

Attachment A7

Public Art Strategy

UAP acknowledges the Traditional Custodians of the land on which we are meeting and recognise the value, diversity and integrity of First Nations arts, cultures and expressions, and their continual significance today.

We pay our respect to Elders past and present, and extend that respect to all Aboriginal and Torres Strait Islander people. We acknowledge that Indigenous sovereignty has never been ceded.

UAP

8-24 KIPPAX STREET, SURRY HILLS PRELIMINARY PUBLIC ART STRATEGY PP SUBMISSION

Client
Canva

UAP Reference
P3630

Document Type
Public Art Strategy

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UAP is an internationally renowned Public Art company specialising in collaborative placemaking and the management and delivery of integrated art and design solutions for the public realm.

284 UAP has been invited by Canva to prepare this Public Art Strategy to support the proposed implementation of public art at 8-24 Kippax Street, Surry Hills.

The primary objective of this Public Art Strategy is to analyse and identify the best potential approaches for the inclusion of public art within the development. The strategy will assist in ensuring that ample consideration is given to the integration and role of public art across the site and in sympathy with the architectural design.

To inform the successful commissioning of suitable public art for 8-24 Kippax Street, this Public Art Strategy will:

- Research the local context, including current planning/design status, historic, cultural, environmental and social factors relevant to the site and surrounding precinct
- Develop a curatorial vision to align with client objectives and guide the conceptual approach in future project stages
- Identify suitable artwork types and advise relevant preferred forms, locations and desired experiences
- Provide benchmark imagery to illustrate the opportunity and potential advise on budget allocation
- Develop the implementation plan with program and procurement method recommendations, confirmed budget plan, and identification of authority approval processes

PROJECT CONTEXT

Project Context

Overview

Situated on Gadigal Land, within the emerging 'Tech Hub' of Surry Hills, 8-24 Kippax Street is primed to become the new Sydney headquarters for Canva. The corner site provides excellent street frontage, across Kippax Street, and into the laneways of Terry and Sophia Streets.

This development sits within a 400m radius of six pre-existing Canva offices, two of which are sited on Kippax Street itself. The site is centrally located adjacent to Sydney's Central Station and is easily accessible via train, light rail and bus.

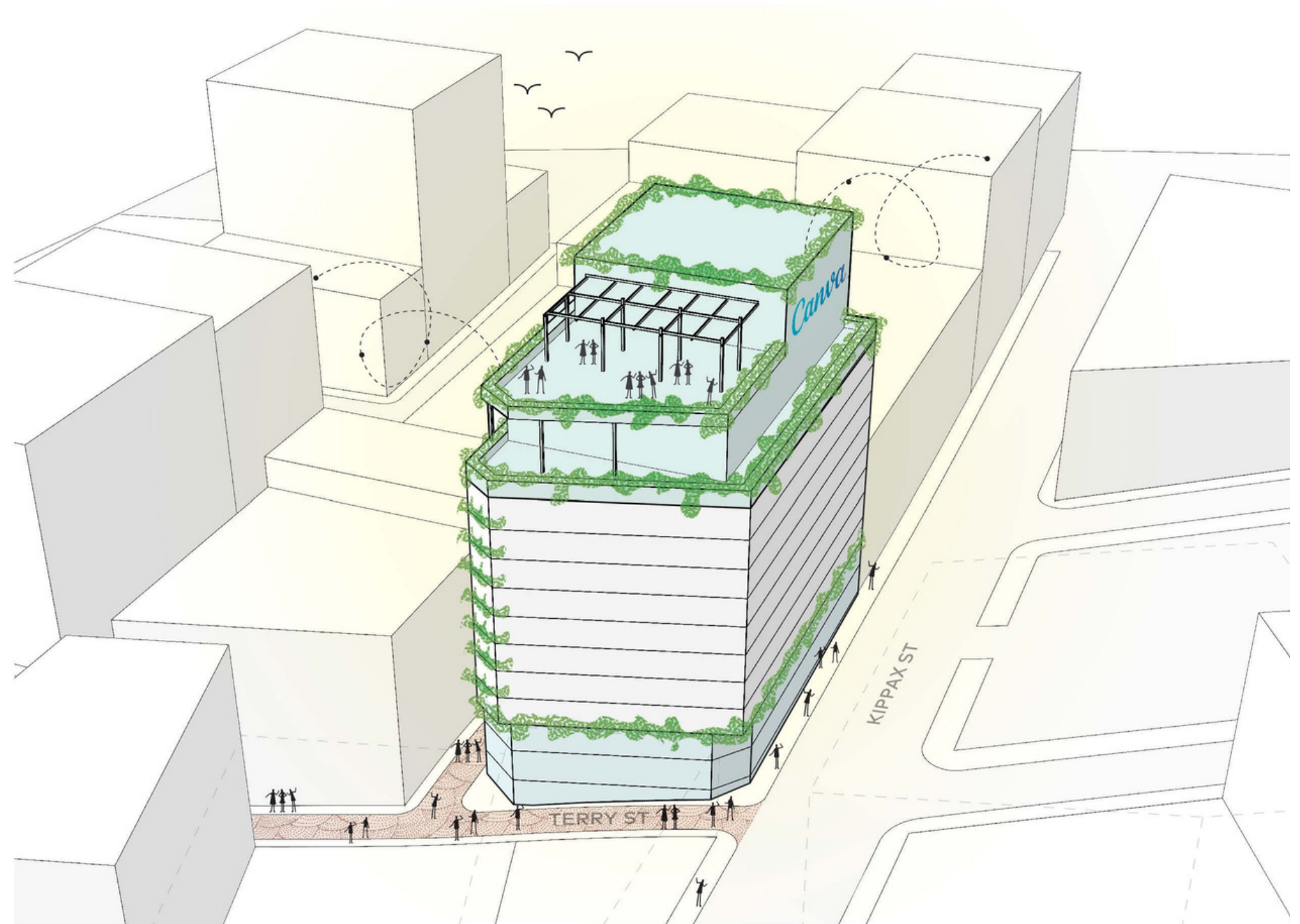
The proposed refurbishment aims to retain as much of the existing architecture as possible. The red brick of the original building is a feature of the updated design, with pragmatic interventions applied to improve functional planning and sustainability initiatives.

Canva is both owner and occupier of the site. The possibility for deeply integrated, purpose-driven design in collaboration with Cox Architecture is optimum. Notable features of the redesign include a gym, studio, cafe, commercial kitchen, outdoor roof terrace and tiered Town Hall space.

