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RF-4007	INDICATIVE REFERENCE SCHEME	NDICATIVE REFERENCE SCHEME - SHADOW DIAGRAMS SHEET 1 OF 2
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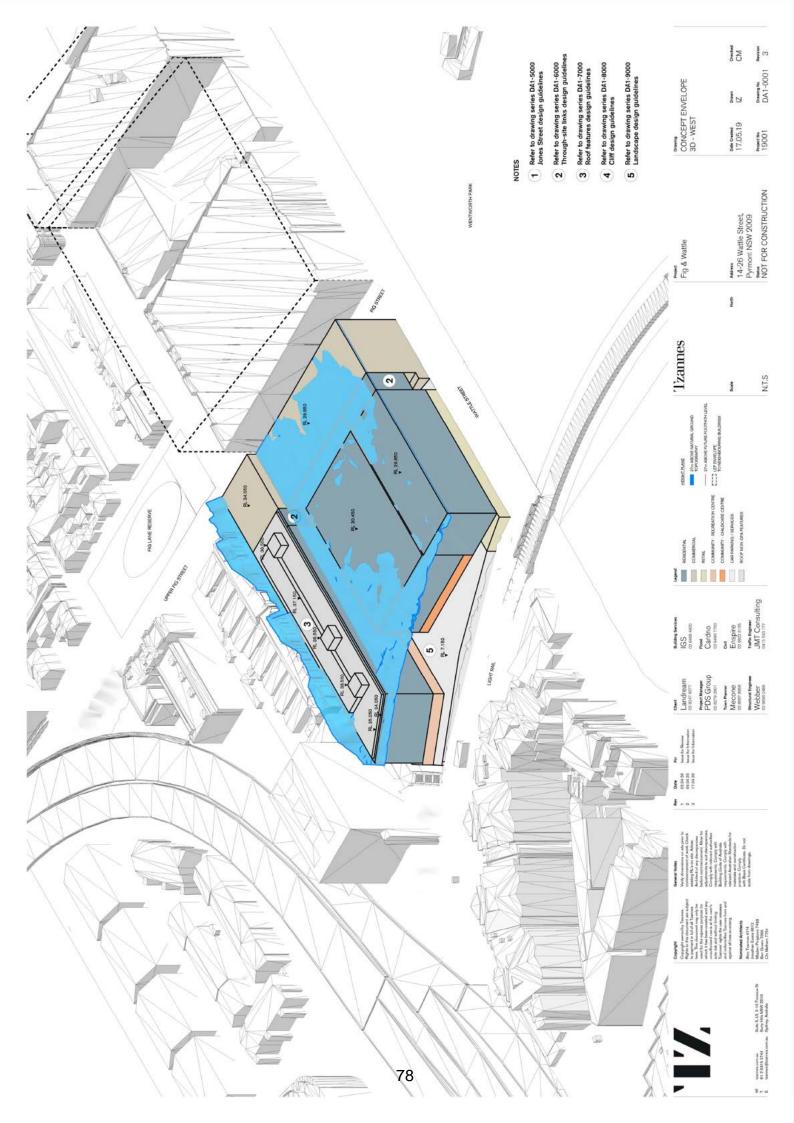
