



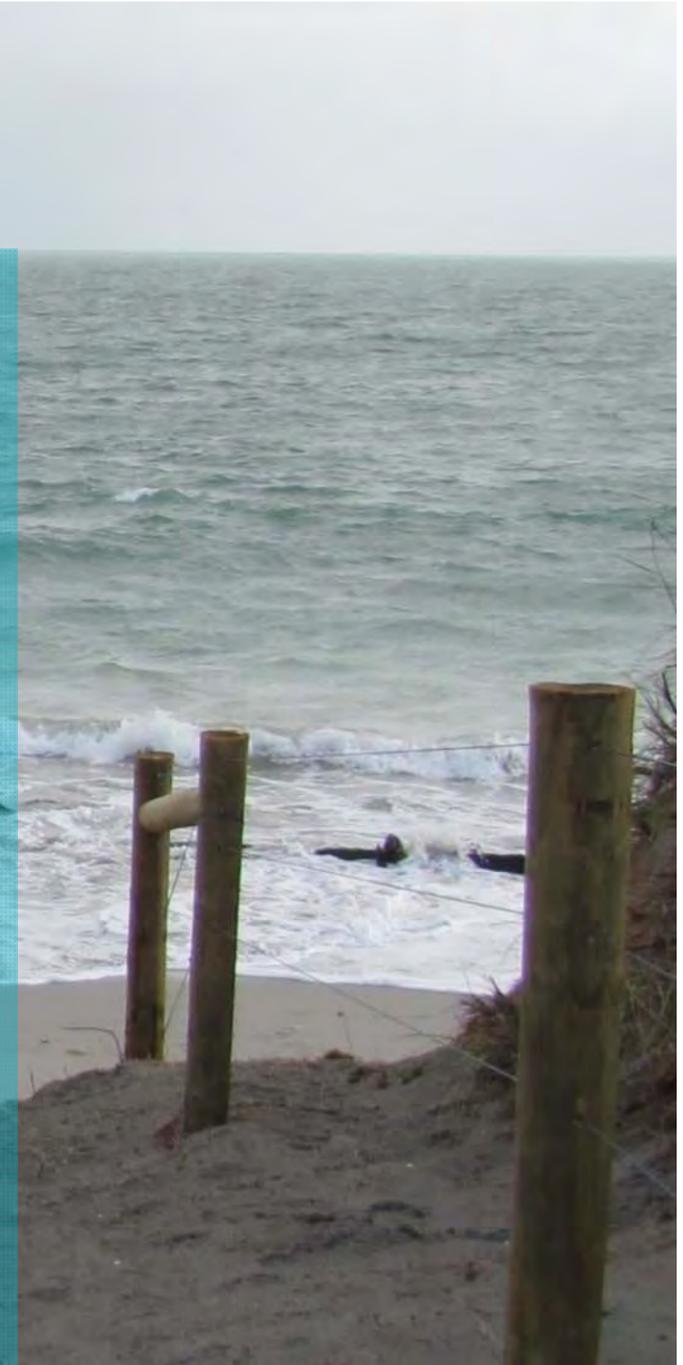


COCKBURN COAST PUBLIC ART STRATEGY

March 2012

**PLACE
PARTNERS**
Place-Making Consultancy

in association with **brecknockconsulting**



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INTRODUCTION

This Public Art Strategy for Cockburn Coast has been developed in response to the requirement of the City of Cockburn that:

- a) *The proponent shall submit to the Local Government a Public Art Strategy for approval as an additional detail of the Local Structure Plan(s)*
- b) *The Public Art Strategy shall set out the framework to enhance precinct through the appropriate integration of public art within the Development Area by detailing the following:*
 - (i) *Influences for public art and possible public art themes for each precinct;*
 - (ii) *Indicative locations for artworks where they will enhance the amenity and the interpretation of the public realm, contribute to way-finding, and enhance the sense of place;*
 - (iii) *Management arrangements and responsibilities for public art*

The Strategy is an integrated part of the Place Making Strategy developed for Landcorp by Place Partners. The Public Art Strategy thus seeks to fulfil the vision of the Place Making Strategy and deliver artworks which play a vital role in place making at Cockburn Coast. The Place Making Strategy has provided a rich qualitative analysis of Cockburn Coast, past and present, envisioning its future character and value in social, environmental, economic and cultural terms. The Public Art Strategy also aims to address and deliver identified benefits according to all Social, Environmental, Economic and Cultural [SEEC] principles.

The Public Art Strategy has been developed principally through adoption of the four Place Drivers, Intensity, Honesty, Legacy, and Duality; the Cultural Place Making Principle and the described Future Place Character of Cockburn Coast as a whole and for the three component precincts. The Place Making Strategy identifies the place drivers and place character as follows:

Place Driver - describes the focus that is driving the future place character. It provides the foundation for the vision and place making principles.

Place Character – defines the personality of character of the place.

From this integrated structural approach, the Public Art Strategy then provides a further layer of vision, interpretation and appreciation. This is articulated as a Conceptual Framework and is an over-arching rationale as a whole-of-area understanding for commissioning Public Art, Cultural Interpretation and potentially wider creative endeavour at Cockburn Coast. As heritage themes and concerns form a core part of Cockburn Coast’s character, the Strategy seeks to integrate with cultural interpretation at many levels and work in a holistic approach to place. The identified artwork opportunities all sit within both the larger Place Making Strategy and the Public Art & Cultural Interpretation Strategy’s Conceptual Framework as outcomes of both analytic and creative consideration.

COCKBURN COAST’S FUTURE PLACE CHARACTER

The Public Art Strategy can respond and contribute to the identified Place Character as follows:

EXPERIENCING DIFFERENCE

Through investing in site research and adopting site-specific approaches, artists can develop artworks for Cockburn Coast which augment and extend its existing distinctive character, a different place. Artworks, in both form and content, can become part of a local vernacular. Moreover a diverse range of artworks can foster a rich and multi-layered appreciation of place, expressing a character which is open to re-interpretation and meaningful to a diverse and inclusive community, a place of difference.

EMBRACING CHANGE

Artists, through process-centred exploration and experimentation, will express the creative dimensions of change. Artists, through undertaking social engagement and inviting community participation, can act as change agents, catalysing community. Artists and artworks can assist community to embrace change through creative involvement and expression.

EVOLVING TOGETHER

Artworks commissioned for Cockburn Coast can make meaningful references to site histories and stories of the past in the layered language of contemporary art for present and future communities. Artwork incorporating layered interpretations, connecting past, present and future, can be integrated within public spaces of gathering and recreation to express an evolving place character.

COCKBURN COAST’S PLACE DRIVERS

The Public Art Strategy can respond and contribute to the identified Place Drivers as follows:

INTENSITY

Artworks within Cockburn Coast should seek to balance the intensity of planned future urban development with the intensity of the coastal landscape and a sometimes dramatic past. Where artworks within built areas can humanise, adding warmth and intimacy, artworks within landscape, former industrial or more remote sites can enhance inherent drama and express imaginative intensity. Artworks, temporary and permanent, can promote social gathering, interaction and engagement for day and evening.



DUALITY

The dramatic juxtapositions within Cockburn Coast are core to its character and artworks need to be strategically conceived to strengthen rather than dilute this character. Artworks can express a dialogue with their environment, from creating points of dramatic contrast as iconic gateways and landmarks, to providing more subtle expressions, enhancing transition experiences as integrated forms. Artworks can explore the concept of duality within their own forms, forging creative tensions between the functional and non-functional, raw and refined, high and low technologies. Artists will work to balance media and materials, site, scale and experience.



HONESTY

Artists can create honest and authentic artworks through investing in site research and community consultation. It can also involve a brave, bold and thoughtful approach to form and materials – avoiding the decorative and the superficial. The ‘raw’ palette of Cockburn Coast should be respected and celebrated. It should be thoughtfully understood and responded to rather than ignored, disguised, or superseded.



LEGACY

Artworks integrated within or inspired by existing heritage provide a direct means of re-valuing the past and creating a new sense of connection to place with contemporary significance. Artworks are a means of imaginatively re-interpreting the past, assisting communities to evolve and experience change in meaningful ways. Artworks themselves can become part of a future legacy and thus seek to embody and express sustainable design principles and processes. Artworks within Cockburn Coast can express enduring local themes to create an abiding sense of place.



PUBLIC ART PRACTICE

Public art plays a vital role in achieving an authentic and abiding sense of place. This contribution occurs at many levels and through multiple aspects of the public art process.

First and foremost, artworks are intrinsically unique – the original work of a creative individual. While this may seem an obvious and common understanding, when placed with the public realm, the quality of originality is outstanding – whether or not the artwork itself is grand or subtle. Intuitively we sense that this item is different to the standardised environments and the commercialised objects and features which surround us. Artworks are special and their placement in the public realm can be felt as a demonstration of civic care, a special touch that fosters civic pride.

Secondly, artists are creative thinkers, story-tellers and symbol makers. Through the process of public art, artists can be invited to think about and engage with a specific place, site, history, issue and community. The resulting public artwork can communicate not just an individual’s private response but reflect wider significance, meanings held in common, and thereby enter into public discourse as well as physical public space. Successful public art generates community attachment and social value, which may be as simple as a nickname for a quirky art object and as profound as a gathering at a memorial, as fun as a photo-opportunity and as serious as a name.

Finally, public art involves practices of creativity and innovation in an environmental context. Creativity and innovation are also central to the notion of sustainability. For a place to be sustainable, it must be both resilient and flexible, having a deep sense of purpose in its design and robust in its construction, while being open to interpretation for a range of evolving uses and engagements. Sustainability is an ongoing ‘cycle of success’ which has social, cultural, economic and environmental dimensions. The cycle of success involves processes of creativity and innovation where ways of ways and means of doing things are re-examined, renewed and improved. Public art, like sustainability itself, has key relational value, connecting people and place. Artworks within the public realm can function as an in-between layer, a type of connective tissue, generating awareness of our interdependence with the environment, the community and the available resources.

Public art can thereby inform place character through the primary effect of providing unique interpretations, through the secondary effects of social engagement, and through the tertiary effects of sustainable development generated through this special creative endeavour.

POTENTIAL PUBLIC ART APPROACHES

In identifying opportunities for this strategy a wide range of contemporary public art practices have been explored. These cover a broad range of options for artists to interact with the built and natural environment across the Cockburn Coast development.

This includes options for the integration of artworks into the fabric of buildings and urban infrastructure of all types. Developing integrated options for artworks for building facades, streetscape elements and road infrastructure can provide a cost effective option with the artwork funds value adding to the capital works budget. Integrated artworks will, in many cases, result from collaboration between artist and architect, urban designer or landscape architect.

The approach to stand alone projects has a strong focus on the quality of the artist’s concept and sense of place. Such works as sculptural features and landmarks can provide significant focal points and precinct identifiers.

In addition to the direct interpretation of a place and its history through interpretive signage and commemorative features, there is a role for artworks that creatively explore a place’s past and the stories of a community. Artists can be commissioned to create works that, while not addressing history in a didactic form, explore themes of relevance to local histories.

Increasingly artists are seeking opportunities to intervene in public spaces through temporary public art projects that might be in a place for a few days or months depending on the nature of place and project. In many cases these temporary projects will result from an artist initiating the idea rather than it being directly commissioned by the client.

