

UAP

The image features the letters 'UAP' in a large, bold, sans-serif font. The letters are filled with a photograph of a grassy field under a grey, overcast sky. In the 'U', there is a dark, indistinct shape. In the 'A', a person with long, light-colored hair is seen from behind, looking towards the horizon. In the 'P', a person in a dark jacket is standing on the grass, also looking towards the horizon. The overall scene is a wide, open landscape.

SIRIUS PUBLIC ART STRATEGY

SIRIUS SITE
2 – 60 CUMBERLAND STREET, THE ROCKS
UAP REFERENCE: P2200
OCTOBER 2020

UAP is an internationally-renowned company specialising in collaborative place-making and the management of integrated art and design solutions for the public realm.

UAP has been invited by Sirius Developments Pty Ltd to prepare this Public Art Strategy for the Sirius restoration and refurbishment, located at 2–60 Cumberland Street, The Rocks, Sydney.

The central focus of this Public Art Strategy is to identify an approach for the inclusion of innovative, site-specific, integrated and contemporary public art, with consideration of Property NSW, Place Management and City of Sydney's guidelines and in collaboration with the project architects and client team. Foremost will be the consideration of enhancing a new Through Site Link and public realm at Sirius and creating a unique, inviting, and inclusive civic space.

Public art can be a visual reflector of a heritage and culture, conceptually telling its narrative, building statements of pride and ownership whilst offering functional elements such as way-finding and creating engaging interactions through innovative interventions on the site. UAP believes that the inclusion of public art can highlight and support place, cultural significance, fabric, and conservation. The Public Art Strategy will consider the social and cultural significance of the Sirius Building to Sydney-siders and the historic context of Sydney's Rocks.

The contents of this Public Art Strategy have been written to address the specific requirements for Property NSW, Place Management and the City of Sydney's conditions for developments.

To inform the successful commissioning of suitable public art for Sirius, this Public Art Strategy will:

- Provide an analysis of policy guidelines
- Research the local context, including historic, cultural, environmental and social
- Analyse the site and surrounding precinct
- Research the site's architectural heritage element
- Develop a curatorial vision to guide the conceptual approach of integrating the site's heritage through Public Art
- Identify potential artwork types with rationale, materials, form, location and desired experience
- Identify benchmark images to illustrate the opportunity
- Provide project exemplars with indicative budgets



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PROJECT CONTEXT

PROJECT CONTEXT

THE DEVELOPMENT

The Sirius Development will preserve, restore, refurbish and modernise the Sirius building to reshape its current armature, resulting in 76 residential apartments, as well as retail and commercial spaces on Cumberland Street and on Gloucester Walk.

RESIDENCIES

Additional apartment pods will be pre-fabricated using a method applauded by sustainability experts. Pre-fabricated balconies will also be added to residencies currently without. All apartments will have a full internal make-over including double glazed windows and other modifications resulting in the building's zero carbon rating.

ROOF TOP GARDENS

Gardens will be reinstated to act as a thermostat, providing insulation in both cooler and warmer months. The benefit is two-fold in its effect to reduce fossil-fuel consuming air conditioning and heating, additionally reducing the building's environmental footprint via green carbon absorption.

RETAIL, COMMERCIAL AND PUBLIC REALM

Significant upgrades including the Through-Site Link will be made during the redevelopment, to offer new spaces for the public to enjoy. The through-site link creates a light, open passage for foot traffic between Cumberland Street and Gloucester Walk. Lower ground building pods will house bespoke commercial and hospitality enterprises.



PROJECT CONTEXT

SITE HISTORY OVERVIEW

The development is located at a site of significant Indigenous, colonial and contemporary histories. Often regarded as the birthplace of the colony of Australia, the development site is in immediate proximity to the landing site of the First Fleet, to the mouth of Sydney's Tank Stream that once flowed freely into the harbour, and to Observatory Hill. This page provides a brief overview of the site's rich history including its cultural and historical significance. Selected artists are expected to conduct their own research into the site's history to inform their conceptual development and are encouraged to refer to the Aboriginal Cultural Heritage Assessment and Historic Archaeological Assessment (2020), prepared by Urbis and summarised on the following pages.

INDIGENOUS HERITAGE & PRE-COLONIAL LANDSCAPE

Prior to the arrival of Europeans in 1788, the development site was within the traditional lands of the Gadigal (or Cadigal) people, which covered the area south of Sydney Harbour from approximately South Head to around Petersham. Archaeological sites have evidenced occupation of and use of the land by Indigenous peoples upwards of 32,000 years.

At the time of arrival of the First Fleet in 1788 there were an estimated 4,000 to 8,000 Gadigal people living in the greater Sydney area, although numbers were never accurately recorded. At that time, their territory extended along the sandy harbour foreshore and mudflats of modern day Circular Quay, as well as to the wooded hills and valleys beyond it. This land provided a plentiful abundance of food, with the Gadigal people enjoying a varied diet of seafood and terrestrial foods, including edible plants and animals, all harvested sustainably and according to the season.

EUROPEAN SETTLEMENT & HISTORY

In 1788 the First Fleet, commanded by Captain Arthur Phillip, landed on the shoreline of Sydney Cove and the Tank Stream. The impact of their arrival was felt immediately in the Tank Stream valley, where the sound of axes disturbed the forest for the first time, as convicts and marines began felling trees and clearing the site for settlement. Within a few months of their arrival, a wooden bridge had been built over the head of the stream to allow for crossings, with a track leading down to the bridge. This became the basis of the future Bridge Street, and represented the first east-west crossing in the new settlement.

The earliest buildings in the area were constructed facing George Street. Records show that the earliest colonial use of the land was most likely for market gardening. As the area developed with the expansion of the colony, George Street parallel to the site represented a hub of colonial trade and a mercantile scene, with shops, warehouses, taverns and traders all vying for the commerce generated by the nearby wharves and the ships that visited them. By the 1850s the street resembled a maritime English town, depending largely on shipping for its subsistence.

TANK STREAM

The development site is in close proximity to the Tank Stream. The Tank Stream, as it was later called by the First Fleet settlers, was one of a number of small streams and creeks that entered the harbour at the time of European arrival. The stream, which originated in the marshy ground close to present day Hyde Park, ran north along a Eucalypt-lined valley and emptied into Sydney Harbour. The Tank Stream was a significant site for Indigenous people, who utilised it as a camping site and for the gathering of fresh food and water.

The original settlement around the cove also relied on the Tank Stream for its fresh water needs, and was the reason that the site was chosen for settlement over the originally recommended location of Botany Bay. However, within the first twenty years of settlement, the health of the stream quickly deteriorated, fouled by sewage, rubbish and run-off from piggeries and yards. By 1833 the stream was remarked as being no more than an open sewer, with its attendant health and environmental problems rendering the once fresh water now undrinkable.

Today the Tank Stream is encased in a concrete drain beneath the streets of Sydney's central business district. The deterioration of the stream by the mid-nineteenth century, along with the growing need for wharf space in Sydney Cove, prompted the gradual covering over of the Tank Stream and the infill of the tidal zone at the head of the harbour. Nowadays, the head of the cove where the Tank Stream's mouth once spread is occupied by the Circular Quay ferry terminal.

TODAY

One of Sydney's foremost attractions, The Rocks are an epicentre of history, culture and entertainment in Australia. The site is considered prestigious due to its proximity to the Sydney Harbour Bridge and Sydney Opera House at Bennelong Point, establishing it as a landmark destination. Today The Rocks are a focal point for Sydney's biggest calendar events and celebrations, and are one of the main congregation points for Sydney's New Year's Eve celebrations.



PROJECT CONTEXT

ABORIGINAL CULTURAL HERITAGE ASSESSMENT

SUMMARY

An area of two square kilometres surrounding the Sirius development was independently assessed by Urbis within the Aboriginal Heritage Information Management System to identify heritage artefacts within the surrounding area. A total of 71 Aboriginal objects were found, with no registered objects within or adjacent to the Sirius site. The site which the Sirius Apartments sits on has a long history of construction and redevelopment, which has created disturbances in the land and soil and has led to a lower archaeological potential for assessment.

The greater area surrounding the Sirius Apartments consist of several middens, which reflect known Aboriginal inhabitation of sites around coastlines and waterways. The closest registered Aboriginal sites to the Sirius development include a rock engraving at Dawes Point Park 320m to the north, a midden at Lilyvale 360m to the south and a rock engraving at MSB Tower 580m to the west. These were all destroyed during construction of new developments in the 19th and 20th century.

Additional surrounding archaeological assessments consisting of stone and shell artefacts suggest a long-standing use of the area for hunting, gathering, and shelter.

