

Central Barangaroo

Design Guidelines

Prepared for
INSW

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OCULUS



Design Guidelines

The section provides guidance around design elements that is pivotal for Central Barangaroo's future precinct character and should be referred for design aspirations during future development processes.

Vision

Central Barangaroo is a highly important development as it will complete the masterplan for the Barangaroo headland. The timing of this development has the benefit of understanding the experiences offered by Barangaroo South as well as sitting amongst significant parklands and infrastructure projects which will be completed in time for this development to be ready for public use. This site will stitch together the varied surrounding precincts including the old town of Millers Point, Barangaroo headland Reserve and the future Metro station to the north, the Harbour Park directly to the west, Hickson Park to the south and the completed large scale commercial and residential developments of Barangaroo South. A highly important place historically, it is critical that this project ensures its future has longevity, flexibility for change and a lively 18hr activation at its core.

The vision for this precinct is for an active, fine-grained precinct which combines a mix of uses that meets demands of locals and visitors alike, and extends the hours of activation in this precinct. There is a focus on the needs of the local community, ensuring that this place is self-sustaining and optimises its highly connected location. Central Barangaroo will extend the amenity of the precinct and offer a place that complements the completed developments of Barangaroo South while providing an alternate set of experiences and built typologies.



Artist's impression of Central Baranagroo (Source : SJB)

Connecting with Country

A significant amount of work has been completed by INSW & the Barangaroo Delivery Authority in connecting with, listening to, and recording stories of Country from the Traditional owners of the land that constitutes Barangaroo Central. An effort should be made to connect with this work's findings.

Respecting identity crafted over eons

1. The various historic conditions of the site and the future aspirations of the local First Nations Elders and community should be understood by the design team through an iterative engagement process to allow this knowledge to be embedded in the place and represented in the public domain design, architectural expression and the material palette of the precinct.
2. The identity of place is formed well beyond the past 200 years - stretching thousands of generations in the past and into the future.
3. Design should seek to understand the story embedded within place and within Gadigal and Dharawal knowledge systems via ongoing engagement and cultural research.

Stolen shoreline

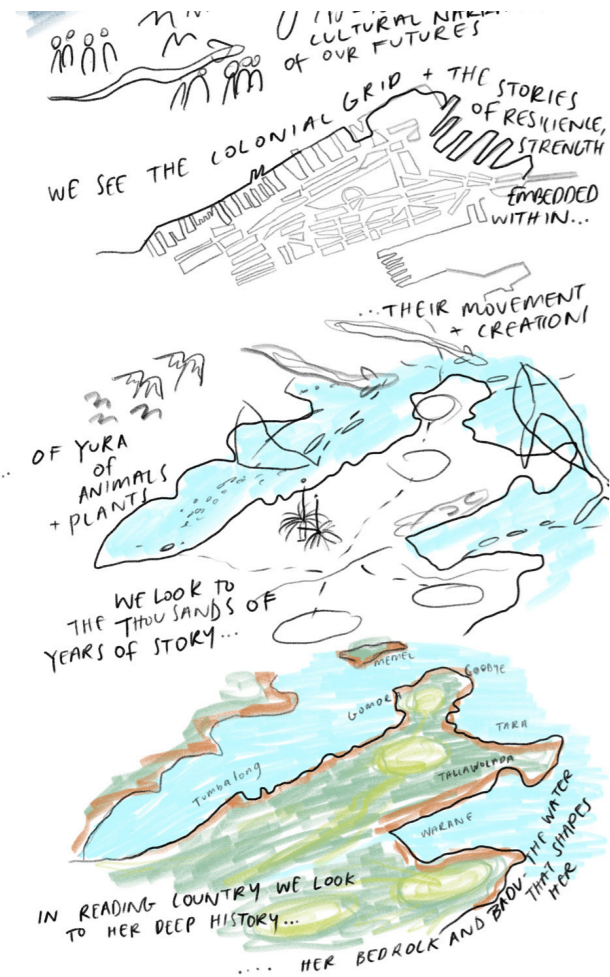
1. The site sits along the apron of the old wharves, a giant platform of reclaimed shoreline stolen from the Gadigal people
2. Design should honour and consider the eons held water story from a steep river canyon over 15,000 years ago to a tidal bay of sandstone platforms, rocky outcrops and escarpments, and pockets of sand lapped by the salt water of the harbour - next to the deepest part of the harbour where Humpback whales would birth their young, women would fish from nawis, men fish and hunt from the shore
3. Consider the stories of resilience embedded within the hungry mile and history of wharf usage
4. Design should connect with the tidal water story, celestial connection to the moon, patterns of erosion and sedimentation, movement and flow of water as well as cultural significance of the saltwater

Nourishment, plenty and responsibility

1. The role this place has held in nourishing people for eons is held within the names of place - Tumbalong - the place of seafood and Gomora place of light speak to the nourishment and plenty Country has offered for thousands of years
2. With plenty and nourishment comes the responsibility to care and sustain - as witnessed in Barangaroo's protection and assertion to colonists who over-fished
3. Honour the role women have maintained in caring for land and community through drawing upon matriarchal strength and nourishment as design values
4. Consider how the design holds place for Indigenous communities, plants and animals
5. Consider how the design practices responsibility - via responsible material use and choice, innovative technologies, systems thinking
6. Consider how the design contributes to the health of the harbour and landscape

Matriarchal lands

1. Connect with the eons held name Gomora - place of light
2. Consider what this means when making design decisions
 - Does it respect access to light, warmth?
 - How can the design preserve visual connections to the harbour - the liquid light reflecting from the sky, casting the bay in golden light?
 - How might the colours, textures and form convey a feeling of light and warmth?
 - Conversely, how might we protect from heat during hot weather?



Exploring embedded story (Source : COLA Studio)



Tidal water and shoreline (Source : Emma L Johnston)



'bara' by Judy Watson (Source : City of Sydney)



Fishing canoe, Port Jackson, 1800. (Source : Robert Edwards)



Land story (Source : COLA Studio)

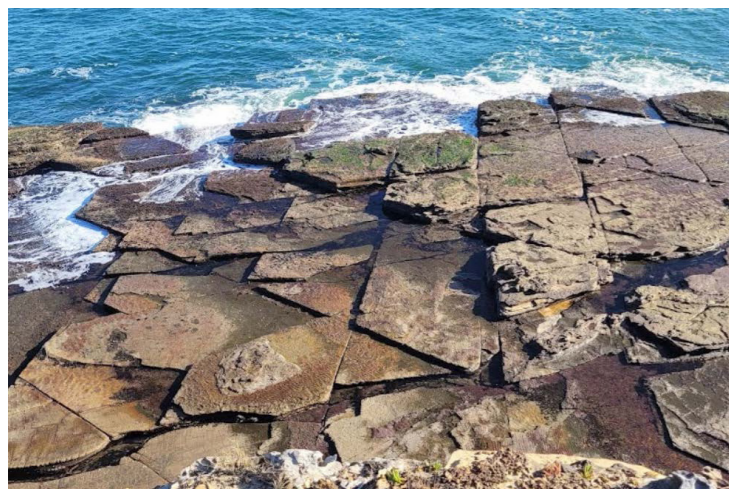
Connecting with Country

Drawing inspiration from Country

1. Consider the colours, textures, systems and cultural knowledges embedded in Country
2. Through ongoing collaboration with cultural researchers and engagement specialists, consider how the design can belong to Gadigal Country- could the design feel as an extension of Country?
3. Draw upon the qualities of Gadigal Country, the sandstone, the tidal patterns, the topography, plants, animals and marine life, the climate and weather systems, the Western aspect of place
4. Texture, form and colours drawn from Country
5. Consider how the design forms a part of an enduring story, how it may be made and remade, imagined and re-imagined, programming shift and change through the seasons, day and night. Country is always changing, especially in tidal places.
6. Consider how the design feels connected to the broader precinct, whilst having own identity and ecologies - like rock pools on a sandstone platform



Texture and colours (Source : Abode)



Geology and form (Source : maplogs)

Making space for all entities of Country

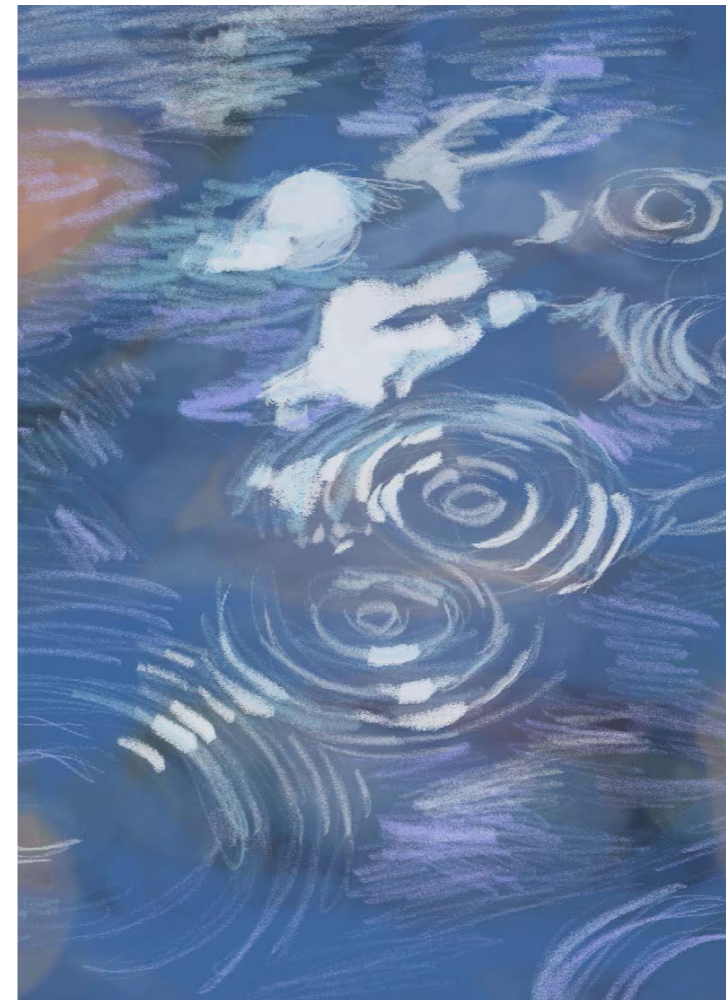
1. Landscape opportunities should be maximised to support the health and amenity of this site's various micro-climates and using a native palette of plants to encourage and support local bird and insect life.
 - Consider Sky Country and the experience of sky as people interact with the precinct.
 - Consider wind and its affects on place, material and landscape.
 - Consider the ecologies at all scales of the design - from micro ecologies to how the design fits within the broader landscape
 - Consider how water systems move through the design - how can the design work to clean the water before it reached the harbour?



