

**FIT FOR THE FUTURE
ATTACHMENT 3**

**COMMUNITY AND ACTIVE TRANSPORT INFRASTRUCTURE
SELECTED PROJECTS AND PROPOSALS 2004-2015**





COMMUNITY AND ACTIVE TRANSPORT INFRASTRUCTURE SELECTED PROJECTS AND PROPOSALS 2004-2015



Sydney is Australia's global capital city, with strong international brand recognition. Sydney is routinely ranked in the top 15 cities in the world, and on some measures ranked in the top five. The City of Sydney Council has demonstrated exceptional attention to the renewal and amplification of local infrastructure that meets the economic, social, cultural and environmental needs of the city and its communities.

Over the last three terms since 2004, the City has delivered a major capital works program worth more than \$1 billion. This has delivered over 23 community venues across the city and more than 1000 childcare places with another six childcare facilities in the pipeline by 2016. The City has created or upgraded 105 parks, including Pirrama Park in Pyrmont, Harmony Park in Surry Hills, Jubilee Park in Glebe and remade Hyde Park in central Sydney. The construction of the Harbour Foreshore Promenade from Blackwattle Bay to Rozelle Bay along the Glebe foreshore has contributed more than 2 kilometres of a continuous foreshore promenade.

Libraries, community centres, performance spaces and aquatic centres have been constructed to meet the needs of a growing city. New pools include the Ian Thorpe Aquatic Centre and the Prince Alfred Park Pool and the future Green Square Aquatic Centre. Upgraded pools include the Andrew 'Boy' Charlton and the Cook and Phillip Park Pools. Rebuilt and restored venues include the Glebe, Erskineville and Paddington Town Halls and the \$40 million upgrade and future proofing of the Sydney Town Hall itself.

The City has also upgraded 57 laneways with new paving, lighting, traffic changes and public art installations that have inspired a new generation of small businesses, restaurants and bars to thrive in the city centre. The major upgrade of Pitt Street Mall, the most valuable real estate in Australia, brought new lighting, paving, shade trees and street furniture to 65,000 pedestrians every day.

The City of Sydney Council has designed and begun building 200 kilometres of linked cycleways for healthier lifestyles and relieve pressure on public transport and congestion through private vehicles needlessly entering the city.

To further assist the rejuvenation of the City centre and the removal of 1600 buses that enter the CBD during the morning peak, the City advocated for a George Street pedestrian boulevard and light rail contributed \$220 million to the realisation of a quality public domain associated with the new light rail service from Circular Quay through to Surry Hills and beyond.

To successfully deliver the local infrastructure for Green Square, Australia's largest urban renewal area for 55,000 people, the City has invested \$440 million of developer contributions and public funds concurrently with the roll-out and delivery of new roads, parks and utilities on each site.



**COMMUNITY AND ACTIVE TRANSPORT INFRASTRUCTURE PROJECTS
SELECTED PROJECTS AND PROPOSALS 2004-2015**

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PARKS, POOLS, GARDENS + PROMENADES

Quality open space in a dense urban city is essential for urban success. As the population steadily grows, open space becomes even more important and more difficult to secure. Over the last decade, the City has focused on ensuring that the open space and outdoor recreation facilities that currently exist are upgraded to a high standard and those single purpose facilities and spaces are made more flexible to broaden their utility and appeal to diverse groups.

Well maintained, accessible public open space and facilities play an important social role in community well being. They create places for exercise, play, social interaction and shared involvement and provide a window into the many different lives and nationalities that now live in the city. Welcoming and safe open space recognizes no social standing; it must equally serve all social and economic groups as much as seniors, adolescents and children.

Eliminating flood risks, capturing and reusing water run-off, ensuring permanent sun access, thinning as well as planting many more trees and improving playing fields and court surfaces to achieve greater playing service per site have been pursued.

The City maintains 90 playgrounds, 21 tennis courts, 13 outdoor courts, 13 playing fields, 8 indoor recreation centres, 6 fitness gyms, 5 aquatic centres, 5 indoor courts and 4 skate parks. These are being gradually increased and renewed to match demand.

There are currently 404 hectares of open space which makes up 15.4 % of the City of Sydney area. Over the last decade, the City has purchased, created or acquired through dedication more than 9.6 hectares of new green open space (such as Harmony Park in Surry Hills or Pirrama Park in Pyrmont). Existing parklands and ovals have been subject to a program of major improvement (such as Redfern Park, Jubilee Oval and Foley Park in Glebe), and new parks and sporting fields are being proposed (such as Gunyama Park in Green Square) to reflect the increasing demand from planned growth in urban renewal areas.





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Green Square Aquatic Centre and Gunyama Park proposal **Green Square**

Gunyama Park and the Green Square Aquatic Centre complete the key community infrastructure projects to support the future Green Square urban renewal population. This competition winning design interprets Sydney's ubiquitous coastal rock pools.

Green Square is the largest urban renewal area in NSW covering 278 ha and a planned population of more than 40,000 residents and 22,000 workers. The future community infrastructure, to be delivered concurrently with growth, is organised along the proposed axial tree-lined boulevard of Zetland Avenue, which runs west to east from Green Square rail station and Library/Plaza to the new anchor of Gunyama Park and the aquatic centre. The grouping of active uses near the new park will position the recreational focus of the entire Green Square precinct on Joynton and Zetland Avenues.

The indoor functions include a 50 metre outdoor pool, 25 metre indoor program pool, indoor leisure pool, hydrotherapy pool, and health and fitness centre. The project includes a new sports park with a multi-purpose field, a skateable moment, a large children's playground, outdoor fitness stations, BBQ picnic areas, roads and drainage.

This proposal will introduce the sixth public pool facility in the City of Sydney area in keeping with population growth. Drawing inspiration from the much loved tradition of Sydney's coastal rock pools, the unique design emphasises the pleasurable and informal potential of the local swimming pool program as a catalyst for expanding broader community appeal to non swimmers.

This concept is developed through three architectural components – a concourse composed of three major pools formed to read as one large pool with interconnected boardwalks; a topographic arrangement of supporting programs around the concourse creating moulded landscape edges to the pools; and a floating roof conceived at a scale inspired by the large span industrial roofscapes of the former industrial context.

Located in what was originally a wetland landscape of Botany sands (the former Waterloo swamp), the project has been conceived as a contemporary recreational landscape set into a reconstructed wetland scrub. The primary connecting element for the park is a continuous timber boardwalk linking all the park activities to the pool, while defining the threshold between the active spaces and the indigenous wetland landscapes of the park edge.









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Gunyama Park and Green Square Aquatic Centre proposal, Joynton Avenue, Zetland

- » To be completed 2019
- » Winner of two-stage open design competition with 144 entries and five finalists
- » 23,500 m² of public land (16,500 m² and 7,000 m² aquatic and community uses)
- » 2,000 m² of pool concourse area including 50 metre Olympic-sized pool
- » Large span roof achieves 40 metre span across indoor pools with 1.5 metre deep timber laminated beams
- » 1,600 m² of gymnasium and flexible fitness studios in a floating roof structure centred around a flexible outdoor room overlooking the pool and park
- » Large array of photovoltaics on the roof structure and provision for a 165 kW co-generation plant to reduce grid energy use
- » Elevated children's play area for nature-based play within tree canopies of park surrounds





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Harbour Foreshore Promenade Glebe 2004-14

A two kilometre shared promenade was built along the foreshore of the inner harbour from Pyrmont Bridge Road to Rozelle Bay connecting four foreshore parks. Conceived as an unfolding water-edge event, the walking and cycling link incorporates mangrove habitat, decks, ramps, boardwalks, beaches, canoe launching ramp, bridges and pontoons. The design resolved many environmental issues whilst creating a clear public access identity in the Bays Precinct.

There is a long-standing communal vision to deliver a continuous Harbour Foreshore Promenade from Woolloomooloo Bay to Rozelle Bay via Walsh Bay, Barangaroo, Darling Harbour and Pyrmont. In the future, it may be possible to extend this walk to Garden Island to the east and White Bay to the west.

On land originally inhabited by the Wangal clan, and until 2003 under the control of Leichhardt Council, the promenade built in stages over ten years, provides bike and pedestrian access through a highly varied landscape experience along the edge of what was former industrial land at Rozelle Bay and Blackwattle Bay.

The Glebe foreshore parks were the result of almost four decades of campaigning by residents and from its foundation in 1969 by the Glebe Society. The 2006 stage connected 17 hectares of parkland – Federal Park, Jubilee Park, Bicentennial Park, Blackwattle Park and Pope Paul VI Reserve – stretching from Annandale Road to Blackwattle Bay as a subtly articulated continuous pathway. The edge treatment allows access into the bay water in several different ways, incorporating a boat launching beach, steps, timber boardwalks and a newly created mangrove habitat at its western extremity.

A further 300 metre stage built in 2014 along the foreshore of the Sydney Secondary College, Glebe extended the foreshore connection through to Wentworth Park, connecting 27 hectares of parkland. Pockets of new mangrove areas have been created at the base of the new sea wall along the Secondary College. The wall

modulation has been designed to provide for invertebrates in the intertidal zone where much habitat has been lost to date.

The progressive design maintains the heritage character of pre-existing sandstone sea walls (where they existed) by stabilizing and inserting new walls behind. This approach created a seating edge along the shore. Around Johnston's stormwater canal the existing salt marsh habitats have expanded through subtle level changes. Nearby, mangroves were established in a new tidal zone behind the existing sea wall, adjacent to the constructed beach and pontoon facilities.

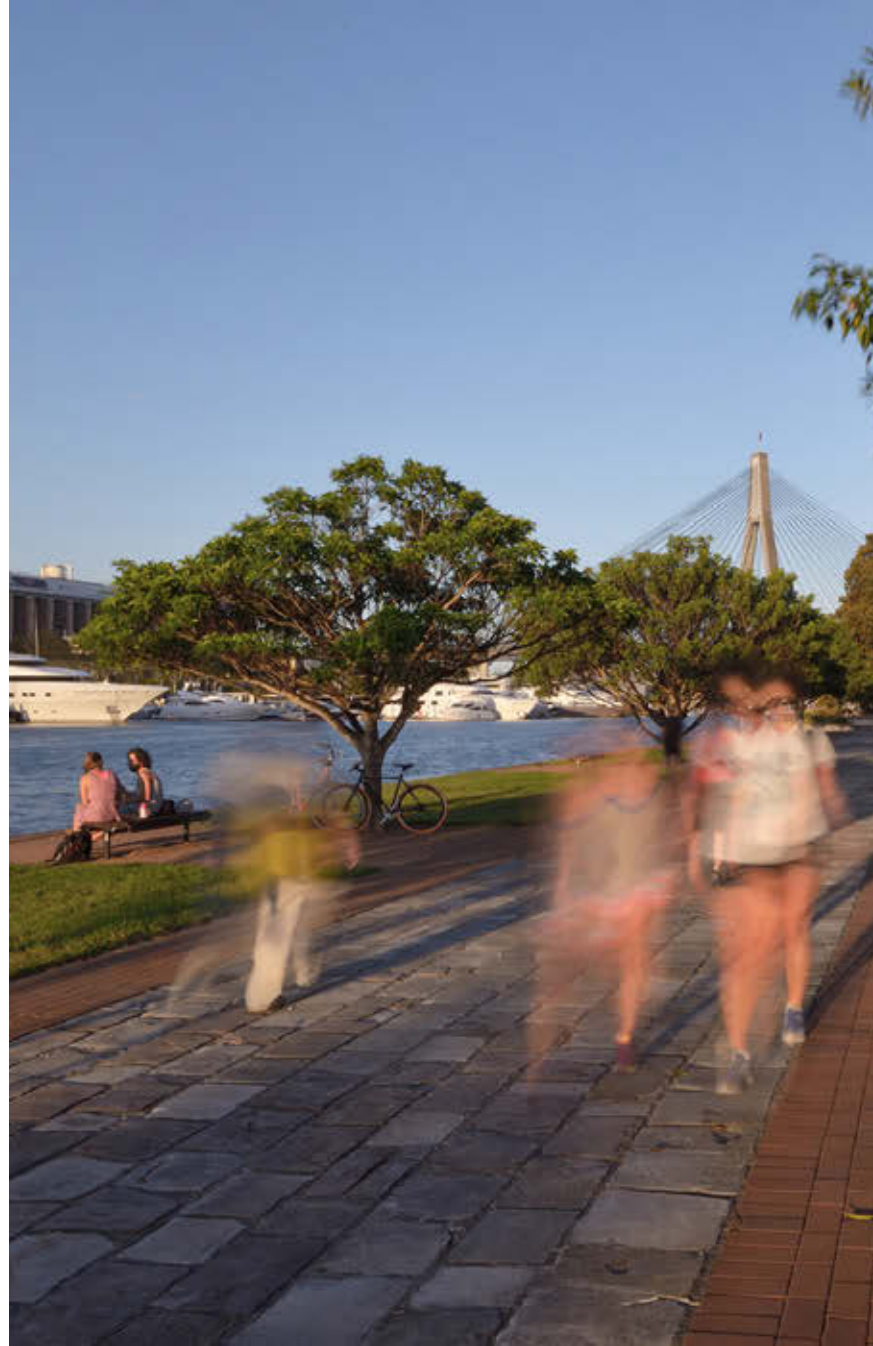
At Bicentennial Park, pathways have been refurbished, unhealthy growing conditions repaired and fig trees lifted and replaced. The project incorporated heritage restoration of key park buildings, including the Cricket Pavilion at Jubilee Oval and the historic maritime villa *Bellevue* at Glebe Point.

At a formerly inaccessible section known as The Anchorage, land was purchased by the City of Sydney to establish a continuous foreshore connection. The site now provides a small lawn area shaded by maturing fig trees, a lawn and backdrop of endemic plantings, linked to the east by a low boardwalk.

Along the foreshore, the path deflects around remnant docks, trees and existing parkland settings. Numerous new sea stairs cut through the existing sea wall to access sandy and rocky shores and provide seating at the water's edge.







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Harbour Foreshore Parks and Promenade Glebe Foreshore

- » Final stage completed in 2014 (Blackwattle Bay)
- » Stages since 2006 have delivered 2 km link to the Harbour Foreshore Promenade
- » Provides increased direct access to water with ramps, steps and low tide beaches
- » Incorporates bio-swales, rain water harvesting using Water Sensitive Urban Design principles
- » Filters stormwater with recycled glass as a filter material in bio-swales
- » Promenade raised to address rising sea levels
- » Resolves contamination, sea wall collapse and sea wall overtopping
- » Established new ecotones for saltmarsh and mangrove estuarine communities





Glebe's reclaimed Jubilee Park and Oval has been remade as one of the most picturesque waterside playing fields on the harbour. The quaint cricket pavilion has been restored and upgraded, the oval lifted and water harvested to avoid serious flooding. In the nearby parkland, a unique fantasy playground that won the 2014 Landscape Architecture Medal has become a favourite haunt of parents and children.

The surrounding parkland and cricket oval were originally reclaimed from the one-time heavily polluted tidal mangroves around Johnston's Creek from 1886 to 1899 and named Federal Park in honour of Australia's Federation. Later, Glebe Council renamed its half to the east of the creek, Jubilee Park to commemorate 50 years of Glebe in 1909. In the following year, the oval was laid, fenced and a simple pavilion was built for the use of the Glebe District Cricket Club. Unfortunately the oval was built too low on poor fill, and until the recent civil works were completed, flooded in heavy rains and was waterlogged during very high tides. In 2013, the oval was lifted and levelled with a water capture network installed improving flood drainage.

The restoration and extension of the Federation period cricket pavilion was code-named 'Mirror Image' by the design architects Lacoste + Stevenson to reflect their design approach to conceal the larger change room space added to the rear of the pavilion out of sight from the field of play. The modern facilities are better equipped to accommodate various team sizes and needs. In contrast to the existing grandstand, with stepped verandah seating to the oval, the rear addition appears as a garden element with the mirrored-polished stainless steel cladding visually reflecting the appearance of the grassy embankment which lies behind it.

Joining the new and old was a geometric challenge. Although the field was lifted, the pavilion which suffers subsidence was not, so the new additions are cleverly married to the lopsided pavilion with curious geometries and angles. To the north of the building, an avenue of 26 Canary Island Date Palms and a secondary row of 13 palms dating from around 1935 is considered to be one of the outstanding yet little-known palm avenues in metro Sydney.

The Jubilee playground is located in the waterfront parkland near mature trees. The cubby was based on a capsule or fruit of the fig which is why it is magenta inside. The shade structure was based on the unfurling new leaves of a mangrove given this area is reclaimed.









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Bellevue House conservation
Glebe 2007, 2014

Sitting above the Harbour Foreshore Promenade, the historic home Bellevue House was saved from demolition by Leichhardt Council in 1981. When it came into the possession of the City of Sydney in 2004, it was restored and later adapted for use as a café. It provides a meeting and resting point and maintains the character of the early residential villas of Glebe and Annandale.

All great promenades and walks need resting points with a prospect. This Italianate-style house was originally designed by Ambrose Thornley Junior (the house was built in 1896) who was the noted architect of the lavish Glebe Town Hall and the former Gresham Hotel (now Hong Kong House on the corner of Drutt and York Streets in Sydney). One among many homes on the slopes of the bay, this surviving yet vandalised and empty cottage became a 30 year touchstone of community campaigns for heritage and parkland over redevelopment.

The restoration and refurbishment of Bellevue Cottage was guided by its architectural heritage and respect for the harbourside location. The setting and the prominent position of Bellevue Cottage along the Glebe foreshore is accentuated as it now stands alone.

Serious damage was caused by water ingress and subsequent vandalism. The ceilings and decorative cornices, walls and some floors were badly ruined. The tessellated tile verandah and tessellated internal corridor were completely missing. A new Welsh slate roof replaced the damaged and inferior slate on the original roof framing. The roof framing was strengthened and some new battens added. New ceilings and cornices were done in traditional in situ methods in the front rooms. Some original plaster on the walls was kept as were some original floor boards where possible.

Internal late Victorian space is maintained as much as possible while creating functional and viable rooms. It contains a café on the ground floor, with additional café space and public toilet facilities on the lower ground floor. The new uses are intended to provide public refreshment and a resting point for the Glebe community and users of the Harbour Foreshore Promenade. Around the headland the new path has been raised by 400-600 mm and set back from the old sandstone sea wall. In front of the house, vegetation was cleared to re-establish a view relationship between house and harbour.





This historic local park established in 1930 next to the Anglican Church in the Glebe village centre has been upgraded in three stages between 2009 and 2014. The work brings some formal structure to the passive functions within the 'rest' park, including the refurbished War Memorial, Wireless House, a new vine covered pergola, amenities, and seating.

The Dr H J Foley Rest Park is a main street local park in the Glebe village occupying a left over parcel of land from the Hereford House estate (built 1829, demolished 1929). In 1930, the site was proclaimed a rest park with a series of incremental improvements until 1955. These include a War Memorial (1920), miniature Wireless House (1934 – since relocated), Baby Health Clinic (1951 – since demolished), and toilets (1955 – since replaced). The park is defined by 8 statuesque Port Jackson Figs and a single surviving Moreton Bay Fig next to the War Memorial, planted between 1860 and 1880 on the periphery of the site. The park was renamed in 1964 to honour local doctor and humanitarian to the poor and last person to be mayor of Glebe, Dr Horace John Foley.

The recent design upgrades and vegetation triage included removing unhealthy trees, enlarging the usable green areas and improvements to all street frontages with widened entries on Glebe Point Road and Pyrmont Bridge Road. Existing pathways were reconfigured and materials and planting improved. The new park layout is conceptualized as a series of linked zones – the 'Village Green' the 'Hereford House area' and the 'Play Precinct'.

The Village Green is a large grassed area, regraded and simplified to provide a dramatically improved park structure and increased useability. The Green works with the existing sheltered oasis quality of the main lawn area enclosed by the large fig trees. The existing grass

was levelled, enlarged, cleared of small trees and shrubs and defined by wide pre-cast concrete edges that function as sitting steps on the south-western side. This grassed area provides more space for passive recreation uses such as impromptu ball games and community events.

The 'Hereford House area' is designed to provide a transition between the play area and the less-structured Village Green and to allow for multiple users. This exploits the topography of the site and reinstates the former house position within the greater park area as the central focus.

The extensive new playground and interpretive elements create a meaningful local focus. The coloured poles of the play equipment, inter-dispersed with low planting and clean-trunked trees, define the character of the 'Play Precinct'. The rubber soft fall ground plane has been designed as a dappled green and grey carpet with the equipment located in fine mulch.

The amenities building is located close to the northern park entry and sits in a zone between the existing steps and entry ramp. The modestly scaled building presents as a masonry and steel structure from the ramp side and as an open timber screen that addresses the park. The traditional idea of the brick loo has been subverted by floating the building above the ground plan by 50mm. This provides for a shadow line and also increases the building's amenity through aiding ventilation and maintenance.

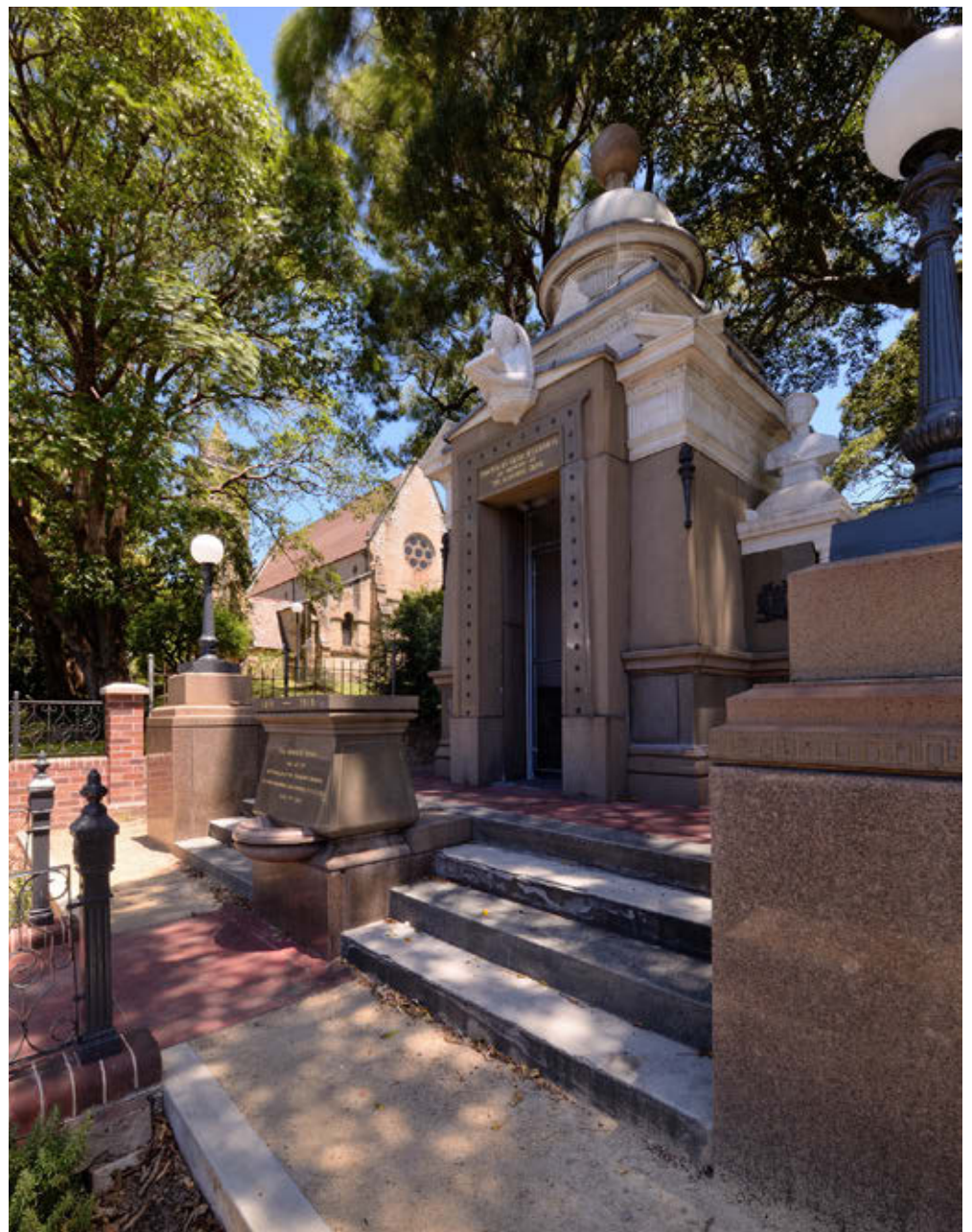






Dr H J Foley Rest Park
140 Glebe Point Road, Glebe

- » Stage 1 landscape completed in 2009
- » Stage 2 landscape completed in 2012
- » Amenities Building and War Memorial completed in 2013
- » Stage 3 landscape completed in 2014
- » 6,010 m² of regraded historic local park in the centre of Glebe with enlarged usable area
- » Improved sightlines, internal access and surveillance while retaining major trees
- » Improved access, including universal access to and within the park via a clear system of paths
- » Free WiFi service associated with a restored and retained Wireless House receiver hut
- » New playground and amenities with baby change facilities
- » Restored war memorial, surrounds and interpretive works
- » New sandstone seating area, perimeter seating and gardens





Sydney Park has been 25 years in the making and is the largest parkland within the City of Sydney area. It lies on rehabilitated land previously excavated for massive clay brick pits and later filled with municipal waste. Years of work has brought a green oasis and a major ecological asset with upgraded passive and recreational precincts. Progressive improvements include trails, playground, amenities, café/kiosk, wetland water re-use scheme, solar panel installation, city farm and rebuilt cycle centre.

The surviving chimneys and kilns of the former Bedford brickworks are the sentinel reminders that this was the largest clay brick manufacturing works in NSW. The park creation is evident in artificial mounds over household and industrial waste capped with rock and soil. The design shapes valleys for runoff water which have been improved into a wetland system of four ponds and an aerating cascade.

Despite 20 years of growth, trees are uniquely miniaturised in response to the thinness of the capping and consequent root denial with ongoing digestion releasing methane gas through an array of chimneys.

When the park was transferred from South Sydney Council to the City of Sydney in 2004, community consultation led to a large section of Sydney Park being redesigned to provide deeper planting mounds, much needed public amenities (including two all-access toilets with baby change facilities) and a café/kiosk.

The internal structure of the park and its associated path network was reconfigured to provide a more contained and legible set of spaces that would accommodate the refurbished central green, a new all abilities playground and new facilities. Through the introduction of earth mounds and the transplanting of fig trees at the central green creates a large scale informal area in counterpoint to the intimate playground. The new facilities are located at the interface of these new spaces.

The facilities were located adjacent to the new all-abilities children's play area on high ground at the north-western edge of the park. The architectural elements are marked by large folded roof planes visible from other higher parts of the park, providing shade and shelter

for smaller architectural elements underneath.

This regional scale playground of gardens, equipment, nets, embankment slides and sandpits is designed for children of all ages and abilities. It is well regarded for integrating play and exploration activities within a miniature mounded landscape which in turn reflects the character of the whole park. The café/kiosk is clad in rigidized stainless steel panels and opens via custom counterbalanced shutters. Other recent facilities include an enlarged cycle training centre and solar panel installation.

The City of Sydney is close to completing a staged water reuse scheme that will allow around 850 million litres of stormwater a year to be captured, filtered and cleaned. The project will deliver the City's largest water harvesting system, and help achieve the *Sustainable Sydney 2030* target of 10% of water demand to be met through local water capture and reuse. Water will be reused to top up the wetlands, irrigate the park and extend bird, amphibian, insect and small mammal habitats integrated with paths and visitor information.

The project includes the public artwork *Waterfalls* by Jennifer Turpin and Michaelie Crawford. The integrated work provides a vital functional role of distributing the cleansed water from the bio-retention system perched adjacent the wetlands and delivering it into the wetlands as well as aerating the reticulated water. The artworks openly express a stormwater filtration system that is normally closed.

The water re-use project was funded and built by the City in partnership with the Australian Government's Water for the Future initiative, through the National Urban Water and Desalination Plan.











Sydney Park
Sydney Park Road, St Peters

- » Conversion from urban dump and abandoned brickpits to parkland represents major ecological rehabilitation of waste-filled pits
- » 41.6 ha park includes four wetlands and 23 ha of open grassland; 28,000 trees, 12 km of pathways and 9 ha of gardens
- » 850 million litre water harvesting project under construction for use on site and potentially in local area
- » Home to 50 species of native birds, mammals, frogs and reptiles
- » 100 kW photovoltaic panel installation
- » Grass amphitheatre and oval for cricket and Australian Rules football





Completed in stages over eight years, these projects were undertaken for local youth within the grounds of Waterloo Oval. The skate park reproduces the boarding experience of Cathedral Square at Cook and Phillip Park and elements of Martin Place and was the first urban plaza-style skate park in Sydney. The adjoining netball change room, which for 20 years housed South Sydney Youth Services, was transformed six years later into an animated flowering plant-covered state-of-the-art community facility for WEAVE Youth Services.

