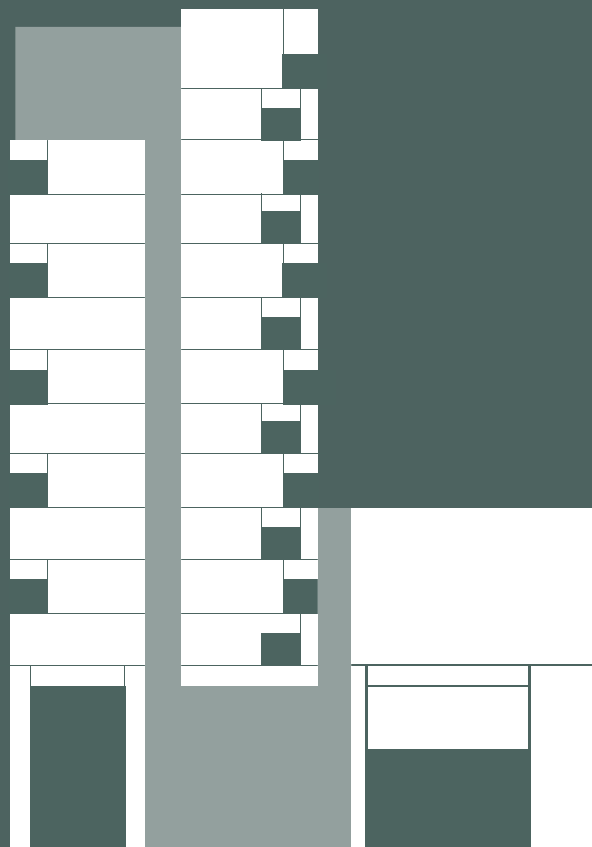


Burelli Street Hotel Public Art Statement

For Next Contracting & Held Property



Introduction

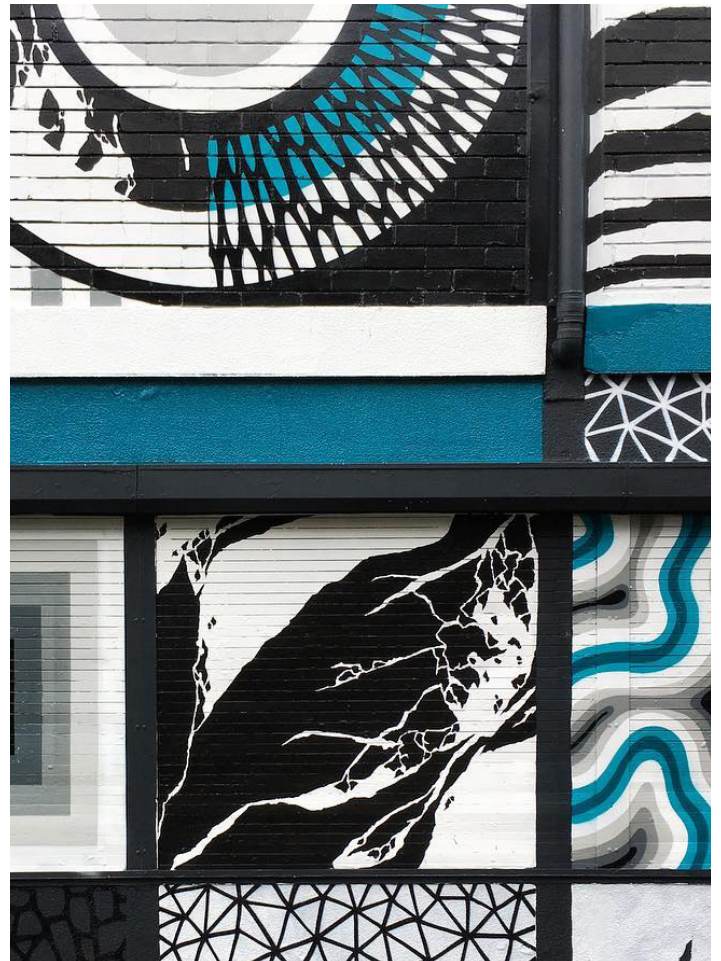
This document has been prepared by Andrew Burns Architecture to accompany the Development Application for 37-39 Burelli St Wollongong. The proposal comprises a hotel development, including a significant public art component. This document outlines the proposed approach to public art on the project, identifying the proposed artist and the intended process for delivering the public art component.

As per the conventional approach for a project of this nature, the public art concept will be developed during subsequent project stages, to be developed to the satisfaction of Council prior to construction certificate.

The artist / colour design specialist Sonia van de Haar of the practice Lymesmith has been selected for the project, in particular for her capacity to respond to character and identity of places, reinterpreting these in public art expressions that are integrated into the architectural design in a considered manner.

Public art has a strong presence in Wollongong, exemplified by the Wonderwalls project that has enlivened many of Wollongong's urban walls and lanes. The project site at Burelli Street is located within the Wollongong cultural precinct, providing an opportunity to contribute to the culture of the place.

We are enthusiastic about what Lymesmith will bring to the project and are confident that the public art will enhance the public domain and streetscape of the Wollongong CBD.



Wollongong Wonderwalls, Bradley Eastman

Approach - Integrated Public Art

The intention of the public art component is to provide integrated public art, resolved in conjunction with the architecture to both enliven the architectural expression while expanding the sense of scale of the artwork.

This approach is demonstrated on a number of projects. The McEvoy Street residential project by Andrew Burns Architecture contains a public artwork by the artist Jamie North, involving the manipulation of the masonry facades to create a sense of the brick 'growing' out from the facade to accommodate planting.

The Quay Quarter project by Silverster Fuller contains a

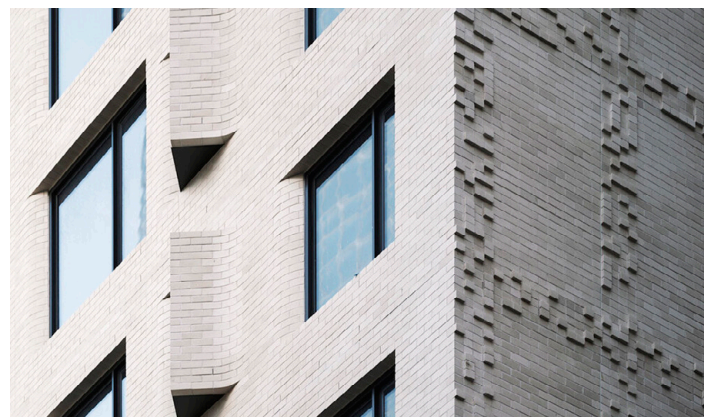
the original masonry warehouses on the site. Located in a laneway, the artwork provides is visible both frontally but also axially on approach.

The Australia House project by Andrew Burns Architecture included a collaboration with the artist Brook Andrew, integrating a permanent work in the gallery space, comprising a wall painting, neon and mirror to reflect the surrounding landscape.

These approaches create a symbiotic relationship between art and architecture, contributing to the surrounding context.



163-173 McEvoy St Alexandria



Quay Quarter



Australia House, Niigata Japan

Artist / Rationale for Selection

The artist / colour design specialist Sonia van de Haar of the consultancy Lymesmith has been selected for the project. Born in Wollongong, Van de Haar is familiar with the place. She studied painting at the School of Art and Design (SOAD), ANU and architecture at the University of NSW, leading to an interest in the possibilities of integrated art and architecture. A portfolio and case study of Lymesmith's work is attached in the appendix.

The project team of Held Property, Next Contracting and Andrew Burns Architecture have selected Sonia Van Der Haar for the following reasons:

- Sonia van de Haar has demonstrated a close familiarity with Wollongong and a desire to contribute to the culture of the place.

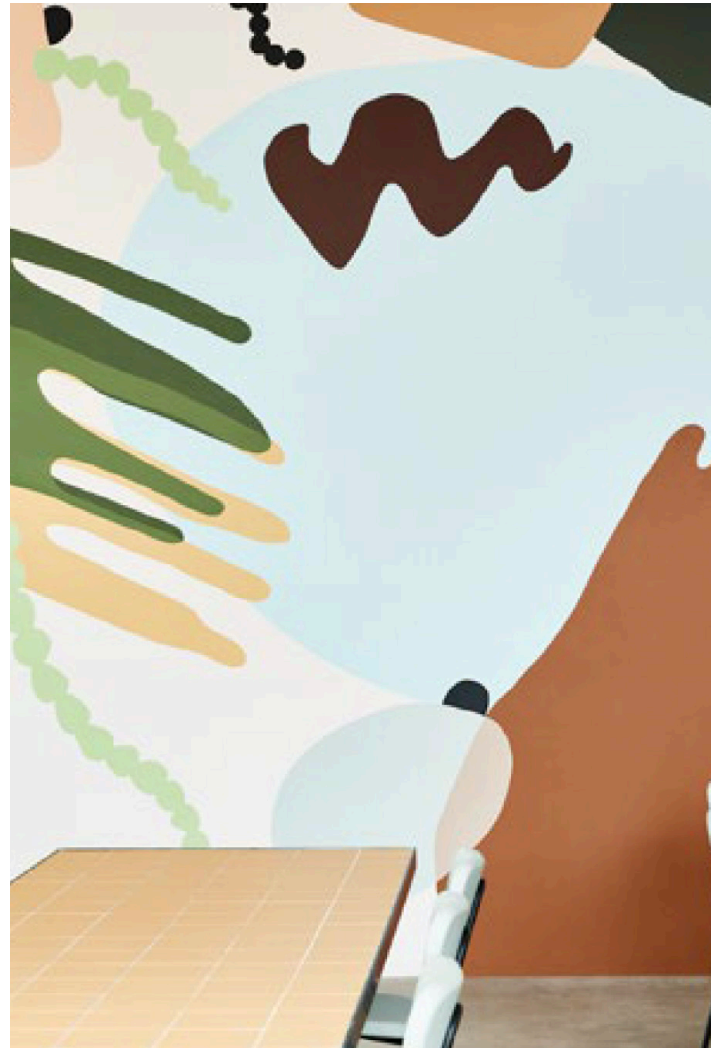
- Lymesmith's body of work demonstrates an exceptional capacity to respond to the distinctive qualities of each place and to reinterpret these in a distilled manner.

