

Appendix N - Public Art Opportunities document prepared by ALUA

5.7 PUBLIC ART PLAN

"The METRONET Public Art program will contribute to developing the identity and sense of place of civic infrastructure and amenities being delivered by METRONET."

SWTC Book 3: Part A - Scope of Works (pg. 44)
Public Transport Authority

5.7.1 Overview

The redevelopment of the 7km Inner Armadale Level Crossing Removal Project (IALXR) presents a unique opportunity to reflect the character, culture, and heritage of the surrounding areas through the planning, design and integration of art and Noongar cultural content into the project. The Armadale Line Upgrade Alliance (ALUA) has started this process during the AD phase to ensure cultural narratives and creative interventions are embedded in the project from the very beginning, ensuring the outcomes are successfully and authentically integrated.

An indicative *Plan for Integrating Art + Cultural Content* has been prepared by Artify in alignment with Gnarla Biddi, METRONET'S Aboriginal Engagement Strategy with particular focus on two applications; Integrated Design Concepts and Public Art.

5.7.2 Integrated Design Concepts

Embedded into the urban realm, landscape and station architectural a number of Integrated Design Concepts are big, symbolic opportunities often deeply abstracted in their form and presence, which visually and thematically connect the corridor as a whole.

5.7.3 Public Art Plan

Themes and narratives that will inform the project at a more granular, detailed scale through layered opportunities that are connected to specific sites. These narratives and stories will be expressed through physical and digital interpretation, public artwork opportunities and community participation projects.

5.7.4 Reference Documents

The *Plan for Integrating Art + Cultural Content* draws reference from METRONET's Gnarla Biddi (our pathways) Strategy, METRONET Noongar Cultural Context Document, METRONET Public Art Strategy, METRONET IALXR Public Art Guide and preliminary IALXR Place Plan for the five stations.



5.7 PUBLIC ART PLAN

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5.7.5 Narrative Framework - Public Art

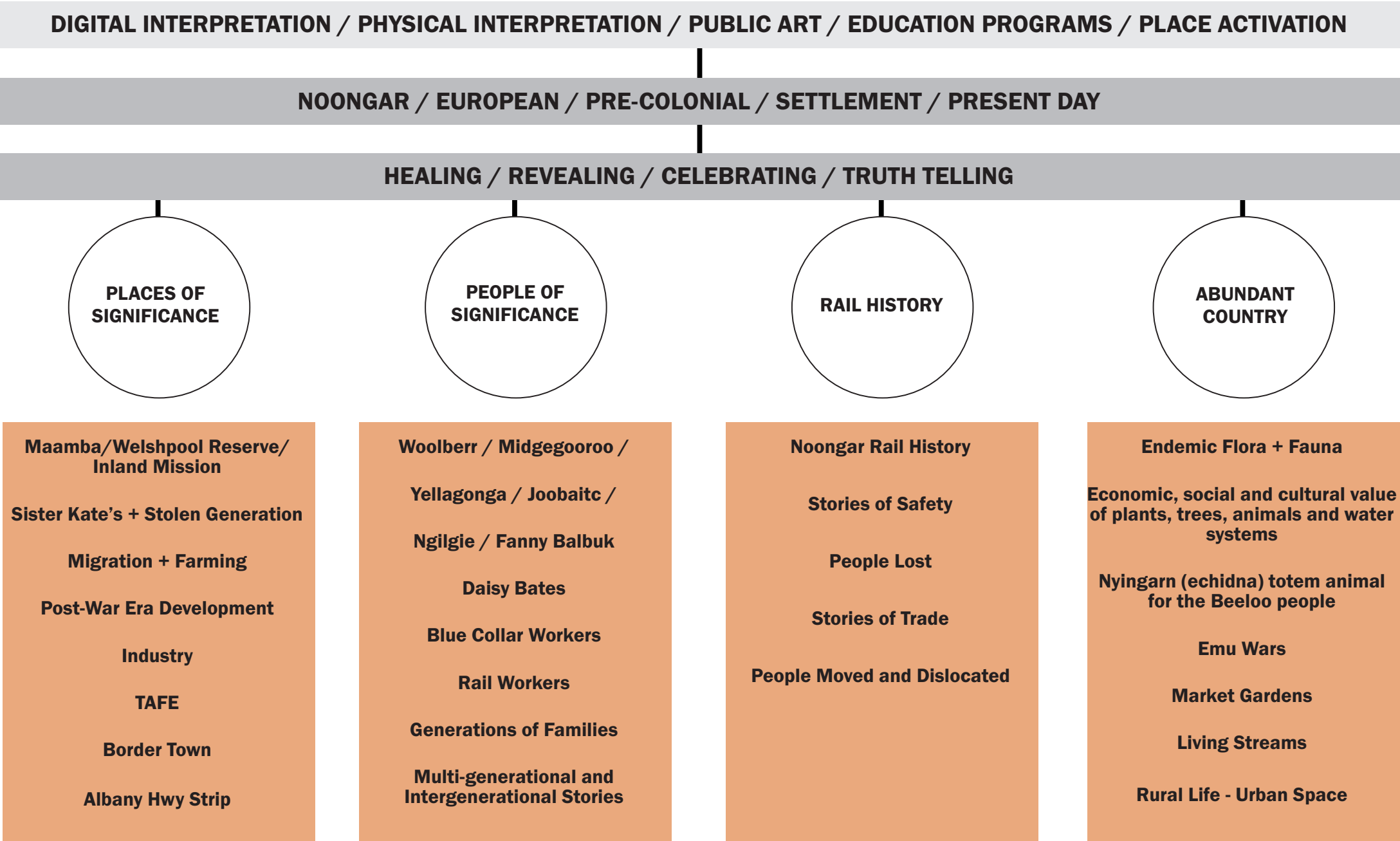
A Themes and narratives that will inform the project at a more granular, detailed scale through layered opportunities that are connected to specific sites. These narratives and stories will be expressed through physical and digital interpretation, public artwork opportunities and community participation projects.

