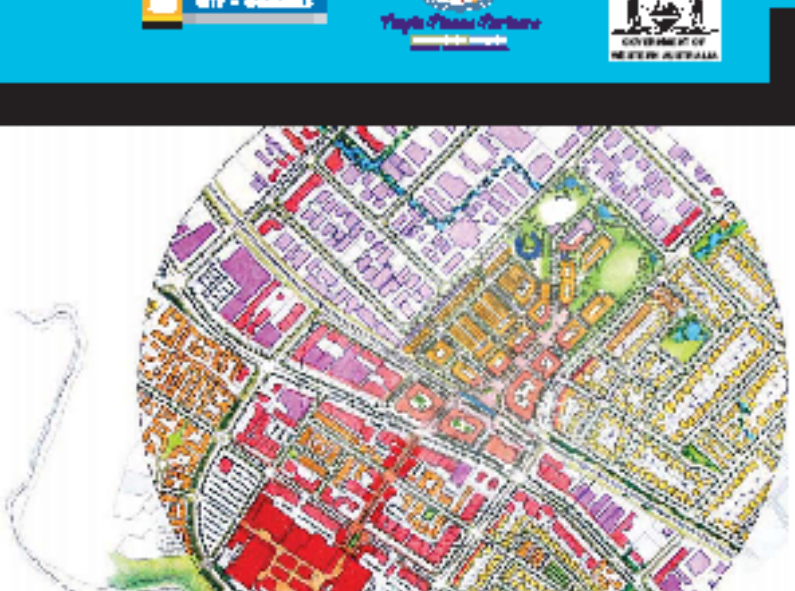


MADDINGTON TOWN CENTRE

Public Realm Guidelines APPENDICES



APPENDICES

1 Maddington Town Centre URBAN STYLE GUIDE

report by Blackwell and Associates (April 2008)

Conceptual Streetscape Design Plans:

- Blackburn Street
- Albany Highway
- Bus Interchange

2 PUBLIC ART STRATEGY Maddington Town Centre

report by Three Dimensional Design (November 2006)

3 Station-Oval Precinct Development Objectives (2008)

APPENDIX 1

Maddington Town Centre URBAN STYLE GUIDE

report by Blackwell and Associates (April 2008)

Conceptual Streetscape Design Plans:

- Blackburn Street
- Albany Highway
- Bus Interchange



MADDINGTON TOWN CENTRE URBAN STYLE GUIDE

BLACKWELL & ASSOCIATES PTY LTD
Landscape Architects
Urban Designers
Site Planners



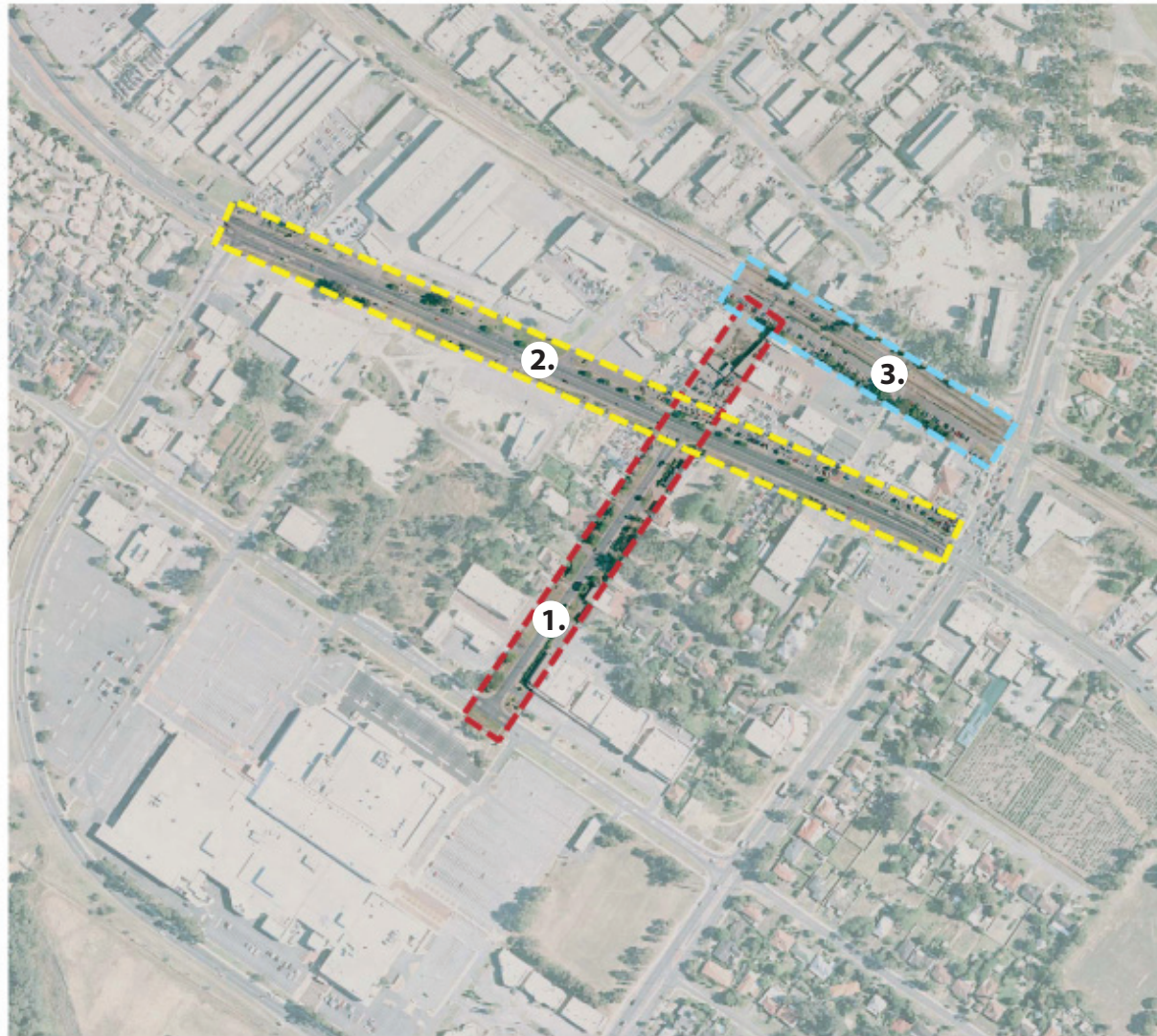
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Maddington Town Centre is earmarked for regeneration into an attractive, mixed use activity centre. The aim is to create a high quality public realm that stimulates responsive development. As part of this redevelopment scheme the City of Gosnells wished to develop a Conceptual Urban Style Guide that provided three style options which not only explored different imaging for Maddington Town Centre but also costing scenarios for each. From these three options an appropriate suite of street elements and responses for the Maddington Town Centre were chosen and a preferred option was created.

Currently Maddington Town Centre is characterised by undeveloped sites, highway based commercial, a regional shopping centre and a large residential catchment. Its location also allows linkage to key transport routes and facilities, as well as substantial recreational opportunities and educational facilities. Taking these characteristic into consideration as well as future objectives of City of Gosnells the Conceptual Urban Style Guide will allow for the introduction of a new line of street furniture and urban design principles unique to Maddington and help the City to further develop its own special character.

Following are definitions of the three significant streets within Maddington Town Centre within which certain finishes & element types have been selected.



Extent of Precincts within Maddington Town Centre

1. Blackburn Street
2. Albany Highway
3. Bus Interchange

Blackburn Street

Blackburn Street is proposed to function as the main street of the Maddington Town Centre. It currently runs from Attfield Street to Albany Hwy, but a proposed extension east of Albany Hwy will provide a direct link from the shopping centre on Attfield Street to the Maddington train station. The main street will create a focal point within the town centre and provide pedestrian and vehicular access to retail and commercial uses.

A coordinated approach to the provision of streetscape elements is vital in the creation of a unified public realm. The streetscaping of Blackburn Street will support the development of the street as a commercial centre. High quality & characteristic urban elements are to be incorporated to create a sense of place and provide a high standard of pedestrian amenity.

Bus Interchange

The future bus interchange will become an important end destination and vista to the Blackburn Main Street. The upgrade of the Maddington Rail Station will create a more effective, safe and accessible public transport facility, with an improved integration of rail and bus services. These improvements will not only create a more attractive transit interchange but also encourage greater use of public transport.

The streetscaping of the bus interchange will support the urban elements of Blackburn Street with the continuation of paving treatment and street furniture. These streetscape elements will help to create a unified public realm within Maddington Town Centre while also defining the transit interchange area.

Albany Highway

Albany Hwy is a primary regional road and functions as a primary distributor of Perth. Within the Maddington Town Centre the highway extends from Burslem Drive to Olga Rd, and accommodates commercial, retail and wholesale uses. It provides the main vehicular access to the retail and commercial uses of the town centre, and provides a connection to the regional road network for the town centre. At grade pedestrian movement across the highway is to be provided at controlled intersections.

As Albany Hwy is the main arterial road passing through the town centre the streetscaping is to reflect the highway's role as a major transport corridor. It will reflect the distinctive urban elements of Blackburn Street while creating a seamless interface between the two roads and the greater area. While the streetscape elements here can be simpler and more cost effective, it is still important to define the area to maintain a sense of place as well as to identify the town centre to passing traffic.

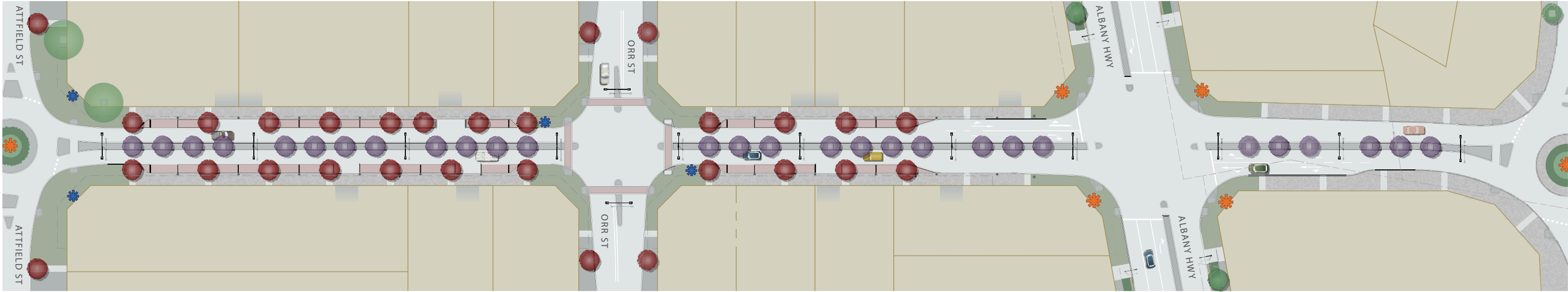
The aerial photo to the left indicates the extent of each precinct within the Maddington Town Centre.



Street trees are a valuable part of our streetscape and are essential in any urban setting. They are crucial to maintaining the high quality of our public realm and provide numerous social, environmental and economic benefits. As such they are considered to be a primary part of the public landscape amenity affecting and benefiting all residents within Maddington Town Centre.

The selection of tree species suitable for street trees requires consideration of a number of factors, as the streetscape is a harsh environment of poor and compacted soils, cramped conditions, pollution, and vandalism. The reasons for having street trees will also influence the choice of types. The principal aims of street trees are to improve the aesthetics of urban areas, provide shelter from the sun and wind, reduce noise and provide screening, create habitat for native fauna and importantly create a theme that reflects the character of an area.

1:2000 Plan

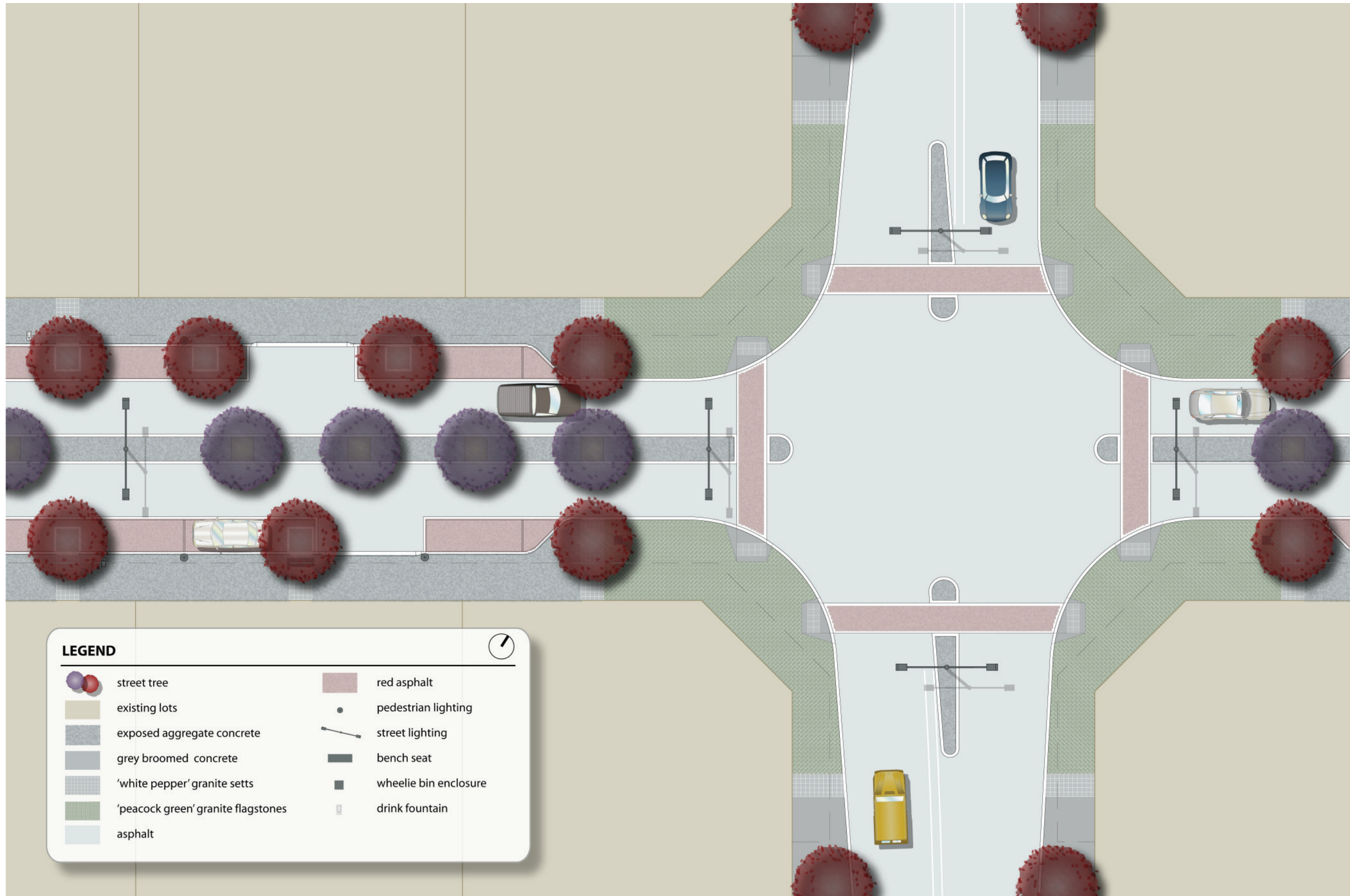


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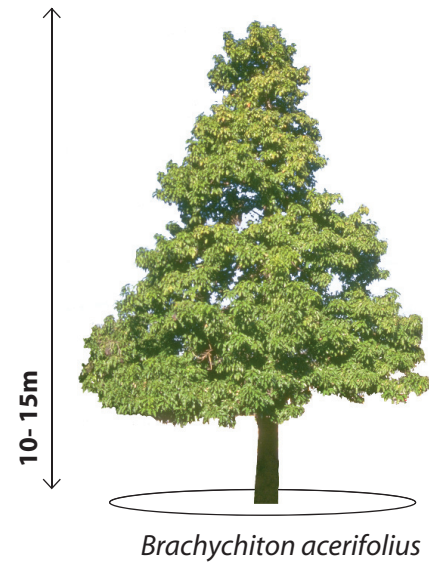
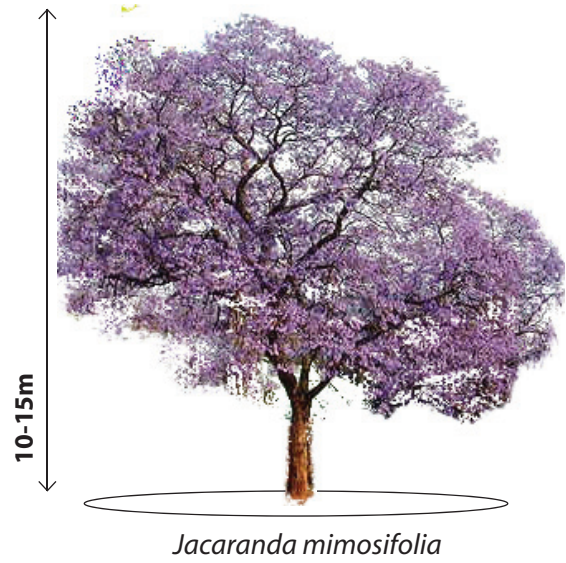
	street tree		asphalt
	mass planting		red asphalt
	existing lots		driveway crossover
	exposed aggregate concrete		pedestrian lighting
	grey broomed concrete		street lighting
	'white pepper' granite setts		public art location - major
	'peacock green' granite flagstones		public art location - minor