INTEGRATED



COMMISSIONED ARTWORKS THAT ARE AN INTEGRAL PART OF A STREETScape OR BUILDING PROJECT AND INVOLVE A COLLABORATIVE PROCESS

STAND ALONE



COMMISSIONED SITE SPECIFIC SCULPTURAL WORKS THAT ARE NOT DIRECTLY INTEGRATED INTO BUILDINGS OR STREETScape PROJECTS

TEMPORARY/EPHEMERAL



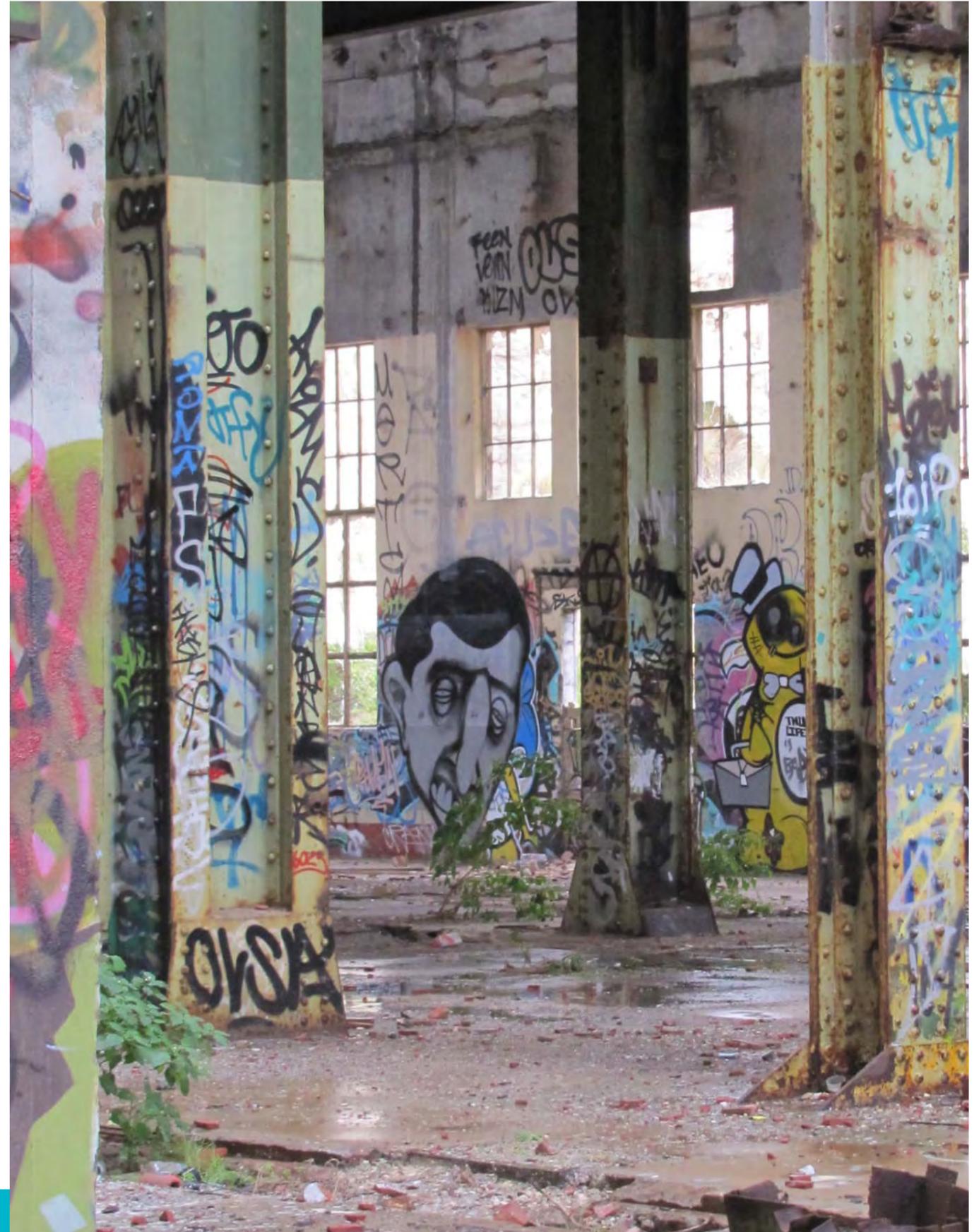
ARTWORKS EITHER COMMISSIONED OR ARTIST INITIATED THAT ARE OF A SHORT TERM NATURE THAT INTERACT WITH OR ACTIVATE A PLACE

INTERPRETIVE



COMMISSIONED ARTWORKS THAT CONCEPTUALLY ALUDE TO OR DIRECTLY REFERENCE PAST EVENTS OR STORIES ASSOCIATED WITH PLACE

PART A



CONCEPTUAL FRAMEWORK

Cockburn Coast may be considered as a palette of raw materials on a dramatic coastline. Within its landscape are inscribed the evidence of an industrial past and working-class histories. Where Freemantle to the north and Coogee to the south were once working areas but have now become established middle class areas, Cockburn Coast currently offers a different experience. Its beach is very much a 'working' beach – for horse-riding, dog-walking, fishing, and exercising on coastal walking and cycling trails. The deep dunal heathland allows the coastline to extend inland, magnifying the presence of nature and providing immersive and unmediated experiences. The remnants of industrial heritage, including the Power Station, the original Robb Jetty, the James and Diana ship wreck remains, are testament to past eras of human interaction and the powerful natural forces of weathering and erosion.

The raw or unrefined character of this place presents both challenges and opportunities for the commissioning and integration of artwork. This raw palette will be transformed over coming decades into new places and spaces, new zones of use and experience. Rather than simply aligning with areas of development and creating association with 'the new', there is real opportunity for artworks to make connection with existing sites of past and present significance and help to enable Cockburn Coast to tell its own story and evolve its future over time. This is a commitment to both honesty and intensity as drivers of place.

Alchemy is a philosophical tradition that stretches back to antiquity, spanning some four millennia and three continents. In addition to Western alchemy which can be traced back to Greco-Roman Egypt, there are non-western traditions in Chinese and Indian cultures. In general alchemists believe in a natural and symbolic unity of humanity with the cosmos. Alchemy is a system of knowledge and practice which is both esoteric and esoteric. Esoteric practices included practical applications for science, medicine and industry. Esoteric beliefs involved spiritual and mythological understandings. Alchemy aimed to prove alignment between these realms. For example, the transmutation of lead into gold is understood as an analogy for personal transmutation, the quest for perfection and the purification of the soul.

Alchemy is thus an experimental and speculative practice and process, grappling with big philosophical questions, searches for meaning and personal understanding. In this broad sense, it may be similar to the creative practice of contemporary art. While this framework in no way seeks to revive the antiquated practice of alchemy and its arcane beliefs in a literal sense, it does seek to draw upon a broader appreciation of alchemy as a rich and exciting metaphor for the potential significance of artwork at Cockburn Coast. Applying the notion of alchemy, artworks may interact with the environment of Cockburn Coast as base elements in an experimental process or 'chemical' reaction. They may actively draw upon the stories and aesthetic language of industry and working histories, the forces of weather and cycles of nature, and the histories and mythologies of the past (including Indigenous stories, ship wrecks, exploration and defence) and

relates them to human experience and personal significance. Artists, as modern alchemists, can work with these base elements in experimental processes and new combinations to generate audience engagement and reaction. The framework of Alchemy is intended to encourage a creative relationship to the site and its histories. Rather than literal interpretations, public artworks may be surprising interventions, curious and quirky discoveries, strange attractors and inspiring enigmas. Like alchemy they may seek to answer bigger questions, offering promises of gold and secrets of eternity, for the speculation of future generations. This is a commitment to legacy as a driver of place.

While establishing commercial and residential centres at Cockburn Coast will undoubtedly promote transition to more middle class and service-centred communities, and a move away from an industrial past, there is opportunity to consider a new significance of 'industry' as potential future creative industries. The Power Station, as an industrial shell, has become a living gallery of stencil and spray-can artworks and a hub of youth subculture. A new story, a new sense of ownership and process of habitation has commenced which is at once creative and transformative. It points to the potential for this site to nurture other creative practices, across artforms and possibly even across disciplines (performance, music, film, media, technologies, sciences). Alchemical artworks, as both esoteric and exoteric, may explore the processes of science and industry to harness natural energies such as wind or tidal currents, recycle waste materials, rehabilitate natural landscapes or integrate with built design. Art, like alchemy, seeks to balance idea and object, inspiration and perspiration, method and madness, magic and hard work. This is a commitment to duality as a driver of place.

Alchemy is an ancient tradition, the primary objective of which was the creation of the mythical "philosopher's stone," which was said to be capable of turning base metals into gold or silver, and also act as an elixir of life that would confer youth and immortality upon its user. Alchemy can be viewed as a protoscience, a precursor to modern chemistry, having provided procedures, equipment, and terminology that are still in use. However, alchemy also included various non-scientific mythological, religious, and spiritual concepts, theories and practices. It is a popular belief that Alchemists made contributions to the "chemical" industries of the day—ore testing and refining, metalworking, production of gunpowder, ink, dyes, paints, cosmetics, leather tanning, ceramics, glass manufacture, preparation of extracts, liquors, and so on (it seems that the preparation of aqua vitae, the "water of life", was a fairly popular "experiment" among European alchemists). Alchemists contributed distillation to Western Europe. The attempts of alchemists to arrange information on substances, so as to clarify and anticipate the products of their chemical reactions, resulted in early conceptions of chemical elements and the first rudimentary periodic tables. They learned how to extract metals from ores, and how to compose many types of inorganic acids and bases.

COCKBURN COAST'S CHARACTER STATEMENT - defines the personality or character of the place	COCKBURN COAST EXPERIENCING DIFFERENCE EMBRACING CHANGE EVOLVING TOGETHER
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PLACE DRIVERS - describes the focus that is driving the future place character. It provides a foundation for the vision and the place making principles.	INTENSITY	HONESTY	DUALITY	LEGACY
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CONCEPTUAL FRAMEWORK - defines the overall conceptual approach to public art themes across the site & individual precincts.
"ALCHEMY"

RATIONALE - defines the conceptual approach to either the whole of site or each precinct as a sub-set of the overall conceptual framework.	ART OPPORTUNITY THEMES - describes the themes associated with each of the proposed art opportunities identified for the whole of site and within each of the precincts.
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WHOLE OF SITE <i>Chain Reactions</i>	OPPORTUNITY 1: <i>Formulations</i> OPPORTUNITY 2: <i>Periodic Table of Place</i> OPPORTUNITY 3: <i>Habitus</i>
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ROBB JETTY <i>The Elements</i>	OPPORTUNITY 1: <i>Adaptations</i> OPPORTUNITY 2: <i>Cast Away</i> OPPORTUNITY 3: <i>On the Wild Side</i>
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EMPLACEMENT <i>Signs & Symbols</i>	OPPORTUNITY 1: <i>Divining</i> OPPORTUNITY 2: <i>Seeing the Sea</i>
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POWER STATION <i>Transmutations</i>	OPPORTUNITY 1: <i>Elixir</i> OPPORTUNITY 2: <i>Creative Laboratory</i> OPPORTUNITY 3: <i>Live Wires</i> OPPORTUNITY 4: <i>Into the Sea</i> OPPORTUNITY 5: <i>Imagineering</i>
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PRECINCT PUBLIC ART LOCATIONS

CAST AWAY

Cockburn Sound / C Y O'Connor Beach - Robb Jetty Interpretation

It is proposed to construct a bold and iconic work of contemporary art within the ocean coastal waters. Rather than a literal interpretation of the former jetty and past site significance, the artwork should seek to transcend historical allusion and offer a contemporary and open-ended expression.

C Y O'Connor Statue

The C Y O'Connor statue has become an iconic feature of the Cockburn Coast and should be retained in its current position if possible. It is important that the artwork is not compromised by new development along the foreshore and in the dunal area or compromised conceptually by new artwork in the proximity.

ELIXIR

Power Station Building - A Creative Lighting/Projection Scheme For The Power Station

A creative lighting and/or projection design for the building will create a virtual second skin as an evening experience and act as a signifier of new life and purpose in this precinct. This sophisticated evening effect will be complementary to the current day-time artwork 'skin' of graffiti and stencil designs which currently occupy the site.

CREATIVE LABORATORY

Artist studios at the Power Station Building

To foster and support local arts and creative practice it is proposed to provide low rent studios spaces within the Power Station precinct. The studios may be available for visual artists, dancers, performance groups, writers, designers, craftspeople, musicians and bands.

LIVE WIRES

Temporal art & activation strategy for Power Station Building

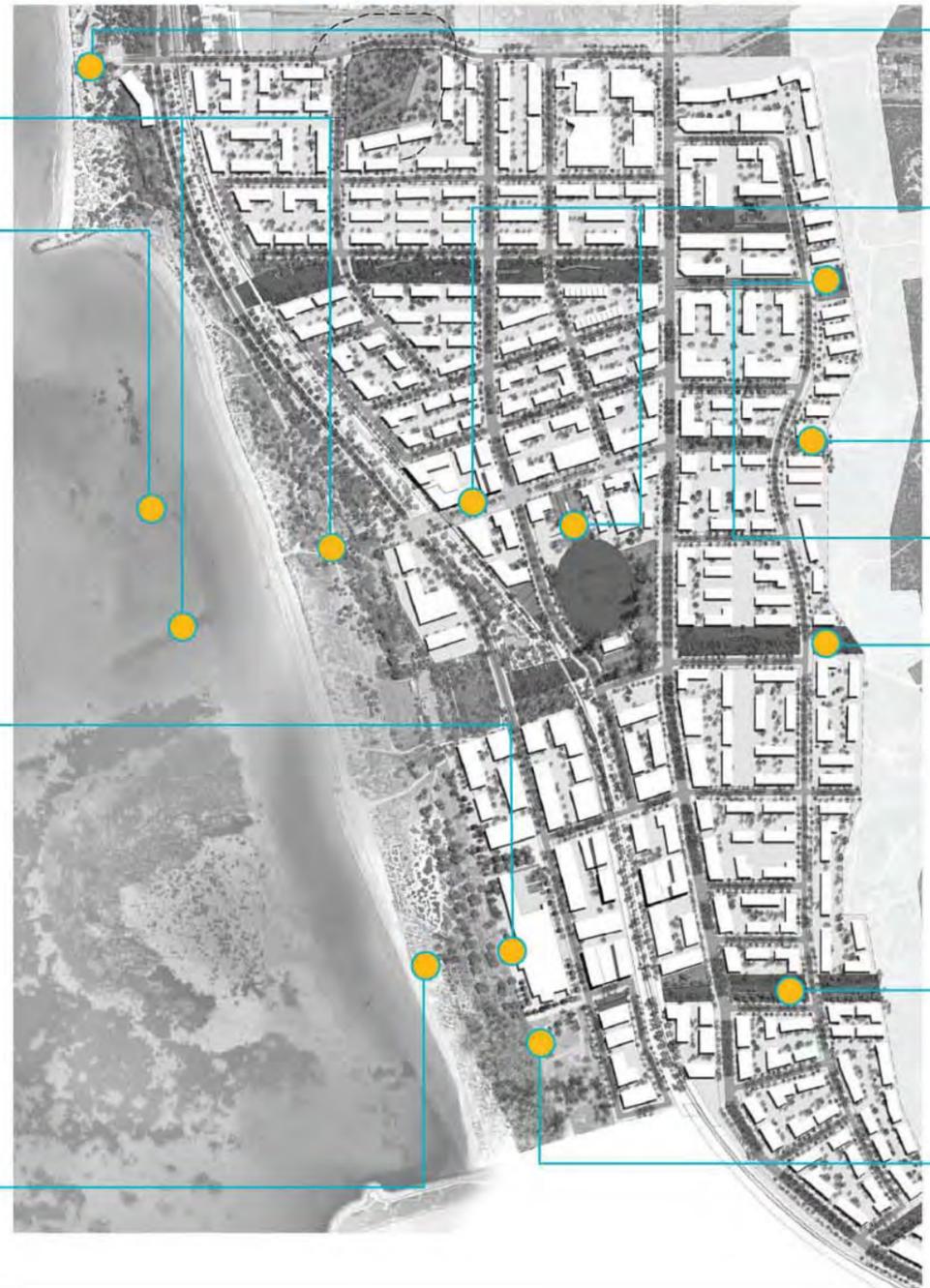
As the power station will remain a derelict site for some years, it provides a fertile environment for staging temporary public artworks, ephemeral interventions, and performance events. An event-based program is considered an effective means of activating the site and 'sparking' community interest and involvement.

