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Definition of Locality

For the purposes of the expenditure of cash-in-lieu funds collected, locality is defined as the suburb where the contributing development is situated. Cash-in-lieu funds should only be spent in the suburb where the contributing development is situated.

There may be instances where developments closely adjoin others suburbs (such as Forrestfield/High Wycombe Stage 1 Industrial Area) and in such instances, consideration will be given to key public art locations specified in Section 6 - Key Sites and Artwork Budgets.

Where public art contributions are not proposed to be spent on closely adjoining suburbs and in accordance with the locations specified in Section 6 - Key Sites and Artwork Budgets, cash-in-lieu funds should only be spent in the suburb where the contributing development is situated.



Good Public Art is ultimately community-driven: it is space-specific, and its meaning cannot be separated from the space in which it is located.¹



City of Kalamunda

To provide locally relevant artworks that:

1. Reinforce the unique qualities of the City of Kalamunda as a whole and individual areas and suburbs;
2. Reflect contemporary social culture within the City of Kalamunda;
3. Inform and engage the community with Aboriginal culture and heritage in the City;
4. Actively engage the community as onlookers and participants in the creative story;
5. Contribute to city-wide urban attractiveness;
6. Improve the quality of the City's built environment;
7. Support business and tourism by providing new and unique experiences; and
8. Are innovative, contemporary, and of a standard that can be proudly shared globally



In 2019 the City of Kalamunda made two key commitments to encouraging arts of all kinds to become a larger part of life for all residents and visitors. Firstly, the City commissioned Creative Communities: An Arts Strategy², which is a statement of future intent and opportunities to engage with arts of all kind within the City. Key Focus Area One within the document itemises opportunities for the intersection of art and urban and commercial renewal. Specifically, it highlights the need to:

1. Create a Public Art Policy; and
2. Develop a City of Kalamunda Public Art Master Plan.

As a direct outcome of these two recommendations, the City of Kalamunda made its second key commitment by adopting Local Planning Policy No.26 - Public Art Contributions (LPP26)³ requiring a Public Art contribution of 1% of the estimated cost of development, (including budgeted costs for contingencies) on all developments where the cost exceeds \$500,000 ex GST (with the exception of a single house, grouped dwelling, ancillary dwelling, building upgrades, heritage development works or any ancillary structures).

This contribution is capped at \$250,000 and the developer has the option of commissioning their own artwork or paying a cash-in-lieu contribution to the City of Kalamunda for their Public Art Reserve Fund to be used for the acquisition or commissioning of Public Artworks.

This Public Art Master Plan is the direct result of these initiatives and is intended to provide guidance for future commissions within the City in relation to promoting community identity, site, theme, use, longevity, and budget.

Key Focus Area Three of Creative Communities: An Arts Strategy identifies the potential for a unique international sculpture event to be held in spring, timed to coincide with the Perth Hills Spring Festival and Kalamunda Open Studios. The suggestion is that it is based upon Sculpture by the Sea, but in keeping with the local rural and forest environment, could align with the City's Bike Strategy and, in partnership with the Department of Biodiversity and Attractions, be positioned along the Zig Zag Scenic Trail. The large number of public open spaces throughout the City provides ample opportunities for additional or alternative locations if required.

1.1 Public Art

Public Art is art that is developed specifically for a given site within the public realm. Very occasionally in special circumstances such as aged care facilities, an Art Coordinator or developer may seek permission for Public Art to be in an internal courtyard or within a building.

Public Art may be stand-alone, integrated into a building or into hard and soft man-made landscapes such as parks, shared paths, plazas, or designated areas within the natural landscape.

Public Art differs from art in galleries, (where people choose what they see after entering) in that once in the public domain, a viewer may have no option but to connect with it if it is placed in a space regularly used. Public Art does not, therefore, generally reflect any socio-political views or use language or iconography that may offend some members of the public. Nevertheless Public Art can still be intellectually and visually challenging, inviting discourse and debate.

As well as being inviting and even fun and interactive, Public Art can create a strong sense of place and community and encourage viewers to view their surroundings in different and multi-faceted ways.

Public Art may be:

1. Permanent with an anticipated lifespan of at least 20 years;
2. Temporary with an anticipated life span of up to 10 years; or
3. Ephemeral: in place for a few hours, a day or two or as part of a festival for 2 or 3 weeks.

The list of potential outcomes is expansive and ever increasing as in the 21st Century new materials and digital programs widen artists' horizons on an almost daily basis.

Categories of Public Art are defined in the City of Kalamunda Local Planning Policy 26 – Public Art Contributions (LLP26).

1.2 Public Art in Western Australia

The emergence of Public Art in Western Australia began in the late 1980s and gained momentum when the State Government introduced the Percent for Art Scheme in 1996.

With the State Government leading the way, Percent for Art policies have been adopted and implemented by all Western Australian Government Redevelopment Authorities⁵ since circa 1990 and starting with the City of Vincent, have branched out to the majority of Local Government Authorities, including the City of Kalamunda.

As Public Art has developed across the state, and artists have responded to local communities and conditions, and the realities of our harsh sun (and often salt atmosphere and high winds) on materials and finishes, a specific Western Australian style of work has emerged.

The challenge for the City is to ensure that commissioned artworks have characteristics that are specific to the unique places and spaces within its borders and do not fall into styles that are more generic.

The artwork should be thought provoking and create an 'experience' for the viewer – similar to a great performance or meal.⁴

1.3 Public Art and Business and Tourism

There are many examples of the positive effect that Public Art has on business development. Internationally iconic artworks such as Anish Kapoor's 'Cloud Gate' and Juame Pensa's 'Cloud Fountain' in Chicago's Millenium Park or Antony Gormley's 'Angel of the North'⁶ placed on the now defunct coalfields outside of Gatehead in the UK are often quoted in this regard but there are excellent examples closer to home in regional Australia, and redeveloped areas of metropolitan Perth.

In Western Australia, the early Redevelopment Authorities (East Perth, Subiaco, and Midland) all initiated extensive Public Art programs. Initially this was to create ambience within the public open space,

but they soon realised that the inclusion of art impacted favourably on the sales of land lots and buildings.

Understory by Southern Forest Arts is a nationally unique art in nature experience with artworks located along a 1.2km walk trail through pristine native forest. The community driven project was initiated to bring tourists into the small forest town of Northcliffe near Pemberton, at a time when the town was socially fractured after local logging ceased. The project encompasses several art forms and has an ongoing program of sculptures, stories, poetry and music that explore the relationship with nature and the 'spirit of place'.



The Public Silo Trail initiated and managed by FORM has created a tourist trail across the southern wheat belt linking Northam, Merredin, Katanning, Newdegate, Pingrup, Ravensthorpe and Albany. In Victoria, Benalla's Wall to Wall Festival engages its local community and draws visitors to the area to view murals...On 9 November 2017 the Border Mail reported Quantum Market Research findings of AUS\$418,232 generated in April (2017) with AUS\$4,228,562 likely over the forthcoming eleven months, with an impressive total economic impact of AUS\$6.338 million to Benalla over the year.⁷

Historically, the City of Kalamunda attracted visitors to the horticultural nurseries within its borders and this trend continues. More recently there has been a rise in agri-tourism in the scenic eastern rural areas through the expansion of restaurants, short-term accommodation and sales of wine and other produce.

The suburb of Kalamunda (and to a lesser extent Lesmurdie) within the City enjoys tourist trade from local, interstate and overseas travellers who head to the weekend markets, begin walking the Bibbulmun Track or go to Lesmurdie Falls. A large cohort of cyclists descends on Kalamunda at the weekend with both cycling and mountain biking popular. The City is home to more than 20 walking and cycling trails.

Public Art in the City of Kalamunda would add to the tourist experience through:

1. Iconic artworks that assist with wayfinding;
2. Creating an interactive experience by strategically placing a series of small-scale artworks that need to be discovered;
3. Commissioning artworks that contribute to the experience of the natural environment; and
4. Developing an annual or bi-annual festival of forest related ephemeral art positioned as a trail throughout the City.

