

Public Art Plan

An architectural rendering of a modern multi-story building at night. The ground floor is constructed of dark red brick and features large glass windows displaying clothing. The upper floors are made of light-colored stone or brick and have balconies with glass railings. Greenery is integrated into the building's design, with plants growing on the balconies and a large, leafy tree in the foreground. The sky is a deep blue with some clouds. The overall atmosphere is warm and urban.

The Verona 13-17 Oxford Street + 2 Verona Street

VERONA

Contents

1	Introduction	1
1.1	About this plan	3
1.2	About TZG	3
1.3	Introduction	4
2	Objectives	5
2.1	City of Sydney Art Policy Statement	6
2.2	Existing Local Public Art Strategy	7
2.3	Site Specific Objectives	8
3	The Site: historical overview	9
3.1	Site Heritage Background	10
4	Public art opportunities	13
4.1	Introduction	14
4.2	Art Integration	15
4.3	Location	16
4.4	Artwork concept	17
5	Implementation	18
5.1	Methodology for Implementation	19
5.2	Evaluation criteria	20
5.3	Estimated Timeline and Budget	21
5.4	Maintenance and Conservation	21
6	Artists	22
6.1	Artist selection	23
6.2	Bruce Reynolds	24
6.3	Alternative selections	27
6.4	Esther Stewart	28
6.5	Jonathan Jones	30
6.6	Mikala Dwyer	32

01

Introduction



This Public Art Plan has been prepared on Gadigal Country. We acknowledge the Gadigal people of the Eora Nation as the Traditional Custodians of the land on which this development is located, and pay our respects to Elders past, present and emerging.

Oxford Street follows a ridge line pathway first travelled by the Gadigal people as a route of movement, ceremony and exchange. This plan seeks to honour that continuous cultural presence through the artwork proposed for this site.



A track was constructed, following the the ridge and track used by the Gadigal people, to provide access to the signal station visible in the far right of the image. Joseph Lycett, 1824-1825 From the collections of the State Library of New South Wales

1.1 About this plan

This Public Art Plan has been prepared by Tonkin Zulaikha Greer (TZG) in support of the State Significant Development Application for the mixed-use redevelopment at 13-17 Oxford Street & 2 Verona Street, Paddington. TZG is engaged as both architect and public art advisor for the project, and has prepared this plan in that dual capacity, drawing on knowledge of the site, the architecture and the broader context of contemporary Australian public art practice.

The plan sets out the opportunities for public art within the development, identifies a recommended artist and shortlist, and establishes a methodology for the commissioning, delivery and ongoing care of the work. It has been prepared with reference to the City of Sydney's Public Art Policy and City Art Public Art Strategy, and is submitted as a voluntary supporting document to the Environmental Impact Statement.

This is a living document. The curatorial research and artist recommendation it contains represent the thinking of TZG at the time of lodgement, developed in close consultation with W T Malouf. As the project progresses through design development and construction, the plan will be refined in collaboration with the selected artist and the broader consultant team.

Oxford Street presents a unique opportunity for artwork that is visible, engaging, integrated, and tells the story of its place.

1.2 About TZG

TonkinZulaikhaGreer is a Sydney-based architecture practice with a longstanding commitment to the celebration of art in the public realm. The practice has a track record of delivering projects in which public art is conceived as an inseparable part of the built work, not an addition to it. This approach is central to the vision for 13-17 Oxford Street & 2 Verona Street, where the artwork is proposed to be embedded within the fabric of the building itself, cast into the concrete of the Oxford Street awning in close collaboration between the artist and the construction team.

As both architect and public art advisor for this project, TZG is in a unique position to ensure that the artwork and the building are developed together, not in parallel. The philosophical and material integration of art and architecture is not a secondary consideration to be resolved at the end of the design process, but a founding ambition of the project. TZG brings to this work an understanding of both the cultural intent of the artwork and the technical and material constraints of the building, allowing the two to be developed as a single, unified proposition from the outset.

In preparing this plan, TZG has undertaken a process of curatorial research to identify artists whose practice is suited to this approach, and has put forward a recommendation that reflects both the architectural intent of the project and the cultural significance of the site.



1.3 Introduction

A place of cinema, performance and creative production, reimagined for the next chapter of Oxford Street.

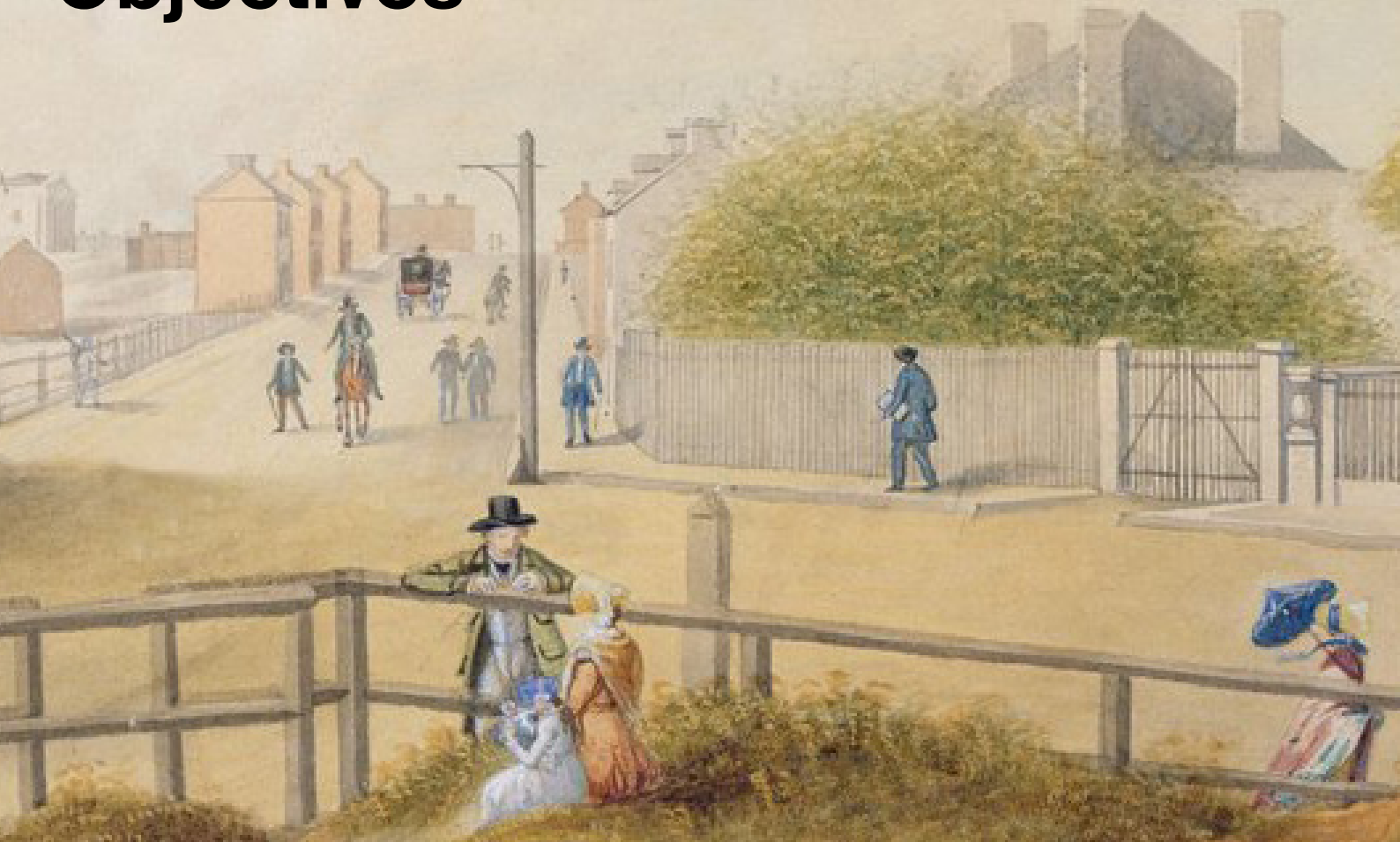
This Public Art Plan explores opportunities and suitable processes for the integration of artwork within the proposed redevelopment at 13-17 Oxford Street, and 2 Verona Street Paddington - the former Verona Cinema. The project sits within the Oxford Street Cultural and Creative Precinct and aims to contribute to the revitalisation of this corridor as a cultural and creative hub. This plan has been prepared with reference to the City of Sydney's Public Art Policy and Public Art Strategy and outlines objectives, opportunities, methodology, and an indicative framework for delivery.

