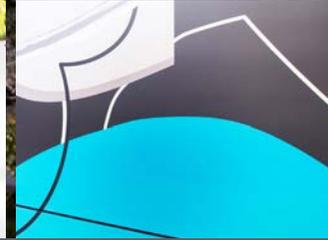
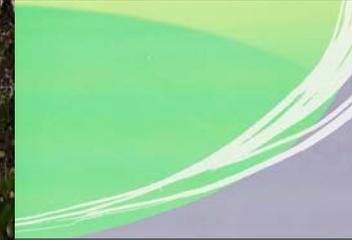


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CHURCHLANDS SENIOR HIGH SCHOOL
MAJOR ADDITIONS • 2018





Churchlands Senior High School was established in 1962 and over the last decade the facilities of the campus have been expanded to support the quality of its education programs and increased student numbers. The Gifted and Talented Education Program for Arts (Music) is preeminent at the school and the Churchlands SHS Concert Hall is a prominent feature of the campus frontage. It was chosen as the location for a significant artwork statement to complement the development of several major additional buildings across the campus.

Commissioned artist Stuart Green developed a design for a sculpture that responded to the arboreal campus character and locale. *Before Landing* is an assemblage of oval leaf-like forms, capturing the moment of hovering or floating leaves, before they land into the dappled light of the lawns and paths. The sculpture forms a dynamic relationship with the expanse of the

Concert Hall's forecourt retaining wall from the Lucca Street approach. It can also be experienced from the forecourt above as descending curved planes. Within the forecourt terrace a horizontal repeat of the sculptural form is scattered and invites tactile experience or sitting.

The *Before Landing* sculpture is an everyday presence for students, as the forecourt functions as a campus transit zone for students. At night time, the sculpture reveals glowing edges of selected forms, and adds to the performative mood of the Concert Hall's public events in the evenings. The artwork concept has also been expressed in graphic form in two locations of the campus, with the sculpture's motifs being rendered as designs on printed panels for a stairwell, and a screen wall on the Lucca Street aspect of the T&E Building.

ACKNOWLEDGEMENTS

Artist:	Stuart Green
Photo Credits:	Stuart Green
Architect:	Bateman Architects
Client:	Department of Education
Art Coordinator:	Adrian Jones
Project Manager:	Indira Jayawardena, Building Management & Works, Department of Finance
GPS Co-ordinates:	-31.9180992, 115.7885347



Department of **Local Government, Sport and Cultural Industries**
 Department of **Finance**

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FREMANTLE COLLEGE • 2017





Located in the port city, the unique identity of Fremantle College is proudly founded on its geographic location in the heart of a community linked to the local fishing and shipping industries. Since it first opened as South Fremantle Senior High School in 1967, the College has educated many first-generation migrant students whose families arrived by sea.

In the design and construction of Kaleidoscopic Wave artist Penelope Forlano, a former student of South Fremantle Senior High School, aims to connect Fremantle's maritime and architectural heritage with the present and future of technology.

Taking her cue from the College's specialist maritime program the artwork is a series of complex three-dimensional swelling waves that emerge from a two-dimensional tiling layout on the soffit of the new covered open space. The highly polished mirrored surface of the soffit suggests the experience of looking up from under the ocean, experiencing ever changing water ripples and fragmented reflections of light and image. The skylight within one of the forms pulls light down into the space while providing a periscope like opening to the world beyond.

By integrating the artwork into the soffit, Penelope celebrates the architectural and industrial heritage of Fremantle in which many 19th century buildings feature decorative pressed tin ceilings and

soffits to the verandas. Employing generative computer modelling programs to design the form and the latest digital CNC (Computer Numerical Control) fabrication techniques to laser cut and fold the stainless steel sheet with precision, she brings this decorative tradition from the past into the 21st century.

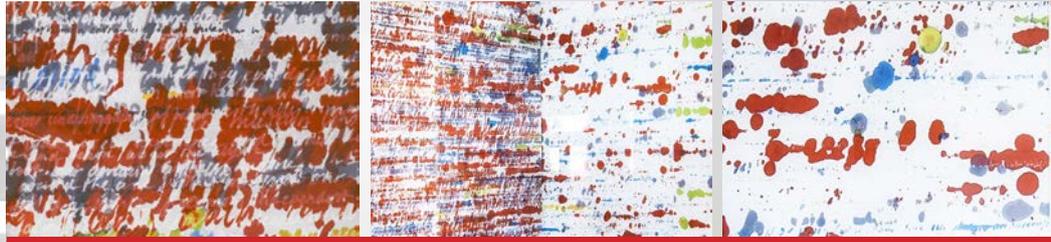
ACKNOWLEDGEMENTS

Artist:	Penelope Forlano in collaboration with Glen Oldfield and Loren Adams
Title:	Kaleidoscopic Wave
Architect:	JCY Architects and Urban Designers
Art Coordinator:	Maggie Baxter
Photography:	Bo Wong
Client:	The Department of Education
Department of Finance	
Project Managers:	Caroline Au and Chandima Hiyare-Hewage
Coordinates:	-32.0684735 115.7679173



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GERALDTON SENIOR COLLEGE • ADMINISTRATION
REFURBISHMENT • 2017





Gera Woltjer's artwork "Building *Horizons*" welcomes parents, visitors and staff to the refurbished Administration Building at Geraldton Senior College. The Administration's Art Deco style building is of architectural and historical significance as an educational institution, playing an important role in the local community since its beginnings in 1939.