The City is geographically large, covering 324 sq km and the majority of that area is rural, state forest, or National Park. In brief, there are three distinct communities: the eastern rural; the escarpment; and the foothills. Individual suburbs and townships each have their own unique identity and character.

The highest population density is in the foothills, and this is set to rise further with upcoming developments, around the High Wycombe Transit Oriented Precinct and Maida Vale South. In the eastern rural area, subject to the Pickering Brook Taskforce there is a potential development in Pickering Brook, but in the escarpment suburbs of Kalamunda, Gooseberry Hill, and Lesmurdie, there is little room for expansion. The City's population is expected to grow by 22.1% by 2036 and Public Art will contribute to the attractiveness of public spaces and urban streetscapes where families and the community walk, drive or gather.⁸

The City also includes industrial areas, where any new Public Art may be driven more by the industrial uses of the site than an adherence to a natural environment long since gone.



2.1 History

Of the fourteen Noongar language groups, the people who live in the Perth region are known as the Whadjuk people. The Canning River is the border between the two Whadjuk clans, the Bilya (Beeliar) and Beeloo (Beelu) people. The land south of the Swan River and west of the Canning River to the coast is known as Bilya (Beeliar). The land east of the Canning River to the Helena River is Beeloo land. The Youran (bobtail lizard) is the totem animal for the Bilya people; and the Nyingarn (echidna) is the totem animal for the Beeloo people. The Beeloo people hunted tortoises in the wetlands (Mundy Swamp), carrying them to higher ground in the east for cooking and eating.

During the early days of settlement, Mundy (Munday) (pronounced mun-dee) was one of the most important and successful negotiators for the Whadjuk community. The name can be

recognized in Mundy Regional Park and Mundy Swamp, a wetland located against the north-eastern perimeter fence of Perth airport, south-west of King road and west of the Forrestfield and Kewdale railway yards.⁹

In 1827 the Colonial Botanist, Mr Charles Fraser and Captain James Stirling explored the region to evaluate its suitability for farming. Initially the area was used for forestry and orchards; fruit growing continues to be one of the major industries in the City today. The Townsite of Kalamunda was approved in 1902 and quickly established itself as a tourism destination. Advertised as a 'health resort', City folk would travel to Kalamunda to experience nature, fresh air and a change of climate. This rich heritage now provides a range of historical and cultural attractions for tourists.



2.2 City of Kalamunda - Innovate Reconciliation Action Plan

In 2019, the City, in collaboration with the community, developed the Innovate Reconciliation Action Plan, which has been endorsed by Council and Reconciliation Australia. This formally commits the City to reconciliation and provides a framework for organisations within its boundaries to advance reconciliation.

Public Art can support reconciliation by specifically commissioning dedicated artworks that address matters of Noongar heritage and culture, and through those artworks assist with education of the wider community on matters of cultural heritage.

Only a Noongar artist or a team that includes a Noongar artist or cultural adviser will be eligible for artworks specifically about Noongar heritage and culture.

Aboriginal artists will be encouraged to apply for all publicly advertised art commissions through direct advertisement to suitable artists and posting information on social media platforms such as the Six Seasons Noongar Events, Noongar Art in Noongar Country, and Intercultural Creatives Face Book pages as well as the local arts pages.

2.3 Urban Infrastructure

In 2018 the City engaged consultants to prepare the Kalamunda Activity Centre Plan for the Kalamunda Town Centre. In April 2019 Council adopted the Plan. The Plan recommends creating a new Main Street along Haynes Street from Canning Road to Railway Road, with a future Shared Street and Civic Space at the intersection of Haynes and Railway Roads, and an

improved Central Mall Streetscape, all of which include Public Art as attractors and to assist with way finding.

At the Special Council Meeting 30 June 2020, Council endorsed the Central Mall Streetscape Construction, with a Kalamunda Central Mall Concept Design being prepared and in draft form (August 2020).



The aims of the Kalamunda Central Mall Concept Design are to:

1. Create a local meeting place
2. Create a pedestrian focused place
3. Increase flexibility for a variety of daily uses and events
4. Attract families and children
5. Enhance the built form interfaces
6. Increase activity during the day
7. Support night activity
8. Create a safe shared street
9. Express the local identity
10. Encourage local traders and landowners to enliven the place

Public Art will be integral to achieving these aims through the inclusion of artists to design and/or create site-specific artworks that improve ambience and amenity: the central canopy, furniture; the ground plane; and small details on the urban infrastructure.

The City should also prepare, in the first instance, an Activity Centre Plan for the Forrestfield District Centre to explore Public Art opportunities through recommended public realm and urban design improvements, and as opportunities and funds arise carry the principle forward to other District Centres.

2.3.1 High Wycombe Transit Oriented Development Precinct

A large portion of land around the new High Wycombe station will be developed for residential and commercial use.

The Public Transport Authority (PTA) is developing the Train Station. It will have artwork integrated into the front façade and the walls opposite the platforms.¹⁰ As part of the development approval for the adjacent multi deck car park, the PTA is commissioning further artwork for the car park screen façade.

DevelopmentWA will be the planning authority for the Transit Oriented Development (TOD) Precinct immediately adjacent to the Train Station. It will be a requirement for all development applications within the TOD precinct to ensure 1% of the estimated costs

of works is allocated to Public Art.

The DevelopmentWA requirements for commissioning artworks are substantially the same as those set out in the City of Kalamunda Public Art Policy, particularly those relating to a definition of a professional artist.

Metronet has commissioned an Aboriginal Engagement Strategy and a Noongar Cultural Context for each station, and it is likely that through DevelopmentWA, they will also commission a Sense of Place Statement and Public Art Plan for the High Wycombe area.¹¹ This document should help to inform those.

2.4 Key Entry Points to the City

Sculptures of gumnuts by the Walsh Smith team mark the entry to the City in High Wycombe, Kalamunda and Forrestfield. However, the eastern and southern edges of the City do not have entry point sculptures. This Plan recommends that landmark sculptures are commissioned for entry points to the eastern and

southern edges of the City in Wattle Grove, and at the intersection of Canning and Pomeroy Roads, Carmel. In addition, there will be a landmark sculpture at the entry to Lesmurdie from Welshpool Road.



2.5 Natural and Man made Landscape

The City of Kalamunda is a diverse community that feels a strong sense of place. Generations of local people have woven powerful memories into Kalamunda's unique and rich landscape of agriculture and rural retreat, verdant parklands and wildflowers, flowing streams and hidden valleys. A legacy of orchards, forestry, and native plants, animals and birds still abound. From bandicoots to black cockatoos, from abundant eucalypts to rare flowering plants, the City of Kalamunda has much to share and protect.¹

The City overall has a strong sense of place, and connection to the natural environment.

A sense of entering the country starts on the Swan Coastal Plain, along the seasonal waterways, which lead on to the village-sized tranquillity of urban hubs, the craggy reaches of the Darling Scarp and into the heart of the Northern Jarrah forest. Collectively these elements conjure up a sense of belonging and abundance.

Much of the natural environment within the City, particularly in the escarpment suburbs and further into the eastern rural areas are either State Forests, or Bush Forever sites managed by State Government departments. The eastern rural areas are zoned rural and the provision of recreational public open spaces does not apply. All of this means that large tracts of land within the City are not suitable or available for Public Art projects.

Throughout foothills suburbs, the City has developed and maintained large public green spaces, characterised by retaining tracts of natural bush next to man made landscapes, and providing walking tracks, seating and play equipment for children. Clearly these parks are enjoyed and used by local communities and as such provide sites for medium to small-scale, interactive and child friendly artworks for local communities to enjoy as part of their recreation.



2.6 Existing Public Art in the City of Kalamunda

The City already has a number of Public Artworks, such as the stained glass by Cedar Prest in the Kalamunda Library, and wooden and glass entry screen by Malcolm Harris and Matthew Harding in the Zig Zag Cultural Centre.

