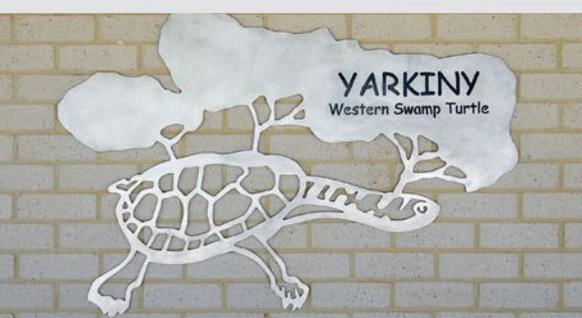


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AVELEY NORTH PRIMARY SCHOOL • 2019





Artist Tony Pankiw has created four interrelated sculptural artworks that reference the land and water of the Aveley area. The four circular sculptures follow the contours of the lakes found in the surrounding environment. Each one is individually coloured and represents the local landscape: yellow ochre for the dry grass, light blue for the sky, dark blue for water and terracotta for the land.

The sculptures are in two pairs, one large and one small. Located in two circular lawn beds separated by approximately seventy metres of paving, the sculptures are positioned so that when looking through one pair, you can see through to the other group of artworks. When the pieces are visually aligned, they become one sculpture.

Pankiw has named the artworks, “Trans Portals” as they refer to the imaginary way that you can pass through a gateway and be somewhere else. Looking through “Trans Portals” visually takes you to the next garden where the other sculptures reside, transporting your thoughts.

All four of the portals act as picture frames and whoever stands or sits in each of them are the centre piece of the artwork. Pankiw has located seats within each portal, further encouraging student interaction with the artworks.

Pankiw also created several two-dimensional artworks that identify different areas of the school. These are made from aluminium that has been powder-coated and water jet cut.

These pieces reference the local environment with Australian native animals named in both the English and Noongar language:

- Black Swan, Maali
- Southern Brown Bandicoot, Kwenda
- Motorbike Frog, Kooyar
- Western Swamp Turtle, Yarkiny
- Carnaby’s Cockatoo, Gnoolark
- Bilby, Djalkat
- Willy Wagtail, Djidi Djidi
- Western Grey Kangaroo, Yongka

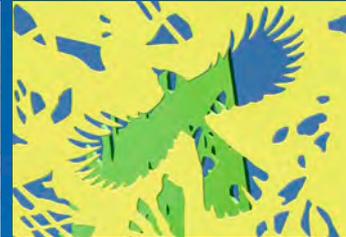
ACKNOWLEDGEMENTS

Artist:	Tony Pankiw
Title:	Trans Portals
Architect:	carabiner Paolo Basini
Art Coordinator:	Jenny Kerr
Photography:	Tony Pankiw
Client:	Department of Education
Client Representative:	Christopher Brackenreg
Project Delivery Manager:	Stephanie Seddon
GPS Coordinates:	31.77°88.3”S,115.97°43.6”N



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CARNARVON COMMUNITY COLLEGE • 2019



The Gascoyne River is the lifeblood of its region. Rising in the Robinson Ranges west of the Gibson Desert, it flows westward before emptying into the Indian Ocean at Carnarvon. For much of the year the river is dry, with pools remaining at intervals along its length.

The Gascoyne River provides the inspiration for a cohesive series of artworks across the college. The artists' aim was to reflect the river's unique character and the effects of seasonal change. Shapes, colours and textures from the natural environment are combined with imagery derived from flora, fauna, and fossil records.

At the Administration Building a pair of sculptures abstracted from mangroves trees provide a welcoming gesture. Their faceted canopies play with light and shadow filtered through foliage, while their curved legs suggest the tree's distinctive aerial roots. Woven into the artworks are the patterns and forms of mangrove foliage and the silhouettes of local birds, including goshawks and kites.

Within the shared heart of the college an interactive artwork based on the dry riverbed encourages interaction and play. The tactile surfaces of the interlocking concrete forms invite students to become a part of the landscape and mindful of their place within it. Embedded in their patterned surfaces are the fossil crinoids and sea stars found in local rock formations, as well as seasonal wildflowers found along the river banks.

