



Public Art Strategy - 2017

Residence to River





Public Art Strategy - 2017

Residence to River



ACKNOWLEDGEMENT OF TRADITIONAL CUSTODIANSHIP

The past and present traditional custodians of this land, the people of the Whadjuk, Noongar Nation are acknowledged and respected in this public art plan.

Their long-standing presence in East Fremantle, continuing culture and the contribution they make to the life in Noongar country is recognised.





Client

Town of East Fremantle
 135 Canning Hwy, East Fremantle WA 6959
 +61 8 9339 9339
 admin@eastfremantle.wa.gov.au
 eastfremantle.wa.gov.au

Consultant

Apparatus
 52 Chelmsford Road, Mount Lawley WA 6050
 0413 56 0413
 hello@apparatus.net.au
 apparatus.net.au

Disclaimer

This report has been prepared for the Town of East Fremantle. The information contained in this report has been prepared with care by the author and includes information from apparently reliable secondary data sources, which the author has relied on for completeness and accuracy. However, the author does not guarantee the information, nor is it intended to form part of any contract. Accordingly, all interested parties should make their own enquiries to verify the information and it is the responsibility of interested parties to satisfy themselves in all respects. This report is only for the use of the party to whom it is addressed and the author disclaims any responsibility to any third party acting upon or using the whole or part of its contents.

Public Art Strategy prepared by Helen Curtis, Apparatus, 2017.
 Published by Town of East Fremantle, ©2017. Individual copyright remains with the artists and photographers. The publisher has made every effort to contact all copyright holders. If proper acknowledgement has not been made, we ask copyright holders to contact the publisher.

DOCUMENT CONTROL

Version	Prepared by	Delivery Date	Reviewed by	Review Date	Date Approved
V1	Helen Curtis	29 May 2017	Wendy Cooke	31 May 2017	
V2	Helen Curtis	6 June 2017	Wendy Cooke	6 June 2017	
V3	Helen Curtis	23 June 2017	Wendy Cooke with Community Consultation	8 September 2017	

All images used in this document are subject to copyright and will be credited in the final published production of this strategy.



CONTENTS

Executive Summary 7

PART 1: INTRODUCTION	PART 2: PROJECT OVERVIEW	PART 3: THE STRATEGY AREA	PART 4: PUBLIC ART SPECIFICATIONS	PART 5: FOUR YEAR PUBLIC ART PLAN	PART 6: PUBLIC ART COLLECTION
1. Background 2. About Public Art	3. Outline 4. Historical Context	5. Site Framework 6. Themes 7. Public Art Types & Indicative Locations	8. Public Art Standards 9. Commissioning, Approval & Collection Management	10. Public Art Plan 2017/18 - 2020/21 To be developed	Existing Public Art

Appendices 60

Reference Material 64



EXECUTIVE SUMMARY



The overarching vision for this strategy is to develop public art to assist in creating places that are valued by the community and visitors, and relate clearly to the identity of East Fremantle.

The curatorial approach of this strategy explores the idea of Residence to River. This idea underpins the thematic concepts and informs the methodology.

Residence to River presents three themes: Discover; Connect; and Encounter. These themes relate to East Fremantle's natural, social and cultural heritage and the current and future uses of local places.

The project area has been divided into five distinct domains Foreshore, Leeuwin Barracks, Town Centre, George Street and Neighbourhoods.

These domains have been assigned opportunities that reflect the particularity of the locales and the way that people relate to and use these areas.

The Public Art Strategy (the Strategy) outlines how the Town of East Fremantle intends to implement its Public Art Policy through the Public Art Four Year Plan.

Through the adoption of this the Strategy, the Town of East Fremantle is committed to developing engaging public art that captures the spirit of East Fremantle.



Part One

Introduction

The Town of East Fremantle recognises that culture and the arts are intrinsic to building stronger communities, stimulating the local economy, contributing to a shared identity and creating enjoyable places.



1. BACKGROUND

1.1 INTRODUCTION AND PURPOSE

The Town of East Fremantle recognises that culture and the arts are intrinsic to building stronger communities, stimulating the local economy, contributing to a shared identity and creating enjoyable places.

The purpose of this strategy is to articulate a clear direction for and coordinated approach to the development of public art in the Town of East Fremantle. It acknowledges the importance of public art and the need for Council to develop a suitable public art program for East Fremantle.

The goals that follow arise from consultation and research and these form the basis of a new Public Art Program that will be outlined in a Public Art Action Plan 2018-2021 (to be developed).

The Public Art Action Plan 2018-2021 will provide the Town of East Fremantle with a robust and strategic framework for the Public Art Program and sets out priorities that will be achieved by the Town of East Fremantle in conjunction with future capital works and development opportunities.

The aim is to provide supporting documents to the Strategy, e.g. a Public Art Policy, Percent for Public Art Policy (currently in development at the time of publication of this draft) and Public Art Action Plan 2018-2021 (to be developed). These documents aim to assist the Town of East Fremantle to deliver a program of diverse and accessible experiences where people can discover, interact and participate in new experiences throughout East Fremantle.

Through the adoption of this Public Art Strategy, the Town of East Fremantle demonstrates commitment to fulfil the vision of working to develop engaging public art that captures the spirit of East Fremantle.



1.2 PROCESS

The Public Art Strategy is developed to align with the Town of East Fremantle's operational strategies including the Recreation and Community Facilities Strategy, Town Centre Redevelopment Guidelines, Foreshore Management Plan, Local Planning Scheme No. 3, the Strategic Community Plan and the Corporate Business Plan.

A review was undertaken of the Town's existing policy and framework, and subsequently a revised Public Art Policy, a (new) Percent for Public Art Policy and Public Art Action Plans are currently being drafted.

The Town of East Fremantle has endeavoured to provide a clear process in the development of the Public Art Strategy and views and opinions of all interested members of the community have been sought and considered in the preparation of this Strategy.

Consultation included meetings with Town of East Fremantle Officers, a presentation and feedback session with the Elected Members and a Community Workshop to present and discuss the initial Draft Public Art Strategy.



14 June 2014 – Town of East Fremantle workshop



1.3 PROJECT AREA

East Fremantle is a suburb of Perth, Western Australia, located 17 kilometres south-west of Perth's central business district. The suburb is mainly residential, and has the same boundaries as the Town of East Fremantle local government area.

According to Australian Bureau of Statistics data 2015, the Town has a population of approximately 8,189 and is 3.2 square kilometres in area. It is bound to the north and west by the Swan River, across which many properties enjoy expansive views of the river, Indian Ocean, the Port and surrounding suburbs.

To the east, it shares a common boundary with the City of Melville, to the south and west with the City of Fremantle. It is a few kilometres from the centre of Fremantle and other major retail areas and is reasonably well served by public transport.

To the north and northwest, the land boundary is met by the Swan River foreshore.

The Town of East Fremantle has encouraged the retention of many heritage homes, gardens and streetscapes in the area. East Fremantle community members and families currently enjoy a high standard of amenity, with space for children to play and a sense of history and community.





This page is intentionally blank

2. ABOUT PUBLIC ART

2.1 WHAT IS PUBLIC ART?

Public art can be broadly defined as being contemporary works of art in the public realm accessible to a wide audience.

The public realm refers to those places designed for public life - parks, streets, city squares, building facades.

Public artworks might be designed solely by an artist or as part of a design team including an artist and other design professionals.

