

# Central Barangaroo

## Design Guidelines



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INSW

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OCULUS





SJB acknowledge the Traditional Custodians of the land on which we live, practice, and visit, and pay our respects to Elders past and present. We recognise the continuous engagement and caring of the lands, waters, and skies by First Nations peoples for time immemorial.

We support the Uluru Statement from the Heart and accept its invitation to walk with Aboriginal and Torres Strait Islander people in a movement of the Australian people toward a better future. The project is located on the lands of the Gadigal people of the Eora Nation.

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Certified Management Systems

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1

# Connecting With Country



1.1 Gomora

Before this place was named Barangaroo, before it became the Hungry Mile, this place represented warmth and plenty. Gadigal Nura, this place was known by the Yura - the Sydney basin clans - as Gomora and Tumbalong - the place of day, and the place of seafood.

A headland bathed in light with views stretching as far west as the Mountains beyond, bowing to the shore of the harbour, our site sits upon a stolen shore - where saltwater lapped at stone and sand, where Nawis launched and landed for thousands of generations.

Barangaroo is the name of a prominent First Nations woman who had a significant role in educating and dealing with colonists, particularly scolding them for not practicing sustainable fishing. Aboriginal place naming was most often descriptive of the landscape and its natural characteristics or function.

It is understood that the traditional naming of this place by Gadi people was Gomora - 'place of sun and light'.

Sited on reclaimed land and known as a place of plenty, Gomora was known for its quantum of seafood, an important food source for local people.

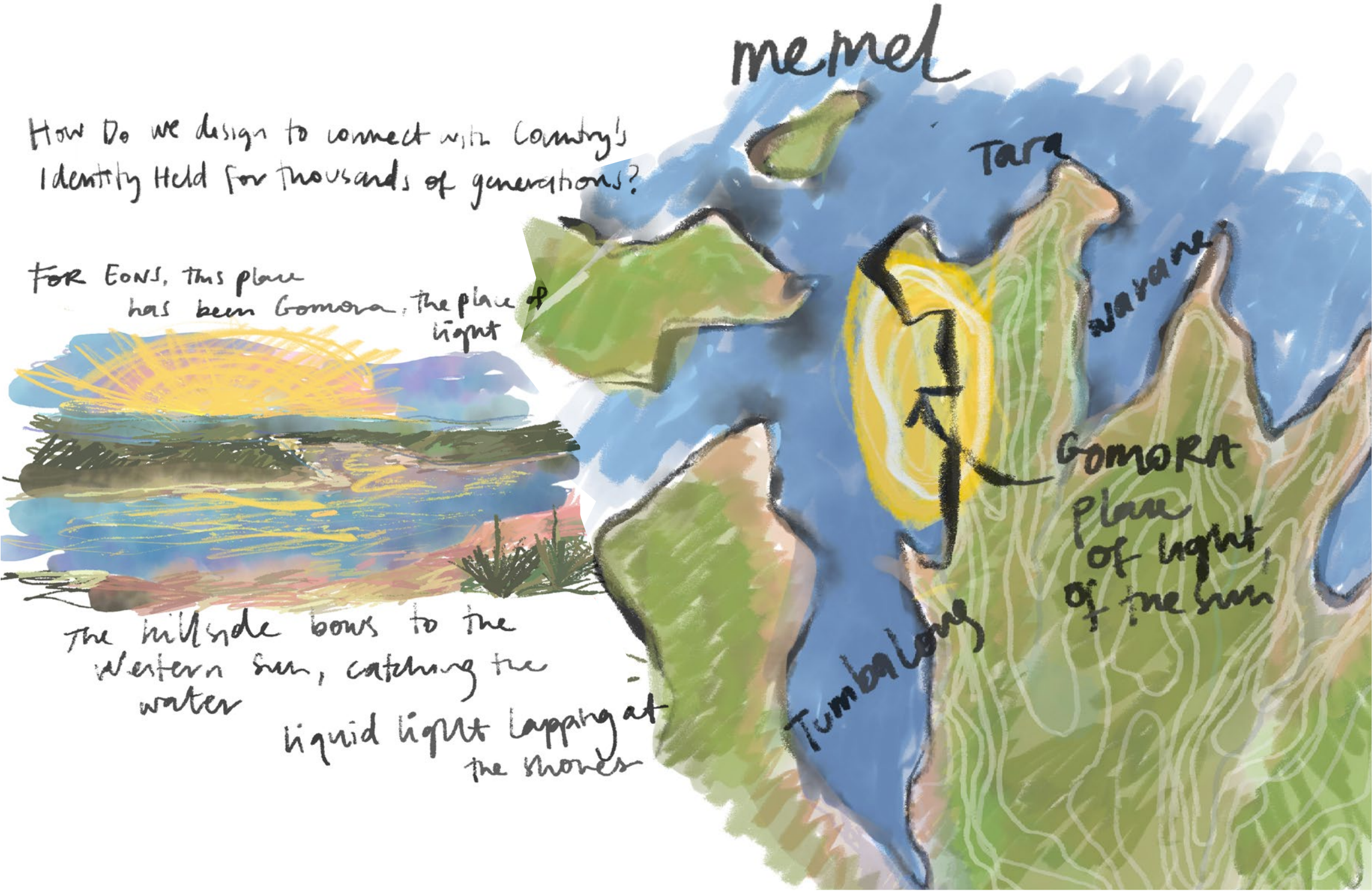


Figure 1. What do we know about Country? (Source: COLA)



1.2 Heritage Interpretation Plan


An entire heritage framework has been established for Barangaroo. This document *Barangaroo Heritage Interpretation Plan (BHIP)* prepared for INSW should form the basis of all future connecting with Country strategies.

The purpose of the plan is for the development to present key themes and story lines in location which highlight their significance, and through mediums that build upon the existing Barangaroo precinct.


The framework recognises that representation is possible with minimal presence of heritage structures - meaning the stories are, for the most part, not bound to the structures or features. Moreover, the design can be uncovered through the depiction of the following themes:

- saltwater
- sandstone
- women’s responsibility
- shoreline reclamation
- movement of animals
- ceremony places
- ecological communities
- colonial history

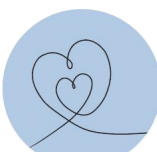
Themes identified to enable the meaning of the precinct historically and culturally




Badu (water) is the life force of Barangaroo



Barangaroo is the home of timeless spirit and culture



A tradition of sustainable practice and innovation has endured through the many evolutions of the site



Testimonies, triumphs and challenges of Barangaroo

Figure 2. Source: Barangaroo Heritage Interpretation Plan

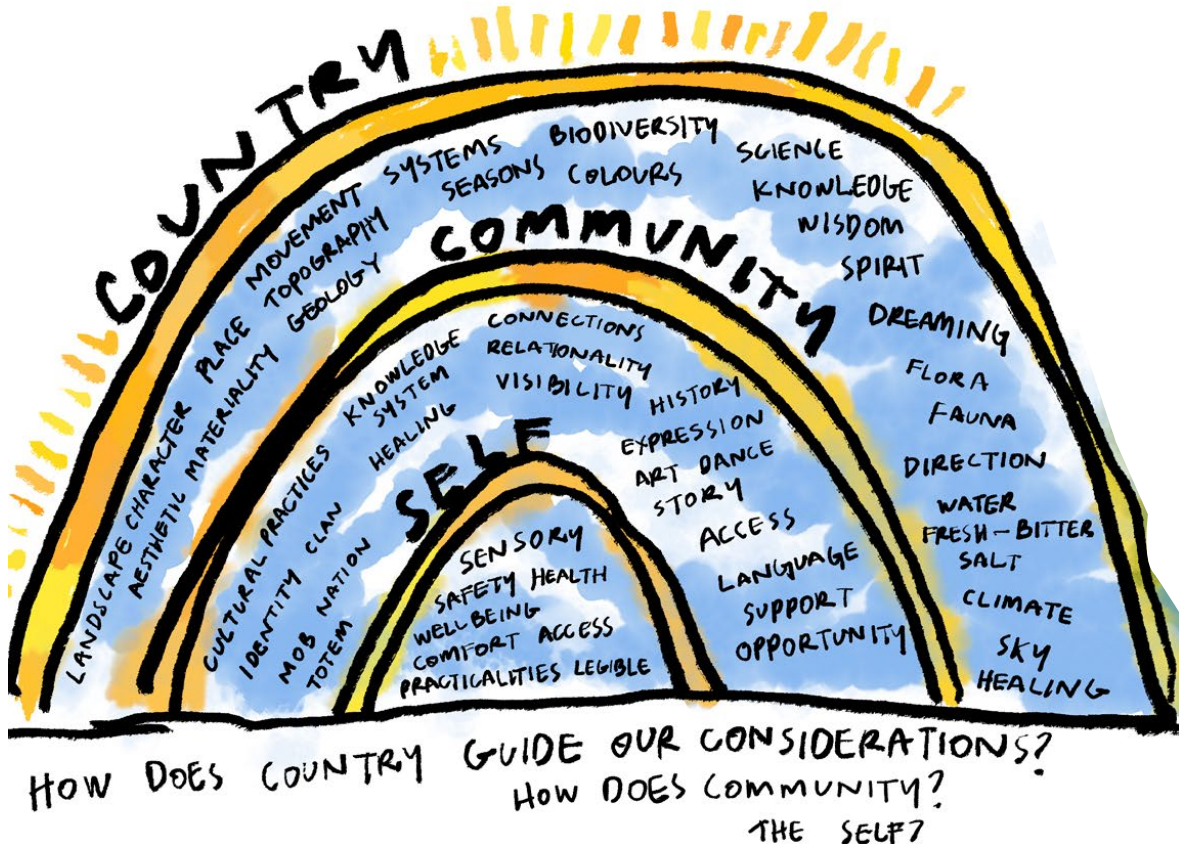


Figure 3. What do we know about Country?(Source: COLA)

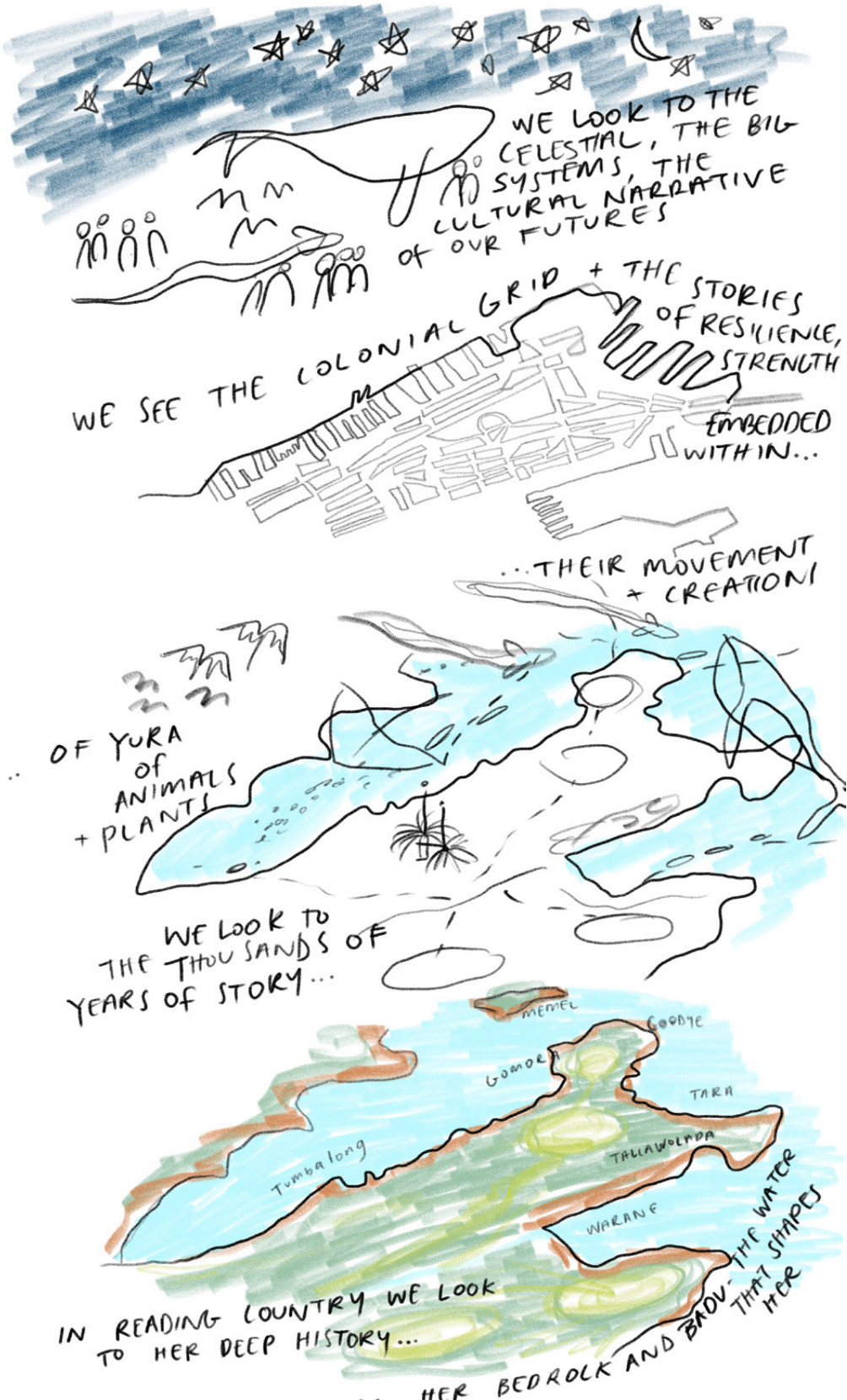


Figure 4. Embedding Story (Source: COLA)



1.3 Interpreting 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. The outcomes and findings of this work, as summarised in the following principles and considerations should inform the ongoing co-design process to ensure that the final spatial designs embody these ideas and values.

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.

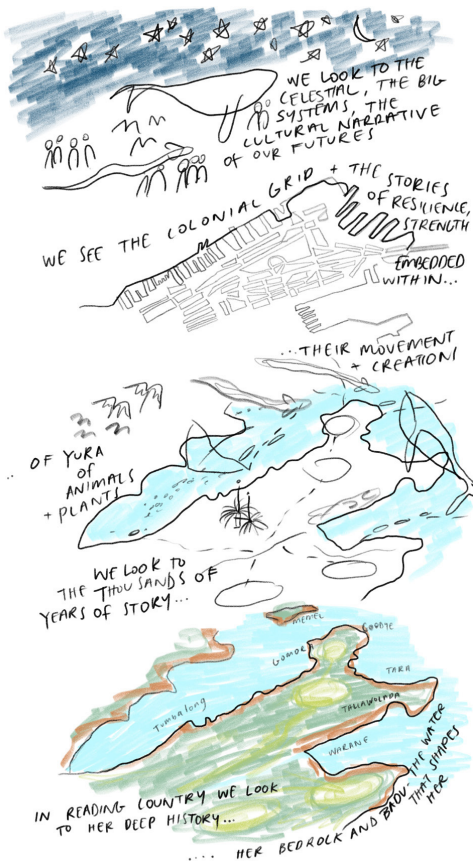


Figure 5. Exploring embedded story (Source: COLA Studio)

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. The design should honour and reflect the ancient story of water held through eons — from a steep river canyon carved over 15,000 years ago, to a tidal bay shaped by sandstone platforms, rocky outcrops and escarpments, and pockets of sand gently lapped by saltwater from the harbour. The site is adjacent the deepest part of the harbour — where Humpback whales once birthed their young, where women fished from nawis (canoes), and men hunted and gathered along the shore.
3. Consider stories of resilience embedded in the history of the hungry mile and the activity of the wharfs.
4. Designs should connect with the tidal water story, the celestial connection to the moon, patterns of erosion and sedimentation, movement and flow of harbour water as well as the cultural significance of the saltwater.



Figure 6. Tidal water and shoreline (Source: Emma L Johnston)

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, Gomora; the place of light. These names speak to the nourishment and plenty that Country has offered for thousands of years.
2. With abundance comes responsibility — the duty to care for and sustain what nourishes us. This was embodied by Barangaroo, who stood firm in protecting her waters, challenging the colonists who overfished them.
3. Honour the role of women in caring for Country and community— by drawing on matriarchal strength, wisdom, and nourishment as guiding design values.
4. Ensure the design holds space for Indigenous presence — including the stories, rights, and ongoing connection of Indigenous communities, and the respectful integration of native plants and animals.
5. Embed responsibility in design practice — through thoughtful material selection, innovative technologies, and systems thinking that supports long-term sustainability.
6. Contribute to the health of the harbour and surrounding landscape — by designing in ways that regenerate, protect, and enhance ecological systems and waterways.



Figure 7. 'bara' by Judy Watson (Source: City of Sydney)



Figure 8. Fishing canoe , Port Jackson, 1800. (Source: Robert Edwards)

Matriarchal lands

1. Connect with the eons-held name Gomora — the place of light.
2. Let this meaning guide design decisions:
  - Does the design honour and protect access to natural light and warmth?
  - How can it preserve visual and sensory connections to the harbour - the liquid light reflecting from the sky, casting the bay in golden hues?
  - How might colours, textures, and form evoke a sense of lightness and warmth?
  - And conversely, how can the design offer protection from heat and harsh conditions during hot weather?

