

City of Kalamunda Public Art Master Plan 2023



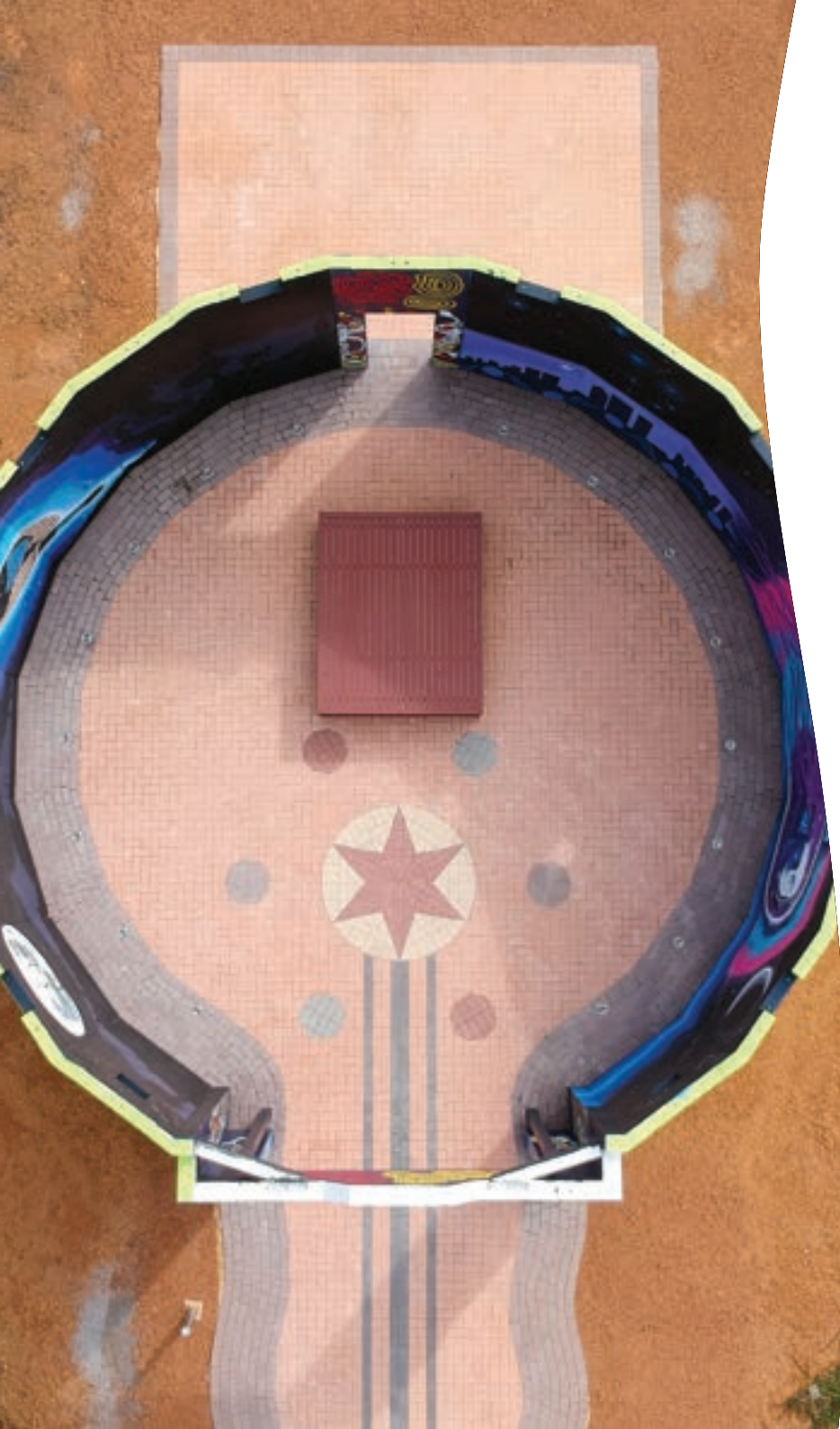
Acknowledgement of Country

We respectfully acknowledge the Traditional Owners, the Whadjuk Noongar People as the Custodians of this land. We also pay respect to all Aboriginal community Elders, past, present and future who have and continue to reside in the area and have been an integral part of the history of this region.



