

Appendix F: Public Art

**BYFORD RAIL EXTENSION
PUBLIC ART PLAN SSJ DA SUBMISSION
R30-APP-RPT-AS-550-00016**



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.**

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IMAGE CREDITS

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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.

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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

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**“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



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:

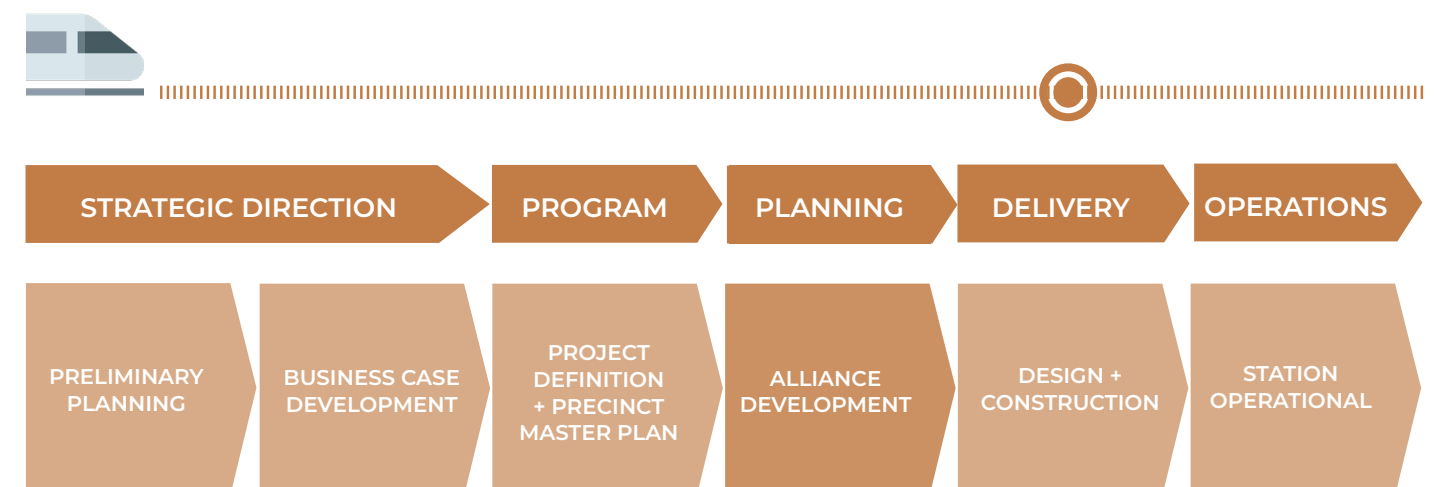
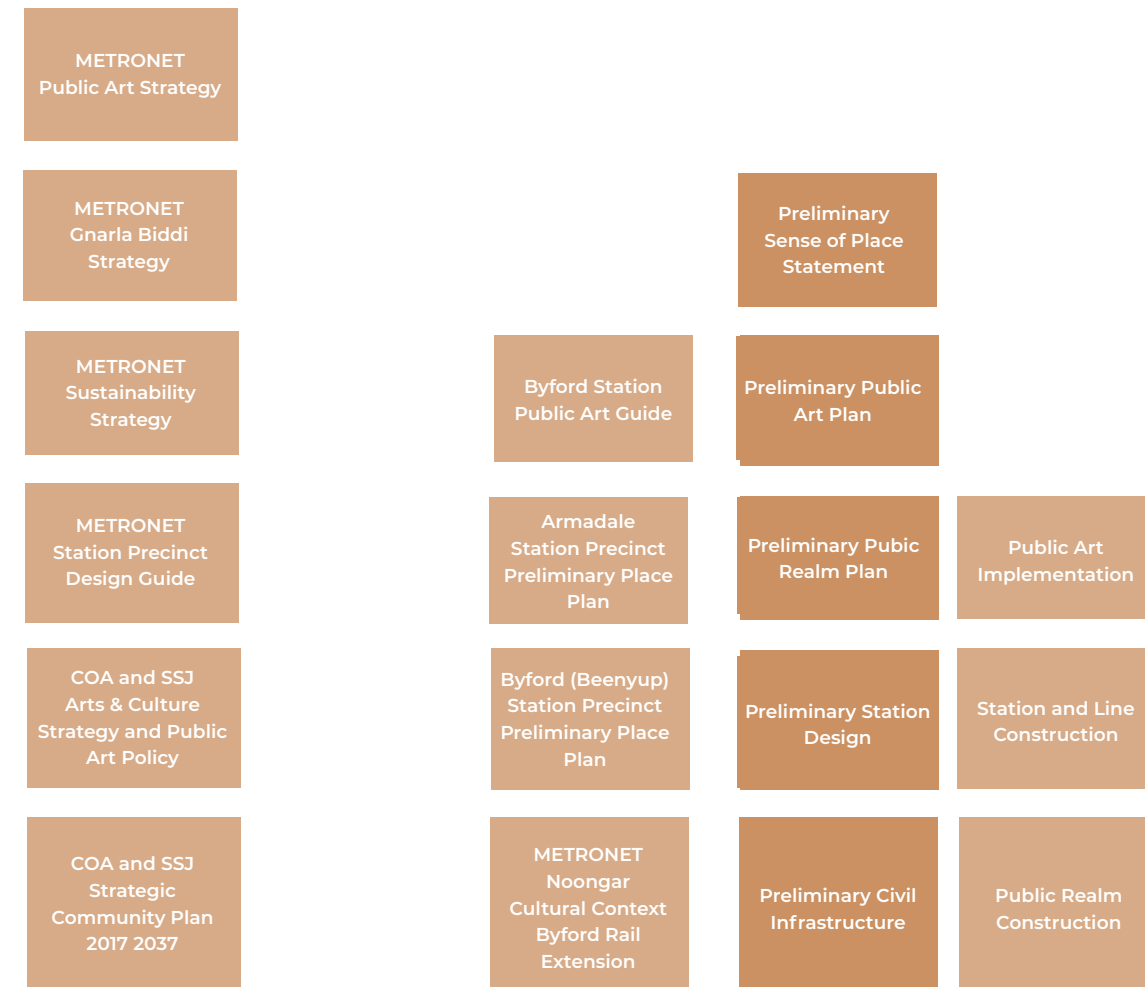
- METRONET Byford rail Extension Project Definition plan document;
- METRONET Public Art Strategy;
- METRONET Sustainability Strategy;
- METRONET Beenyup / Byford Noongar Cultural Context Document;
- Armadale Station Precinct Preliminary Place Plan (PLACE Laboratory);
- Byford (Beenyup) Station Precinct 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



