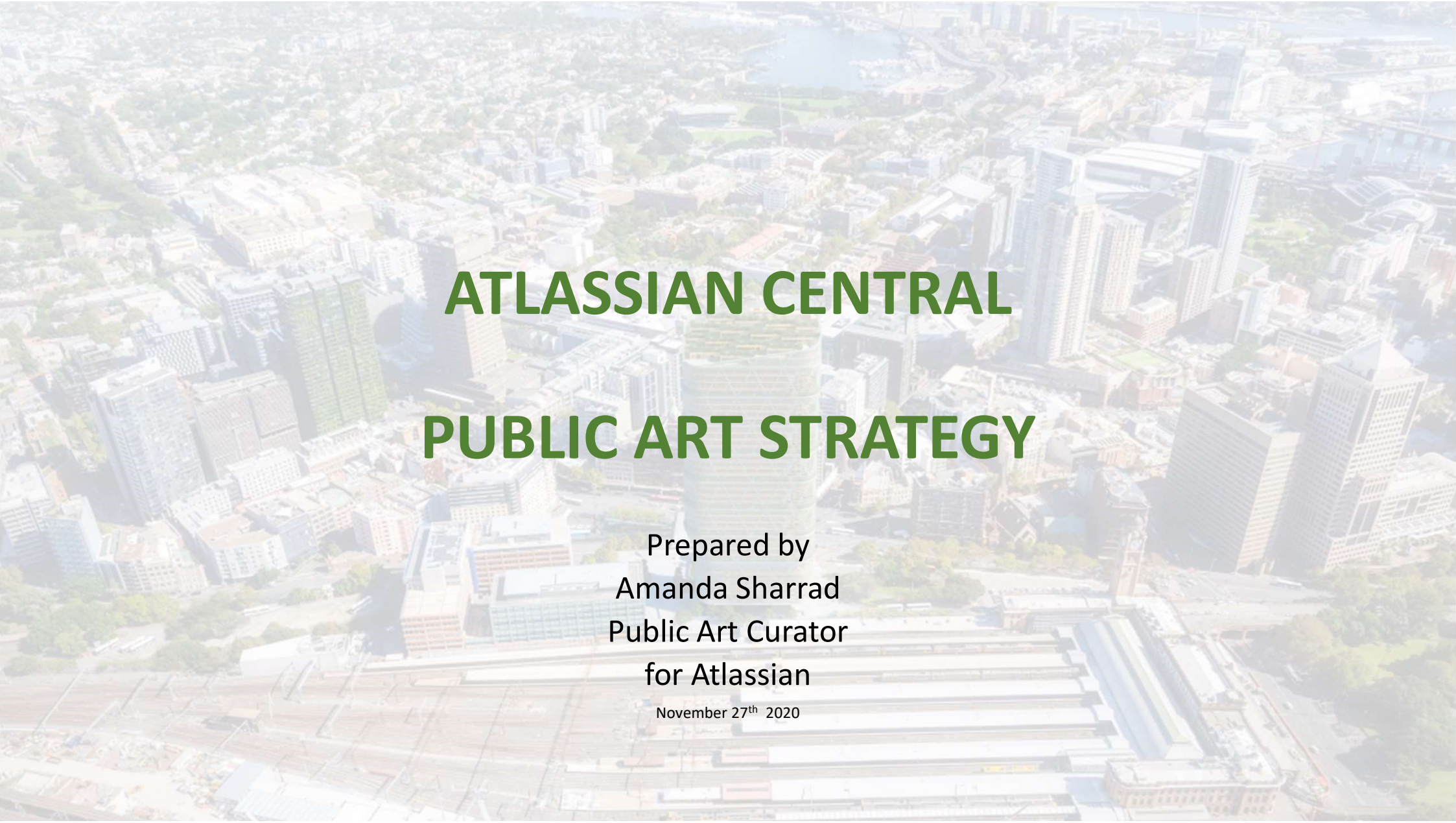

ATLASSIAN CENTRAL

PUBLIC ART STRATEGY

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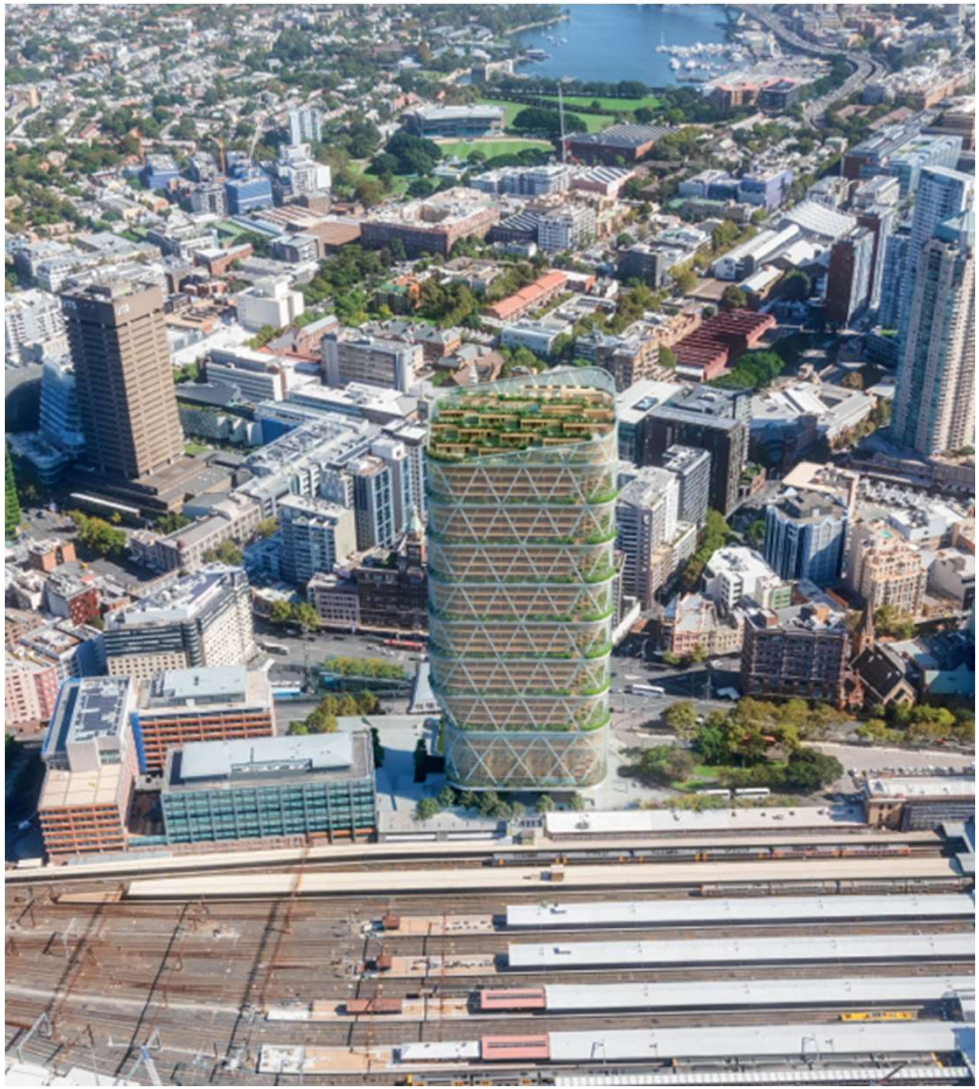


Image: Architectural visualization courtesy SHoP / BVN.

INTRODUCTION

Atlassian proposes to undertake an inclusive and leading public art planning and commissioning process that includes key stakeholders in order to achieve art that reflects Atlassian's key principals of sustainability, diversity, honesty, engagement and respect for heritage and country, and that aligns with key planning objectives for the site.

Atlassian is derived from the Greek Mythological titan Atlas, holding up the heavens. Providing products that enable effective management, co-creation and sharing of information, Atlassian's core cultural values include openness, building with heart and balance, respect for the customer, teamwork, resourcefulness and continuous innovation.

A Public Art Strategy has been developed by the public art curator in collaboration with Atlassian in order to offer a public art vision, objectives, opportunity sites and types of art that are optimal for each location. Benchmark examples encapsulate the vision and inspire the process. A clear procurement strategy and implementation plan outlines the leading commissioning processes that will be undertaken, making clear opportunities for collaboration and input by Atlassian, design teams and consultation with stakeholders.

Image: Architectural visualization courtesy SHoP / BVN

ATLASSIAN CENTRAL by SHoP + BVN

Atlassian Central, Atlassian's proposed Headquarters sits within the Western Gateway Sub-Precinct adjacent Central Station. Atlassian Central at 8-10 Lee Street will be the new gateway development at Central Station which will anchor the new Technology Precinct proposed by the NSW Government.