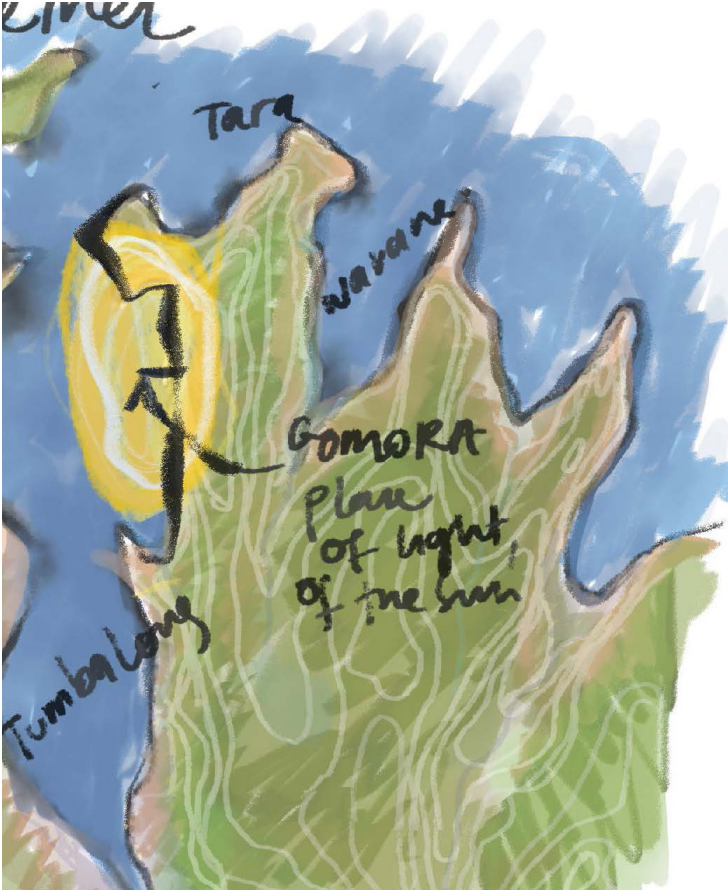


Figure 9. Land story (Source: COLA Studio)



1.3 Interpreting Country

Drawing inspiration from Country

- 1. Respect 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 genuinely belong to Gadigal Country – could it feel like an extension of Country itself?
- 3. Draw upon the distinct qualities of Gadigal Country – the sandstone and its forms, tidal rhythms, topography, plant and animal life, marine ecosystems, climate and weather patterns, and the site’s westerly aspect.
- 4. Let texture, form, and colour emerge from Country – not imposed, but revealed through careful listening and observation.
- 5. Consider the design as part of an enduring story – one that can be made and remade, imagined and reimagined. Like Country, especially in tidal places, it should shift and evolve with the seasons, with day and night, with time
- 6. Ensure the design feels connected to the broader precinct while holding its own identity and ecologies – like a rock pool on a sandstone platform: distinct, yet inseparable from the whole.



Figure 10. Texture and colours (Source: Abode)



Figure 11. Geology and form (Source: maplogs)

Making space for all entities of Country

- 1. Maximise landscape opportunities to enhance the health and amenity of the site’s diverse microclimates. Use a native plant palette to support and attract local bird, insect, and pollinator species, contributing to thriving urban ecologies.
  - Acknowledge Sky Country – consider how people experience the sky as they move through and interact with the precinct.
  - Understand wind as a dynamic force – shaping comfort, microclimates, materials, and plantings.
  - Design for ecologies at all scales – from the smallest microhabitats to the broader connections across the landscape.
  - Work with water – consider how water moves through the site and how design can clean, slow, and filter it before it enters the harbour.



Figure 12. Considering all entities (Source: COLA Studio )

Respect topography, aspect and Sky Country

- 1. Recognise the cultural significance of Observatory Hill, a place of celestial connection and gathering long before colonial settlement. Building height, form, and night-time lighting should be carefully considered to avoid diminishing the function and spirit of this important Sky Country site.
- 2. Respect the presence and power of the nearby sandstone cliffs. Their mass, scale, and materiality are integral to the character and identity of this precinct.
- 3. Protect and enhance view lines to the west and the harbour. Maximise opportunities for people to connect visually and emotionally with these elements of Country.
- 4. Design with celestial relationships in mind. Honour the tidal nature of the site and its deep connections to the night sky – consider how light, shadow, and change can be expressed in the built environment.



Figure 13. Water fragments and tidal connections (Source: COLA Studio)

Cultural Expression

- 1. Create space for the stories of First Nations water spirits – underpinned by deep cultural knowledge and long histories of the Harbour’s creation and surrounding landscapes. These stories should be expressed in diverse forms to reach varied audiences – including oral storytelling, audio, embedded art, and site-responsive installations.
- 2. Design for cultural community use – both internal and external. Embed opportunities within the precinct’s program for ongoing cultural activities, gatherings, and practices. This ensures the local community retains agency over the use of space, making culture visible, present, and living well beyond project completion.
- 3. Explore opportunities for storytelling and art programs, including meaningful connections with the Yananurala initiative and other place-based cultural narratives.
- 4. Support enduring Custodianship and cultural practice, not as symbolic or performative gestures, but as embedded, ongoing relationships with place, people, and design – shaped through long-term partnerships and deep listening.

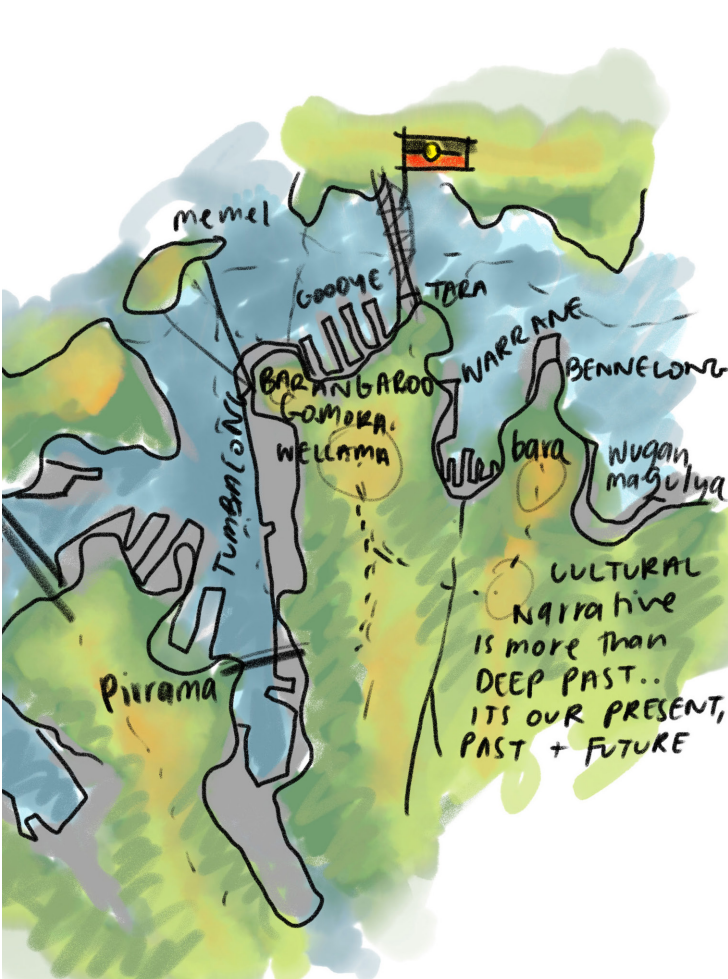


Figure 14. Community expression and engagement (Source: COLA Studio)



2

Built Form



2.1 Vision

Central Barangaroo represents a pivotal final piece in the realisation of the Barangaroo masterplan. Its development benefits from the learnings of Barangaroo South and will be framed by major parklands and infrastructure projects that will be completed in time for its public opening.

This precinct will play a crucial role in stitching together its surrounding contexts — linking the historic fabric of Millers Point, the natural landscape of Barangaroo Headland Reserve, the Metro station to the north, Harbour Park to the west, Hickson Park to the south, and the established commercial and residential developments of Barangaroo South.

Historically significant and strategically located, Central Barangaroo must be designed for longevity, adaptability, and vibrant, day-to-night activation.

The vision is for a dynamic, fine-grained precinct that delivers a diverse mix of uses to serve both locals and visitors. It will extend activity beyond standard business hours and respond to the needs of the surrounding community — creating a self-sustaining, well-connected urban destination.

Central Barangaroo will not replicate Barangaroo South, but complement it — offering a unique set of experiences, built forms, and public spaces that enrich the broader precinct and strengthen connections across Country, community, and city.



Figure 15. Artist's impression of Central Barangaroo (Source: SJB)



2.2 Block Dimensions

- 1. Footprints and dimensions of Blocks 5, 6 and 7 include new open to sky pedestrian connections, greater porosity, and framed views to the harbour. These parameters are set out below in Figure 16.
- 2. Block dimensions have been developed to provide maximum flexibility to accommodate a range of uses; commercial, residential, hotel, community and retail.

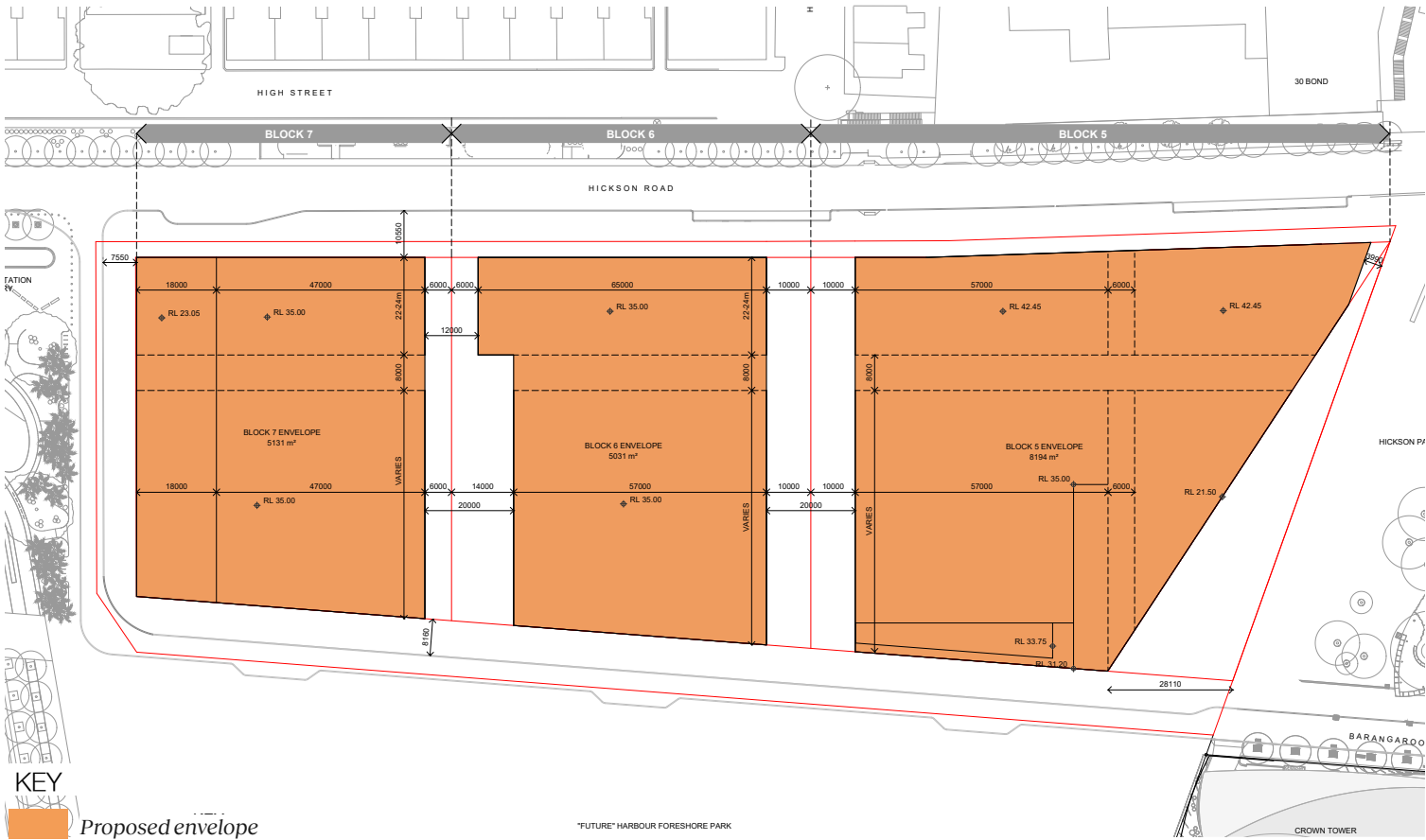


Figure 16. Block Dimension Plan

2.3 Heights

- 1. Proposed envelopes allow for generous floor-to-floor heights and can achieve a maximum of 7-9 storeys above ground dependent upon the proposed building uses.
- 2. The ground level heights must accommodate loading and servicing access.
- 3. Building envelopes contain allowances for the delivery of green roofs, building parapets, lift overruns and all services. Envelopes should be considered as absolute maximums.

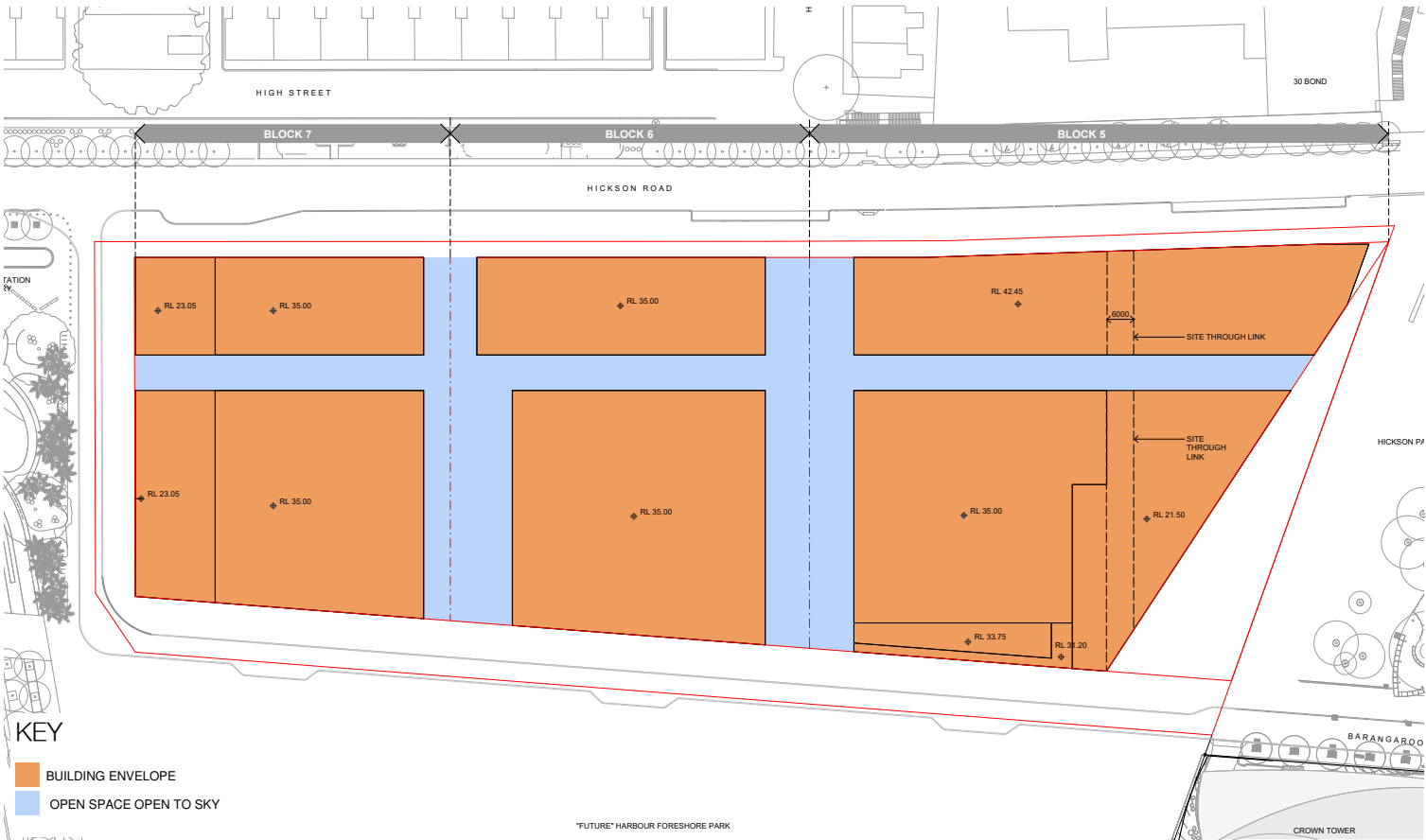


Figure 17. Envelope height plan



2.4 Cultural Facility

A new cultural facility will be delivered at the heart of the precinct, supporting the cultivation of a dynamic 18-hour environment. A ground level entry will position culture and the arts as an integral part of this new urban village, delivering an unexpected cultural haven.

