



Sydney. WDC 2020.
Inclusive. Resilient.

Sydney. The Edge.



A global
lighthouse
for design

Sydney. The Edge.

Fused with the global community, yet isolated and remote.
Adjacent to ancient ecosystems, yet leading the edge of each day.
We embrace the responsibility to show the world the power of design:



Sydney. The Edge.

To craft a future rooted in people and place.

To catalyse collaboration, to cross boundaries, to reveal ideas.

To adapt where we live, to how we live.

To create value with purpose.



Sydney. The Edge.



Sydney WDC 2020.
A global lighthouse for design.
Inclusive. Resilient.

Sydney. Outside.

Designing a global commons

Sydney. Outside.

250 years ago, first contact between indigenous and foreign cultures.
Today, one in three families from overseas.
A global city, formed of a global community.



Sydney. Outside.

An optimistic new city in an ancient landscape
Of blue water, bushland and big sky.
Connecting with earth, flexing with climate.
The land that endows our collective culture.



Sydney. Outside.

Sydney WDC 2020.

Designing a global commons

Inclusive. Resilient.





Sydney. Future now.

Designing integration

Sydney. Future now.

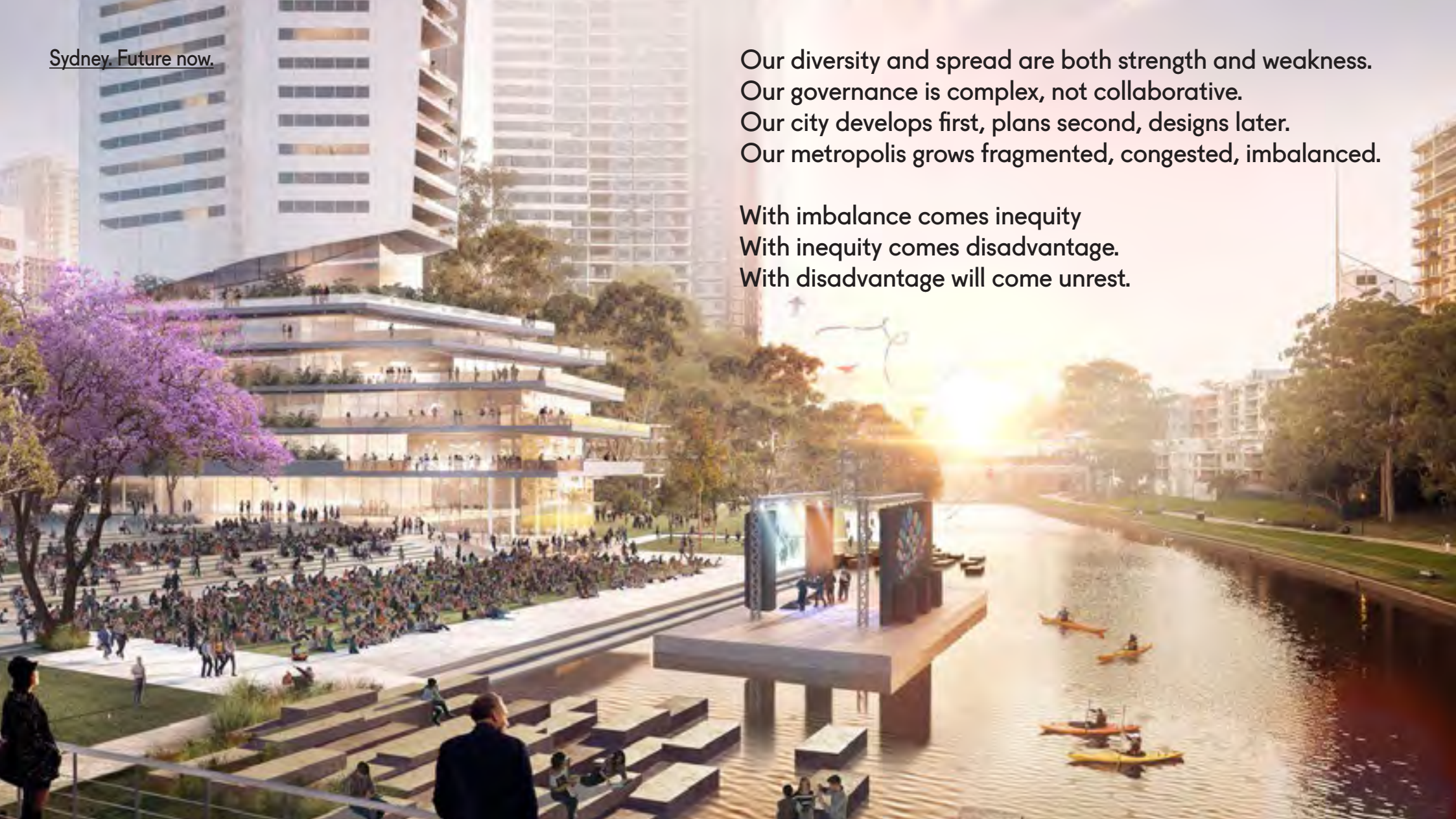
2020. For decades, a goal to design a better global future.
Yet here and now, design still serves the few, not the many.



Sydney. Future now.

Our diversity and spread are both strength and weakness.
Our governance is complex, not collaborative.
Our city develops first, plans second, designs later.
Our metropolis grows fragmented, congested, imbalanced.

With imbalance comes inequity
With inequity comes disadvantage.
With disadvantage will come unrest.



Sydney. Future now.



Sydney WDC 2020.
Designing integration.
Inclusive. Resilient.

Sydney. Future ready.

The background features several thick, diagonal lines in various colors including shades of green, blue, yellow, orange, and brown, creating a dynamic, abstract pattern.

**Designing
re-balance**



Sydney. Future ready.

A vision to rebalance our city,
to redesign our future.

Sydney. Future ready.

By 2025, three great 30-minute cities;
Eastern, Central, Western. Connecting:
The centre to the edge;
The east to the west;
The metropolis to the people



Sydney. Future ready.

Sydney WDC 2020.
Designing re-balance.
Inclusive. Resilient.





Sydney. Open platform.

**Incubating
the
future**

Sydney. Open platform.

A proof of concept for design to build
a 'new civic' for a more urban world.
Challenging leaders, institutions,
communities, designers.



Sydney. Open platform.

Harnessing design with massive public engagement;
Reaching 2,000,000 worldwide,
Engaging 200,000 Sydneysiders,
Educating 2,000 policymakers and designers in Australia
Growing 200 new WDC design leaders.



Sydney. Open platform.

Sydney WDC 2020.
Incubating the future.
Inclusive. Resilient.





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Introduction

Q1

Introduction to the bidding entity

A

Define and describe the bidding entity, agency or consortium

Design Sydney is a not for profit organization founded in February 2017 as the independent managing entity for Sydney World Design Capital 2020. Design Sydney is a collaboration between business enterprise, Sydney's design sector, government and the broadest based non profit sector.

Design Sydney is backed by a Memorandum of Agreement signed by the following;

- City of Parramatta
- NSW Architects Registration Board
- Good Design Australia
- Lendlease
- Frost*collective
- Committee for Sydney

Behind Design Sydney sits a constellation of like-minded design-smart organizations drawn from business, the built environment, urban development and design sectors, university research and government.

B

Describe the individual responsibilities of each organisation in preparing the bid

Design Sydney is a genuine collaboration. While Sydney has been exploring a bid for World Design Capital designation for some time, it was only in December 2016 when the Design Sydney invited around 25 individuals and organizations to meet and scope the preparation of a bid.

City of Parramatta

The longstanding history of Parramatta spans over two hundred and twenty nine years, providing a rich and significant setting for our burgeoning city's foundation and expected growth. Parramatta is experiencing enormous growth and development as it is recognised as the geographic centre of Sydney. Parramatta has provided the city leadership to enable the bid to be lodged – acknowledging the special alignment of the city's vision for the future and the values of the World Design Organization.

NSW Architects Registration Board

The NSW Architects Registration Board exists to inform the public on design and architecture, protect consumers of architectural services and advance the interests of the wider community, and to promote a better understanding of design in our cities and built environment. The NSW ARB has provided the primary secretariat to co-ordinate the preparation of the bid.

Good Design Australia

Good Design Australia is an international design promotion organisation responsible for managing Australia's annual Good Design Awards as well as a number of leading programs including the Victorian Premier's Design Awards, the Design Entrepreneur Awards, the Design as Strategy Forum and the Young Australian Design Awards program. With a proud heritage dating back to the Industrial Design Council of Australia (IDCA) established in 1958, the Australian Good Design Awards is recognised as Australia's peak design endorsement program. Good Design Australia acted as the initiating

catalyst for the bid - bringing the support of Australia's broadest design disciplines, as well as design-oriented business enterprise who understand the role that design plays in building a more competitive, human-centred business sector.

Frost*collective

Frost* Design offers strategy, design and communications to create brands that contribute to better business, communities, cities and beyond. Solid strategic foundations and mindful brand management ensures that brands continuously add value and lead businesses forward. Combined with innovative design, Frost* Design creates authentic brand experiences that connect to heart and mind. Big or small, local or global, we use good ideas and good intentions to create relevant brands in an ever-changing landscape. Frost* has driven the identity and graphic logic of the Sydney World Design Capital program.

Committee for Sydney

The Committee for Sydney is an independent think tank and champion for the whole of Sydney, providing thought leadership beyond the electoral cycle. The Committee's aim is the enhancement of the economic, social, cultural and environmental conditions that make Sydney a competitive and liveable global city. The Committee has championed the bid among its own members that include major companies, universities, not-for-profits, strategically significant local governments and state government departments and key cultural, sporting and marketing bodies.

C

Provide an overview of the administrative structure and decision making protocols for the bidding entity (an organizational chart may be included for clarification)

Dr Brandon Gien

Dr. Brandon Gien is the CEO of Good Design Australia and Chair of Australia's Good Design Awards program. He was inducted as a Senator of the World Design Organization in 2015 after serving as its President for the 2013-2015 term and a Member of the Board of Directors from 2007-2013. He is currently an Adjunct Professor of Industrial Design at the University of Canberra. Prior to founding Good Design Australia, he was the General Manager of Design Strategy and Head of Corporate Services for Standards Australia, recognized by the Australian Government as Australia's peak Standards body. Dr. Gien was awarded a Fellow of the Design Institute of Australia in recognition of his contribution to the design sector in Australia and was made a Design Ambassador for Japan by the Japan Institute of Design Promotion.

Prof Laura Lee

Laura Lee, FAIA, Hon FRAIA, is a registered architect and Professor of Architecture most notably at Carnegie Mellon University in Pittsburgh where she served as Head of the School from 2004-2008. Laura is an international voice for integrated design education, practice and research. Her work focuses on the development and implementation of integrated design strategies and collaborative programs between the academy, government, industry and the profession.

Ali Grehan

Dublin City Architect, Ali Grehan has held a variety of roles spanning private practice in Dublin, London and Bilbao, and in the Public Sector; where her particular focus has been on leading large-scale urban regeneration, housing and infrastructure projects. Ali devised and coordinated Dublin's bid for World Design Capital 2014, now continuing as the design promotion platform, PIVOT Dublin (<http://www.pivotdublin.com/>) She is an invited member of the Taipei World Design Capital 2016 International Advisory Committee and a council member of the International Federation for Housing and Planning (IFHP). She served on the board of the Royal Institute of Architects in Ireland (RIAI) 2012-2015. She's currently on the Board of the Irish Architectural Foundation (IAF) and is also a board member of the highly acclaimed award-winning theatre company Anu Productions.

Michael Bryce AM

Michael Bryce is an architect and designer acknowledged in Australia and overseas for his distinguished work in graphic, urban and environmental design. In 1968, he commenced his own architecture practice in Brisbane, developing a special interest in graphic design. From 1979 to 1983, he was Federal President of the Industrial Design Institute of Australia. He was also a member of the Design Board and the Design Council. His practice has won awards for graphic and environmental design, including the RAIA (Qld) Civic Design Award, the House of the Year Award, and the RAIA President's Award. In 1988, his practice joined the worldwide Minale Tattersfield Design Strategy Group with offices in London and Paris and clients worldwide including Harrods, San Pellegrino, FA Premier League, BNP, and the Eurostar train. Beginning in 1992, Michael Bryce became the principal design adviser to the Sydney 2000 Olympic Games, designing the Olympic bid logo and advising on the application of the corporate branding. His sport-related design work also includes graphics for the Brisbane 1982 Commonwealth Games and Expos '85 and '88. His sports logos have included

the Australian 1996 Commonwealth Games team, the Dolphins Australian Swimming team, the Wallabies Rugby team, and the world cricket body, the ICC. Michael Bryce has been awarded Life Fellowships of the Royal Australian Institute of Architects and the Design Institute of Australia and is a Fellow of the Royal Society of Arts. He has been described by Indesign Magazine as a design “luminary” and a design “catalyst”. In 2006, he was inducted into the Australian Design Hall of Fame. In September 2008 he retired from his practice upon the appointment of Ms Bryce as Governor-General of Australia.

Dan Hill

Dan Hill is an Associate Director at Arup, the global design and engineering firm. He is Head of Arup Digital Studio, a multidisciplinary design team that helps clients and collaborators create great user experiences for buildings, places, infrastructure and cities, making innovative ideas tangible, and grounding them in research and prototyping. His previous leadership positions have produced innovative, influential teams and projects, ranging across built environment (Arup, Future Cities Catapult), education and research (Fabrica), government (Sitra), and media (BBC iPlayer, Monocle), each one transformed positively via new digital technology and a holistic approach to design. He has lived and worked in UK, Australia, Finland and Italy.

Local Organizing Committee

Maureen Thurston

Maureen Thurston is Global Design to Innovate Director at Aurecon. She is the Chair of Good Design Australia and an Adjunct Professor at UTS. Maureen is an industrial designer, educator, entrepreneur and author, with over 30 years of experience capturing the aggregate value of design. Prior to joining Aurecon, Maureen implemented design practices to help transform the Australian accounting firm, Deloitte from a traditional professional services organisation to a bold innovator.

Tim Horton

Tim Horton is nationally recognised as an architect, adviser and agitator for smart policy that enables good design. In 2010 he was appointed Australia's first Commissioner for Integrated Design – a role intended to apply design thinking across all policies in the South Australian state government. He has been State President of his peak body, the Australian Institute of Architects, and chaired State and National committees on the practice of architecture. He is currently the Registrar of the NSW Architects Registration Board; a statutory authority that exists to inform and engage people on issues of architecture and the built environment. His interests lie at the intersections of design, technology, innovation and governance, architecture, city planning, and the application of research in creative public policy.

Sue Weatherley

Sue has comprehensive experience in senior level planning, management, and the direction of broad based directorates in medium to large local governments in NSW and Queensland. Sue is currently Group Manager Outcomes and Development at Parramatta City Council in the centre of western Sydney, the twelfth largest local government in NSW, with the second largest CBD. As Group Manager, Sue is responsible for preparation and management of a budget of \$12 million, and the management of 150 staff across 4 service units.

Dr Tim Williams

Dr Tim Williams is CEO of the Committee for Sydney which the Australian Financial Review has called ‘an increasingly influential policy forum’. He is also a Principal with Arup, the global consultancy, leading on urban development and place-making. In late 2010, Tim was recognised as one of the UK’s thought leaders in urban regeneration and economic development and was in 2003 named in a national poll of his peers as the leading personality in the sector in the UK largely due to his pioneering work in the Thames Gateway in East London where he was CEO of Europe’s most important regeneration scheme, between 1997 and 2003. He then became one of the longest-serving special advisors and worked for 5 successive UK Cabinet Ministers for local government, housing and cities. Tim has a PhD and is a qualified barrister, with a degree in history from Cambridge and a teaching qualification from Oxford University. He has written extensively on urban regeneration in the UK and Australia and between 2001 and 2010 wrote 450 weekly columns for the main professional journal in this sector in the UK, Regeneration and Renewal.

Vince Frost

Vince Frost is the founder and Executive Creative Director of Frost*collective, Sydney.

Before starting Frost* Design in London in 1994, Vince was the youngest Associate Director at Pentagram. In 2004, he relocated to Sydney and, as Executive Creative Director of Frost*collective, has lead a wide range of projects for clients such as Deutsche Bank, Qantas, Frasers Property and the Sydney Opera House. Vince is an Executive Committee member of D&AD, a member of AGI (Alliance Graphique Internationale, Switzerland) and a Honourary Fellow of ISTD (International Society of Typographic Designers, London). He has received numerous creative awards from D&AD, Art Directors Club (New York and Tokyo), The Society of Publication Designers New York and AGDA Australia.

D

Provide a confirmation that you have received approval from your local government on behalf of your municipality to commit to WDC 2020. List the relevant levels of government who support your bid.

City of Parramatta
Greater Sydney Commission
NSW Architects Registration Board
Urban Growth NSW
Office of the Government Architect

E

Provide contact details for the city representative working with you on the bid process

Greg Dyer, CEO City of Parramatta
126 Church St, Parramatta NSW 2124
gdyer@parracity.nsw.gov.au
+61 2 9806 5055

Sue Weatherley, Group Manager Outcomes and Development
126 Church St, Parramatta NSW 2124
SWeatherley@cityofparramatta.nsw.gov.au
+61 2 9806 5200

Rebecca Grasso, Director Marketing and City Identity
126 Church St, Parramatta NSW 2124
rgrasso@parracity.nsw.gov.au
+61 2 9806 5134

Q2

A

Provide a general overview of the city
(city layout, unique character, infrastructure..)

General Introduction to the city

Sydney is internationally recognised as the home to many of the nation's cultural icons. Its harbour vista and skyline is one of the most recognised images of urban Australia. Greater Sydney is Australia's global city - our largest capital city, located on the east coast of Australia, overlooking the Pacific Ocean and its own magnificent natural harbor, called Port Jackson. For thousands of years it has been the home of the Gadigal people of the Eora nation. In 1788, Sydney was founded as a city on the shoreline of Circular Quay and a fresh supply of drinking water known as The Tank Stream.

Despite the destructive impact of first contact, Gadigal culture survived. As the town of Sydney developed into a city, the Gadigal were joined by other Aboriginal people from around NSW to live, work and forge relationships with the urban Aboriginal community.¹ Since 1945 approximately seven million people from over 180 countries have migrated to Australia. That is, around one million migrants each decade since 1950. Australia's economy has increased six-fold over that time. Over the

¹ <http://www.cityofsydney.nsw.gov.au/learn/sydneys-history/Aboriginal-history>

last decade migrants from India, China, the Middle East and the African continent have featured, contributing to Australia's cultural, linguistic and religious diversity. In 2010, Australia was one of the world's top three culturally diverse nations.² Today, over 260 languages are spoken in Australia, by people of 270 different ancestries.

Sydney's diversity is not only explained through our rich ethnic mix. Sydney Mardi Gras started in 1978 as a 500-strong crowd protesting against discrimination of lesbian, gay, bisexual and transgender people. Today it is the biggest parade and celebration of its kind in the world, drawing more than 300,000 spectators. Sydney is one of the world's great global cities – enriched by cultures that are both ancient and newly arrived – sharing a harbor, headlands and the great Cumberland Plain. The City of Sydney is home to globally-renowned events attracting visitors from around the world, including Sydney New Year's Eve, Vivid Sydney and the largest Chinese New Year festival outside Asia. International sports spectacles also

² <file:///C:/Users/TimH/Downloads/http---www.aphref.aph.gov.au-house-committee-mig-multiculturalism-report-chapter2.pdf> p.8

Defined by a landscape within a city, and a city within a landscape

take place in Sydney, including the AFC Asian Football Cup and the ICC Cricket World Cup in 2015.

Sydney Harbour is one of 16 National Landscapes included in Australia's National Landscapes Program – a partnership between tourism and conservation agencies at national, state and local levels. The boundary of the Sydney Harbour National Landscape extends broadly from Ku-ring-gai Chase National Park in the north to Royal National Park in the south, and Parramatta in the west, where Old Government House, one of the World Heritage Australian Convict Sites, is located.³

Sydney is defined by a landscape within a city, and a city within a landscape - where fingers of sandstone rest into the sea, creating unexpected segues from one experience to another. You are literally surrounded by a kaleidoscope of choices from the verve of beach and city sophistication, to swimming with whales, stumbling across pristine walks of nature and hearing the echo of the Dreamtime between the surges of sea through blowholes.⁴

³ Sydney Harbour Natural Landscape Experience Development Strategy 2013 p.3

⁴ <http://www.environment.nsw.gov.au/resources/parksecopass/grants-sydney-harbour.pdf> p.7

Sydney's temperate climate and abundant sunlight drives a casual outdoor-ness, with around 236 sunny days each year; providing 2,592 hours of sunshine. According to the OECD, Australia performs very well in many measures of well-being relative to most other countries in the Better Life Index. Australia ranks at the top in civic engagement and above the average in income and wealth, environmental quality, health status, housing, jobs and earnings, education and skills, subjective well-being, and social connections.⁵ Global Cities 2015 ranks Sydney as one of the world's top 16 Global Elite cities - ranked 15th based on current performance in business activity, human capital, information exchange, cultural experience and political engagement, and 11th based on future potential with respect to rate of change in well-being, economies, innovation and governance.⁶

Greater Sydney is now a metropolitan city covering more than 12,000 square kilometers, comprising 30 local government areas or councils. Sydney physically measures 110km from the coastal edge to the natural boundary of the Blue Mountains, and 150km from development north of

⁵ <http://www.oecdbetterlifeindex.org/countries/australia/>

⁶ <http://www.rdasysydney.org.au/the-sydney-region-1/economic-profile/>

Sydney to Campbelltown in the south west. Yet while vast, the population of Sydney would fit into Tokyo eight times over. And yet the physical dimension of Tokyo means it would fit into Sydney.

In just 40 years, Sydney is expected to almost double in population – reaching 8 million people - the same as London's population today. In the next 20 years alone, Sydney will need to accommodate 1.74 million additional people and more than 725,000 new homes.⁷ Currently the jobs in Western Sydney increase by 8,000 a year but the number of workers grows by 13,000. This leads to a daily worker outflow from the region which may be over 400,000, and increasing.⁸ More than 817,000 additional jobs need to be created. Sydney's progress – and that of some of its communities – is being held back by a lack of integration between a rapidly growing population in the West and the jobs rich East. The downside of growth shows that not all share equally in what the city has to offer.

⁷ http://gsc-public.s3-ap-southeast-2.amazonaws.com/s3fs-public/towards_our_great-sydney_2056.pdf?x6WAV8GT8h51mtAsdWliCB6SLCvJuyhw p.7

⁸ <http://www.sydney.org.au/wp-content/uploads/2015/10/CJS-Issues-Paper-14-Adding-to-the-Dividend-Ending-the-Divide-3-1.pdf> p.12



*Policies, programs
and projects that
build the future*

This growth gives us an opportunity to re-design Greater Sydney's spatial structure in a way that benefits all existing and future citizens through design in all policies, programs and projects that build the future. From a city that is divided between east and west, Sydney's aim is to rebalance the city for all. This means a shift away from thinking of Greater Sydney as a place anchored by an economically strong single central business district – a monocentric approach – and instead looking at the outstanding assets in three cities and the many local places and connections between these cities – a genuine polycentric approach.

*“The harbour is arguably Sydney's
only truly great public space.
And, perhaps, its most contested.”⁹*

⁹ Prof Helen Lochhead, Dean Faculty of Built Environment UNSW

B

What is the population of the city?

Greater Sydney is home to nearly 4.7 million people, which includes 2.4 million workers. The current population density of the Sydney metropolitan area is 372.4 persons per square kilometre. The population of Greater Sydney is forecast to increase by 1.74 million people in the 20 years to 2036, and could be as high as eight million people by 2056.¹⁰

10. http://gsc-public.s3-ap-southeast-2.amazonaws.com/s3fs-public/towards_our_greater_sydney_2056.pdf?x6WAV8GT8h51mtA5dWliCB6SlCvJuyhw p.11

C

What is the GDP of the city?

Greater Sydney generates nearly a quarter of Australia's Gross Domestic Product (GDP). Its economy – at \$378 billion per year – is bigger than the combined value of Australia's manufacturing, mining and construction industries.¹¹ It represents around a fifth of Australia's GDP. Sydney provides headquarters for almost 40% of the top 500 Australian corporations.

11. http://gsc-public.s3-ap-southeast-2.amazonaws.com/s3fs-public/towards_our_greater_sydney_2056.pdf?x6WAV8GT8h51mtA5dWliCB6SlCvJuyhw

Q3

Provide letters from relevant levels of government to show their support for the bid and clarify their support.



City of Parramatta

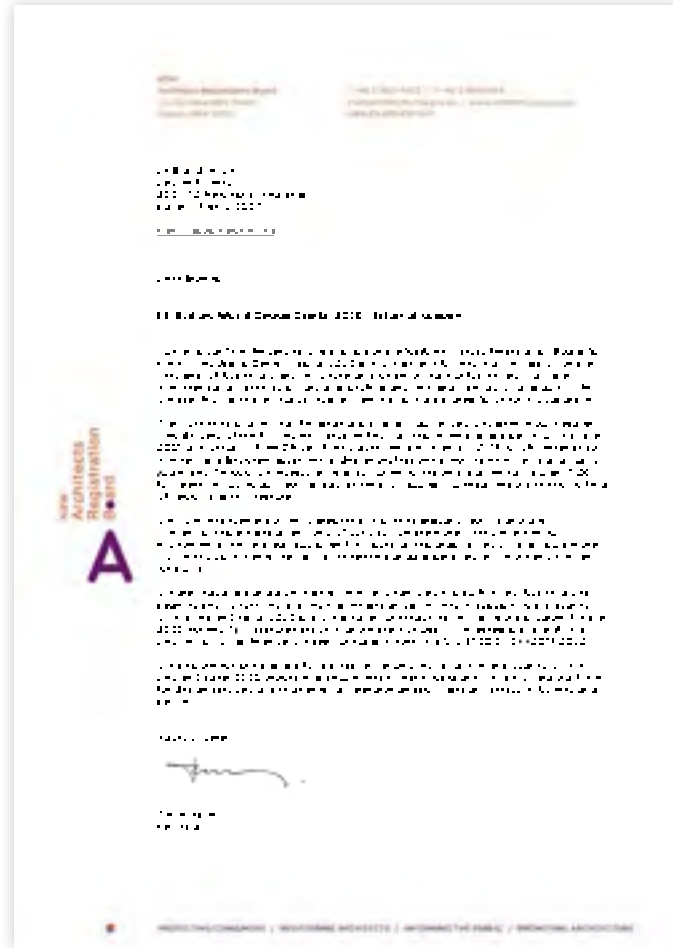




City of Blacktown



Urban Growth NSW



NSW Architects Registration Board



Office of the
Government Architect
Architecture Policy

Dear Mr. Peter Bourke,
Thank you for your letter of 14 January 2017.
I am pleased to hear that you are interested in the
Sydney World Design Capital 2020.

Yours faithfully,

Yours faithfully,

Sydney World Design Capital 2020 – Letter of support

The Office of the Government Architect is pleased to support the Sydney World Design Capital 2020 bid.

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Peter Bourke
Executive Director

Office of the Government Architect
100 Macquarie Street, Sydney NSW 2000
Phone: (02) 9221 3000
Email: office@oga.nsw.gov.au

Office of the Government Architect



SYDNEY
LIVING
MUSEUMS

21 January 2017

Timothy Norton
President
NSW Architects' Registration Board
Level 2 150 Elizabeth Street
Sydney 2000

Dear Tim,

Re: World Design Capital 2020

We are very enthusiastic at joining the team bidding for Sydney to become World Design Capital for 2020. As one of the leading heritage, design and architecture public institutions in Australia, we look forward to working with you and the team of host partners to secure this important event to Sydney.

To this end, please find attached information about Sydney Living Museums that is relevant to the bid. This includes information about our role as leaders in the heritage and design sphere through the museums that we manage, our history of design excellence in building new units for historic buildings, our extensive public engagement, interpretive and conservation programs that attract over 1 million visitors annually to our 12 Sydney sites and our link across Australia and internationally.

We also have expertise in planning or hosting of significant international cultural events in Sydney. For example in November 2014, Sydney Living Museums co-hosted the Museum of the World's leading with contemporary content and staged for the first time in the southern hemisphere the world's most iconic 250 international art organisations. Sydney Living Museums also played a fundamental role in staging the recent conference in Australia.

We look forward to working with you to provide the most comprehensive bid for with a passion and expertise, across Sydney and Australia.

Yours sincerely,

Nick Gargan
Executive Director

Sydney Living Museums
100 Macquarie Street, Sydney NSW 2000
Phone: (02) 9221 3000
Email: info@slm.nsw.gov.au

Sydney Living Museums



Museum of Applied Arts
& Sciences

Museum of Applied Arts
& Sciences

Museum of Applied Arts
& Sciences

24 February 2017

Dr Brandon Galt
Director
ICDIO: World Design Organization

Re: Sydney World Design Capital 2020 – Letter of support from Museum of Applied Arts and Sciences

I write to confirm the enthusiastic support from the Museum of Applied Arts and Sciences (MAAS) for Sydney's bid to become the World Design Capital in 2020.

Becoming the World Design Capital in 2020 presents a unique once-in-a-lifetime opportunity to showcase the diversity and rich disciplinary architecture of Sydney's designers and to connect within emerging design practice to broader global audiences, ideas which are vital to the work of what we do at Museum of Applied Arts and Sciences. As the leading design museum in New South Wales, we are committed to providing a vibrant and comprehensive design program, consisting of curated exhibitions, public programs and design commissions.

The Museum welcomes the opportunity to contribute to the ICDIO Sydney program, and more in detail a year-long program for 2020 to complement the broader city-wide program of events. Having presented the annual Sydney Design Festival for almost 20 years and one of the world's great collections reflecting the best of design ingenuity and innovation we greatly understand the civic, cultural and economic role that design plays in our city. Sydney has been significantly shaped through design and locally its contemporary design practice has been informed by its rich cultural diversity, connection to the land and spirit of innovation, beginning with Indigenous Australians over 60,000 years ago and which continues today.

Having used the highly collaborative development process for the ICDIO Sydney 2020 program, drawing together key design stakeholders across Sydney, I am confident that this partnership with the World Design Organization, centered on fostering agency through and by design, will present as a transformative opportunity for the city and its international visitors, and its positive impact will continue long into the future.

I am proud to confirm our support for the bid, and confirm our significant local and national commitment to the 2020 program to help secure Sydney World Design Capital 2020's success.

Yours regards,

Della S. Thompson
Director

Museum of Applied Arts and Sciences
100 Macquarie Street, Sydney NSW 2000
Phone: (02) 9221 3000
Email: info@maas.nsw.gov.au

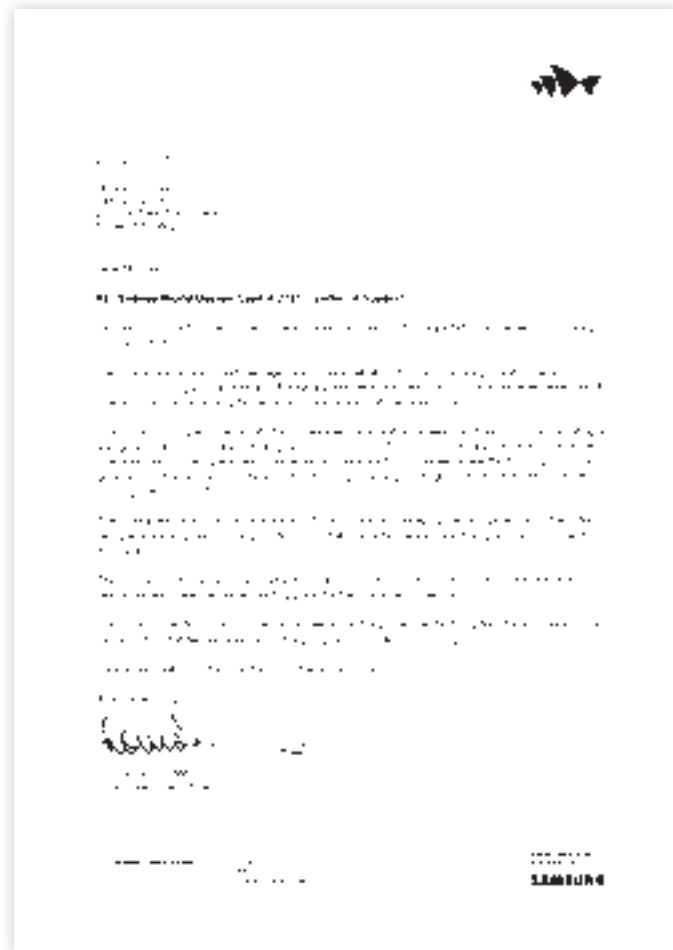
MAAS



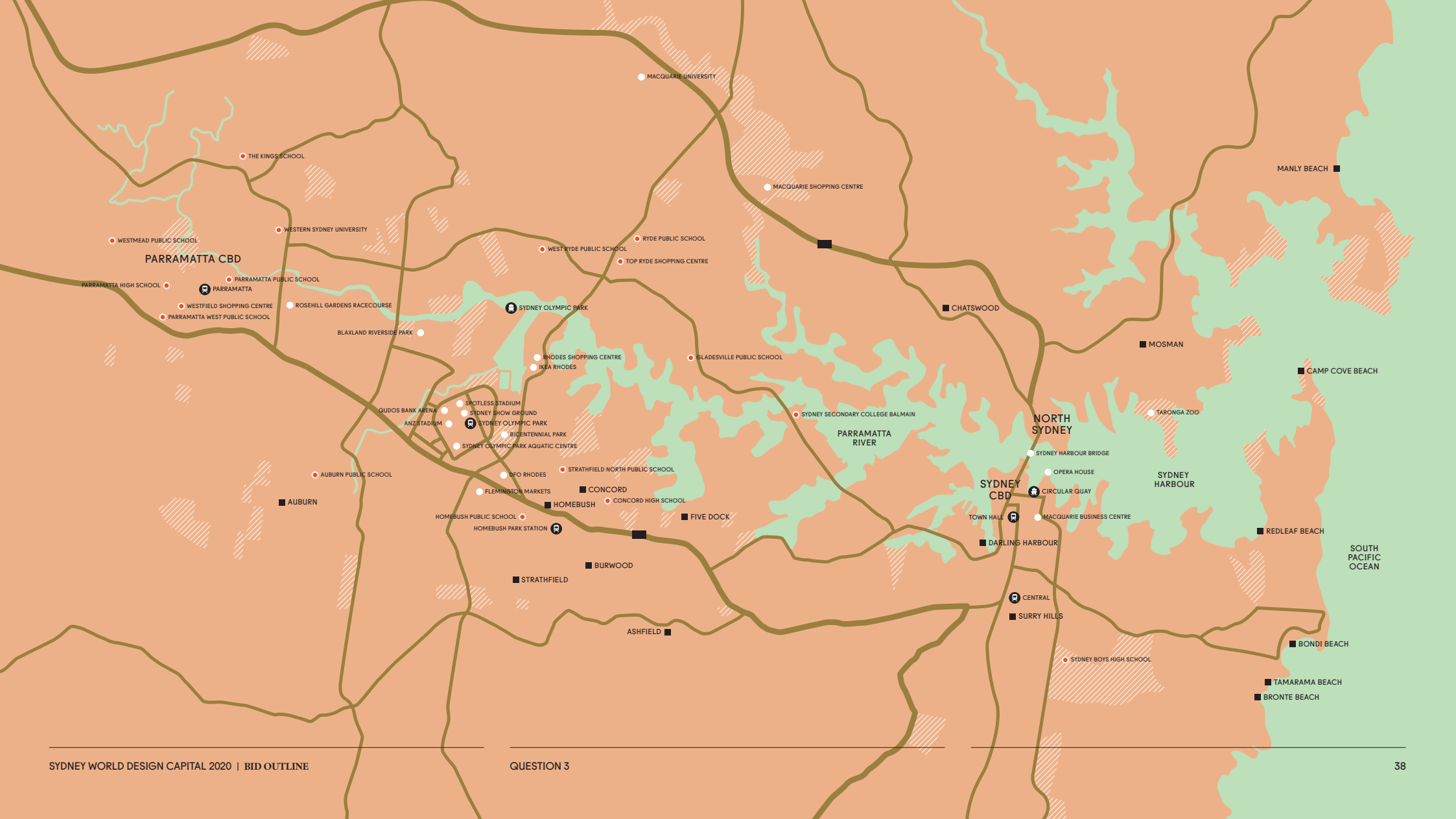
Greater Sydney Commission



Tourism Australia



Sydney Opera House



Q4

Provide a summary of immigration and entry visa regulations that would affect the planning of an international event.

We envision Sydney's selection as World Design Capital 2020 would generate significant excitement and involvement on an international scale. Sydney is well-placed to welcome visitors and participants from all over the world and there are a number of visa regulations and immigration measures currently in place.

Visa applications

Australia does not exclude access by any travellers on the basis of nationality or country of origin, and has a world-class visa processing framework, with relatively few travel and visa restrictions for delegates and organisers wishing to enter the country. Passport holders from most countries can apply for Australian visas online, and certain passport holders may be eligible to apply for a free or cheaper visa. Standard health and character checks are part of the visa application process.

Australia offers the significant benefit of the free International Event Coordinator Network (IECN) service provided by the Australian Department of Immigration and Border Protection (DIBP). The IECN service, the only one of its kind in the world, makes participation in a global event easy by providing specific advice on the what, why and how aspects of the application process.

Visitor Visas

All visitors to Australia require a valid passport and visa to enter the country. Delegates attending a conference in Australia will be required to apply for a business visitor visa.

There are three visas that delegates can apply for online to visit Australia for tourism or business visitor activities. A visitor visa may also be appropriate if an applicant will be undertaking a genuine unpaid volunteer role, but only if an Australian resident would not otherwise be paid to do that type of work. Individuals may not receive any payment for participation other than to be reimbursed for reasonable expenses such as accommodation and meals.

A visitor visa is applicable for those who will not:

- Work for or provide services to a business or organisation in Australia or
- Sell goods or services to the Australian public

The types of visitor visas are:

- Electronic Travel Authority (ETA) (subclass 601)
- eVisitor (subclass 651)
- Visitor visa (subclass 600) in the Business Visitor stream.

Other types of visas

- Invited participants and speakers (whose principle intent is to impart information/facts) might be eligible for a Temporary Activity visa (subclass 408) as an invited participant in an event.
- Performers, entertainers, and other persons intending to work in the entertainment industry in Australia (including, but not limited to, directors and producers) might be eligible for a Temporary Activity visa (subclass 408) in an entertainment activity.
- Workers (including, but not limited to, exhibit installers, constructors of stands/event products, supervisors and organisers) might be eligible for a Temporary Work (Short Stay Specialist) visa (subclass 400).

Processing times and applying for a visa

Processing times for visas can vary from less than a day to several months, depending on the type of visa applied for. Longer processing times may be required if the visa requires sponsorship and nomination or if character or health checks are necessary.

Infrastructure

Q5



Provide an overview of the accommodation situation in the city. Include the number of hotel rooms available in the city, classified by price category.

QT Sydney - \$280 per night

QT Sydney is a hip, boutique hotel woven into the creative fabric of the city. QT Sydney is a highly curated fusion of cutting-edge art, bold interior design and historical architecture - a space where the cool crowd converge. QT Sydney is part of a growing global trend towards luxury, design-driven hotels offering guests a unique insight into the city and neighbourhood they are visiting. The concept appeals to experienced travellers seeking something different as well as creatively-minded residents. For the former, QT Sydney connects visitors with fabric of the city, giving the kind of insider experiences that can only come with local insight. For the latter, it becomes a place where the cool crowd converge to hang out, dine, party and soak up the creative ambience.

Woolloomooloo Waters Apartment Hotel - \$200 per night

Central Sydney location, easy walking distance to local attractions such as Woolloomooloo Wharf, Kings Cross, the Opera House, NSW Art Gallery, the Australian Museum, and Hyde Park. This luxurious studio, one and two bedroom apartments are suitable for both short

and extended stay accommodation. Located on public transport routes and with-in easy walking distance from the local railway station, restaurants and Sydney central business district. All apartments are self-contained and serviced weekly. Complimentary light breakfast is provided in the Waldorf Lounge.

Q Station Sydney Harbour National Park - \$150 per night

Be inspired. Escape for a day or stay for a few nights at Q Station Sydney Harbour National Park - Manly. Leave the hectic behind. Take some time to reconnect. Swim, snorkel, kayak, bush walk or simply relax. Experience the invigorating, restorative beauty of the Australian bush and the salt sea air. Then dine on the edge of Sydney's amazing Harbour at the Boilerhouse Harbourside Restaurant and Bar. Experience the magic of Sydney Harbour from the privacy of your own room. Wake up to the tranquil beauty of Sydney Harbour National Park and visualise a rich past while enjoying the comfort of contemporary conveniences. Choose from rooms with panoramic views of Sydney's incredible Harbour, beautiful National Park surrounds or the historic buildings of Q Station. Q Station Manly's hotel



accommodation options all offer privacy, contemporary comfort and a truly unique setting to facilitate your complete experience of relaxation and rejuvenation.

Holiday Inn Parramatta - \$170 per night

Welcome to Holiday Inn Parramatta, set in the heart of Western Sydney's commercial district, Holiday Inn Parramatta offers accommodation within walking distance of major retail, commercial and transport interchanges. With 181 deluxe guest rooms including 30 spa suites, the Holiday Inn Parramatta is the perfect base for anyone visiting Parramatta. With wireless internet access in guest rooms and all public areas, a heated outdoor pool and spa, on-site gym, seven meeting and boardroom venues, plus undercover secure car parking; Holiday Inn Parramatta offers accommodation for all your needs. Their restaurant Twenty One Fifty offers daily buffet breakfast, and a la carte dining for lunch and dinner daily. Also open daily, The Lobby Bar offers wireless internet, a fireplace and a large plasma television to catch up on any sport or news action; there is no better place to relax and unwind.

Pullman Quay Grand Sydney Harbour - \$399 per night

Set majestically on the eastern shore of Circular Quay, Pullman Quay Grand Sydney Harbour offers guests an exceptional Sydney hotel with all-suite accommodation, superb five star hotel facilities and service, and spectacular views of Sydney's famous harbour, Harbour Bridge, the Opera House and Royal Botanic Gardens. With apartment style Circular Quay accommodation, Pullman Quay Grand Sydney Harbour offers an exceptional luxury Sydney hotel experience, with five star service, cuisine and spectacular views over Sydney Harbour.

Novotel Sydney Central - \$179 per night

Novotel Sydney Central is a contemporary and stylish Sydney central business district hotel, only a short walk from Darling Harbour, and Sydney's premier entertainment and shopping precincts. The hotel offers direct undercover access to Central Station, allowing travel around the city and other destinations with ease. The hotel features 255 spacious and well-appointed guestrooms, with the choice of one king or two queen bed configurations. Field House Restaurant is open daily for breakfast, lunch

and dinner and offers modern Australian cuisine. Novotel Sydney Central offers well-appointed guest facilities including an outdoor, heated rooftop pool which is the perfect place to relax in the sun, or work off the delicious meal you just ate in the restaurant in the 24 hour fitness centre. Convenient location and great facilities make Novotel Sydney Central perfect for both corporate and leisure travellers.

Mercure Sydney - \$179 per night

With stylish, modern accommodation, personalised services and a convenient location, Mercure Sydney is among the leading hotels for business and holiday travel in the bustling Sydney central business district. The hotel offers a comfortable stay with the best of Sydney and its central business district just moments away, including Sydney's famous attractions and entertainment and shopping precincts. Featuring deluxe accommodations that are both spacious and modern, Mercure Sydney's hotel guest rooms and suites offer plush beds, 24-hour room service, picturesque views of the Sydney skyline, high-speed broadband Internet access and flat screen televisions.



Mercure Sydney is just moments away from Central Railway Station. Their staff look forward to welcoming you.

The Darling - \$269 per night

The Darling is a multi-award luxury boutique hotel featuring 171 room and suites with spectacular harbour views in Pyrmont, just 10 minutes away from anywhere in Sydney's central business district. The rooms include all features that are 'Distinctively Darling', from the handpicked pillow menu to textured wallpapers and bespoke furniture. Service is premium, from individual check-in desks and host in the lobby, to environmentally friendly in-room controls. Other features include floor-to-ceiling glass windows, 100 per cent Egyptian cotton bed linen, marble bathrooms with rain shower heads, exclusive Molton Brown bathroom products, innovative control system from opening your blinds to adjusting air temperature, WiFi and more. You can also spoil yourself with their suites: Stellar, Adored and Jewel, where all your needs are catered to. A stay at The Darling also means you can access to The Star's range of fine dining restaurants, bars, clubs, live performances and more.

The Urban Newtown - \$120 per night

Nestled in the heart the pulsing art and culture scene of Newtown, The Urban Newtown is ideal for corporate business travellers and holiday makers alike - the perfect place to experience Sydney and its surroundings. Only 5.7 kilometres from the excitement of the city, this hotel commands an excellent location and provides access to the city's biggest attractions. The Urban Newtown boasts 79 studio rooms across five floors, all of which exude an atmosphere of total peace and harmony. With a unique style of its own, The Urban Newtown melds industrial interior design with an urban exterior so that each room has its own character. Most studios are corner studios with windows on two sides. Some also have a fully equipped kitchen with stovetop and some have a coffee machine.

North Sydney Harbourview Hotel - \$180 per night

The North Sydney Harbourview Hotel is minutes away from Sydney central business district, separated by the famous Sydney Harbour Bridge and offers magnificent views of the harbour and city skyline. The Hotel is within easy access to the City, Taronga Zoo, Luna Park, Darling Harbour, Circular Quay, the Rocks Village and Mary MacKillop Place and is right next door to North Sydney Train Station.

Harbour Rocks Hotel Sydney - MGallery Collection - \$220 per night

The Harbour Rocks Hotel is the perfect Sydney hotel accommodation choice, a popular and exclusive "home away from home" for discerning travellers and the perfect base from which to explore the city of Sydney. Perfectly located in 'The Rocks' and just a short stroll from some of Australia's best icons, the Sydney Harbour Bridge and Opera House, this Sydney boutique hotel accommodation offers a variety of stunning guest rooms to choose from. All to suit the needs of both the professional business and experienced leisure traveller.



InterContinental Sydney - \$319 per night

Internationally acclaimed as one of the world's best hotels, InterContinental Sydney is a true expression in luxury. The hotel is positioned on the edge of the world's most stunning harbour, just moments from the famous Opera House, Royal Botanic Gardens, the ferries from Circular Quay and exclusive shops. Built around the restored Treasury Building of 1851, the hotel blends heritage with contemporary features. Each stylishly appointed guest room offers a picture frame view of Sydney. For the ultimate experience, upgrade to the exclusive Club InterContinental and relax in Sydney's only rooftop lounge with wrap around terrace and panoramic views across Sydney Harbour. Beyond your room, discover the outstanding facilities and services of the hotel that include an indoor heated swimming pool, gymnasium and choice of three unique dining options.

Mercure Sydney Parramatta - \$155 per night

Mercure Sydney Parramatta accommodation is spacious and comfortable, offering a quiet space to enjoy after a full day of sights, sport or seminars. Leading accommodation

features for business, boutique conference or leisure. This hotel is just minutes to four premier shopping and factory outlet centres, close to Olympic Park and Rosehill Gardens Racecourse. An easy drive to the city or perhaps a leisurely trip on the nearby RiverCat along the lovely Parramatta River to Circular Quay.

Sir Stamford at Circular Quay - \$257 per night

Sir Stamford at Circular Quay offers 105 generously sized, luxuriously appointed hotel guest rooms, including 15 hotel suites, the majority of which feature French doors opening onto Juliette balconies, which overlook the Sydney Harbour, Circular Quay, Sydney Conservatorium of Music or the Royal Botanic Gardens. This hotel features 18th century Louis XV and Georgian antique furniture as well as one of Australia's largest private collections of fine art. The hotel itself partly resides in a stunning building dating back to the late 1800s that is listed with the National Heritage Register. Enjoy open fireplaces in winter and the pleasure of a roof top swimming pool in the summer. There is a fully equipped gym complete with a sauna. Famous for High Teas, Sir Stamford at Circular Quay has excellent one

bedroom suites and one of Sydney's largest Presidential suites complete with a Steinway baby grand piano.

Sofitel Sydney Wentworth - \$216 per night

Sofitel Sydney Wentworth represents the very essence of luxury accommodation. Situated in the heart of spectacular Sydney, this iconic hotel offers a truly unforgettable stay, providing impeccable service, meticulous interiors for a real Sydney experience.

The Westin Sydney - \$280 per night

The Westin Sydney flawlessly combines Sydney's original General Post Office with a modern 31 storey tower, providing 416 rooms and suites with a choice of contemporary or heritage rooms. The hotel is located on Martin Place, just a short walk from Sydney's most famous attractions, top restaurants and exclusive designer shopping. First designed by noted Sydney Colonial Architect, James Barnett, the Westin Sydney integrates contemporary design with adaptive reuse of this magnificent public building at the corner of Martin Place and the newly transformed George St light rail.

Ovolo Woolloomooloo - \$260 per night

Stretched along the longest timber-piled wharf in the world, the hotel is situated over the picturesque Sydney Harbour. A boutique hotel, bar and event centre, Ovolo Woolloomooloo bridges between history and modern luxury. Contemporary design elements and furnishings complement original fixtures of the property, with seamless integration of the Ovolo touch - all the little things that make effortless living a reality for the modern, tech-savvy traveller. Journey through the 100 rooms and suites and you'll find that each one tells a uniquely Australian story, portrayed through a series of art cleverly infused into the interior design. A short stroll will get you to iconic attractions like the Sydney Opera House and Harbour Bridge, also popular restaurants and waterholes. But really, who needs to go anywhere when your room rate already includes everything? Wi-Fi, mini bar, happy hour, continental breakfast, 24-hour pool and gym, self-service laundry? Yes, all free.

The Menzies Sydney - \$224 per night

At the Menzies Sydney, you will enjoy the best location in Sydney, near its famous attractions including The Rocks, Sydney Opera House, Sydney Harbour Bridge, Darling Harbour, and Royal Botanic Gardens. Rail and city buses are available right at the doorstep. The hotel also has the luxury of direct rail access to the airport. The Menzies Sydney offers exceptionally warm hospitality and the traditional friendly service of yesteryear, with modern comfort and style. This grand hotel boasts 446 spacious accommodation rooms, 14 flexible conference rooms and an array of dining experiences including two restaurants and three bars. Also on offer to guests are an indoor heated swimming pool, sauna, gymnasium, on-site newsagent, internet centre and 24 hour room service. Take time out and experience the wonders of Sydney, whilst enjoying all the facilities and services The Menzies Sydney has to offer.

Kirketon Hotel Sydney - by 8Hotels - \$134 per night

Nestled amongst the hype of vibrant Darlinghurst, but far enough to experience the true meaning of staying in an intimate 40 room boutique hotel in the heart of

Sydney's restaurant, bar and nightclub district. Moments to Oxford Street and Kings Cross station, Woolloomooloo, the financial district and Botanic Gardens. Flooded with genuine warmth and charisma, you'll experience all the charm from the moment you walk through the lobby and venture down the mysterious hallways filled with mirrors and red carpet. Each room shadows the common area's ambience but is transformed into a quiet hideaway of warmth and cosiness. Home to award winning bar 'Eau De Vie' and Asian dining experience 'Fu Manchu', you've got some of the most stylish institutions at your feet. The Kirketon is a great option for busy corporate travellers, adventurous holiday makers and friends looking for a fun night out in Sydney's most popular nightlife district.

Establishment Hotel - \$249 per night

Located in the financial business district and a short walk to Sydney Harbour, Opera House, Botanical Gardens, and central business district shopping precinct, Establishment Hotel is an intimate luxury boutique hotel with 31 guest rooms including two penthouse suites, a private gymnasium and world class service. Each luxurious

guest room provides complimentary iPad2, wireless internet, movies, music, media, digital compendium, Apple television, Bose Surround Stereo, 100 per cent cotton linens, BVLGARI amenities, and turndown service. Encased in a heritage-listed building, the hotel is linked by glass atrium to some of the city's most distinguished hospitality venues. Establishment offers everything from fine-dining restaurants and premium cocktail lounges to function spaces and public bars.

Travelodge Phillip Street - \$110 per night

Nestled in the heart of the central business district, Travelodge Phillip Street is within walking distance of the Opera House, The Rocks, Botanical Gardens and an enormous variety of shops and restaurants. Experience the great sights and history of Sydney by visiting the nearby Museum of Sydney or escape to Sydney's backyard, Hyde Park, to laze in the leafy surrounds or visit the Archibald Fountain and the ANZAC Memorial. Travelodge Phillip Street is located within the NSW Leagues Club offering you access to the club's restaurants, bars and health club. Facilities include a meeting room and access to all dining,

entertainment and sporting facilities of the NSW Leagues Club. Travelodge Phillip Street is great for travellers looking for a consistently clean, comfortable hotel room with caring, friendly service and most importantly at the great value that Travelodge Hotels offer.

The Tank Stream Hotel - \$210 per night

The Tank Stream Hotel, is a new 280 room hotel housed in a 1960s building adorned with Wombeyan Marble. The Tank Stream is the latest addition to the growing St. Giles chain of international hotels strategically located across four continents in key gateway cities around the world. The Tank Stream hotel is strategically situated on the corner of Pitt and Hunter streets, in the financial district of Sydney's central business district and within close proximity to the city's key attractions, public transport and exclusive shopping precincts.

Cockatoo Island Camping - \$150 per night

Glamping is the best way to experience Sydney Harbour. Located in the middle of Sydney Harbour, camping options include the choice of bring-your-own, or have one set up



your tent for you – along with bedding and toiletries from Appelles Apothecary. All glampers have access to our hot showers and communal camp kitchen with ten BBQ areas, fridges, microwaves and a boiling water system.

<http://www.cockatooisland.gov.au/stay/glamping>



Q6

Overview of venue facilities

List and describe key venues considered as likely hosting sites for WDC events. Include photographs and/or video support if available.

Sydney Opera House

An icon of design, culture and elegance, the Sydney Opera House remains one of the most enduring symbols of twentieth century architecture and, in the words of architect Frank Gehry, 'changed the image of an entire country'. With his vision for the Sydney Opera House, Jørn Utzon revolutionised design and changed the creative and cultural landscape of Australia forever.

Today, the Opera House remains committed to continuing the legacy of this vision and ensuring the principles of imagination and engagement are present in every aspect of the Opera House as a building, as a home to the performing arts and as a source of inspiration worldwide.

There is no better location than the Opera House to launch Sydney as the World Design Capital for 2020 and thus, begin a yearlong celebration of Sydney's status as a home of design. The Opera House's Utzon Room is the ideal venue for this launch. The Utzon Room is significant as the only Utzon-designed interior in the building. It embodies his élan and his vision in harmony with the environment





and offers audiences an intimate and uplifting experience of space, sound and scenery.

Utzon Room Features:

Capacity – 200 seated,
Size – 195m² or 220m²

At the end of Sydney's year as the World Design Capital, The Studio will be the most ideal venue to celebrate a truly memorable year. The Studio is the most flexible venue at the Opera House and changes to meet the needs of a diverse range of productions and audiences. This theatre, with its capacity to transform, is a space where the edges of art are not only reached but explored.

The Studio Features:

Capacity – 300 seated, up to 600 standing,
Size – Floor area = 304.38m² & Gallery level = 225 m²

Cockatoo Island

Off-limits for more than one hundred years, Cockatoo Island has begun a new chapter in its long and

illustrious story. Retaining all its character and heritage from decades of human endeavour by convicts and shipbuilders alike, Cockatoo Island has opened its doors to all, with a mission to re-energise history. Now a place to escape the everyday, a canvas for creatives and cultural events, the world's first urban waterfront campground, home to a conference centre, businesses and holiday accommodation, Cockatoo Island has undergone a renaissance in every sense of the word.

In a commanding position, at the meeting of three waterways, with vistas to all quarters, Cockatoo Island is Sydney Harbour's largest and most impressive island, yet only minutes by ferry from Circular Quay.

Turbine Shop

Full of gritty glamour, the atmospheric Turbine Shop is the largest building on Cockatoo Island and, at the time of its finished construction in 1946, was the largest building in the Southern Hemisphere. A popular setting for gala dinners, exhibitions, music performances, launches, markets and festivals, the cathedral sized hall has an



extraordinary atmosphere. With its raw industrial character, exposed steel structure, soaring ceilings with overhead gantry cranes and bare concrete floors, this immense industrial building makes an impressive event setting.

Features:

Capacity – 2000 cocktail & 850 seated,
Size – 15,000m²

ICC Darling Harbour

Featuring a striking contemporary design, leading technology and multipurpose spaces, ICC Sydney is a beacon of innovation, learning and entertainment, connecting and celebrating leaders of invention, business, governance and the arts.

Joint venture partners HASSELL + Populous have delivered the architectural design for Sydney's new integrated convention, exhibition and entertainment precinct at Darling Harbour, emphasising Sydney as one of the world's most desirable business meeting destinations. The project involved the transformation of this key Sydney

precinct through the design of three major public buildings and the unifying public realm, including:

- A convention facility with capacity for three concurrent events of up to 2,500 delegates
- Exhibition space of 40,000 sqm
- A 5,000 sqm external event deck with spectacular city views
- A plenary hall which can be converted to an entertainment theatre seating 8,000
- A grand ballroom with banqueting space for 2,000
- Upgrade and improvements to the public parklands and open space

The venue brings people together in an inspiring destination that helps them step away from their everyday environment and think openly and creatively. As part of the remaking of Darling Harbour, it represents a significant new quarter within the central city, extending the urban fabric and reconnecting the city and its surrounds.

Eternity Playhouse

Since its opening in 2013, Eternity Playhouse has quickly become a prominent and iconic theatre destination in Sydney. Winner of the 2014 National & State Awards for Heritage Architecture, it has earned a reputation as one of the most beautiful and unique theatres in Australia.

A former Baptist Tabernacle, the 130-year-old heritage listed building has been meticulously renovated and restored by architects Tonkin Zulaikha Greer to create a stylish and welcoming venue and state-of-the-art theatre, which seats up to 200. The Playhouse foyer is a beautifully appointed and stylish entertaining space which can accommodate up to 250 guests.

The main entry uses the original church doorways, where the arched openings have been restored, and reflect the design's commitment to adaptive reuse. The Eternity Playhouse is a truly special venue that combines old-world charm with modern facilities and elegant architecture and an ideal location for celebrating design and innovation.

Features:

Theatre Capacity – 200 & Foyer
Capacity – 250

Customs House, The Barnet Long Room

Combining rich history with contemporary facilities, The Barnet Long Room is an elegant venue for a variety of event types including conferences, workshops and cocktail events.

Named after architect James Barnet who added the distinctive balustrade colonnade to Customs House in 1885, The Barnet Long Room offers stunning views of Circular Quay and Sydney Harbour.

The Barnet Long Room was originally the customs' shopfront where importers did their business and duties were paid and has now been restored as a handsome function room with semi-circular windows overlooking the quay, venue hire offers exclusive access to the balcony, boardroom, pre-function lounge and grand function area.



Features:

Capacity – 150 (theatre), 200 (cocktail reception),
Size – 195m²

White Bay Cruise Passenger Terminal

The White Bay Cruise Terminal is a new cruise facility located in Sydney Harbour, to serve Australia's rapidly expanding leisure cruise industry. The design features a contemporary roof canopy draped from a historically significant gantry crane structure. The structure has been retained as a memory of the site's previous use as a home port for the world's first regular international containerized shipping service, commencing operations between Sydney and Europe in the late 1960's.

This simple, lyrical gesture provides a flexible, bright and airy space suitable for a wide range of uses, and creates an iconic and memorable arrival experience for visitors to the city. A heritage-listed sandstone escarpment provides the quintessential Sydney backdrop to this experience of Sydney's working port heritage. The White Bay Cruise Terminal offers 3500m² of cutting edge industrial design

with 12m soaring ceilings and views over Glebe Island, Port Jackson and the waterways of Darling Harbour, North Sydney and the City Skyline from the Harbour Bridge to Sydney Town Hall. Venue use is currently capped to 500 people for any type of on-site event.

White Bay Cruise Terminal was designed by Johnson Pilton Walker, and awarded for sustainability.

Features:

Capacity – 500,
Size – 4500m²





Barangaroo Cutaway

Following an international tender process for the park's design in 2009/2010, architects Johnson Pilton Walker were selected in association with Peter Walker and Partners Landscape Architecture. The inspiration has come from the many sandstone foreshore platforms of Sydney's headlands in the harbour. The construction of the cultural space adjacent to the existing sandstone cliff-face will create a dramatic entry. Natural light will be reflected off the warm sandstone wall from numerous skylights above.

Skylights and openings respond to the character of the landscape, drawing it deep into the building, providing natural light and ventilation to the space.

Features:

Capacity – 5000, Size – 6500m²





Barangaroo Headland, Walumil Lawns

Four grassed slopes with tree groves overlooking the harbour and the Wulugul Walk. This venue offers views to the Sydney Harbour Bridge. Available together or individually. Can be combined with the Stargazer lawn to provide a greater capacity.

Features:

Capacity – 7000,
Size – 12,884m²

Centenary Square, Parramatta

Centenary Square is an award-winning innovative redevelopment of open space in the heart of Parramatta. Designed by JMD Design as part of a multidisciplinary design team, the Square aims to improve connectivity and create an important community centre. The design revitalises the area surrounding the existing mall, creating a more unified and contemporary central location.

The large open Square can be adapted for a variety of uses, including markets, concerts, large audiences and

even group activities. When not used for such events, the Square features a fountain, movable tables and chairs, custom seating platforms and umbrellas that can be relocated and used by all who visit. The project embodies sustainability through a sophisticated and locally sourced material palette.

The design has created a vibrant centre in Parramatta that unites the existing heritage buildings with a contemporary recreational area. It is a popular location for accommodating a variety of activities and events and establishes Parramatta's unique identity.

Features:

Size – 5,700m²

The Mint

In this award-winning redevelopment of Sydney CBD's oldest public building and historic coining factory, past and present truly co-exist. Facing Macquarie Street, the elegant colonnaded building once formed the southern wing of Governor Macquarie's notorious Rum Hospital and later part of the first overseas branch of London's Royal Mint.

The coining factory behind, shipped in pieces from England during the height of the gold rushes, contained the most cutting-edge technology in the colony. Integrating new and heritage buildings, historic structures and archaeological elements, the site today houses the Sydney Living Museums' head office, while the central courtyard provides a tranquil oasis on Sydney's busy Macquarie Street.

The Mint is also home to the Caroline Simpson Library, which holds the only public research collection in Australia dedicated to the history of the home and garden. Designed by FJMT as part of its multi-award winning redevelopment of The Mint, the Gold Melting Room is



a contemporary event space that reflects the importance of innovation in heritage restoration and reinvention. Featuring floor to ceiling glass doors and a flowing curved ceiling, this space blends modern design with historic features and is an ideal location for a variety of events.

Gold Melting Room Features:

Capacity – 250 (cocktail) & 120 (theatre),
Integrated audio-visual facilities

Museum of Sydney

The Museum of Sydney is dedicated to telling the story of the early European settlement of Sydney, located on the site of the First Government House in Australia. Defined by two large sandstone walls, it is a three-storey building designed by Denton Corker Marshall and rests upon the archaeological remains of the First Government House, built more than 200 years ago.

The site features a specially-commissioned sculptural installation: ‘Edge of Trees’. It was created through a collaboration between an indigenous and a European artist

that reflects on the first landing by Captain Cook at Botany Bay, seen by the local indigenous tribe from the edge of the trees.

The Museum of Sydney features a number of event spaces to cater for a variety of audiences and occasions. Featuring tiered seating and modern facilities, the Warrane Theatre is an ideal location for conferences and workshops. With capacity for 126 people, it is a flexible venue set within an extraordinary museum devoted to telling the story of the past, using the language and design of today.

Warrane Theatre Features:

Capacity – 126,
Integrated audio-visual facilities



Describe the transportation infrastructure in place to ensure the peaceful and easy circulation of attendees (including public transit, ridesharing, road systems, rail linkages and airports)

Sydney has an efficient, well connected and growing public transport system. There are areas of congestion, lack of choice (especially for active transport) and missing links, but there are major transport and land use programs in place to address these issues. Sydney is a booming city, and is struggling to service the mass transit needs of its current 4 million people, let alone the projected 8 million of 2056.¹² The Sydney of the future will need to have a greater focus on mass transit.

Every weekday, the population of Sydney's CBD grows from its 50,000 permanent residents to around half a million people. Almost 75 percent of commuter journeys to the CBD are by public transport – compared to only 24 percent of all work journeys in Sydney. Limitations on parking in the CBD means that public transport needs will increase as employment in the CBD grows over the next twenty years. The commuter task is primarily handled by trains and buses – 44% and 28% respectively. Ferries transport around four percent of workers to the CBD.

¹² <http://www.sydney.org.au/wp-content/uploads/2015/10/CfS-Issues-Paper-14-Adding-to-the-Dividend-Ending-the-Divide-3-1.pdf> p.27

Greater Sydney is divided broadly into three cities. The eastern 'Harbour' city, the central 'River' city and the western 'Parkland' city. The cities are connected but each has its own transport characteristics and initiatives.

Harbour city networks

In the densely populated 'Harbour city' the combination of ferries, buses, light rail, cycle lanes, Uber, car-share and taxis – together with a heavy rail network built in the 19th century provides a well-connected system with good accessibility to the airport, ports, parklands and suburbs. Nine underground rail stations service the CBD alone. A renewal program of our Harbour ferry wharfs includes the first new ferry hubs in decades at Barangaroo and the Bays precinct. In 2019 a new 12km light rail network will open connecting Circular Quay and the densely residential communities of Surry Hills, Kensington, Randwick as well as the Universities and the Moore Park sporting precinct. Connections to Manly and the Northern Beaches Suburbs are by fast ferry and bus. By 2018 a new North Shore rapid bus service called the B-line will open, providing a bus priority route along the coast to the Sydney CBD.



Active transport

Led by the City of Sydney, new cycleways have opened in the Sydney CBD with improved connections to the Harbour Bridge and the north side of the Harbour announced. Walking in the Harbour City can be relatively quick and enjoyable with extensive routes in and around the harbour maximising the views and scenery. Sydney is working towards a more connected, continuous walking experience along our harbour foreshore.

River city networks

Heading west to the 'River' city the built fabric becomes more spread out. The ferry network connects to harbourside suburbs, Sydney Olympic Park, and the fast growing City of Parramatta, but then terminates at the shallow Port Jackson head and travels back to Circular Quay. The heavy rail system provides connections to Parramatta and to the west, north and south. A new light rail network is planned for Parramatta and surrounds. The fast growing south west area was recently connected by the new South East rail link providing 45 minute connections to the Sydney CBD at Central Station. In 2019 a new 36km

Metro rail line will open between the North West of the city not far from the historic town of Windsor to Chatswood - a thriving CBD on the north shore of the harbour. Future extensions of the Metro are currently being designed to connect Chatswood to the south of the city at Bankstown via a new much needed harbour rail tunnel. Planning is underway for a new east west Metro, ultimately connecting the Harbour City to the newly approved airport near the Nepean River at Badgery's Creek.

Parkland City networks

In the expansive and less densely populated western 'Parkland' city, transport is more road based and mass transit focused on the M4, M7 and M5 motorways, which connect to the east via the Sydney Orbital motorway. Heavy rail connects to the cities of Blacktown, Penrith and Liverpool and also heads further west into the Blue Mountains along a ridgeline first surveyed by the explorers Blaxland, Lawson and Wentworth in 1816. The Great Western Highway originally built by convict labour weaves in and out of this rail line and is one of the oldest highway routes in NSW, connecting the string of towns

located across the Blue Mountains to the east and west. An extensive, dedicated Bus Transitways connect Liverpool, Blacktown and Parramatta. The new airport at Badgery's Creek will be a strong business and transport focal point for the Parkland city and is due to open in a limited capacity in the mid 2020s.

Historically, the motorway and highway system in Sydney has suffered through a lack of investment in the past, however the fast growth, the new airport in the west, the vital freight connections to the port and the rest of Australia and the gaps in the motorways (forcing freight and regional traffic through communities) has led to a drive to complete the motorways for trucks, buses, taxis and the fast growing car-sharing networks. The M4 motorway to and from the west is being extended underground to bypass the historic and congested Parramatta road, the Sydney CBD and connect to the inner west, the airport, port Botany, the M5 and onwards to the Capital, Canberra, three hours drive away. This will be complete by 2020-2022. New motorways are planned connecting the Orbital route to the new airport, which also has designated corridors for



rail links which will be built as the airport grows. Motorway connections out of the city are being improved and a new tunnel will connect the Sydney Newcastle Motorway to the Sydney orbital, underneath the north shore suburbs of Pennant Hills and Wahroonga. This will remove noisy trucks and regional traffic and create opportunities for street level revitalisation. A new motorway connection is being planned to provide a route from the Sydney CBD to the Northern Beaches for freight, cars and buses and will alleviate the pressure on the busy Sydney Harbour Bridge.

Smart travel systems

The recently launched OPAL card system allows one card access to all public transport ferries, buses, trains and the new light rail and Metros. On Sundays all public transport is capped at \$2.50 wherever you go in Sydney. A vehicle e-tag is included in all hire cars and car sharing schemes which allows access to the generally tolled Sydney motorway system. Bike hire is available at many locations in the city. Bike share is being looked at with a view to introducing it by 2020.

Air

Sydney Airport is Australia's largest airport, with more than 100,000 airline passengers each day, or 40 million passengers a year – equating to around 50% of all international traffic movements in Australia. By 2030, it is estimated that Sydney Airport will have 72 million annual passenger movements by 2030. Euromonitor International ranks Sydney as Australia's top destination for international arrivals, with 3,194,900 arrivals in 2015 (up 6.3% on the year prior). Sydney ranks 59th in the City Destination Rankings, with Melbourne the next, and only other Australian city ranked in the top 100, coming in 84. A regular train service connects the airport to Sydney's rail system.





Provide a detailed summary of existing cultural facilities, including;

Museum of Applied Arts and Sciences

MAAS is Australia's contemporary museum for excellence and innovation in applied arts and sciences. Established in 1879, MAAS comprises Powerhouse Museum, Sydney Observatory and Museums Discovery Centre. It is uniquely placed to demonstrate how technology, engineering, science and design impact Australia and the world and places strong emphasis on learning and creativity. Internationally, MAAS is acknowledged for the calibre of their collection, scholarship and exhibitions. The collection spans history, science, technology, design, industry, decorative arts, music, transport and space exploration. It is also home to the material heritage and stories of Australian culture, history and lifestyle, providing a comprehensive insight into this rich and diverse country. There is estimated to be well over 500,000 separate items in the MAAS collection.

Museum of Sydney

A modern museum built over and around the remains of Australia's first Government House, the Museum of Sydney celebrates the people and events that have shaped the character and soul of this city. In 1788 Governor Phillip chose this site for his official residence. It quickly became the centre of the colony's administrative and social life, and an important focus of first contact between the Gadigal people and the colonisers. The next eight governors also lived here, and as banquets and balls, the business of government and family home merged, the public and private lives of the colony's leading citizens played out. Today, through a diverse and changing program of exhibitions and events, the Museum of Sydney explores the stories of this city from its origins to today, while the remains of the original building can be glimpsed through glass openings in the museum forecourt and foyer.



Australian Museum

For over 180 years the Australian Museum has been at the forefront of Australian scientific research, collection and education. Established in 1827 as Australia's first public museum, the museum holds a vast collection that allows the community to discover the story of Indigenous Australians while learning more about everything, from native animals, to insects, fish, skeletons, minerals, precious gemstones, and dinosaurs.

In addition to the Museum's extensive research program, it is renowned for its collection of more than 18 million objects, which represent a timeline of the environmental and cultural histories of the Australian and Pacific regions. Through exhibitions and other public programs, the Australian Museum continues to inform and amaze generations of visitors about the unique flora, fauna and cultures of Australia and the Pacific.

Australian Maritime Museum

The Australian National Maritime Museum is Australia's national centre for maritime collections, exhibitions, research and archaeology. The museum presents a changing program of stimulating exhibitions and events to share Australia's maritime history and connect the stories, objects, people and places that are part of Australia's narrative.

The museum has one of the largest floating historical vessel collections in the world, which visitors can climb aboard and explore life at sea. The various permanent and temporary exhibitions and National Maritime Collection explore and represent Australia's close links to the sea covering Indigenous Australian's deep connection to ocean, early exploration, immigration, commerce, defence, adventure, sport, play and identity. From fascinating artefacts, thought-provoking exhibitions and fun activities for all, the museum gives local and international visitors a chance to connect to Australia's maritime past and present in an innovative way.

Art Gallery of NSW

Established in 1871, the Art Gallery of NSW is proud to present fine international and Australian art in one of the most beautiful art museums in the world. The Gallery aims to be a place of experience and inspiration and aims to engage diverse audiences, through their collections, exhibitions, programs and research.