The redevelopment proposes to reimagine the Verona Cinema site as a mixed-use project comprising cinema, performance, retail, and residential uses. It seeks to reinforce Oxford Street's historic role as a place of cultural production, creativity, and identity. Public art will play a central role in celebrating the site's various histories and activating the public domain.



02

Objectives



2.1 City of Sydney Art Policy Statement

The City of Sydney's Public Art Policy outlines a framework of principles which express the importance of the role of art in urban design and the implementation of Sustainable Sydney 2030. The City Art Public Art Strategy has been developed to complement the Public Art Policy and offer a guide to the way in which this commitment, to creativity in the public domain, will take place.

This Public Art Plan follows the guiding principles outlined in the City of Sydney's City Art Public Art Strategy:

- 1 Align significant City Art projects with major Sustainable Sydney 2030 urban design projects.
- 2 Recognise and celebrate heritage in public spaces.
- 3 Support local artists and activate city places through temporary art projects.
- 4 Support vibrant places in Village Centers with community art and City Art projects.
- 5 Promote high quality public art in private development.
- 6 Support stakeholder and government partners to facilitate public art opportunities.
- 7 Manage and maintain the City's collection of permanent artworks, monuments and memorials.
- 8 Initiate and implement programs to communicate, educate and engage the public about City Art.

Public art can enrich the public domain and artists can contribute to the shaping and transforming of the urban realm in ways which reflect, accentuate and give meaning to Sydney's unique environment, history and community.



2.2 Existing Local Public Art Strategy

“As the most visible and accessible art form, public art plays an important role in contributing to the poetic dimension of the city.”

City of Sydney Public Art Strategy

The 13-17 Oxford Street & 2 Verona Street development sits within the Oxford Street Cultural Quarter (OXCQ), which identifies Oxford Street as a creative and cultural spine of the inner city. The public art proposed here directly supports the OXCQ’s objectives by reinforcing the street’s identity as a place of cultural production, activating the pedestrian domain, and commissioning artists who engage meaningfully with the precinct’s social and creative history.

It is important to understand the desired character for the area of the proposed development, as envisaged by the community and the local authority. This proposal aims to achieve outcomes established by the City of Sydney in existing Public Art Strategies in the locale.

- 1 Livable Green Network
- 2 Village Centre Planning
- 3 Centre Public Domain Plan
- 4 Lane way Art Program
- 5 City Spaces Temporary Art Program
- 6 Oxford Street Cultural Quarter (OXCQ)
- 7 City Art Public Art Strategy and Sustainable Sydney 2030



Street Art, Iona Lane, Paddington
Artists: Robott, Christophe + Austin



Street art, Kidman Lane, Paddington
Artists: Rozelle Tan and Maxim Chikanchi of MCRT Studio



Temporary Art Program, Paddington Reservoir Gardens,
Soft Forest by Erth Visual & Physical Inc. Image credit: TNOT Leo Infantas

2.3 Site Specific Objectives

Oxford Street follows an ancient ridge line that once linked Sydney Cove to the coast, a pathway first travelled by the Gadigal people as a route of movement, gathering and exchange. Over time, the track was formalised into a boulevard connecting the city to the eastern suburbs. Its evolution mirrors Sydney's own transformation from a colonial settlement to a modern metropolis.

This layered setting; geological, cultural and social provides rich material for artistic interpretation.

These characteristics provide opportunities for artistic expression and give rise to a framework of principles from which an approach to art can be formed:

- 1 Acknowledge and accentuate the area's history of social, cultural and artistic expression.
- 2 Meaningfully integrate art and architecture to create a unified, tactile, and experiential public interface.
- 3 Celebrate the site as a place for community place making, social connection, and story telling

The 13-17 Oxford Street & 2 Verona Street development sits within the Oxford Street Cultural Quarter (OXCQ), which identifies Oxford Street as a creative and cultural spine of the inner city. The public art proposed here directly supports the OXCQ's objectives by reinforcing the street's identity as a place of cultural production, activating the pedestrian domain, and commissioning artists who engage meaningfully with the precinct's social and creative history.



03

The Site: historical overview

3.1 Site Heritage Background

Before European settlement, the ridge now known as Oxford Street formed part of an important route used by the Gadigal people, connecting harbour, bays and coast. The track supported movement, ceremony and exchange along what was then a natural corridor of high ground.

In 1803 convicts cleared the track to provide access to the signal station at South Head, and by 1811 it had been upgraded for wheeled vehicles. In 1875 the section between Hyde Park and Paddington was officially renamed Oxford Street.

Through the nineteenth century the area developed rapidly. The construction of Victoria Barracks in the 1840s brought a strong military presence, while improved transport and the arrival of tram services in the 1880s established Oxford Street as one of Sydney's main commercial arteries. Terraced housing, workshops and small factories filled the surrounding lanes, creating a lively and densely built neighbourhood.



Site Heritage Background



Photograph at Oxford Street looking toward Wests Olympia Theatre, 1938, NSW State Library

From the 1820s to the 1850s, small holdings were granted along the ridge and the district began to take shape as Paddington. By the mid-nineteenth century, the section known as South Head Road had become a busy commercial spine, lined with two- and three-storey brick terraces and shopfronts built to the street boundary.

Through the latter half of the nineteenth century, the corridor evolved into a mixed residential and commercial high street. The introduction of horse-drawn omnibuses and later electric trams reinforced its role as one of Sydney's key east-west routes. Land subdivision created narrow residential lots and the fine-grain terrace pattern still evident today.

By the early twentieth century the street had become a recognised high street; a place of trade, gathering and public life. The creation of Taylor Square in 1908 formalised its civic role and reinforced its prominence as a cultural and social spine of the city.

Site Heritage Background

Between the 1860s and 1930s, most buildings along the section between South Dowling Street and Paddington Town Hall were constructed; typically two to four storeys in height, of masonry construction, and built to the alignment with continuous parapet lines and active frontages.

Throughout the twentieth century, Oxford Street retained its identity as a vibrant mixed-use main street, home to retail, entertainment and hospitality venues. From the post-war period onwards, it became a defining centre of Sydney's creative, nightlife and LGBTQIA+ culture a street that has consistently been at the forefront of social change, self-expression and community-making.