The new building will be purpose-built to accommodate the Atlassian Headquarters, a new TfNSW Pedestrian Link Zone, and the new Railway Square YHA backpacker's accommodation, in addition to commercial floorspace to support Tech Start-ups.

The building design by SHoP and BVN Architects has been conceived to support the delivery of a site plan designed to connect with future developments to both the south and east and integrate with a cohesive public realm for the broader Sydney community in accordance with NSW government strategic planning.

The tower design by SHoP and BVN is a demonstration project for Atlassian, representing their commitment to environmental sustainability and contemporary workplace settings through tower form and construction systems along with a set of emblematic outdoor workplaces stacked in the tower form.

Atlassian Central will mark the repositioning of the Precinct as a 'Tech' precinct, with its excellence in sustainable building design that will contribute significantly to Sydney's architectural landscape and requires exceptional public art as a result.

The development will announce arrival to the precinct and its progressive sustainable design will create a place that is visionary, exciting, engaging and attractive to visit and work in. Atlassian's key principals, vision and aspirations for the development are sustainability, diversity, honesty, inclusivity, social engagement and respect for heritage and Country. Applied to the design and public art, these principals will foster a workplace that attracts and retains the best talent, inspires and includes an engaged community, and enhances productivity and wellbeing. The global leading sustainable design initiatives in Atlassian HQ announce, express and embody Atlassian's environmental goals.

