

23 February 2022

Mr Jim Davies
Executive Assessment Planner
North Sydney Council

Dear Jim,

Urban Art Projects (UAP Company) prepared the Public Art Plan (dated December 2020) submitted with the original development application (DA) for 110-122 Walker Street, North Sydney, reference DA 19/21. It is noted that there have been design amendments to the scheme since the submission of the original Public Art Plan following ongoing consultation with Council, particularly with regards to the ground plane design. As part of Council's assessment process, a draft condition of consent was agreed between Council and the Applicant requiring the Public Art Plan to be updated prior to the issue of an Occupation Certificate (refer below).

Public Art

G2. Prior to an application being made for an Occupation Certificate, a revised Public Art Plan shall be submitted to Council and implemented as follows:

- a) At least three of the zones identified by the revised Public Art Plan prepared by Urban Art Projects (P2468/December 2020, being activated by installation of public artworks/engagements. Zone 1 - Through Site Link, and Zone 4 - Walker Street Entry, must be two of the three zones. Artworks must be fully accessible and visible to the public and sited at street-level,
- b) Implementation of the Public Art Plan and installation of artworks shall be in alignment with Council's Public Art Policy and the North Sydney Public Art Master Plan 2021,
- c) Presentation of the Public Art Plan at various stages to Council's Team Leader Arts and Culture for comment and approval, to ensure the curatorial vision and direction are maintained and maximised, and
- d) The revised Public Art Plan being approved in writing by Council's Team Leader Arts and Culture.

(Reason: Compliance with Council Public Art Policy)

We are aware that the application recently went to the Sydney North Planning Panel (Planning Panel) public determination meeting on 16 February 2022. The Planning Panel determined to briefly defer the DA outlining a list of items for the Applicant and Council to resolve prior to a further determination being made. Item 6 of the Planning Panel's decision stated:

6. Further definition of the proposed Public Art Plan, including how the plan will contribute to creating place in public areas, especially in relation to the ground level.

Accordingly, UAP have prepared a revised Public Art Plan which directly responds to item 6 of the Planning Panel's decision paper and is attached to this covering letter. In particular, we wish to draw Council and the Planning Panel's attention to the following sections of the revised Public Art Plan:

- a) The through-site link opportunity, which may take form as a suspended sculpture, and/or ground plane elements. This work will be highly visible and accessible to the public (see page 17 of the Public Art Plan for more details).
- b) The Little Spring Street artwork integration zone, offering opportunities for artistic integration to the architecture with view lines and public interaction/engagement through the laneway space (see page 18 of the Public Art Plan for more details).
- c) The Green Wall on Little Spring Street, allow interaction through the pedestrian experience on the exterior of the developments (see page 19 of the Public Art Plan).
- d) The Walker Street entry zone, with the opportunity defined as sculptural elements. This opportunity will be forward-facing and invite interaction from the public through a fine-grain pedestrian experience, being located externally outside the entry way and entry stairs (see page 20 of the Public Art Plan for more details).

The four zones articulated for public art; the through-site link, the Walker Street entry, the Green Wall and Little Spring Street will each be highly accessible and visible to the public. The artwork opportunities will offer interaction and engagement at the pedestrian level and support an experience of art for the users of the site, visitors and passers-by alike.

In accordance with draft condition G2, a final Public Art Plan will be prepared and submitted to Council's Team Leader Arts and Culture for approval prior to the issue of an Occupation Certificate.

Please don't hesitate to contact the undersigned should you wish to discuss any aspect of the revised Public Art Plan.

Yours Sincerely,

MARISSA BATEMAN

Associate

PUBLIC ART PLAN

DEVELOPMENT APPLICATION: 110-122 WALKER STREET, NORTH SYDNEY
MIXED USE COMMERCIAL DEVELOPMENT
PREPARED FOR: STOCKLAND DEVELOPMENT PTY LIMITED
UAP REFERENCE: P2468
FEBRUARY 2022

This Public Art Plan has been prepared by UAP to accompany development application (DA 19/21) for 110-122 Walker Street, North Sydney, for a proposed mixed use commercial development located at 110–122 Walker Street, North Sydney (hereafter 110 Walker Street) (the site).

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

This report has been prepared for the purposes of establishing the intent and process for the commissioning and integration of site-specific public artwork for the proposed development. In order to ensure a successful public art outcome for the development, this Public Art Plan will:

- Present an overview of research into local context, including historic, cultural, environmental and social, and an analysis of the site and surrounding precinct;
- Establish a curatorial approach and themes to guide the conceptual vision for potential public artwork(s);
- Identify a holistic, site-wide artwork opportunity for the development, including artwork rationale, materials, form, budget guidelines, and potential locations and experiences;
- Identify benchmark images to illustrate the potential opportunities; and
- Develop an implementation plan, indicating the procurement methodology and approval processes.

PROJECT CONTEXT



PROJECT CONTEXT

PROJECT OVERVIEW

North Sydney is currently undergoing a rapid transformation as part of the NSW Department of Planning 2014 strategy 'A Plan for Growing Sydney'. As a result, North Sydney is experiencing an both an expanding residential population and a diverse range of commercial industries.

110 Walker Street will enhance the potential of North Sydney, providing unique public space for office workers and users of the site. It aims to transform the city's commercial core through creating a vibrant, cohesive and connected site.

Driven by sustainability, the design features materials that produce low amounts of carbon, natural ventilation to key spaces and the promotion of biophilic design principles.

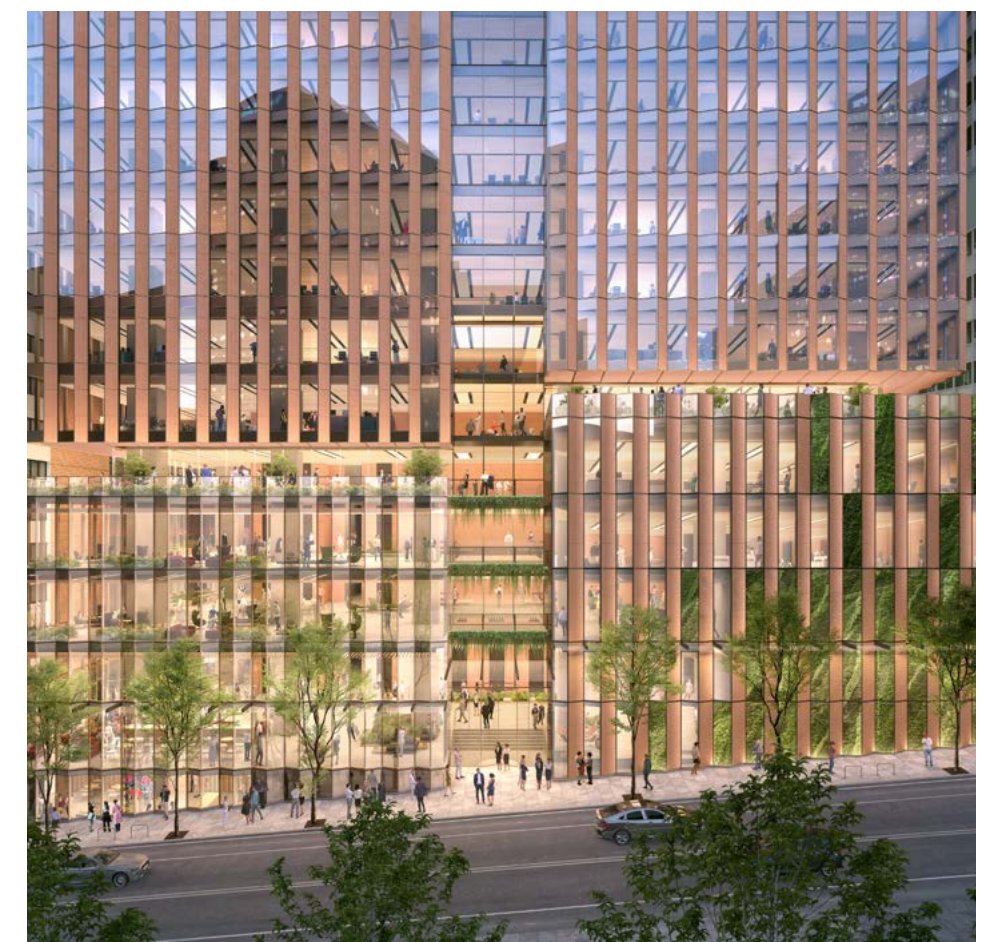
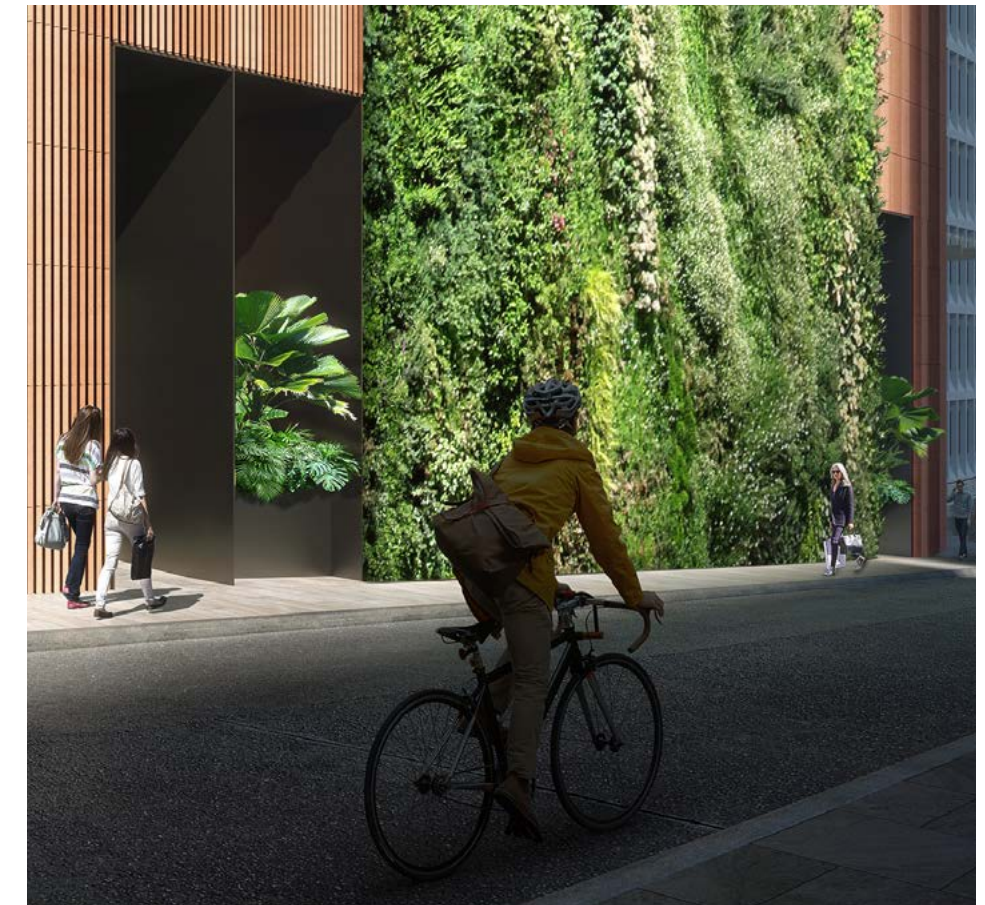
The design features a 51-storey commercial office tower, with seven (7) basement levels, including:

- A total of 68,318 sqm of GFA for commercial office and retail uses,
- Use of lower ground, ground floor and podium and rooftop retail tenancies and other amenities such as co working, wellness to support office workers,
- 163 vehicular car parking spaces for the purposes of commercial (including visitor and car share spaces),
- 642 bicycle parking spaces (including visitor parking),
- End of trip facilities (450 lockers and 46 showers), and
- Loading and services provisions including 9 courier parking bays.

Additional provisions have been made for a through-site link from Walker Street to Little Spring Street, connecting to 1 Denison Street and the Victoria Cross Sydney Metro station (partially on the site at 110 Walker St); and landscaping at the ground floor, level four terrace and rooftop and western green wall.

Once complete, the development will form a rich contribution to the North Sydney commercial core, which is anticipating a rapid increase in density for commercial uses over the coming years. This rapid growth is part of the city's strategic ambition to reclaim the core's share of the commercial market, attracting a new wave of premium and A grade building tenants.

*"A place for people
with purpose"*



PROJECT CONTEXT

LOCATION & SITE ACCESS

The land to which the site's DA relates is known as 110-122 Walker Street, North Sydney. The site is situated on the western side of Walker Street and occupies three land allotments and is legally described as: Lot 1 DP777779, Lot 101 DP730995, and Lot 8 DP304 (see location plan, right).

The site comprises a regular rectangular shaped allotment with a frontage to Walker Street of approximately 63 metres and a maximum overall depth of approximately 36.6 metres, yielding a total site area of approximately 2,305sqm.

The topography of the site has a fall of approximately 5.25 metres from north west to south east the site is devoid of any significant vegetation. There are no easements affecting the site.

MAJOR ROADS AND THOROUGHFARES

Located just fifteen minutes from Sydney's CBD, North Sydney is connected to the south over the scenic Sydney Harbour Bridge, or through the Sydney Harbour Tunnel. Access is enabled by a number of major roads and highways including:

- The Pacific Highway and Warringah Freeway link northern suburbs such as Chatswood
- Military Road leads towards Manly and the northern beaches
- The Cahill Expressway and Bradfield Highway link the Warringah Freeway in North Sydney, leading across the Bridge and into Sydney's CBD
- The Sydney Harbour Tunnel connects the north and south of Sydney's Orbital Network
- Miller Street, North Sydney's main road passes from Cammeray to Lavender Bay

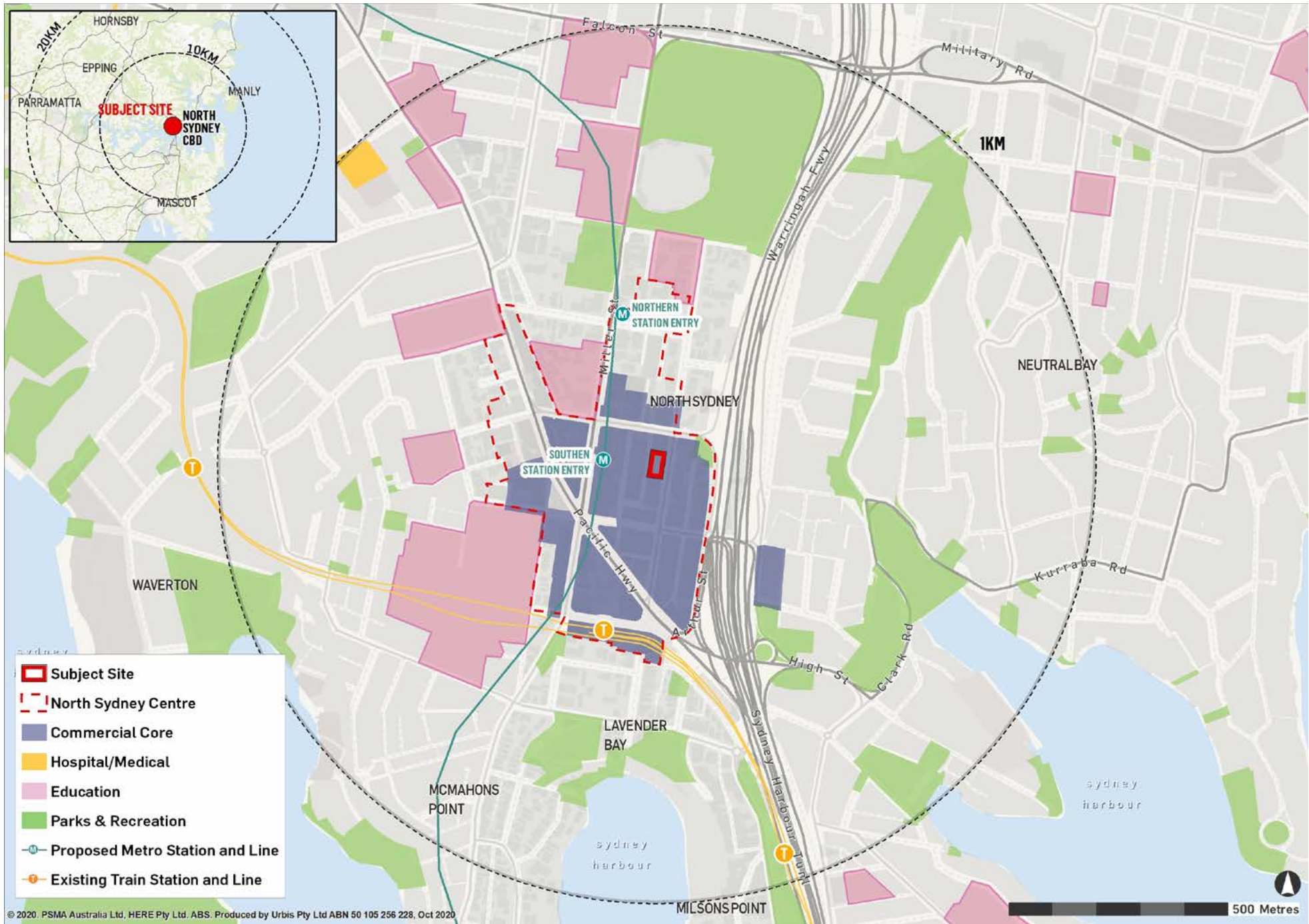
VICTORIA CROSS METRO STATION

The Sydney Metro project is set to deliver Victoria Cross Station in 2024 that will provide access to the Sydney CBD in under 10 minutes. Located to the West of 110 Walker Street, a pedestrian connection through 1 Denison Street will provide direct access for users of the site.

PUBLIC TRANSPORT

Across the harbour from Sydney's primary CBD, North Sydney draws many workers Monday to Friday as well as tourists seven days a week, visiting cultural landmarks and seeking leisure activities.