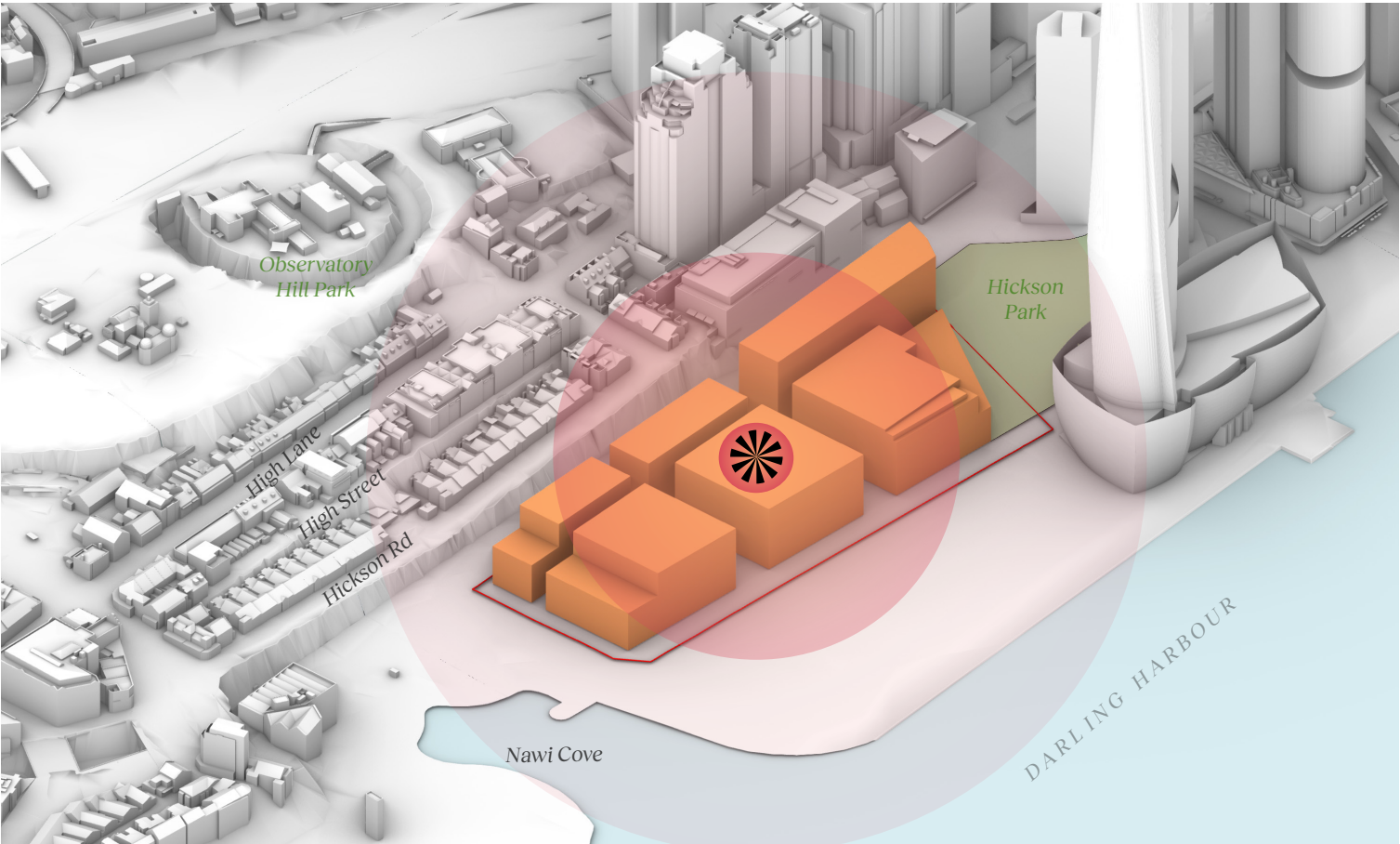


Figure 18. Cultural facility located in the heart of the precinct

2.5 Articulation Zones and Facades

- 1. 0m setbacks with buildings built to street edges are encouraged.
- 2. Adequate zones illustrated below in Figure 19 allow for separation, sun shading, privacy screening and articulation of built form.
- 3. A clear width of 8m is to be maintained between buildings along the length of the north-south lane. There is an opportunity for buildings on either side of the lane to sit up to 2 metres into this 8m zone as long as a commensurate and equal setback is adopted to the opposite side of the lane - ie. the outcome is that an 8m wide clear zone between buildings is maintained at all times. This will result in a minimum north to south view corridor of 4m clear being maintained along the entire lane length, with a minimum separation of buildings along the lanes length of 8m.

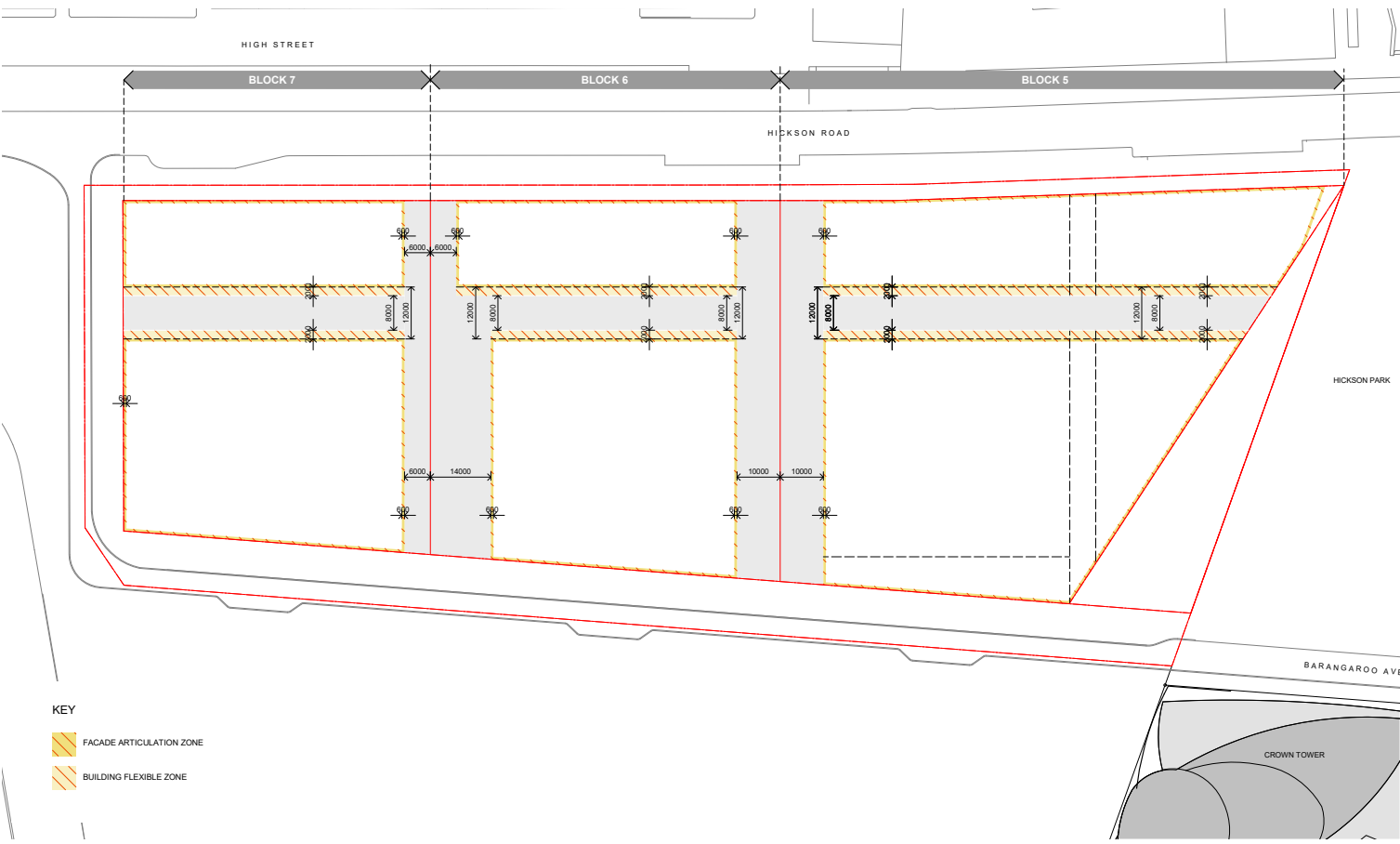


Figure 19. Facade articulation zone plan



2.6 Potential Built Form Configurations

- 1. A range of building typologies can be accommodated within the building envelopes and area allowances. The quantum of public open space between development blocks is consistent across any land use accommodation strategies and outcomes.

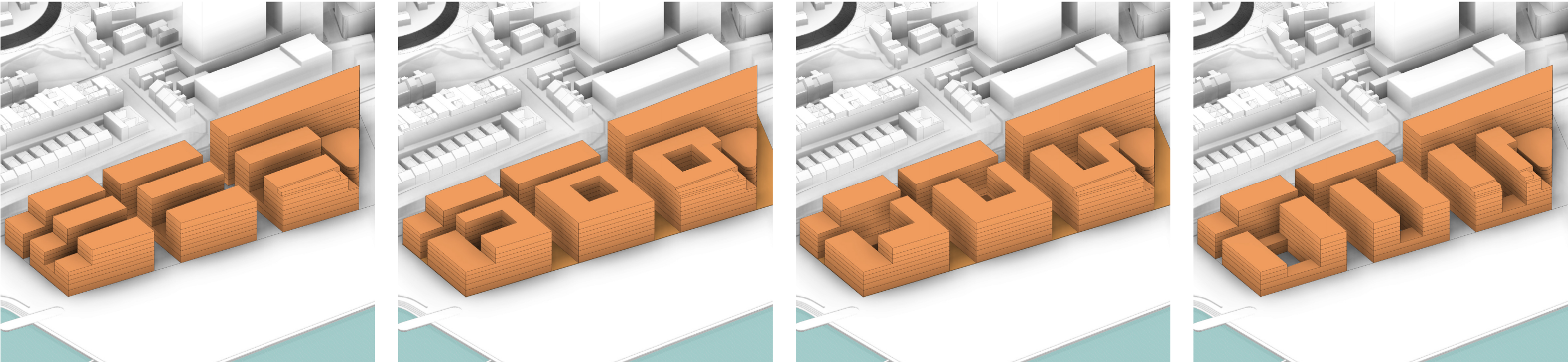
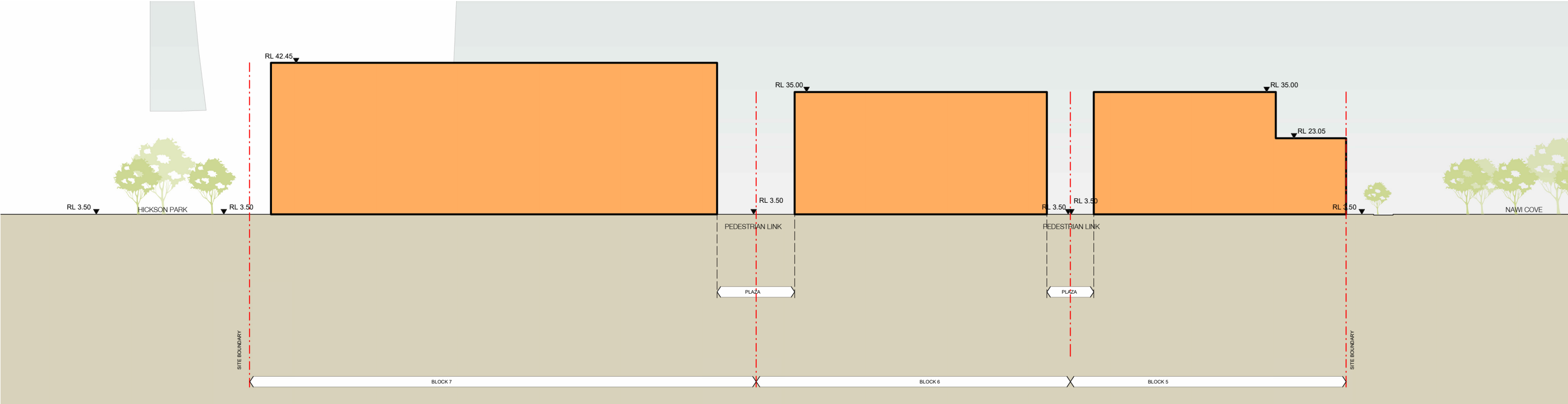


Figure 20. Indicative built form typology study

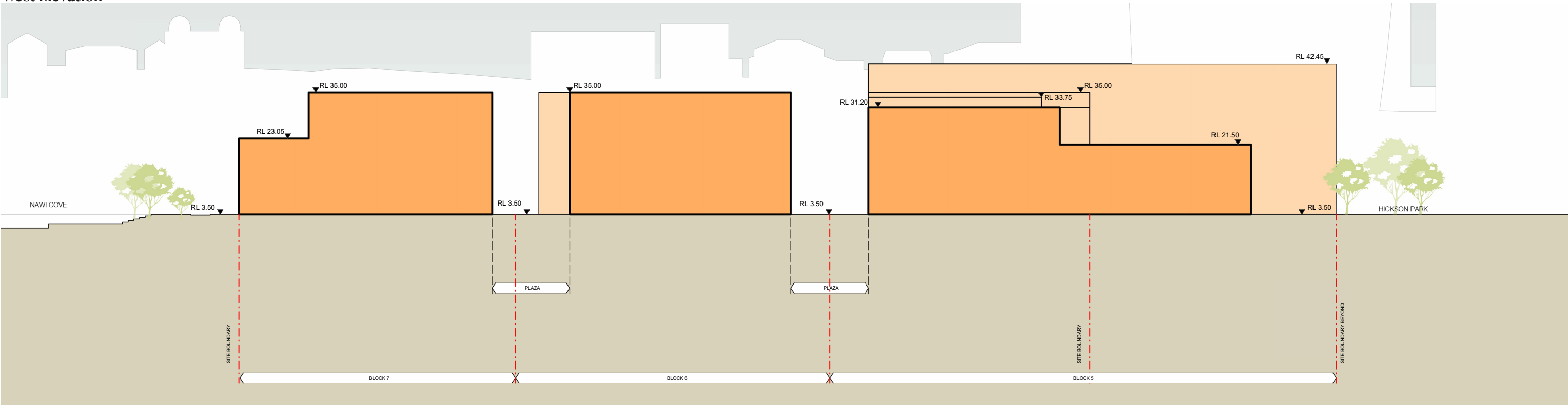


2.7 Elevations

East Elevation



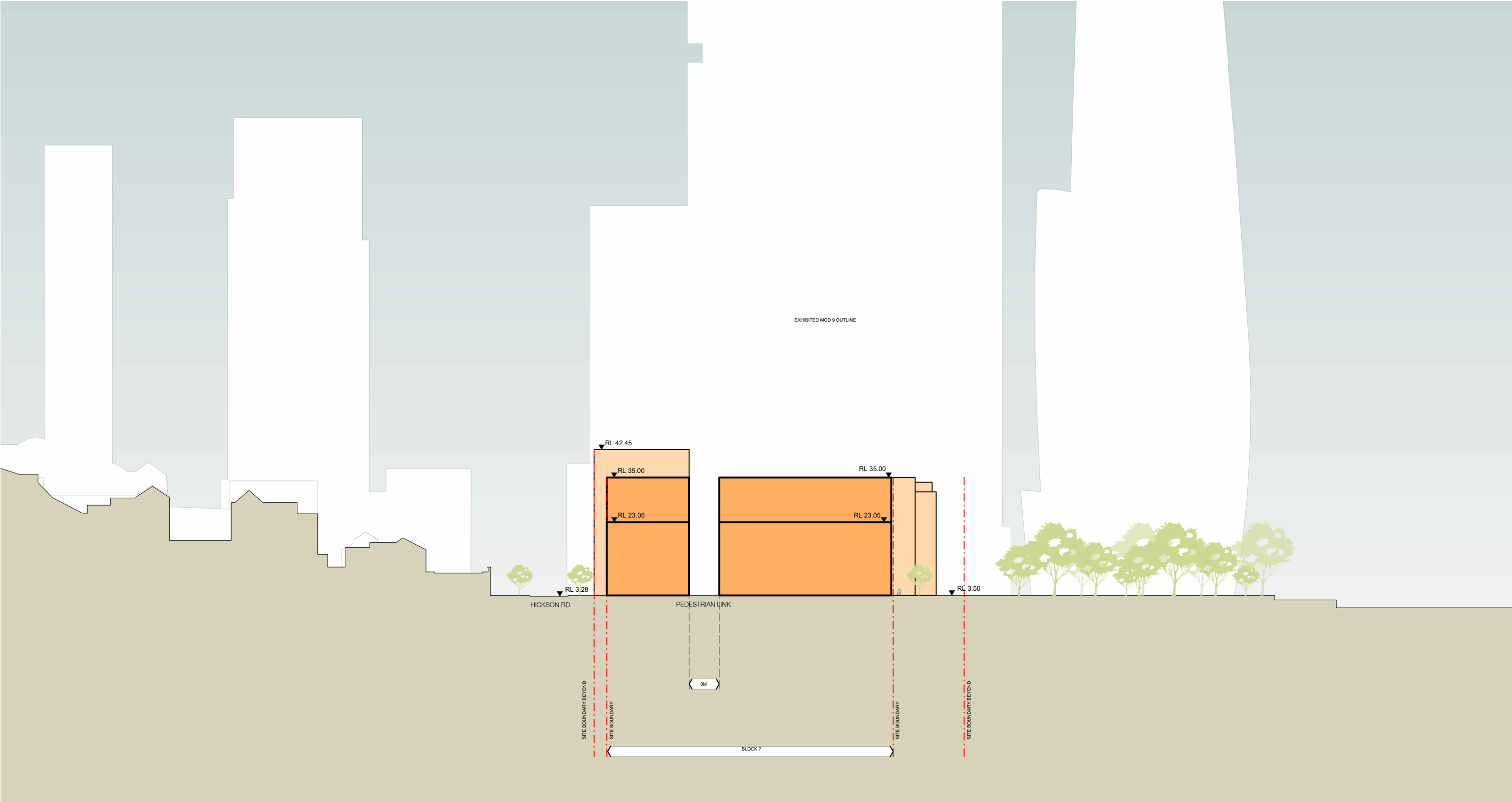
West Elevation





2.7 Elevations

North Elevation





2.8 Roofs

Architectural

- 1. Building roofs will be highly visible from many vantage points, making it crucial to regard roofs as a fifth facade. Ensure roofs are well designed to minimise the visibility of roof services.
- 2. Any screening elements proposed 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. Ensure rooftop plant is optimised to minimise visibility from the surrounding public domain.
- 5. Promote green edges to rooftops to soften building forms and to extend the landscape setting of place.

