Attachment A13

Preliminary public art plan

LIFE SCIENCES HUB

84 – 94 PARRAMATTA ROAD, CAMPERDOWN

PRELIMINARY PUBLIC ART PLAN

Prepared by

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June 2025

CONTENTS

- Introduction
- Location & Site
- Planning Context
- Context Analysis
- Life Sciences Hub Development Design
- Public Art Vision & Objectives
- Public Art Curatorial Direction
- Public Art Opportunities
- Public Art Benchmarks
- Commissioning Process & Selection Criteria
- Public Art Budget & Program
- Commissioning Considerations



INTRODUCTION

This Preliminary Public Art Plan has been developed by Public Art Curator Amanda Sharrad on behalf of the developer Wentworth Capital for the Sydney University Life Sciences Hub development. The public art curator provides a public art vision, objectives and opportunities for public art throughout the development.

A procurement and commissioning process is provided for engaging the best possible and most appropriate artists for the public art opportunities identified. The public art commissioning program aligns development and installation of the public art with the building construction program and formal approval milestones.

This Preliminary Public Art Plan is consistent with current City of Sydney planning policies and plans of management that pertain to public art throughout the city such as the City of Sydney Guidelines for Public Art in Private Development. As such, the budget allocation for public art is commensurate with the scale and nature of the development at 1% of the development cost in keeping with the City of Sydney Guidelines.

Commissioning considerations are provided to address longevity, care and maintenance of the public artworks, a nominated lifespan of the artworks commensurate with the building materiality.

Most important to the quality, excellence and artistic integrity of the public art, is to engage a suitably qualified public art curator to implement this Preliminary Public Art Plan, and to drive and manage the artist selection and commissioning process through to completion of the installed artwork. A curator facilitates leading commissioning processes that allow for collaboration between the developer, design teams, artists and key external stakeholders such as the City of Sydney.

PLANNING INTRODUCTION

This Preliminary Public Art Plan is submitted to the City of Sydney on behalf of University of Sydney / Wentworth Capital in support of a Planning Proposal for an amendment to the *Sydney Local Environmental Plan 2012* for the introduction a new site specific Floor Space Ratio (FSR) and Height of Buildings development standard for the purpose of a built life sciences research facility and ancillary uses at 88-94 Parramatta Road, Camperdown

This Planning Proposal seeks approval for the amendment of Floor Space Ratio (FSR) and Height of Buildings in the Sydney Local Environmental Plan 2012. Specifically, approval is sought for the following:

88-94 Parramatta Road

A new maximum building height of part 80 metres, part 30 metres.

A new site specific provision for 88-94 Parramatta Road that enables 6.5:1 of additional uplift for non-residential uses.

A site-specific clause limiting the maximum amount of residential floor space that can be provided on the site.

Retention of the existing warehouse at 88-90 Parramatta Road.

Amendments to the Sydney Development Control Plan 2012 (Sydney DCP 2012) to address site specific outcomes.

84 Parramatta Road

A new mapped maximum height of 30 metres.

A new mapped maximum floor space ratio for the Veriu site (84 Parramatta Road) of 4.8:1, retaining the mixed use zone on the site.

Amendments to the Sydney Development Control Plan 2012 (Sydney DCP 2012) to address site specific outcomes.

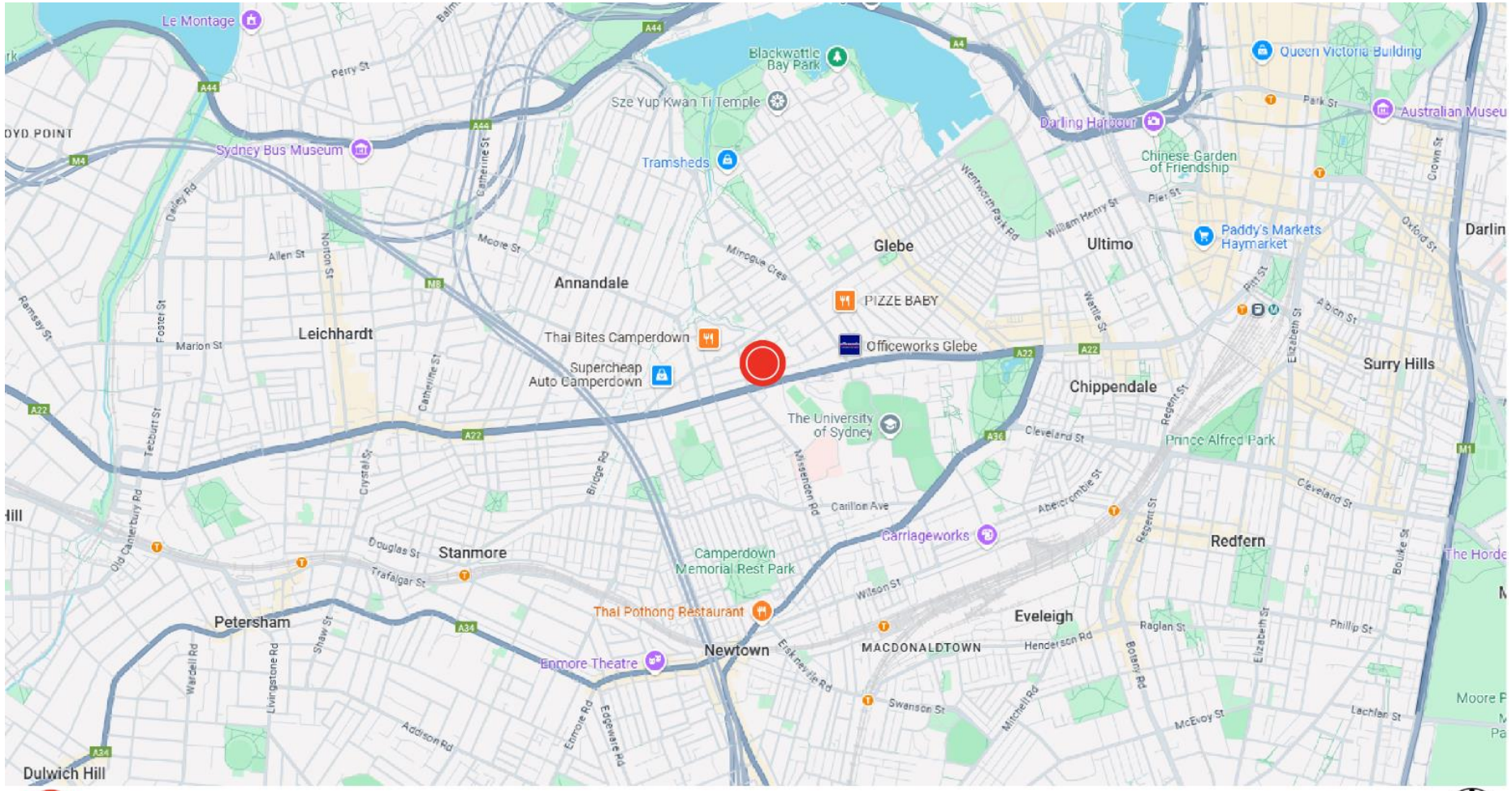
Full details of the proposed amendments are outlined in the Planning Proposal Report prepared by Ethos Urban.

