, goals and strategies;
- Section four, Project Opportunities, details the art opportunities immediately available to Marrickville Council;
- Section five, Implementation Considerations, provides a series of implementation considerations.

The Glossary defines the key terms and concepts used throughout the document. The Strategy also contains two appendices that provide guides for the public art process. Appendix 1, the Project Portfolio provides a visual summary of the public art opportunities identified to use in consultation processes while Appendix 2, the Public Art Source Book, provides a detailed look at the Marrickville local government area for use during the commissioning and research phases of projects.

## 1.3 Key Concepts

The Marrickville Public Art Strategy is based on a framework of identifying and delivering public art projects through integrated planning and responsive design in order to achieve innovative artworks for the local community. The framework has evolved from the key concepts of public art, integrated planning and responsive design, which are defined and elaborated on as follows.

### 1.3.1 Public Art

Public art is art in the public domain that responds to all aspects of public space. Public art may reference all aspects of a public space, including people's values, cultural meanings and the contexts that are inherent in particular places. Engaging with place contexts can encourage artistic outcomes across a diverse range of art forms and design applications.

Public art practice can offer opportunities for cross-disciplinary and collaborative design by engaging a range of individual art forms in any one project. One of the key commissioning challenges is to find appropriate ways to nurture, select and project manage this evolving diversity. Table One outlines the art forms that are currently used in public art practice, as follows.

| | |
|---|---|
| **Traditional Art Forms** | **Sculpture, painting, billboards, murals, screens, photography, digital prints, mosaic installations.** |
| **Multi-Media** | **Works using digital imagery, film, video, photography, and cybernetics.** |
| **Landscape Design** | **Signature or landmark statements and interpretations such as land art, landscape as earth works, and landscape design as art installations.** |
| **Functional Design** | **Architectural forms, facades, furniture, lighting, textiles, fabrics, carpets, door handles, glass features, and street furniture.** |
| **Applied Design** | **Works using paving, pathways, floors, walls, windows, doors, stairways, fencing, and landscape features.** |
| **Signage as Art** | **Works using graphics, lighting design, industrial artefacts re-interpreted as art, and industrial design.** |
| **Animation** | **Celebrations and collaborations, spatial and interactive installations, performance, music, dance, theatre, soundscapes, lighting, art projections, wrapping, fireworks, street theatre.** |
| **Ephemeral Art** | **An experience constructed by artists making the unfamiliar in familiar landscapes and sites.** <br> **Here today, gone tomorrow, having left both individual and collective memories of a moment. Fluidity of spaces, mist screens, water jets, lighting design, kinetic art elements and temporary installations.** |

**TABLE ONE: Scope of public art forms**

### 1.3.2 Integrated Planning

Integrated planning is a cross-disciplinary process that links historical, social, cultural, environmental and geographical resources and information to develop a shared understanding and direction for a public art project. It involves research relating to relevant reports and plans, as well as strategic consultation and expert input. For public art purposes, integrated planning requires the coordination of urban designers, social and cultural workers, landscape architects, engineers, other site related specialists and relevant community stakeholders.

### 1.3.3 Responsive Design

When derived from a local context, public art can engage and reflect people's values, habits, beliefs, traditions and aspirations. Responsive design examines the relationships between local people and a particular site, such as their sense of place, character and meaning and what they associate with a site. This can be explored through historical, social, environmental, spatial, cultural, and political factors. By using a responsive design approach, public art contributes to the future heritage and urban character of a municipality; animates cultural life; expresses community values; promotes creativity and community vitality; and adds economic benefit.

Marrickville's Public Art Strategy is based on a responsive design approach that will:
1.   enhance aspects of the built/natural environment and reaffirm each site's particular sense of place
2.   unearth distinctive symbols which depict local identity and culturally brand the space
3.   commemorate significant social and/or community events, people and places
4.   celebrate time and seasons including whimsical, humorous and temporary artistic expressions
5.   animate spaces with ephemeral responses and celebrations.

Responsive design provides social benefits by:
1.   encouraging people's involvement and stimulating an ethos of care and guardianship
2.   creating new connections between art and the community's sense of place to nourish the local sense of belonging
3.   evoking the creation of public artworks as parody or challenge to a particular community perception of a specific place
4.   providing employment for local artists and designers
5.   articulating particular cultural aspirations, needs and priorities
6.   positioning a shared vision in order to build community pride
7.   attracting new partners and investors
8.   promoting working collaboratively to actively shape local cultural life, benefiting both the social and physical environments
9.   nurturing and defining local place identity, which can build the local economy and enhance place identity.

The practice of responsive design is based on several key theoretical concepts which are detailed in Table 2 below. For more detailed explanations of terms used in this Strategy please see the Glossary.
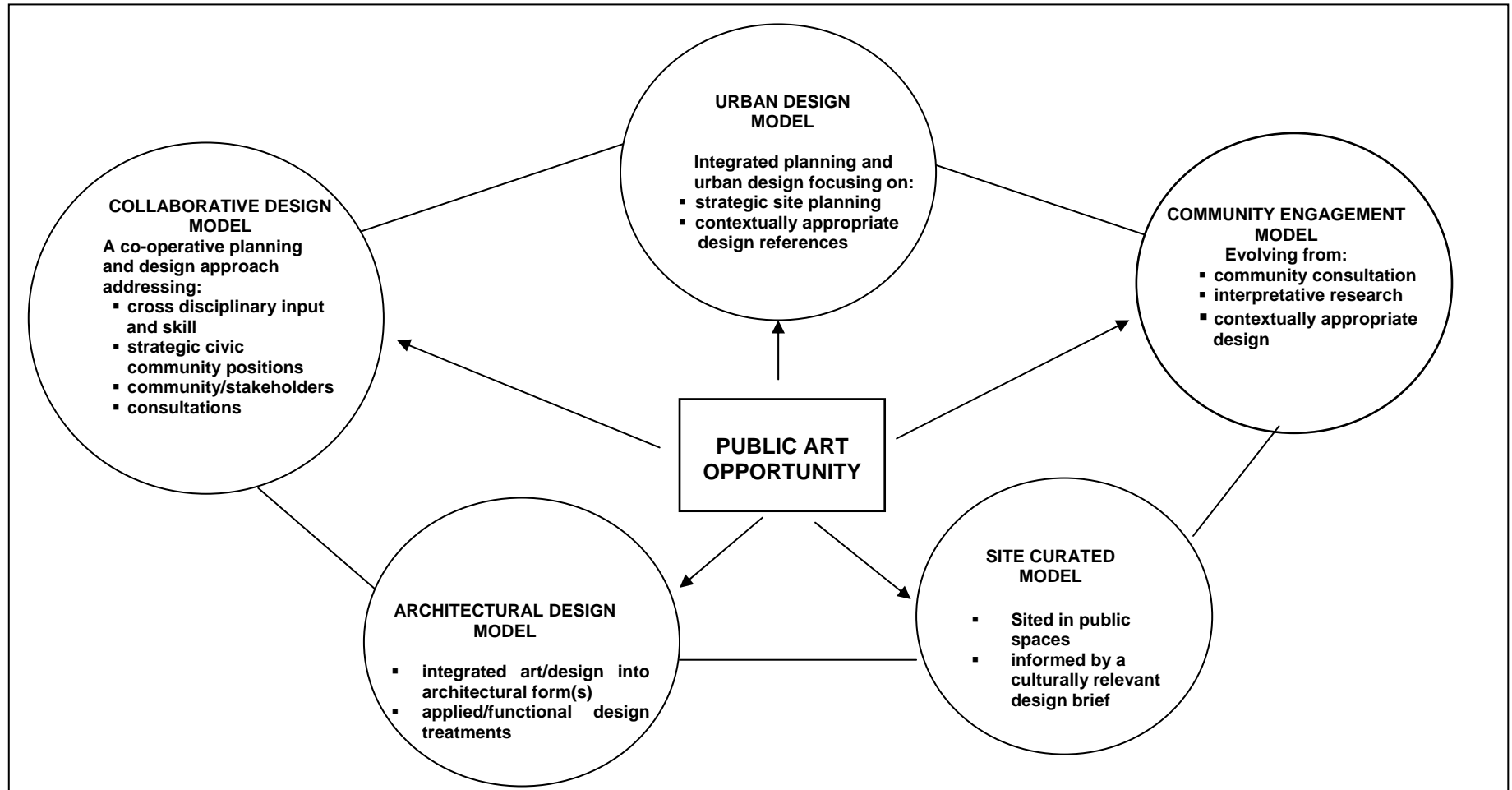
| | |
|---|---|
| **CULTURE OF PLACE** | **The relationships between people and a particular place, encompassing the resonance, memories and associations specific to each location referenced from the distinctive local cultural and social identity, characteristics, features, values and community attachments.** |
| **SITE SPECIFIC ART** | **An artistic response to the physical dimensions of a site including the historical, environmental and natural/built forms. Also, site influences can include cultural, environmental and social meanings, as well as community values and political activity.  Site specific art aims to avoid what is commonly referred to as 'plop art'.** |
| **THE CITY AS STAGE & CANVAS** | **Celebrations of occasions, seasons and events creating different 'players' and 'canvases', and providing changing contexts for temporary site animations and site specific art installations, to contribute to the 'theatre' and 'gallery' of the streets.** |
| **CULTURAL IDENTITY** | **Defining the 'local common ground' to encompass the social, cultural, environmental and aesthetic elements which can uncover the cultural identity and urban character of a place and facilitate new cultural meanings.** |
| **CIVIC IMAGE** | **Commemorating significant social and/or community events, celebrating people and place, and reflecting on history, can lead to new insights and parodies which provoke and heighten civic identity.** |
| **CULTURAL HERITAGE** | **Embracing the city's cultural heritage and history, through the telling of personal stories as contemporary expressions, can highlight the value of built and natural landscapes, enliven people's cultural experience and revive collective memory.** |

