

Appendix H: Public Art

**BYFORD RAIL EXTENSION
PUBLIC ART PLAN**

R30-APP-RPT-AS-550-00003 REV C



APPARATUS
PUBLIC ART + CULTURAL SERVICES

**THIS PROJECT TAKES PLACE ON THE ANCESTRAL LANDS OF THE WHADJUK NOONGAR PEOPLE.
WE ACKNOWLEDGE AND PAY RESPECT TO ALL ABORIGINAL PEOPLE, THE TRADITIONAL
CUSTODIANS OF THIS *KWOBIDAK BOODJAR* (BEAUTIFUL COUNTRY).**

**WE ACKNOWLEDGE ALL FIRST NATIONS PEOPLE AS THE TRADITIONAL CUSTODIANS OF
AUSTRALIA, WHOSE CULTURES ARE AMONG THE OLDEST LIVING CULTURES IN HUMAN HISTORY.**

CONTENTS

IMAGE CREDITS

Cover Image	Patterns on the bark of a Marri tree (Corymbia calophylla) in Western Australia_Photo_Sally Robertson
Page 4	Bina Parkland Artworks, Arterial Design, 2021. Photo: Jessica Wylid
Page 26	Stitch by Warren Langley. Photo: Joel Metzner
Page 41	Esperance Indoor Stadium Mural by George Domahidy, 2021. Photo: Dan Paris

CULTURAL SENSITIVITY WARNING

APPARATUS would like to warn people viewing this document that some sections may contain images, names or stories of Aboriginal Australians who have passed away. APPARATUS will respect any request to remove images or names of the deceased persons from this document if necessary.

CULTURAL TERMS

The term Noongar is used throughout this document to refer to Aboriginal people of the South-West region of Western Australia.

Noongar was originally an oral language. Written recordings offer different spelling types.

APPARATUS uses the orthography endorsed by the Noongar Language Centre - Noongar Boodjar Language Cultural Aboriginal Corporation (NBLCAC) unless otherwise advised by the METRONET Noongar Reference Group.

ORTHOGRAPHY

The term Noongar is used throughout this document to refer to Aboriginal people of the South-West region of Western Australia. The orthography of the word Noongar, and other words in language have developed over time with different speakers and recorded versions. It is generally accepted that variations in spelling of the language exist. This document uses orthography agreed on in the Marribank meeting and used by the South West Aboriginal Land and Sea Council, the Whitehurst Dictionary and the Noongar Boodjar Aboriginal Language Centre.

DISCLAIMER

This package has been prepared for the exclusive use of the Client, in accordance with the agreement between the Client and Apparatus

Apparatus accepts no liability or responsibility whatsoever in respect of any use of or reliance upon this package by any person who is not a party to the Agreement or an intended recipient.

Copyright and any other Intellectual Property arising from the report and the provision of the services in accordance with the Agreement belongs exclusively to Apparatus unless otherwise agreed and may not be reproduced or disclosed to any person other than the Client without the express written authority of Apparatus.

This brief is for the use of the party to whom it is addressed and Apparatus disclaims responsibility to any third party acting upon or using the whole or part of its contents.

Copyright © 2022 APPARATUS: public art and cultural services Pty Ltd (Apparatus). No part of this document shall be reproduced in any form without written permission of Apparatus.

PREPARED BY

APPARATUS

PUBLIC ART + CULTURAL SERVICES



PREPARED FOR



METCONNX DESIGN TEAM

CONSTRUCTION	Laing O'Rourke
PUBLIC ART + INTERPRETATION	APPARATUS: public art and cultural services
ARCHITECTURE	Hames Sharley, Weston Williams + Partners
LANDSCAPE	UDLA

DOCUMENT CONTROL

DOCUMENT TITLE	Byford Rail Extension Public Art Plan
DOCUMENT REF	R30-APP-RPT-AS-550-00003
PROJECT NAME	Byford Rail Extension
DOCUMENT TYPE	A3 landscape
APPARATUS PROJECT REF	P22-06 MET BRE

REVISION	REASON FOR ISSUE	PREPARED BY	DATE ISSUED	APPROVED BY	DATE ISSUED	COMMENTS RECEIVED FROM	COMMENTS RECEIVED
RevA01	Structural Draft For Review	Caroline Di Costa	15.09.22	Helen Curtis	15.09.22	OMTID / PTA / METRONET	25/10/22
RevA02	Draft For Review and Design Report	Caroline Di Costa	15.09.22	Helen Curtis	15.09.22	OMTID / PTA / METRONET	09/11/22
RevA03	Review Presentation	Caroline Di Costa	01/12/22	Helen Curtis	05/12/22	OMTID / PTA / METRONET	05/12/22
RevA	For Comments	Caroline Di Costa	13.12.22	Helen Curtis	15.12.22	OMTID / PTA / METRONET	20/12/22
RevB01	Review Presentation	Caroline Di Costa	14.2.23	Helen Curtis	14.02.23	OMTID / PTA / METRONET	
RevB02	Review Presentation	Caroline Di Costa	01.03.23	Helen Curtis	02.03.23	OMTID / PTA / METRONET	
RevB	For Comments	Caroline Di Costa	09.03.23	Helen Curtis	09.03.23	OMTID / PTA / METRONET	
RevC	Final Public Art Plan	Caroline Di Costa	29.06.23	Helen Curtis	29.06.23	OMTID / PTA / METRONET	

INTRODUCTION

EXECUTIVE SUMMARY	6
BACKGROUND, PURPOSE AND PROCESS	7
THE PROJECT	
STRATEGIC ALIGNMENT	8
STRATEGIC ROADMAP	8
STRATEGIC ALIGNMENT	9
PUBLIC ART STRATEGIC ALIGNMENT	10
PUBLIC ART STRATEGY	11
GNARLA BIDDI STRATEGY	12
KEY STAKEHOLDERS	13
THE SITE : BYFORD RAIL EXTENSION	14

CURATORIAL RATIONAL

CURATORIAL RATIONAL	15
PUBLIC ART OPPORTUNITIES - BRE	16

ARMADALE STATION PRECINCT

HISTORY / CULTURAL CONTEXT	20
STATION PRECINCT DESIGN	20
ARMADALE STATION PRECINCT + VIADUCT PUBLIC ART MASTERPLAN STRATEGY	21
MASTERPLAN STRATEGIC TYPES	22

01 PLACE ACTIVATION ARTWORK	23
02 ARTWORK MURALS	29
03 RELOCATION SIGNAL GROVE ARTWORK	38

BUDGET ARMADALE STATION	41
-------------------------	----

BYFORD BEENYUP STATION PRECINCT

HISTORY / CULTURAL CONTEXT	43
STATION PRECINCT DESIGN	43
BYFORD STATION PRECINCT MASTERPLAN STRATEGY	44
04 PLACE ACTIVATION ARTWORK	45
05 PLACE ACTIVATION ARTWORK LARSEN RD	48
BUDGET BYFORD STATION	51

PROCUREMENT

BRE PUBLIC ART BUDGET	53
PUBLIC ART PROCESS	54
PROCUREMENT PROCESSES	55
METHODOLOGY - EOI OPEN COMPETITION	56
METHODOLOGY - EOI COMMUNITY WORKSHOPS	57
COMMUNITY ENGAGEMENT	58
METHODOLOGY - ASSISTED EOI + DESIGN ASSIST	59
PROCESS DESIGN ASSIST _ NOONGAR ARTIST	60
ARTWORK SUSTAINABILITY	62
ARTWORK MAINTENANCE	63

APPENDIX A

MENTORSHIP PROGRAM	64
--------------------	----

**“SINCE THE KOONDARM (OUR CREATION) OUR ANCESTRAL PATHWAYS
HAVE GUIDED US THROUGH NOONGAR BOODJAR (OUR LAND)
FROM SIGNIFICANT PLACE TO SIGNIFICANT PLACE, FROM ONE WATER BODY TO ANOTHER.
NOW WE WORK TOGETHER TO STRENGTHEN GNARLA BIDDI (OUR PATHWAYS),
THE WAY THAT PEOPLE TRAVEL AND CONNECT TO PLACES,
STILL LINKED TO OUR SHARED HISTORY AND CULTURE.”**

- DR RICHARD WALLEY, NOONGAR CUSTODIAN



EXECUTIVE SUMMARY

The opportunities identified in this Preliminary Public Art Plan (PPAP) are high level.

Public art opportunities were developed to extend the idea presented in the Preliminary Place Plan. The Preliminary Public Art Plan will be further developed in the next stage of program works, including wider stakeholder and community consultation.

As works progress, concepts may change and creative consultants may consider alternative opportunities and ideas.

This Preliminary Sense of Place Statement captures the high-level histories, stories, beliefs, identities, and community aspirations and values of Noongar and non-Noongar people, with links back to the deeper narratives of the area.

This document is not intended to be an extensive history of the site, it is rather, a guiding document that will inform the design of the station and the public realm. The Sense of Place Statement will help define the design, detail, character and usability of the Station and surrounds, responding to the wider precinct and community expectation.

In 2021, the Public Transport Authority and METRONET engaged two alliance groups to develop preliminary works during an EOI phase. As part of this process, the MetCONNX team have developed a Preliminary Sense of Place Statement for the Byford Rail Extension Project.

The Preliminary Sense of Place Statement draws directly on the background research and reports developed by and for METRONET and is supplemented with location-specific stories collected in desktop research. These histories and stories have been threaded together into ideas or themes that can be used to inform the design and place activation of the station and surrounds.

The ideas identified in this Preliminary Sense of Place Statement are high level. They are yet to be tested with the METRONET Noongar Reference Group (MNRG) and Community Reference Group (CRG) during consultation and engagement.

The Sense of Place Statement will be further developed in the next stage of programmed works. As works progress, ideas may change and creative consultants may consider alternative opportunities and ideas.

Wandoo eucalyptus tree
(Eucalyptus wandoo)
Photo Marc Anderson

BACKGROUND

In 2020, the Public Transport Authority and METRONET engaged two alliance groups to develop preliminary plans during the Alliance Development (AD) phase. The Byford Rail Extension, will add eight kilometres to the Armadale Line, from Armadale Station to a new station approximately 400m north of Abernethy Road in Byford. In addition to taking cars off the road, the project will help improve traffic flow by reconfiguring Thomas Road into a road-over-rail bridge with works already underway.

During this process, the METCONNX team will deliver priced options to potentially expand the project scope to include elevated rail, with the final project scope to be determined subject to stakeholder consultation, price and funding availability. METCONNX team deliverables include a Preliminary Sense of Place Statement, Public Realm Plan, Station Design, Civic Infrastructure Plan and Public Art Plan for the Byford Rail Extension Station project.

PURPOSE

The Byford Rail Extension Station Public Art Plan will guide the delivery of creative interventions undertaken as part of the Byford Rail Extension project.

The purpose of this Public Art Plan is to:

- Provide cultural and creative considerations to inform contractors delivering design and construction activities associated with the Byford Rail Extension project.
- Confirm the PTA and METRONET expectations for integration of creative practice into the planning and delivery of the Byford Rail Extension project.
- Provide a curatorial framework to assist contractors and delivery partners in the preparation of pricing for artwork commissions
- Ensure consistency across the whole creative program.
- Ensure that the design and delivery of permanent artworks are of consistently high quality.
- Collate project specifics on art, process and funding into one document.

It is envisioned that the Byford Rail Extension Public Art Plan will be used by artists, architects, art coordinators, landscape architects, project managers, contractors, procurement officers, community groups, and developers as part of the Byford Rail Extension project program of works.

PROCESS

The Preliminary Public Art Plan was developed in close collaboration with all related consultancy disciplines, METRONET and the Office of the Government Architect.

The Preliminary Public Art Plan will be further developed in the next stage of program works, including wider consultation, such as the Cities of Armadale and Serpentine Jarrahdale and other stakeholders who may be involved with public art commissions as part of works within the greater Byford Rail Extension precinct areas.

As works progress, concepts may change and creative consultants may consider alternative opportunities and ideas.



The old Byford railway station, shortly before demolition (1987).
Photo: Ian L. Boersma

STRATEGIC ALIGNMENT

The Byford Rail Extension will be delivered by a range of contractors and delivery partners.

To ensure the outcomes are achieved, METRONET have developed and provided a suite of documents to guide planning and delivery of the Preliminary Sense of Place Statement, which draws on the:

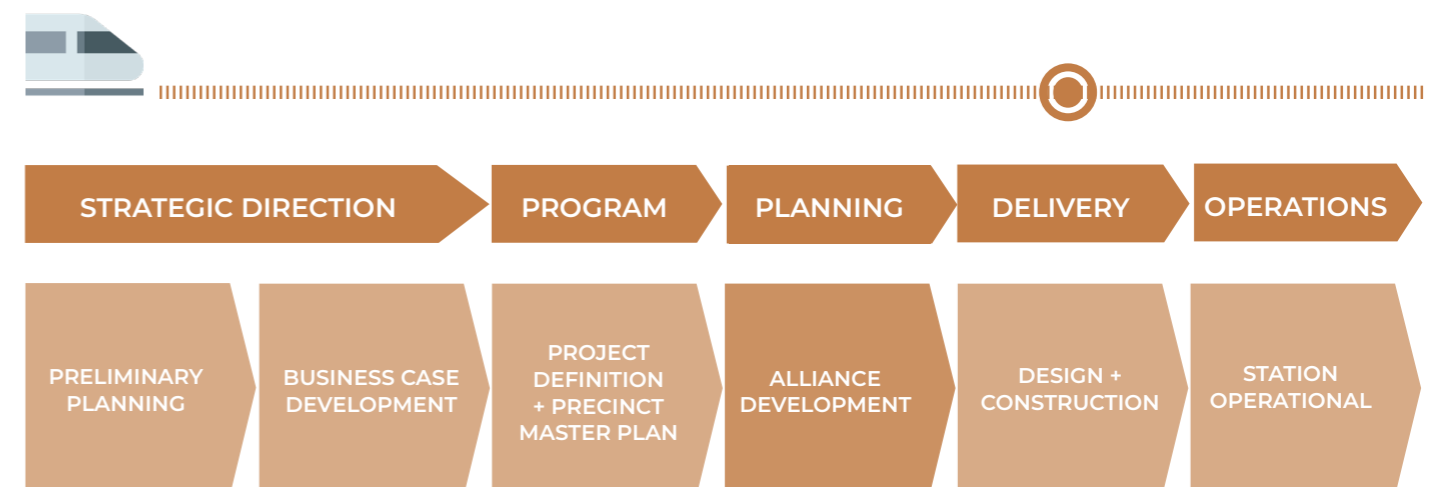
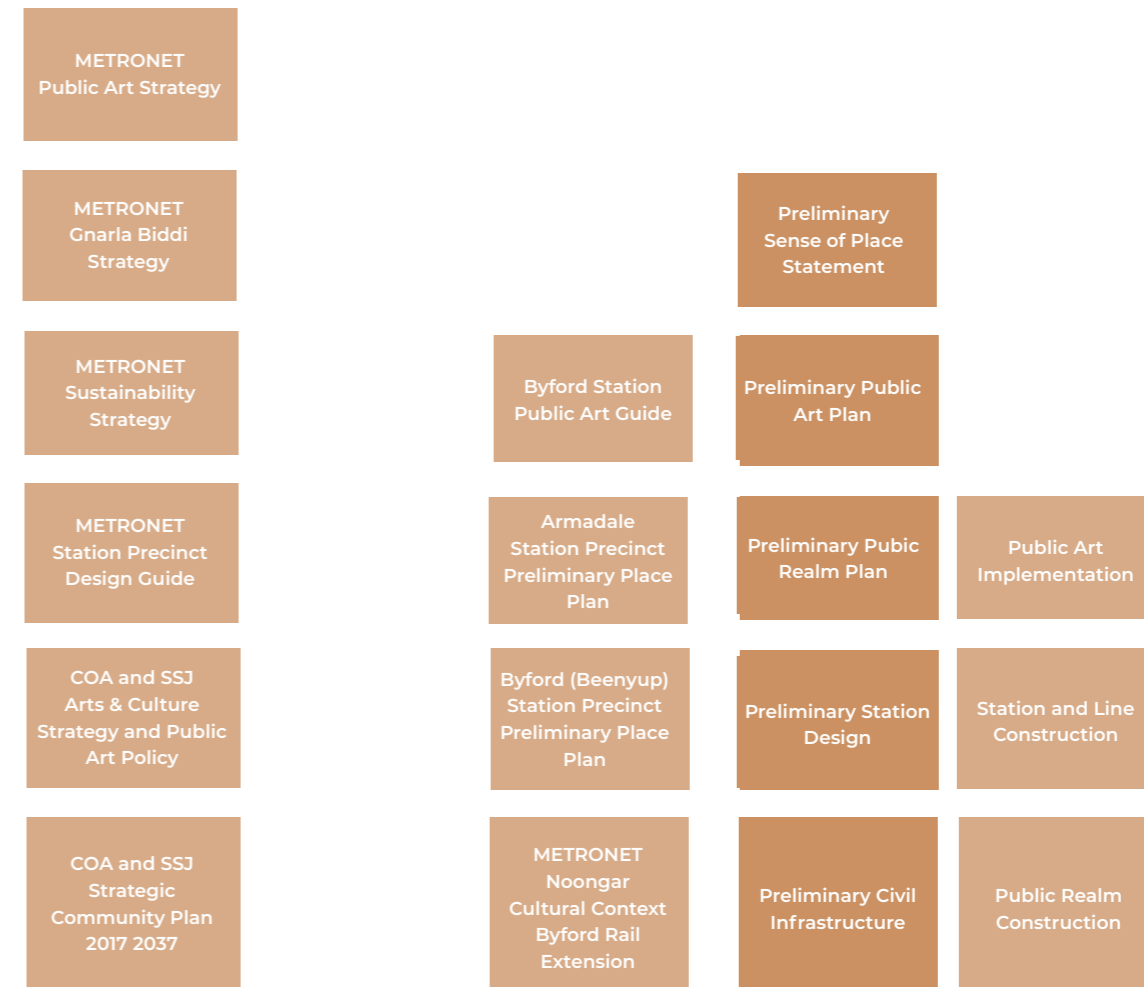
- METRONET Byford rail Extension Project Definition plan document;
- METRONET Public Art Strategy;
- METRONET Sustainability Strategy;
- METRONET Beenyup / Byford Noongar Cultural Context Document;
- Armadale Station Precinct Preliminary Place Plan (PLACE Laboratory);
- Byford (Beenyup) Station Precinct Preliminary Place Plan (PLACE Laboratory);
- City of Armadale Strategic Community Plan 2013-2028; and
- City of Serpentine Jarrahdale Strategic Community Plan 2017-2027.

Delivery partners will continue to respond to these strategies, to develop the project in alignment with the overarching project vision, with the aim to undertake a holistic and integrated design approach that puts people first.

The Preliminary Sense of Place Statement developed for the Byford Rail Extension considers the relevant strategies, guidelines and policies at play within the region of the site to ensure seamless integration with the community's expectations and the best outcome for all parties involved.



STRATEGIC ROADMAP



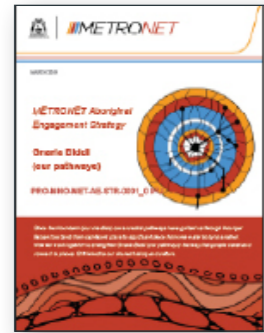
STRATEGIC ALIGNMENT



METRONET PUBLIC ART STRATEGY

The Byford Rail Extension aims to deliver on the following objectives outlined in the METRONET Public Art Strategy;

- A diverse program of high-quality meaningful and inspiring public art reflective of and valued by the community;
- Support the appeal and legibility of the station and public realm by creating points of interest;
- Support walkability and a sense of adventure;
- Animate public spaces, showcase local cultures and build place identity;
- Respect and acknowledge First Nations people by responding to Aboriginal connection to place;
- Support the development of creative capital, employment opportunities and the sustainability of the professional and emerging local arts sector; and
- Deliver a positive project legacy to acknowledge the significance of METRONET.



METRONET GNARLA BIDDI STRATEGY

The Sense of Place Statement responds to the METRONET Gnarla Bididi Strategy by utilising the following engagement streams:

- Stream One: Noongar Cultural Recognition;
- Stream Two: Noongar Cultural Input into Place Making;
- Stream Three: Aboriginal Procurement; and
- Stream Four: Aboriginal Employment;



METRONET SUSTAINABILITY STRATEGY

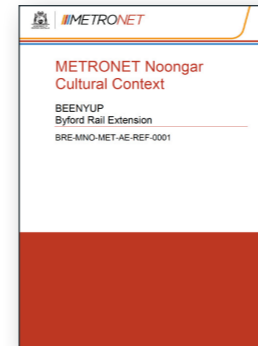
The Byford Rail Extension aims to deliver on the following objectives outlined in the METRONET Sustainability Strategy:

- delivering adaptable, accessible and connected places for people;
- conserving and protecting natural ecosystems and resources;
- supporting equitable economic development opportunities;
- demonstration of environmentally sustainable design performance across all projects including Green Star ratings for significant stations.



ARMADALE and BYFORD / BEENYUP STATION PRECINCT PRELIMINARY PLACE PLANS

The Preliminary Place Plans set out the high level concepts for place planning, public art strategy and landscape for the Armadale station and its surrounding precinct. The reports summarise the METRONET objectives and translates these into three tangible touchstones to achieve in the station precinct: a smooth and comfortable transfer, pleasant and meaningful time spending and embedding in the community. Analysis of the current situation, Aboriginal significance, community perception, station precinct users, the planning framework, together with the station access strategy, form the base for the Preliminary Place Plan. At the core of



the plan sits the site-specific Sense of Place Statement. This guides the place planning, public art strategy and design of the architecture (not part of this document) and the public realm (in collaboration with traffic and civil engineering). The Sense of Place Statements provided in the Preliminary Place Plan are continued through in this AD planning phase.

METRONET NOONGAR CULTURAL CONTEXT BEENYUP BYFORD RAIL EXTENSION

Each METRONET project has its own Noongar Cultural Context Document (NCCD) specific to the place. The NCCD for the Byford Rail Extension Project is the METRONET Beenyup / Byford Noongar Cultural Context Document. This report includes key themes and stories from the NCCD.



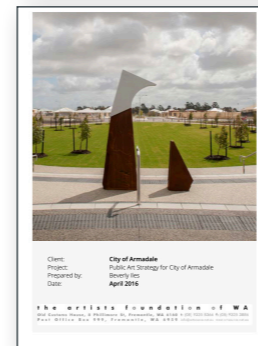
CITY OF ARMADALE STRATEGIC COMMUNITY PLAN 2013-2028

The City of Armadale Strategic Community Plan defines the city as a rapidly growing strategic regional metropolitan centre, with outstanding recreation facilities, lush bushland, scenic rivers and hills, enviable residential lifestyles and an expanding commercial/industrial precinct, the City of Armadale is an ideal place to live, work and visit. This report draws on the community and place values outlined in the community strategic plan to help define what is unique and authentic about Armadale which in turns assists with guiding design outcomes.



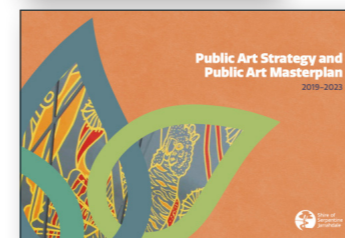
SHIRE OF SERPENTINE JARRAHDAL STRATEGIC COMMUNITY PLAN 2017-2027

The City of Serpentine Jarrahdale Strategic Community Plan defines the Byford as the bustling centre of the Shire of Serpentine Jarrahdale. The plan outlines that Byford continues to grow with new residential estates established each year. The town site offers shopping complexes, popular cafés and restaurants, whilst maintaining its unique rural charm. This report draws on the community and place values outlined in the community strategic plan to help define what is unique and authentic about Armadale which in turns assists with guiding design outcomes.



CITY OF ARMADALE PUBLIC ART STRATEGY 2016

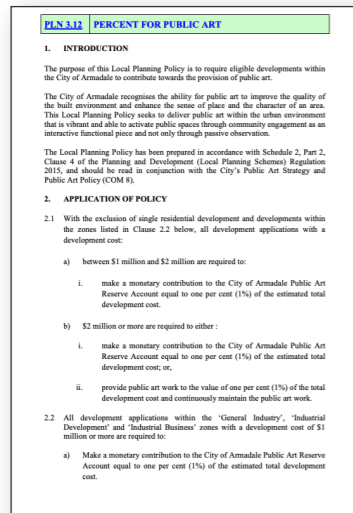
The Public Art Strategy is in line with the City of Armadale Strategic Community Plan and directly reflects the strategic goals. The vision is a City which has a commitment to integrating public art in our urban spaces which celebrates our local history and reflects our multicultural identity, thereby instilling local pride in our City and attracting visitors to engage with our vibrant cultural heritage.



SHIRE OF SERPENTINE JARRAHDAL PUBLIC ART STRATEGY & MASTERPLAN 2019-2023

The Shire of Serpentine Jarrahdale aims to develop a range of public artworks throughout the Shire that engages artists' creative ideas to celebrate the values of the Shire - its history, cultures and future aspirations, as a place people want to be. The Strategy and Masterplan offers the foundation to strategically plan and develop public artworks that enhance the connection between people and the public realm.

PUBLIC ART STRATEGY ALIGNMENT

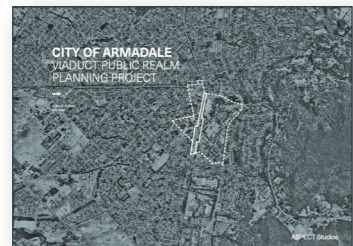


PUBLIC ART STRATEGY CITY OF ARMADALE

CITY OF ARMADALE'S LOCAL PLANNING POLICY NO. PLAN 3.12

The City of Melville's Local Planning Policy No. LPP 1.4 is for the Provision of Public Art in Development Proposals. The objectives of this policy are:

- To provide new Public Art within the City through City funded projects and private development;
- To promote excellence, creativity and innovation in the delivery of public art, which enhances the public amenity of public spaces;
- To provide opportunities for a wide variety of artistic outcomes, including permanent, temporary and mural artworks, that engage and interact with the community; and,
- To enhance the local community identity and cultural tourism.

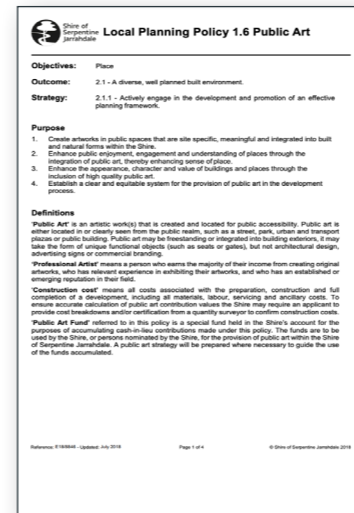


CITY OF ARMADALE _ VIADUCT PUBLIC REALM PLANNING PROJECT _ ASPECT STUDIO

The planning report prepared by Aspect Studio provides a summary and analysis of the Armadale station precinct design and masterplan by Metconnx. As part of this analysis the document outlines the City of Armadale's concerns for station and surrounds .

In provides opportunities for public art, landscape and community engagement activities across the major components of the master plan. These include the opportunities within the following masterplan components being;

- Gateway Park
- Nerrigan Brook Community Park
- Heritage Rail Park
- Armadale Bus Port
- Central Park
- Western Plaza
- Car Parking & Retained Vegetation areas.



PUBLIC ART STRATEGY_ SHIRE OF SERPENTINE JARRAHDAL

SHIRE OF SERPENTINE JARRAHDAL LOCAL PLANNING POLICY 1.6 PUBLIC ART_2018

The Shire of Serpentine Jarrahdale Local Planning Policy No. 1.6 is for the Provision of Public Art in Development Proposals. The objectives of this policy are:

- Create artworks in public spaces that are site specific, meaningful and integrated into built and natural forms within the Shire.
- Enhance public enjoyment, engagement and understanding of places through the integration of public art, thereby enhancing sense of place.
- Enhance the appearance, character and value of buildings and places through the inclusion of high quality public art.
- Establish a clear and equitable system for the provision of public art in the development process.



SHIRE OF SERPENTINE JARRAHDAL DRAFT MASTER PLAN FOR THE BYFORD TOWN CENTRE CIVIC SITE_ URBIS 2022

In May 2022 the Shire of Serpentine Jarrahdale approved the draft Master Plan for the Byford Town Centre Civic Site. This masterplan was prepared to establish fundamental design principles for the future development of the area and its civic presence.

The plan was also prepared to test building volumes and arrangements and was provide for community feedback and consultation.

The masterplan is an important component of the future aspirations for the Byford City centre and covers a vast area north of Blackburn Avenue. It also includes the civic precinct adjacent to the new Byford Metron Station and existing railway which feeds into the periphery of the new Byford Station precinct.

