



PUBLIC ART STRATEGY

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CLIENT:

**DevelopmentWA**

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**ACKNOWLEDGEMENT OF COUNTRY**

The site of Montario Quarter is recognised as Whadjuk Boodja (Whadjuk Country). We acknowledge the custodians of this land, the Whadjuk Noongar and Bibbulmun people and their Elders past, present and emerging. We acknowledge and respect their continuing culture and the contribution they make to the life of this city and this region.

**CULTURAL TERMS**

The term Noongar\* is used throughout this document to refer to Aboriginal people of the South-West region of Western Australia in accordance with South West Aboriginal Land and Sea Council usage, which represents the native title interests of Noongar people.

\* Alternative spellings include Nyungar, Nyoongar, Nyoongah, Nyungah, Nuyuguh, Yunga

**CULTURAL SENSITIVITY WARNING**

This document may contain images, names or stories of Aboriginal Australians who have passed away. Artify will respect any request to remove images or names of the deceased persons from this document if necessary.

# MONTARIO QUARTER

## PUBLIC ART STRATEGY

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# 01 / INTRODUCTION



Celebrating an authentic sense of place is fundamental to shaping vibrant, engaging and memorable destinations for people to live, work and visit. For Montario Quarter, the significant role of creativity, culture and community in crafting a unique sense of place is being explored through a diverse program of public art and heritage interpretation.

Public art connects us to the stories, history and culture of place. It can help us find our way through a precinct; marking our entry points, guiding us along on our journey, providing a place to pause, play or relax. Public art sets the tone for how we are meant to feel- jubilant, contemplative, curious- and is often the thing we remember most; leaving us with an enduring impression and experience of place.

Public art for Montario Quarter will provide a cultural legacy for the community, a communal benefit that encourages a sense of connection, exchange and discovery through shared experiences.

Embedding public art is central to Montario Quarter's community building, public realm and place making direction, contributing to community vibrancy through visitor attraction, place activation, supporting local commercial and retail uses and celebrating the many people, memories and places that have been part of the journey, past and present. The public art approach seeks to bring these key elements together through a cohesive and strategic response that embraces past and future built form, the unique public realm design direction and the many intended future uses.

It is within this context that Artify Consulting has developed the Montario Quarter Public Art Strategy for DevelopmentWA. The Strategy outlines the vision and aspirational objectives for public art and provides information on the site's context, history and cultural significance. A curatorial framework and mapping of public art opportunities provides inspiration for artists and will decision makers on future public art commissions. The strategy also details public art implementation guidelines, outlining strategies for artist procurement, artwork assessment and approvals, and indicative timeframes.

The Montario Quarter Public Art Strategy has been developed in response to, discussion and consultation with the following key stakeholders and documents:

- Shenton Park Hospital Improvement Scheme Policy 1 – Provision of Public Art
- Montario Quarter Public Realm Design Guidelines
- Archaeological and Ethnographic Survey undertaken in the western Woodland Precinct by Gavin Jackson Cultural Resource Management in 2018.
- City of Nedlands Public Art Council Policy

## 02 / STRATEGY PURPOSE + AIMS

Public art and interpretive works at Montario Quarter will be delivered through a range of procurement methodologies, including DevelopmentWA funded, developer funded and through the expenditure of the Montario Quarter Public Art Fund.

As specified in the Shenton Park Hospital Improvement Scheme Policy 1 Provision for Public Art, a Public Art Fund has been established through the contribution of developer funds. This fund is utilised to procure artworks for Montario Quarter's public realm which enhance shared spaces and contribute to the identity and amenity of the site for the benefit of Montario Quarter residents and the wider community.

In order to utilise the fund effectively, ensuring mutual benefit to developers, the community and maximising the value added to the site, the Montario Quarter Public Art Strategy outlines four public art opportunities which will be commissioned by the WAPC in alignment with the release of funds from 2022 to end of built-form completion.

The Montario Quarter Public Art Strategy also serves as a guide for developers in the best practice commissioning of public art within their development precinct. Developer's Public Art Reports should ensure alignment with the public art objectives, curatorial framework and commissioning methodologies as outlined in this strategy to ensure a cohesive and complimentary program of public artworks across Montario Quarter. Please refer to the Shenton Park Hospital Improvement Scheme Policy 1 Provision for Public Art for further information on the requirements for developer public art contributions.



## 03 / STAKEHOLDER SUMMARY

### DEVELOPMENTWA

DevelopmentWA is the State Government's land and property development agency and is focused on achieving long-term economic and social prosperity for the State.

The Montario Quarter site was formerly occupied by the Shenton Park Rehabilitation Hospital. Upon the hospitals closure in 2014 (when rehabilitation services moved to Fiona Stanley Hospital), the site became surplus to Government needs. DevelopmentWA (formerly LandCorp) was appointed to lead the planning and redevelopment process on behalf of the State Government.

DevelopmentWA was responsible for the preparation of the Montario Quarter planning framework which comprises an Improvement Plan, Improvement Scheme, Structure Plan and Improvement Scheme Policies. It also has a continuing role through delivery of the subdivision infrastructure, public realm and involvement in the development process through appointment of the Estate Architect.

### WESTERN AUSTRALIAN PLANNING COMMISSION (WAPC)

The WA Planning Commission (WAPC) has State-wide responsibility for urban, rural and regional integrated strategic and statutory land use planning and land development. Its functions and authority to undertake and regulate land use planning and development is established under the *Planning and Development Act 2005*.

The WAPC is responsible for implementation of the Improvement Plan, Improvement Scheme, Structure Plan and Improvement Scheme Policies for Montario Quarter. This includes determination of development applications as well as any other planning proposals such as Improvement Scheme or Structure Plan amendments and Improvement Scheme Policies.

### DEPARTMENT OF PLANNING, LANDS AND HERITAGE

The Department of Planning, Lands and Heritage (DPLH) brings all land use and heritage responsibilities under the one umbrella to shape the future of the States cities, regions and towns. DPLH is responsible for State-level planning and management and provides professional and technical expertise, administrative services and corporate responses to the WA Planning Commission to assist its decision-making process.

The DPLH is responsible for the assessment of all development applications within Montario Quarter, in addition to other planning proposals such as Scheme, Structure Plan or Policy amendments.

### CITY OF NEDLANDS

Montario Quarter sits within the City of Nedlands local government area. While the site currently sits within an Improvement Plan and Scheme area (where assessment and determination of applications is the responsibility of the DPLH and WAPC), all development applications (and other planning proposals) are referred to the City for comment which may include

public art proposals. The City is also responsible for assessing and issuing building permits and other permits (such as occupancy certificates and health approvals).

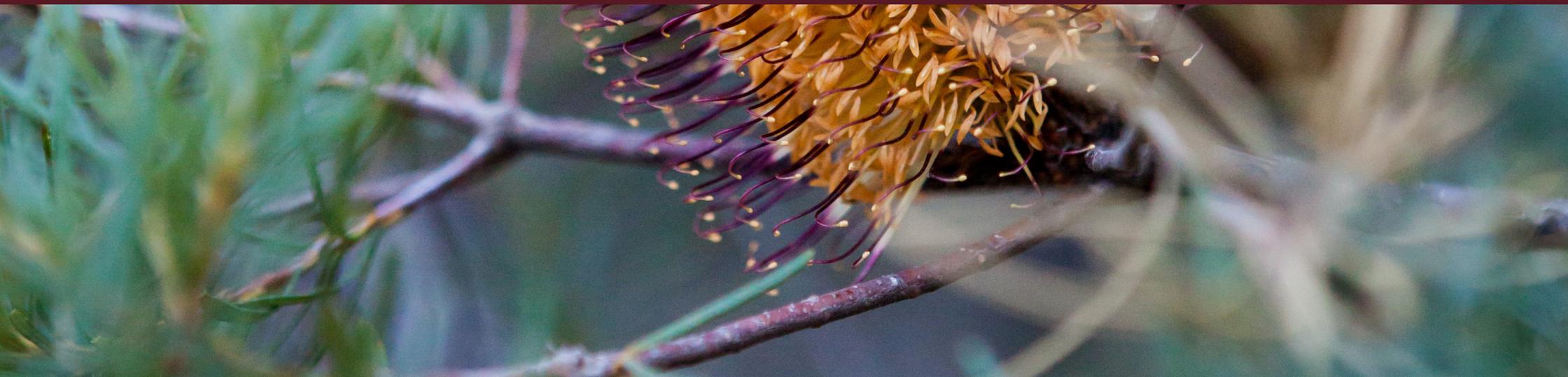
In the future, Montario Quarter will be 'normalised' back to the City of Nedlands who will resume planning and development responsibility under the Metropolitan Region Scheme and Local Planning Scheme.