From top to bottom, left to right:

- 1 Photograph, William Livermore Oxford Street Sydney, 1903
- 2 Men's convenience, Taylor Square, 1934, City of Sydney Archives Cleansing Department photographs.
- 3 Traffic in Taylor Square, 1959, City of Sydney Archives [044\044740] (Len Stone / Vic Solomons Collection: 186
- 4 Oxford Street at Oatley Road Paddington, 1960, City of Sydney Archives
- 5 C.Moore Hardy, Albury Hotel, Mens Float, 1997, Reference ID: A-00070265. City of Sydney Archives
- 6 The 1978 Mardi Gras protest march. Source: Mardi Gras

04

Public art opportunities



4.1 Introduction

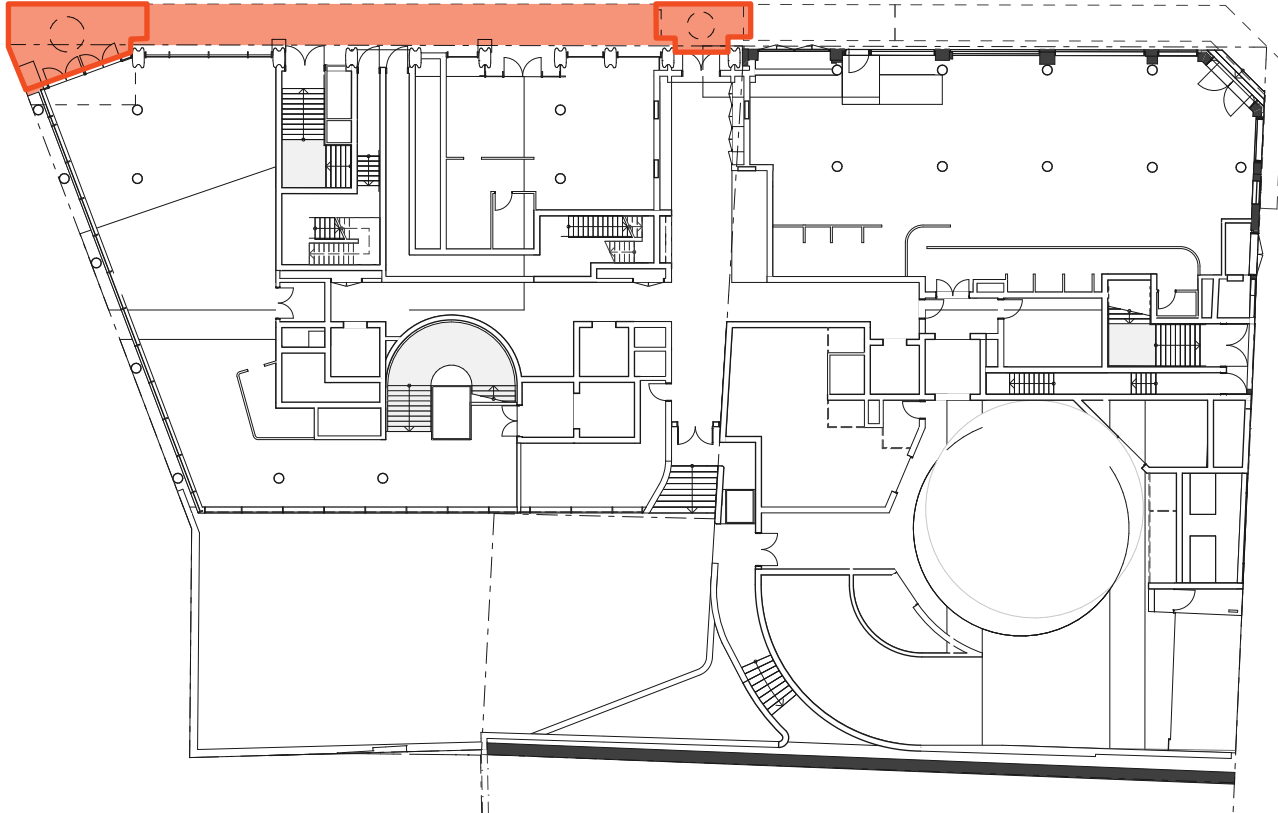
Public art opportunities are grounded in the architectural and cultural fabric of the development. They will strengthen Oxford Street's identity as a creative corridor and support its reactivation through integrated, site-specific works.



Approach

Drawing on the rich history and unique characteristics of the site, the following approaches have been identified as possible responses to the project's public art objectives. Upon engagement with the artist, these locations and the specific integration of the artworks can be refined through a collaborative process.

In order to create a highly relevant artwork, it is envisaged that these approaches will be realised by one or more artists through close collaboration with the client and architect. While the artist will ultimately interpret the site and its context through the development of a concept design and the developed work, the following themes offer a framework for consideration. They reflect the narratives embedded in the site and its setting:

- 1 The site as a place of community gathering, place-making and shared experience.
- 2 The history of Oxford Street as a centre of cultural and social expression.
- 3 The unique site context as it relates to both Paddington and Oxford Street

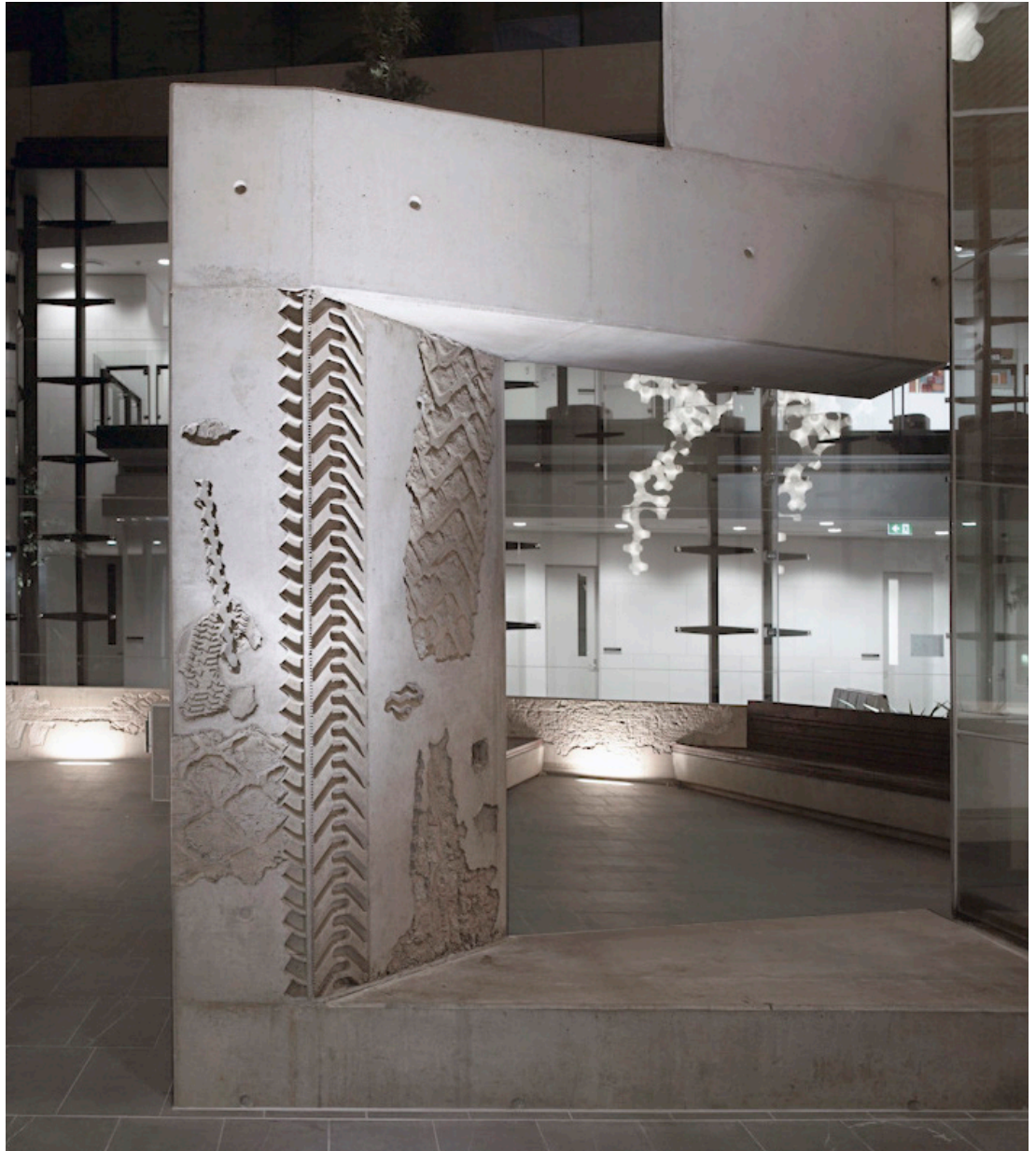


-  New awning to Oxford Street
-  Identified locations for public artwork at building entries

4.2 Art Integration

Tread, by Bruce Reynolds, Ipswich Justice Precinct, Queensland

In the artwork pictured, the relief sculpture is embedded within the building's superstructure. Collaboration between the concreter, structural engineer, architect and artist enables artwork that is a permanent and integral part of the built fabric.



