



Sydney Metro Art Masterplan



Cover photo:

Figure 1.

**Turpin Crawford Studio, Peter McGregor
(McGregor Westlake Architecture) and Hassell**

'Light Line Social Square', 2019.

Metro North West Line, Kellyville Station.

Photo: Brett Boardman Photography.

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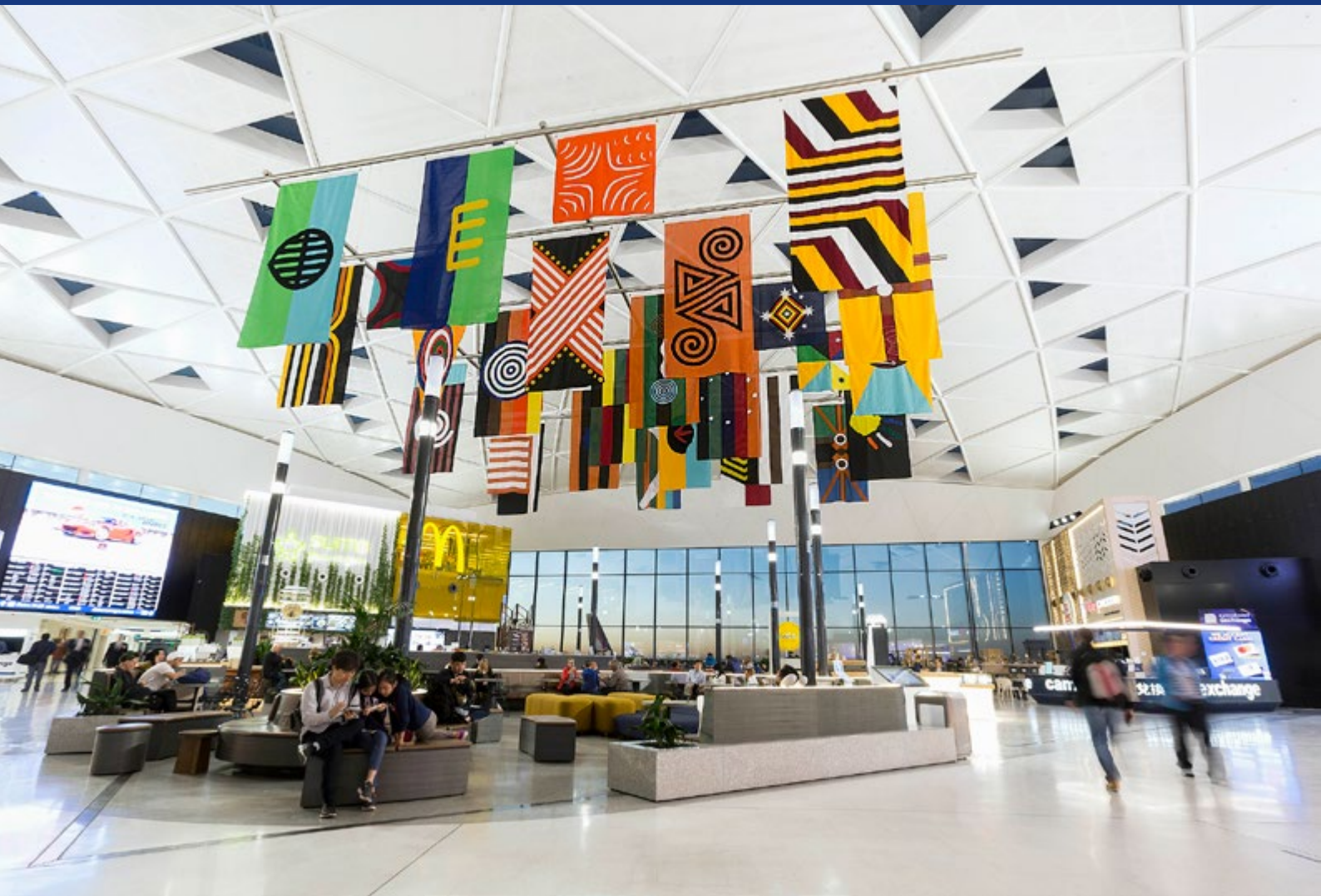


Figure 2.

Archie Moore

'United Neytions', 2018.

Sydney International Airport, commissioned by Sydney International Airport in partnership with the Museum of Contemporary Art Australia, courtesy The Commercial Sydney.

Photo: Jessica Maurer.

'Archie's work plays a very important part in creating a sense of place for all our international visitors. 'United Neytions' will be a conversation piece that captures the wonderful diversity of voices and stories across Australia.'

Lucy Turnbull AO.

Source: <mca.com.au/media/contemporary-artist-archie-moores-vision-arrives-at-sydney-airport>

Foreword

Sydney Metro is delivering Australia's biggest program of public transport projects. This state-of-the-art, fully accessible driverless railway opened in Sydney's north west in May 2019.

New lines are in delivery through the Sydney CBD, between Greater Parramatta and the city as well as servicing Sydney's Greater West and the Western Sydney International (Nancy-Bird Walton) Airport.

More than just a new railway, Sydney Metro precincts will be more than somewhere to catch the train – through urban design principles and place making, they will become the centre of communities and provide for a variety of uses.

Place making is the contemporary practice of developing successful public places that, in addition to being functional and safe, look and feel inviting and draw people to them.

A place making approach to designing stations and station precincts supports their positive contribution to the city and region's broader network of public spaces.

Art contributes to place making through engaging people, animating places, enhancing quality, and making places more inclusive, inviting and appealing.

When high-quality, well-scaled and engaging art is delivered as part of a transport network, it brings a number of benefits. It can elevate the customer's experience, support place making and enhance the network's reputation. And by creating an environment where people feel safe and valued, it can also promote a feeling of belonging and encourage positive behaviour.

Around the world, underground rail networks were among the first transit systems to include the arts in stations, starting in the 19th century with some spectacular displays in the London Underground, Paris Metro and New York Subway. Today, art programs have expanded to feature in more than 50 metro networks worldwide, and the number is growing.

The **NSW Cultural Policy Framework**¹ (2015) sets out a strategic framework, which states 'NSW will be known for its bold and exciting arts and culture that engage our community and reflect our rich diversity.'

'Arts and culture stimulate and engage peoples' individual creativity. They build perspectives, creative thinking and ideas of humanity, human beauty and accomplishment. And they tap into parts of ourselves that work, home life and traffic jams do not – inspiring and lifting our sense of self. These are relatively high and largely unmeasurable outcomes and yet we know them to be true.'

Source: Australian Major Performing Arts Group response to 'Framing the Future: Developing and Arts and Cultural Policy for NSW Discussion Paper', 2013.

Quote featured in NSW Cultural Policy Framework (2015).

The Sydney Metro Art Program (the Program) was initiated in 2017. Known as **Sydney Metro Art**, the Program provides the framework for the selection and commissioning of new art for Sydney Metro stations. It builds on '**Light Line Social Square**', the successful line-wide artwork created for Sydney's Metro North West Line. The Program is being rolled out on the Sydney Metro City & Southwest project, and will become an integral part of all future Sydney Metro projects.

Foremost, the Program will reinforce the identity and world-class quality of the Sydney Metro program of works, elevating Sydney's place as a global city and delivering a cultural legacy for the people of New South Wales. It sets out to engage the community and customers, enhance the customer experience and enjoyment of travel, attract visitors, enliven precincts and generate financial benefits.

This Sydney Metro Art Masterplan (the Masterplan) sets out the vision and purpose of the Sydney Metro Art Program, and describes its detailed commissioning processes. The Masterplan focuses on permanent art, and has been designed as a working document which will be supplemented to accommodate new metro lines and subsequent associated art programs. These include art hoardings, heritage interpretation art and temporary art. A new chapter will be developed for each subsequent line describing the specific art approach tailored to the line's location, context, budget and program.

This document will require annual review.

1 <create.nsw.gov.au/wp-content/uploads/2015/02/CreateInNSW_NSWAartsAndCulturalPolicyFramework.pdf>

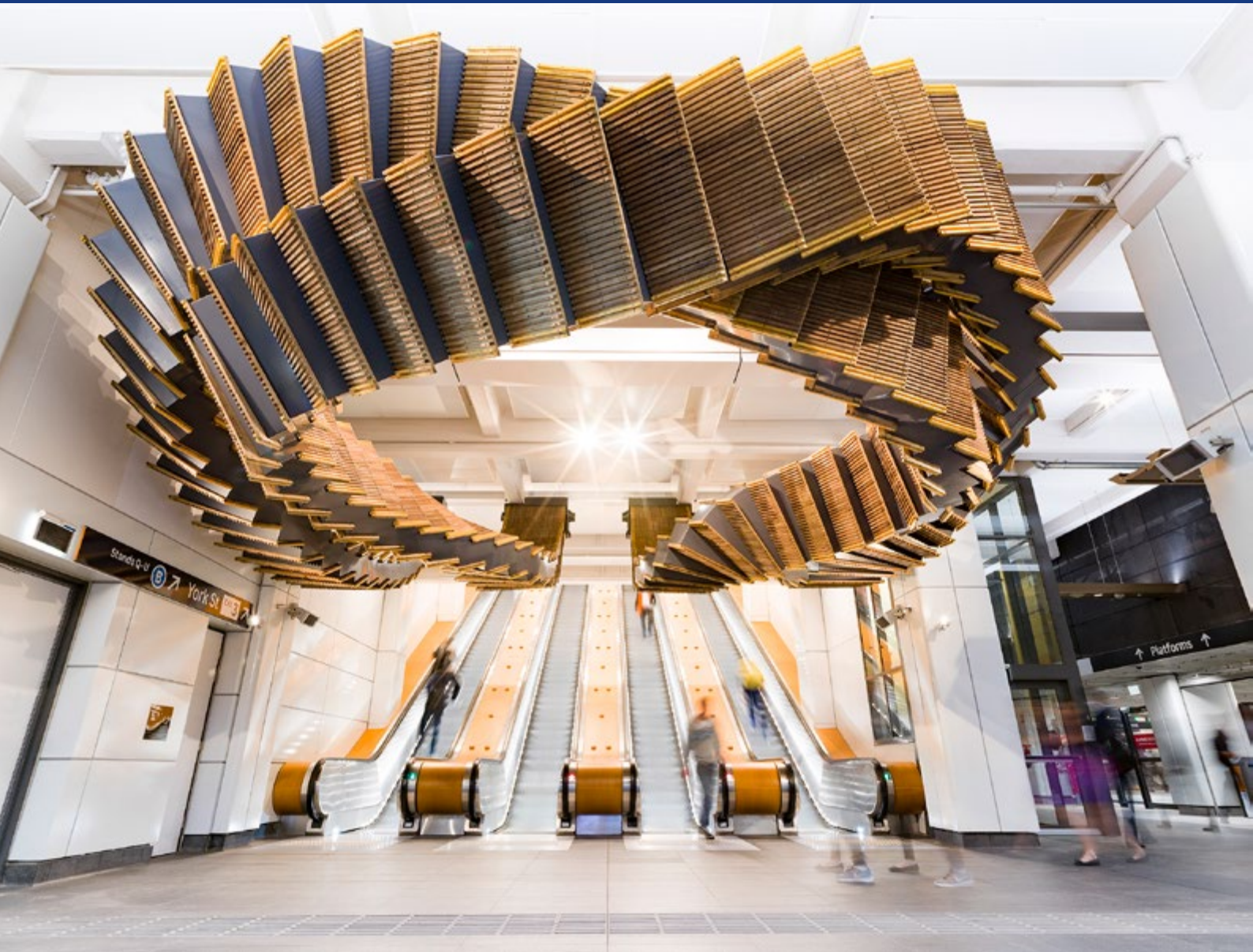


Figure 3.

