

WESTGROVE

DRILL PTY LTD
PUBLIC ART STRATEGY
UAP REFERENCE: P1725
MARCH 2019



UAP is an internationally renowned company specialising in collaborative place-making and the management of integrated art and design solutions for the public realm.

UAP has been invited by Drill Pty Ltd to prepare this Public Art Strategy for WestGrove that will investigate local, cultural, social and environmental contexts and identify ways in which art can encapsulate these themes.

The central focus of this Public Art Strategy is to provide an overarching Curatorial Framework for WestGrove that aligns to the combined placemaking visions and aspirations of the City of Parramatta Council (CoPC) and the broader project team. It also responds to Section 3.4.1 of the Parramatta DCP which requires all developments with a CIV over \$5m in the Westmead Special Precinct to make provision for public art.

To inform the successful commission of suitable public art for WestGrove this Public Art Strategy will:

- Provide a high level site and contextual spatial analysis;
- Align to the City of Parramatta Council's Public Art and Public Domain Policies;
- Establish a Curatorial Framework;
- Identify a range of potential Artwork Opportunities, detailing the artwork form, location, role and function with budget guides;
- Provide an Implementation Plan with procurement methodology, program, and information regarding artwork maintenance and sustainability.

An aerial photograph of a city, likely Chicago, showing a dense urban core with numerous skyscrapers in the distance. The foreground and middle ground are filled with a mix of residential neighborhoods, including single-family homes, apartment buildings, and commercial structures. A large, open green field, possibly a park or sports field, is visible in the lower center. The sky is clear and blue, and the overall scene is captured from a high vantage point, providing a wide view of the city's layout.

PROJECT CONTEXT

PROJECT CONTEXT

THE DEVELOPMENT

WestGrove is a mixed-use development comprising of retail, commercial, residential, hotel accommodation and medical services, situated within the heart of Westmead, approximately 26 kilometres north-west of the Sydney CBD. Located within the City of Parramatta this new development will build upon the vibrancy of the Westmead Town Centre.

The re-development of the existing Westmead Shopping Village is part of a broader strategy to provide conventional residential and temporary accommodation support to Westmead Children's Hospital, accompanied by food and beverage offerings that will enliven and reinvigorate the area of Westmead.

The development is comprised of two buildings, a western building 4 levels high and an eastern building 16 levels high that are connected via a publicly accessible air bridge at levels 1 and 2. The two buildings share a total of approximately 11,260 sq metres, and will include the following development highlights:

- Ground Level retail including a supermarket
- A dining precinct including the reinstatement of the local Westmead Tavern
- A gymnasium
- A Medical Centre
- Residential living including 33 apartments
- A 5-storey hotel comprising 97 rooms
- Communal residential gardens with barbecue pavilions and garden pergola spaces

The development will also encompass an upgrade to the streetscape and retail amenity along Railway Parade and Ashley Lane, as well as the creation of a high quality public open space. Access to the hotel and residential lobby is located within the arcade adjacent to lush planting beds that define the retail seating opportunities. The hotel is situated between level 4 and 8 while the residential levels sit between level 9 and 15.

WestGrove will capture the diversity and dynamism that has fuelled the region's growth, creating an architecturally-designed urban environment that is warm, energising and enhances wellbeing for visitors and community alike.



PROJECT CONTEXT

LOCATION AND ACCESS

WestGrove is located at 24-26 Railway Parade, the site of the former Westmead Shopping Village, in the Western Sydney suburb of Westmead, approximately 2 kilometres west of the Parramatta CBD. The development fronts Railway Parade to the south and Ashley Lane to the east.

PEDESTRIAN ACCESS

To ensure open access and pedestrian safety throughout the public domain, the development will encompass a pedestrian focused streetscape including clear, visible sight lines and planting designs that direct pedestrian flow along Railway Parade and Ashley Lane. The integration of sculptural seating elements and suspended lighting throughout the ground floor arcade will promote movement through the development while creating a communal recreational space.

MAJOR ROADS

The development is situated at the intersection of Railway Parade and Hawkesbury Road with convenient links to the Sydney transport network via the M2 and M4 motorway. The development is also accessible via bicycle, cycling options include on-road cycling via Hawkesbury Road and off-road cycling through Parramatta Park.

