

580 GEORGE STREET

PRELIMINARY PUBLIC ART PLAN (STAGE 2) PLANNING PROPOSAL



Proposed: Artist's Impression of the Ground Floor Street interface (George Street looking south) Source: Curzon + Partners

SYDNEY | GADIGAL PEOPLE OF THE EORA NATION

gpt

Acknowledgement of Country

Overton Creative acknowledges the Traditional Custodians of the lands we operate on.

We recognise that First Nations sovereignty was never ceded and respect First Nations peoples' continuing connection to these lands and waterways.

We pay our respects to First Nations Elders, past and present.



580 GEORGE STREET, SYDNEY

PRELIMINARY PUBLIC ART PLAN (STAGE 2) PLANNING PROPOSAL

This Preliminary Public Art Plan (Stage 2) Planning Proposal has been developed in accordance with relevant planning principles identified in the City of Sydney public art and urban planning policies and guidelines, such as the City of Sydney City Art Public Art Strategy, Public Art Policy, and Guidelines for Public Art in Private Developments.



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TABLE OF CONTENTS

	PAGE
EXECUTIVE SUMMARY	3
PROPOSED STAGE 2 OVERVIEW	5
SITE CONTEXT (INCLUDING EXISTING STAGE 1 ARTWORKS)	7
PUBLIC ART PRINCIPLES	15
CURATORIAL RATIONALE	16
ARTIST PROCUREMENT & COMMISSIONING	18
IMPLEMENTATION FRAMEWORK	19
EXPERIENCE & CAPACITY	20
CONCLUSION	21

426

EXECUTIVE SUMMARY

GPT Group has commissioned Overton Creative to prepare this Preliminary Public Art Plan (Stage 2) in support of a Planning Proposal for 580 George Street, Sydney (the subject site).

Situated at the prominent intersection of George and Bathurst Streets, the proposal seeks to reimagine and revitalise the existing podium - a key urban interface within the city's civic and cultural spine.

The proposed development envelope provides for an enhanced and more publicly engaging podium while retaining the adjacent office tower and lower ground retail below. Together, these upgrades present an opportunity to integrate site-responsive public art that reflects the city's layered histories, celebrates its contemporary urban life, and contributes to Sydney's evolving public realm.

While the specific curatorial framework for 580 George Street, Sydney (Stage 2) will ultimately be detailed in the project's forthcoming Design Excellence Competition and acceptance of the Site Specific Development Control Plan (DCP), a preliminary framework has been structured based on the project's vision and principles.

Essentially, this Preliminary Public Art Plan (Stage 2) will serve as a guiding framework for the upcoming Design Excellence Competition.

It establishes the curatorial intent, thematic directions, and initial site-specific opportunities that will inform the architectural and landscape design proposals.

It builds upon the site's 2016 major podium and lobby upgrade (Stage 1), transforming the 33-storey office tower's street presence and internal public spaces, including public art detailed in the Public Art Strategy prepared by FJC.

This plan (Stage 2) conceptually identifies potential opportunity zones for further integrated public art - including the podium, façades, lobby, and transitional spaces, terrace/plaza areas - and articulates a vision for works that are site-responsive, culturally layered, and publicly engaging.

By providing a clear, strategic brief, the Preliminary Public Art Plan (Stage 2) ensures that competing design concepts:

- Respect the site's heritage context and prominent civic setting, including existing public artworks.
- Incorporate First Nations perspectives and storytelling where appropriate.
- Enhance the public realm, pedestrian experience, and activation of George Street.
- Align with the City of Sydney's Public Art Policy and Design Excellence Framework.

In essence, this Preliminary Public Art Plan functions as both a creative and practical guide, ensuring that the Design Excellence Competition delivers proposals that integrate high-quality, contextually responsive public art as a core element of the 580 George Street (Stage 2) redevelopment.

This Preliminary Public Art Plan (Stage 2) provides a strategic and flexible framework for the selection, design, and delivery of public art, ensuring that the development contributes meaningfully to both the cultural life of the city and the identity of the George Street precinct. It proposes to deliver:

- Initial opportunities to explore within the Design Excellence Competition, ensuring public art remains a central, integrated element of the building and precinct.
- Cultural and civic activation of the podium and adjacent public realm.
- Potential opportunities for First Nations storytelling and contemporary artistic expression.
- A visible and lasting contribution to Sydney’s evolving public art landscape, enriching the pedestrian experience and reinforcing the site as a vibrant urban node.

A contextual analysis of the 580 George Street site identifies:

- High pedestrian visibility along George Street, a key north-south civic spine.
- Proximity to major heritage landmarks, including the Queen Victoria Building, Sydney Town Hall, and State Theatre.
- Existing public art at the site itself, creating further complementary opportunities for site-responsive and integrated artworks.
- Multiple potential activation zones, including podium façades, lobby and transitional spaces, terrace/plaza areas.