**TABLE TWO: Key Concepts of Responsive Design**

## 1.4    Models of Public Art Practice

There are five models recommended for the implementation of the Marrickville Public Art Strategy. Each model recognises that public art sites have a unique set of social, cultural, economic and environmental factors. Maximising understanding of these factors and tailoring project planning and management to each site will deliver the best public art outcome. The collation of relevant information to inform the commission brief and process, the appointment of a selection panel and project artist will affect the final outcome. While not mutually exclusive, these models provide a guide to assist with identifying the best approach to commissioning public art and achieving a successful result.

These include the urban design model; collaborative design model; architectural design model; community responsive model; and the site specific model.



**URBAN DESIGN MODEL**

Integrated planning and urban design focusing on:
- strategic site planning
- contextually appropriate design references

**COLLABORATIVE DESIGN MODEL**
A co-operative planning and design approach addressing:
- cross disciplinary input and skill
- strategic civic community positions
- community/stakeholders
- consultations

**COMMUNITY ENGAGEMENT MODEL**
Evolving from:
- community consultation
- interpretative research
- contextually appropriate design

**PUBLIC ART OPPORTUNITY**

**SITE CURATED MODEL**
- Sited in public spaces
- informed by a culturally relevant design brief

**ARCHITECTURAL DESIGN MODEL**
- integrated art/design into architectural form(s)
- applied/functional design treatments

**Based on a model developed by Torque Consultants, 2001**

**DIAGRAM ONE: Models of Public Art Practice**

Marrickville Public Art Strategy 2003

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## 2     BACKGROUND

This section discusses public art in the Australian context and relevant factors about the Marrickville local government area; and details the findings of the research and consultation program.

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### 2.1    Public Art in Australia

Australia's public domain contains many artworks of significance from indigenous culture through to more recent European cultural expressions. These range from Deep Time indigenous, spiritual art, to 19th century monumental art glorifying the heroic and the ideal, to modernist object art, through to art as environmental sculpture, humanising the urban environment.

Today public art practice is multi-faceted and is primarily about dialogue, focusing on concepts of inclusion, community, the environment, cultural meaning, globalisation and a local sense of place. Debates currently focus on the difference between public art as sculpture in public places and art in public spaces, where the space is of primary concern. Integrating art into the site becomes site specific art. From the 1990s to the present, artists have been continually expanding their operational framework. New artistic forms include multi-media collaborations, art in architecture, environmental art, art as lighting design, ephemeral art, ritual, installation and performance art.

When artists live and work in communities, public art can reach multiple audiences, who represent difference, diversity and discontinuity, and public art often reflects these societal ambiguities and paradoxes. Borders, edges and the in-between are often the new zones for public art dialogue and creativity. The unique nature, character and culture of local community places also provide inspiration and a canvas or stage for public art.  The spirit and commitment of people towards their local places attunes local values, cultural meanings, memories, parodies and ambiguities as source material for public art projects. The following section explores these key issues as they relate to the Marrickville area.

### 2.2     The Marrickville Area

The history of Marrickville is a history of changing cultural landscapes. The Marrickville Public Art Strategy references the concept of the cultural landscape as a technique for identifying site opportunities. For many people, cultural landscapes are

visual, perceptual or aesthetic experiences that can be interpreted through the characteristics of age, personality, culture, education, and previous experience with places. In this way, individual differences and experiences define cultural landscapes. This Strategy focuses on the historical evolution, current use and community activities of the area, combined with other social and cultural factors. Sometimes it is the significance of links between places and the inter-relationships that provide the most meaning.

The Marrickville local government area currently has a population of over 76,580 residents living within an area of 16 square kilometers and encompasses the suburbs of Dulwich Hill, Lewisham, Petersham, Marrickville, Stanmore, St Peters, Sydenham, Tempe, Enmore, Camperdown and parts of Newtown. These suburbs form a cluster of inner-city localities to the south west of and within 4 to 10 km of the City of Sydney, and are part of a broader extended ring of inner southern and western Sydney metropolitan localities and municipalities. Geographically, the Marrickville area is defined by some natural boundaries such as the Cooks River in the south, and between the major arterials of Parramatta Road, Princes Highway and Old Canterbury Road.

As a townscape, Marrickville is a mosaic of residential localities within a densely compacted urban fabric that characterises inner city Sydney, due in part to its early history of residential, transport and industrial development, and its proximity to the centre of Sydney. In its eastern suburbs, Marrickville is a very closely settled area with Victorian and Federation cottages along narrow tree-lined streets, with many of the features typical of an older inner city area, including an irregular pattern of narrow streets, small property frontages and strip shopping/business centres along main streets.

### 2.2.1 Social History

The population of Marrickville has changed significantly since the Cadigal people were the primary occupants of their land. The Cadigal originally lived along the Cooks River and in the timbered undulating country that formed a wider territory of hunting grounds that extended along the coast from Port Jackson to Botany Bay. This clan was of the Dharug people, and other clans of the area included the Wangal, the Kareygal and the Bedigal. They spoke the Lora dialect of Dharug, and sometimes called themselves Lora. The river and the shoreline of Shea's Creek and Botany Bay was extensively used for fishing supplemented by a diet of tubers and fruit from the swamps. Middens at Shea's Creek remain and implements have been found along the river banks. The bush was fired to promote hunting and regeneration.

The importance of land to indigenous identity and culture is well documented. Land is said not to be 'landscape', but rather 'country' that is always a specific country, this country, here. Indigenous country remains a context of remembrance and renewal of cultural lineage and identity. It is also a place for education, and an apprenticeship or initiation into the narration of country, which is fundamental to indigenous identity.

Marrickville's indigenous residents now come from many different Aboriginal countries, ensuring significant cultural diversity within their communities. Certain localities have cultural significance for the Aboriginal community. The Cooks River and its banks confirm familial lineage and cultural links, where orientation to country, to community, and to the opportunity of care for a future provide an encounter with indigenous identity. Parks have become associated with sporting activities, for example Henson Park for the first Aboriginal Rugby League Knockout, and Marrickville and Petersham town halls are places where the indigenous community meet.

The history of migration relating to European settlement commenced with land grants in 1789. By the 1830s, Marrickville included five large estates and had become a rural retreat for affluent people living in grand homes within their estates like English country gentry. The land was the domain of gentleman farmers and others following rural pursuits such as market gardens, orchards, dairies and pig farms. Raw material industries developed with brick pits, stone quarries and pottery works. The first European settlers were primarily English, Scottish and Irish, along with smaller numbers of Germans, Chinese and North Americans. A second wave of immigration from the 1880s progressively brought industrialisation, and the demise of the dairy farms and market gardens. The majority of new settlers were working class, and during the 19th century, wealthy landowners gave way to a more urbanised working class, frequently of Irish-Catholic descent.

During the pre-World War Two period, there was a major expansion of Marrickville's community and social infrastructure. This included churches, hospitals, schools, musical and artistic entertainment, parks and pubs and recreational and sporting facilities. A strong Anglo-Celtic cultural identity was established. The look and feel of today's Marrickville is a reminder of this time. After World War Two, there followed further migration from Southern Europe (particularly Greece, Italy, Yugoslavia, Portugal), the Middle East and Asia. During the 20th-century, the industrial development of large sections of Marrickville was seen in the steel and textile mills, in commerce and light industry. Marrickville is now one of three areas in Sydney with a substantial population born outside Australia.