Artist

A professional visual artist can be defined as a person who fits into at least two of the following categories:

- » a person who has a tertiary qualification in the visual arts, or when the brief calls for it, other art forms such as multimedia;
- » a person who has a track record of exhibiting their artwork at reputable art galleries that sells the work of professional artists;
- » a person, whose work is represented in major public or private collections; and
- » a person who earns more than 50% of their income from arts related activities, such as teaching, selling artwork or undertaking public art commissions.

In some cases, this definition may be relaxed where it may be specified for a particular project. For example, a project involving emerging artists, Indigenous artists, students or street/graffiti artists.



Public Art

Public art is a work of art that is created by an artist, sited in a visually accessible public location. Public art can include (but is not limited to):

- » the artistic treatment of functional equipment such as bike racks, benches, fountains, playground equipment, light posts or shade structures which are unique;
- » landscape art enhancements such as walkways, bridges or art features within a garden;
- » murals, tiles and mosaics covering walls, floors and walkways; and
- » sculptures, free-standing or incorporated as an integral element of a building's design.

Public art does not include:

- » business logos;
- » advertising signage;
- » art objects which are mass produced or off the-shelf reproductions; and
- » landscaping or architectural features which would normally be integrated into the building or development.

Please refer to the Definitions available in the Appendix for further information.

2.2 WHY PUBLIC ART MATTERS

Public art is an important element of place making - the creation of a local identity or sense of place is an essential part of cultivating a feeling of belonging for a community and pride in its environment, which in turn, are key generators of social capital.

Public Art can be a means of storytelling, instilling legacy and meaning. It can create awareness and attraction to place, helping people to navigate through, or to places.

Public art enriches and enhances our lives by –

- » creating a sense of place;
- » enhancing our experience of a public space;
- » improving wellbeing and social connectedness;
- » assisting in way-finding, providing meeting places and focal points;
- » creating regional distinctiveness;
- » giving meaning to a place by interpreting local stories;
- » celebrating community values, diversity and build civic pride;
- » increasing amenity and activating usage of a site;
- » being a driver of economic development; and
- » educating and drawing attention to significant issues.



Part Two

Project Overview

The Residence to River vision is to develop public art that captures the spirit of East Fremantle, is responsive to East Fremantle's distinct domains and considers the foreshore as a natural destination to explore.



3. OUTLINE

3.1 VISION

The Residence to River vision is to develop public art that captures the spirit of East Fremantle, is responsive to East Fremantle's distinct neighbourhoods and Town Centre and considers the foreshore as a natural destination to explore.

3.2 AIMS

The Town of East Fremantle aims to commission or purchase public art that:

- » is site specific and relates to the lives and experiences of East Fremantle residents in neighbourhood areas;
- » enhances and attracts visitors to the foreshore environment;
- » reinforces the Town Centre and George Street as unique locations where people work and visit; and
- » is unique, evocative and well made.

In addition to this, the Town of East Fremantle will require applicants to adopt the integration of public art into local developments. "Percent for Public Art Policy" currently being developed.

3.3 OBJECTIVES

Cultural

To enhance the cultural and aesthetic environment of East Fremantle by:



- » interpreting aspects of its unique cultural heritage;
- » ensuring that public artworks respond to the site;
- » valuing quality over quantity; and
- » giving the Aboriginal community the opportunity to celebrate and promote their culture and stories.

Sustainability

To contribute to a sustainable environment by using public art to:

- » develop environments where walking and cycling is encouraged; and
- » demonstrate environmentally responsible use of materials, services and lighting.

Social

To enhance social cohesion within East Fremantle by:

- » creating landmarks that provide reference points and enable people to orientate themselves;
- » using public art to develop attractive, diverse places, that the community enjoy; and
- » using public art to develop meeting places, that community members want to visit.

Economic

To contribute to economic vitality within East Fremantle by using public art to develop:

- » unique and recognisable places, enhancing the 'place brand';
- » employment opportunities for local artists, craftspeople and associated businesses; and
- » social, cultural and economic confidence, thereby stimulating investment and economic growth.



4. HISTORIC CONTEXT

4.1 ABORIGINAL CULTURAL SIGNIFICANCE

Prior to European colonisation the Noongar people, the language group that lived in the south west of Western Australia, were a sophisticated and complex society in equilibrium with their natural environment.

Their society is well established and structured with a strong focus on family and extended family. The community consists of Elders both male and female, spiritual leader, family groups and children. The Law and Dreaming is passed on through stories, dance, painting and caribberie - corroborees.

They were hunter, gatherer, fisher clans who maintained a small, environmentally sustainable population. It was for this reason that Aboriginal people sustained a continuous and harmonious lifestyle for over 50,000 years.

The Town of East Fremantle is located on Beeliar land within Whadjuk Noongar country. The Preston Point area is known as Niergarup (place of the pelicans).

Beeliar people had custodianship of the land

stretching from the Derbal Yirrigan (Swan River) at Walyalup, the river mouth, and east to the Canning River, Dyarlgarro, south along the river to the Darling escarpment, Garangara, then west across to the Indian Ocean, Derbal Nara or Father Ocean, Marmum Wardan.

The river is of spiritual significance to Noongar people, it is the place of the mythic serpent, the Waugal. During the Nyitting (Dreamtime), the Waugal not only created the river but also remains ever present within it.

To the local Whadjuk people, the area is a place of everyday life, food collection, ceremonies, cultural practice and trading.

It is reported that Point Preston was the location where Noongar people first saw European people exploring the Swan River.

At the time of colonisation, the Beeliar people were led by Midgegooroo and Yagan, Midgegooroo's son. Whadjuk people were one of the first Aboriginal groups in Western Australia to suffer the full impact of European settlement. The invasion was initially

4.2 SPECIFIC SITES OF ABORIGINAL SIGNIFICANCE

There are two Department of Aboriginal Affairs Registered Aboriginal Sites within the boundaries of the Town of East Fremantle.

4.2.1 Swan River

Site ID: 3536 Legacy ID: SO2548 Site of Mythological Significance

4.2.2 Rocky Bay

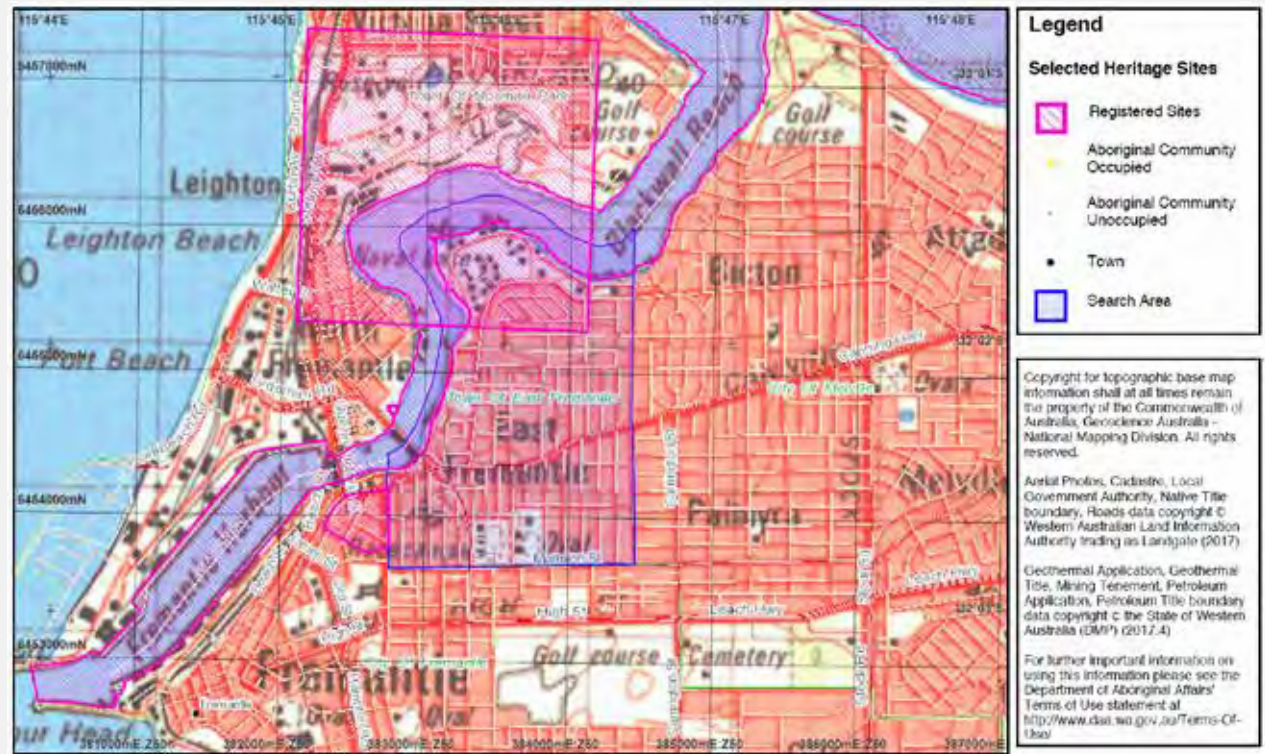
Site ID: 3596 Legacy ID: SO2422 Site of Mythological Significance, Named Place