Essentially, the curatorial rationale establishes a framework for new public art that:

- Responds to the movement, rhythm, and energy of the site.
- Reflects the layered histories of Sydney, including First Nations heritage.
- Integrates with the built form to enhance the civic and cultural identity of the precinct.
- Supports a range of media, from permanent to temporary.
- Future public art opportunities that have the potential to focus on external street-level interfaces, podium edges, and integration with the canopy/soffit language to ensure continuity with the building’s existing sculptural gestures and glazing.

The Implementation Framework outlines:

- A transparent, quality-based artist selection and commissioning process, including opportunities for First Nations artists.
- Governance, roles, and responsibilities for GPT Group, Overton Creative, other design consultants, and the City of Sydney.
- Staging aligned with design and construction milestones, ensuring seamless integration of artworks.
- Maintenance planning and long-term legacy considerations.

PROPOSED STAGE 2 OVERVIEW

The existing precinct features a current commercial building with a 3-level basement, a 4-level podium, and a 33-level commercial tower above. The planning proposal for Stage 2 represents the redevelopment of the northern end of the precinct (the intersection of George Street and Bathurst Street), in the heart of the Sydney CBD.

Through this proposal, the GPT group seeks to revitalise this prominent site by demolishing the existing 3-level corner podium, with a new ten-storey corner tower that integrates seamlessly with the established iconic 580 George Street tower.

This will enhance the civic and cultural character of this prominent CBD location. The proposed design will introduce high-quality retail and A-grade commercial spaces while reactivating the George and Bathurst Street frontages.

The new development will breathe life into the area with an additional 8,000m² of GFA to provide for vibrant retail spaces at the lower podium and premium commercial office spaces on the upper levels. The existing lower ground pedestrian connectivity and retail amenity will continue to provide connectivity to the wider precinct in the future.

Through its refined architectural form and material expression, the development will reinforce the site's identity as a significant urban marker and provide new opportunities for public art integration that enrich the streetscape and contribute to Sydney's evolving public realm.



Subject site: with northern portion of the podium subject to the Planning Proposal Stage 2 marked in blue.



Existing: 580 George Street, Sydney - View of Site from George Street and Bathurst Street Intersection

The existing precinct features an existing commercial building with a 3-level basement, a 4-level podium, and a 33-level commercial tower above. The building includes commercial office use on Levels 1 to 33, a childcare centre on part of Level 1 and 2, a commercial lobby, a food court, and retail offerings at Ground Level.

430



Proposed: Artist's Impression of the corner of George Street and Bathurst Street Source: Curzon + Partners

The Stage 2 development proposal for 580 George Street provides for a revitalised ground plan on the corner of George Street and Bathurst Street, that can provide opportunities for cultural activation and public engagement.

SITE CONTEXT

Strategic Alignment:

Any potential new art commission for Stage 2 will align with:

- City of Sydney Public Art Policy (2022) – supporting art that is bold, connected, and authentic.
- City Centre Public Art Strategy – contributing to the ongoing cultural spine of George Street.
- GPT Reconciliation Action Plan goals – embedding opportunities for First Nations collaboration and storytelling.

Existing Public Art Context:

The 580 George Street precinct sits within one of the most art-activated corridors of the Sydney CBD. Along George Street and its adjacent laneways, a network of permanent and temporary public artworks contributes to the city's cultural identity and pedestrian experience. Notable examples include:

- Matthew Johnson's sculptural façade and fretted glass (on-site)

In the vicinity:

- *"I Stay (Ngaya ngalawa) / You Move (Nguru)"* by Maddie Gibbs and Jonathan Jones (near Town Hall Station) – reflecting Gadigal language and presence.
- *"Forgotten Songs"* by Michael Thomas Hill (Angel Place) – an elevated soundscape that reintroduces native bird calls once heard in the city.
- Town Hall Precinct artworks and memorials, celebrating civic heritage and social history.

Collectively, these works establish a continuum of artistic expression that explores identity, memory, and transformation within Sydney's urban fabric.

Site-Specific Observations:

The site benefits from:

- High visibility along George Street and Bathurst Street, as well as from adjacent transport nodes - a high level of pedestrian visibility and connectivity to Town Hall Station. Nearby public spaces and thoroughfares present opportunities for visual and physical engagement.
- Centrally located in the Sydney CBD with high pedestrian and vehicular traffic - a revitalised streetscape with widened footpaths, street furniture, and active retail frontages.
- Visual and cultural proximity to heritage landmarks such as the QVB, St Andrew's Cathedral, and Sydney Town Hall - existing context of a combination of heritage-listed and contemporary high-rise buildings. Ability to complement heritage elements while creating a contemporary and engaging civic presence.
- Varied façade treatments and street frontages provide further potential for site-responsive art integration.
- Scale transition from mid-rise heritage structures to modern towers shapes the spatial character.
- Exposure to natural light varies with building orientation; northern street frontage receives significant daylight.
- Noise and movement from George Street and the Light Rail corridor contribute to a lively urban soundscape.

Historical Context:

While 580 George Street itself may not (in the public sources) carry deep heritage listing or known indigenous or colonial era fabric, it occupies a site on a street that does. Thus, its significance is partly derived from its contextual placement in a historically rich spine.

