

Strategies

Public Domain Strategy

Moore Park Road Plaza



Moore Park Road Front Door

A secondary site entry point is located to the north east of the stadium on Moore Park Road. This entry, flush with adjacent footpath level, will provide a seamless entry into SFS public domain. The Moore Park Road entry will accommodate pedestrians arriving at the site from the east as well as providing some limited vehicular access from the stadium basement. The plaza and concourse along the northern boundary should feel as though it is an extension of the public footpath, emphasising the public quality of the space. This should be further supported by the paving selection, tree planting and amenity provision in this area.

- Key distinctive public domain elements that will define the Moore Park Road Plaza**
- Retention of existing planting along Paddington Lane
  - Seating and furniture amongst landscape and Planting creating shaded comfortable spaces
  - Lighting
  - Heritage Interpretation
  - High Quality pavements and material palettes
  - Wayfinding to adajcent landmarks and key locations including Paddington and Bondi Junction
  - Environmentally Sustainable Design
  - Active uses including retail, food and beverage which takes advantage of the landscape setting
  - Integrated passive security design targeting hostile vehicle mitigation



Precedent - Neue Meile Böblingen, Oslo, Norway



Precedent - Bonn Square, Oxford, UK



Precedent - Sovereign Square, Leeds, UK



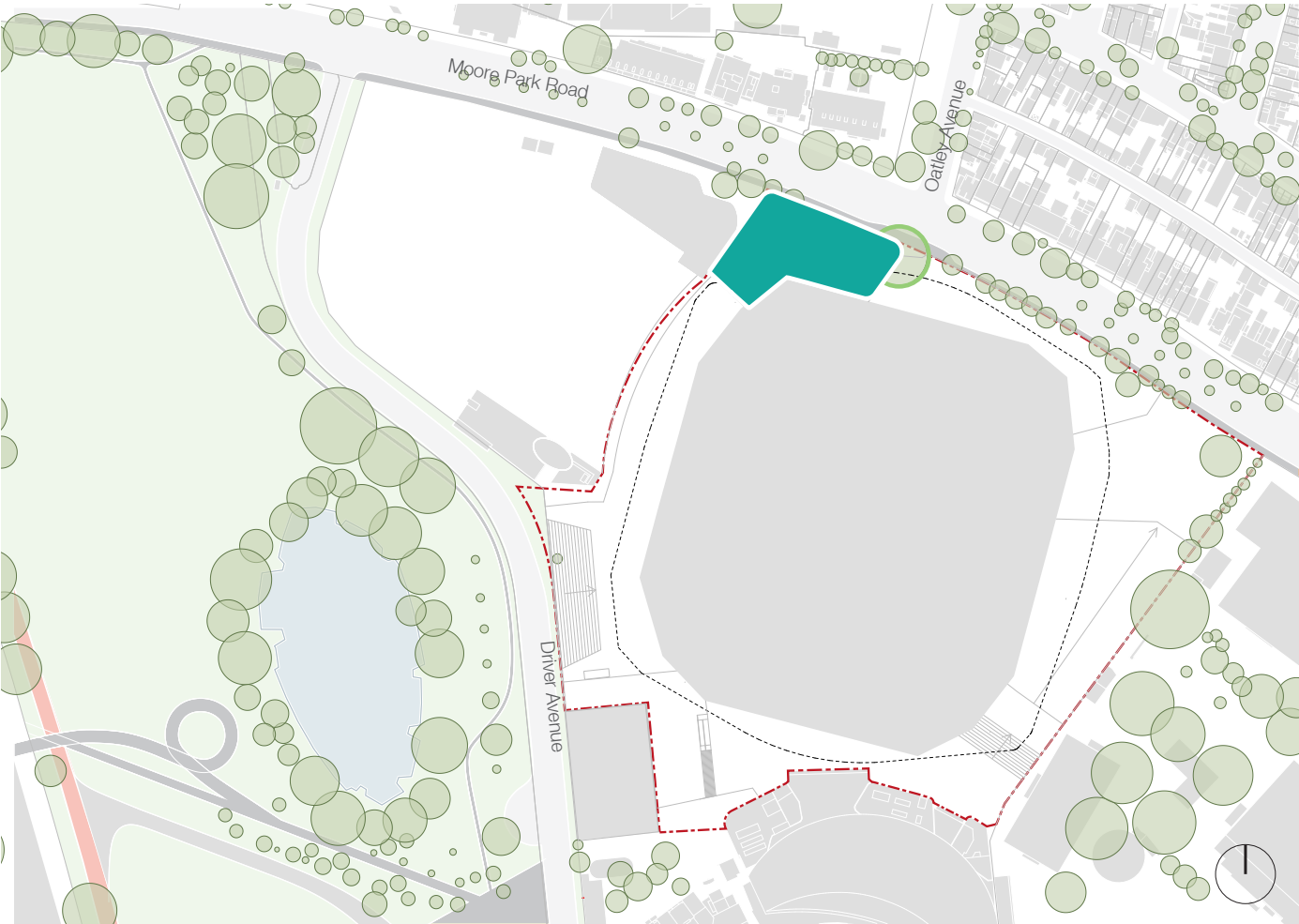
Precedent - The Jewelry District, Providence, USA