The Gallery's collection includes modern and contemporary works, which are displayed in expansive, light-filled spaces, offering stunning views of Sydney and the harbour, while their splendid Grand Courts are home to a distinguished collection of colonial and 19th-century Australian works and European old masters. There are also dedicated galleries celebrating the arts of Asia and Aboriginal and Torres Strait Islander art.

Visited by over 1 million people annually, the Gallery is one of the most popular art museums in Australia and is also a place to enjoy lectures and symposia, films, music and performances, meet friends over a meal, or browse in the Gallery Shop.



Australian Design Centre

The Australian Design Centre is a leading centre for contemporary craft and design in Australia. It plays a critical role in building a significant design culture in Australia by nurturing a nation of innovative makers and thinkers and inspiring audiences to use design in their lives.

It celebrates the work of Australian artists who continually explore material, process and ideas to advance contemporary design practice. The Design Centre's program features more than 200 designers and reaches an audience of more than 390,000 people nationwide each year.

Whether presenting dynamic and high quality exhibitions, publishing, retail, digital or educational activities, the Design Centre is determined to give craft and design the best and brightest voice possible. The Centre is a catalyst for new thinking and offers a design interface for their communities. Most importantly, the Centre inspires people by stimulating their curiosity and encouraging them to believe in the power of design.

Gaffa Gallery

Starting from humble beginnings as a small studio and gallery space, Gaffa is now a multi leveled Creative Precinct located in the heart of Sydney's CBD. The ground floor houses long term tenants, Level 1 is a dedicated gallery level of four gallery spaces run by a curatorial team, Level 2 has jewellery workshops and studio spaces and Level 3 houses more studio spaces and a rooftop that has beautiful views of the Sydney CBD.

To date, Gaffa's jewellery workshop level is the largest of its kind in Australia and was the basis of Gaffa's beginnings. Over the years Gaffa has grown into a larger entity that prides itself on providing a space to both established and emerging artists to foster their practices and exhibit their works. Gaffa remains committed to nurturing cross-platform collaboration, collectivity and cohesion within the contemporary arts community and to contributing to a wider conversation in the Sydney art scene.



White Rabbit

The White Rabbit Gallery was opened in 2009 to showcase what has become one of the world's most significant collections of Chinese contemporary art. Dedicated to works made in the 21st century, the White Rabbit Collection is owned by Judith Neilson, who was inspired to establish it on a 2001 trip to Beijing. She was thrilled by the creative energy and technical quality of the works she saw and wanted to share them with people outside China. She makes regular trips to China and Taiwan to augment the Collection, which by early 2016 included almost 2000 works by more than 500 artists.

The Gallery building, a Rolls-Royce service depot in the 1940s, was completely refitted as an exhibition space and features two new exhibitions each year.



4A Centre for Contemporary Asian Art

4A Centre for Contemporary Asian Art (4A) is an independent not-for-profit organisation based in Sydney, Australia. 4A fosters excellence and innovation in contemporary culture through the commissioning, presentation, documentation and research of contemporary art. 4A's program is presented throughout Australia and Asia, to ensure that contemporary art plays a key role in understanding and developing the dynamic relationship between Australia and the wider Asian region. 4A's activities facilitate cultural dialogue between Australia and Asia in the belief that Asian cultural thinking significantly shapes the world today and will have an important impact on the future. In Australia 4A showcases stories, presents a multiplicity of perspectives, and explores contemporary concerns and ideas that influence how Australia, as a nation, engage with Asia. 4A has a particular focus on art that addresses Asian-Australian experiences and the contributions that diverse Asian migration has made and continues to make in shaping Australia. 4A's focus in Asia is to promote the breadth of Australian artistic talent, seeking to build an image of Australia that

is open, progressive and fundamentally connected with Australia's Asian neighbours.

Justice and Police Museum

The Justice and Police Museum was originally the site of the Water Police Court and courts that once made up one of Sydney's busiest legal hubs. The museum today features a courtroom, charge room and cell recreated to their appearance of the 1890s, when the complex was at its busiest and a large collection of crime-related artefacts and weapons. The working wharves and warehouses, grimy streets and Water Police may have made way for the bustling financial and tourist hub that is now Circular Quay but the stories of those who lived outside the law and of those who strove to stop them live on inside the museum's sandstone walls.

Sherman Contemporary Art Foundation

Sherman Contemporary Art Foundation (SCAF) was established in 2008 as a philanthropic enterprise dedicated to providing an innovative forum for contemporary art and presenting work by internationally renowned visual

practitioners primarily from Australia, the Asia-Pacific region and the Middle East.

SCAF's installations and exhibitions energise and respond to the gallery's five-part complex, which comprises:

- a large exhibition area
- a mini 'out-site' space
- a versatile theatre annexe
- a Courtyard Garden
- an artist in residency contemporary cottage.

Information + Cultural Exchange

Since 1984 ICE has worked with Western Sydney communities, artists and creative producers. Together, they have created exciting art, built community capacity and enhanced the region's cultural vibrancy. ICE began by supplying mobile information services to the local community before shifting focus in 1993 to initiate Community Arts and Cultural Development programs targeting culturally diverse communities and community access to information technology. In the late 1990s, responding to community demand for projects engaging

with technology, their focus sharpened to include the nexus between arts, technology and cultural engagement as they widened their community reach across Western Sydney.

Critical to ICE's development and effectiveness has been the establishment of their digital arts facility in Parramatta. Operating since 2010, this multi-purpose creative hub enables ICE to deliver digital media and professional development, production and training programs that incubate Western Sydney creative and cultural enterprises and deliver next level professional development pathways for emerging cultural entrepreneurs. ICE is unique nationally and internationally and offer a rich synergy of community engagement, cultural production, digital technology, training and artist development.

Incinerator Art Space

Located in the iconic Walter Burley-Griffin designed Willoughby Incinerator, this professional exhibition space is a unique environment for showcasing exceptional, innovative and timely contemporary visual arts exhibitions.

The Griffins were amongst the first in Australia to promote a modernist approach to architecture and town planning. They believed that architecture and landscape should be harmonious and that buildings including industrial buildings can be attractive and should integrate into their surrounds.

Museum of Contemporary Art

Located on one of the most beautiful sites in the world at Sydney's Circular Quay, the MCA opened to the public in 1991, reopening in 2012 following a major expansion. The redevelopment transformed the MCA, with spacious new galleries including an entire floor dedicated to its Collection; a new National Centre for Creative Learning ; public spaces that embrace one of the world's most famous locations; and a series of site-specific artist commissions. Our MCA Collection contains over 4000 works by Australian artists that have been acquired since 1989. The collection spans all art forms with strong holdings in painting, photography, sculpture, works on paper and moving image, as well as significant representation of works by Aboriginal and Torres Strait Islander artists.



The MCA offers a vibrant public program which includes practical and theoretical programs for schools, creative programs for children and families, social and cultural events for young people, and major public lectures themed around MCA exhibitions and contemporary issues in the visual arts, design, architecture or film.

Anzac Memorial Hyde Park

A physical expression of the spirit and legend of ANZAC—dedicated to remembering all Australians who have served their country in the armed forces in wartime or on peacekeeping. The Anzac Memorial was created by the people of New South Wales as a place to remember the impact of World War I. The Anzac Memorial is at once both a work of art and a remarkable piece of architecture. Its vision is to promote, maintain and enhance the Anzac Memorial as the State's principal commemorative and interpretive monument dedicated to the service and sacrifice of Australians in armed conflicts, to maximise its potential to inform all visitors and to educate future generations.



Hyde Park Barracks Museum

The World Heritage listed Hyde Park Barracks is one of the most significant convict sites in the world. A crossroads for tens of thousands of people, it played a central role in the world's largest and longest-running system of convict transportation.

In 1819, the Hyde Park Barracks was opened to house convict men and boys working in government gangs, and over the next three decades as many as 50,000 convicts passed through its gates. With the end of transportation, the building was converted to a hostel for orphan girls escaping the Irish famine, female immigration depot and later asylum for aged and destitute women.

Today, as a museum about itself, the barracks tells stories of convict Sydney, and of those since then who have had the misfortune to spend time there. The Hyde Park Barracks is one of 11 Australian convict sites on the UNESCO World Heritage list.

Susannah Place Museum

Located in the heart of The Rocks, Susannah Place is a terrace of four houses built by Irish immigrants in 1844. For nearly 150 years these small houses with tiny backyards, basement kitchens and outside wash houses were home to more than 100 families. Against a backdrop of the working harbour and growing city, their everyday lives played out. Remarkably, Susannah Place survived largely unchanged through the slum clearances and redevelopments of the past century, and today tells the stories of the people and families who called this place and this neighbourhood home.

Sydney Jewish Museum

The Sydney Jewish Museum is dedicated to documenting and teaching the history of the Holocaust. The world-class museum challenges visitors' perceptions of democracy, morality, social justice and human rights and places the Holocaust in its historical and contemporary context. The Museum aims to teach racial tolerance; to ensure the evils of the past are not repeated; to serve as a witness to the Holocaust and to stand as a memorial to the six

million martyred Jews and the millions of non-Jewish victims. It also tells the history of the Jews in Australia and illustrates the richness of Jewish life by showing its traditions. The Museum's timeline invites visitors to explore Jewish history from its Biblical origin in the Ancient Near East to the thriving community here in Australia.

Vaucluse House

Vaucluse House is one of Sydney's few 19th-century mansions still surrounded by its original gardens and wooded grounds. When the towering colonial explorer, barrister and politician William Charles Wentworth bought the house in 1827, it was a single-storey cottage in a secluded valley of partly cleared coastal scrub. In fits and starts over the next five decades, William and his wife Sarah developed Vaucluse into a large and picturesque estate. The grounds were extended and flourished to cover most of the present-day suburb of Vaucluse but the main house of the family's dreams was left unfinished. In 1915 Vaucluse House became Australia's first official house museum and continues to entice visitors to its lush and still secluded grounds. In 2015, Vaucluse House celebrated 100 years of being a museum.





Elizabeth Farm

This restful homestead hides a dark and stormy past. Built for the young military couple John and Elizabeth Macarthur and their growing family, Elizabeth Farm has witnessed major events in the growth of the colony, from the toppling of governors and convict rebellion to the birth of the Australian wool industry. As the original cottage was transformed into a fine colonial bungalow, the family's life was equally gripped with turmoil and drama. Today, set within a re-created 1830s garden, Elizabeth Farm is an 'access all areas' museum. There are no barriers, locked doors, delicate furnishings or untouchable ornaments. Australia's oldest homestead is now a hands-on 'living' house museum.

Elizabeth Bay House

With commanding views over Sydney Harbour, Elizabeth Bay House gleams like a Greek temple. Once surrounded by famous landscaped gardens, it is one of the most splendid private houses ever built in Australia and continues to delight and astonish. Its elegant rooms and fine proportions, sweeping staircase and lavish

furnishings reveal the tastes and aspirations of its original owner, Alexander Macleay, after the governor, the most important public official in colonial Sydney. Built at 'very considerable expense', Elizabeth Bay House was once the finest house in the colony, set within a garden of the most remarkable extravagance and fancy. Yet it tells a familiar Sydney story: of ambition and passion over-stretched, of riches to ruin. Elizabeth Bay House is an iconic Sydney home, with an iconic Sydney back-story of obsession for property and position stretched beyond means and undone by changing financial times.

Mary MacKillop Place Museum

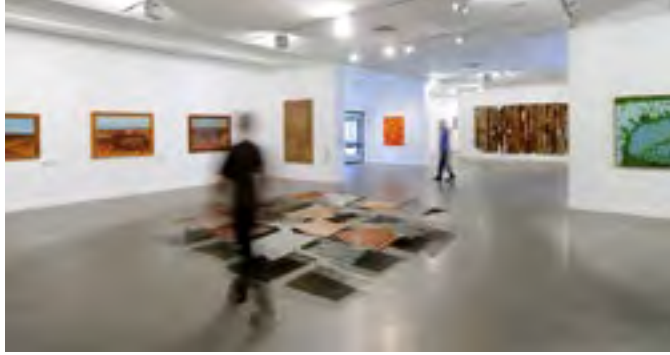
Mary MacKillop Place Museum is housed in the original 'Practice School' for novices built in the 1900s. It now offers visitors a window into the mid colonial to the pre-federation period of Australian history. The museum is a ministry of the Sisters of St Joseph and is located on the site in which Saint Mary of the Cross MacKillop is buried. The Mary MacKillop Memorial Chapel is adjacent to the museum and is an integral part of a visitor's experience to the site. The museum is steeped in the story of the growth

of the Catholic Church in Australia, English Protestant and Irish Catholic division and the plight of the under classes. The museum and the Mary MacKillop Memorial Chapel celebrate the legacy of a humble woman and the priest, scientist and explorer who forged a new approach in serving the poor.

Parramatta Heritage Centre

City of Parramatta's Heritage Centre provides a comprehensive introduction to the City as a destination with a vibrant and innovative culture and heritage. The Centre holds archives dating back to 1860, access to library books, pamphlets and journals relating to the development of the Parramatta Local Government Area plus primary resources relating to Parramatta and Western Sydney.

The Centre combines visitor information; a local research and family history library; Council's archives and cultural collections, school holiday programs and education activities, and room hire for businesses and community organisations, all under one roof.



Australian Centre for Photography

The Australian Centre for Photography (ACP) is Australia's leading organisation dedicated to the practice and understanding of photography and photo media. Its exhibition, education and community programs engage diverse audiences and creative peers in a dynamic conversation about the role images play in our culture.

As one of the longest running contemporary art spaces, ACP has been a creative force in the cultural life of Australia for over 40 years. With inspirational exhibitions, thought-provoking public events and a comprehensive workshop program, ACP continues to make a significant contribution to the constantly changing and exciting world of photography.

Newington Armory Gallery

The Armory Gallery, located in Building 18 near the Parramatta River, is one of the largest armament storehouses constructed prior to World War II and it now houses a flexible exhibition space that can accommodate 500 visitors at one time. This extraordinary heritage

building has the longest uninterrupted wall space of any gallery in Australia, making it a favourite location for large-scale exhibitions.

Peacock Gallery and Auburn Arts Studio

The Peacock Gallery and Auburn Arts Studio includes: two vibrant gallery spaces, an arts and crafts studio, an outdoor workshop area and a regular program of exhibitions and activities. Visitors experience a variety of exhibitions and activities, which reflect the vibrancy of the diverse Auburn community. The gallery is set in the grounds of the Auburn Botanic Gardens which include picnic grounds, fauna park and spectacular gardens.

Penrith Regional Gallery and the Lewers Bequest

Penrith Regional Gallery & The Lewers Bequest is set on the western bank of the Nepean River at the foot of the Blue Mountains at Emu Plains, and was established in 1981 at the former home and property of sculptor Gerald Lewers and painter Margo Lewers. Each year tens of thousands of visitors delight in the Gallery's dynamic exhibitions, events, education programs, splendid gardens and weekend café.

Within their beautiful heritage setting, they aim to develop and maintain a visual arts centre of excellence and diversity for the enjoyment and benefit of the people of Penrith, the surrounding region and beyond. The Gallery develops and presents ongoing programs and activities that:

- refer to and involve the people, place and history of Penrith and western Sydney
- refer to and involve the history and significance of the Gallery's collection and site
- present contemporary visual arts and crafts practice
- investigate relevant areas of Australian art history and scholarship.

B Theaters



TAP Art Gallery and Function House

Since 1989, The TAP has grown to become Sydney's largest un-curated visual and performance arts venue. Their mandate is to provide artists with affordable and flexible venues for hire, that has made us a popular destination. Our proximity to Oxford St and the Sydney CBD, the flexible range of space and the fact that we're 100% 'un-curated' (meaning that anyone can book a space to exhibit or perform whatever they wish), makes us a unique space in which to meet aspiring and established artists, actors, film makers and playwrights and experience their work.

Sydney Opera House

The Opera House is Australia's most significant building, performing arts centre, cultural precinct and meeting place, inscribed on the UNESCO World Heritage List as a masterpiece of human creative genius. In giving the world one of the 20th century's greatest buildings, Jørn Utzon changed the creative and cultural landscape of Australia forever.

Sydney Opera House is committed to continuing the legacy of Utzon's creative genius by creating, producing and presenting the most acclaimed, imaginative and engaging performing arts experiences from Australia and around the world; onsite, offsite and online. As the creative and cultural flagship of Australia, Sydney Opera House is the place where imagination takes you.

Eternity Playhouse

Eternity Playhouse opened in November 2013 and has quickly become a prominent and iconic theatre destination in Sydney. This 127 year old heritage listed building was recently restored and renovated by City of Sydney into a state-of-the-art theatre and new home for Darlinghurst Theatre Company.

Darlinghurst Theatre Company worked closely with City of Sydney and architects Tonkin Zulaikha Greer to create a technically advanced theatre that is also welcoming, accessible and intimate. With its stunning architecture and iconic place in Sydney's history, Eternity Playhouse is a remarkable and very special place to see live theatre.

City Recital Hall

City Recital Hall produces, presents and hosts a rich and diverse program of concerts and events, embracing all genres and art forms from chamber orchestras to opera, contemporary ensembles to bands, talks and debates, to festival events.



Their home at the centre of the vibrant Angel Place laneways precinct in the heart of Sydney is a world-class, purpose-built performance space, loved by audiences and performers alike for its unbeatable acoustics.

Roslyn Packer Theatre

Roslyn Packer Theatre Walsh Bay sits at the heart of Walsh Bay's burgeoning arts precinct, which began with the conversion of The Wharf three decades ago. Roslyn Packer Theatre is one of a number of industrial, heritage buildings converted into impressive arts spaces along Sydney's Harbour. As the shipping industry has changed and moved, the arts has followed in its wake.

Throughout the year, Roslyn Packer Theatre Walsh Bay plays host to productions from its resident drama and dance companies, Sydney Theatre Company and Sydney Dance Company, as well as theatre, dance, comedy and live music from much-loved artists and companies from Australia and around the world.

The Wharf Theatres

The Wharf is Sydney Theatre Company's home base located at Pier 4/5, Hickson Road, Walsh Bay. At the Wharf, there are two theatres — Wharf 1 and Wharf 2. Wharf 1 seats between 309 and 324 people and is located at the northern end, near The Theatre Bar at The End of The Wharf.

Riverside Theatre

For 28 years Riverside Theatres has been Western Sydney's most successful performing arts asset and programming. With growing attendances nearing 200,000 per annum and events and performances in excess of 1,200 annually, Riverside contributes to Parramatta's economic prosperity and lifestyle by delivering world class performances and events. Complementing the presentation of performing arts at Riverside Theatres is Studio 404 in North Parramatta. Studio 404 is a performing arts incubator and rehearsal space and home to local performing arts companies including FORM Dance Projects and the National Theatre of Parramatta. Studio 404 also provides much needed rehearsal space for many performing



arts companies from across Western Sydney as well as performing arts education programs.

Riverside National Theatre of Parramatta's first operational year has produced successful and distinctive work well received critically and by the public. National Theatre of Parramatta is an important foundation building block giving voice to local stories and performance artists while responding to the demographic and cultural diversity of Parramatta. It stimulates local production and professional employment opportunities and the chance to take the stories of Parramatta to the rest of Australia and the world.

Griffin Theatre

Located in the heart of Kings Cross—in the historic SBW Stables Theatre—Griffin has been dedicated to bringing the best Australian stories to the stage for the better part of four decades. They're passionate about theatre that's written by Australians, about Australians, for Australians to enjoy. The Griffin Theatre has been the premiere location for iconic plays and many of Australia's most celebrated artists.



Seymour Centre

Located in the heart of the University Sydney, the Seymour Centre's core programs celebrate the connection between great ideas and great performance. We strive to produce and present arts event that:

- Investigate and reveal important questions of our time;
- Champion cultural exploration and build the widest possible audience engagement;
- Connect the intellectual expertise of the University of Sydney with outstanding Australian artists to make new performance work that investigates great ideas and expand existing artform boundaries

With an impressive 41 year history of presenting, promoting and developing great Australian performances, the Seymour is now a dynamic urban hub for quality arts experiences presented in one of Sydney's most relaxed and accessible theatre environments.

Hayes Theatre

Hayes Theatre Co focuses on providing a permanent home for small-scale musical theatre and cabaret. By providing venue space to newly mounted productions Hayes Theatre Co is a presenting partner together with independent producers and artists, as well as providing a permanent location in Sydney for New Musicals Australia.

Hayes Theatre Co presents a range of performances, from re-imagined classic musicals, new work from Australia and overseas, cabaret, and children's productions, and connects with an already established music theatre-loving audience in Sydney. This intimate venue gives audiences the opportunity to enjoy an up-close-and-personal music theatre experience.

Belvoir St Theatre

When the Nimrod Theatre building in Belvoir Street, Surry Hills, was threatened with redevelopment in 1984, more than 600 people – ardent theatre lovers together with arts, entertainment and media professionals – formed a syndicate to buy the building and save this unique performance space in inner-city Sydney.

Thirty years later, Belvoir engages Australia's most prominent and promising playwrights, directors, actors and designers to realise an annual season of work that is dynamic, challenging and visionary. As well as performing at home, Belvoir regularly takes to the road, touring both nationally and internationally.

Capitol Theatre

Sydney's beautiful historic Capitol Theatre is host to world class musicals, theatre & ballet. The building was officially opened in 1892, beginning its life as the New Belmore Markets before being converted into a hippodrome, and then finally the Capitol Theatre that exists today.



C Cultural Centres and/or districts



Central Park Chippendale

Central Park is an exciting urban village and the product of a global collaboration of artists and architects. Chippendale itself is a mecca for art, design and culture, and is popular with young families, students, small business owners and fashionistas.

The Chippendale Creative Precinct (CCP) is the impetus behind Chippendale's rise to global recognition as a nexus of world-class talent. Since its inception in 2010, the CCP has grown into a nuanced ecosystem of local galleries, eateries, innovative businesses and individuals, bolstered by initiatives such as BEAMS Arts Festival, Chippendale New World Art Prize, Monthly Free Walking Tours, Kensington Contemporary 1 & 2, along with other events such as: the Art and Design Showcase, Sydney Living Museums – Sydney Open, Kensington Street Spring Delights, Kensington Street Christmas Bazaar, Chinese New Year and the Lunar Feast. Within the Central Park precinct, Kensington Street has emerged as a new lifestyle destination. Kensington Street features industrial structures that have been repurposed and now house cafes,

bars and restaurants as well as a number of exhibition spaces. Kensington Street showcases the talents of those working in contemporary art and design, creating a quirky but endearing fusion of Sydney's variety of cultural tastes.

Precinct 75, St Peters

Precinct 75 is a vibrant creative precinct comprising 12 character buildings set over nearly 1.5 hectares at St Peters. With over 80 great suites ranging from 80sqm through to 740sqm, Precinct 75 offers amazing flexibility and convenience for businesses to work and grow. For visitors, Precinct 75 offers a wide range of 'things to do' in a truly unique and relaxed environment. Conveniently located just 7km from the CBD, 5km from Sydney Airport and a short walk from both Sydenham & St Peters train stations, Precinct 75 is perfectly positioned in Sydney's growing Inner West creative business community.

Precinct 75 has a rich heritage dating back to the early 1900's. The character of the original site has been maintained, offering the period charm of high ceilings, exposed timber, raw finishes and bold creative spaces.

Over 70 businesses currently operate at Precinct 75, each with their own identity which is uniquely adapted in the spaces they occupy. Precinct 75 is the destination for growing, creative and switched on businesses looking for something unique and inspiring. This interesting location also offers visitors something truly different to do in Sydney.

<http://www.precinct75.com.au/>

The Connection, Rhodes

The Connection caters for a wide range of events and purposes: from small group classes in The Meeting Space and workshops on the latest digital technology in The Learning Space to celebrations for 300+ guests in The Event Space and digital art exhibitions in The Digital Gallery. The overall design delivers a vibrant precinct offering a variety of activities across the day and a space that is sustainable socially, environmentally and financially. The Connection provides spaces for the whole community to undertake a range of activities, incorporating ecological sustainable design principles and a mix of community and income generating uses to assist operating costs, assisting in ensuring the Precinct is financially sustainable.

The Connection includes:

- Restaurant and café on the waterfront, The Learning Space (a City of Canada Bay Libraries service), creative suites, digital gallery, Council facility management space, public toilets and both active and passive flexible community spaces, allowing for activities such as topic talks, student study spaces and interactive displays
- Multipurpose auditorium hall, available for hire including kitchen and an outdoor terrace
- Variety of meeting spaces and rooms for hire, including storage, toilets and outdoor areas; places to develop community programs, activities and entertainment
- External spaces for the whole community including, innovative waterplay, green ‘rooms’ and high quality outdoor spaces
- Large scale public artwork by Brook Andrew, connecting internal and external spaces
- Reconfigured car parking on Shoreline Drive, bicycle parking, seating, trees, bubbler, and public toilets.

<http://www.theconnectionrhodes.com.au/>

Koskela

Koskela is the brainchild of designers Russell Koskela and Sasha Titchkosky who wished to create a business that reflected their beliefs and passions. Since its inception in 2000, Koskela has fostered the belief that great design can be used to effect social change. Koskela is committed to social enterprise and uses design skills to empower Australian Aboriginal artists and artisans through various collaborations. Koskela encourages long-lasting designs with a conscience and encourages and features local brands and artists. Koskela is a true design hub, featuring a collection of curated furniture and home accessories, a café onsite, an ever-changing exhibition space and workshop programs.

Parramatta Artists Studios

Parramatta Artists Studios is a unique arts production facilities and the only provider of significant studio and production-based arts space in Western Sydney. The Studios are an incubator of ideas, art forms, creative production and a launch pad for artistic careers. The Studios focus is on arts development and production, and how this contributes to individual artist’s practice development, engagement with the wider arts sector and the communities of the City of Parramatta.

Located in the centre of Parramatta’s CBD, in the heart of Western Sydney, the Studios offer affordable non-residential/residential studio and exhibition space to emerging and established contemporary artists. Parramatta Artists Studios contributes to the broader community through an annual program of events, workshops and arts activities. Activities revolve around the making, learning and sharing of contemporary arts in all its forms.

CARS FOR KIDS

RECOLL

Create your own replica car based on
one from Auto museum using the laser
cutting technology seen in the Facus.





Bankstown Arts Centre

The Bankstown Arts Centre is a cultural facility, where artists and community groups collaborate to explore ideas and learn, create and experience contemporary community based arts. The Arts Centre provides accommodation for professional and amateur arts organisations, as well as a range of flexible spaces to develop arts practice. The Centre has been developed reflecting community's expressed needs and the variety of spaces available for exclusive and wider community use will generate activity and interest from Bankstown and beyond. A major focus for the Arts Centre is to provide support and reducing barriers to arts engagement for artists/communities and audiences experiencing social exclusion such as Aboriginal and Torres Strait Islander communities, people with a disability, culturally and linguistically diverse (CALD) and low income communities.

Blacktown Arts Centre

Blacktown Arts Centre is a recognised leader in the development of contemporary arts in Australia. The Centre supports artistic innovation and offer exciting, new

experiences for audiences through an award-winning curated program of exhibitions, performances, workshops, residencies and events. Blacktown Arts Centre is committed to exploring dynamic, culturally diverse work that reflects Blacktown, its history and its communities. The Centre places Aboriginal and Torres Strait Islander artists and communities at the heart of their program to develop new work drawing on issues of local and global significance.

Boomalli Aboriginal Artists Co-operative

Boomalli Aboriginal Artists Co-operative's primary goal is to promote Aboriginal Artists whose language groups exist in the NSW state boundaries. They support, promote, educate and protect copyright for their members. Boomalli strives to improve access for Aboriginal Artists from both regional and metropolitan NSW. Boomalli has a current membership base of 50 Artists. Their key philosophy is to assist Aboriginal Artists from NSW with a divergent and professional skill set, that can only be derived from first-hand experience. The installation, promotion and delivery of artwork to the Co-operative is a fundamental foundation

for the success not only of the individual Artists, but allows for a wider net of success for the Co-operative as a whole. Their aims are to enhance and embrace new opportunities for NSW language group Artist members and work diligently to support regional Artists specifically to assist in supporting them in the social equity space.

Campbelltown Arts Centre

Located on the edge of Sydney, Campbelltown Arts Centre (C-A-C) is in a unique position to forge collaborative exchanges between artists, disciplines and communities. These opportunities allow for new curatorial situations to occur and challenging streams of practice to be realised. C-A-C is a national leader in the delivery of an expanding high quality community engaged contemporary artistic program. C-A-C is located on Tharawal land, with strong ties with Aboriginal Elders and community and is owned and managed by Campbelltown City Council. C-A-C creates a secure platform for communities and artists to take risks, challenge perceptions, confront issues, ask questions and create experiences through the commissioning of new works that invite collaboration,



partnership, local/national/international dialogue, the collision of emerging and traditional techniques, and cross-disciplinary approaches.

Casula Powerhouse

Casula Powerhouse is a multi-disciplinary arts centre, located on Tharawal country, on the banks of the Georges River within the City of Liverpool.

The centre boasts 6 galleries with a year round exhibition program and a 326 seat theatre. It offers full seasons of touring productions from some of Australia's most renowned companies.

A proud facility of the Liverpool City Council, and funded by Arts Council NSW, the Casula Powerhouse aims to draw on the strengths of its community to make work that speaks to people everywhere.

Culture at Work

CULTURE AT WORK is an Artist-led Australian Research Institute. It is an art science creative hub with a mission and vision to connect art and science through artists and scientists to inspire future generations of creative thinkers through collaborations, studio residencies, exhibitions, public talks and public programs.

It is a ground-breaking artist led initiative with a research committee of artists, scientists and educators. CULTURE AT WORK supports artists and researchers to innovate across disciplines and in experimental projects through studio residency programs. It also curates exhibitions and public talks by artists and scientists and provides creative workshop programs for parents and children to work together linking art and science.

Firstdraft

Firstdraft is a national artist led organisation that creates an environment for artists to imagine the expanded possibilities of visual art practices.

Their model of governance allows them to champion risk and encourage ambition in a professional gallery context. With artists, curators and writers at their centre, they foster a diversity of emerging and experimental practices, people and programs that epitomise excellence and contribute to a dynamic local and global discourse.

Firstdraft is geographically positioned amongst some of the city's foremost artistic and cultural institutions, including the Art Gallery of New South Wales and Artspace, and helps to contribute to the culturally rich atmosphere of this emerging creative district.



Hazelhurst Regional Gallery & Arts Centre

Hazelhurst Regional Gallery & Arts Centre is an exciting initiative of vision and creative energy. Since opening in February 2000, Hazelhurst has established itself as a focal point for visual arts & craft activity in the Sutherland Shire and Southern Sydney generally. This spectacular arts complex has been specifically designed to encourage both passive and active participation by the whole community. The combination of a major public gallery and community gallery with a complete arts centre, state-of-the-art theatrette, artist-in-residence and café is quite unique, and enables Hazelhurst to offer a comprehensive creative resource.

Pine Street Creative Arts Centre

Pine Street Creative Arts Centre is the City of Sydney's community arts centre.

Internationally exhibiting artists and specialist tutors deliver a dynamic program of high quality arts courses and workshops that cater to all ages. The Centre's aim is to encourage, stimulate and promote local arts and cultural activities.

Diverse and must-see exhibitions feature in the community art gallery, providing an affordable space to showcase work.

Ultimo Community Centre

The Ultimo Community Centre is a popular local venue for sports, recreation, learning and arts and craft. The Centre cater to the needs of over 55s, people with a disability, children and other members of the local community.

Kids can take part in an exciting array of after school and school holiday programs, while younger children can be cared for by our professional and experienced team.

Older residents can also enjoy many programs as part of the City's services. Ultimo Library is also on the same site, with a great selection of books, DVDs and magazines to enjoy and borrow.

Redfern Community Centre

The Redfern Community Centre is designed for all groups from the local community. The Centre seeks to create and strengthen social links through shared cultural and recreational pursuits with a focus on art, music, culture, employment and training, and community events.

The Centre features a digital sound recording studio, and offers exciting learning and creative workshops in music and sound production. The courses are provided by facilitators currently working within the Aboriginal/Australian music and film industry and are designed for all creative levels.



Carriageworks

Carriageworks is the largest and most significant contemporary multi-arts centre of its kind in Australia. The Carriageworks Artistic Program is ambitious, risk taking and provides significant support to leading Australian and international artists through commissioning and presenting contemporary work. The program is artist-led and emerges from Carriageworks' commitment to reflecting social and cultural diversity.

Carriageworks is housed in the old Eveleigh Rail Yards at Wilson Street, located within the emerging Redfern Waterloo precinct, and has been developed by the NSW State Government through Arts NSW. The distinctive nineteenth century industrial atmosphere of the former railway carriage and blacksmith workshops have been retained, with many heritage iron and brick details featured in the regeneration of the building.

Information and Cultural Exchange, Parramatta

Since 1984 ICE has worked with Western Sydney communities, artists and creative producers to create exciting art, build community capacity and enhance our regions cultural vibrancy. ICE began by supplying mobile information services to the local community shifting focus in 1993 to initiate Community Arts and Cultural Development programs targeting culturally diverse communities and community access to information technology. In the late 1990s, responding to community demand for projects engaging with technology, their focus sharpened to include the nexus between arts, technology and cultural engagement as we widened our community reach across Western Sydney.

Critical to our development and effectiveness has been the establishment of a digital arts facility in Parramatta. Operating since 2010, this multi-purpose creative hub enables digital media and professional development, production and training programs that incubate Western Sydney creative and cultural enterprises and deliver next level professional development pathways for emerging

cultural entrepreneurs. ICE has consistently created professional development pathways and employment opportunities for thousands of Western Sydney artists. In particular, ICE has built a diverse range of cross-sectoral linkages, producing projects with and for the Museum of Arts and Applied Science (MAAS), Stockland Property, Australian Immigrant and Refugee Womens Alliance, Football United, Aurora Community Television, SBS TV, the Museum of Contemporary Art Australia (MCA), Campbelltown Arts Centre, Casula Powerhouse Arts Centre and the Auburn Community Development Network.

Launching in 2001 ICE has continued to produce the annual Arab Film Festival Australia (AFFA), one of the largest events on the Arab-Australian cultural calendar and an important ongoing national screen culture event. Screening each year to over 4,000 people in Sydney, Canberra and Melbourne, AFFA is set to expand to Perth in 2016. Importantly, it has been the model for the establishment of similar community specific film festivals in Australia, Korea and the United States.

D Libraries



Surry Hills

Surry Hills Library opened in 2009, and since its opening, has won a number of awards for its sustainable design. A flagship City of Sydney building, the library spans 4 floors and also houses a community centre and childcare centre. Located in the heart of Surry Hills, Surry Hills Library was designed to reflect and accommodate the diverse cultures and communities of the area. It is a shared place where the community can meet, use and interact in different ways. The library reflects a new type of public building that integrates many things into one and is underpinned by principles of environmental sustainability.

The centre has been embraced by the local community since its opening. It is a welcoming community place for all ages and all social groups. It provides facilities that embody the values of equity of access to information and resources that are essential to building communities.

Haymarket Library

Housed in a 3-storey heritage building, Haymarket Library is in the heart of Chinatown. Originally built in 1875 and modernised in 1927, the building's Venetian Gothic Revival features were fully restored by the City of Sydney in the early 1990s.

As well as an English language collection, Haymarket Library boasts the largest Chinese language book collection of any public library in Australia. The library also holds Indonesian, Thai and Vietnamese collections.

Customs House Library

Located in one of Sydney's finest historical landmarks, Customs House Library is a place where people can meet, socialise and exchange ideas. Spanning three levels, the library features bold open spaces that encourage exploration, collaboration and participation.

Visitors can relax in the lounge or explore the upper levels featuring popular Manga, Korean and Japanese collections, an inspirational reading room and plenty of spaces to plug in and work. The Library also hosts regular courses, talks and events.

The Library's free exhibitions cover 3 floors and tell stories of people and place and how local and global issues intersect with Sydney in unique ways.

Bankstown Library

The Bankstown Library and Knowledge Centre, commissioned by Bankstown City Council, has transformed the existing Bankstown Town Hall into an integrated, flexible, state of the art community hub and a new iconic public building in the heart of Bankstown.

The redevelopment included demolition of the existing auditorium and construction of a new library of 3-storeys including an outdoor reading garden and a new aquatic sculpture garden. Renovation of the existing Town Hall included constructing a 300-seat theatre, conference



facilities and cafeteria. The Bankstown Library and Knowledge Centre is a community facility that meets the current and future needs of Sydney as a growing city.

State Library of NSW

The State Library of NSW is one of the great libraries of the world, with a history dating back to 1826. Its renowned historical and contemporary collections, comprising more than six million items, hold the growing memory of our state and nation.

The State Library began as a small subscription library in the 1820s for colonials who were desperate to read books. From these early beginnings it became the world class, global library it is today. The Library's extraordinary collections document the heritage of Australia and Oceania and are one of the State's most valuable assets. By building, preserving and delivering its collections, including today's born digital materials, the Library enables Australians to interrogate our past, understand our present and imagine our future.

Max Webber Library Blacktown

The Max Webber Library re-establishes a sense of place and reinforces the public realm within a city environment. It is an open and inviting public building: transparent and welcoming; an expression of the sense of equitable access to information that the contemporary library offers; as well as creating a place for a broad range of activities and gatherings. The library caters for a culturally diverse population and incorporates children's areas, youth areas, technology service areas, flexible function spaces, exhibition areas and a café creating a welcoming centre for community engagement.

The project has been embraced by the local community and general public, with four-hundred per cent increase in patronage upon opening and has received many awards including the AIA Premier's Award.

E

Other (parks, public spaces, art/cultural incubators/studios)

Old Government House

This convict-built Georgian house and its surrounds is a World Heritage site. It was the country residence for the first ten governors of NSW. Old Government House and garrison buildings are the oldest surviving public buildings in Australia and today, houses the nation's premier colonial furniture collection amongst parkland and other heritage sites.

The property is considered both a European and Aboriginal archaeological resource of national significance and is a unique and rare demonstration of the evolution of New South Wales and Australian society since 1788. Stepping into the surrounds of Old Government House is richly evocative of Australia's early colonial past, from the Burramattagal, the convicts, the military to the Governors and how they all lived in the colonial society of NSW and Parramatta.



Government House

Government House Sydney serves as the official residence of the Governor of New South Wales and is used by the Governor for official Vice Regal ceremonies, receptions, luncheons and dinners, and the weekly meeting of the Executive Council. Government House Sydney continues to be a centre for a diverse program of cultural and community events and welcomes visitors to the House and magnificent grounds of one of Australia's oldest buildings.

Experiment Farm Cottage

Experiment Farm Cottage stands on the site of the first land grant, where James Ruse proved self-sufficiency was possible. He was followed by Surgeon John Harris, who built the cottage in 1835. Today it is furnished to provide an authentic insight into that time, with simple but elegant pieces from National Trust's collection of early colonial furniture, the largest of its kind in Australia. The house is surrounded by landscaped gardens, which are maintained in order to recreate, as far as possible, an authentic setting for the cottage, using evidence from early paintings, plant catalogues and photographs.

Quarantine Station

Quarantine Station is renowned for its important place in Australian history, panoramic views of Sydney's incredible harbour and location within the beautiful surrounds of Sydney Harbour National Park.

North Head Quarantine Station was used from the 1830s to isolate people suspected to be carrying contagious diseases such as Spanish Influenza, Smallpox or Bubonic Plague. This strict quarantine was enforced in the hope that these deadly diseases would not reach the general population in Sydney.

The Quarantine Station's heritage buildings reflect a rich history. Thousands of carved stone engravings record the diverse cultural and social backgrounds of quarantined passengers, mapping the station's use from its early beginnings until its closure. Evidence of Aboriginal presence also highlights the Quarantine Station's important cultural and spiritual past.

Prince Alfred Park

The transformation of Prince Alfred Park – including the outdoor heated swimming pool – was awarded the NSW medal at the Australian Institute of Landscape Architects state awards in December 2013. The redesign is a “poetic reinterpretation of Sydney's large 19th century parks” making it “an outstanding contribution to Sydney's heritage of urban parklands” and it is “not only environmentally responsible but also a lyrical response to a forgotten site,” the jury said.

The park features extensive facilities such as new tennis and basketball courts, fitness stations, kids play areas, sustainable landscaping, new paths, furniture and lights. The 7.5 hectare park offers plenty of green space, benches to sit and relax, an off-leash area for dogs and new barbecue and picnic areas have been built with custom-designed tables and seating.





City of Parramatta - Parramatta Square

Parramatta Square is one of the largest urban renewal projects in Australia. It is set to transform Parramatta's core into a vibrant mixed-use hub, accommodating a substantial new public domain with more than 240,000sqm of mixed-use development and new Council facilities.

Located in the heart of the CBD, the three hectare site is set to reinforce Parramatta's position as a dual CBD with the same status as the City of Sydney.

Parramatta City Council's objectives for Parramatta Square are:

- To showcase design excellence and environmental sustainability
- To provide opportunities for future employment growth
- To provide a civic centre for the City via a defined row of commercial and civic towers north of the railway
- To provide a gathering space and ceremonial centre for public use as well as civic events and recurrent cultural and community events
- To provide opportunities for employment and services

in premium office space, together with retail, hotel, apartment living and cultural and entertainment uses

- To contribute to the City's identity and its social and cultural life by becoming a showcase for innovative design in the heart of the CBD. Parramatta Square is gaining momentum with the new University of Western Sydney vertical campus already under construction as part of the first phase of the world-class development.

Royal Botanic Gardens

The Royal Botanic Garden, Sydney, est. 1816, is the oldest botanic garden and scientific institution in Australia. It is home to an outstanding collection of plants from around the world with a focus on Australia and the South Pacific. A short walk from Circular Quay and Hyde Park, the garden has thousands of plant specimens. Wildlife in the garden includes colourful birds, fruit bats and water dragons. The Calyx is a world-class horticultural space, with changing exhibitions designed to capture your imagination.

The rich Indigenous history of the Cadigal people plays an important role in the Gardens. The Gardens and local Aboriginal communities work together to create themed gardens and displays, educational programs, guided tours and publications to acknowledge the significance of these lands to Aboriginal people, past and present.

Chinese Garden of Friendship

The Chinese Garden of Friendship is nestled at the south end of Darling Harbour and a short walk from Chinatown. Entering the garden is like walking backwards in time into the quiet solitude of ancient Chinese architecture and its relationship with nature. The garden combines the elements of water, plants, stone and architecture.

Much more than just a city garden, the walled Chinese Garden respectfully recreates the philosophy and harmony of a traditional Chinese garden with waterfalls, lakes, exotic plants, pavilions and hidden pathways.



Auburn Botanic Gardens

The Auburn Botanic Gardens is a place of natural beauty where people can learn more about horticulture, birds and native animals. The Gardens cover 9.2 hectares of lush parkland and since 1977 have hosted thousands of group excursions and hundreds of wedding and civil ceremonies as well as the annual Autumn Colours Festival and Cherry Blossom Festival.

The Auburn Botanic Gardens contains many attractive features including:

- An Amphitheatre
- Fauna Reserve and Aviary
- The Japanese Garden
- The Native and Rainforest Garden
- The Scented Garden
- The Sunken Rose Garden
- An Equal Access Playground

Hyde Park

Hyde Park is Australia's oldest park. Divided by Park Street, the southern section of Hyde Park contains the ANZAC Memorial building and visitor centre, the pool of reflection and numerous monuments and statues. The northern section features the iconic Archibald Fountain and various theme gardens including Sandringham and Nagoya Gardens replete with public art works, monuments and water features.

The park contains around 580 mature exotic and native trees including the historic central avenue of Hill's Figs which line the central pedestrian avenue running from Macquarie Street to the ANZAC Memorial.

The park plays host to a number of cultural events throughout the year including the Sydney Festival, Australia Day, ANZAC Day and the Food and Wine Fair. The park is a popular attraction, workers and tourists who congregate throughout the year to enjoy the varied sights and sounds of this green iconic and central public space.

Centennial Parklands

Centennial Parklands encompasses Centennial Park, Moore Park (including the Entertainment Precinct) and Queens Park, in total around 360 hectares.

Centennial Park is a grand park in the European tradition. Covering 189 hectares, it features formal gardens, ponds, grand avenues, statues, heritage buildings and sporting fields. It is used by walkers, joggers, roller-bladers and cyclists, offers horse riding facilities and plays host to a number of events. Queens Park is set within a natural amphitheatre at the foot of sandstone cliffs with panoramic views of the Sydney skyline, comprising 26 hectares. During the 19th Century it housed a golf club, and today is used for organised sports, such as soccer, rugby, touch football and cricket and as a children's playground. Moore Park comprises 146 hectares of which 115 hectares are open space. Moore Park contains playing fields, the E.S. Marks Athletics Field, an 18-hole golf course and a tennis centre. It also has open spaces which are utilised by circuses and other outdoor events. A significant section of Moore Park contains what was previously the Royal

Agricultural Society's Showgrounds and now known as the Entertainment Precinct. This now comprises an Equestrian Centre as well as entertainment-related facilities which are on lease from the Trust (Fox Studios, Entertainment Quarter, Royal Hall of Industries and the Hordern Pavilion).

Royal National Park

Sydney's heritage-listed Royal National Park is affectionately known to locals as the 'Nasho' or just 'the Royal'. Established in 1879, it's the world's second-oldest national park. It features unique heritage attractions, along with fascinating plants, birds and animals. Perfect for bushwalking, cycling, surfing, picnicking or whale watching, this diverse park offers everything from beaches to rainforest.

Located near Cronulla within an hour's drive from both the Sydney CBD and Wollongong, the 16,000ha Royal National Park is like a big beautiful backyard. Featuring a number of unique sites and attractions including the Figure Eight Pools, Wedding Cake Rock, a variety of beaches and scenic walking tracks, the Royal National Park is a popular destination for all ages.

Fort Denison

Fort Denison has been at the heart of Sydney Harbour for over 150 years and over that time has had a varied past – it has been used as a fishing spot, defence structure, navigational guide, tide gauge station, weather station, time marker and now a restaurant, event space, battery lawn and historic museum.

Fort Denison was once a small, rocky island referred to by the local Aboriginal people as Mat-te-wan-ye, also spelt Muttewai. Over time it has developed and is now part of the Sydney Harbour National Park and a popular destination for visitors.



Goat Island

Goat Island has long been a significant place in Port Jackson. The island, known as Me-mel by the local Cadigal people, was once inhabited by Bennelong and Barangaroo. Since European settlement, Goat Island played an important and fascinating role in the development of Sydney's cityscape. In the 1800s, the island was used as a home for convict work gangs and as a gunpowder storage depot.

The Queen's Magazine, which stands on Goat Island, was built in the 1830s by convicts using sandstone quarried from the eastern side of the island. It was used to store explosives, and beside it there's a barracks, cooperage and kitchen.

Later, Goat Island was the site of the first water police station and harbour fire brigade. Following this, the island served as a shipyard, and in more recent years it has been a location for filming and concerts and a site for curious visitors.



Ku-ring-gai Chase National Park

Located in Sydney's north, Ku-ring-gai Chase National Park combines important history with scenic beauty, making it perfect for school excursions. Bobbin Head is a great place for a family picnic, and parts of the park are ideal for cycling, fishing and bushwalking.

Australia's second-oldest national park, Ku-ring-gai Chase National Park is a recreational favourite for locals and visitors alike. This large park, located in Sydney's north, lets visitors feel at one with nature without leaving the Sydney metropolitan area. A heritage-listed park, it combines important history with scenic beauty.

Winding creeks and stretches of ocean meet rainforest and eucalypts, rocky cliffs and mangroves. Visitors can camp at The Basin or spend time exploring walking tracks, mountain biking trails, breathtaking lookouts and significant Aboriginal sites.



Lane Cove National Park

Lane Cove National Park, not far from Sydney's city centre, is the perfect place for a family day out or school excursion. Lane Cove National Park is a beautiful pocket of bushland that sits on either side of the peaceful Lane Cove River and features historic sites, a heritage walk and lots of picnic areas and tracks for bike riding.

The Park is home to a number of native fauna and visitors would likely hear the kookaburra's laughing call and see colourful lorikeets flitting between the trees and the eastern water dragon slinking around by the river. There is a variety of facilities that cater for all ages and a range of interests.

Q9

Describe any initiatives currently in place to engage citizens in community events

A new platform that engages, inspires, incubates and connects policies, programs and projects.

We know that engaging citizens is about more than marketing or PR. Sydney World Design Capital 2020 wants to engage, inspire, incubate and connect. We want to join up the capabilities of our partners to amplify our impact through a constellation of events and networks – to build on the audiences already engaged in Sydney’s design future, and find new ways to engage with new audiences.

We know Sydney can do better at engaging its people around the big decisions - including major infrastructure investment at the metropolitan scale, and finding more space for design amidst our planning for growth. We know design makes planning real. We know design engages at the level of lived experience. We see design as the integrative platform that leverages and connects research and innovation with emerging social and cultural trends to deliver new products, materials and technologies that move us towards our new ways of living and working and relating to the city, culture and climate that sustains us.

A key legacy of the Sydney World Design Capital 2020 will be a new platform that engages, inspires, incubates and connects policies, programs and projects. Sydney Design Exchange is an open platform that aims to accelerate the pace and pattern of design impact for cities, towns and regions across Australia and the global community of cities in partnership with the World Design Organization.



City of Sydney – Resilient City

The Resilient Sydney office began work in October 2015. Funding from the Rockefeller Foundation’s 100 Resilient Cities initiative supported the appointment of a chief resilience officer, Beck Dawson, and deputy Kristin Gabriel, with research support from a strategy partner consultant team. The Resilient Sydney office is hosted by the City of Sydney but involves every local council in metropolitan Sydney who has nominated an ambassador to support the program and ensure their part of Sydney is represented and engaged. A steering committee includes representatives from councils in the six new districts of Sydney, NSW Government, business and community and resilience roundtables.

Early output from the Resilient City strategy draws on interviews, workshop results and submissions from over 600 people from business, government, academia, the social services and non-profit sector and the community. Stakeholder engagement for the Resilient Sydney strategy process began with an Agenda Setting Workshop in June 2015 attended by 150 stakeholders from the private and

public sectors across metropolitan Sydney, and including 40 of the 41 local councils. It was the first time the 40 local councils attending had come together on such an issue.

<http://www.cityofsydney.nsw.gov.au/vision/towards-2030/resilient-sydney>

Engaging from strategy to implementation: City of Sydney as a model

The development of Sustainable Sydney 2030 involved consultation with more than 12,000 people, nine roundtables, two major community workshops, two forums, a further six forums with the Indigenous community, and eight workshops with primary schools, resulting in 89 formal submissions and 157 emails. Similarly, consultation for the City’s cultural policy included a public City Talk attended by over a thousand people, 16 workshops attended by a total of 626 people, and 72 formal submissions. Extending upon this, the City’s A City for All: Towards A Socially Just and Resilient Sydney policy included a deliberative democracy summit, involving 150 randomly selected people representative of Sydney’s broader demographic spread. The City’s ongoing ‘City Talks’ public forum series has included speakers such as

Jan Gehl, Ken Livingstone, Charles Landry, Carol Colleta, Dr David Suzuki, Joseph Stiglitz, Connie Hedegaard, Mary Robinson and Michael Berkowitz.

A Plan for Growing Sydney – NSW State Government

Led by the NSW Department of Planning, A Plan for Growing Sydney, was released in December 2014. The Plan is the basis for future growth in the Sydney Metropolitan Area over the next 20 years. It provides key directions and actions to guide Sydney’s productivity, environmental management, and liveability – including the delivery of housing, employment, infrastructure and open space.

MySydney

In October 2015, the Department of Planning launched #MySydney. As part of the online consultation, 36,000 Sydneysiders were engaged, using social media and the #MySydney interactive map to share the best parts of their local community and what improvements they would like to see. The results were intended to inform the work of the Greater Sydney Commission as it develops detailed districts plans with communities and councils – the next

step in implementing the NSW Government's vision for a greater Sydney. Results of the #MySydney engagement revealed aspects that Sydneysiders like most about their city, including: community feel, access to open space, Proximity to the city, cafes and restaurants, diversity of people. Improvements they would like to see include: more public transport and roads, more cycleways, more parks and playgrounds

Greater Sydney Commission – District Plans

In support of the Plan, the Greater Sydney Commission has invited formal submissions since releasing the six draft District Plans and the initial regional plan, Towards our Greater Sydney 2056 on 21 November 2016. Engagement activities have been ongoing, including meeting 2,200 people face to face. Not surprisingly, feedback has shown people wanted to see quality new housing in liveable centres. In particular, comments focused on the importance of planning and delivery of increased urban density that is 'done well'. Heritage protection, design excellence, and minimising impacts on surrounding neighbourhoods were identified as key factors for the

successful delivery of higher density housing. People also shared that they wanted more initiatives to actively promote environmental sustainability in their areas, like a greater focus on renewable energy, water sensitive urban design measures, local food production to support greater self-sufficiency and reduce 'food miles', and community education on the value of smaller scale actions by individuals and households.

Current online engagement activities include:

- District Dialogues – Facilitated workshops will give locals who register, invited community groups, and a representative selection of each district's population an opportunity to workshop priorities and actions.
- Live Online – a weekly live online chat where you can ask the Commission questions to help lodge a formal submission.
- Dialogue in a box – a toolkit designed to help individuals, groups of friends, family, neighbours, colleagues or members of an interest group to make a submission.
- Online Submission Forms – There are two new ways to make online submissions: one short and sharp for

people who are keen but don't have much time; and the other, more detailed - likely best suited to expert groups and councils. These new forms will be in addition to the current open submission form.

202020 Vision

The 202020 vision plan is a mass collaboration of organisations working together to create 20% more and better urban green space by 2020. Headquartered in Sydney, this collaboration brings together industry, business, NGOs, government, academia and individuals, and provide them with tools, resources and networks necessary to reach this shared goal. The 202020 Vision was started in 2013 by Horticulture Innovation Australia, funded by the Nursery and Garden Industry Australia. It has since grown into Australia's biggest network of green space experts, creators and supporters. The network has grown to include more than 200 organizational partners, 1,000 individual supporters and 29 strategic experts all working together towards one common goal.

<http://202020vision.com.au/>





Benefits of good design – Architects Accreditation Council of Australia

In June 2015, the respected Galaxy Research polled more than 2,500 Australians from across urban and regional centres on their attitudes to design in the built environment. This first-of-a-kind research revealed strong support for design quality and design standards in buildings and the spaces in between. The scale of this polling is significant - more than double the sample size of polling undertaken on a regular basis to evaluate public support for national political leaders and policies. Almost all Australians (97%) believed that cities and towns are better to live in when public buildings and public spaces are well designed. 66% of Australians believe that it is very important that designers of residential buildings consider how the buildings integrate with the community, particularly at the street frontage. The research confirmed that Australians appreciate good design.¹³

<http://www.aaca.org.au/wp-content/uploads/2015/07/REPORT-Benefit-of-Design-FINAL-REPORT-28-July-2015.pdf>

¹³ 'Benefits of Good Design' [aaca.org.au](http://www.aaca.org.au)

Sydney Architecture Festival

The Sydney Architecture Festival is presented in October/ November each year by the Board in collaboration with key cultural institutions and event producers across the city in the annual celebration of architecture. The Festival includes talks, exhibitions, tours and kids activities that are all focused on promoting an understanding of architecture design and the built environment. Since it began in 2007, more than 40,000 people have taken part in person. In 2015/2016 the SAF website attracted more than 106,000 visits and over 430,000 page views. Social media (Twitter) generated 2,663,978 impressions with the official Festival hash tag #SydArchFest, reaching 278,870 individual accounts in 2016 alone.

Global 1:1

This ambitious installation connected six global cities in a common question that spanned Sydney, San Francisco, Shanghai, Hong Kong, Copenhagen, Delft and London. We asked - does apartment design measure up the same way here as it does in London or Hong Kong or New York? We wanted to know how private space around the world measures up. So, working with HASSELL, Urban Growth NSW and Committee for Sydney, we taped out what personal and public space means in different places.

SUPERMODELS: Architects of Tomorrow

Working with BVN and the guys from University of Sydney's Design Lab, 25 'Architects of Tomorrow' aged 8-12 had their chance to learn the secrets behind contemporary design with a hands-on event in the open air that got them making and modifying a house originally designed by James Grose. Behind the gorgeous kit presented to each child was a world of digital fabrication technology you can check out here.

<http://www.sydneyarchitecturefestival.org/>



Idea Bombing Sydney

The Idea Bombing [City] initiative is a community brainstorming event that aims to engage, surface and promote creative design solutions for better and more liveable city making. It's a part meetup, part popup bar and part talk series that asks participants to 'bomb' their ideas following a series of short lightening talks. Launching in 2013, Idea Bombing Sydney has collected more than 1000 ideas, big and small, for making our City a better place. These ideas have then been forwarded to Government for inclusion in policy and promoted on social media to encourage action. In addition to highlighting dozens of design professionals, providing them a platform to spruik their passion, Idea Bombing Sydney has on average attracted 80-100 participants at each event with an average age of 30. Getting young people thinking about their City, and involved in decision making, has been a key objective of the Idea Bombing [City] initiative. After 4 years, the Idea Bombing [City] initiative is now in 6 cities around the world and growing! It's an exciting movement and one that celebrates 'out of the box' thinking, passion for design and action. In 2013, John O'Callaghan and Melinda Garcia

held a popup event in an underground car park in Sydney. Wanting to give a voice to young people and highlight the awesome talent across the City, they put a call out on facebook and within 3 weeks had 130 people rubbing shoulders and sharing ideas between carpark pillars.

The evening featured great music, cheap drinks, 4 inspiring speakers and a giant chalk wall (inspired by urban planner and artist, Candy Chang and Japanese talk event Pecha Kucha). Everyone was invited to add ideas to the wall on the night's theme, 'How can we make Sydney more creative?', and by doing so 'idea bomb' the City. John and Melinda called this Idea Bombing. Idea Bombing focuses on untapping creativity in everyone and anything in a fun, social and creative way. After a series of short 5 minute talks where guest speakers bomb their ideas to the crowd, the crowd is then asked to add their thoughts/experiences/dreams to the ideas wall.

Idea Bombing is a brainstorming activity that occurs en masse at each event. Using a variety of materials, that change regularly, Idea Bombing participants are invited to contribute ideas on the event's theme to the 'ideas wall'. It's active, positive and creative. Idea Bombing activates under-utilised spaces in the City such as breweries, underground car parks, trains and train platforms and rooftops. Collaboration with venue owners is encouraged and each event should take place in a new venue. Venues should not be repeated.

<http://www.idea-bombing.com>Parramatta Road is Australia's oldest street.

Parramatta Road Urban Revitalisation

The Parramatta Road Corridor encompasses the land adjoining and at least one block back from Parramatta Road, as well as eight precincts identifies as areas of proposed growth. The corridor runs for about 20 kilometres, connecting Sydney's two CBDs: Parramatta in the west and Sydney CBD in the east.

To inform a draft transformation strategy released in 2016, UrbanGrowth NSW in collaboration with the 10 local councils, developed and implemented a program to engage with the diverse communities with an interest in the corridor.

During a three-month period in 2015, UrbanGrowth NSW's consultation activities included community information and feedback sessions, online/paper surveys, written submissions, telephone surveys, a dedicated project website, pop up stalls, focus groups, land owner meetings, letters to land owners, social media campaigns, school and university participation, interpreter services, newspaper advertising and other techniques.

UrbanGrowth NSW received over 3,700 responses, which helped inform the final strategy.

<http://www.urbangrowth.nsw.gov.au/projects/parramatta-road>

Urban Growth NSW - Call for great ideas

The “Call for Great Ideas” invited Sydneysiders, industry organisations, prospective tenants, owners, residents, workers and visitors, educational institutions and students, and creative people from all disciplines to submit their ‘Great Ideas’ for the transformation of The Bays Precinct. An independent panel of experts assessed the submissions to ensure a robust and fair process and chose 8 final submissions that demonstrated bold & visionary ideas. These were chosen from over 200 ideas submitted from a wide variety of sources, from 10-year-old school students, local residents as well as from professionals and industry consortia in Sydney and as far afield as Copenhagen and New York.

<https://thebayssydney.com.au/call-for-great-ideas-2/>

Open Australia Foundation

The Sydney-based OpenAustralia Foundation is a pioneering charity whose vision is to transform democracy in Australia. Our mission is to give all Australians the tools they need to effect the change they want. We create technologies that encourage and enable people to participate directly in the political process on a local, community and national level. Open Australia Foundation aims to find better ways of making government, the public sector and political information freely and easily available for the benefit of all Australians. This transparency aims to encourage and inform people about how they can make a difference. The OpenAustralia Foundation is a strictly non-partisan organisation that believes we can help to reinvigorate Australia's civic culture by using powerful and exciting new technologies to inform and empower people, to address the growing disconnect between the Government and the people who elect it.

<https://www.openaustraliafoundation.org.au/>

New Democracy Foundation

New Democracy Foundation is an independent, non-partisan research and development organization that aims to discover, develop, demonstrate, and popularise complementary alternatives which will restore trust in public decision making. New Democracy Foundation aims to innovate in how we do democracy; involving citizen juries in deliberating on areas of critical public policy.

<http://www.newdemocracy.com.au/>

The Committee for Sydney

The Committee for Sydney is an independent think tank and champion for the whole of Sydney, providing thought leadership beyond the electoral cycle. Their aim is the enhancement of the economic, social, cultural and environmental conditions that make Sydney a competitive and liveable global city. Global design practice Arup has hosted the committee within its offices for over three years and maintains active ties as a member and contributor to its initiatives. The Committee for Sydney drives good design and policy agendas for the city; providing forums where financial services, law and policy can meet and explore the design future of Sydney. The Committee's aims for 2016-17 include:

- Managing Sydney's growth: density done well
- Protecting and enhancing Sydney's appeal
- Keeping Sydney moving
- The data-driven and responsive city
- Driving Sydney's productivity and competitiveness

<http://www.sydney.org.au/>

Making Great Places: Density Done Well

This flagship work by the Committee in 2016 asked some key questions for Sydney's future: where and how will Sydney's inhabitants live? Will we live in a city that's 40% of London's density and maintain Sydney's sprawl model? Or will we take another path that is essentially more 'up' – higher density living – than 'out'? Can we, at the same time, make Sydney a city where we all live in great places? The work forms part of a wider initiative and program which will involve a range of Committee members, stakeholders and indeed, we hope, the public, to bring their ideas to the table and how we make Sydney greater still – and a city in which the benefits of 'density done well' are shared by all.

<http://www.sydney.org.au/not-by-accident-designing-sydneys-future-launch-of-making-great-places-density-done-well/>

Q10

Strategy and policy that enables positive social impact through design.

List key points of interest that highlight positive social impact, city development and improvements in quality of life.

Continued population growth in Sydney means it has always been a truly dynamic city, fuelled by investment in infrastructure and development but that can sometimes fail to make the space needed for good design to flourish. We know that exemplars of good design often owe their success, in part, to the strategy and policy that act as enablers to positive social impact through design. We know that design policy needs sustained support and leadership over time in order to demonstrate its effect.

Sustainable Sydney 2030

Sustainable Sydney 2030 was a program developed in the year 2007 by the newly elected Lord Mayor, Clover Moore. The program is a strategic plan for the sustainable development of the city to 2030 and beyond. The plan views sustainable development as not just about the physical environment, but about the economy, society and culture as well, and how addressing each, with bold ideas and good governance, will result in better outcomes for current and future communities. Sustainable Sydney 2030 expresses the community's vision and the city's commitment to a Green, Global, Connected city. This integrated view of sustainability, city development and global leadership has acted as the strategic guiding principle for policies and projects in the city since 2007 – allowing design to flourish across city planning and development, the public realm, cultural infrastructure and public art, green infrastructure and investment decisions by the city and business. Sustainable Sydney 2030 represents a model for design-led city governance.

Design quality in apartments (SEPP65)

The NSW Government promotes better apartment design across NSW through the State Environmental Planning Policy No 65 - Design Quality of Residential Apartment Development (SEPP 65). This policy aims to deliver a better living environment for the residents now choosing this form of housing, and enhance our streetscapes and our neighbourhoods across the State.

An apartment design policy is important because:

- more people are choosing to live in apartments
- good apartment design can make neighbourhoods more attractive
- to encourage a more consistent approach to design across the state, more certainty for councils, architects and applicants, and design innovation.

SEPP65 is a genuinely unique policy initiative for Australia that has had a beneficial effect on the design quality of apartment buildings since its introduction more than ten years ago. The SEPP, and its related Code are based on the idea that better design quality is best achieved through

a shared responsibility across three crucial stages in the development process:

- Involving better designers
- Mandating the involvement of a registered architect in the design of all apartment buildings provides quality control
- Better design-based rules
- The SEPP's design principles and the Residential Flat Design Code establish a clear framework of minimum standards that also provide flexibility for innovation.
- Good decisions – applying professional design skill and judgment to the decision-making process
- Design Review Panels provide impartial design advice based on the appraisal of projects against the principles and the Code. SEPP65 has made design a central feature in the planning and approval of apartment buildings in the State of NSW.

Industry and government agree that the design of apartments across Sydney and NSW has improved markedly over the last decade and that much of this improvement can be attributed to SEPP65 and the Residential Flat Design Code. When Australians were asked by Galaxy Research about their views on design standards for apartments, half (49%) said that standards are 'definitely' good, and a further 45% said that they are 'probably' good. Only 6% say that design standards are not needed. This success indicates that design considerations are fundamental to the achievement of high quality building projects, and that Australians care about good design. Planning and design policy help to improve the quality of Sydney's built environment, which continues to have a beneficial impact for the rest of New South Wales as density increases across our cities, towns and regions.

<http://www.planning.nsw.gov.au/Policy-and-Legislation/Housing/Apartment-Design-Guide>

Greater Sydney Commission

The Greater Sydney Commission was established in September 2015 to coordinate and align the planning that will shape the future of Greater Sydney. The Commission is taking a collaborative “one government” approach to this, in order to lead and guide the planning for development, transport and housing so that Greater Sydney will be a productive, liveable and sustainable city for all. The Commission represents a major shift in how we plan for Sydney’s future, and has placed good design at the centre of new District Plans released in 2016. This integrated view of people and place at the centre of planning

Greater Parramatta and the Olympic Peninsula Vision Document

The Greater Sydney Commission has also released a Vision Document for Greater Parramatta and the Olympic Peninsula (“GPOP”). In line with the Metro and District plans, this document positions Parramatta as Sydney’s “Central City”, and identifies GPOP as “the geographic and demographic centre of Sydney”. The Parramatta CBD and Westmead form one of four key precincts within GPOP.

City of Parramatta Revitalisation

Sitting at the heart of Greater Sydney’s ‘Central City’, Parramatta CBD will grow significantly over the coming decades. This means city infrastructure such as green spaces, recreational facilities, arts and cultural destinations, and community spaces will face greater demands than ever before, making it necessary for clear infrastructure planning that aligns with the City of Parramatta’s vision of being a liveable, sustainable, productive, and leading city. Council has developed a draft list of the local infrastructure that the city will need in order to provide high-quality spaces and services that meet the needs of the CBD’s growing community of residents, workers and visitors, including;

- Managing growth and transport to improve accessibility, navigation and connectivity, which will provide a better city experience for pedestrians and active transport users.
- Promoting green spaces and the environment by creating and maintaining green spaces and transitioning towards a resilient city. The focus will be on developing Parramatta River as a key green public space for residents, workers

and visitors, serving as a ‘green’ trail throughout the city.

- Providing opportunities for recreation and leisure activities to promote healthy and active lifestyles and maintaining a reputation as a premier sporting destination.
- Creating a strong economy with a strong city centre, which relies on improving the city’s public domain backbone of streets and laneways, as well as flood management. There is also a push towards becoming a Smart City.
- Having a community focus that fosters and celebrates a sense of community through the new Civic Centre, community centres and spaces, and childcare facilities.
- Supporting arts, culture, celebrations and destinations which enrich people’s lives by creating a collective sense of identity for the community and spaces to spark new ideas and imagination.

Lifting the quality of life in Australia and developing countries in the Asia Pacific region.

202020 Vision

202020 Vision is a mass collaboration of organisations working together to create 20% more and better urban green space by 2020. To achieve this we are bringing industry, business, NGOs, government, academia and individuals together, and providing them with the tools, resources and networks necessary to reach our shared goal. The 202020 Vision was started in 2013 by Horticulture Innovation Australia Ltd, funded by the Nursery and Garden Industry Australia. It has since grown into Australia's biggest network of green space experts, creators and supporters. The network has grown to include more than 200 organisational partners, 1,000 individual supporters and 29 strategic experts all working towards one common goal. The 202020 Vision places good design at the centre of the solution - offering a Directory of Good Design; an online resource that showcases best practice design solutions that improve existing, or produce more, urban green space. Users simply upload them to the Directory and 202020 Vision helps tell the world about it. 202020 Vision has already helped bring in to focus the value of landscape design to public health, climate-related

risk, social connection and public life. Following the launch of the 202020 Vision, Sydney has seen the development of metropolitan-wide initiatives such as the 'Metropolitan Greenspace Program'; otherwise known as Sydney's 'Green Grid', Blacktown Council's 'Cool Streets' program, and 'Cool Parramatta' - an integrated approach to heat-safe strategies in Sydney's west.

The Lendlease story - leading Sydney's global engagement through design

Founded in Sydney in 1958 by Dutch immigrant and innovator Dick Dusseldorp, Lendlease has become an Australian flagship that stands for integrating the disciplines of finance, development and investment through design. Headquartered in Sydney, Lendlease has approximately 12,000 employees internationally, with regional head offices located in New York, Singapore and London.

Lendlease is emblematic of Sydney as a welcome city for migrant ingenuity and creative industry - as well as being Australia's primary outward facing city for global

partnerships and collaboration in shaping the world's cities at a time of unprecedented urbanisation. Fostering innovation in architecture and design, new construction technologies, and advanced materials technology, Dick Dusseldorp transformed Australia's urban landscape through the construction of some of the country's landmark buildings - the majority of which continue to define Sydney's urban fabric and our public domain. Today, Lendlease leads the regeneration of cities, towns and regions across the world - including Barangaroo South, Darling Square, Victoria Harbour and Brisbane Showgrounds in Australia; Elephant & Castle and International Quarter London in the United Kingdom; Paya Lebar Quarter and Tun Razak Exchange in Asia; and Riverline in the United States.

Sydney's global partnerships and networks represent a contribution made by Australian design capacity that is helping to lift the quality of life not just across Australia, but also in developing countries in the Asia Pacific region. For Australia's Prime Minister, Malcolm Turnbull, this global reach of Australian design exemplifies the transition

under way in Australia from an agricultural and minerals and resource-based economy, to a new knowledge based economy for the 21st century.

In September 2015, the Prime Minister noted the success of Sydney's design capability in Parliament - stating that *"China's rapid urbanisation has led to 80 Australian architectural studios opening up in china, with a further 220 Australian firms winning work. A good example is Cox Rayner Architects which recently won a competition to design china's 290m national maritime museum - beating a field of 80 of the world's leading design firms in Tianjin"*

We see a stronger design economy in Sydney as a way to boost the positive impact of design in our region - through the collaboration we see in design practice, in design education and in the design leadership through visionary governance.

HASSELL

Originally founded in Adelaide in 1938, HASSELL now co-ordinates the work of its global practice from its Sydney studio, located at Walsh Bay on Sydney Harbour.

New city of Ningbo

The new Ningbo, as proposed by Hyder and HASSELL, has been designed to complement the old centre, with a range of new public, cultural, entertainment and sporting facilities, and additional urban development to house 350,000 people on a 40 km square site.

The new city will be developed as an 'eco city', utilising both contemporary technology and traditional Chinese methods of soil and water conservation to minimise environmental impact. The city will generate much of the energy it uses from green power, reducing water consumption by half.

Nanjing Tangshan Geopark Museum

The Nanjing Tangshan Geopark Museum, 40 kilometres east of Nanjing, is the site of one of the world's most fascinating archaeological discoveries and home to



China's new Great Relic Museum. HASSELL designed the museum's gateway plaza and surrounding parkland connections for the Nanjing Tangshan Construction Investment and Development Company, following an international landscape design competition. The major attractions within the wider park include the Hulu Caves, where homo erectus fossils dating back 0.16-0.60 million years were discovered in 1993, and an ancient quarry exhibiting geological formations of the Paleozoic era.

Tianjin Binhai High-Speed Rail station

Tianjin Binhai High-Speed Rail station is located in the new district of Binhai and is a planned point of interchange between high-speed rail, three metro lines, local and regional bus services as well as local taxi services. The public domain design by HASSELL aims to seamlessly integrate these services through connections above and below the plaza surface, opening lines of sight between the previously planned entry points and the creation of a series of strategic spatial manoeuvres that will provide for comfortable and efficient passenger movement. The project encompasses the public domain on both the

northern and southern sides of the station, comprising an area of around 80ha. The solution proposes the creation of two distinct settings for the station, creating an urban garden to the north and an urban interchange plaza to the southern side.