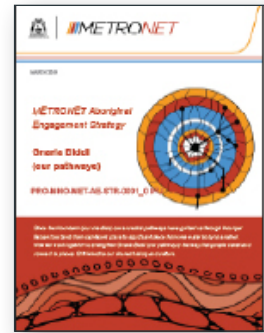
STRATEGIC ALIGNMENT



METRONET PUBLIC ART STRATEGY

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

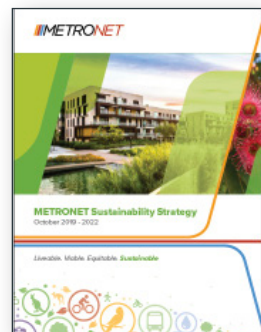
- A diverse program of high-quality meaningful and inspiring public art reflective of and valued by the community;
- Support the appeal and legibility of the station and public realm by creating points of interest;
- Support walkability and a sense of adventure;
- Animate public spaces, showcase local 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

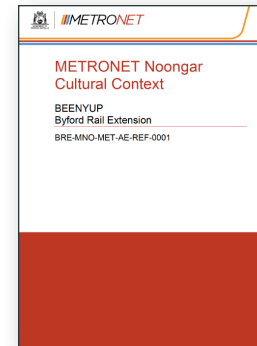
The Byford Rail Extension aims to deliver on the following objectives outlined in the METRONET Sustainability Strategy:

- 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.



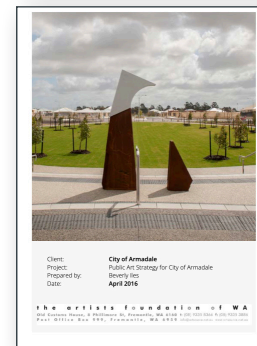
CITY OF ARMADALE STRATEGIC COMMUNITY PLAN 2013-2028

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

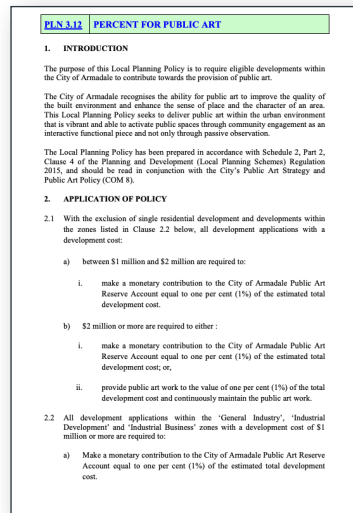
The Public Art Strategy is in line with the City of Armadale Strategic Community Plan and directly reflects the strategic goals. The vision is a City which has a commitment to integrating public art in our urban spaces which celebrates our local history and reflects our multicultural identity, thereby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



SHIRE OF SERPENTINE JARRAHDAL STRATEGIC COMMUNITY PLAN 2017-2027 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

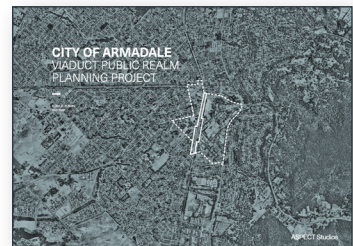


PUBLIC ART STRATEGY CITY OF ARMADALE

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.

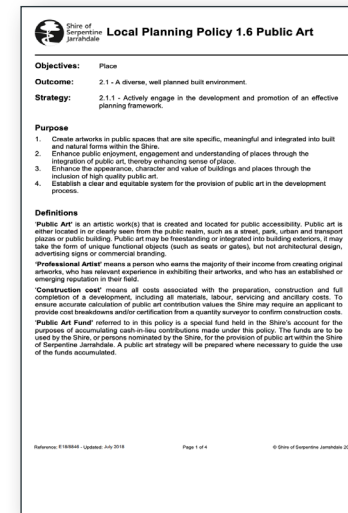


CITY OF ARMADALE _ VIADUCT PUBLIC REALM PLANNING PROJECT _ ASPECT STUDIO

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.

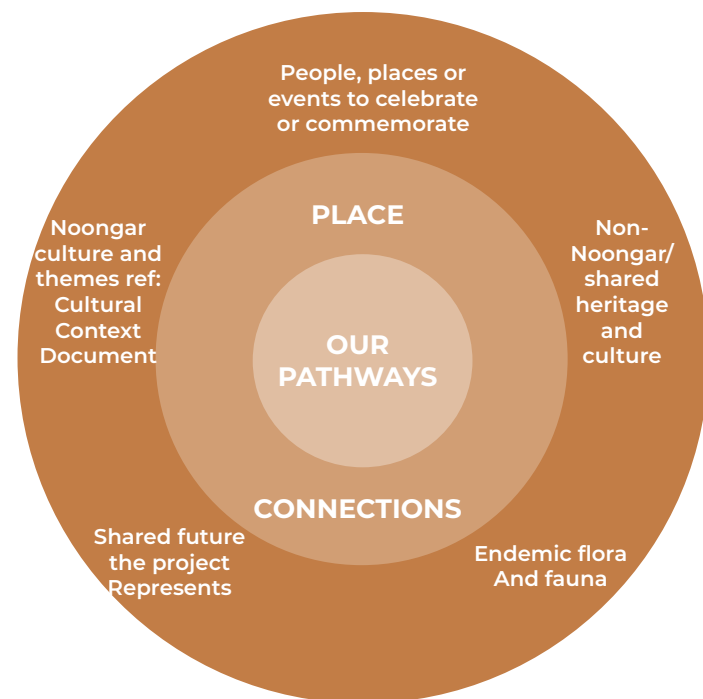
PUBLIC ART STRATEGY

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



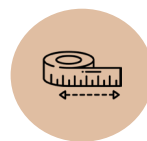
PLACE MAKING

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.