Considering all entities (Source : COLA Studio)

Respect topography, aspect and Sky Country

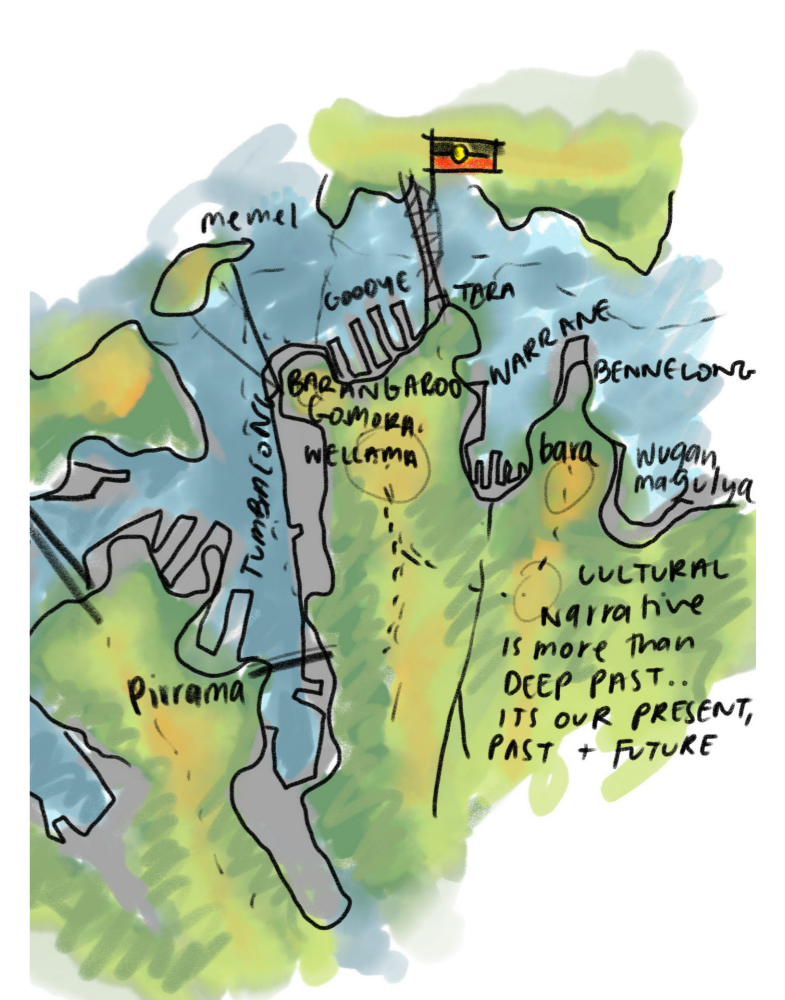
1. The site is in close proximity to Observatory Hill, which is understood to have been an important place for connecting to Sky Country and the stars long before colonial settlement, as well as a meeting place for many clans. The height of the proposed buildings and their night mode should avoid impacting the function of that special place.
2. Consider the sandstone cliffs in close proximity to the site, their presence, mass, scale and material quality are important to this precinct.
3. Consider the view lines to the West and the harbour, maximise opportunities to connect.
4. Design should consider the celestial connections to this tidal place, how it connects with the night sky, how it changes.



Water fragments and tidal connections (Source : COLA Studio)

Cultural Expression

1. Through further engagement throughout the design process, the stories of the First Nations water spirits which are underpinned by a deep knowledge and long history of the creation of the Harbour and the surrounding landscapes - should be given space to be told in different forms to meet different audiences - oral / audio stories, embedded art making.
2. Internal and external opportunities for cultural community uses and activities should be provided within the precinct program, affording the local community agency of those spaces beyond completion and to allow the local culture to be present and visible in our lives.
3. Opportunities for art and story telling programs to be investigated, opportunities for connection with Yananuralla
4. Opportunities for ongoing Custodianship and cultural practice beyond performative actions should be investigated



Community expression and engagement (Source : COLA Studio)

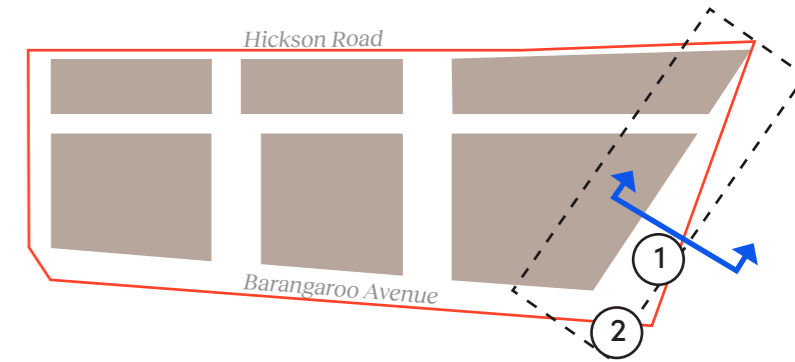
Hickson Park interface

Architectural

1. Provide weather protected pedestrian connection from Hickson Road to the harbour
2. Provide continuous active frontages with retail, cafes, restaurants, outdoor dining and other uses that maximise interest and interaction; and passive surveillance to the public space(s)
3. Maintain views from The Bond plaza on Hickson Road to the water
4. Buildings must address and 'face' Hickson Park, forming a strong definition along the park's edge.

Landscape

1. Continue pedestrian connections from The Bond building plaza and Hickson Road through to Barangaroo Harbour Park
2. The landscape will strengthen the vista to the Harbour
3. Consider opportunity to embellish Hickson Park with a more local focus serving as a village green, with shaded spaces



Woolloomooloo Wharf (Source: Kingsleys)



Pancras Square, London by Townshend Landscape Architects (Source: John Sturrock)



Indicative Section

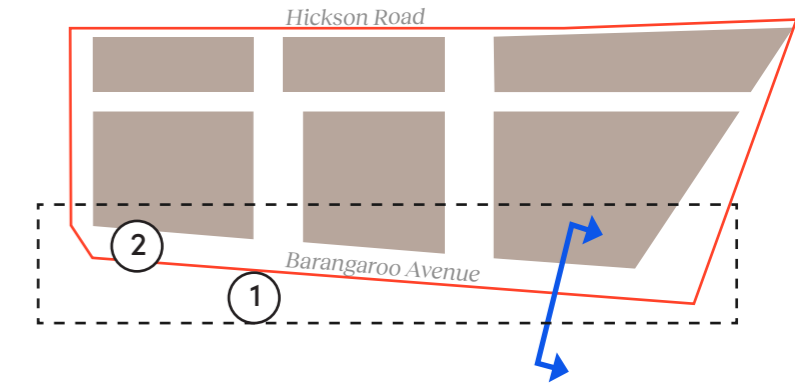
Barangaroo Avenue

Architectural

1. Support protected pedestrian movement from Nawi Cove towards Barangaroo South
2. Supports protected outdoor dining connected to Harbour Park and connection to water and landscape
3. Provides continuous active frontages for passive surveillance to the public space(s)
4. Consider the west orientation in the design of the buildings to ensure user comfort

Landscape

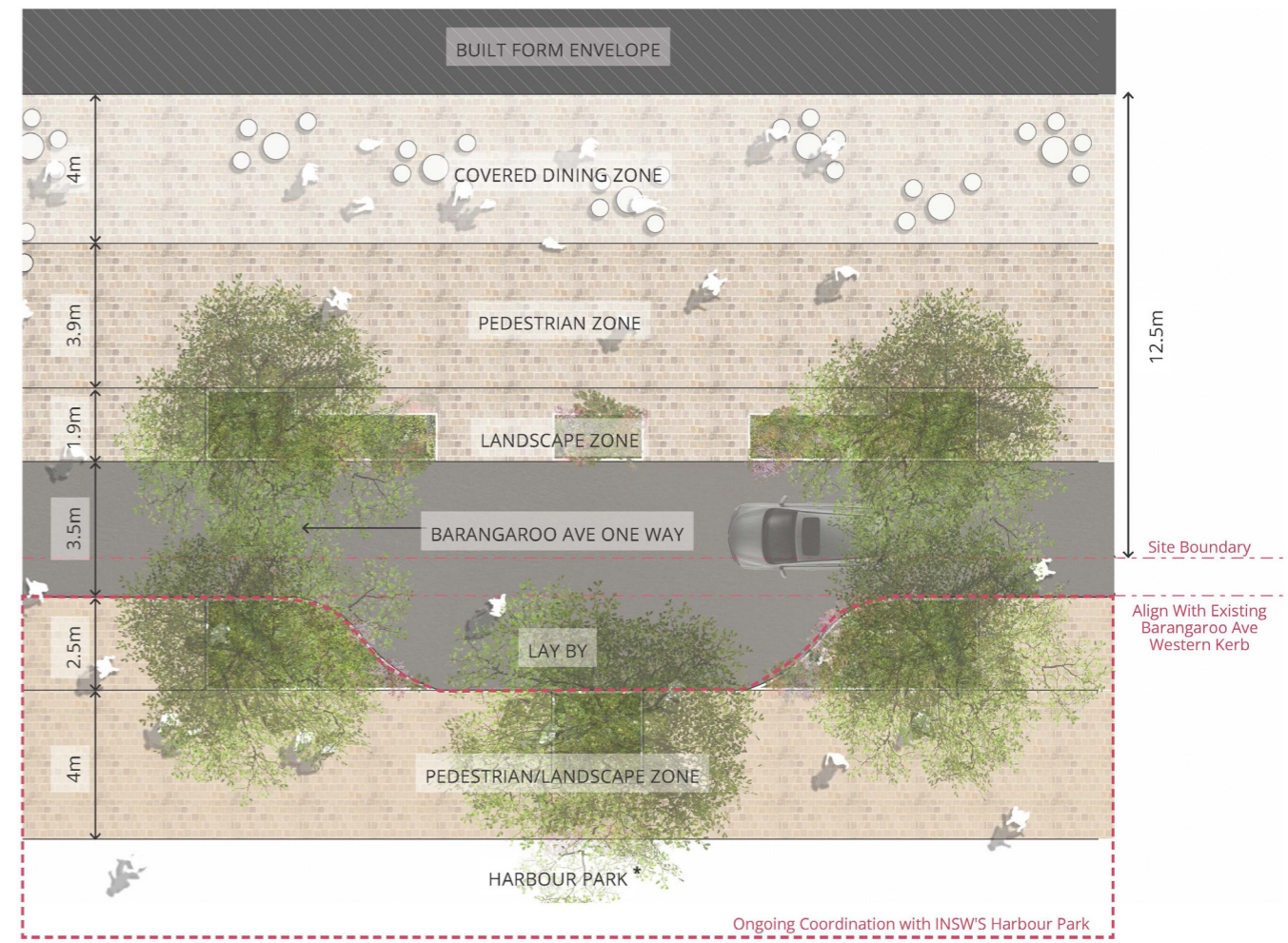
1. Allow the Harbour Park to visually flow into the shared space, not creating a defining edge
2. Large trees to frame views towards Headland Reserve and provide shade from west facing aspect
3. Consider the location of retail and other built form to not block connection between the park and plaza spaces
4. Encourage the public domain to flow seamlessly between Harbour Park and Barangaroo Central
5. Consider materiality to ensure a cohesive public domain treatment
6. Encourage outdoor dining that takes advantage of the west facing aspect
7. Assist with wind amelioration into public spaces with a west facing aperture
8. Barangaroo Avenue to extend the full length of the site
9. Barangaroo Avenue to be designed as a slow traffic zone, prioritizing pedestrian east-west movements