INDIGENOUS HISTORY

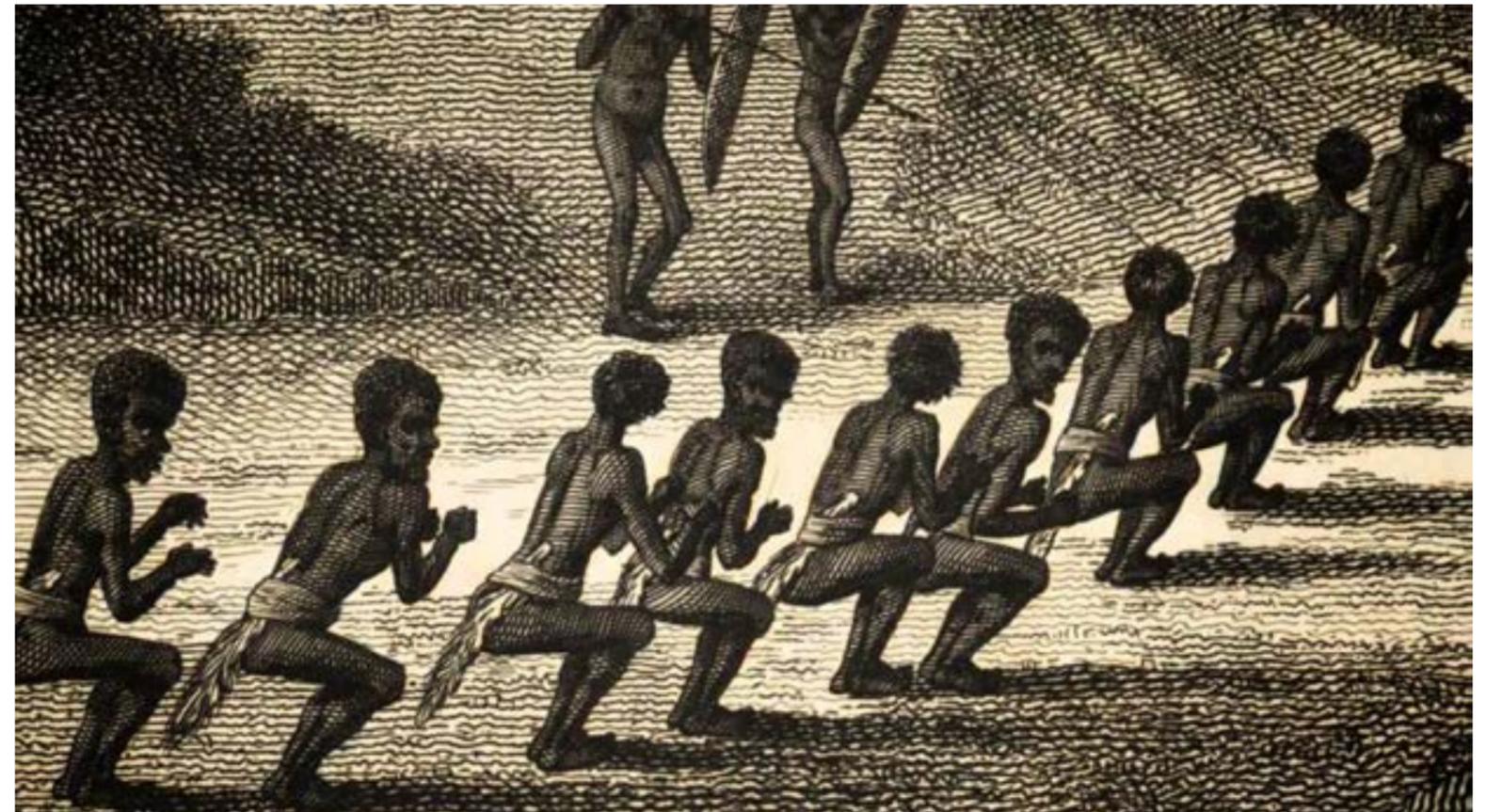
Aboriginal people are thought to have lived within the region of Sydney for at least 32,000 years. The area which is now known as Sydney was occupied by the Eora nation, which consisted of the Kameraigal, Wanegal, Borogegal and Gadigal clans. The Eora nation stretched from the Hawkesbury River plateau in the north to Botany Bay and the Georges River in the south.

The area in which the Sirius development sits is likely to be within the boundary of the Wanegal clan. Prior to European arrival, the lands of the Wanegal people were rich and abundant in resources, bordered by rivers, streams and coastlines. The area surrounding the Sirius development was covered in native vegetation, with large trees towering over the site. The site sits on a significant ridge above the coastline of Sydney harbour, and would have provided a vantage point over the surrounding area for the Wanegal clan.

The Wanegal diet consisted primarily of fish and shellfish from the ocean, as well as some land-dwelling animals. The Kangaroo Grounds, around what is now known as Summer Hill, was a hunting ground shared with the Gadigal tribe. Kangaroos and other marsupials were hunted for food, with their hides being used for clothing and ceremonial purposes.

There is also evidence of the use of stone to create sophisticated tools and weapons. A large artefact scatter at nearby Bondi Beach consisting of thousands of stone flakes and tools which are thought to date back over thousands of years suggest a long-standing use of coastline resources.

At 1788, the population of First Nations people is estimated to have been between 4,000 and 8,000 people within the greater Sydney region. The impacts of colonisation were felt deeply and were generally devastating for the Eora nation. The tribes who lived around the coast and Sydney Cove were forced inland, further away from their traditional hunting grounds and the well-known resource sources they relied upon.



PROJECT CONTEXT

SITE SPECIFIC HISTORY

Sirius is located at 2–60 Cumberland Street, The Rocks, within central Sydney.

The site consists of the Sirius building, which was built in 1980, as well as surrounding gardens. It is included in The Rocks Conversation Area and is located nearby to several heritage-listed developments. The site which the Sirius building sits on has a century-long history of developments built to serve the community living at The Rocks, including terrace housing, public works offices and affordable housing.

EARLY EUROPEAN HISTORY

The area around the Sirius site, known today as The Rocks, was settled early after European arrival. The area around Argyle and Cumberland Street is thought to have been where the official flag of the First Fleet took place. First settlers in the area were mostly working class, sent as convicts. Early drawings show The Rocks as a bustling waterside hub, with established facilities including a hospital, bakery, stone quarry, grocer and farms. Houses and terraces were built from quarried sandstone, as well as bricks and wood.

In its early years, however, The Rocks was distinguished from the rest of Sydney, known generally as a more unsafe area fraught with crime, alcoholism and thievery. These issues had become so abundant by 1789

that a group of twelve convicts formed a night watch to guard against thieves. By the early 19th century, the area had developed in line with the rest of Sydney, with established streets lined by freestanding houses and large yards and gardens. Sydney's original Customs House was located at The Rocks at this time. The mid 19th century saw a housing boom hallmarked by the discovery of gold. The larger lots were subdivided and gave way to strips of connected terrace houses, occupied for both residential and commercial use.

Although The Rocks was soon full of residents, it continued to be inhabited by lower-class families and was generally regarded as a slum throughout the early 20th century. At the time, the bubonic plague was threatening Sydney, with one of the first deaths being a carter who worked at The Rocks. This led to The Rocks being quarantined, and residents were given the task of 'cleansing' the area. However, an emergence out of the plague saw the slums being cleared for new government-led property developments, including factories, pubs, workshops, offices and wharves.

The families who lived in the area formed a close community and fought for their much-loved suburb when the Sydney Cove Redevelopment Authority attempted to demolish the area to make way for new high-rise developments in the 1970s.

THE SIRIUS APARTMENTS

The site which is now occupied by the Sirius Apartments was home to bond store Rowan's Bond and the Mercantile Shipping Office in the early 20th century, which were demolished in the 1970s to make way for housing to serve low-income residents within The Rocks.

The Sirius Apartments were built between 1978 and 1980 as social housing, responding to the need for affordable housing in an area that had become highly developed and commercialised. Designed by Tao Gofers, the Sirius Building was opened in 1980 and has offered housing for families, pensioners and individuals for over three decades. Recently, it was decommissioned as public housing, and controversy surrounding future uses of the site have been referred to as 'the battle over Sydney's Heart'. In 2016, the NSW Heritage Council voted unanimously for the Sirius building to be heritage listed based on its longstanding aesthetic and historical significance. However, these recommendations were rejected by the NSW government.



PROJECT CONTEXT

SIRIUS BUILDING HISTORY

Sirius, the only high-rise development in The Rocks, sits amongst other historical landmarks in view corridors to the Sydney Opera House. A prominent example of brutalist architecture in Australia and designed and built between 1978 and 1980, Sirius stands as a symbol of the socio-political climate within Sydney communities at the time.

Sirius consists of 79 one, two, three and four-bedroom apartments. Built to offer affordable housing for low-income residents in The Rocks, Sirius sits as a product of the controversy which surrounded redevelopments in the area in the 1960s and 70s. At the time, the Green Bans movement saw building workers refusing to work on environmentally or socially harmful developments in order to protect communities of the area. In response to these ethical concerns, Government Housing Commission designed the Sirius project with a focus on function and supply for residents.

TAO GOFERS: THE ARCHITECT

Sirius architect Tao Gofers was born in the Netherlands and migrated to Canada as a boy. Growing up in Kitimat, a small town purpose-built to house workers at an aluminium smelter, he was influenced by experiences living in a community dictated by balloted social housing. He went on to study architecture at the University of British Columbia, before meeting his Australian wife and subsequently moving to Sydney in 1973.

Within months, he was employed by the Housing Commission. Early work included the modular design of The Laurels, a housing development in southern Sydney. It was this project which influenced the design of Sirius in 1978, a commission which was simultaneously intricate, geometric, and brutalist. Tao Gofers' design sensibility was underpinned by a sense of pragmatism and an objective to serve the needs of the surrounding community. Completed in 1980, Gofers named the development Sirius in reference to a ship of the same name which docked in Sydney at the time of the First Fleet in 1788.

TIMELESS, BRUTALIST, CONTROVERSIAL: SIRIUS' DESIGN

Sirius was designed in a brutalist architectural style defined by a unique pyramidal shape comprised of stacked concrete boxes. The complex consists of repetitive geometries including double-helix staircases which also suggest Metabolist architectural influences. Although Sirius was initially met with criticism and complaints from critics and residents alike, it has now become popularly regarded as one of few quality examples of Brutalism in Australia today.

A truthful expression of materials, function and structure govern the external design of the building, whilst internal timber linings and art, murals and sculptures create a unique identity for a social housing complex. Rooftop gardens, large balconies and private courtyards, as well as a few large communal spaces with views of the Opera House, Harbour Bridge and skyline, demonstrate ethical design principles which responded to the needs of the surrounding community at the time.