INTO THE SEA

Power Station Foreshore & Cockburn Sound - An artwork installation between land and sea

A world class artwork that creatively captures and expresses the timeless dialogue between land and sea. The work would take the form of a sculptural installation which would occupy sites both on the land and in the sea

COCKBURN COAST PUBLIC ART LOCATIONS



ON THE WILD SIDE

South Beach Horse Exercise Area, Including Catherine Point

The work can seek to creatively capture the abiding relationship between people and horses and the sense of energy and freedom associated with the experience of horse riding. The artwork will act as a gateway to an art & heritage coastal trail which commences at Catherine Point, working its way through the coastal parklands to the C Y O'Connor Reserve.

ADAPTATIONS

Robb Jetty Main Street - Integrated Artworks within the Streetscape

Artworks may be integrated within awnings and shade shelters, seating and planter beds, paving, drinking fountains and lighting schemes. It is envisaged that the works will have a contemporary aesthetic, and will be human-scaled, providing a level of fine grain detail in the urban environment. Adaptations could be extended to include the playground located in the Memorial Square.

DIVINING

Emplacement Park - A Gateway Icon

The artworks will landmark the horizon, capturing views from the coastline, foreshore and Robb Jetty Precinct. There is further opportunity to incorporate wind-activation within this artwork, expressing the dynamic flow of natural energies and seasonal change.

SEEING THE SEA

Central Green Spine Termination - An Artwork Lookout

The artwork should be integrated within the central ridge park as part of a gathering space and viewing look-out. The artwork can explore integration with both built and natural form and materials, working to contain space and creating a sense of intimacy while also framing the expansive and dramatic views.

IMAGINEERING

Adjacent Cooling Pond & Groins - An Artist Designed Interactive Water-Based Playground

There is opportunity to create a major children's play area within this environment which can act as a regional draw-card for broad visitation. An artist-led design for such a playground will ensure a unique outcome and feature of distinction for the precinct.

RATIONALE: Chain Reactions

APPROACH: Artwork Interventions

Cockburn Coast is a place in transition with an emerging sense of community. Its unique environment and rich histories will inform this process of evolution. Artworks can play a vital role in expressing and activating the relationship between people and place. Alchemy provides a rich metaphor for understanding creative process and artworks as active interventions within the public realm. While artworks are predominantly understood and appreciated as material objects, the commissioning of public art provides opportunity to explore the creative process of artmaking. Artworks, as interventions, can explore methods of creative content collecting, of collaboration and interdisciplinary exchange, and of social participation.

Chemistry describes the building blocks of matter in a variety of states. Substances are formed as chemical compounds and can be broken down into constituent elements and radically re-formed. Environmental changes, temperature, pressure and so on, can also cause radical changes to matter over time. These processes of change can be described through chemistry as reactions. Chain reactions create products or by-products which lead to additional reactions taking place. The early alchemists were fascinated by this relationship between matter and energy, stability and flux.

Artworks as interventions can explore the changing form and face of community at Cockburn Coast, helping to map this evolution over time and seeking to enrich the conversation between people and place, driven by honesty and legacy as active social processes. Artworks, temporary and permanent, can actively contribute to the built environment, creatively integrated into the social and built fabric as intriguing sites of intensity and duality.

The following pages provide detail on opportunities to integrate public art and a creative culture across the whole Cockburn Coast site,

These opportunities are:

1. *Formulations* - architecturally integrated artwork gateways
2. *Periodic Table of Place* – a strategy for ongoing community involvement
3. *Habitus*- a temporal art and place making strategy

COCKBURN COAST

EXPERIENCING DIFFERENCE
EMBRACING CHANGE
EVOLVING TOGETHER



TRANSITION

INTENSITY

HONESTY

DUALITY

LEGACY

public art principle 1.

social participation/
temporal
interventions



public art principle 2.

creative
collaborations/
interdisciplinary
exchange



WHOLE OF SITE

CREATIVE INVOLVEMENT

The conceptual framework of alchemy enables Cockburn Coast to incorporate the notion of transformation into its central character. Artist alchemists, as change provocateurs, can play a proactive role in connecting new and old communities, people and places, icons of the past with new and future significance.

Artists, as modern alchemists, can explore the interface between matter and energy, creating artworks which express transformation and change.

In order to provide opportunities for creative chemistry to happen it is proposed that there should be a range of different approaches to involving artists in projects associated with place making, community development, heritage interpretation and physical infrastructure provision.

The rich diversity of identified opportunities also presents opportunities to involve artists through not only traditional commissioning processes but also through residencies, design collaborations and artist initiated interventions.

ARTIST RESIDENCIES

Throughout the development period there will be opportunities for artists to undertake residencies on site to either create temporary works or to create works on site that will become permanent once completed.

COMMUNITY ENGAGEMENT

In developing artwork projects there will be many opportunities for the artists to engage with the community during the concept development phase. The whole of site opportunities include a long term community engagement project that can evolve over the development's lifetime.

CREATIVE INTERVENTIONS

As the development evolves there should be opportunities to encourage artists to propose activities that are not prescribed in this strategy. The Power Station has long been a site for artist interventions and should continue to host temporal activities.

DESIGN COLLABORATIONS

Throughout the development there will be opportunities for collaborations between artists and architects on individual building projects and with landscape architects on open space or streetscape projects.



OPPORTUNITY 1: Formulations

APPROACH: Architecturally integrated artwork gateways

Within the proposed street network at Cockburn Coast, there are several key main road intersections which form precinct entrances and key points of transition within the urban design scheme. Such sites are key locations for built form address and these corner-site buildings will have landmark significance.

Artwork, integrated within building facades, can enhance the built form address and assist with landmarking and way-finding within the urban street network. Artists, working closely within an architectural design team, can achieve integrated artworks which explore and express the intersections of art and design, of the building, the artwork and the environment.

There is opportunity for artists to creatively intervene within the built form design, as a formula for provocative expression. Such interventions can result in extensions and extrusions of the built form or indeed in radical subtractions and incisions. They can also take the form of more subtle and integrated outcomes such as lighting or projection works which enhance an evening presence.

There is opportunity to creatively explore a local climatic response to the coastal environment, developing a vernacular of form and materials and employing principles of environmentally sustainable design. As integrated design responses, these artworks express inventive and hybrid formulations emerging from the urban coastal environment.

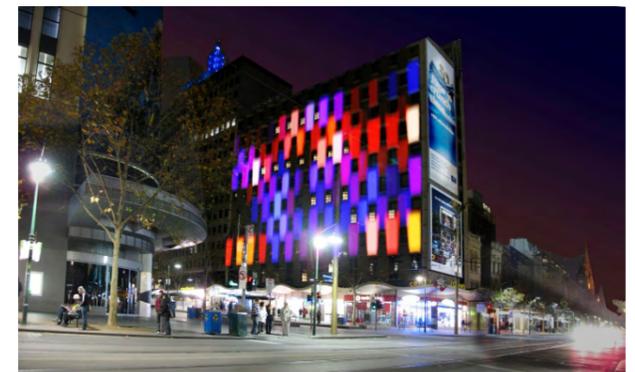
RESPONSE TO PLACE MAKING PRINCIPLES:

Social – enhanced way-marking and legibility within urban design

Environmental – creative response to climatic design and ESD principles

Economic – value-adding to built form; skill and capacity building for local artists

Cultural – fostering an interdisciplinary dialogue between art and architecture



WHOLE OF SITE

OPPORTUNITY 2: *Periodic Table of Place*

APPROACH: A strategy for ongoing community involvement

It is proposed to create a community archive of place histories as a cultural resource for the Cockburn Coast community. The material in this archive can be built up gradually over time and can be used as a tool for site research, interpretation and creative inspiration.

The archive may take a virtual form as an on-line resource, including photo-documentation of objects and memorabilia. Members can submit their own stories via the website for inclusion in the archive. Membership can be given through on-line registration which can create a community mailing list for the archive.

The archive may also take a physical form of a reading room, display or pavilion within a local library or other appropriate community facility. It may house and display objects and memorabilia as well as texts and photographs. The room may be used as a venue for community meetings of various kinds, encouraging broad community support and involvement.

The archive should be eclectic and quirky, incorporating a broad range of material from the personal and subjective to the officially recorded. A graphic interface can be designed, based on the format of the periodic table, to visually enliven the material, generate a sense of play and explore 'alchemical' reactions.

The archive can be developed through the submissions of local institutions such as libraries, schools, tertiary institutions and community groups. It can also receive direct submissions from community members. Content can also be generated through creative engagements with local community as part of artwork commission projects.

It is proposed that artists be invited to creatively develop and work with the *Periodic Table of Place* as part of an artwork concept development process. Artists may use the archive as a resource for creative interpretation. Resulting artworks can form part of a coastal art & heritage trail, as permanent interpretive features integrated within the environment – as part of *On the Wild Side* opportunity. Alternatively, artists may use the *Periodic Table of Place* as a tool for community engagement, adding to the archive and creating temporary artworks as community conversation pieces within developing built environment areas – as part of the *Habitus* opportunity.

OPPORTUNITY 3: *Habitus*

APPROACH: A temporal art and place making strategy

The development of new coastal communities, natural and built environments, and public amenities at Cockburn Coast provides opportunity for artists to creatively explore the experience of social gathering, encouraging community conversations and encounters. Artists can be invited to develop temporary installation environments in public places. As hybrid works bridging art and design, these sites may incorporate seating, lighting, planting, and playthings as sites for people to gather, relax, drink coffee or read books. The spaces may have in-built activities to invite community participation such as letter-writing, photo-booths, peep-show galleries, sound recordings, and so on.

The temporary *Habitus* environments can be located in emerging commercial and boutique retail areas to foster site activation and community interest. Local businesses may express interest in sponsoring this program.



RATIONALE: *The Elements*

APPROACH: Opportunities for a range of artworks composed of related elements in key locations across the Robb Jetty Precinct.

The Robb Jetty Precinct comprises a variety of public places, primarily serving local residents, schools and businesses. It contains the local commercial centre which will operate as a destination hub for locals and visitors. The precinct also contains the length of shoreline and dunal heathland which stretches to Catherine Point in the north and includes the C Y O'Connor Reserve with the existing C Y O'Connor statue and Human Race artwork by Tony Jones and the heritage listed South Beach Horse Exercise Area. This coastline is bounded by the freight train line, imparting a secluded character. The experience of walking within the whole Robb Jetty Precinct, within the local village, the open spaces, parkland and along the shore, has key significance.

Artworks within this precinct can enhance both the journey and destination experience and help to build a sense of connectivity between and within places. They can express local stories of place, utilising local materials and a design vernacular.

Within the metaphor of alchemy, these artworks may be understood as the base elements, the simple raw ingredients of the natural world, immediate and open to interpretation. Within this precinct emphasis can be placed on nature as a force of change. Artworks can be made up of a series of elements which together create a relational journey, scheme or story thread. Artworks may be open-ended, even seemingly unfinished and incomplete, evocative of other times and place stories, and revealing of the processes of their making.

As a related series of individual elements, these artworks can provide discovery experiences, as clues and fragments which continue to engage and intrigue over time. They may be integrated within landform or built form as emergent and connected to larger stories of place or the natural environment. The honesty of these artworks lies in their ability to reveal, their legacy in the ability to generate lasting wonder.

This strategy recommends three key opportunities for artworks in the Robb Jetty precinct.

1. *Adaptations* - integrated artworks within the streetscape
2. *Cast Away* - Robb Jetty interpretation and landmark works
3. *On the Wild Side* - Art and heritage coastal trail



COCKBURN COAST

EXPERIENCING DIFFERENCE
EMBRACING CHANGE
EVOLVING TOGETHER



LOCAL – SEAMLESS – BALANCED - INTIMATE

INTENSITY	HONESTY	DUALITY	LEGACY
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public art principle 1.
*experiential relations/
gathering together*



public art principle 2.
*experiential transitions/
unfolding journeys*



OPPORTUNITY 1: Adaptations

APPROACH: Integrated artworks within the streetscape

The Robb Jetty main street and its link to the foreshore is a focal experience for local and visitor communities and is an active commercial hub, including outdoor cafes and dining for day and evening. As the heart of a walkable village this is a pedestrian friendly environment containing a diverse range of informal gathering spaces within a high quality public realm.