In the public forecourt between the Sports Hall and the Performing Arts building a single sculpture echoes the artwork at the main entry. Framed by circular seating, the artwork enlivens the forecourt and provides an arrival and meeting point.

ACKNOWLEDGEMENTS

Artists:	Jennie Nayton and Clare McFarlane
Title:	Grounded in the Gascoyne
Architect:	EIW Architects and Carabiner
Art Coordinator:	Malcolm McGregor
Photography:	Jennie Nayton and Clare McFarlane
Client:	Department of Education
Project Managers:	Libby McKinlay and Stephanie Seddon, Department of Finance, Building Management and Works
GPS Coordinates:	-24.866722, 113.677573
Fabrication:	Scape-ism



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CITY BEACH RESIDENTIAL COLLEGE • 2019





Waves breaking and sand shifting across the dunes on City Beach were the ever-flowing forces of nature that inspired artist Jon Tarry to create the dynamic form of his radiant, ultra blue sculpture 'Wavelength'. Using computer-aided design (CAD) to model pencil drawings of these natural phenomena, the sculpture is extruded along a diametric circumference, forming a looping ribbon form.

'Wavelength' is fabricated from a durable composite carbon fibre also used for racing yachts and other craft vehicles. The CAD drawings were fed directly into a Computer Numerical Control (CNC) machine to create a mould into which the carbon fibre is layered. Twice the strength of stainless steel but a quarter of the weight, this 21st century material provides a sense of space, grace and dramatic poise to the smooth, undulating form.

It was important to both Jon and the architects that the sculpture is a harmonious counterbalance to the curved architecture of the building and the terraced garden walls. Set in the cool, green garden area, the comfortable height of the work encourages interaction through touch, leaning, and sitting.

The ribbon form touches the ground with a composite rubber base in an equally dense blue, providing an overall monochromatic intensity where the sculpture nevertheless retains primacy. An up light gives the work a subtle glow at night.

ACKNOWLEDGEMENTS

Artist:	Jon Tarry
Title:	Wavelength
Architect:	Iredale Pedersen Hook
Art Coordinator:	Maggie Baxter
Photography:	Jon Tarry
Client:	Department of Education Department of Finance
Project Manager:	Jade Lightbody
Coordinates:	-31.9374002 115.77113592576848



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CUNDERDIN HEALTH CENTRE • 2019





Cunderdin born artist, Jennifer Hopewell was aptly commissioned to produce artwork for the new Cunderdin Health Centre under the State Government's Percent for Art Scheme. This new Health Centre provides public, private and non-government health care services in an integrated setting and improves local access to a broad range of primary health care services. Jennifer's poetic landscapes, created from observation of the Cunderdin's natural bushland, were digitally manipulated to develop a suite of artworks for glazing and perforated aluminium panels at the new centre. This commission has provided Jennifer with the opportunity to extend her practice into using the latest technology of printing onto glass and production of perforated panels in a new and exciting direction. Using a full colour printing process, Jennifer's characteristic organic

painting patterns, soft washes and calligraphic brushstrokes were worked to develop a balance between clarity, transparency and visual privacy. These captivating designs and unifying colours on the glazing and sliding doors provide privacy and assist in wayfinding in the ambulance waiting area, group therapy rooms and internal corridors. The glass panels are meditative, pulling the viewer in close to view the calligraphic threads that dance across the glass surfaces. Her designs were further simplified and translated into perforated aluminium screens, which have been incorporated into the ambulance bay, and as screening for the generator, plant rooms and bin store. The artist achieved the purest simplicity, pushing the boundaries of the materials, without losing the functional needs of the work.

Jennifer hopes that the works will encourage users to reflect on the beautiful environment that surrounds the centre and the healing qualities of nature,

"Nature is the cornerstone of my works and the unifying theme for this project. I believe nature has the power to heal both physically and mentally. It has a calming, healing effect, reducing stress, anxiety and bringing joy to its observers", she said.