George Street embodies layers of Sydney's development: from Indigenous pathways → colonial settlement → retail and civic super-street → modern commercial and pedestrian boulevard. It retains historical significance and contemporary cultural-economic value simultaneously.

Pre 1980s: The site was occupied by smaller scale retail/manufacturing/showrooms (e.g., wedding gown manufacturing, shopfronts) dating to mid-20th century. The existing 33-level office tower at 580 George Street began construction in 1986 and was completed in 1988.

Current Context:

The site is located in the Midtown precinct of Central Sydney, as identified in the Central Sydney Planning Strategy (CSPS). It is a dynamic precinct featuring a blend of commercial and retail uses.

Positioned in the heart of Sydney's CBD, it lies approximately 33 metres southeast of Town Hall station, accessible via an underground walkway.

To the west, the site is adjacent to the Sydney CBD and the Southeast Light Rail. It is bounded by Bathurst, George, and Wilmot Streets, and is flanked by multi-storey buildings, including the State heritage-listed Sydney Water Head Office to the east.

The Bathurst Street frontage of the site is identified as being within the Sydney Square / Town Hall & St. Andrews Special Character Area.



Cultural Context:

With buildings like 580 George Street, the Sydney CBD is renewing older assets for modern office use, aligning with global standards of workplace design, amenity, and sustainability.

580 George Street redevelopment represents a modern phase of George Street's evolution: a vertical commercial tower, located at a major urban spine, designed and refurbished to meet 21st-century workplace, retail, and amenity expectations.

It sits within the ongoing cultural shift of George Street from purely a thoroughfare to a pedestrian, retail, office, and public space corridor.

The site is a high-density urban environment, offering opportunities for public art that reflects its location. Consideration must be given to visibility, connectivity, and architectural context across the following:

Prominent Civic and Urban Location:

The site occupies a key corner at the intersection of George Street and Bathurst Street in the heart of the Sydney CBD.

- **Civic Marker** - The new 10-storey corner tower is intended to be designed to activate this corner, becoming a key marker within the CBD. The public art must contribute to this goal, creating a highly visible and iconic gateway statement along George Street, Sydney's civic spine.
- **Public Activation** - The project aims to revitalise this prominent site and breathe life into the area by providing vibrant retail and premium office spaces. Public art can be an essential tool for activating the public domain.

Sensitive Heritage Context:

As acknowledged in the project's Heritage Report, while the site itself is not a listed heritage item, its location is highly sensitive, requiring the artwork to demonstrate contextual awareness and respect for its historic neighbours.

The site is adjacent to and in the vicinity of significant State and Local heritage-listed items, including:

- St Andrew's Cathedral
- Sydney Town Hall
- Queen Victoria Building (QVB)

Therefore, there is a design imperative to find solutions for the site, including public art, that must consider the relationship to these adjacent historic items and the site's heritage setting and broader urban context.

There is an underlying need for unified incorporation with the existing commercial structure and the city's pedestrian network. This will include:

Seamless Integration:

The objective of the new 10-storey corner form is to connect to the iconic 580 George Street tower. There is a potential opportunity for public art to create a sense of continuity between the 33-storey tower and the new podium visually.

Design Precedent:

The existing podium (Stage 1) features two distinct parts, with the southern section having a contemporary design with a transparent façade and a curved awning feature. This award-winning feature sets a precedent for high-quality, architecturally integrated sculptural design that the new public art should match or enhance.

Pedestrian Flow:

The existing lower ground pedestrian connectivity and retail amenity will continue to provide connectivity to the wider precinct in the future. Public art opportunities on the ground plane must harness this pedestrian traffic volume.

The **existing 580 George Street** tower provides a strong design and material vocabulary that the new public art must address:

- **Existing Sculptural Language:**

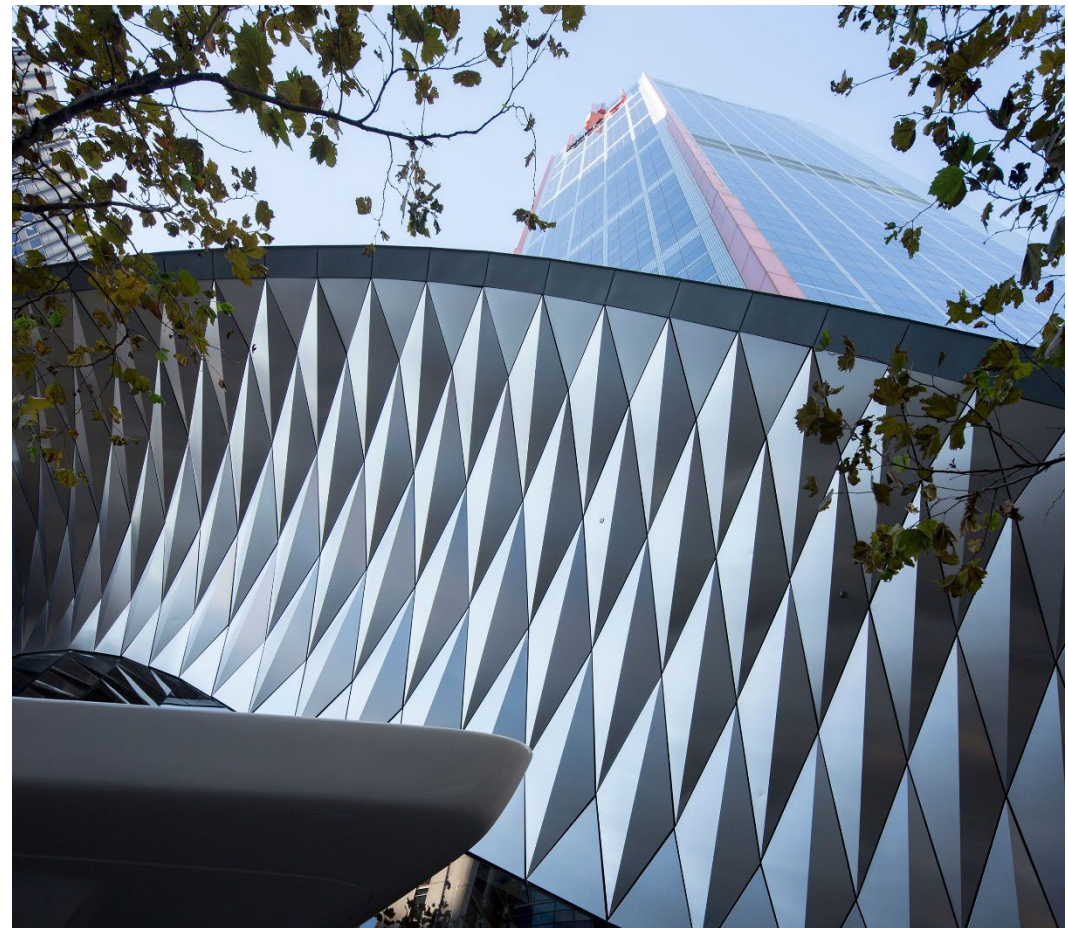
The southern podium features a visually arresting, award-winning façade and awning composed of unique, folded aluminium diamond panels. This established a high-quality precedent for architecturally integrated sculpture and material innovation on the site.

- **Design Continuity:**

There is an opportunity for public art in the new building to explore/ in dialogue with the existing sculptural language and accompanying façade fritted glass artwork. The new work/s could potentially achieve continuity through such elements as complementary geometric patterns, reflective materials, or dynamic light effects, while evolving the aesthetic to define the new corner.