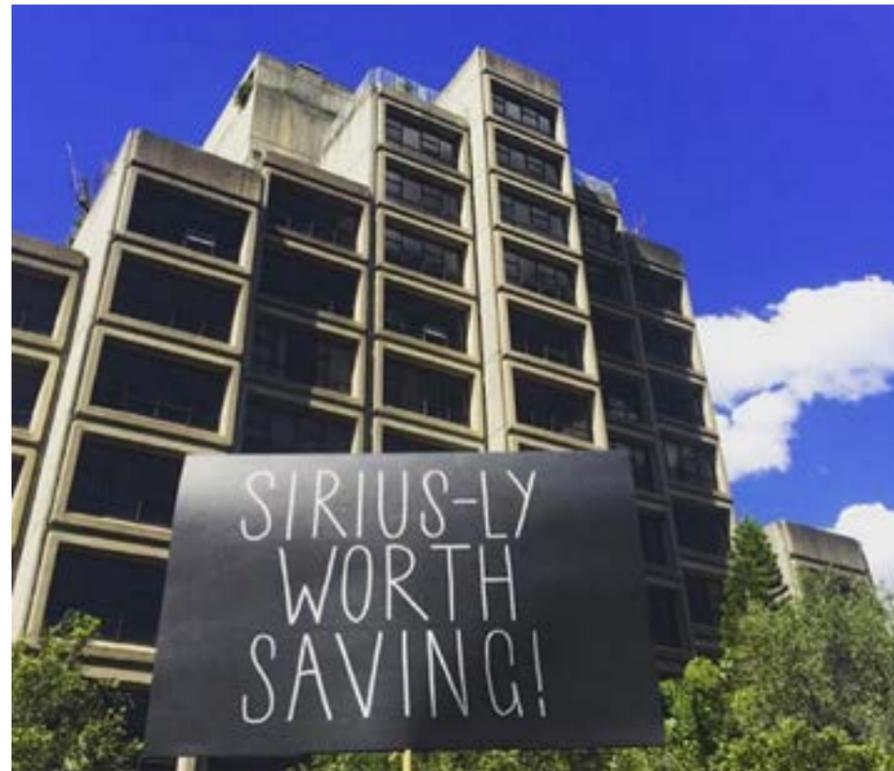
PROJECT CONTEXT

HISTORY OF SIRIUS [CONTINUED]

A RECENT HISTORY OF SIRIUS

A heritage listing for the building was rejected by the NSW Government in 2016, and again in 2017, against the advice of the Heritage Council of NSW. The S.O.S (Save Our Sirius Foundation) was formed as a campaign initiative to protect Sirius, supported by the Australian Institute of Architects and National Trust of Australia. Despite efforts, however, the building has not received official heritage recognition, and was sold to JDH Capital in 2018.

In 2018, Sirius won the Enduring Architecture Award from the NSW Australian Institute of Architects. The redevelopment of Sirius is set to retain the iconic form of the building, upholding Sirius' history and fostering its relationship to residents of Sydney.



PROJECT CONTEXT

BVN DESIGN PRINCIPLES

BVN's Design Submission for Sirius was dependent on the idea of 'retention with integrity'. The proposed design recognises the philosophies of its architectural styles, working with Sirius' intellectual intent to accommodate future needs. Through this idea, the key design principles to retain, restore and reimagine were explored.

RETAIN

- Sirius' significant history in the fabric of Sydney's communities: 'Sirius has a place at the heart of the Rocks' local narrative'
- Maintaining legibility and integrity of the overall building form, protecting its iconic modular design
- any appropriate additions seek to improve the building's contribution to the public realm

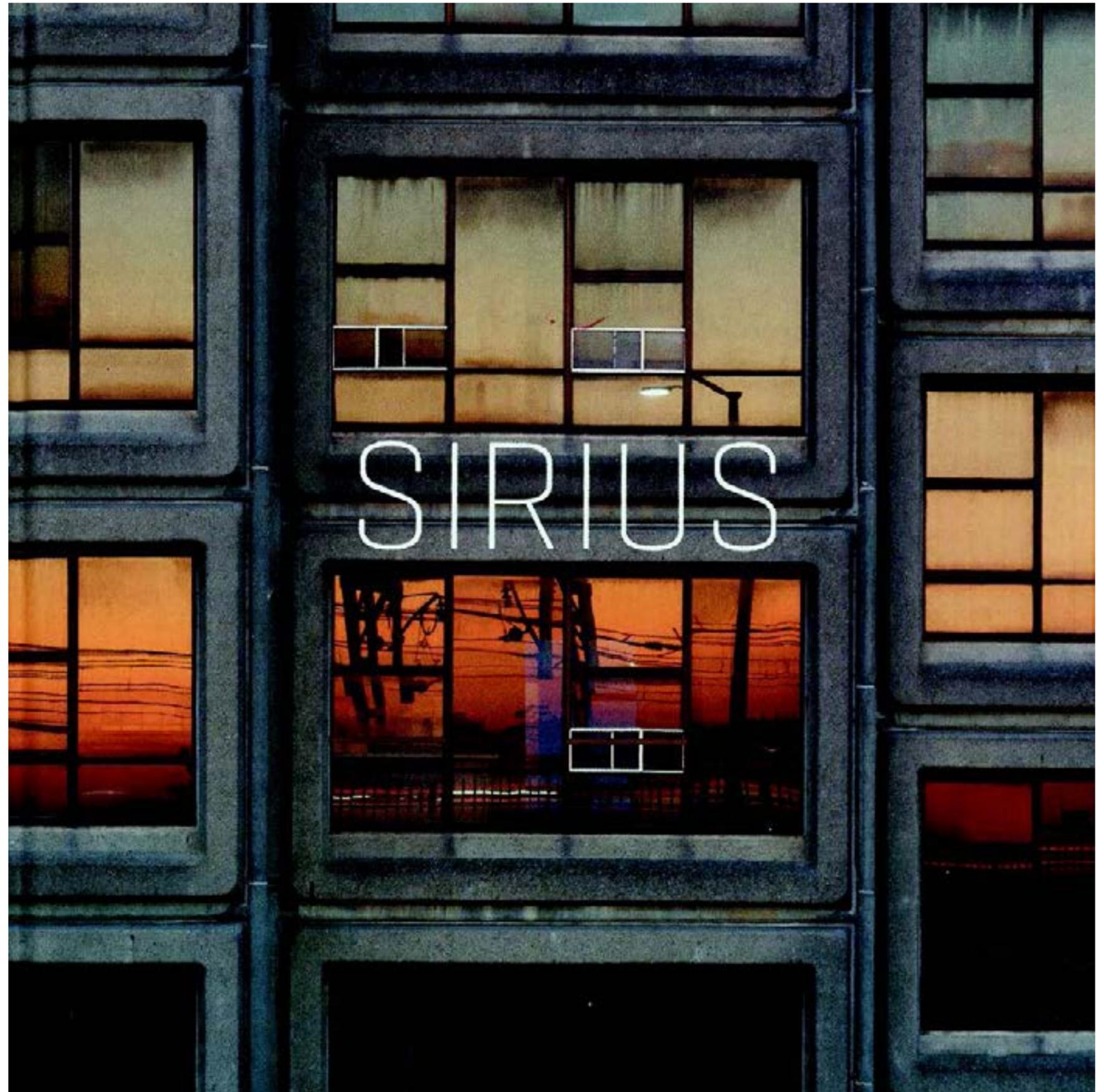
RESTORE

- the Brutalist and Metabolist architectural styles of Sirius
- the modular façade, by restoring existing concrete within the pods, whilst new pod additions will be clad in recycled copper to clearly differentiate from the existing
- minimal removal of existing structures and sensitive interventions allow for the form and essence of Sirius to be restored
- the 'fifth elevation' with sustainability in mind, through updated roof terraces which integrate solar collection into the landscape design

REIMAGINE

- innovative and sustainable construction technologies with outstanding Carbon Footprint aspirations
- new structural additions appropriately positioned to retain sightlines along the Sydney Harbour view corridor
- use the additive principle to add to the form identifiably, ensuring new structures belong to the original building whilst stating themselves as introduced
- ground plan activation strategies which envisage improved public realm interactions through a new through-site link, opportunities for commercial and dining spaces and a new structure to house shared gym and pool facilities
- introduced materials (chosen with consideration of carbon footprint analysis) reference and complement the existing building, whilst creating new dialogues and a sense of interplay between the old and new
- a 'reimagined Sirius building puts Passivhaus* technologies on centre stage'

*Passivhaus is a set of sustainable design principles which seek to achieve a zero-carbon footprint. The redesign of Sirius follows these principles through an insulated envelope around the buildings (particularly within additional pods); double-glazed windows and doors; heat recovery ventilation system and air tightness.



PROJECT CONTEXT

LOCATION AND ACCESS

The Sirius redevelopment site is located at 2–60 Cumberland Street, The Rocks, and is bound by Cumberland Street to the west and Gloucester Walk to the east. Situated in a prime location slightly north of the CBD and at the southern foot of the Harbour Bridge, Sirius is close to some of Sydney’s key cultural and historic landmarks and enjoys views of the Opera House, harbour and skyline.

A major objective of the redevelopment is to reimagine the interaction between Sirius and the public realm by activating the building edges with new uses and linkages.

PEDESTRIAN ACCESS

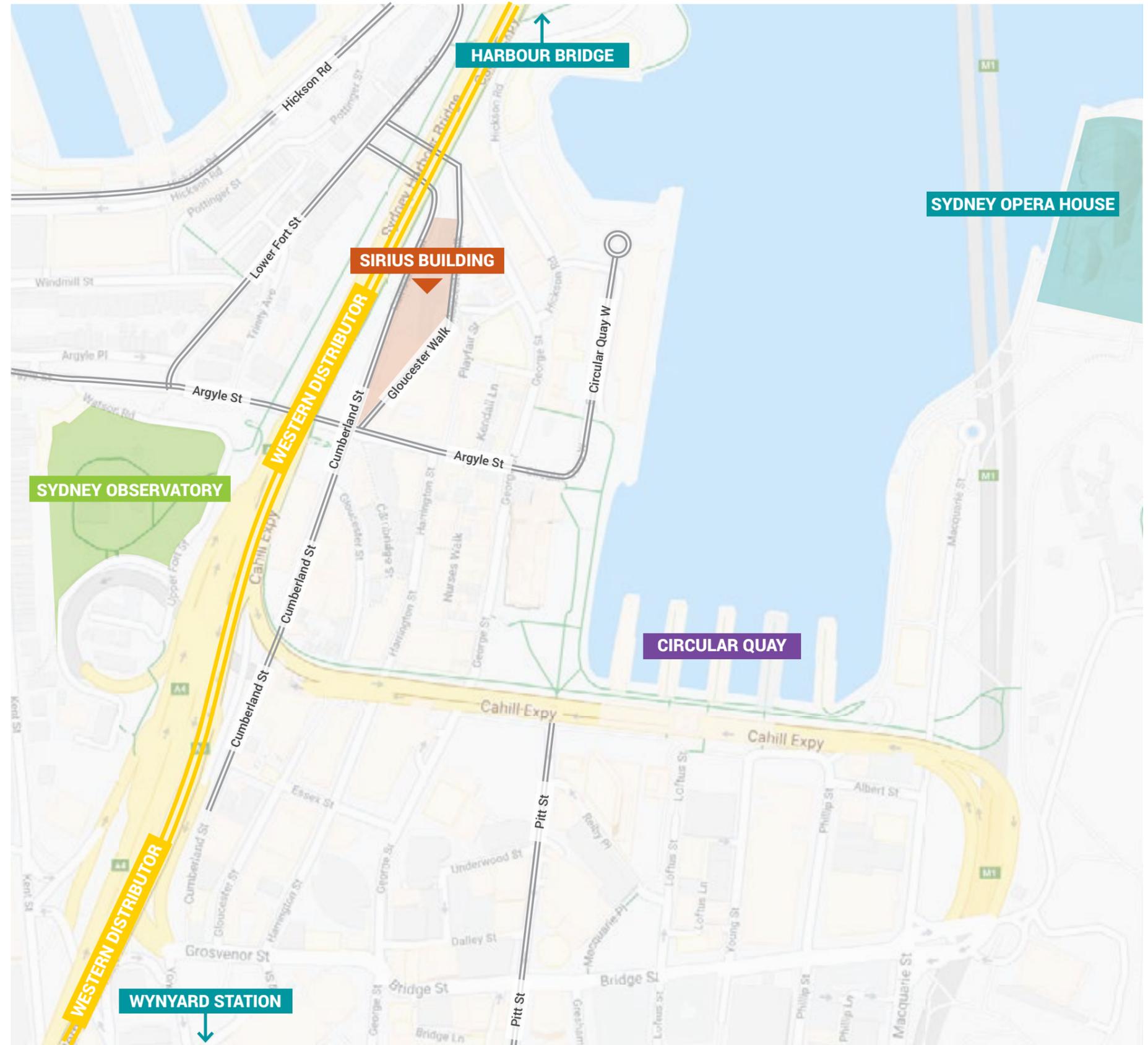
The site’s redevelopment includes an upgrade to the Gloucester pedestrian walkway, in particular creating a major Through Site Link to Cumberland Street. As the private residences rise above, this Link will aid an active, welcoming civic scape overall enhancing the public realm.