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Size of Development 1031.58m²

Floor Count: 11 storeys (including existing 9 storeys)



Project Context

Design Principles

“The proposed redesign will offer a benchmark model in the re-use and rejuvenation of an existing, tired commercial building”

COX ARCHITECTURE

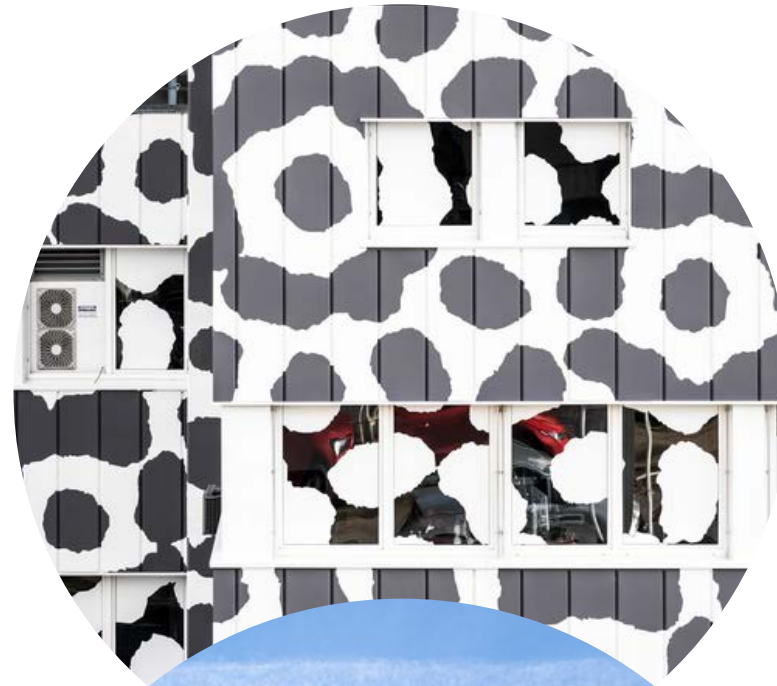
Cox Architecture are leading the redesign of the 8-24 Kippax Street site. In keeping with Canva’s unwavering commitment to sustainability, the decision to redesign a pre-existing building supports their company-wide value of “being a force for good”. By retaining what was previously known as the KMS building, the design is driven by a desire to repurpose the existing structure and minimise waste.

The facade expression has been designed with three key personalities in mind:

- Re-fresh
- Re-use
- Biophilia

Three key drivers have been identified across the site-wide redesign:

- **Be a good neighbour**
 - Engaging - open to street
 - Fine grain - crafted human scale
 - Permeable - street to lane
 - Transparent - clear glazing
- **More with less**
 - Sustainability - reusing existing facade
 - More with Less - recycled elements
 - Environmental - solar shading - natural ventilation
 - Pragmatic - improve as opposed to upgrade
- **Touch the sky memorably**
 - Simple massing
 - 3m set back to Kippax and Terry Streets
 - Fully glazed with dramatic 360 degree views
 - Terraces to Levels 10 & 11



RE-FRESH



RE-USE



BIOPHILIA

Project Context

Canva Values

Established in 2013, Canva has a vision to empower people worldwide to design anything and publish anywhere. Globally recognised as one of the best online design and visual communication platforms, the company prides itself on being user-friendly and accessible. With a comprehensive free-to-use platform, it is now used across 190 countries and in 100 different languages.

The Canva Values are core to every decision that the company makes and are deeply integrated into the culture, vision and impact of the company. These values are distilled into the below key drivers:

- **Be a force for good**
Making the world a better place through positive actions, inclusion and diversity
- **Be a good human**
Value good communication. Be open, honest and constructive with yourself, with your team, with the company, and with the world.
- **Empower others**
Empowering others to achieve their goals, both globally and within Canva
- **Make complex things simple**
Always aiming for the most simple, pragmatic and effective solution to any problem. Think of the user.
- **Pursue excellence**
Maintain a high bar for ourselves and the people we work with. Continuous growth and development. Lead by example.
- **Set crazy big goals**
Set ambitious goals, prioritise, hustle to execute and celebrate success!

Canva is committed to designing a sustainable future. The company reached global carbon neutral in 2021, and they've now entered the Beyond Net Zero phase with a focus on regeneration and healing the planet. This is evident in their procurement of 8-24 Kippax Street, and the commitment to adaptive reuse of a pre-existing site.

The Canva logo is displayed in a large, elegant script font. The letters are filled with a smooth gradient that transitions from a bright cyan on the left to a deep purple on the right. The 'C' is the largest and most prominent letter, followed by 'a', 'n', 'v', and 'a' in descending order of size.

Project Context

First Nations Context and Site Heritage

First Nations Context

The 8-24 Kippax Street site is situated on the land of the Gadigal (Cadigal) People, part of the Eora Nation. The Gadigal clan occupies the southern shore of Sydney Harbour from Watsons Bay to Sydney Cove. Once characterised by windswept sand dunes and small swamps, what is known as Surry Hills once saw a large sandhill split the land between Cleveland and Devonshire Streets. Expansive lands were distinguished by native vegetation and water resources which supported the Gadigal people and their lifestyle. The Gadigal people were key in early water resourcing and management, maintaining local waterways with deep understanding. Middens from Darling Harbour speak to the Gadigal knowledge and skill around collecting, cooking and eating freshwater shellfish. The sandy soils of the area provided major source food and medicinal resources with grounds for yams, berries, possums, and bats.

In 1984, Artspace Gallery was located in Surry Hills and hosted *Koori Art*, the first exhibition in Australia to focus on contemporary Aboriginal artists. Supported by the Aboriginal Arts Board, it featured 25 First Nations artists and over 50 artworks. This exhibition was pivotal in fostering urban Aboriginal art as a movement.

European Settlement

After the First Fleet arrived in Sydney Cove in 1788, the wealthier settlers spread out into surrounding areas, including Surry Hills. A few villas were built in the neighbourhood in the late 1820s. The region found itself in vast contrast; housing both wealthy merchants and the working class. High-rise developments crowded into the streets, making the area quite densely populated. The wealthier residents began to flee for more fashionable suburbs. In the 1930s, the government began to clear out the land and rezone it. Victorian homes were renovated, high-density apartments were constructed, and commercial areas were designated.

Site History

Previously known as the KMS Building, 8-24 Kippax Street has had a rich history as a mixed-use retail, corporate and residential space. While the site is currently a vacant office building, the street-facing retail areas have been home to labels such as Morrisday, Zen Garden, Sweetpot, as well as providing offices for SIA Ecological, DM Legal, Mutual Credit Union, National Aboriginal History & Heritage Council (2010) and many others. Level Six of the building was the Sydney Campus for the Australian National Education for international students.

Contemporary Surry Hills

Surry Hills is part of Sydney's 'Tech Central', which along with Haymarket, Ultimo, Camperdown, Darlington and Eveleigh, forms one of the densest and most vibrant innovation corridors in Australia. Established by the NSW Government, the intention is to cement Sydney's position as a go-to destination for Tech advancement, creating a central gathering place for Australia's tech pioneers. Deputy Secretary for the Department of Social Services NSW, Letitia Hope states that, "organisations headquartered at Tech Central will be part of a globally-recognised community. Tech Central attracts thinkers, creatives and problem solvers who push boundaries".