Chris Fox

'Interloop', 2017.

Wynyard Station, Sydney, commissioned by Transport for NSW.

Photo: Josh Raymond.

Commissioned for the upgrade of Wynyard Station, 'Interloop' improves the customer experience and station entrance. Incorporating heritage fabric, a timber escalator removed for the station's upgrade, 'Interloop' helps preserve memories of travel, craftsmanship and the original station environment. The surprising looping form generated excitement and interest in the transformed station's environment.

Executive summary

The development of the Metro North West Line included a focus on incorporating inspirational art and design, reflecting the role it plays in place making and improving customer experience, as acknowledged in metro systems internationally. The Sydney Metro Art Program extends this focus to suit the expanding Sydney Metro network.

The Sydney Metro Art Program

The Sydney Metro Art Program (the Program) provides a robust framework for selecting and commissioning inspirational new works for Sydney Metro stations. The vision for the Program is to:

‘Elevate the customer’s journey with art and engagement.’

The Program will take shape progressively as new metro lines evolve, generating a cohesive and diverse collection of public art reflecting the lines, stations and communities along the routes. Like programs around the world, it will help to enrich and personalise journeys, supplementing the more functional aspects of travel. The Program’s guidelines and specifications will ensure that Sydney Metro artworks will continue to be appropriate for each station environment, and delivered within the constraints of budgets and construction programs.

The Program’s objectives are to:

- Align with Transport for NSW’s commitments to improve customer experience and deliver great places
- Promote inclusivity, community involvement, public pride and ownership of Sydney Metro
- Provide a creative presence within stations.
- Commission diverse public art by culturally diverse artists
- Establish a benchmark of high quality public art
- Provide a rich legacy.

About The Sydney Metro Art Masterplan

This Sydney Metro Art Masterplan (the Masterplan) describes the Program including the vision, objectives, curatorial approach, governance structures, commissioning process and parameters for artistic excellence.

This process was initially developed for the Sydney Metro City & Southwest project and will be expanded for future projects.

Chapters 1–4 outline the general Program requirements.

Chapter 5 describes the Program’s first application – the approach to incorporating art on the Sydney Metro City & Southwest project – which commenced in 2018.

Subsequent chapters will be developed for each ensuing Sydney Metro line’s art program, and will be specifically tailored in response to the location, community, context, budget and program.

The Masterplan features examples of art in international metros, to demonstrate the quality and range of works that have been achieved by mature station art programs.

The Sydney Metro Art Program commissioning process

The commissioning process defines the Program’s method for selecting and contracting artists and realising artworks. It sets out to create a robust and transparent selection process, which can be staged to be incorporated with the design and construction programs for the various stations.

The commissioning process will continue to evolve to follow best practice in government procurement of art, through ensuring appropriate artist fees for competitions and commissions, recognition of intellectual property, fair fit-for-purpose contracts, and artist attribution.

Panels of experienced and qualified experts select the artists and artworks, and Sydney Metro has final approval of each stage through the Sydney Metro Public Art Working Group (PAWG). The PAWG provides Program-wide continuity of decision-making and may also call in technical experts from other teams and stakeholders to ensure well-researched responses.

Sydney Metro has also established a partnership with **Create NSW**², which partners with Sydney Metro at Expression of Interest (EOI) stage, and attends PAWG meetings. For further details, see Section 5.2.

Case study 1

'Light Line Social Square' Metro North West Line



Figure 4.

Turpin Crawford Studio, Peter McGregor
(McGregor Westlake Architecture) and Hassell

'Light Line Social Square', 2019.

Photo: Rusty Goat Media.

'Light Line Social Square', Sydney Metro's first permanent artwork, is the line-wide, public art project for the eight new stations of the Metro North West Line. The artists, Turpin Crawford Studio and Peter McGregor (McGregor Westlake Architecture), with the station architects Hassell, were awarded the NSW Institute of Architects 'Lloyd Rees Award for Urban Design, 2020' for the Metro North West Line stations. The jury prepared the following citation:

'Metro North West Line is a richly interwoven project that integrates the public realm, infrastructure, and a sustainable vision for future density through art, landscape, and architecture across many scales. This is a series of eight projects, operating both together at the metropolitan scale of Sydney through a unified kit of parts, and independently, connected to each place through art and landscape, grounding each project in history and giving meaningful identity to place.

The orchards that historically populated the North West are reinterpreted through colour, and layout, with colours referencing their diverse produce.

A gradient of colour becomes the journey along the 31-kilometre corridor through the North West. The grid of the orchards sets the organising principle of the public domain and allows detail and variation within its logical order.

At the centre of each project is a generosity of public space, the large, light-filled public rooms of the concourse levels and canopies are visually transparent and look out to a varied typology of public open spaces, plazas, linear street edges and parkland groves.

This is a project that looks forward to how Sydney could be, making space for people and for the future public life of each community.'

Case study 2

Melbourne's new Metro Tunnel Legacy Artwork Program

'Melbourne's new Metro Tunnel Legacy Artwork Program will provide world-class public art experiences for visitors and users of the Metro Tunnel, ensuring the stations are must-see destinations and enhancing Melbourne's reputation as Australia's cultural capital.'

'The Metro Tunnel Project is commissioning permanent artworks that will be installed in the Metro Tunnel's five new stations.'

A highly-credentialed panel has been appointed to help select the artists under the curatorial themes of storytelling; movement, repetition and time; and environment.

Artists will be commissioned to create the Metro Tunnel's legacy art either through open expressions of interest or by invitation.'

Metro Tunnel Creative Program

Objectives

'To minimise the disruption to city life caused by the construction of the Metro Tunnel Project through tactical place making, cultural programming and attentive place management, the program has the following objectives:

- Keep the city vibrant and moving
- Think laterally about space and place
- Remain quintessentially 'Melbourne' in our approach
- Stay true to local character
- Keep Melbourne liveable.'

Will there be any permanent works as part of the creative program?

'The program also includes a Metro Tunnel Legacy Artwork Program, to commission permanent artworks that will be installed in the Metro Tunnel's five new stations and one line-wide artwork which spans all five stations.'

The commission for the line-wide work was recently awarded to one of Australia's pre-eminent multi-disciplinary artists, Maree Clarke.

Artists are also currently being shortlisted for artworks at each station, and a call is out for expressions of interest for a major work at Town Hall Station.'

Source: <metrotunnel.vic.gov.au/about-the-project/creative-program/artist-pool/artist-pool-faq>





Figure 5.

Sabine Koschier

Candidplatz Station, Munich, Germany, 1997.

Commissioned by Munich Transportation Corporation.

Photo: Alamy.

Artist Sabine Koschier transformed the bare utilitarian concrete platform in Munich using a spectrum of colours, both as painted finish on the walls, and stained-glass encasements to the columns, creating a vibrant, uplifting place, within the underground location.

1. Background to the Sydney Metro Art Masterplan

1.1 Sydney Metro overview

Sydney Metro is Australia’s biggest public transport project.

In 2024, Sydney will have 31 metro railway stations and a 66-kilometre stand-alone metro railway system – the biggest urban rail project in Australian history. The ultimate capacity will be a metro train every two minutes in each direction under the Sydney city centre.

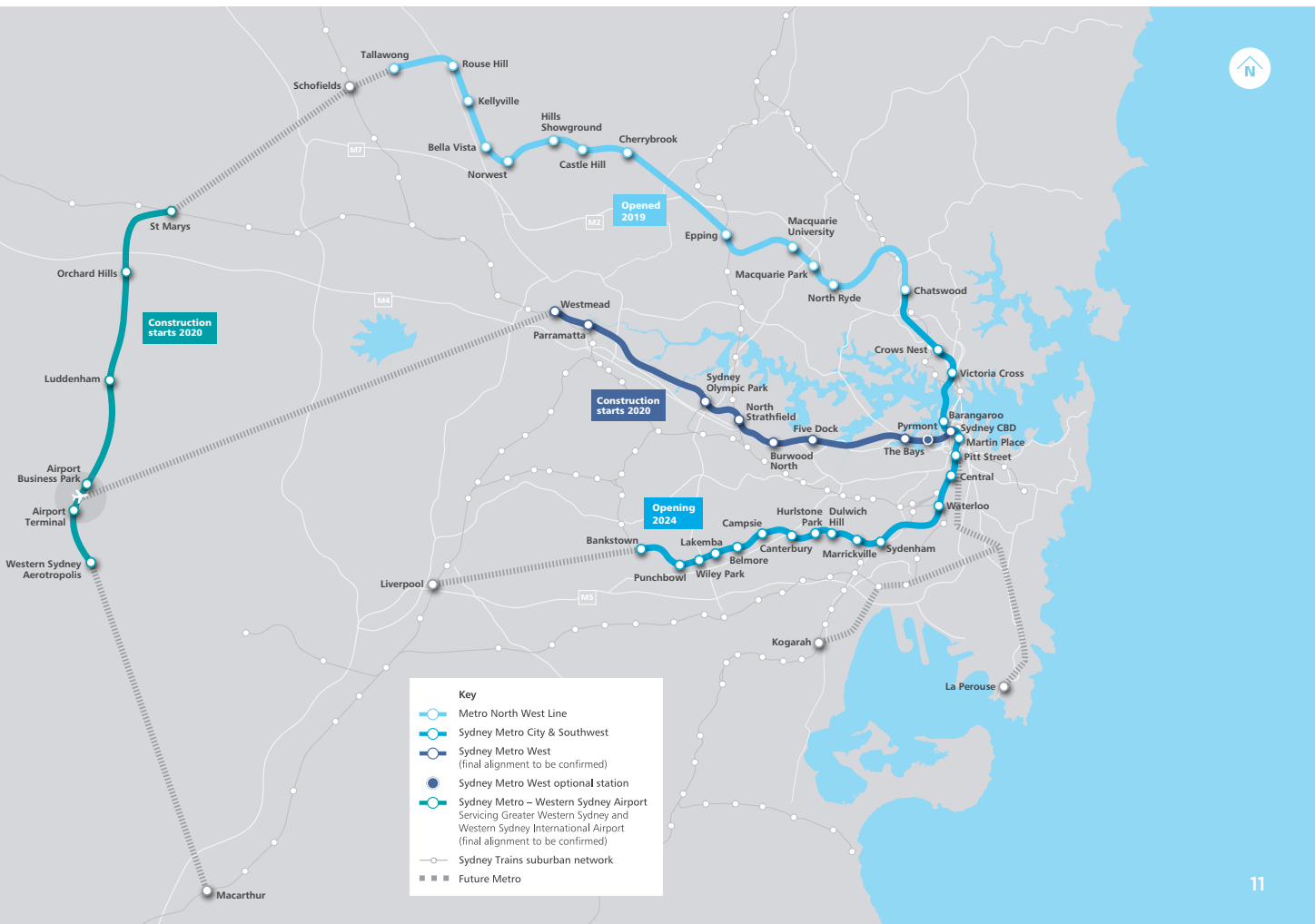
Metro North West Line

Sydney’s first metro line, the Metro North West Line, opened on 26 May 2019. Services at the 13 metro stations operate every four minutes in the peak in each direction on Australia’s first driverless railway.

