

174-194 William Street Public Art Strategy

William Street Residential Pty Ltd [Rev1] - 03/09/2025

Welcome to Country

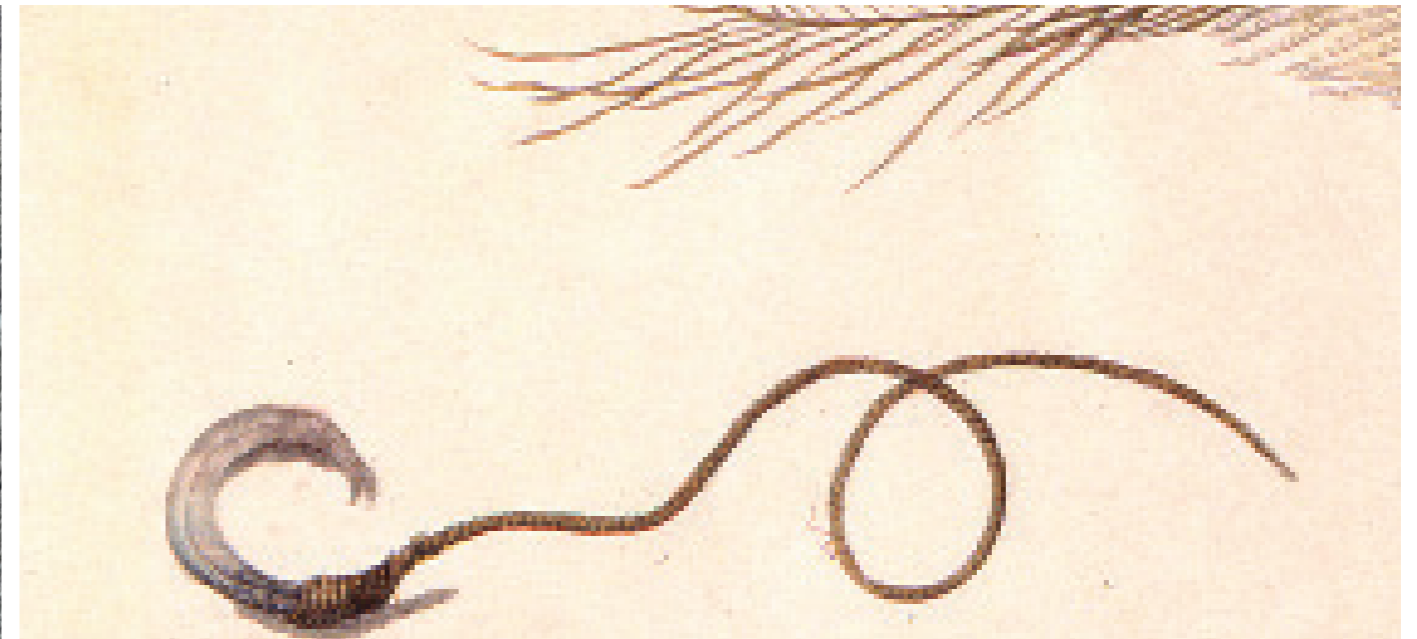
The high Country that is now home to William Street South and Darlinghurst, has been known for millennia for its nattaï daragun (freshwater streams), and its connections to garigalo (saltwater Country). William Street sits within a nexus of ancient travel, trade and ceremonial routes on the yiningma (sandstone peaks and steep cliffs) of high Country here. The ridgeline pathways connect two major bodies of saltwater Country, warrane (Sydney Cove) and gamay (Botany Bay) creating a journey that is more safely and swiftly completed than the paths that follow the rocky saltwater coastline below. Streams of freshwater pool on yiningma and flow down the escarpment to sculpt the yaranabee (small valleys) and gullies of sandstone Country. Ceremony here honours the spirits of Wallume (Snapper Country Woolloomooloo), Diruwan (Maggie Country Potts Point) and Goggerah (Freshwater Reed Country Rushcutters Bay). The vibrant red blooms of the gynea lily and currujin (kurrajong tree) mark out the east west Songlines and the ancient gibba (stone) trade routes while the Seven Peacekeepers (gum species) oversee the keeping of lore and the health of Country and Community.

Shannon Foster (Bangawarra)

Project Name	174-194 William Street		
Project Code	H180W		
Document Name	Art Strategy		
Document ID	William Street Art Strategy		
Revision 0	Date	Comment	Approved
	03.09.2025	SSDA	AH

Contents

3	Project Background
4	Site
7	Public Art Context
9	Architectural Design Principles
10	Country
11	Public Art Principles
13	Architectural Proposal
14	Landscape Proposal
15	Connecting with Country
16	Proposed Locations
17	Location 1
19	Location 2
21	Location 3
23	Methodology



Fish hooks of New South Wales. In J White 1790, Plate 36. (Reproduced courtesy Australian Museum Research Library)



D

SEARs Requirement

This Art Strategy Statement has been prepared by fjstudio, along side with Studio Bright, Bangawarra and Tribe Studio to accompany the proposed State Significant Development Application (SSDA) for a mixed-use infill affordable housing development at 164-172 and 174-194 William Street Woolloomooloo. The site is made up of two (2) lots. The legal description of the site is outlined below:

- 164-172 William Street, Woolloomooloo Lot 52 in DP1049805
- 174-194 Willia Street, Woolloomooloo Lot 1 in DP816050

This report has been prepared to address the Secretary's Environmental Assessment Requirements (SEARs) issued for the project (SSD-80211463).

This report has been prepared in response to the requirements contained within SEARs dated 21 February 2025 and issued for SSD-80211463. Specifically, this report has been prepared to respond to the SEARs requirement issued below.

Item	Description	Section of Report
3. Contributions and Public Benefit	<ul style="list-style-type: none">— Location 1 provides opportunity for engagement and learning, particularly for children, through a discovery trail that showcases local species - both flora and fauna.— The public art strategy provides opportunity for engagement and community driven artworks.— Location 2, Retail Awnings, proposes artworks developed in collaboration with local school children fostering connection to existing communities and sense of ownership and pride— Both Location 1 and 2 are of a scale that can foster the development of new talent, supporting the work of emerging artists— Location 1 and 2 focus on an inclusive methodology of procurement and engagement with a broad demographic including children.— The relationship between the Art Strategy and the Connecting with Country framework is integral to telling the stories of First Nations People and Country and can provide opportunity for First Nations creatives to benefit from the project.— Location 3 provides activation and night time appeal, supporting a safe and inclusive precinct.	pp17-20
4. Engagement	<ul style="list-style-type: none">— The public art strategy provides innovative and additional opportunities for engagement and participation with the community through the creation of Location 2, retail awnings. This project will support the ability for local communities to contribute to their surrounds.	pp19-20
5. Design Excellence	<p>The public art strategy supports the design excellence of the project through a number of measures. This includes responding to a number of the Government Architect's Better Placed criteria:</p> <ol style="list-style-type: none">1. Better fit: Contextual, local, and of its place: The works celebrate the specific character of both Country and the Urban Context. Location 1 offers a restoration of Country, offering insight into the salt and freshwater interface of Woolloomooloo Bay - its topography, ecologies and stories. Location 2 allows local community to express their connection to place. Location 3 supports the Urban Strategy of permeable, activated sites and threshold to a new parkland.2. Better for Community - Inclusive, connected, and diverse: Location 1 focusses on activation and inclusion for all community, particularly children and carers, helping to create an engaging and meaningful space for all visitors, including First Nations people. Location 2 is intended to be procured as a community based artwork.3. Better for People: Safe, comfortable, and liveable: Location 3 enhances the pedestrian experience and threshold into a new park for all of the community. At night, it is intended that this illuminated work supports activation and safe travel through the precinct. Location 2, will provide shelter and comfortable microclimates for pedestrians and diners.	pp17-22

Preliminary Public Art Plan

174-194 William Street

Public Art Strategy (Preliminary Public Art Plan)

This strategy is intended to be submitted with the SSDA for 174-194 William Street. The content is consistent with the requirements of the City of Sydney's Interim Guidelines for Public Art in Private Developments.

The Preliminary Art Plan, Landscape and Connecting with Country strategy should also be read in conjunction as they are integrally linked. The proposed public art works are considered an essential part of reinforcing the strong Country narratives detailed in Bangawarra's Connecting with Country Framework, and embedded in the architectural and landscape concept.

A preliminary public art strategy was included in the competition scheme. Locations and themes have slightly altered as the public domain design has changed and the input of First Nations Consultants is now integral to the developing scheme.

This project offers an excellent opportunity to support a collaboration between Bangawarra, the design team and the selected artist[s] to:

- broaden understanding of the long term significance of the site and its context
- explore opportunities to expand upon the Connecting with Country themes through a range of media and locations
- apply the extensive traditional knowledge available of the site to express themes that bring a greater sense of meaning and authenticity to this new development
- consider opportunities to reinforce local stories of significance in a central city location
- consider the opportunity to meld biophilia and art, continuing a tradition that has been practiced for millennia



View of Precinct from north-west and Pocket Park



HARDERS

BEACH DEAN FITNESS
SOCIETY LANE

MENU

Project Background

Purpose

The purpose of this strategy is to provide guidelines for the procurement of public art that reflects the design excellence aspirations of the client, design team and City of Sydney guidelines as well as responding to the unique context and history of 164-172 William Street and 174-194 William Street and surrounds.

The proposal shall implement a significant portion of the Sustainable Sydney 2030 vision and will align its public art strategy with the City of Sydney policies including:

- City Art Public Art Strategy
- City of Sydney Public Art in Private Developments Guidelines
- City Centre Public Domain Plan
- Liveable Green Network
- Laneways Revitalisation Strategy
- Social Policy and Social Plan
- Creative City Cultural Policy

As outlined in the CoS Art Strategy, artwork will be commissioned based on standards of excellence and innovation, integrity of the design work, relevance and appropriateness of the work to the site content, consistency with current planning, heritage and relevant codes, consider public safety and public domain access and maintenance and durability.