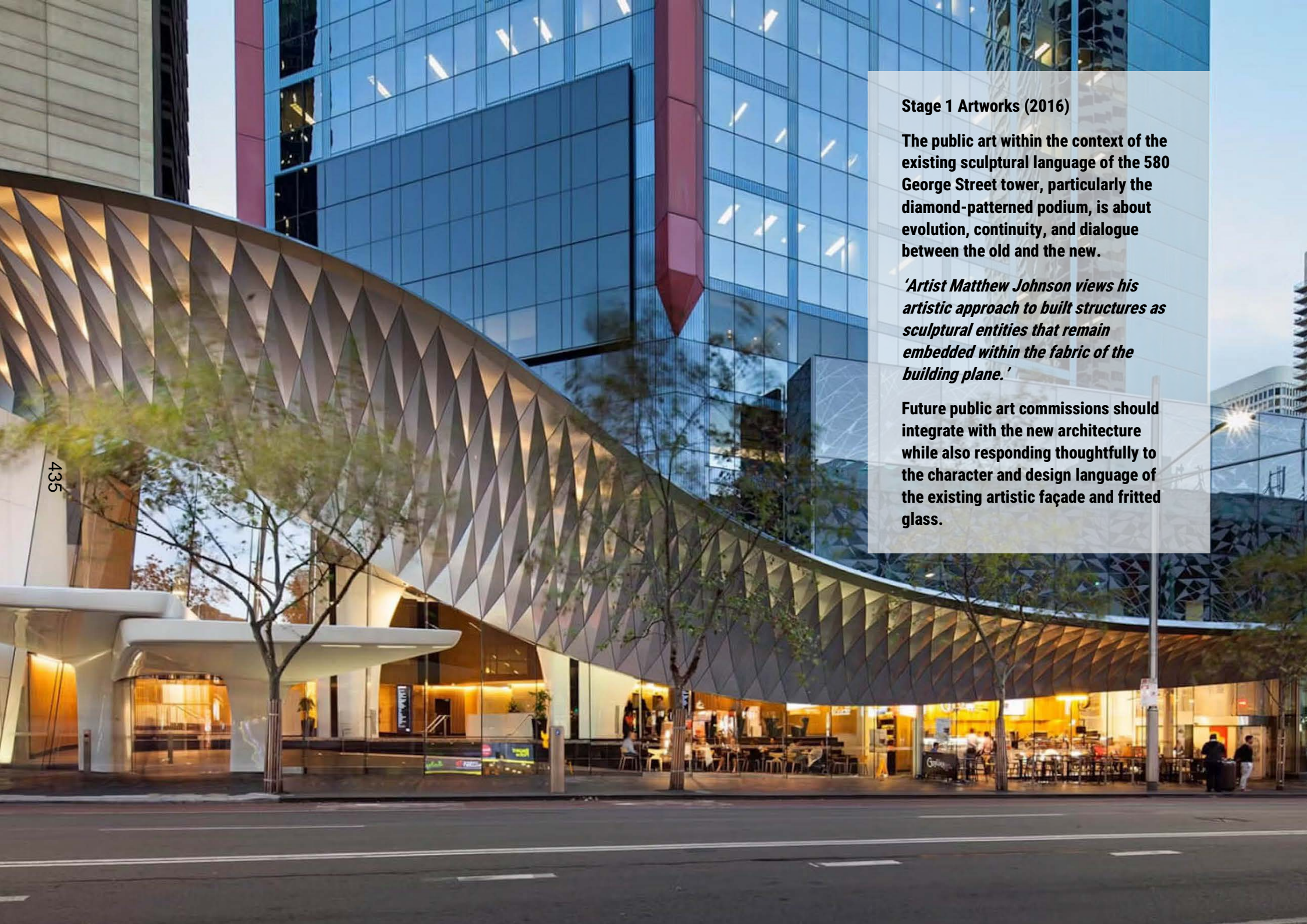
- **Functionality:**

The art is integrated into a modern commercial and retail asset and is therefore durable, low-maintenance, and enhances the building's identity and commercial viability.



Artist: *Matthew Johnson in association with FJMT Architects (2016)*

The façade canopy is constructed of alternating diamonds of brushed aluminium, forming a continuous ribbon along the soffit, linking the structure to the north and scaling down at the southern end. The design includes welded vertical frames connected by bolted diagonal truss members, creating a three-dimensional space frame.



435

Stage 1 Artworks (2016)

The public art within the context of the existing sculptural language of the 580 George Street tower, particularly the diamond-patterned podium, is about evolution, continuity, and dialogue between the old and the new.

'Artist Matthew Johnson views his artistic approach to built structures as sculptural entities that remain embedded within the fabric of the building plane.'

Future public art commissions should integrate with the new architecture while also responding thoughtfully to the character and design language of the existing artistic façade and fritted glass.

Stage 1 Artworks (2016)

Johnson's fritted glass design integrates colourful, pixelated patterns that interact with light throughout the day, creating a dynamic visual experience for passersby and building occupants.

The fritted glass is engineered to respond to natural light, creating changing effects throughout the day—glowing in sunlight and softening in shade.

The panels are embedded into the building's podium and lobby-level façade, blending seamlessly with the structure while adding a bold artistic statement.



Stage 1 Artworks

The 2016 refurbishment of 580 George Street (Stage 1) introduced a distinctive, sculptural façade and canopy along George Street, characterised by its folded metallic geometry and reflective soffit panels. These artworks already contribute a strong visual and artistic identity to the building's street presence.

The proposed Stage 2 redevelopment of 580 George Street will retain the existing public art (feature canopy awning and associated lighting + façade fritted glass artworks - Stage 1).

However, it is likely that the end of the feature awning that crosses the boundary of Stage 2 works will need to be adjusted and integrated into the new Stage 2 building design. The awning is fully integrated into the existing podium form on the southern extent of the site. The built form outcome for the site enables the awning to be either integrated into the new tower or alternatively, conclude at a certain point.

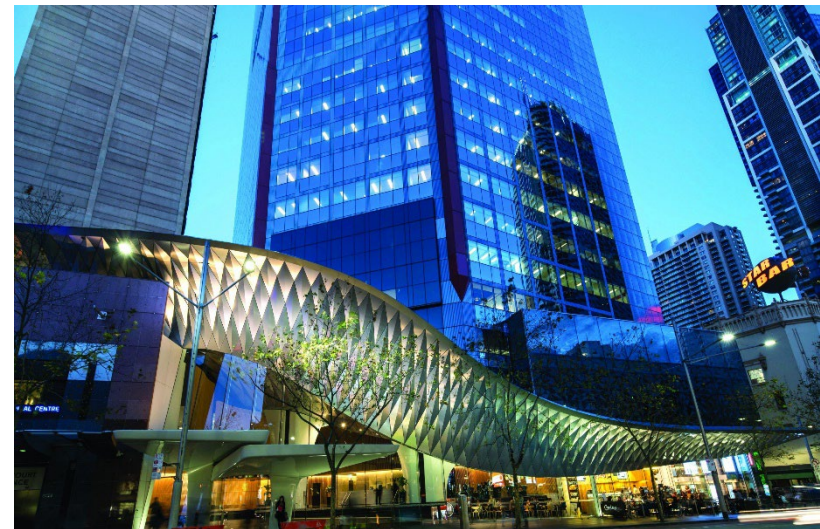
This will be expressed (and resolved) as part of the proposed Design Excellence Competition brief.

