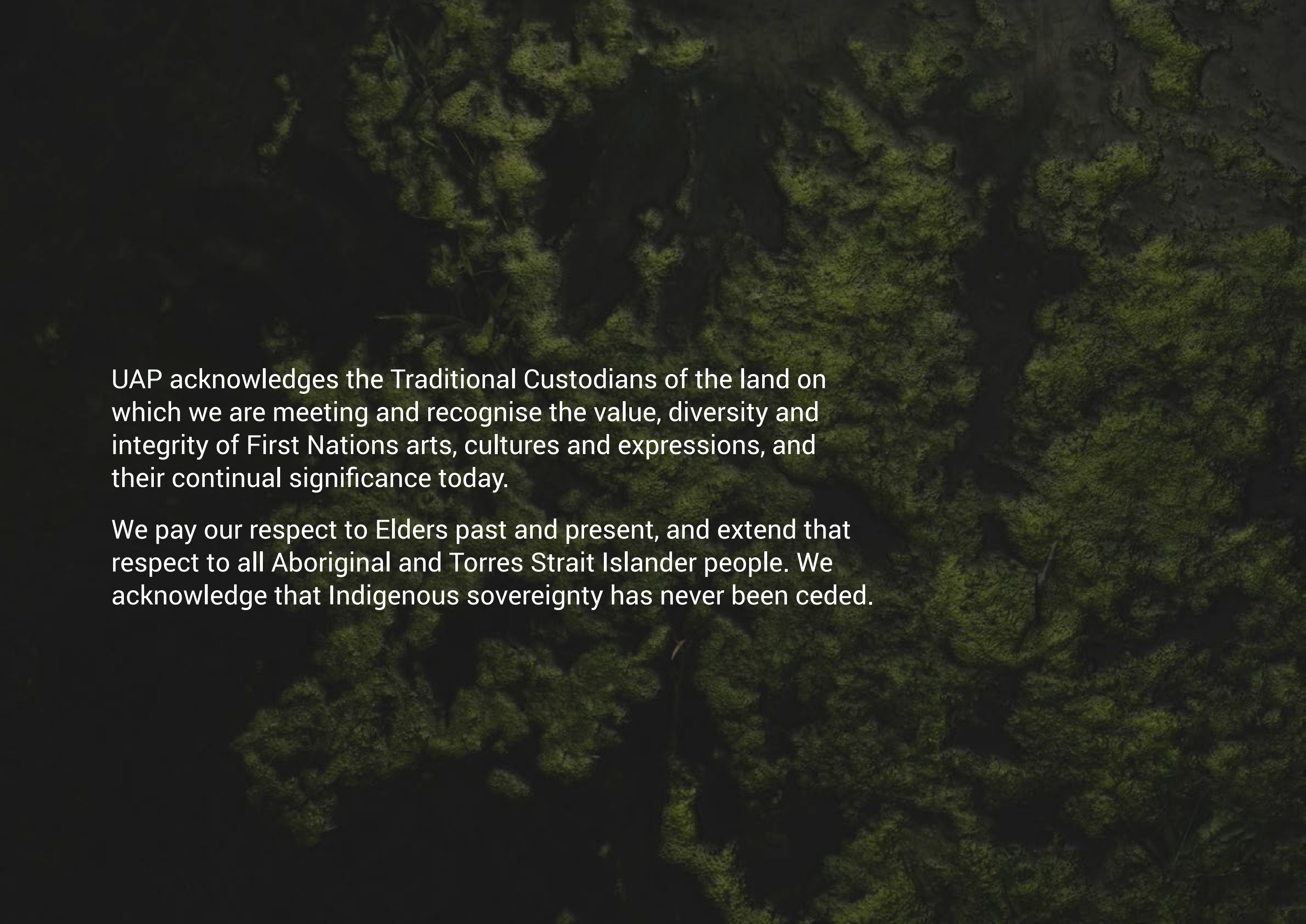


An aerial photograph showing a dense, dark green forest canopy. The trees are closely packed, creating a textured, almost mosaic-like pattern of green. The lighting is somewhat dim, giving the forest a mysterious and ancient feel.

UAP acknowledges the Traditional Custodians of the land on which we are meeting and recognise the value, diversity and integrity of First Nations arts, cultures and expressions, and their continual significance today.

We pay our respect to Elders past and present, and extend that respect to all Aboriginal and Torres Strait Islander people. We acknowledge that Indigenous sovereignty has never been ceded.

UAP

150 DAY STREET, SYDNEY

PRELIMINARY PUBLIC ART STRATEGY

PLANNING PROPOSAL & CD DEVELOPMENT PHASE

Client

Pan Pacific Hotels Group

UAP Reference

P3976

Document Type

Preliminary Public Art Strategy

March

2025

Introduction	05
Project Context	06
Development Overview	07
Architectural Vision	08
First Nations Context	09
Site History	10
Building Heritage	11
Location and Access	12
Audience Demographics	13
Visioning	15
Public Art Policy Alignment	16
Curatorial Vision	18
Curatorial Principles	19
Artwork Experience Zones	20
Overview	21
1 - Northern Pedestrian Link	23
2 - Arrival Experience	25
4 - Day St Public Domain	26
Implementation	27
Indicative Public Art Process and Timeline	28
Artist Procurement	29
Maintenance and Decommissioning	30
Contacts	31

Preliminary Public Art Strategy

Planning Proposal and CD Development Phase

UAP is an internationally renowned company specialising in collaborative place-making and the management and delivery of integrated art and design solutions for the public realm.

UAP has been invited by UOL to prepare this Preliminary Public Art Strategy to support the implementation of public art for 150 Day St, Sydney. This Preliminary Public Art Strategy supports the Planning Proposal and concept design development for the site and is recommended to be further refined as part of the Stage 2 DA in future project stages.

The primary objective of this Preliminary Public Art Strategy is to thoroughly analyse the site and project ambitions as a framework for the inclusion of public art within the redevelopment. At this early stage of the project, the Preliminary Public Art Strategy holds the potential to deeply consider the narratives embedded within the site, the building's history and the broader project ambitions, and allows for these threads to be authentically woven within the fabric of the redevelopment and the renewed visitor experience. The Strategy will continue to be refined throughout future DA stages of the project in collaboration with the project team. This strategy makes recommendations for public art to demonstrate excellence, whilst being in accordance with the City of Sydney Public Art Policy.

To inform the successful commissioning of suitable public art for 150 Day St, Sydney this Preliminary Public Art Strategy will:

- Research the local context, including current planning/design status, historic, cultural, environmental and social factors relevant to the site and surrounding precinct
- Develop a curatorial framework to align with client objectives and guide the conceptual approach in future project stages
- Provide high-level benchmark imagery to illustrate the opportunity potential
- Develop the implementation plan with program and artist procurement method recommendations
- Review and define commissioning model in the context of authority approval processes

PROJECT CONTEXT

Project Context

Development Overview

150 Day St, Sydney is a unique site nestled at the edge of Sydney's CBD and Darling Harbour. First built in the 1980s, the building's unrivalled position at the junction of waterfront and city offers the quintessential Sydney experience.