### 2.2.2 Cultural Identity

The history of Marrickville has been a history of cultural diversity and on-going gentrification. Marrickville today has a vibrant, ethnically diverse population of over 73,000 residents with migrants from over 100 different cultures, speaking over 70 different languages. The major languages now spoken are Arabic, Chinese, English, Greek, Portuguese and Vietnamese, and there are growing populations who speak Indonesian, Fijian, Tongan and Tagalog. Diversity is also evident in lifestyle choices and socio-economic backgrounds. Newly arrived migrants mix with young urban professionals, the older ethnic communities and other groups. These communities place a high value on the benefits of a diverse society, as well as environmental quality of its natural, architectural and cultural heritage development. Events such as festivals, concerts, music and film events celebrate local culture and community.

An accelerating gentrification process is evidenced in working class displacement and voluntary departure. It is seen in new social, economic and cultural forms, particularly in the housing markets of gentrifying localities, and with constant innovation in the retail market for quality commodities. This also includes a wider infrastructure of spaces for leisure and the consumption of gentrification aesthetics within changing neighbourhoods for new foods, clothing, cafes, bars, restaurants and exclusive shops.

### 2.2.3  Marrickville's Places of Significance

The Marrickville area is recognised as the cultural heart of inner Sydney, and hosts a vigorous cultural life that reflects the wealth and diversity of Australian arts and crafts, thriving eat streets, schools, theatres, and other performing venues. Newtown has Sydney's longest restaurant strip with some 70 restaurants and 42 cafes offering over 20 different ethnic cuisines along the 9km of King Street and Enmore Road. It has the highest population of authors and one of the largest populations of arts practitioners in the Sydney region, attracted to the area by its studio and exhibition spaces, its local character and multicultural flavour.

The Marrickville townscape comprises residential localities; public spaces and the public domain; business and shopping centres; parks, open spaces and waterways; and transit and working places. The public domain supports an active community life. Public spaces provide opportunities for leisure, social interaction, entertainment, and contact with the natural environment.

### 2.2.4  Business/Shopping Centres

An important component of Marrickville's townscape are the business and shopping strips comprising 11 district centres and 14 neighbourhood centres. Four main street development programs are conducted in Marrickville Road and Illawarra Road, Marrickville; New Canterbury Road and Audley Street, Petersham; King Street and Enmore Road, Newtown; Marrickville Road, Dulwich Hill; Parramatta Road and Stanmore Road, Sydenham.

### 2.2.5  Parks and Leisure Areas

The Marrickville area contains a hierarchy of parks and open spaces based on relative size, function, the facilities offered, user catchment, overall significance values, and the role within the entire open space network. In total, there are nine regional parks, nine major parks, 35 neighbourhood parks and 60 pocket or local parks.

### 2.2.6  Open Spaces and Waterways

The Cooks River drains a catchment area of about 10,000 hectares of south-western Sydney. One of the major physical assets of the Cooks River is the large amount of green space along its foreshores and river parklands and the potential for restoration plans to improve and enhance the ecological integrity and amenity of the river's foreshores. The whole of the Cooks River and its foreshores are also important to the present indigenous community, as evidence of the previous Cadigal people who lived there.

Within Marrickville, the Cooks River follows a narrow valley with steep Hawkesbury Sandstone slopes, and prior to European settlement there would have been Blackbutt forest with typical sclerophyllous under storey shrubs. Council has established indigenous native plant species along the river foreshores to re-establish habitat corridors, particularly for birds as well as restoring some of the river's original character. Mangroves have also been re-established, particularly in the vicinity of Steel and Kendrick Parks and around Fatima Island.

### 2.2.7 Transit Places

Places of transit such as major arterial roads, train stations and bus stops are defined by movement, mobility and transience. Given its inner Sydney location, Marrickville is traversed by major metropolitan arterial road and rail transit corridors such as Parramatta Road and the Princess Highway, and both the western and inner western railway lines. Marrickville's transit system forms a dominant spatial and physical continuum that extends over and through the entire local government area. Large numbers of commuter vehicles and rail travellers pass through Marrickville daily, including railway platforms and entrances, bridges and underpasses, roadside strip shopping centres, and bus routes.

### 2.2.8 Working Places

From the 1890s with the draining of low-lying areas at Sydenham, St Peters and Tempe, large industrial businesses comprising woollen mills, steel works, pottery making, automotive manufacture, and service industries provided jobs and housing for thousands of men and women. The landscape of these industrial areas that remain reflect the relationship between work, home and community, particularly among the migrant communities.

### 2.2.9 Snapshot of Residential Places and Villages

- The suburb of **Marrickville** is one of Sydney's most diverse, where people of different ages, lifestyle, and ethnic background have forged an area of authenticity and diversity. Marrickville and Illawarra roads feature retailing and eating opportunities that encompass many experiences with European delis, patisseries and butchers; Arabic bakeries; Greek cafes and restaurants; Asian supermarkets, greengrocers and yum cha. Local celebrations include the Marrickville Festival, Greek National Day, Vietnamese Moon Festival and Chinese New Year. Marrickville Town Hall, home to the Winged Victory, a memorial in honour of those who died in WW1; and Marrickville Library, hosts diverse events, cultural evenings and exhibitions. Addison Road Community Centre is home to markets, arts and cultural groups such as Reverse Garbage, Radio Skid Row and Sidetrack Theatre. The local churches offer glimpses of history such as the 1898 Gothic revival church of St. Clement's and St. Nicholas Greek Orthodox Church, with its copper domed square towers a standing testament to the contribution of Marrickville's Greek community. The parklands of the Cooks River contain significant items of Aboriginal heritage, containing 'middens' of the Cadigal people.

- **Tempe, St Peters and Sydenham** are known as working and industrial localities, now prominent for light industry, bulky goods retailing and retail factory outlets. There are remnants of the brick working era throughout the area, including numerous workers cottages, examples of brick paved paths and roads, and the original brickwork stacks in Sydney Park.  St. Peters' Church of England is one of Sydney's oldest Gothic inspired churches, while St. Peters' and St. Paul's Catholic Church (1913) is remembered for Our Lady of Fatima processions to the Cooks River. The area surrounding Tempe has important Aboriginal heritage, with relics discovered during the Shea's Creek excavation in 1896.

- **Dulwich Hill, Petersham, Lewisham and Stanmore** have retained their village atmosphere in the period character of their shopping centres, heritage parks and their housing stock of terraces, semis, Victorian villas and grand Federation homes. There is a mix of Mediterranean, Arabic, Islander and Asian people in the western part. The Petersham shopping village or Bairro Portugues features many Portuguese owned restaurants and businesses. Diversity is evident in Dulwich Hill with its Lebanese and Asian bakeries, and Vietnamese, Thai and Egyptian restaurants. Traditional sports are also evident with grade cricket played at the historic Petersham Park, soccer at Arlington Reserve and football at Henson Park. Stanmore and Lewisham still contain outstanding examples of 19th century Gothic and Victorian Italianate architecture.

- **Camperdown, Newtown and Enmore** have their own cosmopolitan look and feel, being home to students, professionals, the families of Greek migrants, young couples, artists, and the gay/lesbian communities. The look is distinctly inner city with a maze of narrow streets and lanes, terraces and semis, warehouse apartments, historic churches and heritage parks. Restored homes of historic significance such as the Victorian semi-detached cottages of the 1870s and 1880s are found in the Camperdown area and mid-Victorian villas and Edwardian homes located around Albermarle Street. Newtown is home to live theatre and art-house cinemas offering traditional and experimental plays, foreign and local films, live music and even theatre sports. There are over twenty galleries showing everything from traditional Aboriginal art to cutting edge modern expressions. The area has numerous bookshops, music stores, and unique retail outlets from home wares to Middle Eastern supplies, local art to fetish fashion, recycled retro clothing and furniture to gourmet food. Celebration of local culture is big with art festivals such as Walking the Street and Bodies of Art and festivals such as Feastibility Food and Wine Fair and the Newtown Festival. King Street and Enmore Road offer over 100 restaurants and cafes with an array of ethnic cuisines from Japanese and Thai to African and Portuguese.

### 2.3   Preliminary Research and Consultation

#### 2.3.1   Preliminary Research
Examination of relevant Council reports, studies and plans; historical information; and maps and corresponding sites informed the preceeding Section 2.2 as listed in the References. This research provided the contextual framework for the questionnaire and the consultation process.