Landscape

- 1. Consider opportunities for planting on all roof tops to assist with a reduction of the urban 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. Encourage overhanging planting to roof edges so that views from plazas and laneways result in greater visual interest.



Figure 21. Chicago City Hall Green Roof, Chicago (Source: Inhabitat.com)



Figure 22. 360 MCentral (Source: City of Sydney)



Figure 23. Illustrative roof top plan



2.9 Material Palette

Architectural

1.

An understanding of Country should underpin the design, form and palette of the precinct’s buildings.
2.

While diverse building design responses are encouraged, material palettes should be minimal. Variation across buildings should be in detailing, or material colour rather than holistic changes to achieve diversity. We are looking for diversity within a common design response and palette.
3.

Material colours should be considerate of the historic and natural context.
4.

Materials should be of high quality and durable for this location. Low maintenance is highly desirable.
5.

Materials should be timeless and should result in longevity.
6.

Buildings should display care in craft and detailing.
7.

Materials that have low embodied energy in their production, transportation and required maintenance are preferred.
8.

An overall masonry character with appropriate solid to void ratio is preferred.
9.

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



Figure 24. MORA Residential building by ADNBA (Source: Cosmin Drogomir)



Figure 25. Rosemoor Studios, by Haptic (Source: Simon Kennedy)



Figure 26. Casa Guzman Jimenez, by Estudio Macías Peredo (Source: César Béjar Studio)



Figure 27. Headquarters of Banco Caminos by Ruiz Barbarin Arquitectos (Source: Architizer)



2.10 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. Building forms should hold their outer edges to create a series of meaningful and safe public spaces and lanes.
- 3. Balconies should be protected and contained within facades.
- 4. Consider privacy and amenity of private open spaces proposed within the precinct so they are highly functional outdoor rooms.
- 5. Consider the use of Juliette balconies at appropriate levels.
- 6. Building entrances should be considered for their sense of address and wayfinding within the precinct.
- 7. Consider facade articulation to achieve user comfort at all levels - especially at ground level.



Figure 28. Turnmill by Piercy & Company (Source: Hufton+Crow)

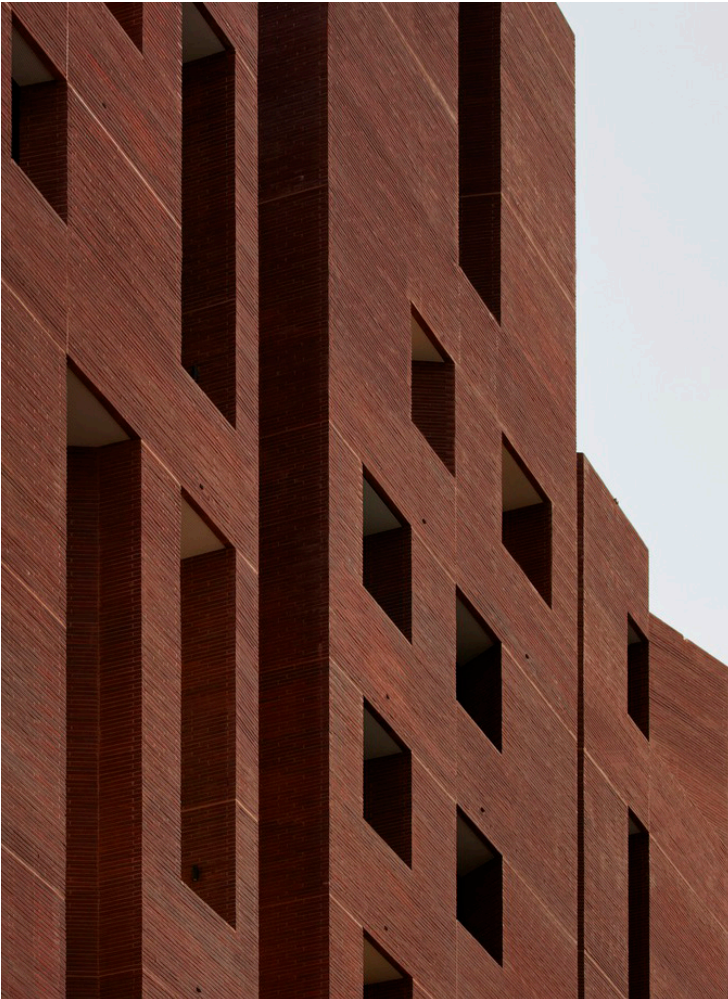


Figure 29. 9-15 Young Street by SJB (Source: Tom Roe)

2.11 Shading

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

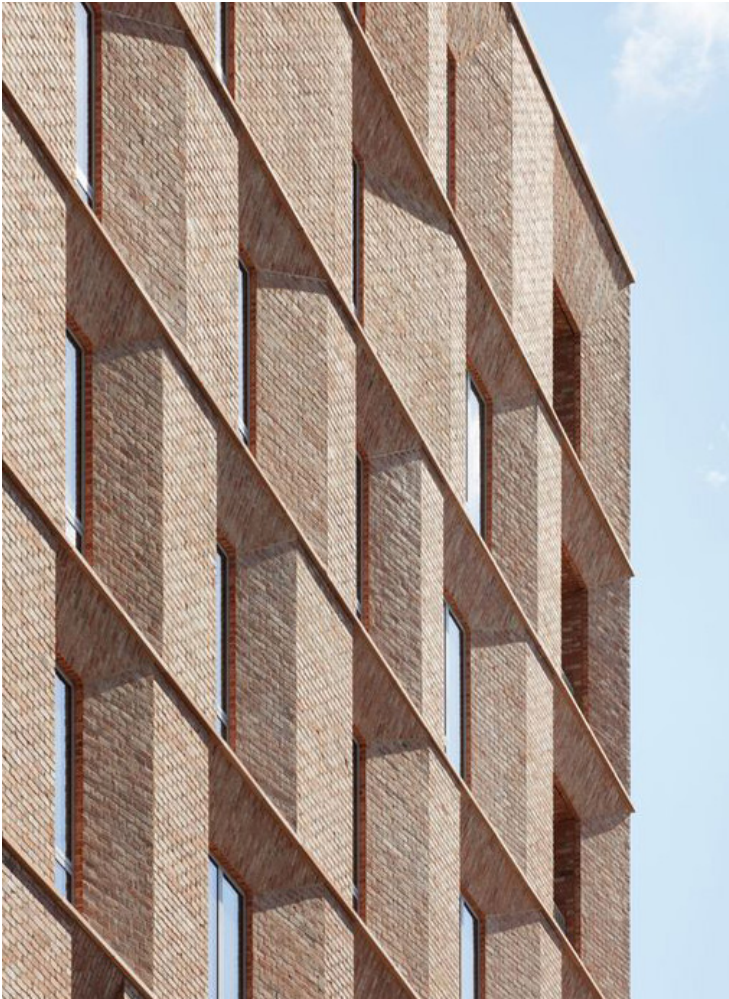


Figure 30. Belle Vue by Morris + Company (Source: Jack Hobhouse)



Figure 31. 10 Wylde Street by SJB (Source: SJB)



# 3 Public Domain



3.1 North-South Lane

- 1. An 8m wide north-south lane is proposed between each block at a distance of 20-24m from Hickson Road.
- 2. The lane can stagger within this zone but a continuous north-south visual link of 4m must be retained between all buildings.
- 3. A minimum building separation along the lane of 8m is required.

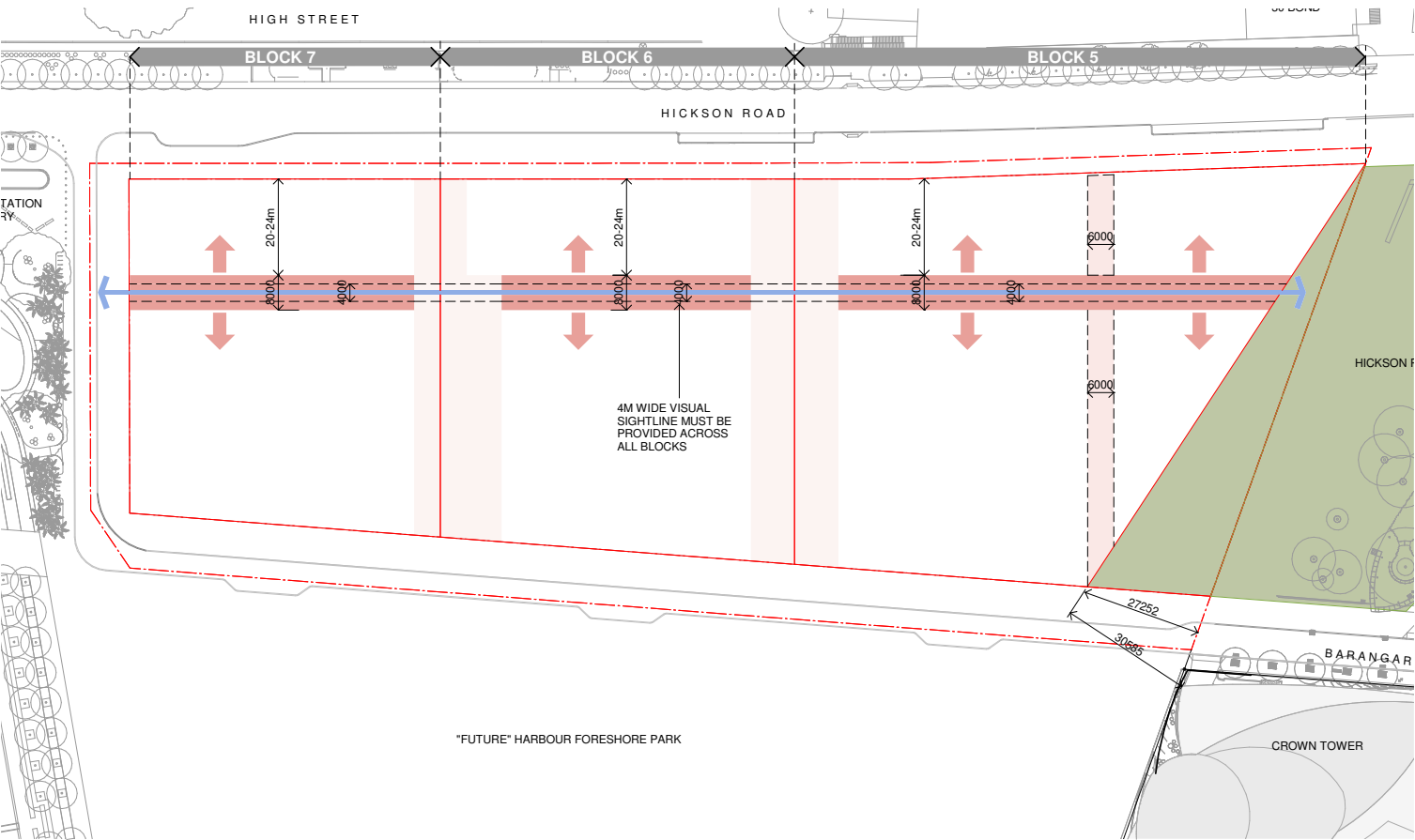


Figure 32. North - South lane layout plan

3.2 Deep Soil

- 1. There is an allowance within the masterplan for planting and deep soil zones across the site.
- 2. A 7% deep soil requirement should be considered to land generally within the zones shown on the below Figure 33 - noting the zones indicated below are greater than 7%.
- 3. Deep soil zones should be organised to support significant trees, to allow for the development of healthy root systems, and provide stability for mature tree outcomes.
- 4. Deep soil zones are indicative only. The precise quantum and distribution of deep soil areas will be determined at future SSDA stages for public domain.

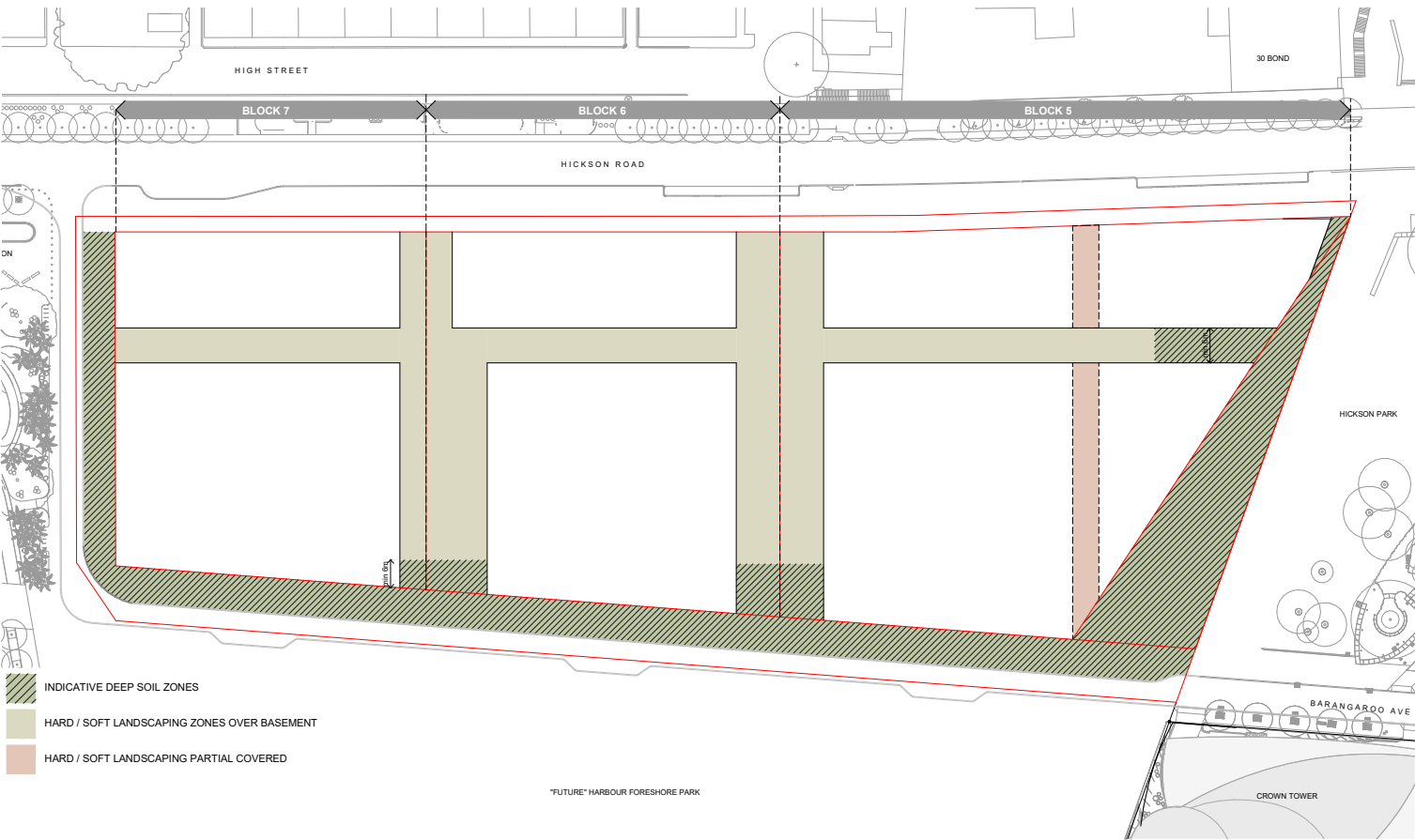


Figure 33. Indicative deep soil zones



3.3 Barangaroo Avenue

- 1. Continue Barangaroo Avenue along the western interface as a slow one-way street, connecting to Hickson Road.