Collectively, these artworks will be a treasured addition to the Health Centre, complementing and enhancing the internal spaces of the centre, while encouraging the users to feel a sense of connection, pride and belonging in this rich community.

ACKNOWLEDGEMENTS

Artist:	Jennifer Hopewell
Title:	'Nature Nurture'
Architect:	Finn Pedersen and Joel Fuller - Iredale Pedersen Hook
Art Coordinator:	Alison Barrett
Photography:	Trasko Industrial Photographics
Graphic design:	Claire Gordon - Considerate Design
Client:	WA Country Health Service (WACHS)
Client Representative:	Emma Birch - Redevelopment Officer, Infrastructure and Planning, WA Country Health Service (WACHS)
BMW Project Manager:	Grace Miller
GPS Coordinates:	-31.649714, 117.240009



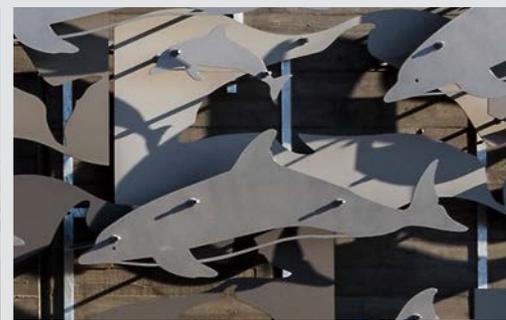
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DOLPHIN DISCOVERY CENTRE REDEVELOPMENT, BUNBURY • 2019





"As they move through the water" is a dynamic and functional artwork by Perth-based Artist Leanne Bray that enriches and complements the unique location and local environment of the Dolphin Discovery Centre in Koombana Bay, Bunbury. The Centre is a not-for-profit community organisation dedicated to conservation, education and research related to the local Bottlenose dolphins (*Tursiops truncatus*) and the natural environment. As a part of the Transforming Bunbury's Waterfront Project, Royalties for Regions provided funding for the redevelopment of the Centre, including new interpretive spaces, a conference and education centre, research facilities and café.

The artwork has been fabricated in a combination of both anodised and sandblasted aluminium panels with a galvanised steel framework. The 17 metre long screen has been designed to be both wall mounted and freestanding, as it wraps around the south-east corner of the new building.

Leanne's high impact artwork strengthens the Centre's connection to place. Geographe Bay is considered as a safe haven of calm seas, offering a quiet home for bottlenose dolphins. The artist's approach addressed the gentle nature of these calm seas, together with the fluid movement of a pod of dolphins as they slip between and around each other, seemingly choreographed and creating patterns with their movement.

'My intention was to complement the movement and svelte form of the Dolphin by building layers of overlapping and carefully placed panels - to allow for reflections and variation in colour. Cutting the panels to remove the dolphin shape creates the water (as the negative) whilst using the cut out (positive) shapes to create the shimmering silver dolphins'.

The instantly recognisable form of the dolphins as they move through the water entices thoughts of awe and wonder as they

slip between and around each other, seemingly choreographed, creating patterns within their movements. Individual nicks from the dolphin's fins that visit the bay are replicated in the artwork, giving each adult dolphin a unique identity.

The application of the screen allows shafts of light to move through the artwork. This complements the established patterns, with shadows weaving complexity into both the design and the surrounding surfaces, similar to the patterning of light through water.

ACKNOWLEDGEMENTS

Artist:	Leanne Bray
Title:	<i>'As they move through the water'</i>
Architect:	Lloyd Pringle & Joerg Sandbiller, MCG Architects
Art Coordinator:	Alison Barrett
Photography:	Silvertone Photography
Client:	South West Development Commission (SWDC)
Client Representative:	Ashley Clements, South West Development Commission (SWDC)
BMW Project Manager:	Geoff Brown, Senior Project Manager
GPS Coordinates:	-33.320954, 115.649762



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HARVEY HEALTH SERVICE UPGRADE • 2018





Life Channels is an impressive handmade tile artwork applied to the walls of the refurbished entry of the Harvey Health Service to welcome visitors. The artist team were Ian Dowling, Carmel Warner and Matt Griffiths. The artwork was commissioned through the State Government's Percent for Art Scheme.

