
ADELAIDE FESTIVAL PLAZA CREATIVE FORUM

THURSDAY 13 AUGUST 2015, 9AM – 12.30PM

WORKSHOP OUTCOMES

Attendance

The forum was attended by 18 members of Adelaide's artistic and creative community, comprising artists, events and festival curators, venue managers and 9 representatives from the State Government and design and planning consultancies were also in attendance. A full list of participants is at Appendix 1.

Forum Objective

Input was sought from artists and creatives to inform the development of a Festival Plaza Public Arts and Cultural Strategy, prior to the redevelopment of the Riverbank precinct. Specifically, feedback was sought on how arts and culture could be used to achieve the five Place Principles outlined below.

While all ideas and suggestions were encouraged to achieve this goal, Renewal SA was not seeking to use this forum to identify specific public art installations or placements.

Forum Structure

Opening presentations by John Hanlon, Chief Executive of Renewal SA and Brian Parkes, CEO Jam Factory, provided an overview of planning and urban design work completed to date on the Riverbank Precinct and opportunities for including art and culture in the redevelopment of the Festival Plaza.

Following the presentations, participants' workshopped each of the Place Principles in small groups across five tables, with support from a facilitator and roving staff from Renewal SA and Arts SA. All ideas were encouraged and suggestions were depicted on the provided plans or noted by the table facilitators.

The five Place Principles presented for discussion comprised:

1. A compelling destination

Adelaide's premier entertainment destination and an engaging place that welcomes people from all walks of life.

2. The heart of the Riverbank

An integrated part of the Riverbank Precinct, with coordinated places and programs, and clear connections within and beyond the Plaza.

3. Event-ready space

Well serviced with built-in facilities and infrastructure to enable convenient and elegant adaptation for temporary events, festivals and performances of different scales and durations.

4. Dynamic and evolving place

A place that offers a different experience every time, that celebrates the seasons, and is brought to life by a balance of curated and spontaneous activities.

5. Distinctive place

Festival Plaza will be a memorable and distinctive place that embodies a unique account of the people, cultural life and character of Adelaide, combining relaxed sophistication with creative endeavour.

Key themes identified in the workshop were presented by table facilitators at a short plenary session and the forum was closed with a presentation by John Hanlon, outlining the next steps for the Riverbank Precinct and the commissioning of a Public Art and Culture Strategy.

Overview of Key Themes

The key themes for each Place Principle identified in discussions at each table were summarised by the facilitators and presented below. The verbatim record of all ideas, suggestions and priorities given by participants, including those written on the plans provided and posted on sticky notes, is provided in Appendix 2.

1. A compelling destination

- **Identity** – established through local and state branding, learning about our culture and history (including Kaurua Aboriginal culture), celebrating uniqueness and growing a new identity for the place based on the creation of a myth/rumour/legend.
- **Flexibility** – created by the types of events and effectiveness of programming, all year round activation, risk taking, openness and less onerous regulation.
- **Diversity** – of spaces, experiences and events, generated by the range of users and user groups, including different demographic and cultural groups.
- **Interaction** – through the use of technology, non-permanent art, fostering emotional connection to the spaces, use of different materials to connect our history to today, eg use of fossils, and use of innovative viewpoints to different spaces (eg a periscope into the Festival Centre).

2. The heart of the Riverbank

- **Narrative** – create a clear and recognisable identity to build a strong sense of place, referencing our pre-historic, Aboriginal and European heritage, and enabling people to feel belonging.
- **Meaning** – enable emotional connections to the place from its design and the different experiences on offer, generating feelings of love, joy, happiness and comfort – creating a safe place for all.
- **Convergence** – the precinct draws us in, attracts us all through the year and is the heart of the Riverbank Precinct; the central place connecting arts, cultural, sporting, entertainment and commercial activities.
- **Architecture** – utilise the design and materials of the built form as a platform for creativity, providing a variety of spaces for different arts and cultural expression

3. Event-ready space

- **Toilets** – accessible and integrated, permanent as well as ‘plug and plumb’ for temporary events.
- **Infrastructure** – integrated, accessible and enables ‘plug and play’ for the full range of arts, cultural and entertainment activities possible in the Plaza, including water and power, wifi, servicing (loading/unloading) and storage.
- **Shading** – flexible design to cater for extremes and allow for day/night use but also to involve the local climate in arts and cultural expression.
- **Accessible** – provide a balance between private and public events with opportunities for all people to use different spaces without being excluded.