Sydney Metro City & Southwest project

This is a 33-kilometre extension of metro rail from the end of the Metro North West Line at Chatswood, going under Sydney Harbour, through new central business district (CBD) stations and south west to Bankstown. It is due to open in 2024 with seven new metro stations and 11 upgraded stations. There will be new CBD metro railway stations underground at Martin Place, Pitt Street and Barangaroo and new metro platforms under Central Station.

Figure 6. Full alignment map detailing Sydney Metro projects in 2020.



Sydney Metro West project

Sydney Metro West is a new underground railway connecting Greater Parramatta and the Sydney CBD. This once-in-a-century infrastructure investment will transform Sydney for generations to come, doubling rail capacity between these two areas, linking new communities to rail services and supporting employment growth and housing supply between the two CBDs.

The locations of seven proposed metro stations have been confirmed at Westmead, Parramatta, Sydney Olympic Park, North Strathfield, Burwood North, Five Dock and The Bays.

The NSW Government is assessing an optional station at Pyrmont and further planning is underway to determine the location of a new metro station in the Sydney CBD.

Sydney Metro – Western Sydney Airport project

Metro rail will also service Greater Western Sydney and the new Western Sydney International (Nancy-Bird Walton) Airport. The new railway line will become the transport spine for the Western Parkland City's growth for generations to come, connecting communities and travellers with the rest of Sydney's public transport system with a fast, safe and easy metro service. The Australian and NSW governments are equal partners in the delivery of this new railway.

1.2 Evolution of the Sydney Metro Art Masterplan

1.2.1 NSW Planning Strategy

2021 Plan – A Plan to Make NSW Number One³ is a 10-year plan to rebuild the economy, provide quality services, renovate infrastructure, restore government accountability, and strengthen our local environment and communities. This is the NSW Government's strategic business plan, setting priorities for action and guiding resource allocation. The Program aligns with two of the goals of the NSW Government 2021 Plan: to make public transport an attractive choice for customers and to build liveable centres.

Future Transport 2056⁴ is the NSW Government's strategy for the future of mobility in the state, with six key outcomes which together aim to positively impact the economy, communities and environment of NSW. Transport for NSW's (TfNSW) objectives from the Future Transport 2056 strategy that relate to the Program are: to deliver great places, and to be customer focussed.

Aligning with this strategy, the Sydney Metro Corporate Plan 2019-21⁵ lists the delivery of successful places as one of its outcomes, an outcome well served by art. Chair of Sydney Metro Board, John Arthur, writes in the foreword of the Plan:

'Sydney Metro is delivering immense public value for New South Wales. This Corporate Plan articulates the Board's overarching strategic direction and intentions for Sydney Metro as we keep it focussed on the fundamentals of safe and reliable services, effective place making, project delivery, and on socially, environmentally and financially responsible business operations. We are confident that Sydney Metro is more than up to the task of achieving its vision – Transforming Sydney with a world-class metro.'

1.2.2 Framework

The NSW Cultural Policy Framework⁶ (2015) sets out a strategic framework, which states 'NSW will be known for its bold and exciting arts and culture that engage our community and reflect our rich diversity.'

1.2.3 Legislation

As a NSW Government agency, the Sydney Metro Board is subject to all standard legislative controls applicable to public authorities.

Under NSW Government legislation (section 5.19 of the *Environment Planning and Assessment Act 1979*), Sydney Metro's conditions of approval (Condition E57 for the Metro South West Line and Condition E101 for the City & Southwest Line) state:

'The Station Design and Precinct Plans must include:

(v) The consideration of opportunities for provision of public art within each station precinct.'

3 <ipc.nsw.gov.au/sites/default/files/file_manager/NSW2021_WEBVERSION.pdf>

4 <future.transport.nsw.gov.au>

5 <sydneymetro.info/sites/default/files/document-library/Sydney_Metro_Corporate_Plan.pdf>

6 <create.nsw.gov.au/wp-content/uploads/2015/02/CreatingNSW_NSWArtsAndCulturalPolicyFramework.pdf>

1.2.4 Public Art Strategy

Sydney Metro's Reference Design Public Art Strategy 2016 describes the broad strategy that will shape an innovative and exciting public art program for Sydney Metro City & Southwest. This document outlines the various roles and functions of public art and its practical value to the metro system.

Public art's value is described as being important for its functional utility as well as its social and cultural role in elevating the customer experience and celebrating the spirit and poetry of places and communities.

The strategy identifies how public art can interface with other design disciplines to enhance line identity, station identity, wayfinding, heritage interpretation, sustainability, safety, security, lighting and community engagement.

A key approach described in the strategy is art that is integrated into the design process.

Based on the lessons learned from the Sydney Metro North West public art process, the strategy outlines key components required for a world-class program and the next steps required to turn the strategy into a viable commissioning process.

1.2.5 This Masterplan

This Sydney Metro Art Masterplan (the Masterplan) sets out the vision and purpose of the Program, and describes its detailed commissioning process. It builds on learnings accumulated from the commissioning of artwork on the Metro North West Line and the Sydney Metro City & Southwest Art Program, and is based on earlier strategic work documented in the City & Southwest Public Art Masterplan 2017 and the City & Southwest Metro Public Art Strategy 2016.

1.3 Metro North West Line artwork

Public artwork for the Metro North West Line was provided under 'Light Line Social Square' as part of the overall design response provided by the successful contractor, Northwest Rapid Transit (NRT). This was an alignment-wide public artwork with an individual expression at each of the eight new stations – Tallawong, Rouse Hill, Kellyville, Bella Vista, Norwest, Hills Showground, Castle Hill and Cherrybrook. The multiple-station project was designed and delivered by a single consortium, NRT, which engaged the artistic team – Sydney artists Peter McGregor (McGregor Westlake Architecture) and Michaelie Crawford (Turpin Crawford Studio), in association with Hassell, the station architects.

'Transit systems in global cities now fully embrace public art as an essential part of the design toolkit. Public art's value is in its functional utility as well as in celebrating the spirit and poetry of station places and communities. It is a specialist design discipline to enrich the station environments with texture, colour and cultural meaning.'

Source: Sydney Metro Reference Design Public Art Strategy, 2016, page 5.

‘Light Line Social Square’

This is the line-wide, public art project for the Metro North West Line. The urban scale, environmental art project is integrated into the spaces and structures, light and life of the stations and their precincts at Cherrybrook, Castle Hill, Hills Showground, Norwest, Bella Vista, Kellyville, Rouse Hill and Tallawong.

The expansive art project is a collaboration between artists Turpin Crawford Studio, Peter McGregor (McGregor Westlake Architecture) and Hassell.

‘Light Line Social Square’ comprises an orchestrated suite of elements, including artful landscapes, sculptural furniture, transparent coloured glazing in skylight lanterns, facades, lifts and escalators, train activated platform lighting, glazed tiled walls, playful paving and cooling mist installations.

The project is conceptually based in memory and place, environment and community, and draws upon the relatively recent history of the region as an important food bowl for Sydney. ‘Light Line Social Square’ adopts the recognisable grid of the area’s historical orchard groves in the layout of the stations’ artful landscapes and the sculptural elements arranged within them. A vibrant colour spectrum draws upon the lively colours of fresh produce to imbue each of the eight new stations with a signature colour. Beginning with cherry red at Cherrybrook and ending with lime green at Tallawong, there are two reds, two oranges, two yellows and two greens.

‘Light Line Social Square’ is dynamic, immersive and experiential. The suite of elements interact with light, both natural and electronic, over time, to connect us with the rhythms of the day, the weather, the seasons and the metro itself.

Figure 7. Metro North West Line, Cherrybrook Station.
Photo: Ian Hobbs Media.

Figure 8. Metro North West Line, Castle Hill Station.
Photo: Ian Hobbs Media.

Figure 9. Metro North West Line, Hills Showground Station.
Photo: Rusty Goat Media.

Figure 10. Metro North West Line, Hills Showground Station.
Photo: Ian Hobbs Media.

Figure 11. Metro North West Line, Norwest Station.
Photo: Brett Boardman Photography.

Figure 12. Metro North West Line, Norwest Station.
Photo: Ian Hobbs Media.

Figure 13. Metro North West Line, Bella Vista Station.
Photo: Ian Hobbs Media.

Figure 14. Metro North West Line, Bella Vista Station.
Photo: Rusty Goat Media.

Figure 15. Metro North West Line, Kellyville Station.
Photo: Ian Hobbs Media.

Figure 16. Metro North West Line, Rouse Hill Station.
Photo: Mark Syke Photography.

Figure 17. Metro North West Line, Rouse Hill Station.
Photo: Ian Hobbs Media.

Figure 18. Metro North West Line, Tallawong Station.
Photo: Ian Hobbs Media.



Figure 7.

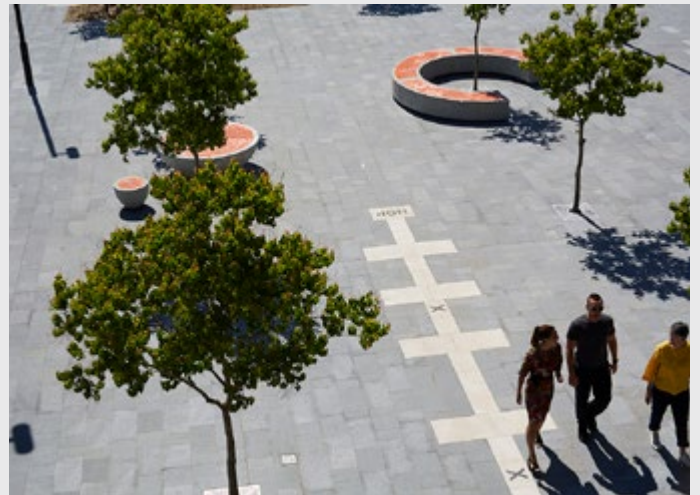


Figure 10.

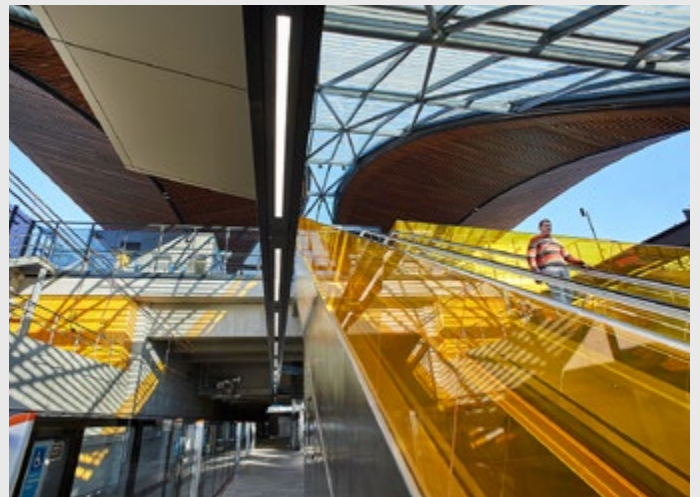


Figure 13.



Figure 16.