- Ample buses link to the North Sydney CBD
- Ferry stops at Milsons Point and Jeffrey Street draw tourists to both Luna Park and Kirribilli House, whilst North Sydney Wharf, a 20 minute walk from North Sydney CBD, connects to Circular Quay
- North Sydney Train Station, drops passengers on Blue Street, which connects to Miller and Walker Streets



PROJECT CONTEXT

SITE CHARACTERISTICS

110 Walker Street offers a sophisticated design at the heart of the North Sydney CBD precinct. Sited within a key development area, the surrounding streets are lined with commercial offices, open plazas and food and beverage offerings. This commercial heart is also lined by a lush, natural fringe, with the site in close proximity to Sydney Harbour, and the lush, natural landscapes, creative outlets and sport and recreation centres.

A series of key historic landmarks spaces for education and arts, as well as tourism and leisure sites have been listed below:

HISTORIC LANDMARKS

- Admiralty House
- Kirribilli House
- Sydney Harbour Bridge
- HMAS Waterhen
- HMAS Platypus (Neutral Bay)
- The Coal Loader Centre for Sustainability

ARTS AND EDUCATION

- Incinerator Art Space
- Primrose Park Art & Craft Centre
- Shore School (Sydney Church of England Grammar School)
- Australian Catholic University, North Sydney
- Australian Writers Centre
- Royal Art Society of NSW (Walker St, Lavender Bay)
- Ensemble Theatre (McDougall St, Kirribilli)
- May Gibbs' Nutcote
- St Aloysius College (Milsons Point)
- Monte Sant' Angelo Mercy College

TOURISM AND LEISURE

- Wendy Whiteley's Secret Garden
- Luna Park Sydney
- North Sydney Olympic Pool
- Mary MacKillip Place
- Peter Kingston Walkway (previously Lavender Bay Boardwalk)



SITE CONTEXT

NATURAL ENVIRONMENT

NORTH SYDNEY NATURAL ENVIRONMENT

The suburb of North Sydney is surrounded by some of the most spectacular landscapes in the country. Native wildlife proliferates with a recent survey in the area recording over 347 native plants and 114 resident wildlife species. Local environmental care has seen the once threatened micro-bats return to Balls Head and the iconic Lyre birds to bush land in Cammeray.

Nature, heritage and history walks abound in the region, with dozens of walking trails winding through historic urban sites, across headlands and through the pristine bushlands. The neighbouring Lavender Bay area, which offers views back across the harbour to the city skyline has been a magnet for artists since colonisation.

ST LEONARDS PARK

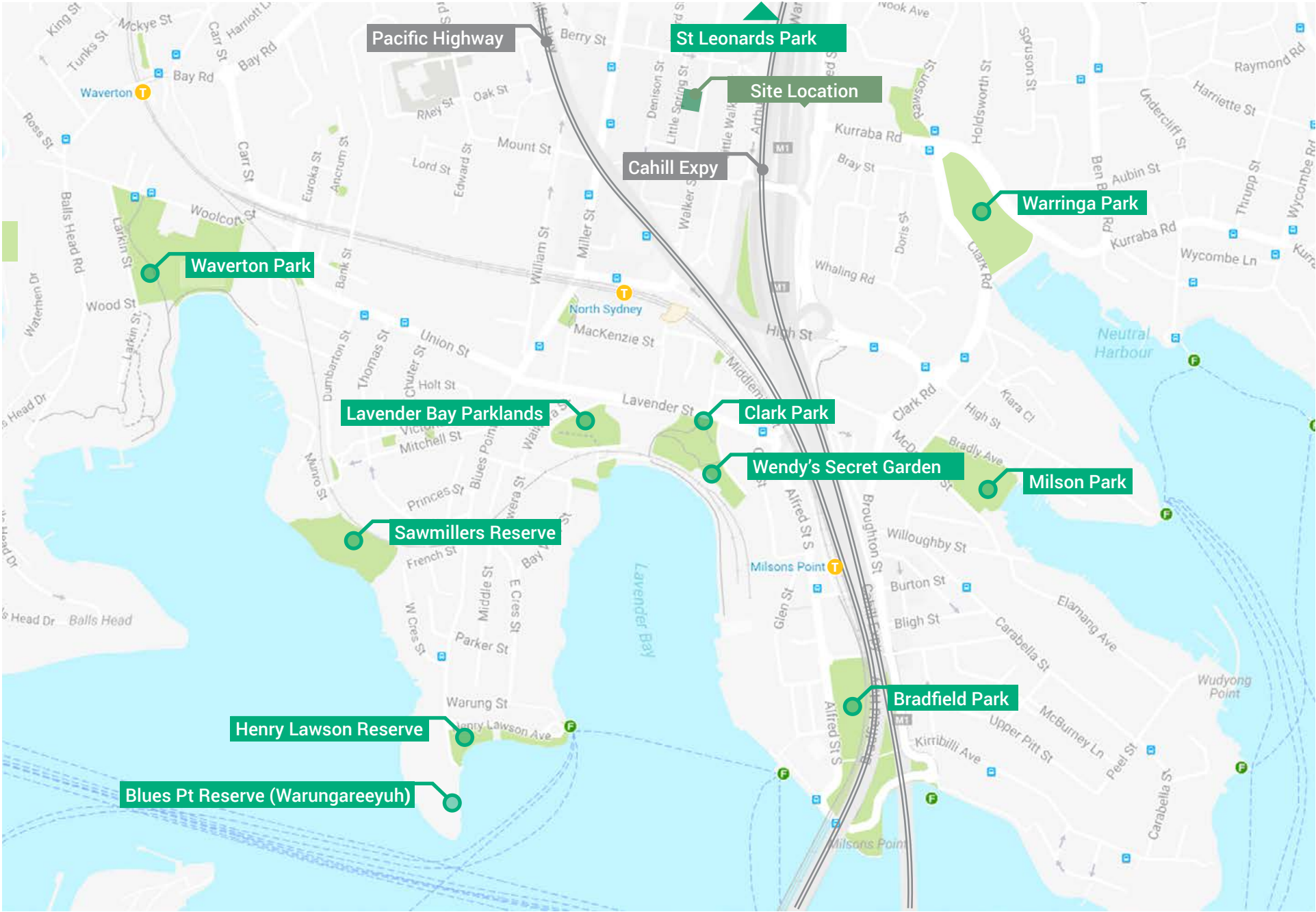
Within North Sydney itself is St Leonards Park, one of the earliest established public parks in NSW. Originally set aside as a recreation reserve in 1838, it contains one of Australia’s oldest, continuously used cricket grounds and bowling clubs. St Leonards Park is a significant example of an intact Victorian public park in the gardenesque style, featuring the characteristic layout of the era, distinctive examples of early 20th century architecture, the original fig tree plantings and specimens of indigenous species that represent the site’s original plant community.

WENDY WHITELEY’S SECRET GARDEN

Wendy and her renowned artist husband, the late Brett Whiteley, set up their family home in Lavender Bay in 1970 and lived there together for two decades. Brett painted many of his iconic Sydney Harbour pictures in the house. Wendy started establishing the garden on public land since the mid-1990s and in 2015 was officially registered by the local council.

PARKS AND GARDENS

- Wendy Whiteley’s Secret Garden
- North Sydney Oval & St Leonards Park
- Waverton Park
- Sawmillers Reserve
- Blues Pt Reserve (Warungareeyuh) & Henry Lawson Reserve
- Clark Park & Lavender Bay Parklands
- Anderson Park
- Milson Park
- Art Barton Park (Milsons Point/Lavender Bay)
- Bradfield Park (Milsons Point)



PROJECT CONTEXT

PUBLIC ART CONTEXT

North Sydney Council has a vibrant and growing public art collection, ranging from large-scale, contemporary sculpture to integrated bespoke elements located throughout the city and surrounding suburbs. A North Sydney Public Art Trail has been developed to encourage self-guided tours through the cultural precincts.

This page provides an overview and selection of public art programs and initiatives within North Sydney, including a list of several sites and works in close proximity to the development.



LINDY LEE, *SEEDS OF BIRTH AND DEATH AND THE RIPPLES OF 1,000 ELEMENTAL AFFIRMATIONS*, (2019)

100 Pacific Highway, North Sydney



TAMARA DEAN, *OUTSIDE IN*, (2019)

100 Mount Street, North Sydney.



DAMIEN BUTLER, *A ROTUNDA FOR 'REFLECTIVE ENCOUNTERS'* (2019)

St. Peters Park, Blues Point Road, North Sydney.



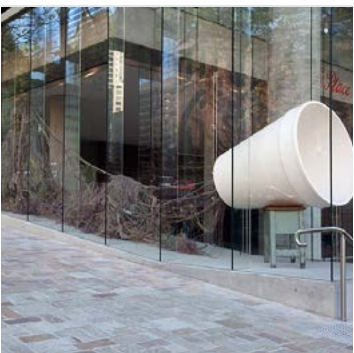
WARREN LANGLEY + JULIA DAVIS, *ANGLES OF INCIDENCE* (2015)

Victoria Cross, Miller Street, North Sydney.



FREDDIE TIMMS, *LISSADELL* (2010)

Coca Cola Place, Mount Steet, North Sydney.



HANY ARMANIOUS + MARY TEAGUE, *LINES OF COMMUNICATION* (2010)

Coca Cola Place, Mount Steet, North Sydney.



LAWRENCE BECK, *MUTIDJULU WANAMBI (THE SERPENT)* (1975)

Corner of Pacific Highway & Berry Street, North Sydney



DANIEL TEMPLEMAN, *MISSING CORNERS* (2015)

Corner of Walker Street and Pacific Highway Blue, North Sydney.



