

Government of Western Australia
PERCENT FOR ART SCHEME



ALBANY HEALTH CAMPUS • 2013





The Albany Health Campus is the largest public health construction project undertaken in regional Western Australia. The building of a replacement hospital over the existing health campus site in Warden Avenue, Albany, now provides expanded and upgraded health care facilities for the people of the Great Southern region.

The interior public areas of the new hospital building were chosen as locations for two large-scale commissioned artworks. The commission was awarded to local artists Mark Hewson and Paris Johansen of Torbay Glass Studio who express their artwork ideas through production of fused glass artworks.

The foyer and café area is location of the lofty *Summer Breeze* artwork screen, comprising fused and textured glass with a flowing branch of leaves in stainless steel. The nine-by-seven metre wave-form artwork takes in and sparkles both sunlight and interior lights, and is evocative of the artists' enjoyment of their daily immersion in their coastal workplace location – of which this artwork's summer breeze refers to the locally named 'Albany Doctor'.

The fifty metre long, exuberant, *Flight of Joy* artwork is located along the glass wall of the Ambulatory Care services walkway. The artists selected twenty-one species of Australian birds indigenous to the Great Southern region, choosing characteristics

from each one to which to apply interpretive renderings through fused glass techniques. Transit along the walkway by day provides an experience of filtered light passing in from outdoors through the colors and forms of the birds, of which each set of panels is also textured with visible environmental details for each of the species. At night, the internal illumination of the walkway presents the full horizontal extent and colors of the artwork for viewing from the main entry carpark area of the hospital.

ACKNOWLEDGEMENTS

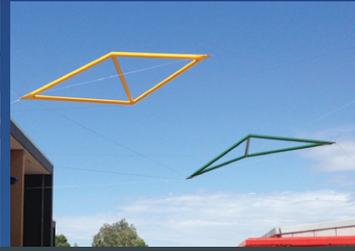
Artists and Photo Credits: Mark Hewson & Paris Johansen
Client: WA Country Health Service – Great Southern

Project Contractor and Builder: John Holland
Project Manager: Office of Strategic Projects
Artwork Project Manager: Department of Finance
Art Coordinator: Adrian Jones
GPS Coordinates: -35.003203, 117.904851



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ASHDALE SECONDARY COLLEGE
YEAR 7 INTEGRATION (STAGE 3) • 2014





With the integration of Year 7 into Ashdale Secondary College, two new buildings, one adjacent to the school and the other in the northwest corner, provide accommodation for an additional 400 hundred students.

Artist Rob McCulloch's artwork design is based on his fascination with the world of geometry and a chance discovery of thousands of starfish that washed up on a Perth beach. He was intrigued by the geometry of these five pointed forms and how, when you tried to fit them into a pattern they wouldn't connect evenly or symmetrically. The patterns that resulted from these non-symmetrical tessellations were extraordinarily beautiful.

As part of his research, Rob discovered the workings of Roger Penrose, an English mathematician and physicist, and his system of "making sets of tiles that were not square in shape that would force non-periodic tiling". Unlike periodic tiling, Penrose tilings have no symmetry to the pattern. Penrose reduced the number of shapes used to create the non-periodic tiling down to two shapes; the "dart" and the "kite". The dart and kite are placed around a vertex and then expanded radially to create the Penrose tiling patterns.

This Percent for Art commission consists of five related works; a wall-based work extended to a three-dimensional line drawing built out of aluminum tube and high gloss painted aluminum panels on the western wall of the new Science and Arts Building; a series of three flying darts suspended along the school street between the Performing Arts Building and the Senior School Block; an aluminum and corten laser-cut screen in between the Senior School Block and the library; four steel pipe and Jarrah slat, Penrose rhombus bench seats under a grove of Jacarandas adjacent to the new Performing Arts Building and a star bench

seat, that is made up of five of the Penrose rhomb bench seats joined together, under the Performing Arts Building shade structure.

The artist sees the kite and dart forms as a metaphor for the relationship between student and teacher, a tightly linked and interlocking relationship. The teacher and the student must revolve around each other, as do the kite and dart in the Penrose tiling, for education to evolve.

"Penrose Tiling" provides an opportunity for the College's students to engage with a number of new and thoughtfully designed outdoor learning spaces set amongst a series of innovative and imaginative artworks. These artworks complement those installed as part of Ashdale's earlier development, and together provide a rich environment.

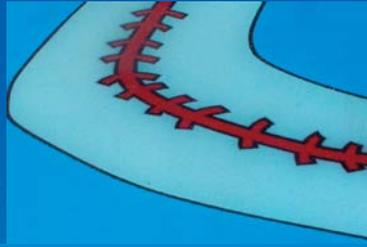
ACKNOWLEDGEMENTS

Artist:	Rob McCulloch
Title:	"Penrose Tiling"
Architect:	Donaldson+Warn
Art Coordinator:	Alison Barrett
Photography:	Rob McCulloch
Client:	Carol Strauss, Principal
Client Representative:	Toni Tonkin, Department of Education
Project Manager - Finance:	John Mackenzie
GPS Coordinates:	-31.810197, 115.841281



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**BANKSIA HILL DETENTION CENTRE
EXPANSION WORKS • 2013**





Artists Arif Satar and Audrey Fernandes-Satar developed these artworks for the Girls Accommodation Facility for the expansion of Banksia Hill Detention Centre by conducting a series of creative workshops with current female detainees of the Department of Corrective Services. The exercise of drawing a 'personal logo' on the surfaces of a 3D paper shoe encouraged creation of unique designs that reflected on *motion, movement* and *stillness*.

Reflections on where the shoe has been and where it is going provided a self-awareness exercise, and then became the foundation for artwork concepts implemented through a collection of artworks for the specialized facility.

The artworks were integrated to surfaces or became layers for screening elements in the facility. They contribute to the therapeutic community concept as elements for daily encounter to support the holistic care of the detainees.

ACKNOWLEDGEMENTS

Artists:	Arif Satar & Audrey Fernandes-Satar
Artwork Title:	Journeys
Architect:	Mike Spight TAG Architects
Photography:	Arif Satar & Audrey Fernandes-Satar
Client:	Department of Corrective Services
Art Coordinator:	Adrian Jones
Project Manager:	Deanna Kale Department of Finance



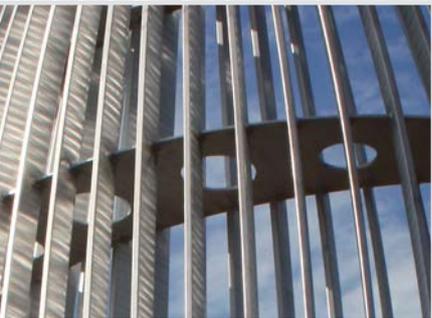
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BROOME SENIOR HIGH SCHOOL • 2014





Edged by beach and ocean on one side and the dramatic Kimberley landscape on the other, the natural beauty and rich history of Broome could not fail to provide inspiration for artist Mark Datodi when he won the commission to create artworks for the new Performing Arts and Year 7 Blocks at Broome Senior High School.

Set on the traditional lands of the Yawaru people, within Broome's permanent population there is a rich mix of ethnically diverse groups, notably Japanese and Chinese who came in post European settlement when the town developed the pearling industry that continues to this day.

For Mark, it was essential that the artwork would acknowledge both indigenous and non-indigenous cultures. He was immediately attracted to the elegantly simple, organic shapes and colours of local bush tucker vegetables and fruits, and wanted to see and know more. Working closely with the school, he ran workshops during which the students collected local bush seeds and food to photograph and draw. These became the design drawings for the cast polished concrete sculptural seating located in front of both Blocks.

The public entry to the Performing Arts Theatre is heralded by a tall and commanding aluminium sculpture that although in abstract, takes its form and shape from the historic luggers that are synonymous with Broome's pearling history. Blue lighting changes the sculpture from day to night creating a dramatic entrance to evening performances.

ACKNOWLEDGEMENTS

Artist:	Mark Datodi
Title:	Hull and Harvest
Architect:	EIW Architects
Art Coordinator:	Maggie Baxter
Photography:	Mark Datodi and Jaime Vidler
Client:	Department of Education
Project Manager:	David Arrowsmith



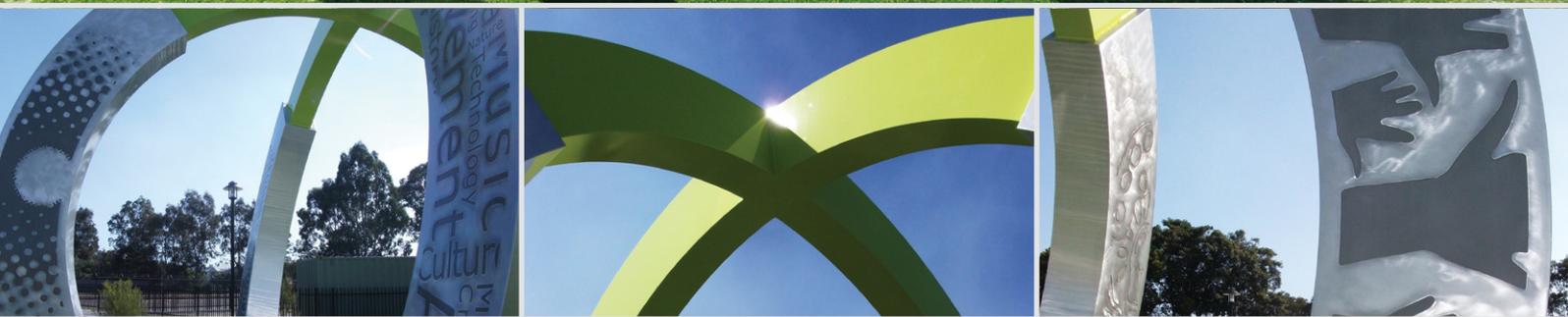
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CANNING VALE COLLEGE • 2014





The Percent for Art project contributes to the ongoing artistic tradition at Canning Vale College (CVC) as part of the Year 7 rebuilding program.

Artist Jason Hirst embraces mathematic possibilities with the creation of his geometric contemporary artwork. His artwork is a free standing 4 metre round sculpture where images of the student's work are engraved. Students can rest and sit on the 8 armed curves. The artwork reflects its location close to the maths and science building and shows the interaction between science and the environment. The shape of the sculpture is a representation of the circles of life and learning interacting with one another.

Under the Percent for Art Scheme, the artist worked with students on images relating to the suggested themes of 'science, humanities, life development and art'. He then further refined these concepts in the work. The artwork is intriguing as further inspection reveals embedded relief imagery that depicts these themes. Engraved words partially display the ethos and values of CVC.

This bold artwork echoes the circularity of existing artworks on the campus. The interlocking spheres of the sculpture present different views depending on where you stand, providing a visual feast from all levels. The sculpture is interactive in that students are able to use it as a meeting and seating place.

The sculpture is a circular Aluminium 8 sided structure consisting of 2 interweaving circles. Design elements are made out of etched aluminium with the silver aluminium spiked by the top bright green colours. This 'budding' piece named 'Echo' symbolises the growth

of new ideas and elements of the 'lost bush' from the building process captured in the green colour of the artwork.

'Echo' offers a symbol of pride in school culture, and inspiration in creativity to students and staff alike. When first discussed, it was immediately felt to be a concept that suited the ethos of Canning Vale College, with its emphasis on 'creative futures'. The great appeal of this work is that it can be viewed in different ways. The artwork also links to the idea of a 'spinning top' and provides visual excitement to students, teachers and school visitors of all ages in a new area of Canning Vale College.