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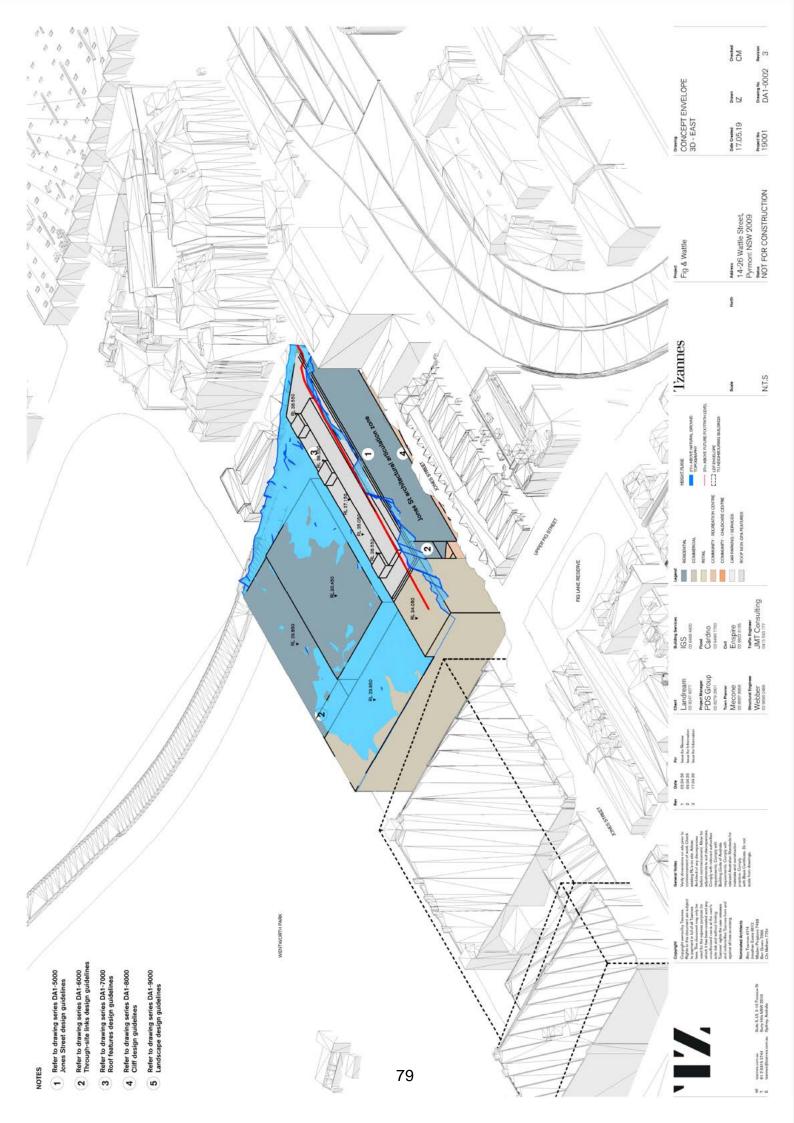
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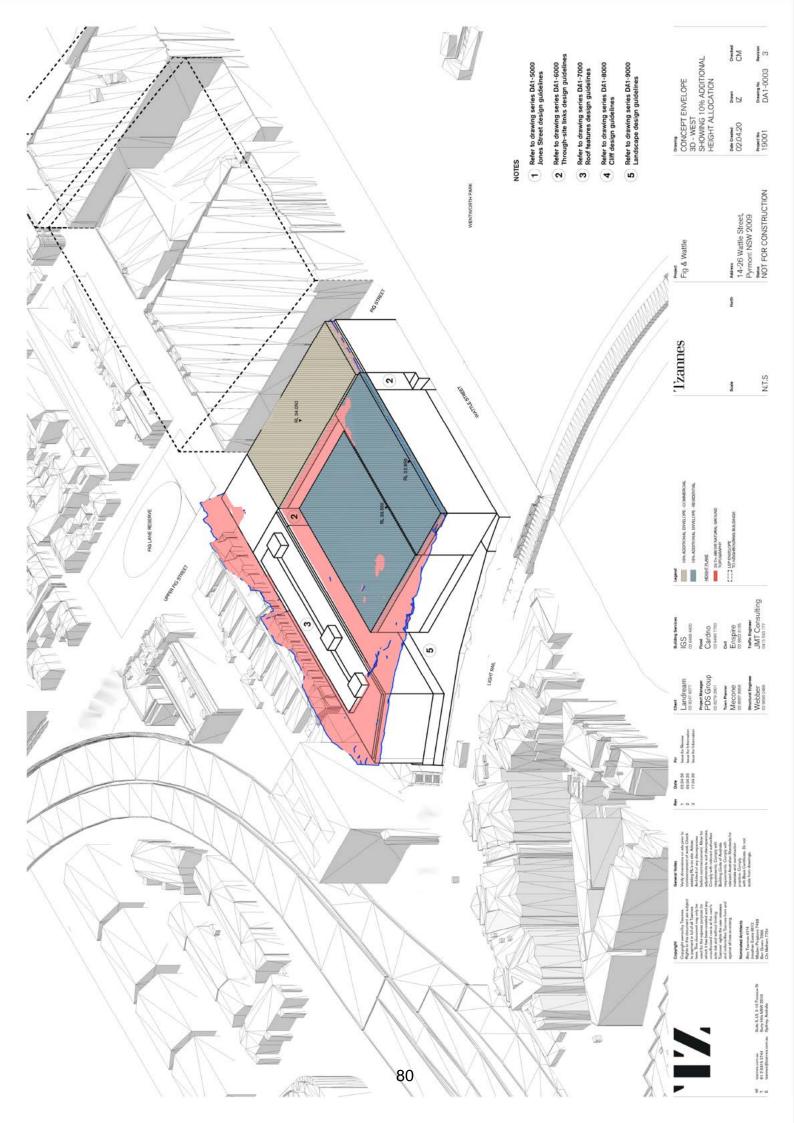
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