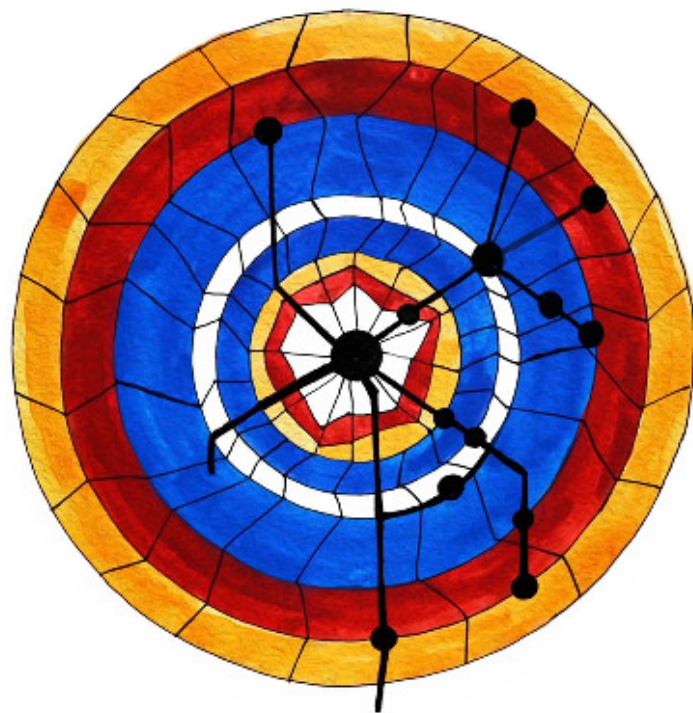
- Establish a clear and equitable system for the provision of public art in the development process.

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 Bididi Strategy and Framework is designed to achieve three outcomes.

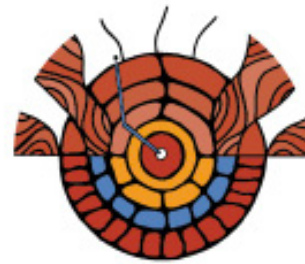
1. Noongar and other Aboriginal people working on METRONET projects.
2. Noongar and other Aboriginal people delivering METRONET projects.
3. Noongar Culture being acknowledged and recognised:
 - in what METRONET does day-to-day; and
 - in what METRONET designs and builds.



Gnarla Bididi 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

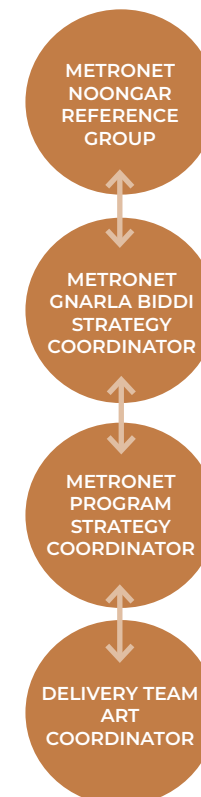
NOONGAR CULTURAL INPUT INTO PLACE MAKING

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 Bididi 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 Bididi 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 Bididi 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

