

Lot 4, 158-164 Hawkesbury Road &
2a Darcy Road Westmead

Arts Plan



Combined Projects Westmead, December 2016

cover images left to right:

St Vincent's Boys Home, 1896

Image source: *A Simple Work; The Story of St Vincents Boys Home Westmead 1891-1991*, Brother Gerald Burns

Caroline Rothwell, *Headstanding Youngster*, 2012, Barrack Street Sydney. Image source, Caroline Rothwell

Caroline Rothwell, *Youngster*, 2012, Barrack Street Sydney. Image source, Caroline Rothwell

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1. Executive Summary

The *Lot 4, 158-164 Hawkesbury Road and 2a Darcy Road Westmead Arts Plan* addresses the requirements of the University of Western Sydney Subdivision (DA/157/2014) which states that *An Arts Plan will be required upon the development of the individual lots.*

This Plan responds to the Objectives and Principles of Culture and Public Art as outlined in Section 3.4.1 of the Parramatta DCP, 2011.

It provides a contextual background including site description, geography, history, economy, demographics, arts and culture. From this analysis themes, location and sculptural approaches have been identified.

The plan also outlines implementation and the artists experience and capability.

This Arts Plan has been prepared for Combined Projects (Westmead) by artists and art consultants Turpin+Crawford Studio.

Turpin+Crawford have worked in a collaborative relationship with the architects and landscape architects during this planning phase and will continue to guide the development and integration of the art project through all ensuing stages to installation.

Turpin+Crawford Studio are also the authors and nominated artists of the Arts Plan for the adjacent development Lot 5 *158-164 Hawkesbury Road and 2a Darcy Road*. As author of both Plans, Turpin+Crawford Studio are able to assure a consistent approach and synergistic relationship between the 2 sites.



The old St Vincent's Boys Home Building, UWS Westmead. Image source: Turner Associates

2. Policy Framework

This Arts Plan addresses the requirements of the 2011 Parramatta Development Control Plan.

Part 3 Principles: 3.4.1 Culture and Public Art - Objectives and Principles outlines the principles for public art in Developments as:

P.1 All new development having a capital value of more than \$5,000,000 in the following major local centres and zoned as indicated in the Parramatta LEP 2011 and Parramatta City Centre LEP 2007, is required to provide and implement an Arts Plan as part of the overall development. The plan is to include the provision of high quality artworks within the development in publicly accessible locations, near main entrances and street frontages and in lobbies. - Westmead - B4 Mixed Use.

P.2 In addition, development on sites over 5000m2 in area is required to provide and implement an Arts Plan as part of the overall development. The plan is to include the provision of high quality artworks within the development in a publicly accessible or visible location.

P.3 Arts and Cultural Plans are to be prepared having regard to links between the development site and any particular social or sub-groups in the community, the settlement and indigenous history of Parramatta, or other culturally significant elements. Development on such land should be designed in a manner that considers and reflects those links. Historical and cultural elements, including buildings and archaeological features are to be interpreted and integrated with artworks.

This Arts Plan is further informed by:

- *Parramatta City Council: Interim Public Art Guidelines for Developers.*
- *Parramatta City Council, Art and the Public Domain - Outline of Arts Process.*
- *Parramatta City Council Arts and Cultural Plan 2000-2005.*

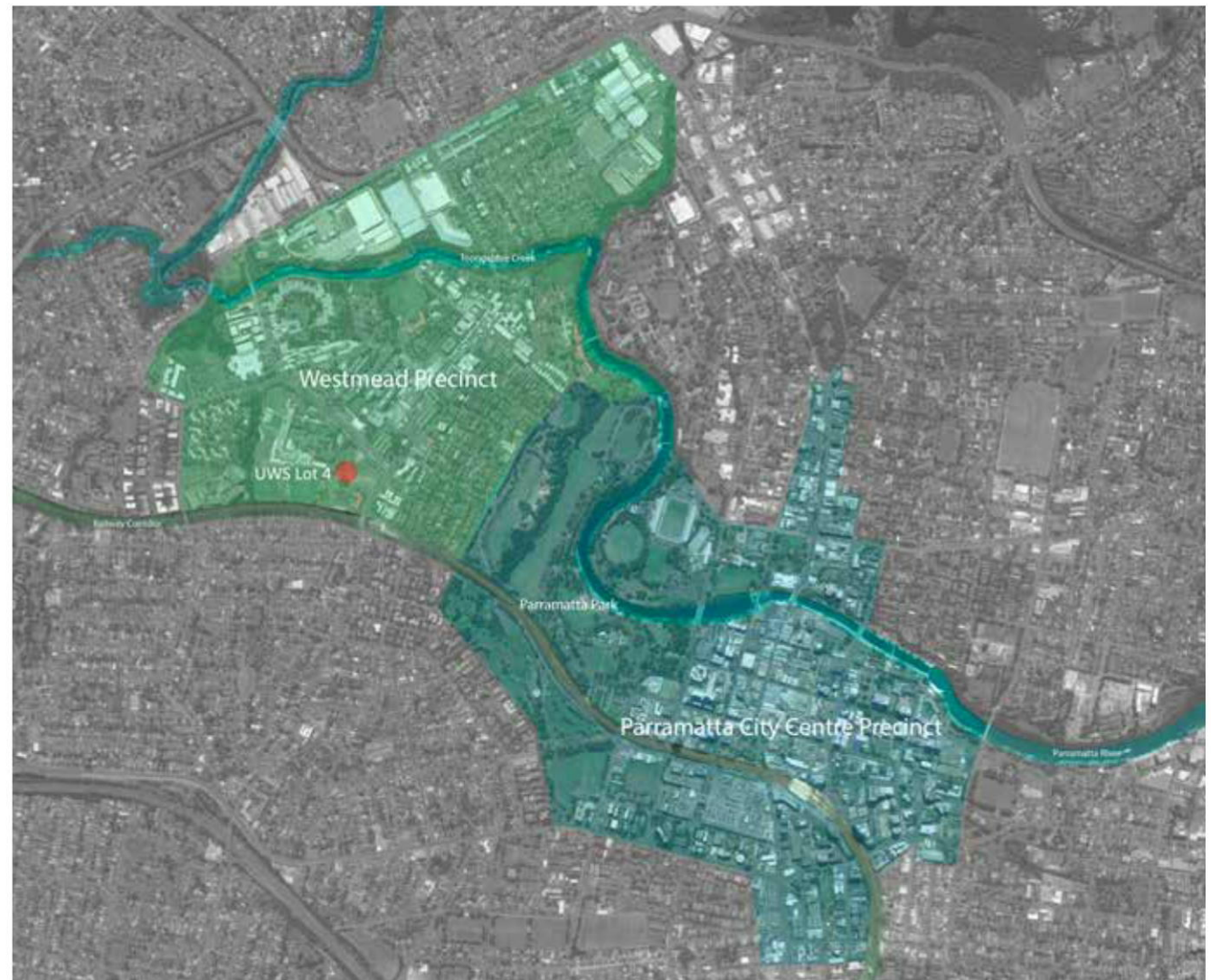
In line with the Interim Public Art Guidelines for Developers, this plan will outline a public art approach that is: site specific; high quality in design and materiality; integrated with the built environment; an original artwork designed and created by artists and publicly accessible.

3.1 Context - site description

Parramatta DCP

Lot 4 158-164 Hawkesbury Road and 2A Darcy Road is within the site described in the Parramatta Development Control Plan (DCP) 2011 as:

The site known as the University of Western Sydney (UWS) Westmead, comprises 158-164 Hawkesbury Road and part of 2A Darcy Road, Westmead. It is a four-hectare site located immediately north-west of Westmead Railway Station and within the Westmead Precinct, two kilometres west of the Parramatta CBD.¹



Map showing the site in relation to the Westmead and Parramatta Precincts

The Development

The Residential Development comprises one building that wraps around an internal landscape. A 21 story tower occupies the south-west of the site, a lower 9 storey section defines the eastern boundary and then drops away to 8 stories on the lower level north-western section.

Lot 4 is centrally positioned within the UWS Westmead site. The site comprises 5 lots. Lot 5 to the south is a residential development site, also being developed by Combined Projects Westmead. Lot 1 to the south-east is the old St Vincent's Boys Home (owned by UWS). Lot 2 to the east and Lot 3 to the north are not currently in development. A small public reserve lies between Lot 4 and Lot 5.

The broader UWS Westmead site is bounded by the Western Rail corridor to the south, Parramatta Marist High to the west, Hawkesbury Road to the east and Darcy Road to the north.