Public Art Initiatives;

- Fit Art to the place
- Integrate Art within Architecture and Landscape Designs
- Make Art a spectacle and worth repeat visits
- Appreciation of the origins and history of the precinct
- Illuminate each unique scene and harness an identifiable night time experience
- Consider 'plug and play' facilities to facilitate event overlays

In developing the works, the artist and design team will be cognisant of the assessment criteria set out in the CoS Public Art Policy as follows:

- Artist/Design excellence and innovation
- Integrity and originality
- Contextual relevance and appropriateness of the work in relation to its site
- Socially engaging and increases community interaction and conversations in the public realm
- Provides educational opportunities
- Considers environmental impact
- Considers public safety and access to and use of the location
- Consistent with current planning, policies and plans of management including current planning, heritage, environmental and procurement policies
- Achievable within the project timeframe and budget, including ongoing maintenance



Illuminated biopiic work by Warren Langley 'Growth'

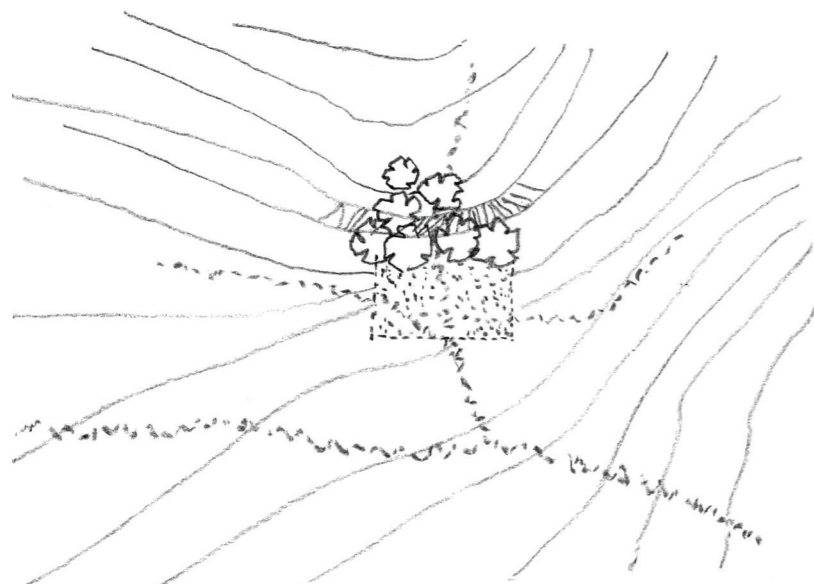
Site

Site

The site is located at 164-172 & 174-194 William Street, Woolloomooloo and is located within the City of Sydney LGA. The site occupies two land allotments and is legally described as Lot 52 DP 1049805 and Lot 1DP 816050.

The subject site is on southern boundary of the suburb of Woolloomooloo, at the intersection of adjoining suburbs of Darlinghurst and Kings Cross.

William Street is a key arterial road connecting the city's eastern suburbs with the CBD. The site has street frontages of approximately 88.5m to William St in the south, 66.5m to Forbes St in the West, 66.5m to Dowling St to the East and 36.2m to Judge Lane to the North. The site has a total area of 6,398m².



History

Lying on one of Sydney's primary East-West links, the William Street site likely lies on the traditional trail from Warrane to South Head. At an elevated position, and at the edge of a further steep escarpment to the south, vistas to Woolloomooloo Bay, Garden Island and North Shore have characterised this area for millenia.

The waterways and low lying land between the site and the bay were used for farming by the colonists, where not too swampy, flanked by villas to the east. Maritime uses supported by industry and workers cottages developed with the growing port.



Plan de la Ville - 1802, Francois Peron



Map of Sydney 1854 - City of Sydney



Development of the City

The colonial farming road transitioned to a major connector to the eastern suburbs. Boarding houses, terraces and hotels lined the street but were eventually demolished to widen William Street into a boulevard in the early 20th Century. Subsequently famous for its car dealerships and automotive industry, the boulevard was further rationalised by the addition of the Kings Cross tunnel.

During this time, the site included the Stack and Company Pty Ltd building on Dowling Street, terrace houses on corner of William and Dowling Streets, terrace group on William Street, adjoining the Wesleyan Gothic Revival church and terrace houses on Forbes Street. (see bottom right)



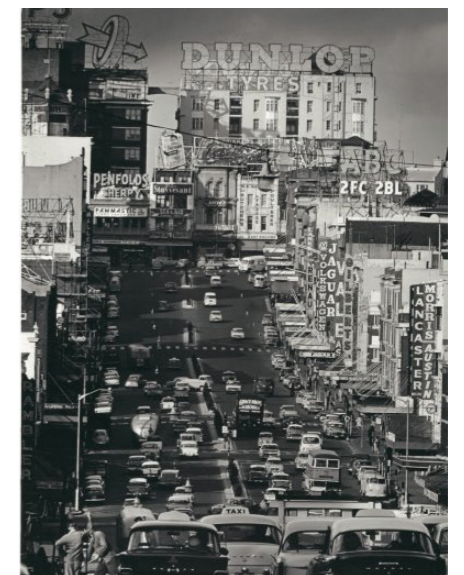
Sketch of William Street facing west, c. 1850s. Source S.T. Gill from SLNSW



William Street 1916



William Street Aerial 1950's



William Street 1963

Public Art Context

In close proximity to both Hyde Park and The War Memorial, the site lies within a context of both heritage and contemporary public art. The grand heritage elevations of Elizabeth Street have also created a long tradition of integrated sculpture and art within the facades that contribute significantly to their quality and richness.



Earth Mother, Anita Aarons



Outcrop Esculentus Sprialis, Lucy Bleach



El Alamein Fountain, Roger Woodward

In close proximity

In close proximity to the site, Tony Albert's Yinimadyemi Thou Didst Let Fall, offers a powerful and confronting interpretation of the role of Indigenous servicemen and women:

I envisage this memorial in Hyde Park to be a special and powerful place for contemplation and remembrance, a space for all our stories to be heard and recognised.

Albert's work reads in the suite of work relating to the War Memorial including the original bas-relief statues by Rayner Hoff integrated into the building.

EARTH MOTHER, by Anita Aarons, is 'a figurative concrete form artwork in grey and pink hues designed to evoke a play response in children' and a rare example of playground sculpture, remaining in place since the 1950s.

Outcrop Esculentus Sprialis, by Lucy Bleach, employs recovered stone from the Pyrmont Bridge, once hewn from quarries nearby, imprinting the botanical outlines of local flora. The stone and flora irrevocably altered by colonial development.

Designed by Roger Woodward, The El Alamein Fountain in Kings Cross is a memorial to the Australian Imperial Forces 9th Division in World Wa II. A work that defines the identify of 'The Cross', this timeless work is a part of the collective memory of Sydneysiders and visitors.

Fiona Hall's, Folly for Mrs Macquarie references both a folly planned for the site during Macquarie's time, but considers colonial aquisition and division of land and the impact on native fauna. Nearby, Magnolia and Palm remembers both the seeds washed up on Farm Coves original mudflats, and its subsequent use as a farm and Botanic Garden.



Folly for Mrs Macquarie, Fiona Foley



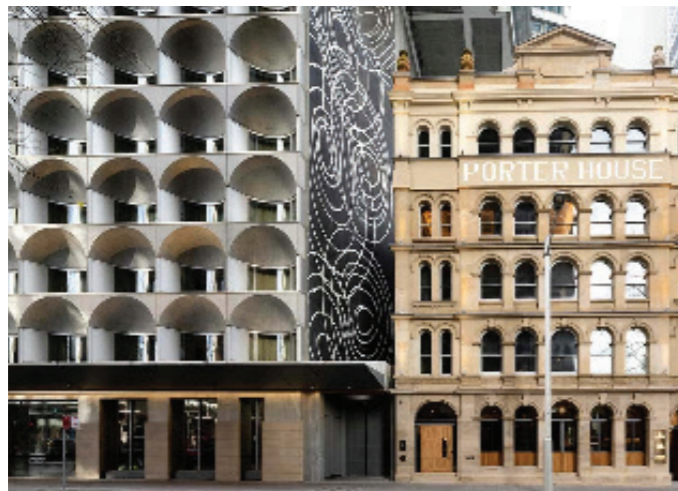
Magnolia and Palm, Bronwyn Oliver

Public Work In Private Development

Jonathan Jones' works at Quay Quarter Development, and the extensive mural of Maria Fernanda Cardoso overlooking the Porterhouse Hotel represent excellence in public art in private developments. Both contribute to new hospitality and F&B areas of Sydney's CBD, which have relevance for the William Street site.

First Nations Works

Framing views of Circular Quay, Judy Watson's *Bara* celebrates the traditional fishing methods of local women. Its pearlescent, monumental form is a focal point along the *Eora Journey* that recognises the ongoing presence and culture of Aboriginal and Torres Strait Island People. In Farm Cove, the Yura People were recorded undertaking ceremony by colonials. *Wahganmuggalee* by Brenda L Croft is a mosaic and tinted concrete ground work interpreting the local rock art of Sydney Harbour, incorporating traditional names of women and men, places, animals, tools and rituals. A suite of works at Quay Quarter by Jonathan Jones includes *Weerong*, a work that abstracts the movement of light on the water from local campfires around the harbour, evidence of the presence and inhabitation of Aboriginal People at the first site of colonisation.



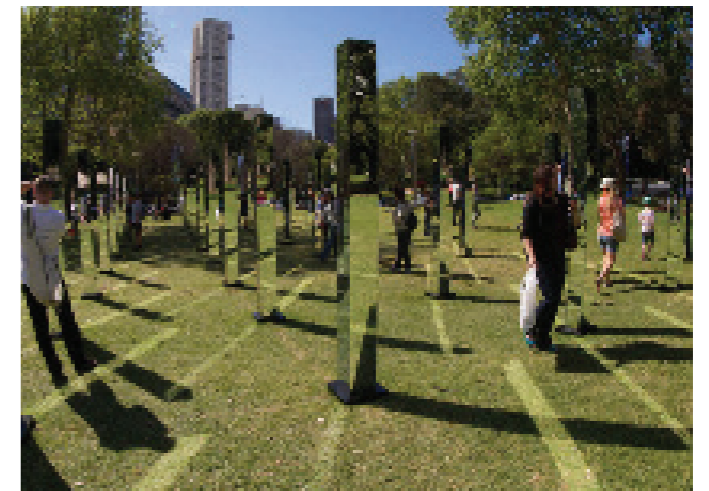
Ripples and Droplets, Maria Fernanda Cardoso