### CITY OF SUBIACO

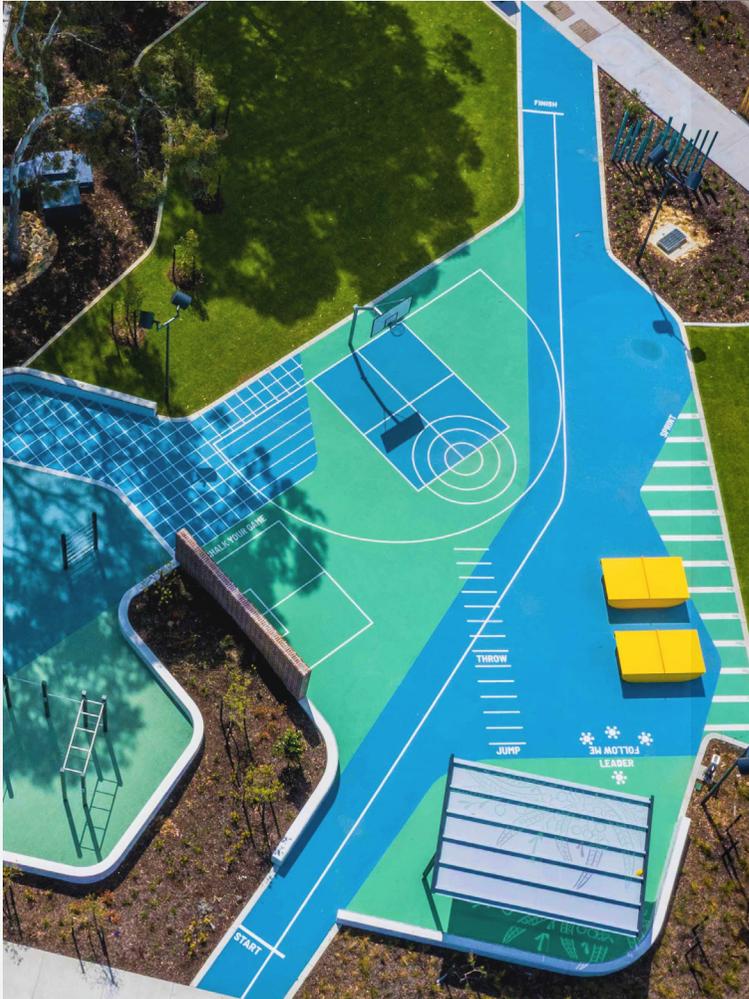
Montario Quarter borders the City of Subiaco, which comprises the suburb of Daglish on the eastern side of Selby Street. The Improvement Plan for the development also includes a portion of Selby Street, from the site to the Shenton Park train station also included within the City of Subiaco. Given this close proximity, some planning proposals are referred to the City of Subiaco for comment.



## 04 / PROJECT OVERVIEW



## 04 / PROJECT OVERVIEW / VISION + OBJECTIVES



The vision for Montario Quarter is for a vibrant, mixed use urban village within a landscaped setting. The development will include a range of multigenerational housing, affordable living and local amenity, creating a neighbourhood with a feeling of security and privacy with clear connections to the train station and surrounds. This vision is underpinned by the following project objectives:

### Community

- Demonstrate a liveable and interactive urban development.
- Create a sense of place with a strong focus on accessibility and rehabilitation through interpretation of the site's heritage.
- Build community capacity through the provision of social amenity.
- Improve the physical health of the community and promote social well-being by fostering a public realm that encourages active and passive recreation

### Design

- Celebrate the cultural and heritage aspects of the site in retained built form, and in the design of the public realm and landscape.
- Provide a safe, permeable, accessible and connected public realm with links to surrounding areas and transport options.
- Provide accessible and flexible buildings and public realm that responds to its context.

- Ensure that new residents and visitors have a sense of belonging and connection to the previous use of the site by celebrating built and social history.

### Economic

- Promote business and employment opportunities, include opportunities for home based business.
- Meet government objectives by achieving inner-urban infill dwelling targets whilst ensuring project viability.
- Provide a range of building typologies that offer differing price points, to deliver a diverse local community.

### Environment

- Retain and enhance ecological links to create opportunities for passive recreational amenity in collaboration with local community.
- Encourage climate responsive design both in the design of built form and public realm.
- Promote water sensitive urban design techniques throughout the streetscape and public realm and encourage recycled water or rainwater tanks in multiple dwelling developments.
- Reduce the 'urban heat island' effect by the retention of mature trees, where possible, and planting of appropriate street trees.

## 04 / PROJECT OVERVIEW / SITE CONTEXT

Montario Quarter is taking shape on the site of the former Shenton Park Rehabilitation Hospital, established in 1893. Originally developed as an infectious diseases hospital, the center attracted global recognition in the 1950s for its rehabilitation programs, which included support for those affected by spinal injuries. From its early days as a hospital it has remained an important State Government asset. In 2014, the majority of its services were relocated to the State Rehabilitation Centre at Fiona Stanley Hospital.

Renamed Montario Quarter in recognition of Sir George Montario Bedbrook (1921-1991) pioneering contribution to the treatment and rehabilitation of patients with paraplegia, the site is strategically located within 400m to the Shenton Park Train Station and is on the edge of a precinct that includes community, health and government uses, including the University of Western Australia (UWA) Research Centre, Shenton College, Irwin Barracks and the Graylands Hospital.

Montario Quarter will deliver 1,100+ dwellings for more than 2,000 residents, with the development set to become a premium residential, commercial and retail precinct, integrating the retained natural environment with high quality built-form and providing amenities for the whole community to enjoy.

As a six star Green Star community, more than 25 per cent of the site will be public open space offering places for both recreation and reflection, including retained bushland, walking trails, a nature play

area, urban orchard and exercise and playground equipment. These concepts are important aspects of community health and wellness and are embraced throughout the landscape design.

DevelopmentWA completed the delivery of Stage 1 of Montario Quarter, following an extensive demolition, remediation, civil works and landscape construction program concluding in August 2019. In delivering Stage 1 landscaping construction works, two public artworks and a heritage interpretation piece were installed by DevelopmentWA, refer Section 2.8 for further details. In 2020, DevelopmentWA completed the construction and gazettal of the northern access, Orton Road and in 2021 rehabilitation works commenced in the site's western Woodland Precinct.



### PRECINCT CHARACTERISTICS OVERVIEW

As highlighted within Development WA’s Public Realm Design Guidelines, guiding characteristics have been assigned to four zones within the Montario Quarter precinct. Precinct characteristics have been created based on the historical and intended future uses of each zone, and will inform the building typologies, landscaping, and design material palettes for each. Together these precincts will complement each other and inform the overall character of the site.

**LEGEND:**

- Heritage
- Woodland
- Linkage
- Parkland



### HERITAGE

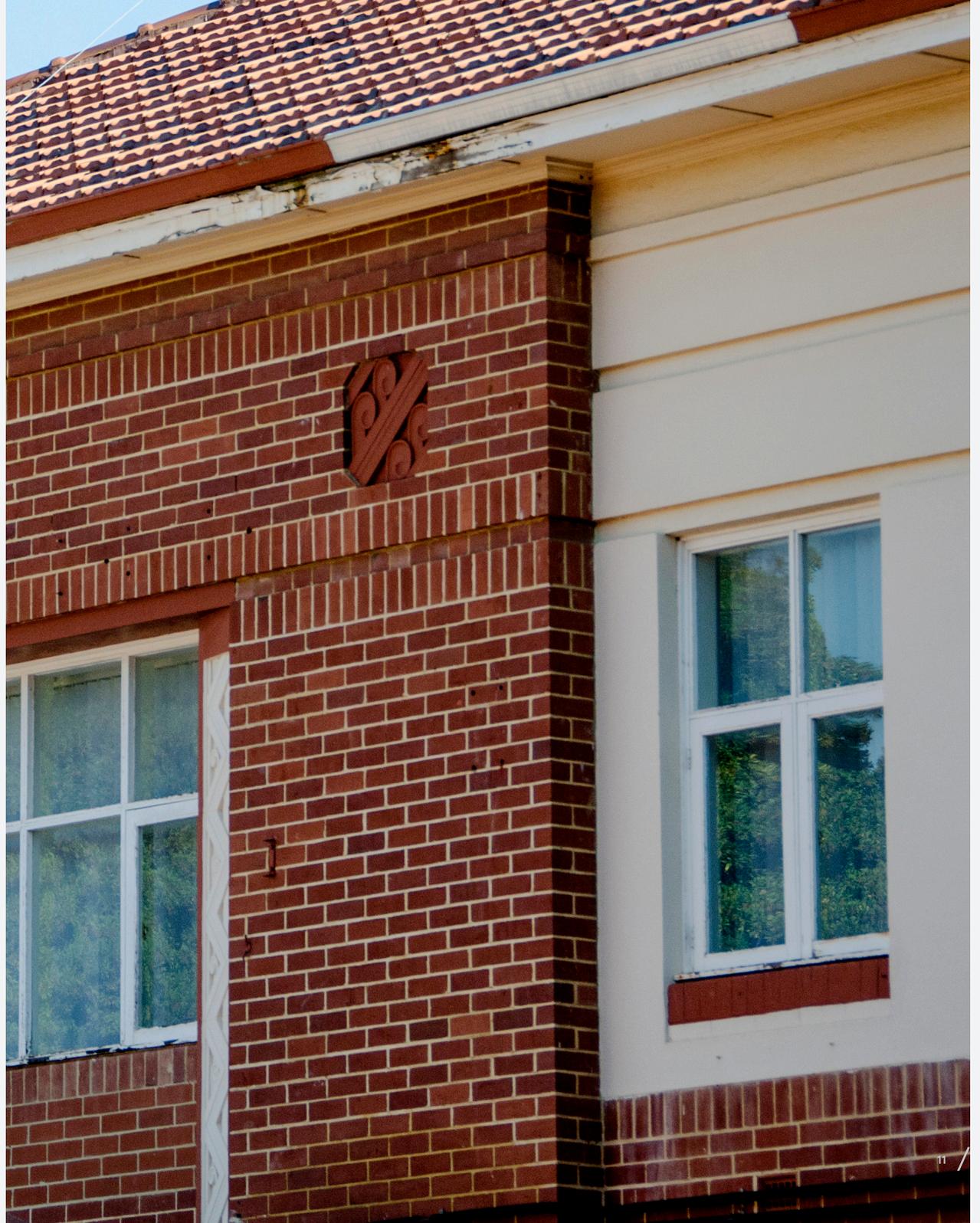
**The community heart celebrating the heritage of the site through materials, landscape and interpretation.**

Arriving through the tree-lined Victoria Avenue, the Heritage precinct is at the heart of the urban village, centred around the historic Victoria House.