The artist team, lead by ceramic artist Ian Dowling, worked together in their Margaret River studio casting and firing over 1,000 handmade glazed tiles for the new entry to the Harvey Health Service.

The individual tiles form a pattern that makes up an impressive artwork that wraps around the entry. The pattern was inspired by the abundance of the Harvey Valley. The artists have depicted the famous Harvey irrigation system; a system that brings life to the fields and plantings. In contrast to the rigid lines of the irrigation channels, the artists have overlaid the blood vessels of the human circulation system; a system that feeds and sustains our bodies integral to life.

The soft green of the tiles are highlighted with the earthy red of blood and reflect the 1950's palette of the building. The red brick against the mint green also reminds us of the picturesque gardens in which the hospital is set. The rectangle shape of the tiles is derived from the land survey of the Harvey town site.

ACKNOWLEDGEMENTS

Artist team:	Ian Dowling, Carmel Warner and Matt Griffiths
Client:	Western Australian Country Health Service
Art Coordinator:	Corine van Hall
BMW Project Manager:	Zainab Al Bunajim
Architects:	Silver Thomas Hanley Architects



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INGLEWOOD PRIMARY SCHOOL • 2018





Inglewood Primary School has been the beneficiary of artist Jennie Nayton's work, 'Playing in the Wattle Flowers', welcoming the school community to one of the student entrances.

The piece is inspired by the local habitat, re-inventing the traditional Australian theme of native wattle. The circular motif created by the round wattle flower references the school logo and provides a framework for the artwork design teeming with insect and animal life. Nayton has cleverly used viper green and lemon yellow to reference the new building's architecture and the school colours. Her simple design transforms the students' Normanby Road entrance into an oasis of life, colour and nature.

Under the Percent for Art scheme for the new additions to the school, the artwork consists of a twenty-two-metre fence at this student entrance. The piece is constructed out of powder coated aluminium infill panel, which has been custom cut to provide a seamless interaction with the existing fencing. It includes a new double gate with sections of fencing extending from either side and also connecting back to the existing school building. The school's P&C contributed to extend the art commission to include features in other areas of the school, including two gates and two screens on the canteen building windows, increasing the overall impact of the artwork.

Nayton was inspired by the complex relationships within nature, seeing these as a metaphor for the relationships between students

and the school, as well as the school's relationship to the wider community. Interaction at the Inglewood Primary School students' entrance is a daily reminder of the vivid engagement of public artwork. The resulting piece provides a colourful and welcoming statement for the whole community.

ACKNOWLEDGEMENTS

Title:	'Playing in the Wattle Flowers'
Artist:	Jennie Nayton
Art Coordinator:	Mariyon Slany
Architect:	Hodge Collard Preston Architects
Photography:	Jennie Nayton
Client:	Department of Education
Client Representative:	Ros Marsland
Project Manager:	Conan Tye, Department of Finance, BMW
GPS Coordinates:	31.9172° South, 115.8861° East.



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KALGOORLIE BOULDER COMMUNITY HIGH SCHOOL &
EASTERN GOLDFIELDS EDUCATION SUPPORT CENTRE • 2018





The Kalgoorlie Boulder Community High School upgrade completed in 2017, included a major Percent for Art project to commission artworks for the school.

Perth based artist team, led by Anne Neil with Olga Cironis and Steve Tepper created a series of artworks based on Kalgoorlie's mining heritage, the landscape and the local flora.

The landscape of Kalgoorlie and surrounding district, particularly from the air, inspired elements of the artworks that were installed in specific sites throughout the school to link the new buildings.

The functional screens and fencing elements, located at the main entry and various teaching blocks are all different designs. Some are based on local flora and as the name Kalgoorlie is derived from the Wangai word *Karlkurla*, meaning "place of the silky pears," they too inspired one screen composition. Other screen designs reference the excavated soil profiles of the open cut mine.

Based on simple leaf shapes, informal seating in cast concrete, are coloured with terracotta and a soft green oxide to evoke

the colours of the Kalgoorlie bushland. The second set of seats reference the shape of a gold pan.