A valuation report undertaken by Jude van der Merwe for the City of Kalamunda in March 2020¹² identified works not on the register and others urgently requiring maintenance. A list of existing Public Art is attached as Appendix A.

It is a legal requirement of the *Copyright Amendment (Moral Rights) Act 2000* that all artworks are properly attributed to the artist, however there is a paucity of plaques for artworks within the City.

In order to maintain its assets, the recommendation is that the City:

1. Undertakes an audit of all Public Artworks by a conservator or Public Art remedial specialist to ascertain what maintenance is required;
2. Sets up a regular (annual) maintenance regime for all Public Artworks; and
3. Designs a simple plaque template for all artworks and retrospectively applies them to all Public Artworks.¹³



The City commenced community consultation on 15 May 2020 with comments closing on 6 June 2020.

Comments were sought through a community survey, available as hard copy and online. Due to COVID-19 restrictions on public gatherings, face-to-face community engagements were suspended. In lieu of those, the City hosted an online Community Workshop via Microsoft Teams and facilitated by the Public Art Consultant.

The Project received a total of 92 survey responses and three (3) written submissions, while eight (8) people contributed to the online Community Workshop.

To elicit a 'Sense of Place' to inform the approach to Public Art, participants were asked what they most loved about living in the City as well as questions about Public Art.

A copy of the Public Art Master Plan Community Engagement Report is available on the City of Kalamunda web site.

Pre COVID restrictions in March 2020, the Art Consultant gave a brief presentation to the Kalamunda Arts Advisory Committee and sought their feedback on potential art projects.

Consultation with Noongar Elders Neville Collard and Nick Abraham and his daughter Aurora Abraham emphasised the strong local connection to Munday Swamp and the importance of walking tracks next to flowing water as its transitions from one kind of land to another.

3.1 Demographics

Out of the 92 responses, 60 (65%) of respondents were female and 25 (27%) of respondents were male. The age breakdown for respondents are: five (5%) aged between 16-25, 11 (11%) aged between 26-35, 14 (15%) aged between 36-45, 18 (19%) aged between 46-55, 18 (19%) aged between 56-65, 14 (15%) aged 66-76 and four (4%) aged 75 and older. The top four responses came from the suburbs of Kalamunda (29), Gooseberry Hill (17), Lesmurdie (13) and Forrestfield (10).

3.2 Outcomes

Many respondents commented on the friendly, sense of community and small town atmosphere that comes with living in the City.

Public Art should be commissioned to reinforce the joy people find in the environment and community values. Consultation identified a number of strong key themes and comments.



3.2.1 Key Themes

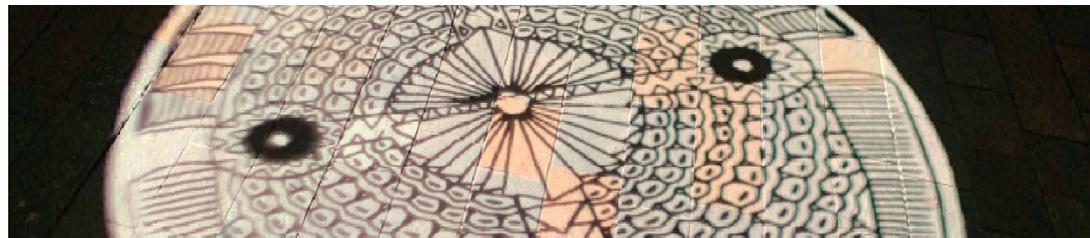
In order of most preferred, the most common themes that came through from consultation, including with Aboriginal Elders, were:

1. Natural Environment: bushland, forest, geology, native flora, wildlife, parklands, walking trails and paths, care of natural resources;
2. Noongar history and culture: waterways, connection to Munday Swamp, the story of Kalamunda, Welcome to Country, Aboriginal astronomy; and
3. Early Settlers: farming, horticulture, railways.

While in some cases themes for artworks may differ, the above themes should guide the majority of artwork within the City, including those works commissioned by private developers.

Themes should be interpreted in a way that is creative, not overtly illustrative, in keeping with contemporary art, and encourages new ways of viewing and understanding the subject matter.

In addition (and not covered in the community consultation) artworks commissioned for industrial areas may thematically reflect the industrial use of the building or industrial surrounds, and include new media, digital technology or lighting.



3.2.2 Scale of Artworks

Where large, iconic works can signal key entry points to various areas within the City, and be way finding markers in the landscape, small works provide more intimate experiences and the potential for greater interaction and discovery.

There was a slight preference from community respondents for small, discreet artworks over large and iconic works, but on balance, to deliver a variety of experiences for artists and the public the Public Art program should be a mixture of scales.

3.2.3 Lifespan

When asked if the artwork commissioned should be permanent, with a lifespan of at least 20 years, or whether the City could also commission more temporary artworks, there was an overwhelming preference from the online community survey for permanent artworks. Participants in the online workshop were more split and could see merit in both.

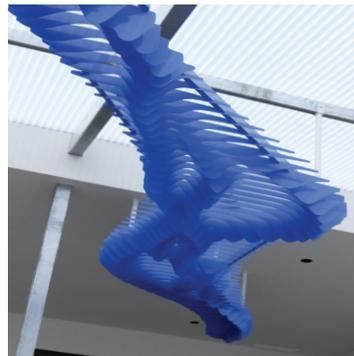
There are options for creating temporary artworks within more permanent hardware, such as light boxes or Gobos. The advantage being that the artwork can be changed regularly at limited cost and also contribute to a strong sense of local community by involving local residents especially emerging artists and writers, or other community groups.

The City should direct money from the Public Art Fund to commission permanent artworks, including light boxes or Gobos, but seek external money to fund a unique sculpture event.

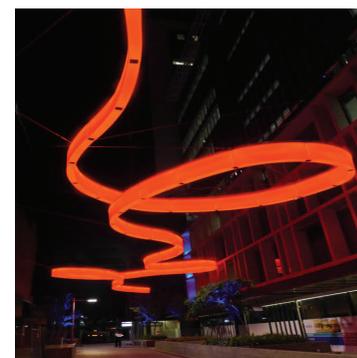
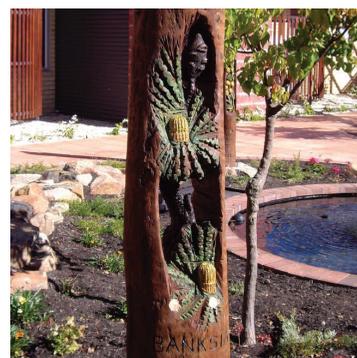
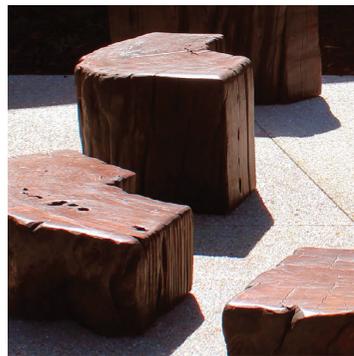


1. The overarching thematic approach to artworks will be:

1. Natural Environment: bushland, forest, geology, native flora, wildlife, parklands, walking trail and paths, care of natural resources;
2. Noongar History and Culture: waterways, the story of Kalamunda, Welcome to Country, Aboriginal astronomy;
3. Early Settlers: farming, horticulture, railways; and
4. The past, present and future of industry (industrial areas only).



2. All themes will be expressed in a way that is creative in interpretation, not overtly illustrative, in keeping with contemporary art, and encourages new ways of viewing and understanding the subject matter.



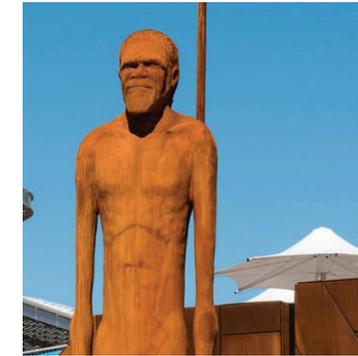
- 3. The scale of artworks commissioned will be a mix of large and iconic and smaller, discreet works that invite interaction and discovery.
- 4. An expression of the unique qualities of the City (non-industrial areas) will be strongly encouraged through the use of natural materials: stone, wood, concrete; and clay.
- 5. Materials in urban centres and industrial areas may include new media, digital technology and light.

