

Public Art

Sydney Olympic Park is home to the biggest collection of large-scale site-specific urban art in a single precinct in Australia. With more than 50 pieces of public art and urban cultural features spread across this multi-faceted site, the collection provides a unique record of the evolving cultural history of Sydney Olympic Park. As well as works relating to the Sydney 2000 Olympic and Paralympic Games, there are pieces that evoke the early industrial uses of the site.

The Sydney Olympic Park Urban Art Collection is a work in progress and is currently being reinterpreted as a vibrant outdoor art gallery. As it continues to grow, new permanent and temporary public artworks will further enhance the built and natural environments of this important Sydney precinct.

5000 Calls

Location: ANZ Stadium

Artists: David Chesworth and Sonia Leber

The tree-filled plaza surrounding ANZ Stadium is called the Urban Forest. Located within its four and a half hectares of eucalypts is an intriguing artwork entitled '5,000 Calls', a sound environment of the human voice.

Visitors moving through the Forest will hear a range of disembodied human voices captured whilst engaged in diverse tasks – from weightlifters, skateboarders, gymnasts, footballers and cricketers, to Vietnamese river chants and the singing of Aboriginal children. The charged atmosphere of the Maori haka is there, along with the noises of stockmen herding cattle and the slow breathing of a dancer.

The sounds are emitted from 80 speakers discreetly placed in the light poles. Australian artists, David Chesworth and Sonia Leber, recorded 5,000 different sounds of human activity, including sporting cries, fragments of song and many other vocal noises to create 'a soundscape of human effort'. The artists explain: "5,000 Calls can be seen as a kind of crowd composed of many individual voices which constantly combine and recombine in different ways. When new voices are introduced by visitors travelling through the space, they contribute to the evolving libretto, which is occasionally punctuated by the extraordinary sudden roar of the stadium crowd."

A special computer program changes the order in which the sounds are played, so that each visit to the Urban Forest provides the listener with a new experience.

Chiron

Location: In front of Presidents Plaza, Sydney Showgrounds alongside Grand Parade

Artist/Designer: Andy Scott (Artist), Sculpture by the Sea Art Services (Co-designer)

The sculpture is a centaur, half-man and half-horse. It consists of intricately woven mild steel bars, which form a three-dimensional line drawing in space, and is approximately 3.4 metres high, 2.9 metres long, and 1.8 meters wide. 'Chiron' was the centaur responsible for the teaching of arts and medicine to ancient Greek heroes such as Apollo, Achilles, Jason and Hercules.

'Chiron', the centaur, evokes the spirit of the Sydney Showground's signature event, the Royal Agricultural (Easter) Show, through its linkage of man and animal. As a creature of ancient Greek Mythology, the work also resonates strongly with the Park's Olympic story.

The figure is posed with arms out, welcoming visitors to the Showground site; subtle twists of the spine and a tilt of the head give it a sense of animation.

First exhibited at Sydney's annual Sculpture by the Sea exhibition, the sculpture was installed at its current location to coincide with the 2004 Royal Easter Show.

Feathers and Skies

Location: On the eastern and western entrance to ANZ Stadium

Artist: Neil Dawson

Each of these artworks consists of a 22 metre diameter double-helix aluminium ring structure circling the columns over the eastern and western entries to ANZ Stadium.

Feathers, located on the eastern entrance of the stadium, consist of 96 large images of feathers depicting the diverse range of Australian bird life. The artwork combines the motif of the traditional sporting victor's laurel wreath with images from the natural environment of Homebush Bay - home of more than 180 bird species.

Skies, located on the western side of the Stadium, depicts Australian skies at different times of the day. The artwork combines a reference to the traditional sporting victor's laurel wreath with images of Australia's expansive skies. The spiralling band of aluminium is perforated unevenly, with solid metal representing clouds, and the perforated areas sunny days and a full moonlit night. The interior of the spiralling band is painted in the colours of the Olympic Medals: gold, silver and bronze.

The two companion works were created by New Zealand artist Neal Dawson to mark the entrances to the Olympic Stadium (now ANZ Stadium).

Games Memories

Location: ANZ Stadium forecourt near the junction of Olympic Boulevard and Dawn Fraser Avenue; Sydney Olympic Park Aquatic Centre and Allphones Arena (formerly known as Acer Arena)

Artist/Designer: Tony Caro Architecture (Architects) in collaboration with Root Projects Australia, Donny Woollagoodja (Artist for 3 Poles), Emery Vincent Design (Graphic Design), Wax Sound and Media (Multi-Media Programs)

Games Memories consists of a V-shaped forest of 480 poles, laid out at the eastern end of Olympic Plaza. Unashamedly nostalgic, it captures many of the elements that made the Games special to the athletes, volunteers, spectators in the stands and the billions watching or listening around the world.

Games Memories is primarily a permanent tribute to the volunteers who made the Sydney 2000 Olympic and Paralympic Games such a magnificent occasion. The overwhelming enthusiasm and team spirit of the volunteers inspired all those who attended the Games.

Games Memories was inspired by Stonehenge, indigenous meeting places and the existing form and detail of Sydney Olympic Park. The forest of poles represents the densely packed crowds that inhabited Sydney Olympic Park in September 2000. The random distribution of the poles and their varying heights is symbolic of the way that people randomly clustered across Olympic Plaza and Olympic Boulevard during the Games. Nearly 300 poles

list the names of the 74,000 Olympic and Paralympic Volunteers who contributed their time and energy to these events. The poles have stainless steel 'shields', each accommodating 250 names. Follow the path of the poles to discover the names of those who helped stage the "best Games ever". The volunteer walk is set out alphabetically by surname from the Olympic Boulevard end of the forest through to ANZ Stadium.

An additional 50 special poles in the forest interpret the spectator experience of the Games. These poles present Games information in an entertaining and innovative way, using graphics, audio and video, tactile finishes, humour, light and movement. Gold-winning performances in the long jump and triple jump are depicted alongside replicas of the Olympic and Paralympic medals. Other poles celebrate the lighting of the Games Cauldron, retrace the journey of the Olympic torch, show world records set during the games and remember the Olympic and Paralympic mascots. Three of the poles have been painted by Donny Woolagoodja - a prominent indigenous artist.

At the heart of the project is a multimedia presentation pod, a canopy-shaped structure comprising 12 plasma screens, displaying an exciting program which recalls the scale and spectacle of the Games. The 40 minute program features opening and closing ceremonies, athletes, crowds, and highlights from many Olympic and Paralympic finals.

