

# RHODES PENINSULA



ARTS PLAN  
2012-2020  
SUMMARY DOCUMENT



# contents

- About the Arts Plan .....3
- What is Public Art?.....4
- Public Art Principles.....5
- Community Dialogues .....6
- Rhodes - Themes & Resonances .....7
- Industrial Heritage .....7
- Indigenous to Intercultural.....7
- The River and the Natural Environment.....7
- Projects .....9
- John Whitton Bridge ..... 10
- central park ..... 11
- Town Square Precinct ..... 12
- Community Precinct ..... 13
- Station Precinct..... 14
- Homebush Bay Bridge..... 15
- Brays Bay Reserve..... 16
- Cycleways - Rhodes West & East .....17
- Public areas along Walker Street & Shoreline Drive..... 18
- Foreshore interface ..... 19
- Community Engagement ..... 20
- Action Plan .....21-23

# About The Rhodes Peninsula Arts Plan



Rhodes Peninsula Arts Plan provides a framework for developing quality public art over the next 8 years. The Plan reflects City of Canada Bay's belief that the urban environment should be a place of lively, representative cultural identity. It ensures Rhodes Peninsula will have site specific artworks appropriate for the River foreshores, community places, commercial buildings, town square and public domain.

The Arts Plan is responsive to the cultural diversity of Rhodes, the level of urban consolidation that is shaping the built form and the enduring presence of the Parramatta River.



It delivers an action plan for public art that will energise the public domain, recall local heritage, connect with the river and its moods and be an integral part of design, offering opportunities for collaboration between artist, community, architect and engineer. Art that resonates with locals and visitors, encourages an engaged interest in place and becomes, over time, a marker of community life.

## Rhodes as a location for public art

Rhodes Peninsula is at the north – western edge of the City of Canada Bay and marks the northern gateway to the City at Ryde Bridge on Concord Road and John Whitton Railway Bridge. Both road and rail bisect the Peninsula and patterns of land usage and more recent development complete this process giving a distinctive east and west character with restricted linkages. Links from west to east provide important opportunities for art with the Railway Station, its pedestrian paths across and down to the Kokoda Memorial and south to Rhodes Shopping Centre.

The Peninsula has spectacular foreshore with parks and foreshore walking trails at Mill Park and under John Whitton Bridge, Bray's Bay and along the extent of the western edge of the River with a current focus on Rhodes Waterside Park. The proposed central park and the Community Precinct will add to this as will the proposed Homebush Bay Bridge. Vistas from central park and down Mary Street connect the community with the water from the central spine. Redevelopment of current commercial land on the water's edge between the railway and Concord Road are a further possibility. The River and its views, vistas and edges are key locations for public art. The potential to locate artworks in the water and to explore environmental art as part of remediation of the River are also interesting.

As Rhodes develops, the creation of new community places such as the Rhodes Town Square offer opportunities for art with civic themes and functions. The integration of work into the streetscape in the Station Precinct and other urban areas is also a possibility. A more interactive approach to creative projects is also possible in the proposed community precinct with the linked potential of the River's edge, the proposed Homebush Bay Bridge and the architecture and functions of the new Community Precinct.

The Arts Plan has identified key sites across the Peninsula for both major art projects and smaller works. It is important to note however that patterns of usage, completion of development and restoration and expansion of public space will enable other locations as community places emerge.

# What is Public Art?

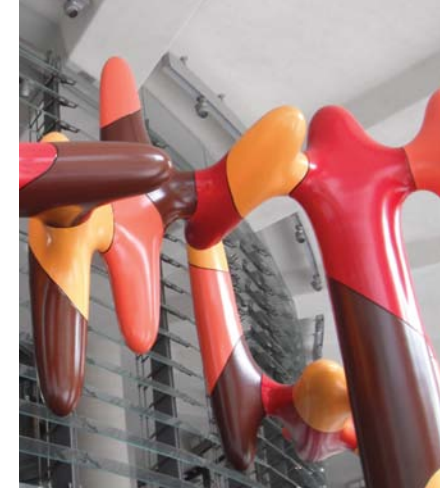
“Public art describes art practice that is part of the public experience of built and natural environments. It can include sculpture, environmental art, the integration of art and architectural design, installations, lighting works, new media and outdoor performance. Where there is artist involvement customised design is also included in the broader definition of public art and may include artist designed street furniture, decorative paving, lighting treatments, signage, and glasswork. Public artworks are usually site specific and may celebrate the distinctiveness of the environment, local heritage, cultural identity, the energy of urban spaces or other themes relevant to people and place. Artworks may be of a significant scale and define a locality or be intimately integrated into urban elements.” Guppy 2008

In Rhodes public art will include:

- › Iconic or major sculptural works to be located in key public domain sites such as the Rhodes Town Square
- › Integrated art and design as part of the architectural work on both public and commercial buildings such as the Community Precinct and new residential and commercial buildings in the Station Precinct
- › Integrated art as part of engineering work for key infrastructure projects such as Homebush Bay Bridge
- › Environmental art and site specific works in sensitive localities such as the Parramatta River Foreshore and Bray’s Bay Reserve
- › Community art projects offering opportunities for hands-on involvement in design and art-making in the Community Precinct and local playgrounds
- › Art as part of landscape elements and design such as the major landscape element in ‘central park’ and fencing elements around Rhodes Train Station
- › New media and artist designed lighting in localities such as the Community Precinct and John Whitton Bridge underpass.
- › Decorative paving, artist designed seating and other streetscape elements in neighbourhood locations.