Where Integrated Design Concepts will explore and celebrate cultural narratives in a high-level, abstracted way, Public Art themes will allow for specific and detailed narratives of place, people and events to be explored and shared.

The project sits within a richly diverse historical, social, economic, and environmental context. Deep Storytelling will cover four broad themes to ensure a balanced and nuanced narrative is explored.

- _ Places of Significance;
- _ People of Significance;
- _ Rail History; and
- _ Abundant Country

Forming a layered network working inter-dependently and in unison, each of these Themes is also recognised as expansive independently and contain various sub-contexts which will be investigated in further detail throughout the project planning, design, and future opportunities, procurement approach for the integration of cultural content into the project.



5.8 ART METHODOLOGY

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5.8.1 Methodology for Integrating Art and Cultural Content

The following methodology has been adopted by Artify, Barry McGuire and Carol Innes in the preparation of the Plan for Integrating Art + Cultural Content:

The Narrative Framework for IALXR has been developed in two parts, intended to inform different components of the project, as follows:

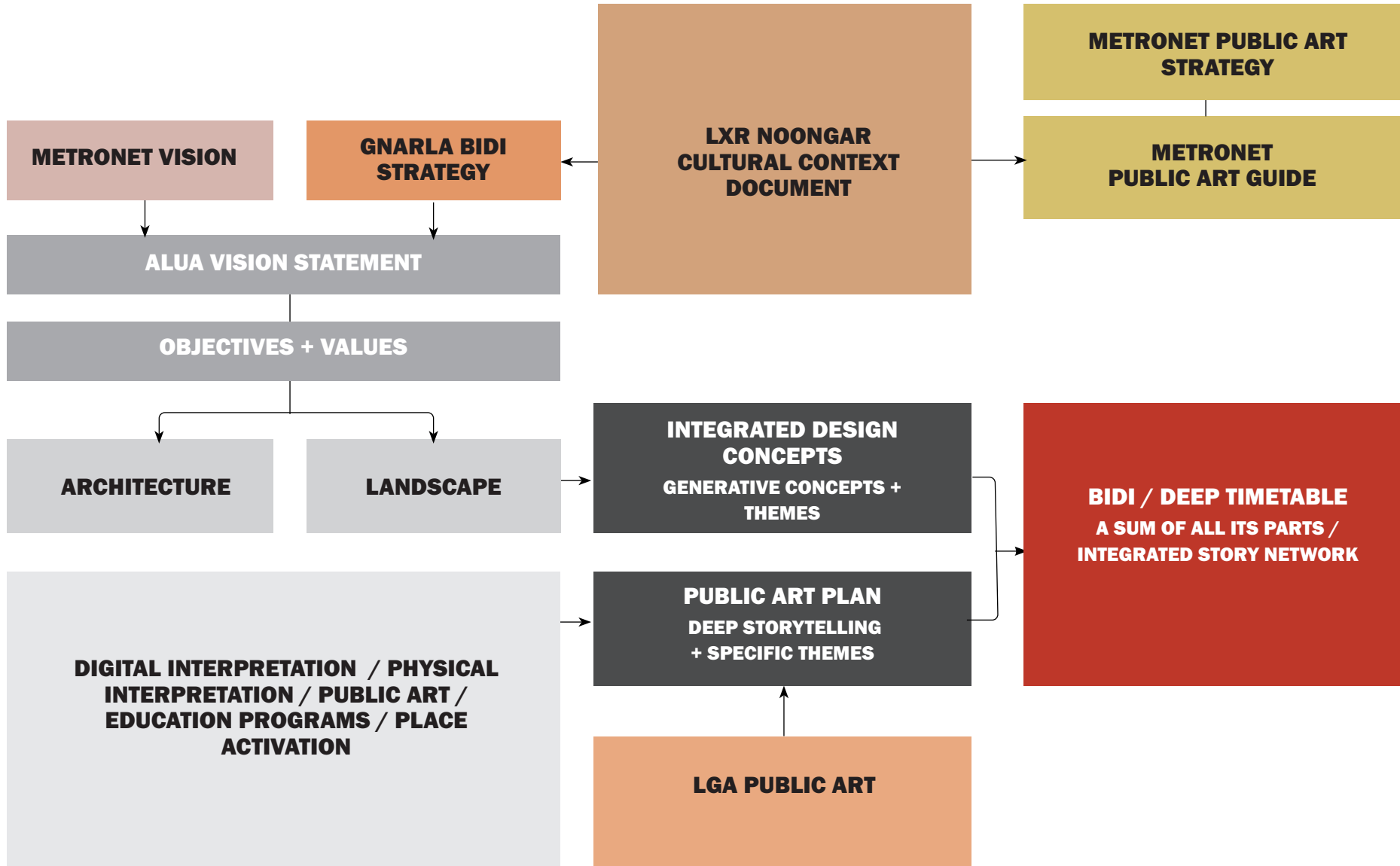
- _ Review the Gnarla Biddi Aboriginal Engagement Strategy and the ALXR Cultural Context document, sharing insights and key findings with the project team to ensure a deep understanding and appreciation for the work undertaken by METRONET, Nyungar Birdiyia and the METRONET Noongar Reference Group.
- _ Develop the Art + Culture Vision for the project which aligns with METRONET and ALUA's aspirations and intent for the IALXR Project, including the Gnarla Biddi Aboriginal Engagement Strategy and relevant Place Plans
- _ Develop a series of Objectives which define the tangible goals the project sets out to achieve, providing a framework for assessing the project over time.
- _ Develop a series of Values as a filter through which we evaluate decision making and intangible benefits for the lifespan of the project;
- _ Undertake additional research and investigation into local historic, cultural, environmental and social contexts and stories outlined into the Cultural Context document.
- _ Building on the ideas and narratives outlined in the IALXR Cultural Context Document, develop a Cultural Framework which outlines two streams of interpretation:
- _ How generative concepts and themes will conceptually and aesthetically inspire Integrated Design Concepts

within the architectural and landscape design.