1:1000 Plan

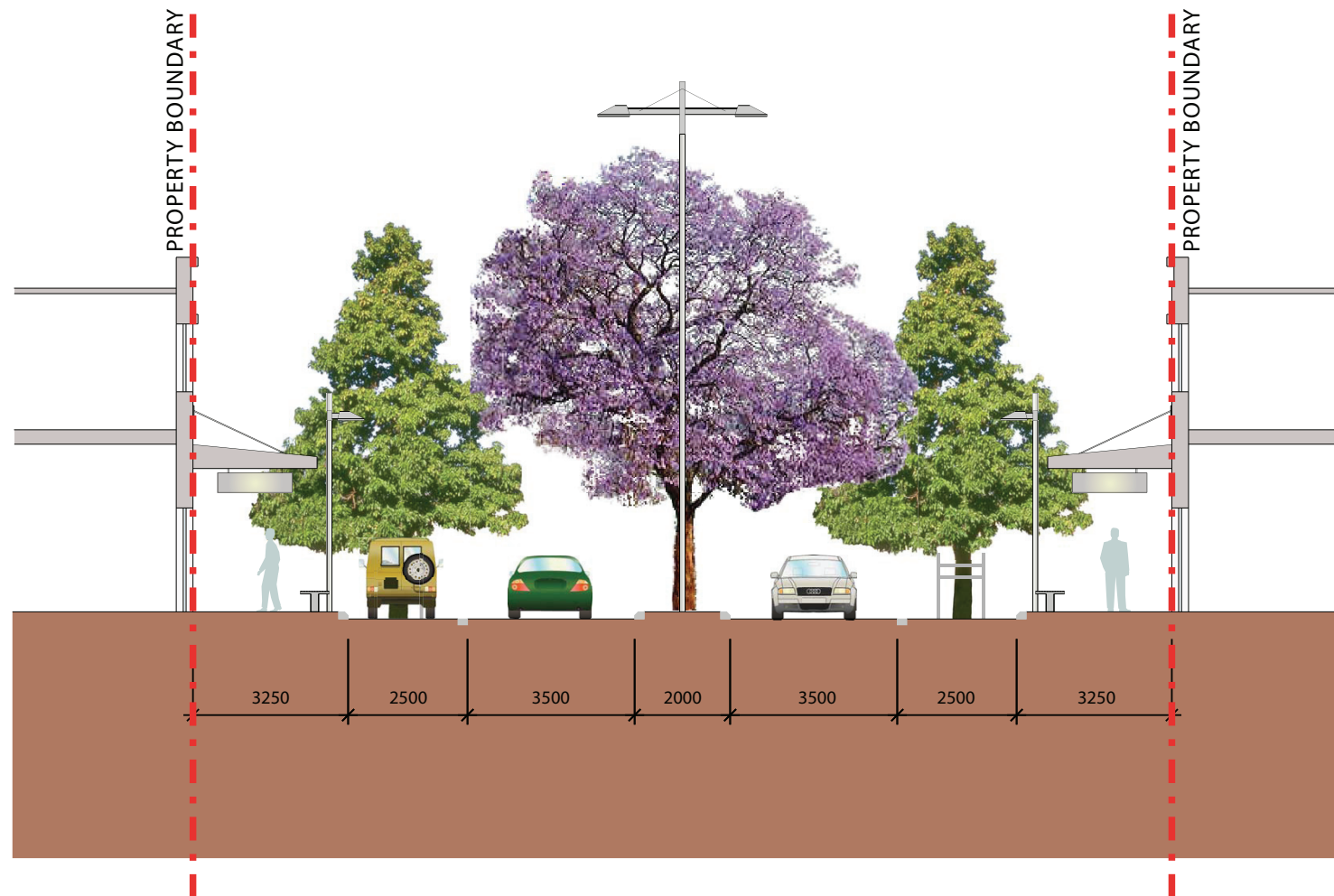


1:250 Plan



Deciduous trees are more appropriate in areas where buildings are closer to the road and where there is a high pedestrian usage, such as Blackburn Steet. Using deciduous trees in the main street will provide summer shade, while also allowing winter sun to reach the pavements. These trees create an offset to the massing of buildings and can be utilised to lessen the visual impact of parking and other hardscape elements.

Jacaranda mimosifolia and *Brachychiton acerifolius* have been selected as suitable street trees for Blackburn Street due to their deciduous nature, as well as canopy form. The use of two distinct species within Blackburn Street will identify the street's typology, as Maddington's 'Main Street'. These tree species will also provide a show of colour in spring/summer, creating a classic combination with *Jacaranda mimosifolia* producing lilac-blue trumpet-shaped flowers and *Brachychiton acerifolius* producing bright red bell-shaped flowers.



Street Trees



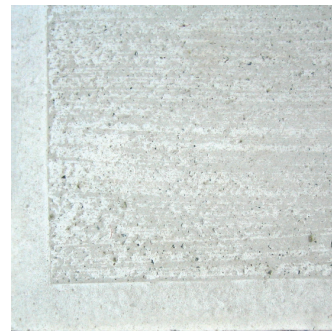
'Peacock Green' Exfoliated Granite
PEDESTRIAN PAVING



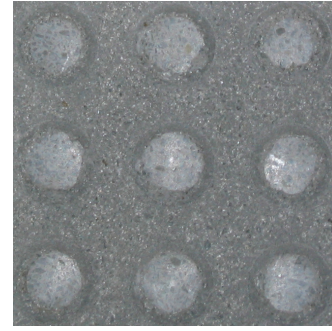
'White Pepper' Bush-Hammered Granite
PEDESTRIAN PAVING



Insitu Exposed Aggregate Concrete
PEDESTRIAN PAVING



Insitu Broomed Concrete
ADJOINING STREETS PEDESTRIAN PAVING



TGSIs
PRAM RAMPS



Red Asphalt
PARKING & CROSSOVERS



Black Asphalt
VEHICULAR PAVING

'Peacock Green' Exfoliated Granite Flagstones

200x400x60mm 'Peacock Green' granite flagstones, exfoliated finish.

'White Pepper' Bush-Hammered Granite Setts

90x90x90mm 'White Pepper' granite setts, bush-hammered finish.

Exposed Aggregate Concrete Paving

Concrete shall be 'mid grey' coloured concrete conforming with AS3600. The finish shall be exposed aggregate finish. Coarse Aggregate for concrete shall be well graded, clean, sharp stone or gravel, nominal sizes of coarse aggregate shall be 14mm. Aggregate mix shall nominally be:

- 50% Basalt - dark grey /black colour;
- 50% Quartz - very pale/white colour.

Oxide for colouring concrete shall be "Supreme Black" at 2% by volume with grey cement.

Insitu Broomed Concrete Paving

Insitu concrete paving shall nominally be 'natural' coloured, "ready-mixed" concrete conforming with AS3600. Concrete shall have a minimum compressive strength at 28 days of not less than 25MPa by standard cylinder test with a minimum cement content of 260kg/m³ and a maximum slump of 80mm and maximum aggregate size of 14mm.

Tactile Ground Surface Indicators (TGSIs)

300x300x60 modular Tactile Type "A" and "B" pavers, shot-blast finished, in the 'Genmetal' colour as supplied by Urbanstone.

Red Asphalt

Red Asphalt shall be a red coloured, ready mixed asphalt equivalent to the product marketed as "Readypave" by READYMIX. The red colouring shall be achieved by the use of crushed laterite in the mix and red oxide. All asphalt shall be in accordance with the Australia Asphalt Pavement Association Specification No 1-1979, Size 7, Mix 2.

Black Asphalt

Asphalt shall be ready mix asphalt equivalent to the product marketed as "Readypave" by READYMIX. All asphalt shall be in accordance with the Australian Asphalt Pavement Association Specification No 1-1979, Size 7, Mix 2.



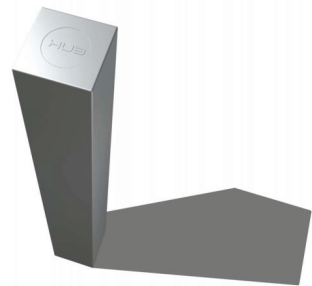
HUB Street Equipment
Surface 3 Seat: S301



HUB Street Equipment
Surface 3 Bench: S302



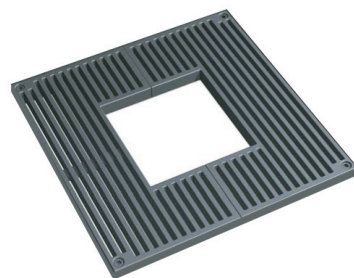
HUB Street Equipment
Surface 2 Wheelie Bin Enclosure: S203



HUB Street Equipment
Surface 3 Bollard: S305



Blackwell & Associates Custom Design
Tree Guard



HUB Street Equipment
Surface 3 Tree Grate: S304

Surface 3 Seat: S301

The Surface 3 seat consists of a contemporary glass bead blasted stainless steel frame with high quality hardwood timber slats. Option of using extruded HPDE resin battens as supplied by Altiform.

Dimensions: L 1800mm x W 600mm x H 820mm

Surface 3 Bench: S302

The Surface 3 bench consists of a contemporary glass bead blasted stainless steel frame with high quality hardwood timber slats. Option of using extruded HPDE resin battens as supplied by Altiform.

Dimensions: L 1800mm x W 615mm x H 430mm

Surface 2 Wheelie Bin Enclosure: S203

The S203 has a glass bead blasted stainless steel L-frame and powdercoated mild steel chassis with AS 2700-1996 'neutral grey' (N23) colour finish. The skin is constructed from mild steel with two pack epoxy painted AS 2700-1996 'pewter' (N53) colour finish. The L-frame provides a protective hood while allowing easy access.

Dimensions: L 660mm x W 660mm x H 980mm

Surface 3 Bollard: S305

The S305 is a rectangular bollard constructed from stainless steel with a glass bead blasted finish.

Dimensions: L 150mm x W 150mm x H 900mm

Custom Tree Guard

The tree guard comprises of stainless steel structure with a glass bead blasted finish.

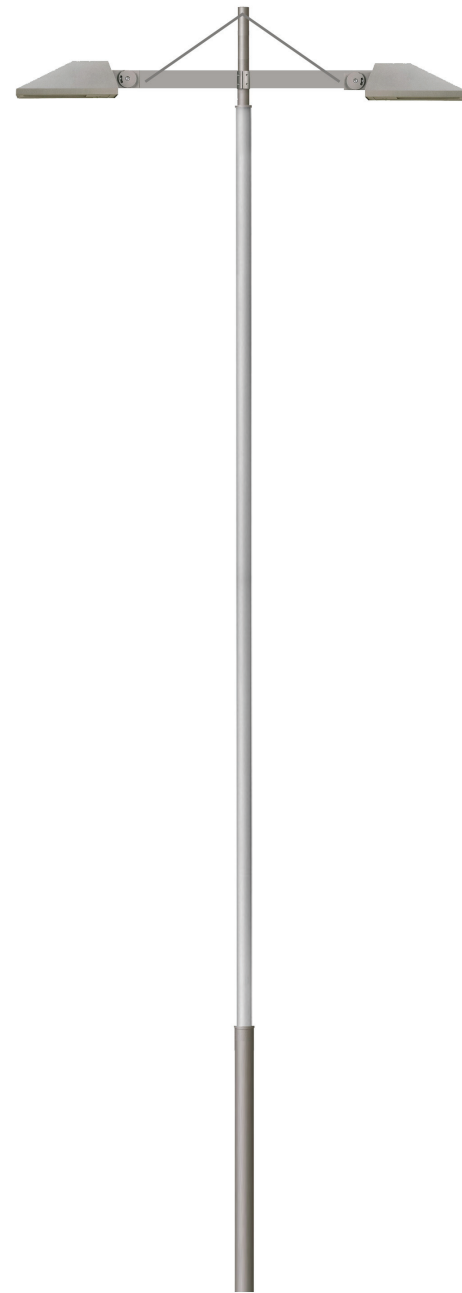
Dimensions: L 1000mm x W 1000mm x H 1500mm

Surface 3 Tree Grate: S304

The S304 is a slatted square tree grate constructed from galvanised cast iron.

Dimensions: L 1500mm x W 1500mm x H 35mm

Street Furniture



We-ef
PFL260 Post Mounted Luminaires



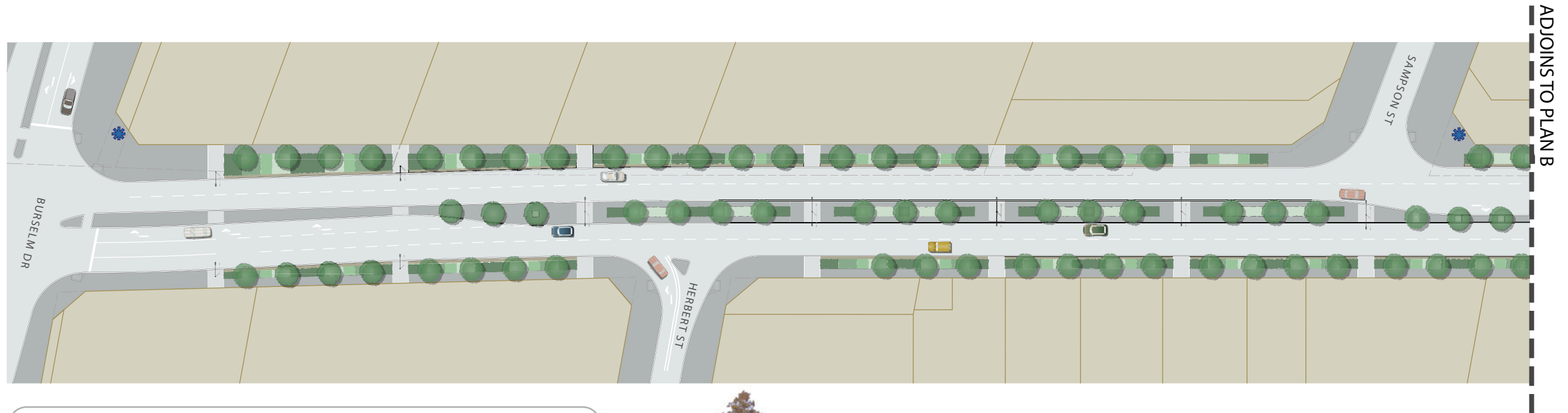
We-ef
PFL240 Post Mounted Luminaires

PFL260 Post Mounted Luminaires

This post mounted luminaires has a highly contemporary form and provides functional streetlighting. Specification - 250W metal halide lamp, mounting height 10m, pole bracket KL2 (A108-9005), 114.3mm diameter mild steel pole with upper portion HDG finish & lower portion 2-pack epoxy painted AS 2700-1996 'pewter' (N53) colour finish.

PFL240 Post Mounted Luminaires

A smaller version in this post mounted luminaires range, this light is to be used at a pedestrian level. Specification - 70W metal halide lamp, mounting height 6m, pole bracket KP1 (A108-0104), 101.6mm diameter mild steel pole with HDG finish.