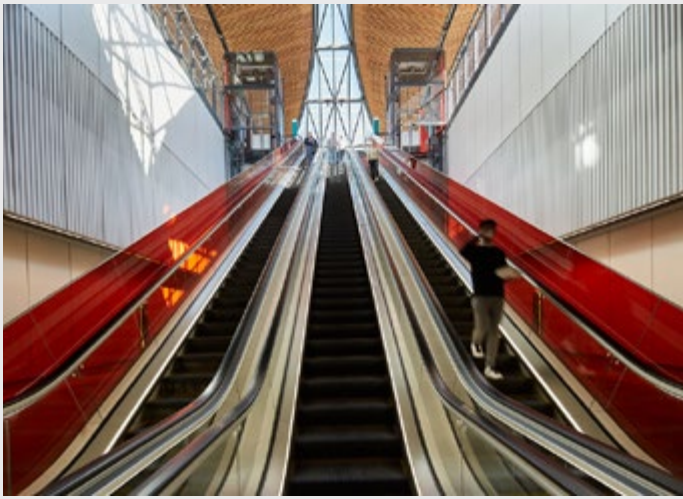


Figure 8.



Figure 9.



Figure 11.



Figure 12.



Figure 14.



Figure 15.



Figure 17.



Figure 18.

1.4 Sydney Metro City & Southwest Art Program

This Program provides the foundation for the detailed commissioning process described in this Masterplan. It involves a new commissioning process, including a robust procurement method and further reflects TfNSW's focus on delivering high quality places.

The Program was developed in response to the multiple construction and design teams involved in metro's delivery, and to address the diversity of urban contexts and communities, through which the line travels. The commissioning process provides a high level of transparency as required by government procurement, while simultaneously ensuring the process is accessible to Australian artists and creative sector industries. The commissioning process responds to recommendations from the City & Southwest Public Art Strategy 2016, including:

- TfNSW to develop a curatorial framework and specific artistic briefs
- the public art budget to be separate from other architectural design packages in a cost plan
- TfNSW to recognise that different kinds of artworks may require different procurement processes
- TfNSW to select artists competitively and appoint a public art panel to oversee art production.

Chapter 5 summarises the art program for Sydney Metro City & Southwest stations.

1.5 Important factors for station art

In addition to generating permanent public art which is highly regarded and enhances places and customer journeys, the program is required to deliver art suitable for station environments that can be delivered within the constraints of station functional and operational requirements, the budget and project delivery program. These considerations are addressed in sections 1.5.1 to 1.5.4.

1.5.1 Rail environment and functional considerations

Sydney Metro artworks will be located in busy stations and public spaces with important functional, operational and safety requirements. New and upgraded metro stations are designed to ensure the customer experience is safe, easy and efficient, and network services operate smoothly.

Stations and public spaces will be experienced by customers as a layered collection of visual elements, including architectural design, materials, wayfinding, interpretation and advertising. Artworks developed for the Program will be required to enhance the overall design and visual appearance of these places.

From a functional perspective, the artworks must never impede customer flow, public safety or wayfinding. They must be sized and located to maintain sightlines to destinations, facilities and signs, and also have consideration for disability access.

Significant design coordination of station design elements, including artwork, is required to align, synchronise and simplify them and generate a unified, functional and high-quality travel experience. Artwork concepts will undergo development and review to support design coordination as part of the artwork development process.

The program carefully addresses how public art and railway art differs from gallery art, mainly through the technical and functional requirements as well as the extended delivery process.

1.5.2 Materials

Artwork materials are recommended to be those of the surrounding station and/or materials of similar robustness and durability which require minimal cleaning and maintenance. For some stations, the artworks must also meet prescribed security design requirements.

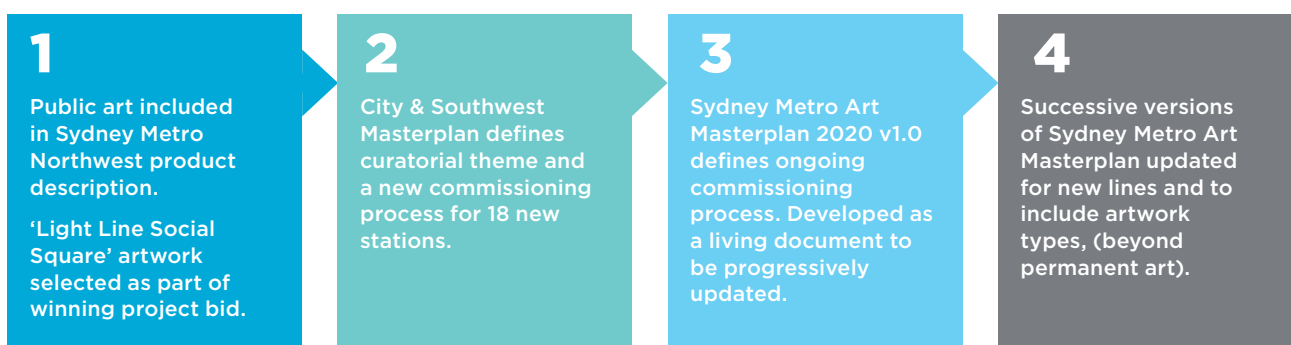


Figure 19. Evolution of the Sydney Metro Art Masterplan.



Figure 20.

The artists Michaelie Crawford, Turpin Crawford Studio and Peter McGregor, McGregor Westlake Architecture with Ross de la Motte, Hassell and representatives of Northwest Rapid Transit and Transport for NSW inspect 'Light Line Social Square', Skylight Lantern design model at Turpin Crawford Studio 2017.

Photo: Courtesy Turpin Crawford Studio.

'Light Line Social Square', the art project for the Metro North West Line, comprised multiple art elements integrated into the architecture and landscape of the eight new stations. The artists collaborated closely with lead station architects Hassell and the multi-disciplinary design, engineering and technical team. More 'stand-alone' elements such as the 'Social Sphere' sculptural furniture were primarily documented by the artists and highly integrated elements, including the coloured glazing elements, the Light Line platform lighting installation and the Urban Grove landscapes were documented by Hassell.

1.5.3 Wayfinding, signs and advertising

Stations include many signs and advertising, and artworks will need to have a sufficiently strong presence to work successfully in these visually busy environments.

Wayfinding design and infrastructure, including intuitive wayfinding and signage, is a key station feature which strongly impacts the ease with which passengers navigate their journey. Artworks often contribute to the intuitive wayfinding in rail stations and it is also necessary to ensure art does not confuse wayfinding. Artworks should also be located away from key decision-making points in the customer journey.

1.5.4 Technical aspects

Artists working within the Program will need to have the capacity and experience to work within large project delivery teams, and to understand and review architectural plans related to their works.

To achieve this, artists may need to engage their own technical design team to assist them throughout the design and delivery process.

For highly integrated artworks, where the artwork comprises the artistic development of an existing station element, partial or full documentation may need to be undertaken by the station design team, and construction and installation by the station builder rather than by the artistic team.

Case study 3

Art on the Underground



Figure 21.



Figure 22.

Daniel Buren

'The Big Wall', 'Up and Down',
'Blue, Green, Orange, Red, Yellow',
'Diamonds and Circles', 2008-2017.

Tottenham Court Road Station, London, UK,
commissioned by Transport for London.

Photo: Thierry Bal.

'Diamonds and Circles' was the first permanent public art commissioned in the UK by acclaimed French artist Daniel Buren. Buren is considered one of France's greatest living artists and one of the most significant contributors to the conceptual art movement. Buren commented about the work:

'Museums attract only a portion of the population. The public in the tube station is everyone, and there is a constant flux of people running both ways. I want to offer them a beautiful bubble of oxygen for the spirit.'

Source: <art.tfl.gov.uk/projects/permanent-commission-by-daniel-buren>

'Art on the Underground' is a pioneer in commissioning contemporary artworks that enrich the journeys of millions on the Tube every day. From large-scale commissions at Gloucester Road Station to the pocket Tube map-cover commissions, Art on the Underground has gathered a roll-call of the best artists over 15 years, maintaining art as a central element of Transport for London's identity and engaging passengers and staff in a sense of shared ownership.

Art on the Underground works with artists to change the way people experience our city.

What we do:

- We invite artists to create works of art for London's Underground that are seen by millions of people each day.
- Incorporating a range of artistic media from painting, installation, sculpture, digital and performance, to prints and custom Tube map covers, we produce critically acclaimed projects that are accessible to all and which draw together London's diverse communities.
- We further London Underground's long-standing history of working with leading artists from Henry Moore to Eduardo Paolozzi. Since our inception, we have presented acclaimed projects by UK-based and international artists including Turner prize winners, allowing Art on the Underground to remain at the forefront of contemporary debate on how art can shape public space.'

Source: <art.tfl.gov.uk/about/overview>

Case study 4

Benefits of London's Crossrail art programme

'The art programme delivers significant benefits to Crossrail. These include:

- Helping support London's status as a world-class city
- Creating a memorable cultural identity integral to the rail network
- Marketing Crossrail as a cultural network and destination
- Connecting Crossrail to its staff, passengers and communities
- Supporting the project's aims for sustainability and integration
- Improving the public realm of the city of London
- Capitalising on the growth of cultural tourism
- Partnerships with cultural organisations and business sponsors.'

Source: Crossrail Art Programme, Author: Robert Wood, ICE Publishing, 2014.





Figure 23.

Sarah Sze

'Blueprint for a Landscape', 2017.

New York City Transit Second Avenue-96th Street Station, New York, USA, commissioned by Metropolitan Transportation Authority Arts and Design.

Photo: Jeff Goldberg / Esto.

Sze's artwork, 'Blueprint for a Landscape', improves wayfinding for travellers by creating a unique identity for this part of the station. The decision to use the wall areas as the artwork canvas ensures the whole concourse area can be enlivened without impeding passenger movement, nor interfering with signage.

2. The Sydney Metro Art Program

2.1 Introduction

The Program will be realised progressively over many years, generating a cohesive and diverse collection of art that will reflect the lines, stations and communities through which it travels. The Program will help to humanise and personalise the travel experience, and provide an uplifting counterpoint to other functional aspects of metro travel.

The Program, across the various Sydney Metro lines, will be guided by a shared vision and set of objectives and principles, as well as an overarching curatorial approach.

2.2 Sydney Metro Art Program vision

The vision for the Program is to:

‘Elevate the customer’s journey with art and engagement.’

2.3 Sydney Metro Art Program objectives

To realise this vision, six objectives are in place:

1. Align with TfNSW’s commitments to improving customer experience and delivering great places.
2. Promote inclusivity, community involvement, public pride and ownership of Sydney Metro.
3. Provide a creative presence within stations.
4. Commission diverse public art by culturally diverse artists.
5. Establish a benchmark of high quality public art.
6. Provide a rich legacy.

2.4 Sydney Metro Art Program principles

The following principles support the realisation of the Program objectives:

1. Delivering permanent art at Sydney Metro stations.
2. Using an appropriate curatorial framework, tailored to public art in stations and transport precincts.
3. Ensuring commissioned artworks are suitable for the functional, technical and operational aspects of the transport network.
4. Providing opportunities for a broad range of artists through a robust selection process involving well-publicised, open expressions of interests; shortlisted artists and invited competitions; and qualified and experienced selection panels.
5. Engaging with local government and cultural stakeholders (government and independent) in artwork commissioning.
6. Promoting artworks which involve community engagement where appropriate.
7. Delivering artworks which raise awareness of, and pride in, local histories, cultural diversity, including First Nation culture and stories.
8. Supporting artists to successfully realise their works, on budget and in collaboration with Sydney Metro delivery teams.
9. Providing creative leadership through commissioning ambitious concepts, acting ethically and aligning with international best practice standards for art in stations.
10. Providing information about the artworks and artists to customers and the public.
11. Developing partnerships to expand and support the Program.