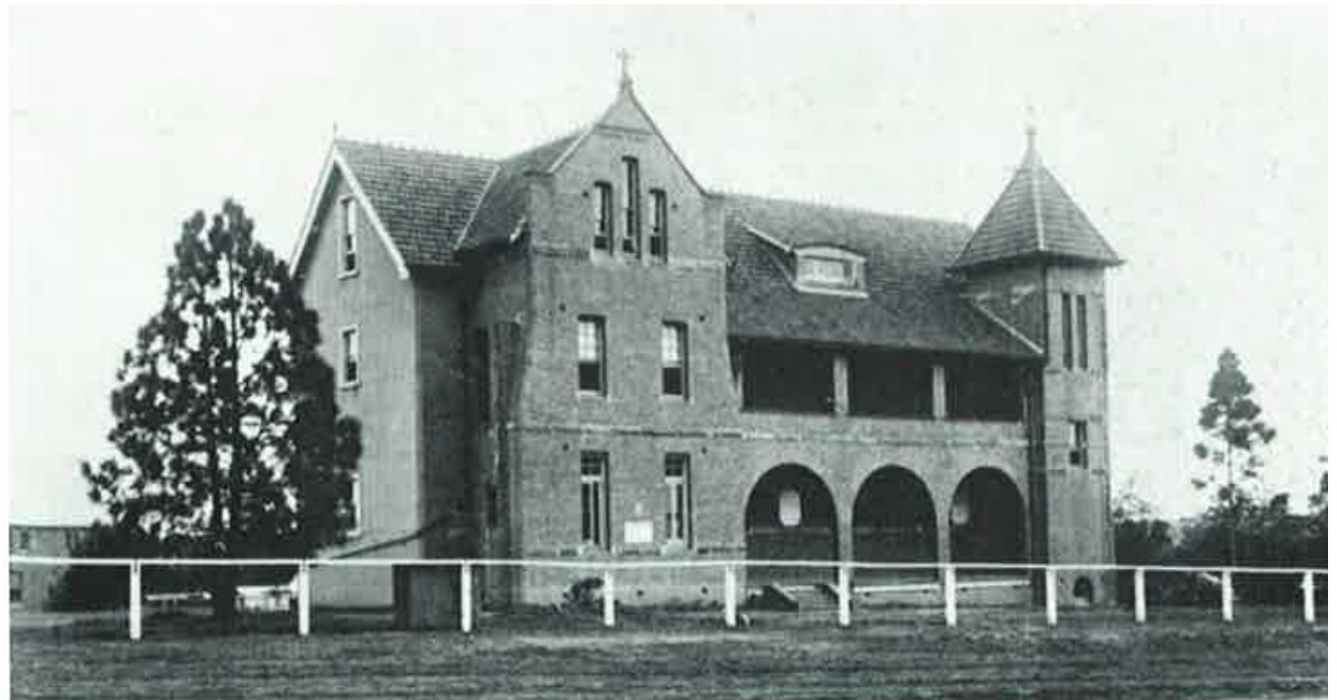


Map showing Lot 4 in relation to the UWS Westmead site

3.1 Context - site description

St Vincent's Boys' Home

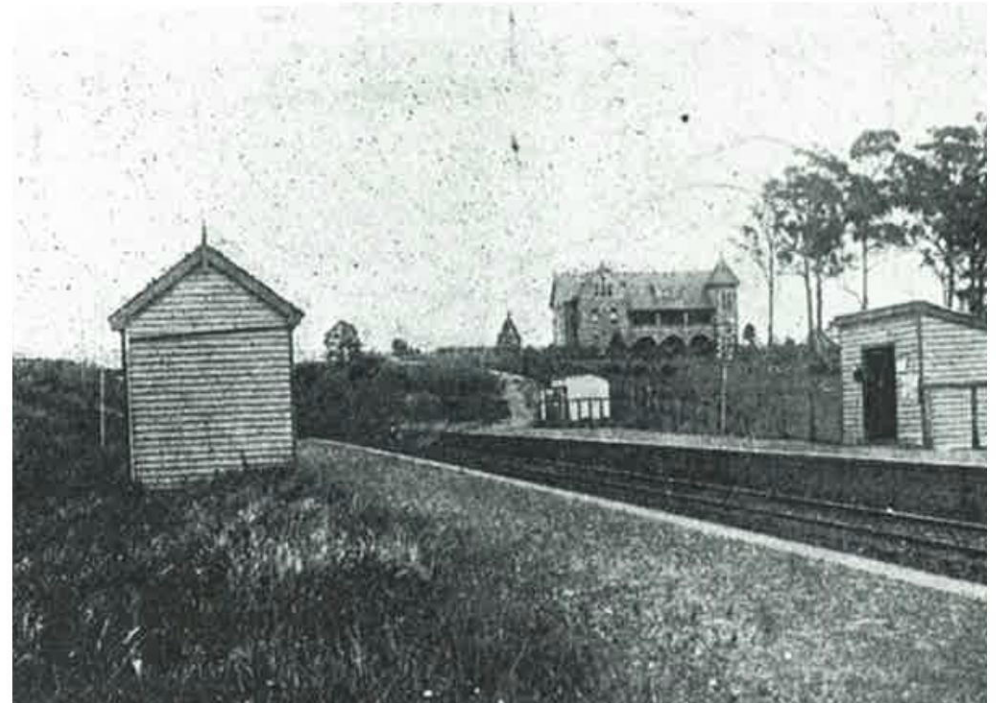
Lot 4 sits diagonally opposite 2 items of local heritage significance identified in Schedule 5 of The Parramatta LEP 2011: Item 1628 University of Western Sydney and Item 1629 Victorian residence (in grounds of UWS). These buildings formed part the St Vincent's Boys' Home that occupied the site from 1896 to 1985. They represent a significant layer of social history addressed in this Arts Plan.²



St Vincents Boys Home. Image source: 'A Simple Work: The Story of St Vincents Boys Home Westmead 1891 -1991, Br G. Burns



St Vincents Boys Home. Image source: 'A Simple Work: The Story of St Vincents Boys Home Westmead 1891 -1991, Br G. Burns



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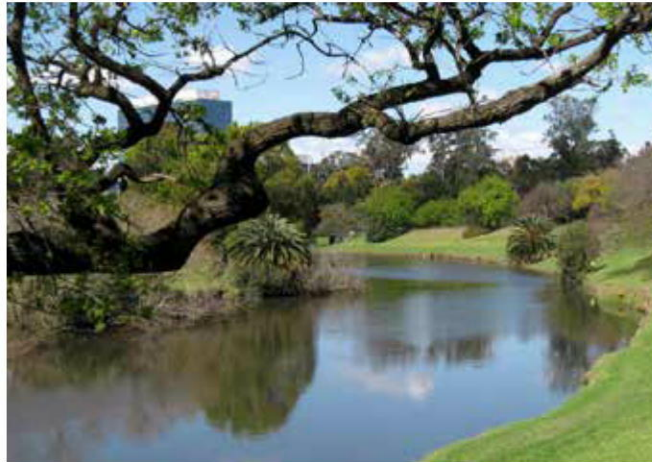
3.2 Context - geography

Geography

The site lies within the Cumberland Plain in an area bounded by Finlayson Creek to the East, Toongabbie Creek to the North, Domain Creek, Parramatta River and Parramatta Park to the west and the Main Western Railway Line to the South.

Lot 4 is well located within the blue green corridors and associated amenity of the surrounding creeks, river and parklands. It is set back from the existing street network and benefits from the open space of the adjoining Marist Brothers High School and University of Western Sydney grounds; the rail corridor and the adjacent reserve.

The Development's access to Westmead station and the future light rail terminus provides easy connectivity to Parramatta CBD and the broader city.



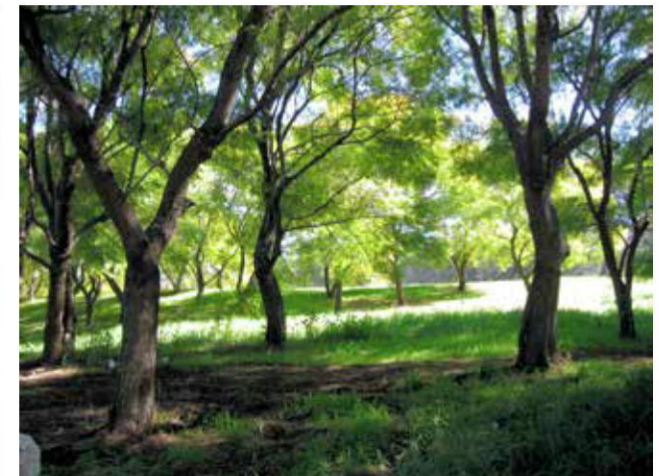
Parramatta River, Parramatta Park. Image source Google



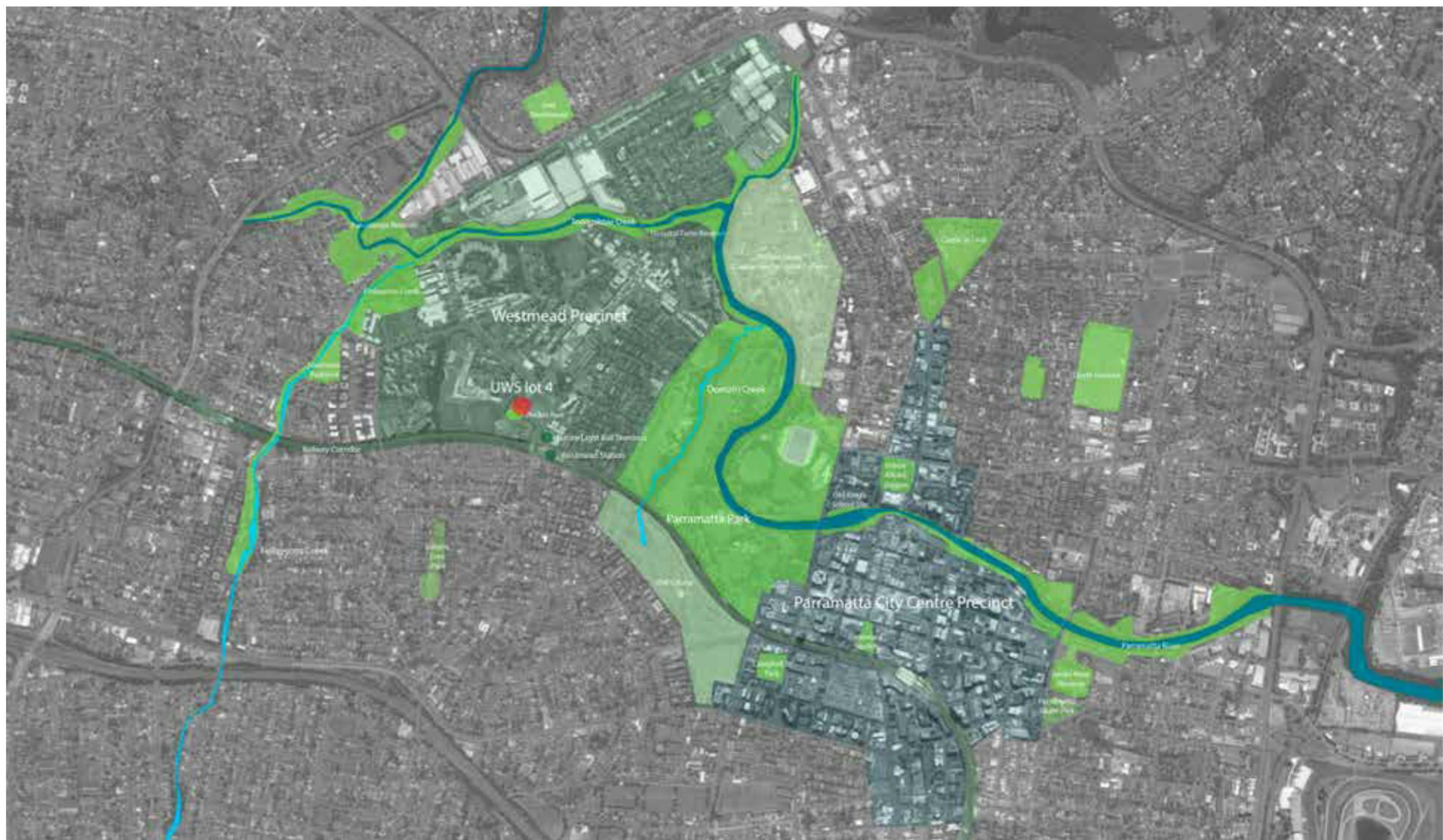
Parramatta Park Cycleway. Image source Google



Westmead Railway Station. Image source Google



Toongabbie Creek environs, Image source Google



Map showing the Development site in relationship to the Westmead and Parramatta Precincts and Green Open Space.