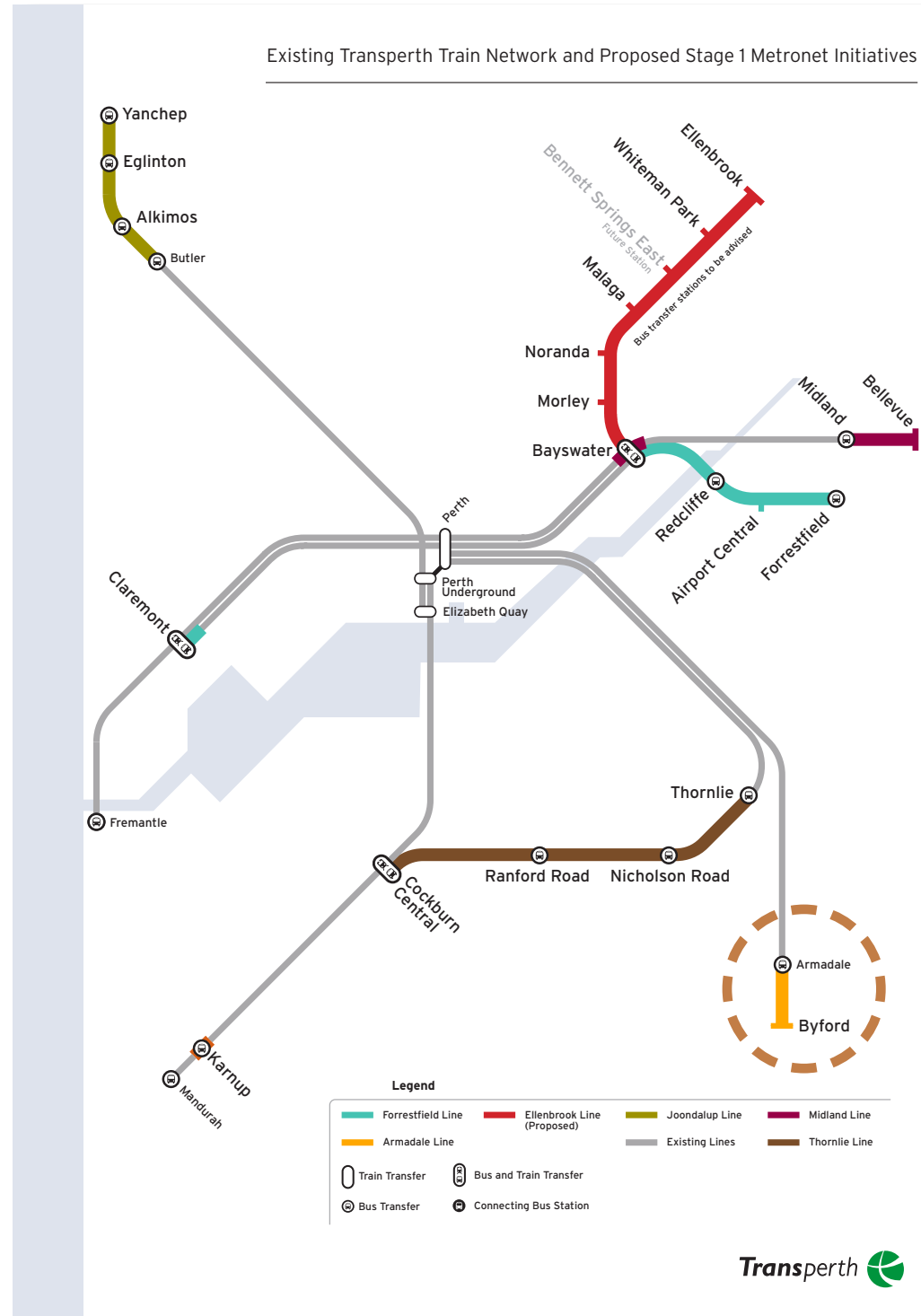


PRITCHARD FRANCIS , HAMES SHARLEY, WESTON WILLIAMSON+PARTNERS AND UDLA

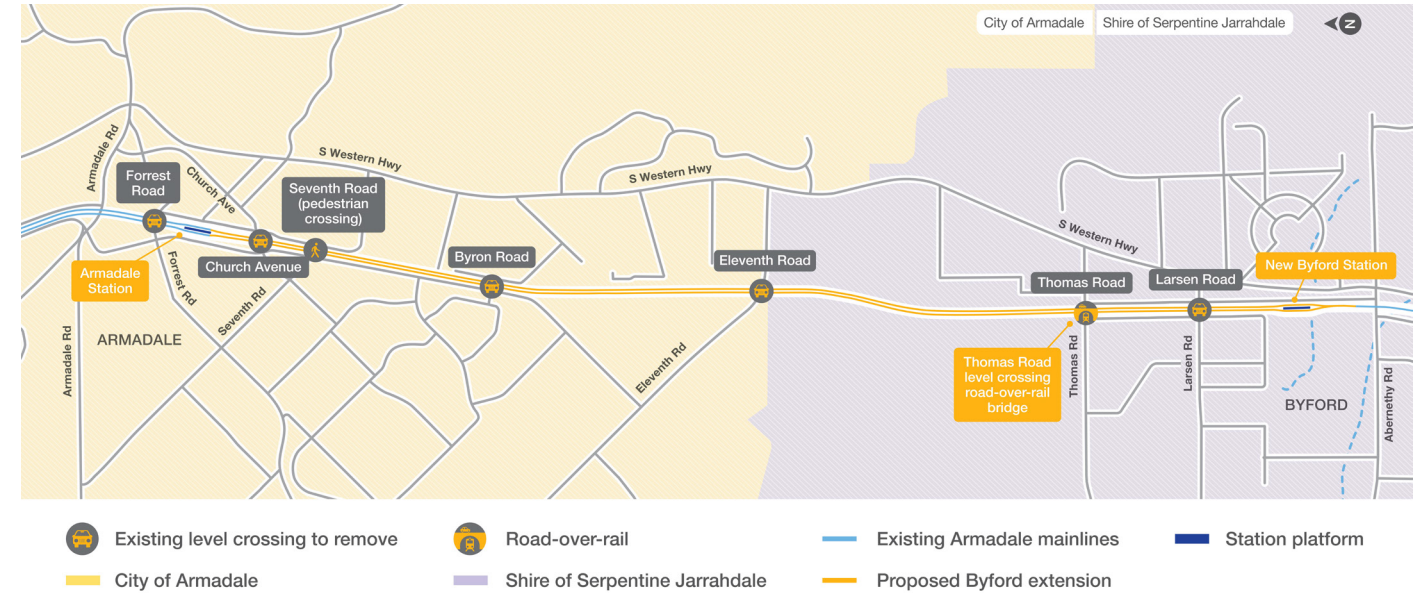
Pritchard Francis , Hames Sharley , Weston Williamson + Partners and UDLA form the Armadale , Byford Stations and precinct Engineering Architecture and landscape Architecture design team. The Station Precinct and public realm design aims to fulfil the requirements for the stations and the public amenity 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