*I see what you mean, Lawrence Argent. 2005. Denver, USA*



*Day In Day Out, James Angus. 2011. Bligh St, Sydney*



*Sundial, Graham Chalcraft. 2010. Magnetic Island, Queensland*

# Public Art Principles

The following principles will guide public art development in Rhodes:

Public art will:

## **Provide a powerful response to the Peninsula, its environment and people**

Public art should have the scope and resourcing to develop highly original and distinctive responses to landscape, sites and cultural environments.

## **Resonate with a culturally diverse community**

Public art should respond to the intercultural social environment of Rhodes, celebrating the energy of the local while responding to global understandings. Artists from diverse cultural backgrounds will be engaged and an open representative approach to public art be empowered.

## **Support a culture of interaction, engagement and dialogue**

Community dialogue and engagement should be central to the development and realisation of art projects with textured opportunities for strategic input as well as art making.

## **Partner landscape, architectural and engineering projects**

Public art should be integral to urban projects in Rhodes. Project development will be managed to ensure early consideration of public art followed by high quality collaborative work between artists, art planners, developers, community development, design and architecture teams.

## **Respond to major sites as well as smaller localities**

Public art should have the capacity to provide intimate neighbourhood responses as well as significant cultural statements. It will contribute to wayfinding and a sense of place at both a local and district level.

## **Celebrate heritage yet add contemporary cultural layers**

The powerful industrial and working heritage of Rhodes should be an important focus. The process of remediation and the creation of a new community and economic base will add contemporary relevance.

## **Create connections along and across the Parramatta River**

Public art should respond to the encircling presence of the river, its foreshores, heritage, vistas and linkages. The opportunity to connect to other shores and enable visual celebration of the water and its part in the life of riverside communities will be enabled through art and creativity.



*Allied Feeds, Jane Cavanaugh. 2010.  
Rhodes, NSW*



*Float, Milne Stonehouse. 2009.  
The Ponds, NSW*

# Community Dialogues

It is important that the Art Plan results in art that is enjoyed by the local community both old and new. Creating a dialogue about public art, its many forms and its role in Rhodes was an important part of the consultation for the Arts Plan.

The objectives of the community consultation were to:

- › Create opportunities for the Rhodes community to discuss public art, look at examples of successful projects and share their ideas about directions.
- › Develop an understanding of the cultural themes which resonate with the community.
- › Understand how people are using open space and to identify locations for public art
- › Identify people who would like further involvement in art development or creative process



*Allied Feeds, Jane Cavanough, 2010.  
Rhodes, NSW*

A range of community consultation activities were undertaken to engage people from across the community.

**Council's Neighbour Day Event on 24th March 2012** - *Creative Rhodes* – Community activities, discussion, public art display and questionnaire as part of the Culture and Community Marquee.

**Community Focus Groups** – Discussion and questions about public art as part of the Rhodes Peninsula Place Plan.

**Location for Art Survey** – Questions about preferred locations for public art included as part of the Community Profile Survey.

**Stakeholder Interviews and Presentations** – Presentations, working meetings and updates with key groups including Rhodes Community Reference Group, Rhodes Project Control Group, Friends of McIlwaine Park, neighbouring Councils, Kokoda Track Memorial Board, current and prospective residents, community organisations and developers.

**Community input into the selection of the Town Square art concept** Community representatives sat on the selection panel for the Town Square artwork. Rhodes residents participated in a viewing of competition schemes at the community centre.

## What kind of art would people like to see in Rhodes?

During the consultation images of the types of public art found in public environments were presented and community members were asked to describe the kind of art they thought would be most appropriate for Rhodes. Interestingly the most popular art form was art lighting followed by sculptural works, decorative paving, art that children can interact with, and art seating. Suburb entry art and arty signage were less popular choices.

## What locations in Rhodes would work best for public art?

Community members saw the foreshores and parks as the most obvious locations for public art in Rhodes. The Town Square and future Community Hub were also seen as logical locations. Public pathways and seating areas, entry points to Rhodes (e.g. around John Whitton Bridge and Rhodes train station), and playgrounds were all supported. Other locations for public art identified by respondents included sound barriers on Walker Street along the railway line and the Rhodes shopping centre.

## What themes and subjects could public art address?

This question was addressed enthusiastically with many community members nominating themes and areas that artists might work with. The three key areas which predominated were:

- › Diversity of the Rhodes community, the people who are living in Rhodes today and the sense of community identity
- › Industrial heritage of Rhodes
- › Water, the River and the foreshore.