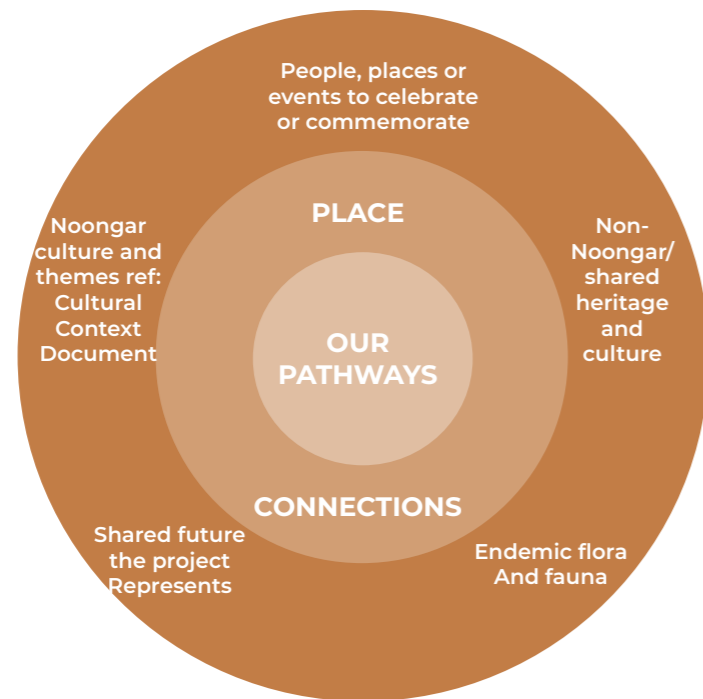
PUBLIC ART STRATEGY

PUBLIC ART STRATEGY OVERVIEW

The METRONET Public Art Strategy guides the delivery of public art, drawing inspiration from Perth's Aboriginal and non-Aboriginal local culture, history, landscape and place. The Strategy is used by all stakeholders involved in developing public art for the Armadale and Byford Station Precincts from artists, art coordinators, architects, landscape architects, project managers, contractors, procurement officers, community groups, developers, local government authorities and state government agencies.

PUBLIC ART STRATEGY THEMES

METRONET's direction is that public art should respond to the overarching themes - 'Our Pathways' - exploring sub themes 'Connection' and 'Place'. These themes are expanded into four further sub-themes, below. These overarching themes have guided the development of the Sense of Place Statement, Key Themes and Stories.



METRONET PUBLIC ART PRINCIPLES



PLACE MAKING

Public art contributes to place making and interpretation. It can aid the understanding of the area's heritage, provide new interpretations and meaning or how people use a space.



SITE SPECIFIC

Public art is designed specifically for the site and is responsive to the site context - its surrounds, its use and users, and reflects the relevant precinct art themes.



SCALE TO FIT

The scale of artwork is to be consistent with the artwork intent. Artwork scale also needs to be responsive to the site context - such as the surrounding landscape, buildings and pedestrian circulation.



UNIVERSAL ACCESSIBILITY

Public art is accessible to all members of the community, irrespective of their age, abilities or cultural background.



ATTRACTOR

Public art can be an attractor for visitors and tourists – particularly for places with landmark artworks or seasonal art programs.



SUSTAINABLE

Public art is designed to consider key environmental, social and economic opportunities for both procurement/ delivery and ongoing function and use.



WELL CONSIDERED + MANAGED

Public art is designed and constructed in accordance with best practice, risk and asset management. It is designed with consideration of public safety, straightforward and low-cost maintenance, resistance to vandalism, and constructed with robustness appropriate for the lifespan of the artwork.

CITY OF ARMADALE PUBLIC ART STRATEGY

The City of Armadale recognises the contribution of public art in creating vibrant and attractive places and is committed to the incorporation of stimulating and relevant public art that enriches the character and identity of local communities.

The Public Art Strategy is in line with the City of Armadale Strategic Community Plan and directly reflects the following strategic goals:

1.3 Access to a wide range of cultural, arts and learning opportunities.

1.3.2 Promote and support community arts and events.

1.3.2 Promote and support initiatives that enable community to enjoy a variety of cultural experiences.

2.2 A revitalised City of Armadale.

2.2.2 Plan and implement projects to revitalise the Armadale City Centre.

2.4 Attractive and user-friendly streetscapes, and open space.

2.4.1 Implement townscape, streetscapes, and parkland improvements to enhance the distinctive character of the City.

SHIRE OF SERPENTINE JARRAHDALE PUBLIC ART STRATEGY, MASTERPLAN &

Shire of Serpentine Jarrahdale Provision of Public Art in Development Proposals

Policy the objectives of this policy are:

- Create artworks in public spaces that are site specific, meaningful and integrated into built and natural forms within the Shire.

- Enhance public enjoyment, engagement and understanding of places through the integration of public art, thereby enhancing sense of place.

- Enhance the appearance, character and value of buildings and places through the inclusion of high quality public art.

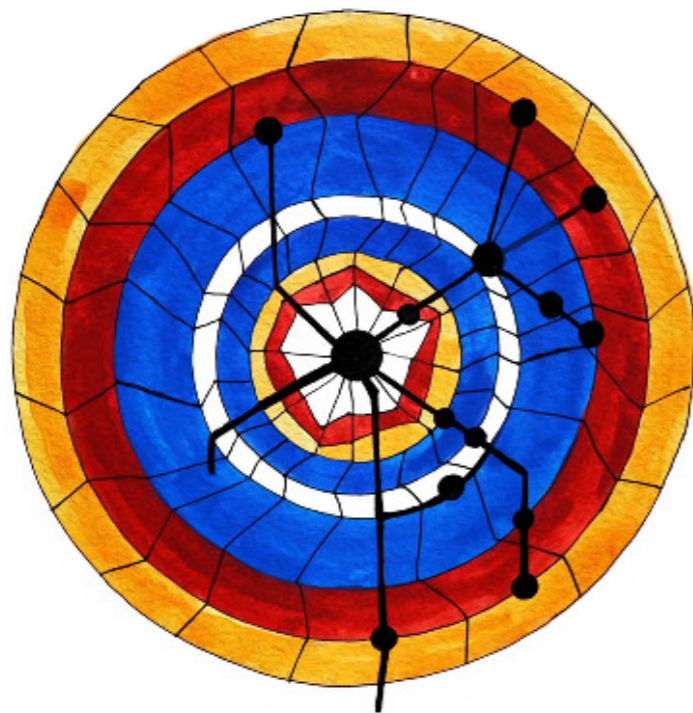
- Establish a clear and equitable system for the provision of public art in the development process.

GNARLA BIDDI STRATEGY

The METRONET Aboriginal Engagement Strategy outlines the WA State Government commitment to embed genuine engagement with the Aboriginal community across the METRONET program. It recognises that appropriate and authentic Aboriginal engagement can contribute to the delivery of enhanced place and project delivery outcomes, whilst also achieving significant community, social and economic benefits through cultural contribution and participation.

The METRONET Gnarla Biddi Strategy and Framework is designed to achieve three outcomes.

1. Noongar and other Aboriginal people working on METRONET projects.
2. Noongar and other Aboriginal people delivering METRONET projects.
3. Noongar Culture being acknowledged and recognised:
 - in what METRONET does day-to-day; and
 - in what METRONET designs and builds.



Gnarla Biddi motifs by Dr Richard Walley

ABORIGINAL ENGAGEMENT FRAMEWORK

The METRONET Aboriginal Engagement Framework (the Framework) is the fundamental component of the Strategy. The Framework was developed based on a series of Aboriginal engagement drivers and outlines expectations for minimum engagement requirements with Noongar and other Aboriginal stakeholders during the planning and delivery of each METRONET program project. Each METRONET program project will necessitate different levels of Aboriginal engagement depending on scope, location and value, and there may be instances where the project scope does not allow for the implementation of all engagement streams, direct engagement requirements or deliverables.



ENGAGEMENT STREAM ONE

NOONGAR CULTURAL RECOGNITION

This stream aims to recognise the traditional and ongoing connection of Noongar people to country, while educating and raising awareness of Noongar culture within the workforce of people working on METRONET projects and the broader community.



ENGAGEMENT STREAM TWO

NOONGAR CULTURAL INPUT INTO PLACE MAKING

This stream provides a structured approach to ensuring Noongar stories and culture is represented in the infrastructure that is designed and built as part of the METRONET program.

NOONGAR PLACE MAKING OUTCOMES

The integration of Noongar place making outcomes will be managed in a collaborative process to avoid outcomes which are culturally inappropriate, created in a way that is not culturally safe and/or does not respect Indigenous Cultural Intellectual Property (ICIP). The METCONNX team will consider the following methods of integrating Noongar culture into the built form using protocols developed by the delivery team's public art coordinator working with METRONET's Program Strategy Coordinator, METRONET Gnarla Biddi Strategy Coordinator and METRONET Noongar Reference Group.

- Incorporating Noongar language/names into interpretive signage and wayfinding around the station and precinct.
- Referencing local heritage and stories through hard landscaping and other appropriate design treatments.
- The PTA, in consultation with the METRONET Noongar Reference Group, through the METRONET Gnarla Biddi Strategy Coordinator, will explore formal dual station naming, which the METCONNX team can utilise.
- Opportunities for Noongar culture to be embedded into the station through public art and Noongar artist engagement identified in the Public Art Plan. These opportunities are indicative, pending consultation with the METRONET Noongar Reference Group via the METRONET Gnarla Biddi Strategy Coordinator.



KEY STAKEHOLDERS



METRONET

METRONET is multi-government agency. It is responsible for managing new works on Perth's transport network including, new lines, extensions, stations, level crossing removals, signalling and rolling stock.

The Byford Rail extension (BRE) project is one of the projects within METRONET's program of works.

metronet.wa.gov.au



PUBLIC TRANSPORT AUTHORITY

PTA is a METRONET Lead Agency (delivery agency and will be the owners of Armadale and Byford Stations as a transport asset once built. The PTA is responsible for the following transport services:

- Rail, bus and ferry services in the metropolitan area (Transperth)
- Public transport services in regional centres (TransRegional)
- Coach and rail passenger services to regional areas (Transwa);
- School bus services;
- Designing, building and maintaining transport infrastructure (see our Projects); and
- Protecting the long-term viability of the State's freight rail corridor and infrastructure.

Since 2010, the State's three key transport agencies - the Public Transport Authority, the Department of Transport and Main Roads - have worked together as the Transport Portfolio to coordinate a smarter, integrated and optimised transport network for WA. pta.wa.gov.au



METCONXX

The MetCONNX Alliance, comprising Laing O'Rourke, Pritchard Francis Consulting and Kellogg Brown & Root, will design and construct the new Byford Rail Extension .



CITY OF ARMADALE

The City of Armadale's public art is guided by their Arts Strategy , Community plan and Masterplan. These documents are the foundation to strategically plan and develop public artworks that enhance the connection between people and the public realm. The City aims to develop a range of public artworks throughout its jurisdiction, engaging artists' creative ideas and celebrating the values of the City. Its key public art themes are centred around - its history, cultures and future aspirations, as a place people want to be.

Located approximately 45 kilometres from the Perth CBD, Armadale is a City Centre which sits within the hills and picturesque valleys whilst still having an urban centre. It has a rich cultural heritage and a unique community feel with a diverse offering of lifestyle and residential settings. The City of Armadale consists of 19 suburbs and localities within is 560 square kilometres.



SHIRE OF SERPENTINE JARRAHDAL

The Shire of Serpentine Jarrahdale although new to public art in general, aims to develop a range of public artworks throughout the Shire that engages artists' creative ideas to celebrate the values of the Shire - its history, cultures and future aspirations, as a place that celebrates its people. The Shires Strategy and Masterplan offers the foundation to strategically plan and develop public artworks that enhance the connection between people and the public realm.

Located approximately 45 kilometres from the Perth CBD, Serpentine Jarrahdale sits within a rural setting against the Darling Scarp whilst still being in close proximity to a major metropolitan area.

The region is home to picturesque landscapes with wetlands, forested hills and an abundance of wildflowers and wildlife. It has an abundance of trials within its 905 square kilometres and is populated mostly by rural residential properties.

DESIGN TEAM



WestonWilliamson+Partners

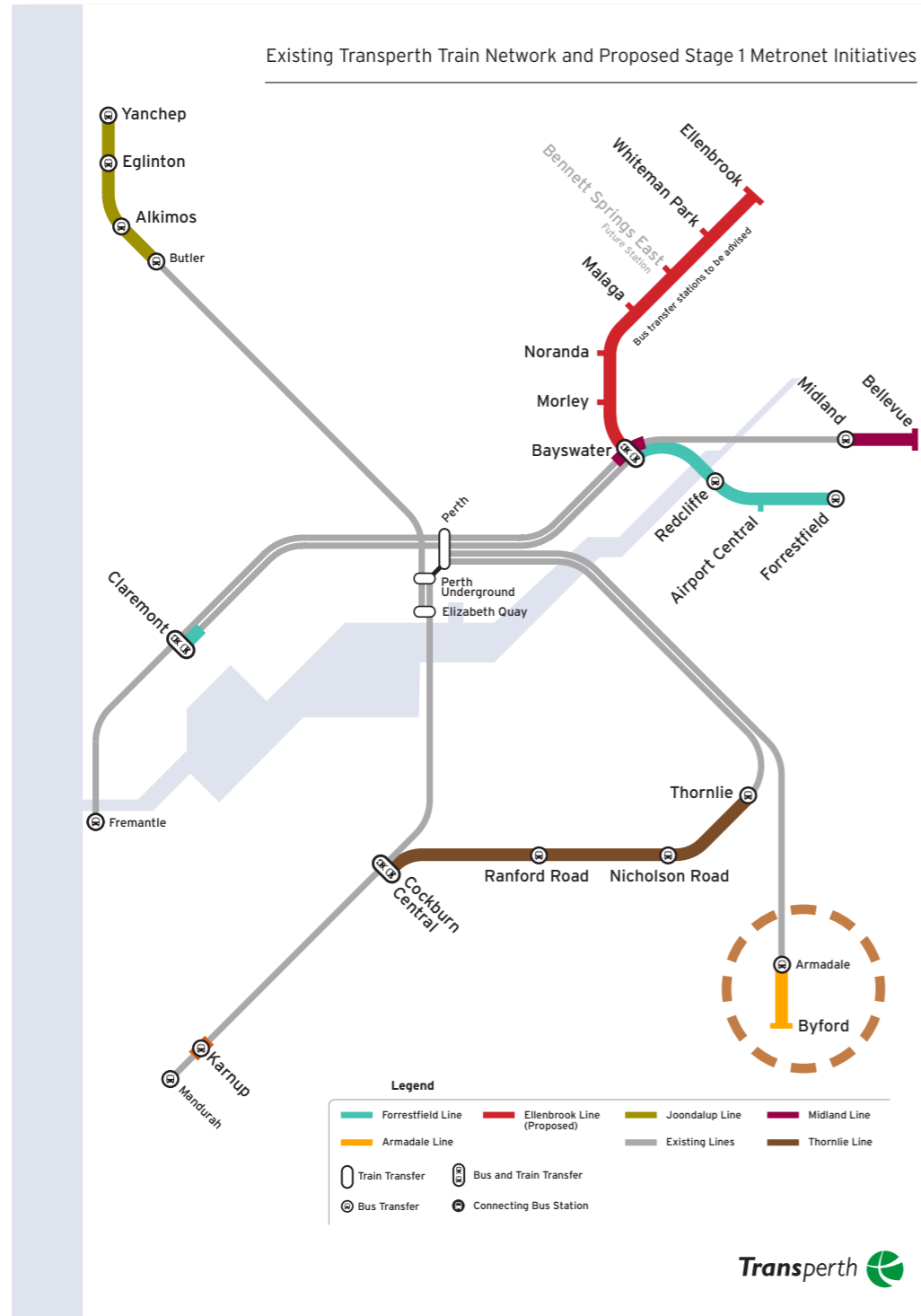


PRITCHARD FRANCIS , HAMES SHARLEY, WESTON WILLIAMSON+PARTNERS AND UDLA

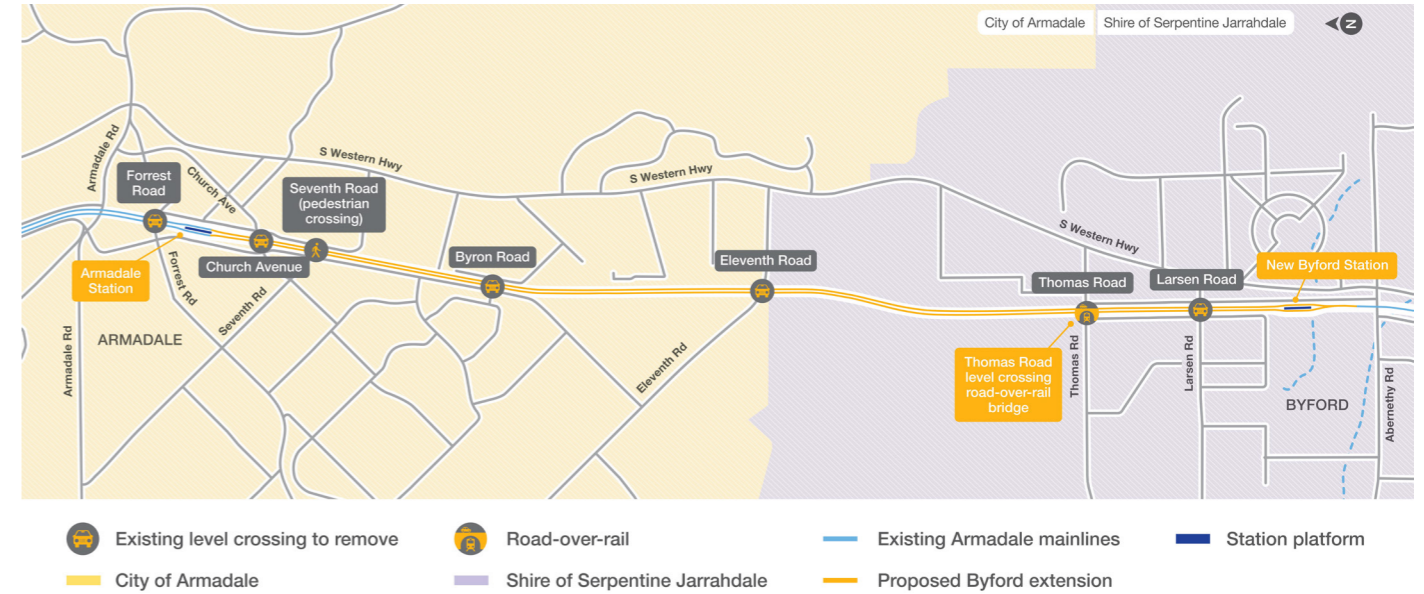
Pritchard Francis , Hames Sharley , Weston Williamson + Partners and UDLA form the Armadale , Byford Stations and precinct Engineering Architecture and landscape Architecture design team. The Station Precinct and public realm design aims to fulfil the requirements for the stations and the public amenity while in keeping with the objectives of Metronet and its strategic direction for the Byford Rail extension project.

THE SITE BYFORD RAIL EXTENSION

The Byford Rail Extension is an eight kilometre extension of the Armadale, line from Armadale Station to Byford with a new ground-level station at Byford Station, an upgrading Armadale Station, and reconfiguration of the Thomas Road level crossing with a road-over-rail bridge.



PTA Future Systems Map METRONET



Map of the Byford Rail Extension project area



Armadale Station Precinct Design . Architects Weston Williamson + Partners and Hames Sharley



Byford Station Precinct Design . Architects Weston Williamson + Partners and Hames Sharley

CURATORIAL RATIONALE

The Preliminary Public Art Plan was developed with three things in mind:

- the specific considerations for planning public art for public transport rail infrastructure; and
- developing a unique experience that responds to the Sense of Place Statement; and
- the idea of the Byford Rail Extension being a place of connections.

The Byford Rail Extension project is sited at the nexus of several edges and intersections:

- the Swan Coastal Plain and the Darling Scarp;
- the intersection of the Three Brooks that cross the rail line; and
- the Coast, City and Urban life and the Hills, Scarp and rural life.

All of the artworks recommended for the Byford Rail Extension are embedded into the station for the enjoyment of all station users.

The Public Art Plan ensures and alignment with the METRONET Public Art Strategy by recommending a diversity of artwork types and artwork approaches and a procurement methodology that involves working with the local communities. The three key considerations important to the planning of public art for public transport rail infrastructure are:

- limitations;
- considerations; and
- opportunities.

LIMITATIONS

FUNCTION FIRST

- Priority of the project is building transport infrastructure.
- Public Art Program should enhance the asset without complications
- Opportunities should be planned to work with the critical path

CONSIDERATIONS

PROGRAM

- Planned to ensure no interference with the project critical path.

INTEGRATED

- Durable, robust and zero to low maintenance.
- Planned, designed and built to be unsouvenirable.

SUSTAINABLE

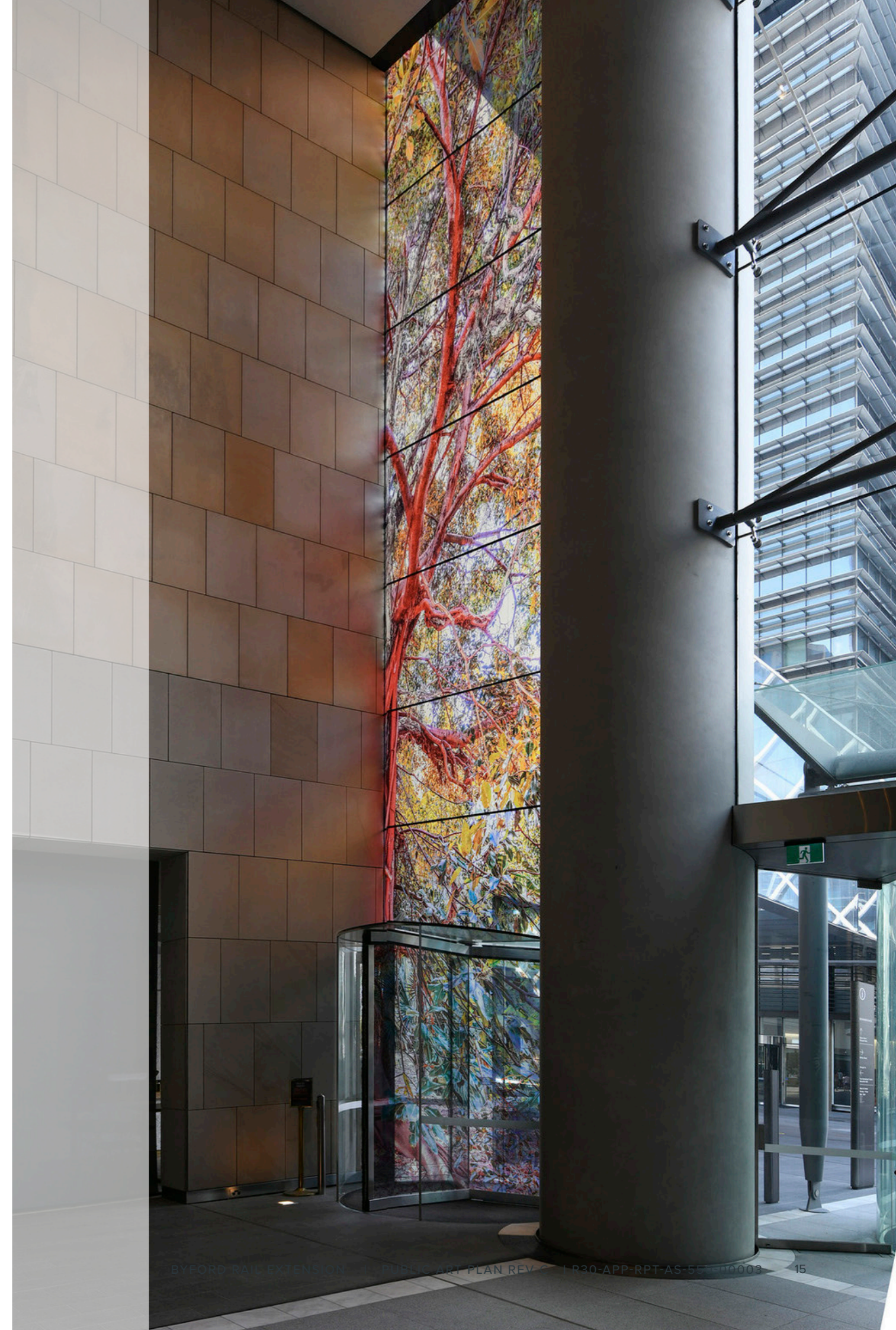
- Developed in concert with the community, for the community.
- Designed to be pro-social - evoke a sense of pride and identity.
- Planned to use sustainable materials and production techniques as much as possible.

OPPORTUNITIES

INTEGRATED

- Opportunities that can be retro fitted should be considered priority projects.
- Opportunities that won't disappear if the design changes should be considered – public art integrated into 'must have' station elements.
- Elements that might be included are screens, glazing, the ground plane, seating, bus shelters and canopies, lighting, and other built form integrated design elements.

Shadows
Sabine Hornig
Sydney International Towers of Barangaroo
(Reference Image)



PUBLIC ART OPPORTUNITIES BYFORD RAIL EXTENSION (BRE)

PROCUREMENT RATIONALE

Due to the vast nature of the project the recommendation is to use a number of procurement methods to deliver the components of the project, specific to each location and within the construction timeframes.

The SWTC requires a two step procurement process, which aligns with the METRONET program. The proposal would be for the direct appointment an artist* embed into a design team for each station precinct. This will enable art and interpretative outcomes integrated into the station and landscape design. This would be a significant artwork treatment and will go directly to delivering a unique precinct 'experience'. The design team for each station will be commissioned to facilitate a number of the opportunities and strategic types of public art as listed below.




Items 1.A, 1.B and Items 4.A and 4.B would be procured by a Precinct Design Team Collaboration - Design Assisted EOI, this would be for the Place activation , Bididi works *

Items 2.A, 2.B, 2.C and 2.D would be procured with an open competition. Artists are invited to submit an Expression of the appointment for an artist team Interest (EOI) to participate in a public art project. There are no fees provided for the EOI. The EOI should respond to the EOI Artist Brief prepared and **would not** include a community project element for the public art design.





Item 3 would be procured by a Precinct Design Team Collaboration - Direct Appointment with the original Artist Tony Jones .

Items 1.C and 4 would be procured with an open competition. Artists are invited to submit an Expression of the appointment for an artist team Interest (EOI) to participate in a public art project. There are no fees provided for the EOI. The EOI should respond to the EOI Artist Brief prepared and **would** include a community project element for the public art design.

PUBLIC ART OPPORTUNITIES | STRATEGIC TYPES

-  **PLACE ACTIVATION + BIDDI**
-  GROUND PLANE TREATMENT
-  INTEGRATED INTO ARCHITECTURE

-  **PLACE ACTIVATION + COMMUNITY PROJECT**
-  GROUND PLANE TREATMENT

-  **UNDER THE VIADUCT**
-  **MURAL**
-  **LIGHTING**
-  INTEGRATED + FUNCTIONAL

-  **RELOCATION SIGNAL GROVE ARTWORK**
-  SUSTAINABLE

LOCATION / PROCUREMENT

ARMADALE AND BYFORD ARTIST TEAM _ DESIGN ASSISTED EOI Noongar Artist process.

ARMADALE AND BYFORD ARTIST TEAM _ EOI WITH COMMUNITY WORKSHOPS

ARMADALE ONLY ARTIST TEAM _ EXPRESSION OF INTEREST

ARMADALE ONLY ARTIST TEAM _ DIRECT ENGAGEMENT



BRE STATION PRECINCT ACTIVATION ARTWORK - DESIGN ASSIST COLLABORATORS

The BRE Activation Artworks are based on the idea of providing an authentic local experience, a Noongar interpretation of culture, grounded in country.

This diagram visually illustrates the project philosophy, to work collaboratively and follow the Noongar value systems and core principles of Noongar culture; respect and reciprocity.

Cultural knowledge and lore is imparted to the artists by local Elders. The Elders are engaged throughout the process to ensure that the knowledges is translated by the artists in a culturally appropriate manner and that the project is managed in a culturally safe way.

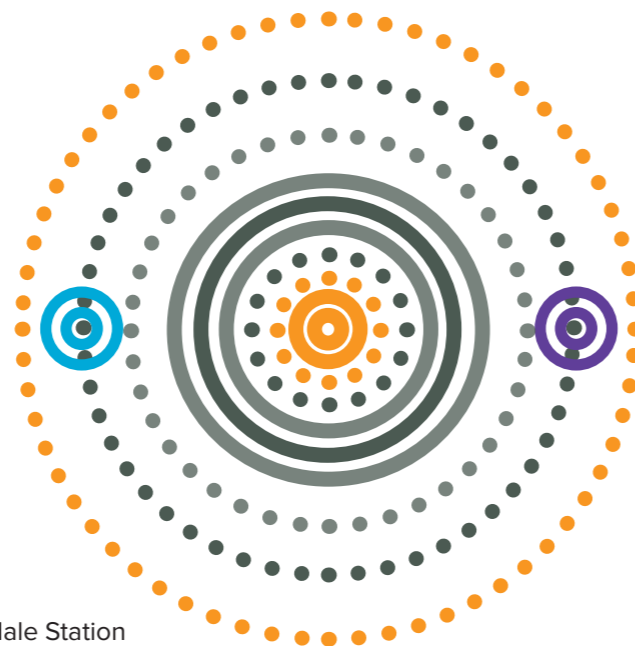
Apparatus coordinates all participants, design and delivery of the project and ensures the direction, intent and quality of the project.