The artist's design of two large glass panels span the internal public foyer and waiting area in the Administration Building. The panels provide an uplifting arrival experience while acting as a privacy screen to the interview room, thus combining both aesthetic and conceptual functions.

The panel designs comprise of layers of expressive script, sometimes legible, but mostly abstracted and fragmented using layers of inks, paint markers and pens on transparent and textured rice paper. The effect of the bleeding ink on the surface of the rice paper is an important part of the overall design of this artwork, creating a shadow-like element seen on the glass panels in front of the interview room.

The layers of script are inspired by works and phrases from the college's year books, website and social media. These expressive script texts, together with the use of vibrant colours, aim to encourage students to engage with positive thinking and to embrace the concept of big-picture thought.

The artist commented that the commission had drawn on her artistic practice, which aims to observe and articulate aspects of the human condition, identity, and the complexity of patterns that are evident in the world around us. Indeed the artwork confirms that artist has achieved her aim to inspire a sense of hope and the desire to strive for excellence. The artwork is undoubtedly a fitting addition to the college's administrative heart complementing its goals and building on its style.

ACKNOWLEDGEMENTS

Artist:	Gera Woltjer
Title:	'Building <i>Horizons</i> '
Architect:	Luke Schmidt - Eastman Poletti and Sherwood Architects
Art Coordinator:	Alison Barrett
Photography:	Luke Schmidt, KM Photography and Gera Woltjer
Client:	Department of Education
Client Representative:	Chris Bothams - Senior Project Officer, Department of Education
BMW Project Manager:	Ian Williams
GPS Coordinates:	-28.779503, 114.611812



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**HBF ARENA – NEW BASKETBALL AND
FOOTBALL FACILITIES • 2017**





Artist Margaret Dillon creates a vibrant, playful and functional artwork that activates the forecourt of the HBF Arena's entry plaza. Entitled 'Flower Power', the artwork compliments this multi-purpose stadium, sport, recreation and aquatic centre.

The artwork consists of large colourful concrete spheres, a universally recognisable symbol of play, seemingly tossed around the base of the Arena's forecourt. These colourful spheres were arranged so as not to affect the movement of pedestrians and cyclists into the Arena, while assisting with the wayfinding within the busy sporting complex. Margaret's artwork compliments the large yellow ribbon and six columns that identify the main entrance, which aids in way finding and promotes upcoming events, programs and services during the day and night.

Margaret uses concrete in earthy pink, mauve, green and yellow hues, reflecting the colours of the wide array of native vegetation that grow in the nearby in Yellegonga Regional Park. Stylised designs of these local species and indigenous flowers provide a textural relief on the simple curvilinear spheres, successfully tying the artwork into the local landscape.

The artwork welcomes visitors to the new facility, providing a vibrant uplifting space fitting for the new sports facilities.

ACKNOWLEDGEMENTS

Artist:	Margaret Dillon
Title:	'Flower Power'
Architects:	Sandover Pinder and JCY Architects and Urban Planners
Art Coordinator:	Alison Barrett
Photography:	Margaret Dillon
Client:	VenuesWest
Client Representatives:	Craig Thompson, Project Manager and Gary Conyard, Director, Portfolio Management, VenuesWest.

Department of Finance
 Project Manager: John Mackenzie
 GPS Coordinates: -31.735086, 115.760823



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HIGHGATE PRIMARY SCHOOL • 2017





As the father of two young children, artist Paul Caporn has spent many hours in playgrounds. Over time he noticed that when play structures are made from natural materials and combine with surrounding landscaping, children enjoy an elevated sense of exploration and adventure.

‘What I really enjoy about making art for young people are the opportunities for it to become inspirational and playful’, he said. ‘Once the artwork is placed in the environment it is visually and mentally, stimulating, which in turn encourages children to interact physically and create their own play narratives. Being interested in this kind of integrated approach, I was also drawn to the circular details of the proposed building. Circular logs seemed the obvious medium to pull these two ideas together and I began designing with the idea of creating a structure that kids could crawl under and over’.

Paul accessed some Wandoo (White Gum) logs, which in outdoor conditions have a life expectancy of 30 years and are recommended by CSIRO and Kids Safe WA for use in play structures. The artwork cannot move when children play on it. It is built around an internal skeleton of five stainless steel layers held

together by stainless steel rods that thread through the timber and steel. To allow for potential expansion and contraction and support the fixing rods, brackets have been placed at strategic points within the steel skeleton. The wood has been carefully planed to a smooth finish with accents of bright red paint dotted on selected surfaces.