A diverse range of mixed use offerings are provided, with the potential for community, retail, commercial and residential uses. The community park will be the main gathering space for visitors to the development, providing an active meeting place for the broader community.

The precinct includes Shenton Quarter, a mixed use development comprising a Coles supermarket, speciality and 157 residential apartments. It also comprises the State Heritage listed Victoria House, which is the focus for a mixed development comprising hospitality, health, retail and commercial uses as well as 81 apartments within three

The landscape design within his precinct integrates the proposed retail and residential development parcels, with views across the precinct oriented towards the community park. Celebrating the legacy of the site, the built form responses will respect the heritage elements, ensuring a strong sense of place whilst facilitating access to the broader community.



### PARKLAND

#### Residential Focused Precinct Centred Around a Linear Green Spine.

The Parkland precinct is characterised by a rich mix of building typologies, including townhouses and walk-up apartments set around a linear urban parkland, which provides access to shade and shelter, accommodating family recreation with a variety of gardens.

Retained mature trees within the public open space will provide immediate amenity and assist with the seamless integration of new buildings. Intimate outdoor spaces with distinct themes and functions are incorporated as places of respite and relaxation, reflecting the therapeutic heritage of the site.

The Parkland precinct connects the local community with the established Subiaco community through the parklands to the east.



### LINKAGE

**A connected precinct with links to transport, natural amenity, and community park.**

Located at the corner of Selby and Lemnos Street, the Linkage precinct connects the development to the Shenton Park train station, and adjacent school and community services.

This residential apartment precinct will be responsive to its existing surrounds and the value of retained trees, connecting it to enhanced pedestrian and cyclist networks.

Sharp changes in the precinct topography enables restrained built form responses at the Lemnos Street edge, whilst optimising the opportunity for internalised increased density created by proximity to public transport and higher amenity.



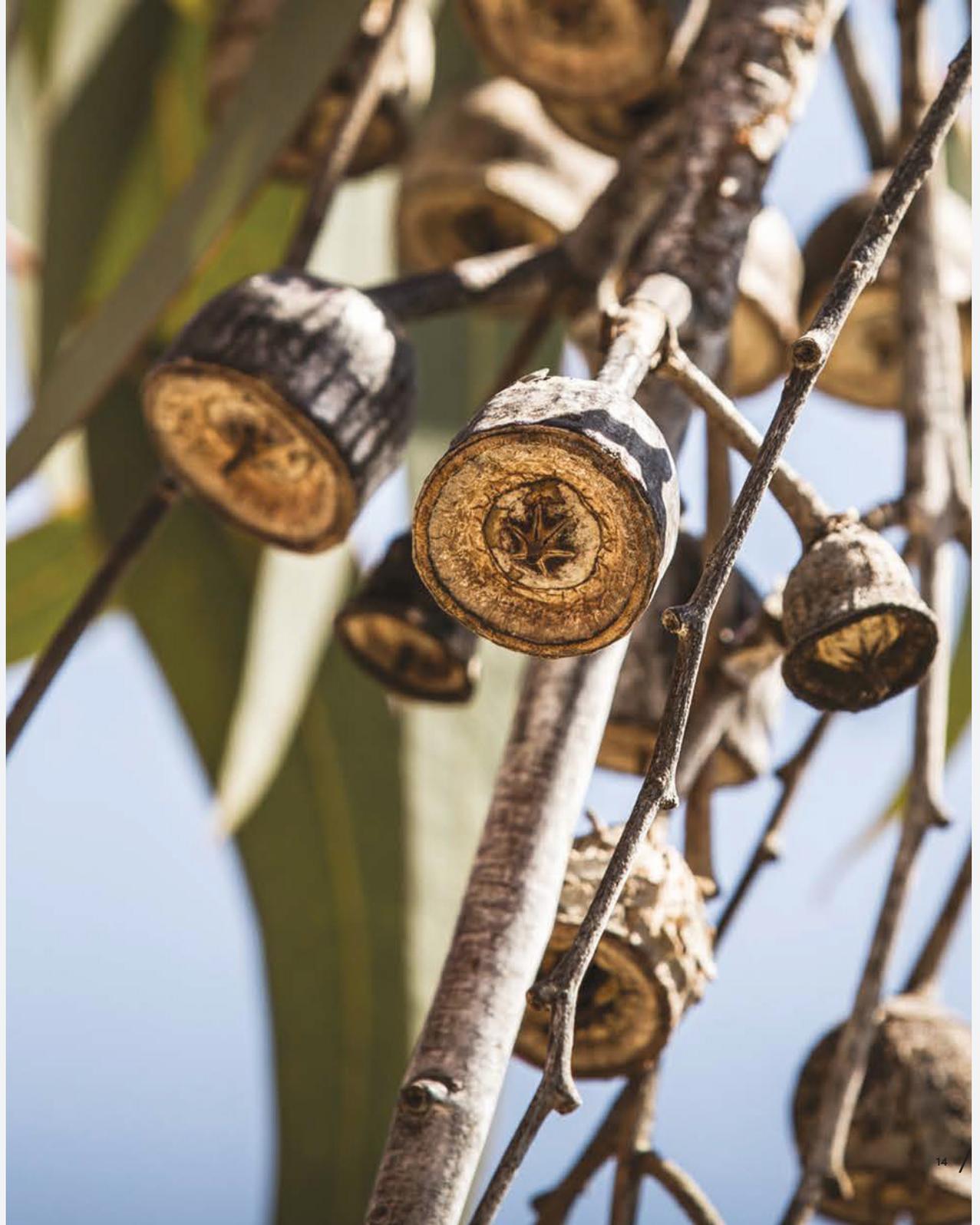
### WOODLAND

**Residential buildings set within a woodland corridor.**

The Woodland precinct is a residential apartment precinct set within an established natural woodland corridor setting, running north-south along the western site boundary.

Landforms in the Woodland precinct are naturally prominent, providing for spectacular views of the city with the built form responding to the elevated topography. Taller residential developments will ensure a reduced building footprint, enabling tree retention and space for landscaping that is both sympathetic to the woodland and maintains linkage with the regional green corridors to the north and south of the site.

The landscape design emphasises the importance of the woodland as a destination and attraction for the broader community, by formalising public access to walking trails, viewing sites and passive recreation opportunities. The precinct promotes connectivity to health uses to the north and west of the precinct.



## 04 / PROJECT OVERVIEW / CULTURAL + HISTORICAL CONTEXT

### FIRST NATIONS HISTORY AND ONGOING CULTURE

*“They can build their buildings here, but the land here, the bush here, the mother earth here – that’s my boodja [country] and it always will be.”*

- Lynnette Coomer

Aboriginal sovereignty was never ceded on the lands of Shenton Park and the surrounding Swan Coastal Plain. The Whadjuk Noongar people are the Traditional Custodians of the Country on which Montario Quarter is located. The colonisation of Perth brought about a series of significant changes to the land and continual systems of life that had existed for at least 65,000 years.

In the following pages, the historical significance of the area will be looked at through the lens of First Nations cultural significance and settler histories.

The profound history of Noongar boodja is a richly interwoven tapestry of culture, tradition, lore, and custom. The Shenton Park area is a significant place for Noongar people, the Traditional Custodians of the land.

As stated by the City of Subiaco, *‘the histories of Aboriginal people in what is now the local government area of the City of Subiaco cannot be defined as neatly and easily as boundaries and streets. Instead, as stated in ‘Aboriginal Histories in the City of Subiaco’,*

*the histories refer to ‘local Aboriginal people’s social organisation and land relationships, individual names, events and experiences in the areas of the Swan River, Mount Eliza, Monger’s Lake, Butler’s Bay (known as Butler’s Swamp now Lake Claremont), Crawley Bay and Perth areas that either include the Subiaco area, about or surround it.’*

The area now known as Shenton Park within the City of Subiaco forms part of the Mooro territory occupied by Yellagonga’s group. Yellagonga was the leader of the Mooro people who inhabited the region north of the Derbarl Yerrigan (Swan River) at the time of colonial settlement. Yellagonga and his family had kinship links across Boorloo (Perth) – with Weeip’s family to the east, Munday’s family between the Helena and Canning Rivers and with Midgegooroo’s family to the south.