Site Description

The site is located at 84-94 Parramatta Road, Camperdown within the City of Sydney Local Government Area (LGA). The site is situated on the traditional land of the Gadigal people.

The land is owned by the University of Sydney and is located on the opposite side of Parramatta Road from the main University of Sydney Camperdown/Darlington campus. The site fronts Parramatta Road along its southern boundary and is bounded by a mixture of educational and commercial uses to the north, east, and west of the site. The site is located just 4km south-west of the Sydney CBD, and 2.5km west of Central Station, and is currently largely used by the University of Sydney for university purposes.

LOCATION & SITE



Google Map edits courtesy Ethos Urban

CONTEXT ANALYSIS: PLANNING CONTEXT

The site for the development is located at 84 – 94 Parramatta Road in Camperdown.

This Preliminary Public Art Plan has been developed in accordance with relevant planning principals identified in the City of Sydney public art and urban planning policies and guidelines including:

- *City Art Public Art Strategy*
- *City of Sydney Public Art Policy*
- City of Sydney *Interim Guidelines for Public Art in Private developments*
- *Guidelines for Acquisitions and Deaccessions*
- *Sustainable Sydney 2030 – 2050 Continuing the Vision*

The City of Sydney's guiding principles have been considered in development of this Plan including promoting high quality public art in new development. The public art aims to enhance the development and create a superior amenity whilst activating the space that houses it. The artwork will engage with and reflect the diverse Sydney community to meet and exceed their demands and expectations into the future.

"The City's Public Art Policy provides a framework of principles to support the City's commitment to the experience of art in the strategic planning of the city and the implementation of Sustainable Sydney 2030."

The city of Sydney's *Interim Guidelines for Public Art in Private developments* require unique public art to be specifically commissioned for a development and site that exhibits:

- Standards of excellence and innovation;
- Integrity;
- Relevance and appropriateness to the context of its site;
- Consistency with current planning, heritage and environmental policies and plans of management;
- Consideration of public safety and the public's access to and use of the public domain;
- Consideration of maintenance and durability. and needs of future generations.

The public art will support Sydney's thriving and diverse cultural life and the vision outlined in *Sustainable Sydney 2030 – 2050* as a city that is green, global and connected.

CONTEXT ANALYSIS: CONTEMPORARY & FUTURE

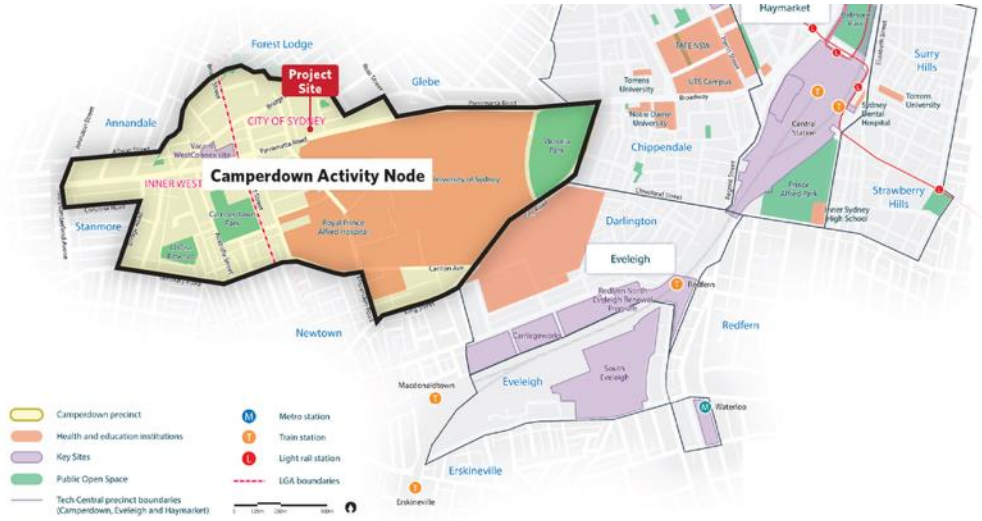
The Life Sciences Hub will be a catalyst for the regeneration of Parramatta Road that is a continuation of the civic spine from Circular Quay through the CBD and down Parramatta Road.

We envisage transforming and revitalising Broadway, our city's western gateway, as a green link with more space for people to walk and ride bikes. This will support the area's evolution into Sydney's innovation and education precinct. Sustainable Sydney 2030 – 2050.

The hub will sit along Parramatta Road opposite the University of Sydney and Royal Prince Alfred Hospital, and just down from Central Park and the new Tech Central precinct. The Life Sciences Hub is designed to meet the specific needs of the science and innovation industry, leading to the creation of new life science jobs and wider economic benefits for the city.

This is a vibrant, innovative, young, thriving and creative part of Sydney with easy access to public transport and high pedestrian traffic throughout the neighbouring village feel of Glebe and the University campus and parks. The surrounding urban milieu of restaurants, cafes and shops caters for a diverse community and student university life. The laneways through the proposal development will add to this fine grain character of the area, as a continuation of the City of Sydney's vision for "laneway commons" .

Residents, workers (current and future), students and visitors come to this inner part of Sydney for a variety of reasons and cultural experiences providing an engaged audience for public art.