ACKNOWLEDGEMENTS

Artist:	Paul Caporn
Title:	Over Under
Architect:	Iredale Pedersen Hook Architects
Art Coordinator:	Maggie Baxter
Photographer:	Paul Caporn
Client:	Department of Education
Department of Finance	
Project Managers:	Vernon McQuistan and Lior Sela
Coordinates:	- 31.9407234 115.8666955



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HONEYWOOD PRIMARY SCHOOL • 2018





Mehdi Rasulle's artworks for the new Honeywood School reflects the natural environment of the area, specifically Wandi's wetland fauna. Commissioned under the Percent for Art Scheme, this suite of artworks encourages students to become aware of local species, particularly those which are endangered. The pieces integrate seamlessly into the school environment, providing opportunities for children to play and adding to the aesthetic appeal of the school.

'Wetlands Fauna' consists of four stone sculptures placed around the school site. The evocatively carved creatures, each over a metre tall, were inspired by the area's local fauna. There is a lovely sample of Wandi's endangered mammal species, a Chuditch mother and baby on three logs. There are two Motorbike frogs, a wetland species native to Wandi, one resting and one semi submerged. A chelonia oblonga, or long neck turtle, is caught sunbathing along with its hatchlings. The turtle is expertly carved out of one piece of stone, including the base. The soft off-whites and tan colours of the Donnybrook sandstone blend into the school environment indicating the naturalistic approach of the artist's work.

Rasulle also created three wall-based jarrah artworks signposting the learning centres. The beautiful jarrah grain is evident in these representational artworks that include a relief carving of two Carnaby Black Cockatoos, a dugite on a tree log, and a relief carving of a centipede. These works are all 800-millimetre squared. The wall mounted artworks can be used as a way finding sculptures and provide elements that encourage touch. There are smaller carved wooden animals in the Nature Play area for pre-primary children to enjoy as well as providing a sense of discovery.

Rasulle invited indigenous artist Jade Dolman to be part of the project. Dolman provided a five-metre long painting entitled

'Wandi's Tracks,' that is hung in the Covered Assembly. The painting is about the wetlands of this area and provides a historical connection to Wandi Dixon, a highly regarded Aboriginal stockman of the 1930's that the suburb was named after. The meeting place symbols represent both Wandi's traditional lifestyle and western lifestyle, with the footprints representing his travelling between the two worlds. The orange colour in the piece references the school's motto of 'flourish'. This statement artwork predominated by blues and greens beautifully complements the space and acts a focal point for the school community.

ACKNOWLEDGEMENTS

Title:	'Wetlands Fauna' along with 'Wandi's Tracks' by Jade Dolman
Artist:	Mehdi Rasulle
Art Coordinator:	Mariyon Slany
Architect:	Oldfield Knott Architects
Photography:	Mariyon Slany and Mehdi Rasulle
Client:	Department of Education
Client Representative:	Cliff Carr and Ros Marsland
Project Manager:	Chandima Hiyare-Hewage, Department of Finance, BMW
GPS Coordinates:	32.2078 South, 115.8617 East



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KATANNING HEALTH SERVICE • 2018





The upgraded Katanning Health Service has been the beneficiary of two separate, but complementary artworks. Artist Tony Pankiw's, 'Harmonious Harmonies,' is embedded as part of the glasswork and screening for the fabric of the building. Tim MacFarlane Reid's entry statement artwork called 'A Gathering' strongly draws the eye, providing a powerful place maker for the precinct. Commissioned under the Percent for Art Scheme, the artists gained inspiration from the local environment and incorporated stories from the local people.

Pankiw's 'Harmonious Harmonies' is a set of printed glassworks developed through intensive community consultation. These beautifully bright images, derived from forty-three multicultural groups, dominate the reception of the hospital. The community-derived imagery, inspiration for which was gained during the annual Harmony Festival, incorporates a range of Katanning's diverse cultures. Textile patterns representing different groups such as Afghanis, Malaysian, Italian, Indian, Burmese and Europeans are the inspiration for the artwork patterning. The artwork which forms the glazed entry statement is a collage of historical images from Katanning's past celebrating the town's history and its diverse, multicultural immigrants and aboriginal community. Local Aboriginal artists were consulted and collaborated in creating the designs for the glazed panels for the reception area and meeting room.

Tony Pankiw's work includes seven metres of sculptural screening at the hospital entry, repeating the tree theme of the glazed panels. Drawing predominately on historical themes, the imagery includes sandalwood cuttings, the sheep saleyard, the railway line and the flour mill. Imagery on the screens is cut out of the aluminium plate. Light falling on the cut-outs forms shadows and highlights providing a three-dimensional quality - making this an interactive addition to the courtyard.