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Oatley Road Place

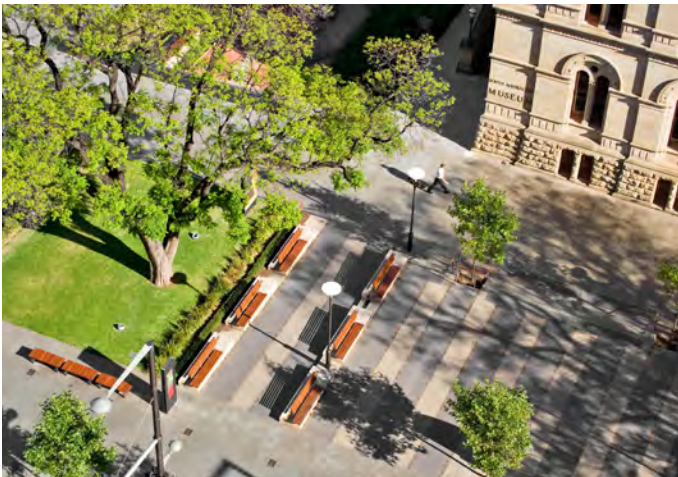


A third site access point is provided adjacent to the Oatley Road Intersection where a flush access point is achieved in to the site. The site entry at this location is defined and framed by significant, existing fig tree (no.125) and the existing Rugby Australia building. Due to its prominent location, where possible, opportunities for activation should be provided at Oatley Road Place. Pedestrians should enter the site to a plaza space that is an extension of the stadium concourse, providing heightened connectivity around the site.

- Key distinctive public domain elements that will define Oatley Road Place**
- Retention of Tree 125 to provide amenity and shading
  - Landscape and Planting creating buffers to vehicle access to the Rugby Australia Basement and shaded comfortable areas
  - Seating and Furniture
  - Heritage Interpretation and Public Art
  - High Quality pavements and material palettes
  - Wayfinding to adajcent landmarks and key locations including Oxford Street and Victoria Barracks
  - Environmentally Sustainable Design
  - Outward facing active uses integrated into ground floor of the stadium
  - Integrated passive security design targeting hostile vehicle mitigation



Precedent - West End Longfellow Place, Boston, USA



Precedent - North Terrace, Adelaide



Precedent - Macquarie University Courtyard, Macquarie Park, Sydney



Precedent - Teikyo Heisei University Nakano Campus, Tokyo, Japan



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Sydney Live Plaza



Bradman Noble Terrace

Due to its constrained nature, access to the Bradman Noble Terrace will be restricted day-to-day with access provided for members as required. The Bradman Noble Terraces is accessed via a new connection at Driver Avenue Entry adjacent to the cricket practice wickets.

The space will be able to function independently of the concourse with allowances for enclosure of the space for security purposes. The space should feel as though it is a continuation of the concourse by its material and finishes selections while maintaining its character as a unique and private space for members.

Key distinctive public domain elements that will define Bradman Noble Terrace

- Movable seating and furniture for events
- Active frontage created by the SCG Bradman Noble Stand
- Heritage interpretation and Public Art especially focussed on the relationship between the SFS and SCG
- Lighting
- High Quality pavements and material palettes
- Environmentally Sustainable Design
- Wayfinding to adjacent landmarks and key locations including the outdoor cricket wickets, SCG and SFS gates and Moore Park Light Rail Stop



Precedent - Mariahilferstrasse, Vienna, Austria



Precedent - Beekman Street Plazas, New York, USA



Precedent - Hoekenrode Square, Amsterdam, The Netherlands



Precedent - Kensington Street, Chippendale



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Landscape Character



View of SFS from Moore Park East

The character of the public realm should reflect the unique and varied landscape setting, which includes Moore Park, Paddington and adjacent sports and entertainment precincts.

The stadium should have a ground plane that is comfortable, welcoming and contained which serves as a counter balance to the scale of the stadium structure. The landscape should assist in providing a clear context for the stadium, allowing it to dynamically interface with the ground plane with provision for activation, gathering and interpretation. Referencing the park setting and established landscaping can help maximise the comfort of public domain space, soften the concourse and increase the aesthetic quality of the stadium site without impeding the functionality of the spaces.

Continuity of materials should be used within the site to create a visual connection and sense of place for the stadium.

high quality soft and hard landscape to extend the surrounding suburbs and context in to the stadium site.



Precedent - North Terrace, Adelaide



Precedent - Neue Meile Böblingen, Oslo, Norway



Precedent - Mid Main Park, Vancouver, Canada



Precedent - Hoekenrodeplein Amsterdam, Netherlands



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Indicative Landscape Plan

The Sydney Football Stadium includes a basement which houses back of house and servicing zones for the stadium above. The footprint of this basement limits deep soil areas available for the planting of mature or large scale trees.

The Landscape Plan for the stadium is subject to the final design of the stadium to form part of the Sydney Football Stadium Stage 2 Development Application.