Like others in Noongar society, Yellagonga’s family lived and moved across their land according to the six Noongar seasons, utilising their knowledge of the land to travel by intricately known pathways from watering holes to campsites and gathering places.

The interlinking lakes and wetlands in Perth’s north and west, as well as the freshwater springs and sites along the foreshore to Crawley play an immensely significant role in Noongar creation stories of the Waugyl.

Swamplands and wetland systems were well cared for resources, and in turn provided nourishment including fresh water, wild roots and fruits, and edible gum, crabs, shellfish, frogs, turtles, lizards and snakes. Crawley Bay (Matilda Bay), Jualbup, and Jolimont Swamp (now Mabel Talbot Park) were all hunting and gathering places and some remained camps well into the twentieth century.

Within only a few years of the Swan River Colony being established, Noongar people’s traditional cultures and systems of living were devastatingly impacted and many family groups were displaced from their traditional homelands by government policies and encroaching settlement. In 1836, only 28 people were named as belonging to Yellagonga’s community. Despite this, his legacy is ongoing and his descendants live today.

### FIRST NATIONS HISTORY AND ONGOING CULTURE

*“We must address other cultures, since we increasingly live in a world where we will rely on one another, where not to know will be dangerous. ... Our own paradigms are further opened up, changed in beneficial ways, through the challenges that other cultures offer.”*

- As E. Ann Kaplan

#### MONTARIO QUARTER SITE

While the development of Montario Quarter will herald in a new era for the Shenton Park area, the history of the land and area is important to acknowledge. Interwoven like branches, layers of history and culture build depth and form the soul of a place.

The land in which Montario Quarter is located is within the Bibbulmun territory that extends across the southwest corner of the Australian continent. The history of the Montario Quarter site pre 1829 colonisation of Boorloo has been investigated and documented in a number of ways. In January 2018, an Aboriginal archaeological and ethnographic Site Identification Survey of Shenton Park Rehabilitation Hospital Woodland Precinct (encompassed within the Montario Quarter Site, refer precinct plan on page 10) was completed. Using a combination of archival research and formal field survey methods, the survey was undertaken by Gavin Jackson and Jeremy Maling of Nyaparu Consulting. The field work was conducted with the assistance of eight Whadjuk Aboriginal Consultants nominated by the South West Aboriginal

Land and Sea Council (SWALSC) who have traditional knowledge and custodianship of the boodja on which Montario Quarter stands.

As part of the survey, the Woodland precinct’s environmental background – including climate, geology, vegetation, and fauna – was documented. Located on the coastal dunes of the Swan Coastal Plain, the Woodland precinct survey area is characterised by a dry Mediterranean climate consisting of relatively wet, cold winters and dry, hot summers.

The Woodland precinct is bounded by Lemnos Street to the south and to the North. Within the southwestern portion of the area, a Noongar heritage site is located. Based on what we know and understand of the site, the area would have been used as a campsite and gathering place, a place where unbroken residence was maintained until the late 1950’s. The camp in Shenton Park was located close to the western boundary of the Shenton Park Rehabilitation Hospital and existed ‘probably from the 1920s to the 1950s’. The Bodney, Mindemurra and Mead families camped

here; as also did Jim Kelly, Teresa Indich, Don Pedro, Johnny Coomer and Cecil Edgell.

A review of the Register of Places and Objects and the Aboriginal Heritage Database held in the Department of Planning, Lands and Heritage, found there are no known Aboriginal sites within the Shenton Park Rehabilitation Hospital site.<sup>4</sup>

These themes will be explored in greater detail in the delivery of the Woodland Public Artworks in collaboration with the project’s Noongar cultural advisors Barry McGuire and Carol Innes.

The Shenton Park area and its surrounds are of continued significance to Noongar people and contains many sites of significance. A few of these are listed below:

### JUALBUP

Meaning ‘a place where water rises in the season of spring’ Jualbup is an area in Shenton Park and including parklands and freshwater Lake Jualbup. A registered State Aboriginal Site, Jualbup is of spiritual and cultural significance to Noongar people who sustain connections to boodja through care and conservation of these traditional wetlands with the City of Subiaco. This site is known to have been a camp in the 1850’s and 1860’s and contains burial grounds. Colonists named the site Dyson’s Swamp, then Shenton Park Lake, and in 1996 it was changed to Lake Jualbup, a name recorded from Noongar people by Daisy Bates

### SHENTON BUSHLAND

During the colonisation of Boorloo (Perth) until the late 20th century, Noongar people were dispossessed of their traditional lands and relocated to enable land development. Shenton Bushland was one such area.

Lynnette Coomer grew up at the Shenton Park bush camp during the 1950’s. When asked by ABC Radio Perth about her most striking memory of her life at the camp during the 1950’s, Lynnette was an overwhelming sense of freedom, family, and kinship.

### WAARLITJ BIDI

Shenton Park is connected to the network of Whadjuk Walking Trails connecting remnant bushland areas in the western suburbs of Perth. Yet to be finalised, the *Waarlitj Bidi trail* will connect Shenton Park bushland to Jualbup. Starting from Karra Katta (Kings Park), the *Bush to Beach trail* continues through to Shenton Park bushland reserve and onwards to Cottesloe Beach and the Wardun (Indian Ocean).

With links to iconic and heritage Noongar trails in the area, these trails offer users unique experiences to appreciate Whadjuk Country. The location of the network of trails resulted from comprehensive input from the community and WESROC member Councils over many years.

### WANDARAGUTTAGURRUP

Meaning ‘where there were holes towards the ocean,’ Wandaragutttagurru is the name of present-day Subiaco. Historically, this site was a Noongar camping place located in the vicinity of Hamersley Road, Subiaco. This is confirmed on Lands and Survey maps from the 1920s and 1960s.

### KARRA KATTA, GEENUNGINY BO (KINGS PARK)

*Directly connected to Shenton Park to the East, Kings Park is known by several Noongar place names including Karra Katta ‘the hill of the spiders,’ and Geenunginy Bo, ‘the place for looking a long way.’* This significance of this site is rich and complex, and there are countless stories originating from this park of Whadjuk Boojda. Within the park, there are also a number of significant historical and contemporary Noongar sites, including:

- Mooro Katta or Kaarta Gar-up, the highest point within the park, Mount Eliza;
- Beedawong, meaning ‘celebration’ or ‘meeting place,’ is a tiered stone amphitheatre nestled in the heart of the State Botanic Garden. It was designed by Dr Richard Walley OAM, and is used as a venue for ongoing Noongar cultural activities including storytelling, dance performances and quiet reflection.
- Boodja Gnarning Walk: Kings Park and Botanic Garden is home to a diverse range of flora and landscapes, all of which were understood and used for survival by the native Aboriginal people of the South-West, the Noongar people. The Boodja Gnarning Walk captures some of this knowledge and explores Noongar use of the land.



### SETTLER HISTORIES

Following colonisation and European settlement, Shenton Park has seen many transformations, all of which inform its aesthetic, historic, and socio-cultural significances to present day. The following section presents elements of the colonial and settler histories of Shenton Park to present day.

Shenton Park was originally named West Subiaco until the 1910's when it was changed to be named after prominent colonial figure George Shenton who was a businessman, politician, and former Mayor of Perth.

During the Gold and Population Boom Period of 1880's-1897, Subiaco, Shenton Park, and Jolimont become the first suburbs and timber worker's cottages form a large part of this initial housing phase. Roads were constructed, civic and state government services formed, and the Subiaco municipality gazetted in 1897. Bordering to the South of Shenton Park, important burial site Karrakatta Cemetery first opened in 1899.

Following the formation of the Subiaco Football Club and Cricket Club in 1897, Jualbup (then Dyson's Swamp) in Shenton Park was also a centre for recreational activities. The Council assumed colonial ownership of this land during this time, and it became used as a public recreational space. Significant works were done to the Jualbup swamplands including the building up of the lake, landscaping, and planting in the style of an English parkland. The

removal of endemic river reeds led the start of an environmental movement against the changes. Highly respected conservationists rejected the plans, and conservationists warned about the negative effect it would have on the lake's bird population.

The commercial strip developed along Onslow Road, and also Nicholson Road, where the Shenton Park Hotel was built in 1907. After 1910, Shenton Park's development was boosted by construction through the Workers' Homes Act 1912. In the mid 1940s', the need for residential accommodation together with the resumption of construction work resulted in many hundreds of homes being erected throughout the municipality, especially in the suburbs of Daglish and Shenton Park. Other key community buildings for the area included the Shenton Picture Gardens which operated from the 1920's-1960's and Shenton Park Community Centre which opened in 1983.

Today, the Shenton Park area is known as a residential suburb impressively located between the coast and the city. The suburb contains many parklands and reserves including and borders onto Bold Park, and Karra Katta (Kings Park) and public amenities including small retailers, schools, and community groups. Integrating the idea of home, community, and discovery, Montario Quarter will bring a renewed sense of possibility to Shenton Park, increasing residential density and encouraging community wellbeing.