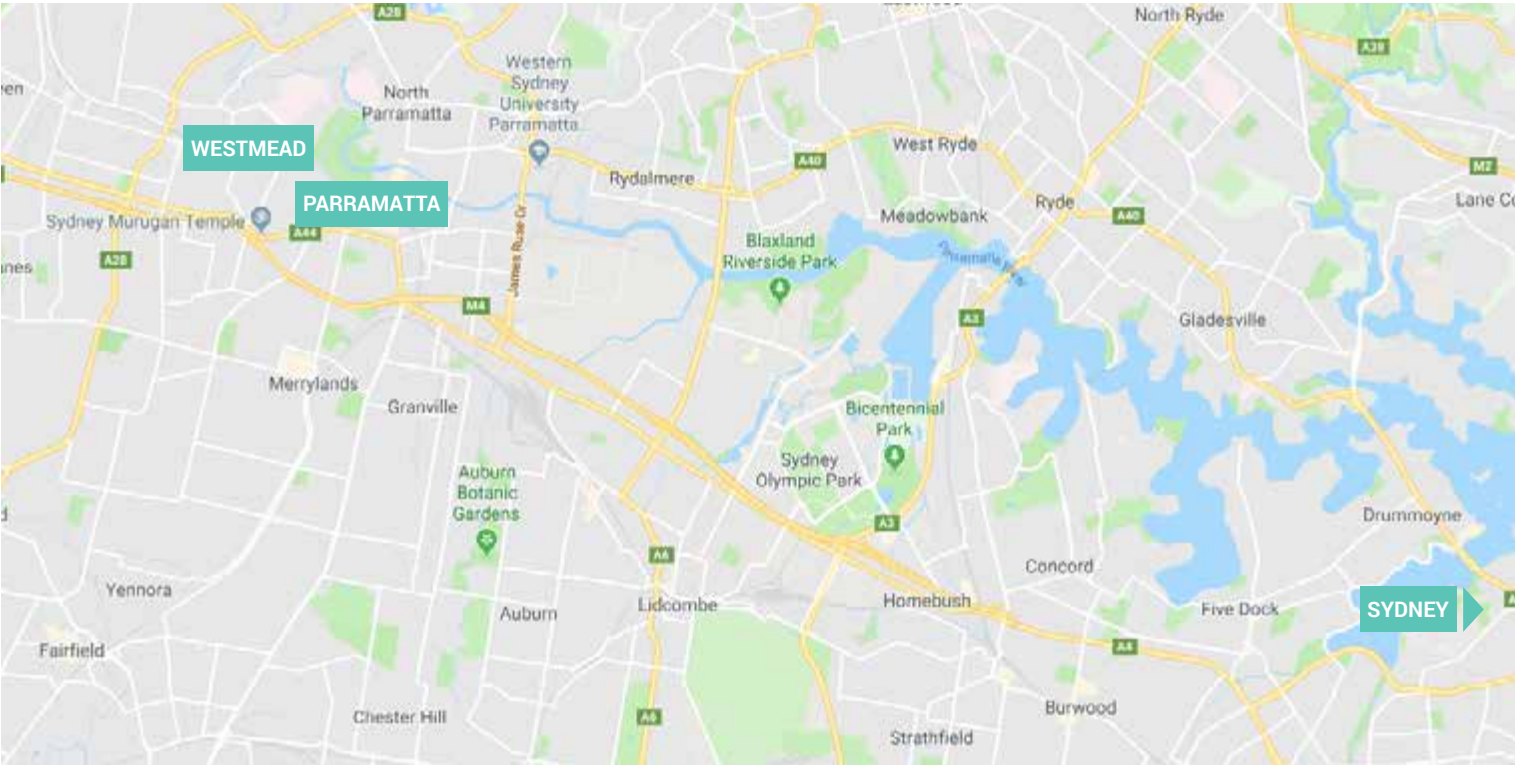
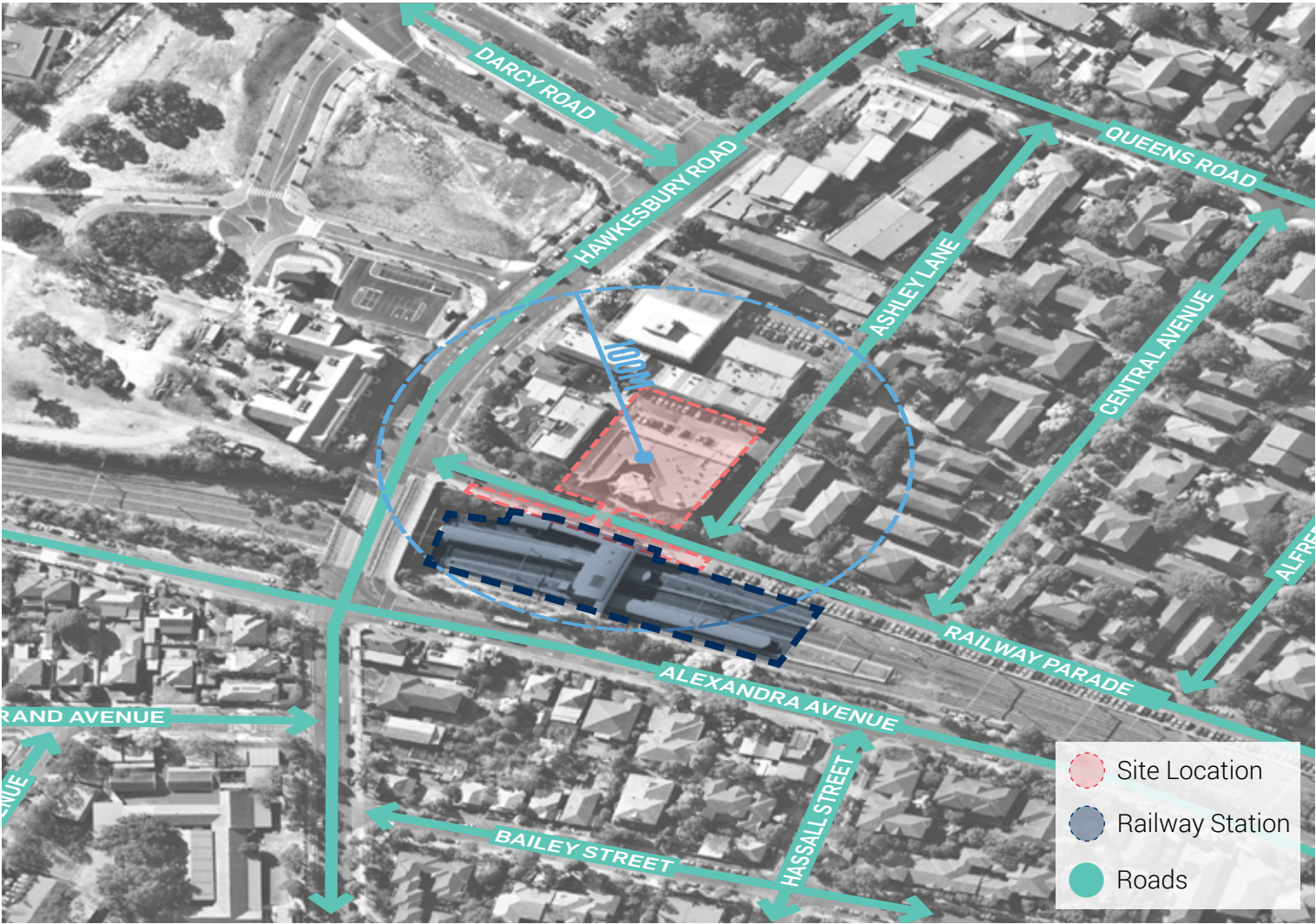
PUBLIC TRANSPORT