Key

Site Boundary

Trees to be removed

Indicative Landscape Plan

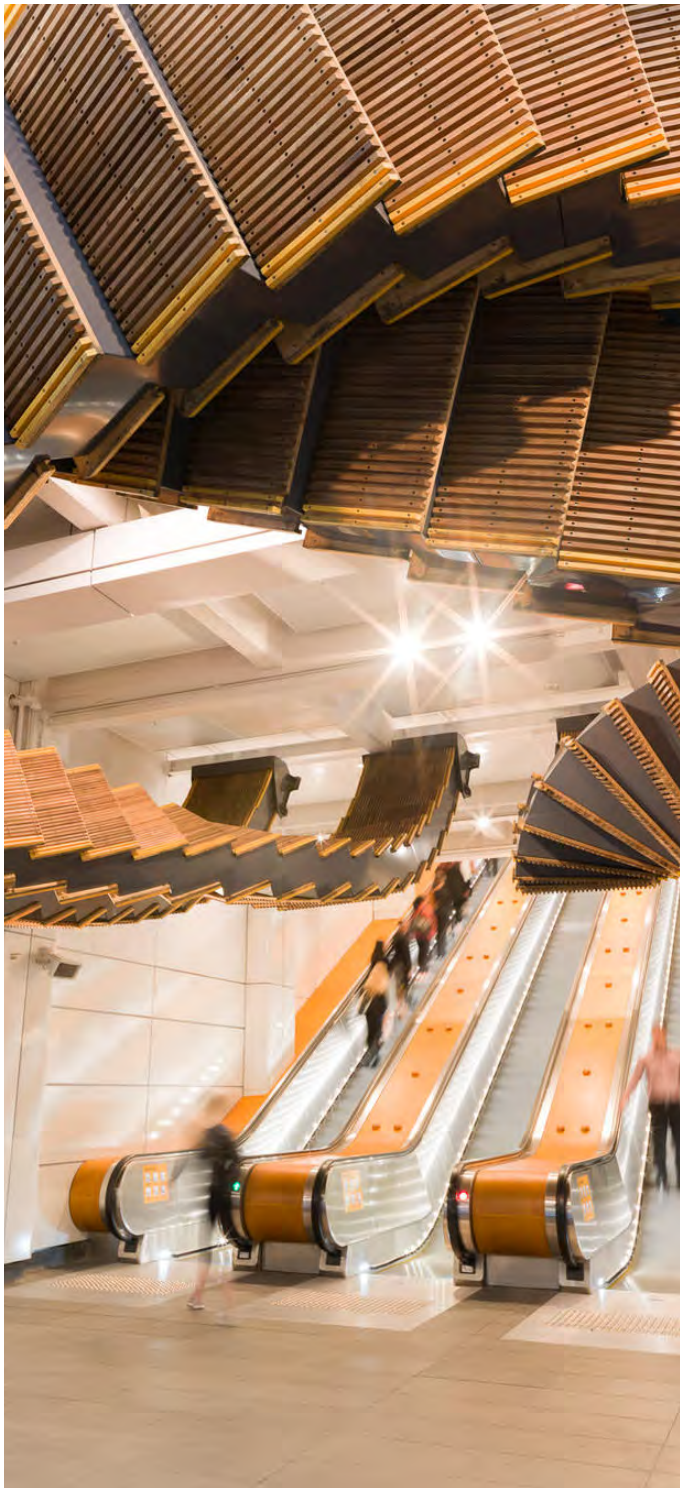


7.4 Public Art Strategy

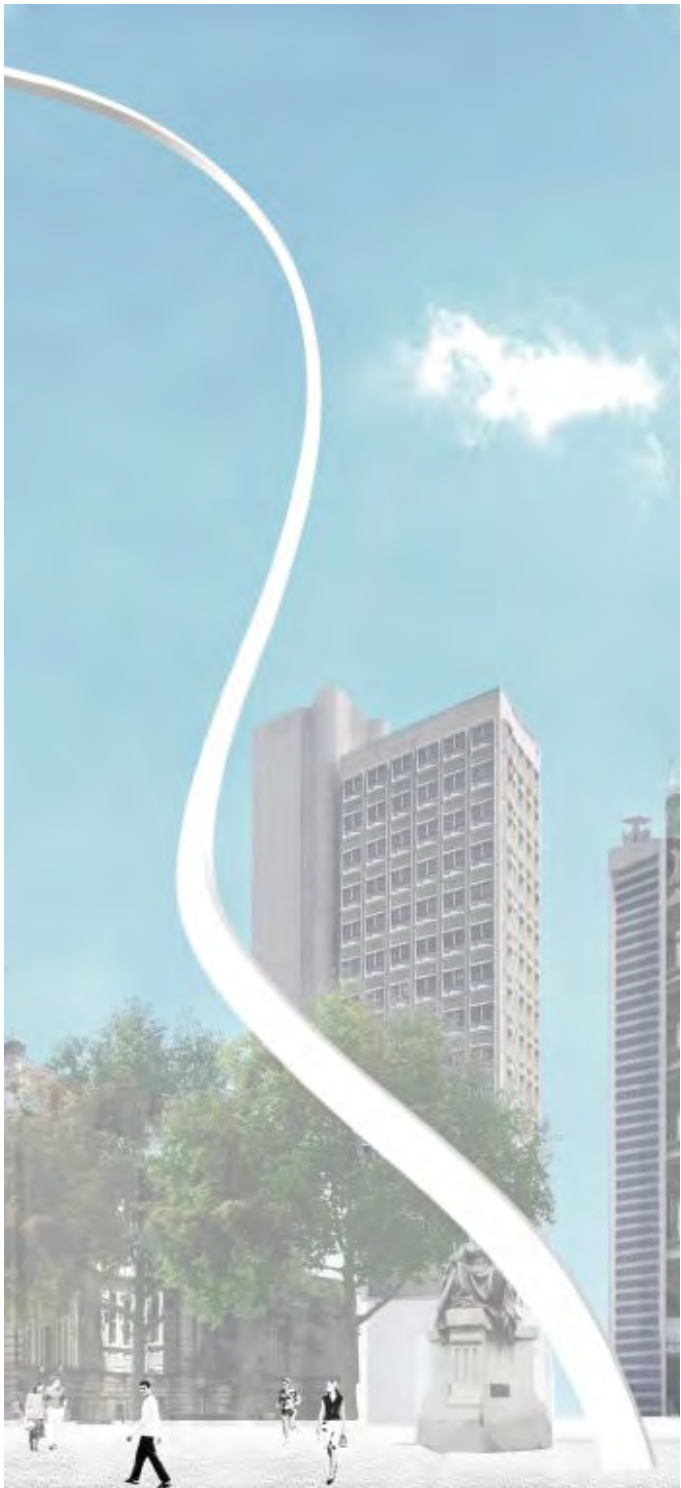
The Public Art Strategy for the Sydney Football Stadium will identify opportunities for high quality artwork and heritage interpretation to enhance the quality of new public spaces and celebrate the site’s rich and diverse indigenous, sporting and cultural history.

The SFS public art strategy responds to the SEARs request to address “the relevant planning provisions, goals and strategic planning objectives for the City Public Art Strategy”.

The public art strategy builds on an understanding of the *City of Sydney Public Art Policy* and *Public Art Strategy*.



Chris Fox, Interloop (2018)



Junya Ishigami, Artists Impression of Cloud Arch



James Angus, Day In, Day Out (2011)



Strategies

Public Art Strategy

Architectural and Landscape Context

The SFS redevelopment will feature the construction of a new stadium to with up to 45,000 seats, replacing the existing Sydney Football Stadium designed by Phillip Cox, Richardson & Taylor completed in 1988. The overall height and scale of the building is envisioned to be larger than the existing stadium with the highest point capped at RL+85. The stadium will include an increased percentage of undercover seating, new internal and externally facing hospitality, food, beverage and entertainment facilities.

The vision for the site includes the provision of new public spaces surrounding the stadium, building on the venue’s unique parkland setting. This will not only allow for increased use by patrons on event days but also open up new day-to-day routes connecting Paddington and Moore Park. The SFS will also deliver the first stage of the north/south link between Paddington and EQ envisioned as part of the *Moore Park Master Plan 2040*.