Tim MacFarlane Reid's evocative artwork is inspired by the quality of 'harmony' embodying the care, nurturing, and calm required

to run a successful health care facility. The three-metre high sculpture is a fluid organic form of Corten steel and aluminium encircling an abstracted figure which is illuminated at night. The figure, as seen from various angles, is as either one or two separate figures interacting. Three seating elements, made of cast concrete, surround the figure. The seating is etched with abstracted marking, providing a tactile quality to the artwork. These interactive elements range from two and half metres to just under one metre, creating a welcoming gathering place for visitors to wait or to care for family members.

MacFarlane Reid's sculpture articulates the junction between the new and old structures of the healthcare centre. The circular piece is a metaphor for the centre's integration into the community with the figure representing the synthesis of individuals joining together. The successful working of different elements into the built form echoes the different cultural groups of the region. The sculpture reflects the transition from old to new, from heritage and history to contemporary and progressive.

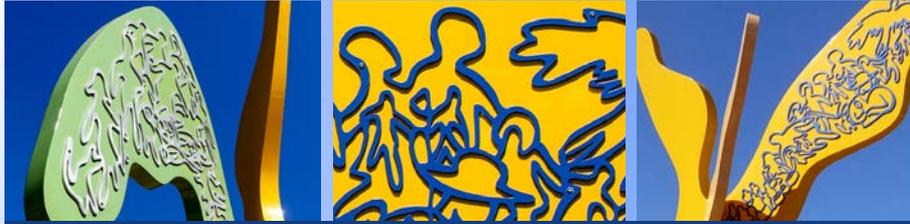
ACKNOWLEDGEMENTS

Title:	'A Gathering' and 'Harmonious Harmonies'
Artists:	Tim MacFarlane Reid and Tony Pankiw
Art Coordinator:	Mariyon Slany
Architect:	Peter Hunt Architects
Photography:	Kyle Hodson and Tony Pankiw
Client:	WA Country Health Service
Client Representative:	Patrick Weadon
Project Managers:	Mally Rall and Sarah Zimmerman, Department of Finance, BMW



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PINGELLY HEALTH CENTRE • 2018





Artist Tony Pankiw's 'Pingelly Arising' marks the entry to the new Pingelly Health Centre.

This innovative health facility is a first for the Wheatbelt, providing primary health initiatives with the intention of keeping the community out of hospital through promoting good health and prevention and early detection of illness. The new health centre was developed in consultation with the local Pingelly community and provides access to a range of health services and providers under one roof.

Pankiw's artwork takes inspiration from this new model of promoting good health, whilst telling a story of the Pingelly community. The freestanding, 4-metre high artwork resembles a modern version of a phoenix arising. The main sculpture features a trunk-like base, with four large sculptural wings reaching into the sky. Imagery on the wings references the building and growing of strong families through the project's community consultation process. Pets, children and people are portrayed as images from an intertwined community. The imagery is cut from 8mm aluminium plate and attached to two wings. The other two wings remain as colourful shapes representing the wings of a phoenix arising.

The bright colours echo the new building with shades of green, sandy yellow and dark tan. Located at the base, made from galvanised steel, are two abstract pieces inspired by the rocky outcrops from around the Pingelly area, complementing the main feature sculpture.

'Pingelly Arising' is representative of the community and natural environment of Pingelly and provides a unique statement for the facility, creating a welcoming entry and serving a way-finding function.

Through references to family, community, building strength, health and wholeness, the artist has designed and constructed an entry sculpture that reflects the renewed health focus for the Pingelly Health Centre as 'Pingelly Arising'.

ACKNOWLEDGEMENTS

Title:	'Pingelly Arising'
Artist:	Tony Pankiw
Art Coordinator:	Mariyon Slany
Architect:	Oldfield Knott Architects Pty Ltd
Photography:	Tony Pankiw
Client:	WA Country Health Service
Client Representative:	Emma Birch
Project Manager:	Christopher Rologas, Department of Finance, BMW
GPS Coordinates:	32.527 South, 117.088 East.



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RAPIDS LANDING PRIMARY SCHOOL - 2018





Local artist Ian Dowling was commissioned to create artwork for the new Rapids Landing Primary School that explored environmental awareness as its subject, material and process. He started with the concept of large-scale water droplet forms on which a surface of ceramic tiles would express the visual and textual beauty of microscopic life forms endemic to the region. He anticipated that children would touch, sit on, slide over and investigate the details of the ceramic surfaces – overall, be encouraged to appreciate the nature of their local environment.

The process of creating the initial clay surface designs of the water droplet artworks, Ian Dowling engaged the professional services of a local environmental agency, Nature Conservation. They led the educative creative clay workshops to infuse the project with environmental knowledge, and its participation involved future students, parents and staff of the new school. Matt Griffiths also assisted the project and was involved in interpretive, technical and production aspects across the artwork project.