The development is easily accessible from Westmead Train Station via a pedestrian crossing over Railway Parade. The Westmead Train Station is serviced by the T1 North Shore, Northern & Western Line and the T5 Cumberland Line, with direct connections to Parramatta and Sydney. Westmead and Parramatta train stations are both wheelchair accessible. T-Way Buses T60 - T66 also run at regular intervals from the Parramatta Train Station through to Westmead Station and the surrounding Hills District.

FUTURE TRANSPORT

Planned to open in 2023, the Parramatta Light Rail is a NSW Government major infrastructure project that will see Stage 1 connecting Westmead to Carlingford via Parramatta CBD and Camellia via a two-way track spanning 12 kilometres.

Part of the Sydney Metro West project, the rail capacity between Greater Parramatta and the Sydney CBD will be doubled. A new underground metro station will be developed at Westmead to support this expansion and to allow easy interchanges between metro rail services to the outer West and Blue Mountains.



PROJECT CONTEXT

SITE CHARACTERISTICS

WestGrove is located within the Westmead Town Centre and is surrounded by residential housing, health and education facilities. The redevelopment will offer residential apartments, a luxurious hotel, mixed use retail, and vibrant green spaces across the site. A leisure and lifestyle destination, WestGrove will serve as the central retail and commercial district for the expanding Westmead community.

This page highlights a selection of the main attractions and features of the development precinct and surrounds.

HEALTH SERVICES

- The Children's Hospital Westmead
- Westmead Hospital
- Westmead Private Hospital
- Cumberland Hospital

HERITAGE

- St Vincent's Building
- Westmead Public School
- Essington residence and grounds

PARKS AND NATURE

- Roongabbie Creek
- WSU Fields
- Parramatta Park

COMMUNITY & LEISURE

- Westmead Multiplex Connectivity Centre
- Westfield Parramatta
- Parramatta Golf Course
- Parramatta Stadium

EDUCATION & RESEARCH

- Western Sydney University Parramatta Campus
- Westmead Public School
- Parramatta Marist High School
- Redbank School
- Westmead Institute for Medical Research
- Children's Medical Research Institute
- Kids Research Institute



PROJECT CONTEXT

HISTORY

INDIGENOUS HISTORY

For over sixty thousand years prior to the arrival of the Europeans the Burramattagal people, a clan of the Darug, occupied the region of Parramatta. Situated 26 kilometres west of Sydney, the landscape of Parramatta was described by early settlers as ‘a fine-timbered country, perfectly clear of bush’ and highly reminiscent of the ‘manicured parks of England’. Such accounts together with archaeological evidence of sophisticated environmental management practices – specifically, fire-stick farming – would suggest that the country surrounding Sydney was not a wilderness but cultivated country. The First Fleet officer John Hunt recorded that the country around Sydney was systematically set on fire to enable clear passage through the region, and for the purpose of food collection.

Adjacent to the new WestGrove development, Parramatta Park is a significant cultural heritage site and ‘a rare example of an intact Aboriginal cultural landscape within Sydney’. The area contains scarred trees, below-ground deposits and artefacts scatters that demonstrate the competencies and achievements of the various land management methods employed by the Darug peoples.

EARLY EUROPEAN SETTLEMENT

After the establishment of a penal colony at Sydney Cove in January 1788, the fertile land of Parramatta was chosen by Governor Arthur Phillip as the colonial farming settlement for the expanding Sydney township. As the colony continued to expand, the local Aboriginal people were increasingly displaced with a large majority killed in the smallpox epidemic of 1789.

In 1791, Governor Phillip changed the name from Rose Hill to Parramatta, approximating a term used by the traditional custodians of the land, the Burramatagal of the Darug language group. Parramatta was the first place to be given a name by Europeans based on an Aboriginal word. In 1889, the land known as Parramatta Park on which sits Old Government House, and the surrounding area was subdivided to create Northmead and Westmead.