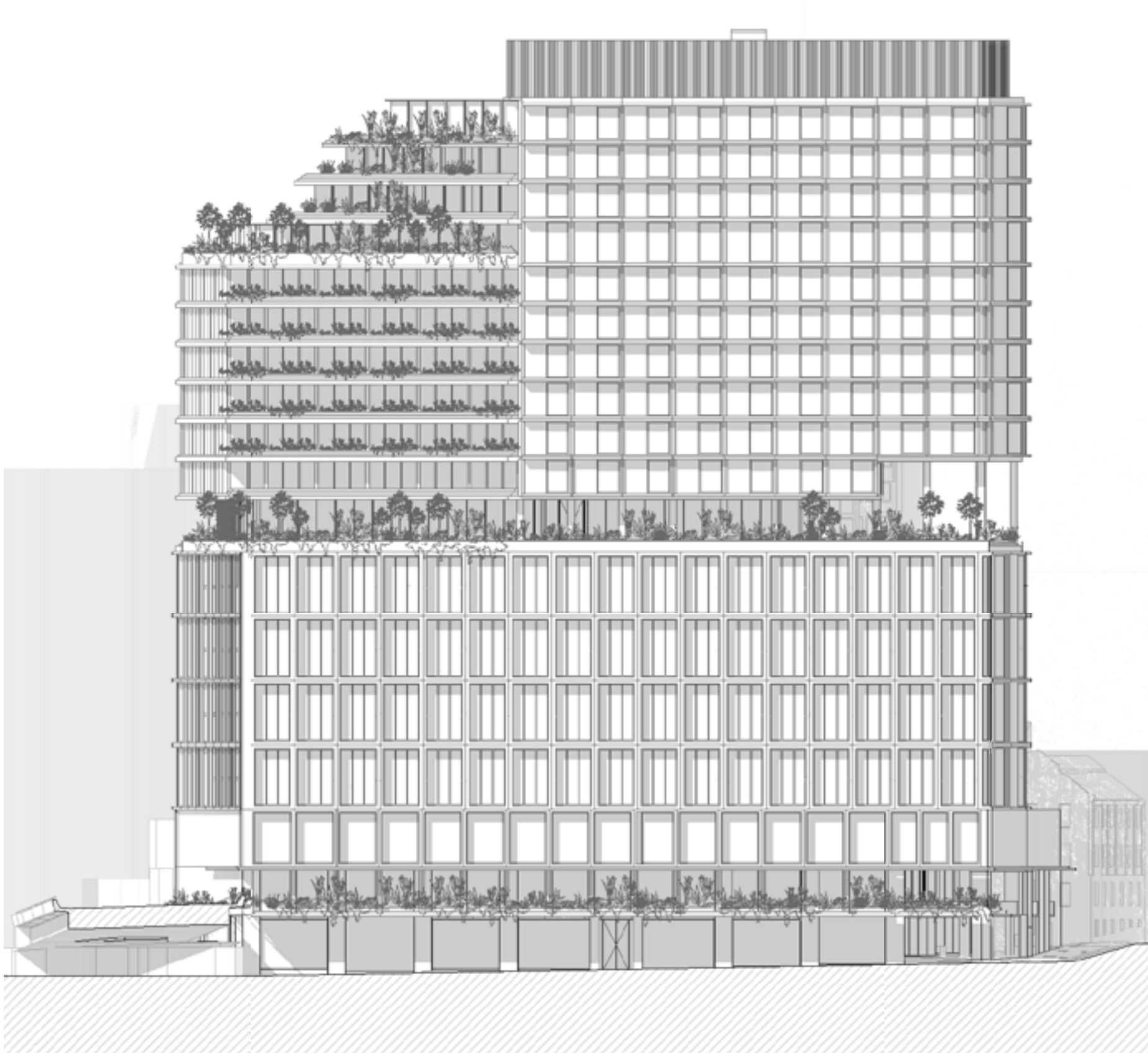
The planning proposal for 150 Day Street involves an ambitious upgrade and expansion of the existing hotel. Designed by Hassell, this initiative aims to enhance the existing hotel offering while introducing a new, distinct hotel experience above the current structure, enabling the coexistence of the Park Royal and a new Pan Pacific Hotel on the same site. Strategically positioned at the edge of the City of Sydney, the development reinforces the city's entry into Darling Harbour by maintaining and emphasising the city boundary characteristic of this prominent location.

The development is defined by three key principles:

1. Maximising adaptive reuse (setting a benchmark for future developments in Sydney);
2. Energising the Sydney visitor economy; and
3. Significantly enhancing the greening of both the public realm and the skyline, in alignment with the City of Sydney's sustainability goals.

Achieving this vision involves an expansion of the existing core and egress upgrades to service new floors over the existing hotel; the employment of a 'strip to structure' approach from the ground to Level 02; and a full upgrade of all existing building services. This initiative not only seeks to create a modernised hotel destination but also sets a precedent for sustainable urban redevelopment.

As the first point arrival for a host of local and international visitors, the hotel is primed to exist as a beacon on Sydney's urban skyline.



Visioning

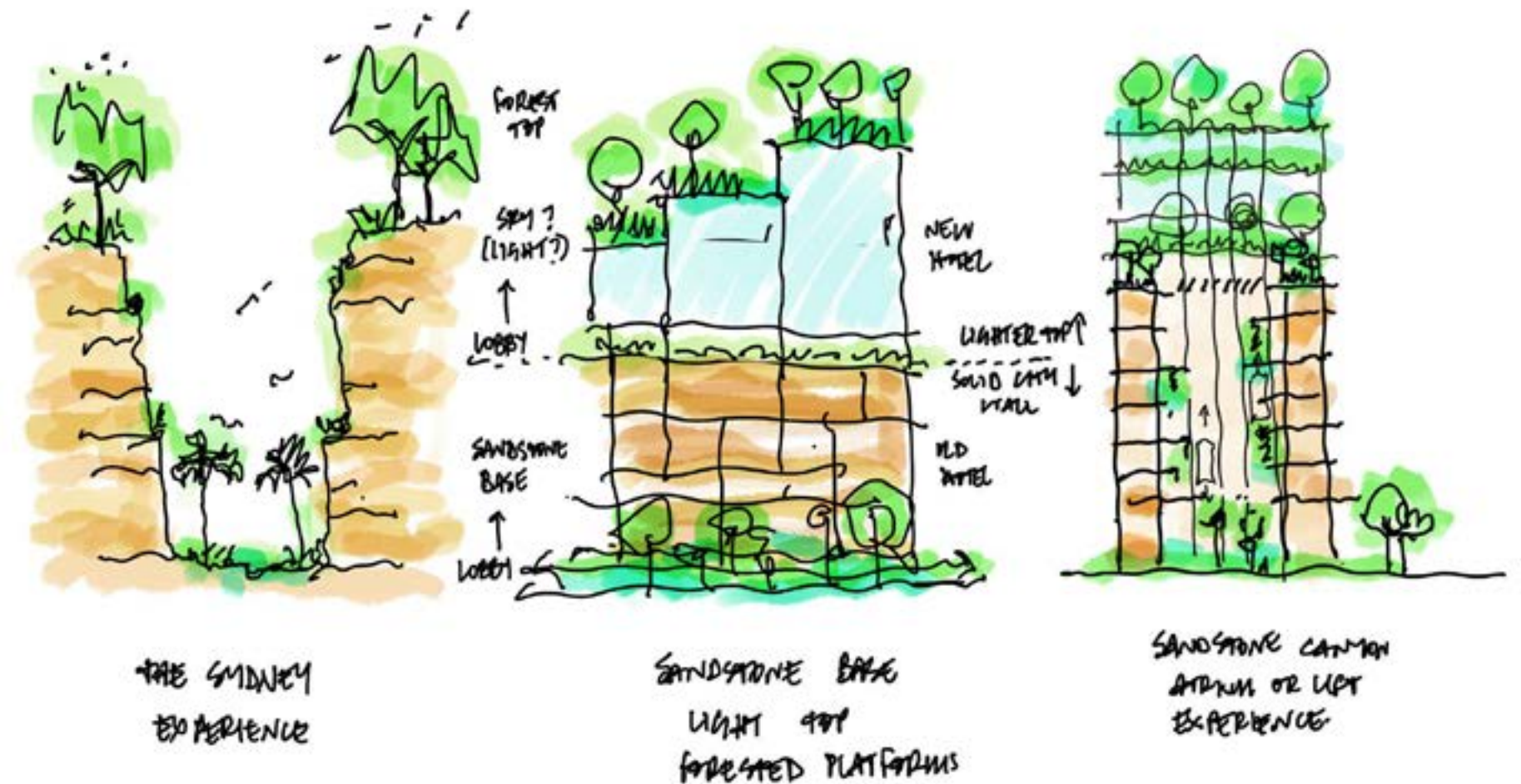
Architectural Vision

Conceptually inspired by Singapore's lush, greened architectural language, the proposed design approach for 150 Day Street transposes this approach into the site's locality of Sydney. Referencing the local landscape's striking sandstone cliff faces, 150 Day St embodies rich possibilities for the Australian design landscape and Sydney's metropolitan landscape more broadly.