Cox

Founded in Sydney by renowned Australian architect, Philip Cox AO, Cox Architecture is one of the largest architectural practices in Australia/Asia with over 365 staff and 25 Directors across 7 offices in Australia & Internationally - providing services in architecture, planning, urban design and interior design.

National Maritime Museum, Tianjin

This project won the international competition to design China's new National Maritime Museum to be located in the port city of Tianjin close to Beijing. The competition was held over 6 months in three stages, each unusually providing jury feedback to those competitors selected to progress. The design comprises five hall structures radiating out to the port harbour and converging in a

central 'Preface Hall'. Functionally, the idea is to bring all visitors up a rampart to an elevated level and access from there either of two split levels which occupy each hall. This strategy enabled the collections and operational centre of the museum to be located immediately under the Preface Hall with direct lower level access into each hall. The halls are sequentially from west to east a Hall of Nature and Oceans, World Maritime Civilisation Hall, Chinese Marine Culture Hall and Historic Vessel Hall. A Temporary Exhibition Hall projects forward of these and a fifth hall to the west accommodates public education, business, research and curatorial facilities. The museum is fronted by a 'maritime plaza' where maritime re-enactments and other open air events are intended to actively engage the museum with the city. It is marked by an observation tower also acting as the museum's energy plant. The architecture is expressive of multiple interpretations (such as an open hand, anemone, corals, vessels in port), not as obvious metaphors, but as enticements for visitation and exploration of a multifaceted set of experiences within.



Jakarta International Velodrome, Indonesia

The Jakarta International Velodrome will be a vibrant and dynamic stadium, developed primarily as a key venue for the 2018 Asian Games. The project will add vitality to the immediate precinct for years to come through the provision of legacy opportunities inherent in the siting and planning of the facility. The site is located within a broader sports precinct and is arranged to suit a master planned experience with a focus on public plaza spaces for large spectator movements. The design combines a series of earth berms that contribute to the public arrival sequence. The Velodrome has a membrane roof and wall cladding above the concourse level, which includes translucent elements to allow natural daylight into the building whilst transforming the building into a glowing lantern in the evening.



The building is a permanent facility, however the roof technology is based on our construction partner ES Global Ltd's kit of modular structural parts, most commonly used in their temporary sports and event buildings. The building will be used for cycling competition and training as well as for events and court sports on the infield, including the popular Futsal.

McGregor Coxall **East Bund Waterfront**

McGregor Coxall was announced a prize winner in an open international design competition for the 10 hectare East Bund Shipyard site. Located on a 1km stretch of historic waterfront, the site was a focal point of Shanghai ship building for over 130 years. Set on the Huangpu River adjacent to Shanghai's new business district Lujiazui in Pudong, Xiangsheng Shipyard Park is a post-industrial waterfront park that celebrates the cultural heritage of Chinese ship building and manufacturing. The design is a collaboration between the firm's Australian Studios and the Shanghai Studio. The concept contains four distinct river quarters offering a gradient of activity levels and a

diverse range of user experiences. The project design is due to conclude this year with construction planned to commence in the first quarter of 2017. The site masterplan incorporates a Cultural Centre by Kengo Kuma and an Exhibition Centre by OMA.

Lingang Bird Sanctuary, Tianjin

Funded by the Asia Bank and led by the Tianjin Economic-Technological Development Area (TEDA) the Lingang Bird Sanctuary is an ambitious project to deliver a flagship ecological wetland precinct. Located along the key bird migration route known as the East Asian Australasian Flyway the wetland design responds to targeted environmental conditions to attract and offer refuge for several endangered bird species. Spanning 61 hectares the landscape has been specifically designed to support the needs of more than fifty species of birds in three different water habitats including an island lake with shallow rapids, reed zone and mud flats. When complete the site will comprise 14 bird hides, a 20-hectare forest and a 3,500m² visitor and research centre called the Water Pavilion. Other public facilities include Wetland Trails, a Lake Loop Walk,

Cycle Circuit and Forest Walk making a 7km network of recreation trails.

Healthhabitat

Healthhabitat commenced as a not-for-profit partnership between Paul Pholeros AM (Architect), Dr. Paul Torzillo AM (Thoracic Physician), and Stephan Rainow (Public and Environmental Health Officer), with each partner contributing their professional skills to various projects as needed to projects that improve the living conditions of indigenous people and those in developing countries with limited access to support and services.

Toilet blocks underway for Thangpal Dhap School, Nepal

Work is well underway on the new toilets, hand washing and tooth brushing areas for Thangpal Dhap School, boosted with the arrival of volunteer ex-WorldSkills champions; bricklayer / trainer Sam Spong, and plumbers / trainers Gerard Allen and Adam Koenigs. Given its remote location sourcing local skilled trades was difficult, which is where the three international skills champions have played a pivotal role, providing valuable

Benefiting ‘the other 90%’ of society and contributing to positive and sustainable development.

on the job training for the local team. Building a strong resilient team has always been at the core of HH and HHOS work, and its hoped that the local team that have worked on this project can be utilised for future projects. Constructed to the plans produced by the HH University of Newcastle Sanitation Studio, the completed work will be a major environmental health boost for the school, alleviating the queues at the existing failing toilet block, replacing the dysfunctional septic system, and providing drinking, tooth brushing and handwashing facilities where currently none exist.

Nepal Earthquake rebuilding

Following the devastating 2015 earthquake in Nepal, Healthhabitat commenced rebuilding efforts. The first house in Bhattedanda Village using the new earthquake structural banding system was completed in 2016. Built reusing the stone and mud salvaged from the collapsed house, with the additional steel reinforcing and concrete banding, this new house provides a structurally safe and affordable option for families desperate to rebuild. Healthhabitat will continue to work with the village to

evaluate the lessons learnt during the rebuild of this critical first house, and start the planning process for the next rebuilds. Helping villagers to train a strong resilient team, following the success of the Bhattedanda toilet construction team is a critical next step.


SAGO Collective

Sago Network is a volunteer team of design and development professionals focused on facilitating community development projects that bring together the skill and energy of designers, architects, engineers, development practitioners, students, local organisations and developing communities. Sago believes that communities must be at the centre of their own development process, determining their own objectives, planning their future path and actively implementing change. At the core of Sago Network’s projects is an exploration of how design and development thinking can benefit ‘the other 90%’ of society and contributing to positive and sustainable development. Each project draws together the Network’s diverse design, development and construction skills to partner with motivated local

communities in design-driven projects that address development needs in a holistic and sustainable manner.

The team’s most recent project brought together students and professionals from the fields of design, engineering, architecture and community development to work with the community of Laukanu, a Papua New Guinean community on the Huon Gulf of Morobe Province. The project was an intensive design-build process delivered over three weeks that built upon previous water and sanitation efforts with the people of Laukanu and extended upon the community’s ongoing toilet construction programme. The project continued to explore how design thinking can benefit critical community need and firmly aimed to be capacity building by encouraging knowledge exchange and creative collaboration between all participants. The real proof of success, however, will be determined by whether the community can achieve their own goal of constructing the next 10 toilets throughout the village and the Sago team are staying in touch to keep up the encouragement and collaboration.

<https://sagonetwork.wordpress.com>



Design is a powerful tool to build cultural capital in diverse communities.

Living outdoors, up high

Aurora Place is Renzo Piano's only building in Australia; designed in collaboration with Sydney design practice, Innovarchi. The project contains a mix of office space and residential apartments on a premium site overlooking the Harbour, Bridge and Sydney Opera House. The key spatial innovation at the Aurora Place Apartments was the inclusion of wintergardens on the northwest and southeast facades of the tower. Embracing Sydney's temperate climate and a life lived outdoors, the winter gardens create 'transitional spaces', with operable glass louvres to let in and shut out the elements.

To make the wintergardens work, and maintain the oblique view to the iconic Sydney opera house, a new glass louvre system was designed to accommodate both ventilation and shading. The solution developed was to support the glass louvres within a glass mullion framework along with the operating mechanism to rotate the louvres. The invention of a new louvre system from the ground up involved a wide constellation of international designers and manufacturers, not unlike the design and procurement methods used for

aircraft, whose components are sourced internationally and assembled in a specific location. In the few years since Aurora Place opened, these elements - sky gardens, transparent double skins, and fresh air - have become commonplace elements for new tall buildings in Australia; improving the quality of life on offer in more sustainable building types.

Cultural diversity through design

'Mashrabiya' is a screen or shading device used in Islamic architecture to filter light or view. It is also the name of a collaboration between the NSW Architects Registration Board, The Council for Australian-Arab Relations, and the Bankstown Youth Development Service in 2016. Mashrabiya explored the design of sacred spaces with communities in Penrith and Bankstown. The project demonstrated innovation involving 2 LGAs in Western Sydney, all 3 tiers of government and involved artists, academics, architects, Sir Joseph Banks High, 25 students from TAFEWSI Nepean Art and Design Centre and the Muhammadi Welfare Association. The project was a creative response to the opposition, increasingly visible

in many communities across Australia to a mosque in our backyard. The project worked with artists Willurai Kirkbright and Hussein Nabeel, and architect Pamela Maldonado to creatively explore and highlight what these sacred spaces mean to communities, and how we can design such spaces more inclusively. Along the way, Australia's most acclaimed architect Glenn Murcutt AO lent his support by meeting with students interested in pursuing design as a career choice. Mashrabiya proved the capacity for design to be a powerful tool to build cultural capital in diverse communities that can be fractured by sectarian interests or religious intolerance.

<http://2017.zestawards.com.au/exceptional-community-partnership-project-across-a-region/>





Q11

Describe the city's capacity for addressing security and public health emergencies

Sydney is Australia's global city; with many of the well known icons that define Australia internationally. Sydneysiders have a well deserved reputation for our laid-back, casual approach to life. There's many theories as to why. The temperate, welcoming climate invites you to live life outside. And it's hard to be too serious when you're dressed ready for the beach. A more off-the-wall theory is that any culture living alongside an ecosystem rich in deadly spiders, venomous snakes, Great White sharks and the rest of Australia's lethal fauna is hard-wired to live life to the full. Whether the threat is natural or man made, a legacy of Sydney's successful Olympic Games in 2000 is a sophisticated emergency response strategy that operates as part of a wider NSW State Emergency Management Plan (EMPLAN). EMPLAN has been prepared with input from all New South Wales Government agencies that have responsibilities and functions in disaster response and recovery. EMPLAN provides a strategic overview to emergency management in New South Wales. It is supported by Sub Plans and Supporting Plans which detail the response to specific hazards and the roles and responsibilities of specific New South Wales Government Agencies.

The State Emergency Management Plan documents that no one individual or agency is responsible for emergency management in New South Wales. It requires a coordinated effort to enhance the resilience of our communities and to reduce vulnerability to disaster.

The New South Wales State Emergency Management Plan (EMPLAN) is issued under the authority of the Minister for Police and Emergency Services pursuant to the State Emergency and Rescue Management Act 1989. The plan is maintained by the Ministry for Police and Emergency Services on behalf of the State Emergency Management Committee.¹⁴

¹⁴ <https://www.emergency.nsw.gov.au/publications/plans/emplan.html>

A Local Emergency Management Risk Assessment has been undertaken by the City of Sydney to identify hazards that could cause loss of life, property, utilities, services and/or the community's ability to function within its normal capacity. This assessment has generated a range of action plans that include;

- Business Continuity Plan and related action plans
- Emergency Communications Supporting Plan
- Emergency Response Supporting Plan
- Community Recovery Supporting Plan
- Volunteer Management Supporting Plan
- Evacuation Centre Supporting Plan

The city's emergency management strategy includes a senior level Crisis Management Team that is responsible for implementing all actions required to manage a crisis. Responsible managers and staff from across the City of Sydney are required to understand and be prepared to enact this plan in accordance with directions given at the time of an incident. Emergency response operations in major central business district environments present additional complexities owing to the compact nature of a cityscape consisting of:

- high-rise buildings;
- heavy vehicular and pedestrian traffic;
- numerous transport nodes in reasonably close proximity to each other;
- significant populations consisting of residents, travellers, tourists;
- daily influx of a workforce servicing commercial, governmental, educational, leisure and tourist sectors.

The State Government has developed a range of plans for the safe management of crowds in the event that emergency response is required. These plans are regularly updated and tested – including audible tests that are well communicated to Sydney residents, workers and businesses. Elements of the plans are often put in to action outside of crisis, but when large numbers are involved in Sydney's many public events, such as the Sydney Harbour New Year's Eve fireworks that attracts over 1 million Sydneysiders and visitors to public viewing areas.

The Sydney & North Sydney Central Business Districts Evacuation Management Subplan (2015) identifies the range of communication channels that allow effective response should the need arise. These include;

- CBD Emergency Warning System (CBD EWS)
- SydneyALERT
- Emergency Alert
- Broadcast Media
- Social Media (Twitter, Twitter Emergency Alert Service, Facebook, etc);
- Establishment of special 'Hotline' telephone numbers;
- Agency websites

When mobile (cellular) networks are used for message delivery, due consideration needs to be given as to the guarantee of receipt in a timely fashion because those networks are susceptible to significant congestion during emergencies and mass crowd gathering events, which can lead to service degradation.

The emergency services number is: **000**

Q12

What role will sustainability play in the planning and implementation of your WDC program?

Sydney is a green, global and connected city. This is both a mission and key guiding principle that is shared by the Sydney World Design Capital 2020 entity and its partners.

Around the world, cities are taking the lead from national governments in delivering outstanding environmental performance that supports the new 'green' industries driving economic growth. Internationally we see leading cities taking practical steps to reduce carbon emissions, and grow networks of green infrastructure that reduce energy, water and waste water demands. We see these cities using design excellence and smarter planning to provide new housing opportunities that are integrated with vital transport, facilities, infrastructure and open space. Sydney World Design Capital 2020 will leverage the sustainability leadership of our partnership.

Sydneysiders 'get' sustainability. We want our Sydney World Design Capital program to walk our talk. We see sustainability as embedded in good design practice. And we see it integrated in how we design, plan and deliver each event and message. So we want Sydney to show that, with good design, big events can leave a small footprint.

- We've worked hard to find venues that allow us to showcase food and produce with low road miles – so often a function of the food and beverage contract behind a venue.
- The Australian Marine Conservation Society tells us that;
 - Almost 90% of the marine debris found on Sydney's beaches is plastic, mostly bottles, caps and straws.
 - Australians buy 600 million litres of bottled water a year.
 - We use 10 million plastic bags a day (that's 3.9 billion plastic bags a year)!

That's why our aim is to avoid plastic in 2020.

-
- Events will be located on public transport routes, and the transport choice of those attending will be recorded – with the aim to drive public transport use over private vehicle. Our target is for 80% of participants to use public transport as their first choice.
 - Not everyone can be present at events. Life sometimes gets in the way. But this shouldn't stop those who aren't there from getting the most from what Sydney has to say in 2020. So our Design Sydney podcasts will make it possible to be part of the program, even if being there isn't possible. We think this might even reduce the footprint of the World Design Capital, without diluting its impact.
 - Where possible, events will include paper based products including exhibition display and furniture. We like Paper Tiger who, since 2006 has offered fully customisable flatpack cardboard furniture. Every surface can be custom printed, making it a powerful tool for advertising and branding.. Paper Tiger is the brainchild of Anthony Dann who trained in both architecture and industrial design. He has worked on all scales of design, from consumer products and furniture to interiors and buildings. He is interested in how the methods and scales of the two different disciplines inform and influence each other. His products in die-cut cardboard explore paradoxes in design such as temporary versus permanent, and consumer culture versus sustainability.



Programme

Q14

A Context

We see Sydney as the first truly global city at a time when leadership by design is needed.

Guidelines

Provide a detailed description of the proposed theme and how it aims to relay the proposed programme

Sydney: a city on the edge.

Sydney is Australia's largest, most global capital city - fused with a global community of cities, yet isolated and remote; poised on the coastal fringe of the Australian land mass - boasting some of the world's most ancient and pristine ecosystems within hours of the greatest concentration of new cities on the planet.

We see Sydney as the first truly global city to wake up to each new day. We acknowledge and embrace the privilege and responsibility of global leadership at a time when leadership by design is needed. We see leadership as an exercise in design. We see design as a tool - a means of crafting a future rooted in a people and a place. We see design as a platform for engagement - able to span across traditional boundaries to uncover fresh ideas, new ways of looking at things, and new opportunities to work together. This is important as around 80% of Australians live in urban centres, and Australian cities consume around 75% of the energy we produce.

Better integration between the design, planning, development and governance of our urban centres is crucial if we are to adapt where we live, to the shifts in how we live. Our cities need to adapt to changes to our age and health, travel choices and household make up, and to a climate that is changing. We see design as a means to create new value with purpose, and social impact. We believe Sydney can be a lighthouse city for the world. ***Inclusive. Resilient.***

Sydney. Outside.

Sydney is both an ancient landscape and home to a diverse migrant population. 2020 marks 250 years since the first contact between indigenous and foreign cultures; with the landing of Captain James Cook at Kurnell in Sydney's south. The continual welcoming of new cultures has forged Sydney's place as a threshold city in to Australia. Today, Sydney boasts the highest proportion of migrant families, with more than a third of Greater Sydney born overseas. Sydney is a global city and is part of a global community.

Sydney World Design Capital 2020 is an open platform for design innovation.

Sydney is a new city set in an ancient landscape. Gifted our magnificent Sydney Harbour, Sydney's rich landscape, maritime culture and abundant sunlight shapes an outward optimism; with its people immersed in blue water, bushland and big sky. There's an 'outside-ness' to Sydney; connecting us to the land, adapting to a climate that is changing. Ours is a radical embrace of the land that supports our shared public life. This embeds in our collective culture a love of the public domain; public space and public interest. We know that as cities around the world become more dense, and we are weighed down by more 'stuff', the imperative for us to remain connected to the climate that sustains us in our common public interest, is more urgent.

Sydney World Design Capital 2020 invites the world to join us in a radical embrace of the land as our global commons that supports public life. We invite the world to join us outside. Inclusive. Resilient.

Sydney. Future. Now.

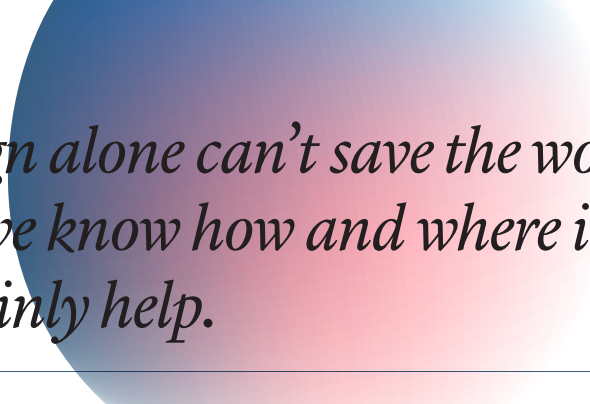
2020 has always been a powerful idea. For so long, 2020 has represented an idea of the future; inviting predictions of tech revolutions and social transformation. At the same time, '2020' has stood as a measure of human vision; sharp and clear. And yet as 2020 approaches we know, as far as we have already come, that we have further to go in shaping a truly inclusive and resilient world. The future we imagined for all of us has only been delivered to some. But design as a service for the few is not the world we want, see or need. That's why Sydney World Design Capital 2020 is an open platform for design innovation.

Sydney shares the challenge of all great global cities. Sydney growth has been lop-sided; delivering the benefits of support and services differently across the city. People who live in western Sydney are twice as likely to die from cardiovascular diseases like heart failure and stroke. For our teachers, nurses and retail workers, to rent anywhere within 15 to 20 kilometres of the jobs-rich Sydney CBD requires more than 50% of their incomes. Similarly, Sydney has almost no affordable renting stock

for low-income earners located east of Blacktown.¹⁵ Traditional methods of measuring growth have been limited to the pace, and not the pattern of growth. And where cities and communities fail to balance both the pace and pattern of growth, inequity grows. And along with inequity comes disadvantage and, in many cities of the world, social unrest. We see design as an integrative force ***Inclusive. Resilient.***

Sydney's geographic diversity and spread is its strength, and weakness. Sydney is a fragmented city, congested and, for many, unaffordable. Sydney's governance is complex, with three layers of government that always overlap but rarely collaborate. Decision making does not always align with the right level of impact. For us it's develop first, plan next and design if there's time remaining.

¹⁵ Committee for Sydney, *Adding to the Dividend, Ending the Divide* <http://www.sydney.org.au/wp-content/uploads/2015/10/CfS-Issues-Paper-14-Adding-to-the-Dividend-Ending-the-Divide-3-1.pdf>



*Design alone can't save the world.
But we know how and where it can
certainly help.*

Sydney. Future ready.

We see Sydney in 2025 as three great 30-minute cities; an Eastern city centred on the City of Sydney; a second city centred on Parramatta and the 2000 Olympic Park, and a new Western City centred on a new airport at Badgery's Creek. This vision is a radical re-design of Sydney's future. Sydney World Design Capital 2020 seeks to re-balance the city. That's why we're a partnership drawn from across the Greater Sydney region - connecting the centre to the edge; the east to the west, professionals to policymakers and public alike. It celebrates the city as a whole, and brings new design tools to the challenge of re-balancing the city for all.

Sydney. Inclusive. Resilient.

We know designing a more inclusive model of growth is not the challenge of a single institution, agent or city alone. It is an urgent and shared need across the world. And it challenges designers as much as it challenges our leaders, our institutions and our communities. Can we design a more inclusive future? Are our cities ready to adapt for the future before us? Sydney has experienced a number of

events over the past 30 years. These include a tornado at Kurnell in December 2015, hailstorm in 1997, Hawkesbury River floods in 1986 and bushfires in 1991, 1994 and 2001. In 2013 the Blue Mountains bushfires destroyed 196 homes and significantly damaged an additional 132. The total cost of damage to homes alone was over \$180 million. Extreme heat is having significant impact on Sydney. In 2013, a temperature high of 46 degrees C resulted in 133 people being treated after falling unconscious and an additional 220 for other heat-related illnesses. Just this year, the temperature reached 47 degrees C in Richmond, Sydney. Urban heat impacts our most vulnerable, and the infrastructure they rely on. These regular heatwaves cause major widespread train delays from network and signalling equipment failure. Sydney is not future ready yet.

Designing an inclusive, resilient city re-balances the ad hoc city through collaborative solutions to complex problems that cross business, community and city boundaries.¹⁶ What better means to support a resilience approach than by design?

16 http://www.cityofsydney.nsw.gov.au/_data/assets/pdf_file/0006/263976/2016-503932-02-Report-Resilient-Sydney-City-Context-Report-FINAL-ISSUED.pdf

We know design alone can't save the world. But we know how and where it can certainly help. In Sydney, authorities are working with designers to explore new heat-resistant bus shelters, tree-planting programs and public communication campaigns. Design excellence programs have matured over a decade; building the platform for designers to make an impact on the city.

Sydney World Design Capital 2020 amplifies this emerging design awareness by acting as an open platform - connecting design capacity, with a new massive public engagement to shape better, more connected decisions we need across the city to adapt to the shocks of the future. Sydney World Design Capital 2020 will connect with 2,000,000 worldwide, engage with 200,000 Sydneysiders, and grow 200 new WDC design leaders to incubate the future.

We see this future as our challenge. And we see Sydney’s challenge as a shared global challenge. Sydney world design capital 2020 is based on 10 pillars, we see as program drivers, tools and outcomes:

Drivers	Tools	Outcomes
Sustainability	Optimism	Equity
Resilience	Attitude	Resilience
Adversity	Educational mindset	Diversity
	Engagement	Respect
	Leadership	Legacy

SYD WDC - an open platform

Sydney World Design Capital 2020 is an open platform for design innovation. We see our purpose in designing a model of inclusive and resilient growth for Sydney, radically shared with the world. We see design as an open platform to engage on the future of our city, and those around the world. We see the outcome being a new model of social impact - a proof of concept in design as a strategic tool to craft a ‘new civic’ for a more urban world. We know this is built through an integrated, design-led strategy of projects, programs and policies. That’s why Sydney World Design Capital 2020 is a collaboration between authorities, institutions, companies and communities that have come together to design, develop and document an integrated model of design-led engagement, and design-led planning for design-led decision making across the Greater Sydney region. Sydney World Design Capital 2020 aims to create impact. We will inform 2,000,000 people worldwide. We will directly engage 200,000 Sydneysiders. We will educate 2,000 key policymakers and design professionals around Australia. And we will empower 200 design leaders for tomorrow

“The future of a resilient Sydney demands we re-balance our city - to design, plan and build in a way that expands our network of green to cool our communities; sustains our urban wildlife and provides equity and greater opportunity to every resident - not just to those in enclaves of privilege”.

Sydney World Design Capital 2020 involves
3 integrated streams:

CULTURE

CLIMATE

CITY



Q15

*The foundations of
a long term legacy
are created up front.*

A Program of events

Outline your vision for
the programme of events
(enough detail to convey
the essence of your plan)

We see our program commencing in October 2017, and – like any good design strategy – we see the foundations of a long term legacy created up front. We also see our program as more than design promotion. Instead, we see it as a 4 year open source research project, connected to the cities we connect with. Achieving this requires a content-driven program that evolves and engages – like any good design strategy – through a series of phases.

Informed by our core themes of climate, culture and city, we want to “livestream” the value of design as an integrative force. What’s more, we want the Sydney World Design Capital 2020 program to model a design method as a framework for informing, engaging, educating and empowering citizens in cities around the world.

1. Building the Design Climate

January 2020 - April 2020:

Design Sydney will surface and celebrate Sydney’s unique connection to its landscape and reveal how good design can create pathways to stewardship of the natural environment in our city, and care for a climate that is changing. Program events will be held at venues selected to showcase Sydney’s natural beauty, with the harbour as a recurring backdrop and symbolic global connection through water and the world’s oceans and atmosphere.

Lived outdoors, program elements will be anchored by events designed around;

- The wisdom of our indigenous people that brings an intimate understanding of climate, seasons and a way of living that is attuned to the natural cycles of our earth
- Our ‘blue and green grids’ that place Sydney in its setting of natural systems; with a focus on Sydney’s waterways and urban tree canopy; water sensitive urban design and native flora and urban wildlife
- ‘Cool Sydney’ to promote cooling strategies for Sydney streets and public spaces

- Design for a sustainable and resilient city that supports Sydney's people

Sydney's harbour, its inlets, waterways and headlands will be the setting for community events; fusing the built and unbuilt environments to revisit the impact of the designed world on the natural world. The 'Design Sydney Ferry' will provide regular connections between Barangaroo ferry hub, and Parramatta - immersing visitors and locals in Sydney's cross section; moving the program up and down Sydney Harbour and the Parramatta River.

- New Years Eve fireworks - Sydneys World Design Capital identity projected on the Sydney Harbour Bridge to proudly declare the year's ambitions for a global audience
- 'The Sydney School' - a program that explores our own local design culture founded on a deep understanding of sustainable design connected to natural elements and materials; drawing on Pritzker Prize winning architect, Glenn Murcutt's principle that we must 'touch the earth lightly'.
- Yabun Festival that celebrates Aboriginal culture and a sustainable relationship with the land

- Design camp, Cockatoo Island for the world's next generation of design leaders to explore the emerging practice of mission-driven inter- and trans-disciplinary design
- Green Cities conference to explore the buildings, technologies, materials and products that can make our cities more resilient to change that is inevitable.
- World Design Street Festival - delivered in partnership with the RMS, the Roads and Maritime Services agency of the State Government - will invite communities to identify local streets that can be closed for temporary use and to promote community celebration - anchored by the Cahill Expressway

2. Diversity in design culture

April 2020 - August 2020:

In Sydney's cooler months, Design Sydney heads indoors to explore how the rich cultural diversity of Sydney's many ethnic communities has added dimensions to the Australian experience, and - in turn - reflected an optimistic and welcoming city back out to the world. Program events will be held in venues that showcase Sydneys industrial

and cultural heritage as symbolic of the constant flux of city culture, and a reminder of our shared values regardless of background.

- Design for cultural diversity: working with Sydney's ethnic community organisations to better understand how cultures adapt to life in Sydney
- Design that promotes and recognises the traditional relationship of Aboriginal people to the land;
- Identification of flexible public space to allow and encourage cultural expression and celebration;
- Consideration of additional support facilities and resources to assist in the cultural and social adjustment of migrants;
- An integrated strategy for public art and public space design as a key consideration of cultural expression for significant projects; and
- A co-ordinated and holistic understanding of the value of heritage, including the importance of building tomorrow's heritage.

Anchored by Sydney's month-long VIVID Festival that attracts over 2 million visitors, this stream of the Design Sydney program will explore how design learns and leverages the user experience as a means to nudge behaviour and effect positive impact in communities. Flagship events will include;

- National Australian User Experience conference attracting around 1,200 clients, government representatives, businesses and professionals
- National Australian Institute of Architects conference that, in an Australian first, will team architects with user experience designers in a shared exploration of the user and the designed environment
- Mercedes Benz Fashion Week, Sydney - coinciding with a major exhibition of fashion and design, talks and events hosted by the Museum of Applied Arts and Science
- World Design Spotlight - to coincide with the iconic Good Design Australia awards, the design product showcase open to the public, and the Design as Strategy Forum.

3. Sydney. Inclusive. Resilient

August 2020 - December 2020:

Phase one of the Sydney World Design Capital program is to place cities in the context of our climate.

Phase two showcases the value of diversity in the social networks that power our places.

Phase three of the program seeks in to integrate the environmental and social values of cities in the 21st century, with the design of our buildings, places and spaces; our products, materials and technologies that act as the human 'touchpoints' and user experience of our cities.

Our interest is in measuring how good design creates positive social impact in the lives of Sydneysiders. Design Sydney's partnership represents a collaboration between political leadership, government policy and regulation, university research, the design community and business enterprise. We see the evolution of the World Design Capital program bringing synthesis and focus to amplify the good work underway.

What can design bring to a city dashboard that measures values across the metropolitan region?

How can design policy help to support and grow a more integrated approach to placemaking and public life?

Where does design fit within planning regulation?

How can design initiate sustainable collaboration with public health to promote the protection and healthy development of our children and prevent childhood obesity?

How can our built environment perform better as the lead customer for the products, material and technologies that create impact in people's lives?

These challenges are not isolated to Sydney, but are shared across many of the world's cities, towns and regions.

Sydney's World Design Capital program reaches crescendo in Spring and Summer – inviting delegates and visitors to

B

Program principles

consider these challenges in the context of climate and culture at a sustained program of conferences, summits, exhibitions and events that will run continuously from September – November 2020.

Our ambition for this phase is to develop:

- An innovative design-based vision for an even greater Sydney, allowing a metro-wide response that builds resilience and values diversity;
- A set of values that integrate the economic, social, cultural and environmental needs of Sydney's residents, businesses and visitors across the City, to guide both its future public and private development;
- Identification of demonstration projects that express the benefits of an integrated design-based approach, achieving multiple strategic objectives simultaneously;
- New urban precincts that successfully integrate environmental, social, cultural and economic aspirations through a showcase of design at all scales; from policy to products.
- Support for Sydney's metropolitan-wide 'greening' strategy, the Green Grid, that promotes urban ecology and

biodiversity including street trees as a botanical exemplar that are responsive to Sydney's unique and changing climate;

- Strategies that bring a deeper user experience of the natural world in to our built environment

Why design-based integration? You can have design-based process that isn't integrated, or integrated processes that aren't design based. One innovates but doesn't impact. The other integrates but doesn't innovate. Ensuring that the approach is both integrative, and design-based is critical for innovation and impact. We see 10 principles driving an integrated design-based program.

1. Be human centred

An increasing focus on the essential human experience is a pattern observed globally within integrated design processes whether for the delivery of products or services, or the systems that support dignified, safe and uplifting life in urban centres. In terms of the urban realm human centred outcomes create more liveable, desirable places which can result in competitive advantage by attracting and retaining talent, and tourist interest -important elements in an increasingly competitive world. But most significantly a human centred approach ensures incremental improvements to the health, enjoyment and prosperity

of citizens. As the economist Edward Glaeser argues, a human centred urbanism creates places for innovation, creativity and ingenuity

2. Take a systems approach

A systems approach recognises the interconnectedness between elements and their interdependencies. Systems thinking addresses the causes rather than the symptoms of an issue, an approach recommended by leading urbanist Dan Hill in an article regarding the strategic direction for Australian cities. Hill suggests that in order to engender a ‘step change’ in urban policy and development that ‘we need to direct thought to the core drivers of cities (economy, food, climate and natural resources, culture) as opposed to its symptoms (density, congestion, transport modes, energy and the usual instruments of urban planning).

For Sydney, it’s about connecting up the various parts of the city that have long been thought of as separate or distinct. Design Sydney wants to play our part in re-balancing the city.

3. Ongoing and intelligent community engagement

Increasingly fast and networked media and information flows have prompted increased public demand for high-quality and more responsive service from governments and private-sector organisations. This has contributed to the trend among Western nations for government service-providers becoming more customer focused or ‘consumer-centric’. Recognising that the voting power of city users will influence their own futures, governments increasingly are committing to and developing techniques that encourage meaningful community engagement and facilitating ‘civic conversations’. Open civic conversations are a step toward a more transparent human-centred government. Digital literacy and digital inclusion are key issues for genuine engagement.

We think digital inclusion is about fostering a more networked society with benefits of online participation flowing to all.

4. Aim to develop a shared vision and guiding principles

To help support the future direction and development in Greater Sydney, broad design-based engagement will generate a shared and human-centred vision and guiding principles. Agreeing upon a shared vision and guiding principles ensures that all stakeholders - residents, government, business people, developers and others - can trust and have certainty about the future direction of an urban area. Debate takes place during the development of the principles rather than being added as ‘consultation’ when principles are all but finalised. A clear vision and guiding principles enables proactive rather than reactive governance and helps improve accountability.

5. Establish a Design Sydney evidence base

Australian cities, like many around the world, have an ‘information deficiency’ that needs to be redressed to enable better decision-making around policy and planning. An evidence base can draw upon a wide range of sources including expert input, dataset monitoring, surveys and questionnaires to understand how a place is performing quantifiably in terms of hard metrics and also qualitatively

through human perception. IDEO suggests as a starting point ‘to go out into the world and observe the actual experiences (of users) Their actual behaviours ...can provide us with invaluable clues about their range of unmet needs’.

6. Test ideas using design and visualisation

Increasingly sophisticated techniques for the visualisation of urban proposals help communicate complex ideas in a visual manner that is easily absorbed and understood by parties ranging from experts to the interested public. Where verbal and written communication can sometimes exclude, visual communication is inclusive. Importantly, visual communication can explore alternative scenarios which can be effective in promoting discussion around aspirations and ‘unmet need’.

Visualisations and other imagery can be very effective for explaining concepts, in contrast to policy and technical documents are typically less accessible or appealing to some members of the general public.

Design testing may involve expert input to ‘play forward’ emerging government policy to explore the potential. Recently, this was evident with the ‘Missing Middle Design Competition’ which successfully used design to help test policy at the earliest phase.

7. Collaborate

Integrated design-based decision making requires collective thought, a shared exploration of a challenge, and a shared understanding of ways to work towards solutions. Collaboration is a core principle of a design-based approach, and yet so often misunderstood. So what are the essential characteristics of successful collaboration? And what are the ingredients for innovation and excellence? So how does Design Sydney get the most out of collaboration?

- Think big, act small: The temptation to invite everyone is compelling, but can sometimes be counter-productive. Larger groups can find it difficult to self-manage and the tendency to create order can reduce the organic nature of ideas and conversations. A smaller group finds it easier to self-manage and be attentive to the subtle shifts in

atmosphere so essential to good collaboration.

- Curate for diversity: Collaboration is often thought of as a ‘multi disciplinary’ exercise. And it is. But it’s also more than that. Many -or multi -disciplines bring diverse perspectives. But without a focus on the exchange of those perspectives, thinking can remain siloed. This is where the notion of ‘transdisciplinary’ collaboration becomes important. The ‘trans’ refers to working across areas of expertise to make the most of those diverse skillsets. not lots of the same. Focus on trans disciplinary exchange with positive & creative thinkers -not necessarily extroverts.
- Innovate openly: trust, transparency, not possessive or territorial. Get carried away. Feel free to preface an idea with “just thinking out loud, what if we ...”.

8. Embrace technology

Recent developments in technology, in particularly the internet, have enabled faster and wider networks for communication and collaboration than in any previous period in human history. This means today’s city shapers have the capacity to reach far greater numbers of people

than their predecessors when developing ideas about future directions. Digital technology has also rapidly and greatly enhanced the ability to process spatial data, with Geographic Information Systems (GIS) becoming increasingly sophisticated as a repository for information and layering city-mapping data, and more importantly as a tool for analytical enquiry. GIS and similar tools permit a greater understanding of spatial relationships between and across organisations for both existing and planned works.

Advances in software have led to the evolution of digital technology well beyond being simply representational tools toward increasingly advanced ‘parametric modelling’ and building information systems (BIM) for testing proposals before construction. A new wave of exploration into Precinct and City Information Modelling (CIM) is emerging, with the aim of better understanding the interrelationships of urban elements and systems prior to construction. More embryonic, is the opportunity for smart contracting and blockchain to address complexity in decision making at scale.

9. Demonstrate the positive through projects and exemplary procurement

Research, policies and visions are useful tools for helping to inform direction but ultimately the public will judge performance based upon visible results. Demonstration projects have been used to great success in many locations around the world to show project benefits before policy is changed. Think of the transformational effect of Sydney’s Central Park which proves a mix of uses promotes a mixed community. Or the investment in green infrastructure, separated cycle lanes and car sharing that is leading the early development in Green Square.

10. Set up ongoing monitoring and measurement

Progress may be monitored through quantitative or qualitative measurement of agreed indicators of success. Examples include increases in public-transport use (quantitative) and public satisfaction surveys (qualitative). Monitoring enables management and can alert when agreed targets are not being met, thus prompting intervention.

For example, the Greater Sydney Commission’s ambition for a city dashboard to monitor the real time behaviour of the city; bringing design to data integration and visualisation with the potential to inform user behaviour - demanding that we mature our understanding of design for the user experience. Can the design sector develop and maintain longitudinal measurement to further validate the social and economic impact of design for a better world? We see this a core part of the Design Sydney partnership.

Values to guide ‘Design Sydney’:

Using the 10 factors above, the following is a summary of how Design Sydney plans to action these factors and for what purpose;

- Support collaborative decision making models that encourage collaboration across and between government agencies and tiers of government (national, state and local)
- Seek to balance the ‘top down’ political leadership with grass-roots based ‘bottom up’ community collaboration - and to invest in how these come together through what we call ‘the mechanics of the middle’.

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- Seek opportunities for the involvement and empowerment of community interest groups and individuals; with a focus on children and youth
 - Embark on a broad and inclusive ‘civic conversation’ to capture community, interest group, industry, academic and government values in design - starting in 2017
 - Focus on the core drivers of the city (such as the economy, environment and climate and culture) rather than symptoms (density, congestion etc.)
 - Demonstrate action that is human-centred - showcasing the value of investing in insight into people’s behaviour in, and use of the city
 - Show how research and evidence can support metropolitan-wide, design-based decision-making in a more inclusive model for Sydney
 - Adopt a approach of ‘radical sharing’ to inspire and motivate even more sharing from others
 - Visualise ideas and design-test proposed policy through hypothetical scenarios, design competitions and curated programs
- Structure the local organising team into appropriately led and managed workstream responsibilities to ensure accountability across delivery of the program
 - Ensure the Sydney World Design Capital 2020 governance structure provides frequent and regular opportunities for cross-fertilisation of ideas between teams and members
 - Monitor and review progress to ensure desired outcomes are achieved
 - Increase the likelihood of achieving desired outcomes by ensuring the 2020 program is dynamic and adaptive
 - As an emergent model the process should permit exploration and experimentation and accept early failure if it leads to more appropriate and better direction.

Q16



Outline your vision for the following WDC signature events and include details that demonstrate how these events will highlight the contribution of design in the city:

World Design Capital Signing Ceremony – January

This festive event is ideally located at Australia's greatest global exemplar for design – the Sydney Opera House. Held in the Utzon room of the Opera House, this signing ceremony will bring together Ministers and Lord Mayors, policy makers, business and the design community. Located on Sydney Harbour, the Design Sydney ferry will transport attendees from a morning event located at the head of the Parramatta River, to the Man o War steps in Farm Cove, at the Opera House for this early evening event.

The signing ceremony is timed to coincide with the Sydney Festival and represents an opportunity to position the World Design Capital program in the broadest cultural setting for the city, and locate design as a means for cultural impact.

The event will coincide with a major program to be launched by the Museum of Applied Arts and Science – the Indigenous Design Program, with an inaugural landmark architectural installation and 2-day symposia. This program serves to welcome the World Design Capital, and World Design Organization to 'country' – connecting ancient stewardship of the land through careful design, to the 20th century and beyond through the timeless design innovation and collaboration embodied in the Sydney Opera House.



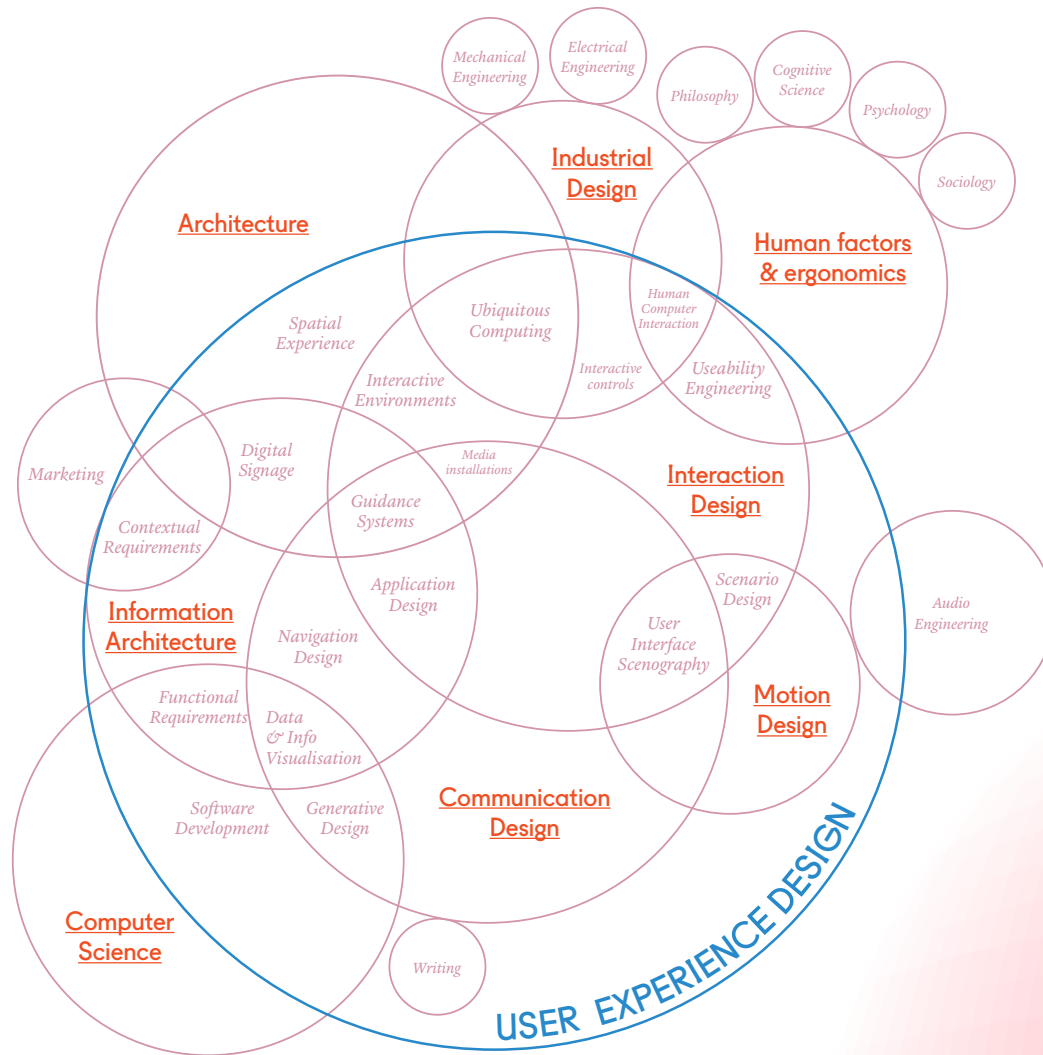
World Design Street Festival – March

- World Design Street Festival - delivered in partnership with the RMS, the Roads and Maritime Services agency of the State Government, the Australian Institute of Landscape Architects, and timed to coincide with Neighbour Day on the third Sunday in March - Sydney's World Design Street Festival will invite communities to identify local streets that can be closed for temporary use and to promote community celebration.
- Supporting this event is the Design Sydney Parklet Competition which asks designers to work with communities on temporary landscape installations suited to local streets - demonstrating that streets can be designed for people and social cohesion - not just cars.
- We imagine Sydney's iconic Cahill Expressway - which spans from the Sydney icons of the Harbour Bridge to the Sydney Opera House - closed on this last Sunday for a mass public picnic. This event will attract national attention and stimulate discussion on the future of this high profile piece of city infrastructure.

- Timed to coincide with the metropolitan-wide “Festival of the front yard” which takes a cheeky look at the history of the post-war Sydney suburb; the design of our homes and streets that have shaped our social norms and created a tension between our public and private selves. Incentives to encourage mass outdoor neighbourhood dining will supported by cultural events will locate Sydney's rich diversity in the outdoors.
- Parramatta's laneways come alive with food, ideas and festival. Parramatta attracts around 30,000 people of which over 70% were born in countries other than Australia. More than 30 nationalities and cultures have been represented by the festival.
- Working with the Department of Transport and Infrastructure, Sydney's public transport network is transformed with performers and pop up events to place a focus on the special value of shared community experiences.

World Design Experience – March

Timed to coincide with the World Design Street Festival, the World Design Experience acts to balance the local engagement of the World Design Street Festival, with a global lens on the impact design is having around the world. Anchor events showcase design in both digital, product and service design fields, and in the built environment, property and urban infrastructure. We see these domains as interwoven and increasingly understood as interdependent. And while there is a tentative convergence in the methods and approaches adopted in the UX community, with the delivery systems of our built environment, we think an integrated mindset is yet to emerge. We see Sydney's World Design Experience bringing Dan Saffer's integrated model of user experience design to life. And importantly, we see the World Design Experience starting the development phase for information gathering and scoping towards a Design Policy for Australia.



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- Australia's UX community will gather in Sydney for the national UX Australia conference – intended as an anchor to the World Design Experience.
 - Sydney's property, finance, development, product manufacturing, urban research and design communities gather for the Green Cities Conference held in partnership with the Green Building Council of Australia.
 - Partnering with Deloitte, we launch a program of learning events across all aspects of business; from platform design, strategy, taxation and audit, digital and customer transformation.
 - Lendlease partners to deliver its own World Design Experience with a showcase of strategy, design and sustainability at Sydney's Barangaroo – drawn from expertise sourced internationally and here at home.
- Sydney extends the invitation to Australian cities and towns that are developing strategies and programs to grow good design, including;
 - Melbourne's NGV for their research and active engagement with the local and international design industry through the Department of Contemporary Design and Architecture which embraces an important role to collect, examine and present the most interesting trajectories of design and architecture today.
 - The City of Adelaide's Adelaide Design Manual that communicates the design vision for the city in a fresh and engaging way – showcasing the nexus of communication design with urban design and architecture.
 - Brisbane's Asia Pacific Design Library is housed at the State Library of Queensland. Over recent years, a program of engaging children and young people has been supported by the Cooper-Hewitt Fellowship and developed a really impressive program titled 'Design Minds'.

World Design Spotlight - May

Seen as a launch event for one of Sydney's largest festivals of design and ideas, the World Design Spotlight will headline the 2020 Vivid Festival. To be held at the dramatic Cutaway at Barangaroo Headland, the World Design Spotlight shines a light on the post-industrial transformation of our cities to new places of sustainability, social enterprise, diversity, ideas and innovation.

The World Design Spotlight will leverage a constellation of events and exhibitions that include;

- Good Design Australia - Design as Strategy Forum and Awards
- National Architecture Conference hosted by the Australian Institute of Architects
- Green Cities Conference
- International design and business symposium co-produced with Deloitte and a university partner
- Fashion events, including the Mercedes Benz Fashion Week and events at the Museum of Applied Arts and Science Centre for Fashion





World Design Week Forum – September

Hosted by the Museum of Applied Arts and Science, the World Design Week Forum will be anchored with events and exhibitions associated with the Asia Pacific Contemporary Design Biennial, and the Sydney Design Festival. City wide programming will reach a projected audience of around 700,000. The program will encourage a broader understanding of our designed world – one that extends beyond manufacturing, utility and mass production. The Biennial Exhibition will take a strong thematic approach that favours ‘ideas over objects’.

The World Design Week Forum also coincides with the Sydney Fringe Festival which attracts around 26,000 visitors to events, exhibitions and performances.

World Policy Conference and World Design Network of Cities Meeting - October

We see Sydney as the first truly global city to wake to each new day. We think there’s a special responsibility that comes with our geographic position. We see our World Design Capital program as an open platform for exchange and design innovation. We see our program building to the World Policy Conference and World Design Network of Cities Meeting as a crescendo. Both events are timed to coincide with the Sydney Architecture Festival, World Habitat Day and the National conference of the Australian Institute of Landscape Architects to bring thousands of Sydneysiders and international visitors together with city decision makers and global design leadership in Sydney’s idyllic spring time weather.

Design Sydney will host the World Policy Conference, including three streams including:

- Project and policy-based design excellence
- Redesigning our democracy
- City Transformation masterclass

Consistent with our vision of an open platform for knowledge exchange and design innovation, this event would coincide with the launch of significant research intended to act as a knowledge base to provide evidence that underpins Sydney’s contribution to design-centred cities, towns and regions.

1. Project and policy-based design excellence

Delivered in collaboration with the City of Parramatta, and the Greater Sydney Commission

Safer communities

- Identification of current and needed community infrastructure in the city centre e.g. community hubs, social service facilities including crisis care and resources;
- Policy positions and incentives that stimulate the appropriate supply of affordable and accessible accommodation;
- An understanding of the capacity of emergency services to manage an increasing population; and
- Improved Crime Prevention Through Environmental Design (CPTED) across the city.

Movement, Accessibility and Public health

- Promote active travel to encourage walking and other outdoor activities through design strategies that elevate and enhance awareness of the benefits and advantages of cycling and walking
- Integrated way-finding to enhance legibility across public transport modes

Environmental Responsibility

- World's best practice and public demonstrators of environmental sustainability principles; true lifecycle costing, WSUD, greening systems e.g. green walls and roofs, material selection, natural ventilation, carbon footprint etc;
- Strategies to improve the habitat and biodiversity value of city green networks; Squares and streets; and
- Enhanced management of storm water and other assets to maximise the benefit of scarce natural resources.

Economic Viability

- Strategies to reduce barriers and support employment and economic growth;
- Strategies to maintain the commercial primacy and higher-order retail function of the City;
- Strategies to promote growth of a more vibrant commercial and residential environment;
- New opportunities for commerce, especially in the knowledge and creative industry sectors;
- Increased opportunities to promote festivals, events and tourism in general, accessible to all members of the community;
- An understanding of the importance of economic strengths including the education sector, especially the international student markets and their associated needs; and
- A plan to consider the future requirements of infrastructure needs to meet the changing and growing demand.

Evaluation and legacy

- Design-based outcome indices, such as vibrancy, prosperity, productivity and liveability, which enables the measurement of long-term success of the Design Sydney vision based on user experience to facilitate continual review and improvement.
- An holistic approach to collaboration across the Greater Sydney metropolitan region;
- A process model, with local, national and international application; and
- Challenges convention and myths that inhibit the necessary change and reform to realise the Vision.

2. Re-designing democracy

Delivered in collaboration with the New Democracy Foundation and the City of Parramatta

- A cross-government design vision and set of design principles that supports the Greater Sydney Commission to extend beyond political terms and cycles, based on current and predicted qualitative and quantitative data and analysis;
- Aspirational policy in preference to prescriptive policy that delivers exemplary design outcomes focused on people's overall experience and enjoyment of the City;
- A new model of collaboration between levels of government and between government departments, along with collaboration with private realm interests, to achieve the agreed integrated design vision for the City;
- Strategies to remove inhibitors brought about by "silo" work practices and organisational structures, through the establishment of cross-government and cross-functional multidisciplinary teams that leverage open data to visualise real time behaviour of the city and its people;

3. City Transformation Masterclass

Delivered in collaboration with the Office of the Government Architect, NSW Planning and Urban Growth NSW, we want to invite 200 global city leaders to share exemplars in policy design and leadership for a better world. City Architects, Chief Design Officers, Chief Strategy Officers and others who advise on design, strategy and innovation inside government share their lessons of decision making and policy design from the inside.

Held in the centre of Sydney Harbour, on Cockatoo Island, this masterclass is both a retreat and a chance to develop mentorship between our city design leadership, and a next generation of city leaders. In partnership with a range of Sydney partners, 50 young people will join global leaders in events that extend the reach of the Sydney World Design Capital beyond 2020 to decades of leadership in to the future.







World Design Capital Convocation Ceremony

Culminating the Sydney World Design Capital program, we return to the Sydney Opera House once again as a threshold to the global design community of cities. Designed in collaboration with the World Design Capital for 2022, the event will take the format of a party to celebrate the achievements of the 2020 program.

Design Sydney awards will mark significant contributors, and those who achieved substantial outreach and engagement throughout the program from 2017-2020.

The Minister or Lord Mayor will formally announce the launch of the Sydney Design Exchange, and a NSW Design Council as milestone outcomes of the program.

Q17

Based on previously held international or regional events or projection models, provide an overview of the expected attendance for the WDC Signature Events. Explain how numbers were estimated.

In 2013-2014 Sydney hosted more than 2.8 million international visitors. But we know audiences can be reached even when they aren't able to attend. A truly inclusive approach to designing for all has to include those attending in person, and those following a twitter feed, livestream or SnapChat event online.

World Design Capital Signing Ceremony – January

Face to face	Online (expected impressions)
140	10,000-20,000

World Design Street Festival – March

Face to face	Online (expected impressions)
30,000	300,000 – 500,000

World Design Experience – March

Face to face	Online (expected impressions)
10,000	300,000 – 400,000

World Design Spotlight - May

Face to face	Online (expected impressions)
25,000	150,000 – 300,000

World Design Week Forum – September

Face to face	Online (expected impressions)
20,000	200,000 – 400,000

World Policy Conference and World Design Network of Cities Meeting - October

Face to face	Online (expected impressions)
15,000	100,000 – 250,000

World Design Capital Convocation Ceremony

Face to face	Online (expected impressions)
300	20,000 – 50,000

TOTAL Face to Face: 100,440	Total online: 1.08 million - 1.92 million
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Q18

Promotion

Describe what initiatives will be taken to increase the profile of the events and showcase innovative uses of design over the period during which your city would hold the WDC designation. Explain overall promotional plan for the year.

Design-led engagement relies on content-driven communications

Content-driven communications

We believe design-led engagement relies on content-driven communications; engaging through a mix of story telling narrative grounded in the context of a city seen as part of the global community. What's more, we see our communications springing off a foundation of research and knowledge. Promotion without a knowledge base becomes mere marketing.

We also know that audiences are not always tuned to the design message. That's why we propose to leverage existing events to work as a kind of 'social receptor cell' for the Design Sydney message. For example:

Neighbour Day (March):

Neighbour Day is Australia's annual celebration of community, encouraging people to connect with those who live in their neighbourhood.

Event: A metropolitan-wide "Festival of the front yard" takes a cheeky look at the history of the post-war Sydney suburb; the design of our homes and streets that have

shaped our social norms and created a tension between our public and private selves.

Youth Week (April):

Youth Week is an opportunity for young people to express their ideas and views, act on issues that affect their lives, and create and enjoy activities and events.

Event: Working with the NSW Government Advocate for Children and Young People, NSW Planning and the Greater Sydney Commission, we reveal the priorities and ambitions that young people have for the future of our cities

World Architecture Day (October):

Declared by the International Union of Architects, World Architecture Day highlights that the role of architecture, planning and design is becoming ever more critical to ensuring a better future for all people.

Event: timed to coincide with the Sydney Architecture Festival and the flagship 'World Design Network of Cities Meeting', we connect with city design leadership from

across the world to explore an expanded understanding of our built environment as a catalyst for innovation and as the lead customer for the products, materials and technologies of the future.

Designing a program that leverages significant public milestones and events ensures Design Sydney and the World Design Capital program anticipates the media cycle for the day or week - and sends a message of designs' relevance to youth, to social cohesion, to the environment and more.

Design-led engagement

Engaging by design invites a broader understanding of the bigger picture and a path to navigate competing priorities. Design-led, means design tools are used to communicate data; explore and present options - working with the community, to inform, engage and develop a common language for navigating the terrain of those issues together. Design is not about how something looks. It's about how something performs. How it works. And how it will improve the quality of life for us all. Examples brought to

the Sydney World Design Capital 2020 program are based on prototypes drawn from our experience over 10 years delivering the Sydney Architecture Festival, and more recently, GA200+ to mark the 200th anniversary of the Office of the Government Architect in NSW.

Design Sydney Design Store

Working with our friends across the design spectrum, the Design Sydney Design Store launches with a big hit of design products that hope to create awareness and buy-in to the Sydney World Design Capital program. A mix of existing branded objects for the everyday, and commissioned works will invite Sydneysiders from all walks of life to wear good design on their sleeve - whether it's a T-shirt, tote bag, pin, beach umbrella, branded burqini or other public displays of affection for Sydney's design moment in the global sun.

Design Sydney Media Network

Harnessing Sydney's design media elite to support the program amplifies the reach and footprint of design communications through print, radio, blogs and sites, and

social media channels. What's our purpose? How can we expand the opportunity for design solutions for Sydney? How can we leverage the World Design Capital program to build a sustained platform for design across the Greater Sydney metropolitan region? To make the most of the program, Design Sydney will inform, engage, educate and empower across public, professional and political audiences. The Design Sydney Media Network includes:

Penny Craswell

The Design Writer is a blog by Penny Craswell, a Sydney-based editor, writer and communications specialist on design and architecture. As well as editing The Design Writer, Penny contributes to design magazines worldwide, including AR, Mezzanine and Grand Designs Australia, Amsterdam-based Frame and Mark magazines, San Francisco-based Gensler Dialogue magazine and Toronto based Azure magazine. Penny also runs a communications consultancy business, offering writing as well as marketing and communications strategy for architects and designers.

Peter Salhani

Peter Salhani is a design writer, a contributing editor to architectureau.com, and a former editor of Monument magazine. Exploring industrial design, domestic and urban space, sustainability, landscape and Modernism, Peter has contributed to online and print design/architecture publications in Australia and overseas for more than 15 years as a writer, editor and curator.

Janne Ryan

Janne is an ideas curator, writer and producer. She is renowned for her work on ABC's iconic By Design and as the founding executive producer for ABC Radio National's Late Night Live, and Arts Today.

Janne co-produced the award winning ABC TV series In The Mind of the Architect. In 2010 she was executive producer of HOPE 2010, the keynote talks event co-produced by the ABC and Sydney Festival. She is executive producer, TEDxSydney, and writes for The Australian's Wish Magazine. For the Australian Financial Review Magazine, Janne created the 'Front of Mind' interview,

where key thinkers worldwide talked about their ideas and thinking processes. Her AFR '20 Questions' interview pioneered talking to Australian leaders about their key life influences.

Trisha Croaker

Trisha Croaker has been a writer, journalist and media/communications advisor for 30 years, and an admirer of fine architecture and design for almost 50. She writes a weekly architecture column for the Sydney Morning Herald Fairfax Media, and freelances for a range of mainstream and specialist publications. Trisha led media and communications for the Australian Institute of Architects, Film Finance Corporation, and Tourism Australia among others. As a journalist, Trisha worked with The Newcastle Herald, AAP, The Daily Telegraph, The Sydney Morning Herald, and Sun-Herald, as well as industry media like Houses, Green, indesign, Steel Profile).

In addition to these four respected design communicators, Design Sydney has close connections to media and publications that regularly communicate events to the design-engaged audience, including:

- Fifth Estate
- Architecture and Design
- ArchitectureAU
- Broadsheet
- Concrete Playground
- Sydney Morning Herald
- Daily Telegraph
- ABC Radio

Our vision is to inform 2,000,000 people; engage 200,000 Sydneysiders; educate: 2,000 key policymakers, design professionals and to empower 200 design leaders for tomorrow.

Design Sydney and our partners recognize that social media reaches far beyond local audiences. We know that the promotion of good design, the World Design Organization and the World Design Capital program can be effective when shared through the many channels of social media. Our vision is to inform 2,000,000 people worldwide; engage 200,000 Sydneysiders; educate: 2,000 key policymakers, design professionals around Australia; and to empower 200 design leaders for tomorrow. We understand the potential for social media to assist in our vision.

Sydney World Design Capital partners combine to reach the following audiences;

Twitter:	140,000+ followers
Instagram:	80,900+ followers
Facebook	920,000+ likes
YouTube	11,000+ followers

Our partners also feature strongly on LinkedIn, TripAdvisor and Weibo

Design Sydney “Design Tragics” ambassador network

Sydney has a deep network of globally engaged designers from across design disciplines and sectors that are design-facing. The ‘Design Tragics’ Ambassador network draws on the profile of 20 Sydney-based design ambassadors to connect up a constellation of audiences - including a role to connect mainstream media with designers and Design Sydney partners so more Sydneysiders experience design in their diet.

Design Sydney Ambassadors

Michelle Tabet, Fenella Kernebone, Joe Snell, Tim Horton, Peter Poulet, Trisha Croaker, Janne Ryan, Penny Craswell, Peter Salhani, Michael Bryce AM, Lucy Turnbull AO, Maureen Thurston, Dr Brandon Gien, Vince Frost, Aheda Zanetti, Carla Zampatti, Adam Goodrum, Alison Page, Liane Rossler, Penelope Seidler AM.

Design Sydney’s Design city research lab

Working with our partners at the UNSW City Futures, the UNSW Built Environment and UTS Faculty of Design, Architecture and Building, Design Sydney will bring a foundation of research across city making, design, investment and innovation. We know that design promotion is not enough by itself to leave a legacy, without a solid knowledge base that identifies how and where the greatest impact is found.

The Design Sydney Design city research lab will issue reports and publications throughout the preparation and delivery of the World Design Capital program.

‘We Design. Sydney’ is an engagement portal designed to capture Sydney’s imagination on the potential of design for the city and its people. Led by an inventory of design in our everyday, Sydneysiders will be invited to share the elements of design that define Sydney and its people. From the APTD Pedestrian Crossing button that is on every street corner across Sydney, to the iconic Qantas logo that was first designed in 1947, and the ubiquitous ABC



Building community by empowering citizens for positive change.

TV identity whose latest reincarnation was designed by Sydney's Marcus Design in 2001.

Design-led decision making

Design Sydney understands the importance of harnessing our public assets - our institutions and public authorities, through broad engagement and education; leveraging design's capacity to synthesize evidence with experience; teaming design professionals with broad public participation to create an inclusive and resilient model of growth.

We know that social impact can promote diversity, equality, and inclusion; and build community by empowering citizens for positive change. Cities need to build pathways for place-based system change. Building system investment - through new models and instruments. We want to radically share our path to a more inclusive and resilient model of growth with demonstration programs, policies and projects. We want to pilot data-driven design, planning and development as part of a more open platform by design.

Working with the Greater Sydney Commission, City of Parramatta and NSW Planning, we will document and share the model of design-led decision making across the 3 streams of the Sydney World Design Capital program; culture, climate and the city itself.

Q19

Explain how the WDC programmed will engage citizens throughout the 2020 year.

“Yes, the first settlers extracted the lime for the mortar from shells. But what you might not know is that in 1788, when white people arrived, there were middens of shells twelve metres tall on Bennelong Point. Where the Opera House is. Where the Opera House is, exactly. When Fort Macquarie was before that. So Bennelong Point was obviously the site of the first city of Sydney, and what an ancient city it was, do you see?..The convicts cannibalised the ancient city to make the colonial city. So the ancient city is still there, sandwiched between the bricks - baked earth - which contain, in turn, the thumbprints of the men who made them.”

30 Days in Sydney, Peter Carey p.49

We want to build on the intelligence and insight of the World Design Capitals since 2008.

The best design program remains ‘emergent’ and responsive to the opportunities that are generated through partnership. But it’s also important that we structure a program of design-led engagement that builds our network, develops our knowledge base and applies a compelling design vision to the city.

We see our program of engagement commencing in April 2017 to raise public awareness of the aims and objectives of the World Design Organisation, and the World Design Capital Designation.

Our program also respects the timing of Mexico city program of public engagement in 2018 - providing Design Sydney with our time to build the local platform needed to drive a rich content-driven communications in 2019 and beyond.

April 2017 - October 2017: Build the Design Sydney network

The Design Sydney partnership represents key influencers across Sydney’s design community, city government and policy making sector, not for profit thought leadership and business.

Engagement:

- Crowd fund through the Design Sydney Design Store
- Convene the Design Sydney Media Network to connect widely
- Initiate the Design Sydney “Design Tragics” ambassador network

October 2017 - June 2018: Develop our evidence base

A sound, ambitious knowledge base places our program in a global context; lifting aspirations beyond our own familiar circumstance to examine how other communities have addressed key urban or social challenges through design. With just 12 years since its inception, the World Design Capital program is accruing its own knowledge base drawn from cities around the world. We want to build on the intelligence and insight of the World Design Capitals since 2008. These insights can foreshadow the underlying enablers of success for Sydney. It’s important that the case be made for design at all scales - a recurring theme in the research to connect leadership in city government, with policy design, in our urban design and architecture as a lead enabler for industrial design, graphic and communication design. The research will also surface regulatory initiatives or community cultural factors that are invisible but can drive physical outcomes.

Developing a knowledge base of local, national and global best practice captures case studies and precedents, research and performance indices centred on design for



For so long, the city has been divided in to local councils and discrete communities.

the human experience. Many of the world's cities have already undertaken research and developed, adopted or implemented exemplary design principles, strategies, master plans, urban design frameworks and quality of life measures to guide the design, planning and development of their city. But few have collated the range of policies, programs and projects in an integrated way. We see the work behind our bid as just the start. We know work from our city friends around the world can help develop our knowledge base. Work by the UK's Design Council, Design Singapore, NESTA UK and others can place our work in a global context.

Engagement:

- Launch Design Sydney's Design city research lab
- Seek Memoranda of Understanding with UK Design Council, Design Singapore and other like-minded organisations to work together on a program of design research and evaluation for design impact

June 2018 - January 2019: Document Sydney's design context

Once a knowledge base has been compiled, it's critical to understand the local forces at play in a community. Research on the local situational context documents current city uses, cultural and physical assets, characteristics, performance issues and opportunities. Data is essential for any evidence based approach. There's a lot of data we just don't have, as Sydney has lacked a foreground focus on the design sector itself. Other data exists, but is fragmented and needs to be brought together.

For Sydney, this means making explicit the scale of the program is across the Greater Sydney metropolitan region – encompassing the city from the coast on its east to the mountains to the west. For Sydney, the sense of the city as a single entity is new. For so long, the city has been divided in to local councils and discrete communities. We seek the common space of the water, landscape and sky as integrating elements across all of Sydney's diverse communities and their councils.

Engagement:

Staged release of Design Sydney's City Research Publications

January 2019 - June 2019: Engage and synthesize

We launch 2019 with a campaign to propel our design research, together with our Design Tragic's ambassador network, in to the public domain for a sustained and meaningful conversation about a better, more inclusive and resilient city throughout the year. A design-based approach to engage communities harnesses design to explore our many plausible futures by modelling scenarios. Central to this strategy is a rigorous 'line of sight' that connects initial research and engagement with expression of this vision in alternative, visually based ideas. At the core of these ideas, are the values expressed by communities, supported by research and new knowledge.

We see the potential for design to be better understood as a strategic capacity to inform systems-scale thinking.

We know that a fundamental challenge of implementing integrated, design-led processes is evident in the traditional separation of functions, roles and responsibilities within the institutions of government, and the divide between public and private sector. Procedures within city administration are often premised on single agency responsibility for a defined specialisation or policy portfolio. However, integrated decision making favours shared responsibility and collective action. That's why this phase must engage and synthesize across the Design Sydney partnership.

Again, we see our program as a research project for Sydney and the cities we work with. We see the program as more than design promotion; more than design for design's sake. We see the potential for design to be elevated from the level of the object, to be better understood as a strategic capacity to inform systems-scale thinking.

Engagement:

- Launch the 'We Design. Sydney' engagement portal to capture Sydney's imagination on the potential of design for the city and its people.
- Launch the Design Sydney City Transformation awards to promote design leadership across Sydney's 30 Council areas
- Design Festival's, Design Weeks and other milestone events anticipate the 2020 Design Sydney program

July 2019 - December 2019: A vision for design at all scales

We see this phase as the final preparation for Design Sydney's World Design Capital 2020 program; assembling the elements drawn from our evidence base, connected to Sydney's unique opportunity; synthesized as a compelling program, anchored in our events. Our program is more than promotion, so our events must be something more than transient. Streams initiated in this phase include;

Engagement:

- Inform Sydney
 - Launch the Design Sydney Design Media Resource Centre; an access point for national media, government and business for information and resources on design
- Engage Sydney
 - Announce the location of the 'Design Sydney Live Sites' to showcase lighthouse design throughout 2020
- Educate Sydney
 - Initiate the STEAM School pilot, in association with the Dept of Education and schools in western Sydney

Commencing at midnight on New Year's Eve the identity of the World Design Organization will be projected on to Sydney Harbour Bridge.

January 2020 - December 2020 Implementation

*Vision without action is a daydream.
Action without vision is a nightmare.*

Japanese proverb.

Engaging the global public

Sydney's World Design Capital designation will commence at midnight on New Year's Eve as Sydney's fireworks project the graphic identity of the World Design Organization and Sydney's World Design Capital identity on to the pylons of the Sydney Harbour Bridge.

Engaging Sydney's public

Design Sydney has budgeted for the assistance of professional public relations to help connect the program partners to mainstream media including TV, radio and print media. The broad partnership of organizations across the community provides a platform to connect through local councils, and community groups; including communities of diverse cultural backgrounds.

Events, exhibitions and talks at a range of 'Design Sydney live sites' will anchor the program in key areas of the city with a permanent identity.



Engage business

Working with Deloitte, the program proposes to engage business with design strategy and capability through:

- **Leader events:** To host and facilitate a design and business symposium showcasing leading local and global design leaders. Targeting business leadership, it will generate a more cohesive design community in business; leaving long term impact
- **Learning events:** A program of learning events spanning across all aspects of business. From platform design, strategy, taxation and audit, digital and customer transformation. These learning events are intended to provoke debate and deepen our understanding of how design is used across all aspects of business.
- **Community events:** engaging in a broader conversation with community on design, from hosting 24 hour hackathons targeting specific citizen challenges through to fun and playful experiences targeted at a great Sydney primary and secondary schools.

Engage children and young people

Commencing in 2017, a pilot project with the working title ‘STEAM School’ is intended to trial the roll out of teaching aids and resources in primary and secondary schools across the Greater Sydney metropolitan region.

Early discussions with the NSW Advocate for Children and Young People suggests that the program may grow.

Support from Deloitte, and education specialists STEAM pop give further hope that a mature and tested program that engages school-aged children in design skills and design thinking, architecture and placemaking will be in place by 2018.

Engage media

Piloting the Design Sydney Media Resource Centre throughout the 2017-2021 program will resource mainstream and digital media with content developed for events, including research and design collateral; contacts and representatives from the design community.

Engage Government

Through our partners in government, we will engage directly with government departments through public events, and in private workshop sessions to identify areas of policy need where design can assist.

Q20

Legacy

What are your city's design aspirations for the period following completion of the WDC designation? How will the legacy be sustained?

Preparing for legacy

Sydney World Design Capital 2020 aims to be an open platform for design innovation in cities. We want to share what we've learned, and want to learn what others will share with us. We see the period from 2017-2021 as a city-wide research project in determining the metrics by which impact can be measured. UTS and Deloitte will provide monitoring, measurement and evaluation of the impact of the World Design Capital program to the Greater Sydney metropolitan region. The work will commence in 2018 with an agreed baseline across social, cultural, environmental and skills-based metrics. A key focus of the work will be to identify the datasets we currently lack, and those which give us a qualitative as well as quantitative measure of success.

Sustaining legacy - Sydney Design Exchange (SYDx)

The Sydney Design Exchange is an active design innovation hub that utilizes the collective intelligence of the design sector, in a co-creation environment with a mission to both incubate and accelerate design capacity across Sydney and Australia. The SYDx combines three streams in its purpose:

1. Design services

SYDx will act as an immersive environment to connect not for profit groups and small to medium enterprise (SME) businesses to early design capability and user experience to help develop an early understanding of potential directions and options for local place making, business strategy or development of new products, materials or technologies. The SYDx design environment will provide SMEs with a curated studio environment to help shape early thinking and advance to the next stage: gaining support, raising funds, and building projects. SYDx will connect government agencies and authorities, and nonprofits to preliminary design strategy and services by matching them with architects, landscape architects, service designers,



Building design capacity and literacy through a sustained program of public engagement, aimed at lifting community awareness of design impact.

design engineers, cost estimators, and other volunteer design professionals driven to create public good.