ABORIGINAL ROCK ENGRAVING

Next to Balls Head Reserve; protected by National Parks and Wildlife registration



NIKE SAVVAS *EPIC EXPANDER* (2020)

Through site link between Denison and Spring St (artwork under development)

PROJECT CONTEXT

NORTH SYDNEY HISTORY SNAPSHOT

INDIGENOUS HISTORY

The Cammeraygal (also 'Gammeraigal') of the Eora nation are the traditional custodians of the land upon which North Sydney currently sits. Before European colonisation, the Cammeraygal were 'salt water' people, fishing, gathering shellfish, travelling by canoe, and living around the many rock shelters near the waters of what is now known as Sydney Harbour and its estuaries. The many middens of shells still found there are evidence of countless meals and the enduring occupation and use of the land by the Cammeraygal. The rock carvings at Balls Head and Berry Island testify to a strong cultural connection to the harbour.

It is possible that present day roads, such as the Pacific Highway, follow Aboriginal tracks. Some Aboriginal place names are still in use, such as Kirribilli and Kurraba. Others are acknowledged as dual names, such as Warungareeyuh / Blues Point.

EUROPEAN SETTLEMENT

The first European land grant in North Sydney was made in 1795 near present-day Kirribilli. Occupation and development was relatively slow because of the separation from the main colony by water and poor soil. However, despite this, the area was still celebrated for its great natural

beauty, particularly through the north foreshore paintings of early 19th century artist and local resident Conrad Martens, who was Sydney's pre-eminent landscape painter during the first half of the 19th century.

By 1820, much of the foreshore from Waverton to Cremorne was in the hands of a few individuals. The township of St Leonards was gazetted in 1838 and Blues Point Road running through Billy Blue's land grant was the first major road. After regular ferry services were established in the 1860s, the population grew rapidly, to 17,000 in 1890. In the mid-1880s, the intersection of Miller and Mount Streets and Lane Cove Road (present day Victoria Cross) was the commercial and civic centre of the township, with the development of a town centre boosted by the construction of the cable tramway. In 1890, North Sydney Council was formed from the amalgamation of three smaller boroughs (East St Leonards, St Leonards and Victoria).

Over the next 30 years, the population that settled in the township was a conglomerate of professional and commercial people, skilled tradesmen and labourers, with Miller, Mount and Walker Streets being the centre points for business.

20TH CENTURY & POST-WAR

In the wake of the Depression and the building of the Sydney Harbour Bridge in 1932, building activity stalled, especially in the shopping centre in the heart of North Sydney. This led to a decrease in land prices which later saw several companies build large headquarters in North Sydney, which included construction of the landmark MLC Building in 1958, which was then the tallest office building in Australia. The building boom between the 1960s and 80s saw North Sydney emerge as a 'twin city' across the harbour.

NORTH SYDNEY TODAY

While North Sydney still captures spectacular vistas across the harbour to the Sydney Harbour Bridge, the Sydney Opera House and Circular Quay, today North Sydney is thriving district with its own distinct identity. North Sydney's CBD continues to be reimagined with the construction of new office towers and Sydney's Metro. This dynamic centre is surrounded by precincts with their own charm and landmarks; places such as the Victorian-era streetscape of Blues Point Road, and the trio of icons that are the Sydney Harbour Bridge, the North Sydney Olympic Pool and Luna Park that lead to the quiet Lavender Bay and Wendy Whiteley's Garden.





VISIONING

VISIONING

PUBLIC ART POLICY ALIGNMENT

The vision and goals of North Sydney’s Public Art Policy acknowledges the important role public art plays in adding to the community’s sense of identity and local pride. Public art engages audiences and offers a platform for artists to reveal and to create new narratives specific to place.

Public art for 110 Walker Street will be developed to align with the North Sydney Council’s Public Art Policy and related strategy documents. The matrix (right) identifies North Sydney Council’s relevant guiding principles for public art, indicating how art commissioned for 110 Walker Street will align with these overall goals.

In addition to North Sydney Council’s guiding principles for public art, the public art process, including the selection of artists and public artworks, will adhere to the following identified criteria:

- Standards of excellence and innovation; integrity of the work;
- Relevance and appropriateness of the work to the context of the site whether temporary or permanent;
- Public safety and the public’s access to and use of the public domain;
- Durability and adequacy of maintenance plan including costs;
- Adequacy of funding breakdown, including for example; structural engineer’s certificate, if required; and
- Non-duplication of other public art.

NORTH SYDNEY PUBLIC ART POLICY	110 WALKER ST PUBLIC ART
Connection/relevance to North Sydney - the design process should take into account the unique characteristics and cultural heritage of the North Sydney local government area.	Encouraging artists to respond to the curatorial framework, drawing from the context of the surrounding environment to embody a sense of connection to place.
Alignment with major urban design projects - options for public art to be included in significant Council construction projects (building and landscaping) will be reported to Council.	North Sydney Council will be involved throughout the artwork development process as part of the standard planning process,
Recognise and celebrate Aboriginal stories and heritage in public spaces - Council recognises the importance of acknowledging the first people of this land, and of the historical and contemporary significance of their cultural traditions. Indigenous artwork will be encouraged where culturally appropriate and cultural protocols will be respected wherever required.	The 110 Walker Street opportunity will explore opportunities for the inclusion of Aboriginal stories, including as part of the underlying curatorial rationale and also through the shortlisting of Indigenous artists for the project. Indigenous protocols will be followed and respected within all stages of the artwork process, wherever required.
Support local artists and activate North Sydney through temporary art projects - temporary projects and events create an ongoing dialogue about society and public space. Provision of temporary initiatives allows Council to respond flexibly to the innovations of artists.	While the 110 Walker Street project seeks to develop a permanent public artwork for the development, the artist shortlisting process will explore opportunities for the inclusion of local artists.
Promote high quality public art in private development - where permissible, Council encourages the provision of public artworks in private developments where there is significantly publicly available space.	The involvement of a professional public art curator and public art fabricator (where relevant) will ensure the contribution of a high quality artwork that demonstrates excellence and innovation in contemporary visual art.

VISION

PLACE VISION

Developed by Frost Collective in collaboration with the project team, the Place Vision for 110 Walker Street is to create “A place for people with purpose”. This means being a place that adds true value by inspiring positive change, growing social capital, and making a sustainable difference.

The Place Vision is also supported by the three key pillars:

- **Inspiring connection:** connectivity, activation, vibrancy
- **Magnetic workplace:** hyper-amenity, ease, flexibility
- **Powering potential:** growth, performance, inclusion

110 Walker Street aspires to be a place that is more than just a workplace – it’s an opportunity to create a community united by the mission to act purposely and responsively. With a people-centred approach and whole-of-person focus, 110 Walker Street aspires to be a place that is warm, inviting and welcoming, where creative initiatives and ideas unlock and extend the power of human imagination.

Public art for 110 Walker Street can support this ambitious place vision by:

- Providing a creative stimulus in the public space that inspires audiences and users
- Narrating stories that connect people to the place and to each other, while enriching a sense of place identity and cultural heritage
- Reflect the sustainable values of the place and its community, through artwork content, materiality or method of production
- Add vibrancy to the public realm that delights and inspires
- Extending the ‘human-ness’ of the space through the touch of an artist’s hand
- Support the creation of a public spaces that are warm and welcoming, encouraging engagement
- Seeking to engage artists who are part of the local community, have Indigenous connections to place, or who can provide valuable contributions as an outside voice



WHAT IS A CURATORIAL VISION?

The Curatorial Vision is based on contextual analysis, including research into a place's history, aspirations, environment, urban character and users. The Curatorial Vision ensures public art is conceptually connected by setting an overarching vision for art and describing what the artworks aspire to achieve.

PROPOSED CURATORIAL VISION: 'RETURN TO NATURE: NURTURING A NEW CREATIVE ECOLOGY'

As the skyscraper skyline of the North Sydney CBD has slowly emerged, the area's natural ecology has seemingly faded from the foreground. What has resulted is a CBD of hard edges – a place with a purely commercial focus, a place made for work, not for living. The 110 Walker Street project represents a landmark opportunity to redirect the future of the North Sydney CBD, and transform it into a place that is once again connected to its natural roots – a place with people at its heart.

Aligning with the sustainable and ambitious vision of the 110 Walker Street project, the Curatorial Vision 'Return to Nature: nurturing a new creative ecology' is a call for artists to reconnect the place with its pre-colonial ecology, and nurture a new future for the precinct, where creativity and connections to community shape the very foundations of the place and its identity.

For many North Sydney locals, the profound connections between art, life and nature are not an unfamiliar concept. From the earliest Indigenous artworks which literally carved the landscape, to the early paintings of Conrad Martens and later Brett Whiteley, North Sydney's natural and creative ecology have long been intertwined. This extends to the renowned local landmark, Wendy's Secret Garden, where the act of art making through restoring the land demonstrates the incredible capacity of art and nature in healing the human spirit.

Drawing from the Curatorial Vision as an inspirational starting point, artists for 110 Walker Street will be invited to consider the intersections between art, life and nature through an inspiring and holistic site-wide artistic installation. Allowing nature and creativity to reclaim the urban landscape, artwork for 110 Walker Street will erode boundaries between art, nature and life, narrating the past while also embracing possibilities for a new, more sustainable and healthy world, where nature and creative storytelling are celebrated as the centrepiece of our thriving communities.