peaceful because the Aboriginal people believed the white men were the returning spirits or re-incarnates of their own dead, however, cultural conflict developed between the original landowners and the new land occupiers.

When the settlers reduced Aboriginal access to essential food sources, violent conflict continued. Many hundreds of Aboriginal people died or were forcibly removed. Beelair survivors fled to either Mount Eliza for handouts or Coolbellup / Walliabup lake area, an ancient campsite for all southwest Noongar people.

The Mandjaree track which linked the fledgling Swan River Colony based in Fremantle to the future city centre of Perth in 1831 was originally a Whadjuk Beelair bidi. It is documented as traversing along the East Fremantle cliff edge finishing at the river ferry crossing at Preston Point.

Information from the City of Fremantle's Fremantle Story and Aboriginal Engagement Plan, the City of Melville Reconciliation Plan, City of Fremantle's Mandjaree Track brochure and prior research.



4.3 WHADJUK NOONGAR KAATDIJIN

In the South-West, Noongar boordier (Elders) are the knowledge custodians with knowledge of their boodjar (land), moort (family) and kaardijin (knowledge), and the keepers of 'special' knowledges. It is the duty of Elders to pass these custodial responsibilities on to future generations. These include keeping harmony with social protocols in past, current and future worlds by ensuring that each successive generation of regional Noongar descendants, be they Whadjuk, Balardong or Minang, are brought up to understand and take their responsibilities and their place as active participants and custodians of such ancient kaardijin.

Prior to any public art projects being undertaken that involve Whadjuk Noongar history, stories or kaardijin, the Town of East Fremantle will ensure that appropriate consultation is undertaken with Elders of the Whadjuk Noongar community.

4.4 POST-COLONIAL CONTEXT

Early settlement

Early settlement of the area consisted of large farm holdings and agricultural activity, vineyards, orchards, nurseries, and dairies, however as the colony prospered, during the 1890's gold rush, and the development of neighbouring Fremantle, the nature of the settlement altered dramatically, becoming increasingly residential and suburban in character.

Prior to becoming a municipality, East Fremantle possessed a separate Board of Health acting independently of the Fremantle Road Board that was formed to enable the residents to cope with the nuisance arising from the old slaughterhouse which was located in the centre of Plympton.

In 1882, Plympton and Richmond were the two original components of Fremantle's 'East Ward' at which time Fremantle had formed or established a Municipal Council and elected a Mayor. However, the two

areas were not administered directly by the Municipality, but by the Fremantle Road Board, even though residents had petitioned the Premier (John Forrest) to become part of Fremantle. So, a few years later, they resolved instead to ask to become a separate municipality, and this was brought into effect in 1897.

However, European activity at Preston Point dates to the early days of settlement, when the river was used as the main means of transport between Perth and Fremantle. Prior to the construction of the original North Fremantle Bridge in 1866 those wishing to travel by horse and/or cart could follow the Fremantle-Perth Road to Preston Point (through what is now known as the Leeuwin Barracks). At the river, there was a jetty where a 'horse ferry' powered by a hawser provided passage across to Minim Cove, this being a short passage and less exposed to strong winds and tidal currents than the alternatives closer to Fremantle. From here a sandy bush track provided access to Perth. The Preston Point jetty was built by John Weavell and was operating by 1833. An article in the Perth Gazette, dated Saturday, 13 April 1833 provides an account of the continued Aboriginal use of the area by the ferry operation:

'About 80 natives were crossed this morning (Friday) at my ferry; they went to the point to fish, and prepare their repast.'

Boat building was another early activity occurring near the jetty in the middle part of the nineteenth century with Jones and Owston establishing a ship building yard there.

Sometime after the cessation of the ferry service, the land now occupied by the Leeuwin Barracks was reserved 'Railways.' By 1915 a proposal for a railway deviation was mooted with the erection of a new railway and foot bridge from Preston Point to Rowe Point. It was rumoured that the line, after crossing the river, would make a detour around Buckland Hill and then junction with the present line south of Cottesloe Station. This was never acted upon.

In the early part of the twentieth century Preston Point also obtained a reputation as a 'pretty picnic spot' on the shores of the Swan River, being well patronised by campers and picnickers.





World War II

In August 1941, an announcement was made regarding the establishment of a new Naval Depot near Preston Point as the existing Depot in Cliff Street (then known as HMAS Leeuwin), Fremantle, was deemed inadequate to meet the increasing demands. Construction work began shortly after and by the following year much of the Navy presence in Western Australia was concentrated at Preston Point and the name HMAS Leeuwin was transferred to this site.

The drill hall was one of the first buildings to be constructed on the site in 1942. During WWII, torpedo maintenance activities were undertaken at Leeuwin for Allied submarines. The main torpedo maintenance area was in the northern portion of the site adjacent to the jetty alongside the Swan River.

Following the end of WWII, HMAS Leeuwin was adopted for use as a training facility for reservists and then national servicemen, with the first intake being in August 1951. In July 1960, HMAS Leeuwin began to be used as a Junior Recruit (Naval) Training Establishment (JRTE). Boys between the ages of 15 and 16 years were eligible to join, and attend the JRTE for one year to undertake basic naval training and further their secondary education prior to being posted to a more specialised training facility. The first intake comprised 150 recruits. During this period, several WWII era buildings were adapted for classroom purposes or were demolished to make way for new accommodation for the Junior Recruits.

In 1984, the site ceased being used as a JRTE. At its closure, approximately 13,000 Junior Recruits had passed through HMAS Leeuwin. Following decommissioning, the site was formally taken over by the Australian Army and became Leeuwin Barracks. In 1987, the Western Australian University Regiment began using the site as temporary accommodation and this became permanent by 2009.

Municipality of East Fremantle

The Municipality of East Fremantle was created in 1897, when it was gazetted and separated from the greater Fremantle area. On 1 July 1961, it became a town following the enactment of the Local Government Act 1960.

Plympton

The first area to develop was Plympton, in the southwest of the suburb, where workers' cottages were established largely between 1890-1910. Plympton was the earliest area of development in East Fremantle. It was originally mainly property owned by the family of William Pearse between East and Silas Streets (Lee: 127) up to Canning Road. The current Tradewinds Hotel was formerly the Plympton Hotel (1898). The George Street Domain is in Plympton. When the Pearse estate was subdivided, many of the new streets were given Pearse family names. Plympton contains the Town Hall (1899) and former (originally Plympton) Post Office (1898).