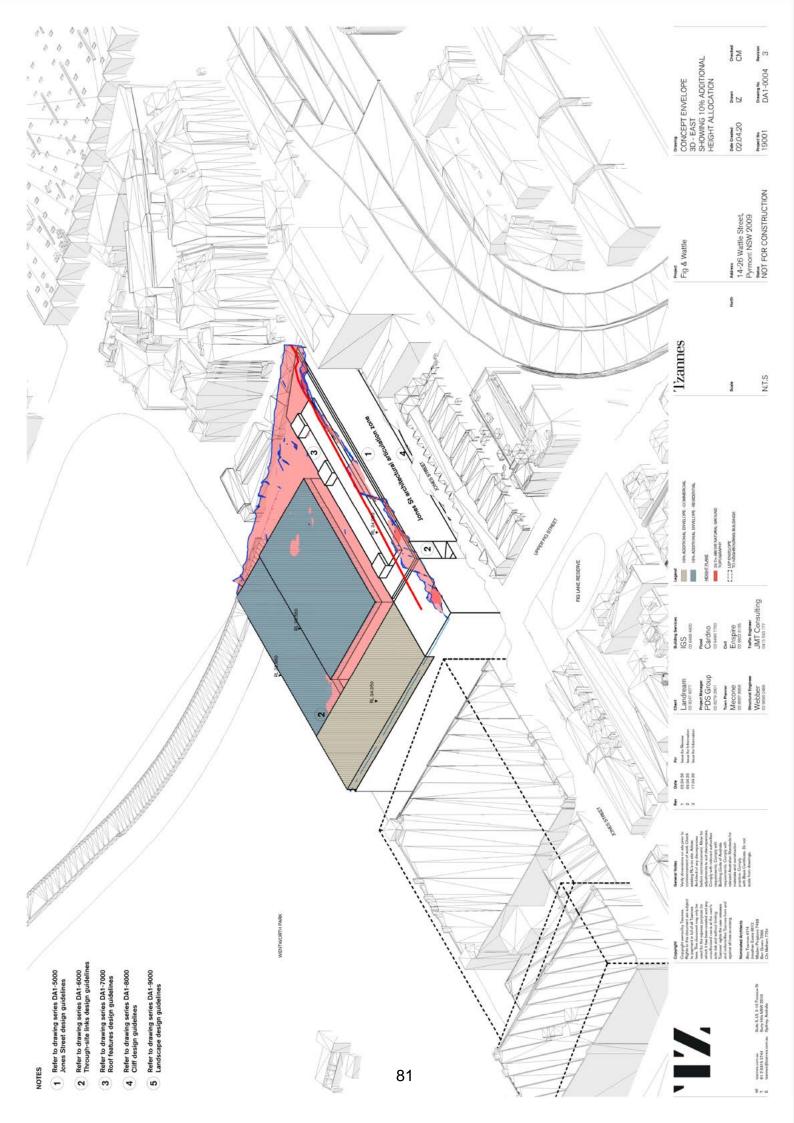
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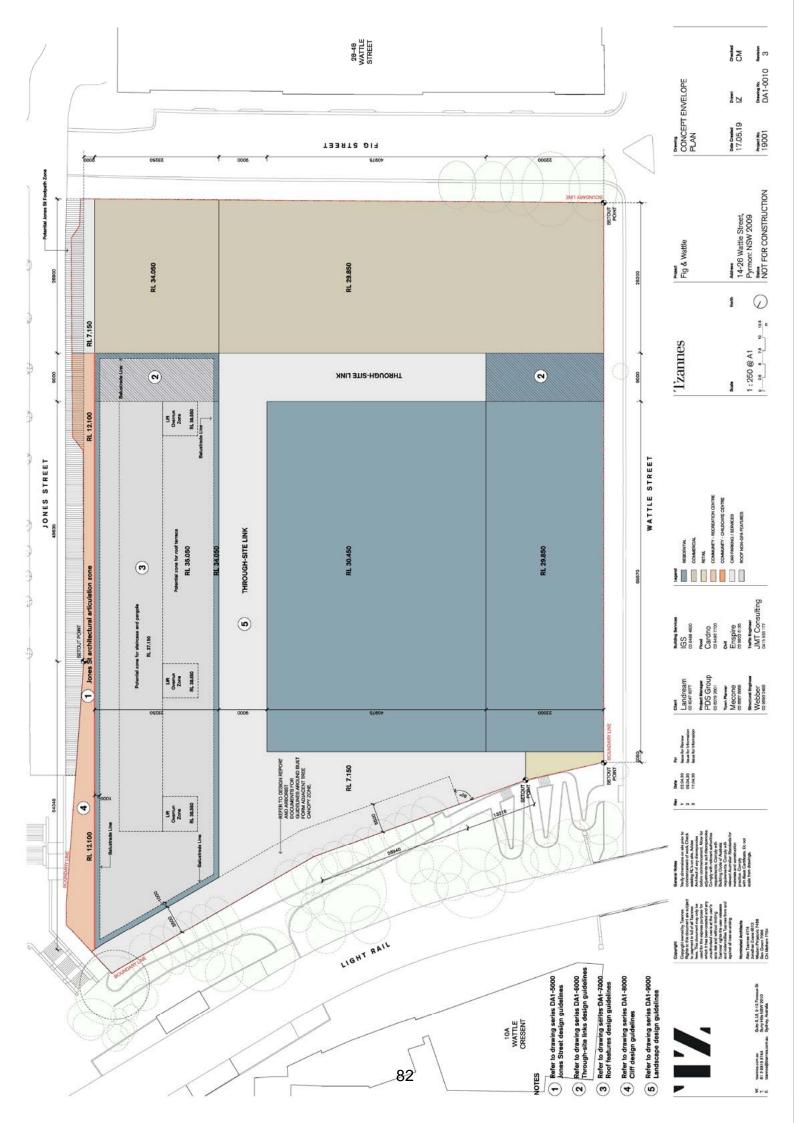
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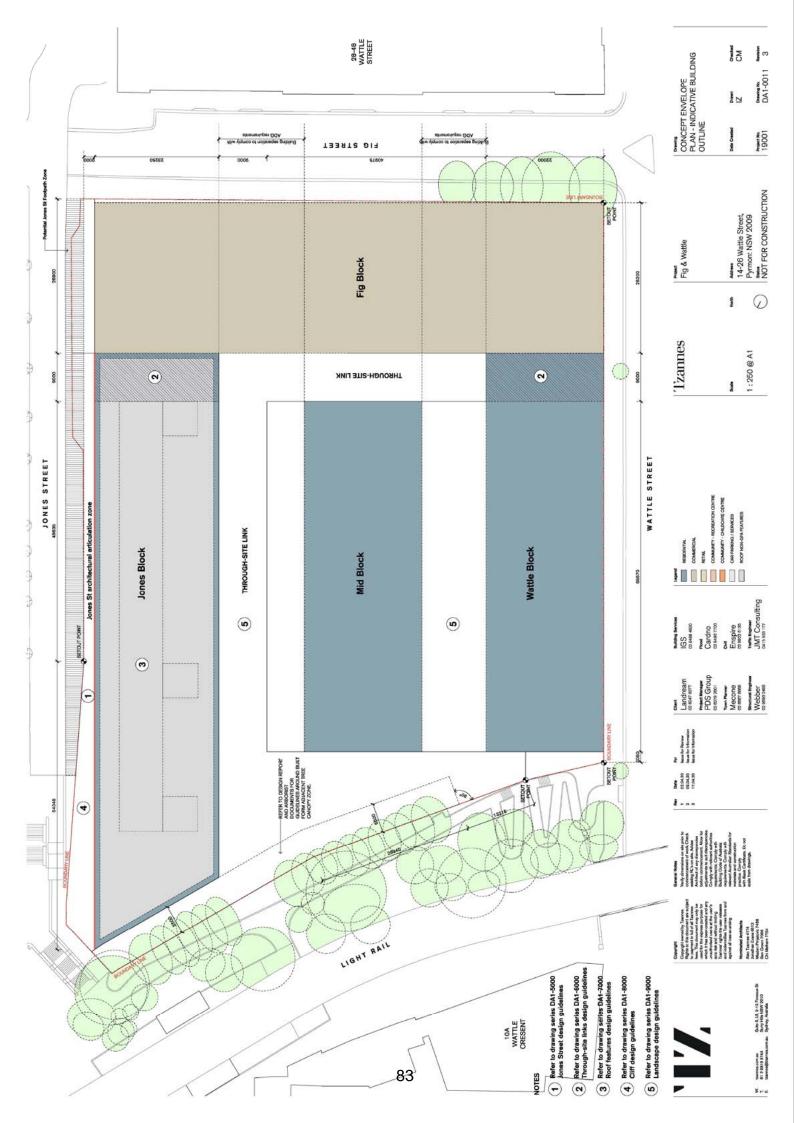


