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Charter Hall
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DA Architectural Design Report

Part 2/7

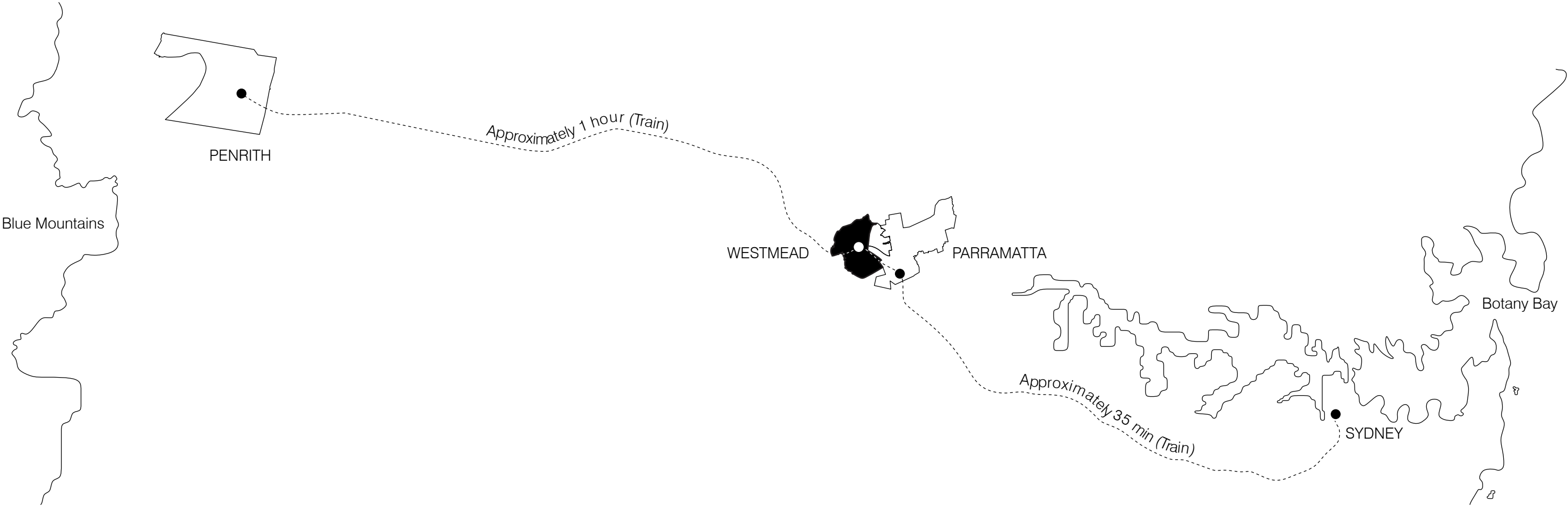
Westmead Commercial Campus

architectus™



WSU SAT AT EITHER END OF THE MAIN AXIS FOR GREATER WESTERN SYDNEY. VIEWED BY THE NSW HIGHER EDUCATION BOARD AS THE HOME TO EXPAND HIGHER EDUCATION OPTIONS IN THE REGION.

— Statement of Heritage Impact, Graham Brooks & Associates



Westmead, once known as the ‘dusty show-ground,’ to a national and global representation of health, education and medical precincts, is situated between Sydney and Penrith.

The following design principles and strategies strengthen the importance of developing a careful and thoughtful architectural response in support of this East-West Link.

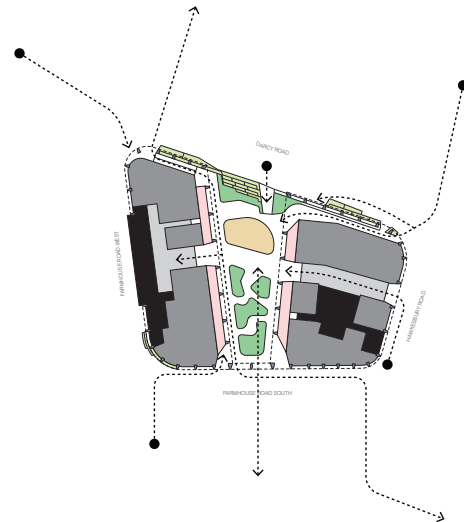
2.0 Design Response

'You attract talent by having a very exciting eco system, by having a great place to live and work. There is a growing recognition that having great urban places and spaces is as important for productivity and nurturing human talent as a city being a nice place to walk around.'

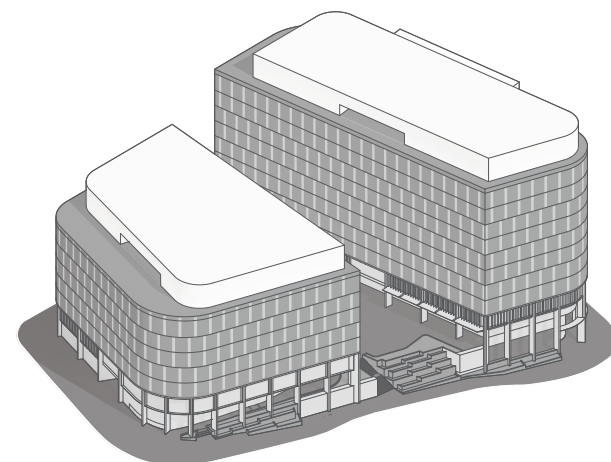
– Lucy Turnbull AO, Chief Commissioner, Greater Sydney Commission



A - Urban Stitching



B - Ground Field



C - Defining Volume

2.0 Design Response

Design Drivers

Our design response has been structured around three key design drivers – Urban Stitching, Ground Field and Defining Volume.