6. Public Art will be integral to the Kalamunda Activity Centre Plan:

- Activation of the Mall through an artist designed canopy; functional artworks such as seating or tables and integrated urban aesthetic details in paved areas; revolving, inexpensive light based artworks.
- A series of small - medium sculptures along Haynes Street; and
- At a later stage, when the intersection of Haynes Street and Railway Road is redeveloped into a Shared Street and Civic Space, a major Noongar artwork to celebrate Noongar history and culture within the City.

7. This Master Plan should be updated along with any amendments to the Kalamunda Activity Centre Plan and as Activity Centre Plans are created for other areas within the City.

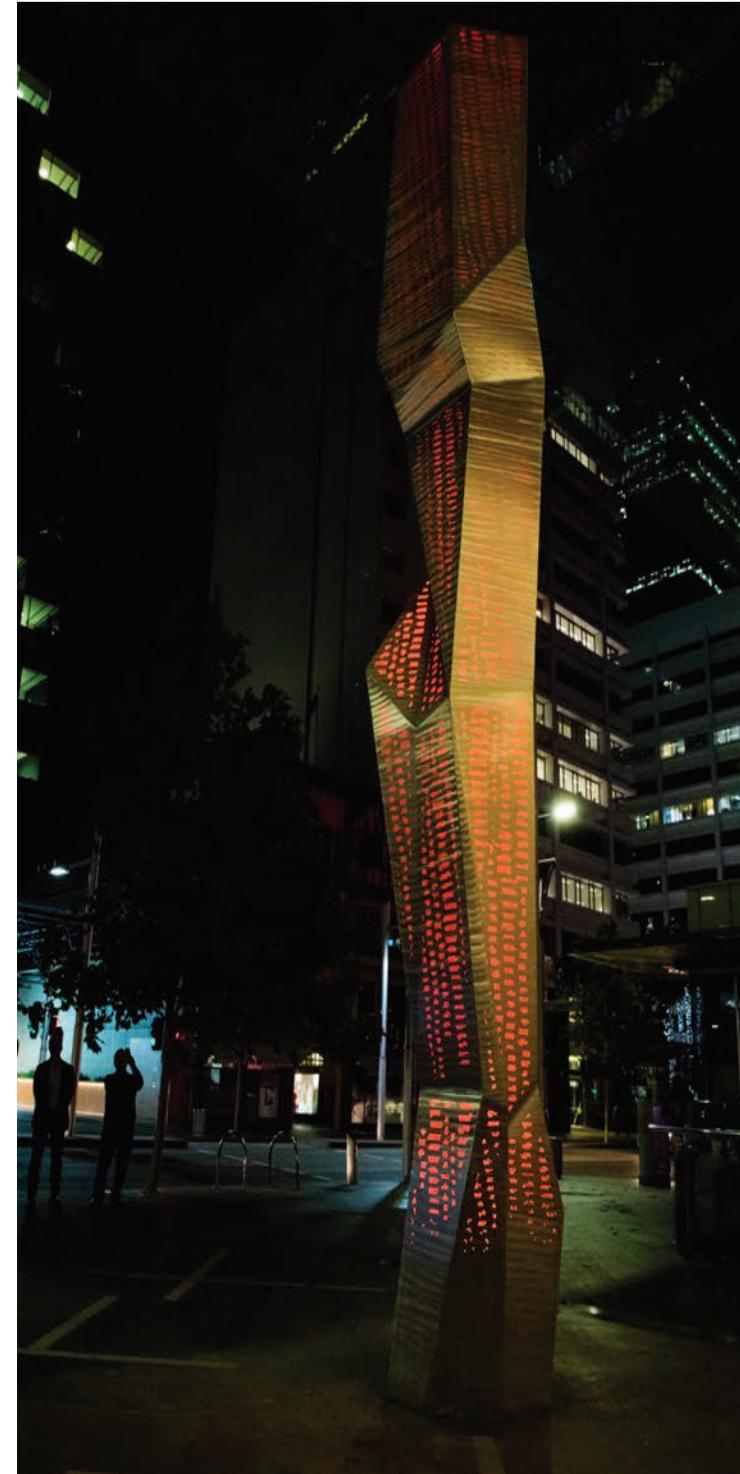
8. Landmark sculptures will herald entry points to the eastern and southern edges of the City in Wattle Grove, and at the intersection of Canning and Pomeroy Roads, Carmel; and into Lesmurdie. The artwork in Wattle Grove will be a celebration of Noongar heritage and culture.





9. The City should commission a series of small to medium sized, interactive, child friendly artworks as part of proposed master plans and upgrading of the Ray Owen Reserve (Lesmurdie), Scott Reserve (High Wycombe), Maida Vale Reserve, Cambridge Reserve (Forrestfield) and Stirk Park (Kalamunda).

4
Key Recommendations



10. The City should instigate an annual or bi-annual festival of temporary or ephemeral artworks that relate to the natural environment. This will be partially funded from external grants.
11. Aboriginal artists will be actively encouraged to apply for all publicly advertised commissions, not only the two specifically referencing Noongar heritage and culture.
12. The City of Kalamunda should undertake a condition audit of all existing Public Art works and enhance budget allocation to ensure a program of regular maintenance undertaken by a conservator or professional Public Art remedial specialist.
13. As part of the above audit, the City should ensure that, in keeping with the Copyright Amendment (Moral Rights) Act 2000, all artworks have a plaque attributing the artists. The City should prepare a template for plaques so they are standardised.
14. The City should write and make available a Guide to Public Art for private Developers, to ensure they are fully aware of key requirements within this Master Plan, the Public Art Policy and Local Planning Policy 26 and provided them with a blue print for the artist commissioning processes.
15. The City should actively work with and encourage private Developers to make bold and prominent statements with their commissioned artwork.

Materials

In Europe and America those iconic Public Art Works that visitors rush to visit come with a funded maintenance regime. This is not the case in Western Australia, where artwork is expected to be very low maintenance and cause little to no further cost once installed. Coupled with the harsh Western Australian climate of strong sun and UV light, often strong winds and salt atmosphere along the coast, this has resulted in Public Artworks that are overwhelmingly made from either naturally rusted Corten steel, marine grade aluminium, or anodized aluminium integrated into screens.

However, in commissioning artwork for the City, especially the Hills suburbs, eastern rural communities and villages and suburban parklands there should be a

strong emphasis on more natural materials such as wood, stone, clay or even concrete as depending on the mixture some beautiful terrazzo stone finishes can be revealed. Although stone, high fired clay and concrete are very durable and low maintenance, wood requires a commitment to ongoing oiling.

In the 21st Century the digital age constantly presents artists with new opportunities to extend their oeuvre of media, materials, fabrication and design techniques. Notwithstanding the emphasis on the environment and natural materials, there will be opportunities for artists to use new technology, sound, and light. This will be especially applicable for artworks in newer developments, or laneways or other urban developments, such as shopping centres.

5.1 Safety

Safety is of paramount importance in the public domain. Public Art Works should not:

1. Be easily climbable over a height of 1metre unless surrounded by soft-fall material such as rubber, grass, or wood chips;
2. Have moving parts under 3 metres from the ground;
3. Be able to trap limbs or fingers or toes;
4. Have any sharp point or dangerous protruding parts; or
5. Present a trip hazard on the ground.

5.2 Universal Access

While it is not possible to cater for all ages and abilities in every Public Artwork, it is important to ensure that some that are tactile, at wheelchair height or in non-visual media, such as sound.



Proposed sites for Public Art below are within the control of the City, or for new private developments where the City may be able to work with the Developers or groups of Developers to assist with placement. Where possible, the City should encourage bold and prominent statements in new developments.