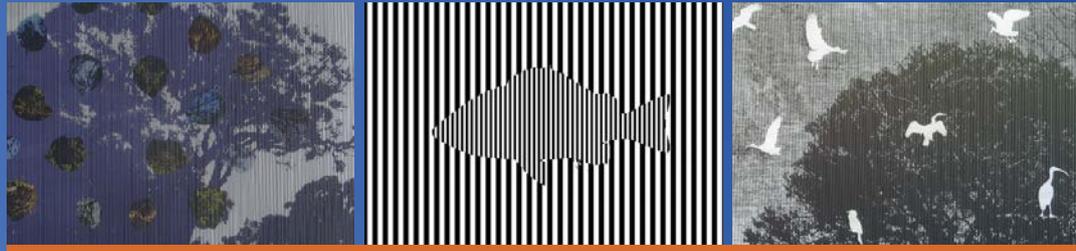
ACKNOWLEDGEMENTS

Title:	'Echo'
Artist:	Jason Hirst
Art Coordinator:	Mariyon Slany
Architect:	David Gulland, Hassell Architects
Photography:	Mariyon Slany
Client:	Department of Education
Client Representative:	Tony Ioppolo
School Principal:	Ron Bamford
Project Manager:	Shijin Jay, Department of Finance, BMW
GPS Coordinates:	-32.08309444S; 115.9216917E



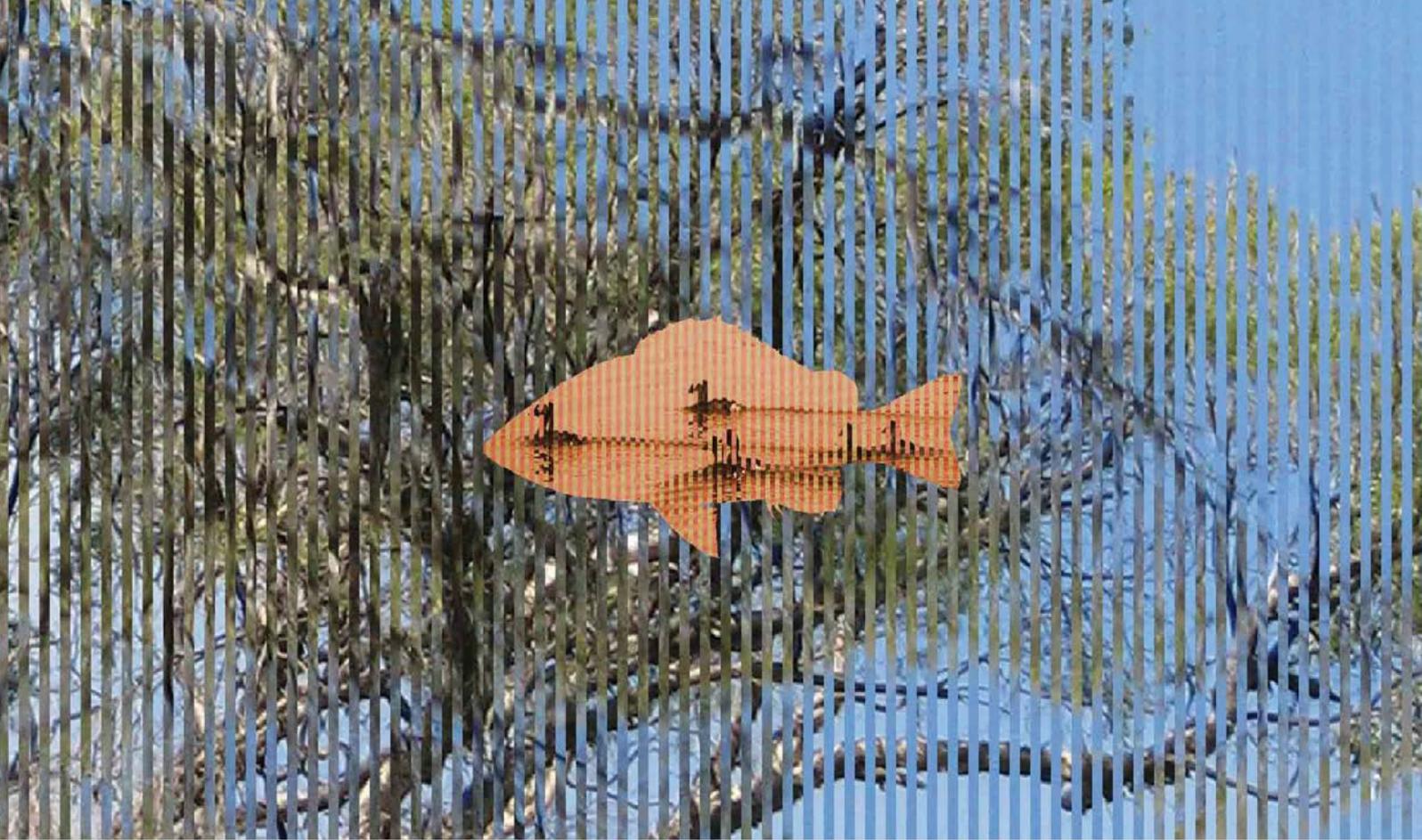
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CAPE NATURALISTE COLLEGE
YEAR SEVEN ACCOMMODATION • 2014





For this 'Percent for Art' project artist Tony Windberg pursues his investigation of what he terms the 'illusion of nature and nature of illusion'. The work operates by interacting with our visual perceptual system to challenge notions of representation. Original artwork is digitally modified and combined with photographic imagery and animation techniques to form aesthetic and engaging visual conundrums.

Environmental concerns, of changing land use and vegetation loss, underscore his approach to depicting the landscape. He first records the ecology of the region in drawing, engraving and photography. Using local remnant trees as the prime reference, the completed artwork implies a view of the site prior to clearing.

Three printed glass panels are strategically positioned in the concrete planters and enclosed by plinth seating. The imagery is subject to varying degrees of distortion and stretching. "Viewer involvement and movement through space is crucial to the art work. From a specific viewpoint, clear tree-shaped windows in one panel align with trees in the other two. The game for the viewer is to find this position, and to be involved in the act of visual re-vegetation."

The exquisite detailing of Windberg's work extends further to the separation of the image into two picture planes within each glass laminate panel. This opens up kinetic opportunities in the work based on 'barrier-grid' animation techniques. Colours shift with viewer movement, echoing the iridescence seen in bird feathers. Trees disappear and reappear, and pockets of local fauna hidden in the panels come to life.

ACKNOWLEDGEMENTS

Artist:	Tony Windberg
Title:	Waterline
Architect:	HASSELL Principal: David Gulland Design architect: Matthew Robinson
Art Coordinator:	Jenny Kerr
Photography:	Tony Windberg
Client:	Principal: Mark Gillett
Client Representative:	Department of Education: Ben Scott
Project Delivery Manager:	Department of Finance: Ian Ward
Construction:	BCG Construction: Brad Fry
GPS:	33° 40' 12.79" S 115° 11' 05.00" E



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CARINE SENIOR HIGH SCHOOL • 2014





A fresh contemporary design of Year Seven facilities at Carine Senior High School makes a bold and exciting contribution to the school campus.

Inspired by the idea of the wrapped and folded elements of the building design, Jahne Rees has introduced a striking folded concrete arch to the landscape. In doing so he introduces the architectural intent of the building, clad in roof to wall wrapping features.

Set straddling the pathway, *Gateway Unwrapped* can also be read as a metaphor for transition. Reflecting the future use of the building, the gateway draws students to it and then through to the new building. It becomes a landmark feature to welcome students into the new facility from the main campus.

Rees wanted this Percent for Art Commission to physically engage students and provide a functional teaching space or lunchtime gathering place. The two large polished concrete elements that appear to have been cut and fallen from the gateway provide enough seating for a small class. Lower sections of the main structure present seating opportunities as well.

The cut-out features together with the 3.5 meter high arch, also offer a dramatic play of light and shadow on the colored concrete surfaces, enticing students to spend time and interact with the whole structure.

ACKNOWLEDGEMENTS

Artist:	Jahne Rees
Title:	Gateway Unwrapped
Architect:	Hodge Collard Preston Architects. Design architect: Nic Preston
Art Coordinator:	Jenny Kerr
Photography:	Jahne Rees
Client:	Damian Shuttleworth, Principal
Client Representative:	David Muir, Department of Education
Finance Project Delivery Manager:	Shijin Jay



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PERCENT FOR ART SCHEME



**CHALLENGER INSTITUTE OF TECHNOLOGY
ROCKINGHAM CAMPUS • 2014**





There is nothing more satisfying than hand building and crafting, which is why artists Mark Datodi and Steve Tepper decided that their artwork for the specialist metal and building trades facility at Rockingham Campus of Challenger Institute of Technology (Rockingham CIT), would be based on hand tools.

The original 1970's campus has been extended with large, contemporary looking workshops with slick, minimalist materials, and interesting colours. Taking the units of measurement and common tools used across the building trades Mark and Steve created a series of internal and external artworks to accentuate the purpose of the new buildings and give a strong sense of place to be enjoyed by students, staff, and visitors.

The artists worked in close collaboration with the architect on the hand tools inspired pattern that has been cast into the concrete walls. The architect matched the boldness of the design with vivid paint, so design and colour are equally prominent, neither dominating the other.

Inspired by a wooden, fold out metric ruler, the 6 metres high external sculpture, is constructed of twelve aluminium rectangular lengths, each approximately 6 metres in length. This structural design references the square, triangle and right angle so necessary in perfect construction, and the metric ruler numbers and calibrated lines are painted on both sides.

ACKNOWLEDGEMENTS

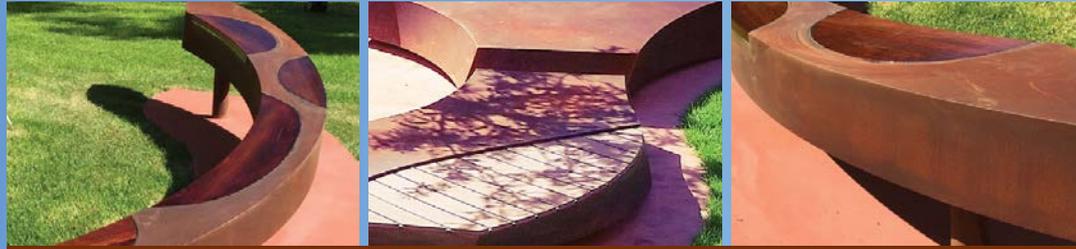
Artists:	Mark Datodi and Steve Tepper
Title:	'Measure Twice Cut Once'
Architect:	Peter Hunt Architect
Art Coordinator:	Maggie Baxter
Photography:	Mark Datodi
Client:	Department of Training and Workforce Development

Building Management and Works Principal	
Project Manager:	Brian Smyth



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PERCENT FOR ART SCHEME



CHURCHLANDS SENIOR HIGH SCHOOL • YEAR 7 INTEGRATION • 2014





Churchlands Senior High School is an independent public school with a long established tradition of excellence built on the academic, cultural and sporting achievements of their students. With the integration of year 7 students into secondary schools, Churchlands has undertaken an extensive expansion to cater for increased student enrolments in 2015.

As part of the Western Australian Percent for Art Scheme, artist Tim Macfarlane Reid has designed an artwork installation for the New Year Seven facilities. The artwork, *“Plinths for Your Imagination”* was designed to echo the circular protected spaces and contour lines of the nearby landscape of Herdsman Lake’s wetlands. Inspiration for the artwork came from *“Magic Base”*, by Italian conceptual artist Piero Manzoni (1960’s) who designed a series of wooden plinths that could be stood on, thus creating a *“living sculpture”*. The installation provides layered sculptural forms in the new school landscape that will provide opportunities for Year 7 and 8 students to congregate and stay connected with each other.

The interactive and tactile forms or ‘plinths’ were designed so the students could sit, lean and gather around the forms, thus themselves becoming individual works of art. The artwork components, manufactured from corten steel and timber, located around the school grounds, provide visual interest,

social gathering spaces and points of interest for the students. Conversations and interactions among the artwork will help students develop as inspired and creative members of the school.

ACKNOWLEDGEMENTS

Artist:	Tim Macfarlane Reid
Title:	‘Plinths for Your Imagination’
Architect:	John Nichols, Bateman Architects
Art Coordinator:	Alison Barrett
Photography:	Tim Macfarlane Reid, Andrew Piccoli and Joel Barbita (D-Max Photography)
Client:	Department of Education
Client Representative:	David Muir, Department of Education
Principal:	Neil Hunt
Project Manager:	Chandima Hiyare-Hewage, Department of Finance
GPS Coordinates:	-31.919161 ^o , 115.790022 ^o



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COMET BAY COLLEGE • 2014





Six freestanding sculptures provide vibrant arrival landmark to the school. The brightly coloured curved forms echo the movement and interaction of the sand and waves on coast nearby. Hirst an avid surfer seeks inspiration for textures, colours and forms in the Western Australian coast to create recurring motifs and colours for his sculptures. In Motion the greens represent the vegetation, the blues the ocean and the oranges the earth.

The textured detailing in the Comet Bay sculptures are the result of a drawing workshop with school students, he interpreted these in etched and laser cut aluminium, and slumped glass elements inserted to the three meter high steel forms. The artwork is visually intriguing, as close inspection will reveal the embedded relief imagery on local fauna and flora.

An important component of the design process is to ensure the Year 7 students feel comfortable and welcome as they take their first steps into high school. The landscape design accommodates this through the creation of smaller gathering spaces where the Year 7 students can gather for lunch and informal conversations, while providing larger gathering spaces for classroom activities. Hirst worked with the Landscape Architects to situate the sculptures in order to provide shelter to the limestone seating area on the northern side of the new facility.

The forms cast playful shadows over the seating area providing an ideal place for outdoor classes and student gatherings. The suite of works is tactile and engaging and makes a strong connection to the identity and values of the school.