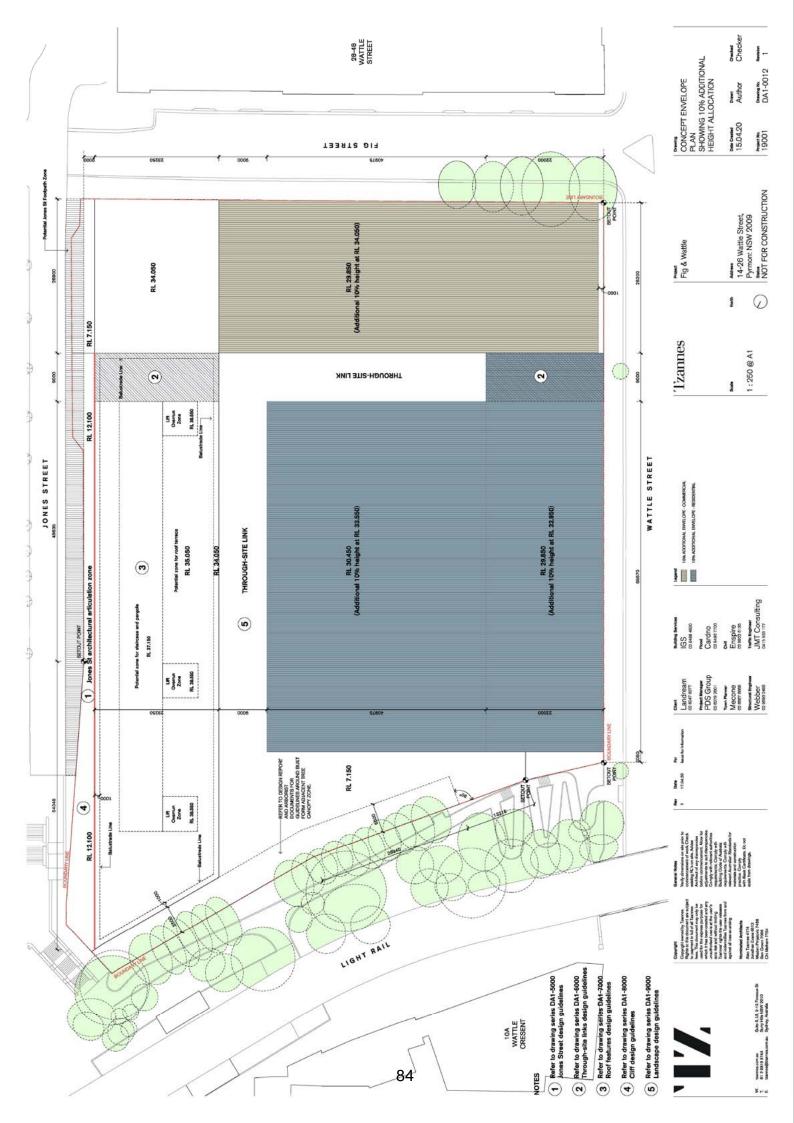




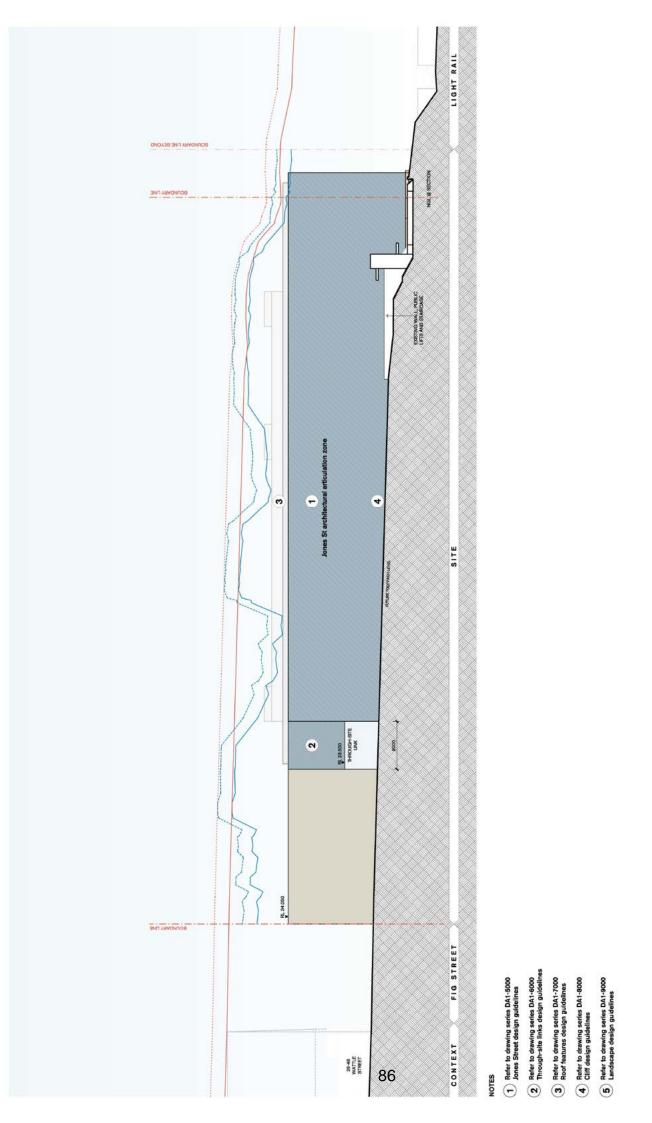












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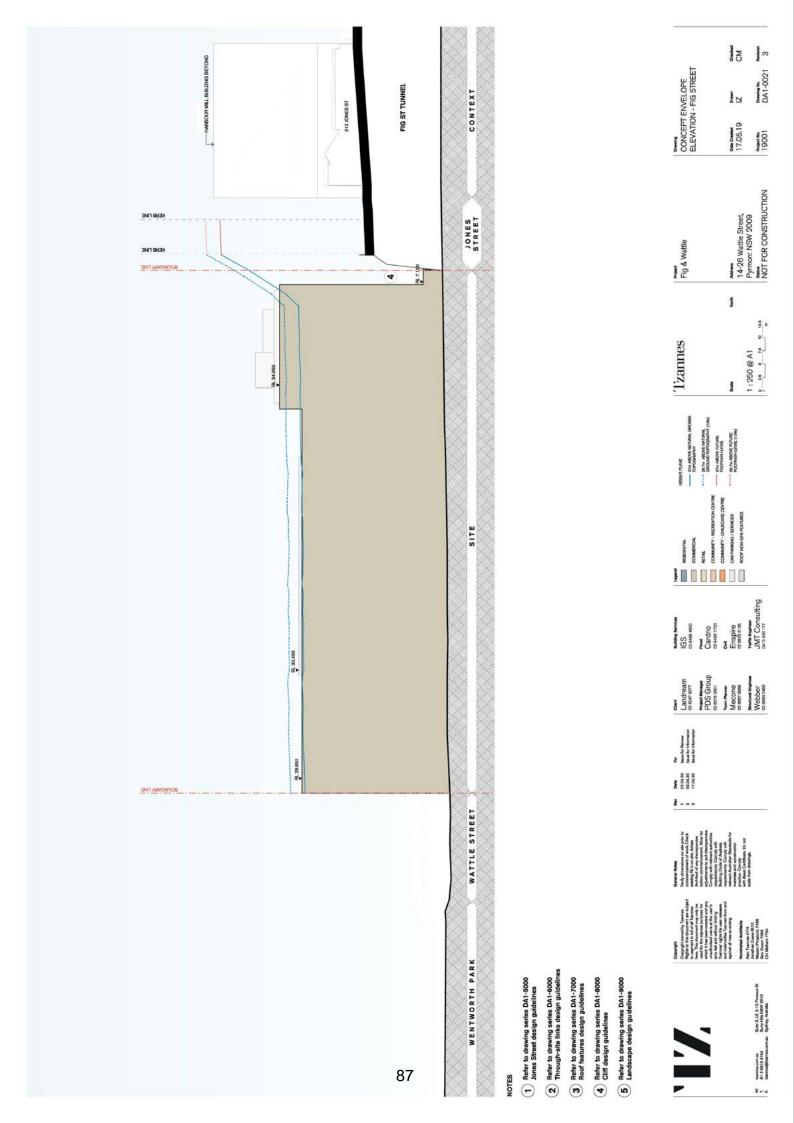
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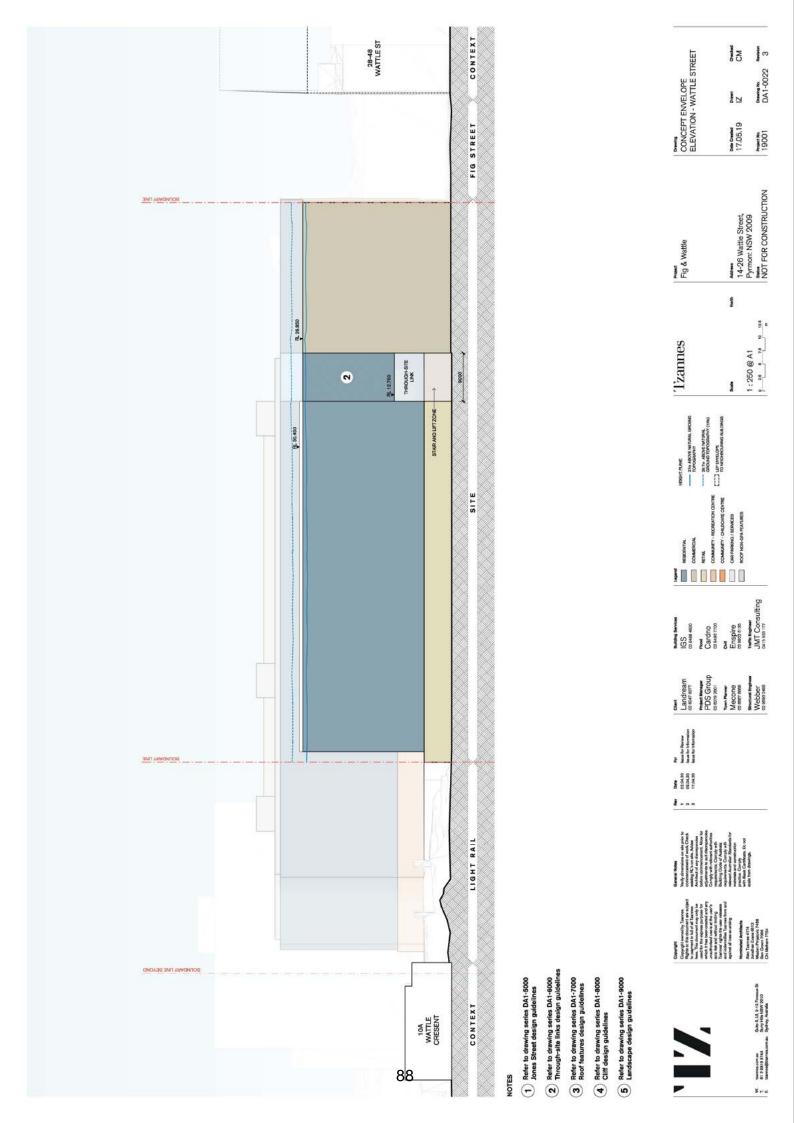