Sirius can be readily reached on foot from Circular Quay’s major ferry terminals and train station, passing iconic Quay institutions such as the Museum of Contemporary Art and The Rocks Market.

MAJOR ROADS & TRANSPORT

Situated within a pocketed area of central Sydney, the Sirius development is conveniently linked to Sydney’s central highlights and surrounds through a number of key transport nodes. The development sits adjacent to the Cahill Expressway, offering close access across the harbour via the Sydney Harbour Bridge. A centralised location means the site is within walking distance of Sydney’s major landmarks, buses, trains and ferries. Some key surrounding transport nodes and infrastructure include:

- Circular Quay Station: Lightrail, Wharf, Bus Stops, Train (10 minute walk)
- Wynyard Station (10 minute walk)
- Pitt Street & Australia Square bus stands (10 minute walk)
- Hickson Road bus stands (5 minute walk)
- Sydney Harbour Bridge



PROJECT CONTEXT

SITE CHARACTERISTICS

Sirius' immediate surrounds are characterised by historic buildings, home to a combination of high-end and casual dining spots, hotel complexes and small commercial precincts. Just minutes away from the buzz of the CBD, Sirius sits within a heritage precinct bustling with activity day and night, as people visit for its diverse offerings and unique sightlines of Sydney.

Located in a highly coveted location near the harbour, Sirius has expansive views stretching from the Sydney Harbour Bridge to the Opera House and beyond. Its pocketed location, sitting just moments away from Sydney's major tourist destinations, emphasises the building's significance to the city. Through careful redevelopment, Sirius will foster its established identity whilst offering a revised urban frontage and common spaces which interact and engage with the wider community, encouraging public visitation and inviting community interaction.

Listed below are some of the key landmarks and destinations that add to the vibrant urban fabric of the development and its surrounds.

HISTORICAL LANDMARKS

- Customs House
- Sydney Observatory

PARKS & GARDENS

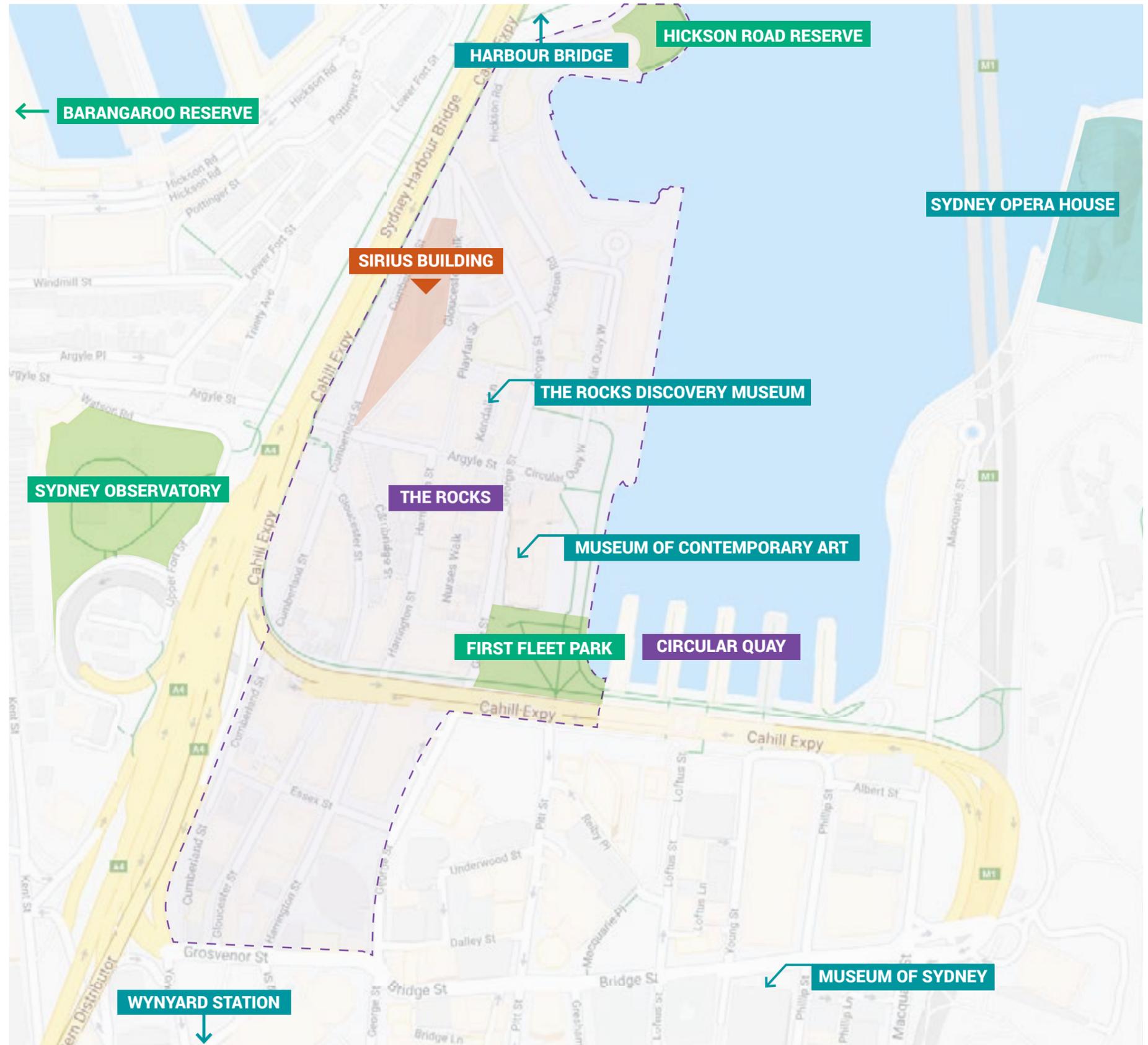
- Hickson Road Reserve
- First Fleet Park
- Observatory Hill Park
- Barangaroo Reserve

CULTURAL LANDMARKS & ENTERTAINMENT

- Sydney Harbour Bridge
- Sydney Opera House
- The Rocks Discovery Museum
- Museum of Contemporary Art
- Museum of Sydney

PRECINCTS

- The Rocks
- Circular Quay
- Barangaroo
- Dawes Point



PUBLIC ART VISION

The City is committed to the development of a tolerant, diverse, prosperous and sustainable city which values its rich natural, cultural and urban heritage. Supporting this commitment to the City and its communities, public art for Sirius will be developed to align with the City's visions, aspirations, objectives and actions for public art, as well as the Aboriginal Cultural Heritage Assessment and Historic Archaeological Assessment provided independently by Urbis, to support the vital role that public art plays in shaping successful places that take pride of place in our communities.

GUIDELINES AND CRITERIA FOR PUBLIC ART

The City of Sydney Public Art Policy 2016 and Interim Guidelines for Public Art in Private Developments 2006 identify guidelines and criteria for the evaluation and approval of public artworks proposed within the City, and have informed the development of this Public Art Strategy.

Public art for Sirius will be developed to align with the City of Sydney's vision and goals for public art and draw from the City's Sustainable Sydney 2030 vision and related public art policies, strategies and plans. The matrix (right) outlines the '8 Guiding Principles' for City of Sydney public art and provides an overview that demonstrates how public art for Sirius will align with these principles.

SYDNEY 'CREATIVE CITY' VISION

The City of Sydney demonstrates a strong commitment to the provision of creative offerings for the people who work in, live in, and visit the City. Along with a strong history of public art programming, and the combined success of City of Sydney's various temporary laneway art projects, City of Sydney has also recently conducted wide-scale strategic planning for 'A Revitalised City Centre'. Cultivated in Sydney's Sustainable Sydney 2030 policy, culture and creativity are recognised as playing an integral role in Sydney's future as a world-class city – an ever-evolving ambition that is emphasised and evidenced through numerous accompanying arts policy and strategy documents.