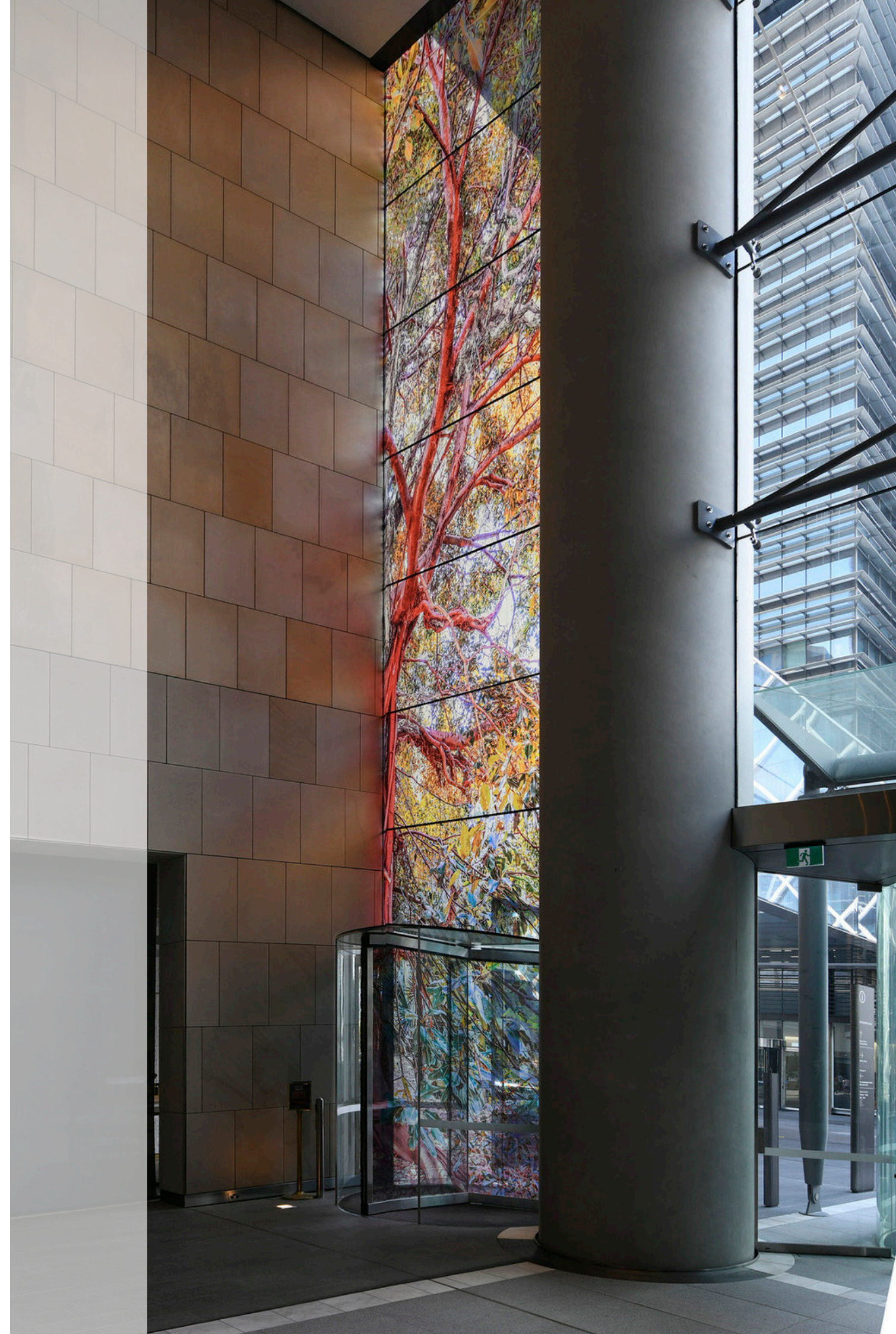
- Developed in concert with the community, for the community.
- Designed to be pro-social - evoke a sense of pride and identity.
- Planned to use sustainable materials and production techniques as much as possible.

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

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 appointment an artist* embed into a design team for each station precinct (See Danjoo Maara process below) . 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.


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

Items 5 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.

*The Shire of Serpentine Jarrahdale (SSJ) would like this appointment to be local Noongar artists.

PUBLIC ART OPPORTUNITIES | STRATEGIC TYPES

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

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

LOCATION / PROCUREMENT

**ARMADALE AND BYFORD
ARTIST TEAM _
DESIGN ASSIST**

**ARMADALE AND BYFORD
ARTIST TEAM _
EOI WITH COMMUNITY
WORKSHOPS**



BRE STATION PRECINCT ACTIVATION ARTWORK - DESIGN ASSIST DANJOO MAARA

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.

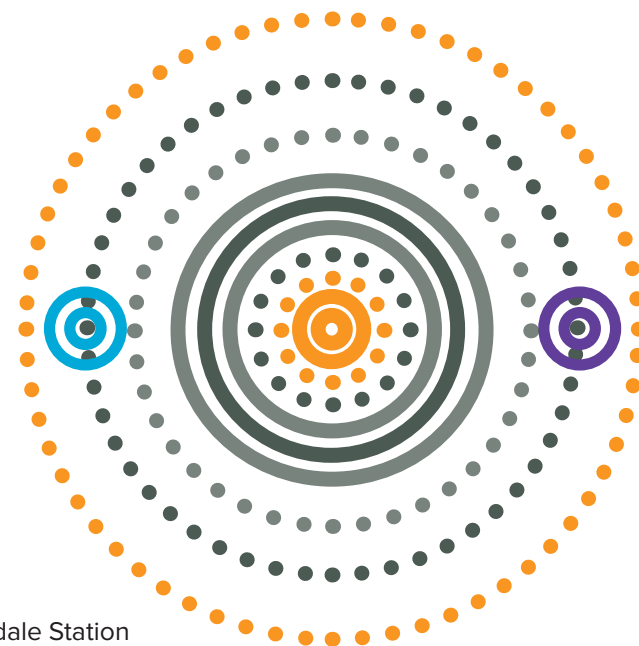
Apparatus coordinates all participants, design and delivery of the project and ensures the direction, intent and quality of the project.

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

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..



Eastern Blue Gropper - Tim Johnman



Winin Katidjin Bilya, Kambarni

INTEGRATED

WATER



Under the Laurentide, 2014 photo: Warren Maya Lin Jagger

APPLIED



Marrickville Metro, Duece Design



Marysville Heart, Arterial Design

INTEGRATED



Snake House, Kylie Graham

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.

