137-143 Herring Road, Macquarie Park - Public Art Plan
Prepared for China Overseas Sydney Pty Ltd
1.0. Introduction
1.1. Process

2.0. Site-Specific Public Art Role

3.0. Public Art Definitions
3.1. Site-Specific / Responsive
3.1.2 Integrated
3.1.3. Temporal / Semi-permanent
3.1.4. Emerging Technologies – New Media

4.0. Site-Specific Public Art Process
4.1. Stage 1 - Concept Design - DA Submission
4.2. Stage 2 Detailed Design
4.1.3. Fabrication
4.1.4. Installation

5.0. Heritage and Historical Context
5.1. First People
5.2. Colonial and Post-Colonial History

6.0. Site Context
6.1. Regional and Local Context

7.0. Proposed Development
7.2. DA Site-Specific Public Art Location

8.0. Thematic Framework
8.1.0. BIOFLOW Thematic Context - Macquarie Park Corridor DCP
8.2.0. BIOFLOW Artwork Description
8.2.1. BIOFLOW Sculptural Elements
8.2.1. BIOFLOW Substrate Finishes
8.2.3. BIOFLOW Thematic Design Devices
1.0. Introduction
This Public Art Plan for the proposed development at 137-143 Herring Rd, Macquarie Park has been prepared for China Overseas Sydney Pty Ltd in support of DA documentation and directions as identified by City of Ryde art for public spaces planning guidelines. This outlines the importance of site-specific art and its role as a vital component of urban design for public domain spaces and planning.

The public art planning process seeks to investigate site-specific responses for each development. This involves identification of artwork locations, thematic narrative, aesthetic form, scale and potential mediums. Thematic narratives and nominated concept directions identified in the art plan once the DA is approved, are further developed in preparation for design detailing, fabrication and installation to meet conditions of Occupancy Certificate issue.

1.1. Process
Face to face meetings with China Overseas Sydney Pty Ltd and the design team consultants SJB Architects and Sturt Noble, has ensured an integrated approach to site-specific public art for the proposed development at 137-143 Herring Rd, Macquarie Park. Consultant ecology / arborist reports, architectural designs by SJB Architects, and landscape designs by Sturt Noble Associates; have provided essential analysis and reference material in formulating the Art Plan.

137-143 Herring Rd, Macquarie Park Art Plan has considered two key planning documents:

Ryde 2021 Community Strategic Plan -
This outlines an implementation strategy for developers to, “encourage the development industry to participate in collaborative and productive public art and design projects creating exciting and imaginative developments, interesting places and a strong identity for the City”

And,

Macquarie Park Corridor Development Control Plan, 2014, Part 4.5 - 5.0. Public Domain / 5.10 Art in Publicly Accessible Places

The objectives of the DCP are:
1. To include site-specific integrated artworks in new developments in Macquarie Park Corridor.
2. To create a distinctive urban environment and sense of place.
3. To reflect local character, cultural identity and the natural environment.
4. To create spaces (whether publicly or privately owned) incorporating art that is original, creative and innovative in its design and use of form, technique and materials, and at the forefront of new ideas and sustainable practice.
5. To ensure that art in publicly accessible arts conforms to standards in regard to public safety is robust, durable and low maintenance.
2.0. Site-Specific Public Art Role

Public art can be defined as art created and placed in the public domain often with a specific site intent as a focal consideration of the artwork from its beginning conceptual ideas stage through to design development, fabrication and installation. Public art offers a valued role that contributes to enhancing public and private-public domain spaces and amenity to help foster a ‘sense of place’ with added benefit of supporting health and wellbeing in society.

Placing art in community spaces and public environments facilitates discussion regarding points of commonality as well as difference. Public art has a valid place in challenging our opinion.

A benchmark for public art is to function and integrate successfully within its location and environment.