Supported by the Sustainable Sydney 2030 vision, Sydney's cultural life is one that is:

- Visible
- Innovative
- Proud
- Engaged
- Diverse
- Bold
- Curious

CITY OF SYDNEY PUBLIC ART OBJECTIVES	SIRIUS PUBLIC ART
Align significant public art projects with major Sustainable Sydney 2030 urban design projects	Artwork will be commissioned in consideration of other major public art projects identified within the City Centre Public Art Plan, most notably public artwork commissions in within nearby developments and public spaces in the CBD.
Recognise and celebrate Aboriginal stories and heritage in public spaces	Indigenous artists will be presented within the curated long list for the project. All selected artists will be provided with and encouraged to draw from the Aboriginal Cultural Heritage Assessment to assist with the understanding of pre-colonial histories to enhance and extend the site's heritage values, complementary to the City's Eora Journey public art project.
Support local artists and activate city spaces with temporary art projects	This project will provide a significant opportunity to showcase local talent, distinguished professional local artists and artists with a significant connection to Sydney. Through the MCA partnership, the project may extend its reach with a satellite art program in Western Sydney via the MCA's C3West initiative.
Support vibrant places in Village Centres with community art and public art in City projects	The artwork will become a complementary feature of the public realm, actively engaging, and enhancing relationships with the public, whilst helping to re-engage the buildings with the life and experience of the city.
Promote the integration of high quality public art in new development	Artists awarded commissions for Sirius will be curated by a professional public art curator to ensure the contribution of a suitable permanent artwork for the public. Significant national and international artists whose practice supports the prestige of this opportunity will be considered.
Support stakeholder and government partners to facilitate public art opportunities	The creation of public art for Sirius is indicative of the success of the City of Sydney Public Art Strategy and Policy and will be facilitating the incorporation of a major permanent commission/s for the City.
Contribute significantly to the City's collection of permanent artworks	Public artwork for Sirius will align to the City's recommendations for the management and maintenance for their collection.
Initiate and implement programs to communicate, educate and engage the public about City Art projects	Public art created for Sirius has the potential to be incorporated into existing City Art projects and programs, whilst providing a quality artwork that is publicly accessible and engaging.

Introduction

The curatorial rationale on the following page builds upon the preliminary public art concept structure suggested by BVN during the initial Sirius competition design phase. BVN proposed a highly interpretive, elementary approach with the following three themes:

The Indigenous relationship to the site

The layered history of The Rocks

The memory of social housing

UAP seeks to expand upon the above themes to foster a more innovative, rigorous and forward-thinking outcome with the public art commissioned for the future, retrofit Sirius building.

Finding Utopia and Identity in the Antipodes

If utopia truly existed, perhaps humankind would lose the impetus to create, to strive, to progress: its very elusiveness drives us.

Nonetheless we search for it, to articulate and to give shape to it, in language and in form.

Finding Utopia and Identity in the Antipodes as a Sirius site rationale acts as a conduit to examine antithetical layers of The Rocks' history and aspirations, embodying a direct nexus to the original motivations behind the Sirius building itself. The rationale aims to guide artists broadly with the hope of commissioning conceptually rigorous public artwork that draws national and international audiences closer to understanding Australian history and identity, a much-explored topic in contemporary discourse.

Here, we unfurl utopia threefold, by investigating 1) identity as it relates to Indigenous Australians, their cultural practice across time untold and the continuing strive for agency and self-determination; 2) the colonial pursuit and commentary as regards observations of the first European settlers, the eastern Australian shoreline being the place of first contact; and 3) utopia as it relates to Sirius itself and its initial policy objectives to provide equal housing opportunities, including this representation embedded in its brutalist architecture designed by Tao Gofers.

Identity as it relates to Indigenous Australians, their cultural practice across time untold and the contemporary strive for self-determination; reconciliation as it relates to Australia's identity as a nation

- Respect for self-determination as it relates to Indigenous people across Australia, being the right to participate in the democratic process of governance and to influence one's future – politically, socially and culturally
- Remembering recent milestones such as establishing the right to vote for Indigenous Australians (1962), the Referendum allowing for Indigenous people to be included in the census, and giving federal Parliament the power to make laws in relation to Indigenous people (1967), establishment of Native Title simultaneously overturning terra nullius as a result of Mabo's High Court case (1992), and the Statement from the Heart, the national Indigenous consensus position on Indigenous constitutional recognition (2017)
- The revival of culture and language and its continual evolution in the contemporary lives of Indigenous and non-Indigenous Australians

The colonial pursuit and commentary as regards observations of the first European settlers along the eastern Australian shoreline

- Australia was described as a paradise by first European settlers – 'a workingman's paradise' and 'a land of milk and honey'
- Idyllic lands, rich and fertile, plentiful
- A utopia for farming and grazing, a warm paradise
- Settlers and explorers had theories about inland Australia (hence most settled the eastern board) – a desert, a mystical inland sea, an 'Australian Mississippi'
- Idealised and romanticised views of the bush
- The gold rush, which saw a further utopia created within the cities – an economic boost made stylish modern cities, opulent theatres, hotels and galleries

Utopia as it relates to Sirius itself and its initial policy objectives to provide equal housing opportunities in the climate of the Green Bans Movement

- Sirius stands as a symbol of public housing at the time: quality building, positive community and careful management
- The combined elements of location, views, cohesive community and unique design were all optimal, with utopian aspects to a social housing block having one of the best views of the city
- Sirius was a win for the community following the Green Bans movement, a strong urban fabric existed which Sirius integrated with seamlessly and powerfully
- Brutalist architectural style and philosophy – one of the few standing in Sydney today – was synonymous to the objectives of the building itself
- 'The aesthetics of Brutalism were informed by its political motivations and aspirations of a post-war utopia based on a progressive social ideology and a commitment to social outcomes'
- A truthful expression of structure and materials has made it one of Sydney's most memorable icons, as an ideological image of its original ethical ambitions

We are left then with questions: is it an ineffable act to pursue utopia, and is it within our capacity as humans to create a set of circumstances that foster the penultimate place, where all things are equal and furthermore it is respected that all things are equal? Many would argue that to try in itself is *raison d'être*.

ARTWORK OPPORTUNITIES

ARTWORK OPPORTUNITIES OVERVIEW

In collaboration with the developer, architects and landscape architects, UAP has identified three potential opportunities for the incorporation of public art at Sirius. The plan featured below provides a visual overview.

PRIORITY ART OPPORTUNITIES

- Through-site link
- Open public courtyard at Cumberland Street

FURTHER OPPORTUNITY FOR CONSIDERATION

- Gloucester Walk

BUDGET

\$1 million inclusive of artist commissioning fees, concept design support, technical design, project management, fabrication and installation.

Initial public art vision imagines two or more of the identified opportunities will be activated by the selected artist/s.

-  Through-site link
-  Open public courtyard
-  Gloucester walk
-  Gloucester walk