Designed for events, the SFS public domain will be generous and feature multifunctional, flexible and universally accessible spaces.

Four new public domain zones have been established to create vibrant, inviting and engaging interfaces to the site’s surrounds.

Driver Avenue Terraces in the west of the site will connect the stadium to Moore Park via a grand stair and terraced landscape which traverses the significant level change.

Moore Park Road Plaza in the north eastern corner of the site will align with existing levels outside of the site to provide a seamless entry into the SFS public domain from Paddington. The public domain will then fold down with the existing levels of Moore Park Road to Oatley Road Place, framed by Tree 125, a large mature fig.

The Sydney Live Plaza will be utilised predominantly for event day uses and will not be accessible day-to-day.



View of Existing Sydney Football Stadium from Tibby Cotter Bridge



Queen Elizabeth Olympic Park, London, UK



Kippax Lake, Moore Park



Westhaven Promenade, Auckland, NZ



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Public Art Strategy

Key Themes

The site features a rich history of uses including the sporting uses currently associated with the site. This history forms substantial stimulus for the creation of public art and heritage interpretation tied to place.

Aboriginal Heritage

The Moore Park area of Sydney is part of the traditional lands of the Gadigal people, which stretches along the southern side of Sydney Harbour from South Head, west to approximately Darling Harbour, and south towards Botany Bay. While there is limited ethnographic records of the use of the Moore Park area by Aboriginal people upon arrival of colonists in the late 1700s, the dune and wetlands of the Botany Basin in this area would have provided the local Aboriginal people with a rich and diverse resource zone to utilise.