Identified benefits of public art include:
- Imbues meaning and facilitates defining of local identity and character
- Develops a sense of place
- Supports and enhances built and natural environment
- Explores cultural and environmental site context
- Facilitates communal ownership, dialogue and inclusion
- Opportunity for community engagement and participation
- Explore creativity in conventional and unconventional spaces
- Encourages interaction, play, reflection and spatial activation
- Offers opportunity for both reflection and forward thinking
- Celebrates a rich cultural diversity
- Encourages artistic excellence
- Art that is innovative in its design and use of form, technique and materials
- Complies with OH&S, maintenance, longevity and durability standards

Site-specific art whether iconic or intimate in scale, becomes part of a broader planning strategy to create a visual identity for a space. Public artworks may integrate with branding and marketing strategies for government, business, organisations and tourism.

Public art for buildings, commercial usage and new community developments demonstrate confidence, encourages business investment and sales by committing to cultural aspirations and perceptions of prestige for business operators and residents. Art integrated into developments create a point of difference that sets the development apart from others.

Art in public places contributes a multi-layered approach to creative and contextual site responses. This manifests through a diversity of form, mediums and scale that includes sculpture, façade treatments, paving, awnings, glazing, custom furniture, lighting, soundscapes, electronic-digital, kinetic and earthworks.

Artworks perform as gateways, wayfinding markers, entry features, and iconic landmarks; and enhance understandings through interpretive elements. Increasingly art is an implemented methodology to reanimate hidden and forgotten spaces such as laneways and parks.

Eye to the Sky, Magnetic Island, Queensland, Office of Clean Energy, Queensland State Government. Artist Graham Chalcroft / Vertebrae
3.0. Public Art Definitions

Public art is a broad practice with a number of methodological and contextual approaches. Each approach is determined by factors based on site and design parameters. The benchmark for successful public art is an integrated, holistic and Master planned approach. This involves a committed and involved meeting, planning and designing from the inception of a project between cultural planner / artist, client, design consultants, planners and infrastructure professionals.

Through this process a maximised and consolidated approach to design and planning can be reached. It also provides benefit for increased art / urban / architectural / landscaped design resolution and cost saving through budget resourcing in the early stages of program development.

3.1. Site-Specific / Responsive

Site specific artworks are conceived and informed by the sites physicality, cultural, social and environmental contexts. A myriad of considered perspectives are explored to identify how the artwork will sit in its intended location. Site-specific responses attempt to avoid the placement of preconceived and created studio artworks that are placed in the public domain without appropriate investigation and responsive site narrative, materials and scale.

3.1.2 Integrated

This crosses over with site-specific public art but can be determined by artworks that are designed in partnership or parallel to a buildings architectural design development such as awnings, balustrades, façade treatments and textures. Planting schemes, land-earthwork art and street furniture can form part of landscaping in open spaces.

3.1.3 Temporal / Semi-permanent

Temporal works play a role in place activation strategies, pop spaces and tactical urbanism frameworks. This form of work offers an opportunity to experiment with a variety of mediums and forms. This definition covers installations, performance, events and activities that may exist for a minimum of a few hours to a few weeks to months. This process does not deliver artworks compatible with Councils development guidelines for artworks that have durability and longevity requirements. It is well suited broader cultural activities such as music, performance, poetry, etc. integrate. This form of approach is suitably celebratory activity to support the opening of a new development and launch of permanent public artworks.

3.1.4 Emerging Technologies – New Media

Technological innovations and software opens up many possibilities for collaboration between creative industries, businesses, education institutes and the community. New media and emerging technologies include digital, web, electronic, film, video, projections, soundscapes and social media platforms. The digital and technological sphere is considered ‘public space’ where likeminded interest groups and individuals may form, and create new or alternative identities, cultures and communities. This is a field that is a recognised medium for participation and engagement through direct and indirect engagement on a number of technology based platforms. Technological interactivity allows audiences to participate and contribute to a public artwork. This might manifest through spatial interventions by creating or manipulating images, pattern and text as spatial illuminations linking personal handheld electronic devices to an artwork software.
4.0. Site-Specific Public Art Process

The Public Art Plan identifies a thematic framework and considers opportunities based on contextual parameters, identification of location and artwork opportunities with an outline of materials, form and scale.