These drivers are a reflective preoccupation with locality and context to stitch the proposal holistically into the urban fabric of Westmead.

A - Urban Stitching

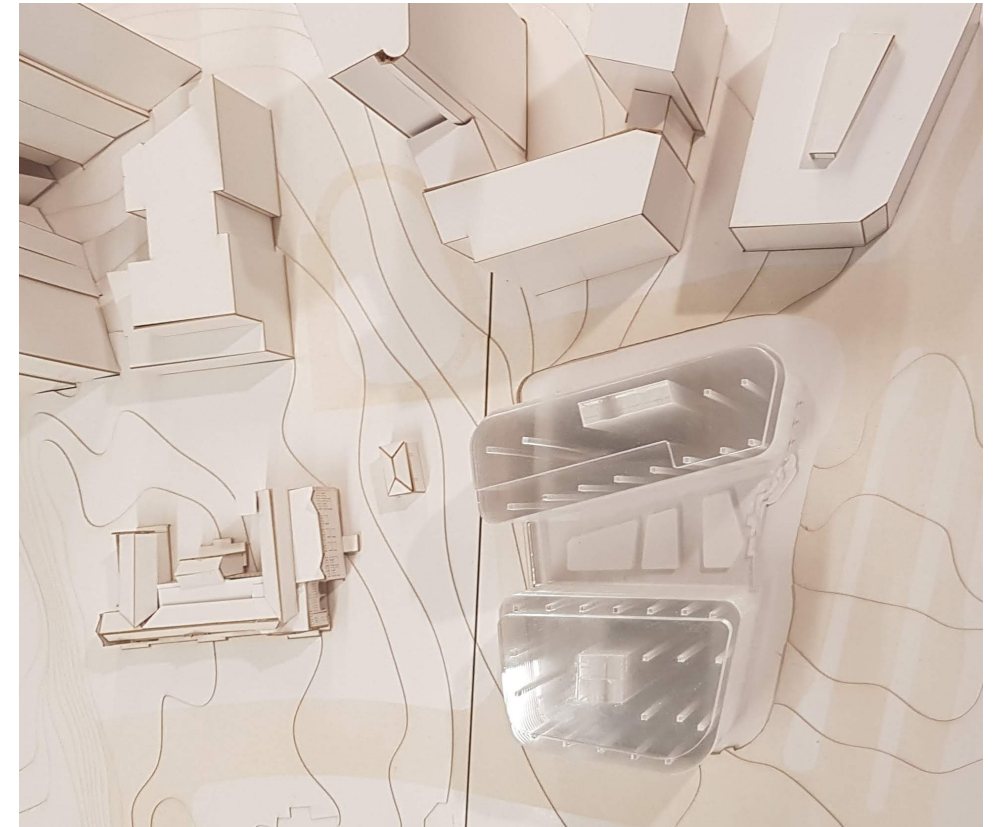
With the forecast range of rapid developments and precincts, Westmead's context demands a considered approach to the connections with surrounded buildings, generous public spaces and notable framing devices in respect of its history and future.

B - Ground Field

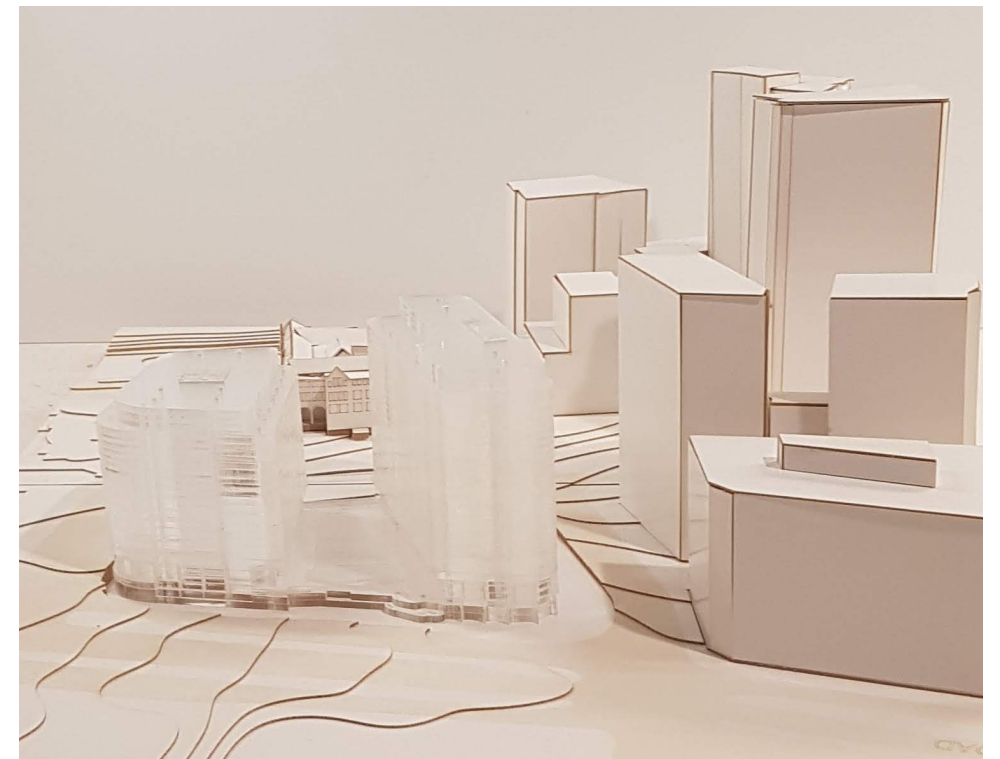
'From the ground up,' Darung Land, Bayley's Orchard and the St Vincent's Boys' Home register the site with multiple agricultural developments. The ground plane is a universally traversable element creating the immediate connection to its users and residents of any place procuring a foundation to explore new trajectories, landscapes and public domains.