1 South Barangaroo, Sydney by ASPECT Studios (Source: Regal Innovations website)

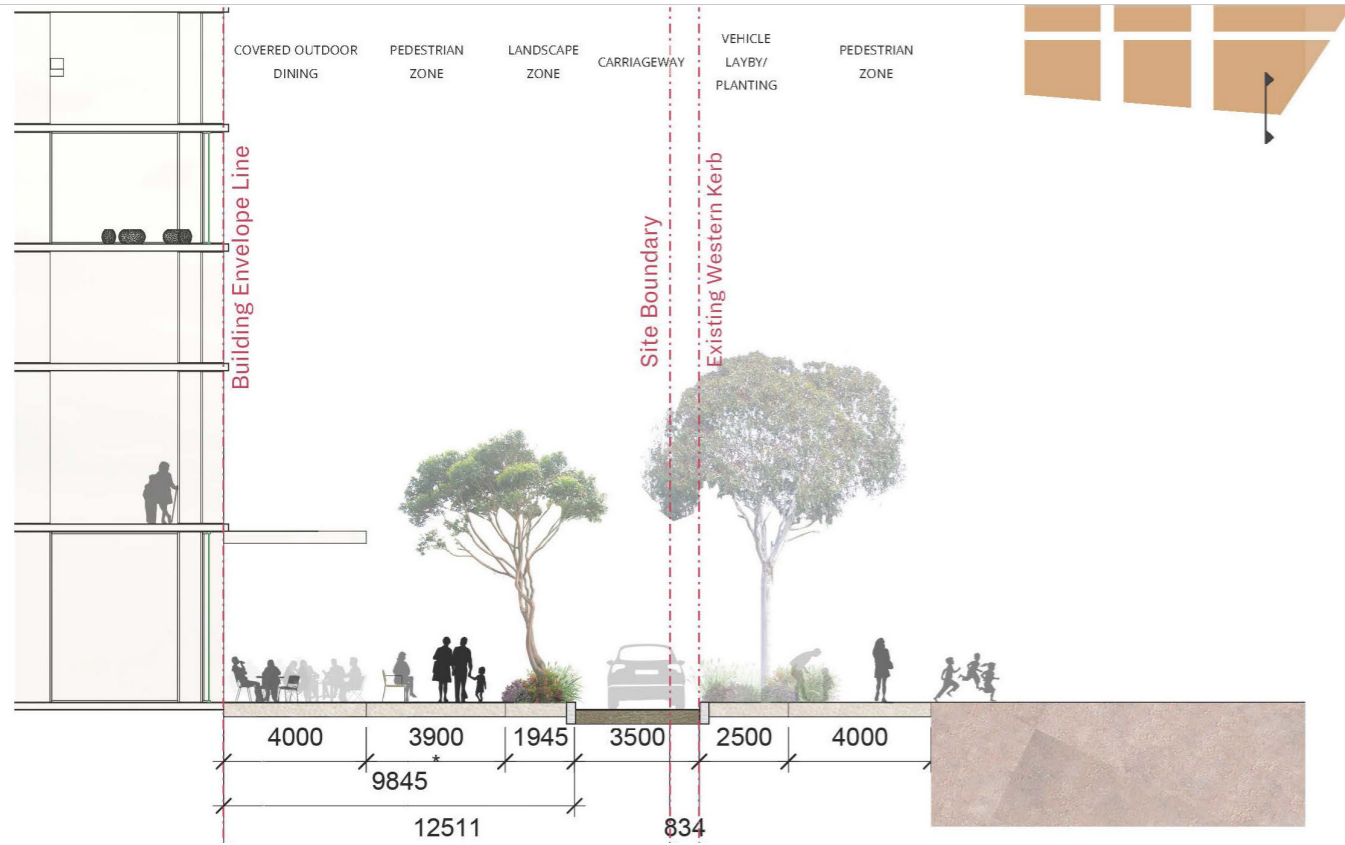


2 Central Barangaroo

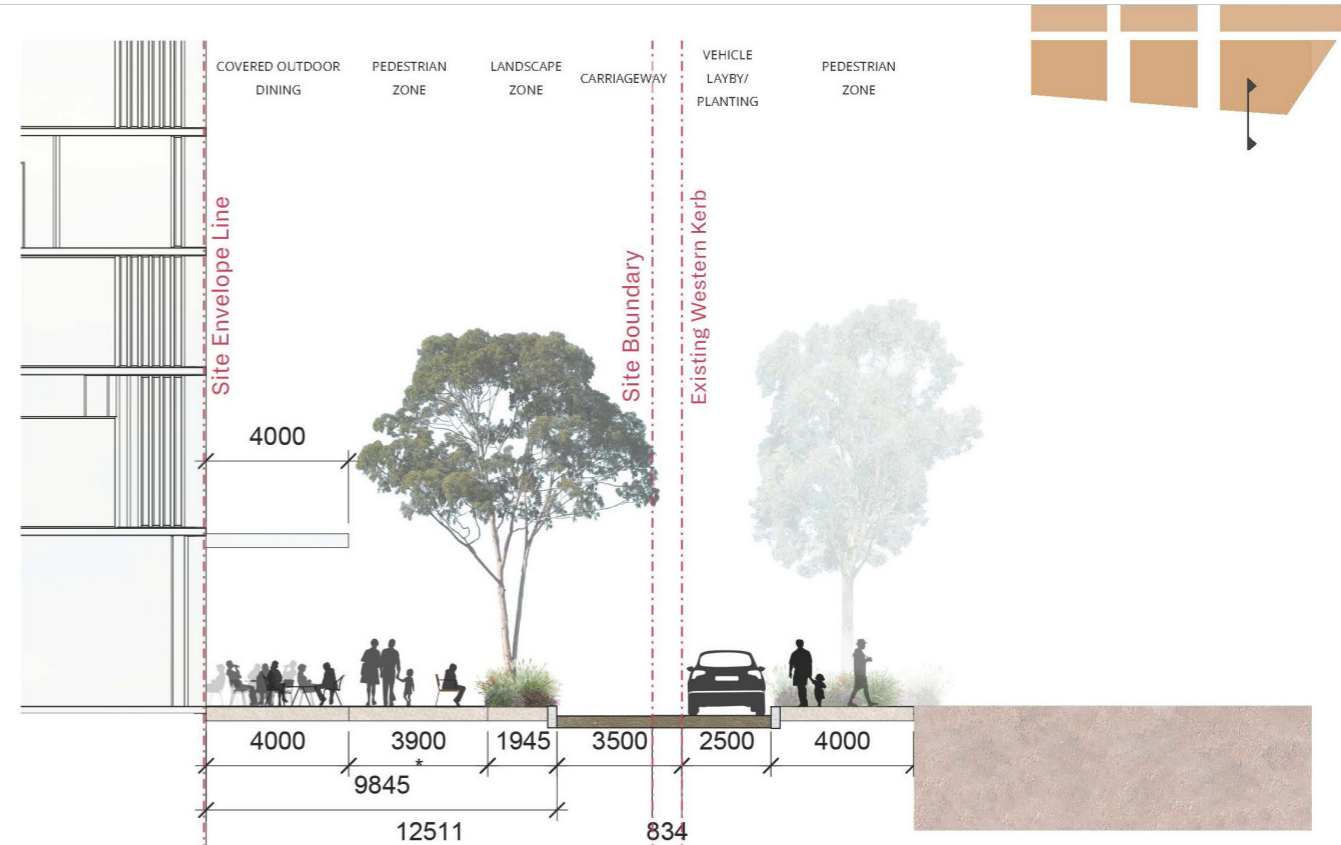


Barangaroo Avenue - Arrangement

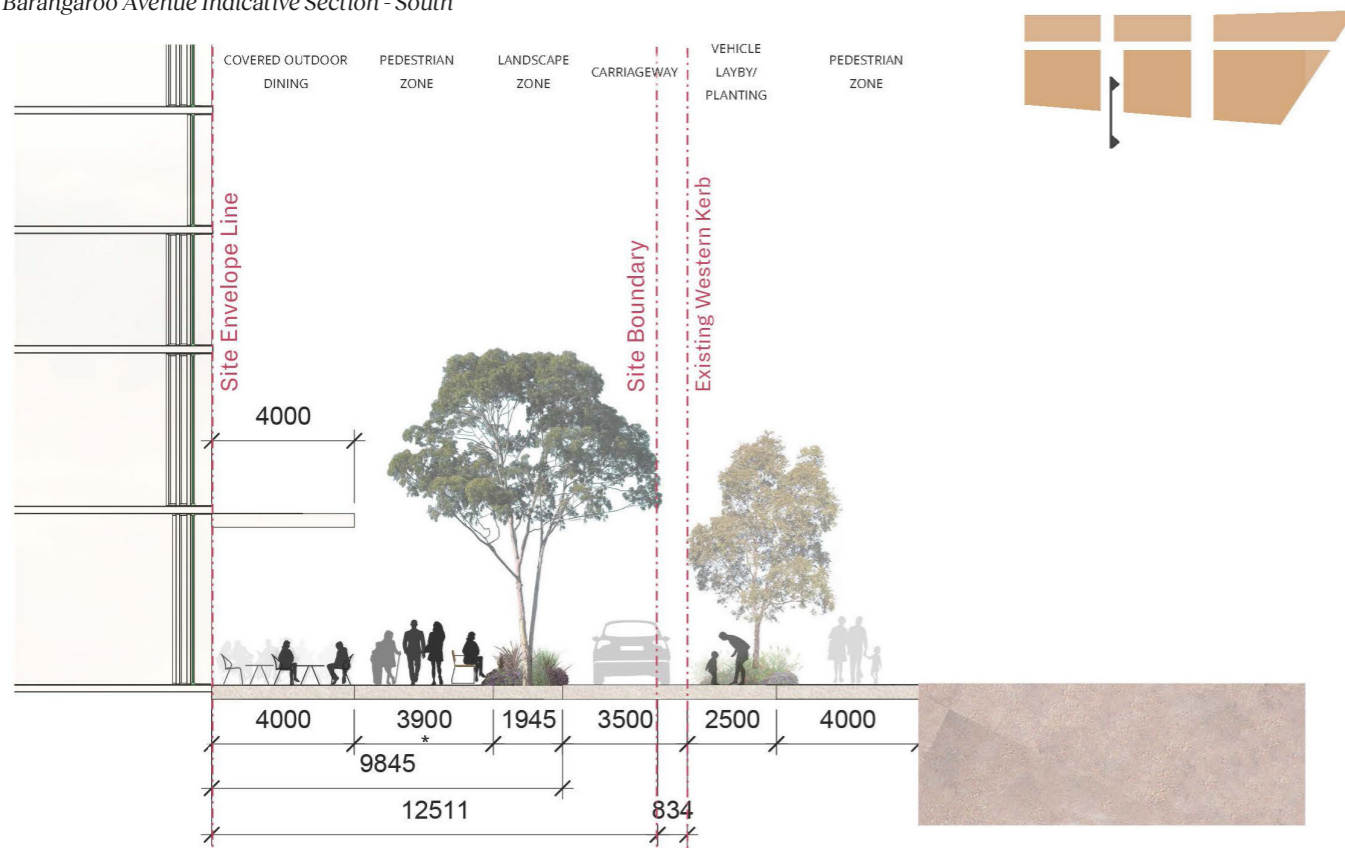
Barangaroo Avenue



Barangaroo Avenue Indicative Section - South



Barangaroo Avenue Indicative Section - Parking Bay



Barangaroo Avenue Indicative Section - North

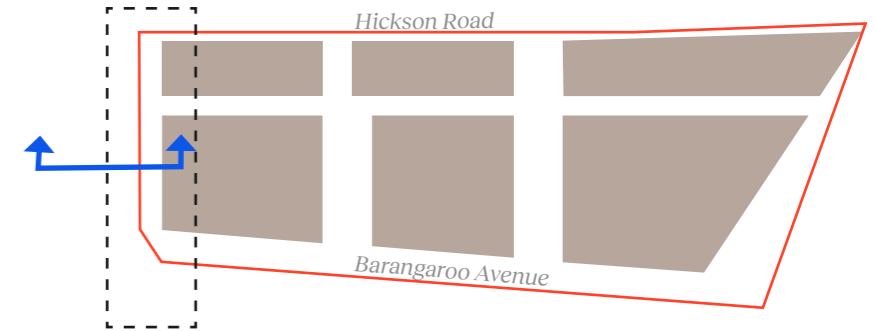
Nawi Cove interface

Architectural

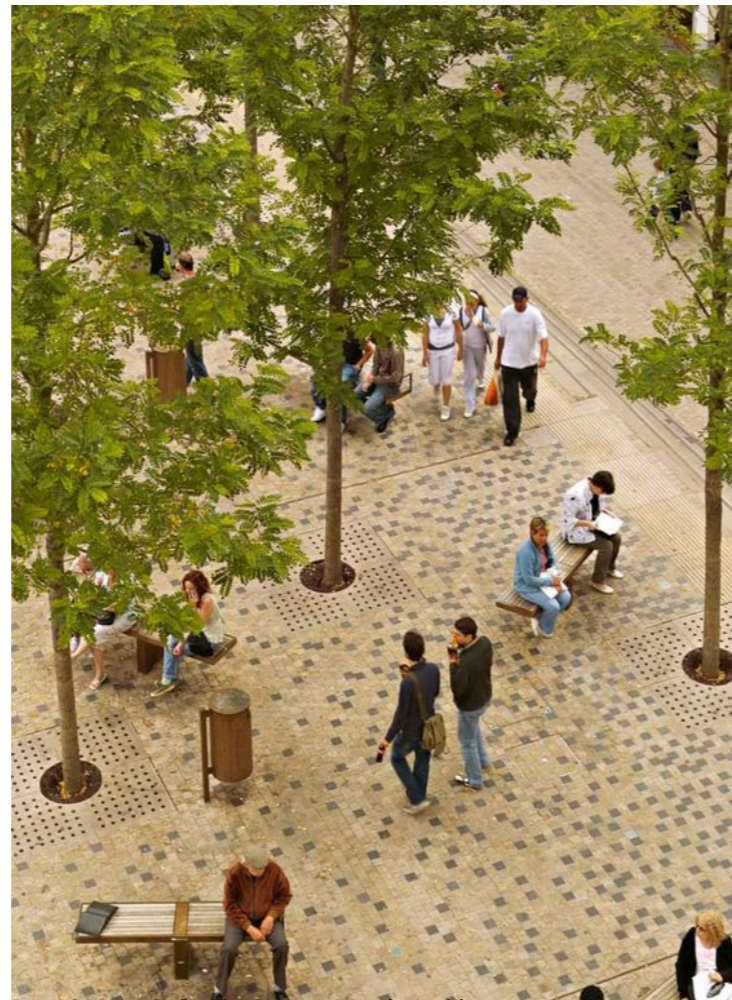
1. Provide weather protected pedestrian connection between Barangaroo Metro Station and Harbour Park
2. Provide continuous active frontages with retail, cafes, restaurants, outdoor dining and other uses that maximise interest and interaction; and passive surveillance to the public space(s)
3. Ensure seamless vertical circulation from Sydney Metro's Station's concourse to the ground level and the proposed upper-level pedestrian bridge to Millers Point
4. Ensure retail activation to the upper-level pedestrian link

Landscape

1. Create a new shaded street with major pedestrian connection between the Sydney Metro Station to Harbour Park
2. Consider slow traffic/ shared zone at Hickson Road, Barangaroo Metro Station and the north/south laneway intersection
3. Frame views to Headland Reserve with considered planting
4. Capitalise on the sunny north facing aspect, with outdoor dining areas and places to rest and enjoy the setting
5. Provide water connection to the cove



Colins Arch, Melbourne by OCULUS (Source : Peter Bennetts)



Bonn Square, Oxford by Graeme Massie Architects (Source : Graeme Massie Architects)



Indicative Section

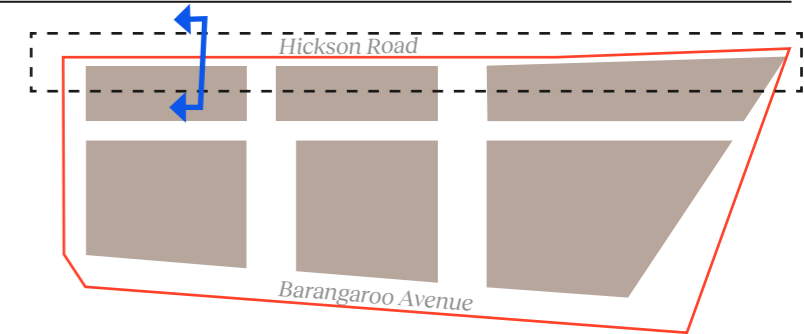
Hickson Road interface

Architectural

1. Promote the use of awnings along Hickson Road where appropriate, supporting retail, building envelopes, and/or other activation.