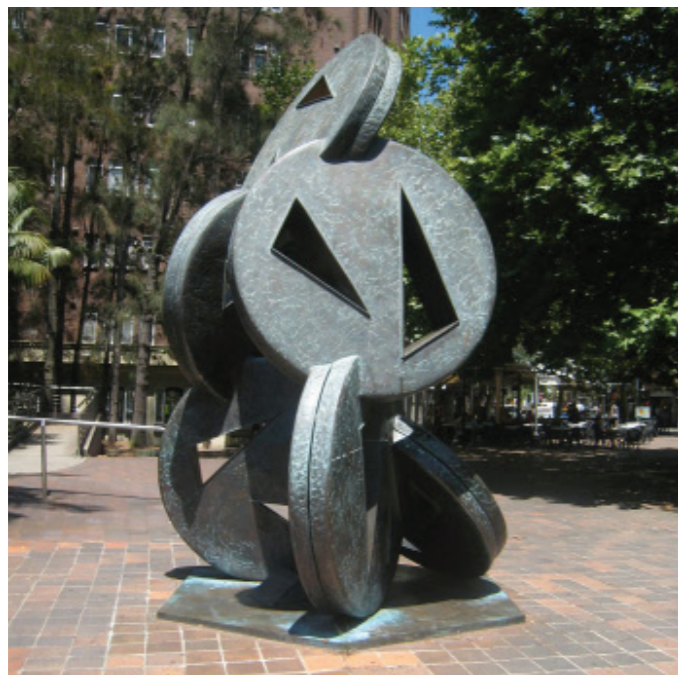
Weerong, Jonathan Jones



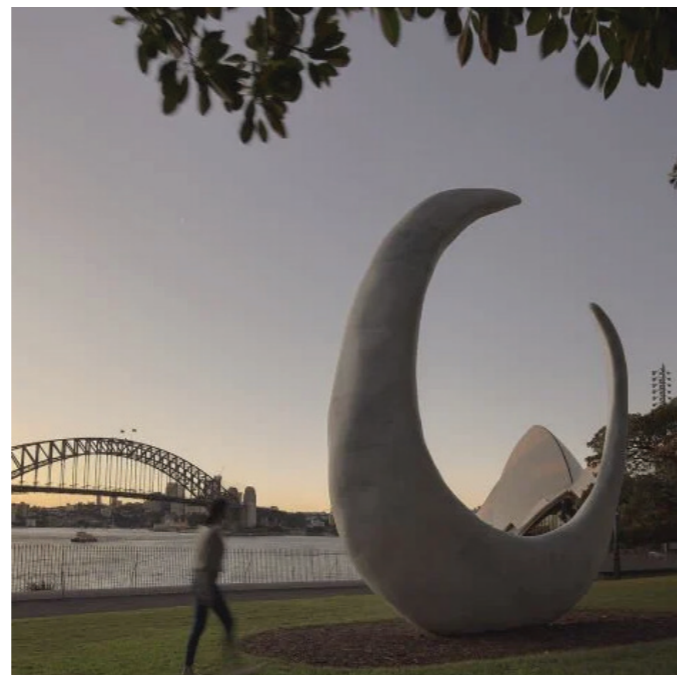
Temporary Work at Hyde Park Barracks, *Untitled*, Jonathan Jones



Maze of Mirrors, Fresh Concept Architects



Angled Wheels of Fortune, Dennis Wolanski



Bara, Judy Watson

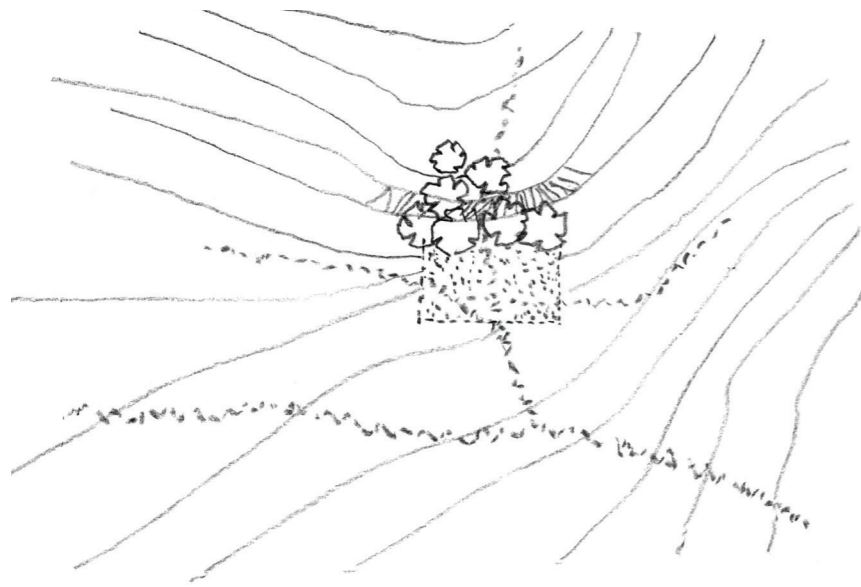


Yininmadyemi, Thou didst let fall, Tony Albert



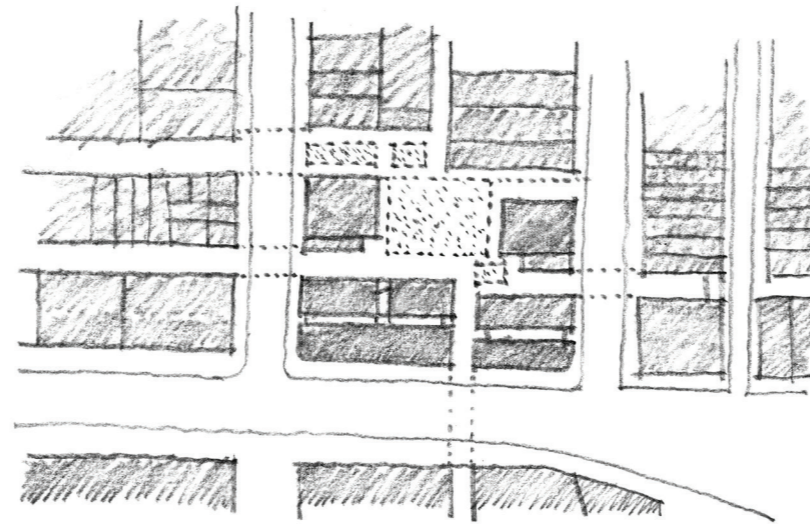
Wahganmuggalee, Brenda L Croft

Architectural Design Principles



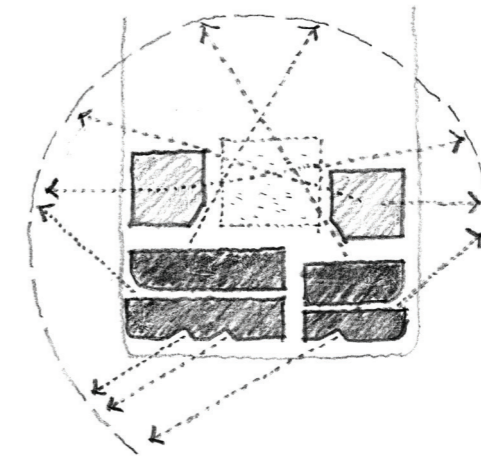
Country

Form, topography and landscape of the public realm are an interpretation and memory of a pre-European land form. Gully, escarpment, eucalyptus, trees, tracks, pathways and gathering within the landscape.



Urban Form and Public Realm

Significant increase in public open space to create a new public park, a neighbourhood pocket, and a laneway network formed by carefully scaled built form that extends the existing pattern of public realm streets and lanes.



Living Quality Amenity and Community

The built form and associated open space is composed to maximise the quality and amenity of all of the apartments, in particular the maximisation of access harbour and city views. Equal access to shared communal spaces in the most privileged positions will ensure all residents can enjoy the northern harbour orientation views and sun light.

Country

Wallumedul



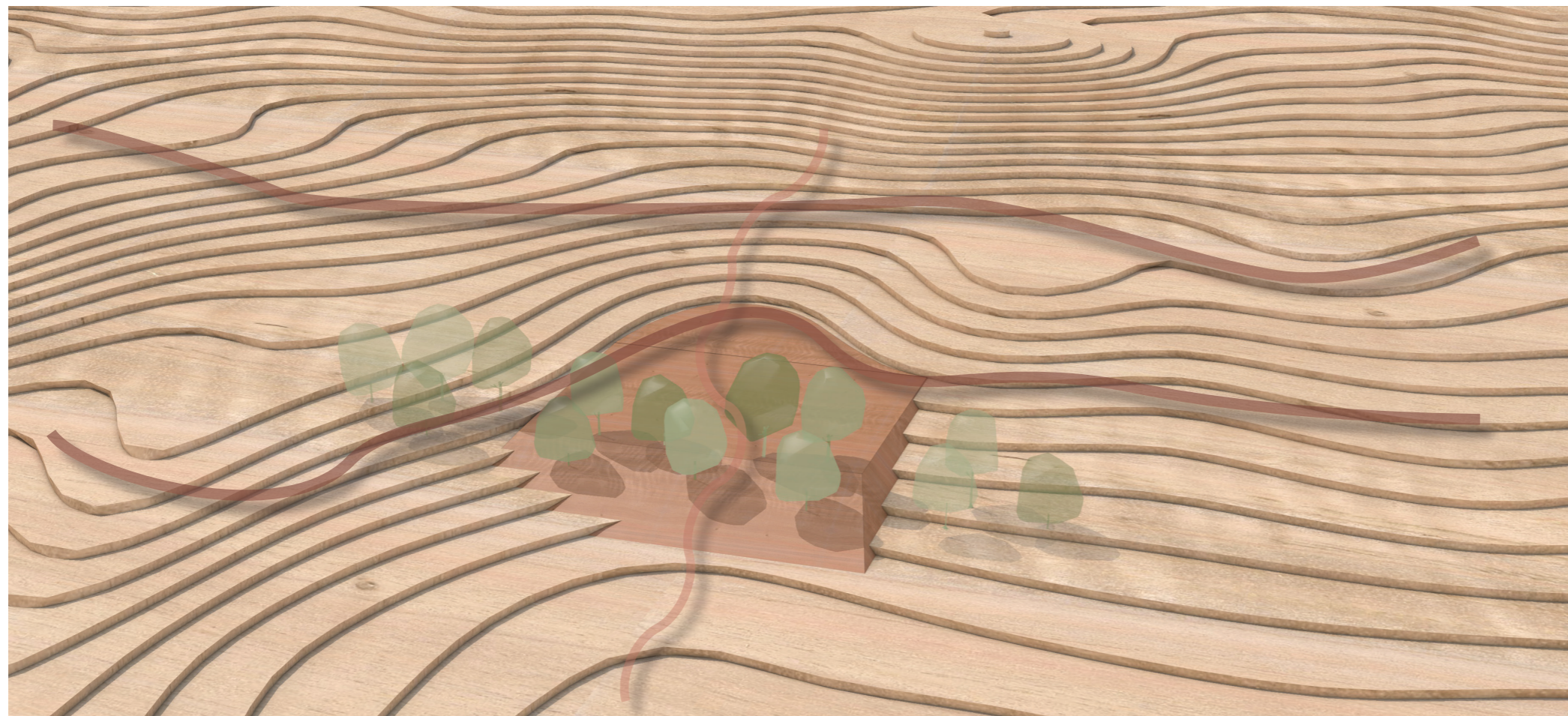
Rock Escarpment (Bangawarra)

The form, topography and landscape of the new public realm open spaces is designed as an abstract representation and interpretation of a natural landform prior to European settlement.

The high Country that is now home to William Street South and Darlinghurst, has been known for millennia for its nattai daragun (freshwater streams), and its connections to garigalo (saltwater Country). William Street sits within a nexus of ancient travel, trade and ceremonial routes on the yiningma (sandstone peaks and steep cliffs) of high Country here. The ridgeline pathways connect two major bodies of saltwater Country, warrane (Sydney Cove) and gamay (Botany Bay) creating a journey that is more safely and swiftly completed than the paths that follow the rocky saltwater coastline below.