4. Dynamic and evolving place

- **Curation** – is key to the success of the Plaza and requires long term budget commitment. Will allow for interaction and play, involvement of children and all age groups, adoption of new technology, provide the narrative and a balance between the temporary and the permanent.
- **Seasonality** – recognising the extremes and changing nature of our climate by providing shade/cool in summer and warmth/fire in winter, and embracing art and culture that change as the seasons change.
- **Growth** – providing opportunities for people to make art, engage with and learn about art, experience personal growth and share experiences with others.

- **Freedom** – reduced regulation and increased flexibility to encourage different forms of public dining, drinking and entertainment, supported by local and state governments.

5. Distinctive place

- **History** – recognise, celebrate and present our Kaurua heritage, particularly the story of the ‘red kangaroo’, as well as the previous and existing art.
- **Character** – the existing buildings and the link to the Riverbank/waterfront are unique in the City and should be (carefully) used as canvases to create a distinctive place.
- **Innovation** – involving artists in the Plaza design and curation will create an edgy, bold and progressive place that pushes boundaries, test ideas and changes perceptions.
- **Iconic** – through a significant piece or via integration in the materials, buildings, infrastructure or built and natural environment, create an icon that draws people to the place from all over the world.
- **Inclusive** – create a space for all people to play, interact, explore, create art and celebrate the culture of the city.

Conclusion

The key themes identified under each of the five Place Principles will be used to develop the Public Art and Culture Strategy for Renewal SA and the Riverbank Authority. These organisations will lead the integration of the strategy in the redevelopment of the Festival Plaza and develop the governance structure and funding arrangements to manage the ongoing curation of the site.

All forum participants will have the opportunity to remain involved as this work progresses and during the redevelopment of the Plaza and Riverbank Precinct.

APPENDIX 1 – FORUM ATTENDANCE

Local artists and creative industry representatives

Organisations	Role / Specialty
Jam Factory	CEO
Festivals Adelaide	
Artist	Contemporary Art
Artist	Contemporary Art
Windmill Theatre	
Guildhouse	
Illuminart	Digital Artist
Artist	Glass
Arts Industry Council SA	Chair
CRED	Co-Founder
Senior Music Development Officer	DSD St Paul's Creative Centre
Uni SA Lecturer	Program Director, Master of Design
Martins Integrated / Tonsley	Digital / Graphic Art
Artist	Sculptor
Slingsby	Creative Director
Creative Producer, Come Out Children's Festival	Adelaide Festival Centre
Producer, Adelaide International Guitar Festival	Adelaide Festival Centre
Modelbox Design	Director

Representatives from state and local government agencies

Organisations	Role / Specialty
Music SA	Manager, Contemporary Music
St Paul's Creative Centre, DSD	Senior Music Development Officer
MusicTech, St Paul's Creative Centre	General Manager
Art Gallery of SA	Curator, Australian Paintings and Sculpture
Arts SA	Manager, Public Art and Design
Arts SA	Asset Manager
DPTI	Design Advisor at Office for Design + Architecture SA
Adelaide City Council	General Manager City Planning and Design
Adelaide City Council	Public Art Consultant

Renewal SA representatives and associates

Title	Forum Role
Chief Executive	Presenter
General Manager	Observer
Director, Riverbank	Observer
Stakeholder Engagement Manager, Projects	Observer
Manager, Corporate Marketing and Communications	Observer
Senior Project Officer	Observer
Project Officer	Observer
Project Officer	Photographer
Project Director	Observer

Facilitators

Organisation	Role / Speciality
Gould Thorpe Planning Pty Ltd	Facilitator / Consultant
Gould Thorpe Planning Pty Ltd	Facilitator / Consultant
Urban Planning graduate	Table facilitator / Planning
Oxigen	Table facilitator / Landscape architecture
Adelaide City Council	Table facilitator / Landscape architecture
City of Prospect	Table facilitator / Landscape architecture
Campbelltown City Council	Photographer / Landscape architecture

APPENDIX 2 – VERBATIM RECORD OF FEEDBACK

Place Principle 1 – A compelling destination

The following ideas were raised or written by participants and respond to the question: *how might we incorporate arts and cultural activity to create a compelling destination?*