2. Activate the Hickson Road frontage with building entrances and retail evenly distributed along its length, where possible.
3. Ensure considered design and location of loading and service access to avoid the Hickson Road interface presenting as 'back-of-house'.
4. Building design fronting Hickson Road are to consider the heritage aspect of the adjoining Millers Point and Dawes Point heritage precinct.

Landscape

1. Opportunity for significant street tree planting along the western side of Hickson Road; greening and softening the hard edge between High Street, the exposed cliff-face and Barangaroo Central
2. Consider materiality to ensure a cohesive public domain treatment to provide a consistent visual language, encouraging pedestrians to move through to the plaza spaces
3. Promote pedestrian movement and active transport along Hickson Road
4. Provide dedicated bi-directional cycleway along the eastern side of the street



Constitution Avenue by Jane Irwin Landscape Architecture
(Source : John Gollings)



Bourke Street Cycleway, Sydney by Group GSA (Source : Simon Wood)

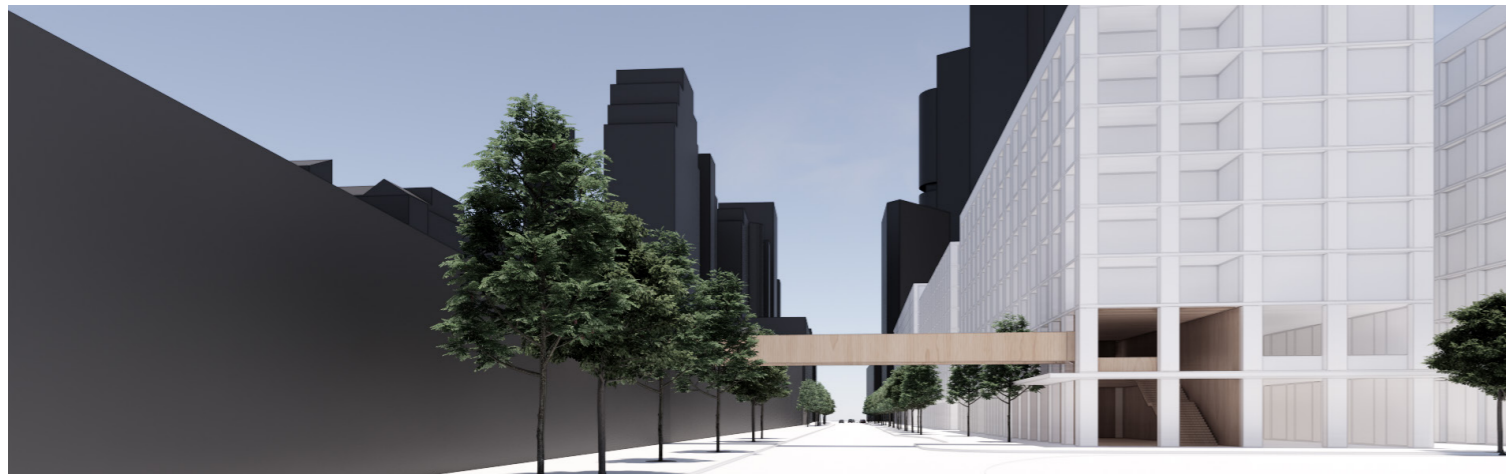
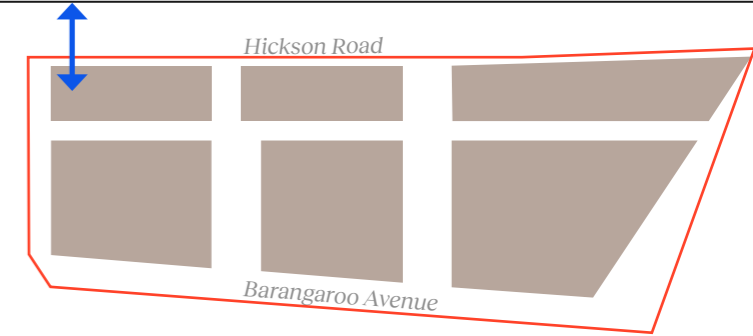


Indicative Section

Hickson Road Bridge

Architectural

1. The alignment of the bridge should be perpendicular to the adjoining wall to facilitate seamless integration with the development.
2. The bridge must be publicly accessible at all times, day and night.
3. The bridge should have a minimum width of 3 meters to accommodate pedestrian traffic.
4. Promote the design of a single-span bridge from High Street to Central Barangaroo development.
5. Ensure the bridge location is within the historical bridge zones.
6. The bridge should have clear visibility end-to-end to enhance wayfinding and safety.
7. The design promotes the use of high - quality materials that aesthetically contrast with the building's materiality.



