

GYRNING MORLEY ELLENBROOK LINE

PUBLIC ART PLAN PHASE ONE

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Acknowledgement of Country

We acknowledge the People of the Noongar Nation as the Traditional Custodians of the land and waters on which the MELconnx program of projects is located.

We pay our respect to their Elders, both past, present and emerging and thank them for their continuing connection to country, culture and community.

We acknowledge that Noongar languages are oral in nature and this can result in the same word being spelt in multiple ways.



01

INTRODUCTION

1.1 PURPOSE

PUBLIC ART PLAN

The Public Art Plan (the Plan) will guide the planning and delivery of public artworks undertaken as part of the Morley-Ellenbrook Line project.

The Public Art Plan: Phase One addresses the three northern stations at Ellenbrook, Whiteman Park and Malaga, that are currently more advanced in their design.

The Public Art Plan: Phase Two will address the remaining southern stations at Noranda and Morley.

It is envisioned that the Plan will be used by artists, architects, landscape architects, project managers, contractors, LGA's and community groups, as part of the Morley-Ellenbrook Line's program of works.

The Plan acknowledges existing local, state government and private sector plans and policies. It will act as a guide for organisations such as the City of Bayswater, City of Swan, Development WA and private developers involved in public art commissioning within the greater station precincts. It will:

- ▶ Outline METRONET's expectations for integration of public artworks into the planning and delivery of the Morley Ellenbrook Line.

- ▶ Provide a curatorial framework to assist in the preparation of artist briefs and to ensure consistency across the METRONET public art program.
- ▶ Develop the Sense of Place Statements, with input from the broader project team, for inclusion in the Final Place Plans and to guide the artwork briefs.
- ▶ Identify a variety of art types for each station and common elements across stations that can be developed as a coherent suite of artworks along the line.
- ▶ Identify the forms, locations and budget allocations for public art across the project;
- ▶ Outline the artwork procurement process through to delivery, including commissioning, contracts, management and review.
- ▶ Identify strategies for incorporating artworks from emerging artists, or other creatives unfamiliar with public art commissioning processes; and
- ▶ Identify stakeholder engagement associated with the METRONET public art process, including, but not limited to, Noongar Reference Group, METRONET Office, LGAs, community and other stakeholders.

1.2 BACKGROUND

METRONET

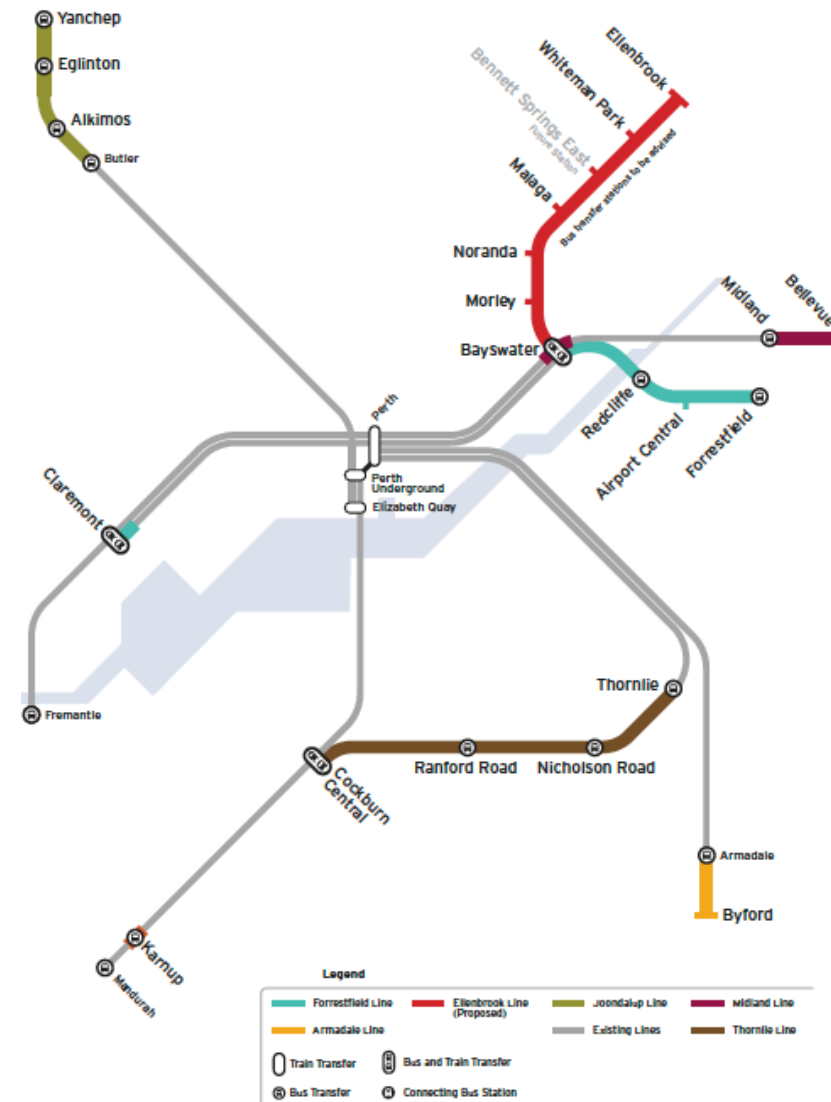
METRONET is the State Government's vision to integrate transport and land use planning and provide a framework to support sustainable growth in Perth over the next 50 to 100 years.

More than just a rail infrastructure program of works, METRONET planning goes beyond the station forecourts to shape and support development of communities within the surrounding walkable catchments.

Stage One of METRONET is proposed to deliver approximately 72km of new passenger rail and up to 18 new stations which represents the single largest investment in public transport in Perth's history.

METRONET will create the opportunity to transform Perth through an expanded rail network that will see urban intensification in more than 5,000 hectares of land within walking distance of the stations, supporting delivery of the State's metropolitan growth strategy for Perth and Peel.

Existing Transperth Train Network and Proposed Stage 1 Metronet Initiatives



MORLEY-ELLENBROOK LINE

The Morley-Ellenbrook Line will give people living and working in Perth's north-eastern suburbs more transport choice and will be a catalyst for future urban growth.

The project will provide 21km of new track spurring from the existing Midland Line east of Bayswater Station and includes five new integrated station precincts.

The new rail line extends from the existing Bayswater Station, enters the median of Tonkin Highway where it heads north to include new stations at Morley and Noranda. The line then dives under Tonkin Highway north of Marshall Road and runs east to Malaga Station, before turning north along Drumpellier Drive to Whiteman Park Station.

The line ends at the new station within the town centre of Ellenbrook. Future-proofing also includes provision for an additional station at Bennett Springs. In addition to the station and station precincts, the project incorporates site wide civil and rail works within the rail corridor and Tonkin Highway median.

Major new structural elements include grade separated structures such as ramps, viaducts, dives, tunnels and bridges extending over and under the new rail

The MELconnx Consortium has been awarded the contract to build the Morley Ellenbrook Line. Laing O'Rourke Australia Construction is leading the consortium.



02

CONTEXT

2.1 GUIDING DOCUMENTS

OVERVIEW

The early planning stage has involved DevelopmentWA and PTA, led by METRONET and the Department of Local Government Sports & Cultural Industries (DLGSC).

Complementary documents have been developed to guide ongoing planning and delivery of key elements of the METRONET program, including.

- ▶ METRONET Public Art Strategy;
- ▶ METRONET Public Art Guide;
- ▶ METRONET Gnarla Biddi Aboriginal Engagement Strategy;
- ▶ METRONET Noongar Cultural Context Document; and
- ▶ METRONET Station Precinct Design Guide.

The documents support a holistic and integrated design approach, with each discipline contributing to the overarching project vision.

METRONET Public Art Strategy

The METRONET Public Art Strategy guides decision making and selection of public art across the METRONET program for both transport infrastructure and station precincts.

The strategy provides a thematic guide and identifies program level art opportunities that will be refined and developed for each project in the Public Art Plan. The strategy aims to:

- ▶ Delivery of a diverse program of high-quality public art;
- ▶ Support the legibility of public spaces connected to stations and other transport infrastructure;
- ▶ Animate public spaces, showcase local cultures and build place identity;
- ▶ Promote Aboriginal connection to place, culture and community;
- ▶ Encourage creativity and innovation;
- ▶ Support employment opportunities for professional and emerging artists; and
- ▶ Leave a positive and enduring legacy.