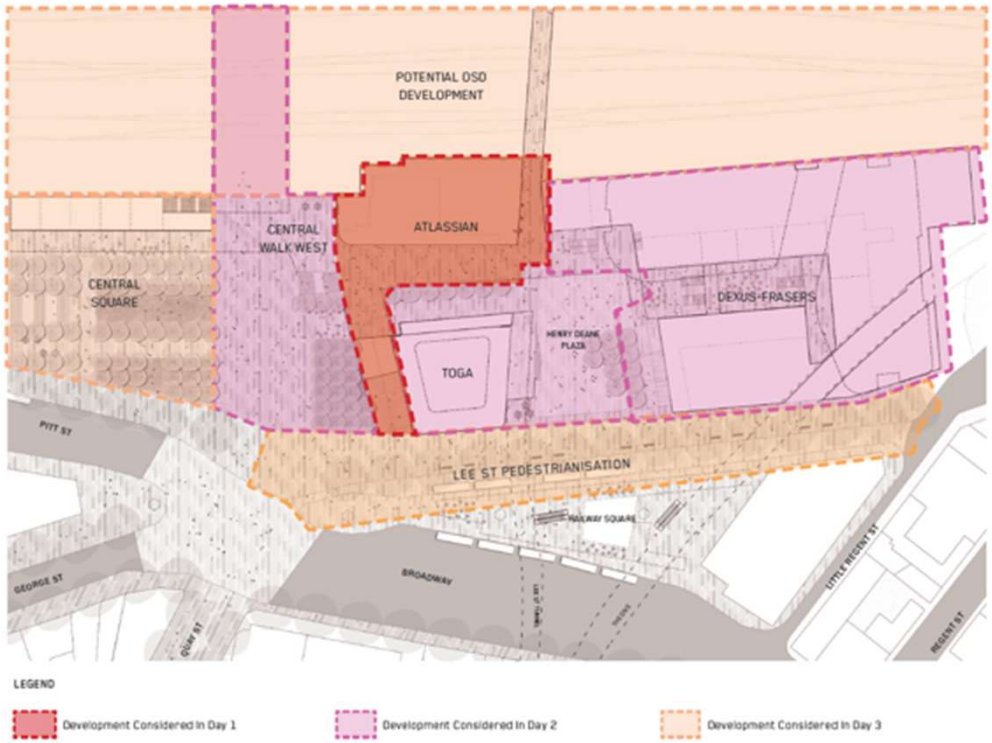
Image: courtesy SHoP / BVN

PLANNING CONTEXT

Atlassian Central sits within and will anchor the Western Gateway Sub-precinct and will add immense value to the precinct beyond the development site.

The public art curator will drive and facilitate leading commissioning processes to implement the Public Art Strategy within an inclusive and collaborative framework that entails direct representation and participation of key internal and external stakeholders to Atlassian. The public art framework will therefore provide opportunity for direct engagement with the Public Art Strategy and consultation with key external Stakeholders such as Transport for NSW, Sydney Trains, the City of Sydney, Department of Premier and Cabinet (DP&C) and DPIE through this State Significant planning process.

This strategy has been developed according to relevant contextual urban planning principals and objectives such as the *Central Precinct and Western Gateway Sub-precinct plans and design guidelines* and *Better Placed* by the Government Architect of NSW. City of Sydney public art and urban planning policies and guidelines also inform the strategy and include its *Public Art Plan*, *Public Art Policy*, *Guidelines for Public Art in Private developments* and *Guidelines for Acquisitions and Deaccessions*, and other relevant City of Sydney strategies and action plans such as *Sustainable 2030* and the *Central Sydney Planning Strategy.* In response to these planning guidelines around public art, Atlassian Central's public art aims to enhance the public domain, create high quality amenity, activate spaces, provide monumental and fine-grain moments of interest, respect and reflect Sydney's heritage, enhance social wellbeing and engage diverse communities to meet the demands and needs of future generations.



SOCIAL CONTEXT

The public art at Atlassian Central will engage with permanent and transient audiences that are discerning, diverse and increasingly sophisticated in their reception of and interest in contemporary art and culture.

Founded in 2002, Atlassian is an Australian owed global leader in technology and innovation, building software platforms and tools for businesses and start-ups. With 12 offices across the globe in North America, Asia, Europe and Oceania, the Atlassian family is an exponentially growing company of nearly 4000 employees spanning four continents. As the new HQ for Atlassian, the public art will engage with this diverse Atlassian community from around the world as well as with the local diverse community of residents, workers and students in the precinct referred to as an 'innovation ecosystem'.

As the anchor and gateway development to the new tech precinct, Atlassian Central will be a key part of what is referred to in planning documents as an 'emerging innovation ecosystem' that includes the University of Sydney and UTS, CSIRO's Data 61, the Australia Technology Park, the Royal Prince Alfred Hospital medical research facilities in Sydney's technology spine, and education and creative precincts. The NSW Government's vision for this innovation and technology precinct is: "place where world-class universities, ambitious start-ups, high-tech giants and the community collaborate to solve problems, socialize and spark ideas that change our world".

Exciting, connected, vibrant, active, green, thriving, welcoming, safe and sustainable spaces are required throughout the precinct that engender collaboration, innovation and excellence, and foster a culture of exchange and the sharing of ideas. It is widely acknowledged that such desirable attributes to place are required in order to not only attract but retain talent for the companies housed within.