ACKNOWLEDGEMENTS

Artist:	Jason Hirst
Title:	Motion 2014
Architect:	Johnsen Lim, Taylor Robinson
Landscape Architect:	Erin Somers, Emerge
Art Coordinator:	Jenny Kerr
Photography:	Jenny Kerr
Client:	James Hayres, Principal
Client Representative:	Peter Robinson, Department of Education
Project Delivery Manager:	Shijin Jay, Department of Finance
GPS:	320 24' 52.07"S 115o 45' 49.45" E



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DARLING RANGE SPORTS COLLEGE • 2014





Minutes away from the serious traffic on Roe Highway between brand new Forrestfield residential developments and Perth's foothills, is Darling Range Sports College. The high school is unique in the Western Australia education system with peak athletic students actively engaged in a dedicated Sports Academy. In tandem are educational opportunities via the school's Academic Excellence, Arts, Job Readiness and VET programs.

Urban by postcode, the college landscape conserves a sense of regional Australia. Mature indigenous trees including Sheoaks, remain close to classrooms and playgrounds, defining the school grounds.

Commissioned to create outdoor seating at the entrance of the new Year Seven Accommodation, public artist Simon Gauntlett distilled into his design the disparate mix of competencies and training opportunities available on campus. True to its name *ZIP*, twelve interlocking concrete benches (shaped like zip teeth), conveys a buoyant welcome, and builds an appealing place for youngsters to congregate and play.

Imprinted on the top face of each bench is a textured pattern of easily recognisable symbols. For the Arts there's a treble clef, artist's palette, camera, and theatre mask. Food Science is represented by a sewing machine, saucepans, a whisk, knitting

needles and scissors. Environment is distinguished by imprints of Sheoak leaves and other indigenous trees, while Health and Physical Education gather together the softball, cricket ball, basketball, soccer and football. There are eight more designs. *ZIP* unites smart design, functionality, and meaning for the target constituency - the inaugural Year Seven Class of 2015 and youngsters to come.

ACKNOWLEDGEMENTS

Title:	<i>ZIP</i>
Artist:	Simon Gauntlett
Art Coordinator:	Paula Silbert Arts Consultancy
Architect:	Gresley Abas
Client:	Department of Education
Client Representative:	Peter Robertson
School Principal:	Peter Noack
Project Managers:	Sarah Zimmermann and Shijin Jay
Photographer:	Simon Gauntlett



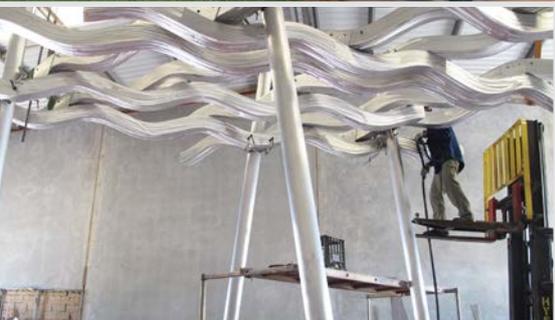
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PERCENT FOR ART SCHEME



DERBY DISTRICT HIGH SCHOOL • 2014





Tides and tidal patterns are wondrous phenomena caused by the gravitational interaction and motion of the Sun, Moon and Earth acting on ocean waters. Patterns are created and modified by other complex influences such as the shape and depth of oceans and the weather. At up to 11.8m, Derby has Australia's highest tide swell and one of the highest in the world. Storm conditions can make tide levels even higher.

In nearby Talbot Bay, massive tidal movements create a waterfall effect as water banks up against one side of a narrow cliff passage, to be repeated again on the turning tide. Called 'The Horizontal Waterfall' the turquoise blue water rushing between the red hills has been described by Sir David Attenborough as 'one of the greatest natural wonders of the world'.

It is these dramatic flowing tidal forms and arresting rhythms that are the conceptual foundation of artist Steve Tepper's elegant abstract sculpture for Derby District High School. His intention was not to mimic tidal flow and pattern literally, but to capture the essence of nature's strength and movement with a pulsating visual energy that shifts as the work is viewed from different angles.

The completed artwork is an installation of six steel vertical piers or columns that support ten marine grade aluminium horizontal

waves. Adding another layer of interest to the composition, simple outline drawings of inter-tidal marine life are engraved at eyelevel on the vertical supports.

The dilemma of how to install a 5m x 9m x 3m sculptural composition in the Kimberley was something Steve had to solve at the initial design stage of the project. To make transportation relatively easy the six poles and ten waves were fabricated as individual, linear sections then put together as a three-dimensional structure on site.

ACKNOWLEDGEMENTS

Artist:	Steve Tepper
Title:	Time and Tide
Architect:	TAG Architects
Art Coordinator:	Maggie Baxter
Photography:	Steve Tepper
Client:	Department of Education
Project Manager:	David Arrowsmith



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PERCENT FOR ART SCHEME



DISABILITY JUSTICE CENTRE • 2015





The brightly coloured 'jelly beans' that surreally dot the landscape of the Lockridge Disability Justice Centre are the inspired work of artists Jenny Dawson and Sandra Hill. The sculptural forms of giant jelly beans are located in a circular area accessible for residents and visitors to enjoy.

The commission draws inspiration from both the whimsical and the familiar. The two artists acknowledged that jelly beans are an immediately recognisable symbol from everyone's childhood implying sweetness and fun.

The shapes are appealing with their 'soft' lines and colour. The works draw on an exaggeration of scale to produce a feeling of whimsy from the familiar jelly bean shape. There is an easily understood literal meaning together with deeper, less obvious aspects that engage viewers. The artworks contribute to a resident-centred environment that is designed to support the residents' feeling of belonging.

The eight interactive sculptural forms are carefully scattered in a natural gathering point to optimise both group and individual interaction. This allows people to engage with the tactile shapes without being part of a main group should they so choose. The colours include purple, green, blue, pink, red, yellow, black and white. The playful quality of the beans provides a fresh contrasting element within the landscape design.

The sandblasted design by Sandra Hill on the white jelly bean uses indigenous imagery to symbolise family, home and connections to country. This is designed to give residents a feeling of being able to connect with home, even when that's not physically possible. The sandblasting gives the bean a textured outline that adds complexity to the design.

The forms are made of solid cast concrete and are painted and sealed with bright colours. They were fabricated by Simon Gauntlett at Concreto. The jelly bean shaped form appears smooth and rounded and provides an interactive changing experience for the viewer.

These vivid jewel like artworks are a wonderful reminder of childhood memories containing a sense of optimism for both residents and visitors of the Lockridge Disability Justice Centre.

ACKNOWLEDGEMENTS

Title:	'Jelly Beans'
Artist:	Jenny Dawson & Sandra Hill, fabricated by Concreto.
Art Coordinator:	Mariyon Slany
Architect:	Brian La Fontaine, Peter Hunt Architects
Photography:	Peter Zuvela
Client:	Disability Services Commission
Client Representative:	
Project Manager:	Vernon McQuistan, Department of Finance, BMW
GPS Coordinates:	- 32.42196111 S; 115.7608889 E



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PERCENT FOR ART SCHEME



GOLDEN BAY PRIMARY SCHOOL • 2015





Artist Peter Knight's eye catching freestanding sculptures adorn the new Golden Bay Primary School. His use of the 'Face in the Hole' photo op' interactivity results in five stunning figurative sculptures, called 'Talking Totems,' that playing children can engage with. The artworks are located across the green open spaces of the school grounds, optimising student engagement.

The design theme for this Percent for Art project is a contemporary totemic interpretation. The stylized figures broadly reference animal and bird forms and the human being as shaman or magician. These themes help maintain connection to our natural world and leave space for a child's imagination.

A key factor behind the inspiration for these sculptures is the 'Face in the Hole' photo-op picture boards at tourist attractions and fun fairs, where young and old humorously assume the pose of the pictured characters. The success of the artworks relies upon the students entering the realm of imagination when they step behind the Totem to talk and act through the sculpture, taking on a new and mysterious character or appearance.

The five works - Splash, Bird, Egyptian Bunny, Dalek/Shaman and Roo – stand visually and conceptually as a linked series. The fun artworks draw you in, moving through the school at a child centred level. The figurative sculptures serve as vehicles for self-expression, as props or mini podiums where students can have fun through formal and informal role play.

The artworks engage students by focusing on a youthful-comic aesthetic. To ensure inclusiveness across the student collective, 'Talking Totems' are designed to cater for all year groups and the obvious height differences amongst students. They are made

from brightly painted Aluminium and Corten Steel sections with crafted jarrah timber inserts. The 1.4 to 2.7 metre works optimise student engagement through physical participation and interaction as students can put their heads through the statues or rest on top of them, as with the 'Dalek/Shaman' work.

The artworks deliver a wonderful opportunity for students to engage in play and develop communication skills. The artworks are often used as stimulus for writing and the Arts within the school. Complementing the new buildings, "Talking Totems" are a fun interactive set of works that will be used and enjoyed by everyone at the new Golden Bay School.

ACKNOWLEDGEMENTS

Title:	'Talking Totems'
Artist:	Peter Knight
Art Coordinator:	Mariyon Slany
Architect:	Hugh Gill, Oldfield Knott Architects
Photography:	Peter Knight
Client:	Department of Education
Client Representative:	Benjamin Scott
School Principal:	Peta Lawrence
Project Manager:	Mally Rall, Department of Finance, BMW
GPS Coordinates:	- 32.42196111 S; 115.7608889 E



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PERCENT FOR ART SCHEME



GREEN SKILLS TRAINING CENTRE • 2014





Artists Dawn and Phil Gamblen have created an integrated dynamic artwork for the new Green Skills Training Centre located on the Central Institute of Technology's East Perth Campus. This building is the embodiment of sustainable practice and engineering. The training centre is a living laboratory, generating its own energy and providing access to real-time data on the buildings performance, energy generation and consumption.

Environmental awareness informed by patterns in nature inspired the design of their artwork 'Zephyrus', named after the Greek God of the West wind, bringer of light spring and early summer breezes. The artists have complemented the visual language of the architecture by integrating powder-coated aluminium panels into the shade panels of the building's western facade. The artwork panels add variety and interest to the facade through variation of pattern, form and colour. Radiating waterjet-cut shapes, representing water ripples, provide a textural quality that unify the panels on the facade. The rippling pattern references a visual manifestation of wind-generated movement, as do the rolled corners that give the impression of being lifted by the wind.

LED lights located behind each of the artwork panels tap into the 'life' of the building using real-time wind direction data generated by a rooftop mounted anemometer. The electronic sensing system senses changes in wind direction and feeds this data into the artwork visually through a series of lights that change colour. This transition through multiple hues of colour equates to travel around the compass points, whereby the prevailing colour indicates the wind direction.

Located in the Level 1 demonstration area is a screen displaying nature inspired graphics that reveal real-time changes in local wind speed and direction.

'Zephyrus' provides interesting and changing views day and night, while bringing vigor, zest and an iconic sustainable identity to this new educational building.

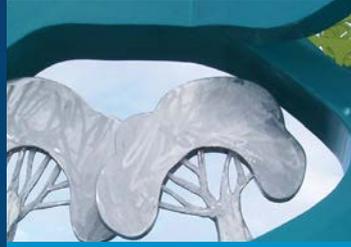
ACKNOWLEDGEMENTS

Artist:	Phil and Dawn Gamblen
Title:	'Zephyrus'
Photography:	Philip Gamblen
Electronics/Software:	Peter Gee
Architect:	WOODHEAD Architects
Art Coordinator:	Alison Barrett
Client:	Department of Finance
Principal Project Manager:	Brian Smyth, Building Management and Works
Agency:	Department of Training and Workforce Development
DTWD Representative:	John Cloake
CIT Representatives:	Jamie Mackaway and Ann Bona
GPS Coordinates:	-31.95154299°, 115.87143481°



Department of Culture and the Arts
Department of Finance

Government of Western Australia
PERCENT FOR ART SCHEME



HAMMOND PARK PRIMARY SCHOOL • 2014





Hammond Park Primary School is part of the new development on the Swan Coastal Plain which was historically an area of Banksia woodlands, casuarinas and acacias. The school is located close to a chain of vital wetlands and lakes including Thompsons Lake, Banjup, Bibra Lake and Jandakot, that made the area an important resource and a rich source of food for Indigenous people.

Under the Percent for Art Scheme, artist Tony Pankiw has created several dynamic contemporary artworks that both stand at the entrance to the new School as well as offering wayfinding avenues of discovery throughout the school. An important part of this project was the ability to be able to contribute to the identity of the school with the artwork because it's a new community facility in a still forming suburb thus the artworks celebrate the new school.