ARTWORK OPPORTUNITY

PUBLIC COURTYARD

LOCATION

Public courtyard at Cumberland Street

FORM

- Sculptural elements
- Pavement/hardscape treatments

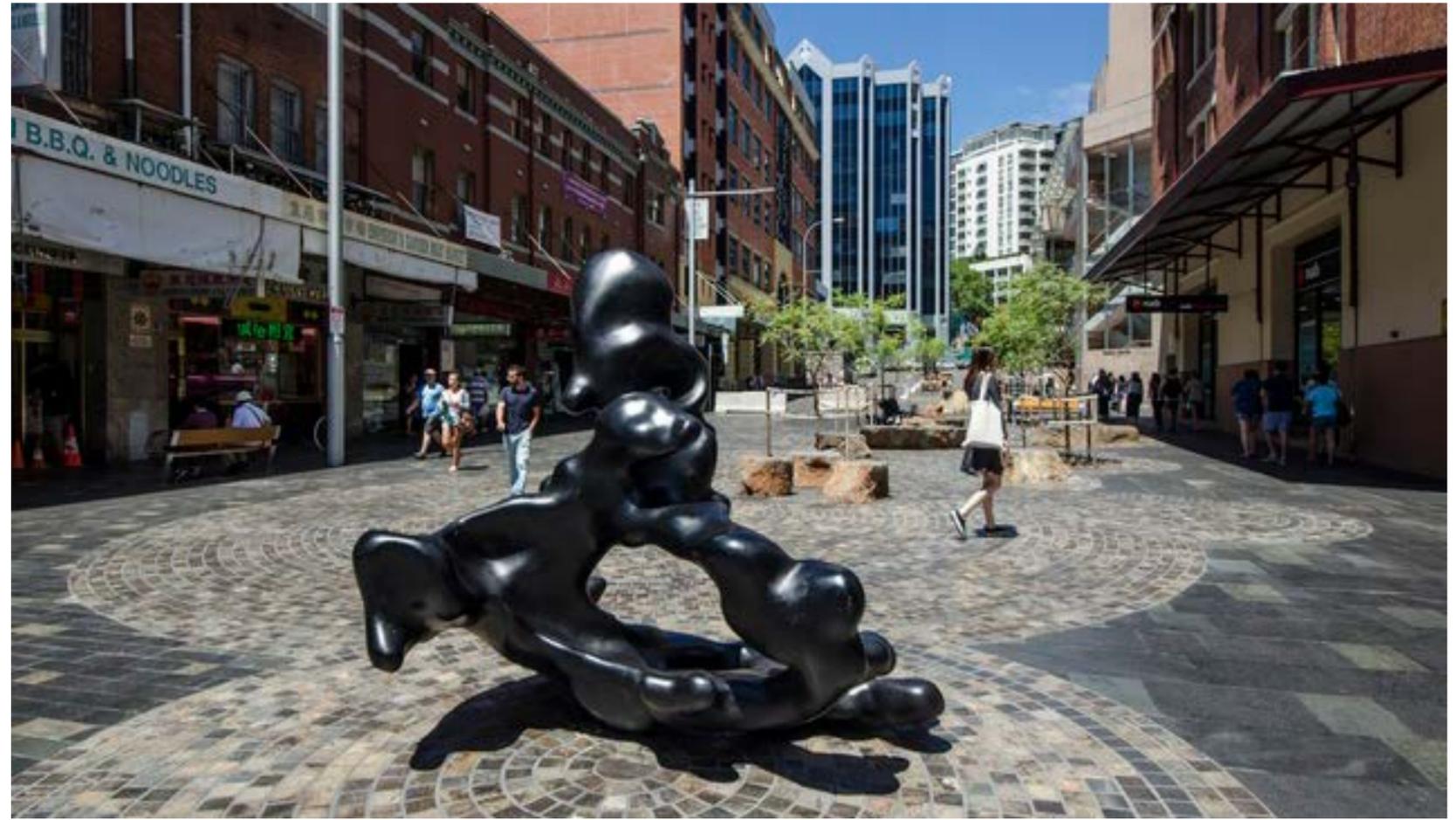
DESIGN NOTES

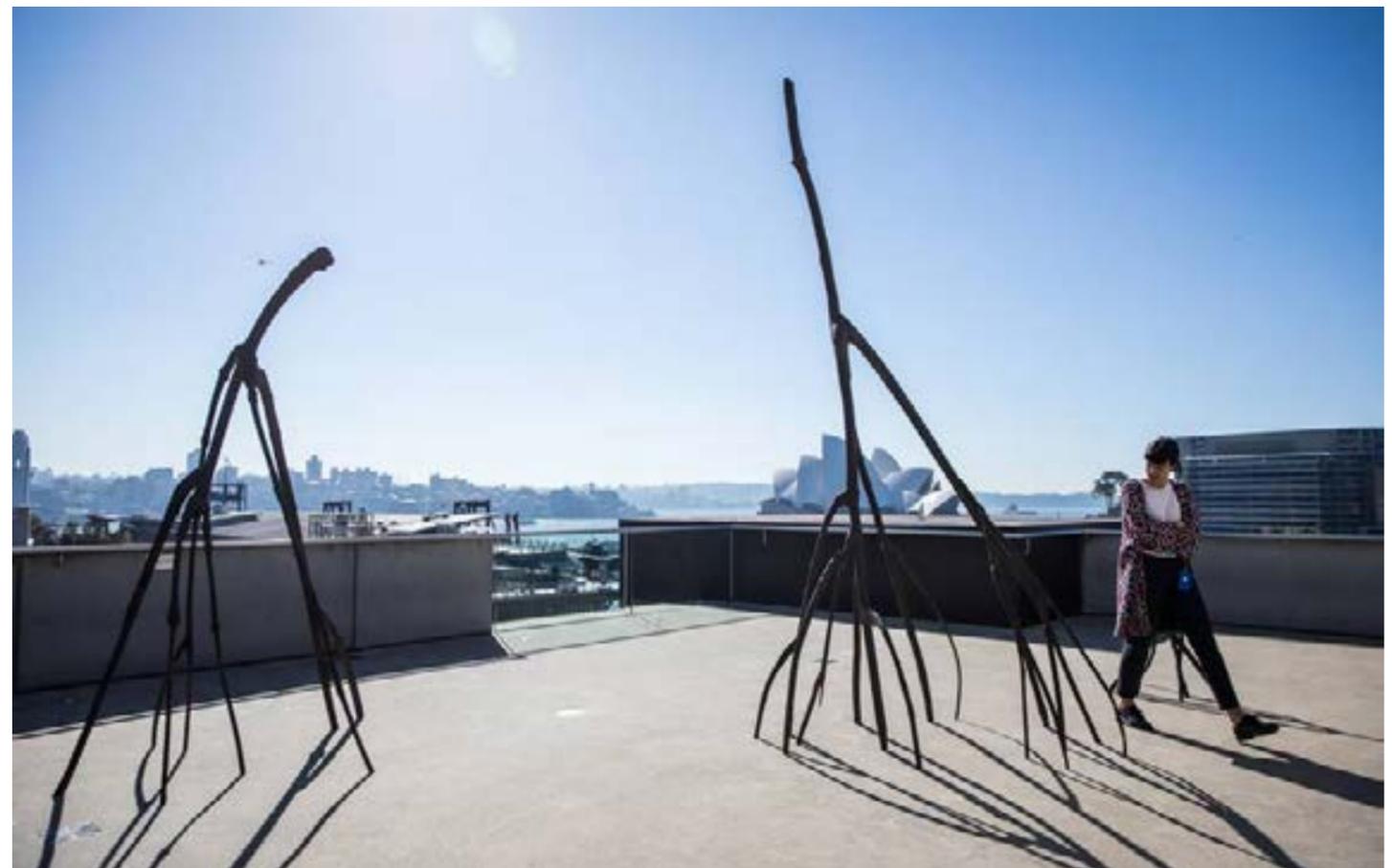
- Planters visualised in current renders are not fixed; project team open to design in collaboration with artist and artwork siting



Open public courtyard ●







ARTWORK OPPORTUNITY THROUGH-SITE LINK

LOCATION

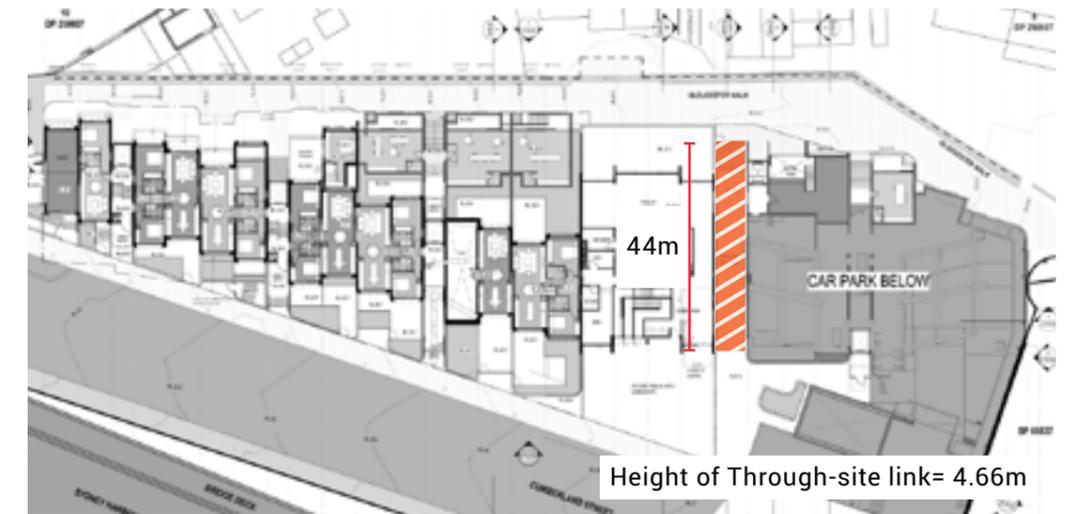
Public through-site link, connecting Gloucester Walk and Cumberland Street

FORM

- Soffit treatments
- Pavement treatments
- Lighting (LED, projection, neon etc.)

DESIGN NOTES

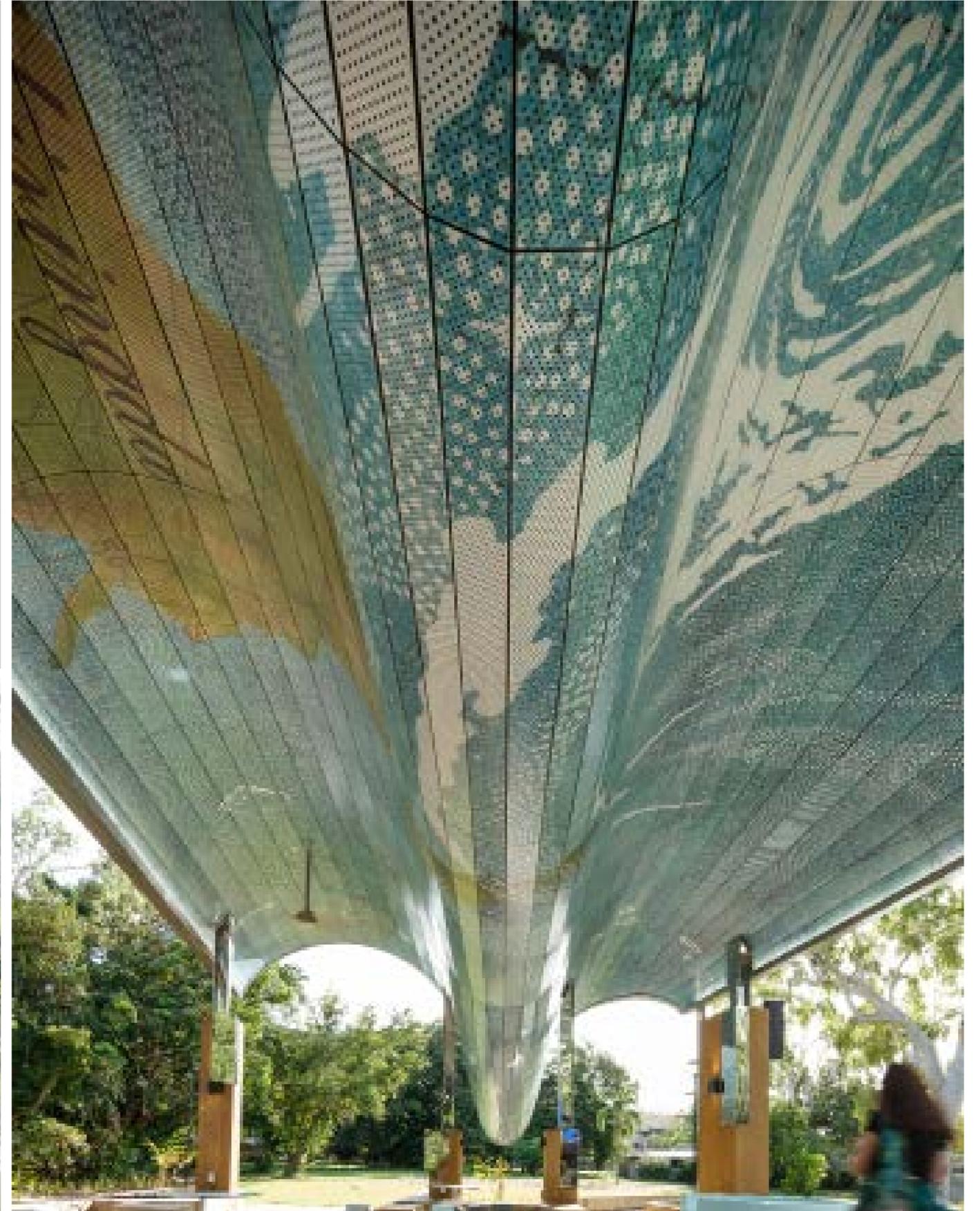
- A primary aim of siting artwork in the through-site link is to communicate that the link is open to the public, not just residents, encouraging passage
- The link provides a new view of the Opera House, not before glimpsed from this vantage. As such the link as an oculus should be considered by the prospective artist/s