- _ How layered opportunities, including digital interpretation, physical interpretation, public art, education programs and place activation, will provide an opportunity for deep and site specific storytelling.

5.8.2 Methodology for Developing Public Art Plan

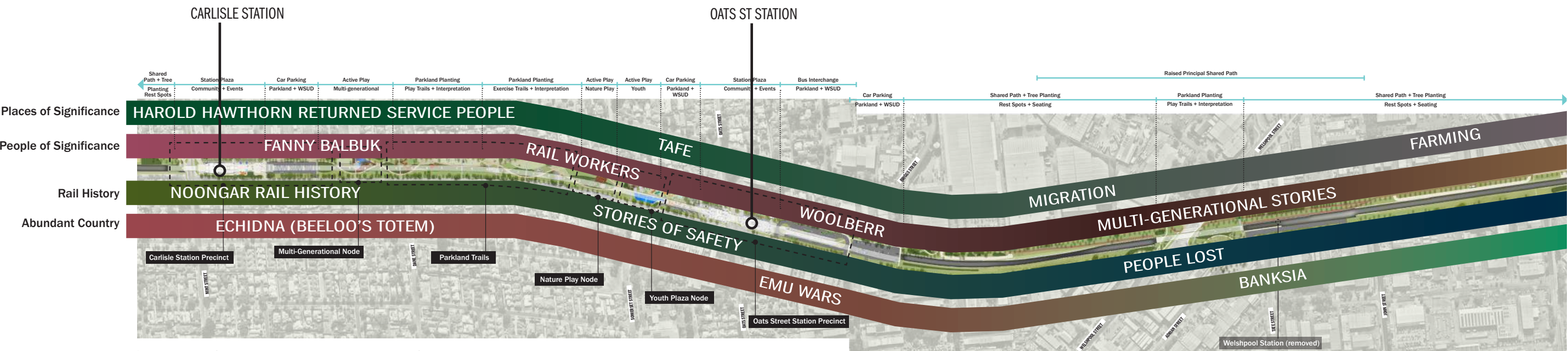
- _ Review METRONET Public Art Strategy, METRONET Armadale Line Public Art Guide and Place Plans for each of the five stations
- _ Define high-level Public Art Opportunities across the Station precincts and, detailing the following information:
 - Approximate location within the station precinct;
 - Relevant themes and narratives;
 - Artwork typology and scale;
- _ Prepare a cost analysis, based on benchmark projects, to inform the overall public art budget.