Central to the project's public art vision is the idea that the artwork and architecture are conceived and realised as one built form. Rather than a separate or applied addition, the artwork will be embedded within the architectural and construction process, developed in close collaboration between the artist, architect and consultant team.

This approach ensures that the creative and material outcomes are unified: the artwork emerging from the same design intent, material palette and fabrication methods as the building. The work will therefore form part of the permanent fabric of the development, reflecting the project's commitment to authenticity, durability and the seamless integration of art and architecture.

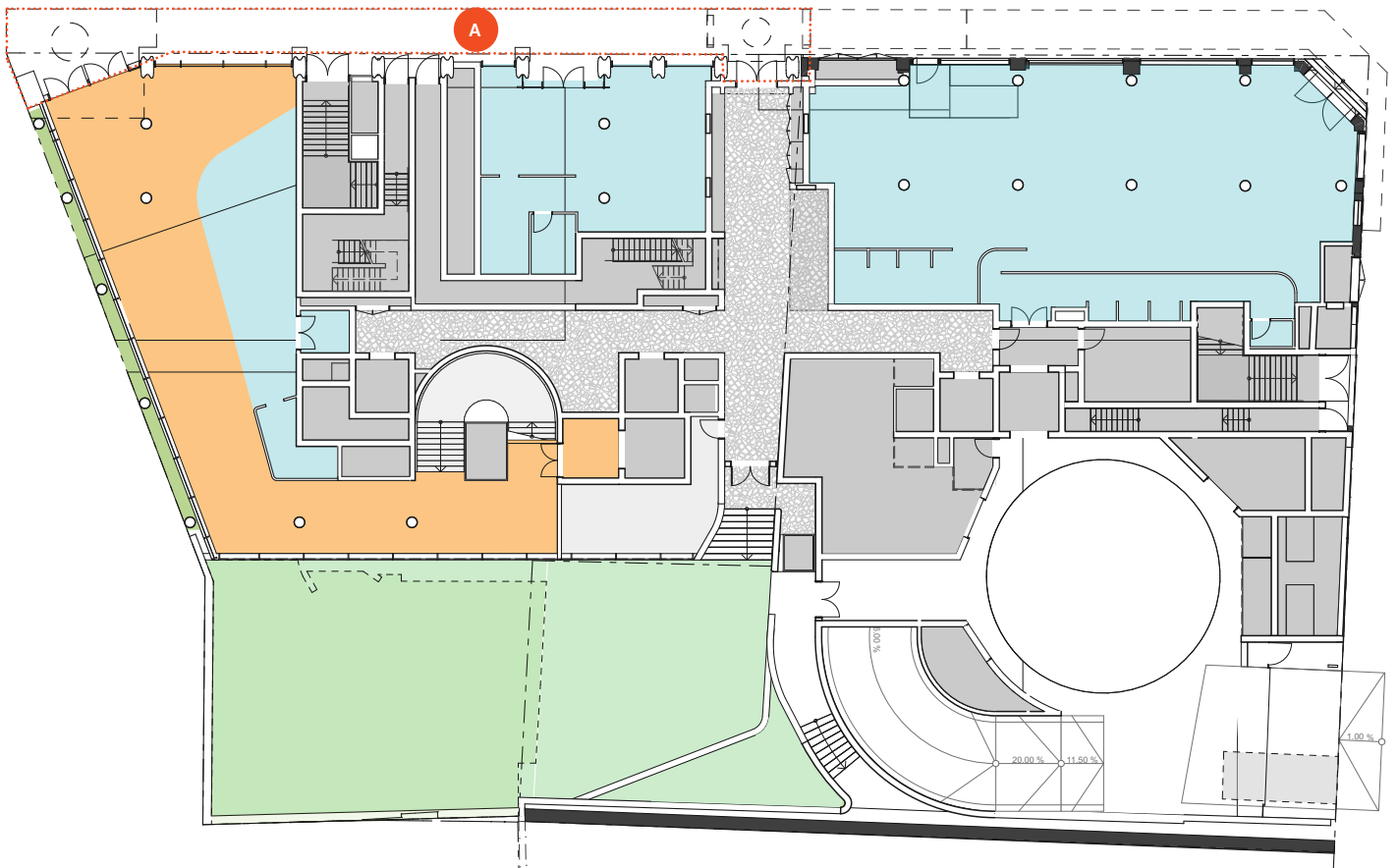
The example of Bruce Reynolds's Cast and Elevation (2005, Brisbane Magistrates Court) Tread, (2011, Ipswich Justice Precinct) and City Reach (2024, 205 North Quay, Brisbane) demonstrates precisely how this approach can be realised: relief sculpture embedded within the building's superstructure, made possible by close collaboration between the artist, concreter, structural engineer and architect. The artwork is not a layer applied to the building - it is part of the building.

4.3 Location

The awning along Oxford Street has been identified as a key opportunity for the integration of public art. This location offers direct engagement with the pedestrian experience, positioned within one of Sydney's most active and recognisable urban corridors. The continuous flow of foot traffic along Oxford Street allows the artwork to operate in the public realm: visible, tactile, and accessible to all who pass beneath it.

While the final form of the artwork will be developed by the engaged artist in collaboration with the design team, an opportunity is identified to embed the work within the underside of the new awning, forming part of the building's structure and material expression.

This approach draws on recently delivered public works — including the integrated relief and cast works of artist Bruce Reynolds — and reflects the City of Sydney's emphasis on embedding art within the fabric of buildings, ensuring it is integral to the architecture rather than applied as a decorative layer.



4.4 Artwork concept

The identified opportunity is for a bespoke, site-specific artistic intervention into the Oxford Street awning: a work conceived and fabricated as an integral part of the building's structure, embedded in the concrete of the awning soffit itself.

TZG recommends the engagement of Bruce Reynolds for this commission. Reynolds's practice is uniquely suited to this opportunity: he designs and fabricates integrated concrete relief works himself, working directly with the formwork of a building to produce artwork that is inseparable from the architecture. His cast concrete awning at 205 North Quay, Brisbane, demonstrates precisely how this approach can be realised at Oxford Street.

The work would draw on Oxford Street's geographical and cultural histories and its layered social identity, from the ancient Gadigal pathway to the activism, nightlife, cinema and creative production that have defined the street across successive generations. Through pattern, gesture, abstraction and surface relief, the artwork would evoke movement, light and continuity, transforming the pedestrian experience beneath the awning into a tactile, immersive passageway.

The work will celebrate continuity: of community, of culture, and of the historic and evolving creative landscape of Oxford Street.

