

PRELIMINARY PUBLIC ART PLAN

26 - 30 MANN STREET,
GOSFORD, NSW 2250

16 DECEMBER 2025

“We acknowledge the Darkinjung people who are the traditional custodians of this land upon which 26-30 Mann Street is located. We pay our respects to Elders past, present and future.”

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EXECUTIVE SUMMARY.

The vision for public art at 26–30 Mann Street, Gosford is shaped by a precinct designed to support a connected, welcoming and engaging urban community. Historically shaped by civic and institutional uses, the site is now being reimaged as a vibrant mixed-use neighbourhood with new public spaces and improved connections to Mann Street.

This Preliminary Public Art Plan establishes the framework for delivering public art across Stage Two of Central Coast Quarter. It outlines the overarching objectives, planning requirements and geographical context, followed by an overview of the historical, cultural and environmental layers that inform the site. Together, these elements set the foundation for a curatorial direction that responds to Darkinjung Country, the tidal landscape of Brisbane Water and the evolving identity of Gosford’s city centre.

The Plan highlights key opportunities within the Stage Two building envelope - including the Eastern Tower, Southern Tower and Pavilion - while recognising that additional locations may emerge

throughout artist engagement and concept development. Artworks will be commissioned in alignment with construction programming, ensuring adequate time for collaboration between the selected artist(s), ART AID, the design team and Urban Property Group, with precinct completion anticipated in 2029.

Through this Plan, Urban Property Group demonstrates its commitment to delivering meaningful, site-responsive and culturally grounded public artworks that contribute to the creative ambitions of Central Coast Council, honour Country, and enrich the character and experience of Gosford’s emerging city centre.



01

PLANNING CONTEXT

1.1

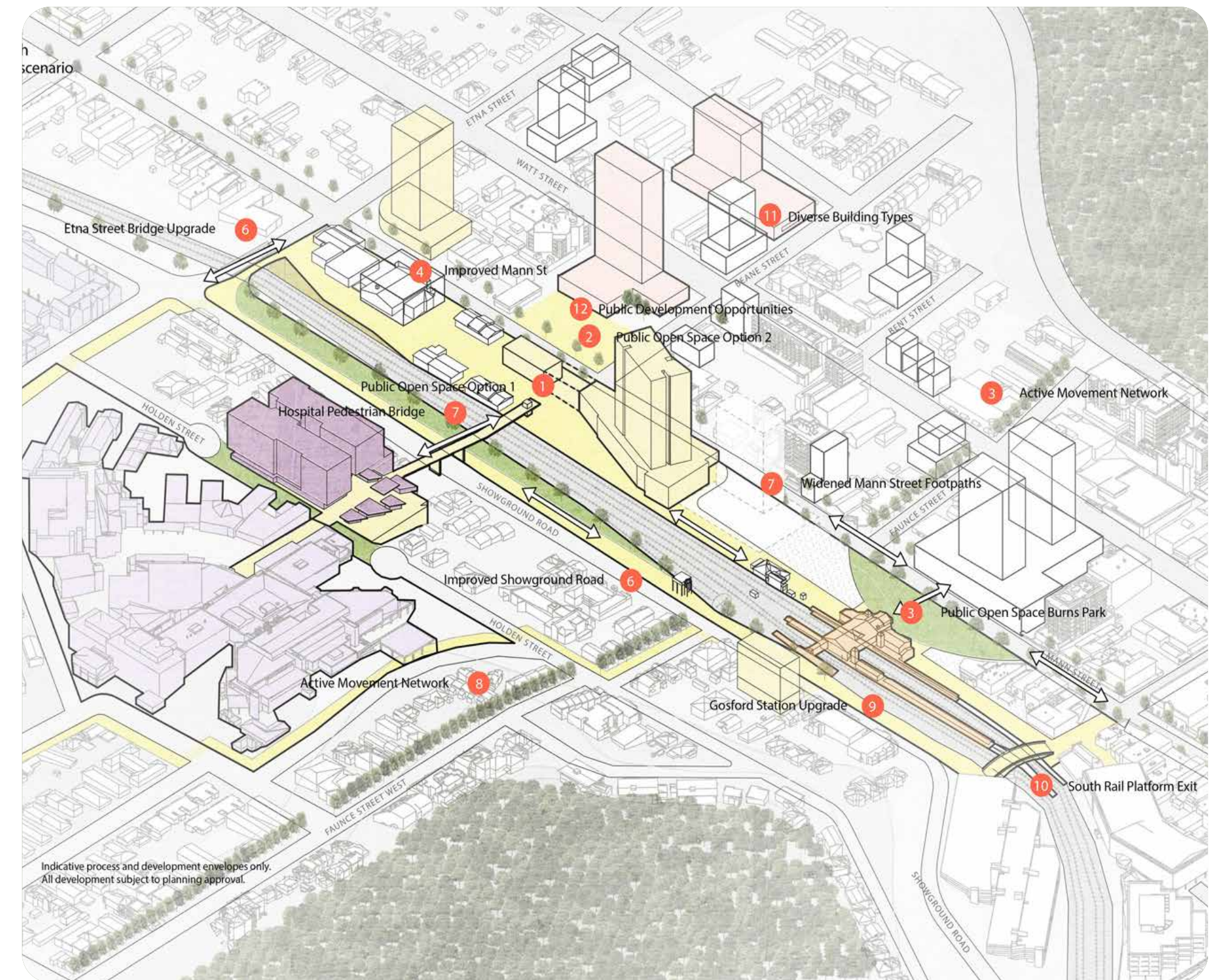
GUIDELINES FOR PUBLIC ART.

The public art approach for 26-30 Mann Street, Gosford is shaped by the requirements of a State Significant Development (SSD) and guided by the cultural, planning and design frameworks set out by Central Coast Council and the NSW Government Architect.

The planning instruments below have been designed to facilitate the commissioning of public artworks at 26-30 Mann Street, Gosford. The documents this Plan has consulted and is informed by include;

- Central Coast Council Public Art Policy (2020)
- Central Coast Cultural Strategy 2020–2025
- Gosford City Centre Urban Design Framework
- Gosford Waterfront Development Framework
- Gosford City Centre Development Control Plan 2018
- State Environmental Planning Policy (State & Regional Development)
- Better Placed (Government Architect NSW)
- GANSW Connecting with Country Framework
- Greener Places (Government Architect NSW)
- NSW Cultural Infrastructure Plan 2025+
- Australia Council for the Arts - Protocols for Working with First Nations Artists (2020)
- NSW Aboriginal Cultural Heritage reforms (2023–2024)

These frameworks collectively encourage the integration of public art into the early stages of design to ensure meaningful, site-specific, culturally grounded outcomes.



Gosford Urban Design Framework Area

1.2

OBJECTIVES.

Incorporating permanent public art is integral to shaping the cultural identity, character, and experience of a site. As a State Significant Development within the Central Coast Council area, and guided by the planning frameworks outlined above, the overarching objectives for public art at 26–30 Mann Street, Gosford are as follows;

-
1. Respond to Country, ecological systems, and local cultural narratives.
 2. Foster the growth and professional development of local artists, bringing their skills into public art initiatives across the region.
 3. Deliver a First Nations-led public art program.
 4. Embed artists early in the design process.
 5. Enhance the public domain and pedestrian experience.
 6. Align with the Central Coast Council’s cultural and place-making objectives.
 7. Strengthen cultural identity within Gosford’s renewal.
 8. Support Gosford’s city centre revitalisation.
 9. Demonstrate excellence in integrated public art outcomes.
 10. Contribute to broader city-shaping and cultural infrastructure goals.
 11. Contribute to place-making and destination identity.
 12. Ensure integration with sustainability and green infrastructure frameworks.
 13. Uphold ICIP, moral rights, and cultural governance.

1.3

CENTRAL COAST COUNCIL - PUBLIC ART OBJECTIVES.

26–30 Mann Street is located within the Gosford City Centre, a priority renewal area identified by Central Coast Council for cultural strengthening, urban activation, and public domain improvement. The site contributes to a broader transformation of the Gosford CBD and its relationship to the waterfront, civic spaces, and pedestrian movement networks.

Consistent with the aspirations of the Central Coast Council Public Art Policy, the Central Coast Cultural Strategy 2020-2025, and the Gosford City Centre Urban Design Framework, the following objectives guide the role of public art within this development.

1. Strengthen local cultural identity by embedding artworks that reflect the character, heritage, and evolving story of Gosford and the Central Coast region.
2. Promote high-quality and innovative public art that contributes to a vibrant, connected, and aesthetically rich city centre.
3. Celebrate Darkinjung Country through culturally informed artworks that acknowledge place, Country, and community.
4. Enhance the quality of the public domain, including key pedestrian routes and public spaces, by integrating public art into landscape and architectural design.
5. Encourage community engagement and participation by ensuring artworks communicate meaningfully with residents, visitors, and local cultural groups.
6. Support a thriving creative ecology by commissioning local and regional artists where appropriate and encouraging artist-designer collaboration.
7. Create safe, durable and accessible artworks that enhance public amenity and can be enjoyed by people of all ages and abilities.
8. Activate public spaces with arts, performance and creative programming and to drive imaginative site-specific collaborations via public art.



Central Coast Council Area

1.4

NSW GOVERNMENT - PUBLIC ART OBJECTIVES.

As a State Significant Development, 26–30 Mann Street is assessed under the NSW planning system, which places strong emphasis on design excellence, cultural stewardship, sustainability, and public benefit. The project aligns with key NSW Government policies, including Better Placed, Greener Places, the NSW Cultural Infrastructure Plan 2025+, and the Protocols for Working with First Nations Artists.

These frameworks recognise public art as essential cultural infrastructure that contributes to liveability, environmental awareness, and people-focused design outcomes.

1. Embed artists early in the design process to ensure that public art contributes meaningfully to place-making, urban design, and community experience.
2. Champion First Nations cultural leadership through commissioning models that respect Indigenous Cultural and Intellectual Property (ICIP) and prioritise First Nations-led art outcomes.
3. Deliver culturally responsive and place-based design, aligning public art with Country, landscape systems, and historical and contemporary cultural narratives.
4. Enhance connectivity and walkability, supporting the creation of attractive, engaging, and legible pedestrian environments.
5. Integrate public art within green infrastructure, consistent with Greener Places, promoting ecological awareness and connection to natural systems.
6. Support cultural infrastructure and public value, recognising public art as an accessible cultural asset for the wider community.
7. Ensure design quality and longevity, aligning artworks with sustainability goals, material integrity, and long-term management requirements.

1.5

LOCATION.

26-30 Mann Street sits in the heart of Gosford, the principal urban centre of the Central Coast and a key focus area for city centre revitalisation. Located within the Central Coast Council LGA, the site forms part of the Gosford City Centre renewal precinct and benefits from direct access to major transport connections, including Gosford Train Station and the Central Coast Highway.

The precinct is surrounded by established neighbourhoods - Narara and Wyoming to the north, West Gosford to the west, and Point Frederick and East Gosford to the east - with Brisbane Water shaping its southern edge. Mann Street functions as Gosford's primary civic spine, linking the hospital precinct, waterfront, commercial core and emerging cultural destinations.

Ongoing urban renewal initiatives by Central Coast Council and the NSW Government aim to create a more walkable, connected and people-focused city centre. Improvements to public spaces, laneways, streetscapes and waterfront access are supporting increased mixed-use development and strengthening Gosford's role as the region's key civic and cultural hub. As the city continues to evolve, 26-30 Mann Street offers a prominent location for public art that contributes to this emerging identity.



Image provided by DKO Architects

02

SITE
CONTEXT

2.1

HISTORICAL / NATURAL CONTEXT.

The site at 26–30 Mann Street sits within the landscapes of Darkinjung Country, shaped for thousands of years by Brisbane Water, the interconnected estuary extending from Narara and Coorumbine Creeks to Broken Bay. Prior to colonisation, this system of wetlands, tidal flats, mangroves and freshwater creeks formed an abundant cultural landscape that sustained Darkinjung communities through fishing, gathering, movement and ceremony.^{2,3} These waterways and surrounding forests supported daily life and created enduring cultural pathways along the estuary's edge.

The natural environment of the Gosford region once comprised of coastal and upland vegetation, with diverse birdlife, marine species and woodland ecologies characteristic of the Brisbane Water catchment. While these systems have been substantially altered over time, pockets of remnant landscape remain visible along Rumbalara Reserve, Presidents Hill, and parts of the foreshore, offering important insight into the ecology that shaped early habitation.

