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ART

PRELIMINARY ART PLAN
M HOUSE SURRY PTY LTD
10TH MARCH 2026

PHAR

TIME&
PLACE

MACY

A reflection of the layered industrial and ecological histories of Surry Hills.

CONTENTS

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Art Pharmacy is a full service art and culture consultancy implementing creative projects for the public, corporate and private sectors.

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EXECUTIVE SUMMARY

INTRODUCTION

This report has been prepared by Art Pharmacy to support the State Significant Development Application (SSDA) SSD-78545225 for the site at 47–97 Marlborough Street, Surry Hills.

The Minister for Planning, or their delegate, is the consent authority for the SSDA and the application is lodged with the NSW Department of Planning, Housing and Infrastructure (DPHI) for assessment. This report has been prepared in response to the Secretary's Environmental Assessment Requirements (SEARs) dated 19 December 2024 (SSD-78545225).

ART PHARMACY IS ONE OF AUSTRALIA'S LEADING ART CONSULTANCIES IMPLEMENTING CREATIVE VISIONS AND CULTURAL PROJECTS.

We engage and collaborate with local artists at all points in their careers, from emerging to established, to deliver bespoke creative projects. **As one of Australia's leading Arts and Culture consultancies**, we take diversity seriously, not just in our artists but also in the clients we choose to work with and the projects we take on. We provide an end-to-end service, working across the conceptualisation, development and delivery of projects.

Throughout this process, consultation and communication are at the core of our practice. At every step, we work closely with our clients to ensure that their needs and ambitions are understood. Based on our expert knowledge, we aim to empower our clients to take bold and informed decisions to collaboratively implement **unique, innovative and impactful creative visions**. We believe in the importance of site-specificity and locality, and deliver projects in correspondence with the community and location's unique attributes.

As independent consultants, we source and collaborate with contemporary artists on custom commissions, tailored specifically for the projects. We pride ourselves in taking a holistic approach to all projects and translate our clients' visions into artists' creative solutions.

Some of our partners include Place Management NSW, Dexu, Deloitte, Goodman, Parramatta City Council, Roads and Maritime Services, City of Sydney, GPT Group, Lendlease, Transport NSW and more. Recently Art Pharmacy have been working with our partners and First Nations consultants to create an **'Indigenous Protocols for Engagement Guidelines'** document and we are currently compiling a **Reconciliation Action Plan** that will be employed to effect a social and cultural outcome in Public Art strategy, plans and activation, and on a national level.

Art Pharmacy is pleased to have been invited by M House Surry Pty Ltd to join the project team and to present this Art Strategy.

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PROJECT DESCRIPTION

The application seeks development consent for the redevelopment of the site for an in-fill affordable housing residential development comprising 172 market and affordable housing dwellings. The works will involve the adaptive reuse of the heritage listed warehouse building known as the ‘Former David Jones Factory’.

Specifically, this application seeks approval for the following:

- Demolition of the existing car park on the northern portion of the site.
- Site preparation works including:
 - Tree removal.
 - Excavation on the northern portion of the site.
- Alterations and additions to the existing warehouse building for the purposes of a residential flat building comprising:
 - Heritage conservation works to the warehouse building and alterations to the warehouse roof profile on level 8.
 - Four level addition to the warehouse building on the central portion of the site.
 - 134 residential apartments across 9 levels.
 - Indoor communal resident amenity and rooftop communal open space.
 - Service vehicle access from Goodlet Street to an at-grade loading dock.
 - Lower ground storage, plant and services area.
- Construction of a new residential flat building on the northern portion of the site comprising:
 - Basement car stacker and vehicular access from Landsdowne Street.
 - Retail tenancy on ground level on the corner of Marlborough Street and Landsdowne Street.
 - 38 residential apartments across 9 levels.
- Landscaping and associated public domain works including a private pedestrian link along the western site boundary.
- Provision of 15% affordable housing to be managed by a community housing provider for a period of 15 years from date of the Occupation Certificate.
- Extension and augmentation of physical infrastructure and utilities as required.

Refer to Architectural Plans prepared by Wardle appended to the Environmental Impact Statement.

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EXECUTIVE SUMMARY

THE SITE

The site is located at 47-97 Marlborough Street, Surry Hills and is legally described as Lot 1 in DP225393 and Lot 1 in DP251056. It is regular in shape and has an area of approximately 3,413 sqm.

The site is located in the City of Sydney local government area (LGA) in Surry Hills, which is well-serviced by public amenities such as a supermarket, cafes, destination retail shops and a library. Community facilities such as swimming pools, tennis courts, and active open space are easily accessible. The southern portion of the site comprises a locally listed heritage item (the former David Jones Warehouse building) and the northern portion of the site accommodates a car park. The area to the east and south of the site is a Heritage Conservation Area.

The site is in a highly accessible area with the nearest Light Rail Station (Surry Hills) 200m to the north of the site. The site is also close to regular bus services in the immediate vicinity.

The existing building is built to the site boundaries. There are existing street trees along Marlborough Street, as well as some planter boxes containing vegetation on the site’s north-eastern frontage to Marlborough Street.

The location of the site is illustrated below.



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(CH2)

PROJECT AND SITE OVERVIEW

- PROJECT OVERVIEW
- SITE OVERVIEW
- SITE HISTORY
- ARTS & CULTURE SNAPSHOT

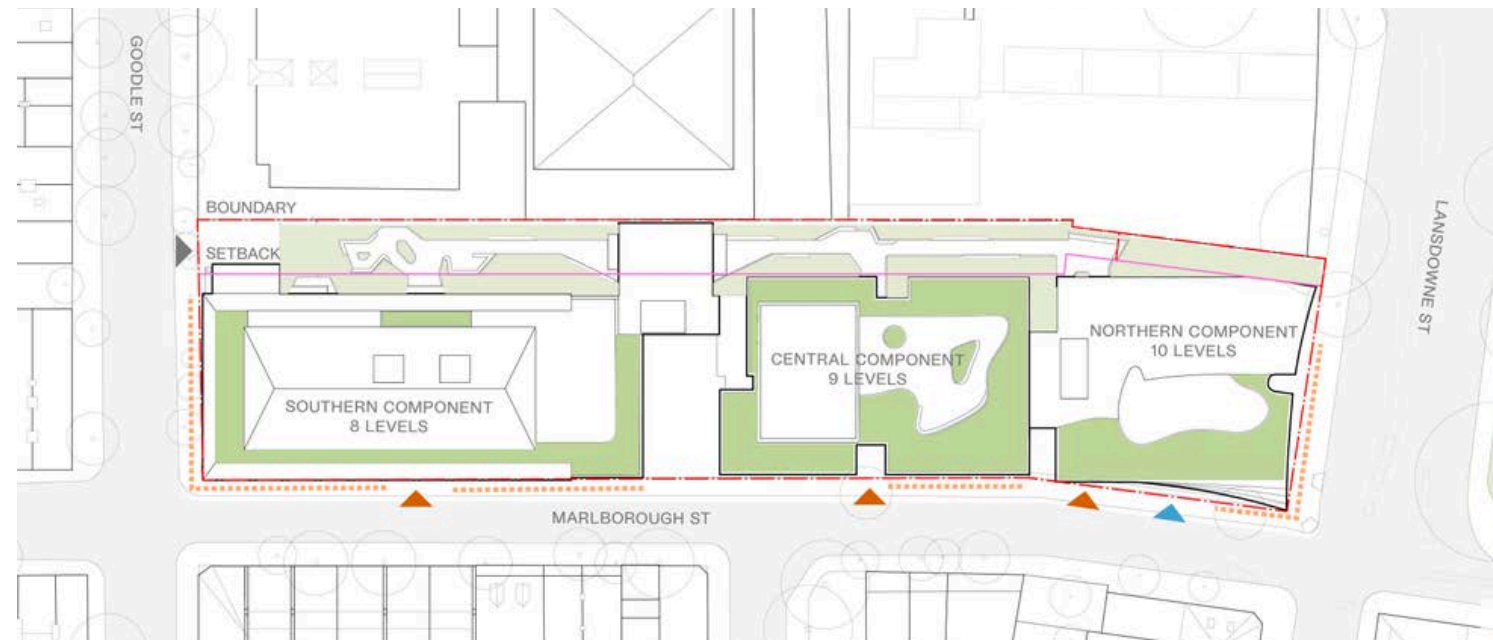
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(CH2)

PROJECT AND SITE OVERVIEW



VIEW FROM THE CORNER OF MARLBOROUGH AND LANSDOWNE STREETS



SITE LOCATION PLAN, WARDLE

MARLBOROUGH HOUSE

PROJECT OVERVIEW

Marlborough Place is an adaptive reuse and residential development in Surry Hills, transforming the former David Jones factory into a mixed-tenure residential precinct. The project includes the conservation of the heritage warehouse building alongside new residential buildings, ground-floor retail spaces, and communal open areas to enhance residential amenity and contribute to the urban character of the area.