City Reach, cast concrete relief, Bruce Reynolds, at 205 North Quay, Brisbane



The relief works exist between two- and three-dimensions; recording micro and macro gestures that suggest the flows of people, sound, and light through the street.

- Bruce Reynolds



05

Implementation



5.1 Methodology for Implementation

1 Curatorial Research (Completed)

The preparation of this plan has involved a process of curatorial research undertaken by TZG, drawing on knowledge of contemporary Australian artistic practice and the specific opportunities presented by the 13-17 Oxford Street & 2 Verona Street site. This research sought to identify artists whose practice is demonstrably suited to the integration of public art within architecture, with a track record of delivering permanent, site-responsive works at architectural scale in close collaboration with design and construction teams.

The research considered artists working across a range of materials and fabrication methods relevant to the awning opportunity, including cast concrete relief, ceramic tile, CNC-cut metal and sculptural installation. Candidates were assessed against the evaluation criteria set out in this plan, with particular weight given to demonstrated capacity for architectural integration, material durability and collaborative practice.

From this research, a shortlist of four artists was identified: Bruce Reynolds, Esther Stewart, Jonathan Jones and Mikala Dwyer. Each brings a distinct material and conceptual approach to the opportunities presented by the site, and each has a demonstrated capacity to deliver integrated public art at the scale and quality appropriate to 13-17 Oxford Street & 2 Verona Street. The shortlisted artists and their practices are described in detail in Section 6 of this plan.

2 Artist Recommendation (Completed)

On the basis of this research, TonkinZulaikhaGreer puts forward Bruce Reynolds as the recommended artist for this commission, to be considered in the context of the shortlisted artists included in this plan. The recommendation is put forward for the endorsement of W T Malouf and the relevant authorities. Reynolds's profile and previous works are described in detail in Section 6.

3 Artist Selection

The recommended artist will be confirmed through discussion between W T Malouf and TZG with reference to the evaluation criteria set out in this plan. Should an alternative selection be required, the shortlisted artists included in Section 6 will be invited to participate in an Expression of Interest process, providing fee proposals that outline their approach, indicative budget and capacity to manage fabrication as part of an integrated commission.

4 Design Development

The selected artist will work closely with TZG and the consultant team to refine the concept, including form, materiality, detailing and integration within the building envelope. For a cast-in-situ concrete relief, the artist must be engaged no later than the commencement of Design Development to allow sufficient lead time for concept finalisation, structural coordination and liner fabrication ahead of the construction program. This stage will address compliance, OH&S regulations and the longevity of the installation.

5 Fabrication and Installation

Following final approval, the artist, builder and architect will collaborate to manage fabrication, installation and certification of the work. Where the selected artist both designs and fabricates the work, as is the case with Bruce Reynolds, this supports a streamlined process in which design intent, construction detailing and installation logistics are managed holistically by a single creative lead, ensuring the integrity of the work from concept through to completion.

5.2 Evaluation criteria

Evaluation Criteria

Expressions of Interest, including concept proposals, will be evaluated against the following criteria. These criteria draw directly from the principles and objectives outlined in the City of Sydney Public Art Policy, the Interim Guidelines for Public Art in Private Developments, and associated commissioning and acquisition guidelines.

1 Artistic Quality and Excellence

- Demonstrated artistic excellence, creativity and originality. High standard of past work, with evidence of successful delivery of permanent public artworks.
- Alignment with the City's objective to encourage public art that contributes to an internationally recognised culture of excellence and enriches the city's cultural life.

2 Site-Specific Response and Architectural Integration

- Strength of the proposal's response to the site, including the Oxford Street frontage, built form, and public domain context.
- Ability to integrate art meaningfully into the building fabric, reinforcing the City's preference for artworks that are embedded, integrated and contextually considered, rather than applied or decorative.
- Consideration of public views, movement patterns and the legibility of the building entry.

3 Contribution to Public Domain and Place-Making

- Potential of the proposal to enhance the public realm and contribute to the civic character, identity and amenity of Oxford Street.
- Responsiveness to local cultural, social or heritage narratives consistent with the City's aim to foster works that add a poetic dimension to the urban environment.
- Ability to create a recognisable and engaging element that is highly visible from the public domain.

4 Technical Feasibility, Safety and Longevity

- Demonstrated understanding of structural, material and fabrication requirements.
- Capacity to integrate with architectural, structural and services documentation.
- Compliance with relevant codes, safety (OH&S) considerations and maintenance requirements.
- Use of durable materials and construction methods consistent with the City's expectation for permanent, long-life public artworks.

5 Collaborative Capacity

- Ability and willingness to work collaboratively with the architect, client, builder and consultant team throughout design development, coordination and installation.
- Preference for artists who can manage concept design, design development, fabrication and installation as a single integrated commission, ensuring consistency of vision and efficient delivery.
- Clear and responsive communication approach.

6 Public Visibility and Engagement

- Degree to which the artwork will be publicly visible, accessible and intelligible from Oxford Street and the building entry.
- Contribution to pedestrian experience, urban activation or visual interest in accordance with the City's aim for public art to be a visible and accessible part of the city.
- Potential for meaningful engagement by a broad public audience.

7 Budget, Value and Deliverability

- Clarity and realism of the proposed fee structure, program and fabrication methodology.
- Evidence of cost-effectiveness, noting the City's requirement for a satisfactory and fully funded budget, including maintenance considerations.
- Demonstrated capacity to deliver the work within the overall project program and to the required quality.
- Demonstrated capability to deliver the artwork as one package, including concept, design and fabrication.

5.3 Estimated Timeline and Budget

Estimated Timeline

The program for the delivery of the artworks will depend on the DA approval, type of artwork being procured, and the construction timetable.

Following approval and confirmation of the above details, the following indicative time frame is estimated:

- Concept Design: 8-10 weeks
- Design Development: 2-3 months
- Fabrication and Installation: 3-6 months

Estimated Budget

\$250,000 (inclusive of artist fees, fabrication, installation and associated consultant costs).