Two smaller satellite installations are located at the Sydney Olympic Park Aquatic Centre and at Allphones Arena. Based on a similar design to the multimedia pod in the main installation, they incorporate plasma screens and seating for viewers. Each satellite features a 20 minute audio-visual program based on the sports held at the adjacent venue.

The project was launched by the Premier, The Hon. Bob Carr MLA, on 15 September 2002 - the second anniversary of the Olympic Games Opening Ceremony.

Lost and Found

Location: Floor of Allphones Arena (formerly known as Acer Arena)
Artist/Designer: Elizabeth Gower

Elizabeth Gower's design for the foyer of Allphones Arena is a contemporary interpretation of traditional terrazzo paving, and features bold broken-line drawings of athletes and sporting motifs.

At ground level, the inlaid colours appear as abstract lines darting across the surface like reflections on water. When viewed from the upper levels of the building, these fragmented lines form images of figures and familiar objects that relate to the function and site of the arena.

Like the shapes we read into clouds or fire, these suggested images invite the viewer's imagination to complete their forms.

Munich Memorial

Location: Light Tower 14 on Olympic Boulevard
Artist/Designer: Unknown

The Munich Memorial honours the 11 Israeli athletes and officials who lost their lives during the Games of the XX Olympiad at Munich in 1972.

"On that nightmarish day, Black September, a Palestinian terrorist group, scaled a two-metre fence surrounding the athlete's village, found the second floor accommodation of the Israeli team and shot wrestling coach, Mosche Wienberg. Weightlifter Yosef Romano was also killed as he blocked a door as two of his teammates jumped through a window to safety. Ten other athletes were taken hostage, with only one, Gad Tsabari, dashing through a hail of bullets

to freedom. As volleyballers from Russia and Poland continued their Olympic competition, the terrorists demanded the release of 200 Palestinians and safe passage out of the country. When the terrorists and their nine remaining hostages were on the tarmac at a nearby military airport, West German police opened fire. In the shootout, all hostages were killed as well as four terrorists and one policeman. Ever since, the security of Olympic athletes has been paramount.”

The memorial, which was dedicated on 15 October 1999, contains the following inscription:

“They were swifter than eagles and stronger than lions” Samuel 2:1-23 and Hebrew Text which translates as:

“God of compassion, let them find shelter in the shadow of your wings and may their souls be bound up in the bond of everlasting life.”

The Munich Memorial is the first permanent Olympic dedication to the 5 September tragedy. The memorial was unveiled by Munich Olympic Game’s swimming star Shane Gould.

Northern Water Feature

Location: Haslams Pier at the northern end of Olympic Boulevard
Artist/Designer: Hargreaves Associates (Architects), Sydney Fountains Waterforms and Abigroup Contractors (design and construction)

The northern end of Olympic Boulevard is home to one of the Park’s most significant landscape design elements - The Northern Water Feature, an impressive ten metre high fountain that cascades water down granite terraces to the man-made wetland at the edge of Haslam’s Creek.

It is comprised of a series of paved terraces leading down to a 500 square metre pool with a water depth ranging from 200 - 300mm, and includes three rows of water plumes, with two located in the terraces and one in the pool. The water plumes shoot from jets mounted at angles ranging from 60 degrees to the horizontal, up to 12 metres in distance and 8 metres in height.

The water feature is a visual representation of the cleansing of the Park’s stormwater run-off, and has become emblematic of the water management and ESD principles that underpin Sydney Olympic Park.

The water feature is illuminated at night.

Osmosis

Location: Haslam’s Pier at the northern end of Olympic Boulevard next to the Northern Water Feature
Artist/Designer: Ari Purhonen

Australian sculptor Ari Purhonen has transformed Haslam’s Pier with an innovative artwork built into the pier’s floor surface.

As you walk along the pier, the artwork gradually becomes manifest through the metal grating of the floor surface. A series of painted aluminium rods change colour across the spectrum, and appear to change direction as you move along the pier.

The range of colours evokes the way water causes light to break into its rainbow spectrum. The sculpture creates an optical effect that changes as visitors stroll along the length of the pier. Subtle shifting angles of the rods underneath the web-forged metal create the illusion of movement. The hardwood flooring also features a line of inlaid brass. Initially following the

direction of Olympic Boulevard, the brass line, too, changes direction and gradually opens out towards the wetland.

The sculpture is especially responsive to changing light conditions, taking on a different character as the conditions vary. At night, fluorescent illumination in the floor creates a psychedelic effect. During the day, bright sunlight brings out the effect of movement. Osmosis is an environmental work that marks the border between the urban development precinct of the Park and the parklands. It is also a poetic interpretation of the flow of stormwater from Olympic Plaza, and the cleansing action of the soil, air and wetland treatment ponds.

ANZ Stadium Glass Panels

Location: Eastern and Western entrances of ANZ Stadium
Artist/Designer: Axolohozone Glass and Robyn Wakefield

The patterned glass panels located at the four entrances to ANZ Stadium are inspired by the venue's original logo. This logo, consisting of concentric circles, was in turn inspired by an indigenous symbol for a meeting place.

Because the Stadium functions as the Park's main meeting place and the symbolic 'centre' of the Olympic Venue, approval was sought from and granted by the NSW Aboriginal Land Council for the use of this indigenous symbol.

ANZ Stadium Foundation Stone

Location: Adjacent to the reception area on the eastern entrance of ANZ Stadium

The Foundation Stone was donated by the Greek Ministry of Culture (7th Directorate of Antiquities of Olympia) and the Municipality of Olympia, with the support of the Athens 2004 Olympic Games Organising Committee, to honour the Sydney 2000 Olympic Games and the official opening of Stadium Australia, the Olympic Stadium (now ANZ Stadium).

The fossilised coral stone (concyliatis lithos) was the material most widely used in the temples and public edifices of ancient Olympia. The temples of Zeus and Hera, the Gymnasium and the Palaistra are among the most important monuments of the Altis built from such stone 3,000 years ago. The coral stone is a limestone formed in the sea 1 to 5 million years ago from the accumulation of non-organic shells of sea-organisms, which were fossilised over centuries.

This particular stone was extracted from the ancient quarry at Louvros, located approximately 10 kilometres east of Olympia. The quarry is currently not in use, and special authority was required from the Greek Government for the stone's extraction. The stone, part of the protected cultural heritage of Greece, is a very rare and unique gesture to the Australian people on the occasion of the Games of the new millennium, which immediately preceded the Athens games of 2004.