Colonial settlement in the early 1800s led to rapid environmental and spatial change. Extensive logging supported the developing Sydney colony, and wetlands were progressively drained or modified to accommodate agriculture, small industry and transport routes. The completion of the railway in 1887 further accelerated growth, linking Gosford with Sydney and Newcastle and establishing the town as a regional administrative and service centre.⁴

By the early 20th century, Gosford had evolved into a mixed landscape of maritime industries, oyster farming, small-scale agriculture and emerging commercial activity along Mann Street. Over the mid-century period, new residents and shifting economic conditions continued to shape the city's character, while the waterfront transformed into a blend of civic spaces, retail functions and light industry.

In recent decades, urban renewal initiatives have sought to reconnect the city with its natural setting, improve public open space and strengthen cultural identity.⁵ Projects such as the nearby Central Coast Quarter Park, delivered in partnership with Darkinjung Local Aboriginal Land Council, reflect a growing commitment to acknowledging Country and integrating ecological and cultural narratives into the public domain. Today, the Mann Street precinct sits at the intersection of deep Indigenous heritage, layered historical development and a transforming city centre - providing a meaningful foundation for a public art program grounded in Country, ecology and cultural renewal.

2.2

INDUSTRIAL HISTORY.

In the 19th century, the area around what is now Gosford evolved from a sparsely settled coastal landscape into a growing regional centre shaped by natural-resource industries, small settlement patterns, and expanding transport networks. Abundant hardwood forests in the surrounding ranges supported an early timber economy, with logging, sawmilling and the transport of cut timber becoming foundational industries for the young township. Gosford sandstone, quarried locally throughout this period, also played a major role in the region's industrial identity. Valued for its strength and warm colouration, the stone was supplied to civic buildings, churches, seawalls and public works across Sydney and the Central Coast, supporting local stonemasonry and contributing to the built character of the region.^{6,7}

Brisbane Water functioned as an important maritime corridor, enabling boat-building, ship repair, fishing and oyster farming to flourish along its sheltered shores. As forests were cleared, land was gradually adapted for agriculture, with orchards, small farms, and market gardens supplying fresh produce to the colony.

The arrival of the railway in 1887 marked a major shift, linking Gosford to Sydney and Newcastle and transforming the previously isolated region into a strategic transport and administrative hub. Improved connectivity accelerated economic activity, supporting new commercial enterprises, expanding the town centre along Mann Street, and encouraging residential growth. Former industrial waterfront sites were increasingly repurposed, and by the early 20th century the district had diversified into a mix of maritime, farming, small manufacturing and service-based industries that supported a growing local workforce.⁸

Throughout the mid-20th century, new employment sectors emerged and the waterfront developed into a mixture of civic spaces, retail and public services. This industrial legacy remains embedded in the identity of

the city centre, visible in the pattern of reclaimed foreshore land, historic maritime infrastructure, sandstone retaining structures, and the linear form of Mann Street as the civic spine of the precinct.

Today, Gosford is undergoing a new phase of transformation, characterised by urban renewal, cultural investment and the redevelopment of formerly industrial areas. This evolution provides a rich layered history - from timber, sandstone and maritime industry to contemporary mixed-use development.⁹



The Hawkesbury Sandstones Co.



Walker Bros Timber, Gosford.

2.3

PLACE NAMES AND HISTORICAL ORIGINS.

Mann Street - Named after former NSW Surveyor-General Sir Thomas Mitchell's draughtsman, Joseph Mann, Mann Street became the central civic spine of Gosford, linking the harbour, railway station, and commercial district. It reflects the town's early administrative and transport-oriented growth.

Gosford Wharf (Dane Drive) - The original Gosford Wharf on Dane Drive was a major 19th-century timber-loading point and passenger ferry wharf, exporting hardwoods and produce to Sydney. It symbolises Gosford's maritime, industrial and working-harbour identity.

Gosford Railway Station - Opened in 1887, the station connected Gosford to Sydney and Newcastle, transforming the area from a remote settlement into a regional hub for timber, agriculture, freight and trade. It catalysed the development of Mann Street as the commercial heart of the city.

Brisbane Water - This estuarine waterway is central to Darkinjung Country and was historically vital for fishing, oyster farming, boatbuilding and timber transport. Its name likely derives from Sir Thomas Brisbane, Governor of NSW (1821-1825), but its cultural significance long predates colonial naming.

West Gosford / Manns Road Industrial Precinct - The area around Manns Road developed into one of Gosford's key industrial zones, hosting timber mills, warehouses and small manufacturing industries throughout the 20th century. It reflects Gosford's industrial evolution and labour history.



Gosford Railway Station, NSW, 1905.

2.4

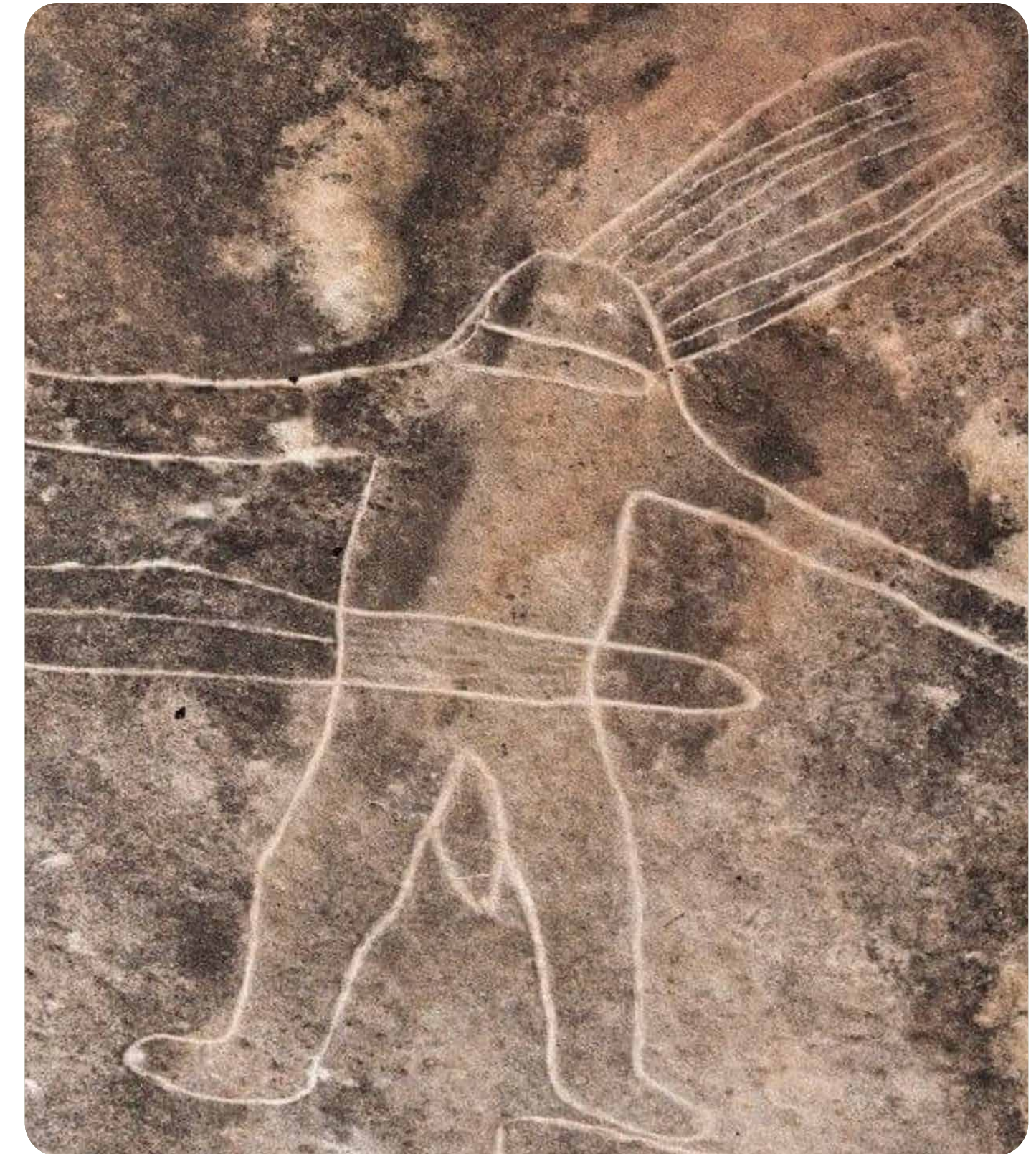
TRADITIONAL CUSTODIANS.

Understanding the cultural landscape of 26–30 Mann Street begins with recognising Darkinjung Country. The Central Coast Quarter precinct sits on the unceded lands of the Darkinjung people, the recognised Traditional Custodians of this Country.¹⁰ Their deep and continuous relationship with the lands, waterways, ridgelines and estuarine systems surrounding Brisbane Water extends back thousands of years.¹¹ This place is part of a living cultural landscape defined by ecological knowledge, seasonal rhythms, movement, responsibility and storylines that remain active today.¹² As Ngurra Advisory emphasises in its Design Themes & Considerations Report, Country here is “alive, storied, and interconnected,” carrying memory, spirit and authority that must guide how planning and design occur within this landscape.¹³

Before colonisation, the estuary, tidal flats and surrounding bushland sustained Darkinjung communities through fishing, gathering, ceremony, navigation and reciprocal care for Country. Shell middens, engravings, scarred trees and grinding grooves across the region speak to long-standing cultural presence and practices. These places reflect systems of knowledge that link people to land, water, sky and one another.

Today, Darkinjung Custodians, Elders and Knowledge Holders continue to uphold cultural responsibilities across the Central Coast. Their insights - shared through Country engagement, storytelling, and guidance on ecological systems, seasonal indicators and water knowledge - are central to shaping a culturally grounded future for this precinct. The draft cultural report emphasises the importance of ongoing collaboration, cultural safety, and ensuring that Aboriginal identity remains visible, active and respected throughout the project.

For the Public Art Strategy, acknowledging Darkinjung custodianship provides a meaningful foundation for a First Nations-informed and culturally grounded vision for the precinct. Public art within Central Coast Quarter will honour Country as teacher, acknowledge cultural continuity, and create meaningful opportunities for Darkinjung perspectives to shape the stories, materials, and experiences embedded in the public domain. Through this, Central Coast Quarter can contribute positively to a future in which culture is celebrated, connections are strengthened, and Country is actively respected and brought to life through art and design.



Bulgandry rock art, Brisbane Waters National Park, Kariiong, NSW.

2.5

TODAY.

Gosford is the civic and commercial heart of the Central Coast, forming a growing urban centre connected to Point Frederick, East Gosford, West Gosford and Wyoming. The city is experiencing demographic change, with increasing numbers of young professionals, students, creatives and families drawn to its coastal setting, transport links and expanding services. While largely Australian-born, Gosford's population is gradually diversifying, contributing to a more varied cultural and social landscape.

Significant renewal is reshaping the city centre into a more walkable and people-focused environment. Mann Street connects the railway station, hospital precinct, civic facilities and the waterfront, and is evolving through new residential buildings, hospitality venues and upgraded public spaces. Improved streetscapes, laneways and active ground-floor uses are supporting greater vibrancy and urban life.

Gosford is also strengthening its presence as a cultural hub for the Central Coast. Gosford Regional Gallery, the Edogawa Commemorative Garden, local studios, makers' spaces and creative businesses contribute to a growing arts ecosystem. Recent public art initiatives and cultural programs highlight an increasing emphasis on storytelling, community identity and First Nations perspectives.

With ongoing investment in infrastructure, cultural amenities and public domain improvements, Gosford is transitioning into a more connected, creative and future-focused regional city, positioning 26–30 Mann Street at the centre of this transformation.