The experience of colonisation in Parramatta is a critical component of Australia’s ‘foundation narrative’, one that has actively shaped the development of the Australian nation. The Frontier Wars, including the Battle of Parramatta, and the establishment of the Parramatta Native Institution in the early 19th century, had a significant impact on the lives of Aboriginal people throughout the region of Parramatta. It was a period that saw the displacement of the Darug people from their customary land and natural resources, an experience that was to be echoed throughout Australia.

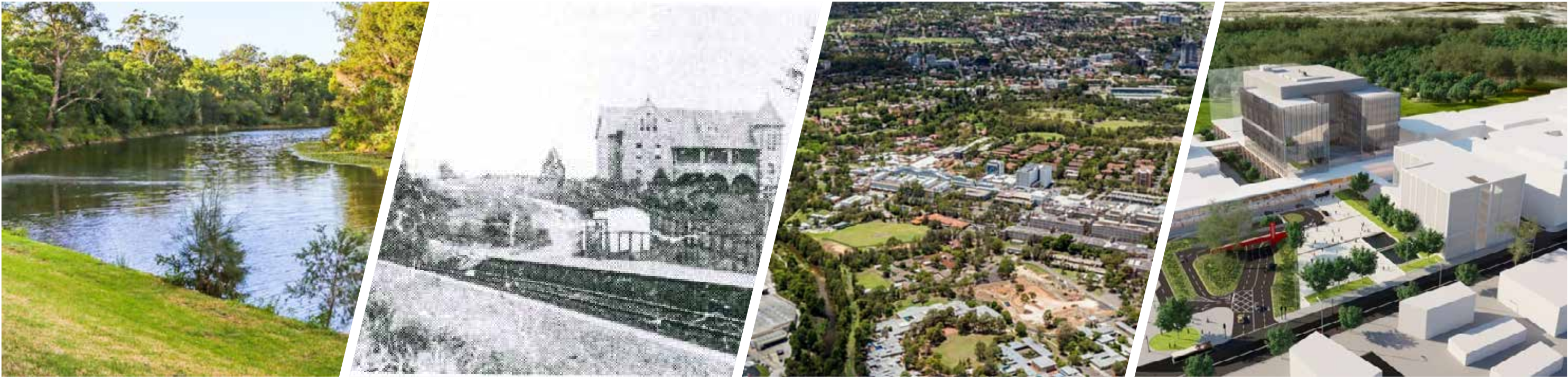
WAVES OF IMMIGRATION AND REFUGEES

With one of the highest proportions of overseas-born resident populations in Australia, Parramatta has a unique identity as a gathering place for different cultures. The composition of its population reflects the wider historical shift from predominantly European and British migrants towards a population of increasing diversity.

Being centrally located within the Greater Sydney metropolitan, and a key centre of Western Sydney, Parramatta has experienced many different waves of migration throughout its history. These waves have included the arrival of Europeans since 1788, post World War II immigration programs, and resettlement initiatives for refugees. More recently, the increase in new migrants to the region has been the result of a nation-wide temporary and skilled migration program, particularly Indian and Chinese migrants who currently comprise 36% and 5% of the population respectively.

FUTURE: A CENTRE OF INNOVATION

Westmead is a satellite city with the largest concentration of hospital and health services in Australia. The region has been identified by State and local government as transitioning from a health and education precinct towards an innovation district with a greater diversity of knowledge-intensive occupations.



VISIONING

VISIONING

PUBLIC POLICY ALIGNMENT

Public art for WestGrove will be developed to align with the vision and goals for public art as outlined in the City of Parramatta Council's Interim Public Art Guidelines for Developers and associated documents including:

- Parramatta: Identity, Contemporary Culture & Prosperity Arts Facilities & Cultural Places Framework (2005),
- Culture and Our City: A Cultural Plan for Parramatta's CBD 2017–2022
- City of Parramatta Council Public Art Policy (2003)
- Design Parramatta, City of Parramatta Council (2012),
- Draft Parramatta Square Public Art Plan - Parramatta Open City, by MAP, prepared by the 42 collaboration (JMD Design, Taylor Cullity Lethlean, Tonkin Zulaikha Greer and Gehl Architects) as part of their engagement by CoPC for the Parramatta Square Public Domain Design
- Public Domain Design Guidelines, City of Parramatta Council's Urban Design Unit, January 2016
- Parramatta Development Control Plan 2011

The matrix (right) outlines and provides an overview of how public art for WestGrove will respond to the Council requirements of public art as defined in the City of Parramatta Council's Interim Public Art Guidelines for Developers.

CITY OF PARRAMATTA COUNCIL PUBLIC ART	WESTGROVE PUBLIC ART
Arts Plan Criteria as identified in the <i>Interim Public Art Guidelines For Developers:</i>	Public art will be developed to align with the <i>Interim Public Art Guidelines for Developers</i> as per below.
SITE SPECIFIC	Public art will strengthen connections between communities, people and their environment by ensuring a strong relationship to the surrounding cultural, built and environmental context.
HIGH QUALITY IN DESIGN AND MATERIALITY	Artwork commissioned for the development will champion high standards of design and innovation with consideration to materials selection and manufacturing processes, to ensure public art works become legacies for the city.
INTEGRATED WITH THE BUILT ENVIRONMENT	Public art for the development will be highly integrated within the urban fabric of the precinct by promoting the early integration of art with architecture and landscape design.
ORIGINAL ARTWORK DESIGNED AND CREATED BY AN ARTIST/S	The artist selection process will encourage and champion the commissioning of art by artists from a diverse range of backgrounds including but not limited to Indigenous artists, young artists, emerging and established artists, to create an exciting range of arts, culture and heritage experiences.
PUBLICLY ACCESSIBLE	Public art for the development will be publicly accessible, highly visible and an eye-catching feature of the public realm.