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Message from the Mayor

It is my great pleasure to inform you about an exciting initiative that will enhance our community and bring about a renewed sense of pride in The City of Kalamunda. I am delighted to introduce the Public Art Master Plan, a comprehensive strategy aimed at integrating art into our daily lives and enriching our cultural and natural heritage.

Public art has the incredible power to transform our built environment, creating more meaningful and engaging public spaces. It contributes to the aesthetic aspects of a place, elevating the experience of the built environment for all who encounter it. It fosters social cohesion, providing a means for us to connect and engage with one another, strengthening the bonds that make our community thrive.

Public art acts as a reflection of our community values, offering a glimpse into how we view the world at a particular point in time. It stimulates social interaction, inviting dialogue and active engagement rather than passive observation or indifference. Through public art, we foster collaboration between artists, architects, and all those involved in its development and installation, creating spaces that truly reflect the vision and diversity of our community.

Our commitment to public art extends beyond mere aesthetics. We recognise its potential to address social issues through temporary or ephemeral art, providing a platform for important conversations. By supporting public art, we generate economic opportunities for artists and our local industry, stimulating innovation in fabrication technologies and contributing to the growth of our creative economy.

One of the most significant advantages of public art is its ability to inspire learning, cultural awareness, and visual appreciation. By making art accessible to all, we provide impetus for further exploration and education, nurturing a vibrant and inclusive community.

Furthermore, the presence of public art has been shown to reduce vandalism and associated costs, as it instills a sense of ownership and respect for our shared spaces. It also stimulates cultural tourism, attracting visitors who are eager to experience the unique artistic offerings of our city.

As we embark on this exciting journey, I encourage you all to embrace and support the Public Art Master Plan. Let us celebrate the power of art to shape our community, foster connection, and enrich our lives. Together, we can create a vibrant, inclusive, and culturally rich City that we can all be proud to call home.