This unique design approach will be implemented through a series of key design moves across the retained and new levels of the development. The primary feature of the building's design is the composite facade, which merges old and new through considered interventions. Reimagining the existing building's facade, the new design will feature a revitalised sandstone base, from which will emerge light and forested platforms. Contrasting solidity and permeability, built surfaces and greenery, driven by the building's requirements for increased solidity within the facade's window-to-wall ratio.

In line with the project's intentions of reactivating the site, open design will play a key role in demarcating communal areas. The Ground Floor will offer visual connections to Level 1 all-day dining amenities and Level 2 function rooms by way of a double height retail offering. This will reinstate the Bathurst St entry, activate the ground floor plane and create a dynamic conversation between the two ground floor entrances. At the podium level, a new facade awning will provide an immersive green balcony for Level 2's communal amenities.

At the junction of the old and new, the Level 11 *Transfer Floor* will exist as a defining moment within the building, establishing a green perimeter to demarcate the transition from the existing building to the new addition. As visitors rise through the building's new upper floors, the Levels 18 & 21 Sky Terrace will act as a lush, green landing point for visitors to bask in the site's panoramic views from city to harbour, and beyond.



Project Context

First Nations Context

During these early stages of the project, WSP has been engaged by UOL to provide cultural guidance for the site. This is being led by Budawang/Yuin man Michael Hromek, Technical Executive - Indigenous (Architecture), Design and Knowledge at WSP. As part of the process to inform understandings of place, WSP invited Dharug knowledge holder Dr Shane Smithers to host a session to share Indigenous knowledges relating to the areas surrounding 150 Day Street. The following information has been adapted from the knowledge shared in that session.

Dr Shane Smithers is Director and Principal Artist of 500 Voices, an Aboriginal art and design consultancy. He holds cultural connections to the Dharug, Dharawal and Gandangara peoples, the language groups of the Sydney Basin region. Dr Smithers is currently completing his second PhD in contemporary urban Indigenous art and traditional symbols, and has an extensive knowledge of the culture and histories pertinent to the site's area.

Site Context

The site is located on Gadigal Country, which spans from the Inner South Head at the entrance to Port Jackson, through to the present Eastern Suburbs to Woolloomooloo Bay, Farm Cove and Warrane or Warrang (Sydney Cove), terminating at the entrance to Darling Harbour - Bangaroo.

The site's marshy mangroves and low-lying waterways gave rise to rich abundance and life. Camping behind the harbour, Aboriginal people travelled to the water to gather food and resources. Women floated across the water in nawis (bark canoes), gathering fish, crustaceans and other sea life, and cooking these from the hearths embedded within their canoes, while men fished predominantly with spears.

In a temperate environment with resources everywhere, the Gadigal people were afforded the time and energy to frequently gather and feast, as well as host visitors from neighbouring areas. As a result, Sydney was recognised as a dynamic cultural place - a place of expression. While the area has changed significantly since colonisation, being built and rebuilt over the ensuing years, Sydney, once the most densely populated Indigenous place on these lands, continues to be known as a place of cultural dynamism.



Project Ambitions - Connecting to Country

Underpinning Smithers' approach to Connecting to Country is the cultural understanding often present within Indigenous knowledge systems that *the point at which earth meets sky is the point at which life is established*.

Within this framework, the construction of a building embodies this connection of earth and sky. The building - being located on the ground is itself part of the earth - reaching up and outwards into the sky. When considered in this way, the architecture offers the possibility to exist at the point of life, facilitating the experience of rising to meet the sky; of walking through the atmosphere.

Key Takeaways - Public Art

Informed by these cultural premises, public art holds the potential to reinstate the site's longstanding history of habitation, culture, gathering and celebration, and to the life and vitality present in the Country of the site, the area more broadly, and the building as a convergence of earth, sky and community.

Project Context

Site History

Defined by Interfaces

Since pre-colonisation, the area surrounding 150 Day St has continually morphed and evolved, with the eventual city emerging from the abundant lands adjacent to the harbour. Against this backdrop of steady change, the site has remained defined by interfaces. Harping back to its pre-colonial identity, the site defined the interface between Wangal and Gadigal clans, existing at the elemental juncture of land and sea. The abundant shores of the harbour facilitated both food and transport, a fundamental source of resources for all who inhabited the surrounding areas.

In 1788 with the arrival of European settlers, the site continued to exist as a interface, this time between new cultures and peoples. From the arrival of the First Fleet at Warrane, or Sydney Cove as it became known, the harbour served as the first point of contact between the Eora people and Berewalgal (people from a distant place: Europeans).

Place of Exchange

The 19th Century established this vital interface as at its core, a place of exchange. Propelling the rapid acceleration of the Industrial Age, the harbour facilitated significant advancements in industrial technology. It was in Sydney Harbour that Australia's first steam engine started running in 1815, as were the first iron-hulled ship and first steamship launched. Throughout the 19th Century, the harbour was a key transport route for vital resources including wheat, wool, coal and timber, contributing to the country's burgeoning relationship with global trade.

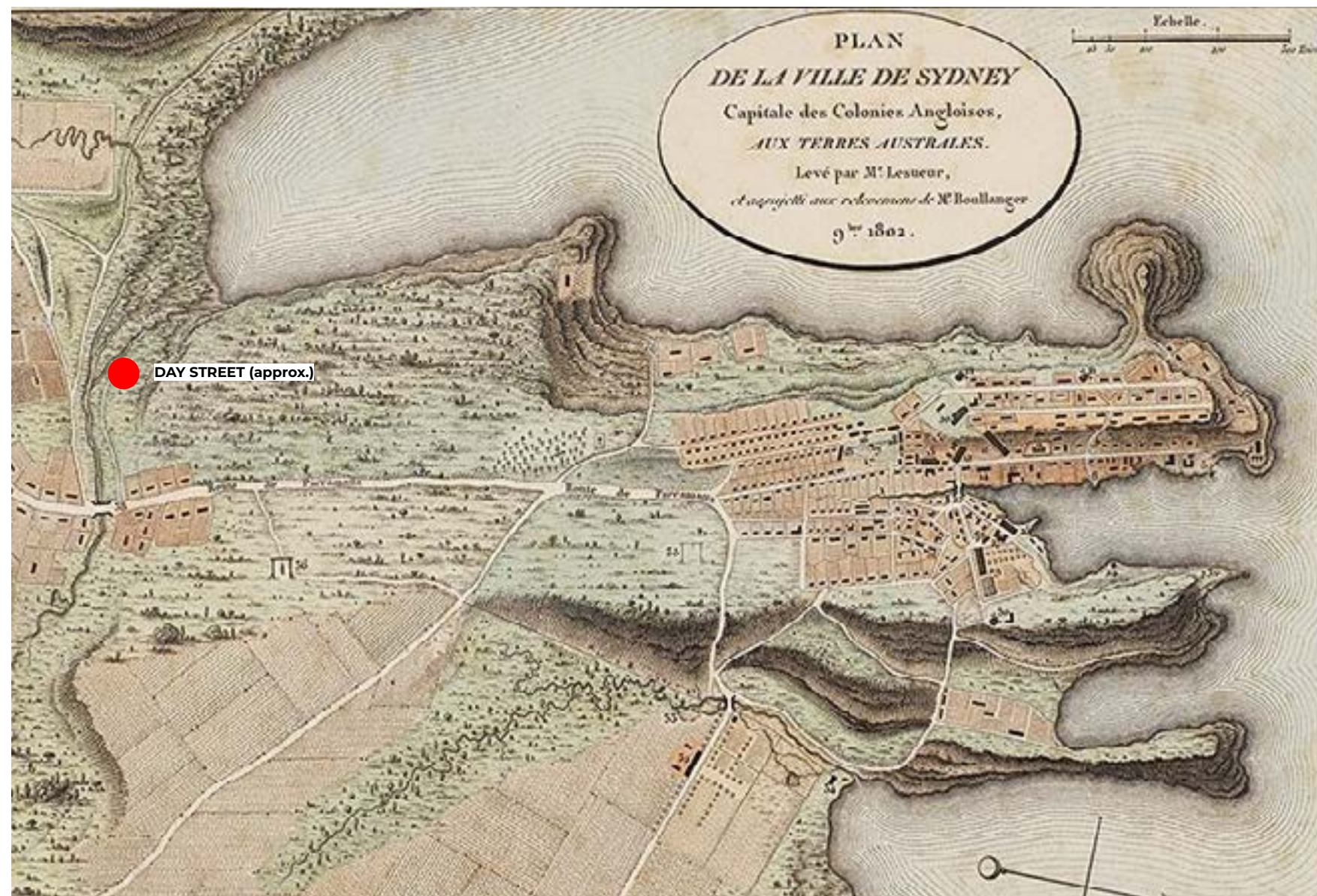
However, as world wars ravaged through the 20th Century, transformation was necessitated, with Sydney Harbour undergoing a 'return to the people', as coined by the NSW premier in 1984. Shifting focus, the harbour began to offer a new form of exchange in the currency of culture. Darling Harbour was formally opened in its contemporary form in 1988, with Sydney Aquarium leading the establishment of a range of museums, retail, restaurants and bars, re-positioning the identity of Sydney.