3.3 Context - history

Indigenous History prior to European Settlement.

The Parramatta area, including what is now Westmead, was occupied by the Dharug Aboriginal People and was an important meeting and hunting place for over 10,000 years. Artist Leanne Tobin describes the Parramatta area as:

This place is where the river meets the saltwater. It's a place where the adult eels following their age-old cycle, lying down in wait for the full moon, fat and ready for their epic journey up to the Coral Sea to spawn. Their young then return eventually back to the rivers of their forebears to continue the circle of life. For the people living around the banks of the river it was a time of great feasting and clans travelled from far away to share the eels. Corroborees and song of the different clans celebrating together could be heard along the sandy river banks.



Augustus Earle, *A View in Parramatta Looking East*, Mitchell Library, State Library of NSW. Image source, Google

The traditional clans of this area are the Burramattagal, as in 'burra' the eel (Parramatta area) and the Wallumattagal (Ryde area) as in 'wallumai' the snapper fish of the Dharug language group. Wallumattagal and Burramattagal are the Saltwater people who make

*up the clans at Parramatta. Wallumattagal territory followed the north bank of the Parramatta River up to Turrumburra (Lane Cove River) in the east. Burramatta territory was located from the head of the river to the west.*³

European Settlement - Government Domain and subdivision

In 1788, Governor Arthur Phillip lead the first expedition up the harbour in search of farming land for the new colony. By 1791, Government Farm was established in Parramatta. Governor Macquarie rededicated the Farm as the Government Domain in 1810.

The Legislative Council of NSW ceased funding the maintenance of The Government Domain during the economic depression of the 1840's leading to its subdivision in 1857.

Parramatta Park and some land in Westmead was set aside as public reserves. The Northern Meadow and the Western Meadow were split off and became known as Northmead and Westmead.



Development site location in relation the Government Domain. Image source: *UWS Westmead Campus Stage1 Major Estate Works: Statement of Heritage Impact*, Graham Brooks and Associates, 2014

3.3 Context - history

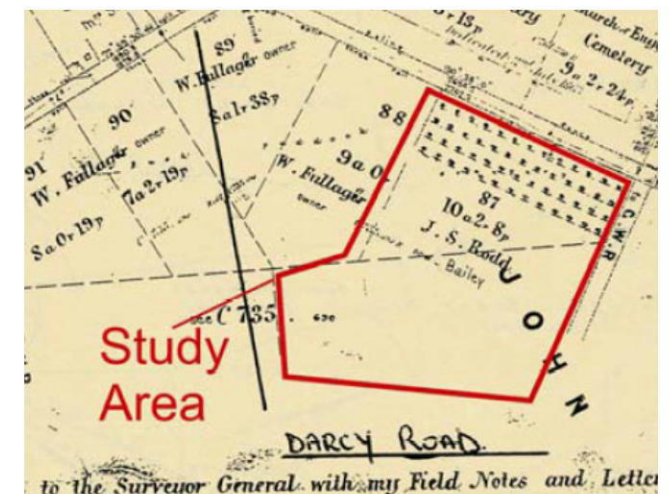
The western railway came through Parramatta in 1855 and a platform was built at Westmead in 1883 resulting in further subdivision of the area.

The Land associated with 158-164 Hawkesbury Road and part of 2A Darcy Road had a number of owners after this period of subdivision.

George and Francis Oakes had two portions that fronted Hawkesbury Road. The Oakes were a significant family in nineteenth century Parramatta's public life. Francis Oakes was a missionary in the South Pacific, a Chief Constable for Parramatta and a superintendent of the Female Factory. His son George was a member for Parramatta and a trustee of Parramatta Park.

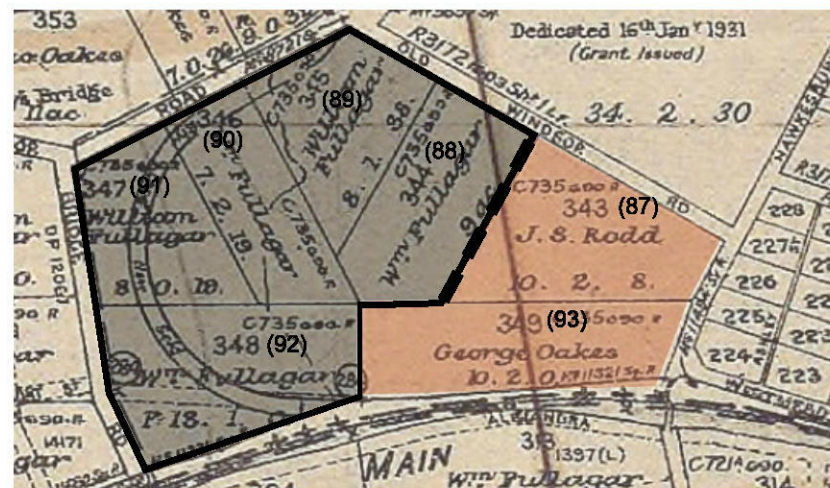
The land belonging to the Oakes was later sold to Henry Faux Robinson and then to Thomas Wheaton Bowden and then again to Edwin Buller Lamont. In 1880 this land holding was sold to Marshall Bayley and his wife Sarah Anne Pellatt.

Bayley, a foundation member of the Sydney Stock Exchange, had an orchard on the land and it is thought the Victorian era residence on the UWS Westmead site was built by Bayley as a farmhouse.



158-164 Hawkesbury Road and part of 2A Darcy Road and Bayley's Orchard. Image source: Graham Brooks and Associates, 2014

The property was then sold to Ebenezer Knight during the depression of the 1880s and sold on again to the trustees of the St Vincent de Paul Society in 1896. In 1899, The Society then additionally purchased the land that had comprised grants made to William Fullagher.



158-164 Hawkesbury Road and part of 2A Darcy Road and the Oakes and Fullagher subdivisions. Image source: Graham Brooks and Associates, 2014

3.3 Context - history

St Vincent's Boys' Home

The St Vincent's Boys' Home was established by the St Vincent de Paul Society in response to the severe depression of the 1890s. The home was initially established in Surry Hills in 1891. It moved to Redfern in 1892, Five Dock in 1893 and finally Westmead in 1896.

The Marist Brothers partnered the Society who took over the running of the home from 1896.

From the outset, the Home was developed as a place to instruct boys in the agrarian and 'industrial' trades and Catholic values with general schooling a secondary priority. The emphasis was on employment of the boys to produce goods and materials to support the Home's operational costs.⁴

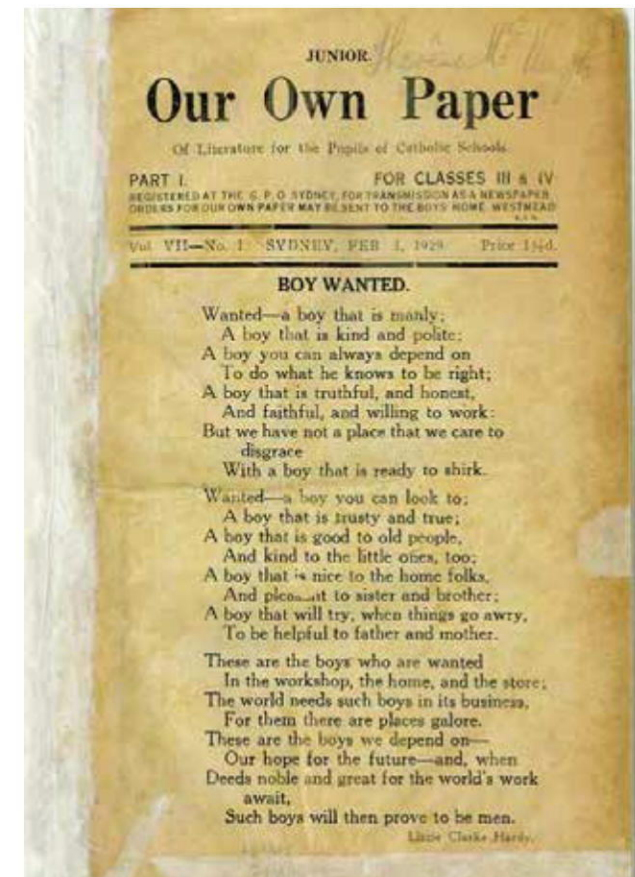
The Home's farm was soon able to supply its own butter, milk and vegetables and sold produce to market. At the turn of the century the farm had a range of livestock, an apiary and had planted 300 fruit trees.

The Home also undertook the traditional industrial trades of bootmaking, tailoring, carpentry, blacksmithing, printing and bookbinding as well as making straw hats, tennis nets, saddles and bridles.

The printery was a financially successful enterprise. In 1900, the Home sold 10,000 copies of their in-house magazine 'Our Boys'. In 1943 the Home printed *Yabba Yabba Stories and Verses of Australia* by Marion James.

The book noted that it was 'Wholly set up and Printed at St. Vincent's Boys' Home, Westmead, Sydney, N.S.W.' and that 'The whole proceeds from the sale of Yabba Yabba is to be devoted exclusively for the benefit of St Vincents Boys Home, Westmead.'⁵

The Home was run counter to Government policy which promoted orphans boarding with families as a humane alternative to the orphanages of the nineteenth Century.



St Vincents Boys Home Paper. Image source: Google



St Vincents Boys Home Printery. Image source: Google



St Vincents Boys Home Printery. Image source: Google

3.3 Context - history

The Home sought to segregate Catholics from the broader community. This attitude reflected the Catholic Church of the time that wanted 'institutions where the Church would care for and control its own poor, and preserve them in the Catholic way of life.'⁶

The Home continued its focus on the industrial trades for their income earning capacity well into the 1950's. There was however more emphasis placed on education and boys attended Paramatta Marist High from the 1930s. The trades were finally discontinued throughout the 1960s and schooling was more strongly promoted.