Gosford, NSW.¹⁴

03

CURATORIAL THEME

3.1

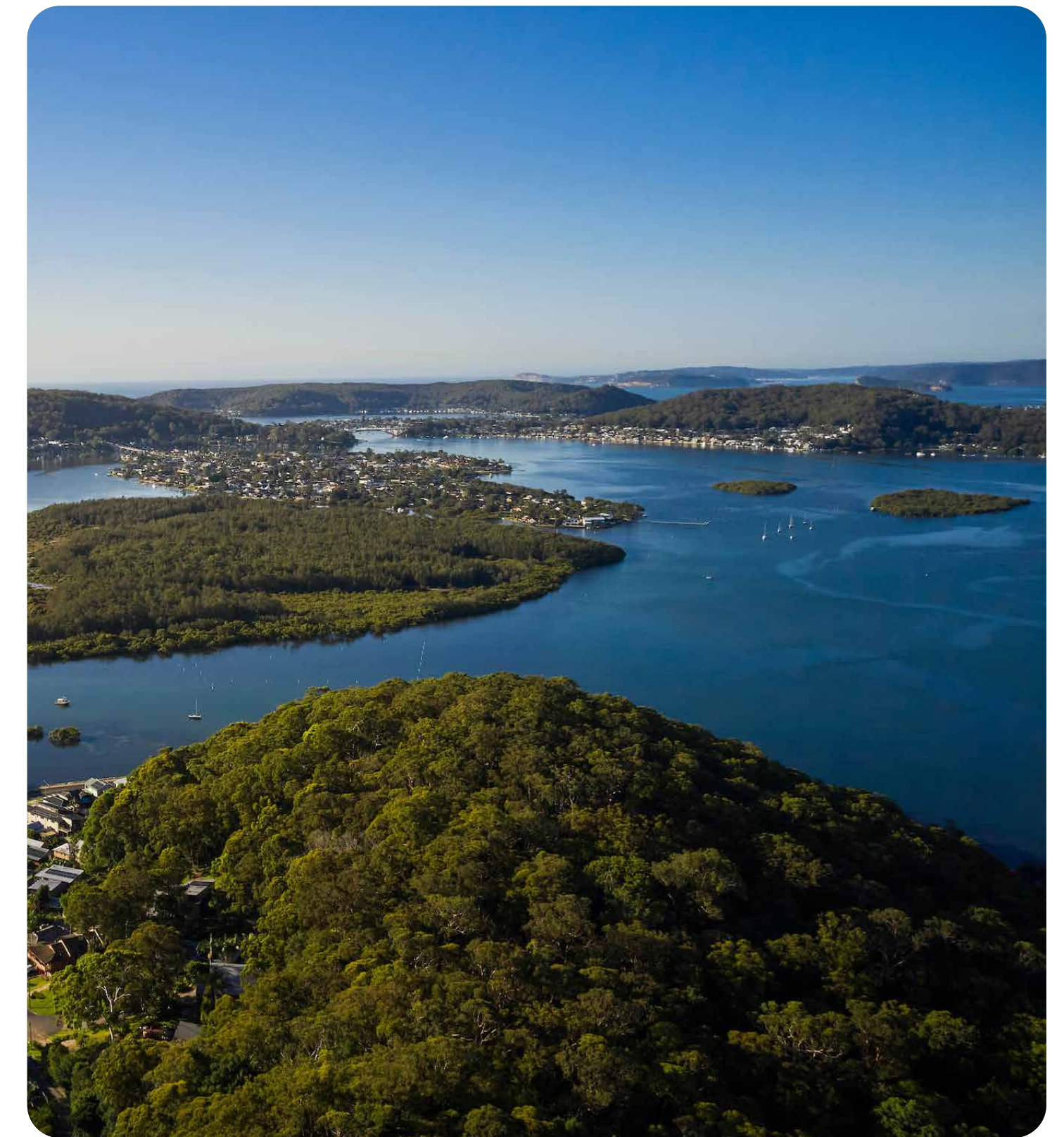
‘TIDES OF MEMORY AND MOVEMENT’

Tides of Memory and Movement positions Central Coast Quarter within a living cultural and ecological system shaped by the rhythms of Brisbane Water and the enduring custodianship of the Darkinjung people. The theme reflects an understanding of Country as dynamic and interconnected - where water, land, people and stories continually influence one another.

The tidal movement of Brisbane Water mirrors the movement of culture, knowledge and community across the landscape. For Darkinjung people, water acts as a connector between places, kinship networks, seasonal indicators and cultural practices. These relationships emphasise ongoing continuity, even as Gosford evolves through industrial growth, shifting land uses and contemporary renewal.

The theme invites artists to explore movement as a shared cultural and environmental principle: the flow of water, the passing of time, the movement of people, species and materials, and the shifting identity of the city centre. Artworks may respond to natural cycles, cultural memory, industrial and maritime histories, or the experiences that shape everyday life in Mann Street today.

By engaging with Tides of Memory and Movement, artists are encouraged to create work that resonates with Country, supports a sense of place, and deepens understanding of the precinct’s past, present and emerging future. The theme remains deliberately open to enable diverse artistic interpretations and meaningful connections across the site.



Brisbane Water, NSW.¹⁵

3.2

CULTURAL DESIGN PRINCIPLES.

The following principles, incorporated from the Ngurra Advisory Cultural Values Assessment, provide guidance for the integration of public art and design across the precinct.

Country as Living System

Design should recognise Country as active and interconnected. Waterways, vegetation, geology, species movement and seasonal cycles should inform spatial experience, materials and artistic responses.

Honour Darkinjung Custodianship

Art and design must acknowledge the deep-time cultural presence of Darkinjung people. Projects should provide space for cultural leadership, First Nations interpretation and opportunities for Darkinjung artists to guide creative outcomes.

Celebrate Water as Connector

Brisbane Water is central to the cultural, ecological and historical identity of the site. Artworks should reflect its tidal rhythms, estuarine ecologies and the relationships between freshwater and saltwater Country.

Reveal Layers of Place

Design should interpret the layered histories of the precinct. Country, maritime industry, timber trade, rail-linked development and contemporary transformation. Art can reveal these layers through materiality, form and narrative.

Movement as Experience

Reflecting the cultural importance of pathways and exchange, movement should shape the spatial logic of public art. Works may align with pedestrian routes, sightlines, watercourses, or patterns of circulation.

Care for Community and Country

Art and design should contribute to community wellbeing, create inviting public spaces, and promote environmental stewardship. Works should embody care, respect and cultural safety.

Encourage Contemporary Expression

Culture is living, adaptive and present. Artworks may look forward as well as back—supporting innovative, cross-disciplinary and future-focused interpretations of the precinct.

Material Integrity and Connection to Place

Use of locally resonant materials (e.g., sandstone, timber, reflective surfaces, water-sensitive elements) should strengthen connection to site character while honouring Country and ecological context.

04

ARTWORK OPPORTUNITIES

4.1

OVERVIEW.

The preferred artist selection process for the precinct will be implemented and overseen by ART AID. The artist(s) considered will be those who are capable of designing high-quality works that are unique to the artist's authentic practice, and able to tease out site-specific concepts.

Commissioning a single artist to address the site in its entirety working across all opportunities and stages is an option we may explore. This could ensure a more unified approach, and allow a narrative to unfold throughout the precinct responding to the Curatorial theme identified of 'Tides of Memory and Movement'.

Public artworks will be commissioned during Stage Two of the Central Coast Quarter development with completion set for 2029. This will ensure an adequate amount of time for the artist(s) to conceive and deliver integrated, high-quality concepts. It is preferred that commission artworks are permanent.

The Central Coast Quarter Public Art Strategy¹⁶ identified opportunities for a range of artwork types, including integrated façade treatments, sculptural works, pavement-based interventions and suspended installations. While the primary opportunity areas are outlined below, the brief provided to the selected artist(s) will encourage a holistic, site-wide approach. Proposals that extend beyond these indicative zones will be welcomed where they demonstrate strong conceptual alignment and contribute to the creation of a cohesive and high-quality public art outcome for the precinct.



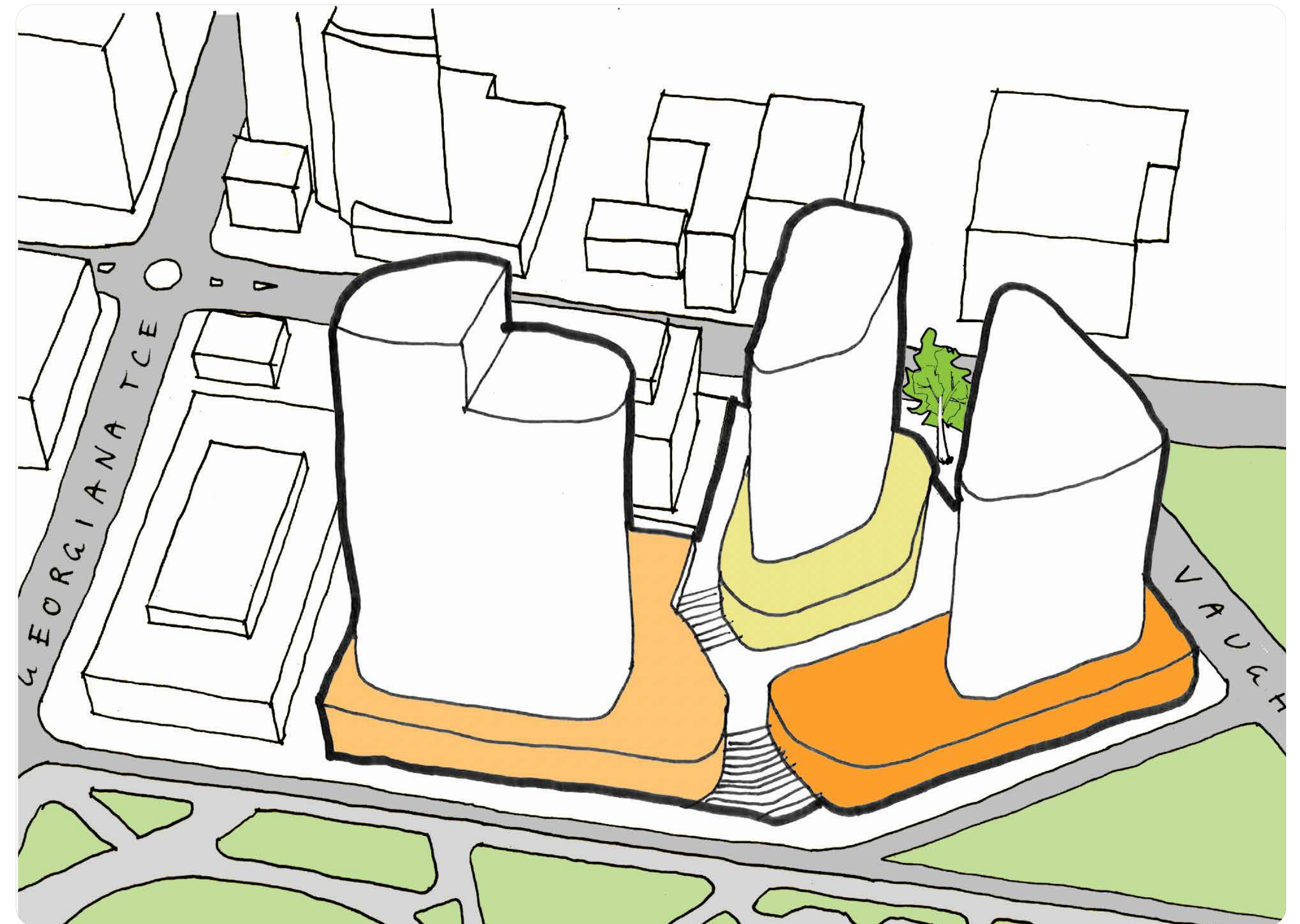
4.2

PRECINCT OVERVIEW.

Central Coast Quarter is a major mixed-use precinct strategically positioned within the Gosford city centre, forming a key part of the region's ongoing transformation. The proposed development comprises a collection of buildings arranged around a highly walkable public domain network, delivered in stages to support a coordinated and cohesive precinct outcome. The masterplan includes residential, hotel and commercial uses, supported by new pedestrian links, active retail frontages, and generous landscaped spaces that reinforce a strong connection to Brisbane Water and the surrounding urban fabric. Ground floor dining and hospitality opportunities will activate the key frontages along Mann Street and the internal movement network, contributing to a lively, safe and connected urban environment.

Located within Gosford's City Centre Revitalisation Area, Central Coast Quarter benefits from immediate proximity to Gosford Railway Station, the hospital precinct, civic facilities and the waterfront. A new internal street and laneway network will improve permeability through the site, creating a pattern of movement that prioritises pedestrians, enhances legibility and encourages cycling and walking. Upgraded public spaces, planting, shade trees and water-sensitive landscape treatments contribute to micro-climate cooling and overall amenity.

The public domain has been designed to support highly visible, meaningful and integrated opportunities for public art. These locations form a coherent spatial sequence, enabling artworks to define gathering points, mark thresholds and enhance the precinct's identity. In this way, public art plays a central role in expressing the place vision for Central Coast Quarter and in welcoming residents, visitors and the broader community into a new and vibrant part of Gosford's city centre.



