

PUBLIC ART VISIONING

88 MILL POINT ROAD, SOUTH PERTH



DOCUMENT PREPARED BY:

FORM.
building a state of creativity

ACKNOWLEDGMENT OF COUNTRY

FORM wish to acknowledge the Whadjuk people of the Noongar nation as the traditional custodians of the Perth metropolitan area. We wish to acknowledge their continuing culture and the contribution they make to the life of this city and this region.

DISCLAIMER: CULTURAL SENSITIVITY WARNING

FORM would like to warn people viewing this document that some sections may contain images, names or stories of Aboriginal Australians who have passed away. FORM will respect any request to remove images or names of the deceased persons from this document if necessary.

DISCLAIMER: CULTURAL TERMS

The term Noongar* is used throughout this document to refer to Aboriginal people of the South-West region of Western Australia in accordance with South West Aboriginal Land and Sea Council usage, which represents the native title interests of Noongar people.

* Alternative spellings include Nyungar, Nyoongar, Nyoongah,

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Lucent by Wolfgang Buttress, Chicago, 2015.
Fibre-optic cables, hand-blown glass orbs, stainless steel filigree, reflected in pool below and polished steel above.
Photograph courtesy of the artist.

INTRODUCTION

FORM is pleased to present a Public Art Vision for the 88 Mill Point Road development in South Perth. This document outlines the curatorial framework, location, approach and procurement methodology for a significant entry statement work.

Complementing the quality of the architectural design and planning of the 88 Mill Point Road development the proposed artwork opportunity will enhance the composition of the building and provide a captivating experience for residents, visitors and the general public. The overarching intention of this Visioning Document is to provide a foundation for the development of the artwork, one that will aid in increasing the distinctiveness and street appeal of 88 Mill Point Road.

Render of proposed 88 Mill Point Road redevelopment, courtesy of Hassell



PROJECT SITE CONTEXT

The public art opportunity for 88 Mill Point Road will draw on the rich history and context of the site, located in the City of South Perth, or the 'Peninsular City', bordered by the river on three sides. Artists will be encouraged to undertake research into the site context, where necessary, to ensure that the artworks are relevant and respond directly to the South Perth locale, and more specifically the immediate site and its surrounds.

SITE CONTEXT OVERVIEW

Situated along the prestigious river's edge in South Perth, the precinct encompasses a four kilometre stretch of north facing foreshore to the Perth city skyline. This is a popular recreational area for locals and visitors with bicycle paths, picnic facilities, play equipment, cafes and watersports businesses. The Parker Street apartment building will be visible from this public space.

To the south of the site is the Perth Zoo, as well as the Royal Perth Golf Club. Only 500 metres west of the site is the Mends Street Shopping Precinct. The Mends Street jetty acts as the gateway to the city, whereby a short 10 minute ferry ride will take you to Elizabeth Quay.

A significant stand of native vegetation including melaleuca and eucalyptus remains on the foreshore, immediately in front of the project site. These endemic species provide an important habitat for local fauna including frogs, lizards and birds.



HISTORICAL CONTEXT

LOCAL INDIGENOUS CONTEXT

The South Perth area is historically the country of Beeloo Noongar people, or river people. Whadjuk Noongar people who used this area were known as Gareen and their place was Gareenup.

An important camping and fishing area was situated on the western side of the peninsula, referred to as Booryulup or the place of the Booryul or magic people. Today this area is covered by the Kwinana Freeway, and the stretch of foreshore reserve is called Milyu, an Aboriginal but not Noongar word for samphire. Inland from this area, now the site of the Old Mill, was a significant birthing place for Aboriginal women. On the eastern side of the peninsula an area of rushes was referred to as Goorgygoogup. Further eastward, the South Perth foreshore is known by the Noongar community as Gaboodjoolup or ‘the place of the shore’.

It is recorded that Noongar people would camp in the South Perth area when the beere (banksias) were flowering, and extract honey from the blossom. At this time of year a nearby spring would also be widened and blossoms were left to ferment in the water. This fermented drink was then consumed as part of a special occasion.

In the early 1850s a camp was established near the present day Causeway, and the Noongar community would occasionally use the South Perth area. During the 1930s and 1940s a number of families lived along the South Perth foreshore, and others would visit to catch prawns, bees, fish and crabs.

ADDITIONAL HISTORICAL CONTEXT

Although less than a kilometre from Perth’s city centre, South Perth’s relative isolation on the opposite side of the river has shaped how the precinct has developed over the years. In the early days of European settlement there was no easy way to cross the river, so few people chose to settle in the area.

In 1833 William Shenton received the first land grant and built a mill. Bread was the staple food at the time and Shenton recognised the need for a more efficient method than hand milling. The mill proved to be unprofitable due to its distance from Perth’s major markets, and erratic winds meant it was often unable to grind wheat. The Old Mill today operates as a tourist attraction.

The low-lying land along the river’s edge was prone to flooding and utilised for agriculture. From the 1880s it was largely occupied by Chinese market gardeners, who cultivated the land and became known for their industrious and hardworking nature, and fine fruit and vegetables. After decades of successful business, the gardeners struggled to maintain income in the 1940s. By 1952 the gardeners were evicted, and despite growing interest from developers, the land reverted back to swampland.