The Foundation Stone was officially handed over by Dr Stratis Stratigis, President of the Athens 2004 Olympic Games Organising Committee, representing the people of Greece. Around the circumference of the foundation stone is an inscription in Ancient Greek text, a quote from Aristotle (Rhetoric I, XI 14-15) that reads "Where there is contest, victory exists".

Athletics Centre Mural

Location: Athletics Centre reception area
Artist/Designer: Unknown

The mural consists of figurative images of athletes engaged in running, shot put, discus throw, javelin, pole vault, long jump and high jump. It is done in the style of a very old painting to simulate the effect of paint coming away from the wall of an ancient mural; it is as if the mural was painted during the first Olympic Games held in Greece. Set against the background of the modern Sydney Olympic Park Athletic Centre, the mural celebrates the journey and spirit of the various athletic sports into the 21st century and the Sydney 2000 Olympic Games.

Discobolus

Location: Herb Elliot Avenue in Stockroute Park
Artist/Designer: Robert Owen

In Stockroute Park, Australian artist Robert Owen has created a sculptural landscape that links Sydney Olympic Park to the Olympic Games in Ancient Greece and celebrates the Greek origins of many Australian citizens. Within a grove of eucalyptus trees, the apparent remains of an ancient temple emerge, with olive and cypress trees and five column drums – the number of Olympic rings. A large disc is embedded in the ground as though it had been hurled from ancient Greece by a discus-thrower (Discobolus). It has now become a contemporary disc – a CD-ROM. The eucalypt trees stand as custodians of the land and indigenous Australia. Olive trees are among the most ancient in existence and are the living connection between our contemporary Olympic Games and the original games held in 776 BC. Olive branches were used to make crowns for the victors and hence the olive leaf is a symbol of victory and peace. The cypress tree, a symbol of immortality, was sacred to Artemis, the daughter of Zeus, and in the context of the Sydney site represents the immortal spirit of the Olympic Games.

Fragments of architectural details and a dry stonewall reference ancient archaeological sites and boundaries. The trachyte cobblestones used in the seating wall opposite were salvaged from the State Abattoirs which operated on this site from 1910 to 1988.

Discobolus was funded by the Hellenic community of Australia and commissioned as part of the Olympic Public Art Program. This work was launched by the Honourable Michael Knight MP, Minister for the Olympics, on February 1999, and unveiled by His Excellency the Honourable Sir William Deane, AC, KBE, Governor-General of the Commonwealth of Australia on 13 August 2000.

In the Shadows

Location: In Boundary Creek under the bridges that lead to the Tennis Centre from Shirley Strickland Avenue
Artist: Janet Laurence

In The Shadows is an environmental artwork that creates an atmospheric zone through which one passes via the three bridges connecting the Southern Boulevard terminus to the Tennis Centre. The work comprises 21 vertical transparent wands representing scientific measuring instruments which stand at various heights within Boundary Creek. The wands are inscribed with measurements and formulae for chemical elements and compounds and environmental conditions. These features evoke the capture of scientific data used in water quality analysis, which regularly takes place in this remediated creek. At varying intervals, water blurps and aerates randomly, whilst sequenced along the 100 metre length of the artwork, atmospheric vaporous fog moves, rises and dissipates, transforming and cooling the creek environment.

The edges of the creek are lined with bullrushes, and the banks form a casuarina forest either side, framing the work while creating a green, organic space between the very highly constructed environments of the Tennis Centre and the Boulevard. This work aims to reveal the transforming chemistry of water remediation by creating a poetic 'alchemical' zone as a metaphor for the actual transformation of Homebush Bay from its degraded, contaminated industrial past into Sydney Olympic Park, a green and living site for the future

Rivers of Light and Path of Champions

Location: Paving in the forecourt of Sydney Olympic Park Aquatic Centre and Sydney Olympic Park Athletic Centre

The Sydney Olympic Park Path of Champions commemorates the achievements of Australia's sporting men and women in major Olympic sporting disciplines. The individual paths are venue-related, thus athletic prowess is celebrated at the Athletic Centre, and swimming, diving, water polo, and synchronized swimming achievements are celebrated at the Aquatic Centre. To qualify for inclusion, an athlete must have been an Olympic Champion (Gold Medallist), a World Champion or a World Record Holder in events recognised by the international athletics and swimming bodies.

The Aquatic Path of Champions currently consists of 95 plaques of Australian athletes and was installed for the official opening in January 1995. The Athletic Path of Champions currently consists of 13 plaques of NSW athletes and was installed for the official opening in March 1994. Located in the paving within these pathways is a series of designs representing flowing rivers. At night, a continuous pattern of glass bricks passing through the river design illuminates and changes colour. The resulting River of Light celebrates swimmers and athletes who have brought glory to Australia.

Sydney Olympic Park Foundation Stone

Location: In the grass in front of the Sydney Olympic Park Aquatic Centre alongside Olympic Boulevard

The Sydney Olympic Park Foundation Stone is a sandstone rock that was procured for its size and visual balance. It was unveiled by H.E. Mr Juan Antonio Samaranch, President of the International Olympic Committee, on 15 May 1998.

The Friends of Tennis NSW Champion Pathway

Location: Southern entrance to the Tennis Centre, right in front of the NSW Tennis Museum

These terracotta bricks, made by PGH Clay Bricks and Pavers at Schofields, NSW, have been imprinted with around 500 names in memory of tennis greats and supporters. The project was initiated by The Friends of the NSW Tennis Association Inc. in 1989 as a fund-raising campaign to help refit a new building for the Australian Tennis Museum when it was based at White City.

A brick was made for every winner of the NSW title; in addition, individuals or clubs could buy a brick with their name imprinted on it for \$50.00 and have it laid beside Centre Court at White City. In 2000, the brick pavers were moved to the current home of Tennis NSW at the Sydney Olympic Park Tennis Centre.

The Sprinter

Location: In front of Sydney Olympic Park Athletic Centre near the intersection of Dawn Fraser Avenue and Edwin Flack Avenue

Artist: Dominique Sutton

To celebrate the Sydney 2000 Olympic Games, AMP commissioned Sydney sculptor Dominique Sutton to design three figures representing the Olympic and Paralympic ideals. The three figures, depicting a gymnast, a Paralympic basketballer and a sprinter, were airlifted and installed atop the AMP Tower in July 1998, becoming a focal point of celebrations in the lead up to and during the Games.

One of the figures, The Sprinter, has been permanently relocated at Sydney Olympic Park. In its new location, viewers are offered a much closer vantage point than was possible when the sculpture was perched in its original site more than 300 metres above ground.