5.9 INTEGRATED THEMES & NARRATIVES

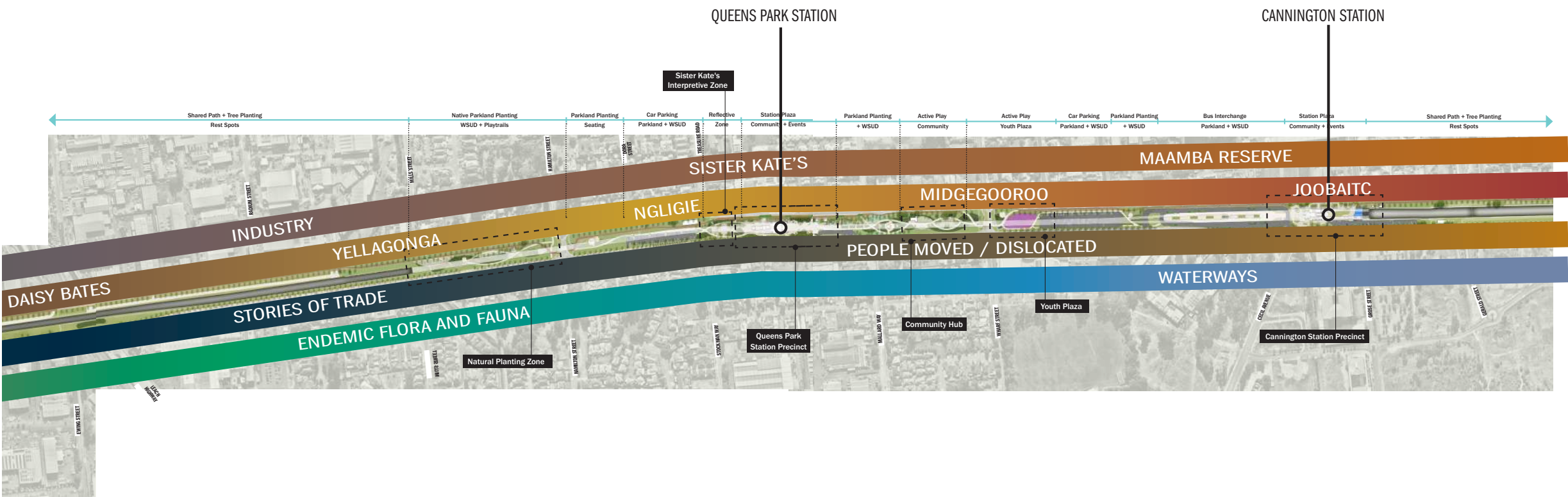
5.9.1 Locations

Based on community engagement and liaison with stakeholders the four main themes will be located along the linear park. Allowing for each theme to enrich the length of the project and provide a greater sense of place.



Subject to refinement based on the release of the train station names.

5.9 INTEGRATED THEMES & NARRATIVES



5.10 ART VISION

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The Art + Culture Vision provides the tone and aspirations of the project in creating an art and culture program that celebrates and acknowledges the layered cultural, social and historical significance of the site/s.

5.10.1 Objectives

These objectives help to ensure that the project outcomes reflect the project vision, guiding the development and implementation of Public Art Plan:

- _Deliver a cultural project for the region that creates opportunities for important storytelling, public enjoyment, and healing along the train line.
- _Invite and welcome visitors to experience and learn about the cultural, social, and historical identity from the local government areas;
- _Provide opportunities for artists to create new works for the precinct, and to explore and share their creative interpretations with the wider community;
- _Strengthen community pride by offering moments of shared connection, education and understanding;
- _Demonstrate innovation in providing a scope for Western Australia's first world class linear park;
- _Promote a welcoming and accessible experience for all.

5.10.2 Values

A selection of core values have been defined to reflect the design approach, decision making and guide interaction

with project stakeholders, artists, and the broader community.

These values form the cornerstone of the guiding principles for the commissioned artwork, assisting collaborative decision making about aspects of the project, such as artist selection and creative outcomes. The goal is for these values to be so deeply embedded in the project that they are acknowledged and upheld by visitors to and users of the station well into the future: **Healing, Revealing, Truth-telling, Respect, Collaboration, Connection, and Empowerment.**

5.10.3 Lenses / Ways of Seeing

The plan takes into consideration multiple ways of seeing to ensure a holistic approach that is integrated with various relevant contexts, communities, and cultures, and will inform future planning/projects/outcomes that arise.

This project is rooted within three key contexts which is expanded upon in the Public Art Plan:

_Noongar/Pre Colonial: Aboriginal sovereignty was never ceded on the lands of the Victoria Park-Canning region and surrounds. The Whadjuk people of the Noongar nation are the Traditional Owners and custodians of the Country on which the project sits. The project is sited on Beeloo country within the area to the north and east of the Canning River, which was Munday's territory. Noongar attachments to Country are

not only manifest in stories of the Nyitting: they manifest in a continuing practice of remembering (yarning) that keeps alive the memory of places, the histories of individuals and the network of associations that lends places their identity. Noongar people should be recognised as pre-eminent historians of contemporary, as well as pre-colonial Armadale. - Gnarla Biddi Strategy.

_British Colonisation + International Migration: Whadjuk Country was invaded by British colonialists in 1829. Boorloo was crowned the capital of the Swan River Colony and given the name Perth. Present day Armadale was founded later that year - a new town on the banks of the Canning River. From 1850, convicts began to arrive at the colony in large numbers to build roads and other public infrastructure. The Armadale train line was established there in 1893 and the town was officially gazetted in 1909.