C - Defining Volume

A building cannot be defined as an individual object, its presence requires outward integrations to the already fabricated landscape and characteristics of Westmead. The following strategies explore an array of scale, materiality and architectural cues aiming to define its volume.



Model Studies



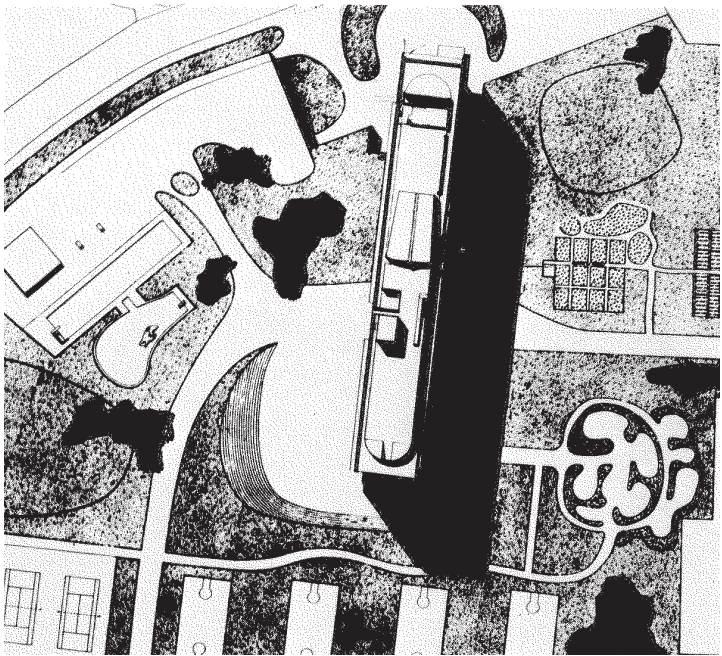
Model Studies

BUILDINGS AS OBJECTS...

Unite d'Habitation, Le Corbusier



PLAN



EXPERIENCE

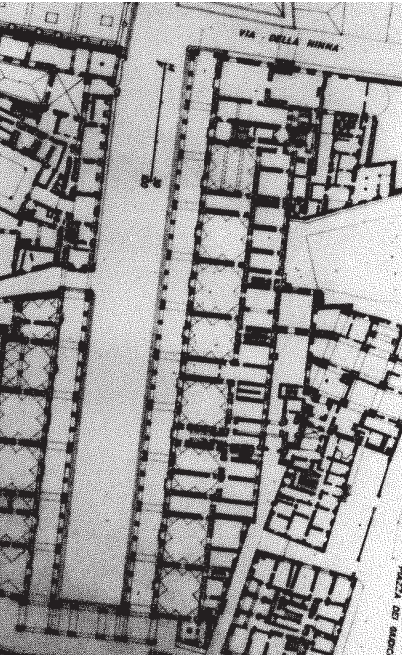


APPLIED IN WESTMEAD



BUILDINGS CO-OPERATING

The Uffizi Gallery, Giorgio Vasari



A - Urban Stitching

Buildings Co-Operating

‘Community life is relatively easy. All it takes is finding people who think like you do. Co-Operation is hard because it is about learning to live with people who think differently or don’t know what they think at all.’

– Richard Sennett

The historical accounts of Westmead mark divided entities, the intent of this proposal is to promote a ‘co-operative spirit working for the common good.’ The common good is expressed in master plan, defining a building that does not stand alone, instead it integrates, idolises and becomes empathetic to its surroundings to contribute to the Westmead Ward.

Unlike the Unite d’Habitation by Le Corbusier, the established relationship to the urban realm by the Uffizi Gallery sets up a powerful dialogue with the Ponte Vecchio (bridge), the Arno (river) and Piazza della Signoria (public square). Learning from this exemplar, building relationships to our context is an attempt to understand our surrounding and to define a building holding a courtyard, an activated ground floor and multiple entry moments gesturing towards the immediate neighbours.