When the old Waterloo half-pipe 'ghetto' skate shell nicknamed *Fernside* fell into disrepair in 2004, the City consulted with designers and local boarders to create a new larger facility. Passionate discussions led to the conclusion that users wanted a design which almost reproduced the plaza experience of Cathedral Square above Cook and Phillip Park and Martin Place, reproducing features of their favourite haunts.

The resulting concept by designer Chad Ford and collaborators including Aaron Jenkin and others laid out an array of blocks, benches, banked ledges, manual pads, stairs, steps, walls, flat-bars, ramps and plaza areas as well as a more traditional inset half-pipe.

Experienced skaters consider the flow of the final collaborative design exceptional, avoiding bottle-necks and hot spots with praise for the super smooth 'buttery' features of the concrete finish and layout. This spread out pedestrian plaza scheme equally caters for experienced users as well as youngsters and anonymous beginners.

Next to the skate park is WEAVE (Working to Educate, Advocate and Empower) formed by a group of concerned parents in 1976, which in 30 years had grown to over 30 staff occupying an old brick toilet block and netball change room. Today WEAVE manages around 74 workers and

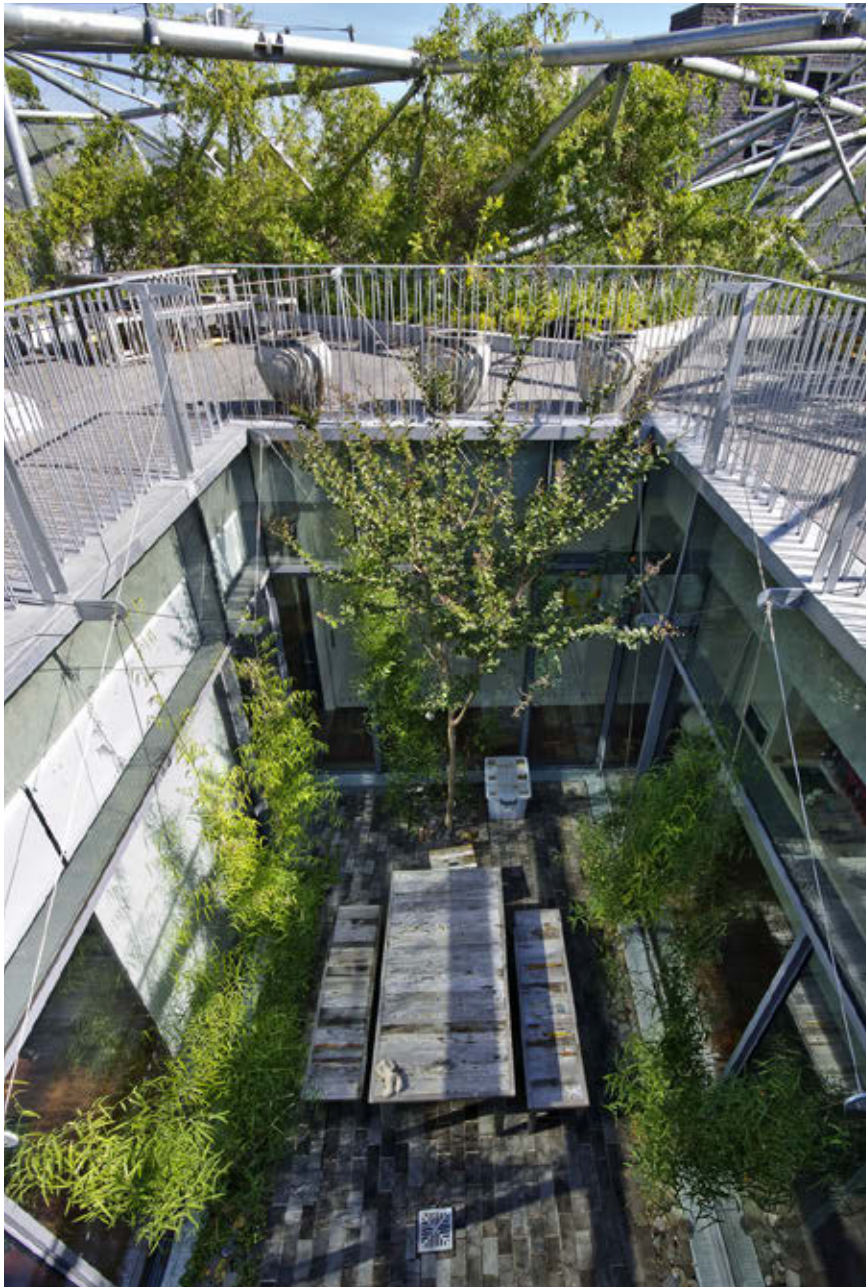
80 volunteers assisting thousands of 12-25 year olds in a tailor-made workspace. The rehouse brief called for flexible, vandal and graffiti proof rooms for both WEAVE and Headspace (National Youth Mental Health Organization) with little or no increase in footprint as it literally abuts the skate park.

A small invited competition won by architects Collins and Turner produced a design which utilises a sculptural folded wire trellis to form a gothic-like headdress (an extension of the galvanized mesh security screen) to create an overgrown green rooftop space which is private from surrounding apartment buildings. This significantly increased the useable area of the constrained footprint. Downstairs the corridor-free spatial arrangement houses reception, manager's office, kitchen, chill-out space and workroom around a central courtyard.

The highly regarded and successful service, made simultaneously more robust and yet casually accessible through its co-location with the socially magnetic skate park, sensitively tackles drug addiction, homelessness, hunger and suicide issues. A Federal Government Global Financial Crisis (GFC) stimulus grant of \$2 million contributed to the success of the project.







Fernside Skate Park + WEAVE Youth Service
Corner Allen and Elizabeth Streets, Waterloo

- » Stage 1 completed in 2006 (skate park); Stage 2 completed in 2014 (youth space)
- » 920 m² + 121 m² destination skate park mimicking spaces in Central Sydney
- » WEAVE architecture is cheerful, welcoming and non-institutional as well as being tough, graffiti and vandal proof
- » Screen grid walls and roof trellis act as host for flowering plants which constantly vary in growth and colour according to weather and season
- » Retaining wall plates with punched holes based on Braille letters allow succulent and flowering plants to colonise the base





Prince Alfred Park is one of the most active and diverse public parks near the city centre, bounded by the edge of Surry Hills, Redfern and Central Railway. It caters for numerous recreational activities brought together under a sustainable landscape theme. The City's first fully accessible heated all-season outdoor pool adaptively reuses an existing pool shell now embedded between mounds of meadow grass, wildflowers and turf.

The roughly triangular-shaped parkland has had an interesting history – indigenous camping place, grazing land, a failed railway venture, with early subdivisions for an Anglican Church (now Greek Orthodox), Public School and railway construction; Victorian-period agricultural exhibition hall, garden mazes, circus structures, tennis courts, pavilions, and a sunken outdoor swimming pool and matching ice skating rink. Through a number of design and delivery stages, the entire park has been reborn.

The overriding principles were to celebrate landscape-form over built-form and minimize water demand and carbon emissions. The park and courts were rebuilt first followed by the pool reconstruction. Important historic plantings and tree specimens from the 1870s were reviewed and protected. These include 15 Moreton Bay Figs, 2 Queensland Kauri Pines, 16 Brushbox, 6 Canary Island Date Palms, 10 London Planes, 1 Port Jackson Fig and a rare NSW native rainforest specimen *Coogera (Arytera divaricate)* along Chalmers Street, the only other example of this age located in the Royal Botanic Gardens.

The idea of enveloping the pool within a mounded landscape, helped transform the work to one of exceptional experience and national repute. The major park and pool upgrade, including a secreted provision for future on-site precinct electricity (tri-generation) production has brought together community and recreational activities into a purpose-designed ecological landscape. The program supports a vast array of activities including ball games, picnics and exercise work. There are shady and sunny areas, intimate and open areas, and zones for different ages.

The pool amenities, plant room and kiosk are inserted under the folded shaped landscape with a massive green roof involving 35,000 native meadow grasses and wildflower plants such as kidney weed, short hair plume grass, lavender grass, common tussock grass, tufted bluebells and tall bluebells.

The continuous cantilevered roof edge, soffit, ceiling and rear wall, are all lined with tiny white glazed tiles that reflect light and give a luminous hand-made quality to the change areas.

Two tapered landscape mounds define the opposing space of the outdoor pool area, simultaneously connecting and separating parkland and pool. The use of stainless tensile net fencing, yellow umbrellas, sky-blue and white toddler shade structure, oversized tree platform, palm trees, mound slide, balloon playground, lighting staffs and coloured chimneys, introduced an intentional folly-like character.

On the Chalmers Street meadow slope, six coloured and chamfer-top cylindrical services chimneys with painted 'silver socks' and a site-derived green and blue colour palette, is a public artwork entitled *Shades of Green* by Sonia van de Haar of Limesmith. The colours and fluted angles playfully mediate between the pool blue and green park without giving away their practical purpose. There will be a total of twelve chimneys with the tri-generation installation

A small tribute to the late architect Nicholas Murcutt, who died whilst the project was under construction, has been painted onto the shroud of the pool's smallest skylight. It is visible against the sky from Chalmers Street.



















Prince Alfred Park and Pool
Chalmers Street, Surry Hills

- » Completed in 2013
- » Destination parkland and social hub with significant increase in park visitations following renewal
- » The park shareway links bicycle paths from the city with Green Square the fastest growing residential neighbourhood
- » Passive and active parkland with barbeques and picnic areas, three playgrounds, tennis and basketball courts, fitness stations, playing field and pool
- » 1 km exercise accessible circuit for joggers, walkers, bikes, prams and wheelchairs
- » New park entries and new seating and better pathway lighting
- » New rainforest trees and gardens with considerable native species
- » Extensive urban parkland meadows
- » A system of stormwater harvesting and reuse including a 500 litre underground tank for park irrigation, swales and bio-retention filters
- » Custom-designed energy-efficient lighting and tri-generation ready
- » Tri-generation chimneys that are functional public art pieces





The redesign of the park saw the relocation of tennis courts and the kiosk to re-establish a pedestrian circuit around the perimeter of the oval thereby re-integrating the grandstand into the wider park. The improved park access allowed for better connectivity to adjacent parkland and residential streets whilst also providing access to a low tide sand flat by providing a new water stair at the harbour edge.

The 1894 weatherboard grandstand (and Oval) named after two-term Lord Mayor of Sydney 'Reg' Bartley in 1959, was restored and adapted with new weatherboard ground staff facilities, community room and public amenities grafted to the rear. The new ancillary buildings and freestanding kiosk relate to the grandstand in their materials yet find a contemporary expression in their naturalistic use of timber.

The scale and form of the additions complement the grandstand and context of the park. The new kiosk is positioned between the harbour, oval, grandstand and tennis courts to become a new hub for the site able to support exercise routines to community events, meetings and weddings.

The grandstand's simplicity and form was made famous in a number of Australian films including 'Babe' (1996). The refurbishment restores the existing building's prominence in the parkland with better physical and visual connections to and around it. To minimize the impact of the new additions, they were positioned directly behind the historic grandstand and divided into 3 smaller-scaled structures, instead of one building, reducing their overall mass and are set off the grandstand with a passageway between

them. Physical connection between them is via a steel mesh walkway that lightly bridges the four buildings allowing light to filter below the first floor level. The new ancillary buildings are clad in the same weatherboard profile as the grandstand and with the height of the additions aligning with the grandstand they complement the scale and expression of the heritage building, except for the flower motif which is new.

The Airstream-like kiosk is situated adjacent to the tennis courts and oval with views to the bay. Modest in scale, it consists of two equal interlocking rectangular forms dividing the building into kitchen/store/bathroom and internal cafe seating area. Rounded corners add the classic Airstream 'softness' to the form recall retro caravans as well as 1930s art deco apartment buildings and freestanding diners in the USA.

The kiosk is clad vertically with hardwood timber boards some of which are routed with the flower pattern motif that seemingly dances across the surface. All outstanding late Victorian and early twentieth century trees (1890s-1930s), many with important association with the Botanic Gardens, are retained.



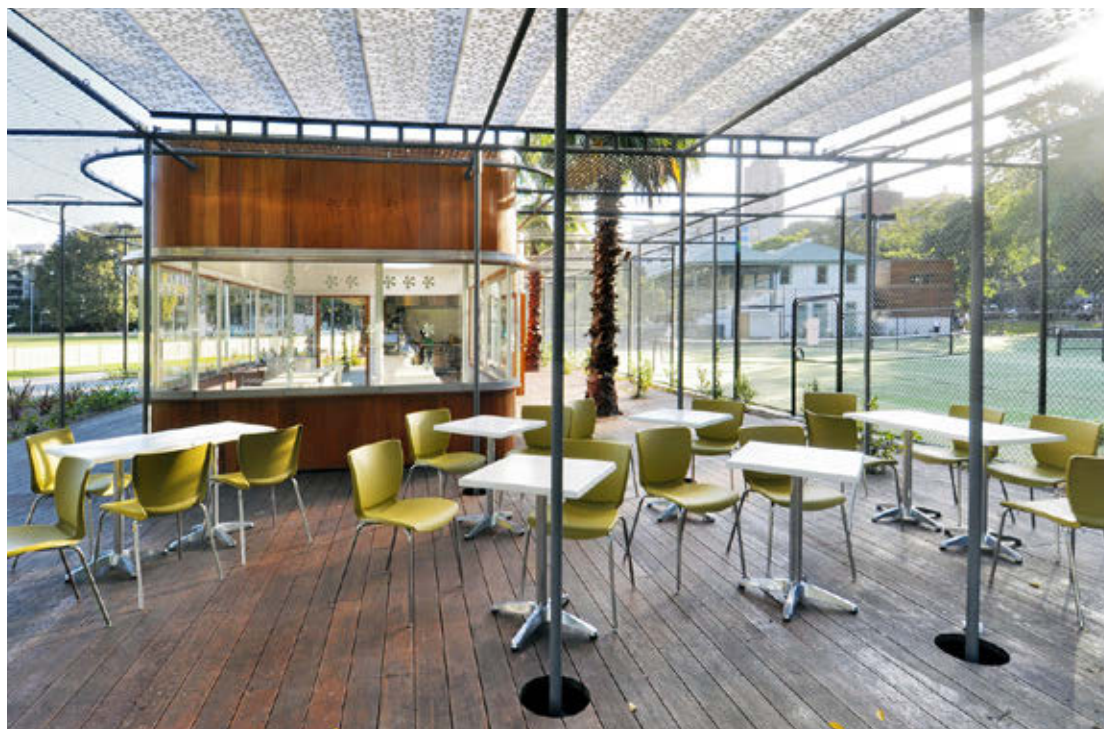
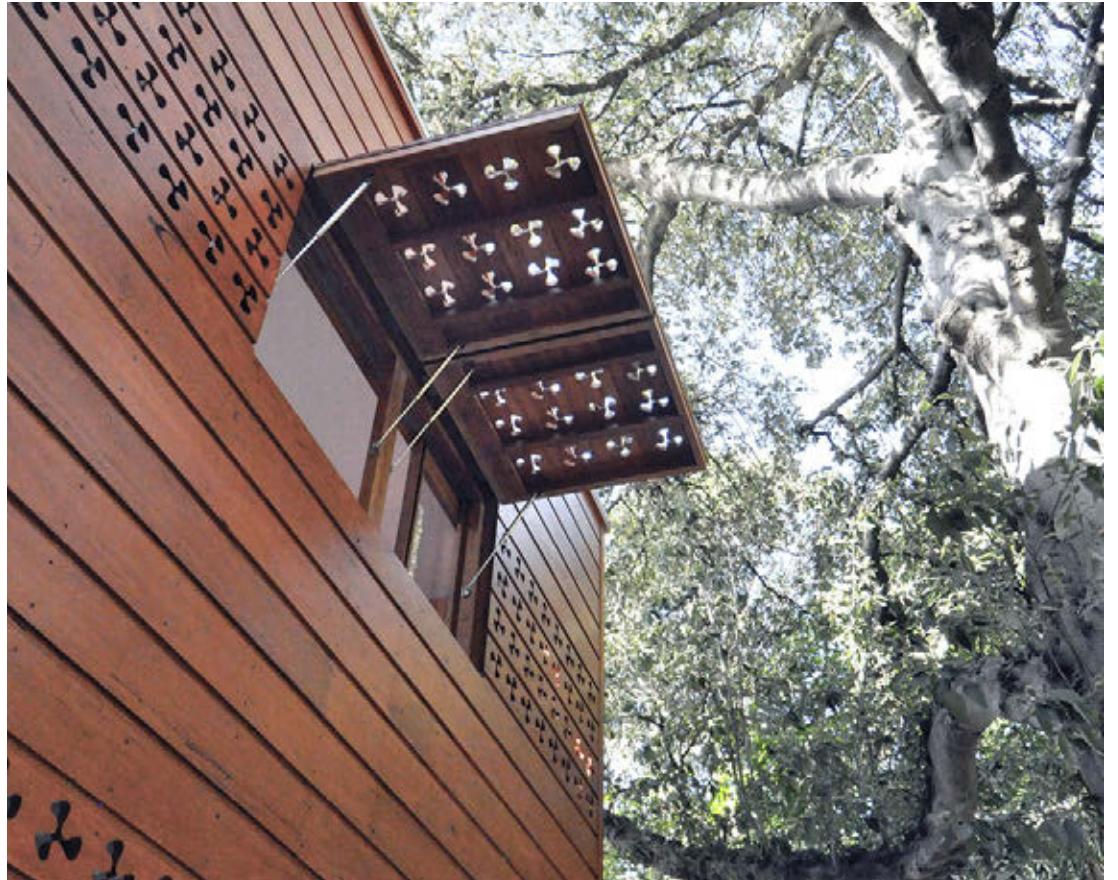
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Reginald Bartley Oval + Grandstand and Rushcutters Bay Courts + Kiosk 6 + 7 Waratah Street, Rushcutters Bay

- » Revitalization of an historic harbourside park, oval and tennis courts
- » Enlarged and more efficient tennis court arrangement
- » Restored grandstand with new public amenities and kiosk
- » Water harvesting program that meets 65% of the park's annual irrigation needs
- » Important historic trees retained
- » Improved path network
- » New harbour edge stair providing access to small beach at western end











A redundant industrial wharf built out over the water (temporarily used by the Water Police) was purchased by the City of Sydney to be a new waterfront park. The cultivated result achieves high sustainability, heritage and social aims and is one of the most popular waterside public spaces on Sydney Harbour. It is conceptually based on sequential spaces – ‘the green’, ‘the point’, ‘the grove’, ‘the community square’, ‘the sheltered bay’ and ‘the escarpment’ to charge the experience.

Effectively extending Pymont Point Park, the concept is said to interpret previous shorelines and heighten maritime associations. This concept underpinned removal of part of the wharf to create platforms, steps and a virtual bathing/boating enclosure which give access to the tidal movement of the harbour.

Free public access to the harbour water at this scale is unprecedented west of the Harbour Bridge and is a hint of what may have been intended in the original Barangaroo competition master plan worked on by the same architects.

The layout provides a variety of places and text inlays provide clues throughout. ‘The grove’ and playground are subtly elevated above and behind inclined concrete retaining walls.

‘The point’, ‘the green’ and ‘the sheltered bay’ occupy built platforms previously reclaimed from Sydney Harbour. The stepped platforms in the inter-tidal zone are true social places suitable for landing small watercraft, wading and swimming and fishing reinstating ways in which the harbour at Pymont was incorporated into daily rituals.

A bio-filtration swale, which forms the outboard edge of the promenade, filters street stormwater from the local catchment before entering the harbour and is part of a more complex stormwater management system of filters, below ground water storage and park irrigation.

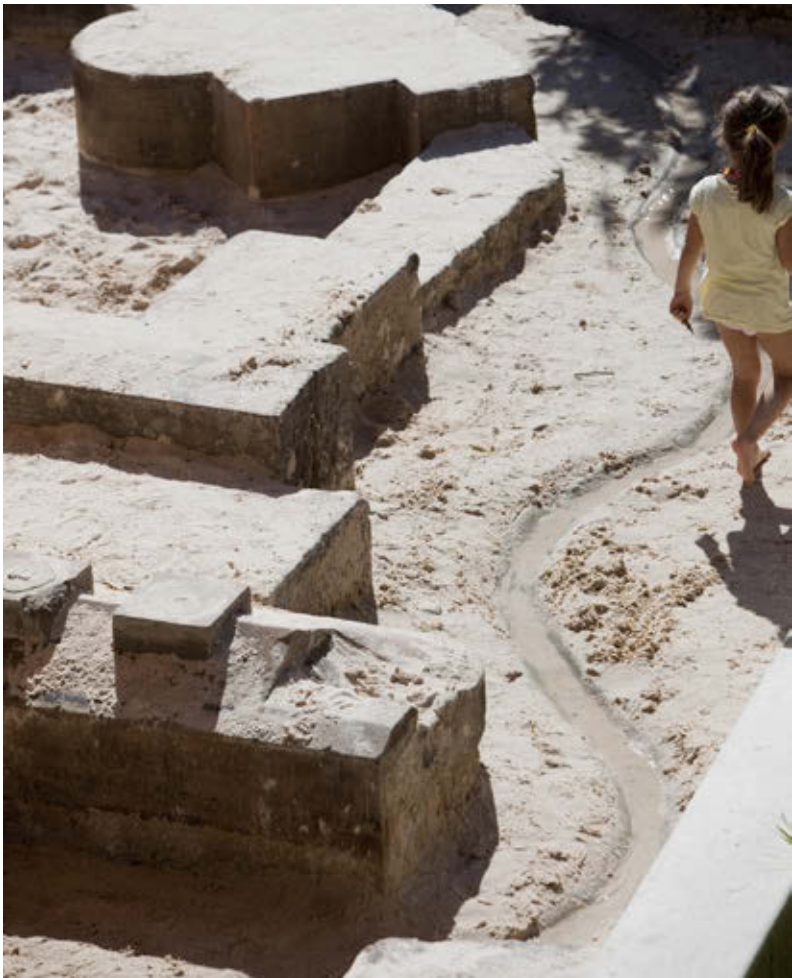
A belvedere and canopy help define the landscaped ‘community square’ at the harbour termination of Harris Street. The square is defined by the sandstone cliff on the curve of Pirrama Road, the canopy, pavilion and indented bay. This sunny, sheltered place can accommodate cultural events and performances, meetings, markets, festivals and fireworks viewing, evolving the socialisation and enjoyment of historic Pymont Point.











Pirrama Park
Pirrama Road, Pyrmont Point

- » 2 hectares of additional parkland wrought from the renewal of a remnant industrial site
- » Extensive remediation through the removal and treatment of soil contamination
- » Demolished materials including concrete and timber recycled into interpretive works
- » Provides an essential link to the 14 km harbourside pedestrian promenade
- » Rain gardens and bio-filtration trenches capture and treat 200,000 litres of water run-off for irrigation of both Pyrmont Point Park and Pirrama Park
- » 75% of electricity used in the park (including lighting) is collected on site
- » Strong community involvement contributed to diversity and risk-taking in design









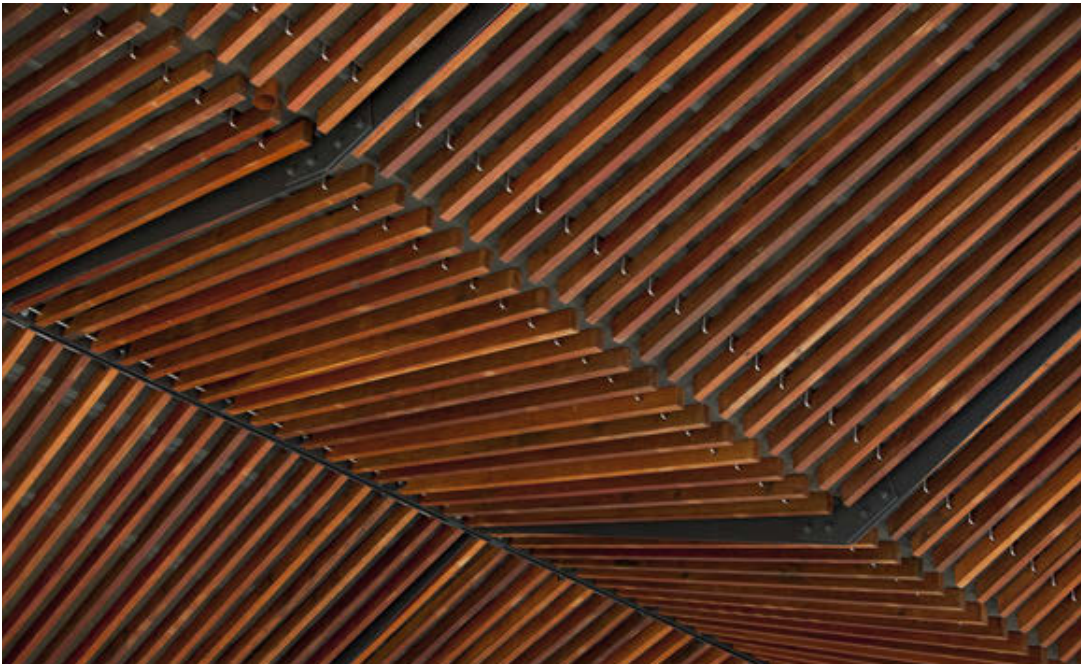
The belvedere/kiosk and canopy is an urban set piece and focal element providing amenities, services and shelter in Pirrama Park at Elizabeth Macarthur Bay. It is positioned at the nexus of the rising topography of Harris Street and the almost flat parkland facing the Bay. The highly crafted yet functional architecture resolves the context by translating an almost monumental scale at the park entry and an intimate urban scale to the connecting streets and escarpment.

The Pirrama Park belvedere, kiosk and canopy together present as an urban marker and civic-scaled shelter for the new 1.8 hectare Pirrama Park at Elizabeth Macarthur Bay and Pymont Point. The playful expression of the canopy structure and easy public accessibility to the upper belvedere adds to Harris Street's collection of public urban spaces and buildings along its length.

The signature structure makes a number of moves – the northern end provides a scaled yet protected entry into the park, while the southern end extends over the belvedere to provide a more intimate elevated viewing/picnic terrace.

The pleated timber-lined canopy provides more symbolic shade and shelter to the elements as well as assuming the architectural symbol of the park's service point. The offset tapered columns appear as walking limbs hovering over the kiosk below. Their offset position traces the alternating profile of the concealed trusses which are in turn clad with on-edge-battens which form the pleated shapes. At ground, attention to design detail is evident throughout – for example, the open-air basin design acknowledges both the wash-room and wash-up needs of visitors, allowing access from both sides, protected from the elements and well ventilated.

The belvedere seamlessly enlarges Harris Street's footpath while the rooms beneath the Belvedere absorbs the functional elements of park services, public toilets, wash area and kiosk.