# Themes and Resonances

Rhodes has a powerful and fascinating thematic: the use of the River by the Wangal, the vistas of early settlement, the industrial landscape, the extraordinary remediation story and the emerging intercultural community all resonate with meaning and imagery. The Rhodes narrative has the potential to inspire art that interprets place in a way that is continually engaging for residents and visitors.

## Industrial Heritage

In the 70 years from 1910 to 1980 Rhodes was arguably one of Australia's most important industrial landscapes. G&C Hoskins developed a large ironworks in 1911 which later become Hoskins Port Kembla. Several years later in 1916 Lewis Berger opened Berger Paints supplying the 60,000 litres of paint needed to paint the new Sydney Harbour Bridge in 1932. In 1919 land at the northern end of the Peninsula was developed by John Darling Flour Mills later becoming Allied Feeds. Tullochs Phoenix Ironworks built on the site that is now Rhodes Business Park. Until the 1980s Australia's largest chemical industries including Union Carbide, CSR Chemicals and Orica shaped Rhodes resulting in heavy pollution. The industrial past is contentious yet it represents an important story line describing the nature and impacts of industries on both the river and the Peninsula. This experience has many dimensions not least that of the industrial workforce drawn from the local area.

## Remediation

Closely aligned to the theme of industrial heritage is the extraordinary remediation of the Rhodes Peninsula and part of the Parramatta River. The area was contaminated with some of the most toxic chemicals in production. The remediation process which began with the NSW Government serving notice on Union Carbide to clean up its site in 1980 was one of the most ambitious in Australia's history. Twenty years later in 1999 the NSW Department of Urban Affairs and Planning commenced rezoning of Western Rhodes Peninsula from Industrial to Commercial/ Residential. In 2000 Allied Feeds was sold to Meriton to be redeveloped as housing. Public art has the potential to tell this story and in doing so provide commentary on the power of environmental change.

## Indigenous to Intercultural

Aboriginal people have used the Peninsula for many thousands of years for fishing and hunting. The area was part of the traditional country of the Wangal clan of the Darug language group who inhabited an area stretching from Parramatta to Birchgrove. The River was not only a source of food and transport, but an environment with spiritual significance. Both the foreshores and the vistas from the Rhodes ridgeline evoke the Aboriginal heritage of the locality in a way that could resonate in public art. The social heritage of the area from pre-settlement, through the early Europeans such as Thomas



Walker, whose property, Rhodes, gave the suburb its name, to the industrial period and on to the formation of a new intercultural community is dynamic. When development is complete Rhodes will have up to 14,000 residents. The emerging population is young, well-educated and very ethnically diverse with 75% of residents speaking a language other than English at home. Interestingly ABS Census results show Rhodes also has a higher indigenous population than Canada Bay as a whole. The potential for public art to explore the dimensions of this dramatic 200 years of social change, dispossessions, identity and reformation of community is exciting and reflective of contemporary Australia.

## The River and the Environment

Rhodes Peninsula is part of Canada Bay's 38 kilometres of Parramatta River foreshore. The River is the most evocative of themes. Its role in shaping the geographic landscape, its meaning and amenity to the Wangal people, its use and misuse during the industrial period and finally its new role as a lifestyle and recreational focus for residents is a subject of great texture. Added to this is the nature of the River itself, its moods, colours and reflections, the relationships people build with familiar views across the water and unexpected vistas. For many the beauty of the waterway is a primary connection to environment, an intervention of the natural world in an increasingly urbanised suburb. The foreshore is a natural focus for walking,

cycling, family outings and community events. It is not surprising that it is a popular proposed location for public art. The potential to include the cultural exploration of the River crossing through integrated art as part of the Homebush Bay Bridge is an exciting dimension of this core theme.

## The Designed Environment

The emergence of a high density built form in Rhodes is creating a significantly different community environment from other suburbs of Canada Bay. The nature of architecture and design resonates with public art creating opportunities for a synergy form, design and emerging cultural identity. The urban form is creating the context for community life and urban themes can be a powerful area for artists to explore. The notion of the civic experience, the shared context of public space and private reflection, the recognition of design as a cultural statement in itself all suggest a thematic that is energised by city life and its many possibilities. Broader notions of sustainable living, the emergence of unplanned uses and divergent social environments add texture and local commentary to this. The idea that the built environment is manipulated by living is central to understanding the role art might have in a highly urbanised residential area.

# Projects

Enabling art projects to be initiated early in the planning process is central to the Arts Plan. A number of projects are already in development. Further projects are planned over the life of the planning process and beyond. It is expected that projects will develop as sites, facilities and infrastructure come on line within the planning context.



## Site Map

Key Public Art Projects across Rhodes Peninsula





*Visiting Enki, Wendy Mills, 2011. Willoughby NSW*

# John Whitton Bridge Project

## RIVERLIGHTS



“the landscape design for the area under John Whitton bridge offers opportunities for art lighting and integration into design elements”

### The Site

John Whitton Bridge is the main rail link across the Parramatta River from Rhodes and Homebush Bay to Ryde and northern Sydney. The bridge was constructed from 1952 to 1980 and has a heritage listing. The area under the bridge forms a pedestrian link from Mill Park and the apartments on Walker Street to the boat ramp and east Rhodes area. Despite this, it has been a difficult area to maintain and subject to some vandalism. In 2011 City of Canada Bay engaged Oculus Landscape Architects to develop a landscape solution to the site.