The artists have chosen forms, materials and a colour palette that link the school to the local landscape and the uniqueness of Kalgoorlie.

ACKNOWLEDGEMENTS

Artist team: Anne Neil, Olga Cironis and Steve Tepper
 Client: Kalgoorlie Community High School
 Art Coordinator: Jenny Kerr and Corine van Hall
 BMW Project Manager: Vernon McQuistan and Kim Boyd
 Architects: T & Z Architects



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MERREDIN HEALTH SERVICE • 2019





The upgraded Merredin Health Service has received six new artworks as a result of the Percent for Art scheme to complement the new building and renovations. Artist Monique Tippett has created a seamless artistic narrative around healing and health for the Merredin community to enjoy.

'Lift Me Up' welcomes hospital visitors with radiant buttercup yellow figures abstracted in mild steel. The two-metre-high artwork embodies the notion of a carer. The piece evokes nurturing and support, echoing the principles of a community-oriented medical facility as the two figures, adult and child, lay enfolded together. This entry statement artwork draws the eye through its colour and graceful form, with its multiple planes and angled surfaces creating a moving dialogue between light, shadow and colour.

Tippett's internal artworks utilise her well-regarded technique in wood veneers. These beautiful artworks are displayed throughout the hospital, creating a warm reflection of nature and life. For 'Goldfields Trees', Tippett uses gold leaf, tinted lacquers, acrylic paint and ink applied to Silky Oak. The impressive, five-metre-long artwork is a depiction of a bushland landscape, for the semi-arid low forest species whose native area is what is now called the wheatbelt. Its dimensions are immersive, complementing the existing long corridor it hangs in. The artist has focused on this representation to highlight the value of existing remnant native bushland.

Located in the Ambulatory Care Link corridor, the beautiful 'Acacia Garden' is a four-metre-long and one-and-a-half metre-wide artwork that dominates its surroundings. The piece draws on the allure of the Acacia, the most common tree species in Australia. This work is made up of nine timber discs, each ranging in size from one metre to 30cm in diameter. The discs are arranged to create an organic, three-dimensional composition along the corridor.

Golden WheatFields is a large one-point-two metre circular work that welcomes visitors, patients and staff as they enter the building at the Main Entrance. The piece is evocative of the swathes of wheat across the landscape and the crop's changing colours under varied light conditions. The effects are masterfully created through the application of tinted lacquers, acrylic paint and inks applied to a blackbutt timber veneer.

'Salt Lake' uses abstraction to evoke the hauntingly beautiful salt lakes that pepper the landscape of the wheatbelt and is located in the open area adjacent to the patient's lounge. This one-point-two metre square work

provides endless fascination as its lighter tones glitter through the tinted lacquers, acrylic paint and inks applied to the blackbutt timber veneer.

'Ploughed Fields' is a two-metre solid timber artwork located in the long corridor of the Emergency Area. The artist drew inspiration from the linear geometry of agricultural industry, referencing the lines in the earth created by machinery during the process of ploughing, seeding and harvesting. Her clever use of paint, lacquers and ink applied to strips of solid sheoak re-creates the landscape around us bringing the outside in for patients and staff.

Through referencing the forests that surround our towns and cities, Tippett's work enables a connection back to our natural and emotional selves. As a way of aiding the healing process, her works not only use metaphor but literally create warmth and dynamism of and in the landscape around us.

ACKNOWLEDGEMENTS

Title:	External artwork 'Lift Me Up' and an internal series of 'Acacia Garden', 'Salt Lake', 'Ploughed Fields', 'Goldfields Trees' and 'Golden Wheatfields'
Artist:	Monique Tippett
Art Coordinator:	Mariyon Slany
Architect:	Damien Sita, Peter Hunt Architects
Photography:	Monique Tippett
Client:	WA Country Health Service
Client Representative:	Mark Robinson and Karen Horsley
Project Manager:	Sarah Zimmerman, Mally Rall, Jiapei Ho and Christopher Rologas, Department of Finance
GPS coordinates:	- 31.48194 South, 118.283056 East



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NARROGIN HEALTH CAMPUS • 2018





There are echoes of prehistoric geology in 'Pulchella's Stone', the entry sculpture to Narrogin Health Campus as an ancient plant appears to twist in complex torsion up its spine.