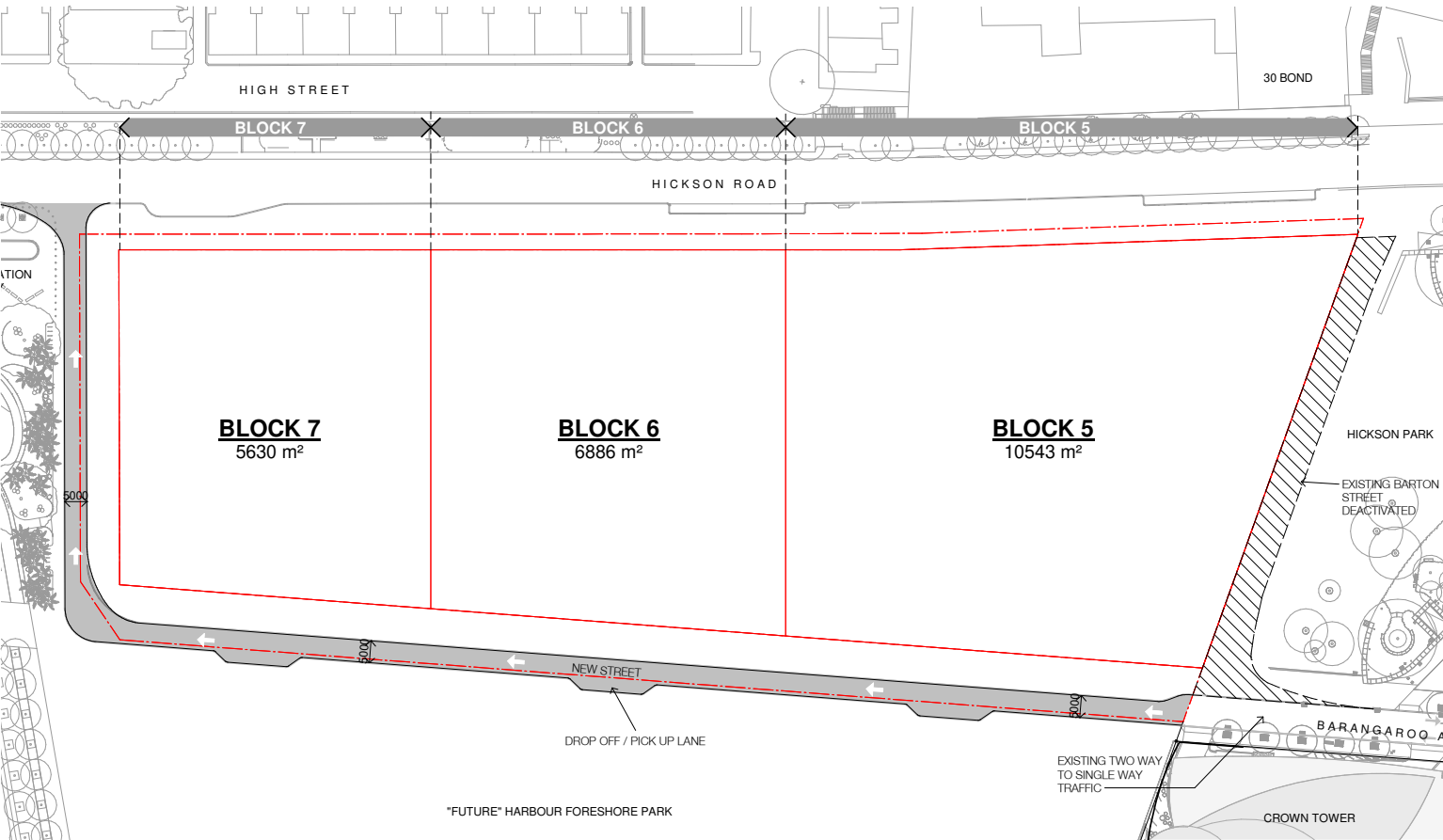


Figure 34. Continuing Barangaroo Avenue

3.4 Access and Servicing

- 1. Vehicular entries are to be located along Hickson Road. There is to be a maximum of three vehicular entry points.
- 2. Vehicular entrances should be centralised within each block as much as possible to allow activation of corners fronting Hickson Road and new east-west connections.

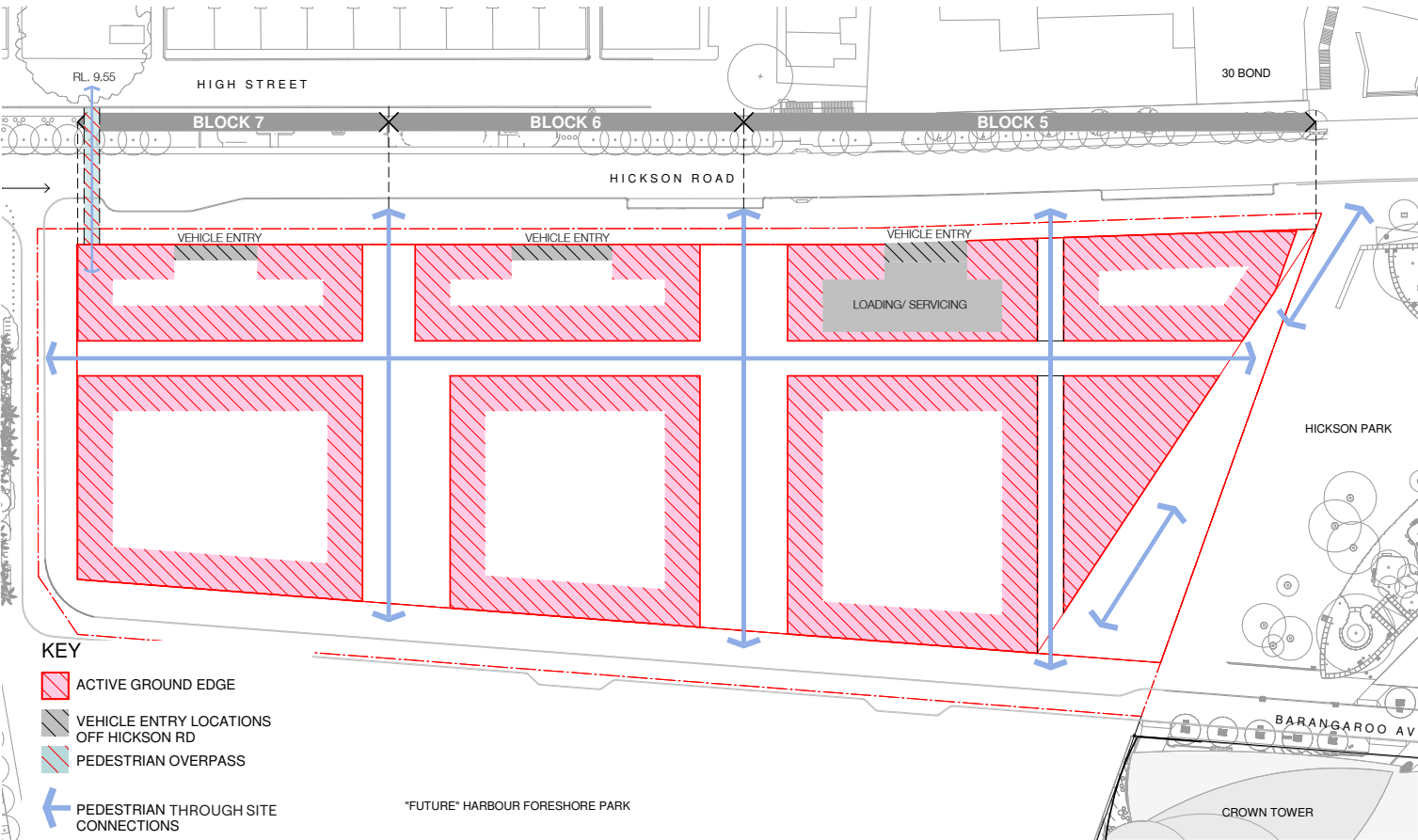


Figure 35. Access and servicing schematic plan



3.5 High Street Alignment

- 1. The east-west pedestrian connection between Blocks 5 & 6, must maintain a geometric alignment with High Street subdivision pattern to the East.

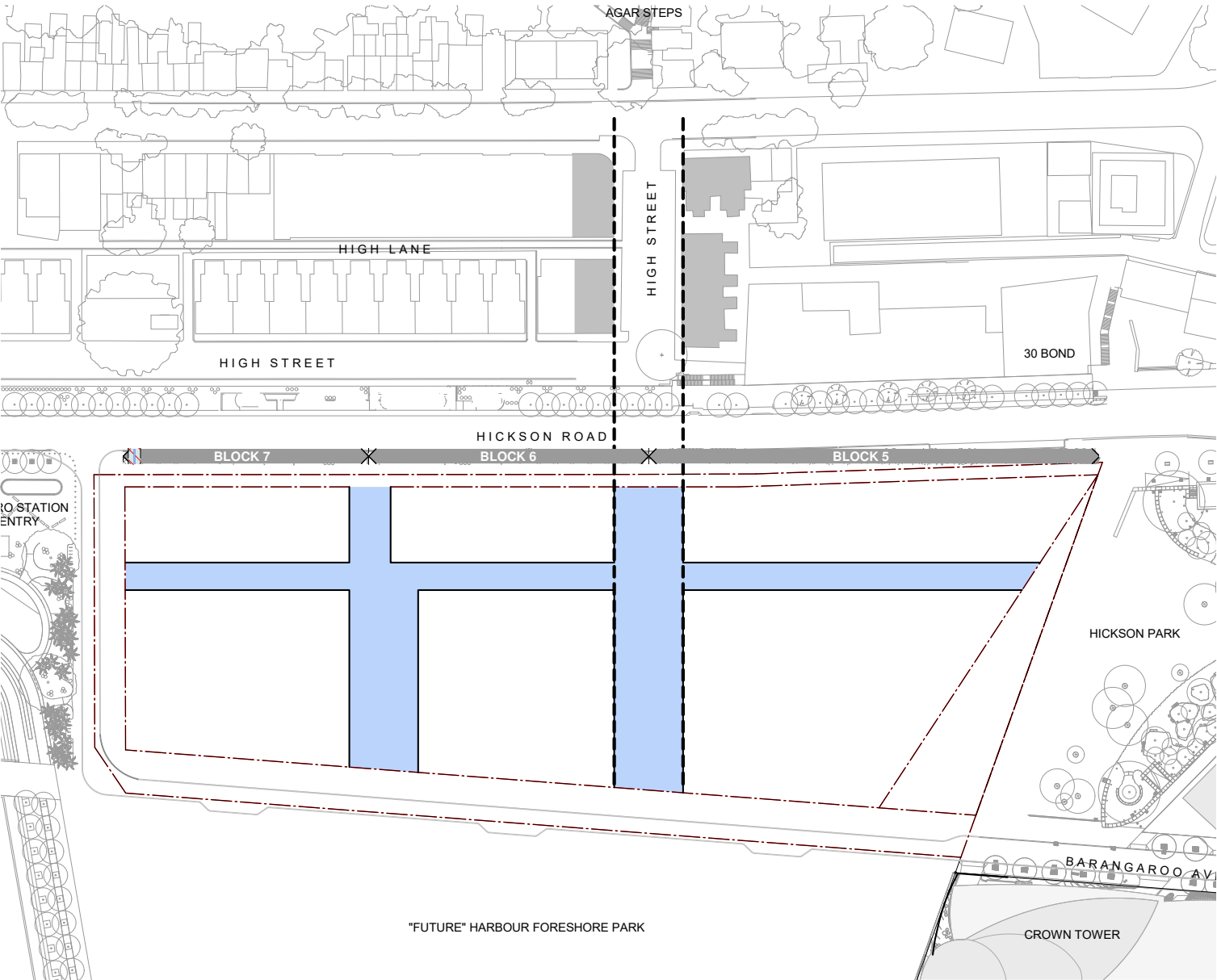


Figure 36. Alignment of east-west pedestrian connection with High Street



3.6 Hickson Park Interface

Architectural

- 1. Provide weather protected pedestrian connections from Hickson Road towards the 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. 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 should strengthen the vista to the Harbour.
- 3. Consider opportunities to embellish Hickson Park with a more local focus, to ensure that it serves as a village green, complete with shaded spaces for relaxation.

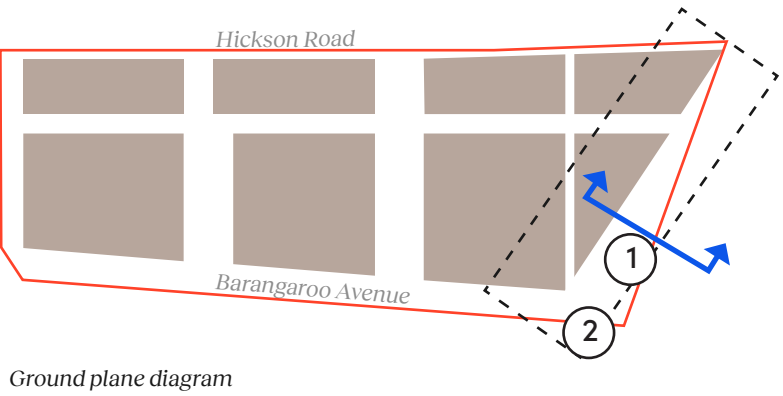


Figure 37. Woolloomooloo Wharf (Source: Kingsleys )



Figure 38. Pancras Square by Townshend Landscape Architects (Source: John Sturrock)



Figure 39. Indicative section



3.7 Barangaroo Avenue Interface

Architectural

- 1. Support protected pedestrian movements between Nawi Cove & Barangaroo South.
- 2. Support protected outdoor dining that takes advantage of the park and waters edge connection.
- 3. Provide continuous active frontages for passive surveillance to adjoining public space(s).
- 4. Consider shade as an important factor in the westerly orientation of buildings to ensure user comfort.
- 5. Secondary shelter structures are not permitted in the pedestrian zone.

Landscape

- 1. Allow the Harbour Park to visually flow into the shared space, not creating a defining edge.
- 2. Large trees should be located to frame views towards the Headland Reserve and provide westerly shade.
- 3. Consider the location of retail and other built objects so as to not block connections 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 harbour and park aspect.
- 7. Barangaroo Avenue is to extend the full length of the site.
- 8. Barangaroo Avenue is to be designed as a slow traffic zone, prioritising pedestrian east-west movements.