METRONET Public Art Guide

The Public Art Guide provides details for how the METRONET Lead Agency will meet the requirements outlined in the Public Art Strategy by:

- ▶ Inspiring the project's overall design and delivery to ensure the infrastructure connects with place and community;
- ▶ Creating a Sense of Place Statement, that recognises the histories, stories, beliefs and value of Noongar and non-Noongar people;
- ▶ Identifying public art themes and approaches;
- ▶ Describing public art types and allocations;
- ▶ Providing line-wide and station priorities;
- ▶ Identifying stakeholders and engagement processes;
- ▶ Describing the expected management, procurement and review processes; and
- ▶ Completing the Public Art Plan to guide the forms, locations and budget allocation for public artworks.

GNARLA BIDDI

Aboriginal Engagement Strategy

The METRONET Aboriginal Engagement Strategy outlines the WA State Government commitment to embed genuine engagement with the Aboriginal community across the METRONET program.

It recognises that appropriate and authentic Aboriginal engagement can contribute to the delivery of enhanced place and project delivery outcomes, whilst also achieving significant community, social and economic benefits through cultural contribution and participation.

The strategy supports outcomes that align with the METRONET vision, purpose and objectives by ensuring:

- ▶ Noongar culture is reflected in the infrastructure designed and built as part of the METRONET program;
- ▶ Education for those involved in the METRONET program on the significance of Noongar culture;
- ▶ Ongoing Noongar input into project planning and delivery processes; and
- ▶ Workforce and industry participation for Noongar and other Aboriginal people.

METRONET

Noongar Cultural Context

The Noongar Cultural Context document has been developed in close consultation with the METRONET Noongar Reference Group (MNRG).

The group provided input and comment on the document to convey a Noongar 'sense of place' for the Gyinning / Morley-Ellenbrook Line by sharing stories and cultural themes behind each place and its people.

The document summarises both publicly available content and stories for the project area and seeks to:

- ▶ Facilitate early and ongoing engagement between METRONET, the Public Transport Authority and the Noongar Reference Group;
- ▶ Describe the 'sense of place' by mapping the storylines that have created the place or other relevant cultural themes;
- ▶ Inspire project designers, architects and artists to develop themes and concepts during the design process; and
- ▶ Promote artwork opportunities for Noongar artists.

METRONET

Station Precinct Design Guide

The METRONET Station Precinct Design Guide (Station Precinct Guide) outlines key objectives and specific design advice to be considered in the design and planning of station precincts across the Perth metropolitan rail network as part of the METRONET program.

The intent is to provide guidance for decision making, planning and design of newly developing and redeveloping station precincts.

It aims to embed best practice sustainable place-making principles into the design, development and ongoing function of station precincts.

The Station Precinct Guide introduces design objectives that are fundamental to supporting the delivery of all METRONET station precinct and provides long-term expectations for station precincts based on a range of place types.

2.2 PUBLIC ART POLICIES

WA STATE GOVERNMENT

Percent for Art Scheme

The State Government's Percent for Art Scheme encourages art in the built environment by using a percentage of a development's overall budget to commission art on new public buildings such as schools, police stations and hospitals.

The scheme is managed by the Department of Finance in partnership with the Department of Local Government, Sport and Cultural Industries, which is responsible for arts policy in the State.

The scheme requires up to one percent of the construction budget for new works over \$2 million, to be spent on public artwork.

It has established industry standards for public art, including procurement models and 'fit for purpose' artist contacts that have been adopted by other State Government agencies such as Main Roads WA, PTA, DevelopmentWA and LandCorp.

CITY OF BAYSWATER

Percent for Public Art (2017)

The City of Bayswater's 'Percent for Public Art' policy relates to the provision of public art for development proposals and provides guidance on how and where the City of Bayswater will apply the policy to enhance and promote the public realm and streetscape to:

- ▶ Facilitate public art that contributes towards creating a strong sense of place, which promotes the expression of local identity and responds to the culture and character of the community.
- ▶ Facilitate public art that positively contributes to its streetscape.
- ▶ Improve legibility by introducing public art which assists in making streets and buildings more identifiable.

The policy applies where a development proposal on private land has a construction cost of \$1 million or greater and is a commercial, non-residential or mixed use development.

The cost of any public art provided under this policy is to be no less than 1% of the construction value of the eligible development proposal.

CITY OF SWAN

Public Art Policies

The City of Swan's policy supports public art by:

- ▶ Developing and locating public artworks in areas of significance and meaning to the community;
- ▶ Ensuring public artworks are sensitive to their local environment and communities of interest;
- ▶ Installing public artworks on sites selected specifically for their suitability with regard to the conception, development and installation of a work of art;
- ▶ Where possible, supporting and promoting high calibre local artists;
- ▶ Building strong partnerships with the Federal Government, State Government, other Local Governments, and the City's Art sector to ensure that the opportunities for quality public art are maximised;
- ▶ Funding public artwork through the City's capital works program and operational budget processes; and
- ▶ Utilising private developer cash-in-lieu contributions as per policy POL-LP-1.10 Provision of Public Art.

03

APPROACH

3.1 GUIDING PRINCIPLES

CONNECTIONS AND PATHWAYS

Transport infrastructure projects can be complex, with delivery occurring over an extended timeframe. The five stations and associated civil infrastructure provide numerous public art opportunities.

The success of these projects will be largely dependent on an art procurement model that is equitable and responsive to evolving project needs. Along with other objectives, the public art program aims to:

- ▶ Deliver a diverse program of high-quality public art;
- ▶ Encourage creativity and innovation;
- ▶ Support opportunities for professional and emerging artists;
- ▶ Promote Noongar cultural input into place making; and
- ▶ Ensure commissioning, mentoring and training opportunities for Noongar and Aboriginal artists.

Meeting these goals requires an art procurement approach that is equally creative, flexible and innovative. It enlists a number of strategies to enable the participation of a wide range of artist and creatives over the duration of the project.

OPEN AND EQUITABLE

The Expression of Interest will be widely promoted to Western Australian artists and creatives. The aim is to establish a creative pool that can be drawn upon as art projects are developed.

The pool will include highly experienced and emerging artists, as well as other creatives that may contribute to the art program.

PARTNERSHIPS

The art program will foster connections between artist, creatives design professionals, suppliers and fabricators. One of the biggest challenges for emerging artists is access to the skills, specialist expertise and resources needed to undertake a public art project.

The procurement process will explore ways of up skilling artists through strategic partnerships. The Alliance team can assist by providing information on designers, materials, suppliers, fabricators and installers.

MENTORING

The art program will include mentorship opportunities designed to provide career pathways that build new skills and employment opportunities for Aboriginal artists, with a focus on Noongar artists.

Collaborative design workshops will allow Aboriginal artists to develop their skills through a structured and supported process. More detail is provided in the following sections.

OPEN COMPETITION

Open competition is fair and equitable in that it allows all artists and creatives to be considered for station projects. The Expression of Interest can be widely promoted to Western Australian artists and creatives, with submission requirements tailored to achieve the best outcome for the project.

The open competition process can establish a creative pool of suitably qualified artists and creatives that can be drawn upon as art projects are developed.

The pool will include highly experienced and emerging artists, as well as other creative that may contribute to the program. Artists can submit Expressions of Interest as individuals or as part of a creative team that includes the requisite skills and capabilities.

NOONGAR PROJECTS

The procurement model seeks to minimise potential barriers to participation by new and emerging Noongar artists, in line with other State Government initiatives.

The public art program will explore multiple pathways for Noongar artists to contribute to the project. This may include open competition, limited invitation, direct engagement or a structured workshop process.

The Expression of Interest for Noongar artists will allow for a targeted response to project requirements and support a collaborative approach to Noongar place making. Selected artists may participate through the following pathways:

- ▶ Shortlisted artists invited to prepare a Design Concept, or
- ▶ Selected artists invited to participate in design workshops for 'design only' elements, or
- ▶ Selected artists invited to participate in mentoring opportunities.

ABORIGINAL ENGAGEMENT FRAMEWORK

The METRONET Aboriginal Engagement Framework sets targets for engagement with Noongar and other Aboriginal stakeholders during planning and delivery. The Plan establishes actions to address the relevant engagement streams.