2.5 Overarching curatorial approach

2.5.1 Uplifting art

As a government-funded Program that is permanently displayed in busy civic places, there is a responsibility to ensure that realised artworks are not offensive to the wider public, and they are predominantly positive and uplifting in nature.

2.5.2 Excellence in art

Quality art will elevate the customer experience and Sydney Metro brand and contribute more broadly to Sydney's cultural identity. It will have longevity and be easy to maintain. High quality art is generated by the strength and originality of the artwork concept, the thorough process of the artwork development, and the quality of fabrication and installation. The Program includes a number of provisions to support high quality art, such as shortlisting high-calibre artists; artworks to be selected by subject matter (art and design) experts; and a robust commissioning process which aligns with the broader Sydney Metro design and delivery program.

2.5.3 Informed selection

Art often elicits strong responses, and there are generally a range of responses to any particular artwork. No artwork is universally loved and admired, and many inspire debate and widespread interest. Artworks which at first may seem too avant garde or strange for some people are often widely embraced by the community several years – and even generations – later. In recognition of this, Sydney Metro ensures that artwork selection is undertaken by panels, rather than individuals, and that the panellists are well-informed subject matter experts.

Selection by a panel, with membership convened specifically for each commission, enables the gravitas and independent expert judgement required for the large scale of program commissioning, and underpins the objectives for the Sydney Metro artworks to be excellent, diverse and relevant.



Figure 24.

Njideka Akunyili Crosby

'Remain Thriving', 2018.

Brixton Station, London, UK, commissioned by Transport for London.

Photo: GG Archard.

'Remain Thriving' was commissioned as a temporary artwork to be shown for six months at the entrance to Brixton Station. Through the use of photo-collage, Akunyili Crosby's photo-collage images of social gatherings are layered reflections on history, community and politics.

Source: <art.tfl.gov.uk/projects>



Figure 25.

Louis Fransen

‘Beautiful Water Flow, Dream in Blowing Wind’, 2007.

Haijima Station, Tokyo, Japan, commissioned by Japan Traffic Culture Association.

Photo: Alamy.

The artwork, ‘Beautiful Water Flow, Dream in Blowing Wind’ was designed to be experienced by passengers moving past, rather than in stationary contemplation. Fransen selected the local Tama River theme to bring nature into the station and generate flowing imagery, to reflect the station’s dynamic movement.

2.5.5 Indigenous art

TfNSW recognises that many of the roads and railway lines in NSW follow the ceremonial paths travelled by our First Nation People’s ancestors as they crossed traditional country for family, cultural responsibilities and trade. TfNSW is working towards genuine reconciliation with Aboriginal and Torres Strait Islander peoples through respect and support of their cultural identities, communities, economic empowerment and self-determination. To this end, TfNSW has prepared the **Transport Reconciliation Action Plan 2019-2021**⁷.

One of the actions in the plan is to prepare an Aboriginal Art Strategy. The Sydney Metro Art Program will evolve to build on and support this strategy when it is developed.

The Program actively promotes engagement with Indigenous culture and artists and recognises that appropriate stakeholder and community engagement, cultural planning and artist support can aid this.

The Program seeks to reflect the broad diversity of art approaches within the Indigenous community. It promotes the engagement of Indigenous artists and curators to develop curatorial approaches for specific Sydney Metro projects, be members of selection panels, and undertake art commissions for both the Program and Heritage Interpretation.

2.5.6 Site-specific art

Art developed in response to a site-specific brief helps to generate place identity and customer engagement. Art can ‘tell stories’ of the station vicinity, its history, environment and communities. It can connect customers with their local station and enrich travel destinations through the expression of local identity. To support site-specific art, a purpose-written art brief is created for each station art competition.

7 <transport.nsw.gov.au/about-us/reconciliation-action-plan>



Figure 26.

John Maine

'Sea Strata', 2011.

Green Park Station, London, UK,
commissioned by Transport for London.

Photo: Daisy Hutchison.

This permanent artwork at Green Park Station connects this transport infrastructure shelter to the streetscape and the city's ancient history. The artist has inscribed the Portland stone cladding with a design incorporating enlarged images of spiral gastropod fossils (from which the stone is derived) to visually connect to the surrounding buildings of the same stone, and the natural green areas of the large adjacent park. The cladding is horizontally layered to suggest natural stone outcrops, as well as the layering processes by which the stone was made from the fossil remains of creatures from 150 million years ago.

Source: <art.tfl.gov.uk/projects/sea-strata>



Figure 27.



Figure 28.

2.6 Development of art approach

For successive Sydney Metro lines, art approaches will be developed that tailor the overarching Sydney Metro curatorial approach to the specifics of particular lines, and the urban contexts and communities through which they travel. Art approaches will utilise urban analysis and data developed to inform the design of the line, stations and precincts, and will be supplemented by cultural mapping and identification of cultural stakeholders. An art budget and program corresponding to the broader project will be developed in parallel with the art approach.

Once approved for each metro line, the art approach will be documented as a new chapter in this Masterplan. The art approach informs documents developed for artwork commissioning, outlined in Chapter 3, including EOI documents and artwork briefs. The first specific art approach – the Sydney Metro City & Southwest Art Program – is described in Chapter 5.

2.7 Additional art

Sydney Metro customers may experience other artworks, both permanent and temporary, in addition to those commissioned by the Program. These include:

- temporary artworks on Sydney Metro hoardings
- permanent heritage interpretation by artists in Sydney Metro stations
- temporary art in operational Sydney Metro stations
- permanent artworks commissioned as part of Integrated Station Developments
- public art commissioned as part of development site divestment adjacent to Sydney Metro stations
- existing artworks that are required to be retained, and/or stored and incorporated into new locations.

Sydney Metro is working towards expanding the Program's commissioning process to include additional art. Currently, additional art for Sydney Metro requires endorsement by the Sydney Metro Public Art Working Group (PAWG).

Art featured in Integrated Station Developments is commissioned by the station delivery partner (SDP) and can be subject to Department of Planning and Infrastructure and local government approval.

‘Art approaches will utilise urban analysis and data developed to inform the design of the line, stations and precincts, and will be supplemented by cultural mapping and identification of cultural stakeholders.’

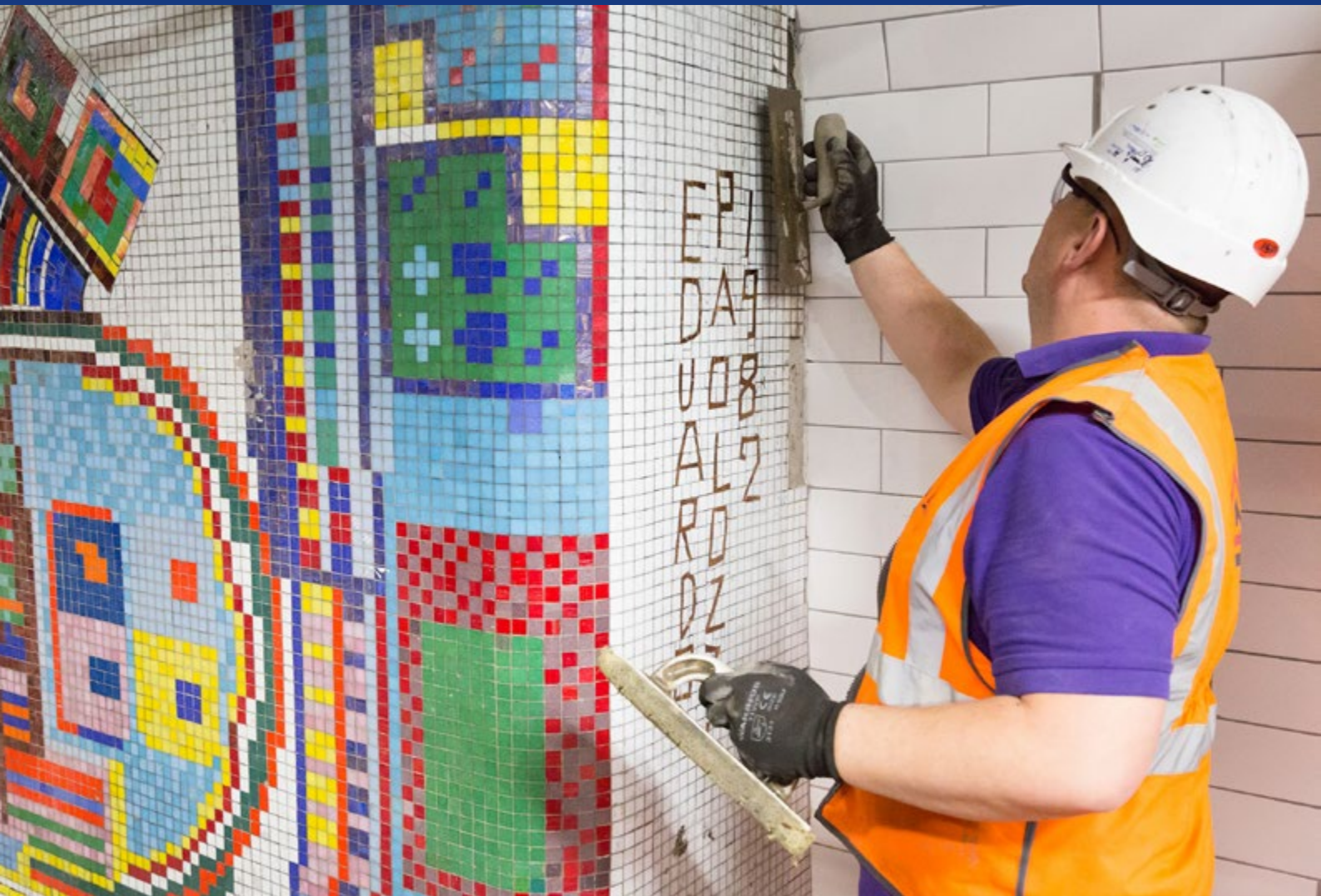


Figure 29.

Eduardo Paolozzi

1982, Tottenham Court Road Station, London, UK,
commissioned by Transport for London.

Photo: Transport for London, 2016.

The public's interest in popular artworks and the value of up-to-date communication was demonstrated to Transport for London in 2016. The temporary removal and/or relocation of some of Paolozzi's mosaic artworks during a Tottenham Court Road Station upgrade generated a public outcry. A guide to the full range of Paolozzi mosaic artworks, which had been commissioned by Transport for London in 1982, was distributed as part of the response.

Eduardo Paolozzi's mosaics at Tottenham Court Road are among the best-known examples of public art in London. Completed in 1986, the glass mosaics cover 950 square metres and feature prominently on the Northern and Central Line platforms, and an array of interconnecting spaces. The mosaics reflect Paolozzi's interpretation of the local area and his wider interest in mechanisation, urbanisation, popular culture and everyday life.

Source: <art.tfl.gov.uk/projects/paolozzi-restoration-at-tottenham-court-road-station>

3. The Sydney Metro Art Program commissioning process

3.1 Introduction

The commissioning process defines the Program’s method for selecting and contracting artists and realising artworks. It sets out to create a robust and transparent selection process, which can be staged to correspond to the design and construction programs for the various stations.

The commissioning process will continue to evolve to follow best practice in government procurement of art, through ensuring appropriate artist fees for competitions and commissions, recognition of intellectual property, fair fit-for-purpose contracts and artist attribution.