Beyond the technological hub, the suburban streets of Surry Hills are characterised by tree-fringed terrace houses, hole-in-the-wall cafes and boutique stores. It is recognised as one of the most in-demand residential inner city neighbourhoods in Sydney. Tiny laneways weave across the suburb, making it a local favourite for urban photoshoots for the creative crowd. Surry Hills' immediate proximity to Sydney's thriving CBD makes it a popular area for corporate workers, while the density of public parks gives the area family-friendly greenspaces.



Project Context

Location and Access

The 8-24 Kippax Street site is centrally located within the very heart of Sydney's Surry Hills. Directly adjacent to Central Station, it has never been easier to connect across the inner-city, suburbs and interstate through trains, buses, coaches and light-rail options.

While public transport is often the preference for locals, the site is well connected via main roads and is very walkable via pedestrian pathways. Some key methods of transport to and from the site are listed below.

Public Transport

Located less than a minute from Sydney's Central Station, this transport hub boasts 24 platforms of trains, two light rail stops connecting to both lines, bus stops A-N and a meeting place for most interstate and recreational coaches. Central Station is the centre of public transport in Sydney, connecting commuters throughout the city, suburbs and interstate through a plethora of transport modes.

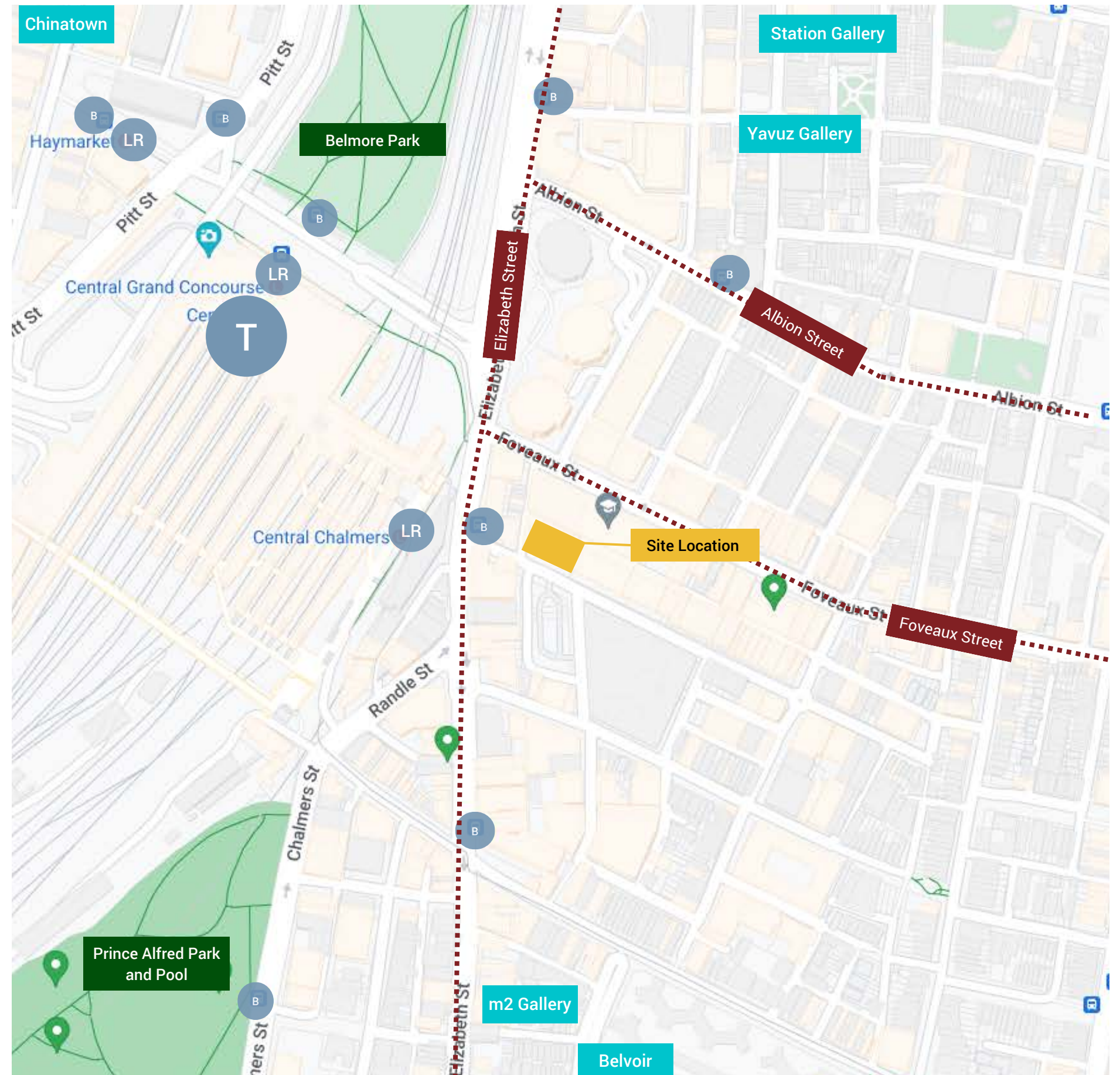
Pedestrian and Cycle Access

290 Kippax Street is very well connected to wider Surry Hills through Elizabeth Street, at the eastern end. Many commuters exiting from Central Station may use the exits just opposite Kippax Street. Surry Hills and further into Sydney's CBD is well connected for cyclists wanting to commute on just two wheels. Dedicated bike lanes wind around Central station.

Major Roads and Transport

Elizabeth Street is one of the longest streets running north-south through Sydney, beginning in the CBD and coursing directly to Waterloo. Running parallel to Kippax is Foveaux Street, running east-west between Elizabeth and Bourke Streets. Other notable streets nearby include Crown Street, and Kings Cross' famous Oxford Street Beyond Central station, is Pitt Street, connecting to George Street and onto Broadway.

- Site Location ●
- Main Roads ●
- Parklands ●
- Public Transport ●
- Areas of Interest ●



Project Context

Site Characteristics

Surry Hills is a vibrant and active suburb of inner-Sydney. There are an abundance of laneways to explore, with a wide collection of cultural, recreational and historical features and a vast greenspaces peppered throughout the urban landscape.