A good outcome can be achieved by maintaining visual continuity and material dialogue. Conceived as an extension of this established design language, it can offer refinement, contrast, and/or further narrative depth.

It will ensure the evolution of the building's frontage aligns with its design legacy while reinforcing its contribution to the future broader civic character of George Street.

It is proposed that any proposed modifications, including the bespoke façade elements, will be investigated in consultation with the artist (or their representative) and other design professionals as necessary.

This approach ensures that the design integrity and artistic intent established through the 2016 refurbishment are respected and preserved.



Stage 2 Artworks (proposed)

The site context for additional public art at 580 George Street is critical, defining the cultural, civic, and physical parameters that must inform the final artwork commission. The art is mandated to respond to the site's unique position in the Sydney CBD, serving as a cultural narrative, a pedestrian attractor, and importantly, an architectural interface.

The public art opportunities for the Stage 2 redevelopment are numerous, given its highly prominent corner location and the project's commitment to Design Excellence and cultural recognition. These opportunities focus on integration, activation, and narrative.

Fundamentally, the Design Excellence Competition is a mandated process by the City of Sydney for major developments like 580 George Street. Public art within this context is not a separate decoration but a fundamental criterion upon which competing architectural teams are judged.

The Draft Site-Specific Development Control Plan (DCP), mentioned in the site's Planning Proposal Report, requires a Design Excellence Strategy, which necessitates a competitive design process. Competing architectural teams and their associated artists (if applicable) must demonstrate how their design integrates high-quality public art that addresses the specific site context and urban design requirements. The City of Sydney's Design Advisory Panel and the jury will score proposals based on their contribution to the public domain and cultural vitality, with public art being a key component.

Importantly, the competition demands architectural integration. This means that the winning scheme must show the public art is integral to the building's form, façade, or the definition of the public space, rather than simply being a standalone object placed after the architecture is complete.

Integrated Art:

Façade treatments and podium setbacks can inform the scale, placement, and type of artworks, and this will ultimately be informed through the forthcoming Design Excellence process.

The most significant opportunities lie in treating the new building's form as a canvas, leveraging its prominent scale and visibility at the George and Bathurst intersection. There is potential for site-responsive art that dialogues with the site/building's geometry, materials, and urban edges. These opportunities include façade integration - embedding the artwork directly into the new 10-storey podium façade. For example, this could take the form of:

- **Perforated Screens or Panels** - using patterns/designs, inspired by the Aboriginal cultural narrative or the site's original Art Deco heritage, to create a dynamic screen that changes appearance based on light and shadow.
- **Relief or Sculptural Cladding** - incorporating three-dimensional texture and form into the building's surface itself, blurring the line between architecture and sculpture, similar to the approach taken with the existing aluminium diamond-panel awning.
- **Corner Landmark Feature** - potentially commissioning a specific, permanent, and iconic installation that acts as a beacon or gateway marker at the George Street and Bathurst Street corner, creating a definitive sense of place.
- **Sculptural Core Cladding/Lift Lobbies** - provides an opportunity for a rich, textural artwork - to offer a tactile contrast to the sleek metallic exterior, reinforcing the connection to the natural Australian landscape (consistent with the existing lobby's interior art).

PUBLIC ART PRINCIPLES

The following key principles guide the Preliminary Public Art Plan (Stage 2):

- 1. Recognise and reflect the enduring Aboriginal heritage and connection to the land and waterways of the Gadigal people of the Eora Nation.**

Application:

The artwork/s could involve dedicated First Nations commissions and draw inspiration from broader themes of Country, including journey, connection, and meeting.

- 2. Deliver a high-quality, contemporary, and seamlessly integrated artistic solution that prioritises Design Excellence.**

Application:

The artwork/s could be conceived as a feature that is inextricably linked to the form and materials of the new building envelope. It must uphold the precedent of integrated sculptural design established by the existing, award-winning diamond-panel awning on the southern podium.

- 3. Respond to the site's sensitive heritage setting and its role as a key gateway within the CBD.**

Application:

The artwork/s will demonstrate a considered design response to adjacent heritage items (St Andrew's Cathedral, Town Hall) and align with the City of Sydney's wider public art objectives for the revitalised George Street boulevard. The art should possess a civic quality appropriate for its high-profile location.

- 4. Enhance the pedestrian experience and contribute to the vitality of the George Street streetscape.**

Application:

The artwork/s could be inventive and engaging, fostering community interaction and contributing to the activation of the corner through its form, materials, or lighting, making it a desired destination rather than just a point of passage.

- 5. Environmental sustainability, material longevity, and responsible design.**

Application:

Artworks should be conceived with a whole-of-life approach - considering sourcing, fabrication, installation, and long-term maintenance. Durable, high-performance materials suitable for Sydney's urban climate will be prioritised to ensure resilience against weathering, pollution, and intensive public interaction.

CURATORIAL RATIONALE

Through thoughtful integration, public art at 580 George Street (Stage 2) will become a marker of identity and continuity within Sydney's civic spine - one that could honour First Nations heritage, celebrate urban vitality, and contribute to the City of Sydney's vision for a connected and culturally expressive public realm.