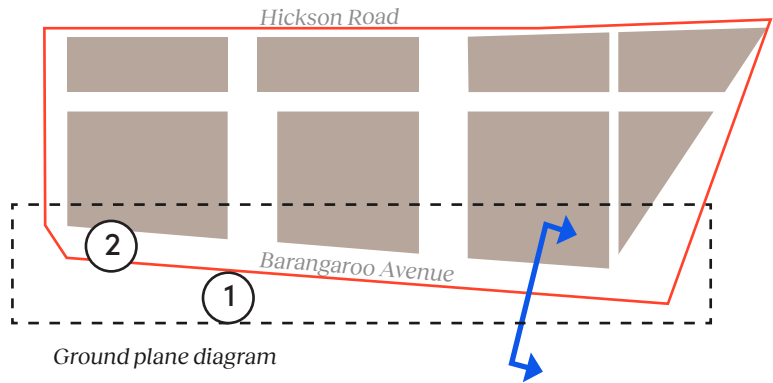


Figure 40. Barangaroo Avenue Public Domain by ASPECT/OCULUS (Source: Regal Innovations website)

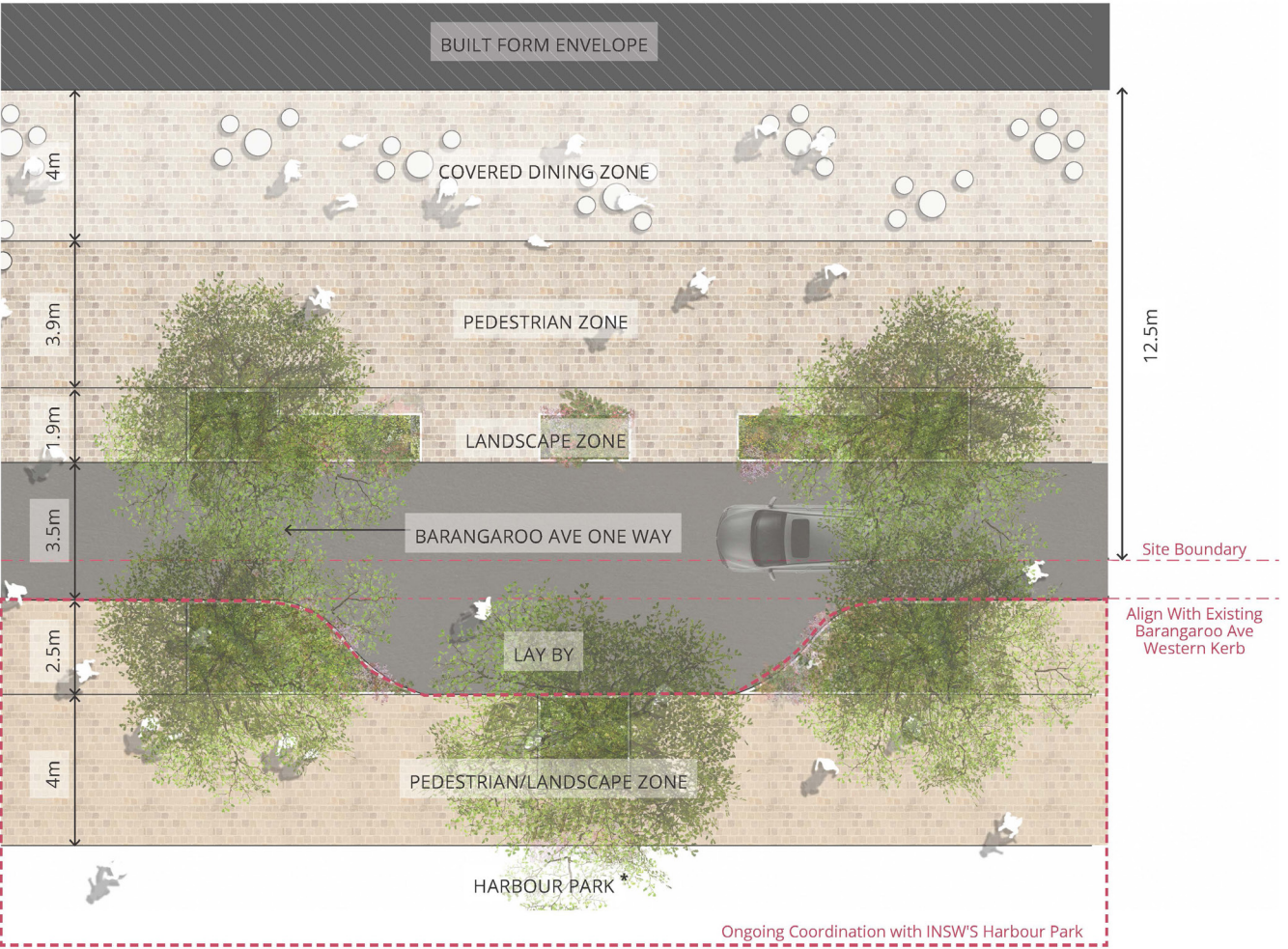


Figure 41. Barangaroo Avenue - Arrangement



3.7 Barangaroo Avenue Interface

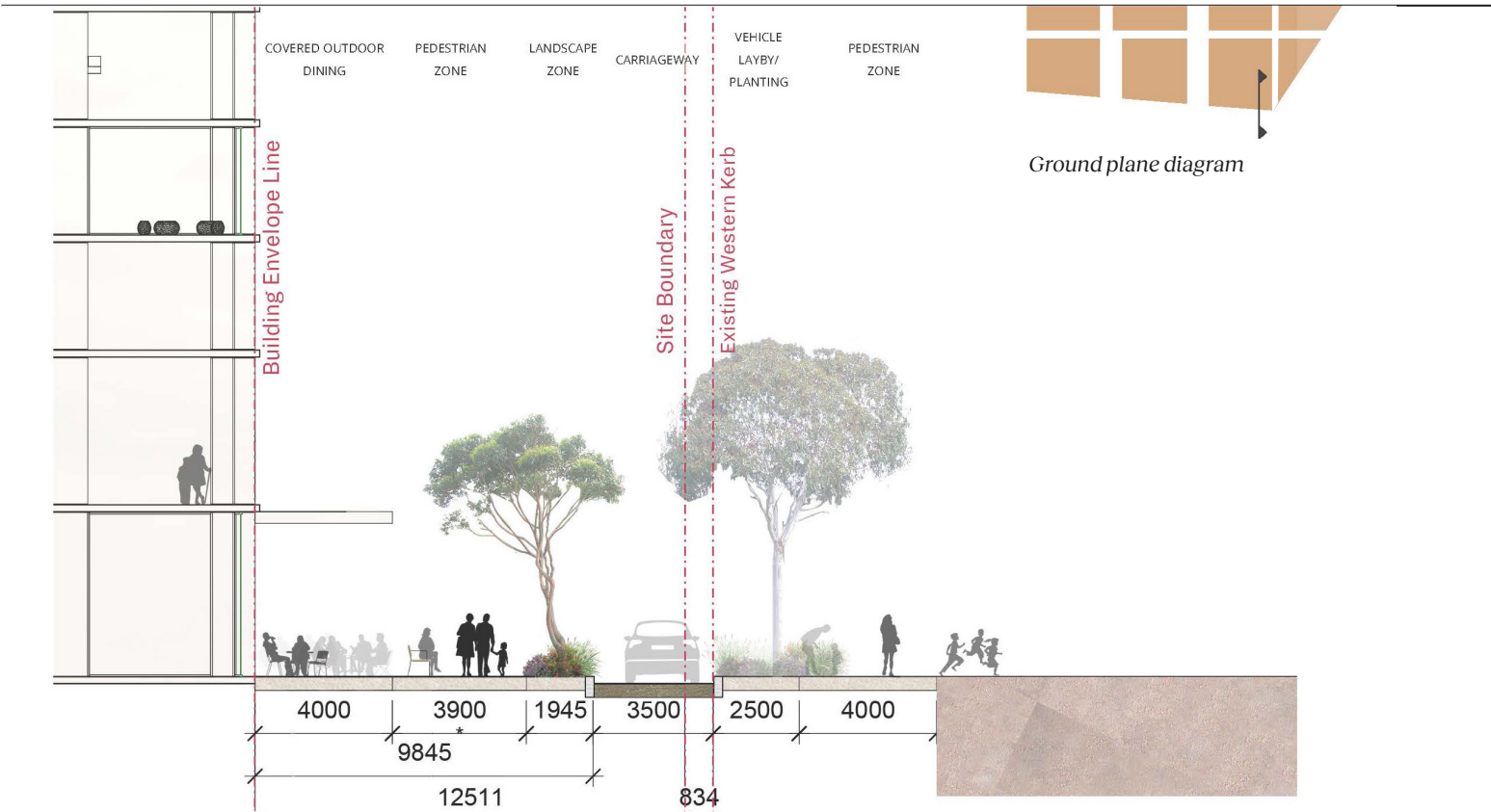


Figure 42. Barangaroo Avenue Indicative Section - South

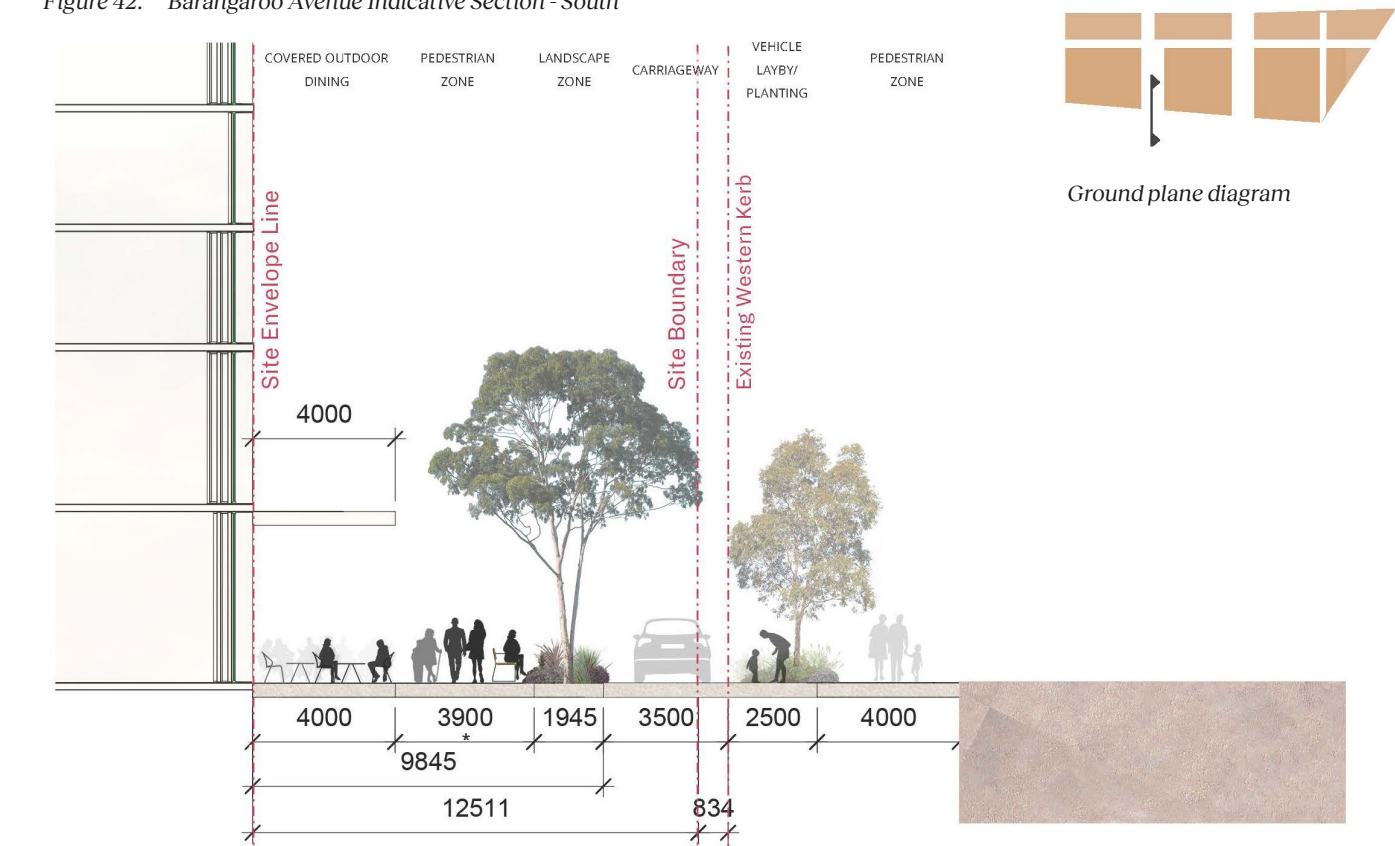


Figure 44. Barangaroo Avenue Indicative Section - North

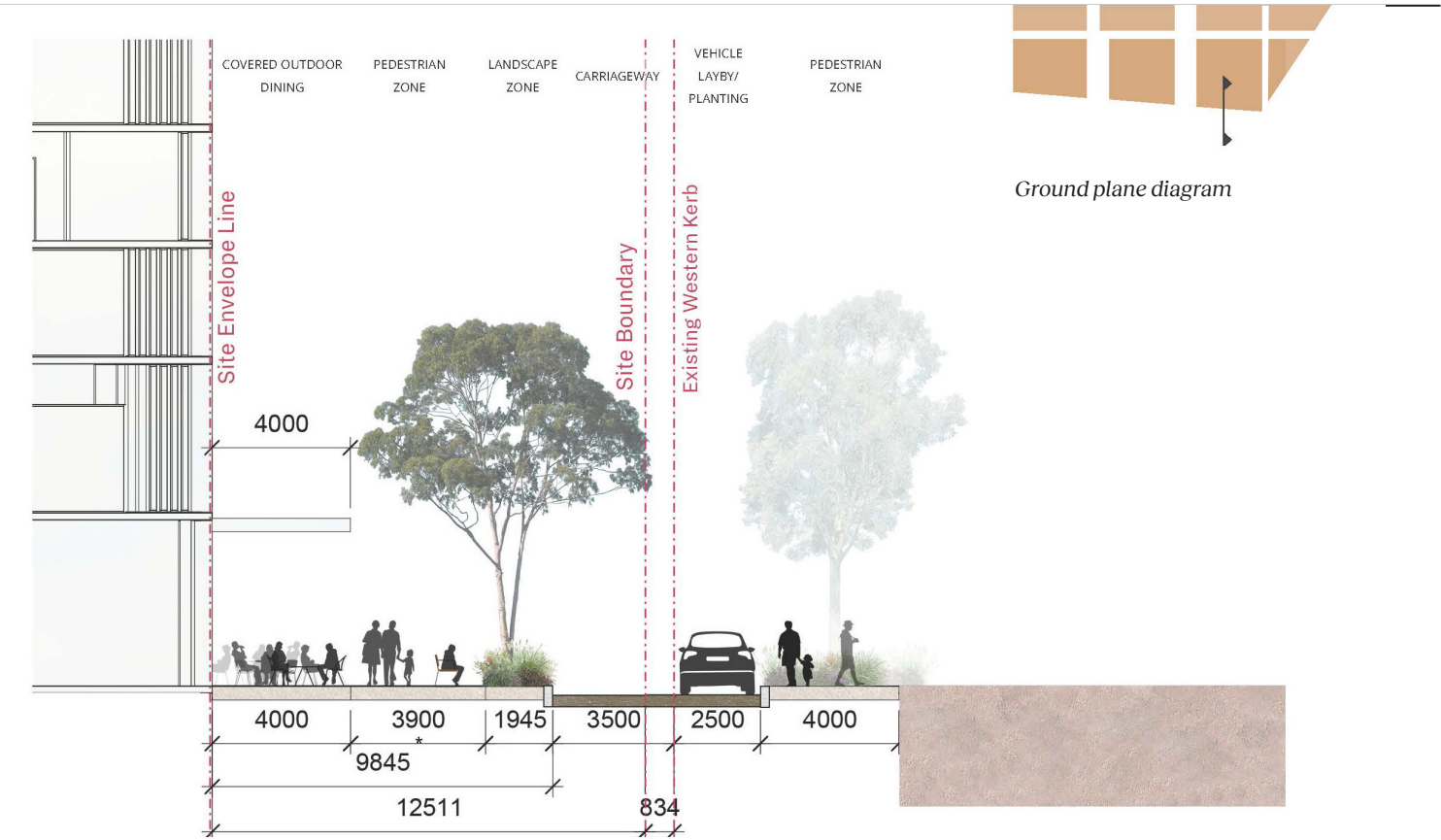


Figure 43. Barangaroo Avenue Indicative Section- Parking Bay



3.8 Nawi Cove Interface

Architectural

- 1. Provide weather protected pedestrian connection between Hickson Road, Barangaroo Metro station entry and the Harbour parkland.
- 2. Provide continuous active frontages with retail, cafes, restaurants, outdoor dining and other uses that maximise interest and interaction while delivering passive surveillance to adjoining public space(s).

Landscape

- 1. Create a new shaded street.
- 2. Consider a slow traffic or shared zone at the intersection of Hickson Road, the Barangaroo Metro station and the north/south lane way.
- 3. Frame views to Headland Reserve with considered planting.
- 4. Capitalise on the northern aspect by providing outdoor dining areas and places for the public to enjoy the setting.