There are no nominated sites for permanent Public Art in existing shopping centres, on roads managed by Main Roads WA, or forests and national parks managed by the Department of Biodiversity, Conservation and Attractions as this would require the permissions and cooperation of those owners or Government Departments. This may be possible with owners of shopping centres or the Department of Biodiversity, Conservation and Attractions, but is highly unlikely with Main Roads WA, as they do not commission three-dimensional artworks on road reserves.

Sites have been selected to ensure that, as far as possible, there is a spread of artwork across the City, however, Public Art opportunities in eastern rural areas are more limited because of narrow roads and small public open spaces. The potential Public Art location is at the intersection of Canning and Pomeroy Roads in Carmel and the potential development in Pickering Brook, (subject to the outcomes of the Pickering Brook Taskforce) may help to correct this. The developer will be expected to follow the recommendations of this Master Plan.

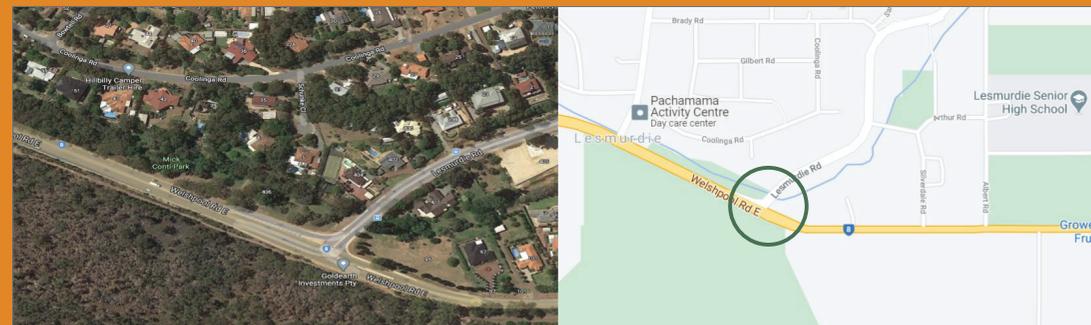
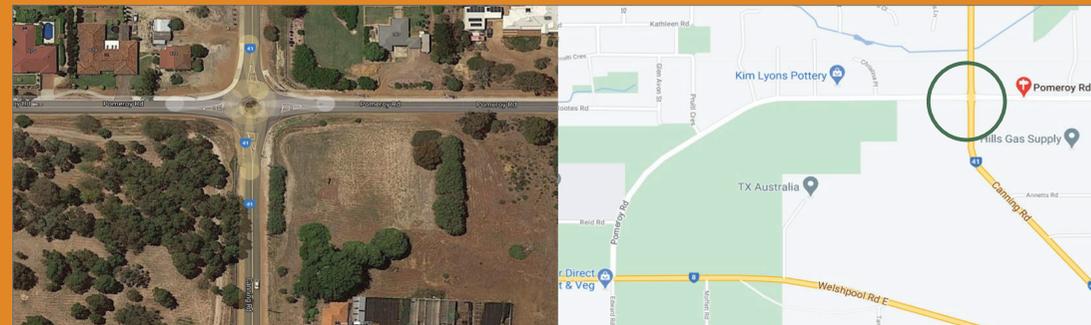
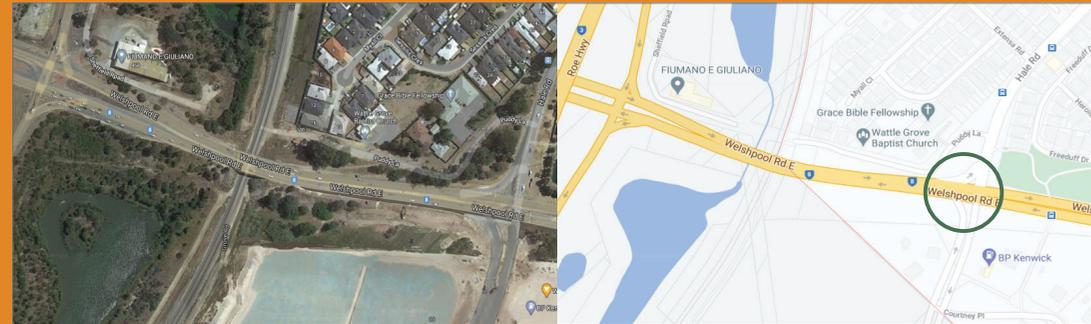
Funds for Public Artworks will become available incrementally from monies held in the Public Art Fund from cash in lieu contributions from Developers. The budgets below are based on current reasonable budgets for Public Art, as applicable in 2021 ex GST. They are intended to be a guide for planning and budgeting within the City.

Budgets for potential artworks should be reassessed annually to allow for GDP rises. Costs associated with engaging a Public Art Coordinator, if applicable, will be additional; allow for an additional 10%.

As a guide to the size of artworks:

1. Large-scale works can generally be defined as being in excess of 3m high.
2. Medium-scale works are generally pedestrian height and between 1m – 2m high.
3. Small-scale works are generally under 1m high, and may be quite discreet and hidden, awaiting discovery.





6.1 Large-scale Iconic Works

Large-scale works can be defined as generally being over 3m high; being clearly seen from a distance and often acting as way-finding elements.

6.1.1 Entry to the City at Wattle Grove

A large iconic work positioned in the Woodlupine Reserve near the intersection of Hale and Welshpool Roads. This should be by a Noongar artist and describe one or more aspects of Noongar life and culture. This should be a priority for the City when funds become available and could be expected to cost \$150,000.

6.1.2 Entry to the Eastern Rural Areas at the intersection of Pomeroy and Canning Roads

This artwork can be positioned in the roundabout at this intersection and should thematically reflect the eastern rural suburbs. Tourism signage is present in the area and will need to be considered by the artist in relation to the artwork. The Heidelberg Aged Care Facility is proposed for this location and it may be possible to connect aesthetically and thematically with the integrated art for the Facility.

This should be an immediate priority for the City when funds become available and could be expected to cost \$100,000 - \$150,000.

6.1.3 Entry to Lesmurdie at the intersection of Welshpool and Lesmurdie Roads

This artwork could be positioned at the apex of the Mick Conti Park, so that it is clearly seen as cars slow to turn into Lesmurdie Road.

The sculpture would be expected to cost \$100,000 - \$200,000 and is not an immediate priority for the City.



6.1.4 Intersection of Logistics Boulevard and Courtney Place, Wattle Grove

This is a private development area, and the City will likely receive multiple Development Applications. If possible, the City should encourage the Developers to contribute cash-in-lieu of the Public Art requirement so that the City can consolidate the funds to commission a significant and bold work. The artwork may have a more industrial theme and even use new technologies.

The artwork could be expected to cost \$150,000.

6.1.5 Future Shared Street and Civic Space

If the future Shared Street and Civic Space at the intersection of Haynes and Railway roads, Kalamunda eventuates, there should be either a Welcome Statement or a work about the Aboriginal story behind the name Kalamunda or both, by a Noongar artist. The artwork should be an integral part of the development of the Civic Space and the proposal is that as well as being vertical, it can occupy some of the ground plane, and/or encompass lower horizontal planes. The height, although commanding should be in proportion to and not in excess of local building heights.

This will be a priority for the City if and when the Shared Street and Civic Space eventuates. The artwork could be expected to cost \$200,000.

6.1.6 Proposed Pickering Brook Development

If this development eventuates, the City should work closely with the Developer to ensure a bold and innovative approach to Public Art that reflects the forest and rural surrounds. No budget proposed at this stage.

6.1.7 Entry to the Forrestfield/High Wycombe Industrial Area on Berkshire Road (close to Roe Highway), Dundas Road intersection with Berkshire Road and also on Milner Road intersection with Sultana Road West.

Given the significance of the industrial area to the City and employment generation, the opportunity through cash in lieu contributions to provide public art in entry locations to the industrial area will enhance the experience for all persons who visit the area.