STREAM ONE

Noongar Cultural Recognition

- ▶ Ensure 'Welcome to Country' occurs at all appropriate art events in accordance with advice provided by the METRONET Noongar Reference Group;
- ▶ Include Acknowledgement of Country in the design of built form and/or landscape for all five stations

STREAM TWO

Noongar Cultural Input into Place Making

- ▶ Initiate a collaborative design process that allows the local community to be involved in identifying appropriate themes;
- ▶ Enable Noongar artists to contribute to the architectural and landscape design of stations;
- ▶ Embed themes and stories contained within the Noongar Cultural Context Document within the architectural and landscape design,
- ▶ Liaise with the METRONET Noongar Reference Group, through the development of designs and approval.

STREAM THREE

Aboriginal Procurement

- ▶ Encourage Noongar artists and creatives to register as Aboriginal Businesses with the Aboriginal Business Directory WA (ABDWA) and Supply Nation;
- ▶ Explore opportunities for Noongar suppliers and fabricators in delivering the public art program;

STREAM FOUR

Aboriginal Employment

- ▶ Facilitate career development opportunities for Noongar artists and creatives;
- ▶ Engage Noongar cultural advisors to contribute to the interdisciplinary design approach
- ▶ Enable skills development and capacity building for Noongar artists through structured mentoring opportunities.

PUBLIC ART PRINCIPLES

The METRONET Public Art Strategy identifies six public art principles that will guide decision making through the planning and delivery of the Public Art Program.



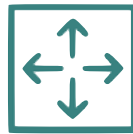
Place Making

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



Site Specific

Artworks are to be designed specifically for the site and are to be responsive to the site context - its surrounds, its use and users, and reflecting the relevant precinct art themes.



Scale and Fit

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



Well Considered & Managed

Artworks must be designed and constructed with best practice risk and asset management, being mindful of public safety, straightforward and low-cost maintenance, resistance to vandalism, and constructed with robustness appropriate for the lifespan of the artwork.



Attractor

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



Sustainable

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

3.2 CURATORIAL FRAMEWORK

The curatorial framework identifies themes and narratives to encourage a cohesive approach to public art across the five stations.

The framework responds to planning, place-making and station design principles established across the Morley-Ellenbrook Line. It acknowledges METRONET's attitudes towards site context, urban character, landscape values and the station's architectural typology.

The curatorial framework acknowledges the values and future aspirations of all stakeholders, local community members and transport users. It includes a vision for public art, describing what it aspires to achieve within the project.

CURATORIAL VISION

The curatorial vision is a resource for artists in developing site-specific responses to culture, landscape and place. It provides contextual inspiration and a starting point for artistic exploration.

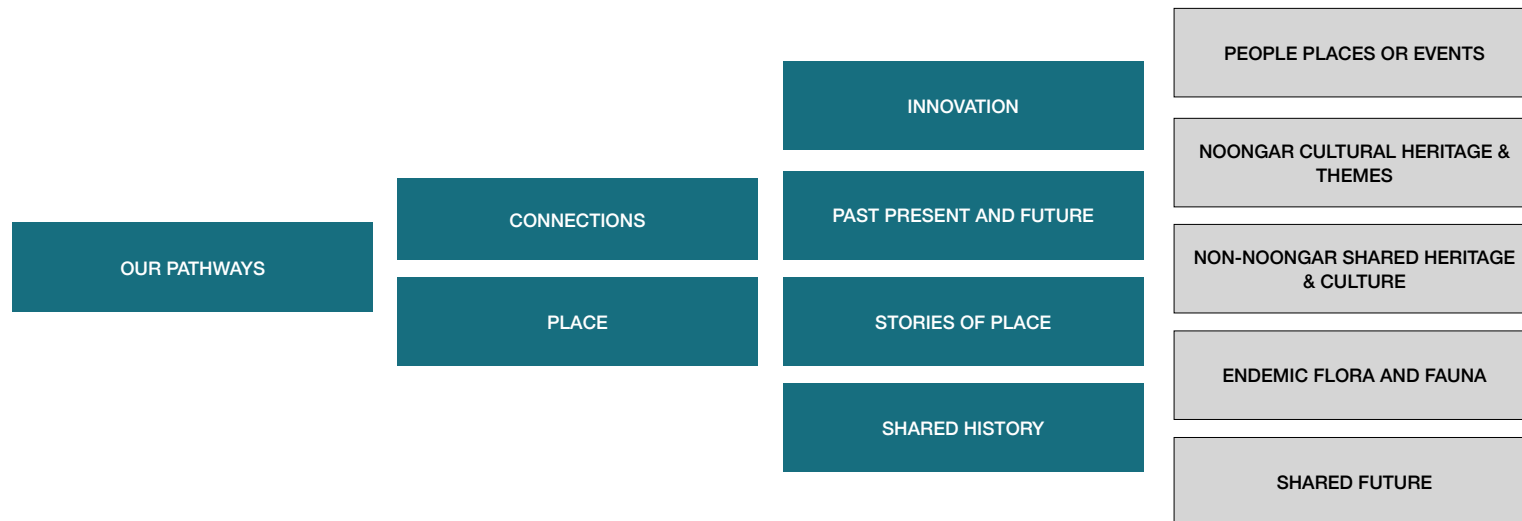
Every station has unique physical and functional characteristics that will affect its potential to develop as a liveable, vibrant urban centre. Public art will build on broader initiatives within the project to:

- ▶ Embody notions of identity and place, benefit local communities and leave a positive legacy for future generations;
- ▶ Foster connections between people and places, revealing embedding stories, ideas and authentic experiences within the stations and surrounding public space;
- ▶ Celebrate the cultural diversity of communities and people;
- ▶ Draw on community values to provide active public spaces that can be enjoyed day and night;
- ▶ Contribute to the activation of new town centres, neighbourhood centres and transit node precincts;
- ▶ Create new gateway and arrival experiences for public transport users and the broader community; and
- ▶ Enrich daily life and support community gathering in a vibrant and safe environment.

3.3 CURATORIAL THEMES

The Curatorial Themes provide a high-level thematic guides which encapsulate various qualities of the diverse topographies, station types and communities along the Morley-Ellenbrook Line.

Evoking elements of the local history, landscape and people, they can act as an initial source of inspiration for artists, ensuring that artworks forge meaningful connections to the locality and community.



The three broad themes below encompass both universal experiences and evoke stories and narratives specific to people and places along the new rail line.

GATHER

Social Encounters

Stations and their surrounding precincts are places of arrival and departure. They are meeting and gathering points that are an expression of local identity and the communities that they service.

Local life can be described by the social encounters in a vibrant town centre. Whether spontaneous or planned, social experiences add to the richness of daily life. Within the station they can us make us feel comfortable and safe.

Before their was a city, Noongar people gathered on the Swan Coastal Plain to hunt, fish and celebrate culture. New stations, town centres and public spaces will become the places where people meet, rest and play.

DWELL

Being of a Place

The landscapes and places along the line have changed significantly over time. From the wetlands and banksia woodland that was once there, the land has been shaped and altered.

The new line will accelerate that rate of change, creating new places and making the familiar less so. Though much of the original vegetation is gone, the line continues to reveal its topography and offer spectacular vistas to places beyond.

The pattern of land subdivisions, laid across the landscape largely remain today. Their boundaries shape the networks of roads that connect the suburbs and people.

Communities continue to evolve as farmlands give way to suburbs and commercial areas. As the city moves outward, people seek new ways of connecting to places and making it their home.

STREAM

Passing Through

The streams and wetlands are ancient. They have sustained life in the area for millennia. From deep beneath the surface, the water rises and flows towards the river.

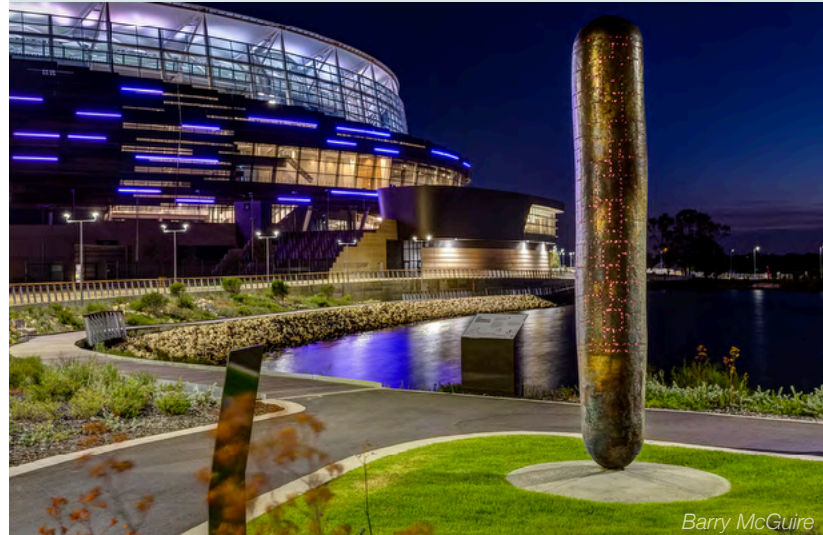
The stream exists within the landscape and as a metaphor for the confluence of pathways, routes and cultures. It is a place where people camped, gathered food. It sustains farmlands and is an attractor for recreation .