### Projects

Three options for public art have been developed to enable inclusion of art in the developed landscape strategy:

#### Light Plays

This opportunity uses light within the recess of the abutment and also projects the light onto the pylon across the water to enliven the walls and enable the residents' perspective upstream. The artwork might combine materials to animate surfaces with the light. The projection across the river to the first pylon frames the location from a distance and gives the bridge a presence in the water. Spotlights with coloured filters would be a less costly option than projections. It is envisaged that the lighting could be activated by the passing trains.

#### River Collection

Here the artwork would utilise the metal platforms within the void to “fill” the underneath space. The artist would respond to the detritus of the river which

throws up plastic, driftwood and other flotsam on tidal surges and river cat waves. The two decks would be constructed of web forged galvanised steel which increases their porosity. With a lighting program these light boxes will enhance the internal material whether it be coloured or monochrome. This idea contrasts the density of the concrete plates with a sense of walking on a glass bottom boat where the coral is magnified from below. The artist will manipulate the material of the littoral zone within the framework of the metal boxes. The potential use of ephemeral materials including coloured plastic, bleached wood and other textural surfaces will be considered in the context of an integrated lighting animation.

This approach is built around an awareness of environmental management and can activate local community groups in their engagement with local ecological conditions and effects. Rhodes Peninsula as

a remediated site and a river edge is an important focus at this compression point for the artwork.

#### Circadian Rhythms

As a view to the bridge as part of a circulation network, the potential artwork would echo the movement through the bridge bulwarks and beyond. Visible from both sides of the abutments, this response creates a narrative at either side of the bridge and plunges within its space. To echo the activity of people within and through the bridge room, the artwork would consist of a number of elements that flow through the whole space. Ideas of remediation and environmental response could influence the artwork. An approach that looks at the path as an interconnected thread through the Peninsula is also possible and would build a legible visual language and palette.

# 'central park' Project

## NEXUS

### The Site

The new 'central park' development links Walker Street in the east to Shoreline Drive to the west and is bordered by Gauthorpe Street to the south. In 2011 the developer engaged Oculus to design a landscape plan for the park. 'Central Park' occupies a number of levels from Walker Street to Shoreline Drive and anticipates different experiences from informal more active play to intimate meeting places as you descend or climb. With an impressive vista across the Rhodes shore to the Parramatta River the park evokes the sightlines that may have been part of the daily life of the Wangal people as they surveyed their hunting and fishing grounds from the ridgeline. Now the focus for a new residential population it will be a pleasant and popular place to meet and place for residents of adjacent apartments.

### PROJECTS

#### Wangal Wall

The wall linking the upper and lower levels of the park presents an opportunity to engage an Aboriginal artist to work in collaboration with a project art to design and embellish the wall. They will consider as part of their design process the:

- › Functions of the wall within the park and its inclusion within the landscape plan
- › Material selection and capability
- › Fabrication options including rolling, pressing and cutting
- › Fixing details
- › Engineering
- › Safety issues such as entrapment, edges and climbability, accessibility and compliance with the building code.

#### Themed Vista & Children's Playground

The artist will work with the design team to develop an interpretation of the vista across the Parramatta River and to link it to an Indigenous theme in the children's play area. The artist will work with the designated playground consultant and landscape designer to develop concepts for the playground and integration of art into the furniture, planter boxes, walls and footpath treatments. They will consider as part of the design process the:

- › Opportunity for children to learn about the Indigenous heritage of the area through surface treatments, design and play environments
- › Expected age group of users
- › Materiality to develop Indigenous themes and interest
- › Role of the artwork/play equipment
- › Safety compliances for playgrounds
- › Maintenance and renewal implications.

#### Undercroft Suspended Artwork

The artist will consult with the architect to develop concepts for a suspended artwork underneath the ceiling close to Walker Street. This gallery space may have changing exhibitions of artworks to enable a number of artists to suspend work. The artists will consider as part of their design process the:

- › Scale of the space and its materials
- › Concept design for the building with the focus upon the undercroft
- › Role of a sculpture that suspends at height
- › Artwork materials, fixing details, scale and colour
- › Proximity of residents & businesses
- › Ownership and maintenance of artwork once complete.



Artist impression: central park



Osmosis, Chris Tobin & Graham Chalcraft. 2010. Top Ryde



Milne and Stonehouse with Newcastle Aboriginal Advisory Group Newcastle

# Rhodes Town Square Project

## CUMULUS

‘The inclusion of public art into the places and spaces where people gather and interact adds a valuable cultural dimension to Rhodes and explores the notion of a civic experience and meeting place.’

### The Site

The square for Rhodes Peninsula is part of Mirvac’s building development at the termination of Walker Street and Mary Street. The inclusion of public art into the places and space where people gather and interact adds a valuable cultural dimension to Rhodes and explores the notion of a civic experience and meeting place.