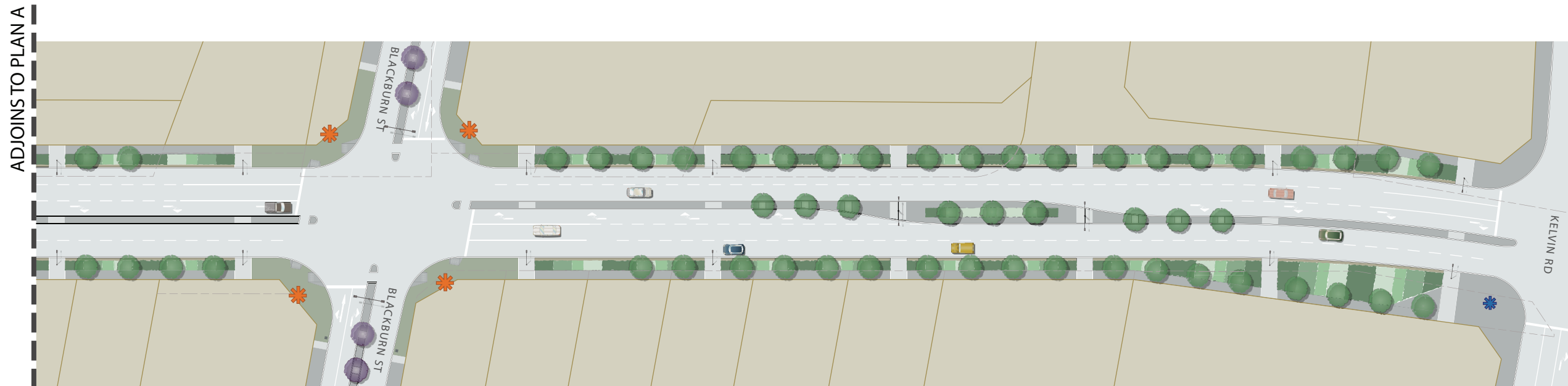


ADJOINS TO PLAN B











LEGEND

	tree		asphalt
	mass planting		MRWA lighting
	existing lots		public art location - major
	grey broomed concrete		public art location - minor
	'white pepper' granite setts		

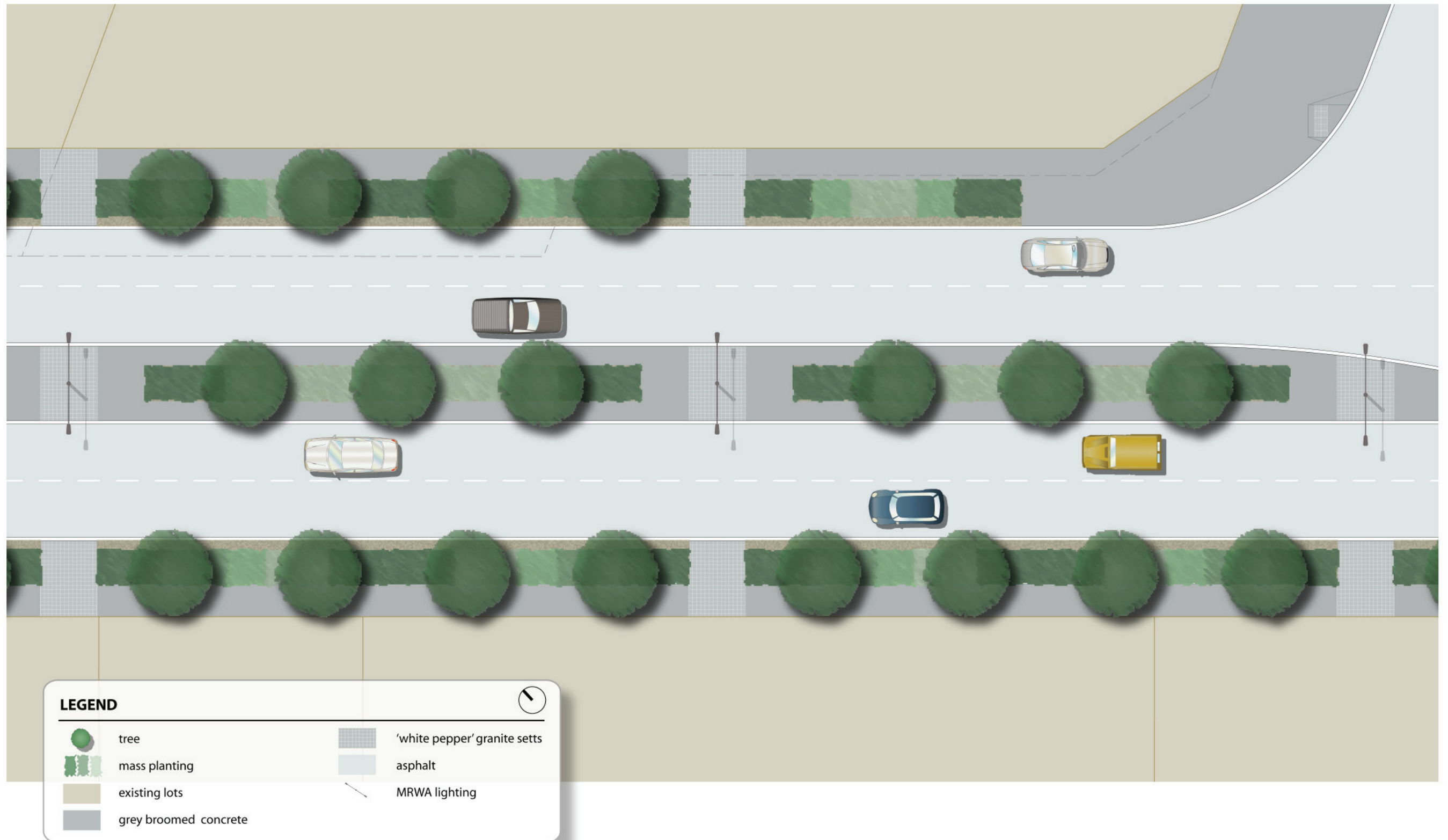




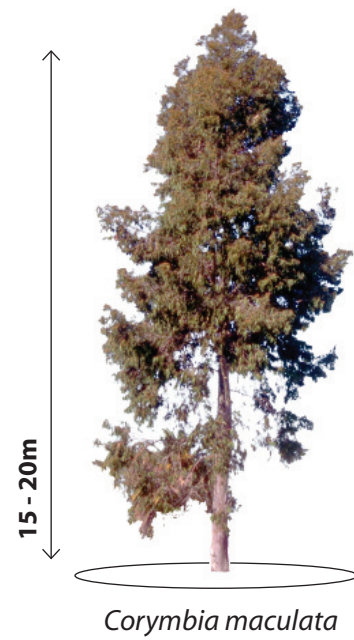
LEGEND

- | | | | |
|---|------------------------------------|---|------------------------------|
|  | street tree |  | 'white pepper' granite setts |
|  | mass planting |  | asphalt |
|  | existing lots |  | MRWA lighting |
|  | grey broomed concrete |  | public art location - major |
|  | 'peacock green' granite flagstones |  | public art location - minor |





1:250 Plan



Corymbia maculata



Dianella revoluta 'Little Rev'
0.3m H x 0.3m W



Grevillea obtusifolia 'Gingin Gem'
0.3m H x 2m W



Olearia axillaris 'Little Smokie'
0.5m H x 1m W



Adenanthos cuneatus 'Coral Carpet'
0.3m H x 1.5m W

Street trees contribute significantly to the visual appearance, unity, character and livability of streets. Within a setting such as Albany Hwy tree selection is an important consideration due to its exposed environment as well as its high traffic volume. It is important to select a tree species that not only suits the sites conditions, but also does not obstruct visibility for road users and pedestrians and complements the character of the area.

Corymbia maculata has been selected as a suitable street tree for Albany Hwy due to its larger size, upright form and frangibility. The use of Australian native trees, like *Corymbia maculata*, in this area will provide year-round colour & dappled shade,

Also shown is a selection of hardy low growing shrubs and groundcovers suitable for Albany Hwy. These Australian species are tough, low maintenance, waterwise plants that can handle the exposed environment of Albany Hwy.



Street Trees



'White Pepper' Bush-Hammered Granite
PEDESTRIAN PAVING



Insitu Broomed Concrete Paving
PEDESTRIAN PAVING



TGSI's
PRAM RAMPS



Black Asphalt
VEHICULAR PAVING

'White Pepper' Bush-Hammered Granite Setts

90x90x90mm 'White Pepper' granite setts, bush-hammered finish.

Insitu Broomed Concrete Paving

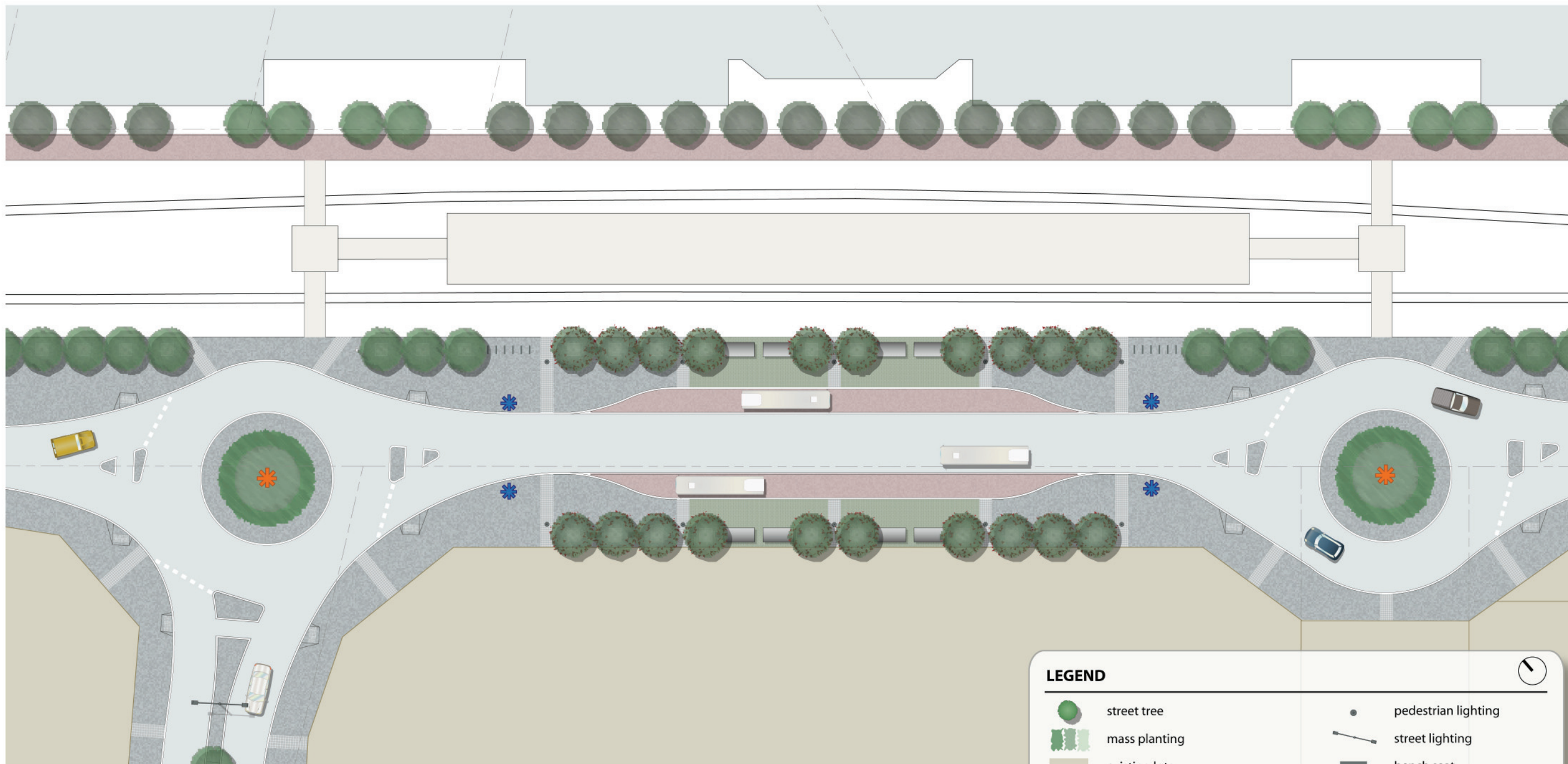
Insitu concrete paving shall nominally be 'mid grey' coloured, "ready-mixed" concrete conforming with AS3600. Concrete shall have a minimum compressive strength at 28 days of not less than 25MPa by standard cylinder test with a minimum cement content of 260kg/m³ and a maximum slump of 80mm and maximum aggregate size of 14mm. Aggregate mixture to be 100% granite. Oxide for colouring concrete shall be "Supreme Black" at 2% by volume with grey cement.

Tactile Ground Surface Indicators (TGSI's)

300x300x60 modular Tactile Type "A" and "B" pavers, shot-blast finished ,in the 'Gunmetal' colour as supplied by Urbanstone.

Black Asphalt

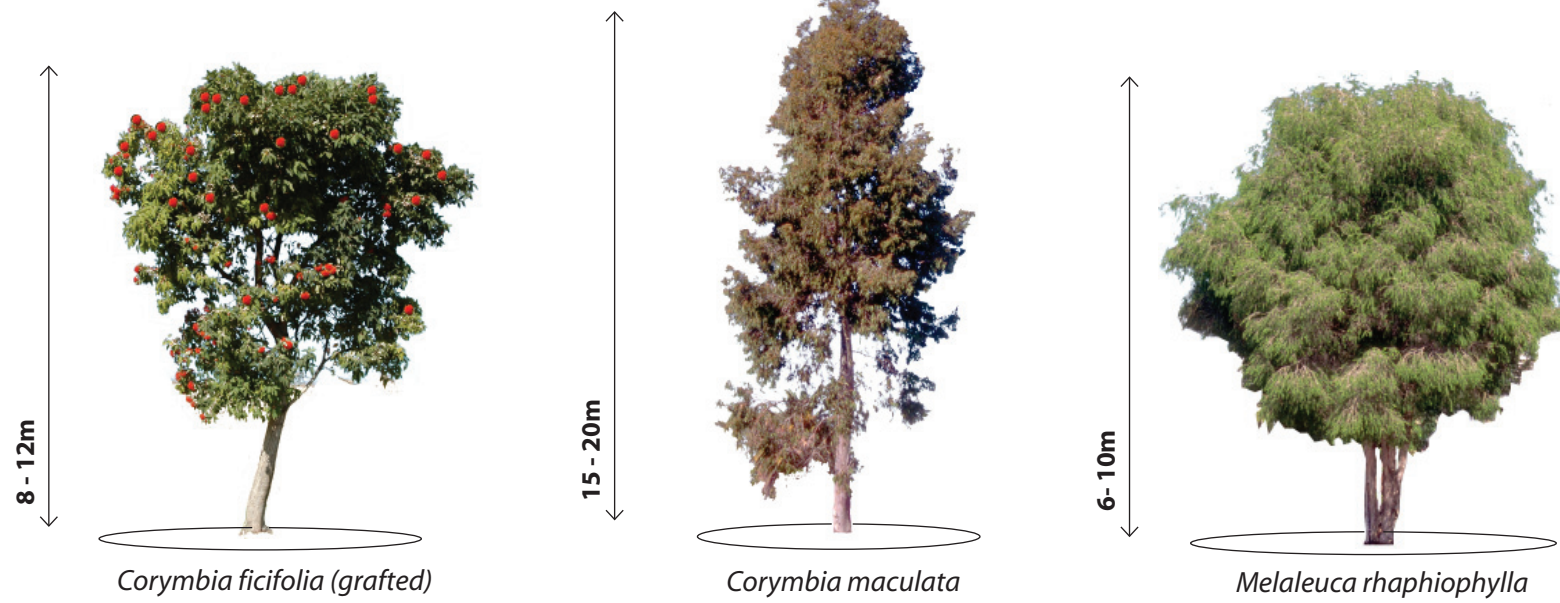
Asphalt shall be ready mix asphalt equivalent to the product markets as "Readypave" by READYMIX. All asphalt shall be in accordance with the Australian Asphalt Pavement Association Specification No 1-1979, Size 7, Mix 2.