At this time 20 acres of the property was set aside to build a new secondary boys and secondary girls school - Marist Brothers Paramatta and Catherine Macauley High school.

The 1980's saw the closing of the Boys home as beliefs about the care of neglected children firmly shifted away from institutional care to placing children with family members or foster care. St Vincent's Boys home finally closed on the 13th December 1985.



St Vincents Boys Home bus. Image source: Google

Tertiary Education and University of Western Sydney

The site was taken over by the government and initially housed the Nepean College of Advanced Education and the Westmead Teachers College. Both these Colleges became part of the University of Western Sydney in 1989.

The Westmead campus is one of six University of Western Sydney Campuses. They include Parramatta, Bankstown, Blacktown, Campbelltown, Hawkesbury and Penrith.

The Westmead Campus currently houses the Intensive English Language Testing Centre (IELTS)



UWS Westmead Campus, IELTS Centre. Image source: Turner Associates

3.4 Context - economy and demographics

Economy and Demographics

Westmead is nominated as a Special Precinct in the Parramatta DCP 2011 and its future character is described as:

The Westmead Strategic Precinct has a primary function of a regionally significant health and education hub. Westmead will continue to have a strong residential component to support this function.

The site is neighboured by Marist Brothers Parramatta, the oldest Catholic School in Australia, and Catherine Macquary Westmead to the west and the UWS Westmead Campus to the east.

The Westmead Health Precinct lies immediately north of the UWS site and is one of the largest integrated health, research, education and training precincts in the world.

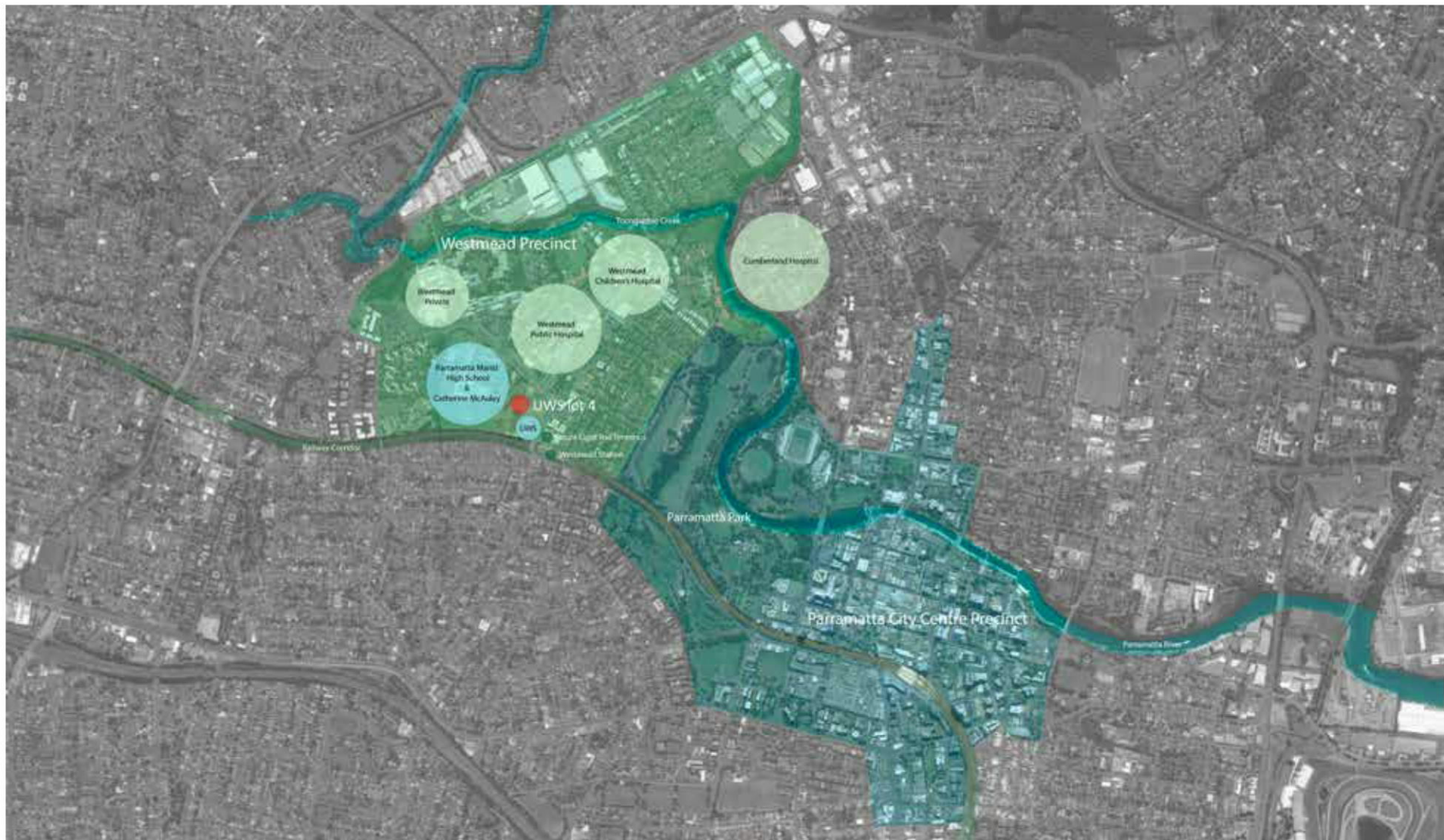
Major institutions and services within the precinct include: Westmead Hospital, The Children's Hospital Westmead, Westmead Private Hospital, Cumberland Hospital, NETS, CareFlight, Children's Medical Research Institute, Westmead Medical Research Foundation and Westmead Millennium Institute for Medical Research.

The 2011 census recorded a population of just over 14,000 residents. They are younger than the national average with only 8.1% of the population aged over 65 compared with the national average of 14%.

Westmead has a high level of ethnic diversity. 30% were born in Australia compared to the national average of 70%. The census recorded the other most common countries of birth as India 30%, China 6%, and Sri Lanka 4%.



Westmead Children's Hospital foyer. Image source: Google



Map showing the Development site in relationship to the Westmead Strategic Precinct's Health and Education Institutions

3.5 Context - arts and culture

Arts and culture

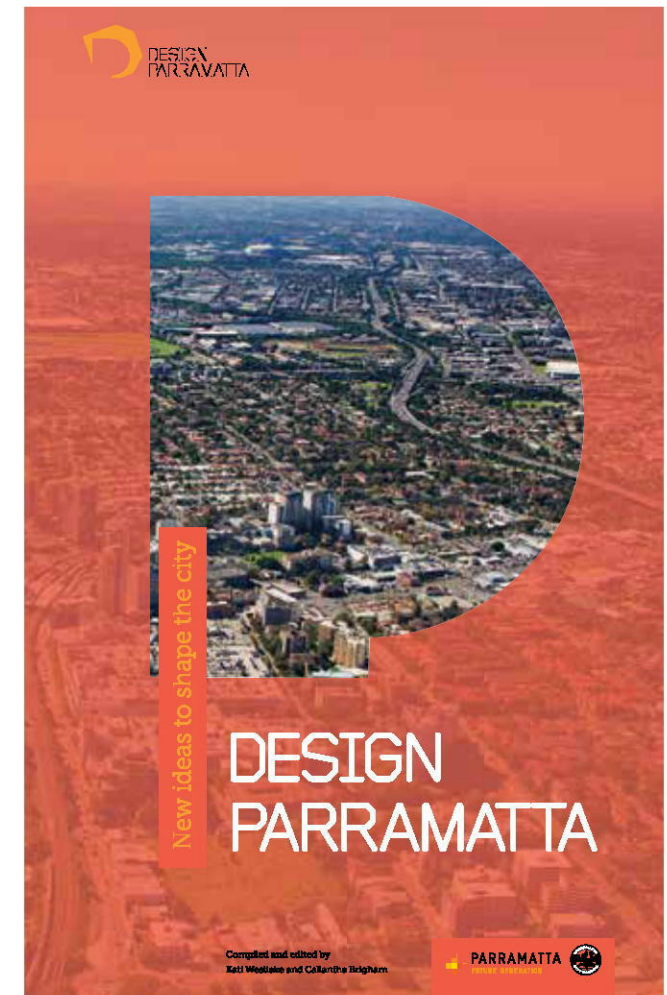
The arts culture of Parramatta, and Western Sydney more generally, is undergoing a considerable transformation. The combination of a changing socio-economic mix alongside current local and state government policy will see a significant development in the culture of Parramatta.

Westmead is representative of the increase in the number of people with academic qualifications and engagement in professional employment. The presence of the University of Western Sydney, developing business and legal sectors in Parramatta and the cluster of health and education facilities in Westmead has contributed to this higher participation in tertiary education. There is a growing expectation of a vibrant cultural experience in Parramatta including the provision of art in the public domain.

Parramatta Council's research shows a high level of awareness and valuing of public art in Parramatta and a strong belief that '...more public art would make them think more favourably about their City'⁷

The Parramatta Heritage Centre and Riverside Theatre are important cultural institutions and facilities. Nationally and internationally significant indigenous and colonial heritage sites are readily accessible in Parramatta including the World Heritage listed Parramatta Park.

The recent 'Design Parramatta' project run by Parramatta City Council in conjunction with the Government Architect's Office highlights Council's commitment to design and the role of the arts in delivering a high quality public domain. In 2015, the NSW Government released 'Create



Design Parramatta Report. Image source: Google



Map showing the Development site in relationship to Parramatta's arts, culture and heritage

3.5 Context - arts and culture

NSW: NSW Arts and Cultural Policy Framework' The Framework nominates Western Sydney as a key region and announced:

We will create a Parramatta Cultural Precinct with Parramatta City Council, private sector partners, Western Sydney arts and cultural organisations and local artists. 8

As part of this strategy, The Powerhouse Museum will move to the banks of the Parramatta River in 2022 and form part of the future arts and cultural precinct designed to foster the arts in Western Sydney.



Proposed Design for the Powerhouse Museum Parramatta. Image source: Google

Westmead has an existing arts culture in the art collections and programs of the Westmead and Westmead Children's Hospitals. Both are registered art galleries. Westmead Hospital has over 1000 works in its collections and runs the annual acquisitive Westmead Hospital Arts Prize.

The Westmead Children's Hospital has a large collection of artworks by renowned artists as well as art programs for young people in hospital.

The development site has easy access by pedestrian, road or rail link to the developing Westmead and Parramatta CBD arts ecologies.