Artist Tony Pankiw has created two impressive tree sculptures at the front and centre of school that involved images from the school's foundational students. Inspired by the natural environment surrounding the new primary school, the artworks also incorporate modalities of transport; walking and bike riding images of coming to school. It was important for the artist to consider the inclusion of existing and new trees in the landscaping to keep the utilisation of a tree as the canvas to depict the local environment.

The entry artwork 'Archway to Learning' is a three dimensional free standing sculpture located at the main entry of the school outside the Administration block. It is an impressive arrival statement for students, teachers and anyone visiting the school. The main structure of the artwork is two tree trunks linked together overhead by a frame of foliage. The tree trunks and the canopy create a pathway through the sculpture. The foliage is outlined in a series of frames linked together. Within these frames are painted cut out images. The native birds of the area, tree branches with leaves and images of the students arriving and leaving on bicycles, scooters, walking with parents and school bags are intertwined with the images of the natural environment.

'The Magic Faraway Tree' near the Library is a free standing tall sculpture of a tree which has branches and leaves above head height. It is a smaller version of the Main Entry Statement and

carries the same theme and design methodology. It combines ideas of walking through the parklands with tree branches overhead, with the uppermost shapes which can also be interpreted as clouds or tree foliage used as picture frames with pictures of the school children depicted within.

The sculptures are made of aluminium plate welded together and painted in epoxy paints and are up to 5 metres at their highest point. The colours of the sculptures have been taken from the surrounding trees as well as linking in with the school uniform.

The artworks delight, intrigue and educate through interaction and experience and have contributed towards encouraging students to feel a sense of connection, pride and belonging to Hammond Park Primary School. There is a unifying theme connecting both the spaces and buildings of the school with both the tree sculptures and the plaques on the buildings, and Tony Pankiw's work has successfully helped incite the imaginative process for students and staff at the school.

ACKNOWLEDGEMENTS

Title:	'Archway to Learning' and 'The Magic Faraway Tree'
Artist:	Tony Pankiw
Art Coordinator:	Mariyon Slany
Architect:	Taylor Robinson Architects
Photography:	Mariyon Slany and Tony Pankiw
Client:	Department of Education
Client Representative:	Cliff Carr
School Principal:	Jennifer Lee
Project Manager:	John Mackenzie, Department of Finance, BMW
GPS Coordinates:	-32.16736389S°, 115.8433889E°



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Department of Finance

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PERCENT FOR ART SCHEME



JOSEPH BANKS SECONDARY COLLEGE • 2014





Steve Tepper, Mark Datodi and Olga Cironis' vision for this commission is to compliment the well-designed spaces of the new Joseph Banks Secondary College. Their art supports way finding around the campus. The artworks, together with the bold contemporary architecture and water wise landscaping, contribute to the identity of this new secondary college and reinforce a sense of place and environment. These attributes resonate with concepts of growth and youthfulness and express feelings of well-being and connection to nature.

This series of abstract artworks take their inspiration from the cell structure of the leaves of the *Banksia Ashbyi*, an indigenous plant that is common to the area and along the Western Australian coast. An appropriate theme for the new college's art commission is the geometric cell shapes that have a 'rhythmic' beauty, which

hints at the excitement of growth, an expectation that is rich in magic, and life in one breath.

There are four interconnected themed artworks that reference different sections of the banksia plant.

At the entrance to the college begins a journey of discovery, with the first of two large aluminum sculptures with a haphazard, lively silver orbital finish and lit with an amber LED glow. The other large artwork is located at the entrance to the Library.

The cast concrete walls of the Performing Arts and Physical Education building are of particular interest when viewed from a distance. Raised and recessed patterns in the concrete reveal Banksia leaf veins.

Scattered around the internal courtyard spaces, at the front of the college grounds and café, are three groupings of cast concrete bench seats in colours and abstract patterns similar to the Banksia leaf. Selected surfaces of the seats have been honed and sandblasted to enrich the surface and provide beautiful detail.

Another component of this project includes painted aluminum screen panels that provide shade to the outdoor areas to the college café. The organic shapes within these panels further explore the cell structures of the Banksia plant.

This series of non-representational integrated and functional artworks with surprising detail that will delight and inspire future generations of students, while allowing students to respond to the works using their own imagination and personal interpretation.

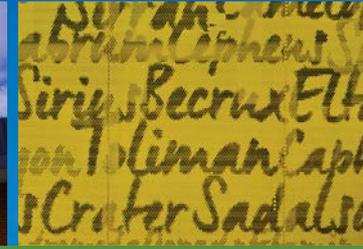
ACKNOWLEDGEMENTS

Artist:	Steve Tepper, Mark Datodi and Olga Cironis
Title:	'Banksia Dreaming'
Architect:	T&Z Architects
Art Coordinator:	Alison Barrett
Photography:	Mark Datodi
Principal Project Manager:	Brian Smyth, Building Management and Works
DoE Representative:	Chris Bothams
GPS Coordinates:	-31.699268, 115.797646



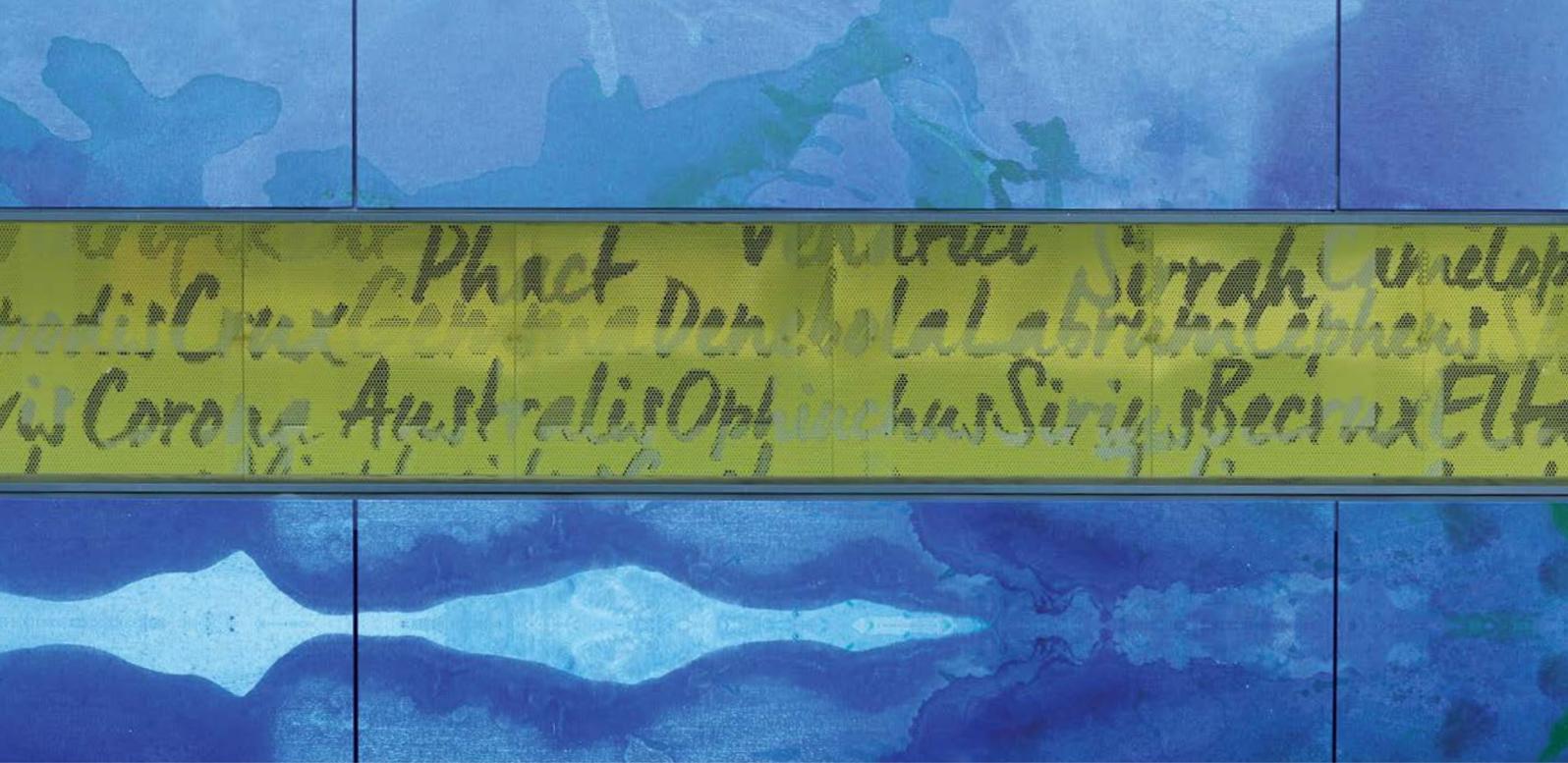
Department of Culture and the Arts
Department of Finance

Government of Western Australia
PERCENT FOR ART SCHEME



KELMSCOTT SENIOR HIGH SCHOOL
YEAR 7 INTEGRATION • 2014





"Nothing is Something" is an artwork made for the students and staff at Kelmscott Senior High School.

The vibrant vitrapanel wall, located at the main entrance to the Year 7 block, acts as a beacon reminding us of the universe and the cascading stars of the Milky Way. It presents a poetic interpretation of the universe and cosmos. Inspired by science and particle physics, the vitrapanel wall is an abstract image of a starry night with floating nebulous forms. A graded colour range, within the field of stars from blue white to dark pink reinforces change, maturity and life cycles. Mercurial paint qualities flow, disperse and repel to indicate matter suspended in space. The green flared shape in the artwork can be viewed as a shooting star or comet. The comet's colour compliments the green ceiling of the access corridor in the new Year Seven Block. A dark blue panel wall on the opposite side of the open ended courtyard, supports the rules of atmospheric perspective created in space and matches the dark hues in the artwork.

The design for the perforated and powder coated aluminium screen and sand blasted concrete seating on the other hand, is a conceptual artwork that lists some of the brightest stars that we can see in our Universe. The 91 brightest stars are distinguished by their apparent magnitudes in the visible spectrum, as seen from earth. The magnitude scale was invented by an ancient Greek astronomer named Hipparchus in about 150 B.C. The placement of text recognises the movement of stars in space as they come and go and orbit in space. Of all the different ways to categorise

stars (size, distance, luminosity) the characteristic of brightness seemed a suitable category to present to the students and staff at Kelmscott Senior High School.

Together, the installed artworks show us that there will always be something to wonder about and our understanding of the cosmos is forever changing. The new Year 7 facilities are complimented by the artworks that deal with the frontiers of science, the very small world of particle physics and the very large world of Stella exploration.

ACKNOWLEDGEMENTS

Artist:	Penny Bovell
Title:	'Nothing is Something'
Architect:	John Nichols, Bateman Architects
Fabricator:	Jahne Rees, SCAPE-ISM
Art Coordinator:	Alison Barrett
Photography:	Andrew Piccoli, Bateman Architects
Client:	Department of Education
Client Representative:	Anthony Ioppolo, Department of Education
Principal:	Tony Terry
Project Manager:	Shijin Jay, Department of Finance
GPS COORDINATES:	-32.121028°, 116.011977°



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Department of Finance

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PERCENT FOR ART SCHEME



**MARGARET RIVER SENIOR HIGH SCHOOL
YEAR SEVEN ACCOMMODATION • 2014**





Ian Dowling has carefully considered the location and function of artworks he designed and fabricated for the Senior High School in his hometown of Margaret River. He created a series of transitioning forms that are arranged both in sequence and as a group. In an abstract way they illustrate the notion of physical changes in actual objects and in the students during their school journey.

Five sculptures range from an almost amorphous soft-shape form through extension, enlargement and development to a well-defined, regular cubic form. The abstract forms are multifunctional in that they can be used as seats, tables or gathering points for groups.

Crafted by Ian Dowling and potter Matt Griffiths the textured ceramic surface of these forms is based on a selection of motifs, abstracted icons and symbols created by the inaugural Year 7 students. Collaboration with and between the students was an important component for the project. Ian conducted workshops with the Year 5 students of 2013 in the seven local primary schools. For many it was the first time they had experienced the feeling and potential of wet clay. The result is a permanent gallery of unique textural designs from a diverse group of individuals.

A ribbon of ceramic tiles fixed to the end walls of the building create a distinctive, colourful and tactile feature and make a visual connection to the five sculptural forms. The detailed, decorative tiles give the artwork relevance to its location, the school and local community in this unique south-west region.