The MetCONNX Design Team works collaboratively with the Elders, Specialists and Artists to deliver a quality outcome with a respectful process developing the artwork concept and form, and teaching skills and techniques.

The Artists translate the cultural material into a design concept and sculptural or patterned form.

METCONNX DESIGN TEAM

- Hames Sharley/ Weston Williams - Architecture
- UDLA - Landscape
- APPARATUS - Public Art Coordination
- MENTOR & SPECIALIST TEAM
- 2D Design - Concrete Specialist/s
- 2D Design - Metal Specialist/s
- Artist - Pattern 2D Design Specialist
- Artist - Marker Sculpture Specialist
- Artist - Animal Sculpture Specialist



• Artist 1 _ Place Activation Armadale Station



• Artist 2 _ Place Activation Byford Station



• Specialists & Artist Mentors



• BRE Design Team



• Local Elder Group

PROFESSIONAL DEVELOPMENT

Our Professional Development (PD) program is a wrap around service provided for major projects. This program delivers excellent public art outcomes and an up-skilling of several artists over the life of one project.

Artists receive Mentoring and Design Assist services as well as workshops on:

- Introduction to public art processes
- How to read architectural and landscape plans
- Contracts, copyright and ICIP with a specialist lawyer
- Writing Artist Statements and Bios with an arts specialist
- Public Speaking (how to present to a panel) with a specialist
- Marketing and Promotion with journalists and social media specialists
- Working in the arts as an Aboriginal or CALD artist with celebrated artists presenting

The Apparatus PD program is an investment in capacity building in the sector. We recommend this program where numerous artists

Project Reference: Subi East Artworks Markers



Subi East Artworks Markers Professional Development Program (Lea Taylor and Stuart Green)
Photo: Francis Andrijich

MENTORING

The Mentoring program sees an artist embedded in the Apparatus team and being mentored through the journey of the public art process from concept design to development, documentation, delivery and completion.

We recommend this program where the client is seeking a cost effective option to deliver an excellent

DESIGN ASSIST

The Design Assist package is a service provided where a competitive process is sought with resolved ideas presented to the client for selection.

This program delivers excellent public art outcomes and an up-skilling of three or more artists in concept design, with one artist selected to proceed to delivery and receiving mentorship over the life of the project.

Three artists undertake or more artists undertake concept design workshops to develop an artwork concept proposal for selection by the evaluation panel.

We recommend this program where the client is seeking an open competition with a selective process.

Project Reference: One The Esplanade Activation Artwork.



One The Esplanade Design Assist Program (Jarni McGuire)
Photo: Francis Andrijich

BIDI ELEMENT DESIGN ASSIST OPPORTUNITIES BRE PROJECT

PUBLIC ART OPPORTUNITIES | STRATEGIC TYPES

-  PLACE ACTIVATION + BIDI
-  GROUND PLANE TREATMENT
-  INTEGRATED INTO ARCHITECTURE

ARMADALE AND BYFORD
ARTIST TEAM _
DESIGN ASSIST PROGRAM

WATER (BYFORD ONLY)

Landscape elements and connections to the function of water through the seasons. This may include the natural collection of water in winter. (Byford Station Precinct only)

APPLIED

Elements applied onto the built landscape design materials.

INTEGRATED

Elements applied or inset into the built landscape design materials or Small sculptural 3D integrated elements to be embedded into the landscape design so they can not be easily removed..



INTEGRATED

Eastern Blue Gropper - Tim Johnman



Winin Katidjin Bilya, Kambarni

WATER

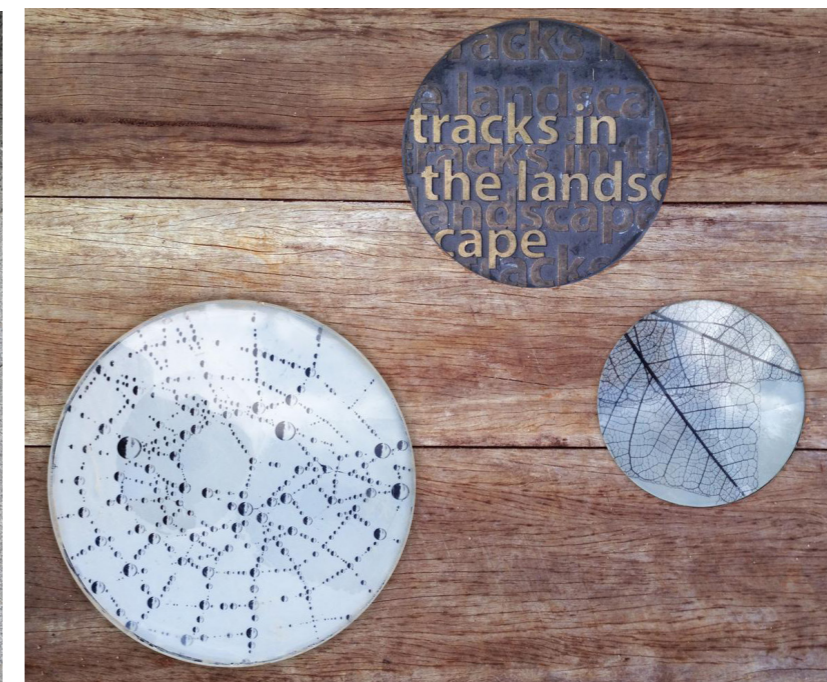


Under the Laurentide, 2014 photo: Warren Maya Lin Jagger

APPLIED



Marrickville Metro, Duece Design



Marysville Heart, Arterial Design

INTEGRATED



Snake House, Kylie Graham

ARMADALE STATION PRECINCT + VIADUCT



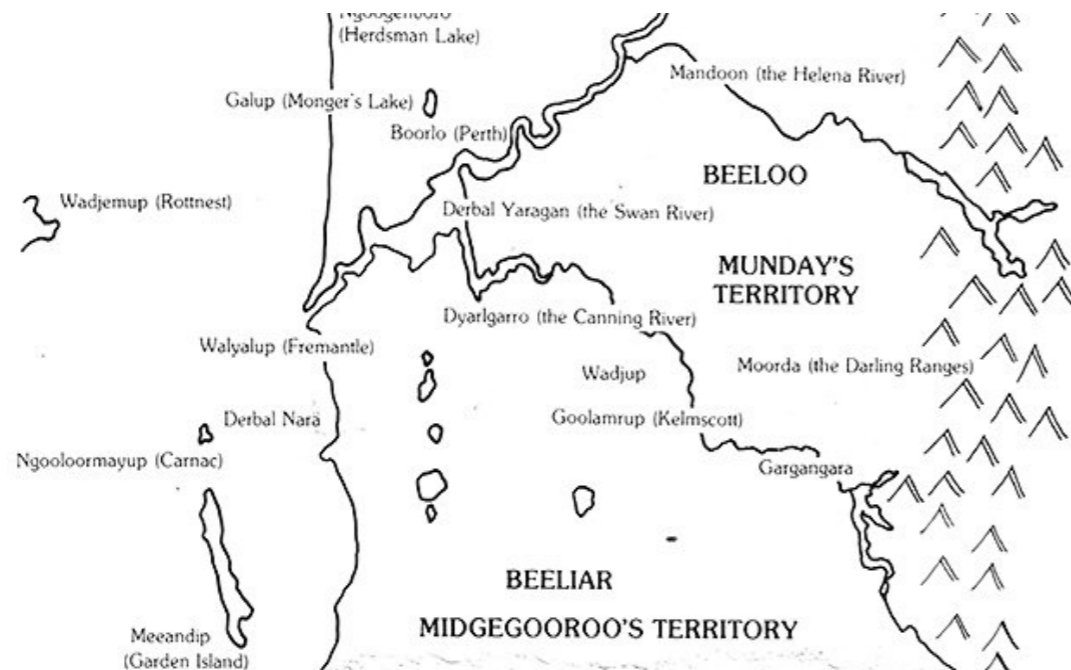
ARMADALE STATION PRECINCT + VIADUCT

HISTORY OF THE SITE CULTURAL CONTEXT

The new Armadale Station Precinct and Viaduct sits on Noongar land and is part of the Whadjuk Region. The original inhabitants of the City of Armadale are the Noongar people and significant Noongar communities reside in Armadale today. The City of Armadale governs the suburbs of Kelmscott, Roleystone, Mt Nasura, Armadale Seville Grove, Harrisdale, Piara Waters, Haynes and Hilbert.

Significant Noongar sites exist in the area including Gargangara north of Armadale and Goolamrup, the suburb known as Kelmscott. The Canning River is known as Djarlgarro Beelieer in Whadjuk Noongar and runs through the region. (Broken Spears: Green: 1984). Djarlgarro Beelieer (Canning River) is believed to have been created by the Waugal, a spiritual ancestor of the Noongar. A serpent like snake "the Waugal" is believed to be the creator of all the rivers, it is believed to have created these as it travelled for the inland Perth to the ocean.

The town of Kelmscott was initially gazetted by European settlers in 1830. Significant growth came to the area in 1850 when a road was built connecting Perth to Albany, passing through Armadale. Following this the new railway line to Armadale was built from 1889-1892, which brought a vibrant settlement with houses, shops and communities centred around the Armadale station. Armadale was gazetted in March 1909 as an official town. Its significant growth over the next 80 years including the building of schools, new suburbs, developments and amenities granted it City status in November 1985.

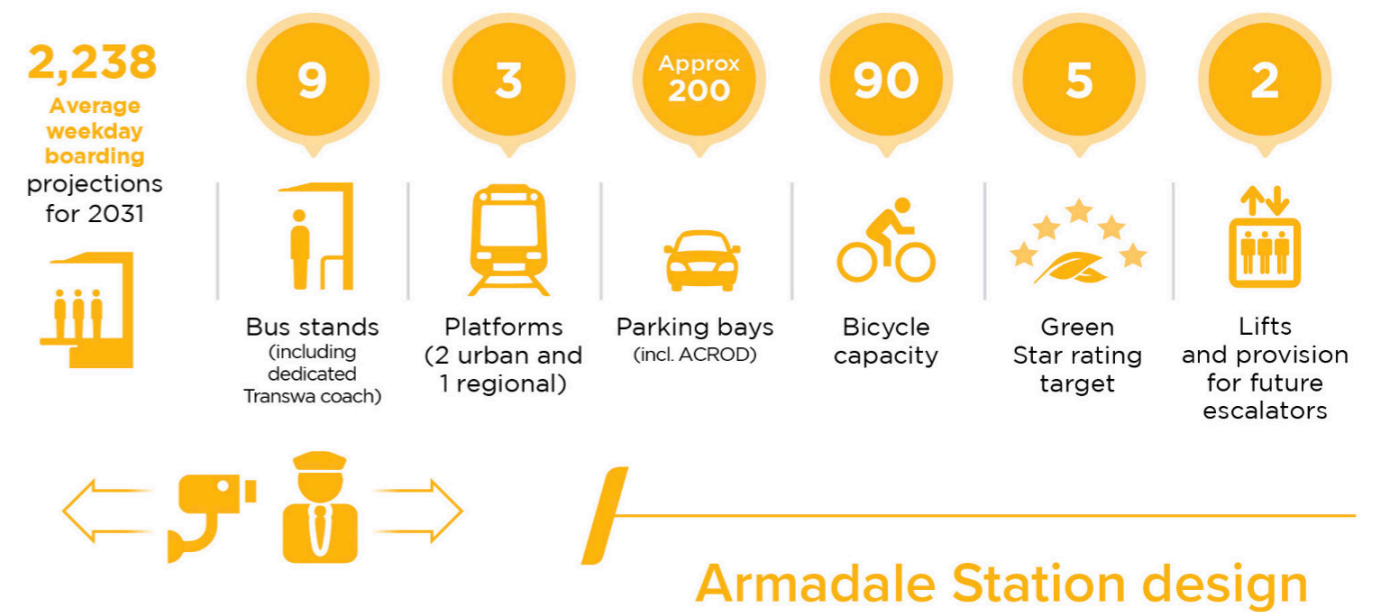


Whadjuk Place Names and Territories as told to Robert Lyon by Yagan in 1832. Source: Green, Neville. Broken Spears: Aborigines And Europeans In The Southwest Of Australia. 1984: 50

STATION PRECINCT AND VIADUCT DESIGN

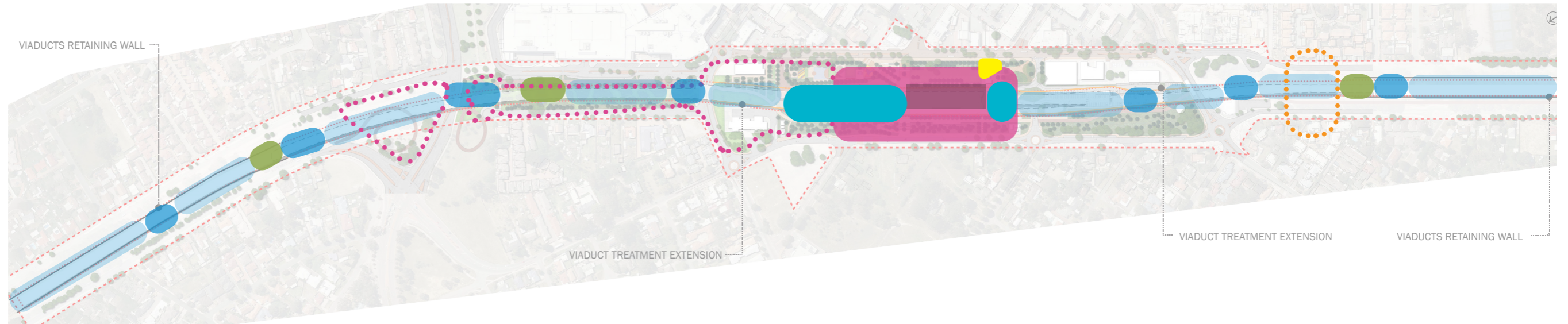
The Armadale Station precinct consists of a new elevated station, with a passenger concourse at ground level and the rail platforms on the first floor. It passes through the town centre with a new viaduct over Armadale Road, Forrest Road and Church Avenue.

The railway line commences elevation 450m north of Armadale Road and continues along a viaduct structure before returning to grade approximately 420m south of Church Avenue. The precinct consists of the station buildings as well as significant landscaped parks and public space under the viaduct.



Armadale Station Precinct Design. Architects: Weston Williamson + Partners and Hames Sharley

ARMADALE STATION PRECINCT + VIADUCT PUBLIC ART MASTERPLAN STRATEGY



PUBLIC ART STRATEGIC OBJECTIVES LEGEND

-  Station Building
-  1.A - Place Activation + Bidri (complex)
-  1.B - Place Activation + Bidri (simple)
-  1.C - Place Activation + Bidri (community)
-  2.A - Lighting Installation + Mural (detailed)
-  2.B - Mural (detailed)
-  2.C - Mural (patterned)
-  2.D - Painted retaining wall panels and Viaduct columns- Architectural _ **NOT PART OF PUBLIC ART**
-  3. Relocation Signal Grove Artwork. **Location shown indicative only to be confirmed**



ARMADALE STATION PRECINCT + VIADUCT PUBLIC ART MASTERPLAN STRATEGIC TYPES

TYPE A



1.A - Place Activation + Bididi (complex)



2.A - Lighting Installation + Mural (detailed)



weijj noorook (emu egg), Jade Dolman, 2016. Photo: Bewley Shaylor



Quay Quarter, SYD Jonathan Jones + Aspect Photo: Sydney Living Museums



Chris Nixon, Andrew Fraser Esperance Civic centre Photo: Dan Paris



Warren Landley Pyrmont Sydney

TYPE B+ C



1.B - Place Activation + Bididi (simple)



2.B - Mural (detailed)



1.C - Place Activation + Bididi (community)



Quay Quarter, Sydney Jonathan Jones + Aspect Photo: Sydney Living Museums



Kaju Yatka (Kalbarri Skywalk), Creative Spaces. Photo: Wondrous World Images



Floodlines, 2019. Alice Lang. Waterline Park for Queens Wharf, QLD. Photo: Cian Sanders



Jennie Nayton - Design Development - Claremont Station Project - RFQ PTA 200389



TYPE C



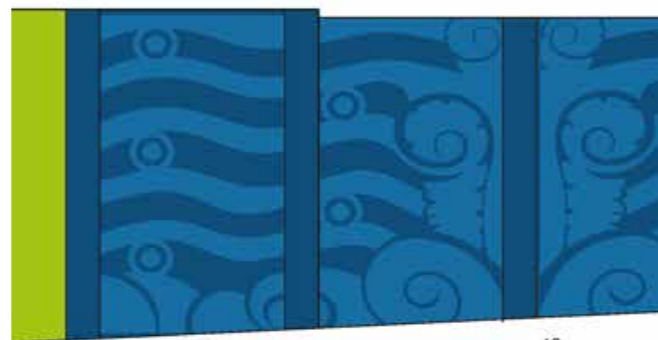
2.C - Mural (patterned)



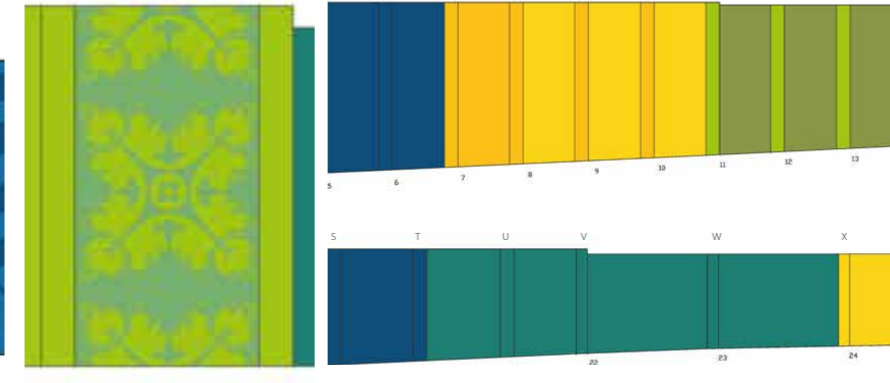
2.D - Painted retaining wall panels and Viaduct columns- Architectural_ **NOT PART OF PUBLIC ART BUDGET**



3. Relocation Signal Grove Artwork. **Location shown indicative only to be confirmed**



Jennie Nayton - Design Development - Claremont Station Project - RFQ PTA 200389



Signal Grove Tony Jones Armadale Station piazza

01

PLACE ACTIVATION ARTWORK

ARMADALE STATION PRECINCT PUBLIC ART OPPORTUNITIES ITEMS 1

1.A PLACE ACTIVATION + BIDDI
GROUND PLANE TREATMENT- **STATION PRECINCT 1.A**
Public Realm activation applies to ground paving, fixing furniture elements and landscape features.

BATTEN + BAFFLE SCREENS

INTEGRATED INTO ARCHITECTURE

There is the opportunity to integrate artwork into specified battens and baffles that clad the Station Building and platform canopies

BUDGET: 280,000.00

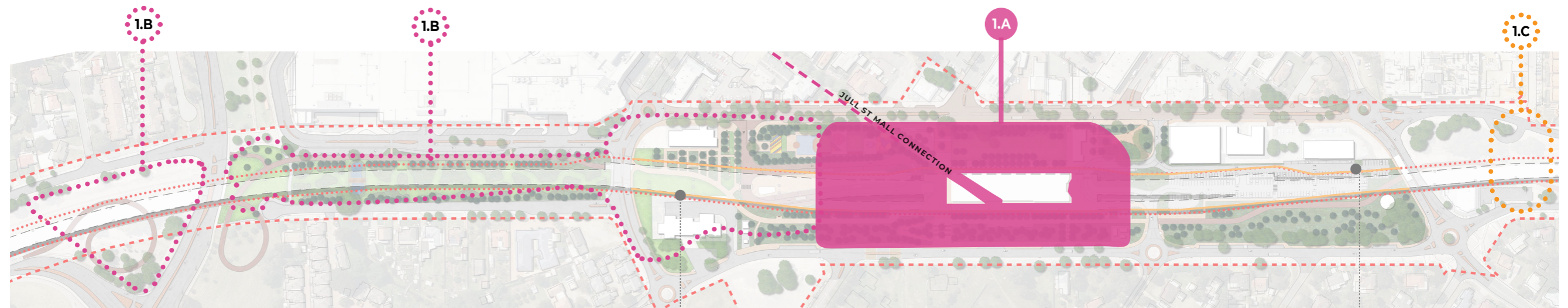
NOTE: Indicates visual reference to the Mall and City centre beyond. The artwork itself would not extend into the mall and be within the Station Precinct.

1.B PLACE ACTIVATION + BIDDI
GROUND PLANE TREATMENT- **PUBLIC REALM 1.B**
Connecting Minnowarra park, Sanctuary lake, Neerigen Brook and assist in creating a welcome statement at Armadale Rd.

BUDGET: \$200,000.00

1.C PLACE ACTIVATION + BIDDI COMMUNITY PROJECT
GROUND PLANE TREATMENT- **PUBLIC REALM 1.C**

BUDGET: \$110,000.00



Armadale Station Precinct Design . Architects Weston Williamson + Partners and Hames Sharley

1.A

1.B

PLACE ACTIVATION + BIDDI

GROUND PLANE TREATMENT

The Public realm activation and Biddi begins at the commencement of the kerb to concourse through to platform carriage narrative, it also aims to align in part to the Jull St Mall axis. Artwork elements drawn from the themes and translated in text and imagery will be embedded or etched into the pathways leading station users along a path of discovery as they travel on foot to the station. **The intent is that opportunity 1.A and 1.B will be done by the same Artist/ Artist team.** **1.B will be a sparser and less detailed extension of 1.A, Refer coding under images as a guide to types**

OPPORTUNITY

The opportunities for the ground plane treatment are:

- Noongar language and other text, drawings or imagery;
- artwork treatment embedded into the ground plane pathway at both concourse and platform levels.

ROLE AND FUNCTION

- Interpretation of local stories.
- Revealing cultural heritage.

FORM

Interpretive elements potentially including text and images integrated into landscape, pathways and design elements.

LOCATIONS

The artwork elements would be located in intervals along the pedestrian passages leading to the entrance of the station.

PERFORMANCE PARAMETERS

- <5mm depth to adhere to disability standards AS1428
- accessibility
- slip resistance
- durable , little to no maintenance required

STORIES

Refer to the Sense of Place Statement

PROCUREMENT

- Precinct Design Team Collaboration . Artwork commissioned through an **open assisted Noongar Artist Design EOI process.**

BUDGET

- Artwork Commission
- Design Development and Documentation
- Workshop Development and Facilitation Fees
- Supply cost and artwork treatment.
- Photo and video documentation.
- Excludes the supply cost of the pathways

RESPONDS TO

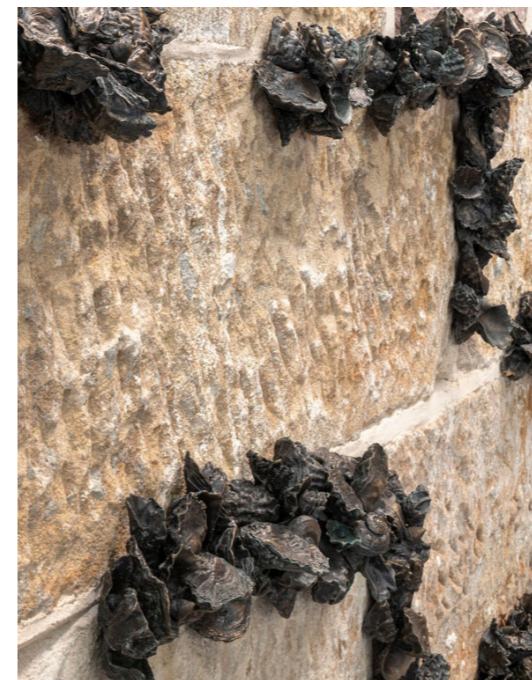
- METRONET Public Art Strategy
- METRONET Gnarla Bididi 'our pathways' Strategy
- METRONET Sustainability Strategy
- METRONET Public Art Guide Armadale Station
- METRONET BRE Noongar Cultural Context Document, 2020
- City of Armadale public Art Strategy
- City of Armadale Strategic Plan



Bulletin Place Sydney
Ducece Design + Aspect 2013



Bina Parkland Arterial Design photo Jessica Wyld
Photography



Quay Quarter, Sydney
Jonathan Jones + Aspect
Photo: Sydney Living Museums



Quay Quarter, Sydney
Jonathan Jones + Aspect
Photo: Mark Pokorny



Marysville Heart, VIC
Arterial Design

BATTEN / BAFFLE CLADDING

INTEGRATED + FUNCTIONAL

There is the opportunity to integrate artwork into specified battens that clad the Station Building. There are two main areas these battens occur in the architectural design. The first being the battens on the building facade at concourse level located in an elevated position above the stone entry wall cladding. The other on the underside of the station canopies at platform level. The intention for the artwork is to enhance these architectural elements with the integration and interpretation of colour and rhythm for a portion of battens. The artwork concept will be drawn from the themes and colour, further consolidating the architectural narrative. **The intent is that this opportunity is part of 1.A works and will be done by the same Artist/ Artist team.**

ROLE AND FUNCTION

- Interpretation of local stories.
- Revealing cultural heritage.

FORM

Interpretive batten elements potentially including colour and rhythm of battens which are part of the Architecture. The opportunities may include a portion of these elements, in close collaboration with the architectural design intent.

LOCATIONS

The artwork elements would be integrated into the battens that clad the building wall/s and batten soffit lining to the platform canopies at Armadale Station.

PERFORMANCE PARAMETERS

- climb-ability
- durable
- vandal proof
- safe
- able to be manually operated
- somewhat visually permeable
- little to no maintenance required

STORIES

Refer to the Sense of Place Statement

PROCUREMENT

- Precinct Design Team Collaboration - Design Only. Artwork commissioned through a direct engagement. **Potential for a Noongar Artist Design Assist EOI project.**

BUDGET

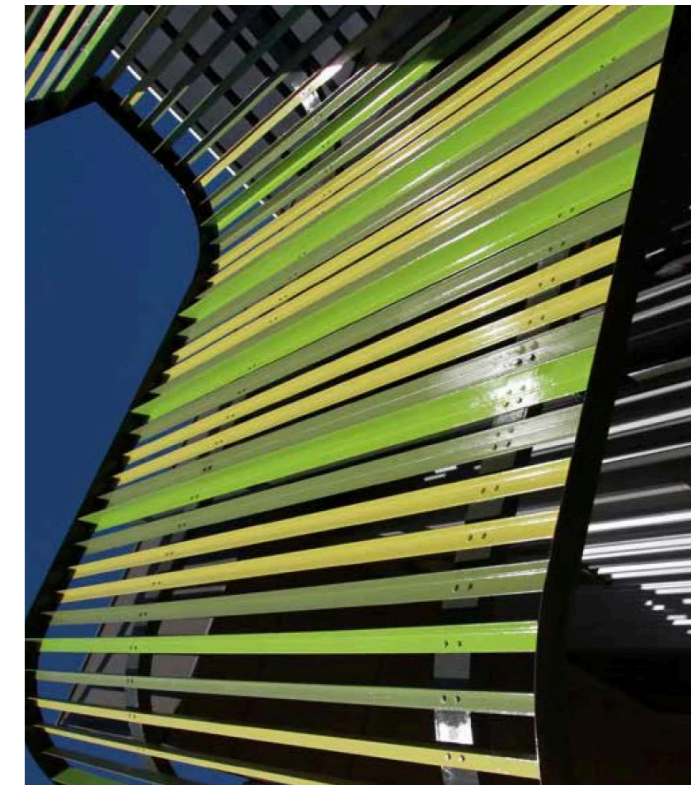
- Artwork Commission
- Artwork treatment (perforated metal design extra/over the screen supply cost)
- Photo and video documentation
- Excludes the supply cost of the wall/ canopy structure and specified screen cost
- Part of 1.A budget

RESPONDS TO

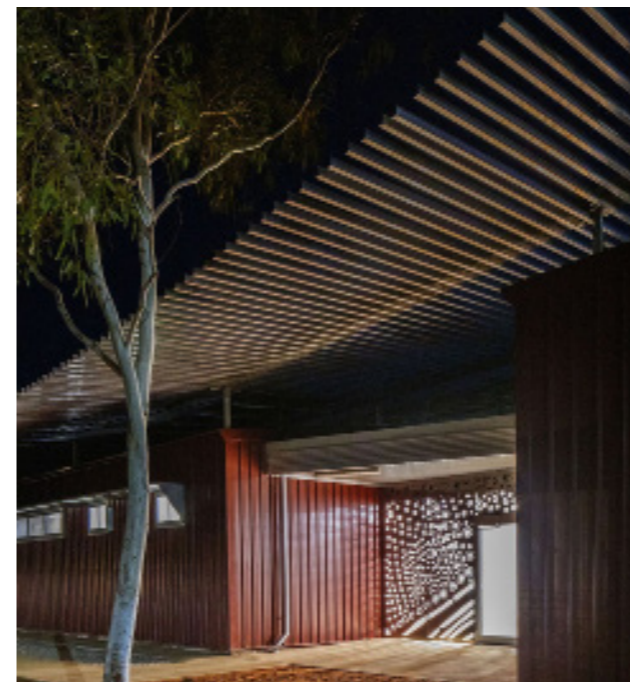
- METRONET Public Art Strategy
- METRONET Gnarla Bidji 'our pathways' Strategy
- METRONET Sustainability Strategy
- METRONET Public Art Guide Armadale Station
- METRONET BRE Noongar Cultural Context Document, 2020
- City of Armadale public Art Strategy
- City of Armadale Strategic Plan



Alinga Street Impression
Canberra Light Rail



MG-GT Office , TheFulcrum.Agency (previously CODA) and Mark Phillips
Architect Kununurra W.A



Punmu and Parnngurr Aboriginal Health Clinics, Kaunitz Yeung
Architecture Puntukurnu Aboriginal Medical Service



Timber baffles

PLACE ACTIVATION + BIDDI EXTENSION

GROUND PLANE TREATMENT

EXTENSION PLACE ACTIVATION

The extension of public art as place activation presents a significant opportunity to connect the Armadale Station precinct to the City, key urban links and extend to embrace tourism places and parks beyond.