#### 2.3.2   Consultation Program
The consultation program was designed to be a broad-based process that engaged a wide range of key stakeholders to ensure the Strategy was representative of Marrickville's diversity. It comprised a survey of local residents, and a series of interviews with the local arts community, arts industry representatives and Council staff. The information gathered throughout these processes was further explored in the focus group of the Gateway Ideas Workshop.

1. Citizen Panel
   A statistically representative citizen panel of 311 local residents was surveyed regarding their opinions on public art for the local area.

2. Councillor and Council Staff Interviews
   Interviews and site visits were conducted with the Mayor, Deputy Mayor and the Chair of the Community Services Committee and relevant Council staff to identify key public art opportunities; potential sites; urban character and design issues; social and community development issues; and heritage and environmental sustainability. These interviews and site visits occurred across a range of disciplines including arts, cultural development, history, landscape architecture, urban planning, environment, approvals and engineering.

3. Community Interviews
   Interviews were held with local artists, representatives of local arts groups, key community leaders and committees.

4. Gateway Ideas Workshop
   A cross-disciplinary workshop was held with artists, architects, urban designers, academics, historians, commercial developers, and Council staff which focused on integrated urban design and public art opportunities for the King Street Enmore Road intersection.

5. Local Government Industry, Government Departments and Educational Institution Interviews
   Interviews were held with tertiary arts colleges, State Government Ministry for the Arts and Planning NSW, Local Government and Shires Association NSW.

### 2.2.3   Consultation Findings

The consultation program highlighted the significance of Marrickville's eclectic mix of urban spaces, both as natural and built environments; and the value of each neighbourhood's particular social character, with its specific social history, local identity, image and spirit. A call for Council leadership for a program of innovative public art was the key issue emerging from the consultation process. The process revealed that the unique character and culture of local community places provides a source of inspiration and a canvas for public art for local artists.  The local community identified a range of permanent and temporary works as preferred options for public art. In addition, it was recommended that, in order to develop a sustainable collection of public artworks, integrated planning needs to be established to achieve best practice public art outcomes.

The themes that emerged in the consultation processes are summarised below.

1. There was overall agreement on the need for the Marrickville Public Art Strategy.
2. Public art definitions varied amongst participants, although a common theme of public art as site specific and culturally related art was favoured.
3. The use of an integrated planning and responsive design framework for the Marrickville Public Art Strategy was endorsed.
4. Many participants referred to Marrickville as an idiosyncratic, incongruous, edgy, quirky culture and considered that future artworks should express ambiguity, discontinuity and have an element of surprise.
5. Artform preferences ranged across a diverse spectrum with particular interest in temporary works such as art as installation and animation events covering music, dance; digital imaging and multi media screenings.
6. Surveyed residents gave priority to water features, murals, street furniture, temporary art and modern sculptures. Industry consultation on water features elicited comments that maintenance issues and sensitivity to drought conditions have a serious impact, and recommended leaving this idea for a later time.
7. Special interest was raised in water based artworks at the Cooks River with a suggestion for a future River Festival Event.
8. Residents indicated parks, shopping and commercial areas as preferred sites for public art.
9. Benefits of public art include defining character; improving the 'look' of places/spaces; and making areas more enjoyable and fun.
10. Residents preferred public art that represented local stories and expressed people's aspirations.

11. Artists stated their need for more support through seminars, expos, exchange events, collaborations, data base applications, training forums and access to more exhibition spaces.
12. Artists welcomed the opportunities of future commissions and drew attention to the need for focused commission briefs and contracting arrangements.
13. Many potential public art sites were referenced with the Cook's River, King Street, Tempe Reserve, and smaller parks being strongly recommended.
14. Local artists endorsed public art as an important strategy for Council to build its reputation.
15. Mentorships, student involvement, incentives for emerging artists and new partnerships with tertiary institutions were identified as future initiatives.
16. Many participants recognised the potential of public art developing a dynamic reputation for Marrickville as 'a city of creativity' or 'a creative community'.
17. There was industry interest in the integration of an appropriate management system for commissioning public art and establishing procedures to guide the implementation of the public art program.

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# 3 THE STRATEGY

This section presents the vision, principles, goals and strategies of the Marrickville Public Art Strategy.

</div>

## 3.1 Vision

The Marrickville Public Art Strategy, through integrated planning and responsive design, will facilitate a distinct and diverse collection of temporary and permanent artworks in public places that illuminate, celebrate and contribute to Marrickville's unique culture by:
- adding value to civic reputation and community image;
- celebrating the urban character, diverse cultural heritage and local cultural identity and fostering pride;
- creating and renewing a sense of place in the built and natural environments by using physical, spatial and topographical relationships, traffic patterns, cultural characteristics and landmark features to contribute to the visual quality, ambience and identity of each place; and
- contributing to the cultural environment of the future through innovation that acknowledges community values, meanings, parodies and agendas.

## 3.2 Principles

The Marrickville Public Art Strategy is based on four key principles, which are inherent in the Strategy vision.

### 3.2.1 Identity and Image
Interpreting the culture of place and identity by exploring, reflecting and celebrating the social, historical, environmental and aesthetic contexts.

### 3.2.2 Distinctiveness and Diversity
By presenting the spirit or uniqueness of place, public art can articulate the specific character, quality and feeling of a place.

### 3.2.3 Imagination and Innovation

Public art provides an opportunity to celebrate creativity and innovation; find new ways to express resonances, memories and associations; and exemplify a best practice model of public art.

### 3.2.4 Community and Collaboration

Embracing cultural heritage, civic traditions and community stories allows the development and empowerment of partnerships and alliances in communities.

## 3.3 Goals and Strategies

The Strategy is comprised of four goals with corresponding implementation strategies, as detailed in the table below.

| GOALS | STRATEGIES |
|---|---|
| **1. Develop a collection of distinct and diverse public artworks.** | **1.1 Initiate and deliver a strategic five year program of public art projects.**<br>a) Lead by example through establishing a program of innovative projects based on integrated planning and responsive design.<br>b) Proceed with the project opportunities detailed in section four, Project Opportunities.<br>c) Adopt a process of systematic site analysis, documentation and commissioning to maximise site opportunities.<br>d) Integrate animation opportunities, such as temporary installations and presentations, into the existing events program to highlight Marrickville's distinct cultural experience.<br><br>**1.2 Prepare a public art policy for Marrickville Council.**<br>Develop a policy stating Council's commitment to the improvement of the public domain through the inclusion of innovative public art in new capital works and capital works improvement projects.<br><br>**1.3 Establish a public art reference group to guide program implementation.**<br>Establish a public art reference group, including representatives from Council's Cultural, Engineering, Planning, Environment, Corporate and Parks & Reserves services units; and external members as relevant to oversee project development, commissioning and implementation. |

| | |
|---|---|
| **2. Position Marrickville as a leader in innovative public art practice.** | **2.1 Use the public art model to focus the commissioning of best practice public art.**<br>Use the public art model as a tool for identifying the focus and scope of public art projects to achieve best practice outcomes.<br><br>**2.2 Engage public art consultants to assist with achieving innovative public art, as needed.**<br>Engage specialist project management support and advice as needed to facilitate the planning and delivery of innovative public art projects.<br><br>**2.3 Develop a multi-faceted strategy to fund the public art program.**<br>Public art reference group to develop a funding strategy that explores traditional and non-traditional funding streams for Council's consideration.<br><br>**2.4 Establish ongoing evaluation measures to ensure Council's approach to public art remains innovative.**<br>Establish an evaluation process that includes:<br>  a) examination of artwork content in relation to responsive design and integrated planning concepts<br>  b) assessment of achievement of key principles and goals<br>  c) evaluation of material selection and use, and site positioning<br>     consideration of the aesthetic and artistic values, such as scale, form, colour, texture, style in relation to the site, local culture and community responses.<br><br>**2.5 Convene forums and workshops to engage with the local arts community and industry professionals to exchange ideas, challenge accepted practices and develop new ways of working.**<br>Conduct cross-disciplinary forums with a range of local artists and artworkers and industry specialists; artist exchange workshops, and an 'expo' market to encourage creativity and innovation. |
| **3. Achieve an integrated approach to public art.** | **3.1 Incorporate provisions for public art into local environment plans, development control plans and plans of management; adopting procedures to facilitate integrated planning and design.**<br>Review planning documents; identify opportunities to include support for public art; and make recommendations to Council regarding amendments of these plans.<br><br>**3.2 Introduce negotiated developer agreements for public art in relevant urban developments.**<br>Council will develop a process to:<br>  a) develop a process for the integration of public art into the approvals process.<br>  b) regularly review Section 94 plans in relation to the provision of public art |