Riverside

Riverside was established by the merchant elite of Fremantle and this area includes the cliffs overlooking the Swan River. Gracious homes of the goldrush era are dotted along the escarpment.

The next areas to be developed were Woodside and Richmond in the south and north respectively, which today

contain many brick and tile homes dating from 1900-1940. This area is characterised by its fine brick and tile bungalows on generous sites (quarter acre block or similar) with mature garden settings.

Richmond

William Temple Graham, an 1830s arrival, named his home there Richmond House. Walter Easton was a teacher who arrived in 1857 to serve as schoolmaster to prisoners in the Fremantle Prison. (Lee: 117) He named his personal estate Windsor, and there is now a Windsor Road in Richmond. Easton family names (Walter, Gill, Stratford, Morgan [later Osborne Street]) were given to streets in the Windsor Estate. The Richmond (later Bridge) Hotel was in (the SW corner of) the Richmond area, but the Richmond Raceway was not, and is now in the Woodside Ward, and has become a private housing estate established in the 1990s.

Richmond is the central ward, containing Richmond Primary School (1921), at 37 Windsor Road, and the former Kaleeya Hospital, cnr Staton and Wolsely Roads. The ward is bounded by Canning Highway, Preston Point Road, Fraser Street, and Petra Street. The Richmond Hotel (later Bridge) stood roughly where Stirling Highway now crosses Canning Highway. Richmond School is the only primary school in the Town; East Fremantle Primary School is not, being on the southern side of Marmion Street, and therefore in the City of Fremantle.

Woodside

Woodside was the name of the house and also the estate which was the property of William Dalgety Moore, and occupied the land between what are now Allen and Petra Streets. Woodside contains the site of the former Woodside Hospital at 18 Dalgety Street (which was the Moore house), the East Fremantle Football Club, and the former 'Richmond' Raceway.

Preston Point

Further north, the Preston Point area was developed in the 1950's with houses typical of this time again enjoying the expansive views of the river. Further development occurred in the late 1940s and 1950s to provide dwellings for new immigrants.

Preston Point is the name of the northern ward, and has almost all the river foreshore and the yacht clubs etc. and bounds north of Fraser Street and west of Preston Point Road. William Preston was 2nd Lieutenant on Captain Stirling's ship HMS Success in 1827 and 1st Lieutenant on the third ship to arrive in the Colony, HMS Sulphur, in June 1829.

Ship building was a thriving industry in the late 19th and early 20th Centuries and Preston Point was known for its ship-building industry.



Part Three

The Strategy Area

The site framework sees the division of the public art project area into five distinct domains; Foreshore; Leeuwin Barracks; Town Centre; George Street; and Neighbourhoods.



5. SITE FRAMEWORK

Prior to developing the themes, a spatial map was prepared, providing an overarching site framework for East Fremantle.

This map (Figure 1) was drawn from planning analysis as well as topographical and social and cultural considerations. The site framework sets the high-level basis for the Residence to River curatorial approach of this strategy and informs the domain methodology.

The site framework sees the division of the public art project area into five distinct domains; Foreshore; Leeuwin Barracks; Town Centre; George Street; and Neighbourhoods. These domains have been assigned opportunities that reflect the particularity of the locales and the way in which they are used.





Figure 1



6. THEMES

The notion of Residence to River underpins the curatorial framework for the public art themes. Residence to River contextualises the current and future uses of East Fremantle places and its natural, social and cultural heritage. This investigation helped to identify appropriate themes for public art within the project area. Public art within the Town of East Fremantle should address one of the following themes:

DISCOVER

CONNECT

ENCOUNTER



DISCOVER

6.1 DISCOVER

Discover refers to the unearthing and revealing of old stories that relate specifically to East Fremantle. Public art can be an effective vehicle for interpreting stories that reflect the social and cultural heritage of a place. There are many East Freo local stories to research and tell, key storylines could include:

- » the significance of the Derbal Yerrigan to the Beeliar people of the Whadjuk Noongar Nation;
 - the Nyitting (Dreamtime), the Waugal and creation stories;
 - fishing, food gathering and Karla Mia (camp sites); and
 - Niergarup (place of the pelicans);
- » moving through country, the Mandjaree track;
- » First Contact - it is reported that Point Preston was the location where Noongar people first saw Europeans exploring the Swan River;
- » the Preston Point / Minim Cove crossing and the Swan River as the main method of transport between the Swan River colony and Fremantle;
- » East Fremantle's agricultural past both Beeliar food gathering and land cultivation and the colonial use of the land for viticulture, orchards, nurseries, and dairies.
- » boat and ship-building;
- » social transformations and resulting changes in residential and domestic architecture;
- » WWII, the Leeuwin Barracks and the Naval presence.

CONNECT

6.2 CONNECT

Connect refers to places in East Fremantle where people come together; destinations for meeting and social gathering places. Artworks may connect people to place, people to people, people to ideas.

This theme is about celebrating local people, rituals, small moments of delight, it is energetic, casual and comfortable.

When using this theme, consider how do people use the place? Is it a dog walking spot, a place to bring children and meet friends, casual meetings while shopping or recreating?

ENCOUNTER

6.3 ENCOUNTER

Encounter is all about how we experience the world around us.

Artworks that evoke a human response to our natural world.

Impressions of the natural environment – marvelling at bird life, glittering sun on rippling water, warm sand between bare toes, surprise meetings.

Artworks should stimulate and arouse a response. Forms could be tactile, designed for interaction, human contact and sensory experiences.

7. PUBLIC ART TYPES AND INDICATIVE LOCATIONS



7.1 FORESHORE

Character Statement.

The river foreshore is one of the Town of East Fremantle's most important assets as it contains physical, biological, cultural, aesthetic and recreational diversity.

The foreshore is the threshold where land and water meets. It is a focus for recreation containing a range of passive and active recreation areas which are used on a regular basis.

The foreshore beach and playground at Preston Point is a natural meeting place for families with young children.

The footpath is used by people exercising, walking and cycling. Many people work on the river or the foreshore.

Some venues popular with locals and visitors include the Left Bank, Zephyr and Dome Cafe. The river setting for these venues is a primary driver for their high level of patronage.

Types and Indicative Locations.

Types of and indicative locations for public art include:

- » interpretation of Aboriginal and European history into the foreshore design narrative;
- » unique and memorable landmark artworks that create focal points, enhancing legibility and significance;
- » artist designed interpretive playground elements;
- » feature art lighting or a series of light installations that are visually engaging at night and during the day;
- » small scale, intimate, interactive, subtle interventions and/or unexpected artworks;
- » human-scaled freestanding sculptural artworks, possibly a nodal work;
- » ground plane treatments designed to mark a space, an entry point or crossway without the development of a material object;
- » sensory or experiential artwork or interpretive elements designed for people with disabilities.





7.2 LEEUWIN BARRACKS

Character Statement

The Leeuwin Barracks abuts the Foreshore Domain. In June 2015, the Department of Defence (Defence) announced its intention to sell the 14.3hectare Defence site known as, as it is no longer required for operational or strategic purposes.

Leeuwin Barracks is located within an established residential area on the southern bank of the Swan River. Other buildings on the site include an administration building, education block, accommodation blocks, medical centre, swimming pool and sports grounds.