2. Design accelerator

The Design Accelerator creates an open source sandbox environment to develop world-leading design strategies in three primary areas of impact;

- Design impact for more resilient cities and communities
- Design impact for emerging markets; smart contracts, impact investment
- Design impact for social inclusion and diversity

3. Design literacy

SYDx will act as a hub for building design capacity and design literacy through a sustained program of public engagement, exhibitions and program development aimed at lifting community awareness of design impact.

SYDx will act as a kind of ‘design impact hub’, connecting designers with educators, journalists and other media, and government authorities.

- Design media resource centre; curating events, exhibitions, talks and tours and acting as a media advisory service connecting mainstream media with designers; design educators and researchers.
- STEAM school; connecting educators with design resources, teaching aids and pedagogy aimed at years 5-12.

Design

Q21

Design

Provide a list and describe existing design facilities in the city, including;

Established in 1879, the Museum of Applied Arts and Science comprises the Powerhouse Museum, Sydney Observatory and Museums Discovery Centre. MAAS is uniquely placed to demonstrate how technology, engineering, science and design impact Australia and the world.

The Museum of Applied Arts and Sciences sits at the intersection of the arts, design, science and technology and embraces contemporary methods of content delivery, learning and collaboration. MAAS embodies the best of design ingenuity and innovation and plays a critical role in supporting the brand and vision of Sydney by reflecting the growth and changing shape of the city. MAAS has been responsive to changes in the greater social and technological landscape and subsequent shifts in the design industry and design practice in recent years.

Research

MAAS enlists a critical approach to design research with an emphasis on cross-disciplinary thinking and this approach is reflected through the development of their exhibitions

and public programs. MAAS critically examines key issues emerging in contemporary design, architecture and the built environment and shows integrity in the level of research and commitment shown to these disciplines. MAAS consistently looks for new ways to develop expertise and curatorial practice.

Collection

The MAAS collection of over 500,000 objects has been developed with an outward focus and is representative of global developments, as well as representing their place in their state and region. The MAAS collection policy is responsive to contemporary issues and developments in technology with a focus on manufactured products, crafted objects, architecture, the built environment and increasingly, the application of the design process to 'immaterial' services including experience design, service design, information architecture and interaction design.

Exhibition Program

MAAS interpretation strategies create a strong thematic framework for the collection and promote a design

narrative which challenges traditional conventions of display and classification. MAAS encourages new ideas surrounding objects and looks at design through a wide-angle lens, challenging the way design histories are communicated to their audiences.

Public Program

MAAS is focused on contemporary commissions, participatory activities, public events and programs and produces the annual Sydney Design Festival, one of the longest running design festivals in the world.

A Museum for the 21st Century

MAAS embraces technological development and changing modes of practice within their Museum displays and enlists digital platforms to assist in exploring new curatorial programming opportunities. In early 2017 MAAS will be launching a new online database for their extensive collection which will assist in building upon their international design audiences.

Local and International Partnerships

A curatorial focus on the Asia Pacific region allows the Museum to reach out to international audiences whilst reflecting Sydney's unique geographical context and demographic. MAAS develops and cultivates partnerships and alignments both within and outside the Museum and facilitates dialogue between academic research, industry and the Museum audience. MAAS has direct links to media and industry with a strong network of loyal and engaged designers which assist in developing their design exhibitions and public programs.

Australian Design Centre

Australian Design Centre (ADC) is Sydney's leading centre for contemporary craft and design, with a national remit through its acclaimed touring exhibition program. Operating from a CBD fringe street frontage which sees 80,000 people a day pass by, ADC plays a critical role in building a significant design culture for this country by nurturing a nation of innovative makers and thinkers and inspiring audiences to use design in their lives. ADC does this through exhibitions, events, a retail shop, workshops and demonstrations and STEAM education programs making the Centre a vibrant hub of activity for people of all ages and interests.

ADC celebrates the work of Australian artists who embrace the highest degree of craftsmanship and who continually explore material, process and ideas to advance contemporary design practice. Their annual program features more than 200 designers and has generated over \$1.2m in revenue for designers through artist fees and the sale of work in the last five years.

CUSP: Designing into the Next Decade

Design has always affected the way that we live. From furniture, to gadgets, clothing and housing, design's ability to improve the way we look, move, work and feel has long been evident. But in recent times, design has increasingly been recognized as a virtuosity that has more to offer the world than simply utility and beauty. When staring down the barrel of unprecedented planetary challenges, design's true potential is revealed: it can show us a better future.

CUSP: Designing into the Next Decade explored this terrain between 2013-2016, presenting a selection of outstanding Australian designers with ideas that could change the way we inhabit the world. Ranging from artificially intelligent wallpaper that communicates with bystanders, to a design methodology that is dramatically improving the health of disadvantaged communities, to an aural experience that alters the way we listen to our environment, each project reveals a concern for the wellbeing and progression of humanity.







CUSP travelled to seven locations around Australia, and into regional and rural NSW.

Indigenous Design

ADC presented an exhibition of work by Nicole Monks and Lucy Simpson, the two recipients of the Arts NSW Indigenous Design Mentorship 2016.

The two designers have been working with Australian Design Centre and selected community and industry mentors throughout the year to develop work for this exhibition: Nicole Monks: Nicole Monks: Marlu (Kangaroo) and Lucy Simpson: Dhuwi.

Nicole Monks has designed a new furniture collection Marlu (Kangaroo). The collection includes Nyinajimanha (Sitting Together) inspired by the campfire as a meeting place for women to weave, cook, and pass down stories and Wabarn (Bounce), inspired by the movement of the kangaroo. Wabarn (Bounce) will launch in October. Lucy Simpson's work was a mixed media sensory installation: Dhuwi, a translation of spirit / soul / central life / essence, developed and created with her family, Yuwaalaraay/

Gamilaraay community and industry mentors and collaborators, curated by Emily McDaniel.

Future Nature

Future Nature was ADC's collaboration with the Australian Museum, Future Nature explored possible futures through the eyes of artists, designers and architects inspired by biology and the natural world. Mapping the collisions of art, science, and design, the exhibition focussed on the roots of scientific curiosity.

Describing the goals for the exhibition, Future Nature's creative producer Tom Rivard said that the vision was to create "a space in which you can wander, and that engages your curiosity. I want people to step inside each cabinet but also inside the head of the artist themselves."

Artworks featured in the exhibition was displayed in contemporary cabinets of curiosity. Artists include Keith Armstrong, Tegan Brain & Jodi Newcombe, Justin Cawley, Eggpicnic, Alan Giddy, Natalie Jeremijenko, Pierre Proske, Dagmar Reinhardt, and Sue Anne Ware. Each exhibiting

designer had access to the extensive archives, collections, and backrooms of the 188-year-old Australian Museum. The artworks, objects and installations produced for Future Nature ranged from a re-imagining of the Museum's famous Long Gallery to an interactive soundscape of frog communications and 3D-printed coral ecosystems.

Designers Den

Designer's Den serves as a springboard for budding innovators and design entrepreneurs to take their ideas to the next level.

Following the event's success at VIVID 2014, the game-show will offer up fresh ideas to an industry panel for feedback that will allow them to progress their start-ups and dreams. The program provides audiences an understanding of what it takes to make it in the industry in an entertaining and engaging way that allows first hand insight into the trials and tribulations that exist in a designers world.

How do they do it? And how do they cope with failure? Designers Den 2015 took cues from Bio Inspiration, 3D printing and digital innovation to see who is working on the next big thing as the ADC maintains its support for the next wave of designers. At the same time the program aims to embed the value of design in our local marketplace, as it faces challenges of manufacturing, online retail and the importance of industry and peer support.

Australian Design Honours

Australian Design Honours is an ADC program designed to recognizing the leading lights of Australian design thinkers and makers, the Australian Design Honours is a growing resource dedicated to promoting and advocating for Australian design on the world stage. In May 2015 the honours were launched at the Australian Design Centre gallery and this resource now includes 100 people and will grow over the next few years to recognize many more. ADC uses this content to promote Australian design through its channels and in the media.
australiandesigncentre.com

Customs House

Sydney's Customs House is the oldest surviving customs building in Australia. Continuously occupied for 145 years, it's a physical record of the history of the customs service and one of the most important remaining buildings at Circular Quay, along with Cadman's Cottage.

Customs House is significant for its direct connection with 3 distinguished government architects, Mortimer Lewis, James Barnet and Walter Liberty Vernon.

Although Barnet and Vernon altered the work of their predecessors, they did so to create a unified construction. Their cohesive approach, separated by over half a century, is a wonderful design achievement. While many interior features have been removed or concealed, the basic fabric of the building remains. The lack of documentary evidence detailing the early stages of construction means the surviving building has become a valuable archaeological resource.

Exhibitions and events at Customs House explore current conversations, living histories and emerging trends. They tell stories of people and place and give voice to the important ideas that are shaping how we live. Most importantly, Customs House gives ground level access to engage locals and visitors on the future of the city.

City Model

Customs House is home to a city model that is one of Sydney's hidden gems. This spectacular scale model depicts 10 square kilometres of downtown Sydney. Put our city into perspective and spot the miniature sights you've seen or will see in real life.

Iron Architect, 2008

Based on the culinary television programme shown on SBS, Iron Chef, the day involved an architectural challenge of mammoth proportions within defined boundaries and with limited time. Each of the five competing teams was asked to propose a solution that would enable the housing, educating, employing, recreation and feeding of 250,000 people within a defined sector of the Sydney CBD (an

instant injection of 1.25 million people, approximating the projected 2031 population increase). Customs House, with the Sydney City model under the glass floor, was the home for the festival and there was an excellent opportunity to engage with the city at a scale that the public could appreciate and envisage. We encouraged the public to get involved, to wander among the teams, the models and the chaos, which would – we hoped – evolve into considered schemes. The activity was broadcast onto a large screen overhead and the day was captured via interviews and discussions with the team members.

Australian Institute of Architects, Tusculum

The NSW Chapter of the Australian Institute of Architects is based at Tusculum, a purpose built facility in Potts Point, on the eastern fringe of the Sydney CBD. The premises consist of two buildings, Tusculum House and Tusculum Centre. Designed by John Verge, and constructed between 1831 and 1835, Tusculum House was heritage listed and saved from demolition in the 1980's under the Heritage Act by the NSW Government. Combined with specialist research provided by the Historic Houses Trust, the

Australian Institute of Architects undertook extensive conservation work under the guidance of heritage experts Clive Lucas & Partners. To this day the rooms hold their grand colonial villa character with floor to ceiling doors and shutters that open to a wide veranda. The building is used for a wide range of meetings and functions related to the promotion of design. The Tusculum Centre is the 1986 competition-winning design of Levine and Durbach in association with Allen Jack & Cottier, a modern building that houses an auditorium seating 143, a large foyer and gallery space, multiple courtyards, and administrative offices. Since completion it has been the home of the NSW Chapter of the Australian Institute of Architects, and the base for provision of services to NSW members as well as the wider community. This includes a wide range of programs, encompassing Awards, Education, and Advocacy, as well as a range of public engagement initiatives. The Chapter also retains an archive of important buildings in NSW, which is maintained with the support of the NSW Office of Environment & Heritage.

Tin Sheds (University of Sydney)

The Tin Sheds Gallery is large contemporary art space located within The University of Sydney's Faculty of Architecture Design and Planning.

UNSW Galleries

UNSW Galleries are the University of New South Wales major gallery are the largest exhibition spaces located on the Art & Design Paddington campus. This part of the Annual 16 showcases the broadest selection of creative disciplines. UNSW Galleries extend over two floors and exhibition continues into the central on courtyard on campus. See a diverse array of creative work spanning: painting, drawing, photography, spatial design, graphic design, object design, printmaking, performance, installation and sculpture.

Kudos Gallery

An historic and dynamic exhibition space led by students and often the site for more than 30 exhibitions each year. For the Annual 16 explore work by postgraduate students

encompassing contemporary art and a diverse range of design practices.

Date

Opening 29 November 5-9pm, one block from the UNSW Art & Design campus, 6 Napier Street, Paddington.

Chauvel Cinema

A major inner city screen venue – will present the best films, videos, and animations produced by students specializing in traditional filmmaking, stop-motion, motion-capture, claymation, and special effects.

Date

Screening 9 December 6-9pm at the Chauvel Cinema, 249 Oxford Street, Paddington.

Black Box

A large volume media and technology production space on UNSW Art & Design's Paddington campus – is the perfect place to explore interactive installations.

Date

Opening 29 November 5-9pm, D Block on the UNSW Art & Design campus, corner of Oxford Street and Greens Road, Paddington.

ADspace

A project and exhibition space located on the UNSW Art & Design Paddington Campus – features new work by graduating students.

Date

Opening 29 November 5-9pm, E Block on the UNSW Art & Design campus, corner of Oxford Street and Greens Road, Paddington.

Gaffa Gallery

Gaffa is now a multi leveled Creative Precinct located in the heart of Sydney's CBD next to Town Hall Station. The ground floor houses long term tenants, Level 1 is a dedicated gallery level of four gallery spaces run by a curatorial team, Level 2 has jewellery workshops and studio spaces and Level 3 houses more studio spaces and a rooftop

that has beautiful views of the Sydney CBD. To date, Gaffa's jewellery workshop level is the largest of its kind in Australia and was the basis of Gaffa's beginnings.

Now, in 2016 in our tenth year of operating Gaffa has grown into a larger entity that prides itself on providing a space to both established and emerging artists to foster their practices and exhibit their works. We remain committed to nurturing cross-platform collaboration, collectivity and cohesion within the contemporary arts community and to contributing to a wider conversation in the Sydney art scene.

Museum of Sydney (JPW)

The Museum of Sydney completed in 1995, is a series of urban and interior spaces for displays exploring Australia's changing attitude to its colonial past. The Museum of Sydney together with Governors Place and the specially commissioned sculpture installation "Edge of Trees" demonstrates Johnson Pilton Walker's ability to capture the aims and ethos of a museum and the significance of a site, creating built forms appropriate to the celebration of cultural activities.

Sydney Living Museums has an active program of exhibitions at the Museum of Sydney, focussed on Sydney as a centre for design excellence and a changing landscape. The following exhibitions were displayed at the Museum of Sydney and had associated specialist lecture series and programs targeting a broader audience.

Iconic Australian Houses: an exhibition by Karen McCartney

A behind-the-scenes exploration of 30 of the most important Australian homes of the past 60 years. The exhibition explores the design and building of these houses, as well as the experiences of those who live in them, and illustrates the emergence of a distinctively Australian approach to home design. Vivid photography, rich illustrations, 3D models and filmed interviews look beyond the physical structures to tell the story of how good design can enrich lifestyle. Total visitation numbers for this exhibition at Museum of Sydney were 23,663. The exhibition is now on tour and will be on display at ten venues across Australia. The tour is funded by Australia's Visions Touring Exhibitions' funding.

Superhouse: Architecture and Interiors Beyond the Everyday

This exhibition by Karen McCartney featured stunning examples of local and international residential architecture. The breathtaking photography by Richard Powers highlights some of the world's most interesting living spaces and awe-inspiring homes – from an intimate prefabricated space designed overnight to a revitalized 12th-century castle. Total visitation numbers of this exhibition were 18,831.

Harry Seidler: Painting toward Architecture

Harry Seidler: Painting Toward Architecture is the first major exhibition on the distinguished architect to showcase never-seen-before original artworks. The exhibition opens at the Museum of Sydney on 1 November illuminating the acclaimed designs and long-lasting collaborations Harry Seidler forged with the great names in art, architecture, design and engineering.

The exhibition was curated by New York-based Vladimir Beloglovsky and Dr Caroline Butler-Bowdon, and was

developed in partnership with Penelope Seidler AM and family, as well as staff at Harry Seidler and Associates. Harry Seidler: Painting Toward Architecture was supported by major partner, The GPT Group, and supporting partners, the Seidler Architectural Foundation and AMP Capital. Total visitation numbers of this exhibition were 43,880.

Demolished Sydney: from Georgian town to modern metropolis

An exhibition exploring the buildings that once shaped the city's skyline, from the convict built Commissariat Stores to the city's last island of industry, the Kent Brewery. Curated by Dr Nicola Teffer, the exhibition examines the histories of 13 sites and asks what are the forces that have shaped our changing city and how do we value and preserve the heritage of the city we inherit?

Through fragments salvaged from theatres, hotels and office blocks, alongside stunning photography, artworks and film, Demolished Sydney brings back to life the heritage of a Sydney that is gone but not forgotten.

In mid 2017, Sydney Living Museums continues to explore design-related aspects of the city and our culture, including:

***Moderns: Sydney European design legacy
(Upcoming in 2017)***

Moderns: Sydney European design legacy is a celebration of Sydney's post-war migrant community sharing the stories of previously unknown architects, designers and furniture makers and their influence in shaping modern Sydney. Representing important new research in the fields of modernism, Australian design, and architecture, the exhibition tells the story of the émigré networks; architects, industrial designers, interior designers, property developers and photographers working together in a distinctly European style new to Australia. Richly illustrated with photography, reproductions from media of the day and design objects, the exhibition will highlight the work of this group and promote a new appreciation of their achievements. Highlighting the direct connections between Sydney and the European design centres of Vienna, Berlin and Budapest, the exhibition will provide a new understanding of modernism.

Marion Hall Best (Upcoming in 2017)

Marion Hall Best focuses on the professional career of the Sydney-based interior designer. Marion Hall Best (1905-1988) was one of the first independent interior decorators in Australia and ultimately one of the most influential. Her interiors vibrated with colour, particularly through her signature glazed painted finishes on walls and ceilings.

Marion Hall Best's career spanned a period in which the very concept of an independent 'interior designer' was invented, a period of transition from the department store decorators and art furnishers of the 1920s to the independent professional designers of today. She was a founding member of the Society of Interior Designers of Australia (SIDA) and instrumental in the emergence of the profession. Although she designed mostly private commissions, her work reached the general public through photographs and articles in popular magazines and newspapers, exhibition display rooms and two shops she operated in Rowe Street Sydney and Queen Street Woollahra.

By the end of her career, Marion Hall Best was recognized nationally and internationally for her work. In 1970, Babette Hayes, leading design author, magazine editor and interior designer, wrote of Marion Hall Best: "By far the most important interior designer in Australia, a woman who thinks architecturally and has a conscious regard for the value and importance of space, Marion Hall Best had done more to change the Australian environment and create beauty within the home than any other Australian decorator in the past thirty years."



Dedicated centres or wings within cultural centres devoted to design

UTS - Design Innovation Research Centre

The Design Innovation Research Centre (DIRC) is a transdisciplinary centre based at UTS. Our team is focused on the development of innovative, design-oriented research with the potential to transform the companies we work for and the cities in which we live. Given our transdisciplinary focus we do not reside within a faculty but form part of the UTS Creative Intelligence Strategy.

Established in 2014, DIRC provides niche expertise in the integration of design-led methodologies and tools with traditional business practice. Our researchers are internationally recognized as experts in the disciplines of Frame Creation and Design Led Innovation.

DIRC is a wholly public-facing entity that exists to create positive change in business, social and environmental contexts. Our researchers work broadly with industry, sharing our design-led approach with a wide range of academic, public and private sector partners.

The DIRC seeks to:

- achieve innovation through the development of new design practices, methods, and structures for public and private organizations
- create an evidence base for the value of design and innovation within micro (firm level) and macro (sector level) Australian contexts
- develop a strategy for the broad-based adoption of design and innovation activities within the Australian socio-economic context

CSIRO

A project called Capturing the Value of Science and Technology Through Design used Design Led Innovation as a tool to improve the planning and strategic direction of technology organizations. The collaboration successfully challenged and connected manufacturers with researchers to drive high value-added product and service solutions. DIRC subsequently developed the 'Design for Future Manufacturing Competitive Strategy' with the Federal Australian Government. This pilot resulted in the

framework of DIRC research methodology as well as documented research.

University of NSW - Galleries

UNSW Art & Design's ANNUAL is Australia's largest and most diverse national showcase of graduate contemporary art, design and creative media work.

Encompassing multi-site exhibitions and screenings the A&D ANNUAL features an unmatched array of new work by participating creatives spanning; installation, animation, visual effects, digital media and film, visual communication and graphic design, painting, sculpture, photography, printmaking, sound, spatial design, furniture and jewellery, textile design, design for social innovation, ceramics and more. The A&D ANNUAL 16 website provides a preview of works in this year's exhibition. This year almost 200 emerging creative practitioners will display their final projects across six important Sydney venues, including UNSW Galleries, Kudos Gallery, Chauvel Cinema, Australian Design Centre, Black Box, and ADspace.

Centre for Urban Design, Roads & Maritime Services

Roads and Maritime Services is committed to achieving good urban design outcomes. The Centre for Urban Design helps projects fit sensitively with the built, natural and community environments through which they pass, in both urban and rural locations; contribute to the accessibility and connectivity of communities by all modes of movement, including walking, cycling, and catching public transport; and contribute to the overall quality of the public domain and help revitalize areas.

Media Architecture Institute

The Media Architecture Institute is a non-profit organization designed to complement the work of established universities and research institutions with a flexible but very focused research activity linking industry, education and academia together. Founded in fall 2009 by Dr Gernot Tscherteu, Dr Oliver Schürer, DI Wolfgang Leeb and Dr Martin Tomitsch, the Institute continues the work of the Media Architecture Group that co-organised the Media Architecture Conference London 2007 and the Media Facades Festival Berlin 2008 – in particular

the conference and the exhibition. In 2010 the Media Architecture Institute organised the Media Facades Summit 2010 in Frankfurt and the Media Architecture Biennale 2010 in Vienna.

In 2011 the Media Architecture Institute was expanded from its European base in Vienna to a second office in Sydney where Dr M. Hank Haeusler and Dr Martin Tomitsch are responsible for the Australasian region. Vienna remained responsible for the European / American region with Ben Stricker and Tobias Ebsen joining the Institute in 2012. In April 2012 the Media Architecture Institute organised the 2nd Media Facades Summit 2012 in Frankfurt as part of the Light and Building Exhibition hosted at the Städelschule. In November 2012 the Institute together with Aarhus University's CAVI organised the Media Architecture Biennale 2012 in Aarhus. These events were followed by the Media Facades Summit 2013 in Hong Kong, the Media Facades Summit 2014 in Frankfurt and again in Aarhus the Media Architecture Biennale 2014. In 2015 the institute opened a third office in Beijing with Prof. Chang Zhigang responsible as director for the MAI

China branch. MAI China was officially announced at the Media Architecture Summit 2015 in Beijing. In 2016 Sydney was chosen as the first non-European location for the Media Architecture Biennale and as well in 2016 the first event in North America was launched with the 2016 Media Architecture Summit in Toronto.

For 2017 another Asian Summit is scheduled for Korea and the 2018 Media Architecture Biennale will be in Beijing.

Office of the Government Architect, Planning

The Office of the Government Architect (OGA) provides leadership for NSW Government in Architecture, Urban design, Landscape architecture, and Design thinking. In providing this role, the OGAs support NSW Government in delivering quality, managing risk and fostering innovation to maximize public value of investment in the built environment. The role of the OGA has changed over its 200 year history, but has remained a central part of government delivering world-class design and planning outcomes in NSW as it continues to grow. Located within the Planning Cluster, the strategic advisory role of the

Office provides opportunity to work across government, the private sector and the community to improve social, environmental and economic outcomes for the state and its communities.

- Champion design excellence for government
- Provide independent, professional and impartial strategic advice across design, planning and development, and on the design and delivery of public projects to:
 - Cabinet, Ministers and senior government executives
 - Government departments and agencies
 - Local government
 - Industry
 - Community
- Establish policy and practice frameworks for achieving design quality and effectiveness
- Promote and advocate for the value and benefits of design excellence by ensuring government has the ability to make informed design decisions
- Developing, supporting and leading design-led processes and building capability by:
 - Strategic commissioning, including ongoing management of the Office of the Government

Architect's Pre-qualification Scheme for Strategy and Design Excellence

- Providing advice on performance, procurement and commissioning
- Publishing design guides, standards and manuals
- Leading design review for key and/or strategic public urban renewal, precincts and buildings
- Undertake research and provide thought leadership on design and the built environment
- Foster collaborative approaches across government and with industry and academia
- Support and nurture design culture and the sharing of local and global best practice.

Centre for STEAM (MAAS)

From permanent exhibitions highlighting the Museum of Applied Arts and Sciences own collection to internationally acclaimed travelling exhibitions, the MAAS Centre for Steam brings science, technology, engineering, art and maths to life through immersive experiences between objects, people and spaces. Permanent exhibitions allow visitors to investigate timely science topics like climate

change, the future of transportation and technological breakthroughs while temporary exhibitions explore the process and discoveries of thought leaders across time and place.

Engaging public programs further immerse visitors in these exhibitions through hands-on interactive experiences, staff-led tours and holiday workshops.

MAAS Centre for STEAM learning programs apply problem-based learning techniques to real-world situations, allowing students and teachers to investigate the same questions asked by NASA scientists, robotics designers and software developers. Learning programs align with school curriculum and are designed so that schools can either visit one of our sites or participate virtually via video conferencing, thereby allowing greater access to the rich experiences on offer.

MAAS explores innovation on a daily basis, making it more accessible for visitors of all ages to understand the world around them. MAAS are working with partners to 3D

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Sections of libraries devoted to design.

scan their collection, making it more accessible to visitors through online, smart phone apps, augmented reality, and even virtual reality platforms. MAAS also developed the ThinkerShield, a first-of-its-kind plug-in that provides instant capability to start coding and programming with Arduino without the need for previous programming, wiring or soldering experience. The best part? It's all open source, allowing people across the globe to learn by innovating.

Centre for Fashion (MAAS)

“This museum is a treasure house filled with wonderful surprises.” Jean Paul Gaultier, 2015

The MAAS Centre for Fashion is Australia's first public centre for fashion excellence, giving unrivalled access to arguably the largest public fashion collection in Australia. The Centre provides a tangible access point for exploring often abstract concepts of design, form and style.

Working closely with local, national and international designers, and industry and tertiary partners the initiative

will foster creative excellence, scholarly inquiry and public curiosity through exhibitions, interactive events, fellowships, designer residences, publications, acquisitions, programs and research.

An advisory board provides support to the initiative:

- Lisa Chung, Advisory Board Chair and MAAS Trustee
- Professor Peter McNeil, University of Technology, Sydney
- Edwina McCann, Editor-in-Chief, Vogue Australia and Chairman, Australian Fashion Chamber
- Deeta Colvin, Director of Communications, Blainey North
- Peter Denham, Director Curatorial, Collections and Exhibitions, MAAS
- Dr Jacqui Strecker, Head of Curatorial, MAAS
- Dolla Merrillees, Director, MAAS

Garde Robe is a major partner for the Centre for Fashion and Designers Circle.

Lace Study Centre (MAAS)

The Lace Study Centre provides access to about 300 of the most significant examples of handmade lace in the Powerhouse Museum's collection. Visitors are able to view different styles of lace from all over the world and independently research pieces in the collection. The Museum has been collecting lace for more than a century and has one of the best collections in Australia, ranging from fine handmade lace from the late 1500s to more recent machine-made pieces.

Western Sydney University, School of Computing, Engineering and Mathematics - Makerspace

The Western Sydney University MakerSpace is a facility offered by the School of Computing, Engineering & Mathematics. This open public workshop offers engagement opportunities to the wider community, including; students and teachers, industry and general community members in the following areas.



3D Printing Hub

Offering 3D Printing Services in both Photopolymer and Fused Deposition Machines, Makerspace builds capacity in new digital fabrication by teaming members of the public with academic staff for expert technical assistance on hand during the MakerSpace opening times.

Fab Lab

Incorporating the Western Sydney Solar Car Project and other fabrication projects, the Fab Lab has access to woodworking and metal workshops, laser cutting, CNC routers and other fabrication equipment.

Interactive Programming & Virtual Reality

Software classes and community-run programs are available to school groups to experience virtual reality with Liquid Galaxy, Google Cardboard and Oculus Rift.

Materials Libraries and Research Centres (SMaRT@UNSW)

Founded in 2008 by ARC Laureate Fellow Scientia Professor Veena Sahajwalla, the Centre for Sustainable Materials Research and Technology (SMaRT) at the University of New South Wales works with industry, SMEs, global research partners, NGOs, local, state and federal government, policy makers and the community on the development of innovative environmental solutions for the world's biggest waste challenges.

Based out of the Faculty of Science, the SMaRT Centre brings together researchers from the faculties of Science, Engineering, and the Built Environment. The centre has 30 personnel, state-of-the-art furnaces and laboratories, and sophisticated analytical and processing equipment. Combining the distinctive research capabilities of UNSW's academics, the SMaRT Centre has a track record of delivering research and technology suitable for rapid implementation. The core aims of the SMaRT Centre are to develop novel research for sustainable materials and manufacturing processes, build industry partnerships to activate research for real world impact, and to disseminate

green social technologies that benefit local communities and enhance sustainable economic growth internationally.

Design Centre Enmore TAFE

The Design Centre Enmore (DCE) is Sydney TAFE's creative hub, home to many of Australia's best-known design courses - offering a wide variety of design disciplines on one campus. Students can pursue studies in industrial, jewellery, graphic, interior, event and entertainment design, 3D animation, concept art and illustration. A new building at Design Centre Enmore embraces passive energy design principles and offers flexible creative learning and display spaces.

The Caroline Simpson Library & Research Collection

The Caroline Simpson Library & Research Collection is open to anyone with an interest in the history of house and garden design and interior furnishing in NSW. It supports Sydney Living Museums' work of interpreting and managing places of cultural significance in NSW and provides a specialist research resource for scholars, heritage and conservation practitioners, museum

professionals, designers and tertiary students. The strength of our collection lies in its wide range of formats, including architectural pattern books, architectural fragments, wall and floor coverings, manufacturers' trade catalogues and sample books, garden ornament, fittings (including curtain and blind hardware, door and window furniture), soft furnishings and trimmings, personal papers and manuscripts, pictures, photographs, books, periodicals and oral histories.

Sydney College of the Arts Library

The SCA Library has a specialist collection of resources relating to the theory and practice of contemporary visual arts and design. The collection also includes material on critical theory, media and gender studies. The SCA library holds a range of different types of material available for loan, including books, DVDs and multimedia. The library also holds journals and reference material on the visual arts. Facilities include computers for research, Internet access and training. Photocopying, printing and scanning are also available.

The Powerhouse Museum's Lace Study Centre

At the Powerhouse Museum's Lace Study Centre visitors can view different styles of lace from all over the world, independently research pieces in the Powerhouse Museum's collection and find out more from the volunteer lace enthusiasts who staff the centre. Everyone with a passion for these intricate and extraordinary textiles, including lacemakers, embroiderers, students and designers, is invited to use this unique resource. The Lace Study Centre provides access to about 300 of the most significant examples of handmade lace in the Powerhouse Museum's collection. The Powerhouse has been collecting lace for more than a century and has one of the best collections in Australia, ranging from fine handmade lace from the late 1500s to more recent machine-made pieces.

E Other

Good Design Australia

Located in the heart of Sydney, Good Design Australia is an international design promotion organization responsible for managing Australia's annual Good Design Awards and other signature design events. The Australian Good Design Awards was originally established by the Industrial Design Council of Australia in 1958 and is recognized as one of the oldest and most respected design awards in the world today.

Good Design Australia is committed to promoting the value and benefits of design to business, industry, government and the general public and to help foster a culture of design, creativity and innovation in Australia and internationally.

Australia's annual Good Design Awards program is recognized by the World Design Organization (WDO) as Australia's peak design endorsement program and rewards excellence in design, innovation and creativity at a national and international level.



The Good Design Awards has one of the most diverse ranges of design categories in the world, spanning seven main design disciplines across 25 entry categories.

Major design disciplines include:

- Architectural Design
- Communication Design
- Design Strategy
- Digital Design
- Product Design
- Service Design
- Social Innovation

The Good Design Awards also includes the Young Australian Design Awards, a national design award for young Australian designers, engineers, innovators and entrepreneurs.

City of Sydney – A lighthouse for Design Excellence

Over the past 10 years, City of Sydney projects have won more than 50 national and international design awards, representing a kind of design leadership themselves.

Competitive Design Policy/ Design Excellence

The City of Sydney Competitive Design Policy, adopted by the Council on 9 December 2013, establishes the processes an applicant is required to undertake to demonstrate that a proposed development is the result of a competitive design process.

Design Advisory Panel

An independent panel of experts help the City of Sydney to continually improve the quality of private development and our own urban design and public projects. The Sydney Design Advisory Panel was first appointed in April 2007. In December 2015, Council re-appointed the panel for a further 2 years. The panel members support the City's commitment to design excellence. It meets regularly and the panel is guided by terms of reference approved by Council. Since it was established, the panel has assessed

more than 80 private sector buildings and 50 City of Sydney projects. Members of the panel are:

- Professor Ken Maher (Chair), Fellow, Hassell Studios
- Professor Kerry Clare, Director, Clare Design
- Professor Richard Johnson AO MBE, Director, Johnson Pilton and Walker Pty Ltd
- Elizabeth-Ann Macgregor OBE, Director, Museum of Contemporary Art Australia
- Peter Mould, (Deputy Chair) Former NSW Government Architect
- Peter Poulet, NSW Government Architect, Government Architect's Office
- Professor James Weirick, Program Director, UNSW Faculty of the Built Environment

Government Architect's Strategy and Design Excellence Prequalification Scheme

The Government Architect's Office's (GAO) objective is to ensure the Government has the ability to make informed design decisions, through early engagement on projects, better project definition, scoping design and procurement. Assisting Government to deliver quality

outcomes in the built environment – the Government Architect’s Strategy and Design Excellence Prequalification Scheme (the scheme) is focused on the delivery of strategic planning advice and design excellence, quality and innovation in the built environment.

The scheme offers a streamlined approach for both service providers and Government that relates to the NSW Treasury Gateway Review process. The consultancy categories are structured to align with the requirements of the NSW Government procurement framework.

In addition to the usual scheme probity standards, agencies will benefit from expert assessment and evaluation of service providers. As a benefit of the scheme agencies will have ongoing access to advice and design expertise from GAO throughout each engagement. This expertise will streamline and de-risk the engagement process and support agencies in delivering better built outcomes.

The scheme also aims to develop and broaden industry capability through nurturing and supporting Small and

Medium Enterprises (SME) or emerging businesses. A specific category has been developed to encourage Emerging Design Practices to seek prequalification.

University of NSW - 3D Visualisation Aesthetics Lab

The 3D Visualisation Aesthetics Lab is an Art and Design led research hub that explores modes of visualizing complex scientific and biomedical scan data. The research team in the Lab bring their arts-led 3D computer animation expertise into new clinical fields, by finding new ways of experiencing personalized 3D datasets using head mounted Virtual Reality (VR) displays. The research team explore the challenges of visual narrative structure and develop new ways of navigating complexity using this emergent platform. The Lab is engaged in a variety of collaborative projects.

Since its inception in early 2014, the 3D Visualisation Aesthetics Lab has gained two international research grants (from the Chief Scientist Office in Scotland, UK). It has also been awarded three Australian research grants: one exploring VR in stroke rehabilitation at St

Vincent’s Hospital in Sydney; a second related to the BioNano Science and Technology Australian Research Council (ARC) Centre of Excellence and a third, UNSW Infrastructure grant.

University of Sydney - Design Lab Creative Systems and Robotics

Research on creative systems in the Design Lab includes the development and evaluation of computational models of individual and social creativity. Computational models of individual creativity involve an agent and some environment that the agent can change; design is fundamentally about how an agent changes their environment. The aim of these models of social creativity is to provide frameworks for investigating the nature of creativity without the additional complexities inherent in human societies. Research in this stream includes the exploration of social robotics with a focus on the interaction between humans and social robots.



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Design Industry

List any local/national professional organizations that currently exist to represent designers

Australian Institute of Landscape Architects

Sydney has an extensive and diverse landscape architecture and urban design industry.

There are over 700 members of the Institute of Landscape Architects in Sydney working in the local government, state government and private sector on a range of projects and programs including design policy, transport projects, residential growth areas, schools, parks, water and utilities, hospitals and commercial development. These 700 members represent the many landscape and urban design practices in the city, however there are many more emerging unregistered landscape architects within the practices.

Landscape architects are highly engaged on all projects in Sydney. There is a strong culture of Sydneysiders enjoying the parks and the landscape, requiring leafy shade in the hot climate and being closely connected to nature in this relatively young city. The approximately 100,000 per year population growth rates require more housing, open space transport and educational and health infrastructure.

This creates a blooming and energetic industry for landscape architects in the strategic concept and detail design phases of projects. A further factor adding to the vibrancy of landscape architecture industry is the multicultural background of Sydneysiders, the Aboriginal heritage and the freedom of a relatively young and future looking design culture.

Australian Institute of Architects

The Australian Institute of Architects is the peak body for the architectural profession in Australia, representing 11,000 members. The Institute works to improve our built environment by promoting quality, responsible, sustainable design.

The Australian Institute of Architects exists to enhance the cultural, environmental and economic well-being of the community by:

- Advancing contemporary practice and the professional capability of members, and
- Advocating the value of architecture and architects.

Australia Design Alliance

The Australian Design Alliance (ADA) is the alliance of peak professional organizations that represent designers across all aspects of Australia's design industry. It is a not for profit industry group whose goal is to promote the use of design as strategy to boost Australia's productivity, sustainability and innovation.

The ADA emerged from a series of consultations about how design should be an integral element of Australia's national innovation system at a time of rapidly changing business models and processes.

Australia's design professionals are internationally renowned for their creative skills, project management and teamwork. These are crucial capabilities for a more productive Australian economy.

Design Institute Australia

The Design Institute of Australia (DIA) was founded in 1947 to represent designers in Australia. The DIA acts as a professional body representing all disciplines of design, and undertakes work such as the promotion of ethical standards for the design industry, as well as promoting co-operation between individual designers

The DIA is a not for profit organization, based all over Australia, with a strong and active council in Sydney. In NSW there are 20 councillors representing different designs: Interior Design Commercial, Interior Design Residential, Colour, Graphic Design, Textile Design, Industrial Design, Fashion Design, and Jewellery Design. We also have the DIAS, which represents design Students. DIA organizes almost 40 design events per year, run by volunteers, events predominantly focused on design education, panel discussions and sharing winning design projects. We support Australian design work and design products made in Australia, we lobby with the government for promoting Australian design and we have created a platform for our members.

UX Australia

UX runs events about user experience design and related topics - service design, customer experience, UX within agile, mobile design and more.

The main annual event is UX Australia. Held in the last week of August every year (rotating through Melbourne, Sydney and Brisbane), it is made up of 2 days of hands-on workshops and 2 days of conference. It attracts more than 600 attendees each year and brings in people from all over the world to speak and learn.

UX usually runs 2 smaller events during the year as well - single day conferences, sometimes with a workshop. UX changes the topics of these events each year, depending on what is interesting and in demand in the industry at the moment.

Interaction Design Association

The Interaction Design Association (IxDA) is a member-supported organization dedicated to the discipline of interaction design. Since its launch in 2003, IxDA has grown into a global network of more than 80,000 members and over 173 local groups, focusing on interaction design issues for the practitioner, no matter their level of experience.

Interaction Design (IXD) defines the structure and behavior of interactive systems. Interaction Designers strive to create meaningful relationships between people and the products and services that they use, from computers to mobile devices to appliances and beyond.

IxDA is committed to advancing the practice of Interaction Design and features a community of designers, developers, academics, researchers, and more.

Good Design Australia

Good Design Australia is an international design promotion organization responsible for managing Australia's annual Good Design Awards program as well as a number of leading industry award programs including the Victorian Premier's Design Awards, the Design Entrepreneur Awards and the Young Australian Design Awards program.

With a proud heritage dating back to the Industrial Design Council of Australia (IDCA) established in 1958, the Australian Good Design Awards is recognized by the International Council of Societies of Industrial Design (ICSID) as Australia's peak design endorsement program. The Good Design Awards is Australia's longest standing national design award and promotion program, and one of the few forums for professional Industrial Designers and manufacturers to showcase their design expertise to national and international audiences. As a result of more than 50 years of design benchmarking, the program has focused on progressively raising the standard of design and innovation in Australia.





Greater Sydney Design Institute Alliance

The Greater Sydney Design Institute Alliance is a design alliance for the Sydney metropolitan area advocating and helping deliver an overarching vision and design approach for the city which captures the outstanding natural and cultural qualities of this unique basin between the Pacific Ocean and the Blue Mountains, Kuring-Gai and Royal National parks.

The alliance comprises the Australian Institute of Landscape Architects, the Australian Institute of Architects, the Planning Institute of Australia, and the Committee for Sydney, and together represent over 5000 NSW design and planning professionals in the private and public sectors

The Local Government Landscape Design Forum

The NSW Local Government Landscape Design Forum (LGLDF) is a network of landscape architects and other design professionals who work in the NSW public sector, mostly in local government, but also including some other statutory authorities. The members are employed in a range of different roles and include positions within open space management, landscape design and project management, strategic planning, and development assessment. The forum holds regular events throughout the year to share knowledge, often discussing current and completed projects or topics of interest.

Australian Craft and Design Centres

The network of Australian Craft and Design Centres (ACDC), of which Object is a member, is a group of peak organizations from all states and territories in Australia that represent the professional craft and design sector. The organizations engage with the sector at a local, national and international level and offer services and programs that support sustainable practice.

Australian Graphic Design Association

Australian Graphic Design Association Limited is the peak national organization representing the Australian communication design industry.

With more than 2,600 members distributed throughout the creative, visual communications, applied design and technology sectors, it is dedicated to advancing the profession through an interrelated program of state, national and international activities in education, advocacy and professional development.

AGDA is a lead member of the International Council of Graphic Design Organizations, forming a global network of 187 member associations in 56 countries and consultative status with UNESCO, UNIDO, ISO and WIPO.

AGDA was founded in June 1988 by a small, dedicated group of Melbourne-based designers. Fifty designers from across Australia marched into history when they joined together on stage at the Mildura Conference to symbolize their solidarity and commitment to its formation.

Australian Network for Art and Technology

For the past 25 years, the Australian Network for Art & Technology (ANAT) has been a catalyst for experimentation and innovation across art, science and technology.

ANAT champions artistic excellence by supporting professional artists and fostering a culture of creative risk-taking, secures the necessary resources to enable artists to pursue creative research and realise groundbreaking artworks, and communicates the importance of creative experimentation and expression within the arts and – increasingly – broader society.

Australian Production Design Guild

The Australian Production Design Guild was established in 2009 as a non profit organization committed to:

- Raising the profile of stage and screen design.
- Highlighting the creative contribution made by the mise en scène.
- Drawing attention to professional standards.
- Encouraging young designers and associated professionals in the industry.
- Recognizing excellence and outstanding achievements through annual awards.
- Granting APDG accreditation to outstanding Australian designers.
- Design professionals in the Australian film, television, theatre, interactive media and event industries have been without a voice for many years. The APDG has redressed this and is now striving to establish fairer and more productive working relationships in production design and its related industries.

National Association for the Visual Arts

The National Association for the Visual Arts (NAVA) is the national peak body protecting and promoting the professional interests of the Australian visual and media arts, craft and design sector.

NAVA undertakes advocacy on behalf of the sector and sets and monitors adherence to best practice standards. Since the organization's establishment in 1983, it has been successful in securing policy and legislative change to encourage the growth and development of the sector and to increase professionalism within the industry.

NAVA also provides direct service to its members and the sector generally by offering industry advice, referrals, resources, professional representation and development, grant programs, education training courses and events, and a range of other opportunity brokerage and career development services.

Q23

Following the 2000 Olympic Games, an investment was made to build capacity in strategy, design and delivery of high quality public domain and public infrastructure.

List the key design industries in your city. How have they made a significant impact on the social, cultural and economic development of the city?

City Design and strategy

Following the announcement of Sydney as the host of the 2000 Olympic Games, an investment was made by various levels of government to build capacity in strategy, design and delivery of high quality public domain and public infrastructure. At the heart of this new capability was a generation of design-led teams that coincided with a sustained period of economic growth in Sydney. This convergence has resulted in strong capability, coupled with continuity in approach and delivery – allowing maturing of skills and a wide acceptance of the public benefit of public projects being made possible through the support of design-smart government.

City of Parramatta Strategy Unit

The City of Parramatta, over a number of years, has delivered, led and partnered with others, to produce a body of city planning and city shaping projects which are truly of metropolitan significance. The City Strategy Unit has provided much of the leadership for this work. This work has influenced and informed significant state government policy decisions, and the direction of Metropolitan

Planning for Sydney. The Unit has driven the agenda for the future of Sydney's central city, Australia's Next Great City, through planning projects including the Western Sydney Light Rail feasibility study, the establishment of the Westmead Alliance, conceiving of Greater Parramatta (Westmead through to Camellia), River Foreshore Strategy, Parramatta Ways (Green Grid), Regional and City Ring Roads, the CBD Planning Proposal and development of value capture framework to help fund future infrastructure. Much of this work has been in collaboration and partnership with the state government, such as in the delivery of the Parramatta Strategic Framework (INSW), Telopea Master Plan (LAC) and the Camellia Land Use Strategy (DofP&E).

There has been additional work undertaken to ensure that Parramatta is a livable and vibrant city, such as the Affordable Housing Policy and major commitments to the creation of a city of great design (e.g. Laneways Strategy, Design Parramatta, and a Design Excellence framework). Work has also included recognition of the environment and heritage of Parramatta including "Cool Parramatta"

which provides a response to the hotter climate of Western Sydney, Environmental Upgrade Agreements and in partnership with the state and federal government the development of a Heritage Conservation Agreement to protect the world heritage values of Old Government House and its Domain.

Urban Growth NSW

UrbanGrowth NSW the NSW Government's urban transformation agency has established an advisory panel to act as the organization's design champion for major urban transformation projects. The two key functions of the UrbanGrowth NSW Design Directorate are design leadership and design review, providing portfolio-wide support to project teams in the delivery of high quality urban design outcomes. The Design Directorate meets at least monthly and reports directly to the Chief Executive of UrbanGrowth NSW. It is co-chaired by Board member Ken Maher and the New South Wales Government Architect Peter Poulet. Members include highly respected leaders in the professions of architecture, landscape architecture, urban design, and planning.

City of Sydney Cultural Infrastructure Strategy

City of Sydney's is currently documenting the city cultural ecosystem; connecting its creative, economic and spatial environments. We know that Sydney plays a strong regional and national role in driving the economic impact of culture. The City of Sydney also knows it does not exist in a void, and its relationship to the wider metropolitan and state area, as well as its national and global place, is vital. The City's Cultural Infrastructure Strategy provides a cross-organizational guide to ensure the City is spatially capable of reaching its social, economic and cultural potential. The City views design as a central part of its cultural strategy, and the design community as an indicator species for impact in its approach. The Cultural Infrastructure Strategy will seek to address the regulatory barriers to adapting the built environment to suit new creative uses – something that is frequently beyond the financial resources of the small to medium cultural sector. Newer business models associated with industrial design, shared studio and office space, and mixed business models, rarely fit in to existing planning classifications. The City of Sydney also knows that many creative enterprises lack

suitable building stock. As former industrial areas in the city; like Chippendale, Surry Hills, Redfern and Green Square have transitioned to residential and commercial development, the traditional model of creative uses replacing declining manufacturing has hit something of a road block. This is a symptom common to many global cities. The light industrial or warehouse stock common to inner city areas internationally was largely replaced in the post-war era with outer suburban industrial parks, with residential development in suburban rings, and inner cities reduced to purely commercial uses. Of the remaining light industrial areas, much of it transitioned to residential development around the turn of the century.

City of Sydney Design Excellence program

Up until the 1990s, redevelopment in Central Sydney was generally characterized by poor quality building and urban design, a product of a planning system largely design agnostic. Despite this legacy, over the last decade and a half, Sydney has undergone design transformation and is today generally regarded as one of the world's most attractive and livable cities.

At the City of Sydney this transition has involved championing ‘design excellence’, a design dividend secured through a suite of integrated policies and planning legislation. The City of Sydney Competitive Design Policy was devised to routinely deliver the highest standard of architectural, urban and landscape design in a competitive environment focused on quality and people experience. Through this policy, the pursuit of design excellence through approximately 100 competitive design processes to date for major private and public developments, has been mandated in the CBD since 2000, and elsewhere in the LGA since 2012. In the CBD alone for period 2000-2014, 25 competitive processes were completed, nine of which were pending or under construction as at mid-2015.

The Policy requires large private and public developments undertake either an open or invited competition. Most are invited with between three and six architectural practices participating. The teams respond to detailed briefs, which balance public and private interests. Juries nominated

by the developer and the City, comprise of design and industry experts and are tasked with assessing design and selecting the winning scheme.

The program provides access to development incentives for projects designed through a competitive process. If it is determined by the consent authority that a building demonstrates design excellence, access up to an additional 10% increase in either height or Floor Space Ratio (FSR) may be granted.

Over 16 years the system has evolved a highly effective design excellence program, promoting:

- higher quality landscape, urban design and better legacy architecture
- improved transparency in design procurement
- design culture which brings developers into contact with architects that they might never otherwise work with

- design issues debated and assessed before Development Application stage paving way for streamlined development approvals
- mediating public and private interests in the development process



Indigenous design

Sydney's temperate climate and close connection to its remarkable landscape is anchored in an underlying ethos informed by an indigenous approach to country. Sydney has led the integration of indigenous design – in architecture, urban design and in the graphic identity for iconic Australian brands.

Architecture and urban design

Originating formally in a unit established within the Office of the Government Architect, Merrima Aboriginal Design Unit in 1995. It was founded by the architect Dillon Kombumerri; joined later by Kevin O'Brien and interior designer, Alison Page. This work continues today with Dillon Kombumerri leading initiatives in the Office of the Government Architect and NSW Department of Planning to overlay indigenous cultural infrastructure across the Greater Sydney metropolitan region.

Design strategy and branding

Balarinji

Sydney-based, indigenous owned Balarinji is a leading strategy and design practice. Established in 1983, Balarinji has been at the forefront of Australian strategy and design, and are best known for conceptualizing Aboriginal art on Qantas 747 and 737 aircraft. Working throughout Australian and internationally, Balarinji celebrates Aboriginal Australia through design, construction, interiors and public art.

National Aboriginal Design Agency

The National Aboriginal Design Agency, located north of Sydney, brokers partnerships between Aboriginal Artists and manufacturers to create unique design products such as carpets, lighting, furniture, textiles, wall coverings, and architectural products with an Aboriginal aesthetic. It is an opportunity for manufacturers to be first to market with an authentic Aboriginal product that 'tells a story'. The Agency creates products and designs that contain stories, these stories resonate with people, these products speak to the customer. The Agency's clients include retailers,

gift retailers, architects, designers, galleries/museums, resorts, organizations looking for meaningful graphic design. The Agency is a social enterprise owned by ten Aboriginal communities. The National Aboriginal Design Agency is a commercial arm of the Saltwater Freshwater Arts Alliance, a not-for-profit organization governed by ten Local Aboriginal Land Councils from Karuah to Coffs Harbour on the NSW Mid North Coast. The Alliance aims to position culture as the foundation for the development of the region's Aboriginal communities through skills development, cultural programs and the creation of culturally-based employment opportunities.

<http://nationalAboriginaldesignagency.com.au/>

“If you look at our traditional objects, like a boomerang or a wumura, they are objects of sophisticated function, of great beauty, are inherently sustainable and also contain a spiritual layer, which is usually carved or painted onto it. This is what informs our practice today. To match the intent and the talent of our ancestral designers is what we strive for. This is design from an Aboriginal perspective.”

Alison Page, Aboriginal Designer

Industrial Design

Whilst Australia has a long history of invention, the first real acknowledgement of Industrial Design as a profession was probably the foundation of the Industrial Design Institute of Australia in 1958. Around this time companies such as AWA, Sebel, RTA, Pye Industries and Email Ltd needed the services of Industrial Designers to meet the growing desire for post war electronic and household products. A number of companies employed in-house designers and consultancies grew from single operators into larger businesses offering a range of services. Changes began with the introduction of 3D CAD software in the 1990s and gathered pace in the early 2000s when global forces saw much of the local manufacturing making the move to China. This was a positive in the sense that some projects that would not have otherwise proceeded became viable due to falling costs of production – but also a negative as many local manufacturers and branches of multi-nationals ceased production and product development in Australia. Previous design icons such as Victa Lawn mowers and Café Bar were two of many casualties. The net effect was a lean and productive

Industrial Design profession with designers employed almost equally in large higher profit industries (for example medical companies, Resmed and Cochlear) and a number of small to medium sized consultancies serving an increasing number of local entrepreneurs and international clients. Meetings are now more likely to be on Skype with a factory in China. 3D printing has largely replaced in-house workshops. The profession keeps evolving to suit the changing nature of clients and technology but the design process remains largely a constant.

Med tech: Cochlear Implant Products

Sydney is well positioned to take a global leadership role in the medtech sector. Medical device design has emerged as a leading industry in NSW with the continued growth of several global companies with head office in Sydney. Both ResMed and Cochlear are organizations that lead the categories in which they operate. Cochlear in the field of hearing treatments and ResMed with sleep therapies and in both cases they design and manufacture product in Sydney for global markets. Other standouts come to mind including Nanosonics, who design and develop sterilization products for global markets and emerging companies like Multigate, who have recently invested in advanced design and development capabilities to grow their export earnings. The medtech sector is innovation driven rather than price and this plays to a culture that embraces experimentation and innovation to change health outcomes for future generation. The Sydney medtech sector is supported by universities with very strong medical and engineering faculties (STEM) and provide appropriately trained employees as well as foster research collaborations.

Service Design

The service design industry in Sydney, supported by the monthly Service Design Salon and Open Studio events at local design firms, works across the largest service-based organisations based in the city of Sydney and across the Greater Sydney region. Financial services, telecommunications, public transportation, libraries, museums, universities, State and Local Government, travel, accommodation, and health are industries all benefiting from the work of local service designers. These services impact the lives of people many times over every day, and are improved as a result of these efforts. This community numbers in the hundreds of highly-trained, specialised design professionals.

User Experience

User experience design has been an important part of the Sydney design community for over 20 years, starting with a burgeoning Usability and Human-computer interaction community in the 90's, and growing into a community numbering in the thousands today. Sydney's UX community meets on a regular basis with the IxDA Sydney holding monthly events; the UX bookclub (now in its ninth year) holding events every two months, a local chapter of the UXPA; and a variety of other events.

The UX community work closely with Sydney's technology sector to improve the design of the software, systems and technical environments with which Sydney-siders, Australians and the world interact. Companies such as Atlassian - based in Sydney's central business district - employ over 100 designers who help to deliver market-leading collaboration tools to the world.

Architecture: Evolution of Apartment Living (Design quality for apartments - SEPP65)

Sydney is unique in Australia for its support and promotion of design quality and innovation in apartment design. In 2000, then NSW Premier Bob Carr convened a forum to debate the quality of residential flat design in Sydney. The results of this forum were handed to an Urban Design Advisory Committee (UDAC) to make recommendations to government. Prior to this the Government Architect's Office had prepared for the Department of Planning a document, "Better Urban Living," 1996, which examined approaches for improved urban and residential amenity. State Environmental Planning Policy No.65 - Design Quality of Residential Flat Development - was legislated as planning law in July 2002. It established consistent design quality objectives and processes within the planning system and enshrined the role of registered architects in designing this building type. Since its introduction, architects, councils, design panellists, planners, even developers broadly agree on its success. The Land and Environment Court has upheld the RFDC "rules of thumb" as essential elements in residential flat development. This

rare combination of political will, public and professional engagement and delivery over more than a decade has lifted the quality and diversity of apartment design across Sydney and NSW. A recent national poll by respected polling research company, Galaxy Research, confirms more than 94% of Australians support design standards in the built environment.

The Sydney Harbour Bridge and Sydney Opera House pushed the limits of what was possible through engineering design.

Design engineering

Sydney has a strong history of design engineering. The Sydney Harbour Bridge and Sydney Opera House, the enduring icons of our city, are both internationally renowned structures that pushed the limits of what was possible through engineering design.

The designer of the Sydney Harbour Bridge, Dr John Bradfield, is the city's and perhaps the country's most prominent engineer. The long-time head of the NSW Department of Public Works was responsible for this transformative project as well as the city's original rail network, the underground 'City Circle' line of which is still in use. His applications of engineering shaped Sydney and remain significant even today. Similarly, Ove Arup, one of the great engineers of the twentieth century, came to global prominence through the pioneering use of computers to design the structure of the Sydney Opera House. This project established Arup internationally, and formed a practice within the city which has continued to design a better Sydney in the five decades since.

Engineering in Sydney has continued to develop. The city is home to much of NSW's nation leading 30.4% share of the \$4.5bn national consulting engineering industry, and 83,118 qualified engineers. Additionally, NSW accounts for about 30% of national university course activity in engineering subjects.

Significant engineering endeavours have and continue to shape Sydney; the notable projects referenced throughout this submission were only made possible by leading applications of design engineering. Sydney is in the middle of a boom in infrastructure investment that is set to transform the city. The 2016-17 NSW Budget accounts for a record capital spend of \$73.3 billion in the four years to 2019-20. Many of the transformative city-scale projects occurring currently are, at their heart, engineering projects. These include Sydney Metro and Sydney Light Rail, rail infrastructure which will transform the way people move around the city, while delivering significant benefits to urban design, public amenity and provide economic uplift through greater accessibility.

Equally, notable precinct scale urban regeneration projects at Barangaroo and Central Park are globally recognised as showing leadership in sustainable design. Further precinct-scale developments currently being planned will revitalise the heart of the city at Circular Quay and Martin Place. Planned urban regeneration of brown field sites at Central to Eveleigh and The Bays Precinct are setting new aspirations for sustainability, interfacing with existing and new infrastructure and delivering leading community, commercial and residential assets due to the quality of engineering inputs enabling them. Sydney is renowned around the world for bringing together the highest quality of built and natural environments to create a city that is a joy to inhabit. Design engineering has been key to the creation of this reputation.

Fashion

Sydney is one of the main driving forces behind the fashion industry in Australia with a vital mix of design talent (eg. Romance Was Born, Zimmerman), world class fashion educators, home to the Australian fashion media (eg. Vogue, Harpers Bazaar), international fashion shows and a thriving consumer base. In many ways Sydney is the global face of the Australian fashion industry. The Australian fashion industry is entering into a phase of significant growth with designers getting traction like never before in international markets and in the media. The local Sydney industry that supports the designers is also becoming more sophisticated and collaborative and able to help them reach their potential. This is a new era of innovative Australian design, matched by growing business savvy and a better educated home consumer. With a strong heritage of great fashion designers spanning many decades, Sydney's emerging designers are entering an industry that today has the design infrastructure and mentorship that can help them realize their potential at home and overseas.

Sydney-based manufacturer Zhik produces performance garments for professional athletes involved in water sports, especially sailing, and commercialises its innovations through R&D efforts involving the athletes. Zhik products are sold in more than 40 countries.

Start-Up's and Tech *Atlassian*

Sydney's emerging strength as a regional hub for fintech services has paralleled a surge in software and design companies that service the sector. Founded in Sydney by Mike Cannon-Brookes and Scott Farquhar - both graduates of the University of NSW - Atlassian is now a \$3bn global giant with major headquarters in Sydney, London and San Francisco. Atlassian is pioneering a more open tech company. Atlassian's design approach and design guidelines are downloadable. They bring design methods together with lean management techniques.

Google

Google Sydney is one of Google's largest global engineering centres and the home of the region's sales support operations. Google Sydney was the birthplace of Google Maps, which remains a focus of local engineers here, along with other high-impact projects like designing apps for the Next Billion Users and building a better web with Chrome.

Q24

Sydney Design is produced and managed by a Museum and has grown to become a key event on the design industry's calendar.

List any Design Weeks that operate in your city.

Good Design Festival

Good Design Awards Gala Night

The Good Design Awards Gala Night celebrates the best in design, innovation and creativity of the annual Good Design Awards, Australia's longest standing and most prestigious design awards program dating back to 1958. The Good Design Awards Gala Night is Australia's most celebrated design event. The Gala Night comprises of pre-dinner drinks and an Awards Ceremony to announce the winners of the prestigious Good Design Award®. A highlight of the international design calendar, this black-tie event attracts the cream of Australian and international design, industry thought-leaders, social, political and cultural dignitaries and mainstream media.

Good Design After Party

An exclusive After Party will follow the Good Design Awards Presentations. The After Party will be held at Sydney's famous Cargo Hall, overlooking the beautiful Sydney Harbour during Vivid Sydney. Attendees of the Good Design After Party will have one of the best vantage points in Sydney to watch the Vivid light shows and absorb

the electric atmosphere on the opening night of Vivid. They will also have the opportunity to explore the Good Design Showcase and interact with all of the 2016 winning entries, prior to the public opening. Complimentary drinks and canapés will be served throughout the night. There will be limited tickets available for this exclusive event.

Good Design Showcase

The Good Design Showcase is an interactive exhibition that will feature the finalists and winners of this year's Good Design Awards and Young Australian Design Awards. You will have the chance to interact with some of the products entered into this year's Awards.

<http://www.gooddesignaustralia.com/events/entry/2016-good-design-festival/>

Sydney Design Festival

Sydney Design is one of the few design festivals in the world produced and managed by a Museum and has grown to become a key event on the design industry's calendar. From its modest beginnings in 1997 to an international focus in 2002 with the launch of the first ever retrospective

Vivid Sydney is a 23-day festival of light, music and ideas – the largest of its kind in the world attracting a record 2.31 million attendees in 2016

of the work of designer Marc Newson, Sydney Design has always been about promoting a critical understanding of design in the way it impacts everyday life and culture. Sydney Design would not be possible without a large team of people across the Museum of Applied Arts and Sciences and without the enthusiasm and passion of the Sydney design community including our Sydney Design festival advisors. This annual contemporary design festival creates a platform for a convergence of people, ideas and activities across creative industry sectors.

Sydney Design program content provides visitors with an opportunity to unpack design in all its forms – to understand and explore the processes, functions and narratives within design enterprise and to be inspired by the exhibitions and people involved in creating our futures.

<https://sydneydesign.com.au>

Sydney Architecture Festival

Since it started in 2007, around 40,000 Sydneysiders have taken part in events, talks and exhibitions on design, architecture and the built environment thanks

to the Sydney Architecture Festival. The Festival aims to transform the public's experience of architecture and design, by connecting people to place, through public celebration and engagement. It's about understanding Sydney and imagining the future of our city through the environment we choose to design, plan and build around us. In 2016, the Festival was delivered by the NSW Architects Registration Board in partnership with the NSW Office of the Government Architect to mark 200 years of public architecture in NSW.

<http://www.sydneyarchitecturefestival.org>

Sydney Open

Each year, Sydney Open Ticket holders had the opportunity to see inside Sydney heritage treasures and architectural landmarks, from the CBD to Barangaroo, Walsh Bay and The Rocks. From historic buildings tracing the story of Sydney's beginnings, to award-winning new buildings and space that will shape the fabric and cultural life of the city for generations to come, Sydney Open invited you in to see our past, present and future with special access and expert guided tours. For anyone curious about their city, this is a

weekend-long celebration of living architecture – not just buildings, but their stories of innovation and occupation, of triumph and intrigue.

<http://sydneylivingmuseums.com.au/sydneyopen>

Sydney Indesign

Sydney Indesign continues to be the region's single most powerful platform for connecting designers, specifiers, suppliers, manufacturers and developers, through a highly interactive, commercially-focused program of events. Our new-look brand is a close reflection of our commitment to continuing to facilitate new business opportunity and growth – especially within Australian and our surrounding region.

<http://www.indesigntheevent.com/sydney/>

Vivid Sydney

Vivid Sydney (26 May-17 June 2017) is a 23-day festival of light, music and ideas – and is the largest of its kind in the world. In 2016, Vivid Sydney attracted a record 2.31 million attendees and injected \$110 million into NSW's visitor economy as it entertained and enthralled its participants.



The event is in its ninth year and Vivid Sydney is owned, managed and produced by Destination NSW, the NSW Government's tourism and major events agency. Each year Vivid Sydney transforms the city into a colourful canvas of light, music, and ideas, and is a major celebration of the creative industries. Vivid Sydney is where art, technology and commerce intersect. The festival brings the world's greatest minds, innovators and industry leaders to Sydney to build engagement between the creative industries and the broader economy, exploring trends, movements and opportunities that shape society and business through public talks, industry seminars, conferences, workshops and debates. Vivid celebrates Sydney as the creative hub of the Asia-Pacific with large scale light installations and projections; free family events; music performances and collaborations; and creative ideas, discussion and debate.

Festival of Landscape Architecture October 2017

The International Festival of Landscape Architecture is designed to position landscape architecture as a leading profession in shaping a better future for Australia. Events

for the Festival are wide ranging and include the National Landscape Architecture Conference, National Landscape Architecture Awards, a student program, parties, talks, tours, exhibitions, installations and city activations.

<http://www.aila.org.au/thethirdcity>

Factory Design District

Encompassing furniture, objects, textiles, jewellery, food, wine and beer. The event will increase awareness and highlight the processes behind the handmade nature of these products. Visitors to the event will experience curated spaces, demonstrations, workshops and talks.

<http://www.factorydesigndistrict.com/#home>

Biennale of Sydney

The Biennale of Sydney is a non-profit organisation that engages Australian and international audiences with challenging and innovative contemporary art from around the world, promotes cultural exchange and inspires audiences to experience art, themselves and their world in new and creative ways. Held every two years, the Biennale exhibition runs for three months, with an accompanying

program of artist talks, performances, forums, guided tours, family days and other special events.

Initiated by Founding Governor Franco Belgiorno-Nettis AC CBE and supported by Founding Patron Transfield Holdings, the inaugural Biennale of Sydney was held in 1973 as part of the program of events celebrating the opening of the Sydney Opera House. The Biennale of Sydney was the first biennale to be established in the Asia-Pacific region and, alongside the Venice and São Paulo biennales and documenta, is one of the longest running exhibitions of its kind. Since its inception in 1973, the Biennale of Sydney has provided an international platform for innovative contemporary art, showcasing the work of nearly 1800 artists from more than 100 countries. Today it ranks as one of the leading international festivals of contemporary art and continues to be recognised for showcasing inspirational and challenging art from Australia and around the world.

<https://www.biennaleofsydney.com.au/>





National Architecture Conference

The 2017 National Architecture Conference: praxis will be hosted at the recently completed International Convention Centre, Sydney, from 4-6 May, 2017. The location of this Conference alternates between a range of capital cities in Australia, but regularly attracts more than 1200 delegates. More than simply a venue-based program, the conference is a cultural event, which actively engages with the local context via a fringe program. This actively promotes a design agenda within the host city, by opening up conversations between delegates and a range of local design venues, practices, and personalities.

Mercedes Benz Fashion Week Sydney

Mercedes-Benz Fashion Week Australia is a celebration of fashion and culture. Sydney becomes the nation's style attraction for Australia's most innovative fashion designers, red carpet celebrities and retailers. It is Australia's premier fashion and lifestyle event and showcases the Resort collections of Australia's leading designer brands.
<http://mbfashionweek.com/australia>

International Sourcing Expo

Australia's leading sourcing platform for the apparel, accessories and textiles industry. The 2015 event boasted representation from 13 countries which is expected to be extended in 2016. In 2015 there was exhibitor representation from India, China, Bangladesh, Pakistan, Hong Kong, Taiwan, Indonesia, Fiji, Vietnam, South Africa, USA, France and Australia.

<http://www.internationalsourcingexpo.com/>

AIDA (Australian Interior Design Awards)

<https://australianinteriordesignawards.com/>

IDEA (Interior Design Excellence Awards)

<https://www.idea-awards.com.au/about/about-idea/>

AGOTYA: The DIA's Australian Graduate of the Year Awards is the primary program for emerging designers.

<http://www.design.org.au/news-information/agotya>

DIA: Fellowship; Fellowships are offered to DIA members in each state that have done a lot in the design industry or their profession.

DIA: The Hall of Fame Program

The DIA Hall of Fame celebrates the work of eminent designers and their significant contribution to Australia's economic development and cultural identity. Over 100 designers have been inaugurated into the DIA's Hall of Fame since the program's inception in the late 1990s. A summary can be found on:

<http://www.design.org.au/about-us/design-hall-of-fame>



Q25

Design Education

List the total number of design programs offered in the city

University of NSW - Utzon lectures

The Utzon Lecture Series was officially launched in March 2010 by Jan Utzon the son of the renowned Danish architect Jørn Utzon.

Held on a monthly basis at the University of New South Wales (UNSW) Kensington campus in Sydney, the Utzon Lecture series focuses on the presentation of ideas from leading contributors of international significance in the design, delivery and management of the built environment. Lectures are delivered by internationally respected individuals from across design disciplines, and recorded for broader distribution by podcast. Past Utzon lectures have been delivered by Professor Juhani Pallasmaa, Associate Professor Oya Demirbilek, Professor Mattheos Santamouris and Professor Richard Weller

<https://www.be.unsw.edu.au/utzon/2016>



Vivid Ideas Sydney

Vivid Ideas is Asia Pacific's annual celebration of innovation, creativity and community, building audiences and markets for the creative industries, and offering professional development opportunities across the sector. The program truly spans the innovation and imagination sector: from technology and start-up culture to design and architecture, film and screen content to visual arts and performance, advertising and marketing to animation, VFX, lighting and events.

During the festival, Vivid Ideas brings together business and creative leaders for professional development, information updates on their industries, market opportunities and innovation: gathering all the conversations, conventions and big announcements in Sydney.

Game-changers Talk Series

The Game-Changers Talks Series features conversations with global leaders in design, television, publishing and technology

SPARC International Lighting Event

SPARC International Lighting Event 2015 invited around 100 Australian and international companies who will demonstrate the world's latest in lighting technology and design.

Data Visualisation Master Class: Communicating Data

This masterclass taught the principles and coding practices for turning data into effective visualisations; working with communicators, scientists and researchers, designers and visual artists to combine lectures from world leaders in data visualisation with hands-on exercises.

Design-driven brand transformation

As one of the world's largest automotive corporations, Hyundai and has undergone a significant brand transformation. At the heart of the multinational's brand campaign and its resulting growth, is Australian designer and visionary, Casey Hyun.

Redesigning Urban Inventions: City As A Service

This event raised awareness about situated design opportunities for improving urban lives with computing technology. A live demo session showcased current work in the field, while expert talks and a discussion panel inspired audiences to look at cities from a novel and innovative perspective; combining 'Smart Cities' through media architecture, interaction design and public art.

University of NSW - Luminocity

Luminocity is an exhibition organised by UNSW Built Environment that showcases student works and projects. Works range from the various disciplines including architecture, interior architecture, city planning, computational design, landscape architecture, industrial design and construction and project management.

On 3 September, during UNSW Open Day, visitors will be able to view the exhibition and talk to students and staff about careers in the design, planning and construction industries as well as questions specific to the degrees on offer. A series of hands-on workshops will be available for high school students, TAFE and/or private colleges to have a go at design and to see what it would be like to study with us. Luminocity will give high school students and their parents an idea of what it's like to study at UNSW Built Environment and what kind of design projects they will take part in. This exhibition is also a great opportunity for alumni and industry members to view the creativity, skills and craftsmanship of our students.

Full details are available at:

be.unsw.edu.au/luminocity2016

Built Environment in schools- NSW Architects Registration Board

The following resources were developed by the NSW Architects Registration Board for the Department of Education, making them accessible to all Primary and Secondary school teachers in NSW.

Spacewise

In this 10-13 week unit, students will study a local neighbourhood and consider how it meets the needs of the community. They will explore its development and how it has changed over time. They will consider issues of the conservation and preservation of any significant local historical and/or cultural features.

In groups, students will analyse a public space that is part of the local neighbourhood and use information from this analysis to design and produce a proposal for the re-development of a public space to better meet the needs of users.

Building the future

This resource encourages students to explore their local neighbourhood and consider sustainability, aesthetic, cultural, safety and functional issues facing our community now and in the future.

Students will develop a deeper understanding of how places have come to be, how they are now and how they can be in the future. This unit of work is part of a suite of innovative teaching materials initiated by the NSW Architects Registration Board as part of its role in promoting an understanding of architectural issues in the community. Building the Future is a collaboration between the Board, the Historic Houses Trust of New South Wales and Sydney Region, NSW Department of Education and Communities.

Transforming the local

Building connections: Transforming the Local is a multi-layered resource aimed at supporting the teaching of architecture units as part of Visual Arts courses in Stages 4 and 5. This resource can be used for Stage 5 Visual Design and Stage 5 Photography and Digital Media.

This unit of work is part of a suite of innovative teaching materials initiated by the NSW Architects Registration Board as part of its role in promoting an understanding of architectural issues in the community. Building Connections: Transforming the Local is a collaboration between the Board, and the Visual Arts and Design Educators Association.