| | |
|---|---|
| | c)     establish a framework for negotiation with developers regarding public art opportunities and financial contributions.<br><br>**3.3 Develop public art guidelines for Council staff to achieve a coordinated approach to project identification and management.**<br>Develop public art guidelines to assist staff in project identification, development, management, implementation and evaluation to ensure a systematic and coordinated approach to public art. |
| **4. Increase awareness of public art as a significant cultural asset.** | **4.1 Convene regular public seminars and forums to promote public art practice, obtain feedback and suggestions from the community.**<br>Conduct public art seminars; cross-disciplinary forums with a range of industry specialists; artist exchange workshops, and an 'expo' market to encourage creativity.<br><br>**4.2 Establish a communication plan to promote successful commissioned artists and public art projects occurring in the local area.**<br>Produce a communication plan to promote commissioned artists and local projects and raise awareness of future public art directions through publications, print and electronic media outlets, Council's website, direct mail campaigns, on-site signage and artist public relations.<br><br>**4.3 Develop and implement a public art marketing strategy to further community understanding of and interaction with public art.**<br>Develop a broad marketing strategy to work in conjunction with the communication plan that raises awareness of the value and significance of public art in community life; the contribution of Marrickville's public art collection to the community's cultural heritage; and to encourage community dialogue and participation. |

**TABLE THREE: Goals and Strategies**

# 4     PROJECT OPPORTUNITIES

This section presents the key public art opportunities grouped by five themes.

## 4.1     Project Themes

This Strategy presents a collection of artworks ranging from significant large-scale iconic art to small-scale integrated and intimate designs. These art and design presentations cover a diversity of artistic expressions, such as ephemeral installations, urban design, art and architecture collaborations, land art, temporary sculptures, performance art and landscape art. These projects, or public art opportunities, can be implemented by Council according to Council determined priorities and are grouped by five program themes to provide an accessible program of public art projects. The five themes are:

- **Place Markers**
  Art created as a specific place references to improve a sense of place:
  1. people and place references, interpretations and celebrations
  2. emphasis on place, social history, land-care, spatial narratives, cultural meaning
  3. art… whimsy… irony… parody… the unexpected.

- **Identity Markers**
  Art created as an identity enhancement, to provide distinctive, identifiable, new iconic features:
  1. people and culture references as 'agenda setting' initiatives
  2. emphasis on place identity as civic and community cultural expressions of people, place and pride
  3. art... juxtaposition… counterpoint... challenge.

- **Communication Markers**
  Art designed to improve awareness as information and interpretation signifiers:
  1. people and information marking boundaries, urban edges, history and the environment
  2. emphasis on place-directions context
  3. art… signage... visual / interactive information... image.

- **Creativity Markers**
  Art evolving from creative research, innovation and partnership enterprises:
  1. people, imagination and creativity

2. emphasis on new methods, materials , technologies, ways of working and producing
3. art… creativity… invention… discovery… surprise.

- **Community Markers**
  Community art as local artistic expressions, designed to reflect local cultural diversity:
  1. people – cultural values, cultural traditions and contemporary cultural expressions
  2. emphasis on communities of interest, location and cultural diversity
  3. art… history… environment… ethnicity… belonging.

## 4.2    Project Sites

The Strategy identifies a range of sites throughout the Marrickville area from parks and centres of community to transit corridors. Throughout the research and consultation phases key sites presented themselves as opportunities for public art given their significance physically, socially and culturally. While the Strategy proposes project opportunities throughout the Marrickville local government area, they should not be seen as exhaustive but more a starting point for the Council.

The Strategy identifies sites for permanent and temporary works. Some temporary works are grouped as dynamic public art programs with view to expansion throughout the local area over time, as Council priorities and resources permit. The dynamic programs, such as Sculpture in Parks and Art in a Box are designed to move across the parks, shopping centres and other spaces to animate, engage and celebrate many places and people. Programs such as Sculpture on Rail and Bench Art provide opportunities to provide such movement in urban areas. A series of 'gateway' public art opportunities are also included in response to Council's plan to undertake treatments to highlight gateways into the Marrickville area.

## 4.3    Public Art Opportunities by Theme

The following tables order the public art opportunities by theme and location and provide recommendations for their implementation.

| PLACE MARKERS | | |
|---|---|---|
| **PARKS / RESERVES** | **ART OPPORTUNITIES** | **RECOMMENDATION** |
| **STEEL PARK**<br>• Debbie & Abbey Borgia Community Recreation Centre entrance<br>• Glade of trees area<br>• Cliff edge<br>• Earth mound area | ▪ Totem installation highlighting the entrance to the Debbie & Abbey Borgia Community Recreation Centre and leading to the terrazzo artwork in the foyer and the WWII memorial.<br><br>▪ Contemporary indigenous works, developed in consultation with the local indigenous community that highlight the significance of the area to indigenous people.<br><br>▪ Art as inscribed stepping stones.<br><br>▪ Art that considers the past and present land use and aspirations for the future.<br><br>▪ Earthwork installations and other interpretive works. | Develop commission briefs with reference to the series of artworks that respond to the broader changes in the South Marrickville community and landscape, in particular the Cooks River. |
| **O'DEA RESERVE** | ▪ A sculpture at the entry acknowledging prior land use as a velodrome.<br><br>▪ A soundscape artwork activated by people movement that explores the site's social history by tracing the Fowler's clay pit stories.<br><br>▪ Interpretive signage artwork that explores various histories of place. | Develop commission briefs that respond to and challenge the accepted history of the site. |

| TEMPE RESERVE | <ul><li>Kinetic works such as art poles leading through the site.</li><li>Artworks based on the theme of birds and flight.</li><li>Land art program.</li><li>Colour treatments on existing picnic shelters near Alexandra and Tempe points and the water tower.</li></ul> | Develop an art strategy for Tempe Reserve to achieve a cohesive art collection for the site. |
|---|---|---|
| *ENMORE PARK*<ul><li>entrance</li><li>play space</li><li>pathways intersections</li><li>Victoria and Enmore roads corner area</li></ul> | <ul><li>A series of temporary and permanent artworks such as mosaic, urns with flower plantings, and figurative statues that explore Victorian themes.</li></ul> | Artworks to be sympathetic to the traditional design of the Park. |
| **TEMPORARY SCULPTURE IN PARKS**<br>Such as:<ul><li>Camperdown Memorial Rest Park</li><li>Petersham Park</li><li>Morton Park</li><li>Louisa Lawson Reserve</li></ul> | <ul><li>An exhibition program of sculptures mounted on temporary pedestals which link to the social fabric of the immediate area.</li></ul> | Council to develop program criteria including scale, materials and installation; and assist with installations. |
| **URBAN SPACES** | **ART OPPORTUNITIES** | **RECOMMENDATION** |
| **KING STREET** | <ul><li>A series site-specific short-term murals capturing fleeting moments.</li></ul> | Council to identify sites for the program and prepare a program schedule over five years to promote thematic continuity. |
| **GATEWAY INITIATIVES**<br>**COOKS RIVER CROSSING** | <ul><li>An interpretive centre near the Cooks River that includes multi-artform programs inspired by the river and its culture.</li><li>Series of large-scale vertical elements with lighting marking 'nature's edge' at the Tempe, Sydenham, Wardell Road and South Marrickville crossings.</li></ul> | Conduct a feasability study on the establishment of the interpretative centre. |

| SHOPPING VILLAGES<br>At Lewisham, The Warren, Addison Road, Dulwich Hill train station and Princes Highway, Tempe and Campbell Street and Unwins Bridge Road | ▪ Permanent artworks integrated into the future upgrades of the sites. | Council makes a provision for the inclusion of artworks in any upgrading proposed. |
| --- | --- | --- |