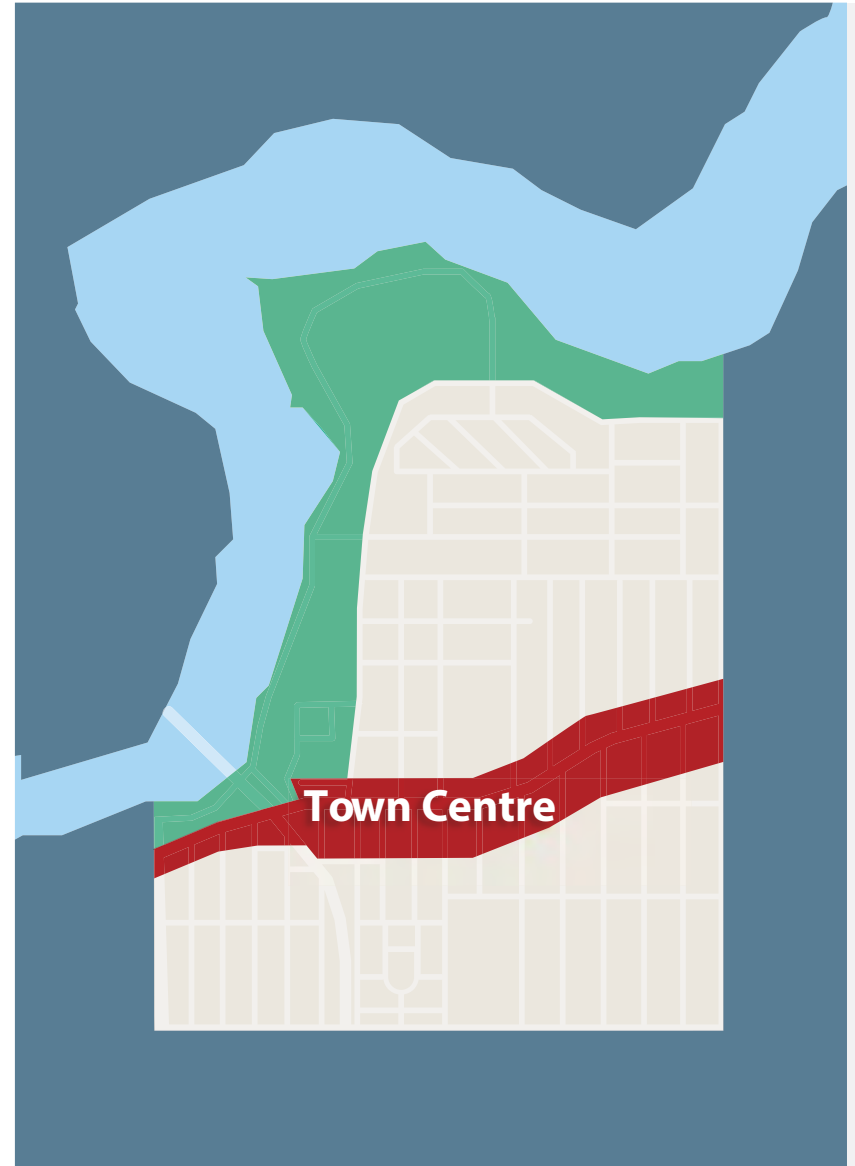
A specific Leeuwin Barracks Public Art Strategy will be required to be submitted by the developer of the site(s) to the Town of East Fremantle as part of a Structure Plan. Public Art Reports will be required to be submitted with any separate Development Approval application. For further information, please refer to the Town of East Fremantle Percent for Public Art Policy (currently being developed).

Types and Indicative Locations

Types of and indicative locations for public art include:

- » integration of Aboriginal and European history into the foreshore design narrative;
- » unique and memorable landmark artworks that create focal points, enhancing legibility and significance;
- » bespoke street furniture, which may include rubbish bins, signage, seating, bike racks, handrails, potentially bus shelters, playground equipment, barrier fencing, drinking fountains and sun shading structures;
- » feature art lighting or a series of light installations that are visually engaging at night and during the day;
- » artist designed interpretive playground elements;
- » small scale, intimate, interactive, subtle interventions and/or unexpected artworks;
- » human-scaled freestanding sculptural artworks, possibly a nodal work;
- » murals, relief designs or other sculptural works that are applied to otherwise blank walls or integrated into the fabric of a building;
- » transition works that link internal and external public spaces and key points within and surrounding the domain;
- » ground plane treatments designed to mark a space, an entry point or crossway without the development of a material object; and
- » sensory or experiential artwork or interpretive elements designed for people with disabilities.





7.3 TOWN CENTRE

Character Statement.

The Town Centre includes the Town of East Fremantle Administration Offices and Council Chambers, public spaces, anchor tenants and retailers and pedestrian connections through the space.

The Town Centre provides opportunities for social interaction, imparts local identity and is an active place during the day and into the evening.

Types and Indicative Locations.

Types of and indicative locations for public art include:

- » a unique and memorable landmark artwork that creates a focal point for the Town Centre, enhancing legibility and significance;
- » bespoke street furniture, which may include rubbish bins, signage, seating, bike racks, handrails, potentially bus shelters, playground equipment, barrier fencing, drinking fountains and sun shading structures;
- » feature art lighting or a series of light installations that are visually engaging at night and during the day;
- » small scale, intimate, interactive, subtle interventions and/or unexpected artworks;
- » human-scaled freestanding sculptural artworks, possibly a nodal work;
- » artwork installations that are elevated and suspended or cantilevered from the side of buildings;
- » murals, relief designs or other sculptural works that are applied to otherwise blank walls or integrated into the fabric of a building;
- » ground plane treatments designed to mark a space, an entry point or crossway without the development of a material object;
- » transition works that link internal and external public spaces and key points within the domain; and
- » interpretive façade treatments that express stories on the exterior of a building.





7.4 GEORGE STREET

Character Statement

George Street includes terraced houses alongside a diverse mix of shops, cafes and restaurants. George Street represents a contemporary urban village with the advantage of a historic backdrop. The surrounding community comes together on George Street to shop, socialise, educate and recreate during the day and into the evening.

George Street is classified as a historic precinct and includes the Royal George Hotel and many other significant heritage buildings.