Researching local geology and nature, artist Lorena Grant was fascinated to discover a phenomenon produced when two natural forms, quartz fuelled granite and the plant *Kunzea Pulchella* came together 100 million years ago. The Latin word *Pulchella* is the diminutive for 'beautiful' or 'pretty'. The crone-like fingers of the plant, which belie their hidden beauty, dug into the skin of hard rock, over time slowly splitting the granite surface. As the plant settled in and grew so did the surface cracking. Triangulations formed, then exfoliated, creating shelter for small creatures such as Dragon Lizards and ultimately providing mineral nutrition for the soil.

The geometry of the artwork echoes the geometry of nature. The triangulating fissures created by the plants on the rock face are reinterpreted as triangulated timber panels cladding the artwork. At the top of the work between the panels and within the fissures small flower buds burst out to seek the light, symbolizing rebirth, regeneration and renewal.

The granite and wood of the sculpture is echoed throughout the campus in a series of nine double and single bench seats placed in public areas and enclosed courtyards. The raw quality of the materials is a deliberate counterbalance to the shining gold entry canopy.

The artist is very proud that the artworks are from, as well as for, Narrogin. The artwork and seating are exemplary examples of

the 'low embodied energy' movement for building. The granite was sourced locally and the precious Wandoo timber recycled and painstakingly restored from 60-year old floorboards from the Narrogin Baptist Church Hall. Barbara and Jefferson Harris generously gave access to their farm paddocks to source smaller granite rocks for the seating and the local Noongar Nation Elders kindly gave permission for the artwork to go ahead using all of the found granite. Stan and Michael Samukiewicz from Narrogin Joinery worked tirelessly with Lorena to hand craft the artworks into life.

ACKNOWLEDGEMENTS

Artist:	Lorena Grant
Makers:	Lorena Grant, Stan Samukiewicz and Michael Samukiewicz
Title:	Pulchella's Stone (Sculpture) and untitled seats
Architect:	Silver Thomas Hanley
Art Coordinator:	Maggie Baxter
Photography:	Lorena Grant
Client:	WA Country Health Service
Department of Finance	
Project Managers:	Grace Miller, Mally Rall, and Gary Dixon
Coordinates:	-32.9363683 117.1687174



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RIDGE VIEW SECONDARY COLLEGE • 2019





The artwork commissioned for a new secondary college in the south metropolitan suburb of Baldivis imaginatively recalls its local natural environment and inscribes it to the everyday purpose of the campus.

The artists Arif Satar and Audrey Fernandes-Satar created several distinct artworks about nature that can be encountered across of the campus. At the college entry a large-scale rendition of a tree seed has been sculptured in granite. Titled *How things grow* the sculpture is a welcoming symbol for day-to-day college activity. Wandering poetic text commencing with “*Was there a tree here...*” features on the back of the entry wall.

Elsewhere on the campus, another granite seed sculpture sits amongst concrete seating. The seating features sandblasted text that calls attention to ancient histories of this land in English, and is accompanied by its Noongar translation, written by Noongar Elder Marie Taylor.

An indoor artwork created for the College Café utilizes wood paneling with visually rich imagery that has been produced by pyrography – a technique of burning – which has been burnished by hand. *Listening to the landscape* continues the artwork commission theme, but here is visually multilayered. The text which winds its way across the expanse of panels, proposes questions for the reader about the natural environment.

The largest outdoor artwork has been rendered as a shading screen in anodized aluminium and is located across the westerly

facade of the Health Education building. *Seed Dispersal* has a visually informal structure, referencing the breezes or wind that has picked up and is scattering seeds to new ground.