### Projects

Rhodes Town Square Public Art Strategy, which is included as a separate document, identified three interconnected art opportunities:

- › The potential for an iconic art element creating a sense of destination and wayfinding yet exploring the notion of the civic experience
- › Art which explores the way people use public space physically, reclining, sitting, reflecting, lounging, chatting, gesticulating, embracing, dancing, avoiding... to develop flexible, beautiful structures for gathering
- › The use of public art to create a micro climate in a large public space - a play on the notion of public and private identity resulting in a shade area with a patterned shadow fall.

A public art competition was developed by Council in conjunction with Mirvac. The artist Stuart Green was selected by the panel after their presentation of concepts. Following this, Mirvac will manage the artist through design development, fabrication and installation.



Stuart Green, 2012

# Community Precinct

## LANDINGS

### The Site

The Community Precinct will be the most important focus for community building in Rhodes and offers significant opportunities for art that develops engagement and cultural identity. The development of the community precinct at the western edge of the water opposite Gauthorpe Street provides the locale with a multi-purpose centre in a prominent place. At this stage the project is in early planning stages and is developing design responses to the new population, its needs and the potential landing of the Homebush Bay Bridge nearby. Once the bridge is built, it is likely that the residents from Wentworth Point will utilise the new Community Precinct as well as the local Rhodes residents.

There are a number of opportunities for artworks in the Community Precinct including the open space curtilage of the building and integration with the architectural design.

Public art will help to define the precinct by:

- › Providing a unique character and cultural identity
- › Drawing from the local community for creative input and participation in designing and making public art
- › Supporting an innovative design process where the art, architecture and function are seamlessly celebrated
- › Using new media to construct contemporary narratives, respond to new populations and engage young people
- › Energise the Community Precinct by developing partnerships with a diverse range of users.

Artists should be involved in the early stages of the Community Precinct design. This enables proper and careful consideration of place-making objectives including community and youth involvement, early collaboration with landscape and architecture teams and the emergence of a local cultural voice.

‘the integration of public art, landscape and architecture can create community environments of great meaning and vitality’



*14 Pieces, Angela Valamanesh and Hossein Valamanesh, 2005. Adelaide, SA*



### Projects

Three interconnected public art projects are proposed for the Community Precinct:

- › A major design focus with art and design integrated into the architecture of the building. It is anticipated that this will involve new media and technologies and have significant involvement and opportunities for young designers and secondary school art and design students.
- › A wayfinding and ‘landing’ sculptural artwork using wind & solar power at the foreshore and Homebush Bay Bridge interface with the Community Precinct.
- › An interactive water and play art element which provides a focus for children and families. This will have a well-managed community art component in the design of surfaces and embellishments.

*Above Red Glass, Marian Abboud and Laura Creighton, 2004. Narellan, NSW*

# Station Precinct

## STREET ART – ART & DESIGN FOCUS



‘art can occupy small spaces evocatively and create a fine grain which is engaging and contributes to the cultural life of the street’



*My Coney Island Baby, Robert Wilson, 2004. New York subway*

### The Site

The Station Precinct, opposite the railway station, is a fragmented development bordered by Mary, Marquet, Gauthorpe and Walker Street. This precinct is in concept stage and yet its design principles enable a strong public art response. Imagined as a more intense space at ground level, its permeation from Walker Street opposite the Rhodes Railway Station west to Marquet Street through a number of laneways gives it a unique footprint within the peninsula.

The street interfaces for the Station Precinct and the internal laneways create exciting opportunities for public art. While the Walker Street entrance can be boldly announced with artworks, the more intimate circulation of people through the precinct requires a more integrated approach.

The density of internal circulation proposed within the Station Precinct compels a strong Walker Street definition at the eastern entrance to the precinct. The integration with the built form, the animation of laneways and street entrances are place making functions for artworks in the Station Precinct and they can be included as design parameters for the precinct Development Control Plan.

### Projects

Three project areas are proposed for the Station Precinct all with a strong emphasis on integrated art and design:

- › A portfolio of artist designed elements in the streetscape and laneways including seating, paving, pedestrian and wayfinding elements
- › Art as an integrated part of the entry and façade design of residential and commercial buildings
- › Public art as part of the interface between Rhodes Railway Station and the immediate neighbourhood.



*A Drop of Sustenance, Tad Savinar, 2009. Seattle*

# Homebush Bay Bridge Project

## CROSSINGS



*Oar Bridge, Milne and Stonehouse, 2005. Parramatta*



*Pacita Abad, 2000. Singapore*

### The Site

A concept design has been prepared for a bridge linking Wentworth Point with Rhodes. The proposed pedestrian, cycle and public bus bridge will connect the Peninsula to Wentworth Point and encourage the west east crossing from locals across the water. This bridge sits low in the water and has a pause point in the middle to allow rest. Its presence on the water gives the crossing an animation above water and another relationship with the Parramatta River.

As this is not a Council project public art opportunities will be the product of collaborative planning between Council and the developer. Artworks opportunities require close collaboration with the architect and the engineer as the integration of artworks within the bridge infrastructure such as balustrades, shelters, lights and pavement are the most potent points for art. This integrated approach will require the creation of a design team including the artist at an early stage of the design development of the bridge.