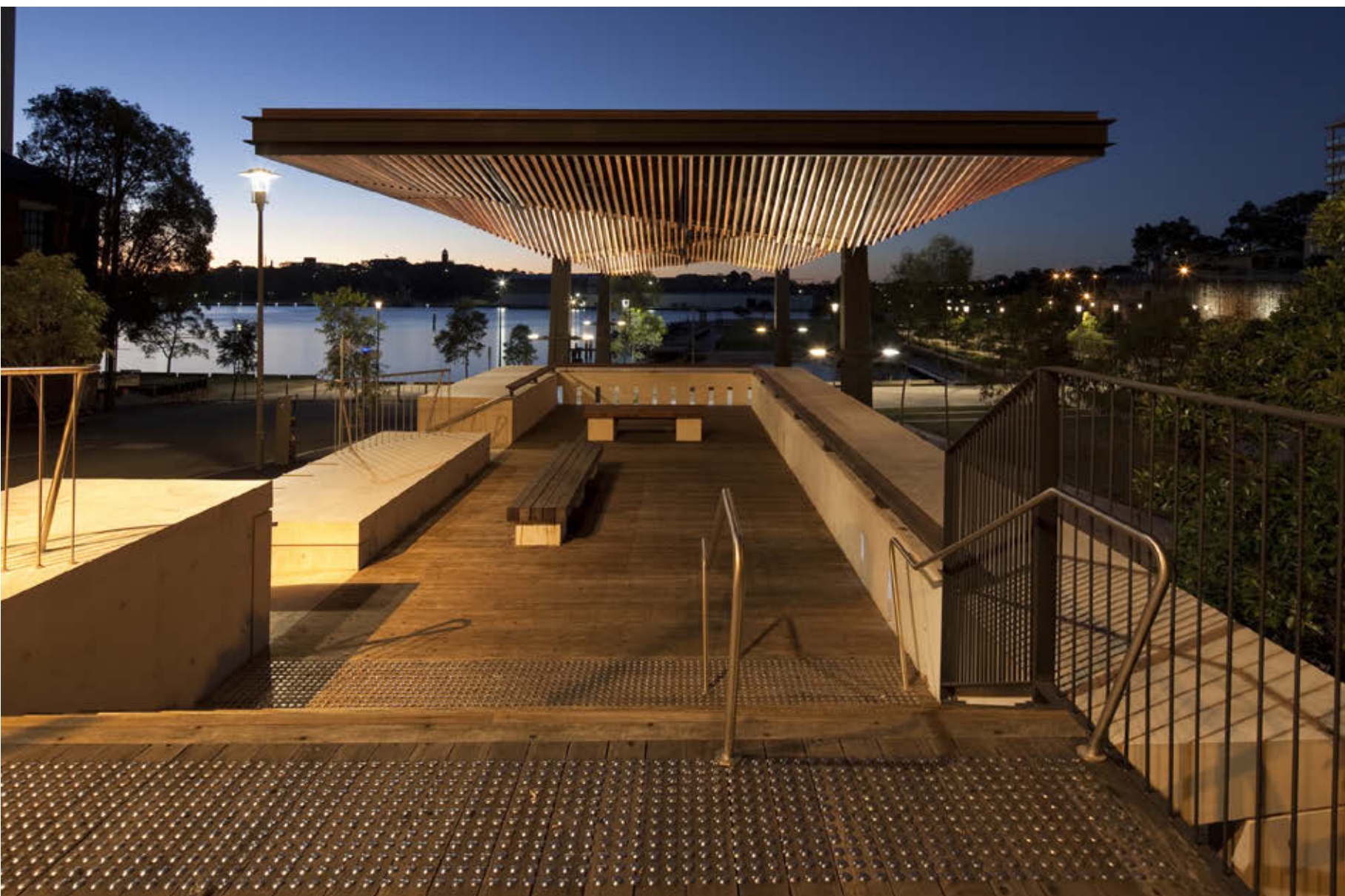


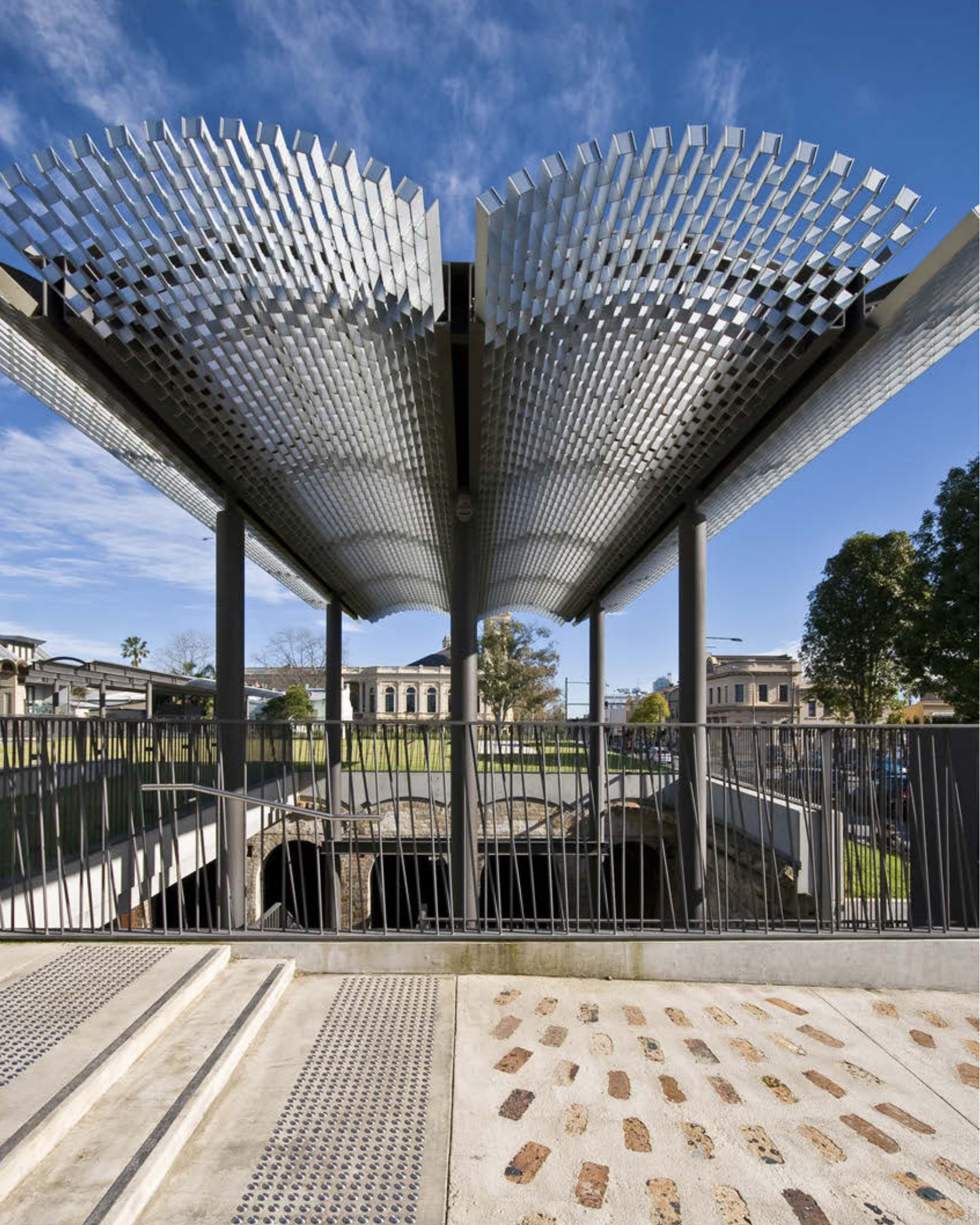


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Pirrama Park Belvedere and Canopy Pirrama Road, Pyrmont Point

- » Completed 2010
- » Landmark structure locates the 'community square' outside the kiosk/café and amenities
- » Works include paved terrace, street pavement widening, café amenities and viewing deck
- » All rain water captured and reused for grey water flushing
- » Natural daylighting and ventilation for amenities and kiosk
- » Recycled timber
- » High level of detailing in handrails, concrete, timberwork and text inlays
- » A place to meet, relax and recharge, enjoy brunch, clean up after a picnic





An internationally acclaimed multi-level urban park has transformed this village centre site from its former utilitarian function to an urban set-piece. The former brick and timber reservoir stored vital source of water for the rapidly growing population in the 19th century. Having been decommissioned and partially collapsed, it was rebuilt as a public park and cultural venue.

Paddington Reservoir Gardens presents as some kind of lost ruin found by archaeologists. It has injected an unexpected spatial and historic dimension to Paddington, one of Sydney's most intact conservation areas. The location, next to the Paddington Town Hall and opposite the historic Post Office and Juniper Hall, completes the civic precinct.

The old reservoir was designed and built by the City of Sydney at a time when it was responsible for Sydney's water supply. It was strategically located on land provided by the colonial government along the rising ridge line that divides the Botany Bay sands from the Hawkesbury sandstone bluffs which extend north to Sydney Harbour. Water was supplied by pumps from the Botany Swamps, and when commenced in 1864, it was thought to be high enough at 214 feet above sea level to provide a head of water to the growing Sydney township.

However, within 30 years the demand for water outstripped supply and the pressure was not enough for the taller buildings at the high end of College and Macquarie Street.

The reservoir was decommissioned in 1899, 30 years after it was built. This was possible only after the huge new Centennial reservoir, still in

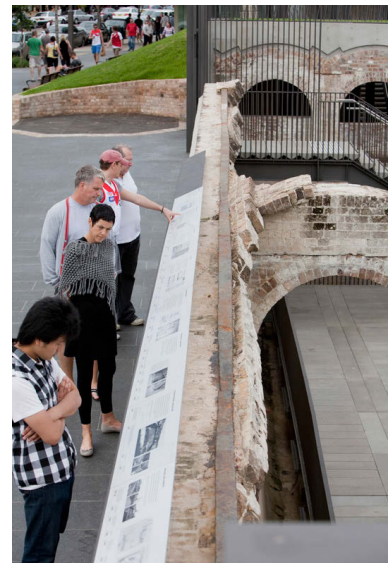
use today, was built further up the rise on the eastern edge of Centennial Park. For a number of years the empty caverns housed a Water Board workshop and a sliver-width service station cut into its Oxford Street edge. It was sold by the Water Authority to Paddington Council in 1934.

The reconstruction and adaptation project made the most of the unusual ruinous elements – particularly the vaulted brick roof structure supported by cast-iron beam and the rows of ironbark timber columns able to be immersed in water. These were exposed and celebrated in the new design.

The park takes advantage of the reservoir's unique microclimate and solar access through the use of sub-tropical species and lush rainforest planting and ponds to punctuate the space. The garden zones are irrigated by collected runoff stored in tanks below the boardwalks allowing the garden to thrive all year.

The Eastern Chamber of the old reservoir has been retained as a cavernous yet flexible space for community and cultural activities. The park encourages a broad range of visitors and experiences, from architectural tourists to weddings and launches to reading a book in the sun or lunch on the grass.















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- » Completed 2009
- » Stabilises and reconstructs sections of the collapsed roof to re-establish the park absorbing two previous reserves
- » Remediates contamination while conserving heritage elements
- » Provides universal access ramp and integrates the corner reserve site with the reservoir site
- » Makes a clear distinction between heritage fabric and new reversible insertions
- » Harvests all park rainwater which is stored in tanks below the boardwalk
- » Enables a variety of uses and users to coexist in a variety of spaces
- » Preserves historic graffiti art in the eastern chamber





Beare Park and the adjoining Kings Cross Rotary Park are located on seawall-protected reclaimed land in Elizabeth Bay. They were upgraded with repaired seawalls, a sandstone flagged foreshore walkway, access stairs to the harbour including a dog beach, interpretive garden, new entry landscape, refurbished playground with stone seating walls and an opened-up and a 'greened' amenity block.

The parkland contains some important trees from previous eras and previous private estates (since redeveloped) such as garden remnants of the Elizabeth Bay House estate and former houses Tudor and Holmesby. Specimens include a highly ornamental and substantial Bunya Pine, a group of Washington Palms, Crows Ash and a single Hills Weeping Fig. The adjoining Kings Cross Rotary Park which was once part of Boomerang is rich with heritage references.

A light but transformative makeover was applied to the whole park by landscape architect Jane Irwin. In the process, a bland brick 1950s toilet block with a 40 m² footprint was reused but the external enclosure was recast as a light and airy space maximising natural light, airflow and visual connection to the park by architect Sam Crawford. A built-up green roof and green wall climbing frames provide the right balance of legibility, privacy and openness against the green escarpment behind.

Green roof plants include: *Agave attenuate*, *Aloe barbadensis*, *Alyssum spinosum*, *Carpobrotus glaucescens*, *Kalanchoe thyrsiflora*, *Sedum acre*, *Sedum forsterianum*, *Sedum rubrotinctum*, *Senecio serpens* and *Yucca filamentosa*. Green wall plants include: *Kennedia nigricans* and *Hibbertia scandens*. This little project is featured as a case study, with architectural drawings, on a website promoting green roofs and walls. The Kings Cross Rotary name given to part of Council's land was in recognition of park maintenance funds provided by the club.





Turruwul Park successfully demonstrates how existing site qualities can be sensitively enhanced by carefully inserting new design elements to add structure, improve functionality and create a visually composed environment. The renewal included a new children's playground, bike tracks, park benches, BBQs and picnic shelters; multi-purpose fields for cricket, soccer and rugby league, handball wall, tennis courts and public and player amenities.

Since its creation by Waterloo Council in 1926 (when 14 unsold lots were purchased from the developer of Rosebery – the Town Planning Company of Australia), Turruwul Park has been a multi-purpose sporting site for cricket, ball sports and tennis. The unstructured planting includes a small number of significant established trees which includes five Hill's Weeping Figs, two of which have canopies exceeding 35 metres; an American Cottonwood and a Port Jackson Fig. One of the two massive Hill's figs has been selected as the centrepiece to the new amenities and kiosk buildings.

The kiosk is designed to address the tennis courts, the BBQ area, the playground and the soccer field, either separately or all together, thus modulating the level of intimacy to suit different functions. The dappled intricacy of the faceted timber facade aims to provide a more delicate alternative the often utilitarian nature of this building type. A woven rhythm of Blackbutt battens forms the screen. The zigzag cut, which creates an intricate pattern, was designed carefully to enable each two adjacent battens to be cut from one piece of timber maximising the benefit of the material and minimising waste.

Solar cells feed the grid and solar hot water panels heat the water. The buildings have ample natural light and the solar panels harness the sun's power. Recycled content in both concrete and steel was specified and a non-toxic lanoline-based product was used as a gentle finish to this naturally rugged timber.

The buildings provide a highly textured setting for community activities, achieved with an ultimate simplicity through the repetitive patterning within a simple form.

Innovative pavement construction solutions were used to protect tree root zones. Pathways were lifted over the effected root zones, allowing protection, air circulation and water permeation, ensuring the path network did not adversely affect the existing trees.





No other asset renewal project has restored the social fabric of an area as much as the remaking of Redfern Oval and Redfern Park. One half involved remaking the training ground of the NRL South Sydney Rabbitohs and the other half involved stripping back layers to the essence of a picturesque Victorian park and introducing storytelling through a significant public artwork by Aboriginal artist Fiona Foley.

The Redfern Park and Oval redevelopment involved the complete regeneration of an existing Victorian-era park from 1885, deteriorated football field, grandstand and associated facilities located within the inner-city residential Sydney suburb of Redfern.

The fundamental design goal was for the seamless integration of the sports field and grandstand into the heritage park landscape strategy. This was achieved by physically embedding the field (a former cricket oval) and new grandstand within the landscape structure and green boundaries, allowing the landscape to fold around the built forms. The new football field itself has been sunken, similar to a university library lawn or quadrangle, which both formalises it as part of the landscape and references the historical Victorian-era park design.

The park boundaries were historically planted with native rainforest fig species sourced from the Illawarra region, north coast of NSW and south-east QLD. The new rugby league football field and grandstand in the south is surrounded by new perimeter planting of figs which re-establishes the original landscape design prior to them being removed mid last century. Over time, these figs will grow taller than the grandstand, allowing the landscape to dominate and result in the park once again presenting a 'green edged address' to the surrounding context. A

fig tree replacement strategy was developed for the historic northern park area to ensure a sustainable robust landscape design and that the integrity of the park landscape is maintained into the future.

The predominant planting within the park is 21 Deciduous Figs, 4 of Moreton Bay Figs and 8 Port Jackson Figs. Other botanical specimens include 3 Norfolk Pines, 31 Canary Island Date Palms and 10 Washington Palms and a single Indian Bean.

The grandstand provides tier-seating for 2,500 spectators, with public and club facilities and grounds stores housed below. Team change rooms, support rooms and a 600 m² training facility for the South Sydney Football Club is contained in a basement below ground-level with direct separated access to the sunken playing field. Housed in an element separated from the tier-seating, but still contained under the single unifying roof, is a commercially operated café with a community meeting room above, all with views of the park and playing field.

The separation of this element is symbolic of its multi-use community uses which are not dominated solely by activity associated with the sports field. It creates a visual and physical relationship with the whole park. The roof above then unifies the entire composition ensuring that as a landscape element it is perceived as a whole within the wider strategy of Redfern park.













In *Bibles & Bullets* artist Fiona Foley communicates history with three significant artworks in Redfern Park. There are several components to this artwork including an intuitive play scape for young children, a fountain and water play environment and a skate park for older children. The various sections stimulate the senses, inviting imaginative play rather than giving prescriptive cues for structured activity.

The natural forms and seed pods of plants inspired the group of sculptural play elements and the water play environment. The artist gathered reference material from walks throughout the local area and themed the play elements around elements of native flora.

Intuitive Play is a play space for young children aged 3-7 years. The constructed seed pods include Wrinkly Nut (cast bronze), Mangrove Seed (fabricated aluminium frame and cast bronze pod) and Yam Seeds (fabricated aluminium frame). Other elements providing play opportunities include Spring Boat (cast aluminium with hardwood timber platform) and the bright red, three dimensional, text work *Biami* (fabricated aluminium), which refers to one of the most important Aboriginal male ancestor creator figures in South Eastern Australia.

Lotus Line is a fountain and water play environment in the form of a crucifix. Cast

stainless steel and bronze lotus flowers emerge from the ground line, representing the strength of the colonised culture to survive. It commemorates the Redfern Speech delivered by then Prime Minister Paul Keating at Redfern Park in 1992.

For older children, Foley created a lyrical design telling the story of possum hunting. *Possum Play* is a play scape for children aged 7-14 years incorporating a skate park and basketball courts. The artist recognises the work of local artists and community elder, Euphemia Bostock in developing this work. Fiona Foley, a Brisbane-based artist, stands at the forefront of cultural discourse in Australian contemporary art.





Redfern Park and Oval
Elizabeth, Chalmers and Redfern Street, Redfern

- » Completed 2008
- » Removal of visually obstructive and alienating concrete stadium seating from 1960s
- » New east-facing grandstand for 2,500 spectators with new community rooms, club amenities and café
- » Major contribution to social harmony and local pride contributing as home base for the 2014 Premiership win for Rabbitohs
- » Creates visual unity between the historic park and the football oval
- » Rainwater harvesting and grey water use with subsurface tanks and aquifer recharge
- » 220 panel 55 kW rooftop photovoltaic installation producing 88,000 kW annually
- » On grade street connections with a continuous pedestrian and cycle shared path



Harry Seidler's last public building is regarded as one of the most appealing and successful indoor pool complexes built in Australia. The complex includes an Olympic-sized pool, leisure pool, program pool, fitness centre, group fitness studio, steam room and café. It was named in honour of five times gold medal winning Olympic champion Ian Thorpe. In the first five year period, it had attracted more than 2,260,000 visits.

The spatial experience of the centre is highly influenced by the daylight wave-shaped roof which simultaneously combines all the key functions at pool concourse level under one roof as well as axially defining the primacy of the main pool. The white finished truss roof structure recalls the character of Darling Harbour and resolves itself with a colonnade of shaped concrete 'piloti' columns on Harris Street complimenting other iconic buildings in this precinct.

The high span volume over the main pool and a lower space over the smaller pools is the key to its spatial success. The entry was deliberately kept low to heighten the experience of the grand space. The curved form of the roof is also recalled in the free flowing shapes of the amenity facilities and playful leisure pool in contrast to the otherwise controlled rectilinear forms of the three storey building.

Clear glass walls to the east and west facades allow an important visual link towards the city skyline not only for swimmers inside the facility but also through the building from Harris Street. The high end walls to the north and south were

glazed with u-profiled 'Profilit' glass panels to resolve the large spans. This glass is frosted to provide a sense of enclosure, a steamy bathhouse feel, yet a hint of what is beyond. After dark the building glows like a lantern.

Natural daylight is further introduced with skylight ribbons at each roof truss. Together with natural ventilation openings, efficient heating systems and water harvesting energy saving features have been integrated in the provision of a 'natural' environment.

Assembling the site and making arrangements with the Sydney Harbour Authority took some considerable time under Lord Mayor Frank Sartor. The project commenced as an open competition in 2001 which was not proceeded with and was followed with by invited competition.

Practices with a reputation for design excellence and were not involved with the first competition were invited to submit designs in this subsequent competition round, with the design by Harry Seidler selected. The gleaming white project was finally opened in August 2007.













Ian Thorpe Pool
458 Harris Street, Ultimo

- » Completed 2007
- » 9,500 m² of floor space over three levels, with pools located at Harris Street level above fitness activities
- » Structure provides 52 metre clear spans at 12 metre centres with daylight between each span
- » All roof water is captured and recycled
- » Energy efficient systems include pool water heated via heat exchangers with gas boilers and pool water cleaned with vertical sand filtration. Pumps and ventilation are run on sensors on an as-needs basis



Harmony Park occupies the site of what was an early slum clearance followed by a failed industrial subdivision put to market by the City of Sydney prior to The Depression. The land was later purchased by the NSW Government and used for coal storage and later as a police centre car park. The creation of Harmony Park was a strategic move by the City to alter a new electrical substation siting and create a local park with excellent solar access and deep soil in a densely populated locality short of good public open space.

The park serves multiple passive and active recreational needs for local residents, businesses, workers and general park users. Despite the seemingly simple design outcome, the project had to integrate a number of complex demands including a large number of subterranean utility easements, site contamination, existing mature tree cover and archaeological relics.

Excavation, contamination, remediation and sustainable water management principles were integrated together. The design manages water in a sustainable manner, utilizing a large sunken water storage tank that collects site run-off as well as roof water from the adjoining substation for use in park irrigation during dry spells.

The landscape concept includes large zones of 'soft' lawn areas, complemented by more formal meeting areas and terraces. These include the amphitheatre at the site's highpoint and a series of timber and paved platforms stepping up along Goulburn Street contrasting with large open areas of grass and trees. Two glazed red brick feature walls layer the park with a unique

identity within the City of Sydney open space system. The brick reference alludes to the history of Chinese occupation and Asian heritage in the area which is still evident in places. The park now adjoins the Campbell Street bike path.

Following identification of the park creation opportunity by the City of Sydney in 1997, the site was eventually purchased by the City in 2001 and a deal was struck with the NSW State Government which involved the relocation of a new zone electricity substation away from its planned location in Commonwealth Street next to the 'Sydney Mansions' apartments.

Since its opening in November 2006, Harmony Park has become a popular meeting place and active addition to the local open space system.

Its success is reflected in the number of people from the local businesses as well as residential community that come here to exercise their dogs, enjoy their lunch, meet others, participate in informal recreation activities, or simply enjoy a quiet moment.



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Harmony Park Brisbane, Goulburn and Hunt Streets, Surry Hills

- » Completed in 2006
- » 7,000 m² new gently terracing deep soil parkland hosting a variety of activities
- » Enabled zone substation to be relocated away from residential buildings
- » Surface moulded to the landfall, resolving alignments and easements
- » In-ground water storage for irrigation
- » Commemorates sister city relationship with San Francisco (established in 1968)
- » 24 hour off-leash park and popular meeting place for dog owners
- » Deciduous, evergreen and native trees, gardens, lawns and terraces





SMALL PARKS+PLAYGROUNDS

In 2014, there were 404 hectares of public open space which made up 15.4% of the City of Sydney Council land area. Within this open space count, there were around 400 reserves of which more than 40% being less than 500 m² in area and more than 70% being less than 2,000 m² in area.

The majority of smaller reserves and pocket parks are distributed throughout existing residential areas on land that has either been acquired, transferred or dedicated to the City for public use. There are a number of examples where the current or former Councils (such as Newtown, Paddington or Glebe Councils) have made strategic acquisitions of land for open space (such as Lilian Fowler Reserve in Newtown, the site of a former brass foundry), which at the time stretched local finances.

In a few cases, a reserve was created as a direct result of a slum clearance or resumption (for example, Frog Hollow in Surry Hills). Many have resulted from partial road closures (such as Napier Street Open Space or Flora and Knight Reserve).

In other cases, private donors concerned with the shortage of open space and playgrounds, usually in more deprived working class areas, purchased or caused the transfer of under-utilised land to Council (for example Kirosova Playgrounds 1, 2 and 3) or donated private land for a public reserve as a charitable act (Mary O'Brien Reserve, Zetland).

In former industrial areas zoned for urban renewal and large redevelopment sites that are put forward for residential rezoning, the planning objective is to ensure that sufficient well-designed public open space is delivered. This is usually achieved by calculating the development potential of land considered suitable for an appropriate sized park (for example Mary O'Brien Park or Chippendale Green) and for the developer to dedicate the land after it is exhausted of harvested floor space, as permanent public open space subject to an approved plan of management.



Napier Street Open Space renewal
Paddington 2014

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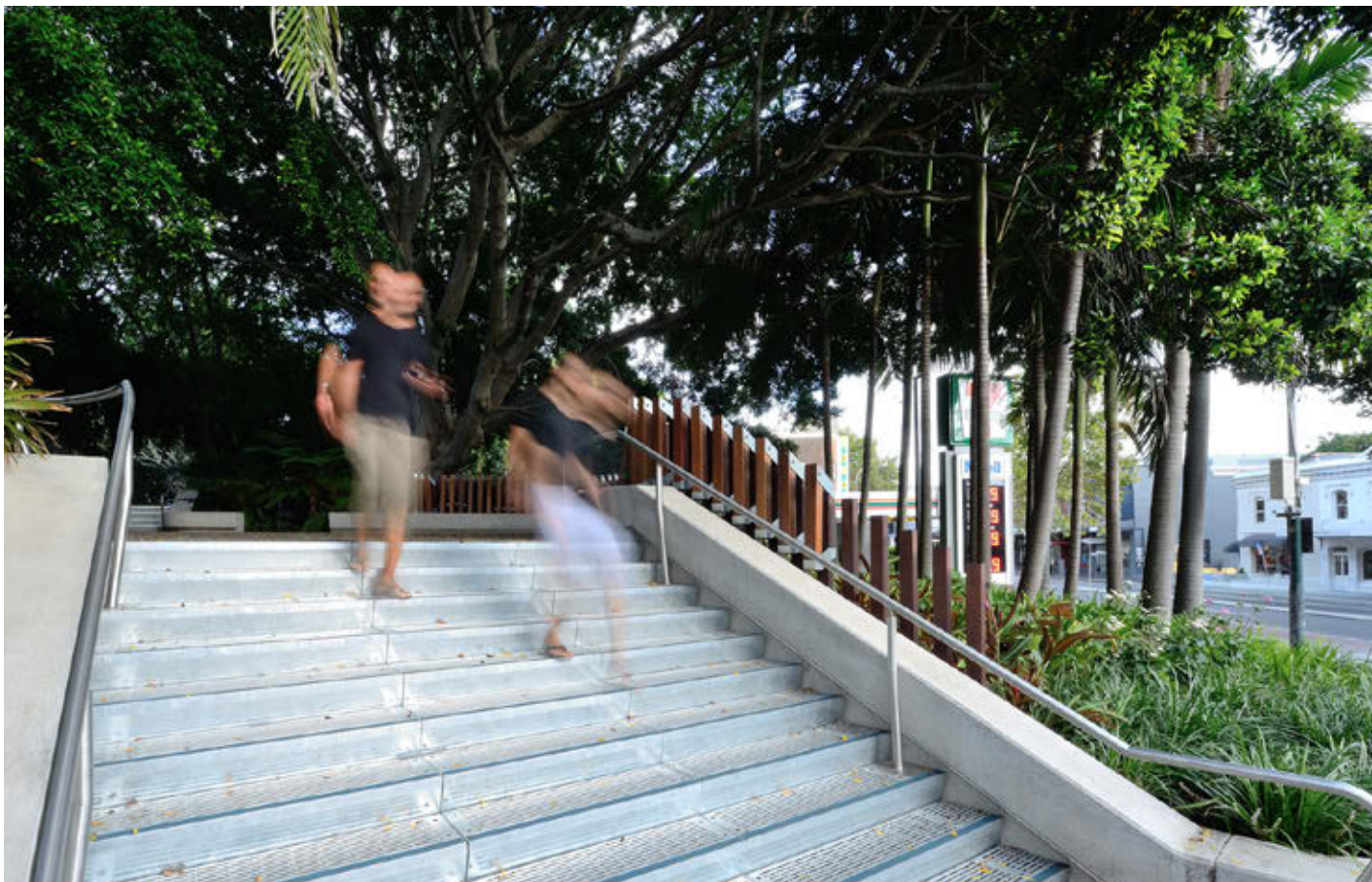
The transformation of the Napier Street road closure from the 1970s into a genuine garden experience with a series of floating platforms that cascade down to Oxford Street, resolves longstanding safety and usability issues. This road closure has created a pedestrianised space that extends to the intersection of Greens Road and Oxford Street, and adjoins the UNSW Art and Design campus (formerly COFA). Substantial refurbishments to the COFA facilities were recently completed, including provision of a new entry foyer and café on the northern side of the building, fronting the Napier Street road closure. This new space provides a vibrant and inviting public domain not only for students but most importantly the local community.