CONTEXT ANALYSIS: CULTURAL

Parramatta Road follows a Heritage First Nations walking track from Gadigal to Wangal and Kameygal Country. Knowledge of Country was used to guide travel and a sustained life along the way as the First Nations community used the track to visit family, collect food and attend ceremony.

The site sits in the geological place of Hawkesbury Sandstone and woodland, and the once tidal Blackwattle creek nearby created a place where salt and fresh water met and a fertile area for First Nations communities.

Camperdown and Sydney University house innovative public art, and there are a variety of nearby gallery spaces and creative studios. The chain of high-quality public art along Paramatta Road extends from Haymarket's new public art by Hiromi Tango, soon be joined by artworks at Atlassian Central by Brook Andrew and Soo Sunny Park, past Central Park's art by Pipilotti Rist and Ugo Rondinone, to Sydney University's public artworks D Harding, Judy Watson and Robert Andrew.

To the south alongside Carriageworks, Technology Park has included a number of well integrated innovative art projects such as the First Nations Native Rooftop Farm by Yerrabingin and public art in the landscape by Nell. The City of Sydney's Green Square Town Centre includes excellence in public art by Maria Fernanda Cardoso, Kerrie Poliness, Tobias Rehberger, Jonathan Jones and Claire Healy and Sean Cordeiro.

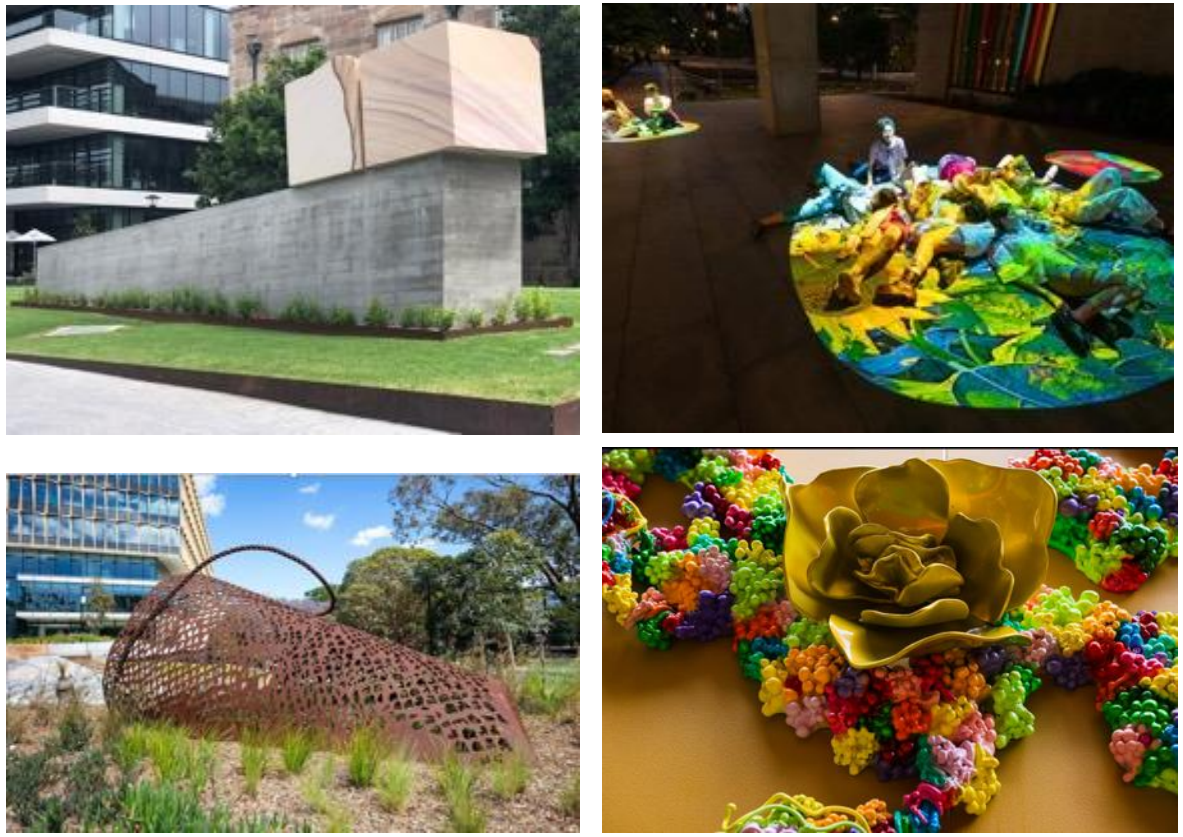


Image clockwise from above left: *Spine*, D Harding, Sydney University; *Sparkling Pond, Bold Colour Groove & Tender*, Pipilotti Rist, Central Park; *Peony Dream,* Hiromi Tango, Haymarket; *jugama,* Judy Watson, Sydney University.