Listed below are some of the many features sited in proximity to 8-24 Kippax Street:

National Parks and Reserves

- Prince Alfred Park
- Belmore Park
- Harmony Park
- Frog Hollow Reserve
- Cooper Street Reserve

Historical

- The Cathedral of the Annunciation of Our Lady
- Central Station
- Sydney's Rainbow Crossing
- The Goods Line

Cultural

- Belvoir Street Theatre
- Capitol Theatre
- Powerhouse Museum
- Chinatown
- 4A Centre for Contemporary Asian Art
- Yavuz Gallery
- STATION Gallery
- m2 Gallery
- Brett Whiteley Studio

Recreational

- Prince Alfred Park Public Pool
- City Community Tennis
- Central Yoga School
- Paddy's Markets



Project Context

Nearby Public Art

Surry Hills is home to a vast collection of permanent public artworks, often considered as the ever-growing outdoor gallery of the city. Weaving through laneways, there is no end to discoverable artworks around every corner. Jacob Nash's addition to 477 Pitt Street was a key moment within the Tech Central development, while Thierry Noir's iconic mural on the Corner of Devonshire and Bourke Street is striking and bold within the urban landscape.

Nearby Public Artworks

- Marisa Purcell, 2023 52 Reservoir Street, Surry Hills
- Rose Nolan, *All alongside of each other*, 2023, Central Station
- Jacob Nash, 477 Pitt Street, 2023
- Callum Morton, *City Lights*, Ace Hotel, 2022
- Sonia van de Haar, *Shades of Green*, 2013, Prince Alfred Park Pool
- Astra Howard, *Village Voices*, 2016, Laneway between Crown St and Wilshire St
- Hamish McBride, Laura Paige, Megan Hales, Jacqueline Butterworth and Kailin Hegel, *Adam Goodes* 2020, corner of Crown Street and Foveaux Streets
- Thierry Noir, *Surrey Hills*, 2015, Corner of Devonshire Street and Bourke Street
- Agatha Goethe-Snape, *Here, An Echo*, 2016, Wemyss Lane
- Mikala Dwyer, *Lamp for Mary*, 2010, Bourke Street to Clare St

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Jacob Nash



Callum Morton



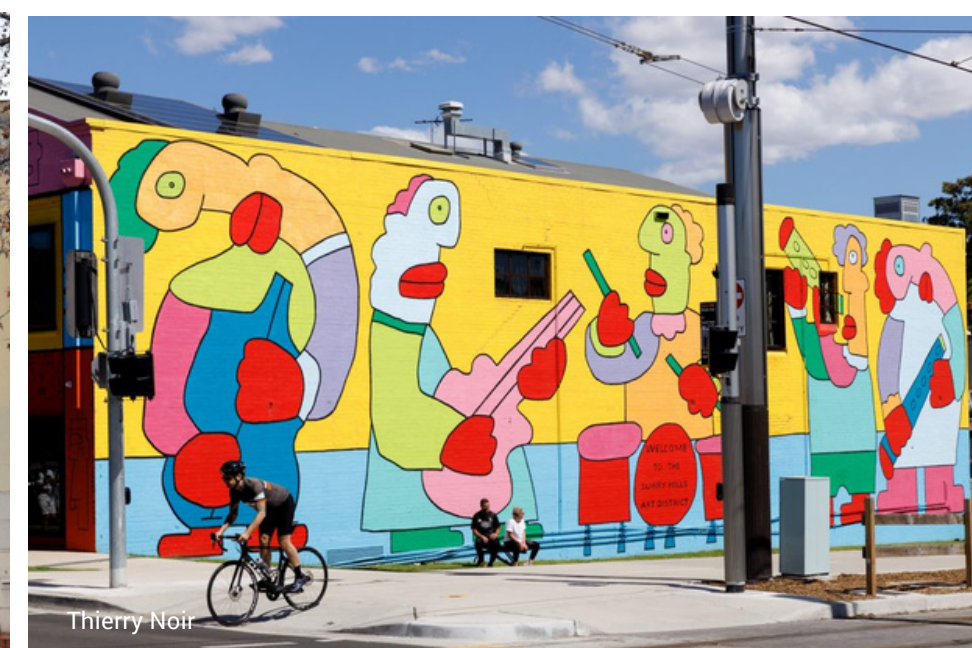
Astra Howard



Rose Nolan



McBride, Paige, Hales, Butterworth and Hegel



Thierry Noir

VISIONING

Visioning

Public Art Policy Alignment

Public art for 8-24 Kippax Street will be developed to align with the City of Sydney's vision and goals for public art, and drawing from the City's *Sustainable Sydney 2030-2050 Continuing the Vision* and related public art policies, strategies and plans. The matrix (right) outlines the '8 Guiding Principles' for City of Sydney public art and provides an overview that demonstrates how public art for 8-24 Kippax Street will align with these principles.

Sydney 'Creative City' Vision

The City of Sydney demonstrates a strong commitment to the provision of creative offerings for the people who work in, live in, and visit the City. Along with a strong history of public art programming, and the combined success of City of Sydney's various temporary laneway art projects, City of Sydney has also recently conducted wide-scale strategic planning for 'A Revitalised City Centre'. Culminating in Sydney's *Sustainable Sydney 2030-2050 Continuing the Vision*, culture and creativity are recognised as playing an integral role in Sydney's future as a world-class city – a role that is emphasised and evidenced through numerous accompanying arts policy and strategy documents.

Supported by the *Sustainable Sydney 2030-2050 Continuing the Vision*, Sydney's cultural life is one that is:

- Visible
- Innovative
- Proud
- Engaged
- Diverse
- Bold
- Curious

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City of Sydney Public Art Objectives	8-24 Kippax Street Public Art
Align significant public art projects with major <i>Sustainable Sydney 2030-2050 Continuing the Vision</i> urban design projects	Artwork will be commissioned in consideration of other major public art projects located within the City of Sydney municipality as well as those outlined within the <i>Sustainable Sydney 2030-2050 Continuing the Vision</i> strategy.
Recognise Aboriginal stories and heritage in the public domain	Selected artists will be encouraged to draw inspiration from the rich heritage of the site, including First Nations histories and stories. The Public Art Team will work with the Cultural Consultants Yerabingin, to ensure any material is culturally appropriate and in keeping the broader cultural narratives for the site
Support local artists and activate city spaces with temporary art projects	Providing a significant opportunity to showcase local talent, distinguished professional local artists or artists with a significant connection to Sydney will be highly considered for this opportunity.
Support vibrant places in Village Centres with community art and public art in City projects	Public Artworks at 8-24 Kippax Street will be a memorable addition to public space contributing to a meaningful, active and vibrant public realm.
Promote the integration of high quality public art in new development	Significant Australian contemporary artists whose practice supports the prestige of this opportunity will be considered. Close collaboration with the project team will ensure that public artwork for the site is of a high-quality.
Support stakeholder and government partners to facilitate public art opportunities	The creation of public art for 8-24 Kippax Street is indicative of the success of the City of Sydney Public Art Strategy and Policy, facilitating the incorporation of a major permanent commission for the City.
Manage and maintain the City's collection of permanent art, monuments and memorials	This Public Art Strategy provides guidelines and recommendations on the management and maintenance of public artworks to be developed for the site. Artworks created will not be a duplication of existing artworks, monuments, memorials and/or related concepts.
Initiate and implement programs to communicate, educate and engage the public about City Art projects	Public art created for 8-24 Kippax Street can be incorporated into existing City Art projects and programs, whilst providing a quality artwork that is publicly accessible and engaging.