Indicative location of the pedestrian bridge



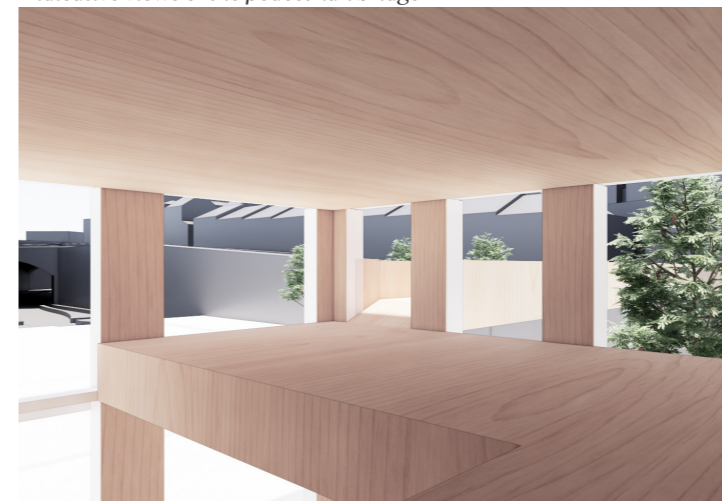
Indicative views of the pedestrian bridge



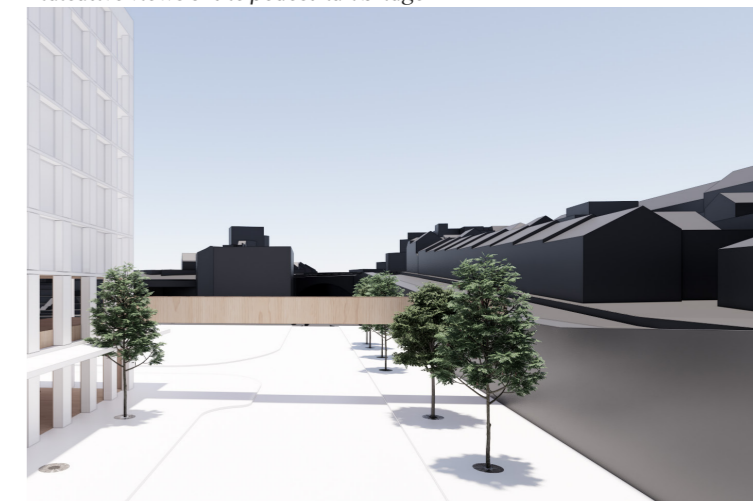
Indicative views of the pedestrian bridge



Historical Footbridge



Indicative views of the pedestrian bridge



Indicative views of the pedestrian bridge

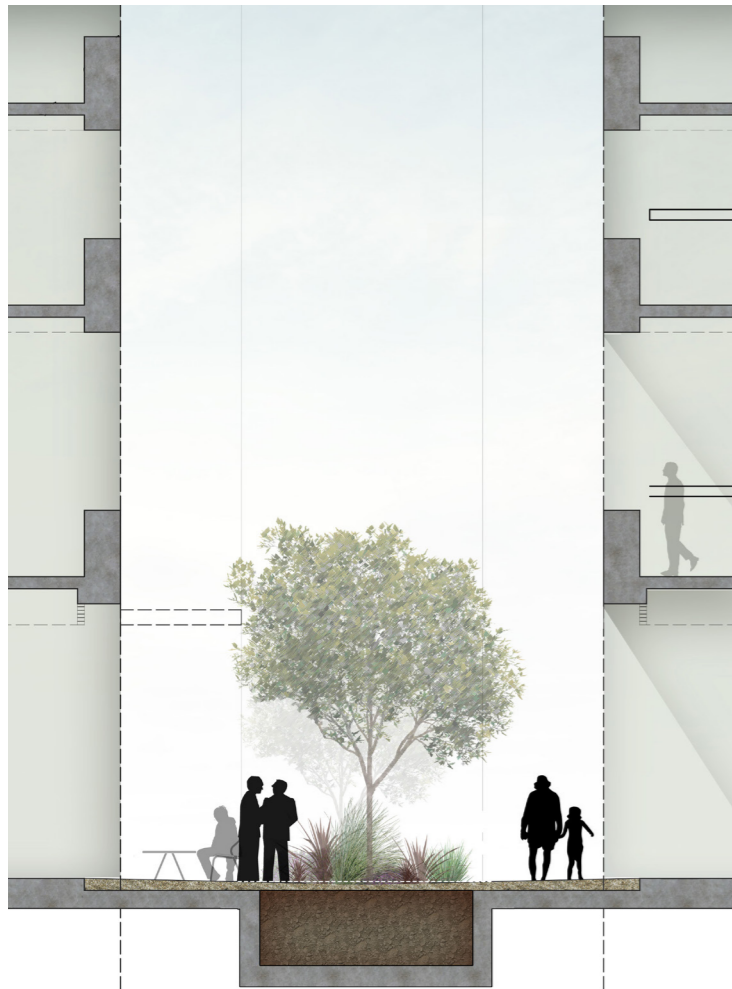
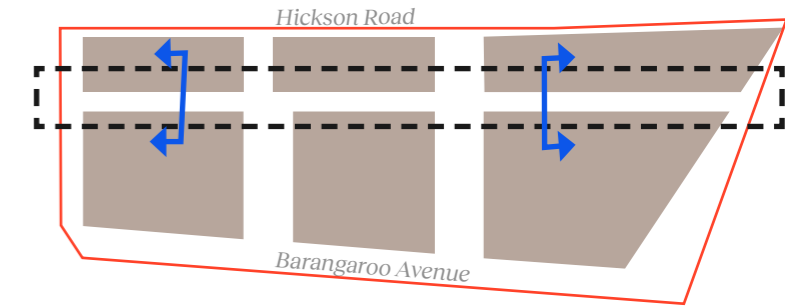
Lanes

Architectural

1. Form and maintain open-to-sky links through the site, consider permeability throughout precinct
2. Proportion lanes as an intimate space for public movement, activated with fine-grained retail, outdoor dining and building entrances
3. Ensure high-quality public domain design and consider a palette and experience that is unique from other developments and spaces within the precinct
4. Lanes to be publicly accessible at all times during the day and night
5. North-south lane to be 8 metres wide

Landscape

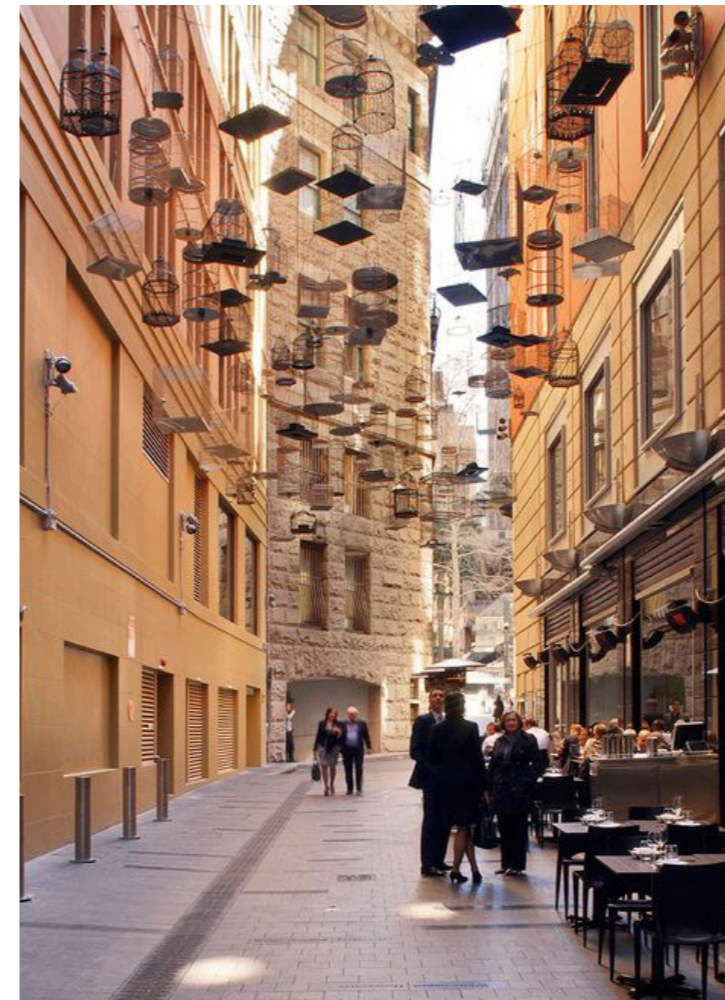
1. Act as a connecting thread between plaza spaces and Nawi Cove/Hickson Park
2. Establish distinct conditions for each lane space, allowing more intimate settings to cater for fine-grain retail needs.
3. Integrate seating and rest opportunities so the spaces are not purely thoroughfare
4. Consider planting, where possible, to prevent the space from becoming hard scape dominant
5. The public domain design should be of high quality and consider a palette and experience that is unique from other developments in the precinct.



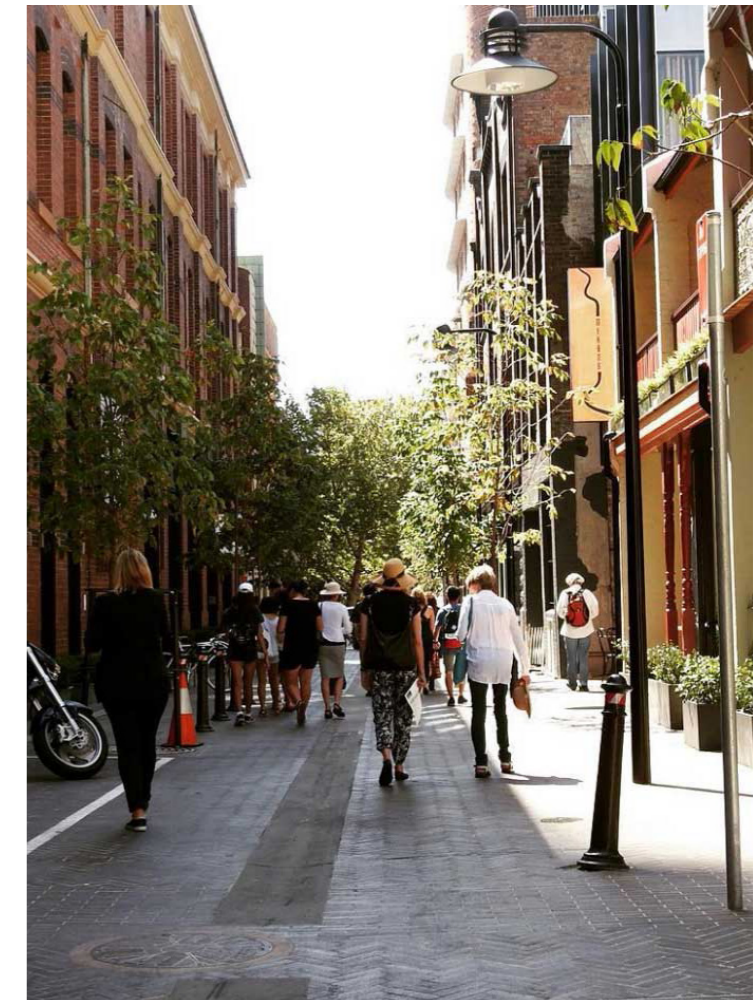
Indicative Section



Quay Quarter Lanes by, SJB, Silvester Fuller, Studio Bright, Carter Williamson, Lippmann Partnership and ASPECT Studios (Landzine)