Images: Architectural visualizations of internal Atlassian Central workspaces and Upper Link Zone public domain and drawings courtesy SHoP / BVN

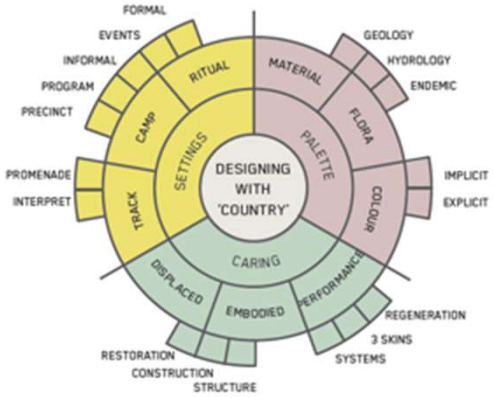
HERITAGE & CULTURAL CONTEXT

Atlassian Central has been designed with respect for heritage in its expression of the Inward Parcels Shed and heritage materials within the architectural form, and with a *Designing With Country* framework. *Designing With Country* acknowledges the Gadigal people of the Eora Nation as the traditional custodians of this land and enables a greater relationship between People, Knowledge and Environment. It signifies that innovation, creativity and science have been with us on this site for tens of thousands of years.

The Opportunities lens of the *Designing With Country* framework informs the design of the development and identifies three groups: Palette (material, flora, colour) Settings (track, camp and ritual) and Caring (displaced, embodied and performance) which have been applied to the design and function of Atlassian Central. This provides opportunity for the inclusion of Aboriginal culture and ideas into the architectural scheme, materials, structure and form, the programming of space throughout the development and the landscape design for the precinct.

The Settings can help identify opportunity sites for and types of public art and Caring informs the principals and approach for public artworks that address heritage, sustainability, engagement of audiences and the recognition of diversity.

In the cultural Sydney landscape, Atlassian Central's public art will join a host of high quality contemporary public artworks throughout the city by international and Australian artists that set the standard. Modernist icons such as *Crossed Blades* by Alexander Calder and Sol Le Witt's mural in Australia Square are now and will soon be joined by contemporary artworks such as Daniel Boyd and David Adjaye's integrated artwork for Sydney Plaza, *Youngsters* by Caroline Rothwell in Barrack Street, *In Between Two Worlds* by Jason Wing for Kimber Lane, Tracey Emin's *The Distance of Your Heart* and Jenny Holzer's *I STAY (Ngaya ngalawa)*.



Images top left and right: *Designing With Country* Opportunities Lens and heritage Inwards Parcel Shed interpretation visualization courtesy SHoP / BVN; Above: Daniel Boyd and Sir David Adjaye artwork for Sydney Plaza, courtesy Adjaye Associates

PUBLIC ART VISION & THEMATIC FRAMEWORK

ATLASSIAN CENTRAL VISION

Atlassian will herald and anchor Sydney's newly established tech precinct. It will contribute significantly to Sydney's urban landscape and requires exceptional public art as a result. The development will announce arrival to the precinct and its progressive sustainable design will create a place that is visionary, exciting, engaging and attractive to be in. Atlassian's key principals in relation to the development are Sustainability, Diversity, Honesty, Engagement and Heritage. Applied to the design and public art, these produce a place that attracts and retains the best talent, inspires, is inclusive and engaging, enhances productivity and wellbeing. The global leading sustainable design initiatives announce and express Atlassian's environmental goals.

PUBLIC ART VISION

Atlassian's public art will reflect the vision for the development and authentically respond to context. It will be contemporary, meaningful, compelling, exceptional, unique, relevant and engaging. The art will transcend the decorative to provide a rich, memorable and extraordinary experiences of place, bringing considerable value to the development and site. It will provide a distinct and unique offering to a city already enhanced by high quality public art. The public art will be well integrated and innovative to ensure its relevance for years to come.

Atlassian Central's public art will champion and bring awareness to the ambitions eco-sustainable performance of the development, engage with it's community and be developed with respect for the cultural heritage of the site and in accordance with Atlassian's core values.

THEMATIC FRAMEWORK

A Thematic Framework will guide artists in the creation of artworks for the opportunities available to them. In order to attract the highest caliber of artists this framework is offered as an open set of ideas for artists to work within, allowing space to incorporate concepts pertinent to their own practice rather than providing specific themes that prescribe their approach.

The strands of the public art framework address the principals of the development and its context: sustainability, diversity, engagement, acknowledgement of heritage and innovation.

Public art will be sought that has synergy with these strands in order to reflect the inspiring, innovative ideas produced by Atlassian and embodied in the ambitious global leading sustainable design of Atlassian Central. Not mutually exclusive, artists may address any number of these strands in the one artwork.

Artworks could reflect and enhance our awareness of eco-sustainable concerns, reflect innovative strategies for dealing with climate change, it could engage with the diverse Atlassian and local community and highlight aspects of that diversity, and /or it could enhance our awareness of site heritage.