### SHENTON PARK HOSPITAL

The Montario Quarter site is well known in recent history as the site of the Shenton Park Rehabilitation Hospital. Established in 1893 as the Victoria Infectious Diseases Hospital, the facility operated as a quarantine camp to assist in the management of the smallpox epidemic and went on to play a critical role in the treatment of polio outbreaks in the 1940's and 50's, and the treatment of wounded soldiers from both WWI and WWII.

The site evolved over time from tents and rudimentary buildings to more permanent facilities including Victoria House which was completed in 1938. A paraplegic unit was established in the 1950's, and by the 1970's, the 'Royal Perth Rehabilitation Hospital' had established a record of success in orthopaedics, paraplegia and quadriplegic rehabilitation.

Some notable individuals working within the hospital pushed the boundaries of medical research and patient care. Their pioneering approach in fields such as spinal and stroke rehabilitation, rheumatology and infectious diseases attracted recognition from around the world. Orthopedic surgeon Sir George Montario Bedbrook, after whom the MQ development is named, neurologist Dr Mercy (Marie) Sadka, rheumatologist Dr Phyllis Goatcher, and infectious diseases physician Dr Ian Thorburn are to name a few.

From its early days as an Infectious Diseases Unit set up to respond to a crisis, through to designation as an official Nursing Training School in 1963, innovation, resilience and a 'can do' attitude was at the hospital's core.

The final use of the site was as a rehabilitation hospital, run as an annexure to Royal Perth Hospital. Associated medical, teaching and institutional uses are also conducted on the site, including several buildings occupied by the Curtin University Research Institute. The hospital closed in 2014, when all functions were moved to Fiona Stanley Hospital.

The bushlands surrounding the hospital have always contributed to the quality of the centre, and formed a distinctive part of its identity. Originally born from a need to quarantine infectious disease patients from the general population, over time, the peaceful grounds became an integral part of therapy and rehabilitation.

In the 1950s, Sir George Montario Bedbrook's ground-breaking research linked access to open space, gardens, light and fresh air with rehabilitation progress for paraplegics. Influenced by this concept, new buildings were centred around courtyards to connect patient rooms to the natural environment. There became an understanding of the notion of open space, gardens, light, and fresh air being therapeutic and of assistance in the healing process.

The hospital grounds also carry embedded memorials and acknowledgments of people with a connection to the site. Special spaces across the campus included those that were named in recognition of medical experts synonymous with the Hospital – the Goatcher Block, Thorburn House, Mercy Sadka Square, Ellis Griffiths House, Muecke Walk, and the Sir George Bedbrook Paraplegic Unit. These places memorialised their hard work and dedication.

Berry Loop, named for polio patient Paul Berry who lived at the hospital for 50 years, acknowledged those patients who had spent a significant part of their lives there, making a lasting contribution to the place. In 2003, Western Australian artist Robert Juniper, a former rehabilitation patient created a dolphin sculpture within the site's therapeutic garden

## EARLY EUROPEAN SETTLEMENT

- Pre-1829** Lands were part of Noongar country, within Bibbulmun territory, inhabited by the Wadguk tribe.
- 1829** Arrival of first European settlers to Swan River Colony. Foundation of Perth and surveying of roads and towns.
- 1880s-1897** Survey and development of first estates and suburbs near subject area - Subiaco, Shenton Park, Jolimont.

1829 TO 1890

## INFECTIOUS DISEASES PERIOD

- 1885** First isolation ward for infectious diseases constructed at Perth Colonial Hospital (now Royal Perth Hospital) in Murray Street, Perth
- 1893** Smallpox epidemic in Perth
- 1894** Victoria Hospital established (in military tents, later CGI buildings) at SPRH site for isolation of infectious diseases patients
- 1908** Facility becomes known as Infectious Diseases Branch
- 1917** Major outbreak of scarlet fever
- 1919** World epidemic of Spanish influenza
- 1938** New buildings, including B block (Victoria House) built  
Avenue of **Queensland Box Trees** planted along Victoria Drive
- 1939** Start of WWII
- 1940s** Outbreaks of Cerebrospinal meningitis, Diphtheria and Scarlet Fever
- 1945** End of WWII
- 1946** Original Perth Colonial Hospital in Murray Street is officially renamed Royal Perth Hospital

1890s TO LATE 1940s

## REHABILITATION PERIOD

- 1948** First of series of poliomyelitis epidemics in Perth, continuing until 1956
- 1953** School of Physiotherapy opens at SPRH site
- 1954** RPH Board of Management establishes paraplegic unit at hospital site under Dr George Bedbrook, which becomes recognised as world-class facility
- 1955** Facility renamed Royal Perth Hospital Annex.
- 1962** New nurses' quarters (Thorburn House) opened at SPRH site
- 1962** Perth hosts first Commonwealth Paraplegic Games at Claremont Showground (10-17 November 1962)
- 1963** Spinal Unit building (Sir George Bedbrook Spinal Unit), designed by Hawkins & Sands, opens at SPRH site
- 1966** Additional wards completed. Facility renamed Royal Perth (Rehabilitation) Hospital
- 1978** Dr George Bedbrook knighted on 15 September 1978
- 1985** Spinal Unit officially renamed the Sir George Bedbrook Unit in honour of Dr Bedbrook
- 1986** Former nurse's quarters on Lemnos Street officially renamed Thorburn House in honour of Dr Ian Oriel Thorburn
- 2003** Site Heritage listed
- 2003** Therapeutic garden established in north grounds of the Spinal Unit
- 2013** Completion of new public Fiona Stanley Hospital (FSH) at Murdoch
- 2014** SPRH officially ceases operations Patients transfer from SPRH new State Rehabilitation Service at Fiona Stanley Hospital

1950s TO 2014

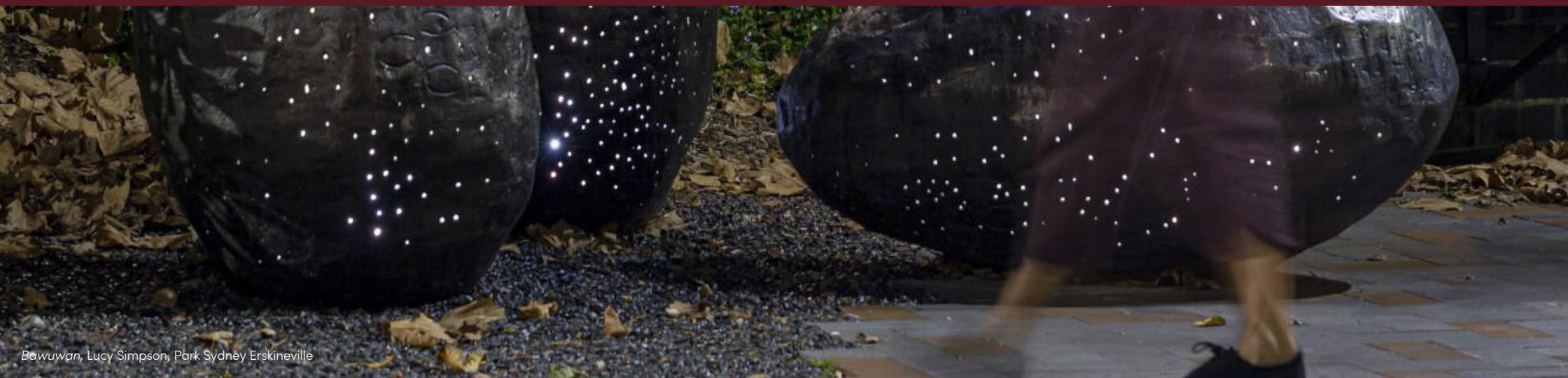
## REDEVELOPMENT OF THE SITE

- 2014** Commencement of master planning process for proposed adaptive re-use of site  
Construction commences on Montario Quarter
- 2018** Urban Redevelopment  
Montario Quarter officially opens
- 2019**

CURRENT



## 05 / PUBLIC ART



## 05 / PUBLIC ART / OBJECTIVES



ARC ZERO - NIMBUS, James Tapscott, Japan Alps Art Festival

### Public art objectives detailed in Montario Quarter's Public Realm Design Guidelines are as follows:

- Foster a sense of place and enhance the public realm through the integration of high quality public art that responds to the context and history of the site.
- Enhance the appearance, character and value of places through the inclusion of public art and to encourage animated and lively public spaces.
- Ensure public art contributes to creating a unified built form across the Improvement Scheme area.
- Establish best practice in the commissioning of public art in the development process, including a requirement for public art commissions to be undertaken by a professional artist.
- Contribute to building a sense of pride and local identity by delivering high quality, site specific works.
- Provide a welcoming and safe atmosphere for residents and visitors, by day and by night.
- Reflect and celebrate the unique environmental context and site heritage by embedding layered narratives and working in synergy with the landscape and architectural design.

- Create an unexpected experience for visitors, and increase their awareness of the land and surrounding environment through the use of form, scale, light, sound and dynamic programming.

These objectives will form the basis of artwork assessment criteria and will guide artwork identification and prioritisation across the precinct.

## 05 / PUBLIC ART / CURATORIAL FRAMEWORK

### WHAT IS A CURATORIAL FRAMEWORK?

A Curatorial Framework is developed through research and contextual analysis of a place, including the site history and context, cultures, environment, urban character, and users, as well as the project visions, and architectural and interior design team aspirations.