WHAT IS A CURATORIAL VISION?

The Curatorial Vision is based on contextual analysis, including research into a place's history, aspirations, environment, urban character and users. The Vision ensures that the public art is conceptually connected by setting an overarching vision for art, describing what the artworks aspire to achieve and providing thematic inspiration for artists, as well as offering direction to the selection of artists best suited for the Art Opportunities.

CURATORIAL VISION

When the confluence of the Toongabbie Creek and the Darling Mills Creek with the Parramatta River occurs, it creates a moment of symbiosis, reminding us of the power that transpires when two individual forces absorb and become one.

Similarly, a convergence of peoples and cultures to a specific place ignites moments of creativity and inspiration, moments that can only be achieved through this collective power of community. Over time, Westmead has become synonymous as a place where this collective energy flows and pulses, and at its core, fosters shared aspirations and strengthens knowledge through education and teaching.

The public artwork at WestGrove will enhance the connectivity to this place, seamlessly absorbing the somewhat transient nature of this site to create a shared space for both residents and visitors alike. The lush landscaping and nearby parklands will provide a backdrop for the works to permeate and speak to the past, present and future of Westmead. They will provide moments of pause and reflection to share with loved ones and strangers, finding commonalities with one and other that weren't previously known to exist.

As Westmead advances into the future as the leading precinct for innovation in the health and sciences, we look to sites such as WestGrove, and the importance they play in providing a launch pad for conversations to be sparked, ideas to be formulated and a place where people are inspired by the everyday.



ARTWORK OPPORTUNITIES

OVERVIEW

WestGrove is an aspirational mixed-use development for the suburb of Westmead that promises to deliver an enhanced sense of vitality and connection, providing a landmark destination for the growing Westmead community.

UAP has identified three opportunities for the incorporation of public art for WestGrove. The locations all have a strong visual presence and will be highly integrated into the building design and/or landscaping features to create a well-considered and site-specific artwork.

In the development of this strategy, multiple artwork opportunities were explored including the placement of an artwork within the public plaza, however it was decided that the integration of public art would best enhance the activation and usage of this Ashley Lane. The public artwork opportunities for WestGrove have been developed in close consultation with the project team including the architect, landscape architect and the developer.

THE OPPORTUNITIES

This page provides an overview of a series of potential public art opportunities that have been identified for the incorporation into the WestGrove development, specifically in Ashley Lane, including:

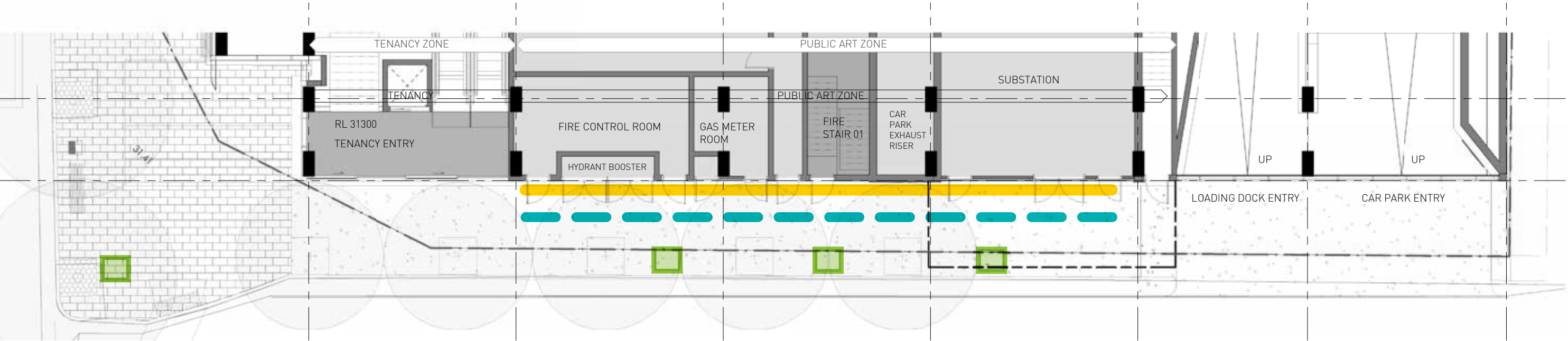
- Integrated Cladding Treatment
- Integrated Groundplane Treatment
- Sculptural Markers / Informal Seating

The plan featured below provides a visual overlay indicating these key areas, whilst the following pages discuss potential approaches to each environment in further detail.

It is recommended that one (1) of these opportunities be selected for development to the nominated budget amount.

BUDGET GUIDELINE

One artwork opportunity will be identified and developed to the nominated public art budget of \$250,000 - \$350,000AUD (inclusive of all fees associated with artwork production including artist commissioning fees).