In this context, the development offers an opportunity for integrated public art that reflects the site's heritage, architectural features, and public-facing elements. The artworks will be incorporated into the architecture, landscape, and ground plane, enhancing place identity and enriching the experience of the site for both residents and the wider community.

SITE OVERVIEW

The site is located in central Surry Hills within the City of Sydney Local Government Area, adjacent to St Peter's Church and within walking distance of Eddie Ward Park. This vibrant inner-city neighbourhood combines heritage buildings, residential developments, and public amenities, creating a dynamic environment for future growth.

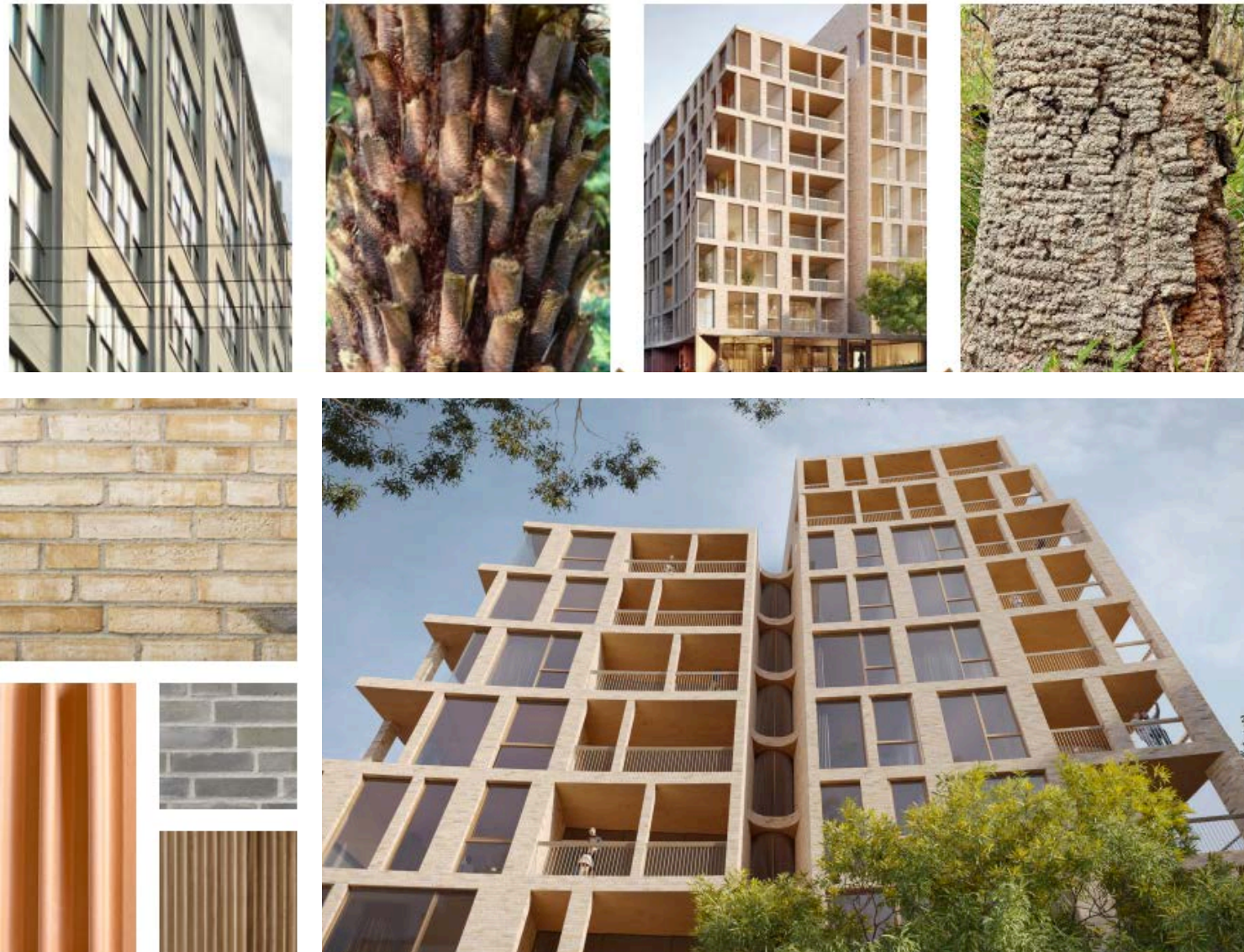
The site features the retained early 20th-century David Jones warehouse building, which will be conserved as a key heritage element. Surrounding this is a modern development with new residential buildings, a landscaped communal space, and a connection to the new park-facing development to the north.

This project sits within a layered urban context defined by adaptive reuse, residential density, and proximity to public transport, green spaces, and local services.

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MARLBOROUGH HOUSE



WARDLE DESIGN DECK

DESIGN OVERVIEW

The design is grounded in a relationship to land, history and sensory experience, using a natural material palette, tactile surfaces and a responsive landscape strategy to reconnect built form with the memory of Country.

The project is composed of three primary built forms: the retained David Jones factory to the south, a transitional volume above the 1935 extension, and a new park-facing building to the north. The heritage fabric anchors the site with its robust industrial character, while the new elements introduce softer forms, increased articulation and a more environmentally responsive expression.

Materiality supports this progression, shifting from the painted masonry of the heritage base to softer grey tones and finally to warmer terracotta and landscaped green passages at the park edge. This transition reflects a move from formal urban presence to a lighter, more organic engagement with landscape.

At ground level, the building operates as a civic threshold, with active retail frontages, generous entries and strong connections to surrounding streets and parkland.

Sustainability is embedded throughout, balancing amenity and performance through considered window-to-wall ratios, daylight optimisation, thermal comfort and low-carbon material choices. The result is an architecture that honours the site's history while enabling a renewed contemporary presence.

SITE HISTORY

FIRST NATIONS HISTORY

The site sits on the traditional lands of the Gadigal people of the Eora Nation, within a landscape once defined by sandstone ridges, clay caps, wetlands and forest ecologies. Early accounts described the area as sandy, swampy heathland, rich in fish, birds and plant life that sustained local Indigenous communities.

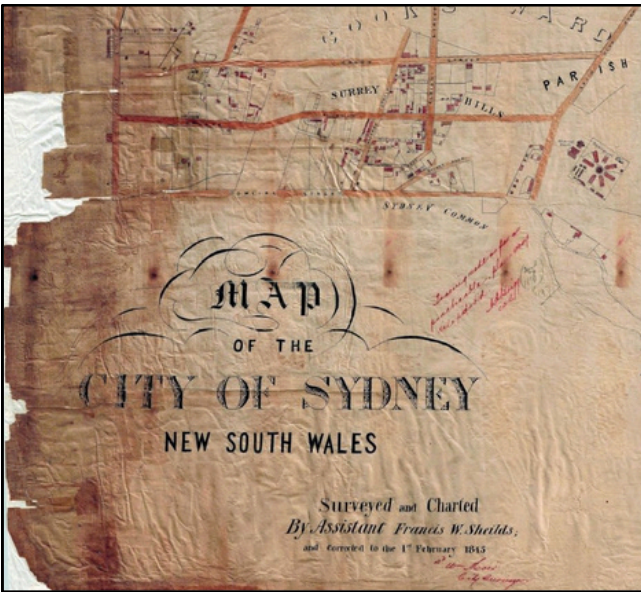
This land formed a threshold between ecological systems, where woodland and heath converged. The understanding of Country as layered, living and interconnected informs the project’s conceptual approach.