_Intergenerational Present Day: Present Day Boorloo (Perth) is a place of many people, cultures, and communities. Through the building of a world class linear park, the LXR project seeks to unify areas from that have been separated by industry, encouraging human scale interactions with place, blurring the boundaries between zones, and enable enhanced quality of life throughout the area overall. The plan will look to contribute to the legacy of the Victoria Park to Canning region, and help to facilitate intergenerational education, storytelling, and shared experiences that will bring people together.

METRONET VISION /

The Victoria Park-Canning LXR Program forms part of the broader METRONET Level Crossing Removal Program, with clear objectives to achieve improved safety and ease road congestion. In addition to this, the project also has an outstanding opportunity to act as the catalyst for urban and place regeneration through this corridor or Perth.

ALUA VISION /

Providing delivery certainty through genuine and active stakeholder and community engagement, whilst ensuring uncompromising network reliability.

PUBLIC REALM VISION /

The creation of a 7km park revitalising country by returning a previously inaccessible corridor to the community and nature. A corridor full of life and vibrancy. An ecologically rich linear parkland, imbued with stories and meaningful connection to the community, to First Nations Country, to place and beyond.

ART + CULTURE VISION /

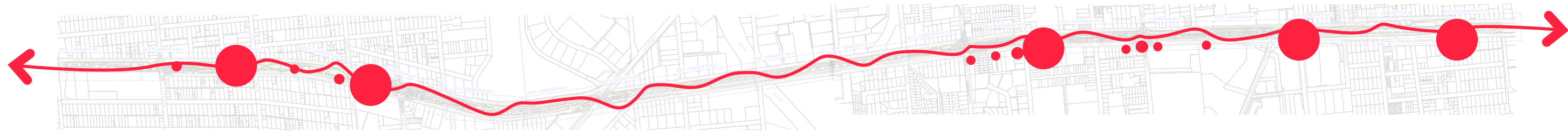
The LXR Project signals a new era of connection and regeneration for Boorloo (Perth) and the Victoria Park-Canning region, celebrating the unique natural environment, layers of history, and rich Whadjuk Noongar cultures that traverse this Country. The project will seek to reflect the inherent richness of the area, while creating a world class destination which aims to heal Country and celebrate the region.

5.11 ART OPPORTUNITIES

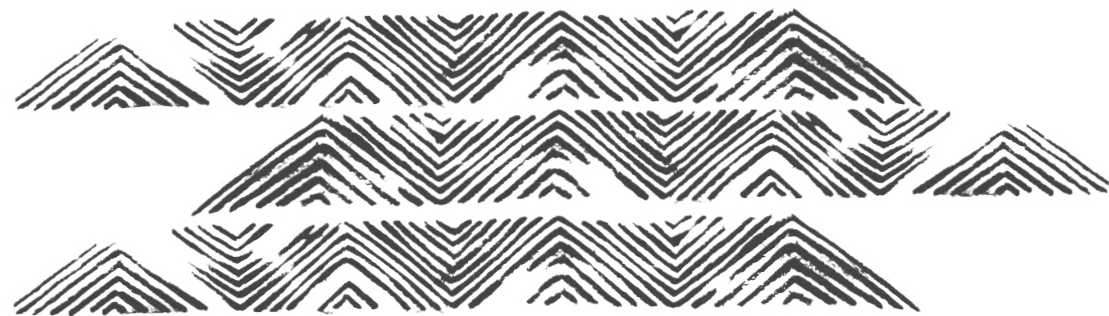
Collective

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The viaduct infrastructure provides an opportunity to integrate a cultural narrative throughout the project corridor



Moving Safely Through Country



Artwork By Barry McGuire



Infrastructure and Art Integration



Viaduct Screening



High Intensity Twin Pattern

5.11 ART OPPORTUNITIES

Connected

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Thematically the activity nodes and stations are connected along the length of the linear corridor