LEGEND

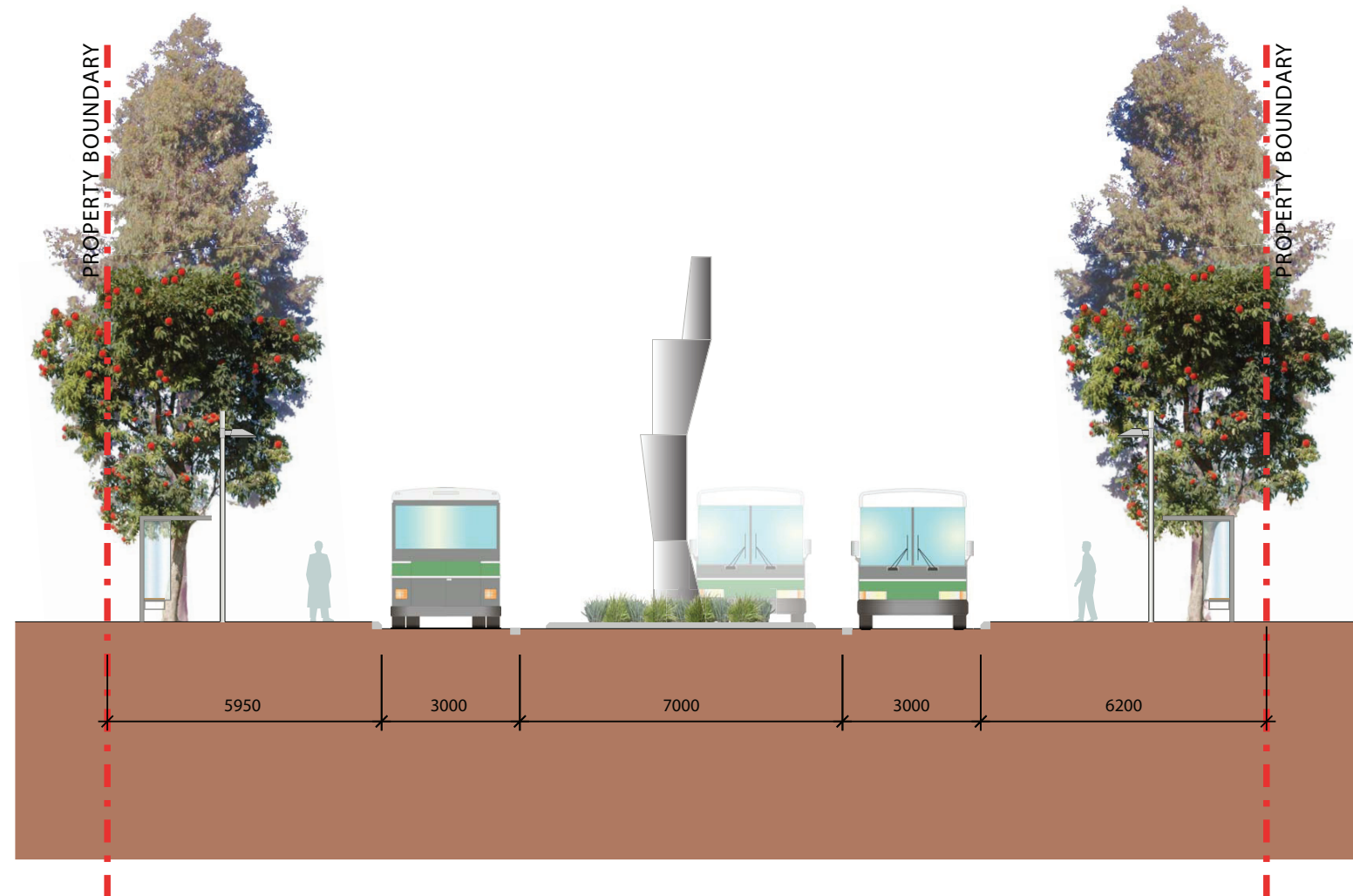
	street tree		pedestrian lighting
	mass planting		street lighting
	existing lots		bench seat
	exposed aggregate concrete		bike racks
	'white pepper' granite setts		wheelie bin enclosure
	'peacock green' granite flagstones		drink fountain
	asphalt		public art location - major
	red asphalt		public art location - minor

1:500 Plan



Street trees have a presence that adds many valuable qualities to an urban setting, such as the Maddington Bus Interchange. In an area made up of built form and hardscape, street trees make an important contribution to the character and amenity of the space and helps to soften the built environment surrounding.

Corymbia ficifolia, *Corymbia maculata* and *Melaleuca raphiophylla* have been selected as a suitable street tree for the Bus Interchange as they are hardy tree species that still form a notable visual element in the landscape. The vivid red flowers of the *Corymbia ficifolia* provides a show of colour in the summer while also providing dappled shade through the year. The size and form of the *Corymbia maculata* will create an entrance statement to the train station, while the *Melaleuca raphiophylla* will screen the adjacent carpark.



Street Trees



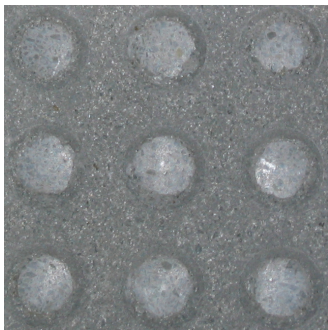
'Peacock Green' Exfoliated Granite
PEDESTRIAN PAVING



'White Pepper' Bush-Hammered Granite
PEDESTRIAN PAVING



Insitu Exposed Aggregate Concrete
PEDESTRIAN PAVING



TGSIs
PRAM RAMPS



Red Asphalt
PARKING & CROSSOVERS



Black Asphalt
VEHICULAR PAVING

'Peacock Green' Exfoliated Granite Flagstones
200x400x60mm 'Peacock Green' granite flagstones, exfoliated finish.

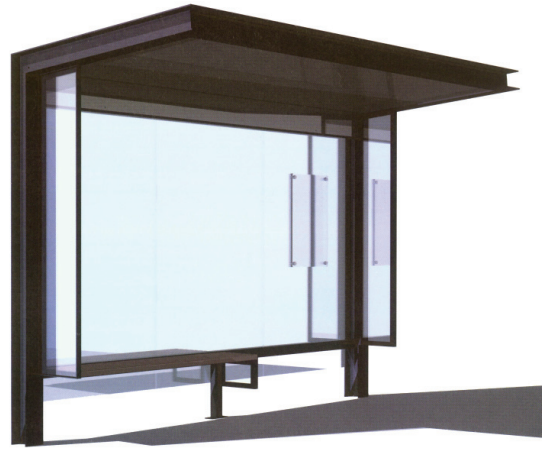
'White Pepper' Bush-Hammered Granite Setts
90x90x90mm 'White Pepper' granite setts, bush-hammered finish.

Exposed Aggregate Concrete Paving
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Black Asphalt
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HUB Street Equipment
Bus Shelter 1: HBS1



HUB Street Equipment
Surface 3 Seat: S301



HUB Street Equipment
Surface 2 Wheelie Bin Enclosure: S203



HUB Street Equipment
Surface 3 Bike Rack: S306



Blackwell & Associates Custom Design
Drink Fountain

Bus Shelter One: HBS1

Offers an attractive solution that is slimline and flexible. The frame is manufactured from powdercoated mild steel with AS 2700-1996 'pewter' (N53) colour finish. The roof is stainless steel, with glass side panels and timber slat seat. Option of mesh side panels.

Dimensions: L 4000mm x W1700mm x H 1500mm

Surface 3 Seat: S301

The Surface 3 seat consists of a contemporary glass bead blasted stainless steel frame with high quality hardwood timber slats. Option of using extruded HPDE resin battens as supplied by Altiform.

Dimensions: L 1800mm x W 600mm x H 820mm

Surface 2 Wheelie Bin Enclosure: S203

The S203 has a glass bead blasted stainless steel L-frame and powdercoated mild steel chassis with AS 2700-1996 'neutral grey' (N23) colour finish. The skin is constructed from mild steel with two pack epoxy painted AS 2700-1996 'pewter' (N53) colour finish. The L-frame provides a protective hood while allowing easy access.

Dimensions: L 660mm x W 660mm x H 980mm

Surface 3 Bike Rack: S306

Frame is made from a stainless steel rectangular post and upper stainless steel tubes with a glass bead blasted finish.

Dimensions: L 150mm x W 150mm x H 900mm

Custom Design Drink Fountain

Frame is made from 10mm thick marine grade aluminium plate with shot-blast finish. It allows for disable access and has a push-button activation.

Dimensions: L 805mm x W 175mm x H 819mm

Street Furniture



Objectives

Public art will play an important role in the redevelopment of the Maddington Town Centre. Thoughtful use of public art pieces can significantly increase the use of the site by attracting people from the surrounding suburbs, as well as those from further afield. The inclusion of public art plays a vital part in the provision of cultural amenity and is a key vehicle for site interpretation. Public artwork also has significant potential to assist in marketing the development and helping to put the project 'on the map'.

At present, the site has a very limited range of public art and interpretive material. The urban nature of this project presents an opportunity to include a wide variety of public art pieces thereby creating a cultural identity for the Centre.

There is no limit to the forms which public artworks can take. It can refer to sculpture, painted murals, play equipment, metal gates or grates, water fountains, light fittings, street furniture, planting patterns or multimedia installations which are located in public spaces other than galleries and museums. These forms can be categorized in landmarks, integrated, functional and temporary. It is important that the site should exhibit a number of artworks, ranging from small pieces that are 'discovered' by moving through the site, through to major artworks that form key landmarks that become entwined with the identity of the site.

The key criteria for Public Artworks are that they should:

- Have relevance to the site and surrounds;
- Provide interpretation of the key themes of the site;
- Conform with current best practice standards and use of materials;
- Conform with all safety requirements including road safety, if relevant, such as frangibility, sightlines etc;
- Minimise capital and recurrent (maintenance) expenditure;
- Be installed within budget (to be approved) and on schedule;
- Complement and enhance the architectural and landscape architectural concepts in the area.

Any public art commissions shall include the procurement and fixing of a plaque in the near vicinity of each art work. This plaque shall state the name of the artist and, if applicable, the title of the piece. Further to this, if an explanation of the artwork is deemed appropriate, this too shall be included on the plaque.



Locations

The majority of the public art pieces should be located in and around areas where public exposure will be the highest. This would consist of Blackburn St, Albany Hwy and the Bus Interchange.

As Blackburn St will be the major pedestrian thoroughfare from the station to the shopping centre it creates an ideal location for public artworks. These artworks will need to be integrated elements of the streetscape. There is not a great deal of space once provision has been made for pavement, parking bays and new street trees. The artist's role in this location will be to assist the urban design team to incorporate small details that can create an improved sense of place, as well as signage for wayfinding.

The Public Transport Authority has adopted a Percent for Art approach to public art. Artworks have been commissioned for every station on the new Perth to Mandurah rail line and for new or upgraded stations on other lines. The PTA will apply a Percent for Art approach to the upgrade of Maddington Railway Station. As the connection between the railway station and the Town Centre will be greatly strengthened with the extension of Blackburn Street across the railway line there is the opportunity to reinforce it by working with PTA closely as they develop the design for the upgraded station.

Currently Albany Highway is dominated by strip development which is not conducive to pleasant pedestrian oriented spaces. As its main function is as an arterial road with high traffic volume, public artwork should be designed to deal with this. Scale will be an important factor in the effectiveness of this artwork. Public artworks along Albany Hwy should also be considered for use as entry statements to the centre. Coupled with the use of street trees, public art pieces can create striking and attractive landmarks, creating a sense of arrival and drawing people into the Centre. The intersection of Blackburn St & Albany Hwy also allows opportunities for landmark built form.



Requirements

Artists will need to undertake other ancillary work during the course of executing the work required. This may include: provision of concept work (including sketches and/or models) for public comment, attendance at consultant coordination and site meetings concerned with the landscape works and artworks if requested.

Artists will also need to liaise with the Landscape Architects on all matters that have interface implications. Such issues include but are not necessarily limited to the location and detailing of any structures.

For each individual project we would propose that the process shall be as follows:

(a) Invitation to Register Interest

Artists are invited to register their interest in the works.

(b) Short Listing

The Public Art Project Committee for the project shall short list three artists to undertake works for the Preliminary Design Concept Stage based on the Registrations of Interest submitted.

(c) Preliminary Design Concept

For this stage each artist shall be paid a nominal lump sum fee to develop a Preliminary Design Concept supported by drawings and/or models.

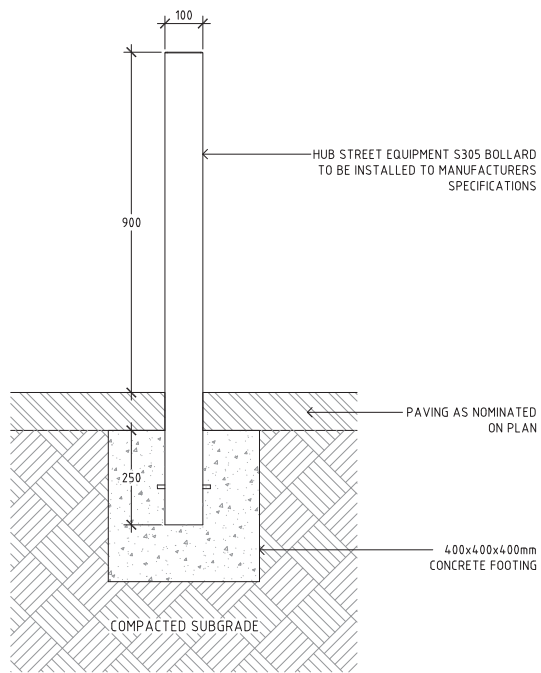
At the completion of this stage the artist is to present their submission to the Public Art Project Committee.

(d) Final Selection of Artwork

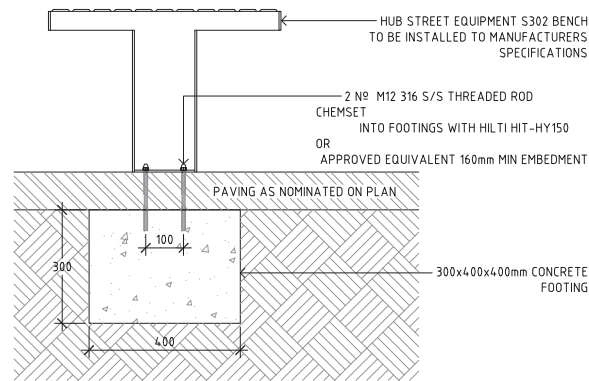
Based upon the submissions for the Preliminary Design Concept the Public Art Project Committee will make a final selection based on the Preliminary Design Concept submissions.

(e) Commission Stage

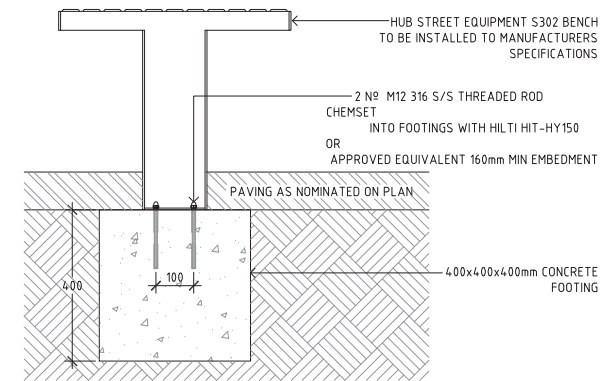
Following selection, the preferred artist will receive a written Commission Agreement (contract). This shall cover the development of the artwork through to final installation.