COLONIAL HISTORY

With colonial expansion in the late 18th century, Surry Hills was gradually transformed from sandy heath and wetlands into privately owned farmland. Large land grants in the 1790s established early estates, including Surrey Hills Farm, which covered much of the present suburb.

By the early 19th century, these estates were subdivided, and the area developed into a dense network of terraces, workshops and small industries. The rapid, often unplanned growth created the tight urban grain that still characterises Surry Hills today.

- IMAGE:
- 1. SYDNEY FROM THE WINDSWEPT SANDHILLS OF SURRY HILLS, BY JOSEPH LYCETT
 - 2. FRANCIS WEBB SHEILDS, CITY OF SYDNEY MAP, 1845
 - 3. THOMAS WATLING'S DRAWINGS OF FIRST NATIONS
 - 4. DEMOLITION OF EXETER PLACE, 1900. PART OF THE BIG CLEANSE TO BATTLE PLAGUE
 - 5. SURRY HILLS NSW AUSTRALIA 1916



SITE HISTORY



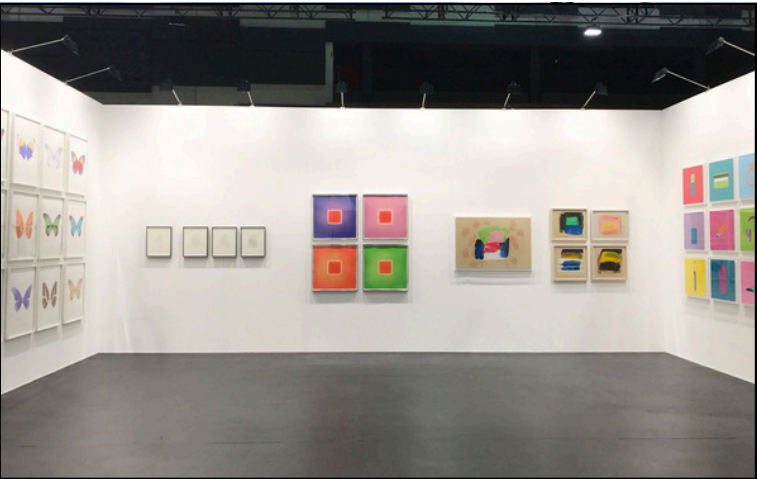
EARLY 20TH CENTURY TRANSFORMATION

In the early 1900s, Surry Hills shifted from a residential suburb to a dense industrial precinct, becoming a centre for textile production, garment manufacturing and the city's thriving rag trade. Factories and warehouses replaced terraces, embedding labour and making into the identity of the neighbourhood.

The David Jones factory complex, now Marlborough House, was central to this transformation. Exemplifying the Inter-War Chicagoesque style, it became the largest department store manufacturing facility in Australia at its peak, employing over 800 workers and contributing significantly to Sydney's garment district and rag trade. Today, the retained factory building anchors the site, carrying forward this industrial legacy within a renewed contemporary context.

IMAGE:

- 1. DAVID JONES' WAREHOUSE, MARLBOROUGH STREET, SURRY HILLS 1954
- 2. TOP DOG FACTORY FOR MEN'S HATS, SURRY HILLS, 1941
- 3. PRINCE ALFRED PARK, 1870
- 4. SURRY HILLS, 1964
- 5. DORA GRYNBERG AT HER FASHION BUSINESS, 1940



ARTS & CULTURE SNAPSHOT

A VIBRANT HUB OF GALLERIES, THEATRE AND PUBLIC ART

Surry Hills is a vibrant cultural hub in inner-city Sydney, known for its concentration of galleries, museums and creative industries. The neighbourhood hosts a diverse range of venues, from contemporary spaces such as the Brett Whiteley Studio, Flinders Street Gallery, Ames Yavuz and Station Gallery, to smaller independent galleries that champion emerging artists and experimental practice.

Nearby, the Australian Museum, established in 1827, anchors the broader cultural precinct with exhibitions spanning natural history, science and First Nations culture. Together, these institutions reflect the area’s layered identity, where contemporary practice sits alongside traditional Aboriginal art and design.

Beyond formal galleries, Surry Hills features a rich and walkable collection of public art. Community-driven installations, large-scale murals and light-based works animate laneways and former industrial walls, embedding creativity into the everyday streetscape. Projects such as The Colourful House of Surry Hills, a reimagined former jelly factory, exemplify the area’s ongoing transformation from industrial quarter to dynamic creative district, reinforcing its role as a significant destination for art, culture and exchange.

IMAGE:

- 1. THIERRY NOIR, THE COLOURFUL HOUSE OF SURRY HILLS
- 2. NICO NICOSON'S SURRY HILLS FLOWERHOUSE
- 3. BRETT WHITELEY'S ARTIST STUDIO
- 4. AUSTRALIAN MUSEUM
- 5. FILTER FINE ART



(CH3)

CURATORIAL APPROACH

- PUBLIC ART BEST PRACTICE
- COUNCIL GUIDELINES, POLICY AND OBJECTIVES
- CURATING WITH COUNTRY
- ART NARRATIVES
- ART OPPORTUNITIES

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IMAGE:
ROCHELLE HALEY
NURSES' WALK
2021 FOR PLACE
MANAGEMENT NSW



PUBLIC ART BEST PRACTICE

WHAT MAKES MEANINGFUL AND EFFECTIVE PUBLIC ART?

Best practice for **Marlborough House** involves taking a **holistic and integrated methodology** that is in line with community values, historical appreciation and project objectives. At Art Pharmacy, we aim to assist developers in the delivery of quality artworks, accessible in public space that really add value to the community and are **in line with local government objectives**.

As part of this process, our best practice includes reviewing all relevant public art guidelines and policies, including the **Sydney Development Control Plan 2012 (Sydney DCP 2012)**, the **City of Sydney Public Art Policy**, and the **Interim Guidelines for Public Art in Private Developments**, to ensure the project meets the requirements of the **Concept SSDA consent condition**. We undertake a site analysis and collaborate closely with the architect to ensure objectives and placement are aligned before moving into developing the methodology for art placement, artist procurement and implementation. The most successful public art initiatives occur when all relevant project members are aligned on an overarching narrative that reflects council guidelines, placemaking objectives, community value, cultural sensitivity and historical significance.

THE ART NARRATIVE

An art narrative forms the grounding of the curatorial direction or theme for the artwork. It is site specific and informs the decision making around art, activates, and aids a consistent place identity while addressing and incorporating the relevant community and context appropriately. A narrative provides cues to the audience about their sense of belonging in the space, providing an overlay to a place that is rich in meaning and provides opportunities for **community engagement and participation**.

While the narrative is there for guidance we always encourage **First Nations artists to not be restricted** by this and to uncover their own version of the narrative or story of place and aid in this development. Taking into account all the contextual factors, including **local Council objectives, the findings from the site analysis and feedback from the community**, Art Pharmacy have proposed an art narrative for Marlborough House.

In order to ensure best practice is maintained when engaging First Nations consultants and artists, Art Pharmacy has a ‘Indigenous Protocols for Engagement’ policy which will be followed closely.

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CURATING WITH COUNTRY

INDIGENOUS PROTOCOLS FOR ENGAGEMENT

Within the policy is a **checklist to guide all consultative and collaborative initiatives**. These protocols are also in line with **City of Sydney Aboriginal and Torres Strait Islander protocols (2012)**, **Safe Work NSW** and any other important stakeholder guidelines. In Aboriginal and Torres Strait Islander culture, Country is more than a place; it is the core of identity that guides the culture physically, emotionally, spiritually, and socially. Public Art projects are fortunate to be working with artists to help preserve Country, while also recognising the role we all play in understanding, protecting, and maintaining all aspects of culture.