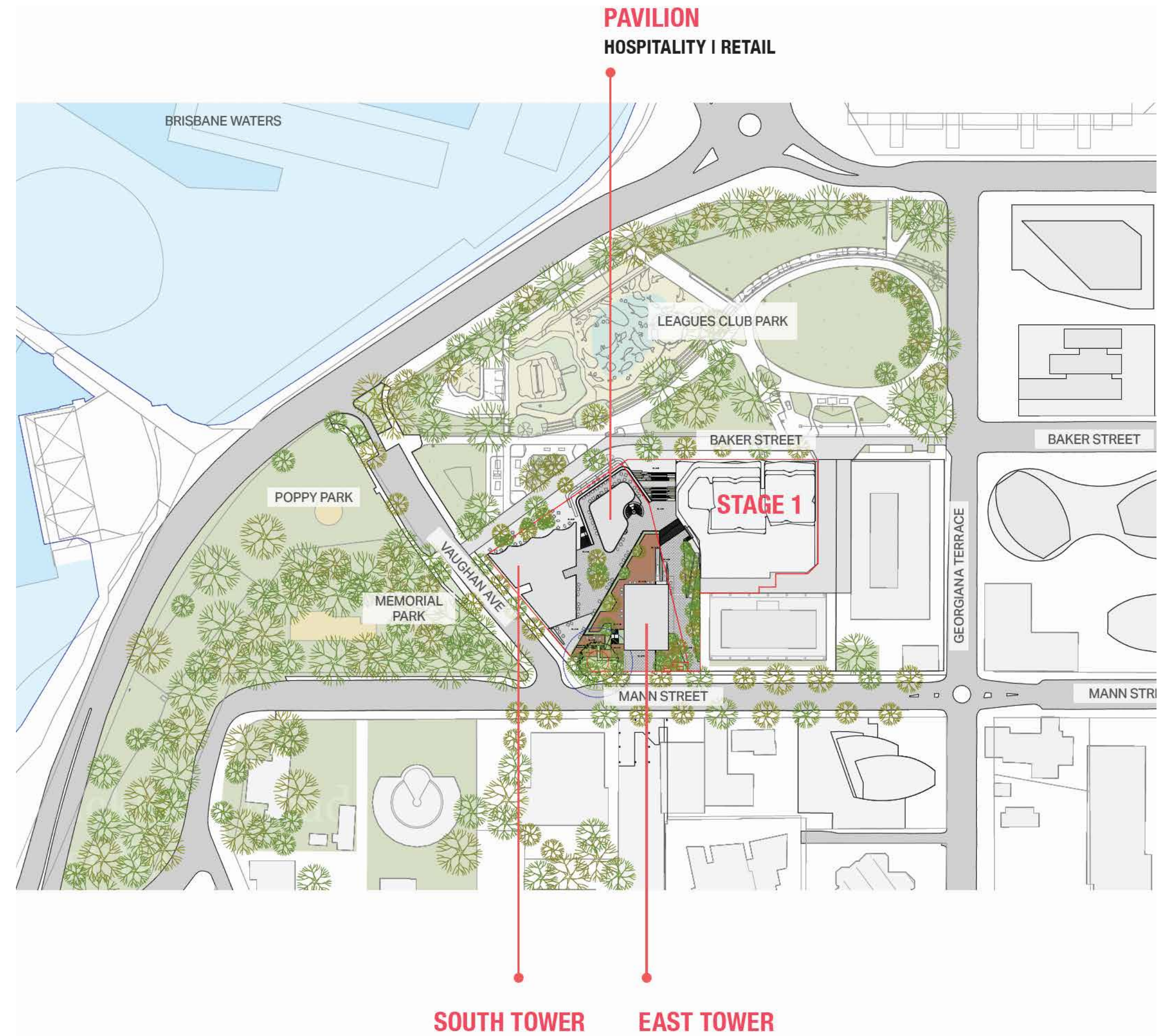
Central Coast Quarter Precinct Layout

Stage One of Central Coast Quarter, designed by DKO Architects, received DA approval in 2022 and has since been granted its Occupation Certificate. In the same year, Stage Two underwent a design excellence competition, with the winning scheme by DKO Architects and Furtado Sullivan. Their proposal strengthened the core ideas of the original masterplan while significantly enhancing the public realm and overall urban response.

Stage Two focuses on the introduction of the Eastern Tower, supported by the Southern Tower and the Pavilion. Together, these buildings continue the vision established in Stage One, reinforcing Mann Street as a key civic corridor and shaping a more open, connected and welcoming precinct. The Eastern Tower becomes the primary vertical marker within the development, defined by a refined architectural expression that responds to light, landscape and seasonal conditions. At ground level, active frontages and improved pedestrian connections strengthen the relationship with the city centre.

A major outcome of Stage Two is the expanded central open space, which now forms a generous and clearly defined heart of the precinct. The arrangement of the towers and Pavilion frames this space, creating a sheltered and flexible area for movement, gathering and everyday activity. This enhanced public domain offers strong opportunities for integrated public art that complements the architectural character while responding to the site's cultural and ecological context.

Public art within Stage Two will build on the precinct-wide curatorial theme, supporting a cohesive identity across both stages. Early collaboration with artists will ensure that artworks contribute meaningfully to the experience of the Eastern Tower, Southern Tower and Pavilion, helping shape Central Coast Quarter as a culturally rich and engaging place for residents, visitors and the wider Gosford community.



Central Coast Quarter Precinct Layout

4.3

BUILDING OVERVIEW - STAGE TWO.

East Tower

The Eastern Tower is the landmark building within Stage Two, accommodating residential apartments alongside a future hotel component. Rising to approximately 20 storeys, the tower presents a slender vertical form with a clean, contemporary expression. Ground-floor retail activates Mann Street and reinforces the tower's role as a key anchor within the precinct.

South Tower

The Southern Tower is a mid-rise residential building designed to optimise daylight, outlook and amenity. Its stepped form creates a balanced relationship with the Eastern Tower while helping define the edges of the central open space. Active frontages and articulated façades contribute to a pedestrian-friendly ground plane.

Pavilion

The Pavilion is a smaller-scale, ground-oriented building designed to mediate between the larger towers and the central public space. Providing flexible retail, community or commercial uses, it plays a key role in activating the precinct's heart. Its low-profile form enhances permeability and visibility across the site, encouraging movement through the open space network.



Image provided by DKO Architects

4.4

ARTWORK OVERVIEW.

Public art will play an important role in shaping engaging meeting places, welcoming streets and a distinct sense of identity within Central Coast Quarter. Artworks for Stage Two will be delivered in alignment with the relevant construction program and integrated into the emerging public domain.

Locations

The public art strategy proposes a series of works that respond to the cultural and environmental character of the precinct. Along the through-site link, smaller interventions may explore everyday connections to Country through sculptural elements, markers or integrated language. Artworks on the hotel façade at 32 Mann Street offers the opportunity to express First Nations heritage through integrated materials or light-based treatments. Suspended sculptural or canopy artworks may also animate the precinct, contributing to laneway activation and enhancing the pedestrian experience.

Artists

The selected artist(s) will be commissioned to interpret the Curatorial Theme through artworks situated within these identified areas. The intention is not to limit creative opportunity, and we encourage artist(s) to propose additional locations across the precinct prior to concept development. Artist selection will follow the preferred procurement process and will be managed and overseen by ART AID.

Typologies

Preliminary discussions indicate opportunities for a range of artwork types, including integrated façade treatments, sculptural elements, suspended artworks and integrated or engraved pavement works. It is our preference that the selected artist(s) are involved in discussions with the Client and Architects prior to any further design development of Central Coast Quarter. This will encourage opportunities for meaningful, interesting, and considered public artworks.



Key: Primary Artwork Locations

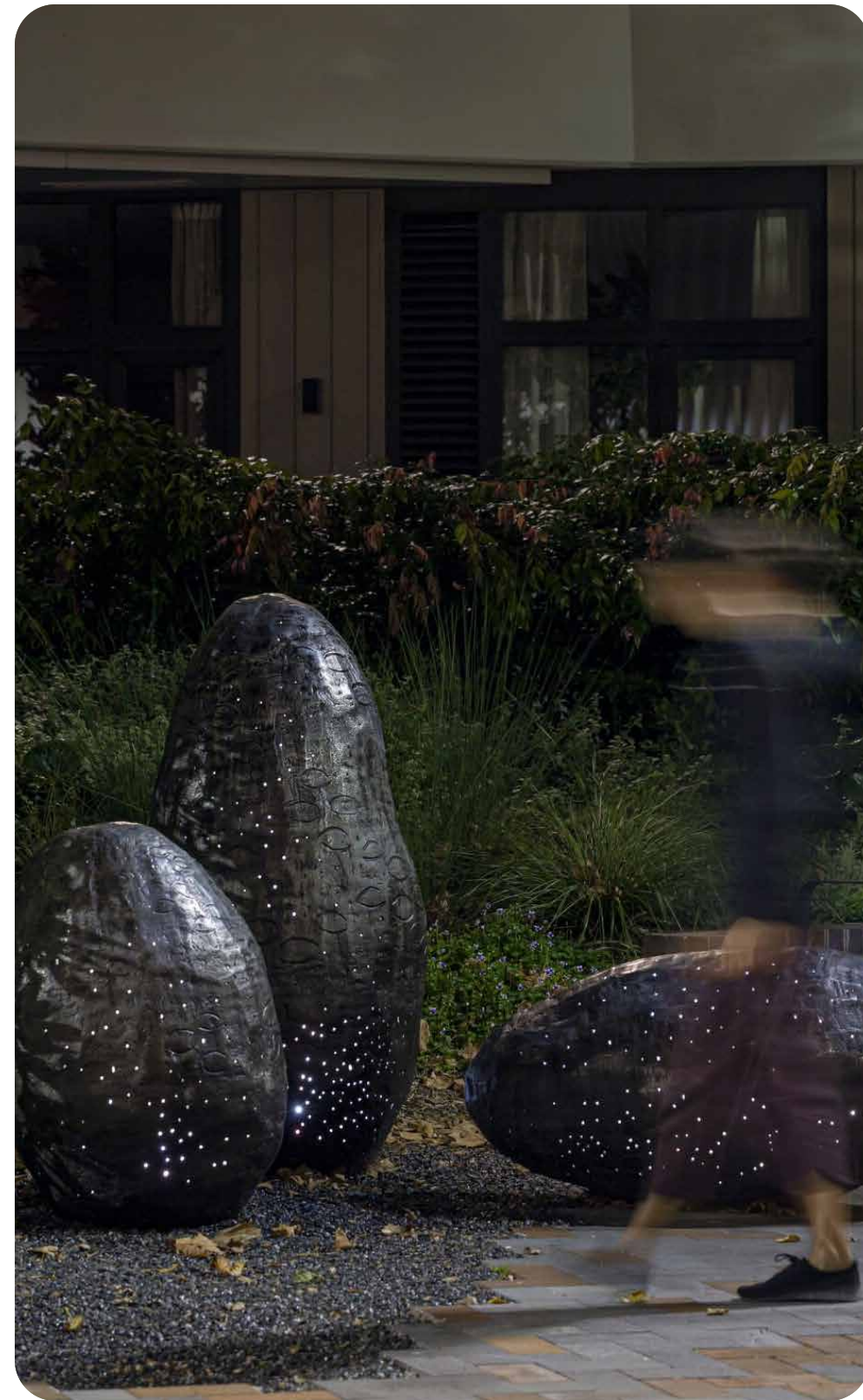
4.5

SCULPTURE.