Public art approval, design and delivery undergo four principal stages.
- Concept design
- Design development
- Fabrication
- Installation

A more fluid and controlled process can be attained if the artwork is built and installed in co-ordination with building program schedules. Project management liaison can then best determine the most pragmatic point for installation.

4.1. Stage 1 - Concept Design - DA Submission
- Consider thematic, issues and significant event narrative
- Explore site context
- Develop concept through visual renderings, maquettes and verbal presentations
- Consider scale, materials, form / medium, location

The public art concepts are based on thematic narratives and site context opportunities identified as part of the public art plan. Concepts consider location, scale, materials and form. The intended audience, their relationship and accessibility with the artwork such as sightlines forms part of the concept.

In this early design stage consideration is placed on structural integrity, fabrication techniques, durability, maintenance and OH&S.

Concepts are developed in liaison with the client, architect and other design professionals with further input and review by City of Ryde Council.

Stage 2 Detailed Design commences after Stage 1 Art Plan and Site-specific Public Art Concept(s) are submitted to City of Ryde Council for review and approval.

4.2. Stage 2 Detailed Design
- Design development, resolve aesthetic and technical design
- Materials R&D, assess durability and ongoing maintenance
- OH&S and risk management assessment in accordance to Council guidelines
- Engineering and assessment of structural integrity
- Engage specialist services consultants e.g. lighting designs,
- Identify transport and on-site access viability
- Determine fabrication methodology
- Develop costings budget

Design Development considers the concept in greater depth resulting in a more finely honed aesthetic and technical resolution. Regular communication with client and other design professionals are important to achieve an outcome that fits with the site context, overall development design considerations and surrounding built environment parameters.

At this stage investment is made into exploring the materiality and form to a greater degree. Product and material R&D sampling can assist in resolving a final choice of material which impacts durability and maintenance. Meetings with engineers, fabricators and installers are advised to determine the practicality of the design and address any constraints and issues. This input assists the artist in developing a production schedule and process.

Factors connected to the fabrication stage such as installation, vehicular transport routes to site, and on-site access need be investigated. Potential constraints may then be planned for and resolved in advance during the design process. For example, this might mean determining if an artwork needs to be physically split into parts so it does not exceed Roads and Maritime Services transportation width and height compliance. In special circumstances, oversized artwork sections will require a permit with possible restrictions on travel time during day and night.
4.1.3. Fabrication

- Contract specialist fabricators, artisans, material suppliers
- Fabrication workshop inspection by artist-project manager
- Project management of timeline and supply schedule
- Engineer inspections and comment

Fabricators are contracted by tender or expressions of interest process. Many artists fabricate the entire artwork, whilst others may undertake only specialist component with the rest sourced out to an extended fabrication team. Artists may have an existing professional relationship with preferred artist contractors, suppliers, artisans, and specialist fabricators.

The artist is required to make periodic inspections to the fabricators and specialist supplier workshop to assess and ensure quality assurance reporting to the client with regular updates.

With several contractors working on an artwork at any one time requires tight project management with procedures to ensure timelines are met and delivery between contractors is smooth. During all transportation stages contractors may require specific instructions on handling of goods to maintain quality and prevent damage or compromising of the structural integrity.

Engineer inspections can be staged throughout the fabrication process.
4.1.4. Installation

- Supply work safety method
- Liaison between fabricators and installers
- Site preparation
- Security measures and protective barriers
- Engineer inspection and sign-off
- Council approval and handover

A work safety method submitted to City of Ryde Council for review prior to installation.

Installer and fabricators liaise to determine transportation and access requirements. This is essential in determining a methodology for work safety and artwork protection unloading on site and how close the delivery vehicle can get to the artwork placement location. Sometimes in challenging terrains or sites where weather is an issue an additional mode of transport equipment is required from delivery truck to artwork location. This is particularly pertinent where a site might be waterlogged or with loading bearing restrictions such as concrete paths / paving for heavy goods vehicles to access.
5.0. Heritage and Historical Context

5.1. First People
The traditional owners, first people of the area known as City of Ryde were the Wallumedegal or Wallumede, a clan belonging to the Dhurag language group. Their connection to the land dates back thousands of years. Parramatta River, creeks, mangrove swamps and land would have provided a rich resource for shellfish feasting, edible bushfood plant collection, hunting, implement making and shelter.