- Integrated Cladding Treatment
- Integrated Groundplane Treatment
- Sculptural Markers / Informal Seating

ARTWORK OPPORTUNITY

SCULPTURAL MARKERS / INFORMAL SEATING

POTENTIAL LOCATION

- Corner of Railway Parade and Ashley Lane
- Ashley Lane

POTENTIAL ARTWORK FORM

- Small to medium sculptural interventions
- Informal seating elements

ARTWORK ROLE AND FUNCTION

- Become identifiable elements within the development which assists in defining the identity of the development and reinforcing a greater sense of place
- Activate the Ashley Lane frontage as a key location through planned placement and form
- Become points of connection between the Railway Parade footpath and the Ashley lane frontage
- Encourage pedestrian access through the tenancy entrance on Ashley Lane

PROCUREMENT RECOMMENDATION

Limited Competition, see page 24 for further details



INDICATIVE LOCATION – SCULPTURAL MARKERS / INFORMAL SEATING



INDICATIVE LOCATION ●



* Images are for benchmarking purposes only not suggested artists or concepts



* Images are for benchmarking purposes only not suggested artists or concepts

ARTWORK OPPORTUNITY

INTEGRATED CLADDING TREATMENT

POTENTIAL LOCATION

- Ashley Lane street frontage

POTENTIAL ARTWORK FORMS

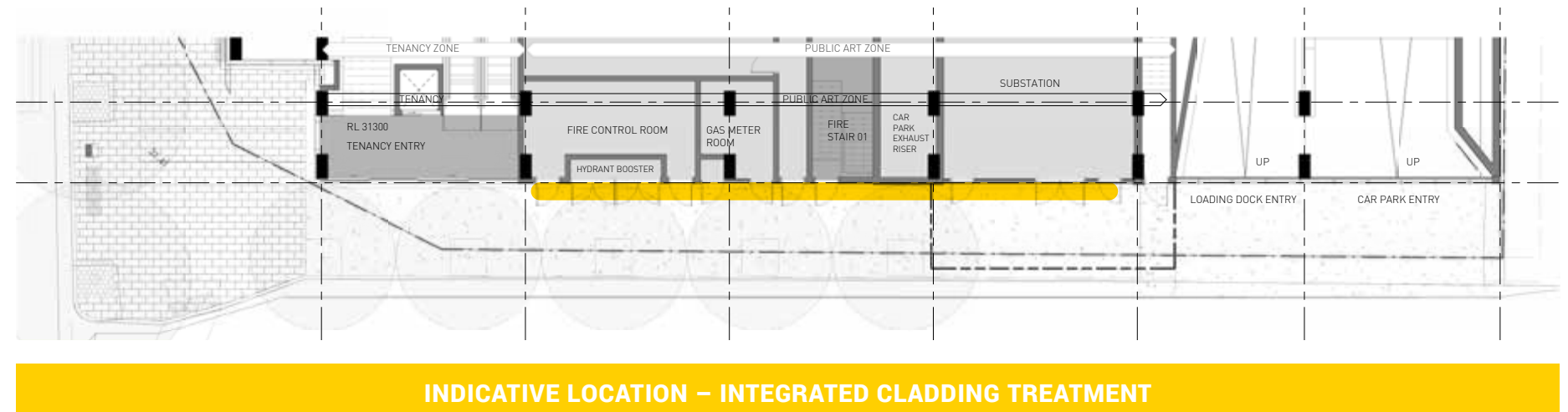
- Integrated surface treatments
- Integrated artist-designed lighting elements
- Sculptural attachments

ARTWORK ROLE AND FUNCTION

- Activate the Ashley Lane street frontage
- Provide a sense of delight and intrigue, as the work is revealed by proximity and journey along the footpath
- Enhance the night-time experience through the use of lighting elements
- Provide a welcoming experience to the site as pedestrians approach from the adjacent underground carpark
- Act as an identifiable landmark that, over time, becomes a destination descriptor and assist with way-finding across the site

PROCUREMENT RECOMMENDATION

Limited Competition see page 24 for further details



INDICATIVE LOCATION ●



* Images are for benchmarking purposes only not suggested artists or concepts



* Images are for benchmarking purposes only not suggested artists or concepts

ARTWORK OPPORTUNITY

INTEGRATED GROUNDPLANE TREATMENT

POTENTIAL LOCATION

Ashley Lane

POTENTIAL ARTWORK FORM

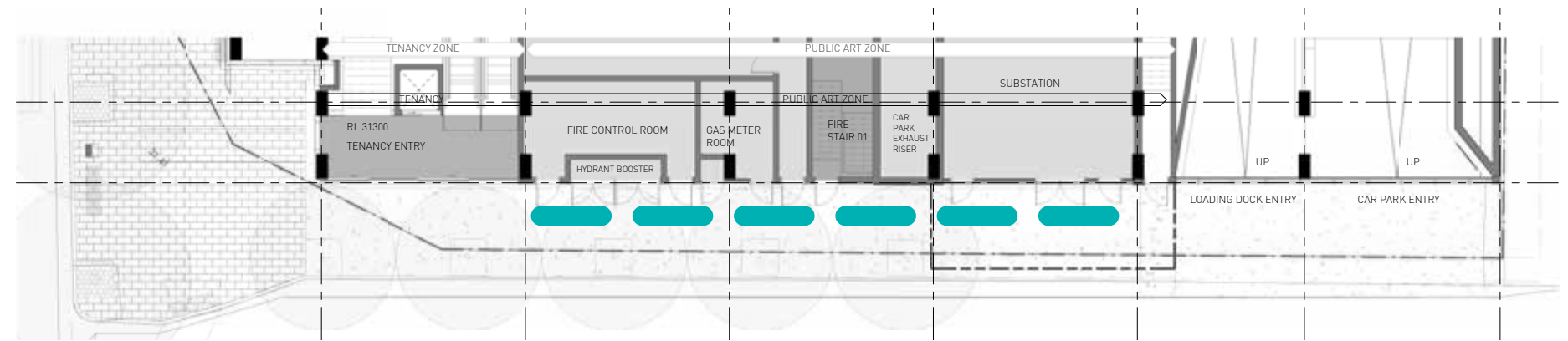
- Graphic groundplane treatment or inlay