26-30 MANN STREET, GOSFORD | PRELIMINARY PUBLIC ART PLAN



Alison Page, NSW Parliament House, 2024



Lucy Simpson, *Bawuan*, 2020



Key: Primary Artwork Locations

WWW.ARTAID.COM.AU | @ARTAIDAU | +61452526983

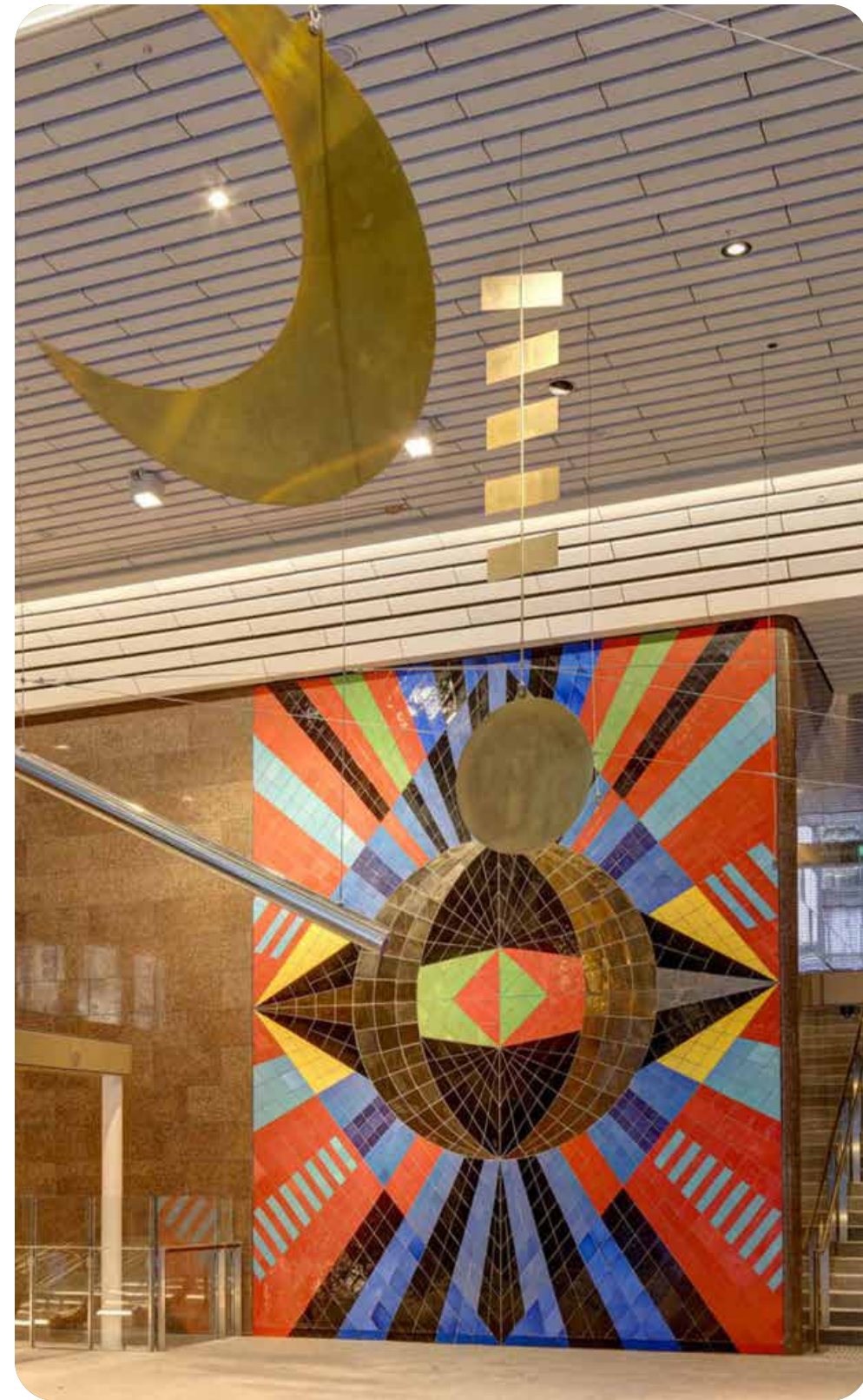
4.6

FACADE INTEGRATION.

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Jonathan Jones, *betungaygu*, 2022



Mikala Dwyer, *Continuum*, 2024

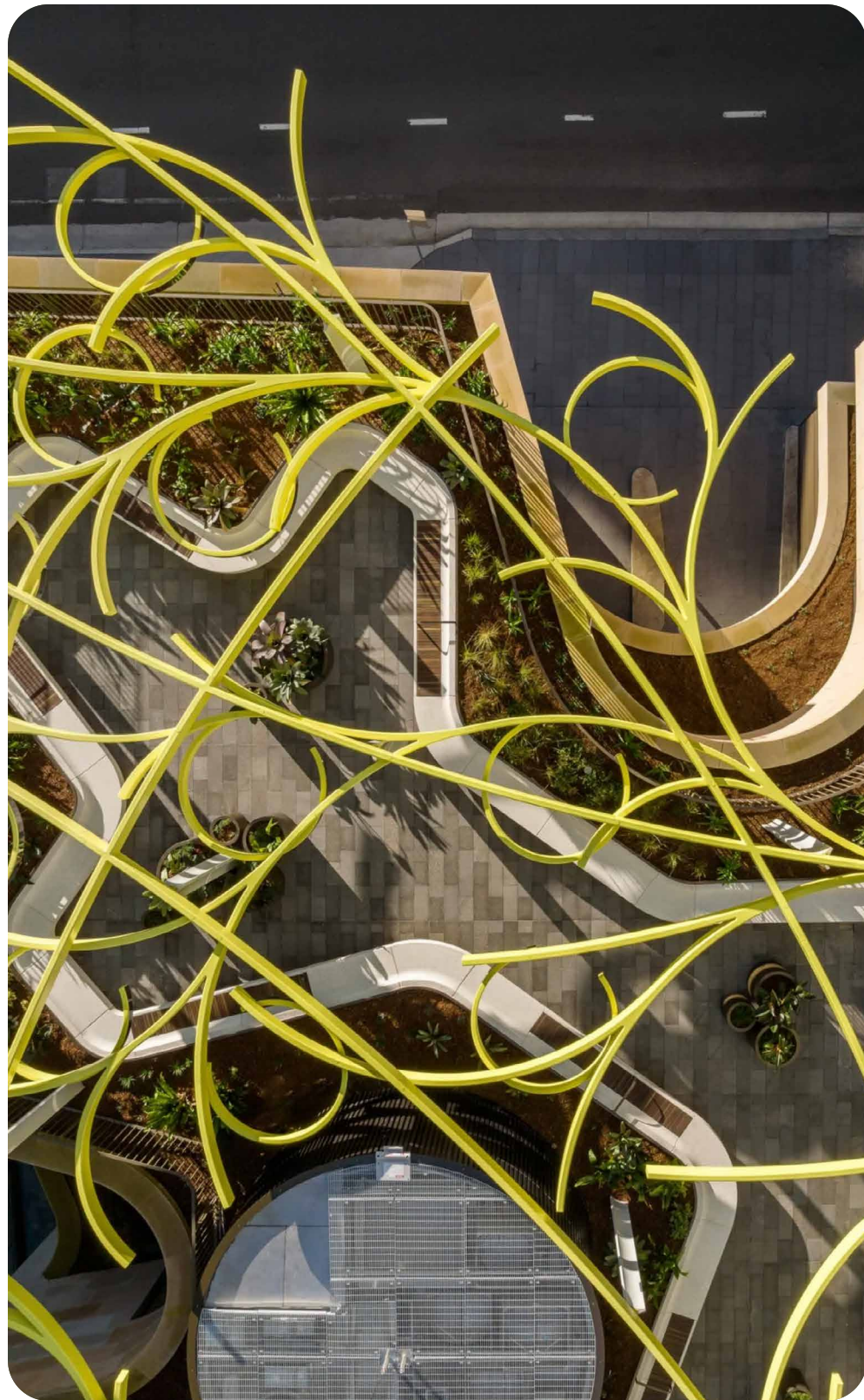


Key: Primary Artwork Locations

4.7

CANOPY / AWNING / SUSPENDED.

26-30 MANN STREET, GOSFORD | PRELIMINARY PUBLIC ART PLAN



Olafur Eliasson, *Roof for stray thoughts*, 2021



Tomás Saraceno, *The Seeds of Flight*, 2025



Key: Primary Artwork Locations

WWW.ARTAID.COM.AU | @ARTAIDAU | +61452526983

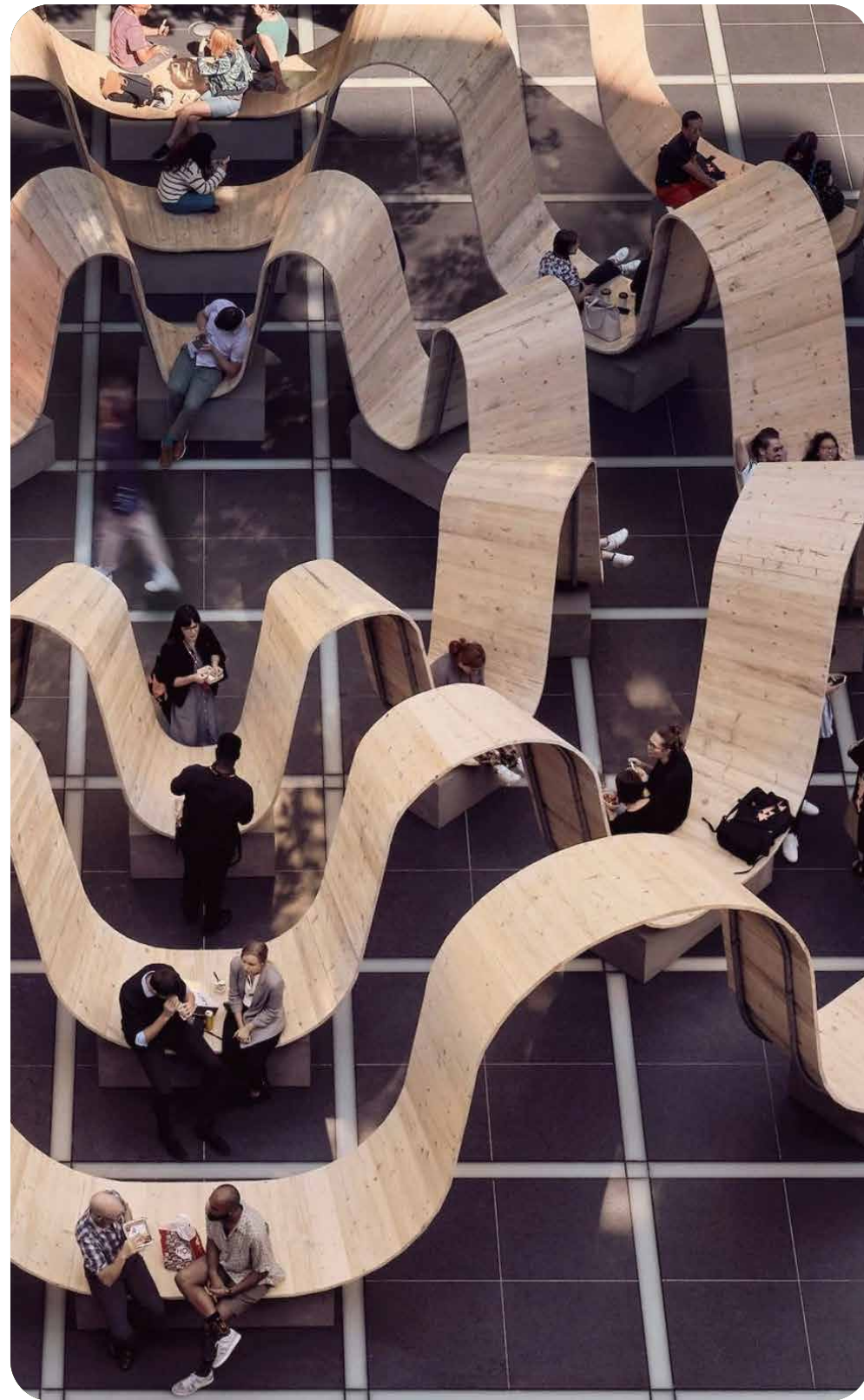
4.8

FOOTPATH / FUNCTIONAL.

26-30 MANN STREET, GOSFORD | PRELIMINARY PUBLIC ART PLAN



Jonathan Jones, *remembering Arabanoo*, 2022



Paul Cocksedge, *Please be seated*, 2021



Key: Primary Artwork Locations

WWW.ARTAID.COM.AU | @ARTAIDAU | +61452526983

05

COMMISSIONING STRATEGY

5.1

WHICH ARTISTS MAY BE INVOLVED?

Public artworks will be conceived and delivered by artist(s) whose practice engages multidisciplinary approaches aligned with the vision for the site, and whose work can establish a coherent dialogue across multiple opportunities within the precinct.

Aboriginal Australian artists based in NSW, with a strong understanding of the Curatorial Themes and a relevant professional practice, will be prioritised. Artists with a demonstrated connection to the local area who are based outside NSW may also be considered, with emphasis placed on engaging practitioners whose work aligns closely with the vision and cultural context of the site.

The selected artist(s) will be equipped to explore site-specific narratives and layered place histories, whether experienced first-hand or passed down through cultural knowledge, with particular regard to natural systems, landforms, past land uses, location and climate. Artists whose practice engages with themes such as climate, water, river systems or ecological relationships may be particularly well suited to the project.

There may be an opportunity for the selected artist(s) to address multiple locations across the precinct through a single, cohesive work, realised in a variety of forms across different sites and development stages.