- The project team is confident that Lymesmith will develop a public art concept that will be engaging and will significantly enhance the architectural outcome, in particular the laneway elevations and public domain interfaces of the project.



Prince Alfred Park

At the Prince Alfred Park pool project, Lymesmith collaborated with the architectural practice Neeson Murcutt to create a cluster of colourful 'chimneys' on the green roof, accommodating services shafts and other functional elements in a playful manner.



'Rockpool', CC Babcoq

At the Cronulla restaurant CC Babcoq, Lymesmith created a mural that reinterpreted the landscape of a rockpool, viewed from above. The colours were selected to respond to the established interior design palette.

Location of Public Art Component

The public art can be incorporated in multiple locations throughout the site. The primary locations are as follows:

- The large masonry wall to the west of the podium (A). This provides an opportunity to enhance the existing pedestrian link, potentially comprising artistic elements at low level, in close proximity to pedestrians, and at high level, improving the outlook from the adjacent building. Works in this location can potentially project slightly from the facade to be visible axially to create a textural appearance to the elevation when viewed from Burelli Street. It is not necessarily anticipated that this will include full coverage of the wall, and may include selective locations, to be determined by the public artist in accordance with their concept. On this basis, a high quality surface of face brick with various patterning is included is provided to this wall.

- The large masonry wall to the south of the podium (B). This provides an opportunity to create a highly visible

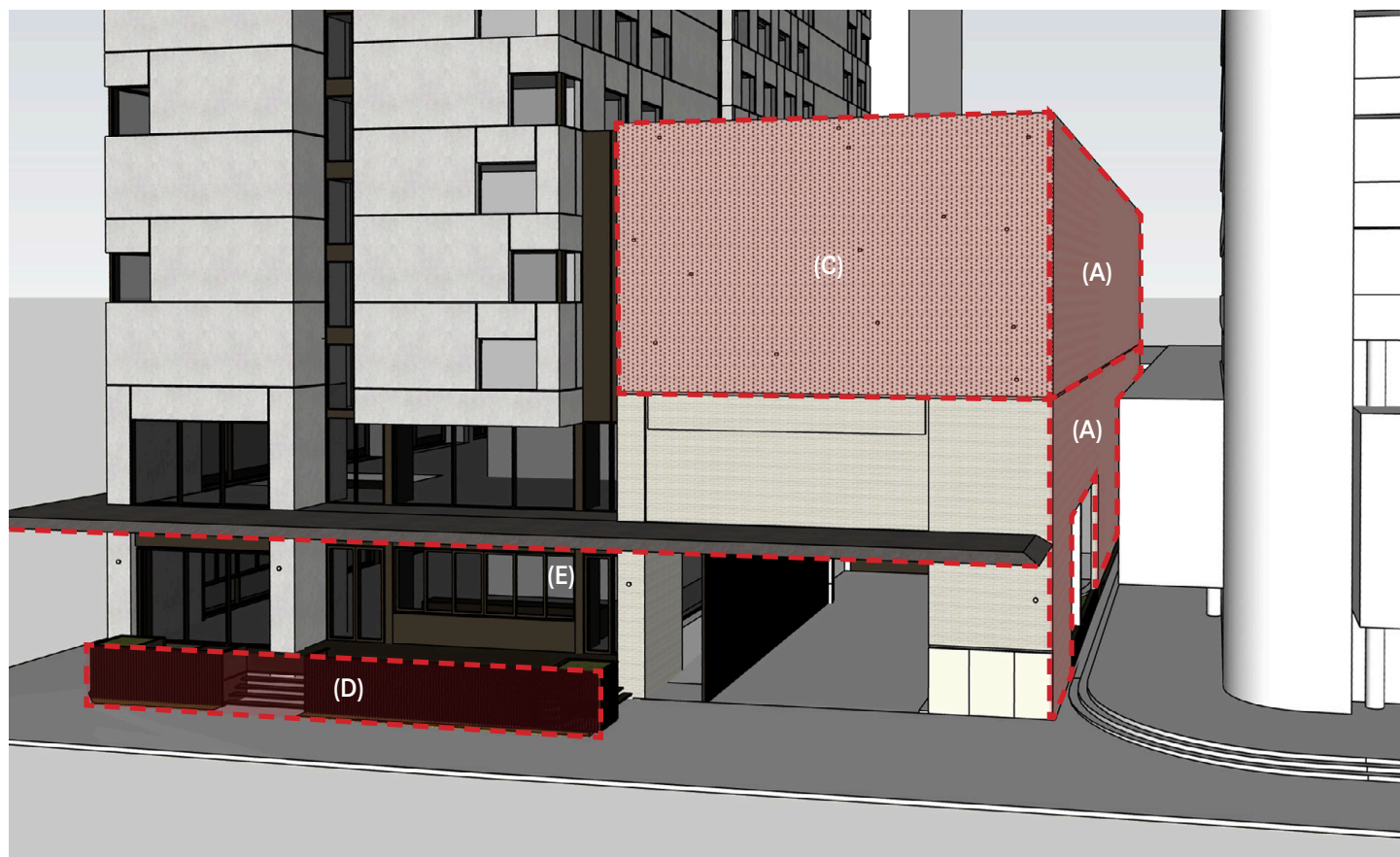
element on approach from the south along Corrimal Street. Additionally, this can enhance the pedestrian experience of the link between the existing Council carpark and Burelli Street. Similar to (A), a high quality brick wall is provided to this location.

The public artwork will include treatment to locations (A) and (B). In addition to this, it is possible that artistic interventions will be provided in a number of additional locations:

- Returning around the Burelli Street frontage, integrated in some manner with the proposed brick screen (C).

- The 4m public domain setback to the Burelli Street frontage (D).

- The awning soffit (E).



View from Burelli Street

Burelli Street presents a range of potential locations for public art; the western facade (A), the elevated brick screen to the Burelli Street frontage (C), the public domain frontage (D) and the awning soffit (E).

Location of Public Art Component (ctnd.)



North Elevation (Burelli Street)

Potential locations for public art; elevated brick screen (C), public domain frontage (D) and awning soffit (E).

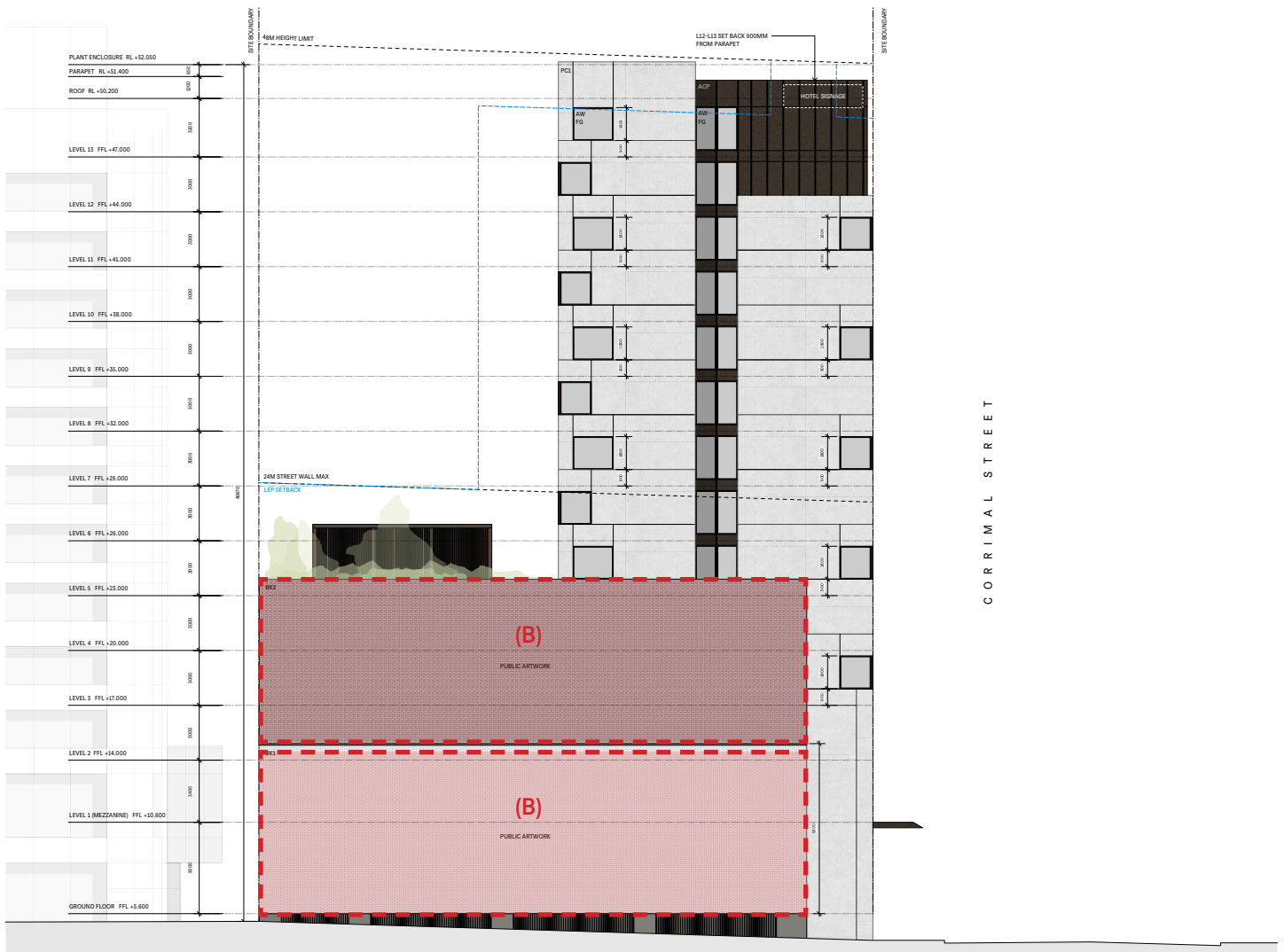
Location of Public Art Component (ctnd.)