Indigenous Design Mentorships (Australian Design Centre)

Lucy Simpson and Nicole Monks were the successful recipients of our 2016 Indigenous Design Mentorship program. Throughout the year, both talented designers will be developing new work with the guidance of their chosen industry mentors and the ADC. This will become the inaugural project in a series that focuses on mentoring and

connecting emerging Indigenous artists and designers with established designers and creative business networks. The fellowship also includes an eight-week design residency at William Street from June– November 2016.

Sydney based textile, graphic and object designer Lucy Simpson will produce a body of work to be exhibited at the ADC in September 2016 titled Yilaalu: In Time, which will focus on contemporary translations of ‘traditional’ Aboriginal Adornment.

Nicole Monks’ project titled Bounce will include the development and product launch of a new eight piece furniture range. Nicole was selected for her dedication to promoting awareness of Indigenous culture through her Interdisciplinary practice Black White and Creative.

Byera Hadley Travelling Scholarships (NSW Architects Registration Board)

Byera Hadley was a distinguished architect; dedicated to architectural education. In 1914, Byera was appointed Lecturer-in-Charge at the Sydney Technical College’s Department of Architecture. Byera Hadley’s bequest is Australia’s most prestigious and sustained gift of its type; resulting in more than \$3m being granted to over 160 architects, students and graduates since 1951. Each year, around AUD\$120,000 is gifted to students, graduates and architects to travel and research in cities and communities around the world. Scholars return to share their research with colleagues, Councils and communities. For more than 60 years, Byera’s legacy has helped architects, graduates and students to stay current, and connect with the world.

Western Sydney University School of Computing Engineering and Mathematics Technology Innovation Exhibition

An annual showcase of Honours and Final Year student technology innovation projects. The School of Computing, Engineering and Mathematics (SCEM) has extensively supported and stimulated the development of trans-disciplinary projects, which support intensive interaction and fusion between Industrial Design, Engineering and Information and Communication Technology (ICT) disciplines in product design and manufacturing, as well as in interaction with Built Environment and Construction Management for building design.



MADE by the Opera House

MADE by the Opera House is the Multidisciplinary Australian Danish Exchange for students of Architecture, Engineering and Design (in the Built Environment) in 2nd year or above. The program was established in honour of the Sydney Opera House's 40th Anniversary celebrations in October 2013 and will run for ten years to 2023.

MADE by the Opera House is a collaboration between the Sydney Opera House and the Royal Danish Academy of Fine Arts, Schools of Architecture, Design and Conservation and is supported by MADE partners Arup and Steensen Varming (both of which have been associated with the Opera House since construction began), the NSW Architects Registration Board, AMP Capital, and three Danish foundations, The Bikuben Foundation, The Dreyer Foundation and The Obel Family Foundation.

The completion of MADE will coincide with the 50th Anniversary of the opening of the Opera House. Each year five Australian students will be given the opportunity to travel to Denmark, and five Danish students to Australia, with 100 students participating over the decade. MADE by the Opera House promotes international and cross disciplinary interaction between students of engineering, architecture and design (in the built environment). As well as providing multidisciplinary experience for Australian and Danish students, the program fosters cultural links between the two countries. This is particularly fitting as it complements the role that Danish architect Jørn Utzon played in the innovative design and construction of the Opera House.

Design media

ABC Radio National - Blueprint for Living
Blueprint for Living is designed for your weekend. It explores the things that help make for a good life: food, architecture, design, fashion, travel and issues that affect our personal well-being. Blueprint for Living surveys the ways we spend our time: from the food we eat and the clothes we wear, to the extraordinary innovations some create and develop. Smart, irreverent and endlessly curious, it is all about where culture meets life, life meets lifestyle and leisure is a serious pursuit.

<http://www.abc.net.au/radionational/programs/blueprintforliving/>



Interest in urban design and architecture reflects the continued growth for Sydney Open with over 45,000 visits made in 2016.

Architecture and Design

Australia's largest architecture, building and design industry media resource, architecture and design ensures visitors to Architecture & Design are the best informed and inspired in the business. Updated daily, ArchitectureAndDesign.com.au combines the best in new projects, industry news and expert commentary with the country's most comprehensive archive of new products, suppliers and their educational resources. The site is a hub for practicing architects, designers, builders, specifiers, engineers, developers and suppliers - the professionals creating Australia's buildings. Our independent editorial team is dedicated to staying at the forefront in all the most important building and architecture topics, from the impact of new regulations and award-winning design to sustainability and the latest materials trends and technology. Along with unrivaled access to expert advice and updates direct from suppliers, Architecture & Design arms building professionals with the information they need in order to add value and resolve their clients' challenges with the best design and construction solutions.

<http://www.architectureanddesign.com.au/home>

Sydney Open

Since 1995 Sydney Living Museums has opened the doors of Sydney's best examples of contemporary and heritage architecture to members of the general public through Sydney Open, Sydney's largest design and architectural event. For one weekend each year Sydney Living Museums curates the city and delivers a program of talks, tours and 'open houses' that have successfully engaged audiences from architecture professionals to families with the story of Sydney and provided firsthand experience of the enduring role of good design in creating the city.

In 2016 SLM worked with government, commercial, domestic and cultural buildings organisations to create a program of 70 buildings that represented 200 years of architecture in Australia from the archaeology of the Tank Stream and UNESCO World Heritage listed Hyde Park Barracks Museum to Roger Stirk Harbour and Partners Towers in the city's newest precinct at Barangaroo. The public appetite to experience and engage with Sydney's urban design and architecture is reflected in the continuous growth of the audience for Sydney Open with over 45,000

visits made to the 50 buildings offered as part of the core Sunday program in 2016.

A total of 6,962 Sydney Open tickets were sold in 2016, representing a 10% growth on 2015, and 42% on 2014. This included 5,678 Sydney Open Tickets, 106 VIP Tickets and 1,178 Focus Tour Tickets.

Sydney Open is complemented by a range of public programs throughout the year across our properties bringing the importance of architecture and design to a broad range of audiences from school children to specialists.

Q26

List all educational institutions offering a design curriculum within the city. Specify:

University of Technology Sydney
Faculty of Design, Architecture & Building

Undergraduate courses

- Bachelor of Landscape Architecture (Honours)
- Bachelor of Design in Architecture
- Bachelor of Design in Photography
- Bachelor of Design in Interior and Spatial Design
- Bachelor of Design in Animation
- Bachelor of Design in Integrated Product Design
- Bachelor of Design in Fashion and Textiles
- Bachelor of Design in Visual Communication
- Bachelor of Landscape Architecture

Honours courses

- Bachelor of Design (Honours) in Architecture
- Bachelor of Design (Honours) in Photography
- Bachelor of Design (Honours) in Interior and Spatial Design
- Bachelor of Design (Honours) in Animation
- Bachelor of Design (Honours) in Integrated Product Design
- Bachelor of Design (Honours) in Fashion and Textiles

- Bachelor of Design (Honours) in Visual Communication
- Bachelor of Design (Honours)

Combined courses

- Bachelor of Design in Photography Bachelor of Arts in International Studies
- Bachelor of Design in Interior and Spatial Design Bachelor of Arts in International Studies
- Bachelor of Design in Animation Bachelor of Arts in International Studies
- Bachelor of Design in Integrated Product Design Bachelor of Arts in International Studies
- Bachelor of Design in Fashion and Textiles Bachelor of Arts in International Studies
- Bachelor of Design in Visual Communication Bachelor of Arts in International Studies
- Bachelor of Design in Fashion and Textiles Bachelor of Creative Intelligence and Innovation
- Bachelor of Design in Interior and Spatial Design Bachelor of Creative Intelligence and Innovation
- Bachelor of Design in Integrated Product Design Bachelor of Creative Intelligence and Innovation

- Bachelor of Design in Visual Communication Bachelor of Creative Intelligence and Innovation
- Bachelor of Design in Architecture Bachelor of Creative Intelligence and Innovation
- Bachelor of Design in Animation Bachelor of Creative Intelligence and Innovation

Postgraduate courses

- Master of Architecture (Research)
- Master of Built Environment (Research)
- Master of Design (Research)
- Master of Planning
- Master of Architecture
- Master of Design
- Master of Landscape Architecture
- Graduate Diploma in Planning
- Graduate Diploma in Design
- Graduate Certificate in Design

Faculty of Arts & Social Sciences

Undergraduate courses

- Bachelor of Music and Sound Design
- Bachelor of Communication (Media Arts and Production)
- Bachelor of Communication (Digital and Social Media)

Honours courses

- Bachelor of Communication (Honours)

Combined courses

- Bachelor of Communication (Digital and Social Media) Bachelor of Laws (Honours)
- Bachelor of Communication (Media Arts and Production) Bachelor of Laws (Honours)
- Bachelor of Music and Sound Design Bachelor of Arts in International Studies
- Bachelor of Communication (Digital and Social Media) Bachelor of Creative Intelligence and Innovation
- Bachelor of Communication (Media Arts and Production) Bachelor of Arts in International Studies
- Bachelor of Communication (Digital and Social Media) Bachelor of Arts in International Studies

- Bachelor of Communication (Media Arts and Production) Bachelor of Creative Intelligence and Innovation
- Bachelor of Communication (Digital and Social Media) Bachelor of Laws
- Bachelor of Communication (Media Arts and Production) Bachelor of Laws

Postgraduate courses

Research degrees

- Doctor of Creative Arts
- Master of Arts (Research) in Humanities and Social Sciences
- Master of Creative Arts (Research)

Coursework degrees

- Master of Media Arts and Production
- Master of Arts in Communication Management
- Graduate Diploma in Communication Management
- Graduate Diploma in Media Arts and Production
- Graduate Certificate in Editing and Publishing
- Graduate Certificate in Media Arts and Production

- Faculty of Information Technology
- Bachelor of Science in Games Development

Faculty of Transdisciplinary Innovation

Undergraduate Courses

- Bachelor of Technology and Innovation
- Diploma in Innovation

Postgraduate courses

- Master of Animation and Visualisation
- Graduate Certificate in Animation and Visualisation

University of New South Wales

Faculty of Built Environment

Postgraduate

- Master of Architecture (~120)
- Master of Urban Design and Development (~40)
- Master of Construction Project Management (~30)
- Master of Urban Policy and Strategy (~20)
- Master of City Planning (~20)
- Master of Property and Development (~20)
- Master of Urban Renewal and Housing (~20)

Undergraduate

- Bachelor of Architecture (~140)
- Bachelor of Computational Design (~30)
- Bachelor of Interior Architecture (~60)
- Bachelor of City Planning (~50)
- Bachelor of Construction (~80)
- Bachelor of Industrial Design (~40)
- Bachelor of Landscape Architecture (~50)
- Faculty of Art and Design

Undergraduate

- Bachelor of Design (Hons)
- Bachelor of Design (Hons)/Education (Secondary)
- Bachelor of Design (Hons)/Media (PR & Advertising)
- Bachelor of Media Arts (Hons)
- Bachelor of Media Arts (Hons)/Computer Science
- Bachelor of Media Arts (Hons)/Education (Secondary)
- Bachelor of Media (Screen & Sound Production)
- Bachelor of Media (Screen & Sound Production)/Music

Postgraduate

- Master of Design
- Master of Curating and Cultural Leadership
- Faculty of Engineering
- Bachelor of Civil Engineering with Architecture (Hons)

Western Sydney University

Creative Industries courses

Undergraduate courses

- Bachelor of Arts / Bachelor of Creative Industries
- Bachelor of Communication/Bachelor of Creative Industries
- Bachelor of Creative Industries
- Bachelor of Design (Visual Communication)
- Bachelor of Design - Visual Communication (Dean's Scholars)
- Bachelor of Design / Bachelor of Creative Industries
- Bachelor of Graphic Design / Pathway to Teaching Secondary
- Bachelor of Screen Media (Arts and Production)
- Postgraduate courses
- Master of Creative Industries

- Graduate Diploma in Creative Industries
- Graduate Certificate in Creative Industries
- Master of Digital Humanities
- Tourism and Urban Planning Courses

Undergraduate courses

- Bachelor of Planning

Engineering and Built Environment Courses

Undergraduate courses

- Bachelor of Building Design Management
- Bachelor of Design and Technology
- Bachelor of Entrepreneurship (Games Design and Simulation)
- Bachelor of Industrial Design
- Bachelor of Industrial Design (Honours)

Postgraduate courses

- Master of Planning
- Master of Urban Management and Planning
- Graduate Diploma in Urban Management and Planning

- Graduate Certificate in Urban Management and Planning
- Arts and Humanities Courses

Postgraduate courses

- Master of Accessible Media
- Master of Arts in Literature and Creative Writing
- Graduate Research Courses
- Doctor of Creative Arts (DCA)

University of Sydney

- Bachelor of Design Computing
- Bachelor of Design in Architecture
- Bachelor of Design in Architecture (Hons)
- Bachelor of Architecture and Environments
- Bachelor of Design in Architecture (Hons)/Master of Architecture (combined degree)
- Bachelor of Design in Architecture/Bachelor of Laws
- Bachelor of Arts (Media and Communications)
- Graduate Certificate in Architectural Science (Audio and Acoustics)
- Graduate Diploma in Architectural Science (Audio and Acoustics)

- Master of Architectural Science (Audio and Acoustics)
- Graduate Certificate in Architectural Science (Building Services)
- Graduate Certificate in Architectural Science (Facilities Management)
- Graduate Certificate in Architectural Science (High Performance Buildings)
- Graduate Diploma in Architectural Science (High Performance Buildings)
- Master of Architectural Science (High Performance Buildings)
- Graduate Certificate in Architectural Science (Illumination Design)
- Graduate Diploma in Architectural Science (Illumination Design)
- Master of Architectural Science (Illumination Design)
- Graduate Certificate in Architectural Science (Sustainable Design)
- Graduate Diploma in Architectural Science (Sustainable Design)
- Master of Architectural Science (Sustainable Design)
- Master of Architecture

- Graduate Certificate in Art Curating
- Graduate Diploma in Art Curating
- Master of Art Curating
- Graduate Certificate in Interaction Design and Electronic Arts
- Graduate Diploma in Interaction Design and Electronic Arts
- Master of Interaction Design and Electronic Arts
- Master of Interaction Design and Electronic Arts (Audio and Acoustics)
- Master of Interaction Design and Electronic Arts (Illumination Design)
- Master of Heritage Conservation
- Graduate Certificate in Heritage Conservation
- Graduate Diploma in Heritage Conservation
- Graduate Certificate in Museum and Heritage Studies
- Graduate Diploma in Museum and Heritage Studies
- Master of Museum and Heritage Studies
- Graduate Certificate in Sustainability
- Graduate Diploma in Sustainability
- Master of Sustainability
- Graduate Certificate in Urban Design

- Graduate Diploma in Urban Design
- Master of Urban Design
- Graduate Certificate in Urban and Regional Planning
- Graduate Diploma in Urban and Regional Planning
- Master of Urban and Regional Planning
- Master of Urbanism (Heritage Conservation)
- Master of Urbanism (Urban and Regional Planning)
- Master of Urbanism (Urban Design)

Macquarie University

Undergraduate courses

- Bachelor of Information Technology – Games Design and Development
- Bachelor of Marketing and Media
- Bachelor of Media
- Bachelor of Media with Bachelor of Laws
- Bachelor of Planning

Postgraduate courses

- Master of Creative Industries
- Master of Creative Writing

- Master of Planning
- Graduate Diploma of Creative Writing

Australian Catholic University

- Bachelor of Visual Arts and Design
- Bachelor of Creative Arts??
- Bachelor of Digital Media

Notre Dame University

- Bachelor of Arts (Film and Screen Production)
- Bachelor of Communications and Media

CQ University

- Diploma of Digital Media
- Associate Degree of Digital Media
- Bachelor of Digital Media

CATC Design School

- Diploma of Graphic Design
- Diploma of Interior Design
- Billy Blue College of Design at Torrens University, Ultimo
- Bachelor of Communication Design

- Bachelor of Digital Media Design (3D Design and Animation)
- Bachelor of Digital Media Design (Interaction Design)
- Bachelor of Digital Media Design (Film & Video Design)
- Bachelor of Branded Fashion Design
- Bachelor of Interior Design (Commercial)
- Bachelor of Interior Design (Residential)
- Bachelor of Branded Environments
- Bachelor of Business with Bachelor of Design
- Diploma of Design
- Diploma of Digital Media Design
- Diploma of Interior Design and Decoration
- Diploma of Graphic Design
- Graduate Certificate in UX and Web Design
- Master of Design
- SAE Creative Media Institute
- Bachelor of Design (Graphic Design)
- Bachelor of Animation
- Bachelor of Audio
- Bachelor of Film
- Bachelor of Games Development
- Bachelor of Design (Web Design)

- Associate Degree of Animation
- Associate Degree of Audio
- Associate Degree of Design (Graphic Design)
- Associate Degree of Film
- Associate Degree of Games Development
- Associate Degree of Design (Web Design)
- Diploma of Screen and Media (Digital Video Production)
- Diploma of Screen and Media (Animation)
- Academy of Information Technology, Sydney
- Bachelor of Interactive Media (Film)
- Bachelor of Interactive Media (2D Animation)
- Bachelor of Interactive Media (Game Design)
- Bachelor of Interactive Media (3D Design)
- Diploma of Interactive Media
- Bachelor of Digital Design
- Diploma of Digital Design
- Bachelor of Information Technology (Mobile Applications Development)
- Bachelor of Information Technology (Game Programming)
- Academy of Interactive Entertainment
- Advanced Diploma of Screen & Media

- (3D Animation & VFX for film)
- Graduate Diploma of Management (learning)
- Certificate II in Creative Industries
- Certificate III in Screen and Media
- Advanced Diploma of Professional Game Development (Game Art & Animation)
- Advanced Diploma of Professional Game Development (Game Programming)
- Bachelor of Games and Virtual Worlds
- Certificate II in Information, Digital Media and Technology
- Certificate III in Information, Digital Media and Technology
- Advanced Diploma of Professional Game Development (Game Design & Production)
- Certificate III in Design Fundamentals
- Australian Film Television and Radio School, Sydney
- Bachelor of Arts Screen: Production
- Advanced Diploma in Editing
- Advanced Diploma in Production Sound
- Advanced Diploma in Screenwriting – Feature Film
- Advanced Diploma in Screenwriting – Series Television

- Advanced Diploma in Script Editing and Development
- Advanced Diploma in Visual Effects
- Diploma in Camera
- Diploma in Editing
- Diploma in Grading
- Diploma in Production Management
- Diploma in Screen Design
- Diploma in Social Video

Postgraduate

- Graduate Certificate Screen: Cinematography
- Graduate Certificate Screen: Creative Producing
- Graduate Certificate Screen: Directing
- Graduate Certificate Screen: Documentary
- Graduate Certificate Screen: Editing
- Graduate Certificate Screen: Music
- Graduate Certificate Screen: Screenwriting
- Master of Arts Screen: Animation and Visual Effects
- Master of Arts Screen: Cinematography
- Master of Arts Screen: Directing
- Master of Arts Screen: Documentary
- Master of Arts Screen: Editing

- Master of Arts Screen: Interactive Media
- Master of Arts Screen: Music
- Master of Arts Screen: Producing
- Master of Arts Screen: Production Design
- Master of Arts Screen: Screenwriting
- Master of Arts Screen: Sound

JMC Academy

- Bachelor of Creative Arts (3D Animation)
- Diploma of Creative Arts (3D Animation)
- Bachelor of Creative Technology (Audio Engineering & Sound Production)
- Diploma of Audio Engineering & Sound Production
- Bachelor of Design (Visual Communications)
- Diploma of Design (Visual Communications)
- Bachelor of Creative Arts (Film and Television)
- Diploma of Film and Television
- Bachelor of Creative Arts (Game Design)
- Diploma of Creative Arts (Game Design)
- Raffles College of Design and Commerce
- Bachelor of Design (Fashion Design)
- Bachelor of Design (Graphic Design)

- Bachelor of Design (Interior Design)
- Bachelor of Design (Multimedia Design)
- Bachelor of Arts (Visual Communication) – Animation
- Bachelor of Arts (Visual Communication) – Games Design

Western Sydney Institute

- Diploma of Building Design
- Certificate IV in Design
- Certificate III - Design Fundamentals (Graphic Design)
- Diploma of Graphic Design
- Advanced Diploma of Graphic Design
- Advanced Diploma of Interior Design
- Diploma of Interior Design and Decoration
- Certificate III - Screen and Media
- Certificate IV - Screen and Media
- Diploma of Screen and Media (Interactive Media)
- Certificate III - Music Industry (Sound Production)
- Diploma of Music Industry (Sound Production)
- Diploma of Landscape Design

Sydney Institute

- Bachelor of 3D Art and Animation
- Bachelor of Design (Interior Design)
- Bachelor of Fashion Design
- Diploma of Building Design
- Certificate III - Clothing and Textile Production
- Advanced Diploma of Fashion Design and Merchandising
- Diploma of Fashion Design and Merchandising
- Diploma of Live Production and Technical Services (Costume for Performance)
- Textile Design and Development
- Certificate IV - Design (Fashion Design)
- Certificate IV - Design (Fabric Design and Printing)
- Certificate II - Applied Fashion Design and Technology
- Certificate III - Applied Fashion Design and Technology
- Certificate III - Design Fundamentals (Fashion Design)
- Certificate III - Design Fundamentals (Fashion Design and Technology)
- Advanced Diploma of Interior Design
- Diploma of Interior Design and Decoration
- Certificate - Design Fundamentals (Interior Design)
- Advanced Diploma of Industrial Design

- Certificate IV - Design (Industrial Design)
- Certificate IV - Design (Jewellery Design)
- Certificate III - Design Fundamentals (Jewellery Design)
- Certificate III - Jewellery Manufacture
- Certificate - Visual Arts (Jewellery and Object Design)
- Certificate III - Printing
- Certificate III - Print Manufacturing
- Certificate II - Printing and Graphic Arts (General)
- Diploma of Website Development
- Diploma of Digital and Interactive Games
- Certificate IV - Digital and Interactive Games
- Certificate IV - Digital Media Technologies (Interactive Media)
- Certificate III - Information Digital Media and Technology
- Diploma of Screen and Media (Specialist Make-up Services)
- Advanced Diploma of Creative Product Development
- Advanced Diploma of Screen and Media
- Diploma of Screen and Media (Film and TV)
- Diploma of Screen and Media (Interactive Digital Media)
- Certificate IV - Screen and Media (Film and TV)

- Certificate IV - Screen and Media (Interactive Digital Media)
- Certificate III - Information, Digital Media & Technology (Web Technology)
- Certificate III - Screen and Media (Film and TV)
- Certificate III - Screen and Media (Media)
- Certificate - Design Fundamentals (3D Animation and Visual Effects)
- Certificate - Design Fundamentals (Digital Design)
- Certificate - Media (3D Game Development)
- Certificate - Media (Film/TV and New Media Production)
- Certificate - Visual Arts and Digital Design
- Advanced Diploma of Graphic Design
- Advanced Diploma of Graphic Design (Illustration)
- Diploma of Graphic Design
- Diploma of Graphic Design (Illustration)
- Certificate IV - Design (Graphic Design)
- Certificate III - Design Fundamentals (Drawing and Illustration)
- Certificate III - Design Fundamentals (Graphic Design)
- Advanced Diploma of Live Production and Management Services

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- Diploma of Live Production Design
 - Certificate IV – Design (Entertainment Design)
 - Certificate III – Design Fundamentals (Entertainment Design)
 - Certificate – Design Fundamentals (Production Design, Film, Theatre and Events)
 - Diploma of Music Industry (Sound Production)
 - Diploma of Music Industry (Electronic Music Production)
 - Certificate III – Music Industry (Sound Production)
 - Diploma of Visual Merchandising
 - South Western Sydney Institute
 - Certificate III – Design Fundamentals
 - Certificate IV – Design
 - Diploma of Graphic Design
 - Advanced Diploma of Graphic Design
 - Statement of Attainment – Home & Property Styling
 - Certificate IV – Interior Decoration
 - Diploma of Interior Design and Decoration
 - Advanced Diploma of Interior Design
 - Certificate IV – Digital and Interactive Games
 - Certificate IV – Screen and Media
 - Diploma of Screen and Media

- Advanced Diploma of Screen and Media
- Certificate II – Applied Fashion Design & Technology
- Certificate III – Applied Fashion Design & Technology
- Diploma of Applied Fashion Design & Technology
- Diploma of Building Design
- Graduate Diploma of Building Design
- Diploma of Landscape Design
- Certificate IV – Web-Based Technologies
- Diploma of Website Development
- Northern Sydney Institute
- Diploma of Building Design
- Diploma of Digital Media Technologies
- Certificate IV – Digital Media Technologies
- Certificate III – Information, Digital Media and Technology (Applications)
- Diploma of Website Development
- Certificate IV – Web Based Technologies (Design and Development)
- Certificate III – Information, Digital Media and Technology (Web Technologies)
- Diploma of Digital and Interactive Games
- Certificate IV – Digital and Interactive Games

- Certificate III – Information, Digital Media and Technology (Games)
- Advanced Diploma of Screen and media
- Diploma of Screen and Media
- Certificate IV – Screen and Media
- Bachelor of Graphic Design
- Diploma of Graphic Design
- Certificate IV – Design
- Certificate III – Design Fundamentals
- Sydney Design School
- Certificate IV – Interior Decoration
- Diploma of Interior Design and Decoration
- Advanced Diploma of Interior Design
- International School of Colour and Design, Sydney
- Diploma of Interior Design + Decoration
- Diploma of Surface Design
- Diploma of Colour Design
- Diploma of Styling
- Certificate IV – Design
- Certificate IV – Interior Decoration
- Whitehouse School of Design, Sydney
- Certificate III – Design Fundamentals

- Certificate IV – Design
- Bachelor of Design (Fashion Design)
- Bachelor of Design (Interior Design)
- Bachelor of Design (Creative Direction)
- Bachelor of Design (Styling)
- Master of Design – The Creative Business Lab

Martin College

- Diploma of Graphic Design
- Diploma of Digital Media Technologies
- Diploma of Website Development
- Karl von Busse Institute of Design
- Diploma of Fashion Design
- Diploma of Graphic Design
- Diploma of Interior Design
- Diploma of Digital Media
- Media Design School at Torrens University, Sydney
- Bachelor of Creative Technologies (Game Art)
- Bachelor of Software Engineering (Game Programming)
- Master of Creative Advertising
- Academy of Information Technology
- Bachelor of IT (Mobile App Design)

- Diploma of Interactive Media
- Bachelor of Interactive Media (Film)
- Bachelor of Interactive Media (2D Animation)
- Bachelor of Interactive Media (Game Design)
- Bachelor of Interactive Media (3D Design)
- Diploma of Digital Design
- Bachelor of Digital Design

Shillington

- Certificate IV in Design (Graphic Design)

Australian Institute of Architects, NSW Chapter

The Institute offers two main programs supporting a design curriculum:

PALS (Practice of Architecture Learning Series)

The PALS program objectives are to consolidate knowledge and skills in architectural practice:

- as a sound foundation for successful completion of the Architectural Practice Examination (a prerequisite for registration as an architect);
- to improve capabilities more broadly in day-to-day

practice within the profession;

- to act as a refresher course for those coming back to the profession or moving to Australia from another country.

The PALS program regularly attracts more than 200 registrants per annum, over two sessions programmed to align with the Architectural Practice Exam.

Continuing Professional Development (CPD) program

The CPD program is designed to address the core competencies as defined by the Architects Accreditation Council of Australia (AACA), and which underpins the regulatory expectations of architects in relation to the practice of architecture. These competencies include design, documentation, project delivery and practice management.

- Neither of these programs offers a recognised design qualification. Rather, they support ongoing professional development.

Q27

Describe the global reach of your city by demonstrating how these institutions have built international reputations

Sydney is a global city. We see this status as a responsibility to contribute to global leadership in city design and urban futures. We know that the world is rapidly urbanising; requiring the synthesis of new financial models, public health research and governance in place-based strategies, delivered through design.

C40 Solutions Platform

The C40 Large Cities Climate Leadership Group (C40) is a group of more than 80 of the world's largest cities committed to collaborative action to address climate change. The City of Sydney has participated in C40 for almost ten years. The City Solutions Platform is a joint initiative of C40 in collaboration with the International Cleantech Network and Danish cleantech cluster CLEAN to accelerate climate solutions across member cities. It works by bringing together experts, experienced consultants, and relevant stakeholders to come up with locally relevant solutions. There is no cost for the City to participate other than staff time. This will help Sydney to meet its renewable energy commitments.

For Sydney, most emissions are caused by the predominantly coal-fired electricity grid. Renewable energy was identified in the original Sustainable Sydney 2030 work as a key way to reduce emissions and improve overall efficiency of the energy supply system. Since then, the City produced a detailed Renewable Energy Master

Plan, set aside a \$10 million capital budget to accelerate renewable energy, and recently increased its LGA target for renewable energy to be 50% by 2030.

The challenge posed to C40 is to work with the City and stakeholders to determine the best solution to invest the City's \$10 million to maximise the amount of renewable energy, in the shortest timeframe, with city residents and businesses, and in a way that can meaningfully contribute to the City's target. If the City used the \$10 million to invest directly in solar PV, it would contribute less than half a per cent toward the City's 50 per cent target. An innovative solution is required that best uses the City's funds to leverage far greater results. The City's participation in the platform will commence in early 2017. Councillors will be updated during the process.

http://www.c40.org/programmes/city_solutions

C40 / Sydney Collaboration to develop Sector Sustainability Plans.

Sydney was successful in applying for a C40 City Advisor – this position is co-funded between C40 and the City of Sydney.

Their role over the last 2 years has been to develop a series of sector sustainability plans. These plans take a customer based approach to setting sector relevant targets, actions and monitoring actions to ensure that the efforts of the city and stakeholder are maximised to achieve environmental outcomes. In doing so Sydney is also developing a Good Practice Guide that can be used by other cities to develop similar plans.

Australian Institute of Architects – International Engagement

In addition to its domestic based membership, the Australian Institute of Architects has more than 550 members residing overseas. Collectively these are termed the International Chapter – members of the Institute who are working or living outside of Australia. The administrative function of the International Chapter of the Institute is based in Sydney, which recognises both the international standing of Sydney, as well as the global reach of a large number of architectural practices which are also based there. There are more than 50 member practices of the Institute, based in Sydney, who have an international portfolio. These practices work compete for projects across the world, across all sectors, and are a significant export for both the local (Sydney) as well as Australian market. Sydney is both a destination, as well as a source, for the highest levels of architecture.

For more than a decade, the Australian Institute of Architects, with the support of the Australia Council, has underwritten Australia's presence at the Venice Architecture Biennale, arguably the pre-eminent event on the international contemporary architecture calendar. Contributions over this period include the following:

- 2006 – Micro-macro City (curated by Nigel Bertram and Shane Murray)
- 2008 – Abundant Australia (curated by Neil Durbach, Vince Frost, Wendy Lewin, Kerstin Thompson and Gary Warner)
- 2010 – Now & When: Australian Urbanism (co-curated by John Gollings and Ivan Rijavec)
- 2012 – Formations: New Practices in Australian Architecture (curated by Anthony Burke and Gerard Reinmuth, with TOKO Concept Design)
- 2014 – Augmented Australia (curated by felix. _Giles_ Anderson+Goad)
- 2016 – The Pool (curated by Aileen Sage (Isabelle Toland and Amelia Holliday) with Michelle Tabet)

Sydney has played an important part in supporting the development of Australia's international reputation, in particular by the presence of a number of Sydney-based Creative Directors over the project's recent history, but also by having located the project's management function in Sydney. Over this time, the standing of Australia's contribution has risen considerably, as is evidenced by our most recent exhibition, The Pool, which attracted more than 100,000 visitors over the duration of the Biennale. The Institute is committed to this important project, and are well underway with plans for the 2018 exhibition, which will further contribute to the international reputation of Australian architects' industry, talent, and intellect.

The Pool: Architecture, Culture and Identity in Australia, 2016 Venice Architecture Biennale, (curated by Aileen Sage Architects Isabelle Toland and Amelia Holliday with Michelle Tabet for the Australian Institute of Architects).

Conceived, compiled, and produced by the Creative Directors, with assistance from the Left Bank Co. team, the Australian Institute of Architects project team, and collaborators Brett Boardman, Stephen Goddard and

Jeanne Carey, the book is a compendium of the Creative Director's research and the stories their process revealed and explores the Australian affinity with the pool. Designed to offer a richer experience of the exhibition, it explores the relationship between architecture and Australian cultural identity through personal anecdotes about one of our country's most significant public spaces.

Eight prominent Australians have shared their poolside stories, including Olympic swimmers Ian Thorpe and Shane Gould, environmentalist Tim Flannery, fashion designers Anna Plunkett and Luke Sales of Romance was Born, authors Christos Tsiolkas and Anna Funder, Indigenous art curator Hetti Perkins and musician Paul Kelly. The pool is revealed through the featured accounts as a vital force in Australian life, not only as the setting for childhood memories, but also as the stage for impressive sporting feats that fuel the nation's pride. A backdrop to many significant events in our communities, the pool is also a deeply contested space in the history of Australia, that has highlighted racial discrimination and social disadvantage. Designed to be accessible, visually appealing

but also intimate in tone, the book works as a standalone publication, while also giving visitors to the exhibition a deeper and more meaningful engagement with the themes being explored.

The Foundation

The Australian Institute of Architects Foundation is a not-for-profit national body committed to fostering and promoting the art and creativity of architecture for the benefit of the Australian community. The Foundation is an Australian Institute of Architects initiative.

The Foundation's inaugural program, the Droga Architect in Residence, launched in March 2014, is the first of its kind in Australia. The Residency will be awarded to architects based outside Australia who exemplify the highest standard of excellence in architectural design, research and practice. The residency program aims to promote architecture and design through a curated program that serves as a forum for contemporary issues in architecture, urbanism and design.

University of NSW - Digital Bamboo

Digital Bamboo presents the experimental interactive design works made as part of the Digital Bamboo International Design Research Collaboration. This regional initiative explores the impact of technology on the social and material ecologies of making communities in Indonesia and Australia.

Digital Bamboo connects bamboo making practices with open source design. It includes a number of design objects that engage everyday life in Indonesia, created from a combination of bamboo, 3D printed and laser cut components and electronics.

The selection of works in the exhibition were designed by teams of UNSW Art & Design, Institut Teknologi Bandung student artists and designers, and Javanese bamboo artisans and fabricators working on responses to the theme of 'security'. A range of posters document other design projects collaboratively created during the Digital Bamboo Studio workshops in Sydney and Bandung, Indonesia, as well as the 2014 Feral Experimental Symposium at UNSW Art & Design.

Digital Bamboo is a UNSW project initiated and led by Roderick Bamford of UNSW and Dr. Dwinita Larasti of the Institut Teknologi Bandung Indonesia. The Digital Bamboo exhibition was made possible by a development grant from the Australian Indonesian Institute, Department of Foreign Affairs and Trade. It is part of Generation Next, UNSW Galleries' program of responsive, pop-up exhibitions.

University of NSW - Porosity Studio

Each iteration of Porosity Studio immerses students in a foreign city to collaborate with a partner university and create experimental interventions in the urban landscape. By considering the city as a porous construction, where the activities of inhabitants sit against a complex backdrop of architectural forms, infinite systems and responsive ecology, research projects address a brief through public art and design works.

Students of all disciplines, including fine arts, design, digital media, architecture, urban planning, and engineering, are invited to share intensive international studios over full-time periods of two weeks. Each studio is embedded in a major university within an international city and presents a particular focus as a starting point for students. This can be followed or contradicted through each students' interpretation.

Project outcomes have been included in festivals, exhibitions and publications including Beijing Design Week and the Shanghai Expo 2010, and have received funding from the British Council.

Previous Porosity Studios and host cities have included:

- 'Small Spaces with Long Necks,' Hong Kong, Hong Kong (2013) in collaboration with MAP Office and Hong Kong Polytechnic University
- 'Bamboo City,' Beijing, China (2012) in collaboration with Tsinghua University; exhibited in Beijing Design Week 2012
- 'Rare Earth,' Shanghai, China (2011) in collaboration with Donghua University
- 'Expo-Exo Skeleton,' Shanghai, China (2010) in collaboration with Donghua University; satellite to the Shanghai Expo 2010
- 'e-SCAPE,' Shanghai, China (2009) in collaboration with Donghua University
- 'Cardiff Chimera,' Cardiff, Wales (2009) supported by the British Council, in collaboration with Cardiff University
- 'By the Throat,' Edinburgh, Scotland (2008) supported by the British Council, in collaboration with

Edinburgh University

- 'Octopus,' Milan, Italy (2007) in collaboration with Milan Politecnico
- 'PARA.SITE,' Rotterdam, Holland (2006) in collaboration with The Willem De Kooning Institute
- 'PARA.SITE Car,' Beijing, China (2005) in collaboration with The Central Academy of Fine Arts
- 'PARA.SITE,' Beijing, China (2004) in collaboration with Tsinghua University

Green Building Council of Australia

The GBCA is a world-leading organisation dedicated to transforming the built environment. Since 2002, we have driven real change by creating market-based solutions that empower industry to embrace sustainable practices. We work with industry and government, educate thousands of people each year and operate Australia's only national, voluntary, holistic rating system for sustainable buildings and communities – Green Star.

The Bays Precinct Sydney International Summit, Urban Growth NSW

Through The Bays Precinct Sydney International Summit (November 2014), UrbanGrowth NSW brought together 350 local and international experts to collaborate on the best ideas for urban transformation. The Summit generated 20 high-level principles that have guided a plan to transform 95 hectares of Government-owned on the western side of Sydney Harbour. The Summit, along with other initiatives like for the 'Call for Great Ideas' have ensured that lines of communication and collaborative relationships are in place with leading urban renewal experts from around the world. This involvement will shape a world-class approach to Sydney's urban regeneration programs and create destinations, such as those proposed at the Bays Precinct, that will become globally significant and locally cherished.

Information + Cultural Exchange, Parramatta

In 2010 ICE partnered with the British Council and UK urban theatre creator/MC Jonzi D to produce East London West Sydney for the 2011 Sydney Festival. In 2013, 2014 and 2015 ICE produced projects for a number of major Sydney-based arts festivals, including the Sydney Festival, Sydney Writers Festival and Sydney Architecture Festival. In 2015 ICE partnered with the Museum of Contemporary Art Australia to present the international Civic Actions Artists Practices Beyond the Museum conference.

Q28

Public appreciation

In order to demonstrate the general public's appreciation for design, list the attendance figures for the top five most visited design-related museums, galleries, centres or events in the previous year

Vivid Sydney

Vivid Sydney is the biggest festival of its kind in the world with a record 2.3 million people attending the event in 2016.

Biennale of Sydney

In 2016, the Biennale, curated by Artistic Director Dr. Stephanie Rosenthal, featured more than 200 works by 83 artists hailing from 35 countries, including 70% new commissions, from 18 March until 5 June 2016. In just 2016, more than 640,000 people attended the Biennale.

Museum of Applied Arts and Science

The Museum's critical focus on creativity, ideas and innovation, as well as our engagement with STEAM (Science, Technology, Engineering, Arts and Mathematics) through our disciplines, collections, programs and research, has seen the Museum rapidly establishing a reputation in the delivery of effective and meaningful public engagement initiatives and strategies that sit at the nexus of art and science. The delivery of a dynamic schedule of vibrant and innovative programs, festivals and exhibitions with a particular focus on audience engagement and customer service has resulted in strong and positive growth across all areas of the Museum's portfolio.

MAAS saw a total audience reach of over a million people in 2015-16, with over 730,000 visits in total to the Powerhouse Museum and the Sydney Observatory combined, and a further 207,000 visits to exhibitions, programs and talks facilitated by MAAS at other locations in Sydney and around Australia. The opening of The Goods Line from Central Station and China Town saw up to 2,800 people in the Museum grounds each day whilst satellite

pop up fashion exhibition displays at Westfield Sydney and Indooroopilly Shopping Centre Brisbane attracted further crowds.

Museum of Sydney

With compelling programs, cool collaborations and a thriving restaurant, the Museum of Sydney achieved its highest ever visitation of 198,000, including 104,184 museum visitors, 82,000 patrons to The Governor's Table and a further 126,000 forecourt visitors, including 70,000 participants to see Electric jellyfish and Les danseuses during Vivid. The Museum sustains a successful programs of design exhibitions such as Lloyd Rees: Painting with Pencil 1930–36, Iconic Australian Houses: an Exhibition by Karen McCartney; Seidler: Painting towards architecture; Superhouse: Architecture and Interiors Beyond the Sydney Harbour Icons with LEGO® Bricks.

GA200+

In 1816, Governor Lachlan Macquarie appointed architect, stonemason and convicted forger Francis Greenway as Australia's first civil architect and assistant engineer to the colony of New South Wales. The appointment established the role of NSW Government Architect which has endured unbroken for 200 years; shaping Sydney's built environment and leading the development of skills through design innovation.

To mark the bicentenary year, GA200+ was a series of forums, workshops and discussions for government, industry, researchers and the public to look towards the next 200 years and ask what's next? And are we ready for it? The program culminated in October 2016 with the launch of NSW's first policy for architecture and design, Better Placed - continuing in January 2017 with the historic announcement that, for the first time anywhere in Australia, good design will be embedded in an Act. Thirteen events across the year engaged 600 policy makers, public and professionals in Sydney, and regional centres including Orange, Wollongong and Newcastle, NSW.

Sydney Open

Held on the first Sunday in November, Sydney Open makes some of the cities old and new heritage accessible to visitors as part of an annual event. Each year the program welcomes more than 7,000 people to engage with the city's architectural heritage by exploring more than 50 buildings across the Sydney CBD and, at the western gateway to the city, at Ultimo and Chippendale. Program highlights included the Frank Gehry-designed Dr Chau Chak Wing Business School at the University of Technology Sydney and the award-winning adaptive re-use of the old Carlton United Brewery site at the Old Clare Hotel. Mortuary Station was the most visited site, with 3,401 people taking the opportunity to experience the railway building designed by colonial architect James Barnet. Also popular was the Golden Ticket competition, which provided more than 400 people with the chance to experience rarely accessible sites such as the tunnels at St James Station and the ghost platforms and clock tower at Central Station.



2.3 million impressions

#SydArchFest

Sydney Architecture Festival

Sydney Architecture Festival

The Sydney Architecture Festival seeks to bring design and the built environment out of the boardrooms and studios to those who experience it first hand. Since it first began in 2007, the Festival has attracted more than 40,000 people to take part in person. In 2015/2016 the Festival website attracted almost 500,000 page views and reached over 2.6m impressions on Twitter through the official Festival hashtag #SydArchFest.

The Sydney Architecture Festival is presented in October each year by the Board in collaboration with key cultural institutions and event producers across the city in the annual celebration of architecture and our built environment. The Festival includes talks, exhibitions, tours and kids activities are all focused on promoting an understanding of architecture. In 2016, this included a global event held on World Architecture Day in 6 international cities; Sydney, Shanghai, Hong Kong, Copenhagen, Delft and London.

Australian Design Centre

ADC's creative programs and partnerships reaches an audience of more than 390,000 people nationwide each year.

City of Sydney City Talks

The City has a strong record for public forums exploring city shaping and design - particularly as they relate to policy development. The development of Sustainable Sydney 2030 involved consultation with more than 12,000 people, nine roundtables, two major community workshops, two forums, a further six forums with the Indigenous community, and eight workshops with primary schools, resulting in 89 formal submissions and 157 emails. Similarly, consultation for the City's cultural policy included a public City Talk attended by over a thousand people, 16 workshops attended by a total of 626 people, and 72 formal submissions. Extending upon this, the City's A City for All: Towards A Socially Just and Resilient Sydney policy included a deliberative democracy summit, involving 150 randomly selected people representative of Sydney's broader demographic spread.

The City's ongoing 'City Talks' public forum series has included speakers such as Jan Gehl, Ken Livingstone, Charles Landry, Carol Colleta, Dr David Suzuki, Joseph Stiglitz, Connie Hedegaard, Mary Robinson and Michael Berkowitz.



Q29

List award programmes of other types of recognition in place for designers in the city

Australian Institute of Landscape Architects

The Australian Institute of Landscape Architects holds an annual award program for NSW, recognising design excellence in landscape architecture and urban design and how well designers respond to the character and natural qualities of NSW and Sydney

Australian Good Design Awards

Australia's annual Good Design Awards program is aligned to Vivid Sydney, officially the world's largest festival of light, music and ideas. The Good Design Awards recognises excellence in design, innovation and creativity at a national and international level and has one of the most diverse ranges of design categories in the world, spanning seven main design disciplines across 25 entry categories.

The 2016 Good Design Awards and Good Design Festival attracted more than 10,000 people over the 3 day event. The Good Design Festival consists of an Awards Ceremony (a black tie event attended by more than 850 guests from the design community, government and business sectors),

the Good Design Showcase Exhibition (a public exhibition featuring the Winners and Finalists of the annual Good Design Awards), the Good Design Exchange Forum (a one day design industry conference) and the Good Design After Party (a celebration of design overlooking the world famous light show on the Sydney Opera House).

Vivid Sydney

Vivid Sydney is the biggest festival of its kind in the world with a record 2.3 million people attending the event in 2016.

NSW Creative Achievement Awards

A NSW Government initiative to celebrate and reward outstanding achievements that help raise the global profile of NSW Creative Industries.

Australian Design Honours

Australian Design Honours is an ADC program designed to recognising the leading lights of Australian design thinkers and makers, the Australian Design Honours is a growing resource dedicated to promoting and advocating for Australian design on the world stage. In May 2015 the

honours were launched at the Australian Design Centre gallery and this resource now includes 100 people and will grow over the next few years to recognise many more. ADC uses this content to promote Australian design through its channels and in the media.

Australian Institute of Architects National Architecture Awards

The Australian Institute of Architects maintains the National Architects Awards program as a means of providing an opportunity for public and peer recognition of members' work, as well as providing the Institute with a valuable mechanism to promote architects and architecture in Australia and internationally.

The National Architecture Awards is an integrated, hierarchical program resulting in annual awards at National, Chapter (state or territory) and, in some states, Regional levels. Members submit projects at the relevant Chapter or Regional level depending on the project's location.

NSW Architecture Awards

As a subset of the above, the NSW Architecture Awards are an annual fixture in the design calendar. Awards are bestowed across 13 nationally consistent categories, along with a number of NSW-specific prizes.

NSW has a strong history of participation in this program, with on average more than 200 projects submitted from across NSW. The annual awards presentation is a significant night on the profession's social calendar, attended by 600 guests.

NSW Student & Graduate Awards

The Australian Institute of Architects has maintained a longstanding role in recognising excellence in architectural scholarship as displayed by graduates and students from the four local architecture programs: the University of Sydney, University of New South Wales, University of Technology Sydney, and University of Newcastle. This awards program enjoys the strong support of the profession, who provide the financial support to enable the provision of prize money to awarded projects.





Provide a summary of design-related coverage in local media, including;

Blueprint for Living

Broadcast by ABC Radio National, this weekly rummage through design, architecture, food, travel and fashion is presented each Saturday by Jonathan Green, and repeated Sundays and Tuesdays.

Grand Designs Australia

Australia's franchise of the iconic UK television series is presented by award-winning local architect Peter Maddison, exploring inspiring and ambitious architecture.

Talking Design with Stephen Crafti

A fortnightly podcast produced through RMIT University by design commentator Stephen Crafti, who interviews professionals and experts across the many arenas of design.

TuneIn.com/radio/Architecture--Design

A list of many radio shows on architecture and design.

Architecture Australia

The official journal of the Australian Institute of Architects (AIA), this bi-monthly publication reviews the best Australian Architecture and urban design, and publishes all AIA state and national awards.

Architecture Bulletin

The official journal of the Australian institute of Architects NSW Chapter. This bi-monthly members' publication reviews a wide range of topics of interest to both the profession and the public. A special edition is published for the annual NSW Architecture Awards. The publication is also made available as a digital edition.

Architectural Review Asia Pacific (AR)

An independent voice in Australian architecture for over 30 years, AR today focuses on the business of architecture, informing architects about product innovations, world-class projects and key players.

Artichoke

The official journal of the DIA (Design Institute of Australia), this bi-monthly publication reviews the best of Australian interior design with a focus on retail, workplace and hospitality spaces, and publishes all DIA awards at state and national levels.

Assemble Papers

From Melbourne-based small-footprint residential property developer Assemble, this biannual print publication gives voice to their goals and values of sustainable cities. It looks at the culture of living close across art, design, architecture, urbanism, the environment and financial matters. Supported by a website and subscription EDM newsletter.

Australian House & Garden

A monthly consumer magazine introducing home decorators to design ideas and designers.

Belle

A bi-monthly consumer magazine of pedigree for a design-savvy aspirational audience.

Broadsheet

A seasonal print edition of the online urban bible with departments on food & drink, fashion, art and design feature news, reviews and interviews with lashings of local knowledge. Supported by EDM newsletters and social media.

Folio

Industry publication for Brickworks Building Products, talking to consumers and industry about the materiality aspects of exceptional pieces of architecture.

Grand Designs Australia

This bi-monthly magazine showcases ambitious and inspiring houses from the Australian and UK television series, along with other Australian projects.

Green magazine

Tamsin O'Neil edits this magazine about sustainable design in the domestic scene. It's popular with architects and consumers alike as an informative resource.

Habitus

A quarterly publication of projects, people, art, lifestyle and luminaries, presented with an aspirational bent and high production values.

HOUSES magazine

A consumer magazine featuring some of Australia's best residential architecture in a glossy bi-monthly offering readers floor plans, designer profiles, furniture and a Revisited classic house each issue. The magazine is supported by a popular awards program.

Indesign

Industry publication focusing on commercial interior design and workplace architecture and the business of design. It's supported by a website (Indesignlive), EDM newsletters, industry forums and events.

Inside

A bi-monthly industry journal of Australian interior design projects — from residential to retail, workplace and hospitality. Supported by the IDEA (Interior Design Excellence Awards) program, its articles also appear on the Australian Design Review website and EDM newsletter.

Inside Out

A monthly consumer magazine bringing design inspiration to home decorators.

Landscape Architecture Australia

The official journal of AILA, the Landscape Architecture Association of Australia, this bi-monthly members publication reviews the cream of Australia's landscape architecture, urban design and renewal, and publishes all AILA industry awards.

Mezzanine

A bi-monthly digest of the new and exemplar Australian projects and practitioners — from industrial and furniture design to architecture interiors, asking what makes them special, valuable and enduring. Articles are republished on Australian Design Review

Sanctuary

A consumer magazine produced by the not-for-profit Alternative Technology Association (ATA) advocating and inspiring sustainable living at home. The publication is supported by events and a website.

Steel Profile

Produced by Bluescope Steel with an editorial committee from the architecture profession. This magazine features in depth the annual winners of the Bluescope Steel Award for Steel Architecture (State and national) and other exceptional projects in steel.

Vault: Australasian Art & Culture

A quarterly publication identifying preeminent artists, designers, collectors and enthusiasts in Australia, New Zealand and beyond. Its interest in architecture, fashion, food, literature and visual expression delivers insight into the mind of the creative.

Vogue Living

This luxury interiors magazine from the Condé Nast stable is published bi-monthly in Australia under license to News Corp Australia. Supported by a website and active Instagram account,

C+A (CCAA)

Journal of the Cement, Concrete & Aggregates Australia Association, this quarterly broadsheet promotes the possibilities and poetry of concrete in architecture, exploring in depth exemplar projects in Australia and internationally.

B

Design-themed columns in newspapers or magazines

Australian Financial Review (AFR) magazine

The colour supplement in The Australian Financial Review has a design editor who regularly features design and architecture projects, along with winners of the annual Australian Institute of Architects Awards.

Good Weekend

The lifestyle supplement in The Sydney Morning Herald weekend issue features a design column by journalist/author/curator, Karen McCartney

Broadsheet

To urban culture in Australian cities includes design and architecture in its regular departments, with a focus on new, cool slightly left of centre prophets and people.

The Conversation

Reviews and opinion pieces by mostly academic authors including Associate Professor Naomi Stead (University of Queensland), Kevin D. Murphy (Vanderbilt University) and Xing Ruan, Professor of Architecture (UNSW). the journal is supported with a comprehensive website and EDM newsletter.

The Saturday Paper

Publishes design and architecture stories and interviews by Laura Harding, Andrew Mackenzie, Fleur Watson and Lucy Feagins.

The Sydney Morning Herald — Elizabeth Farrelly

Through her weekly column in The Sydney Morning Herald, Dr Elizabeth Farrelly has become a polemicist about urban renewal in Sydney, interrogating planning policy, public architecture and civic projects.

The Monthly

David Neustein (Other Architects) is resident architecture critic, exploring issues through the lens of specific projects, exhibitions or genres.

WISH Magazine

The glossy weekend monthly supplement to The Australian newspaper features an outstanding piece of design or architecture in most issues, and an annual Design Issue surveying movers and shakers across Australian design, as well as the annual winners of the Australian Institute of Architects Awards.

Web-based design content (blogs, sites etc)

Architectureau.com

The go-to platform for architecture and design news, awards, competitions and events in Australia, this website by Architecture Media also publishes projects, profiles, interviews and reviews from three leading industry journals: Artichoke, Architecture Australia, Landscape Architecture Australia, as well consumer magazines, HOUSES and Urbis (New Zealand). The website is supported by regular EDM newsletters and industry-focused workshops and awards programs such as the HOUSES Awards and Eat Drink Design Awards (hospitality design).

Architectureanddesign.com.au

An online business directory website also publishing products, suppliers, along with news of important projects, competitions and awards.

Assemblepapers.com.au

This website from Melbourne-based small-footprint residential property developer Assemble, gives voice to their goals and values of sustainable cities and looks at the culture of living close across art, design, architecture, urbanism, the environment and financial matters. Supported by a biannual print journal and subscription EDM newsletter.

Australian Design Review.com

Pitched at the design professions and interested consumers, Australian Design Review (ADR) publishes design news, projects, competitions and events, along with articles and interviews from Mezzanine magazine, Inside and Architectural Review Asia Pacific, and is supported by the IDEA (Interior Design Excellence Awards) program.

Architecture Insights

Presented by the NSW Architects Registration Board, Architecture Insights has a digital footprint that extends across social media, including a podcast series that explores architecture, design and the built environment.

<https://soundcloud.com/nsw-arb>

Broadsheet.com.au

An online version of the newspaper dubbed an ‘urban bible’ by The Guardian. With sleuths in most Australian capital cities, it covers food & drink, fashion, art and design penning reviews and interviews with lashings of local knowledge. The website is supported by social media, a seasonal print edition and EDM newsletters.

Concrete Playground

A digital city guide to Sydney, Melbourne, Brisbane, Auckland and Wellington, with a collective of contributors and editors handpicking electrifying experiences, profiling new innovators and reviewing the latest openings about town. Supported by EDM newsletters and social media.

Design.daily.com.au

The online persona of Sydney-based design journalist and stylist, David Harrison, a contributor to Australian interiors magazines since 1999.

D*Hub MAAS

This online project of the Powerhouse eMuseum brings the substantial collections of the Museum of Applied Arts & Sciences (MAAS) of the basement and connects them with news, interviews, opinions and ideas. A forum for design curators and writers, emerging an established, D*Hub explores fashion, interiors and furniture, craft, graphic design and digital media, product and industrial design, engineering, architecture and landscape. It also updates readers with design news, events, exhibitions, festivals, launches, competitions, awards, scholarships and residency opportunities.

Foreground.com.au

A new website publishing news and analysis about the design and development of cities and shared spaces from urban to suburban and rural environments. This industry-focused website is curated by Uro Media for the Australian Institute of Landscape Architects (AILA).

Freunde von Freunden (FvF)

An independent online publication documenting inspiring people from diverse creative and cultural backgrounds, and personal impressions of cities, artistic industries and urban living – from the streets of Berlin to the countryside of California. Because stories are told in different ways, they also produce books, brand guides, websites and other online platforms. Its authentic approach attracts a global (borderless) readership.

Habitusliving.com

A more conversational lifestyle platform featuring houses, holiday destinations, art and people from the people behind the popular magazine, Habitus.

Indesignlive.com

The website platform for industry publication, Indesign, and consumer/professional magazine Habitus looks at the business of design in myriad forms publishing news, projects, competitions, events and some awards, along with articles from the print tiles. It supported by EDM newsletters, industry forums and events.

Medium.com

An online tapestry of stories that tough and poetry that pleads. Wit and wisdom across the spectrum.

Q31

Provide a summary of all trade fairs, conferences or other high profile events related to design in the city

Sydney Design Festival

Sydney Design 2016 is now in its 19th year. This annual contemporary design festival creates a platform for a convergence of people, ideas and activities across creative industry sectors. Sydney Design program content provides visitors with an opportunity to unpack design in all its forms – to understand and explore the processes, functions and narratives within design enterprise and to be inspired by the exhibitions and people involved in creating our futures. The festival aims to:

- make design accessible and engaging to new audiences
- Showcase work of designers, both emerging and established
- tackle design challenges and the future of design
- be inclusive, representative and cross-disciplinary

<https://sydneydesign.com.au/>



Sydney Mini Maker Faire

After the success of events in 2013 & 2014, the fourth Sydney Mini Maker Faire is being presented by the Powerhouse Museum as part of Sydney Science Festival. The Sydney Mini Maker Faire is proudly presented by Powerhouse Museum: a museum of science and design, dedicated to human ingenuity. Maker Faire is the Greatest Show (and Tell) on Earth—a family-friendly showcase of invention, creativity and resourcefulness, and a celebration of the Maker Movement. It's a place where people show what they are making, and share what they are learning. Makers range from tech enthusiasts to crafters to homesteaders to scientists to garage tinkerers. They are of all ages and backgrounds. The aim of Maker Faire is to entertain, inform, connect and grow this community.

<https://makerfaresydney.com/>



Factory Design District

Encompassing furniture, objects, textiles, jewellery, food, wine and beer. The event will increase awareness and highlight the processes behind the handmade nature of these products. Visitors to the event will experience curated spaces, demonstrations, workshops and talks.

Kobe Johns comes from an event and project management background. Co-founder of JP Finsbury Bespoke Joiners a workshop of master craftsman working with designers and architects to create custom furniture and fit-outs. Kobe is keen to spread the word about local makers and share the unique experience of owning hand made products.

www.jpfinnsbury.com.au

The Finders Keepers Markets

The Finders Keepers was founded in the summer of 2008 in Sydney, by young designers and friends, Brooke Johnston and Sarah Thornton. The markets quickly expanded to Brisbane in 2009, with Melbourne hosting their first event in 2010. The aim for the market was simple; to create a supportive environment for like-minded, independent designers to sell their work. Brooke and Sarah had a vision of an event that didn't exist at the time; somewhere they wanted to shop, which combined everything they loved under one roof. It turns out Brooke and Sarah set something in motion that local makers and shoppers were also seeking. With zero business experience and absolutely no funding (but with massive doses of self-produced soul and hard-working heart) the markets were born. Realising their vision in 2007 with a modestly-sized market of just 20 stalls (originally named "Hope Street Markets"), the ladies expected only friends and family to turn up. The event, however, was an overwhelming success, and the markets have continued to expand and draw huge crowds ever since!

<http://thefinderskeepers.com/>

Blak Markets

Blak markets focuses on providing economic development opportunities to Indigenous people through its Blak markets which are based at Bare Island, La Perouse, but also its Blak markets pop-up shops and online store. The guys behind Blak Markets also specialise in developing and implementing educational and community-based programs and services for Indigenous people and are ground-breaking in our hands on approach to closing the gap in Aboriginal communities. They take great pride in developing and delivering interesting and engaging, culturally sympathetic and thoroughly researched programs for Indigenous people. We also provide programs that are focussed on re-integrating participants back into the broader community in a positive and supportive way. Their programs focus on teaching participants identified skills, which include strategies to encourage participation, engagement and negotiation techniques within school environment and Indigenous communities. We have a strong focus on engaging Indigenous people to create positive role models.

<https://blakmarkets.com/>



Sydney Architecture Festival

The Sydney Architecture Festival is presented in October/November each year by the Board in partnership with key cultural institutions and event producers across the city in the annual celebration of architecture. The Festival includes talks, exhibitions, tours and kids activities are all focused on promoting an understanding of architecture. It's about bringing architecture and design out of the boardrooms and studios to the people who experience it first hand.

<http://www.sydneyarchitecturefestival.org/>

Vivid Ideas

Vivid Ideas events take place in more than 40 venues all over Sydney. The Game-Changers Talk Series will take place at the Sydney Town Hall in 2016. The Vivid Ideas Exchange is another key venue, where over 60 events are hosted and is located at Level 6, Museum of Contemporary Art Australia, Terrace Entrance (Circular Quay West Side), Sydney. You can find out about what events are on and book tickets to Vivid Ideas events by visiting www.vividsydney.com/ideas. You can also keep up-to-date on everything Vivid Sydney through our Vivid Sydney Facebook page or Twitter account @vividideas. If you have a smartphone, iPad or tablet you may also download for free the Vivid Sydney app from the App Store or Google Play Store.

<https://www.vividsydney.com/ideas>

sARTorial

sARTorial: where digital art meets fashion, sound and technology. This exciting initiative fosters collaboration and skills-sharing between artists, designers, and technophiles with outcomes in the form of wearable art and technology.

Showcasing the latest possibilities in wearable art and technology, sARTorial explores the relationship between fashion and electronics in a part run-way part performative art exhibition that allows moments of interaction between audiences and the designs.

<http://sydneyfringe.com/off-broadway-events/2016/9/21/sartorial>

Q32

Designers

Provide profiles of any local designers who have made a significant impact on the city or on the design industry in general.



Adam Goodrum, designer

With a focus on furniture, product and interior design, industrial designer Adam Goodrum's work unifies functionality with a bold and colourful aesthetic. Over the last 20 years Adam has worked with an impressive list of clients including Cappellini, Normann Copenhagen, and Cult, and has also won the 'Sydney Morning Herald Young Designer of the Year' and prestigious 'Bombay Sapphire Design' awards. Focusing on his fascination for movement, geometry and brave design statements, this influential Sydney-based designer has been showcased around the world, and continues to pave the way for future industrial and furniture designers.

Glenn Murcutt AO, Architect, Pritzker Prize winner

Glenn Murcutt is Australia's most famous architect and was selected as recipient of the prestigious 2002 Pritzker Architecture Prize. Glenn Murcutt has received twenty-five Australian Architecture awards including the RAIA Gold Medal and was awarded the honour Order of Australia (AO). International awards, in addition to the Pritzker Prize in 2002 include the Alvar Aalto Medal, Finland; Richard

Neutra Award, USA; the 'Green Pin' International Award for Architecture and Ecology, Denmark; and the Asia Pacific Culture and Architecture Design Award.

Phillip Cox AO, Architect

Philip Cox commenced practice with Ian McKay in 1963 and formed his own practice, Philip Cox and Associates in 1967. The firm has grown to become a global practice, Cox Architecture with 350 personnel today. He has received numerous awards in recognition of his contribution to architecture, including the Sir Zelman Cowen Award, the RAIA Gold Medal in 1984, Life Fellowship to the RAIA in 1987 and Honorary Fellowship of the American Institute of Architects in the same year. In 1988 he was awarded the Order of Australia for services to architecture. In 1993 he received the inaugural award for Sport and Architecture from the International Olympic Committee, and is a Fellow of the Australian Academy of the Humanities.

Florence Mary Taylor CBE, Architect

Florence Taylor was the first qualified female architect and the first woman to train as an engineer in Australia.



Alison Page, designer

Alison Page is an award winning creative at the forefront of contemporary Australian Aboriginal design. As a descendent of the Walbanga and Wadi Wadi people of the Yuin nation, she champions the creative expression of Aboriginal identity. She was the founder and Creative Director for the National Aboriginal Design Agency from 2012-2014, and is currently on the board of directors for the Indigenous Land Corporation, an independent authority of the Australian government assisting Indigenous people to acquire and manage land to achieve economic, social and cultural benefits. Page was also a design judge on the ABC program The New Inventors for eight years.

Rachel Neeson, Architect

Co-founder and director of Sydney architectural firm Neeson Murcutt Architects (NMA) Rachel Neeson is recognised as one of Australia's leading architects. Neeson's architectural skill is complemented by a strong urban design background and considerable experience coordinating large consultancy teams. Her work for NMA has been widely awarded and consistently praised by the



architecture industry and community and the greater public alike, with the recent redesign of The Prince Alfred Pool in Sydney gaining notable praise. When she's not busy working on a range of projects, from bespoke houses to housing prototypes, commercial and public commissions, Neeson teaches, participates on numerous juries, and is currently Adjunct Professor at the University of Sydney.

Bridget Smyth, Architect

Before joining the City, Bridget was Urban Design Director for the Sydney Olympic Coordination Authority, commissioning and directing the design of venues and public spaces at Olympic Park.

The City of Sydney (the City) employs over 50 architects, landscape architects and urban designers in various aspects of city shaping and design. It is this combination of experience and skillsets that informs our vision for strategic development in Sydney. Together, we help solve the issues facing our city today: climate change, housing affordability, traffic congestion, connected public space and social equity among others. At the City, Bridget leads

The Canberra suburb Taylor was named in her honour, as were several professional awards, including the 'Florence M. Taylor Medallion' from the Master Builders Association of Victoria and the 'Florence Taylor Award' from the Queensland chapter of the Australian Institute of Building. Florence Taylor in 1930 also established the George A. Taylor Memorial Medal with the Master Builders Federation of Australia and this medal is presented annually to the winner of the "Building Construction Prize for completion among Technical Schools throughout the Commonwealth

Graham Jahn AM

Graham Jahn was elected to the City of Sydney Council from September 1995 to September 1999. He was Chairman of the Planning Committee and the Civic Design Advisory Committee and alternate member of the Central Sydney Planning Committee. He stood down in 1999 to run for President of the Royal Australian Institute of Architects. Since 2009, he has rejoined local government as the Director of City Planning, Development and Transport, and is a member of the Council's Executive.



Jane Irwin, Landscape Architect

A leader in the field of landscape architecture, Jane Irwin has a vital interest in innovative thinking about the public domain and its future structure. Her passion and design philosophy respects and fosters interest and diversity in sites and their contexts. Irwin has worked with project teams designing sites from Sydney Olympic Park to Canberra, Wollongong City Centre and Newcastle. Irwin is a fellow of the Australian Institute of Landscape Architects and a member of the Heritage Council of NSW.

Liane Rossler, designer and founder

Liane Rossler is an artist, designer, curator, creative advisor and ambassador for issues relating to art, design and the environment, prompting the Australian Design Centre to believe Rossler is a leading advocate for sustainable design and material re-use. A co-founder and former director of iconic Australian brand Dinosaur Designs, Rossler's recent work is fashioned out of found, recycled or everyday objects. In 2011, Rossler launched Supercyclers along with fellow designer



Sasha Titchkosky and Russel Koskela

Combining their retail and interior design experience respectively, and after identifying a gap for mid-market products that were designed and produced in Australia, Sasha Titchkosky and Russel Koskela founded Koskela in 2000. Koskela is a retail experience the likes of which the Australian Design Centre believes had not been seen in Australia before. With a focus on creating high-quality, enduring pieces, and with a passion and dedication to social enterprise, Sasha and Russel have created an ethos and space that truly considers the impact on both the health and wellbeing of workers, and the wider impact on the planet.

a team of talented architects and landscape architects developing Sydney 2030 and delivering many of the city's key projects including new public spaces and public art at Green Square and in the city centre.

Vince Frost, designer

Vince Frost is the founder and Executive Creative Director of Frost*collective, Sydney. Before starting Frost* Design in London in 1994, Vince was the youngest Associate Director at Pentagram. In 2004, he relocated to Sydney and, as Executive Creative Director of Frost*collective, has lead a wide range of projects for clients such as Deutsche Bank, Qantas, Frasers Property and the Sydney Opera House. Vince is an Executive Committee member of D&AD, a member of AGI (Alliance Graphique Internationale, Switzerland) and a Honorary Fellow of ISTD (International Society of Typographic Designers, London). He has received numerous creative awards from D&AD, Art Directors Club (New York and Tokyo), The Society of Publication Designers New York and AGDA Australia.



Harry Seidler AC OBE, Architect

Harry Seidler is arguably Australia's most internationally recognised iconic architect. For almost 60 years, he changed and influenced the shape of architecture in Australia. He is best known for buildings that have changed the skyline of Sydney's CBD and surrounds over the past 45 years. He was a hands-on architect whose output was prodigious, with projects, buildings and developments in Mexico, Hong Kong, France, Austria and Australia, where he had practised in architecture from 1948, building many private houses and tall urban buildings in well orchestrated and landscaped city centres. Seidler received many honours, including the Gold Medal of the City of Vienna (1990), the Royal Australian Institute of Architects Gold Medal (1976) and the RIBA Royal Gold Medal (1996). In 1972 he was appointed OBE

Penelope Seidler AM, Architect

Penelope Seidler is the director of the Sydney-based architectural firm Harry Seidler and associates. She has sat on the International Council of the Museum of Modern Art in New York since 1973, been a Biennale of Sydney director since late 2010, and is deputy commissioner for the world's largest contemporary art exhibition, Australian Pavilion at the 2013 Venice Biennale. She was a founding member of Chief Executive Women (NSW) from 1990 to 2005. She has been awarded a Chevalier of the Légion d'Honneur by the French government and received an honorary Doctor of Letters by the University of NSW.

Sacha Coles, Landscape Architect

Sacha Coles is Director of ASPECT Studios, one of Australia's preeminent landscape architecture and urban design practices with offices in Sydney, Melbourne, Adelaide and Shanghai. The award-winning studio specialises in designing places where people want to be. With a practice comprising over 100 people, the studios are recognised for their rigorous design methodology, consistently innovating to produce high quality sustainable design outcomes across both public and private sectors. Sacha has led the design and delivery of significant award winning public landscapes on a local and global scale, most notably receiving the International Federation of Landscape Architecture APR – 'President's Award', and on multiple occasions the 'Australia Award for Urban Design' and the Australian Institute of Landscape Architect's 'Medal'. Recognised as an expert on the culture of Landscape Architecture, in 2014 he was appointed as Adjunct Professor at the UTS Faculty of Design, Architecture and Building. He is a believer that design thinking can save the world.

<http://aspect.net.au/>



Barbara Schaffer, Landscape Architect

Barbara Schaffer is Principal Landscape Architect in the NSW Office of the Government Architect. With over twenty years of experience Barbara has a strong track record in place-making, strategic planning, design and the delivery of complex high profile public places, within both government and private sector contexts. She brings a robust appreciation of strategic thinking with an understanding of the need to facilitate and coordinate inter-agency integration to ensure Government investment and public benefits are fully realised.

Barbara's key passion and focus has been around projects that implement progressive technologies and practices to shape future developments and instigate change. She is interested in projects and ideas which set a vision and direction for a sustainable future and has led and contributed to projects across diverse realms including the delivery of the Parklands at Sydney Olympic Park, the West Circular Quay Public Domain Revitalisation, the ACF Restoring the Waters Project and the landmark Sydney Green Grid - a metropolitan wide green infrastructure

project. Barbara's projects have received numerous awards including the AILA Award of Excellence for Outstanding Achievement in Landscape Architecture and the AILA Award for Environmental Planning.

Neil Durbach, Camilla Block, David Jagers

Winners of many awards, including the Wilkinson and Robin Boyd Residential Housing Awards (twice), Durbach Block Jagers have a series of tight, luminescent projects to their name. A small office of ten, they are a practice that tackles residential projects, toilet blocks and major public spaces with equal vigour. Indeed, every horizontal surface of their office in Sydney's Potts Point is littered with half-finished, half-painted models; that could be a house on a cliff, an art gallery in Perth, or studies of glowing toilet blocks. These bending and arching balsa models, painted shades of green and blue, are representative of their search for the elegant solution; the model or sketch that captures the idea of the project perfectly. This restless search for directness and solidity gives the practice an output that is consistently inventive across all projects. Their buildings frame and represent the landscape in an inventive and

unforeseen manner. For them, "there is a rightness or resonance of a particular design, an ease of fit, which gives the design a sense of unexpected inevitability....We are attempting a determined simplicity, a directness of strategy, a transparency of idea. We believe in an architecture that is not afraid of beauty or sparseness or modesty." As appeared in Mark Another Architecture #5. Dec 2006/Jan 2007. Determined Simplicity.

AR-MA

AR-MA is a transdisciplinary architectural practice, merging award-winning design with proven expertise in the delivery of complex buildings. AR-MA works across all project types and scales, collaborating with architects, engineers and builders to create innovative spaces that transform experience. They couple state-of-the-art technology with the brightest minds in order to innovate across design, construction and manufacturing processes. AR-MA's pavilion Trifolium (2014), designed and built for the Sherman Contemporary Art Foundation's (SCAF) annual competition Fugitive Structures, uses advanced computer design technologies to fulfil a research-oriented



brief. AR-MA's answer was a three-leaved structure featuring a thermally-formed and robotically-trimmed, self-supporting Corian exterior envelope with 152 black, mirror-polished Rimex interior panels. The two surfaces were connected with 452 unique stainless steel brackets, each fabricated to be self-jigging during the welding process. DRAW's (now RAW and The Architecture Office) 2012 renovation of Michael Dysart's brutalist icon at the University of Technology, Sydney (UTS) adds a new great hall as part of the university's ongoing campus works. DRAW's project consciously introduces a contemporary aesthetic to Dysart's important late modern work, in an optimistic gesture in line with the ambitions of the young university. The UTS Great Hall was AR-MA's first project, as a young practice of four. AR-MA worked with DRAW and Facade Innovations on the undulating, triangulated mantle, the signature element of the project. Comprising more than 1000 perforated aluminium facets, the mantle lines the ceiling and walls, integrating lighting, audio-visual, fire, and mechanical services into a dynamic whole, breathing life into the most important ceremonial space on campus.