### Projects

Three options for public art have been developed to enable inclusion of art as part of the bridge:

### Crossings

A major public art and design project is envisaged in which the artist, architect and engineer will work with the design of bridge elements to create places of great visual excitement along the expanse of the bridge. Such interventions may provide shade, seating and places of reflection for pedestrians, be engaging when viewed from afar and include lighting as well as a strong sculptural form.

### Currents

An interactive public art project with community creates text, imagery and patterning, telling the many stories of transition and change that have brought people to Rhodes. The work will be developed to be set into the paving of the pedestrian path over the bridge. A strong design aesthetic will accompany the placement of the work with detailing providing an engaging and intimate counterpoint to the expanse of bridge and river.

### The Landing – a place on the river

The development of a public artwork on the Rhodes foreshore creates a sense of arrival for pedestrians coming to Rhodes across the bridge while also evoking the sense of neighbourhood and community gathering that the Community Precinct will offer – an artwork that resonates with the possibilities of a new river-based community. This may echo a similar work on the other side of the bridge linking the communities.



*Footbridge, Dominique Perrault Arganzuela, 2001. Madrid*



# Brays Bay Reserve Project

## LIVING MEMORY

### Site

The Kokoda Track Memorial Walkway is a permanent living memorial to the Papua-New Guinea campaign of July 1942 – January 1943 commencing in Brays Bay Reserve and concluding at the rose garden near the car park of Concord Hospital. The Kokoda Track Memorial Walkway is used regularly for commemorative events and serves as a contemplative and educational resource of national significance.

Dominated by a centrepiece of granite walls bearing photographic images of the campaign, there are 22 memorial stations with interpretive plaques along the walkway that describe significant places and engagements. The area immediately adjacent to the pathway has been planted with lush tropical vegetation simulating the conditions of the track.

### Project Directions

The extension of the Kokoda Track is a significant cultural memorial project which revives circulation, continues historic narratives and connects with the emerging community in the western precinct of Rhodes Peninsula. This extension is proposed to follow the edge of the Brays Bay carpark then run west across Concord Road along Mary Street terminating at the fig tree below the Rhodes Railway Station.

New public art that links Rhodes Railway Station to the the Kokoda Track should be developed as the northern entry to the track and lead visitors into the experience. The engagement of an artist to explore the shared histories of Australia and Papua-New Guinea and add a contemporary artwork to the memorial walk should be considered.

The potential for a significant new 'post conflict memorial' would build an inclusive narrative for the new community of Rhodes West. As the generation of armed forces age and pass on, the ritual of memorial needs to tap into the shared notions of conflict and peace experienced by the current and future community.

The Ship Memorial was part of a response to the construction of 'lighters', ships built at this site during World War 2. While stronger links to the Kokoda Track Memorial Walkway should be designed the Ship Memorial should be renewed and enhanced in its own right.

Developing stronger cultural links to the River's edge through waterfront art linked to the existing ship memorial functions should be prioritised. This should include the reinvigoration of the existing sculpture and remediation/redesign of the landscape along with providing a complementary art work to activate the water's edge.

The management and co-ordination of potential artworks within Brays Bay Reserve, across the road into Mary Street East and as part of the Kokoda Track Memorial Walkway should involve a design team including of the Kokoda Track Memorial Walkway Board, the project manager, the public art coordinator, and the landscape architect.



*Brays Bay Ship Memorial, Nola Farman, 1997.*



*Cenotaph, Milne and Stoenhouse, 2009. Ryde*



# Cycleways-Rhodes West and East Project

## WATER TRAILS



*Community Markers, Jill Chism, 2010.  
Mackay, Qld*

The circulation of people throughout the Peninsula and around the foreshore is an important challenge facing the Open Space Masterplan. The amenity of the local community as well as cyclists from outside is assured when coherent paths are built, sustained and linked.

The purpose of artworks along the circulation routes is to orient, celebrate and establish rhythm. They may be integrated into the design of racks, inform the cyclists about time and distance and acknowledge the movement of people as a sustainable process. Art that follows and interacts with pedestrian and cycleways also has a role in telling the stories of the environments passed through. Art becomes part of the journey where it be everyday or a special event.

Art that works well as part of circulation systems includes:

- › Vertical elements that are visually striking, easily enjoyed at speed or a more leisurely pace
- › Art that frames a vista or resting point creating a sense of destination
- › Artist designed seating, bike racks, bollards, bubblers or fencing
- › Patterns in the pathway surface
- › Integration of art and signage where the art element is visually significant.

### Project

The development of a series of artist designed way-finding elements to locate cyclists and pedestrians while developing the cultural narrative of Rhodes.



*Bossley High School Cycleway Markers, Milne and Stonehouse,  
2008. Fairfield*

# New Public Areas and Street Upgrades

## STREET ART



*Woodwork, Simon Yates. 2010.  
Laneway Art, Sydney NSW*

### The Site

The streetscape emerges in partnership with the development of the built environment and the Public Art provides a vibrant presence and language for this public arena. The entrances for the Peninsula are thresholds for public art. The underpass approached from Leeds Street captures motorists in a squeeze point before they turn into Walker St and the current advertising hoardings indicate the marketing exposure for this threshold. Shoreline Drive marking the former littoral edge is a significant streetscape for the Peninsula.