The preparation of the new school site required the removal of some mature native trees. Ian Dowling was able to take up the resulting material as a resource for expanding his artwork concept. A selection of jarrah logs became basis for carved sculptural forms, suitable for play and sitting. Higher quality wood from the logs was milled into strips for further artwork components. Working with his son Troy Dowling furniture maker, the strips were steam bent to form

robust sitting, landing or bridging platforms for the water droplet artworks. Additionally the technique was used to create signature wall panels for each of the school buildings.

Our Water Life flows through the school site with a suite of artwork forms, some water-droplet in form, and others in wavy structures. Ian Dowling's finishing touch was to create glazed ceramic 'rocks' for insertion into the gabion wall with representations of locally known fossils.

ACKNOWLEDGEMENTS

Artist:	Ian Dowling
Photo Credits:	Ian Dowling
Architect:	Kent Lyon Architects
Client:	Department of Education
Art Coordinator:	Adrian Jones
Project Manager:	Geoff Brown, Building Management & Works, Department of Finance
GPS Co-ordinates:	-33.963939 115.083171



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SOUTH METROPOLITAN TAFE MUNSTER CAMPUS • 2017





Artist Jennie Nayton drew inspiration from the oil and gas industry for her series of artworks for the new buildings at Munster campus of South Metropolitan TAFE. Using close up details of oil and gas production, the bold artwork 'Oil and Water Studies' explores the industry's aesthetics through qualities of light, reflection, shapes and patterns.

On either end of Building 1, the artist has created a series of photographic works printed onto glass panels. The works are composed of photographs of iridescent oil films layered with contour maps of oil and gas wells. The artworks playfully compare the aesthetic similarities between the bands in a contour map and the optical bands of coloured light created from thin films of oil.

In Building 2, the foyer is enlivened with 30 square metres of printed glass featuring photographic studies of 'oil and water'. The long vertical sections of window represent test tubes of oil and water solutions in the laboratory. Printed with ceramic ink, the beauty of these oil and water photographs captivates the viewer's imagination.

On the first floor of Building 2, a beautiful series of gently curved glass discs are scattered along the passage and landing area. The 44 slumped glass discs range in size, referencing the iridescent qualities of drops of oil floating in water. The dichroic film distorts light, shifting the appearance of the colour of the disc, as well as the

shadow beneath it, creating bubbles of light. The artwork creates optical illusions of shape and colour which appear to indicate that the forms shift depending on the angle of the viewers perception.

These iconic and stimulating set of artworks reinforce the identity and purpose of the facility, welcoming visitors, staff and students alike, as they enter the new buildings.

ACKNOWLEDGEMENTS

Title:	'Oil and Water Studies'
Artist:	Jennie Nayton
Art Coordinator:	Mariyon Slany
Architect:	Peter Hunt Architects
Photography:	Jennie Nayton
Client:	Department of Training & Workforce Development
Client Representative:	Nic Pollard
Project Manager:	David Arrowsmith, Department of Finance, BMW
GPS Coordinates:	- 32.14327778 South, 115.7889639 East.