Sincerely,

Margaret Thomas JP,
City of Kalamunda Mayor





1.1. Introduction

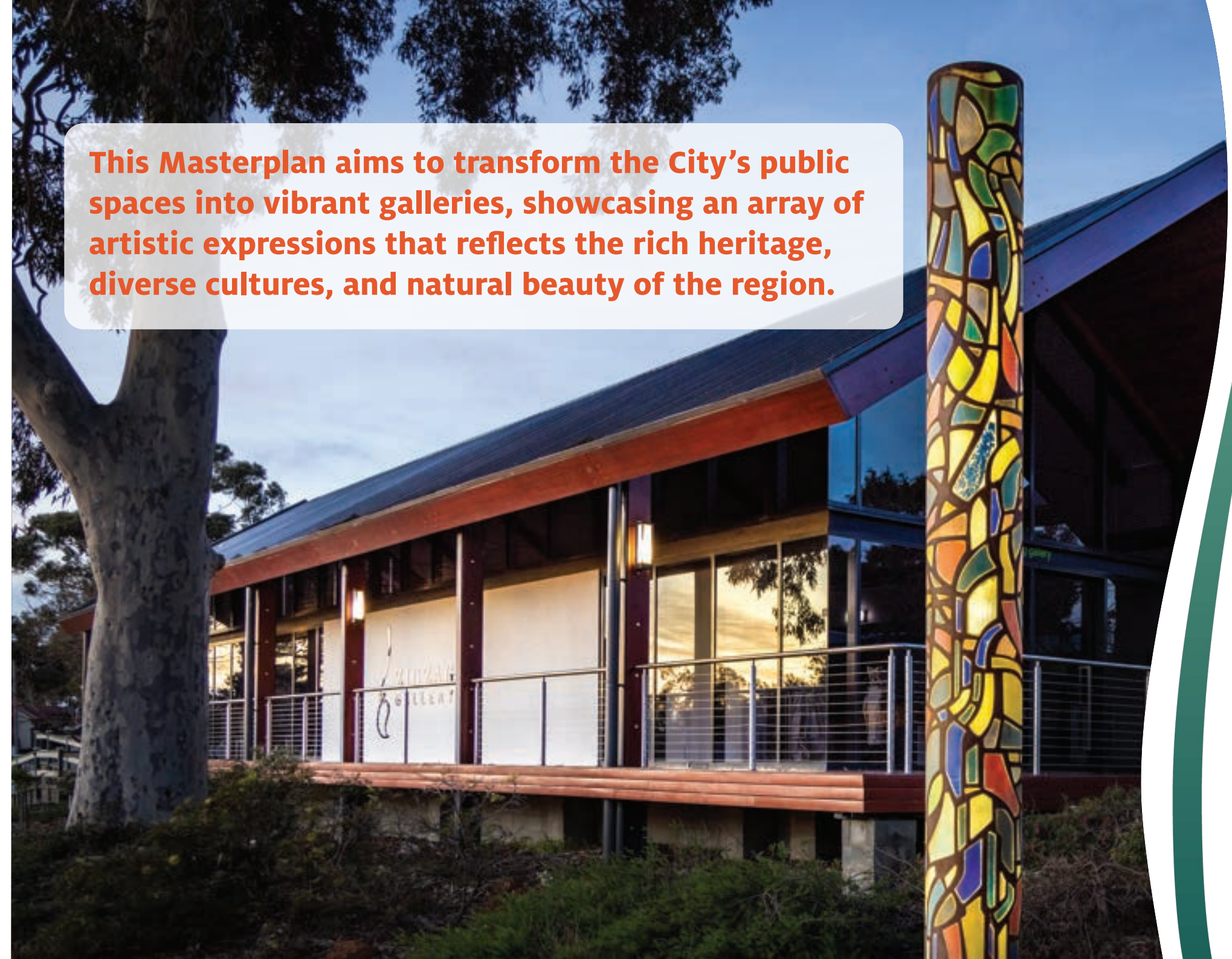
The City of Kalamunda has long been known for its vibrant and innovative art and cultural community, and its commitment to ensuring the arts are both celebrated and accessible to all in the community.

This commitment was further strengthened in 2019 following the adoption of Local Planning Policy No.26 - Public Art Contributions (LPP26), 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). Since its adoption, the policy has been embraced by developers to bring added life, colour and excitement to their developments through the contribution of public art.

In 2023 the City adopted the City of Kalamunda Arts and Culture Strategy 2023-2028, a strategy that champions three focus areas; Empower the Community, Economic Development and Build Capacity through arts and cultural initiatives and commitments. The Public Art Masterplan was developed to complement these themes.

The City is dedicated to the integration of public art within its urban fabric, recognising the power of art to inspire, provoke thought, and foster a sense of identity and belonging. The City has made public art a cornerstone of its urban planning and development efforts. This Masterplan aims to transform the City's public spaces into vibrant galleries, showcasing an array of artistic expression that reflects the rich heritage, diverse cultures, and natural beauty of the region.

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2.1. Public Art

Public art is art that is commissioned, leased, developed or acquired specifically for a given site; most commonly within the public realm. Occasionally public art can also be situated in an internal courtyard or within a building. Generally, this is when there is a public purpose associated with a site, such as a community facility, school, aged care facility, or hospital.

Public art can take various forms, whether it is an independent installation, integrated within buildings, or seamlessly blended into both constructed and natural environments like parks, pathways, plazas, and specified spots within the natural landscape. Public art is distinguished 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.

Public art is used to create a strong sense of place and community, encouraging viewers to view their surroundings in different and multi-faceted ways, as well as being inviting, interactive, or even fun.