Comprising an overarching vision and sub-themes, this framework ensures public art is conceptually and contextually connected to place.

In the context of the Montario Quarter estate development, this Curatorial Framework will ensure that artworks procured for the public realm share common themes and hold relevance to the site.

A Public Art Fund will grow over the next decade through contributions from development teams. It will be held by the Western Australian Planning Commission and used at key moments to fund site specific commissions for the public grounds of Montario Quarter. In the spirit of sharing resources for common good, this fund will make a tremendous impact on the people who live there and visit, and contribute towards building a strong cultural identity for Montario Quarter.

In creating an Art Strategy that holds relevance for Montario Quarter over the next ten years, The following Curatorial Vision and Themes have been developed in accordance with the site's historical contexts and future visions, while leaving ample room for artist to explore, experiment, and overlay other interpretations and meanings.



## CURATORIAL VISION / COALESCE

The Curatorial Vision *Coalesce* calls us to reflect on the past histories and present contexts that shape the Shenton Park area and the shared aspirations for the future of Montario Quarter. Meaning ‘to grow together’ or ‘to unite distinct elements into a whole’ *Coalesce* seeks to evoke ideas of shared experience, responsiveness, slow growth, and connection.

Over the next decade, Montario Quarter will evolve, grow, and change in response to the way that people use the precinct. Built on Whadjuk Country, the site of Montario Quarter since colonisation has been a place of medicine and care.

In viewing the next ten years as a series of connected cycles, this Curatorial Vision asks artists to consider how public artworks commissioned for Montario Quarter can coalesce and build on each other in telling the story of the site and imagining its future possibilities.

The two Curatorial Themes to arise from this overarching Vision are:

*Cycle* – to move in or follow a regularly repeated sequence of events.

*Forge* – to form or bring into being especially by an expenditure of effort.

Both themes speak to the nature of the site as a place of built heritage amongst the rhythm of ancient lands.

Together, these Curatorial Themes within the overarching Curatorial Vision encourage unity and cohesion for artists to gain inspiration from. Artists may respond to one or both Curatorial Themes in developing Concept Proposals for public artworks at Montario Quarter.

## 05 / PUBLIC ART / CURATORIAL FRAMEWORK

### CURATORIAL THEME ONE: CYCLE

Inspired by Lake Jualbup 'A place where the water rises in the season of Spring' this Curatorial Theme speaks to the ongoing cycles of the river. An anamorphous place that fills and drains in accordance with the six Noongar seasons, the bilya (lake) is dry during the warm season of Bunuru, while during Djilba, the season marking the first spring from August - September, Jualbup's waters rise from the earth, bringing nourishment and life.

*'For Aboriginal people, time is multidimensional and can be described: 'as a pond you can swim through - up, down, around. The same notion can also be illustrated as follows: 'Time is around you at every moment''*

- Excerpt from an article in the journal, Australian Psychiatry, written in 2003 by Aleksandar Janca, and Clothilde Bullen.

This theme may inspire abstract thinking surrounding concepts of time, slow growth, and cyclical movement. *Cycle* creates space for artists to create layered sensory experiences and public interactions through artwork form, medium, materiality, shape, colour, and function.



### CURATORIAL THEME TWO: *FORGE*

In referencing unbreakable bonds, connections shared, union, restoration, rebuilding, and renewed strength, this Curatorial Theme seeks to embody concepts of creation and connection to place and each other.

At the time of writing in 2021, the world is experiencing waves of the COVID-19 pandemic. For some of us, it is our first experience of a global pandemic. In many different ways all of us are required to learn new ways of coping with trauma, living through periods of isolation, and finding new ways to connect with friends, family, and community. Notions of care, support, health and are as important as ever.

In the years post colonisation, the site of Montario Quarter has been a place of medical care, and has been touched by illness, rehabilitation, and recovery. A constant theme throughout these changing times is the importance of natural landscapes, fresh air, sunshine, trees, and open skies. This sense of care has been continually shown to Country by Whadjuk Noongar people for millennia.

In planning for the future of Montario Quarter, equipped with traditional methods and an open vision, we can forge new ways of being and thriving together.

Artists responding to this theme should consider processes of material treatment, forming, building, and creation through experimentation.



# 05 / PUBLIC ART / MASTERPLAN

## EXISTING PUBLIC ART

1

MUTUALITIES



2

WELLNESS MACHINE



## FUTURE DEVELOPMENT WA FUNDED

1

WOODLAND NOONGAR INTERPRETATION



## FUTURE PUBLIC ART FUND

1

WOODLAND PLAYSCAPE



2

PRECINCT LIGHTING



3

PRECINCT MARKERS



4

PRECINCT BIKE RACKS



## 05 / PUBLIC ART / FUTURE

The Montario Quarter Public Art Fund will see the procurement of up to four public art projects which aim to enhance shared spaces and contribute to the identity and amenity of the site for the benefit of Montario Quarter residents and the wider community.

The following pages outline four future public art opportunities which will be commissioned by the WAPC in alignment with the release of funds between 2022 and 2031.

Additionally, DevelopmentWA will commission artworks Noongar interpretive artworks for the Woodland Precinct as part of Stage 2 of Montario Quarter, encompassing the Western Bushland.



## WOODLAND PRECINCT PLAYScape

### Overview

Feature play elements will be commissioned to enhance the nature playscape planned for the Woodland precinct. Artworks will be durable but decorative, encouraging a sense of play, discovery and physical interaction. Incorporating misting and subtle lighting will provide a dynamic sensory experience, encouraging families to play during the summer months and into the early evening.

### Objectives

- Create an inviting play-based destination for Montario Quarter
- Bookend the play/activity corridor of the precinct
- Provide an engaging and memorable experience that ignites the senses
- Enhance the nature-based themes of the Woodland precinct

### Themes + Narratives

The theme of *Cycle* will be explored by artists to inform playscape elements, drawing reference from native species and wildlife found in the Woodland precinct.

### Budget Range

\$250,000 - \$300,000



*Bibles and Bullets, Fiona Foley, Redfern Park, Sydney*



*Bibles and Bullets, Fiona Foley, Redfern Park, Sydney*



*ARC ZERO - NIMBUS, James Tapscott, Japan Alps Art Festival*



*fire and water, Judy Watson, Reconciliation Place, Canberra*

## PRECINCT MARKERS

### Overview

A series of free standing artworks will mark key entry points into the precinct off Selby and Lemnos Streets, creating a focus point to assist with intuitive wayfinding and contributing to the Montario Quarter identity. One artist will be commissioned for to explore connected but distinct sculptural concepts for each of the three sites. Artworks may incorporate lighting to provide impact during the evening.

### Objectives

- Contribute to the Montario Quarter identity through activating highly visible locations.
- Assist in vehicular and pedestrian based wayfinding into the precinct
- Provide a dynamic and memorable entry statement experience
- Create a day/night presence

### Themes + Narratives

The theme of *Forge* will be explored by artists to inform the precinct markers, drawing inspiration from notions of shared experience, responsivity, slow growth, and connection.

### Budget Range

\$350,000 - \$450,000



*Bawuwan*, Lucy Simpson, Park Sydney Erskineville



*Kindred Spirits*, Alex Pentek, County Cork, Ireland



*Great Petition*, Susan Hewitt + Penelope Lee, Burston Reserve, Melbourne



*Dangos*, Jun Kaneko, Millenium Park, Chicago

## PRECINCT LIGHTING

### Overview

A number of mature trees provide an ideal canvas for bespoke, site-specific feature lighting and/or projection and will build atmosphere, engagement, a sense of welcoming and safety in the evening. Simple, static projection onto key footpaths will further enhance a sense of discovery and activation at night.

### Objectives

- Create an additional destination within Montario Quarter.
- Provide an engaging and memorable experience that ignites the senses
- Contribute to night-time activation and sense of safety
- Create an opportunity to hero the mature trees that have been retained

### Themes + Narratives

The themes of *Cycle* and *Forge* will be explored by artists to inform the precinct lighting, drawing inspiration from notions of growth and connection to the natural environment.

### Budget Range

\$150,000 - \$200,000



Source: <https://lightform.com/blog/how-to-projection-map-bioluminescence-using-lightform>



Area Architects, Nammos Village, Mykonos



Flora Borealis, Missouri Botanical Garden



The Flow, Lichtkompetenz, Arenaplatz Square, Switzerland

## 05 / PUBLIC ART / FUTURE / PUBLIC ART FUND

### PRECINCT BIKE RACKS

#### Overview

Commissioning bespoke, site-specific bike racks will create a playful and unexpected collection of small scale functional sculptures for the Montario Quarter precinct. Reclaimed materials

#### Objectives

- Contribute to the Montario Quarter identity through activating highly utilised urban locations.
- Assist in pedestrian and cycle-based wayfinding throughout the precinct
- Provide a playful and memorable experience

#### Themes + Narratives

The themes of *Cycle* and *Forge* will be explored by artists to inform the precinct bike racks, drawing inspiration from notions of growth and connection to the natural environment.