Panels of experienced and qualified experts select the artists and artworks, and Sydney Metro has final approval of each stage through the Sydney Metro Public Art Working Group (PAWG). The PAWG provides program-wide continuity of decision-making and may also call in technical experts from other teams and stakeholders to ensure well-researched responses.

Sydney Metro has established a working partnership with Create NSW, which partners with Sydney Metro at EOI stage, attends PAWG meetings and advises Sydney Metro about NSW Government Cultural and Arts Policy.

3.2 Three stages of commissioning

The commissioning process consists of three distinct stages, each endorsed by the PAWG. It is undertaken in steps to ensure that the process:

- is transparent
- includes art expertise
- includes input from designers, builders and stakeholder representatives
- allows artworks to be selected that suit the site and location
- enables Sydney Metro to select artwork concepts tailored to specific locations
- allows for some flexibility so the art can be adjusted to the architecture and vice versa
- is robust, so decisions can be fully justified and supported.

Artworks are also presented to the Sydney Metro Design Review Panel (DRP) during design and development for comment about integration with the station design.

‘Sydney Metro has established a working partnership with Create NSW, which partners with Sydney Metro at EOI stage, attends PAWG meetings and advises Sydney Metro about NSW Government Cultural and Arts Policy.’

3.2.1 Stage One – artist selection

A comprehensive list of all potential artists is developed via public EOI, or through consultation with stakeholders, partners and art experts.

A Stage One selection panel is convened to review this list and shortlist appropriate artists, generally two or three, for the specific commissions.

The Stage One panel comprises:

- art curators with expertise in art and cultural community of station vicinity
- Sydney Metro Art Consultant (see Section 5.3)
- Sydney Metro Design Review Panel (DRP) representative

Panel members are briefed prior to the selection process, with details of the Program, the station context and the art context. Stage One artist shortlists are endorsed by PAWG.

The result is a shortlist of appropriate artists to be invited to participate in invited competitions for specific commissions.

3.2.2 Stage Two – artwork selection

The selection of artworks is through invited competition from the artists shortlisted at Stage One.

A commission-specific artwork brief is prepared for each competition, coordinated by Sydney Metro in consultation with the station design team and relevant stakeholders. The artwork brief includes: preferred locations, functional and program requirements, the budget, submission requirements, selection criteria and delivery program.

Artists are invited to attend a briefing about the art requirements, station and site, and are given four to eight weeks to prepare a response. The time varies according to the program and the scale of the commission.

On ‘competition day’, artists present their preliminary concepts to the Stage Two selection panel.

The Stage Two panel comprises, at a minimum:

- Sydney Metro art consultant
- Sydney Metro design manager (per station)
- Sydney Metro’s station design partner – art representative
- Sydney Metro’s station design partner – design manager
- local government and/or government agency representative.

Representatives from Sydney Metro and TfNSW wayfinding, construction, and operations and maintenance may also attend in an advisory role. The Stage Two panel nominates the preferred artwork, which is further presented to PAWG for endorsement.

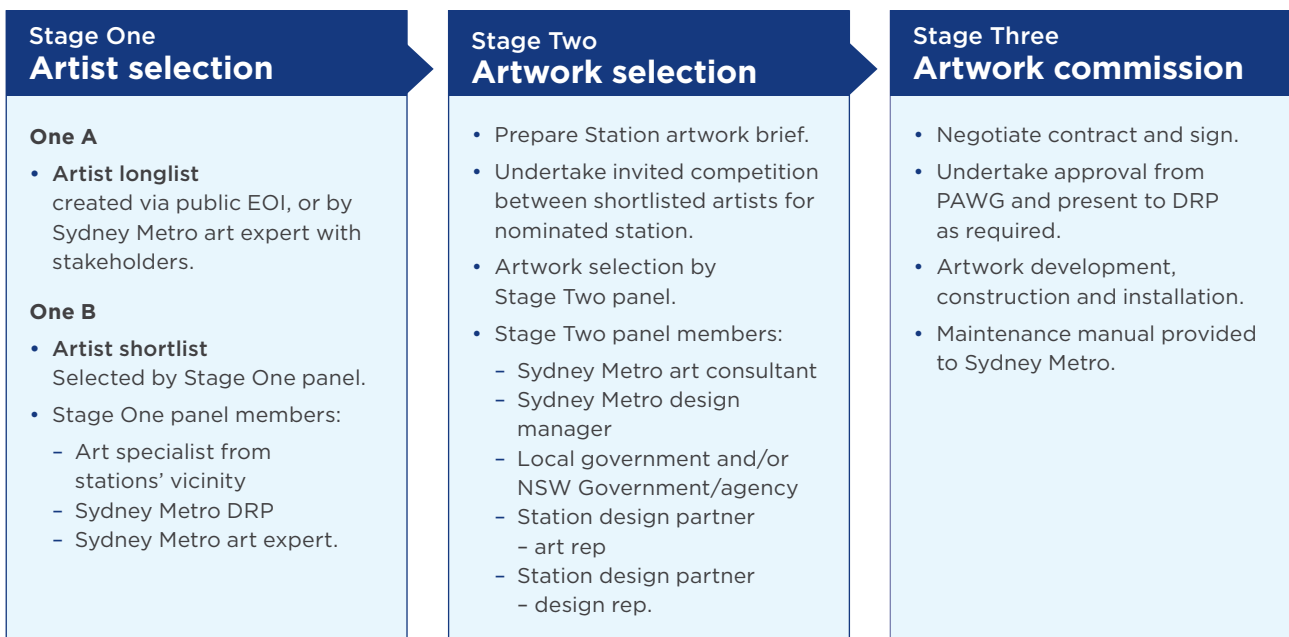


Figure 30. The Sydney Metro Art commissioning process.

3.2.3 Stage Three – artwork commission

Commissioned artists are contracted to either the station construction delivery partner or Sydney Metro, depending on the particular program and artwork. Artwork development, and a more refined budget, may be needed to formalise the contract.

Sydney Metro monitors the development and delivery of the artwork within the station environment to ensure the intentions of the original concept are retained, and the artwork is developed and realised to a high standard. Endorsement from PAWG and presentation to the Sydney Metro Design Review Panel (DRP) is required at certain stages. (Refer to Chapter 4, Governance).

The artist's contract must be finalised and the preliminary concept of the artwork further developed before images of the artwork can be included in Station Design presentations to Sydney Metro DRP. All artwork images are confidential, and permission must be obtained before sharing them, even within station construction partner teams.

The contract includes that:

- The artwork is to be built and installed as per the contract.
- The attribution text for the attribution plaque is to be agreed by both Sydney Metro and the artist.
- The artist agrees to provide an artwork maintenance manual at the stage of artwork installation.

'Sydney Metro monitors the development and delivery of the artwork within the station environment to ensure the intentions of the original concept are retained, and the artwork is developed and realised to a high standard.'

3.3 Art budgets, artist fees and contracts

As a NSW Government agency, Sydney Metro is required to demonstrate that its procurement processes provide value to the people of NSW. Value in art comes from a combination of the quality of the realised artwork, the artistic concept being unique and appropriate, the quality of materials and fabrication, and the cost. Sydney Metro reviews all preliminary artwork budgets and artist fees at competition and contract formation stages to carefully assess value for money.

Artists participating in Stage 2 competitions to prepare a preliminary artwork concept are paid a competition fee. The submission criteria for competitions includes a preliminary artwork budget.

Station art budgets are all-inclusive and cover artist and other professional fees, consultation (if proposed), materials, meetings, storage, installation, utilities and services. A portion is generally allowed for the construction delivery partner, for integration of the artwork. Where artworks are closely integrated into the structure, and an artwork's realisation requires substantial input from the station design and construction partner, this portion increases.

Capacity to meet the budget is included within the evaluation criteria at competition stage. It is not appropriate for artwork commissions to be awarded to the cheapest bid without careful consideration of the quality and appropriateness.

Sydney Metro has developed appropriate contracts for the Program based on the Arts Law Centre of Australia Contract – Public Visual Artwork Commissioning Agreement⁸.

The artist's commission fees and artwork costs are finalised during the drawing up of the contract with the artist.

3.4 Sydney Metro review of artworks

Sydney Metro design managers coordinate the artwork review process. The artist presents the artwork and agrees to undertake appropriate adjustments as necessary to support customer and technical requirements. These include wayfinding, access and safety, security requirements, construction requirements and others.

3.5 Artwork completion and maintenance manual

An artwork maintenance manual is a standard artist deliverable required at the time of artwork installation.

Each maintenance manual will be specific to the work, and will include the following, as appropriate:

- as-built drawings
- colour and materials specifications (for replacement or repair)
- program/functional requirements (for mechanical or digital components)
- mechanical and/or technology specifications (for replacement, for example motor and digital projections)
- lighting specifications, including colour temperature (for replacement)
- cleaning methodology
- a list of specialist fabricators/installers/suppliers used (as they may be the most appropriate for future maintenance and repair)
- catalogue of any replacement parts and/or pieces which have been provided.
- schedule of services required for visual inspections, annual service and cleaning (noting any particular aspects which should be checked)
- a comprehensive photographic survey of final installed artwork, for future reference.

3.6 Communications and media

Sydney Metro must approve all forms of public communication (including media and social media) about the artwork and the artist's role in developing the artwork for the duration of the commissioning process and the artwork's lifespan. Artists will be invited to collaborate with Sydney Metro to generate public communication materials, including photography and video, and appropriate text for attribution plaques, closer to final realisation and station opening.

Sydney Metro limits general access to images of artwork concepts until after they have been constructed. This helps preserve the important experience of first encountering an artwork and supports a collaborative and supportive design development period in which artworks can be refined and closely integrated into stations.

Sydney Metro's Art Program provides ongoing opportunities for positive communication and information. Art is a popular interest, and the community responds strongly and in a variety of ways to different artworks. Sydney Metro will seek to engage with this interest by providing easily accessible information about the artists and their realised works.

3.7 Artwork attribution

Sydney Metro permanent artworks will be attributed with the NSW Transport Arts Attribution Plaque. Attribution text will be agreed with the artists. The layout and construction details for the plaque form part of TfNSW Corporate Branding Guidelines. Where relevant, attribution plaques will include a URL linking to the **Transport Arts**⁹ webpage. The Transport Arts website has provision to include additional information about the commission, the artist and artwork.

9 <transport.nsw.gov.au/projects/programs/transport-arts>



Figure 31. Summary of steps for accomplishing Sydney Metro artwork.

3.8 Summary – steps for procurement of artworks

Figure 31 summarises the main steps of the Sydney Metro Art Program for the delivery of artworks.

Steps one and two describe the development and documentation of the art approach, defined for the group of artworks that will be realised as part of the delivery of a particular line.

Steps three, four and five are the artwork commissioning steps described as the stages in this chapter.

Step six describes the artwork attribution and any communications which will inform the public about the artwork, the artist and the design and construction of the artwork.

Case study 5

Successful relocation of artworks



Figure 32.

Richard Byrne

'Harbour Cycles', 2009.

Commissioned by North Sydney Council.

Photo: Rusty Goat Media.

This artwork needed to be removed as part of the demolition for Victoria Cross Station. Sydney Metro collaborated with North Sydney Council to agree on a new location, in closer proximity to Sydney Harbour.



Figure 33.

Douglas Annand (1903-1976)

'Four Continents', 1963.