Sydney Common

All of the subject site and the surrounding area (including Moore Park, Centennial Park, Sydney Showground, SCG etc.), was originally part of the 1,000 acres of land known as the ‘Sydney Common’ dedicated by Governor Macquarie in 1811 as a public recreation area, mainly to discourage people from turning animals into Hyde Park or to other public lands to graze. Early on, the Sydney Common began to be futher allocated and divided for different uses, with the eastern side including large swamp lands (Lachlan Swamps) declared and protected as a fresh water reserve in the 1820s (now Centennial Park) , while the western portion of Sydney Common is generally consistent with the location of Moore Park today.

Busby’s Bore

In 1826, Surveyor and Civil Engineer John Busby, having been engaged to devise a replacement water supply for Sydney after the Tank Stream became polluted and fouled, proposed the consturction of a series of dams on the Lachlan Swamps which would be connected by a gravity fed tunnel to Hyde Park. Busby’s Bore was Sydney’s sole fresh water source from 1837 to 1859.

Most of the tunnel was cut through the sandstone bedrock, with limited locations cut as open trenches laid with sandstone masonry and slab roof. Two vertical shafts extending to Busby’s Bore are located within the site to the north-east of the existing SFS.

Sydney Cricket Ground

The Sydney Cricket Ground (SCG) was established formally in 1882, around which time it was identified too dangerous to have a rifle range in such close proximity to public recreation. In 1890, a new range was established at Maroubra, and the existing range closed.

Sydney Sports Ground (SSG) was established in 1899, utilising the western portion of the NSW Engineer Corps land, while the eastern part of the land remained dedicated for military purposes. Depot used as training facility for electrical and signal engineers immediately prior to the outbreak of WW1. Redeveloped during WW2 was series of prefab huts.

Sydney Sports Ground (SSG)

The Sydney Sports Ground No. 1 was a stadium and dirt track racing venue. The ground was located where the car park of the Sydney Football Stadium (SFS) currently sits. Due to severely limited funds of the SSG Trust, the player and spectator facilities at the SSG were relatively basic in nature for the majority of the lifespan of the ground.

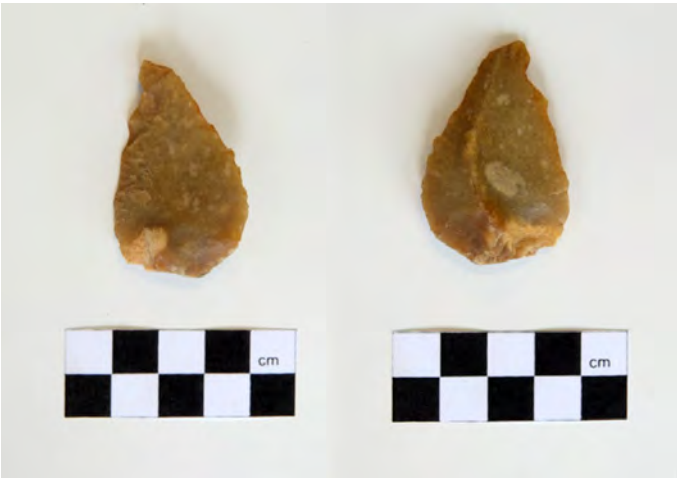
The SSG was used for a wide range of sports including cricket, cycling athletics, football and rugby, as well as for events such as scout rallies, brass band contents, dog shows, and dirt track racing. However, it was mainly rugby union that early on facilitated the ongoing success of the ground, providing income for the roofing and fitting of seats in the grandstand, construction of a dressing shed for players, and rooms for the trustees and office support in the early 1900s. By 1907, the SSG had a capacity of 20,000 with a second grandstand constructed in 1908.

Sydney Football Stadium

The Sydney Football Stadium was designed in 1985 by Philip Cox Richardson Taylor. It opened on 24th January 1988 to celebrate Australia’s Bicentenary. It was the main competition venue for the soccer during the Sydney Olympic Games in 2000, is home to the Sydney Rooster, Sydney FC and NSW Rugby Union. For sponsorship reasons, the SFS has been known by several names during the course of its operation, most recently referred to as ‘Allianz Stadium’.



Map of the City of Sydney, NSW, 1903. (Source: Historical Atlas of Sydney)



Aboriginal Stone Artefacts made from English Flint (Source: GML Heritage)



Sydney Cricket Ground (Source: Sydney Cricket and Sports Ground Trust)



Busby's Bore Across Hyde Park, (Source: City Of Sydney Archives)



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Public Art Principles

Reinstate existing sculptures, plaques and plinths

The Sydney Cricket and Sports Ground Trust has a number of existing sculpture that acknowledge the long sporting history of the site. Opportunities to locate them in prominent locations should be sought to continue the site’s sporting legacy.

Aboriginal Heritage

The site is part of the traditional lands of the Gadigal people of the Eora Nation. Artwork should be sought to increase the community’s knowledge of the site’s history and the wider region.

Security

Public Art should be utilised to contribute to the passive security mechanisms incorporated into the public domain. This should be applied especially to the Moore Park Road frontage and be considered in conjunction with the overall landscape concept

Landmarks and Meeting Places

Utilise public art as landmarks and meeting spots within the public domain . These artworks should be located adjacent to key pedestrian circulation routes within ample gathering spaces.