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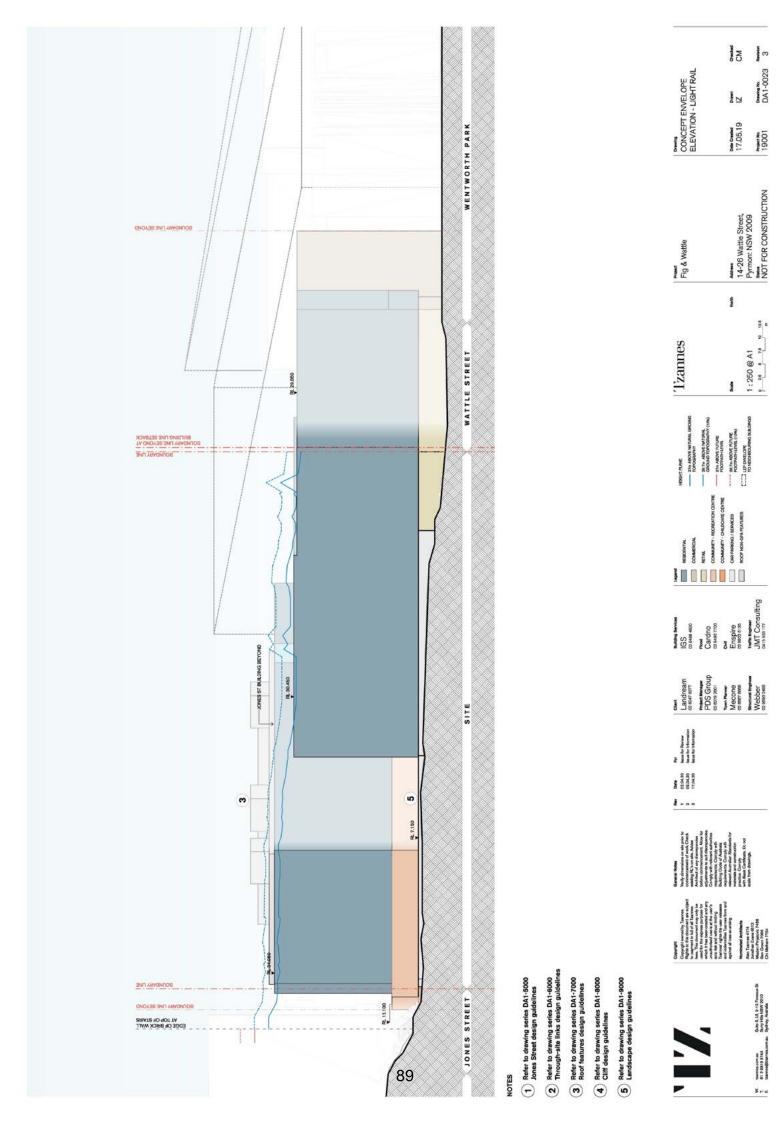
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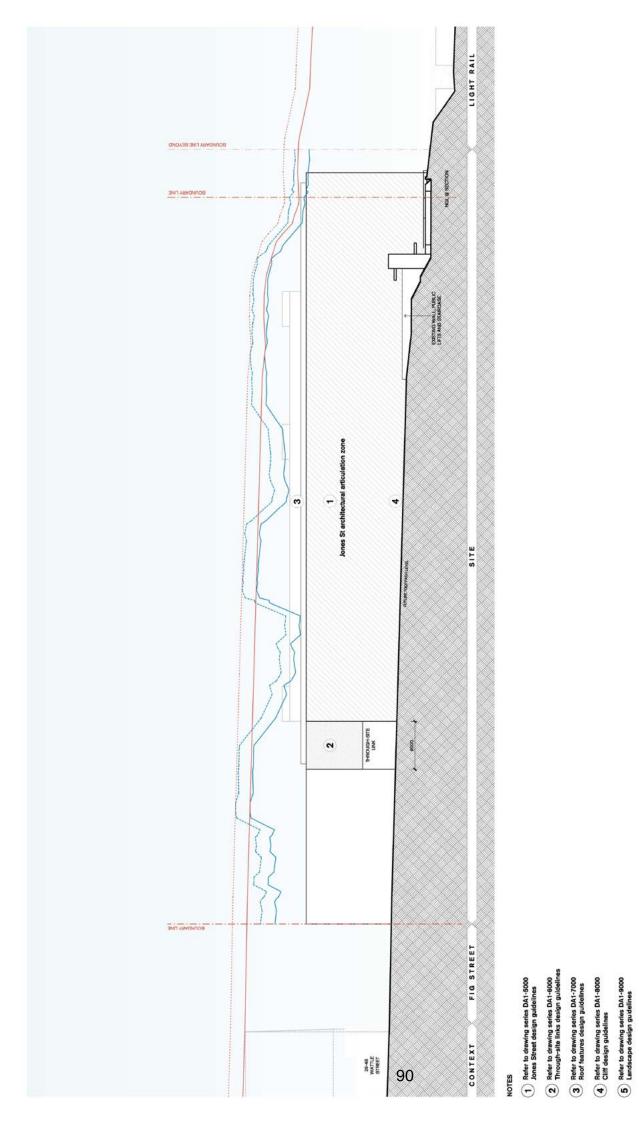
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