



# CREATIVE STRATEGY

**RAIL**  
PROJECTS  
VICTORIA



**WE ACKNOWLEDGE THE FIRST  
PEOPLES AND TRADITIONAL  
OWNERS OF THE LAND WE  
NOW CALL VICTORIA, AND  
CELEBRATE THE HISTORY AND  
CONTEMPORARY CREATIVITY  
OF THE WORLD'S OLDEST  
CONTINUOUS LIVING CULTURE.**

*Parliament House, Melbourne  
Photo: Rail Projects Victoria*





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# 1 EXECUTIVE SUMMARY

*Federation Bells (2012)  
Peter Casamento, City of Melbourne*

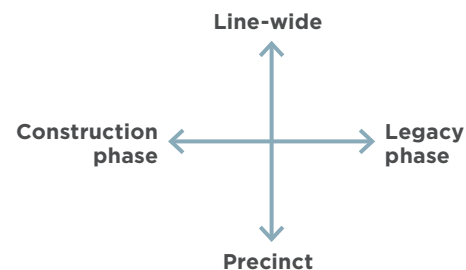


Melbourne is a creative city with a rich culture of arts and design. The Metro Tunnel Project is an opportunity to celebrate and build on Melbourne's creative culture – not only connecting people and places, but connecting with stories, ideas and experiences that reflect our past and engage with our future.

The Metro Tunnel Creative Strategy (Creative Strategy) will guide the delivery of creative interventions undertaken as part of the Metro Tunnel Project. The Creative Strategy has six key objectives:

- + Dynamic sites of creativity
- + Manage construction impacts
- + Line-wide identity
- + Welcoming and people focused places
- + Creative opportunities and engagement
- + Showcase Melbourne.

Operating across time and spatial scales – the Creative Strategy addresses construction phase, legacy, precinct-specific and line-wide interventions.



Rail Projects Victoria (RPV) has worked with state and local government stakeholders to develop this strategy. The Creative Strategy acknowledges the role of the Metro Tunnel Project in contributing to Melbourne's creative culture and ensuring the project delivers a positive civic legacy.

## CREATIVITY NOW AND INTO THE FUTURE

### Construction phase

**interventions** will ensure the Metro Tunnel Project delivers temporary creative outcomes during construction – helping to manage construction impacts and taking Melburnians along the journey of transformation.

**Legacy works** will be permanent creative works embedded in the built environment of new stations and precincts – contributing to a positive civic legacy for Melbourne.

## ACKNOWLEDGMENTS

The Metro Tunnel Creative Strategy builds on research conducted by Professor David Cross, Dr Fiona Lee and Dr Cameron Bishop of Deakin University, and Clare Doherty of Situations. The strategy has been produced in consultation with Creative Victoria, Office of the Victorian Government Architect, City of Melbourne, City of Port Phillip and City of Stonnington.



## 2 PURPOSE AND CONTEXT



*Guida Van Helten, Brim, Victoria  
(2016) curated by Juddy Roller*



### 2.1 PURPOSE

RPV is committed to leaving a positive civic legacy for Victoria. This Creative Strategy seeks to:

- + Provide cultural and creative considerations to inform contractors delivering design and construction activities associated with the Metro Tunnel Project
- + Outline RPV's expectations for integration of creative practice into the planning and delivery of the Metro Tunnel Project
- + Provide the curatorial framework to assist contractors and delivery partners in the preparation of strategies and management plans, and to ensure consistency across the whole creative program
- + Ensure that the design and delivery of both temporary and permanent interventions are of a quality consistent with Melbourne's high standards for its built environment.

The Metro Tunnel Project will enrich urban amenity, and contribute to the culture of creativity and design excellence that is a hallmark of Melbourne. The construction phase will be a period of significant disruption for the city. As such, this Creative Strategy addresses the temporary works undertaken as part of the project's construction process as well as legacy outcomes.



*St Kilda Road and the Shrine of Remembrance at the Domain Parklands. Photo: Peter Glenane*

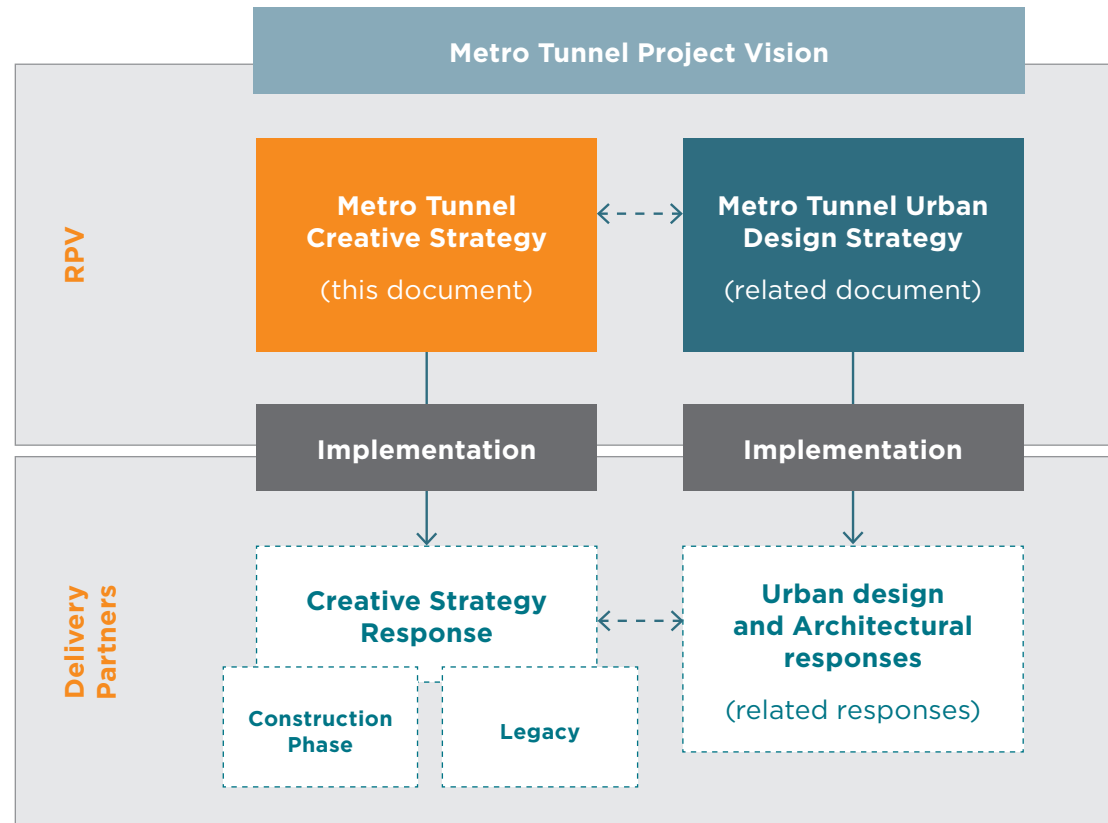


### 2.2 INTEGRATION

The Metro Tunnel Project will be delivered by a range of contractors and delivery partners. To ensure the legacy outcomes are achieved, a suite of complementary documents have been prepared to guide planning and delivery, these include:

- + Metro Tunnel Urban Design Strategy
- + Metro Tunnel Creative Strategy  
*(this document)*
- + Living Infrastructure Plan

Delivery partners will respond to these strategies, showing how each discipline will contribute to the overarching project vision. This supports a holistic and integrated design approach that puts people first and supports Melbourne's reputation for design excellence.



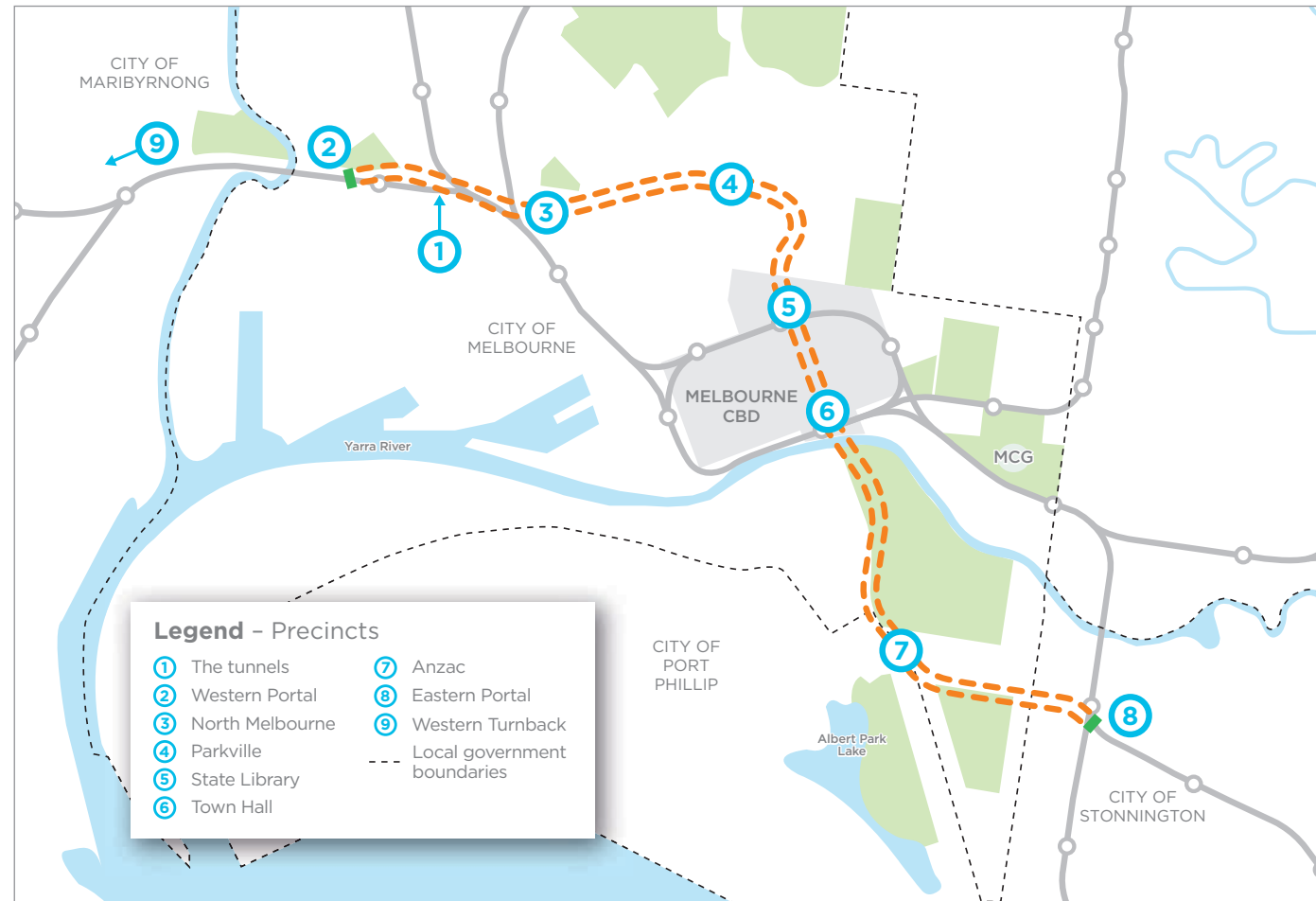
**Figure 1** The Creative Strategy forms part of a hierarchy of guiding documents.

## 2.3 THE METRO TUNNEL PROJECT

The Metro Tunnel Project will transform Melbourne's congested rail network, but it is much more than an engineering project. It will shape Melbourne's social, cultural and economic future and support the city's growth for decades to come.

The project comprises:

- + Twin nine-kilometre long rail tunnels, connecting the Sunbury and Cranbourne/Pakenham lines
- + Five new underground stations — Arden (to be renamed North Melbourne), Parkville, State Library, Town Hall and Anzac — including direct connections to Melbourne Central and Flinders Street stations in the CBD
- + Tunnel entrances at Kensington and South Yarra
- + Connections to existing and new transport interchanges at Parkville, in the CBD and Domain.





## PURPOSE AND CONTEXT

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### 2.4 POLICY CONTEXT

The Metro Tunnel Project is underpinned by policies at federal, state and local government levels. Those policies with particular relevance to the Metro Tunnel Creative Strategy are highlighted below.

#### VICTORIAN GOVERNMENT

##### **Creative State 2017**

Creative Victoria is responsible for delivering the Victorian Government's creative industries strategy, Creative State. The strategy aims to enrich cultural and creative activity, develop our creative practitioners working in all fields and support the diversity of our cultural organisations. This includes initiatives to strengthen the practice of Aboriginal creatives in Victoria and deepen engagement with our unique Victorian Aboriginal culture. It is intended to strengthen the wider Victorian community and the economy, and enhance Melbourne's reputation as a creative, cultural city.