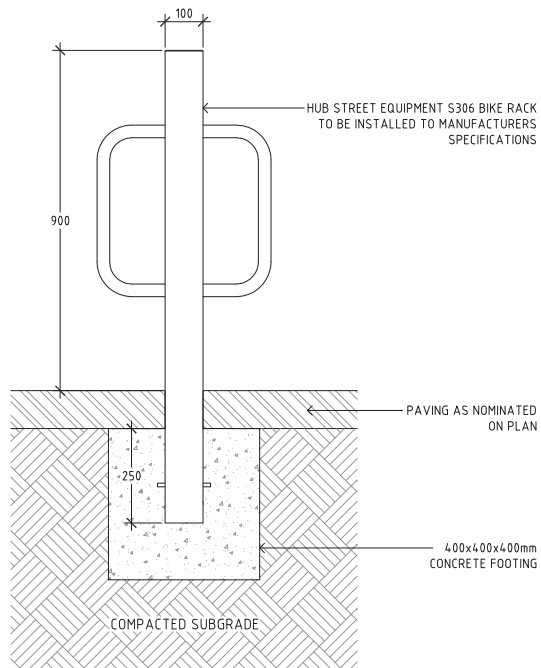
01 BOLLARD
TYPICAL SECTION 1:10 @ A1



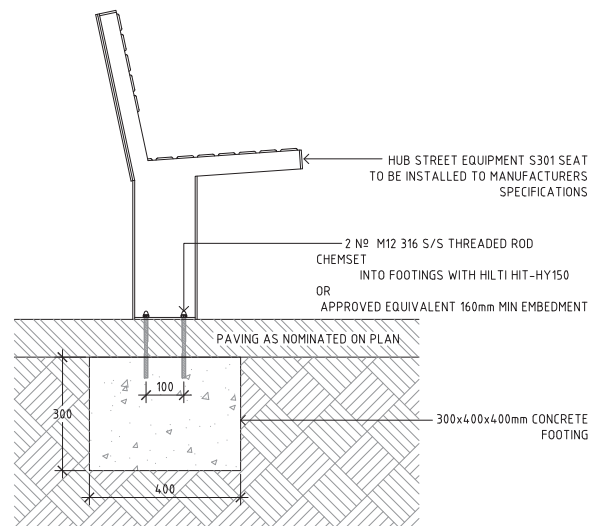
03 BENCH FOOTING - SURFACE MOUNTED
TYPICAL SECTION 1:10 @ A1



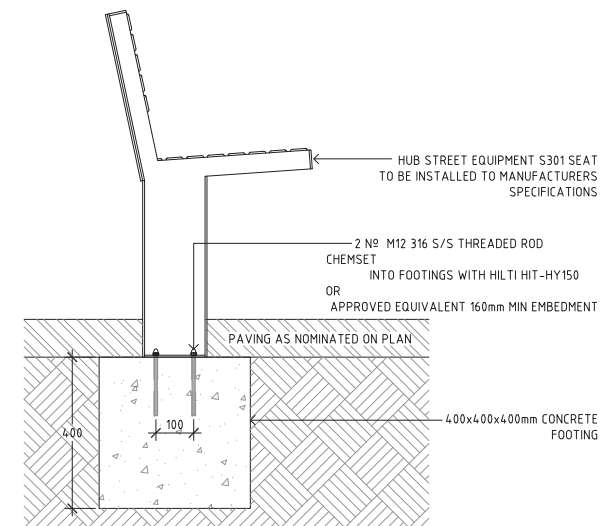
05 BENCH FOOTING - SUB-SURFACE MOUNTED
TYPICAL SECTION 1:10 @ A1



02 BIKE RACK
TYPICAL SECTION 1:10 @ A1

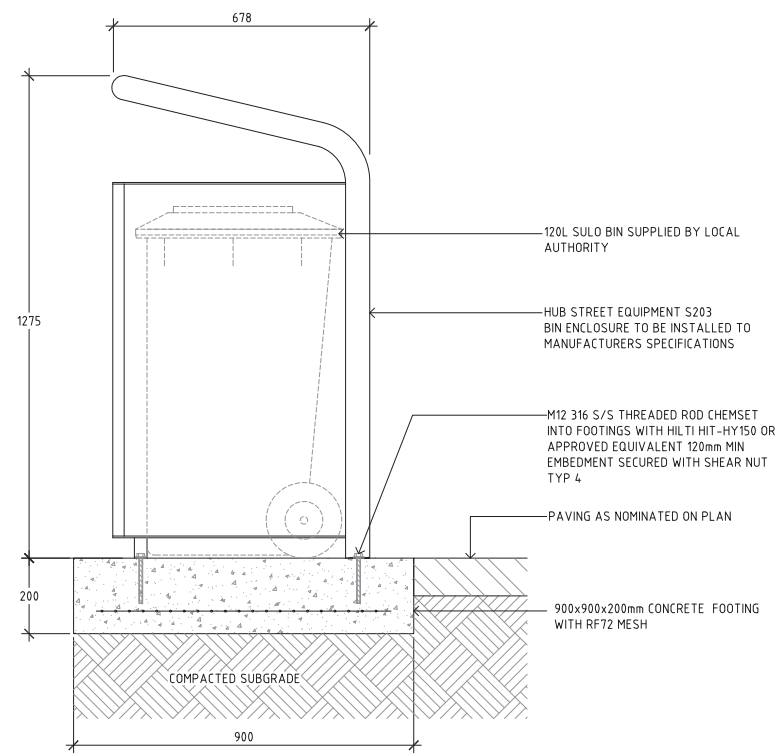


04 SEAT FOOTING - SURFACE MOUNTED
TYPICAL SECTION 1:10 @ A1

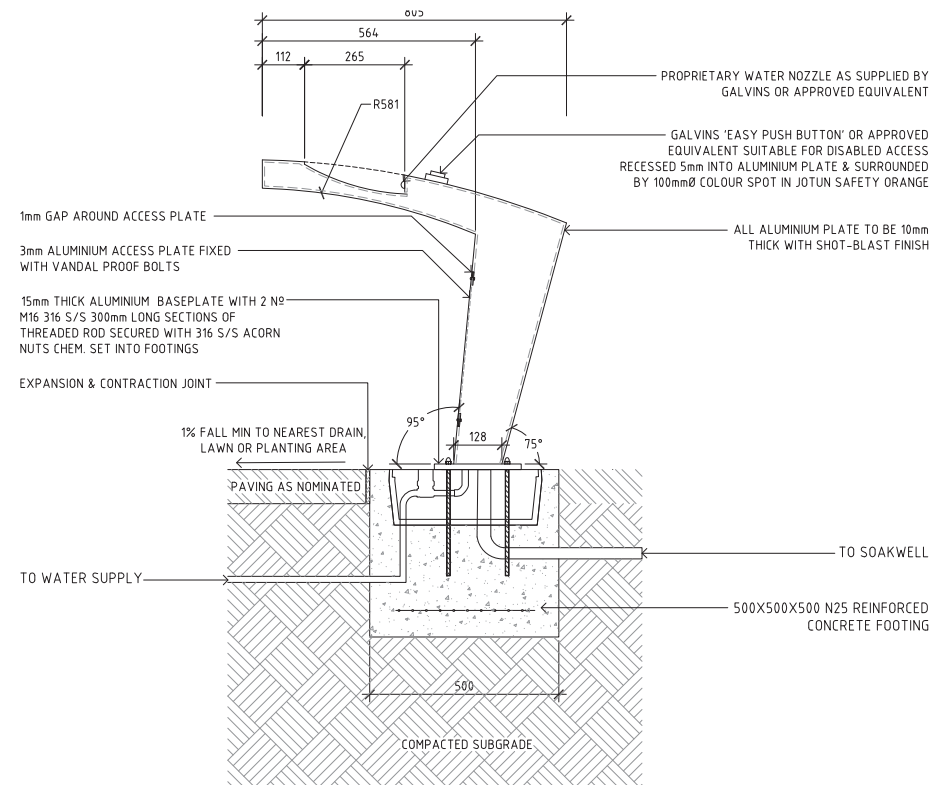


06 SEAT FOOTING - SUB-SURFACE MOUNTED
TYPICAL SECTION 1:10 @ A1

NOTE: NOT FOR CONSTRUCTION PURPOSES

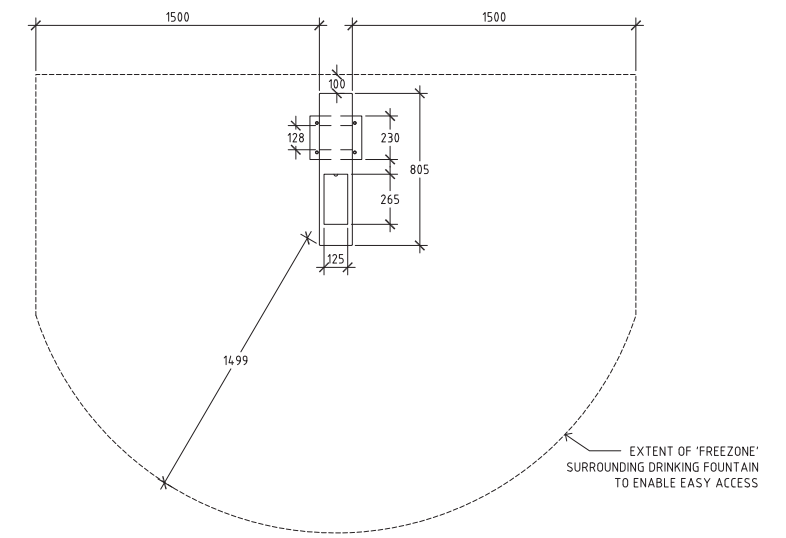


01 BIN ENCLOSURE
TYPICAL ELEVATION 1:20 @ A1



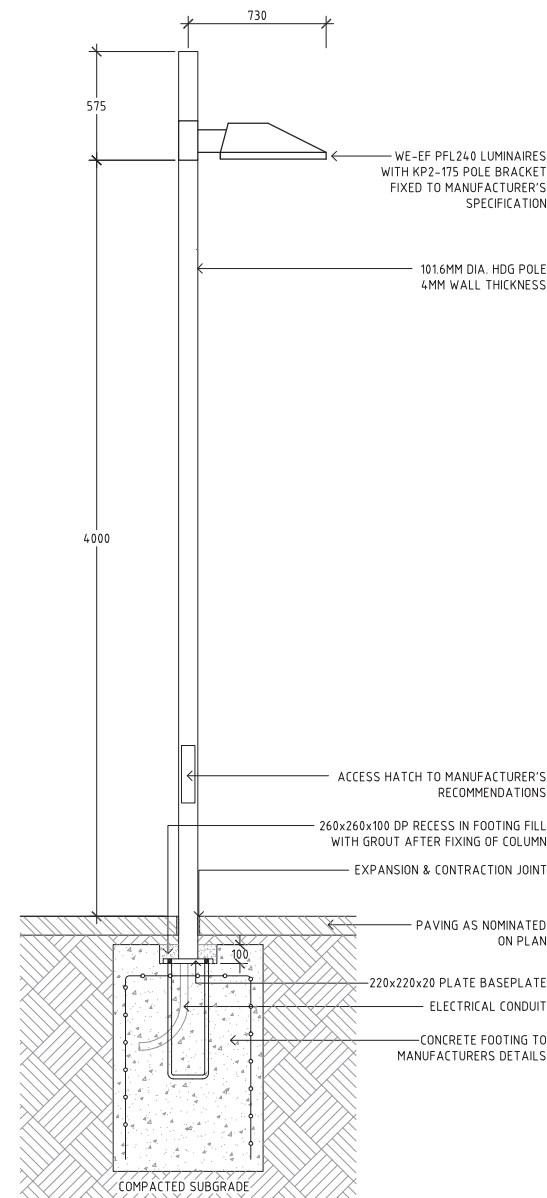
NOTE:
1. ANY ALUMINIUM SURFACES IN DIRECT CONTACT WITH CONCRETE TO BE PAINTED WITH BITUMENOUS PAINT