Key themes:

Identity:

- What does it mean to be compelling?
 - Feel like you are missing out (FOMO)
 - A rarity
 - Identity – local, national and unique
 - Interaction
 - Flexibility: programming, events, activation all year round, take risks, flexibility in regulation
 - Diversity
 - ‘Compelling’ – how do we make [the Plaza] compelling beyond the first time?
- Talk more about ‘destination of Adelaide’. Use an example acronym such as ADL – identity
- How do we make it more compelling? Create a myth/legend.
- Sense of ownership.
- A compelling destination – a fire pit! Anything fire.
- Identity in itself is a reason for visiting a place.
- Refocusing; making it as special ‘as it used to be’.
- Identity through learning about Kaurna culture, for example.
- Mix between consistency and surprise.
- Destination can be an art piece [in itself]. How do we differentiate between a destination and a mere place? Answer: level of excellence. Finding within the Plaza that level of excellence as necessary.
- Feeling upon arrival [in the Plaza], example of Australia’s ancient geological identity. Therefore, use historical items, connect people to the new by using the old.
- Name is Torrens *Lake*, not *River*. Embrace it.
- Narrative. Mystery.
- Iconic ageless pieces.
- Familiar – local identity.
- Edicaran (fossils). Pre-Cambrian, 550 million years.
- Unique – nationally and internationally.
- Need to demonstrate excellence and quality in space and art.
- Program, program, program!
- Festivals.
- Fire and spectacle.
- Unique light art – transform space at night, interactive/collaborative, highlighting what is unique, making space special, safe, accessible, usable at night.
- Potential to create beautiful pieces of functional, playable, physical sculpture. Think: cubby house, tree walk, half-court basketball, swings.
- Element of sculpture.
- Continuum of stories of the site.
- Can’t rely on one art work.
- Supported events – legislation.
- Identify what is unique about this space and establish meaning and connection.
- Elements of surprise.
- Use historic materials to connect people to the new structures.

Flexibility:

- Accessible.
- The space should feel relaxed - as in more permissible.

- Great squares are actually very simple: cafes, trees. We leave small places and spaces to go to them.
- Regulate against fast food stores around the square area.
- Must be unique in terms of retail options.
- Don't have to spend money to enjoy and be present. Have space to sit comfortably without needing to spend \$20 at a café, eg [such as the] public deckchairs at federation Square.
- Reflect/use of sport; also parkour centre of Adelaide.
- Desirable climate for maximum use opportunity.
- Temporary integrated with permanent.
- The space changes for different events, installations. Ephemeral spaces.
- Car park – if you have some iconic street art style walls, also use the art icons to denote levels. ALSO at least ONE FREE WALL for street artists!

Diversity:

- Celebrate what is different.
- Brave. Fearless. Not risk averse.
- Food/drink.
- [Central] Market is the soul, this is the heart. North Terrace is the brains [of the city].
- Constant offerings.
- Ignoring Kaurna culture is a big risk.
- Don't have to spend money to be welcome, enjoy or be present.

Interaction:

- Interactive public art – use technology. Not permanent art. Knowledge that the space will always be different - a feeling of being temporary.
- Emotional connection – ‘leave a little bit of yourself’, eg locks on bridges, writing on walls – including a ‘space for dissent’ as in expressing anger at Abbott and co.
- Interaction – through learning, eg Kaurna culture (ties in with identity), low infrastructure/sports play areas (eg handball courts), and improving connection with future Elder Park amphitheatre.
- Technology has created an antithesis of the ‘public square event – people in bed by 8pm watching YouTube versus 40,000 in a public square.
- Zoo is Adelaide's most visited tourist attraction (or used to be), because it is constantly changing but also the same. Therefore, people go to the zoo to learn – the Plaza could be the same.
- Peering into Festival Centre, eg periscope.
- Education – example of fossils.
- If the forest along King William Street is thick enough, can there be a canopy walkway, cubby houses?
- Interactive.
- Add physical activity.
- Educational and interactive art and places.
- Party.
- Opportunities for kids to organise and control.
- Family-focussed area – dedicated program.
- Handball courts for school competition.
- Range of free things to check out/explore – community garden, amazing playground and water play feature that is illuminated at night, curated screen space, mobile and interactive art, buskers or street artists, exhibition space, portals.
- Get sport into the cultural precinct., eg a court space that is a bit interactive, eg lines for all kinds of games – get your balls, hoops etc from a cupboard.
- SA World Heritage Ediacara site – Flinders Ranges. Engage with SA Museum to consider a possible installation as part of a water feature.