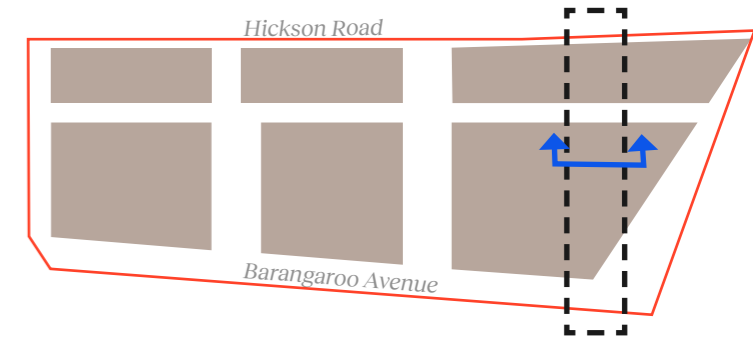
Angel Place, Sydney (Source : Simon Wood)



Kensington Street, Sydney by TURF Design Studio (Source : Landzine)

Arcades

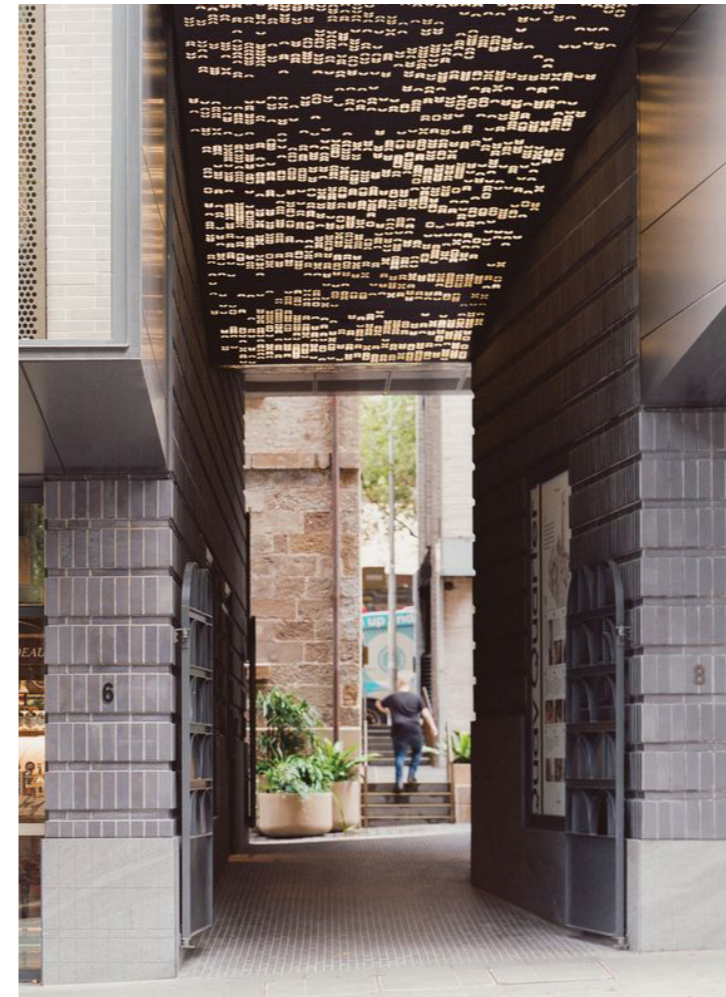
1. Form arcades through buildings to increase porosity and visual connectivity through the precinct, providing a series of unique experiences and alternate protected pedestrian pathways
2. Arcades should be generous in height and form, ensuring good visibility end-to-end for good way finding and safety
3. The design and material palette of these spaces must be of high quality and of the building character
4. Arcades to be publicly accessible at all times during the day and night
5. Arcades to be maximum 6 metres wide



Quay Quarter Lanes by, SJB, Silvester Fuller, Studio Bright, Carter Williamson, Lippmann Partnership and ASPECT Studios (Landzine)



Quay Quarter Lanes by, SJB, Silvester Fuller, Studio Bright, Carter Williamson, Lippmann Partnership and ASPECT Studios (Landzine)



Quay Quarter Lanes by, SJB, Silvester Fuller, Studio Bright, Carter Williamson, Lippmann Partnership and ASPECT Studios (Landzine)



Paseo Cayalá, by Léon Krier, Pedro Pablo Godoy Barrios, María Sánchez, Richard Economakis, Estudio Urbano (Source: Marc Landers)

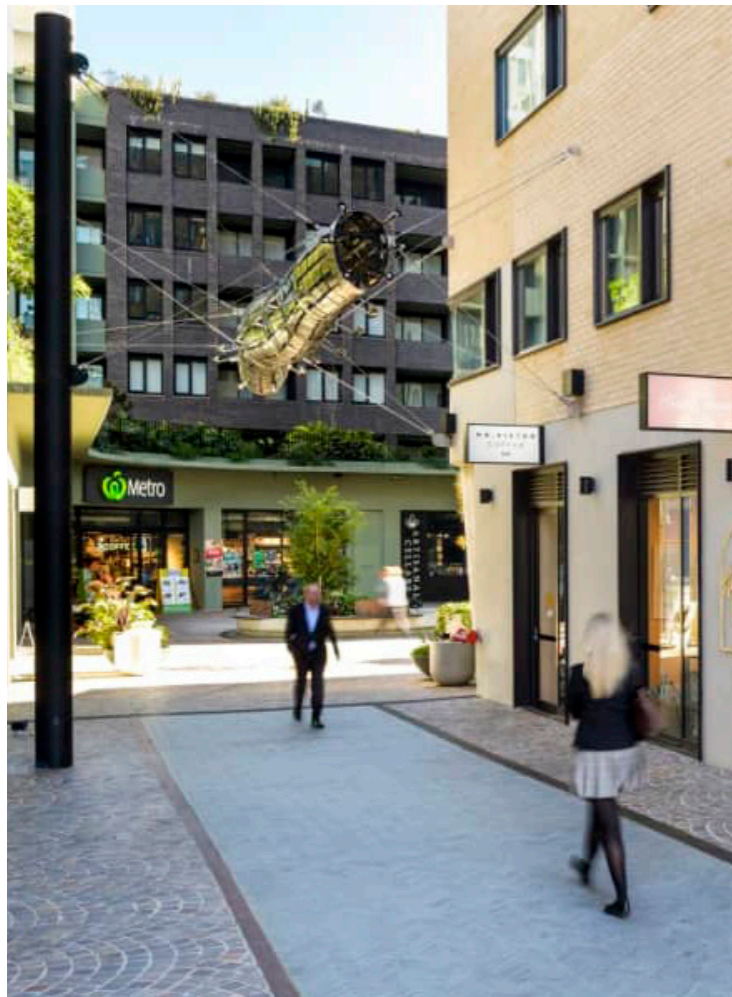
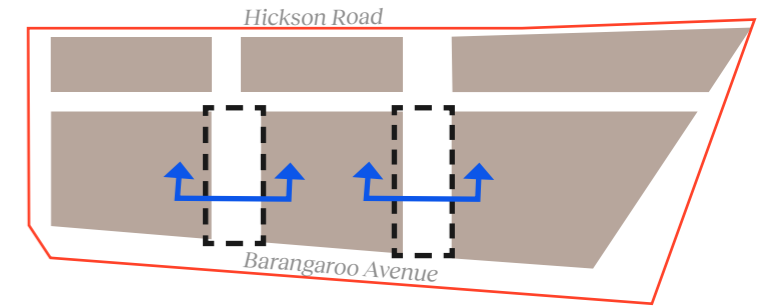
Plazas

Architectural

1. Provide generous public spaces at key nodes within the precinct
2. Create opportunities for stopping and resting within the precinct without the requirement to engage in retail or paid experiences
3. Optimise views and connections to the water and Harbour Park
4. Maintain good visibility into plazas from the street edges for good way finding and safety
5. Flexible space that can be configured for civic events
6. Plazas to be 20 metres wide

Landscape

1. Ensure generous widths to allow for a diversity of conditions, activations and uses, including retail
2. Create a clear visual and spatial connection to Harbour Park
3. Integrate planting and screening to minimise any wind tunnel effects from westerly winds
4. Opportunity to integrate ephemeral water elements to echo the history of the site as well as influence micro climatic conditions
5. The public domain design should be of high quality and consistent with the adjoining public domain areas, utilising the City's and Barangaroo's palettes. This will ensure these spaces look and feel public
6. Consider greening of the plazas for public amenity and define varying experiences within the public domain
7. Consider the micro climatic conditions of each space when selecting the appropriate landscape treatment



East End Newcastle by SJB, DBJ and TZG (Source : Atelier Photography)



Banyoles old town, Girona by Josep Mias Architects (Source :Adria Goula)



Indicative Section

Roofs

Architectural

1. The building roofs will be highly visible from many vantage points, making it crucial to regard their roofs as the fifth facade. Ensure the roofs are of high design quality, minimising the visibility of roof services, and maximise greening.
2. Rooftop structures and screening should not be visible from public areas. Any screening elements should be thoughtfully integrated with the overall architectural response.
3. Photovoltaic systems (PVs) should be well considered, and incorporated into green roofs to make the most of the available opportunities
4. Optimise rooftop plant location to minimise visibility from the surrounding public domain.
5. Rooftop plant and services should aim at being concealed. Consider building parapet heights to minimise plant visibility.
6. Promote planters or green roofs edge.