The Sprinter weighs 3.5 tonnes and is an impressive 12 metre high three dimensional steel rendition of an elite athlete. Captured at the instant of maximum speed, it is an iconic image of movement. AMP has generously bequeathed The Sprinter to Sydney Olympic Park. AMP donated the other two sculptures - a gymnast and a Paralympic basketballer - to the Australian Institute of Sport, Canberra.

The Thin Blue Line

Location: Outside Sydney Aquatic Centre on Olympic Boulevard, ANZ Stadium on Dawn Fraser Avenue and at various places in Sydney

The Thin Blue Line is a 90mm wide bright blue line marked along the road surface. It guided Sydney 2000 Games marathon competitors along the 42.2 kilometre route from North Sydney to the Olympic Stadium. It was also used in the Paralympics wheelchair marathons. As a tribute to the competitors in these traditional Olympic events, remnants of The Thin Blue Line remain outside the Sydney Aquatic Centre on Olympic Boulevard and ANZ Stadium on Dawn Fraser Avenue and at various other places in Sydney.

The line itself has made the metaphoric journey from being a purely functional feature to being re-interpreted as a unique site-specific artwork. The Thin Blue Line evokes the memory of the Sydney 2000 Games and connects the central business district, Sydney's east and the inner western suburbs with the Park.

Boral Olympic Dream Pathway

Location: Fig Grove

The Boral Olympic Dream Pathway, at Fig Grove, is a living memory of the Sydney 2000 Olympic and Paralympic Games. The pathway consists of nearly 100,000 pavers on which the names of thousands of athletes, spectators, supporters and Boral employees, are engraved. Construction materials giant Boral Ltd, which was one of the official suppliers of building and construction materials to the Sydney Games, sponsored the project. The objective of the project was to give every Australian the chance to make Olympic Games history, by leaving a personal, permanent message at the site of the Games.

World champion athlete Cathy Freeman has dedicated a paver to her family, inscribed with the message "To my family, love Cathy". Olympic legend Herb Elliot also endorsed the program, presenting Cathy Freeman with a special brick from the Australian Olympic Committee. These bricks are laid along with thousands of others engraved with personalised messages in the heart of Sydney Olympic Park. The ornamental pavers were manufactured at Boral's brick factory in Bringelly, New South Wales.

Fig Grove Fountain

Location: In the Fig Grove, near the intersection of Dawn Fraser Avenue and Olympic Boulevard

Artist/Designer: Hargreaves Associates

Celebrating water at the high point central to the site, the Fig Grove fountain is composed of three metre high jets of water, arcing over pathways that continue the paving patterning of Olympic Plaza through the site. These 25 metre long tunnels of water pulse into the grove and symbolically tie the beginning of the Plaza to its end at Haslam's Creek to the north. Ten mature figs, relics of the site's historic abattoir past, have been transplanted here imbuing the grove with a strong sense of place at the heart of Sydney Olympic Park.

There are two separate water features included in Fig Grove. They are referred to as the Fig Grove higher and lower water features. Each has a similar design system but are vertically separated by a height of 1 m. Each water feature comprises an inclined triangular plane that is finished with a special pattern of stone that is designed to create a specific water flow pattern, referred to as the cascade flow. Each feature also includes a tunnel formed by the water jets that arc over the floating walkway.

Olympic Rings

Location: Fig Grove alongside Dawn Fraser Avenue

The Olympic symbol of five rings represents the union of five continents and the meeting places of athletes from all over the world at the Olympic Games. After the Olympic Games, following agreement with the Australian Olympic Committee (AOC) and the International Olympic Committee, the Olympic Rings were laid in granite in Fig Grove.

The presence of Olympic Rings at the centre of Sydney Olympic Park, just opposite ANZ Stadium, highlights the Olympic legacy of Sydney Olympic Park and its venues. It underlines and points towards the various other artworks in the surrounding built environment that have an element of Olympic history embedded in them.

This is the first time the Olympic insignia has been officially incorporated in an Olympic venue.

Relay

Location: Fig Grove

Artists: Paul Carter and Ruark Lewis

Engraved into the granite steps at Fig Grove is a prose poem entitled Relay, which has been created by artists Paul Carter and Ruark Lewis. The poem refers to four points in Olympic history: the Olympic Games at Athens in 1896 (red tier); Melbourne in 1956 (yellow tier); Sydney in 2000 (blue tier); and the Games of the future (green tier).

Relay is not a monument, but a celebration of memorable, fleeting instances. The words of the text generally share their first and last letters, as if a baton is being handed on from one word to the next. Reading the text is like watching a race – the polychromatic design, revealing hidden words inside the words – creates the effect of runners jockeying for position. Relay is about ordinary moments transfixed in memory; and as different words jostle for attention, it is as if our individually different experiences are being represented. The text on the vertical risers is complemented by thirty 'graffiti clusters', exquisitely playful, irrelevant, childlike designs derived from the handwriting of thirty of our most renowned Olympians, including Herb Elliot, Dawn Fraser, Betty Cuthbert and Shane Gould. The allusion to graffiti acknowledges the simple need we spectators feel to say "I was here", however fleetingly.

An Eventful Path

Location: Olympic Park Railway Station Forecourt
Artist/Designer: Aspect Sydney and Feeder Graphic Design

An Eventful Path is a visionary public installation that celebrates and commemorates the intense festivity at Sydney Olympic Park created by events such as the Sydney 2000 Olympic Games, Sydney 2000 Paralympic Games and the 2003 Rugby World Cup. The installation is a 45 metre long path comprising blocks of cast coloured glass, stainless steel channel, fluorescent lights and honed concrete pavement.

The composition of coloured glass symbolises the many components required to stage international events of this scale. The linear path is an abstract time line celebrating the past and looking towards the future. During the day, the installation appears seamlessly integrated into the station forecourt. At night, it turns into a beautiful, glowing line of colours and people are attracted to walk along its length, reading the inscribed plaques as they travel.

Installed as a complete work, it evolves over time with the inscription of bronze plaques to commemorate each new major event held at Sydney Olympic Park. The installation will only commemorate 'major events' of the calibre of the Sydney 2000 Olympic and Sydney 2000 Paralympic Games and the 2003 Rugby World Cup.