VISION

CURATORIAL THEMES

Complementing the Curatorial Vision 'Return to Nature', the curatorial themes 'water', 'sky', 'land', and 'fire' have been proposed as an inspirational point to artists, as they seek to creatively engage with the local ecology. Guided by these curatorial themes, artists are encouraged to consider how the elements of nature interact and interconnect within the vicinity of the Walker Street precinct. These themes invite interpretation from new and diverse cultural perspectives.

WATER

Inspiration points for artists may include, but should not be limited to:

- How water shapes our landscapes over time; processes of mechanical erosion and weathering
- The relationship between the development and Sydney Harbour – a distinctive feature that has been an inspiration point for many artists, not limited to Brett Whiteley
- Water as a life force – the provider of both plant, animal and human life and fundamental to all life processes

SKY

Inspiration points for artists may include, but should not be limited to:

- Indigenous knowledge systems related to astronomy; the sky as a predictor of seasons, weather patterns and the behaviour of plants and animals
- Weather patterns and phenomena; local climate
- Climate change and its impacts on the Australian landscape

LAND

Inspiration points for artists may include, but should not be limited to:

- How landscapes are formed over time, both geologically and as described by Indigenous mythology
- Land and its relationship to other aspects of human existence, including culture, spirituality, language, law, family and identity
- People's role as caretaker of land and Country
- Issues and considerations of sustainability, as well as the reciprocal connection between land and human health

FIRE

Inspiration points for artists may include, but should not be limited to:

- Indigenous land management practices, such as fire farming
- Australian flora, including specific species that require fire for germination
- The longstanding and necessary relationship between fire and the Australian landscape



ARTWORK OPPORTUNITIES



ARTWORK OPPORTUNITIES OVERVIEW

Sited within the heart of the North Sydney CBD and the city's Central Laneways Precinct, 110 Walker Street represents an exciting opportunity to enrich and enhance the public realm experience. It is envisaged that artwork for the site will adopt a holistic approach, activating a number of key zones and areas within the public environment.

PROPOSED LOCATION

As part of an expansive Artwork Brief to be developed for this opportunity, artists will be encouraged to explore concepts which address the site holistically, with an integrated approach that addresses two or more of the following identified zones:

1. Through Site Link
2. Little Spring Street Entry
3. Little Spring Street
4. Walker Street Entry

The following pages provide overviews of each of these identified zones, describing potential approaches to the integration of art for each.
If desired, artists may also explore other secondary locations within the public realm as part of their concept, in collaboration with Hassell (project architect).

ARTWORK OBJECTIVES

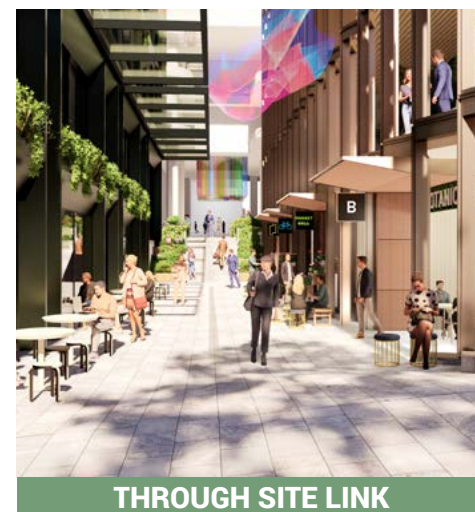
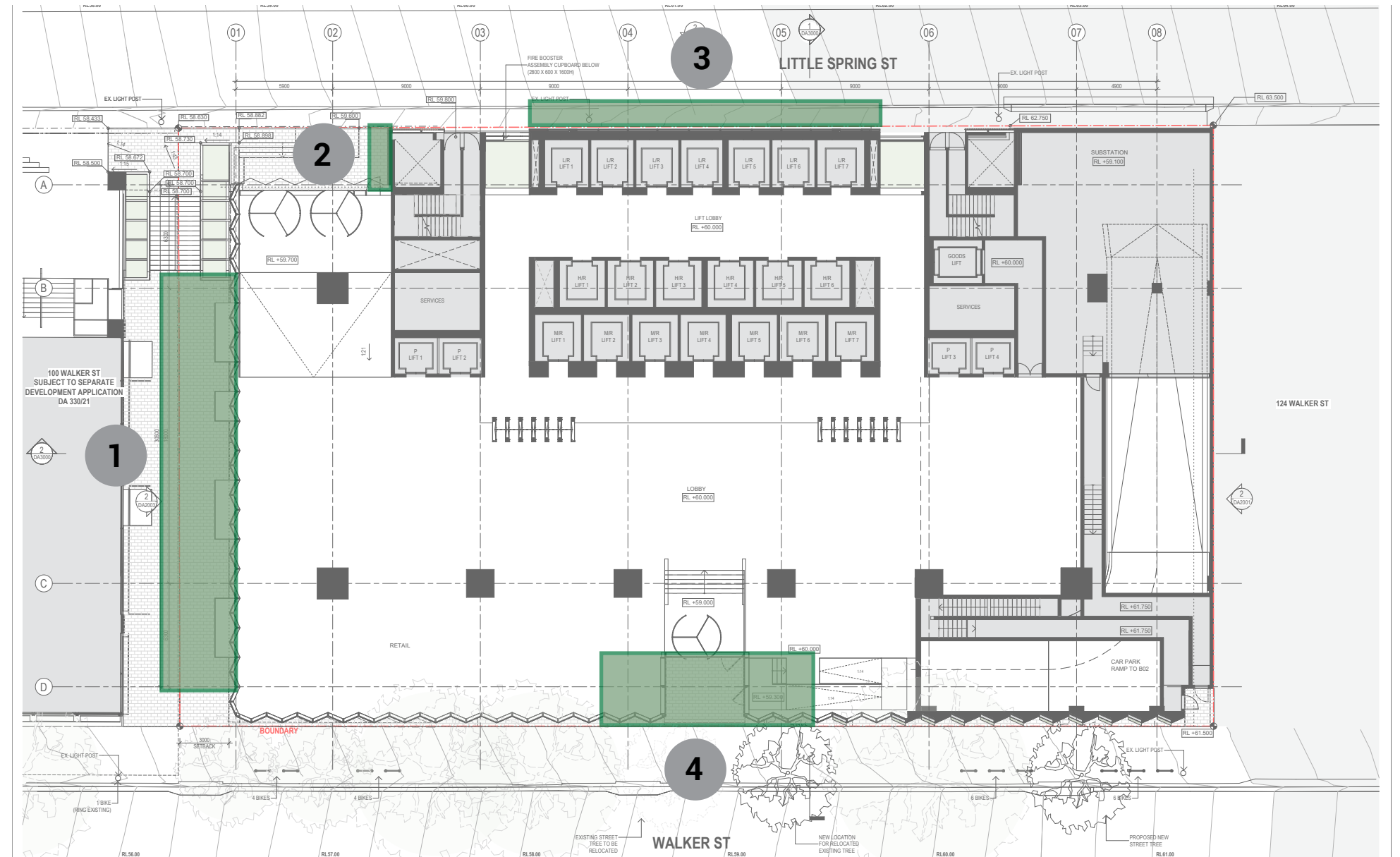
The aspiration of the artwork opportunity for 110 Walker Street is to:

- Provide a unique and site-specific artistic response to the site and its context, in alignment with the Curatorial Vision 'return to nature' and its related themes
- Create a cohesive artistic installation that addresses the site as a whole, promoting and enhancing the connectivity of the public realm's various spaces and environments and contributing to creating a sense of place at the ground level
- Be a highly visible and distinct artistic vision, aligning with the development's core design principle to "stand out from the crowd"
- Support the sustainable aspirations of the building architecture and place vision, embracing opportunities for considered integration with the architecture and landscape environment

KEY COLLABORATORS

- Hassell
- Stockland

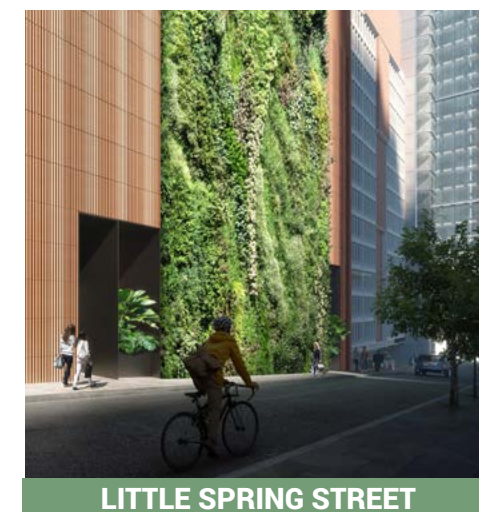
As the project architect, Hassell will be engaged as a close collaborator regarding all concept investigations and proposed locations.