The name Wallumedegal was told to Captain Arthur Phillip, first governor of the convict colony of New South Wales, by Woollarawarre Bennelong who came from the clan called the Wangal on the south side of the river.

It is likely that the name Wallumedegal or Wallumattagal was derived from wallumai the snapper fish, combined with matta, a word used to describe a place, usually a water place, as with Parramatta and Cabramatta. It is believed that this group were the snapper clan and the fish was their totem, just as burra (the eel) was the totem of the Burramatta or Boromeda-gal or clan at Parramatta.

Wallumedegal territory followed the north bank of the Parramatta River from Turrumburra (Lane Cove River) in the east to Burramatta at the head of the river to the west. The northern boundary would logically be the Lane Cove River and the northern neighbours therefore the Cameragal or spear clan.

5.2. Colonial and Post-Colonial History
Macquarie Park is named after Governor Lachlan Macquarie (1762–1824). The area that is now Macquarie Park was once under the parish of Ryde and later suburb of North Ryde from the late 19th century. The area was once filled with market gardens, poultry farms and large tracts of bushland.

Macquarie University and the ‘Macquarie Park Employment Area’ were established in mid-1960s, ‘Green Belt’ bushland was rezoned to allow for industrial activities. Since the 1970s, Macquarie Park has evolved as a high-tech industrial hub electronic, scientific, computing, medical, communication, pharmaceutical and business supply solutions.
6.0. Site Context
The proposed development at 137-143 Herring Rd, Macquarie Park, NSW is 5,022sq m in total. The Site is prominently located at an intersection with a primary frontage of 125 metres on Herring Road and a secondary frontage on Epping Road.

6.1. Regional and Local Context
The Site, sits in the North-Western suburb of Macquarie Park in the City of Ryde local government area, is approximately 15km north-west from the City of Sydney; and near to other regional commercial centres and national parks.

The Site is well serviced by Macquarie University railway station at the junction of Waterloo Road and Herring Road, there is a bus stop on the Herring Road frontage and a nearby bus interchange in front of the Macquarie Centre on Herring Road.

Proposed development highlighted in red outline.
7.0. Proposed Development
The proposed development consists of two (2) buildings. Tower A is at the corner of Herring Road and Epping Road. Tower B is located further along Herring Road. Vehicle access is from Tower B with pedestrian access from both Tower A and Tower B.

The landscaping plans retain some existing trees combined with a new tree and planting scheme. Communal spaces include a kids playground under the canopy of tower A, outdoor dining and a raised lawn between tower A and B. A public bushland walk on the corner of Herring Road and Epping Road carefully weaves around existing trees so as not to damage the root system.
7.2. DA Site-Specific Public Art Location
The artist-planner has been engaged in the early design stage of architectural and landscape design and planning. This process has benefited an integrated approach to public art form, context and aesthetic that has seamlessly merged art with architectural and landscape design intent. Scale, aesthetics and audience interaction with the proposed location has been evaluated in a holistic manner.

*Bioflow* is located at the main pedestrian entry to tower B on Herring Road where it is clearly seen and articulated by vehicular traffic heading to the centre of Macquarie Park. Heading west, Bioflow is partially seen through the vegetated tree foliage. This creates a sense of intrigue and anticipation. When the artwork comes into full view, one discovers and appreciates the scale and fullness of *Bioflow* as an elegant flowing form that threads and weaves across the wall façade and through the canopy awning.
8.0. Thematic Framework
This Public Art Plan seeks to identify a meaningful and resonant thematic framework to provide contextual parameters for site-specific public art concepts. Thematic content is informed by research and analysis of local social, cultural and ecological parameters.

8.1.0. BIOFLOW Thematic Context - Macquarie Park Corridor DCP
Bioflow artwork pursues a thematic narrative that explores plant ecology associated with the subject site through its various ecological transitions and iterations. The Bioflow thematic context interprets and aligns with themes identified in Macquarie Park Corridor DCP, 2014, 5.0. Public Domain / 5.10 Art in Publicly Accessible Places.