ALL PUBLIC ART PROJECTS SHOULD CONSIDER:

— RIGHTS TO INDIGENOUS CULTURAL AND INTELLECTUAL PROPERTY (ICIP)

Under **Article 31 of the United Nations Declaration on the Rights of Indigenous People**, which Australia has endorsed, affirms that:

“Indigenous peoples have the right to maintain, control, protect and develop their cultural heritage, traditional knowledge and traditional cultural expressions, as well as the manifestations of their sciences, technologies and cultures, including human and genetic resources, seeds, medicines, knowledge of the properties of fauna and flora, oral traditions, literatures, designs, sports and traditional games and visual and performing arts. They also have the right to maintain, control, protect and develop their intellectual property over such cultural heritage, traditional knowledge, and traditional cultural expressions.”

— RIGHTS TO CONSULTED ON AND APPROVE PROJECTS AFFECTING INDIGENOUS LANDS

Under **Article 32 of the United Nations Declaration on the Rights of Indigenous People**, which Australia has endorsed, affirms that:

“Indigenous peoples have the right to determine and develop priorities and strategies for the development or use of their lands or territories and other resources. States shall consult and cooperate in good faith with Indigenous peoples concerned through their own representative institutions in order to obtain their free and informed consent prior to the approval of any project affecting their lands or territories and other resources.”

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CURATORIAL PILLARS

CONCEPTUAL FRAMEWORK

The curatorial pillars anchor the public art strategy at Marlborough House, articulated through Heritage, Landscape, and Continuity - expressing the dialogue between past and present.



HANDMADE HISTORIES

MATERIAL MEMORY

INDUSTRIAL ECHO

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ROOTED PRESENCE

LIVING SYSTEMS

SOFT TERRAIN

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TIME WOVEN

SHARED THREADS

HELD TOGETHER

(CH3)

CURATORIAL APPROACH

CURATORIAL PILLARS

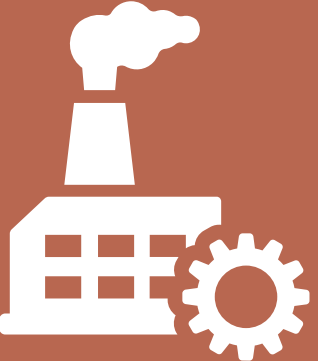
MATERIAL FRAMEWORK

The material framework translate the pillars into tactile, visual concepts that guide the development of an **Art Narrative**. These threads express how artworks might engage with the site through form and material.



ECOLOGICAL TRANSITIONS:

Artworks respond to shifting garden zones, reflecting the gradual movement between heritage and contemporary form.



INDUSTRIAL TEXTURES:

Rooted in brick, masonry and cast surfaces, artworks engage the architecture through depth, relief and embedded material expression.



WOVEN HISTORIES:

Drawing on the site's textile and industrial past, artworks explore pattern and rhythm as threads connecting memory and present life.

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(CH3)

CURATORIAL APPROACH

Woven Histories reflects the layered industrial and cultural memory of Surry Hills.

ART NARRATIVE: WOVEN HISTORIES

INDUSTRIAL WEAVE

Woven Histories reflects the cultural and social legacy of the former David Jones factory and its role within Surry Hills. Beyond its industrial function, the site holds the memory of people, work and exchange that shaped the neighbourhood over time.

The artworks respond to this history through considered form and pattern, translating the language of production into a contemporary cultural expression. Rather than replicating the past, they acknowledge it, allowing historic identity to inform a present-day sensibility.

Woven Histories positions art as a quiet connector between what the site once was and what it is becoming, grounding Marlborough House in both continuity and change.



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(CH3)

CURATORIAL APPROACH

Grounded Ecologies connects living systems with the architecture they inhabit.



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ART NARRATIVE: GROUNDED ECOLOGIES

GROUNDED ECOLOGIES

This public art vision is informed by the layered identity of the site, where heritage masonry and contemporary architecture are brought together through a strong landscape framework.

The artworks respond to local planting, clay-based materials and the presence of brick and terracotta, acknowledging both ecological systems and built history. Their forms reflect the relationship between organic growth and architectural structure, allowing past and present to coexist within a shared visual language.

As light moves across façade and garden, the works remain integrated within communal spaces, conceived as part of the environment rather than additions to it. They offer moments of reflection that connect daily life to the material and cultural memory of Marlborough House.

(CH3)

CURATORIAL APPROACH

PRIMARY ART OPPORTUNITIES - SUMMARY

 = ART OPPORTUNITIES


ENTRY VIEW TO THE NORTHERN BUILDING

ART OPPORTUNITIES

The project offers four key exterior art opportunities integrated directly into the architecture and public interface. Each location is highly visible at street level and supports a cohesive, material-led identity inspired by the site's textile history, terracotta detailing, and layered urban context.

NOTE: Only 1-2 opportunities to be selected



OVERVIEW

- 01. SOFFIT ARTWORK
- 02. FREESTANDING SCULPTURE
- 03. INTEGRATED TILE ARTWORK
- 04. INTEGRATED GATE OR FENCE ARTWORK

(CH3)

CURATORIAL APPROACH



ENTRY VIEW TO THE NORTHERN BUILDING



GROUND FLOOR PLAN

ARTWORK OPPORTUNITIES

01. INTEGRATED SOFFIT ARTWORK

DESCRIPTION

A large-scale hanging or suspended artwork integrated into the entry soffit to create a warm and welcoming arrival experience. The double-height undercroft is highly visible from the street and offers an opportunity for a sculptural or textile-inspired installation that introduces movement, texture, and emphasises the volume of the space.

The work would establish a distinctive threshold moment while complementing the terracotta architecture through material resonance. Conceptually, the piece could reference textile processes, manufacturing heritage, or First Nations weaving traditions, using soft or rigid materials to create a layered, tactile presence that responds to light, movement, and the rhythm of the architecture.

Additionally, the installation could incorporate integrated lighting, allowing the work to shift in tone and intensity throughout the day and evening, enhancing visibility, atmosphere and spatial depth while reinforcing its role as a civic marker.

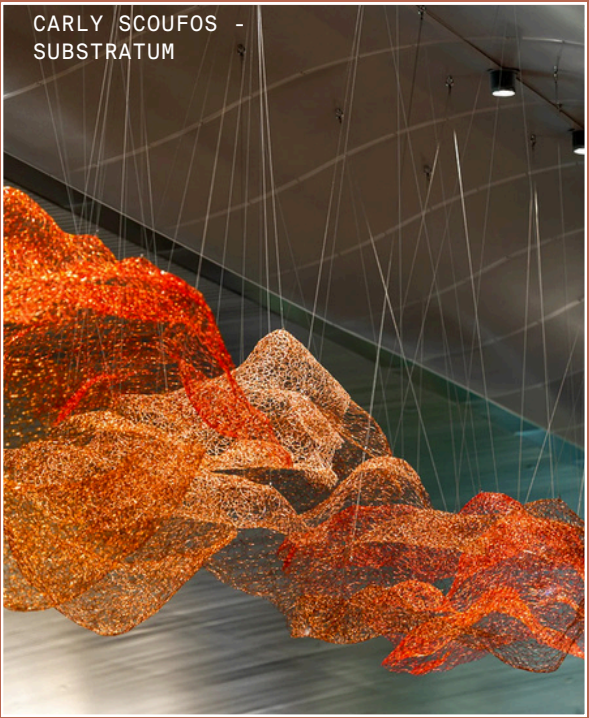
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01. INTEGRATED SOFFIT ARTWORK

BENCHMARKING

(CH3) CURATORIAL APPROACH



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(CH3)

CURATORIAL APPROACH



ENTRY VIEW TO THE NORTHERN BUILDING



GROUND FLOOR PLAN

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ARTWORK OPPORTUNITIES

02. INTEGRATED FREESTANDING SCULPTURE

DESCRIPTION

A freestanding sculptural element positioned within the entry forecourt or landscape edge to create a focal point at pedestrian scale. Visible from the street and aligned with circulation paths, the work would strengthen the sense of arrival and contribute to the building's identity.