A ferry service from Perth was established in the 1880s, making the area much more accessible. In 1959 the Narrows Bridge was opened, sparking rapid growth in South Perth. Residents opposed various plans for the foreshore put forward by developers, voicing their desire for it to instead be developed as an open public space. The South Perth City Council listened, and in 1977 commissioned the final plan which recommended the area should be predominantly for passive recreation, with no buildings, simply a few public toilets and barbecue areas. Funding was finally secured in 1985 and the plans were carried out. Facilities have continued to be upgraded over the years, and in 2008 a series of headlands and small beaches along the foreshore were re-sculptured to improve waterfront access.



STRATEGY ALIGNMENT

POLICY

The City of South Perth values public art as a means of celebrating the identity and history of the community, enhancing the environment and contributing to a sense of place within the region.

The City's Public Art Strategy includes the following strategic objectives:

- Art is to be integrated into the fabric of the City in ways that will reflect, respond, nurture and give meaning to the unique environment, whilst also recognising and celebrating its history and culturally diverse society.
- The City is committed to excellence, innovation and diversity whilst recognising and encouraging a connected and communicative public art landscape that provides opportunity for an enriched, dynamic and experimental approach to public art outcomes.

Render of proposed 88 Mill Point Road redevelopment, courtesy of Hassell



CURATORIAL FRAMEWORK

CURATORIAL OVERVIEW

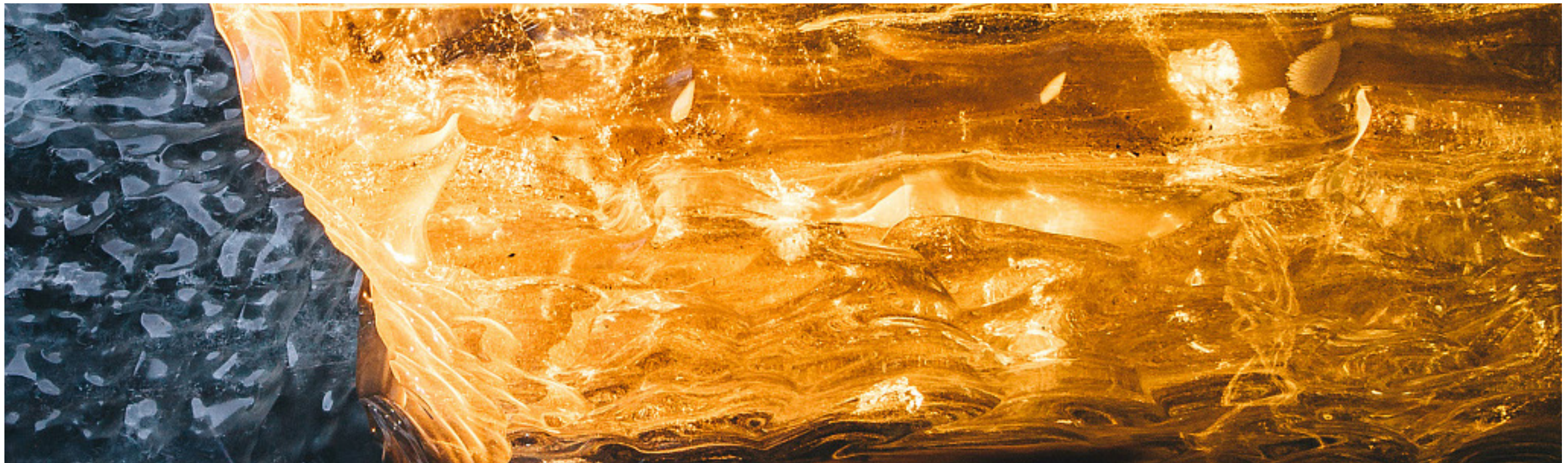
FORM has developed an overarching Curatorial Vision and two Curatorial Themes for artists to respond to in creating proposals for the 88 Mill Point Road Project. Historically a place of community, of gathering, and of innovation, the South Perth Peninsula is a place of great lesson, change, and ambition.

These themes are intended to provide conceptual direction for artists and to ensure that artistic responses are anchored to the project vision and site context. Artists may draw influence from one or both of the following Curatorial Themes in developing their proposals.

Artists are encouraged to imagine new possibilities in developing proposals for a major light based artwork for the 88 Mill Point Road Project, and to propose concepts that are experimental, sophisticated, and seamlessly integrated into the site.

CURATORIAL VISION | *WATERSIDE DELUXE*

Soaring panoramas from the hinge of the ancient river, city views spreading from the eastern scarp to the last glimpse of sun in the west. The weather and the river in all their moods: tidal, coastal, and with that particular cleansed quality of Western Australian light. Built elegance at the threshold of Perth's south and north, visible from all axes. The epitome of *Waterside Deluxe*.