West Elevation

The west elevation contains large masonry walls (A). These provide an opportunity for large scale works or selective interventions. The lower portion contains a face brick wall in stretcher bond and the upper contains a face brick wall with implied brick screen.

Location of Public Art Component (ctnd.)



South Elevation

The south elevation contains a large area of masonry (B). This provides an opportunity for large scale works, highly visible on approach from the south. Due to it's elevation, the upper portion will be highly visible from a distance, while the lower portion is in close proximity to pedestrians.

Process and Engagement

The artist will be engaged on a lump sum basis for the following:

- To develop the public art concept.
- To prepare design development documentation, to be coordinated with the architectural documentation.
- To attend to builder RFIs during construction, to ensure the delivery of the work in accordance with the artist intent.

The intended process for the public art is as follows:

- The public art concept will be developed during the design development phase, after approval of the development application. This is in accordance with typical public art procurement practice.
- The public art concept will be presented to the Council officers to obtain feedback.
- We welcome a condition of consent that requires the public art be developed and presented to Council officers prior to the issue of a Construction Certificate.

It is noted that this is a voluntary undertaking, intended to enhance the outcome for the neighbouring properties and the public domain.

We trust that this proposed approach is satisfactory to Council. Thankyou for your consideration of this proposed approach.

Appendices

- Lymesmith Artist Portfolio
- Case Study, 'Hanging Garden'



Practice Profile

Sonia van de Haar

Sonia van de Haar is an artist and colour design specialist. She founded Lymesmith in 2011 as a bespoke colour studio working to produce site specific artworks and material palettes in the built environment. She speaks about and teaches architectural colour design. Born in Wollongong, NSW, she studied painting at the School of Art and Design (SOAD), ANU and architecture at the University of NSW. Studying fresco painting at the Maharaja Sayajirao University of Baroda, India led to her ongoing interest in the possibilities of integrated art and architecture.

l y m e s m i t h

With a deep understanding of how colour, space and form interact, Lymesmith works with architects, designers and private clients to realise the colour potential within their projects. From innovative material palettes, to painted installations for large-scale public infrastructure, Lymesmith's work can be enjoyed in parks, universities, restaurants, homes, city laneways, on public transport, at the pool and even in the public toilets at Australia's most iconic beach.

Lymesmith employs colour to enhance connection to place; to amplify or camouflage built form; to signify cultural and historical connections; to reinforce way-finding strategies; to create new identities and regenerate places in transition.

This specialisation and approach to colour in the built environment has resulted in ongoing relationships with Sydney's leading architecture and design firms, and to multiple awards.

g e t i n t o u c h

sonia@lymesmith.com.au
0404998761





Project Experience

selected recent projects + commissions

Weave, 140m long road painting for Kingsborough Village Shareway, Kingston Foreshore, ACT
Rockpool, 30sqm mural for CC Babcoq Restaurant Cronulla, NSW
Starway, mural for a private house, Greenwich, NSW with Simpson Wilson Architects
The Runnel, 150m long road painting and colour palette for Elysium project Byron Bay
Hanging Garden, glazed terracotta tile mural for private pool in Bronte, with Neeson Murcutt Architects
Facade colour concept proposal for The Omnia Apartments, Kings Cross, with Durbach Block Jagers
Colour design and collaboration with Sam Crawford Architects for public amenities at North Bondi and Marks Park
Building Blocks, Street Activation Project, Circular Quay for AMP Capital
Colour Design for UTS Science Building in collaboration with Durbach Block Jagers and BVN Donovan Hill
Artist in Residence, Expanded Architecture in The Rocks, residency and exhibition with Michael Tawa
Street Activation and Refurbishment of 8 buildings in Parramatta CBD, for Parramatta City Council

selected past projects + commissions

Tri-generation chimneys, public art project for Prince Alfred Park Pool, with Neeson Murcutt and City of Sydney
Parramatta Transport Interchange Art Wall in collaborations with McGregor Westlake Architecture (MWA)
Lighting/ art installation works for Westfield Cinema Complex, Parramatta with MWA
Lane way renewal proposals for Parramatta City Council with MWA
Jacaranda Square, Homebush Olympic Site, Sydney with MWA
Short listed competition entry for ACT Health Building light installation for Arts

international experience

architectural consultant to public art + urban design consultancy Grit & Pearl LLP UK
art / architectural proposals for urban regeneration projects across Tyne and Wear and West Cumbria
critical design review of buildings funded through West Lakes Renaissance, the regeneration body for West Cumbria
Major art and ecology gateways proposal and report 'Green Ribbons' for the City of Sunderland
design studio tutor for art/architectural projects at English Heritage site, Belsay Hall, Northumberland for the University Of Newcastle, UK

awards

2019 Winner UK Bar and Restaurant Awards - CC Babcoq
2019 Longlisted - Dezeen Awards - Polychrome House
2018 USA - CODAwards, Merit Award (Residential) for 'Hanging Garden' mural in the Coastal Garden House by Neeson Murcutt Architects
2018 Resene Total Colour Awards - Maestro Award, Polychrome House, Cronulla with Amber Road Design
2017 Dulux Colour Awards Grand Prix for North Bondi Amenities with Sam Crawford Architects
2017 Dulux Colour Awards Best Commercial Exterior, North Bondi Amenities with Sam Crawford Architects
2017 AIA National Award For Small Project Architecture, North Bondi Amenities with Sam Crawford Architects
2016 AIA NSW Public Architecture Award - Mark's Park Amenities Upgrade with Sam Crawford Architects
2016 AIA NSW Small Architecture Award - Mark's Park Amenities Upgrade with Sam Crawford Architects
2015 Resene Total Colour Awards - Winner for 'Cronulla House' for Best Neutral Colour Scheme of 2015
2015 Gold Sydney Design Awards, Mixed Use Category for UTS Science Building with Durbach Block Jagers
2015 City of Sydney Lord Mayors Award for UTS Science Building with Durbach Block Jagers
2014 Resene Total Colour Awards - Winner for 'Building Blocks' installation at Quay Quarter, for AMP Capital
2013-2014 Lym Smith was a contributor to the much awarded Prince Alfred Park Pool project (refer to project page)
2008 RAlA Urban Design Architecture Award for Parramatta Interchange Wall, with MWA
2007 National Concrete Association Award For Category 'Wall' for Parramatta Interchange Art Wall, with MWA
2003 winning design competition entry for the upgrading of Macquarie St Mall, Liverpool, with MWA and JILA
2003 short listed for Arts ACT public art commission - ACT Health Building Project
2000 UNSW Spirit of Reconciliation award for "Ngurrurkutjarra the In-Between Place", Warburton Ranges, WA
1995 Australia Day Council award of artists' residency with Arthur Boyd at the Bundanon Trust, NSW
1993 Mallesons Stephen and Jacques Award (painting acquisition award).

For further information: www.lymesmith.com.au



PADDINGTON PRIMARY SCHOOL MURAL

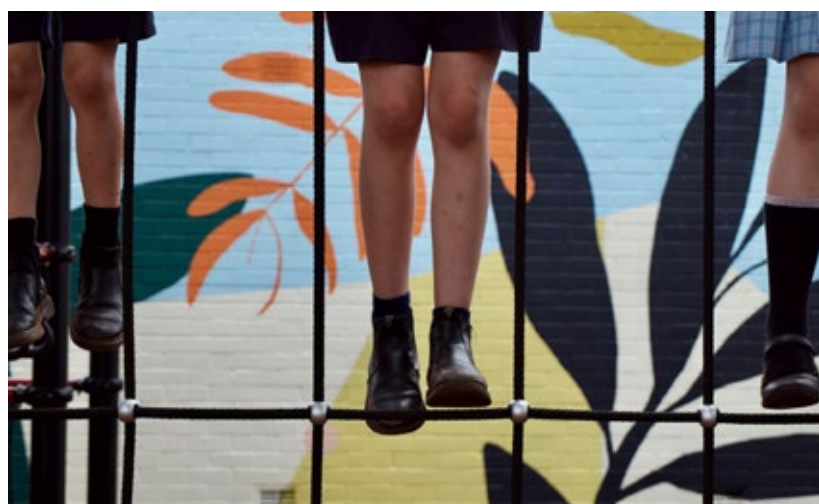
Paddington, NSW, AUSTRALIA

2020

CLIENT Paddington Primary School

SCOPE Lymesmith was commissioned to create a 125 sqm mural for the heritage listed Paddington Public Primary School playground.

DESCRIPTION Lymesmith's botanically themed work uses the native flora of the Eastern Suburbs as inspiration. Working with school community volunteers, the project evolved in front of the students over an intense week of painting with generous sponsorship from Resene Paints Woollahra the playground has been transformed.