The sculpture could draw on references to woven structures, textile processes, or industrial materials, creating a form that sits comfortably alongside the terracotta architecture and surrounding planting. Integrated carefully into the landscape, the piece would act as a subtle marker within the public realm, offering both visual interest and narrative depth.

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02. FREESTANDING SCULPTURE BENCHMARKING

(CH3)

CURATORIAL APPROACH

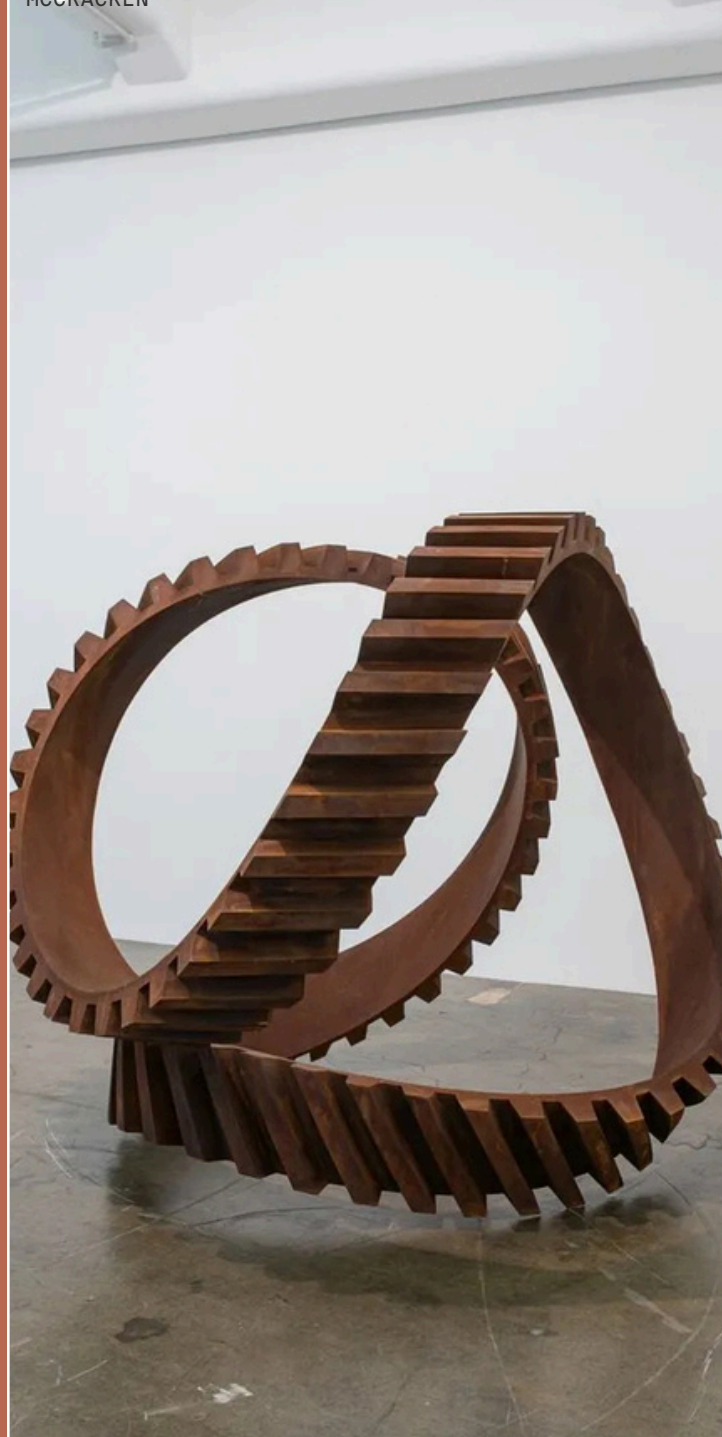
STEFFIE TALKS, ENIGMATIC



PEDESTRIAN, LESJAK ATTON



I'M GONNA BE ARROGANT WHEN I GROW UP, DAVID MCCracken



FLEUR BRETT VICTORIA, BLACKBIRD GIRL, KOOKY TREE & BUG BUSH 2021



TOTEM 14, STEPHEN ORMANDY



MEIA-NOITE (MIDNIGHT), GABRIEL CHAILE



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(CH3)

CURATORIAL APPROACH



ENTRY VIEW TO THE NORTHERN BUILDING



GROUND FLOOR PLAN

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DESCRIPTION

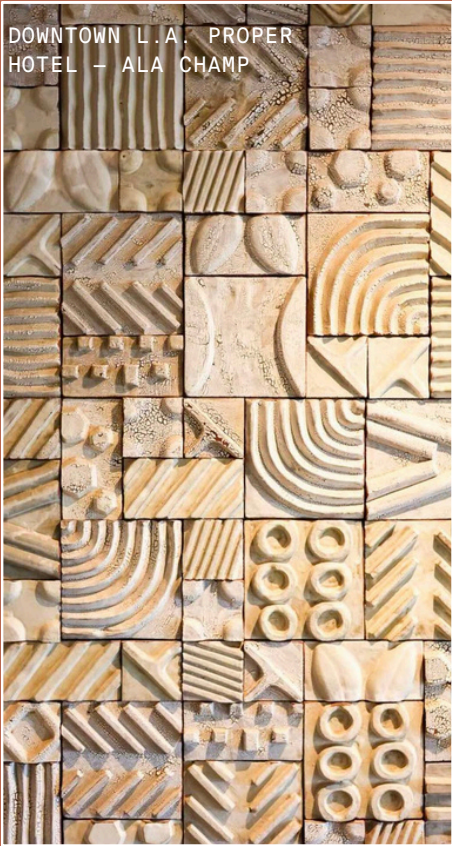
An integrated tile artwork embedded within the façade or entry threshold, contributing warmth, texture and material depth to the architectural expression. While integrated within the terracotta tile system, the artwork may introduce tonal variation, contrasting finishes or subtle material shifts, operating as both cladding and cultural layer within the broader composition.

The piece could be realised through custom-glazed or relief tiles developed in collaboration with an artist, incorporating pattern, rhythm or narrative into the surface. Variations in tone, finish or profile would create shadow play and tactility, allowing the façade to evolve throughout the day. The result is a crafted, site-responsive intervention that strengthens identity while remaining seamlessly embedded within the architectural language.

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03. INTEGRATED TILE ARTWORK BENCHMARKING

(CH3) CURATORIAL APPROACH



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(CH3)

CURATORIAL APPROACH



STREET VIEW OF THE GOODLET STREET FRONTAGE



GROUND FLOOR PLAN

ARTWORK OPPORTUNITIES

04. FENCE ARTWORK

DESCRIPTION

A custom perforated metal gate or fence integrated into the Goodlet Street frontage, activating the public interface while maintaining security and permeability. This element would function as both infrastructure and artwork, introducing a distinctive identity at street level.

An artist-designed perforation pattern could reference woven textiles, repeating motifs, or cultural narratives, allowing light to pass through and cast shifting shadows throughout the day. The result would be a layered threshold condition that contributes to the character of the building edge and enhances the pedestrian experience.