The defining aspect of the space is the tree canopy comprised principally of Fig trees (*Ficus macrocarpa hillii* & *Ficus benjamina*) and Bangalow Palms (*Archontophoenix cunninghamiana*). All trees on site

have been retained and supplemented with lush, dense planting that complements the curvilinear form of the seating walls and the existing trees.

To protect the extensive network of surface fig roots which had become organically embedded in the former bitumen road surface, the paved concrete platforms were suspended clear above the ground and edged with sinuous concrete seating with concealed night lighting. The space is used by students and the local community alike. The snaking timber screen is a visual device which defines the northern edge of the space from the visual clutter and vertical drop to the service station below.

UNSW Art & Design houses fully equipped studio spaces and media labs for the widest range of disciplines, including Ceramics, Design, Digital Media, Jewellery, Painting and Drawing, Printmaking, Photomedia, Sculpture and Textiles.







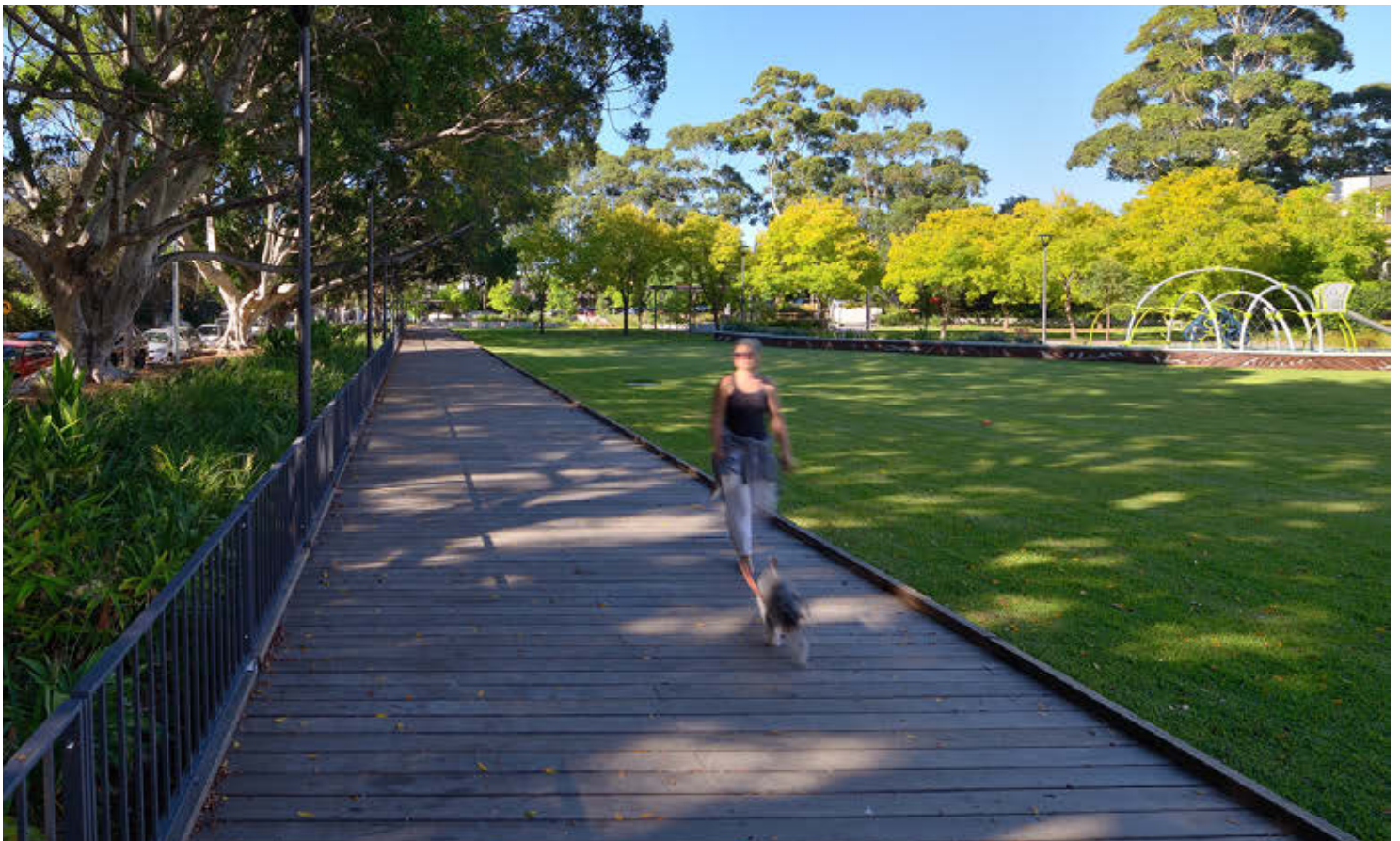




The enlargement and complete remodelling of Mary O'Brien Reserve into a larger local park on the corner of Tilford Street and Joynton Avenue, Zetland was finally made possible with the redevelopment of the former EMAIL manufacturing site. The original 2,700 m² reserve which had been donated by local resident Mary O'Brien was ultimately combined with City of Sydney and Lateral Corporation land dedicated to create a new public park of 7,000 m².

The final design, which was improved during delivery by community recommendations in 2012, integrated most of the established trees with more than 40 new trees; introduced a new stormwater management system, high performance lighting and two new playgrounds for different age groups.

The final result is a seamless, yet clearly defined multipurpose open space with shaded and structured picnic areas, programmed water play area, large 'soft' lawn area and a timber boardwalk edged by an existing row of Hills Weeping figs.









This tiny pocket-sized reserve on the corner of Baldwin and Septimus Streets in Erskineville is only six and a half metres wide – too small for most playground equipment.

This led Sue Barnsley design to the idea of recasting the park as a place for imaginative play, resulting in *nest* and *cocoon*, two woven sculptures created in collaboration with artist collective ReefKnot. Using scale and a sense of the fantastic to entrance young children. One work is a huge woven cocoon and cubby house, the other a tangled nest holding gigantic eggs. Both works shelter under gnarly gum trees amongst the seasonal snowdrift of orange jessamine petals, giving the park a sense of playful enchantment and expectancy.

Collaborating with artists Reef Knot, the nest and cocoon were woven on site to welded metal frames by small teams of 10 or so weavers. Their materials included brush, twine and close to 250,000 long blades of Alang-Alang grass that was locally dyed with natural pigments in a nearby factory in St Peters.

The weaving style was informed by indigenous basket weaving techniques with each successive row sewn in over the previous row with twine. The woven elements took around 2,000 weaver hours and 8,000 stitches.



Kirsova 1 Playground upgrade **Erskineville 2011**

The renewal of Kirsova 1 Playground by sue barnsley design, makes the most of its historic and physical connection to the railway through a new and considered materiality. Rusty red rail tracks set upright along the boundary fence are reminder of this neighbourhood's industrial past and former life as railway holdings.

The rails both gauge the movement of the trains and distort views to a tangle of plantings which bound the train line. The pattern of vertical rails increases in frequency towards the street, where the tracks are mirrored in a small recycled brick pavement which serves as a doormat and entry to the park.

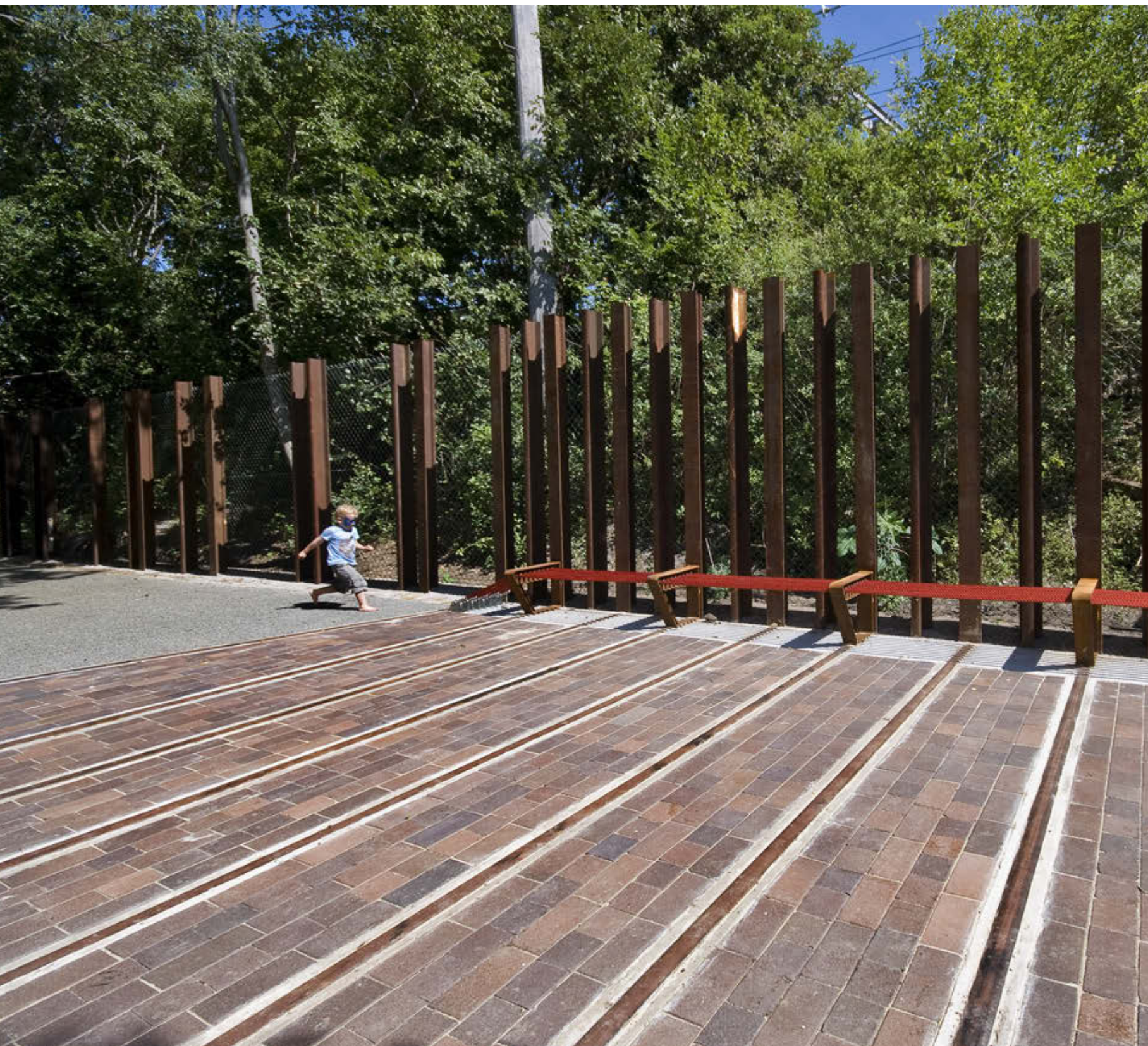
A rope seat is stretched and threaded along the fence line, marking a place to pause by the footpath, while also drawing a line into the shady green interior of the park. At the darker centre, the red ropes reappear, configured as a free running track. Shaded lawns offer places for more conventional play and for parents to join their children. New plantings distance the fence line of adjoining apartments giving the space a more secluded life of its own.

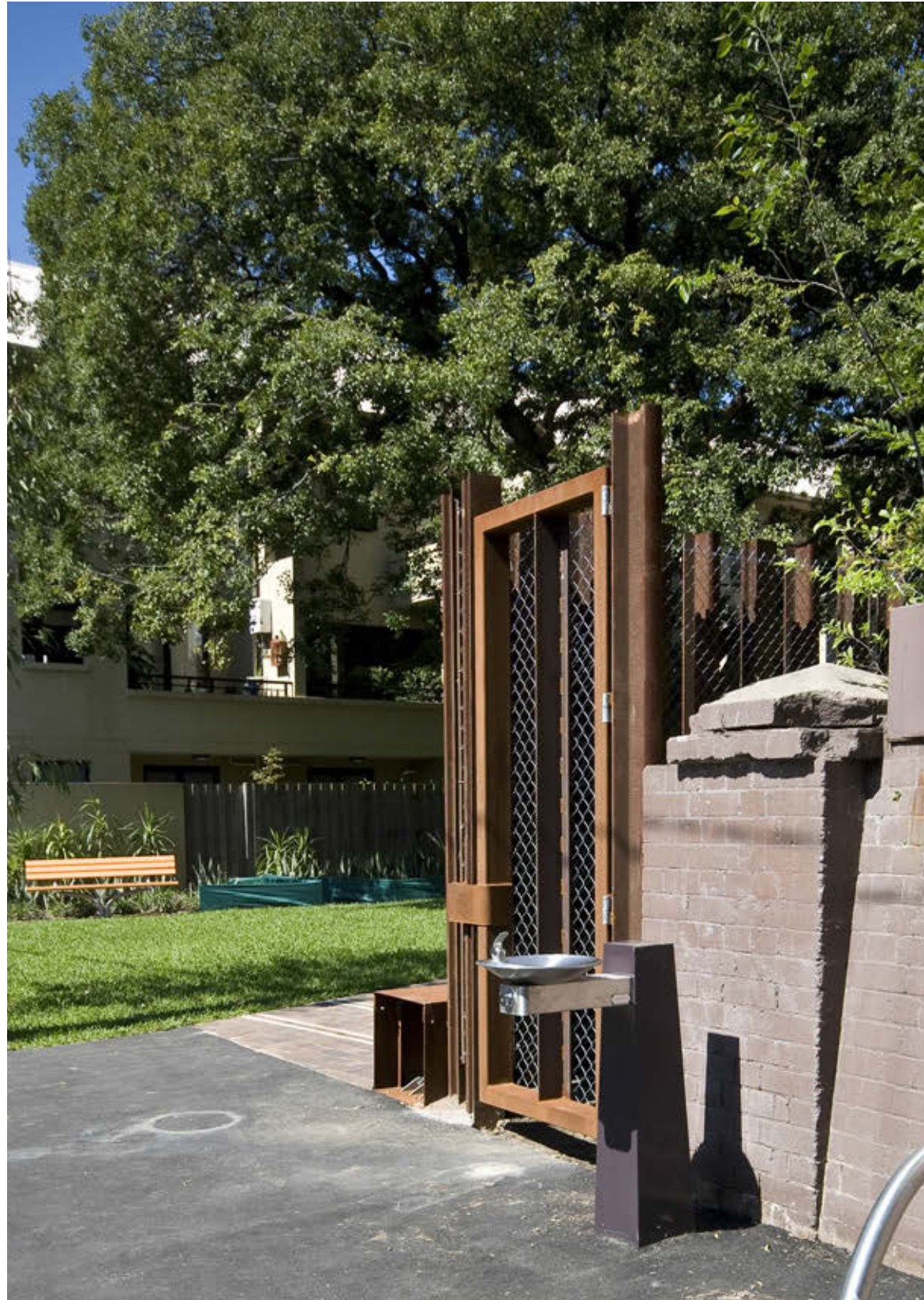
This land is one of three pocket playgrounds created by the Danish-born prima ballerina, choreographer and Kirsova Ballet School Director Hélène Kirsova. She devoted her time to improving the lives of children by securing small sites in the congested Sydney suburbs of Erskineville and Glebe, for children's playgrounds. This was made possible from the charitable profits of her Russian ballet school located at Circular Quay.

The playgrounds are dedicated to Hélène Kirsova's memory and are literally named Kirsova 1, Kirsova 2 and Kirsova 3.











The Lilian Fowler reserve is a community space shared by residents and the children attending Newtown Public School. A Plan of Management enables the school children to use the playground as an extension of the school grounds during defined times while the local community is able to use the courts within the school grounds outside of school hours. The upgrade works included new play equipment, basketball court improvements, seating, lawn and deck improvements. Run-off from the reserve is now captured in an underground stormwater tank and reused for park irrigation.

The reserve honours the name of local achiever Lilian Fowler, first woman presiding as a magistrate in a NSW court (1921), first woman councillor in NSW (1928), the first woman Mayor in Australia (Newtown, 1938) and first woman elected to the NSW Parliament (1944).









The renewal of Flora and Knight Reserve assembles three new playgrounds with different scales and focus. Small, medium and large play spaces with equipment and challenges to match. A tiny swing is tucked under a big elm tree forming a play space for smaller children. An embankment slide on a raised cone slips into a raft of timber beams and stepping stones before meeting a rubber belt bridge.

On the opposite side of the park, is a graffiti wall a crystalline shaped climbing wall and extreme skate equipment. Concrete stool clusters make this a popular meeting place for older children.

Pathways of second-hand brick slip through a grassy landscape and beside a cluster of long raised brick benches that provide a setting for larger gatherings. This is fitting as Knight Street is named after the local brickmaker and local Councillor, Henry Knight (1800-1887).







Bourke Street Park and Walla Mulla Park renewal
Woolloomooloo 2011

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Both parks were ill-defined left-over maintenance and structural support spaces from the construction and operation of the Eastern Suburbs railway viaduct and are under the care and control of the City. Both are owned by the State transport authority. The safe continued use by homeless, unemployed and local people was paramount, as well as making the public space safer and more usable for all.

Bourke Street Park includes a large community garden component with the new amenities block acting as gate house, replacing the previous 'portaloo'. Of the two parks, Bourke Street is greener, and Walla Mulla is predominantly hard paved. The amenities building by Chris Elliott Architects is robust, easy to clean and avoids places that drugs can be concealed.

Walla Mulla Park in Cathedral Street, also under the

shadow of the concrete railway viaduct, had the existing amenity block renewed, murals from 1982 preserved and new paving and planting with better night lighting so that it is safer and more accessible.

The walls to the amenity block provide privacy but also help with security by reducing the possibilities for concealed drug use. The whole amenity block is covered by a much higher suspended roof allowing air, sunlight and rain to penetrate, the intention being to use nature to clean and aerate the space.

The walls are lined with broken tiles which are tough, difficult to graffiti and easy to repair. A frame for vines above the roof will provide a green 'waterfall'. Steel frames for vines against the neighbouring building walls will eventually introduce two large green wall elements, an improvement on the otherwise blank boundaries.







When completed in March 2010, this almost regional scale playground for children of all ages marked the 83rd playground in the 26 km² City of Sydney Local Government Area. The playground is set within the nine hectare grounds of lush Victoria Park which is bounded by Sydney University, Parramatta Road and City Road, with the playground sited near the popular Victoria Park Pool.

With a partial bush-like setting, this feature driven design by James Mather Delaney Design includes a long flying fox, with an array of climbing, swinging and sliding elements; double swing set, balancing beams, spring elements, spinning dish and pipe slide.

For younger children, there is a semi-enclosed nature play area, toddler's tricycle loop with shaded from two steel and wooden pergolas located for the afternoon summer sun. Native plants surround the play area, which is dominated by established shade trees including a number of interesting established botanical specimens.



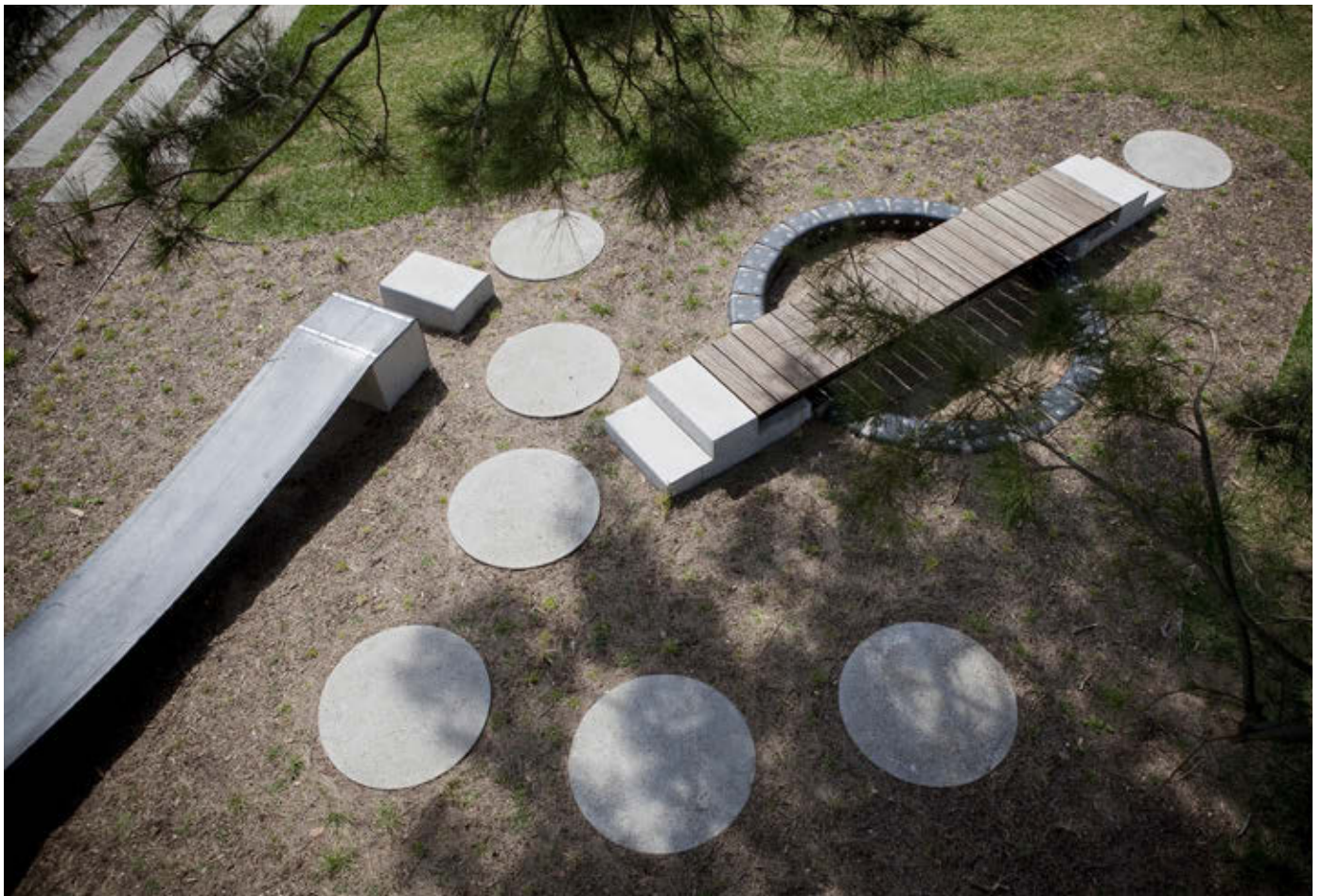






Shaped by community involvement, the renewal of Dibbs Street Reserve consciously moved away from more manufactured playground equipment and bright coloured rubber safety surfaces. The aim was to make park elements that were low in height and flexible in use, with a mute colour palette that accents the vibrant flowering trees within the park.

A concrete seat edges the park, closing this play space from the laneway. Part barrier, balancing beam and picnic bench, the seat offers something for everyone. Concrete stepping stones link the seat to a rubber belt bridge and to a timber boardwalk that serves as a picnic bench, tables or bridge across an imaginary moat. The seat and play elements weave around existing trees on the periphery of the park surrounded and camouflaged by meadow grasses, lawn and vibrant gardens. Materials are simple and elemental - concrete, timber, recycled rubber conveyor belting and gravel, referencing the once industrial nature of the location.



Barcom Avenue Park **Darlinghurst 2007**

The enlargement and renewal of the Barcom Reserve has transformed this space. Over generations of use, the once small reserve, created by demolishing 16 terrace houses in 1926, had become run-down and unloved. In 2004, when the reserve was transferred to the City of Sydney, a plan was agreed in conjunction with the adjoining hospital, to enlarge the reserve through a series of street closures and to invest in sustainable water reuse systems. The closure of streets to all but emergency traffic meant the reserve was more than doubled in size. Barcom Park now better serves the local needs of hospital workers, businesses and residents along the old boundary and lost watercourse between Darlinghurst and Paddington.

The City negotiated with St Vincent's Hospital to retrofit the nearby Xavier Building's water retention tank, transferring stormwater from the hospital roof to a park irrigation tank which holds about one month's supply of water for lawn irrigation. Previously this water discharged to the City's drainage system for outfall to Rushcutters Bay.

The park shareway is surfaced with a permeable pavement to promote water infiltration, while a series of stormwater treatment devices combine to collect and filter sediment and pollutants from the park and surrounding streets.







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COMMUNITY BUILDINGS

The renewal and refurbishment of existing community and social infrastructure throughout the City of Sydney area has been matched by the creation of new contemporary facilities in planned urban renewal areas. An important aspect of this investment has been consideration of the demographic trends and how public venues and spaces are best used for the widest cross section of needs within a particular locality. Great community facilities bring a sense of place and heart to each of the villages identified in *Sustainable Sydney 2030*.

In 2008, the City adopted ambitious greenhouse gas emission reduction targets and is working towards a more sustainable future for the City's use of water, energy and waste. Monitoring of resource use and management post completion is just as important in achieving this outcome. Most of the retrofit projects (Sydney Town Hall and Glebe Town Hall) have made environmental performance and long term utility savings as important as social service and architectural design.

Recent buildings such as the Surry Hills Library and Community Centre are an exemplar of extracting as much use and performance from the site while respecting the urban design of the streetscape as possible. The site provides for childcare on the upper level, multi-purpose community spaces on the first level and library for all ages on the ground and basement levels. A green roof stabilises the temperature and manages run-off, while bamboo plantings inside the glazed south wall, treats the internal air quality.

To match demographic and cultural needs, child care and creative space provision has been an important agenda, with many child care centres under construction or in development. Providing and allocating space for creative activities, whether for practice, rehearsal or performance (such as the Eternity Theatre, Darlinghurst) has been a priority to support the music, theatre and film industry clusters in Sydney.





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**Green Square Community and Creative Arts
Centre - former South Sydney Hospital Site**
 Green Square

The former South Sydney Hospital Site is to be transformed into one of four key community venues that will underpin the social wellbeing of the future residents of Green Square. This site will multi-task - providing for a creative arts centre, childcare centre, community shed and new intimate meeting place called Matron Ruby Grant Park. The design by Gold Medal architect, Peter Stutchbury and his associates, will provide a scale shift from the surrounding residential development and ensure high quality environmental conditions as well as cultural well-being.



Adaptive re-use of the former South Sydney Hospital site will preserve familiar echoes of the past while serving the community needs of the future.

The former nurse's building, named after Esme Cahill, is a modest conventional brick box. It will be preserved and exalted, made special by the addition of an external covered space. The design cue - the arch - is amplified gloriously as a repetitive form where the arcaded facade of the old building generates a spectacular vaulted multi-function open 'community room'. This space becomes the focus of new landscaping across the site as well as announcing the internal renewal of the old building itself.

Likewise, the former pathology building will be reborn as a Community Shed, including amenities to serve the site as a whole. The original brick building is plain, robust and utilitarian - qualities to be respected, but the building is reconfigured to embrace the spirit of the new park. Most notably, a western arm to the building will maintain the existing roof form and structure, but now romanticised with a touch of whimsy. The name, Matron Ruby Grant Park, anchors the site firmly to its former life. However, all else is renewed as a beautiful refreshing community park.







The Green Square Library and Plaza proposal resulted from an international design competition conducted in two stages. The winning scheme redefined the traditional idea of a library, fusing the building and plaza to create multiple sites to play, work, gather and share stories. The concept foregrounds the importance of public space whilst creating unique spaces and vistas throughout the site.

The radical competition-winning move for the future Green Square town centre library and plaza, located in the heart of the town centre, was to submerge the majority of the library below the plaza; to ensure that the proposed public plaza could be realised as a genuine public space.

The design by two young Sydney-based architects, Felicity Stewart and Matthias Hollenstein, in association with Stewart Architecture, concluded that a significant library volume would not only absorb precious public space, but contribute to overshadowing. With this in mind they submerged the program; asserting that the flooding issues of the site could be addressed and overcome. Flood diversions and surface level adjustments together with State and City funding for flood infrastructure have made this bold assumption a reality.

The library and plaza are “fused into an urban terrain at the heart of Green Square; rejecting the model of the formalized institution and instead redistributing it into the fabric of the city”, says the team. The plaza plane is punctured with positive and negative volumes, creating a strong visual language to the building and a

range of exciting three dimensional spaces to intrigue locals and visitors. Across the plaza plane, cone shaped skylights invite a generous amount of daylight into the lower ground room, creating a constant connection between the library and plaza above. The building and plaza feature coloured lighting which allows the entire civic space to be programmed for events during the year.

The design includes a lofty, glazed entry triangle gallery, expansive open plan community room, a green walled outdoor amphitheatre, a central storytelling garden, glazed tower with program rooms including a black box music room and open spaces for public events. The design team includes curator Jess Scully and will incorporate two permanent public art works, currently in development.