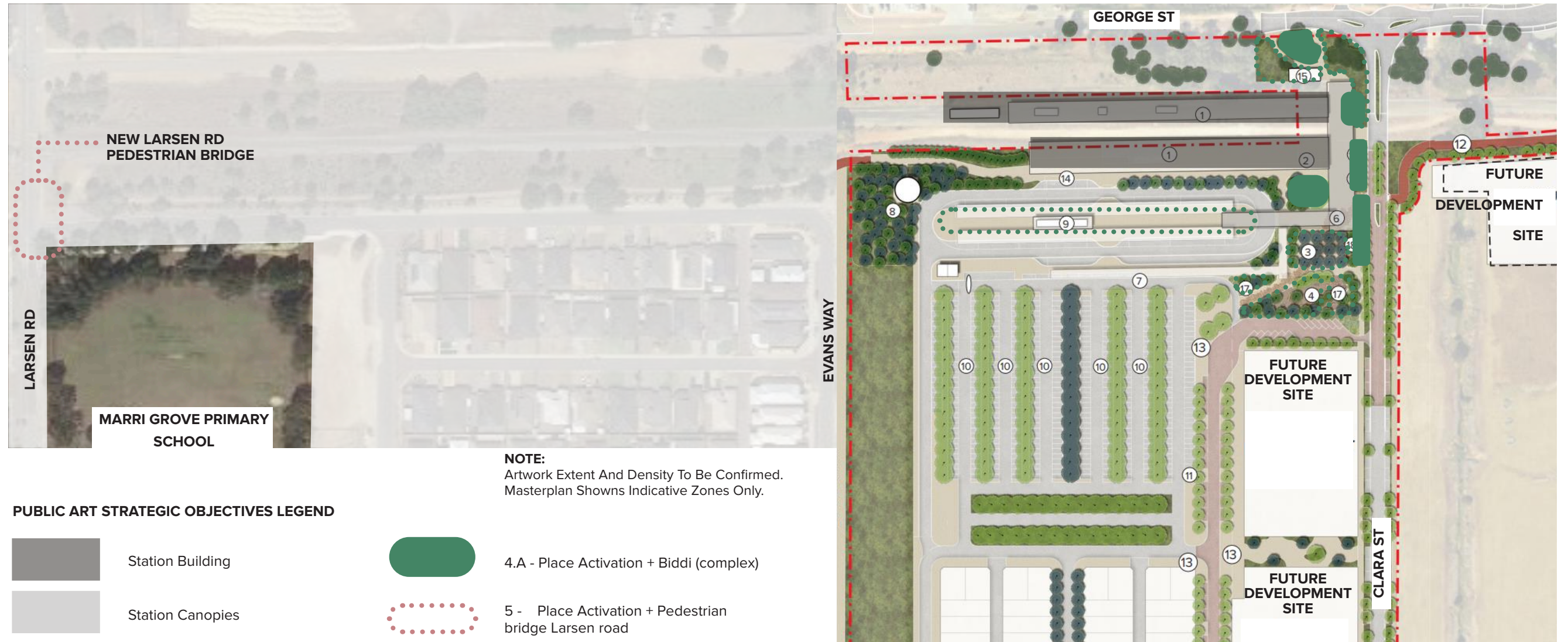


Byford Station design and



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

BYFORD STATION PRECINCT MASTERPLAN STRATEGY



Type 4.A -Place Activation + Bididi



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

NOTE: All Artwork precedent images used are for visualisation and demonstration purposes only . This is not the final Artwork, themes, colours, patterns, graphics or design.