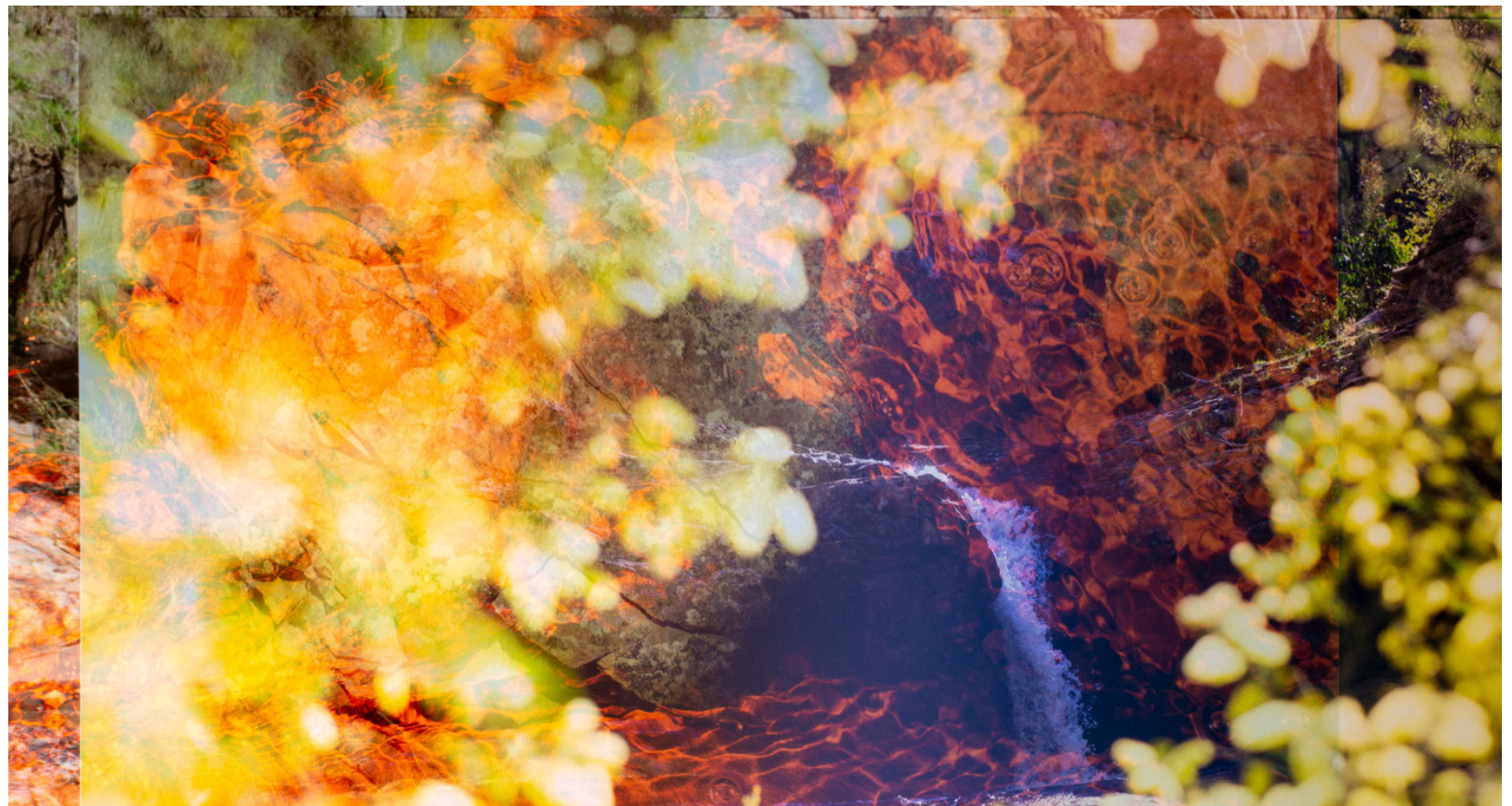
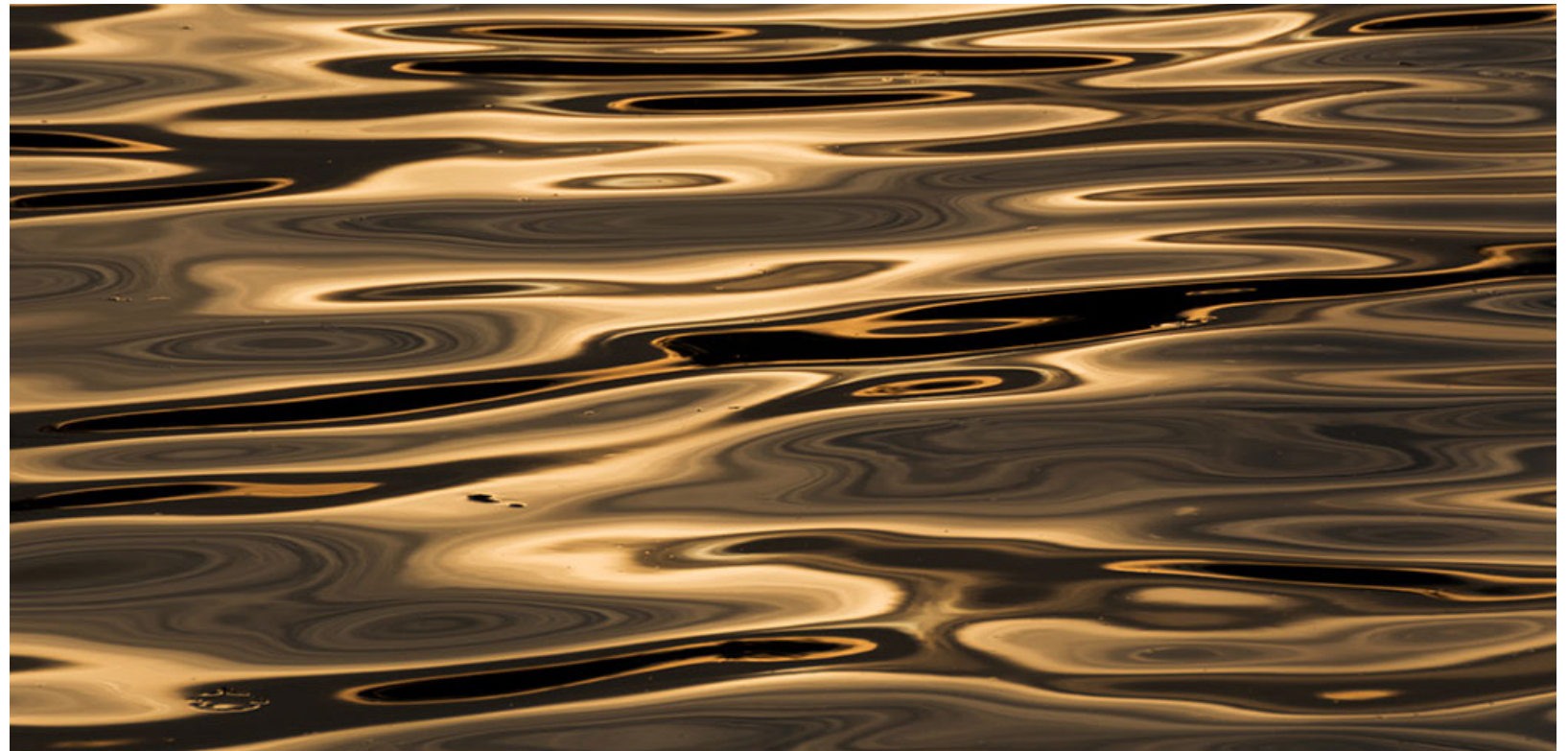
CURATORIAL FRAMEWORK