ACKNOWLEDGEMENTS

Artists:	Arif Satar & Audrey Fernandes-Satar
Texts:	Poems by Audrey Fernandes-Satar Concrete seats Noongar translation by Marie Taylor
Photo Credits:	Christophe Canato
Architect:	Parry & Rosenthal
Client:	Gary Anderson, Ros Marsland, Department of Education
Art Coordinator:	Adrian Jones
Project Manager:	Jade Lightbody, Vernon McQuistan, Building Management & Works, Department of Finance
GPS Co-ordinates:	-32.360962, 115.818449



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SOUTHERN GROVE PRIMARY SCHOOL • 2019





Tony Jones, Angela McHarrie and Ben Jones have designed a suite of three artworks for Southern Grove Primary School. Inspired by the natural environment - local flora, wind and water, the sculptures evoke the special qualities of the school's location near the confluence of the Canning and Southern Rivers.

Two eloquently arcing plant forms, created in Corten steel frame the sky and the entry to the school. Entitled "Come Together", the artwork has been specially designed at a height and scale which contributes to the identity of the school, has impact and engages young viewers. Their rusted patina gives them a natural, timeless yet contemporary quality in harmony with the architecture of the school and its landscaping. Below the arch a 'friendly boulder' forms a seat and resting place, inviting contemplation.

In the inner courtyard is "Encounter", a cluster of three plant-like forms, also in Corten Steel, set at an entirely different scale. A series of beautifully textured boulders (moss rocks) have been placed between these sculptural forms to encourage exploration. Perched on these are three intriguing and imaginative creatures cast in bronze, each with a soft greenish and gold patina. The little creatures have interesting expressions and are whimsical, endearing and quirky. They offer special moments of discovery and are designed by the artists to encourage interaction and play, while inspiring imagination and storytelling.

The environmental theme continues in the school foyer with an elegant and 'artfully simple' metal wall sculpture "Aeolius", comprised of a series of elements which become one. It has a rhythm and flow reminiscent of river patterns, currents and of leaves carried by a breeze. The artwork references the Aeolian,

wind-driven sand from the coast and the alluvial, water borne sand from the Darling Scarp, which contributes to the sand plain soil on which the school is built. As with the larger sculptures, cast shadows and the form of each sculpture are part of the overall experience.

This suite of artworks not only echo the natural environment and the aspirations of parents and the school for children to be connected to nature; it gives children direct experience of how sculpture can add moments of delight and a rich texture to their lives!

ACKNOWLEDGEMENTS

Artists:	Tony Jones, Angela McHarrie & Ben Jones
Titles:	<i>Come Together, Encounter, Aeolius</i>
Architect:	Hassell Studio
Photography:	Angela McHarrie
Art Coordinator:	Jenny Beahan
Client:	Department of Education
Project Manager:	Conan Tye
GPS Coordinates:	-32.098480, 115.96023



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WARREN HEALTH SERVICE • 2018





The new Warren Health Service is an inspiring centre for the broader Manjimup community accentuating the welcome with two public artworks provided under the Percent for Art Scheme by artists Adam Cruickshank and George Domahidy. The works create a complementary entry statement to the majestic architecture as well as providing a compelling interactive element in the courtyard area.

The placemaking artwork 'Beginnings' is a freestanding sculpture in the roundabout at the entry of the facility, sitting comfortably amongst a garden of flowering native plants. At four metres tall, the artwork's leaf structures form a garden-like arrangement with several tall strands that simulate the experience of approaching a Karri forest. The piece provides a line of sight to the hospital, foreshadowing the larger 'tree' structure at the building's entry.

Illuminated at night, the 'Voronoi' patterning in the leaves creates a skeletal form reminiscent of the transient and cyclical nature of life. The six leaves are beautifully constructed of plate copper that develops a warm, natural patina in harmony with the building's themes.

As you walk past the roundabout and through the imposing tree structure at the entrance to the building, the artists' second eye-catching work can be seen in the external central courtyard just off the waiting area. 'Moments Suspended' is a stunning, two and a half metre high polished stainless-steel sphere. The giant droplet appears as if it is on the verge of hitting the earth as it hangs suspended from a two-leaf Karri sapling. Linking back to the construction of the earlier artwork with 'Voronoi' patterning, the piece reminds us of a suspended moment in time. The artwork portrays the unpredictable nature of life, with the water bowl and

stones laying underneath the droplet providing a reflective calming influence for waiting patients.