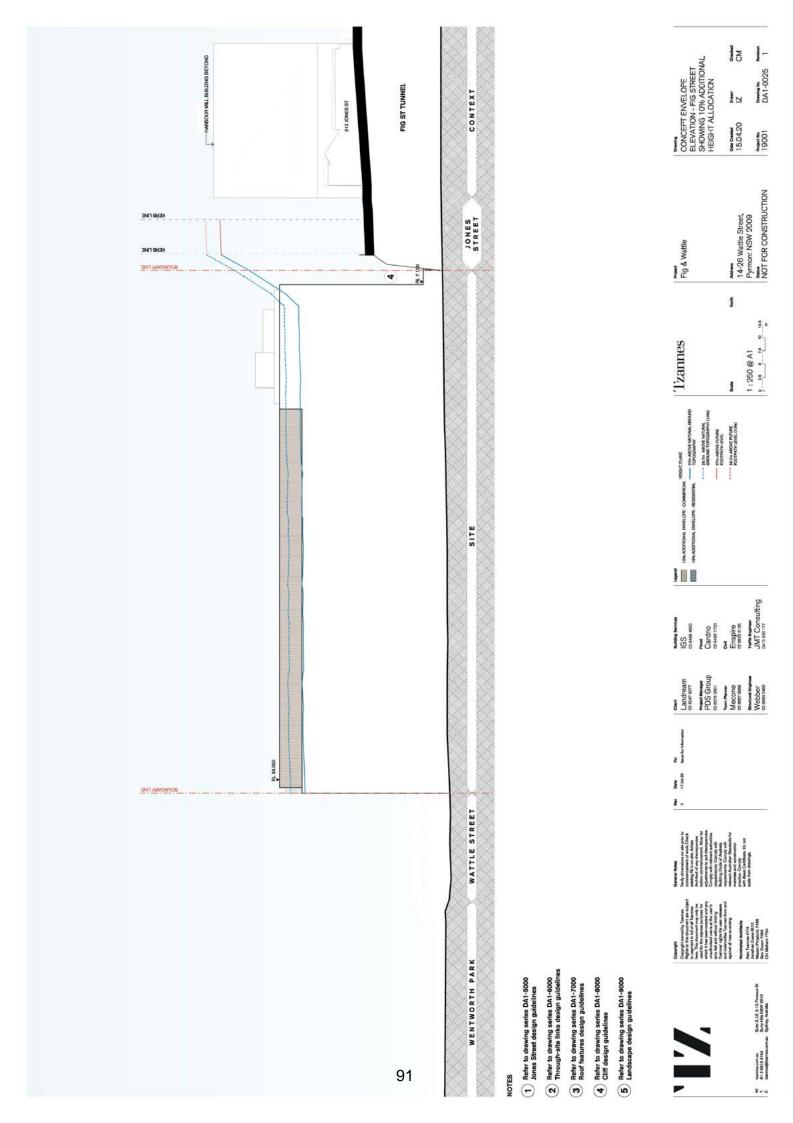
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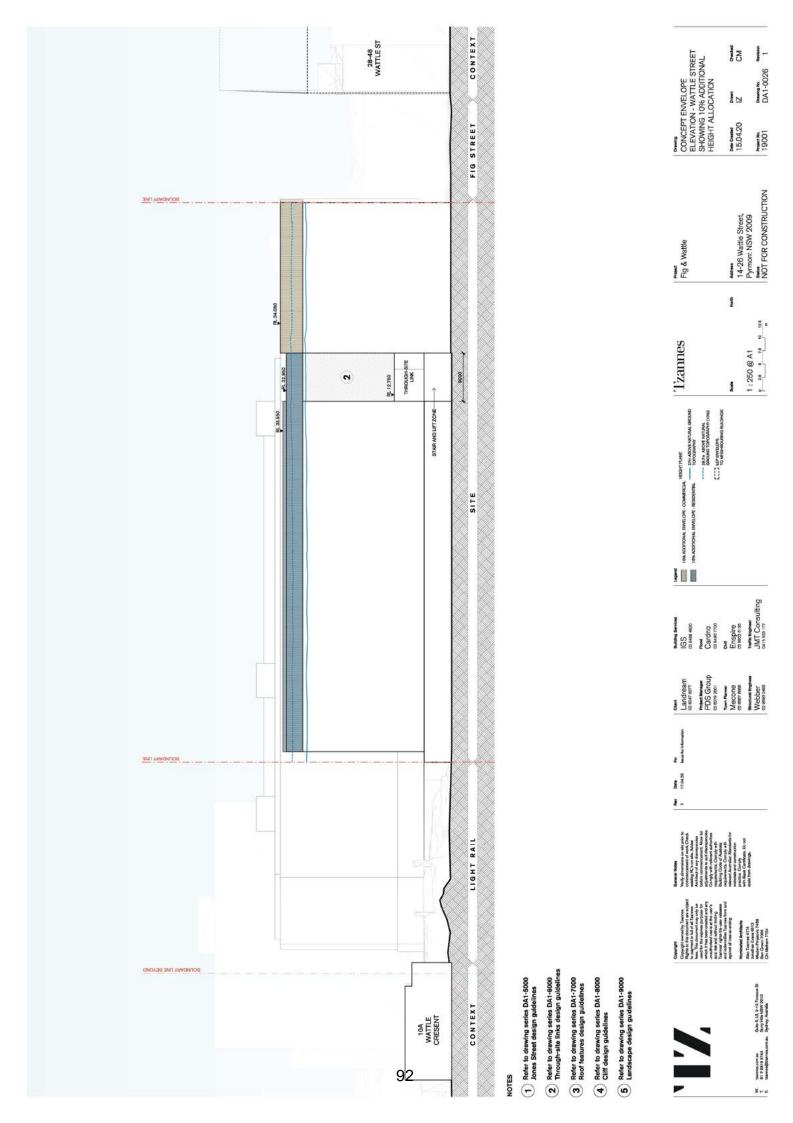
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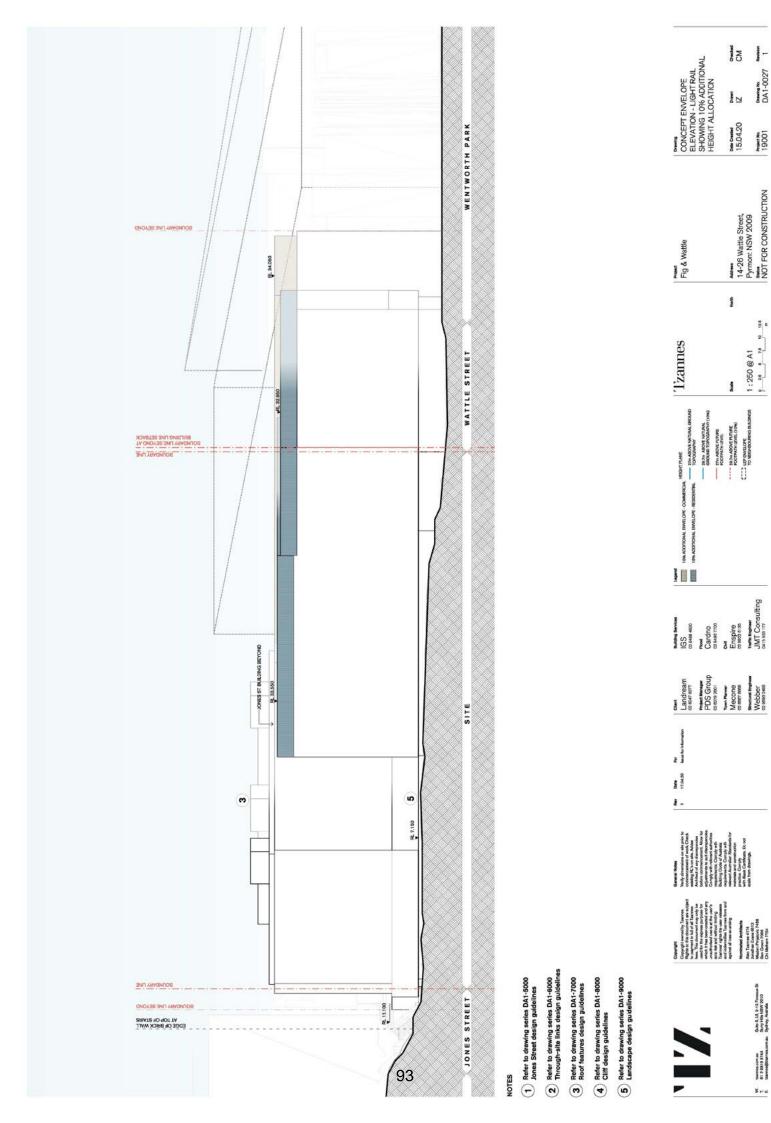