Turn of the Century

With a new vibrancy under its wings, Sydney soared into the turn of the century as a cultural leader of Australia and the world. Hosting the 2000 Summer Olympics, Sydney catapulted onto the global stage hosting a range of activations across the city, with Sydney Harbour as the glistening backdrop. The 2000 Olympics played a key role in cementing Sydney's identity as the honorary capital of Australia, becoming a major tourism destination for local and international travellers alike.

As Sydney's global reputation continued to grow as a place of abundant cultural dynamism, the city's inextricable connection to the water remains at its core. Iconic destinations such as the Sydney Opera House, Harbour Bridge, Darling Harbour and Bondi Beach are all grounded in the interface of land and sea, known to the world as quintessential icons of Australia's east coast. As the city has morphed and flowed much like water itself, its coastal histories remain very much present at its surface.

Images courtesy of WSP / 500 Voices and Darling Harbour



Project Context

Building Heritage

A Growing CBD

The Park Royal Hotel has always occupied a unique location in the urban fabric, appearing on the edge of the Sydney CBD skyline not long after the completion of the Western Distributor motorway. In this part of the Distributor, the elevated roads swing around Darling Harbour, carrying traffic above the city streets between the Anzac Bridge (at the time of opening, the Glebe Island Bridge) and the Harbour Bridge. A viaduct ramp connecting Druitt Street with the flyover roads was constructed as part of the original Western Distributor around Darling Harbour. When the Park Royal Hotel was built in the late 1980s, the position of the buildings facing Darling Harbour flanked by arterial roads, was a notable feature of the building.



Image Credit: City of Sydney Archives (images 1-3 from left to right), Park Royal Darling Harbour Sydney, Image source: Qantas.com

Pedestrian Interfaces

When the building first opened, the area hosted several pedestrian walkways and links to the foreshores of Darling Harbour. However this altered over subsequent decades with the introduction of new roads. The image below shows a pedestrian approach to Darling Harbour with Robert Parr's *Jay Flowers*, a large sculpture of yellow flowers alongside the pathway. The Park Royal Hotel is not far off camera to the right of the sculpture. This sculpture still stands today, however it is no longer part of a pedestrian thoroughfare due to motorways either side of it, and overhead.



Infrastructure projects continued to shape the form of the area immediately surrounding the Park Royal Hotel in the subsequent decades, such as the Cross City Tunnel in 2005, which required several vehicle access points in close proximity to 150 Day Street.

Park Royal Today

Today the Hotel stands proud at the edge of the central business district, surrounded by the pathways and travel routes of the many users of Sydney's public domain.



Project Context

Location and Access

150 Day St is defined by its unique location. While positioned in prime proximity to both Darling Harbour and Sydney’s city centre, the site is bordered by major vehicular thoroughfares, creating an oppressive environment for pedestrians.

Hassell’s redesign of the site envisions recalibrating the interface between the city edge and waterfront. Hassell’s aims for improving the site’s circulation include enhancing connections between Darling Harbour and the future Town Hall Square, and revitalising underutilised pedestrian pathways within the area.

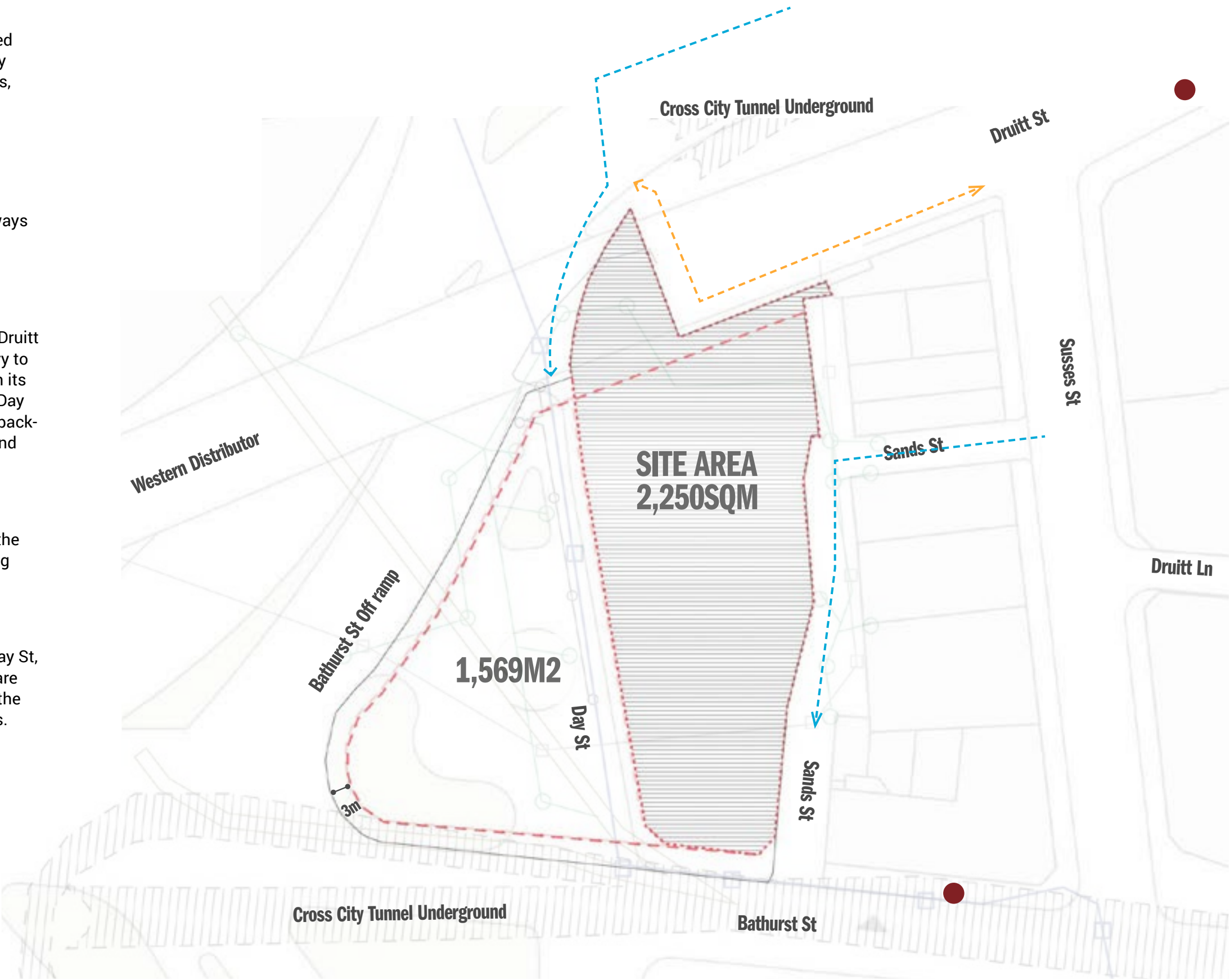
Major Roads and Transport

The site is bordered by a matrix of major roads and smaller streets. The site’s northern boundary is demarcated by the Druitt St connection to the Western Distributor, as well as the entry to the Cross City Tunnel which continues to the site’s west. On its southern side, it is bordered by Bathurst St, which leads to Day St (the site’s main vehicular entry) and Sands St (the site’s back-of-house entry), which encompass the site on its western and eastern edges respectively.