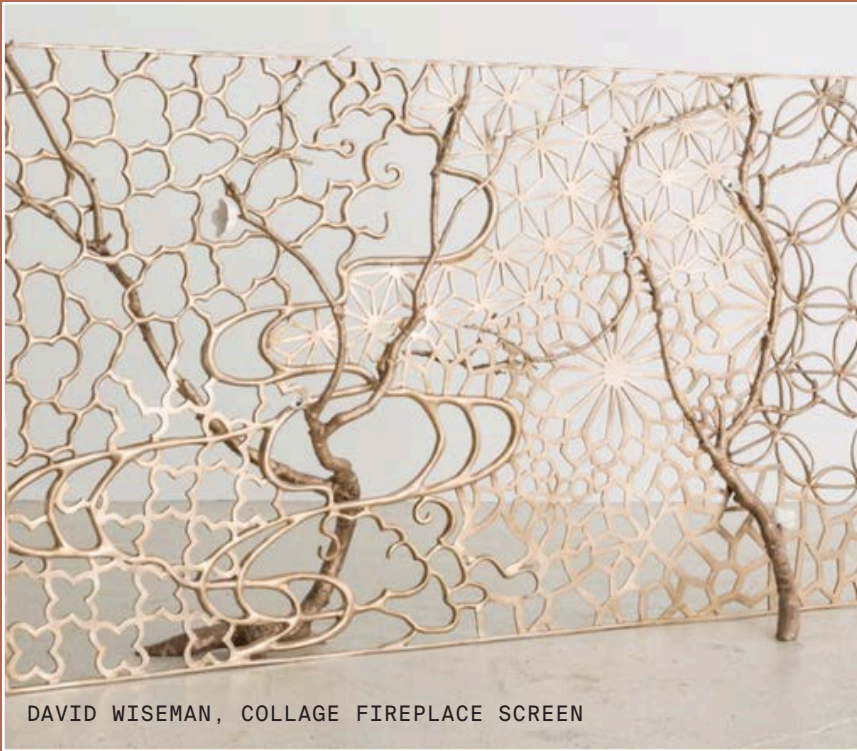
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03. PERFORATED GATE OR FENCE ARTWORK

BENCHMARKING

(CH3) CURATORIAL APPROACH



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(CH3)

CURATORIAL APPROACH

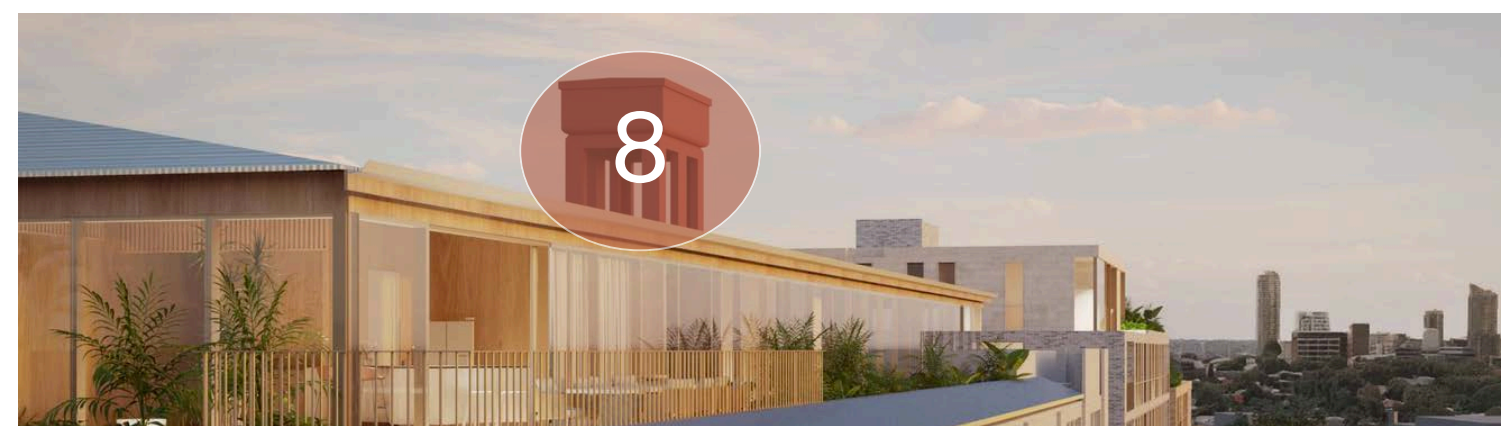
EXPANDED ART OPPORTUNITIES - SUMMARY

 = ART OPPORTUNITIES


COMMUNAL GARDEN

ART OPPORTUNITIES

Expanding beyond street-facing locations, these additional opportunities introduce residential placemaking moments, entry thresholds and a potential skyline activation. The same core concepts including soffit treatments, integrated tile or cladding and sculptural language can be applied across key locations to create a cohesive experience for residents and visitors.



OVERVIEW

- 05. HERITAGE GARDEN ARTWORK
- 06. ENTRY THRESHOLD ARTWORK
- 07. NORTHERN FAÇADE ARTWORK
- 08. WATER TOWER ACTIVATION

(CH3)

CURATORIAL APPROACH



COMMUNAL GARDEN



GROUND FLOOR PLAN

ARTWORK OPPORTUNITIES

05. HERITAGE GARDEN ARTWORK

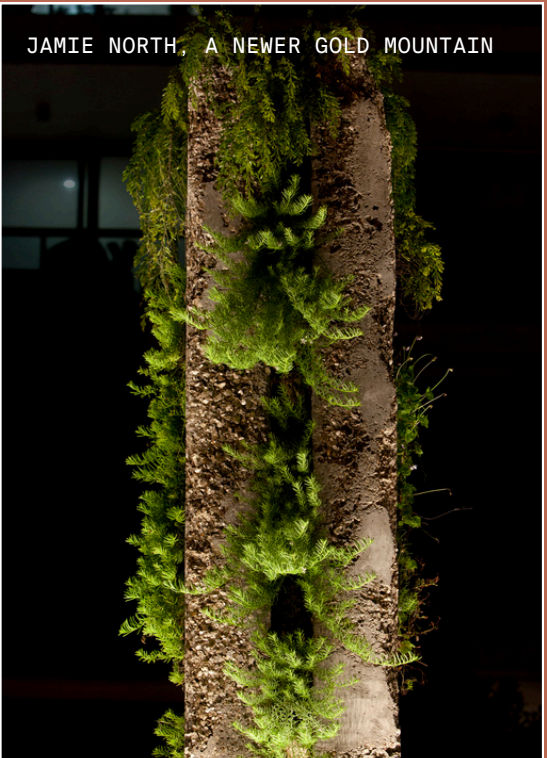
DESCRIPTION

A curated artwork opportunity located within the landscaped garden between the two heritage buildings, designed as a placemaking moment rather than a purely street-facing intervention. Positioned at the heart of the development, this space offers a setting where residents and visitors can experience the artwork from multiple vantage points across the communal landscape.

The work may take the form of a sculptural or suspended element that sits lightly within the garden, avoiding disruption to deep soil zones while establishing a clear focal point. Material references to the site's textile history may inform the artwork through pattern, repetition or woven forms translated into durable contemporary materials.

05. HERITAGE GARDEN ARTWORK BENCHMARKING

(CH3) CURATORIAL APPROACH



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(CH3)

CURATORIAL APPROACH



ENTRY ZONES



GROUND FLOOR PLAN

ARTWORK OPPORTUNITIES

06. ENTRY THRESHOLD ARTWORK

DESCRIPTION

An integrated artwork opportunity located within the cut-through passages connecting Marlborough Street to the communal garden. These site links form key arrival moments where visitors transition from the public street into the residential landscape.

Rather than a single artwork, this opportunity allows a consistent concept to be applied across multiple thresholds, creating a cohesive identity that residents and visitors encounter repeatedly. Artwork may be integrated into soffits, wall surfaces, or tile and cladding treatments, reinforcing the site's material narrative while remaining durable, low-maintenance, and legible at pedestrian scale.