The station building is positioned to address existing urban connections to Jull Street Mall and Fourth Rd, and to welcome visitors to Armadale and its unique parks and trails.

The recommendation is to extend this public art opportunity to the Neerigen Brook area Armadale Rd and beyond. This proposed extension traverses north to Armadale Rd to provide a link to Minnowarra park, Sanctuary lake, Neerigen Brook and assist in the welcome statement at Armadale Rd.

Public art will provide an additional layer to the landscape design by provide way finding, integrated elements and responding to the cultural context of Armadale. See map (below right).

This recommendation continues the design rationale to ensure the areas around, under and adjacent to the raised platforms and viaducts are designed as public accessible and activated areas that are safe and inviting.

The Neerigen Brook runs from the hills through the town centre and west beyond the station precinct as shown in diagram (right).

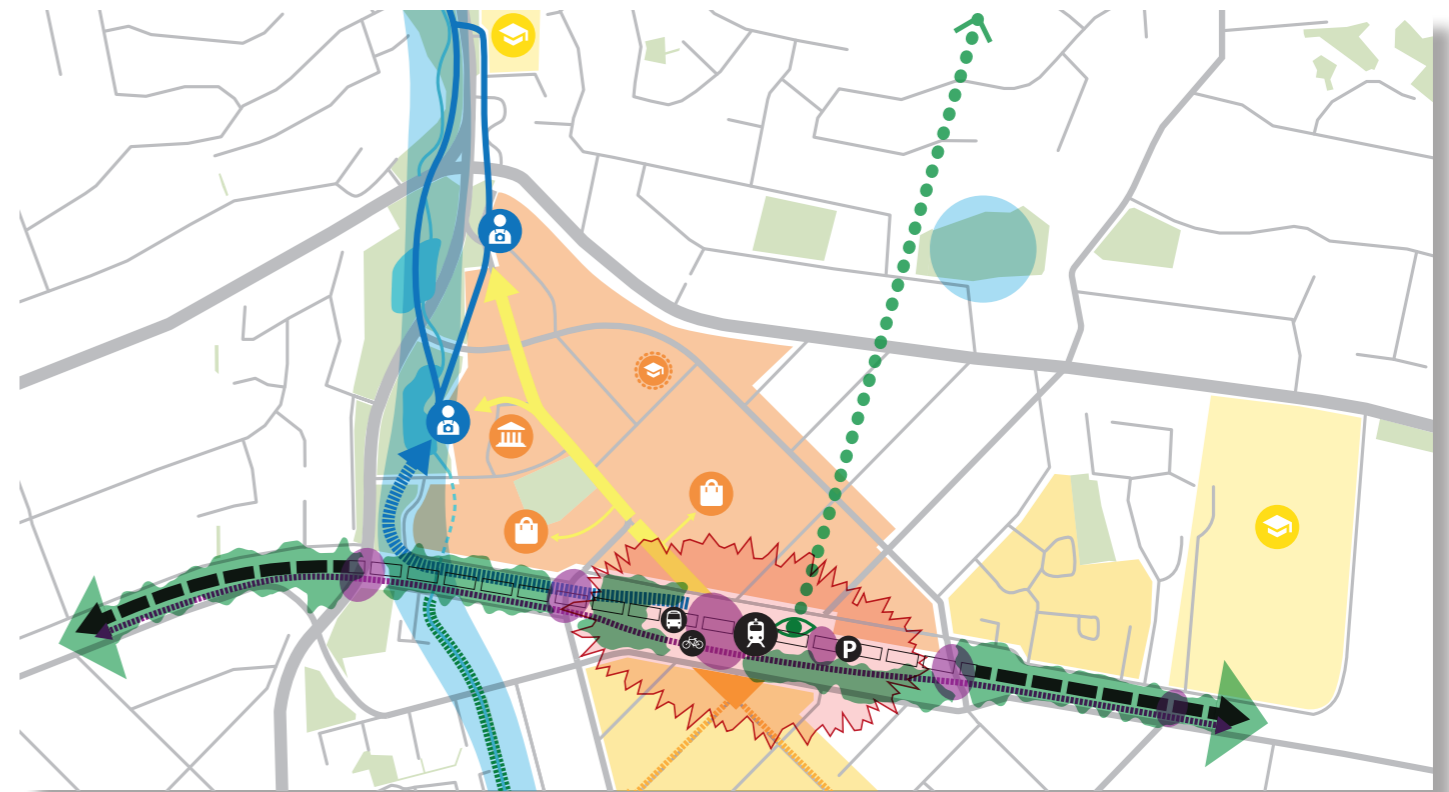
Neerigen Brook has significant connection to the region. The introduction of public art to this landscape area would allow the place activation artwork and interpretation of this important natural feature within the welcome place and station to extend beyond the precinct. It can also provide an alternative route for visitors to access the city centre and Minnowarra park.

The intent is that opportunity 1.A and 1.B will be done by the same Artist/ Artist team to ensure design continuity and legibility.

1.B will be a sparser and less detailed extension of 1.A



Bina Parkland Arterial Design photo Jessica Wyld Photography



Images extracted from BRE FINAL PLACE PLAN DOCUMENT NO. R30-WWH-RPT-PN-225-00002



Quay Quarter, Sydney
Jonathan Jones + Aspect
Photo: Sydney Living Museums

LEGEND (CITY CENTRE SCALE)

- | | |
|--|--|
| — Rail line | 🏠 Tourism destination |
| ▭ Proposed elevated rail | 🚶 Recreation & sport destination |
| 🚉 Station destinations | 👤 Tourism & recreational route |
| 🟪 Grade-separated connection opportunity | 🚶 Tourism route opportunity |
| — Street | 🌿 Bush-line enhancement opportunity |
| ⋯ Proposed PSP | 👁️ Hill-view opportunities from elevated platforms |
| 🔥 Significant urban heat stress | 🌳 Planned urban stream route |
| 🏙️ City Centre | 🏠 Higher density residential (existing & planned) |
| 🏠 City Centre destination | 🎓 School |
| 👤 City Centre walking route | 🛒 Neighbourhood destination |
| 🌿 Hills bushland | 👤 Planned neighbourhood plaza & route |
| 🌳 Parkland | |
| 🌊 Area of aboriginal significance | |

PLACE ACTIVATION COMMUNITY PROJECT

GROUND PLANE TREATMENT COMMUNITY PROJECT

The Public realm activation 1.C public art opportunity is intended to be around the seventh rd crossing connecting Armadale High School with the railway crossing under the Viaduct. The intent is the activation works start on the Eastern side at Hobbs drive and run under the Viaduct to the Western side of railway (Seventh rd). Artwork elements drawn from the themes and translated in text and imagery will be embedded or etched into the pathways leading station users and students along a path of discovery as they travel on foot to the station.

OPPORTUNITY

The opportunities for the ground plane treatment are:

- drawings or imagery;
- artwork treatment embedded into the ground plane pathway at grade pedestrian crossing

ROLE AND FUNCTION

- Interpretation of local stories.
- Revealing cultural heritage.

FORM

Interpretive elements potentially including text and images integrated into landscape, pathways and design elements.

LOCATIONS

The artwork elements would be located in intervals along the pedestrian passages leading to the entrance of the station.

PERFORMANCE PARAMETERS

- <5mm depth to adhere to disability standards AS1428
- accessibility
- slip resistance
- durable , little to no maintenance required

STORIES

Refer to the Sense of Place Statement

PROCUREMENT

Potential for:

- Artwork commissioned through an open EOI process
- **Artist facilitated community art project.**

BUDGET

- Artwork Commission
- Photo and video documentation

RESPONDS TO

- METRONET Public Art Strategy
- METRONET Gnarla Bididi 'our pathways' Strategy
- METRONET Sustainability Strategy
- METRONET Public Art Guide Armadale Station
- METRONET BRE Noongar Cultural Context Document, 2020
- City of Armadale public Art Strategy
- City of Armadale Strategic Plan



Bulletin Place Sydney
Duce Design + Aspect 2013



Kaju Yotka (Kalbarri Skywalk), Creative Spaces. Photo: Wondrous World Images



Lakelands consultancy workshops



Kelmscott Plaza



Marysville Heart, Arterial Design

02

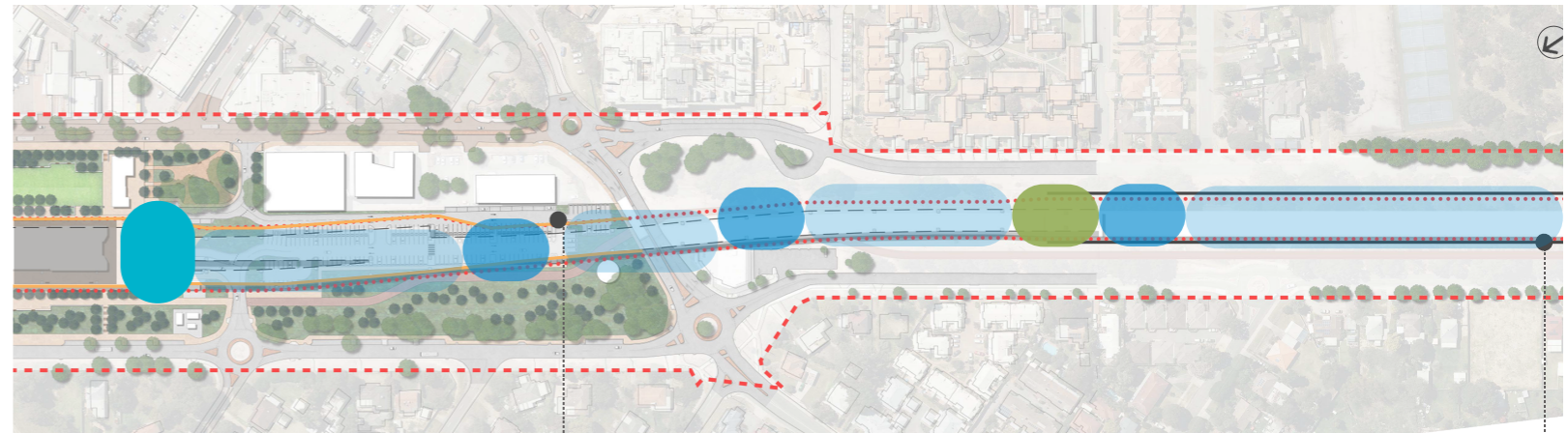
VIADUCT + RETAINING WALL ARTWORK - MURALS

ARMADALE STATION PRECINCT PUBLIC ART OPPORTUNITIES ITEM 2

2.A LIGHTING INSTALLTION + MURAL
 INTEGRATED + FUNCTIONAL - **STATION PRECINCT 2.A**
 Artist designed lighting elements and mural/s under the viaduct transforming the appearance of the underpass and public realm under the platforms.
BUDGET: \$400,000.00

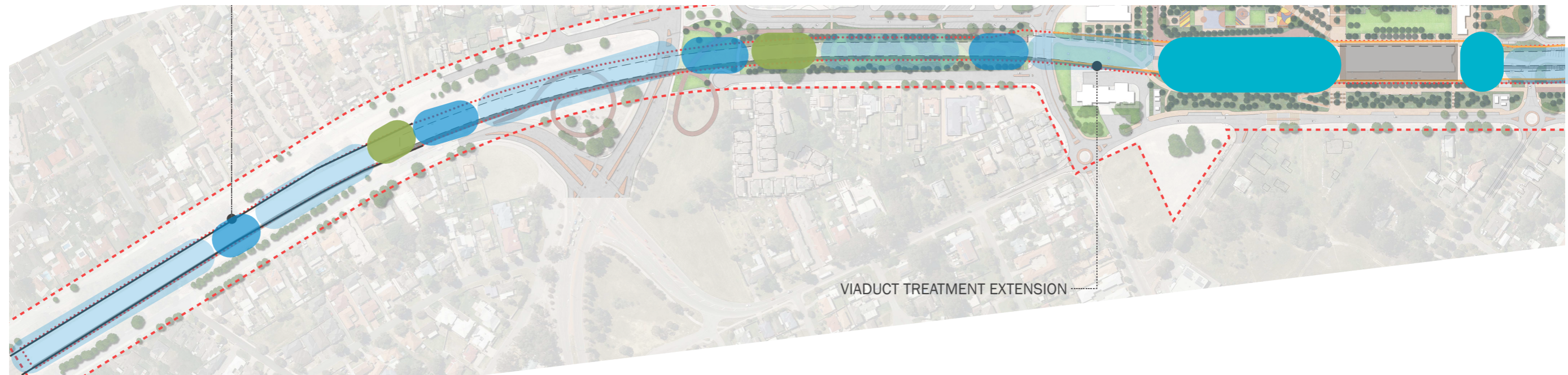
2.B MURAL - DETAILED
 INTEGRATED + FUNCTIONAL - **PUBLIC REALM 2.B**
 Artist designed murals or painted components can be applied to the structural elements and feature under the viaduct.
BUDGET: \$440,000.00

2.C MURAL - PATTERNED
 INTEGRATED + FUNCTIONAL - **PUBLIC REALM 2.C**
 Artist designed painted simple patterned components can be applied to the structural elements under the viaduct in some key locations (as shown)
BUDGET: \$420,000.00



MURAL - COLOURED PANELS/ COLUMNS ONLY
 ARCHITECTURAL FUNCTIONAL - **NOT INCLUDED IN PUBLIC ART, SHOWN FOR INFORMATION ONLY**

* note:
refer armadale station precinct budget page for detailed breakdown of costs.



ARMADALE STATION PRECINCT PUBLIC ART OPPORTUNITIES ITEM 2 VISUALISATIONS

- 2.A
**LIGHTING INSTALLTION + DETAILED MURAL
STATION PRECINCT** 2.A
- 2.B
**MURAL - DETAILED
PUBLIC REALM** 2.B
- 2.C
**MURAL - PATTERNED
PUBLIC REALM** 2.C
- MURAL - COLOURED PANELS/ COLUMNS ONLY
PUBLIC REALM NOT PUBLIC ART, SHOWN FOR INFORMATION ONLY**

*** NOTE:** Artist Visualisations use designs, colours and graphics from Claremont Station underpass project by Jennie Nayton - **For demonstration purposes only** . This is **not** the final Artwork, themes, colours, patterns, graphics or design.



TYPE 2.A SIMPLE VISUALISATION MURAL AND LIGHTING WITHIN STATION PRECINCT



TYPE 2.B SIMPLE VISUALISATION AROUND NERRIGEN BROOK



TYPE 2.C SIMPLE VISUALISATION PATTERNED MURAL



SIMPLE VISUALISATION SIMPLE PAINTED COLUMNS

UNDER THE VIADUCT LIGHTING INSTALLATION

INTEGRATED + FUNCTIONAL

Artist designed lighting projection elements under the viaduct can create interest and transform the appearance of the underpass and public realm under the Viaduct. The artwork will be integrated or attached to the underside of the Viaduct (in part) and be in keeping with the architectural design. Extent to be determined by budget and Artist concept design.

ROLE AND FUNCTION

- Enhance perception of a safe, welcoming environment
- Be integrated into and accentuate the public realm design.
- Destination experience for pedestrians.
- Activating the space both day and night.
- Increases visibility at night – safety through design.
- Assisting with way finding.
- Enrich the user experience.

FORM

- Dynamic LED lighting.
- Projection

LOCATIONS

Potentially integrated seamlessly into the underside of the rail bridge.

PERFORMANCE PARAMETERS

- Little to maintenance or cleaning required
- Durable and vandal proof

STORIES

Refer to the Sense of Place Statement

PROCUREMENT

Potential for:

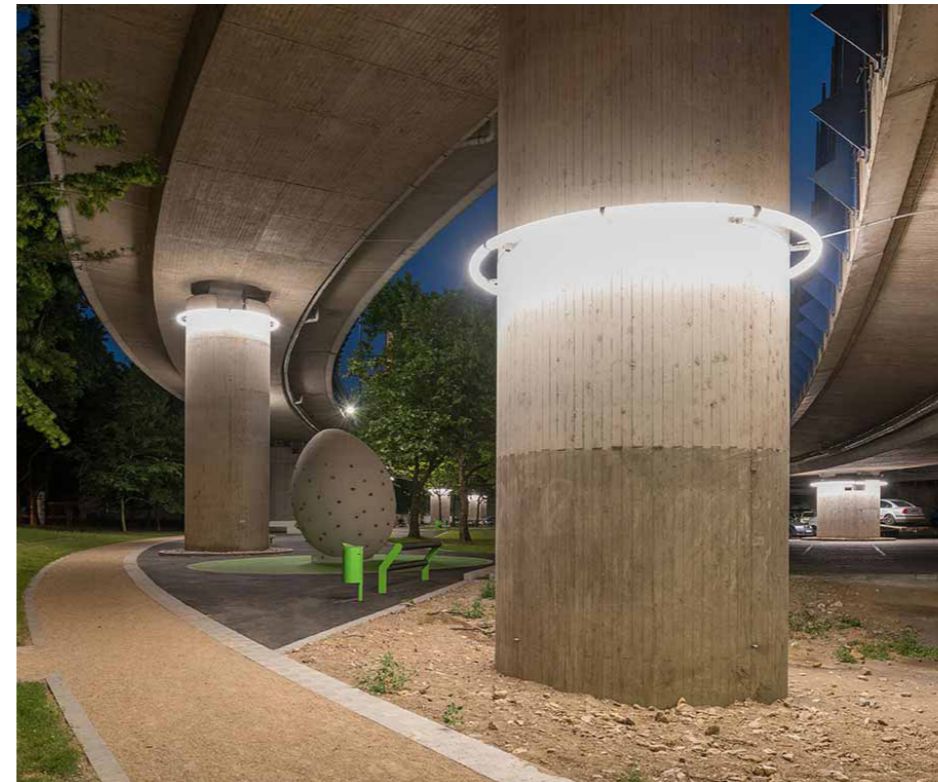
- Artwork commissioned through an open **EOI process**.

BUDGET

- Artwork Commission
- Photo and video documentation

RESPONDS TO

- METRONET Public Art Strategy
- METRONET Gnarla Biddi 'our pathways' Strategy
- METRONET Sustainability Strategy
- METRONET Public Art Guide Armadale Station
- METRONET BRE Noongar Cultural Context Document, 2020
- City of Armadale public Art Strategy
- City of Armadale Strategic Plan



LED Luminous Wall
Koblenz, Germany



Aspire, Warren Langley
Pymont Sydney



Chris Nixon and Andrew Fraser Inhale | Exhale / Esperence Civic centre
Photo Dan Paris



Chris Nixon and Tom Lucey Sound & Colour . Photo Bewley
Shaylor courtesy of form.

UNDER THE VIADUCT

MURAL - DETAILED

INTEGRATED + FUNCTIONAL

Artist designed murals or painted components can be applied to the structural elements, walls, columns and retaining features under the viaduct. The use of Painted artworks allows for public art to be applied to a large area in an economical way onto elements that exist for the infrastructure, structure and architecture. The Artworks also aims to allow for a vast amount of public art under an area which spans a significant distance. The artwork will help to activate the area and be collaborated into the landscape and public realm design.

ROLE AND FUNCTION

- Enhance perception of a safe, welcoming environment
- Be integrated into and accentuate the public realm design.
- Destination experience for pedestrians.
- Activating the space both day and night.
- Increases visibility at night – safety through design.
- Assisting with way finding.
- Enrich the user experience.

FORM

- Dynamic LED lighting.
- Projection

LOCATIONS

Potentially integrated seamlessly into the underside of the rail bridge.

PERFORMANCE PARAMETERS

- Little to maintenance or cleaning required
- Durable and vandal proof

STORIES

Refer to the Sense of Place Statement

PROCUREMENT

Potential for:

- Artwork commissioned through an **open EOI process**.

BUDGET

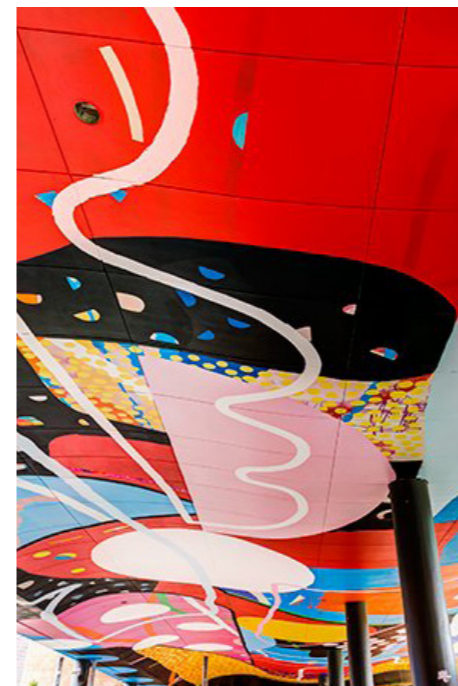
- Artwork Commission
- Photo and video documentation

RESPONDS TO

- METRONET Public Art Strategy
- METRONET Gnarla Biddi 'our pathways' Strategy
- METRONET Sustainability Strategy
- METRONET Public Art Guide Armadale Station
- METRONET BRE Noongar Cultural Context Document, 2020
- City of Armadale public Art Strategy
- City of Armadale Strategic Plan



Jennie Nayton - Claremont Station Project



George Domahidy, Esperance Indoor Sports Stadium
Photo: Dan Paris



Alice Lang Floodlines,
Brisbane QLD



Jennie Nayton - Design Development - Claremont Station Project

UNDER THE VIADUCT

MURAL PATTERNED VIADUCT ELEMENTS

INTEGRATED + FUNCTIONAL

Artist designed murals or painted components can be applied to the structural elements, walls, columns and retaining features under the viaduct. The use of Painted artworks allows for public art to be applied to a large area in an economical way onto elements that exist for the infrastructure, structure and architecture. The Artworks also aims to allow for a vast amount of public art under an area which spans a significant distance. The artwork will help to activate the area and be collaborated into the landscape and public realm design.

ROLE AND FUNCTION

- Enhance perception of a safe, welcoming environment
- Be integrated into and accentuate the public realm design.
- Destination experience for pedestrians.
- Activating the space both day and night.
- Increases visibility at night – safety through design.
- Assisting with way finding.
- Enrich the user experience.

FORM

- Dynamic LED lighting.
- Projection

LOCATIONS

Potentially integrated seamlessly into the underside of the rail bridge.

PERFORMANCE PARAMETERS

- Little to maintenance or cleaning required
- Durable and vandal proof

STORIES

Refer to the Sense of Place Statement

PROCUREMENT

Potential for:

- Artwork commissioned through an **open EOI process**.

BUDGET

- Artwork Commission
- Photo and video documentation

RESPONDS TO

- METRONET Public Art Strategy
- METRONET Gnarla Biddi 'our pathways' Strategy
- METRONET Sustainability Strategy
- METRONET Public Art Guide Armadale Station
- METRONET BRE Noongar Cultural Context Document, 2020
- City of Armadale public Art Strategy
- City of Armadale Strategic Plan



Jennie Nayton - Claremont Station Project



George Domahidy, Esperance Indoor Sports Stadium
Photo: Dan Paris



Djerring Linear Parks and Trail, Caulfield to Dandenong Level
Crossing Removal Project
Photo Good Design Australia



Bell to Moreland (Photo: Robyn Oliver Photography)

UNDER THE VIADUCT COLOURED VIADUCT COLUMNS

SIMPLE + INTEGRATED + FUNCTIONAL

Artist designed murals or painted components can be applied to the structural elements, walls, columns and retaining features under the viaduct. The use of Painted artworks allows for public art to be applied to a large area in an economical way onto elements that exist for the infrastructure, structure and architecture. The Artworks also aims to allow for a vast amount of public art under an area which spans a significant distance. The artwork will help to activate the area and be collaborated into the landscape and public realm design.

ROLE AND FUNCTION

- Enhance perception of a safe, welcoming environment
- Be integrated into and accentuate the public realm design.
- Destination experience for pedestrians.
- Activating the space both day and night.
- Increases visibility at night – safety through design.
- Assisting with way finding.
- Enrich the user experience.

FORM

- Dynamic LED lighting.
- Projection

LOCATIONS

Potentially integrated seamlessly into the underside of the rail bridge.

PERFORMANCE PARAMETERS

- Little to maintenance or cleaning required
- Durable and vandal proof

STORIES

Refer to the Sense of Place Statement

PROCUREMENT

Potential for:

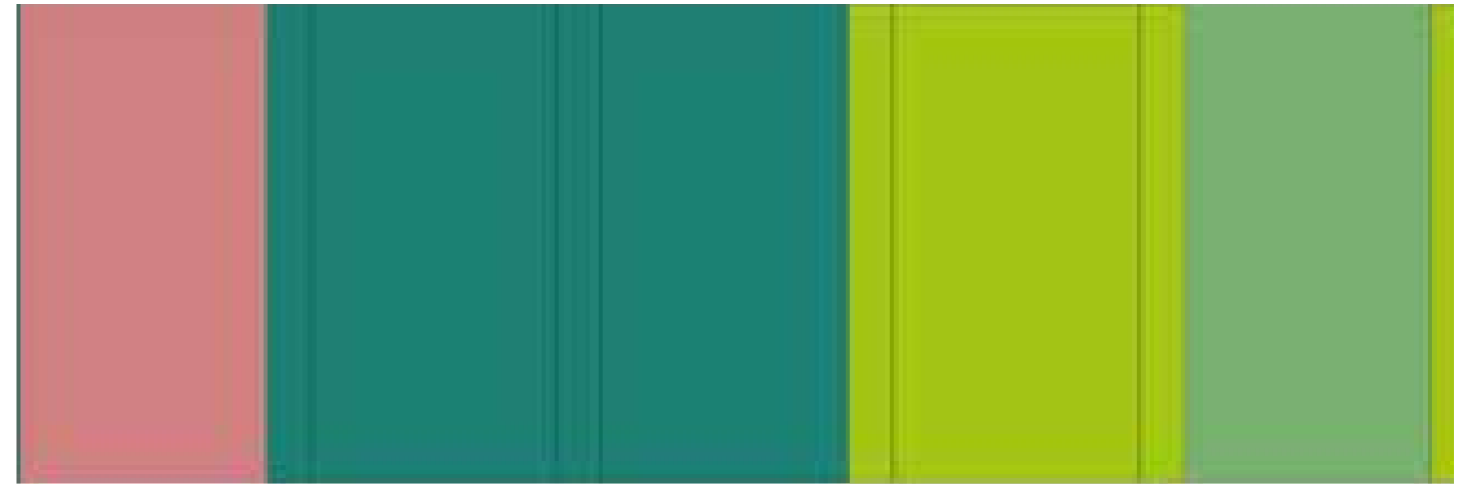
- Artist input of colour schemes only - **NOT PART OF PUBLIC ART BUDGET**

BUDGET

- Artwork Commission
- Photo and video documentation

RESPONDS TO

- METRONET Public Art Strategy
- METRONET Gnarla Biddi ‘our pathways’ Strategy
- METRONET Sustainability Strategy
- METRONET Public Art Guide Armadale Station
- METRONET BRE Noongar Cultural Context Document, 2020
- City of Armadale public Art Strategy
- City of Armadale Strategic Plan



Jennie Nayton - Claremont Station Project



Columnesum Sheila Klein Seattle Washington Underpass



Sylvia Park, South Easter Road Isthmus New Zealand

2.B

2.C

UNDER THE VIADUCT

MURAL COLOURED RETAINING WALLS

SIMPLE + INTEGRATED + FUNCTIONAL

Artist designed murals or painted components can be applied to the structural elements, walls, columns and retaining features under the viaduct. The use of Painted artworks allows for public art to be applied to a large area in an economical way onto elements that exist for the infrastructure, structure and architecture. The Artworks also aims to allow for a vast amount of public art under an area which spans a significant distance. The artwork will help to activate the area and be collaborated into the landscape and public realm design.