6.2 Parklands

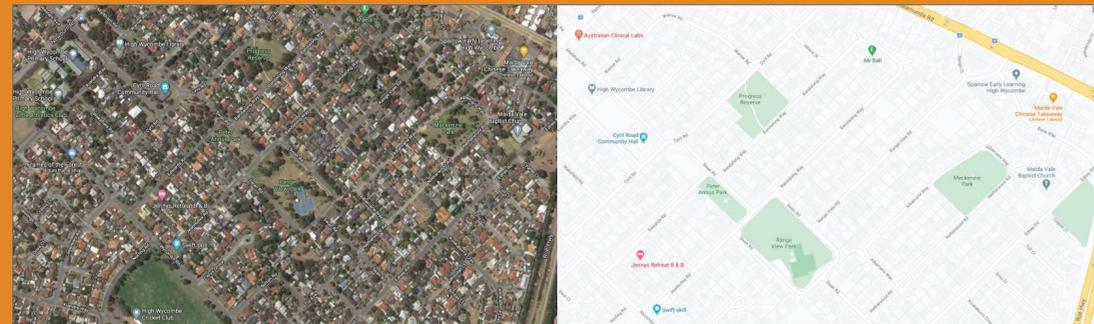
There is a plethora of beautiful parklands throughout the foothills suburbs, with proposed Master Plans for upgrading the Ray Owen Reserve (Lesmurdie), Scott Reserve (High Wycombe), Maida Vale Reserve, Cambridge Reserve (Forrestfield) and Stirk Park (Kalamunda). Each Master Plan should allow for a minimum of \$100,000 for small-medium scale interactive artworks interactive, child friendly artworks, suitable for touch and experience. In some places, artworks may act as informal seats or resting places.

6.2.1 The Public Green Space between Maamba and Coyong Roads, Wattle Grove Connecting to Hartfield Park

This beautiful trail has many discreet areas for placing small to medium artworks, to be 'discovered'. These are desirable, but not an immediate priority for the City. Artworks can be expected to cost \$100,000.

6.2.2 From Range View Park, through Peter Annus Park, Progress Park to natural bush around the High Wycombe Library

There is a trail of parklands, man-made and natural that meanders on the southern side of High Wycombe, parts of this are lush and other parts need some care and attention. Nevertheless, this lengthy green space is clearly used by locals. Small scale, interactive works could present a trail through but if funds for this do not permit, works might best be placed at either end in some of the natural bushland near the Library and Community Hall and near the Tennis Club. These are desirable, but not an immediate priority for the City. Artworks can be expected to cost \$150,000.



6.3 Urban Improvements

Outside of Kalamunda, most of the central urban infrastructure is in shopping centres owned by other parties. It may be possible to negotiate with landowners for the inclusion of small - medium sized functional artworks, such as seats positioned in heavily used areas.

6.3.1 Lighting Artworks

Lighting artworks assist with public safety. Taking impetus from the City of Vincent Light Box Laneway Gallery, in association with shopping centre owners and managers, the City could commission a series of Light Box artworks and/or small-scale projections from one or more Gobos for shopping centres.

The advantage of these simple technologies for temporary artworks is that the hardware is relatively cheap and simple to install and once there, the artwork can be rotated regularly for fairly small fees. The projects are especially suitable for younger and emerging artists, or those artists who work in ways not suitable for other Public Art commissions. This could also include writers.

\$100,000 for initial hardware and then \$1500 per artist for a design, estimated at \$9,000 per annum. Most shopping centres will have a budget for community out -each that could be a partial contribution to this, and the City should investigate this option.

6.3.2 Kalamunda Central Mall

The Kalamunda Central Mall will be upgraded during 2020/2021.

It is essential that to ensure maximum impact and integration, Public Art is considered during the concept phase for the redevelopment. Ideally, an art coordinator or artist would be engaged to work directly with the planning team to scope the artworks.

Budgets will be determined as part of the budget breakdown for the development but as a minimum:

6.3.2.1 Canopy

Without LED: \$150,000.

With LED: \$300,000.

6.3.2.2

Seating and other furniture: \$150,000.

6.3.2.3

Ground plane artwork: \$75,000.



6.3.3 Haynes Street - Kalamunda

This street is heavily used by pedestrians. Two small to medium scale artworks (no more than 1.2 m high) could be positioned on both sides of the street. As many of the pavement set backs and small gardens in these areas are privately owned, the exact locations may need to be negotiated with property owners.

This is not an immediate priority for the City and can be expected to cost \$150,000 for 4 small sculptures.



6.3.4 High Wycombe Transit Orientated Development Precinct

This precinct, based around the new Train Station, will be developed to accommodate higher-density mixed use activities. This presents an array of future integrated Public Art opportunities to be further explored as civic, commercial and residential development projects are advanced.



6.3.5 Seating

The City could commission an artist to design one or more seats that can be produced on an 'as needs' basis for parks and streets as improvements are made. The seats will be distinctive and be a signature for the City.

\$15,000 Artist's commission fee for design and documentation

\$20,000 per seat

As a small design fee, this is something the City could initiate immediately.

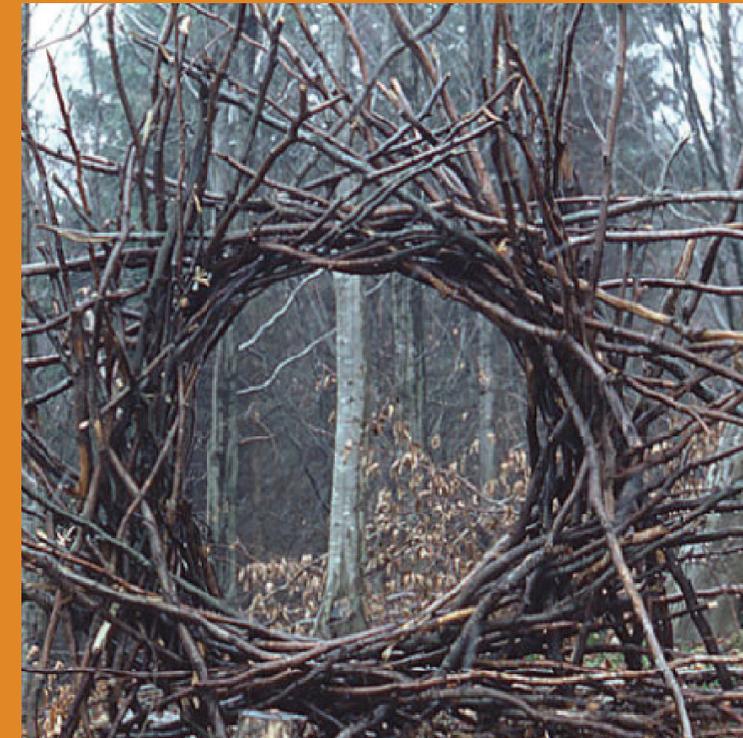
An annual or bi-annual temporary and ephemeral artwork festival, celebrating the forest will be an asset to the City of Kalamunda art community as well as the wider Perth art community. It will encourage tourism and, hopefully attract large crowds into the City in the way that Sculpture by the Sea, Cottesloe has done.¹⁵

The artworks should reflect the forest and walking trails and also appeal to the cyclists that visit the area. The trail will be of temporary artworks made from natural materials, and might start in the foothills, head up the escarpment and then meander through the edge of some forest areas into the rural east. As the artworks will be designed to disintegrate naturally into the landscape, it should be relatively easy to gain appropriate permission from other government authorities. The Zig Zag Scenic Trail would be the most suitable site, but the Festival could extend beyond into the forest or down into foothills and parklands.

The recommendation is that the trail is funded separately to permanent artworks, and that sources are sought from other government bodies and organisations to augment the City's contribution. The cost of commissioning temporary artworks is low, especially if artists are able, with appropriate permission, to forage in local parks for materials.

There is potential for collaborating with other arts organisations such as Understory in Northcliffe and Lost Eden Creative in Dwellingup to form a Forest Art Trail alongside the Silo Art Trail.