Visioning

Curatorial Vision

The Curatorial Vision is based on contextual analysis, including research into the history, aspirations, environment, urban character and users of the place. It ensures that the public art is conceptually connected by setting an overarching vision for art, describing what the artworks aspire to achieve, and providing thematic inspiration for artists. Directing artists in creating a site-specific response to public art, the Curatorial Vision provides a starting point for inspiration, not a prescriptive theme.

The curatorial vision for 8-24 Kippax Street is a play on words that speaks to the dual concepts of distillation and discovery. To *refind* is an invitation to rediscover, repurpose and reinvigorate. It is to find again; to reimagine and reconnect with a sense of wonderment and celebration. To *refine* is it to achieve clarity through distillation. To expect and accept only the highest quality; to polish and play with precision in pursuit of a cultivated outcome.

This vision connects with two of Canva's key drivers:

- *Refind* connects with sustainability, elevating the focus to 'Be A Force For Good'.
- *Refined* is to pursue excellence, to extract and present only the most exceptional work.

This curatorial vision also sits in alignment with the architectural drivers of the building redesign by Cox Architecture, a design heavily imbued with the desire to do 'More With Less'. In this project the details are critical - what materials are recycled, what can be re-used, and how can waste be minimised? It is the accumulation of these considered details that define the impact of the whole.

The identity of the building is inherently linked to its location in Surry Hills. Where once workers cottages and factories lined the streets, the area is now home to leading creative and innovation industries. Yet it is the finegrain of the suburb - the laneways, original buildings and amenities - that give Surry Hills its character and inspire world-leading creative pursuits.

The theme *Re-find / Re-fined* encourages a consideration of the history of the site and locale, while stepping forward into the future with brave thinking and a bold imagination.

Contemporary Australian artists, including First Nations artists, will be considered for 8-24 Kippax Street.



RE-FIND/RE-FINED

ARTWORK OPPORTUNITIES

Artwork Opportunities

Overview

There are a number of locations identified across the site that are highly visible from the public realm that would be appropriate for a public art intervention.

Possible Locations:

- Kippax Street - East Wall
- Kippax Street Soffit
- Sophia Street Laneway

Possible Typologies:

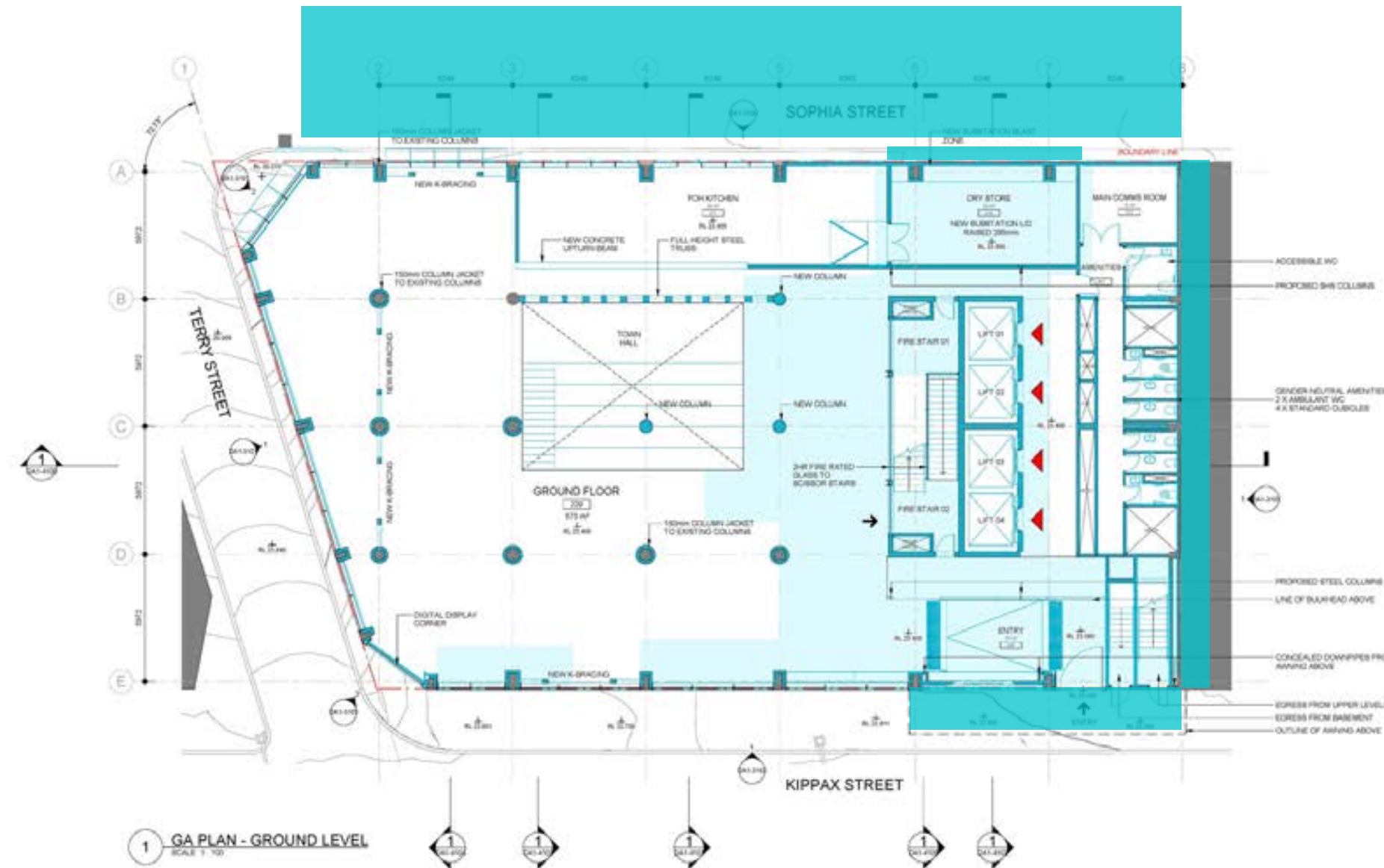
- Mural
- Sculptural Attachments

Budget:

The total artwork budget will be equal to 1% of the project costs. This budget will be inclusive of all public art costs including Art Consultant, Artist fees, and associated manufacturing and installation costs.

It is anticipated that one or a combination of artwork locations may be explored within the budget.