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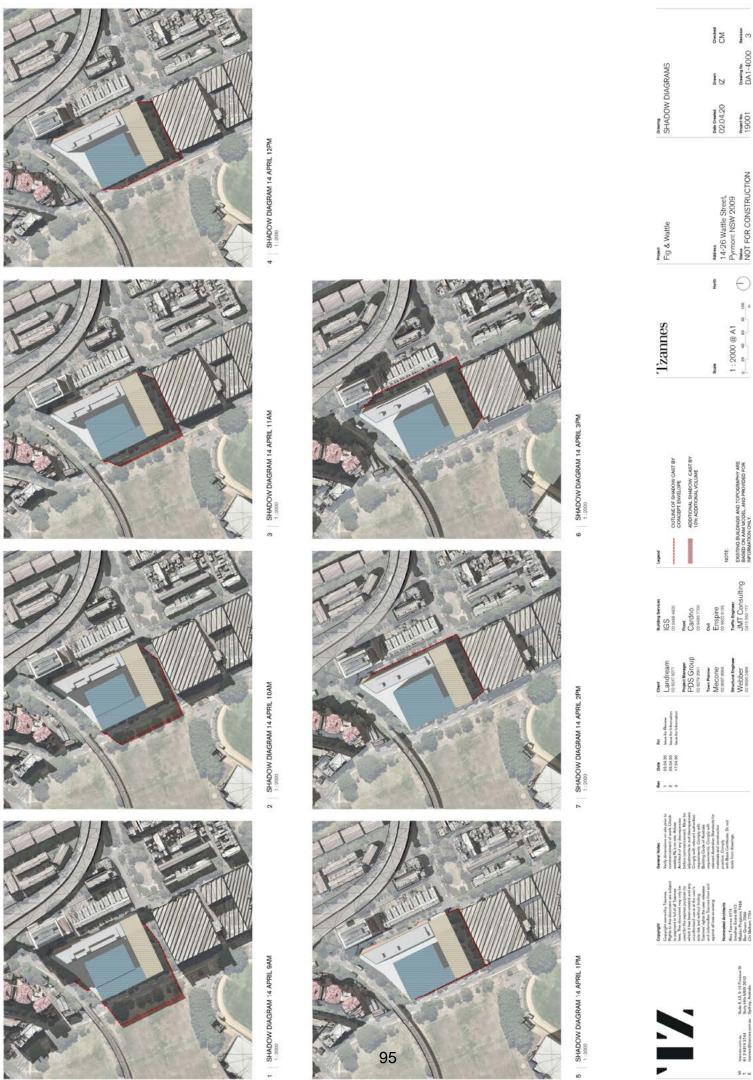
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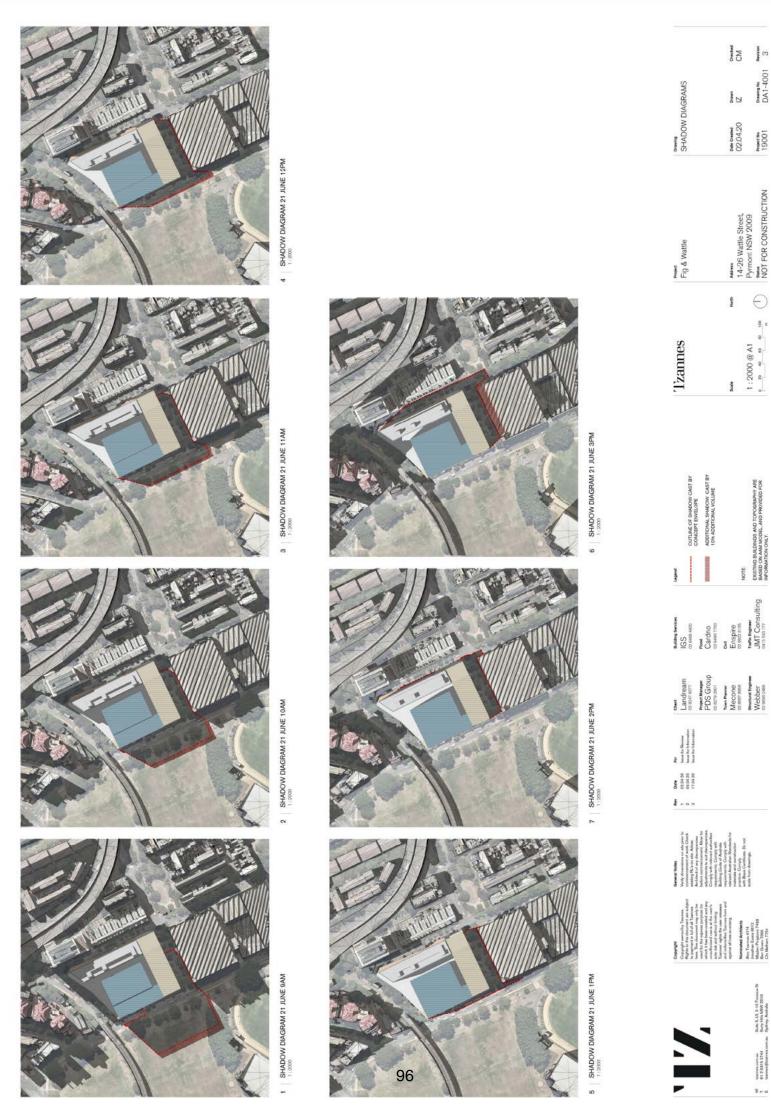
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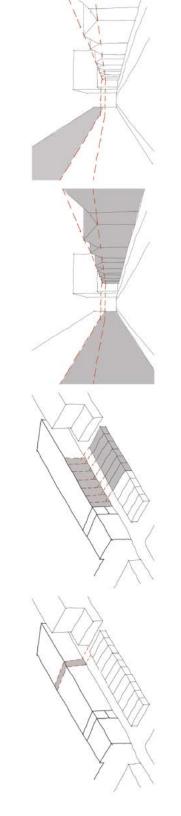