ACKNOWLEDGEMENTS

Artist:	Ian Dowling
Title:	Metamorph
Architect:	MCG Architects Pty Ltd Joerg Sandbiller
Art Coordinator:	Jenny Kerr
Photography:	Ian Dowling
Client:	Deputy Principal: Mervyn McKillop
Client Representative:	Department of Education: Ben Scott
Project Delivery Manager:	Department of Finance: Ben Bott
Construction:	BGC Constructions Bunbury
GPS:	33°57'15.11" S 115° 04'21.92" E



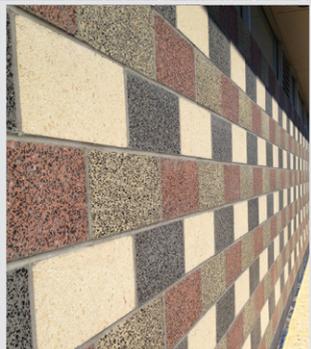
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MINDARIE SENIOR COLLEGE SPORTS HALL • 2014





The artwork, designed by Trevor Richards, contributes significantly to the overall design and structure of the project. The intention was to integrate closely with the building's architectural structure; with the artistic elements adding an aesthetic dimension to the functionality of the sports hall.

Richard's professional art practice has encompassed painting, sculpture, video, photography and installation. In this percent for art project he has applied his characteristic minimalist approach with considerable sensitivity across a number of material surfaces. He has pursued his exploration of colour, pattern and its relationship to architecture.

The concrete panels on the west and east walls of the building contain a geometric pattern, cast and sandblasted into their surfaces. This pattern suggests three dimensional solids which recede or advance in front of the viewer's eyes, producing movement, strength and dynamism: qualities that reflect the activities that will occur within the sports hall.

The polished concrete block feature wall on the northern face of the building is more restrained. In unique laying pattern, the bands of subtle colour appear to weave in front and behind each.

Collectively these elements contribute to the dynamic reading of the architectural form from multiple viewpoints, adding aesthetic value and visual interest to the building's powerful forms.

ACKNOWLEDGEMENTS

Artist:	Trevor Richards
Title:	<i>Any Which Way 2014</i>
Architect:	Donaldson and Warn Architects Dick Donaldson
Art Coordinator:	Jenny Kerr
Photography:	Trevor Richards, Donaldson and Warn
Client:	Principal: Janice Sander
Client Representative:	Department of Education: Chris Bothams
Project Delivery Manager:	Department of Finance: Vernon McQuistan
Contractor:	Robinson Build Tech
GPS:	31°41'35.08" S 115°42'23.15" E



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MOUNT LAWLEY PRIMARY SCHOOL • 2015





Regrowth and regeneration were, for artist Judith Forrest, the natural themes for her artworks for the newly restored and extended Mt Lawley Primary School. Her sculptures and interior hanging are colourful, bright, fun, entertaining and designed to ensure that they are part of play and learning.

Yet the underlying ideas of reuse, restoration and new beginnings give the works a more serious, philosophical side. Judith built her sculptures by recycling old and found objects into imaginative representations of strange and curious fungi and shoots pushing up through the ground. These primitive plant forms are the first signs of new life from burnt and damaged soil. The original sculptures were then cast in hard wearing bronze and hand painted in a way that is specially designed to polish and patina with use. Some of the decorations clearly show their origins as ice cube molds, blister packs or picnic dishes while others are harder to discover.

Seeds and spores hover and fly on the wind creating new plants wherever they land. In the internal courtyard a mobile hangs lightly drifting on the wind. The mounded floor underneath encourages students to lie back and look at the sky though the mobile, with

the stylised parachute seedpods appearing to float gently down towards them. Each decorated acrylic disc holds a single seedpod represented by a plastic spoon. Children who look up into the space will see transparent colours overlapping and blending to create a rainbow of coloured light. The linear marks on the parachutes form secondary abstract patterns and pools of colour reflect onto surfaces below.

ACKNOWLEDGEMENTS

Artist:	Judith Forrest
Title:	Everything Old Is New Again
Architect:	EIW Architects
Art Coordinator:	Maggie Baxter
Photography:	Judith Forrest
Client:	Department of Education
Project Manager:	Vernon McQuistan



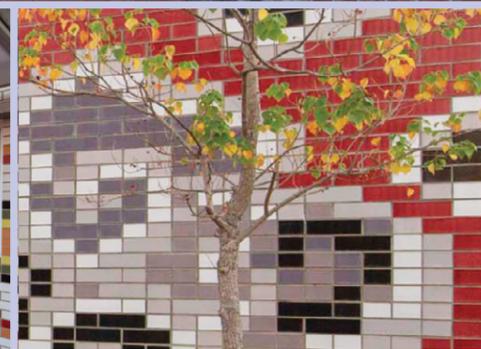
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GOVERNMENT OF WESTERN AUSTRALIA
PERCENT FOR ART SCHEME



MT LAWLEY SENIOR HIGH SCHOOL • 2015





Artists Anne Neil and Noeleen Hamlett present their individual artworks for the WA Percent for Art Scheme for Mount Lawley Senior High School. The artworks feature dynamic Chinese and Aboriginal designs executed in glazed bricks which are integrated into the walls of the new Middle School Building.

Anne Neil created a large pixelated dragon looking out over the northern boundary of the campus complemented by three gentle carps on the entry wall of the internal courtyard. These artworks celebrate Chinese culture in recognition of the school's three, sister school relationships and its successful Mandarin language program.

The dragon is the most respected of the four Chinese auspicious animals and is symbolic of Chinese culture. Drawings of the imaginary animal can be traced back to primitive Chinese society and continues in contemporary festivals, celebrations and art.

Neil chose the carp for the second feature wall conscious of the link between the dragon and the fish.

At the Yellow River at Hunan, there is a waterfall called the Dragon Gate. It is said that if a carp can swim up the waterfall, they will be transformed into a dragon. Every year in spring the fish swim up from the sea and gather in the pool at the foot of the falls. There is a common saying that 'a student facing examinations is like a carp attempting to leap the Dragon Gate.'

The artworks executed within the internal courtyard were created by Aboriginal artist, Noeleen Hamlett under the mentorship of Anne Neil, a senior public artist. The artworks use images and patterning to represent flora and fauna of the local area which are of significance to Aboriginal culture. This in turn reflects the School's important Aboriginal learning programs.

Hamlett's artwork represent Jin Gee Jer Dup and the Waagal. Jin Gee Jer Dup is the Noongar name for the area around Mount Lawley and translates as a special place for the Honey Eater. The circular shape of the Waagal acts as a window for the Waagal Spirit to pass through on its travels watching over the land and its people. As Hamlett explains, the glazed brick colours red and black were selected to represent the Waagal. Black represents the Noongar people and red represents the beautiful land the Waagal has created; the "Jin Gee Jer Dup."

The Banksia flowers are one of the main food sources for the Honey Eaters and both feature in Hamlett's artworks. Hamlett states "The concept to my story is, the Honey Eaters fly in to collect the nectar and fly off to a higher place. Just like us as students who go to school to collect knowledge to lead us to higher places".

ACKNOWLEDGEMENTS

Artists:	Anne Neil and Noeleen Hamlett
Client:	Department of Education
Art Coordinator:	Corine van Hall
BMW Project Manager:	Mally Rall
Architects:	Sandover Pinder



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PERCENT FOR ART SCHEME



NARROGIN SENIOR HIGH SCHOOL • 2014





In 2014 the Department of Education completed construction of a new Performing Arts Centre, Music Classroom and Administration Building for Narrogin Senior High School.

Alex Spremberg, the commissioned artist for the Percent for Art Scheme project, is an acclaimed contemporary artist who works experimentally across a range of mediums to examine formal art making processes and materials. His artwork for Narrogin Senior High School takes a single sheet of A4 paper, an intrinsic and essential format in the classroom, rolling it into an elegantly sculptured cone for the civic area of the school.

Colour Collective is slightly tilted on its central axis creating an oblique angle and giving the cone its dynamic character as it sits brightly in the courtyard. The colourful horizontal stripes follow the curvature of its shape and are based on the national flags of the many nationalities at Narrogin Senior High School. Students are able to discover and identify the colours of their own nationality amongst the coloured stripes of the sculpture.

The cone's striking appearance and central location between the music and performing arts complex and the administration building provides a focus as a meeting point for students and staff. It is a symbolic connection point for the various activities that are part of an energetic campus life.

The aim of the *Colour Collective* is to inspire a sense of curiosity, enquiry and discovery in students, while engaging them with the notion of personal identity embedded within the larger identity of the student body and the national identities of the world.

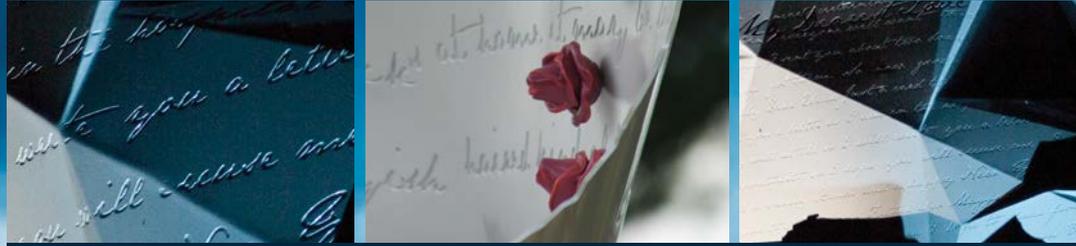
ACKNOWLEDGEMENTS

Title:	<i>Colour Collective</i>
Artist:	Alex Spremberg
Client:	Department of Education
Art Coordinator:	Corine van Hall
Project Manager:	Stuart Walton, Building Management and Works
Architects:	Gresley Abas



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NATIONAL ANZAC CENTRE • 2014



... a lot. There is more my happiness offered of a long you and
and a young girl - world place. Continued ability to jump
All around I have had too glorious years in the recovery

Dear Ma

In reference to your kind
letter which I received last
week about the inscription on
the tombstone of my husband
late to J Jackson No (1952)

I do not understand about
the 66 letters but I am
sending the inscription what
I would like to have. In
loving memory of dear

My Dearest

The world is going to
the war of London, for
back two thousand years
That makes seven another

Dear Lulu,

Just a few lines to
let you know I am still in
good health as in leaves
me at present I have not
received a letter from you
since the end of Oct. I
was a field and last
year, as I had no time to
write as every morning we
are rising about from one
place to another. The
weather is keeping fairly
warm here except for a



The artwork, 'Longing, Memory, Sight' was commissioned under the State Government's Percent for Art Scheme as part of the Anzac Centenary commemorations. The artwork is placed between the National Anzac Centre and the Convoy Walk and Lookout at the Princess Royal Fortress in Albany. The artwork's location was chosen to draw visitors across the parade ground as they move from the National Anzac Centre towards the Convoy Walk. The artwork was jointly funded by the WA Government and Wesfarmers.

The artist team of Arif Satar and Audrey Fernandes-Satar were inspired by stories of soldiers, who in 1914 cast messages to loved ones sealed in bottles over the sides of their ships while awaiting departure from King George Sound. The artists developed the artwork concept to touch on an enduring and emotional relationship to those 41,000 individuals of the First and Second Convoys who passed through this place for deployment to the battlefields of the First World War.

For many, it would be the last time they saw Australia, with one third of them being killed during the war. The Anzac Centenary commemorates these men and women.

The historic importance of letters and notes to convey feelings, person to person, has been given a poignant rendition in the sculptural form of a torn and crumpled letter, showing tracteries of written script, through which the words MY DEAREST LOVE are pierced.

The jet-black monumental granite plinth is incised with a collection of original letters and postcards, which have been sourced from:

Western Australian Museum Collection:

Postcard to Lida: H1999.175

Postcard from Bobs: H1999.165

Postcard from Jack: H1999.147

Postcard from Joe: H1999.185 & H1999.188

Private Collection:

Letter from Matilda Jackson

Books:

Letter from Tom: 'ANZACS - Walking with Angels' by Beth Martin 2001

Letter from Thomas: 'Six-Bob-A-Day Tourist' by Janet Morice 1985

Letter from Will: 'Dear Mother...' by Tom Austen 1990

ACKNOWLEDGEMENTS

Artists:	Arif Satar & Audrey Fernandes-Satar
Photography:	Arif Satar
Architect:	Peter Hunt Architect
Interpretive Design	
Co-ordination:	Western Australian Museum
Project Client:	Department of the Premier and Cabinet
Site Client:	City of Albany
Art Coordinator:	Adrian Jones
Project Manager:	Department of Finance, Building Management and Works
GPS Co-ordinates	- 35.030457, 117.91305



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Government of Western Australia
PERCENT FOR ART SCHEME



NORTHAM SENIOR HIGH SCHOOL ARTS CENTRE • 2015





Polykleitos was a Greek sculptor in the fifth century BC, he believed a statue should be composed of clearly definable parts, all related to one another through a system of ideal mathematical proportions and balance.