This significant public project will form the community heart of the broader Green Square urban renewal area which will house more than 50,000 new residents and 22,000 workers. Green Square is the largest industrial urban renewal site in Australia. Planning approval was obtained in early 2015 and the project is currently in the documentation phase. The design team includes Hassell and ARUP engineers.







Green Square Library and Plaza
Green Square

- » Completion anticipated in 2017-18
- » 3,000 m² of library and community space including below and above ground spaces
- » 8,000 m² of plaza area at grade
- » Plaza has provision for future light rail and overland flood waters
- » Diverse plaza functionality, including spatial breakdown defined by library components
- » Unique design provides landmark element for town centre which avoids overcrowding the space





The adaptation and renewal of a tired community hall opposite the new Eternity Theatre in the East Sydney locality of Darlinghurst aims to create a mini cultural hub on Burton Street. The design proposal will transform the existing reserve and building so that it is more visually open with better connections to the surrounding streets and park. The architectural design will also focus on improving the buildings overall environmental performance and reduction in carbon emissions.



The previous brick and reinforced concrete framed hall was perched on the high side of steep public reserve land which falls away from Burton Street towards the north. The Burton Street edge was considered the best location for any new facility and investigations revealed that the existing reinforced concrete slab and portals could be recycled and reused as the structural starting point for the new community and arts focused project.

While the existing structural frame will remain visible throughout, high levels of transparency through the building and from the street to the remade Reserve has influenced the design and the location of service elements such as lift core, toilets, services and exit stairs. A new glass enclosed space with an internal void along Burton Street will visually and physically link the dual level building and a new lift will provide access from street to reserve for the first time.

An outdoor terrace will open directly onto the reserve and integrate the building with the open space for the first time with a series of landscaped platforms. The community room in part cantilevers into the reserve, providing weather protection for the lower level entry and will have the feel of a 'tree house' as it reaches toward the vegetation. Under the terrace, new concrete water tanks will collect and recycle rainwater for reuse. The roof is also topped with an array of photovoltaic panels that are designed to contribute 20% of the power needs of the building.

A new glass skin will be cloaked in a screen of mottled aluminium and glass. Bespoke profiled aluminium cladding and framing members will be finished with a variety of anodized finishes that reflect a warm autumnal colour palette. Glass will be both clear high performance and fritted to control solar heat loads. The aim is to realise a synergistic community and cultural development near to the Eternity Playhouse using sustainable systems and services.



Small scale theatre is the seed bed for developing the ideas, culture and craft of actors, directors and producers. This splendid conversion of a disused church to a 200 seat live playhouse provides a new home for the Darlinghurst Theatre Company within walking distance of the city centre and the surrounding late night precincts.

The heritage-listed 1887 Burton Street Tabernacle, a former Baptist Church built by the first Woolloomooloo Congregation, was purchased by the Sydney City Council in 2004 and underwent external conservation works. In 2009, the decision was made to conserve and adapt the building as an intimate 200-seat theatre for a rapidly-growing professional company specialising in new drama.

The complex and detailed requirements of the brief strained the capacity of the building, requiring a 1922 rear wing to be replaced by a new four-level addition, containing back-stage facilities, dressing rooms, administration and plant, linked by a glass foyer with a sculpted steel stair and lift. The original stained glass has been carefully repaired and maintained throughout.

The main entry to the theatre uses the original church doorways to Burton Street, where the arched openings have been restored. A generous new stair descends to the lower level where the once dank subfloor and is now day lit and open, accommodating the foyer, café bar and box office. The new rake of the seating, lined with the reused timber from the church floor,

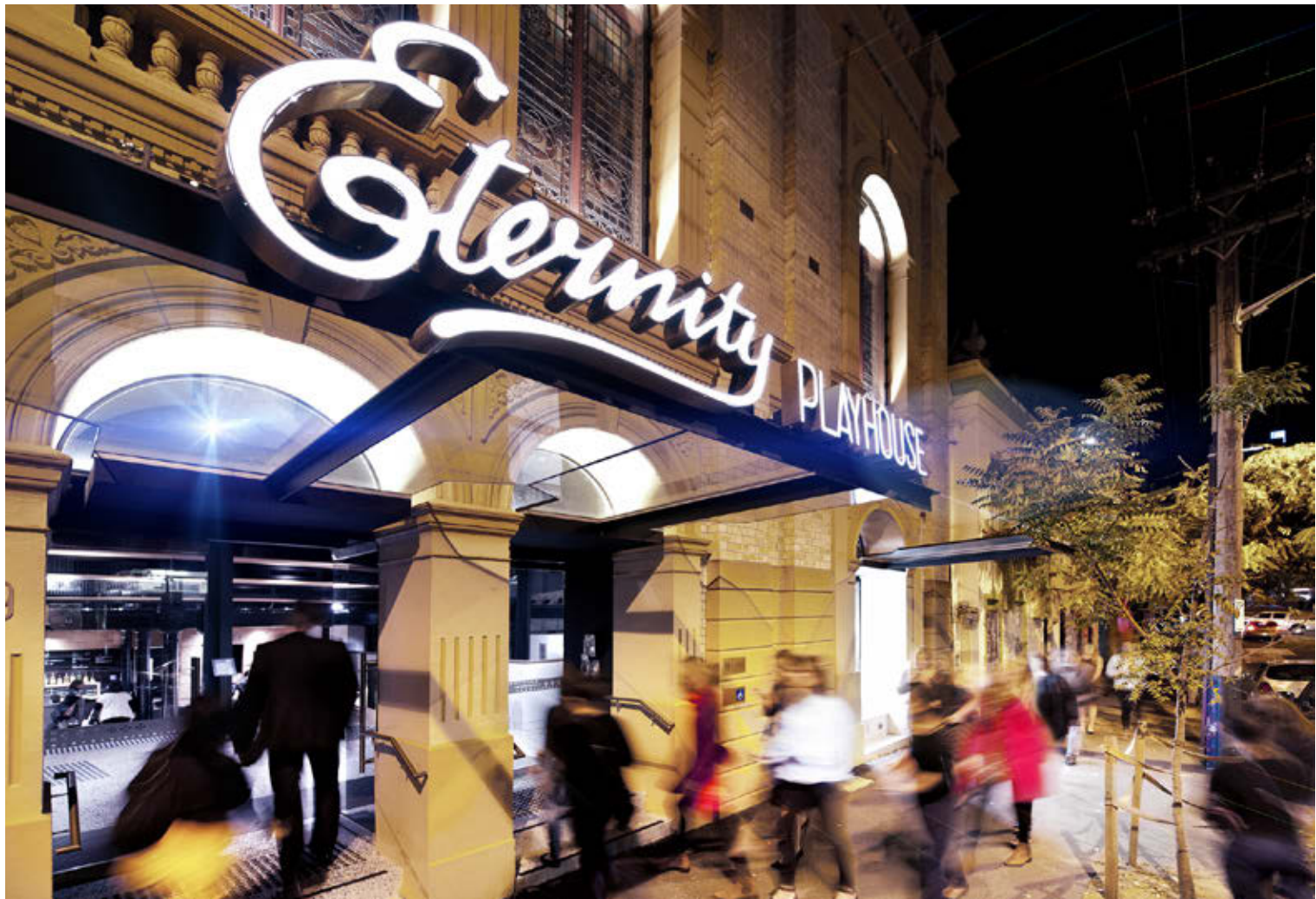
forms the ceiling to this space. The theatre, with excellent acoustics and sightlines, a large stage and extensive control of noise breakout, is reached by a dramatically experiential steel stair and a public lift.

A defining feature of the Baptist faith and ritual has been preserved in a niche under the stage. Below the original trap door is a white tiled baptismal font large enough for two or three adults. Baptists believed that baptism should not be performed at infancy but only as an adult, and then, only through full body immersion. The inscription under the trap door reads “Buried with Him By Baptism into Death”.

A relatively unknown figure at the time, Arthur Malcolm Stace, attended a rallying sermon at the Tabernacle in 1932, featuring the evangelical message “shout eternity through the streets of Sydney”. For over thirty years, Stace wrote in chalk the word ‘Eternity’ over 1 million times in copperplate cursive on the paths of Sydney. This legendary act and word ‘Eternity’ was celebrated thematically in both the 2000 Olympics ceremony and the preceding Sydney Harbour New Year’s Eve Fireworks.



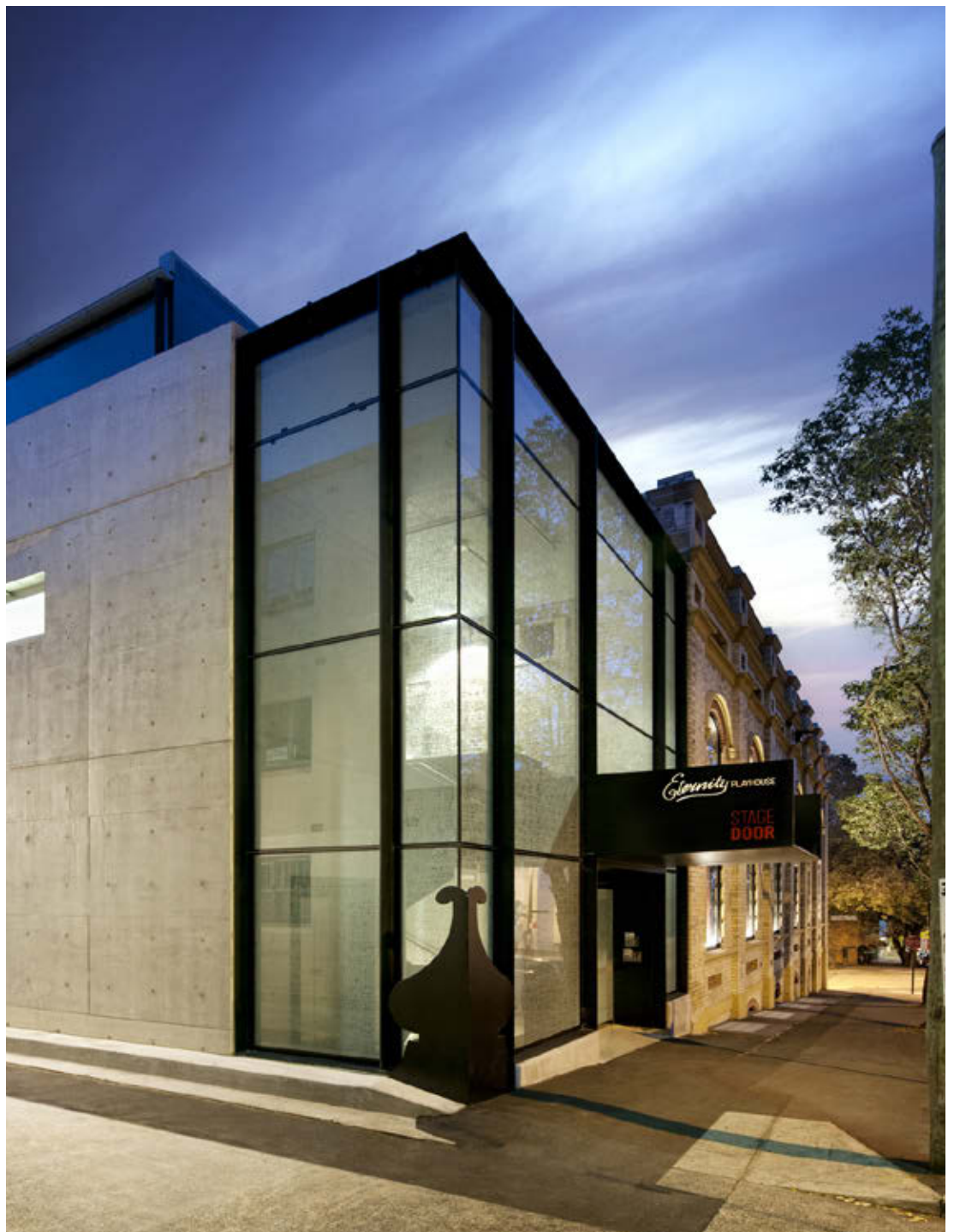




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Eternity Playhouse
39 Burton Street, Darlinghurst

- » Completed 2013
- » Successful adaptive reuse of heritage-listed church with unique timber ceiling
- » External and internal conservation and restoration of the timber auditorium ceiling and stained glass windows
- » Theatrical home for grass roots productions, artists and diverse theatre culture
- » Delivers 200 performances and 30,000 tickets per year
- » Showcases the talents of more than 100 artists each season
- » Company encourages open submissions for new productions and co-productions online





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TOWN HALL

Glebe Town Hall was built during the peak of Victorian enthusiasm for elaborate and grand architecture. Although made of brick and plaster with ornate cast details, the Italianate architecture was intended to give the impression of coursed and carved stone construction. The site has been restored, extended and fully upgraded as a community venue with high performance environmental measures to reduce carbon emissions.

No longer needed as a functioning town hall since Glebe's transition to the City of Sydney in 1949, the site gradually deteriorated. Years weather damage and water penetration required a new slate roof and extensive reconstruction of the failing cement finials, parapets and rendered façade decoration. Internally, damp walls required refinishing and salt removal, whilst much of the elaborate cedar joinery and ceilings that had been painted over needed recovery.

The decommissioned heritage 'Kean's natural ventilation system' which drew fresh air from under the window sills was reinstated using new zinc roof ventilators and reopened wall vents, enhanced with automated fan assistance. Roof water is stored and reused on site for the new habitat garden created for the endangered local Superb Fairy-Wren which have adopted the site as a refuge.

An ad-hoc collection of additions were demolished to create a new lift and fire stair connection to the various interior levels of the building and to provide a new light-filled focus for circulation and access to the three grand halls within. The new Stair Hall is simply detailed in steel and glass, concrete and timber with an applied pattern on the glass to provide privacy

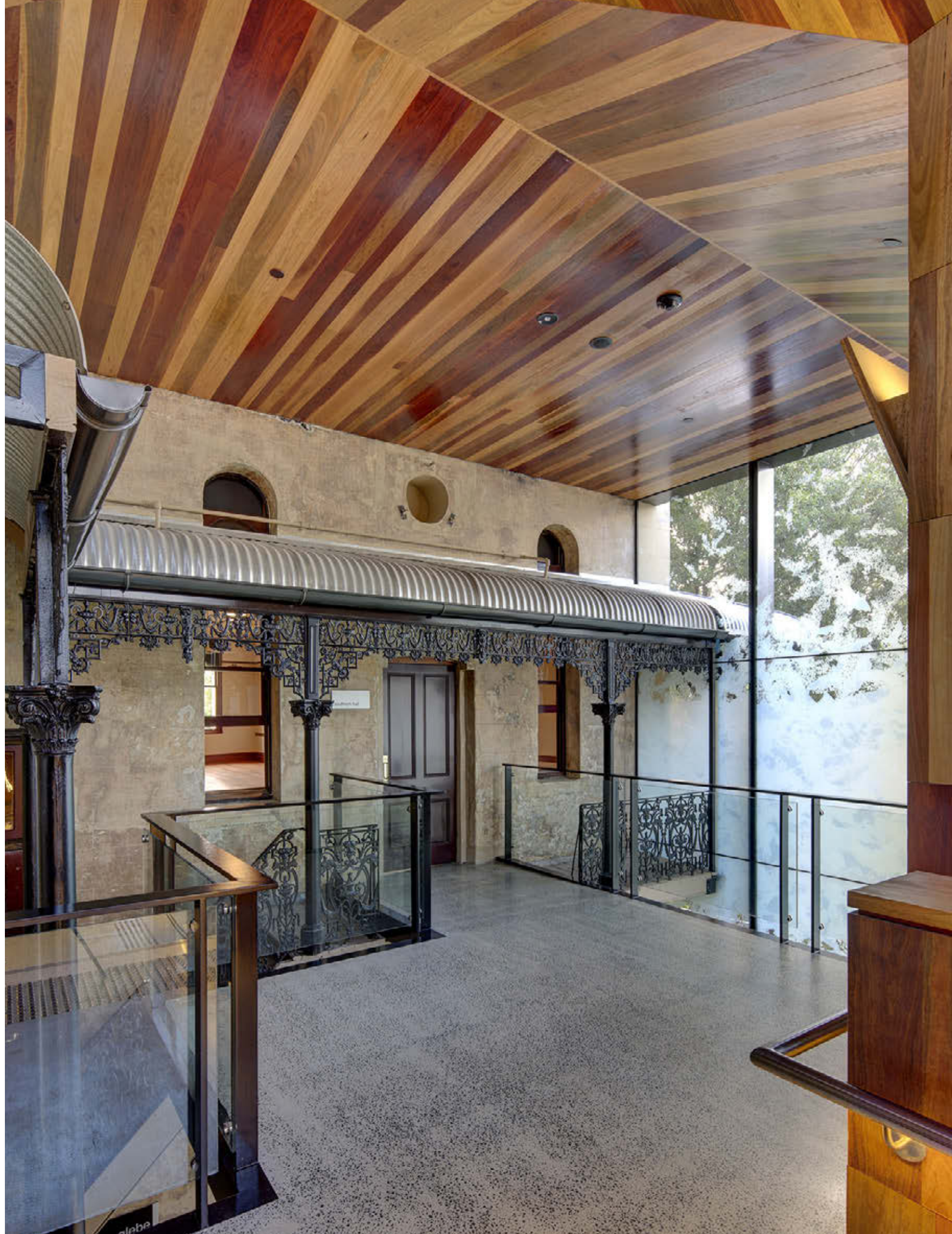
for the adjoining house. The use of several species of plantation hardwood in the new timberwork recalls the patterned pine and cedar of the original ceilings.

The three halls are fitted out for events, music, gallery and other functions, with sound control, new services and a commercial kitchen. An Early Childhood Centre, administrative offices, small community meeting rooms as well as craft studios and support facilities complete the program.

Careful investigation has allowed the reconstruction and restoration of the original paint and faux-marble internal wall finishes in the major spaces, and the joinery was stripped and French polished.. The refurbished complex, upgraded to universal access, is used for community teaching and events, weddings, pottery or dance classes, business and enterprise training and group meetings and counselling.

The completed project highlights the best in sustainable design practice: recycled and reused materials, low energy fittings and fixtures throughout, natural light and ventilation to reduce air-conditioning and rainwater capture and reuse for bathrooms and gardens.



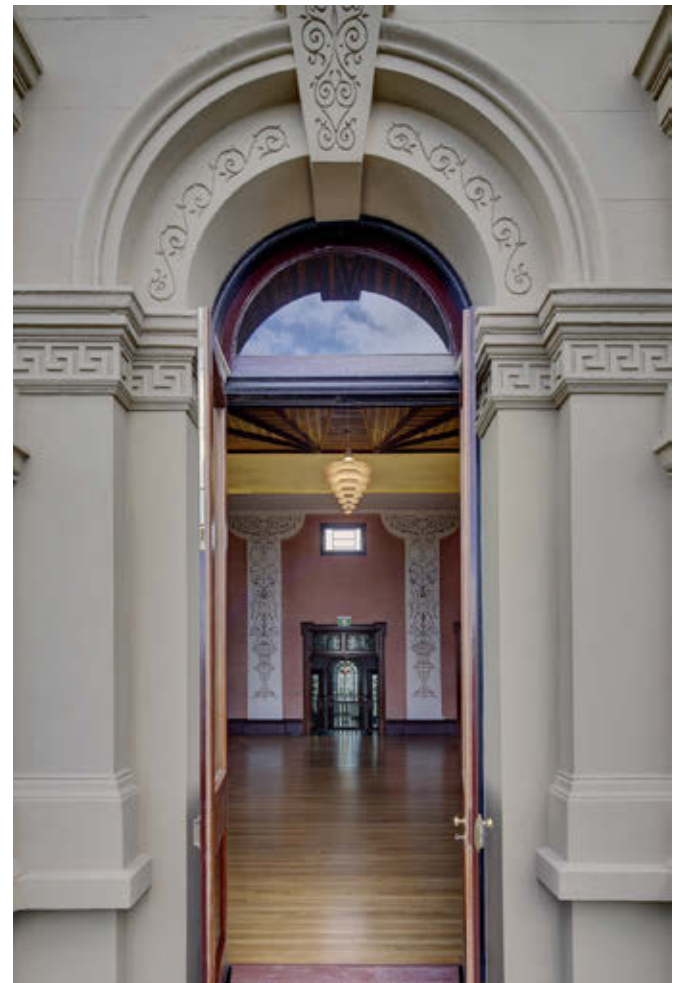




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Glebe Town Hall restoration and upgrade 160 St Johns Road, Glebe

- » Completed 2013
- » Successful adaptive reuse of heritage-listed former Town Hall with unique timber ceiling and applied decoration
- » External and internal conservation and restoration of the patented natural ventilation system, finishes and timberwork
- » Home to Glebe Early Childhood Centre
- » Community venue able to be used for a wide variety of events
- » Sensitive additions which highlight heritage values through contrast
- » Achieves universal access





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Red Lantern Chinatown 2012



The 'Red Lantern' is a prominent urban marker for visitors on the corner of Goulburn and Dixon Streets at the edge of Chinatown from where information and pamphlets are distributed. The pagoda was designed to read as a patterned red lantern by day and an internally illuminated red lantern by night.

The conversion of an earlier seating pagoda in Dixon Street to a tourist information kiosk gave it an edgier contemporary interpretation. Sydney's Chinatown is a well-known restaurant and shopping district for locals and tourists.

The simple pagoda consists of two semi-circular light boxes that are clad with surface-patterned, curved glass. The pattern, a contemporary take on traditional imagery, was created by paper-cut artist Pamela Mei-Leng See with cultural reference to the Chinese community including flowers, fish and birds. It represents the residual chrysanthemum flowers in a ceramic vessel after the tea has been steeped and poured. The ceramic pattern underneath the flowers is intended to bring prosperity and longevity.

The interior has been carefully designed for the well-being of tourism staff. Sydney's Chinatown boasts the ninth highest tourist visitation rate in Australia and this glowing lantern has become one of its visitor emblems.





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Victoria Park Gardener's Lodge
Camperdown 2012

The sandstone Gardener's Lodge, and its twin the Messenger's Lodge (now demolished) designed by the NSW Colonial Architect James Barnet, symbolized the formal entry to Sydney University. Following years of neglect, the lodge fabric has been restored and the interior refurbished as a café specialising in serving indigenous ingredients and flavours and on the job training for Aboriginal people.

The Gardener's Lodge was one of two gate houses built to mark the grand entrance to Sydney University in the 1880s. Much of the land and building was transferred to the City of Sydney in 1911 and the building had been closed for many years after having been used as public toilets associated with Victoria Park for more than half a century.

The comprehensive restoration involved rescuing heritage features, restoration of the exterior sandstone façade including restoration of the battlement-style roof features. The conservation works involved the unobtrusive insertion of mechanical services and kitchen exhausts and new lighting and wiring internally, as well as an external seating area.

Victoria Park lies at the intersection of two indigenous tracks, one leading to Botany Bay and the other to Parramatta, and was an aboriginal gathering ground with a watering hole which is still evident today.

The café operation has sought to strengthen this connection by specialising in indigenous (bush tucker) foods and flavours liked toasted muesli with munthari (native cranberries) and kangaroo pie with bush tomato sauce. The expertise is derived from the nearby hospitality training college in Darlington called Yaama Dhiyaan operated by Aboriginal Elder Aunty Beryl which focuses on training young people of Aboriginal and Torres Strait Islander heritage.





One of the largest restoration and conservation public building projects undertaken since the Queen Victoria Building, the landmark Sydney Town Hall has been fully upgraded with hi-tech systems and conserved in original materials for future generations. This has been undertaken as part of an essential service and physical fabric upgrade incorporating an environmental improvement program to significantly reduce carbon emissions across Council properties.

The home of the City of Sydney Council is perhaps the oldest non-religious building in Sydney to have maintained its original use and function since it was built. Having been originally located on the site of the Old Sydney Burial ground, excavation for a new mechanical services basement gave rise to a further 54 graves being discovered in 2005 and managed.

The original carved Pyrmont yellow sandstone building on George Street from 1868 was added to over 20 years – clock tower and belfry (1881), clock mechanism (1884), Centennial Hall (1889) and grand pipe organ (1890).

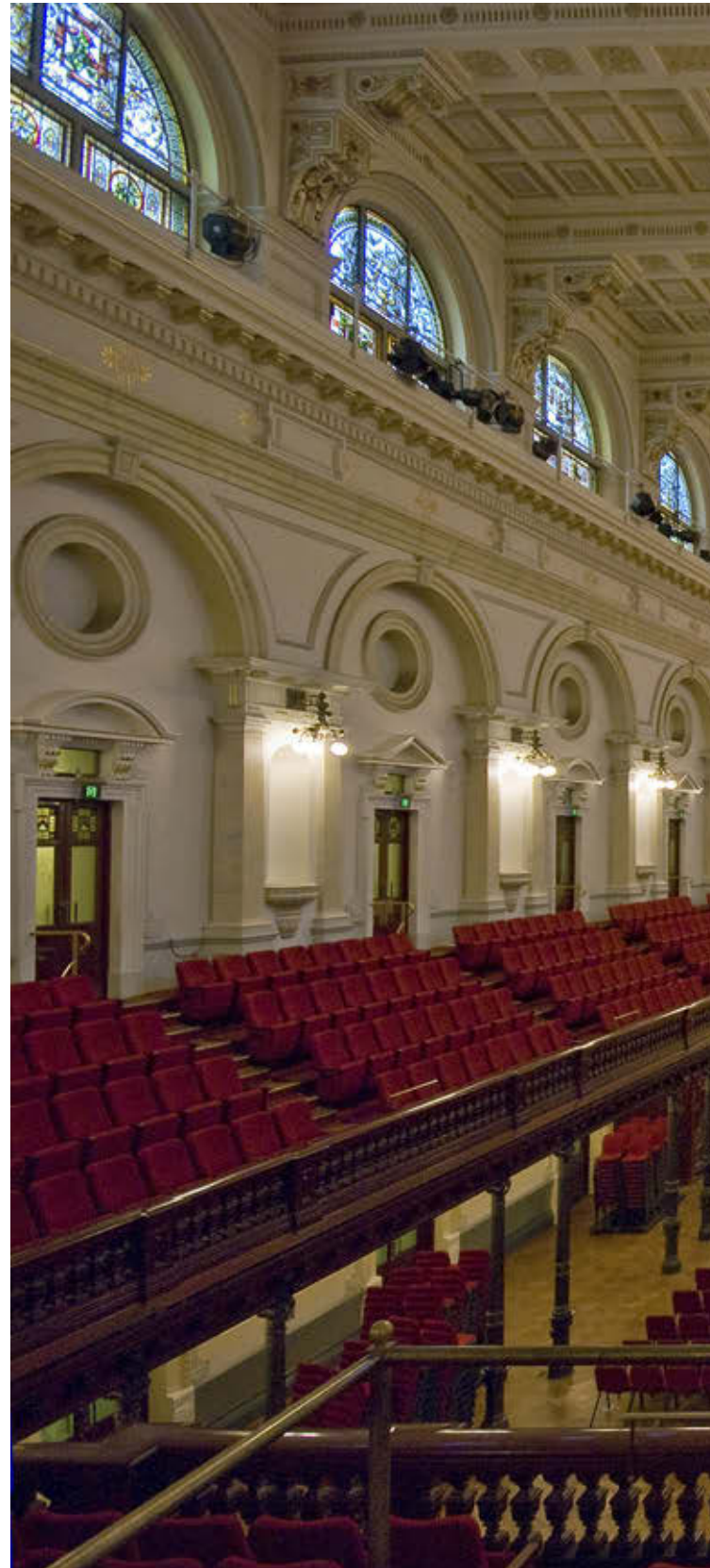
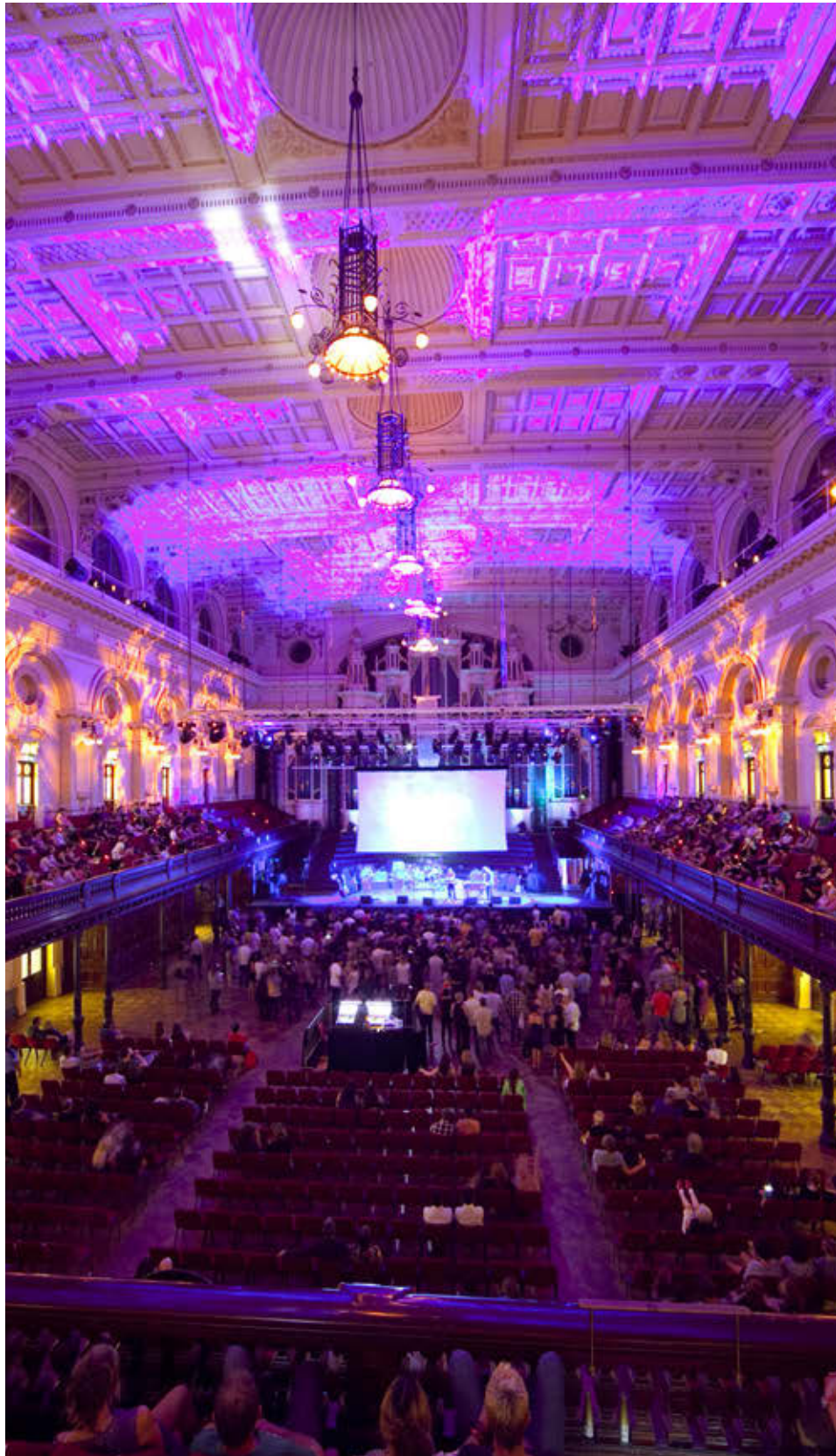
Large pipe organs were a feature of nineteenth century town halls around the world, and at the time of installation, the British Hill and Sons organ was the largest pipe organ in the world with 8,000 pipes and a 64-foot long contra-trombone stop. Following restoration in 2015 it is now fully operational with free concerts provided to citizens.