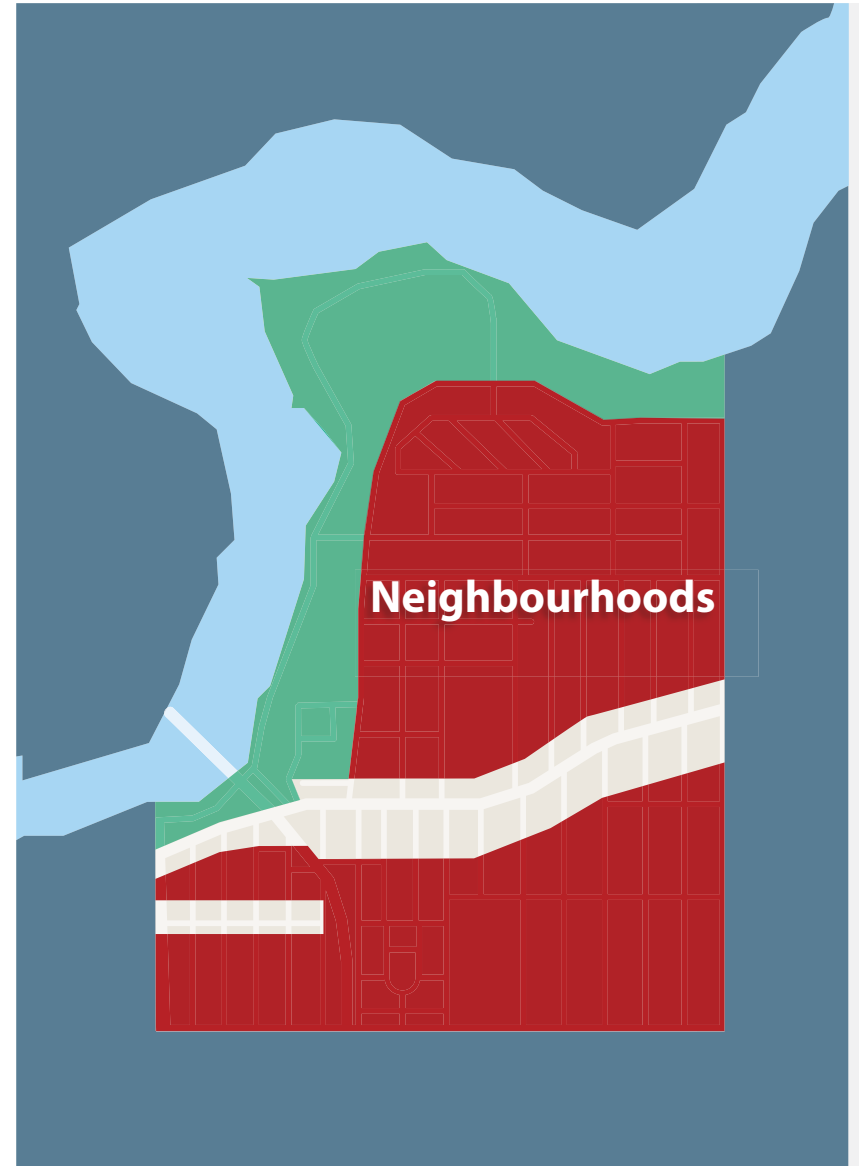
George Street hosts the annual East Fremantle Festival in December. The popular festival includes live music, market stalls offering crafts, art, jewellery, food, children's activities, stage entertainment, street entertainers and buskers.

Types and Indicative Locations

Types of and indicative locations for public art include:

- » integration of Aboriginal and European history into the design narrative;
- » bespoke street furniture, which may include rubbish bins, signage, seating, bike racks, handrails, potentially bus shelters, playground equipment, barrier fencing, drinking fountains and sun shading structures;
- » feature art lighting or a series of light installations that are visually engaging at night and during the day;
- » small scale, intimate, interactive, subtle interventions and/or unexpected artworks;
- » human-scaled freestanding sculptural artworks;
- » artist designed interpretive playground elements;
- » artwork installations that are elevated and suspended or cantilevered from the side of buildings;
- » murals, relief designs or other sculptural works that are applied to otherwise blank walls or integrated into the fabric of a building;
- » ground plane treatments designed to mark a space, an entry point or crossway without the development of a material object; and
- » interpretive façade treatments that express stories on the exterior of a building.





7.5 NEIGHBOURHOODS

Character Statement

The Neighbourhoods Domain is a set of geographically localised communities within the Strategy area. The Neighbourhoods Domain combines the four existing wards of the Town of East Fremantle: Preston Point; Richmond; Plympton; and Woodside. These wards have certain distinctions and these should be recognised and investigated when considering a public art project.

The Neighbourhoods are social communities with considerable face-to-face interaction between residents. The Neighbourhoods are where residents seek to realise common values and socialise families. They include neighbourhood hubs and parks and casual meeting places.

Types and Indicative Locations

Types of and indicative locations for public art include:

- » small scale, intimate, interactive, subtle interventions and/or unexpected artworks;
- » human-scaled freestanding sculptural artworks, possibly a nodal work;
- » murals, relief designs or other sculptural works that are applied to otherwise blank walls or integrated into the fabric of a building;
- » ground plane treatments designed to mark a space, an entry point or crossway without the development of a material object;
- » interpretive façade treatments that express stories on the exterior of a building; and
- » artist designed interpretive playground elements.





Part Four

Public Art Specifications

Developers providing artwork are likely to benefit from this investment as public art is expected to enhance the visual amenity and value of the development.



8. PUBLIC ART STANDARDS

8.1 PRINCIPLES

The following principles should be used to guide the development of all public artwork in the Town of East Fremantle:

Place-making - Public art should be designed to enhance the experience of and activate public spaces.

Site Specific - Public art should be designed to be responsive to its specific location.

Consultation - Any commissioning body proposing to develop an artwork including reference to Aboriginal culture must ensure appropriate consultation with Aboriginal Elders.

Any commissioning body proposing to develop an artwork including reference to defence services activity history or heritage (i.e. army, navy) are to ensure appropriate consultation with the RSL or defence force personnel or other relevant associations or groups.

Universal Access - Public art should be designed to engage, and include our diverse community, irrespective of age, ability, social or cultural background.

Local and Unique - Public art should be designed to contribute to creating a sense of place, developing identity and pride in a community.



Best Practice - Public art should be designed in accordance with professional standards, to ensure public safety and the longevity of the work in accordance with the intent of the artwork.

Collection Management - Any public artwork commissioned or purchased should be maintained, conserved and preserved in accordance with a Maintenance Plan, which should be provided to the Town by the Artist at hand-over.

8.2 CRITERIA

Public art in the Town of East Fremantle should satisfy the following criteria:

- » be located where it can be clearly seen from the public realm;
- » be an original artwork;
- » be of high quality;
- » be durable, sustainable and easy to maintain;
- » contribute to an attractive and stimulating environment;
- » not detract from the amenity or safety of the surrounding area;
- » where considered appropriate, be lit at night;
- » be responsive to the site and reflect the local area's natural, physical, cultural and/or social history, considering surrounding buildings and activities;
- » consider the existing public art in the vicinity to avoid repetition and to ensure the artwork is unique;
- » be resistant as possible to vandalism; and
- » have a minimum lifespan of twenty years unless otherwise stated in the Artist's brief.



9. COMMISSIONING, APPROVAL AND COLLECTION MANAGEMENT

9.1 MANAGEMENT OF PUBLIC ART ARTWORK

Copyright and Moral Rights

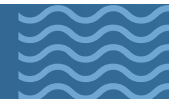
Australian Copyright Law requires all original public art to be attributed to the artist. A didactic plaque must be installed, by the developer, next to the artwork/s to acknowledge the artist. Artists are also to be acknowledged when images of their work are published.

Artworks should only be modified by the artist once consent has been given for conservation or restoration reasons. Reasonable steps must be taken to contact the artist ahead of any relocation, sale, removal or destruction of any works.

Ownership

Ownership of the artwork is dependent on the commissioning process, contract and where the artwork will be located. Artwork located on private land is owned and maintained by the landowner. Artwork located on public land is owned and maintained by the Town of East Fremantle unless arranged otherwise.

Where a landowner seeks to commission a work of art on public land for hand-over to the Town of East Fremantle Public Art Collection, this is negotiable. Hand-over of ownership would include the transfer of legal title and the supplying of the Maintenance Manual and other associated contractual documents.



Maintenance

Artworks have differing maintenance requirements to ensure safety, longevity and visual amenity. Upon installation of the artwork, it is important that the owner obtains the information below to assist in maintenance requirements. These include:

- » agreement of ownership and maintenance responsibility, this may include specific time-lines for handover;
- » detailed expected lifespan; and
- » Maintenance Manual including;
 - title;
 - artist/s name and contact details;
 - description of artwork;
 - certified engineering drawings;
 - details of construction materials;
 - drawings for the artwork and specifications for related equipment e.g. lights;
 - list of subcontractors and fabricators with contact details;
 - details of the installation process;
 - photographic images of works in progress;
 - photographic images of completed and installed work;
 - consent from the artist for any ongoing care or maintenance of the artwork by the building owner or public authority;
 - consent from the artist for the Town of East Fremantle to publish images of the artwork; and
 - suggested maintenance program.