#### CITY OF MELBOURNE

##### **Melbourne Arts Infrastructure Framework (MAIF) 2016**

The MAIF provides strategic direction on the delivery of arts infrastructure by the City of Melbourne and its partners. It has a strong alignment to Creative Victoria's Strategy, *Creative State 2017*.

##### **Public Art Framework 2014-17**

This framework aligns the work of Council's Public Art Melbourne program, with key Council work areas, strategies and plans.

#### CITY OF PORT PHILLIP

##### **Public Art Guidelines 2017**

These guidelines contribute to positioning the municipality as a pre-eminent creative centre through commissioning, interpretation, maintenance and promotion of contemporary public art of the highest quality.

##### **Aboriginal and Torres Strait Islander Arts Strategy 2014-2017**

This strategy was developed to support Aboriginal culture and creativity. The strategy, also known as *Boonating Ngargee Yulenj* – place, action, knowledge responds to Council's Reconciliation Action Plan (2012-2015) and supports Aboriginal and Torres Strait Islander artists with a connection to the City of Port Philip.

##### **Memorials and Monuments Guidelines 2017**

These guidelines acknowledge Council's responsibilities as custodian of these significant assets on behalf of the community, through demonstrating excellence and best practice in conservation, collection management, interpretation and promotion.

#### CITY OF STONNINGTON

##### **Public Arts and Culture Strategy 2011-2015**

This strategy advocates for integrated planning and policy making, to reinforce Stonnington's reputation as a creative city. It supports creative thinking and creative people with a focus on place making and urban design.



# 3 THE METRO TUNNEL CREATIVE STRATEGY



*'Artists Proof #1' by Ash Keating. Monash University of Modern Art (MUMA). Courtesy of the artist and Fehily Contemporary.*



### 3.1 VISION

The vision for the Creative Strategy is:

*A legacy of high quality experiences and places that put people first – contributing to Melbourne’s current and future liveability, international standing and reputation for creative excellence.*

### 3.2 CREATIVE APPROACH

People will experience the Metro Tunnel Project in a variety of ways – some commuters will use the new underground stations on a daily basis, while visitors to the city may have only brief interactions.

This strategy emphasises the need for a two-tiered curatorial approach, which reflects and celebrates both the line-wide identity of Melbourne’s Metro Tunnel and the specific local identities of places it interacts with. The line-wide identity supports good wayfinding and a sense of journey through a shared design and creative language. Each precinct offers the opportunity to tell individual stories of place and respond to local conditions.

#### CURATORIAL RATIONALE

- + Prioritise people’s experience of journey in creative or artistic responses
- + Craft a coherent and integrated line-wide identity which communicates the cultural character of Melbourne and connects its individual precincts and communities
- + Support conceptual collaboration between artists and designers
- + Build and promote the profile of the Metro Tunnel Project as a showcase for integrated creative practices and place making through examining notions of identity in local, city-wide and network-wide contexts

- + Create a line-wide cultural space that shapes and informs the experience of passage, journey, and movement through the city
- + Commission physical and transient artworks and experiences, which reference themes of commuting, underground rail networks and the mass transit of travellers through public spaces.
- + Respond creatively to the cultural and built identity of each precinct through partnerships with local arts and community groups to develop place making, arts and cultural programming, and other community driven initiatives.
- + Reflect and meaningfully engage with diverse cultures and heritage – those of Aboriginal Australians, and subsequent waves of migration
- + Work with artists representative of Melbourne’s diversity – including artists of different cultures, genders, abilities, as well as both emerging and established creatives
- + Support works that are open and accessible, encouraging meaningful engagement across diverse audiences
- + Draw upon a diversity of arts practitioners working across a wide range of disciplines and media.

### 3.3 PRINCIPLES

#### CREATIVE PROGRAM

These principles apply to both construction phase and legacy creative interventions.

- + Inspire a positive experience of journey
- + An international benchmark of integrating creativity and transport infrastructure
- + Community and cultural programming of urban spaces
- + Celebrate the creative activity of our city
- + Provide opportunities to engage with world class arts and culture
- + Support and promote Melbourne's reputation as a vibrant and creative city
- + Contribute to positive civic identity.

#### CONSTRUCTION PHASE INTERVENTIONS

Temporary interventions will occur during the construction phase of the Metro Tunnel Project. These interventions should be underpinned by the following principles:

- + Manage construction impacts – protecting what makes Melbourne great
- + Maintain the city's activity and vibrancy – supporting Melbourne's businesses and residents
- + Provide opportunities for local creative practitioners, artists and communities during the construction phase as we strive to minimise disruption from construction of the Metro Tunnel
- + Imagine the city as a laboratory – trialling new ideas and engaging with the project as it develops.

#### LEGACY WORKS

Legacy creative works will be embedded in the built environment of new stations and precincts. These works should be underpinned by the following principles:

- + Balance the cultural character of Melbourne with the distinct identities of each place
- + Celebrate new infrastructure and spaces that contribute to the civic fabric
- + Contribute to Melbourne's reputation for arts and design excellence
- + Help orientate travellers as they navigate the transportation system.



### 3.4 CREATIVE PROGRAM OBJECTIVES

The creative program for the Metro Tunnel Project has six key objectives:

- + Dynamic sites of creativity
- + Manage construction impacts
- + Line-wide identity
- + Welcoming and people focused places
- + Creative opportunities and engagement
- + Showcase Melbourne



Activities at ArtPlay (2011)  
City of Melbourne



## DYNAMIC SITES OF CREATIVITY

The Metro Tunnel Project's entrances, stations and temporary structures are all potential sites for creative and cultural activity. Exciting opportunities will also emerge as new parts of the city are revealed during construction. Temporary 'pop up' spaces, creative landscaping and lighting, public art and events can help us experience the city in new and inspired ways.

### Aim

Create spaces for creative expression throughout the project.