Place Principle 2 – The heart of the Riverbank

The following ideas were raised or written by participants and respond to the question: *how might we incorporate arts and cultural activity to create the heart of the Riverbank?*

Key themes:

Narrative:

- Aboriginal/Kaurna heritage – visible and integrated.
- Powerful central node.
- Civic heart is Victoria Square.
- How do we define Festival Plaza as the heart of the Riverbank?
- Iconic piece – emotive. Stand and photograph the place.
- Iconic place – iconic piece of art.
- Heart – metaphor – campfire (sing, eat, learn).
- Cannot talk about heart without the other organisms.
- Multiple hearts – multiple places.
- River as the heart – stage the focal point.
- Sense of place – identity South Australia.
- Festival Centre – Kaurna shield.
- Indigenous.
- Physical notion/symbolism of heart – ‘leave your mark on the heart’.
- Creating/establishing a myth.
- Myth – journey – heart of the journey.
- Legend/myth (solstice/full moon).
- City of Churches.
- Spiritual connection to other places.
- Heart as fire – campfire.
- Cultural heart – life flow.
- Multiple hearts.
- Symbolic heart – icon/symbol.
- Elements – fire/earth/air/water.
- Beating heart all year.
- Heart is the environment – heritage.
- Embracing the ‘heart’ of Adelaide.
- Place that is legible for everyone – can be clearly read and interpreted.
- Performing arts – the arts in general.
- Unique Ediacaran history (fossils), pre-human settlement.
- Find new ideas.
- Poster competition.
- Find out what public art works are in storage.
- “Heart” needs engagement.
- Archival moving image footage (film and sound archive).
- Art gallery has largest Indigenous collection in the world.
- Program.
- The magic of being taken to another place – performance.
- ADLove.

Meaning:

- Not separate audiences.
- Children.
- Coming together.
- Different experience for everyone.
- Interpretation.

- Protests? Public soap box. Forum for discussions.
- Approachable – unique – ours.
- Cross-platform conversations, artists talking to lawyers – informal discussion place. Vertical platform.
- The loved outcomes.
- Love, joy.
- Orientation/solstice.
- Ritual, tourist attraction.
- Ephemeral.
- Curiosity – discover – memorable.
- Ephemeral and established (eg plinth in Trafalgar Square). Do what you like and it will be gone.
- Transient piece of art that changes every six months etc – always changing.
- Discovery – leading through the present.
- Natural ability to draw people to the place – change.
- Ephemeral memorial – memorial with no purpose.
- Dedicated memorial zone – reflection. Secular memorial.
- Generating power.
- Art that responds to the human body.
- Place that responds to the collective of people.
- People as the art.
- Celebrate the climate.
- Ephemeral – ever changing.
- Something permanent that never goes away.
- Design brief – Kaurua heritage site – SA Fossils.
- Emotional experience – love, safe, enjoyable.
- Pulse.
- Brief: art responding to collection.
- Engaging the community to contribute to ‘the heart’.
- Connection to the place.
- Engagement.
- Place of protest – visibility – soapbox.
- Amplifies connection to each other and place. Place of opinion and debate.
- Leave a mark.
- Indigenous cultural strategy should underpin planning, public art, ideas.....
- Fire – campfire – water.
- Assessment of cultural artistic merit of Kaurua cultural marker required. Should it be retained or removed, relocated?

Convergence:

- Cultural heart – metaphor – people – circulation – life flow (centre of circulation, day and night).
- Cultural heart/events – interactive activities that operate even when there are no events and also outside of main event area.
- Attractive all the time, day and night.
- People want to be there all the time – places in-between.
- Crossing precinct – area – commercial, retail, art and cultural.
- Program – arteries of the heart that connect the surrounding precinct.
- Starting at Festival Plaza and beating through the city.
- Whispering walk to other areas.
- New technology that connects to energy etc.
- Connections.
- Children – interactive – engaged.
- Wayfinding.
- Journey, education and investigation.
- Tactile – interactive.