Compton and Capponi have created a suite of artworks that connect and link the key public spaces throughout the new arts center, from the public entrance and foyer through to the courtyard and beyond to the students entrance to the north. The artists' reference to ancient Greek arts as a thematic consideration links the idea of beauty and creativity to the use of the building as a place for the expression of imagination and personal growth. The carved granite sculptures reveal the beauty within, a metaphor for education.

The new arts complex includes teaching areas for music, art and drama as well as a performance auditorium. The court-yard in the centre of the complex is designed as a spill area for classrooms, the performing arts auditorium and foyer gallery. The carved and polished granite sentinels at the entrances to the court-yard hint at the pivotal grouping of sculptures within the court yard. In this space the artists have created the focal point of their work with five stone elements combined with beautifully carved wooden detailing. They are functional and tactile artworks that consider and reference the many uses of this space.

Polykleitos is eye-catching when viewed at a distance and engaging, tactile and intimate at close range. This monumental

work, the tallest piece is over two metres high and the heaviest is over three and a half tonnes, will serve and engage its audience for many years.

ACKNOWLEDGEMENTS

Artist:	Nic Compton and Pierre Capponi
Title:	Polykleitos
Architect:	Design Inc
Principal:	Ron Jee
Project Architect:	Roger Paul
Art Coordinator:	Jenny Kerr
Photography:	Jenny Kerr
Client:	Department of Education - David Muir
Client Representative:	Principal - Terry Martino
Project Manager:	Department of Finance - John Mackenzie
Construction:	Badge Construction Construction Manager - Cris Tanase Site manager - John Farrelly
GPS:	31°38'49.72" S 116°40'07.67"E



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PERCENT FOR ART SCHEME



OSBORNE PARK HOSPITAL SURGICAL CENTRE DEVELOPMENT • 2014





Artist Rob McCulloch has created a suite of artworks inspired by the Moitch or Flooded Gum (*Eucalyptus Rudis*) for the Osborne Park Hospital Surgical Centre Development. Moitch, the Noongar word for this tree, was used for its eucalyptus oil, which helped clear the nasal passages. The artworks, at the entrance and in the waiting area of the new Outpatient Department Building, depict the different flowering stages of the Moitch tree. The flower bud, the flower and the gumnut are all symbolic of regeneration.

Rob has worked with the landscape design team and Noongar community members to create an aromatic garden featuring Indigenous medicinal plants, used by the traditional owners of the area. Rob worked with Noongar consultant Alton Walley to select plants for the medicinal garden. As a result, a large Moitch tree has been included in the garden. Under this tree are three larger than life Moitch flower buds cast in polished terrazzo concrete. These flower buds are lying on the mulch as if they've fallen from the tree above. The flower buds provide an area for play, rest and contemplation for patients and visitors in the shade of the Moitch tree.

As patients and visitors enter the Outpatient Department they will be welcomed by an image of a Moitch flower in full bloom, which the artist has burnt into the Moitch timber boards lining the lobby wall. The warm texture of the timber and the organic nature of the hand-rendered artwork combine to create a welcoming and uplifting experience.

A large English Oak tree was felled to make way for the Outpatient Building. Rob milled the timber and produced another wall-based artwork in the waiting room. This work deals with the symbolism of removing an introduced English tree and replacing it with a native

Moitch tree in the medicinal garden. For Rob, this is symbolic of reconciliation and acknowledgement of traditional Noongar knowledge systems.

Wrapping around a courtyard at the western end of the building is a corten steel perforated screen. Its abstracted design explores the geometry of the Moitch gumnut as it opens to release its precious seeds. The repeated perforated design sets the stage for the ever-shifting sunlight and provides a contemplative focus for patients. Planted around the base of the screen is an aromatic medicinal hedge, which softens the geometric form.

For the artist, this commission was about reconciliation and the acknowledgement of indigenous medicinal practices within a contemporary medical setting.

ACKNOWLEDGEMENTS

Artist: Rob McCulloch - THE FIFTH ROOM
 Title: 'Moitch'
 Art Coordinator: Alison Barrett
 Photography: Eva Fernández
 Client: Department of Health
 Client Representative: Peter Klymiuk, Campus Facilities Manager
 Project Manager: Christopher Rologas, Department of Finance
 GPS COORDINATES: -31.885406, 115.804621



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PERCENT FOR ART SCHEME



PERTH MODERN SCHOOL GYMNASIUM • 2015





Artist Ayad Aqaraghholi is well known in Western Australia and internationally for his distinctive figurative sculptures with trademark elongation of the body and muted features. The bronze sculpture of a female figure entitled 'The Climb' stretches upwards in joyful, unrestrained exuberance in a gesture that captures the inspirational moment of self-realisation that there are no boundaries to the goals that can be attained in life. The outstretched arms and movement of the body and legs can be read simultaneously as an athletic leap or as the figure soaring towards a sky without limit.

The figure has a delicacy to it but this belies the strength of the structure and the complex series of processes that it went through before completion. Ayad began by making an armature for the sculpture over which he fashioned the figure in clay making sure as he shaped and formed it that he created the texture that he wanted for the end work. Satisfied, he carefully covered the clay with plaster to make a mould. Once dry, he removed the plaster mould in sections, removing the clay from the inside. The bronze was then cast into the mould pieces, removed and welded together over another high-tensile stainless steel internal armature skeleton.

The resulting 3.2m high sculpture was given a beautiful black patina by being hand polished with a mixture of wax and graphite. The sculpture will age gracefully subtly changing colour over a long period of time as the natural elements interact with the bronze and wax.

ACKNOWLEDGEMENTS

Artist:	Ayad Alqaraghholi
Title:	The Climb
Architect:	Iredale Pederson Hook
Art Coordinator:	Maggie Baxter
Photography:	Stephan Cappon
Client:	Department of Education
Project Managers:	Deanna Kale and Chandima Hiyare-Hewage
GPS Coordinates:	- 31.944478, 115.838313



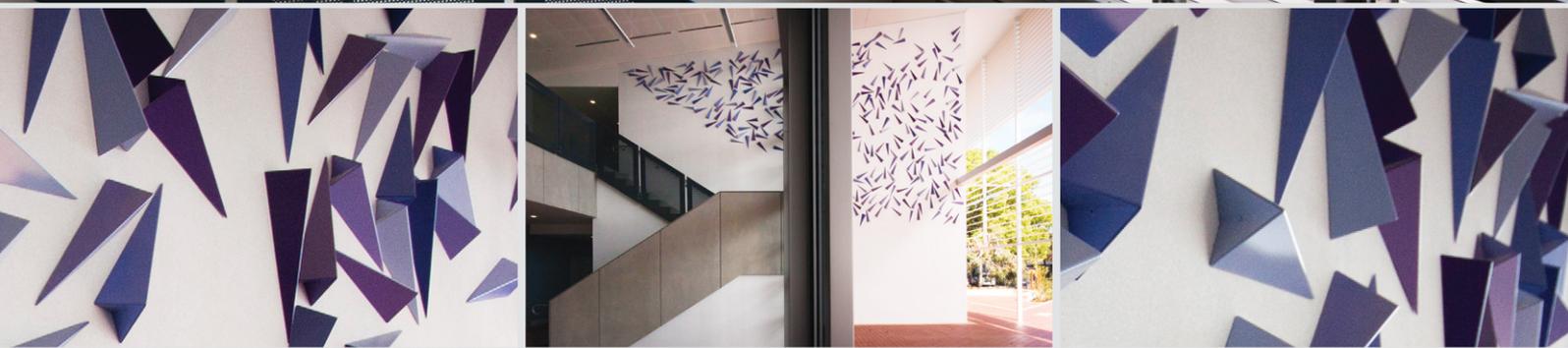
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ROSSMOYNE SENIOR HIGH SCHOOL • 2014





Anne Neil drew inspiration from the distinctive hues and drifting, deciduous blooms of the jacaranda tree in *pa++ern and memory*. Fond memories of school days provided the emotional sustenance for this wall piece which aims to welcome a youthful student audience to their learning and play environment.

Impressed by her grandmother's adage *If you are walking beneath a jacaranda tree and a blossom falls on your head, you will be blessed by good fortune*, the artist in her youth, hovered under many. Purple-blue jacaranda buds continue to evoke positive memories of friendship, serendipity and fun.

Rossmoyne Senior High School campus is populated with jacaranda trees. They frame the entrance to the school and their colour palette appears prominently on the school website and Alumni invitations.

The intention of this indoor-outdoor artwork is to emulate the natural rhythm and movement of the bell-shaped flowers as they flutter on the breeze. Floral clusters break free, soar and dance - like the excited nervous energy of a group of school kids.

Three hundred and fifty triangular 'buds' have been fabricated from marine-grade aluminium and each symbolises the youngsters who comprise the student constituency forming the inaugural Year 7 Class of 2015.

ACKNOWLEDGEMENTS

Title:	pa++ern and memory
Artist:	Anne Neil
Art Coordinator:	Paula Silbert Arts Consultancy
Architect:	CHRISTOU Design Group
Client:	Department of Education
Client Representatives:	Cliff Carr and Liam Smyth
School Principal:	Leila Bothams
Project Managers:	Deanna Kale and Chandima Hiyare-Hewage
GPS Coordinates:	S 32.0451°, E 115.871°
Photographer:	Damien Hatton

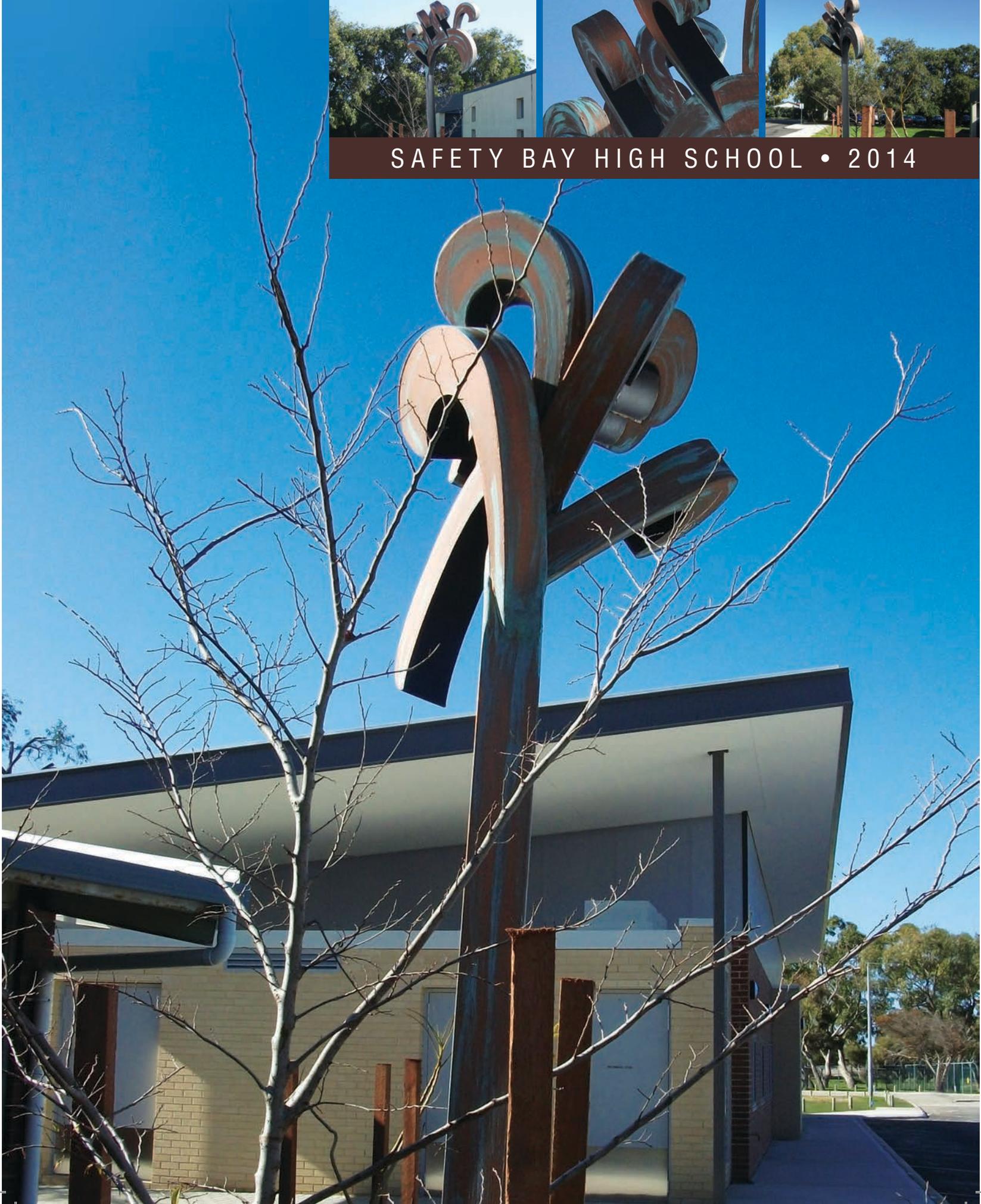


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SAFETY BAY HIGH SCHOOL • 2014





The Safety Bay High School upgrade is part of the Year 7 building program and the Percent for Art project is central to linking old and new elements of the School.