### Strategies

- + Involve arts practitioners in the early stages of design to ensure creative perspectives shape the precincts
- + Support diverse creative approaches and embrace new technologies, different mediums and modes of practice through:
  - Time based media to give a sense of travel and movement
  - Socially engaged creative practices to garner social exchange while celebrating local distinctiveness

- Imaginative gaming and digital narratives for play and interaction by commuters
  - Two-dimensional graphic, painted, photographic and printed works embedded in the stations and surrounds, and as part of temporary exhibitions
  - Sculptural and installation works across construction and legacy phases
  - Unearthing new local talent and emerging creative practices
  - Literature to reinvent old histories and develop new fictions about the precincts.
- + Be adaptable to the needs of each phase of construction and consider future operational needs
  - + Ensure creative projects consider practical engineering and design issues, including Melbourne's susceptibility to environmental events, and the need to protect and enhance multi-modal public transport corridors.
- + Include variety in the range of scale, and degree of permanence, from small temporary interventions to large permanent works
  - + Embrace the city as a living laboratory
  - + Consider site-responsive creative interventions
  - + Explore potential social and cultural network connections beyond the boundaries of the project
  - + Ensure seamless integration between good design and high quality public art

### MANAGE CONSTRUCTION IMPACTS

The construction phase of the Metro Tunnel Project will be a time of significant change for Melbourne. This phase represents an opportunity to create positive spaces for businesses and communities to engage with the project and interact with the city in new ways.

The Metro Tunnel Project's creative program seeks to offset and minimise the disruption associated with construction, turning the process of change into opportunities for imagination and exploration.

#### **Aim**

Take local residents, businesses, visitors and Melburnians along the journey of transformation by enabling new opportunities for discovery during the period of construction.

#### **Strategies**

- + Develop a program of open, inclusive and inspirational projects that encourage people to participate in the activation of new spaces throughout the city
- + Work with creative practitioners across the different stages of the project to mitigate disruptive elements of construction through projects that address elements including hoardings, fencing, screens, lighting and plantings
- + Respect the complexities of the construction environment and align with safety requirements

- + Commission projects that are calibrated with the Metro Tunnel Project's construction stages to mitigate noise and general disruption
- + Support temporary public spaces for reflection, interaction, play or wonder
- + Consider and respond to the needs of local businesses and the community
- + Produce projects that adapt to the dynamics of the construction, culture and character of each of the precincts as they unfold
- + Identify opportunities for partnerships during construction with community and cultural organisations that work with the public and are connected to the precincts
- + Ensure that temporary works do not compromise opportunities for permanent works.





*'Transfer Accelerator' at Utrecht Overvecht Train Station  
by HIK Ontwerpers, The Netherlands*





White Night 2013

### LINE-WIDE IDENTITY

The Metro Tunnel Project will provide a new way to move through Melbourne, and will establish an end-to-end rail line independent of the city loop. While it is important for the project to engage with and reflect the character of each precinct, it is also critical for the project to have a line-wide identity to assist with wayfinding and celebrate the project as a new element of the city.

#### Aim

Use creative interventions to support the development of a coherent line-wide identity.

#### Strategies

- + Align temporary and permanent works with the curatorial rationale of this strategy
- + Encourage meaningful collaborations between artists, curators and architects
- + Promote conceptual engagement between art and design to drive integrated outcomes
- + Develop a contextual narrative and themes to guide the curation of creative works across the project.



### WELCOMING AND PEOPLE FOCUSSED PLACES

The Metro Tunnel Project will deliver more than new transport infrastructure – it will transform how people move through, use and perceive the city. Ensuring that the public experience of the Metro Tunnel journey is memorable and engaging will be a key legacy outcome of the project.

Temporary structures that are in place for years, rather than weeks or months, will have a similar impact on the life and vitality of the city as permanent ones. Consideration must be given to how people navigate and move through and around temporary structures and spaces during the construction phase.

The permanent structures and places created through the project are designed to support a positive human experience. Seeking out opportunities to enhance and celebrate the stories of each place and their communities will allow commuters, residents and visitors to connect with and feel welcome in these places.

#### Aim

Prioritise the human experience in the delivery of all temporary and permanent creative interventions to foster connection with local communities and the cultural character of Melbourne.

#### Strategies

- + Support inclusivity and diversity across the many cultures of Melbourne, with an emphasis on Aboriginal history and heritage, and the vital role of migration to the fabric of the city
- + Explore and reflect the multiple histories, place making and character of the Metro Tunnel Project's precincts as they emerge throughout construction and into the future
- + Engage the diverse communities who will interface with the Metro Tunnel Project.



*Bunna Lawrie in dirtsong by The Melbourne International Arts Festival, 2009. John Sones*

10. *Journal of the American Medical Association*, 2000; 283: 2689-2693.



### CREATIVE OPPORTUNITIES AND ENGAGEMENT

The Metro Tunnel Project offers an exciting opportunity to strengthen Victoria's creative sector by supporting connectivity between arts institutions, and investing in work that drives creative activity of artists, producers, educators, and the community.

The Metro Tunnel Project will support productive partnerships with local communities and creative organisations. This will encourage knowledge-sharing, local advocacy and economies of scale across the creative arts industry. By building on existing programming and policy, the Metro Tunnel Project will leave a creative legacy that endures beyond the life of the project.

#### **Aim**

Support creative activity across Melbourne's creative industries, driving new and improved networks, innovative forms of collaboration and enhanced local and international profile.

#### **Strategies**

- + Engage a broad spectrum of emerging and established practitioners, providing opportunities to work on civic scale projects
- + Work with organisations and institutions to explore collaborative opportunities
- + Align with Melbourne's rich array of cultural events and programs
- + Develop an ambitious program of creative interventions and activities
- + Identify opportunities for shared commissioning between the Metro Tunnel Project and Melbourne's cultural institutions
- + Explore innovative approaches to commissioning throughout the project

### SHOWCASE MELBOURNE

Melbourne is internationally recognised for its arts and design. The Metro Tunnel Project's creative program will bolster this reputation and inspire creative responses to complex contemporary issues.

#### **Aim**

Deliver a creative program that showcases the city as a dynamic and evolving stage for creative dialogue, and contributes to Melbourne's international standing in arts, culture and public engagement.

#### **Strategies**

- + Showcase Melbourne as a creative city that embraces change
- + Encourage exceptional creative works that align with the Metro Tunnel Project's high quality design approaches
- + Curate an innovative, coherent arts and cultural program that stretches above and below the city
- + Commission a suite of works by local and international practitioners that embody a diversity of technologies and materials, and speak to salient social, cultural and environmental issues
- + Benchmark the Metro Tunnel Project's creative program against other international projects of similar scale and ambition.



South Kensington railway lines  
Photo: Peter Glenane

### 3.5 PRECINCT OPPORTUNITIES

This section of the Creative Strategy addresses site-specific considerations and opportunities at key Metro Tunnel Project locations. These considerations are to be read in conjunction with the Precinct-Specific Design Issues in the Metro Tunnel Urban Design Strategy. The precincts are identified in the Metro Tunnel Project's Environment Effects Statement documentation.