In turn, the public art it delivers will enhance the cultural experience of the urban environment. It will provide a site-specific response that will contribute to the stories and identity of the site and local area.



Operation Art, The Childrens Hospital Westmead at the AGNSW. Image source: Google

4.1 Strategy - themes and interpretation

The story of the site is a combination of the layers of its history, its relationship to its built and natural environment, its location within the Westmead health and education precinct, its relationship to the Parramatta CBD with its developing arts and cultural ecology, its connection to existing and future rail, and its future resident and neighbouring communities.

This Arts Plan draws upon this contextual analysis to distill three pervading threads that coalesce around a central theme.

Lot 4 is situated within the Westmead Special Precinct, a significant health and educational hub. The Development site is surrounded by a constellation of institutions whose past and present uses suggest three significant thematic threads - *health and healing*, *education and learning*, *community and care* that are encapsulated by the encompassing theme of *children*.

Health and Healing

The Westmead Health precinct is nationally and internationally significant. The health sector supports a significant portion of the local economy, its environs and occupational culture.

The Children's Hospital at Westmead is a significant institution within the health precinct and forms a part of the constellation of child focussed institutions within which Lot 4 is located.

Health can also broadly be interpreted in the Development's provision of open space, including an internal quiet contemplation zone and easy pedestrian access to significant public open space.

Education and Learning

The neighbouring educational institutions of Marist Brothers Parramatta/ Catherine Macauley, UWS and more broadly Westmead's medical research facilities frame the Development within a strong learning context. The St Vincent's Boys Home had a significant history of education most particularly in the learning and practicing of trades.

Community and Care

The neighbouring Hospitals, Schools and the old St Vincents Boys Home Boys all speak to the contemporary and historical significance of community and care in defining the particular character of this community.



Lot 4 and the surrounding constellation of child focussed educational, health and care institutions.

4.1 Strategy - themes and interpretation

Children

Central to all three themes is the overriding presence of children. The history of the site is dominated by their presence.

This history, encapsulated in the the St Vincent's Boys Home, is resonant with considerable sadness - the loss of family and the history of reported abuse at the hand of their carers. However misguided, life in the Home also represented the care by the community society's most vulnerable.

This community care, along with education and healing is expressed more positively in the neighbouring schools and the Children's Hospital Westmead.

The Development and its surrounding precinct will be home, neighbourhood and public domain to those who work in and visit these institutions. It will also be home to a new generation of resident children.

Staff and parents visiting the Children's Hospital may well come to the reserve between Lot 4 and 5 for respite.

The public art offering at Lot 4 provides a wonderful opportunity to celebrate children, their lives and imaginations as well as our our duty of care to them as a community.

Public Artwork

An artwork giving expression to these themes can provide a sense of both reflection and joy. The work can in this way make subtle reference to the past, whilst also addressing the present and future context, new residents and wider community.



St Vincent's Boys Home, 1896

Image source: *A Simple Work; The Story of St Vincents Boys Home Westmead 1891-1991* , Brother Gerald Burns

4.2 Strategy - artist and approach

This Arts Plan proposes the work of artist Caroline Rothwell. Rothwell is an artist of high calibre who exhibits both nationally and internationally. She has a strong studio practice and a significant record of producing highly successful works for the public domain.

Pertinant to the Westmead site is Rothwell's celebrated series 'Youngsters'. The figurative cast bronze sculptures of children have been permanently sited in the City of Sydney and along the waterfront at Rhodes. The 'Youngsters' are conceived or grouped specifically for each site. Life size and 'realistic' the works are accessible to, and much loved by, the general public.



Caroline Rothwell, *Youngster*, 2012, Barrack Street Sydney. image source, Caroline Rothwell



Caroline Rothwell, *Headstanding Youngster*, 2012, Barrack Street Sydney. Image source: Caroline Rothwell

4.2 Strategy - artist and approach

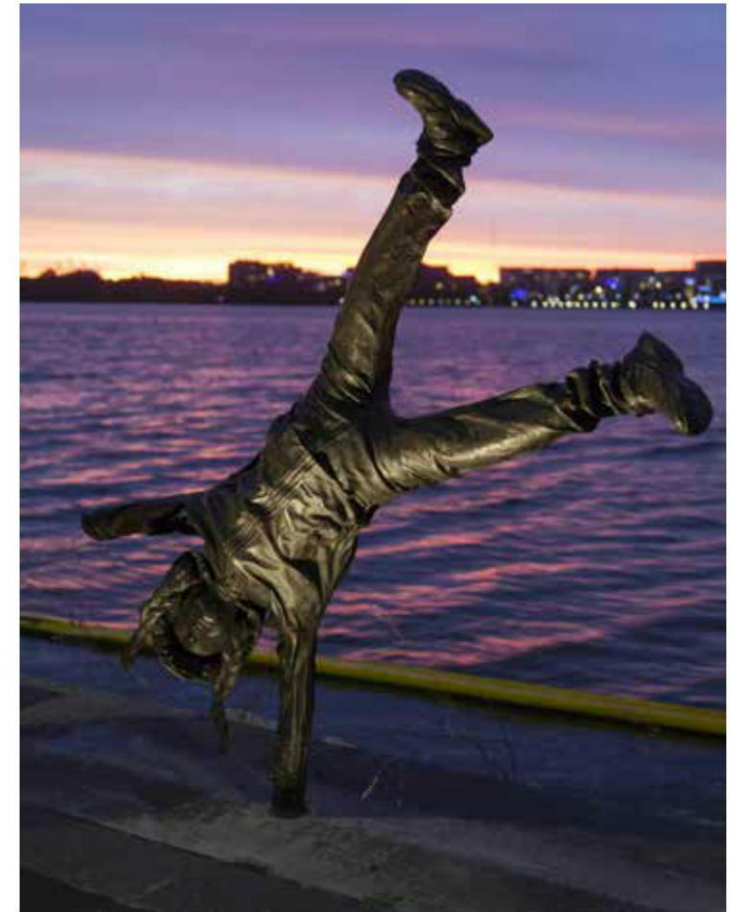
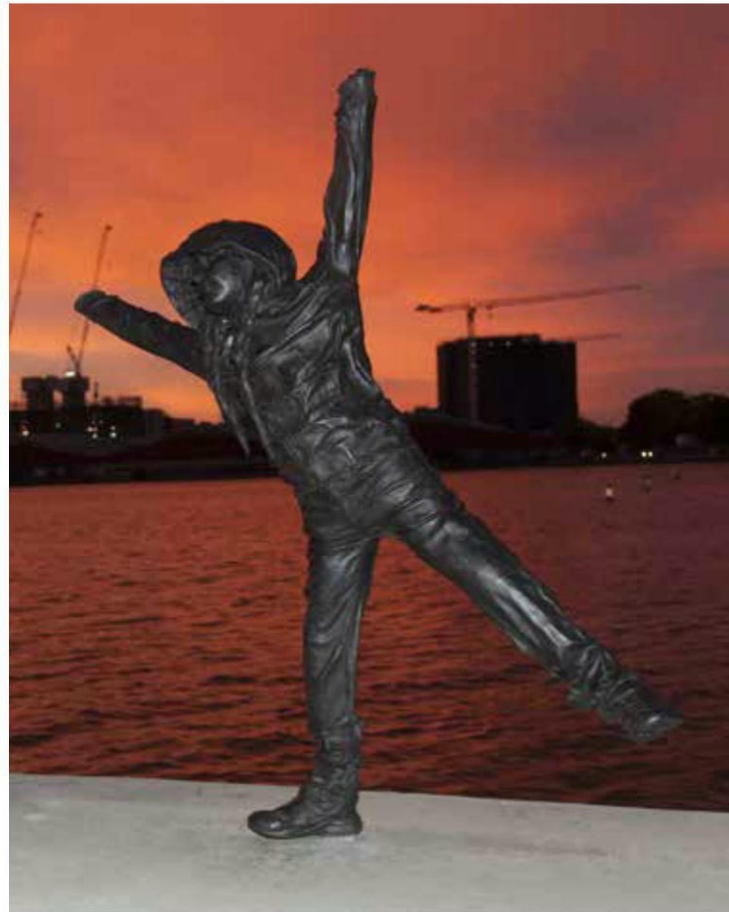
Within the child-centred context identified, Rothwell's Youngster series offers both a poignant and a celebratory focus. Her work will remind those who frequent the site including residents, educators, students, medical staff and parents of hospitalised children, of the joy and pathos, strength and vulnerability of children.

The work will draw upon its context to weave together multiple references and in so doing greatly enrich the experience of the public domain.

Rothwell's work relates to the everyday whilst clearly engaging in the traditions of classical sculpture. Her work will provide a rich cultural presence and proffer the experiential complexity of contemplation, joy and delight to Lot 4 and the wider UWS site.



Caroline Rothwell, *Cartwheeling Youngster #3*, 2015, in series of 6 sculptures along Rhodes foreshore. Image source, Caroline Rothwell



Caroline Rothwell, *Cartwheeling Youngster #4 and #5*, 2015, in series of 6 sculptures along Rhodes foreshore. Image source, Caroline Rothwell

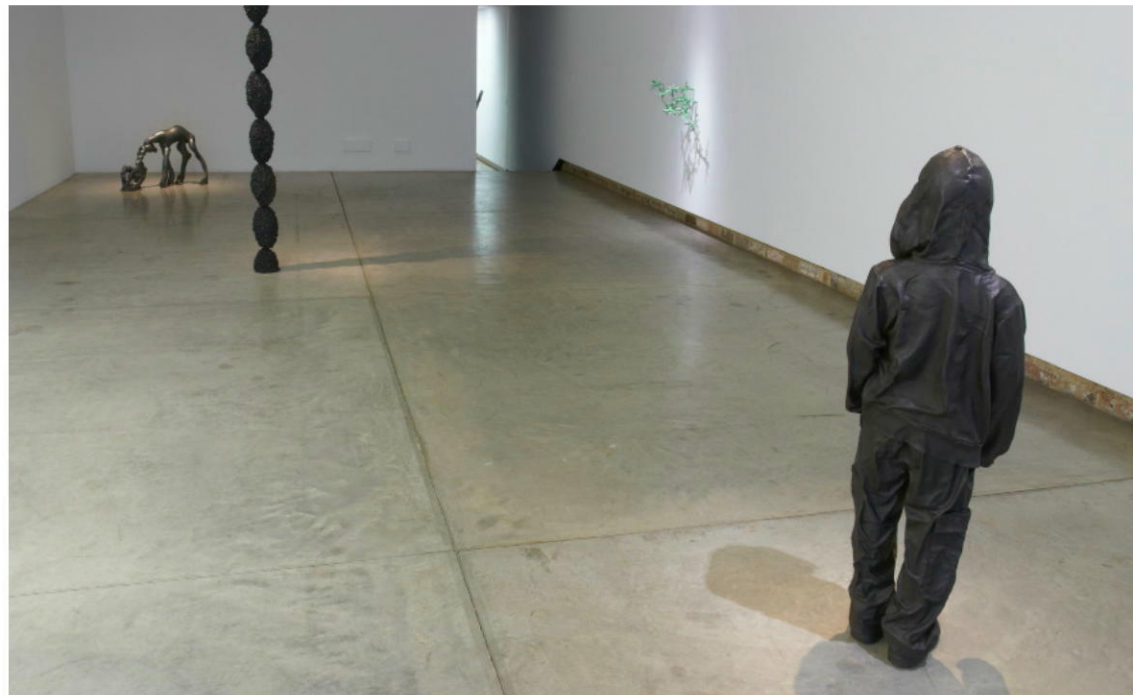
4.2 Strategy - artist and approach

Turpin + Crawford Studio have approached the artist to discuss the commission and her initial approach to the site. Rothwell has suggested the potential to combine a work in the youngster series with an animal inspired piece. Rothwell has created a number of sculptures inspired by animals such as *Creature* 2011 and *Tygers* 2010.