- Available to everyone.
- School – event – congregation.
- Performance space – inside to outside.
- Multiple platform. Platform of performance.
- Collection of performing arts, eg costumes, rich history of performing.
- Archival moving image
- History of SA art and film, projected and performed within the space.
- Storage art to be shown in spaces in the Plaza, eg viewing windows built into the side of buildings for exhibiting old and new art.
- Vintage sculptural area/garden.
- Reclamation of stored art.
- Casual rehearsal spaces and places of making.
- Ability to change the space.
- Opportunities to allow different communities and activities to mix and exchange.
- Informal interactions are encouraged and enabled.
- Make work.
- Exhibit performing arts collection.
- Use river as an ‘artery’.
- Exhibits.
- Performing arts collection exists for reflecting here [in the Festival Centre].

Architecture:

- Architectural statement – significance.
- Lighting, materiality, tactile.
- Dynamic and fluent.
- Architectural forms that surround the building – framing. Studio spaces. Support the activity of the Plaza. Performance of the architecture – and architecture enabling performance space.
- Architecture of the surrounds.
- Interactive signage.
- Art and culture as functional architecture. Interactive and accessible to people.
- Artistic collections can contribute to open space.
- Exhibition space outside – draw people in – intrigue.
- Design competition: playground and wayfinding.
- Open face of architecture to allow transparency to art.
- Floating stages or artworks connecting square to river.
- [River] bank plinths.
- New development – studios, rigging points, relationships between artists and commercial development towards enrichment of wider culture.
- How to better frame the iconic building.
- Unique aesthetic that is approachable and delivers a sense of ownership.
- Design a playground.
- Draw on the performing arts collection to inspire design.
- Bespoke exhibition spaces en route from our collections.
- Lighting infrastructure – dimmable, shielded (not cast light on lighting art, eg light pollution), not too tall in some places (may cast shadows), somehow these [light] stands should also be “ART” as well as functional, power outlet for busking/pop up video art, colour can be controlled.
- “What’s on” [poles/stands] – form somehow is iconic and acknowledging, should include the voices and expose solo artists, small-medium art organisations who are presenting, and be an interactive point for more information.

Place Principle 3 – Event-ready Space

The following ideas were raised or written by participants and respond to the question: *how might we incorporate arts and cultural activity to create an event-ready space?*

Key themes:

Toilets:

- Permanent public toilets and ‘plug and plumb’.

Infrastructure:

- Acoustics [critical].
- Water and power provision.
- Rigging.
- Wifi (free) and data. Precinct wifi.
- Maximise opportunities for innovation for global competitiveness.
- Information Centre – lost children, tickets.
- Storage for artists/events.
- Artificial, flexible surface.
- Integrated infrastructure.
- Acoustic pods.
- Movable lighting.
- Fire! Friendly not bad fire. Artistic. Infrastructure for fire (eg pits etc).
- Interactive promotional signage.
- 24 hour rehearsal rooms for musicians somewhere within the complex.
- Each level of the car park to be about an iconic SA musician ie Sia Furler, Doc Neeson (and not just the old rockers!). Design, Projection, Audio, Artworks – all reflective of the ‘musician’ on each floor.
- Warm light. Movable lighting.
- Rising screen.
- River as stage. Water-based stage.
- Rigging. Rigging. Rigging.
- Rigging points around the square.
- Acoustically designed.
- Connecting logistics across precincts.
- Infrastructure – weight-loaded, power, flexible lighting.
- Inflatable.
- Temporary sound shell.
- Tickets – Times Square – NYC.
- Power below Plaza. Paving at strategic points.
- Bryant Square. Dynamic and 24 hour action.
- Stock the river with crocodiles.
- LED signage – place for small and large events and creative producers to announce what’s coming, eg what we are showing and presenting. Could also be an iPoint touchscreen.
- Some sort of control and guidelines on [managing] tenancies [such as] Subway, McDonalds etc.
- Loading access on street adjacent to Casino. Processional events also on this street.
- Events on King William Street frontage.
- Power provided for events in treed area on King William Street. Power supply provided on and under the Pedestrian Bridge – buskers also allowed here.
- Lights near Dunstan Playhouse should not cast light pollution. Dimmable lighting zone. Café or viewing of lights.
- [Proposed Casino extension] - projection artists will want a place for image control that is accessible and can see results. [Place] points for permanent projection [here] – because it is high enough (technical reason).
- [Near Festival Theatre] Dimmable lights and trees that don’t cast shadows on walls. Projection zone [on south-west wall of Festival Theatre]. Project zone [on southern wall of Dunstan Playhouse].