The animation of street life builds character and identity for the peninsula. Art that reinforces this vitality is paramount along streets and on corners.

Public art in the streetscape functions in a number of ways:

- › It defines entrances as permeable thresholds.
- › It punctuates the rhythm of streets like Walker Street and Shoreline Drive.
- › It is pedestrian friendly and accessible.
- › It combines art and design, integrating design elements such as seating, bollards and lighting.
- › It builds a tactile engagement at street level.
- › It lays a fine grain to the street experience.

### Projects – In line with the Station Precinct

Project areas to extend the strong emphasis on integrated art and design proposed for Station Precinct:

A portfolio of artist designed elements in the streetscape and laneways including seating, paving, pedestrian and wayfinding elements. Artworks & elements function to animate streets and thresholds.



*Design details, Kath Inglis & Naomi Schwartz. 2007.  
Adelaide Botanic Gardens. SA*



*A Day Out, Marguerite Derricourt. 1999.  
Adelaide. SA*

# Foreshore Interface

## RIVER'S EDGE



### The Site

The very nature of Rhodes Peninsula provides an excellent amenity to the water and its shorelines.

Although the collective open spaces address these edges, the emergent mangrove colonies and the expanding building footprints distinctly separate the interface between land and water. As you move south west the mangrove forest impedes sightlines to the water so the stark views across Homebush Bay are welcome. This edge experience is both powerful in scale and evocative depending upon the season and wind. The edge pathway which stretches along the western foreshore is well utilised by cyclists, joggers and walkers.

The water's edge at Rhodes is a powerful thematic landscape. This should be explored in artworks and artist designed elements along the foreshore including the:

- › Presence of the River, its landscapes and moods
- › Responses to climate change, floods and changing water levels
- › Local ecosystems such as the transition to the mangroves of Homebush Bay
- › Aquatic life, its diversity and lifecycles
- › Indigenous relationships to the River
- › Remediation processes
- › Cultural heritage of Rhodes and place specific change



*Above & Top Public Art Prague Waterfront*

### Project

A major public art project using sculptural installations on the water's edge and in the River exploring the link between the cultural and environmental functions and meaning of the Parramatta River for Rhodes past and present. The artworks may be ephemeral as well as permanent. A cultural program or temporary exhibition may be developed.



*Snapper, Milne and Stonehouse with Chris Tobin, 2011. Putney*

# Community Engagement

‘engaging the community, in particular young people, in the creation of art builds a sense of pride and stewardship of the final artworks as well as supporting skills development and vocational training’

Community engagement is an important means to develop stewardship of public art and to support broader place-making and community development outcomes.

The implementation phase of the Rhodes Arts Plan will continue a comprehensive community engagement process. This will involve the integration of the following actions and engagement activities as part of the delivery of public art at Rhodes:

- › Continued promotion of the Arts Plan with displays and information about projects and how to get involved
- › Easy to read summary of the Arts Plan available on line and at community venues
- › Creative Partnerships with Concord High School, TAFE, community and youth development sector
- › Community engagement in Community Precinct projects as part of a structured process of community participation in design and art-making
- › Community participation in selection of artists and assessment of concepts
- › Aboriginal cultural development focus with ‘central park’
- › Youth development and creative industries training with John Whitton Bridge through Design and Technology at Concord High School
- › Local and emerging artist focus with Rhodes Railway fencing and linkages projects.



*Council's Neighbourhood Day Event participants completing surveys. Rhodes*



*Community members viewing the Town Square public art submissions*

# ACTION PLAN

AREA	FOCUS	TASKS & DELIVERABLES	BUDGET*	BUDGET COUNCIL	FUNDING SOURCE	COMMENT	TIMEFRAME **
Art Planning	Rhodes Peninsula Arts Plan (RPAP)	Staff review of Draft RPAP					mid July
		RPAP presented to Council					30th July
	RPAP Program	Develop program in line with renewal timeframe					Council
Community Cultural Development	Developing community capability with public art. Developing structured opportunities for creative engagement	Organise launch of RPAP and initial project. Develop summary document and revised display for community events. Refine community engagement strategy.	20,000	20,000	Council	Consider specialist community art engagement coordinator to develop youth & community involvement	Through August 2012 then ongoing
Initial Art Projects	Town Square CUMULUS Artist - Stuart Green	Develop art strategy in line with landscape design. Confirm proposed locations for artwork. Prepare artist briefs. Prepare artist shortlist. Engage selected artists to develop concepts. Community representatives participate in final selection Concepts to DA. Fabrication in line with construction. Installation. Community launch.	200,000	0	VPA Mirvac		Complete
		In progress					
Initial Projects	John Whitton Bridge RIVERLIGHTS	Develop art strategy in line with Council re-design of locality and landscape architects. Confirm proposed locations for artwork. Develop youth partnerships with local schools and youth groups. Prepare artist brief. Prepare artist shortlist. Engage selected artists to develop concepts including youth arts component. Youth representation in final selection. Concepts to DA. Fabrication. Installation. Youth & community launch.	80,000	80,000	Council	Anticipate integration of fabrication costs into landscape budget	Complete Through 2013