Although the cost of artworks will be relatively small, taking into account publicity and the potential for bringing in an international or nationally renowned environmental artist to produce works and give workshops and talks, the City should look at a minimum cost of \$500,000, of which they will need to contribute at least 1/3rd and raise the remainder from grants and other private sources.





In keeping with the City of Kalamunda Public Art Policy and Local Planning Policy 26 – Public Art Contributions, contributions to Public Art will be required for all commercial developments (including those initiated by the City) over a cost of \$500,000, capped at \$250,000 per development.

Developers will have the choice of either expending the money on work they commission, subject to the approval of the City, or paying a cash-in-lieu contribution to the City's Public Art Fund.

8.1 Handbook for Developers

To assist Developers who decide to commission their own artworks, the City will produce a Handbook for Developers that will include:

1. Information from the Policy on what constitutes Public Art;
2. Information from the Policy regarding the definition of a professional artist;
3. A summary of relevant information from this Master Plan (themes, materials, safety requirements);
4. Procedures for the commissioning process;
5. What the costs associated with the production of Public Art may include; and
6. A list of the requirements for the art for the Design Approval (concept drawings, technical drawings, details of materials, fixtures, fittings and a preliminary maintenance report).

8.2 Engagement of a Public Art Coordinator

Developers will be encouraged to contract a Public Art Coordinator rather than try to manage projects themselves. The City can provide a list of suitable Public Art Coordinators for the Developers information but cannot recommend one above the others.

Australia Council for the Arts.
International Arts Tourism – Connecting Cultures.
Australia Council for the Arts. 2018

Baxter, Maggie
Kalamunda Town Centre Public Art Strategy
2010

Business Destinations, March 7 2017

City of Kalamunda.
Kalamunda Clean and Green. Local Environment
Strategy. 2018 -2020.

City of Kalamunda.
Innovate Reconciliation Action Plan. 2019

City of Kalamunda.
Kalamunda Activity Centre Plan.
Draft. March 2019

City of Kalamunda.
Local Planning Policy- 26 - Public Art Contributions
(LPP26). 2019

City of Kalamunda.
Public Art Policy (Draft).
2019

City of Kalamunda.
Public Open Space Strategy. 2018

Darrah, Kim.
The Art Effect.
Business Destinations. March 7, 2017

Franklin, Adrian.
Art Tourism: A New Field for Tourist Studies
Tourist Studies. December 2018

Martin-Chew, Louise.
Public Art: Creativity as catalyst for Economic Success
AUP News, February 23 2020
www.uapcompany.com/news

Van der Merwe, Jude
Valuation report on artworks owned by the City of
Kalamunda. March 2020

www.forecast.id.com.au
www.publicsilotrail.com
www.understory.com.au
www.vincent.wa.gov.au/lanewaylightboxes

Appendix A
List, map of locations of existing Public Art

Appendix B

¹ The Art Effect by Kim Darrah. Business Destinations, March 7th 2017

² City of Kalamunda. Creative Communities: An Arts Strategy. 2019

³ City of Kalamunda. Local Planning Policy No.26 – Public Art Contributions.

⁴ Lance Fung, quoted in the Art Effect by Kim Darrah.

⁵ The East Perth, Subiaco, Midland, and Armadale Redevelopment Authorities, which all amalgamated into the Metropolitan Redevelopment Authority in January 2012, which has now merged with Landcorp to form DevelopmentWA.

⁶ The Angel of the North has become a symbol of northeast England. The iconic statue has been credited with accelerating the pace of development in Gateshead, with an increase in investment, business activity and employment. In Chicago, the Millennium Park project was initiated as a cultural precinct in 1998. In terms of the Park's economic impact, Edward K. Uhlar wrote for the Greater Philadelphia Regional Review (Winter 2000) that, while Millennium Park opened in 2004, its impact on Chicago's economy was evident during its development years. "Real estate values and the property tax base were enhanced as early as the spring of 2000 when it was reported that a Michigan Avenue commercial building was sold for ...more than double what the seller purchased it for six years before (quoted in UAP News: Public Art: Creativity as Catalyst for Economic Success).

⁷ Quoted in UAP News: Public Art: Creativity as Catalyst for Economic Success

⁸ Statistic taken from: forecast.id.com.au/kalamunda

⁹ Noongar and settler background and history provided by Nicole O'Neil, City of Kalamunda

¹⁰ Artwork by GAP (George Domahidy, Andrew Cruickshank, Pavel Perina), commissioned by Salini Impregilo NRW Joint Venture on behalf of the Public Transport Authority.

¹¹ The City of Kalamunda. Kalamunda Clean and Green. Local Environment Strategy. 2018 -2028. PP 6-7.

¹² The valuation report by Jude van der Merwe submitted to the City of Kalamunda in March 2020 identified 14 Public Art works, and an addendum noted some works no previously on the asset register and others with significant maintenance requirements.

¹³ This does not need to be large, elaborate or expensive. A copy of a State Government Percent for Art plaque is attached as Appendix B

¹⁴ At the time of writing this Master Plan, Sculpture by the Sea, Cottesloe has an uncertain future. Reliance of selling artworks has caused a funding shortfall, along with lack of support from local sources.

All images of artworks were supplied by the artists except those on pages 5,9,50,54, and Wirin on page 34, which were downloaded from the Internet. Maggie Baxter took the image on page 25 when she was in Cairns. She also took all the images of parks and the natural environment in the City of Kalamunda in this document.

Front Cover - Kati Thamo. Table Rock. Sand blasted Albany granite. Denmark Health Campus.

Inside Cover - Loreнна Grant. Pulchella's Stone. Recycled wood and granite. Narrogin Health Campus.

Pages 3 and 4 - Sharyn Egan with Chaney Broderick Architects. Shade Structure. Scarborough Beach redevelopment.

Page 5 - All artworks are part of the Forest of Dean Sculpture Trail, UK.

Page 5 - Left side: Kier Smith. Iron Road. Recycled jarrah railway sleepers.

Page 5 - Upper right: Natasha Rosling. Threshold. Pigmented concrete cast from moulds taken from local underground rock faces.

Page 5 - Lower right: Cornelia Parker. Hanging Fire. Cast iron.

Page 9 - Left side: Peter Hill. Competitive Ground. Wood constructions. Understory Sculpture Trail. Northcliffe.

Page 9 - Centre: Nat Williamson. Sundew. Metal pipe, steel rod, laser cut steel, glass nuggets, silicon, gloss enamel paint. Understory Sculpture Trail. Northcliffe.

Page 9 - Right side: Judith Forrest. Untitled artworks. Cast bronze, painted. Linear Park, Rehabilitation Centre, Fiona Stanley Hospital. Part of a series of artwork along the park.

Page 11 - Warren Langley. Towers of Memory. Laser cut steel, polycarbonate, LED lights. Midland Railway Workshops redevelopment.

Pages 13 and 14 - Sharyn Egan. Kep Kalyakoorl - Water Forever. Painted mural, detail. Hamilton Road Bridge underpass, Subiaco.

Page 15 - Steve Tepper. Town Plan. Etched copper and aluminium. Midland Square.

Page 18 - Monique Tippett. Forrest Stand. Burnt jarrah and aluminium. Shire of Augusta Margaret River Council Offices - forecourt.

Page 22 - Judith Forrest. Details as for Page 9.

Page 24 - Upper images: Mark Datodi. Hull and Harvest. Cast concrete seedpod seats. Broome Senior High School.

Page 24 - Lower images: Adrian Jones and Michele Theunissen. Untitled cast concrete telephone cables and sacks of wheat celebrating the history of Lake Grace. Lake Grace.

Page 25 - Artist unknown (may be Kawanji Brady). Gobo artwork, Shields Street Mall, Cairns, Queensland. One of a series.

Pages 27 and 28 - Don Walters. Flock. Recycled wood and paint. Edith Cowan University, Churchlands Campus redevelopment.