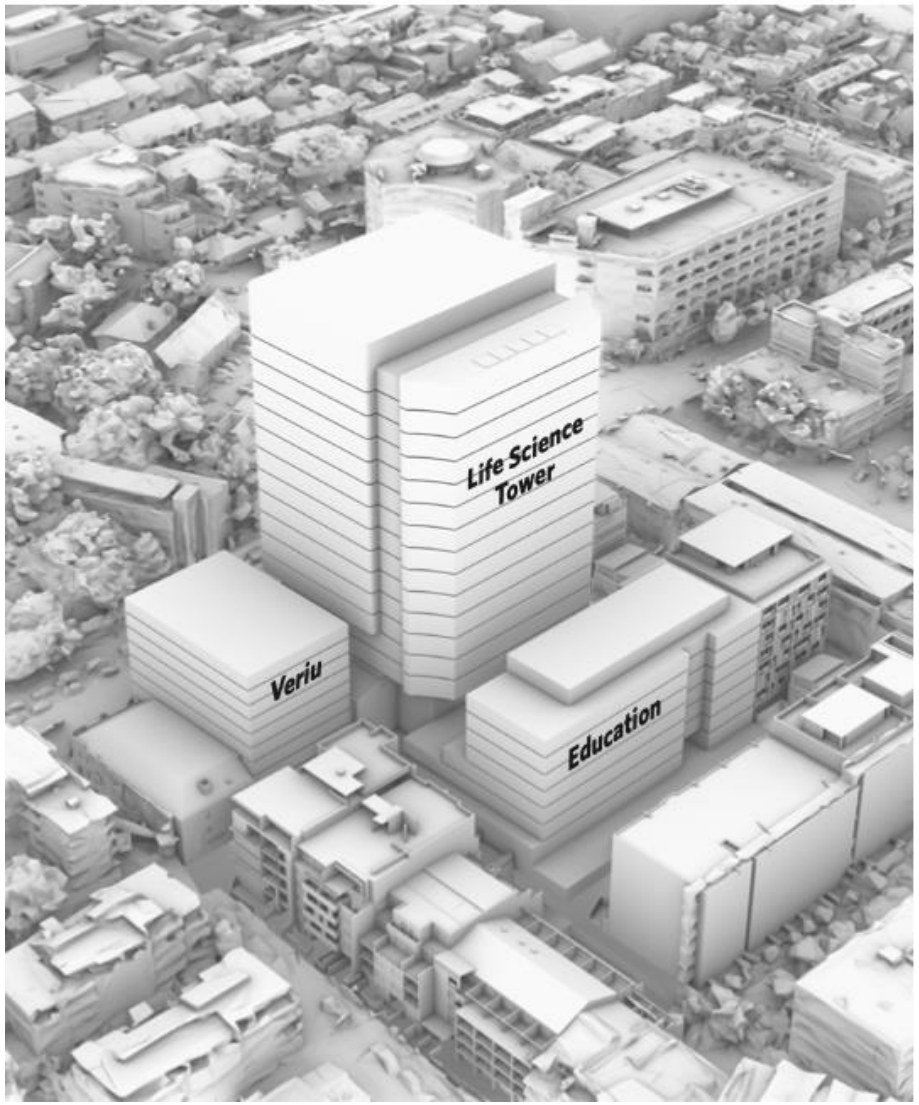
LIFE SCIENCES HUB DEVELOPMENT

Providing critical space for the translation and commercialisation of biomedical and life sciences research

Wentworth Capital envisage a world-class life sciences hub and campus for Sydney University at the 84 – 94 Parramatta Road development in Camperdown. The planning proposal comprises 37,600 square meters of floor space to house 800 researchers and 400 support staff in the life sciences. This development is part of the purpose-built infrastructure within key innovation clusters of Wentworth Capital's recently announced a $1.5b investment to support science and innovation, as they state:

Australia has an expanding biomedical sector, which has seen growth of more than double the number of life sciences organisations between 2017 and 2024. Australia is an important global market to commercialise new biomedical technologies and Sydney is home to a majority of multinational affiliate companies operating in Australia.

Opposite Sydney University and St John's Oval, the aim is that this new Life Science campus will establish Camperdown as Sydney's premier biomedical hub centred around top tier life science facilities. This new campus will complement the larger University of Sydney life science and innovation ecosystem to enhance the existing research facilities and strategic infrastructure presently being developed by the University, including the Sydney Biomedical Accelerator, as well as the Royal Prince Alfred Hospital (RPA) upgrades.







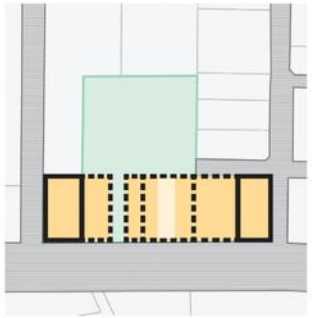


LIFE SCIENCES HUB DESIGN PRINCIPLES



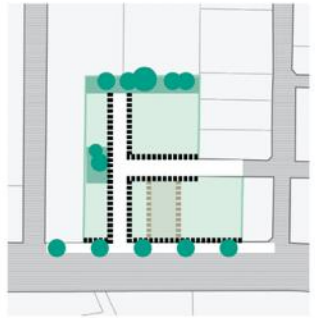




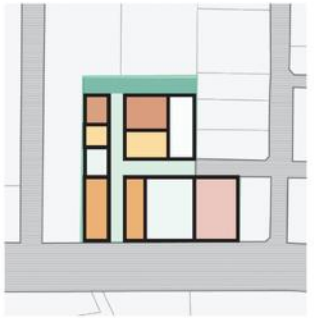
Positively Address Parramatta Road

- Respond to grain and scale of Parramatta Rd street wall.
- Acknowledge, adapt and reuse existing warehouse.
- Present science and learning to wider public.



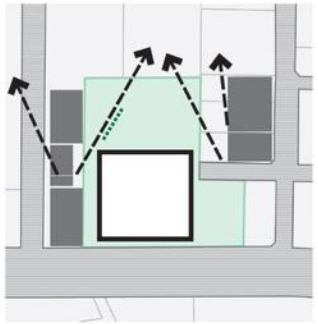
Create Open Spaces, New Arcade and Laneway Network

- Improve site porosity.
- Provide deep soil and building separation to northern boundary.
- Introduce planting and landscape.
- Support the transformation of Parramatta Rd boulevard.



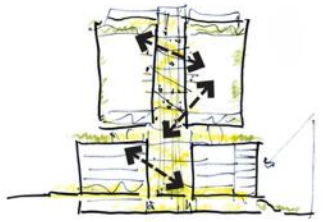
Diversity of Use

- Introduce activating uses.
- Support a mix of site users.
- Extend hours of utilisation and activation.



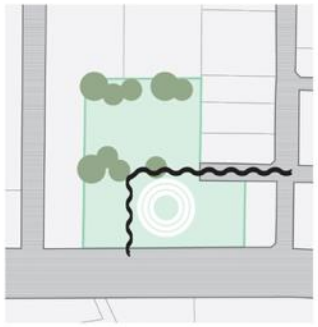
Be a Responsible Neighbour

- Minimise shadowing impacts upon neighbouring apartments.
- Provide improved building separations to the north.
- Provide deep soil along northern boundary.



Foster Innovation & Collaboration

- Create Vertical Integration
- Create Horizontal Integration
- Provide Spaces for Exchange



Strategies for Connecting with Country

- Celebrate the site as a place of knowledge and learning.
- Interpret the original walking track betwen Sydney and Parramatta.
- Improve ecological function, deep soil, tree canopy and water cycle management.