WSU Commercial Campus Site Master plan



View facing North West on Hawkesbury Road

A - Urban Stitching

Neighbourhood Character

‘Let us further attempt to place this demand for the rational materialisation of the object and this parallel need for its disintegration alongside the very obvious feeling that space is, in some way, more sublime than the matter, that, while the affirmation of matter is inevitably gross, the affirmation of a spatial continuum can only facilitate the demands of freedom, nature and spirit.’

– Colin Rowe, Collage City

Colin Rowe’s implication that the matter of buildings come second to the matter of space determines the attitude towards the attempt at shaping and connecting large scale elements to the neighbourhood characters. Seen through the base, an extension of the ground in its silver/sesame grey and façades, a mirrored palette of St Vincent’s colours and proportions.



V&A, Amanda Levete Architects



BIKINI Berlin



SANALarc, Şişhane Park, Istanbul



Swiss Re Headquarters, Diener & Diener Architekten



View facing South within the Public Courtyard

A - Urban Stitching

Framing

The two buildings frame two very specific and distinct views, one acknowledging St Vincent's Boy's Home, a heritage building with an enormous thread of historical events and the innovative health district out north. Here the courtyard acts as a way-point providing a chronological account of the development in Westmead.

This space nestled within the buildings mark an important aspect encouraging the recognition of how realised projects are shaped by history and the learnings recorded by them. Similarly experienced in 4 Pancras Square (below), Kings Cross framed by the buildings creating a connection back to the city outside the realm of the courtyard.



St Vincent's Boys' Home, Farmhouse Road South

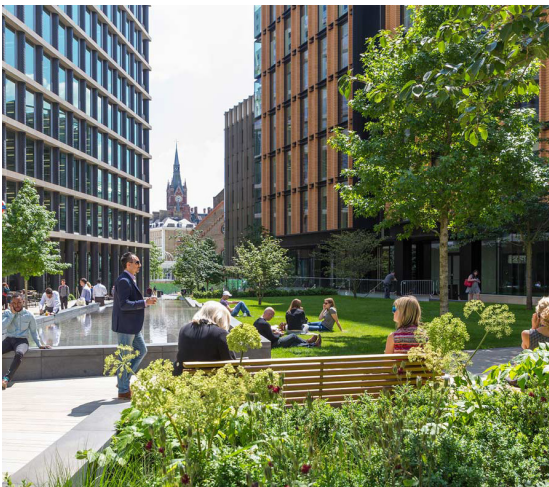


Former Farmhouse, Farmhouse Road South



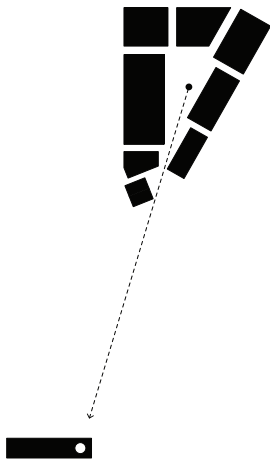
St Vincent's Boys' Home, Farmhouse Road South