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These design principles establish design guidance and requirements without unduly compromising opportunity for a creative response in the Design Excellence Competition.

Design Principle 1 - Jones Street Articulation



1.1 Massing Articulation

The massing of the Jones Street building must be ver-tically articulated in a zone which references the lane between the Harbour Mill and terraces. This articula-tion can be achieved by, but not limited:

- minimum 600mm deep re-entrants in the vertical - a setback of at least 2m from the building line;
- a break in the building.

1.2 Vertical facade rhythm

A vertical rhythm in the facade must be achieved to rA vertical rhythm in the facade must be achieved to reference the existing rhythm of the terraces. This articulation can be achieved by, but not limited:

- materiality;
- facade openings; - facade detailing;
- facade projections. - shadowlines;

1.4 Articulated Upper Level

1.3 Horizontal Articulation

The upper floors of the Jones Street building must be articulated from the lower floors. This can be achieved by, but not limited to: Horizontal articulation must be integrated into the architecture of the east facade of the Jones Street residential building. The horizontal articulation should reference the streetwall established by the existing terraces. This can be achieved by, but not limited to:

- materiality;
- re-entrants and shadow lines;

- re-entrants and shadow lines;

- materiality;

- projections;

- detailing of building elements.

- built form;
- variation to architectural character.

This rhythm must be secondary to the main massing articulation.

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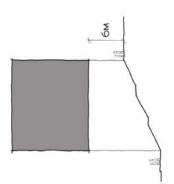
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The following design principles provide a framework for the through site link entries.

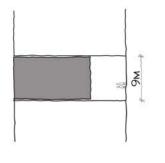
These design principles establish design guidance and requirements without unduly compromising opportunity for a creative response in the Design Excellence Competition.

Design Principle 2 - Through Site Link



2.1 Height

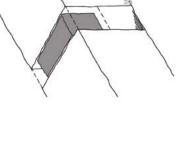
The minimum clear height of the through site entry volume is 6m.



2.2 Width

2.3 Soffit

The minimum clear width of the through site link entry volume is 9m.



The through site link entry must be articulated from the adjoining facade. This can be achieved by, but not limited to:

sculpted structural forms;

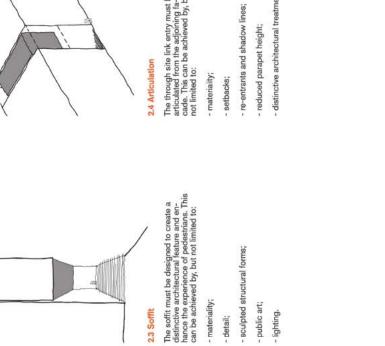
- public art;

- lighting.

- materiality;

- detail;

- distinctive architectural treatment.





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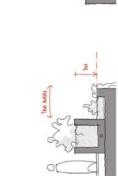
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Design Principle 3 - Jones Street Rooftop

The roof to the Wattle Street building will be trafficable to provide a communal roof terrace. The design principles for the roof top are setout below.





3.3 Pergola

3.2 Lift and Fire Stairs

3.1 Balustrade and landscaped edge

The balustrade and landscaped planting zone must be set back a minimum of 1m and no more than 1m from the roof top FEL.

Any pergolas structures must be sit with-in the zone of the core and not cause any additional overshadowing to the concept plan envelope. The lift and fire stairs must be set back from the parapet edge and not cause any additional overshadowing to the concept plan envelope.

The pergolas are to be open structures and not contain any GFA.



3.5 Plant

3.4 Landscaping

Plant is not to be located on the roof.

Landscaping is to be provided on the roof allowing for tree canoipies, seating edges and planting zones to enhance the amenity of the roof space.

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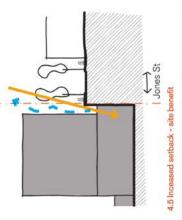
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Benchmarks are shown here for reference. These design principles establish design guidance and requirements without unduly compromising opportunity for a creative response in the Design Excellence Competition.

Design Principle 4 - Cliff Design Benchmarks





The increased setback allows for additional light and air to enhance the experience of the rockface.

Benchmarks



4.2 Maximise the Experience of the Rockface from the Recreation Centre | UTS Ross Milbourne Sports Hall Sydney - Designed by PTW Architects

Recreation Centre

4.1 Maximise the Experience of the Rockface from the Public Domain.

Milan - Designed by Foster+Partners | Tasmania - Fender Katsalidis Architects.

Public Domain | Apple Plazza Liberty | MONA

for maximising light, drainage and air movement will be explored to ensure the quality of this space can be appreciated and incorporated into the design of the The splay in the site boundary towards the north-eastern corner provides possibilities for the rockface to interface with the recreation centre. Consideration recreation centre.

The setback of the buildings along Jones Street provides opportunities for the rockface to be experienced from the public domain. Consideration of visual permeability and site access should be maximised through creative design of the public stairs, the interface with the through site link and potential acctive lases under the stairs.

4.3 Maximise the Experience of the Rockface from the Sydney - Designed by PTW Architects Commercial | The Bond

Visibility to the rockface can be experienced from the commercial building. There is potential to rinegrate the sandstone wall with the internal uses of the workspace to enhance the spatial amenity and design character. Consideration of the facade design to the commercial building can further increase the visibility of the rockface from Fig Street.



Art Snategy | Ngarunga Nangama

Sydney - Artwork by Judy Watson

4.4 Re-interpret and Reuse the cut sandstone.

Opportunities to reuse the cut sandstone should be explored in the landscape design, public domain, heritage interpretation strategy and public art. Guidelines for the potential reuse will be further defined for the Design Competition stage.

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