THEME 1 | *PHOTOKINESIS*

The theme *Photokinesis* responds to the site's organic landscapes – from the patterns of daytime sunlight that flow, bounce, and flicker tiny sparkles, to the waves that carry night-city neons after dark across the ancient Derbarl Yerrigan. Artists responding to this theme are encouraged to consider the magical qualities of the 88 Mill Point Road site and wider South Perth surrounds from Booryulup as the place of the Booryul (magic people) through to Goorgygoogup and further eastward, Gaboodjoolup.

The word *Photokinesis* may be interpreted through its Greek etymology in this context. Photo being 'light' and kinesis being 'movement, motion' to mean movement in response to life. This theme brings to mind various forms of wildlife endemic to Perth's swamplands - frogs, lizards, turtles, fish, birds - that gain sustenance from the sun beaming down over the peninsular in an ongoing cyclical life force. The theme may also inspire abstract thinking surrounding concepts of motion and light: of burnished and burgeoning energy sustained by glowing suns. Of tides growing in accordance with moon cycles and with each wave lap the turning of watery soils. Of lungs that lighten and expand to deliver renewed energy in each breath, and sculpted organic bodies moving hastily in the presence of light.

Photokinesis opens up space for artists to create new ideas and consider mercurial shades and evocations of mood that this light based artwork can facilitate. These qualities may manifest through the artwork form, shape, or programming and invite sensorial experiences.