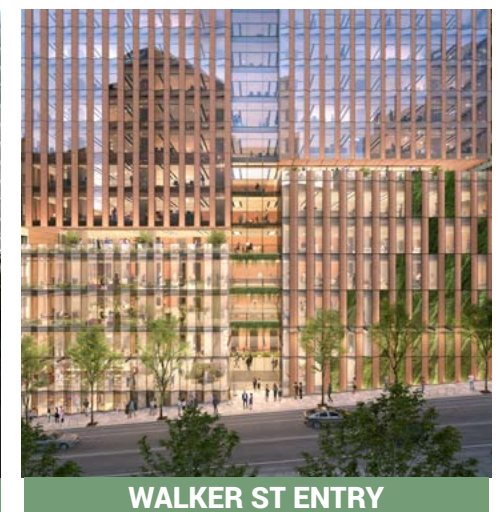
THROUGH SITE LINK



LITTLE SPRING STREET ENTRY



LITTLE SPRING STREET



WALKER ST ENTRY

ARTWORK OPPORTUNITY THROUGH SITE LINK

Stockland have set their building back three metres from the southern site boundary to create an enhanced through site link. Combined with the set back of the adjoining property, the through site link is a generous six metres wide, enhancing pedestrian connectivity in the North Sydney CBD and providing direct views to the sky above. Once complete, this through site link will be an important and direct carriage for Metro users arriving from Victoria Cross station (it is predicted that approximately 61% of visitors will arrive at the building this way). The through site link represents a significant opportunity to enhance the initiatives developed as part of Council's existing Central Laneways Masterplan.

Artwork for the 110 Walker Street through site link should support the connectivity of the precinct, encouraging users to enter and explore the

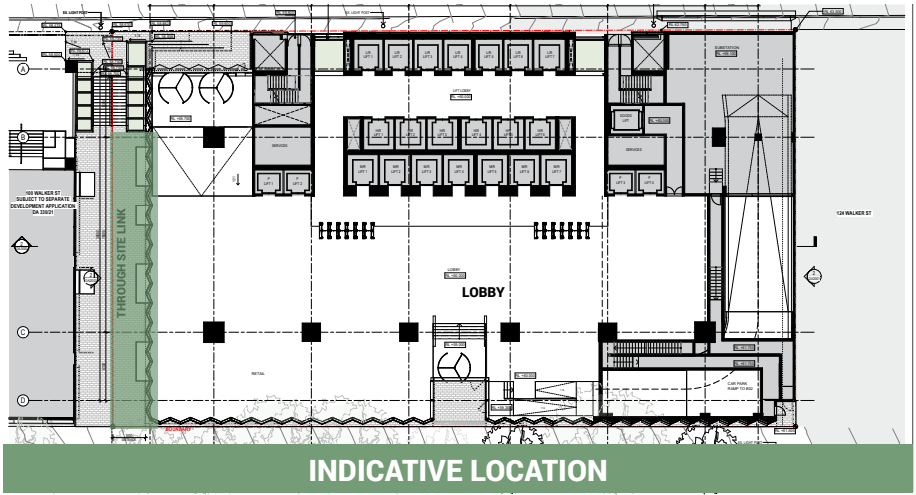
laneway environment, while embracing and/or referencing the unique sight lines to the sky above.

POTENTIAL ARTWORK FORMS

- Groundplane inlays and treatments
- Suspended sculptural artwork

DESIGN CONSIDERATIONS

- Note that due to the shared ownership of the through site link, public art interventions in this zone should be limited to the 110 Walker Street property boundary



* Images are for benchmarking purposes only not suggested artists or concepts | Renders indicative only

ARTWORK OPPORTUNITY

LITTLE SPRING STREET ENTRY

A key part of the North Sydney CBD Central Laneways Precinct, Little Spring Street is an active laneway environment that will act as one of the front doors to the project for those arriving using the new Metro, and thus presents a prime location for the integration of public art.

Conceptually driven, or attracted by the colour, form, beauty and whimsy of botanic diversity, the Little Spring Street offers the promise of being a rich and defining feature of the development.

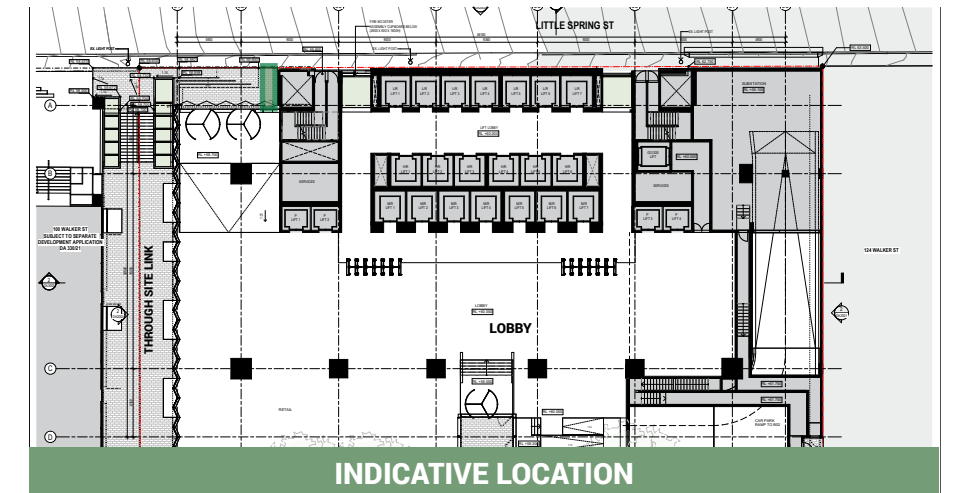
The sustainable and climate-considered terracotta facade also poses a potential opportunity for artistic integration, where artists may inscribe or shape narratives into the terracotta facade, drawing enriched connections to the site and its intangible history and culture.

POTENTIAL ARTWORK FORMS

- Artistic curation of wall plantings / sculptural or patterned integrations with the green wall facade
- Ground plane surface treatments/inlays or suspended sculptural installations at the double entrances
- Potential inlays or surface treatments to terracotta facade

DESIGN CONSIDERATIONS

- Proposed artwork concepts to be developed in collaboration with the project architects



ARTWORK OPPORTUNITY

GREEN WALL

A large-scale green wall is a key feature of the edge of the development on Little Sping Stree. These sites offers a unique and distinct opportunity for artists to collaborate with the project design team through the thoughtful curation of plantings .