Artwork Decommissioning

Decommissioning of artwork may be necessary for several reasons including:

- » the artwork has reached its intended lifespan;
- » the good condition of the work cannot be guaranteed against constant documented damage or criminal damage;
- » the work requires excessive maintenance due to design or workmanship faults, material use or other environmental factors;





- » the work has deteriorated and is a public safety risk; and
- » significant changes in the use, character or design of the site have impacted considerably on the integrity of the work in its present location.

Should there be sufficient reason, the owner of the artwork may:

- » modify the artwork;
- » relocate the artwork;
- » remove the artwork; and
- » dispose of the artwork.

Where appropriate, the Town of East Fremantle may employ a qualified Art Consultant to assess the work and make a formal recommendation for the decommissioning of any Council owned artworks in accordance with Australian Copyright Law.

Private developers are required to decommission artworks in accordance with Australian Copyright Law.

In the event of a decommission, reasonable steps must be taken to contact the artist at least 28 days ahead of any relocation, sale, removal or destruction of an artwork. Building owners are requested to inform the Town of their intention to decommission any public artwork at least 28 days ahead of the relocation, sale, removal or destruction of the artwork.

Artwork Plaques

In line with Australian Copyright Law, a plaque is to be developed for each public artwork to the specifications outlined by the Town of East Fremantle. Plaques for public artwork are to include:

- » the title of the artwork (most prominent text);



- » the artist's name;
- » the year the artwork was commissioned;
- » the name of the commissioner and/or logo (e.g. Town of East Fremantle); and
- » details of any partner organisations or funding bodies.

In some instances, an artist statement may be appropriate to include on the plaque to assist in interpretation of the artwork. The Town of East Fremantle will provide style and design guidelines for all plaques.

Public Awareness

It is recommended that new public artworks developed in the Town of East Fremantle incorporate a communication strategy to ensure public awareness, understanding and appreciation of the artwork. Communication strategies may include:

- » regular staff and stakeholder updates on the development of the project;
- » a visit to the artist's studio to see the work in progress;
- » a media release (for both internal and external communications) to coincide with the installation of a new public artwork, used to:
 - gain positive media interest regarding the artwork;
 - ensure all customer service staff have sufficient information to respond to enquiries when a new artwork is installed; and
 - ensure stakeholders and management are fully briefed and able to respond to enquiries regarding the artwork;
- » an interview and/or photo shoot with the artist for local newspapers;
- » information about the artwork in newsletters, blogs, social media and on the organisation's website; and
- » photographs of the artwork in corporate publications (e.g. Annual Report).

There is also opportunity to link public artworks within the Town of East Fremantle via a public art walk, map or online resources (e.g. Apps, QR Codes etc).



食品
Foods
食品
Food
食品
Food
食品
Food



Part Five

Four Year Public Art Plan

The actions are to provide a clear understanding of the initiatives the Town of East Fremantle intends to implement over the four-year period.



10. PUBLIC ART PLAN 2017/18 – 2020/21 (to be developed)

10.1 PUBLIC ART PLAN OUTLINE

These actions provide a clear understanding of the initiatives the Town of East Fremantle intends to implement over the four-year period 2017/18 – 2020/21.

The actions **are to be developed** from community consultation, assessment of the Town of East Fremantle's currently delivery of public art, benchmarking with other Councils, and a review of best practice in arts delivery.

These actions will align with the Town of East Fremantle's Public Art Vision, Aims and Objectives for Public Art.

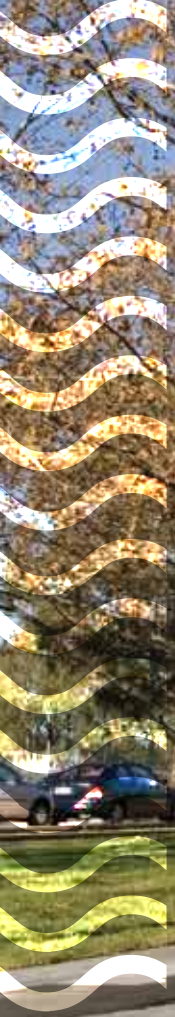
An Annual Public Art Action Plan will be developed prior to each financial year to outline the focus for the year and the budget required to undertake the tasks.

The Public Art Four-Year Action Plan outlines a planned approach, working towards the Town of East Fremantle's long term aims.





This page is intentionally blank



Part Six

Public Art Collection

There are five public artworks in the Town of East Fremantle Public Art Collection.





Artist Jon Tarry
Title Lanark Steel
Date 2015

Materials Recycled steel beams, jarrah and paint
Location

One-hundred-year-old steel beams from Lanarkshire Steel, steel yard in Scotland. These pieces of industrial archaeology made a journey to Perth, (Perthshire) Western Australia. Into the present day, a series of movements, slice, cut, displace, fuse, adjust and wedge, release, interrupting the structural intent. Combined with recycled Jarrah with a live edge, the work is speaking through the materiality and program of decision-making.



Artist Patricia Burvill
Title Unknown
Date 1995

Materials Painted Mural
Location Cnr Hubble and George Streets

Painted Mural on the kindergarten wall. Badly deteriorated. Commissioned by the Town of East Fremantle and painted by the artist with assistance from the local community.



Artist Russell Sheridan
Title Our Common Condition
Date 2013

Materials Plywood, foam substructure with a fibreglass laminate embedded with metal, oxide powders and zinc oxide powders. A carnabra automotive wax seals the artworks.

Location Foreshore, John Tonkin Park

The seat the woman sits on was made by Russel Sheridan at Raw Edge Furniture in Fremantle with wood provided by the Town of East Fremantle from a jetty decommissioned in the area.



Artist Vittorio Ulinovich
Title Pacing Horses
Date 2000

Materials Steel, brick, concrete, resin, paint.
Location Raceway Park, Richmond Circus, East Fremantle

This sculpture commemorates the former use of the site (bounded by George, Moss, Marmion and Silas Streets), as a metropolitan trotting ground from 1928 to 1991. Commissioned by the Fremantle Trotting Club and the Town of East Fremantle and constructed under the direction of sculptor Vittorio Ulinovich. The work was created by Colin Montfort who was based in Bassendean at the time.



Artist Melanie Maclou
Title Wild Women's Scent
Date 2013

Materials Steel, paint, LED lights
Location Foreshore, between East Street and Andrews Road on Riverside Road, East Fremantle.

Artist Statement: Flowers are appreciated for their colourful beauty, vulnerability, resilience and ability to procreate. This artwork was purchased by the Town of East Fremantle Council from the inaugural Sculpture at Bathers Beach exhibition in held in March 2013. This exhibition was curated by Kerry Paddon and Tony Jones and held at Bathers Beach in Fremantle.



APPENDICES.

A. TYPES OF PUBLIC ART

The descriptors that follow indicate the diversity of approaches to public art projects.

Ephemeral Artworks: those works that are short lived, based on a specific occasion or event and are transitory in nature. Ephemeral art describes projects that may be environmental, lighting or projection where there is no physical artwork created. The term also applies to physical works in non-permanent materials such as natural found materials that degrade as part of the art process.

Functional Artworks: where the primary purpose of the element is utilitarian such as seating, lighting, bollards, rubbish bins, bike racks, shelters and paving. These can vary in form, scale or quantity, dependent on the location. Functional works can reinforce a design aesthetic or thematic concern and be playful, delightful or sophisticated.