Eight Women

Location: Northern end of Cathy Freeman Park (formerly The Overflow), near the intersection of Grand Parade and Showground Road
Artist: Imants Tillers

This sculptural installation was inspired by and celebrates the eight women who were involved in lighting the Sydney 2000 Olympic and Paralympic Games Cauldron. Seven of Australia's greatest female Olympic athletes, Betty Cuthbert, Raelene Boyle, Dawn Fraser, Shirley Strickland, Shane Gould, Debbie Flintoff-King, and Cathy Freeman, carried the Torch in the Opening Ceremony to light the Olympic Cauldron. The ceremonial medley was a tribute to a century of women's participation in the Olympic Games and a reminder of the huge contribution women have made to Australian Olympic history. The eighth woman represented is Australian Paralympian, Louise Sauvage, who ignited the Paralympic Cauldron.

Rather than a one-to-one correspondence between a particular athlete and a particular form, in this group portrait, individual attributes are interwoven into a collective whole. Eight Women is an image that commemorates athletic energy and achievement.

Paralympic Games Patrons Memorial

Location: Southern end of Cathy Freeman Park (formerly The Overflow) near the intersection of Olympic Boulevard and Dawn Fraser Avenue

The Sydney Paralympic Organising Committee's recognition of the donors to the Paralympic Patron's Fund is recorded on the granite wall at the southern end of Cathy Freeman Park (formerly The Overflow). The donors contributed nearly \$15 million, and their generosity helped fund the highly successful Sydney 2000 Paralympic Games.

The Paralympic Games is the world's leading international sporting event for athletes with a disability. The Paralympic Games was held in Sydney, Australia, in October 2000 just after the Olympic Games. 3,843 athletes from 122 countries, plus a delegation of independent athletes from East Timor, attended the Sydney 2000 Paralympic Games. It was the largest Games in Paralympic history. Athletes were divided into six different disability groups —amputees,

cerebral palsy, intellectual disability, les autres (for athletes with a range of conditions), vision-impaired and wheelchair. They competed at the highest level in 18 sports, including archery, athletics, basketball, cycling, equestrian, fencing, sailing, swimming and tennis. The event was larger than the 1956 Melbourne Olympic Games and the 1998 Commonwealth Games.

Australia recorded its best ever performance in the medals, including 63 gold. The Paralympic Games Memorial provides a unique opportunity for people to appreciate the skills and achievements of the world's best athletes with a disability and members of the community who, by supporting the Games, helped these athletes showcase their skills.

The Attractor

Location: Southern end of Cathy Freeman Park (formerly The Overflow) near the intersection of Dawn Fraser Avenue and Showground Road

Artist: Imants Tillers

This 25 metre tall sculpture symbolises not only the fundamental principles of Olympism, but also the noblest of human endeavours. According to the artist, the giant ladder as a symbol of ascension has an obvious meaning in the context of sport and the Olympics – it suggests the desire to ascend, to scale heights, to climb up, to improve, to achieve and transcend one's limitations.

Each of the six rungs of The Attractor bears a word, from the lowest rung upwards: *sensus*, *imaginatio*, *ratio*, *intellectus*, *intelligentia*, *verbum*.

Sensus - perceive, feeling

Imaginatio - imagination

Ratio - account, reckoning, reason

Intellectus - understand, realise, meaning

Intelligentia - intelligence

Verbum - word, proverb

The Attractor was inspired by an illustration from a book by 17th century metaphysician, Robert Fludd.

The Cauldron

Location: Northern end of Cathy Freeman Park (formerly The Overflow)

Artist: Michael Scott-Mitchell

The lighting of the Olympic Cauldron was one of the most spectacular moments of the Sydney 2000 Olympic Games. Cathy Freeman walked to a pool of water, and as she swept the flaming Olympic torch across it, a ring of fire sprung from the submerged Olympic Cauldron. The flaming Olympic Cauldron, with water cascading from its lower flutings, then rose to be joined with the mast, which emerged from behind the northern stand of the Stadium. This combined structure then ascended to its maximum height, where it stood for the duration of the Games.

After the Games, the Olympic Cauldron was relocated to Cathy Freeman Park (formerly The Overflow), a few hundred metres from where it burned in the Olympic Stadium. The names of the 1,972 Olympic Medalists and 2,627 Paralympic Medallists at the Sydney Games are recorded on gold, silver and bronze nameplates at the base of the Olympic Cauldron. A shallow dome of white marble commemorates the first Olympic Games of the modern era, held in Athens in 1896. Reignited to commemorate special occasions, including future Olympic Games held at other sites, the Olympic Cauldron stands on 24 stainless steel columns and weighs approximately seven tonnes.

The Stride

Location: Southern part of Cathy Freeman Park (formerly The Overflow) alongside Olympic Boulevard, leading to the Cauldron

Artist/Designer: Alexander Tzannes Associates

The eyes of Australia were on Cathy Freeman when she won gold in the women's athletics 400 metres final at the Sydney 2000 Olympic Games. Cathy's win brought Australia its 100th Olympic gold medal, and for many the race was a symbolic victory for reconciliation. The Stride, a line of lights set in the pathway leading to the Cauldron, represent the points of impact as her feet drove her towards the finish line.

Visitors to the Park are often seen trying to match her extraordinary gold medal winning strides as they replicate her steps along the artwork. The table below gives the details of Cathy Freeman's strides:

Distance Metres	100	200	300	400
Speed kilometres per hour	28.27	30.56	29.85	27.75
Split Seconds	12.30	24.08	36.15	49.11
Average stride metres	2.17	2.32	2.22	2.25

Australia Map Mosaic

Location: Rose Garden near Building A, Vernon Buildings, Dawn Fraser Avenue. Adjacent to the Olympic Park Railway Station

Artist: Cynthia Turner (Artist), Tony Virtu (Tiler), Gillian Smart (Landscape Architect), YWCA Landcare Environment Action Program (Garden restoration)

The Australia Map Mosaic consists of a colourful image of a sheep, a pig and a beef cow with the words "Metropolitan Meat Industry Board State Abattoir Homebush Bay 1915-1988" written underneath. The mosaic is a link to the site's industrial past, which was once home to the NSW State Abattoirs, the largest institution of its kind in the Commonwealth.

The Abattoir Heritage Precinct, located between Herb Elliot and Dawn Fraser Avenues, is comprised of a series of historic buildings that formed the administrative core of the State Abattoirs. The administration buildings are also sometimes referred to as the Vernon Buildings as they were designed by Walter Liberty Vernon (1846-1914) during his tenure as NSW Government Architect.