There are bus stops located on the northern and southern sides of the site, however it is the location’s proximity to Sydney’s Town Hall which allows for greatest access, with the Town Hall train station and Gadigal metro station facilitating travel in all directions.

Pedestrian Access

The existing pedestrian entrance to the site is located on Day St, adjacent to the Western Distributor overpass. Pedestrians are able to walk directly beneath the overpass to connect with the city centre via the intersection of Sussex and Turbot streets.



Project Context

Diverse Publics

150 Day St exists as a recognisable touchpoint for a variety of people due to its unique positioning at the intersection of key areas within Sydney's CBD. Informed by Hassell's research to date, the site's predominant demographics are outlined below, namely:

- **Interstate and International Tourists**

As a functioning hotel, the main users of the building itself will be tourists visiting from both interstate and international locations. Due to this, it is necessary for the site to act as an accessible touchpoint being the first point of contact for many people who may be unfamiliar with Sydney or Australia more broadly.

- **Inner-City Residents**

Despite its unique location, the area surrounding the site is a hub of residential activity. As depicted in the diagram shown right, approximately 750 apartments are within a block of 150 Day St. This highly residential pocket of the city reframes the experience of the site as not only transitory, instead identifying the site as a cornerstone of this inner-city residential neighbourhood and a key contributor to the local community.

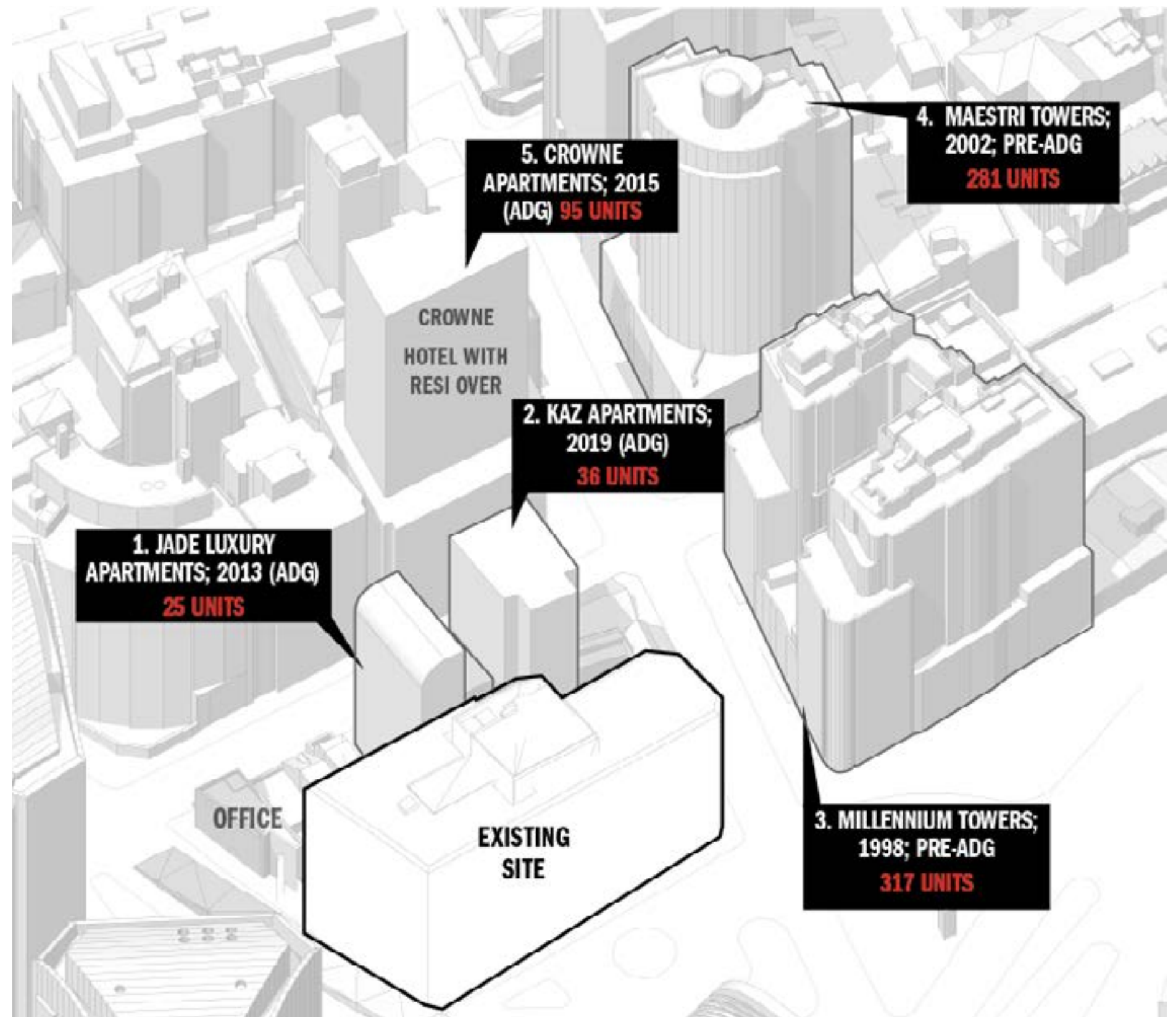
- **City Workers and Commuters**

Located within Sydney's CBD, the site is frequented by city workers and commuters who regularly transit past or through the site during the working week. For city workers utilising pedestrian thoroughfares, the Northern Pedestrian Link serves as a key route between the city centre and the popular Darling Harbour precinct. Additionally, the Western Distributor and Cross City Tunnel are prominent thoroughfares for those commuting through the city via vehicular transport, both of which inadvertently provide clear sightlines to the site.

- **Wider Sydney Population**

The site also acts as a touchpoint for the wider population of Sydney who may visit the CBD for amenities, retail or dining. Adjacent to the vibrant Darling Harbour precinct, the site is frequented at all hours of the week as a key thoroughfare connecting to the city centre.

The above demographics speak to the site's function as a point of convergence for diverse publics visiting and transiting past the site, further reinforcing the importance of public art which supports and enhances pedestrian experiences of the city.



Strategic Site Vision - Future Pedestrian Pathway



VISIONING

Visioning

Public Art Policy Alignment

Public art for 150 Day St, Sydney will be developed to align with the City of Sydney’s vision and goals for public art, and drawing from the City’s Sustainable Sydney 2030 vision and related public art policies, strategies and plans.

The matrix (right) outlines the ‘8 Guiding Principles’ for City of Sydney public art and provides an overview that demonstrates how public art for 150 Day St will align with these principles.

Sydney ‘Creative City’ Vision

The City of Sydney demonstrates a strong commitment to the provision of creative offerings for the people who work in, live in, and visit the City.

Along with a strong history of public art programming, and the combined success of City of Sydney’s various temporary laneway art projects, City of Sydney has also conducted wide-scale strategic planning for ‘A Revitalised City Centre’.

Culminated in Sydney’s [Sustainable Sydney 2030-2050 Continuing the Vision](#), culture and creativity are recognised as playing an integral role in Sydney’s future as a world-class city – a role that is emphasised and evidenced through numerous accompanying arts policy and strategy documents.