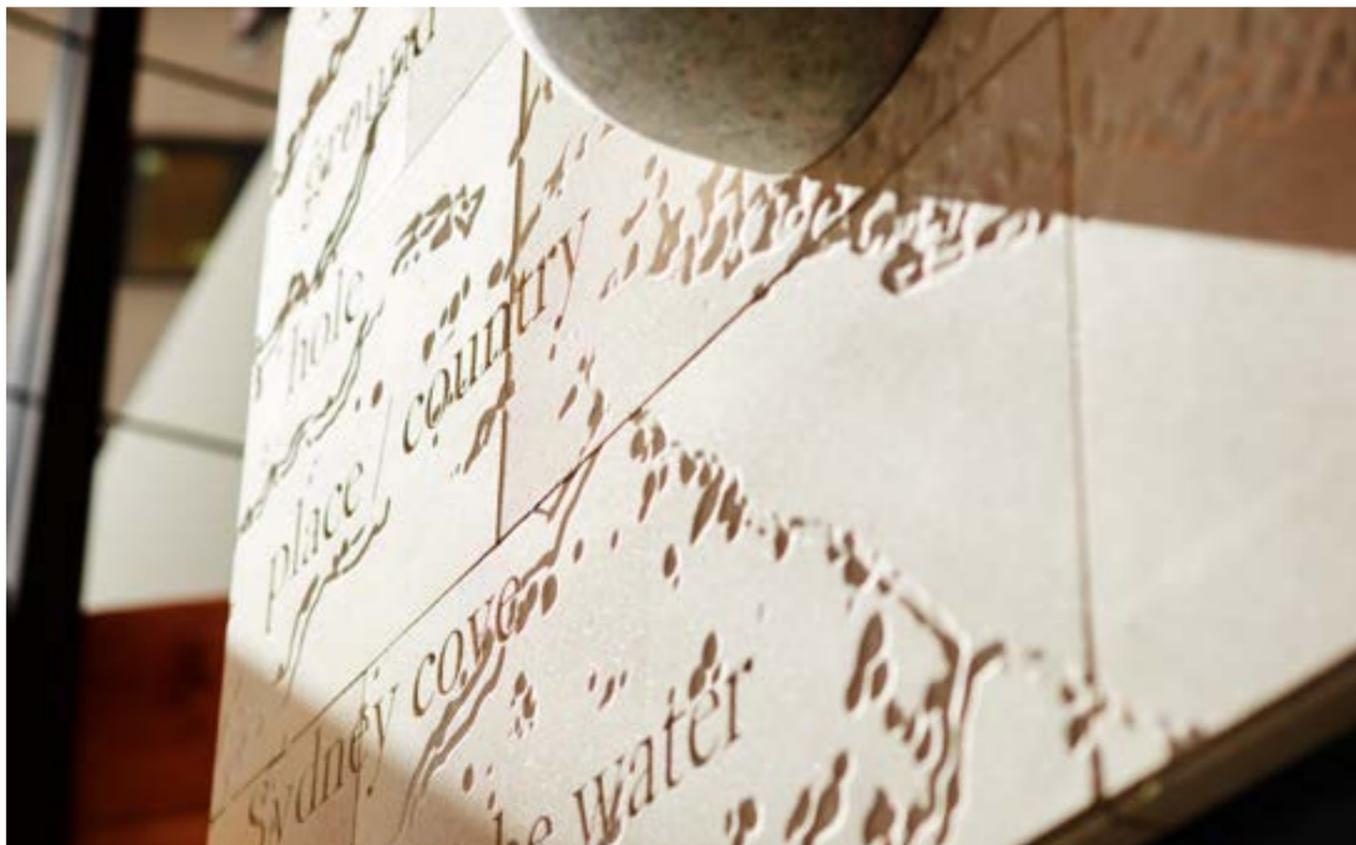


Through-site link 



Through-site link, view from Cumberland Street. Render supplied courtesy BVN





FURTHER OPPORTUNITY

ARTWORK OPPORTUNITY

GLOUCESTER WALK – NORTHERN PARK

LOCATION

Gloucester Walk, at top of Atherden Street lift connection with potential to extend north to park end

FORM

- Small scale sculptural trail along walk
- Small to medium park sculpture
- Ground plane treatments including etching and bespoke tile or brick work
- Functional artwork

DESIGN NOTES

- The new lift is sited purposefully to connect the lower Atherden Street to Gloucester Walk, marrying the eastern opening of the throughsite link
- Artwork sited at Gloucester Walk would highlight this connection between the varying elevations and precincts of The Rocks
- This opportunity falls beyond the site boundary, and as such additional considerations must be taken into account such as governance of artist/artwork selection, ownership and maintenance



Gloucester Walk ● ● ●



BENCHMARKS

GLOUCESTER WALK – NORTHERN PARK



The building was designed by architects Kirk & Wicks
as the headquarters of the Commercial Banking Company of Sydney,
completed in two stages in 1921 and 1923. It replaced another building
which had been erected on the original site of the 19th century Bank.
The CBC became part of the National Australia Bank in 1981.
The building is listed on the New South Wales State Heritage Register.
The Orange Street facade of the earlier CBC bank on this site was moved
to the grounds of the University of Sydney in 1988.



BENCHMARKS
GLOUCESTER WALK – NORTHERN PARK



IMPLEMENTATION

IMPLEMENTATION

MUSEUM OF CONTEMPORARY ART PARTNERSHIP

The Museum of Contemporary Art (MCA) is one of Sydney's pre-eminent institutions. The MCA showcases and champions emerging and established artists from Australia and abroad. At its core, the MCA states:

Contemporary art matters. It stimulates the imagination, creatively engages our senses and has the power to transform lives.

An opportunity exists to create a mutually beneficial partnership between the MCA and Sirius throughout the realisation of public art for the latter. The following opportunities have been canvassed with the Director of the MCA, Liz Ann Macgregor, and will be expanded upon in future stages.

RECOMMENDED OPPORTUNITIES

- MCA Director to advise UAP during art strategy development
- MCA Director on Artist selection panel with architects, developers and UAP
- MCA Director on Concept selection panel with architects, developers and UAP

FURTHER POTENTIAL OPPORTUNITIES

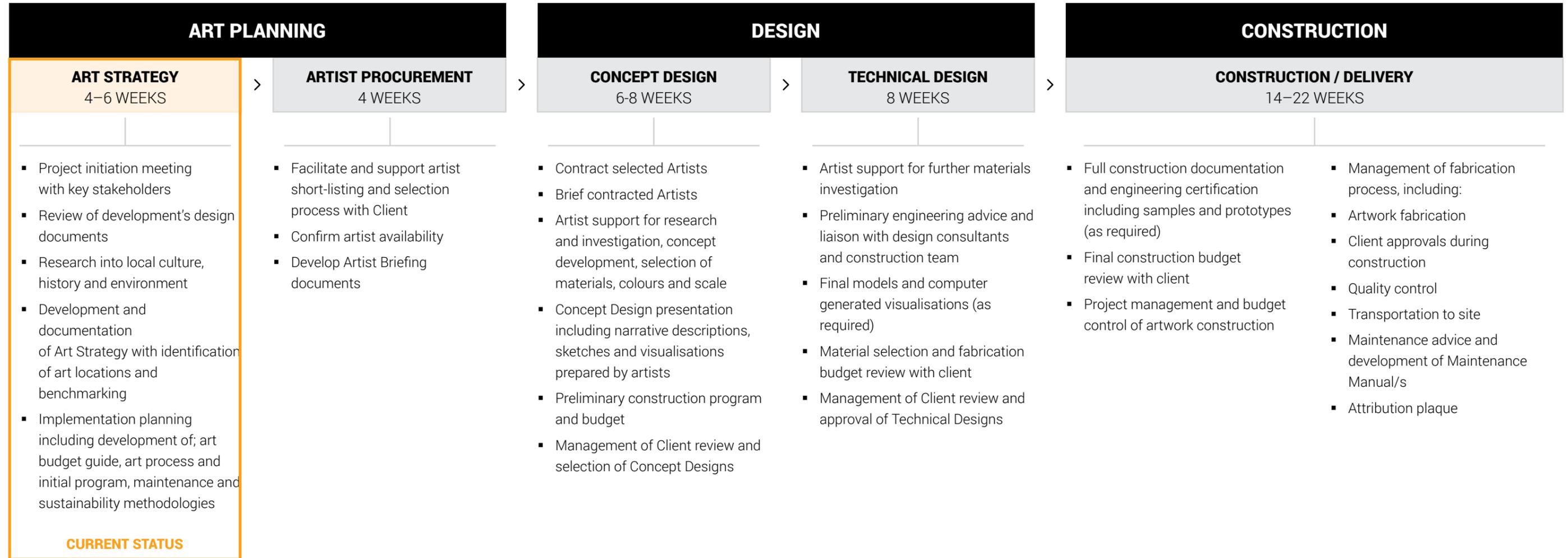
- Future iteration of MCA Rooftop commission (post Danie Mellor) funded by Sirius development as part of public art spend, then relocated to Sirius precinct. If realised, it is presumed the rooftop commission will relocate to Sirius prior to occupancy NB: Sirius project completion date TBC
- Sirius development link with MCA C3West initiative – this Western Sydney initiative may create strong dialogues with the original premise of Sirius – equality to marginalized or disadvantaged demographics. There are many established practicing artists in Western Sydney also that could be considered in the artist selection stage for Sirius
- MCA + UAP provide in-kind public art curating mentorship to emerging curator under C3West umbrella
- Public Programming – talks at the MCA that link Sirius // Architecture // Art // Housing // philosophies that attach to design and its inherent connections to place and social fabric



IMPLEMENTATION

INDICATIVE PUBLIC ART PROCESS AND TIMELINE

The process outlined below details a standard public art process for the commissioning of permanent artworks and includes preliminary time-frames for each stage.



REVIEW POINTS BY STAGE

- | | | | |
|--|---|---|--|
| <ul style="list-style-type: none"> Client team, Property NSW and City of Sydney Public Art Advisory Panel review Public Art Strategy and approve to proceed | <ul style="list-style-type: none"> Client team, Property NSW and City of Sydney Public Art Advisory Panel review selected Concept Designs and approve to proceed | <ul style="list-style-type: none"> Client team, Property NSW and City of Sydney Public Art Advisory Panel review Design Development packages | <ul style="list-style-type: none"> Client team, Property NSW and City of Sydney Public Art Advisory Panel review and approval point, confirming completion of art requirement |
|--|---|---|--|

IMPLEMENTATION

ARTIST PROCUREMENT

There are many factors that influence the method of artist procurement. Artists for Sirius may be procured through a variety of different methods. Two (2) typical methods of artist procurement have been listed below.