5.2

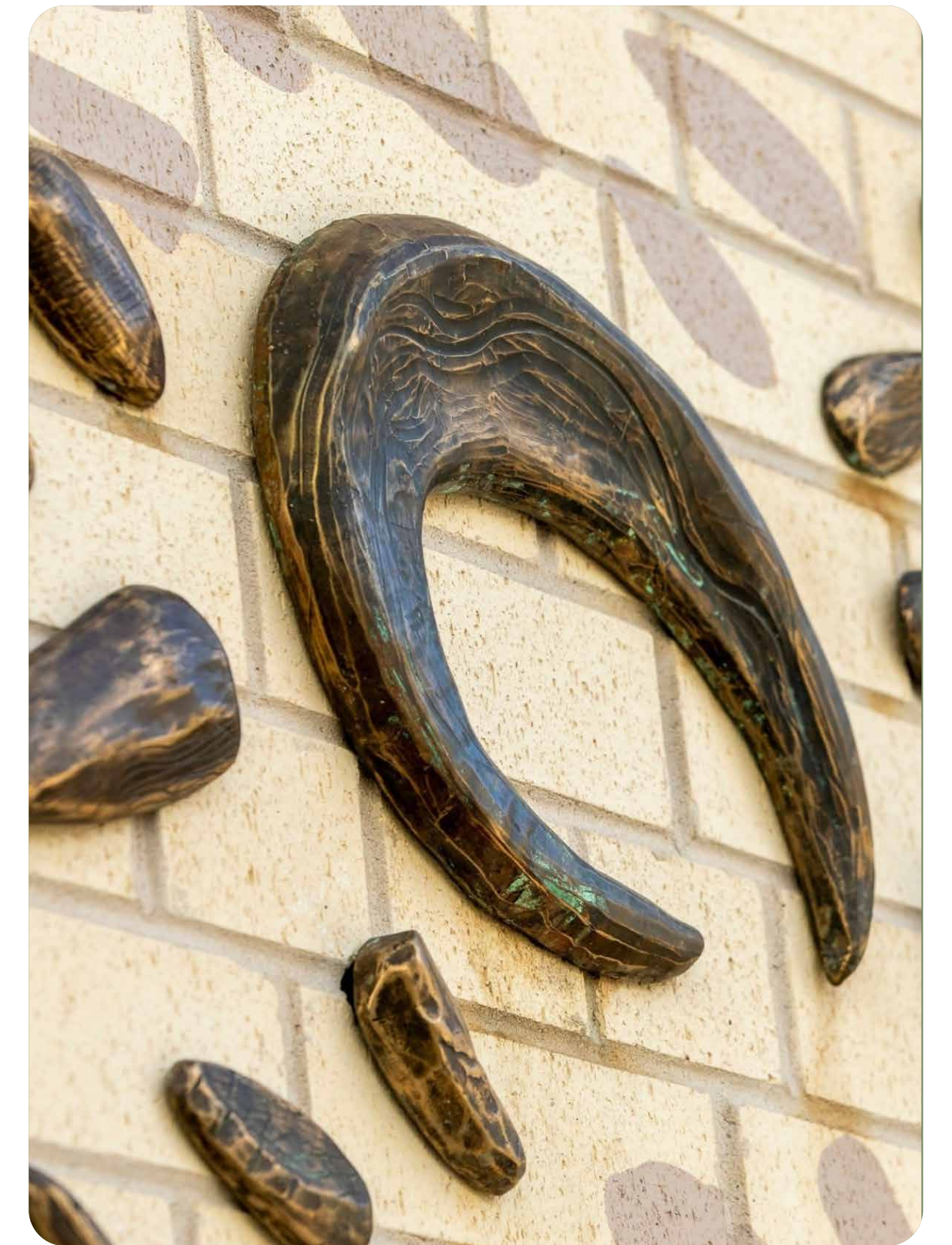
COMMISSIONING MODEL.

A committee under the guidance of ART AID as nominated by URBAN Property Group will compile a shortlist of between 1-3 artists per site who are capable of translating a creative brief into a detailed concept, and then a high-quality tangible artwork. Alternatively, one artist may be selected to address the site in its entirety working across all opportunities and stages, to ensure a more unified approach, and allow a narrative to unfold throughout the precinct responding to the Curatorial theme identified of 'Tides of Memory and Movement'.

Requests for proposals will be administered to artists through;

- Direct Invitation & Limited Competition: Where projects relate to specific cultural groups, or where the requirement is that the artist lives in a particular area, or whose work is particularly specialised in a certain subject matter or material, a Limited Competition or Direct Invitation commissioning model would be used.

The recommended approach is to consider artists who can work successfully with multi-disciplinary artwork types while leaving it to them to interpret the brief and come up with something original in line with the philosophy underlying their art and their vision for the precinct.

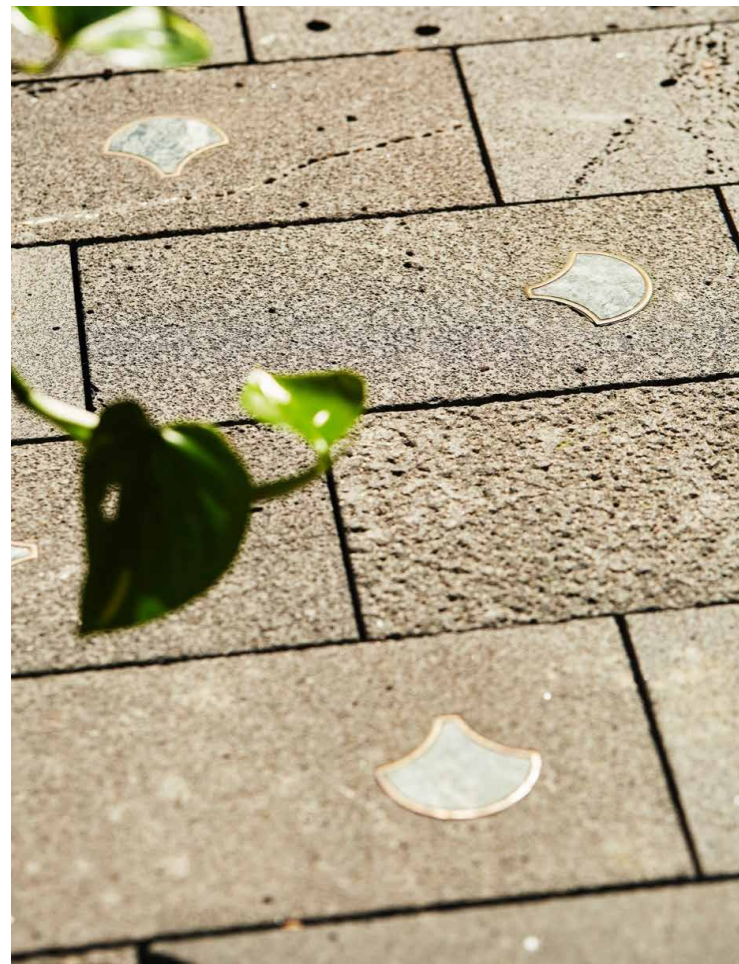


Re-Right Collective, Shimmer, 2023.

5.3

ARTISTS / STYLES UNDER CONSIDERATION.

26-30 MANN STREET, GOSFORD | PRELIMINARY PUBLIC ART PLAN



Jonathan Jones, a Wiradjuri and Kamilaroi artist, is renowned for his evocative site-specific installations that bridge cultures and celebrate shared spaces. His minimal yet poetic light works often utilise repeated forms and everyday materials, expressing ideas of connection, exchange, and positive contact.
Photo: Artist Website



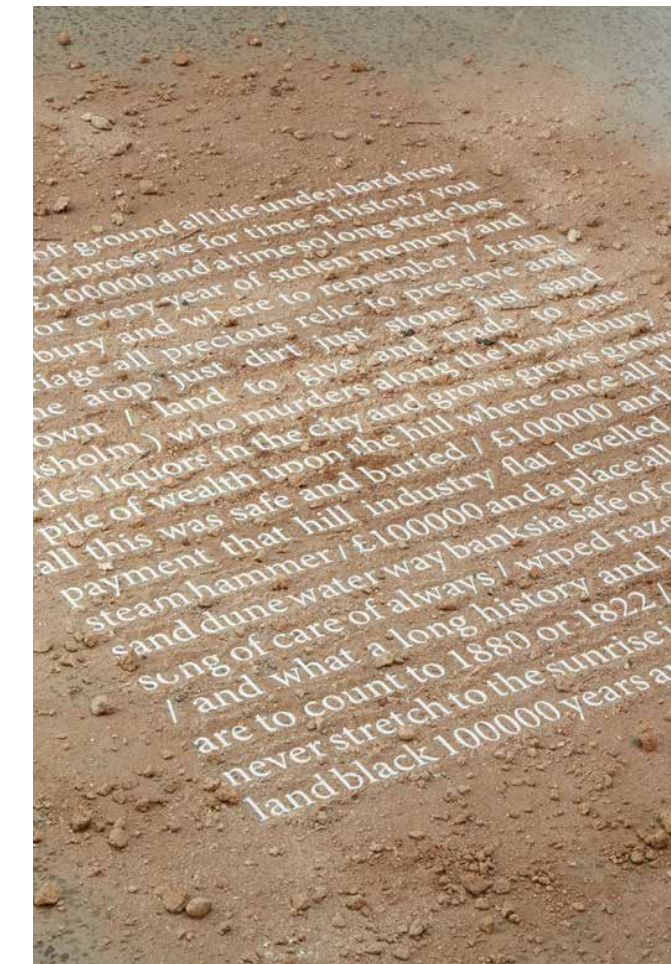
Alison Page is a descendant of the Dharawal and Yuin people and is an award-winning creative at the forefront of the contemporary Australian Aboriginal cultural movement. She is a leading force in the Australian design scene and has an extensive career spanning design, public art, interiors, exhibitions and urban design.
Photo: Artist Website



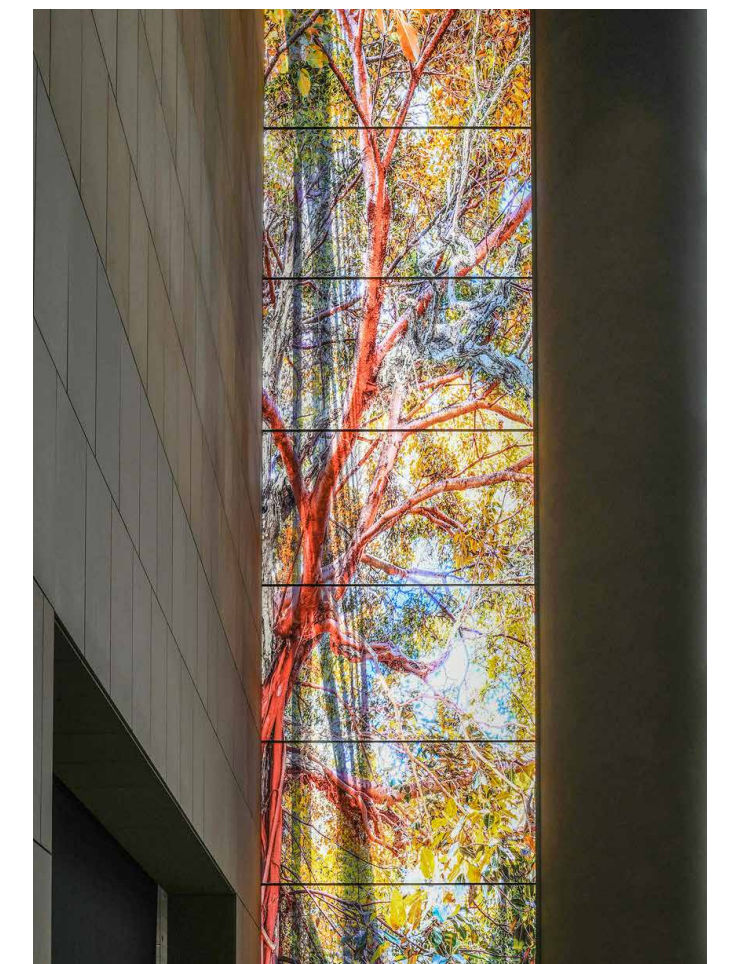
Lucy Simpson is a Sydney based artist inspired by country, relationships, and notions of continuity. Guided by the philosophies of First Nations design Simpson maps place, experience, and time (story) through materiality and transfer
Photo: Lucy Simpson @gmiyay



Catherine Woo, *Cascade*, 2020. The shimmering material replicates the movement of water, fabricated in recycled cast aluminum over the facade. The artist harnesses light with the reflective surface, showcasing the transient texture of place onto physical material.
Photo: UAP Robert Frith Acorn Photo



Jazz Money is a Wiradjuri poet and filmmaker currently based on sovereign Gadigal land in Sydney, Australia. Money invites their audience to consider the complexity of Country that has always existed – beneath their feet, within the skies, throughout the waterways.
Photo: Zan Wimberley



Sabine Hornig's work re-contextualizes familiar places and structures through overlapping perspectives and inversions of scale and dimension challenging how the viewer and their perception of their surroundings.
Photo: Artist Website

WWW.ARTAID.COM.AU | @ARTAIDAU | +61452526983



Alison Page, *The Eyes of the Land and the Sea*, Kamay Botany Bay National Park | 2020

5.4

ARTIST PROCUREMENT SUMMARY TABLE.