The stream can be the experience of travel and transition across the landscape. It embodies the experience of movement and change that defines the rail journey. It is the life force that connects places.

Beneath the station the stream is still there, hidden.

3.4 ARTWORK TYPES

The METRONET Public Art Strategy uses the DLGSC Public Art Commissioning Guidelines to define main categories of public art, recognising that boundaries between art types overlap.



STAND ALONE

Stand-alone artworks are arguably, the best known and recognised form of public art. They include sculptural works at a variety of scales, from landmark artworks that are major attractors and destinations through to small-scale elements interwoven within the landscape design.

They can be singular works sited at locations with high visual impact or be a series of small scale elements disbursed throughout a public space.

Stand-alone artworks are usually acquired through a standard artist commissioning process, with the artist responsible for design, fabrication and installation.

On more complex construction projects, artworks are sometimes delivered to site, with installation by the construction contractor or their subcontractors.



INTEGRATED

Integrated artworks is a broad category that includes art concepts and design elements integrated into the fabric of built form and urban environments. Often developed through a collaborative design process, the artist is best engaged during the early design stage.

Art concepts can be incorporated into the overall design as 'value added' elements, allowing artist to respond to the scale of the buildings and landscaped environments. This could include treatments to walls, ceilings, glazing, screens and floors, landscape elements and paving.

Integrated artworks can be developed as 'design only' or through a standard commissioning process. There can be a combination of approaches with the artists sometimes responsible for documenting, fabricating and installing the artwork elements.



APPLIED

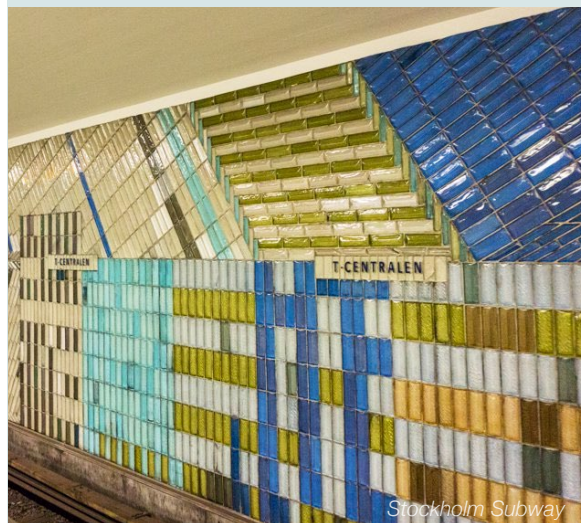
Applied public art is defined as elements applied to existing surfaces and structures. It may include, but not limited to, painted finishes, tiling, metal or other elements fixed to existing walls, floors or ceilings. They can be permanent or semi-permanent in nature.

Applied artworks are often designed and fabricated by the artist with installation towards the end of construction or after project completion.

To some extent, the artist is able to develop and fabricate artworks independently of the built form, meaning that they can be introduced later in the design process.

Applied artworks are usually acquired through a standard artist commissioning process, with the artist responsible for design, fabrication and installation.

On more complex construction projects, artworks are sometimes delivered to site, with installation by the construction contractor or their subcontractors.



Stockholm Subway



David Franklin



Superflex



Paul Dee

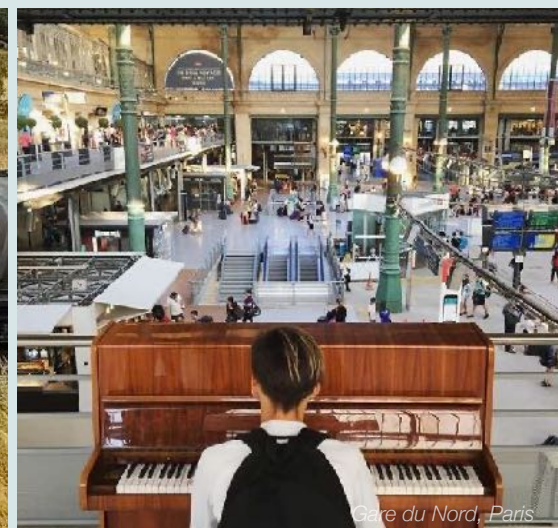
TEMPORARY

Temporary or programmed artworks include non-permanent artworks or events which activate a specified space or location for a pre-determined amount of time.

Temporary artworks add a vital layer of life and energy to public spaces, providing new experiences that build a sense of place over time, engage the community and encourage repeat visitation.

Temporary or programmed works can be curated as part of festivals or events and include a wide variety of art forms including hoardings, art installations, light festivals, musical and theatrical performances.

Art events can play a crucial role in place activation over time. During the station construction phase they can be a vehicle for positive community engagement. Post construction, they can be instrumental in the activation of new spaces and building a sense of community ownership.



LIGHT

Light can be a crucial component of any artwork types. At its most simple level, it may involve the illumination of artworks to enhance their night-time presence. At its best, it becomes an integral component of the artwork concept.

Light may be integrated into the fabric of the built form and urban environments as art concepts. They can become part of the overall design, allowing artist to response to the scale of the buildings and landscaped environments.

Sculptural works may incorporate light at a variety of scales, from landmark artworks that are major attractors and destinations through to small-scale elements interwoven within the landscape design.

Light can be an integral component of temporary or programmed works, curated as part of festivals or events. it can play a crucial role in place activation and safety.



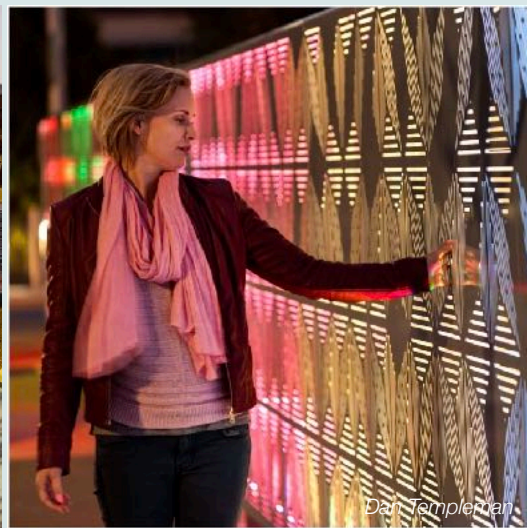
Jim Sanborn



Chris Nixon and Tom Lucey



Midland Railway Square



Dan Templeman

3.5 PROCUREMENT MODELS

ART COMMISSIONS

The majority of public artworks are procured through a standard commission process. The artist is usually responsible for the full scope of work, including design, documentation, fabrication and installation of the artwork.

The method is most relevant for stand-alone and applied artworks, which constitute the majority of public art projects.

The art commission model can also be appropriate for some integrated artworks, depending on the nature of the integration. The standard two stage process for artist selection involves:

- ▶ Shortlisted artists from the Expression of Interest are invited to prepare a detailed Design Concept;
- ▶ Shortlisted artists present their Design Concepts to the selection panel who select one artist or artist team;
- ▶ Alternatively, the selection panel may interview shortlisted artists and invite one artist to prepare design options before completing the Design Concept.

DESIGN COLLABORATIONS

Sometimes referred to as 'Design Only', artworks are developed through a collaborative design process.

Design elements are incorporated into the overall design as 'value added' elements, allowing artist to respond to the scale of the buildings and landscaped environments.

The artist is responsible for the Design Concept and Design Development only. The documentation, fabrication and installation is delivered as part of the larger project. Artist selection involves the following:

- ▶ Shortlisted artists from the Expression of Interest are interviewed by the selection panel. Alternately, artists may be shortlisted from a limited invitation.
- ▶ One artist or artist team is selected and engaged to prepare design options through a collaborative design process.
- ▶ The preferred options are developed into the Design Concept for approval before proceeding to Design Development.