#### Budget Range

\$80,000 - \$120,000



George Domahidy and Adam Cruikshank, Success Retail Centre, WA



Evolve Sculptural Bikeracks, Beatriz, Mavorca



Bike Plant, Marianne Lovink and Scott Eunson, Toronto, Canada



## WOODLAND NOONGAR INTERPRETATION

### Overview

The Noongar interpretation artworks will acknowledge the site's pre-settlement history as place of cultural significance to the Noongar people. The native bushland and parkland spaces within the Woodland precinct provide locations for interpretive artworks, including integrated land art, small scale discovery artworks and illustrative patterns embedded into shelter structures and balustrades.

### Objectives

- Build an awareness and appreciation for the cultural significance of the site to Noongar people.
- Highlight the natural beauty of the bushland and important native species unique to the area.
- Encourages a sense of discovery and exploration within the Woodland precinct.

### Themes + Narratives

The theme of *Cycle* will be explored by Noongar artists to inform interpretive elements, drawing reference from native species and wildlife found in the Woodland precinct, and cultural uses such as camping and land management.

### Budget Range

\$200,000



*The Wandering*, Chris Drury, Optus Stadium Parkland



*Species*, Rick Vermey, MRWA Murdoch



*Longneck Turtles*, Miranda Farmer, Optus Stadium Parkland

## 05 / PUBLIC ART / EXISTING

Two key public artworks have been developed for the Montario Quarter estate to date. Commissioned by DevelopmentWA, the artwork commissions are site-specific.

Using new and old materials including steel, remnant structures, light and digital media, the artworks draw inspiration from the site's past life as the former Shenton Park Rehabilitation Hospital. Integrated within the landscape, these artworks celebrate the history of the site, and contribute new stories for the future.



**MUTUALITIES, 2019**

by **Dr Penelope Forlano and Jessica Priemus**

Lighting by **Sohan Ariel-Hayes**

*'Here marks the boundary of the former Shenton Park Rehabilitation Hospital – a place patients and staff felt was like entering a new world. Their anticipated life paths were marked by unexpected diseases or accidents, which drastically shaped their future lives.*

*The path forward was a shaky one but aided through rehabilitation, resilience, relationships and scientific research. Over time, bonds were created and lives were interwoven. This work celebrates their lives and stories of a shared struggle against time and stillness. Special thanks to our community collaborators, particularly former nurse and advocate for polio survivors, Tessa Jupp.'*

Situated along Selby Street, integrated with the landscaping, Mutualities is inspired by movement and the human gait. With colours derived from the signage used in the former hospital, the shadow play among the posts considers different experiences of perspective when viewed while driving, versus as a street pedestrian. The piece is interwoven with life stories of patients and medical staff.

Musing on ideas of transience, time, and adaptation, the footpath adjacent the artwork features ten quotes from former patients and staff, giving insight into their extraordinary experiences.

The artists have worked with media artist Sohan Ariel-Hayes to include an animated lighting design which provides an alternative dimension at night.



**THE WELLNESS MACHINE, 2019**

**By Andrew Stumpfel with media by Sohan Ariel-Hayes.**

*'Created from the frame of the former Shenton Park Rehabilitation Hospital chapel, this piece draws inspiration from the hospital's holistic approach to wellness. Connecting patients with sunlight, fresh air, nature and personal reflection was integral to their recovery, with many wards and gardens built around this philosophy. Within this frame, the stories of the many lives touched by the hospital are told through the wellness wifi network. Relax, listen to the sounds of nature, and hear their tales.'*

Located across the grounds of Victoria House, The Wellness Machine is made from steel, dichroic glass, thermoplastic, and repurposed elements of the former hospital chapel structure. Integrating with the natural environment, gardens, and shifting light patterns across the day and night, the sculptural work moves with the wind and changes colour responsively.

A digital media installation inside the chapel structure by Sohan features stories from former patients and staff reflecting on the history of the site. A mobile

application plays episodes via free wifi, including the history of the area, accounts of life at the rehabilitation hospital and the narrative of the wellness machine.

Drawing from the life of the repurposed materials, artists Andrew and Sohan created this interactive piece to encourage reflection and holistic wellness for visitors and residents of Montario Quarter.



## 05 / PUBLIC ART / EXISTING INTERPRETATION

### OVERVIEW

Respecting the rich history of the site, and its use as a place of healing, has played an important part in developing the vision for Montario Quarter.

During demolition of the former hospital, a number of structures and items were salvaged to be reused as part of the development of Montario Quarter. Saving and reusing materials from the original Shenton Park Rehabilitation Hospital is part of DevelopmentWA's commitment to sustainability, and to delivering a vibrant new urban village that remains connected to the history of the site.

Street names at Montario Quarter also reflect the contribution of former hospital staff. Other items repurposed in the parkland include signs, bricks and breezeblocks, timber stair treads, exercise equipment, bench seats, light fixtures, rocks and structures from the former hospital, giving this new residential community a lasting connection to its historic heart.

### DAWES WALK

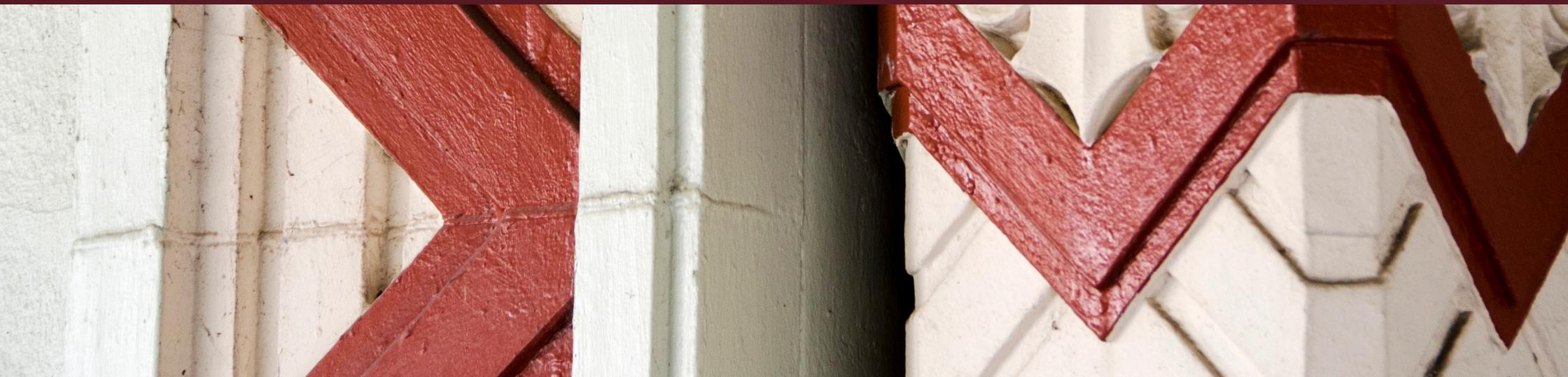
Named for Dr Derek Charles Dawes, a Medical Administrator at the former Shenton Park Rehabilitation Hospital, the Dawes Walk represents the many people from different walks of life who passed through the hospital doors.

The path links the two retained buildings – Victoria House ('Block A') and Sir George Montario Bedbrook's Paraplegic Ward ('Block G'). As you walk along this path, you are following in the footsteps of the passionate doctors, heroic nurses and brave patients throughout the hospital's 121-year history.





## 07 / IMPLEMENTATION GUIDELINES



## 07 / IMPLEMENTATION GUIDELINES / ROLES + RESPONSIBILITIES

### DEVELOPMENTWA

DevelopmentWA is the project manager for the Montario Quarter Public Art Fund, managing the appointment of Artify as Public Art Coordinator and overseeing the selection of artists for DevelopmentWA funded public artworks. It also has a role in the design review process (which will consider public art proposals) through the Estate Architect.

### WESTERN AUSTRALIAN PLANNING COMMISSION

The WAPC is responsible for management of the developer contribution funds to the Montario Quarter Public Art Fund. It also has a role in determining development applications which may include proposals for public art.

### DEPARTMENT OF PLANNING, LANDS AND HERITAGE

The DPLH is involved in the design review process and is responsible for the assessment of development applications (which may include public art proposals).

### CITY OF NEDLANDS

The City of Nedlands is involved in the design review process and provides advice to the DPLH when development applications are referred to them for comment. The City will also be the ultimate owner and manager of the installed public art.

### CITY OF SUBIACO

Similar to the City of Nedlands, the City of Subiaco performs an assessing role when development applications (comprising public art proposals) are referred to them for comment.

### ARTIFY

As the appointed Public Art Coordinator, Artify is responsible managing and facilitating the commissioning process of the Montario Quarter Public Art Fund, leading the development of public art strategies, artist briefs, artist procurement processes and project managing the delivery of artworks through to completion.