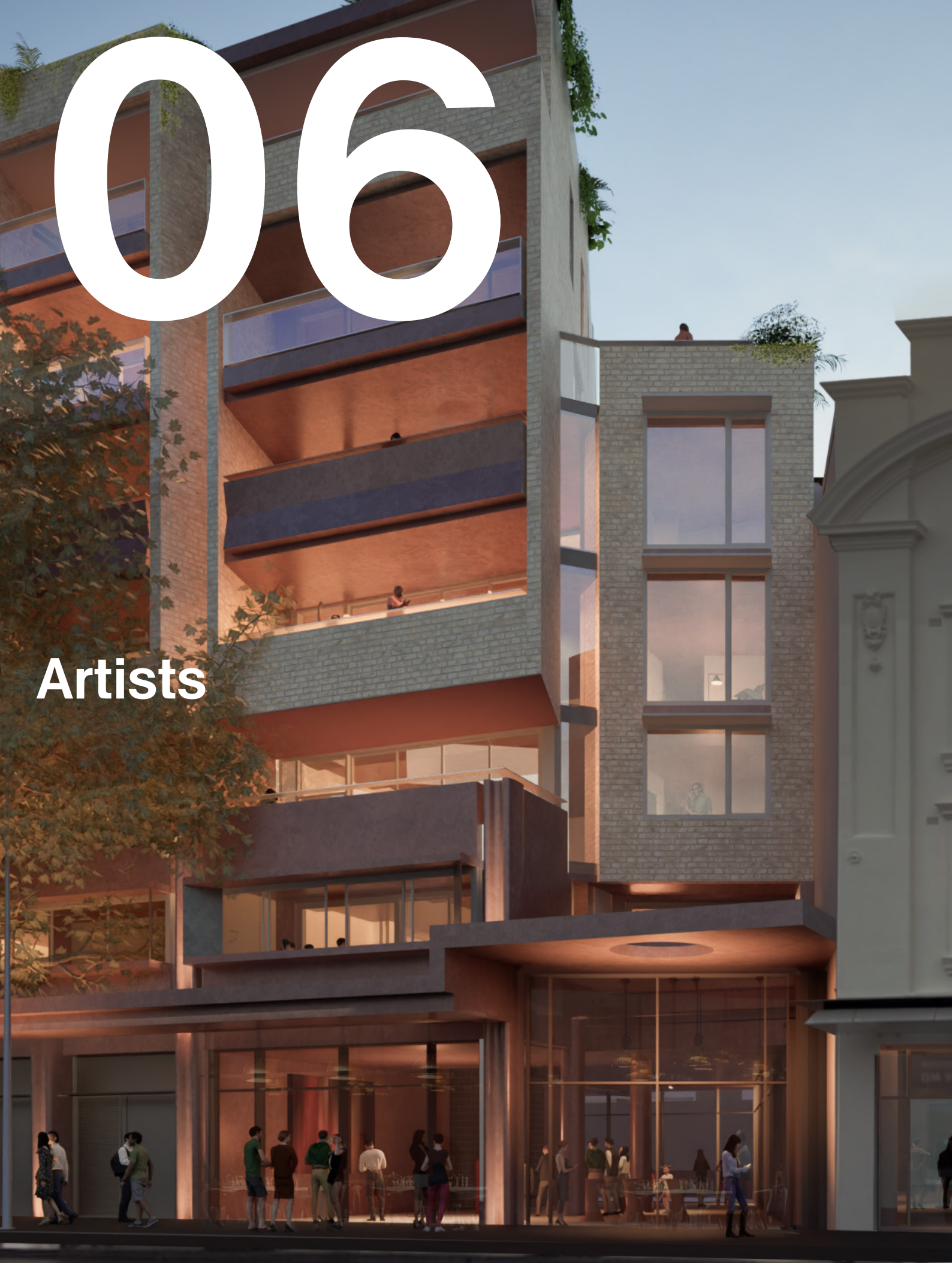
5.4 Maintenance and Conservation

The selected artwork will be designed for permanence and durability, consistent with its integration into the building fabric. The following maintenance framework will apply:

- 1 Responsibility: Ongoing maintenance of the artwork will be the responsibility of the building owner, with obligations to be formalised in the commission agreement.
- 2 Inspection: The artwork will be inspected periodically for structural integrity and surface condition.
- 3 Cleaning: The surface will be cleaned periodically in accordance with the artist's care instructions, using methods appropriate to the specific material. Abrasive or pressure cleaning will not be used without prior artist consultation.
- 4 Repair: In the event of damage, the building owner will engage the original artist or a conservator to advise on and carry out remediation wherever practicable.

06

Artists



6.1 Artist selection

The art and achievements of Bruce Reynolds are put forward as a suggestion by Tonkin Zulaikha Greer, to be considered in the context of the work of other exceptional Australian artists.

The process of selection will be undertaken in close consultation with W T Malouf, with the goal of commissioning an artist whose practice is most closely aligned with the vision for the site and the integration opportunities identified in this plan. Reynolds is the kind of artist the project wants to commission, one who designs and fabricates integrated architectural works in concrete himself, making the artwork a permanent and integral part of the built fabric.

Detail, Visualisation of the proposed development, TZG.



6.2 Bruce Reynolds

Bruce Reynolds is an established Australian artist recognised for his nuanced engagement with architectural ornament, pattern and relief. Working across sculpture, assemblage, carved surfaces and cast materials, Reynolds frequently explores the intersection of historical motifs and contemporary urban conditions.

His work is characterised by refined materiality and a strong sensitivity to scale, facade treatment and the decorative languages of the built environment. What distinguishes Reynolds from other artists working in this field is that he both designs and fabricates his public artworks himself, working directly in concrete to make the artwork an integral and inseparable part of the building fabric. This is not a practice of applied decoration but of embedded making, the artwork and the architecture are conceived and realised as one.

Reynolds has a longstanding record of producing durable, site-responsive works that operate at the threshold between building and public realm. His process begins with deep research into the cultural, geographical and historical context of each site, from which a concept emerges grounded in the specific character of the place.

At 205 North Quay, Brisbane (pictured below) this research led to a concept rooted in the three reaches of the Brisbane River and the surfaces of its currents. At 13-17 Oxford Street & 2 Verona Street, the same rigour would be brought to the layered histories of Oxford Street and the Gadigal Country on which it sits.

Reynolds's practice is well suited to the integration opportunity identified at Verona.



City Reach, Bruce Reynolds, 2024, 205 North Quay, Brisbane, QLD

Tread, Bruce Reynolds, 2011, Ipswich Magistrates Court, Ipswich, QLD

Artwork process

The process begins with extensive research into the cultural, geographical and historical context of the site, from which a concept is developed. This concept is then translated into a design that is scaled up and hand-carved directly onto sheets of closed-cell polyethylene foam and recycled expanded polystyrene.

Reynolds works across the full sheet area using a combination of manual and power tools, in a process he describes as similar to drawing, allowing precise control over depth, gesture and surface quality. Additional elements providing distinct patterns are cut separately and inset into the composition.

Individual liner sheets are 120cm x 240cm and are categorised as primary and inset liners. This system allows Reynolds to create non-repeating patterns across the full surface of the awning, with inset liners connecting the primary sheets in a way that prevents the joints between form lining panels from being readable in the final cast concrete surface. The result is a continuous, unified

relief that reads as a single artwork rather than a tiled or repeated composition.

Prior to installation, a 1:1 scale test panel is cast for client review. This allows the relief depth, surface quality and colour treatment to be assessed and refined before the full commission proceeds. The test panel also provides an opportunity to confirm the integration of the artwork with the structural and reinforcement parameters of the awning, with a relief depth of 25 to 30mm confirmed with the project team.

1



2



3



Process images, from top to bottom, from left to right (continued overleaf)

- 1 A closed-cell foam form is hand carved using a combination of manual and power tools over a hand-drawn sketch directly onto the substrate
- 2 Fine details are hand cut using manual tools by the artist, in a process similar to drawing, allowing precise control over depth and gesture
- 3 The foam form liner is installed non-repeating panels within traditional formwork
- 4 The form is sprayed with a releasing agent and the concrete mix is poured directly onto the hand carved form
- 5 Reinforcing mesh is carefully installed and appropriate cover provided over the reinforcement to the relief surface
- 6 The form is carefully removed and the wet concrete is cured

Artwork process

Once carving is complete, the liner sheets are fitted to the formwork and adhered with heat and water-resistant double-sided tape. A lanolin release agent is applied to the liners prior to the concrete pour. Installation of the liners is coordinated with the formwork and concreting team and completed within a defined window agreed with the construction program. Following the pour and subsequent stripping of the formwork, the concrete relief surface receives a colour treatment consistent with the project's material palette, further unifying the art and the architecture.

Given the labour-intensive nature of the carving process and the need to coordinate liner installation with the construction program, Reynolds must be engaged early in the design process to allow sufficient lead time. The production program will be confirmed in detail following engagement of the artist and confirmation of the final awning dimensions and design.