Creature, pictured here, combines the element of the fantastic referencing the history of mythology and fairytale. This fantastical element is a strong current in her work and again combines a ready accessibility with underlying references to art history and other cultural canons.

The intrigue and open-ended narratives suggested by the combination of elements will bring added depth to the work. The effect can be seen in the *10 degrees east* exhibition, 2011 at Grantpirrie pictured here.

Rothwell may create new pieces or draw upon existing editions to create a new site specific installation specific to Lot 4 and the UWS site.



Caroline Rothwell, *10 degrees east* exhibition, 2011, Grantpirrie, Sydney. Image source, Caroline Rothwell



Caroline Rothwell, *Creature* 2011. Image source, Caroline Rothwell



Caroline Rothwell, *Tigers*, 2010. Image source, Caroline Rothwell

4.3 Strategy - location

Lot 4 site

It is proposed to site a cluster of 2 or three of Rothwell's human scaled bronze figurative sculptures (*Youngsters* and animal) in the public domain at the north east corner of the site. Here, the work will benefit from the greatest access to sunlight.

The sculptural cluster would mark the entrance to one of the buildings lobbies. It is possible that a component of the work could also be inside the glass facade lobby thus traversing inside and outside, public and private whilst always addressing the public domain.

This location has been nominated by Parramatta City Council as one of their preferred locations in conversations held with Combined Projects Westmead.

The art location is readily visible from Darcy Road and addresses the Westmead medical precinct to the north. As a feature in this dominant view corridor, the works will visually draw people into the site

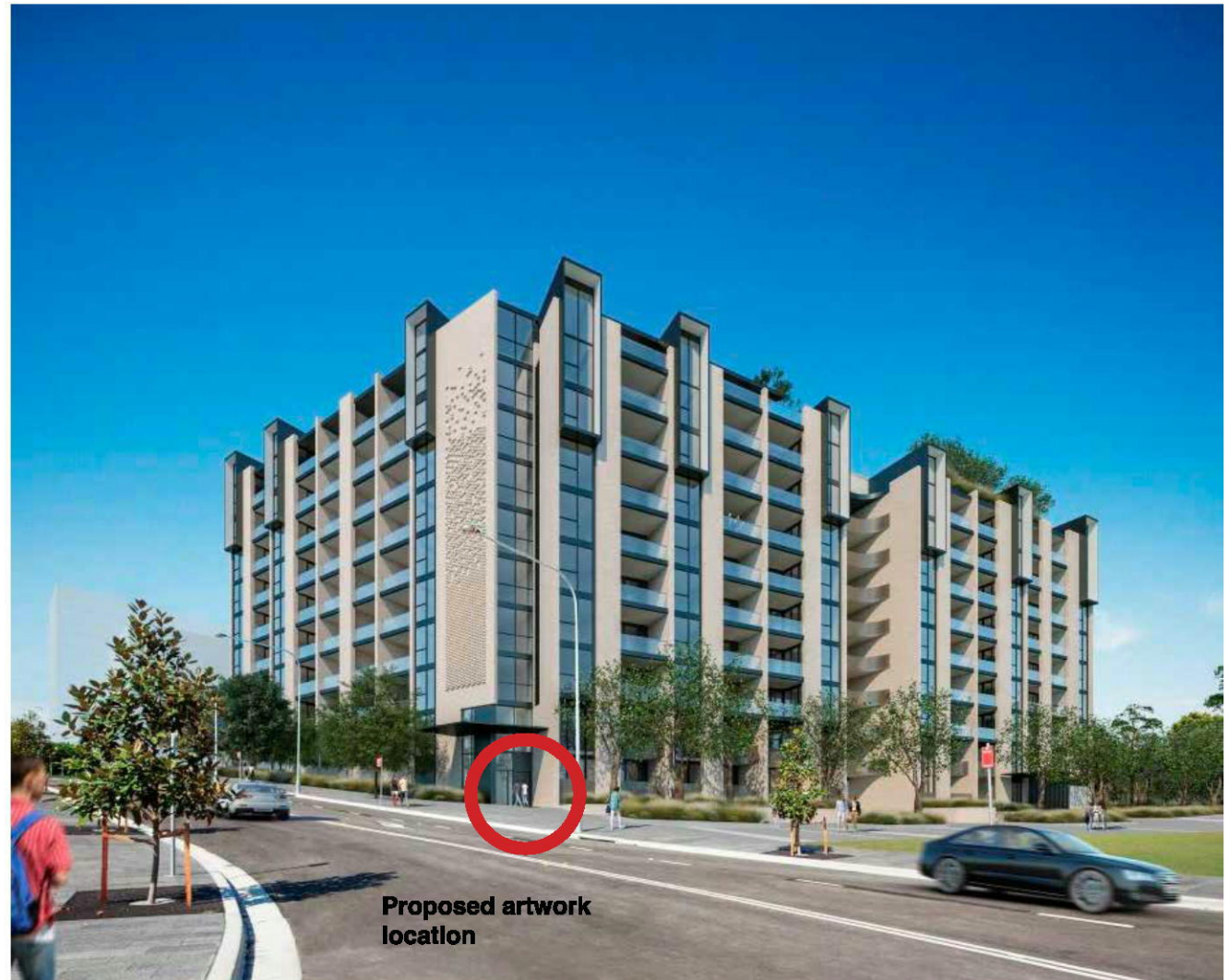


Ground plane landscape plan and proposed artwork location.

Relationship to Lot 5 site

The artwork for Lot 4 will be complemented by the public artwork at Lot 5. Turpin + Crawford Studio will deliver the artist designed entrance gates to the site that sit directly opposite the UWS/old St Vincents Boys Home.

As curator/artists for Lot 5 and curators for Lot 4, Turpin+Crawford Studio will manage a site wide attitude to the development of the public artworks at both locations. The positioning of the works along the central spine of the site will offer a sense of journey and discovery as people move through the heart of the UWS Westmead public domain.



North east view and proposed artwork location.

5. Implementation

Artist and Curator- Plan and Artwork

Combined Projects (Westmead) has commissioned Turpin+Crawford Studio to deliver this Art and Cultural Plan and oversee the concept, design development and delivery of the artwork. This will facilitate effective client/artist liaison and maintain quality control of all stages of delivery.

Turpin + Crawford Studio and the artist will work in an integrated manner with the design team to achieve the most desirable design outcome.

Turpin + Crawford Studio are also the artists engaged to deliver the public artwork for the adjacent Lot 5. Their role in both of these development sites will facilitate a broader and more integrated creative response to the wider Development precinct.

Design Process and Management

The design and delivery of the art work will be managed by Turpin+Crawford Studio. The artists have over 20 years experience in the delivery of artworks in the public domain. The process will be managed in stages approved by the Developer, and Council, if required.

The stages will be as follows:

- Concept
- Design Development
- Documentation
- Fabrication
- Installation
- Maintenance manual
- Defects Period

Durability and Longevity

The public artwork will be durable and made of robust materials designed to withstand environmental conditions and applied force.

It will consider issues of vandalism and require minimal maintenance.

Artist Contract and Moral Rights.

Contractual arrangements regarding copyright and moral rights issues will refer to Australia's moral rights legislation and should meet current best practice in the commissioning of artworks in public places.

Australia's moral rights legislation notes that the artist should be acknowledged as the author of the work on a plaque (or equivalent) permanently displayed in the vicinity of the work.

The artist should retain copyright in the concept proposal but may enter into a licence agreement allowing the commissioning agent to reproduce images of the artwork for marketing and promotional purposes.

6. Endnotes

1. Parramatta DCP 2011 Section 4.3.4.1 Special Area: 158-164 Hawkesbury Road and part of 2A Darcy Road, Westmead
2. *UWS Westmead Campus Stage1 Major Estate Works: Statement of Heritage Impact*, Graham Brooks and Associates, 2014, p78
3. Burra-Matta Parramatta The Fence, urbantheatre.com.au by Leanne Tobin and Bonney Djuric
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8. *Create NSW: NSW Arts and Cultural Policy Framework NSW Government, Trade and Investment, Arts NSW*, p 4

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James M; Yabba Yabba Stories and Verses of Australia, St Vincent's Boys' Home Westmead, 1943.
Websites:

Tobin, L and Djuric, B; Burra-Matta Parramatta The Fence, urbantheatre.com.au

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Parramatta City Council; *Arts and Cultural Plan 2000-2005*

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8.1 Resume - Caroline Rothwell

Caroline Rothwell

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Biography

Caroline Rothwell is a multidisciplinary, concept driven artist whose work explores systems of the natural world alongside scientific and technological explorations.

Rothwell was born in Hull, UK in 1967, has a BA from University of the Arts London (Camberwell), an MFA in sculpture from Hunter College, CUNY and University of Auckland and lives in Sydney.