Integrate public art into the SFS facade and surfaces

The SFS facade will form the largest visible surface with the precinct and is a key opportunity to contribute to the character of the precinct and invigorate public domain spaces surrounding the stadium. This may be in the form of a permanent design or developed as part of responsive facades.

Day-to-Day character

Artwork should contribute to the day-to-day character and vibrancy of the SFS and support the increased use of the public domain by the local community.



Existing statues around the Sydney Football Stadium



Perth Stadium, Perth



Iidabashi Plan, Tokyo, Japan



Chris Fox, Interloop (2017)



Strategies

Public Art Strategy

Objectives

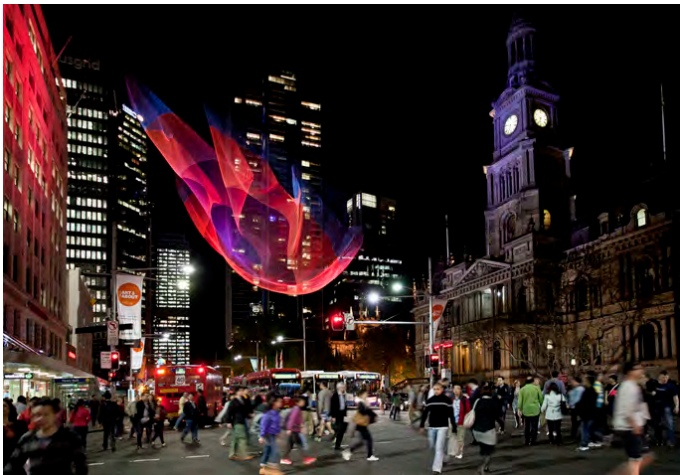
The City of Sydney has a number of documents which inform the public art strategy including the Public Art Policy and the City Art Public Art Strategy.

They articulate a number of guiding principles which are being considered as part of the Public Art Strategy. The response to each of these principles will be fleshed out through the SFS Stage 2 Development Application.

- The guiding principles note to:
- Align significant city art projects with major Sustainable Sydney 2030 urban design projects
  - Recognise and celebrate Aboriginal stories and heritage in the public domain
  - Support local artists and activate city places through temporary art projects
  - Support vibrant places in village centres with community art and city art projects
  - Promote high quality public art in private development
  - Support stakeholder and government partners to facilitate public art opportunities
  - Manage and maintain the city’s collection of permanent art works monuments and memorials
  - Initiate and implement programs to communicate, educate and engage the public about city art



Jason Wing, In Between Two Worlds (2013)



Jane Echelman, Tsunami (2011)



Kan Yusada, Touchstones (2000)



Jane Echelman, Tsunami (2011)



Strategies

Public Art Strategy

Public Art and Heritage Interpretation Opportunities

There are multiple opportunities for the incorporation of public art and heritage interpretation into the SFS redevelopment, this includes in the public domain as well as the building facade.

There are opportunities across the site for the integration of artistic works from permanent to temporary and large scale artist constructed to community led.

- 1. Heritage Interpretation marking Busby's Bore shafts and route
- 2. Existing SFS Statues
- 3. Public art and heritage interpretation integrated into the public domain ground plane
- 4. Responsive Facades for temporary artwork especially day-to-day
- 5. Incorporate public art or heritage interpretation into the building facade
- 6. SCG Walk of Honour

Key

- Site Boundary
- Indicative Locations for existing SCG items
- Indicative Locations for Large Items
- Indicative Location for the SCG Walk of Honour
- Indicative Location of Responsive Facades
- Busby's Bore Indicative Location
- Busby's Bore Shafts



Public Art Opportunities



Strategies

Public Art Strategy

Process

The process planned for the Sydney Football Stadium Public Art Strategy involves the following steps:

Appointment of Advisory Committee

INSW will appoint an advisory committee comprising representative of the Infrastructure NSW (on behalf of the NSW Government), Sydney Cricket and Sports Ground Trust, the architect and the curator/consultant. The initial task of the committee will be formation of a brief and the appointment of the curator/consultant.

The advisory committee will receive input from the curator/consultant and the design team and make recommendations to Infrastructure NSW as to the artwork strategy, procurement strategy and short listing and selection of artists and artwork.

Appointment of Curator/Consultant

The curator/consultant will be appointed following a recommendation from the Advisory Committee.

The curator consultant will be an experienced professional with an expert knowledge of contemporary artists and their artwork.

Selection of appropriate artists and artwork proposal meeting the criteria for the development and the City of Sydney Public Art Policy Criteria

The Advisory committee, with assistance from the curator/consultant, will refine the artwork strategy, prepare and implement a procurement strategy including the short listing and recommendations for commissioning of artists or the procurement of existing artworks.