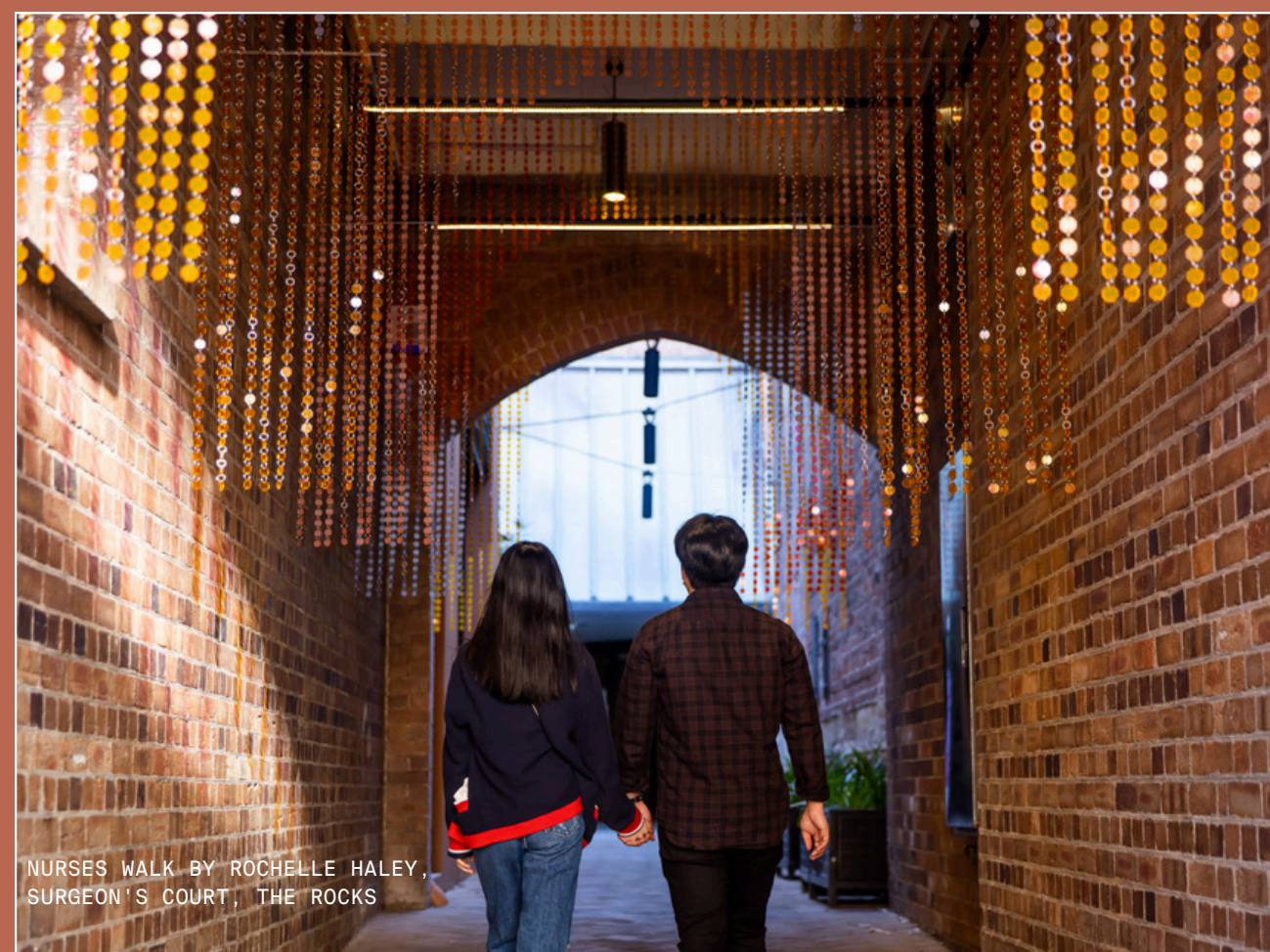
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06. ENTRY THRESHOLD ARTWORK BENCHMARKING

(CH3)

CURATORIAL APPROACH



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(CH3)

CURATORIAL APPROACH



STREET VIEW OF THE RETAIL CORNER



GROUND FLOOR PLAN

ARTWORK OPPORTUNITIES

07. NORTHERN FAÇADE ARTWORK

DESCRIPTION

An integrated façade artwork opportunity located along the northern ground floor edge of the development, where the building interfaces with the park and surrounding neighbourhood.

This location provides a strong civic-facing surface for an artwork embedded directly within the architecture. Integrated approaches such as ceramic tile artworks, patterned brickwork, or relief cladding could express the site's material and cultural narrative while contributing to the building's identity at a neighbourhood scale.

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07. NORTHERN FAÇADE ARTWORK

BENCHMARKING

(CH3)

CURATORIAL APPROACH

ELLIE HANNON, LOCAL BUSHWALK
CURATED BY ART PHARMACY



BEN MAZEY



STRATA, DIXIE FRIEND GAY



DOUGLAS ANNAND -
CERAMIC WALL MURAL

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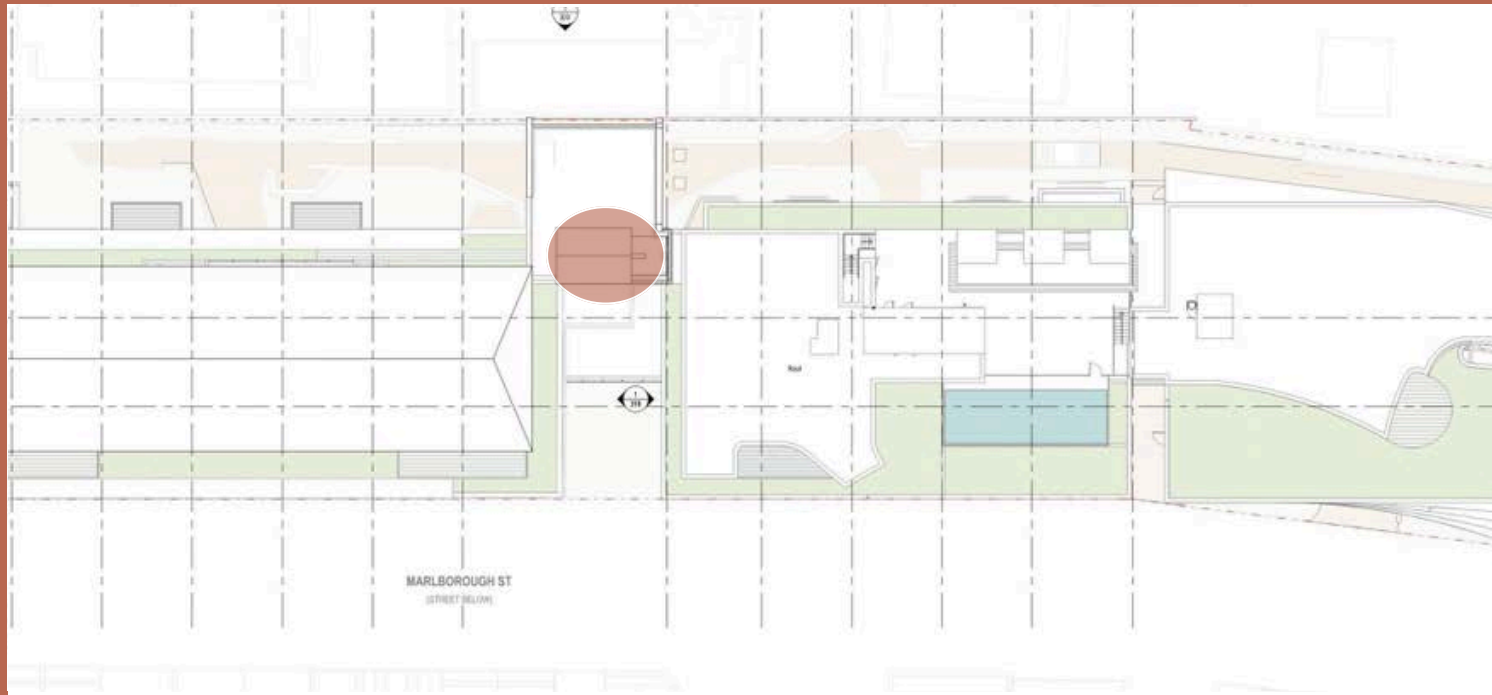
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(CH3)