02 CUSTOM DRINKING FOUNTAIN
ELEVATION 1:10 @ A1

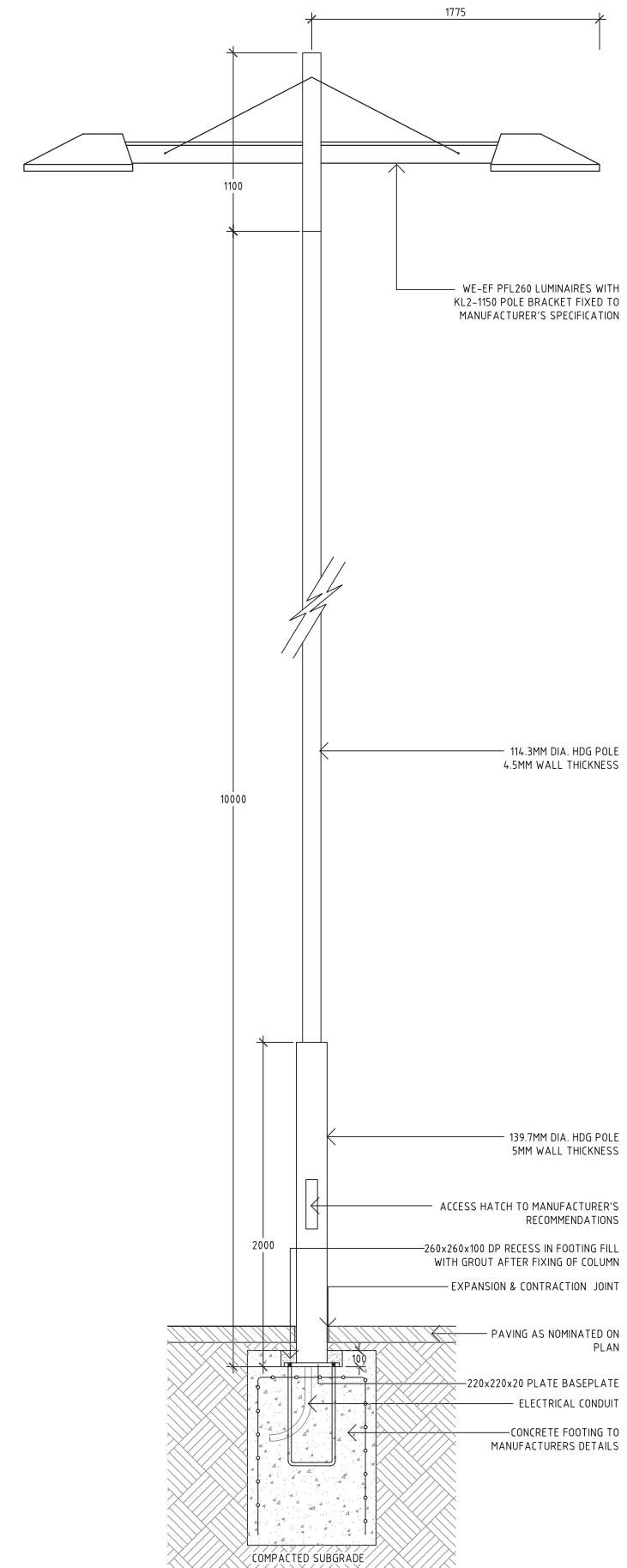


03 CUSTOM DRINKING FOUNTAIN
PLAN & SETOUT 1:20 @ A1

NOTE: NOT FOR CONSTRUCTION PURPOSES

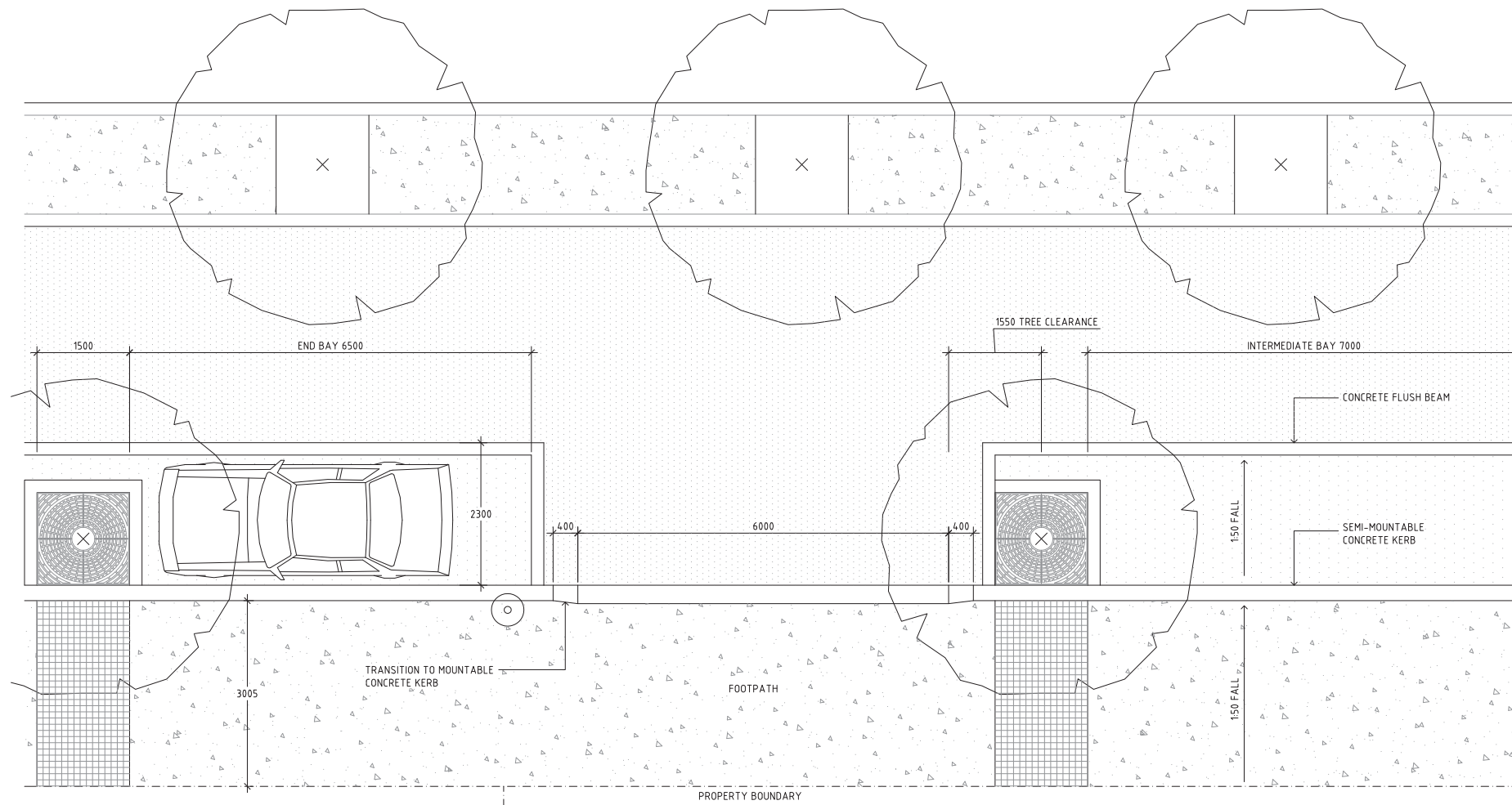


01 WE-EF PFL240 POLE TOP LIGHT
TYPICAL SECTION SCALE 1:20 @ A1

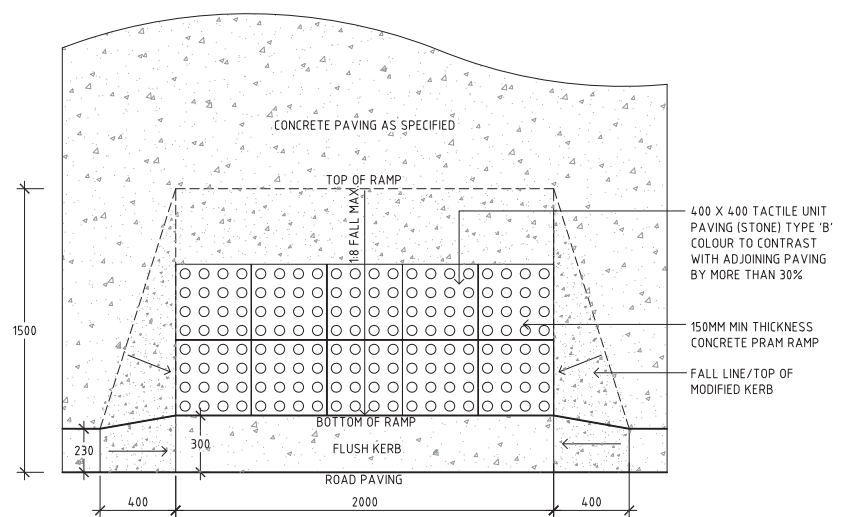


02 WE-EF PFL260 POLE TOP LIGHT
TYPICAL SECTION SCALE 1:20 @ A1

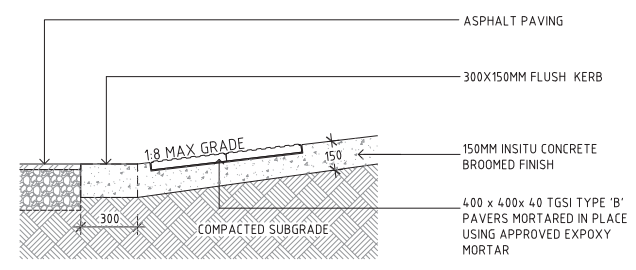
NOTE: NOT FOR CONSTRUCTION PURPOSES



01 DRIVEWAY CROSSOVER
TYPICAL PLAN 1:50 @ A1



02 PEDESTRIAN PRAM RAMP
TYPICAL PLAN 1:20 @ A1



03 PEDESTRIAN PRAM RAMP
TYPICAL SECTION SCALE 1:20 @ A1

NOTE: NOT FOR CONSTRUCTION PURPOSES

APPENDIX 2

PUBLIC ART STRATEGY Maddington Town Centre
report by Three Dimensional Design (November 2006)

City of Gosnells

Public Art Strategy
Maddington Town Centre

November 2006



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OVERVIEW

The Town Centre of Maddington lies in the South East Metropolitan corridor of Perth. This long and winding series of suburbs following the Canning River are part of the pioneering history of Western Australia.

The early success of these villages was due to their location on the transport routes, the Canning River, the convict built Albany Highway and the railway line to Armadale. Initially, the river provided access for settlers to allocated land and brought timber, foodstuffs and other materials. When supplemented by the road and rail, a much more frequent and flexible trade in fresh fruit, vegetables sprang up supplying local consumers in Perth and Fremantle as well as providing an alternative for the heavy haulage of grain, wool and timber.

The importance of these roads in Western Australia can be seen through the history of the Roads Boards, whose brick and stucco buildings were usually the largest in the area. Named for pioneer settlers and colonial politicians or explorers, the network of roads enabled commerce to flourish while the role of the Board member increased with the population to become the first form of local government.

Therefore, in preparing a public art strategy for Maddington Town Centre it is important to examine the context of the town in two ways:

- Within the South East Metropolitan corridor.
- As a unique and distinctly individual community

Due to their common background these suburbs, from Cannington to Armadale, have developed along a similar linear pattern. Looking closely however, defining characteristics start to emerge. Those closer to Perth tend to relate most strongly to the Canning River while those further to the south east, closer to Armadale, relate more strongly to the "Hills", the Darling Range, as the important environmental reference point.

Maddington, part of the City of Gosnells, occupies a fairly central location in the corridor, at a point where the Canning River, no longer navigable for commercial purposes, is still an important leisure and recreational amenity and the Hills have started to exert an influence on the eastern sky line.



Maddington is differentiated from its companion suburbs not by a landscape feature, but by something more contemporary and definitely man made.

After a decade of inactivity, part of the original Canning Park Racecourse, a 270 acre reserve resumed in 1947 by the Department of Industrial Development, was taken up by William Davison in 1964. By 1968, the Davison Industrial Estate had established 18 businesses on the site, 3 from the UK, 1 from the Eastern State and the rest from WA.

The employment opportunities this created set off a demand for housing in the area and other public infrastructure followed. In addition, the contemporary designs and new construction materials available in the post WW11 era made the industrial buildings and homes stand out along the south east corridor.

Maddington was always a great site for an industrial development. Located almost mid way between Perth, Fremantle, and Armadale (the gateway to Albany and the south west) transport links were initially very good. If the area went through a quiet period in the 1980's and 90's when development focused on Perth's northern corridor, it has simply been a matter of time and population until the Kenwick Link, Tonkin Highway and

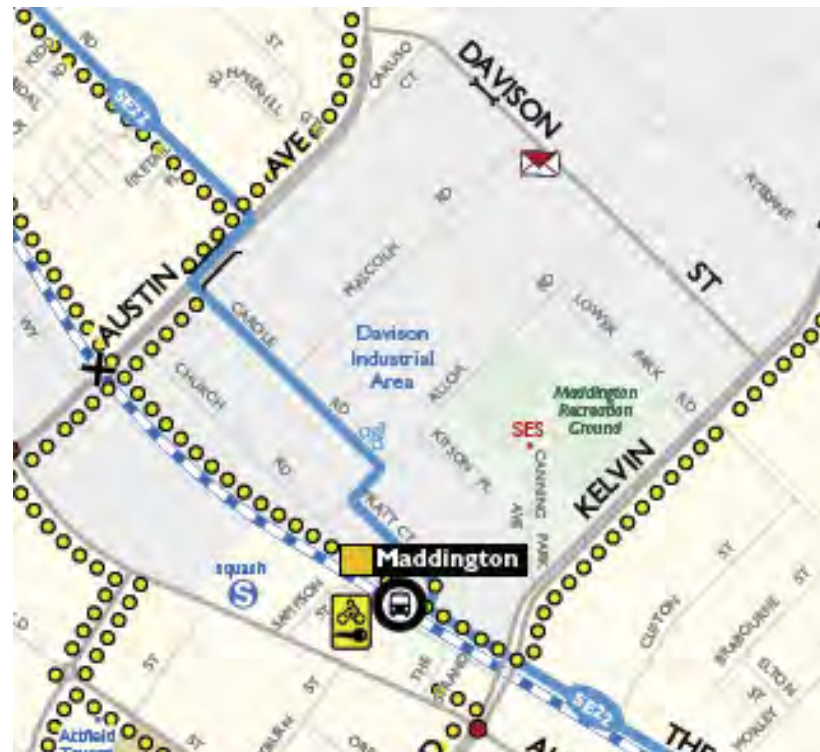
extended Roe Highway improved local connections to the regional road system.

In 2006/07 upgrades to the suburban rail network, including the new Perth to Mandurah line, mean that public transport between Maddington, the Perth CBD and the rest of the metropolitan region has improved as well.

Although these infrastructure improvements benefit all the suburbs along the SE corridor, Maddington is particularly well located to develop as a commercial and residential hub with good employment opportunities and a diversity of lifestyles.



Maddington Industrial Estate today



The robust and honest industrial architecture of the Industrial Area is something that Maddington can draw on as it enters this period of urban growth and renewal. Contemporary architecture and materials facilitate strong straightforward buildings in which space and light are paramount and the construction of the building is not hidden but forms part of the design.

The use of steel frames and custom orb steel cladding, skillion roofs with clerestory windows and sun shades to utilise north light creates distinctive buildings that reinterpret the 1960's industrial design ethos. However, improved longevity and finish of many construction materials, coupled with the introduction of sustainable building techniques such as passive temperature control, the use of led lighting and the capture and recycling of stormwater, means that new buildings of this type are both pleasant and efficient to live and work in.

As the Maddington Industrial Area undergoes change public acknowledgement of the role it has played in the growth of Maddington may be appropriate. An effective and unique way to do this could be a series of public artworks a focus on industrial heritage.



Model for a sculpture using 'found' industrial items by Tony Jones

While it is the industrial area, with its cluster of 1960's and 1970's industrial architecture that has given Maddington an unique character, the cultural heritage and lifestyle features that it shares with other suburbs along Albany Highway are also significant:

- The affordability of a larger property and a more rural lifestyle without losing daily access to the education,

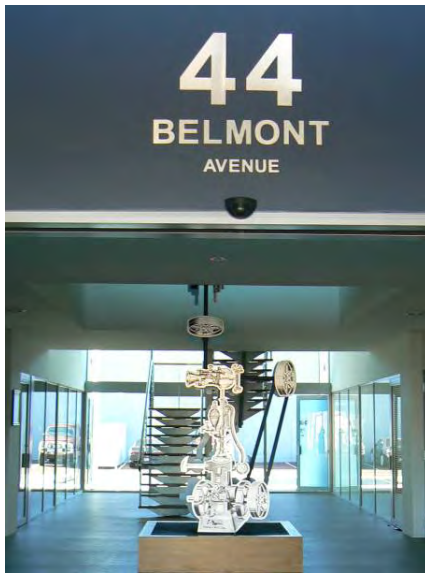


At right: Seating in East Perth reflecting its industrial heritage by Mark Cox

employment and commercial opportunities of Perth.

- Growing food for the city has always been an important business for the area's residents. The orchards, olive

groves, vineyards and vegetable small holdings are still visible, if not quite as viable, elements of the local lifestyle.



An art installation by Paul Caporn commissioned in memory of Atkins Carlyle.

The differences that mark Maddington out from its neighbours are either smaller, more individual aspects of community and cultural heritage, likely to be found through the Knowledge Centre at the Agonis Centre in Gosnells and local history archives, or larger,

landscape features such as the avenue of trees on Canning Park Avenue.

A Public Art Programme for Maddington Town Centre must therefore be informed by both macro and micro elements of community life. Much is contained in the Maddington Kenwick Action and Implementation Plan 2005.

However, the current growth of the metropolitan area, the new housing initiatives in Maddington itself, and the opportunities created by the upgrading of the Maddington Town Centre will bring many new people to the town. They should find, as part of the urban design upgrade and streetscape improvements, a sense of that vibrancy and of a future that is backed by a rich heritage.

To do this, the public art programme will be integrated with the urban renewal programme for Maddington Town Centre and backed by a common framework that is applied to each project. In that way, the artwork programme can look forward but has the opportunity to be informed by the area's past and present.

For example, even if the vineyards, orchards and olive groves disappear as the suburbs and town centre expands, references to them can be incorporated into the urban landscape through street

plantings and park landscaping or as decorative detailing in paving, seats and railings in the same way as the names of those early family owned businesses will not completely disappear but find a place of record in the naming of new streets.



PUBLIC ART

Definition

Good public art captures or enhances the spirit and character of a place. It is a visible symbol of identity whose design may stimulate debate, inspire local pride and be accepted as a positive addition to its location.

Public artwork enjoys public access. For example, a city square, railway station, freeway, street, park or building. The definition applies whether it is part of a public facility such as a hospital, a local civic building or the entry foyer of a privately owned block of apartments or offices.

Although well known public artworks are often landmarks many more are much smaller, close to human scale or even simply decorative details included in street furniture; they may be temporary, installed for a particular event or occasion. It is not a matter of scale, or cost.

Public art almost always differs from other forms of art in two ways:

- It is site specific, made specially for its chosen location
- It is designed by a professional artist in response to a Brief

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These artworks have uses in addition to their primary function as art. They may become a tourist or marketing icon, a navigation aid, seat, meeting place, photo opportunity, interpret community memories or commemorate local events and identities.

The artwork can be part of a signage hierarchy or assist the interpretation of local history as part of a Heritage trail. These artworks are often a drawcard, contributing to the identity and character of a public space, its quality, amenity and general user friendliness.

As we have said, public art takes many forms however, the main categories are:

Landmark

Easily seen from a distance and often quite large scale, a local example would be the Jon Tarry sculpture at the entry to the shopping centre in Gosnells or the yellow serpentine



light poles and relief patterns in the concrete bridge supports and abutments of the Roe Highway interchange with South Street. They are instantly recognisable, and therefore memorable.

Integrated

Integrated artworks may not be recognised as artworks at all. Incorporated into the design of a square, a building or its façade, perhaps as paving, steps or lighting, the artists' work is seen as part of a larger whole. The artist will have worked closely with the urban design team to create a distinctive, cost effective result.



Functional

The tradition of decorative but highly functional street furniture is centuries old in Italy and other parts of Europe. There, artisans and craftsmen laid the distinctive fan shapes of cobblestones, mosaics and

marble into intricate patterns that glow in town squares, or carved stone and forged steel for horse troughs, water fountains, gates, grilles and other public amenities.



An integrated seating solutions from the USA

When Professor Jan Gehl from Copenhagen visited Perth to carry out a research project in the Perth CBD he stressed the importance of the city centre as a place where people want to come and end up spending more time than they had initially envisaged.

His ideal places had plenty of options to sit and observe, stroll around or be entertained. The focus was on people, meeting their friends, window shopping, drinking coffee and enjoying their leisure time.

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Temporary

Seasonal festivals in Maddington may provide the opportunity for **Temporary** and **Ephemeral** artworks. These can take many forms, from open air theatre, street theatre, busking to banners and Christmas decorations. The local authority, or the Partnership, may devise and auspice the development of a suitable community event for which artists may be commissioned to create artworks from fabric, sand, earth, flowers or paper – to be looked at and enjoyed for a short period. This category also takes in other artforms such as music and dance.