Experience

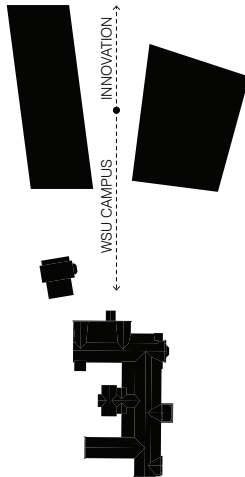


4 Pancras Square, Townshend Landscape Architects

Case Study



Proposal



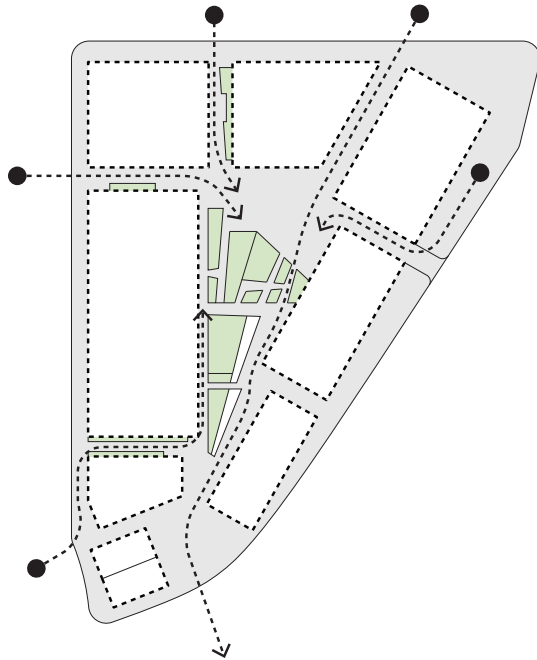
ACCESS AND PERMEABILITY

4 Pancras Square, Townshend Landscape Architects

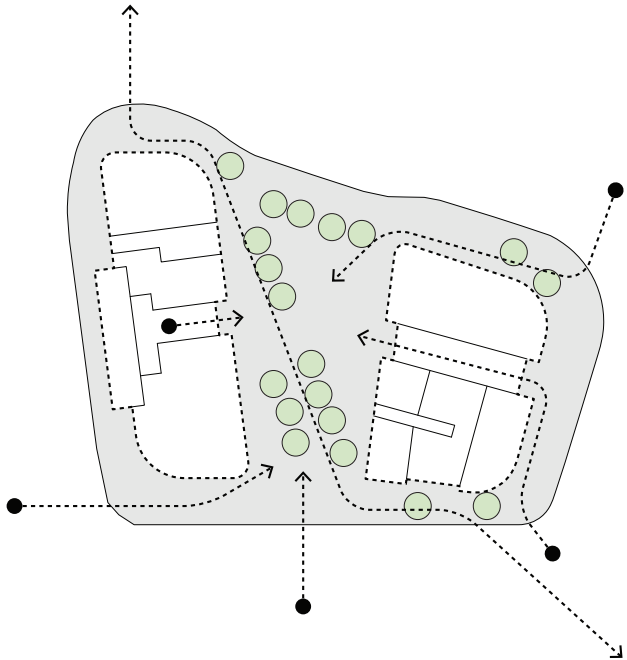
Experience



Case Study

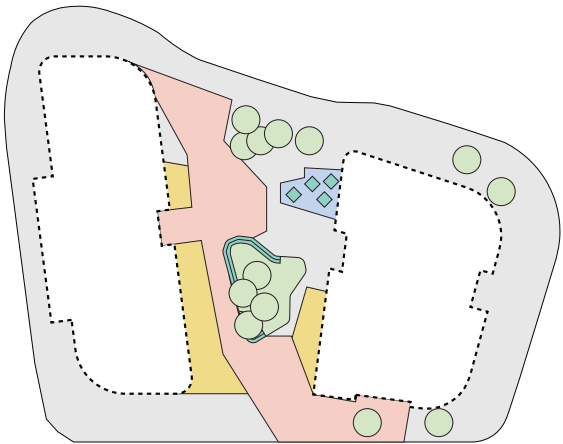
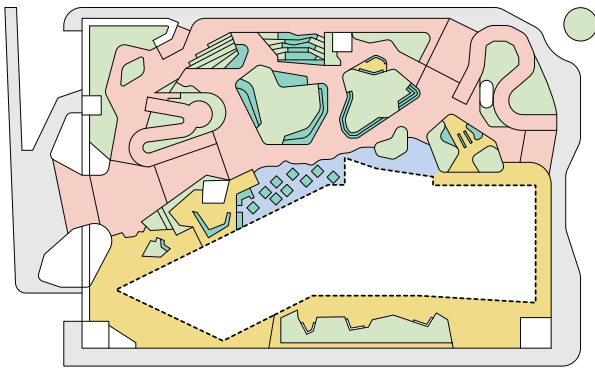


Proposal



PUBLIC SPACE VARIATIONS

Deakin University, Woods Bagot



B - Ground Field

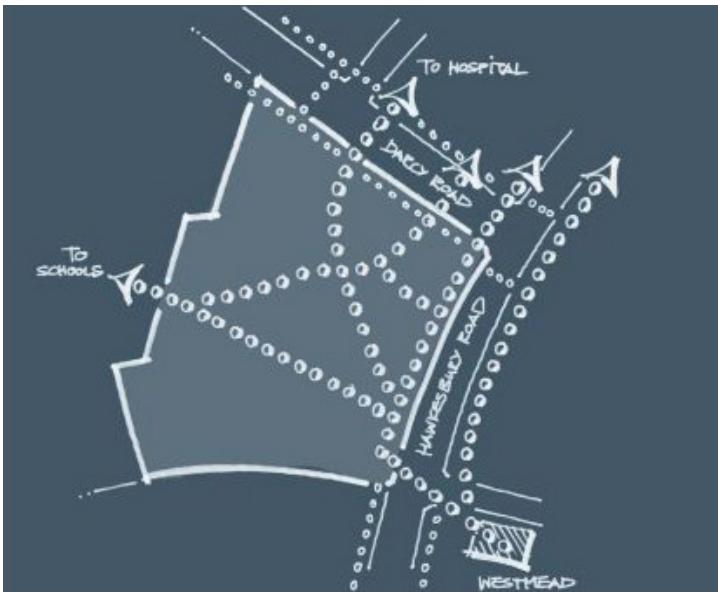
Ground Floor Permeability

The permeable ground floor has been informed by the notion of ‘fields.’ The fields reference the agricultural learnings, from its original inhabitants, Bayley’s Orchard, St Vincent’s 400 trees* and the School of Nursing.