CURATORIAL FRAMEWORK

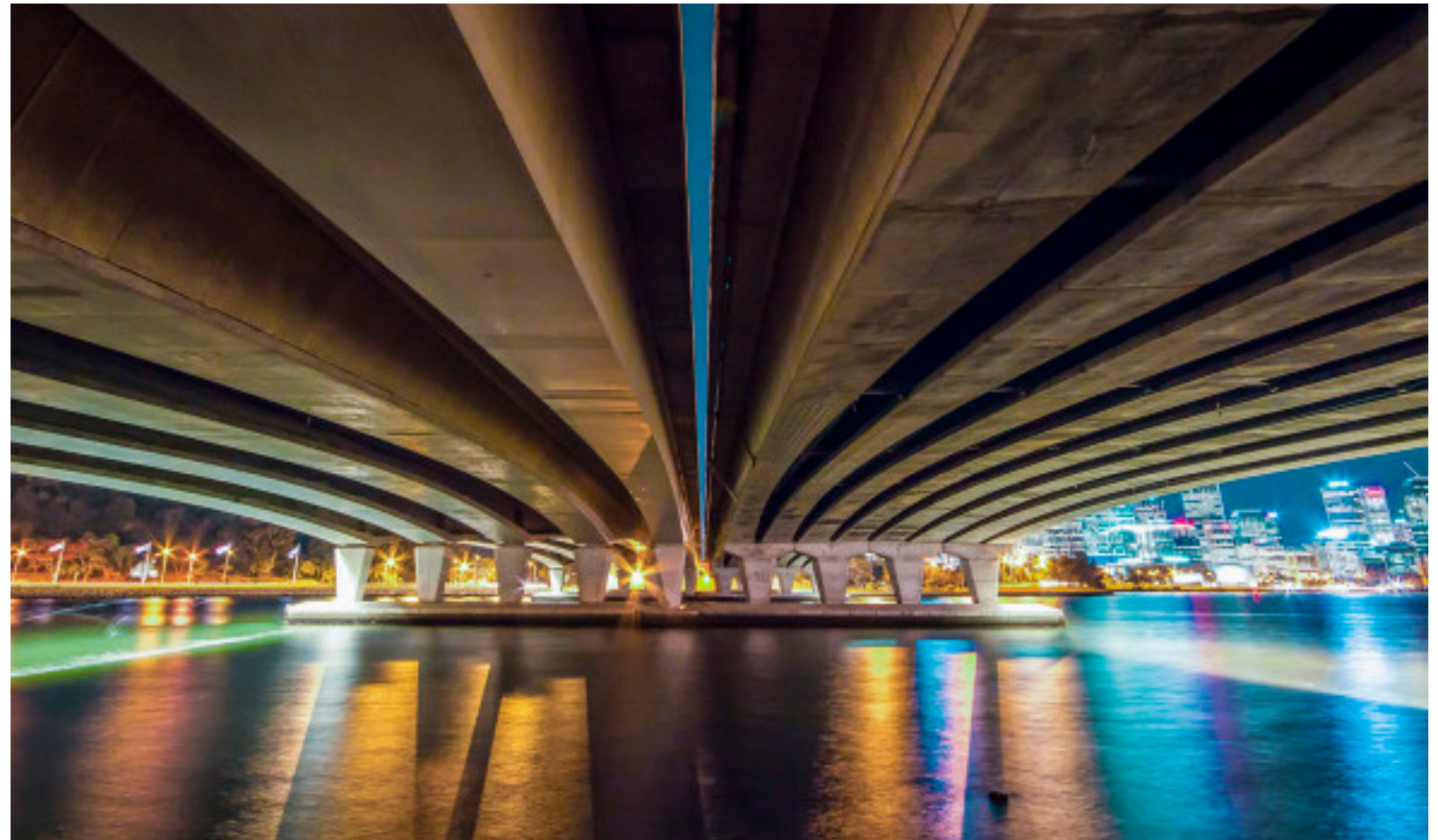
THEME 2 | SOAR

From the Ancient Greek 'aúra' meaning 'breath,' *Soar* evokes notions of loftiness and flight, of carved out pathways, of freeform movement and buoyancy, of breezes over smooth curves, and of air borne journeys. Drawing inspiration from the Narrows Bridge soaring across the Derbarl Yerrigan, this curatorial theme seeks to inspire artworks that facilitate joy, suspense, and wonder.

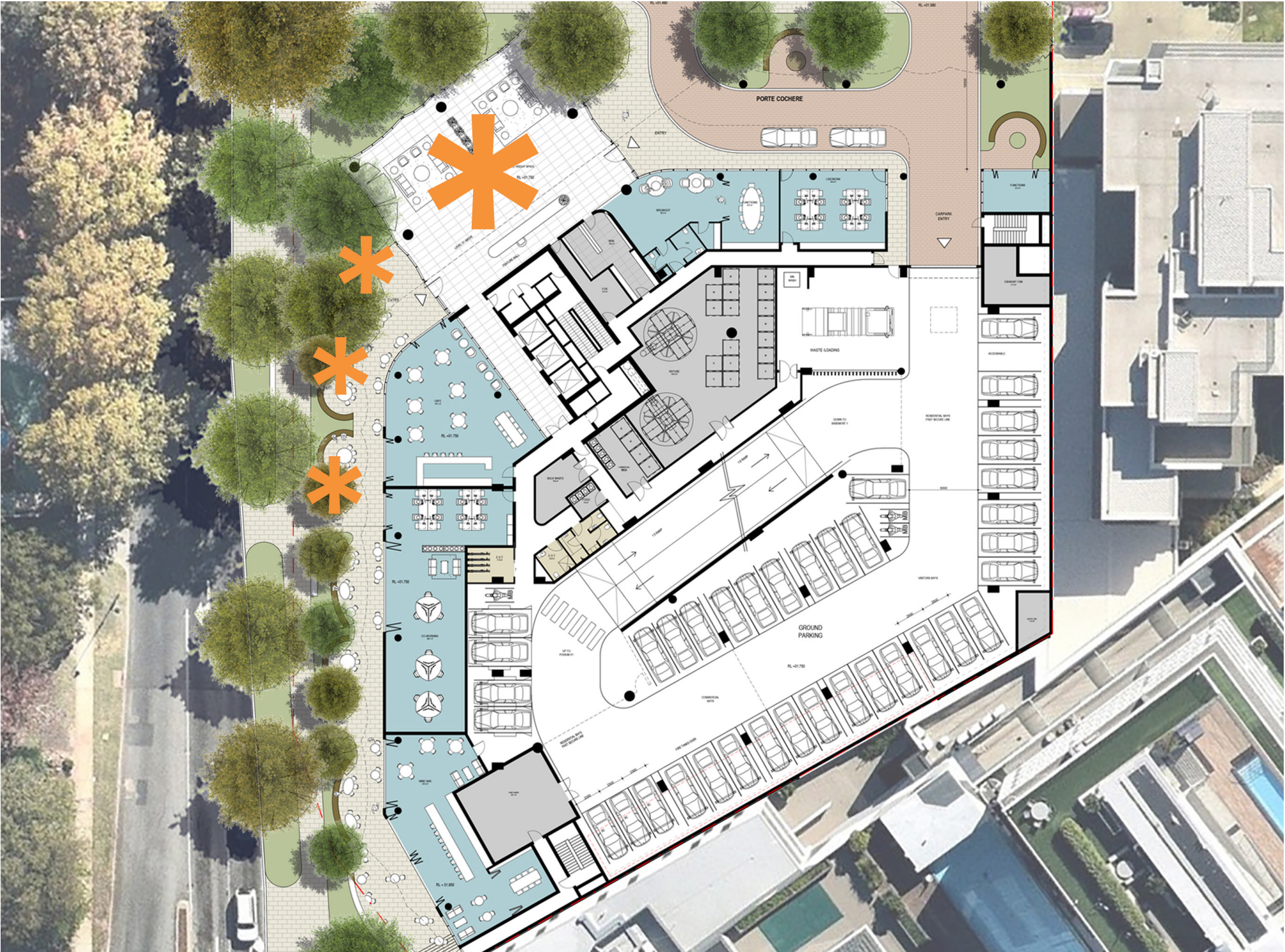
Bridging the South Perth peninsular to the Perth CBD, the Narrows Bridge is a monument of connection and growth at a hinge on the Derbarl Yerrigan. Threading together landmasses, the bridge is integrated, iconic, and sensitively scaled - each important qualities in considering a light based artwork for the 88 Mill Point Road Project. Everyday great masses of cars carry people in common journey across the bridge. Gentle slopes of the bridge felt individually in unison. Car windows wound down to invite cool breezes and panoramic views all around. The sun's rising embers in the East, or last glimpses glowing in the West.