Commissioned for the P&O Building at 55 Hunter Street.

Photo: Rusty Goat Media.



Figure 34.

Tom Bass (1916-2010)

'P&O Wall Fountain', 1963.

Commissioned for the P&O Building at 55 Hunter Street in 1962 and completed in 1963.

Photo: Rusty Goat Media.

'In 2017, Sydney Metro received a commendation in the Planning Institute of Australia Awards Category of Public Engagement and Community Planning. The award recognises best-practice public engagement or community planning that achieves an outstanding and innovative contribution to enhance built form, planning processes and social outcomes. This award was for the Sydney Metro response to artworks that were impacted by the construction of the Metro City & Southwest Line. Sydney Metro undertook a de-accession process which included:

- salvaging the artworks prior to demolition of the building
- retaining artworks in secure storage
- identifying and notifying individuals who held moral rights
- liaising with the appropriate stakeholders for each artwork to determine the best long-term course of action.'

The artworks shown in figures 32-35 were identified as requiring removal and relocation.

For 'Harbour Cycles', by Richard Byrne, Sydney Metro worked with North Sydney Council to agree on a new permanent location for the artwork, closer to the harbour's foreshore.

The Tom Bass 'P&O Wall Fountain' and Douglas Annand's 'P&O Wall Mural' and 'Four Continents' sculpture, were removed prior to building demolition for Sydney Metro Martin Place Station, and placed into storage. The three artworks are required to be reinstated into the new building at the Hunter Street entrance to Martin Place Station.

The artists are now deceased, and Sydney Metro ensured family members were informed of the project impacts and engaged in the development of methodologies for removal, storage and subsequent refurbishment and installation. The final locations are being determined in consultation with the estates of the artists and the Martin Place Station Delivery Team.



Figure 35.

Douglas Annand (1903-1976)

'P&O Wall Mural', 1963.

Commissioned for the P&O Building at 55 Hunter Street.

Photo: Rusty Goat Media.



Figure 36.

Chuck Close

'Subway Portraits', 2017.

New York City Transit, Second Avenue-96th Street Station, New York, USA, commissioned by Metropolitan Transportation Authority (MTA) Arts and Design.

Photo: Jeff Goldberg / Esto.

MTA Arts and Design Director, Sandra Bloodworth, explains that public art in stations is **important to us because it sends the message that this organisation really cares about the quality of your journey. And there are so many benefits: your customers start to take ownership of a place that they feel they have a connection to.'**

Source: <arts.gov/art-works/2015/spotlight-mta-arts-and-design>

4. Governance

4.1 Sydney Metro Public Art Working Group

The Sydney Metro Public Art Working Group (PAWG) provides program-wide decision making for the Sydney Metro Art Program process. PAWG may engage technical experts and stakeholders to ensure final decisions are appropriately researched.

The key steps in the Program commissioning process, for which PAWG endorsement is required, include:

- Endorse art approach
- Endorse artist shortlists
- Endorse artwork selection (following Stage Two competition)
- Endorse subsequent development of artwork for artist contract stage (if substantially changed) prior to signing
- Endorse final artwork.

PAWG also acts as a review body for art matters which may arise.

PAWG membership includes representation from:

- Sydney Metro Projects
- Sydney Metro Operations, Customer and Place making
- Sydney Metro Corporate Services
- Sydney Metro art consultant
- Transport for NSW
- Create NSW.

4.2 Sydney Metro Design Review Panel

The Sydney Metro Design Review Panel (DRP) nominates a representative to sit on Stage One selection panels. The DRP also provides independent expert review of the project design including art as it relates to the overall station design. The DRP must endorse the Station Design and Precinct Plans (SDPP) as well as station design at key stages. SDPPs must include any public art provided at the stations.



Figure 37. Sydney Metro Public Art Working Group membership.



Figure 38.

Vik Muniz

'Perfect Strangers', 2017.

New York City Transit, Second Avenue-96th Street Station, New York, USA,
commissioned by Metropolitan Transportation Authority (MTA) Arts and Design.

Photo: Jeff Goldberg / Esto.

Thanks to the Metropolitan Transportation Authority (MTA) Arts and Design program founded in the mid-1980s as Arts for Transit, the roughly 8.5 million residents and visitors who commute via subway, the Long Island Railroad, or one of the city's bridges and tunnels can catch a glimpse of art by Chuck Close, Elizabeth Murray, Roy Lichtenstein, Jacob Lawrence, Jean Shin and many others while en route. Many of the works in the permanent collection are fabricated of ceramic, faceted glass, laminated glass and other hardwearing materials.

Source: <arts.gov/art-works/2015/spotlight-mta-arts-and-design>

5. Sydney Metro City & Southwest Art Program

5.1 Background

This chapter presents an overview of the development of the Sydney Metro City & Southwest Art Program. The commissioning process for the program was developed in response to urban design, heritage, archaeological and station design analysis, and also in response to the studies commissioned by Sydney Metro as described below.

Sydney Metro City & Southwest Public Art Strategy Reference Design 2016

This Strategy was produced as part of the Reference Design and described:

- the rationale for developing a formalised art procurement process for Sydney Metro, separate to, but aligned with, the broader Sydney Metro station procurement process
- best-practice international art in railway stations
- suggested locations for art, in relation to particular station types.

The City & Southwest Metro Public Art Framework, February 2017 (Public Artworks P/L)

This framework:

- articulated the initial vision, objectives and principles for the City & Southwest Public Art Program
- described suitable types of artworks for stations and public places
- suggested a range of curatorial themes.

The City & Southwest Metro Public Art Masterplan, October 2017 (Cultural Capital)

The Masterplan:

- refined the initial Vision, Objectives and Principles
- outlined the City & Southwest Metro art commissioning process, via EOI and invited competitions
- generated the selected curatorial theme, 'Storylines'
- initiated a draft governance process.

Following the endorsement of the City & Southwest Metro Public Art Masterplan 2017, the art approach for the Metro City & Southwest project continued to evolve to adapt to developments in the overall Metro project procurement strategy and the developing station designs. As the art commissioning process was implemented, further refinements were undertaken to streamline and improve it.

'Following the endorsement of the City & Southwest Metro Public Art Masterplan 2017, the art approach for the Metro City & Southwest project continued to evolve to adapt to developments in the overall Metro project procurement strategy and the developing station designs.'

5.2 Partnership with Create NSW

Create NSW¹⁰ is the NSW Government's arts and cultural driver, which brings together arts, screen and culture functions in an integrated entity, and includes cultural infrastructure. Create NSW is responsible for furthering Government's vision for NSW to be known for its bold and exciting arts and culture that engages the community, supports innovation, facilitates economic development and reflects the state's rich diversity.

Sydney Metro established a partnership with Create NSW in 2018. The partnership brings NSW Government art expertise to Sydney Metro and helps Create NSW in its primary objective of increasing participation in the arts. The identified areas of collaboration include working across government, public art governance, partnerships and arts communications.

¹⁰ <create.nsw.gov.au>

5.3 Sydney Metro Art Consultant

Following endorsement of the City & Southwest Metro Public Art Masterplan, experienced public artist Michaelie Crawford (Turpin Crawford Studio) was engaged to provide art expertise during the development of the City & Southwest Art Program. Michaelie worked with Sydney Metro to provide art advice across all aspects of the program, including developing Expression of Interest (EOI) documents, competition briefs and competition reports recommending artists' selection. Michaelie also represented Sydney Metro on artist selection panels and contributed to refining the commissioning approach and documenting it in the Metro Art Masterplan.

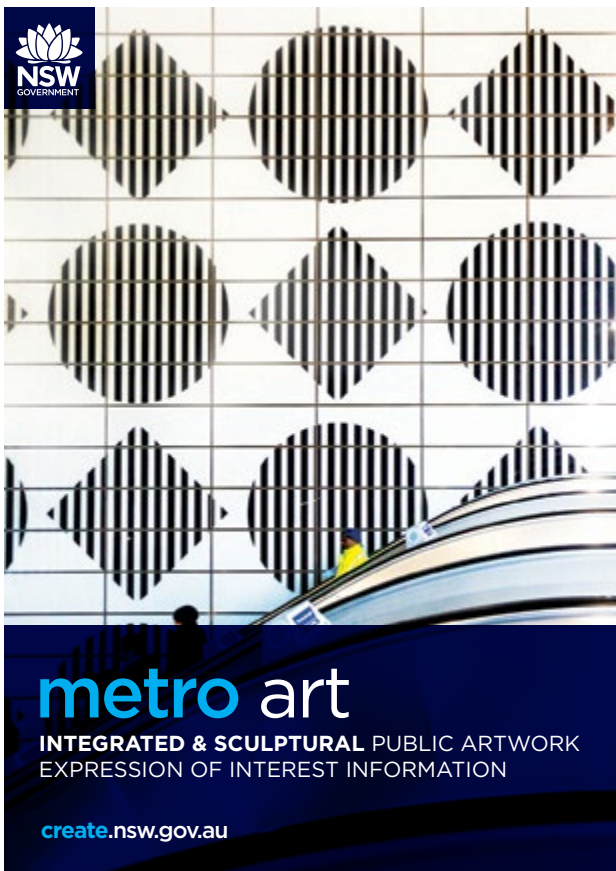


Figure 39.

2018 Expression of Interest for City metro stations
– cover page.

Hosted on the Create NSW website.



Figure 40.

2020 Expression of Interest for Southwest metro stations
– cover page.

Hosted on the Create NSW website.

5.4 City stations

The City stations are located at Crows Nest, North Sydney (Victoria Cross), Barangaroo, Martin Place, Pitt St, Central and Waterloo. With the exception of Waterloo, the stations are destination stations in busy commercial districts where customers are typically commuting to and from work or accessing services, cultural events and tourist destinations.

Stations will be delivered with multi-storey over-station development (OSD) as part of an integrated station development (ISD) approach. The Waterloo Station site comprises an entire block and includes multiple public spaces, commercial and residential buildings and public facilities in addition to the metro station.

Depending on the site and available access, the seven underground stations are built by cut-and-cover, or mined technology. The customer journey will begin at street level in the adjoining station plazas (which accommodate interchange), and continue through the entrance via ticket gates into the station concourse, down escalators and elevators to the underground platforms. These will be between 25 metres and 40 metres below ground, depending on location.

There will be multiple entries and exits to stations. Most of these will be located in buildings addressing busy streets and footpaths. Barangaroo Station's north entrance is an exception to this with entry via a

pavilion within Nawi Park. Station concourses have generous volumes, including tall ceilings and extensive floor areas, to accommodate peak passenger flows. Platforms will be approximately 180 metres long.

The OSD towers will be subject to a separate NSW Department of Planning, Industry and Environment Approval process and are anticipated to be subject to separate requirements for public art.

Sydney CBD and North Sydney host multiple public artworks and monuments of various typologies and eras, as well as the largest cultural institutions and art galleries in New South Wales. The Sydney Metro public artworks will be experienced within this broader cultural framework.

Public art in the vicinity of the city stations is curated and managed by North Sydney Council, City of Sydney and Infrastructure NSW. These authorities have all developed public art plans including:

- North Sydney Arts and Cultural Strategic Plan, 2019–2022
- City of Sydney, City Art: Public Art Strategy, 2013
- City of Sydney, Public Art Policy, 2016
- Barangaroo Delivery Authority, Public Art & Cultural Plan, 2015
- The Waterloo Metro Quarter Public Art Plan, 2018.