There is opportunity for the integration of artwork within the streetscape to further enhance and express qualities of intimacy, shelter and seamlessness. There is further opportunity to explore and develop a local design vernacular which is climate responsive and complementary to the streetscape design and architecture. Works can explore a dialogue between internal and external spaces, between city and sea, generating light and shadow play and the effects of reflection and refraction. Artworks may be integrated within awnings and shade shelters, seating and planter beds, paving, drinking fountains and lighting schemes. It is envisaged that the works will have a contemporary aesthetic and will be human-scaled, providing a level of fine grain detail in the urban environment.

As integrated design, *Adaptations* could be extended to include the playground located in the Memorial Square.

RESPONSE TO PLACE MAKING PRINCIPLES:

Social - enhancing intimacy and enclosure, fostering gathering experiences

Environmental - climate responsive, a creative dialogue between light & shadow, internal & external

Economic - a local vernacular of materials, forms and artist designs, attractive to a visitor experience

Cultural - artists integrated in design teams, creating a unique streetscape experience



OPPORTUNITY 2: Cast Away

APPROACH: Robb Jetty interpretation and landmark works

As a gesture of tribute to the former Robb Jetty, it is proposed to construct a bold and iconic work of contemporary art within the ocean coastal waters. A precinct landmark, this work will act as a destination attractor for the commercial centre.

Rather than a literal interpretation of the former jetty and past site significance, the artwork should seek to transcend historical allusion and offer a contemporary and open-ended expression. Rather than referencing the jetty itself, the concept of *Cast Away* speaks about the jetty's absence, when there is no longer a place for mooring, and being adrift at sea. The work may thus explore a creative dialogue in its form about the relationship between people and the sea, between the sea and the sky, between built and natural forces and forms, above and below the shifting waterline. The artwork may incorporate tidal movement and/or other natural forces and energies. In developing this concept it will be vitally important that the existing C Y O'Connor statue, located in the sea approximately 30m from the original jetty, is carefully considered to ensure there is no negative impact on the work or the integrity of the artist's concept.

As part of this commission and as an extension of the artwork, a partnering form will be developed and located at the end of Main Street. This feature element will capture approach views along Main Street, terminating the vista, and landmarking the transition onto the coastal foreshore. It is envisaged that a vertical, sculptural element will provide an iconic signifier and attractor for the major artwork which lies beyond. Furthering the concept of *Cast Away* and the incorporation of dialogue, this element can express a relationship between city and sea.

RESPONSE TO PLACE MAKING PRINCIPLES:

Social - place activation, celebrating the relationship between people and the sea

Environmental - dialogue between land and sea, built form and natural force

Economic - a destination landmark and regional attractor

Cultural - identity, interpretation, and the contemporary imaginary



OPPORTUNITY 3: *On the Wild Side*

APPROACH: Art and heritage coastal trail

As part of park construction and improvement works to Catherine Point, artwork can be commissioned which reflects upon the practices of horse racing and training which has occurred at Cockburn Coast since the early stages of settlement and continues to the present day. It is envisaged that the artwork can be integrated within the new pathway design. The work can seek to creatively capture the abiding relationship between people and horses and the sense of energy and freedom associated with the experience of horse riding.

The artwork can also act as a gateway to a longer-term project for an art & heritage coastal trail which commences at Catherine Point, working its way through the coastal parklands and eventually reaching the artworks at the southern end of the C Y O'Connor Reserve, namely the C Y O'Connor statue in the ocean and the *Human Race* artwork in the parkland east of Robb Jetty, both by local artist Tony Jones. These two artworks reference significant stories of place.

Drawing upon local historic research an art and heritage coastal trail, consisting of a number of individual works commissioned over a long term period, will create a powerful memory schema for Cockburn Coast, meaningful to both local residents and visitors. Artworks should aim to be evocative of time and place and may incorporate landform integration, processes of weathering or the use of recycled materials.

Each artwork along the trail can reference a significant coastal story including:

- Geological history and ancient Aboriginal creation stories
- Robb Jetty Camp sites & their significance for the Aboriginal community
- European exploration and industry
- Military uses including the 10th Light Horse Regiment during WW1
- Environmental stories of the dunal health and coastal landscape



RESPONSE TO PLACE MAKING PRINCIPLES:

Social - *providing access and education to stories of local site significance*

Environmental - *site-specific approach, landform integration, environmental story-telling*

Economic - *a local vernacular of materials, forms and artist designs, attractive to a visitor experience*

Cultural - *referencing stories of the past, renewed with contemporary significance*

EMPLACEMENT

RATIONALE: Signs & Symbols

APPROACH: *Artworks as symbolic language*

The Emplacement Precinct, located on the elevated ridge line, is an established industrial area which will become a residential neighbourhood framing and containing Cockburn Coast. The land rises and falls in sections to the east of Cockburn Road which is the main arterial road linking Cockburn Coast to the north and south.

Artworks within this precinct can integrate with landform as a creative response to this distinctive topography. Iconic artworks can capture long range views from many directions, creating landmark and gateway experiences. Artworks may celebrate the views and vistas afforded by this precinct location, creatively framing and staging viewing experiences.

Within the metaphor of alchemy, these artworks may be understood as the higher order language of science and symbols. The cryptic codes of alchemy referenced both real world information and the philosophies and mythologies of mystical beliefs. This secret and evolving symbolic language held real power for the alchemists and was key to their practice, setting them apart as a separate order.

Within this precinct emphasis can be placed on human endeavour a force of change. Artworks which create symbolic significance are sophisticated and singular forms which utilise abstraction and metaphor to generate layers of meaning and wide interpretation. These works, situated strategically, will have a large-scale form and iconic presence. Greater than human-scale, they will point to a bigger picture and a higher scheme of relations. As points of intensity on a new horizon, these iconic artworks will express duality as a tension between site and scale, form and space, looking at and looking through, the material and the symbolic.

This strategy recommends two key opportunities for artworks in the Emplacement Precinct:

1. *Divining* – a gateway icon
2. *Seeing the Sea* - an artwork look-out

Note: the southernmost *Seeing the Sea* location is included in this section it is not within Emplacement precinct, rather part of the Power Station precinct.



COCKBURN COAST

EXPERIENCING DIFFERENCE
EMBRACING CHANGE
EVOLVING TOGETHER



INTEGRATED LANDSCAPE – A NEW TOPOGRAPHY

INTENSITY

HONESTY

DUALITY

LEGACY

public art principle 1.

forms against the sky



public art principle 2.

framing vistas & views



EMPLACEMENT

OPPORTUNITY 1: *Divining*

APPROACH: A gateway icon

There is opportunity to locate an artwork of iconic significance at one of the high points of the ridgeline close to Emplacement Park. Such an artwork will act as a northern gateway and landmark for the precinct along Cockburn Road. It will also landmark the horizon, capturing views from the coastline, foreshore and Robb Jetty Precinct.

There is further opportunity to incorporate wind-activation within this artwork, expressing the dynamic flow of natural energies and seasonal change. In this way the work will take on local significance, indicating the strength of the Fremantle Doctor or south-westerly wind which is strongest during afternoons of the summer months, achieving broad appeal and potentially becoming a part of everyday life.

The concept of *Divining* is intended as a loose metaphor for the seeking of guidance and inspiration – be it in the pursuit of spiritual enlightenment, the effort to predict future events, or the sourcing of fresh underground water and other natural resources. This artwork may creatively express the notion of sustainability, the balance of nature, and our duty of care to the natural environment.

RESPONSE TO PLACE MAKING PRINCIPLES:

Social - an iconic landmark, expressing social cohesion and collective aspiration

Environmental - a wind-activated work, expressing renewable energy & environmental awareness

Economic - a strategic gateway, attractive to a visitor experience

Cultural - a sophisticated symbolic form of enduring significance



OPPORTUNITY 2: *Seeing the Sea*

APPROACH: An artwork look-out

Within Cockburn Coast, there are three main linear parklands which run east west, creating environmental and habitat corridors. These green spines lead up to the Emplacement Precinct, providing common open spaces for residential neighbourhoods. There is opportunity for artwork to be integrated within the central ridge park as part of a gathering space and viewing look-out.

The artwork can explore integration with both built and natural form and materials, working to contain space and creating a sense of intimacy while also framing the expansive and dramatic views. The artwork will thus function as an attractor and as a reward for reaching the top of the ridge, exploring a creative dynamic between experiences of looking at and looking through.

The concept of *Seeing the Sea* is intended to evoke the experience of children visiting the beach, evoking excitement and wonder. Its simplicity is also intended as a meditation for reflection on the beauty of the natural world and our profound connection to a living planet.

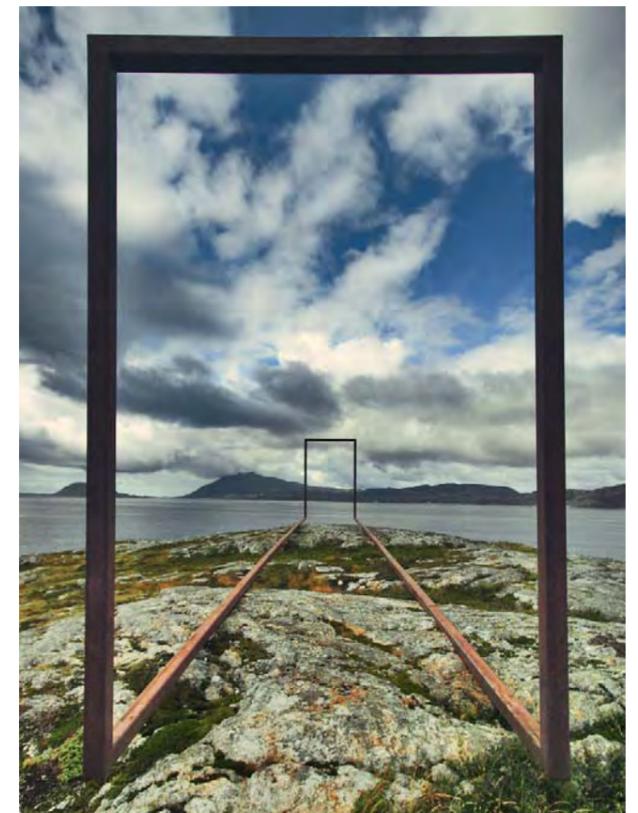
RESPONSE TO PLACE MAKING PRINCIPLES:

Social - a special gathering space for both locals and visitors

Environmental - a calm and meditative work encouraging environmental appreciation and awareness

Economic - promoting and value-adding to the unique residential lifestyle and natural amenity

Cultural - a timeless work incorporating form, function and site-specific integration



POWER STATION

RATIONALE: *Transmutations*

APPROACH: *Artworks as change agents*

The Power Station is the ultimate landmark and identity feature of Cockburn Coast. Reclaiming this disused industrial shell into a destination precinct is a long term project which can evolve over time. In its current form it already offers a unique and dramatic environment and experience for the general public. It has the potential to become a landmark attractor for national and international visitors.

The Power Station is itself an iconic form with dramatic, sculptural qualities and inscribed stories of past industry, contemporary graffiti and stencil art. Artworks within this environment can be provocative and challenging, utilising this unique architectural canvas and stage in surreal and surprising ways.

This precinct is ideal for temporal works - multimedia installations in lighting, sound or projection, large-scale graphic murals, sculptural interventions, artwork events, performance, live art, circus and physical theatre. A changing and evolving program of works will give expression to the latent energy of the Power Station building and surrounding precinct and be an integral part of a long term transformation process. Permanent installations can also be commissioned to initiate and sustain a creative engagement with this iconic site.

Within the metaphor of alchemy, these artworks may be understood as expressing the concept of transmutation – the combination of elements into new substances, including the ultimate goal of the creation of gold. The alchemists sought to release the energy contained within all matter in order that it could recombine to form new substances. They linked the inorganic chemical processes of metals and a search for creating gold, with organic life processes and a search for creating an elixir of life, with spiritual processes of purification, and a search for perfection and enlightenment. All these processes were linked to the concept of transmutation and the understanding that all things are made up of both matter and energy. The Power Station can indeed become a contemporary crucible for creative transformation and change.

Within this precinct emphasis can be placed on industry and creative energy as forces of change. Artworks which inhabit the Power Station, can act as catalysts for wider social and cultural change and transmutation. The degree to which artworks resonate with both site and audience will be indication of their honesty and their intensity. The long term evolution of a sustainable creative engagement with the Power Station will be an ongoing testament to duality and legacy.



the Power Station Precinct:

1. *Elixir* – a creative lighting/projection scheme
2. *Creative Laboratory* – artist studios at the Power Station
3. *Live Wires* – temporal art & activation strategy
4. *Into the Sea* - an artwork installation between land and sea
5. *Imagineering* - artist designed interactive water-based playground

COCKBURN COAST

EXPERIENCING DIFFERENCE
EMBRACING CHANGE
EVOLVING TOGETHER



DYNAMIC – CONTRAST – ENERGY - CREATIVE

INTENSITY

HONESTY

DUALITY

LEGACY

public art principle 1.

transforming the power station



public art principle 2.

activating the power station



OPPORTUNITY 1: *Elixir*

APPROACH: A creative lighting/projection scheme

The Power Station building is a landmark icon for Cockburn Coast. As a disused industrial shell it signifies a former industrial period and a working class heritage, while also powerfully testifying to the natural forces of coastal weathering and the social forces of change. While many may perceive the Power Station as a derelict and neglected site and potential symbol for social disaffection, the building has a stark beauty and inherent drama which excites the imagination, arouses curiosity and invites exploration. It is a site open to creative interpretation. The long term proposal to rehabilitate this Precinct for contemporary use and recreation, should aim to foster broad community support, involvement and interests, while also preserving aspects of the building's unique raw character, confronting address, and its interpretable and flexible form.