PRINCIPLES & SELECTION CRITERIA

PRINCIPLES

- Art developed in accordance with Atlassian's core values;
- Art of exceptional quality;
- Art with integrity and meaning;
- Art that is relevant to global contemporary art discourse;
- Art that enhances awareness of eco-sustainability;
- Art that is development with awareness and respect for heritage and the Designing With Country framework;
- Art that is commissioned with inclusive and transparent processes that have integrity;
- Art that engages with the diverse local, visiting and Atlassian community;
- Art that addresses context and aligns with key planning objectives for the site;
- Art that is successfully integrated, achieving a strong aesthetic or conceptual relationship between art and architecture whilst maintaining the integrity of both;
- Art that is sustainable, durable, maintainable and safe.

SELECTION CRITERIA

- Artistic Excellence
- Experience & Expertise
- Response to the Artist Brief
- Strong proposals with integrity
- Mandatory: Feasibility – ability to adhere to budget and timeframe
- Mandatory safety and durability of materials

PUBLIC ART OPPORTUNITIES

As a gateway and anchor development to the new innovation and tech precinct Atlassian Central's permanent public art will be placed in key locations that help announce the site as a destination, that are welcoming and attract the community to and through the development, and that achieve landmark status.

Iconic artworks can be singular and freestanding, but also well integrated installations or suspended artworks which can create rich, surprising and memorable experiences of place. Public art can also highlight and enhance the architectural features of the development, and create welcoming places to inhabit, socialise and share ideas.

The key areas where public artworks will be most physically and visibly accessible to the general public are the Atlassian Central Shared Two-Storey Lobby and upper external entrance in the Link Zone, as well as the Shed Roof 'elevated park'. These sites also happen to align with the Settings categories of Camp, Track and Ritual in the Designing With Country framework. In keeping with innovative forms of contemporary public art practice is the possible inclusion of socially engaged temporary works which could occur throughout the the public domain.

ARTWORK TYPES

Contemporary art comes in a large variety of forms including freestanding sculptural elements, sculptural installations that are freestanding, suspended or attached to / integrated into walls and architectural surfaces, new media or lighting.

- Singular sculptural forms have the capacity to become iconic landmarks in the urban environment announcing a site as destination;
- A sculptural installation of artworks that are placed in interesting and unexpected ways throughout a development can create a sense of wonder and discovery. Sequential elements can assist with wayfinding and drawing audience through a site which can also activate in-between spaces;
- Suspended artworks can enhance features such as voids, and can use materials that are out of public reach;
- Artworks that are integrated into walls and columns provide the benefit of contributing an artwork of scale but without the large footprint, in spaces where pedestrian traffic is high or the public domain is otherwise highly programmed;
- Experiential and socially engaged artworks of specific duration can be diverse and free of the constraints of a permanent work in the public domain.

OPPORTUNITY SITES:
ATLASSIAN CENTRAL SHARED TWO-STOREY LOBBY 'THE GRAND ROOM'

A key opportunity for public art occur in the Atlassian Central shared two-storey lobby. Art would be highly visible and accessible, and can help announce the destination and create a sense of arrival.

The lobby has a large double-height void directly in front of the second level, creating a space referred to as a 'grand room' beneath the ceiling that reflects the form and materials of the heritage Inwards Parcel Shed. Large expanses of wall to the side and rear of the upper and lower lobby area, and architectural columns are also possible sites for art. The floor space between is also an opportunity bearing in mind room for pedestrian entry and egress. Suspended artwork would be thoughtfully integrated so as to enhance rather than detract from the experience of the double-height space. Socially engaged artworks could be created as an artist in residence in the Atlassian Incubator space and be displayed in the lobby area on a temporary basis.

Location Options: 1. Void, 2. Side wall, 3. Rear wall upper and lower, 4. Column

Artwork Types:
- Suspended sculptural or light artworks;
- Two dimensional murals, sculptural installations or new media artworks;
- Freestanding sculptural elements;

PUBLIC ART TYPES

The following art examples are by a range of artists from diverse backgrounds who's practice addresses the key thematic framework around sustainability, engagement, diversity and heritage with art that would be suitable in the opportunity sites in the Atlassian Central shared two-storey lobby area. These are provided as type examples for the purposes of this Strategy rather than artists necessarily being considered for a commission. Whether suspended sculptural and lighting artworks, sculptural installations or murals, these artworks will need to be made of durable materials to withstand the public accessibility of this area.

Rafael Lozano-Hemmer's *Volumetric Solar Equation* is a dynamic and ever changing light artwork based on live video that simulates the varying conditions of the sun animated by data from NASA's solar observatories to reflect upon the power and importance of the sun to the environment.The artwork was installed in the Musée National des Beaux-Arts du Québec.

Above: Jonathan Jones, *Untitled (red gum slabs)* is a recent public artwork recalling Aboriginal experience and history of this South Eveleigh site and the importance of the railways to connect country and city and provide Aboriginal people with opportunities of employment. Above top: Japanese artist Yayoi Kusama's *Eyes are Singing Out* at the Queen Elizabeth II Courts of Law references the artist's imaging of our souls as eyes watching and guiding us into the future.