### KENSINGTON (WESTERN PORTAL)

Kensington was established in 1856 after a Crown Grant was made to the Melbourne City Council for cattle saleyards and abattoirs. Aspects of area's layered history are represented in the heritage residential streetscapes and industrial buildings.

Kensington today supports a diverse and vibrant community. A number of creative, cultural, social and sporting organisations cluster in and around the area. These include JJ Holland Park sporting clubs, and community and cultural organisations.

The western portal emerges near South Kensington Station and connects to railway lines running west near the Maribyrnong River. North of the station sits a large sport and recreation precinct while housing abuts the station. To the west is an industrial zone. From the existing railway line the view is open as it looks out onto largely flat ground, backgrounded to the north by a rising slope and residential housing and flats.

#### Opportunities for creative engagement

- + Consider supporting creative projects that involve JJ Holland Park, while maintaining its amenity and character
- + Consider exploring partnerships with community organisations
- + Consider forging connections with creative stakeholders in Melbourne's inner west.



*BMX track at JJ Holland Park, Kensington.  
Photo: Peter Glenane*

### ARDEN (NEW NORTH MELBOURNE STATION)

The waterways around this area, including Moonee Ponds Creek, were important thoroughfares for the Kulin Nations. The Creek contained a network of eel traps and a nearby greenstone quarry was used to make tools. Post-contact use of the land has been primarily for industry, which is still evident in old factories and single fronted Victorian terrace houses.

Close to the city, as well as education and health precincts, Arden is embarking on a period of renewal and regeneration. The precinct includes social housing, increasingly valuable residential land and new apartment towers. A large portion of the current population were born overseas. Recent migrants from Somalia and Eritrea have added to the area's diversity.

The area is home to the North Melbourne Football Club. The Club played at Arden Street oval until the 1980s and still use the oval as their training base. The Huddle, run by the Club, aims to improve social cohesion by working with youth from migrant and refugee backgrounds. Arden is also home to the Asylum Seeker Resource Centre.

Arts House and the heritage-listed Meat Market are also located in the area. This precinct is home to Ilbijerri, Australia's longest running Aboriginal and Torres Strait Islander Theatre Company, as well as Next Wave Festival, Dance Massive, Melbourne Jazz Festival and the Victorian Woodworkers Association.

#### Opportunities for creative engagement

- + Consider exploring opportunities to align with the area's urban renewal program, being led by the Victorian Planning Authority and City of Melbourne
- + Consider partnerships with local arts and community organisations to activate new and planned urban spaces
- + Consider creative engagement with the design of landscape and public realm



Cafe culture near Arden Street, North Melbourne.  
Photo: Peter Glenane



### PARKVILLE

The greater Parkville region is a significant place for the people of the Kulin Nations. The area around the precinct once served as an important source of food, with its grassy, lightly treed plains and creeks full of eels.

Parkville is home to the expansive Royal Park, which rises towards Melbourne Zoo. The park was used for army camps during World Wars I and II, and was the departure point for the Burke and Wills expedition. One of the state's grandest cemeteries, Melbourne General Cemetery, is also nearby.

Parkville boasts a mix of Victorian townhouses, newer apartment buildings and innovative contemporary design, such as the Victorian Comprehensive Cancer Centre. The residential population of this dynamic knowledge hub includes a mix of students and researchers from across the globe.

The University of Melbourne is an integral part of the cultural life of the city, as well as a place of learning and research. With a rich and fascinating past, the buildings of the University each tell their own story.

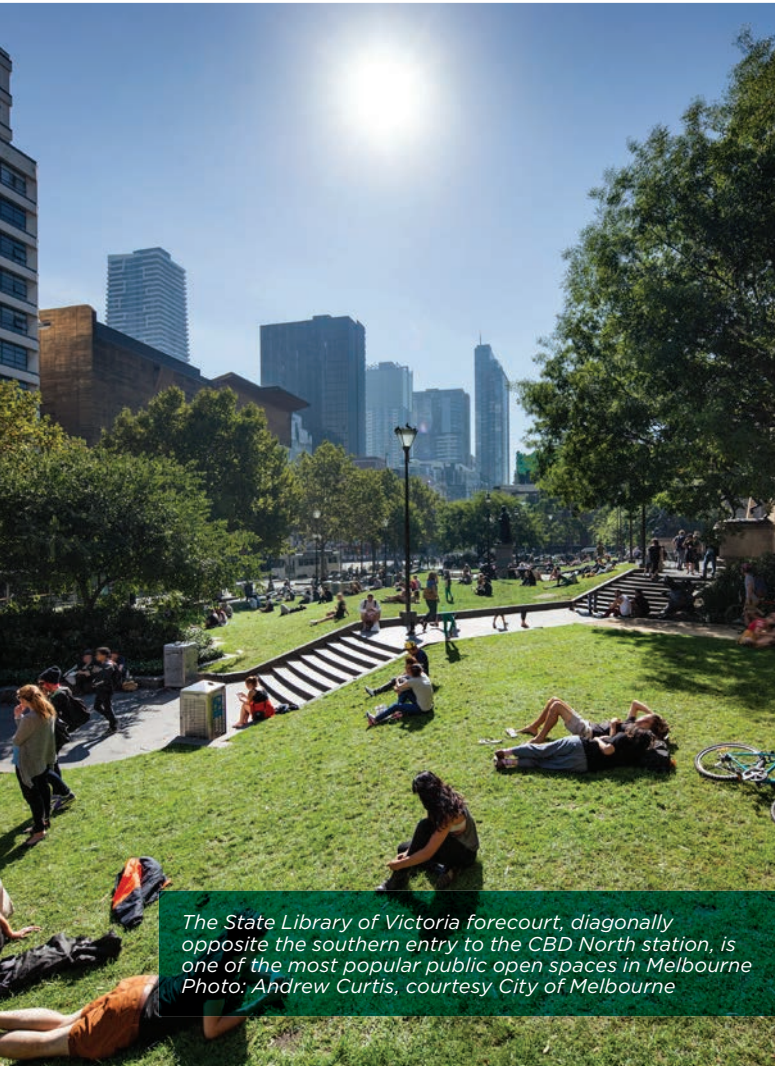
Parkville includes Melbourne's premier medical precinct with the Royal Children's Hospital, the Royal Women's Hospital, the Royal Melbourne Hospital and other world class medical and research facilities.