Supported by the *Sustainable Sydney 2030-2050 Continuing the Vision*, Sydney’s cultural life is one that is:

- Visible
- Innovative
- Proud
- Engaged
- Diverse
- Bold
- Curious

City of Sydney Public Art Objectives	150 Day St, Sydney Public Art
Align significant public art projects with major <i>Sustainable Sydney 2030-2050 Continuing the Vision</i> urban design projects	Artwork will be commissioned in consideration of other major public art projects located within the City of Sydney municipality as well as those outlined within the <i>Sustainable Sydney 2030-2050 Continuing the Vision</i> strategy.
Recognise Aboriginal stories and heritage in the public domain	Aboriginal artists will be recommended within the curated longlist. Selected artist(s) will be encouraged to draw inspiration from the rich heritage of the site, including First Nations history and stories. The works developed will be cognisant of the City’s <i>Eora Journey</i> and <i>Yananurala - Walking on Country</i> public art projects.
Support local artists and activate city spaces with temporary art projects	Providing a significant opportunity to showcase local talent, distinguished professional local artists or artists with a significant connection to Sydney will be highly considered for this opportunity.
Support vibrant places in Village Centres with community art and public art in City projects	Public Artwork for 150 Day St will become a memorable addition to the site, which contributes to a meaningful, active and vibrant public realm.
Promote the integration of high quality public art in new development	Significant national or international artists whose practice supports the prestige of this opportunity will be considered. Close collaboration with the project team will ensure that public artwork for the site is of a high-quality.
Support stakeholder and government partners to facilitate public art opportunities	This Public Art Strategy provides guidelines and recommendations on the management and maintenance of public artworks to be developed for the site. Artworks created will not be a duplication of existing artworks, monuments, memorials and/or related concepts.
Manage and maintain the City’s collection of permanent art, monuments and memorials	This Public Art Strategy provides guidelines and recommendations on the management and maintenance of public artworks to be developed for the site. Artworks created will not be a duplication of existing artworks, monuments, memorials and/or related concepts.
Initiate and implement programs to communicate, educate and engage the public about City Art projects	Public art created for 150 Day St can be incorporated into existing City Art projects and programs, extending its accessibility and engagement with the public.

A detailed view of a geometric sculpture made of a truncated icosahedron. The structure is composed of light-colored wooden frames forming the faces of the polyhedron. Each face is filled with a dense, interwoven mesh of thin, colorful threads. The threads are in various colors including purple, red, orange, green, yellow, pink, and blue. The threads are woven in a way that creates a complex, three-dimensional pattern that changes as the viewer's perspective shifts. The overall effect is a vibrant, multi-colored geometric lattice.

INTERWOVEN WORLDS

Visioning

Curatorial Vision

Public art at 150 Day St seeks to enhance key points of intersection, emphasising the movement, convergence and flow of multiple narratives and histories at the site. The vision poses points of connection as vital thresholds that open exchange - unlocking connections across both space and time, geography and history.

150 Day St is seamlessly embedded within the city's intricate grid, surrounded by a dynamic network of streets and buildings. The site is enveloped by an ever-present pulse of energy, threading and weaving through the urban fabric, resonating with the enduring vitality of Gadigal Country that persists beneath the built landscape.

At once a vibrant nexus of movement and a place of pause for those in transit, the site exists at the intersection of parallel worlds—where metropolis meets waterfront, travellers meet residents, and contemporary perspectives intertwine with ancient ways of knowing.

The curatorial vision, *Interwoven Worlds*, reimagines these points of connection as generative relationships, forging new pathways for understanding and inhabiting our richly layered world.

Artists are invited to draw inspiration from this sense of convergence, exploring creation as a product of interwoven elements. Artworks may trace the built overlay of Sydney's CBD on Gadigal Country, revealing the synergies between the abundant, dynamic energy of Gadigal land and the bustling rhythms of the metropolitan center.

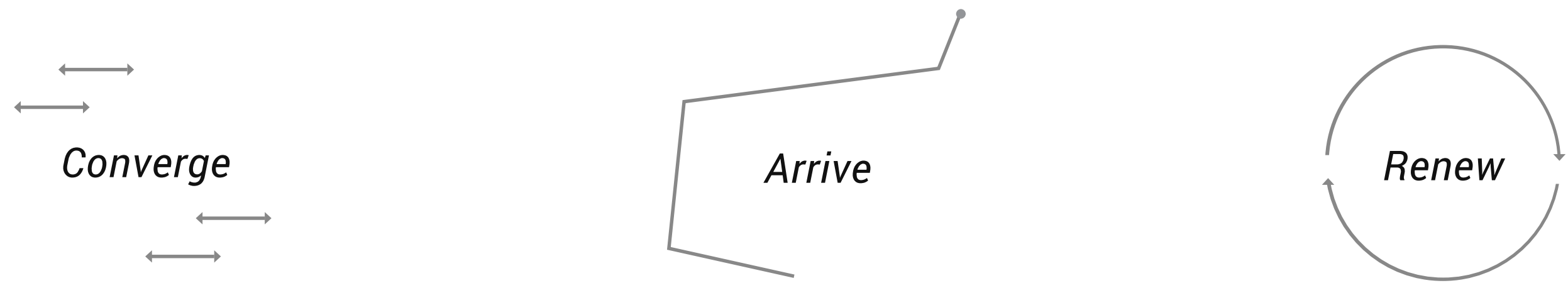
Artists might take cues from the fluid movement of city dwellers in their daily lives or seek to evoke the sense of refuge and sanctuary found in lush landscapes and tranquil waterfronts—infusing vitality into the city's urban forms.

Driven by a spirit of possibility, the curatorial vision seeks to map intersections as touchpoints for new ways of being—new ways of inhabiting place, relating to one another, and engaging with the city as a whole.

Visioning

Curatorial Principles

The following Curatorial Principles seek to provide a high-level framework for the commissioning of considered site-specific public art at 150 Day St. Expanding upon both WSP and Dr Shane Smithers’ cultural principle of connection and generation, and Hassell’s public domain design moves of accessibility and openness, the Curatorial Principles below lay the groundwork for transformative public art commissions with the power to reimagine 150 Day St’s experience.



Converge envisions public art as the catalyst for generative potential, transforming 150 Day St into a place of meaningful connection and renewal.

The curatorial principle *Converge* may manifest in the following ways:

- Transforming the dynamic nexus of Sydney’s CBD at the convergence point of key vehicular thoroughfares and the transition between the city and Darling Harbour.
- Supporting the project’s ambitions to enhance safety, connectivity and comfort for pedestrians.
- Re-establishing permeability within the public realm by contributing to improved accessibility and enhancing connections.
- Softening the interface between pedestrian and vehicular, and city and harbour.

Arrive envisions public art as a captivating touchpoint for engagement, immersing people in 150 Day St’s identity from both near and far.

The curatorial principle *Arrive* may manifest in the following ways:

- Establishing the building’s identity as a radiating beacon and an embodiment of the project’s visionary ambitions.
- Acknowledging the site’s pre-colonial history as a place of abundance and dynamism which drew people from far and wide, as well as the site’s current and future identity as a hotel which welcomes visitors from across the world.
- Existing as an undeniable sense of arrival which signifies the unique qualities of the destination to those travelling both domestically and internationally.
- Defining not only the site’s ‘front door’, but the gateway to the Sydney CBD and surrounding suburbs.

Renew envisions public art as a rich tool for revitalising the urban environment, reinstating site narratives and enhancing the porosity and habitability of Sydney’s CBD.

The curatorial principle *Renew* may manifest in the following ways:

- Imbuing a sense of rejuvenation of landscape and of community.
- Drawing on the site’s longstanding history of exchange, established thousands of years ago by the Gadigal people, artists may seek to open out to the surrounding community and reinstate the presence of people within the built environment.
- Contribute to greening or returning a sense of habitability to the site by softening the urban environment and unearthing the presence of Country beneath.
- Embodying site stories and creating accessible touch points which embrace individuals and transform the site into a place of community.

ARTWORK EXPERIENCE ZONES

Artwork Experience Zones

Overview

The following pages outline the key experience zones of Hassell’s architectural design which hold the potential to be enhanced by public art. In line with the project’s ambitions and guided by UAP’s curatorial vision and principles, these artwork experience zones provide the opportunity to enliven the site’s public realm and create accessible touchpoints for those transiting to and from the site, and Sydney more broadly.

The artwork experience zones are outlined on the map opposite, with further detail and high-level benchmarking pertaining to each zone provided on the following pages.