LIFE SCIENCES HUB EXHIBITION SPACE

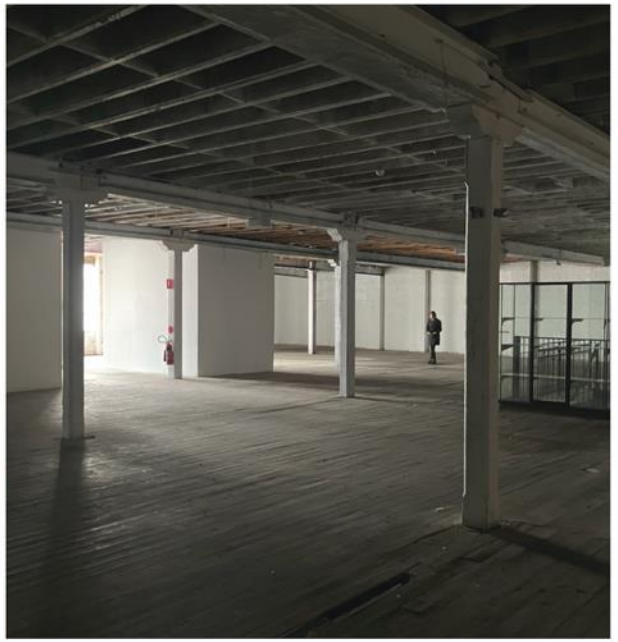
The site contains a warehouse with heritage character that is to be retained as much as possible and integrated into the design of the Life Sciences Hub development. This idea is that this warehouse will form an important link to the general public and house exhibitions, eventsand conferences associated with the research in biotechnology that will be undertaken in the facilities provided by the development.

The City's feedback on the design proposal is for the architects to preserve the building's overall volume, street facing façade and internal spatial character whilst adapting it for contemporary use within the precinct. The new tower will be set back to conserve the roof form of the warehouse and maintain legibility of the building from Parramatta Road. The windows on the northern and southern upper levels will also be retained to support the heritage architectural values and environmental performance objectives.

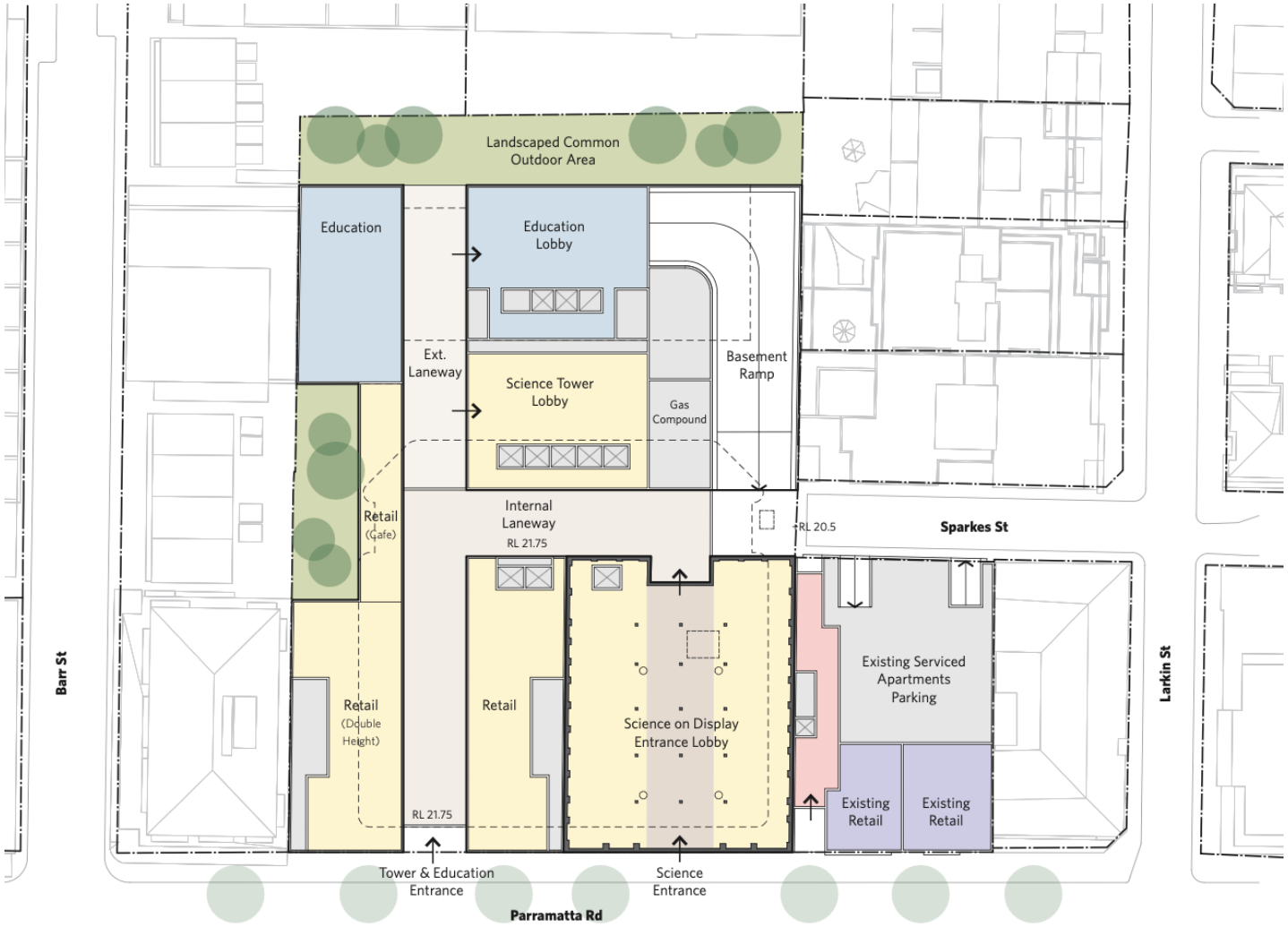
Importantly the ground floor level will be altered to provide a pedestrian link through the building to the internal lane that connects into Sparkes Street, and the building will provide a welcoming public interface. Public art in this location and at the entrance to this area will assist in announcing this as the public interface for the development.