The concrete materiality under foot, and the magnetic feeling of speed as wheels engage against the road. Wild freedom or snail crawl depending on the time of day. Soaring in unison with the seagull gliding beside, or ferries swimming below.

A testament to the resilience and imagining new futures, *Soar* harks the call for harmonious channeling of energies. This curatorial theme invites artists to consider the possibilities of an artwork's physicality, body, and shape, as well as its expression, and ephemeral qualities through the medium of light.



PUBLIC ART LOCATION



OVERVIEW

The adjacent masterplan illustrates the proposed location for the 88 Mill Point Road public art opportunity. The ground floor lobby of the tower will be the primary location for the artwork with the option to extend into the external landscape area surrounding the tower.

PUBLIC ART OPPORTUNITY

OPPORTUNITY OVERVIEW

An iconic lighting installation located in the ground floor lobby will provide a significant entry statement from the street into 88 Mill Point Road, experienced by residents and visitors entering the tower, as well as vehicular and pedestrian traffic passing by. This opportunity has the potential to mark the entrance to the building with a high-impact and memorable artwork that will aid in bolstering the appeal of the landscape and architecture of this luxury residential tower.

Whilst the outcome will be an artwork situated primarily within the lobby, there is an option for artists to explore how the artwork could extend into the external landscape area. Currently specified as programmable lighting artists may propose a range of suitable materials to ensure the artwork has as much sculptural impact during the day as it does at night.

ARTWORK OPPORTUNITY INTENTION

Artists are encouraged to deliver an artwork that will provide a welcoming entrance experience for visitors and residents.

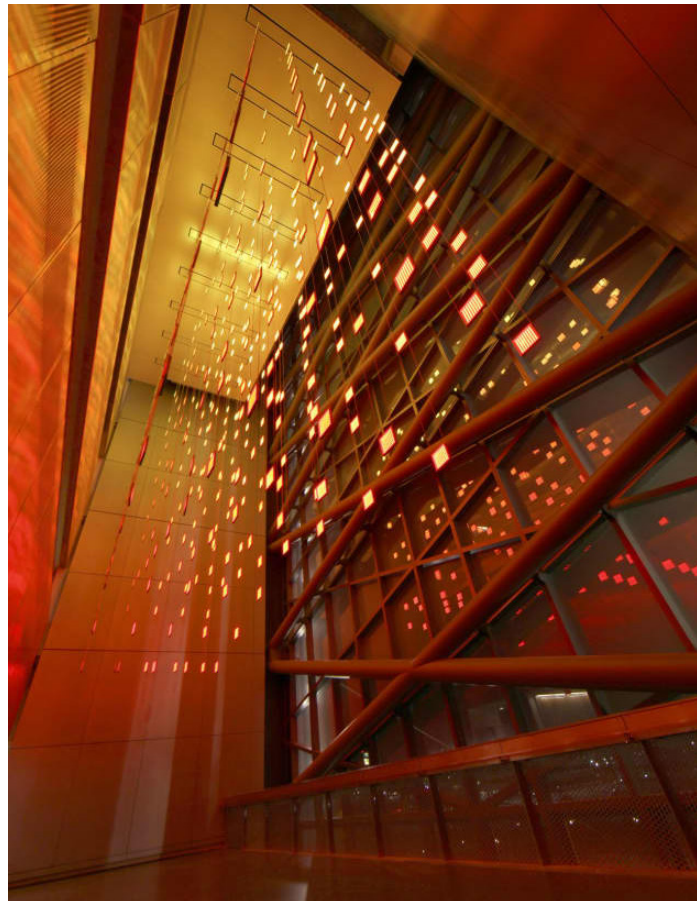
The artwork should:

- Be visually striking, creating an elegant and bespoke solution for the entrance marker piece.
- Provide an interface between the public realm and the 88 Mill Point Road redevelopment.
- Compliment the architectural and landscape design of the redevelopment.
- Consider impact and legibility during the day and night.
- Explore programmability of lighting to create different moods and aesthetics and different times of the day, or in response to other seasonal or weather patterns

ARTWORK TYPOLOGY:	Suspended Lighting
ARTWORK PURPOSE:	Entry Statement
ARTWORK SITE:	Ground floor lobby and external landscape
ARTWORK SITE DIMENSIONS:	TBC
ARTIST FEE + COMMISSION TYPE:	\$1,200,000 Artist Fees, Design and Fabrication costs
PROCUREMENT METHOD:	Limited Procurement Method (Curated Artist Shortlist)
ANTICIPATED INSTALLATION DATE:	TBC