Studio Project



'WEAVE - SHAREWAY KINGSTON'

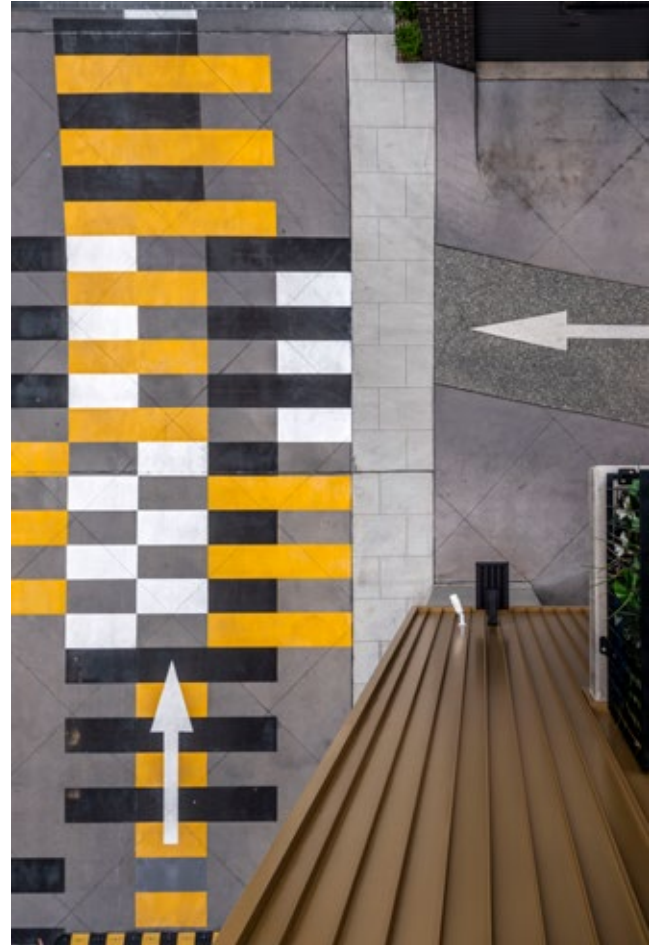
Kingsborough Village, Kingston ACT, AUSTRALIA

2020

CLIENT Construction Control

SCOPE Design and documentation of two 70m x 5m long traffic calming paintings for the entry and exit driveways of a new mixed use/apartment complex in Kingston Foreshore.

DESCRIPTION A functional painting, designed in response to safety concerns over the use of the pedestrian and vehicle thoroughfare within Kingsborough Village. The WEAVE is like a giant hallway runner, leading people into the civic heart of the village, and alerting them to the dual nature of the driveway through its use of road safety colours.



Studio Project



BALLAST POINT HOUSE

Birchgrove NSW, AUSTRALIA

2020

CLIENT Emili Fox and Reiner Schuster, Fox Johnston Architects
SCOPE Colour design collaboration with Fox Johnston Architects.
DESCRIPTION Architect Emili Fox invited Lymesmith to collaborate on the interior finishes for her own house in Birchgrove. Lymesmith's role was to assess the opportunities and encourage the architect to experiment. The logic and consistency in the architecture presented a clear structure for deft colour play.



Photographer: Bottom left- Anson Smart

Top left, right and above: Brett Boardman

Studio Project



'FLOATING VAMPS' LIGHT WELL MURAL

Erskineville, NSW, AUSTRALIA

2020

CLIENT

Private

SCOPE

Mural commission for a terrace house, for two architects and their children.

DESCRIPTION

A vamp is the upper front part of a boot or shoe, and (in jazz and popular music) a short, simple introductory passage, usually repeated several times. This mural nods to the history of the shoemaking industry nearby the site, and accentuates the scale of the tiny lightwell in the centre of the house.



Photography: Vikram Hingmire



Studio Project



' LOOPY ' - G R O U N D P A I N T I N G

Dickson ACT, AUSTRALIA

2019

CLIENT

Strategic Projects and Infrastructure, Urban Renewal Division, ACT Government

SCOPE

Design, documentation and Installation of a temporary ground painting.

DESCRIPTION

Designed as part of temporary activation works by Place Laboratory to explore use and improved amenity for the Dickson Aquatic Centre Forecourt. A loopy line traces a meandering pathway across the space. Blobs of colour reminiscent of icecream, balloons and lollipops connect with the Pool's own colour identity.



A short video tour through the work is available on request.

BELOW: Concept Photomontage



Studio Project

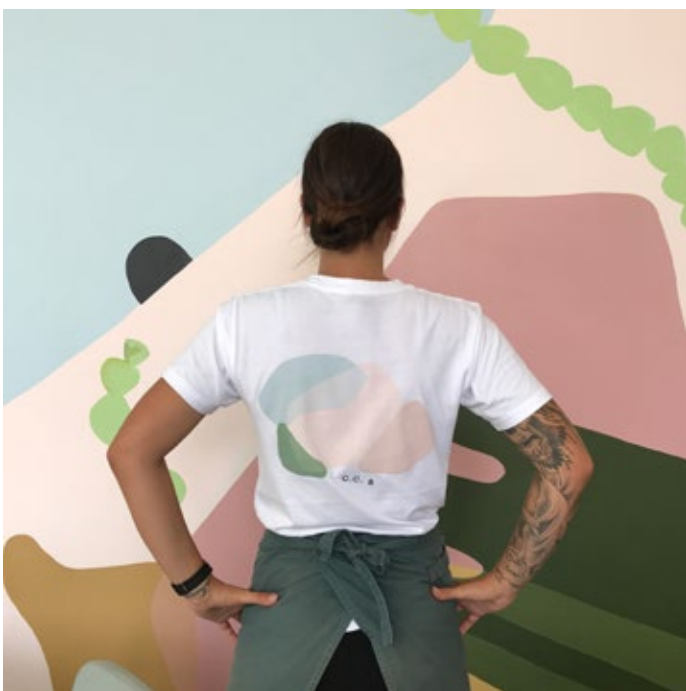


'ROCKPOOL' CC BABCOQ MURAL
Cronulla, NSW, AUSTRALIA 2018

CLIENT Harry Kapoulas Interior Architect: Tom Mark Henry

SCOPE Mural commission for a restaurant interior.

DESCRIPTION Lymesmith's mural "Rockpool" covers the rear wall of the restaurant, yet is clearly visible drawcard from the street. The mural was designed with a light touch. It plays with the colour and material palette set by Tom Mark Henry, without being imitative. Its abstract representation of an ocean rock pool, seen from above, is a response to the restaurant's seaside location in Cronulla.



Studio Project



'THE STARWAY' FACADE MURAL

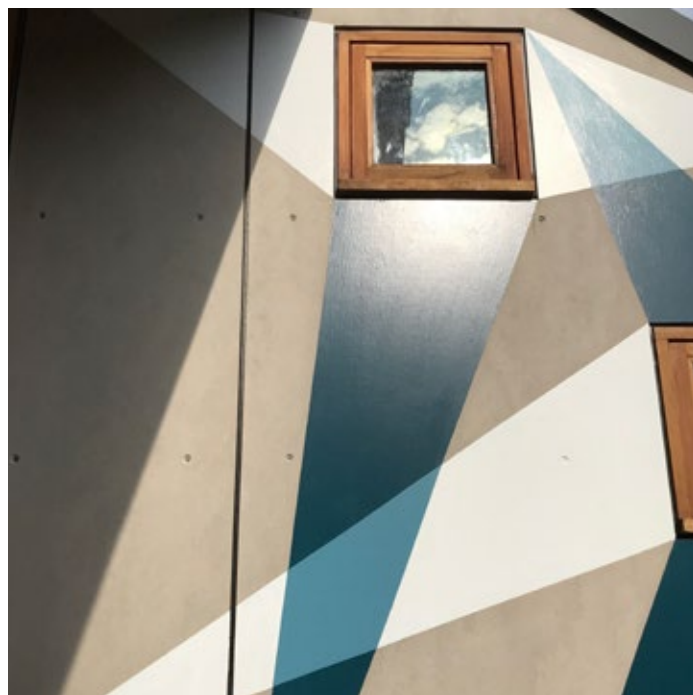
Greenwich, NSW, AUSTRALIA

2018

CLIENT Private

SCOPE Mural commission for the exterior of a house addition, designed by Simpson Wilson Architects. Lymesmith also designed the colour palette for both the interior and exterior of the project.

DESCRIPTION A riff on the geometry and construction of this oddly exciting connection between an old house and its contemporary uphill addition. Starway plays with the architecture and its site, drawing playful connections.



Studio Project

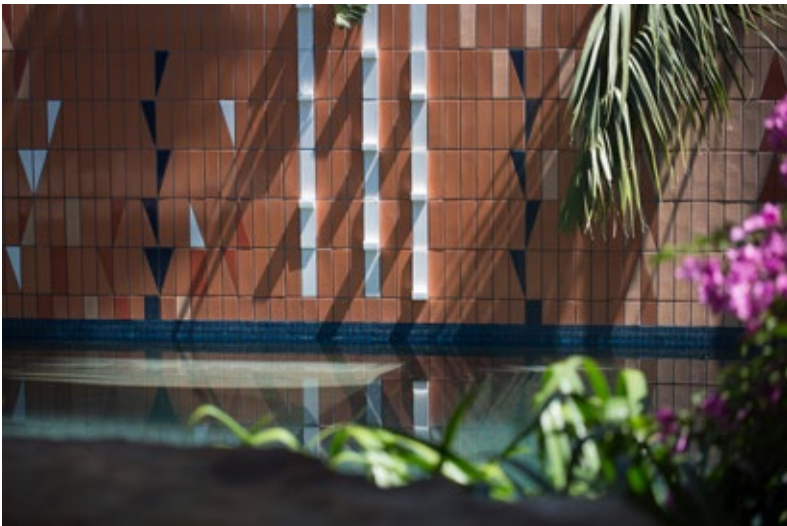


'HANGING GARDEN' TILE MURAL

Bronte, NSW, AUSTRALIA

2016

- CLIENT** Private client, Architect: Neeson Murcutt
- SCOPE** Design and documentation of a 15m long pool side mural, made from handmade glazed terracotta tiles. Lymesmith also provided colour consultancy advice during construction.
- DESCRIPTION** Neeson Murcutt invited Lymesmith to develop a proposal for tiling the walls surrounding an outdoor swimming pool in a lush terraced garden for a house under construction. Lymesmith took inspiration from the site and the clients art collection to realise the mural in handmade terracotta tiles.



AWARDED CODAWorx, USA - CODAwards Merit Honors in the Residential Category, 2018

SHORTLISTED Top 100, CodaWorks Awards for Commissioned Art, 2018

PUBLISHED www.mutina.it/en/a-talk-with-sonia-van-de-haar/

Studio Project



ELYSIUM LANEWAY ACTIVATION, BYRON BAY

Lawson Lane, Byron Bay, NSW, AUSTRALIA

2017

CLIENT Byron Shire Council, Creative Road Art Consultancy

SCOPE "The Runnel" 150m long painting for the Laneway road surface.