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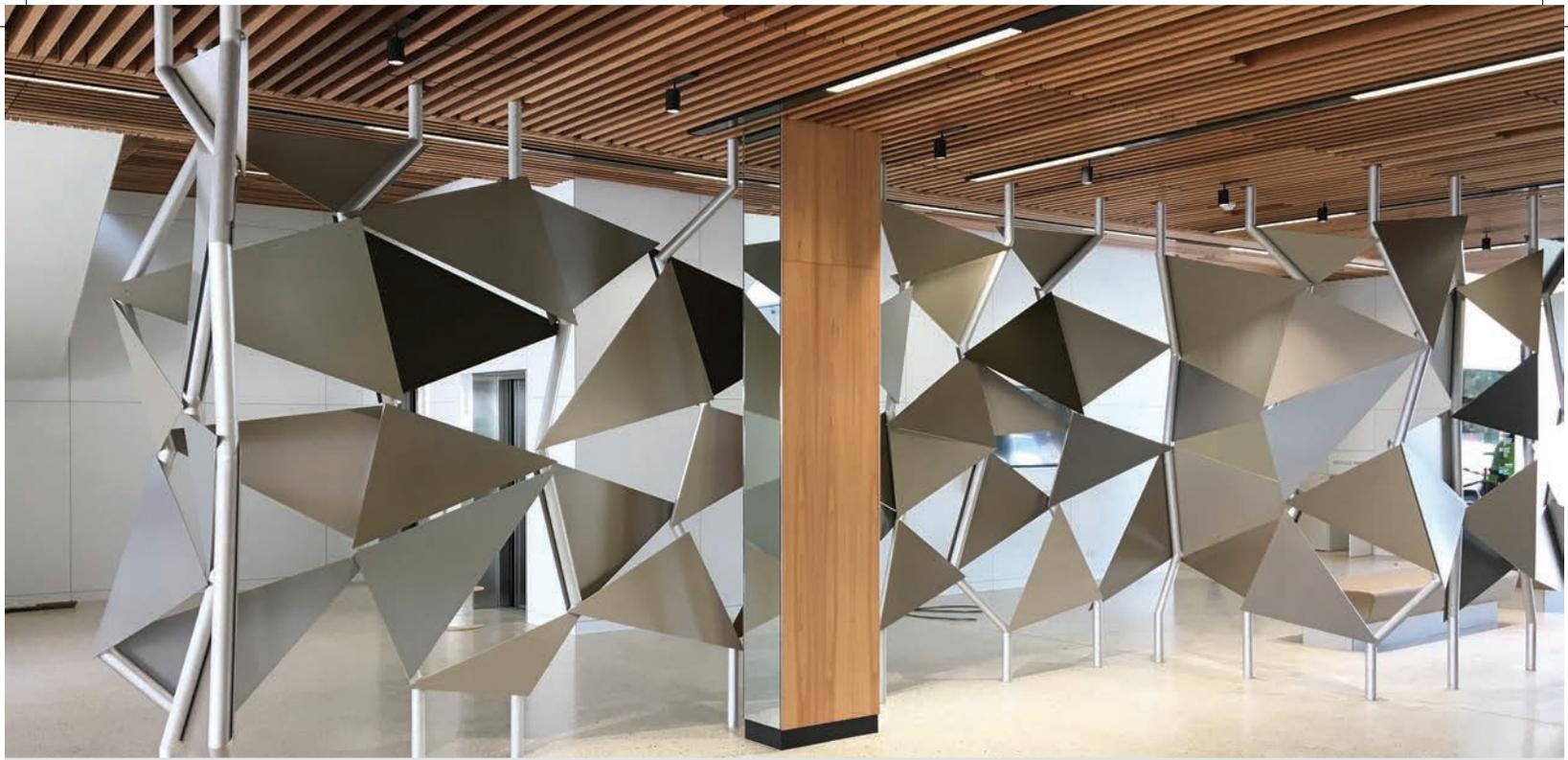
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SOUTH METROPOLITAN TAFE - MURDOCH CAMPUS • 2018





Perth artists Mark Datodi and Steve Tepper have produced a suite of artworks for the Stage 4 (Jennalup Street) building at South Metropolitan TAFE - Murdoch Campus. This new building, split across three levels, provides flexible training environments for business and information technology, community services, health, sport and lifestyle, as well as student amenities, and staff and executive office facilities.

The artists took their inspiration from the native Banksia (Proteaceae), which is indigenous and prevalent in the Swan Coastal plain. They were inspired by the Banksia's foliage, in particular the serrated leaves with their unique silvery underside and distinctive growth patterns. The artwork captures this quality in a gesture of unfolding and changing geometry, allowing for multiple readings and interpretations.

'*Gesture and Branch*' consists of three separate, but related, sculptural elements. The sculptures command an exhilarating and vibrant presence along Jennalup Street, creating a gateway into the campus. Through the use of repetitive forms and a combination of acid lime green paint and random orbitally finished steel, the sculptures create a physical experience of movement, texture and colour.

A second artwork, '*Gesture and Leaf*' is located in the foyer, the heart of campus activities. The three-dimensional screen is located at the entrance of the building, creating a barrier between the café and the main reception desk. Constructed of small triangular sections, the anodised bronze shapes are randomly placed, reminiscent of the serrated foliage of the Banksia. These triangular sections form a dynamic pattern along the length of the screen, providing an appealing social and private environment for students and staff.

These dynamic and engaging artworks aid in wayfinding around the TAFE campus. The external artwork provides a strong link to the surrounding environment, while the internal work brings that connection into the work and study space.

ACKNOWLEDGEMENTS

Artists:	Mark Datodi and Steve Tepper
Title:	'Gesture and Branch' (external artwork) and 'Gesture and Leaf' (internal screen)
Architect:	Stephen Parkin, Armstrong Parkin Architects
Art Coordinator:	Alison Barrett
Photography:	Mark Datodi
Client:	Department of Training and Workforce Development
Client Representative:	Nic Pollard - Capital Projects Manager, Department of Training and Workforce Development
Finance Project Delivery Manager:	David Arrowsmith - Principal Project Manager, Department of Finance
GPS Coordinates:	32.073624, 115.845430



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VINCENT FIRE STATION • 2018





The new Vincent Fire Station on Carr Street will service Perth's CBD and adjacent suburbs to the west of the city. Providing a dramatic street presence, the artwork by Perth artist Mark Datodi entitled *'Chaos to Order'* adorns a major screen on the building façade and the elegantly designed perforated gate panels on the automated gate. The artwork draws on the idea that firefighters restore order through preventing, preparing for and responding to natural disasters and emergency situations.