**TABLE 4: Place Markers**

| IDENTITY MARKERS | | |
|---|---|---|
| **PARKS / RESERVES** | **ART OPPORTUNITIES** | **RECOMMENDATION** |
| **SYDENHAM GREEN** | Additions to the existing artworks which further explore politics and social activism including:<br>▪ art and landscape integration<br>▪ entry statements<br>▪ interpretive signage. | Masterplan review currently being undertaken by Council. |
| **MEMORY RESERVE** | ▪ Artwork integrated with a re-design of the Reserve that is dynamic and encourages community engagement. | Works to actively engage with the local community and recognise the significance of the area as a centre of the Sydenham community. |
| **CAMPERDOWN MEMORIAL REST PARK** | Iconic artworks such as:<br>▪ Archway at the Australia Street entrance and an avenue of designed paving.<br><br>▪ Sculptures exploring figures of interest in the local area. | The archway and paving design should be integrated to encourage journey through into the Park. |
| **ENVIRONMENTAL ART PROGRAM**<br>▪ Cooks River Banks<br>▪ Tempe Reserve Water's Edge | ▪ A curated program of iconic works such as environmental land art, earthworks and river bank installations that explore natural systems and art. | The guest curator to be a specialist in **l**and art and/or environmental art. |
| **URBAN SPACES** | **ART OPPORTUNITIES** | **RECOMMENDATION** |
| **GATEWAY INITIATIVE AT NEWTOWN SQUARE** | ▪ A series of integrated art and design elements to highlight the significance of the Newtown Bridge area to Marrickville and Sydney, improving site legibility, use and aesthetics. | The use of water in one or more aspects of this project is recommended. |

**TABLE 5: Identity Markers**

| COMMUNICATION MARKERS | | |
|---|---|---|
| **PARKS / RESERVES** | **ART OPPORTUNITIES** | **RECOMMENDATION** |
| **CAMPERDOWN PARK** | ▪ A series of small sculptures situated in intimate places that link to the social history of the Park. | Works to be integrated with the natural and built environments, with sites determined through consultation with key stakeholders. |
| **TEMPE RESERVE**<br>▪ entrance<br>▪ Bay Street and Princes Highway precinct<br>▪ netball facility<br>▪ signage points<br>▪ Tempe Point | ▪ Contemporary entrance statement to the Reserve.<br>▪ Mural on netball facility.<br>▪ Interpretive signage communicating environmental features.<br>▪ Iconic artwork at Tempe Point | Commission briefs to highlight the works integration and connection with the whole site; the environmental nature of the site design; flora and fauna; scale; history; boating and water activities; and the airport. |
| **RICHARDSON'S LOOKOUT & THE WARREN** | ▪ Integrated artworks and signage that allows the visitor to interact with the site's history.<br>▪ Artwork to reflect environmental themes of the area, such as drainage lines to Cooks River. | Extensive consultation with the local Indigenous community and extensive historical research. |
| **URBAN SPACES** | **ART OPPORTUNITIES** | **RECOMMENDATION** |
| **GATEWAYS INITIATIVE AT URBAN EDGES** | ▪ A series of iconic artworks such as light towers to mark the urban boundaries and highlight the civic identity of Marrickville by use of repetitive elements at Canal Road, St Peters train station, and Parrramatta Road at Crystal Street, Old Canterbury and New Canterbury roads. | Conduct a feasibility study on the scope of works for a Light Tower installations, as per designated areas outlined in Project Portfolio. |
| **MARRICKVILLE TOWN CENTRE** | ▪ Seasonal art banners on flag poles.<br>▪ A water feature in Alex Trevallion Plaza.<br>▪ Integrated lighting and signage.<br>Pavement treatments in Illawarra Road to recognise the cultural communities of the immediate area. | Artworks to respond to the specific cultural needs of the local community. |

**TABLE 6: Communication Markers**

| CREATIVITY MARKERS | | |
| --- | --- | --- |
| **PARKS / RESERVES** | **ART OPPORTUNITIES** | **RECOMMENDATION** |
| **COLOUR IN PARKS**<br>In clusters of parks such as:<br>▪ Johnson, Hoskins and Morton parks<br>▪ Simpson Park, May Street Reserve and Camdenville Park<br>▪ Marrickville and Maundrell parks and Eve Sharp Reserve<br>Memory Reserve, Tillman Park and Sydenham Green | ▪ Commission local artists to design colour themes for clusters of local parks, including a range of surfaces such as seating, fencing, wall surfaces and other amenities to encourage new ways of looking at established parks. | Link artists with landscape designers to develop thematics inspired by landscape plans. |
| **URBAN SPACES** | **ART OPPORTUNITIES** | **RECOMMENDATION** |
| **COMMUNITY CENTRES**<br>King Street and Enmore Road, Marrickville Road, Marrickville, Marrickville Road, Dulwich Hill, Petersham Shopping Village | ▪ A program of animation events such as performance, contemporary puppetry, multi-media and installations. | Animation program examining belonging in communities, citizenship in a contemporary democracy. |
| **TRANSFORMATION PROGRAM**<br>In areas as vacancies occur. | ▪ A program inviting student and emerging artists to makeover disused sites such as shopfronts and vacant land. | Convene meeting with relevant Art Schools & Tertiary Colleges, to gauge interest and available resources for this program delivery. |
| **ART IN A BOX**<br>At community meeting places:<br>▪ Addison Road Centre<br>▪ Newtown Square<br>▪ St Peters Station<br>▪ The Warren at Illawarra Road<br>▪ Marrickville Road, Dulwich Hill | ▪ A guest curator to program a series of experimental art in boxes occurring throughout community meeting places the LGA. | Council to actively promote the use of innovative methods and materials in the program to encourage development of public art practice. |

**TABLE 7: Creativity Markers**

| COMMUNITY MARKERS | | |
| --- | --- | --- |
| **PARKS / RESERVES** | **ART OPPORTUNITIES** | **RECOMMENDATION** |
| **WEEKLEY PARK** | ▪ In keeping with the Park's heritage, design works that symbolise the arts. | Encourage local sculptors to consider unusual interpretations of traditional subject matter. |
| **WICKS PARK** | ▪ Artworks that recognise migration heritage and labour through industry in the area. | Works to include functional elements to provide amenity for local users. |
| **ENVIRONMENTAL ART PROGRAM**<br>▪ Cooks River Banks<br>▪ Tempe Reserve Water's Edge | ▪ A river festival featuring decorative boats, crafts and inflatable water based art as well as ephemeral art trails along the water's edge. | Artworks to be integrated with restoration works where possible. |
| **BENCH ART PROGRAM**<br>In parks without high heritage values | ▪ A program of designs to create distinctive site responsive 'one-off' playful, idiosyncratic and functional benches or seats. | The program to explore issues of belonging and use of local students, emerging and established artists. |
| **URBAN SPACES** | **ART OPPORTUNITIES** | **RECOMMENDATION** |
| **MARRICKVILLE CIVIC PRECINCT** | ▪ Upgrade of Winged Victory site to create a well designed square and pedestal base for this significant sculpture. | Ensure integration of design and sympathy of the sculptures role as a WW1 memorial. |
| **ALEX TREVALLION SQUARE** | ▪ An integrated redesign of the square including functional artwork and landscaping to complement the water feature. | Await outcome of site redevelopment negotiations, and as a potential developer agreement and undertake collaborative planning. |

Marrickville Public Art Strategy 2003

| | | |
|---|---|---|
| **TEMPE BUS DEPOT AND MUSEUM AND SHOPPING STRIP** | ▪ Identify art opportunities with future redevelopment of the area which retains recognition of community life in the area. | Ensure the masterplan for the redevelopment contains provision for public art. |
| **SCULPTURE ON RAIL**<br>In sites visible from rail corridors such as parks and near station areas:<br>▪ Dulwich Hill<br>▪ Lewisham<br>▪ Marrickville<br>▪ Newtown<br>▪ Petersham<br>▪ Stanmore<br>▪ St Peters<br>▪ Sydenham<br>▪ Tempe | ▪ A guest curator delivering an annual program of themed installations along rail lines for train travellers. | Artwork themes to explore the transitory nature of rail travel and heighten awareness of local areas being transited. |

**TABLE 8: Community Markers**

## 5 IMPLEMENTATION CONSIDERATIONS

This section details considerations for the process of developing, commissioning and achieving successful public art outcomes for Marrickville's community.

### 5.1 Enhancing Local Identity

The Strategy has been based on a responsive design approach in order to value Marrickville's local identity and culture. Responsive public art works will assist in enhancing Marrickville's identity and in articulating the community's collective aspirations. The Marrickville local government area is culturally rich, with a diversity of individual artists and craftspeople; galleries; theatre; music, dance and literature organisations; and a strong network of volunteer associations that are a remarkable resource. The consultation process revealed the opportunity for local talent and skill to be a driving force for Marrickville's public art program.