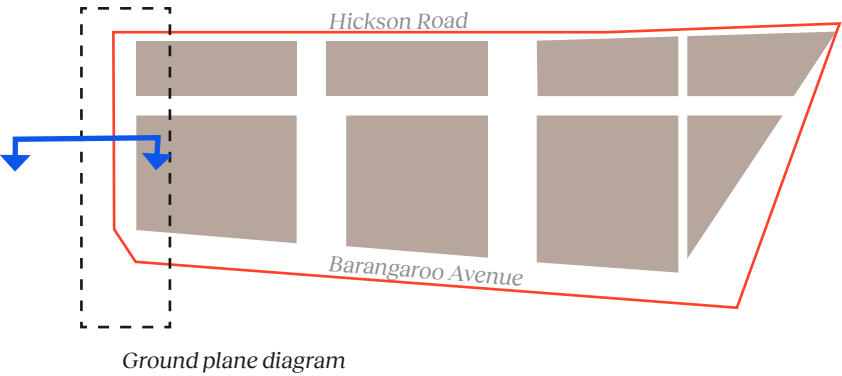


Figure 45. Collins Arch by OCULUS (Source: Peter Bennetts)

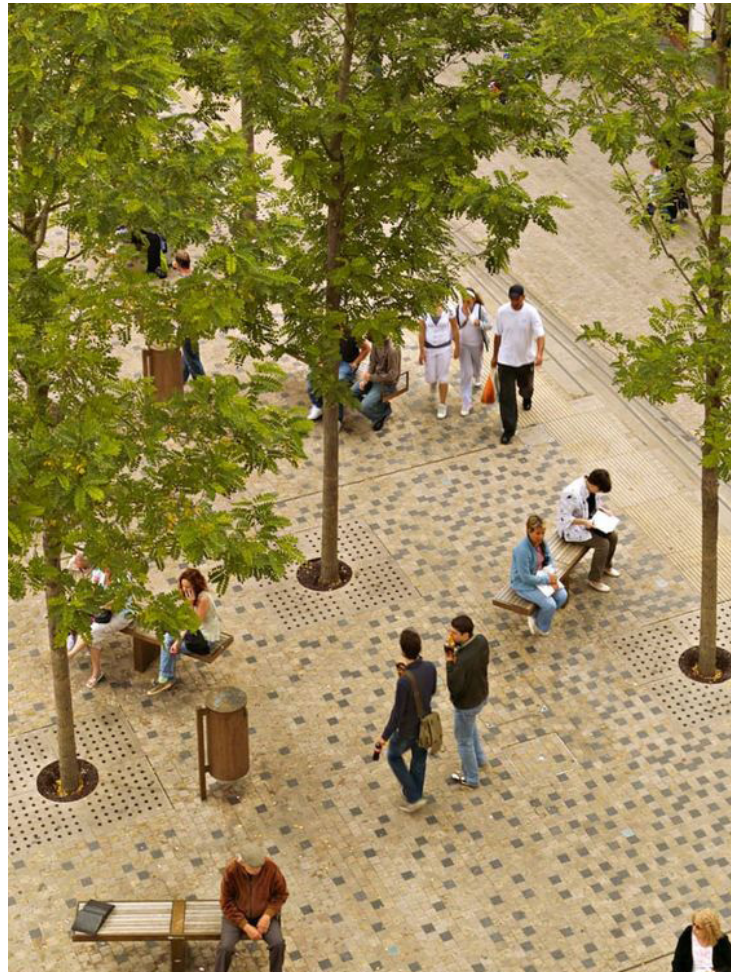


Figure 46. Bonn Square by Graeme Massie Architects (Source: Graeme Massie Architects)



Figure 47. Indicative Section



3.9 Hickson Road Interface

Architectural

- 1. Provide building awnings along Hickson Road where appropriate to support ground level street activation.
- 2. Activate the Hickson Road frontage with building entrances and retail evenly distributed along its length where possible.
- 3. The location and design of loading and service access along the Hickson Road interface should be well considered to avoid the appearance of a ‘back-of-house’ edge condition.
- 4. Buildings fronting Hickson Road are to consider the heritage nature of Millers and Dawes Point precincts.

Landscape

- 1. There is an opportunity for significant street tree planting along the western side of Hickson Road (outside of Central Barangaroo site boundaries) that will green and soften the hard edge between High Street, the exposed cliff-face and Barangaroo Central.
- 2. Consider a material palette that delivers a cohesive public domain treatment to provide a consistent visual language, encouraging pedestrians to move through adjoining plaza spaces.
- 3. Promote clear pedestrian movement and active transport pathways along Hickson Road.

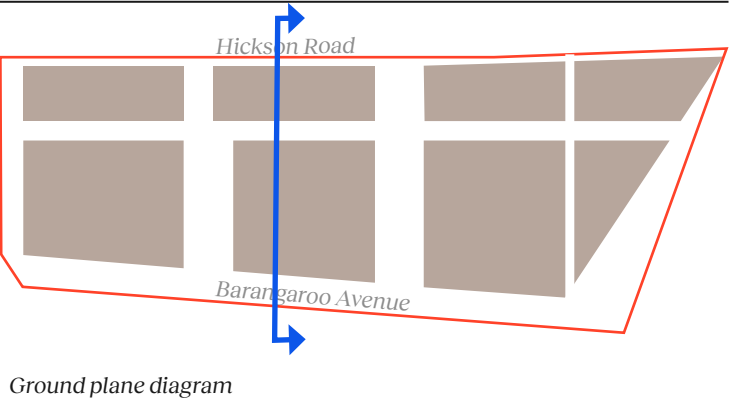


Figure 48. Constitution Avenue by Jane Irwin Landscape Architecture (Source: John Gollings)



Figure 49. Bourke Street Cycleway by Group GSA (Source: Simon Wood)

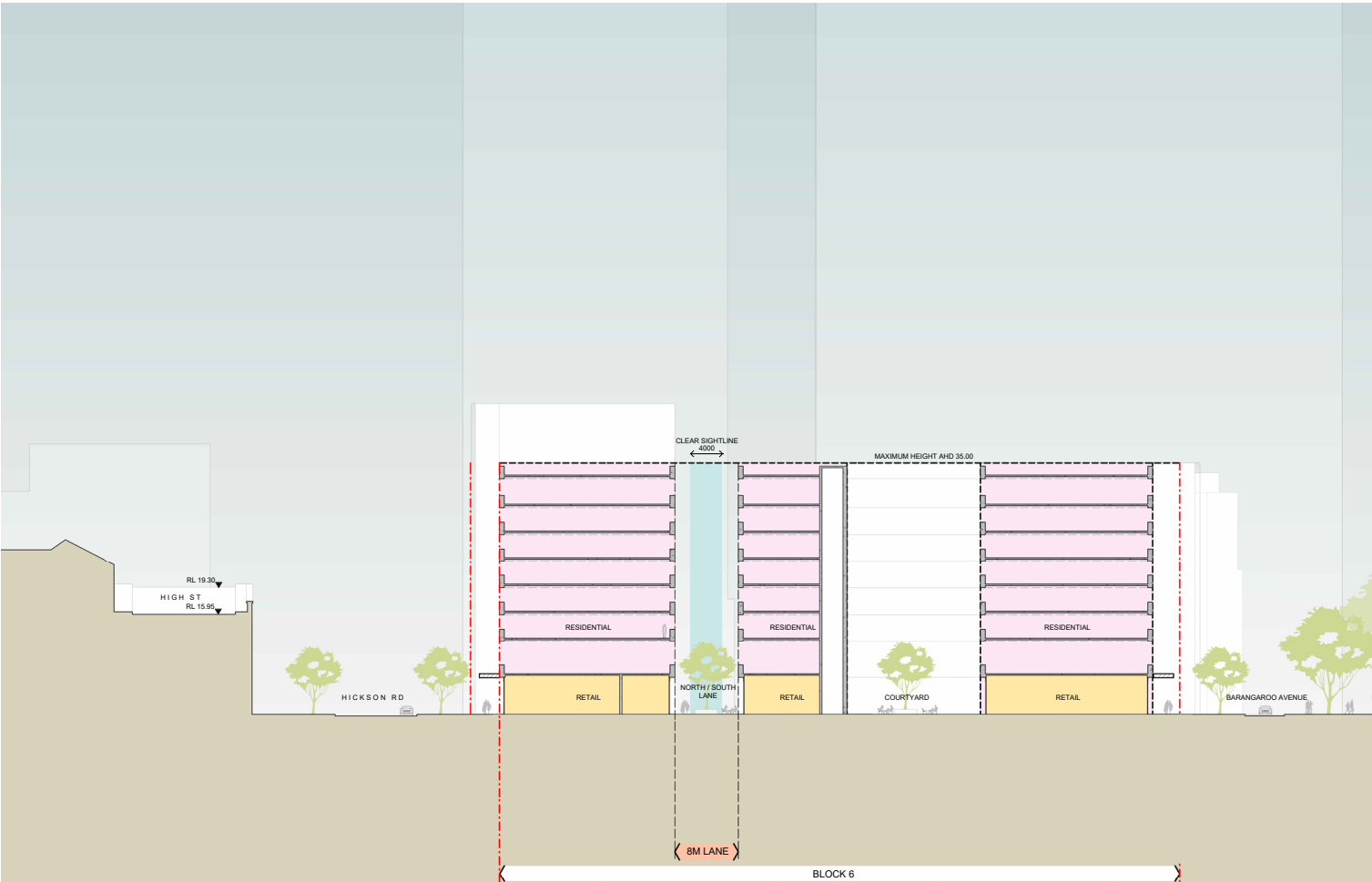


Figure 50. Indicative Section



3.10 Hickson Road Bridge

The proposed reinstatement of a bridge at the low point of High Street, connecting Millers Point to Central Barangaroo, draws on Sydney’s maritime history while providing a critical link for the precinct’s future. One of the pedestrian bridge’s key features will be its integration with the new Sydney Metro Station, providing easy access to the station concourse via lifts. The bridge will be designed to reflect its former industrial setting, incorporating elements such as an exposed structure and natural finishes. The proposed envelope considers the integration of the bridge with the building for a holistic outcome.

Architectural

- 1. The alignment of the bridge should seamlessly integrate 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 metres 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.
- 8. The bridge link connection into Block 7 should have clear public domain visibility and sufficient volume in line with its civic purpose.

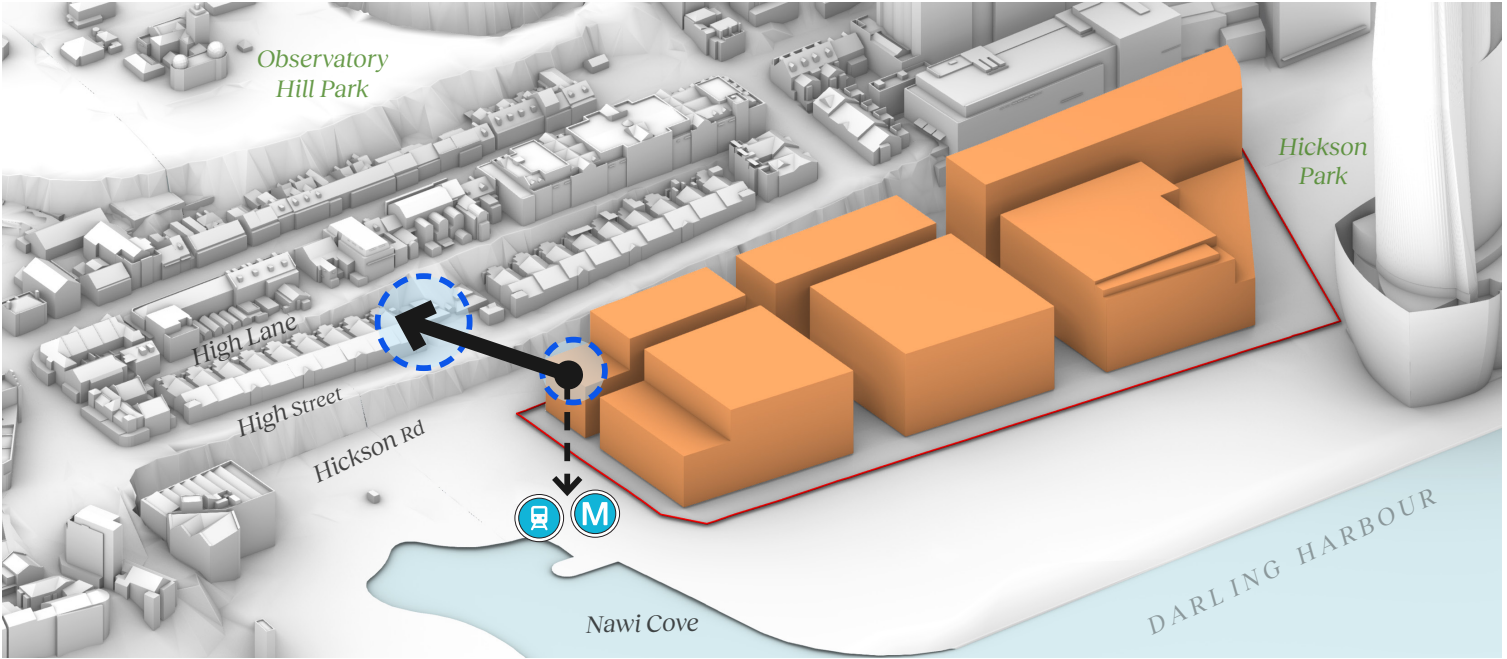


Figure 52. Indicative location of bridge integrated with Sydney Metro

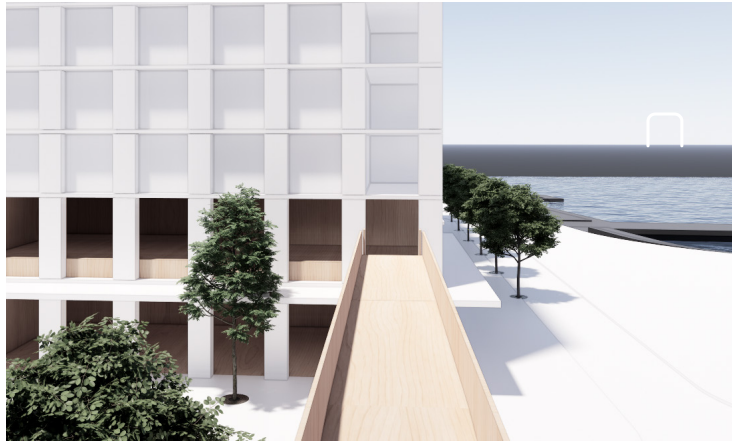
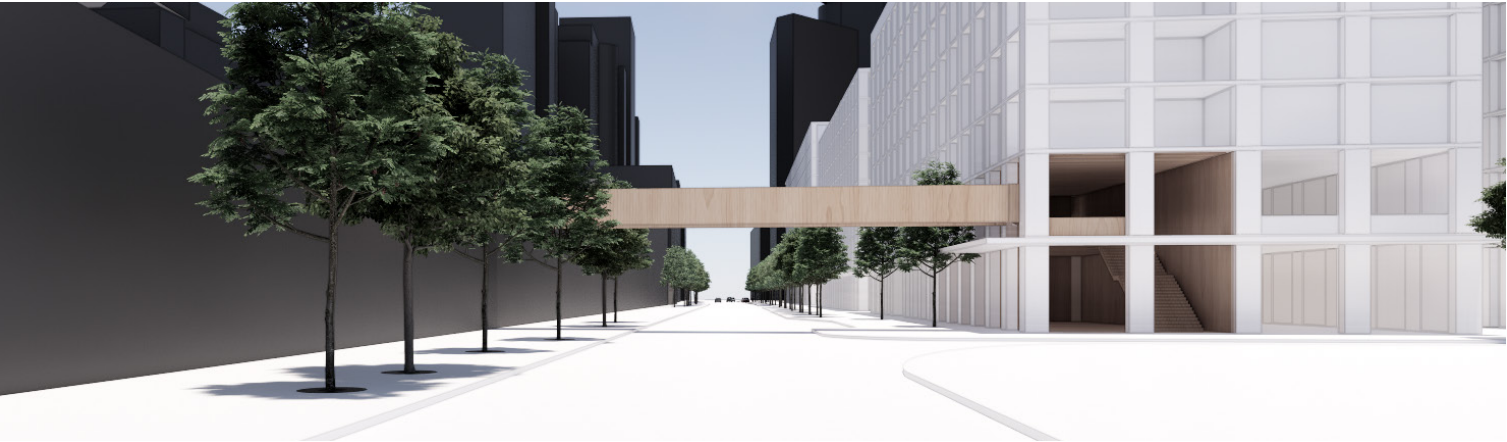


Figure 51. Historical bridge (below) and indicative location of the pedestrian bridge (above)

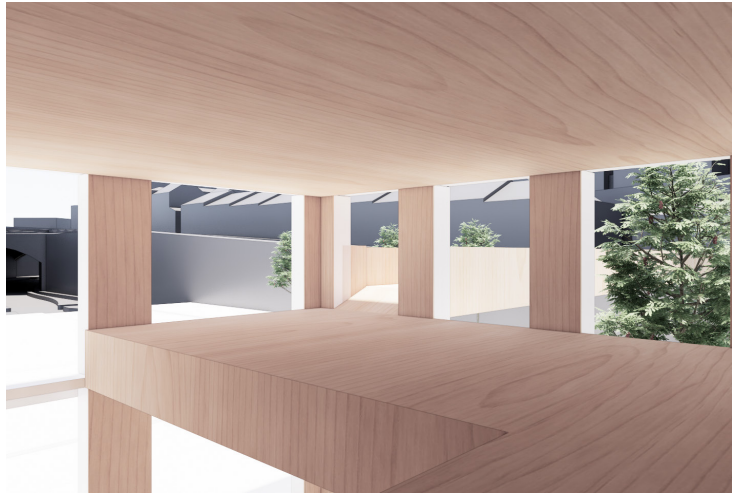


Figure 53. Indicative views of the pedestrian bridge





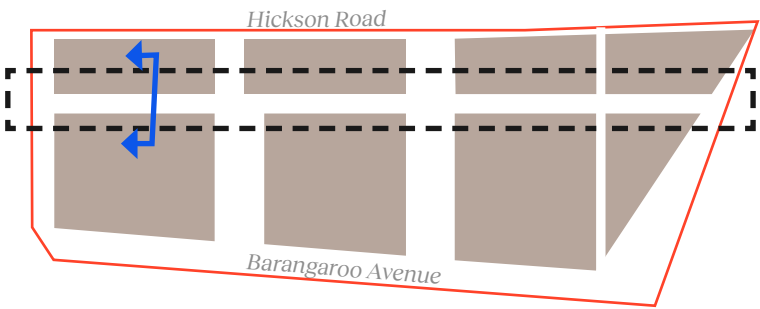
3.11 Lanes

Architectural

- 1. Deliver open-to-sky links that facilitate permeability across the precinct.
- 2. Proportion lanes as an intimate spaces for public movement, activated with fine-grained retail, outdoor dining and building entrances.
- 3. Ensure high-quality public domain design outcomes 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. The lane alignment can be staggered within this zone but a continuous north-south visual link of 4m width must be retained for its full length.