ROLE AND FUNCTION

- Enhance perception of a safe, welcoming environment
- Be integrated into and accentuate the public realm design.
- Destination experience for pedestrians.
- Activating the space both day and night.
- Increases visibility at night – safety through design.
- Assisting with way finding.
- Enrich the user experience.

FORM

- Dynamic LED lighting.
- Projection

LOCATIONS

Potentially integrated seamlessly into the underside of the rail bridge.

PERFORMANCE PARAMETERS

- Little to maintenance or cleaning required
- Durable and vandal proof

STORIES

Refer to the Sense of Place Statement

PROCUREMENT

Potential for:

- Artwork commissioned through an open EOI process.

BUDGET

- Artwork Commission
- Photo and video documentation

RESPONDS TO

- METRONET Public Art Strategy
- METRONET Gnarla Biddi 'our pathways' Strategy
- METRONET Sustainability Strategy
- METRONET Public Art Guide Armadale Station
- METRONET BRE Noongar Cultural Context Document, 2020
- City of Armadale public Art Strategy
- City of Armadale Strategic Plan

*** NOTE:** Artist Visualisations use designs, colours and graphics from Claremont Station underpass project by Jennie Nayton - **For demonstration purposes only**. This is **not** the final Artwork, themes, colours, patterns, graphics or design.



2.C

2.B

TYPE 2.B + 2.C
VISUALISATION AT
RETAINING WALL

SIMPLE
VISUALISATION
UNDER THE VIADUCT
- SIMPLE PAINTED



- WS Melon Green S25E5 Panel 32
- WS Spring Sprout S22H8 Panel 31
- WS Signature Pink S01H5 Panel 28
- WS Go Alpha S30H8 All remaining panels
- WS Felix S34H6 Panel 37



UM2-01 Primary colours in Dulux Weathershield

Jennie Nayton - Claremont Station Project



Emerson St

03

PRECINCT ARTWORK - RELOCATION SIGNAL GROVE ARTWORK

ARMADALE STATION PRECINCT

PUBLIC ART OPPORTUNITY

RE PURPOSING OF EXISTING SIGNAL GROVE ARTWORK

To re-purpose is “the process by which an object with one use value is transformed or redeployed as an object with an alternative use value.”

Re purposing of the existing artwork provides a significant opportunity to integrate an additional public artwork in the BRE project with minimal cost. In addition the artwork is already established as a part of the collective history of the area and should be part of the evolution of the Station precinct.

Commissioned by PTA in 2004 Tony Jones created Signal Grove a public artwork at the entry to the Armadale Station. It consists of five vertical, coloured sculptures that become a cluster of signals sitting on an old wooden railway sleeper platform. The platform provides a substantial structural plinth to collect the works. A “clock” is also attached to the station building and dialogues with the sculptures.

The artwork makes references to forests and forestry, rail history and similar artefacts. In addition it combines 3D elements based on saw blade tools and rail dog spikes. Finally the gate and side panels are based on eucalyptus leaves and branches. The clock references the chimney crown on the first steam train. The project had a community component has been part of the Station for 18 years.

They are fabricated from steel and can be appreciated individually or read as a collective story. The work invites the imagination as well as interaction. A number of them have a kinetic component that can occupy and engage the community. The use of colour is also a significant element of the works to assist with interaction and imagination.

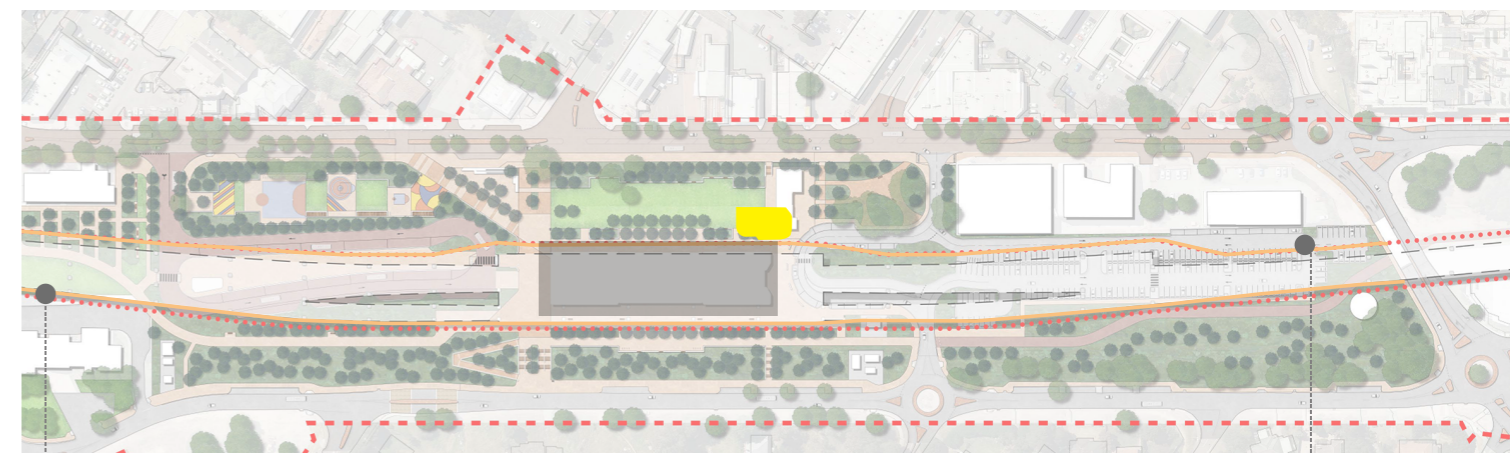
NEW LOCATION- EXISTING SIGNAL GROVE ARTWORK

Given the artwork themes reference the regions forests, forestry industry and rail history it is important for the work to remain within the new Armadale Station precinct.

The artwork has held a significant location at the current station entry plaza, is part of the fabric of the Station’s Urban environment. In addition it is valued by the Armadale community.

The recommendation is for the artwork elements to be integrated into the new Armadale Station Precinct

The composition or the free standing sculptures, clock and timber plinth to be determined by the Artist Tony Jones in collaboration with the design team. In particular UDLA will work with the Artist to determine and accommodate the artwork in the public realm.



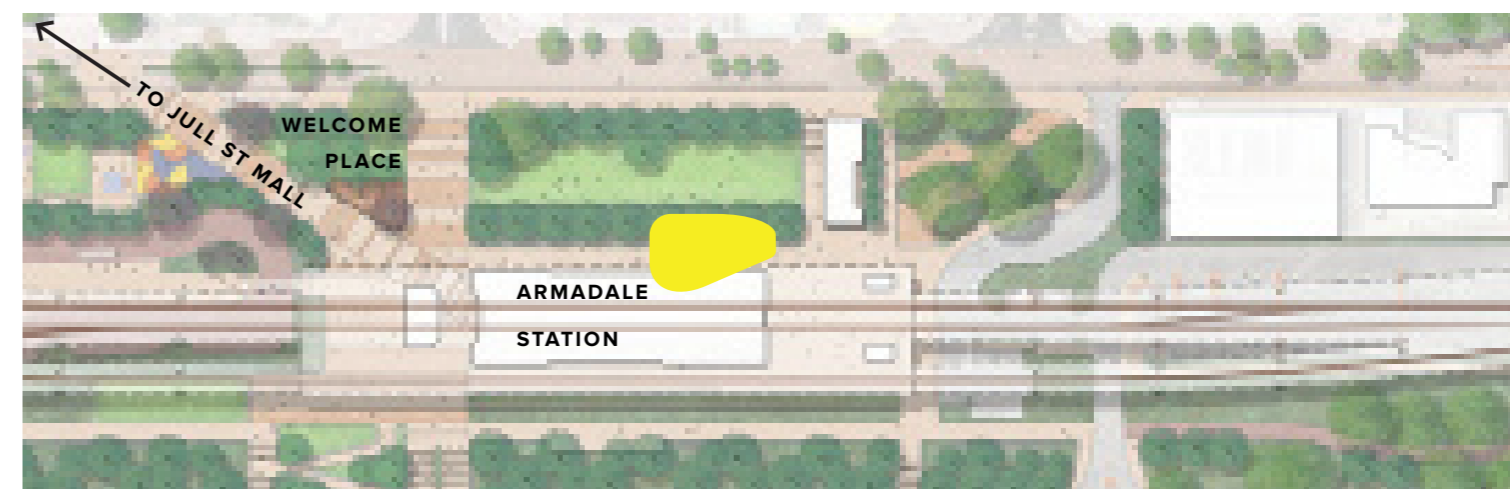
3

RELOCATION - SIGNAL GROVE ARTWORK

RECYCLE - SUSTAINABLE - STAND ALONE

Relocation of existing artwork and new activation plaques within the public realm.

BUDGET: \$110,000



Masterplan Armadale Precinct landscape design UDLA

ARMADALE STATION PRECINCT

PUBLIC ART OPPORTUNITY

RE PURPOSING OF EXISTING SIGNAL GROVE ARTWORK

The reuse and relocation of the works also provides a significant opportunity for both social and material sustainability based on the following primary considerations:

- Recycled material
- Total Carbon footprint of material
- Longevity of the material
- Sustainable technologies
- Durability and longevity

ROLE AND FUNCTION

- Re- Interpretation of existing artwork
- Revealing cultural and project histories
- Sustainability

FORM

Rejuvenation and relocation works to the existing 5 sculptures and the clock within the new Armadale Station precinct. The opportunities may include reconfiguring the existing wooden railway sleeper platform.

LOCATIONS

The artwork elements would be integrated into the landscape design within the new Armadale Station Precinct Urban Lounge

PERFORMANCE PARAMETERS

The project has demonstrated its compliance to these performance parameters given it has been in situ for 18 years.

- Climb-ability
- Durable
- Vandal proof
- Safe
- Able to be manually operated
- Somewhat visually permeable
- Little to no maintenance required

STORIES

Refer to the Cultural Context Report

PROCUREMENT

- Sub- contract services through Apparatus
- Open EOI for services
- Direct Appointment of Tony Jones original Artist

BUDGET

- Artwork Commission/ Artist Fees for restoration fees only
- Artwork treatment removal and restoration cost only.
- Photo and video documentation
- Excludes the supply cost to relocate the works.

BUDGET ALLOCATION:

Total	\$110,000
--------------	------------------

FUTURE WORKS

- There is the opportunity for the City of Armadale to add activation value to the area by commission new interactive artworks in keeping with the theme of Signal Grove.



Signal Grove Tony Jones Armadale Station piazza , Armadale WA



Signal Grove Tony Jones Armadale Station piazza , Armadale WA

BUDGET

ARMADALE STATION PRECINCT

The public art budget was originally set by the PTA at a provisional sum of \$900,000 (excl. GST). The extension of the Public Art scope within this strategy allows for the commission of artwork for the entire viaduct and retaining walls.

The budget will be allocated to strategic opportunities 1-3 for the Armadale Station and public realm north and south of the Station precinct.

The Artwork Commission for Armadale Station precinct will be total **\$1,960,000** (excl. GST) .









The artwork commission will deliver the Public Art projects as listed , these range from , the ground plane activation, as well as public artworks under the Viaduct. Although there will be a number of items / commissions each will consist of multiple components as outlined in detail below.

The Artwork Commission fee will cover the costs of:

- Design Development & Documentation. (Including: Revisions, Drafting, Renders, Drawings & Printing)
- Insurances: Transits, Theft, Liabilities, Loss, Damage, Workers Compensation.
- Meetings, Travel, Project Admin, Studio outgoings, Office consumables.
- Maintenance + Operational Manual documentation.
- Project Management + Artist Fees
- Workshops.
- Documentation, Fabrication Installation.

The Artwork Commission fee excludes items the architecture provides as base design ground plane pathways, cladding Battens/ Baffles , the Viaduct and specified finished i.e. timber) In these instances the fees include only the “extra over “ values of the works.

Funds will be allocated as follows:

Armadale Station Precinct and viaduct - Item	Amount
Item 1.A 	\$280,000.00
Item 1.B 	\$200,000.00
Item 1.C 	\$110,000.00
Item 2.A 	\$400,000.00
Item 2.B  See detail breakdown (Right)	\$440,000.00
Item 2.C  See detail breakdown (Right)	\$420,000.00
Item  Within Architectural budget	NA
Item 3 	\$110,000.00
Item Design assistance program See BRE project budget page 53	
Contingency included in each project budget	
Total	\$1,960,000.00

OPTION 2.B -MURAL DETAILED PAINT TREATMENT

- Allowance is for a total 1200 m² across Viaduct/ Retaining walls
- Allowance of approx. \$275/m²
- No new EOI - extension of Art project ITEM 2.A

BUDGET ALLOCATION:

Public Art Delivery Cost (Paint & Painting)	\$328,183.08
Artists Fee (incl. Design Fee)	\$ 47,177.13
Total	\$375,360.21
Public Art Coordination - Additional Scope	\$25,914.79
Documentation/ Disbursements / Contingency	\$38,725.00
Total	\$440,000.00

OPTION 2.C -MURAL PATTERN PAINT TREATMENT

- Allowance is for a total 2000 m² across Viaduct/ Retaining walls
- Allowance of approx. \$150/m²
- No new EOI - extension of Art project ITEM 2.A

BUDGET ALLOCATION:

Public Art Delivery Cost (Paint & Painting)	\$3298,654.12
Artists Fee	\$58,330.75
Total	\$358,330.75
Public Art Coordination - Additional Scope	\$29,227.63
Documentation/ Disbursements / Contingency	\$33,787.50
Total	\$420,000.00



Jennie Nayton - Claremont Station Project

BYFORD BEENYUP STATION PRECINCT



BYFORD STATION PRECINCT

HISTORY OF THE SITE CULTURAL CONTEXT

Byford is located approximately 45 kilometres south east of Swan coastal Plain and Perth. The suburb sits at the base of the Darling Scarp escarpment and is a picturesque semi-rural suburb while still in close proximity to the Perth CBD . Originally called Beenyup (1906) by Surveyor AW Canning after Beenyup Brook. The area became known as Beenup for many years due to incorrect spelling on railway siding. It was formally gazetted as “Byford” in 1920. The area is know for its abundant wildlife and windflowers and is home to many wetlands and hills.

Byford is located in Beeliar country and was the territory of the Noongar elder Midgegooroo (or Midgegoorong), who was the Noongar elder for the area at the time of European Settlement. He was better known as father to Yagan. It is believe that due to the First nations kinship system Midgegooroo’s family had rights to the area. According to the Metronex Cultural context report page 13 Lyon reports that Noongar differentiated two zones in the area where the Byford extension lies:

Serpentine farm on the Serpentine river established by Thomas Peel was the first settlement in the area in 1834. Following this land grant European settlers began pasturing the area in the 1840’s, during this time the areas industry was entirely rural supporting the farming of sheep , beef / dairy cattle, fruits and vegetables orchards.

In 1896 the Serpentine Road Board was gazetted and governed a corridor about 18.5km wide from Albany Highway to the coast. (Coy, N.J. The Serpentine, 1984).

In 1961 the board became the Shire of Serpentine Jarrahdale. Due to its richness in natural resources the area grew with other industries. These industries included timber processing and brickworks. Major brickworks were established the area from 1913 and grew significantly due to available of local shale and clay.

In 1892 the South Western railway was built in the region and a train stop was established in Byford named “Beenup”. This was located adjacent to the present day township. In 1957 a station was built within the rail line between Abernathy road and mends street but was later demolish in 1990.

The current station only services the Transwa and Australind services into the regions by weekly . The new Byford Beenyup station will now connect Byford to Perth and is seen as a significant contributor to the township and its contemporary growth.



Whadjuk Place Names and Territories as told to Robert Lyon by Yagan in 1832. Source: Green, Neville. Broken Spears: Aborigines And Europeans In The Southwest Of Australia. 1984: 50

STATION PRECINCT DESIGN

The Byford BEENYUP Station precinct consists of a new station at ground level. It will be built within the existing Armadale rail corridor, 400m north of Abernethy Road.

The station sits in the middle of the old and new town centre and aims to create connections between the two areas in this growing community and town. It will consists of the station buildings, landscapes, parks and spacious pedestrian-friendly east-west connections and will become an important component of the new infrastructure.

It aims to support a civic presence with integrated community infrastructure.

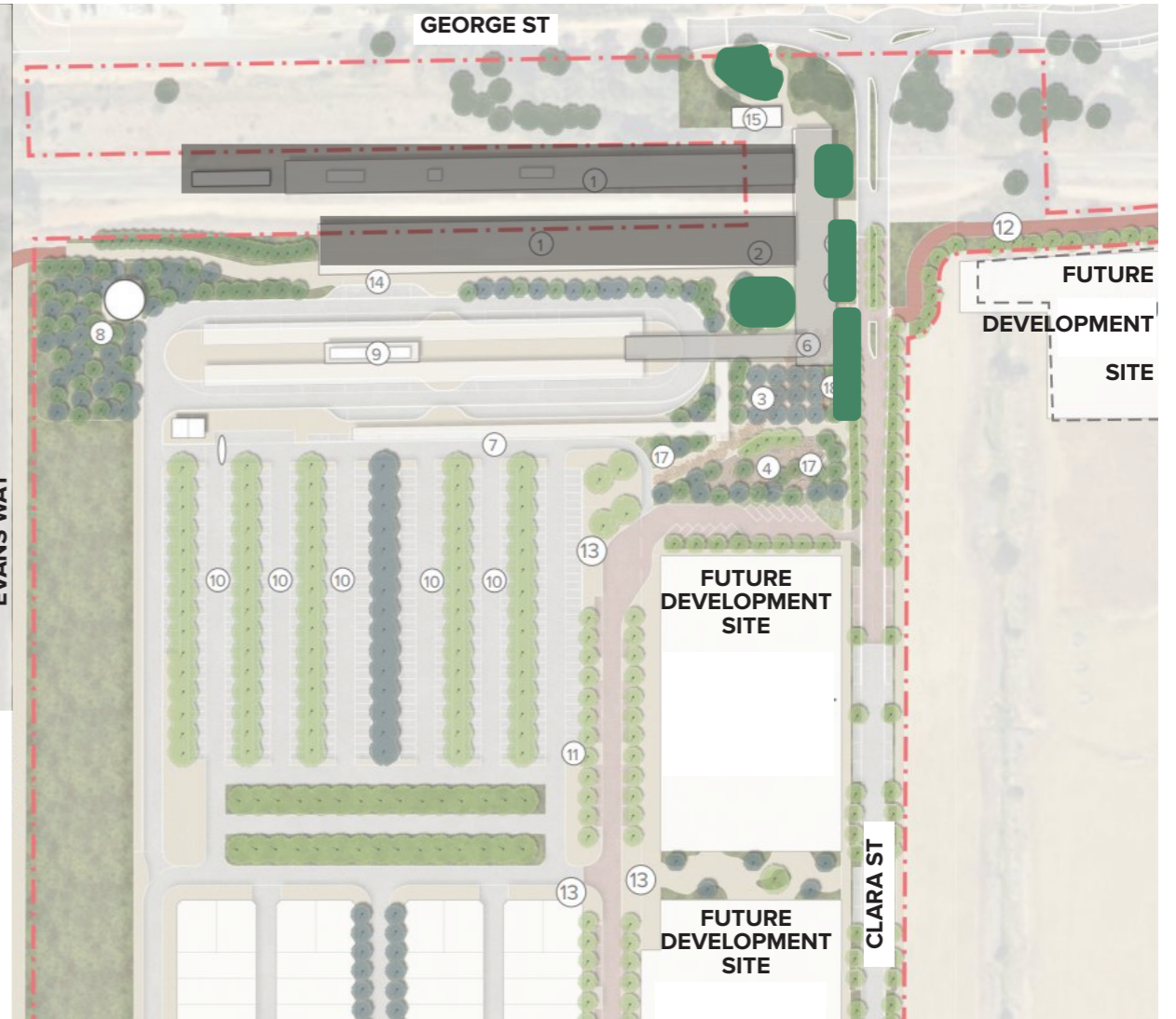


Byford Station design and





Byford Station Precinct Design . Architects Weston Williamson + Partners, Hames Sharley and UDLA.

BYFORD STATION PRECINCT MASTERPLAN STRATEGY



NOTE:
Artwork Extent And Density To Be Confirmed.
Masterplan Shows Indicative Zones Only.

PUBLIC ART STRATEGIC OBJECTIVES LEGEND

-  Station Building
-  Station Canopies



4.A - Place Activation + Bididi (complex)



5 - Place Activation + Pedestrian bridge Larsen road



Type 4.A -Place Activation + Bididi



Type 4.B - Place Activation + Bididi (simple)



04

PLACE ACTIVATION ARTWORK- BYFORD STATION PRECINCT

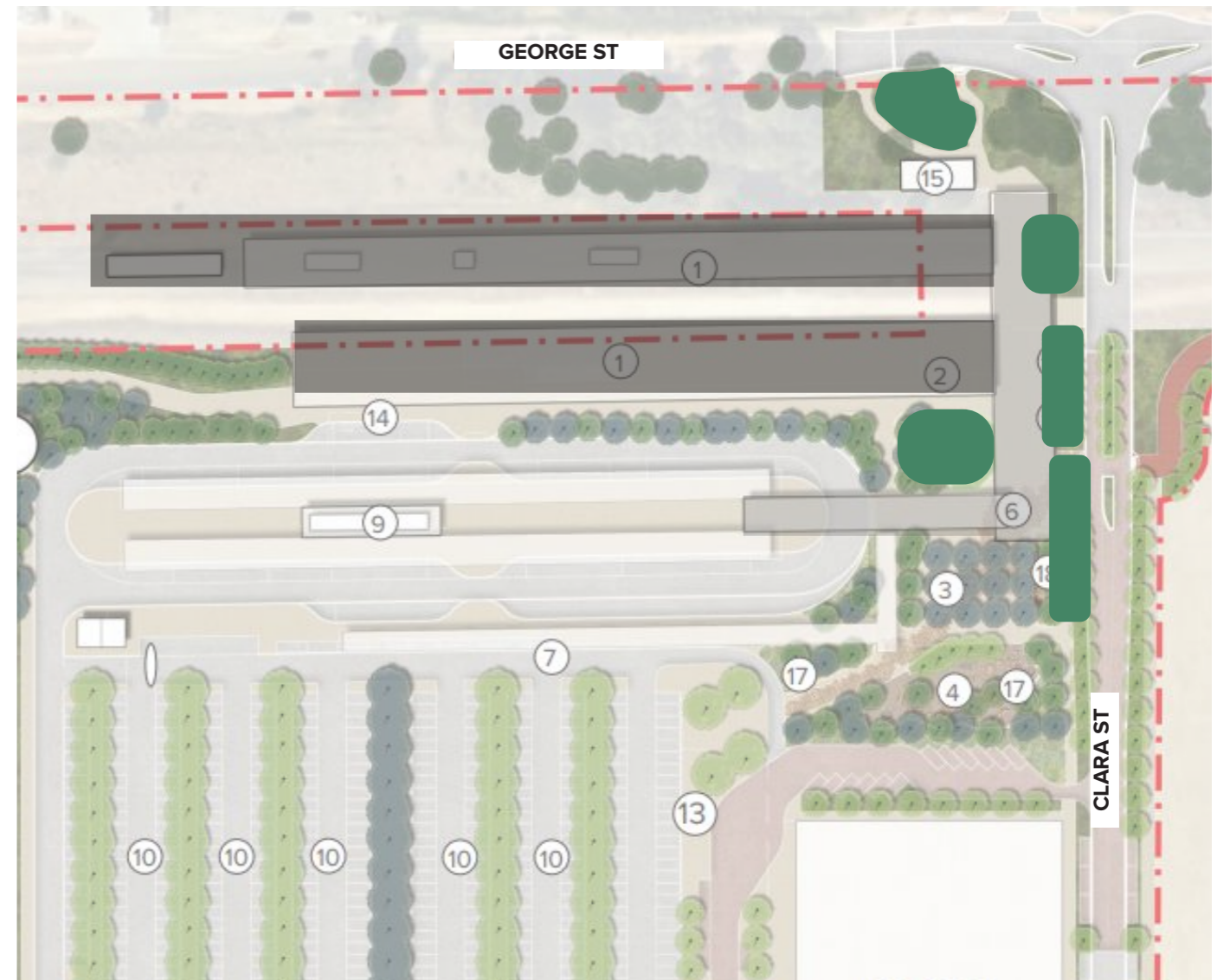
BYFORD BEENYUP STATION PRECINCT

PUBLIC ART OPPORTUNITY ITEM 4

4.A PLACE ACTIVATION AND BIDDI
GROUND PLANE TREATMENT

The Public realm activation and BidDI is the commencement of the kerb to platform carriage narrative. Artwork elements drawn from the themes and translated in text and imagery will be embedded or etched into the pathways leading station users along a path of discovery as they travel on foot to the station.

BUDGET: \$280,000.00



Byford Station Precinct Design . Architects Weston Williamson + Partners, Hames Sharley and UDLA.

PLACE ACTIVATION + BIDDI

GROUND PLANE TREATMENT+ PUBLIC REALM EXPERIENCE

Artist employed to work in collaboration with the public realm design team to develop a contemporary expression of the place themes within the landscape design, paths ways etc. The public realm design and Bididi may work in concert with the seasons for instance during Makuru, areas may be designed specifically to allow the temporary pooling of rainwater, which would then safely drain.

ROLE AND FUNCTION

- Enhance sense of place by expressing the local landscape within the public realm.
- Be integrated into and accentuate the public realm design.
- Destination experience for pedestrians.
- Assisting with way finding.
- Enrich the user experience.

FORM

- Landscape elements

LOCATIONS

The artwork elements would be integrated into the public realm throughout the Byford Station precinct.

PERFORMANCE PARAMETERS

- Little to maintenance or cleaning required
- Durable and vandal proof / Low Risk / Safe

STORIES

Refer to the Sense of Place Statement

PROCUREMENT

Potential for:

- Artwork commissioned through an **open assisted Noongar Artist Design EOI process**

BUDGET

- Design Development Fees
- Photo and video documentation
- Excludes the supply cost

RESPONDS TO

- METRONET Gnarla Bididi Strategy
- METRONET Public Art Strategy
- METRONET BRE Noongar Cultural Context
- METRONET Public Art Toolkit
- METRONET Byford Rail Extension Public Art Guide



Under the Laurentide, 2014 photo: Warren Maya Lin Jagger



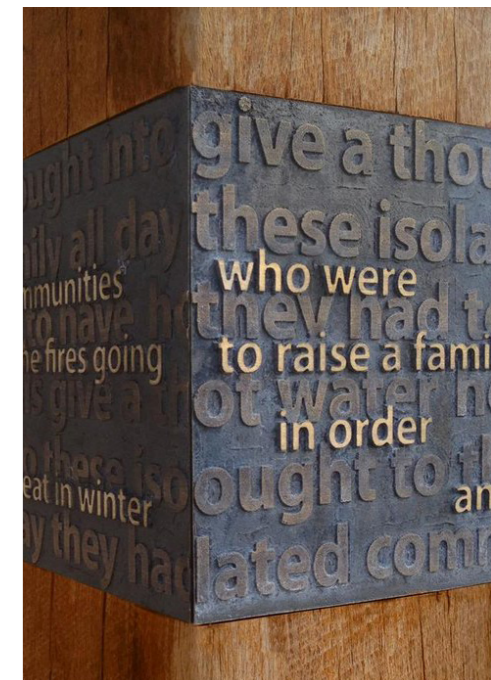
Marysville Heart Bushfire Memorial Arterial Design Murrindindi Shire



PPAF_ Eliza Crawley



Bina Parkland Arterial Design photo Jessica Wyld Photography



Marysville Heart, Arterial Design

05

PLACE ACTIVATION ARTWORK- LARSEN ROAD

BYFORD BEENYUP STATION PRECINCT

PUBLIC ART OPPORTUNITY ITEM 5

PEDESTRIAN BRIDGE

The BRE project includes a number of pedestrian crossings / overpasses above the railway line. The overpass at Larsen Street (labelled as F) has been identified as an optional Public Art opportunity.

It is envisioned this would be a community engagement project with the Marri Grove Primary school (or similar TBC) with the artist working with the identified community group to develop a design specific to the area.