In Marrickville, the eclectic mix of cultural offerings gives each suburban place its vitality, identity and distinctive edge. This is evidenced in the urban character of residential architecture; the presentation of the built environment, including business precincts and community meeting places; and the beauty and ambience of the natural landscape within parks and reserves. These resources not only add cultural value, but also provide sites for interpretation, intervention and enhancement. They are a 'stage' or 'canvas' for Marrickville's public artworks. The Strategy recognises Marrickville's strong local culture of place and recommends a range of projects occurring in a range of important local sites. Embracing Marrickville's unique cultural history, through developing responsive artworks, will aid community building and renew collective memory to create a new sense of belonging. The commemoration of significant social events and celebration of community places can lead to new expressions of community identity.

### 5.2 Achieving Integrated Planning

A responsive design approach lives in the common ground between art, architecture, urban design, landscape design, graphic and industrial design and engineering. While successful collaborations produce the best results, it is not an approach without challenge given the range of disciplines involved at any one time. Careful management and strategic coordination are necessary to achieve successful outcomes. It is essential at the outset to establish a clear purpose amongst a cross-disciplinary team. Issues that may be considered include:

- **Integration of existing strategies and plans when designing for art in the public domain.**
  Consideration should be given to Council's existing development control and local environments plans; urban deign, heritage planning, conservation and environmental studies; and other relevant plans and studies.
- **Art in the public domain is about audience and interaction.**
  A communication plan should be integrated into the project planning to ensure the community develop a connection with a proposed work.
- **Developing a consultation plan that is sensitive to the community's diverse cultural backgrounds and interests.**
  Provision for cultural diversity in consultation planning will achieve a better project outcome.
- **Public art can be about place-making and exploring a physical and perceptual common ground.**
  Integrated planning requires the inclusion of community perceptions, attitudes and interests and the commission brief can serve to challenge artists to work with communities to reinterpret this common ground.
- **Public art can connect socially and physically.**
  Public art can inform and clarify physical, social, environmental, historical, political and cultural themes.

Integrated planning for the delivery of the public art program will require reference to Council's regulatory planning framework, its corporate management plan, and plans of management for community land. Marrickville Council operates within a regulatory planning framework, encompassing two key planning instruments as local environmental plans (LEPs) and development control plans (DCPs). There are also valuable Plans of Management, which can assist artists to gain site understanding and other relevant architectural, environmental, landscape and urban design information.

**5.2.1 The Marrickville Local Environmental Plan (MLEP 2001)** is an environmental planning instrument made under the NSW *Environmental Planning and Assessment Act* 1979 (EPPA). It sets out Marrickville's regulatory framework and basic statutory planning rules for controlling development on private and public land, and it contains zoning and land use provisions, restrictions on development, heritage conservation controls, environmental management and social planning provisions.

The objectives of the MLEP 2001 include the following:
1. enhance the quality of life and promote the well-being of the local community
2. identify and conserve those items and localities which contribute to the local, built form, environmental and cultural heritage of Marrickville
3. promote an accessible and safe living environment
4. maximise business and employment opportunities, particularly in Marrickville's existing commercial centres.

**5.2.2** Marrickville also has a number of **Development Control Plans (DCPs)** that are town planning documents, which provide detailed guidance for design and assessment of new development. Included among these are DCPs for

landscape control, parking, conservation areas and precincts, business centres, Cooks River floodplain, and urban housing.

### 5.2.3 Plans of Management (Local Government Act 1993)

Plans of Management are required for the management of community land. They set out Council's objectives and performance targets; the means and manner in which they will be achieved and assessed; the permitted future uses of the land; and lease licences, which may be granted. The Plans typically include descriptive material (legal, historic, physical); information on desired outcomes of the community; future management strategies, landscape designs and action plans.

The essential purpose of Marrickville's LEP 2001, DCP documents and Plans of Management for Community Land is to provide localities with objectives that will guide future development. These objectives generally relate to issues such as sustainability, accessibility, liveability, built form and design, resource management and economic development. They contain regulatory and design policies that typically embrace the following types of place concerns:

- Townscape - concern with the visual and heritage qualities of the buildings in various settings; the spaces they create; their relationship with natural features and how these can be controlled to best visual and aesthetic effect;
- Public realm - concern with the social use of the public and semi-public spaces and streets; and how such areas can be managed to promote their relationship to orientation (legibility), accessibility; an attractive and safe environment; efficient circulation and a full range of pleasant social experiences;
- Public perception - concern with the perception of localities; spaces and buildings; heritage values; the 'identity' and 'image' of the place; public attachment and behaviour; and implications for the public realm;
- Ecological sustainability - concern with catchment management and the impacts of cumulative development on the natural environment, both visible and invisible.

These documents result from integrated planning across Council's departments and divisions, incorporate wide spread community consultation, and will provide increasing guidance for the provision of public art in the public domain.

## 5.3 Identifying Art Options

The table below, identifying Art Options, outlines models of public art practice and type of art forms. For each public art project opportunity, the Council must decide which model and art form best achieves successful responsive design, as each site has unique place qualities and cultural considerations. In some cases, the art form will be pre-determined and inform the location.  Some art forms are more suited to some models of practice and therefore the following table identifies compatabilities between various art forms and models, which are indicated with a symbol marked in the corresponding box.

It should be noted, that public art is continuously evolving as artists develop news ways of working in the public domain and therefore there are no hardfast rules and this table provides a guide only.

| ART FORM → / MODEL OF PRACTICE ↓ | Traditional Art Forms | Multi-Media | Landscape Design | Functional Design | Applied Design | Signage as Art | Animation | Ephemeral Art |
|---|---|---|---|---|---|---|---|---|
| **Urban design model**<br>▫ Urban form & character<br>▫ Architecture/landscape<br>▫ Spatial relationships | ★ | | ★ | ★ | ★ | ★ | | |
| **Community engagement model**<br>▫ Social relations/values<br>▫ Social history<br>▫ Culture of place<br>▫ sense of place/identity | ★ | ★ | ★ | ★ | ★ | ★ | ★ | ★ |
| **Architectural design model**<br>▫ integrated applied design<br>▫ surface treatments & new material innovations<br>▫ interior/external links | ★ | ★ | ★ | ★ | ★ | ★ | | |
| **Collaborative design model**<br>▫ cross discipline teams<br>▫ art, science, engineering<br>▫ graphic/ industrial design | ★ | ★ | ★ | ★ | ★ | ★ | ★ | ★ |
| **Site specific model**<br>▫ art is predominant object (s) placed on/in site<br>▫ often as gallery art onsite | ★ | ★ | ★ | | | | | ★ |

**Based on a model developed by Torque Consultants, 2001**

**TABLE 9: Identifying Art Options**

## 5.4 Identifying Site Options

The table below identifies issues to be considered in the selection of sites for public art works.

| | |
|---|---|
| **SUSTAINABILITY** | • **environmental quality**<br>• **resource conservation**<br>• **biological diversity**<br>• **energy efficiency**<br>• **recycling and rehabilitation** |
| **FUNCTIONALITY** | • **centres of activity**<br>• **transport  routes and pedestrian movement / interactions**<br>• **land use patterns/ zones / precincts**<br>• **day / night use** |
| **SOCIAL PROFILE** | • **safety / security/ comfort**<br>• **accessibility / legibility**<br>• **attractiveness / street life**<br>• **cultural meanings / ethics** |
| **COMMUNITY PERCEPTIONS & VALUES** | • **sense of place / identity of place**<br>• **local distinctiveness  / image / future innovations**<br>• **heritage / history / environment** |
| **VISUAL QUALITY** | • **relationships to urban environment - architecture / landscape / urban character**<br>• **aesthetics- colour / texture / tone / the senses** |
| **CONTEXT** | • **relevant industrial / environmental / socio-cultural lifestyle / physical / historical / topographical**<br>• **cultural heritage / traditions / associations / attachments** |
| **SITE SPECIFIC** | • **patterns- layout / scale / space**<br>• **symbolic space - physical / metaphysical**<br>• **vistas / nodes / boundaries**<br>• **site specific features / settings / icons** |
| **REGULATORY REQUIREMENTS** | • **Council's plans of management**<br>• **local environment and development control plans**<br>• **guidelines** |

**TABLE 10: Site Considerations**

## 5.5    Identifying Funding Options

To demonstrate its leadership role in supporting and developing a diversity of public artworks, Marrickville Council will require a solid financial base for project commissioning, through a mix of internal (civic) and external (private and community) resources and relationships. The following suggestions reflect funding strategies used by a number of councils.

### 5.5.1   Project Partners
A Council facilitated exploration of partnership potential within the community, education and private sectors. As negotiated arrangements these agreements include in-kind support, material sponsorships, alignment of special expertise, and financial support.