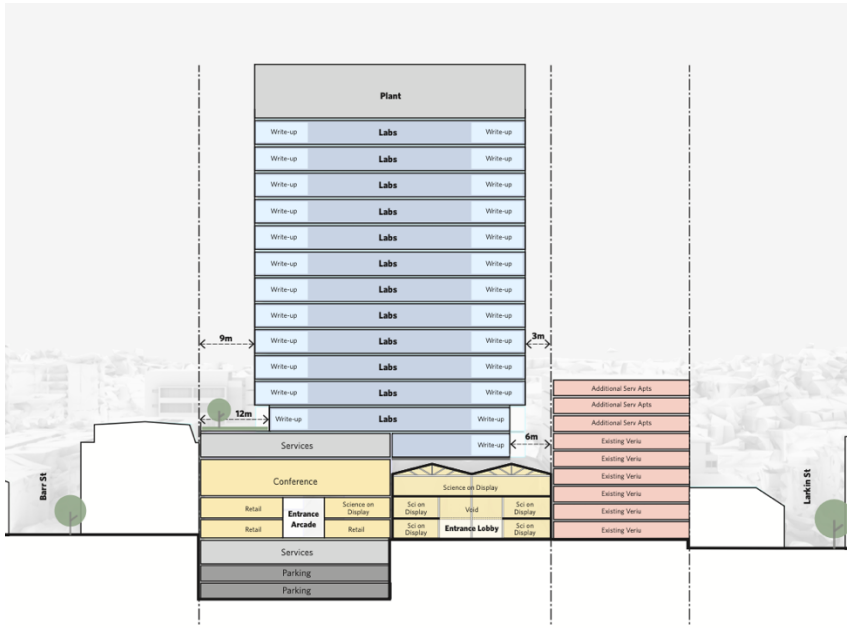


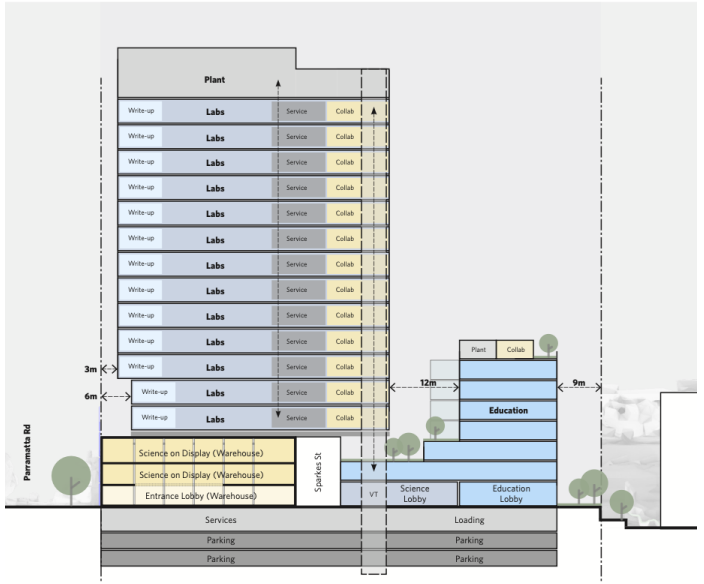




LIFE SCIENCE HUB LAYOUT PLAN & SECTIONS







PUBLIC ART VISION

The driving vision for art in the Life Sciences Hub will be innovation, sustainability and collaboration. Many contemporary creative practices achieve distinction through their engagement with cutting edge ideas around science, biodiversity and sustainability.

Exceptional artworks will be either highly integrated with the equally exceptional caliber of the architecture – or complementary and well housed within the development, to provide a meaningful and memorable experience of the iconic and the fine grain moments.

The art will resonate with the innovation and scientific research being carried out in the hub, and will engage with a predominately young and diverse audience in this thriving educational and cultural precinct.

The permanent public art offering for the Life Sciences Hub will be of exceptional quality that is commissioned in accordance with the City of Sydney's guidelines for public art in private development.

OBJECTIVES

- Activate the fine grain experience of the laneways through the development to enhance pedestrian use and connectivity and a sense of safety;
- Create distinctive and exceptional art;
- Announce this as a site for innovation and scientific research through memorable artworks addressing themes around sustainability and bio research and advances;
- Encourage exploration with a series of art elements throughout the development;
- Excite and spark the imagination;
- Respond intelligently, uniquely, imaginatively to the architecture with originality and excellence.

CURATORIAL DIRECTION

The curatorial vision for art in the Life Sciences Hub is for work that is innovative, challenging, contemporary, memorable, unique, exceptional and meaningful.

For the art to contribute fresh ideas to the field while maintaining excellence, aesthetic quality, conceptual depth and relevance to the site and zeitgeist, a highly qualified public art curator will be required to research and present the best possible artists for this opportunity.

A 0.5 - 1% development cost indicative spend on public art would see a sizeable budget for public artworks. It is recommended a range and number of artists be engaged to provide a program of public artworks across the development.

Artists should come from varied backgrounds referencing diversity in the creative community with work addressing issues related to the vision for this precinct such as sustainability. As this is a scientific research hub showcasing strengths in Australia's biotech research, it is fitting to include Australian artists, but sustainability is a global issue and international artists could also be included. With the university nearby, innovation and scientific research could be referenced and highlighted in the artworks, and connections could be made between the site, Country and sustainable First Nations practices.

Artists who have the capacity to be inventive and original, and the willingness to develop their practice in new and exciting ways are recommended, so that a unique and distinct offering can be delivered for the site and precinct.



PUBLIC ART OPPORTUNITIES

The following sites are considered the best opportunities for public art throughout the development.

Major opportunities occur on the Parramatta Road façade and entrances as well as throughout the development in the laneways that are publicly accessible and provided as genuine through-site links.

Possible artwork types:

1. Sculptural elements attached or integrated into the façade;
2. Suspended or cantilevered sculptural elements along the laneways;
3. Ground plane elements along the laneways;
4. Art elements integrated into the landscape design, ground plane of the co-living outdoor space.
5. Moving image art on a screen attached to or projected onto an internal wall of the through-site link;



OPPORTUNITIES: PARRAMATTA ROAD FACADE

The Parramatta Road façade is the primary entrance for pedestrian and passing traffic and art elements integrated into this façade could be viewed up close from the pavement or in a larger scale could be read from afar across the parklands.