PUBLIC ART BENCHMARK IMAGERY



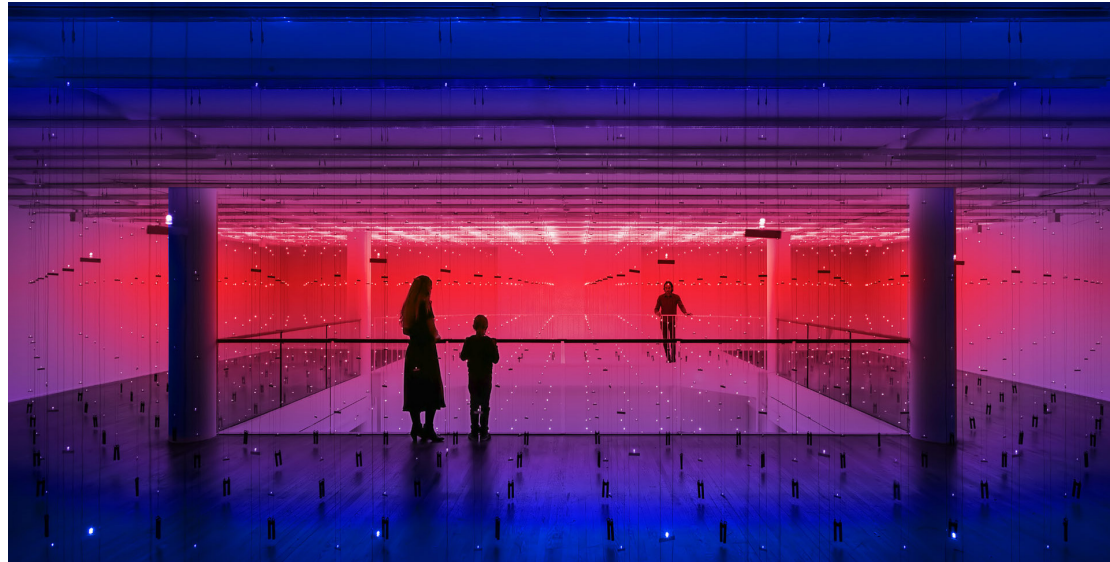
Top left: *Light Shower*, injection moulded acrylic, aluminium, steel, optical fibre, halogen light source. Bruce Munro, Philadelphia, 2012. Photograph by Mark Pickthall.

Bottom left: *Blue Sun*, LED batten, aluminium and wood framework, computer running solar turbulence equations. Rafael Lozano-Hemmer, Seoul, 2018. Photograph by Miguel Legault.

Bottom middle: *Diamond Matrix*, suspended light panels, acrylic, animated RGB-LEDs. Erwin Redl, New York, 2014. Photograph courtesy of the artist.

Right: *Point Cloud*, electrical hardware, custom software, LEDs, steel rods. Leo Villareal, San Francisco, 2019. Photograph courtesy of the artist.