2016 Projects include: *Composer*, 6m kinetic sculpture for Museum of Contemporary Art, Sydney; *Fragil*, XIII Biennale of Cuenca, Ecuador; *Turbulence*, solo show for Tolarno Galleries; *Antipodes: cut apart*, Museum of Archaeology and Anthropology, University of Cambridge.

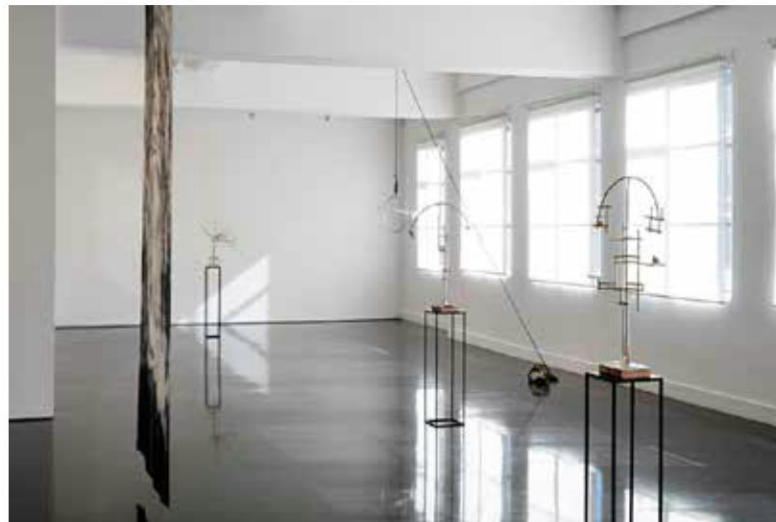
Recent projects include: *Cartwheeling Youngsters*, six bronze sculptures commissioned for Rhodes Foreshore, Canada Bay Council; 2014 Biennial of Australian Art at Art Gallery of South Australia; *Urpflanze Street Plants*, solo exhibition at Museum of Economic Botany; OMI International Arts Centre residency, New York; *Weather Maker* at Roslyn Oxley9 Gallery; *The Pulse of Time* (with Chiharu Shiota), Future Perfect, Singapore; Nottingham University (UK) residency and exhibition, installation at The Economist Plaza, London commissioned by the Contemporary Art Society.

"Rothwell's unique approach to nature, and the relationship between the natural world and man, makes her one to watch. In *Turbulence*, the practitioner examines the transitional quality of nature and time, and the man-made systems of equilibrium and balance created to measure and control them."

Caroline Rothwell, *Turbulence*, Aesthetica Magazine, August 2016



Caroline Rothwell, *Composer*, 2016, MCA Sydney, image source, Caroline Rothwell



Caroline Rothwell, *Turbulence*, 2016, Tolarno Galleries, Melbourne, image source, Caroline Rothwell

Caroline Rothwell CV

Education

1997-1998	Hunter College, City University of New York/ University of Auckland, MFA, sculpture
1990-1993	Camberwell College of Arts, University of Arts London, BA
1989-1990	Wimbledon School of Art, London, Foundation Diploma

Selected Commissions/ Projects

2016	Museum of Contemporary Art, Sydney, Composer, wind turbine sculpture, steel
2015	Canada Bay Council, Rhodes Foreshore, Cartwheeling Youngsters, six bronzes
2012/13	City of Sydney, City Spaces, Barrack St, Youngsters, bronze
2012	Central Park, Sydney, Symbiosis, site specific installation on side of Brewery
2012	City of Sydney, Albion Place, Watling's Tree, stainless steel
2009	The Economist Plaza, London, presented by Contemporary Art Society, London, Dispersed, bronzes and PVC
2009	Hong Kong International Art Fair, artist's sculpture project
2007	Deutsche Bank, Milky Silkpod, vinyl installation
	Ferrier Hodgson, Grosvenor Place, Tessellated & Birdland, foyer installation
2004	Auckland City, Tree, steel
2002	Museum of New Zealand Te Papa Tongarewa, Shadows, concrete sculptures

Selected solo exhibitions

2016	Turbulence, Tolarno Galleries, Melbourne
	System, Australian Print Workshop, Melbourne
2014	Urpflanze Street Plants, Museum of Economy Botany, Adelaide; Weather Maker, Roslyn Oxley9 Gallery, Sydney
2013	The Pulse of Time (with Chiharu Shiota), Future Perfect, Singapore
2012	Borderlands, Tolarno Galleries, Melbourne
	Murray/Darling Vista, Shepparton Art Museum,
2011	10 degrees east, Grant Pirrie Gallery, Sydney
	India Art Summit, Grant Pirrie Gallery, New Delhi
2010	Transmutationism, Tolarno Galleries, Melbourne
2009	Slamina, Maddox Arts, London; Exotopos Grant Pirrie Gallery, Sydney
2008	Blowback, Artspace, Sydney
	Blowback, Tolarno Galleries, Melbourne
2007	The Law of Unintended Consequences, Grant Pirrie Gallery, Sydney
2005	New Worlds, Grant Pirrie Gallery, Sydney
	Into the Woods Sue Crockford Gallery, Auckland
2003/4	Eisewhere Djanogly Art Gallery, Lakeside Arts Centre, Nottingham, UK

Collections

Museum of Archaeology and Anthropology, University of Cambridge, UK; OMI International Arts Center, New York; Art Gallery of South Australia; Art Gallery of New South Wales; Shepparton Art Museum; University of Queensland Art Museum; Australian War Memorial Museum; State Library of Victoria; City of Sydney; Artbank; Lyons House Museum; Deutschebank; Ferrier Hodgson; Ministry of Internal Affairs, NZ; Te Papa Tongarewa, Museum of New Zealand; Auckland Art Gallery; Auckland University; Chartwell Trust; James Wallace Trust; Private collections worldwide

Residencies

2015	Cambridge University Museums, UK
2014	Art OMI International Artists residency, NY
2008	studio residency, Artspace, Sydney
2006	Artist in Residence, Darlinghurst Public School, Sydney
2005	Artist in Residence, Margaret Whitlam Studio, Sydney
2003	Universitas 21 Inaugural Cultural Residency, artist in residence, Nottingham University

Selected Group Exhibitions

2016	Fragil, XIII Biennale of Cuenca, Ecuador
	Antipodes: cut apart, Museum of Anthropology & Archaeology, Cambridge
	Art Basel Hong Kong, Tolarno Galleries
	Tipping Points: Artists Address the Climate Crises, Gallery Bergen, New Jersey, USA
	Fantastic Worlds, Rockhampton Art Gallery, Queensland
2015	Habit, Temple Contemporary, Philadelphia, USA
	Solid State, Casula Powerhouse, Liverpool, NSW
	Installation Contemporary, Sydney Contemporary
	Grey Matter, Artbank, Sydney
2014	Studio, OMI International Arts Center, New York
	Quo Vacis: The Last Drawing Show, UNSW Galleries, Sydney
	2014 Adelaide Biennial of Australian Art / Dark Heart, Art Gallery of South Australia
	Conflict: Contemporary Responses to War, University of Queensland Art Museum
	The Gathering II, sculpture survey, Wangaratta Art Gallery, Victoria
	Art Basel Hong Kong, Tolarno Galleries
	Form and Substance, Jan Murphy Gallery, Brisbane
2013	Australia, Contemporary Voices, Fine Art Society, London
	Sydney Contemporary, Starkwhite, Auckland, New Zealand
	NEW 2013: Selected recent acquisitions, University of Queensland Art Museum
	Burying Time, Breenspace, Sydney
	Collectors Space, CASS, Artmonth, Sydney
	Tall Tales, Shepparton Art Museum
2012	The Blake Prize, touring: S H Ervin Gallery, Sydney; Delmar Gallery Ashfield; Australian Jewish Museum, Melbourne; Cessnock Regional Gallery
	Artists in Residence (Brook Andrew, Mikala Dwyer, Caroline Rothwell), Central Park, Sydney
	Panorama: are we there yet, Casula Powerhouse, Liverpool, NSW
	Silver, Wangaratta Art Gallery, Victoria
	Double Vision, McClelland Gallery + Sculpture Park, Victoria
2011	Platform, Agnew's Gallery, London
	ARTHK10, Tolarno Galleries, Hong Kong International Art Fair
	No Place to Hide, Macquarie University Gallery, Sydney
	Un-natural, Redlands Public Art Gallery, Queensland
	The LoveArt Collection, Casula Powerhouse, Liverpool, NSW
2010	Your Move, Bendigo Art Gallery, Victoria (travelling)
	Lexicon, 5 person alumni show, Camberwell College of Arts, London
	ARTHK10, Grant Pirrie Gallery, Hong Kong International Art Fair
	Cathy Temin and Caroline Rothwell, New Sculpture, Newcastle Art Gallery
	McClelland Sculpture Survey, McClelland Sculpture Park, Victoria
2009	New 2009: Selected Recent Acquisitions, University of Queensland Art Museum
	Darwin's Bastards, Verge Gallery, University of Sydney
	Cass Sculpture Foundation, Goodwood Sculpture Park, England
	Nature ID, Jan Manton Gallery, Brisbane
	We are unsuitable for framing, Te Papa Tongarewa, Museum of New Zealand
2008	Summer Show, Maddox Arts, London
	Neo-goth/back in black, University of Queensland Art Museum
	Wastestate, Bearspace, London
	Cardoso, Quilty, Rothwell & Zavros, Greenaway Art Gallery, Adelaide
	The Dream Festival, Yarra River, Melbourne
2007	2007 - The Year in Art, SH Ervin Gallery, Sydney
	New Nature: Govett-Brewster Gallery, New Plymouth, New Zealand
	Art Biennial, Brisbane
	Bloodlines: Art and the horse, Hawkesbury Regional Gallery (travelling)
	Poor Yorick, Riverway Arts Centre, Townsville
	Unreal-escape, GRANTPIRRIE, Sydney
	Footnote: Off the Edge, Malaysian publication,
	Terminus: First Fleet Park, Circular Quay, Sydney