All procurement activities will be managed and overseen by ART AID in accordance with the approved Public Art Plan and Urban Property Group’s obligations under the SSD consent.

| STAGE | TASK | RESPONSIBILITY | OUTPUT / APPROVAL POINT |
|---|--|---|--|
| 1. Project Initiation | Finalise public art opportunities, budget, brief and procurement method. | ART AID + Client | Approved Artist Brief |
| 2. Direct Invitation / EOI + Shortlisting | Issue Direct Invitation or EOI, assess applications, convene selection panel, shortlist. | ART AID, Client, DLALC, Architect | Shortlisted artists invited to concept stage. |
| 3. Concept Development | Artists prepare concept designs; cultural consultation integrated; review for technical and curatorial alignment. | Artist(s), ART AID, DLALC, Design Team | Concept Design Package + Panel Recommendation. |
| 4. Design Development | Resolve materials, structure, fixing methods, detailing, safety, maintenance, and integration with building works. | Artist, ART AID, Architect, Engineer, Builder | Detailed Public Art Plan (Council Approval Required) |
| 5. Fabrication & Pre-Installation | Shop drawings, prototyping, fabrication, certifications, coordination with builder. | Artist + Fabricator + Builder | Fabrication Complete + Workshop Inspection. |
| 6. Installation & Handover | On-site installation, testing, commissioning, defects review, handover documentation. | Artist, Builder, ART AID | Installed Artwork + O&M Manual + Final Certification |

5.5

ARTIST BRIEFING.

The Central Coast Council will be provided a draft of the Artist Brief and a Long-list of Artists being considered for review and comment prior to the release of the brief.

Once reviewed by the Central Coast Council, the detailed Artist Brief will be supplied to the shortlisted artist containing relevant, site specific details and specifications.

Shortlisted artists will meet with the ART AID and key stakeholders and consultants to receive an Artist Brief via Microsoft Teams and digitally in writing. The Art Consultant, in collaboration with the Client, will create and oversee the Artist Brief, providing essential details for the project, including constraints, opportunities, and budgetary requirements.

This document serves as a comprehensive guide, ensuring clear communication and expectations. It directs the selected artist on specific deliverables, facilitating a detailed breakdown of associated fees, encompassing scope of works, design, fabrication, delivery, insurance, and maintenance aspects of the project.

INDICATIVE OVERVIEW OF ARTIST BRIEF

Project

- Overview – detailed concept deliverables
- Description – holistic project goal across entire precinct
- Location – function, history, environment, demographics
- Vision – concept direction, theme, narrative, curatorial rationale
- Restrictions – legal, safety, physical, scope, materials, dimensions
- Documentation – Elevations and CGIs
- Precedents – examples of existing artworks that support the ‘mood’ of the brief

Deadlines

- Indicate key project milestones and delivery dates for all aspects
- Desired completion date

Artwork Specific Information

- Specific intent by Client and stakeholders
- Expectations – distribution of workload and deliverables by each party
- Atmosphere – compatibility with surroundings, look and feel
- Materials – constraints, durability, maintenance and structural requirements, sustainability
- Constraints – scope of work, legal, safety, physical, fixtures, equipment, compliance requirements
- OHS – insurances, SWMS, inductions, certificates required

Budget

- Total budget, including concept fee, and detailed scope of work.
- Artist fee inclusions
- Artist fee exclusions

5.6

CONCEPT DEVELOPMENT.

Although the elements of the proposed artwork(s) will be generally left to artist interpretation, curatorial guidelines for the artworks are based around the relevant contextual framework provided within this Preliminary Art Plan and the locale within which the artwork(s) sits.

The conceptual stage of this project requires integrated design teams from the beginning. During the conceptual process, it is recommended that artists embark on independent research. However, collaboration between the selected artist(s), fabricators, and industrial designers may be vital to this stage.

Throughout artist briefing and concept development, the Art Consultant will provide guidance and support to selected artist(s). They will ensure there is access to information and adequate communication, connecting parties with the right professionals to assist with creative ideas and technical issues.

Where relevant Indigenous consultation and collaboration is essential during concept development and will need to be considered within the overall arts budget.

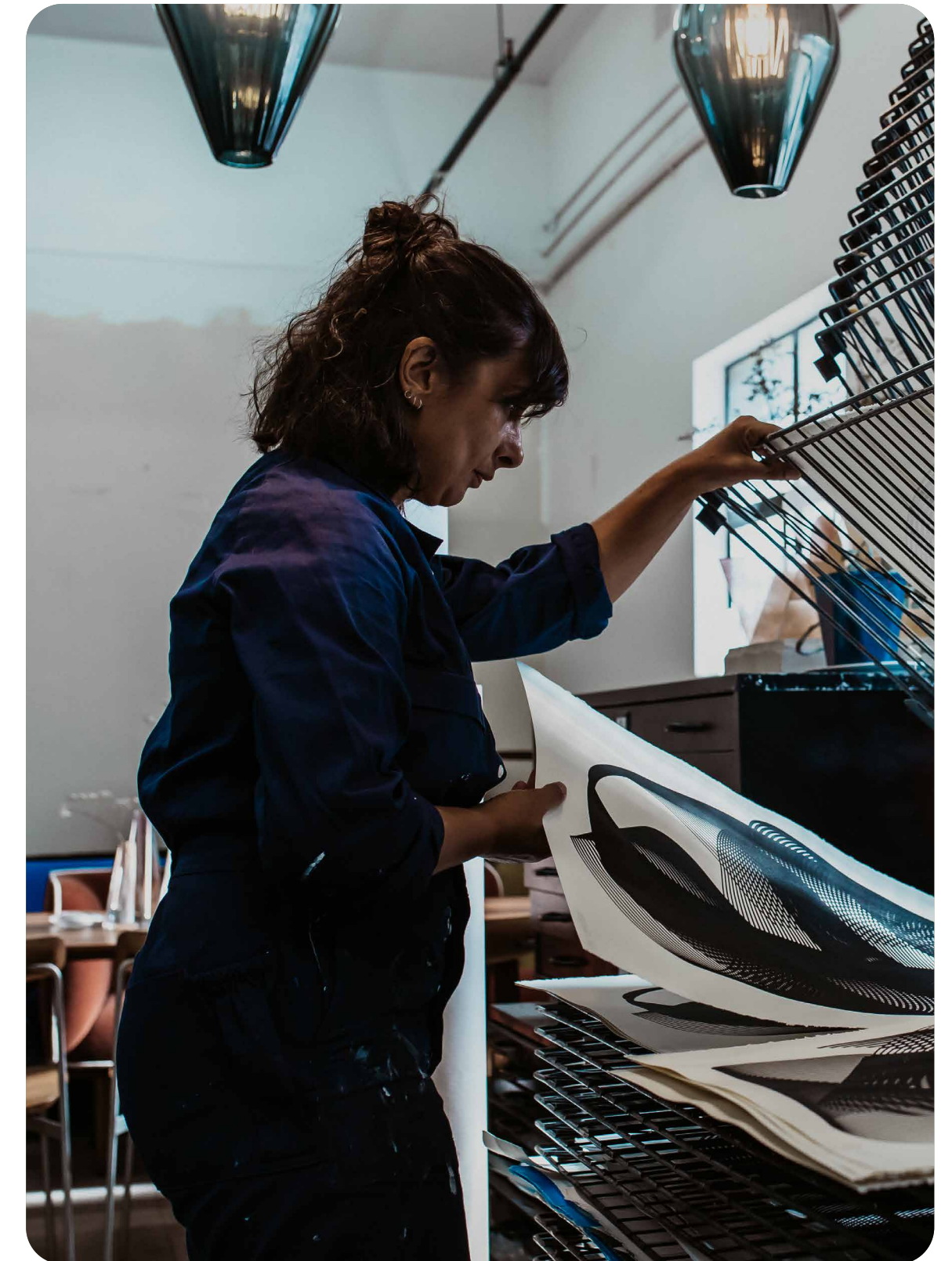
The selected artist(s) will work with the Art Consultant and liaise with architects and other design professionals to ensure the artwork and architecture are considered as inter-dependent parts of the overall design.

The conceptual proposal submitted by the artist(s) to the committee under the guidance of a specialist arts coordinator will be presented in a format relevant to the proposed commissioned artwork(s). This proposal may be presented by the artist and their teams digitally, in person, and/or via Zoom to the Public Art Committee.

Detailed Concept Fee

The selected artist(s) authorised to present before the committee and the specialist arts coordinator will be paid an agreed nominal fee in order to produce a detailed concept proposal. Additional fees may be paid to the artist for the use of professional subcontractors.

The submission of the conceptual proposals by the selected artist(s) put no obligation upon the Commissioner of the artworks for any reason.



Artist Kate Banazi, Marrickville, 2021

5.7

ARTIST ENGAGEMENT.

Final Artist Selection

Consistent with the criteria the Central Coast Council has laid out, the art committee will evaluate the concept proposals based upon but not restricted to the following:

- The artist(s) interpretation of the creative brief including relevance and appropriateness of the work to the site context.
- The artist(s) response to all elements of the design of the development taking into consideration materials used in both the development and the artwork(s).
- The artist(s) response to the environmental constraints of the locale.
- The artist(s) response to the historical, cultural and local issues and stories of the community.
- The artist(s) ability and methodology to complete the commission within an agreed timeframe.
- Consideration of public safety and the public's access to and use of the public domain.
- Timelessness of conceptual content and consideration of maintenance and durability requirements.
- The fees of the commissioned piece(s) and installation.

- Integrity and standards of excellence and innovation.
- Consistency with current planning, heritage and environmental policies, and plans of management.

Contracting

Following artist selection, the Commissioner will work closely with the artist(s) engaging the services of the principal contractor, architect and structural engineer to collaborate with the artist(s), ensuring seamless installation with regards to the existing development.

The Commissioner will enter into a contract with the artist(s), one that is relevant to the indicative proposal of works by the artist(s) and sufficiently adhered to by both parties. This contract should contain timelines of the development, the construction and the installation of the proposed artwork(s). This will also contain an agreed to re-numeration package and any constraints and regulations that the artist(s) must adhere to.



Milne and Stonehouse, *Cloud Seeds*, 2024

06

BUDGET

6.1

BUDGET

Public artworks at 26–30 Mann Street will be integrated into the fabric of the architecture. Therefore, this should be considered early in design coordination. When distributing the artwork budget, the Client, Art Consultant, and artist’s lead contractor should liaise to find out whether any contributions to public artwork fabrication, material, and installation costs could be shared.

Allocated Budget

The Gosford City Centre Development Control Plan 2018 identifies public art as a key contributor to high-quality urban environments. Under Clause 2.4 - Public Art, the DCP encourages major developments to incorporate integrated and site-responsive artworks that enhance architectural outcomes, strengthen placemaking, and contribute to the cultural identity of the city centre. While the DCP does not mandate a specific percentage allocation, Clause 2.4.1 outlines that developers are to provide public art as part of significant development proposals and ensure adequate funding for its delivery, coordination and long-term integration.

In alignment with these objectives, an indicative allocation of between 0.4 - 1 per cent of the total development value is proposed for 26-30 Mann Street. This approach responds directly to the intent of Clause 2.4 and reflects recognised best-practice benchmarks for large mixed-use

and city-centre precincts, while retaining flexibility to respond to design development and delivery outcomes.

By adopting this benchmark, Urban Property Group demonstrates a proactive commitment to delivering meaningful, culturally grounded and well-integrated public artworks that contribute to the evolving identity of Gosford’s city centre and support the long-term vision for Central Coast Quarter.

Contingency

A contingency budget in the case of unforeseen circumstances such as general project delays, weather, modifications to designs at the request of the Client should be considered to account for unforeseen circumstances.