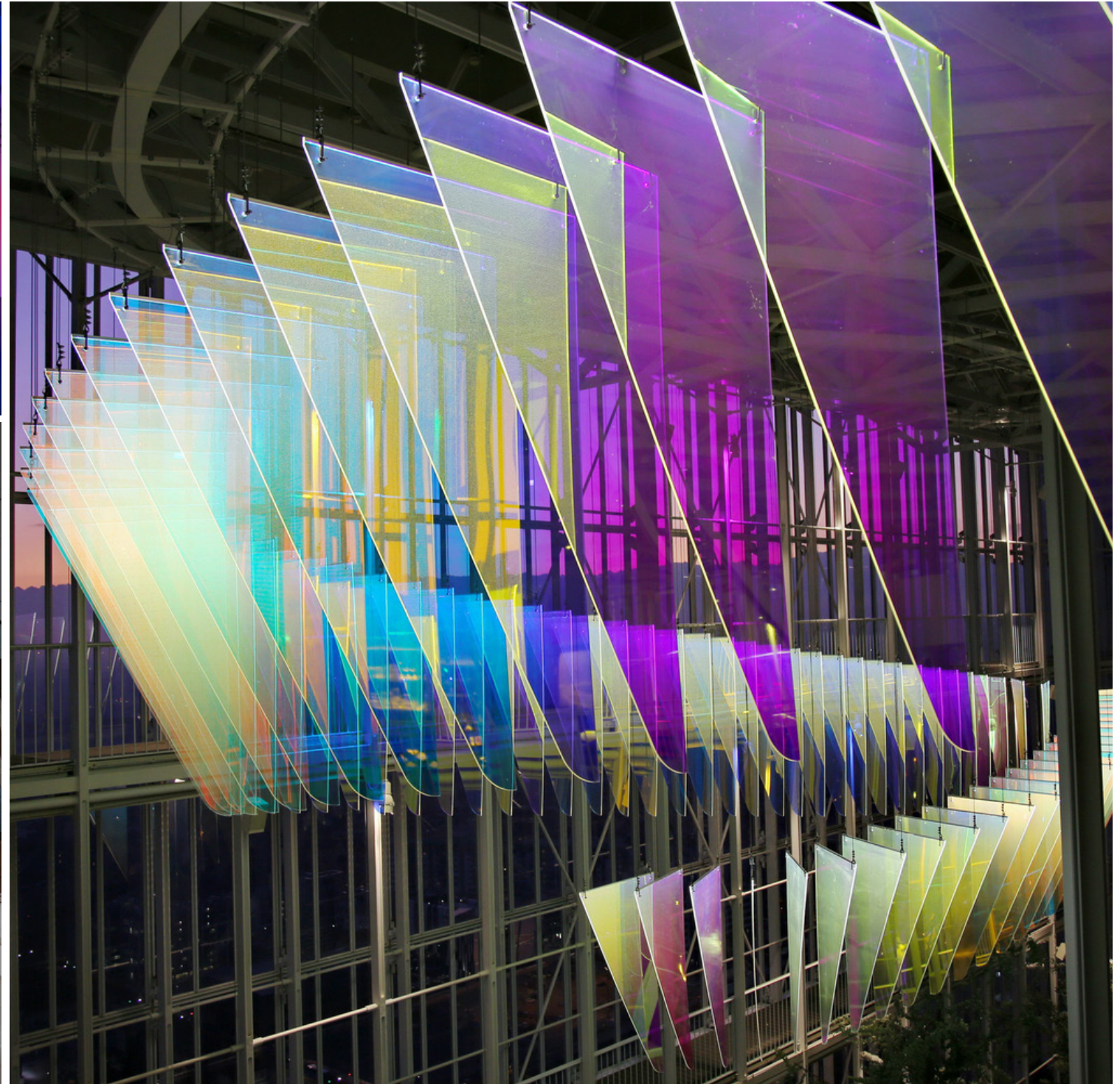
PUBLIC ART BENCHMARK IMAGERY



Top left: *Matrix Paris*, custom electronics, custom software, programmable red and blue LEDs, wires. Erwin Redl, Paris, 2018. Photograph courtesy of the artist.



Bottom left: *Eroding Wave*, custom electronics, LEDs, wire, steel. Jim Campbell, San Francisco, 2016. Photograph courtesy of the artist.



Bottom middle: *Cylinder*, electrical hardware, custom software, LEDs, stainless steel. Leo Villareal, Chicago, 2016. Photograph courtesy of the artist.

Right: Light Installation, lighting screens with silk-screen printing technology and dichroic film. Migliore + Servetto Architects, Turin, 2017. Photograph courtesy of Grattacielo Intesa SanPaolo / PH. Michele D'Ottavio.

TYPICAL METHODOLOGY

The following diagram illustrates FORM's typical approach for integrated delivery of public art for this project.

01 VISIONING

ANALYSE

- Review design packages with client + project team;
- Assessment of local government policies and strategies;
- Constraints and opportunities within the project.

RESEARCH

- Past and present culture
- Historical context
- Environmental context

DEFINE

- Project Context
- Indicative Curatorial Framework/ overarching project 'narrative'
- Public Art Opportunity

02 STRATEGY

**ART STRATEGY
DEVELOPMENT**

- Finalise vision, objectives and role/value of public art;
- Further develop and finalise curatorial framework - Key themes, stories and messages drawn from research;
- Outline community and Indigenous engagement plans, if required;
- Finalise public art opportunity report - define purpose, location, scale and budget for artwork opportunities (illustrated through benchmark projects);
- Establish appropriate procurement processes;
- Establish Selection Criteria;
- Determine implementation/ staging plan.

DELIVERABLE:
PUBLIC ART STRATEGY

03 PROCUREMENT

PREPARE ARTIST BRIEFS

- Project and site context;
- Brief for each art opportunity;
- Curatorial themes;
- Budget and timeframe;
- Preferred materials;
- Fabrication and installation requirements.
- Selection Committee to approve briefs.

PROCUREMENT OF ARTISTS

- Shortlist of artists;
- Invite shortlisted artist/s to prepare a Concept Design Proposal;
- Support artists in research and investigation, concept development, material selection, colours and scale;
- Selection Committee assess submissions and select final artists.

**CONTRACT SELECTED
ARTIST**

- Assist in contractual arrangements between Client and the selected artists by defining scope including project milestones, and exclusions.

**DELIVERABLE: ARTISTS
CONTRACTED TO COMMISSIONING
PARTY**

04 DESIGN DEVELOPMENT

PROJECT MANAGEMENT

- Ongoing communication and liaison with artists, client and project team;
- Document control and communication management;
- Oversee budgets and program;
- Attend all necessary meetings;
- Risk assessment and management;
- Scheduled design reviews with artist;
- Engineering comments (as required)

**DELIVERABLE: DESIGN
DEVELOPMENT REPORT AND
INSTALLATION METHODOLOGY**

- Present artists' design development package to Selection Committee for review and feedback.

**DELIVERABLES DEPENDENT ON
PROJECT TIMELINES**

05 DOCUMENTATION

PROJECT MANAGEMENT

- Ongoing communication and liaison with artists and project team;
- Document control and communication management;
- Oversee budget and program;
- Risk assessment and management;
- Scheduled design reviews;
- Engineering specifications and certificates (as required)
- Monthly reporting (during periods of activity only).

**DELIVERABLE: CONSTRUCTION
DOCUMENTATION**

- Full construction documentation and engineering certification including, safety certification, samples and prototypes (as required);
- Full 100% artwork imagery (as required);
- Final installation and maintenance methodology, including OHS plan.

06 FABRICATION + INSTALLATION

PROJECT MANAGEMENT

- Ongoing communication and liaison with artists and project team;
- Document control and communication management;
- Oversee budget and program;
- Risk assessment and management;
- Aesthetic and construction quality control, including site visits;
- Design and coordinate attribution plaques;
- Oversee delivery and installation of artwork;
- Site visits and inspections, as necessary.

**DELIVERABLE: ARTWORK
INSTALLED, MAINTENANCE
MANUAL FOR EACH ARTWORK.
HANDOVER AND CLIENT SIGN-
OFF**

**FORM TO PRESENT AND
PROMOTE ART PROGRAM
(ADDITIONAL COST, IF
REQUIRED)**

- Artists' talks
- Other media opportunities

NB. This proposed methodology is subject to change based on client priorities and additional project factors following formal engagement of FORM as the selected public art coordinator.

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