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Artwork Opportunities ●

Typology

Mural

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Amok Island



Dylan Mooney



Maria Fernanda Cardoso



Emma Coulter



Amok Island

Typology

Soffit Sculptural Attachment

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Jacob Nash



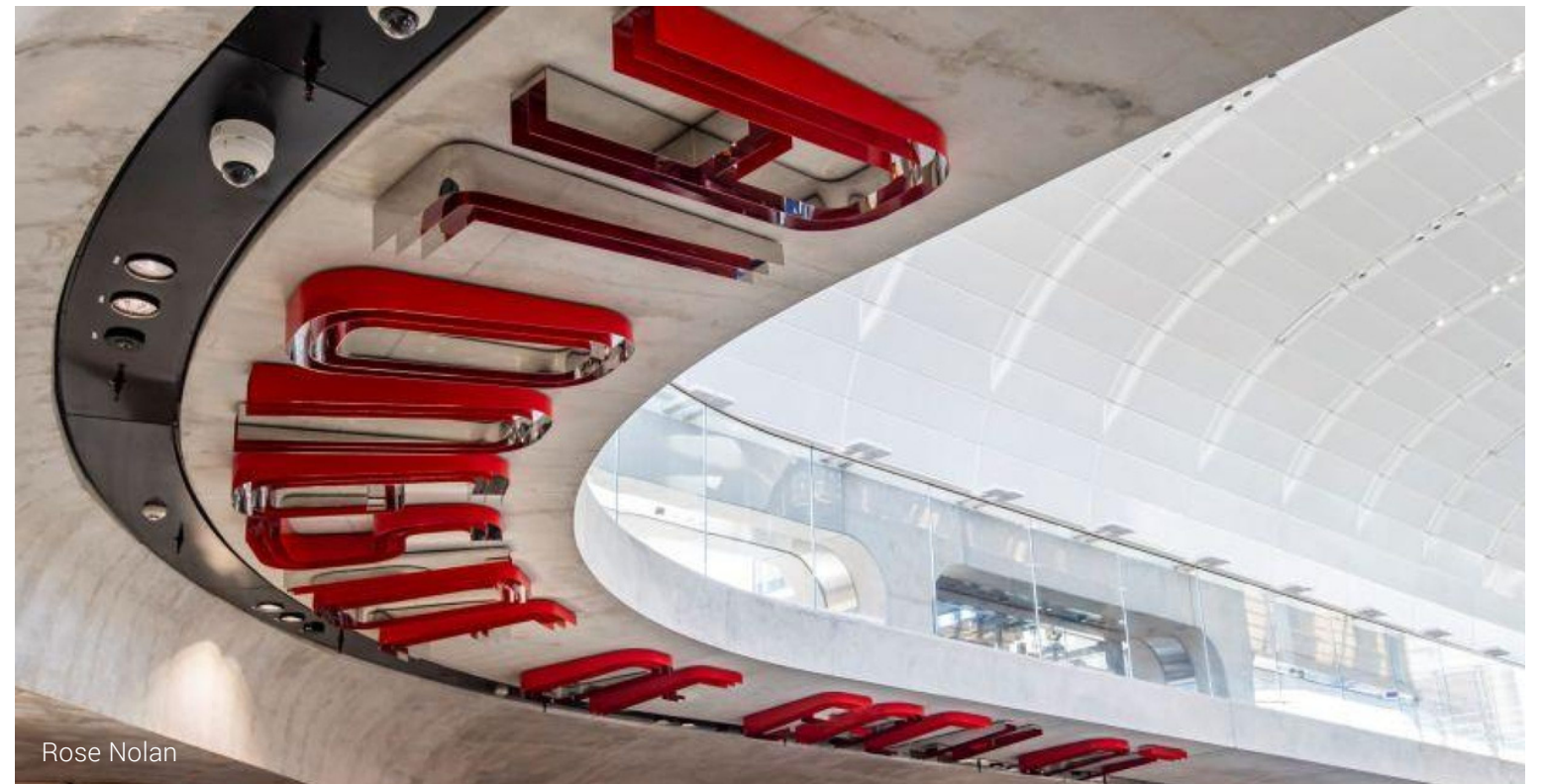
Meagan Streader



Dion Horstman



Emily Floyd



Rose Nolan

Artwork Opportunities

Sophia Street

Sophia Street is set to become a highly activated laneway behind the Canva building. To encourage discovery and exploration throughout this laneway, Sophia Street has been highlighted as a possible location for public art.

Possible Typologies:

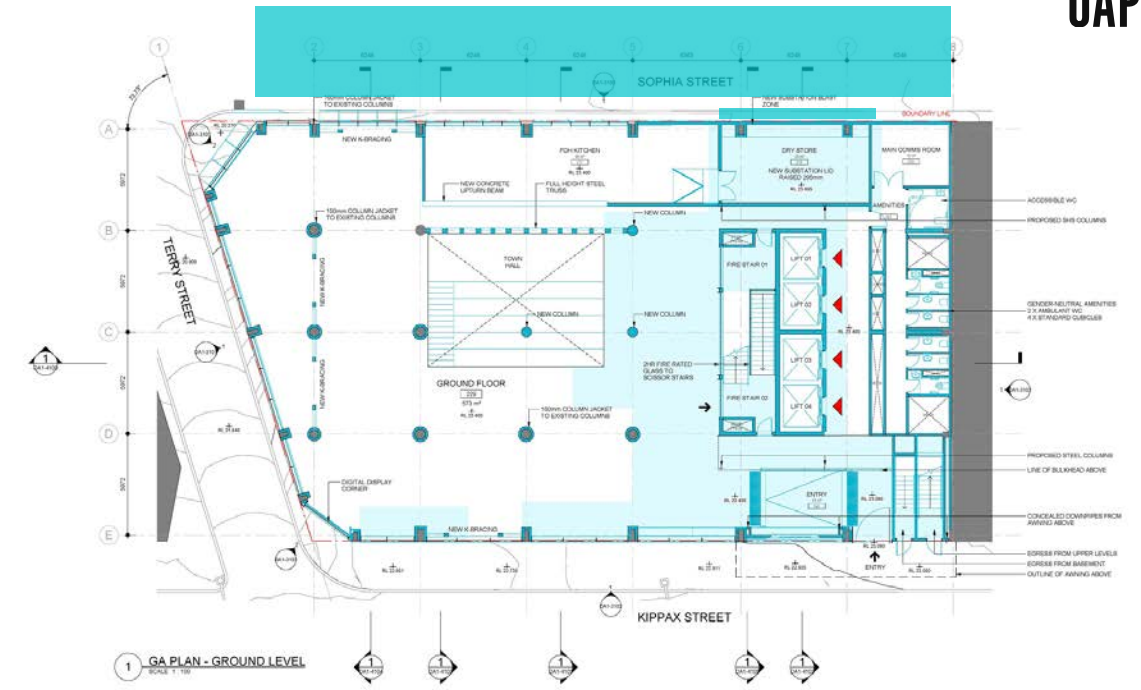
- Sculptural Attachments (3D) /with Surface Treatment (2D)

Role & Function:

- Supporting the enrichment and development of Surry Hills laneways
- Encouraging movement through and activation of Sophia Street
- Adding permanent artwork elements to a site used for pop-up activations and events.