Landscape

- 1. Act as a connecting thread between plaza spaces, Nawi Cove and 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 predominantly hardscape.
- 5. The public domain landscape design should be of high quality and consider a palette and experience that is unique from other developments in the precinct.



Ground plane diagram

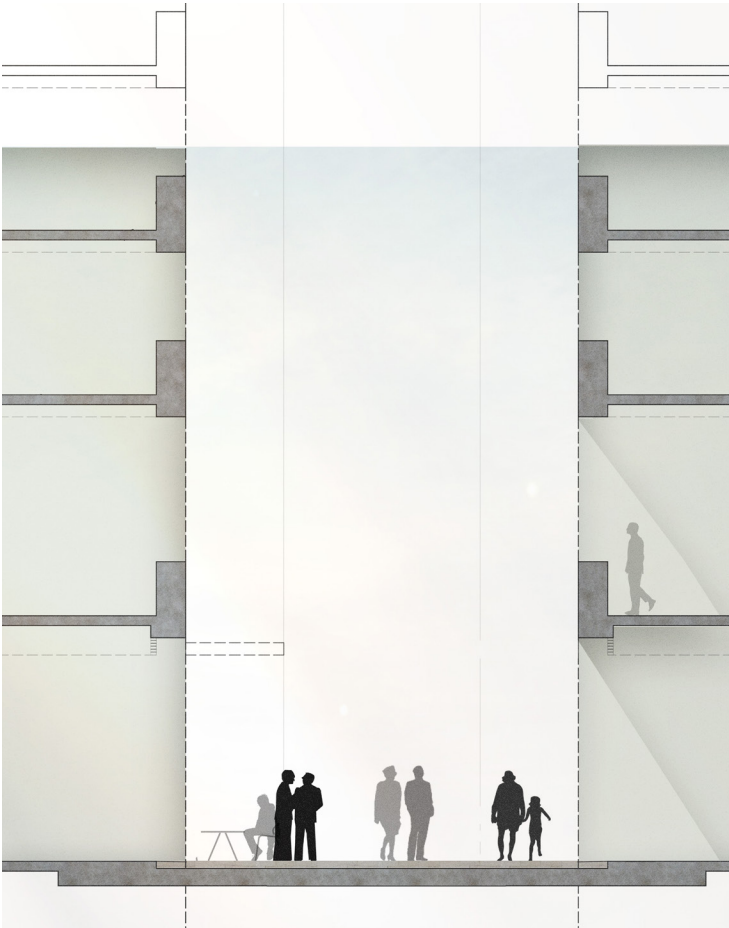


Figure 54. Indicative Section



Figure 55. Quay Quarter Lanes by SJB, Silvester Fuller, Studio Bright, Carter Williamson, Lippmann Partnership and ASPECT Studios (Source: Landzine)



Figure 56. Angel Place (Source: Simon Wood)

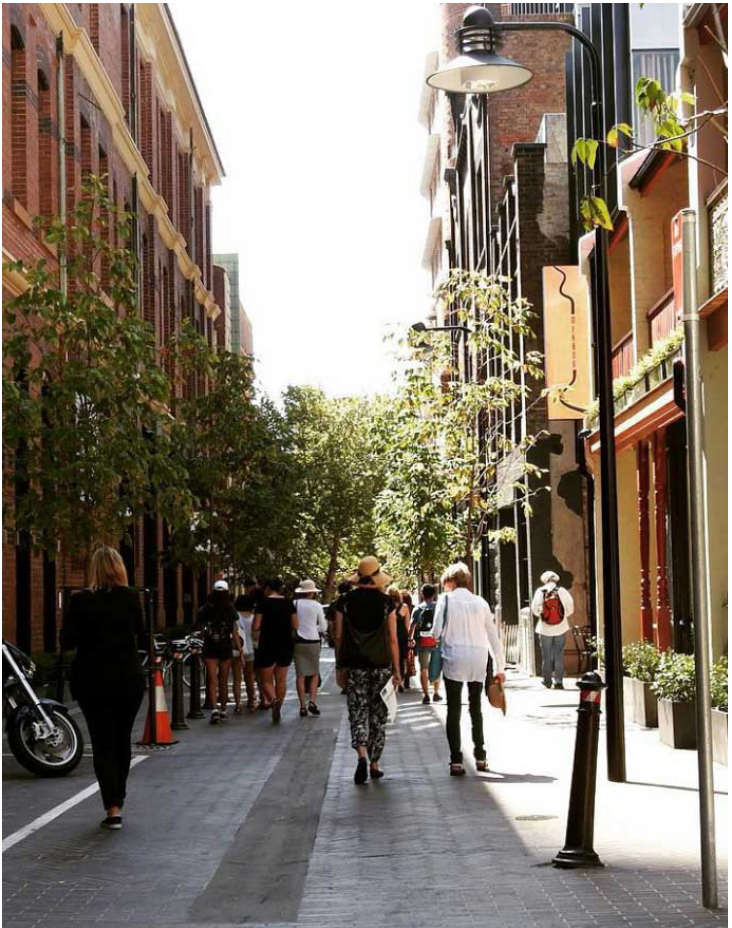
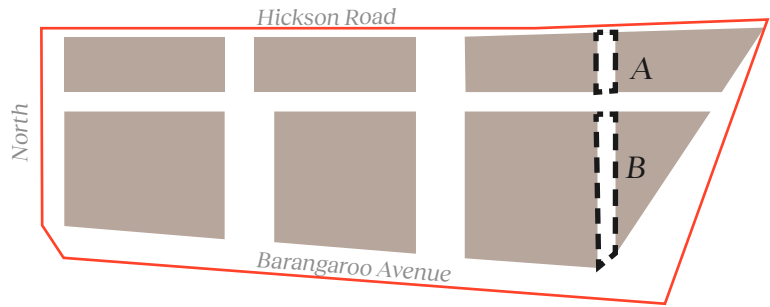


Figure 57. Kensington Street by TURF Design Studio (Source: Landzine)



3.12 Building Through-Links

- 1. Form links through buildings to increase porosity and visual connectivity through the precinct, providing a series of unique experiences and alternate protected pedestrian pathways.
- 2. Links should be generous in height and form, ensuring good visibility end-to-end for good wayfinding and safety.
- 3. The design and material palette of these spaces must be of high quality and of the building character.
- 4. Links to be publicly accessible at all times during the day and night.
- 5. Links should have a minimum width between 4m - 6m.
- 6. Link B to have a minimum 50% of floor area open to sky.
- 7. Links to have a vertical clearance of 6m from the finished ground level.



Ground plane diagram



Figure 58. Quay Quarter Lanes by SJB, Silvester Fuller, Studio Bright, Carter Williamson, Lippmann Partnership and ASPECT Studios (Source: Landzine)



Figure 59. Quay Quarter Lanes by SJB, Silvester Fuller, Studio Bright, Carter Williamson, Lippmann Partnership and ASPECT Studios (Source: Landzine)



Figure 60. Surry Hills Village by SJB (Source: Tom Roe)



Figure 61. Paseo Cayalá by Léon Krier, Pedro Pablo Godoy Barrios, María Sánchez, Richard Economakis, Estudio Urbano (Source: Marc Landers)



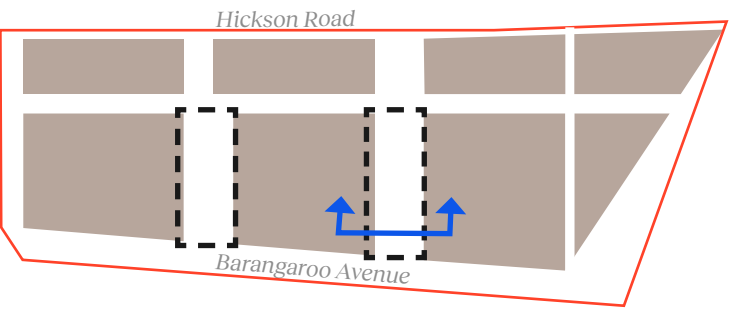
3.13 Plazas

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 wayfinding and safety.
- 5. Plazas should act as flexible spaces 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. 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.
- 4. Consider greening of the plazas for public amenity and the definition of varying experiences within the public domain.
- 5. Consider the micro-climatic conditions of each space when selecting the appropriate landscape treatment.



Ground plane diagram



Figure 62. East End Newcastle by SJB, DBJ and TZG (Source: Atelier Photography)



Figure 63. Banyoles Old Town by Josep Mias Architects (Source: Adria Goula)



Figure 64. Indicative Plaza Section



3.14 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.



Figure 65. Barangaroo South waterfront dining (Source: Lendlease)

3.15 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 the 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. Retractable awnings should have a horizontal coverage of up to 4m from the building line when extended.



Figure 66. Triton by DP Architects (Source: Samuel Martinez)



Figure 67. Joshua Coffee by Denova (Source: Yinji space)



3.16 Street Furniture

1.

All street furniture must adhere to current accessibility standards, ensuring inclusivity for individuals with disabilities. This includes considerations for wheelchair access and sightlines to public transportation services.
2.

Furniture placement should prioritise pedestrian movement, maintaining clear footpaths and minimising obstructions.
3.

Street furniture should exhibit elegance, simplicity, and clarity, contributing to a cohesive urban environment. The design should reflect the city’s character, enhancing the public realm’s visual appeal.
4.

Materials and construction methods must ensure longevity and ease of maintenance.
5.

Street furniture should support various public activities, such as outdoor dining, while balancing the amenity of public spaces.
6.

Use of the City of Sydney / Tzannes furniture suite to create a consistent civic language.
7.

Blend elements from Barangaroo South for a continuous precinct.
8.

Seating to be spaced at regular intervals to provide comfort for users of all abilities.
9.

Furniture suite to include DDA compliant elements (AS1428.1:2021) as well as backrests, armrests, as well as secondary, more informal seating, to be used by more able bodied individuals.



Figure 68. City of Sydney / Tzannes bin



Figure 69. Barangaroo South public domain seating



Figure 70. City of Sydney / Tzannes bollards



Figure 71. City of Sydney / Tzannes drinking fountain



Figure 72. City of Sydney bike hoop



Figure 73. City of Sydney / Tzannes tree grate



3.17 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 approach to public art throughout the Harbour Park through the integration of art that has an element of discovery.

– Be multi layered and programmable that responds to seasonal and/or cultural changes to provide an evolving experience to users and the local community each time they visit.

– Incorporate commissioned or purchased works of art.

– Avoid a haphazard or piecemeal approach that ‘decorates’ space.

– Be fully integrated with the public domain and provide spatial interpretations.

– Recognise and respect cultural heritage.

– Seek to engage all the senses.

– Complement 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.



Figure 74. Artwork at Yirranma Place by William Brian ‘Badger’ Bates (Source: Anson Smart, Tom Roe)



Figure 75. ‘bara’ by Judy Watson (Source: Chris Southwood, City of Sydney)



Figure 76. One of five artworks “Remembering Arabanoo” by Jonathan Jones (Source: Mark Pokorny)



3.18 Material Palette

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. Utilise materials that are sustainable and durable.
- 4. Incorporate City of Sydney / Barangaroo South materiality to create a consistent language across the precinct and tie into the city.
- 5. Enhance laneways and plazas with feature materials to add a sense of uniqueness to Central Barangaroo.
- 6. Create a clear delineation of public and private spaces.
- 7. Respond to Country through use of site specific materiality.

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.



Figure 77. Indicative Public Domain Material Palette



3.19 Planting Guidance

- 1. A mix of predominantly native and endemic species selection.
- 2. Planting that responds to and enhances a sense of Country.
- 3. Resilient and sustainable planting suitable for a range of environmental conditions.
- 4. Maximise tree planting to reduce the urban heat island effect and provide comfort within the precinct.
- 5. Ensure planting is of sufficient size to have immediate impact at installation, particularly in areas with deep soil provision.
- 6. To ensure viability of plantings, trees will be a minimum of 200L and 2m high at installation.



Figure 78. Waterman Cove by ASPECT/OCULUS (Source: skyscrapercity.com)



Figure 79. Nine Public Domain by McGregor Coxall (Source: McGregor Coxall)



Figure 80. Bendigo Hospital Public Domain by OCULUS (Source: RMIT)



3.20 Wayfinding & Signage

1.

The wayfinding approach should be aligned with the Barangaroo Signage Style Guide, City of Sydney Wayfinding Strategy, Yananurala (Harbour Walk) Interpretation Signage Strategy and Barangaroo Heritage Interpretation Plan.
2.

Wayfinding and signage identity should complement the signage already developed for Barangaroo Headland Park, Barangaroo South and the overall character of the place.
3.

Provide strategically located and limited wayfinding 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.



Figure 81. Westhaven Promenade by ASPECT Studios (Source: ASPECT Studios)



Figure 82. Iverness City Centre Streetscape by LUC (Source: Land Use Consultants)



Figure 83. Totem signage across Barangaroo Headland Reserve (Source: Barangaroo Heritage Interpretation Plan)

3.21 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.

Provide a consistent level of luminance to avoid dark pool of areas.
5.

The location and distribution of lighting should consider the visual amenity of 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.
9.

Ensure AN/NZS 1158.1.1:2022 Pedestrian (Category P) compliant lighting for all public spaces.



Figure 84. Solar power lighting (Source: Schreder)



Figure 85. Palm trees and ground lighting with uplighting. Circular Quay, Sydney (Source: Erco)



3.22    Amenity

Wind Comfort

- 1. Wind conditions in the public domain should not exceed the Wind Comfort Criteria for sitting, standing and walking categories, taking into consideration the intended use of the space as follows:
  - Category A - Sitting comfort conditions for restaurant/dining areas/passive outdoor spaces (4m/s)
  - Category B - Standing comfort conditions for building entrances, bus stops etc (6m/s)
  - Category C - Walking comfort conditions for footpath and walkways around the precinct (8m/s)

The Wind Comfort Criteria (Lawson 2001 Wind Comfort Criteria) is based on a Gust Equivalent Mean (GEM) wind speed on an annual exceedance of 5% of the time between 6:00 and 22:00.

- 2. Mitigate unsafe and uncomfortable wind conditions for the buildings and immediate surrounding public spaces through the building massing strategy and built form without reliance on wind mitigation devices or screening.



Figure 86. Walking and standing conditions for walkways and entrances, Surry Hills Village by SJB (Source: Tom Roe)

- 3. The development must not cause wind speeds that exceed the wind safety criteria and the wind comfort criteria for walking unless it can be demonstrated that existing wind conditions in those locations exceed the standard(s). If the existing wind conditions do not currently achieve the identified standard(s), the development should undertake to improve unsafe or uncomfortable wind conditions where possible.
- 4. SSDAs must demonstrate that the wind conditions are suitable for the proposed or intended uses.
- 5. Optimise and provide safe and comfortable wind conditions that are suitable for intended use and capable of supporting green infrastructure targets.



Figure 87. Sitting comfort conditions for restaurants/outdoor dining (Source: Better Future Awards)

3.23    CPTED

Solar Access

- 1. Ensure that publicly accessible areas receive an appropriate solar amenity for their intended use.
- 2. Ensure usability of key gathering spaces, such as plazas and laneways by designing a balance of shade and sunlight.
- 3. Mitigate and minimise glare within the public domain by using heat reflective and appropriately coloured materials.

- 1. Maximise sightlines and enhance opportunities for natural passive surveillance.
- 2. Ensure spaces are well maintained and inviting through the use of resilient materials and appropriate maintenance regimes.
- 3. Provide clear sightlines and distinct transitions between public and private spaces.
- 4. Minimise areas of enclosure, entrapment, blind corners and reduced visibility.
- 5. Ensure AN/NZS 1158.1.1:2022 Pedestrian (Category P) compliant lighting for all public spaces.
- 6. Use of landscaping / planting that does not impede visibility or efficacy of lighting.
- 7. Encourage positive social interaction through the design of active public spaces, mixed-use buildings, and community-oriented infrastructure.



Figure 88. Sitting comfort conditions for passive outdoor spaces, Wesley Place, Melbourne (Source: premiersdesignawards.vic.gov.au)



SJB is passionate about the possibilities of architecture, interiors, urban design and planning. Let's collaborate.

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