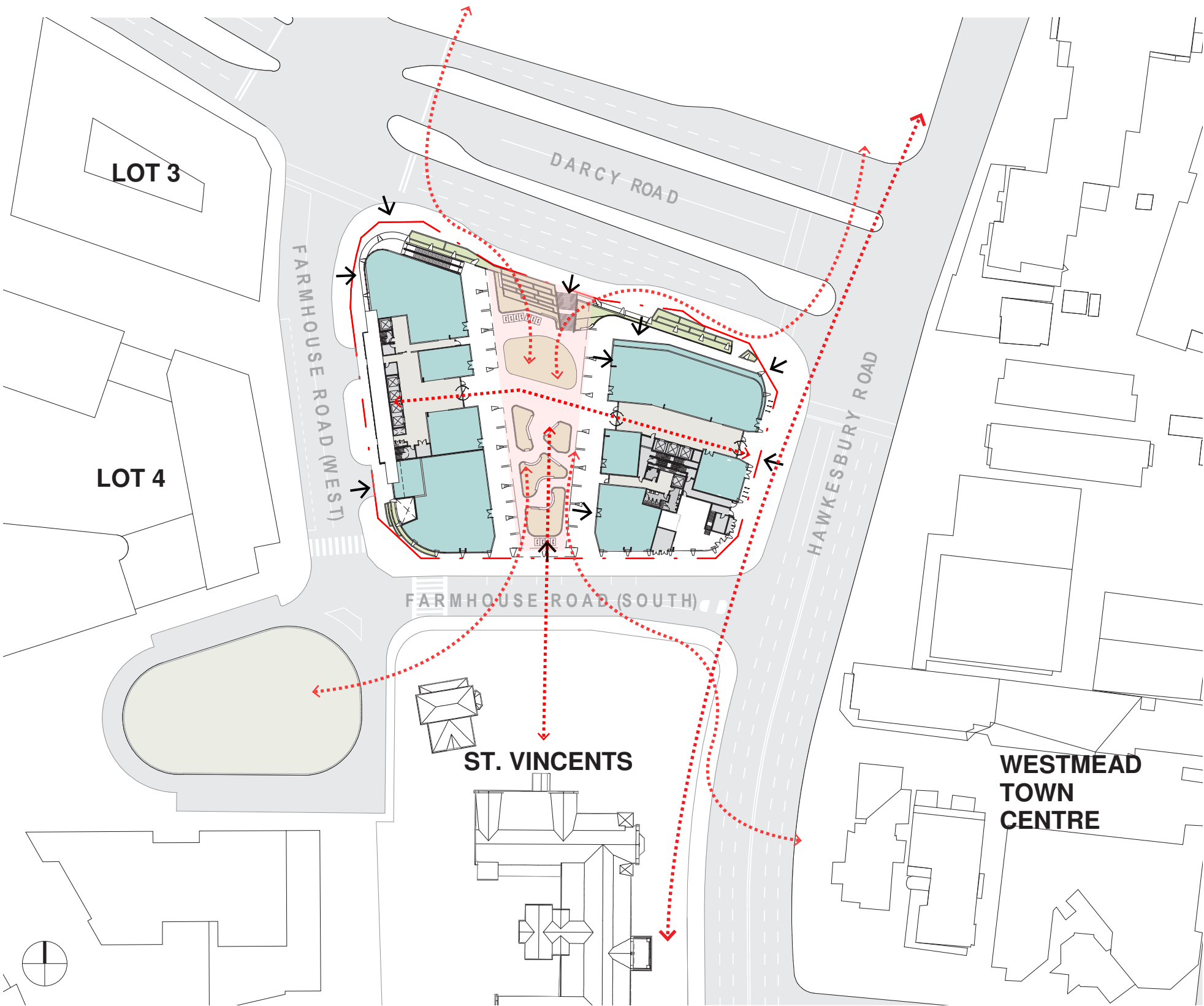
The public space is angled and aligned for movement and views between Farmhouse Road South and Darcy Road. This alignment ‘invites’ pedestrians to enter and explore the site, by providing visible access, a clear destination and activated pathways from Darcy Road and Hawkesbury Road, where pedestrian activity is currently concentrated.

Due to significant level changes, the entry into the site from Darcy Road is taken from the north-west corner via an escalator and the primary frontage to Darcy Road is terraced with significant landscape, which will look and feel ‘public’ and provides a clear aesthetic and way-finding community benefit. A stair case from Darcy Road is integrated into this terraced edge to provide an alternative entry point to the plaza.