Stacy Levy, Water Map (2003)



Warren Langley, Aspire (2010)



Nike Savvas, Rush (2010-2011)



Junya Ishigami, Cloud Arch (TBC)



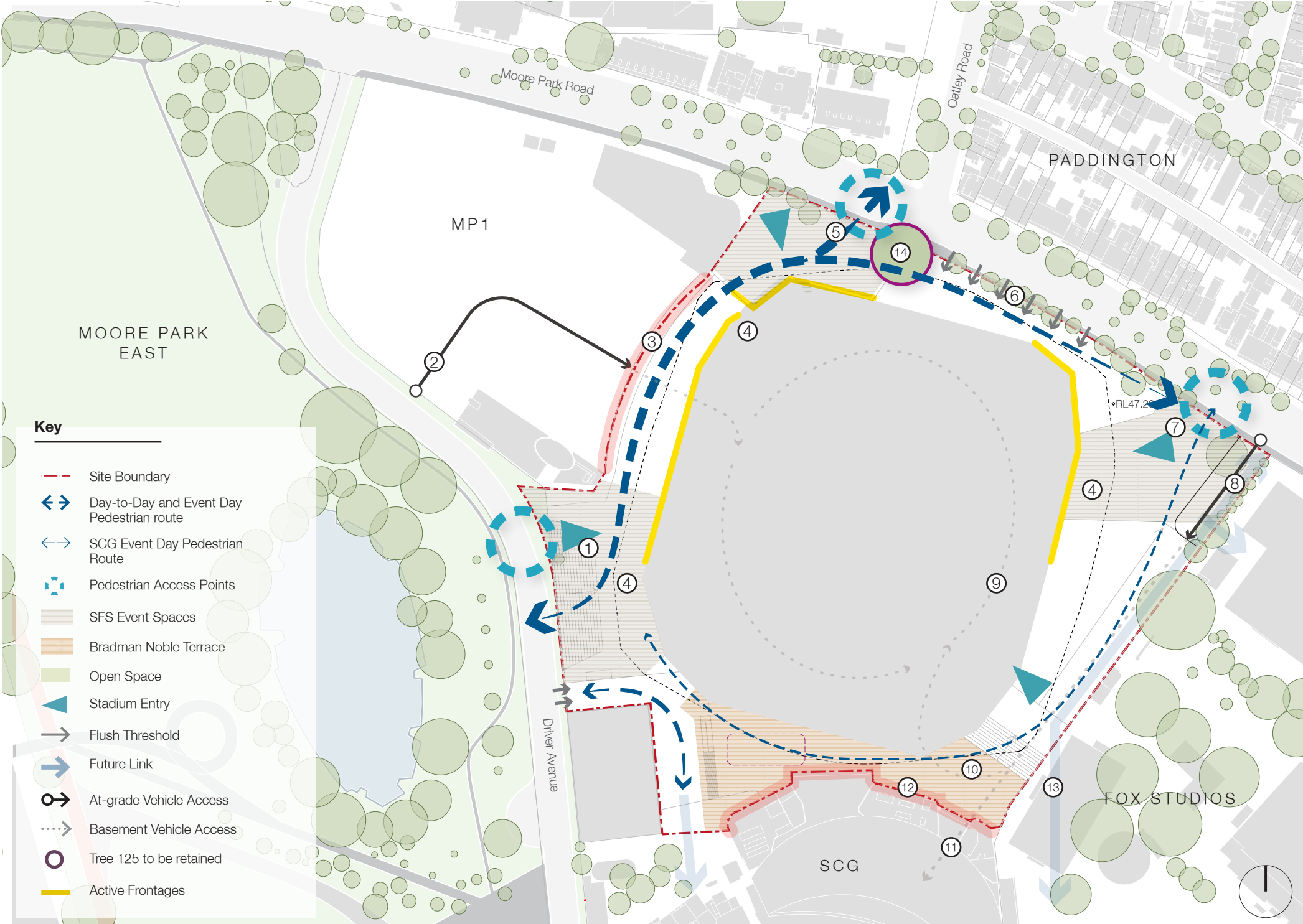
# Guidelines

## 8.1 Key Moves

The Sydney Football Stadium Redevelopment will improve public interaction with the stadium, increase site permeability and provide new access routes connecting Paddington to Moore Park. New high quality public domain will be made accessible to the public and provide opportunities for future integration into the wider the precinct and the creation of north/south and east/west connections stitching both the SFS and SCG into its surrounds.

The redevelopment also provides an opportunity to integrate the SFS into its parkland setting and reinforce the stadium's unique location and proximity to Moore Park and Centennial Park.

- 1. Driver Avenue entry
- 2. Retain existing vehicle access point off Driver Avenue
- 3. Level change between MP1 and external SFS concourse
- 4. Active frontage in areas of high visibility and adjacent to event gathering spaces
- 5. Oatley Road entry
- 6. Level threshold between the SFS and the Moore Park Road pavement
- 7. Moore Park Road entry
- 8. Paddington Lane vehicular entrance with portal down into SFS and SCG basements
- 9. Service ring road around the field of play
- 10. Sydney Live Plaza
- 11. Access into the SCG Basement
- 12. Secure frontage to Bradman Noble Stand
- 13. Allow for future link through to Fox Studios and the Entertainment Quarter
- 14. Retain Tree 125