Bioflow focuses on two of the suggested themes arising from the history of the Macquarie Park Corridor:
- History of Macquarie Park Corridor e.g. market gardening
- Natural environment

Bioflow connects to the Site’s ecological history through interpretation of:
- Indigenous ecology of Sydney Turpentine-Ironbark Forest
- Market gardening and orchards
- Plant species names given to the former student housing blocks
- Plant species of the proposed development landscaping plan


Site at Herring Rd / Epping Rd showing the scale of trees to be retained. Image: Vertebrae

Names of student apartments blocks on site. Image Vertebrae

Site ecology mapping. Image Vertebrae
8.2.0. BIOFLOW Artwork Description

Bioflow interprets the colour palette, and patterns found in the natural engineering and structure of plants and trees. The artwork explores the macro and micro structure of cells, stamens, anthers, roots, trunks and branches.
**Bioflow Artwork Description**

Final artwork scrolls threads through the extent of the awning canopy to create an interface between organic fluidity and architectural geometry. Working with the height of the awning delivers an artwork that has a significant scale. Bioflow draws one’s eye to the dynamic canopy design geometry without competing or dominating the architectural form.

*Vertebrae Bioflow concept rendered over SJB architecture image.*

*Sculptural finials fitted function as structural support for owning canopy*
BIOFLOW Artwork Description

*Bioflow* sculptural elements are supported by surface treatment applied to the facade wall and awning canopy substrate face.
Bioflow Artwork Concept

BIOFLOW Artwork Description

**Bioflow** sculptural elements are supported by surface treatment applied to the facade wall and owning canopy substrate face.

Vertebrae Bioflow concept rendered over SJB architecture image.
8.2.1. BIOFLOW Sculptural Elements

*Bioflow* sculptural elements are fabricated from rolled CHS in different gauge diameters. These elements may be fixed to the ground as an engineering device to prop and provide internal support for the cantilevered canopy awning structure.

The sculptural finials may include smaller scale scroll ‘offshoots’ like that of a branch and root system. This adds to the delicacy and intricacy of the artwork form. The sculptural finials may transition through a blend of painted colours along any given length similar to that of plant colour and pattern gradation.
8.2.1. BIOFLOW Substrate Finishes

*Bioflow* sculptural elements are supported by additional creative options that includes a surface treatment to the vertical wall and awning canopy substrate faces. These surface areas are an opportunity to express biological form through an expanded macroscale interpretation of the microscopic cellular structure of plants and trees.

A colour palette and images that are built up in layers may include:
- Vibrant colour expressing the intensity of plants
- Transitional hues that explore a more subtle range of the plant colour spectrum
- Microscopic cell images
- Abstracted plant patterns and organic forms
- Photographic images run through effect filters

Artwork surface treatments include:
- Hand painted murals and stencils
- Digital prints on substrate panels
- Vinyl cut outs applied to surface faces such as metallic finish panels

*Image source: Vertebrae Bioflow concept rendered over SJB architecture image.*
8.2.3. BIOFLOW Thematic Design Devices

The rolled Bioflow CHS finials can be fitted with LED end caps to illuminate the artwork. The client and design team are considering how Bioflow concept might integrate into the rest of the development to form a connective thematic thread through art and design devices for landscaping and communal spaces such as play space artworks. Design devices might include rolled Bioflow forms with fitted lighting that illuminate tree canopies and the elevated walkway route of the public bushland walk proposed for the corner of Epping Road and Herring Road.

Sculptural finials fitted with LEDs caps for illumination of landscaping textures
Image Source background: Rolf Peters Photograph / foreground Vertebrae Bioflow

Potential to integrate Bioflow sculpture as lighting through the site
Image source: Vertebrae Bioflow concept
Bioflow Artwork Concept

Thematic Design Devices

Sculptural finials fitted with LEDs caps for illumination of artwork and facade
Image source: Vertebrae Bioflow concept

Potential to integrate Bioflow sculptural lighting
Image source: Vertebrae Bioflow concept