Drinking fountain and sculpture by Steve Tepper
 Below: Banner by Chris Williamson



AIMS and OBJECTIVES

The aim of the public art strategy is to parallel the social, cultural and economic strategies adopted by the Maddington Kenwick Sustainable Communities Partnership and support the urban design initiative for Maddington Town Centre.

With the objectives to:

- Create a landmark for Maddington, a distinctive focal point for the redeveloped Town Centre and a point of recognition for travellers on the Albany Highway
- Contribute to streetscape and urban design initiatives through the fabrication and installation of integrated and functional artworks including paving, signage, seating and play sculptures
- Identify the history of the Maddington Industrial Estate with a series of large scale, industrially focused artworks with a “retro” or 1960’s feel – playful and colourful
- Express the character and identity of the constituent communities, creating links between them through many art forms, schools and community groups

Public artworks specifically about Maddington, its story and location, will create a point of difference for the community. While each artwork will stand on its own merits, together, they will define an identity.



Above: Mosaic panel for water wall by Jason Hirst at Geraldton Regional Hospital

Below: Landmark sculpture for Mandurah railway station by Coral Lowry



For current residents an improved, high quality urban environment that includes art as part of town centre renewal will be a source of pride and civic ownership. For prospective residents it will make the suburb more visible as they search and more desirable when they visit. A place they will choose to live in.

In the creation of the vibrant community foreseen by the Maddington Kenwick Action Plan, public art links into almost all the strategic areas. Therefore the more detailed objectives of the public art strategy are to link public art projects with the existing Maddington Kenwick Sustainable Communities Partnership Action Plan:

B Strategy 1: Vibrant Mixed Use Centres

B3 Establish Maddington Town Centre as an activity centre based upon the upgrade of the Maddington Train Station and surrounding TOD opportunities.

Strategy 3: Attractive Streetscapes and Public Places

B17 Involve schools and the art community in an ‘Art in Infrastructure’ project

E Strategy 3: A Supportive Business Environment

E19 Suggests the use of arts projects to link businesses and the community, and to develop capacity, bonding and pride in the workplace

E21 Proposes an Artist in Residence programme with the business community

E27 Establishes a regeneration program for the old Maddington industrial area. When complemented with an appropriate sculpture and signage project this could revitalise and stimulate investment in this, the oldest Industrial Park

Strategy 4: Sustainable Business

E30 Investigates opportunities for water recycling and this, presupposes the need for recycling ponds and natural filtration and well as imaginative use of stormwater

SC Strategy 1: Welcoming and Supportive Community

SC1 Develop a welcome postcard – well why not a set using children’s art or images by artists of Maddington?

SC10 Work with the local multicultural community to raise cultural awareness

through international music, art, food and culture

SC11 Develop a Noongar elder/youth cultural and arts program. This action proposal ties in with those in the natural environment section regarding Walk Trails and interpretive signage



Community workshops informed this environmentally focused sculpture by Perdy Phillips

Opportunities for Public Art in Maddington Town Centre

The opportunities for public art in Maddington range from landmark scaled artworks and sculptures with an industrial focus to small details in the street furniture that remind us of the orchards

and vineyards that were the commercial beginnings of Maddington.

At present, the centre of Maddington does not have a strong physical character or a visual identity. It is dominated by the Albany Highway and strip development which is not conducive to pleasant pedestrian oriented spaces.



Proposed changes to the street and road layout, the upgrade of the Blackburn Street environment and new built form design guidelines will bring about great change.

The intersection of smaller scale, traffic calmed streets and integration of parking bays and street landscaping along the pavements will create opportunities for new offices, shops and residences away from the Albany Highway. The extension of the proposed main street, traffic

intersection and entry to the railway station will create a focal point for Maddington Town Centre and start to address the barrier of the Albany Highway. It is a perfect location for public art.

The affordable, higher density residential housing proposed for the town centre and adjacent to the railway station and changes to the residential R codes will make home ownership more affordable for young people – that means more families and more children. Maddington will have a more youthful demographic, a place where young adults start to build their life; the big block exchanged for a more compact home and access to cafes, restaurants, shops and parks for leisure and recreation, and public transport for getting to work.



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Above: Banners by Chris Williamson

Left: Play sculptures by Alex and Nic Mickle, Manjimup Primary School

1. Marking Blackburn Street

For both safety and the marketing of the new Town Centre, marking the new extension of the main street and its intersection with the Albany Highway is a priority.

A series of tall markers that can be seen by drivers at some distance will assist drivers to identify the cross roads at Blackburn Street.

A repetitive series of markers along Albany Highway starting approximately 100 metres before the new intersection at the current Blackburn Street T junction and ending before the Kelvin Road lights, will register a sense of arrival to drivers, encouraging them to slow down and look around as they move into the suburban hub.

Height will be an important factor is the effectiveness of this artwork and the standard 8 metre highway lighting pole may be taken as a starting point.

This is a suitable location for ephemeral artworks. As they are intended for regular replacement they are relatively inexpensive to make and can be changed easily. Against this is the point that many other suburbs have selected this option.

An alternative solution is a light powered artwork. Recent advances in low power led (light emitting diode) lighting mean that this is a sustainable option.

While there is a physical artwork there during the day, the artwork really comes into its own at sunset.



Laser lighting on Trent bridge in the UK and a lighting sculpture in Cardiff, Wales



Ideally this artwork will be colourful and well lit at night. Announcing the revitalised town centre in this way is a major advertisement that change has taken place and will be a drawcard for new business and visitors.

2. Blackburn Street

Blackburn Street will be the major focus of the regenerated Town Centre for several years. Public artworks proposed for this street will need to be integrated elements of the streetscape. There is not a great deal of space once provision has been made for pavement, parking bays and new street trees. The artist's role in this location will be to assist the urban design team incorporate small details that can create an improved sense of place. Quality is the chief ingredient that will draw attention to change and may be realised in items such as tree grates and railings.

As this street will be the major pedestrian thoroughfare from the station to the shopping centre, it is also an ideal place to advertise community events and a sculpture that incorporates the opportunity for community notices is suggested for the intersection of Blackburn and Atfield Street.

3. Orr Street

Orr Street at the intersection with Blackburn Street is relatively wide and shady. It might be a good location for a series of individually created seating.

4. Maddington Railway Station

The Public Transport Authority has adopted a Percent for Art approach to public art. Artworks have been commissioned for every station on the new Perth to Mandurah rail line and for new or upgraded stations on other lines. The PTA will apply a Percent for Art approach to the upgrade of Maddington Railway Station.



Children's sculpture for Rockingham station
Richard Coldicutt

As the connection between the railway station and the Town Centre will be greatly strengthened with the extension of Blackburn Street across the railway line there is the opportunity to reinforce



Sculpture based on old railway signals at Armadale railway station by Tony Jones

it by working with PTA closely as they develop the design for the upgraded station.

This aspect of the station's relationship with the town centre will be appreciated by the consultant art co ordinator engaged by the PTA as part of the Percent for Art Scheme procedure and

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mentioned in the Artists' Brief. These opportunities for inter agency collaboration or co operation are valuable to the Partnership and, on their part, should also be managed by a person with relevant experience.

5. Developments over \$4 million

The future for Maddington is one in which several large residential and mixed use development will be constructed. Some of these will be considered high density and be within walking distance of public transport.

Some of these developments will be tendered to the private sector for design and construction. This means that it is important to ensure that effective guidelines relating to public art in the development are written into the tender documents.

Although most of Perth's private sector developers are now aware of the benefits that art and artists can bring to such projects, it is strongly recommended that the Maddington Kenwick Sustainable Communities Partnership develop and apply a public art policy as part of their development contracts. Such a policy offers the prospective developer guidelines for the likely cost and desired process for implementation. The policy

should be as simple and straightforward to apply as possible and should be applied universally.



Two artworks by Stuart Green. Above, in a large development for Mirvac Fini

Guidelines for Public Art in Private or Public/Private Development Partnerships

- There is a need to undertake some advocacy in this area as some developers are not aware of the possibilities and advantages of public art. It is important that any requirement to commission an artist as part of the development is not seen as an imposition but as a positive step. The Maddington Kenwick Sustainable Communities Partnership should engage a public art consultant to prepare an advocacy document or package containing suitable images as part of the guidelines.
- The WA State Government policy states that “up to 1% of the total construction cost is” the standard budget for public art. Although the government and its clients are not required to expend the full 1% it is usual that they do so. To require a 1% commitment is a defensible position.
- To develop an open and equitable policy that will reassure all potential developers that the policy is applied to all projects over \$4 million. This should be applied throughout the local government area if possible to

establish a consistency and sense of a level playing field.

- Although the WA Percent for Art Scheme has set out procedures for the tendering of artwork contracts and the selection of artists one of the advantages of private sector commissioning is that the developer, or owner, has the prerogative to select an artist of their choosing. A case in point is the new Bletchley park sub division entry statement by Andrew Kay. This ability to simply select someone whose work is admired provides a refreshing option to the government process and often draws new artists into the public art arena. It is proposed that private sector developers not be subject to project advertising and selection requirements.

art and to comply with relevant Australian Standards and the engineering safety requirements that the local authority will apply to all structures.



Sensitive and detailed printed images on concrete by Penny Bovell and Concrete

- The developer should, however, be required to prepare and submit to the Partnership their proposals for public

6. Maddington Town Square

The new Town Centre will need a community gathering place as the population grows and there are a higher proportion of people living in the town itself, walking or cycling to the shops, work or railway station.

At present there is no location set aside for the square but there are particular attributes that, from a public art point of view, will contribute to its future amenity and popularity.

As with Maddington Railway Station, it will be advantageous to appoint an art co ordinator to manage and prioritise the various opportunities for public art that arise during the design development phase. Alternatively, appointing an experienced public artist to the design team can result in an effective and integrated series of linked works and create a distinctive identity for the square.

Urban design studies show that, to be a popular and well loved public space, certain base requirements are needed:

- A sense of personal safety that comes from being with others and gives permission for single people, women and the elderly to venture out

of their homes and be part of the social mix.

- Active building frontages that provide opportunities for window shopping and a slower progress. Places to stop and linger like good cafes
- Plenty of casual seating – this may be a bollard to lean on, a raised flower bed with a comfortable edge or steps. It does not have to be a formal seat
- A central focus that draws people to the square. The best is a sculptural water feature where the water drains away rapidly but there are maintenance and cost constraints that often prevent the water element being an option
- Interactivity. The opportunity for children, visitors and anybody to interact with the central artwork. It may be to admire the detail, sit or climb on a suitable
- Information. The square will be another place where the community should be able to communicate local information about events, activities and special interest groups
- Trees and greenery are important to a public square. It is not the formal flower plantings that seem to attract people so much as the cool, soft effect of trees and well tended shrubs
- Orientation of the square and its components to make the best use of

winter sun, summer shade and shelter from prevailing winds

- Slow moving traffic on the perimeter of the square and disabled parking to allow access by the elderly or infirm
- Disabled access and provision for wheelchair bound people to be part of the seating groups
- And lastly, the location of the square – preferably close to other public buildings such as the Post Office and Library



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7. Town Centre Edge

Finally there are the opportunities created by the parks and open spaces at the edges of Maddington Town Centre.

The Canning River Regional Park, Maddington Oval, Maddington Homestead and the Australian Technical College are all important spaces that will form part of the leisure and recreation opportunities of the future

Canning River Regional Park

There will be a series of opportunities to enhance the links between the park and Maddington Town Centre. It is also recommended that a co operative approach to trail signage and natural heritage interpretation could be investigated for this long and winding valley that spans at least three Council areas.



Maddington Homestead

The proposed residential subdivision around the heritage listed Maddington Homestead which stands on the banks of the Canning River and close to the bridge.

An artwork at this location might serve several uses: a de facto entry statement for Maddington, a future Trail entry marker and the entry statement for the new residential subdivision.



Australian Technical College

The College open space is reached at present via Canning Park Avenue whose tall sugar gums have been a landmark in the area for many years. The students who will become the main users of this space may be interested in the public art process, either in design, fabrication or the engineering aspects which may have relevance to their course. If this is the case, then the opportunity for participation by the students in the creation of artworks, perhaps in a mentored process, could be taken up.

Artworks, possibly doubling as casual seating and reflecting the industrial and mechanical backdrop of the industrial area close by, should also be colourful and combine a sense of fun.



Above right: Installation by Paul Caporn

Left and above: Trees on Cannington Park Road and opposite the Australian Technical College site

Far left: Indigenous cultural heritage walk along the Swan River, East Perth by Toogarr Morrison

8. Timeframe for Public Art Projects

As the trees are examined and felled it should be standard practice that the local authority’s Parks Department carrying out the work inspect the tree to see if it is sound or partly useable. If so, then it is suggested that the timber is offered to a pool of artists as part of an artwork series - casual seating or interpretive “columns” along this entry road.



Above: Seating by Mark Cox for EPRA uses jarrah timbers recycled from old Public Works Dept warehouse Bench entitled “Sitting on History”, from the USA



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Incorporation of Public Art Commissions

In order for this integrated approach to be successful it is essential that the public art strategy is inserted into the Maddington Town Centre Public Realm Guidelines.

The relevance and effectiveness of the public artwork strategy lies in the relevance of the artworks and therefore, their acceptance and appreciation by the local audience.

To achieve this outcome, it is important to make the best use of the design development process that accompanies each stage of the Maddington renewal process, public and private projects and especially public spaces. The artwork Brief and subsequent commissioning process should parallel the detailed design of each stage with a consultant art co ordinator or dedicated staff member as part of the design team, contributing ideas and identifying opportunities where the inclusion of an artist and artwork will make a distinct difference.

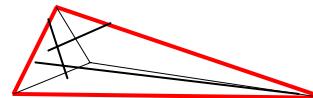
This person will also be able to recognise the most appropriate methodology for each project would be ideal.

The budget allocation for public art in each instance should be incorporated into the overall budget for each development “package” and scheduled to commence early in the design development and documentation phase. Please bear in mind that artwork conceived at this early stage is usually more cost effective and can ensure that the art funding goes to artwork and not to ancillary requirement. For instance, landscape levels around the artwork may be set during forward works and footings installed creating a cost effective location for the artworks, power and other services installed and core materials like paving, or concrete colours selected to complement the artwork.

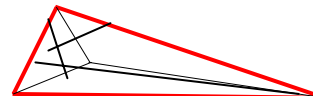


Integrated cast concrete sundial by Perdy Phillips

Art Commission		Art Commission Outline Description	Budget Estimate	Year
8.1		Entry artwork on Albany Highway adjacent to Blackburn Street intersection Commission the design and fabrication of artworks The artworks commissioned as a strong visual element (day and night) of the new 4 way intersection with Albany Highway and Blackburn Street should be well lit, vibrant and striking.	\$48 \$160,000	1
8.2		Fund two community art workshops that will produce Christmas decorations and ephemeral artworks celebrating the Noongar 6 seasons (including grapes!) Artist on Blackburn Street urban design team 24 decorative cast tree grates Sculpture as community bulletin board	\$24,000 \$10,000 \$15,000/\$20,000 \$15,000/\$20,000	To accompany upgrade of Blackburn Street
8.3		Seating and/or play sculptures in Orr Street at intersection with Blackburn Street	\$40,000	2
8.4		The Public Transport Authority's own public art policy will ensure that there is an artwork commissioned for the upgrade to Maddington Station. It is likely, that with some encouragement, the TransWA bus interchange may also attract a public art investment	PTA, TransWA: %1 of station building + bus interchange construction costs	Co ordinate with MKSCP
8.5		Developments over \$4 million. It is important that the requirement for public artwork, the project value and 'best practice' procurement methods are written in to the design and construct contract	Aim for 1% of construction cost	Co ordinate with MKSCP



8.6		<p>Artworks as part of the paving, seating and general amenity of the square to create a high quality urban space that is sheltered, interesting and invites social contact and interaction. Water feature desirable Artist/art co ordinator on the design team</p>	<p>The centrepiece! \$250,000 \$10,000</p>	<p>2 and 3 Maddington Public Realm Guidelines</p>
8.7		<p>Environmental and cultural heritage interpretation for recreational trails (apply for relevant grants to assist) on Town Edges (Canning River and Maddington Homestead) Develop co operative approach with other stakeholders in the regional park Develop mentored/student participatory approach with Australian Technical College on a series of industry inspired artworks and or artworks using the timber felled on Canning Park Ave (if in suitable condition)</p>	<p>\$25,000 \$25,000 \$10,000 \$80,000</p>	<p>3</p>





9 PROCESS

The management of a public art project in a local or state government context must always be open and accountable, preferably according to a standard process. This creates confidence in the quality of the outcome, is more likely to be supported and encouraged by the community and encourages the best and most experienced artists to apply for commissions.