The Federation-period gardens were designed by Joseph Maiden (1859-1925), Director of Sydney Botanic Gardens and Government Botanist. During the inter-war years, a team of gardeners created floral displays in the shape of a map of Australia. After the Second World War, the number of floral displays was reduced, with many replaced by low maintenance shrubs. Following the Olympic era garden restoration project, the Vernon Buildings were used as an Olympic and Paralympic Visitor Centre, and the map of Australia was re-introduced as a mosaic. This mosaic was built in the original location of the Australia Map floral display on the corner of the rainforest garden and meatworks path.

Bulls Head and 6/9 Surrounds Mosaic

Location: Playfair Courtyard near Building C, Vernon Buildings, Dawn Fraser Avenue. Adjacent to the Olympic Park Railway Station

Artist: Cynthia Turner (Artist), Tony Virtu (Tiler), Gillian Smart (Landscape Architect), YWCA Landcare Environment Action Program (Garden restoration)

The Bulls Head and 6/9 Surrounds Mosaic consists of a central design of a Bulls Head surrounded by an interlocked pattern of 6 and 9 filled with mosaic tiles. The mosaic provides a

link to the industrial history of the Sydney Olympic Park site and the old NSW State Abattoirs. The number '69' is commemorative of Playfair Cattle, which were branded with '69' stamped in purple dye. Thomas Playfair (1832-1893) was founder of the Flemington Saleyards.

Drinking Trough Animal Memorial

Location: Rose Garden, Vernon Buildings, Dawn Fraser Avenue. Adjacent to the Olympic Park Railway Station

Designer: Gillian Smart

The memorial attempts to recreate the atmosphere of the NSW State Abattoirs, which operated on the current site of Sydney Olympic Park between 1913-1988. Five animal drinking troughs, salvaged from the Abattoir, are buried in the ground and planted with flowers including "Forget-Me-Nots". They are laid out to resemble graves, and at the end of each of them is a timber headstone upon which is attached a hand made ceramic tile.

Each tile features the verse of a nursery rhyme, a reminder of how our stories, culture and industry are intertwined. The following lines, from left to right, are written on the different tiles:

*Clickety Click Clickety Clack, Hear the wheels of the railway track
To market to market, Jiggety Jig Jiggety Jog
Here a Moo, there a moo, everywhere a moo, e i e i o
Flipperty Flop Flipperty Flop here comes the butcher to bring us a
Little boy blue come blow your horn*

The Abattoirs were officially opened in 1913 and by 1923 the Homebush Abattoir was the biggest of its kind in the Commonwealth and employed up to 1600 men. It had a killing capacity of 20,000 sheep, 1,500 cattle, 2,000 pigs and 1,300 calves per day. The economic viability of the Abattoir declined with time and it was officially closed in June 1988.

Playfair Memorial Drinking Fountain

Location: Playfair Courtyard, Building C, Dawn Fraser Avenue. Adjacent to the Olympic Park Railway Station

Artist: William P Mackintosh

The Playfair Memorial Fountain is an important example of a late 19th century ornamental drinking fountain. It was erected to commemorate Alderman Thomas Playfair (1832-1893). Playfair, a one time Mayor of the City of Sydney, was founder of the Flemington Saleyards and moderniser of the Sydney water supply.

The fountain was built from New South Wales white polished marble quarried at Caloola Creek, near Bathurst. The fountain is set on a patent axed base comprising five square blocks of Bowral trachyte. Four of the trachyte blocks form a plinth and the fifth block is placed centrally as the base of the urn-like fountain. The fountain was originally fitted with two silver plates or gunmetal taps and two drinking cups, which were attached by stapled chains. The taps, cups and chains are missing.

The Playfair Memorial Fountain was unveiled by the Mayor of Sydney, Alderman Isaac Ellis Ives on the afternoon of the 28th May 1896 as a memorial to Alderman Thomas Playfair. The fountain demonstrates the importance the Sydney City Council placed on major civic reforms such as improvements to the water supply. It is a rare example of a Victorian-era drinking fountain and of the sculptor's work. William P MacIntosh was a prominent sculptor in Sydney during the late 19th century, and was responsible for the marble statue groups on the Queen Victoria Building, among other notable works.

Sheep Furniture

Location: Vernon Buildings, Dawn Fraser Avenue. Adjacent to the Olympic Park Railway Station

Artist/Designer: Ian Bartholemew (Artist) and Gillian Smart (Designer)

Located throughout the heritage Abattoir precinct are timber seats carved with images that recreate the atmosphere of the old NSW State Abattoirs.

These timber seats were added to the precinct when it was revamped for use as the visitor centre for the Sydney Olympics and Paralympics. Roses are featured in the Rose Garden, with bulls heads and the 6/9 motif featured on the timber seats in the Playfair Courtyard. Benches in the garden feature carved bull and sheep heads.

The Sheep Stock Route

Location: Rose Garden, Vernon Buildings, Dawn Fraser Avenue. Adjacent to the Olympic Park Railway Station

Designer: Gillian Smart, Smart Landscape Architecture

In the Rose Garden in the Vernon Buildings are a set of trachyte stone setts etched with sheep footprints that recreate the atmosphere of the old NSW State Abattoirs.

The sheep footprints remind us that drovers directed sheep along this pathway to the mutton slaughterhouses in the 1970's. The fenced stockroute cut through the rose beds in a straight line to the other end of the garden. The trachyte stone setts originally paved the Flemington salesyards before they were moved to the area where the Stadium is now located.

Bicentennial Park Sundial

Location: Bicentennial Park, near the Treillage tower. Accessible from the pedestrian path that leads to the Education Centre and Badu Mangroves area of the Park

Artist/Designer: Lorna Harrison (Landscape Architect), Lionel Glendenning (Project Architect), John Harrison (Mathematical Calculations)

Bicentennial Park was constructed in the early 1980s and was opened to the public to celebrate Australia's Bicentenary in 1988. The design of the Park is based on the traditional landscape design principles of order, geometry, focal points and axes. The Sundial, which is located between two of Bicentennial Park's dense forest grids, creates a distinctive ambience in a clearing.

The top end of the 8 metre long, square cross-section steel gnomon of this sundial is used as a nodus point to indicate the date, with solstice and equinox date lines marked out on the terrazzo horizontal dial plate, which is 30 metres across.

The Sundial consists of a marble topped concrete ground slab with inlaid brass-work defining the time lines and periods of the calendar. A brick and structural wall set at one side of the slab is used to support the cantilevered time hand. Attached to the brick wall is an engraved panel and chart explaining the reading of the dial.

The Sundial is fully functional and the structure on which it is mounted faces onto a gentle grass slope – an ideal event venue that is available for hire.