Art in this location announces and celebrates the building and arrival destination and art at scale would create an iconic landmark in the surrounding urban landscape – particularly as the building will have a prominent scale with excellent surrounding vantage points from the parklands opposite.

Artworks activating the entrances at ground level could assist the City of Sydney's aim to transform Parramatta Road boulevard and activate Parramatta Road at pedestrian level. Art at the entrance to the converted warehouse exhibition space could attract attention to the use of this reused warehouse for presenting science and learning to the wider public.

Artworks could be highly integrated into the architectural fabric or fenestration of the building, or be in the form of sculptural elements attached to the façade. These artworks could cluster around the entrances to the laneway and entrance lobby or be spread across the façade, wrapping around the façade to the western and eastern sides so that is is viewable from Parramatta Road. The commissioned artist would work very closely with the architectural teams in order to ensure respectful and meaningful integration of materials and concept.

Should there be a proposed awning to the building at entrance points, artworks could be integrated within this awning or attached to the underside.

Sculptural elements attached to the façade should be at a height out of reach for ongoing maintenance, and should not exceed the site boundary.





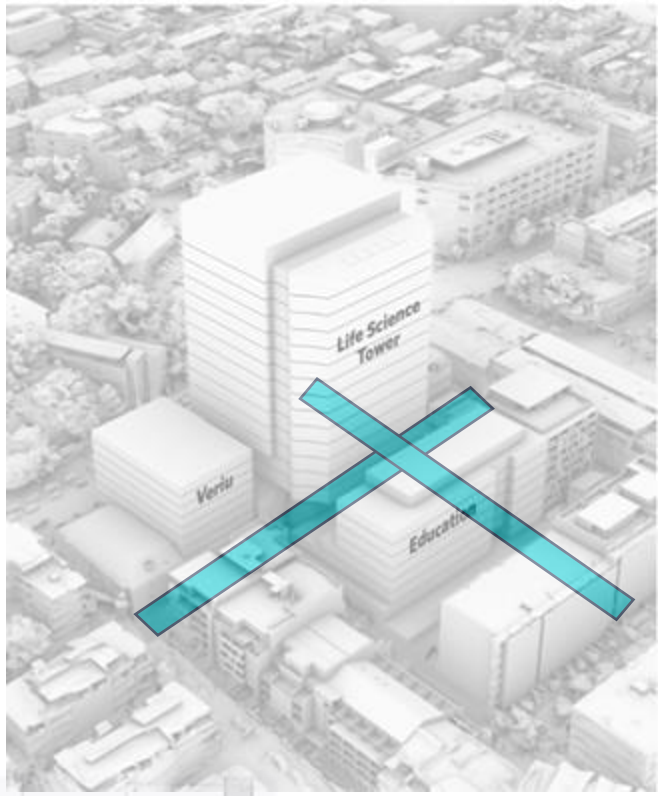
OPPORTUNITIES: LANEWAYS

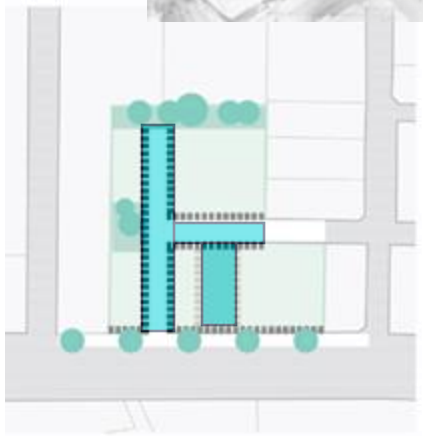
The laneways through the Life Sciences Hub are intended to provide genuine through-site pedestrian links between Parramatta Road, Parkes Street and the northern boundary of the site, to improve site porosity.

Artworks along the laneway help navigation through the development, and if incorporating lighting can create a sense of safety at night and activate the space day and night. The laneways will be gated from 10pm each night and artwork elements could be incorporated into these entry gates.

Artwork could occur along the ground plane or be a series of smaller freestanding or attached or suspended sculptural elements in order to provide a sense of discovery as one progresses along the lane.

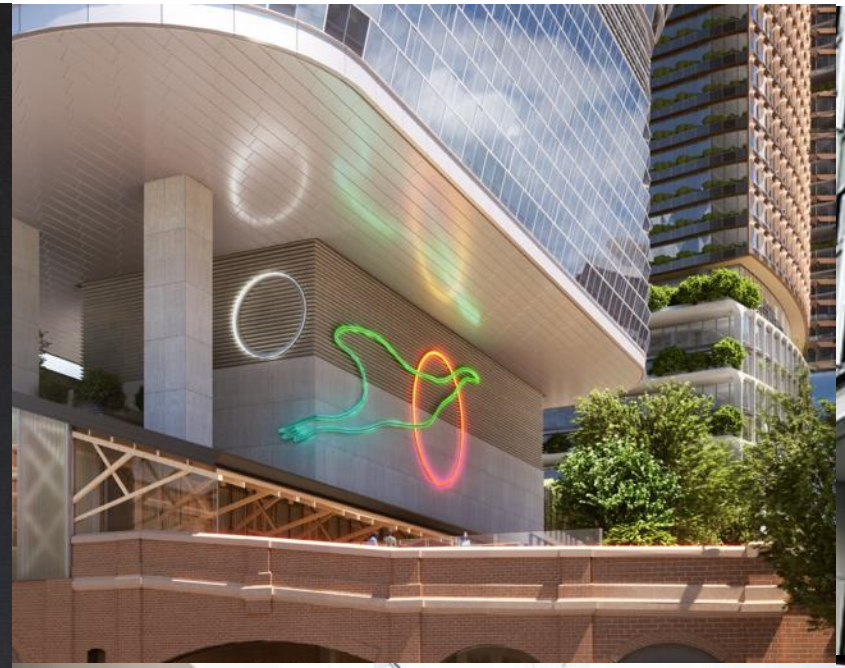
Artworks suspended or cantilevered along the lane from the buildings either side will need to be placed at a height that does not impede vehicular traffic for deliveries and artworks that are freestanding should consider pedestrian accessibility.