Figure 41.

Martin Place between Castlereagh and Elizabeth Streets, showing the Eastern Suburbs & Illawarra Line entrance, which can be removed to improve the public space in Sydney.

Photo: Rusty Goat Media.

The southern entrance to the Martin Place metro station is located at Martin Place between Castlereagh and Elizabeth Streets.



Figure 42.

Sydney Metro City & Southwest project, Wiley Park Station, view to station entrance from the platform.

Photo: Kati Westlake.

Wiley Park Station is located in a cutting, typical of the City & Southwest metro stations.

5.5 Southwest stations

The Southwest station upgrades will occur at Sydenham, Marrickville, Dulwich Hill, Hurlstone Park, Canterbury, Campsie, Belmore, Lakemba, Wiley Park, Punchbowl and Bankstown stations. Southwest station upgrades are being delivered with carefully considered renovations and new elements to preserve the unique character of the 125-year-old original Bankstown Line.

In several locations the upgrade includes a new public plaza and/or cross rail access to improve accessibility to the station and the locality generally. The upgrades include standard metro elements such as platform screen doors, and adaptations to remove the gap between the platform and train as well as improvements to station buildings, entrances, canopies, vertical transport and station plazas where appropriate.

Both the Inner West and Canterbury Bankstown areas have vibrant and multicultural communities, and energetic cultural and arts programs.

During Stage 2 Design Process for Sydney Metro City & Southwest, the Indigenous consulting firm Balarinji was engaged to prepare the Cultural Design Principles Framework. The City & Southwest Sydney Metro Desktop Research Project 2017 was established to identify Aboriginal communities, key Aboriginal cultural stories, Aboriginal stakeholders and locally-based Indigenous artists. The framework document will inform both the Sydney Metro Art Program and the Sydney Metro Indigenous Interpretation Program.



Figure 43.

Terrance Plowright OAM

'Vietnamese Boat People Memorial', 2011.

Bankstown Gardens, Sydney
commissioned by Bankstown Council.

Photo: Unknown.

The Memorial Sculpture recognises the difficulties faced by Vietnamese people in reaching Australia.

5.6 Existing public art

Construction of the Sydney Metro City & Southwest project has impacted on existing buildings, architecture and artwork at sites along the metro corridor. The Sydney Metro City & Southwest sites included five existing artworks which at preliminary design stage were assessed as being potentially affected during the construction period:

- Richard Byrnes, 'Harbour Cycles', North Sydney
- Tom Bass, 'The Fountain', P&O Building, 55 Hunter Street, Sydney CBD
- Douglas Annand, 'P&O Mural' and 'Four Continents' Sculpture', P&O Building, 55 Hunter Street, Sydney CBD
- Terrance Plowright, 'Vietnamese Boat People Memorial', Bankstown.

Sydney Metro undertook a de-accession process to identify and notify individuals who held moral rights, and liaised with the appropriate stakeholders for each artwork to determine the best long-term course of action. 'Harbour Cycles' was relocated to an alternative site in consultation with North Sydney Council. The three artworks from 55 Hunter Street were salvaged and stored and will be refurbished and reinstated into a new site created as part of the Integrated Station Development at Martin Place Station. (Refer to Section 2.7 for additional information and images outlining Sydney Metro's approach.)

The Vietnamese Boat People Memorial sculpture was identified in early analysis stage as being potentially affected by the Southwest metro line. It was subsequently confirmed that the memorial sculpture is located away from metro site works, and will remain in situ, unaffected.

5.7 Project product requirements, guidelines and specifications impacting art

A range of documents, guidelines and specifications define the Sydney Metro product and guide and coordinate the project's development through successive stages.

City & Southwest Metro System Requirements define the product and require public art and integrated public art.

Sydney Metro Design Guidelines – Chatswood to Sydenham¹¹ define the design approach. They are underpinned by Sydney Metro's five design objectives:

- Ensure an easy customer experience
- Being part of a fully integrated transport system
- Being a catalyst for positive change
- Being responsive to distinct contexts and communities
- Delivering an enduring and sustainable legacy for Sydney.

Section 3.2.5 of the Sydney Metro Design Guidelines describes the recommended approach to the public art through the following principles and guidelines:

- Ensure public art is integrated within the design of stations and other corridor structures to aid place making and to enhance local amenity and celebrate local character
- Public art is to be a key feature of the customer experience, bringing joy to customers and adding value to the operation and success of Sydney Metro by contributing to station identity, beauty, amenity, wayfinding, safety, security, community values and the public domain
- Public art is to be integrated into the station and building designs to enliven and enrich the public realm and contribute to a sense of place
- Public art is to be integrated but separate from the architecture, budgeted and managed from the architectural scope
- The design and location of artworks is to be coordinated within the broader urban context of city stations and be reflective of the distinctive character of each place
- Consider the re-installation of artworks present in existing buildings or streets to be changed as part of Sydney Metro works
- Artworks are to contribute to the cultural identity of precincts and neighbourhoods and are to be developed in consultation with the local community and stakeholders

- Maximise community involvement / representation / ownership in public art
- Artworks must be located to support the safe intermodal function of precincts around metro stations
- In station concourse and precinct areas, appropriate integration is required of permanent artworks with station wayfinding, information and other customer requirements.

Sydney Metro's station delivery partners' responsibilities in relation to public art are defined in the Station Works and Technical Criteria (SWTC) documents.

5.8 External approval context

Under NSW Government legislation (section 5.19 of the *Environment Planning and Assessment Act 1979*) Sydney Metro's received conditions of approval (Condition E57 for the Metro South West Line and Condition E101 for the City & Southwest Line) state:

'The Station Design and Precinct Plans must include:

- (v) The consideration of opportunities for provision of public art within each station precinct.'

5.9 Specific curatorial theme – storylines

The specific curatorial theme 'Storylines' was developed to encourage a temporal narrative of place that could, across the line, reveal local heritage, consider the contemporary milieu and imagine, or catalyse, the future.

The theme is intentionally open, and non-prescriptive, to allow artists to respond to place from the perspective of their own practice.

Sub themes that may inform the overarching curatorial theme, 'Storylines', include:

- Indigenous
- Heritage
- Geology/archaeology
- Sustainability/ecology
- Community.

The 'Storylines' theme indirectly encourages art which engages with different local communities through its emphasis on stories of local culture and place.

¹¹ <[sydneymetro.info/sites/default/files/document-library/Chatswood to Sydenham Design Guidelines.pdf](https://sydneymetro.info/sites/default/files/document-library/Chatswood%20to%20Sydenham%20Design%20Guidelines.pdf)>



Figure 44.

Laing O'Rourke and Woods Bagot

Architectural Render

Central Station art location.

Renders of the artwork locations are a key inclusion in the artwork briefs.

5.10 Art locations

Station entrances have been selected as the primary sites for the Sydney Metro City & Southwest Art Program to allow the artworks to be experienced by the broadest audience, and to contribute to a high-quality experience at the start of the journey.

Supplementary locations which may augment the primary entrance work, and/or be preferred for site-specific circumstances, include station plazas, platforms, main concourses and station cuttings. Large CBD stations which have more than one entrance will include works by the same artist at each of the station entrances.

‘Station entrances have been selected as the primary sites for the Sydney Metro City & Southwest Art Program to allow the artworks to be experienced by the broadest audience, and to contribute to a high-quality experience at the start of the journey.’

5.11 Art commissioning – City metro stations

The Expression of Interest (EOI) for Integrated and Sculptural Art for city stations was held in 2018, on the [Create NSW website](#)¹². The timing aligned with the city station construction program, enabling artist commissioning to align with stages 2 and 3 of station design. A separate EOI was advertised at the same time for a screen-based art commission. The screen-based art program is currently on hold until a Digital Strategy is prepared for Sydney Metro.

5.12 Art commissioning – Southwest metro stations

The Southwest Metro art commissions promote emerging and local artists and are open to artists residing in NSW. Emerging Aboriginal artists in NSW are strongly encouraged to apply. An element of the station upgrade fabric, glass panels, that occur at all stations near the entrances, will be the artwork location at each station. All artworks will be two-dimensional, printed onto transparent interlayer, and laminated between glass panels.

Sydney Metro engaged a suitably experienced technical team, X Squared Design, to work with the selected artists. X Squared Design's role was to assist artists in the technical development of artworks, prepare final digital artwork packages and manage the technical interface with the glazing suppliers.

Following the public Expression of Interest (EOI) in 2020, 20 artists were shortlisted by the Stage One selection panel. Two artists were shortlisted for each of the 10 stations. They were invited to develop a suitable graphic artwork as part of a competition, in response to a station-specific art brief. A single artwork for each station will be selected from the competitive process by the Stage Two panel.

The art briefs for Southwest Metro comprised Part A, a general part relevant to all 10 stations, and Part B, which included the station-specific information.

The Southwest Metro EOI artist selection Stage One panel was appointed in 2020, and included:

- Sydney Metro art consultant
- a member of Sydney Metro Design Review Panel (DRP)
- three art curators/gallerists/artists with experience in public art, and Western Sydney artists, one of whom is also a First Nations artist.

The Stage Two artwork selection panel for the 10 stations will include representatives from the Inner West and Canterbury Bankstown Council with public art expertise, Sydney Metro's art consultant, a Sydney Metro design representative, a Western Sydney curator, and a First Nations artist.

5.12.1 Sydenham Station

Sydenham Station artwork was commissioned in advance of other Sydney Metro City & Southwest stations to meet program requirements. For this station, Sydney Metro's art consultant developed a longlist of suitable artists. A shortlist of five artists was developed by a Stage One panel comprising art and design experts from Sydney Metro and Sydney Metro's SDP. Three artists participated in the competition, and developed artwork concepts which were presented to a Stage Two panel, and the winning artwork was endorsed by the Sydney Metro PAWG. The Stage Two panel included representation from Inner West Council as well as design and art experts from Sydney Metro and the Station Design Partner.

12 <create.nsw.gov.au>

Appendix A - NSW Arts Policy

Creativity Guidelines for Transport Systems, December 2016

Transport for NSW's Creativity Guidelines advocate for creative projects that are integrated with the travel environment, responding and adding meaning to our understanding of the places travelled through and the destination. Creativity should be a foundation of high-quality urban environments, accessible to people of all ages and backgrounds, which increase liveability in the city through creative sensory experiences that make urban transit interesting and enjoyable.

Create in NSW

The NSW Arts and Cultural Policy Framework, 2015¹³

This policy supports NSW regional and urban development strategies which recognise how arts and culture are intrinsic to transforming NSW into a global creative leader.

NAVA

Draft Best Practice: Commissioning art in public space, 2019¹⁴

This draft document describes the need for a particular approach to commissioning art in public space, compared to arts for galleries and private collections, and a flexible best-practice approach to ensuring artists can thrive and create high-quality and enduring artworks within the particular constraints.

Appendix B – Expressions of Interest

Southwest Metro EOI

Web

<create.nsw.gov.au/news-and-publications/news/southwest-metro-public-art-eoi>

PDF

<create.nsw.gov.au/wp-content/uploads/2020/04/SYDNEY-METRO-ART-EOI-2020.pdf>

Sydney Metro EOI

Web

<create.nsw.gov.au/uncategorized/metro-art-integrated-sculptural-public-artwork-expression-of-interest>

PDF

<create.nsw.gov.au/wp-content/uploads/2018/07/metro-sculptural.compressed.pdf>