Bicentennial Park Water Feature

Location: Bicentennial Park, between the Bennelong Parkway Bridge and the Powell's Creek pedestrian bridge

Artist/Designer: Lorna Harrison (Landscape Architect- Initial design), Lionel Glendenning (Project Architect- Initial design), Department of Public Works (Original Construction), Spackman and Mossop Landscape Architects & Lahz Nimmo Architects (Refurbishment Architects), Dave Creasy (Hydraulic Engineer)

Bicentennial Park was constructed in the early 1980s and was opened to the public to celebrate Australia's Bicentenary in 1988. The design of the Park is based on the traditional landscape design principles of order, geometry, focal points and axes.

An east-west axis was established in response to the existing topography of the site, with avenues of plane trees reinforcing the strong linear quality of a raised plateau built atop a former rubbish tip. Bisecting this is a north-south axis comprising the mangrove vista and other wide bands of plantings. Where these axes meet, at the highest point in the Park, is the Treillage Tower. Situated in front of the Treillage Tower, on the east-west, axis is the Bicentennial Park Water Feature.

The original Bicentennial Park Water Feature was created as part of the initial construction of Bicentennial Park. It contained 199 splashing fountains, from which flowed a canal of sparkling water, terminating with the 200th water jet, commemorating 200 years of European settlement. Reconfigured in 2001, the current Bicentennial Park Water Feature is an interactive fountain with 109 fountains and 360 fogging jets.

Treillage Tower

Location: Bicentennial Park, towards the Powell's Creek end of the Bicentennial Park Water Feature

Artist/Designer: Lorna Harrison (Landscape Architect - initial design), Lionel Glendenning (Project Architect - initial design), Spackman and Mossop Landscape Architects and Lahz Nimmo Architects (refurbishment architects), Dave Creasy (Hydraulic Engineer)

The Treillage Tower is the centerpiece of Bicentennial Park. It is a square, 3 storey, 17m high viewing tower constructed with a trellis. Treillage is a French word for lattice. It was commonly used in gardens in the 16th century. This prominent lattice tower has a high viewing platform, which affords views over Bicentennial Park and the Parramatta River, with the city skyline in the distance.

Cyrus the Great

Location: Bicentennial Park, near the pedestrian bridge that crosses Bennelong Parkway linking Bicentennial Park to the Town Centre of Sydney Olympic Park

Artist/Designer: Lewis Batros (Artist) and Fereshteh Sadegh (Co Designer)

This is a replica of a bas relief discovered in Pasargade, the capital city of Persia, founded by Cyrus. It depicts Cyrus the Great (580-529 BC) in a Babylonian costume, Jewish helmet, with two wings and a short Persian beard.

Cyrus was the first Achaemenian Emperor of Persia, and issued a decree on his aims and policies, later hailed as his charter of the rights of nations. Inscribed on a clay cylinder, this is the first known Declaration of Human Rights, and is now kept at the British Museum. A replica of the cylinder is also at the United Nations in New York. The so-called 'Cyrus cylinder' was issued by Cyrus in Babylon (550 BC).

The bas relief symbolises multiculturalism and celebrates the peaceful coexistence of people from different backgrounds and cultures in one land. The statue was unveiled by Mary Dimech, Multicultural Program Manager, Australia Council for the Arts. The International College Spain and the Australia Council for the Arts assisted by providing major sponsorship contributions.

Migration

Location: Bicentennial Park, north of Lake Belvedere
Artist/Designer: Martin O’Dea-Clouston Associates (Designer), Urban Art Project (Art fabricator), Bruce Delprado (Engineer), Griffith Landscape Management (Installation)

This distinctive artwork marks the Fishway feature of the Park, which improves the diversity of fish in Lake Belvedere and reduces local flooding. Migration is an art piece about native fish migration. It is sited within the phragmites beds at Bicentennial Park’s Fishway - a channel graded to allow native fish migration between Lake Belvedere and Powell’s Creek.

The fishway sculpture was conceived as an abstract piece viewed as if you are underwater, swimming with the fish through the sea grasses within an ocean of blue sky. The fish appears as an abstract outline as you approach head on, but becomes visible as a fish when you walk past it, viewing it side on.

Obelisks

Location: Bicentennial Park, on the eastern side of the Victoria Avenue entrance (Concord West)
Artist/Designer: John Moran and Henry Bardon

The Obelisks were created by the NSW Premier’s Department to commemorate the Bicentennial Celebrations. They were initially installed in central Sydney, and were shifted at a later date to Bicentennial Park. The objective of setting up the Obelisks, and other Bicentennial decorations, was to engender a feeling of pride and achievement in all people who visited the city. The Obelisks were originally located on Macquarie & Bent Streets, near Moreshead Fountain.

The concept of the Obelisk as a Bicentennial decoration was based on the Macquarie Place obelisk designed by Francis Greenway in 1816. The Obelisks were illuminated using festoon lights to highlight the outline and a central base light to illuminate the inside of the Obelisk top. Each pair of Obelisks had a different coloured base light. The Obelisks added to the overall effect of the street decorations and illuminations.

Peace Monument

Location: Bicentennial Park, north of the distinctive Bicentennial Park Water Feature and easily accessible from the one-way road system
Artist: Michael Kitching

This monumental public sculpture is dedicated to Peace and was commissioned by the NSW Government in 1986 to commemorate the International Year of Peace. The layout of this work is based on a complex interplay involving the Earth’s axis and the trajectories followed by the planets in our Solar System. The sculpture is a three-dimensional map, illustrating what it might be like to be out in space looking back at earth. In this sense, it reminds us of our fragile place in the solar system. We do not feel or see the earth turning, hence we are rarely conscious that we live on a sphere constantly spinning through space.

The rod near the largest sphere on the sculpture is parallel to the north-south axis of our planet. By facing east it is possible to imagine the earth rotating around the real axis beneath our feet. The angle this rod makes with the ground is equal to our latitude south of the equator. The time of day can be marked from the shadow of the rod as it moves over the ground.

The rod at the other end of the other monument points in the same direction as the plane where all the planets, the Sun and the Moon pass over us from east to west.

Throughout history, bells have been rung to celebrate peace. There are three bells in the monument: one each for The Earth, The Moon and Space. During the construction of the monument, none of the numerous ongoing military conflicts were resolved, and three major new wars were declared. The bells are currently filled with stops and cannot be rung. The artist has suggested that the bells will ring out one day – when there is peace throughout the world. Needless to say, they have not chimed yet.....