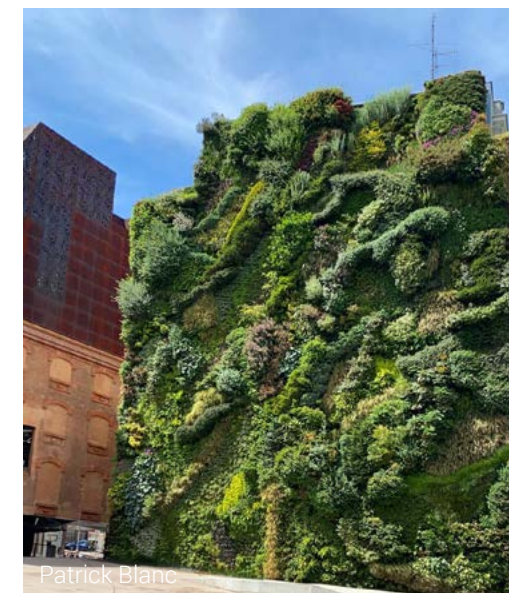
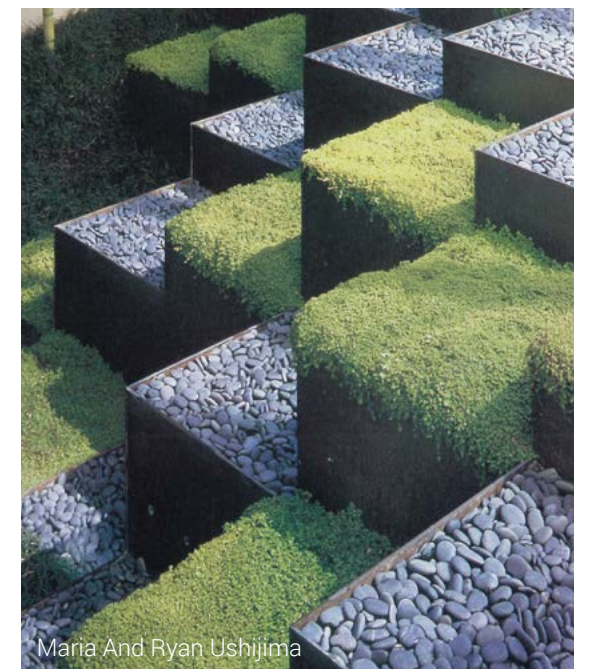
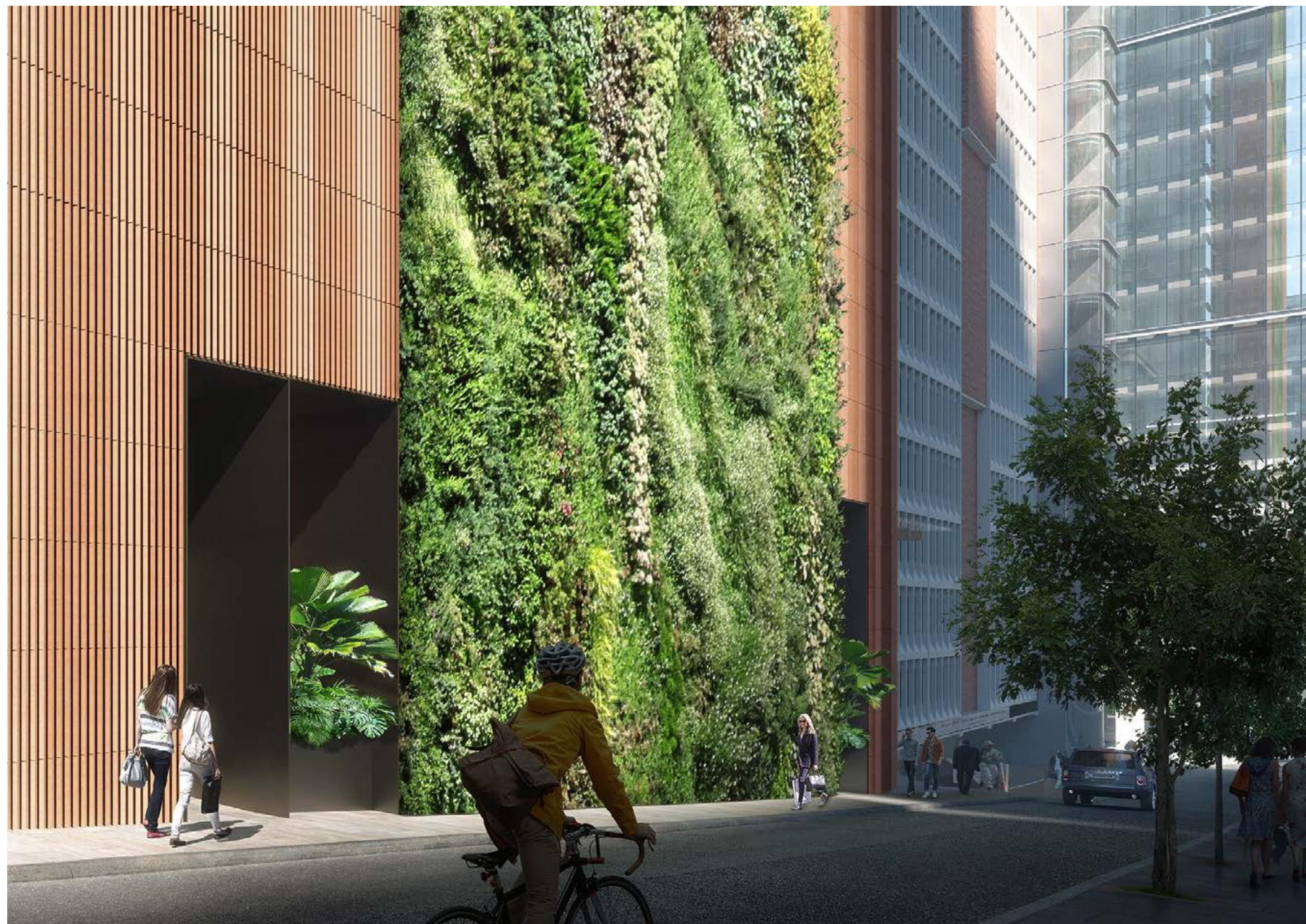
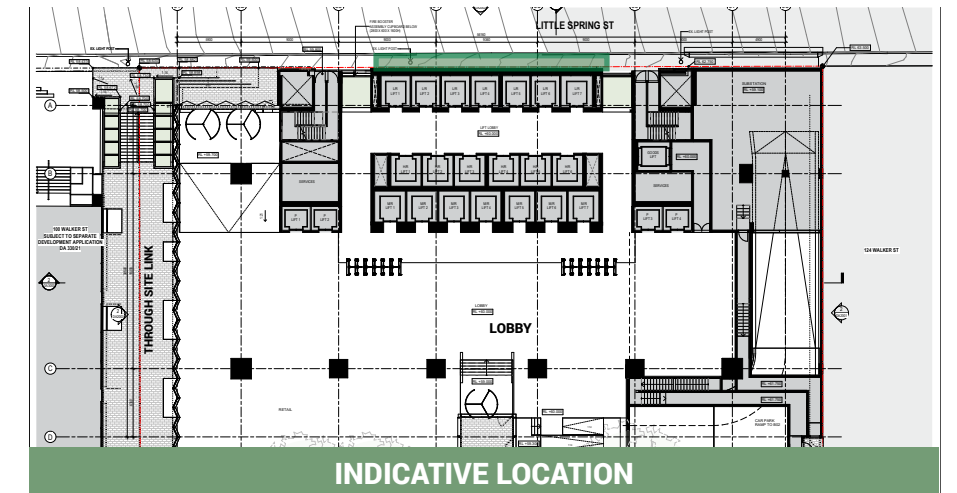
This space may extend conceptual thinking from other locations across the development, such as the Walker Street green walls.

POTENTIAL ARTWORK FORMS

- Artistic curation of wall plantings / sculptural or patterned integrations with the green wall facade

DESIGN CONSIDERATIONS

- Proposed artwork concepts to be developed in collaboration with the project landscape architects and engagement of/collaboration with a professional vertical wall planting maintenance consultant or company
- Plantings may be delivered in collaboration with Indigigrow and with another large green wall consultant such as Fytogreen



ARTWORK OPPORTUNITY

WALKER STREET ENTRY

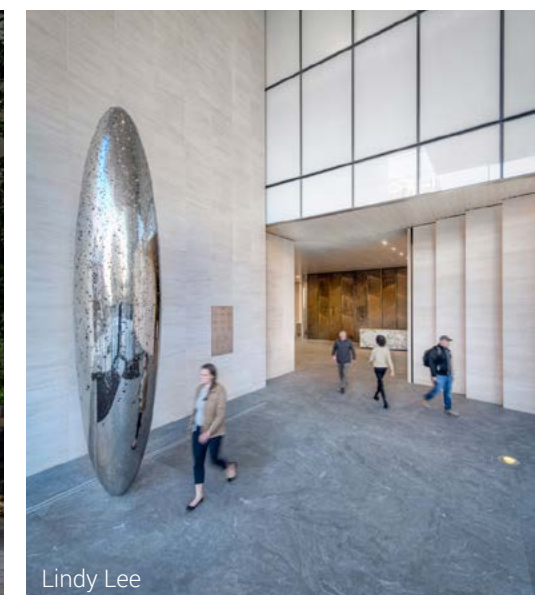
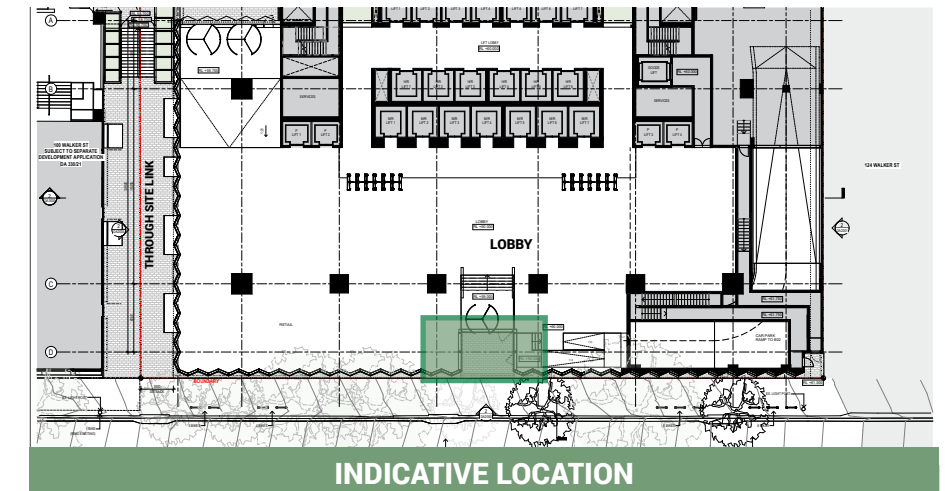
The main entry into the development, the Walker Street entry features a grand landscaped terrace where rich plantings break through the edges of the urban landscape. This generously planted zone provides a unique opportunity for an artist to intersect with the soft edges of the entry, through conceptually curating the planting palette, or by integrating sculptural element/s within the entry space. Artwork for this site will assist in defining the identity of the development, creating a unique, welcoming and distinctive artistic feature that aligns with the core aspirations of the development. Curated plantings in this zone may also offer an extension of potential integrations to the Little Spring Street green wall, further promoting connectivity across the precinct.