#### Opportunities for creative engagement

- + Consider exploring themes associated with medicine and science
- + Consider working with scientific and health researchers and students, hospitals and cultural institutions and programs affiliated with University, including the Ian Potter Museum of Art and the Grainger Museum
- + Consider engaging with station interfaces and connections to surrounding uses.



*Perspective images of the proposed design for University Square: Aerial view from southeast showing the central lawn framed by tree planting in Leicester and Barry streets. Image: City of Melbourne*



*The State Library of Victoria forecourt, diagonally opposite the southern entry to the CBD North station, is one of the most popular public open spaces in Melbourne  
Photo: Andrew Curtis, courtesy City of Melbourne*

### CBD NORTH (STATE LIBRARY STATION)

The busy precinct at the northern end of the CBD is a key transport interchange, with people traversing the area by foot, bikes, trams and trains. The district has more than doubled its residential population over the last decade, becoming popular for international students and city workers. A number of residential towers are currently under construction.

In the 1840s executions were carried out in the area. An important public art work by Brook Andrew and Trent Walter commemorating Tunnerminnerwait and Maulboyheenner, two Tasmanian Aboriginal men who were publicly hanged in 1842, is located at the intersection of Victoria and Franklin Streets. The Old Melbourne Goal was built nearby and completed in 1870. This was the scene of 133 hangings, including the bushranger Ned Kelly.

CBD North is home to the State Library of Victoria, which opened in 1856, and the Wheeler Centre for Books, Writing and Ideas. These institutions support Melbourne's role as a UNESCO City of Literature. The State Library's grand architecture contrasts with RMIT's eclectic mix of buildings. RMIT is one of the country's premier art and design universities, and hosts the RMIT Gallery and RMIT Design Hub.

The area is a key shopping destination – with an offer that includes independent local labels, and Emporium and Melbourne Central shopping centres.

#### **Opportunities for creative engagement**

- + Consider working with State Library of Victoria and the Wheeler Centre to develop creative literary works
- + Consider developing partnerships with RMIT to provide creative opportunities for students
- + Consider engaging contemporary artists to create high impact content for the CBD North acoustic sheds and construction hoarding.



### CBD SOUTH (TOWN HALL STATION)

This precinct at the southern end of the CBD sits beside Birrarung (the Yarra River). For the Kulin Nations, the area provided a bountiful source of food from what was once the fresh water of the river.

Long before the development of Federation Square, City Square provided Melbourne with a civic gathering place near Town Hall. The Square has also been a contentious site of public debate on art and public works. When Ron Robertson Swann's *Vault* (1978) was commissioned for the Square the sculpture drew public criticism for its cost, angular form and its placement in the heart of City Square. The sculpture became known as the 'Yellow Peril' and now sits outside the Australian Centre for Contemporary Art in Southbank.

At all four corners of the intersection of Flinders and Swanston Streets stand iconic buildings – Flinders Street Station, Federation Square, St Paul's Cathedral and the historic Young and Jacksons Hotel.

Federation Square is one of Melbourne's most important civic spaces, supporting public celebrations through to protests. Federation Square hosts the Australian Centre for the Moving Image (ACMI) and the Ian Potter Centre. Across Princess Bridge is the Arts Centre Melbourne and National Gallery of Victoria International.

#### **Opportunities for creative engagement**

- + Consider creative programming around City Square to minimise construction impacts
- + Consider connecting to large-scale cultural events that take place in the surrounding civic spaces
- + Consider building meaningful partnerships with leading cultural and arts organisations in the precinct.



*Centre Place, Melbourne, is part of the network of busy pedestrian lanes and arcades linking Flinders Street Station into the city's retail core. Photo courtesy City of Melbourne*



*St Kilda Road and the Domain Parklands in relation to the Melbourne CBD and Yarra River.*

### DOMAIN (ANZAC STATION)

The tree-lined St Kilda Road connects the city to the Shrine of Remembrance and forms Melbourne's ceremonial boulevard, surrounded by parklands and stately buildings.

The Shrine of Remembrance and surrounding grounds, the South African Soldiers Memorial and St Kilda Road boulevard are of State significance and registered on the Victorian Heritage Register.

Education and learning institutions also shape the character of the area, and include the Melbourne Conservatorium of Music, Victorian College of the Arts, Melbourne Grammar School, Mac. Robertson Girls High School and Melbourne Girls Grammar.

#### **Opportunities for creative engagement**

- + Consider telling new stories of Australia's war experience through commissioned creative works
- + Consider referencing Melbourne's extraordinary flora collection of native and international botanical specimens
- + Consider exploring opportunities to activate new public spaces associated with the project.





### SOUTH YARRA (EASTERN PORTAL)

Investigations within the South Yarra Siding Reserve, undertaken as part of the Metro Tunnel Project, identified one previously unknown Aboriginal Place within the Reserve.

The area also has a rich post-contact history. Significant buildings include Christ Church, former South Yarra Post Office, former South Yarra Railway Station building, Melbourne High School and, beyond the precinct, Como House. Many of the homes on Punt Hill date from the 1860s, with views that take in Birrarung (the Yarra River) and greater Melbourne.

South Yarra is home to one of Melbourne's notable shopping areas, Chapel Street, and has a young and diverse population – with a high proportion of residents between 25 and 34 years of age. South Yarra is experiencing significant population growth, with high levels of apartment construction.

Lovers Walk is a popular pedestrian and cycling link along the north side of the rail corridor, connecting Toorak Road to Chapel Street.

#### **Opportunities for creative engagement**

- + Consider engaging creative practitioners to activate South Yarra Siding Reserve and Lovers Walk
- + Consider working with City of Stonnington and local cultural organisations to support creative projects in South Yarra Siding Reserve
- + Consider developing creative initiatives celebrating Aboriginal cultural heritage.



# APPENDIX

"Melbourne has design weeks every year. It's only natural to celebrate our

# DESIGN MATTERS

*City Square, Melbourne. This installation for Melbourne International Design Week was a part of a program of changing events accommodated by the City Square. Photo: Sarah Anderson*





## APPENDIX

### EXAMPLES

This section provides local and international examples of infrastructure related creative practice. These examples illustrate a diverse range of approaches to inform creative discussion.