Above left: Hoping to "give feelings to things that are otherwise unemotional", Olafur Eliasson's *In Real life* retrospective at the Tate Modern Gallery addresses our engagement with climate change and the natural environment. Above right: Olafur Eliasson's *Green Light Project*, invites local refugees, migrants and university students to partake in the light building workshops and seminars to shed light on the challenges arising from the current refugee crisis in Europe and throughout the world. Above top: Jenny Holzer's *I Stay* is a collaboration with local Aboriginal writers, wrapping an external column of the development.

Above and top: American artist Julie Mehretu's recent large scale murals for SFMOMA and a private development in New York. The artist's family fled political turmoil in Ethiopia and her calligraphic style reflects the complexity of urban life in dense cities as a portrait of our environment and the tensions within a diverse community.

OPPORTUNITY SITES:
UPPER ENTRANCE LINK ZONE

The area of public domain in the corner of the upper link zone has the feel of a forecourt to the upper level entrance of the shared Atlassian Central lobby. An artwork here could serve an important purpose of punctuating the space and creating a sense of arrival, especially as this opportunity does not exists at the lower level entrance where the forecourt is not within the Atlassian Central development footprint.

This space creates a wonderful key opportunity for an iconic artwork to announce the development and would be highly visible entering the precinct from Central Station to the north-east, or from the key intersection of Pitt, George and Lee Street to the north-west. Sculptural work here could be tall and slender so as not to impede pedestrian movement, or it could be welcoming and incorporate seating placed to the side of the entrance.

Artwork Types:

- Freestanding sculptural singular artwork;
- Sculptural seating;

6.3 FIGURE 10 - UPPER GROUND LINK ZONE TO NORTH

Images: Architectural visualizations of Upper Link Zone courtesy SHoP / BVN

PUBLIC ART TYPES

The following art examples are by a range of artists from diverse backgrounds who's practice addresses the key thematic framework around sustainability, engagement, diversity and heritage with art that would be suitable in the upper entrance forecourt. These are provided as type examples for the purposes of this Strategy rather than artists necessarily being considered for a commission. Freestanding sculptural artworks have the capacity to become iconic landmarks announcing Atlassian Central as a destination and gateway to the precinct. Sculptural seating can achieve many of the objectives for this precinct by providing places to inhabit that foster the culture of exchange and the sharing of ideas and engaging with audience.

Kimsooja's *A Needle Woman: Galaxy is a Memory, Earth is a Souvenir* celebrates the oneness of life and our human connection with nature. Installed here at the Yorkshire Sculpture Park, the sculptures' light-diffracting coloured film simulates the spectrum of colour in butterfly wings, which exists only in the presence of light and in our perception of them.

Anish Kapoor's *Sky Mirror* is an iconic artwork that has been installed throughout the world, here in the Rockefeller Plaza for the New York Public Art Fund. Its polished stainless steel inverts the skyline, reflects and engages with the audience and transforms an object into a non-object, a void, bringing sky and cloud to pedestrian level.

Maria Fernanda Cardoso's *While I Live I Will Grow* is a sandstone spiral of sculptural seating creating an amphitheater for a "100 year performance" of cultural plantings including bottle trees that store water in their trunks. Commissioned by the City of Sydney the artwork references sustainable design practices within the precinct, alluding to the nearby underground water tanks storing, cleaning and recycling storm-water throughout the development of Green Square.

Above and top: Brook Andrew's *In Motion,* an 80 meter long artwork of sculptural forms, coloured pathways and in-ground LEDs that incorporates the artist's ancestral Wiradjuri design. The artwork follows a desire-line through the precinct and creates a beautiful forecourt to the community building, provided as an amenity of seating and a water feature for cooling. The art celebrates diversity in and gathering of community at this site in the past, present and into the future.

THE SHED ROOF
‘AN ELEVATED PARK’

The Shed Roof forms an amenity that is publicly accessible. Referred to as an ‘elevated park’, it includes bleacher step seating, green walls and planting. These spaces are offered as environments to sit and relax and view the surroundings. The design of this amenity has been carefully considered by the design teams, and public art in this zone would need to be sensitively incorporated. It is an important opportunity site to consider for art because it creates slower-paced places of respite and therefore the opportunity to engage with and appreciate artworks in contrast with the fast-paced pedestrian movement below.

Sculptural elements with a small footprint could be placed here, and also below in the public domain to connect the two areas. A sculptural installation of artworks that are placed in interesting and unexpected ways creates a sense of wonder and discovery. In keeping with the *Designing With Country* Ritual Setting, the bleachers create a space to gather and could provide for the viewing and enjoyment of temporary public art events, gatherings, talks, new media projections that temporarily utilise the surrounding surfaces or socially engaged artwork events and installations in the public domain below.

Artwork Types:

- Smaller sculptural artworks;
- Temporary public art events, gatherings, talks or new media projections.