Page 29 - Upper left: Loreнна Grant. Untitled bird box sculpture. Edith Cowan University, Churchlands Campus redevelopment.

Page 29 - Upper right: Monique Tippett. Details as for Page 18.

Page 29 - Lower left: Jon Tarry. Wavelength. Aluminium, paint. Margaret River Senior High School.

Page 29 - Lower right: Stuart Green. Night Falling. LED lights with unknown metal. Port Hedland.

Page 30 - Laurel Nannup. First Contact. Cast aluminium. Elizabeth Quay.

Pages 31 and 32 - Upper images from left to right: Andrew Stumpf. Breathing Figures. Carved granite. Cannery Arts Centre, Esperance. Arif Satar and Audrey Fernandes Satar. The Cores. Hand-made ceramics and basalt. South West Metropolitan TAFE, Henderson Campus. Monique Tippett. Untitled seats carved from found Jarrah wood. QEII Medical Centre Mental Health Facility. Matthew Ngui. falling from heaven to earth, the shooting stars. Computer programs and LED lights. State Theatre Centre.

Pages 31 and 32 - Lower images from left to right: Judith Forrest. Mary Lindsay's Hat and Gloves. Mary Lindsay Park, Yanchep. Nic Compton. Untitled totem. Carved wood. Kalamunda Hospital. Sandra Hill and Jenny Dawson. Pinjah. Hand-made ceramic tiles. BHP Water Playground, Elizabeth Quay. Perth. Warren Langley. Connect 'us'. Rotation moulded polyethylene and LED lights. Kings Square, Perth.

Pages 33 and 34 - Upper images from left to right: Mark Datodi and Steve Tepper. Sting Rays and Seagrasses. Aluminium. Comet Bay Senior High School Stage 2. Loreнна Grant. Untitled seat (one of a series). Recycled Jarrah wood and granite. Narrogin Health Campus. Alister Yiap. Stepping Stones. Cast concrete. Behind 140, William Street, Perth. Tjyllyungoo Lance Chadd. Wirin. Cast iron. Yagan Square, Perth.

Pages 33 and 34 - Lower images from left to right: Jahne Rees and Rob McCulloch. Swimming In The Shade Of Days Gone By. Recycled jarrah poles and laser cut aluminium. Brighton Plaza, Mandurah. Anne Neil. Untitled group of cast bronze butterflies. Private development, Perth. Daniel Easton. Untitled sculpture (one of a series). Aluminium, steel, wood, paint. Willetton Senior High School. Rod Garlett, Richie Kuhaupt, Fred Chaney. Koorden. Cast Bronze. Kings Square, Perth.

Page 35 - Kati Thamo. Forest stones. Sand blasted rocks with cast bronze animals - detail. Understory Sculpture Trail, Northcliffe.

Page 36 - Upper left: Anne Neil. Untitled play objects. Painted aluminium. Ivy Watson Playgorund, Kings Park, Perth.

Page 36 - Upper right and lower right: Judith Forrest. Untitled artwork. Cast bronze, painted. Linear Park, Rehabilitation Centre, Fiona Stanley Hospital. Details from a group of works within a series along the park.

Page 36 - Lower left: Judith Forrest, Everything Old Is New Again!. Cast bronze, painted. Mount Lawley Primary School. Part of a series of works throughout the campus.

Page 37 - Loreнна Grant. Ephemeral nest artwork. Place unknown.

Page 38 - Anne Neil. I Once Stood Here. Marine grade aluminium with internal up lighting. Allendale Square, Perth.

Pages 39 and 40 - Sandra Hill and Jenny Dawson. Pinjah. Hand-made ceramic tiles. BHP Water Playground, Elizabeth Quay.

Page 42 - Andrew Stumpf. Breathing Figures. Carved granite. Cannery Arts Centre, Esperance.

Page 50 - Left image: Nadiia Rebrova. Title unknown. Lightbox Laneway Gallery. City of Vincent.

Page 50 - Right image: Kawanji Brady. Design for Gobo art project, Shields Street Mall, Cairns, Queensland

Page 52 - Upper image: Artist or designers unknown. Community seating and garden, Colin St., West Perth.

Page 52 - Lower image: Alister Yiap. Stepping Stones. Cast concrete. Behind 140, William Street, Perth.

Page 54 - Andy Goldsworthy. Title unknown. Woven wood. Ephemeral artwork, location unknown.

Page 55 - Loreнна Grant and Alan Clarke. Untitled artwork in a series of four. Cast acrylic. Swarbrick Forest, Walpole.

This list is of public art owned by the City of Kalamunda either through commissioning or donation. The works are listed on the City's Asset Inventory or were identified by Jude van der Merwe as part of an audit of the City's artwork collection in early 2020. It does not include any public art commissioned by other entities, such as the State Government.

Cedar Prest, Judy Kotai and the Kalamunda community. Window. Leadlight glass. Kalamunda Library, Railway Road, Kalamunda.

Kalamunda Stained Glass Group (Anne Atherton, George Cobb, Gail Lodge, June Slattery, Bev Morris). Window. Leadlight Glass. High Wycombe Library, Markham Way, High Wycombe.

Vic Markovic Sculpture - family group. Cement fondue. Railway Road adjacent to the City of Kalamunda Administration Building.

Unknown. Coat of Arms. Bronze relief. City of Kalamunda Administration Building.

Smith Sculptors. Sculpture - gumnuts. Cast Bronze. City of Kalamunda Administration Building - entry, Railway Road, Kalamunda.

Smith Sculptors. Sculpture / Fountain - gumnuts. Cast Bronze. Roundabout at the intersection of Kalamunda and Canning Roads, Kalamunda.

Smith Sculptors. Sculpture / Fountain - gumnuts. Cast Bronze. Roundabout at the intersection of Kalamunda and Newburn Roads, High Wycombe.

Smith Sculptors. Sculpture / Fountain - gumnuts. Cast Bronze. Roundabout at the intersection of Hale and Reynolds Roads, Forrestfield.

Kalamunda Senior High School students. Totem poles. Carved Timber. South Ledge, Golden Lookout, South Ledge Road, Paulls Valley.

Forrestfield Senior High School students. Totem poles. Carved Timber. Juniper Way Reserve, Dawson Avenue, Forrestfield.

Kath Wheatley with the local community. 'The Wogal' (sic) cultural interpretation. Glazed brickwork. Woodlupine Community Centre, Hale Road, Forrestfield.

Kath Wheatley and students from the High Wycombe Primary School. Pavement design and inserts. Carved brick. The island between the High Wycombe Recreation centre and the High Wycombe Primary School, Newburn Road, High Wycombe.

Lily Hope, David Walker and community art groups. Multi-form community art project. Rendered brick walls with ceramic inserts. 6 x welded steel screens. Amphitheatre with inserts in ceramic and brick. Brick stage with an insert of leaf patterns and retaining walls with community ceramic images. 4 x totem poles with ceramic. High Wycombe Recreation Centre, Newburn Road, High Wycombe.

David Walker (blacksmith) with local community. Pedestrian Bridge railings. Laser cut Corten steel. Hartfield Park - eastern end off Hartfield Road.

Matthew Harding and Malcolm Harris. 'Scarp' - Tower sculpture, entry screens (2) and seats. Tower - glass and metal. Screens - jarrah, glass and metal. Seats - granite. Zig Zag Cultural Centre, Railway Road, Kalamunda.

Walkers Steel Art. Sculpture - gumnut theme. Welded steel. Kalamunda Operations Centre, Raymond Road, Walliston.

Nicholas Compton. Sculpture - horse and whim. Carved wood. Town Square Gardens, Kalamunda.

Julie Parsons with Alison Cameron Brown. Sculpture - women's suffrage. Cast bronze. Town Square Gardens, Kalamunda.

B - Percent for Art Plaque

2mm 316#4 Finish Stainless Steel Plaque
Co2 Laser Etched / Clear Protective coating applied
4 x 5mm Corner Holes

210mm



160mm