- Projection and shade rigging [near tower and rooftop garden].
- Public art or commission to design a custom reusable fence that's stored on site and used by any event that needs fence.
- Planters on wheels or inflatable fence.
- Bike rack and normal event fencing is ugly.

Shading:

- Flexible shade/day and night.
- Materials and recycling.
- Why the use of introduced tree species on King William Street? Native species should be able to provide the shade and seasonal variations sought. A distinctively South Australian space should have locally and historically relevant plantings.
- Full moon considerations. Dampen artificial light.
- Consideration to sun position. Consideration to 24 hour space. Sun and moon.
- Shade rigging points to be artworks. Structures that stand alone when the shade canopies come down – as artworks.
- Sunsets included in programming, ie watch sun effects on buildings while eating in precinct before programmed light shows.
- Recycling, reuse rainwater.

Accessible:

- Loading/unloading – access and weight-loading.
- King William Street (tree) planting may limit effectiveness of Elder Park as an event space – access/views/levels.
- Public transport via boat/bus.
- Temporary integrated fencing.
- Public vs private events in the Plaza – how to maintain public access.
- Important Kaurua heritage needs to be significant and integrated in the precinct. Elders' consultation?
- Ensure live music is planned from the outset. Work with the Music Development Office.
- Small and large events.
- Interactive signage.
- Wayfinding and information.
- Ambulance egress – Emergency Services.
- Avoid physical barriers (fencing).
- Connected music city – with the Music Development Office
- Permanent, well paid curation.
- Festival Plaza app.
- Zero cyclone fencing. Specifically designed fencing.
- Accessibility – wayfinding, signage, dual culture.
- Pop up events, eg busking and small trolleys need access to GPOs [power points] – perhaps in lots of places to allow flexibility of least length cable runs. Just anywhere and everywhere!
- Maître D' Square – not just digital information.
- Water transport for people who can't afford the car park. Park near the Zoo and catch Popeye?
- Float a boat channel that leads you through different areas of the precinct.
- Gondolas.
- Holistic approach to regulating uses of the space, across all levels of government. Facilitator – navigate liquor and other regulations.
- Water transport – canoes. How you enter and exit the event is part of it [the experience].
- The edible plaza, with Harvest Festival and schools.
- A 10 year financial commitment to funding of high quality events program and curator.
- A coordinated approach to branding of the precinct and how the sub-brands fit together.

Place Principle 4 – Dynamic and evolving place

The following ideas were raised or written by participants and respond to the question: *how might we incorporate arts and cultural activity to create a dynamic and evolving place?*

Key themes

Curation:

- A budget that allows for this.
- Interaction and play – important role of children and all age groups.
- Role of technology, eg wifi.
- Telling a story. Myth – gives back.
- Being participatory – lighting and mood.
- Balance between the temporary and permanent.
- Connection and love for a place.
- Artist in residence, temporary but ‘solid’ temporary.
- Site-specific artists.
- Everything has a time – Hayek Plaza.
- How do you make something ephemeral yet robust?
- Are there dedicated plinths?
- Advertising columns – essentially advertising, yet art. Artists’ response to shows, and rolling, digital.
- Ease of change without hefty cost.
- Plug and play.
- Dynamic and evolving = money for curation.
- Ongoing money for a curator.
- Festival carpark – canvas.
- Activity. Reality - how will it be used?
- Unfinished Symphony.
- Screenings, speaking.
- Needs arts and cultural program.
- Curated programming (quality).
- Curated – school activities – performance.
- Lighting – moods.
- Meaningful stories.
- The brief – meaningful, emotional.
- Becomes historical.
- A story.
- Beauty.
- Infrastructure and program.
- The interactive illumination – should be bright and iconic enough to be forever photographed, link iconic spaces and forms, be fun to play and have a daytime design element if possible.
- Artist driven space – point of difference.
- Permanent, interactive (public can adapt, touch, control – responsive/adaptive) and kinetic art, eg digital art (eg unusually shaped projection screen integrated into a mural or mosaic, content is curated), illumination art (eg rhythm of jumping [on panels] changes colour pattern), mobile art (eg art and sculptures on wheels – double as infrastructure/fences? Large mobile games. Art that can be bet or move or shaped by the public), kinetic art (eg art that bends or moves with wind or has its own life) and responsive spaces.
- Creative industries gathering and meeting point.