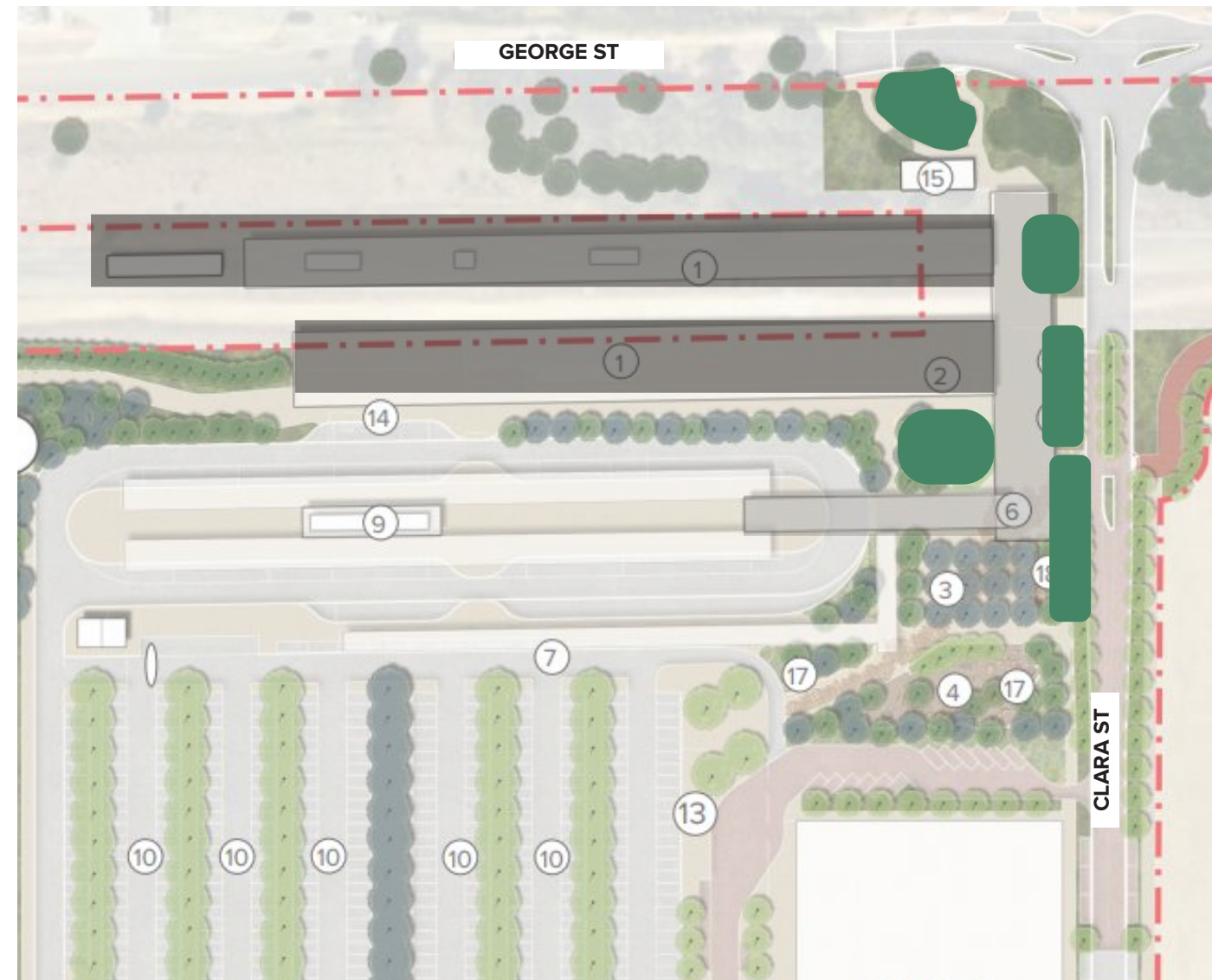
04

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.



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



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 Biddi 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 EOI Noongar Artist Design Assist process.**

BUDGET

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

RESPONDS TO

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

*** NOTE:**

All Artwork precedent images used are for visualisation and demonstration purposes only . This is not the final Artwork, themes, colours, patterns, graphics or design.



Under the Laurentide, 2014 photo: Warren Maya Lin Jagger



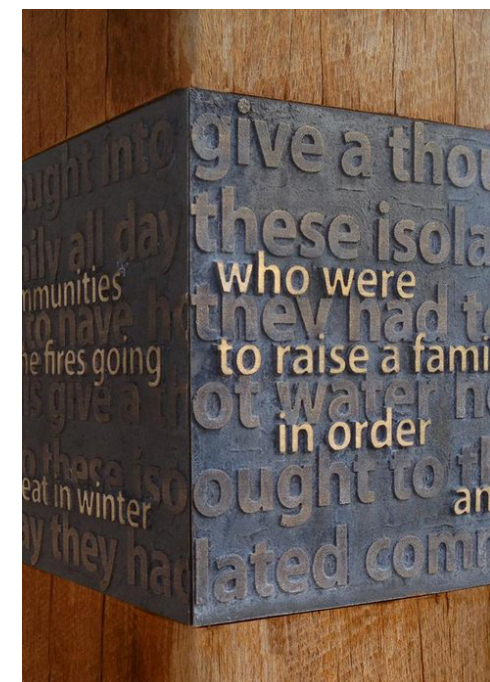
Marysville Heart Bushfire Memorial Arterial Design Murrindindi Shire



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.

To be confirmed

* NOTE:

All Artwork precedent images used are for visualisation and demonstration purposes only. This is not the final Artwork, themes, colours, patterns, graphics or design.

LEGEND

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

Scale (approximate) 0 250m 500m

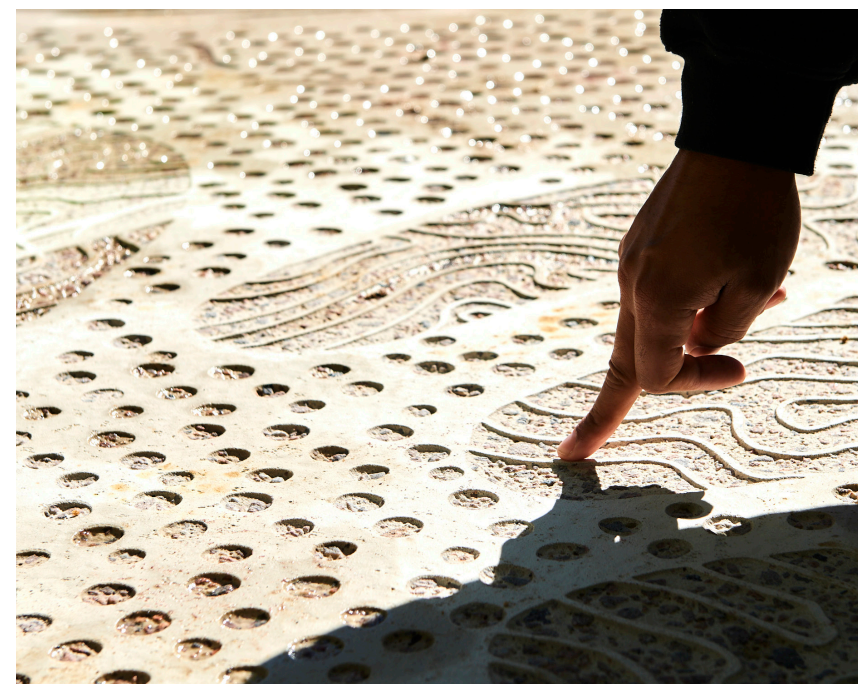


← TO PERTH

*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 EOJ 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 Bidji 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.**

* NOTE:

All Artwork precedent images used are for visualisation and demonstration purposes only . This is not the final Artwork, themes, colours, patterns, graphics or design.