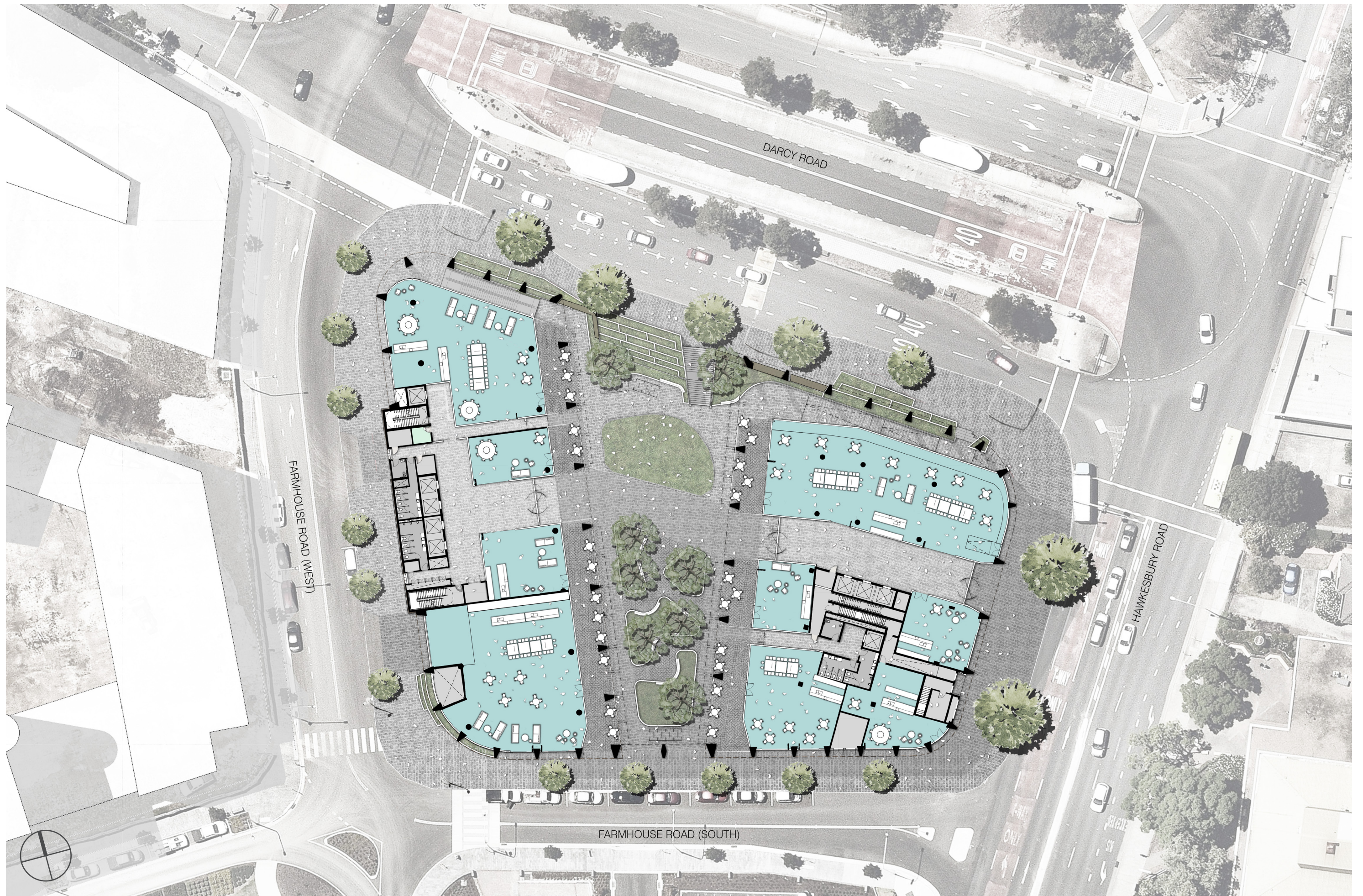
*Saving the Boys, Freeman’s Journal, 1 December 1910



Ground Floor Pedestrian Flow Diagram, Westmead Precinct, Parramatta DCP 2011



Ground Floor Permeability Diagram



Ground Floor Plan

B - Ground Field

Ground Floor Landscape

Public Realm / Ground plane

Existing car park proposed to be reclaimed as public space that interfaces both St. Vincent’s Boys’ Home as well as linking the proposed public realm to the north.

Escarpment / Platform

The northern part of the site has a significant level change of up to 7m. The treatment of this level change will be to have a level “platform” plaza with an “escarpment” landscape element to connect to the streetscape.

Ebb & Flow

Due to the proximity of the existing and proposed transport hubs, the site will act as a pedestrian thoroughfare linking people to the wider context. The pedestrian links will then help determine more passive areas, allowing users to rest and populate the space.

Fractured Grid

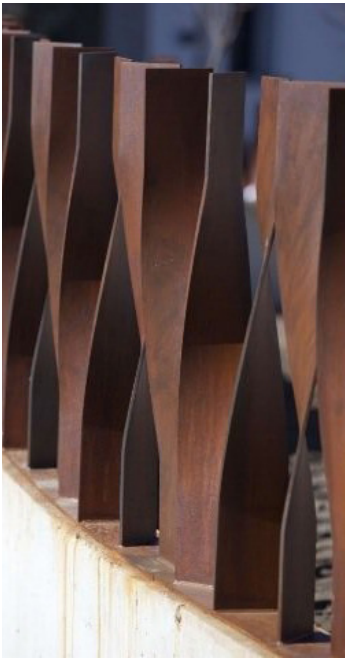
A grid structure will be employed to order the landscape across the site. Beginning in the south, the grid will then begin to break down and fracture as it heads north.