Artistic Vision:

The curatorial intent for Stage 2 is to create site-responsive public art that embodies the energy, movement, and cultural layering of Sydney's civic heart. Situated at the intersection of major pedestrian, cultural, and transport networks, the site offers a unique opportunity to reflect the city's continuous transformation - from Gadigal Country to a dynamic contemporary metropolis.

Public art within this context should act as a connector - linking past and present, interior and exterior, built form and human experience. The works can engage with themes of transition, rhythm, and flow, echoing the physical and cultural movement that defines George Street and the broader city centre.

Cultural and Historical Resonance:

As part of Gadigal Country, this site holds deep cultural significance. The curatorial framework supports First Nations-led or collaborative art opportunities, ensuring that Aboriginal perspectives are embedded from concept to delivery. Works may draw upon the Gadigal language, landscape, and patterns of connection, interpreted through contemporary materials or media.

The proximity to Sydney Town Hall, the QVB, and other civic landmarks situates the project within a historically rich setting. Artworks can respond to these layers by exploring notions of memory, continuity, and renewal - celebrating Sydney's evolution while grounding it in place.

Spatial Experience:

The proposed redevelopment of the podium, street interfaces and other associated works presents opportunities for artistic integration - from subtle material interventions and light-based works to major sculptural or digital commissions. Key experiential aims include:

- Animating the pedestrian journey along George Street and into the building.
- Framing views and thresholds between public and private space.
- Inviting pause and reflection within high-traffic civic environments.
- Amplifying identity and distinctiveness through day and night activation.

Conceptual Directions:

Potential conceptual threads that could guide artist selection and briefing include:

- **Movement and Flow** – interpreting pedestrian rhythm, transit, and the continuous pulse of the city.
- **Light and Reflection** – playing with transparency, shadow, and the shifting qualities of the glass façade and surrounding urban fabric.
- **Layers and Memory** – referencing the site's deep-time histories, from Gadigal landscape to contemporary city-making.
- **Connection and Exchange** – reflecting the site's role as a meeting place linking people, networks, and ideas.

The focus of the art commissions (Stage 2) can reference broader thematics linked to the above conceptual directions, including:

- **Country and Continuity:** reflecting waterways and songlines.
- **Exchange and Flow:** expressing movement through light, rhythm, and pattern.
- **Revelation and Reflection:** materials and illumination revealing hidden stories.

For example:

1. **'The Civic Spine'** - this narrative focuses on the site's physical location on George Street, Australia's first street, and its role in the city's modern transformation. Approaches could include:

- **Gateway and Threshold:**

The corner of George and Bathurst Streets remains a key threshold into the CBD. The art could tell a story of arrival and departure, acting as a "civic marker" that signals a transition between the light rail, the commercial core, and the adjacent historic precinct (Town Hall, Cathedral).

- **Time and Layers:**

The artwork can narrate the layers of history - from Gadigal, the colonial foundation on George Street to the current pedestrianisation and light rail transformation—placing the modern development within a continuum of urban evolution.

- **Dynamic Urbanism:**

The art could capture the dynamic energy of the city, reflecting the movement of pedestrians and the contrast between the high-rise modernity and the historical low-rise neighbours.

2. **'Integration and Innovation'** - this narrative centres on the architecture's self-conscious artistic expression, building upon the precedent of the existing structure.

- **Blurring Boundaries:**

The art tells a story where the distinction between architectural elements (façade, awning) and sculptural form is blurred. It continues the language of the existing podium's award-winning "origami"-inspired diamond cladding.

- **Form Follows Idea:**

The artwork should communicate an idea of design excellence and material innovation, showcasing how complex geometry and contemporary materials can be used to create an immersive, large-scale public experience.

- **Light and Reflection:**

Given the glass and metal materials of the existing tower, the art's narrative can focus on light, reflection, and shadow, telling a story that changes moment-to-moment with the sun's position and the artificial illumination at night.

- **Thematic Rhyme:**

Using geometric patterns, tessellations, or faceted forms in the new corner tower to create a "visual rhyme" with the existing diamond panels.

ARTIST PROCUREMENT & COMMISSIONING

Artist engagement for 580 George Street will follow a transparent and merit-based process consistent with the City of Sydney's Public Art Policy and best-practice commissioning standards. The procurement method will be selected to align with the scale, complexity, and intended outcome of the artwork.

Artist procurement will likely occur through the following approaches:

- **Design Collaboration or Competition Integration:**

Where public art is to be incorporated into the design excellence competition, artists may be engaged as collaborators within architectural teams. This model supports early integration of artistic intent within the building's design and enhances cohesion between art, architecture, and urban form.

- **Limited or Invited EOI:**

For projects requiring specific expertise, material knowledge, or site integration, a limited or invited EOI may be appropriate. Selected artists will be chosen based on demonstrated experience with complex architectural or integrated artworks.

- **Direct Commission:**

A direct commission may be pursued where a particular artist or design team has an established relationship with an artist or where their work offers conceptual continuity, material compatibility, or strong curatorial alignment. This method is suitable for highly contextual or technically integrated works.