ARTWORK ROLE AND FUNCTION

- Activate the Ashley Lane street frontage, adding a distinct sense of vibrancy, creativity and character
- Encourage activation and discovery across otherwise unconnected spaces
- Deliver experiences which create a playful relationship between the viewer and their immediate environment
- Potential for artists to evoke a connection to the heritage of the site and the surrounding Westmead precinct

PROCUREMENT RECOMMENDATION

Limited Competition, see page 24 for further details



INDICATIVE LOCATION – INTEGRATED GROUNDPLANE TREATMENT



INDICATIVE LOCATION ●



* Images are for benchmarking purposes only not suggested artists or concepts

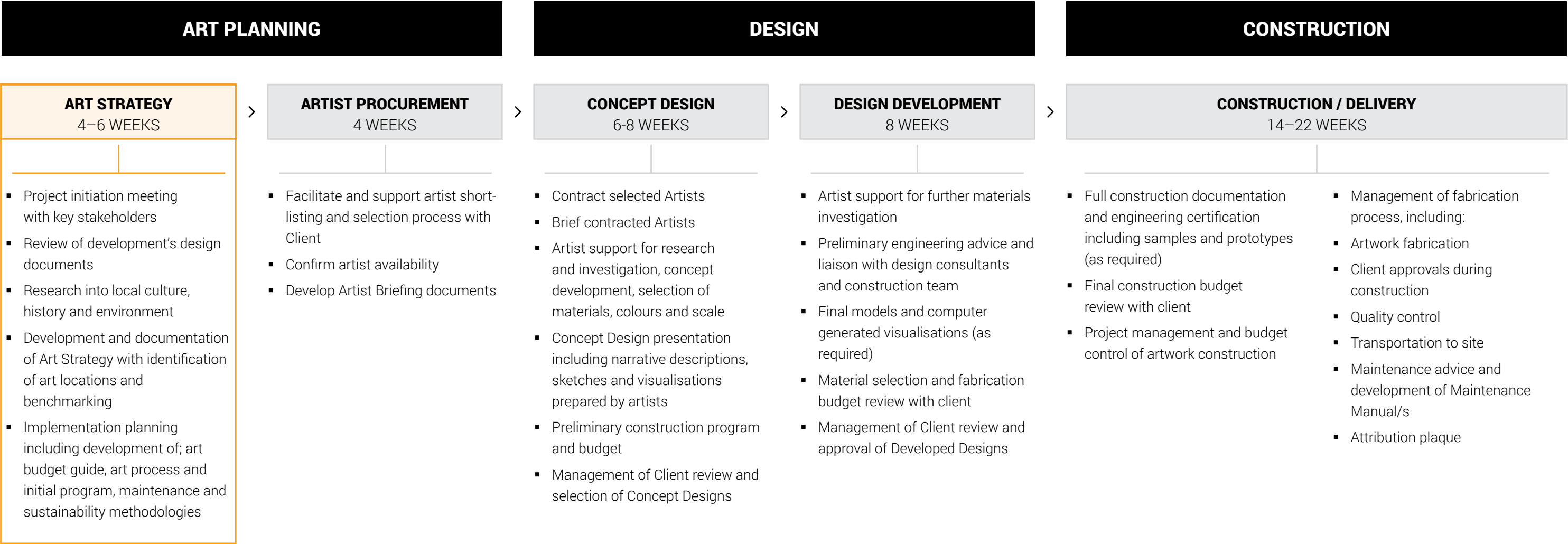


IMPLEMENTATION

IMPLEMENTATION

INDICATIVE PUBLIC ART PROCESS AND TIMELINE

The process outlined below details a standard public art process for the commissioning of permanent artworks and includes preliminary time-frames for each stage.



COUNCIL REVIEW POINTS BY STAGE

- | | | | |
|--|--|---|---|
| <ul style="list-style-type: none">Drill Pty Ltd and City of Paramatta Council review Public Art Master Plan and approve to proceed | <ul style="list-style-type: none">Drill Pty Ltd and City of Paramatta Council review selected Concept Designs and approve to proceed | <ul style="list-style-type: none">Drill Pty Ltd and City of Paramatta Council rreview Design Development packages | <ul style="list-style-type: none">Drill Pty Ltd and City of Paramatta Council r review and approval point, confirming completion of art requirement |
|--|--|---|---|

IMPLEMENTATION

ARTIST PROCUREMENT

There is one (1) main method recommended for the procurement of an Artist for WestGrove

LIMITED COMPETITION

- A short list of 5 – 7 artists is developed
- Up to 3 artists are selected to develop concept designs in competition with each other
- The 3 concept designs are presented for selection of 1 concept to continue to design development
- All artists are paid a concept design fee