Carlisle
DJOORALUP
Djoo-ral-up

Place of the Jarrah Tree

Oats St
MUNDEE
Mun-dee

Noongar leader of the Beeloo territory

Queens Park
BOREE BOREE
Bor-ee Bor-ee

Great mass of land or large flat plain

Cannington
KARAKALINY
Karak-al-iny

Place where the red tail cockatoo moves

Beckenham
DJARLGARRA
Djarl-gar-ra

Place of abundance

Station Names Help Guide the Themes

Places of Significance



People of Significance



Rail History



Abundant Country

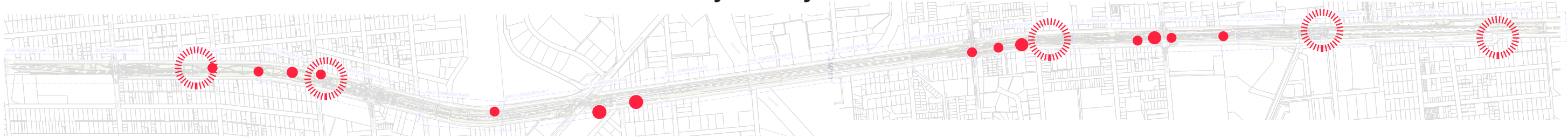


5.11 ART OPPORTUNITIES

Specific

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Local stories reflected in art located within the local community activity nodes



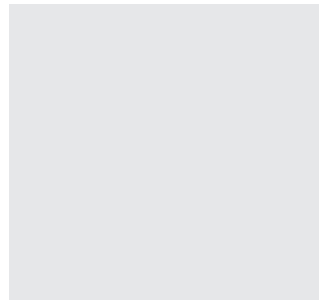
5.11.1 Public Art Opportunities

The place plan requires an integrated art response and strategy to be located across the elevated rail structure, activity nodes and paths, with focus on stations. There will be multiple public art opportunities line-wide, including Screening, Embankment walls / Retaining walls / Noise walls, Abutments, Piers, Shelters, Precinct hardscapes, and Platform graphics.



STREET ART PROGRAM

LARGE SCALE MURALS TO WALLS, PIERS AND SKATEPARKS
LINewise APPROACH, FOCUS ON COMMUNITY ENGAGEMENT, STORYTELLING AND MENTORING



5.11 ART OPPORTUNITIES

Specific

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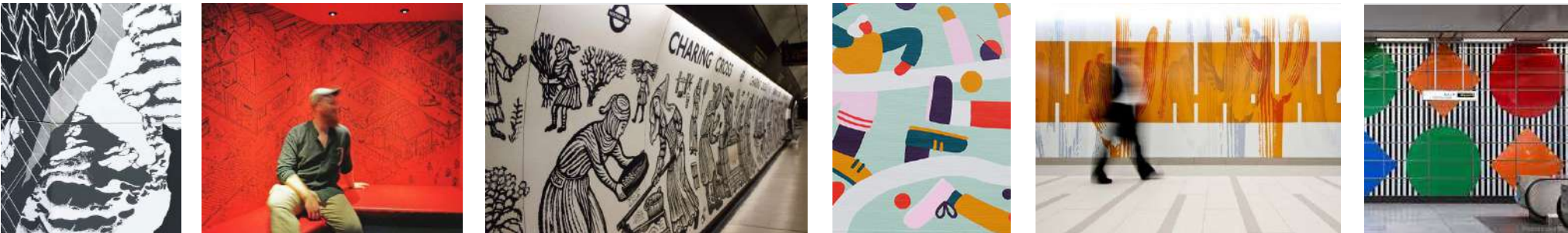
SCREENS AND SHADING

PERFORATED SCREENS FOR SHELTERS



HARDSCAPES

INLAY/PATTERNS TO PAVEMENT WALLS AND LOW SEATING



PLATFORM GRAPHICS

GRAPHIC PANELS AT EACH STATION PLATFORM



PLACE MARKER

SCULPTURE VISIBLE ON APPROACH TO STATION