The artwork treatment would be located on the western end of the new pedestrian bridge. A number of surface treatments could be applied to the bridge surfaces to embed public art into these bridges creating relief and pedestrian engagement.

OPPORTUNITY

The opportunities for the ground plane treatment are:

- Noongar language and other text, drawings or imagery;
- Artwork treatment embedded into the ground plane pathway at both concourse and platform levels.

BUDGET

SIMPLE ETCHED OR SIMILAR TREATMENT APPLIED TO THE PEDESTRIAN BRIDGE.

NOTE: this allowance is for surface at ground or similar treatments to one pedestrian bridge at Larsen Rd and community engagement workshops by the artist.

BUDGET ALLOCATION:

Public Art Cost	\$40,000.00
Artists Fee Incl. Community workshops	\$33,500.00
Public Art Coordination	\$ 31,205.25
Disbursements / Documentation and Contingency	\$ 35,294.75
Total	\$140,000.00

LEGEND

- Existing Australind Line (regional)
- Proposed Byford extension
- Station platform
- New roads
- Parking
- Bus Interchange

Scale (approximate) 0 250m 500m

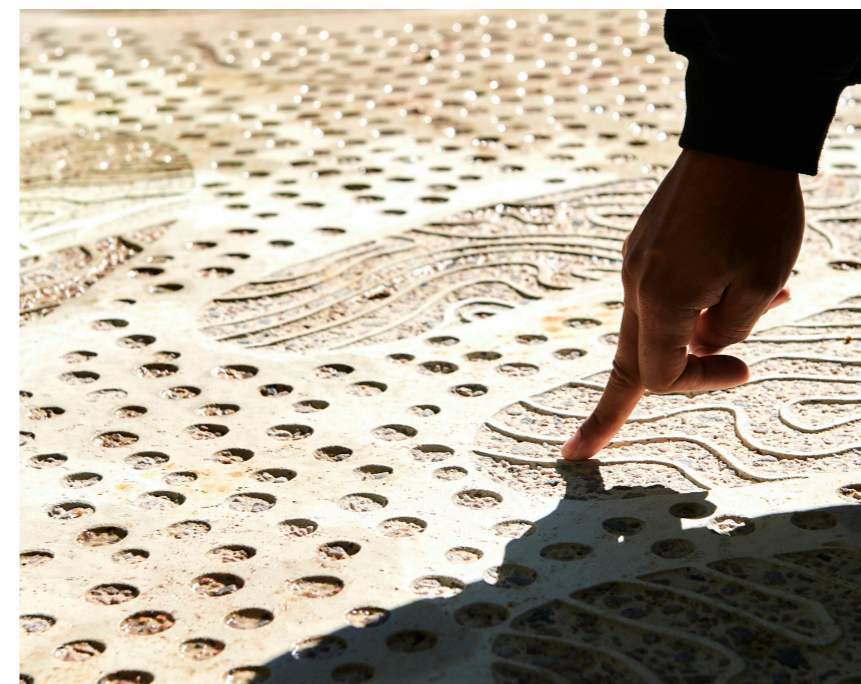


← TO PERTH

*This is a temporary crossing until the electrified rail line is extended to Mundijong in the future.

TO BYFORD →

5



Winin Katidjin Bilya, Kamsani Bin Salleh, Curtin University SOBDE, 2022
Photo: Frances Andrijich



Kaju Yatka (Kalbarri Skywalk), Creative Spaces. Photo: Wondrous World Images

BYFORD BEENYUP STATION PRECINCT PUBLIC ART OPPORTUNITY ITEM 5

PEDESTRIAN BRIDGE ARTWORK

The pedestrian bridges link the community to the Station precincts. The intention is for the artwork to be visible on these, transforming a utilitarian element into an interesting and engaging design. The artwork will be highly visible and will welcome station users at a pedestrian level. The artwork concept will be drawn from the themes and translated in imagery, further consolidating the station narrative.

ROLE AND FUNCTION

Enhance sense of place by expressing the local landscape within the public realm.

Be integrated into and accentuate the public realm design.

- Destination experience for pedestrians.
- Assisting with way finding.
- Enrich the user experience.
- Re- Interpretation of existing artwork
- Revealing cultural and project histories
- Sustainability

FORM

- Surface treatments
- Embedded elements.

LOCATIONS

The artwork elements would be integrated into the public realm throughout the Pedestrian bridge.

PERFORMANCE PARAMETERS

- Little to maintenance or cleaning required
- Durable and vandal proof / Low Risk / Safe parameters given it has been in situ for 18 years.
- Climb-ability

STORIES

Refer to the Cultural Context Report

PROCUREMENT

- Artwork commissioned through an open EOI process
- Artist facilitated community art project..

BUDGET

- Design Development Fees
- Photo and video documentation
- Excludes the supply cost
- SIMPLE Etched or similar TREATMENT applied to the Pedestrian bridge.

RESPONDS TO

- METRONET Gnarla Bididi Strategy
- METRONET Public Art Strategy
- METRONET BRE Noongar Cultural Context
- METRONET Public Art Toolkit

BUDGET ALLOCATION:

NOTE: this allowance is for surface at ground or similar treatments to one pedestrian bridge at Larsen Rd and **community engagement workshops by the artist.**



Tikkurila Daycare
Graphic Concrete



Artist workshops with local school - Paul Hart
Midland Advocacy Centre - Paula Hart
Photo: Frances Andrijich



Bina Parkland photo Jessica Wyld Photography

BUDGET

BYFORD *BEENYUP* STATION PRECINCT

The public art budget allows for the commission of public art project at Byford Station Precinct and extends into the surrounding public realm. The budget will be allocated to Opportunities 4 (4.A and 4.B) and 5 for Byford Station.

The Artwork Commission for Byford Station precinct will be total \$686,673.65

The artwork commission will deliver the Public Art items as listed items A , these include the ground plane activation and Bididi



The Artwork Commission fee will cover the costs of:

- Design Development & Documentation.
(Including: Revisions, Drafting, Renders, Drawings & Printing)
- Insurances: Transits, Theft, Liabilities, Loss, Damage, Workers Compensation.
- Meetings, Travel, Project Admin, Studio outgoings, Office consumables.
- Maintenance + Operational Manual documentation.
- Project Management + Artist Fees
- Workshops.
- Documentation, Fabrication Installation.

The Artwork Commission fee excludes items the architecture provides as base design (perforated screen , ground plane pathways, fencing and specified finished i.e. powder-coating) In these instances the fees include only the “extra over “ values of the works.

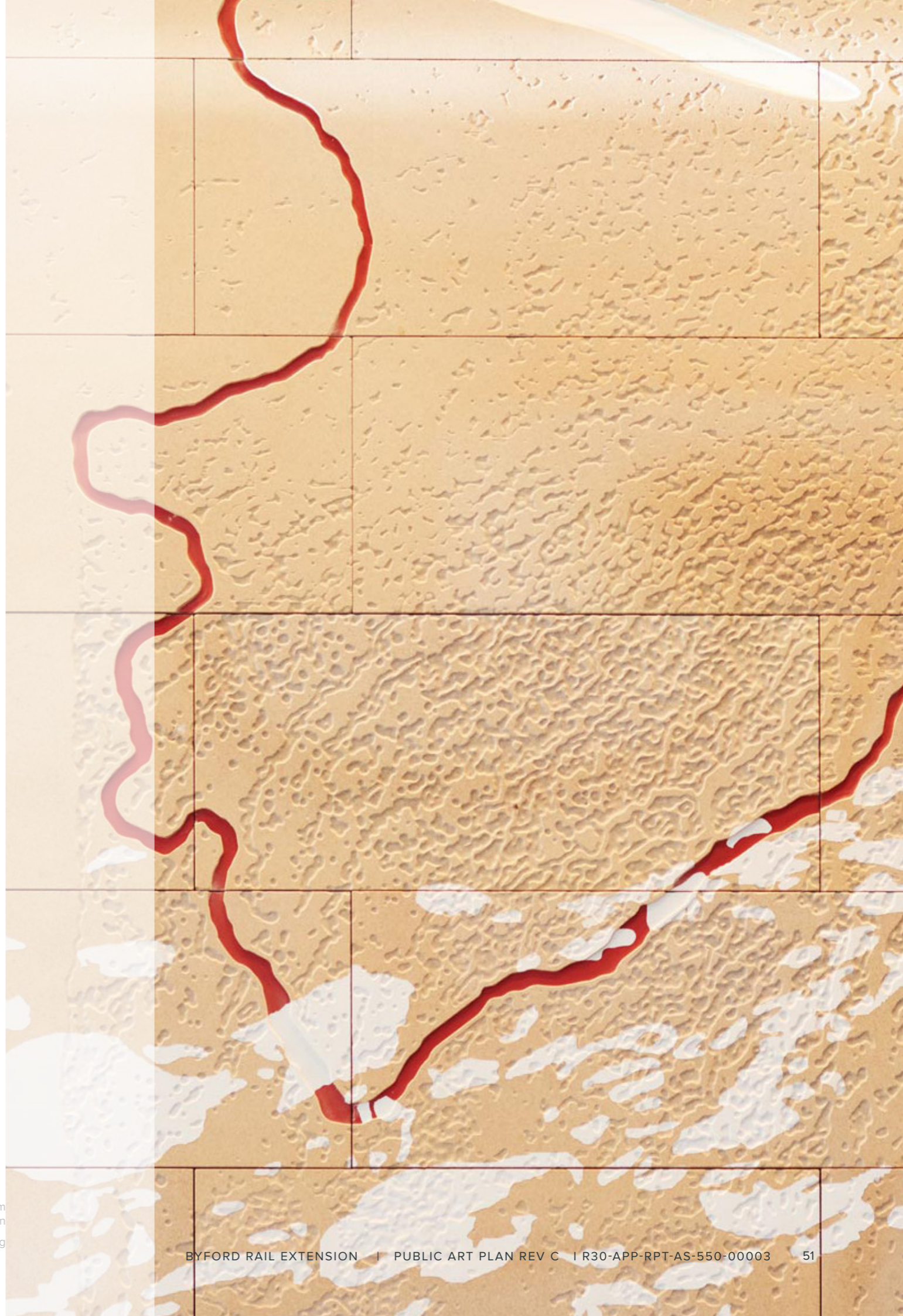
In addition it excludes the installation for such items

Funds will be allocated as follows:

Byford Station Precinct - Item	Amount
Item 4.A 	\$280,000.00
Item 5 	\$140,000.00
Item Design assistance program	See BRE project budget page 54
Contingency and Documentation	included in each project budget
Total	\$420,000.00

The Tank Stream
Judy Watson

PAGE OVER : Keepers Tools Kambari Painting





PUBLIC ART BUDGET BYFORD RAIL EXTENSION PROJECT

The public art budget was originally set by the PTA at a provisional sum of \$900,000 (excl. GST). The extension of the Public Art scope within this strategy allows for the commission of artwork into the public realm at both Byford and Armadale Station and entire extent of the Viaduct. The budget will be allocated to strategic opportunities 1-3 for the Armadale Station and opportunities 4-5 for Byford Station.






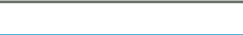



The artwork commission will deliver the Public Art projects as listed, these range from, the ground plane activation, as well as public artworks under the Viaduct. Although there will be a number of items / commissions each will consist of multiple components as outlined in detail below.

The Artwork Commission fee will cover the costs of:

- Design Development & Documentation. (Including: Revisions, Drafting, Renders, Drawings & Printing)
- Insurances: Transits, Theft, Liabilities, Loss, Damage, Workers Compensation.
- Meetings, Travel, Project Admin, Studio outgoings, Office consumables.
- Maintenance + Operational Manual documentation.
- Project Management + Artist Fees
- Workshops.
- Documentation, Fabrication Installation.
- Artist Design Assist programme for Items 1.A, 1.B and 4.A
- Project Documentation (photos /videography)
- contingency
- The Artwork Commission fee excludes items the architecture provides as base design ground plane pathways, cladding Battens/ Baffles, the Viaduct and specified finished i.e. timber) In these instances the fees include only the “extra over “ values of the works.

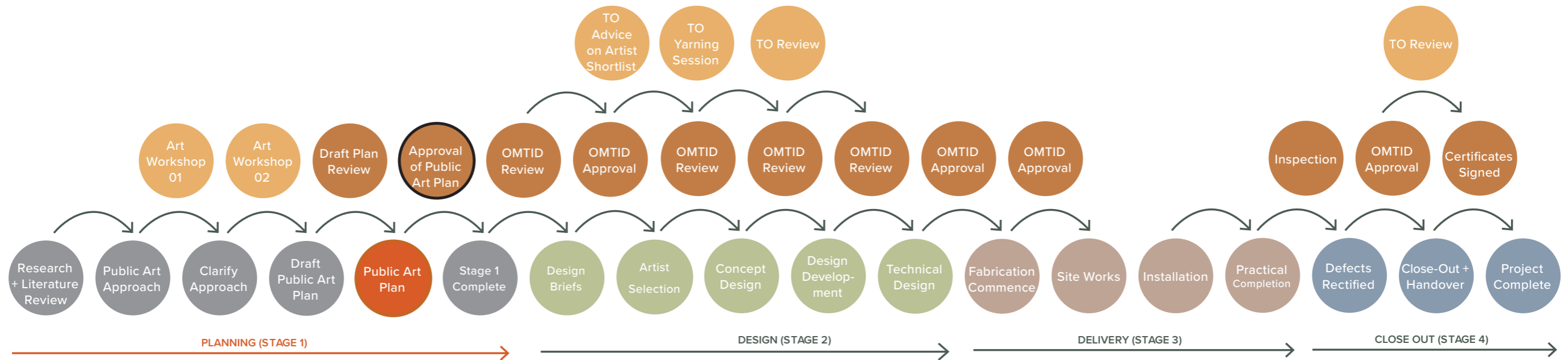


Funds will be allocated as follows:

Armadale Station Precinct and viaduct - Item	Procurement type	Amount
Item 1.A 	Design Assist, refer Appendix A	\$280,000.00
Item 1.B 	Design Assist, refer Appendix A	\$200,000.00
Item 1.C 	EOI- community project	\$110,000.00
Item 2.A 	EOI- traditional	\$400,00.00
Item 2.B  See detailed area and square metre rate breakdown in Armadale Budget	EOI- traditional	\$440,000.00
Item 2.C  See detailed area and square metre rate breakdown in Armadale Budget	EOI- traditional	\$420,00.00
Item 3 	Direct Artist Engagement	\$110,000.00
sub total Armadale Station		\$1,960,000.00
Byford Station Precinct - Item		
Item 4.A 	Design Assist, refer Appendix A	\$280,000.00
Item 5 	EOI- community project	\$140,000.00
sub total Byford Station		\$420,000.00
Item Design assistance program 2 BRE Stations- Refer Appendix A for Full breakdown (rounded) See Appendix A for details		\$100,000.00
Project Documentation included in project budgets above		
Contingency and Disbursements included in project budgets above		
Total ex. GST		\$2,480,000.00

PUBLIC ART PROCESS

This plan recommends the following Stakeholder review (OMTID, Metronet Noongar Reference Group (MNRG) , and traditional owner (TO) engagement throughout the design stages of the public art commission.



PROCUREMENT PROCESSES

There are a number of procurement methods available for the Byford Rail Extension project. It is recommended that the project opportunities utilise one of the three methods outlined below.

EXPRESSION OF INTEREST (EOI) OPEN COMPETITION

This an open competition, promoted widely. Artists are invited to submit an Expression of Interest (EOI) to participate in a public art project. There are no fees provided for the EOI. The EOI should respond to the EOI Artist Brief prepared for the project. EOIs are assessed by an Evaluation Panel and a short-list of artists are selected. Short listed candidates are invited to prepare an Artwork Concept Proposal (ACP) for a fee. The ACPs submitted should respond to the ACP Artist Brief prepared for the project. ACPs are assessed by a Selection Panel and one artist is recommended for the award of the commission.

EOI + COMMUNITY ENGAGEMENT

This model commences with an open competition EOI, promoted widely to the creative industry. Three creative producers are short-listed to develop a community engagement plan and one creative producer is selected undertake community engagement to inform the design of the artwork. The commissioned creative producer then undertakes Design Development, Detailed Design Documentation, Fabrication and Installation under an Artwork Commission Agreement.

EOI + DESIGN ASSIST

The Design Assist Model is where the Artist is assisted throughout the project by the Art Consultant or an alternative Lead Designer. The Art Consultant or alternative would taken on the artwork project delivery contract including Design Development, Detailed Design Documentation, Fabrication and Installation including the Artist Design Contract. Procurement would go through an open competition EOI process with three Artists selected to enter into the Artwork Concept Design phase - an assisted design process, Three ACP's would be presented to the selection panel, with one Artist's Artwork Concept Proposal selected to be developed into an Artwork. The Artist will participate in the Design Development, Fabrication and Installation of their artwork and will receive a fee and professional photos and video documentation of the project.

PLEASE NOTE: Procurement via the Design Assist model incurs costs over and above a standard public art project, however there are cost savings in design and production. **REFER APPENDIX A**

DIRECT ENGAGEMENT

Direct Engagement sees an artist selected based on their existing portfolios. Apparatus will provide information to the client as to their capability to deliver the project. The client may wish to interview the prospective artist. The artist is contracted to deliver the artwork and procurement progresses into concept development.

Noongar Artist Rubeun Yorkshire during the Subi East Design Assist Workshops.
Photos: Frances Andrijich



METHODOLOGY - EXPRESSION OF INTEREST (OPEN COMPETITION)



PROGRAM HIGH LEVEL - EXPRESSION OF INTEREST (OPEN COMPETITION)



METHODOLOGY - EXPRESSION OF INTEREST (COMMUNITY WORKSHOPS)



PROGRAM HIGH LEVEL

COMMUNITY ENGAGEMENT

An important component of the BRE Station project is the active engagement of the local community.

Artworks in both the Armadale and Byford Station precincts will be designed to encourage connection and ownership by the community.

The project will involve participation of a local school or community group as nominated by METRONET, MNRG and OMIT/ PTA. The City of Armadale and Shire of Serpentine Jarrahdale should also be consulted.

PTA to clarify if a Local Noongar Reference Group (LNRG) is developed or consulted; and if so, the most appropriate consultation and best representatives. Checking the language and role/scope as community cultural advisory group; and endorsement from MNRG and LNRG.

It is intended that this engagement will take the form of hands-on workshops to develop the artwork concepts, content and designs or contribute to the making of the artworks.

Other opportunities to consult with, involve or represent the diverse cultures present in the community in the artworks are also encouraged, examples might include:

- Consultation with the appropriate Local Noongar Reference Group (as advised by PTA) to ensure authenticity and community ownership of the project;
- Local or historical stories providing inspiration for the artwork concept or design detail;
- Text or quotations sourced from community members, local writer/s or students; or
- Hands-on design / making of aspects of the artwork with local residents or with community/ youth groups.

The Creative Production Team may include visual artists, writers, designers, Aboriginal artists, CALD artists, and/or emerging artists local to the Armadale and Byford communities.

The final artwork designs should draw on the community engagement workshops to illustrate aspects of the cultures existent in the area reflecting the diversity of the community. This could be through language (written) or cultural motifs of the many cultures represented in the local community.

Where Aboriginal cultural practices or stories are referenced in artworks, the team should consult with the LNRG to ensure authenticity, appropriate usage and community ownership of the project and any sensitivities around cultural practices or stories are recognised and respected.

Any reference to Noongar themes, language or stories will be reviewed and endorsed by the METRONET Noongar Reference Group.

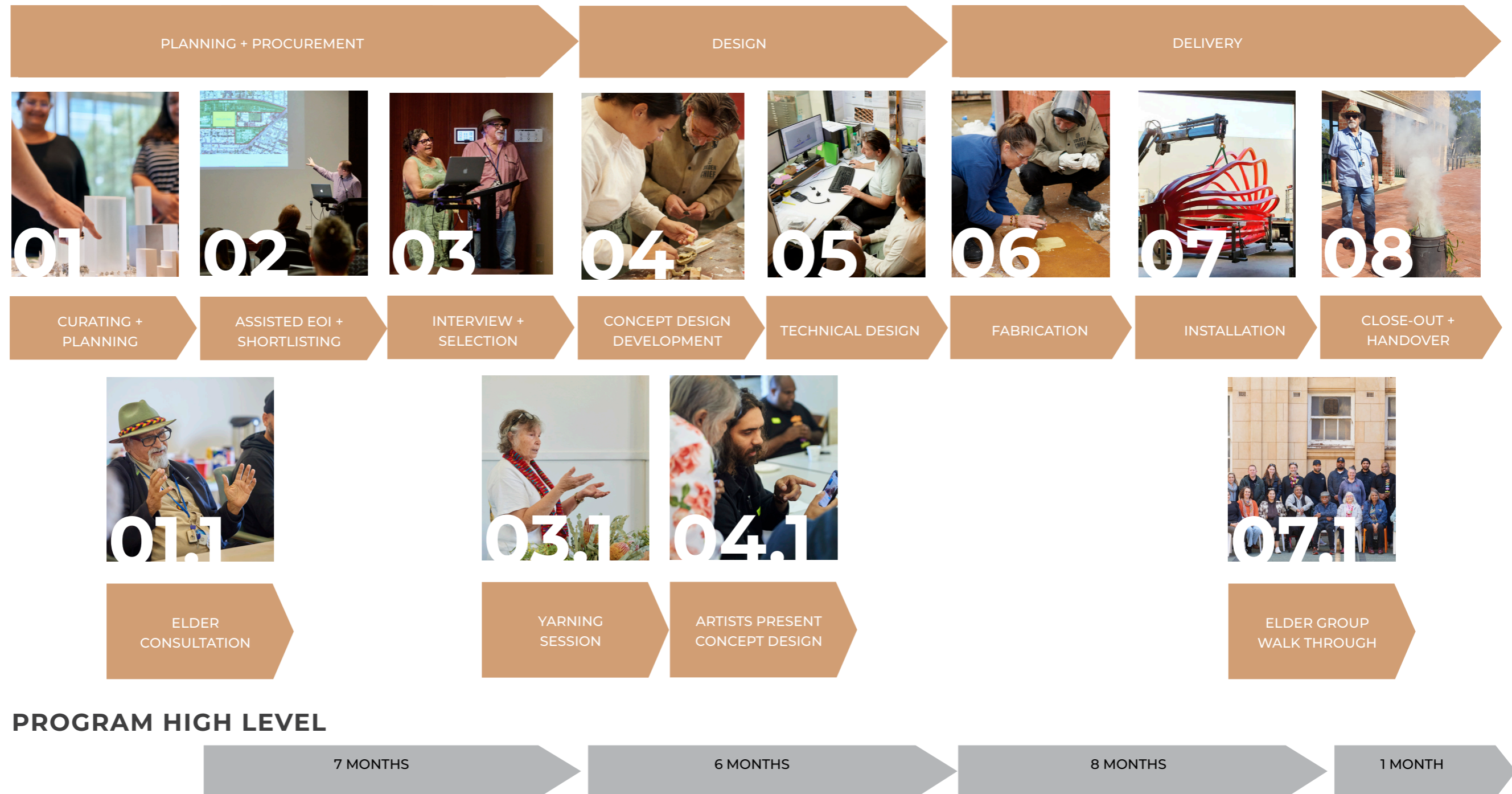
PTA to facilitate consultation with the LNRG and the MNRG.

All costs relating to community engagement consultation and workshops should be included in the public art project budget, cost TBC.

Esperance Indoor Sports Stadium Community
Mural Painting 2021. Artist George Domahidy.
Photos: Dan Paris



METHODOLOGY - EXPRESSION OF INTEREST (DESIGN ASSIST - NOONGAR ARTIST)



PROCESS - DANJOO MAARA (DESIGN ASSIST - NOONGAR ARTIST)

The Design Assist process is a planned program with the following objectives.

1. Develop the skills of Noongar artists wanting to work in public art.
2. Deliver artworks with Noongar cultural material in alignment with best practice ICIP protocols.
3. Deliver excellent public art outcomes.

The process works with skilled artists who have a demonstrated arts practice with existing skills such as drawing and painting and assists them with the translation of their skills to public artwork through a supported process.

The Design Assist process is customised, responding to the specific project aims and objectives. Importantly, we ensure that the artist is central, and is taken through the journey of delivering the artwork from beginning to end with decision-making and aesthetic oversight throughout.

All projects are a collaborative exercise with Traditional Owners / Elders consulted to ensure any cultural material is managed in an appropriate and culturally safe manner.

The Design Assist process enables visual artists to build their skills to enable the development of large scale, three-dimensional artworks for the public realm through either:

- Mentorship by the design team (one artist); or
- A structured workshop process (more than one artist).

The Design Assist Mentorship Process is generally for one artist who is involved closely in the public art process, throughout. This process includes working closely with the Landscape Architecture and Architecture team on documenting the artwork and design integration into the built form design.

The Design Assist Workshop Process involves the shortlisting of a number of artists, usually three, who are paid a fee to complete a concept proposal. Shortlisted artists gain experience in presenting their concepts to the selection panel. During the design assist workshops the artists might participate in hands-on workshops, exploring model and maquette making, concept development, and material exploration. The workshops often include presentations and tutorials by specialists and cultural advisors.

This processes has more associated costs and provides a professional development opportunity for several artists. One artist is selected for the artwork however the remaining artists gain developed concepts which they may be able to pitch for future artwork opportunities.

For both processes, Apparatus works closely with the artists to support the development of their artwork concepts providing mentoring during the design development, documentation, fabrication and installation of the artworks.

In addition to working closely with the design team on a project, Apparatus draws together teams of professional collaborators that can deliver capacity building public art projects with skill and sensitivity. This may include but is not limited to; artists, curators, academics, landscape architects, architects, engineers, fabrication specialists and legal consultants. The team work together to assist the development of artists' ideas into sophisticated artworks that could be integrated into the built form and public realm.

The Design Assist process opens up new pathways for artists to access significant public art commissions, and the income and reputational dividends that come with this.

The Design Assist process for the BRE Activation / Bididi Artworks will be tailored for this project to ensure the successful integration into the landscape and architectural design. The program will be designed to ensure a highly collaborative and supportive design process.

Selection of the artists will be through a two-stage progress:

1. Assisted EOI
2. Interview of shortlisted candidates

The Assisted EOI process is coordinated by Apparatus and is developed to reach and include as many Noongar artists as possible. The promotional campaign is targeted to Noongar artists and is developed in consultation with local Traditional Owners / Elders and the client. Apparatus works one-on-one with the Noongar artists, assisting them with the preparation of their EOI submission. The Assisted EOI process has additional costs and provides artists with a deeper understanding of the public art procurement process, which has ongoing benefits, with artists more able to pitch for future projects.

EOI SELECTION PANEL

The selection panel may include, but is not limited to:

- OMTID / PTA / METRONET
- MetCONNX
 - Laing O'Rourke (Design Team Lead)
 - Weston Williams - Architecture Design Team
 - UDLA - Landscape Design Team
- Traditional Owners / Elders
- LGAs
 - 1 x City of Armadale (COA) representative (voting)
 - 1 x COA CRG member COA community rep member
 - 1 x Shire of Serpentine Jarrahdale (SSJ) epresentative (voting)
 - 1 x SSJ CRG member COA comunity rep member

Selection Panel duties may include:

- Input into the Artist Briefs;
- Short-listing of artist candidates for interview.
- Short-listing of Artist Concept Proposals (3) if this procurement method and is selected.

INTERVIEW PANEL

- OMTID / PTA / METRONET
- MetCONNX
- Traditional Owners / Elders

Selection Panel duties may include:

- Selection of artist candidates.
- Selection of Artist Concept Proposals (3) if this procurement method and is selected.

The Selection Panel would be coordinated and facilitated by the appointed Art Coordinator.

Please refer the supplied document Apparatus Aboriginal Artist Capacity Building for more information



ARTWORK SUSTAINABILITY

The artists and the design, construction and installation teams will be encouraged to consider implications for sustainability and environmental impact as follows:

MATERIAL SELECTION

All artists, design and construction team members will be required to consider environmentally preferred materials options based on the following primary considerations:

- Proportion of recycled content of the material
- End of life recycle-ability of the material
- Total Carbon footprint of material
- Longevity of the material
- Sustainable technologies
- Durability and longevity

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; and
- Energy: efficiency / renewable sources for lighting

MICRO-CLIMATIC 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;
- Impact on fauna and flora
- Wind: tunnelling / cooling / deflection / turbulence / noise
- Water: runoff / catch / storage / absorption / evaporation / humidity

CONSTRUCTION PHASE

The timing of artwork installation will need to fit with the overall construction program. 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, micro-climate 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 fabrication and assembly and its carbon emissions impact through energy intensity or efficiency.

ARTWORK 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, material selection and fabrication. 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 specific climatic conditions of the site that all artists and fabricators must consider during artwork development to ensure the longevity of all artworks. These conditions include UV degradation, salt corrosion, heat, wind, rain, humidity fatigue and potential vandalism.