*Per Olof Ultvedt, Blue Line  
connection at T-Centralen, 1975*

### STOCKHOLM'S METRO (1957 ONWARDS)

At 110km, the Stockholm metro is often said to be the world's longest art gallery. Over 90 of the 100 subway stations in Stockholm have been decorated with sculptures, mosaics, paintings, installations, engravings and reliefs by over 150 artists. At Östermalmstorg, the Swedish artist Siri Derkert highlights women's rights, peace and environmental issues. At the Blue Line connection at T-Centralen, artist Per Olof Ultvedt pays homage to the station workers of the 1970s by painting their silhouettes in blue tones across the ceiling. The representative silhouettes show signs of the individual worker's trade. To travel by subway in Stockholm is to travel through a story that begins with the artistic expressions of the 1950s to the contemporary practices of today.



### NICK CAVE, *HEARD•NY* (2013)

In 2013, Chicago based artist Nick Cave created a visually striking performance work for New York's Grand Central Vanderbilt Hall Terminal. Twice a day, a herd of thirty colourful life size horses broke into choreographed movement—or 'crossings'—across the hall accompanied by live music. Cave worked with choreographer William Gill to recruit and train students from the local Ailey school to perform the 'crossings'. *HEARD•NY* was co-presented by the public art organisation Creative Time and MTA Arts for Transit as part of a series of events celebrating the centennial of Grand Central as a monument of transportation.



Nick Cave, *HEARD•NY*  
Photo: Travis Magee, Courtesy Creative Time

## APPENDIX

### GATEWAY WA (2012–2016)

The Gateway WA project, a major upgrade to the road network connecting Perth Airport to nearby industrial hubs, features a series of public art commissions integrated with urban design forms. The integrated works reference the richly-coloured land, flora, fauna and resources of Western Australia and the Noongar six seasons. *Earth Ribbon* is a layered, double faced wall made of Corten steel that represents the topography and geology of the ancient land of Western Australia. *Sky Ribbon*, made of a series of aluminium shields, represents the contemporary age and future of the state. The City Link Noise Walls feature a visual representation of the six seasons of the Noongar people.



Sandra Hill in collaboration with Jenny Dawson,  
City Link Noise Walls, Gateway WA Project  
Image courtesy: Main Roads, Western Australia



## NORTHERN EXPRESSWAY (2008–2010)

The Northern Expressway in Adelaide's north boasts a series of walls and bridges which integrate art and industrial design. Drawing on the visual legacy of Land Art, these site-specific works respond to the topography of their surrounding area and are the result of collaboration between landscape architects, artists, engineers and designers. The impact of these works is the enhancement of the journey experience on an otherwise long and flat route.



*Robert Owen in collaboration with Taylor Cullity Lethlean, Tonkin Zulaikha Greer, Bluebottle and Robin Eley  
Image courtesy: SA Department of Planning, Transport and Infrastructure*

## APPENDIX

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### EASTLINK (2008)

EastLink tollway is Australia's largest sculpture park, stretching around 40 kilometres through Melbourne's eastern suburbs. Four large scale sculptures are located alongside the road and are designed to be appreciated from moving vehicles. A further eight sculptures line the EastLink trail, which forms part of the project. Callum Morton's *Hotel* is a 20-metre-high steel, concrete and glass structure that appears both familiar yet placeless. *Ellipsoidal Freeway Sculpture* by James Angus appears to change shape as the viewer drives by. These works engage with the act of transport – playing with ideas of movement and transience.