Lymesmith also created the project colour palette for use by all the mural artists.

DESCRIPTION The complete re-imagining of a busy service lane in Byron Bay, into a curated artwork and pedestrian shared zone. A collaboration with artists and designers Creative Road, Jane Fullerton Design, Harley Graham Architects, Studio Dennis, Christina Waterson, Kellie O'Dempsey, and Danny Gretcher.



Studio Project



THE SHELTER, ANIMAL HOLDING FACILITY

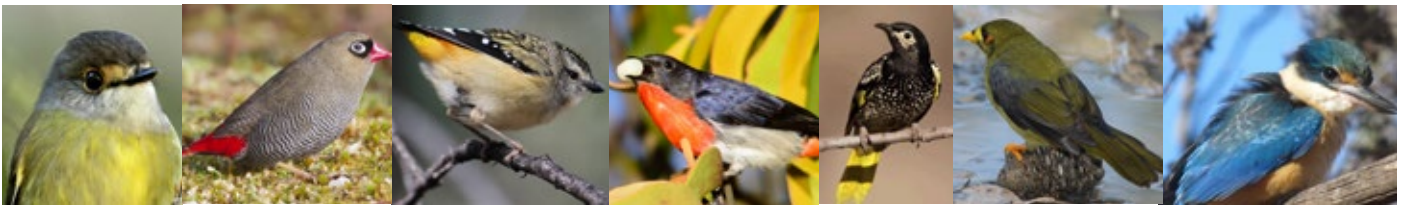
Glendenning, NSW, AUSTRALIA

2016 - ongoing

CLIENT Bankstown Council

SCOPE Exterior Colour and Materials design collaboration with Sam Crawford Architects

DESCRIPTION Lymesmith is working with SCA to develop a palette of colours and materials with site specific resonances. The 300m long 'Bird Screen' is a facade element designed to provide an engaging street address in an otherwise ordinary industrial precinct. The multicoloured screen is inspired by the colours of local bird species from the Cumberland Woodland. The bird colour palette designed by Lymesmith will be used throughout the animal shelter.



Studio Project

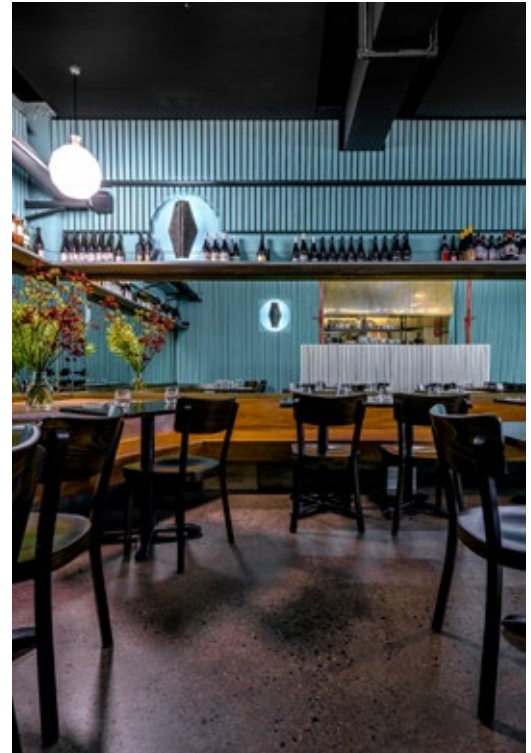


PAPER BIRD RESTAURANT

Potts Point, NSW, AUSTRALIA

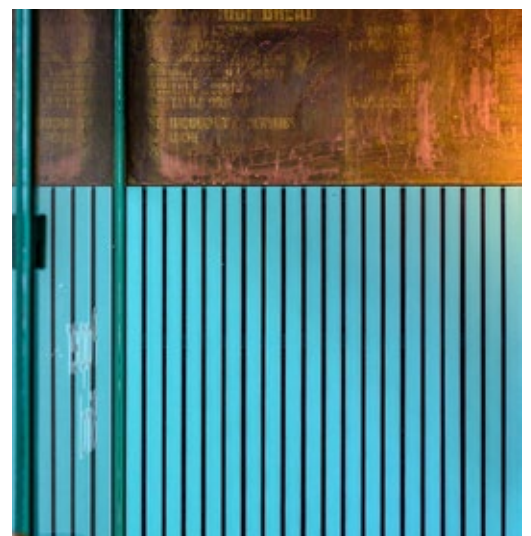
2017

CLIENT Ned, Ben and Eun **Architect:** Plus Minus Design
SCOPE Colour design and documentation of a contemporary Korean/Australian restaurant.
DESCRIPTION The dark tunnel like space was transformed through the strategic use of colour, creating a calm and elegant atmosphere with subtle cultural references to Korean Dancheong painted buildings. The premises of a former bakery have been completely transformed through the subtle interventions of the architect and the complete colour makeover by Lymesmith.



"The biggest difference is the shimmer, 20,000 Leagues Under The Sea green on the walls..."

Terry Durack, SMH



COMMENDATION 2018 AIA NSW Sustainability Award

SHORTLISTED 2018 Shortlisted Resene Total Colour Awards
2018 NSW AIA Small Projects

PUBLISHED 'Paper Bird Review,' Terry Durak, Good Food, Sydney Morning Herald, 18 Aug. 2017.

Studio Project



POLYCHROME HOUSE, MURALS + COLOUR DESIGN

Cronulla, NSW, AUSTRALIA 2018

CLIENT

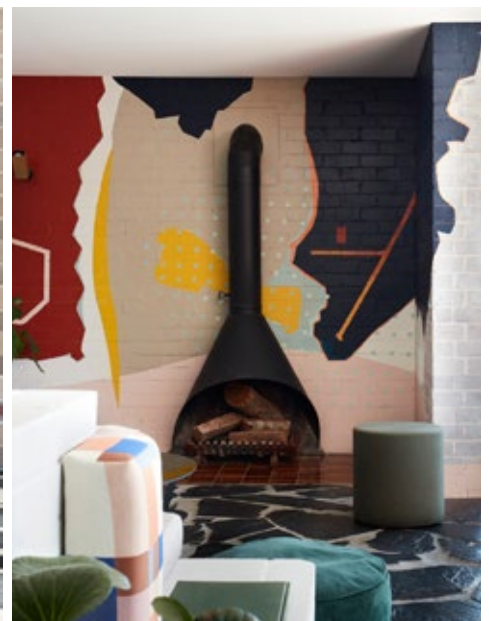
Private

SCOPE

Colour concept for interior and exterior of private residence, design collaboration with Amber Road (interior design), finishes selection, design and painting of 2 interior murals.

DESCRIPTION

A lovely, robust 1970's Sydney school house renovation by a client with a sense of adventure and fun. Lymesmith and Amber Road worked closely with the client over an extended period to produce an eclectic and colourful renovation.





U T S Science Building

Thomas St, Ultimo, NSW, AUSTRALIA

2015

Lymesmith in collaboration with Durbach Block Jagers and BVN Donovan Hill, landscape by Aspect Sydney

CLIENT University of Technology, Sydney

SCOPE To develop a colour concept for 714 interior and exterior window reveals according to the architects brief, and in harmony with the established palette of colours for the building as a whole.

DESCRIPTION The new Science building at UTS faces the Alumni Green, and contains roof gardens and garden terraces. The facade is made unique through its undulating window pattern. The polychromatic scheme for colouring the window reveals has contributed to the alive-ness of the Alumni Green and the interior of the building. From the outside, the changes in light throughout the day reveal and obscure the colours within. From within, the relationships between interior and exterior reveal colours are constantly shifting to activate the senses.

AWARDS 2015 National Architecture Awards: National Award for Educational Architecture

2015 NSW Architecture Awards: Inaugural William E Kemp Award for Educational Architecture

2015 NSW Architecture Awards: City of Sydney Lord Mayor's Architecture Prize

2015 Architecture & Design Sustainability Awards: Public Building and Urban Design



Studio Project



NORTH BONDI BEACH AMENITIES UPGRADE

North Bondi, NSW, AUSTRALIA

2015-16

CLIENT

Waverley Council, Sam Crawford Architect

SCOPE

Colour design collaboration with Sam Crawford Architects

DESCRIPTION

SCA invited Lymesmith to provide a critical eye and artistic approach to the colour and material possibilities offered by the proposed amenities upgrade. Lymesmith developed a palette of colours and finishes with site specific and cultural resonances, appropriate to the history and use of the facilities.



NORTH BONDI AMENITIES has received the following awards:
2017 Dulux Colour Awards Grand Prix
2017 Dulux Colour Awards Best Commercial Exterior
2017 AIA National Award for Small Projects
2017 AIA NSW Small Projects Award
2017 AIA NSW Public Architecture Award Commendation