The artwork experience zones are as follows:

Primary Zone

- Artwork Experience Zone 1 - Northern Pedestrian Link

Secondary Zones

- Artwork Experience Zone 2 - Arrival Experience
- Artwork Experience Zone 3 - Day St Public Domain (outside of site boundary)

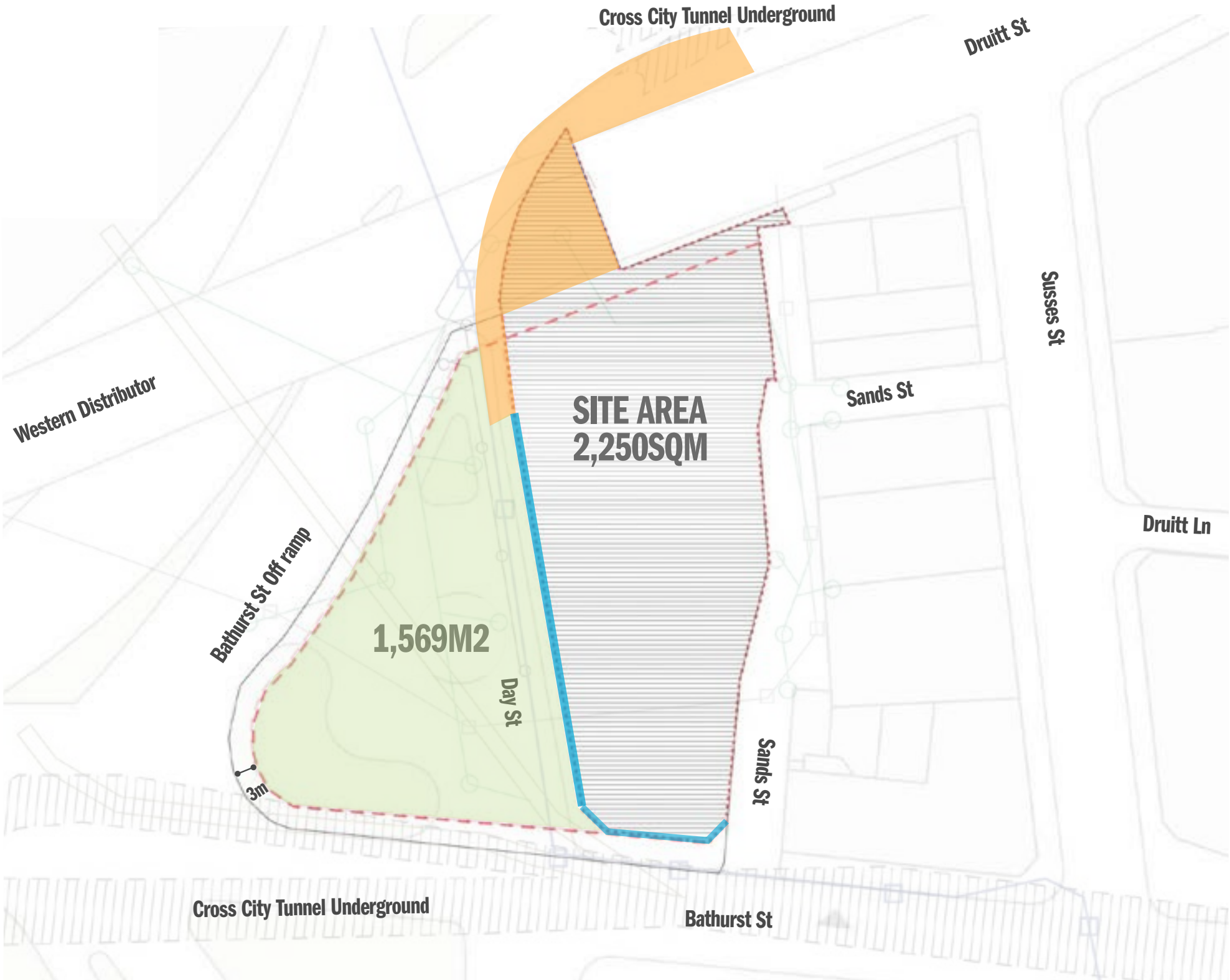
At this stage, the budget for public art is undefined, and therefore the high-level benchmarking provided demonstrates public art interventions across a range of budgets which transform pedestrian and visitor experiences. In line with the total development budget, it is anticipated that the developers will be contributing between 0.5%-1% of the construction costs to the commissioning of public artwork.

PRIMARY ZONE

- Artwork Experience Zone 1 - Northern Pedestrian Link Entrance

SECONDARY ZONES

- Artwork Experience Zone 2 - Arrival Experience
- Artwork Experience Zone 3 - Day St Public Domain (outside of site boundary)



PRIMARY ZONE

Artwork Experience Zones

1 - Northern Pedestrian Link Entrance

Artwork Experience Zone 1 - Northern Pedestrian Link Entrance is a key focus area of Hassell's redevelopment, with ambitions to reactivate the unwelcoming public realm in this area.

In its current form, the Northern Pedestrian Link is a complex interface, enclosed by vehicular infrastructure. Not only utilised by visitors of the hotel, but of residents and visitors to Sydney more broadly, and serving as a vital entrance point for the hotel, the Northern Pedestrian Link is a major thoroughfare connecting the site directly to Sydney's city centre.

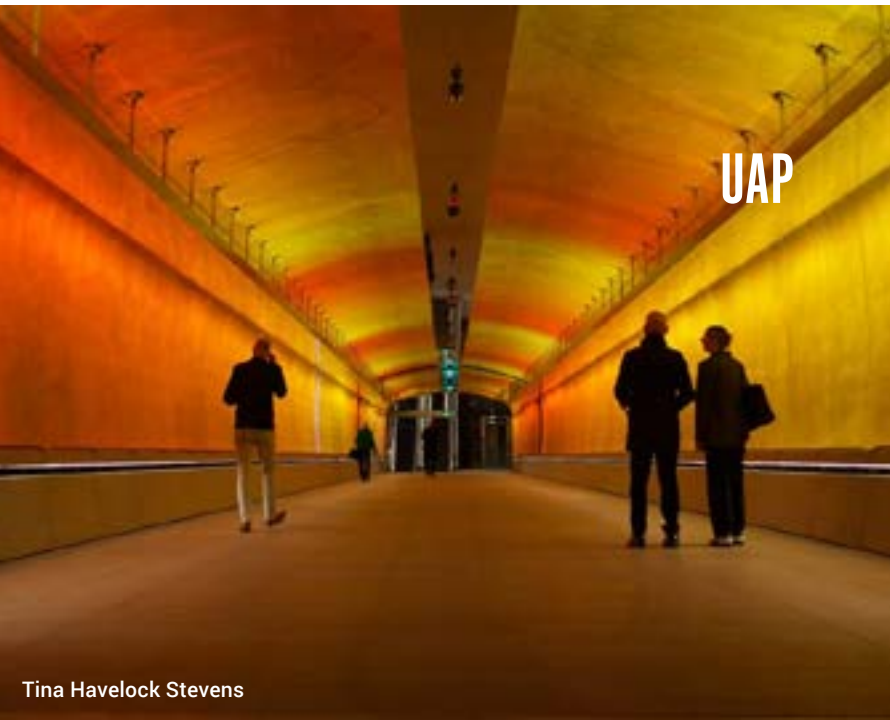
Artwork Experience: Transformed Pathways

In this zone, public art is envisioned as reimagining transitory pedestrian experiences. Leveraging the curatorial principles of *converge*, *arrive* and *renew*, public art holds the capacity to animate and enliven this thoroughfare through innovative artistic interventions which redefine the area in front of the Northern Pedestrian Link as a captivating destination.

NB: The following benchmarks are indicative only. These benchmarks capture a range of artworks which transform underused or transitory spaces to create captivating and intriguing pedestrian destinations. This strategy notes that the site boundary extends to the entrance to the Pedestrian underpass, but does not extend to the underpass itself.



Megan Cope



Tina Havelock Stevens



Jason Bruges



Callum Morton



Jason Bruges Studio



Warren Langley

SECONDARY ZONES

Artwork Experience Zones

2 - Arrival Experience

Artwork Experience Zone 2 - Arrival Experience is another key focus area of Hassell’s redevelopment, seeking to revitalise both the Day St entrance and the Bathurst St facade at ground level. 150 Day Street will be the location of two distinct hotels: the Park Royal Hotel and the Pan Pacific Hotel. The co-location of two hotels in one building brings many benefits, but does mean that the building facade is working hard to articulate two brands to the public. For this reason, this strategy does not propose the upper facade of the building as a viable location. Instead, the pedestrian level facade has been identified as a zone with potential to enliven the building’s street facing areas to create a welcoming environment for pedestrians passing by.