A variation of this model can be applied to artworks developed through design workshops.

DESIGN WORKSHOPS

The Gnarla Biddi Art and Placemaking Workshops are a vehicle for ensuring that Noongar culture is reflected in the infrastructure designed and built as part of the MEL program of works.

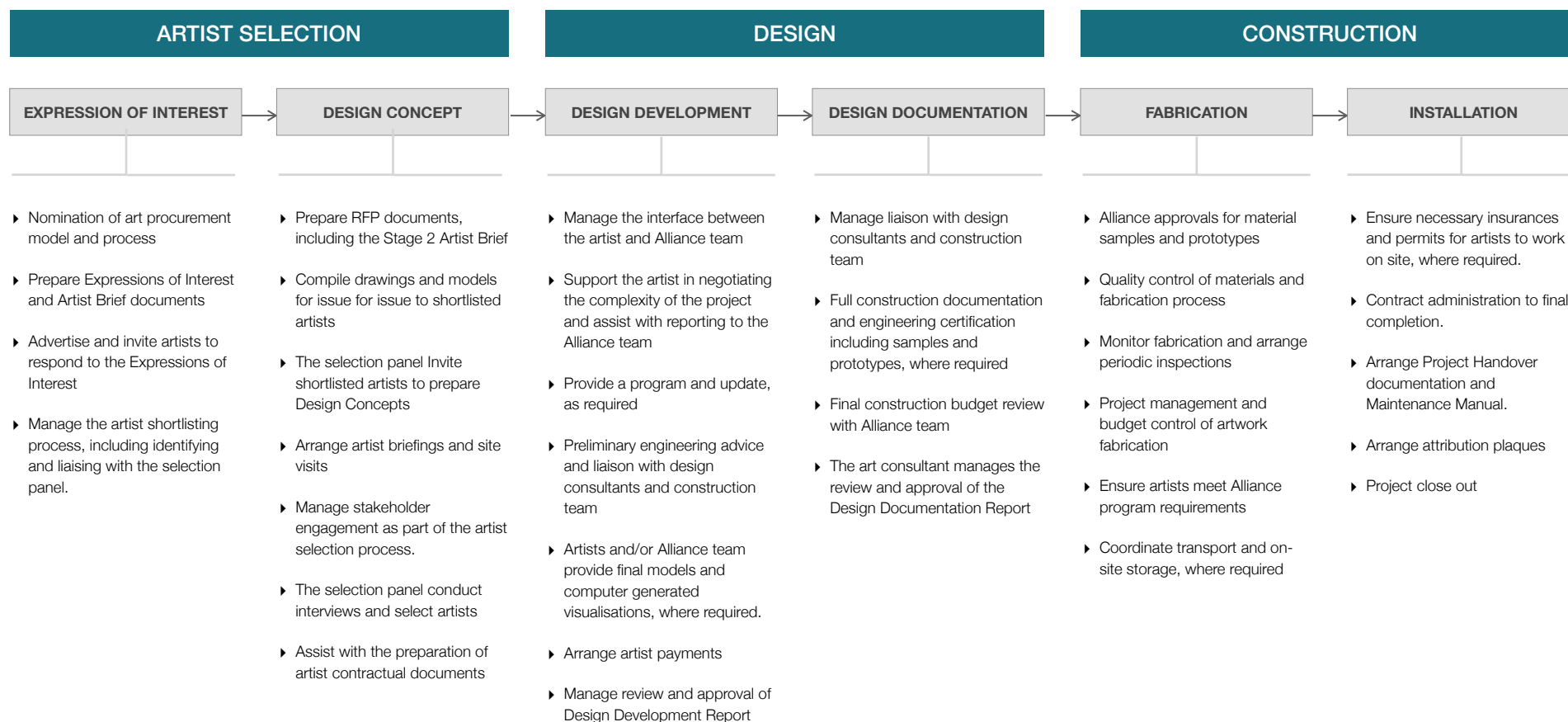
The workshops are a direct response to requirements of the Gnarla Biddi Engagement Strategy and Gynning/Morley- Ellenbrook Noongar Cultural Context Document, which promote Aboriginal connection to place, culture and community.

The model aims to reduce barriers for participation by Noongar artists. The workshops will identify public art opportunities for both experienced and emerging Noongar artists.

Artists will develop concepts that can be incorporated into the overall design as 'value added' elements, with artists only be responsible for the Design Concept and Design Development. The documentation, fabrication and installation is delivered as part of the larger project.

Workshop participants will also gain insight into the documentation process. Their involvement may extend into the implementation phase through visits to fabricators and station sites.

3.6 PROCUREMENT PHASES



3.7 ARTIST CONTRACTS

Artist agreements will set out the obligations and conditions of all parties involved in the public art program.

MELconnx has been nominated as the commissioning body for public artworks delivered through the art program. 'Fit for purpose' contracts will need to be developed that address the various ways that artists may be engaged.

The DLGSC Commissioning Guidelines (2019) provides a best practice model for engagement of artists. The BMW Artwork Commission Agreement is used for artist commissioned through the State Government Percent for Art Scheme and is based on the Arts Law standard agreement.

Other State Government departments and agencies such as PTA, LandCorp, DevelopmentWA and Main Roads WA have also adopted the agreement.

Design Concepts

Shortlisted artists are invited to prepare a Design Concept in response to a Stage 2 Artwork Brief, which sets out the conditions and submission requirements. Artists are paid a fee which is based on the value of the commission and the complexity of submission requirements. Conditions can be usually be addressed through a Letter of Agreement and reference to the Stage 2 Artwork Brief.

Design Agreement

A design agreement can be used when the artist is engaged for the Design Concept and Design Development stage only. In some instances, the agreement may also specify limited involvement in the implementation phases.

Documentation, fabrication and installation is delivered as part of the larger project and is not the artists' responsibility. The agreement provides details of the artist's moral and intellectual property rights in the design.

Commission Agreement

Artists commissioned through the State Government Percent for Art Scheme are engaged through a standard artist commission agreement. This form of contract is widely used when the artist is responsible for the full scope of work, including design, documentation, fabrication and installation of the artwork.

3.8 PRELIMINARY BUDGET

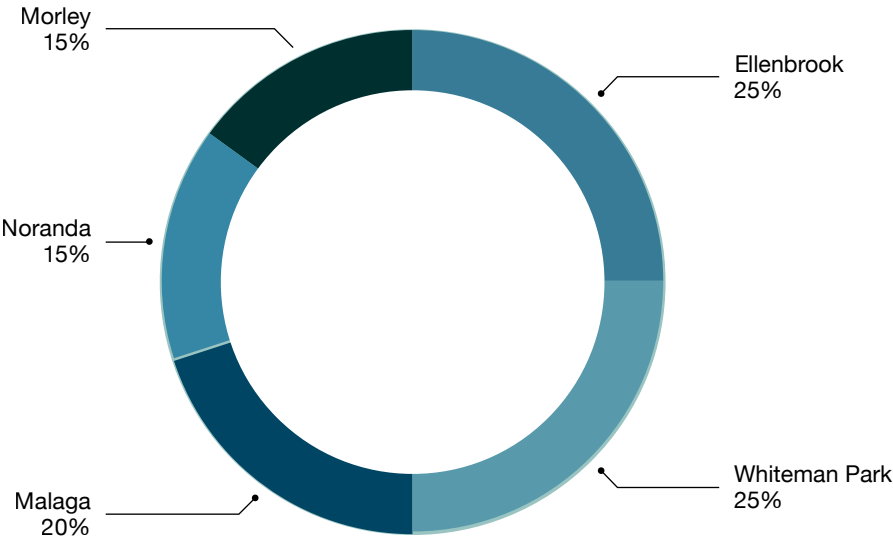
The preliminary budgets provides high level allocations for public artworks. Percentages have been assigned to zones within the station precincts rather than to individual art projects. Budgets for individual project will be determined as the opportunities become more defined. The amounts are currently inclusive of:

- ▶ Design Concept fees
- ▶ Commission budgets
- ▶ Design Workshop costs. (Artist fees associated with Noongar input into placemaking will be covered by a separate budget allocated to implementation of the Gnarla Biddi Strategy)
- ▶ “Value added” costs. This is the additional cost for artwork treatment of an exisiting element above the estimated base cost
- ▶ Contingencies and disbursements
- ▶ Contractors’ margin for management of the public art process

The allocations are based on the ability to maximise the visual impact of public art by ‘value adding’ to existing architectural and landscape elements, where appropriate.