Streams of freshwater pool on yiningma and flow down the escarpment to sculpt the yaranabee (small valleys) and gullies of sandstone Country. Ceremony here honours the spirits of Wallume (Snapper Country Wolloomooloo), Diruwan (Maggie Country Potts Point) and Goggerah (Freshwater Reed Country Rushcutters Bay). The vibrant red blooms of the gynea lily and currujin (kurrajong tree) mark out the east west Songlines and the ancient gibba (stone) trade routes while the Seven Peacekeepers (gum species) oversee the keeping of lore and the health of Country and Community. (Shannon Foster)

Today, we honour the enduring spirit of Country by creating space, once again, for people to come together for celebration, healing and rest. We draw on the stories and knowledges of this ancient Country to guide our work as we tell the stories that always have been, and always will be, embedded in the earth here.



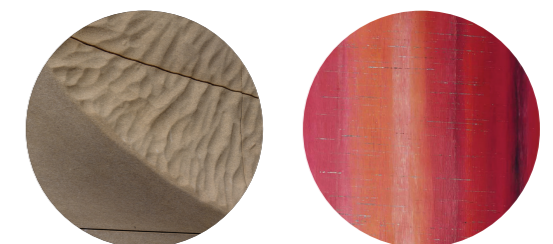
Design Integration

Beyond the macro urban response to natural escarpments and gullies, the embedding of Country through themes, colours and references is evident in the architecture and landscape, and will continue to be developed further as the designs evolve. Examples include geometric references to dilly bags, glints of fish scales and the pearlescence of the turbo shell hook.



Public Art and Internal Works

Specific commissions for external public art are outlined in this strategy. Here the 'hand' of the maker can bring a greater authenticity to the celebration of Country and celebration of ongoing culture.



Public Art Principles

Through careful analysis of the existing site and its constraints, the wider urban context and a review of the current planning controls we have established a series of design principles that are aiming to unlock and maximise the opportunity and potential of this site.

Revealing Country

There is a strong desire to reveal the character and spirit of Country in the works developed on this site. The detailed Connecting with Country Framework by Bangawarra will be included as a critical briefing document for the artist(s).



Context Specific

These works will lie in a key location between William Street and Woolloomooloo, connecting the bay with the escarpment. Bangawarra also highlights that the site lies on the east-west songline between inland and the coast.



Activating

The primary work is likely to be suspended above a new gully-like through-site link creating a highly visible signifier for the project and gateway to the open space beyond. The other significant works will be fine grain activators ('easter eggs') to the escarpment landscape.



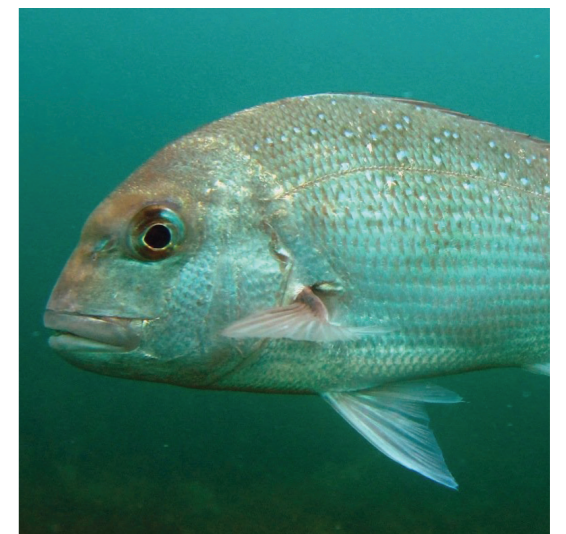
Biophilic

The locations highlighted as opportunities have a strong connection to the proposed landscape scheme and Connecting with Country framework. There is opportunity to further reinforce the endemic ecologies of Sydney including its flora and fauna.



Understanding Place

Given the large scale of the proposed site, there is opportunity to tell a range of stories relating to place through a diversity of artworks





Architectural Proposal

Four architectural teams were invited to participate in an architectural design competition, held over a six-week design period in April 2024. The competitive process resulted in a scheme that was judged to be of high architectural design merit. The Panel resolved unanimously that the fjcstudio, Tribe Studio Architects and Studio Bright scheme is the most capable of achieving design excellence as per Clause 6.21C of the SLEP 2012 and the Design Brief requirements.

The Competitive Design Alternatives Process report by Urbis provided the following evaluation of the winning scheme;

"The design has a focus point of a publicly accessible, privately owned park in the centre of the site. The scheme varied the concept envelope to make adjustments to the Forbes and Dowling Street buildings, altering their shape from a rectangular shape to more square building footprints. As a result, the east-west building separation between the two buildings increased from 14m to 42m. The separation between the northern buildings and the William Street block is 6m as a result for the full height of the building.

For the site, the benefits of the reworked ground plane include additional view sharing to the William Street building and greater solar access to communal spaces. This solar access extends to amenity for the apartments on-site. The publicly accessible, privately owned park opens up the ground plane. It is noted that there are not many neighbourhood parks in the area, and that the publicly accessible, privately owned park is beneficial for the wider community. The park is an effective urban response and approach to the site planning.

The secondary covered through-site link in the William Street building with escalator access between the retail laneway and William Street is highly commended from an accessibility and optionality perspective. The scheme was commended for the inclusion of accessible design in terms of mobility between the different ground planes.

The connections to Country and other historical elements on the site are appreciated and acknowledged as it was not simply a token gesture but one that genuinely incorporates the materiality, texture, and landscaping into the design.

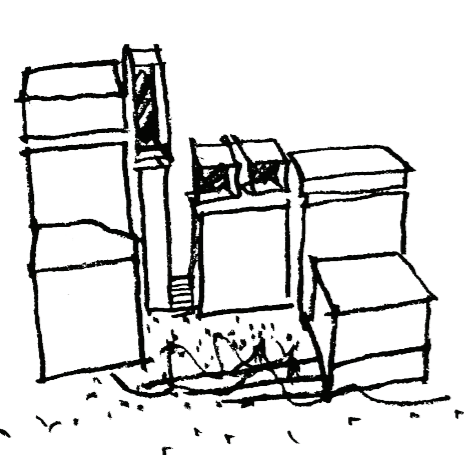
Following the design competition further consultation with the City of Sydney and review by a Design Integrity Panel assembled from the Design Competition Jury members. This panel assessed the responses to the Jury comments and the changes due to the uplift in floor space and height



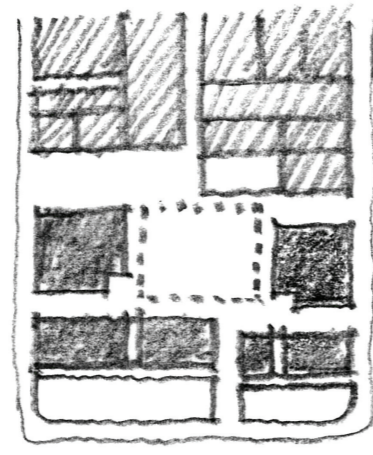
/ massing studies



/ massing studies



/ fjc massing sketch



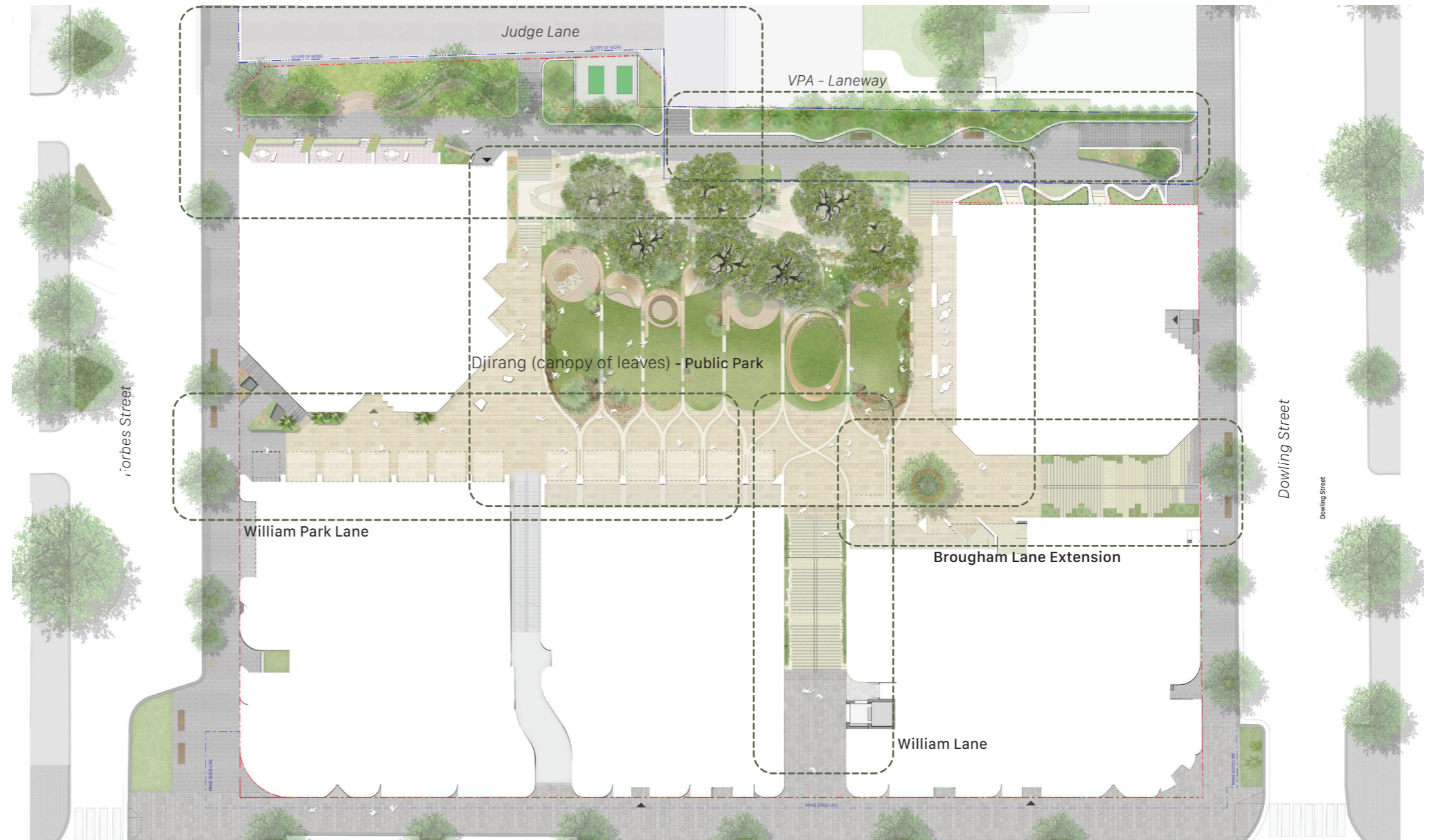
/ sketch of primary open space surrounded by built form on three sides

Landscape Proposal

The landscape encompasses a diverse range of activated spaces, each with a unique character and experience, creating a strong sense of place and a compelling destination with strong connection to the city. The landscape design has been developed in close collaboration with First Nations consultant Bangawarra, revealing a deep understanding of the site and thorough site analysis.

The landscape design aims to create a modern and abstract expression of this country providing diverse open spaces relevant to city life.