The classic proportions of the courtyard artwork contributes to a soothing atmosphere, with the cascading water making this an integral part of the courtyard. The droplet reflects the viewer and surroundings, providing an opportunity to interact, play and relax. The earthy colours integrate well with the wooden seating and rammed earth features of the building, providing a seamless interaction with the architectural built form.

Inspired by nature but neither literal or completely abstracted, the two artworks provide an intriguing visual addition to the new Warren Health Service.

ACKNOWLEDGEMENTS

Title:	'Beginnings' and 'Moments Suspended'
Artists:	George Domahidy and Adam Cruickshank
Art Coordinator:	Mariyon Slany
Architect:	Silver Thomas Hanley Architects
Photography:	George Domahidy
Client:	WA Country Health Service
Client Representative:	Alan James
Project Manager:	Jiapei Ho, Department of Finance, BMW
GPS Coordinates:	34.2394° South, 116.1561° East



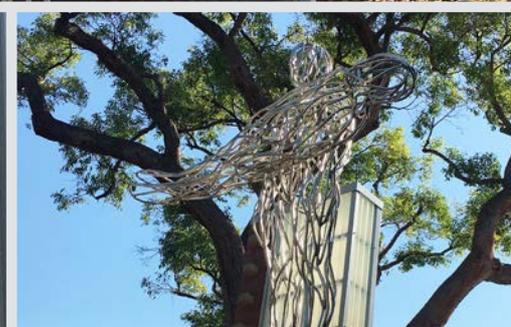
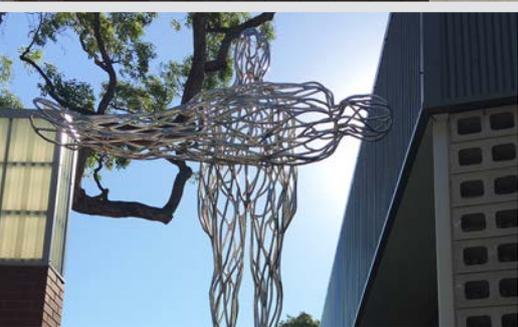
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WEST COAST SECONDARY EDUCATION
SUPPORT CENTRE ARTIST-IN-RESIDENCY • 2019





Perth-based artist, Simon Gilby, was the artist-in-residence during the construction of the West Coast Secondary Education Support Centre at Warwick. Through this program, Simon produced a permanent artwork that represents the integration of two previously distinct schools – Warwick Senior High School and the Duncraig Secondary Education Support Centre - and the Support Centre's ethos, goals and vision for its students. The sculpture, located at the Centre's entry, engenders a sense of place and belonging, acting as a physical connection between the two schools.

To inform this artwork, Simon conducted a series of immersive drawing and sculpture workshops. Over a five-week period, Year 7 - 10 students from West Coast SESC were paired with students of equivalent age from Warwick SHS to develop, design, refine and translate their shared ideas into large-scale, ephemeral sculptures made of cardboard. The workshops encouraged positive integration between the two learning institutions, supporting the development of valuable friendships. In these workshops, relatively unregulated imaginative ideas were given value and support.

From the onset, students were asked to draw animals that they felt represented them. They were then encouraged to work with other students to hybridise their artwork into a three-dimension form. This 'hybrid animal' theme reflected the blending of the two school communities. These small artworks became prototypes for large-scale versions that were displayed at the opening of the Centre.

At the end of the residency, Simon developed and produced a sophisticated and contemporary stand-alone sculptural entry

statement. The artwork is designed to creatively enrich the built form and landscaping of the Education Support Centre, contributing to a welcoming environment. The figurative work acts as an emblem of shared humanity, interdependence and caring. It acts as a totemic entry work, uplifting in nature and optimistic in tone.

ACKNOWLEDGEMENTS

Artist:	Simon Gilby
Title:	<i>'Intersection (Between me & you)'</i>
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