ARTWORK LIFESPAN

Artworks in the public realm are intended to have a life expectancy of 25 years, with the exception of temporary artworks, which will have a short life span agreed at artist briefing stage. Where artworks include technology elements with expected life-spans 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.

MATERIAL SELECTION

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

- Sculptural components of artworks may be constructed from materials such as:
- Ceramic/Mosaics;
- Concrete;
- Steel designed to limit rusting; and/or;
- Fibreglass.

Artworks including glazing, specialist materials and technology elements, are not recommended for this project.

MAINTENANCE PROGRAM

During the development of a public art project, the process will be thoroughly documented to identify the future care and maintenance requirements. This information will be captured in an Artwork Maintenance Manual and include the following:

- Contact details for the fabrication company/companies involved;
- Materials used during construction and supplier details;
- Treatments, after-care works and processes;
- Design and structural drawings;
- Predicted lifespan of components;
- Location of power source, power supply, water supply (if required);
- Cleaning program outlining processes and recommended frequency; and
- Any specific specialist maintenance requirements.

APPENDIX A

MENTORSHIP PROGRAM

BIDDI - ACTIVATION ARTWORKS

BYFORD RAIL EXTENSION

DESIGN ASSIST + MENTORSHIP PROGRAM
BIDI - ACTIVATION ARTWORKS

APPARATUS

PUBLIC ART + CULTURAL SERVICES



MetCONNX

THIS PROJECT TAKES PLACE ON THE ANCESTRAL LANDS OF THE NOONGAR PEOPLE.
WE ACKNOWLEDGE AND PAY RESPECT TO NOONGAR PEOPLE, THE TRADITIONAL CUSTODIANS OF THIS
KWOBIDAK BOODJAR (BEAUTIFUL COUNTRY).

WE ACKNOWLEDGE ALL FIRST NATIONS PEOPLE AS THE TRADITIONAL CUSTODIANS OF AUSTRALIA,
WHOSE CULTURES ARE AMONG THE OLDEST LIVING CULTURES IN HUMAN HISTORY.

CONTENTS

CULTURAL SENSITIVITY WARNING

APPARATUS would like to warn people viewing this document that some sections may contain images, names or stories of Aboriginal Australians who have passed away. APPARATUS will respect any request to remove images or names of the deceased persons from this document if necessary.

CULTURAL TERMS

The term Noongar is used throughout this document to refer to Aboriginal people of the South-West region of Western Australia.

Noongar was originally an oral language. Written recordings offer different spelling types.

APPARATUS uses the orthography endorsed by the Noongar Language Centre - Noongar Boodjar Language Cultural Aboriginal Corporation (NBLCAC) unless otherwise advised by the METRONET Noongar Reference Group.

PREPARED BY

APPARATUS

PUBLIC ART + CULTURAL SERVICES



PREPARED FOR



METRONET

PROJECT TEAM

CONSTRUCTION	Laing O'Rourke
PUBLIC ART + INTERPRETATION	APPARATUS: public art and cultural services
ARCHITECTURE	Hames Sharley, Weston Williams + Partners
LANDSCAPE	UDLA

DOCUMENT CONTROL

DOCUMENT TITLE	Byford Rail Extension Design Assist + Mentorship Program
DOCUMENT REF	R30-APP-RPT-AS-550-00010
PROJECT NAME	Byford Rail Extension
DOCUMENT TYPE	A4 landscape
APPARATUS PROJECT REF	P22-06 MET BRE

REVISION	REASON FOR ISSUE	ISSUED BY	DATE ISSUED	APPROVED BY	DATE ISSUED	COMMENTS	DATE RECEIVED
RevA01	Presented for Review	Caroline Di Costa	28.11.22	Helen Curtis	05.12.22		
RevA	Issued for Approval	Caroline Di Costa	15.12.22	Helen Curtis	20.12.22		
RevB	Superseded by R30-APP-RPT-AS-550-00003	Caroline Di Costa	09.03.23	Helen Curtis	09.03.23	Documnet SUPERSEDED	

ORTHOGRAPHY

The term Noongar is used throughout this document to refer to Aboriginal people of the South-West region of Western Australia. The orthography of the word Noongar, and other words in language have developed over time with different speakers and recorded versions. It is generally accepted that variations in spelling of the language exist. This document uses orthography agreed on in the Marribank meeting and used by the South West Aboriginal Land and Sea Council, the Whitehurst Dictionary and the Noongar Boodjar Aboriginal Language Centre.

DISCLAIMER

This package has been prepared for the exclusive use of the Client, in accordance with the agreement between the Client and Apparatus

Apparatus accepts no liability or responsibility whatsoever in respect of any use of or reliance upon this package by any person who is not a party to the Agreement or an intended recipient.

Copyright and any other Intellectual Property arising from the report and the provision of the services in accordance with the Agreement belongs exclusively to Apparatus unless otherwise agreed and may not be reproduced or disclosed to any person other than the Client without the express written authority of Apparatus.

This brief is for the use of the party to whom it is addressed and Apparatus disclaims responsibility to any third party acting upon or using the whole or part of its contents.

Copyright © 2022 APPARATUS: public art and cultural services Pty Ltd (Apparatus). No part of this document shall be reproduced in any form without written permission of Apparatus.

INTRODUCTION

EXECUTIVE SUMMARY	5
INNOVATION	6

ARMADALE AND BYFORD LANDSCAPE DESIGN

ARMADALE STATION LANDSCAPE BIDI DESIGN	8
BYFORD STATION LANDSCAPE BIDI DESIGN	9

PROCUREMENT

BRE STATION DESIGN COLLABORATORS	12
NOONGAR PUBLIC ART MENTORSHIP	13
BIDI ELEMENT OPPORTUNITIES	14
DOCUMENTATION	15
PROCUREMENT	16
METHODOLOGY- DESIGN ASSIST EOI	17
PHASE 1 AND PHASE 2	18
PROJECT PROCESS	19
EOI CRITERIA	20
BUDGET	21
DETAINING BUDGET	22
ABORIGINAL PROTOCOLS	23
PRINCIPLES FOR RESPECTING	
INDIGENOUS CULTURAL + INTELLECTUAL PROPERTY	24

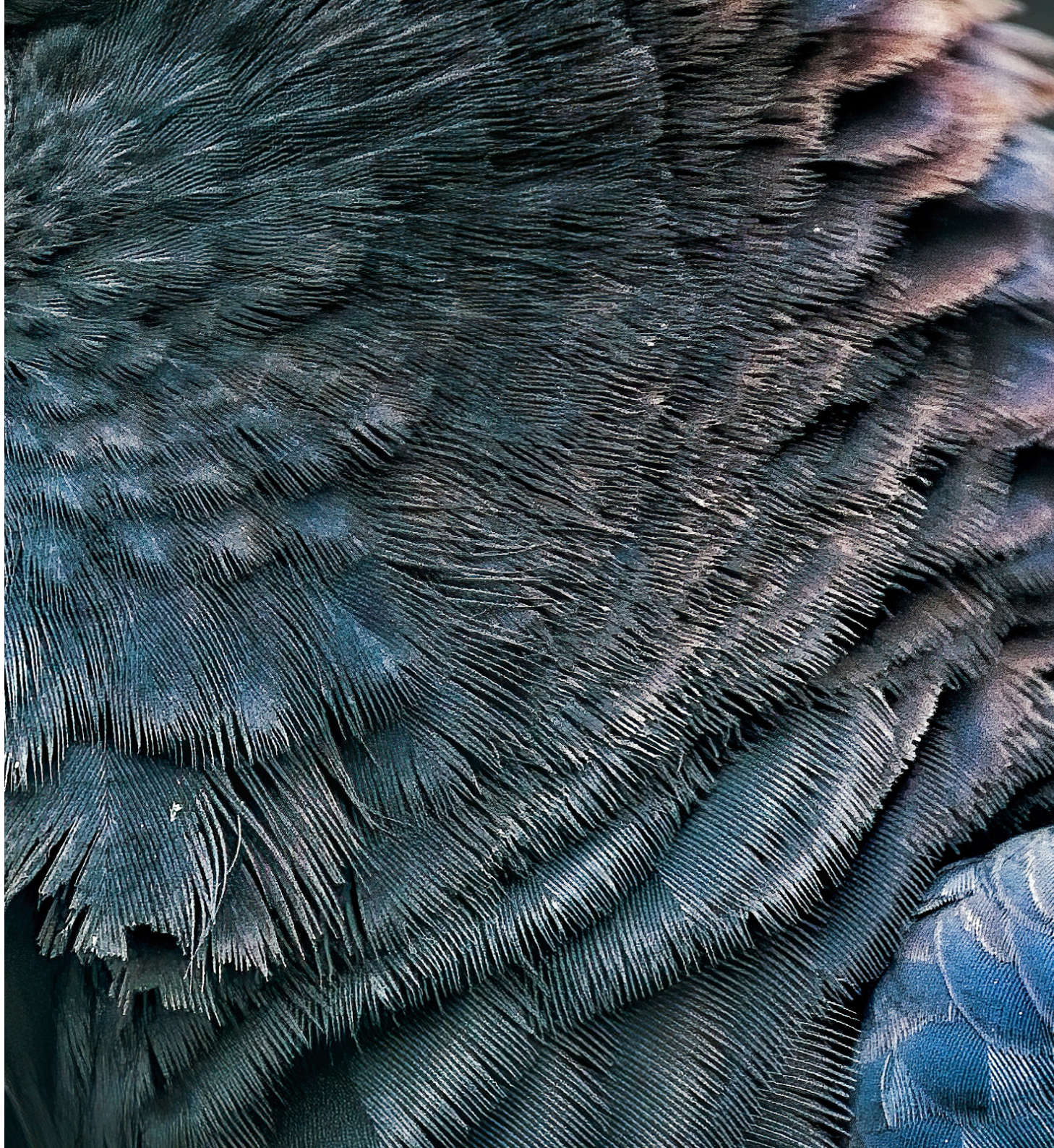


INTRODUCTION

This document details the recommendation for a Design Assist process for Noongar artist involvement in the public art program and provides a methodology for a Design Assist project at each of new Byford and Armadale Stations as outlined in the BRE Public Art Plan (PAP) .

These two public art opportunities will form part of the collection of public artworks commissioned as part of the BRE project. Both projects will include integrated elements embedded into the Bidi / pathways and landscape design at both Armadale and Byford Station Precincts.

These public art projects have been identified as opportunities to embed a Noongar Artist into the Alliance team for the design and delivery of these commissions as well as creating a culturally lead approach to the Noongar themes of the works. In addition, it is recommended these projects are procured through as assisted EOJ process and Mentor s hip program as outlined in this document.



INNOVATION

The BRE Public Art Activation Bidi Artwork projects at Armadale and Byford Station Precincts is an innovative methodology with demonstrated successes.

LEADING BY DOING.

The BRE Station Precinct BIDI projects is the result of undertaking best practice in community consultation and engagement. The Noongar Elders Group cultural knowledge is valued and shared with the Design Team throughout the planning and delivery of the project. This ensures cultural integrity throughout the process, maintaining Indigenous Cultural Intellectual Property (ICIP) and promoting trust and respect between all stakeholder .

PROJECT OBJECTIVES

- Develop a relationship of trust and respect with all stakeholders.
- Working together to communicate and collaboratively plan projects and places.
- Provide clarity for everyone involved with regard to process, expectations and outcomes.
- Develop ongoing and respectful engagement with the traditional owners to enable cultural contribution and participation in the project.
- Enhance the creation and regeneration of places, delivering spiritual, ethical, cultural and practical benefits and opportunities.
- Skills development for Noongar artists.
- To facilitate artists to prepare and deliver proposals for future PTA projects and beyond.
- To provide economic opportunity to artists who traditionally have only had capacity to provide concept scope and not full delivery.
- To begin to expand opportunities for self determination for Aboriginal people through Aboriginal artists telling their stories from commencement to completion.

BENEFITS FOR OMTID / PTA / METRONET / METCONNX AND KEY STAKEHOLDERS

- Support for Noongar artists who are developing skills to deliver commercial public art projects independently
- Exemplar approach to Aboriginal led project implementation
- Exemplar approach to place making
- Delivery of an Aboriginal narrative for the site by a predominantly Aboriginal team.
- Delivery of possibly the biggest Aboriginal Public Art Project to date in Australia.
- Project implementation best practice and alignment with stakeholder strategic planning.
- Innovative reconciliation project



ABORIGINAL LED DELIVERY

Specific Noongar Elders will be appointed to assist in identifying and translating stories and lore for the BRE project to be interpreted in a culturally appropriate manner. It is important that these stories and memories are led through development to delivery by Noongar people. As identified in Gnarla Bidi the context of delivering major infrastructure and development, and in the spirit of continuous learning and improvement, the importance of engaging in an authentic, robust and meaningful dialogue with Noongar people can't be underestimated. There has long been need for an approach that brings together project delivery organisations with the traditional owners and custodians of the land, in a collaborative relationship.

CAPACITY BUILDING IN NOONGAR ARTISTS

Currently in Western Australia, there is high demand for Aboriginal artists delivering artwork drawing on Aboriginal cultural material, this is especially so in Noongar country. Conversely there are few Aboriginal artists practising in Western Australia who have the professional capacity to deliver end to end public art projects.

This situation is the case for many WA State Govt agencies DevelopmentWA, METRONET, BMW, PTA, as well as local governments and developers working to comply with policy. There is no agency, education institution, company or organisation currently addressing this challenge.

The Noongar Artist Design Assist + Mentorship Program seeks to begin to address the challenge by implementing an artist mentorship program specifically developed for this purpose. It is anticipated the program will build the professional capacity of the artists involved, leaving a lasting positive legacy of employment. The process is designed to lead a group of Noongar artists through a public art project to enable them to deliver a commercial art project from concept design through to installation. This ensures that Aboriginal authorship is not just associated with the narrative but also with the creation and delivery, where there is opportunity to both maintain the story integrity and receive payment for this substantial portion of the work.

INNOVATION CONT.

ABORIGINAL EMPLOYMENT

The BRE Station Bidi and Activation Projects promote and action Aboriginal employment Benefits of Aboriginal employment include:

- Supporting the development of future Aboriginal leaders.
- Ensuring that Aboriginal peoples' rights to culture are respected and upheld.
- Showing a strong commitment to cultural safety.
- Involving Aboriginal people in decision making.
- Ensuring that Aboriginal people have a voice regarding Aboriginal business.
- Consulting or partnering with Aboriginal people when designing services and programs for Aboriginal people.



SUBI EAST _ Elder's Yarning session
Photo: Francis Andrijich

SUSTAINABLE DEVELOPMENT OUTCOMES

This project meets METRONET strategic outcomes for sustainability as outlined below.

Economic well-being

- To promote economic prosperity and well-being by supporting development that facilitates investment and provides opportunity for local businesses and emerging industries to satisfy market demand.

Environmental integrity

- To encourage ecologically sustainable design.
- To protect and manage natural systems, habitat and biodiversity.

Social inclusion

- To engage with the community to provide opportunities for them to positively influence development outcomes.
- To create communities that are safe, healthy and enjoyable places to visit, live and work, with access to diverse and affordable housing.
- To support community infrastructure and activities and opportunities for visitors and residents to socialise.
- To work with Aboriginal people, communities and other stakeholders toward reconciliation efforts.

Design excellence

- To build a sense of place by supporting high-quality urban design, heritage protection, public art and cultural activities that respond to the environment, climate and lifestyle.
- Deliver a wide-range of small and large development projects to add value to Government and the Western Australian community.



SUBI EAST Yarning session 1
Photo: Francis Andrijich



SUBI EAST Elder's Yarning session
Photo: Francis Andrijich

01

ARMADALE + BYFORD LANDSCAPE DESIGN

ARMADALE STATION BIDI LANDSCAPE DESIGN

The Landscape design for the new Armadale Station has been developed by UDLA in conjunction with the Metconnx design team and key Stakeholders The key draft design components include:

CENTRAL HUB

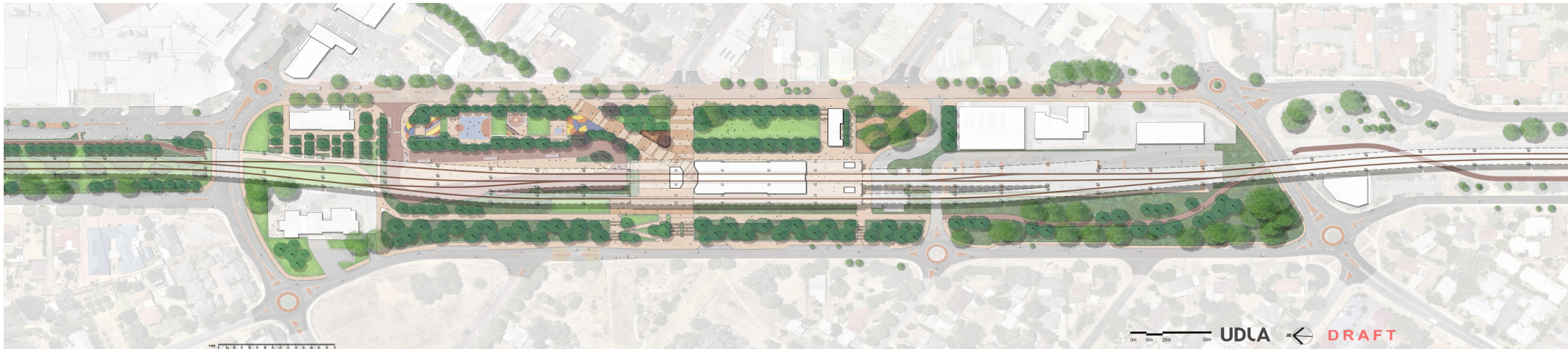
- six seasons planting and natural materials
- gathering• drop off / pick up
- connected to landscape
- small event space as well as seating and turfed areas
- meet & greet, welcoming & gathering spaces
- connectivity
- community events, food trucks / farmer's markets
- safety day & night



NORTH - SOUTH MOVEMENT MAINTAINED & STRENGTHENED
EAST - WEST CONNECTIVITY THROUGH THE SITE
SIGNIFICANT GREEN EDGE PROVIDES NATURAL BOUNDARY

- Extensive tree canopy
- green link through site with terraced edges
- endemic planting

Images and extracts from DRAFT UDLA
landscape design document BRE_UDLA Armadale Landscape



BYFORD STATION BIDI LANDSCAPE DESIGN

The Landscape design for the new Byford Station has been developed by UDLA in conjunction with the Metconnx design team and key Stakeholders

The key draft design components include:

OPEN WOODLAND-

- Tall, clear trunked trees to provide shade, shelter, and clear sight lines.
- Relaxed and informal seating and gathering spaces

STATION WALK

- Clear, generous and safe pathways.
- Regular places of rest and respite.
- Cultural and contextual narrative told through materiality

FORREST GARDEN

- All-ages nature playground, seating, and turf areas provide an inclusive community space in the centre of town.
- Simple, robust, and multi-functional spaces provide a diversity of spaces.

SEATING

- Simple, robust seating supports activities and aids circulation.
- A dual-level deck, able to be used both as a stage and as seating

MATERIALITY:

- Selection Of Materials That Builds On The Character And Context and seek to reinforce way finding and a Sense of Place.
- The material palettes reference both the underlying soils and geology of the local area, as well as the colours and textures of the bricks that were produced historically from the local area.
- The soils and geology are a mosaic of red gravels, yellow and brown clays and sands, and red brown laterites.
- The colour of the red comes from the high iron content in the soils and rock.



EARTH STORY

Using materials to tell stories of Byford e.g. soils, gravels etc ?



FIRE STORY

Including the fire and land management within the public realm?



WATER STORY

How is the water story celebrated and enhanced within the landscape?

Images and extracts from DRAFT UDLA landscape design document BRE_UDLA Byford Landscape



Material Palette from DRAFT UDLA landscape design document BRE_UDLA Byford Landscape



Byford Station Precinct Master Plan DRAFT UDLA landscape design document BRE_UDLA Byford Landscape



BRE STATION PRECINCT ACTIVATION ARTWORK - COLLABORATORS

The BRE Activation Artworks are based on the idea of providing an authentic local experience, a Noongar interpretation of culture, grounded in country.

This diagram visually illustrates the project philosophy, to work collaboratively and follow the Noongar value systems and core principles of Noongar culture; respect and reciprocity.

Cultural knowledge and lore is imparted to the artists by local Elders. The Elders are engaged throughout the process to ensure that the knowledges is translated by the artists in a culturally appropriate manner and that the project is managed in a culturally safe way.

Apparatus coordinates all participants, design and delivery of the project and ensures the direction, intent and quality of the project.

The MetCONNX Design Team works collaboratively with the Elders, Specialists and Artists to deliver a quality outcome with a respectful process developing the artwork concept and form, and teaching skills and techniques.

The Artists translate the cultural material into a design concept and sculptural or patterned form.






METCONNX DESIGN TEAM

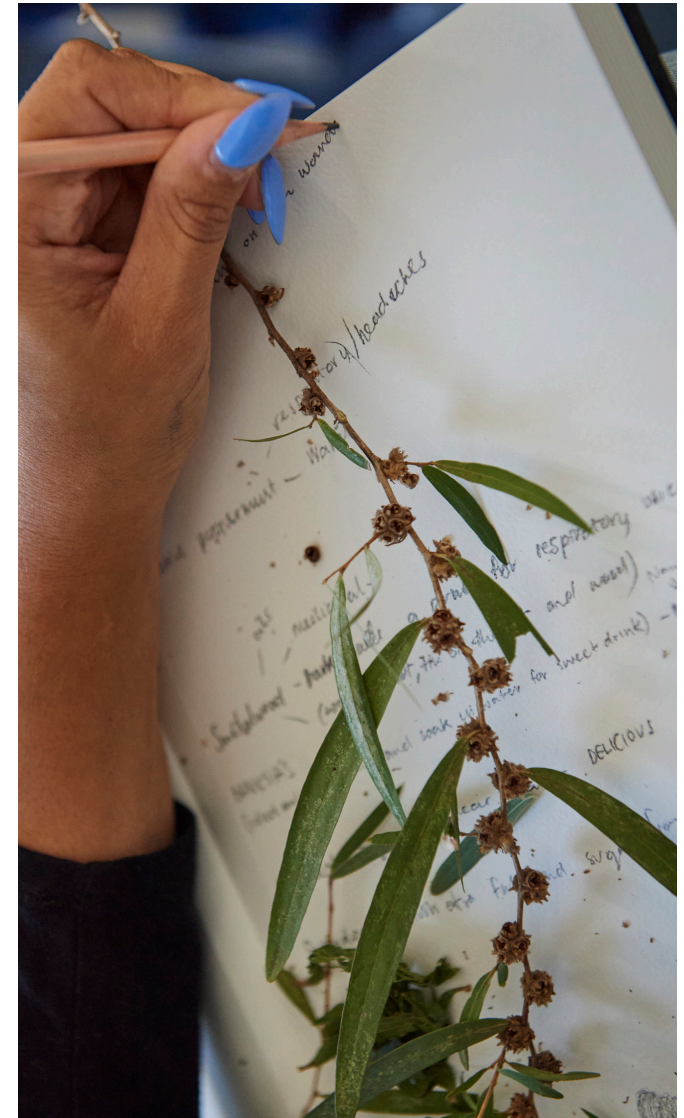
- Hames Sharley/ Weston Williams - Architecture
- UDLA - Landscape
- APPARATUS - Public Art Coordination

MENTOR & SPECIALIST TEAM

- 2D Design - Concrete Specialist/s
- 2D Design - Metal Specialist/s
- Artist - Pattern 2D Design Specialist
- Artist - Marker Sculpture Specialist
- Artist - Animal Sculpture Specialist



-  Artist 1 _ Place Activation Armadale Station
-  Artist 2 _ Place Activation Byford Station
-  Specialists & Artist Mentors
-  BRE Design Team
-  Local Noongar Elders



SUBI EAST Yarning session 1
Photo: Francis Andrijich

DESIGN ASSIST PROGRAM

The Noongar Public Art Design Assist Program is a mentorship program developed by Apparatus in collaboration with Aboriginal Artist, Elders and Advisors to up skill Aboriginal Artists with the aim of employment through public art commissions and ultimately, self-determination.

The Noongar Public Art Design Assist Program is developed to be an exercise in listening and learning for everyone involved in the process. With all parties learning new skills and gaining experience to improve their future processes and projects.

The Design Assist Program is highly collaborative, with time and space given to the development of the design concepts and stories that underpin them.

The Design Assist Program is a creative development program designed to build new skills, and provide income and employment opportunities for Aboriginal artists. This mentorship model enables Aboriginal visual artists to develop their skills to produce artworks for the public realm via a structured and supported learning process.

The project will directly employ Noongar artists, who will be mentored throughout the project by artists, material specialists, the Art Coordinator (Apparatus), Landscape Team (UDLA) and the Metconnx Alliance.

The Elder Representatives will play an important role in story telling and the use of the cultural material.

Design Assist sees Apparatus working with emerging and / or Aboriginal artists to provide a low-risk, high quality outcome for clients with the additional benefit of building capacity within the public art sector.

Design Assist services can be tailored to meet client expectations and can be priced on application.

We offer a full professional development program, design assist package and mentoring services. These services range in outcomes delivered, time taken, complexity and cost.

Our Design Assist packages provide a low-risk, high quality outcome for clients with the additional benefit of building capacity within the public art sector.

Design Assist packages see the Artist/s engaged by Apparatus to design, develop and deliver their concepts in a respectful and nurturing manner.

All Design Assist packages include:

- Yarning Sessions with Elders and/or recognised Cultural Advisors
- Concept Design workshops
- Workshop venue hire and catering etc.
- Apparatus manages the development of a Concept Design package that includes a resolved concept by each artist.
- Regular consultation with the project team, responding to queries and making amendments where necessary
- Digitalisation of artist concept
- 3D renders, models or other visualisation methods required to illustrate designs within the site context
- Material research, selection and availability
- Construction methodology and cost estimation
- Engineering advice
- Concepts are approved to proceed to Technical Design
- Development, upon review by ECU.
- Apparatus and Big Spoon works with the artists and the client stakeholders to resolve the details so that approval to proceed into fabrication and installation can take place.
- Specialised lighting design, lighting and lighting consultancy
- Design development packages including finalised budget delivery methodology
- Workshop documentation
- Fabrication & installation
- Project management, equipment & on-site contractors

ELDER LED DELIVERY

It is recommended that local Elder representatives are engaged specifically for the Activation projects.

We would aim to work collaboratively with the Elder Group in a respectful and meaningful way and acknowledge the cultural protocol of Elders first.

The Elders provide guidance, transfer knowledge, maintain shared cultural values and value systems to protect Whadjuk and Noongar heritage and we respect this system. We would ensure that the Elders are engaged early, respectfully and deeply throughout the art program.

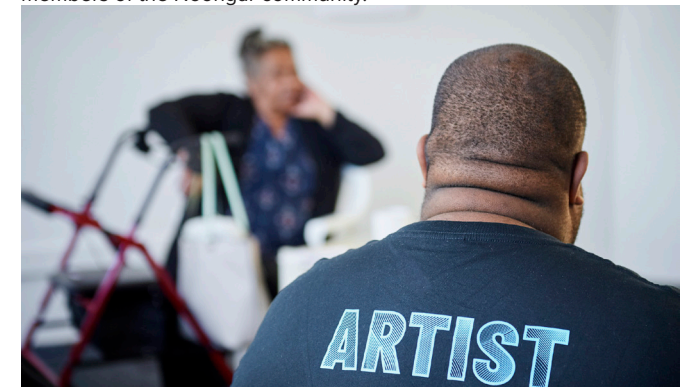
The Elder Group group would be coordinated and facilitated by the MetCONNX Aboriginal Development Manager in collaboration with Apparatus, UDLA and the PTA Aboriginal Engagement Coordinator.

The Elder Representative tasks will include:

- Project development;
- Input into the Artist Briefs;

Nominated representatives from the Elder Group will be included on the Selection Panel. Please refer to page entitled “selection panel”.

This Aboriginal Led Delivery model is in keeping with best practice - that any heritage interpretation seeking to reference Noongar history, heritage or culture, must include consultation with appropriate members of the Noongar community.



SUBI EAST Yarning session 1
Photo: Francis Andrijich

DESIGN ASSIST PROGRAM CONT.

PROFESSIONAL DEVELOPMENT

Our Professional Development (PD) program is a wrap around service provided for major projects. This program delivers excellent public art outcomes and an up-skilling of several artists over the life of one project.

Artists receive Mentoring and Design Assist services as well as workshops on:

- Introduction to public art processes
- How to read architectural and landscape plans
- Contracts, copyright and ICIP with a specialist lawyer
- Writing Artist Statements and Bios with an arts specialist
- Public Speaking (how to present to a panel) with a specialist
- Marketing and Promotion with journalists and social media specialists
- Working in the arts as an Aboriginal or CALD artist with celebrated artists presenting

The Apparatus PD program is an investment in capacity building in the sector.