Artwork Experience: Animated Connections

In this zone, public art is envisioned as animating the urban environment and enlivening the pedestrian experience. Leveraging the curatorial principles of *converge*, *arrive* and *renew* public art holds the potential to imbue the building’s ground level facade with a feeling of porosity at a human height by punctuating the building’s frontage with distinctive and captivating moments that invite passersby to pause and connect whilst transiting.

NB: The following benchmarks are indicative only, and seek to demonstrate of the type of experience or effect of public art envisioned for this site. These benchmarks capture a range of public art interventions which embellish facades at human scale to create intriguing, memorable and bespoke pedestrian experiences.



Emily Floyd



Callum Morton



Richard Glover



Amy Joy Watson



Artwork Experience Zones

3 - Day St Public Domain

Artwork Experience Zone 3 - Day St Public Domain is a key public realm area adjacent to 150 Day St. Servicing hotel guests, transiting city workers and inner-city residents from the surrounding areas, the Day St Public Domain is currently a bustling yet underutilised thoroughfare. In line with Hassell’s ambition to revitalise this public realm area, there is potential for public art interventions which are both iconic and bold, and thoughtfully integrated with the softscape, to distinguish this space and act as a vital reference point for journey markers transiting through this part of the city.

NB: As this zone is located outside of the site boundary, this opportunity would require a Deed arrangement with the City of Sydney

Artwork Experience: Iconic Touchpoint

In this zone, public art is envisioned as enlivening the public realm and defining it as a unique area of the city. Leveraging the curatorial principles of *converge*, *arrive* and *renew*, public art within the Day St Arrival Zone holds the potential to exude a distinctive identity and become a visual touchpoint for all who visit Sydney’s CBD.

NB: The following benchmarks are indicative only, and seek to demonstrate of the type of experience or effect of public art envisioned for this site. These benchmarks capture a range of distinct and memorable public art interventions which integrate with landscape design.

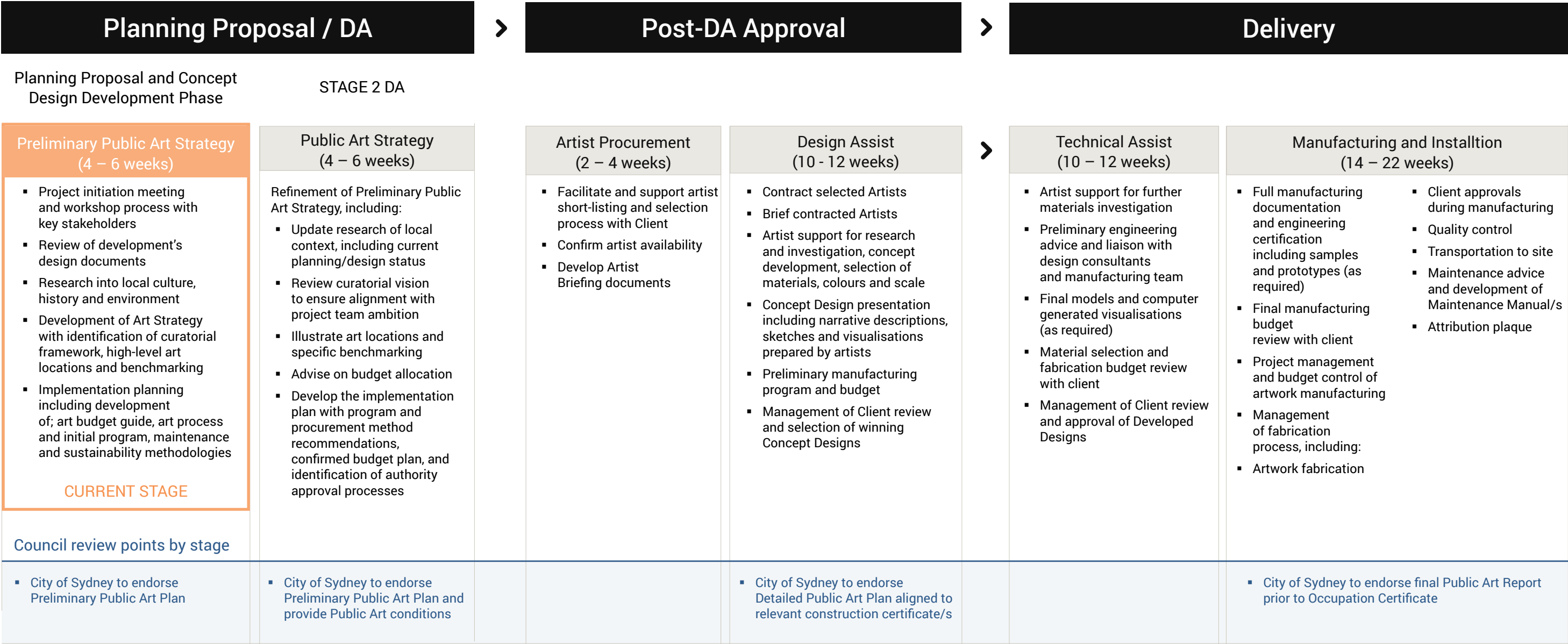


IMPLEMENTATION

Implementation

Indicative Public Art Process and Timeline

The process outlined below details a standard public art process for the commissioning of permanent artworks in line with the building's development phases.



Implementation

Artist Procurement

There are two (2) main methods recommended for the procurement of an artist for 150 Day St, Sydney.

Limited Competition

- A short list of 6 – 8 artists is developed
- Up to 3 artists are selected to develop concept designs in competition with each other
- The 3 concept designs are presented for selection of 1 concept to continue to design development
- All artists are paid a concept design fee

Direct Engagement

- A short list of 5 – 7 artists is developed
- 1 artist is selected to develop a concept design
- The artist's concept design is presented for approval to continue to Design Development
- The artist is paid a concept design fee. In some cases the artist may be paid a higher fee and asked to submit more than one concept for consideration



Implementation

Maintenance and Decommissioning

Maintenance is a key factor in the long-term care and quality of public artworks and should be taken into consideration during concept and design development, during material selection and manufacturing.

There are climatic conditions that all artists and fabricators should consider during permanent artwork development to ensure the longevity of all artworks. These conditions include humidity, fatigue, vehicular pollution, UV degradation and vandalism.

Material Selection

To withstand these conditions, artists will be required to ensure their artworks are of a robust nature, incorporate technologies that are easily replaced and be constructed from materials suitable for long-term exterior installations.

Materials not considered suitable include resins, soft timbers and any materials that are not UV stable.

Where artworks include technology elements, these should be high quality, warrantied components and fittings that are easily accessible for replacement. Use of LEDs is recommended for longevity and power efficiency of lighting installations.

Maintenance Program

During the development of a public art project, consideration should be given to the thorough documentation of the processes involved in the future care and maintenance requirements of the artwork. In order that maintenance responsibilities and associated costs do not become onerous it is recommended that responsibility for maintenance is clearly established and that a condition check of the artwork is undertaken on a regular basis with any remedial works and cleaning carried out when necessary. This will prevent any deterioration of the artwork that may lead to more expensive restoration works in the long-term.

An Artwork Maintenance Manual which outlines the following information in relation to the artwork should be issued at the time of project completion:

- Contact details for the manufacturing company/companies involved
- Materials used during manufacturing and supplier details
- Treatments, aftercare works and processes
- Design and structural drawings
- Predicted lifespan of components
- Location of power source, power supply, water supply etc
- Cleaning program outlining processes and recommended frequency
- Any specific specialist maintenance requirements

The Artwork Maintenance Manual forms the final handover of ownership of the artwork.

Artwork Life-Span

Permanent artworks should be intended to have a life expectancy equal to the life of the building. Where artworks include technology elements with expected lifespans shorter than that of the building, the future owner of the artwork may choose to conduct a review of the artwork before the intended expectancy is reached.

Decommissioning

When the artwork has reached the end of its lifespan, a decommissioning process should be undertaken through either relocation or deaccessioning.

Deaccession involves removing a work from the collection under which it is owned and managed. Deaccession can include the return of the work to the artist/designer, donor or lender, relocation of the work, or the destruction of the work. The permanent removal and destruction of an artwork should only take place as a last resort. A full and thorough process of assessment and consultation should take place before such an action is undertaken, and the artist should first be given the opportunity to take over ownership of the work and properly document the artwork.

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