Under the Percent for Art Scheme, artist Voytek Kozlowski has created a contemporary artwork piece that stands at the new entrance to the School. The tall entry artwork is a dramatic piece. Part of the inspiration behind the general concept was based on an organic interpretation of nature and its surroundings. The tall curved lamp post like structure of 3.5 metres links to the curves within the school logo and relates to the blending of parts to make a whole.

The decorative sculptural signpost allows viewers to engage in an imaginative process that means the artwork can represent the school in several of its aspects; including 'being proud of who you are and what you are a part of' and the sense of resilience and adaptability. This is a strong ethos in the school, and the sculpture also represents the diverse program elements that are available at Safety Bay High School.

Voytek spent much time selecting his medium to optimise the position of the artwork in a school that is very close to the sea breezes and large concentrations of salt. He extensively consulted with the Art Committee to collaborate and produce a striking image. The 3.5 metre metal sculpture has a head with one main wave and eight smaller waves made from flat steel sheeting

welded to the 3.2 metre pole and painted with marine grade paint. The colours were selected to blend into the natural environment and to age gracefully over time. The muted oranges and browns with blue patina in between the black inner colour provides a contrast effect.

The artwork offers a symbol of pride in school culture and represents the many strands and links in the learning process. It is intended to inspire creativity in students and staff alike as they enter the school and engage in the learning community.

ACKNOWLEDGEMENTS

Title:	'Seacrest'
Artist:	Voytek Kozlowski
Art Coordinator:	Mariyon Slany
Architect:	Jarrod Motherway, Broderick Architects
Photography:	Mariyon Slany
Client:	Department of Education
Client Representative:	Cliff Carr
School Principal:	Jennifer Firth
Project Manager:	Shijin Jay, Department of Finance, BMW
GPS Coordinates:	-32.30482778 S; 115.7408861 E

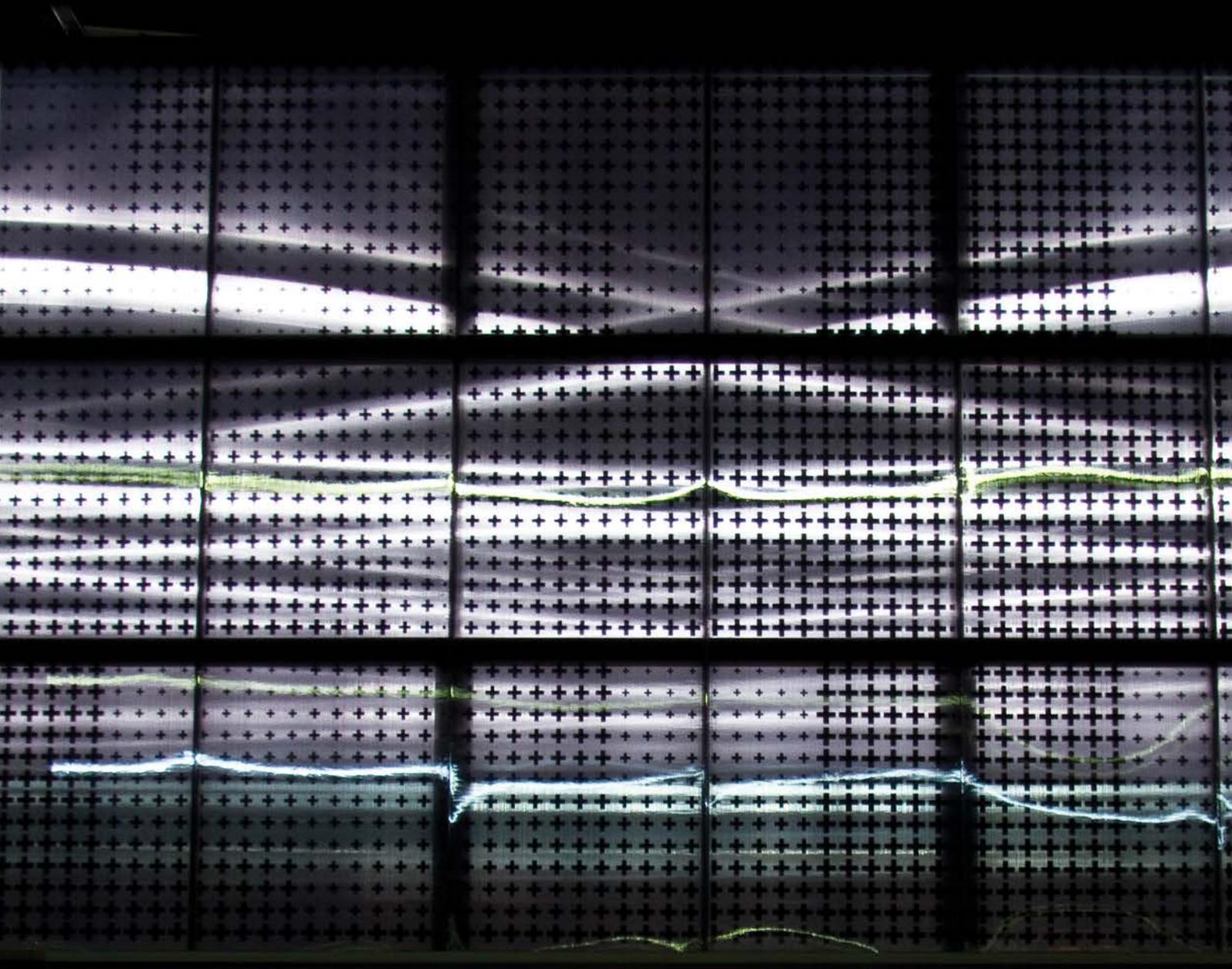


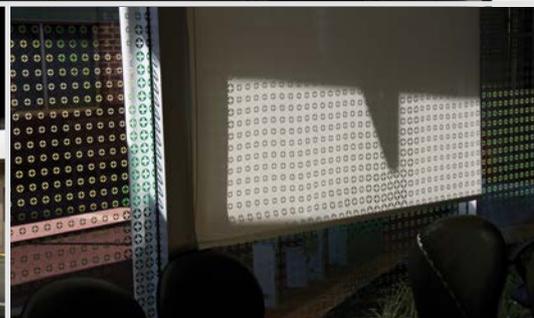
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**SOUTH WEST HEALTH CAMPUS CRITICAL CARE
REDEVELOPMENT • 2013**





The Western Australia Country Health Service – South West redevelopment of the Critical Care Department at Bunbury Hospital has enhanced the services of the State’s first regional Intensive Care Unit and the expansion of the hospital’s Emergency Department.

The architects design for the building expansion placed it prominently to the internal roadway of the Health Campus. It comprises a new Emergency Entry for public access to the reception and waiting area, and a canopy and screen for the ambulance set-down concourse.

The building fabric provided opportunity for artwork to be integrated into functional details of the facility. Artist Rick Vermey was commissioned to design a scheme for two artwork components, one being for the full expanse of the screen for the ambulance set-down area, and the other, for the Main Waiting Area windows.

Rick Vermey developed his designs by using the universal symbol of the hospital cross. This formed the basis for creation of applied patterns, managed through the artist choosing suitable manufacturing processes for the selected building materials of the two locations. From a distance, the glazing of the Main Waiting Area windows, from inside and outside, show a tranquil garden scene. Close up, each individually colored dot, applied though

use of digitally-printed ceramic inks, contains a hospital cross, with the overall result permitting a filtered but visible view through the windows. The screening of the ambulance concourse affords both climatic protection and privacy for patients. The full extent of the double-skinned polycarbonate screen has artwork panels of the same material inserted between the layers, and is extensively patterned with application of individual elements of the hospital cross that increase and diminish in size. The overall result from a distance, and changing in prominence from both natural and artificial light sources, are formation of gradated large scale crosses.

ACKNOWLEDGEMENTS

Artist:	Rick Vermey
Architect:	Sandover Pinder Architects
Photography:	Rick Vermey
Client:	WA Country Health Service – South West
Art Coordinator:	Adrian Jones
Project Manager:	Sian Drysdale Department of Finance



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STATE NETBALL CENTRE • 2015





Mark Datodi creates a series of artworks for the State Netball Centre, an inspirational venue offering opportunities for the development and growth of netball at all levels throughout the state. The artworks capture the sport as it is today, while acknowledging the history surrounding netball in Western Australia.

Mark's artwork "Step and Pass" consists of two works, one an abstracted super graphic inspired by the lines and panel shapes on the netball. The other is a series of different sized netballs that reflect the history and important events of netball in Western Australia since 1887, when the sport first came to Australia.

The works are located on the eastern façade of the new centre. The super graphic located high on the wall is eye-catching in vibrant orange, guiding athletes and visitors to the main entrance of the new centre. The series of netballs below the canopy are placed at different heights reflecting the bounce and energy of the ball. The images of netballs are printed with text that reference the history of the game. The text captures significant events such as the 1967 World Championships and information about how netball uniforms have changed over the last century. This work engages with the visitor as it is readily viewable and offers the reader snippets of information about the sport.

Mark's artwork compliments the new facility by providing a sense of netball sporting tradition that lifts the experience of arrival at the State's premier netball facility. Players and visitors are enriched by his artistic vision that enlivens the building.

ACKNOWLEDGEMENTS

Artist:	Mark Datodi
Title:	'Step and Pass'
Architect:	Sandover Pinder + dwp suters
Art Coordinator:	Alison Barrett
Photography:	Mark Datodi
Client:	Department of Sport and Recreation (DSR)
Client:	Netball WA
Venue Governance:	VenuesWest
Project Management:	Savills Project Management
Finance Project	
Delivery Manager:	Zainab Al Bunajim, Department of Finance
GPS Coordinates:	-31.943441, 115.804835



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TUART RISE PRIMARY SCHOOL • 2015





What if they had wings – what if pigs really could fly, or cats or camels or kangaroos? Like bright, happy illustrations from a storybook Tony Pankiw’s lively artworks are guaranteed to make everyone smile. Colour choices add to the absurdity, but that is one part of imagination and there is no end to the fanciful tales an orange cat with purple wings and a flying yellow teapot can conjure up.

Yet there is a practical side in that they cheer up the fence that is a safety requirement due to the steep landscape drop from the school to the oval, lifting it from utilitarian to a graphic experience of strongly drawn outlines and contrasting colours.

The figures, which are double sided and can be seen from both sides of the fence, are made from water jet cut aluminium, powder coated to ensure longevity in all weather conditions in a robust school environment.

Helping the imagination to fly into even greater realms of fantasy constructed aluminium wings soar out of the back of a concrete, old fashioned ‘comfy’ chair with big, curved armrests. The bright blue picks up blue architectural details throughout the school as well as being the main colour on the school uniform.

ACKNOWLEDGEMENTS

Artist:	Tony Pankiw
Title:	What if they had wings?
Architect:	Sandover Pinder
Art Coordinator:	Maggie Baxter
Photography:	Tony Pankiw
Client:	Department of Education
Project Manager:	Stephanie Gardiner
GPS Coordinates:	-32.3532345, 115.8143548



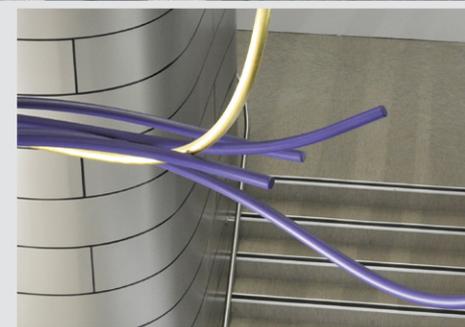
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**WEST AUSTRALIAN INSTITUTE OF SPORT
HIGH PERFORMANCE SERVICE CENTRE • 2015**





Artists Warren Langley and Anna Crane create a fitting series of artworks for the West Australian Institute of Sport (WAIS) High Performance Service Centre. Embodying WAIS's ethos of excellence, the centre provides training and support facilities for high performance athletes, coaches and support staff.