The design celebrates the Sydney Harbour Escarpment-water sculpted sandstone; Sandstone Country, shaped by water flow, serving a multitude of functions for First Nations people. The tracks of fresh water across the ground and through the sedimentary stone is abstracted in a podium theme that runs from William Street down to the northern laneways. As with original sandstone country, the proposed landscape will support a variety of diverse landscapes



Sandstone reference Images



Sandstone ridge top Country

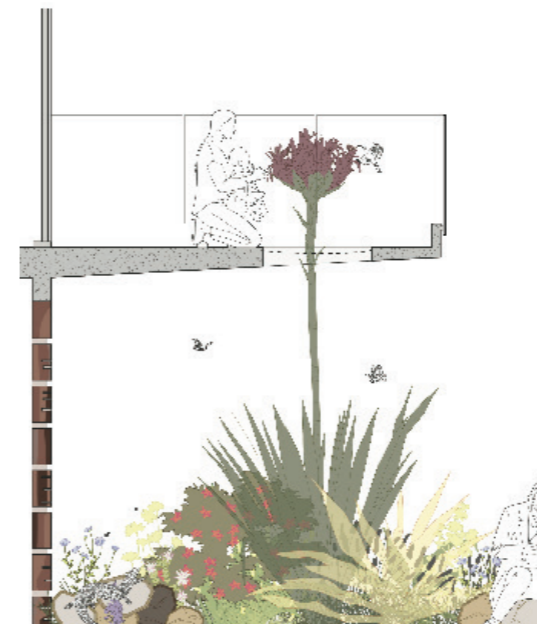
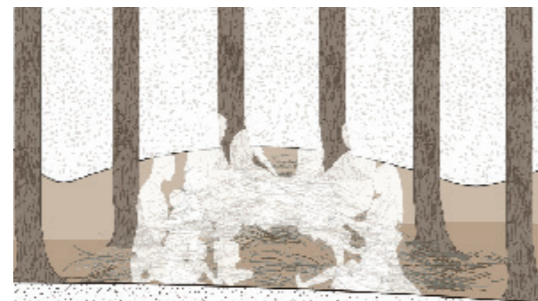
Connecting with Country

Connecting with Country Framework

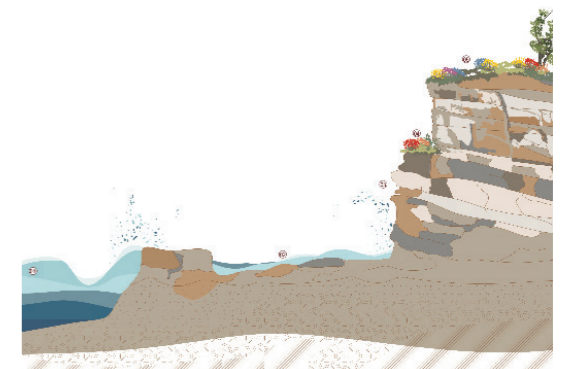
Bangawarra's Connecting with Country Framework provides a strong thematic brief for future artworks exploring a range of context specific natural characteristics. The report provides suggestions for public art which should be read in conjunction with this strategy. Outlined themes include:

1. Snapper: The name Woolloomooloo derives from Wallume - snapper country
2. Shells and Hooks: The Bara fish hook used to fish in the bay. This was made from the Turbo shell with a rough exterior and pearlescent interior that glinted in the water as a lure
3. Escarpment: The trail from east to west along Sydney's Harbour is typified by steep escarpments leading down to the waters edge. The remnants of the escarpment are still visible on the southern side of William Street where stairs are gouged into the rock face to provide connection to the hillside of Darlinghurst

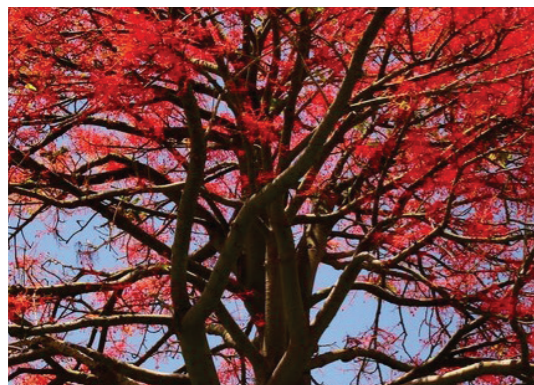
Other themes include the importance of the Gymea Lily to travel (the flowers heralding the time to move towards the sea after winter), the Flame Tree and the use of fibre for the fishing line, Dilly Bags (Djuguma) for collecting seafood and for travelling. At night considerations of the Emu Constellation and Glow Worm caves have been discussed.



Gymea Lily flower growing to second level



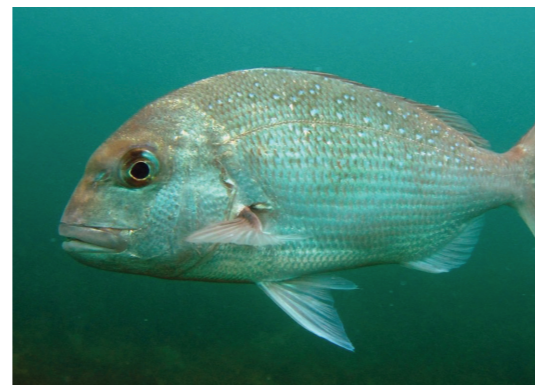
Bangawarra illustration of eroded rock platforms and pools



Flame Tree



Loop weave of Djuguma (Dilly Bag)



Snapper

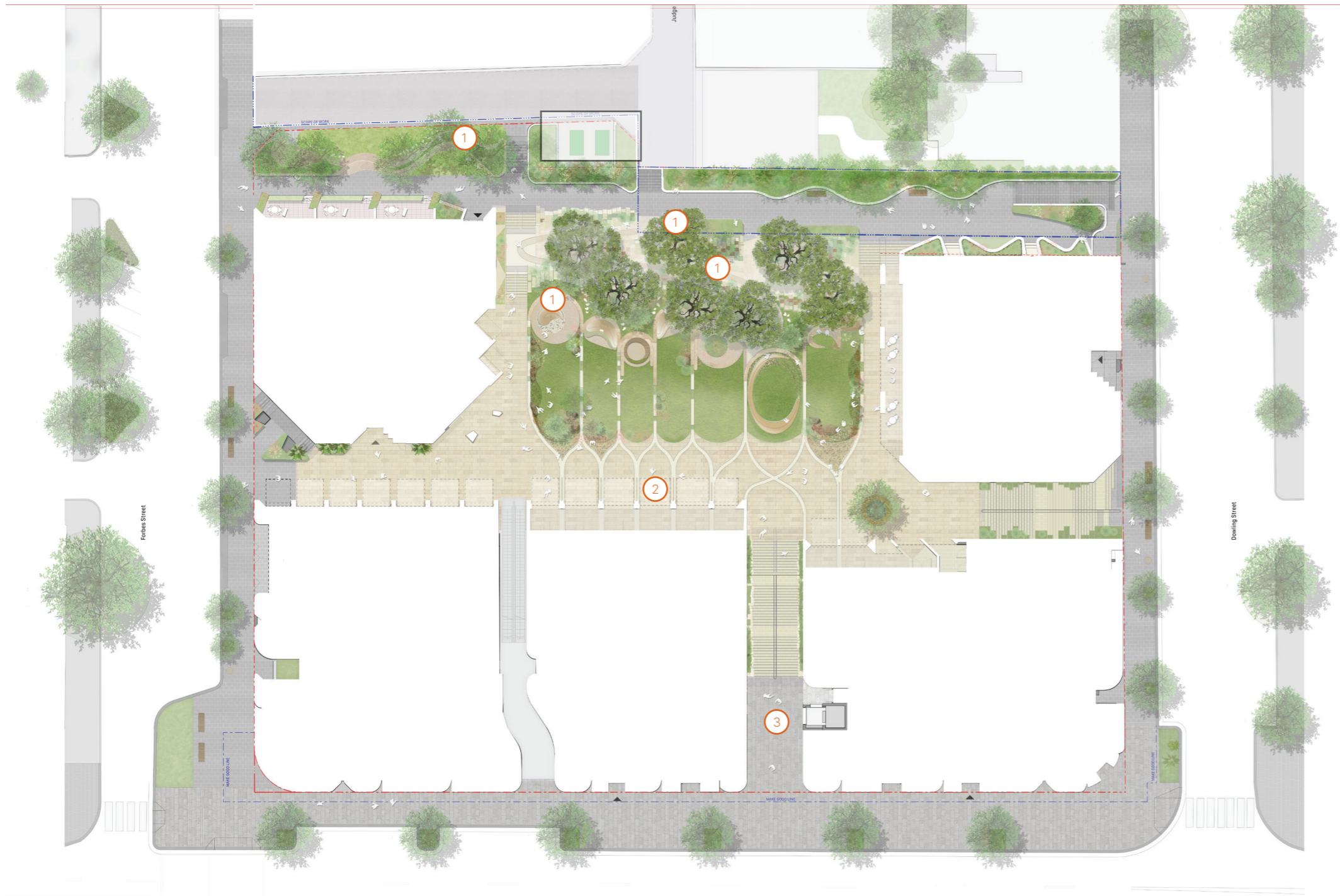


Gymea Lily



Eroded Rock Platforms

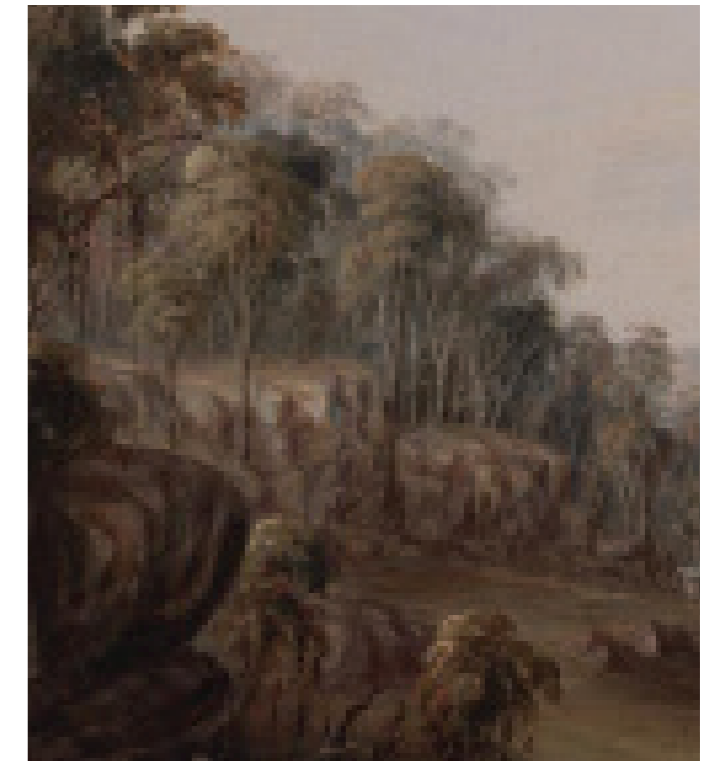
Proposed Locations



Proposed Locations

The generous and permeable ground plane will be activated by landscape informed by the Connecting with Country Framework as well as a series of locations for public art. These include