As the Maddington Kenwick project is a partnership between the City of Gosnells, the community and various State Government agencies, a common process will need to be adopted by all parties as it may be that public artworks will be tendered and commissioned by several different bodies.

A popular model, tried and well tested, is the WA State Government's Percent for Art Scheme. Managed by the Department of Housing and Works (DHW) on behalf of joint stakeholders DHW and the Department of Culture and the Arts, the Scheme has been operating for approximately 12 years. Many State Government Redevelopment Authorities such as East Perth, Midland, Subiaco and Armadale follow the Scheme's operating structure and principles. In addition, the Public Transport Authority has adapted and refined the Scheme in order to commission an artwork for each station on the Perth to Mandurah line.

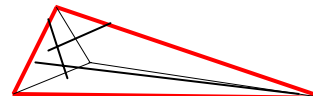
Other government agencies, notably Landcorp, have incorporated similar public art processes into their development guidelines.

The City of Gosnells has a public art policy and the Mayor, Councillor Pat Morris was a founding member of the WA Public Art Taskforce in the 1990s.

Tendering

Tendering procedures for public art commission should comply with local government regulations for tendering although a much simpler Form of Tender can be used whether it is an Expression of Interest (EOI) or a Request for Proposal (RFP) that is being asked for. In part this is due to the fact that public art projects have a set budget, given in the Brief, aren't therefore evaluated with price as a key criterion.

Particularly where local government and small, close knit communities are concerned it is advisable to advertise all projects locally, whatever the value of the project, to ensure that local artists



have the best possible opportunity to respond.

Best Practice Model

The process recommended below for the selection and commissioning of artists has been adapted for use in a local government context from the 'best practice' model developed by the WA State Government Percent for Art Scheme. The Standard Contract used by the Scheme is attached as a guide, although it is currently being updated. (See Attachment)

Advertising

All arts projects for the Maddington Town Centre Public Art Strategy will be advertised within the City of Gosnells and, it is recommended that projects are advertised elsewhere, for instance on the bulletin board of the artsource website, or the Community Arts Network. For major projects, where experienced artists are required for a large scale or integrated urban design project, an advertisement on the Arts page of the West Australian on Saturday is worth the cost.

In addition, the City's arts officer or appointed art consultant will be asked to prepare a list of artists with appropriate, relevant skills and experience who can be contacted directly with an invitation to respond to the project Brief.

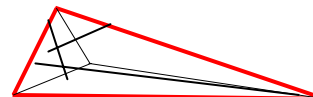
9.1 Form of Response

1. Projects over \$50,000 – Approved by Partnership

- Projects over \$50,000.00 will be advertised in the local press and the West Australian newspaper as well as through artsource (the artists' membership organisation and employment agency)
- All artists will respond in the form of an Expression of Interest (EOI)
- A project working group will be set up for each public art project by the Partnership
- Expressions of Interest (EOI) will be reviewed by the group and a minimum of 3 artists recommended for shortlisting.
- Shortlisted artists will be invited to attend Briefings with the appropriate staff and consultants,

the urban design team and community stakeholders where appropriate. They will be given copies of relevant documents and provided with access to archival resources such as the local history library

- Shortlisted artists will be invited to submit a design concept in the form of a Request for Proposal (RFP) and offered a fee following presentation of their design concept. (The fee should be commensurate with the level of detail and design resolution required by the committee. Starting with a minimum of \$500, it usually approximates 1% of the commission value unless complex modelling or a high level of detail is required)
- The selection of the artist is made following the presentation of their RFP by each artist to the working group at an interview
- A recommendation, naming the successful artist, is made to the commissioning body for their approval



2. Projects under \$50,000 and over \$10,000

For projects under \$50,000.00 but over \$10,000.00, a minimum of three artists will be invited to submit Expressions of Interest (EOI).

- In the best interests of the selection process for public art projects, it is recommended that between 5 and 10 artists are invited to submit EOIs.
- These projects should be advertised locally (in order to maximize the opportunity for local artists)
- The City's art officer or appointed art consultant will prepare a list of artists with appropriate and relevant skills and experience using their own knowledge in concert with any responses from the local advertisement. Those on the list are invited to prepare an EOI.
- The responses (EOI) received will be assessed again by the project working group set up for the project by the Partnership and, either an artist nominated to the CEO for selection or, up to 3

artists invited to attend an interview with the working group. No concept design is required at this level and no fee is offered, it is simply an interview at which everyone gets a chance to meet and talk about the project. Following these interviews, the selected artist will be commissioned by the Partnership or appropriate agency.

3. Projects under \$10,000

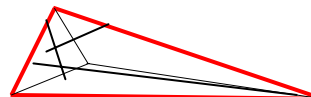
Although there is no requirement to follow the process outlined in 9.1.2 above, it is recommended that art projects are advertised locally and artists are given the opportunity to make submissions. However, there will be many occasions when the art project is directed at specific groups in the community, such as young people, schools or a local art, cultural heritage or environmental group in which case it may be appropriate to nominate an artist to assist or lead the group.

9.2 Commissioning

In all cases, artists submitting for arts projects as part of the Maddington Town Centre Public

Art Strategy will be informed of their success or otherwise by letter from the City of Gosnells. In the case of unsuccessful artists it is usual to name the successful candidate and to state the reasons for that artist's success.

The successful artist will be commissioned by either a Letter of Agreement (for projects under \$10,000) or a standard Contract between the artist and the appropriate government agency or local government body. As recommended earlier, the contract should be based on the format and conditions of the WA State Government Contract for Artists and/or the pro forma contract developed by the ArtsLaw Centre of Australia.



9.3 Project Management

As part of the commissioning process, a public art consultant should be appointed and briefed to develop the Brief to the EOI stage and to manage the selection process, guide the artist and selection panel through selecting the artist, write the required reports, commission the successful artist and act as liaison and manager for the duration of the project. It will be advantageous for the consultant to have a nominated contact, perhaps through the Maddington Kenwick Sustainable Communities Partnership to assist with the liaison requirements.

This representative will be responsible for assisting the appointed art consultant and the artist by convening meetings on a regular basis and ensuring that the artist has the requisite information and access to complete their project successfully.

With respect to a Time and Fee Schedule for the project, these are both drawn up as part of the commissioning process and will form an attachment to the Letter of Agreement or Contract..

The Time Schedule charts the progress of the art project using simple project milestones and relates these to any other contract that may be applicable; for instance a relevant construction contract or landscape contract. The milestones can be as straightforward as 'Commencement', '50% Completion of Fabrication' and 'Completion of Project' but will more usually include 'Design Development and Documentation' as a preliminary stage and 'Completion of Fabrication' when a time delay is expected between fabrication and installation of the artwork.

The Fee Schedule divides the artist's approved budget for the project into a number of payments co ordinated with the milestones set out in the Time Schedule. The objective of this schedule is to ensure that the artist has the

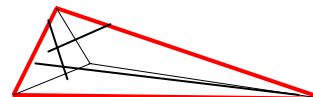
financial ability to source and buy materials needed for the project in a cost effective and efficient manner. Therefore, the first progress payment is usually set for the completion of Design Development and Documentation and at the outset of Fabrication.

Insurances

The artist is required, as a condition of their Contract or Letter of Agreement, to hold insurance as required by the commissioning body. However, please bear in mind that the artist will often be operating as an individual and, where possible - particularly on projects under \$10,000 that are in the Maddington Town Centre, the City of Gosnells is encouraged to find ways in which the artist can be brought in under the cover of a relevant City insurance policy in areas such as Public Liability.

Project Documentation

The artist is required to provide visual and written documentation at the end of the project with particular regard to materials and finishes used in the artwork as well as a maintenance schedule.



This is an essential part of the contract documentation and relates directly to the issue of maintenance and insurance of the City of Canning asset.

Maintenance

All public artwork Briefs will require the artist to create artwork with minimal maintenance requirements and resistance to vandalism through design and the use of appropriate hardwearing materials and finishes.

All artworks benefit from a 6 monthly check by the owner of the property or their staff to ensure that all is well. Brightly coloured and polished artworks repay regular washing (often a mains pressure hose is sufficient) to remove dust, while artworks popular with children should be regularly checked and preventive maintenance carried out.

The Maddington Kenwick Sustainable Communities Partnership will need to put in place a policy setting out the preferred maintenance schedule for artworks commissioned in the Town Centre and put aside an

annual budget item for upkeep of those artworks.

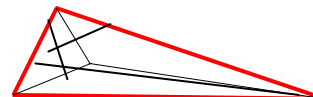
Art Inventory

Artworks commissioned for the Maddington Town Centre will be placed on the City of Gosnells artworks inventory on completion of the project.

Each artwork should be given an asset registration code and recorded on the City of Gosnells asset register.

Ends

Attachments:



APPENDIX 3

Station-Oval Precinct Development Objectives (2008)

Maddington Town Centre Station-Oval Precinct Development Objectives

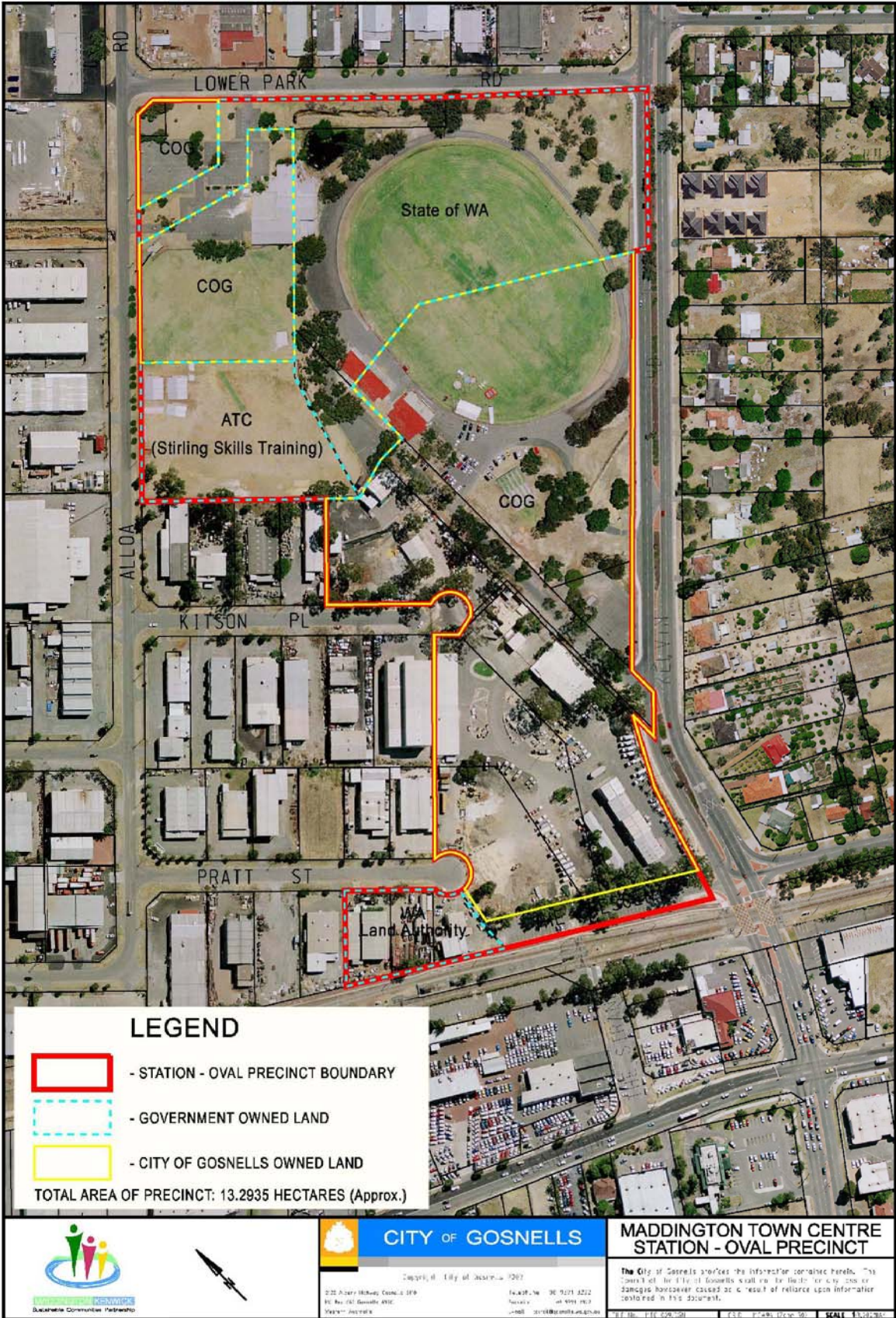
Maddington has been earmarked for dynamic town centre development, through various state and local government initiatives. This currently underdeveloped area will form part of Maddington's future town centre. A well utilised train station, parkland, educational and employment facilities form part of the precinct, all within a short walking distance of a regional shopping centre and the Canning River.

Objective:



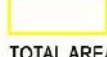
To create a high quality living, working, learning, recreation and leisure environment, that enhances Maddington's sense of place and urban quality.

1. Mixed uses and variety
 - Maximise the variety of uses in the area including retail, education, commerce and flexible use combinations around the proposed Station Square and the Boulevard.
2. Appropriate building design for a mixed use, higher density down town environment
 - Build buildings to the sidewalk to create a strong "street wall" (note: residential buildings at ground level can have minimal setback)
 - Make building fronts permeable with many windows and doors (no mirrored glass)
 - Promote lively residential streetscapes with direct street access to stair and lift connections to upper floor units
 - Ground floor and mezzanine spaces designed to flexibly accommodate a variety of uses including commercial, office, studios and work from home
 - Upper floors to contain balconies
 - Floors above four storeys to be set back to vary architectural bulk and scale

- Limit parking lots/garages at the front of buildings. Place them behind, under or on top.
 - On street parking
3. An attractive and vibrant multipurpose Station Square
 - A high quality urban square that makes a strong civic statement at the train station, and as viewed from Kelvin Road and vistas within the precinct
 - Strong building and landscape definition of the Square, with attractively designed feature buildings on key visual axes, active building frontages and spaces that support the vitality of the Square
 - A multipurpose Square that is designed to integrate the urban environments on either side of the station, with landscaping treatments that provide strong structure and pedestrian detail, seamless transition between the train station and other spaces, amenable paths and surface treatments that accommodate a range of uses, including parking, weekend markets, rest and play areas.
 - Provide the train station's block set parking requirements in areas away from the Station Square to
 - encourage pedestrian traffic to flow past the businesses surrounding the Square, and
 - ensure that the car park does not reduce the connectivity of the Square and its integration with the bus transit station.
 4. Highly attractive connection between the Station Square, the Australian Technical College and parkland, and the future Blackburn Main Street with special landscape design, public art, rest and activity spaces.
 - For example a boulevard – a broad tree lined/landscaped avenue with vehicular traffic (and parking) as well as pedestrian walkways. With buildings built up to the sidewalk and addressing the boulevard.
 5. Well connected, permeable street network that links key features, facilities and activity areas.
 6. Green linkage between the Australian Technical College, the oval-parkland, and other spaces to maximise visual amenity and recreational scope
 7. Reinforced heritage significance of Canning Park Avenue and the old racecourse (oval) through public art, environmental interpretation, landscaping and building responses.



LEGEND

-  - STATION - OVAL PRECINCT BOUNDARY
-  - GOVERNMENT OWNED LAND
-  - CITY OF GOSNELLS OWNED LAND

TOTAL AREA OF PRECINCT: 13.2935 HECTARES (Approx.)



CITY OF GOSNELLS

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**MADDINGTON TOWN CENTRE
 STATION - OVAL PRECINCT**

The City of Gosnells provides the information contained herein. The Council of the City of Gosnells shall not be liable for any loss or damages whatsoever caused as a result of reliance upon information contained in this document.

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