Ground Plane Artworks: form part of the ground in a public setting and may be experienced as carved/ shaped paving elements, metal relief elements, toughened glass panels and ceramic or mosaic inserts, amongst others. Ground plane works are designed to be viewed closely by pedestrians in the space, potentially slowing their movement through the area and creating the opportunity for an intimate and personal engagement between the work and the viewer. Ground Plane works are useful as a way finding tool.

Iconic Artworks: a significant, freestanding work, where the approach is largely independent of other considerations.

Integrated Artworks: works that are fully incorporated within the design of the built or natural environment.



Interactive Artworks: are works that are designed to encourage a tactile response.

Interpretive Artworks: where the primary purpose of the artwork is to tell a story, describe, educate or comment on an issue, event or situation.

Intervention Artworks: provoke an idea or thought or an element of surprising often in an unexpected location.

Landmark Artworks: could be considered a signature or icon for a city. Large in scale or ambitious in concept, such works tend to be major stand-alone commissions and not part of a capital works project.

Medium Scale/Human Scale Artworks: are artworks approximately the size of an average person. These artworks are easily interacted with and are accessible to pedestrians.

Memorial: a structure, sculpture or other object erected to commemorate a person or an event.

Nodal Artwork: an artwork that comprises of a series of component parts and a central focus element.

Site Specific Artworks: designed specifically for and responding to a particular site through scale, material, form or concept.

Permanent Artworks: refers to public art with a lifespan of at least twenty years.

Plaque: a flat tablet or sign, affixed to an object, building or pavement, of metal, stone or other appropriate material, which may include text and/or images in order to provide interpretive information. Plaques may identify an artwork, commemorate a person, place, object or an event and/or provide historical text or information relevant to its location.

Street Art: may include spray or aerosol art, stencils, sticker art, paste-ups (wheat pasting and poster art), video projection, art interventions, guerrilla art, flash-mobbing and installations.

Temporary Artwork: refers to artwork that is made to last for a specific duration for example, one week or one year. This may include one off or scheduled events such as outdoor exhibitions or installations. The dynamic nature of temporary works are an important place activation tool.

Textural Artworks: are small in scale, often items of architectural, streetscape and landscape detail, which contributes to the local character of a place.

Transition Artworks: provide an element that links one space to another such as an internal to an external public space or a hardscaped space to a landscaped space.



B. DEFINITIONS

Artist: A professional visual artist can be defined as a person who fits into at least two of the following categories:

- » a person who has a tertiary qualification in the visual arts, or when the brief calls for it, other art forms such as multimedia;
- » a person who has a track record of exhibiting their artwork at reputable art galleries that sells the work of professional artists;
- » a person, whose work is represented in major public or private collections; and
- » a person who earns more than 50% of their income from arts related activities, such as teaching, selling artwork or undertaking public art commissions.

In some cases this definition may be relaxed where it may be specified for a particular project. For example, a project involving emerging artists, Indigenous artists, students or street/graffiti artists.

Artist Fees: That portion of the art project budget reserved for payment to the artist for his/her creative services for design, fabrication, and/or project management services.

Artwork or Work of Art: Any work or object designed by an Artist.

Collection Management: The administration and management of an Art Collection. This encompasses the management of collection records both electronic and hard copy, the database, catalogues, inventories and condition assessments, maintenance and conservation programs, accession of new acquisitions and overseeing the deaccession, disposal or relocation of public artwork.

Community Art: A process where the community initiates or participates in the art project.

Contemporary Art: Artwork created in the present day that engages with issues relevant to its time or uses materials and processes that are at the forefront of arts practice.

Hand-over: The transfer of ownership of an artwork from one party to another. This includes the transfer of legal title and the supplying of the Maintenance Manual and other associated contractual documents.

Maintenance Manual: Those forms completed by the artist detailing the maintenance and technical information for the completed artwork.

Public Art: A work of art that is created by an artist, sited in a visually accessible public location. Public art can include (but is not limited to):

- » the artistic treatment of functional equipment such as bike racks, benches, fountains, playground equipment, light posts or shade structures which are unique;
- » landscape art enhancements such as walkways, bridges or art features within a garden;
- » murals, tiles and mosaics covering walls, floors and walkways; and
- » sculptures, free-standing or incorporated as an integral element of a buildings' design.

Public art does not include:

- » business logos;
- » advertising signage;
- » art objects which are mass produced or off the-shelf reproductions; and
- » landscaping or architectural features which would normally be integrated into the building or development.

Public Art Maintenance & Conservation Program: The coordinated administration of regular treatments, professional conservation and repairs to works in an Art Collection in order to maintain their integrity.

Public Art Consultant: A professional specialising in public art, engaged to provide expert advice or project management.

Public Art Project Manager: A professional employee or contractor responsible for the planning, execution, contract management and close-out of the public art project.



REFERENCE MATERIAL.

- » Adams, B, 2009, HMAS Leeuwin: The Story of the RAN's Junior Recruits.
- » Charlesworth, Helene 1997, Small but Strong: a Pictorial History of the Town of East Fremantle 1897-1997, Town of East Fremantle.
- » City of Fremantle Percent for Art Guidelines Sept 2015
- » City of Fremantle Public Art Plan
- » City of Fremantle Public Art Policy
- » City of Melville Policy Art Collection
- » City of Melville, Aboriginal History in the City of Melville, <http://www.melvillecity.com.au>
- » City of Melville, Public Art Strategy, 2016
- » East Fremantle, Foreshore Master Plan, Ecoscape, 2016
- » Ewers, John K. 1971, The Western Gateway: A History of Fremantle, Fremantle City Council, with UWAP, rev. ed. [1st ed. 1948].
- » Fremantle Herald, Fremantle Harbour Extension, Friday 3 December 2015, pp.3
- » Gillard, Garry Fremantle Stuff Blog <http://fremantlestuff.info/index.html>
- » Hitchcock, JK 1929, The History of Fremantle, The Front Gate of Australia 1829-1929, Fremantle City Council.

- » Hughes Hallett, Debra and Curtin University, 2010, Indigenous history of the Swan and Canning Rivers, <https://parks.dpaw.wa.gov.au>
- » Lee, Jack 1979, This is East Fremantle (The story of a town and its people), East Fremantle Town Council.
- » Marli Riverpark: An Interpretation Plan for the Swan and Canning Riverpark, April 2014
- » <https://www.noongarculture.org.au> Kaartidjin Noongar – Noongar Knowledge, South West Aboriginal Land & Sea Council.
- » Shaping Leeuwin Draft Vision Plan 2016, TPG Place Match.
- » Shaping Leeuwin, Leeuwin Vision Plan Design Forum Outcomes Summary Report, 2016, TPG Place Match.
- » The Daily News, Town Planner Criticised, Friday 13 October 1933, pp.7
- » Town of East Fremantle - Acquisition of Artworks Policy – 148
- » Town of East Fremantle – Draft Local Planning Strategy 2016
- » Town of East Fremantle Annual Report 2015/16
- » Town of East Fremantle Disability Access and Inclusion Plan 2016 – 2020
- » Town of East Fremantle Recreation and Community Facilities Strategy 2016
- » Town of East Fremantle Strategic Community Plan 2015 – 2025, 2015
- » Town of East Fremantle Local Planning Scheme No. 3, 2003 / 2016
- » Town of East Fremantle, Town Centre Redevelopment Guidelines – Local Planning Policy, 2015
- » Western Mail, Ships and Shipping, Thursday 7 March 1928, pg. 35





TOWN *of*
EAST FREMANTLE