This will be particularly crucial when considering potential input into urban design solutions for civil infrastructure that are currently not included in the scope of works.

An updated schedule for all five stations will be included in the Phase 2 Plan.



STATIONS

Ellenbrook	Welcome Place	30%
	Gateway	27%
	Station Building	24%
	Place Activation	10%
	Fees & Contingencies	9%
Whiteman Park	Welcome Place	33%
	Pedestrian Link	33%
	Station Building	20%
	Place Activation	5%
	Fees & Contingencies	9%
Malaga	Welcome Place	46%
	Station Building	40%
	Place Activation	5%
	Fees & Contingencies	9%

04

LINE WIDE

4.1 CONTEXT

The Morley-Ellenbrook Line is a connector for the central and northern suburbs of Perth. It creates an expanded web of connected places in distinctive landscapes and settings on the Swan Coastal Plain.

The new rail line echoes the path of the Swan River, which provides landscape markers as it meanders northwards into the Avon Valley. The line will become an equally distinctive marker and corridor in the urban landscape.

The rail line, like the river, links various points along the way. The idea of connection along the trail translates into a more integrated family of station buildings and precincts: a line and an extension to the greater transport network.

Initially tracking north through established suburbs and road infrastructure, it cuts east below Whiteman Park and across Bennett Creek.

As it swings north towards Ellenbrook, and up the eastern flank of Whiteman Park, it shadows the upper reaches of the Swan River to the east, forming a man-made reflector of light along the length of the line.

Each station is conceived as an important civic place – distinctive, contextually appropriate and a safe and inviting setting for the gathering and movement of people on and off the train line.



STATIONS

Stations and their immediate surrounds are convergence points and places of transition between transport modes and the surrounding environment. Public art can contribute to the legibility of these functional spaces by responding to the way people use them.

WELCOME PLACE

The Welcome Place is the heart of the station. It is the place where people arrive in the town or suburb and can be an expression of the community's identity and sense of place.

The Welcome Place is a meeting place where people congregate or wait before proceeding on their journeys. It is also the place where people need to make decisions when making transfers. It is also a primary focus for public artworks, including:

- ▶ Large-scale destination artworks intended to be an iconic attractor that is easily identifiable and highly memorable;
- ▶ Medium-scale markers that define nodes, focal points and decision points;
- ▶ Small-to-medium scale artworks and integrated elements that introduce elements of surprise, pause and intrigue.



KISS AND RIDE

The Kiss and Ride is a focal point within the car park. It is a transitional zone where the user's priority is accessing vehicles, drop-offs and passenger pick-up.

Public artworks may assist with guiding people towards the station building. They may take the form of elements integrated into canopies, arbours or pavement treatments.

BUS INTERCHANGE

Located at bus stands, along pathways and routes, artworks can be a variety of forms, primarily integrated into the fabric of transport infrastructure.

They can tell stories, explore themes or assist in orientation while guiding users towards the station building.

ENTRIES

Entry points need to provide clear connections and pathways to the Welcome Place, Station and Bus Interchange. Public art in these locations needs to be appreciated at a vehicular, cyclist and pedestrian scale and may:

- ▶ Reinforce major gateways or arrival points; and
- ▶ Strengthening wayfinding along key pedestrian corridors.

CIVIL INFRASTRUCTURE

Civil infrastructure along the 21km route includes roads, tunnels, underpasses, viaducts, retaining walls and noise walls. Most of this infrastructure is currently not included in the scope of the public art program, which focuses on station buildings and immediate surrounds.

In some instances, the impact of civil infrastructure can be significant. Public art can respond to the scale of the infrastructure by contributing to urban design solutions that provide gateway experiences or mitigate visual impact.

STATION BUILDINGS

As people arrive at the train station the experience must be quick and easy. The space needs to be organised around smooth flows and intuitive wayfinding, that provides all the clues before relying on signage.

Artworks may be experienced progressively as station users move along pathways and through zones. They may frame and direct attention towards spaces beyond.

Artworks may be incorporated into the fabric of the building to provide a more diffused or immersive experience. They can be integrated into surface treatments, such as walls, metal screens, soffit treatments or glazing.



4.2 SENSE OF PLACE

The Sense of Place Statements are intended to ensure that design decisions for public artworks in station buildings and their immediate surrounds align with community values and expectations.

The Public Art Plan includes Sense of Place Statements for each station on the Gynning/Morley-Ellenbrook Line. They draw sources, including on the METRONET Noongar Cultural Context Document, Preliminary Place Plans and relevant Local Area Plans.

The Sense of Place Statements have also benefited from the input of community reference groups established for each project areas along the line, with the City of Bayswater and City of Swan playing key roles in representing community interests.

The statements establish common themes, narratives and stories for the whole line, as well as distinct local stories specific to certain localities.

They are not intended to be an extensive history for each station area. However, they will be available as a resource when developing the curatorial framework and themes included in artwork briefs.



Mussel Pool, Whiteman Park

THEMES AND STORIES



Sense of Place

The Morley-Ellenbrook Line encapsulates a variety urban and natural experiences as it travels through diverse landscapes along its 21km journey.

The rail line, like the Swan River, links various points along the way. The idea of connecting stories and themes along the line translates into a more integrated family of stations: a line and an extension to the greater transport network.

Line wide and location-specific stories and themes are addressed in detail under the relevant station heading.



Gnarla Biddi

“ Since the Koondarm our ancestral pathways have guided us through Noongar Boodjar from significant place to significant place from one water body to another.

Now we work together to strengthen Gnarla Biddi, the way that people travel and connect to places, still linked to our shared history and culture.”

The Gnarla Biddi statement, contained in the METRONET Aboriginal Engagement Strategy, provides a unifying and all encompassing theme that is relevant to all artists, whether Noongar or non-Noongar.

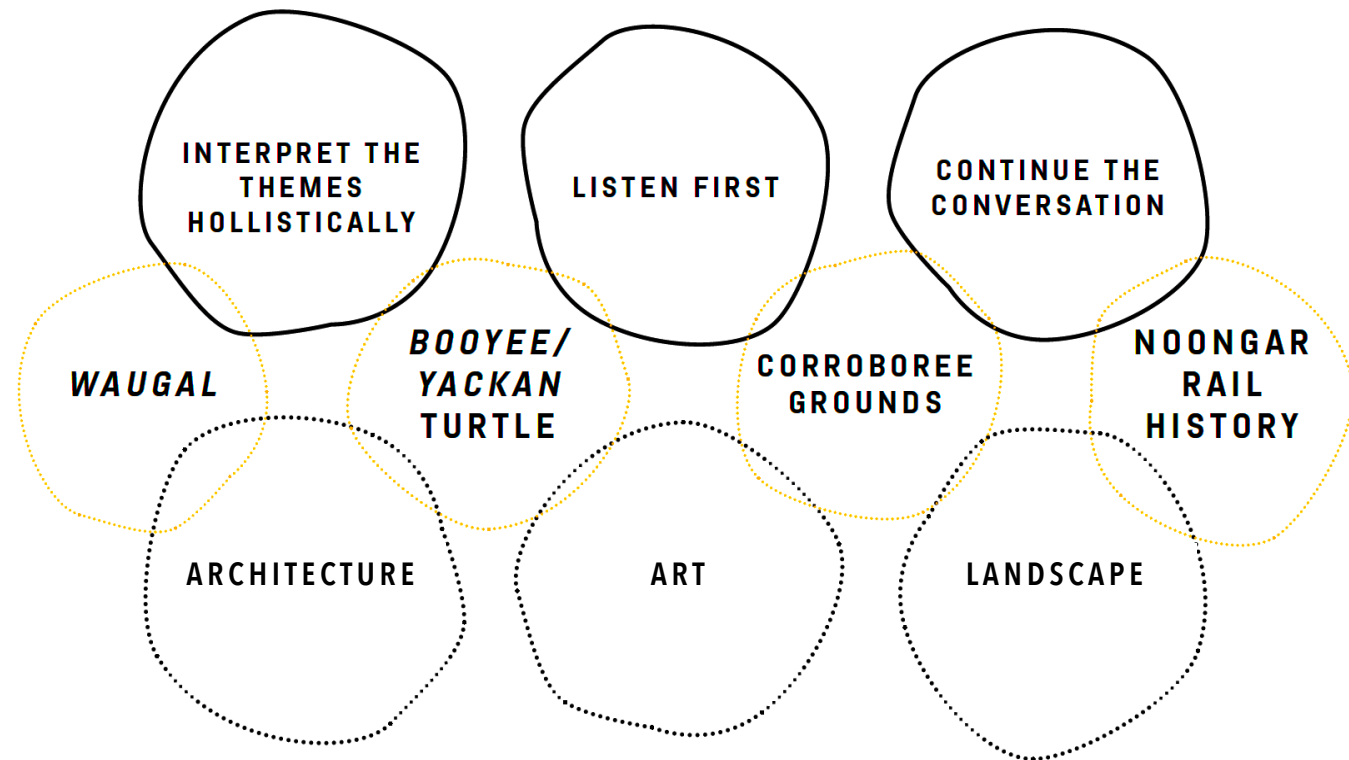


Noongar Cultural Context

Significant local Noongar themes include, but are not limited to:

- ▶ Waugul - the creation story of the spirit/rainbow serpent; a place of water with many wetland and river features;
- ▶ Turtle (Boyee or Yackan) - Illustrating belief in the shared spiritual essence of all living things
- ▶ Corroboree Grounds - Important meeting and ceremony places within the biddi network;
- ▶ Noongar Rail History - Language maintenance, cultural renewal and resistance, travelling, residence and return to country through the railways.

NOONGAR THEMES



The Noongar Cultural Context Document identifies line-wide themes that will be further developed through a collaborative design approach led by Noongar cultural advisors and artists.

The approach is intended to ensure that Noongar culture and placemaking is embedded in the design of stations and their immediate surrounds. Artwork concepts will initially be developed to reinforce and complement elements of the landscape design, including planting, furniture, paving and signage.

Artwork concepts and design elements may also be incorporated as 'Design Only' elements in station buildings.

Design workshops will facilitate input into the design of stations and their surrounds. They will involve input from both experienced Noongar artists and emerging Noongar artists.

Design fees directly associated with Noongar input into placemaking will be covered by a budget allocated to support the implementation of the Gnarla Biddi Engagement Strategy.

The Noongar Design Workshops will play an important role in Noongar story telling and interpretation of cultural material.

DESIGN WORKSHOPS

The workshop process will allow sufficient time for artists to have meaningful engagement with the Noongar Reference Group, cultural advisors and the Alliance team.

It will also allow time for artists to become familiar with the complexities of the rail project and to develop concepts through a structured and supported process.

The thematic approach will be informed by the overarching Gnarla Bidji theme of 'Our Pathways' while also addressing the following sub-themes:

- ▶ Acknowledgement of Country
- ▶ Shared Stories and Knowledge
- ▶ Cultural Mapping
- ▶ Noongar Language
- ▶ Dual Naming
- ▶ Meeting Place
- ▶ Culturally Significant Plants
- ▶ Bush Foods & Medicine
- ▶ Seasonal Flowers & Fruits
- ▶ Totemic Species



The initial focus will be on concepts that can be incorporated into landscape elements in stations at Ellenbrook, Whiteman Park and Malaga. Potential design elements may include:

- ▶ Garden beds
- ▶ Furniture and paving
- ▶ Wayfinding signage
- ▶ Interpretation

Architectural elements may include, but is not limited to:

- ▶ Facade treatments
- ▶ Metal screens
- ▶ Glass balustrades

4.3 OPPORTUNITIES

Stations are convergence points and places of transition between transport modes and the surrounding environment. They need to be organised around smooth flows and intuitive wayfinding.

Artworks may be experienced progressively, as station users move along pathways and through zones. They may frame and direct attention towards spaces beyond.

Artworks can emphasise arrival or meeting points,. They can also be part of the fabric of the station building and surrounding landscaped spaces, as more diffused or immersive experiences.

Stand-alone artworks may include sculptural works at a variety of scales. They can be singular works sited at locations with high visual impact or a series of small scale elements disbursed throughout landscaped spaces.

Art concepts may also be incorporated into the overall design as 'value added' elements, allowing artist to response to the scale of the buildings and landscaped environments. This could include treatments to walls, soffits, glazing, screens and floors, landscape elements and paving.

Some artwork opportunities have already been identified within the station designs. They will be refined and added to as station designs progress. They may include, but are not limited to the following examples;



MARKERS

Stand-alone artworks provide markers and episodes along a journey and can operate at different scales:

- ▶ Landmark artworks can emphasise arrival or gateways points where their scale and visibility make them identifiable and memorable
- ▶ Medium scale artworks may consist of a single focal element or multiple elements extending along pathways or routes.



LANDSCAPE

Small-to-medium in scale, fine grained artworks can be incorporated into the landscape design as integrated or stand-alone elements.

They may be integrated into functional elements, such as retaining walls, screens, informal seating, paving and interpretive signage.



SCREENS

Station buildings include extensive areas of permeable metal panels. The artwork may 'value add' to these existing elements as:

- ▶ Screen walls on vertical circulation buildings
- ▶ Weather screening on platforms
- ▶ Perimeter fencing
- ▶ Balustrading on elevated concourses and walkways



CANOPIES

Stations and bus interchanges are connected by a series of canopies and arbours. The canopies guide transport users towards the station while also offering weather protection. The artwork may take the form of treatments to:

- ▶ Fabrics on green and/or unplanted arbours
- ▶ Soffits in linking canopies



GLAZING

Station buildings and bus interchanges include glass panels as weather, privacy and security protection. Artworks may be incorporated as fritted designs to:

- ▶ Skylights located centrally along the length of the station and platform canopies
- ▶ Internal waiting areas in station buildings
- ▶ Bus stands



PLAY

Forecourt areas connect stations to the bus interchanges, car park and surrounding precinct. These 'Welcome Places' are the social 'heart' of the station and important places of social gathering and interaction.

Informal playscapes can offer a wide range of open-ended play options that allow people to be creative and use their imagination. They can have multi-generational appeal to children, families, and people of all ages.



MURALS

Along its length the rail line rises and dives as it travels through different environments. Artworks may include:

- ▶ Construction hoardings
- ▶ Painted mural treatments to noise walls
- ▶ Applied or cast panel treatments to noise walls
- ▶ Integrated lighting to noise walls
- ▶ Painted ancillary buildings, such as bike storage.
- ▶ Service buildings on platforms and surround areas



CIVIL INFRASTRUCTURE

Grade separated structures such as ramps, viaducts, dives, tunnels and bridges extending over and under the new rail. Artwork opportunities include;

- ▶ Vertical surfaces of viaducts
- ▶ Painted or applied soffit treatments
- ▶ Painted or applied columns
- ▶ Retaining walls and bridge embankments
- ▶ Integrated lighting solutions

05

WHITEMAN PARK STATION

URBAN CONTEXT

WHITEMAN PARK

Whiteman Park Station is located at the edge of Whiteman Park and across from the suburb of Brabham. The station is located in an area that is an important buffer between the Park's core and suburban developments to the east.

Whiteman Park is a unique conservation and recreation reserve, covering 4,000 hectares of natural bushland and leisure facilities. The Park is a centre for environmental heritage and conservation of endangered fauna. Preservation and promotion of Noongar culture and connection to Country is core to the Park's strategic planning.

Whiteman Park is located on the doorstep of the Swan Valley, one of Western Australia's most visited attractions with more than one million visitors each year. The Park includes a range of attractions and facilities, including the Whiteman Village, Motor and Tractor Museums, Caversham Wildlife Park, the heritage tram line and an array of recreational facilities.

Playgrounds and picnic areas are located throughout the Park, connected by walking tracks and an extensive cycle network.

URBAN GROWTH CORRIDOR

The Urban Growth Corridor stretches approximately eight kilometres from Ellenbrook to Caversham in the south. It is bounded by Whiteman Park to the west and the Swan Valley to the east.

The suburban development of Brabham is adjacent to the station and includes homes, schools, shops and recreational areas. The future shopping centre will be within walking and cycling distance of the station. From the train station east, an activity focused main street with increased residential density is proposed, connecting the shopping centre and future high school.

The 'Old Caversham Airfield' is located to the east of the station and Drumpellier Drive. The site includes a Bush Forever area that connects Whiteman Park with the Swan Valley. The remains of the Australian Grand Prix circuit, used in 1957 and 1961, are located in the area.