Selected Bibliography

2016	5 to see this weekend, Aesthetica Magazine, 12/8/16
	Antipodes, Cambridge TV, UK, 27/6/16
	Blair, U, The Stories we Tell, Imprint Publication, Feature, Volume 51, No 2, 7/16
	Backhouse, M, Antipodes, Feature, Art Guide 15/5/16
	Brown, A, Rothwell composes the weather at MCA, Sydney Morning Herald, 20/5/16
2015	Rogers, A, Art born through pollutants, Temple News, Philadelphia, 13/10/15
	Artcop21, Habit, http://www.artcop21.com/events/habit 7/10/15
	Lausch, B, Using soot, artist, draws mural..., Temple University News, 1/10/16
	Galvin, N, Mystery Plaque behind Youngster sculpture..., Sydney Morning Herald, Kahil, S, Artist Creates six 'cartwheeling' sculptures... The Daily Telegraph, 17/6/15
	Bunbury, S, Artists set aside black and white divide..., The Age, 12/5/15
	Rule, D, Australian artists search Cambridge for printed history, Sydney Morning Herald, 5/3/15
	Bennett & Beudel, Curating Sydney: Imagining the City's Future: energy + agency
	Keys, M, Caroline Rothwell, Residency, Art Collector, Issue 71, 1/15, pg 136-141
	Gardiner, S, Art News New Zealand
2014	Dark Heart / Adelaide Biennial of Australian Art, publication
	Caroline Rothwell, Urpflanze Street Plants, Museum of Economic Botany, publication
	Keogh, A, Uber-Weeds: Where Art meets Science, InDaily 11/4/14
	Art Gallery of New South Wales, Contemporary Collectors Benefactors 21 years,
	Forbes, S, Greenspace, Museum of Economic Botany, Adelaide Review, 5/14
	Thomson, J, Dark Heart, Asian Art News, 5/14
	Frost, A, Weather Maker, The Art Life, 28.11.14, http://theartlife .
	The New Collectors Book, 2014, Edition 3, New York
2013	Flannery, T, conversation, Sturgeon, Artbank publication, Issue 1, 1/1/13
	M, Stock, Rothwell and Shiota exhibition Review, World Sculpture News, 5/13, pg 56
	Fitzgerald, M, Sydney Morning Herald, Spectrum, Sydney's public spaces... 31/8/13
	Forrest, N, Blouin Artinfo, interview 22/5/13
	Wang, Y, The Muse, Singapore, Curator Nina Miall on 'The Pulse of Time: Shiota & Rothwell
	NEW 2013: Selected recent acquisitions, publication, UQ Art Museum
	Sculpture magazine, commissions in brief, 4/13
	Frost, A, The Art life, review, Burying Time, 25/1/13,
2012	Strevens, L, Sydney Morning Herald, Beacon on Broadway lifeblood of city, 29/10/12
	Fullwood, A, Australian Financial Review, Making Art Pay, 20/10/12
	Backhouse, M, The Age, Caroline Rothwell, Borderlands, 6/10/12
	Taylor A, Sydney Morning Herald, No cars but lots of art in vision for George St
	Wallace, G, City Spaces, City of Sydney publication 09/12
	Loxley, A, Borderlands, exhibition publication
	Flynn, P, Caroline Rothwell, Artist Profile, Issue 20, Aug 2012, pg 72-78
	Loxley, A, Caroline Rothwell's Irrational logic, Art + Australia, Issue 50, Aug 2012,
	Fortescue, E, Splash Out (City Spaces), The Daily Telegraph, 15/9/12
2011	Frost, A, 10 degrees east, Sydney Morning Herald, critics choice, 9/9/11
	Mehta, M, Expressions of Art and Soul, The Times of India, 29/1/11
	Capes-Baldwin, R, Transmutation, Art Gallery of South Australia, Articulate, Issue 2
	No Room to Hide, Macquarie University, exhibition publication
	McClelland Sculpture Award & Survey, exhibition publication
2010	Arthub, artist profile
	Your Move: Artists Play Chess, exhibition publication
	Nelson, R, Transmutation review, The Age, Melbourne, 25/08/10
	Nair, U, ArthHK10: A place to cherish sculptors, The Economic Times, India

Other relevant experience

2015	Chelsea Arts Club, London, member
2012 / current	Artspace, Sydney, Board member
2013	Australian Academy of the Humanities 44th Annual Symposium, Environmental Humanities: the question of Nature, panelist
1998-2003	University of Auckland, Lecturer in Fine Art, Sculpture
1997	New York, assistant to Sol LeWitt

8.2 Resume - Turpin + Crawford Studio

PUBLIC ARTWORKS IN DEVELOPMENT 2016

- 2016 *A-Round*, Crowle Estate, Deicorp Developments interactive seat sculpture
- 2016 Public art plans and art projects for Deicorp Developments at Petersham and Westmead
- 2016 Design development of integrated art in conjunction McGregor Westlake architects and Hassell architects for 8 new rail stations of the Sydney Metro North West
- 2016 *S(w)ing*, Heffron Hall, City of Sydney Interactive swinging sculpture
- 2016 *Operation Crayweed Art-Work-Site*, an environmental, performative and participatory art project for 'Sculpture by the Sea' 2016 collaboration with marine ecologist from the University of NSW and the Sydney Institute of Marine Sciences (SIMS)

SELECT INTEGRATED ART MASTER PLANNING & CURATORIAL PROJECTS

- 2014/16 *Sydney Metro North West* - integrated rail art strategy, planning & design with Hassell architects and MW architects
- 2012/13 *Barangaroo Central Masterplan* Integrated art and cultural masterplanning and illustrative public art concepts with SOM Architects Chicago, & Andersen Hunter Horne, Denmark and Sydney
- 2011/12 *Artists In Residence (A.I.R.)* Temporary Public Art Project, Central Park
- 2009/12 *Frasers Broadway Central Park Public Art Strategy* and temporary and permanent public art advise and curation, Client: Frasers Broadway Pty Ltd
- 2008/09 *Barangaroo Stage One Competition*, Public Art Strategy and art concepts with Brookfield Multiplex and Hassell team
- 2006 *East Darling Harbour Competition*, Baranagroo public art concepts for stage II winning team PBA, Hill Thalys, JILA

PROJECT AWARDS

- 2016 Museum of Applied Arts and Sciences Award for *Water Falls* and Sydney Park Storm water Harvesting Scheme.
- 2015 Sydney Design Award- Environmental Design for *Water Falls* and Sydney Park Storm water Harvesting Scheme design
- 2015 LNL Excellence Award Sustainable Landscape for *Water Falls* and Sydney Park design.
- 2012 Engineering Excellence award for *Halo* Engineers Australia, Sydney, Presidents Prize NSW Local Government & Shires Cultural Award-programs projects & partnerships for 'Turning the Pages' Project
- 2008 Energy Australia & National Trust Heritage Award for the King Street Court Complex including *Ghost Windows*
- 2004 Planning NSW Award for design for '*Storm Waters*' at Victoria Park, Sydney
- 2003 Lloyd Rees Civic Award for the RAlA for *Storm Waters* at Victoria Park, Sydney
- 2000 RAlA (Royal Australian Institute of Architects) jury award for the *Water Swing*, Sydney
- 2000 ARUP (NAWIC) award - Art in the Built Environment for *Tied to Tied*
- 1999 ARUP (NAWIC) merit award - Art in the Built Environment for *Tank*
- 1997 Award of Excellence, AILA (NSW & ACT) *Memory Line* artwork for '*Restoring the Waters*' collaboration with Schaffer Barnsley

PUBLIC ARTWORK COMPLETED

- 2015 *Nomanslanding*, WWI commemorative floating artwork, Cockle Bay Sydney, Ruhrort Germany, a collaboration with artists Andre Dekker, Robyn Backen, Graham Etough & Nigel Helyer
- 2015 *Water Falls*, Sydney Storm Water Harvesting Project, integrated public art design with Turf Design Studio, Environmental Partnership NSW, Equatica and DragonFly for City Sydney
- 2012 *Halo*, kinetic wind activated artwork, Central Park, Sydney, the City of Sydney
- 2011 *Windlines*, kinetic wind & text artwork, Scout Place, Circular Quay Sydney, Scouts Australia and the City of Sydney
- 2009 *Sitting Stones*, interactive installation, Trio Camperdown Sydney, Frasers Property
- 2007 *River Quiver*, wind activated temporary community artwork for the "Turning the Pages" project, Murrurundi, Hunter Valley NSW
- 2003 *Water Swing*, kinetic water sculpture, Sydney
- 2002 *Storm Waters*, environmental water sculpture at Joynton Park, Victoria Park, Sydney
- 2001 *Ghost windows*, light sculpture, for the NSW Attorney Generals Department, at the Supreme Court, Sydney
- 1999 *Tied To Tide*, floating tidal sculpture for Sydney Harbour Foreshore Authority at Pyrmont Point Park, Sydney
- 1997 *Tank*, kinetic light installation for NSW Attorney General's Department, Downing Centre Tunnel, Museum Station, Sydney
- 1998 *Time Rings*, interactive stone sculpture Bicentennial Park Stage II, Leichhardt, Sydney
- 1996 *The Memory Line*, for 'Restoring The Waters', temporary community artwork for an Australian Conservation Foundation environmental rehabilitation project, Fairfield Sydney
- 1997 *Water Sculpture*, Brisbane International Airport
- 1995 *Well*, water sculpture for The New Children's Hospital, Westmead, Sydney
- 1995 *Drawers of Water*, water sculpture for The New Children's Hospital, Westmead, Sydney

SELECT EXHIBITIONS

- 2006 models of *Fan* and *Tidal Cranes* in *Supermodels*, Object Gallery, Sydney
- 2004 *Holy Ghost*, site: [unseen], Dank Street Depot, Sherman Galleries, Sydney
- 1999 *Tank and Tied To Tide*, images in *Sydney Metropolis*, Museum of Sydney
- 1996 *Green Noise II*, Transformers, Auckland City Art Gallery, New Zealand
- 1995 *The Water Axis*, Canberra National Sculpture Forum, Lake Burley Griffin, Canberra, with architect Peter Tonkin & artist Gail McDermott
- 1993 *Water Works V*, water installation, The Fifth Australian Sculpture Triennial, NGV, Melbourne
- 1992 *Water Works IV*, water installation, Annandale Galleries, Sydney
- 1992 *In the Hoist Shaft*, water installation, Synthesis 6, a collaboration with architect James Grose, MSB Bond Store, Sydney
- 1992 *Water Works III*, water installation, Australian Perspecta, Art Gallery NSW
- 1990 *Drawers of Water*, water sculpture, Inland: A Spatial Heritage, The Australian Centre for Contemporary Art, Melbourne
- 1987 *Without the Walls*, installation, Histories, The Performance Space, Sydney
- 1985 *A Split Second of Paradise*, performance with Station House Opera, London, Nottingham, United Kingdom