6.3 FIGURE 9 - AXONOMETRIC VIEW TO SOUTHWEST

Image: Architectural visualizations of the Shed Roof courtesy SHoP / BVN

PUBLIC ART TYPES

The following art examples are by a range of artists from diverse backgrounds who's practice addresses the key thematic framework around sustainability, engagement, diversity and heritage. Permanent artworks could be sensitively placed within the Atlassian Central Shed Roof area in interesting and unexpected ways to create a sense of wonder and discovery. In keeping with the *Designing With Country* Ritual Setting, the bleacher steps create a space for audience to gather, and from here they could enjoy temporary art events, or artworks such as new media works projected onto surrounding surfaces. Larger socially engaging art events and installations could be staged in the public domain below, also viewable from the steps above. These are provided as type examples for the purposes of this Strategy rather than artists necessarily being considered for a commission.

Above left and right: Caroline Rothwell's *Cartwheeling Youngster* is six bronze figures of a youngster captured in various positions performing a cartwheel along a two kilometer stretch of Sydney Harbour foreshore. Cast minerals weighing down the hood reflects the environmental burden we place on younger generations due to our reliance upon mineral wealth. Above top: Antony Gormley's *Event Horizon* has been staged in cities throughout the world, placing an installation of figures high amongst city rooftops to encourage our appreciation of different perspectives.

Above: The *Geometric Mirrors* series by Jeppe Hein requires the presence of the viewer to give the work meaning. Reflecting the environment and viewer in this environment, it is a playful way of engaging with audience and distorting our perceptions and understanding of space. Above top: Olafur Eliasson's *Ice Watch* staged in Paris during the UN Climate Conference. Twelve blocks of ice from Greenland forming a sun dial referencing melting ice-caps, and audience engage by breathing in air that is 10,000 year old as it escapes from the melting ice.

Above: Nicole Foreshew, *born in darkness before dawn*, a 3-hour film projected onto the façade of the Australian Museum for 3 months, depicted women, family and friends known to the artist of Wiradjuri descent, draped in cloth imbued with mineral and plant species tracing personal history and connection to place. Above top: *Cosmos* by Leo Villereal at the Cornell University Johnson is inspired by astronomy and the site and is provided as a communal audience experience.

Above: Bangarra Dance performed at the launch of Tony Albert's public artwork *Yininmadyemi – Thou didst let fall, a* tribute to Aboriginal and Torres Straight Islander servicemen and women who fought for Australia in WWII, in particular the artist's grandfather who was captured and narrowly escaped execution. Above top: Rirkrit Tiravanija's *(this is A, this is not A, this is both A and not-A, this is neither A nor not-A) is* a temporary installation and tea room on the rooftop of the Singapore National Gallery to engage directly with the local community. Tiravanija's artworks often involve the creation of spaces and structures to inhabit where the artist oversees social experiences that occur within them.

PUBLIC ART OBJECTIVES

The public art objectives provide the basis for a brief to artists. These objectives respond to the Atlassian Central development, planning context and specific art opportunities within the development site.

Atlassian Central's public art will help announce Atlassian Central as a significant anchor development for the new tech precinct, creating where possible an identifiable landmark that enhances a sense of place, arrival, wonder, excitement and occasion. The art will also respond to Atlassian's core values of sustainability, engagement, diversity and respect for heritage as well as planning objectives for the site. It can entice and welcome the public to the precinct, activate and invigorate fine-grain, and enhance a sense of safety in a precinct that will remain open 24/7.

Inclusive and engaging, art will be required to connect with the diverse local and international communities and generate conversation around the innovative ideas encompassed and expressed within it. It could be interactive, experiential and/ or provide spaces to inhabit.

Artists will be required to respond intelligently and with originality to public spaces in order to help create an inclusive, cultural and social precinct. Artists will create unique one-of-a-kind artworks that align with global contemporary art practice whilst also responding to local communities moving within and around the Atlassian Central development. This will inspire diverse inner-city audiences and will help attract and retain global talent to the Atlassian Central offering. Public art that achieves the above can elicit a sense of wellbeing in keeping with the development's extensive greening, exceptional environments and provision of appealing places to inhabit.

- Respond intelligently with originality to public spaces, with unique one-of-a-kind artworks that align with global contemporary art practice;
- Assist in creating an inclusive, cultural and social amenity with exceptional experiences of place;
- Elicit a sense of wellbeing in keeping with the development's extensive greening, exceptional environments and provision of appealing places to inhabit;
- Add social and economic value to the development with art that is a distinctive, identifiable landmark;
- Enhance a sense of arrival, wonder, excitement and occasion to announce Atlassian Central as the anchor development for the new tech precinct;
- Reflect the eco-sustainable design and awareness of our natural environment;
- Create artwork layered with meaning that generates spaces and experiences beyond the norm;
- Create art that is inclusive, participatory and socially engaging;
- Help provide places for the exchange of ideas and diverse perspectives;
- Reflect the diversity of voices within the local and visiting community and Atlassian's community and engage with these diverse audiences through art;
- Create artworks that connect with and generate innovative ideas in order to attract and inspire talent and diverse inner city audiences;
- Use durable materials that are structurally stable and utilise up to date technologies;
- Activate and invigorate fine-grain spaces day and night to enhance a sense of safety in and around the development 24/7;

PROCUREMENT STRATEGY

The following is recommended in order to achieve the best possible public art outcome and affords a highly collaborative approach between artist, curator, developer and design teams for a well-integrated artwork.