PUBLIC ART BENCHMARKS











Images clockwise from above: *City Light,* Callum Morton, Surry Hills; *giwang dinawan yiray,* Brook Andrew, Atlassian Central, Tech Central; *Big Nest*, Tadashi Kawamata, Central Park; Harpa Reykjavik Concert Hall façade artwork, Olafur Eliasson; *All alongside of each other*, Rose Nolan, Central Station.



ARTIST SELECTION & COMMISSION PROCESS

A suitably qualified public art curator will be engaged to provide full curatorial services in developing artist brief/s, overseeing the artist selection and concept development through fabrication, installation to completion. Best practice curatorial expertise will be applied to the curation of artists and a cultural respectful process.

The procurement process will entail curatorial research of artists suitably qualified for the available opportunity sites. This list will be presented by the public art curator and collaboratively shortlisted by the developer, the selected architectural team and curator. Artists will be selected by a shortlisted competition or direct invitation, to be decided upon at the brief writing stage. Should First Nations artists be considered, a curator with expertise in curating First Nations artists as evidenced in prior projects will be engaged to work with the First Nations Cultural Heritage consultant to inform the artist briefs and ensure the Cultural appropriateness of themes addressed in the briefs. Should international artists be considered a suitably qualified curator with expertise in curating international artists will be engaged to oversee the project. Ideally the one curator who has expertise in Australian, First Nations and international artist be engaged to oversee the public art.

Successful artists, or artist will be invited to submit concept designs that will be evaluated in terms of their ability to meet the Artist Brief and Selection Criteria. The evaluation will be by the curator in collaboration with the developer and design teams who will constitute the evaluation panel.

In addition to the selection criteria the evaluation panel will consider the potential for the art concept to augment the current exemplary public art in the area and throughout the city, and to have a distinct point of difference in the precinct in terms of artwork type, approach to the site and type of artist. This selection and commissioning process is advised to achieve the best possible outcome, to reflect diversity in the community and to provide collaborative opportunity for the client and architectural team who will be closely involved in the selection.

The curator will drive the artwork development and commission process, through to fabrication, installation and completion to ensure excellence and artistic integrity.

It is believed that the above approach will provide the best possible memorable and unique public art offering for the development and area.

SELECTION CRITERIA

Artists will be selected on their ability to present unique ideas that develop their creative practice into new and ambitious territory and will be evaluated according to the following criteria:

- Artistic excellence & expertise;
- Strength, innovation and contemporaneity ;
- Response to the artist brief and site;
- Feasibility.

PUBLIC ART BUDGET

The budget allocation for public art is an indicative 0.5 - 1% of the considerable development cost which would be commensurate with the development.

It is to include the following:

- Artist fees;
- Artist selection competition costs / fees;
- Project Management and Artist design team fees;
- Specialist and technical fees;
- Public art planning / authority approval fees;
- Artwork materials for sampling, testing and fabrication;
- Artwork fabrication;
- Artwork transportation, insurances, storage and installation;
- Artwork supports and footings;
- Artwork photography for announcement, artwork launch, marketing and publicity;
- Artwork maintenance manual.

PROGRAM

Preliminary Public Art Plan

June 2025

(*Aligned with Planning Proposal)*

Stage Two A: **Artist Brief**

8 weeks

(Aligned with Design Competition)

Stage Two B: Artist Selection

Stage Three: **Artwork Refined Concept**

8 - 12 weeks

Stage Three: **Artwork Detailed Design for Detailed Public Art Plan**

8 weeks

(Approval aligned with Stage 2DA or nominated CC)

Stage Four: **Public Art Fabrication & Installation**

16 - 24 weeks

(Approval aligned with OC)

COMMISSIONING CONSIDERATIONS

ARTIST AGREEMENT

The artist sill be selected and engaged with an artist agreement. An Artist Agreement needs to be a bespoke document that reflects the unique public art commissioning process. Artist agreements must reflect the conditions under which an artist is required to perform the Artist Brief. Agreements are best tailored to the project with commissioning stages and milestones reflecting the specific circumstances of the public art opportunity.

TIMEFRAME

It is important to engage artists early in the development process, but also at the appropriate time when enough information is known about opportunity sites for the Artist Brief. Artwork elements that are highly integrated into the built environment or landscape can be factored into urban, architectural and landscape designs, planning and costing. If commissioned too late in the construction program the artist does not have the opportunity to collaborate with design teams on a well integrated artwork, however if engaged too early, constantly changing site parameters require updates in the artwork design. The artists' time to do this must be adequately remunerated.

ARTIST FEES

The artist is provided with a fee that is nominated at the outset by the artist in the public artwork cost plan. Although it is important to engage artists early in the development program, construction programs and site parameters change and artists must be remunerated appropriately for additional work and variations that come with adapting to these changing parameters.

MAINTENANCE

Permanent public artworks must be made of materials that are durable, safe, resistant to weather conditions and wear and tear commensurate with their contracted lifespan. If artworks involve new technologies, it is recommended that the highest quality be used to mitigate the speed with which technologies are developed. For permanent artworks, technology should be housed in an accessible, removable manner within the artwork to ease replacement of broken parts or redundant technologies if necessary. Maintenance Plans and Manuals should be developed by the artist and their fabrication teams during artwork development stage. These should include contact details for all material suppliers involved in fabricating the artwork and for contractors that will provide on-going maintenance. In the possible event that the artist is not contactable this information is required for maintenance and repair. The Maintenance Manual should include annual and reactive maintenance schedules, an agreement as to the wear and tear deemed acceptable by the artist prior to maintenance and repair, and the artist agreement can contain a 12-month defects clause. The Artist Agreement and Maintenance Manual should identify who is responsible for ongoing maintenance beyond the first year, preventing unnecessary deterioration and expensive future restoration costs.

LIFESPAN

The lifespan of artworks must be specified in the Artist Brief and Artist Agreement so that artists can recommend and work with appropriate materials. The condition of consent lifespan is for a permanent artwork with a lifespan commensurate with that of the building. The conditions under which decommissioning may occur must be clearly outlined in the artist agreement to avoid breaching the artists' moral rights, and to provide the client / owner the right to remove artworks should they prove unsafe, no longer suitable in the site or fit for purpose.