POTENTIAL ARTWORK FORMS

- Curated planting palette, potentially determined by an artist in collaboration with an appropriate First Nations consultant
- Sculptural elements
- Ground plane treatments/inlays

DESIGN CONSIDERATIONS

- Proposed artwork concepts to be developed in collaboration with the project architects



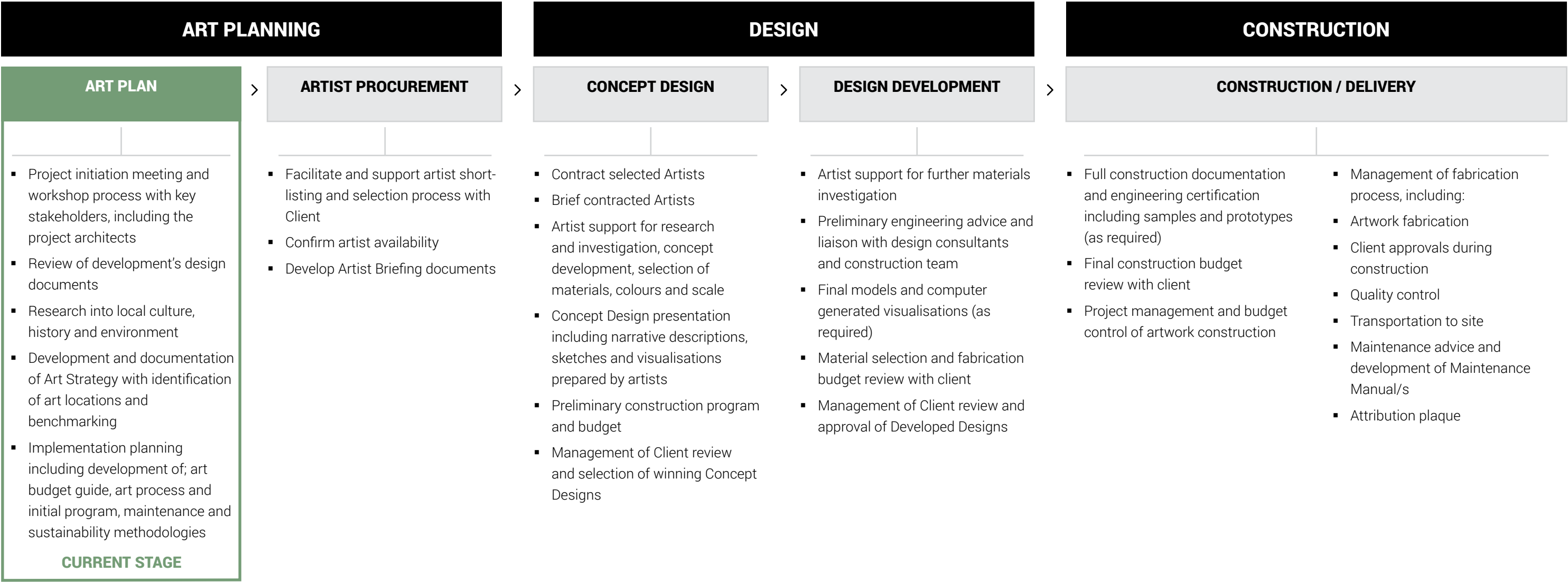


IMPLEMENTATION

IMPLEMENTATION

INDICATIVE PUBLIC ART PROCESS

The process outlined below details a standard public art process for the commissioning of permanent public artworks for private developments. The Council review points indicated below are to occur as per the standard building and planning approvals process (i.e. as part of Development Application/Construction Certificate/Occupancy Certificate conditions).



REVIEW POINTS BY STAGE

- | | | | |
|---|--|--|---|
| <ul style="list-style-type: none">Client, project team and City of North Sydney review Public Art Plan and approve to proceed (as per Development Application conditions) | <ul style="list-style-type: none">Client and project team review Concept Design(s)Client to select preferred Concept Design(s) and approve to proceed | <ul style="list-style-type: none">Client and project team review Design Development packagesCity of North Sydney review point (as per Construction Certificate conditions). | <ul style="list-style-type: none">Client and City of North Sydney review and approval point, confirming completion of art requirement (as per Occupancy Certificate conditions) |
|---|--|--|---|

IMPLEMENTATION

ARTIST PROCUREMENT

In order to ensure the development of a best quality outcome for public art at 110 Walker Street, North Sydney, Stockland has engaged a professional public art consultant (UAP Company) to help inform and guide the artist procurement process. This page provides an overview of the indicative artist procurement process for 110 Walker Street, however details of the procurement will be finalised as part of upcoming phases of the project. Stockland reserves the right to review and amend the artist procurement process in collaboration with UAP.

LIMITED COMPETITION (INDICATIVE PROCESS)

A 'Limited Competition' procurement method is recommended for the procurement and engagement of an Artist for the development. The indicative Limited Competition process is outlined below.

- A curated short list of 5 – 7 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

ADDITIONAL RECOMMENDATIONS

In line with the project's ambitious aspirations to make a meaningful impact to the North Sydney community, the additional recommendations have been made with respect to the artist procurement process:

- A range of artists from various levels of career development (including emerging and mid-career) should be put forward as part of the artist shortlisting process
- Indigenous artists are to be highly recommended for the opportunity
- Collaborations and mentorship opportunities are highly recommended and desirable particularly where the selected artist is mid-career or established; artists are encouraged to propose collaborative and mentorship opportunities as part of their Concept Design process and may also pursue the opportunity as an artist team
- The artist shortlisting process should give high priority to local artists, or artists who can demonstrate a strong connection to the North Sydney community

Note details of the final artist procurement approach will be confirmed as part of upcoming stages of the project (refer to 'Artist Procurement', p. 22).



IMPLEMENTATION

MAINTENANCE

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 construction. In addition, the development of a maintenance program will ensure that the benefits generated by public art can be enjoyed over a long period and that maintenance costs can be kept to a minimum.

There are climatic conditions for 110 Walker Street that all artists and fabricators must 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.

Artworks may be constructed from materials such as:

- Brass
- Cast aluminium
- Cast bronze
- Ceramic/Mosaics
- Concrete
- Copper
- Glass (select)
- Stainless Steel (select)
- Exterior grade paint

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. This information is captured in an Artwork Maintenance Manual which outlines the following information in relation to the artwork:

- Contact details for the construction company/companies involved
- Materials used during construction 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.

WARRANTY STATEMENT

Urban Art Projects will provide a 12 month warranty, against faulty workmanship on all UAP products subject to normal wear and tear. Warranty covers parts and labour for rectification and/or replacement of damage parts or components originally supplied under contract for the Walker Street development.

With the specific exclusion of:

- Damage or harm due to severe weather, acts of God or any negligent act of the (client) or their agents and contractors;
- Alteration or disassembly by unauthorised personnel;
- Intentional or accidental misuse, vandalism;
- Malicious or accidental damage by agents, contractors, or a third party;
- Non adherence to UAP maintenance manual requirements;

Use of lighting not relevantly rated.

Should UAP not be engaged for coordination and fabrication of artwork elements, the engaged artwork fabricator and/or installer should provide a reasonable warranty provision for the delivery of works.

FINANCIAL IMPLICATIONS

While artworks should be designed to be durable and require minimum maintenance, all permanent artworks in the public realm will require a certain amount of maintenance to ensure their longevity and reduce replacement costs. All commissioners of artworks must understand the maintenance responsibilities of each artwork which will be minimised and explained during the design stages.

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.

ARTWORK LIFE-SPAN

Permanent artworks commissioned for 110 Walker Street should be intended to have a life expectancy of up to 25 years. Where artworks include technology elements with expected lifespans shorter than 25 years, the future owner of the artwork may choose to conduct a review of the artwork before the intended expectancy is reached.

IMPLEMENTATION

SUSTAINABILITY

All artworks commissioned for 110 Walker Street should consider the importance of environmental sustainability. Throughout the development phases of the artwork, the artists, and the design, construction and installation teams will be encouraged to consider implications for sustainability and environmental impact as follows:

MATERIALS SELECTION

It is suggested that all artists, design and construction team members consider environmentally preferred materials options, based on 5 primary considerations:

- Proportion of recycled content of the material
- End of life recyclability of the material
- Total Carbon footprint of material
- Longevity of the material
- Sustainable technologies

Artists and designers are encouraged to consider the potential for incorporating sustainable technology into the artwork. This may include, but not be restricted to:

- Water – minimisation / storage / recycling
- Energy – efficiency / renewable sources for lighting, sound or kinetic elements

MICROCLIMATIC EFFECTS

All structures in our environment, large or small, can affect the conditions in their immediate locality. Wind tunnels or screens, light reflection or shadow, radiant heat from surfaces or masses, can all potentially affect human comfort in a space, positively or negatively.

Artists and designers will be encouraged to consider how their designs may affect conditions in the immediate locality of the artwork. This can be summarised as the localised effect on:

- **Temperature:** heat 'island' absorption and radiation / cooling effect
- **Light:** reflection / focusing / penetration / shading
- **Wind:** tunnelling / cooling / deflection / turbulence / noise
- **Water:** runoff / catch / storage / absorption / evaporation / humidity

CONSTRUCTION PHASE

A number of key elements should be considered during the construction phase of the artworks:

All artists, design and construction teams will consider the sustainability of the finished piece. This may include, but not be confined to, the environmental costs associated with light, sound, motion, microclimate installation, maintenance and lifespan. All sub-contractors will be assessed with respect to their environmental awareness, reputation or credentials

The design and engineering methods will take into consideration the complexity of construction and assembly and its carbon emissions impact through energy intensity or efficiency.



IMPLEMENTATION

MAINTENANCE

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 construction. In addition, the development of a maintenance program will ensure that the benefits generated by public art can be enjoyed over a long period and that maintenance costs can be kept to a minimum.

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MARISSA BATEMAN

Associate

DIRECT +61 412 459 342

EMAIL marissa.bateman@uapcompany.com

HOLLY CAMPBELL

Curator

DIRECT +61 478 586 133

EMAIL holly.campbell@uapcompany.com