Design Considerations:

- Considerations must be made to ensure the street remains road worthy, and accessible as a thoroughfare for vehicles and pedestrians. This includes considerations pertaining to the height of suspended artworks and airspace permissions.
- The final facade design of the development is yet to be confirmed and considerations must be made as to the viability of fixing into and weight-loading capacity
- Sophia Street laneway is regularly used by a neighbouring film studio, and consultations with them are recommended ahead of final design confirmations.
- Sculptural attachments should consider maintenance, lifespan and public safety when identifying specific locations on the facade wall.
- The commissioned artist may consider incorporating lighting elements to offer both a day and night activation, with power provided by the site.
- A suspended installation must use 8-24 Kippax Street as the sole anchorage point. Risk assessments will need to be undertaken to ensure the viability of weight-loading and stability.



Art Opportunity ●

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Typology

Wall-based Sculptural Attachment

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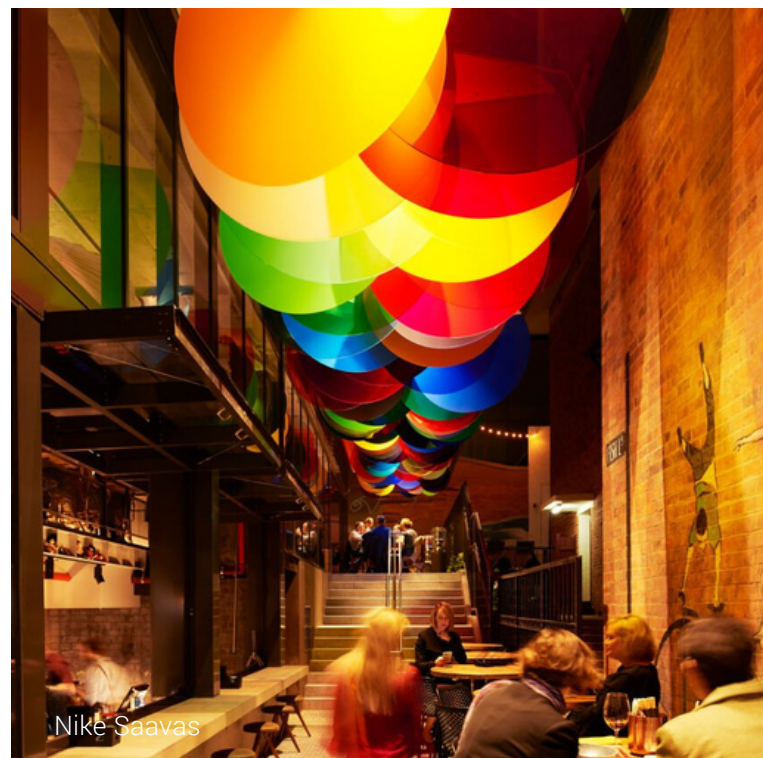
Amy Joy Watson



Caroline Rothwell



Jacky Tsai



Nike Saavas



Callum Morton

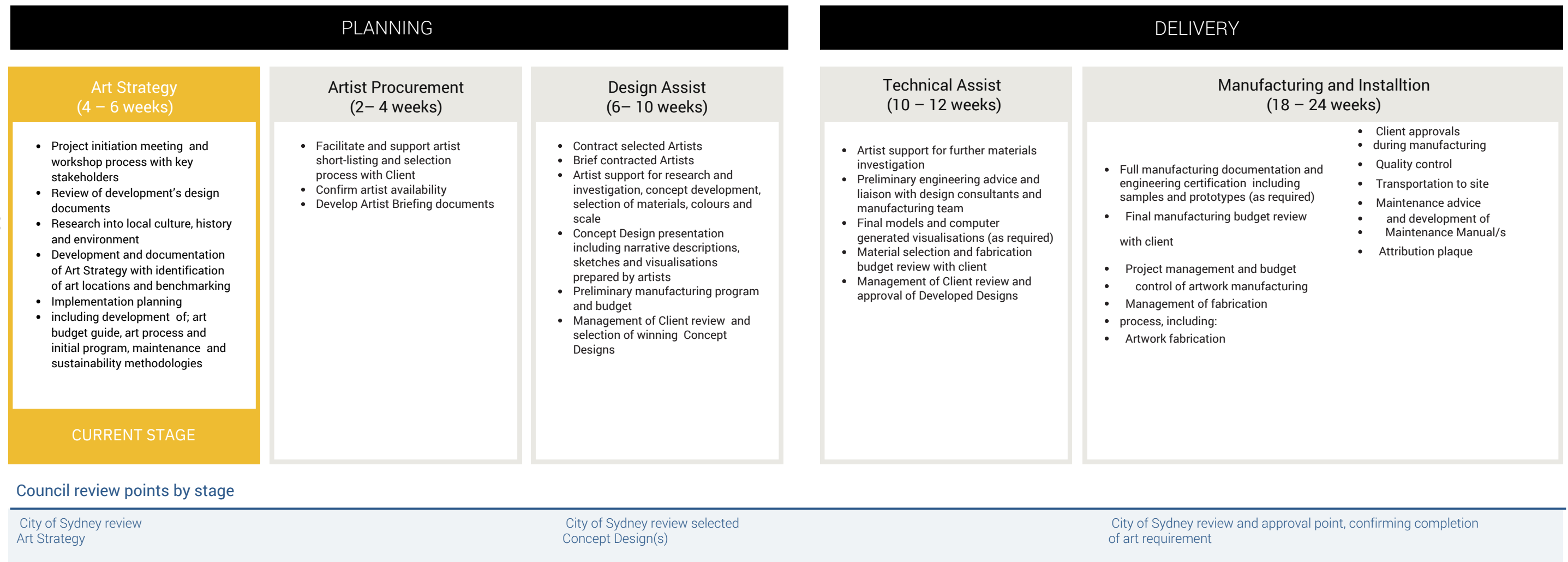
IMPLEMENTATION

Implementation

Indicative Public Art Process and Timeline

The below program outlines the typical process for the planning and delivery of public art, aligned to key Council and Client review points. Please note this program is indicative only.

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Implementation

Artist Procurement

UAP acknowledges the importance of First Nations cultural knowledge and should the project team invite a First Nations' artist to respond to the site, UAP will consult Yerrabingin, Cultural Advisors for the site prior to the artwork being designed and delivered.