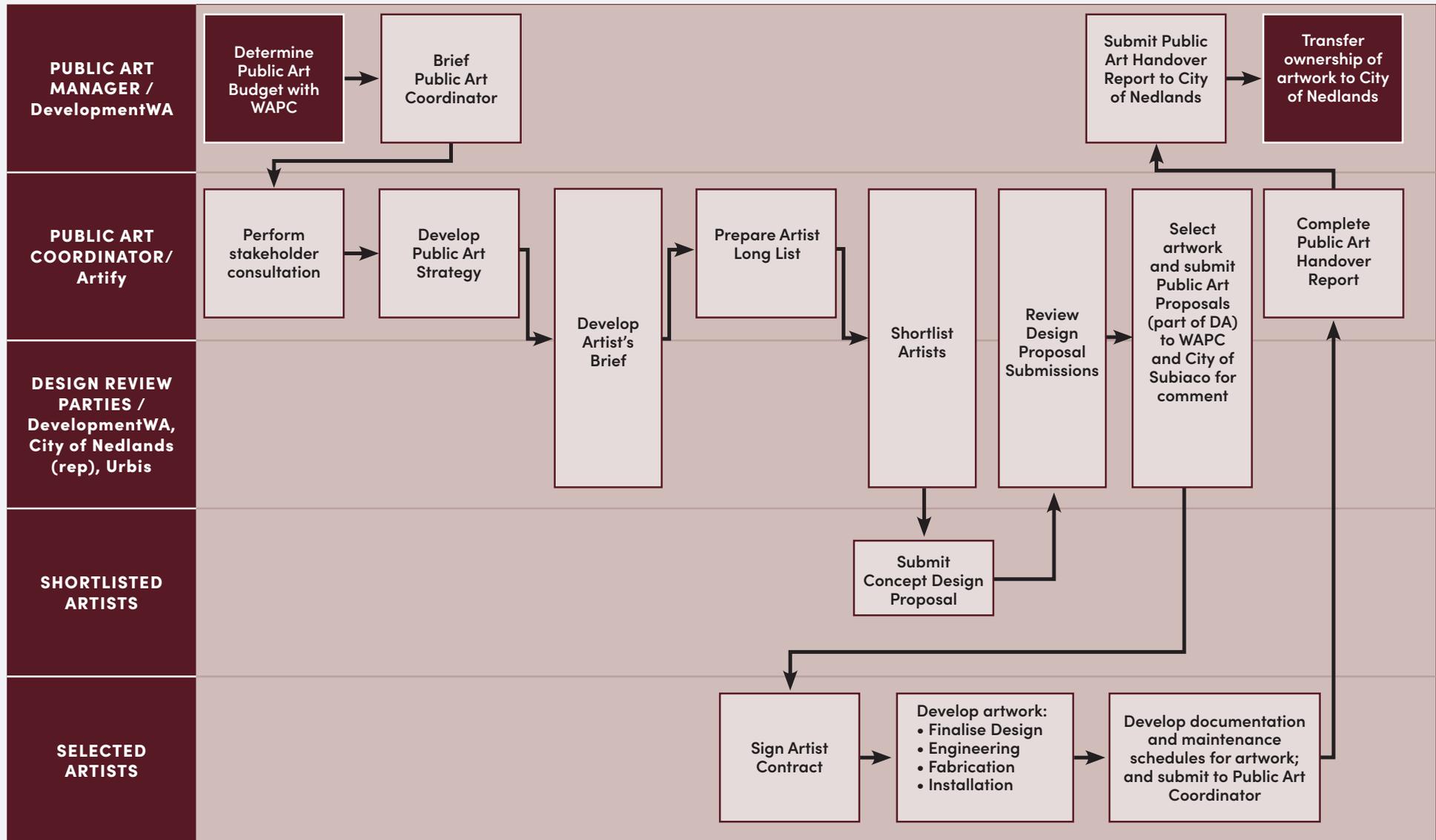
### ARTIST

The Artist is responsible for the design, production and installation of the artwork. A professional artist can be defined as a person who fits into at least two of the following categories:

- Has a Bachelor's Degree or Diploma in Visual Arts or any similar field.
- Has a history of exhibiting their own original artwork at reputable art galleries that sell the work of professional artists.
- A person who has had their own original artwork purchased by major public collections, including (but not limited to) the Art Gallery of Western Australia, any of the university collections or Artbank.
- A person who earns more than 50 per cent of their income from art related activities, such as teaching, selling artwork or undertaking public art commissions.

In some cases this definition may be relaxed where it may be specified for a particular project. For example, emerging artists, Indigenous artists or students may be considered appropriate for a particular project.

# 07 / IMPLEMENTATION GUIDELINES / PUBLIC ART DELIVERY WORKFLOW



## 07 / IMPLEMENTATION GUIDELINES / ARTIST PROCUREMENT METHODOLOGIES

Public Art may be commissioned via a number of procurement methodologies, dependent on budget, schedule and desired outcome. The following procurement methodologies have been determined as most suitable for commissioning artworks for Montario Quarter.

### LIMITED COMPETITION

A competitive procurement approach involves developing a longlist of suitable artists for each opportunity, from which the selection panel selects 2-3 artists based on previous work and experiences. The selected artists are paid a fee to develop a full Concept Design Proposal for the opportunity. Concept Design Proposals will outline the concept for the artwork including a written description, sketches, 3D models, materials and fabrication methodologies, and budget breakdown. Project stakeholders will select a preferred artist who is then contracted for all remaining stages.

### DESIGN ASSIST WORKSHOPS

Design Assist Workshops support emerging artists who may have limited to no public art experience but who wish to learn the necessary skills to establish a public art career. Artists may be invited into Design Assist Workshops via a Limited Competition process. Through a supportive and hands-on series of workshops, artists are guided by experienced design mentors through the stages of idea generation, concept development and fabrication techniques. Both Artists and Design Mentors are paid a fee for this process. Design mentors assist artist to prepare full Concept Design Proposals, including a written description, sketches,

3D models, materials and fabrication methodologies, and budget breakdown. The project stakeholders will select a preferred artist who is typically sub-contracted to the design mentor and/or artwork fabricator for all remaining stages.



Artist Julianne Wade in Design Assist Workshop. Photography by Danika Zucks. Image courtesy of Artify.

# 07 / IMPLEMENTATION GUIDELINES / OWNERSHIP, MORAL RIGHTS + MAINTENANCE

## OWNERSHIP + MORAL RIGHTS

Ownership of the artworks developed for Montario Quarter will be handed over from DevelopmentWA to the City of Nedlands.

At such time, all rights and responsibilities granted to DevelopmentWA will be transferred to the City of Nedlands, as follows:

- Artist consent for the owner to publish images of the artwork for noncommercial purposes, as long as the source of the photographs is acknowledged.
- Acknowledging the artist/s via an attribution plaque (Copyright Amendment (Moral Rights) Act 2000).
- Understanding the commissioner/owner cannot change the artwork unless the artist has approved the proposed change. (Copyright Amendment (Moral Rights) Act 2000).
- Understanding the Copyright legislation remains active and in force until copyright in the work expires – usually 70 years following the creator's death.
- Acceptance of maintenance obligations, which will be outlined in the Maintenance Manual (Copyright Amendment (Moral Rights) Act 2000).

To assist these rights and responsibilities the City of Nedlands will be provided with a Public Art Handover Report for each project including a copy of :

- Photographic and video documentation;
- Artwork documentation and or plans;
- A copy of Artist Commission Agreements; and
- Artwork Maintenance Manual.

## MAINTENANCE

The ongoing maintenance of the public artwork is the responsibility of the owner of the land or building. The maintenance report is prepared by the artist at the end of the project and outlines:

- A description of the artwork (including digital images and the date of completion);
- Artist/artist team contact details;
- A maintenance schedule and an agreement on who is responsible for the ongoing maintenance;
- The expected lifespan of the work;
- The method of construction, the types of materials used and details of the fabrication company (if relevant);
- Details of any electrical and/or mechanical systems installed;
- Any specific instructions or products to be used when cleaning and maintaining the artwork; and
- Any instructions to respond to urgent maintenance issues such as vandalism.

## DECOMMISSIONING OF ARTWORK

If an artwork has reached its intended lifespan, has been damaged or destroyed, or is no longer safe, there may be a need to remove or relocate the artwork. This may also happen if the site on which the artwork is located has been sold or is to be redeveloped.

Before an artwork is decommissioned, a formal process should be implemented which may consider:

- The intended lifespan of the artwork;
- Any conditions relating to the decommissioning of the artwork, as outlined in the original contract;
- The opinions and advice of relevant stakeholders including the artist, maintenance contractors, the owners of the building or land on which the artwork is located or any other experts, such as engineers; and
- Community or cultural issues associated with the artwork, building, land and/or original commissioning process.
- The artwork should not be removed, relocated, sold or destroyed without first notifying the artist. The National Association of Visual Artists can provide additional information regarding the obligation and rights of artists in this regard.

## 07 / IMPLEMENTATION GUIDELINES / MAINTENANCE + MATERIAL CONSIDERATIONS

### MAINTENANCE CONSIDERATIONS

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 Perth that all artists and fabricators must consider during permanent artwork development to ensure the longevity of all artworks. These conditions include extreme heat, fatigue, vehicular pollution, UV degradation and vandalism.

### MATERIAL CONSIDERATIONS

To withstand these conditions, artists will be required to ensure their artworks are of a robust nature, incorporate elements 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 aluminum
- Cast bronze
- Ceramic/Mosaics
- Concrete
- 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.

Artworks with mechanical or moving parts should be avoided.



## CONTACT DETAILS /

For any enquiries regarding this Public Art Strategy please contact **Artify Consulting**, as follows:

**CAROLYN KARNOVSKY, DIRECTOR**

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0422 234 458