The first stage internal works involved replacing electrical, mechanical, fire and communications services throughout and refurbishing the lower town hall (Peace Hall) where public talks and exhibitions are often held. The substructure to the Peace Hall floor was strengthened and a new basement was installed for higher efficiency mechanical services and archival storage. The grand Centennial Hall (Hall of Democracy) which is one of the largest clear

span heritage halls in the State, was upgraded to international performance venue standard whilst still respecting the exceptional heritage values including the patented 'Wunderlich' zinc ceiling, which has withstood the ultra-low vibrations of the powerful organ. It is here that political parties have met and protests and major events have been held from a reception for the Dalai Lama to Lady Gaga's little monsters concert.

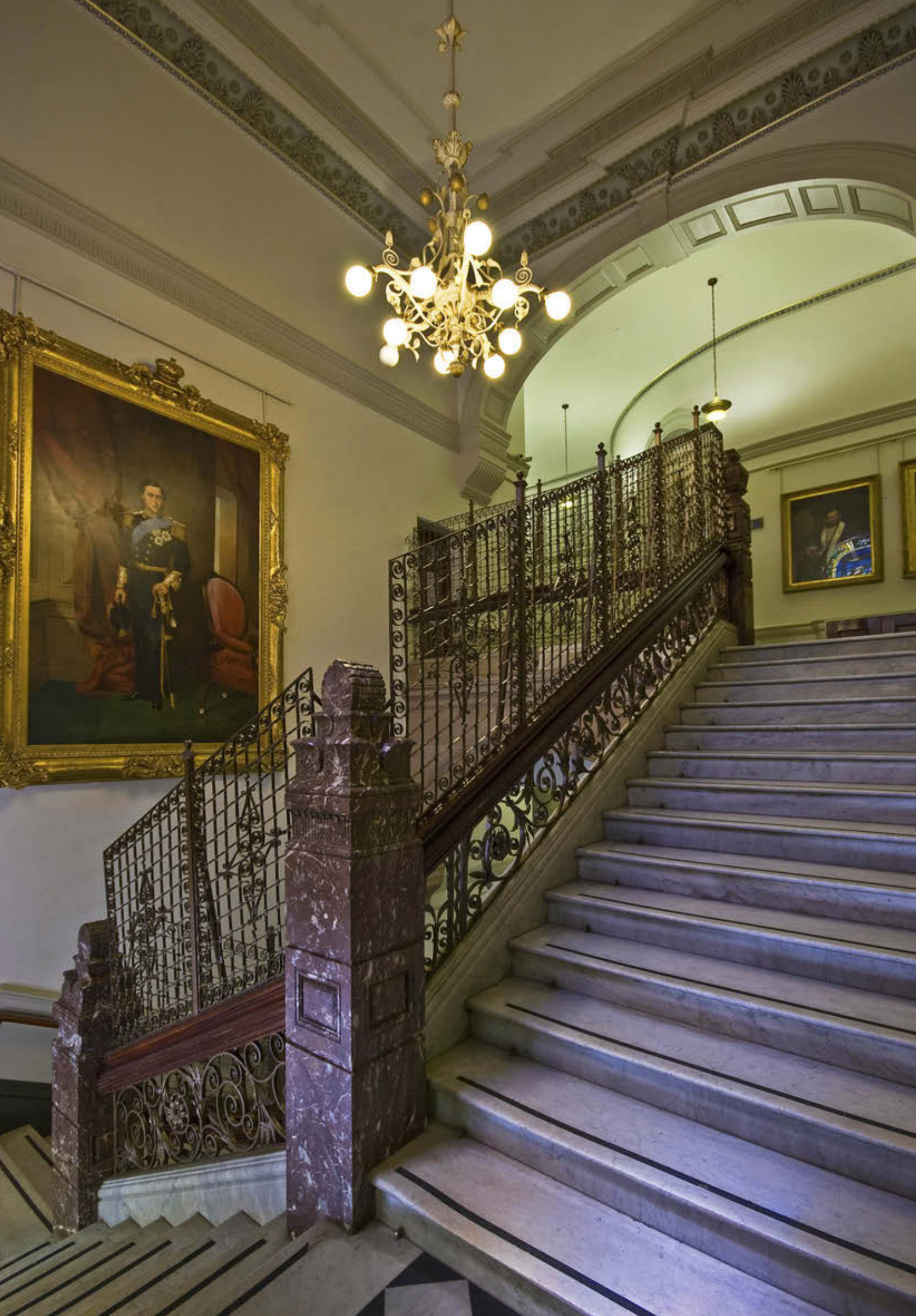
The second and third stages involved seismic strengthening of the clock tower belfry columns with concealed hi-tech stainless steel substructure. Weathered, unstable and exfoliated stone in the form of pediments, carvings, capitals, columns and stonework generally were re-carved in original stone and replaced over a two year period. Restoration of the 1883 clock revived one of only two such clocks existing in Australia made by Gillett and Co of Croydon in the UK. A Gillett clock is also installed in Hampton Court Palace in the UK.

The second stage of the external works included further sandstone conservation and the lighting of the George Street façade. A final stage of external works is intended to complete the façade works and to restore the extensive stained glass collection. The roof was fitted with 240 state of the art solar panels and all new services reduced the City's environment footprint through reduction in energy and water use.



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Sydney Town Hall Restoration
483 George Street, Sydney

- » Completed in 2014
- » Full electrical, mechanical, fire and communications upgrade
- » Seismic strengthening of clocktower and clock repair
- » Extensive sandstone facade repairs including replacement carvings and capitals in sandstone matching Pyrmont yellow block
- » 240 photovoltaic cells installed
- » Reduction in carbon emissions by 180 tonnes per annum
- » New services basement and conserved offices, meeting chamber, clock tower, Centennial Hall and Peace Hall (Lower Town Hall)
- » International standard performance venue



The Surry Hills Library is a dynamic hub for the local community and has helped turn Crown Street into a popular high street and activity strip. The striking design and green credentials provide a venue for contemporary services including a late night talks, film screenings and exhibitions and enjoys a high utilisation rate for the library and community spaces.

The building brief was developed in close consultation with a very active local community who wanted a facility that everyone could share. Rather than *only* a library or a community centre or childcare centre, it became clear that it was important to have all of these facilities together in one building, in one place. In this way the building became a shared place where the whole community could meet and use it in different ways. The result was a library/resource centre, community and childcare centre all integrated into one modest building and accessible by all. Accessibility, openness, transparency and sustainability were key values as was a general sense of aspiration.

On the southern edge, the Collins Street road closure was converted to a small elegant public park with a raised grass platform and a single tree. This new space extended the foreground of the building and the glass façade marks the space as a public place. The tapered glass atrium evolved in response to sustainability objectives and to a sense of layered transparency. A series of glass prisms creates an open, transparent façade so that the different activities of the centre are visible and displayed, encouraging participation. Prior to the closure of the old library that it replaced on the site, 38,700 people visited each year. After two years, the new facility attracted over 217,000 people per year.

The 'solid' sections of timber façade are automated louvre systems that filter and control sunlight and views. This warm timber form is lifted above the ground to create transparency and accessibility at street level. The library on the ground and lower-ground level contains a collection of approximately 30,000 items, local history collections, some reference material and public access computers.

The community centre on level one comprises

a function space for 125 people and adjoining verandah, meeting rooms, commercial teaching kitchen, Neighbourhood Centre administration offices and amenities. On level two, the childcare centre provides accommodation for 26 children in two groups (1–2 years and 2–5 years) and includes an outdoor landscaped play space with automatic shade roof.

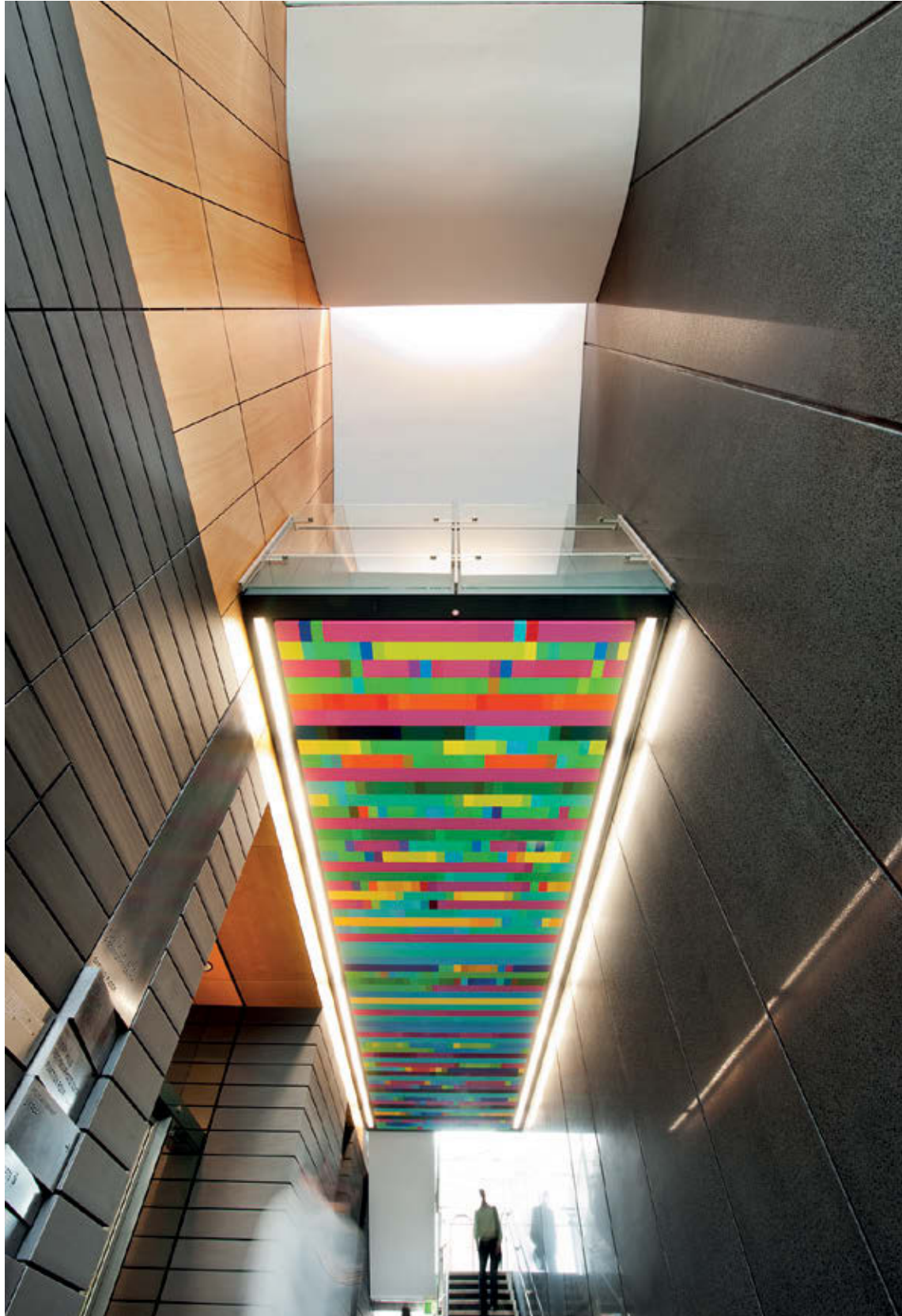
A clear project objective was to establish a new Australian standard of excellence for environmentally sustainable design in civic buildings. The environmental atrium's series of triangular, tapering airshafts draw in clean outside air and passively cool it. Experimental use of plants using 2 types of Bamboo (Gold Stripe, Timor Black Bamboo), Kangaroo Vine, Mother in Law's Tongue and Philodendron 'Xanadu' to -filter pollutants are integrated into the gardens within these glass enclosures. Natural daylight is filtered through these layers of glass and the garden silhouette and flows deep into the interiors.

The environmental systems include a thermal labyrinth for passive filtering and tempering of the air, solar-tracking timber louvre system, automated fabric shading, mixed mode ventilation, extensive photovoltaic array, geothermal cooling bores, green roof, rainwater collection and recycling, and sustainable material selection. Computerised building management and control systems (BMS) automatically monitor and control the internal environmental conditions of the building, adjusting the ventilation and sunshade louvres throughout the day to control heat load, light and shade, and switching lights on and off when required.

The building includes *Interlude*, a work on canvas by Robert Owen. It is suspended over the lobby providing a sophisticated and colourful element of welcome.

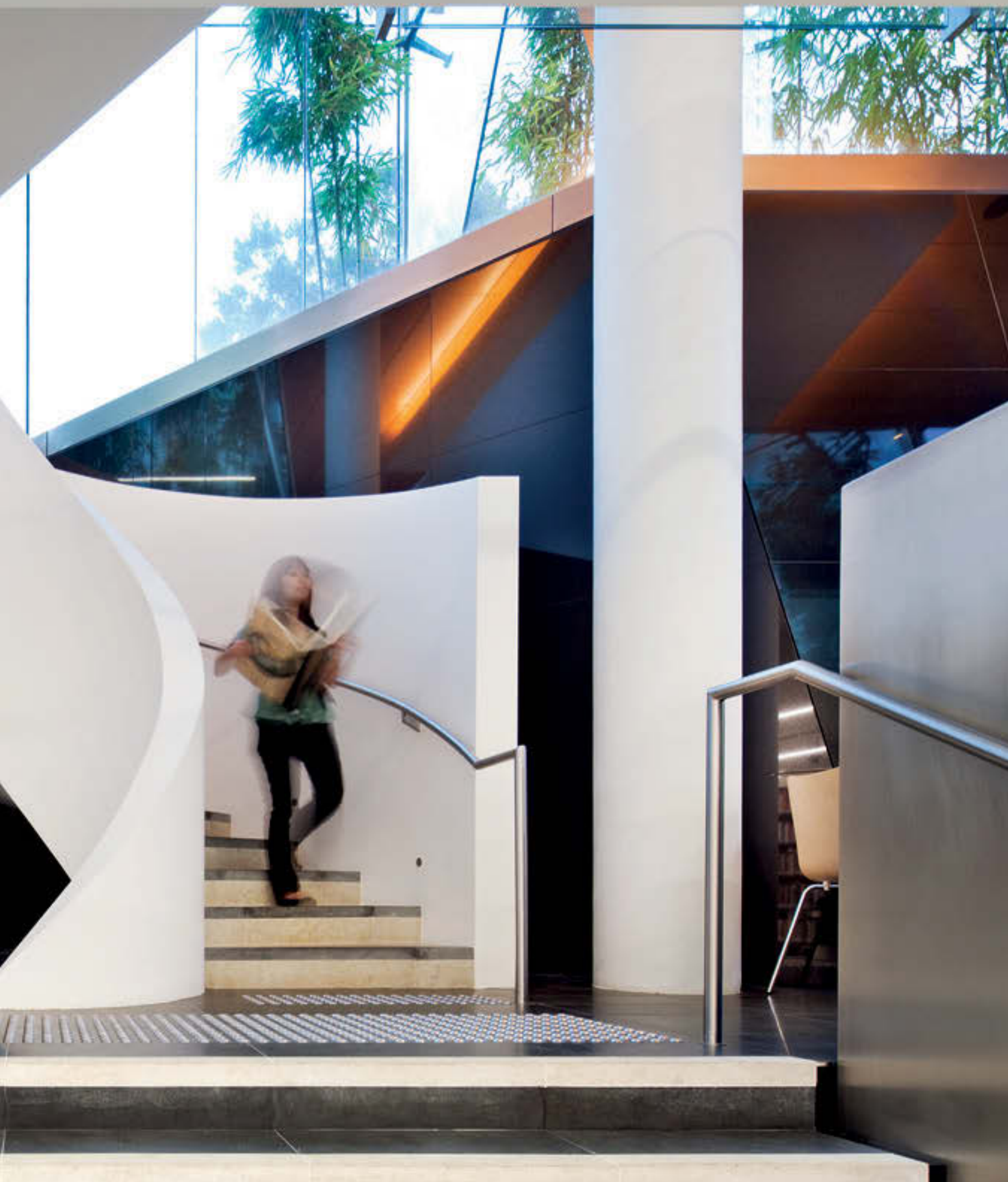






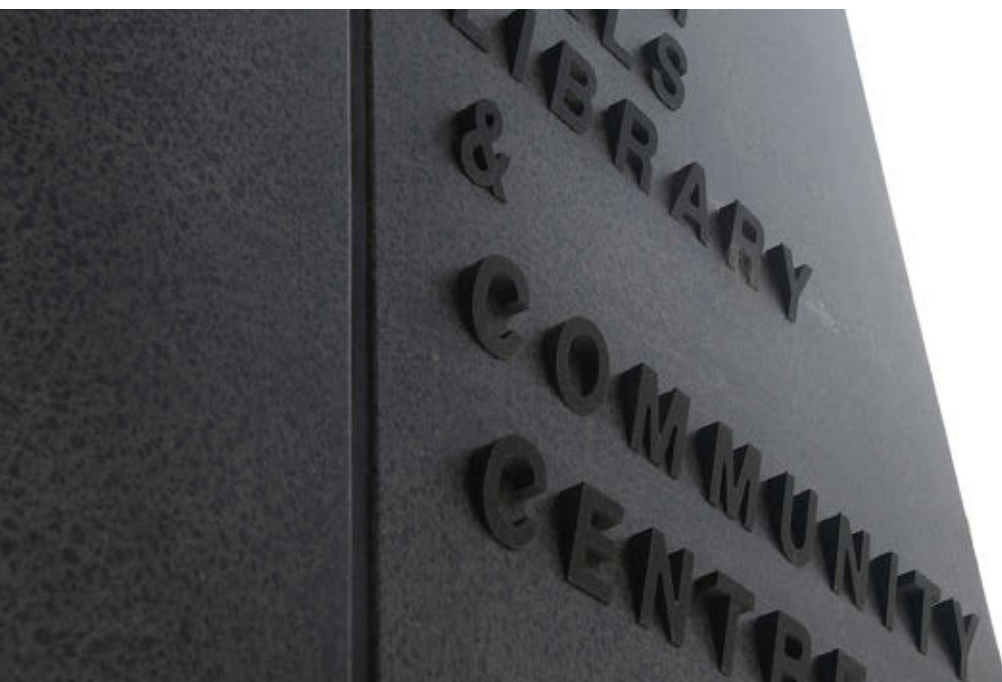












Surry Hills Library and Community Centre
405 Crown Street, Surry Hills

- » Completed in 2009
- » Fivefold increase in visitors compared to the modest 1956 library it replaced, with more than 250,000 visitors each year
- » 30,000 item collection with membership increasing to more than 15,000 after opening
- » Waste management during demolition and construction saved 80% of waste going to landfill through reuse
- » 20% of structural concrete comprised recycled and waste products and 60%; of steel used at least 50% was recycled
- » Photovoltaic solar panels reduce greenhouse gas emissions by 11 tonnes per annum
- » 62,000 litre rainwater storage together with green roof saves 680,000 litres of mains water per annum
- » 26 place childcare centre at upper level with green roof for temperature stabilisation





Customs House is a fine colonial building located just behind the major ferry terminal at Circular Quay, and is located equidistant between Sydney's most visited landmarks being the Opera House and the Harbour Bridge. The fit out for the relocation of the City Library to Customs House provided an opportunity to draw a wide demographic of people to this historic building and define a new welcoming public space to the precinct.



The City library is located over three levels and caters for a wide range of library users. The design of the library moves between a play of light and dark, active and reflective spaces connected by lifts and a circular staircase. The ground floor reception space is conceived as a day lit public living room for Sydneysiders and visitors with newspapers, magazines, internet facilities and multimedia services. Level one contains function rooms and a section of the library collection; level 2 contains more of the library's collections and culminates in the most reflective room – the main reading room.

The present day building is a visual diary of architectural change from the earliest times. The austere two storey centre section designed by Colonial Architect Mortimer Lewis in 1836 (built 1844) was later enlarged with asymmetrical side wings, architraves, clock and colonnade by the great NSW Colonial Architect James Barnet in 1887. In 1903, it was further enlarged with additional floors and a double height colonnade by Barnet's successor Walter Vernon.

Following transfer of control to the city, the building was adapted from customs offices to a culture and information centre with restaurants in 1997 by architects Tonkin Zulaikha and Jackson Teece Chesterman and Willis (adapting in part an initial design idea by Glenn Murcutt and Wendy Lewin) prior to this stage by architects PTW and

Lacoste Stevenson.

At the centre of the building, a glazed atrium cuts through five levels to the sky. The void is lined in part by sheer white curtains that filter light into the surrounding spaces on all levels. At the centre of the atrium just beneath the ground floor, a scale model which is kept up to date of central Sydney and surrounds is located under brightly lit, trafficable glass. Visitors enter into the library via this light filled space encountering a surprising and unique experience of the city as they walk over the glass floor.

The external square was reconfigured to become a more useable civic space with shade structures for cafe, screen walls and trees and the colonnade was opened up to welcome visitors. The outdoor café and bar is serviced by the internal restaurant and bar to minimise external clutter.

The project has been highly successful with a constant program of activities and events activating the 'living room' and public square. Exhibitions cover a range of topics, often focusing on architecture and design-related subjects. These public uses are consistent with the terms of the gift of the building to the City of Sydney by the Federal Government following the departure of the Customs Service in 1990.







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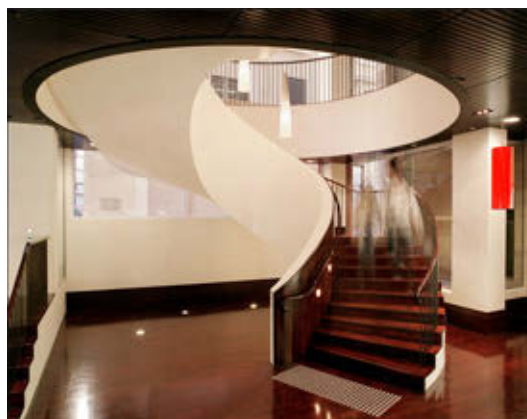


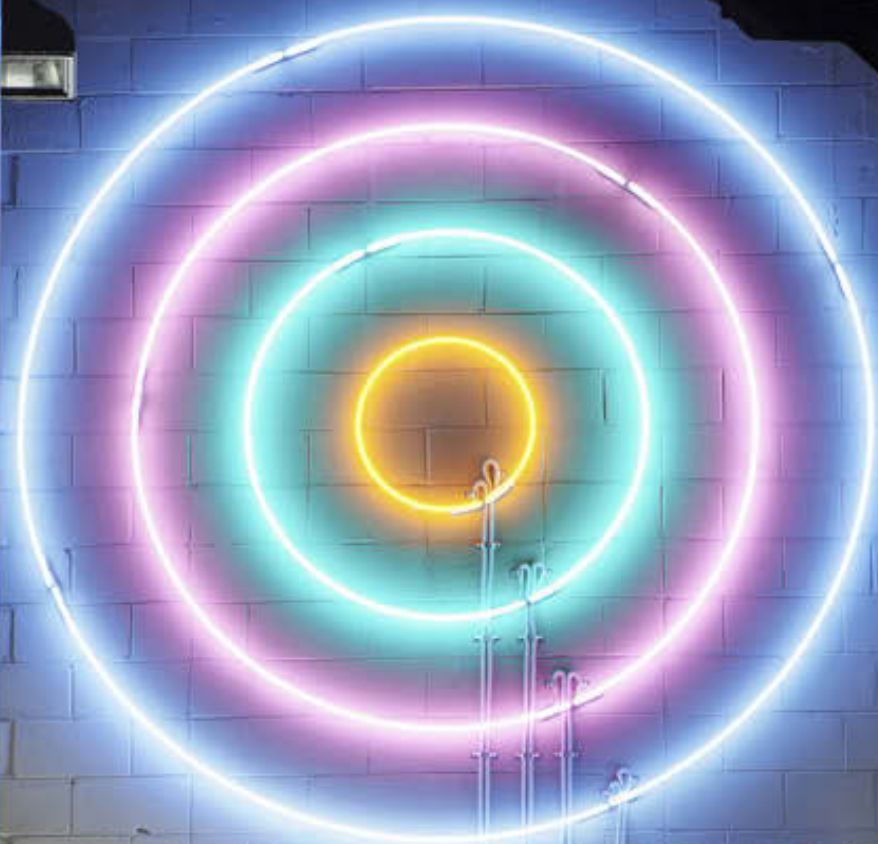


204

Customs House Library and Square upgrade 31 Alfred Street, Sydney

- » Library completed 2005; Customs House Square upgrade and colonnade changes 2006.
- » Up to 1.2 million visitors per annum
- » Orientation point for visitors with free Wi-Fi and public access computers
- » Held over 100 multi-disciplinary exhibitions since opening
- » Large selection of local and international newspapers, journals and periodicals
- » One of nine branch libraries with 50,000 items on hand
- » Inter-library service provides access to 400,000 items and multiple databases
- » A place to read, relax, sit, study, connect with friends, catch up with news, dine, exhibit, cool down in summer





NEVER ODD COWS



Blessed with a beautiful harbour and surrounding gardens, Sydney needed an equally powerful heart. The biggest move in reorganizing and enhancing the experience of the city, is drawing people to the commercial centre as well as its spectacular parkland and waterways. This would be achieved through the confluence of cultural, retail and creative energy and generous welcoming pedestrian spaces and prioritised connections.

In 2007-08, the City committed to a transformational pedestrian spine running north-south along historic George Street. It was argued that the removal of buses and cars could be replaced by an extension of the light rail network, conceived as a loop along George, Hickson Road and Sussex Streets. This spine, like the stem of a leaf, would bring the visitor end of town (Circular Quay) to Town Hall and the educational end of town (Broadway and Central Station) to the centre. At the heart would be a new Town Square and transit plaza, connecting buses below ground from the cross city tunnel with two heavy rail lines and light rail at grade. The centrepiece at grade would be a new sunlit plaza.