We recommend this program where numerous artists are participating in the project and there is likely to be a high return on investment.

Project Reference: Subi East Artworks Markers



Subi East Artworks Markers Professional Development Program (Lea Taylor and Stuart Green)
Photo: Francis Andrijich

DESIGN ASSIST

The Design Assist package is a service provided where a competitive process is sought with resolved ideas presented to the client for selection.

This program delivers excellent public art outcomes and an up-skilling of three or more artists in concept design, with one artist selected to proceed to delivery and receiving mentorship over the life of the project.

Three artists undertake or more artists undertake concept design workshops to develop an artwork concept proposal for selection by the evaluation panel.

We recommend this program where the client is seeking an open competition with a selective process.

Project Reference: One The Esplanade Activation Artwork



One The Esplanade Design Assist Program (Jarni McGuire)
Photo: Francis Andrijich

MENTORING

The Mentoring program sees an artist embedded in the Apparatus team and being mentored through the journey of the public art process from concept design to development, documentation, delivery and completion.

We recommend this program where the client is seeking a cost effective option to deliver an excellent outcome.

Project Reference: Winin Katidjin Bilya



Winin Katidjin Bilya Artist Mentorship (Graham Dawe and Kamsani Bin Salleh)
Photo: Francis Andrijich

DOCUMENTATION

Documenting the mentorship program and the artwork as it develops allows for an appreciation of all that is involved with delivering an artwork program, and a deeper engagement the artwork project.

Photographic documentation can be used for marketing purposes and video documentation is great for social media and websites. Any art program photographs produced for BRE can also be used to illustrate the proposed BRE publication.

All photo and video documentation will be available for use by METCONN, the Design Team and all mentorship program participants.

DELIVERABLES

- Full set of In-Progress professional stills. (High and Low Resolution)
- Full set of completed professional stills including 'hero' shots. (High and Low Resolution)
- 30 second story video fully edited with sound track and voice overs.
- 2:30 or 3:00 minute story video fully edited with sound track and voice overs.

EXAMPLES

Click to download

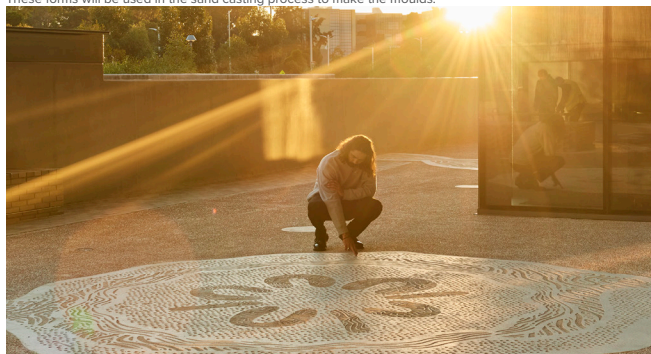
- Clifton Park video 2:30
- Clifton Park video 0:30
- The Journey and The Six Seasons 1:01
- The Journey and The Six Seasons 3:54
- Esperance Indoor Sports Stadium 3:15
- Esperance Indoor Sports Stadium 0:23
- Esperance Civic Centre 0:31
- Esperance Civic Centre 3:48
- Winin Katidjin Bilya 3:25
- Winin Katidjin Bilya



Judy Watson works with UAP pattern makers to ensure the weave is mounted onto foam correctly. These forms will be used in the sand casting process to make the moulds.



Judy Watson works with UAP pattern makers to ensure the weave is mounted onto foam correctly. These forms will be used in the sand casting process to make the moulds.



Judy Watson works with UAP pattern makers to ensure the weave is mounted onto foam correctly. These forms will be used in the sand casting process to make the moulds.



Artist Mentorship Project - Winin Katidjin Bilya - filming in Concreto studio
Photo: Helen Curtis, Apparatus

PROCUREMENT

Procuring an Aboriginal Artist needs to be a thoughtful process design to specifically target those artists in ways that will reach and appeal to them. Apparatus has developed an open competition Expression of Interest (EOI) process that aims to assist artists through the process of applying for a public art opportunity.

This has the longer term benefits of enabling artists to bid for future projects using the same system.

EXPRESSION OF INTEREST - ABORIGINAL ARTIST MENTOREES

- Development of Artist Brief.
- Open Expression of Interest (EOI) calling for suitable artists.
- Briefing Session provided for interested artists.
- EOI's received will be reviewed by the Selection Panel, selecting six artists for the project.

The EOI submission will include a completed EOI template, provided by APPARATUS to ease the EOI process.

The template will include:

- The artist's CV;
- Written responses to the artist's brief, with demonstrated experience relating to the selection criteria
- Relevant images of past artworks.

Artists may only submit an EOI either as an individual.

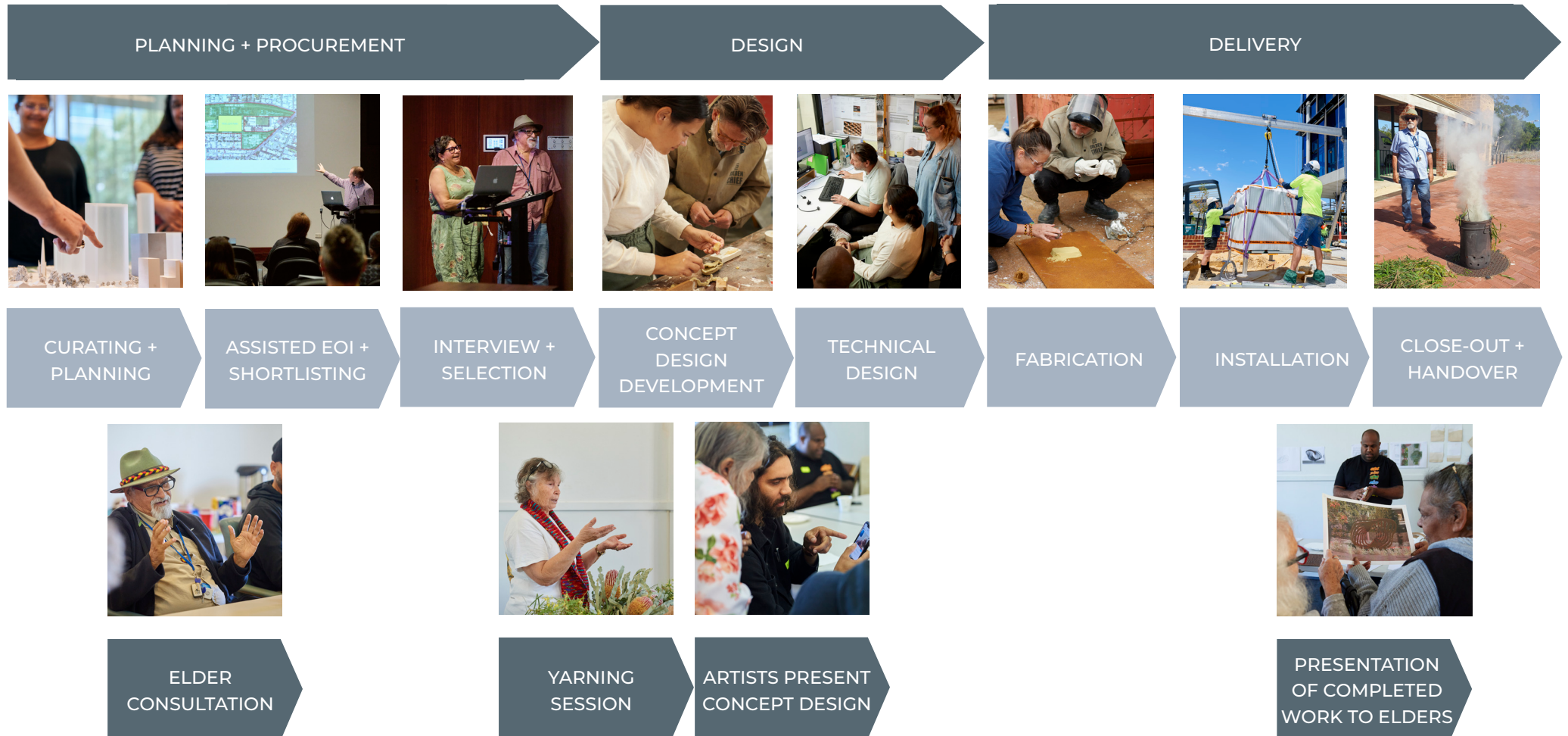
BENEFITS

- Ability to 'cast the net wider' in the search for suitable Artists.
- Give the Client and Project Team the opportunity to consider a range of potential candidates for the commission.



Review session with Noongar Advisors for Curtin University's Winin Katidjin Bilya
Photo: Francis Andrijich

METHODOLOGY - DESIGN ASSIST EOI PROGRAM

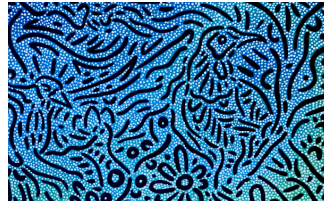


PHASE 1

01

EXPRESSIONS OF INTEREST

Noongar Artists apply for the mentorship.



02

CULTURAL WORKSHOPS

Noongar Advisors discuss the stories of the site.



03

CONCEPT DESIGN WORKSHOPS

Development of concepts; support artists in material selection and translation of ideas to material.



04

DESIGN DEVELOPMENT WORKSHOPS

Support artists through developing the designs and selection of materials and finishes.



PHASE 2

05

DOCUMENTATION

Designs are documented.

Artists review and approval of final models



06

APPROVAL

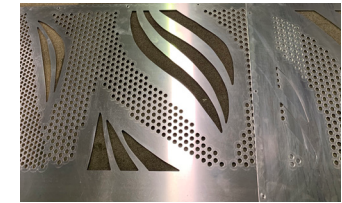
Design documentation is presented to the Elder Representatives , PTA and Metronet for approval.



07

FABRICATION

Artists participate in fabrication process, working on final scale models and/or full scale sections



08

INSTALLATION

Installation of artwork on site, public launch event and artists talks.

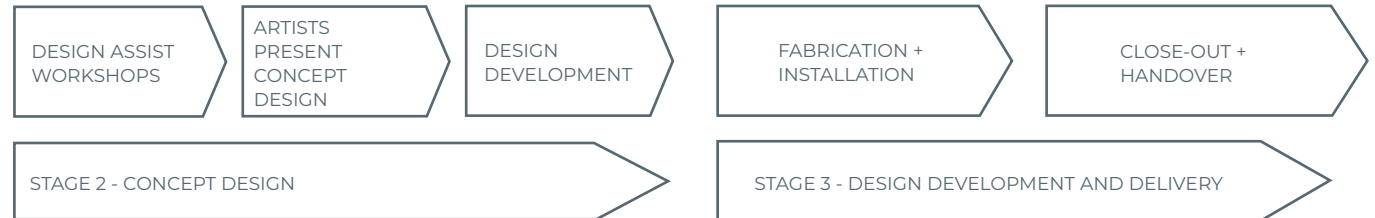


PROJECT PROCESS

EXPRESSION OF INTEREST (This Phase)



ARTWORK DESIGN + DELIVERY (Next Phase)



1. EXPRESSIONS OF INTEREST

Noongar Artists are invited to submit an Expression of Interest in the project. No payment is offered for Expressions of Interest.

2. BRIEFING SESSION

A briefing session will be held to provide interested artists with information about the project. You are welcome to bring a friend or family member to support you. If you are not able to attend, you are welcome to send along a friend or family member instead.

This is a good opportunity to raise any questions you may have about the project.

3. SHORT-LISTING OF ARTISTS

EOIs will be assessed by the Selection Panel. The Selection Panel will be short-listing artists for interview.

The short-listed artists will meet with a small interview panel to discuss the project and provide further details about their interest in the project and capability to undertake the workshops.

Two of these Artists will be selected to proceed to the next stage.

All Artists will be notified in writing regarding the outcome of their EOI. Unsuccessful Artists will be offered feedback on their submissions, if requested.

4. ARTWORK CONCEPT DESIGN

The artists will attend a series of Concept Design Workshops with APPARATUS and the Design Producer to develop their concepts.

The Design Producer will work with the selected artists to develop a Concept Design package that includes a resolved concept by each artist.

5. ACD PRESENTATION

Artists will be invited to present their ACD to DevelopmentWA for sign off to the next stage.

6. DESIGN DEVELOPMENT

The selected Artist will work with the Design Producer to refine the artwork concept and undertake Design Development and deliver the Detailed Design Documentation.

7. FABRICATION + INSTALLATION

The selected Artist will work with the Design Producer on the fabrication and installation of the artwork. Artists should be prepared to travel if required.

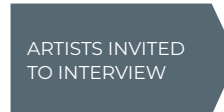
8. CLOSE-OUT + HANDOVER

The selected Artist will work with APPARATUS and the Design Producer on the Close-out Report and Maintenance and Operational Manual and any Progress Reports as necessary.

EOI CRITERIA

EOI SHORTLISTING CRITERIA

SELECTION CRITERIA	DESCRIPTION
Response to brief - weighting 40%	<ul style="list-style-type: none"> • Interest in participating in the project • Understanding of the project • Previous experience
Artistic Excellence - weighting 60%	<ul style="list-style-type: none"> • Quality of previous designs / artwork - based on project information and images provided.



INTERVIEWS

SELECTION CRITERIA	DESCRIPTION
Interest - weighting 50%	<ul style="list-style-type: none"> • Interest in participating in the project.
Capability- weighting 50%	<ul style="list-style-type: none"> • Capability of participating in the workshops

Following the interviews Artists will be selected based on their response to the above criteria. Selected artists will then be notified of their acceptance into the development program for the assisted design and delivery of the Public Artwork at Byford or Armadale as part of the BRE project.

SELECTION PANEL

The Selection Panel members will include:

- 3 x PTA/ OMIT representative
- 2 x Elder Representatives
- 2 x MNRG Representatives
- 3 x Design Team/ Alliance representatives
- 1 x COA representative
- 1 x SSJ representative

The Selection Panel tasks will include:

- Review of the public art project briefs;
- Review of the Expressions of Interest and short-listing of Aboriginal Artist Mentoree candidates for interview; and
- Review of the Expressions of Interest and selection of Artist Mentors for appointment.

INTERVIEW PANEL

The Selection Panel members will include:

- 2 x Elder Representatives
- 1 x Metronet / OMIT
- 2 x Public Art Consultants

The Interview Panel tasks will include:

- Discussions around the Artists capacity to be involved in the project through the stages.
- Discuss with the Artist their interest and incentive to be involved in the project.
- Discussions with the Artist regarding any connections to the place and site for the project.
- Clarifications with the Artist in regard to expectations of all parties.

Responding to any queries the Artist may have regarding the project.

BUDGET

The budget for the BRE Assisted EOI process and mentoring program is provided as two options.

These options are for the program delivery of two Assisted EOI 's and a mentoring program for the public art components to the Bidi's at Both Armadale Station and Byford Station . The Assisted EOI budget allows for fees for the two Mentoree Artists, Industry Mentors , Landscape Architect (UDLA) and the public Art coordinator (APPARATUS) .

Both Option budgets allow for additional fees to the Artist and consultants to provide the additional services and engagement required to procure an Assisted EOI. These are essentially extra over costs to the traditional procurement of an EOI process and facilitate mentorship and training to the Mentoree Artists.

These budget are for both Armadale and Byford station and have allowed for shared costs across some of the services where possible.

Please refer to page 22 for detailed breakdown of fees and disbursements.

Assisted EOI and Mentorship Budget - BRE ARMADALE and BYFORD Bidi project - BUDGET (page 22).

ARMADALE AND BYFORD BUDGET

The original proposed budget for the BRE Armadale and Byford Station Bidi Artwork Projects is as follows:

Public artwork allowance ARMADALE BIDI	\$569,000.71
Public artwork allowance BYFORD BIDI	\$546,718.40
TOTAL	\$1,115,719.11

Assisted EOI process and mentoring program is as follows:

Assisted EOI process and mentoring program ARMADALE BIDI :	\$49,771.16
Assisted EOI process and mentoring program BYFORD BIDI :	\$49,771.16
TOTAL VARIANCE for Mentorship Program/ Assisted EOI ARMADALE + BYFORD :	\$ 99,542.31

Budget: \$99,542.31 offers full services to assist the Mentoree Artists and allows for additional hours.

The budget for this capacity building program includes:

- Assisted EOI templates
- ACP and presentation assistance
- Mentoree artists Artwork fees (in Art budgets);
- Elder cultural advisory fees;
- technical mentors - specialist in materials and fabrication;
- Mentors - artists specialising in various fields with teaching experience;
- design documentation;
- project documentation (photography and videography);
- workshop costs (catering, materials);
- workshop coordination;
- project management (contract management, insurance); and project acquittal report.
- documentation
- Simple Visualisations of the works

Please refer to Attachment A - Assisted EOI and Mentorship Budget - BRE ARMADALE and BYFORD Bidi project - BUDGET (page 22).

ARMADALE AND BYFORD BIDI'S OPTION 02

DETAILED BUDGET

Assisted EOI and Mentorship Budget - BRE ARMADLE and BYFORD Bidi project

All figures are exclusive of GST.

Rationalisation		
Artwork Income- Fabrication design etc.	\$	569,000.71
Artwork Budgetted Expenditure Artist fees	\$	546,718.40
TOTAL ITEM A _BIDI / PLACE ACTIVATION BUDGET	\$	1,115,719.11

INCOME		
Public Art Project Allocation- total	\$	1,098,469.11
Total	\$	1,098,469.11

VARIATION ASSISTED EOI- MENTORING PROGRAM

EXPENDITURE	total hours	\$ per hour	\$ sub-total	Artists/ Mentors	FEE
Mentoree Artist - Fees for both Armadale and Byford Stations					
Mentoree Artist - Yarning sessions + presentations)		\$75.00		2	\$0.00
Mentoree Artist - Concept Design		\$75.00		2	\$0.00
Mentoree Artist - Design Development + Documentation		\$75.00		2	\$0.00
Mentoree Artist - Writing Artist statements and Bio		\$75.00		2	\$0.00
Mentoree Artist Copyright ICIP legal advice		\$75.00		2	\$0.00
Mentoree Artist Promotion and marketing		\$75.00		2	\$0.00
Mentoree Artist - fabrication and installation		\$75.00		2	\$0.00
Mentoree Artist - reviews , administration and reports (20 hours each) x \$75 = \$1500 per artist)		\$75.00		2	\$0.00
Artist fees Armadale Station - Allocated in existing artwork project budget					\$38,585.95
Artist fees Armadale Station - Allocated in existing artwork project budget					\$47,840.00
TOTAL HOURS FOR MENTORING THROUGH THE ASSISTED EOI PROCESS					
Sub-Total - Allocated in existing artwork project budget					\$86,425.95
SUB TOTAL VARIANCE FOR MENTORING THROUGH THE ASSISTED EOI PROCESS					\$0.00

MENTOR & ADVISOR FEES					
Elders - Cultural Content Workshop Attendance (10 hours each) x \$300 = \$3,000 per Elder)	10	\$300.00	\$3,000.00	4	\$12,000.00
Mentor - Writing Artist statements and Bio and ACP Submission & Contracts			\$3,850.00	1	\$3,850.00
Mentors Copyright ICIP Contracts legal advice			\$3,000.00	1	\$6,000.00
Mentor Promotion and marketing			\$2,500.00	1	\$2,500.00
Specialist Technical Advisors - 2 specialists x \$3,000		\$3,000.00	\$3,000.00	2	\$ 6,000.00
SUB TOTAL VARIANCE FOR MENTORS THROUGH THE ASSISTED EOI PROCESS					\$30,350.00

MENTORSHIP INCIDENTALS- Disbursements Provisional Sum TBC	\$ rate per day / session	\$ sub-total			
Venue \$500 x 6 days	\$0.00	\$0.00	0		\$ -
Materials (drawing supplies, clay)					\$ 250.00
Food and beverage 2 workshops x 10 people x \$25 per head	\$25.00	\$200.00	20		\$ 4,000.00
Food and beverage 4 workshops x 5 people x \$25 per head	\$25.00	\$125.00	20		\$ 2,500.00
Sub-Total MENTORSHIP INCIDENTALS- Disbursements					\$ 6,750.00

Landscape Architect UDLA					
Mentoree Artist - Cultural Content Attendance - Director	10	\$220.00	\$2,200.00	1	\$2,200.00
Mentoree Artist - Cultural Content Attendance - Landscape Architect	10	\$135.00	\$1,350.00	1	\$1,350.00
Mentoree Artist - Concept Design Attendance Director	5	\$220.00	\$1,100.00	1	\$1,100.00
Mentoree Artist - Concept Design Attendance Landscape Architect	5	\$135.00	\$675.00	1	\$675.00
Mentoree Artist - Design Development + Documentation - Director	2.5	\$220.00	\$550.00	1	\$550.00
Mentoree Artist - Design Development + Documentation - Landscape Architect	2.5	\$135.00	\$337.50	1	\$337.50
Mentoree Artist - fabrication and installation - Director	0	\$220.00	\$0.00	1	\$0.00
Sub-Total- Variation UDLA					\$ 6,212.50

ART PROJECT MANAGEMENT- APPARATUS					
Cultural Content Attendance - Director	10	\$220.00	\$2,200.00	1	\$2,200.00
Cultural Content Attendance - Creative Producer	10	\$175.00	\$1,750.00	1	\$1,750.00
Concept Design Attendance artist x 2 workshops (6 hours each) x \$75 = \$900 per artist)	5	\$220.00	\$1,100.00	1	\$1,100.00
Concept Design incl. 4 x Visualisations Day / Night	50	\$175.00	\$8,750.00	1	\$8,750.00
ACP Preparation x 2	50	\$175.00	\$8,750.00	1	\$8,750.00
Design Development + Documentation - Director x 2	8	\$220.00	\$1,760.00	1	\$1,760.00
Design Development + Documentation - Creative Producer x 2	50	\$175.00	\$8,750.00	1	\$8,750.00
fabrication and installation Director	5	\$220.00	\$1,100.00	1	\$1,100.00
fabrication and installation Creative producer	10	\$175.00	\$1,750.00	1	\$1,750.00
Contract Management: Contract Development, Payment Coordination, (2 contracts x 5 hours - Director)	10	\$220.00	\$2,200.00	1	\$2,200.00
Contract Management: Contract Development, Payment Coordination, (2 contracts x 7.5 hours - Creative Producer)	15	\$175.00	\$2,625.00	1	\$2,625.00
Mentor Coordination. Mentorship Coordination and facilitation. (5 hours) - Director	5	\$220.00	\$1,100.00	1	\$1,100.00
Mentor Coordination. Mentorship Coordination and facilitation. (10 hours) - Creative Producer	10	\$175.00	\$1,750.00	1	\$1,750.00
Assisted EOI templates and process (incl. liaising with Noogar businesses promo. Etc) - Director	10	\$220.00	\$2,200.00	1	\$2,200.00
Assisted EOI templates and process (incl. liaising with Noogar businesses promo. Etc) - Creative producer	20	\$175.00	\$3,500.00	1	\$3,500.00
Sub-Total Variation APPARATUS					\$49,285.00

SUB-TOTALS					
A +B + C + D + E					\$92,597.50
Sub-Total					\$92,597.50

CONTINGENCY					
Contingency 7.5					\$ 6,944.81
Sub-Total					\$ 6,944.81

Total ASSISTED EOI and MENTORSHIP PROGRAM BRE BIDI PROJECTS					\$99,542.31
--	--	--	--	--	--------------------

ABORIGINAL PROTOCOLS

INDIGENOUS CULTURAL AND INTELLECTUAL PROPERTY

'Indigenous Cultural and Intellectual Property' or 'ICIP' refers to all aspects of Indigenous peoples' cultural heritage, including the tangible and intangible.

Indigenous Cultural and Intellectual Property includes:

- Traditional knowledge (scientific, agricultural, technical and ecological knowledge, ritual knowledge);
- Traditional cultural expression (stories, designs and symbols, literature and language);
- Performances (ceremonies, dance and song);
- Cultural objects (including, but not limited to arts, crafts, ceramics, jewellery, weapons, tools, visual arts, photographs, textiles, contemporary art practices);
- Human remains and tissues;
- The secret and sacred material and information (including sacred/historically significant sites and burial grounds);
- Documentation of Aboriginal peoples' heritage in all forms of media such as films, photographs, artistic works, books, reports and records taken by others, sound recordings and digital databases.

Heritage comprises all objects, sites and knowledge – the nature or use of which has been transmitted or continues to be transmitted from generation to generation, and which is regarded as pertaining to a particular Aboriginal group or territory.

Aboriginal peoples' heritage is a living heritage that includes objects, knowledge, artistic, literary, musical and performance works which may be created now or in the future.

The terms 'cultural heritage', 'traditional knowledge' and 'traditional cultural expression' are interrelated terms, embodying the complexities and intricacies of Aboriginal culture and knowledge.

Australian models for protection of cultural heritage, traditional knowledge and traditional cultural expressions currently use the language 'Indigenous Cultural and Intellectual Property' following Our Culture: our future – report on Australian Indigenous cultural and intellectual property rights.

With regards to ICIP, Indigenous peoples have the right to:

- Own and control ICIP
- Ensure that any means of protecting ICIP is based on the principle of self-determination
- Be recognised as the primary guardians and interpreters of their cultures
- Authorise or refuse to authorise the commercial use of ICIP, according to Indigenous customary law
- Maintain the secrecy of Indigenous knowledge and other cultural practices
- Full and proper attribution
- Control the recording of cultural customs and expressions, the particular language which may be intrinsic to cultural identity, knowledge, skill and teaching of culture.

ELDER LED DELIVERY

It is recommended that local Elder representatives are engaged specifically for the Activation projects.

We would aim to work collaboratively with the Elder Group in a respectful and meaningful way and acknowledge the cultural protocol of Elders first.

The Elders provide guidance, transfer knowledge, maintain shared cultural values and value systems to protect Whadjuk and Noongar heritage and we respect this system. We would ensure that the Elders are engaged early, respectfully and deeply throughout the art program.

The Elder Group group would be coordinated and facilitated by the

PROTOCOLS FOR USING FIRST NATIONS INTELLECTUAL AND CULTURAL PROPERTY IN THE ARTS

Creative practitioners who work with Aboriginal Elders and artists or engage with Aboriginal cultural heritage on the BRE project, will be required to comply with the protocols outlined in the Australia Council for the Arts, Protocols for using First Nations Cultural and Intellectual Property in the Arts, 2019, which suggests detailed protocols for using ICIP, and interacting with Indigenous artists and Indigenous communities in creative arts projects and works.

The protocols encourage ethical conduct and promote interaction based on good faith, mutual respect and cultural values. Responsible use of Aboriginal cultural knowledge and expression ensures that Aboriginal culture is maintained and protected for passing on to future generations.

It is important to recognise the diversity and complexity of the many different Indigenous cultures in Australia. Ways of dealing with issues and cultural material may differ from community to community. There are also many different protocols across the diversity of urban, rural and remote communities. While it is not possible to prescribe universal rules for engaging with Aboriginal peoples and their communities, there are some fundamental principles within which to conduct respectful work.

The protocols are shaped by ten principles described in detail overleaf.

PRINCIPLES FOR RESPECTING INDIGENOUS CULTURAL + INTELLECTUAL PROPERTY

Principle 1 Respect

The rights of Aboriginal people and communities to own, protect, maintain, control and benefit from their cultural heritage should be respected.

Principle 2 Self-determination

Aboriginal people have the right to self-determination and to be empowered in decisions that affect their arts and cultural affairs.

Principle 3 Communication, consultation and consent

Aboriginal people have the right to be consulted and give their free prior informed consent for the use of their cultural heritage.

Principle 4 Interpretation

Aboriginal people have the right to be recognised and represented as the primary guardians and interpreters of their cultural heritage.

Principle 5 Cultural Integrity and Authenticity

Maintaining the integrity of cultural heritage is vital to the continued practice of culture.

Principle 6 Secrecy and Confidentiality

Aboriginal people have the right to keep secret and sacred their cultural heritage. Confidentiality concerning aspects of Aboriginal peoples' personal and cultural affairs should also be respected.

Principle 7 Attribution

Aboriginal people have the right to be respectfully acknowledged and attributed as the traditional owners and custodians of their cultural heritage.

Principle 8 Benefit Sharing

Aboriginal people and communities have the right to benefit from their contribution and for the sharing of their cultural heritage, particularly if commercially applied.

Principle 9 Continuing Cultures

Aboriginal cultures are dynamic and evolving, and the protocols within each group and community will also change. Consultation and free prior informed consent are ongoing processes.

Principle 10 Recognition and Protection

Aboriginal people have the right to protection of their cultural heritage and intellectual property rights in that cultural heritage. Laws, policies and contracts should be developed and implemented to respect these rights.



APPARATUS

PUBLIC ART + CULTURAL SERVICES

Lvl 1, 452 William Street
PERTH WA 6050
AUSTRALIA

P 0448 954 946

E hello@apparatus.net.au

www.apparatus.net.au