Landscape

1. Consider opportunities for planting on all rooftop spaces to assist with reduction of the heat island affect, to slow the movement of water, to provide habitat for fauna in an urban context and to visually green the precinct
2. Consider opportunities to provide ecological diversity and habitat across the precinct
3. Provide visual interest from higher viewpoints around the precinct, encouraging exploration of Barangaroo Central from beyond the site
4. Limiting public access allows for denser planting
5. Opportunity for overhanging planting to be viewed from plazas and lane ways, increasing visual interest upwards



Chicago City Hall Green Roof, Chicago (Source: Inhabitat.com)



360 MCentral (Source : City of Sydney)



Illustrative roof top plan

Activation

1. Provide dynamic and adaptable spaces
2. Ensure there are rich day and night experiences
3. Allow for a diverse range of events and overlays
4. Considered resolution of services to avoid large expanses of inactive facades
5. The unique aspect and climatic conditions of each facade should be considered in the design of the ground plane to optimise user comfort



One Sydney Harbour, Baranagroo (Source: Lendlease)

Awnings

1. Fixed awnings to be provided to selected perimeter edges of the buildings to accommodate protected public movement
2. Fixed awnings to be high quality and considered within the facade design
3. Awnings can be unique to individual building designs to establish a varied experience
4. The height of fixed awnings should be no more than 4.5m from proposed ground levels and no less than 3- 4m nominal depth
5. Retractable awnings should only be considered in north-south lane to maximise daylight
6. Retractable awnings should be integrated into the facade design and not appear as an after thought
7. Retractable awnings should be fixed from a height of no more than 3.5m-4.5m from the proposed ground levels
8. All awnings should have a horizontal coverage of up to 4m as the extend from the building line



Triton complex (Source : Samuel Martinez)



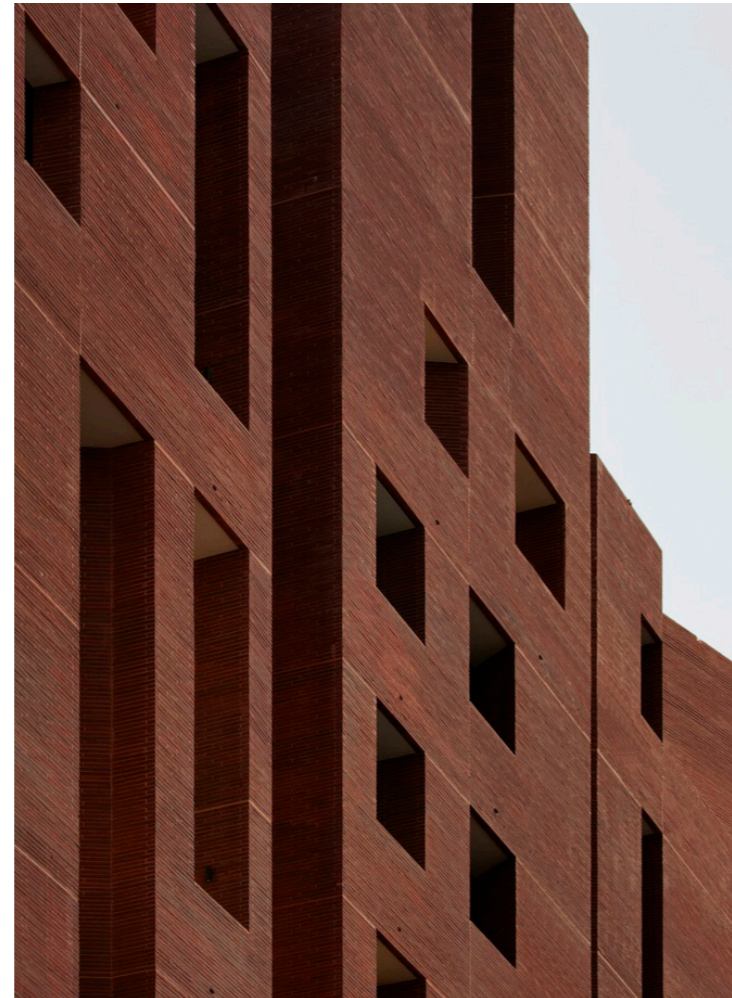
Joshua Coffee by DENOVA (Source : Yinji space)

Articulation

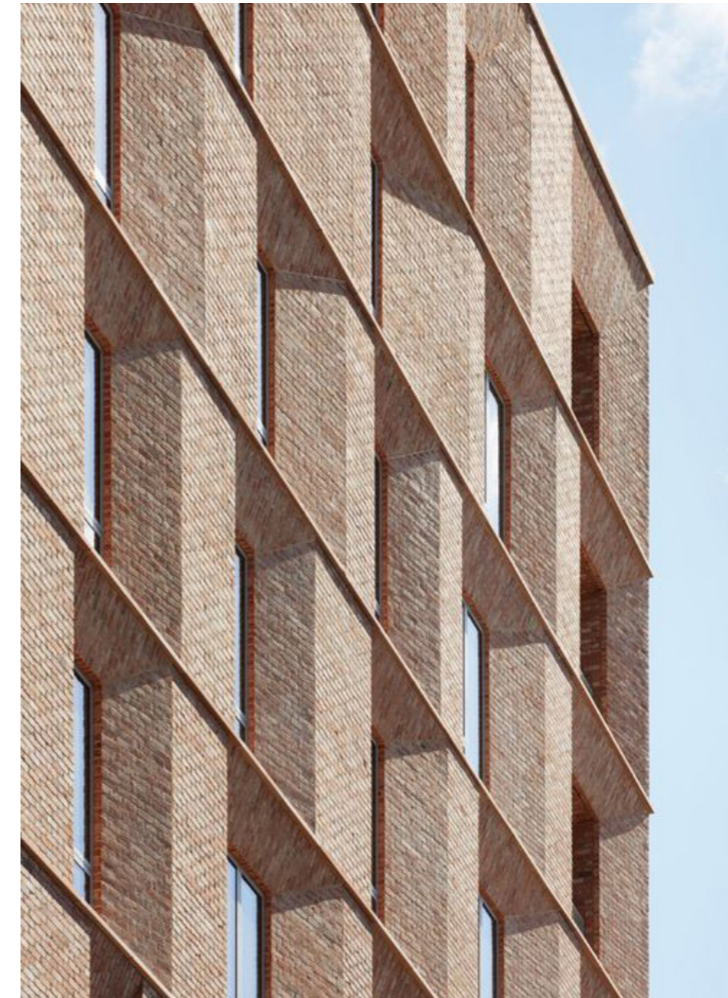
1. Architectural facade articulation should be responsive to each unique interface to ensure that privacy, shading and outlook is achieved in an integrated manner
2. A zone of 600mm has been accommodated for minimum articulation depths to all facades. An additional 1400mm has been allowed for within the envelopes edges along the north-south lane to allow for designed interfaces appropriate to the proposed building uses.
3. Building forms should hold their outer edges to create a series of meaningful and safe public spaces and lanes
4. Balconies should be protected and contained within facades
5. Consider privacy and amenity of private open spaces proposed within the precinct so they are highly functional outdoor rooms.
6. Consider the use of Juliet balconies at appropriate levels
7. Building entrances should be considered for their sense of address and way finding within the precinct.
8. Consider facade articulation to achieve user comfort at all levels especially on ground level.



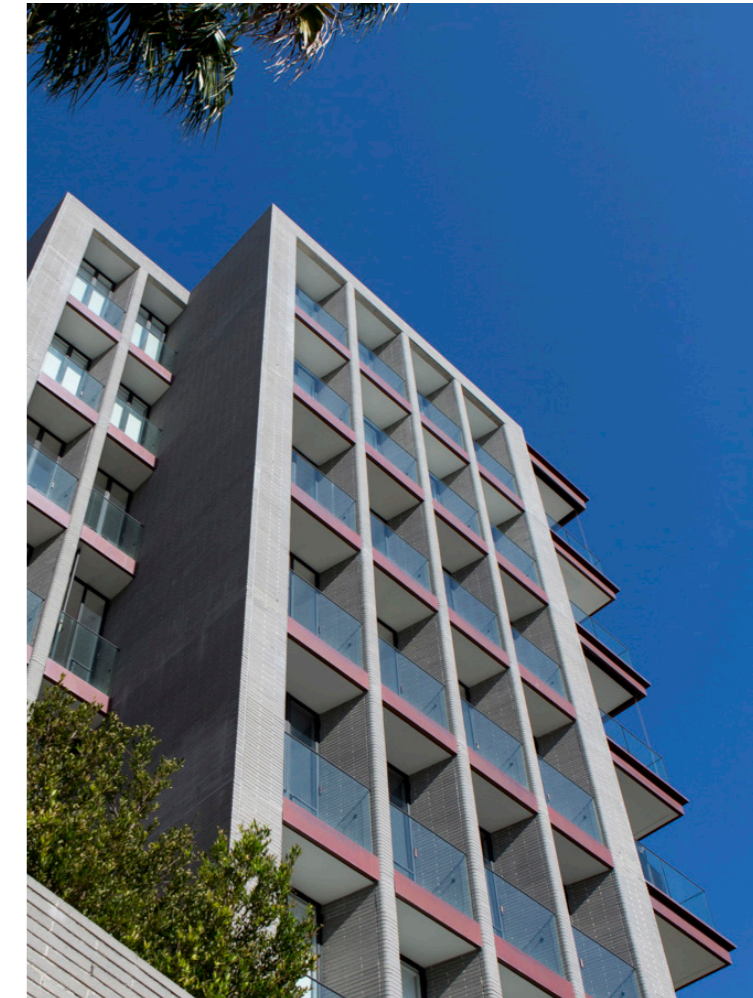
Turmill, London by Piercy & Company (Source : Hufton+Crow)



9 - 15 Young street by SJB (Source : Tom Roe)



Belle Vue, Hampstead by Morris + Company (Source : Jack Hobhouse)



10 Wylde Street, Potts point by SJB (Source : SJB)

Shading

1. The facades should consider passive design principles relevant to each aspect.
2. Facade depths should provide integral shading where possible
3. Incorporating a predominately solid materiality
4. The extensive western facades should be designed to accommodate high quality shading devices to ensure user thermal comfort and glare reduction

Material Palette

Architectural

1. An understanding of Country should underpin the design, form and palette of the precinct's buildings
2. Whilst diverse building design responses are imperative, material palettes should be minimal and consider variation in detailing or the use of a material rather than holistic material changes to achieve variation, unity and diversity across the precinct
3. Material colours should be considerate of their historic and natural context
4. Materials should be of high quality and durable for this location and consider low maintenance requirements
5. Materials should be timeless and define a series of buildings that will be loved and cared for, ensuring a long future
6. Buildings should display a care in craft and detail
7. Consider materials that have low embodied energy in their production, transportation and required maintenance
8. Encourage masonry character with high solid to void ratio design

9. Consider using recycled materials and materials that are informed by life cycle assessment of environmental impacts

Public Domain

1. East-west public spaces and lanes incorporate a civic palette to ensure their sense of publicness
2. Consider an alternate palette of materials in the north-south lane to create a unique experience that is responsive to this place
3. Consider the use of water in public spaces to provide cooling, and white noise
4. Consider using material that are sustainable and durable

Landscape

1. An understanding of Country should underpin the design and palette of landscape elements and the public domain
2. A diverse, primarily all-native palette of materials should be used within the precinct
3. Edible plant species may be considered for food focused garden spaces and to provide education of species local to place
4. Consider the use of water within the landscape design to draw on the natural history of this place