Marc Newson, designer

Marc Newson has been described as the most influential designer of his generation. He has worked across a wide range of disciplines, creating everything from furniture and household objects to bicycles and cars, private and commercial aircraft, yachts, various architectural commissions, and signature sculptural pieces for clients across the globe. Born in Sydney, Newson spent much of his childhood travelling in Europe and Asia. He started experimenting with furniture design as a student and, after graduation, was awarded a grant from the Australian Crafts Council with which he staged his first exhibition - featuring the Lockheed Lounge - a piece that has now, twenty years later, set three consecutive world records at auction.

Newson has lived and worked in Tokyo, Paris, and London where he is now based, and he continues to travel widely. His clients include a broad range of the best known and most prestigious brands in the world - from manufacturing and technology to transportation, fashion and the luxury goods sector. Many of his designs have been a runaway success for his clients and have achieved the status of

modern design icons. In addition to his core business, he has also founded and run a number of successful companies, including a fine watch brand and an aerospace design consultancy, and has also held senior management positions at client companies; including currently being the Creative Director of Qantas Airways.

Marc Newson was included in Time magazine's 100 Most Influential People in the World and has received numerous awards and distinctions. He was appointed The Royal Designer for Industry in the UK, received an honorary doctorate from Sydney University, holds Adjunct Professorships at Sydney College of the Arts and Hong Kong Polytechnic University, and most recently was created CBE by Her Majesty Queen Elizabeth II. His work is present in many major museum collections, including the MoMA in New York, London's Design Museum and V&A, the Centre Georges Pompidou and the Vitra Design Museum. Having set numerous records at auction, Newson's work now accounts for almost 25% of the total contemporary design art market.



Romance Was Born

Romance Was Born create clothing that is more than just a beautiful garment - they create immersive cultural experiences that provoke an emotional response. Artistic collaboration is an integral part of design for Romance Was Born, who choose to collaborate with artists or brands that share their creative passion and are dedicated to their own process, seeing them collaborate with Disney, Marvel, Lego, May Gibbs, Linda Jackson, Jenny Kee, the Sydney Theatre Company and the National Gallery of Victoria. Together they explore a creative common ground and build an awe-inspiring relationship between fashion and art. The pair has garnered respect for their extravagant and theatrical runway shows that realise the Romance Was Born vision in its entirety. Attracting them attention from artists who boldly express their individuality, those that famously wear their collections include style mavericks Cate Blanchett, Tavi Gevinson, Nicki Minaj, Karen O, MIA, Natasha Khan, Cyndi Lauper, Lily Allen, Grimes and Miley Cyrus. Each Romance Was Born collection becomes a fashion dreamscape exploring vast themes of fantasy steeped in vibrant imagery. The results are breathtaking.

Zimmerman

Sisters Nicky and Simone ZIMMERMANN founded their namesake brand in Sydney in 1991.

ZIMMERMANN began with Nicky designing dresses and selling them at Paddington markets. Early in its evolution, ZIMMERMANN took the bold step of fusing fashion with swimwear and presented it to the world. It immediately found its following with the fashion elite, creating a new point of reference in flattering, feminine and stylish swimwear. While the swimsuit thrust ZIMMERMANN on to the international stage, it has been its optimistic, feminine and consistently desirable collections across its ready-to-wear and resort that have propelled it to greater global appeal.

While based at home in Sydney, ZIMMERMANN present their ready-to-wear collections each season at New York Fashion Week. They maintain showrooms in Sydney, London, New York and Los Angeles. In Australia and abroad, the label receives extensive editorial coverage

and has graced the pages of magazines including: Vogue, Harpers Bazaar, Elle, W, Glamour, Nylon and Marie Claire.

Working with the highly acclaimed designer and long-time collaborator, Don McQualter, ZIMMERMANN maintains a number of stand-alone stores across Australia and the USA including flagship stores on Mercer St in New York and Melrose Place in Los Angeles. ZIMMERMANN have been the recipient of multiple fashion awards including the Australian Fashion Laureate and Best Swim Designer - Prix de Marie Claire, to name a few. Nicky has been a member of the Australian Fashion Week Advisory Board and the Australian Fashion Chamber. Nicky and Simone have also been the fashion mentor for the Qantas Spirit of Australia Youth Awards.

<https://www.zimmermannwear.com/>

Dion Lee

At 30 years of age, Dion Lee has established himself as the most critically lauded, and awarded, fashion innovator to emerge from Australia in recent times. Lee debuted at Australian Fashion Week in 2009 after graduating from



Sydney Institute of Technology the prior year, and was the first designer to stage a runway presentation at the Sydney Opera House in 2010. The focus shifted to the international market in February 2012 with a move to the London Fashion Week schedule. Presentations in London were met with a phenomenally positive response extending the brand's exposure and distribution. In September 2012, Lee showed at London Fashion Week for the second time, elevating the brand with a breakthrough runway presentation and in February 2013, Lee participated in the International Woolmark Prize as the Australian Finalist and also presented at London Fashion Week.

The brand has continued to receive support from industry titles including Vogue US, Vogue UK, Vogue Australia, Vogue China, Harper's Bazaar UK, Harper's Bazaar Germany, Harper's Bazaar Australia, Elle US, Elle UK, Marie Claire US, Marie Claire Australia and Dazed and Confused. In April 2013, Vogue US profiled the brand in a feature titled 'From A Land Down Under'. In early 2013, Dion Lee announced that iconic Australian fashion brand, Cue Clothing Company, had acquired a shareholding in

the Dion Lee business. With a common goal of building the integrity of the Dion Lee brand, Cue Clothing Co. brings valuable industry knowledge, business acumen and on-going support to the partnership. Both parties see the partnership as an opportunity to accelerate Dion Lee's growth on a domestic and international level. September 2015 marks the brand's fifth season at New York Fashion Week, showcasing its Spring Summer 2016 collection. New York has become a secondary base for the brand, showing regularly on the seasonal schedule.

<https://www.dionlee.com/>

Carla Zampatti AC OMRI

Carla Zampatti was born in Lovero, Italy and opened her first boutique in 1972 in Surry Hills, Sydney Australia. Over the next 3 years a number of Sydney boutiques were opened, growing the Carla Zampatti Pty Ltd company to create a chain of 30 Carla Zampatti boutiques and concept stores across Australia. In 1973, Carla became one of the first Australian designers to introduce swimwear into her collection. Expanding into other areas of fashion, Carla was commissioned to create the first designer eyewear of

Polaroid's range, designed perfumes, and – in collaboration with Ford – redesigned a car for the women's market. Carla Zampatti has been recognized with the Australian Fashion Laureate, awarded in August 2008. This award recognises outstanding achievement and is the highest award honoured in the Australian Fashion Industry.

Carla Zampatti is Executive Chairman of Carla Zampatti Pty Ltd. She is board member of the Australian Multicultural Foundation, the European Australian Business Council, Sydney Dance Company, MCA Foundation and UTS V-C's Industry Advisory Board. Zampatti has been recognised with a number of Australian and international awards for achievement and excellence. She is a Companion of the Order of Australia (AC), was a Bulletin/Qantas Businesswoman of the Year, and in 1994 the fashion industry of Australia named her Designer of the Year. In 2004, the Italian government appointed Zampatti Commendatore (Commander) in the Order of Merit of the Italian Republic.



George Henry Freedman, designer

After graduating in 1958, George Freedman started working as an interior designer for the respected New York architect Ely Jacques Kahn, of Kahn & Jacobs Architects. While there he worked on the interior for the American Airlines passenger terminal at John F. Kennedy International Airport. He later shifted to London, then back to New York working for Knoll International. He arrived in Sydney in 1969, forming a partnership with Neville Marsh in 1971. Freedman's practice later became Freedman Rembel in 2002. Freedman was a Fellow of the Academy of Design Australia and the Design Institute of Australia.

Madeline Lester

Madeline Lester was a founding partner of the well established interior design firm, Interni, prior to forming her own design firm. Madeline Lester and Associates specialises in hospitality, residential, commercial and retail environments. Madeline is a Life Fellow and Ambassador of the Design Institute Australia, a current Adjunct Professor in the Faculty of Architecture and Design at the University of Tasmania and Past President of the

International Federation of Interior Designers. She is an executive committee member of the International Design Alliance. In 2011, Madeline Lester received an Order of Australia for services to the Design profession in practice and education and for her role with professional bodies, both nationally and internationally.

Meryl Hare-Hare + Klein Interior Design:

With 33 years' experience in the interior design industry, Meryl Hare formed the renowned Hare + Klein Interior Design in 1988. A fellow of the Design Institute of Australia, she has received a citation for services to the Design Industry and was inducted to the Design Institute of Australia Hall of Fame in 2011. Currently Meryl is National President of the SIDA Foundation. Hare + Klein has won numerous national awards for its projects, many of which have been published in Australian and international magazines and design books. Meryl oversees all Hare + Klein's projects and her inspirational work includes major residential developments, renovations and hospitality projects. www.hareklein.com.au

Reg Mombassa

Born in New Zealand in 1951, Mombassa immigrated to Australia with his family in 1969, and attended the National Art School, Sydney between 1969-70 before forming the iconic rock band Mental as Anything in 1976 with four other art students. In 1987 the band painted a tram for the Victorian Ministries of Art and Transport, featuring a design by Reg and his brother Peter. Reg left the Mental's in April 2000 after 25 years, so that he could concentrate on his art. His first painting exhibition was held at Watter's Gallery, Sydney in 1975. He has had one man shows at Watter's in 1986, 91, 93, 95, 98, 2001, 2003, 2005 and 2007.

Chris/Reg began working as a freelance artist in 1976, designing T-shirts and posters for organizations such as Greenpeace, the Rock Eisteddfod, Circus Oz, the Opera House Trust, the Surrealist Exhibition at the Art Gallery of NSW, Redfern Legal Aid, the Wilderness Society, Westmead Children's Hospital, The Powerhouse Museum, The Paralympic Arts Festival etc.



He has worked closely with Mambo Graphics since 1986 designing t-shirts and posters. The Ray Hughes gallery in Sydney has held two Mambo exhibitions in 1990 and 93. A touring exhibition was opened in June 1994 at the Darwin Art Gallery and toured the rest of Australia. A new Mambo exhibition was opened in Byron Bay, NSW in December 1998. In April 1999 Reg was invited by the city of Milan to give a workshop to graphic artists at the Galleria Aiap and to give a presentation at the Triennale di Milano. He designed the 'Hero's' segment for the Sydney 2000 Olympics Closing Ceremony. The designs included 12 six-metre high inflatables, 2 twenty-metre helium filled dirigibles, 3 stages and 16 inflatable crowd balls. He also designed the image that was used for the lining of athlete's uniforms and the closing ceremony athlete's shirts

John Moriarty

John Kundereri Moriarty AM is Chairman and Co-founder of Balarinji, a leading Australian Indigenous design and strategy consultancy. He also co-founded and co-chairs

The Nangala Project, a not for profit initiative creating an environment for change to benefit children in remote indigenous communities. John holds a Bachelor of Arts degree from Flinders University and is a Churchill Fellow. John is a former Board member of Sydney Harbour Federation Trust, the National Indigenous Council, the National Aboriginal and Islander Health Council, the Australian International Cultural Committee, the NSW Government Aboriginal Business Round Table, the Sustainable Minerals Institute, University of Queensland, the Northern Territory Tourist Commission and the South Australian Museum.

In 2014, John was inducted in to the Australian Design Hall of Fame and, on 2015 was inducted in to the Football Federation Australia Hall of Fame.

Ros Moriarty

Ros Moriarty is Managing Director and co-founder of Balarinji, a leading Australian strategy and design practice



she established with Yanyuwa man John Moriarty in 1983. Best known for Qantas aircraft covered in Aboriginal design, Balarinji is a national and international trailblazer in the resource, infrastructure, tourism, media and sports sectors. The business celebrates the nation's Indigenous cultural heritage through contemporary design. In 2015 Ros was named winner – Business Enterprise in the Financial Review/Westpac Australian 100 Women of Influence Awards. She is an inductee of both the Australian Businesswomen's Hall of Fame, and the Design Institute of Australia Hall of Fame.

<http://www.balarinji.com.au/>

Jess Scully, Councillor and Curator

Jess Scully is a creative industries expert, event director and public art curator, with over fifteen years experience in media, events, policy and cultural strategy. Through her projects, she uses creativity and the arts to engage communities in the knowledge economy, and with our public realm. She was the founding director of Vivid Ideas, and has curated events including Junket, TEDxSydney and Curating Participation. As a public art curator, her projects

included Green Square Library and Plaza, 60 Martin Place and Barrack Place, and public realm activations at Quay Quarter Sydney. Jess is passionate about cities and city-making, and was recently elected as a Councillor for the City of Sydney.

Jess was the founding director and curator of Vivid Ideas: an annual event bringing together local creative practitioners and businesses with global leaders, to support professional development and expand market opportunities for the sector. In late 2016 she completed her work on the ninth year of this iconic event: delivering a program spanning industries from art and architecture to gaming and filmmaking: the Vivid Ideas program now brings together 50,000 participants to explore their roles in the future of the knowledge economy, and has been recognised as the Guardian UK as one of the top ten ideas festivals in the world.

Jess was one of the curators of TEDxSydney: from 2013 - 2016 she collaborated with a talented team of volunteers to help deliver one of the most sophisticated and influential

talks events in the world. As a public art consultant, Jess was part of the successful team following the City of Sydney's international architectural competition for Green Square Library and Plaza, delivering permanent public art and temporary projects for this unique new development, which will welcome a huge number of new residents and workers over the next five to ten years.

In 2013 she established sohotrightnow, a weekly arts and culture radio show on 2SER, which she hosted until the end of 2014. Also in 2013, Jess instigated Kids Hack Day Sydney, a project to help young kids build hands-on skills with technology, presented at the Powerhouse Museum. In 2010 and 2011, Jess served as policy advisor to the NSW Minister of the Arts, helping to bring the creative industries into conversations across government.

From 2007 to 2010, Jess directed the Qantas Spirit of Youth Awards (SOYA), a national mentorship and grant program for emerging artists, musicians, filmmakers and designers. In 2008 and 2009, she developed and edited Creative Cities East Asia for the British Council, a project

to document innovative models for creative cities across the region. She began her career as a journalist and editor, editing arts and culture magazines including Yen, Empty and SummerWinter after studying journalism and law.

<http://www.jessscully.com/about/>

Q33

Sydney is truly NSW's creative capital, with 86.3% of the State's creative workforce based in the city as of 2011.

Provide the number of design professionals working in the city, broken down into different design disciplines, including;

Sydney is truly NSW's creative capital, with 86.3% of the State's creative workforce based in the city as of 2011. This is far above its share of total employment in the State, which stands at about 65%. Not only is Sydney home to the most creative workers (127,000), but it has the highest concentration of creative industries employees in the State. Furthermore, the number of creative workers in Sydney has increased faster than the rest of the State over the past five years, with the result that regional NSW's share of creative industries workers has fallen over the same period. Indeed, only Sydney has managed to increase its share of the State's creative industries workers over the five years to 2011.

The design sector is the second largest of the NSW creative industries, employing nearly 24,000 people in 2011. As a whole, the creative industries directly employ almost 148,000 people in NSW - the overwhelming majority of these are employed in the Greater Sydney Metropolitan Region; representing almost 5% of total employment in the State. The industries also account for around 6.8% of NSW's total services exports, worth around \$1.38 billion.

On a national scale, NSW creative industries represent 39.6% of Australia's direct employment within creative industries and account for 57.3% of Australia's creative industries' services exports.

Sydney World Design Capital 2020 represents the Greater Sydney metropolitan region. Like all great global cities, Sydney is a mosaic of cultures that brings strength and character to Sydney through its diversity. The design sector is no exception.

- Sydney LGA has very high concentrations of digital and other media publishing, advertising services, screen production, post-production, and broadcasting services
- North Sydney, Ryde and Lane Cove LGAs - the heart of Sydney's IT cluster - have a heavy concentration of Internet and digital services
- Free-to-air television is concentrated in the Willoughby LGA, largely due to the presence of Channel 9 studios and associated television industry firms
- There is a high concentration of design workers around the Sydney city fringes (Leichhardt, Woollahra, Pittwater)

NSW dominates Australia's creative industries exports, accounting for 57.3% of the national total valued at \$1.38 billion.

and North Sydney LGAs)

- Marrickville and Leichhardt LGAs boast a high concentration of music, visual and performing arts activity.

NSW dominates Australia's creative industries exports, accounting for 57.3% of the national total in 2011-12 (valued at \$1.38 billion). This was more than double the share of the next largest exporting state, Victoria (with 27.1%), and the highest share for the State in the last five years.

The NSW creative export sector has remained robust in the face of a wider slowdown in services exports growth, as total NSW services exports fell by 0.2% per year from 2006-07 to 2011-12. In contrast, creative industries services exports from NSW grew at 2.6% per year (nominal terms) in the five years to 2011-12, compared with 1.0% per year for Australia as a whole, while the value of equivalent services exports from Victoria actually fell 1.8% per year over the same period.

We do know that the largest changes in the jobs held by the workforce between 2006 and 2011 in the City of Sydney were for those employed in professional, Scientific and Technical Services (+12,333 people) – comprising design fields.

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- Architecture
- Architects and para-professionals
- design education
- fashion design
- graphic/communication designer
- industrial design
- interior design
- landscape architecture

There are over 700 members of the Institute of Landscape Architects in Sydney working in the local government, state government and private sector on a range of projects and programs including design policy, transport projects, residential growth areas, schools, parks, water and utilities, hospitals and commercial development. These 700 members represent the many landscape and urban design practices in the city, however there are many more emerging unregistered landscape architects within the practices.

- motion graphics, animation and new media design
- urban planning/design
- traditionally, urban design is driven by architects and landscape architects – along with urban designers who are
- service design
- sustainable design

Q34

Provide net number of jobs created within the design industries every year, for the last 5 years for which data is available.

The design sector has enjoyed a period of strong growth over the last five years, with employment growing by an average of 3.2% per year. The segment is predicted to continue its growth trajectory, with the Australian design industry value-add expected to outpace Australian GDP to 2017 to grow by 2.4% per year.

Within the creative industries' segments, important trends can be seen:

- Internet and digital services (IDS) is both the largest as well as one of the most dynamic segments in the creative industries. Over the last five years employment growth in NSW has averaged 4.6% per year, and in 2011 the IDS segment employed around 59,000 workers.
- Impressive growth in the IDS segment has been complemented followed by the design segment, which employed nearly 24,000 people in 2011 (the largest design sector in Australia) with annual average growth of 3.2%.

Strong growth in employment since the 2006 Census was also recorded in a number of other creative industries segments, led by:

- Music, performing and visual arts (MPVA) – with 7.5% per annum average growth from 2006 to 2011, MPVA is the fastest growing segment in terms of employment
- Media production and broadcasting (MPB) (3.4% average growth)
- Advertising services (averaging 3.3% growth).

At the other end of the spectrum, the music, print and other publishing (MPOP) segment recorded an employment decline from 2006 to 2011 of 1.6% per year. However, 17,600 people are still employed in this industry in NSW (11% of the creative industries workforce). Australian industry value added (IVA) for this segment is also predicted to decline over the next five years, as technological innovations and consumers' increasing adoption of digital media drives decline in traditional media (while driving strong growth in IDS). Also highlighted in the economic profile is an increasing concentration of the industries around central Sydney, in

particular in the local government areas (LGAs) of North Sydney, Willoughby, Lane Cove and the City of Sydney. Over 12% of the people who work in these LGAs are employed in creative industries.

Like most industries, there is a high proportion of small businesses to total businesses in the creative sector. The creative industries accounted for 7% of all NSW small businesses in 2011.⁶ Of the approximately 50,000 businesses operating within the NSW creative industries, 97.4% were small businesses (0-19 employees), 2.3% were medium (20-199 employees) and 0.3% were large. NSW had the largest share of creative businesses, with 36.6% of Australia's creative enterprises based in the State. This is above NSW's share of all businesses (33.1%), indicating a higher concentration of creative organisations here. Creative services accounted for over three quarters of creative industries businesses, with cultural production organisations making up the remaining quarter. By sheer numbers of organisations, the largest segment in the NSW creative industries was Internet and digital services, followed by design, and music and performing arts.

Q35

The architectural sector is structurally under-valued by around \$1bn annually

Provide net number of total jobs created in the city's economy (including design jobs) every year, for the last 5 years for which data is available

NSW has the largest creative industries sector in Australia. Based on 2011 Census data, the NSW creative industries directly employed approximately 147,600 people, accounting for 39.6% of national employment in the creative sector.

The creative industries are more important to the NSW economy than they are for any other state, making up 4.7% of total NSW employment, which is above the concentration for Australia as a whole (3.7%) and Victoria (4.1%), which has the second highest concentration of creative industries of the Australian states.

In addition, approximately another 65,300 people in NSW worked in creative occupations within other (non-creative) industry sectors. These “embedded” workers include creative people working in non-creative industries, such as designers working in manufacturing. Together, creative specialist, embedded and support workers numbered nearly 213,000 in NSW – 38.3% of Australia’s creative workforce.

Sydney and NSW are primed for growth in the expanding global digital economy, with the convergence of creativity and information and communication technologies bringing together our leading strengths in advertising, design, music, film, animation, new media and the arts.

To ensure we capitalise on this opportunity, the NSW Government appointed an industry-led taskforce in 2012 to develop a comprehensive strategy for driving growth, innovation and productivity across the NSW creative industries.

But there is also evidence that the contribution of the design sector to the economy of the city is under-valued. Research commissioned by the NSW Architects Registration Board, and completed by UTS shows that the architectural sector is structurally under-valued by around 15% or \$1bn annually, and that tourism related to architecture and design in Australia is valued at around \$827m - a figure not previously measured.

The truth is, we need more and better data. Sydney World Design Capital 2020 aims to provide the platform for a new, fine grain dataset that positions design as a sector within the Greater Sydney metropolitan regional economy.

Creative industries services exports from NSW accounted for around 6.8% of the State's total services exports (which are dominated by tourism and education- related exports) in 2011-12, compared with 5.3% for Victoria and 4.8% for Australia as a whole. Creative industries' share of total NSW services exports has shown a gradual increase (apart from a GFC-impacted year in 2009-10) over the last five years (was 5.9% in 2006-07). This is the opposite of Victoria's experience, which has recorded a steady decline in share, as computer services exports have generally followed a downward trend.

Q36

Public investment

Provide the proportion of the budget that is spent on design initiatives at the municipal, regional and national level, expressed as a % of total expenditure) for the last 5 years for which data is available and include a budget to be spent between 2017-2022 if applicable.

Australian Government Export Development of design services

Government initiatives such as Austrade's Export Management Development Grants program help to assist a firm's expansion overseas. Over the last five years, more than 108 grants totalling around \$4m were awarded to architectural service firms. However the trend is down 28% since 2009, with only 1% of these grants going to architectural services firms.

Australian Government - China Free Trade Agreement

Taken in the context of the China Australia Free Trade Agreement, this dual degree may just be the incubator for the next generation of bilingual, bicultural graduates that move easily between China and Australia, and head up a new generation of architectural practices that identify as local to both countries.

University of New South Wales / Tongji University dual degree

Signs of a closer, more shared model of exchange between China and Australian universities are reflected in programs like that launched by UNSW and Tongji University in 2014. The two universities have announced a 4 year dual degree to be earned through time spent in both Shanghai and Sydney.

City of Sydney Cultural Infrastructure Investment

The City invests \$36.5 million each year on culture. Council endorsed the cultural policy in August 2014. The paper also presents a 10-year action plan for boosting the cultural lives of our residents, workers and visitors. You can download the policy below.

Q37

Neighbourhoods/Areas

Describe any areas of the city that could be perceived as a showcase for design (include photos/video)



Green Square

For the first time in over 100 years, the City of Sydney is building a new town centre. We're designing a unique, resilient and welcoming centre to form the residential, commercial and cultural heart of the Green Square community. This will be a place combining sustainable infrastructure with community spirit, lifestyle and character.

The City has committed \$540 million over the next 10 years to create world-class community facilities including an innovative new library and plaza, an aquatic centre, many parks and playgrounds, a childcare centre and a creative hub. So what is 'Green Square'?

The sand hills, fresh water creeks and wetlands of Green Square were an abundant source of food for the Gadigal people of the Eora nation who are the traditional owners of this land. In the early 1800s the area's plentiful water supply attracted local manufacturers searching for power sources for their mills. Flour milling, paper and textile making and brewing came first. By the 1850s, brickworks,

candle and soap factories, pottery works, tanneries and wool washing businesses were thriving. The rich soils also attracted market gardeners and by the 1870s Chinese market gardeners dominated the trade.

Green Square and the neighbouring Ashmore estate became Sydney's industrial powerhouse in the 1920s attracting Irish, Greek, Italian, Lebanese, Ukrainian and Vietnamese immigrants who worked in its factories. Among the production of glass, bricks, furniture, pickles and cordials, national icons grew such as Akubra hats and Minties, Jaffas and Fantaes lollies.

Today, Green Square is one of the fastest growing areas in Sydney and one of our most diverse. Green Square includes the suburbs of Beaconsfield and Zetland, and parts of Rosebery, Alexandria and Waterloo. Much of the current development within the Green Square neighbourhood is happening in 4 distinct precincts, each with their own unique history and character. As each precinct evolves, wonderful parks, public art and community gathering places will add to their personality. While on South



Sydney's doorstep, innovative food and wine merchants, brewers and gallery owners are turning old factories and warehouses into thriving urban sanctuaries. The City is connecting these precincts through considered and high-quality design so residents and visitors can access the neighbourhood through cycleways, interconnected pedestrian pathways and a range of public transport.

Projects being delivered at Green Square include:

Infinity by Koichi Takada

Curved façades of subtly patterned glass and aluminium encase two levels of superb shopping and the 18 levels of luxurious apartments that soar above. Itself an island in the heart of Green Square, from every angle this is a residence of stunning proportions.

Soaring above broad stairs leading to a grand yet welcoming plaza, Infinity by Crown Group creates an indelible first impression. The seemingly infinite flow of two concentric loops create the framework for light filled apartments to rise above and away from the energy of the street life below.

Globally renowned architect Koichi Takada - working with the design aspirations of the Crown Group - creating luxury encapsulated in the languorous flowing lines of glass, a seamless blend of exclusive serenity and vibrant public expanse and bathed in a sea of natural light.

This collaboration of talents and dedication to a shared vision to redefine the parameters of architectural grace and beauty are the foundations for Infinity by Crown Group's ability to transcend the established touchstones of elegance, sophistication and style.

Gunyama Park Aquatic and Recreation Centre

Inspired by Sydney's famous ocean swimming spots, the City of Sydney's new Gunyama Park Aquatic and Recreation Centre will offer a great range of swimming experiences for all types of swimmers. The City is proud to be one of the few Australian organisations conducting open architecture competitions to find the most beautiful, functional and sustainably designed buildings.

In 2014, 144 architects submitted designs, which were exhibited for public feedback that was utilised in the jury's deliberations. Andrew Burges Architects in association with Grimshaw and Taylor Cullity Lethlean Landscape Architects created the winning design – an urban beach pool seamlessly integrating into a park.

This is a pool designed for Sydney – creative, beautiful and practical, it'll feel like you're stepping onto an urban beach. Like Bronte's coastal pool, 50m of outdoor lap lanes will be placed within a free form pool to expand the social possibilities of swimming. From children playing and friends taking a dip to serious swimmers improving lap times – there will be something for everyone. Heated and powered by its own locally produced energy system, Gunyama Park and Aquatic Centre will also offer indoor pools, a gym, a covered outdoor yoga deck, a café and a crèche.





Green Square Library and Plaza

In 2012, Australian and international architects were invited to submit designs for a new library and plaza for the Green Square town centre.

Our competition attracted over 160 entries from around the world. Architects and designers were inspired by the chance to shape a new town centre in Sydney, as well as the idea that libraries are increasingly becoming our ‘urban living rooms’ – places for exploration, creativity and connection.

The 5 shortlisted architects were chosen by the jury to submit more detailed designs.

The Stewart Hollenstein design was the winning entry in our international design competition. It redefines the traditional idea of a library, fusing a range of innovative buildings with the outdoor plaza to create multiple sites for play, work and rest. Some of the buildings are below

ground while bookshelves sit outdoors in the plaza. The design includes an amphitheatre, a storytelling garden, water play zone and wide open spaces for festivals.

Green Square stormwater drain

In the future, the only thing that will flood Green Square’s new town centre is sunlight. Green Square sits on a floodplain and was once a network of swamps, wetlands and creeks.

Green Square locals will tell you that hazardous flooding has been a constant challenge of living in the area with floodwaters reaching 2.3m in Joynton Avenue during storms in April 2015. The City of Sydney has formed an alliance with Sydney Water (the DG Alliance) to build a 2.4km stormwater drain from Link Road in Zetland to the Alexandra Canal that will carry floodwaters from South Sydney into Botany Bay.

We’re helping to fund this estimated \$100 million project because without it, flood risks would prevent development going ahead.

The drain route from Link Road to Alexandra Canal was chosen to minimise impact on residents, businesses and the environment. Microtunnelling will further minimise impact by using a tunnelling machine to install pipes underground without disturbing the surface.

Green Square street network

Tree-lined boulevards, extra-wide footpaths and elegant bronze street furniture will transform the heart of Green Square into a people-friendly destination. Under new plans for the network of streets in the Green Square town centre, walkers and bike riders will be prioritised with pedestrian-only zones, separated cycleways and low-speed streets.

Hundreds of new street trees, self-watering rain gardens, bright LED lights and wayfinding signs highlighting the history of Green Square will also make the area safer, greener and more people-friendly. The City has worked closely with utility companies, transport providers,

commercial developers, the City’s expert design advisory panel and local residents and businesses over the past 2 years to develop and refine the designs for the town centre streets.

Works started in mid-2016 and will continue over the next 3 years as the rest of the town centre is developed. Plans include the creation of several new streets, along with upgrades to existing streets.

Harnessing stormwater for good

The City has signed an agreement with Green Square Water, part of Flow Systems Pty Ltd, to supply treated stormwater to thousands of future residents in the Green Square town centre. The treated water will be for non-potable uses including toilet flushing, irrigation, laundry and cooling towers.

The project will be Australia’s biggest residential stormwater harvesting and treatment scheme and the first undertaken by the City to deliver recycled water to households.

The water recycling plant will treat enough water from the Green Square stormwater drainage system to fill three Olympic-sized swimming pools each week. The treated water will be stored in tanks from where we will distribute it to buildings and open spaces in the new town centre. The City has finished refurbishing the former administration building at the South Sydney Hospital site, where we will house the water recycling plant.

Green Square Water Pty Ltd is licensed by the Independent Pricing and Regulatory Tribunal under the Water Industry Competition Act to ensure recycled water meets health and safety requirements. The City negotiated agreements with town centre developers to install dual plumbing in their buildings to supply the treated stormwater to bathrooms, laundries and gardens.

The project is partly funded by the City and the federal government’s national urban water and desalination plan, part of the Water for the Future initiative.

A private wire

The City is building a private wire, a local distribution system that shares electricity between facilities, in Green Square. As a result the City’s childcare centre, water recycling plant, creative areas and public lighting will all benefit from reduced power costs.

We’re also installing photovoltaic panels on our buildings so we can share the electricity they generate with other buildings reducing emissions even further. And in the future, individual developments in the Green Square town centre will aim for a green star rating. It’s part of our commitment to reduce emissions by 70% by 2030.

Green Square Active Transport

Green Square town centre will feature a network of new streets and cycleways for residents and visitors to walk or ride easily through the area. Over the next few years the City will complete new streets such as Zetland Avenue making access to the Green Square train station much easier and quicker for residents who live east of Joynton Avenue.

We're building more cycling routes than in any other part of Sydney with cycling links coming from 4 directions into the town centre. The City is also reducing the amount of cars and car parking so there'll be less traffic congestion making Green Square an attractive neighbourhood to visit, live and work.

Bus services travel in all directions while the Green Square railway station puts you within easy reach of the city centre and Sydney Airport – it's only 1 stop to Central and 2 stops to the airport. Just a few more train stops away are the best universities and cultural attractions Sydney has to offer.

Green Square Light rail

Transport demand in Green Square is growing rapidly. Patronage at Green Square train station has increased by more than 30% each year between 2014 and 2016, while Bourke Street now has one of Sydney's busiest suburban bus stops. Despite frequent bus services, Green Square bus commuters already experience severe overcrowding.

The City believes a light rail connection between the city centre and Green Square is the best solution for residents travelling between work and home. It's also a more sustainable option that will reduce traffic in the area.

While transport is a NSW government responsibility, the City is helping plan the project to make sure it's done well. Green Square town centre is being designed for the future addition of light rail with the City spending more than \$40 million buying land for a light rail corridor. The state government is responsible for bus, light rail and rail planning. We support the delivery of quality public transport for Green Square.

Green Square Public Art

The City is commissioning a range of stunning new public artworks that will shape the personality and character of Green Square. These permanent and temporary art works will explore the historical, cultural and ecological elements of the area.

By animating places like the new Green Square plaza with temporary creative projects, we're encouraging curiosity and providing unexpected opportunities for discovery. The Green Square public art strategy is backed by \$4 million of City funding and presents an exciting opportunity to create unique artworks that will become part of the fabric of our parks, squares and public spaces.

Cloud Nation by Claire Healy and Sean Cordeiro

A repurposed vintage aircraft will be suspended inside the library with its surface transformed into a meticulously crafted miniature world.

Small-scale model elements will reference themes of migration and fantasy on the Beechcraft Travel Air, recalling the fictional island of Laputa from Jonathon Swift's classic novel Gulliver's Travels. Laputa is a flying island inhabited by people with a love of learning and culture.

People will be able to engage with the artwork from different points, such as binoculars provided in the plaza to view the plane in close detail from outside the library.

Cloud Nation is a playful, enchanting and imaginative artwork referencing multiple themes including fictional narratives, migration and the cultural exchange made possible by air travel. It takes the notion of the inner homeland people carry within, turning it into a fantastic vision.

Claire Healy and Sean Cordeiro's work has been included in group exhibitions across Europe, Asia, New Zealand, UK and US. Their public collections include The National Gallery of Art in Washington DC, MCA in Sydney, AGNSW and GOMA in Queensland.

High Water by Michael Thomas Hill and Indigo Hanlee from Lightwell

Local weather patterns and tidal information will be displayed in abstract watercolours on high resolution LED screens in the public plaza outside the library.

Integrated sensors and live data feeds will be digitally coded to animate the sequence of vivid watercolours. Watery blues at the tower base will rise and fall with the tidal patterns of the hour. The skies above will shift in pattern and colour depending on the sun's position, temperature and wind directions.

A complementary interface will allow visitors to understand the data, colours and patterns in real time and see visual summaries of local environmental conditions over the day, week and year.

Michael Thomas Hill and Indigo Hanlee create digital media for public spaces. Working as part of the Sydney-based design studio Lightwell, they use new technologies to interpret the physical world.

While I Live I Will Grow by Maria Fernanda Cardoso

A family of differently aged bottle trees will be planted at the entrance of the old South Sydney Hospital site among a series of sandstone garden beds.

Each sandstone block will be engraved with the tree's date of birth, horticultural information and recipes for eating its roots. Read from above, the blocks will spell out While I Live I Will Grow.

Indigenous to Australia, bottle trees double their girth each year and were used by Aboriginal people to access water. Inspired by the combined histories of water and the hospital as a place of births in the community, the artwork will further involve the community through a series of workshops exploring how Aboriginal people used their edible roots.

A growing and living organism, these sculptural bottle trees will also provide a welcoming place for rest and play.

Maria Fernanda Cardoso is a Sydney-based Colombian-born artist. She's fascinated with botanical and animal life and is known for her use of unconventional materials

Stream by Kerrie Poliness

Stream is inspired by the Drying Green's history with water. The area was transformed from a swamp into a dam for industry and is now returning to being a wetland within a new park.

A series of intersecting glass lines will form a flexible diamond structure flowing across the Drying Green. Blue, magenta, green and orange lines will meander through central paths and over raised benches suggesting cascading water.

These waves are also a metaphor for the phases of immigration that have passed through this place. Irish, Chinese, Lebanese, Eastern European and later Vietnamese communities have settled here seeking work in the many factories, market gardens and foundries.

Stream also evokes the flow and collection of knowledge, the formation of ideas and the interlinking layers of history. Kerrie Poliness is a Melbourne-based artist. Her practice includes instructional wall and field drawings and research-

based projects investigating the natural and social histories of place.

Wulaba Park artwork by Nuha Saad

Creating an artwork that embodies the feeling of the local area, Nuha Saad's public work is designed to enhance imaginative and narrative based play.

The artwork integrated into the play equipment, paving and seating at Wulaba Park. A 3-storey tower featuring a giant slide, ropes, swings and tunnels completes the exciting play experience. Nuha believes in the positive and transformative power of colour. She's fascinated by the possibilities colour combinations present and our immediate emotional responses to colour.

Nuha Saad is a Sydney-based artist whose work involves playful investigations into colour and form combining ready-made objects and colour in inventive ways.

Barangaroo South is on track to be Australia's first large-scale carbon neutral community.

Barangaroo, Sydney

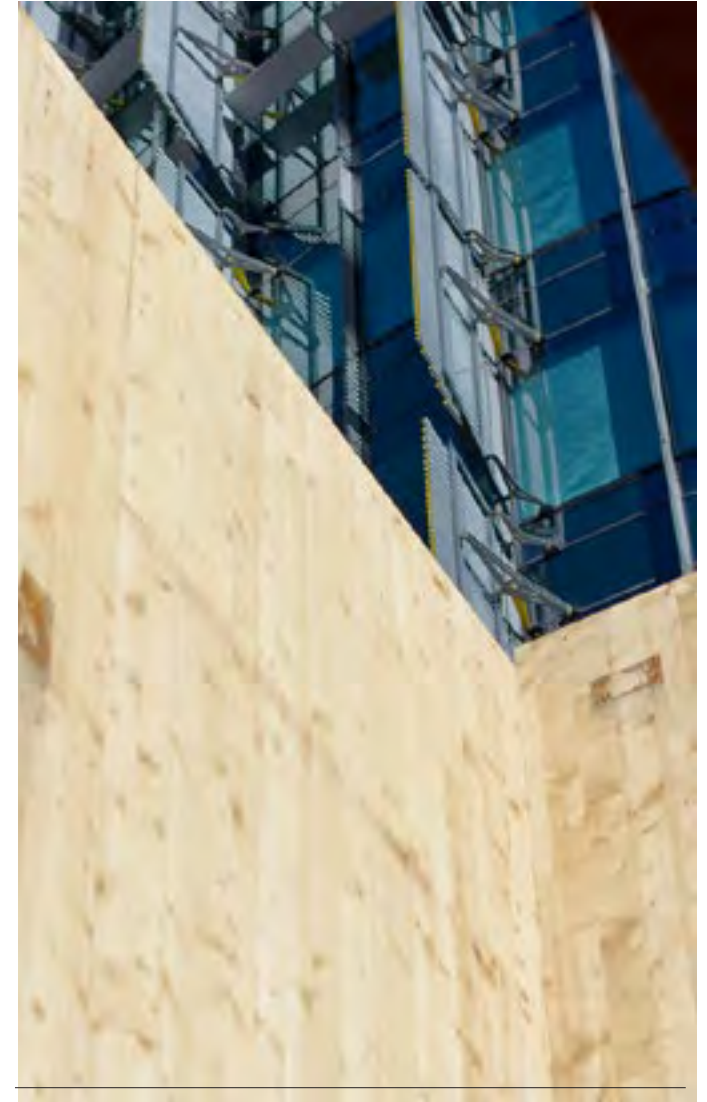
Sydney's Barangaroo South has achieved a 6 Star Green Star – Communities rating representing 'world leadership'. Sydney's largest urban renewal project since the 2000 Olympics, Barangaroo South will eventually accommodate 23,000 office workers, 15,000 residents and 80 retail outlets. Barangaroo South is on track to be Australia's first large-scale carbon neutral community. Developer Lendlease created a Climate Change Adaptation and Community Resilience framework that outlines the climate change effects that are likely to affect Barangaroo South – and the precinct's design has been adapted to mitigate these impacts.

An expected increase in the number of extreme heat days is being addressed by the selection of materials along boardwalks that have a high solar reflectance index. Public realm areas have been modelled for sunlight exposure and wind movement to find the balance between winter and summer comfort, with trees, awnings and drinking water fountains integrated into the design. Stormwater infrastructure has been upgraded and building

facades have been designed to withstand intense storms and winds, while the ground plane has been raised to address predicted sea level rises.

Barangaroo – International House (Tzannes)

International House is set to become the world's largest timber office. Currently under construction, International House features cross-laminated timber (CLT), which has a lower carbon footprint than other building materials, produces almost zero waste during manufacture, and timbers are sourced from sustainably managed forests. The building features a colonnade of hardwood columns which front Exchange Square, the entry point for the Barangaroo precinct. Each of the building's six storeys are made from CLT, as are cores such as lifts. The columns and beams are made from another engineered wood called Glulam, or glued-laminated timber. The building will be a symbol of innovation and sustainability greeting some 33,000 daily visitors, and architect Alec Tzannes has said the building's design renews "architecture's role to serve the greater social purpose of lowering carbon emissions".







Barangaroo Headland Park (JPW with Peter Walker)

Barangaroo Reserve at the northern end of the Barangaroo precinct, has revitalised a former industrial area of the Sydney harbour foreshore by transforming a hardstand apron into a recreated sandstone headland. JPW were awarded the commission as lead consultant in association with PWP Landscape Architecture for the design and documentation of the project, and continued to provide services to the contractor during construction.

The design draws inspiration from the natural headlands of Sydney Harbour in terms of landform, vegetation and material. Plant material was selected that is endemic to the Hawkesbury Sandstone landscapes of Sydney and were pre-grown in manufactured soils similar to those created on site. Some 10 000 sandstone blocks were extracted from the site making space for a unique underground cultural space and the same sandstone blocks were arranged to create a sandstone foreshore complete with tidal pools.



R7 (Durbach Block Jagers)

A tall building for its tiny trapezoidal footprint, R7 Retail and Commercial Building's unique sense of scale holds its own in the dramatically irregular surrounding urban fabric. The five story building stands in the round as a 'junction' both horizontally and vertically for people, cars, building scale and cross views.

The action of the building is brought to its edges, through the external wrap around stair, linking every floor to the ground plane. This external stair rises from east to the west on the northern elevation and across the western facade. The stair cuts through the timber facade, enlivened by planting, seats and entries at different levels. Each level has an individual and memorable entry portal and aspect en-route.

The facade is conceived as stacked and offset timber columns, captured in slender concrete frames that outline the elasticity of the building's shape shifting form. The timber is graded from dense at the base to lighter at the top. In pure elevation, the facade appears open. In obtuse views, the timber appears almost solid. To the East, the facade cants back to a generous arc at the roof, creating a curving gateway and adding spaciousness to a small public square.

The public stair ends in a bar and courtyards that animate the roof level. These courtyards contain deciduous trees, planting and panoramic views to the harbour, providing an unexpected and welcome garden eyrie in the city's centre. Inner West creative communities - i.e. Makerspace & company in Marrickville 'a place where people to come together to learn, design and make.'





Q38

Describe key urban regeneration or reconditioning projects on the context of the neighbourhoods or areas they have transformed.

The Bankstown Library and Knowledge Centre (FJMT)

The Bankstown Library and Knowledge Centre (BLaKC) is a public space designed to encourage intellectual, creative and social exchange. Located in the heart of the Bankstown, the development serves to revitalise a dislocated site and create a rich spatial experience for community members and visitors.

Underpinning the design and development of the BLaKC is the adaptive reuse, salvage, recycling and renovation of the existing Bankstown Town Hall. Salvaging high quality materials such as timber, precast concrete, aluminum and stainless steel from the existing building enables BLaKC to set a new benchmark for applying recycled materials to future building projects. Such extensive reuse and repurpose is very uncommon in projects of this scale.

The BLaKC embodies sustainable design philosophies and innovative environmental systems. It is an integrated, flexible, state-of-the-art community hub that includes; a new library wing over three levels, a three hundred seat theatre, IT lab, community conference facilities, meeting

rooms, cafe, and a landscaped public domain. Combining these modernised features creates an open public facility which fosters a sense of community.

Central to Eveleigh

The Central to Eveleigh precinct is a vibrant part of Sydney founded in a rich history, both European and Aboriginal, and a diverse collection of neighbourhoods. The corridor is approximately 82 ha, accommodates 52,000 residents, including significant public housing, and two of Sydney's busiest railway stations. As the city grows, it is an area to which people are increasingly drawn to live, work, and be close to all of the opportunities that come from living in Sydney—one of the world's great, global cities. These factors make the corridor as essential a renewal precinct as it is a complex one, necessary to the future growth of Sydney. Conscious of that, the strategy outlines specific strategic directions for housing affordability and diversity, open space and green infrastructure, community facilities, arts, culture and heritage, economic development and sustainability. Specific design principles to help accomplish these have been identified including:

- Transition from new to old: The tallest buildings will be built where they have the least impact and taper down in height as they meet existing neighbourhoods.
- Variety: The look and feel of new buildings - their design, facades and articulation - will be varied and add to the visual appeal of new neighbourhoods.
- Active streetscapes: The shops, cafes and offices that new buildings provide will attract pedestrian traffic and create bustling, vibrant streets.
- Accessible public spaces: Design will encourage high levels of activity in public spaces that are used frequently by a range of people.
- Community facilities: Community facilities will be near areas of community activity and designed to support and activate public spaces like parks and plazas.
- Diversity: Each new building's form and height will vary.

Ballast Point, Balmain (McGregor Coxall)

This post industrial waterfront park is located on a remediated lubricant production site on the Birchgrove Peninsula in the inner reaches of Sydney harbour. The site's richly layered history included occupation by

indigenous people, construction of the 'Menevia' marine villa in the 1860's, quarry use for ship ballast and finally petroleum distillation by Caltex from the 1920's until 2002. As lead consultant, McGregor Coxall undertook project management, design development, construction documentation and administered the construction contract for the client. This project's design is driven by a strong environmental agenda where recycled materials are used site wide. Wind turbine generators reflect a movement away from fossil fuels and an integrated stormwater management and recycle system ensures that all stormwater entering Sydney Harbour from the site has been cleaned and polished prior to its discharge.

The Goods Line (ASPECT Studios/CHROFI)

The Goods Line is a new civic spine for Sydney. Once a conduit for trade, the former rail line is reinterpreted to carry the precious cargo of a thriving neighbourhood - culture, creativity and community. The opening of The Goods Line in Ultimo brings the vision of a more connected, sustainable and innovative Sydney one step closer to reality. The Goods Line, a NSW Government



initiative and delivered by Sydney Harbour Foreshore Authority (now Property NSW), is the key strategic link and an important green space for this burgeoning part of the city. It provides a connection through to the Devonshire Tunnel under Central Station and Chinatown and Darling Harbour, as well as tapping into the various cultural, educational, and media institutions such as UTS's Frank Gehry designed Dr Chau Chak Wing Building, the ABC, and Sydney TAFE that border the park. This unique elevated park has seen a disused rail corridor running from Railway Square to Darling Harbour reimagined as a leafy, energised civic spine in the heart of Sydney's most densely populated area.

UTS Master Plan, Ultimo

The UTS Master Plan delivers a series of new buildings, major upgrades and improved pedestrian connections right in the heart of Sydney's southern CBD, transforming the UTS City campus into one of Australia's most recognised university campuses. By 2018 the southern CBD will be completely unrecognisable, although changes are visible right now thanks to UTS's City Campus Master Plan, the



QUESTION 38

New York-style Goods Line and other major developments in the Ultimo, Chippendale, Pyrmont and Darling Harbour area.

Alumni Green (ASPECT Studios/Florian Groehn)

Inspired by some of the world's great public spaces, the new-look Alumni Green creates a central meeting place for the university community, filled with new, student-focused spaces. Alumni Green has been designed with a host of sustainability features, including rainwater capture for irrigation, 'green' concrete that uses a waste product from power stations, sustainable timber decking and environmentally responsible steel from local sources. The spaces range from a large grassed area in front of the new Science and Graduate School of Health Building to intimate garden 'pods' where staff and students can gather to socialise or study. Alumni Green connects facilities across UTS's Broadway precinct, both physically and visually, providing a convenient conduit for students travelling between buildings and a welcoming outdoor space at the heart of the campus.

Science and Graduate School of Health Building (Building 7) (BVN)

A cornerstone of the \$1 billion UTS Campus Master Plan, the landmark building was designed by Durbach Block Jagers, in association with BVN Architecture. Located on the corner of Thomas and Jones streets in the heart of the City Campus, the new Science and Graduate School of Health Building (Building 7) connects seamlessly to Building 4 to create a new science and health teaching, learning and research precinct.

It has been future-proofed to accommodate more than 1200 staff and students over eight occupied levels, three of them underground, and is notable for its state-of-the-art teaching, learning and research facilities. These include a 220-seat Super Lab which, as the video below shows, is much more than your average science lab.

Great Hall and Balcony Room Upgrade (DRAW)

UTS's most important ceremonial venue underwent a complete reinvention under the City Campus Master Plan. Opened in December 2011, the Great Hall has been

transformed into a warm and dramatic cathedral-like space that can accommodate events from graduations to fashion shows and from formal dinners to public lectures and examinations. Skylights within the Mantle draw natural light into the space, which combine with energy-efficient lighting systems.

Outside the Great Hall is the Balcony Room, a lofty space that will enjoy a spectacular view over the revitalised Alumni Green. It serves as a transitional space between the Great Hall and the rest of the university.

Inside the Great Hall is one of the largest indoor LED screens in Australia - at 16m wide and almost 5m high there's no missing it.

Central Park, Chippendale

Central Park occupies nearly 6 hectares on the site of the former Carlton and United Brewery on Broadway, on the edge of the Sydney CBD. It is an exemplary urban regeneration project that combines a mix of uses including living, work, shops and cafés. A large public park on the northern fringe of O'Connor Street, approximately 6,500 square metres in size. The site will also be home to some

smaller pocket parks. In fact, publicly accessible open space will amount to 36,000 square metres. The main park is now open to the public and will be handed over to the City once building works are completed. The open spaces is activated by public artwork, extensive landscaping, lighting and seating.

A main walking and cycling path will run through the centre of the park connecting Balfour Street across to Broadway and joining Jones Street with UTS. Residents can enjoy an on-site car share program and cycling paths that connect to the Sydney Cycleways network. Building heights are greatest closest to central Sydney and lowest towards Chippendale. This ensures more sunlight comes through to the main park.

Residential towers contribute to the design excellence of the precinct, including:

One Central Park

Located on the site of a former brewery, One Central Avenue comprises of two towers, 18 stories and 34 stories

respectively, on a 5 storey retail podium as part of a 250,000sqm development plan. The towers will provide 623 luxury apartments above a 5 level retail and recreation podium. The eastern tower features a dramatic light reflector installation, extending from the upper levels on a grand cantilever. The reflected light system incorporates an innovative system of both fixed and motorized mirrored panels, designed to capture sunlight and redirect it into the retail atrium and onto the landscaped terraces. Planter boxes, vertical vines and green walls incorporated into the facade will wrap the towers in plant life, extending the central parkland upward, growing around the building's façade. The development provides a further five levels below ground for car parking and service vehicles as well as a central water recycling plant. The development's central thermal plan (trigeneration) provides heating and cooling for air conditioning and hot water requirements of this building and others within the development.

One Central Park has been declared the Best Tall Building in the World by the Council on Tall Buildings and Urban Habitat (CTBUH).



Kent Brewery

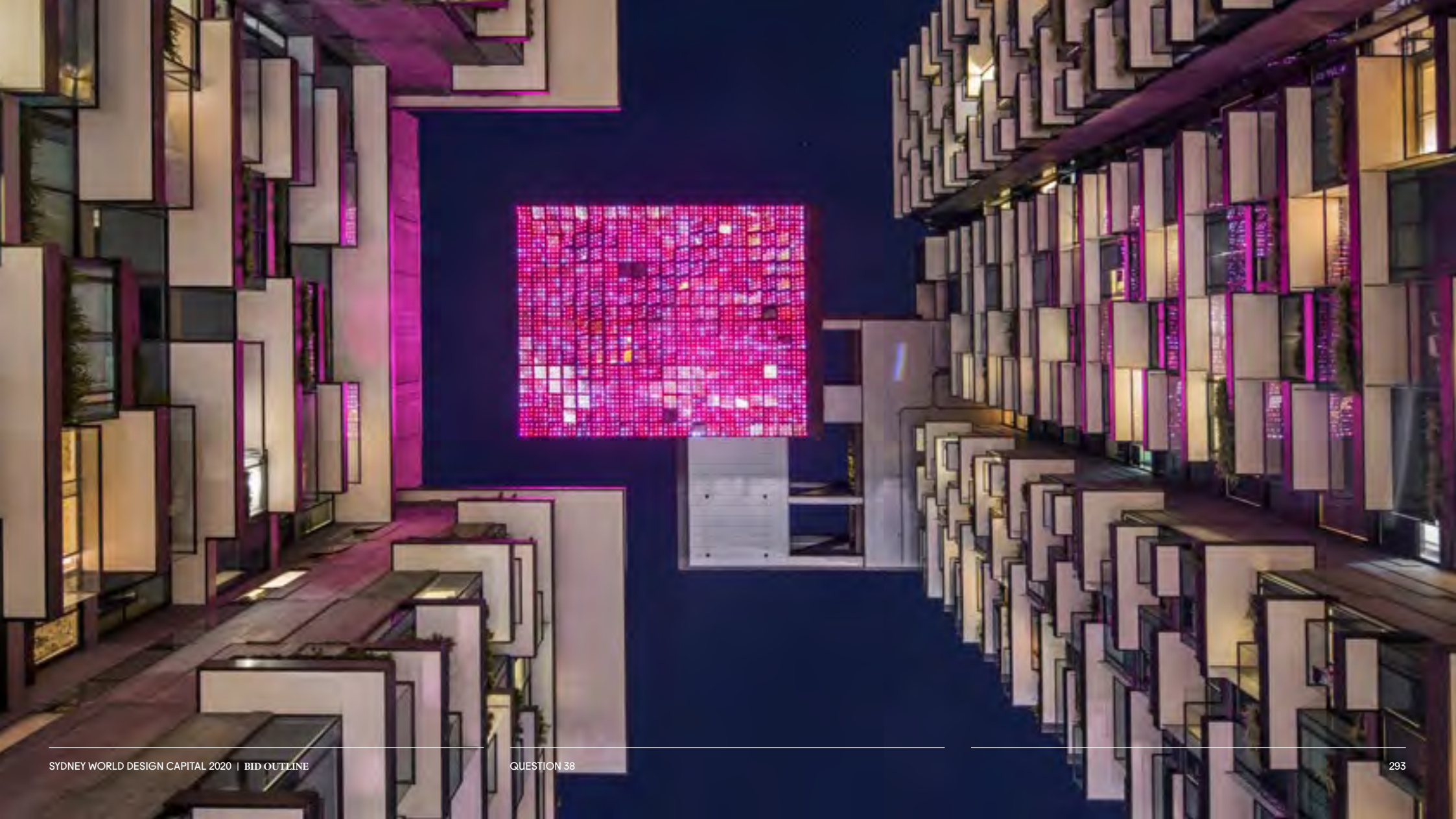
Central Park's story begins in 1835 with the building of the first Kent Brewery and now extends this heritage into a future for everyone. For 150 years, the old Kent Street Brewery was hidden behind tall, imposing walls. To preserve its legacy, Frasers Property and Sekisui House engaged a team of archaeologists, heritage consultants and architects specialising in urban conservation to transform the site's flagship Brewery Yard building into a semi-public venue of "spectacular dimensions". Below ground, a tri-generation power plant supplies Central Park's residents with a source of sustainable energy emitting gentle wafts of steam through the old brewery stack.

This project integrated the plant equipment for a development wide tri-generation plant with the historic Carlton and United Brewery building on the fringe of the Sydney CBD. The Brewery precinct, which dates from the early twentieth century, is located in the centre of this six hectare site, now known as Central Park. It is the largest group of retained heritage buildings on site and will provide the most direct representation of the Brewery which existed on the site until 2005.

The project has been awarded the 2016 UNESCO Heritage Award for New Design in Heritage Contexts, and the 2016 Chicago Athenaeum International Architecture Award

The precinct is also home to two work of significant public art.





Sea Mirror (Yann Kersale)

Yann Kersale's Sea Mirror is integrated into the enormous heliostat that cantilevers from One Central Park. The piece of art incorporates 2880 LED lights into 320 mirrored panels and draws its inspiration from Sydney Harbour, simulating the reflection on the waves. The installation continues the natural and sustainable focus of the site, using design to convey the message. Says Kersale, "It is important to understand that the installation is an allegory, a symbol of the sea in the city."

Halo (Jennifer Turpin and Michaelie Crawford)

Halo, by Australian public artists, Jennifer Turpin and Michaelie Crawford, is a significant piece of public kinetic art that serves as a centrepiece for the Central Park precinct. Halo comprises a giant, glistening tapered yellow ring measuring 12 metres in diameter attached to a 6 metre long silver arm, it pivots off-centre atop a 13 metre high tilted silver pole. Activated by the power of the wind, the ring tilts and turns in response to its ever-changing speed, direction and gusts. The entire weight of the ring and arm balances on a tiny ceramic bearing the size of a small marble. It is an extraordinary integration of art, science and engineering that draws its power from the natural environment. The beautiful circular supports for the enormous old brewing vats inspired Halo's form and a desire to reference the tipsy effects drawn from beer anchor the installation in the history of the precinct as the Kent Brewery.

Rhodes Peninsula (SJB)

Rhodes Peninsular has evolved over a 20-year time frame, converting the once industrialised and highly contaminated brown field site into a high density, high amenity mixed-use precinct, focused around public open space and access to the harbour foreshore. The density targets of this precinct are in direct contrast to the older surrounding suburban sprawl, however with the adjacent Olympic & Bicentennial Parklands, and the amenity of a direct rail service to the centre of Sydney, Rhodes Peninsular has emerged as a highly desirable living environment – providing a much-needed alternative housing supply. The peninsular is organised around a north-south spine road following the pre-industrialised harbour edge with tower buildings hugging the parallel rail corridor. A number of developers and a multitude of architects have contributed to the precinct - providing much needed grain to the urban whole. The evolving and diverse development approach has allowed the local council to leverage developer contributions and has seen them deliver a specific community centre, complete with performance venue, meeting spaces, function

hall and harbour edge café. The success of Rhodes lies in its investigation of alternative housing models and the delivery of perhaps the first truly mixed-use urban environment outside of the inner Sydney suburbs.

Harold Park, Sydney

The Harold Park urban renewal project is in Forest Lodge, near Glebe and Annandale. The City of Sydney and the Central Sydney Planning Committee have joint planning control and Mirvac is developing the site. NSW Harness Racing Club privately owned the Harold Park Paceway since 1911. The paceway’s popularity hit a peak in the 1960s, when crowds of up to 50,000 would flock to the venue and watch the races. The Rozelle Tram Depot was home to working trams from 1904 to the 1960s.

The City adopted new planning controls following extensive consultation with the local community to balance the interests of residents, businesses and the land owners, and the need to meet targets for new inner-city housing. The \$1.1 billion project includes 1,250 new residences that will be home to around 2,500 people. Homes will be close

to light rail, new parks and nearly 2km of walking and cycling paths will connect Harold Park to the surrounding area. The former Rozelle tram depot will be conserved and higher sustainability targets mean new homes will use less energy and water. Harold Park’s visual impact has been minimised by restricting building heights to the equivalent of the 2 to 3 storey terraces on nearby cliffs in Glebe and Forest Lodge.

Construction started in October 2012 and the first residents moved in 2014.

Brick Pit Ring, Durbach Block ladders

The brick pit is the last tangible evidence of a vast working industry at Homebush Bay. It is archetypal and primitive, raw, stripped and modified. The brick pit is first a place of extraordinary human endeavour, arrested. It is a portrait of land disturbance through use.

Equally it is a place of adaptation, as an unviable industry is replaced by new sustainable technologies and a refuge for the rare and endangered Green and Golden Bell Frog.

An aerial walkway and outdoor exhibition, twenty metres above the brick pit floor, the Ring Walk gives the brick pit a genuine urban connection and presence within Sydney Olympic Park.

A simple ordering device, the ring walk facilitates both access and interpretation to the brick pit, while fully recognising its extremely fragile habitat. The pure form and consistent level of the ring registers the shifting sides and depth. The steel structure is a slender and delicate intervention within the massive roughness of the pit. A braced cruciform structure comprising a series of improbably thin, flat steel members lightly touch the base. This attenuated structure appears to tip toe across this fragile site. The cruciform is capable of adjusting to the idiosyncrasies of the base terrain: extending the supports to the foundation of the reservoir or straightening to avoid a frog pond. Whilst the ring section opens outwards to the site, the bridge sections are enclosed and muted.







Q39

The audio-tactile pedestrian detector has given pedestrians with vision, hearing and physical impairments greater confidence and freedom to move about independently.

Industrial design

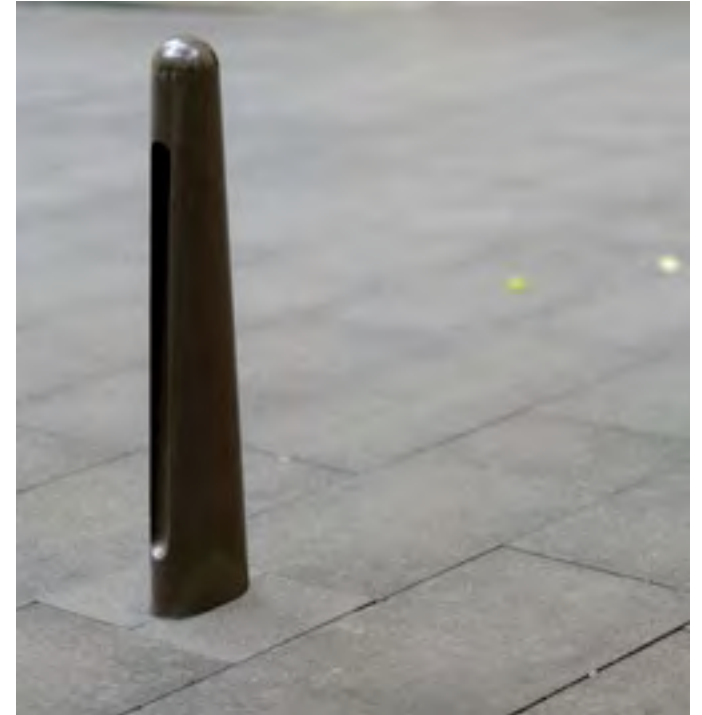
Provide examples of the city's achievements in industrial design

ATPD Pedestrian Button

In the early 1980s Sydney consultants Nielsen Design Associates were asked to redesign the device. The new unit was made from cast aluminium with vandal-proof fixings. The large magnetic button (tested to withstand millions of pushes) is easy to find and push. A Braille arrow on the vibrating plate indicates the direction to cross. The RTA still owns the design and technology of this revolutionary button. Since 1985 it has contracted three companies to make the 'Audio-Tactile Pedestrian Detector' in Australia and sell them throughout Australia, the USA and Singapore. The ATPD pedestrian button leads the international standards for acoustic and tactile signals for traffic lights. The audio-tactile pedestrian detector has given pedestrians with vision, hearing and physical impairments greater confidence and freedom to move about independently.

City of Sydney Street Furniture (Tzannes)

In 2012, Tzannes won a significant City of Sydney Council competition to design a sophisticated, elegant new range of public domain furniture reflecting the city's design focus, outdoor heritage and culture. The range developed includes seating, garbage bins, bollards, pedestrian light poles, dining barriers, water fountains, tree guards/grate and signage pylons. Two suites of the furniture elements have been adopted by the City; a stainless steel suite for the city centre and a 'bronze' suite for the surrounding suburbs and 'villages'. The nine pieces in the new collection are a seat with arm rests, pedestrian light pole, three bollards, bubbler, tree guard, tree grate and a bin. They will be installed throughout Sydney, with new trees planted at rest areas for shade.



RODE Microphones

Røde Microphones is headquartered in Sydney, Australia and has five offices worldwide across Australia, USA and Hong Kong. From its humble beginning in the 1990s RØDE Microphones has gone from strength to strength on the global stage and has become the go-to microphone for a variety of industries. Over the years RØDE has been recognized as industry leaders in design and business having received numerous Red Dot awards, Australian International Design awards and most recently being recognised as the Australian Manufacturing Exporter of the year for 2013.



Participation Plus (VIVID 2016)

This installation by the UNSW Advanced Computational Design studio is the worlds first light installation completely designed by a computer. Using the ‘+’ as an logo brick like element the design team developed a computer program that uses these ‘+’ and constraints such as number of ‘+’, site constraints, DMX protocol, cable lengths, power support and others to generate within minutes a design outcome. The designers role is then in making an aesthetic judgement by analysing if the computer generated outcome fulfil the functions of a screen - being able to display either text, graphic or image.

SharkShield Freedom Plus

The only independently proven technology that deters sharks in the world (University of western Australia studies). The technology is installed by surfers without impact to the boards. Distributed through iconic surfware brand Ocean and Earth, developed by Shark shield, Designed by Tiller Design and mentored by Tom Carrol (ex world number 1 surfer). Exporting to the world. High focus on outdoor sport recreational culture, conservation of sharks. The removable power module is housed in a custom designed Ocean & Earth tail pad kicker, enabling the user to move the power module easily between boards and for recharging. With a weight of just 230 grams and a near zero drag adhesive decal antenna, there is no impact on the surfing performance.

<http://www.tillerdesign.com/bulletins/shark-shield-freedom-surf>

Flip Reel by Squiddies, Tiller Design

Counter-intuitive. Anti-trend. The impulse to confirm that that great design didn't need to bleep and blink or run algorithms to be genuinely useful was what gave Tiller Design the drive to rehash the humble hand-line fishing reel. In a return to design basics, the Flip Reel is equipped with a large bell to guide the fishing line during casting while doubling up as a protective housing for hook line and sinker when the Reel is ready to put away. Along with a handy stainless steel line cutter the Flip Reel put a fresh spin on accepted design norms, scooping major international awards. Multi award winning take on the sport of handline fishing. Best in category AIDA, GOLD IDSA, the only product selected for the Henry Ford curators award. Exporting to the UAE, Europe and the USA.

<http://www.tillerdesign.com/projects/flip-reel-by-squiddies>

Everdure Echurrasco

The e churrasco from Everdure is an Australian innovation and a world first, combining the flavour of charcoal cooking with the speed and convenience of gas ignition. Why wait ages to enjoy the flavour of charcoal? With e churrasco, Sydneysiders are ready to go in just 15 minutes. The e churrasco works well on any deck or balcony, with a choice of designer colours and its compact size fits anywhere. For a people that loves their outdoors, and the Australian BBQ, this combines the best of both worlds.

<http://www.everdure.com/portable/echurrasco>



‘Burquini’ was selected as Macquarie Dictionary Word of the Year in 2011

Burquini, Aheda Zanetti

Aheda Zanetti designed the Burquini in Sydney to assist Muslim women to comfortably and modestly take part in competitive and recreational sports, her swimwear is also in demand from women who want sun safe garments and styles that provide more coverage. Zanetti’s designs and story have resonated culturally, socially and politically both in Sydney and overseas and appear in some surprising contexts. The name of her modest swimwear design, the Burquini was selected as Macquarie Dictionary Word of the Year in 2011.

<https://ahida.com/>



Cochlear Implants, Blue Sky Design Group

Cochlear is a medical device company that designs, manufactures and supplies the Nucleus cochlear implant, the Hybrid electro-acoustic implant and the Baha bone conduction implant. It provides hearing solutions to thousands of people across the globe. The cochlear device is in every respect a holistically designed object. The product itself is the result of an advanced and thorough design and creation process that includes electronics, systems, surgical procedures, user interface and ergonomics. The result is a seamless end to end designed experience for recipients that treats hearing loss. The products have received countless design awards both here in Australia and overseas and it is the combination of leading electronics and technology combined with refined usability through sensitive empathetic industrial design that continues to position cochlear as market leader.



Nucleus 6 System

The Cochlear Nucleus 6® System is our most advanced Cochlear Implant system, designed with a clear purpose - to help our recipients enjoy the best hearing outcomes in the simplest possible solution. At the heart of Nucleus 6® is a new custom-designed chip, five times more powerful than the chip in our previous market leading system; this enables a range of new enhancements such as automation, data logging functionality and wireless capabilities. The system is delivered with leading edge ergonomic attributes in a stylish and modular design with an intuitive user interface that delivers enhanced simplicity and usability.

Betacheck Meter, Neilsen Design

The Betacheck G5, designed and made in Sydney and released in 2003, was the world's first blood-glucose monitor to store test results on memory cards for future reference. Its optics, electronics and software take only five seconds to analyse a drop of blood placed on a disposable test strip inserted in the front of the device. Dr Anthony Bransgrove overcame many technical challenges to develop the test strip, which incorporates a membrane

that separates red blood cells from blood serum before the serum is tested. The Betacheck G5 is the world's first blood-glucose meter with memory cards. The meter is used for the measurement of glucose in the blood. It is intended for use in accident and emergency, hospital, and home diabetic monitoring.

The memory cards provide, for the first time, a permanent record of results with time and date. Memory cards, of which there are 50, can be reviewed at any time by simply inserting them into the meter. The cards can be downloaded into a computer, graphed and analysed. The Australian-designed device is a world first. It is attractive, easy to use, inexpensive, accurate, for use by the massive number of people around the globe who have diabetes and who require regular, life-saving tests to monitor their blood-glucose levels.

<http://www.betacheck.com/au/c50>

Trophon EPR

Fully ISO 13485 compliant, the Nanosonics Trophon EPR has improved the safety and efficiency of ultrasound probe disinfection and become an indispensable piece of kit for sonographers worldwide. Simple to use, its design and development was a complex collaboration involving dozens of experts, working under the guidance of Tiller Design. This impressive effort proved to be a fiscal springboard for Nanosonics, which today, due to the success of the Trophon EPR, has a market capitalisation of around \$400million. As much as getting these results on efficacy, and understanding the end users, Tiller Design also needed to get results on the systems architecture to make a product that would meet projected size and functionality requirements, while also being designed for manufacture.

With the immediate need to situate the new product in often tiny sonographer labs, some just 2x1 metres in size, enough for a bed and somebody to sit next to it, the end product needed to be as small and as fast as possible. In addition, it needed to be safer than existing methods of disinfecting.

<http://www.tillerdesign.com/projects/nanosonics-trophon-epr>

Photovoltaics at UNSW - world record for amount of energy solar cells get from sunlight

This spectrum splitting solar cell, developed at the Centre for Advanced Photovoltaics at UNSW, represents a major innovation in rooftop solar cell design. In 2014 it broke the world record achieving over 40% efficiency from natural sunlight. It is a unique approach to improving rooftop solar efficiency focussing on a solar module design that can be applied to existing technology. The team is hoping to establish the design's feasibility by 2020. If successful they will look at combining cheaper silicon cells with other affordable cell technology to bring the cost of the module down. Spectrum splitting, which involves using a combination of different technologies to extract energy from different wavelengths of sunlight, is occurring around the world. It most commonly involves splitting the energy between a photovoltaic array and a thermal (heat) system. Researchers are also looking at splitting between two solar cells for concentrator photovoltaics (for solar farming). This project is unique as it looks at using unfocused direct sunlight (one sun) and applying the design to rooftop application.

City of Parramatta - Light Years Ahead

Council, along with eight councils, was part of a program to replace inefficient, old mercury vapour lights with new energy efficient LED lights, the biggest project of its kind in NSW. This program was facilitated by the Western Sydney Regional Organisation of Councils and was jointly funded by the Federal Government.

For Parramatta, the project resulted in the replacement of 1,114 lights, which is expected to deliver 6,825 tonnes CO₂-e and \$1.7million in energy savings over the life of the assets (20 years).

Google Maps by brothers Lars and Jens Rasmussen

2001

Sydney-based designers Lars and Jens Rasmussen developed Google Maps in 2001 out of Sydney's Google Office, which remains the global headquarters for its Maps development today. It is the most widely used mapping platform in the world. Available in transit and at the click of a button, this design has changed the way the world finds its way home. Today Maps exists as a rich custom map for

every single one of its billion users - where every location users visit, research, live or have lived - inform a unique map for each user, meaning that no two Maps experiences are exactly the same.