'Chaos to Order' is fabricated from folded aluminum rectangular shapes and uses thirteen different colours arranged in a pattern along the perforated screen wall. The panel and gate designs depict the transformation from disorder to order, where the triangles integrate and interlock to create harmonious forms and patterns. The concept references the four basic elements of nature, earth, water, air and fire.

'Chaos to Order' provides the new fire station with civic presence and enlivens the building by highlighting the Carr Street entrance. The dramatic visual markers of the artwork provide a sense of place for the new fire station. As the sun moves across the sky, Mark's three dimensional artworks create patterns and the illusion of movement, creating shadows on the building facade.

The artwork on the new career fire station in West Perth with its visually exciting artwork honours the role of the fire service within its community and supports the fire services' values.

ACKNOWLEDGEMENTS

Artist:	Mark Datodi
Title:	<i>'Chaos to Order'</i>
Architect:	Michael West, Oldfield Knott Architects
Art Coordinator:	Alison Barrett
Photography:	Mark Datodi
Client:	Department of Fire and Emergency Services (DFES)
Client Representative:	Matthew Goodwin
Finance Project Delivery Manager:	Denia Chu & Mike King, Department of Finance
GPS Coordinates:	-31.940575, 115.853526



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WEMBLEY PRIMARY SCHOOL • 2018





Artist Si Hummerston designed and constructed 'Gateway,' a functional artwork that signals the entry to Wembley Primary School. The unique sculptural gates provide an entry statement for the school and create a welcoming sense of arrival.

The artwork references the aesthetic nature of the surrounding neighborhood, connecting the community to the school. Wembley Primary School has historic significance representing the history of settlement of the local area and also the provision of education in the state. Built in 1936, the school is designed in the Federation Arts and Crafts architectural style with touches of Art Nouveau detail. As its name implies, the Arts and Crafts style was concerned with the integration of art into everyday life through the medium of craftsmanship. This craftsmanship is captured in Si's work.

Si's design considered the functionality of the Federation Arts and Crafts style, with a straightforward approach to materiality. Constructed from galvanized steel, the gate harmonises with the surrounding street furniture. The scroll decoration and letter font add a touch of Art Nouveau. The gates are created using an old fashioned wrought iron look, with a contemporary flair. This crossover of contemporary and traditional styles ties the new and old elements of the school together. The scale of the work at 2.5 meters high delivers an eye-catching marker on Simper St, whether the gate is open or closed. The school name in Art Nouveau style font over the gate is readable at all times, even when the gates are locked open.

The design of 'Gateway' was not only inspired by the architectural style, but also by the educational aims of the school. This artwork

represents a framework for learning. The children in the design exemplify play, co-operation and friendship; with the two boys holding hands symbolising guidance, cooperation and play; the girl on the swing representing fun and the freedom of childhood; and the girl reading representing learning and education. The depiction of trees help frame the scene and offer the notion of life through nature. The birds that sit upon the archway are a Grey Fantail and a Splendid Wren; extremely active, agile and graceful birds, inquisitive and alert. The whimsical, playful, and organic elements aim to set the tone for this fun, learning environment.

ACKNOWLEDGEMENTS

Artist:	Si Hummerston
Title:	Gateway
Architect:	Site Architects
Art Coordinator:	Jenny Kerr
Photography:	Jenny Kerr
Client:	Department of Education
Client Representative:	Donna Snow, Shane Stott
Project Delivery Manager:	Conan Tye
GPS Coordinates:	31°56'05.9"S, 115°48'33E



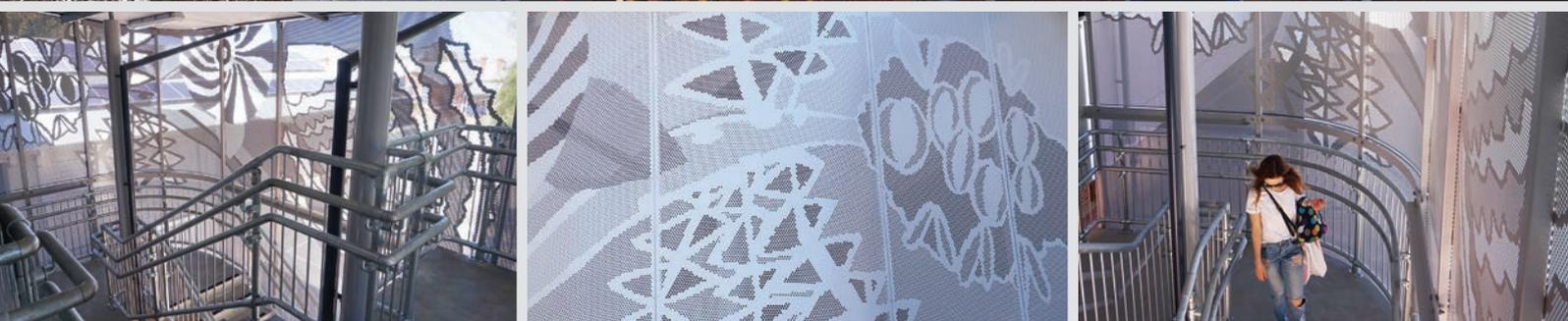
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WEST LEEDERVILLE PRIMARY SCHOOL • 2018





As a continuation of the artwork *Lacefence*, installed at West Leederville Primary School in 2016, artist Paula Hart revisited the extraordinary and intricate botanical drawings created by students in explorative drawing workshops and reimagined them onto a perforated metal screen. 'BANKSIA' consists of a functional stairway screen, which provides shelter for the students from the weather and the intense westerly summer sun.