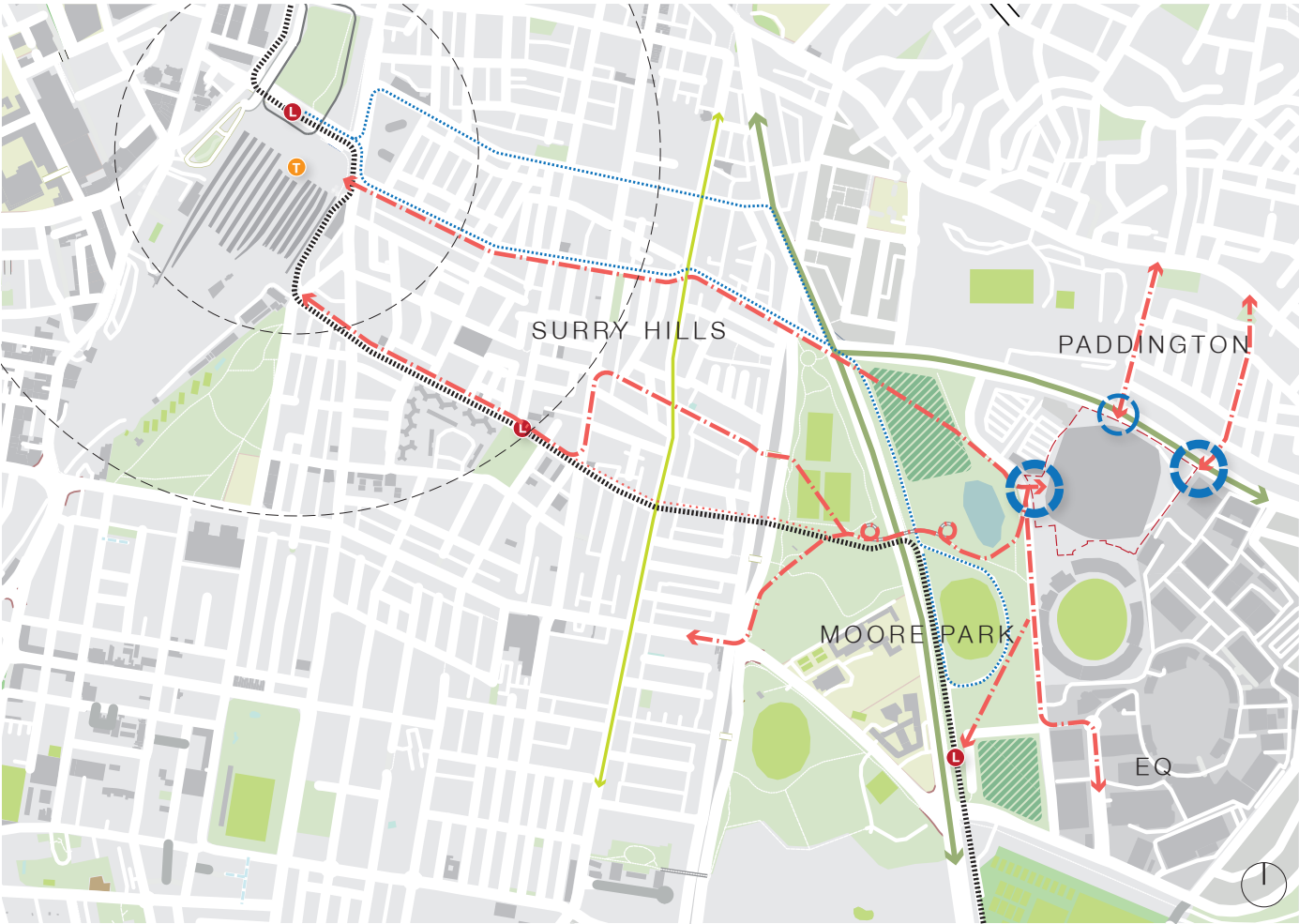




Guidelines



8.2 Access and Movement



Precinct Access and Egress

Key

- Site Boundary
- Pedestrian Routes
- Future Pedestrian Route
- Event Bus Route
- Event Parking
- Open Space
- Sporting Fields
- Pedestrian Entries

Precinct Access and Egress

Existing patrons approach the site predominantly from three areas: Central Station (east), Paddington (north) and Entertainment Quarter (south). With the 45,000 person stadium capacity and improved facilities, the importance of integration with existing pedestrian paths and proposed transport infrastructure is paramount to the success of the stadium.

Principles

- SFS should integrate with existing and proposed transport infrastructure and pedestrian paths from surrounding precincts
- All users of the stadium should be considered in the design of access and movement, including event patrons, service providers, those employed on-site and the general public in both event periods and day-to-day

Guidelines

- Retain and enhance the existing pedestrian access points to establish high quality stadium “front doors” at the western frontage off Driver Avenue and from the north-east corner of the site off Moore Park Road
- Increase permeability of the site to promote use of the site day-to-day and promote public access through the site to connect Paddington to Moore Park
- Minimise disruption to existing road infrastructure, SCG and Fox Studios by retaining the existing vehicular access down Paddington Lane off Moore Park Road
- Support improved pedestrian connections from the SFS to Tibby Cotter Bridge and through to Devonshire Street through the new pedestrian connection to be delivered as part of Sydney Light Rail construction