There is opportunity to commission a creative lighting and/or projection design for the building. This integrated artwork will create a virtual second skin as an evening experience and act as a signifier of new life and purpose in this precinct. The evening effects will be complementary to the current day-time artwork 'skin' of graffiti and stencil designs which currently occupy the site, while also taking such artwork intervention to new levels of sophistication.

The lighting treatment can be achieved through energy efficient LED technology which has programmable capacities. Thus the lighting scheme can morph and change over time, in either subtle or dramatic ways to ensure ongoing viewing engagement and express notions of creative transformation, change and the re-interpretation of the past. Similarly projection-based work can cast images and designs across the built form surfaces in bold graphic format and site-specific design. Projection and lighting can be used in combination to dynamic effect. The notion of elixir, refers to the elixirs of life which were pursued by the alchemists as the key to achieving eternal life or eternal youth. As a metaphor for this artwork commission, a creative lighting scheme can effect change and transformation, keeping the Power Station building and precinct forever young. The alchemy of this artwork lies in its ability not to veil or disguise, but to reveal an original 'eternal' state.

RESPONSE TO PLACE MAKING PRINCIPLES:

SOCIAL- a sign of rejuvenation and new life in this precinct

ENVIRONMENTAL - an integrated approach, 'recycling' the building for new sustainable communities

ECONOMIC - assisting the building to transition to new community use and function

CULTURAL - an homage to the past and a re-valuing for contemporary significance



OPPORTUNITY 2: *Creative Laboratory*

APPROACH: Artist studios at the Power Station

To foster and support local arts and creative practice it is proposed to provide low rent studios spaces within the Power Station precinct. The studios may be available for visual artists, dancers, performance groups, writers, designers, craftspeople, musicians and bands. Through accommodating a range of creative practices, intermedia dialogue, artistic collaboration and experimentation can be encouraged. A large common area may be utilised as a flexible exhibition / performance space for informal programming. Open studio events can be held to encourage public access and engagement.

Artist tenants should include both established and emerging artists. It is proposed that consideration is also given to a studio with accommodation for one or two artists which can be used for regional, interstate and international residencies. A resident studio facility will provide a key asset for attracting project funds and international engagement, serving to build the profile of the Power Station precinct at Cockburn Coast. It is also a means for supporting professional mentorships and skill-building within the local community.

Most of the studio facilities can be very basic though special requirements for some disciplines (eg sound-proofing for bands, ventilation for painters, etc) should be taken into consideration. Kitchen / bathroom facilities can be provided as common areas. Studios should be lockable.

The *Creative Laboratory* strategy is intended as an open-ended and flexible means of organically fostering local creative practice. Over time, particular artistic areas / practices may become a focal strength which in turn may lead to the development of more permanent, professional facilities within the precinct such as theatres, galleries or multimedia facilities.

RESPONSE TO PLACE MAKING PRINCIPLES:

SOCIAL- fostering a local creative community

ENVIRONMENTAL - provision of shared amenity for sustainable creative endeavour

ECONOMIC - creative skills and capacity building

CULTURAL - fostering local arts and cross-artform practices



POWER STATION

OPPORTUNITY 3: *Live Wires*

APPROACH: Temporal art & activation strategy

As the Power Station will remain a derelict site for some years, it provides a fertile environment for staging temporary public artworks, ephemeral interventions, and performance events.

An event-based program is considered an effective means of activating the site and ‘sparking’ community interest and involvement. Initially conceived as a series of occasional one-off events, over time the activities may develop into a large program or festival event for more sustained audience engagement. The events may evolve out of the studio program and, in early phases, may be low-key, informal events partnering the open-studio days such as music jam sessions, theatre improvisations or video screenings. Fostering skill and capacity building, over time the events can become a more formal public program.

A hybrid mix of event-based works from performance (including theatre, dance, stand-up comedy, and circus), to multimedia film and sound events, and interactive installations can be staged to provocative and dramatic effect within the Power Station – generating energy of a different kind for a new urban coastal community. Experimental artworks can explore audience engagement strategies, pursuing a creative dialogue between producers and consumers in live art scenarios.

RESPONSE TO PLACE MAKING PRINCIPLES:

SOCIAL - fostering local audience interest and ongoing community engagement

ENVIRONMENTAL - provision of a program and platform for sustainable audience development

ECONOMIC - generating a public profile for local arts activity for growth and development

CULTURAL - fostering a local and diverse culture for the live arts



OPPORTUNITY 4: *Into the Sea*

APPROACH: An artwork installation between land and sea

For all the power of its visible presence within the coastal landscape, the Power Station precinct also offers a wealth of invisible wonder submerged beneath the ocean. The desire to experience and explore the dramatic built form of the Power Stations and its remnant surrounds, is matched by an equally enticing invitation to experience the sea - for water recreation, fishing and boating within Cockburn Sound. Central to the magnetism of this site is the dialogue between land and sea, built and natural forms and the experiential stories, past, present and future that this dialogue generates. There is a singular opportunity for a world-class artwork commission to creatively capture and express the dialogue between land and sea at the dramatic Power Station site at Cockburn Coast. It is envisaged that the work would take the form of a sculptural installation. It may comprise a series of elements which occupy both land and sea, in a journey or serial form, or it may be a singular form which is semi-submerged, possibly fully revealed at low tide. The work may incorporate lighting within its form through the use of solar cells. It may be responsive to tidal movement, wind or ocean currents.

The concept of *Into the Sea* refers to the ocean as a place of eternal return, a mythical place of primal belonging and the source and sustenance of life on Earth. This notion relates to an Aboriginal belief, common to the people of the western coast, that when the body dies the spirit goes away westward through the sea to some country far away, and that there the spirit lives in much the same manner as it has lived when in the flesh ... [Daisy Bates, AIC Report] It is also understood that souls of the dead sometimes wait in caves before being called out to sea by the being there. [TPG, Cockburn Coast, Cultural Heritage Strategy, p.50] There may be potential for the selected artist to consult and work with the local Indigenous community as part of the artwork commission process to explore a means of appropriately referencing this ancient Indigenous understanding. The dialogue between land and sea can indeed be understood a symbolic a dialogue between the real and the imaginary, the body and the spirit, solid and liquid, thoughts and emotions – a conversation which is embodied within the human condition.

RESPONSE TO PLACE MAKING PRINCIPLES:

Social - a place identifier and precinct marker, fostering conversation & imaginative interpretation

Environmental - a creative expression of the dynamic dialogue between land and sea

Economic - building an international profile

Cultural - a site-specific world class artwork with intercultural significance by a leading artist



POWER STATION

OPPORTUNITY 5: *Imagineering*

APPROACH: Artist designed interactive water-based playground

The sheltered foreshore areas around the Power Station provide opportunities for calm wading pools, as part of the Stations cooling ponds and groins, suitable for families with young children. There is opportunity to create a major children's play area within this environment which can act as a regional draw-card for broad visitation. An artist-led design for such a playground will ensure a unique outcome and feature of distinction for the precinct.

The playground can be designed as an interactive environment focussed on water and sand play. Children will be encouraged to channel water through various pipes, canals, and sand streams through interaction with pumps, pulleys, buckets, hoses and weir-like devices. Their management of a water resource can be used to create dams and pools, flowing streams, above and underground pipes, water-falls, rapids, gorges and gullies. Play is intended to be both functional and abstract, to provide reward for effort, and to be open to interpretation and re-design. The playground will feature a scheme of fixed equipment with the ability of children to also use their own items such as buckets and spades, boats, balls and floating toys.

While emphasis is given to the children's interactive play and their effective impact, the playground should also feature an automated aspect of its own – such as a jet of water which spurts up from below or a shower that falls from above at periodic intervals to enhance the play environment and encourage interaction. There may be opportunity to reward effort and collective endeavour – for example, when enough water is pumped into an overhead bucket, it tips onto everyone gathered below. There may be further potential for the incorporation of other types of interaction such as sound effects and musical play instruments utilising the pipe and water systems and linking real channels with channels of communication. The environment should also consider the provision of shade, shelter and parental supervision / adjacent seating as part of the creative design and artwork concept in an integrated approach to the site.

RESPONSE TO PLACE MAKING PRINCIPLES:

Social - *a creative, interactive environment for children, fostering cooperation and exchange*

Environmental - *demonstrating human impact, management and labour on natural resources*

Economic - *supporting and encouraging families and children to engage with the precinct*

Cultural - *fostering a culture of active participation and community involvement*



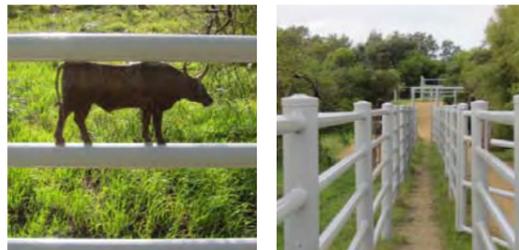
INTERPRETATION

INTRODUCTION

As heritage themes and concerns form a core part of Cockburn Coast's character, the Strategy seeks to integrate with cultural interpretation at many levels and work in a holistic approach to place. The identified artwork opportunities all lie within the Public Art & Cultural Interpretation Strategy's scheme as outcomes of both analytic and creative consideration.

Interpretive information provides a valuable dimension of the visitor and viewer experience, distinct from the appreciation and experience of contemporary art. Some of the identified artwork opportunities have no significant relationship to site heritage and interpretation and are focussed on contemporary culture and future aspirations. Similarly, there are sites of historical significance at Cockburn Coast which have not been identified as artwork opportunities but which should be considered for heritage interpretation. Nevertheless many of the identified artwork opportunities bear significant relationship to site histories. The following descriptions describe this significance and outline a potential relationship to interpretive information which is complementary and holistic.

These descriptions seek to support rather than supersede the *Cockburn Coast: Cultural Heritage Strategy* produced by TPG.



EXISTING ARTWORK & CULTURAL SIGNIFICANCE

The Robb Jetty area currently features a group of artworks by Western Australian artist Tony Jones. The artworks are of cultural heritage significance as they are interpreting important memories of Cockburn Coast's past.

'CY O'Connor statue'

The bronze statue by Jones is located in the Indian Ocean approximately 20 - 30 metres off the south beach. The work depicts local identity CY O'Connor on the occasion of his suicide on 10 March 1902 at south beach, when he rode his horse into the sea and killed himself. The bronze sculpture is a dynamic feature of the coast as it is hidden and revealed with the tidal movements.

'Human race'

The second artwork installation by Jones is located in the dunes leading to site of the old Robb Jetty. The artwork is in the form of metal fencing, gates and wind vanes and follows part of the line of the original race that ran from Robb Jetty to the slaughter yards. The installation is sited to encourage visitors to walk to the beach along the race in memory of the thousands of animals who were disembarked along the jetty.

ARTWORK MANAGEMENT ISSUES

The Cultural Heritage Strategy recommends that the works be retained and conserved and included in any overall interpretation strategy. [Ref: Cultural heritage Strategy]

The CY O'Connor statue has become an iconic feature of the Cockburn Coast and should be retained in its current position if possible. It is important that the artwork is not compromised by new development along the foreshore and in the dunal area or compromised conceptually by new artwork in the proximity.

Human Race is an excellent cultural heritage interpretive element telling the story of the area and is worth retaining for its storytelling values. However it is unclear if the work can be retained in the current location in the future due to development in the Robb Jetty precinct. Should it not be possible then consultation with the artist will be required to establish if there are options for relocation to a site where the significance would still be intact. Should this not be possible then the work may need to be removed and a new interpretive artwork should be created to tell the story in a different configuration.

In the event that the artwork is to be retained in its current position a condition report should be undertaken by a qualified Art Conservator to establish the work's current condition and rectify any corrosion of surface coating problems.

CULTURAL INTERPRETATION

ROBB JETTY

Opportunity 1: Adaptations

This artwork commission has a contemporary focus and is separate to heritage interpretation. Heritage interpretation may be considered for the chimney, as a remnant of the former Robb Jetty abattoir.

Opportunity 2: Cast Away

Interpretive information on the original Robb Jetty should be provided in an appropriate location for the jetty remains and considered separately to the artwork. Consideration can be given to the inclusion of interpretive information with the *Human Race* artwork by Tony Jones which references the cattle journey from the jetty to the slaughter yards.

Opportunity 3: On the Wild Side

Interpretive information on heritage significance and historical narratives can be in close relationship with artworks and considered an integral aspect of a single commission process. Some stories and sites may lend themselves to a depth of historical information and documentation, and artwork may take a more secondary role. Conversely other sites may be better suited to artwork and creative allusion rather than detailed interpretation. The co-location of artwork and interpretive information should aim to be seamless and integrated in one presentation scheme.

EMPLACEMENT

Opportunity 1: Divining

This artwork commission has a contemporary focus and is separate to heritage interpretation. Heritage interpretation can be considered for the former Gun Emplacement, also referred to as the South Beach Battery (remains), and its significance to military history and the defence of the Western Australian coastline.

Opportunity 2: Seeing the Sea

This artwork commission has a contemporary focus and is separate to heritage interpretation. The former Gun Emplacement is the only site of heritage significance in the Emplacement Precinct.