Studio Project

MARK'S PARK AMENITIES UPGRADE

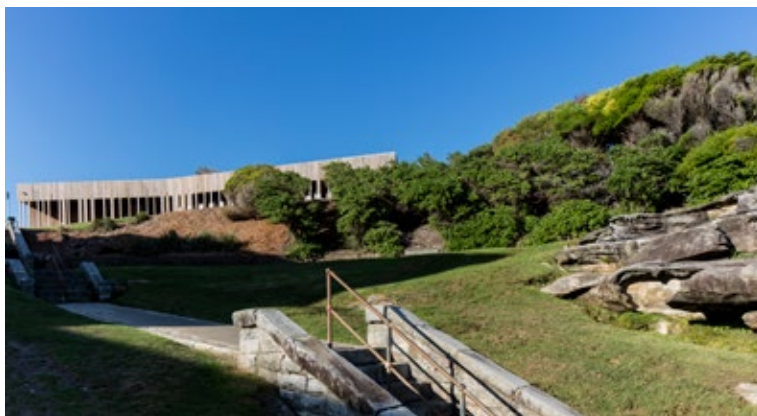
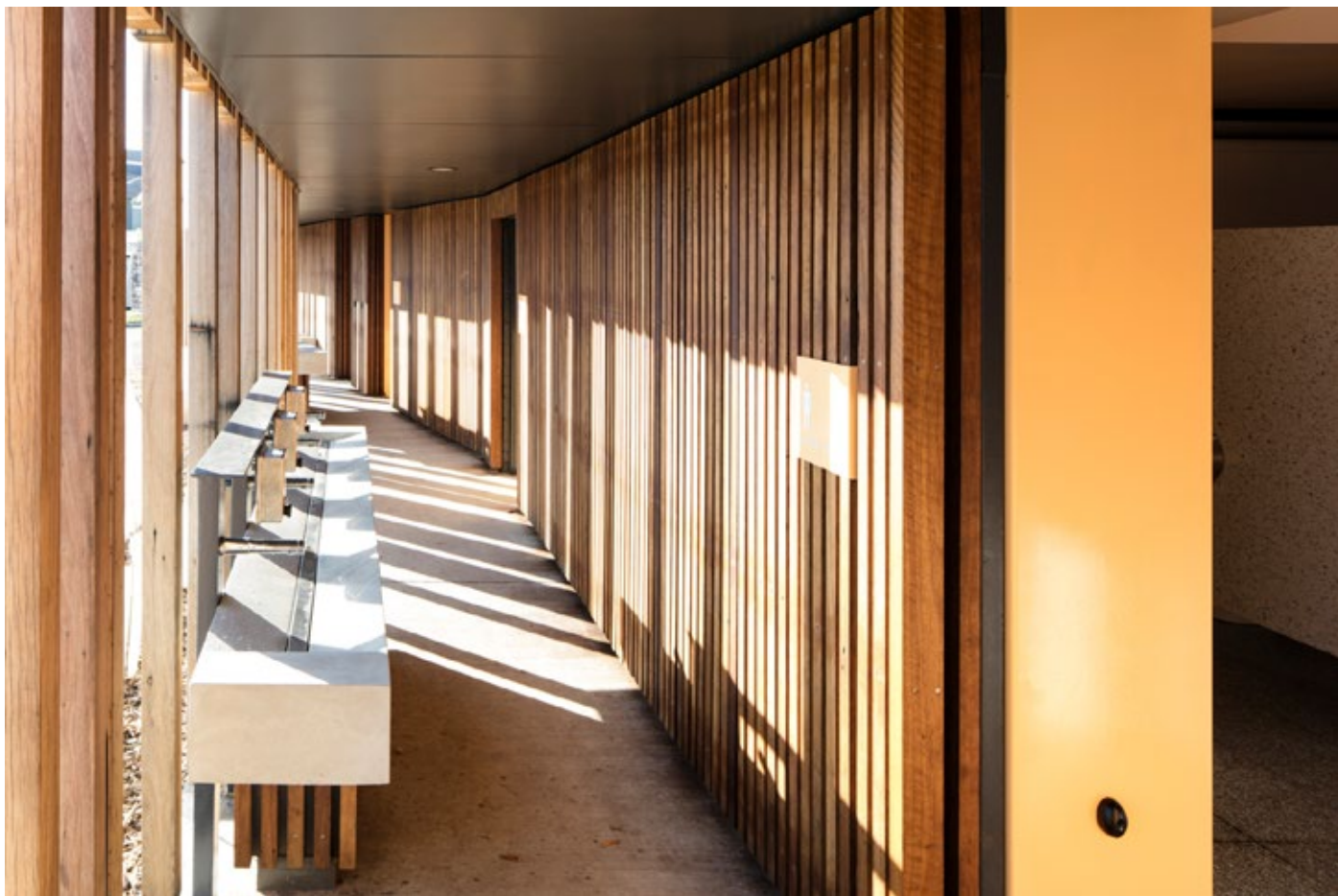
Mark's Park, NSW, AUSTRALIA

2015-16

CLIENT Waverley Council, Sam Crawford Architect

SCOPE Colour design collaboration with Sam Crawford Architects

DESCRIPTION SCA invited Lymesmith to provide a critical eye and artistic approach to the colour and material possibilities offered by the proposed amenities upgrade. Lymesmith developed a palette of colours and finishes with site specific and cultural resonances, appropriate to the history and use of the facilities. The colours and materials at Marks Park Amenities bring to mind the sandstone rock shelters characteristic of this coastline.



MARK'S PARK AMENITIES has received the following awards:

2016 AIA NSW Public Architecture Award

2016 AIA NSW Small Architecture Award



DARCY ST + REAR LANE UPGRADE & ACTIVATION

Parramatta, NSW, AUSTRALIA 2011- 2014

CLIENT Parramatta City Council

SCOPE Concept, design development, tender and construction documentation for 8 Buildings on Darcy St, new colour design, landscape/planting, parking, lighting, shop signage styles and guidelines, and activation strategies suitable for a project life span of 3-5 years.

DESCRIPTION Situated between the tree-lined, historic, small scale of Church St and the huge, highly designed environment of Westfield Parramatta, Darcy Street needed a unique image to remain commercially viable and attractive to the public. This project suggests that Darcy St can be a particular place during its transition into Parramatta Square, rather than a doomed remnant of a place, or the non-place it had become. A colour palette evocative of both the built and cultural/culinary heritage of Parramatta, is applied in a bold and forceful way as the starting point for this project. The precinct has now become an identifiable and desirable destination in Parramatta, and has contributed to Council attracting new businesses to take up short term leases in the area.



PRINCE ALFRED PARK TRIGENERATION CHIMNEYS

Surry Hills, NSW, AUSTRALIA

2010 - 2012

Lymesmith in collaboration with Neeson Murcutt Architects & Sue Barnsley Landscape Architects

CLIENT City of Sydney

SCOPE Chimney Concept, colour and design development, documentation of finishes, liaison with fabricators and builders.

DESCRIPTION This energy efficient plant room required 12 chimneys to penetrate the grass ramp which covered and concealed the new pool building. As a condition of approval, the architects were required to engage an artist to assist with integrating the chimneys into both the city, and the park landscape. The chimneys have been carefully designed to perform as urban 'players' in the park landscape and the city's infrastructure, rather than as a stand alone piece of sculpture.

Prince Alfred Park Pool has received the following awards:

2014 AIA NSW Sulman Medal for Public Architecture

2014 AIA NSW Lloyd Rees Award for Urban Design

2014 City of Sydney Lord Mayor's Prize

2014 Australia Award for Urban Design

2014 Good Design Awards (Best In Architecture + Interiors)

2013 AILA Award

2013 Sydney Design Awards (Architecture Mixed use)

2013 WAF High Commendation (Landscape)

2013 CCAA State Award

2013 CIA NSW High Commendation



Studio Project



BUILDING BLOCKS FOR QUAY QUARTER

Circular Quay, NSW, AUSTRALIA

2014

Architect- Fearn Studio, Colour Design- Lymesmith, Tape Floor Graphics- Jumboist, Artistic Director- Jess Scully.

CLIENT AMP Capital

SCOPE Collaboration with team, colour concept design, painting the boxes.

DESCRIPTION Temporary painted sculpture installation made of 56 painted plywood boxes, designed to move around Circular Quay over a one week period, to publicise AMP's proposal for their 'Quay Quarter' redevelopment. The boxes were configured and reconfigured each day on a different site, used as public furniture and public sculpture. The main aim of the installation was to start conversations.
quayquartersydney.com.au/experience/



Studio Project



COLOUR FOR A PRIVATE HOUSE

Cronulla, NSW, AUSTRALIA

2014

CLIENT

Private

SCOPE

Colour concept, design development, documentation of finishes, collaboration with Amber Road Design.

DESCRIPTION

The existing interior was painted white, however the spaces appeared dull and grey in contrast to the strong light at each end of the living spaces. The existing white and grey marble floors limited the colour palette. Lymesmith used a much brighter white, along with taupe grey and charcoal walls to create an exciting interplay of volume, light and shade.



Studio Project

PARRAMATTA INTERCHANGE ART WALL

Parramatta CBD, NSW, AUSTRALIA

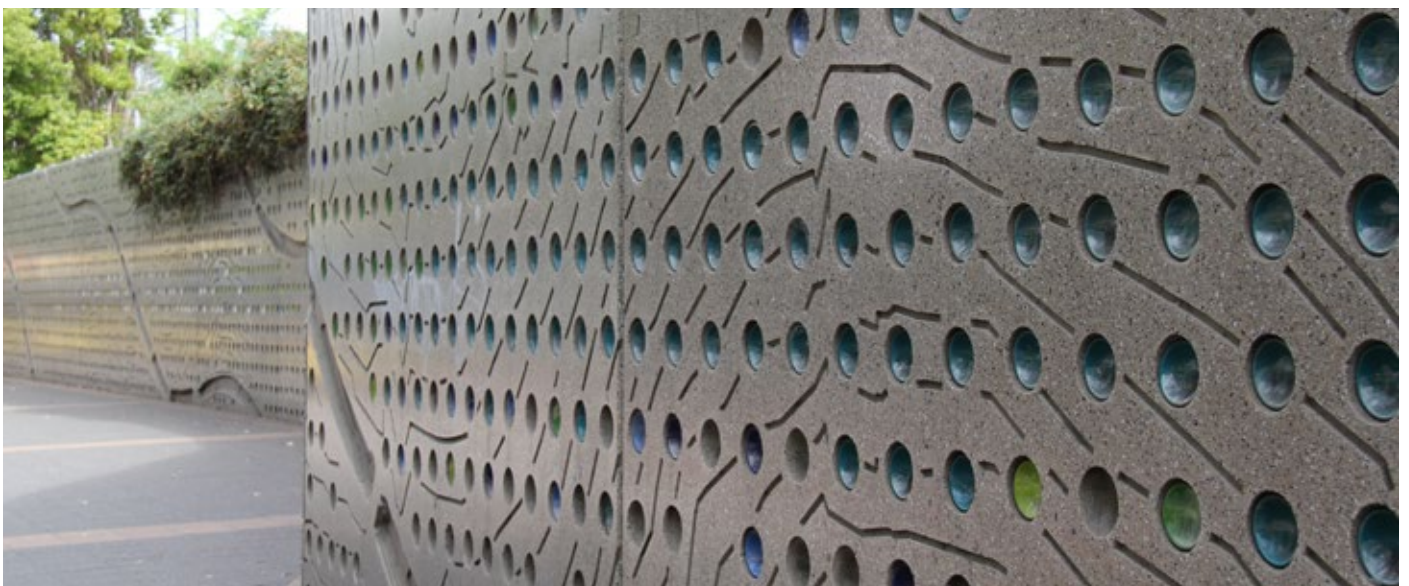
2004 - 2005

Lymesmith in collaboration with McGregor Westlake Architecture

CLIENT Parramatta City Council

SCOPE Concept, design development, documentation of finishes.