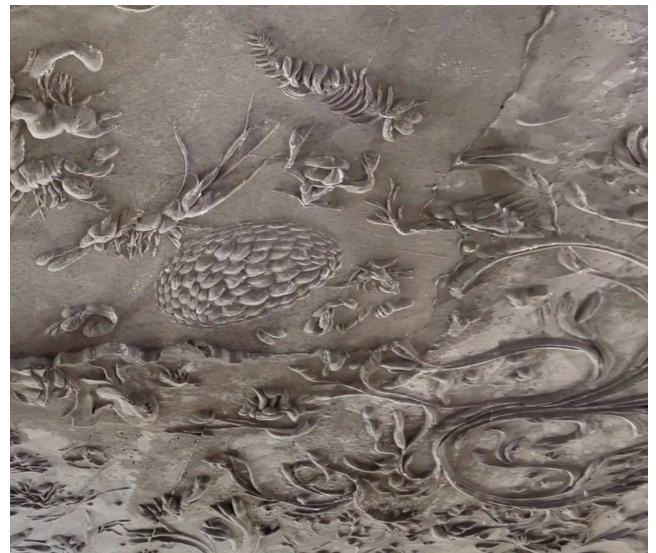
Process images, from top to bottom, from left to right

- 1 A closed-cell foam form is hand carved using a combination of manual and power tools over a hand-drawn sketch directly onto the substrate
- 2 Fine details are hand cut using manual tools by the artist, in a process similar to drawing, allowing precise control over depth and gesture
- 3 The foam form liner is installed non-repeating panels within traditional formwork
- 4 The form is sprayed with a releasing agent and the concrete mix is poured directly onto the hand carved form
- 5 Reinforcing mesh is carefully installed and appropriate cover provided over the reinforcement to the relief surface
- 6 The form is carefully removed and the wet concrete is cured

4



5 (left)
6 (right)



6.3 Alternative selections

The following artists were identified through a process of curatorial research undertaken by TonkinZulaikhaGreer as part of the preparation of this plan. Each has a demonstrated capacity to deliver integrated, site-responsive public art at architectural scale, and each brings a distinct material and conceptual approach to the opportunities identified at 13-17 Oxford Street & 2 Verona Street.

These artists form the field against which Reynolds's candidacy is considered, and from which an alternative selection may be made.

Detail, Visualisation of the proposed development, TZG.



6.4 Esther Stewart

Esther Stewart is a contemporary Australian artist whose practice centres on geometry, colour and spatial composition, often drawing on architectural forms and building materials. Stewart's work often references domestic interior elements such as awnings, balustrades, lattices or tiles. Her work explores domestic spaces through abstraction, and responds to visual languages historically utilised in Minimalism and Abstraction.

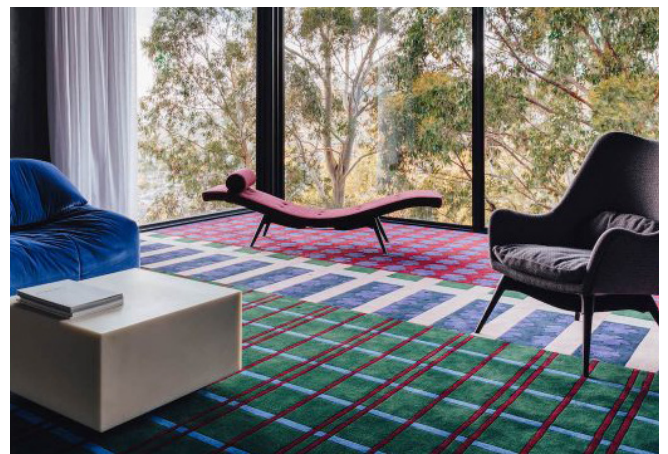
Working across painting, mural-scale surfaces and custom-fabricated panels, Stewart creates precise, graphically rich works that translate effectively into integrated architectural settings.

Her projects frequently involve collaboration with designers and fabricators to produce durable, site-specific outcomes with strong visual clarity. Stewart's command of colour, geometry and surface makes her particularly well suited to opportunities for pattern, rhythm or compositional interventions within the awning soffit or other public-facing elements of the Oxford Street frontage.

Detail, ceramic Wall Relief, Esther Stewart, 2025



Ceramic Wall Relief, Esther Stewart, 2025



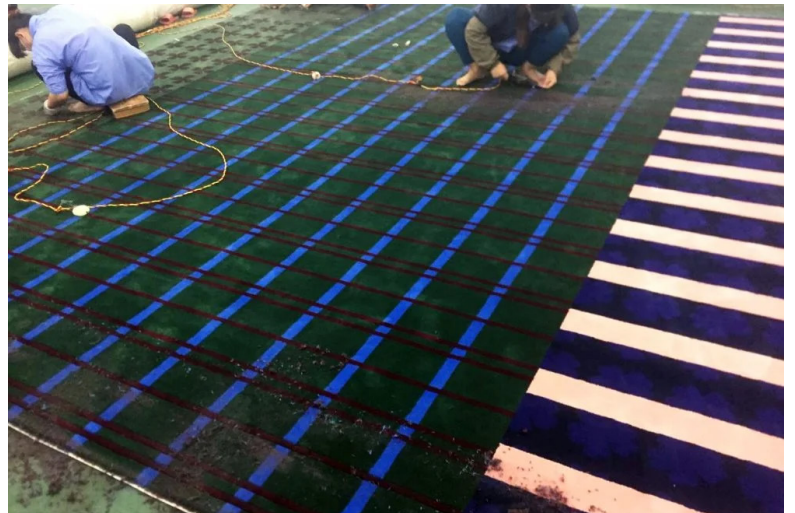
Artwork in carpet, Esther Stewart, Slow Beam, Tasmania, 2019

Artwork process

Esther Stewart works with custom-made ceramic tiles arranged into large-scale geometric panels, as seen in her Sydney Metro commission. Individual tiles are moulded, glazed and fired to create subtle variations in colour and relief, drawing on architectural motifs and local material histories.

Panels are fabricated in collaboration with specialist ceramic producers, for example Bendigo Pottery who collaborated on the Ceramic Wall Relief pictured, to ensure durability, colourfastness and suitability for public-realm conditions.

Tiles are installed onto a prepared substrate using commercial facade or soffit-grade fixing systems, with mechanical support where required for overhead applications. This method provides a robust, long-life surface that integrates cleanly with architectural detailing, allowing pattern, rhythm and colour to become part of the building's public interface.