POWER STATION

Opportunity 1: Elixir

This artwork commission takes an integrated approach, making the built form of the Power Station the focal subject though seeking to express contemporary significance. Cultural Heritage interpretation should thus be considered as a complementary part of this commission process – offering interpretive information on the Power Station as a day-time experience, complementary to the evening effects of this artwork. Another aspect complementary to this commission is the required development of a strategy for preserving the high quality urban artworks throughout the Power Station building. This may be undertaken as part of a wider community youth engagement strategy within the City of Cockburn. The artist/s engaged to undertake the creative lighting/projection scheme can be invited to incorporate a youth mentoring aspect into the commission process.

Opportunity 2: Creative Laboratory

The proposed creative studios have a contemporary focus and are separate to heritage interpretation. However names for the studio facilities may be drawn from the original architecture and component functions of the Power Station as a site-specific bridging metaphor for old and new energy generation.

Opportunity 3: Live Wires

The proposed live art program has a contemporary focus and is separate to heritage interpretation.

Opportunity 4: Into the Sea

This artwork commission takes a poetic approach to Cockburn Sound. Cultural Heritage interpretation should be considered as a complementary part of this commission process – offering interpretive information on the James and Diana ship wrecks, histories of exploration and other aspects of maritime heritage.

Opportunity 5: Imagineering

This artwork commission has a contemporary focus and is separate to heritage interpretation. It may be possible to creatively incorporate information regarding power generation, industrial engines and/or ships engines into the environment as an appeal to older children and adults.

INTERPRETATION

HERITAGE MARKERS

The Cockburn Coast, from sea to the limestone ridge and behind are brimming with Indigenous and European stories and heritage. The tales of the formation of Cockburn Sound, shipwrecks, battlers, racehorses, industry and old traditions are the foundations of the spirit of the place and what makes this area unique and essentially different from other development sites..

The remains of significant buildings and structures lie as monuments to a bygone industrial era with the most visually prominent being the South Fremantle power station and the Robb Jetty Abattoir Chimney. Landscape plantings, sculptures, shipwrecks and sites of mythological and archeological importance are dispersed throughout the landscape creating layers of intrigue and interest.



N.B. Indigenous Heritage
The site is home to a number of areas of indigenous importance. It is essential that ongoing engagement with the local Aboriginal Reference Group occur and opportunities for integration of indigenous culture taken where possible e.g. planting, naming and signage.

N.B. Settlement Dates
Settlement dates associated with the Cockburn Coast will need to be carefully defined to prevent confusion with historic locations south of the Cockburn Coast development.

Image: Existing heritage marker at Coogee Beach.

HORSE EXERCISE LEGACY

The South Beach Horse Exercise Area is the portion of South Beach extending south past Catherine Point to McTaggart Cove. The Beach has been used for exercise and training of horses for recreation, sport and World War I service since the early 1830s and continues in the present.

FORESHORE NATURE

This foreshore has a rich history of human use. Some uses include indigenous camping areas, horse training, public recreation, abattoirs and marshalling yards, power generation and industrial uses constructed in close proximity to the shoreline. The Catherine Point Reserve and C.Y. O'Connor Reserve includes approximately 29 hectares of coastal dune and immediate hinterland along the Cockburn coast foreshore. Vegetation communities represented within the foreshore reserve, particularly at Point Catherine, are dune coastal heath.

INDIGENOUS CAMP

The sandhills along the foreshore and most particularly close to Robb Jetty were used as a camp area for aboriginal people and were still in use by aboriginal people from outside the metropolitan area at least until 1985. Like other long established fringe camps, the area is likely to have been a traditional camping area. It is thought that the camps continued in this locality due to the opportunities for work that was available associated with the shipping and slaughtering of cattle from the Kimberley.

ROBB JETTY INTERPRETATION

The original jetty was the focal point of the settlement of the northern Cockburn coast and its long association with the meat trade. The Jetty was used for the unloading of cattle from the state's north-west to the abattoirs situated here that operated between 1890s-1960s. Today all that remains of the jetty are submerged piles.

COAL YARD/INDUSTRY

Up until 1960, coal had been the main source of power for the generators that operated the turbines of the power station. Collie Coal was delivered to the South Fremantle power station by railway and stored in a large yard on the eastern side of the building. The yard was capable of holding 25,000 tones of coal. Coal was then delivered to the tops of boilers by a conveyor system between the coal stockpile and the power station. Due to the relative cheapness of oil coal burners were replaced with oil burners in 1960. However, the oil crisis saw the conversion of the Station back to coal in 1974.

POWER STATION & COOLING PONDS

The South Fremantle power station remains as a prominent element on the shoreline in the coastal sand dunes south of Fremantle. An important step in the development of power generation in the State, as the second largest thermal power station in Western Australia, construction on the facility commenced in January 1946. The distinctive cooling ponds were constructed behind stone groyne to utilise sea water for use in the boilers and for cooling the turbines. The power station closed in 1985 because power generation in the site was uneconomic and had been superseded by other power plants in the grid.

COCKBURN COAST HERITAGE TRAIL



NATIONAL ANIMAL MEMORIAL

Animals have been a part of the history of the area and this monument will acknowledge and pay tribute to them. In the late nineteenth century cattle from the state north-west arrived by boat and met their fate at the nearby abattoirs. The Beach has been used for exercise and training of horses for since the early 1830s. The 10th Light Horse Regiment trained on the beach prior to embarking from Fremantle during World War I.

EMPLACEMENT/MILITARY

The former gun emplacement was one of two batteries commissioned by the Commonwealth of Australia in 1940 to cover Fremantle Harbour and Cockburn Sound. Only the Battery at Leighton became operational and was used from 1947 – 1963. The Battery at South Beach was never finished and did not become operational.

BEELIAR RESERVE/NATURE

Comprising two chains of wetlands, Beeliar Regional Park runs parallel to the coast through Melville, Cockburn and Kwinana. Beeliar Regional Park's 19 lakes and numerous shallower wetlands are home to abundant wildlife. A large portion of the Manning Park Reserve forms part of the Beeliar Regional Park.

CHIMNEY/ABATTOIR

The Robb Jetty chimney stands as the only remnant of the former Robb Jetty abattoir. The abattoir primarily received stock from the pastoral stations of Western Australia. Stock was shipped down the coast and herded into various holding pens situated on the beach and in the grounds of the abattoir. The abattoir was closed in 1993 after being in operation for nearly one hundred years.

FIGS/PIONEERS

These Moreton bay Fig trees are around fifty years of age. It is understood that the trees were once part of the Robb Jetty abattoir complex. The Cockburn Coast is associated with the earliest settlement of the Swan River Colony with the first settlers anchoring off shore and taking up land grants in 1830. The coastal strip steadily grew as an industrial area from the late nineteenth century with the introduction of the rail line between Fremantle Port and Robb Jetty in 1898.

SHIPWRECKS

After Perth was founded in 1829, many ships were wrecked along the coastline and around Fremantle. Islands, reefs and uncharted rocks, and poor navigational aids all played their part in the fate of many ships of the colonial period. There are two shipwrecks, the Diana and James, located in the beach area south of the power station, concealed beneath the sand. The Diana was shipwrecked on 16 July 1878 in a severe storm drove. The James was shipwrecked on 21 May 1830 after being blown ashore.

PART B



POLICY CONTEXT

The City of Cockburn has addressed Public Art through both a Position Statement that was first adopted in 2003 and reviewed in 2009, and a Public Artworks Strategy 2009.

Position Statement

The Position Statement sets out Council's position on commissioning public art and references the City's Corporate Strategic Plan in relation to the following key areas:

1. *"To foster a sense of community spirit within the district generally and neighbourhoods in particular."*
2. *"To conserve the character and historic value of the human and built environment."*

The Position Statement states that public art should assist the city to achieve the following:

- *Develop and enhance a sense of place, pride and ownership of public spaces.*
- *Improve the quality and design of public spaces*
- *Contribute towards the development of Cultural tourism opportunities*
- *Give added meaning to Cockburn's unique environment, history and multicultural community*

The statement and its propositions are to be applied to public art projects associated with *City of Cockburn funded projects, externally funded projects, joint collaborations, and those initiated by development within the City.*

Public Artworks Strategy 2009

The City of Cockburn's Public Artworks Strategy

Goal 1: *Develop a collection of distinct and diverse public artworks*

Goal 2: *Position Cockburn as a leader in innovative public art practice*

Goal 3: *Achieve an integrated approach to public art*

Goal 4: *Increase awareness of public art as a significant cultural asset*

The strategy also outlines Council's position on the "purpose of Public Artworks" and "types of public artworks".

In addition the strategy sets out implementation strategies associated with:

- *Locations for Artwork*
- *Themes and Scale*
- *Project Management*
- *Selection Procedures*
- *Monitoring, Maintenance and Conservation*
- *Copyright*

In relation to the Cockburn Coast development Council has stated a requirement that:

- a) *The proponent shall submit to the Local Government a Public Art Strategy for approval as an additional detail of the Local Structure Plan(s).*
- b) *The Public Art Strategy shall set out the framework to enhance each precinct through the appropriate integration of public art within the Development Area by detailing the following:*
 - i) *Influences for public art and possible public art themes for each precinct;*
 - ii) *Indicative locations for artworks where they will enhance the amenity and the interpretation of the public realm, contribute to way-finding, and enhance the sense of place;*
 - iii) *Management arrangements and responsibilities for public art.*

The Cockburn Coast Public Art Strategy delivers on the requirements as identified above and aligns with the principles, goals and processes outlined in both Council's Position Statement and the Public Artworks Strategy.

FUNDING STRUCTURE

The public art opportunities for Cockburn Coast development will be funded through a 1% for art levy on all buildings over the life of the development.

The percent for art funds should be collected and pooled in a Public Art Trust Fund and then as sufficient funds become available they are allocated to commissioning works for relevant art opportunities in precincts under development.

Depending on the staging of the development rollout the Public Art Trust Fund may require time to accumulate sufficient funds to invest in the projects identified in this Public Art & Cultural Interpretation Strategy. Therefore priorities will need to be identified for each stage as the program for each precinct has been established.

In some circumstances Landcorp/City of Cockburn may wish to partner with a developer who is delivering a key landmark building in order that the percent for art funding can be spent directly on that building. This option relates especially to those projects as identified in the Whole of Site Opportunity 1 *Formulations* and Robb Jetty Opportunity 1 *Adaptations*.

GOVERNANCE

Note: At the time of preparing this Strategy there was no clear decision on the best option for the governance of the public art program and therefore three options are included below.

Option 1:

The City of Cockburn should establish a Public Art Trust Fund to receive the percent for art contributions, and to provide funds to selected art opportunities as identified in parallel with the development rollout.

Option 2:

Landcorp should establish a Public Art Trust Fund to receive the percent for art contributions, and to provide funds to selected art opportunities as identified in parallel with the development rollout.

Option 3:

Landcorp should engage a Public Art Consultant to oversee the long term implementation of the Public Art Strategy. The consultant would work with the developers to ensure and the projects are delivered and the Strategy is complied with.

Decision Making

A Public Art Advisory Group [PAAG] should be established to oversee the delivery of the Cockburn Coast Public Art & Cultural Interpretation Strategy. The PAAG should review and provide advice on all public art projects funded from the Public Art Trust Fund.

The PAAG should have a membership made up of representatives from:

- The City of Cockburn
- Landcorp
- Council's Cultural Reference Group
- Relevant Western Australian State Government agencies
- Art advisors [academic or professional advisors]

In addition where a project under review is of significance to a specific community the PAAG should be augmented with:

- Local community representatives from the relevant precinct
- Local cultural representatives from the relevant group particularly the Indigenous community

Decisions on appropriate artists and the approval of artist's concepts can be made by the PAAG or the PAAG can make recommendations to the final authority for ratification.

It may also be important that the preferred artists' concepts are reviewed by Council officers for comment on any safety, risk or potential maintenance issues before the artist is commissioned to proceed to fabrication.

Management

It is recommended that artwork commissions are curated and managed by professional consultants. Such consultants can be engaged to work within Project Teams to prepare artwork briefs and artist shortlist, commission contracts and facilitate the commissioning phases.

Ownership

At the point of transferring ownership of public space from the developer to Council any integrated artworks within that space will also become the property and responsibility of Council.

Council then becomes the asset owner and as such assumes the ongoing maintenance responsibility. It is best practice for detailed maintenance manuals to be prepared at the completion of all public artworks. The maintenance manual and any required asset data can be provided to Council when the artwork transfers from the ownership of the developer to Council.

ARTIST ENGAGEMENT MODELS

There are two generally accepted commissioning models of relevance to the range of Art Opportunities identified in this Public Art & Cultural Interpretation Strategy. The first approach is to engage three or more artists in a limited competition to develop concepts from which one artist is selected to proceed to design development. The second approach is to engage one artist through a direct engagement approach to develop concepts.

Option 1: Limited Competition

The limited competition model is principally used where the artwork is a stand alone piece that does not require a high level of collaboration with a building or landscape design team. The advantage of this model is that the PAAG has three options to review and select from. Once a preferred concept has been selected then only that artist moves into the design development phase.

In a limited competition model all the artists are contracted and paid a concept fee to develop their concepts for presentation to the PAAG.

Option 2: Direct Engagement

In the situation where an art opportunity is integral to a building, landscape or urban design project then it is appropriate to undertake a direct engagement process where a single artist is selected and engaged to develop concepts in association with the design team. The advantage of this model is that it is less formal than the limited completion and therefore the artist is able to be in regular dialogue with the design team and develop their concept through an iterative process rather than working in isolation and then presenting a concept as in a competitive process.

DEFINITIONS

CULTURE

It is generally accepted today in Local Government policy terms that the word 'culture' relates to an overarching concept of beliefs and values that underpin the lives of individuals and communities.