UAP encourages engagement with diverse range of creatives across broad demographics, cultures and social groups.

LIMITED COMPETITION

- A short list of 5 – 7 artists is developed
- Up to 3 artists are selected to develop concept designs in competition with each other
- The concept designs are presented for selection of 1 concept to continue to technical design development
- All artists are paid a concept design fee

DIRECT ENGAGEMENT

- A short list of 3 – 5 artists is developed
- 1 artist is selected to develop a concept design
- The artist's concept design is presented for approval to continue to Design Development
- The artist is paid a concept design fee. In some cases the artist may be paid a higher fee and asked to submit more than one concept for consideration



All artworks commissioned for Sirius should consider the importance of environmental sustainability. Throughout the development phases of the artwork, the artists, and the design, construction and installation teams will be encouraged to consider implications for sustainability and environmental impact as follows:

MATERIALS SELECTION

It is suggested that all artists, design and construction team members consider environmentally preferred materials options, based on 5 primary considerations:

- Proportion of recycled content of the material
- End of life recyclability of the material
- Total Carbon footprint of material
- Longevity of the material
- Sustainable technologies

Artists and designers are encouraged to consider the potential for incorporating sustainable technology into the artwork. This may include, but not be restricted to:

- Water – minimisation / storage / recycling
- Energy – efficiency / renewable sources for lighting, sound or kinetic elements

MICROCLIMATIC EFFECTS

All structures in our environment, large or small, can affect the conditions in their immediate locality. Wind tunnels or screens, light reflection or shadow, radiant heat from surfaces or masses, can all potentially affect human comfort in a space, positively or negatively.

Artists and designers will be encouraged to consider how their designs may affect conditions in the immediate locality of the artwork. This can be summarised as the localised effect on:

- **Temperature:** heat 'island' absorption and radiation / cooling effect
- **Light:** reflection / focusing / penetration / shading
- **Wind:** tunnelling / cooling / deflection / turbulence / noise
- **Water:** runoff / catch / storage / absorption / evaporation / humidity

CONSTRUCTION PHASE

A number of key elements should be considered during the construction phase of the artworks:

All artists, design and construction teams will consider the sustainability of the finished piece. This may include, but not be confined to, the environmental costs associated with light, sound, motion, microclimate installation, maintenance and lifespan. All sub-contractors will be assessed with respect to their environmental awareness, reputation or credentials

The design and engineering methods will take into consideration the complexity of construction and assembly and its carbon emissions impact through energy intensity or efficiency.



IMPLEMENTATION

MAINTENANCE

Maintenance is a key factor in the long-term care and quality of public artworks and should be taken into consideration during concept and design development, during material selection and construction.

In addition, the development of a maintenance program will ensure that the benefits generated by public art can be enjoyed over a long period and that maintenance costs can be kept to a minimum.

There are climatic conditions for Sirius that all artists and fabricators must consider during permanent artwork development to ensure the longevity of all artworks. These conditions include humidity, fatigue, vehicular pollution, UV degradation and vandalism.

MATERIAL SELECTION

To withstand these conditions, artists will be required to ensure their artworks are of a robust nature, incorporate technologies that are easily replaced and be constructed from materials suitable for long-term exterior installations.

Artworks may be constructed from materials such as:

- Brass
- Cast aluminium
- Cast bronze
- Ceramic/Mosaics
- Concrete
- Copper
- Glass
- Stainless Steel
- Exterior grade paint

Materials not considered suitable include resins, soft timbers and any materials that are not UV stable.

Where artworks include technology elements, these should be high quality, warranted components and fittings that are easily accessible for replacement. Use of LEDs is recommended for longevity and power efficiency of lighting installations.

MAINTENANCE PROGRAM

During the development of a public art project, consideration should be given to the thorough documentation of the processes involved in the future care and maintenance requirements of the artwork.

This information is captured in an Artwork Maintenance Manual which outlines the following information in relation to the artwork:

- Contact details for the construction company/companies involved
- Materials used during construction and supplier details
- Treatments, aftercare works and processes
- Design and structural drawings
- Predicted lifespan of components
- Location of power source, power supply, water supply etc
- Cleaning program outlining processes and recommended frequency
- Any specific specialist maintenance requirements

The Artwork Maintenance Manual forms the final handover of ownership of the artwork.

WARRANTY STATEMENT

Urban Art Projects will provide a 12 month warranty, against faulty workmanship on all UAP products subject to normal wear and tear.

Warranty covers parts and labour for rectification and/or replacement of damage parts or components originally supplied under contract for Sirius.

With the specific exclusion of:

- Damage or harm due to severe weather, acts of God or any negligent act of the (client) or their agents and contractors;
- Alteration or disassembly by unauthorised personnel;
- Intentional or accidental misuse, vandalism;
- Malicious or accidental damage by agents, contractors, or a third party;
- Non adherence to UAP maintenance manual requirements;

Use of lighting not relevantly rated.

FINANCIAL IMPLICATIONS

While artworks should be designed to be durable and require minimum maintenance, all permanent artworks in the public realm will require a certain amount of maintenance to ensure their longevity and reduce replacement costs. All commissioners of artworks must understand the maintenance responsibilities of each artwork which will be minimised and explained during the design stages.

In order that maintenance responsibilities and associated costs do not become onerous it is recommended that responsibility for maintenance is clearly established and that a condition check of the artwork is undertaken on a regular basis with any remedial works and cleaning carried out when necessary. This will prevent any deterioration of the artwork that may lead to more expensive restoration works in the long-term.

ARTWORK LIFE-SPAN

Permanent artworks commissioned for Sirius should be intended to have a life expectancy of up to 25 years. Where artworks include technology elements with expected lifespans shorter than 25 years, the future owner of the artwork may choose to conduct a review of the artwork before the intended expectancy is reached.

APPENDIX



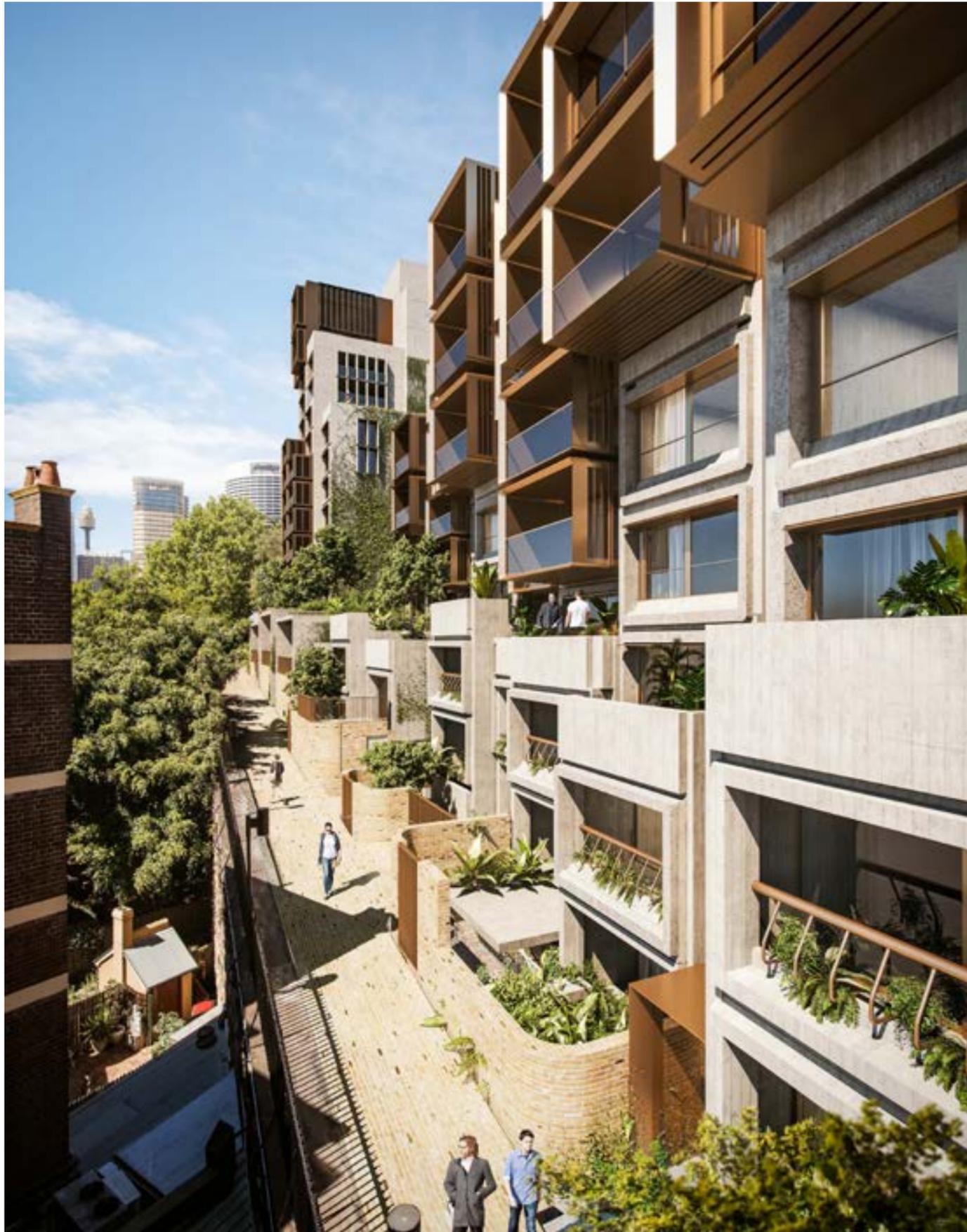


Cumberland Street, south view. Render supplied courtesy BVN



Cumberland Street, north view. Render supplied courtesy BVN





Aerial view Gloucester Walk. Render supplied courtesy BVN



Cumberland Street view from Sydney Harbour Bridge. Render supplied courtesy BVN



Gloucester Walk at ground level. Render supplied courtesy BVN



Through site link view from Gloucester Walk. Render supplied courtesy BVN



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