Seasonality:

- Artwork as shade structures and fire pits.
- Artwork that captures the seasons and elements, eg water, wind, fire, sun.
- Role of the Kurna culture and tradition.
- Times of day – how the space works over the day and how infrastructure and events allow/shape this.

- Water/misting.
- Winter – warmth/fire. Giant bonfires – useful in winter!
- Summer – rigging points [for different shading structures as needed].
- Season – entertainment, drinking and eating.
- Fire – season. Shade is an art piece. Fire is an art piece.
- How can the works change themselves through the seasons?
- Respondent/smart. Shading.
- Canopies as canvases.
- Places that respond differently.
- Relationship to climate change. [Current] ice rink is ludicrous.
- [Avoid] standard white marquees for events – [use] custom, temporary structures.
- Weather identify.
- Seasonal changes in Indigenous flora (not just exotics).
- Cultural meaning of plants. Indigenous.
- Morning in this space?
- Setting sun – you can program this.
- Hills Hoist – shadows.
- Times of day, [not] only morning – late night.
- Seasonal and temporal, morning mist, day, sunset, evening – dark.
- Season and sunlight – explore seasonal colours and tones.

Freedom:

- Public drinking – State Government and Adelaide City Council need to agree on this.
- Streamlining.
- Blankets [should be allowed] – tradition.
- Spontaneous, unregulated – parkour – performance – OH&S issues.
- Community – play space – adult play space.
- Safe but feels risky.
- Giant play. Giant Hills Hoist – A icon.
- Fencing issue. Hoarding – designed.
- Ticketing.
- New business understand – have to sell booze.
- Majority of money spent on live music = food and booze.
- Lighting for good times, not statutory safety.
- Evolving legislation.
- Safe. Comfortable.
- Everyone owns the space.
- Informal work and meeting “hub”.
- Reconfiguration – public furniture etc.
- Free wifi.
- Busking.
- Sake of change?
- To feel safe.
- Emotional.
- Revive water quality of Lake to enable paddling or swimming.
- Torrens Lake – swimming? Diving board off the Pedestrian Bridge.
- Bring back the Birdman! Evolution?
- Free wifi and charging points.

Growth:

- People – destination.
- Festival-based public art.
- Help people make public-ready art.

- Courses – opportunity (TAFE, universities). Space for people to change etc. Prepare.
- Different experience every time – is that worthy?
- ‘I know what I’m going to get’. A layer that changes. A place that you know you’ll love.
- Emotional. Meaning.
- Emotional and meaningful experience.
- Water slide from North Terrace!
- Temporary installations and participatory activities.
- Lo-fi options that everyone can use.
- Allow people to have ownership of the space.
- Connecting to the Promenade of the Linear Park.
- Fast and slow paced activity.
- Plaza as an informal work place and meeting place.
- Speakers Corner.
- Community involved – kids = adults involved too.
- Easy cycle access and coffee!
- Engage international community events and artists.
- Evolving = unfinished? Accumulative story.
- Urban myths.
- Temporary throughout the day.
- How do we encourage community to use/perform?
- Allow to adapt and change.
- Public wedding. The traditions into the public realm.
- Fast lane and slow lane.
- Outdoor exercise.
- Tells our story – emerging technology.
- School yard – sports shed – swipe card.
- Engage with surrounding facilities.

Place Principle 5 – Distinctive place

The following ideas were raised or written by participants and respond to the question: *how might we incorporate arts and cultural activity to create a distinctive place?*

Key themes:

History:

- Kurna story – red kangaroo – amplify story (Federation Square example).
- Authenticity of red kangaroo.
- Use existing arts organisations (rotating exhibitions).
- Reorganising existing arts – bring back to life in a new way (eg augmented reality).
- Amplify Kurna stories.
- Walker Kurna exhibition space.
- Smoking ceremony.
- Beware of change for change's sake. Retain what is distinctive.
- Kurna walk – reconciliation sculpture.
- Celebrating old without inhibiting new.
- Flugelman – too small? Maintenance? Should be cared for.
- Reveal the tunnel [under King William Street]. Temporary performance space.
- Tells the story of the history of the city and celebrates it.
- Projecting and amplify story.
- Kurna reference – good story and starting point, eg Indigenous walk/story (Federation Square).
- Birrarung Marr. Riverbank Melbourne. MCG – Federation Square.
- Celebrate the interface of heritage and new.