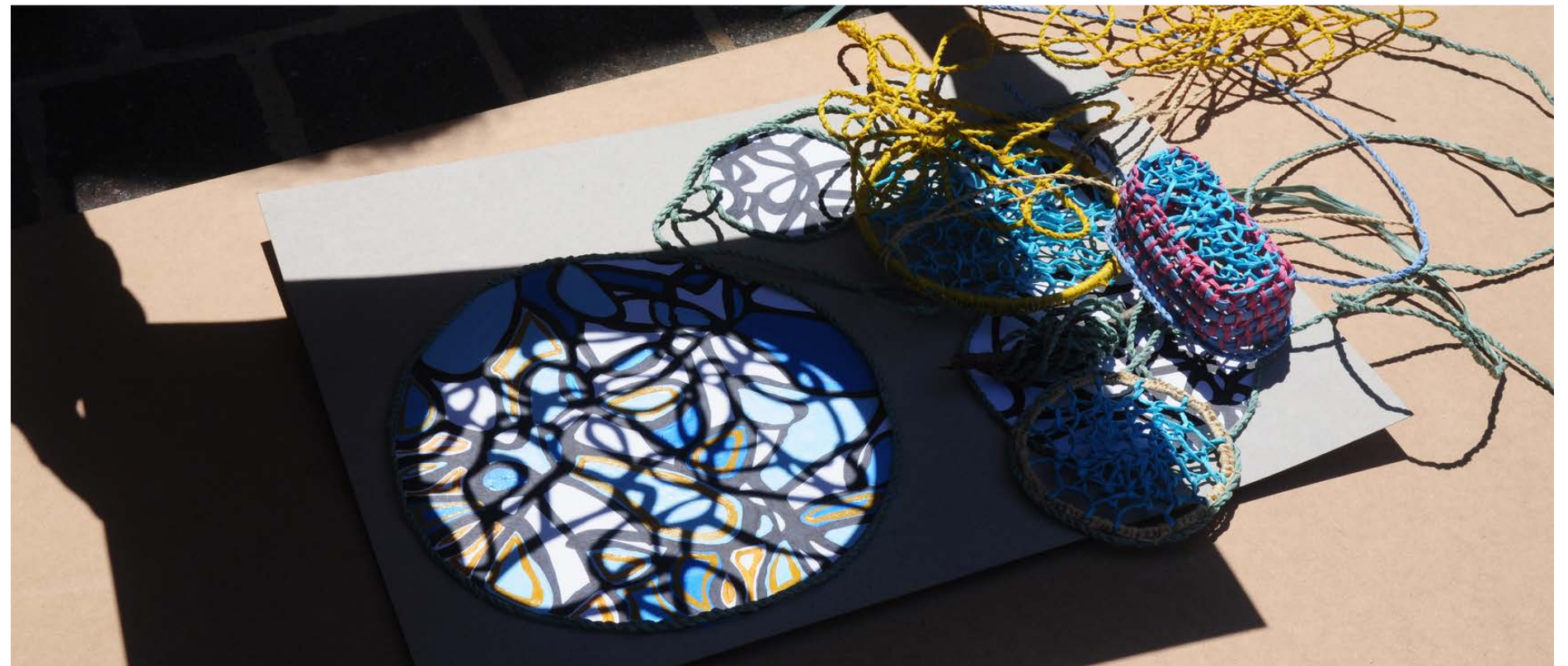
There are two (2) main methods recommended for the procurement of an artist for 8 - 24 Kippax Street, Surry Hills.

- Direct Engagement
- Limited Competition

Within this process, artists will be paid a fee for any concept designs developed. In some cases, the artist may be paid a higher fee and asked to submit more than one concept for consideration. The artist's concept design will be presented to the client team for approval before progressing into production.

It is anticipated that two artwork opportunities will be commissioned for 8-24 Kippax Street, with at least one work procured through a direct selection, and at least one work procured through a limited competition.

A direct selection approach supports a practice-led appointment that allows for genuine engagement and collaboration between artist, architect and commissioner. Procuring any additional commissions via a competition process ensures a greater number of artists are given the opportunity to propose bold creative artworks for this particular site.



Implementation

Maintenance

Maintenance is a key factor in the long-term care and quality of public artworks and should be taken into consideration during concept and design development, during material selection and construction.

307 In addition, the development of a maintenance program will ensure that the benefits generated by public art can be enjoyed over a long period and that maintenance costs can be kept to a minimum.

There are climatic conditions for the 8-24 Kippax Street site that all artists and fabricators must consider during permanent artwork development to ensure the longevity of all artworks. These conditions include humidity, fatigue, vehicular pollution, UV degradation and vandalism.

Material Selection

To withstand these conditions, artists will be required to ensure their artworks are of a robust nature, incorporate technologies that are easily replaced and be constructed from materials suitable for long-term exterior installations.

Artworks may be constructed from materials such as:

- Brass
- Cast aluminium
- Cast bronze
- Ceramic/Mosaics
- Concrete
- Copper
- Glass (select)
- Stainless Steel (select)
- Exterior grade paint

Please note the list on the left provides examples only and is not prescriptive to the selection of materials.

Materials not considered suitable include resins, soft timbers and any materials that are not UV stable.

Where artworks include technology elements, these should be high quality, warrantied components and fittings that are easily accessible for replacement. Use of LEDs is recommended for longevity and power efficiency of lighting installations.

Maintenance Program

During the development of a public art project, consideration should be given to the thorough documentation of the processes involved in the future care and maintenance requirements of the artwork. This information is captured in an Artwork Maintenance Manual which outlines the following information in relation to the artwork:

- Contact details for the construction company/companies involved
- Materials used during construction and supplier details
- Treatments, aftercare works and processes
- Design and structural drawings
- Predicted lifespan of components
- Location of power source, power supply, water supply etc.
- Cleaning program outlining processes and recommended frequency
- Any specific specialist maintenance requirements

The Artwork Maintenance Manual forms the final handover of ownership of the artwork.

Financial Implications

While artworks should be designed to be durable and require minimum maintenance, all permanent artworks in the public realm will require a certain amount of maintenance to ensure their longevity and reduce replacement costs. All commissioners of artworks must understand the maintenance responsibilities of each artwork which will be minimised and explained during the design stages.

In order that maintenance responsibilities and associated costs do not become onerous it is recommended that responsibility for maintenance is clearly established and that a condition check of the artwork is undertaken on a regular basis with any remedial works and cleaning carried out when necessary. This will prevent any deterioration of the artwork that may lead to more expensive restoration works in the long-term.

Artwork Life-Span

Permanent artworks commissioned for 8-24 Kippax Street should be intended to have a life expectancy equivalent to the life of the building. Where artworks include technology elements with expected lifespans shorter than 25 years, the future owner of the artwork may choose to conduct a review of the artwork before the intended expectancy is reached.

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