The United Nations Educational, Scientific and Cultural Organisation [UNESCO] states that:

Culture consists of all distinctive, spiritual & material, intellectual & emotional features which characterise a society or social group.

Culture therefore underpins everything we do as individuals and as a society including the social ways of behaving and interacting with others. It also includes our understanding of history, the artefacts we make and the stories we tell.

CULTURAL HERITAGE

Cultural heritage can be considered as both immovable and movable heritage items. Historic buildings, examples of important architecture and places of cultural significance are among the immovable cultural heritage assets of a place and its people. Places of cultural significance might include sacred Indigenous sites and sites relating to significant local people or historic events that have meaning for the community. It is important to remember that immovable cultural heritage preservation and protection is in many cases covered by a legislative framework including classifications which provide legal protection to certain sites, monuments, statues and sculptures.

Movable cultural heritage refers to those tangible and intangible traces, stories and the recorded evidence of people's way of life that constitute a community's heritage and history. This may include: the physical collection and display of cultural objects in museums and galleries; the collecting of people's stories through oral history programs; research into local history for education and publishing activities; and the integration of interpretive signage or artworks in public spaces.

ART

The unique personal cultural expressions categorised as 'Art' includes a wide range of visual, audio and sensory communication. Art can be seen as an expression of a culture, one of the ways in which an individual or a group of individuals reflect or challenge the values contained within the community's culture. It is generally acknowledged today that the arts include, but are not limited to: the visual arts such as painting, sculpture, digital art; the performing arts such as dance, music and theatre; and the literary arts such as writing and storytelling.

ARTIST

The term 'Artist' can be associated with those individuals who, as Donald Richardson states in his book *"What Art is – and isn't"*, "transform material by manipulation for an aesthetic end". Richardson argues that as art is conceptual and not functional, then designers such as architects or industrial designers who deal with functional objects are not artists when practising in their professional capacity. The title 'Artist' has also become widely used when referring to creative practitioners such as craftspeople and artisans.

Unlike the design professions such as architecture there is no form of educational or professional institute membership required to qualify as an artist, therefore artists are often judged on the basis of the quality of their artwork, recognition of their peers and success through their practice.

PUBLIC ART

Public Art is art created and located outside of a typical gallery context, in locations such as streets, parks, forecourts of public buildings, integrated into the building fabric or any space accessible to people. Public art can adopt many forms and approaches from community cultural development, place making projects, stand alone public artworks, to art "built in" or integrated with buildings, landscape or urban developments.

Public Art can reflect a diverse range of styles and practices from traditional to contemporary art. It can include and/or incorporate memorials, monuments, sculptures, or murals and also functional objects such as fountains, street furniture, lighting and paving. It may be both permanent and/or temporary, including installations and performances, billboard art, sound installations, video or laser projections, text, advertising, aerosol art and street banners. The works may be commissioned by either the public or private sectors and may therefore be located on either public or privately owned land.

PUBLIC REALM

Truly public space is a space that is owned by a public authority, such as a local Council or state government agency, and is totally accessible to the public. This includes streets, plazas and open space such as parks, foreshores and beaches. In our modern cities there are many spaces that might be perceived as being in the public realm, although they are in fact private spaces that allow public access under certain terms and conditions. For example, a shopping mall may present itself as publicly accessible while employing security guards to ensure that people behave in a way acceptable to the owners of the space.

For the purpose of this strategy, the term public space refers to those spaces owned and managed by Council, over which Council can legally make decisions and provide for community needs.

COMMUNITY ENGAGEMENT

Across Australia, Councils have recognised that Community Cultural Development [CCD] and Community Art has been both a powerful community engagement and development tool and a wonderful way for community members to contribute to shaping their physical environment.

While there are many different approaches to the community art process, perhaps the most recognised is where an artist with community development skills works, with the community on developing the conceptual content and then either creates the final artwork or supervises the creation of the work. Either way the community benefits from skills development and increased sense of ownership of place.

Professional artists can also engage in gathering stories and community values as a source of inspiration from which to draw upon in the creation of their public art practice. For example, an oral history project may form the initial stage of a public art commission from which a contemporary artist develops her/his final artwork. In this way the outcome, while being a significant work resulting from that artist's practice, is grounded in the local context of community and place.

In the case of artists or public art consultants consulting with regard to Aboriginal heritage it is important that the Cockburn City Council Aboriginal Reference Group is consulted as part of the process.

INTEGRATED ART

There is considerable value in working with artists on integrated artworks as part of the landscape, buildings or civic spaces. Options might include building fabric such as facades, glazing, architectural detailing and public space, street furniture, paving, retaining walls or interpretive signage.

The advantages of involving artists in integrated artworks can be the development of unique detailing or furniture that has a strong sense of place and uniqueness. The other advantage is that maximum benefit can be gained through using art budgets to add value to existing expenditure. In addition, there are great benefits from including an artist on the design team to work alongside the architects and landscape architects to bring a deeper conceptual approach to the project.

STAND ALONE ART

In addition to artworks that are commissioned as part of major infrastructure work there are always key locations in a city or landscape that may benefit from the addition of a stand-alone sculpture, landmark or icon artwork.

While there is a tendency to think of icons as being major 'landmark' works, traditionally the term "icon" was used to describe a sacred object, it has also become a description of something that is unique and special to a place, therefore an "iconic" stand alone artwork should not be judged by its size but by its power, uniqueness and strong sense of place.

PLATFORMS FOR TEMPORARY/EPHEMERAL ART

Every city and town has a range of public spaces that can be utilised for art events and temporary installations, they may be: parks, plazas, streets or the entry to a civic building. Temporary projects especially provided opportunities for young and emerging artists and opportunities for artists whose practice is focused on ephemeral art forms.

An effective mechanism for introducing an element of change into the built environment can be through providing art spaces or 'platforms' for temporary artworks. For example, there are a number of successfully curated 'billboards' in Australia. In these situations the artists utilise traditional billboard technology to create their artwork.

An alternate approach is to use digital technology for screen based artworks, including digital screens that can be used for new media art as well as for event programming and special broadcasts. The advantage of the digital space is that it introduces almost unlimited potential for changing visual stimulation.

INTERVENTIONS

As an alternative to the concept of distinct platforms, where one can expect to find a changing program of artworks, the concept of 'Interventions' is about encountering the unexpected within the city. It is about an artist challenging perceptions about place and forcing a rethink about how we perceive particular spaces in our city. Interventions are traditionally the initiative of an artist who chooses the location and subject matter for the work and then seeks permission from Council to implement the proposal, with or without financial support from the City.

COMMISSIONING PROCESS

PHASE 1: ART OPPORTUNITIES

- 1.1 Confirm art opportunities and secure approvals
- 1.2 Prepare artwork briefing material

The Public Art Strategy provides an overall conceptual framework for thinking about future art opportunities, however over time it will be necessary to undertake a review as each new opportunity presents itself over the course of the development process. Once each specific art opportunity has been reviewed and approvals given it will be necessary to prepare a detailed Artwork Brief.

The Artwork Brief should include:

- Relevant Conceptual Framework information
- Site context and project intent
- Technical requirements
- Timelines and budget requirements
- Assessment criteria



PHASE 2: ARTIST SELECTION & CONCEPTS

- 2.1 Artist selection process
- 2.2 Commission Artists Concepts
- 2.3 Concept Development
- 2.4 Concept Presentation
- 2.5 Concept Approvals

Depending on the nature of the proposed artwork artists might be selected through a range of approaches, including:

- the curator identifies a shortlist of potential artists for consideration by the client
- public calls for expressions of interest from which a shortlist is prepared
- for collaborations between artist and architect/urban designer a direct engagement process might be preferred

Once selected, the artist/s will be contracted for a fixed fee to develop a concept proposal in response to the approved Artwork Brief.

Artist/s should be asked to develop a concept proposal in response to the Artwork Brief from both the perspective of the conceptual and technical requirements. The artist/s should also be briefed on what form the concept proposal should take. For a sculptural work a three dimensional model would be most appropriate and a computer graphic best for a wall treatment. All artists engaged to develop concepts should be paid a fee appropriate to the scale of work required.



PHASE 3: DESIGN DEVELOPMENT

- 3.1 Confirm art opportunities and secure approvals
- 3.2 Prepare artwork briefing material

Preferred concepts should proceed to a Design Development [DD] stage where all aesthetic and technical issues can be fully resolved before committing to a final commission contract.

In the case of limited competitions only the selected concept will proceed to the DD stage.

Sufficient allowance should be made in the DD budget for the artist to secure structural engineering advice and specifications.



PHASE 4: FABRICATION & INSTALLATION

- 4.1 Commission Contract
- 4.2 Fabrication Process
- 4.3 Fabrication progress Reviews
- 4.4 Practical Completion – Defects Review
- 4.5 Installation
- 4.6 Final Defects Review
- 4.7 Handover to Commissioner

Once final Design Development approvals have been secured a commission contract should be prepared that outlines:

1. The scope of work
2. Agreed fee
3. Fabrication and Installation schedule
4. Progress payment stages
5. Progress review stages
6. Warranty Period
7. Copyright and reproduction rights

During the fabrication phase progress reviews should be undertaken to ensure that the work is of a high professional standard and that mile stones are achieved in order that progress payments can be processed. Where possible a defects review should be undertaken prior to the work being installed. Following the installation of the artwork a final defects review should be undertaken to ensure that all defects have been identified. The artist should then rectify any identified defects before a final handover is undertaken. Once all final defects have been rectified then the work should be handed over to the commissioner. At this point the commissioner accepts responsibility and liability for the work.

APPROVAL PROCESS

At each Phase there are a range of approvals required by the Commissioner, these include:

1. Confirming the specific art opportunity, its location, theme, typology and budget against the conceptual framework and requirements of the Cockburn Coast Public Art & Cultural Interpretation Strategy
2. Reviewing and approving the preferred Artist or Artists from the proposed Artist shortlist provided by the Curator. Following approval the Artist or Artists would be contracted to prepare concept proposals either as a direct engagement or limited competition.
3. Reviewing and approving the preferred concept or concepts, either through a direct engagement or limited competition process. Following the selection of a preferred concept then the Artist would be contracted to undertake the Design Development phase.
4. The final Design Development package including engineering and detailed costing would then be reviewed and approved for the commissioning of the fabrication and installation
5. Final acceptance of completed and installed artwork would be approved once any defects have been rectified and the Project Manager has certified that the work complies with the contract.

PAAG REVIEW AND APPROVALS

The key decision making points requiring PAAG involvement are at a minimum:

1. Identification of Art Opportunity, location, timing and budget
2. Review and approval of proposed artist or artists to be engaged to develop a concept for the approved Art Opportunity
3. Review and approval of preferred concept proposal
4. Review and approval of the artist's final Design Development proposal

TECHNICAL REVIEWS

Technical reviews should be undertaken by Council risk and asset managers to assess the artwork proposals' suitability for the public realm. The review points would be:

1. Following the PAAG identifying a preferred concept design
2. On completion of the design development proposal
3. Prior to the handover of the final installed artwork

PROCESS STAGE/TASK	RESPONSIBILITY			
	COMMISSIONER	PAAG	CURATOR/PROJECT MANAGER	ARTIST/S
STAGE 1: PROJECT INITIATION				
1. IDENTIFY OPPORTUNITY			X	
2. APPROVE OPPORTUNITY	X	X		
3. PREPARE BRIEF			X	
4. PREPARE SHORTLIST OF ARTISTS			X	
5. SELECT & APPROVE ARTIST SELECTION	X	X		
STAGE 2: CONCEPT PHASE				
1. PREPARE CONCEPT CONTRACT			X	
2. APPROVE CONTRACT	X			
3. CONCEPT BRIEFING			X	X
4. CONCEPT DEVELOPMENT PHASE				X
5. CONCEPT PRESENTATIONS				X
6. CONCEPT SELECTION/APPROVAL	X	X		
STAGE 3: DESIGN DEVELOPMENT (DD) PHASE				
1. PREPARE DD CONTRACT			X	
2. APPROVE DD CONTRACT	X			
3. DD BRIEFING			X	X
4. DD PHASE				X
5. DD PRESENTATION				X
6. REVIEW & APPROVE	X	X		
STAGE 4: FABRICATION & INSTALLATION PHASE				
1. PREPARE FABRICATION & INSTALLATION CONTRACT			X	
2. FABRICATION PHASE				X
3. UNDERTAKE PROGRESS INSPECTIONS			X	
4. INSTALLATION				X
5. DEFECT INSPECTIONS			X	
6. DEFECT RECTIFICATION				X
7. PROCESS COMPLIANCE & HAND OVER			X	
8. OWNERSHIP	X			



The following matrix has been provided as a basis for establishing the likely cost involved in commissioning the program of works.