6.2

BUDGET

Recommended Distribution of Artist Fees

In order to remain fair and equitable to the artist, it is recommended that bulk progress payments are made to the practitioner. The minimum recommended payment schedule is as follows:

- Detailed Concept payment to be made upon artist briefing or within an agreed timeline thereafter
- First (bulk) payment to be made upon agreement
- Second payment during the fabrication phase
- Final payment upon submission of close-out report

Artwork production fees include:

- Detailed concept proposal fees
- Concept revision by artist (at an agreed and capped number after concept has been accepted)
- If represented by a gallery, the artist must take into account any gallery commissions to be paid
- Prototyping, samples, and testing
- Provide design advice, drawings and documentation of proposed works
- Materials, equipment

- Administration, OHS report, safety inductions, relevant Certifications eg. EWP
- Frequent design progress reports agreed at commissioning stage (including images)
- Design and fabrication of the work
- Freight including any damages during transit
- External suppliers, consultants, sub-contractors, technical support and project management
- Traffic Management and supervision of installation if required
- Defects liability and warranty (over an agreed period of time)
- Obtain the appropriate insurances for the project (Public Liability, Professional Indemnity)
- Final close out report detailing the successful design, fabrication and installation of the work
- Maintenance manual

07

INDICATIVE PROGRAMMING

7.1

HIGH-LEVEL PROGRAM FOR STAGING THE WORK.
STAGE TWO.

Throughout the stages, particularly shortlisting and concept submission, this Plan recommends liaising with the Central Coast Council to ensure artwork and artist approvals and planning conditions are met

The following program for works is indicative only and subject to change pending approvals and development management:

PPAP - Q1, 2026

PPAP submitted for SSDA Lodgement.

Refined Artist Suggestions - 4 weeks

Pending the status of updated PPAP, ART AID will develop and refine a final list of artists whose work fits most appropriately within the site.

Artist Shortlist & Notification - 6 weeks

A committee under the guidance of ART AID will compile a short list of artists who are capable of translating a creative brief into a tangible artwork. During this time, artist interest and availability will be gauged. If an artist is unavailable, we will need to repeat the shortlisting process.

Briefing & Orientation - 4 weeks

The selected artist(s) will be invited to meet with ART AID, where a creative brief inclusive of all relevant

data to the pertaining development is given to the artist. A site orientation will then occur. Please note, this is based on an ideal outcome and artists immediate interest / availability for the project, realistically this may take up to 6 weeks.

Concept Development - 12 weeks minimum

Proposal of Artworks Submitted

The shortlisted artist(s) will submit and present their conceptual proposals to the committee under the guidance of ART AID. Submit to the Central Coast Council for pre-endorsement.

Proposals Approved

The committee under the guidance of ART AID will choose the preferred conceptual proposal and the selected artist will be notified. Preliminary breakdowns of construction timelines and budget parameters will be included in these proposals and any specific detailing and/or special requirements are stipulated.

Detailed Public Art Plan Submitted - Q1, 2027

ART AID will submit the Detailed Public Art Plan to the Central Coast Council for formal endorsement. Once approved the client will be granted the first CC and permissions to begin above ground work.

Artwork Commissioned

Once the artwork(s) have been commissioned and contracts have been entered between the artist(s), the Commissioner and the Art Consultant and agreed schedule of reports are required from the artist(s) pertaining to the progress of the commissioned artwork(s).

Detailed Proposals Delivered

Detailed proposals by the chosen artist(s) will be developed and refined if need be under the guidance of ART AID and the artist's lead contractor taking feedback from Central Coast Council if required.

Fabrication & Installation

The fabrication and installation of the artwork(s) is to be managed to suit the construction schedule and

with written consent from the principal contractor, the Art Consultant and Urban Property Group.

Once installation is completed to a satisfactory standard, the artwork(s) become property and the responsibility of the Commissioner of the artworks as nominated by Urban Property Group.

Final Art Report Submitted

Final Public Art report/s will be submitted to the Central Coast Council accompanied by inspections of the artworks by the Central Coast Council prior to OC.

Construction Works Completed - Q3, 2029

08

GOVERNANCE

8.1

PUBLIC ART COMMITTEE.

The purpose of a Public Art Committee is to provide strategic direction and to ensure the efficiency and clarity of decision making across key stakeholder groups. Guided by ART AID, the committee will meet at regular intervals throughout the project and be responsible for timely and decisive progression across key milestones.

The Public Art Committee is comprised of key stakeholders for the development including; key decision makers from Urban Property Group, the Architects, ART AID and the DLALC will include appropriate Cultural representation if required. The role of each panel member is to communicate the desires and concerns of their respective groups, Buildings, and communities.

The Public Art Committee provide expert input into the artist briefing, engagement, and selection. They assist with the assessment and approval of each creative submission and provide feedback and recommendations on the direction of the project, acting as a representative of their respective groups.

The Public Art Committee are responsible for identifying opportunities and challenges as well as approving the curatorial approach as suggested by the nominated Art Consultant.

The Public Art Committee are responsible for advising on budget changes and allocations as well as relocation and decommissioning of permanent works in the future if this needs to occur at which point the *Acquisition and Deaccession Guidelines* will need to be employed.

8.2

MORAL RIGHTS, IP & ATTRIBUTION.

Though issues related to moral rights and intellectual property will generally be covered in an artist agreement, it is worth mentioning a couple of points from the outset.

It is important at all stages of the Public Art Plan process that the procedures be transparent, that appropriate recognition is given to the work involved in submitting a visual concept by the artist or other proposal and that the practitioner's moral rights and intellectual property is protected throughout the duration of its lifespan.

Attribution plaques for each artist are to be placed within close proximity to each artwork. A high-quality digital archive of the collection available to the public is recommended.

Arts Law have stipulated the following; "Moral rights are rights that are personal to the author of an artwork and include the right of the author to be named as the creator of the work, the right of the author to prevent others to be named as creators of the work and the right of the author to ensure his work is not subjected to derogatory treatment.

Arts Law has developed an information sheet on Moral rights. The Agreement requires the Client to attribute the author of the work, and if the artwork involves the use of ICIP, the custodial interest of the community.

This is subject to the author's right to have any notice identifying them with the artwork removed where the artwork is completed by another artist, where another artist performs repairs to or restoration of the artwork, or where the Client alters, modifies or relocates the artwork. In the event of destruction, removal, deaccession or relocation of the artwork, the Agreement requires compliance with section 195AT.

URBAN Property Group or its nominated representative is the Client and owner of the artwork, however the IP and all copyrights will be exclusively held by the artist(s). The artist retains ownership of copyright in the preliminary concept, final design and artwork in perpetuity. The artist has the exclusive right to reproduce and publish the preliminary concept, final design and artwork, however the Client may communicate the artwork to the public and credit the artist.

*"If the artwork is created by an Aboriginal or Torres Strait Islander artist and it contains or refers to Indigenous objects, knowledge or works, the Indigenous Cultural and Intellectual Property (ICIP) must be considered. Protocols have been developed by the Australia Council, which describe appropriate ways of using Indigenous cultural material, and interacting with Indigenous artists and Indigenous communities: Visual Arts: Protocols for producing Indigenous Australian Visual Arts. The protocols are not legally binding unless inserted into a contract, however, Arts Law strongly urges anyone dealing with works which embody ICIP to act consistently with the protocols."*¹⁷

8.3

INSTALLATION & TRANSPORT.

The fabrication, transport, and installation of the artwork(s) involves several parties and responsibilities that need to be clearly defined throughout the process.

The Client is responsible for preparing the site where the artwork will be installed as agreed prior, while the artist team or lead contractor is responsible for the installation process and associated costs.

This phase of the process is to be managed to suit the construction schedule with written consent from the principal contractor and Client. The progress of the commissioned artwork(s) in the form of reports or meetings is required to be communicated by the artist team throughout.

The contractors responsible for the fabrication and installation of the artwork, will assume liability for fees, insurances, and risks related to their respective disciplines and input into the artwork. This includes design, safety, documentation, quotations, packaging, warranty, and defects. If the artwork is created offsite, the artist team or lead contractor responsible for safe transport.

Safety

Include public safety considerations in artist briefs and concept designs where possible and necessary. Though it should not be the primary purpose, artworks can serve a dual function through incorporating elements such as lighting along pedestrian walkways or entrances, and addressing areas of isolation. This contributes to creating a welcoming public domain and establishing identifiable 'meeting places.' Practical matters which are considered in safety are; the use of materials, sharp edges and deterioration of artworks.

Insurances, OHS inductions, appropriate safety certifications, adequate site supervision and risk management measures are to be employed. Compliance with Council policies, OHS regulations and the longevity of the artwork(s) will be reviewed by the Art Consultant and Council at staged intervals.

Sustainability

Public artworks at 26–30 Mann Street will be developed with consideration for the sustainability objectives outlined in the Sustainable Buildings SEPP, Greener Places, and the Central Coast Regional Plan 2041. Artists are encouraged to adopt environmentally responsible approaches through material selection, fabrication methods and energy-efficient or low-impact technologies.

As a State Significant Development, the project is guided by ecologically sustainable development (ESD) principles under the NSW planning framework. These requirements will inform the artwork design process to ensure alignment with wider precinct sustainability goals and the delivery of durable, low-maintenance and environmentally responsive works. Collaboration between the artist(s), the design team and ART AID will support outcomes that contribute positively to the long-term environmental ambitions of Central Coast Quarter.

8.4

MAINTENANCE & ONGOING.

Maintenance of the artwork is an important consideration. The artist team must consider the environmental conditions - fatigue, vehicular pollution, UV degradation, humidity - and suitability of materials in concept proposals, with priority given to materials that can be easily maintained and have longevity over time.

The agreement should contain a 12-month warranty requiring the artist or their fabricators/sub-contractors to rectify any latent defects in the artwork, except for wear and tear or defects inherent in the material or site environment. It is important to agree on ongoing maintenance and management requirements and responsibilities during artist briefing and design review.

The artist or the artist's lead contractor should provide the Client with a maintenance manual, and the artwork should be maintained in accordance with it. Documentation and information on maintenance will be provided by the artist's fabricator and sub-contractors for the Final Public Art Report.

Once installation is completed to a satisfactory standard, the artwork(s) become property and the responsibility of the Client. The Client and artist's lead contractor should develop a program for regular and staged maintenance. The program should also include a process for urgent maintenance issues and allocate personnel responsible for managing them. Maintenance types include cleaning, damage repair, graffiti proofing, electrical works, etc.

The Client is responsible for ongoing maintenance, unless the artist is engaged under a separate agreement and at an additional cost. Budgeting a reasonable amount on a yearly basis towards maintenance and conservation of commissioned works is necessary.

Considerations should be given to the types of cleaning products and materials that can be used and those that are harmful to particular materials and finishes. The artist should be consulted about all actions pertaining to their work and its ongoing upkeep when in doubt.

THANK YOU.

CONTACT

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Email: chris@artaid.com.au

Sources

- 1 <https://www.chrofi.com/projects/gosford-urban-design-framework>
- 2 <https://www.darkinjung.com.au/>
- 3 <https://www.centralcoast.nsw.gov.au/environment/coast-estuaries-and-waterways/estuaries/brisbane-water>
- 4 <https://www.centralcoast.nsw.gov.au/sites/default/files/Council/gosfordheritageinterpretationstrategy28022020.pdf>
- 5 <https://www.governmentarchitect.nsw.gov.au/projects/gosford-city-centre>
- 6 <https://www.centralcoast.nsw.gov.au/sites/default/files/Council/gosfordheritageinterpretationstrategy28022020.pdf>
- 7 <https://www.centralcoast.nsw.gov.au/environment/coast-estuaries-and-waterways/estuaries/brisbane-water>
- 8 <https://www.transportheritagensw.com.au/>
- 9 <https://www.governmentarchitect.nsw.gov.au/projects/gosford-city-centre>
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- 12 <https://www.environment.nsw.gov.au/topics/aboriginal-cultural-heritage/aboriginal-heritage-information-management-system-ahims>
- 13 Ngurra Advisory — Cultural Values & Design Considerations Report
- 14 <https://www.hccdc.nsw.gov.au/gosford>
- 15 <https://www.lovecentralcoast.com/brisbane-waters>
- 16 Central Coast Quarter, Gosford PUBLIC ART STRATEGY
- 17 Arts Law Centre of Australia. 2018. Arts Law Australia. [ONLINE] Available at: <https://www.artslaw.com.au>. [Accessed 22 November 2018].