Prior to urban development beginning in the corridor, the land consisted of small lot farming and lifestyle blocks. Other uses in the area included grazing, poultry farms, a mushroom farm and viticulture activities.

The majority of these land uses have now ceased and development has commenced across pockets of the Urban Growth Corridor.

CULTURAL SIGNIFICANCE

The land that makes up Whiteman Park has high cultural significance for Noongar people, with strong mythological and historical connections.

Aboriginal groups would travel along the reaches of Bennett Brook, hunting and gathering food while moving from camps in the Guildford area to Lake Gnangara, then beyond to the freshwater chain of wetlands that extend from Lake Goollelal to Yanchep.

The Park has extensive wetland systems associated with Bennett Brook and its tributaries, with most of the registered Aboriginal Heritage sites within the Park connected with the Brook.

There are five registered sites of significance to Aboriginal people within the current boundaries of Whiteman Park. They include artefact scatters and sites of cultural significance.²

² Whiteman Park website - Aboriginal Cultural Significance

ENVIRONMENT

Whiteman Park is a unique conservation and recreation reserve that covers nearly 4,000 hectares of natural bushland and leisure facilities. It offers a range of natural environments as well as more formal recreation areas and historically themed facilities.

The conservation area encompasses a range of diverse habitats, with the sands of the Swan Coastal Plain supporting woodlands of marri, jarrah and banksia; extensive heathland; melaleuca wetlands and unique ephemeral damp lands.

Nearly half of Whiteman Park's land is retained for the conservation of wildlife - essentially as a means to provide protected habitat for a wealth of plant and animal species native to the area.

Over the past thirty years considerable environmental research has been undertaken into the wildlife and ecology of the Park and this assists its future management.

The Park is located over the Gnangara Water Mound and thus its existence protects one of Perth's major sources of drinking water.

HISTORY

Whiteman Park takes its name from Mr Lew Whiteman who purchased land in the area in 1939 for the purpose of grazing cattle, before developing the popular picnic spot of Mussel Pool in the 1960s.

From 1977 to 1990, landholdings were purchased by the State Government from numerous owners, including Mr Whiteman. The creation of the parkland also served to protect the Gnangara Water Mound, a vital source of drinking water for the Perth metropolitan area, and create a haven for local flora and fauna.

In 1986, Whiteman Park was officially opened and named in recognition of Mr Whiteman's pioneering development of the public open space.

Areas west of Beechboro Road and along the Bennett Brook south to the Swan River came under Whiteman Park management in 1999 and 2001.

SENSE OF PLACE

Whiteman Park is in the heart of the bushland experience of the Morley-Ellenbrook Line. Arriving at Whiteman Park station is arriving in Whiteman Park itself.

The station and its immediate surrounds are the Park's forecourt, a meeting ground at the gathering of pathways, old and new, relaxed and dynamic, natural and human, in a natural bushland setting.

The place is infused by the Noongar understanding of 'biddi'. The water ways, bushland, native plants and wildlife of the Bennett Brook system and Whiteman Park are all around.³

They are supplemented by reminders of newer history - the heritage tram, air strip and grand prix circuit. All are combined with beautiful walks trails and cycle routes, adventurous play and relaxed picnic areas.

People are living around the corner, with a gateway-class underpass to future shops, schools and urban activity in Brabham, while the elevated rail frames views from Drumpellier Drive to the Whiteman Park bush and entrance.

The Whiteman Park station precinct is more than a transportation hub. It should be a place that feels occupied and 'owned' by the community it services.

The Sense of Place is built on an authentic character that reflects its context and the local community's aspirations, making the place cared for, safer and activated.

The Preliminary Place Plan provides a vision for the station precinct that reflects its context and community aspirations. Whiteman Park Station should have the following qualities:

Awe of Nature

'Arriving at the station precinct evokes a sense of awe. It is omnipresent, in the buildings and public realm alike and being treated with dignity. The place is a respite from the urban bustle, and beautiful with a sense of roughness much like the bush.'

Intertwined

'The station precinct is an emerging experience where everything feels connected not just physically but also in mind and in time. Paths, streams, cultures, stories and people meander through creating nodes for deeper engagement and understanding.'

In Motion

'The precinct feels mature yet forward-looking. It is layered, where the new is gracious and respectful to the old, remembering the old ways. A place that is flowing; fast and slow, permanent and ephemeral.'³

³ *Whiteman Park Station Precinct -Preliminary Place Plan*

THE STATION



THE STATION



The station will be located near the intersection of Drumpellier Drive and Youle-Dean Road, near the main entrance to Whiteman Park, which is a nature reserve and recreational tourist attraction.

Situated on the edge of Whiteman Park, the station and its immediate surrounds will have a relaxed bush feel. It will include a bus interchange and car parking, providing efficient transport links to nearby Bennett Springs, Dayton, Brabham, and Henley Brook.

The station will be located in the Park's forecourt, a meeting ground at the gathering of pathways, all located in a natural bushland setting.

A gateway-class underpass will connect transport users to future shops, schools and urban activity in Brabham, while the elevated rail line frames views from Drumpellier Drive to the Whiteman Park bush and entrance.

A pedestrian link under Drumpellier Drive connects the station to the rapidly growing suburb of Brabham.



ART OPPORTUNITIES

Overview



Curatorial Vision

Public artworks will contribute to the gateway experience for nearby residents and visitors to Whiteman Park.

The artworks will be inspired by the richness of the natural parkland setting and its significance as a biodiversity hotspot. They will celebrate Noongar connection to place through the expression of cultural stories and themes.

Artworks may be stand-alone sculptural elements that act as wayfinding markers. They may include artwork elements integrated into the fabric of the architecture and landscape.

Collectively, they will express line-wide and location specific themes developed through a collaborative design process.

- 1 Pedestrian Link
- 2 Playscape
- 3 Bike Store
- 4 Skylight
- 5 Entry Markers



ART OPPORTUNITIES

Overview



1 Pedestrian Link

The artwork may be integrated into walls, soffit and paving treatments. It may include a programmable lighting/sound component, to increase its night time presence and improve pedestrian safety.

2 Playscape

The Playscape will be located centrally within the Welcome Place. Artworks will be small to medium scale elements, integrated into landscape and nature play designs. They may express location specific themes identified in the Noongar Cultural Context Document.

3 Bike Store

The Bike Store extends the length of the viaduct. The artworks will be integrated into the perforated metal panels that are highly visible from a number of vantage points. They will be inspired by the richness of the natural parkland setting and its significance as a biodiversity hotspot..

4 Skylight

Fritted glass designs in the skylights allow for a line-wide response that emphasises the connections between stations. The artworks may be detailed elements integrated into the glazed screens, introducing layers of narrative, pattern and texture.

5 Entry Markers

Located at the east and west entries, the artwork may announce arrival at the station precinct and allude to what lies beyond in the park. They will be medium to large scale stand-alone artworks that act as wayfinding markers. Potentially delivered in partnerships with Peet and Whiteman Park.



06

REFERENCES

The following documents and websites have been referenced in the preparation of the Plan:

- ▶ METRONET Public Art Strategy
- ▶ METRONET Morley-Ellenbrook Line Public Art Guide
- ▶ METRONET Aboriginal Engagement Strategy (Gnarla Biddi)
- ▶ METRONET Noongar Cultural Context - Gyinning/Morley-Ellenbrook Line
- ▶ METRONET Station Precinct Guide
- ▶ Ellenbrook Station - Preliminary Place Plan (Place Laboratory)
- ▶ City of Swan - Ellenbrook Local Area Plan
- ▶ City of Swan - Growth Corridor Local Area Plan
- ▶ Whiteman Park Station Station - Preliminary Place Plan (Place Laboratory)
- ▶ Whiteman Park Strategic Plan 2017-2021 (Department of Planning)
- ▶ <https://www.whitemanpark.com.au/>
- ▶ <https://www.bushlandperth.org.au/treasures/whiteman-park/>
- ▶ Malaga Station - Preliminary Place Plan (Place Laboratory)
- ▶ City of Swan - Malaga Local Area Plan
- ▶ City of Swan - Ballajura Local Area Plan
- ▶ Beeralain/Bayswater - Station Precinct Placemaking Plan (UDLA and Apparatus)
- ▶ <https://www.noongarculture.org.au/>