O Six Hundred – Vert Design

The O Six Hundred Kayak is a reimagining of a 4,000 year old inuit design where once animal skins would be stretched over a wood or whalebone-skeleton frame. Our 2015 design is a flat pack kit that you assemble yourself; a timber frame construction that slots together like a model aeroplane with a translucent kevlar skin that glows in sunlight.

At just 10kg anyone can get to the water with ease. This is exactly what we've discovered from customer feedback. Our customers include kayakers who've until now been unable enjoy their pastime due to unwieldy craft, to design aficionados and on to urban escapists who want to get away for an hour or two. Whether it's the satisfaction of building a boat or just getting out there; our kayak is afloat.

<http://www.vertdesign.com.au/osixhundred/>

Q40

Provide any information where industrial design and other disciplines have collaborated to benefit the city's objectives

Industrial design is principally involved in the design of mass produced products used by people. There is an overlap with a number of other professional disciplines including architecture, engineering and furniture design. In the context of the city of Sydney for example, Nielsen Design Associates designed the original Martin Place seating and the Pedestrian Crossing Push Button. Consultancy KWA, designed the city's Smart Poles and designers working for Street Furniture Australia and Tzannes have made their mark. Consultancy, Blue Sky Design had a particularly successful collaboration with engineering and prototype services to design the Sydney 2000 Olympic torch. Consultancy Design Resource has collaborated on a number of high profile transport projects including the Tangara Trains [need to check this]. In recent times internationally based, Sydney designer, Marc Newson, has collaborated with a number of high profile Sydney based organisations including Qantas and Caroma.

Designing Out Crime Research Centre

Designing Out Crime research centre (DOC) is a partnership between the NSW Department of Justice and the University of Technology Sydney, whose mandate is to bring design innovation to complex crime and social problems.

Improving the Justice System: Victims of Crime Workshop

This intensive workshop model with Victims Services and stakeholders re-imagined a justice system that expanded its remit to service victims.

DOC facilitated the Victims of Crime workshop hosting Victims Services and a range of internal and external stakeholders to jointly redesign the justice system to cater for victims of crime. Representatives from 18 organisations were involved including the Department of Justice Strategy and Policy, Homicide Victims' Support Group, NSW Sentencing Council, , Enough is Enough, Ministry for Police and Emergency Services, Witness Assistance Service, Department of Premier and Cabinet, Victims Services (Department of Justice), Victims of Crime

Assistance League, NSW Police Force, Corrective Services, Restorative Justice Unit, and NSW Health.

This highly successful session facilitated by DOC staff overcame competing stakeholder agendas to create shared values from which solution directions were conceived and an agenda for change put forward as recommendations by the group.

The recommendations generated by stakeholders in this session are in the process of being implemented. Feedback from the stakeholder participants showed a strong level of engagement with the process and value for the pivotal shared understanding, which continues to act as a reference point between stakeholders.

<http://designingoutcrime.com/>

Legible Sydney Wayfinding System

Minale Tattersfield was commissioned to undertake background research and site evaluation and then prepare a strategic framework for a city-wide pedestrian wayfinding system. The project included the design of maps in real

world GIS geometry, the design of a kit of parts and a pilot roll-out. The project was informed by the Gehl report and Sustainable Sydney 2030, (the City Liveable Green Network Strategy). Over 60 documents including City of Sydney-specific documents were referenced in the development of the strategy framework.

The aim of the project was to replace the old system of indicators with a new design complying with current best practice guidelines.

Workshops were held with members from disability sector agencies to evaluate suitable designs, ergonomics, braille and tactile content, construction, material, colour, luminance contrast, and methods for braille and tactile encapsulation. The focus group included members with blindness, low vision and full sight. Detailed mock-ups were constructed for community consultation and for testing by disability sector agencies.

<http://www.minale.com.au/legible-sydney/>

Bus Stop of the Future (Sydney Design Week 2014)

Sydney's street furniture; including bus stops, accessible toilets and telephone booths are part of a 20 year contract held by global giant, JC Decaux. As this contract comes to an end, UNSW asked if a bus stop be more than just a urban street furniture and respond to the digital demands of the 21st century? This popular public project investigated digitally enhanced 'add-on' functions such as data collection for a new revenue model; online shopping hub, increased security and well-being through remote interaction with other bus stops and added the required technology into the bus stops structure. Using computational design and digital fabrication skills the bus stop is a 21st century model of new urban street furniture that bridges the digital / physical divide.

<https://www.sydneydesign.com.au/2014/event/interchanging-future-scenarios-for-responsive-transport-infrastructure-design/>

Opera Bar VIP Centre Piece (2016)

When the Opera House was designed and built from 1959 – 1965 it pushed the boundaries of construction and fabrication of its time. In the UNSW Advanced Computational Design studio students applied their knowledge in algorithmic aided design, structural optimisation and digital fabrication to produce a centrepiece that pushes what is possible at present. It might only be a bar table at present but what one can see here is the seeds of things to come. The two wave formed shells that hold up the table can be scaled up; the nodes printed bigger and through robotic fabrication structurally enhanced with carbon fibre; and amount of timber members increased. Suddenly one would have the sails of the Sydney Opera House again – this time fabricated with 21st century means.

<https://www.be.unsw.edu.au/content/sydney-opera-bar-vip-centerpiece>

City of Sydney Street Furniture (Tzannes)

In 2012, Tzannes won a significant City of Sydney Council competition to design a sophisticated, elegant new range of public domain furniture reflecting the city's design focus, outdoor heritage and culture. The range developed includes seating, garbage bins, bollards, pedestrian light poles, dining barriers, water fountains, tree guards/grate and signage pylons. Two suites of the furniture elements have been adopted by the City; a stainless steel suite for the city centre and a 'bronze' suite for the surrounding suburbs and 'villages'. The nine pieces in the new collection are a seat with arm rests, pedestrian light pole, three bollards, bubbler, tree guard, tree grate and a bin. They will be installed throughout Sydney, with new trees planted at rest areas for shade.

<http://tzannes.com.au/projects/city-of-sydney-public-domain-furniture/>

Q41

Describe future plans including budgets to recruit industrial designers in public-private city development projects

There is more work to be done here. The services of local Industrial Designers are often overlooked in favour of imported designs (JCDecaux Bus shelters and the missed opportunity for a new iconic design for the new Sydney Harbour Ferries). Equally, the project of city making is traditionally seen as the domain of architects, landscape architects and urban designers.

Future opportunities lie in the relocation of the Powerhouse Museum, new street furniture, the expansion of bicycle friendly facilities and recreational outdoor fitness and playground equipment to name just a few. At a smaller scale a number of local councils commission Industrial Design services for the design of bus shelters, seating and signage. Industrial Design budgets for all such projects are typically a small part of the overall project cost. Sydney 2020 will be a major incentive to extend and raise the profile of Industrial Design in Sydney.

Q42

Architecture

Provide a summary of architectural interest points (include photos/videos)

Formally recognised as one of the most outstanding places on Earth.

Sydney Opera House (Utzon)

“The Opera House has exceeded everyone’s expectations, from the scale, range and intensity of performances and events to the wide variety of visitors it attracts from around the world. So much of what the Opera House does today could not have been envisaged when it was first conceived and built. It is crucial that as we work through these Renewal projects we respect our incredible heritage.” - Louise Herron AM, CEO Sydney Opera House

The Opera House is a masterpiece that belongs to all Australians. It is the country’s number one tourist destination and its busiest performing arts centre, welcoming more than 8.2 million visitors a year on site and hosting more than 2,000 performances attended by more than 1.5 million people. The Opera House was formally recognised as one of the most outstanding places on Earth with its inclusion on the UNESCO World Heritage List in June 2007.

“It represents multiple strands of creativity, both in architectural form and structural design, a great urban sculpture carefully set in a remarkable waterscape and a world famous iconic building.”

UNESCO



The Hyde Park Barracks is one of 11 Australian convict sites on the UNESCO World Heritage list.

In August 2016, the NSW Deputy Premier and Minister for the Arts unveiled working designs for the largest program of upgrades to the Opera House since it opened in 1973. The Renewal projects will open more of the Opera House to the public, improve access and ensure it meets the needs and expectations of audiences, artists and visitors. Renewal will:

- Upgrade the acoustics, accessibility, efficiency and flexibility of the Concert Hall;
- Transform office space into a new Creative Learning Centre;
- Remove the existing intrusive marquee from the Northern Broadwalk, and build a premium
- Function Centre within the building envelope; and
- Create a car-free entrance under the Monumental Steps, and improve access to a more comfortable and inviting main foyer.

Jan Utzon, architect and member of the Opera House's Eminent Architects Panel (EAP) who worked with his father after Jørn's re-engagement in 1999, said his father believed the building would need to change over time

to meet the requirements of the day, while retaining the integrity of its architecture.

The Opera House's Eminent Architects Panel and Conservation Council have been, and will continue to be, closely involved in the design process for all Renewal plans. This will ensure the plans align with Utzon's design principles for the building and the Opera House's Conservation Management Plan.

Hyde Park Barracks (Francis Greenway)

The World Heritage listed Hyde Park Barracks is one of the most significant convict sites in the world. A crossroads for tens of thousands of people, it played a central role in the world's largest and longest-running system of convict transportation. Hyde Park Barracks was designed by Macquarie's ex-convict architect, Francis Greenway who also supervised its construction using convict day labour. Greenway was the first Colonial Architect - a role that has continued, unbroken, for over 200 years in the Office of the Government Architect.

The Barracks was part of Governor Macquarie's ambitious public works program and vision for Sydney and proved to be one of the finest works of this accomplished architect. In June 1819 the Hyde Park Barracks opened to house convict men and boys working in government gangs, and over the next three decades as many as 50,000 convicts passed through its gates. With the end of transportation, the building was converted to a hostel for orphan girls escaping the Irish famine, female immigration depot and later asylum for aged and destitute women. Today, as a museum about itself, the barracks tells stories of convict Sydney, and of those since then who have had the misfortune to spend time there.

The Hyde Park Barracks is one of 11 Australian convict sites on the UNESCO World Heritage list.

Elizabeth Bay House

Designed by architect John Verge, Elizabeth Bay House was built during the years 1835–39 for Colonial Secretary Alexander Macleay and his family. A superb example of a Greek revival villa, it enjoys a magnificent setting

overlooking Sydney Harbour and was originally the centrepiece of a renowned landscape garden developed by Macleay on the slope above Elizabeth Bay. The saloon, with its elegant cantilevered staircase, is regarded as the finest interior in Australian colonial architecture. The house's interiors are notable for their detailing, particularly the quality of the joinery, plaster and stonework. The house was restored by the state government and transferred from the Elizabeth Bay House Trust to the newly formed HHT in 1980. A favourite of students of design and social history, Elizabeth Bay House presents an evocative picture of early 19th-century life before the economic depression of the early 1840s, when Macleay was forced to leave the house. With its extensive collection of early-19th century furniture, fittings and domestic goods, as well as scientific instruments and specimens, Elizabeth Bay House is evocative of the life of a distinguished gentleman collector.

Rose Seidler House (Harry Seidler)

Architect Harry Seidler was just 24 years old when he designed a new house for his parents, Max and Rose, on a bushland site in Sydney's Wahroonga. Built between

1948 and 1950, Rose Seidler House is one of the earliest examples of mid-20th century modern domestic architecture in Australia, and was strongly influenced by American prototypes. Its original furniture brought by Seidler forms one of the most important post War design collections in Australia. Seidler was awarded the prestigious Sulman Medal in 1952 for his design of Rose Seidler House, and at the time the house was highly influential; stimulating much social comment and intellectual debate as a manifestation of the modernist principles of space, the unity of arts and architecture coupled with structural engineering and industrial design.

Walter Burley Griffin Housing, Castlecrag

In 1920, Walter Burley Griffin and Marion Mahony Griffin founded the Greater Sydney Development Association (GSDA) and in 1921 the Association purchased 650 acres of land at Middle Harbour, including the south-west part of Castlecrag for the sum of 25,000 pounds. The aim was to develop the site according to the Griffins' views on community planning and the integration of community, nature and the built environment. The houses designed

by Walter Burley Griffin and Marion Mahony Griffin in the Castlecrag estate form a nationally significant precinct of outstanding inter-war domestic architecture that is nationally and internationally recognised. Through the Griffins' association with Frank Lloyd Wright in Chicago, they introduced organic architecture to Australia, though its influence was not taken up until the 1950s. The houses were technically innovative and are of significant research value for understanding the progressive nature of inter-war domestic architecture in Australia. The Castlecrag estate is an outstanding early example of subdivision which respected the landscape character of an area, created community environments and provided shared views. This process was initiated by Walter Burley Griffin and Marion Mahony Griffin who were known for their appreciation of the opportunities provided by landscape which was embodied in their plan for Canberra. The Castlecrag estate was classified as an Urban Conservation Area by the National Trust of Australia in 1981.



Magney House, Glenn Murcutt

Magney House, now Bingie Farm, designed by Australia's Pritzker Prize winning architect, Glenn Murcutt, was constructed on thirty-three hectares on the Pacific shores near the small town of Moruya. To the east lies the Bingie headland and to the north a beach and a lake surrounded by forest, a bare, virtually treeless, seaside setting. The owners, who for years had gone to camp there, wanted a lightweight shelter, closer to a tent than a country house, in direct communion with nature. The Magney House is an excellent example of a contemporary coastal residence that reflects the analytical process of the South Coast site landscape undertaken by the architect. It has been featured in international publications and is recognized as a significant work by the internationally notable architect. The Magney House expresses Murcutt's interest in the need for harmony between man and nature, and the importance of designing for the climate within a carefully detailed, logical structural system.

Simpson-Lee House, Glenn Murcutt

Critically acclaimed, this house has been acknowledged by many as a significant project in the evolution of Glenn Murcutt's work. Located in the Blue Mountains west of Sydney. It is a development of many of the ideas employed in the house at Bingie Point but concentrated and refined and the result is more austere and abstract. The clients were engaged at every stage of the lengthy design and approval process; the decision making affected by their personal ethics and aesthetics. Alignments as well as tensions intensified the architect's disciplined approach. The plan follows the protective back and open front organisational strategy employed at Bingie point. This emphasis is reinforced by the site topography where the rear low service wall is grounded against an existing rock ledge. The living spaces form a new floating platform over a fall in the landscape which anticipates a much larger valley beyond. In tension with this implied strict back/front hierarchy is a more complex spatial configuration in which the rear bagged brick walls wrap to form rooms containing the services and connect with the frontal glazing.

Murcutt describes the circulation strategy as an acknowledgement of an existing Aboriginal path. This linear movement connects two pavilions, a garage/studio and the major living spaces. A timber bridge, passing an external pond, includes this abstracted landscape within the built extent of the house. The pool reads as an implied platform which dimensionally anticipates the living area of the major pavilion. The timber bridge enters the house via a glass vestibule, one of two which bracket the glazed opening of the living areas. The vestibule dimension accommodates a series of sliding screens allowing the glazed wall to completely disappear. This uninterrupted connection to the landscape allows the room to be experienced as an open veranda.¹⁷

Indigo Slam (Smart Design Studio)

A piece of sculpture to be lived in, this exciting project fronts newly-built Central Park in Sydney's Chippendale, creating an inspiring residence for an art collector. Behind a façade of sculpted concrete, serene living spaces and monumental halls create a dynamic interplay of spare

¹⁷ <http://www.ozetecture.org/2012/simpson-lee-house/>

interiors in which the main decorative element is light. Approaching from O'Connor St, a patterned steel screen opens to lead the visitor into a generous coved vestibule. From here, the space compresses as a low and narrow corridor, before suddenly opening to a cavernous stair hall lit from concealed roof lights overhead.

This room is a space unique in Australian residential architecture – grand and austere in its size and sparseness, but inviting and exciting as it leads one upwards through the building.

As a counterpoint to this dramatic spatial sequence, the living areas leading from the stair hall are informal and intimate. Bedroom suites occupy the first floor, overlooking the public park to the north. The curves and planes of the façade here act as screens to provide privacy and shade for the occupants. On the second floor, sitting and dining rooms are divided by screens and overlook the park. A sky-lit kitchen and study look back into the building, creating views across the stair hall. Spaces are large but not ostentatious. Internal finishes are modest and pared-

back: floors are brick-paved, walls are set render, fittings are simple. The concrete facade is alive to the changes wrought by light, shade, sun and cloud, providing the new urban park over the road with a lively backdrop to public life.¹⁸

Gov Phillip Tower (JPW)

Governor Phillip Tower is a 64 level commercial office tower which forms part of the First Government House Site - a project won through an international competition. Located in the core of the financial and legal precinct of Sydney CBD, the tower was completed in 1993 and contains approximately 60,000m² of premium office space. It is distinguished by its optimum floor plan and is oriented to maximise the views across the Botanic Gardens and Sydney Harbour. All floors receive excellent natural light and are column free with a clean central core.

Governor Macquarie Tower is a 46 level office building which adjoins Governor Phillip Tower within the First Government House Site Project. It presents a timeless and

¹⁸ <http://smartdesignstudio.com/architecture/houses/indigo-slam-2/>

classic façade of polished granite and glass with stainless steel detailing.

Tamarama Kiosk (Lahz Nimmo)

Tamarama Park is a beach park located on the popular coastal walk between Bondi and Bronte Beaches in the Eastern Suburbs of Sydney. The area enjoys an iconic reputation and the beach is popular with surfers and sunbathers, families and locals.

The brief for this project was to replace the existing dilapidated Tamarama Kiosk, and also provide new service areas to accommodate Council maintenance, lifeguards and Tamarama Surf Club requirements. The new design respects the deep feelings of community ownership for the park and beach by providing for the community's needs, and reflecting the unique character of the community. The project minimises the size and impact of the buildings and maximises green space and views, while addressing the issues of park access, safety, and functionality.

Tamarama Beach provides a unique site for a kiosk, with striking ocean and beach views in addition to its dramatic sandstone escarpment. The design approach provides accommodation that sits back quietly against this landscape, to act as a backdrop to the varied activities of the park and beach. Designed as linear elements, the buildings form an edge to the landscape and reinforce the existing pathways and beach promenade.

Marks Parks Amenities, Tamarama (Sam Crawford Architects)

At the Bondi end of Sydney's Coastal Walk, as the narrow track bends into the curving headlands, the grassy expanse of Marks Park and a coastal panorama from Bondi to Maroubra Beach unfolds at the top of the hill. This majestic stage has long been home to a bunkered barnacle of a public toilet, unarguably necessary as it was ugly. Being too functional to demolish and start again, the task was to recycle the existing building and transform it into a building worthy of its spectacular location. A deep veranda was added to the south-west face of the building to provide shelter from the oppressive afternoon sun and driving

southerly rains, and to heighten the users' awareness of place. The veranda – an intimately scaled space elevated from the surrounding park – allows universal access to the amenities and hosts precast concrete communal wash troughs. The rhythm of the timber posts from the veranda frames stunning views towards Tamarama surf break and the Waverley Cemetery. Externally, the building has been wrapped in a skin of recycled hardwood posts which unifies the form and gives rise to a play of textures and shadows throughout the day. This skin will weather naturally, shaped by the harsh salt and sun of the exposed headland, and over time settle into the muted silver tones of the nearby banksia scrub and sandstone escarpment. The timbers for the recycled hardwood skin were sourced from the demolition of the cavernous former Waverley Council Works Depot buildings at Zetland. The eighty year old timbers provided an unexpected windfall of long lengths that unify the disjointed and stumpy original form of the building.

Sydney Harbour Ferry Terminal (Group GSA)

The wharf at Milsons Point, was the first step in the new vision for Sydney's harbour transport. The wharves are

located within a complex contextual background within Port Jackson - the Opera House World Heritage Zone, the Sydney Harbour Bridge and the iconic Luna Park. The design responds to the varied and sinuous nature of the harbour's edge and its remnant forests by developing forms, material and colour selections that provide a sophisticated and complementary group of elements. The outcome is an elegant public room celebrating arrival and departure by water. The curved zinc roofs, glass balustrades and screens provide a unique response to the harbour's edge, while providing weather protection and preserving views. The design establishes a kit of parts utilising the latest technologies to allow compliance for accessibility to public transport standards and sea level adjustments.

From this initial prototype, new wharves have been built at Neutral Bay, Rose Bay, Cremorne Point, Mosman Bay, Balmain, Balmain East, Drummoyne, Huntleys Point and McMahon's Point and concepts for Barangaroo, Watsons Bay, Double Bay and Rhodes have been developed.





Australia Square is one of the most outstanding late twentieth century international style works of architecture

Australia Square (Seidler & Associates)

Australia Square is one of the most outstanding late twentieth century international style works of architecture for which Harry Seidler was awarded both the Royal Australian Institute of Architects Sulman Medal and Civic Design Award in 1967, in the year of its completion. Australia Square Tower established new principles in design and construction through its distinctive efficient cylindrical form, the use of reinforced concrete shaped sculpturally for structural efficiency and its innovative approach to urban renewal, through site amalgamation, and being the first to translate the incentives of the interim City of Sydney Strategic Plan into creation of an extensive plaza that remains one of the most highly successful civic spaces in Australia.

It is of historic significance for its pioneering approach to the problems of urban redevelopment through amalgamation and the provision of public space on private land, thus minimising problems of pedestrian congestion. It was the first city block development in Sydney and a milestone for its architectural and urban contribution to

the post war city. It is aesthetically significant as a finely crafted building and a seminal work by Seidler.

The tower is significant for the many technological advances of the time such as patterned ribbing, tapering columns and the use of pre cast concrete both as permanent formwork, developed in collaboration with world renown engineer, Pier Luigi Nervi. The development is significant for the first time collaboration of Seidler and Nervi. Australia Square is of social importance for its subsequent influence on the architectural profession and as a landmark building to the general population. It is scientifically significant for the early use of precast panels utilising structural lightweight concrete to the tallest height in the world at the time of construction. It is significant as the highest and still the largest revolving restaurant in the world with the fastest lifts at the time of construction.

White Bay Cruise Terminal (JPW)

The White Bay Cruise Terminal is a new cruise facility located in Sydney Harbour, to serve Australia's rapidly expanding leisure cruise industry. The design features

a contemporary roof canopy draped from a historically significant gantry crane structure. The structure has been retained as a memory of the site's previous use as a home port for the world's first regular international containerized shipping service, commencing operations between Sydney and Europe in the late 1960's. This simple, lyrical gesture provides a flexible, bright and airy space suitable for a wide range of uses, and creates an iconic and memorable arrival experience for visitors to the city. A heritage-listed sandstone escarpment provides the quintessential Sydney backdrop to this experience of Sydney's working port heritage.

Dr Chau Chak Wing Building (Frank Gehry, Daryl Jackson Robin Dyke)

Spectacular inside and outside, the Dr Chau Chak Wing Building is a key component of UTS's \$1 billion City Campus Master Plan. Delivered in collaboration with local executive architects Daryl Jackson Robin Dyke, the building provides teaching, learning, research and office space for up to around 1,600 students and staff of the UTS Business School. It is the first building in Australia designed

by Frank Gehry, one of the world's most influential architects. The Dr Chau Chak Wing Building was the first UTS building to be awarded a 5 Star Green Star Design rating certified by the Green Building Council of Australia. Sustainability has been considered throughout the building in the choice of construction materials, interior furnishings, sustainable timber and energy-efficient air-conditioning. A 20,000-litre tank on the roof harvests rainwater for use in toilets and for irrigation, reducing potable water use. Fire system test water is also collected and recycled.

Prince Alfred Pool (Neeson, Murcutt)

The City, in partnership with Neeson Murcutt Architects, claimed the state's oldest public architecture prize, the Sir John Sulman Medal, for converting a tired outdoor public pool into a beautiful all-year-round heated aquatic centre. In July 2016 it took out the prestigious Australia Award for Urban Design for its clever blend of architecture, landscape and design. It is the third City project to win an Australian Urban Design Award after Sydney Laneways in 2013 and Paddington Reservoir Gardens in 2009. The award was created in 1996 to recognise and encourage top urban

design projects in cities, towns and emerging settlements. This pool, which was part of a major upgrade of Prince Alfred Park, and attracts thousands of people every day, has also won the Lloyd Rees Award for Urban Design, and was joint winner of the City of Sydney Lord Mayor's Prize.

Northern Beaches Christian School (WMK)

WMK's challenge was to reinvent the notion of what a school building should be and deliver a built environment that delivers for the client's far-reaching vision for a new learning paradigm that fosters a self-directed learning culture in a dynamic multi-modal environment. WMK collaborated closely with Northern Beaches Christian school's principal and leading educators to understand the multi-modal learning paradigm pioneered by NBCS and how the built environment could help shape a new culture for learning. WMK's competition-winning design solution comprises a sequence of multi-level pavilion buildings sitting beneath a spectacular 3,000 sqm intelligent 'living' canopy which generates energy, harvests rainwater, and cools the spaces below. The pavilions accommodate interactive learning spaces, science

laboratory and student support facilities and the main reception and administration. A separate cafeteria with 'treehouse' seating platform above, forms the centre piece of the project.

The Waterfront Pavilion, Australian National Maritime Museum (FJMT)

Anchored to the south wharf of Sydney's Darling Harbour, The Waterfront Pavilion at the Australian National Maritime Museum was built to mark the centenary of World War I and commemorate 100 years of service by the Royal Australian Navy. The pavilion creates a transition experience for visitors from the waterfront dock onto two naval vessels; HMAS Vampire and HMAS Onslow. Built on a narrow existing wharf, a suspended 'hovering' tube creates space to experience the wharf edge; where the vessels meet the water. The tube appears to 'float' in the air between the vessels. The tube was formally profiled from the natural movement of visitors from dockside into the building, through the portals and gangways onto the vessels.

The pavilion is further shaped by the primary forms of the adjacent vessels themselves - the conning tower of the submarine and the bridge of the destroyer creating central formal distortions. These distortions are transformed into large glazed portals that frame lateral views onto the vessels. Drawing inspiration from boat building techniques, the facades form and changing profile is achieved using incremental and repetitive adjustments of the external skin complementing the scale, form and colour of the adjacent vessels and the broader context.

Aurora Place (Renzo Piano Building Workshop)

Aurora Place is the only completed building in Australia by renowned Italian architect, Renzo Piano. Two towers contain a mix of office space and residential apartments on a Sydney's Macquarie St, overlooking the Botanic Gardens, the Sydney Harbour, Bridge and Sydney Opera House. The two buildings are linked by a glass-covered piazza. The office tower rises 44 levels while the residential building is 17 levels high and faces Sydney's Botanical Gardens. The tower was designed to allow integration between the levels, which was achieved in part by the inclusion of

winter gardens and terraces. The key spatial innovation at the Aurora Place Apartments was the inclusion of wintergardens on the northwest and southeast facades of the tower. Based on a European concept, the winter gardens have been created by enclosing the balconies (officially described as 'transitional spaces') with an operable system of glass louvers to let in and shut out the elements and which are protected by cantilevered aluminium louvered sunshades. Within a few years of opening these elements, sky gardens, transparent double skins, and fresh air have become commonplace elements for new tower schemes.

50 Martin Place (JPW)

A contemporary rooftop addition and extensive internal transformation renews this nationally important heritage asset as the new global headquarters of Macquarie Group. The intelligent re-use of the grand 1920's Martin Place bank building capitalizes on the inherent strengths of the original architecture including large sidecore floorplates, a regular column grid and central atrium. It features an enlarged and lightfilled atrium as the heart of the new

workplace, and the worlds-first capsule lifts deliver clients to conference and meeting spaces within a fine steel and glass roof dome. 50 Martin Place is a building of high cultural, social and economic significance for Sydney and the refurbishment broadens its significance by establishing a new benchmark for sustainable design through building re-use.

Wyldefel Apartments (W A Crowle and John Brogan)

In 1936 the Wyldefel Gardens apartments were built down the sides of land at Potts Point with garden between, so as not to spoil the view from Wyldefel house itself. The units were built to an innovative design by the then prominent art collector, W A Crowle, and his architect, John Brogan. They were described at the time of completion in 1936 as arguably the most modern and striking example of residential architecture in Australia. The residential complex now is concealed from the street. It comprises two stepped blocks of units which define a V shaped central garden which is formally planted. The 22 identical apartments step down the site, each with a terrace over the apartment below. The building is of Continental Moderne

style, noted for its flat roof, expansive glazing, curved bent glass windows, glass blocks and white rendered walls. It is an important example of a client driven application of aesthetics drawing from European examples in Germany and Italy in combination with more traditional influences from Canada. It is important for its ability to reveal Council's acceptance of Modernist ideals which preceded the 1940's.

Wylde St Apartments

Wylde Street Apartments is an important work of architect, Aaron M. Bolot and an example of Modern International aesthetics and rationalised apartment planning. It is significant as an example of the way Modern continental aesthetics had an influence on Sydney's non-speculative property market. It is important for its ability to reveal Council's acceptance, as well as the property market's confidence, in accepting Modernist ideals and aesthetics. It is significant as a prestige residential flat building – originally designed as tenant owned flats within fashionable Potts Point and it has remained largely in good condition.

Designed in 1948 and completed in late 1951 due to shortages in building materials, this apartment building was one of the largest buildings of any type to be constructed in the inner city area of Sydney following the Second World War. Wylde Street Apartments was built for a company called Urban Co-operative Multi-Home Units as an early effort to build apartments for owner-occupancy. It is a nine-storey concrete framed residential building planned so that each of the rendered brick apartments, with its horizontal steel framed ribbon windows have an outlook to the north facing view.

Potts Point Apartment, (Anthony Gill Architects)

The site for this project was a 38sqm, one-bedroom apartment in Gemini, a pair of 7 storey apartment buildings designed by Harry Seidler. The brief was to convert this extremely tight apartment into a space that would accommodate a couple with a young child, my family. We wanted a larger living space, efficient storage and separation between the sleeping areas. To achieve this we pulled out all the existing joinery leaving only the masonry walls to the bathroom, which remains untouched.

A new block of joinery was inserted to accommodate all our belongings. This wall of storage separated a child's bed platform from the main space. A double bed slides out in to the living space from under this platform and the wardrobe block. Sections of the shelves are open to the spaces beyond allowing for natural light and a connection to the kitchen. The project provides an example of high density urban living for a small family a typology that is being gradually embraced in Sydney. In an urban environment with proximity to schools, parks, community gardens, cafes and cultural establishments, this example is sustainable, even beneficial to a cross section of the population.

20-24 Alfred St Apartments (BVN Architecture)

The interiors of the apartments at 20-24 Alfred Street form an integrated composition to establish a series of conceptual and programmatic relationships developed from their unique situation overlooking Sydney Harbour at the terminus of Milsons Point. The apartments were designed for a collective of fourteen individuals with each floorplate sub-divided according to the varying share proportions of the investors and the planning of individual

apartments tailored for each as their place of residence. Fifteen varying apartments, two per floor, are situated on cantilevered floorplates that provide three sides of contiguous and dividable perimeter space. Expressed columns and beams provide order, character and structure to the varying configurations of internal spaces, facilities, kitchens and joinery elements; all experienced in a continuity of material and detail. At the perimeter, an exaggerated glazing dimension creates a release between the compressed interior and the monumental scale of Bradfield Park and the Sydney Harbour Bridge structure. Glazed panels slide open at the scale of rooms to provide cross-ventilation and a sensory immediacy with the foreshore setting, embracing the benign temperate environment of Sydney Harbour. Transparency is mediated by an internal skin of vertical timber panels, developed specifically for the project, which rotate and retract to provide varying degrees of filter and enclosure. The interior architecture of absence is emphasised by simplicity in form and material, seeking a spatial and emotional continuity with its context and a heightened sense of being in a unique place.

CASBA, SJB with Billard Leece

CASBA has mastered what is a challenging but increasingly common development type - the mixed use development. Set in a part of Sydney that has seen significant change in the past 15 years it is built in the context of existing warehouses, café, showroom and new apartments, but successfully manages these often conflicting land uses without compromise. At ground level the public domain is reinforced by a meaningful cross-site pedestrian like focused around a central courtyard, while retail and commercial uses transition the site and manage a significant change in level and flood restrictions. The residential apartments above have been located to maximise amenity; their generous width allows for large living spaces that open onto expansive terraces and maximise both daylight access and privacy. Skilful design separates the commercial and retail such that maximum privacy is afforded, and from above the apartments are largely oblivious to the busy retail environment below. Extensive planting on the rooftop of commercial spaces provide a pleasant outlook for the residents above as well as acoustic separation. The project's success has been

driven by a strong directive and partnership between client, architect and interior designers. The rough and tactile materiality is both consistent with the theme and strongly evokes the heritage of the site and its post-industrial context.

North Bondi Surf Life Saving Club (Durbach Block Jagers)

The North Bondi Surf Life Saving Club (NBSLSC) is located on the prominent, iconic and national heritage site at the northern end of Bondi Beach. The members' club is dedicated to a public service, surf life saving on Bondi Beach.

The club's old building was recessive and introverted, discouraging contact with the public. The new building increases the accommodation of the club, through a new basement for services and storage. The result is a significantly smaller footprint. The new club is both bigger and smaller. The new club is open, connected and extroverted. The club's spaces and their connections are visible, making the continuous motion and use of the club transparent to the public, its edges animated inside and out.

The building sits in the round, responding directly to the beach, the street and parks. The single form varies gradually and continuously. The edges of this urban eroded pebble are animated by entries, public places, shared stairs, gardens and concrete benches.

The wide veranda and outdoor stairs allow for constant oversight and direct connections to the street and beach. The design celebrates the natural beauty of the site, echoing the gentle cove of the beach and its two headlands, through a carved courtyard held by two primary function spaces. The building is animated by sun and shadow, constantly illuminating the surface and sparkle of the tiles and the deeply carved arcade, entries, apertures and the looping, tumbling courtyard. The new club celebrates the understated heroism of the club's activities and the hedonism of life on the beach.



Q43

Provide a summary of planned new builds of interest to the design community (confirmed projects only)

City of Parramatta

The City of Parramatta, over a number of years, has delivered, led and partnered with others, to produce a body of city planning and city shaping projects which are truly of metropolitan significance. The City Strategy Unit has provided much of the leadership for this work. This work has influenced and informed significant state government policy decisions, and the direction of Metropolitan Planning for Sydney. The Unit has driven the agenda for the future of Sydney's central city, Australia's Next Great City through a range of planning projects. Much of this work has been in collaboration and partnership with the state government. There has been additional work undertaken to ensure that Parramatta is a livable and vibrant city, and major commitments to the creation of a city of great design. Work has also included recognition of the environment and heritage.

Below is a description of each of the projects that have been undertaken by Council and help to contribute to creating Australia's Next Great City. This range of projects help to contribute to all of the objectives of the Greater Sydney

Commission ranging from planning, affordable housing, aligning government infrastructure decision-making with land use planning, resilience, improved productivity, livability and environmental quality as well as opportunity for public involvement and participation. The work of the strategy has given a framework in which renewal can occur - evident in extraordinary transformation now underway in the City of Parramatta and its surrounds, including:

5PS

City of Parramatta's community and civic space in Parramatta Square is set to become Australia's next iconic building.

Designed by a consortium of French firm Manuelle Gautrand Architecture and Australian firms DesignInc and Lacoste + Stevenson, 5 Parramatta Square is a cutting-edge glass construction featuring a wave-shaped façade of crystalline blocks. The eye-catching design encapsulates and extends above the historic Town Hall with a cantilevered structure providing a platform for the Council Chambers. Core to the building design is a stack of

transparent glass that gradually rises to the north-east with a large LED screen for public art projections, helping to define Parramatta as a Smart City.

The \$50 million project will cover six-storeys with a Gross Floor Area (GFA) of approximately 8000sqm. This design cements 5 Parramatta Square as the civic heart of Parramatta as the transparency of the glass façade makes the building inviting and open for the community to explore the various public facilities.

Parramatta Square

City of Parramatta has released an Enhanced Concept Design for the Public Domain which sets out a vision for a world-class public space that meets the needs of residents, commuters and visitors to our City, as well as Council's vision for a preeminent civic and ceremonial space fit for public events.

The recalibrated plans for the Public Domain are the result of an extensive community consultation process undertaken in October 2015 in which residents and

stakeholders provided valuable feedback on a Draft Concept Design. That feedback, along with considerable milestones in the design and planning of the buildings in Parramatta Square, has helped shape the Enhanced Concept Design that is now available for public comment.

The Enhanced Concept Design includes the following design features:

- A “digital carpet” paving treatment that will not only demonstrate Smart City initiatives but also be a beacon for visitors attracted to the innovative feature at the entrance to Council's landmark civic and community building at 5 Parramatta Square;
- The digital carpet can be designed to be interactive and can incorporate:
 - Innovative paving design to generate sound and power
 - Spectacular lighting displays
 - Public art installations
 - Holograms
- A series of pop-up ‘billabongs’ (water pools) at 5 Parramatta Square that can be turned on and off as

required to not only encourage kids' play but also react to the heat of the day as a cooling mechanism;

- A grove of Cabbage Tree Palms with “Smart” shading structures and seating (both fixed and removable) under the tree canopy. These “Smart” structures can incorporate digital art, cooling mechanisms and solar-powered USB charging.
- Grassed terracing to Church Street at 8 Parramatta Square, also known as Aspire Tower, and grassed zones near 4 and 6 Parramatta Square;
- Flexible spaces for people to meet, relax, picnic or dine;
- logical pathways for commuters, workers and students passing through Parramatta Square;
- event spaces to stage markets, citizenship ceremonies, key celebrations, graduation ceremonies, festivals and recognition events;
- art and design features to respect the unique Aboriginal and Colonial heritage of the area



The first commercial engineered timber building of its size and type in Australia, and is already creating significant interest in international design audiences.

4-6 Parramatta Square (JPW)

4 – 6 Parramatta Square will be significant buildings within the Parramatta Square precinct, delivering large, highly sought after campus style commercial floorplates and a vibrant, active ground plane and podium that is directly linked to Parramatta Station. The building forms respond to their site by reinforcing the definition of Parramatta Square, whilst creating a dynamic skyline composition between the existing Sydney Water Building (2 Parramatta Square) and 8 Parramatta Square, which will be the precinct's landmark residential tower.

The towers are raised almost 30m above the ground plane to promote visual and physical permeability across the site, and reinforce the important axial vista along Parramatta Square to St. John's Cathedral Church. The gap between the buildings relates to the future Horwood Place Civic Link, intended to link Parramatta Square with River Square to the north. The refined expression of the towers is a counterpoint to the diversity of expression across the podium and ground levels, where human scaled spaces and elements create an active understorey directly addressing the Square.

International House, Baranagaroo (Tzannes)

International House Sydney is designed as a distinctive element in the city - a gateway to the new precinct of Baranagaroo, responding to and benefiting both the public domain and its intended commercial users. The timber structure building is the first modern commercial engineered timber building of its size and type in Australia, and is already creating significant interest in international design audiences.

This is a building that explores a new form of beauty, in a new way. It exploits the unique and integral character of a complete timber structure, rather than relying on applied finishes and embellishments that give only a skin deep illusion of timber materiality. International House Sydney is currently the world's tallest commercial building constructed from timber. This project has been realised over a number of years, with the support and commitment of Lendlease, a visionary client with a passionate commitment to sustainability and innovation. The design for International House Sydney makes extensive use of structural engineered timber and hardwood timber

(ironbark) throughout. CLT, the natural and renewable timber material used structurally is innovative technology with good prospects for its adoption across an increasing number of building types, particularly low to medium rise in scale.

Martin Place Seige Memorial (JPW)

Inspired by spontaneous floral tributes left in Martin Place in the days following the death of two people at the hands of a gun man, this memorial will feature hundreds of stylistic symbols of flowers to be inlaid into the pavement in Martin Place. Hundreds of floral cubes will be inlaid into the granite pavings of Martin Place in a scattered starburst pattern. At night they will shine with specialised lighting. The Martin Place Siege Memorial designed by JPW was selected from a shortlist process.

Major urban regeneration projects just commencing

The Bays Precinct

Encompasses 95 hectares of mostly government-owned land and 94 hectares of harbour waterways. It includes many unique areas that serve different communities, and offers different opportunities for transformation. With seven destinations encompassed in the precinct, the approach to transformation provides many challenges but UrbanGrowth NSW remain committed to ensuring a world-class approach permeates each destination. For this, Design integrity has been a prominent consideration throughout the initial stages of planning for The Bays Precinct.

The **Bays Market District** destination, which comprises The Sydney Fish Market recently undertook a Registration of Interest (ROI) process. This process specifically encouraged interest from designers and engineers with extensive experience in delivering creative and innovative projects that are sustainable and sensitive to the surrounding community and environment. Submissions have been assessed by an evaluation committee to ensure those selected to submit a tender meet the criteria.

<https://thebayssydney.com.au/registrations-open-for-design-of-new-bayside-market/>

The **White Bay Power Station** undertook a Request for Proposals (RFP) in October 2015 for the adaptive re-use of White Bay Power Station, and the development and activation of its forecourt which extends to the water's edge. The RFP outlined detailed criteria to ensure that the successful proposal included the target of 100,000sqm of commercial floor-space as well as transport options, and the provision of public access to the building and foreshore.

While some proposals were strong in certain areas, there were no complying proposals that addressed the evaluation criteria to achieve the Government's plan for the site. This resulted in the announcement that UrbanGrowth NSW will become the master developer of the White Bay Power Station. As the custodians of this heritage-listed building on public land, UrbanGrowth NSW feel that they owe it to Sydneysiders, the people of New South Wales and future generations to get it right.

<https://thebayssydney.com.au/urbangrowth-nsw-to-become-master-developer-of-new-tech-hub-at-white-bay-power-station-2/>

Parramatta Road

After three years of consultation and collaboration, the Strategy and Implementation Tool Kit have now been finalised and adopted by the NSW Government. The Strategy does not rezone land but is given statutory force by a Ministerial Direction under section 117 of the Environmental Planning and Assessment Act 1979.

The Strategy is supported by an Implementation Tool Kit – a suite of four documents which will be used by councils

and other stakeholders when making land use decisions. The Strategy sets out the vision and land use and transport principles to accommodate 27,000 new homes and 50,000 new jobs in a range of industries across the Corridor over the next 30 years.

Eight Precincts will be the focus of growth and renewal within the Corridor. They have been identified because of their access to transport, open space and infrastructure, and their capacity to accommodate more housing and jobs. Each Precinct is planned to accommodate a different mix of housing, jobs and public spaces in a way that is sensitive to its character and heritage. The Precincts include Granville, Auburn, Homebush, Burwood-Concord, Kings Bay, Taverners Hill, Leichhardt, and Camperdown

The Strategy is supported by a \$198m Government funding package to stimulate growth and change in the Corridor including streetscape upgrades, creation of new or improved open spaces, urban plazas and town squares, and new walking and cycling links to key transport nodes and open space.

<http://www.urbangrowth.nsw.gov.au/projects/parramatta-road/publications/#topic-20>

Parramatta North

The NSW Government is planning to conserve the heritage of Parramatta North and renew about 30 hectares of Government-owned land. The Parramatta North Urban Transformation Program will deliver a dynamic and vibrant area with heritage at its heart. Over time it will become a great place for people to live and work.

Key benefits of the Program include:

- A mix of uses across the site including retail, residential, commercial and community
- Conserving important heritage buildings
- Ensuring 35% of the site is designated public open space
- Creating about 2,700 new homes in multi-storey

apartment buildings

- Creating about 2,000 new jobs, including 80 permanent jobs in retail
- Improving access to Parramatta River and rehabilitating the foreshore
- Protecting the habitat of a grey-headed flying fox colony

Work has now started on repairs to some of the heritage buildings on site. This includes four historic buildings within the Cumberland Hospital precinct and two buildings within the Norma Parker Centre. Heritage repairs will continue until 2018 and will ensure the buildings are safe, secure and weatherproof. Work includes repairs to roofs, chimneys, windows, external doors, structural walls, verandahs, porticos, columns and other structures. - See more at:

<http://www.urbangrowth.nsw.gov.au/projects/parramatta-north#sthash.dXBOxNVO.dpuf>

The State is seeking to reinstate the eminence of light rail in Sydney in the 21st Century.

Newcastle Urban Transformation and Transport Program.

The Program, with an investment of more than \$500 million, will revitalise the city by delivering light rail and a new transport interchange, creating employment opportunities and opening the city to the harbour edge. UrbanGrowth NSW are working closely with the Department of Planning and Environment, Transport for NSW, Hunter Development Corporation and Newcastle City Council to deliver this program.

The vision is to activate the city and waterfront to attract people, new enterprises, jobs and tourism to Newcastle. The city is strengthening its position on the regional, national and international stage, with a view to stronger ties with the Asia Pacific. Our work supports government investment in the University of Newcastle's city campus, NeW Space, and the law courts. Significant improvements to public domain will support the activation of the city.

Newcastle – East End

UrbanGrowth NSW is working in a joint venture with The GPT Group to realise a plan to reinvigorate Newcastle's historic East End. The original proposal was revised in late 2015 to reflect the views of council and the community, whilst still encouraging investment and jobs growth in the inner city. The revised proposal is compatible with the heights in the surrounding area and seeks to maintain and enhance the unique heritage character of the East End. The proposal will be a catalyst for expansion and private investment in Newcastle's city centre, building on the existing dynamics of the East End's inner-city village atmosphere.

<http://www.urbangrowth.nsw.gov.au/projects/newcastle>

Sydney's light rail revival, Grimshaw

More than 60 years ago Sydney had one of the largest light rail networks in the world. This transit system facilitated fantastic urban amenity at a time when growth and density was concentrated in and around the inner city. It was a vital enabler of the culture and connectedness of the city, from the beach suburbs to the south and east and across the bridge to the north and north west. The State is seeking to reinstate the eminence of light rail in Sydney in the 21st Century. Embracing principles of modern, minimal, elegant and functional design, Grimshaw's design for the nineteen Sydney CBD and South East Light Rail (CSELR) stops will deliver a world class passenger experience across the network. The design of the CSELR will reinforce its role as a stimulus for efficient inter-modal public transport and as a place making driver. Stop designs will complement their surroundings and will not detract from their settings, especially within delicate parkland and heritage context.



‘Kit of Parts’

Grimshaw’s intention for the architectural components for the CSELR stops has been to design fixtures that are highly sensitive to their context and the urban landscape. Using a distinctive design language, the lead designer has created a ‘Kit of Parts’ for the line wide component system. This design methodology integrates CCTV & PA systems, smart card (Opal) technology, communications, signalling and customer information as well as strategies for locating and selecting equipment, lighting, materials and finishes. The platform ‘Kit of Parts’ family includes the following elements: canopies, integrated services, cabinets, totems and furniture.

Materiality

Material selection has been a prime consideration and focus for the design team. Bronze, an alloy of copper and tin has been selected as the primary cladding material. This choice of finish is a contemporary nod to this noble material’s historic and civic use across the CBD.

When first installed the bronze elements will have a “bright penny” appearance then transforming with a rich timeless patina, rapid at first then slowing to an imperceptible rate after several years’ exposure.

The patina will be influenced by the type and nature of atmospheric conditions and exposure; we have chosen not to chemically treat the cladding so that the exposure at each stop uniquely influences the aging process. For example, the harbour side stop of Circular Quay will be assailed by sea salt and pollution, accelerating the Verdigris. In contrast the weathering of the patina will be slower at stops along the parkland settings of Randwick.

Wayfinding Strategy

- Considers wayfinding as one part of a broader need to manage information
- Recognises that for the passengers who use the CSELR it may only be part of a longer customer journey
- Uses the built form and lighting design to create an intuitive environment for wayfinding that is supplemented by signage
- Proposes a signage system based on the TfNSW standards and guidelines and is simple, clear and consistent in use.

The wayfinding strategy considers a variety of passengers:

- people with reduced mobility – sight and hearing problems
- regular – people using the network everyday
- family – parents with young children and buggies
- tourists – people who may be new to the network





Q44

Interior Design

Describe how interior design has been effectively used in the Hospitality and Tourism sectors (retail, restaurant and hotel design) to improve perceived cultural standards in the city

Balarinji indigenous design acoustics

Sydney-based, indigenous owned Balarinji is a leading strategy and design practice. Established in 1983, Balarinji has been at the forefront of Australian strategy and design, and are best known for conceptualizing Aboriginal art on Qantas 747 and 737 aircraft. Working throughout Australian and internationally, Balarinji celebrates Aboriginal Australia through design, construction, interiors and public art.

Balarinji has partnered with a number of world-renowned Acoustic companies in both Australia and Europe to deliver high-end acoustic solutions for commercial and industrial spaces. Combining Balarinji's unique indigenous artworks with custom acoustic solutions and state-of-the-art production techniques, Balarinji's acoustic panels are a uniquely Australian building product of high aesthetic and practical merit. Balarinji offers both catalogue and bespoke collections, and work closely with clients to ensure acoustic and fit-out design requirements are met.

Cirrus dining - Terroir with Pascale Gomes McNabb Design

Cirrus Dining is the new venture of Nick Hildebrandt & Brent Savage of Sydney's Bentley, Monopole & Yellow fame. Their vision on this prime waterfront site was to create a seafood restaurant underpinned by a commitment to excellence in all aspects of product sourcing and preparation – starting with sustainable fishing practices. The seriousness of the endeavour is coupled with a desire to create an approachable and casual environment. Cirrus sits at the base of a complex curvilinear building that meets the ground with a wavy, full-height glass façade. The design process therefore focused less on interior design elements and focused more on the resolution of organizational challenges – an exercise in urban place-making rather than detailed special effects. The literal connection to the water through the glass façade was reinforced by a material palette that excluded bold colour and in turn allows sunrises and sunsets to dominate the spatial experience. The key interior element – a hanging timber screen – is the device through which these issues of setting, atmosphere and organization are resolved. The high public visibility of the restaurant from all areas

both within and without required careful consideration of detailing and selected finishes. The materials palette was carefully selected with sustainability and durability in mind. Uniquely crafted materials such as woven leather and sand blasted steel echo the skill and creativity of the restaurant team whose work is showcased via the exposed/open kitchen. The uncompromising glass façade is buffered by banquettes that hug the perimeter curvilinear space inside and out, expanding the dining capacity and spatial experience at each sitting.

Archie Rose - ACME & Co.

Archie Rose founder Will Edwards commissioned Sydney-based Acme & Co. to fit-out the 550m2 vacant shed at The Cannery for his dedicated distillery and bar that would offer both education and enjoyment. Acme developed a ‘grain to glass’ concept to engage patrons in the industrial production and informed consumption of the product, and translated this vision into the interior architecture and design of Archie Rose with a pervading sense of transparency and spatial flow that mimics the ‘grain to glass’ concept. The entrance opens to a meshed

passageway that dissolves into the distillery’s stainless steel tanks and copper equipment to the right, and the bar’s stacked oak-aging barrels to the left; a mezzanine above and behind the bar overlooks the entire space with views that trace the full ‘grain to glass’ concept. The crafted experience is matched by a level of craftsmanship that sees all elements of the project custom designed by Acme & Co. and built by Calida Projects. The result is an intimate and atmospheric bar despite its industrial surrounds. Raw surfaces form the surrounds of the bar with a smooth concrete floor edged by the corrugated iron shed, a textured brick wall and a backdrop of American oak. Joinery and furniture in charred American oak are derived from whisky barrels while the hand-formed bar is made from the same copper as the Tasmanian-crafted pot stills. Barrel-shaped booths, copper bar accoutrements and bespoke lighting and signage add to the warm, subdued and golden tones of the bar. Through adaptive reuse and the transformation of the unremarkable into the remarkable, Archie Rose is almost surreal. Outside, the architectural integrity of the industrial shed has been retained with respect to its industrial environs, while inside,

Archie Rose looks and feels like a world unto itself.

<http://www.indesignlive.com/articles/projects/archie-rose-distillery>

Willoughby Incinerator - ACME & Co.

Since closing as an incinerator in 1967, the Reverberatory Incinerator and Engineering Company’s “destructor” in Willoughby in Sydney’s north has had many lives. One of thirteen incinerators designed by Walter Burley Griffin and Eric Nicholls in the 1930s, the Willoughby Incinerator has at different times been a sewage pan disposal point, a restaurant and an office. That office caught fire, was repaired, became another office then stayed empty for a long time before finally bouncing back as the Incinerator Art Space in 2011. Earlier this year, the next stage of the building’s ongoing transformation saw the former delivery floor open as a licensed cafe known simply as The Incinerator. Acme&Co’s design to reinvigorate the top level of the building was a crucial factor in Willoughby City Council awarding it the leasehold for the space. Practice principals Vince Alafaci and Caroline Choker took a design approach that sought to “respect, retain and enhance” the architecture by introducing a series of elements that

could be removed to make way for the next iteration of the incinerator's life.

<http://architectureau.com/articles/the-incinerator/>

Cho Cho San - George Livissianis

Cho Cho San is an interpretation of a Japanese izakaya. The design references contemporary Japanese architecture using a minimal palette of concrete, birch ply, white paint and back lighting. The design intent was to achieve a Japanese spirit without using any obvious references. The design team wanted to infuse the design with a Japanese sensibility and simplicity – a simple, effortless and honest solution. The entire ceiling is a stretched material that is back-lit to create a natural glow to the room, reminiscent of a shoji screen. This sets the overall ambience of the room. The ceiling is dimmed to achieve a beautiful light quality, which is almost unrecognizable as a light source. Simplicity is also achieved by concealing the services, airconditioning and audio behind overhead perforated panels that primarily function as acoustic absorbers. Finally, the design responds instinctively to the space inherited – the long, disjointed dining room, the

limited street access through the side door and the lack of street presence. The designers wanted to give the space life and texture and connect the rooms with a very simple element – the bar.

Ovolo Woolloomooloo - HASSELL

Sydney's historic Finger Wharf was the perfect spot for Ovolo's next Australian hotel. Given the iconic location, the energetic lifestyle brand needed to completely transform the site's existing facilities to appeal to a new generation of guests while reinvigorating the wharf and bringing the brand to life

After the success of Ovolo Laneways hotel in Melbourne, the Hong Kong-based operators again partnered with HASSELL to realise a bold vision. With the Ovolo guest at the heart of the design process, the hotel embodies everything the brand stands for – young, energetic, cheeky, accessible and effortless – and is evident at every touchpoint from the employees' uniforms through to the most pervasive design decisions.

Ovolo represents a collection of hotels that connect people with their locations, and combine their personality with the character of the immediate environment. In this case, it's the 100-year old Finger Wharf at Woolloomooloo, close to Sydney's city centre. The brand new hotel capitalises on the brilliant light, harbour, and cosmopolitan setting, transforming the historic wharf into a place that people can inhabit and truly appreciate. To inject vitality into the hotel, we first needed to transform an uninviting wind tunnel along the vast central spine of the existing hotel.

<http://www.hassellstudio.com/en/cms-projects/detail/ovolo-sydney>

Ivy - Woods Bagot

In the heart of Sydney's CBD, ivy is a vibrant, youthful meeting place, a "house" in the city. The complex, with architecture by Woods Bagot, consists of 12 boutique shops, 18 bars, nine restaurants, one of Sydney's largest ballrooms, a sunken garden atrium, two penthouse suites and a rooftop pool. The building features two lanes that run through the complex, rebuilding the site's historical pedestrian linkages and activating Sydney's neglected city laneways. The result is a building that is removed from the

hectic bustle of the city, creating an urban oasis – a place to meet, socialise and lounge.

ivy's built form is sensitive to context relationships in George Street. Historical mapping of the Société Générale and NAB facades influenced the materiality and scale of the design, reinterpreted as a grid facade inspired by the mid-century houses of Paul Rudolph.

With interiors that refer to domesticity and the home, the challenge for ivy was to create an interdisciplinary dialogue including diverse, yet cohesive materials, forms, detailing, lighting, scale and line of sight choices to connect the interactive indoor/outdoor spaces and define the essence of ivy as an urban playground.

<https://www.woodsagot.com/projects/ivy>

Harbour Rocks Hotel and Scarlett Restaurant - SJB

As one of the most progressive developments in the Rocks precinct, the Harbour Rocks Hotel is a demonstration that with care and precision, the rigorous requirements of redesigning a heritage-protected building can still be navigated to produce a breathtaking result. The hotel

has now set a benchmark for hospitality design in The Rocks as well as the rest of Sydney, an intimate boutique hotel unlike any other the harbour city has to offer. The new Scarlett Restaurant occupies what were formerly offices and meeting rooms in the hotel. Our brief was to create a restaurant. In the process we unveiled a beautiful subterranean basement space in an historic warehouse. The evocative texture of the original sandstone blocks is revealed by lighting, and lighting provides grace notes to mark and balance the cavernous space.

<http://www.sjb.com.au/projects/harbour-rocks>

The Eastern - SJB

It's only when you mention the constraints of a heritage-listed building, which is surrounded by an overwhelmingly large and impersonal shopping centre, and the fact that there's no passing car traffic, that the gloss starts to wear off. SJB Interiors has risen to the challenge, though, and injected some much needed glamour into Sydney's Bondi Junction. The Bondi Junction Hotel was probably originally designed for expedience rather than aesthetic appeal. When it was completed in 1941, expansive island

bars made it easier for thirsty workers to partake in the 'six o'clock swill', before blokes were abruptly turfed onto the street to get home in time for tea. More recently, it was known by the strangely unendearing moniker, Billy the Pigs. In that incarnation, it was rundown, dingy and, in the words of one regular, "definitely grotty".

Today the art deco pub has been renamed and remodelled, and it is now firmly rooted in the concept of 'hotel as theatre': a venue for unanticipated encounters. To create a stage-set for modern mating performance rituals, SJB Interiors and its clients decreed that The Eastern would be "all about glamour". Across four levels, the hotel now oozes luxurious style, drawing inspiration from around the globe. According to SJB's director of interiors NSW and interior architect, Kirsten Stanisich, the team referenced art deco from Miami and the South Pacific, with opulent accents throughout from 1930s India, China and Japan.

Working in a heritage environment (the Oxford Street facade, original tiles and timber doors are protected) provided the designers with practical and operational

challenges, as did the building's location in the new Westfield Bondi Junction shopping centre. "The clients thought that they would draw customers out of Westfield, but that hasn't happened, so the pub needs to work as destination in its own right," Stanisich says. "That's made more difficult by the fact that no one drives past [the main thoroughfare at the front of the hotel is a dedicated busway], so it has the smallest street exposure of any pub in Sydney for a pub that grand." And grand it is. On the ground floor, the Eastern Bar contrasts original deco details with sleek, modern finishes. Dazzling peacock blue tiles adorn the columns and anchor the central island bar. On the floor, circular motifs in cream and camel terrazzo echo the shape of the columns, while majestic circular pendants in satin nickel suspended from the ceiling illuminate the space.

<http://dedece.com/projects/the-eastern-hotel>

The Old Clare Hotel – designed by Tonkin Zulaikha Greer

Stretching across two iconic heritage-listed buildings – The Clare Hotel pub and the Carlton & United Breweries Administration Building – the 62 room boutique hotel has been constructed with obsessive attention to aesthetics and concern for retaining the interesting features of both buildings. Situated along the re-developed Kensington Street precinct, The Old Clare Hotel is the first Australian hotel from the unconventional Unlisted Collection. With its rich, varied history and architecture, Chippendale has become the home of choice for dozens of art galleries, production houses, graphic and fashion design studios, plus Sydney's most exciting new restaurants, cafés and bars.

<http://www.tzg.com.au/project/unlisted-collection-hotel-frasers-broadway/>

Q45

Describe how this has contributed to the design merits of your city

Sydney's temperate climate and generous run of sunny days means much of Sydney's hospitality is lived on its streets; in its squares and parks, by the water and on its rooftops all year round. But to understand much of Sydney's hospitality, you must understand its strong working class roots that explain the 'Sydney pub', and its more recent love of coffee; fueled by the rising urban professional at the centre of the knowledge and experience economy.

The design of our social spaces has led to the development of laws and behaviours that have shaped the city. In turn, these laws and behaviours have shaped the physical form of our bars, hotels, shops, eating houses and cafes; the shopping centres and malls that resulted in response to the car, and in the temporary pop-up experience of more recent placemaking and civic design.

Pub culture – a vibrant urban night life

Australia's first pubs were founded in Sydney to serve the early settlement. The pub became a significant social hub that provided accommodation, food and beer modelled on northern European traditions. The evolution of the pub as a social place parallels the development of Australian urban planning regulation.

Australian troops rioting in Sydney in 1916 gave birth to early liquor laws that restricted access to alcohol after 6pm. And, like all regulation, the unintended consequences that resulted gave shape to behaviours that laws were designed to moderate. The famous 'six o'clock swill' – a post war tradition that encouraged excessive drinking between the narrow window after work, and the legislated halt of service at 6pm – is said to have encouraged violence and harm at home. In regional and rural Australia, the pub mirrored American culture by excluding women and Aboriginal Australians from the male-dominated 'front bar'. But the rise of the professional and creative class in the centre of cities led the revival in the pub as a place to meet and dine. Landscaped spaces allowed for dining.

The rise of televised sports resulted in the pub as a place to engage beyond the bar at events outside. The model of the pub translated well to other quintessential Sydney experiences; like the ‘surf club’ where fish and chips, ice creams and barefeet mix with sun lotion, boogie boards and swimming costumes.

Sydney’s thriving pubs and clubs are now distinguished for their design – often opening up generously to the outdoors and to the street. Fused with this design experience, is a renewed excellence in food, and in crafted beer and local wine. It’s where Sydney’s climate, culture and the city come together to form spaces that are democratic and serve the purpose of creating the essential social bonds.

Late bloomer / fast learner – a vibrant urban street life

Sydney’s café culture owes its origins to a wave of migrants escaping a devastated post war Europe seeking a new life. Greek and Italian migrants brought the model of small outlets selling food and drinks that took root in the family-run ‘milk bar’ – often a distinctive ‘cornerstore’ that remains imprinted in every suburban high street across the

city. Today’s contemporary café culture is a development of this modest business model; with the Australian ‘flat white’ now an integral part of our national cultural identity. What’s more, Sydney now exports the coffee experience. Giles Russell relocated his Bondi café to New York in a design-driven café called ‘Two Hands’. Toby Smith, founder of Toby’s Estate started out by roasting beans in his mother’s Sydney garage. Australia may have been a late bloomer in the café scene, but Sydney is a fast learner.

Sydney food – a sustainable urban life

Sydney’s food, wine and craft beer scene place a special focus on the close collaboration between excellence in produce, and in experience design; with a shared interest in sustainable practice. Sydney restaurant, Nomad avoids the senseless waste of plastic bottles by filtering, chilling and carbonating water in-house. 10% of all water sales goes to the Whole World Water Fund. Nomad’s meat dishes are smoke in charcoal from local sawdust mills that process plantation pine. Recent Scandinavian influences have combined with local indigenous knowledge to bring coastal marine plants, berries and other ‘bush tucker’ to

prominence. This close connection to the local food chain is an emerging mindset in a city that is only ever nine meals away from starvation. Increasingly, sustainable design and sustainable sourcing of local produce are creating a new generation of consumer.

Q46

Urban Design

Describe how urban design has been effectively used to create public areas that characterise the city and improve the quality of life of the city's inhabitants

By creating the stage for 'a very public sydney'
....open, temperate, casual. Robust. Maritime culture

"...the Australian pool is where "social roles" are articulated and expressed. Where Asian bathing resides in spaces largely 'in praise of shadows', the Australian pool lies open, exposed, basking in the intense Southern sun, or a scoop of deep blue tiles and refracted sunlight under deeper blue skies. Even swimming underwater in an Australian pool is bathed in light.."

"The pool as piazza: The public pool as public space" Dan Hill

<https://medium.com/iamacamera/the-pool-as-piazza-e580577810f7#.sxskmf1j4>

Bondi Icebergs (Marchese Partners)

The world famous Bondi Icebergs building on iconic Bondi Beach exemplifies our contemporary, clean, crisp approach to design that celebrates Sydney's coastal beach culture. New accommodation has been provided for the "world class" Icebergs restaurant, a new Club facility and a new headquarters for the Australian Surf Life Saving Association. The iconic swimming pools, carved in to Bondi's sandstone rock shelf are retained and celebrated by the new structure.

Andrew 'Boy' Charlton Pool (Lippman)

One of Sydney's most iconic harbour edge sites, the Andrew "Boy" Charlton Pool was the subject of a national design competition launched by the City of Sydney in 1998. The competition was won by Lippmann Partnership from a field of 151 entries and is composed of a series of interlocking pavilions combined with a large flat pool deck. The long lean development sits above the ground and harbour producing minimal impact on the water and landscape. The facility has been regularly voted Sydney's most popular swimming destinations by city residents and

Sydney Morning Herald readers. The project involves civil/maritime engineering, traditional building construction as well as fine interior design finishes and detailing. It is a unique development as it sits half over land and half over the Harbour on a grid of steel piles and beams. The pre-cast concrete pool concourse complete with level deck swimming pools is surrounded by some 100 metres of frameless glass windbreak which offers an uninterrupted view of the large scale shipping movements to Garden Island across the Woolloomooloo Bay and beyond over Sydney Harbour. The swimming pools are one of the only filtered salt water pools in Sydney and, as such, are highly sought after by serious lap swimmers and recreational users. Custom designed reinforced concrete sand filtration beds are integrated below the pool concourse and swimming pools. They allow for salt water pumped from the harbour to be re-circulated, filtered and finally discharged back into the harbour. The entry and facilities building provides meeting rooms, cafe as well as change rooms, staff and service spaces below. The building relies solely on natural ventilation. Aluminium louvers provide shading at the entry and other required areas. The change

rooms are completely open to the exterior with the louvers providing a privacy screen to prevent outsiders looking in. From inside, views over the harbour and rock garden create a serene ambience. A roof mounted photovoltaic array was recently added to reduce the building's reliance on grid power.

Prince Alfred Park Pool (Neeson Murcutt)

Located at the edge of central Sydney, the project reinvigorates the under-utilised 7.5ha park, and upgrades the tired public pool. The overriding principle was to premiate landscape over built form, based on a conviction that in these inner urban areas green space is sacred. The old pool building was removed from the middle of the park, allowing the landscape to be visually opened. The park is given a new spatial and ecological sensibility without erasing its Victorian roots. New activities concentrated along the railway edge shareway, have added life to the park. The new 1000m² pool building is designed as a piece of 'folded landscape' with a green roof of native 'meadow' grasses that embeds it into the park. The building – 6m deep, 120m long – is intimate and monumental, scaled to

the swimmer and to the city. Two crisply shaped landscape mounds define the space of the outdoor pool enclosure, simultaneously connecting and separating park and pool. Blue coloured stripes further accentuate the topographic quality providing continuity between building wall, concourse and bleacher. The ephemeral fence, yellow umbrellas, toddler shade structure, over-sized tree-seat, coloured trigeneration chimneys, palm trees and mound slide, bestow a playful character – ‘follies’ within the Victorian park. The project was design for the City of Sydney with Sue Barnsley Design as landscape architect.

Transforming Darling Harbour (HASSELL)

The New South Wales Government is partnering with the private sector to create Australia’s largest convention, exhibition and entertainment facilities. This transformation of Sydney’s Darling Harbour will deliver a world-class events precinct and represents a major urban renewal for the city – ‘a once in a generation opportunity’.

HASSELL is delivering the public domain for the 20-hectare integrated precinct, which will feature extensive public parklands and open space with better connections, event areas and enhanced gathering and meeting places. The development will extend the urban fabric and reconnect the city and surrounds with more permeable networks of streets and lanes.

The Boulevard, a 20 metre-wide central spine, will create an active north-south pedestrian route, drawing people through the precinct from Central Station to the harbour. New east-west at-grade public access to the existing light rail stops, and dedicated cycleways, will reintegrate Darling Harbour with Pyrmont, Ultimo, Haymarket and the CBD.

Tumbalong Park will be expanded and reinvigorated to provide an adaptable event space allowing for crowds of up to 27,000 to attend live, outdoor events. It will connect to the surrounds via Tumbalong Place, which will serve as a street-level, red carpet arrival point for the precinct’s major entertainment theatre.

An elevated event deck, expansive grassland green-roof and terraced landscape of native species are incorporated in the design of the new Exhibition Centre, maximising public space and views. Spectacular views of the harbour, parklands and city skyline can also be taken in from Harbourside Place, a waterfront meeting point for the International Convention Centre forecourt. The Chinese Garden Square will be a gathering place that acknowledges and extends the cultural influence of the gardens and sets the scene for those walking into the precinct’s new urban village – Darling Square.

Interpretive urban elements will be integrated throughout, with custom street furniture, lighting, waterplay areas and public art, further energizing the precinct and celebrating its festival atmosphere. Through the creation of engaging new spaces and improvement of existing locations, Darling Harbour’s appeal will be boosted for both locals and visitors alike.

The precinct will become a gathering place of choice, generating social, economic and environmental benefits for Sydney.

The transformation of Darling Harbour has achieved a 6 Star Green Star - Communities v1 rating from the Green Building Council of Australia (GBCA), the highest available rating for master-planned precincts in Australia.

Sydney Park Water Reuse Project (Turf Design etc)

This project is a key component of Sustainable Sydney 2030, harvesting stormwater from the Newtown catchment; the measure of 850 million litres/year. Water is captured, made good and returned viable through a dynamic, new waterscape; at all times connecting park users to the water narrative of capture, movement and cleansing. The bioretention wetlands provide significant value to the park as both an environmental & landscape resource. The design builds upon the existing water bodies; strengthening the connection between them, visually & functionally. Park users engage with processes of the water treatment system through a series of new pathways, nodes

& open spaces that punctuate the wetlands at strategic locations. The landscape is intrinsically linked with the new wetlands & teaches visitors how water is captured from the Munni Channel, cleansed and made good again for reuse. Strategically the wetlands have improved the landscape setting, environmental amenity, habitat value and provided opportunities for interactive play & education.

Western Sydney University Boiler House (TKD Architects)

The Parramatta campus of Western Sydney University is a significant and historic place. It has been continuously used since 1813 as a public institution. The Boilerhouse located at the centre of the campus lay ruinous for over 10 years and despite the iconic chimney was not central to the life of the campus.

This project sought to give new life to a critical part of the campus through active integration. The adaptation of the 1894 boilerhouse as a lively noodle bar re-energised the building and gave focus to the new student plaza - the new pavilion referencing the form of the laundry destroyed in the 1996 fire. The building is raw and accepting of the

industrial past, with worn timber roof structure retained. Critically, the industrial equipment including coal fired boilers were removed and transformed as four separate artworks – giving a playful interpretation to the original industrial activity. The project team, including artists and graphic designers worked collaboratively and has generated a remarkable set of devices that together make up a rich and multilayered public domain. In stitching together disparate buildings the landscape and the built environment come together. The Boilerhouse Precinct offers the Parramatta Campus a truly student focused public domain.

Epping Chatswood Rail Link (HASSELL)

HASSELL designed four new, world-class stations for the Epping to Chatswood Rail Link – a A\$2.35 billion expansion of Sydney’s metropolitan rail network. For the Epping, Macquarie University, Macquarie Park and North Ryde stations, HASSELL had to address two key concerns of the New South Wales Government.

First, how do you create stations that enhance the area around them, improving the quality of life in Australia's biggest city? At the same time, how do you put passengers at ease when they're underground for an extended period? These concerns shaped our concepts from the outset, resulting in transport infrastructure that truly works for passengers and adds civic value through its outstanding architecture.

The stations are instantly recognisable – a signature for a contemporary rail system – and confidently mark their place within their local settings. Draped in glass louvres, the entry pavilions welcome, shelter and direct passengers. They capture light by day and act as beacons by night. Like the stations themselves, these entries 'breathe' through a naturally ventilated solution that minimises costs and enhances amenity.

The organisation of the underground areas is simple and straightforward, seamlessly linking the sequence of spaces. Dramatic entrance caverns filled with sunlight provide a reassuring connection between the surface

and the concourse far below and convey a timelessness that reinforces the importance of these contemporary public buildings.

The HASSELL design also turned the prevailing approach to station management on its head. The ticketing, amenities and administration functions have been located deep underground, allowing the station to be run from one central location. The generous spaces, intuitive way finding and clarity within the concourses and platforms make the station a standout for underground rail. The air is clean, the temperature is mild and the acoustics are crisp. The new stations demonstrate that travel by rail can be enjoyable, comfortable and uplifting; an urbane experience each day in a global city.

City of Parramatta - Public Domain Guidelines

The Parramatta Public Domain Guidelines define the design principles and provide a standard palette of materials and elements to be used in the public realm across the LGA. The public domain is the publicly accessible, shared spaces in the city and neighbourhoods

including streets, lanes, squares, parks and building setbacks. A high quality public realm is vital for the economic, social and environmental sustainability of Parramatta. Well connected and good looking streets and public spaces contribute to the city's pedestrian and environmental amenity and provide the location for important social activities including sitting, people watching, window shopping and resting.