Notes:

- Budget allocations based on a program over a 20 year period, no staging has been applied to the matrix
- No allowance has been made for cost escalation and CPI increases over the 20 year period
- No allowance has been made in this matrix to cover implementation costs such as consulting advice or costs associated with approval processes and advisory committees

PRECINCT	OPPORTUNITY	ARTWORK/PROJECT #	INDICATIVE PROJECT VALUE	PRECINCT TOTAL ALLOCATION
WHOLE OF SITE	1: <i>Formulations</i>	3	\$100,000	\$300,000
	2: <i>Periodic Table of Place</i>		\$5,000 (per yr)	\$100,000
	3: <i>Inhabit</i>	2 per yr	\$30,000 (per yr)	\$600,000
			SUB-TOTAL	\$1,000,000
ROBB JETTY	1: <i>Adaptations</i>	1	\$150,000	\$150,000
	2: <i>Cast Away</i>	1	\$400,000	\$400,000
	3: <i>On the Wild Side</i>	6	\$60,000	\$360,000
			SUB-TOTAL	\$910,000
EMPLACEMENT	1: <i>Divining</i>	1	\$250,000	\$250,000
	2: <i>Seeing the Sea</i>	1	\$150,000	\$150,000
			SUB-TOTAL	\$400,000
POWER STATION	1: <i>Elixir</i>	1	\$200,000	\$200,000
	2: <i>Creative Laboratory</i>		N/A	
	3: <i>Live Wires</i>	1 x every 2 nd yr	\$100,000	\$1,000,000
	4: <i>Into the Sea</i>	1 (multiple elements)	\$1,000,000	\$1,000,000
	5: <i>Imagineering</i>	1	\$300,000	\$300,000
			SUB-TOTAL	\$2,500,000
			TOTAL	\$4,810,000

MAINTENANCE

INTRODUCTION

The ongoing maintenance of public art and cultural heritage elements in the public realm is important from a range of perspectives, such as cultural value, civic pride, custodianship, public risk and continuing asset value. Therefore, during the commissioning process, it is important that issues associated with the proposed lifespan of the artwork be considered from the perspective of the suitability of proposed materials and fabrication techniques. Ideally conservation advice should be sought at the concept, final design development and final defects stage to ensure future maintenance issues have been addressed.

Ultimately the City of Cockburn will assume ownership of all public art located in the public realm across the Cockburn Coast development area, and as such will become responsible for the long term maintenance and management of the works. The City of Cockburn's Public Art Strategy 2009 outlines Council's strategies with regard to "Monitoring, Maintenance and Conservation". The management and maintenance strategies highlighted in this document are in line with Council's stated position and provide additional detail and supporting processes to enable future Asset Management planning to take place.

MAINTENANCE RECORDS

A condition of the final sign off and acceptance of a completed artwork should be the provision of a detailed Maintenance Manual by the artist to the commissioner.

This manual should include:

- Commission Details – Artist, Commissioner, title of work, fabricator, installer, location etc
- Artwork Construction – materials used, finishes, fixings, foundations, lifting points, weight etc
- Maintenance Procedures – cleaning, recoating/painting, patina treatments, graffiti removal etc
- Supporting Material – construction photographs, manufacturer's guarantees, technical data sheets etc

ASSET REGISTER REQUIREMENTS

In addition to the Maintenance Manual the artwork should be listed on Council's Asset Register and included in the ongoing annual maintenance schedule of works. Ensuring that artworks are regularly cleaned and reviewed will assist in maintaining the work in good condition and avoid expensive conservation work in the future.

RELOCATION, REPAIR & REMOVAL

The final step of the process is consideration of the options for future actions such as the allocation of funds and contracting conservation or maintenance work. The plan has provided five options or actions that might be realistically undertaken.

To Monitor – relates to a situation where there is some evidence of potential problems with the condition of the artwork but no actual work is required, therefore a monitoring of the work on a six monthly basis is recommended to ensure that any rapid deterioration of the artwork's condition is identified in a timely manner.

To Maintain – relates to maintaining an artwork in the condition that currently exists, therefore no remediation work is proposed and only work that ensures the condition remains stable.

To Repair – relates to those artworks that have either suffered damage through accident or vandalism or there has been material or coating failure. In this case conservation work is required to reinstate the artwork to acceptable condition relevant to its age and value.

To Remove – relates to those artworks that are in a condition where repair cannot be justified due to cost or difficulty of making good without impacting on the integrity of the artist's concept. This option also relates to the situation where the condition of an artwork poses a public risk that cannot be rectified without a disproportionate financial commitment.

To Replace – relates to artworks that are beyond repair and must be removed. However, where an artwork is of significant cultural value or community value, providing it is financially viable to do, it should be replaced by the artist in its original form. Alternately a decision might be made to replace an existing artwork with an entirely new concept for the same budget as would be required in replacing the original.

To Relocate – relates to a situation where an artwork may need to be removed from its current location and relocated to another site. This may occur where the original site has changed or is about to be changed significantly and the artwork is no longer relevant to the site. The process of identifying a relevant site for relocation should include discussion with the artist.

MAINTENANCE CONSIDERATIONS

Repairs - In the event that repair work is required it is critical that the artist's Maintenance Manual be consulted to ensure that the appropriate materials are used and for the contractor or conservator to understand the artist's intent. Where the repairs are significant and go beyond the level of detail provided by the artist then Council should make every effort to discuss the work with the artist and where relevant offer the artist the opportunity to undertake the repair work.

Removal - As the owner of an artwork, Council has the legal right to remove it from the original site, especially in the circumstances that the work has either deteriorated significantly or poses a public risk. However Council has a moral obligation to notify the artist of its intent to remove the work and either place it in storage or to destroy the work.

MAINTENANCE RECORDS



- MATERIAL SELECTION
- FABRICATION TECHNIQUES
- ENGINEERING SPECIFICATIONS
- MAINTENANCE REQUIREMENTS

REPAIR/REPLACE



- CONDITION AUDITING
- WORK SKILLS REQUIREMENTS
- WORK PROGRAMS/BUDGETS
- ARTIST ADVICE/INVOLVEMENT

RELOCATION



- CHANGED SITE CONDITIONS
- CHANGE OF OWNERSHIP
- ARTIST ADVICE/INVOLVEMENT
- MORAL RIGHTS REVIEW

REMOVE/ DEACCESSIONING



- POTENTIAL PUBLIC RISK
- CONDITION BEYOND REPAIR
- ARTIST ADVICE/INVOLVEMENT
- MORAL RIGHTS REVIEW

MORAL RIGHTS & COPYRIGHT

INTRODUCTION

In addition to the physical outcome of a public art commission there are also a number of intellectual property considerations associated with copyright and moral rights. The federal Moral Rights Act 2000 provides an important outline of the rights of the artist and the commissioner/owner regarding the integrity of the artist's work and reputation. It is also important to remember that the commissioner who has the original contract with the artist may not be the long term owner of the work and therefore contractual obligations may need to be clearly defined at the time of commissioning.

MORAL RIGHTS AND PUBLIC ART

Public art like all the areas of the arts and creative endeavours is covered by the Moral Rights Act 2000. Moral rights are individual rights associated with the act of creating a work such as a work of art and the creator's reputation. The Act covers those rights that remain with the creator even though he or she may have transferred copyright in the work concerned to another person. They are non-economic rights, as they do not directly confer a financial return to the creator nor can they be traded, sold or bequeathed in a will, although when the creator dies the rights may be exercised by his or her legal personal representatives.

There are essentially three moral rights that are separate and distinct from the economic rights in an artistic work.

They are:

1. the **right of attribution** of authorship — the right of an artist to be named in connection with his or her artwork
2. the **right against false attribution** of authorship – the right of an artist to not have his or her artwork falsely attributed to another artist, and
3. the **right of integrity** of authorship — the right of an artist to object to treatment of an artwork that demeans his or her reputation.

Right of Attribution

The Moral Rights Act states that:

*If the work is an artistic work, the **attributable acts** are the following:*

- (a) to reproduce the work in a material form;
- (b) to publish the work;
- (c) to exhibit the work to the public;
- (d) to transmit the work.

The implications for public art projects are that the contracts should acknowledge the Commissioner's obligation to: provide a permanent attribution plaque that attributes the work to the Artist, and accurately attributes the artwork in any published feature in which the artwork is prominently displayed.

Right Against False Attribution

The Moral Rights Act states that:

Author's right not to have authorship falsely attributed

- (1) *The author of a work has a right not to have authorship of the work falsely attributed.*
- (2) *The author's right is the right not to have a person (the **attributor**) do, in respect of the work, any of the acts (the **acts of false attribution**) mentioned in the following provisions of this Division.*

The likelihood of False Attribution on public art projects is remote as the Author/Artist is in most instances fully involved in the creation of the project. It is however important to require that the artist guarantees the Commissioner that he or she is the author of the work and that the work does not infringe the moral rights of another party.

Right of Integrity

The Moral Rights Act states that:

Author's right of integrity of authorship

- (1) *The author of a work has a right of integrity of authorship in respect of the work.*
- (2) *The author's right is the right not to have the work subjected to derogatory treatment.*

This right is the most relevant to the issue of asset maintenance as it relates to the right of integrity which is primarily directed against mutilation or distortion of a work that may be in some way prejudicial to the creator's reputation. In the case of public art works, the right also covers the destruction of the artwork and or the public exhibition of the artwork in a way that might be prejudicial to the artist's reputation.

In the situation where a work of art has been changed in some form from the original which the Artist considers to have altered the work and destroyed its integrity, the Artist would be entitled to request that the work should no longer be attributed to them. In this case the attribution plaque would be removed and no further reference would be made to the Artist as the author.

Any creator may give consent to a specified act or omission which would otherwise be an infringement of moral rights. In the event that there are potential changes likely in the future then it is important to identify the specified act or acts in the commission contract. The Moral Rights Act recognises that moral rights present special difficulties for buildings and for artworks associated with them or sited in public places. It makes detailed provision for the architect or artist to be consulted before any change to, or demolition of, a building or removal of a public site

specific artwork, without impinging on the right of the owner to deal with their property.

For example where an artwork is integral to the building fabric or situated in a public space and changes are made to the building or space this may result in the inevitable destruction of the work.

- (1) *The destruction of a moveable artistic work is not an infringement of the author's right of integrity of authorship in respect of the work if the person who destroyed the work gave the author, or a person representing the author, a reasonable opportunity to remove the work from the place where it was situated.*

In this situation the Act does ask that an effort is made to notify the artist.

.. in accordance with the regulations and before the change, relocation, demolition or destruction is carried out, given the author or a person representing the author a written notice stating the owner's intention to carry out the change, relocation, demolition or destruction; and (b) the notice stated that the person to whom the notice was given may, within 3 weeks from the date of the notice, seek to have access to the work for either or both of the following purposes:

- (i) *making a record of the work;*
- (ii) *consulting in good faith with the owner about the change, relocation, demolition or destruction; and*
- (c) *the notice contained such other information and particulars as are prescribed; and*
- (d) *where the person to whom the notice was given notifies the owner within the period of 3 weeks referred to in paragraph (b) that the person wishes to have access to the work for either or both of the purposes mentioned in that paragraph—the owner has given the person a reasonable opportunity within a further period of 3 weeks to have such access; and*
- (e) *where, in the case of a change or relocation, the person to whom the notice was given notifies the owner that the person requires the removal from the work of the author's identification as the author of the work—the owner has complied with the requirement.*

This last clause requiring a reasonable effort to be made to notify the artist of intended removal and or destruction of an artwork is particularly relevant to artworks in public places and should be an

essential step whenever Council considers the removal, relocation or destruction of a public artwork owned by it.

COPYRIGHT

Copyright, unlike Moral Rights, is a transferable commodity and as such there are situations in which a commissioner requires an artist or designer to transfer the copyright as a condition of the commission contract. It is however, national best practice that the artist should retain copyright in a public art concept proposal.

Commission Contracts should detail:

- That the artist will retain the copyright or that the copyright will be transferred to the commissioner
- That the artist should be acknowledged as the author of the work both with regard to a permanent plaque on or near the artwork and in any feature of the work
- A licence agreement that provides the commissioner with the right to reproduce images of the artwork for non commercial marketing and promotional purposes
- That the commissioner will not produce any reproductions of the work for commercial purposes without entering into an agreement with the artist that ensures the artist's copyright is not infringed
- That the artist will not reproduce the same artwork for another commissioner



ARTIST ACKNOWLEDGMENT

Artists listed left to right/top to bottom.

Page 5:

Intensity - Sebastian Di Mauro, Mark Stoner, Nicole Voevodin-Cash

Honesty - Anton Hart, Robert Bridgewater, Catherine Griffiths

Duality - Elizabeth Woods, Geoff Bartlett, Elizabeth Woods

Legacy - Karen Genoff, Ian de Gruchy, Karen Genoff

Page 6:

Integrated – Jenifer Marchant

Stand Alone – Ann Neil

Temporary/Ephemeral – Philip Brophy & Martine Corompt

Interpretive – Tony Jones

Page 11:

Nicole Voevodin-Cash, unknown, Rebar

Jenifer Marchant, Peter Alwast, Alexander Knox

Page 12:

Simeon Nelson, Peter Alwast, Alexander Knox

Page 13:

Nicole Voevodin-Cash, John Tonkin, Rebar, Duke Albada

Page 14:

Glenn Romanis, Bruce Armstrong, Irene Barberis

John Tonkin, David Murphy, John Woods

Page 15:

Glenn Romanis, unknown, Bronwyn Oliver, Bruce Armstrong,

Francois Davin, Robyn Backen

Page 16:

Marijana Tadic, David Murphy, Stephen Newton, Stephanie

Outridge-Field

Page 17:

Cameron Robbins, Phil Price, Phil Price, Matthew Harding, Peter

Blizzard, Stuart Green

Page 18:

Brook Andrew, Anton James, Cameron Robbins, Stuart Green,

Matthew Harding, unknown

Page 19:

Ian de Gruchy

Page 20:

Ian de Gruchy, Cindi Drennan

Page 21:

Strange Fruit, Jason deCaires Taylor, Anthony Gromley

Page 22:

Unknown, unknown, Gerry Wedd