Process images, from left to right

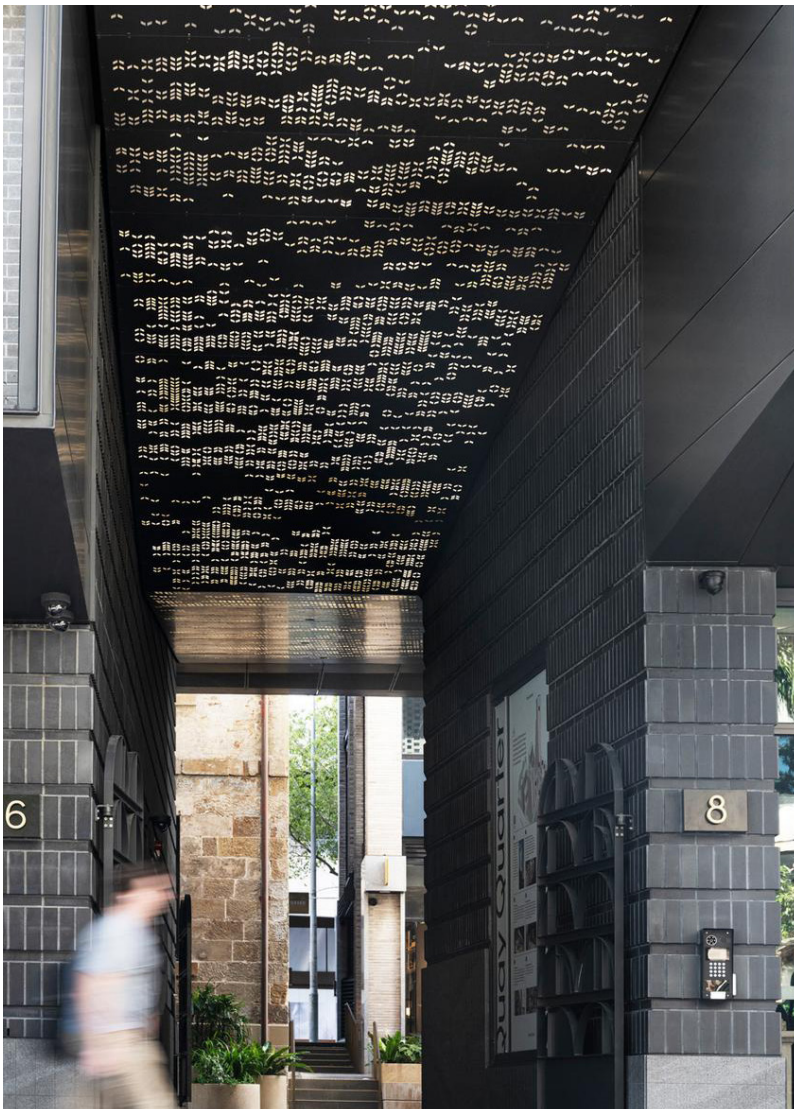
- 1 Fabric materials such as canvas awnings are used to create patterned compositions
- 2 Custom carpets are cut and collaged based on 2D CAD drawings
- 3 Custom ceramic panels are fabricated by a ceramics studio to the artist's specifications

6.5 Jonathan Jones

Jonathan Jones is a highly regarded Wiradjuri and Kamilaroi artist whose practice spans sculpture, installation and public art grounded in place-based research, cultural knowledge and architectural spatiality.

His works often employ repeated forms, light, shadow and crafted materials to create refined, site-responsive interventions that engage with history, Country and community. Jones has delivered numerous major public commissions requiring close collaboration with architects, engineers and fabricators, with a strong emphasis on durability, precision and integration with built form.

His approach to pattern, geometry and cultural narrative positions him as a strong candidate for an artwork that activates the awning structure or other public-facing elements of the Oxford Street frontage while contributing meaningfully to the cultural context of the site.



Remembering Arabanoo: weerong (Sydney Cove), 2022
Jonathan Jones, Quay Quarter Lanes

Artwork process

Jones's practice is grounded in extensive place-based research, drawing on the cultural, geographical and historical narratives of a site and its Country to develop a design language unique to each commission. This research process involves engagement with community, archival sources and the physical and ecological character of the place, producing a body of knowledge from which visual and material decisions emerge.

In previous public artworks, such as those at Quay Quarter lanes, panels were CNC-cut from metal sheets to the artist's specifications, with aperture size, depth and density calibrated to control the play of light and shadow across the surface. The resulting perforated panels are fixed using a concealed mechanical fixing system, forming a continuous patterned surface that shifts in appearance as light conditions change throughout the day.

The artwork is fabricated by a specialist contractor and is designed for permanence and low maintenance, with materials selected for durability in an exposed urban environment.

Remembering Arabanoo: weerong (Sydney Cove), 2022
Jonathan Jones, Quay Quarter Lanes



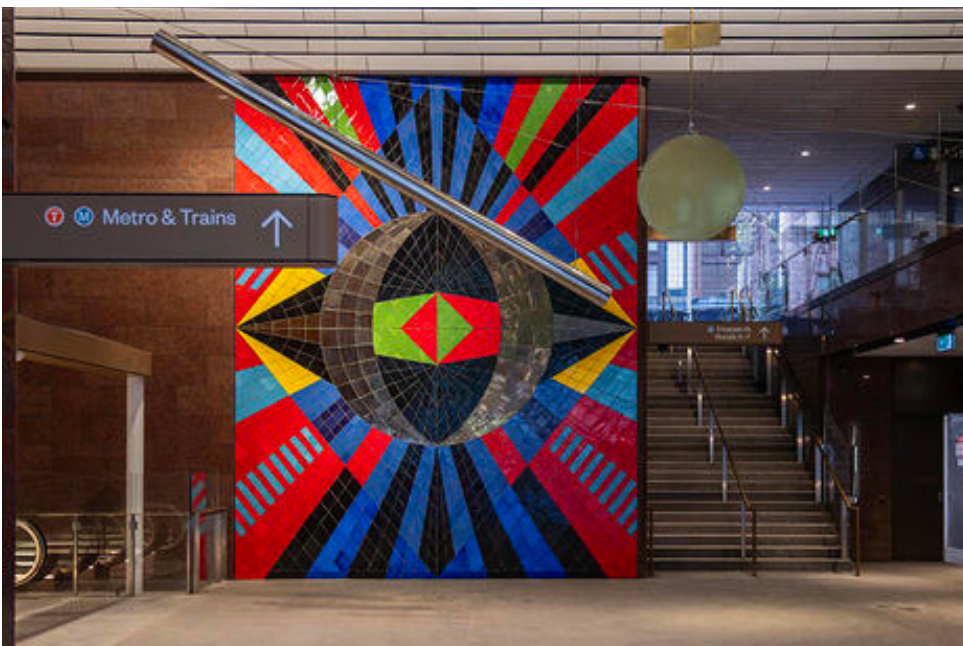
6.6 Mikala Dwyer

Mikala Dwyer is a prominent Melbourne-based Australian artist known for her sculptural, spatial and installation-based practice that explores form, material experimentation and the dynamics of public space. Working across metals, cast elements, suspended forms and modular components, Dwyer often creates works that animate architectural thresholds and overhead volumes. She has delivered a number of large-scale public commissions requiring technical coordination, robust materials and integration with existing structures.

Pictured below are a polished stainless steel sculpture and a mural in glazed ceramic tiles.



Continuum, Mikala Dwyer, 2025, Sydney, NSW



Continuum, glazed ceramic tile wall mural, Mikala Dwyer, 2025, Sydney, NSW

Artwork process

Dwyer's approach to large-scale public commissions begins with a conceptual inquiry into the character and experiential logic of the space: what it feels like to move through it, what rhythms and forces animate it, and what material language would speak to that experience. For Continuum at Martin Place Station (2025), this led to a work organised around the geometry of travel, translated first into a large-scale glazed ceramic tile mural and then extended into space through a sequence of suspended metal sculptures.

The ceramic mural component is developed in close collaboration with specialist fabricators. Dwyer works from her own drawings and maquettes to determine colour, form and compositional logic, with tile specifications including glaze colour, surface treatment and dimensional tolerance refined iteratively through sample rounds with the ceramics workshop. Tiles are kiln-fired for colourfastness and durability, and installed onto a prepared substrate using commercial facade or soffit-grade fixing systems appropriate to the specific location.

Suspended sculptural components are fabricated by specialist metalworkers from structural drawings developed with engineers, with materials selected for longevity and to achieve the specific reflective and spatial qualities the artist intends. Fixing systems are engineered to structural requirements and concealed wherever possible, so that the sculptures appear to float within the architectural volume.

Across both material streams, Dwyer maintains close involvement throughout fabrication, reviewing samples and prototypes to ensure the final work retains the qualities developed at the design stage. The result is a work that operates across multiple registers: as pattern, as object, as spatial experience, integrating with the architecture without being subsumed by it.

Mobius sculpture, Mikala Dwyer, 2025, Sydney, NSW