Procurement Governance:

All procurement processes will be managed under transparent governance, with selection panels comprising representatives from the developer, project design team, and public art consultant. Selection criteria will evaluate artistic merit, conceptual strength, relevance to the curatorial rationale, technical feasibility, and long-term maintenance considerations.

Artists will be selected according to their proven expertise and the strength of their concept proposal that are developed in response to an artist brief that will also be developed by the public art consultant in collaboration with GPT and the winning design team.

The commissioning of First Nations artists and designers for 580 George Street will be guided by principles of cultural integrity, self-determination, and respectful collaboration. Governance processes will ensure that cultural protocols are observed and that all stages of concept development, fabrication, and presentation are conducted in consultation with appropriate Aboriginal stakeholders and knowledge holders.

IMPLEMENTATION FRAMEWORK

The **Design Excellence Competition Framework** will guide the public art initially across **Stage 1:**

Competition Stage	Public Art Requirement	Outcome
Stage 1: Concept Brief	This Preliminary Public Art Plan (Stage 2) informs the Competition Design Brief and outlines the Public Art Principles (narratives, civic presence, integration) that all competitors must respond to in their scheme.	All design teams develop broad values and potential locations for public art.

Post DA (Development Application) will focus on the initial concept/s to final commission/s across the following Stages 2 to 4:

Stage 2: Design Concept Proposals

The winning team to refine the public art concept in consultation with a curator/arts consultant and submit to the City of Sydney's Public Art Advisory Panel.

Stage 3: Detailed Design Development & Documentation:

The refined artwork concept/s will be developed in response to feedback provided by the GPT Group, the public art consultant, design team, and key external stakeholders, as required, into a comprehensive design package, the details of which are incorporated into a Detailed Public Art Plan for submission for formal approvals, confirming the artist/s, budget, and fabrication method/s.

Stage 4: Installation

This stage, which includes fabrication, installation, and maintenance, will ensure the artwork/s is delivered to a high standard, safely installed, and supported by a clear long-term care and maintenance plan before the Occupation Certificate.

443

EXPERIENCE & CAPACITY



The GPT Group has featured public art projects in its office and retail developments for over two decades, including recent commissions like Melbourne Central Tower (2024), 32 Smith Street, Parramatta (2022), Australia Square (2021), and Wollongong Central (2017).

GPT's approach often aligns with award-winning projects that celebrate design excellence and cultural engagement, reinforcing the role of public art as both civic amenity and legacy asset.

The GPT Group adopts a strategic, integrated, and context-sensitive approach to public art commissioning, focusing on design excellence, placemaking, and cultural engagement. Rather than standalone or purely decorative works, GPT prioritises public art integration within architectural form and the public realm, ensuring that commissioned works complement building design, activate streetscapes, and enhance the urban experience.

GPT actively incorporates Indigenous artworks and cultural consultation into relevant commissions, following ICIP protocols and collaborating with First Nations artists and advisors.

Overton Creative is an expert arts consultancy with over 30 years' experience providing innovative, practical, and viable solutions for a wide range of arts projects.

Andrew Overton (Director) has been a pioneer in the development of contemporary public art policy, programs, and projects across Australia since 1998. In 2003, Andrew was awarded a prestigious Winston Churchill Memorial Fellowship to undertake a self-directed study tour to investigate the role & integration of public art in urban design and redevelopment.

Past work includes the development of the Parramatta Public Art Plan Policy (2005), which has seen the development of over 50 public art projects in the City of Parramatta, from State Government agencies and commercial developers. This involved the steering of several public art committees for major projects, including the Parramatta Police Headquarters, the Parramatta Justice Precinct, Parramatta Square, and Sydney Water HQ.

Recent public art projects and policy include: Frankston City Council, Wollongong City Council, City of Hobart, Warrick Lane Development, Blacktown, 32 Smith Street, Parramatta, Tweed Shire, City of Launceston, and currently the City of Greater Geelong and Clarence City Council (TAS).

CONCLUSION

This Preliminary Public Art Plan/Strategy for the 580 George Street redevelopment (Stage 2) signals a strategic commitment that positions the commission/s as a fundamental component of the project's success.

By setting out guiding principles, curatorial rationale, and procurement strategies, this plan ensures that future artworks will be inclusive, sustainable, and reflective of Sydney's diverse social and cultural fabric. The plan also aligns with City of Sydney policies on design excellence and public art, providing a robust foundation for the subsequent design excellence competition and implementation phases.

The public artwork/s are therefore positioned to be a definitive component of the proposed new 10-storey commercial and retail building (redevelopment).

In essence, the public art vision for 580 George Street (Stage 2) will serve as a permanent, functional, and reflective expression of the City of Sydney's commitment to design quality and support Sydney's position as a city of cultural innovation, creativity, and cultural vitality, further transforming this landmark site.

445

580 GEORGE STREET

PRELIMINARY PUBLIC ART PLAN (STAGE 2) PLANNING PROPOSAL

SYDNEY