1. The reinterpreted escarpment that spreads across the northern frontage of the proposed park and laneway
2. Awning that shade the north facing retail tenancies
3. The generous through site link that connects William Street to the new park via grand stairs that reinterpret the water eroded harbour gully



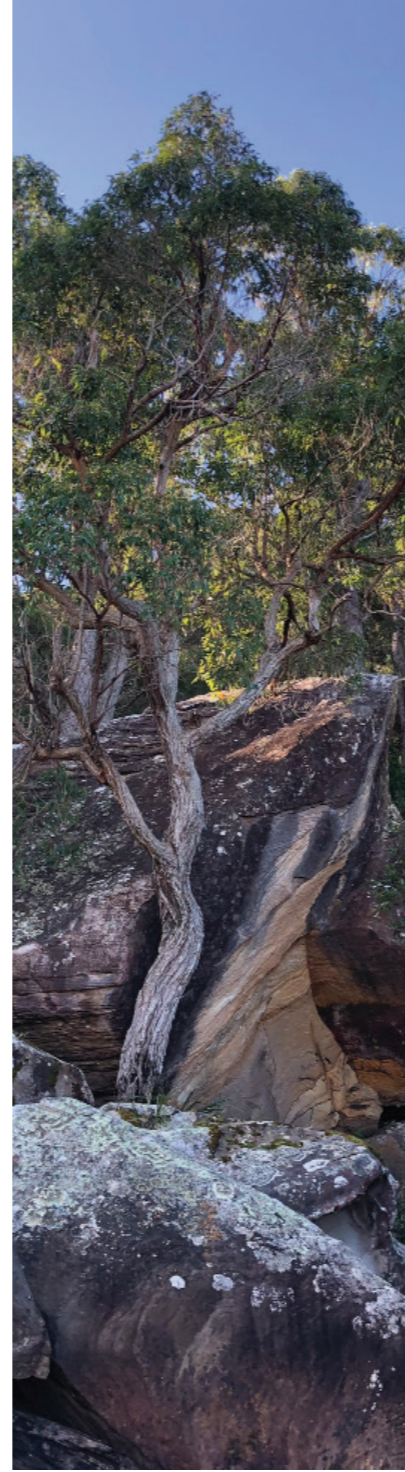
Woolloomooloo Escarpment

Location 1

Character and Proposed Typologies



View to 'leaf' soffits



Location

The northern escarpment

Typology

A range of small discovery objects that celebrate the flora and fauna of the Sydney Harbour escarpment. These can be sculpted and formed or cast, alternatively carved out of stone. These are intended to be part of a discovery experience that integrates with the landscape. There is potential to widen this program to include temporary sculptures as well.

Objectives

- Revealing culture through landscape and art, supported by interpretive elements
- A biophilic approach that supports people's connection to nature in an urban setting
- A discovery and learning experience for children and adults alike
- A commitment to avoid excessive sentimentality or slavish realism
- Engaging with people who pass into the site and inviting longer stay
- Creation of memorable places to visit
- Creation of a precinct that authentically tells local First Nations stories
- Creation of a distinct and specific identity the park that reinforces the local topography
- Providing opportunity for emerging First Nations Artists



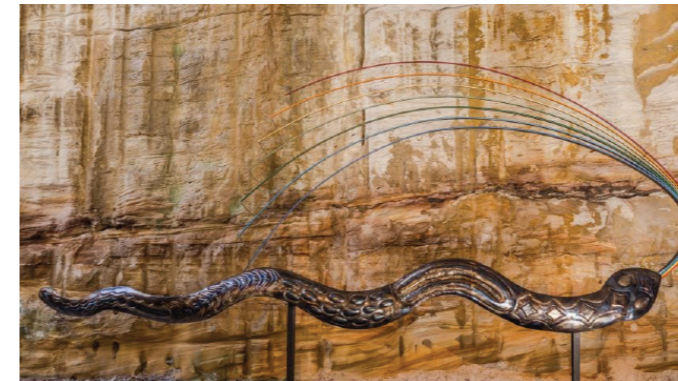
Oyster shells, Jonathan Jones



Bandicoots at Waratah Mills, Ochre Lawson

Benchmarks

The images selected below show a range of artist animal sculptures that can be interspersed throughout the naturalistic landscape. These are to act like 'easter eggs' where people can discover and learn



Ngatji (rainbow serpent) for the 2022 Biennale, Badger Bates



Ngatji (rainbow serpent) for the 2022 Biennale, Badger Bates



Distance of Your Heart, Tracey Emin



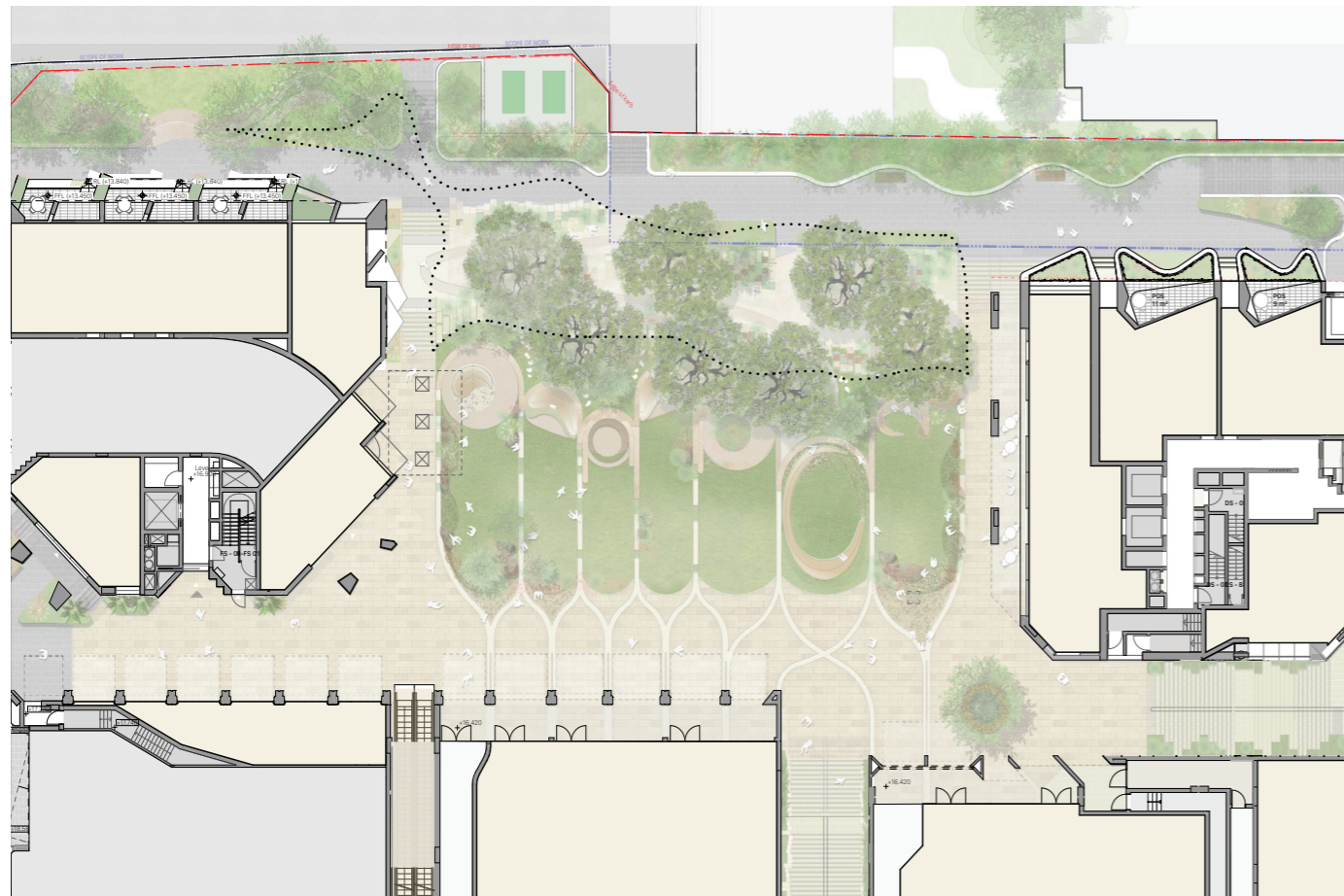
Strange Fruit, Adrian Maurik



Bush Mice, Lena Yarinkura



Tigers i, ii, iii at McLelland Sculpture Garden, Caroline Rothwell



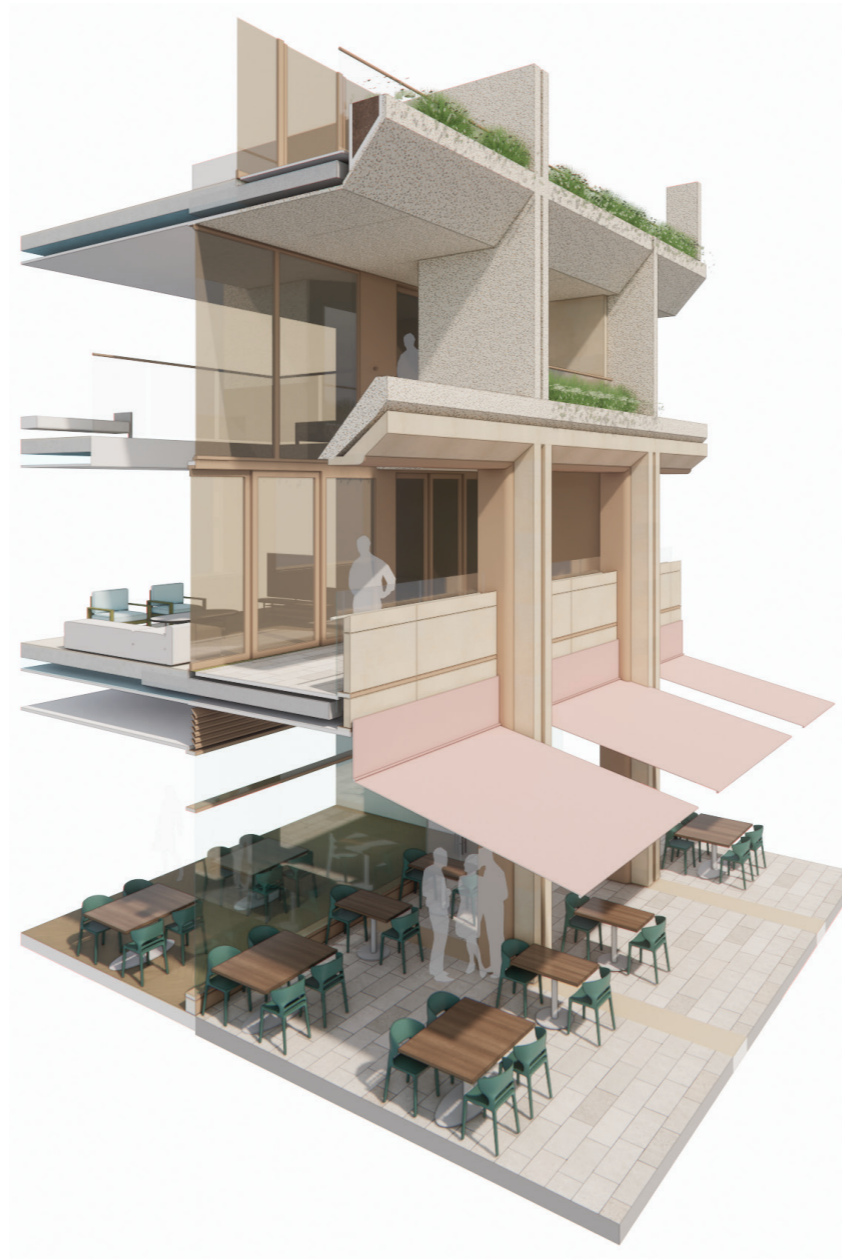
Discovery Art

Location 2

Character and Proposed Typology



View to 'leaf' soffits



Oyster shells, Jonathan Jones

Location

Retail awnings facing primary open space and laneways

Typology

'Light touch' printed works that offer pattern and identity to the retail precinct.