Powell's Creek Bridge

Location: Bicentennial Park, on Powells's Creek between Treillage Tower and the Concord West picnic area

Artist/Architect: Richard Goodwin

Forming a link between Bicentennial Park and Concord West, the artwork consists of the flowing curved trusses and timber decking attached to a smaller existing bridge. This elaborate metal exoskeleton has been added to the existing bridge almost like a prosthesis. The artist refers to such prostheses, which characterise a lot of his architectural and sculptural work, as parasites. Through them, he draws attention to the relationship between structures, as well as to the relationship between ourselves and these structures.

Drawing on the energy of the writhing mangroves, the parasite bridge attachments transform the existing structure into a new form. Thus public art performs the trick of re-inventing and transforming an existing structure. The flowing curved trusses accentuate both the sense of movement of walking and the asymmetric organic energy of growth. This is sculpture that blurs the boundaries between art, architecture and engineering.

Sculpture in the Park

Location: Bicentennial Park, in the garden in front of the administrative buildings near the Bennelong Parkway Exit

Artist: Unknown

Three artworks 'Goddess', 'Shells' and 'Nest' were donated to Bicentennial Park Trust by the artists who participated in the 'Sculpture in the Park' program held at the Park.

Sydney Olympic Park Welcome Sign

Location: Newington Armory and Blaxland Riverside Park, Holker Street retaining wall near the intersection with Jamieson Street and Holker Street

Artist/Designer: Hassell Pty Ltd (Concept Design) and Dot Dash (Engineering Design)

The Holker Street Threshold is one of the major vehicle entry points into Sydney Olympic Park. The Welcome Sign is the major entry statement on the Western side of the Park. This sign consists of painted steel panels and the Sydney Olympic Park logo mounted on the wall in a rhythmic and colourful arrangement. The panel is fitted with fluorescent light fittings and is illuminated at night.

Brickpit Ring Walk and Machinery

Location: Wentworth Common

Artist/Designer: Durbach Block (Architect), Sue Barnsley Design (Landscape Architect), GMW Urban (Construction), David Chesworth and Sonia Leber, WAXSM (Soundscape Design), Eskimo Design (Interpretive Signage Design)

The Brickpit Ring Walk is an elevated circular walkway that allows visitors to access and view the Brickpit from above while preserving the habitat of the endangered Green and Golden Bell frog below. The walkway, 550 metres in circumference and raised 18.5 metres above the sandstone floor of the Brickpit, is an Environmental Interpretive Centre and outdoor exhibition. Located just outside the two entrances to the Brickpit Ring Walk are pieces of machinery that were salvaged from the original Brickpit.

Interpretive material is digitally printed on the colourful outer panels of the ring. This material links various narratives: the history of the Brickpit as an industrial site; the evolution of the Green and Golden Bell Frog habitat; the site's unique geology; and the innovative water recycling initiative (WRAMS). To this are added soundscapes of frog and bird calls and actual workers recounting their experiences to create a strong human connection to the place.

Reconciling public access, safety and wildlife conservation in a way that transforms these ambitions into an iconic structure, the Brickpit Ring Walk is beautiful in its simplicity and poetic in its vision. The Brickpit Ring Walk is one of the 12 Australian buildings chosen to represent Australia at the 2006 Venice Architecture Biennale.

Sydney Olympic Park Markers

Location: Wentworth Common, Blaxland Riverside Park, Hill Road and Australia Avenue

Sydney Olympic Park is made up of sprawling and diverse parcels of parklands, sports venues and heritage precincts. During the remediation of the Park, five 10-20 metre high conical shaped earth mounds were built using materials that were unsuitable for re-use in construction. These markers are a permanent visual reminder of the exceptional reclamation effort accomplished at Sydney Olympic Park.

The Bay Marker at Wentworth Common, Haslam's Marker at the southern end of Hill Road, River Marker at Blaxland Riverside Park, Silverwater Marker next to Woo-la-ra and the Bicentennial Marker on Australia Avenue evoke the Southern Cross Constellation. They also represent the five Olympic Rings, and serve as a reminder built into the landscape that the Olympic Games were held at the Park.

Pole Forest

Location: Entrance to Sydney Olympic Park Archery Centre on Bennelong Parkway

Artist/Designer: Pheobe Pape, Stutchbury & Pape (Architect), Robert Herbertson (Engineer-Structural Design Group), Coinda Constructions (Builder) and AustFab (Fabricator)

Sydney Olympic Park Archery Centre was the site of Australia's first Olympic gold medal in archery, and is one of the simplest yet most elegant Games venues. The entrance to the Park is marked by the artwork Pole Forest, which is comprised of a matrix of recycled timber poles.

The idea of the pole forest grew from the desire to place trees in the landscape, thereby evoking a sense of the historical link between forests and archery. The soil and site conditions, however, did not allow this, and so the idea of recycling dead trees to create a sculptural forest was born.

The poles are placed to complement the setting of the archery building and recognise the presence of the creek. They also set up a constantly changing visual dynamic as one moves through the site.

The planting of fluid waving native grasses in subtle swathes of colour surrounding both the field and the poles creates a soft background while attracting many native seed-eating birds back to the site.

Green and Golden Bell Frog and Sun Baking Lizard

Location: Wentworth Common Children's Playground

Artist/Designer: Chris Bennetts, Newton Bishop and Sam Re (Ishi Buki Sandstone Sculpture)

These sandstone sculptures were commissioned by Sydney Olympic Park Authority as part of the children's playground project in Wentworth Common. Two sculptures are of the Green and Golden Bell Frog and one represents a sun-baking Lizard.

The Green and Golden Bell Frog, an endangered species under the Threatened Species Conservation Act 1995 that has vanished from 90 per cent of its original range, has established breeding grounds across the Sydney Olympic Park precinct. The primary habitats include the Brickpit, Kronos Hill, Wentworth Common and Narawang Wetland; the species is also regularly recorded in wetlands and grasslands in other parts of the Park. Sydney Olympic Park remains home to one of New South Wales largest populations of Green and Golden Bell Frogs.

Conservation of the frog species throughout this rapid site redevelopment became a key planning parameter that shaped how the Park looks and is managed today. The Sydney Games organisers were forced to shift the site of the venue for the Tennis Centre because the original plan threatened the Green and Golden Bell Frog population in the Brickpit and the surrounding areas. This effort to re-establish the Green and Golden Bell Frog species is arguably one of the largest habitat construction projects ever undertaken for an endangered amphibian.

The sculptures, as well as being playful and atmospheric, also bring to the attention of children and adults the importance of conserving our flora and fauna.