The work "CLIMB" is a two-component artwork that draws on this ethos of excellence, both on the personal and team level. A suspended internal artwork of woven aluminium threads sweeps upwards through the foyer space. The work is a metaphor for the physical movement of the athletes, flowing upwards to the first floor. Predominantly painted in "triumphal" purple, reinforcing the completeness of the institute's programs, the artwork has one single thread surfaced in 24 carat gold, the colour of achievement and aspiration. Together these threads reinforce the centre's ethos that the pursuit of excellence is a combined, multi strand and integrated effort on behalf of many. Visible from both inside and outside by day and night, this artwork provides inspiration for athletes and draws the viewer into the large viewing window where the other artwork is installed.

Three rows of textured cast glass, with embedded inspiration words are integrated into the reception area-viewing window. Four words 'dream', 'believe', 'strive', 'achieve' and 'inspire' are inlaid with 24 carat gold leaf to remind viewers of the aspiration for perfection and to link the two artworks together.

Warren and Anna's artwork delivers a spirited message to the new facility's residents and visitors to strive for excellence and go for gold.

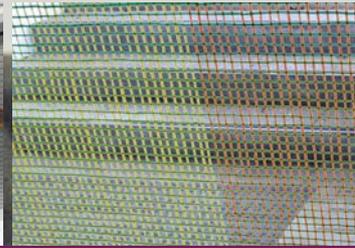
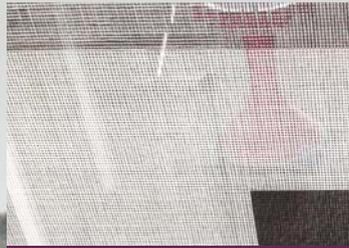
ACKNOWLEDGEMENTS

Artist:	Warren Langley and Anna Crane (JÄGER STUDIO)
Title:	'Climb'
Architect:	David Karotkin, Sandover Pinder + dwp suters
Art Coordinator:	Alison Barrett
Photography:	Alison Barrett
Client:	Department of Sport and Recreation
Client Representative:	James Atkinson, Facilities Consultant
Executive Director:	Steve Lawrence, WAIS
Venue Governance:	Gary Conyard, Project Consultant, VenuesWest
Finance Project Delivery Manager:	Zainab Al Albunajim, Department of Finance
GPS Coordinates:	-31.952207,115.784244

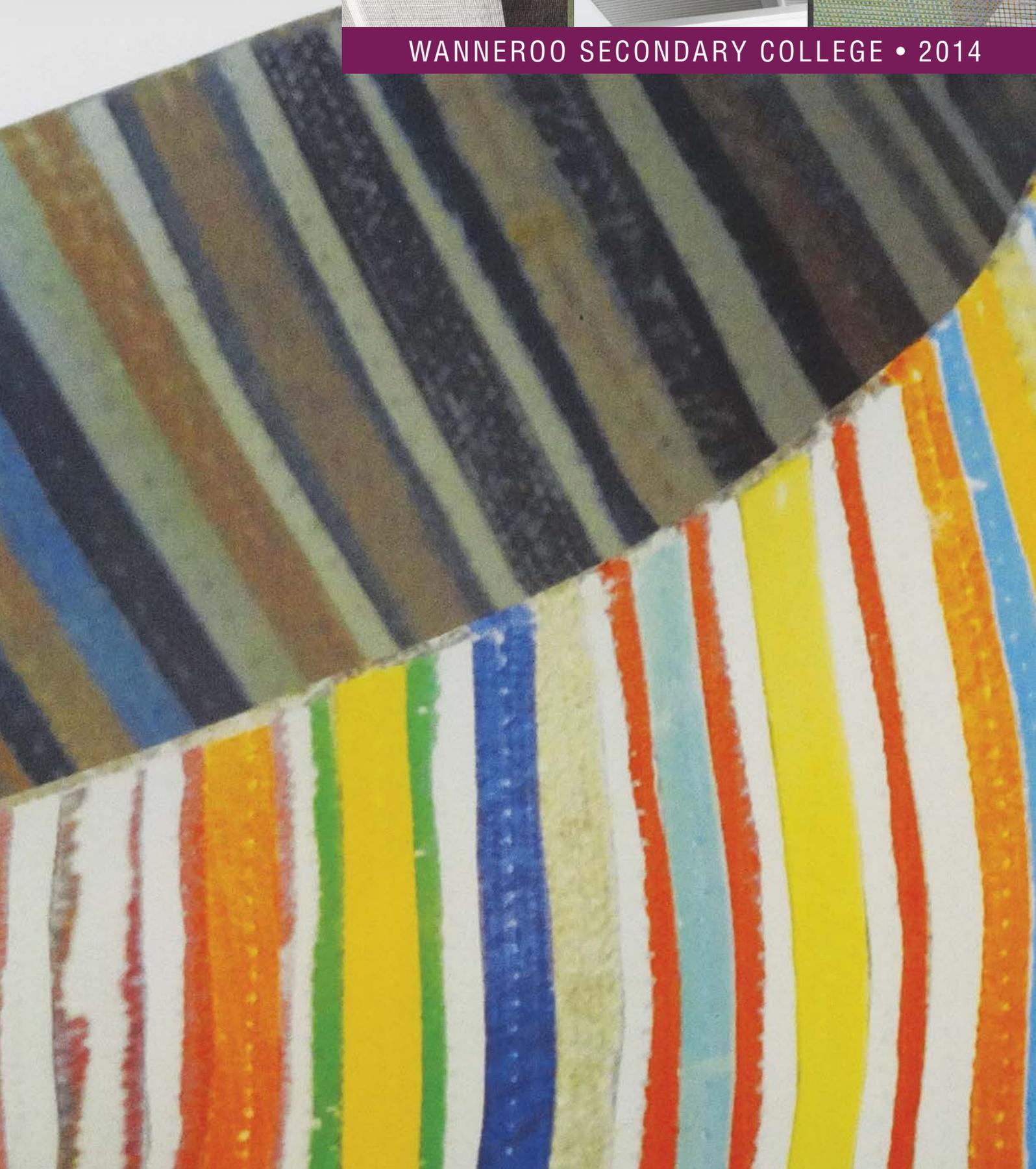


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WANNEROO SECONDARY COLLEGE • 2014





The new building at *Wanneroo Secondary College* complements the beautiful garden setting and open plan design of the school campus. The split-level building with an internal lift and stairs provides accommodation for year 7 students, and features natural high-level light to all rooms.

Artist Eveline Kotai used the light filled interior spaces and building fabrics to create a sensitive and engaging artwork on five surfaces in three different media. Her work comprises of a connecting band of subtle colour and texture that travels up the glazing, across the ceiling and down the opposite wall. It reappears on the lift shaft and culminates in a printed image of a Mobius Strip that appears to float in space on the first floor balcony as one looks up to the next level. The band of shifting colour, tone and line corresponds to life's transitions. The floating Mobius is symbolic of the world's infinite connectedness and gives another dimension to the construction of habitable spaces.

Eveline also contributed to other artistic elements in the building such as the placement of external coloured CFS square shapes, the selection of pin up board colours and coloured dividing glass that provide privacy for classrooms. The cooperative relationship between artist and architect has resulted in the creation of an extraordinary internal space.

ACKNOWLEDGEMENTS

Artist:	Eveline Kotai
Title:	'Full Spectrum'
Architect:	DWA Architects. Project Architect: Mark Langdon Design: Chun Chong (B.Arch)
Art Coordinator:	Jenny Kerr
Photography:	Eveline Kotai
Client:	Mrs Pauline White Principal
Client Representative:	Chris Bothams, Department of Education
Finance Project Delivery Manager:	Shijin Jay

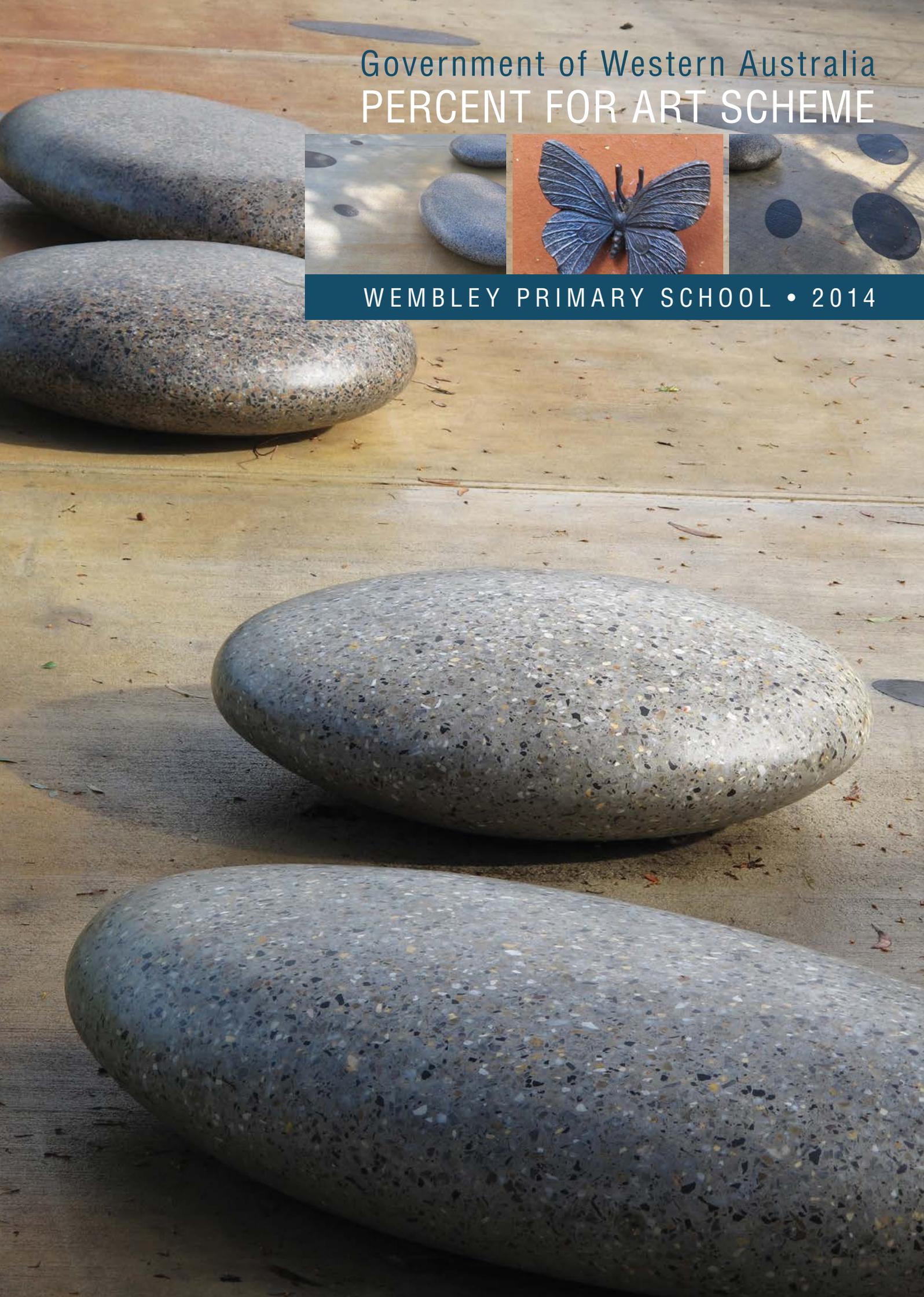


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WEMBLEY PRIMARY SCHOOL • 2014





Stone skipping is an age-old activity that, with a flick of the wrist, sends a flat pebble skimming across a river, lake, or the ocean so that it bounces off the surface of the water. It was this simple, universal pastime that inspired artist Anne Neil to make a series of five beautiful river shaped pebbles for the informal seating at the new school entry. What could be more enjoyable than seat skipping into school each day, bouncing from one big pebble to another?

Each pebble is unique and has been individually shaped and cast in concrete. At the end of the casting process the pebbles were highly polished to bring out subtly different mixes of charcoal oxide and pea gravel aggregate. The pebble theme echoes along the pathway with a light pattern of spray-on concrete ovals.

This sleek, contemporary artwork is an unexpected contrast to the red brick of the original 1936 Wembley Primary School building, but in placing new with old the artwork visually supports the school ethos of acknowledging their long history and tradition with a sense of moving forward and embracing innovation.

The artwork is dedicated to a former pupil, who has sadly passed away and in memory of her life and spirit the school added to Anne's commission by asking her to cast four bronze butterflies, now affixed to the wall adjacent to the pebbles.

*On the wings of a butterfly our spirit goes free
In memory of Abbey Mulvay*

ACKNOWLEDGEMENTS

Artist:	Anne Neil
Title:	'On the wings of a butterfly our spirit goes free'
Architect:	Parry and Rosenthal
Art Coordinator:	Maggie Baxter
Photography:	Anne Neil
Client:	Department of Education
Project Manager:	Stephanie Gardiner



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