Tikkurila Daycare
Graphic Concrete



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

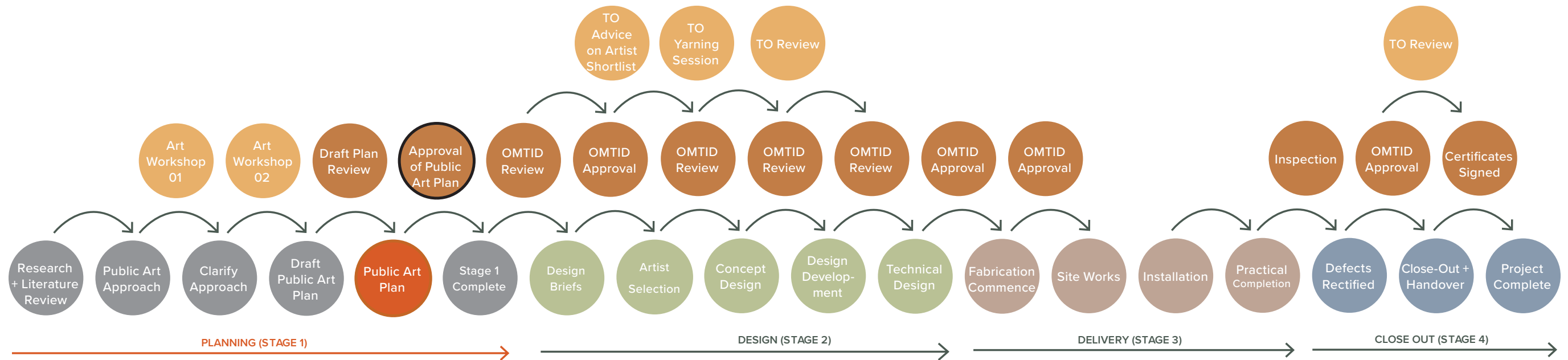


Bina Parkland photo Jessica Wyld Photography



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 a Noongar 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.

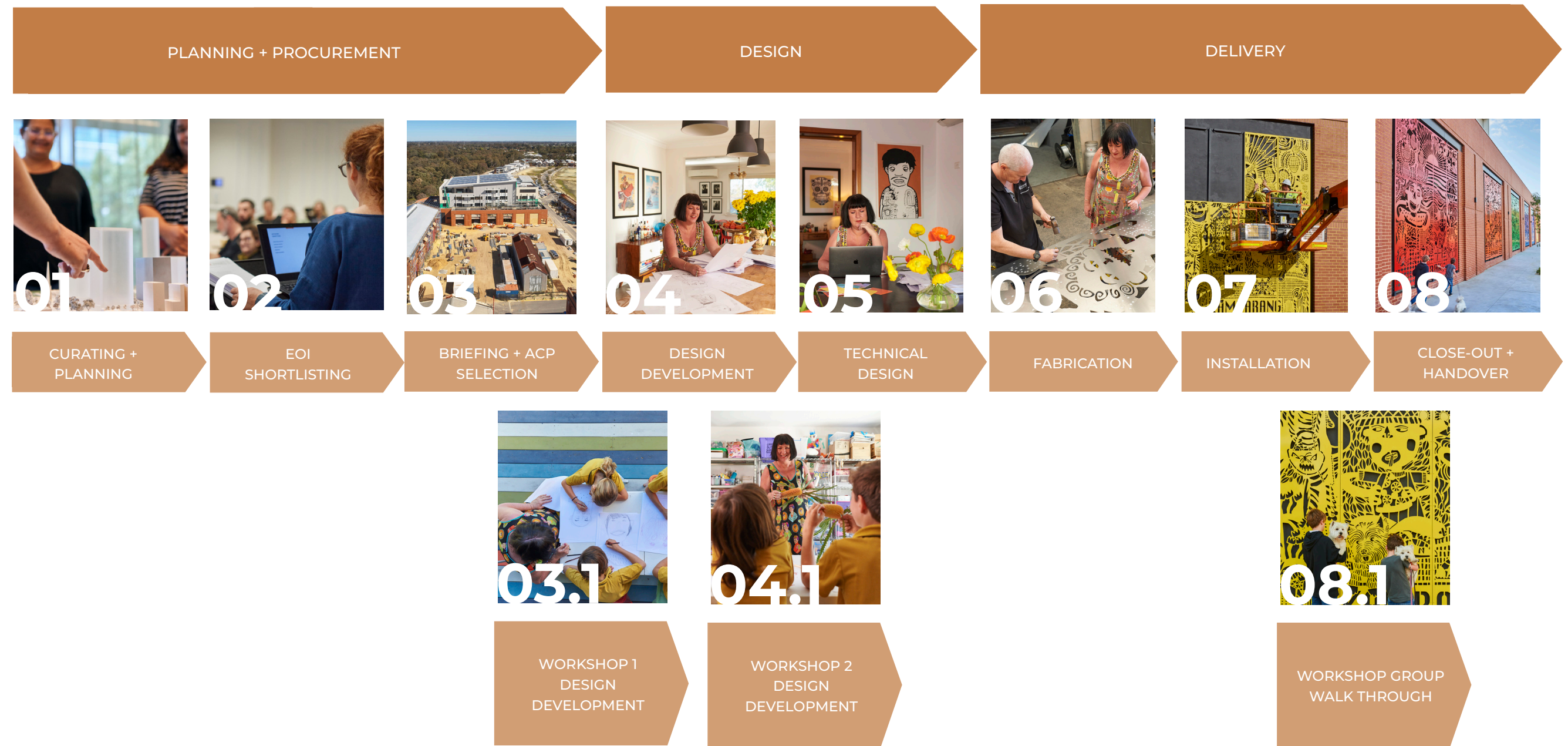
PLEASE NOTE: Procurement via the Design Assist model incurs costs over and above a standard public art project, however there are cost savings in design and production.



METHODOLOGY - EXPRESSION OF INTEREST (OPEN COMPETITION)



METHODOLOGY - EXPRESSION OF INTEREST (COMMUNITY WORKSHOPS)



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.



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 , community rep member
 - 1 x Shire of Serpentine Jarrahdale (SSJ) representative (voting)
 - 1 x SSJ CRG member COA community 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.