Character:

- Bring together art, food and wine – curated. Quality.
- Celebrate light and space of Adelaide.
- Ongoing commitment and care. Curation.
- Building makes it a distinctive place (if cared for) – use it. Affirm it. Acknowledge it. Reference it.
- Riverbank as waterfront and water feature – ‘use as a canvas’.
- Program focus on arts, installations.
- Terroir.
- Quality art.
- Quality programming.
- Distinctive place is the building – change the space around it.
- Distinctive place to emphasise Festival Centre not new buildings.
- Casino and office tower need to be highly scrutinised in their design form and aesthetic outcomes.
- Professional curating – quality.
- Ground patterns as part of place.
- Organic elements in SA architecture.
- Has the current art lost its distinctiveness because of the space around it?
- How important is the existing art to the community?
- Use existing art in augmented reality?
- Taking care and pride of public art.
- Frame the buildings – views of them.
- Distinctive toilets, legendary loos.
- The river.
- No fast food. Slow food only!
- Respond to Adelaide's light and openness by making artistic endeavour highly visible – especially AFL.
- [Utilise Elder Park Rotunda] – forms for pergola, paving design, frames for things and views.

Innovation:

- Bold and progressive, changing.
- Risky.
- Fire and water.
- Fire in winter. Water in summer.
- A place for testing ideas/performances/art with the public.
- Dated = not distinctive.
- Water feature – projection – art space (projection into [water] mist is magical – could be Kaurna connected).
- Light and space is distinctive.
- Open space can be distinctive (patterns, stories, aerial).
- Fire and water. Burn your wish/memory.
- Buildings seen as distinctive sculptural elements.
- Ongoing funds for a super curator and artist fee for all of these creative activities.
- Super curator – ephemeral public art, live events, food and wine, multiple uses.
- Testing ground.
- Solar/passive energy.
- Permanent, interactive light (connected to interactive light on building) [Elder Park Rotunda].
- Interactive plaza when empty.
- Critical evaluation re all activities. Can be deaccessioning.
- \$40 million could be \$1 million every year for 40 years. Lots of art could happen for that money every year.
- Series of curators to bring parts of SA to the square.
- Innovative. Progressive. Inviting opportunity.
- Glass rehearsal room!?
- Solar array to power digital art [on top of proposed Casino extension].
- Festival Theatre building – colours respond to public interaction, ever changing. Creates personal connection through interaction. Jump zone near Festival Theatre. Lighting on Festival Theatre roof is an interactive, permanent strip lighting controlled by an app and jump zone. This shape and form is distinctive.
- Enhance it on the Festival Centre building. New buildings should be sympathetic in form/treatment.
- Art involved in infrastructure.

Iconic:

- One iconic art piece to draw people in.
- Swimming pool! Makes it distinctive. City baths [history].
- Integrate art into horizontal plane (paving etc) and infrastructure.
- 4th plinth concept for Plaza.
- Make the building an icon!
- Casino building to be seen as a front door not a back door.
- Market and 'sell' – Festival Centre icon.
- Sophisticated and global. Adelaide's relationship.
- Integrating art and infrastructure – part of procurement and construction.
- Giant, 7 storey, red kangaroo.
- The Festival Centre buildings are an iconic sculpture in themselves. How to frame?

Inclusive:

- Art making on site – transparent, participation.
- Play for all.
- Invite local, national and international artists to participate.
- Team of artists in Plaza design and continuing artist involvement.
- Invite and find existing arts organisations to curate.
- Engage sub-cultures. Underground cultures. Sub-culture curator.
- Hayek deconstruction as an event. Keep a bit for memory/jewellery.

- Public art scheme with more often turnover an ongoing curation (funding).
- Ongoing commitment and care.
- Clean it, market it, foster affection for it.
- Skate Park?
- Game.
- Big games. Things to play with.
- Bike parking.
- Spot bars, food and drink.
- Optimise proximity to other activities.
- Invite people to participate in art/creating thru design of the space.
- Barrio for kids.
- Making art on site – a visible and accessible culture.
- Playground for adults and kids – Monash.