Paula's art process for *Lacefence* started with a whole of school community art workshop. The subject of the workshops was native flora of the Perth region. Presented with bunches of banksia, acacia, hakea, and grevillea flowers, students approached the exercise like that of a scientist. They dissected the complex plants to discover and identify the stamen, stigma, petal and leaf type. The children's acute observations led to outstanding drawings. They identified interlocking patterns, curvaceous robust seed pods and woody seed-capsules, prickly dentate leaves, flowers made up of bundles of repeating forms, swirling and unraveling. The outcome was over 400 exquisite botanical drawings.

Paula carefully adapted a selection of these drawings for the decorative and functional stairway screen. The designs are

interpreted into perforations in the aluminium sheeting. The size of the perforations is varied to achieve the detail represented in the children's drawings. The shadows cast from the perforated design extenuate the detailed and intricate patterns. Paula's ability to develop a cohesive design, whilst keeping the integrity of the student's drawings is masterly.

ACKNOWLEDGEMENTS

Artist:	Paula Hart
Title:	BANKSIA
Architect:	Slavin Architects
Art Coordinator:	Jenny Kerr
Photography:	Paula Hart
Client:	Department of Education
Client Representative:	Lorraine Daniels, Fiona Kelly
Project Delivery Manager:	Conan Tye
GPS Coordinates:	31°56'21.73" S 115°49'57.73" E



Department of Local Government, Sport
and Cultural Industries
Department of Finance

Government of Western Australia
PERCENT FOR ART SCHEME



YANCHEP SECONDARY COLLEGE • STAGE 1 • 2018





The unique marine coastal landscape near the new Yanchep Secondary College provided Perth artist, Rick Vermeij, with the inspiration for a suite of artworks for the school. The works were developed around the theme of motion, with repetitive patterns that provide a perception of movement. This commission drew on Rick's past visual research into seamless patterns and pictographics derived from nature, with a focus on engaging perception and optical illusion. The art components are integrated into the built form onto louvres, brick walls and glazing. These elements were designed by the artist to value-add to the building materials specified in the initial design by architects With_Architecture Studio.

At the eastern entrance of the School and the east-facing wall of the undercover courtyard, Rick created patterned brick walls with over 4000 custom profiled saddleback bricks laid in a dune ripple pattern. Using parametric scripting, Rick designed a

complex artwork pattern with a detailed plan for the bricklayers to lay the bricks. Custom brick shapes were produced by a local manufacturer to match the design specifications. These decorative patterned brick panels provide a welcoming and unusual gateway into the College.

Extending his investigation into abstract patterning, Rick also produced a suite of custom horizontal sun-shade louvres on the northern facade of the Administration, Cafeteria, and Learning Community buildings, and the eastern face of the Technologies building. The slatted powdercoated aluminum blades with undulating ripples are evocative of wind moving over water, creating an oscillating vertical rhythm that commands an exhilarating presence on the campus.

The final artwork, located on the glazing of the northern and southern walkways, is a pair of wind screens with striking, yet

simple graphic patterns of undulating ripples. These elegant designs in vibrant blue ceramic fritted ink were inspired by the artists' visual exploration of tidal and coastal movements on the ocean surface and wind generated patterns on shifting sands. These simple motifs, scaled up to a super-graphic size, aid in way finding around the campus and define the spaces between the Technologies, Information Resource Centre, and Physical Education buildings.

'Rhythm & Flow' complements the college's curriculum of marine science and the natural environment, with a focus on teaching students skills in coding and programming. The artworks also make a strong contribution to the identity of the college, reflecting a sense of place unique to its coastal location, and providing a vibrant and uplifting experience for students and staff to inspire contemplation and quiet reflection.

ACKNOWLEDGEMENTS

Artist:	Rick Vermeij
Title:	'Rhythm & Flow'
Architect:	With_Architecture Studio
Art Coordinator:	Alison Barrett
Photography:	Rob Frith
Client:	Department of Education
Client Representative:	Toni Tonkin, Facilities Program Delivery
Department of Finance:	Principal Project Manager, Indira Jayawardena
GPS Coordinates:	-31.552947, 115.644021
Brick manufacture:	Brikmakers
Imagink glazing:	Cooling Brothers Glass & CWS
Screens fabrication:	Colt International



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