DESCRIPTION Ultimately, the sculpture wall is an urban, scaled painting in relief, combining light and colour in a constant interplay of form and pattern. Walking, waiting or driving by in a bus, the wall forms a continuous civic fabric defining the interchange landscape and giving it a memorable and legible identity.





(I N) S C A P E

EXPANDED ARCHITECTURE at THE ROCKS

Sydney, NSW, AUSTRALIA

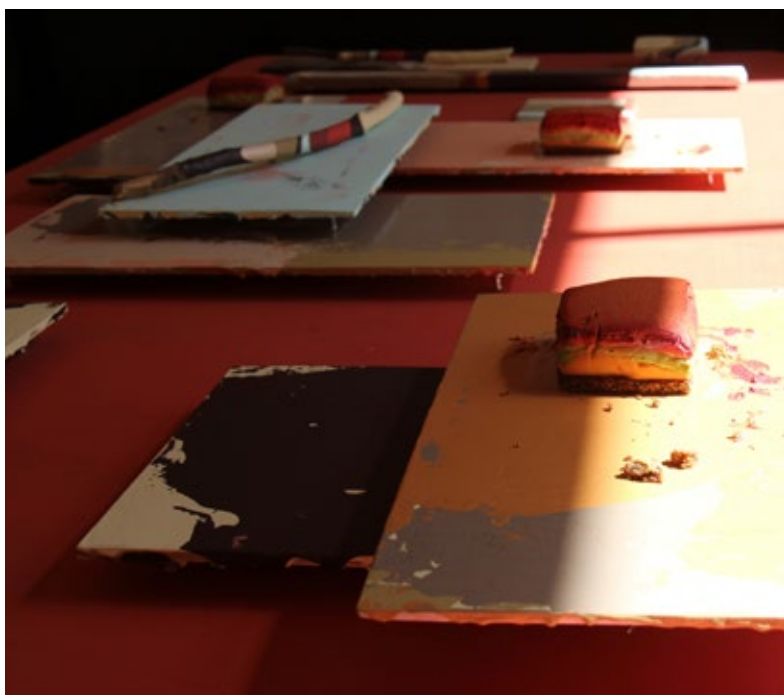
dec 2013

CURATORS Sarah Breen Lovatt and Claudia Perren

SCOPE 4 week Artist's Residency in heritage listed building on Cumberland St, The Rocks.

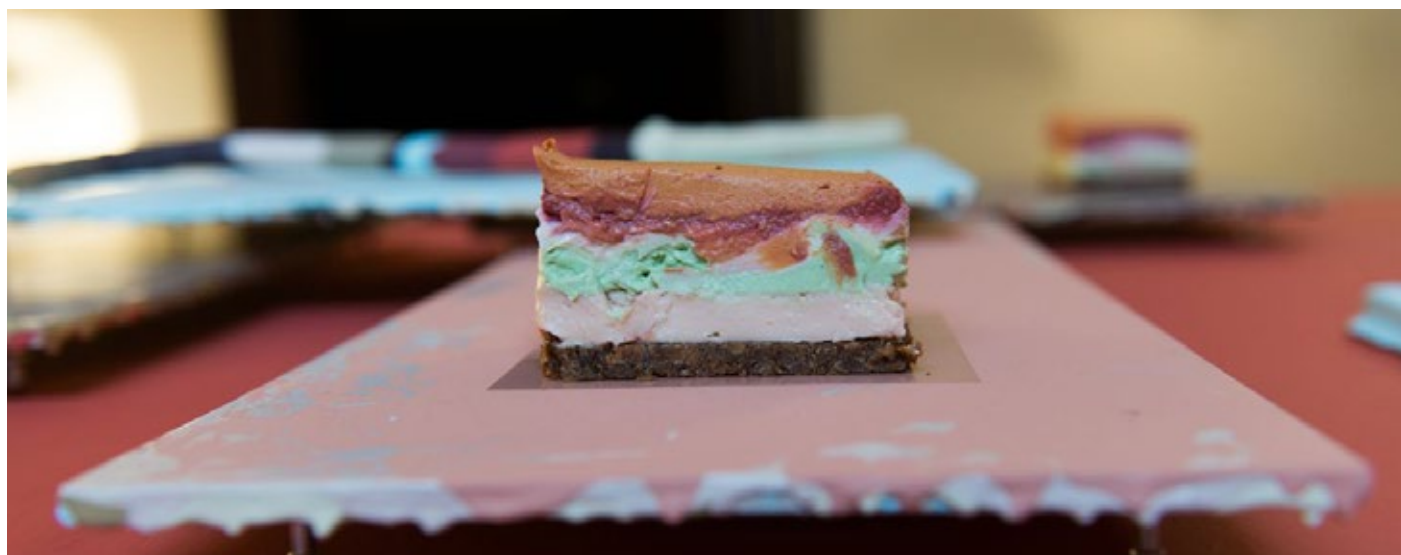
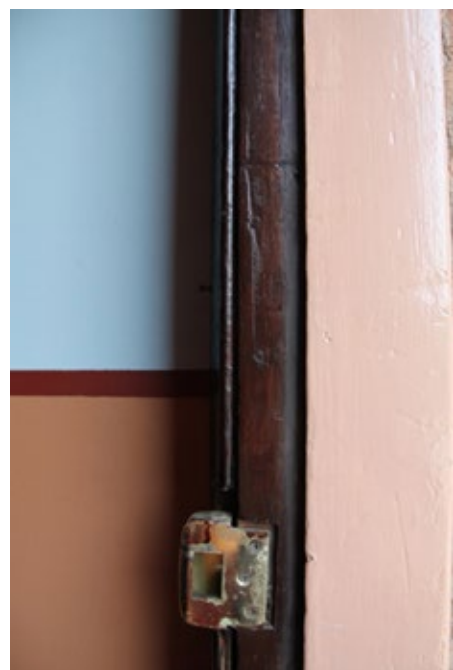
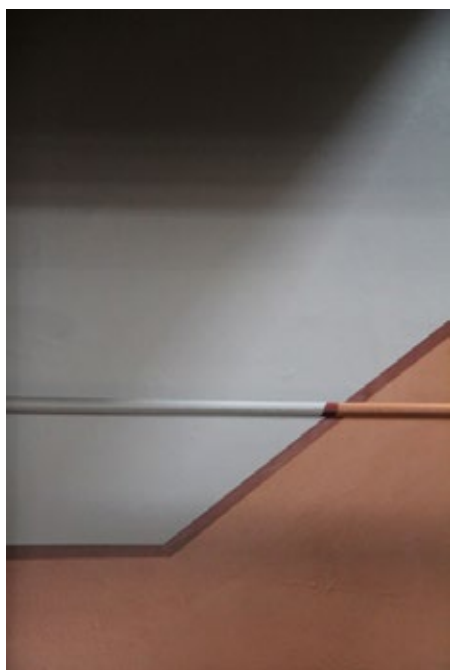
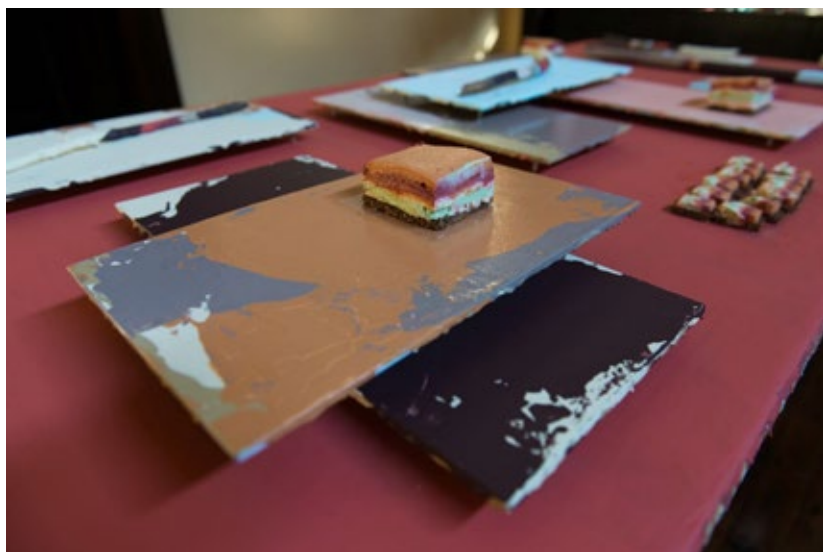
DESCRIPTION (IN)SCAPE was an installation in two parts, incorporating a film by architect Michael Tawa, and a paint installation by Sonia van de Haar / Lymesmith. The painted installation;

... reconstitutes the materiality and patina of The Rocks to produce a fictional archive of colour history; of coloured scrapes, films, flakes, substances, layers and stains to re-present and condense The Rocks' chromatic ambiance. The installation invites consideration of the 'heritage' range of colours, their thickness and materiality, associations with historic fabric, cycles of care and neglect, and future application in the city. It provides a window into the colourful roots of the colony, and suggests a possible future for this very earthly and resonant colour palette.





For opening night, I served food resembling magnified layers of paint, in colours to match the installation. The food colours were 'mixed' using vegetables and spices, and the idea was designed to demonstrate the 'organic' or earthly origins of heritage colours.