The Atlassian public art curator will drive and facilitate leading commissioning and selection processes to implement the Public Art Strategy within an inclusive and collaborative framework that entails direct representation and participation of key internal and external stakeholders to Atlassian. The curator will collaboratively develop the Artist Brief, manage the artist competition and facilitate the artist selection, and manage the artwork development processes to ensure artistic integrity and quality is maintained throughout, and that the art achieves excellence, originality and meaning.

Artist Brief: the curator will develop a high quality Artist Brief for shortlisted artists in collaboration with Atlassian and the design teams which will introduce the development with visuals and plans, planning and heritage contextual information, and identify the public art vision, objectives, thematic framework, available opportunity sites for art, selection criteria and submission requirements.

Artist Selection: In order to create a unique offering for Atlassian Central that has a point of difference within the wider tech precinct and context of existing public artworks throughout Sydney, the selected artist/s will reflect and represent Atlassian's global reach so that a combination of both international and Australian artistic talent will be represented in the selection process. Important to the site and precinct is that artists are selected on their ability to present unique ideas that develop their art practice into new and ambitious territory. A range of artists will be sought for the long list that reflects Atlassian's core principal of diversity along with Atlassian's global reach of workers in four continents and customers around the world, and artists who's creative practices reflect ideas in the thematic framework.

The curator will utilize her international and Australian artist network in addition to carrying out additional research in order to provide artist ideas that are suitable for the commission in relation to the vision, principals and selection criteria for the artwork. The list will constitute artists who have the experience and expertise to carry out such a commission, who's practice demonstrates artistic excellence and who have the capacity as indicated by their completed artworks, to be able to respond well to the vision, objectives and principles with strong proposals that have integrity.

Atlassian, the curator and architectural teams will collaboratively shortlist these artists according to their proven expertise, who will be invited to submit art concepts that will be evaluated in terms of their ability to meet the artist brief in order to select a winning artist/s. A successful artist or possibly more than one artist, will be selected from the shortlist according to the Selection Criteria identified in the Artist Brief. The aim is for an artist who has not produced public art in Sydney, and/or who has presented an entirely unique concept proposal that is a positive development of their practice into new and ambitious territory in order to set the Atlassian Central public art apart. Atlassian and curator will engage with external stakeholders throughout this selection process in order to communicate the selection rationale and process and receive and respond to feedback.

The selected artist and / or artists will be engaged by Atlassian to work closely with Atlassian, the curator and SHoP/BVN in order to position and integrated their artwork into it's site, and refine the artwork concept proposal and develop a detailed design in response to feedback. The curator will hand-hold the artist/s through the complex terrain of public art commissioning and artwork development in order to enable them to produce their best work in the public realm.

PUBLIC ART PROGRAM & STAGES

January 2021 – March 2022*: Stage 2: Artwork Concepts – Stage 3: Detailed Design*

Stage 2: *Artist Brief/s, Artist Ideas and Shortlist Competition, Artist Engagement:*
Artist Brief: developed in collaboration with Atlassian and SHoP/BVN;
Artist Long List: Curatorial provision of a list of artist ideas;
Artist Shortlist: shortlisting as collaborative process between Atlassian, curator and SHoP/BVN;
Artwork Concepts: shortlisted concepts received in response to the Artist Brief;
Artist Selection: the curator to manage the artist selection process which will be a collaboration between Atlassian, curator and SHoP/BVN. The curator will advise Atlassian as to the feasibility and merit of artwork concepts;
Artist Engagement: this can be facilitated by curator who will assist the artist in scoping complex public art commission services and staging aligned with development approval milestones;
Contractual arrangements regarding copyright and moral rights will be in accordance with Australian moral rights legislation and the Artist Agreement will meet best practice commissioning agreements for public artworks.

Stage 3: *Public Art Concept and Detailed Design* Development: The artwork concept is developed and refined in response to feedback provided by the client, design team and key internal and external stakeholders into an Artwork Detailed Design package. The public art curator will hand hold the artist and client throughout the artwork development ensuring deliverables are achieved, artistic intent is preserved and client and stakeholder approvals obtained.

TBC: *Stage 4: Fabrication and Installation*

Stage 4: *Public art Fabrication & Delivery to Completion:* The public art will be fabricated with hold-points for inspection and approval by Atlassian prior to being transported to site and installed by specialist art installers meeting all relevant WHS and site management requirements. The curator will assist with documentation of the artwork and provision of marketing material for publicity as required. The curator also provides all necessary internal and external stakeholder reports for final approvals.

PUBLIC ART BUDGET

The budget for Atlassian Central public art will be AUD$2 million.

This public art budget will be utilised to realise high quality public artworks for Atlassian Central that satisfy the criteria, vision and objectives identified in this Strategy and commissioned according to Atlassian Central's public art principals. The final number and type of artworks will be determined during the public art selection process and prior to developing the artist briefs.

The Public Art Budget will comprise the following:

Artist fees including travel;
Curating fees;
Artist fees for selection competition;
Project Management fees;
Specialist and technical fees;
Public art planning / authority approval fees;
Artist design and project management team fees;
Artwork materials, construction, fabrication;
Artwork transportation, insurances, storage and installation;
Artwork marketing, publicity and photographic documentation;
Artwork Maintenance Plan.