AREA	FOCUS	TASKS & DELIVERABLES	BUDGET*	BUDGET COUNCIL	FUNDING SOURCE	COMMENT	TIMEFRAME **
Initial Projects	'Central Park' NEXUS	Develop art opportunities in line with landscape design. Confirm proposed locations for artwork. Prepare artist briefs. Prepare artist shortlist. Engage selected artists to develop concepts including indigenous arts component. Community representatives participate in final selection. Concepts to DA. Fabrication in line with construction. Installation. Community launch.	20,000 artist fee – wall element 20,000 artist fee – vista & playground art	40,000	Council	Anticipate integration of fabrication costs into landscape budget	Initial work in progress with Bilbergia and landscape architects. Artist appointed 2013 and work to commence 2015
Council Projects	Community Precinct LANDINGS	Finalise locations and opportunities with design team. Develop cultural partnerships with Schools, training organisations, community and youth groups. Complete artist briefs. Prepare artist short-list. Interview and engage artists. Commence design workshops with school partners. Community workshops commence. Concepts to DA. Fabrication of art with community. Installation. Community launch.	100,000-main artwork external including water element & community engagement. 65,000-bridge landing sculptural element. 20,000-artist fee only for architectural art elements	165,000	Council	A figure of 165,000 is allocated for 2 public artworks in the precinct. A further 20,000 is allocated for the artist fee for art as an integrated part of the design of the building main artwork external including water element & community engagement 65,000-bridge landing sculptural element 20,000-artist fee only for architectural art elements	Project delivery – In line with development of community precinct 2016
Developer Projects	Wentworth Point Bridge CROSSINGS	Develop art strategy in response to bridge design. Confirm proposed locations for artwork. Prepare artist briefs. Prepare artist shortlist. Engage selected artists to develop concepts including community art component. Community representatives participate in final selection. Concepts to DA. Fabrication in line with construction. Installation. Community launch.	Negotiated with developer	0	Developer	As this is not a Council project an 'art partnership' should be established with the developer to deliver art as an integrated part of the design of the bridge	Complete Initial locations proposed

AREA	FOCUS	TASKS & DELIVERABLES	BUDGET*	BUDGET COUNCIL	FUNDING SOURCE	COMMENT	TIMEFRAME **
	Bray's Bay Reserve LIVING MEMORY	Develop art strategy in line with re-design of locality and Kokoda Board. Confirm proposed locations for artwork. Revise artist brief. Prepare artist shortlist. Engage selected artists to develop concepts including community arts component. Kokoda Board participates in final selection. Concepts to DA. Fabrication. Installation. Community launch.	5,000	5,000	Council and grant funds	Allocation for memorial/ environmental artwork from renewal project and memorial funds	2015
Developer Projects (Continued)	Station Precinct STREET ART	Confirm scope and role of public art in working sessions with development partners. Develop artist/ design brief. Prepare artist shortlist. Engage selected artists to develop concepts. Community representatives participate in final selection. Concepts to DA. Fabrication. Installation. Project launch.	30,000 for art competition and artist fees for up to 3 artworks	0	VPA For Station Precinct	Fabrication of artworks as part of development VPA	In line with development
	Cycleways – Rhodes East & West WATER TRAILS	Confirm scope of public art. Develop artist/design brief. Prepare artist shortlist. Engage selected artists to develop concepts. Community representatives participate in final selection. Concepts to DA. Fabrication. Installation. Project launch.	80,000 fees & fabrication for cycle marker projects	80,000	Council		Fabricate & install art in line with construction 2013
	Foreshore Interface RIVERS EDGE	Confirm scope of public art. Develop artist/design brief. Prepare artist shortlist. Engage selected artists to develop concepts. Community representatives participate in final selection. Concepts to DA. Fabrication. Develop scope and options for annual sculpture prize.	80,000 Design & fabrication of water based artwork	90,000	Council	Potential to extend this budget through River, environmental & heritage funding programs	Future project 2013
Future Projects	New Public Areas. Upgrades along Walker St & Shoreline Drive. STREET ART Continued	Confirm scope of public art. Develop artist/design brief. Prepare artist shortlist. Engage selected artists to develop concepts. Community representatives participate in final selection. Concepts to DA. Fabrication.	80,000	80,000	Council	Funds for Design & fabrication of smaller art & design projects including wall art	Future project 2013-4
			<b>\$790,000</b>	<b>\$560,000</b>			



## **ACKNOWLEDGMENTS**

Staff at City of Canada Bay including Executive Services,  
Corporate Services, Technical Services & Operations,  
Environment & Planning, Community Development

### **Community Groups**

Rhodes Community Reference Group

Friends of McIlwaine Park

Kokoda Track Memorial Board

The residents and business community of Rhodes Peninsula

Staff at Auburn Council and City of Ryde Council

Developers, Mirvac, Billbergia.