CV Sonia van de Haar

education

2003	B.ARCHITECTURE (Hons), University of NSW, Australia
2003	design master class with Inaki Abalos (Abalos Herreros, Spain)
2001	timber design workshop, University of Tasmania
1993	B.ARTS (Visual) painting major, ANU School of Art and Design
1992	external study in fresco painting Maharaja Sayajirao University of Baroda, India

employment

2011 - present	Self Employed Director of Lymesmith, art + architecture practice, Sydney, Australia
2008 - 2009	Architectural consultant, Grit & Pearl LLP, UK
2004 - 2005	collaborative urban artworks + public space design with McGregor Westlake
2003 - 2005	annual research and logistical support work for the Built Environment Preparatory Program (BEPP) for Indigenous Students at UNSW
2001 - 2004	student and graduate architect, Hill Thalys Architecture + Urban Projects
2000 - 2002	research assistant, Faculty of the Built Environment, UNSW
1996 - 1998	curator, print workshop assistant and printmaking teacher, Studio One Inc.
1993 - 1998	community arts worker

exhibitions

2018	3 Ply - painting pop-up exhibition, Redfern, NSW
2016	Architecture by Hand and Mind, Red Centre Gallery, UNSW
2013	(In)Scope - Expanded Architecture at The Rocks, artist in residence and exhibition, 186 Cumberland St, The Rocks, Sydney
2011	Head Land - paintings, Minnamurra Cafe, NSW
1997	Near Distance - works on paper, Crafts ACT
1996	Suspension - installation, Canberra Contemporary Artspace, Manuka
1993	Dreaming Architecture - painting, Graduation exhibition ANU School of Art and Design

description of practice - lymesmith

While studying fresco painting at the Maharaja Sayajirao University of Baroda, India, my desire to work between the disciplines of painting and architecture began to form. Experiencing the possibilities of the 'decorated' surfaces of Indian architecture, the rituals of white washing and painting on buildings to celebrate life events made a deep impression. Subsequently, my paintings were of architectural spaces, or painted fabric installations arranged to form spaces. After a foray into community arts and mural painting, I studied Architecture at UNSW.

During my early years of architectural practice I became aware of a lack of colour knowledge within the discipline of Architecture. Through my studio, **Lymesmith**, I now specialise in working collaboratively with architects and other designers to develop the colour potential within their projects. I work to develop meaning and resonance between site and structure, and people and environments through my understanding of colour as a material integral to the reading and perception of form. It's still a painting practice, but it's a painting practice expanded into the built environment, and away from the gallery.

L y m e s m i t h creates inventive and sensitive architectural colour concepts and artworks for buildings, infrastructure, walls, streetscapes, public places, landscapes and interiors. The name Lymesmith was coined to describe one who works with lime, and whose practice makes essential connections across the disciplines of architecture, painting and building. Developing a greater awareness of how colour and materiality relate to **place** is an ongoing theme and project. Research into the use of colour by Le Corbusier, and other early 20th century practitioners, also underpins this work. Lymesmith promotes colour as a tool for producing atmospheric, constructive, corrective, dynamic, and decorative functions in architecture and the built environment.



CASE STUDY

HANGING GARDEN

A Site Specific Art Commission by Lymesmith

for the 'Garden House' in Bronte

by Neeson Murcutt Architects



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SITE + PROCESS

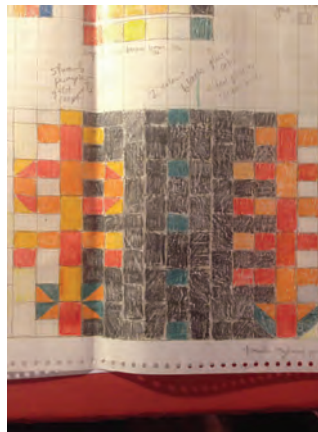
Site specificity is at the heart of all Lymesmith projects - meaning that the work arises primarily from the site and the architectural context.

In this case, the sandstone outcrops, the lush garden, the concrete house and the client's art collection were all observed and considered.

Handmade glazed terracotta tiles were selected as the ideal material to create both harmony and colour contrast within the landscape setting.

Materials are tested and observed on-site. Hand sketches, site models and CAD drawings are employed throughout the design process.

The tilers were committed to delivering quality and precision with the handmade, irregular tiles. They happily collaborated and accommodated many adjustments along the way, due to the complexity of the convex and concave wall form, and the tile format.



MATERIALITY
TEXTURE
COLOUR



Working with pattern, texture, colour and reflection, the wall becomes a genuine part of the garden without mimicking any part of it - it has a beautiful sense of itself, distinct, and yet absolutely belonging to this place."

RACHEL NEESON, ARCHITECT

LYMESMITH.COM.AU

DOCUMENTATION

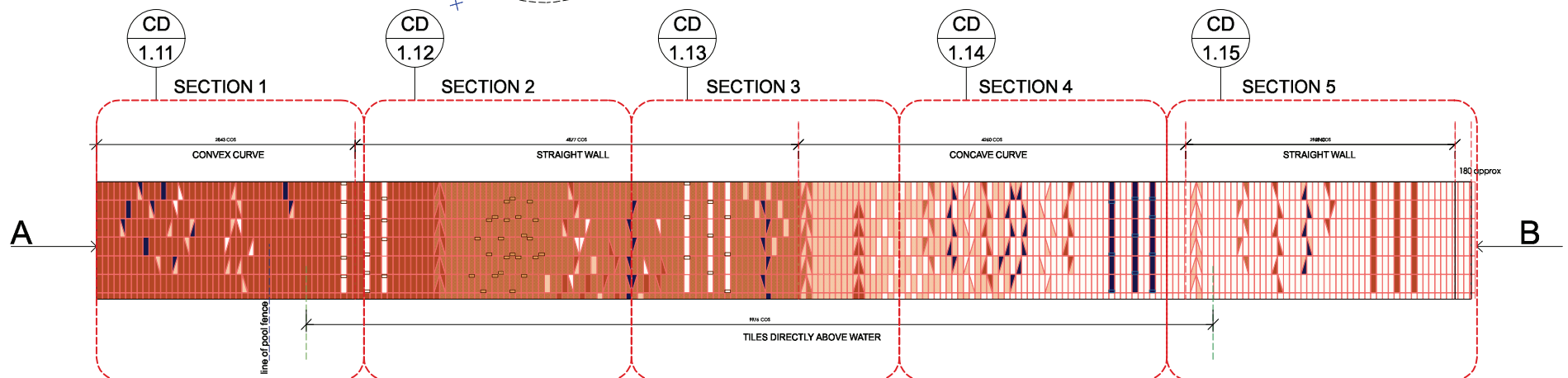
Training in architecture enables me to work closely and respectfully with architects. Site models, plan and elevation drawings are used to embed the artwork and its documentation into the architectural language of the project.

Due to the modular nature of tiles, the concept development for "Hanging Garden" was done primarily on CAD - the software enabling many tile layout variations and colour concepts to be tested and explored.

A
starting point
of Section 1,
dwg CD 1.11

B
end point
of Section 5,
dwg CD 1.15

01
B GENERAL ARRANGMENT PLAN
1:50



01
C UNFOLDED ELEVATION
1:50

REFLECTION

To encounter the artwork requires moving between the house and the pool via winding paths and stairs. On the journey, glimpses of the pool and terrace are seen.

The placement of deep red and orange tiles facing towards the house ensured that these glimpsed views would be striking when seen through the dense foliage. Where the mural is seen against the sky and pool cabana, crisp white and pale terracotta is emphasised.

It isn't possible to see the entire mural at once. The mural is a landscape element, to be experienced as part of the ensemble of house and garden, rather than as a 'picture' requiring static observation.

"A design element that wasn't originally planned brought a new cohesion to the terrace and its ensemble of built and unbuilt entertaining spaces. The mural has a presence that amplifies the architecture and is transformative"

DAVID COLEBORNE, PROJECT
ARCHITECT, NEESON MURCUTT



ARCHITECTURE

“Like a re-occupied ruin, the robust off-form concrete house traces the existing sandstone cliff that cuts a diagonal across the site, and is engulfed in garden. Rooms frame views and filter natural light, creating varied and memorable spatial atmospheres, supporting the fullness of family life.”

RACHEL NEESON, ARCHITECT



LYNESMITH.COM.AU

MUTINA TILES

"It's a pleasure to see our collections used to create something so inventive."

Ceramic is a primal material, that's why it perfectly blends into the natural elements. At the same time, it makes the tiled wall stand out, becoming the focal point of the whole garden, thanks to its bright colours and texture. The warm tones, the palm trees and the games of light reflecting from the swimming pool, create an emotional and peaceful atmosphere. This wall is not just an ornamental element, it is a link between nature and architecture.

That's what we call a wonderful and creative use of ceramics. It is a material that is perfect for any setting and with a little twist can become the element that completely changes the personality of spaces, as shown by Lymesmith's project."

M. MASSIMO ORSINI,
CEO MUTINA TILES, ITALY





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"Art and garden are special elements here. The house integrates works of art, and sits within a luxuriant garden. All three are interwoven. The pool wall is a specially commissioned art piece, which forms the backdrop to the waterhole pool and is a focal point to this important part of the garden."

RACHEL NEESON,
ARCHITECT



AWARDS

- 2018 Houses Awards: Shortlisted
New House over 200m2
- 2018 Houses Awards: Winner Garden or Landscape
- 2018 AIA NSW Residential Architecture Award
- 2018 AIA National Architecture Awards - Shortlist
- 2018 International CODAwards - Merit Award
for Art + Architecture Collaboration

DETAILS

ARTWORK	Lymesmith
ARCHITECT	Neeson Murcutt Architects
TILER	Bayuca Tiling
CLIENT	Private
COMPLETED	2016
PHOTOGRAPHY	© 2018 Julia Charles
BUDGET	POA

PUBLISHED

Twenty-one Australian Architects, Breaking New Ground, Karen McCartney, Sydney, Bauer Books, 2017, pp. 281