A remnant network of smaller plazas and hidden lanes leading to and from this pedestrian spine inspired the laneway upgrade program (like Angel Place and Ash Street). Other lanes which improved connections, created retail and business spaces and brought magic to corners of central Sydney were also developed (for example, Kimber Land and Little Factory Street, Haymarket). Each one of these places, plazas and lanes has been studied and either has or is being upgraded in preparation for George Street. Public art installations, both temporary and permanent are being vigorously pursued.



In 2007, the City of Sydney imagined George Street as the centrepiece of a new network of pedestrian connections and proposed a broad range of urban improvements, most significantly the removal of vehicular traffic in George Street from Circular Quay to Central. A staged approach has the transformation of George Street from Hunter to Bathurst Street underway.

George Street is one of Sydney's oldest streets and has long been an important public and ceremonial spine. From the 1950s, the increase in vehicular traffic degraded its quality and diminished its status as a key civic street. George Street became dominated by loud buses and pedestrians confined to narrow, busy footpaths. As a reaction, many building facades are closed and inward-focused. There is much movement but nowhere to pause, nowhere to sit and there is little respite from the noise of the street.

In 2007, a detailed study by Danish urbanist Jan Gehl concluded that if George Street became the main north-south pedestrian spine from Circular Quay to Central Railway, the attractiveness of the centre of the city, rather than its edges, would be transformed. The City of Sydney then proposed simple, proven changes to revitalise the street and once again, in partnership with the State Government, make it Sydney's civic boulevard.

The design for pedestrian priority is generous, open and free from clutter. It proposes distinctive street trees - *Zelkova serrata* (cultivar 'Green Vase'), lighter coloured paving, new public furniture and night lighting tailored to people, not cars. In addition, Junya Ishigami's public artwork *Cloud Arch* will straddle George Street and mark the civic heart of the city at Sydney Town Hall.

Comfortable seating under shade trees and the provision for street activity in 'flex zones' are proven devices to make streets more attractive and liveable. Better streets go hand in hand with greater economic activity and greater opportunity for social activity and engagement. This pedestrianisation coupled with an efficient, quiet and reliable mass transit system has the potential to make George Street a world-class experience.

The NSW State Government's Sydney Light Rail project, a \$2.1 billion infrastructure project, is consistent with the propositions put forward in the City of Sydney's Sustainable Sydney 2030 Strategy from 2008. The City has made a financial contribution of \$220 million with a strong design vision to guide the detailed urban design realisation of the combined project.

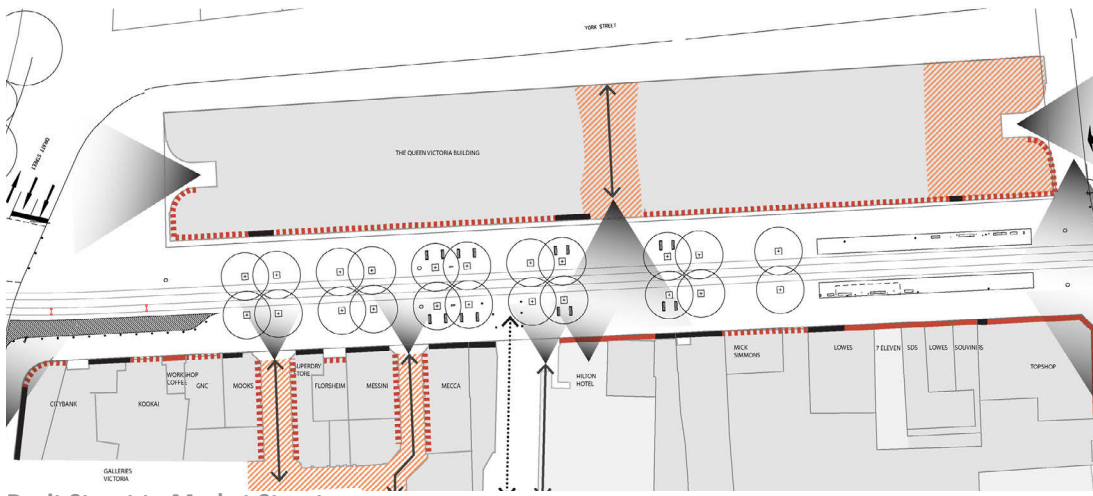


**2007 One main street, three main squares
proposal by Jan Gehl**

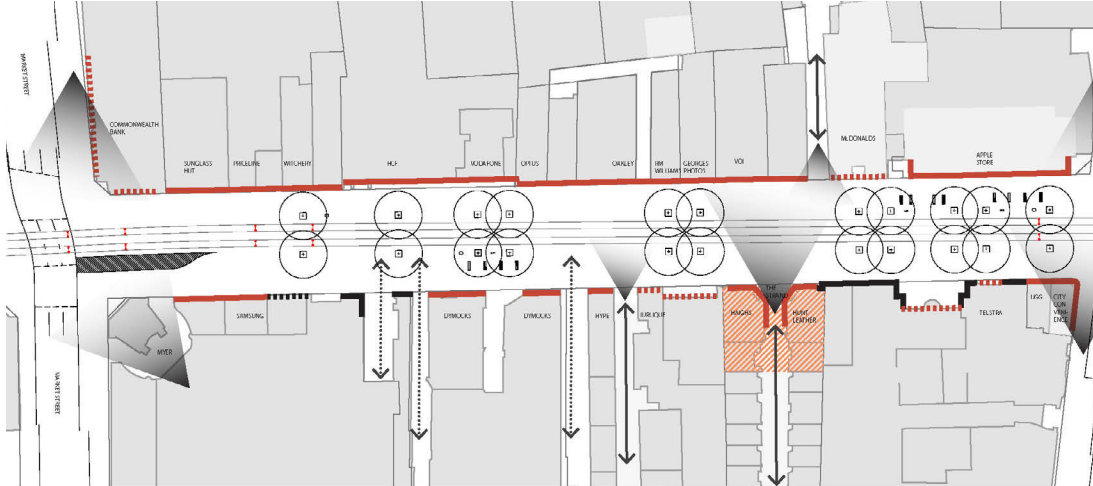
- George Street, Circular Quay, Town Hall Square
- Squares
- Pedestrian network



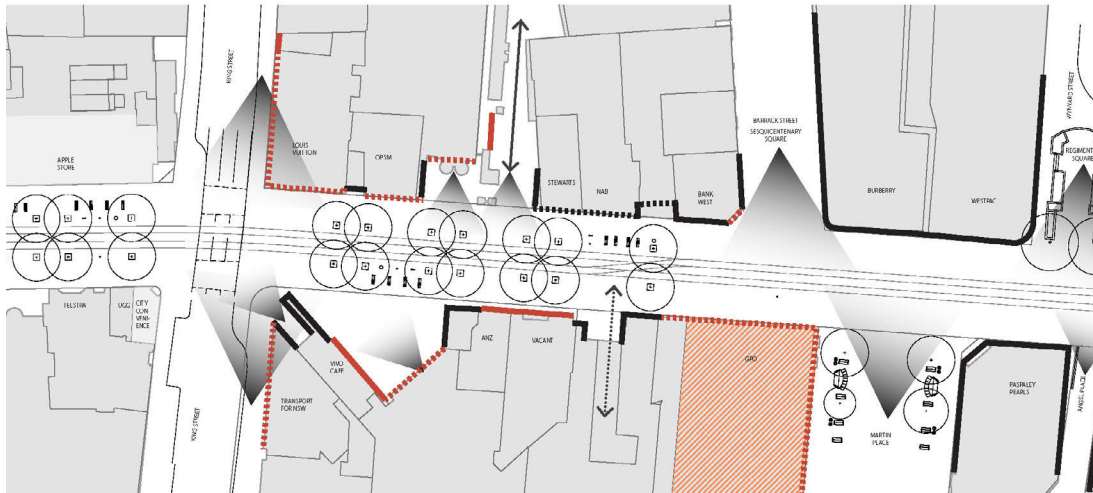




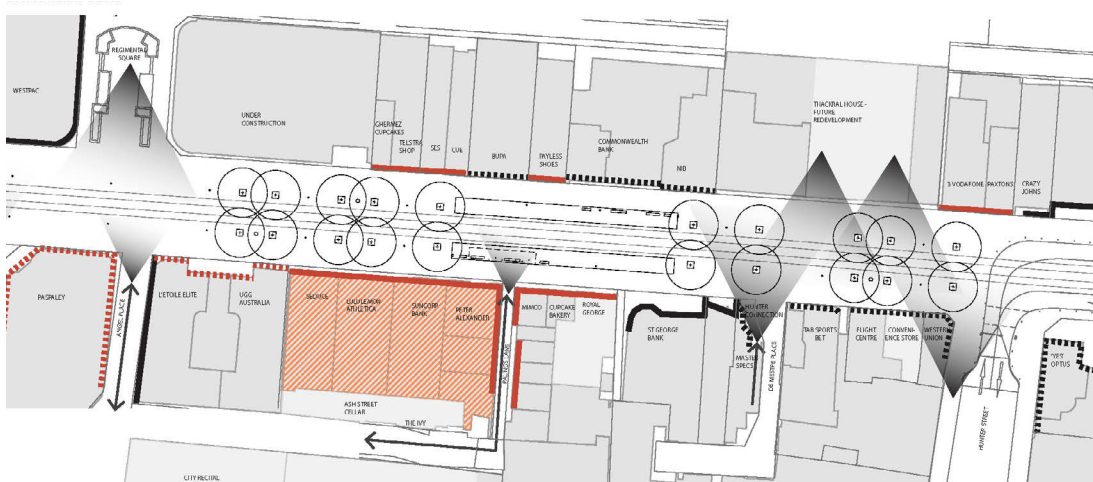
Druit Street to Market Street



Market Street to King Street



King Street to Wynyard Street



Wynyard Street to Hunter Street

George Street Pedestrian Boulevard Hunter to Bathurst Street, City Centre

- » Completion target 2019
- » 57,280 weekday pedestrian numbers in 2012 expected to rise significantly in 2019
- » 220 buses per hour to be relocated from George Street
- » 25,000 m² of road space will be reclaimed for pedestrians
- » Local access vehicles will be permitted to drive on the light rail tracks at low speed
- » George Street will be continuously paved across east-west streets

212



South of Bathurst Street would be a later stage







216

Town Hall Square proposal
City Centre

There has been a commitment to a great urban gathering place or square in the heart of the city over many years. This consistent long-term vision spanning at least six City of Sydney administrations requires land acquisition, integrated State and City planning and significant funding. Its fruition will come at a time when a major development impetus coincides with a major infrastructure project such as a new heavy rail line and station built below the square.

In the first visionary Strategic Plan for Sydney prepared in 1971, the Town Hall precinct was identified as a heritage precinct and important centre of the city's pedestrian network. In 1985, the City of Sydney embarked on a strategy to acquire properties in the block bounded by Pitt, George, Park and Bathurst Streets, with the long-term vision to create a new public square opposite the Sydney Town Hall on the corner of George, Park and Pitt Streets.

The Sydney Town Hall Civic Precinct is home to some of Sydney's most significant heritage sandstone architecture, including the neo-Gothic St Andrew's Cathedral, flamboyant Victorian Second-Empire Sydney Town Hall and the Romanesque Revival retail gallery Queen Victoria Building. This centre location means that it is also a place of intense activity and movement, with George and Park Streets being the major north-south and east-west arteries that intersect in the city centre. In Greek or Roman town planning, this central intersection would mark the Forum and the main streets would be the Cardo Maximus (George Street) and Decumanus Maximus (Park Street). The Sydney city centre has only one such classic intersection, and with what proved to be extraordinary foresight is marked by the Sydney Town Hall and the City's former markets building (QVB).

Tony Caro Architecture and C3D won the City Council's International Ideas Competition for the urban design of the Sydney Town Hall Precinct in 2000. In 2009, an up-dated study of the City's vision for a civic square opposite Town Hall was again undertaken by Tony Caro. In consultation with the State Government, this study examined numerous configurations for the square taking into consideration various development options and integration with the Sydney Metro rail project, which was underway at the time. With the unfortunate demise of the Sydney Metro project the necessary urban development catalyst to build the square was delayed.





Bourke Street is Sydney's first large-scale, bi-directional, separated cycleway and is part of the City of Sydney's cycling strategy to increase the quality and scope of the cycle network in the Sydney Council area and beyond. The 3.4 km project is an upgrade of an existing cycle route and connects Cowper Wharf Road in Woolloomooloo Bay to Phillip Street in Waterloo. The design provides improved safety and amenity for cyclists and pedestrians and introduced some detailed treatments at road intersections.

Being the first of its type in an established conservation area, there was small but vocal opposition regarding the potential loss of car parking, potential injury of cyclists with car doors and possible injury of pedestrians by cyclists. Training programs and safety attendants at intersections helped to successfully acclimatize users to the shared use of the space.

The project included a selective upgrade of the overall street environment including traffic signals, wider footpaths, raised intersections, amended kerb alignments, new street furniture, paving, residential storm water services, adjacent public spaces, bio-retention basins, tree planting and new garden planting beds along the street.

The nature of the cycleway meant that there were a variety of complex traffic conditions and intersections that required unique design responses. These include 'shared environment' intersections at lanes and small streets, 'bend out' intersections and the first cycle signalisation of busier intersections. To address the project's complexity, the consultant team comprised traffic planners, cycle facilities designers, landscape architects and civil engineers.

The NSW Government has since set an ambitious target of doubling local and district trips by cycles by 2016 and the City's work to build a network of safe, separated cycleways will be essential for this target to be met.



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The College Street separated bi-directional cycleway was a key part of the City's 2007 Cycle Strategy to connect Oxford Street from the east and Wentworth Avenue from the south to Macquarie Street in the northern part of the city centre. It includes sections of shared path at various intersections, and when constructed, replaced a lane of kerbside parking, removing cyclists from traffic lanes. A key objective of the City of Sydney's *Sustainable Sydney 2030* Strategy is to make Sydney a cycling city with an ambitious target of 10% of all city trips by bicycle by 2021. To achieve this, social research showed a critical entry barrier to cycling was safe separation from traffic.

The aim of the College Street project is to form a safe, convenient and sustainable cycling route linking into a larger network which will reduce road congestion, cut emissions and improve public health. The network will improve connections between employment, recreation and residential destinations to make cycling more attractive.





Glebe Point Rd



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Glebe Point Road upgrade
Glebe 2009 and 2012


Glebe Point Road is a thriving main street for the Glebe Village with a mix of retail and food businesses in a 20th century context. The comprehensive streetscape upgrade between Parramatta Road and Hereford Street has created more space for pedestrians and improved safety and accessibility through new and wider footpaths and the introduction of a 40km/h speed limit. Electricity cables have been undergrounded and new smartpoles were installed. The project also included 37 additional trees, and new and restored public art.

At the southern end the corner of Glebe Point Road and Parramatta Road was upgraded as a civic space. This sub-project incorporated the restoration of the historic Jubilee Fountain (marking the 50 year anniversary of the former Glebe Municipality) as a drinking fountain. The boundary stone and the Dave Sands Memorial have been reinstated on a specially designed wall. The new awning in front of University Hall provides improved amenity for outdoor dining without obstructing pedestrian space. A cobble stone surfaced intersection was created to slow traffic at the intersection with Parramatta Road, resulting in an appealing, high quality urban design response.

Further along Glebe Point Road, Glebe Public School received an entirely new street frontage. The new

school fence was public art project designed with involvement of the artist Nuha Saad known for colour and assemblage, elevating everyday timber decorations to colourful works in steel. In this instance, the bus shelter designed by architect Colin Polwarth was integrated into the coloured fence, freeing up footpath space and improving pedestrian amenity. More than 70 shop entrances were made access friendly for the mobility impaired, a major accomplishment in a heritage precinct.

In a second stage, the project involved 1,600 m² of footpath being replaced, three rain gardens created, 960 m² of hard surface replaced with grass and plants, 12 intersections being improved and 10 parking facilities added. New rain garden beds benefitting the local area by filtering and cleaning stormwater of pollutants before passing it into waterways, softening the streetscape and improving the microclimate and comfort for the local community. As they are watered by rain and run-off they save precious drinking water. The project included major stormwater improvements to minimise damage from flooding.

Glebe Point Road is now a greener, safer and more beautiful road, with better pedestrian, bike and public transport access and street landscaping.



COM LEASE

Century 21
HARRIS & SUTHER

FIRST

Nando's

535

BYO

WINE
CLUB
80

shot

shot

226

Crown Street upgrade Surry Hills 2014



This upgrade of Crown Street in Surry Hills was centred on the centre between Cleveland Street and Devonshire Street. It also encompassed works along Cleveland Street and the northern end of Baptist Street. The improvements included widening footpaths on both sides of Crown Street to provide more space for seating and dining. The works included introducing new street trees and garden beds at selected locations, installing new lighting and street furniture, extending kerbs and paving bitumen footpaths.

A new raised mid-block marked pedestrian crossing near Lansdowne slows traffic and connects people easily with the east and west sides of this 300m long block of Crown Street. Pavements extend into the parking lane to reduce crossing distance and improve sight lines. Elsewhere, pavement extensions house bus stop infrastructure, allowing buses to stay in-lane for set down/pick up and freeing up footpath space. Two in-bound bus stops were combined on the western side of Crown Street into a single bus stop to make more efficient use of precious kerbside space.

Raised footpaths continue across Lansdowne and Miles side streets calm traffic, and give pedestrians priority along Crown Street.

Further streetscape improvements include removing the slip lane at Baptist Street and Cleveland Street and realigning the traffic signals to improve pedestrian storage and sight lines.

Power lines were put underground at the intersection of Cleveland, Crown and Baptist streets. For better night lighting and functionality, 27 smartpoles were added at the intersections and along Crown Street, offset against the spacing of the new street trees.

Along both sides of Cleveland Street, a low hedge was installed along the kerbside to provide a green respite to this busy trafficked corridor. Initially extending one block east and west, this has subsequently been extended along the length of Cleveland Street to create a green link between Moore Park, Prince Alfred Park and Victoria Park.

There was a very detailed communication strategy online for community involvement and information. It set out a plan to minimise disruption to pedestrians and retailers, whereby the works were broken into 7 stages which ran until December 2014.

A public art work by Astra Howard is in development.



The Redfern and Regent Street upgrade was part of a major initiative to revitalize the Redfern area with the sense of a true main street identity. The need for major improvement was initially progressed in 2003 by the former South Sydney Council. The upgrade scope was reviewed in 2004 under the City of Sydney and included expanded and paved footpaths, reconfiguration of the laneway network including the integration of a cycle route, a new public space at Jack Floyd Reserve, planting, improved lighting, new street furniture and 30 street trees, public art, community art projects, and decorative lighting to celebrate the historic architecture of the street.. Together with an effective shopfront improvement program, the street has been transformed into the village main street connecting Redfern Station to Redfern Park.

The Redfern Street village houses diverse land uses across residential, educational and industrial development and accommodates about 12% of the Council area's population. Life on the street has significantly improved since 2008. From December 2010, a matching grant program towards shopfront improvement has helped remove shutters, grills, and improve lighting and display fronts. In addition, decorative public lighting of the Redfern Park Gates, Redfern Court House, St Vincent de Paul Church, Mum Shirl Memorial and Redfern Post Office lifted the overall heritage profile at night.

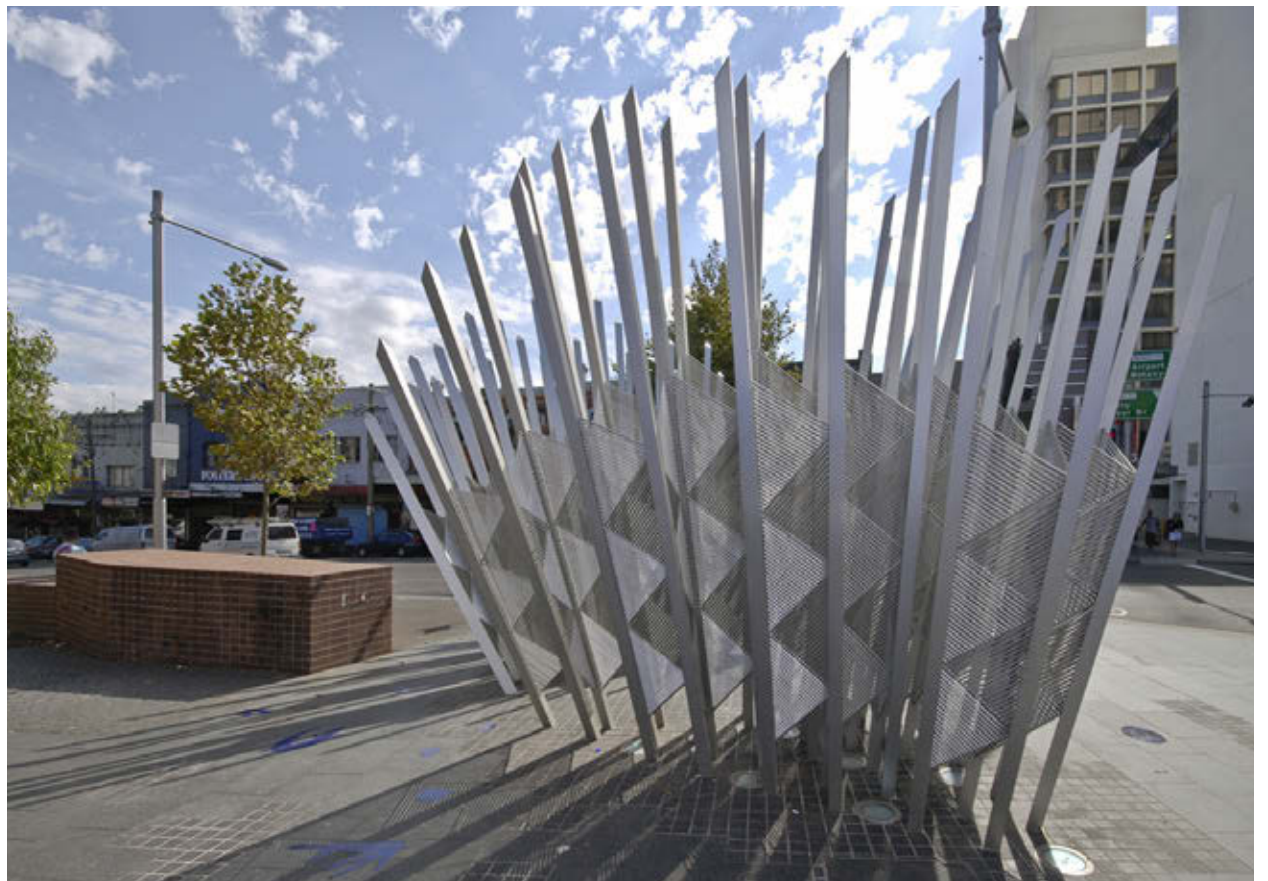
As part of the Redfern Street upgrade, artists were invited to provide a major work of public art – five were shortlisted and exhibited and *Bower* was chosen in response to community feedback. *Bower* was inspired by the Bowerbird which borrows blue objects such as pegs and bottle tops to attract females during his courtship dance. The work represents a contemporary Bower and consists of a concertina of screens with the pattern of feathers, surrounded by blue shapes set into the paving.

This sculpture borrows its treasures from the Redfern community. The community was invited by the artists to bring favourite objects and stories to workshops held in April 2007. A blue glass cast was made of some of these precious objects and set in the Redfern Street footpath.





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The Harris Street Village encompasses the area from Pymont Point in the north to Broadway in the south and from Darling Harbour in the east to Wattle Street, Ultimo in the west.

The Harris Street upgrade project between Miller Street and Pymont Bridge Road implemented urban design improvements to provide a more vibrant, active and safe public domain, celebrate Pymont's heritage and historic sandstone buildings and help strengthen Harris Street's role as the 'village' main street.

Four key aims for Harris Street were identified in *Sustainable Sydney 2030*. These were to support the expansion of enterprise clusters of culture, media and education; transform Harris Street into a liveable main street; consolidate community facilities around the Ian Thorpe Pool and Powerhouse precinct and develop student housing.

The Harris Street village which encompassing both Ultimo and Pymont has experienced growth in both residential numbers and new businesses and the locality is now estimated to have the highest population density in Australia at 14,300 people per km² (Australian Bureau of Statistics, April 2014) and the highest rate of growth in creative industry employment growth. This growth has created a very active streetscape placing increased importance on the quality of the public domain.

The main street upgrade, fortunately endowed with highly established street trees, included traffic calming devices, and improved traffic functions such as a new east-bound right-turn lane at Pymont Bridge Road and Harris Street intersection and new street signals, installation of new unit paving to footpaths, integrated flowerbeds, smartpole street lighting, and decorative lighting to significant buildings. Other improvements included a new pocket park and custom designed sandstone street furniture.





Darlinghurst Road upgrade Kings Cross 2005

Darlinghurst Road is the spine of the historically significant Kings Cross quarter of the City. This precinct developed from an inner city residential precinct to a bohemian village during the inter-war years. Since the 1960s it has been the centre for 24 hour entertainment in the city and has attracted some less salubrious activities. This streetscape upgrade project was a major early initiative by the City of Sydney to improve one of the significant gateway entrances into the Sydney Business District.

This project designed by Tony Caro (who also worked on the upgrade of Pitt Street Mall) has made Darlinghurst Road and Kings Cross a safer more attractive place for both visitors and residents who are now moving back into high density residential developments in the area. The design moves are purposefully low-key, intended to improve environmental safety and design quality whilst maintaining the precinct's essential character.

Pavements were widened to reduce the impact of motor vehicles and purpose-designed lighting, dark bronze smart-poles and street furniture were introduced.

A new street tree planting program was undertaken, and there are longer term plans to create new pedestrian access to Kings Cross Railway Station. Fitzroy Gardens, at the junction of Darlinghurst Road and Macleay Street, was improved and a new playground completed.

Between 2005 and 2007, more than 100 brass plaques telling the stories of Kings Cross to its residents and Sydneysiders were embedded into the granite footpath along Darlinghurst Road. A small group of local history experts worked with the City of Sydney historian to populate the stories.





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Angel Place and public artwork
Forgotten Songs
City Centre 2012


The Angel Place upgrade, almost hidden behind Martin Place, includes the artwork *Forgotten Songs* cobblestone paving, allowance for outdoor dining, new granite details, decorative and street lighting, raised kerb extensions to calm traffic and a new stormwater system. The upgrade provides a magical backdrop for theatrical events and a safer pedestrian link to the popular City Recital Hall, George Street, Martin Place and the laneway life on neighbouring Ash Street.

Angel Place and Ash Street were two of the priority laneway upgrade projects which form part of the City of Sydney Laneway Revitalization Strategy, a scheme designed to reactivate a number of Sydney's historically significant laneways including Angel Place, Hosking Place and Lees Court.