CURATORIAL APPROACH



ROOFTOP VIEW OF WATER TOWER



LEVEL ROOF PLAN

ARTWORK OPPORTUNITIES

08. WATER TOWER ACTIVATION

DESCRIPTION

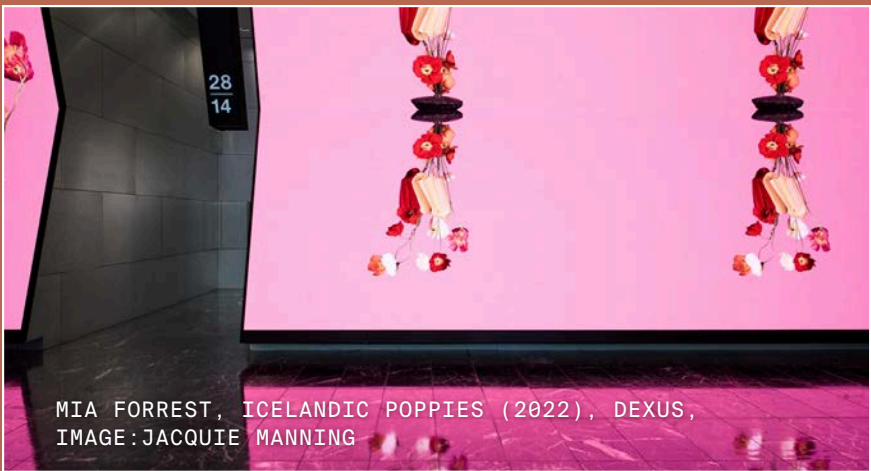
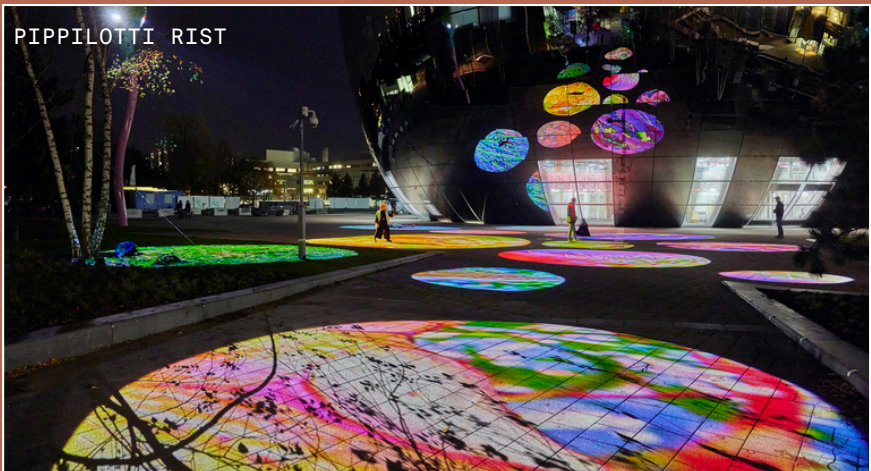
A potential opportunity to activate the site's distinctive water tower through a temporary artwork or digital intervention. Rather than altering the heritage structure, this approach allows the tower to be engaged as a cultural marker visible across the wider precinct.

Temporary projection, lighting, or digital artworks could be deployed during key moments such as project launch or community events, transforming the tower into a contemporary beacon while maintaining the integrity of the heritage fabric.

08. WATER TOWER ACTIVATION

BENCHMARKING

(CH3) CURATORIAL APPROACH



A

P



(CH4)

METHODOLOGY

- PROCESS OF ART PROCUREMENT
- EXTENDED ENGAGEMENT
- FUTURE MAINTENANCE

AP

Art Pharmacy follow a series of strong processes for commissioning artists on projects.

METHODOLOGY

(1) STRATEGY, VISION, NARRATIVE

Based off the site analysis and the strategic goals of the development, Art Pharmacy curates an overarching theme for all artworks.

(2) LONG LIST

Following a comprehensive strategy, Art Pharmacy compiles a selection of qualified, local, price appropriate and suitable artists. These artists will be from a diverse range of backgrounds, from emerging to established, with strong ties to the local area.

(3) SHORT LIST

Following the presentation of the long list to the client, Art Pharmacy requests the client to provide a short list of artists from which to commission concepts for review and feedback.

(4) ARTIST BRIEF

Following the shortlist, an artist brief will be issued. This will include the art narrative and a description of the curatorial theme as well as any community and location insights.

(5) CONCEPT

The artist commissioned to provide high quality concepts, detailing the proposed size of the artwork, an artist statement, their response to the narrative, materials used and maintenance considerations.

(CH4)

METHODOLOGY

IMAGE:

BERNADETTE
MURRAY AND
VICTORIA
HEMPSTEAD
ETERNAL GAZE
2020

FOR DEXUS



BUDGET

An allocation equivalent to 1% of the overall construction cost has been set aside by M House Surry Pty Ltd for the public art program for Marlborough House, Surry Hills

BUDGET ALLOCATION TO ART

The allocated budget meets the **1% requirement for public art in private developments.**

RELATIONSHIP OF PROGRAM TO BUDGET

The overall program and budget for art need to be developed in unison to one another.

At the design development stage, details such as **materials, fabrication, delivery and installation** will be confirmed. The artist's program for inclusion of art will need to be in keeping and aligned with the larger construction and design program. This is inclusive of aspects such as lighting, landscape architecture, architecture, interior design and wayfinding.

The art consultant should ensure that the artwork is considered at all levels of the project and that the art program aligns with the overall program of the build. This is done through full cooperation with all parties and should be a collaborative and transparent process.

A

P

IMAGE: PATRIZIA
BIONDI A MOMENT
IN TIME AND
MEMORY, 2024

PHOTOGRAPHY BY:
CLAIRE ARMSTRONG

FOR CHARTER
HALL: LIGHT
HORSE LOGISTICS
HUB



A

FUTURE MAINTENANCE

MAINTENANCE

Upon completion of the Artwork, **Art Pharmacy in collaboration with the artist will provide a comprehensive maintenance and repair manual** including the below information, considerations specific to the artwork and the materials to use for touch ups. It is much more cost effective at the start of a project to **select materials that are designed to withstand the environment** and to begin a schedule of regular maintenance that can cost a fraction of a complete restoration.

In addition, a well maintained Artwork is less likely to be a target for vandalism. Regular inspections should be assigned to one or more parties. **Guidelines about who may make repairs should be defined**, and if it is not to be the artist, they should specify if the artist or their representative should be contacted for advice and / or permission.

OWNERSHIP AND ENGAGEMENT

With the **artist engaged through a comprehensive contract**, we set the dates for delivery, installation and / or production of the artwork and coordinate with on-site facilities management, site managers etc for the smooth implementation of the project. We complete **OH&S procedures** and confirm that the **artwork has been delivered as briefed and to a high quality**. Rectifications and adjustments are arranged by Art Pharmacy and made by the artist and/or other suppliers if required.

We protect clients and artists from issues related to **licensing, copyright and moral rights disputes** that might arise from the removal, relocation or repurposing of artwork through a clear artist contract, and guidance that is provided to the client if requested. The artist contract usually includes a requirement on the part of the artist to provide a maintenance manual. **A maintenance and handover package is always provided** with handover in order to best protect the work for future reference and uses. **Maintenance is best undertaken by suitable personnel** who have been briefed on the artwork and its requirements, materials and details.

P



(CH5)

PROJECT PROGRAM

- PROCESS OF ART PROCUREMENT

AP

(CH5)

METHODOLOGY

PROCESS OF ART PROCUREMENT

1	2	3	4
PHASE ONE - PRELIMINARY ART PLAN	PHASE TWO - ARTIST PROCUREMENT	PHASE THREE - DETAILED DESIGN	PHASE FOUR - FABRICATION & INSTALLATION
- SITE AND PRECINCT ANALYSIS - PUBLIC ART OBJECTIVES - ART NARRATIVE ARTICULATED - OPPORTUNITIES FOR PUBLIC ART - METHODOLOGY FOR COMMISSIONING CURRENT STAGE	- LONG LIST SHORT LIST - COMMISSION OF CONCEPTS - ARTIST SELECTION ARTIST - CONTRACT TECHNICAL - DEVELOPMENT	- FORM, DIMENSIONS, MATERIALS AND LOCATION CONFIRMED - FINAL DESIGN DEVELOPMENT PROCESS	- DOCUMENTATION - FABRICATION AND INSTALLATION - ARTWORK INSTALLATION

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TIME& PLACE

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A