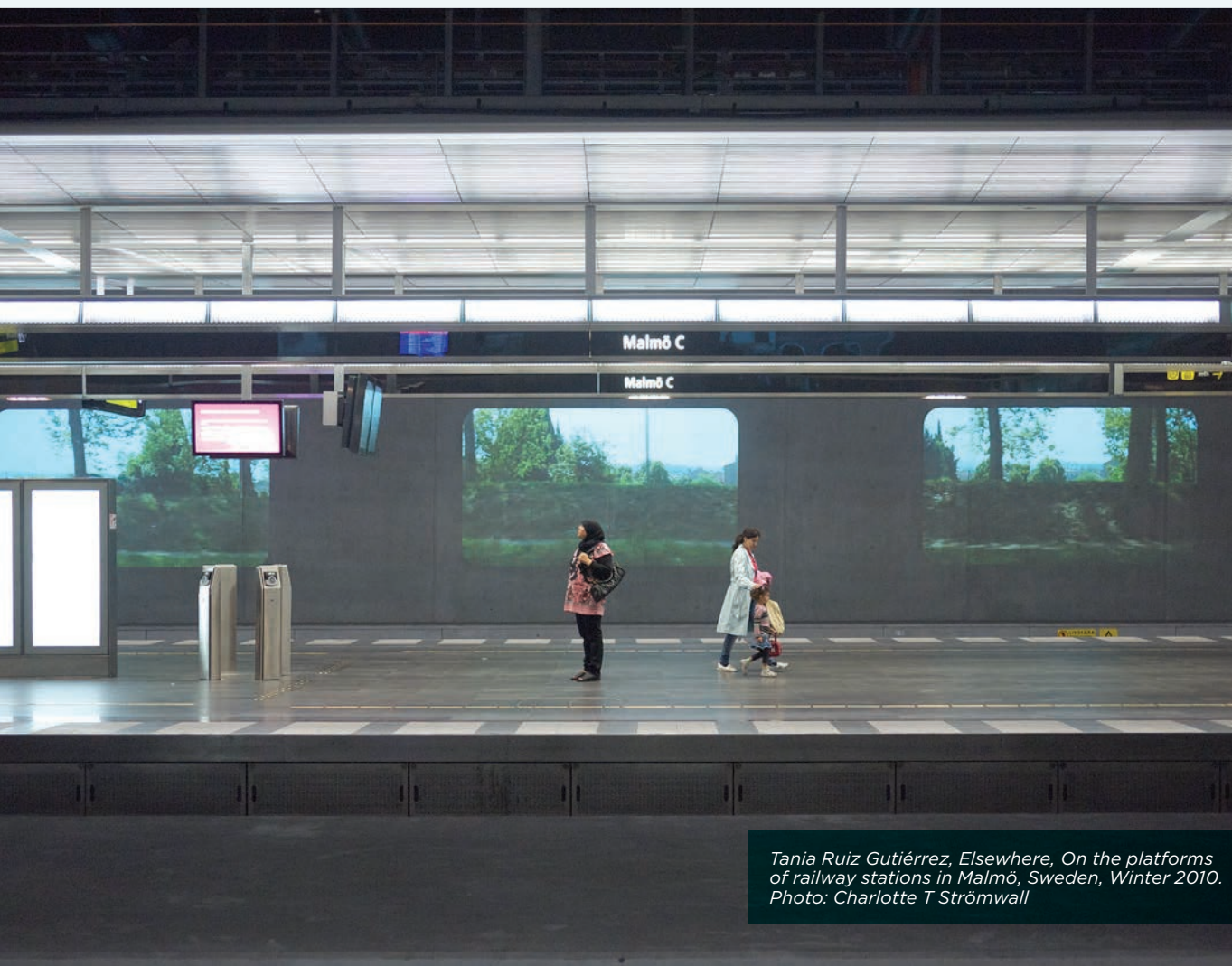




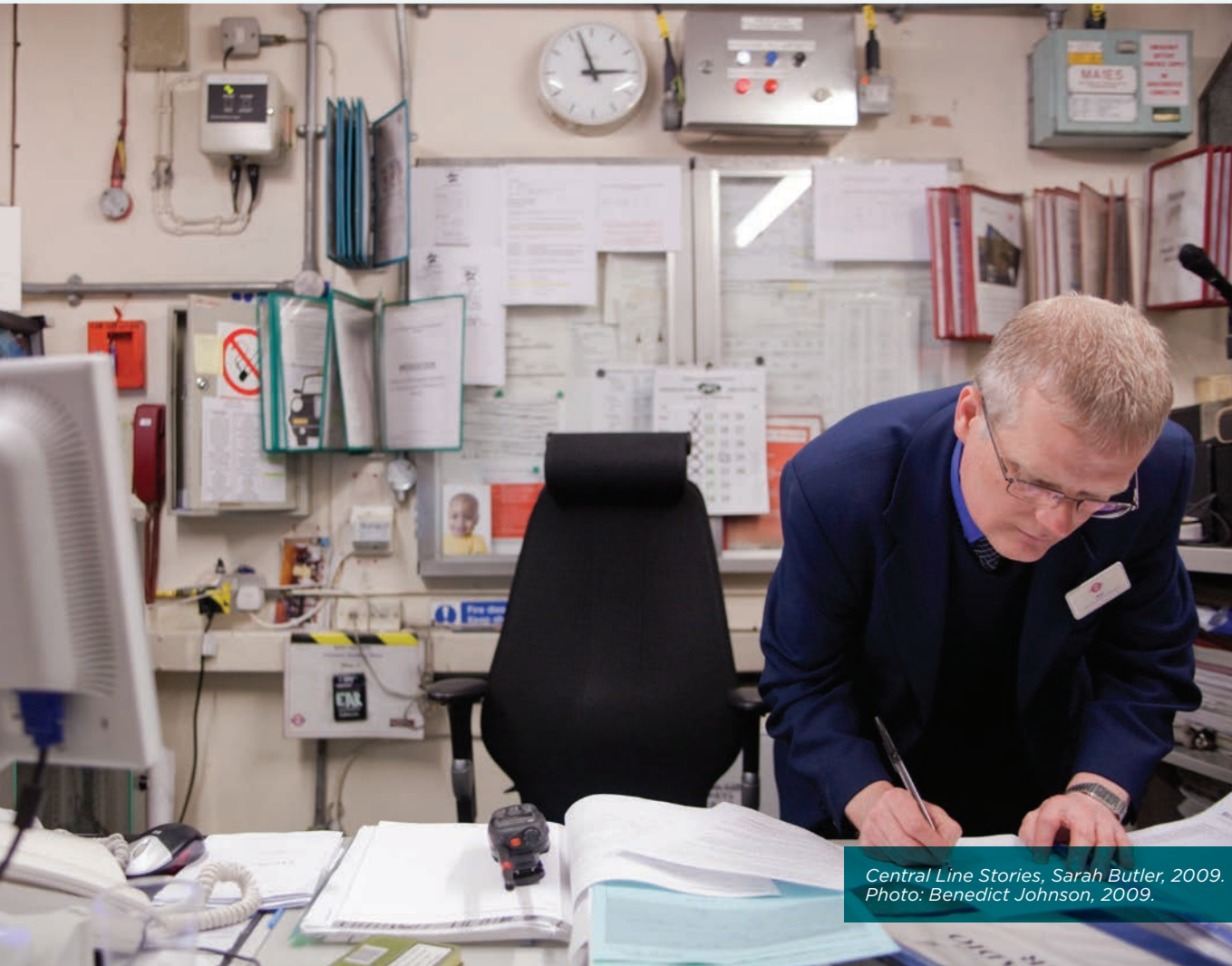
## MALMÖ CENTRAL STATION (2010)

Tania Ruiz Gutiérrez's monumental video installation, *Elsewhere*, transports commuters in Malmö Central Station to wide open green spaces. Passengers can take the train every day for five years and not see a repeated scene displayed. The work was commissioned and funded by Public Art Agency Sweden.

Public Art Agency collaborates with the Swedish National Heritage Board, the Swedish National Board of Housing, Building and Planning, and the Swedish Centre for Architecture and Design. The collaboration explores how public places can be enhanced by creatively engaging citizens during the design and construction of public infrastructure.



*Tania Ruiz Gutiérrez, Elsewhere, On the platforms of railway stations in Malmö, Sweden, Winter 2010. Photo: Charlotte T Strömwall*



*Central Line Stories, Sarah Butler, 2009.*  
*Photo: Benedict Johnson, 2009.*

### SARAH BUTLER, *CENTRAL LINE STORIES* (2009–2012)

In developing *Central Line Stories*, writer Sarah Butler undertook a six-month residency on the Central Line to capture the personal stories and tales of London Underground staff. The conversations Butler had with the workers on the Central Line informed a series of written works that highlighted the very human desire to communicate through storytelling. *Central Line Stories* was devised and delivered as part of the Art on the Underground curatorial program, which seeks to enrich the experience of journey of millions of travellers on London's Tube.






## FUTUREFARMERS, LOSÆTER (2013 – ONGOING)

Since 2012 art collective Futurefarmers have been working in a permanent common area amidst the waterfront development of Bjørvika in Oslo, Norway. Losæter takes the form of an urban farm with a series of experimental architectural structures hosting an allotment community, an ancient grain field, a bakehouse and Oslo's first City farmer. A range of groups and public activities related to urban food production make use of the commons. Losæter is part of Bjørvika Utvikling (BU) public art program Slow Space, supported by The Norwegian Public Roads Administration (Eastern Region).

### More information

To find out more about the Metro Tunnel Project:

 [metrotunnel.vic.gov.au](https://metrotunnel.vic.gov.au)

 1800 105 105 (24 hours a day, 7 days a week)  
Press 2 and follow the prompts