Objectives

- Potential for community engagement, potentially at local schools, in collaboration with artist
- Lower cost, high visibility semi-permanent work
- Providing opportunity for emerging artists and ability to showcase two dimensional works
- Ability to showcase more than one artist within a cohesive and curated context



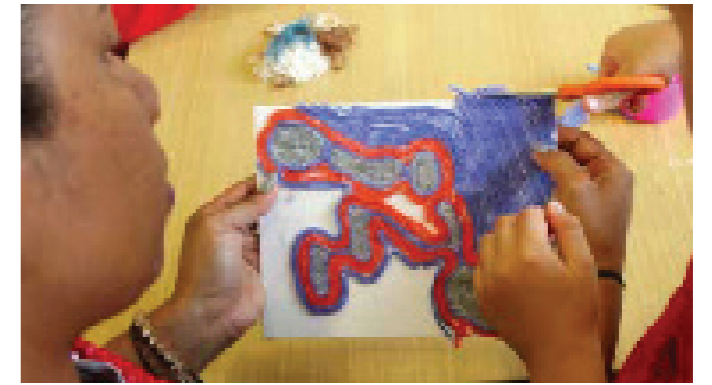
Red Awning Benchmark

Benchmarks

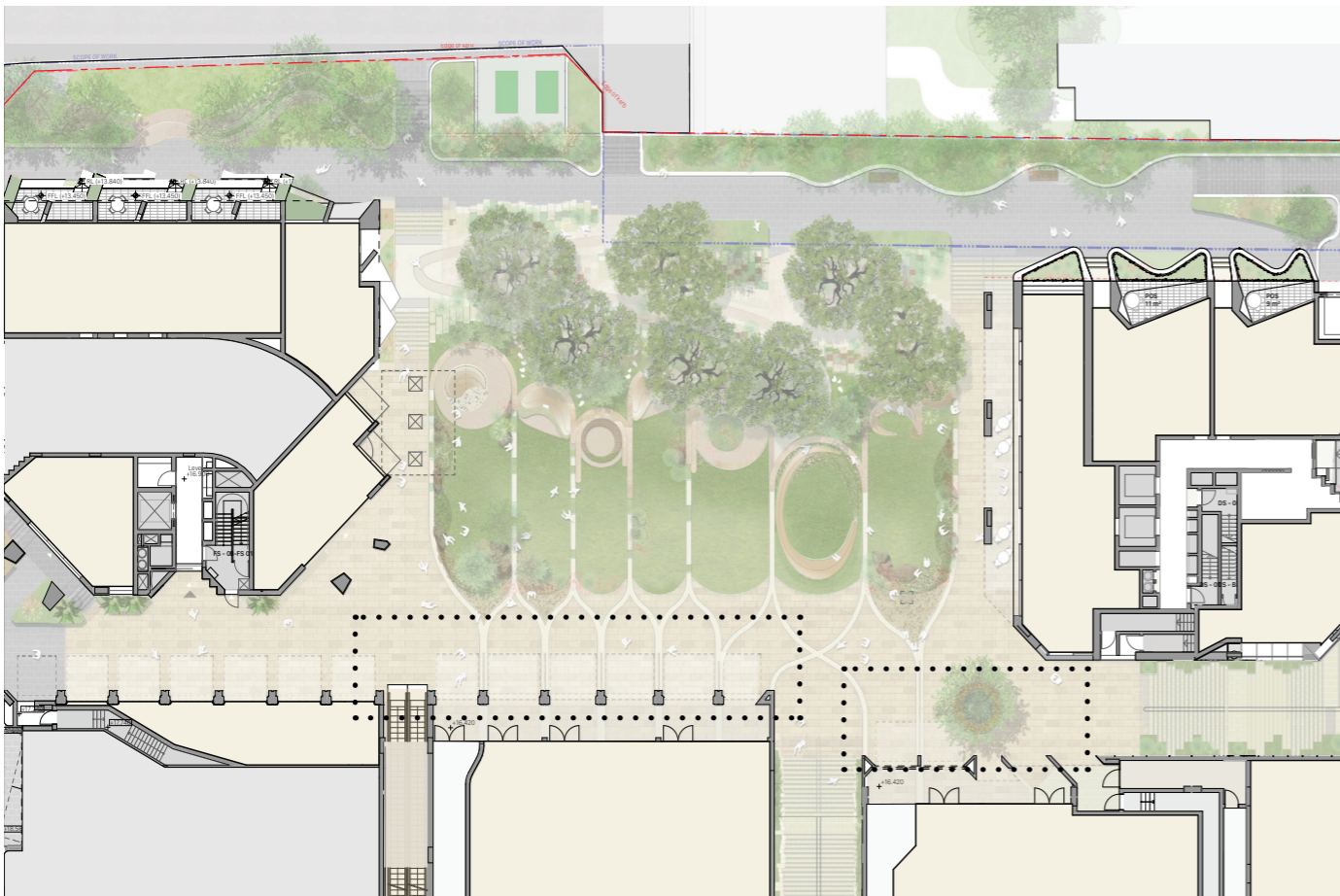
The images selected below show a range of printed awning installations and the process of developing rug designs with Darlington's Indigenous Youth through the Jarjums (kids) project managed by The Rug Collection. A number of designs were selected for the creation of commercially produces rugs including those by Kyleigha Crawford and Antwon Peckham shown below.



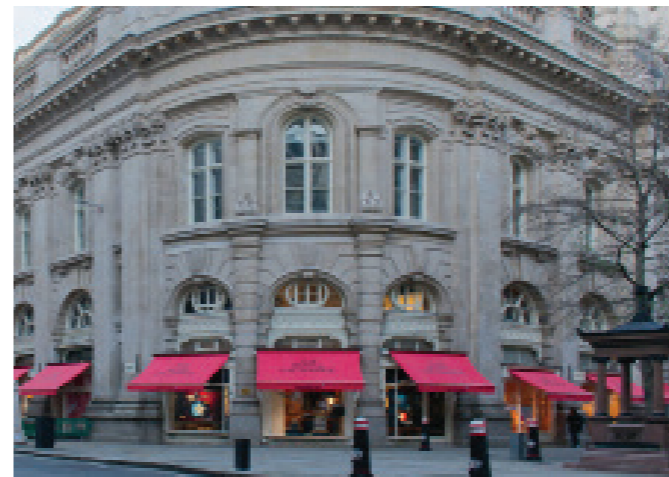
The Jarjums project at Darlington School



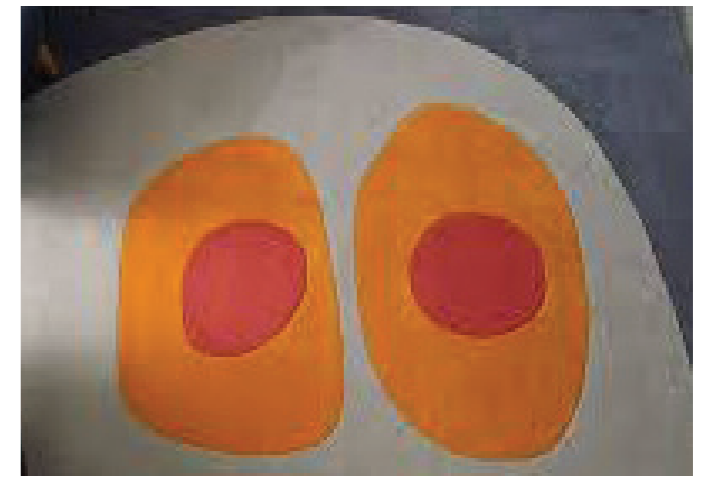
Student Collaboration



Awning Locations



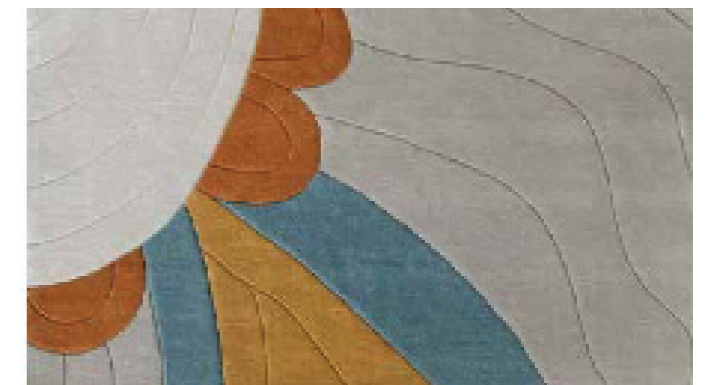
Example of printed awnings



Designer Rugs made in collaboration with local Aboriginal School Community at Darlington



Example of awning full width graphics



Designer Rugs made in collaboration with local Aboriginal School Community at Darlington

Location 3

Character and Proposed Typologies



View to 'leaf' soffits



Nature returning to cut stone

Location

Through site link stair and air space above

Typology

Suspended work with potential for night time visibility through integrated lighting.

Objectives

The primary gateway work in the precinct is to celebrate the gully-like form of the through site link stair and associated landscape. With excellent sight lines from the new open space and William Street, this work will define the character of the precinct and draw people into the area.