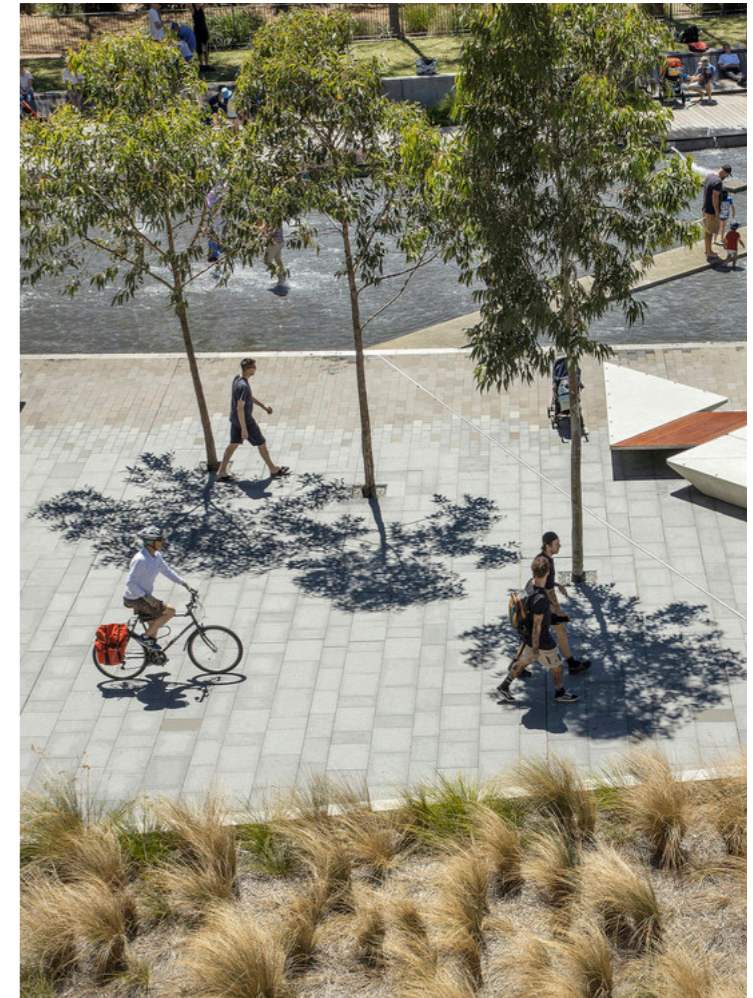
MORA Residential building by ADNBA (Source : Cosmin Drogomir)



Residential building, London by Haptic (Source : Simon Kennedy)



Casa Guzman Jimenez, Estudio Macías Peredo (Source: César Béjar Studio)



Darling Harbour (Source : Simon Wood)

Public Art

1. Public art and interpretation are key public domain overlays that can reinforce a sense of place, acknowledge the underlying physical characteristics of an area, reflect the cultural history of a place, celebrate the local community, and promote an intellectual or emotional response.
2. Local art practitioners should be emphasised
3. The integration of public art and architecture is encouraged - with the intent that both can enrich the other.
4. A variety of 'object' art and 'integrated' art should be pursued across the site
5. Public art can tell a story of communities past present and future. It is one of the many voices that shape the public domain into a dynamic and unique place.
6. The approach to the public art should have a strong first nations representation being curated to ensure that there is a coordinated precinct wide approach.
7. Public art should
 - Complement the monumental approach to public art throughout the Harbour Park through the integration of art that has an element(s) of discovery
 - Be multi layered, programmable approach that responds to seasonal and/or cultural changes to provide an evolving experience to users and local community each time they visit
 - Incorporate specially commissioned or purchased works of art
 - Avoid a haphazard or piecemeal approach that 'decorates' a space
 - Be fully integrated with the public domain and provide interpretation of a space
 - Recognise and respect cultural heritage
 - Create artworks to engage all the senses
 - Compliment the wider design process and enable the work(s) to provide an additional layer of meaning that resonates with the structure of the public domain.



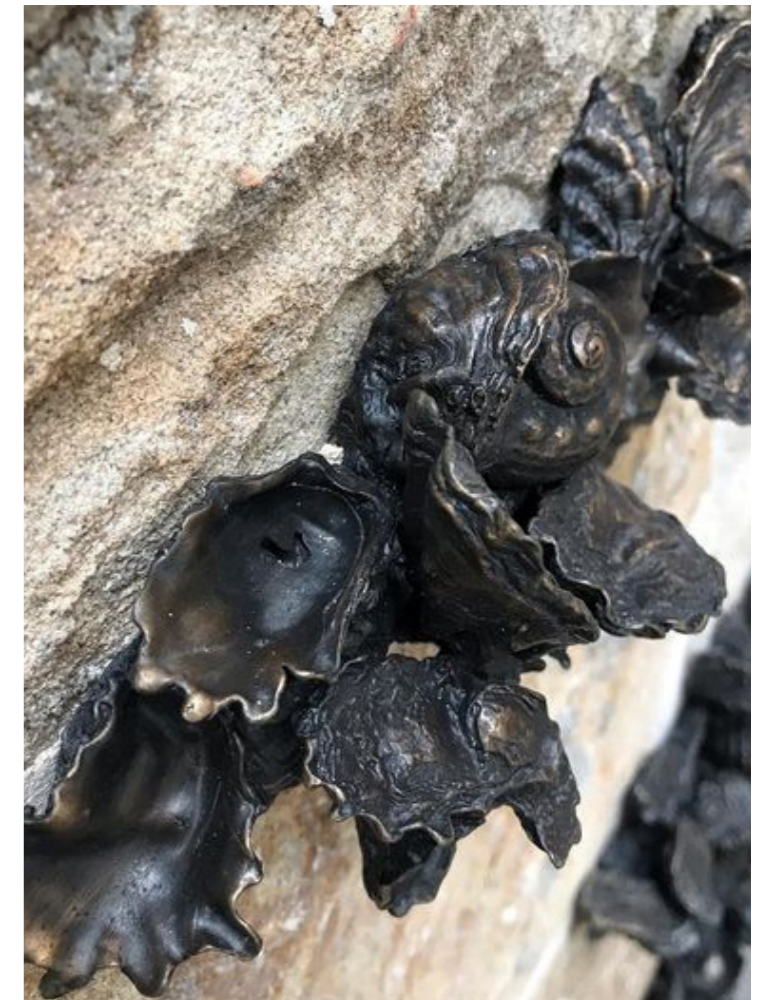
Sct. Olai Square by MASU Planning (Source : Kirstine Autzen)



Yirranma Place (Source : Anson Smar, Tom Roe)



'bara' , Bathed in Moonlight (Source : Chris Southwood, City of Sydney)



One of five artworks "Remembering Arabanoo" by Jonathan Jones (Source: Mark Pokorny)

Wayfinding & Signage

1. The wayfinding approach should be aligned with Barangaroo Signage Style Guide, City of Sydney way finding strategy intentions , Yananurala (Harbour Walk) Interpretation Signage Strategy and Barangaroo Heritage Interpretation plan.
2. Way finding and signage identity should compliment the signage already developed for Baranagroo Headland Park, Baranagroo South and the overall character of the place.
3. Provide strategically located and limited way finding information boards to ensure clear pedestrian movement.
4. Clear and legible signage should be considered at access points.
5. Braille and tactile indicators should be used to assist people with vision impairments. These should consider aspects of color, luminance, contrast and differences in hues and saturation that are important for people with visual impairment.
6. All signs must be well lit to ensure they are legible.
7. Sympathetically designed interpretive signage should be considered throughout the precinct that provides an opportunity for the visitors to understand the place intellectually.



Westhaven Promenade by ASPECT Studios (Source: ASPECT Studios)



Anja Streetscape by LUC, Abertarf House, Scotland (Source: Landuse)



Totem and short totem signage across Barangaroo Reserve (Source : Barangaroo Heritage Interpretation Plan)

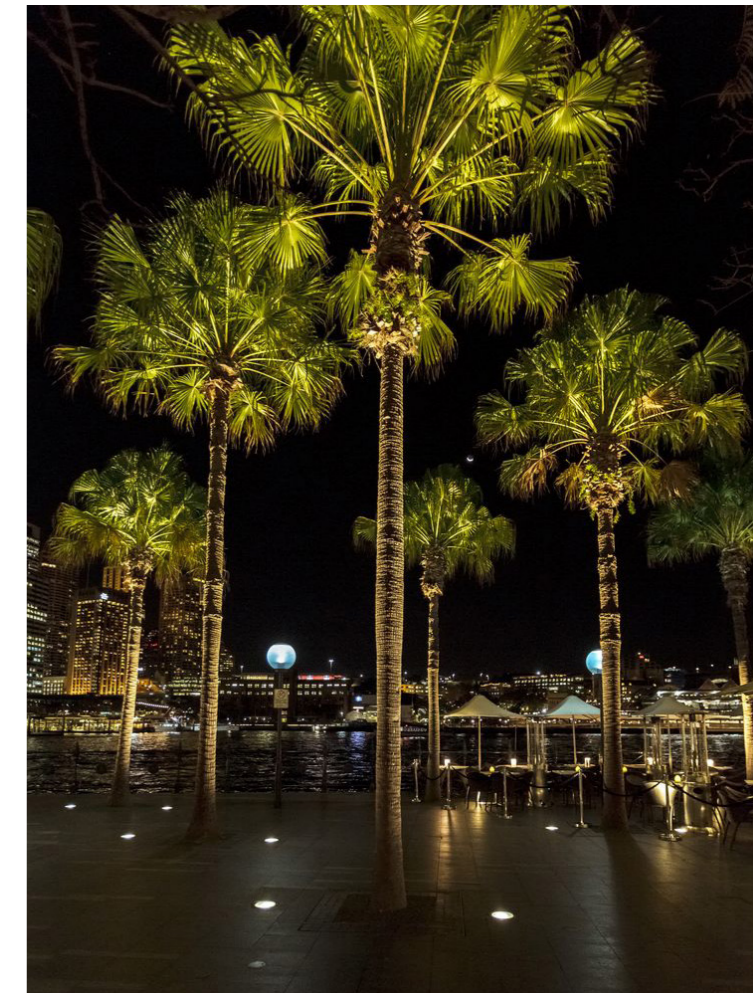


Lighting

1. The location and design of the operational lighting should provide safety to the pedestrians and reduce any obtrusive lighting impact to its surroundings.
2. The materials and typology of the lighting should be coherent with the other elements of the public domain.
3. Street lights should achieve minimum luminance standards and should not cause unacceptable glare.
4. Consider to provide a consistent level of luminance to avoid dark pool of areas.
5. The location and distribution of the lights should consider the visual amenity of the residents and surrounding views.
6. Consider minimal lighting around waterfront to enhance the shore view.
7. The lighting installations should not cause any direct lighting affect on the Sydney Observatory and should consider the impact of luminance to reduce the "sky glow phenomena".
8. Other technical strategies such as colour temperature, shorter light wavelengths and digital control systems should be considered to minimise the light spill to the local environment.



Solar power lighting (Source : Schreder)



Palm Trees and ground lighting, Circular Quay, Sydney (Source : Erco)



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