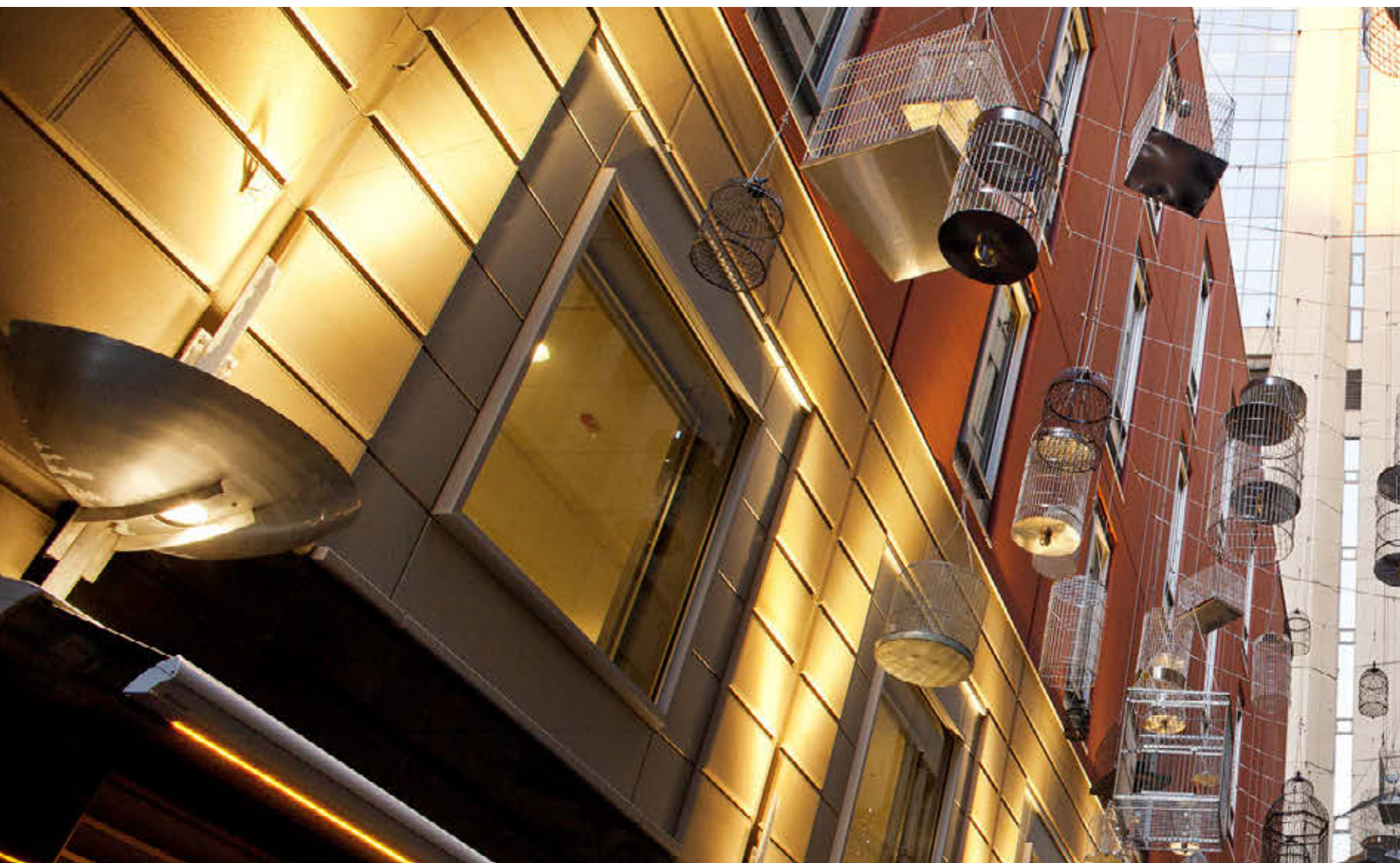
The public artwork *Forgotten Songs* by Michael Thomas Hill, Dr Richard Major, Richard Wong and David Towey – which includes 120 birdcages suspended in the sky – was originally created as a temporary artwork for the City of Sydney's *By George* laneways project in 2009 curated by Dr Steffen Lehmann. It was reinstated as a permanent public artwork as part of the upgrade of Angel Place in 2011. The birdcages float above the laneway echoing the sounds of birds that lived in the Tank Stream area before the city growth forced them to the outer fringes of suburbia and towards extinction.

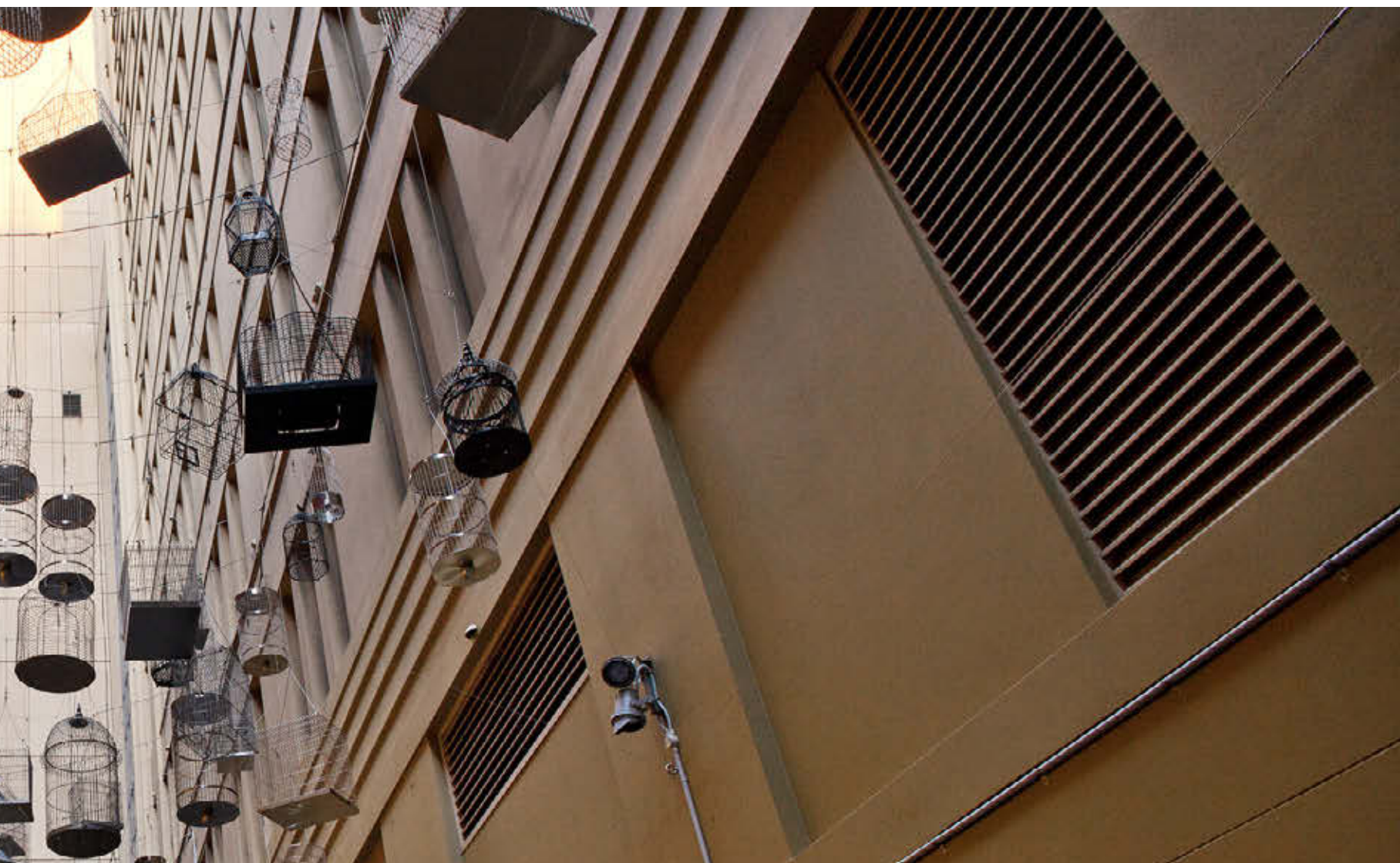
Angel Place is a reminder of what Sydney's smaller street network was like before the small blocks were consolidated for many high-rise developments. This project recaptures the experience of moving along the cobblestones of

Sydney's former lanes in search of a little place to eat or shop, and through these empty cages hear the sounds of the birds that once flew through Sydney's centre. It is a momentary and intimate contrast to the regular noise most people associate with the city. Laneways are ideal places for small bars and cafes, pop-up outlets, galleries and new retail spaces - the sort of places that have now made Sydney more interesting.

A palette of materials was developed that utilises smaller units and more detailed layout creates a rich tapestry for the central precinct lanes. Small shop fronts and tenancies are encouraged to allow for a commercial diversity in the city centre. A thread of lighting elements expresses the labyrinthine like quality of the laneways and provides visual cues to pedestrians that wider connections exist.

The Central Precinct laneways are the setting for playful events such as the Sydney Festival Opening Night and they contain two performance spaces, the Angel Place Recital Hall and the Theatre Royal. The proposed designs provide a backdrop to these theatrical events.







In Between Two Worlds by artist Jason Wing forms the centrepiece of the City of Sydney's laneway upgrade to Little Hay Street, Factory Street and Kimber Lane. By day this unassuming passage has been brightened by blue clouds and silver figures transforming an otherwise ordinary service lane. By night the 'spirit' figures illuminate the lane with an otherworldly blue glow inviting visitors to explore this new addition to Chinatown's vibrant night-life.

Infusing these lanes with life was part of the Chinatown Public Domain Plan which adopted by the City of Sydney in 2010. Jason Wing, of dual Chinese and Aboriginal heritage, and who started as a Sydney-based street artist, developed this work in response to the curatorial directions for Chinatown developed by the Director of 4A Centre for Contemporary Asian Art, Aaron Seeto.

Incorporating wind, water, fire and earth the artwork *In Between Two Worlds*, references both Chinese and Aboriginal motifs. In Chinese and Aboriginal culture the elements are said to have their own spirits. In the Chinese Zodiac humans are also created with characteristics of the elements. The half human, half spirit figures in Kimber Lane represent our past, present and future ancestors. The themes of heaven and earth, the elements and respect for ancestors past and present are universal. The figures are inspired by Aboriginal and Chinese heritage but do not discriminate other cultures.

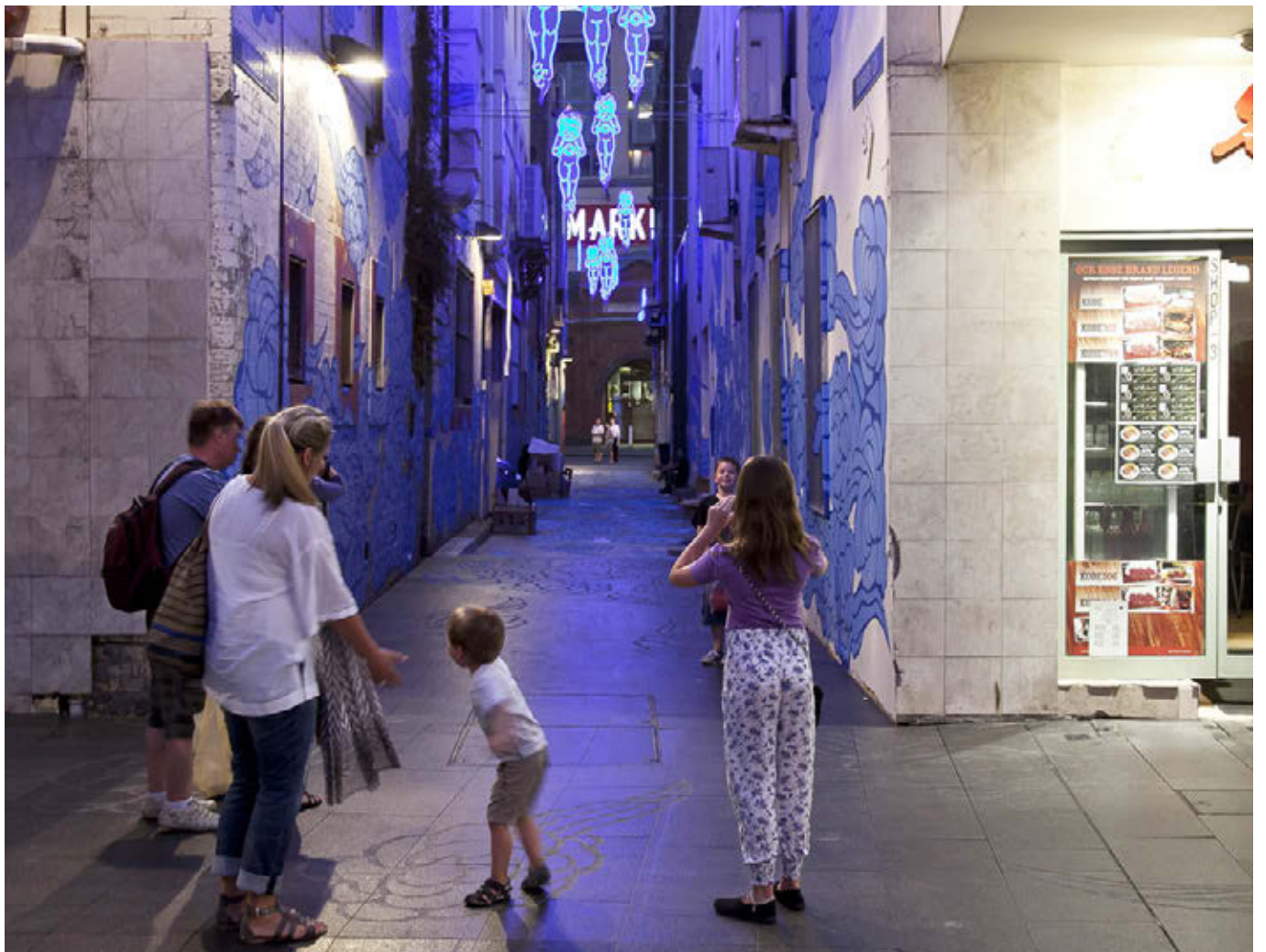
Clouds, sometimes referred to as "auspicious clouds" (*xiangyun* 祥雲(繁体) / 祥云(简体)) represent the heavens and also "good luck"

because the Chinese word for cloud – *yun* 雲(繁体) / 云(简体) - is pronounced the same as *yun* 運(繁体) / 运(简体) meaning "luck" or "fortune". The cloud is a commonly seen design and when repeated in a pattern symbolizes never-ending fortune.

In Between Two Worlds consists of three main components – wall murals, floor murals and 30 suspended illuminated spirit figures. The cloud mural pattern has been incorporated into the granite paving in order to continue the pattern into busier cross streets and lead people into the lane. Some of the pattern elements in the etched granite are also inlaid with paint to match the painted mural pattern on the laneway ground and wall surfaces.

Thirty illuminated 'spirit' figures are suspended by a catenary lighting system along Kimber Lane to the rear of adjacent buildings. Led lights have been sandwiched between two layers of laser cut composite aluminium and acrylic panels in each figure to bring a radiant blue glow to an otherwise dark and dank lane, so close to Dixon Street, the traditional heart of Chinatown.







With more than 65,000 pedestrians visiting every day, Pitt Street Mall is the busiest pedestrian precinct in Sydney. Attracting some of the highest retail rents in the world it is here that international retail giant Westfield built its flagship Australian shopping centre. This precipitated a complete renewal of the pedestrianised section of Pitt Street between King and Market Streets.

The renewal has transformed Pitt Street Mall and adjacent blocks of the street in a precinct that is the retail heart of Sydney's Central Business District. The public domain had deteriorated due to the high level of pedestrian traffic, service vehicle access, and ongoing construction and in-ground services renewal work.

A new, flat 'floor' was introduced on a re-graded surface that dispensed with the former road crown. Additional tree plantings, custom planting grates and drainage, bespoke furniture and lighting were introduced, together with new management provisions to reduce future disturbance.

Pitt Street connects with the Harbour at Circular Quay, and approximates the alignment of the stream that provided fresh water source to Arthur's fledgling penal colony. In the 2008 Sydney 2030 vision, Danish urbanist Jan Gehl asked the question – "Why not bring the Tank Stream to the surface in parts of the City? It could become a living symbol of the city of Sydney's commitment to be a 'green' and healthy city." In the Tony Caro design the renewal plan grew out of a conceptual framework around the Tank Stream and its original source near the Market Street intersection. Custom drainage

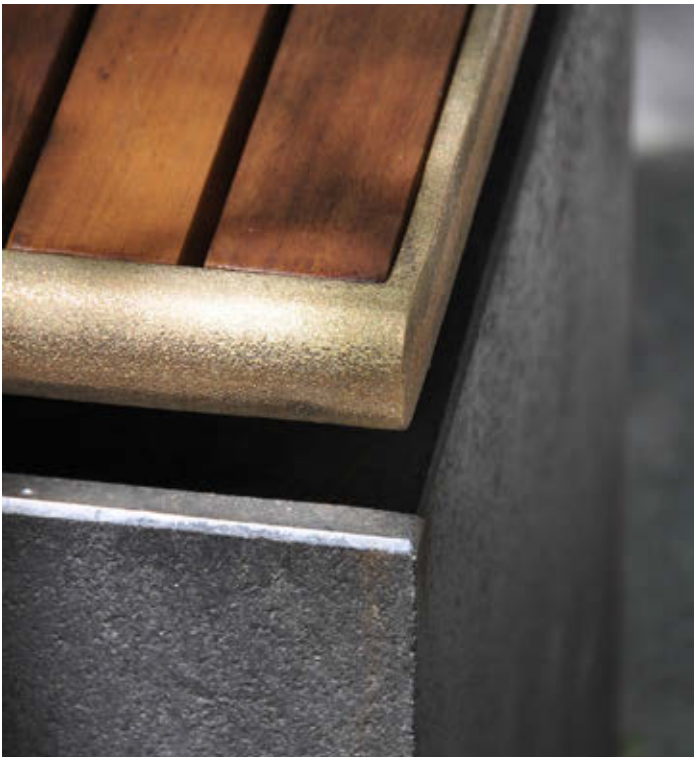
and lighting reference the water running below. Furniture and detailing relate to the material heritage of Sydney including the various types of stone used for pavements and kerbs.

As part of the Pitt Street Mall upgrade the designers worked closely with fabricators and foundries to develop a custom range of street furniture, including seats, benches, bubblers, tree grates, drainage grates and plaques. Working with the fabricator TCA developed a range of bespoke details and finishes that suited the budget, construction methodology, and accessibility requirements of this important civic space. The seating groups below 20 Chinese Elm trees have been widely regarded as an ergonomic and social success, avoiding the typical public benches that are commonly found in similar public spaces.

In May 2010, the City installed a low energy programmable catenary lighting system down the centre of the space that provided both statutory lighting and special effects lighting. The cable hung system, suspended 14 metres above the ground and consisting of 23 custom-made, programmable light fittings each 3.5 metre tall were carefully designed to work with the height of a new glass bridge.











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George Street proposed public artwork
Cloud Arch
City Centre

A cloud-shaped arch that floats above George Street outside Sydney Town Hall called *Cloud Arch* will mark the midpoint of the proposed pedestrian boulevard section of George Street. The unique new symbol for Sydney is the competition-winning design of visionary Tokyo-based architect and artist Junya Ishigami. By using the latest construction technology, *Cloud Arch* will provide an arch so high and light it will seem cloud-like.

Ishigami's *Cloud Arch* has been sculptured to taper and curve in two directions, and act as a gateway to the pedestrian section of George Street with the future light rail passing underneath it. Changing shape depending on the viewer's vantage point, it will be visible from many parts of the city centre and is set to become a landmark meeting place for Sydneysiders and visitors alike.

The proposed siting is at the intersection of Park and George Streets, which is the main intersection of the north-south and east-west streets in the city centre. It is at this same intersection that the future town hall square is proposed opposite the Town Hall. By virtue of its placement, scale, quality and power to spur the imagination, *Cloud Arch* is set to become the signature destination marker for both the future square and the newly transformed pedestrian street. It will be located not far from where the temporary installation by American artist Janet Echelman *Tsunami 1.26* was suspended above George Street..

One of a number of artworks proposed as part of the City Centre Public Art Plan developed by The City of Sydney in collaboration with Curatorial Advisor Barbara Flynn, the 2014 proposal selected by the City of Sydney's Public Art Advisory Panel, resulted from more than 600 expressions of interest from artists living in 25 countries. Born in Kanagawa, Japan and living and working in Tokyo, Ishigami is an architect and artist who brings a unique philosophy, aesthetic and skill base to his work. Ishigami is renowned in the artistic world today for the inventiveness of his approach to the built environment.

A visiting professor of the Harvard Graduate School of Design (2014), Ishigami is the winner of the coveted Golden Lion for best project at the 12th Venice Architecture Biennale (2010) and the Architecture Institute of Japan Prize (2009).





George Street temporary installation
Tsunami 1.26
City Centre September 2011

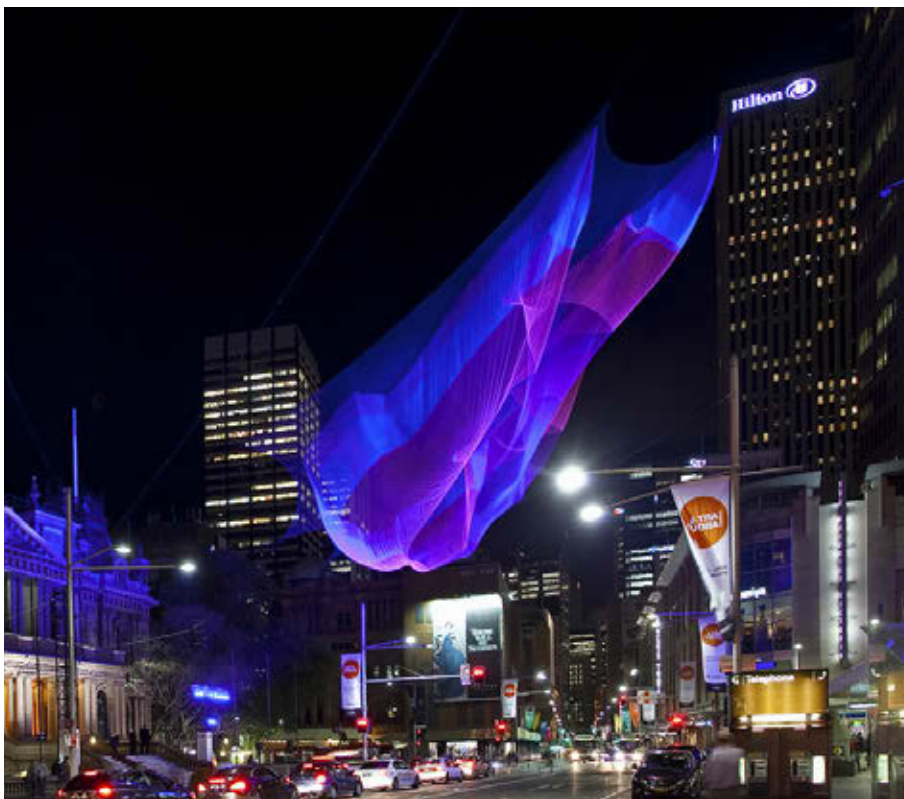
The large-scale aerial art installation *Tsunami 1.26* by American artist Janet Echelman was displayed as part of the Powerhouse Museum (Museum of Applied Arts and Sciences) 2011 Love Lace exhibition. It was launched to coincide with the City of Sydney's annual outdoor *Art and About* Festival outside Town Hall at the intersection of George Street and Park Street.

This was the second installation of the work following its commissioned installation by The City of Denver in 2010. It draws inspiration from the modelled wave analysis of the February 2010 Chile earthquake and resulting tsunami. The work references the NASA Jet Propulsion Laboratory's calculation that the earthquake shortened the earth day by 1.26-microseconds through redistribution of the earth's mass.

The work was 3D computer modelled in collaboration with the National Oceanographic and Atmospheric Administration. It was machine knitted from a synthetic woven fibre called Spectra which is said to be 15 times stronger than steel by weight, which made it possible to hang the work from existing structures without major structural reinforcement.

This mesh also had the quality and intricacy of handmade lace which was the thematic connection with the Love Lace exhibition. The changing coloured lighting at night gave an impression of a spatial apparition, and its ability to undulate with the wind suggested something ethereal.

The installation demonstrated how the City of Sydney's City Art public art strategy encouraged partnerships to realise art projects and also explore creative opportunities for the pedestrian transformation of George Street during the day or night.





Aspire by Warren Langley features glowing golden trees which appear to rise up and hold aloft the enormous weight of the overhead freeway structure. Located beneath the Western Distributor at Ultimo, this work references the community action in nearby Fig Street, which resulted in the preservation of local housing which was to have been demolished for the freeway.

This public artwork by prominent Australian artist Warren Langley, was commissioned by the City as a site specific public art project for a desolate spot in Ultimo. A glowing golden forest of trees illuminates an ugly site beneath a freeway flyover, the Western Distributor in Ultimo, transforming the dark and unimaginative space and improving public safety.

The construction of the elevated 'Western Distributor' effectively divided the villages of Ultimo and Pymont in the 1980s. In 2000, a community cultural development project, Life under the Freeway, was co-ordinated by the local Harris Street Community Centre. An extensive community process was central to this project and resulted in the community identified issues and opportunities developing a range of themes for public art projects for the area beneath the freeway in workshops.

These themes then informed a public art brief which was developed by the City in consultation with community members supported by public art consultant Marla Guppy.

Following an open competition and tender short listing process, Warren Langley's *Aspire* was chosen by a mixed panel comprised of representatives of the local community and two

Public Art Advisory Panel members.

The work directly references the community aspirations which fought against the destruction of residential housing in the Fig Street precinct for roadwork. The ensuing community action, one of the first of its type in Sydney, forced the freeway planners to adopt the current overhead configuration. The 14 stylised tree forms stand strong and proud as a metaphor for the community and appear to be holding the massive freeway aloft.

The design also addresses the previously intimidating pedestrian thoroughfare beneath the imposing overhead bulk of the freeway. The illuminated forms which glow brightly by night, impart a positive, uplifting experience to those passing through this vital pedestrian link between Ultimo and the city centre.

The work was fabricated in the artist's studio in Brookvale and consists of vacuum formed and moulded high density polyethylene; the tree forms are illuminated by an internal array of long life, highly sustainable Light Emitting Diodes. Each tree draws less than 150 watts of power and the appearance of the light sculptures varies depending on the surrounding ambient light levels.



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Alfred Street public artwork *Windlines*
The Scout Compass of Discovery
 Circular Quay 2011

Windlines: The Scout Compass of Discovery by artists Jennifer Turpin and Michaelie Crawford features a 'wind line' of text along each compass point alluding to a significant natural site in the greater Sydney region that lies in that direction. The dynamic sculpture is based on a compass and a dynamically balanced weather vane and commemorates 100 years since the founding of Scouting by Lord Baden Powell.

In the spirit of scouting adventure, *Windlines: The Scout Compass of Discovery* harnesses the ever-changing nature of the wind to inspire imaginative and actual journeys of discovery. This major public sculpture by Jennifer Turpin and Michaelie Crawford is located at Scout Place, 33 Alfred Street, Circular Quay. It was funded by Dick Smith AO and Pip Smith and commemorates the centenary of Scouts in Australia in 2008.

At the centre of the artwork, on the ground plane, a bronze map of the greater Sydney area is inscribed with evocative place names. Most of the destinations are of significance to Scouts, and several are of personal significance to Dick Smith. Extending out from the map are encircling lines of text embedded in the ground. The lines accompany a distance and a direction for each of the 16 points of the compass.

As the feathered vane turns into the wind above, we are asked to join the adventure and discover the places referred to in the riddles of the encircling 'wind lines'. For the artists, the feather on the wind vane is also the quill which has inscribed the words in the ground. The intriguing sentences combine the chosen place names with many values and actions pertinent to Scouts Australia.

Phrases associated with the philosophy of Scouting such as 'lead the way', 'do your best' and 'be prepared' as well as actions suggestive of Scout activities including 'help', 'save', 'seek out', 'venture', 'search' and 'navigate' have been incorporated into the text.

The kinetic wind/text artwork was selected from a short list of six artists. The City of Sydney worked with Curator Anne Loxley to achieve on this project.











The City of Sydney is one of the largest users of street lighting in NSW, with 22,700 lights in the public domain. The City is responsible for 8,800 of these lights, while Ausgrid maintains 13,900. In March 2012 the City of Sydney became the first city in Australia to roll-out new energy-efficient LED lights as part of a \$7 million, three year project.

By May 2015, the City of Sydney's roll out of energy efficient light-emitting diode (LED) public domain lights had replaced over 6,150 lights saving nearly \$800,000 a year in electricity bills and maintenance costs while cutting energy use and emissions by over 40%.

The NSW State Government has supported the City's lead, and announced a state-wide roll-out of LED lighting in 41 councils across Sydney, the Central Coast and the Hunter regions. The LED lights, produced by GE and are installed across Sydney by UGL Limited, provide a light that appears brighter than traditional street and park lights.

The City's *Sustainable Sydney 2030* Strategy includes a target to reduce greenhouse gas emissions by 70% from 2006 levels, with improved efficiency from lighting technologies expected to contribute 7% towards this target. The introduction of energy efficient light emitting diodes (LED) to the City's public domain lights, will deliver 5.3% of the required 7% public domain lighting savings within the next 3 years.

At first, the City joined London, New York and

Hong Kong in an international trial of energy efficient, smarter street lighting. By installing the new lights with smart controls, they not only use less energy, but give the City the technology to remotely monitor the LED operation and energy use and in some instances maintain design illumination levels and further reduce electricity consumption throughout the life of the LED's. Lighting controls also allow light levels to be adjusted remotely to suit local conditions. The trial produced high-quality light and recorded electricity savings on average of 40% compared to conventional lights.

The results of the trial, and the research, demonstrated that significant reductions in electricity use, and therefore greenhouse gas emissions, could be achieved.

A survey was carried out in early 2011, at two of the trial locations, with more than 90 per cent of those surveyed saying the new lighting was appealing and three-quarters saying it improved visibility. The City entered into a contract with GE/UGL - Joint Venture, to upgrade 6,448 lights with energy efficient LEDs, over 3 years from late March 2012.