Parramatta City Centre Lanes

Council developed a policy and strategy for the City's lanes. The strategy will ensure that individual lanes work together to form a high quality network of city scale. While the policy recognises the benefits of lanes, acknowledges the potential for improving Parramatta's Lanes both as a network and as individual lanes and the intention of council to coordinate this at a strategic level to achieve an attractive, active and well-functioning lanes network for Parramatta City Centre. It became the basis for Council's highly successful laneways festival Parramatta Lanes.

Design Parramatta

The Design Parramatta project aims to improve city amenity and character by creating quality visions for key streets, parks and public spaces and combining these visions into a city wide Public Domain Framework Plan. It is envisaged that as individual projects are implemented over the next decade, Parramatta will be progressively strengthened by a mosaic of exciting public space improvements that will combine to transform the city into a truly memorable place. The public space renewal will improve amenity and help attract residents and employees to drive the city's sustainable growth. It was jointly coordinated by Council in association with NSW Government Architect's Office.

Parramatta Riverfront (in progress)

The City River Strategy is a billion dollar regeneration plan for the 31ha Parramatta River urban waterfront in Sydney's second largest metro centre. Prepared in consultation with community and adopted in May 2015, the strategy utilises \$200 million of public spaces and cultural facilities on government land to catalyse adjacent mixed

use urban development. Utilising tactical urbanism and biocity principles the plan unites a diverse range of active public places including an urban beach and water square with massing concepts for supporting hybrid architecture. Space is set aside for 10,000 people to celebrate on River Square and a new pedestrian link is included to connect Parramatta Square and the city rail station. The sister to Circular Quay, Parramatta Quay, enables a fast ferry link to Sydney city. Dutch and German flood engineering technologies are deployed to enable safe occupation of the flood zone by retail and cafe uses.

Angel Place

Angel Place and Ash Street are two of the priority upgrade projects which form part of the City of Sydney's Laneway Revitalisation Strategy, a scheme designed to reactivate a number of Sydney's historically significant laneways. Angel Place and Ash Street have been transformed into an uplifting public realm places which integrate public art and interpretation into the project design.

The revitalisations priorities the pedestrian experience by upgrading streetscapes, extending kerbs at both the George and Pitt Street entries to Angel Place and upgraded street lighting. Particular emphasis has been placed on revealing the Tank Stream, with a rhythmic combination of paving and steel inlays highlighting its location. The public art installation, 'Forgotten Songs' by Michael Hill, Dr Richard Major, Richard Wong and David Towey, has been integrated within the public domain works of Angel Place, adding depth to the site's historical interpretation and strengthening the visual cues from George Street that a wider connection exists.

Camillia Priority Precinct

The Camellia Precinct is identified as a Priority Revitalisation Precinct in A Plan for Growing Sydney's Greater Parramatta to Olympic Peninsula Priority Growth Area, an area expected to grow significantly over the next 20 years and strengthen Parramatta's status as Sydney's second CBD. Developing a Land Use and Infrastructure

Strategy for the Camellia Precinct to underpin the future redevelopment of the area has been identified as a priority for the NSW Government.

Guiding Principles

- Establish infrastructure that improves the connectivity of people, places and ideas.
- Support innovation through the growth of new industries including clean technologies, eco industries, advanced manufacturing and logistics.
- Foster a dynamic, integrated community by creating places for people to work, learn, live and play.
- Regenerate Camellia's natural assets, including the Parramatta River and Duck River, to create a clean and healthy environment.
- Prioritise design quality as a tool to create a built environment that is unique to Parramatta.
- Create an efficient, resilient precinct that achieves environmental best practice and demonstrates leadership in sustainability.

Beyond the Pavement - Centre for Urban Design, Roads & Maritime Services

'Beyond the Pavement' is a design guide for better infrastructure. This work has been acknowledged as a national exemplar, awarded the Australia Award for Urban Design, and an Australian Institute of Landscape Architects national landscape architecture award, 2010.

George St Light Rail

The NSW Government has begun work on a \$2.1 billion light rail line, connecting Randwick with Circular Quay. Transport for NSW is offering free, bespoke travel advice to local businesses to help manage the impact of the construction in the city centre.

George Street will undergo one of the biggest transformations ever seen in Sydney when the light rail line is built. The City of Sydney has committed \$220 million to the public domain elements of the project and is working closely with the NSW Government to create inviting public spaces where people want to live, shop, visit and do business .

City Transformation aims to unlock the city centre's potential so it becomes a more attractive, vibrant and connected place to live, work and visit. Light rail and the pedestrianisation of George Street is a crucial part of this. It will dramatically improve city amenity, particularly in and around George Street.

Extensive community consultation on our vision for George Street to support the NSW Government's plans for light rail highlighted a firm desire for a well-designed, attractive plaza lined with trees, street furniture and public art.

A report on the plans for George Street received feedback from 645 people, with frequent themes including:

- high level support to remove buses and install light rail to improve pedestrian access
- excitement about George Street becoming a new destination to meet, socialise, dine and shop
- support for a visually attractive 'wire-free' light rail system in pedestrian areas
- using trees and public art to create a sense of space along what will become Sydney's major boulevard.

City Transformation also includes the future delivery of major public squares at Town Hall, Railway Square and Circular Quay.



Q47

Describe how local materials or techniques had been used in the urban environment to promote sustainable design, improve energy efficient, and build the city's personality.

Sandstone (Minister's Stonework Program)

The NSW Government owns a significant portfolio of buildings and structures, dating from the early 1800s onwards, which are wholly or partly built of sandstone. The Minister's Stonework Program (MSP), launched in 1991, provides a state-wide strategic approach to the 'catch-up' maintenance of these heritage buildings through conservation planning and condition analysis as well as prioritisation and budget development. Managed by NSW Public Works Heritage Asset Advisory (HAA) group, on behalf of the Minister for Finance, Services and Innovation, the Program's objective is to bring the fabric of these structures to a condition where planned cyclic maintenance programs can take over. A key partner in this process is the department's Heritage Stonework team of masons and associated traditional trade skills in collaboration with private sector contractors.

Significant research in Australia and overseas has shown that the conservation of heritage places makes an important contribution to environmental, social and economic sustainability in the community as well as

significant cultural tourism settings. In managing the program through the centralised HAA team, it has been successful in bringing an independent perspective to establishing priorities for such works across all agencies and in all areas of the State. The MSP has a responsibility to achieve the 'best conservation outcome' for the government's assets from a whole-of-government expenditure viewpoint.

Green Star Rating systems, Green Building Council

The Green Building Council of Australia (GBCA) was established in 2002 to introduce, and drive, the adoption of sustainable practices in the Australian property industry. Headquartered in Sydney, the GBCA has led the industry push for more sustainable design to improve energy efficiency through better design. Their work has helped Sydney become a lighthouse city for private sector urban development that leads the country in its environmental credentials.

In 2003 the GBCA launched our Green Star environmental rating system for buildings. As the property industry

evolved so too did the GBCA rating tools – now including sustainable communities, interiors and performance ratings.

Showcase projects:

Commonwealth Bank Place, Darling Quarter

Completed in 2012 at a cost of \$500 million, Commonwealth Bank Place features 58,000 sqm of commercial office space fully occupied by the Commonwealth Bank. A 6 Star Green Star – Performance rating confirms that Lendlease’s design and construction intentions have translated into a building that is efficient in operation. The Green Star – Performance rating tool measured the operational performance of Commonwealth Bank Place across nine categories – including energy, water and indoor environment quality. The building scored 81 points out of a possible 100, exceeding the 6 Star benchmark of 75 points. Sustainability initiatives include a high-performance façade, energy-efficient lighting, heating, ventilation and air-conditioning, rainwater harvesting and re-use, as well as trigeneration and onsite

blackwater treatment systems. the building generates 50 per cent less greenhouse gas emissions than an average commercial office building and consumes 80 per cent less drinking water. This is equivalent to taking 680 cars off the road and saving 13 Olympic swimming pools of water each year.

The Ponds Shopping Centre, Sydney

The Ponds Shopping Centre has attracted global accolades for its design, taking out the International Council of Shopping Center’s ICSC Sustainable Design Award at the ICSC 2015 Asia Pacific Shopping Center Awards in October 2015. Together, the sustainability measures implemented at The Ponds Shopping Centre equated to a cost of around \$290,000 – less than one per cent of the project’s overall cost. This small green premium is expected to produce operational savings of \$45,000 per annum. A whole-of-building life cycle assessment (LCA) was also conducted in the design phase with results showing a 34 per cent reduction in the centre’s contribution to global warming, a 21 per cent reduction to acidification, a 28 per cent reduction to eutrophication and an eight per cent

reduction in photochemical oxidation when compared to a typical reference case.

Supply Chain Sustainability School

Sustainability represents both significant challenges, and opportunities for the Australian construction industry. Clients are demanding more sustainable practices and legislation is becoming increasingly stringent. The market for a greener, ethical and more sustainable construction sector is greater than ever. As an industry we need to embrace the sustainability agenda, or simply risk losing out to our competitors. The School represents a common approach to developing sustainability competence in the supply chain. It is a free resource available to any supplier in the construction industry, and is part of our continued commitment to lead the industry into a brighter, more sustainable future.

The objective of the Australian School is to increase sustainability knowledge and competency among supply chain participants in the Australian construction and infrastructure sector, with a particular focus on small to medium enterprises (SMEs). This is being achieved

by providing an e-learning platform and face-to-face training for construction suppliers, contractors and service providers. This gives supply chain participants the knowledge and tools needed to meet increasing sustainability demands and performance benchmarks in a cost-effective manner.

The resources of the Australian School are FREE to all supply chain members. These free resources complement existing construction sector standards, rating schemes and frameworks developed by the Infrastructure Sustainability Council of Australia, the Green Building Council of Australia and Federal and State Government Departments. The Supply Chain Sustainability School provides targeted learning and support addressing all the main sustainability issues, including materials, carbon, environmental management, waste, water, biodiversity, ethics, community, and procurement.

<http://www.supplychainschool.org.au/>

Q48

Sustainable Design

Describe any responsible or sustainable design initiatives in the public and private sectors

Design futures through research

Sydney is the primary hub for Australia's urban research community. This research provides the knowledge base for design communications and public engagement on city performance, environmental and economic sustainability as well as the mapping of social trends to better understand the human factors and behaviors across the Greater Sydney Metropolitan Region.

Co-operative Research Centre for Low Carbon Living

The CRC for Low Carbon Living (CRCLCL) is a national research and innovation hub that seeks to enable a globally competitive low carbon built environment sector and is supported by the Cooperative Research Centres (CRC) programme. With a focus on collaborative innovation, we bring together property, planning, engineering and policy organisations with leading Australian researchers. CRCLCL develops new social, technological and policy tools for facilitating the development of low carbon products and services to reduce greenhouse gas emissions in the built environment.

A key aim of the CRCLCL is to help cut Australia's residential and commercial carbon emissions by 10 mega tonnes by 2020. This will be achieved through developing low carbon building construction materials and increasing the evidence base for government policy and planning, among other measures. Australia has set greenhouse gas emissions reduction targets of 25 per cent by 2020 and 80 per cent by 2050 compared with 2000 levels. When the 2020 carbon reduction targets are met, the CRCLCL will have delivered a direct benefit of \$250 million per year to the economy, while reducing risk to the \$150 billion per year construction industry as it adjusts to a carbon-constrained economy.

To achieve these goals, the CRC aims to deliver:

- opportunities for lower-carbon manufacturing
- a more efficient and productive built environment sector as a whole
- engaged communities participating in low carbon living
- an evidence base for good planning and policy
- large-scale national capability development

- tools, technologies and techniques that will ensure the sector remains globally competitive

CSIRO: Urban Living Lab: place based co-innovation for urban resilience, Sydney

With the urban environment facing a variety of environmental, social, economic and technological challenges, Urban Living Lab offers a new way for researchers, industry, community and government to co-innovate, moving our cities into a more liveable, sustainable and resilient future. The idea of urban laboratories came from several years of informed discussions with industry and government agencies about the future of urban research. The Urban Living Lab offers a way to foster new collaborative, trans-disciplinary ways of thinking in urban planning and development, and provides a real-world testing ground.

This CSIRO-wide initiative aims to provide safe spaces for this to happen; special purpose ‘urban innovation zones’ that can serve as living laboratories, in which trans-disciplinary collaborators can work together to develop

information, tools, technologies and processes for building a more resilient urban environment. Whether it be the reuse of treated wastewater for urban green spaces, or automated driver-less garbage collection, the Urban Living Lab is the space in which to test these innovations.

<https://www.csiro.au/en/Research/LWF/Areas/Resilient-cities-21C/Urban-challenges/Urban-Living-Lab>

City Futures, UNSW

Based in the Faculty of the Built Environment at UNSW since 2005, the City Futures Research Centre has developed into a national leader in scholarly applied urban research. Their work often features in mainstream media, and in support of good policy reform.

In 2012, together with our colleagues in the BE Planning Program, City Futures was assessed by the Australian Research Council as the only Australian university research concentration in urban planning and related research rated at level 5 – “well above world standard”. This rating was re-confirmed in the recent 2015 ERA review. Their work spans the interrelated areas of urban planning, housing, health and well-being, design, urban

development and social policy. Their work in emerging urban design technologies includes some of Australia’s leading edge urban informatics that provides a sharper lens on the environmental performance of the city at the metropolitan scale.

City Futures has a robust track record on external research income, with external research revenue of over \$2 million in 2015. In the main, this funding is provided by the Australian Research Council, the Australian Housing and Urban Research Institute and the NSW Department of Health. Other project sponsors include State government departments, local councils and private companies. City Futures has strong scholarship credentials and have authored over 200 publications in the five years to 2015 and the Centre has generated over \$10 million in external research funding, mainly in competitive national research grants.

<https://cityfutures.be.unsw.edu.au/>

City of Parramatta

Environmental Upgrades

In December 2012 City of Parramatta Council made history by signing the first Environmental Upgrade Agreement (EUA) in NSW. EUAs enable building owners to access attractive financing, providing opportunities for reducing energy bills and improving the environmental performance of their buildings. Council is committed to working with the State Government to deliver the shared goals as outlined in the State Plan for the delivery of high standard building retrofit programs. This project involved Council working with the State Property Authority, Australian Unity, Low Carbon Australia and National Australia Bank to achieve the first EUA milestone.

Parramatta City River Strategy - Our Living River

Over the past two years Council has dedicated significant effort to the development of the Parramatta City River Strategy. The City River Plan positions Parramatta River at the front and centre of the Parramatta City Centre as redevelopment occurs. The plan proposes a world class public domain and a high quality collection of

new buildings that are seamlessly knitted together by a dense network of accessible and active spaces. The Parramatta City River Plan builds on regional and local planning instruments and studies previously undertaken by Council. It has been informed by a multi-disciplinary project team that comprises expertise in Flood Mitigation, European Heritage, Aboriginal Archaeology, Lighting, Water Sensitive Urban Design and Accessibility. Council has been heavily involved in the initiative launched by the Parramatta River Catchment Group, Our Living River, which aims to bring back swimming to the entire Parramatta River by 2025. This initiative involves 12 local councils, government agencies and community groups within the catchment area, and proposes to set a range of achievable targets in the aim of bringing currently unusable parts of the river and surrounding creeks back to life. Some of the benefits of this initiative will include greater livability, social connection, biodiversity, better public amenities, healthy living, business opportunities and increased property value. Specifically Council has worked to reopen Lake Parramatta as a place for public

swimming and water activities with this taking place in early 2015.

River Cities Renewal Program

The Parramatta River City Renewal Program is a partnership between Parramatta City Council, NSW Roads and Maritime Services and the Federal Department of Infrastructure and Transport and allows Council to complete work on three critical missing links to the Parramatta Valley Cycleway, which is a continuous off road shared path linking Westmead, Parramatta Park, Parramatta city centre, Sydney Olympic Park and Meadowbank. It consists of three separate projects The Lennox Bridge Portals; Baludarri Wetlands shared pathway and the Escarpment Boardwalk.

The historic Lennox Bridge has been part of the Parramatta landscape since 1839. Following extensive planning and public consultation, tunnels have been constructed on either bank of the river, opening up the riverfront for pedestrians and bike riders. During the construction archaeological evidence was uncovered of how convicts

constructed the original Lennox Bridge, along with evidence of one of Australia's first bridges, the old Gaol Bridge, believed to have been built around 1802. Council staff worked closely with the NSW Heritage Office to preserve the relics uncovered throughout the project and to ensure that the bridge retained its heritage qualities and accurately reflected its original design.

The pedestrian portals constructed in Parramatta's Lennox Bridge and completed in 2015 are earning acclaim, with the project winning awards in a total of four categories at the recent NSW Architecture Awards and Civil Contractors Federation NSW Earth Awards as well as the 2016 IPWEA Engineering Excellence Award.

The Baludarri Pathway project provides improved public access to one of the City's largest wetlands, allowing people with prams or in wheelchairs to visit and enjoy the river foreshore. The proposed Escarpment Boardwalk has the potential to unify the northbank of the river and ensure seamless continuation of the Parramatta Valley Cycleway through to Parramatta Park.

Cool Parramatta

In late 2015 Council launched the Cool Parramatta Campaign designed to raise awareness and reduce the impact of extreme heat on people in the area. It also aims to give people practical advice on how to cool down in a fun interactive way. As part of the initiative, Council has created a new website with a host of information, initiatives and tips on where people can go when the temperature rises. It also allows people to explore interactive Parramatta heat maps where they can learn how heat impacts their local area. The heat maps are one of Council's latest Smart City initiatives and they are based on thermal imaging of Parramatta taken over an extreme heat period.

NSW Sustainable Design Guidelines For Rail

The NSW Sustainable Design Guidelines for Rail introduce a range of sustainability outcomes to improve the sustainability performance of transport infrastructure and reinforce Transport for NSW's ongoing commitment to sustainability.

These guidelines seek to deliver sustainable development practice by embedding sustainability initiatives into the design process. This translates to four major objectives:

- encourage sustainable growth in the delivery of public transport
- minimise operational and maintenance costs
- minimise environmental and social impacts
- maximise environmental and social opportunities.

The guidelines are to be used by the design/project team at each project deliverable stage and include seven sustainability themes (with several sub themes) as follows: Energy and greenhouse gases Climate resilience, Materials and waste Biodiversity and heritage, Water, Pollution control, Community benefit.

Flowhive

Flow Hive delivers honey on tap - directly from a beehive without the need to crack open the hive. It's an invention that has literally changed forever the way honey is cultivated and is now being used all over the world. Flow Hive is still about how design changes the landscape, but

it's a grassroots example. It's about a new value eco-system that starts with an idea in a backyard, literally, and creates its own opportunity through crowdfunding because of its ability to capture peoples' imagination. Because the hive is not opened during harvesting, the bees experience little disturbance or stress. They do not usually notice the beekeeper at the rear of the hive and therefore are less likely to defend their hive through stinging. In urban environments where backyard, balcony and rooftop hives are becoming popular, having calm bees is of particular importance. Once harvesting has finished the bees sense the empty cells and begin the uncapping, re-waxing and refilling process. The partly formed honeycomb cells are designed to ensure that no bees can be harmed or trapped. Opening a hive also offers entry to pests such as Small Hive Beetle, and stresses the bees, making them more vulnerable to disease.

NevHouse

Nev House takes the waste that we throw away and turns it into affordable shelter. NevHouse, designed in Sydney, produces low cost homes, school classrooms, medical

clinics and other structures are made from recycled materials. These places of sanctuary can be built in just 5 days and are functional either on or off the power grid. Each structure comes with solutions for light, clean water and sanitation. We can build communities faster than the conventional 'bricks and mortar' approach using our holistic and sustainable community development model. At present Nevhouse is re-building a community on Tanna Island which was completely wiped out by Cyclone Pam starting with the building of a number of category 5 cyclone rated community houses.

Design for environmental Leadership

An important part of the City's Sustainable Sydney 2030 vision is a commitment to environmental leadership. The City of Sydney is Australia's first carbon neutral local government and aims to reduce carbon emissions by 70 per cent by 2030 – one of the most ambitious targets set by any government in Australia.

A suite of green infrastructure master plans have been developed to achieve the City's targets for energy efficiency, renewable energy, tri-generation, waste and water.

The City's climate adaptation strategy is a landmark plan prepared with major science groups earlier this year to help deal with issues ranging from changing rainfall patterns and rising sea levels to more severe heat waves.

To reach its target the City is 'showing by doing' and taking strong action to slash emissions and improve energy efficiency across its own buildings and operations. The City is working with businesses and residents to reduce emissions by inspiring and educating through workshops and programs.

- We are boosting the environmental performance of our buildings, improving water efficiency and managing waste smarter to ensure we leave a healthy city for future generations.
- Our inventive zero waste programs have successfully diverted more than 2/3 of domestic waste from landfill while our sustainable business programs such as the

Better Buildings Partnership have already reduced carbon emissions by 35% since 2006.

- We are proud co-chair of the C40 private buildings efficiency network.
- Projects such as installing LED lighting will help boost our sustainable performance and paving footpaths with pale materials will help reduce urban heat island effects.
- We are protecting local biodiversity and increasing our urban tree canopy under our Greening Sydney plan.

Outpost 742709-9 (Drew Heath)

Drew Heath Architects was tasked by Mountain Bike Company to build a base camp for riders using the tracks, and he worked towards some basic principles he had set from the outset. This included making the building as small as possible to fit in as many people as possible under the biggest lightweight roof that would protect it from the elements. It is about 45m² internally and sleeps six.

The materials are all Australian made and have not travelled great distances. They are economically used structurally and are purposefully left in their raw state.

The building can be unbolted and removed or recycled, or remodelled. There is no heating or cooling required through its scale and ease of ventilation. It is well insulated with its double layer roof repelling the elements.

Photovoltaics power the building with a simple gas heater for water. Water is collected for all usage and onsite sewage is treated through an aerated toilet system. The detailing is centred on durability, exposing just painted steel to the elements and protecting the timber internally. Local tradesmen were used in the installation of the building and minimal site wastage occurred through its factory construction.

Key initiatives:

- Good design can make small spaces work, and the project was always conceived as a small building with maximum impact and delivery – at 45m² internally, it sleeps at least six
- List of sustainable items includes on-site sewage, solar power for electricity and rainwater tanks for all water use

- The potential of this building to be recycled, remodelled, removed and reused is supported by the use of the container as a moveable unit and a bolted together steel frame
- Interior surfaces and joinery are all made of one pack of plantation hardwood plywood, with offcuts used to make small pieces of joinery throughout – shelves, light fittings and joinery

<http://www.architectureanddesign.com.au/projects/2014-awards-finalists/small-commercial/outpost-742709-9-by-drew-heath-architects>

UrbanGrowth NSW

UrbanGrowth NSW the NSW Government's urban transformation agency has established an advisory panel to act as the organisation's design champion for major urban transformation projects. The two key functions of the UrbanGrowth NSW Design Directorate are design leadership and design review, providing portfolio-wide support to project teams in the delivery of high quality urban design outcomes. The Design Directorate meets at least monthly and reports directly to the Chief Executive of UrbanGrowth NSW. It is co-chaired by Board member Ken Maher and the New South Wales Government Architect

Peter Poulet. Members include highly respected leaders in the professions of architecture, landscape architecture, urban design, and planning.

The Design Directorate acts as a design champion and reflects the importance of embedding design thinking at every stage of the development lifecycle. Its purpose is to advocate internally for design excellence and integrated design principles, while at the same time acting externally as a public advocate by articulating quality outcomes for our public domain and precinct visions. It reviews and endorses significant urban design and architectural commitments and underpins our ambition to provide world class, best-practice design solutions across our urban transformation programs. This initiative supports a commitment to ensuring projects not only enhance the capacity and productivity of the city, but also provide benefits to the community through high levels of amenity and design quality. The Office of the Government Architect has signed a Memorandum of Understanding with UrbanGrowth NSW to provide strategic design advice and guidance to UrbanGrowth NSW's project teams.

The best urban places bring together economic, social and environmental benefits, and create great places for people to live, work and visit. As the NSW Government's urban transformation agency, UrbanGrowth NSW, with assistance from development partners, is well-placed to deliver these benefits. Though it's portfolio of urban regeneration programs, UrbanGrowth NSW has the opportunity to create a legacy of world class sustainable places throughout Sydney for future generations. In February 2017 UrbanGrowth NSW released a draft Sustainability Strategy that sets a number of goals and targets for sustainable development across the organisation's urban transformation projects and greenfield developments .

The Draft Sustainability Strategy is aligned with global commitments from the United Nations' Sustainable Development Goals and New Urban Agenda, the COP21 Paris Agreement, and the 100 Resilient Cities program.

Case Studies

Housing affordability and diversity

Edmondson Park is a great example of how UrbanGrowth NSW is addressing housing affordability and diversity. Edmondson Park is a major land release area in the south west growth region of Sydney, 45km from the CBD. The master plan for the area includes a new town centre, new residential areas, schools, community facilities, recreation areas and a regional park.

Edmondson Park Town Centre includes the provision by the site developer of a diversity of housing with a range of price points and dwelling types, including 15% of overall lot yield for moderate income affordable housing and at least 40 individual dwellings for seniors.

The site developer for the Edmondson Park Town Centre has committed to provide 20% of all dwellings across the site as incorporating Liveable Housing Australia silver level universal design features to provide housing that is appropriate for, but not limited to, seniors. UrbanGrowth

NSW has a commitment to develop Edmondson Park in a sustainable way.

To do this, UrbanGrowth NSW are:

- working with the National Parks and Wildlife Service to re-vegetate the landscape and enhance the natural features of the area
- ensuring a diverse housing mix, ranging from large rural residential lots to smaller terraces and apartments
- establishing higher density housing close to transport nodes

See more at:

<http://www.urbangrowth.nsw.gov.au/sustainability/case-studies/edmondson-park-town-centre-and-bardia-precincts/>

Healthy communities - Minto

One Minto is a state-significant urban renewal project of a former public housing estate in Sydney's south west, completed in 2016. This project is a showcase for social equity and environmental sustainability outcomes.

UrbanGrowth NSW partnered with the NSW Land and Housing Corporation and Campbelltown City Council – to transform Minto by providing greater housing and socioeconomic diversity, and by dramatically reducing the proportion of public housing from 100% to 30%.

One Minto has helped to address the issues of poor physical and social environment that have troubled this estate in the past. We have renewed how the suburb looks, and how people, streets and houses interact. By renewing the look of the suburb through the provision of quality local infrastructure and open spaces, scenic views and improved street aesthetic streetscapes, it has changed the way people view their local area, leading to greater social interaction and a safer, happier neighbourhood.

The project has delivered:

- greater social interactions between residents from various housing styles and tenure
- network of open spaces, focal points and community facilities which provide for the active and passive needs of the community

- network of pedestrian and cycle routes throughout the site which connect open space areas and community facilities for direct access and encourages walking and riding as an alternative and desirable method of transport
- safety and security through passive surveillance of streets and open space areas by following the principles of 'safety by design'
- community facilities in line with the evolving needs of the community
- sense of community and further develop the sense of place and distinctive identity; and
- provided complementary support services for residents during the period of change for the community -

See more at:

<http://www.urbangrowth.nsw.gov.au/sustainability/case-studies/minto-diverse-housing-community-regeneration-2016/>

Water sensitive urban design

Lachlan's Line is a great example of how we ensure the design of precincts is based on best practice water sensitive urban design to reduce potable water consumption. UrbanGrowth NSW adopted a precinct-wide approach

to storm water management at Lachlan's Line, the new gateway to Macquarie Park. This uses water sensitive urban design measures to reduce storm water discharge, improve storm water quality and minimise water consumption.

Our approach uses storm water treatment devices such as bioretention rain gardens and gross pollutant traps to minimise pollutant discharge into Porters Creek.

Other sustainability initiatives include:

- a full-length pedestrian and cycleway bridge, connecting Lachlan's Line to the North Ryde station for the local community
- provision for around 96 affordable housing apartments intended for key workers such as teachers, emergency service workers and nurses
- a focus on transit oriented development that will integrate transport options making travel between work, home and other journeys easier
- a minimum investment of \$10.4m to regional infrastructure aimed at easing the burden on local traffic
- bush regeneration including a public board walk
- site remediation and revitalising unused land.

Q49

Communicating Design

Describe how visual communication has been used by the city to promote itself locally, regionally or internationally. Include major environmental or way finding projects.

Legible Sydney Wayfinding Strategy – Minale Tattersfield

The world's largest network of tactile street signs is being rolled out across every signalised pedestrian crossing throughout the City of Sydney, making it safer and easier for people of all abilities to navigate our streets. More than 2,100 braille and raised letter signs are being installed following extensive community consultation and on-site testing with Guide Dogs NSW/ACT and Vision Australia. Once completed, the tactile sign network will be the most comprehensive in Australia. The braille and tactile signs are part of the City's legible Sydney wayfinding system that also includes pedestrian-friendly maps, information pylons, new signs and digital technology.

New maps designed specifically for pedestrians will be a key element of the wayfinding system with:

- Walk distance circles showing five to 15 minute walk times to destinations;
- Pedestrian areas highlighted in yellow;
- Accessibility information for public toilets, lifts and stairs;
- Landmarks displayed in 3D;
- Contact numbers and location references in braille and

tactile lettering; and

- Maps designed for easy orientation.
- Wayfinding infrastructure is detailed in a new draft walking strategy and action plan, which includes:
- Creating at least five kilometres of additional pedestrianised streets and laneways
- Breaking up large city blocks with laneways, arcades and roads;
- Rolling out improved pedestrian lighting and footpath networks; and
- Working with the NSW Government to improve pedestrian waiting times at crossings

Australian Banknotes – Reserve Bank of Australia

The first Australian banknotes were only produced a century ago but currency existed in Australia well before then. Aboriginal trade was based on exchange and bartering, and when New South Wales was first established, colonists initially used other makeshift currencies such as rum.

Following the joint development of new banknote technology in Australia by the Reserve Bank and the Commonwealth Scientific and Industrial Research Organisation (CSIRO), Australia issued a polymer \$10 commemorative banknote in January 1988 to mark Australia's bicentenary. Polymer notes were released into general circulation for the first time with the issue of the \$5.00 note on 7 July 1992. This purple coloured banknote featured a portrait of Her Majesty, Queen Elizabeth II, with gum leaves and flowers on the obverse, and both the old and new parliament houses on the reverse side. It was designed by Bruce Stewart, who was the chief designer at Note Printing Australia, a wholly owned subsidiary of the Reserve Bank of Australia. There are now at least twenty-two countries, including New Zealand, China and Indonesia using polymer banknotes.

Oz Harvest – Frost*collective

OzHarvest is a non-denominational charity that rescues excess food which would otherwise be discarded. This food, primarily donated by restaurants, along with food wholesalers and retailers, is distributed to charities

supporting the vulnerable in Sydney, Newcastle, Adelaide and Brisbane. Australia wide OzHarvest delivers 441,500 meals per month with a fleet of 15 vans. Frost worked closely with the New York-based Droga5 team to create a new identity which would visualise the charity's new brand strategy. The new mark utilises the distinctive yellow food distribution vans that have become OzHarvest's hallmark, which are picked out in a vehicular shape constructed with scores of images of staple food items. In a cheeky nod to the nature of the services provided by the charity, the identity is realised in the informal, sans serif font, Frankfurter.

Transport for NSW - Integrated wayfinding

Transport for NSW is delivering a new integrated approach to wayfinding and signage for the NSW transport network. The new signage provides consistent and easy-to-follow visual messages to make public transport easier for customers to use, particularly when changing modes and taking unfamiliar journeys. The new signage also continues the roll-out of icons and mode colours used in maps, timetables, the transportnsw.info website since November

2013, real-time smart phone apps, electronic signage at ferry wharves and train stations, and social media including live updates through Twitter.

The signs have already been installed across Sydney's ferry and light rail networks and at a number of train stations, bus stops and coach stops, with further upgrades progressively continuing across the transport network both in Sydney and beyond. Wayfinding trials in 2013 tested the smarter use of signs and information to provide clearer direction for customers when travelling on the network and connecting between transport modes. Trials at Circular Quay, Martin Place, Milsons Point and Springwood helped determine to what degree the new signage improves a customer's wayfinding experience and informed further steps to support easier navigation of the system in the future. Specialist research was also undertaken with a range of customers, including people with impaired mobility, and customers for whom English is not their first language. One objective of the 2013 wayfinding trials was to see how this international example could work within NSW's large, multi-modal transport system, and how it

Balarinji has been at the forefront of Australian strategy and design.

could be used to connect information across digital devices and the built environment. Decisions around the colours for each mode took into account the Opal and Transport brands and existing vehicle colours across the four transport modes.

Design by Toko - CoS hoarding project

‘As part of the City of Sydney’s new Hoardings Policy, leading Sydney designers TOKO and HOLT were commissioned to reinterpret hoarding spaces as public artworks. A series of bold and colourful artworks are now available to download which can be easily applied to commercial hoardings around the City. It’s a practical way of enhancing the public domain and helping make Sydney a more creative and vibrant place to live, work and visit.’

Qantas Logo

The original Kangaroo symbol appearing on Qantas aircraft was adapted from the Australian one penny coin. This design was used subsequently by Trans Australia Airlines (later Australian Airlines) as part of its emblem and now features as the centrepiece of the roundel adopted by

the Royal Australian Air Force in 1956. It later became part of the insignia of all Australia’s Armed Services. The kangaroo was painted beneath the cockpit of Qantas’ first Liberator aircraft G-AGKT during its conversion at Brisbane’s Archerfield airport in October 1944, following Qantas’ decision to name its Indian Ocean passage the Kangaroo Service. The symbol featured on all later aircraft. The winged kangaroo symbol was created by Sydney designer Gert Sellheim, and first appeared in January 1947 to coincide with Qantas’ introduction of Lockheed L749 Constellations. These aircraft began operating on the UK service in December 1947. They were the first Qantas aircraft to carry the Flying Kangaroo and the first to operate right through to London with Qantas crews. The Flying Kangaroo was later placed in a circle. In June 1984 Qantas unveiled an updated logo conceived by Tony Lunn of the Lunn Design Group, Sydney. The Flying Kangaroo lost its wings once again and was refined to a more slender, stylised presentation.

Qantas – indigenous artwork, Balarinji

Sydney-based, indigenous owned Balarinji is a leading strategy and design practice. Established in 1983, Balarinji has been at the forefront of Australian strategy and design, and are best known for conceptualizing Aboriginal art on Qantas 747 and 737 aircraft. Working throughout Australian and internationally, Balarinji celebrates Aboriginal Australia through strategic review and planning, design and communications, digital, construction, interiors and public art.

Qantas and Balarinji celebrated a partnership spanning two decades in 2013, with the launch of the Balarinji-Bedford Mendoowoorri 737-800. The fourth art aircraft created by Balarinji epitomizes the partnership’s objective to enhance Qantas’ leadership position in the indigenous space; to leverage a strong sense of Australian identity and powerful messaging about the Australianness of the brand; and the emotional connection of Australias and visitors to our unique cultural heritage, colours and landscapes. The series of art aircraft were the first indigenous designed aircraft in the world. The first launched at Osaka Kansai

Notes

Q50

Testimonials

Provide any testimonials from design professionals or other experts who live and work within the city (architects, designers, curators of design, professors etc)...

*Most of the great cities
have lost that connection.
Sydney hasn't.*

Ric Leplastrier

The characters of the world's great cities were underpinned by their landform. Most of the great cities have lost that connection. Sydney hasn't. 350 million years ago an ancient river delta laid down recurrent beds of sandstone. The buckling, erosion and sea inundation of this platform has given birth to Sydney's place.....the finest deep water harbour and stone rampart cliff faces like city walls. With ancient flora and fauna intact. A benign climate allows us to live in concert with this nature. This place is inspiring many of us to be asking the question... how can we simplify our lives through Architecture and Design. How can we find growth through balance and not unsustainable consumption?

Peter Stutchbury

For 10's of thousands of years our city, Sydney was home to the first people. A room of timeless beauty and formative solitude, lives moulded and distilled by land. Sydney remains necklaced by ancient country our fundamental patterns can be traced to laws of nature. Sydney basin defined by the mythologies of a moody river, now occupied

by cultures of the world. No other city carries memory so close to the skin, perhaps in our silence it can be found.

Professor Helen Lochhead, UNSW Built Environment

Design matters. At UNSW Sydney, as a leader in design education, we recognise the critical value of collaborative interdisciplinary learning and teaching. So through our education and research, we are tackling real world challenges with partners across our city and internationally. Sydney as the next World Design Capital will amplify the reach and impact of our design education by profiling agile and adaptive thinkers, innovations and programs focused on our rapidly changing world. I am convinced the advocacy and promotion the WDC platform provides, will accelerate our capacity to make our city a better place, by design.

Gareth Collins

Sydney can show the world what it means to live with nature. From the Blue Mountains to the Pacific Ocean, the Ku-ring-gai National Park to the world's second oldest, Royal National Park, in 230 years we have developed a

Sydney is global in outlook seeking to advance its leadership credentials as one of the world's most sustainable and liveable cities through design

beautiful city that embraces the sandstone geology, the sclerophyllic vegetation, the indented coastline and rivers and the ancient rocky mountains to create one of the most liveable, green cities in the world. Our parks, villages, buildings, walks, streets, wharfs and bridges have been designed to engage with this landscape opening up views and experiences that no one who visits or lives here can forget.

David Clark

One of the strongest design forces in Sydney is the city's interlace with nature. As our connections with the natural world become even more critical, Sydney is elegantly poised to be a city of the future, a grand and more perfect civilisation in a potent and powerful landscape. Sydney's handsome sandstone buildings are built from the very bedrock underneath. Its harbour foreshore walks and stone-carved steps create naturalistic pathways. Our best contemporary buildings respond to the monumentality of their site, the glistening water, and the vast, clean skies. Our domestic architecture (the Peninsula School most idiosyncratically) envelops the outdoors, flowering gum

trees, natural bushland and green views. Flying into Sydney it is possible to see how the built world can balance the natural world. This for me is the essence of Sydney, its connection to a timeless native history, and its vision for the future.

Alec Tzannes AM


Sydney design – a global outlook

Sydney accelerated the development of its distinctive design culture after World War II. Always international in outlook and an immigrant city, Harry Seidler chose Sydney as his home and by 1947 introduced ground breaking Bauhaus ideas with great clarity. Other contemporary architects such as Keith Cottier and Ken Woolley, in contrast, searched for a distinctive design language to reflect Sydney's unique landscape. They found inspiration in Finland and Denmark to express in built form Sydney's DNA founding the 'Sydney School' that extended to interiors and furniture. By 1957, when Jorn Utzon was selected to design Sydney's new opera house and most important public building to-date, the pathway was set for Sydney to be the place for the best designers in the world

to practice. Today, Sydney boasts two 'world best' recent buildings both designed in Europe (Nouvel and Ingehoven) amongst many other projects from all over the world. Our locally educated designers also practice around the world. Commissions large or small, public or private, are given to the best for the purpose from anywhere in the world (eg Gehl, KPF, Foster, 3XN and RSHP). Sydney is global in outlook seeking to advance its leadership credentials as one of the world's most sustainable and liveable cities through design. It does so by opening its doors to anyone from anywhere who can contribute from a world's best practice perspective.

Tim Carroll, Bankstown Youth Development Service

I have run the arts and cultural project at BYDS since 1991, initiating over 450 arts/cultural projects - with the communities of Bankstown - one of Australia's most culturally rich environments. In places like Bankstown battles rage around culture, religion. BYDS recently facilitated younger people from migrant and Muslim backgrounds to consider their place in the world & Sydney in terms of how, when and where we worship: designing



Shaping our future with quality resilient design as the starting point.

‘inclusive’ places of worship. Real hunger exists amongst young people, teachers/mentors to explore Sydney’s future if we are to have a beautiful, vibrant and sustainable City and suburbs. I urge you to make Sydney the ‘World Design Capital’ in 2020.

Tim Horton, Registrar NSW Architects Registration Board

Sydney’s enormous growth, energy and development sometimes ‘crowds out’ the fine. Sydney’s focus on ‘more’ often masks progress to ‘better’. Excellence is everywhere, and yet rarely seen as a whole. From design in policy, to design in the precincts, projects, programs and products – Sydney’s design ecology thrives below the radar; crowded out by the noise of development and busy markets. The World Design Capital is the platform we need to integrate the efforts and capability of our designers, and to evidence the value and impact of design on a city that is, today, lopsided. I see the program acting as an accelerator for design in the city; revealing a truly integrated design ecosystem that can be an open source for design intelligence in our cities, towns and regions.

Vince Frost

I live and work in a city that I find one of the most beautiful. A location that most can only dream about. When I first moved to Sydney in 2004, my soul was filled with a new energy by the sky, the warmth, colour and landscape. Thirteen years later I feel it with the same intensity.

Over the last few years I sensed the beginnings of a design renaissance in Sydney. Previously we had a long dry period in design-driven development. The development of the Sydney Opera House was so controversial, it diminished Sydney’s confidence to catalyze original, remarkable urban design.


Until now...

The City has regained an understanding for the potential of design, and confidence to become the modern city it should be. We are not there yet, we have barely started, but we are on our way.

We need World Design Capital 2020 to gain global engagement with the issues that confront our metropolis, with the great work being done, and with the potential of what design can achieve. To celebrate the potential of human centred design.

Lucy Keeler, Ample Projects

The design community in Sydney crosses multiple platforms, perpetually driving and shaping new technologies and forging unique relationships with collaborators and partners across the world. If Sydney were to be declared the World Design Capital for 2020 our thriving design would flourish with vigour into new international spaces. As interactive experiential art makers, we support the bid for recognition across the vast width of Sydney’s diverse design community, as we all press into the future together.

A large, abstract teal shape, resembling a stylized drop or a modern architectural element, is positioned on the right side of the page. It has a curved, organic form with a darker teal border and a lighter teal interior, creating a layered effect.

Now is the time to draw these threads together and broadcast Sydney's design narrative to the world.

Steve Baty, Meld Studios

The service design profession in Sydney is undergoing a major growth phase as the local economy - at both the city and state levels - begins to leverage the power of design in new areas of urban design, architecture, and large-scale infrastructure. To be designated as World Design Capital would further underscore the importance of Sydney as a centre for excellence in Service Design, and Design more broadly, in Australia and the Asia-Pacific region and highlight the relevance of these leading-edge projects in defining contemporary Design.

Peter Poulet, NSW Government Architect

As the Government Architect for NSW I encourage a culture of design leading all aspects of government decision making. As Sydney grows we need to apply the best of design thinking and design approaches to everything from decision making, to the places and streets where people meet, to the buildings, spaces and environments they inhabit. To achieve this I call upon all creative, innovative and thoughtful designers in our midst. Let's establish the frameworks, processes and outlets to

give the lateral thinkers in our society the means to shape our future with quality resilient design as the starting point.

Lisa Cahill, Director, Australian Design Centre

Sydney is the hotbed for the creative industries in Australia. Many designers and architects of international reputation live and work in Sydney. Australian Design Centre is a leading centre for contemporary craft and design. We present the work of many Australian designers and tour our programs nationally and internationally. World Design Capital in Sydney in 2020 would be a remarkable way to shine the spotlight on our design community to leverage international opportunities and profile Australian design on the world stage

Penelope Seidler AM

Sydney inspired Jorn Utzon to design the Sydney opera house in 1956, this building located by Sydney harbour together with the Sydney harbour bridge finished in 1932 propelled Sydney as exemplar of 20th century world pioneering design excellence. Nature provided Sydney with nirvana, and now with ever increasing globalisation and

intense growth of our city, urban and industrial design, and timeless architecture must continue to make Sydney the design capital of the world for 2020 and beyond.

Andrew Nimmo, architect and NSW President of the Australian Institute of Architects

For many people Sydney represents the new world. A landscape with little more than 200 years of European settlement and culture. For many sites the current development represents the first or second round of development. Prior to that it was a natural landscape that had existed for millennia. But even that is not entirely true. The Australian landscape is an artifact of thousands of years of inhabitation and gardening by the first Australians. It was and still is a designed landscape where the flora and fauna have come to rely on the interventions of the human hand in a way that has been sustainable for longer than any other civilization has existed. Modern Australia and Sydney is still learning that lesson, but the story of real sustainability can be told in Sydney.

Penny Craswell, design communicator

This is an ideal time for Sydney to take its place among the world design capitals. With design, making, innovation and technology all flourishing, Sydney has reached a tipping point in its design evolution. Now is the time to draw these threads together and broadcast Sydney's design narrative to the world.

Ianne Ryan, producer and broadcaster

Sydney is a leader, a city confidently out front. It's designers, architects, planners and policy makers are pioneering a new way of bringing communities together, experimenting with public and private initiatives, some working, some not, but each exploring ways of developing a 21st century city.

Sacha Coles, Landscape Architect

Sydney is undergoing a transformative process, emerging from the legacy of its modernist city foundations which saw the city as a place only for commerce and exchange at the expense of a vibrant social life with rich human experiences.

A series of design lead projects are reshaping the city, generating vitality, civic pride, and social interaction. Increasing the Investment in the design of our public spaces and social infrastructure has the potential to create connected networks both physically and socially which will play a vital role in rehumanising the city, attracting businesses, creating jobs and strengthening our international brand by developing a vibrant, creative and sustainable city.

As places and people are increasingly exposed to a singular global expression our desire for authentic place-based qualities has increased. Herein lies the unique potential for Sydney as The World Design Capital, with our temperate climate and sublime landscape being integral to our sense of identity and our way of life, Sydney has vast potential through innovative design to integrate the landscape through urban greenery into our city to create a global benchmark of both an environmentally and socially sustainable city.

Robert Tiller, Tiller Design

Sydney Design culture is edgy, exciting, inclusive and unexpected. It is unique to the World. Immersing yourself into the design culture of Sydney means your sharing our unique, inclusive and creative experiences. You'll be surprised and delighted, you'll learn as will we. Our rich history, cultural diversity, pioneering positive spirit, and open minded attitudes will fill you with opportunity and positive thinking. The most powerful way to solve today's problems is teaching people to see the opportunities for change and positively pursue solutions. Sydney as the WDC offers a chance for all comers from all places, to share and experience the uniquely Australian design culture, to feel our cities energy and collaborate. We build bridges between east and west, between individuals and society. Above all we are open. As WDC Sydney offers limitless opportunities to share, teach and learn. It will be an extraordinary opportunity for all of us to help each other and the world.

Adam Laws, Neilsen Design

Sydney is an international city that needs no introduction for its natural beauty and dynamic personality. Lesser known is the creative spirit emerging from an outward looking city with a high level of cultural diversity. Sydney embraces the best the world has to offer and builds on it in an enthusiastic and creative way. The historical strengths in innovation are combining with a new level of sophistication and will be on show in Sydney 2020. Come and join the party and let us share great experiences and new possibilities.

Professor John Redmond

Design is a people-focussed philosophy and methodology which is the essential means to conceive, create and develop products, services and environments that respond to the full gamut of people's needs – social, cultural, spiritual and physical. At the University of Sydney School of Architecture, Design & Planning, we absolutely prioritise design and we link and integrate it with the range of methodologies we bring to bear to understand, conceive, generate and evaluate the built environment. We focus our design vision on the great built environment challenges of our time – global urbanisation and the twin and conflicting challenge of achieving global sustainability.

Q51

Open Questions

Provide a minimum of three examples or case studies that demonstrate how the city has used design, design management and design development to create an economically, socially, culturally and environmentally sustainable community and environment. How is design currently addressed in the city's strategic plan?

A

Can we rebalance the city?

Missing Middle and the Green Grid

In October 2016 the NSW Government Architect in collaboration with the Department of Planning launched an open national ideas competition – the Missing Middle Design Competition, which sought concept designs for medium density housing in Sydney's "middle ring". Housing types that are missing from the middle ring provide alternative housing options for residents that bridge the gap between the common Australian free-standing house and our evolving apartment buildings. Evidence shows that terraces are undersupplied within the Sydney housing market, despite their popularity and versatility for different lifestyles and household structures.

The competition was an experiment in design-led planning, providing an opportunity for the design industry to contribute to the development of built environment policy through design. The competition was open to architects, students and other design professionals. It sought the innovation and creative intelligence of the design sector to apply, test and improve a draft Medium Density Design Guide and Code being developed by the Department. In

this way, design leads the development of policy. Or, put another way, design vision is helping to set the rules after decades of our outdated rules limiting our vision.

The competition received over 100 anonymous entries across three housing types. The jury of design professionals were asked to assess the entries on a range of criteria that included response to the specific requirements of the draft Guide and Code, innovation, contribution to streetscape and public realm and impact on quality of life. In addition entrants were asked to challenge the proposed guidelines and suggest settings that would enable improved outcomes.

Concept designs are currently being used to inform the final Guide and Code, and will be used to promote design excellence for medium density housing across NSW. The result will be design-driven models for living that expand the limited range of housing options on offer today. What's more, given that design is embedded up-front, policy should actively promote the delivery of new housing models across the city – helping to provide a greater range

of housing in parts of the city where free-standing homes have isolated people, remote from support and services.

In parallel, the Office of the NSW Government Architect is developing an evidence-based foundation to inform a new initiative to connect our homes to centres, public transport, work and recreation through a joined up network of open spaces, parks, bushland, natural areas, waterway corridors and tree-lined streetscapes. Already more than 90% of Sydneysiders live within a five to ten-minute walk of green space, and less than half an hour's drive from large regional open spaces. Sydney's "Green Grid" aims to ensure residents of the city live within 500m of open green space. Sydneysiders will be able to walk and cycle across the city via a network of shared green pathways and open spaces thanks to the Government Architect NSW's Green Grid. The Green Grid – which received an award at the recent Australian Institute of Landscape Architects Awards – is driving a new funded program. Residents of Blacktown, Canterbury, Hornsby, Greenwich, Burwood, Pittwater, Manly, Randwick, Rockdale and Sutherland and the Blue Mountains will be among the first to benefit from funding

for new parks and open spaces this year. They have been awarded grants as part of the Metropolitan Greenspace Program, which will build on the \$38 million allocated by the NSW Government under the program since it began in 1990.

Councils will match NSW Government funding dollar for dollar, to create and improve green spaces for their residents.

B

Can Sydney be the model for cultural diversity?

It's said that, unless you are an Australian Aboriginal, everyone else came by boat. Australia has always celebrated the diversity in our communities – evident in successive waves of convict and non-convict immigrants from the United Kingdom, then from post war Europe, conflict in Vietnam and more recently from sectarian violence in the middle east.

The close nexus between immigration and an enriched Sydney culture is told through the sale of olive oil. Once classified by Anglo culture as a medicine available at Pharmacists, the arrival of Mediterranean immigrants brought olive oil – now a cooking staple – out of the medicine cabinet and on to the kitchen table. In September 2015, Australia announced that 12,000 Syrians fleeing conflict in their homeland would be settled in Sydney.

So can design play a role in building cultural understanding between communities that bring such different life experiences?

Mashrabiya

In 2016, a project called 'Mashrabiya' brought together two Councils in Western Sydney, State and Federal government and involved artists, academics, architects, Sir Joseph Banks High, 25 students from TAFEWSI Nepean Art and Design Centre and the Muhammadi Welfare Association.

Mashrabiya explored the design of sacred spaces with communities in Penrith and Bankstown. The project was a creative response to the opposition, increasingly visible in many communities across Australia, to places of faith and community in their neighbourhood. The project worked with artists Willurai Kirkbright and Hussein Nabeel, and architect Pamela Maldonaldo to creatively explore and highlight what these sacred spaces mean to communities, and how we can design such spaces more inclusively. The project coincided with the release of made-for-TV film from noted Sydney documentary film maker, Catherine Hunter on the work of Australian architect, Glenn Murcutt AO. His most recent work, and the centerpiece of the film, is a new mosque designed by Murcutt that respects the traditions of mosque architecture in a contemporary way.

<http://www.dailytelegraph.com.au/newslocal/the-express/mashrabiya-one-of-six-local-projects-recognised-at-zest-awards/news-story/db4d6faba33afee300afe90c38b5597f>

Digital Madhubani

Newly arrived migrant and refugee mothers and their preschool children took part in a 6 week workshop series exploring Madhubani painting, a traditional form of Indian painting. The mothers used digital imaging software to revisit this art form creating works that were inspired from their daily lives.

Building on this pilot, Information and Cultural Exchange (I.C.E.) recently partnered with Westmead Community Hub on Madhubani, a project working with 10 migrant women in the Madhubani artform. The program included workshops on Madhubani painting, business development and management, integrated with art/craft/textile design, marketing and publicity, copyright and intellectual property law and technology.

C

Can our cities connect better with towns and regions?

This project was funded by This project was funded by the Community Hubs Australia, The Scanlon Foundation, Australia Council for the Arts, Arts NSW, Crown Resorts Foundation, The Packer Family Foundation and Vincent Fairfax Family Foundation.

<http://ice.org.au/project/digital-madhubani/>

Dresden Optics

The founders of Dresden Optics are two frustrated glasses-wearers. Because, let's face it, glasses are annoying. You lose them, you break them. You scratch them. You forget them. They're fragile, expensive and hopelessly inconvenient.

The seed for Dresden was planted in 2000, Bruce Jeffreys, visited a friend in Amsterdam and tagged along to her DJ boyfriend's gig – at an optometrist's. It got him thinking about the whole glasses experience. Then a few years later, kids arrived. Who knew that grabbing glasses off his face and flinging them around a room would be so fun for them? Bruce went back to contact lenses and started wondering how to create a new experience for people who wear glasses.

Bruce went looking for a partner and found Jason McDermott a designer with equally poor vision. A natural fit. From there, the Dresden team formed in Sydney around a simple mission – putting the glasses-wearer at the centre of everything. Each of team came to the problem

fresh, but were all (as glasses-wearers) asking the same questions. How did we get to this state of going into sterile shops, paying ridiculous prices and still feeling vulnerable and compromised? How could glasses be more functional, versatile and dependable, with backups when you need them? Dresden Optics started by going back to a craft excellence they felt had been lost, where there was a direct connection between the making of a product and the person it was intended for. It's something they associate strongly with German values of design and manufacturing.

Dresden Optics admire how Germany has maintained its traditions, yet has a hypermodern edge. Das Paradox of German design is also the essence of Dresden's approach. Organic but technical. Playful and functional.

What has been fundamental in shaping Dresden is a desire to be closer to manufacturing – realising the impact we can make on the environment with recycled materials, and wanting to bring as much of the experience as we can in-store. Dresden Optics want things to be transparent and simple. So their price system is straightforward and

you can see your lenses getting measured and cut to your prescription right in-store.

Our German design ideals were all very wunderbar, but it took a fair whack of Australian pragmatism to put things into action. The design of our own 'system' – a single frame style in multiple sizes – began with asking industrial design specialists Vert Design to research Australians' face shapes and sizes and test frame styles via 3-D printed prototypes. Family, friends, neighbours and strangers were all roped in to model them and give feedback. (Danke!) The overwhelming favourite was the classic, enduring style that has become the Dresden universal frame.

Dresden Optics realised that with interchangeable parts, frame sets could easily be customised. So, four frame sizes and four lengths of arm, for the snugest fit. Why not have some fun with changing out frame and arm colours and materials too? And interchangeable lenses cut in-store for more flexibility, functionality and convenience? Now, they had a system. Made to change.

After evaluating loads of lenses for optical quality, scratch resistance, lightness and other non-negotiables, the lenses chosen are manufactured by the German-founded optics pioneer, Zeiss Vision, the company that revolutionised microscopes, telescopes, cameras and eyeglasses, and in 1908, brought the world something life changing – identical visual quality over a large field of view.

Dresden Optics met with lots of people who know about plastics manufacturing and talked about materials we wanted to use in our frames, arms and pins. Like marine waste, bottle tops, coconut husks, cardboard pulp. (Maybe even pasta, so if you were lost and starving, you could eat them.) Everyone was enthusiastic – until we added how they also needed to be really strong and flexible. We heard 'Good luck with that' a lot.

The final detail was perfecting the unique pin design for snug fit and an easy pop in and out action, without any need for tools. It took a few goes but they ended up with something pretty simple and smart. To Dresden Optics, quality doesn't mean perfection down to the last micron or

shade of pantone. Yes, they've got 16 regular colours in our range. But between every run, they're looking forward to some happy accidents. The industry standard is to purge before ingredients go in for the next batch, which means kilos of waste at every change. That's not Dresden. Those in-between colours become specials in an ever-changing and unpredictable 'blackboard' menu.

Dresden weren't content with the shopfront in Newtown. So, working with Sydney architect, Alex Symes, Dresden got mobile. A mobile shop, consulting room and lens lab allows Dresden to reach out to those who need eyecare most. When Dresden asked Vision Australia where was the greatest area of need, they were directed to the NSW mid coast between Port Macquarie and Nambucca Heads - because, for the last decade, this area hasn't been had an optometrist active in the community.

Dresden Optics really does exemplify design as smart, socially-minded enterprise strategy – leveraging design across the business for social and environmental impact.

<http://www.abc.net.au/lateline/content/2016/s4636785.htm>



Can we design better for resilience?

Resilient City Strategy

Funding from the Rockefeller Foundation's 100 Resilient Cities initiative kickstarted work across the Greater Sydney metropolitan region with involvement from virtually every Council who has nominated an ambassador to support the program and ensure their part of Sydney is represented and engaged. A steering committee includes representatives from councils in the six new districts of Sydney, NSW Government, business and community and resilience roundtables. Early output from the Resilient City strategy draws on interviews, workshop results and submissions from over 600 people from business, government, academia, the social services and non-profit sector and the community. Stakeholder engagement for the Resilient Sydney strategy process began with an Agenda Setting Workshop in June 2015 attended by 150 stakeholders from the private and public sectors across metropolitan Sydney, and including 40 of the 41 local councils. It was the first time the 40 local councils attending had come together on such an issue.

Sydney's vulnerabilities are common to many of the world's cities, towns and regions. And we know that the urban systems on which we rely traverse traditional boundaries – crossing over tiers of government, political borders and across the socio-economic divide of the city. As John O'Callaghan puts it: if something happened to Sydney's ports, the city is just nine meals away from starvation. And initial research shows that although more than a third of our population is born overseas, Sydneysiders are twice as intolerant of immigrants than Melbourne.

Sydney's response to the Resilient City challenge has the potential to shape the challenges that design can address; in our infrastructure, our social networks, in our choices and in how we consume the products and packaging in our everyday.



Q52

Describe your expectations of your city for the WDC 2020 designation.

Sydney is poised at the edge of the largest concentration of humanity on the planet.

Sydney is undergoing enormous change with its population predicted to nearly double over the next 30 years. We are blessed that the city is uniquely placed in a basin between the National Parks of the Blue Mountains, Hawkesbury and Georges Rivers and the Pacific Ocean. If we are respectful of this setting and the ancient Aboriginal story of this place, we will not lose the essential Sydney character that inspires people to live, work - and migrate -here.

But this means that the infrastructure needed to build the growing city must be designed to integrate with its natural, built and community character, respect the past and create a high quality public domain. It means that the development of the city enabled by this infrastructure is design-led to optimise the qualities of the geology, climate landscape and culture of the Sydney Basin. It also means that the people who live and work in this city are inspired by the place, to lead creative, fulfilling and healthy lives and consider new ways to achieve sustainable equitable prosperity.

Sydney World Design Capital 2020 expects a genuine global partnership in the designation, and in the events and relationships that result. We see Sydney providing an open platform for design as a tool for cities, towns and regions. We see Sydney's World Design Capital bid as a sandbox that brings research and innovation to urban challenges.

We know that Sydney is poised at the edge of the largest concentration of humanity on the planet – part of a region whose growth is shifting the centre of gravity in geopolitics and the economic activity that propels good design. We see Sydney's bid as an Australian bid. And we see Australia as an integral part of its Asia Pacific region.

Sydney joins past World Design Capitals. We expect to share openly, and to learn from those who have been designated World Design Capitals before us. And we expect these lessons to cities, towns and regions across Australia and the Asia Pacific.

Our ambition:

- A lighthouse city that uses design to connects decision making to communities.
- Design embedded in policy; design, planning, industry and education
- Better positioned to lead on the wicked emerging issues facing global cities

As a result of Sydney World Design Capital 2020, we expect a Sydney that is:

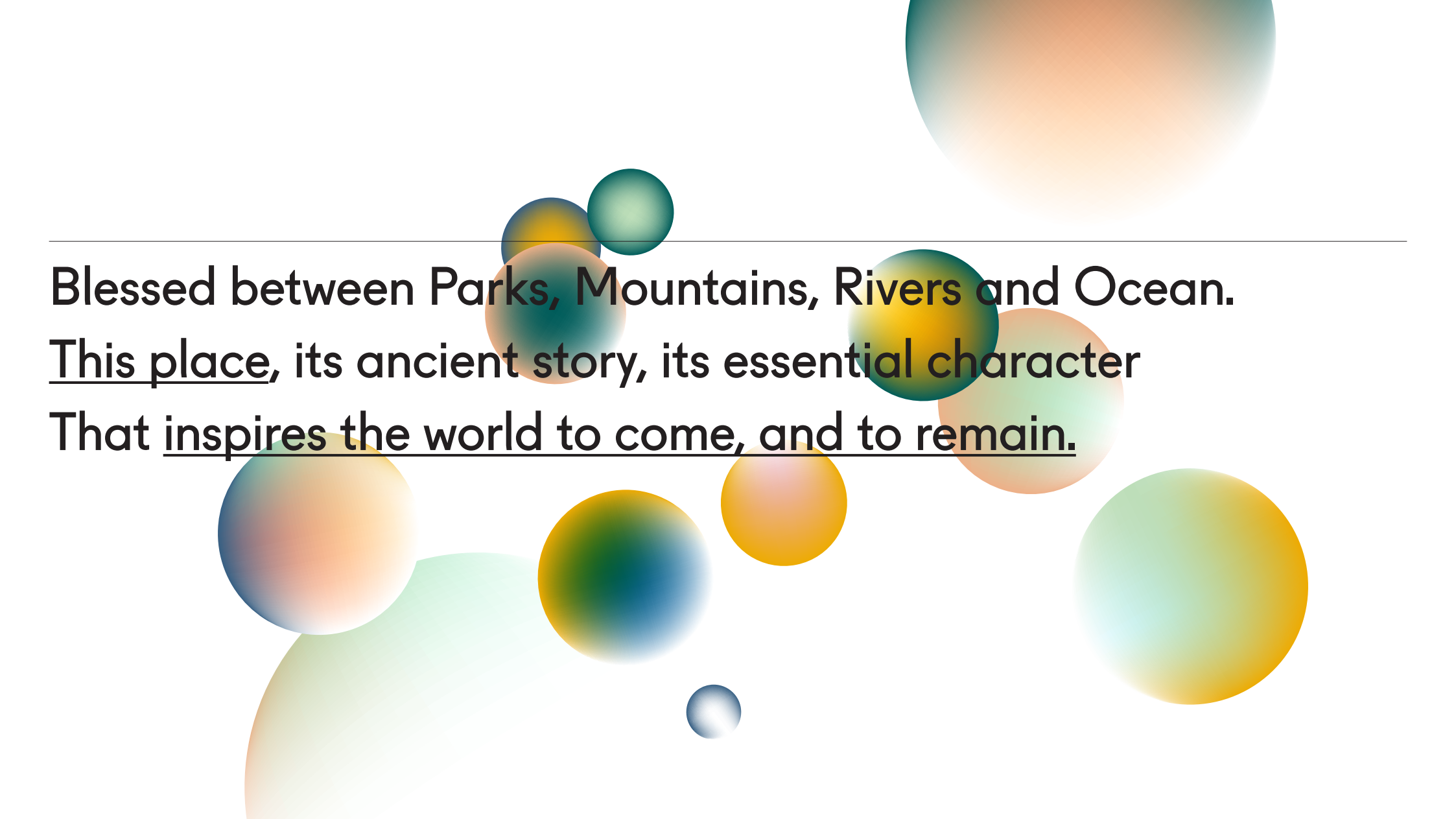
- More connected: to landscape, planning and decision-making
- More inclusive: of cultures, ages and places
- More resilient: to climate shocks and social shifts

We expect a collaboration to create a model that is an open platform for design innovation, shared with the world. Most importantly, we expect to work with the World Design Organization to create impact. We will inform 2,000,000 people worldwide. We will directly engage 200,000 Sydneysiders. We will educate 2,000 key policymakers and design professionals around Australia. And we will empower 200 design leaders for tomorrow.

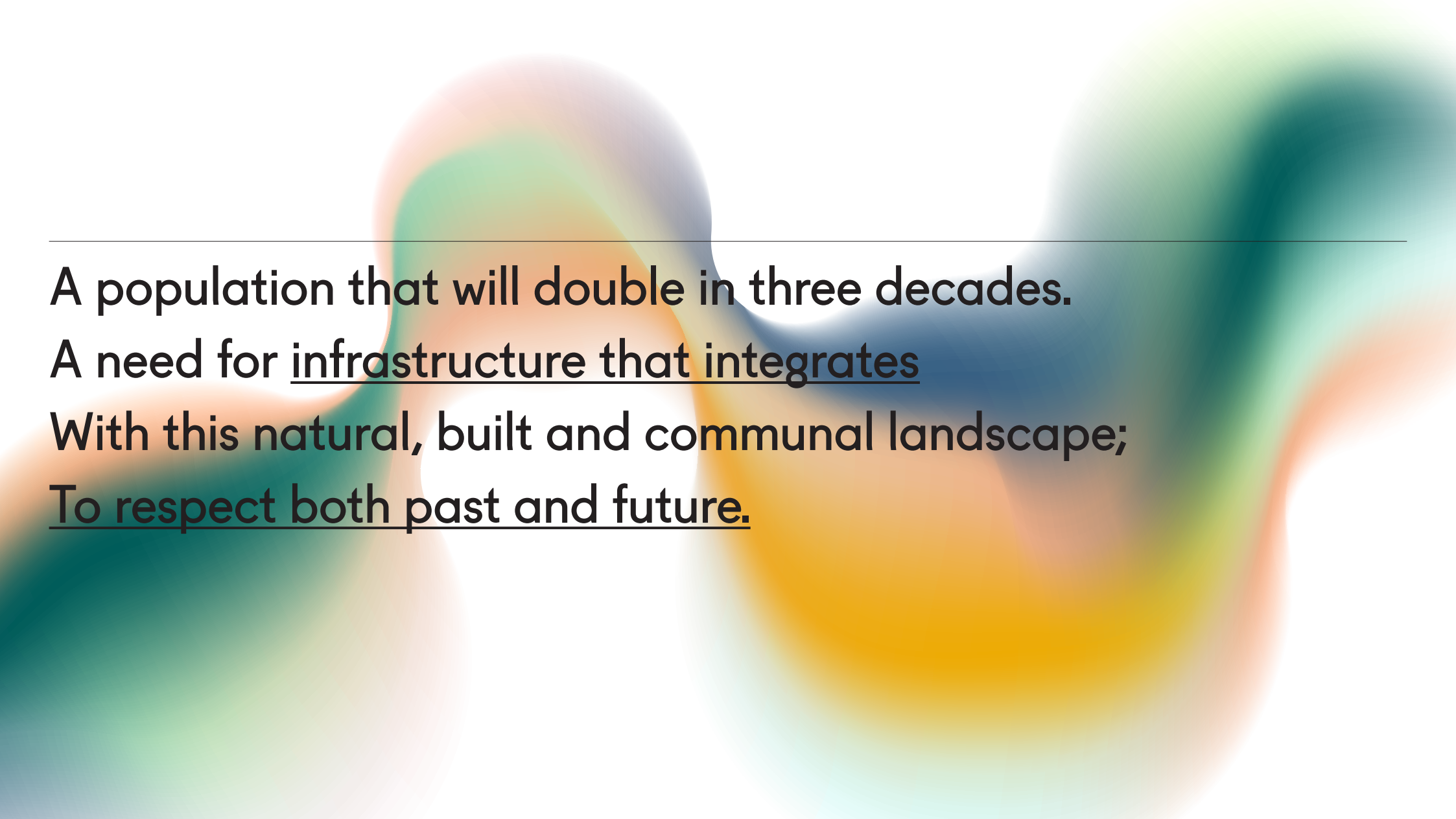




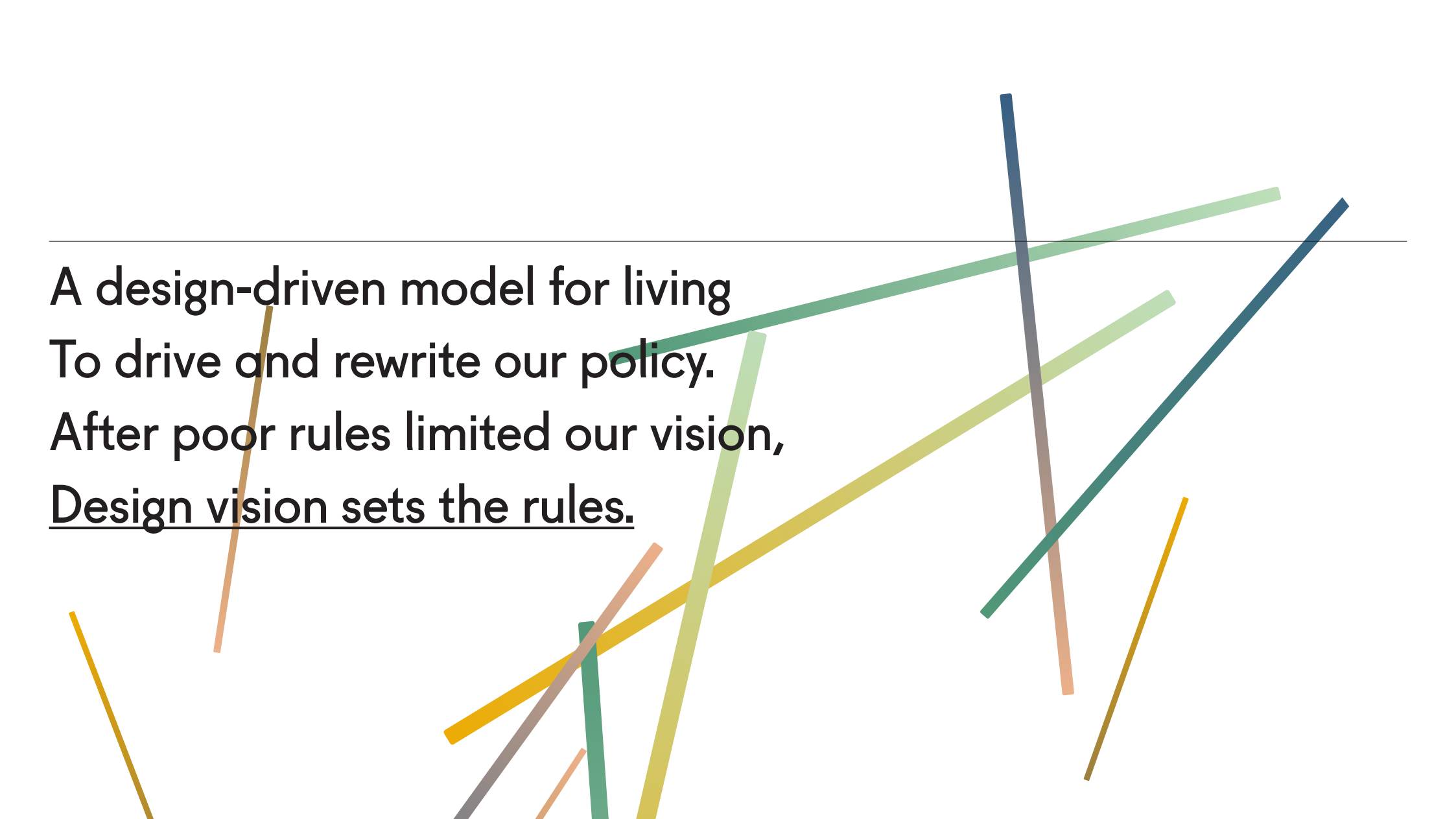
Poised at the edge of humanity,
Integral to its Asia Pacific region.
An emerging centre of economic gravity.
Sydney - an Australian bid.

The background features a white canvas with several overlapping, semi-transparent spheres in various colors including teal, orange, yellow, and blue. A thin, dark horizontal line spans the width of the image, positioned just above the text.

Blessed between Parks, Mountains, Rivers and Ocean.
This place, its ancient story, its essential character
That inspires the world to come, and to remain.



A population that will double in three decades.
A need for infrastructure that integrates
With this natural, built and communal landscape;
To respect both past and future.

The background features a white canvas with several thick, diagonal lines in various colors including blue, green, yellow, orange, and brown. A single thin horizontal line spans the width of the image, positioned above the text.

A design-driven model for living
To drive and rewrite our policy.
After poor rules limited our vision,
Design vision sets the rules.



A Design Capital in global partnership.

An Open Platform for design.

To learn from those who came before us.


To share discoveries with the World.

Sydney 2020: A lighthouse city for design.

More connected: to landscape, planning and decision-making.

More inclusive: of cultures, ages and places.

More resilient: to climate shocks and social shifts.



Reaching 2,000,000 worldwide,
Engaging 200,000 Sydneysiders,
Educating 2,000 policymakers and designers in Australia
Growing 200 new WDC design leaders.



Sydney. WDC 2020.
Designing the future
Inclusive. Resilient.