### 5.5.2   Community Trusts
The establishment of a legal entity with tax benefits to enable the endowment of funds. The Trust can provide an independent Public Art Funding Program for innovation.  The benefit of this approach is that donors can not only receive tax benefits, but can also be assured that their endowment will remain for public art purposes only.

### 5.5.3   Percent for Art from Capital Works Budgets
The establishment of a dedicated Public Art Budget through the annual allocation of a percentage of the annual Capital Works Budget.  Councils using this strategy tend to allocate 1-2 per cent for the council's total annual capital works budget.

### 5.5.4   Council Program Budget Allocations
The continuance of Council's current practice of making a financial commitment for public art within its own budget processes. It is envisaged that opportunities for integrated public art will exist within individual capital works, specific urban developments and redevelopment budgets. Within the Strategy's Program, projects have been identified as public art opportunities within Urban Spaces; and Parks/Reserves developments.

Public art project opportunities may involve the engagement of artists to work as a design team member, working in collaboration with architects, urban designers or landscape architects, to develop the conceptual design and artistic focus for a proposed building, site and/or park/reserve. This may include working within the allocated materials budgets, and identify the creative use and design of material treatments, as applied art features.

Special attention needs to be given in allocating funds for:
▪ the engagement of public art project management services
▪ administrative costs associated with artist's seminars/forums/ special meetings and cultural exchange initiatives

- the on-going maintenance and conservation of public artworks and public information and education.

### 5.5.5 Section 94 Plan Funding Contributions

The requirement for a monetary developer contribution towards the future funding of public art within the capital works program is an integral component of many council's Section 94 plans. The plans either include a specific contribution for public art or include public art as one of the items that can be funded in a project funded through Section 94. Council's current Section 94 plan for Open Space includes public art as one of the elements that can be funded in open space projects.

### 5.5.6 Negotiated Developer Agreements

In keeping with the best practice direction of the Strategy, it is appropriate that certain private building and commercial development projects in the Marrickville area be required to include public art as part of the overall project's planning approval.

### 5.5.7 Grants from State and Federal Agencies

Numerous grant programs are available for public art funding application, and these include:
- NSW Ministry for the Arts
- NSW Department of Infrastructure, Planning and Natural Resources
- Australia Council for the Arts
- Tourism NSW
- Stormwater Trust.

### 5.5.8 Special Rates Levy

Section 495 of the Local Government Act enables Council to make a special rate for or towards meeting the cost of any works, services, facilities or activities provided or undertaken, or proposed to be provided or undertaken, by Council within the whole or any part of Council's area (other than domestic waste management services). A special rate would be levied on such rateable land that, in Council's opinion would benefit from such works, services, facilities or activities.

## 5.6 Project Management

The establishment of a project management plan is fundamental to successful public art outcomes. The following list summarises the stages of project management.

**5.6.1   Project Establishment**
The establishment stage identifies existing, potential and speculative public art opportunities, for which the Identifying Art Options and the Site Considerations tables may be used, following determination of the   model, artform and site.

**5.6.2   Integrated Planning**
Integrated planning involves the identification of all key stakeholders; development of relevant working parties; and a consultation plan to identify the parameters of the work. At this stage, the commission brief and budget can be developed, and the composition of the selection panel be determined.

**5.6.3   Commissioning Method**
The relevant stakeholders, such as the working party or selection panel may then determine a commissioning method, such as competition; expression of Interest; or invitation. Communication or marketing  plans may also commence during this stage and be maintained throughout the process.

**5.6.4   Artist Selection and Appointment**
Relevant artists may then be considered and the brief forwarded. Return briefs from artists will be assessed by the selection panel; an appointment made; and a contract negotiated for the work.

**5.6.5   Research and Consultation**
This stage involves the artist or their consultant undertaking all necessary research and stakeholder consultation to inform the development of the final design.

**5.6.6   Implementation**
This stage encompasses approval of final designs, public exhibition where necessary, monitoring of timeframes and budgets, fabrication checks and approvals, maintenance detailing, and installation.

**5.6.7   Evaluation**
Following the installation of the work, the evaluation stage involves examination of the artwork in relation to responsive design and integrated planning; assessment of achievement of key principles and goals; evaluation of material selection and use; site positioning; and consideration of the aesthetic and artistic values such as scale, form, colour, texture, style, and local culture and community responses.

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**Glossary**

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*Artist*
A person generally recognised by his/her peers, critics and other art professionals as committed to producing works of art on a regular basis.

*Art/Design Studio*
A space operated by an artist/designer, working alone or in collaboration with other art and design professionals, in pursuit of aesthetically unified work.

*Artform Coverage*
Denotes the range of art forms and types of applications with coverage across all the arts. This includes visual arts, performing and exhibiting arts, the literary arts, applied design sectors (eg. graphic, lighting, sound, industrial, new media), as well as artisan based arts, relating to materials such as woods, glass, stone, metal, ceramics and innovative technologies).

*Artwork*
A tangible creation developed by an artist/designer.

*Commission Brief*
A focused document that presents information to guide the commission of a specific public art project, with references relating to the nominated site and artwork's design parameters. The Brief can incorporate information regarding the site's social, historical, environmental and physical references, timeframes, budget details and selection procedures. In addition the brief will cite requirements relating to the life span of the artwork, maintenance and documentation needs.

*Contract or Agreement*
A contract is a legally binding document, by which parties agree to perform certain services.

*Culture of Place*
The relationships between people and place, social, historical, environmental and cultural factors.

*De-Accession*
This is a procedure for the removal of an artwork from the public collection.

### Design Collaboration

Projects created through the cooperative design efforts of design professionals, such as artists, architects, urban designers, engineers and landscape architects.

### Design Professionals

Individuals professionally trained in design, such as architecture, landscape architecture, art, urban design, and planning; also graphic, multi-media, interior, photographic, industrial and fashion design.

### Discrete Art

Public art which is not specifically integrated with the site, either in a physical or conceptual manner. Usually this type of art only relates to the site as an intervention, placed from a location and scale point of view.

### Ephemeral Art

Art as a transient, temporary, short-lived expression. This can include art installations as billboards; multi-media screens; lighting and projected images; performance events (including, music, dance, drama, circus and puppetry) and visual artworks, which are created as a changing sequence of elements and site locations.

### Integrated Planning

A process of cross discipline analysis and synthesis, linking historical, social, cultural, environmental and geographical resources and information to develop understanding and a sense of direction. It can involve research relating to current/relevant reports, studies and plan; as well as strategic consultation and expert input. For public art planning purposes, it can require the coordination of integrated planning processes, with urban designers, social planners, parks/reserves staff, engineers and relevant community and stakeholders to promote effective action for the delivery of projects.

### Place

The concept of place implies a site with special meaning and association. A place is more than a physical site, it represents social, cultural and environmental values, and can create community attachments and a strong sense of pride and guardianship.

### Place Identity

Place identity embodies a broader perspective than urban character and represents more culturally relevant, local values and positions. It also sets up broader frameworks for community building, cultural regeneration, place marketing and revitalisation strategies.

### Public Domain

The public domain is defined as the sites and settings for public life, and includes all the spaces accessible to and used by the public. The public domain within the urban and natural areas of the Marrickville LGA comprises those places and links to which

everyone has access. These include streets, footpaths, car parks, bus stops, parks, gardens, plazas, arcades and public buildings whether publicly or privately owned.

### Private/Public Space

Spaces publicly known as accessible structures and/or areas. This can also include areas within private developments that are visually prominent and provide a public interface.

### Responsive Design

Design processes that respond to a particular location, people, and cultural context and reflect its distinctive and unique qualities and ambience. This can include the examination of the underlying spatial, historical, cultural, geographical, anthropological and built/natural environment's influences and elements. Public art can therefore respond to the relationships between people, culture and place and collective associations and memories, in order to create dialogue and meaning.

### Sense of Place

The resonance of a specific location can provide a special quality, essence, memory, meaning and 'feel'. This can encourage and facilitate local people to connect, be inspired, remember, celebrate and be empowered by a renewed sense of place and belonging.

### Site Responsive

Design processes that respond to a site's physical and spatial configurations and take into account the existing built form urban character, heritage elements, and key physical features and qualities.

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*Marrickville Council: Urban Design Guidelines for Business Centres DCP 28*

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# APPENDICES

# APPENDIX 1   PROJECT PORTFOLIO

# APPENDIX 2   PUBLIC ART SOURCE BOOK