Expansion & Contraction

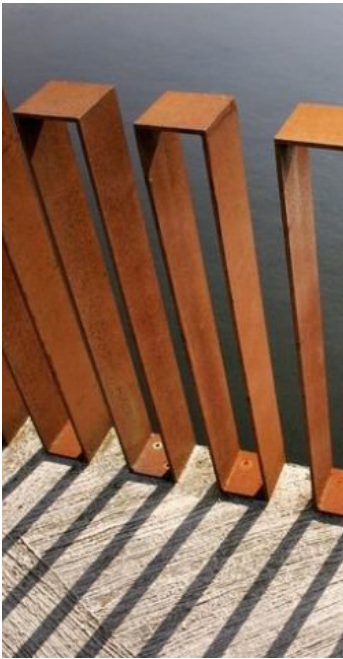
Using architecture and landscape elements, the pedestrian experience will cycle through themes of expansion and compression.

Historical Expression

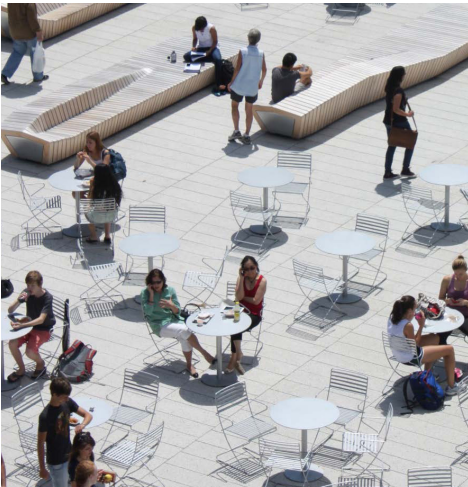
The history of the site will be expressed through different historical periods beginning in the north with indigenous culture, the educational and craft history of the site through the centre plaza, and finishing with European history in the south adjacent to St. Vincent’s Boys’ Home.



Feature balustrades



Retaining walls - ICC Exhibition Centre Sydney



Urban plaza/courtyard - Harvard College, Cambridge



Ctenanthe 'Grey Star'



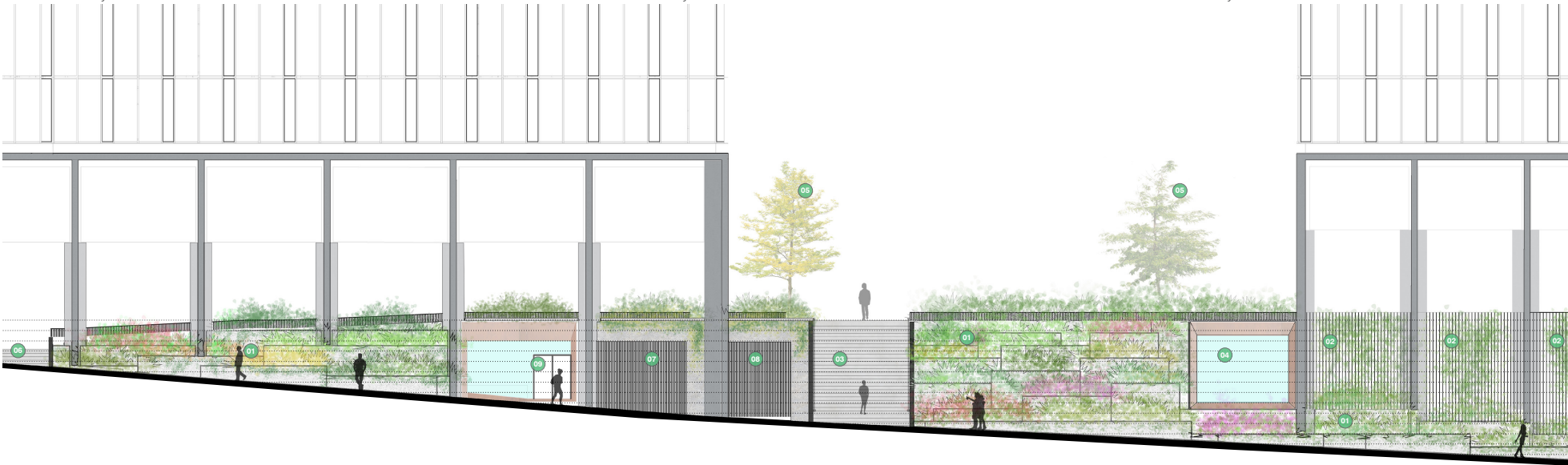
Steel text inlay



Dichondra 'Silver Falls'



Cordyline rubra



Darcy Road Escarpment



44 Ryrie Street, Geelong, Architectus

B - Ground Field

End of Trip

In today's commercial offering, more and more emphasis are being placed on employee well-being and the provision of great amenity. In fact, it is now a 'given' that a high level of amenity is offered.

End of Trip Facilities provide an opportunity to 'brand' a building using strong graphic way-finding and signage.

Within the experience of the Architectus team, we are always finding new design solutions to meet the user's functional requirements and to ensure these are of a high standard.

The expectation within the market is that End of Trip Facilities now mimic the aesthetics of a boutique hotel experience, with offerings such as consumables, linen service and dry cleaning. As the functional requirements increase, so does the need for detailed design solutions.

Westmead Commercial Campus project provide an offering with to separate dedicated entry points to each buildings end of trip.



367 Collins Street, Melbourne



MLC Centre, Sydney



133 Mary Street, Brisbane