- Gateway work of large proportions
- Revealing culture through integrated landscape and art
- A biophilic approach that supports people's connection to nature in an urban setting
- Potential to elaborate on Connecting with Country themes including the Bara fish hook, glow worm caves and gullies or emu constellation and sky country



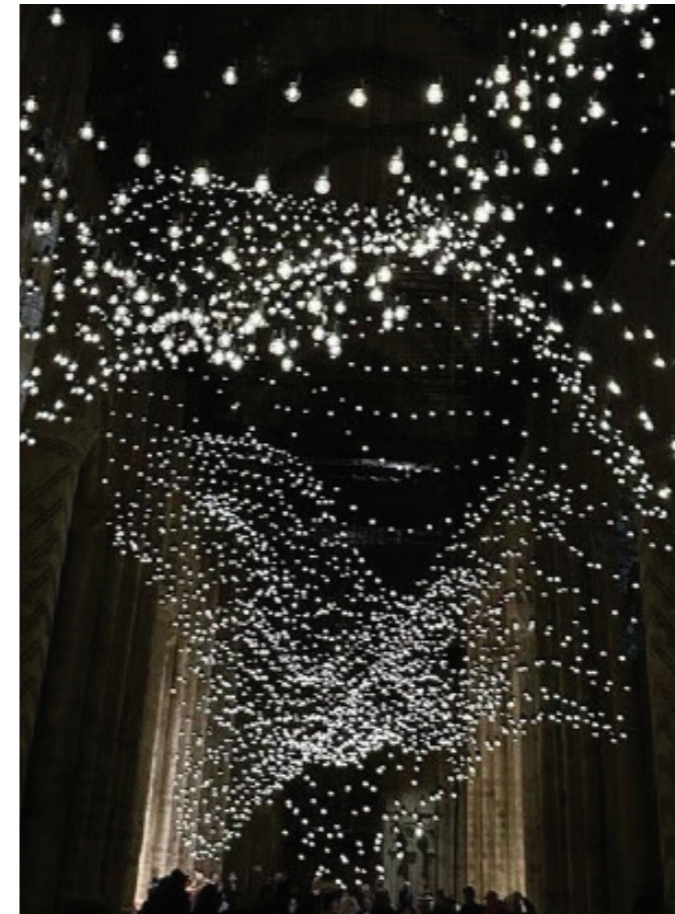
Detail of landscape character to side of through site link



Illuminated tree, Jonathan Jones

Benchmarks

The benchmarks outlined below consider the use of illumination as a critical element of a suspended work. Daytime presence should also be considered.



Pulse Typology, Rafael Lozano-Hemmer



Amazement at the Natural World, Studio Drift



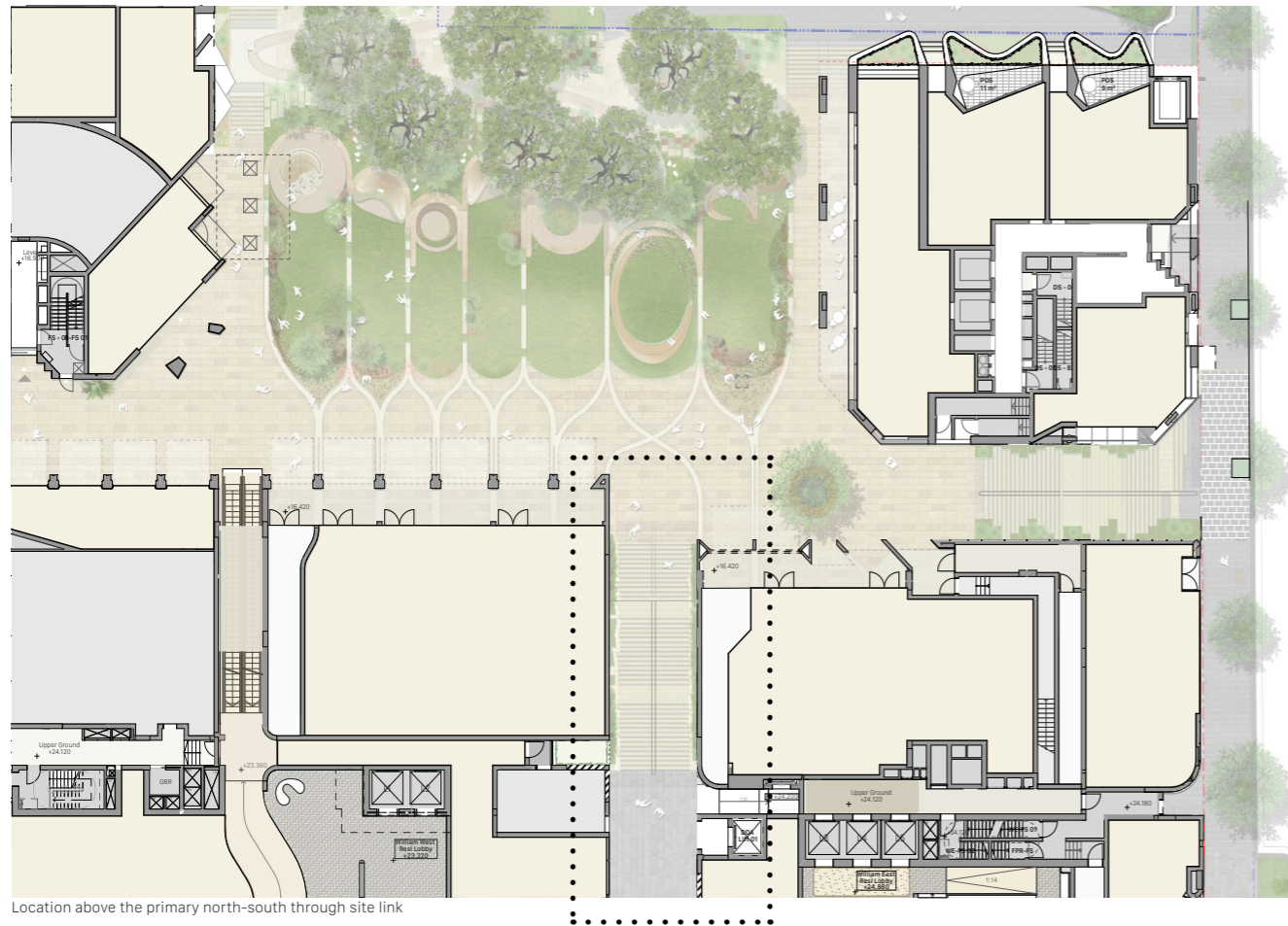
What Matters (The Scattering), Shuster and Mosely



Light a Wish, OGE Group



Fragile, Studio Drift



Location above the primary north-south through site link

Methodology

Nomination and Convening of Precinct Art Committee

In line with a number of other important Sydney precincts/projects, it is proposed to convene an Art Committee that will guide the nomination and selection of artists, review proposals and review development of the artworks. As there are likely to be a number of artists, this will provide a unified approach to the development of the schemes. The advantage of an art advisory committee is:

- the diversity of voices, knowledge of artists and experience
- broader understanding of context
- objectivity, overview and oversight, particularly in challenging times, of the artwork's development

Nomination of the committee will be reviewed in the context of:

- Curatorial and Public Art Experience particularly in the typologies nominated within the precinct, particularly First Nations Artist opportunities
- Representation by Bangawarra to review appropriate representation in relation to Connecting with Country themes
- Representation by the design team (architecture and landscape)
- Representation by the Client
- External consultants will be remunerated on an hourly rate for their participation in the committee

Management of the EOI and selection process, contact with artists and their representatives and coordination of the developing schemes will be managed by fjcplace.

Long Lists, Concepts and Detailed Public Art Plan:

- The committee will nominate artists to create a long list for each venue (potentially one or more) through a selected EOI process
- In the case where an artist is deemed particularly appropriate for the works, preliminary schemes will be commissioned and developed in collaboration with the design team and Bangawarra
- In the case where a number of artists are appropriate, a paid concept selection process will be undertaken between no more than 3 artists
- Payment for concepts will depend on the scope of the works and number of works selected by the artist to address
- The selected scheme will be developed to Design Development phase and a Detailed Public Art Plan submitted

Development

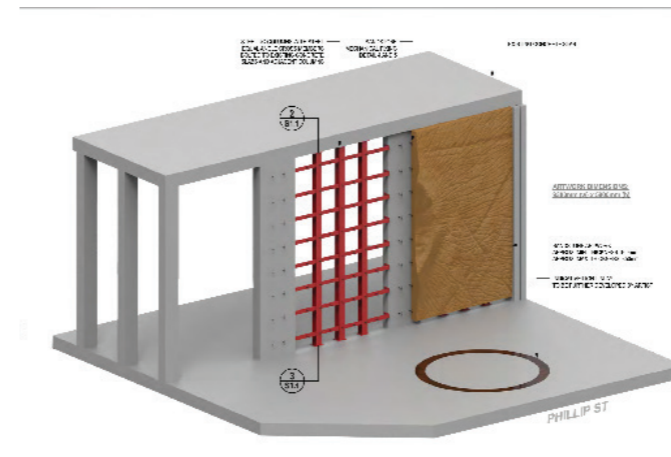
- fjcplace has significant experience in working with the artist and manufacturers to complete and integrate artworks
- Depending on the type of work, fjcstudio will either detail the work's integration into the architecture in collaboration with the artist or work with an artwork manufacturer



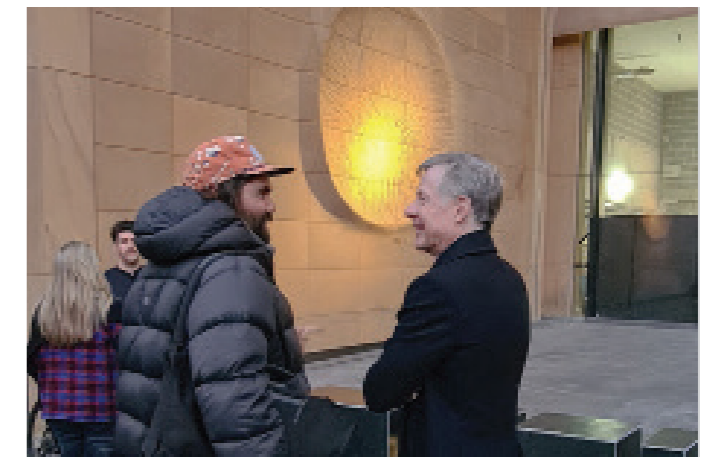
'Eora' Concept by Jake Nash - Selected from Shortlist for King and Phillip Residences



Jake Nash prototyping work in foam and plaster



Engineering for Eora Work



Completed project opening

fjstudio

Sydney

Level 6, Australia Square,
264 George Street Sydney NSW 2000
+ 61 2 9251 7077

Melbourne

Level 2, 56 Hardware Lane
VIC 3000 Australia
t + 61 3 9604 2500

Brisbane

Level 6, 123 Eagle Street
QLD 4000 Australia
t + 61 7 3112 8558

UK

Level 1, 8 St Aldates
United Kingdom OX 1 1BS
t + 44 1865520 420

Find us on Instagram and LinkedIn: @fjstudio

www.fjstudio.com

Francis-Jones Carpenter Pty Ltd ABN 28 101 197 219
Nominated Architects NSW Richard Francis-Jones 5301 Elizabeth Carpenter 6141
Nominated Architects VIC Richard Francis-Jones 15505 Geoff Croker 50972
Nominated Architects QLD Sean McPeake 6147 Richard Francis-Jones 4232