All artworks commissioned for WestGrove should consider the importance of environmental sustainability. Throughout the development phases of the artwork, the artists, and the design, construction and installation teams will be encouraged to consider implications for sustainability and environmental impact as follows:

MATERIALS SELECTION

It is suggested that all artists, design and construction team members consider environmentally preferred materials options, based on 5 primary considerations:

- Proportion of recycled content of the material
- End of life recyclability of the material
- Total Carbon footprint of material
- Longevity of the material
- Sustainable technologies

Artists and designers are encouraged to consider the potential for incorporating sustainable technology into the artwork. This may include, but not be restricted to:

- Water – minimisation / storage / recycling
- Energy – efficiency / renewable sources for lighting, sound or kinetic elements

MICROCLIMATIC EFFECTS

All structures in our environment, large or small, can affect the conditions in their immediate locality. Wind tunnels or screens, light reflection or shadow, radiant heat from surfaces or masses, can all potentially affect human comfort in a space, positively or negatively.

Artists and designers will be encouraged to consider how their designs may affect conditions in the immediate locality of the artwork. This can be summarised as the localised effect on:

- **Temperature:** heat ‘island’ absorption and radiation / cooling effect
- **Light:** reflection / focusing / penetration / shading
- **Wind:** tunnelling / cooling / deflection / turbulence / noise
- **Water:** runoff / catch / storage / absorption / evaporation / humidity

CONSTRUCTION PHASE

A number of key elements should be considered during the construction phase of the artworks:

All artists, design and construction teams will consider the sustainability of the finished piece. This may include, but not be confined to, the environmental costs associated with light, sound, motion, microclimate installation, maintenance and lifespan. All sub-contractors will be assessed with respect to their environmental awareness, reputation or credentials

The design and engineering methods will take into consideration the complexity of construction and assembly and its carbon emissions impact through energy intensity or efficiency.



IMPLEMENTATION

MAINTENANCE

Maintenance is a key factor in the long-term care and quality of public artworks and should be taken into consideration during concept and design development, during material selection and construction. In addition, the development of a maintenance program will ensure that the benefits generated by public art can be enjoyed over a long period and that maintenance costs can be kept to a minimum.

There are climatic conditions for WestGrove that all artists and fabricators must consider during permanent artwork development to ensure the longevity of all artworks. These conditions include humidity, fatigue, vehicular pollution, UV degradation and vandalism.

MATERIAL SELECTION

To withstand these conditions, artists will be required to ensure their artworks are of a robust nature, incorporate technologies that are easily replaced and be constructed from materials suitable for long-term exterior installations.

Artworks may be constructed from materials such as:

- Brass
- Cast aluminium
- Cast bronze
- Ceramic/Mosaics
- Concrete
- Copper
- Glass (select)
- Stainless Steel (select)
- Exterior grade paint

Materials not considered suitable include resins, soft timbers and any materials that are not UV stable.

Where artworks include technology elements, these should be high quality, warrantied components and fittings that are easily accessible for replacement. Use of LEDs is recommended for longevity and power efficiency of lighting installations.

MAINTENANCE PROGRAM

During the development of a public art project, consideration should be given to the thorough documentation of the processes involved in the future care and maintenance requirements of the artwork. This information is captured in an Artwork Maintenance Manual which outlines the following information in relation to the artwork:

- Contact details for the construction company/companies involved
- Materials used during construction and supplier details
- Treatments, aftercare works and processes
- Design and structural drawings
- Predicted lifespan of components
- Location of power source, power supply, water supply etc
- Cleaning program outlining processes and recommended frequency
- Any specific specialist maintenance requirements

The Artwork Maintenance Manual forms the final handover of ownership of the artwork.

WARRANTY STATEMENT

UAP will provide a 12 month warranty, against faulty workmanship on all UAP products subject to normal wear and tear. Warranty covers parts and labour for rectification and/or replacement of damage parts or components originally supplied under contract for WestGrove.

With the specific exclusion of:

- Damage or harm due to severe weather, acts of God or any negligent act of the (client) or their agents and contractors;
- Alteration or disassembly by unauthorised personnel;
- Intentional or accidental misuse, vandalism;
- Malicious or accidental damage by agents, contractors, or a third party;
- Non adherence to UAP maintenance manual requirements;

Use of lighting not relevantly rated.

FINANCIAL IMPLICATIONS

While artworks should be designed to be durable and require minimum maintenance, all permanent artworks in the public realm will require a certain amount of maintenance to ensure their longevity and reduce replacement costs. All commissioners of artworks must understand the maintenance responsibilities of each artwork which will be minimised and explained during the design stages.

In order that maintenance responsibilities and associated costs do not become onerous it is recommended that responsibility for maintenance is clearly established and that a condition check of the artwork is undertaken on a regular basis with any remedial works and cleaning carried out when necessary. This will prevent any deterioration of the artwork that may lead to more expensive restoration works in the long-term.

ARTWORK LIFE-SPAN

Permanent artworks commissioned for WestGrove should be intended to have a life expectancy of up to 25 years. Where artworks include technology elements with expected lifespans shorter than 25 years, the future owner of the artwork may choose to conduct a review of the artwork before the intended expectancy is reached.

UAP CONTACTS

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