Public art may be:

- Permanent with an anticipated lifespan of at least 30 years;
- Temporary with an anticipated life span of up to 10 years; or
- Ephemeral: in place for a few hours through to a few months.

Examples include (but are not limited to):



Stand-alone sculptural works of art



Artistic objects displayed or showcased in a public space such as a sculpture, or moving image projection

Murals, tiles, mosaics or bas-relief covering walls, floors and walkways



Multi-dimensional works which are freestanding or wall-supported



Community art projects coordinated by a professional artist



Artworks that identify or interpret a significant site, person, community, history or event such as an interpretive marker, heritage trail or monument



3.1 City Of Kalamunda

The City, located approximately 24 kilometres (under 30-minute drive) from Perth's CBD, graces the foothills of Perth's eastern suburbs and nestles within the Darling Ranges. This expansive area showcases not only natural bushland, astonishing vistas, and picturesque countryside but also boasts a rich history, a proud artistic heritage, and an abundance of fresh produce. It presents a wealth of recreational opportunities, inviting residents and visitors alike to explore bush walks and mountain bike trails.

Encompassing a substantial 324 square kilometres, the City spreads over a diverse landscape of rural expanses, state forests, and National Parks. Within this vast expanse, three distinct communities emerge: the eastern rural, the escarpment, and the foothills. Each individual suburb and township possesses its own unique identity and character, contributing to the tapestry of this multifaceted region.

With a population of just over 60,000 Kalamunda community of Kalamunda is a diverse and vibrant one, characterized by its unique blend of residents from all ages and backgrounds. The 2021 Census showed that Kalamunda was a growing area for families, with an increase in of over 400 Children aged 10 – 14 and over 250 adults aged 35 - 44. With the median age of the area being 40.

3.1.2 History

Of the 14 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.

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.



3.2 Existing Public Art in the City of Kalamunda

The City is home to a number of public artworks including but not limited to; 'Horse and Whim' by Nic Compton, 'Family Group' and 'The Secret' by Vic Markovic and most notably the Kalamunda Library Stained Glass window by Judy Kotai and Cedar Prest, designed and built in collaboration with the community. The City takes pride in these works and is committed to ensuring their longevity to allow the community to continue to enjoy them along with any new works commissioned in the future.

To ensure that all existing and prospective public art in the City will be available for future generations, as part of this Masterplan the City commits to;

1. The creation and implementation of a preventative maintenance plan for all of the City of Kalamunda Public Art assets;
2. Ensuring all newly commissioned public art pieces are provided with a maintenance and cleaning manual detailing how to best care for the artwork once installed;
3. Best practice in regard to public art including but not limited to
 - a. major repairs
 - b. moving/relocation of public art pieces
 - c. decommissioning of public art.

Please see Appendix 1 for examples.



4.1 Theme

Public art is unique in its ability to capture and respond to a place and its people at the moment of time it was created. Although prescribing key themes can ensure that public art throughout the City is cohesive, with thematic and aesthetic connections across all suburbs, this has the potential to create a one-dimensional approach to public art within the City, resulting in a lack of diversity, creativity and innovation in the City's delivery of public art.

The Master Plan identifies the vision for public art along with key areas where the public art would enhance the urban landscape, encouraging civic pride and community connection. Public art works in these areas will respond directly to the community and area within which they are located at the time of acquisition and/or commissioning, with artist briefs allowing for exceptional and innovative public art outcomes.

Focusing on the key themes of the Arts and Culture Strategy, public art commissions acquired by the City will be used as a tool to empower the community, enhance economic development opportunities and build capacity.

Public art is unique in its ability to capture and respond to a place and its people at the moment of time it was created.



4.2 Vision

To provide public artworks that:

1. Reinforce the unique qualities of the City as a whole along with individual areas and suburbs;
2. Reflect contemporary social culture within the City;
3. Inform and engage the community on 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



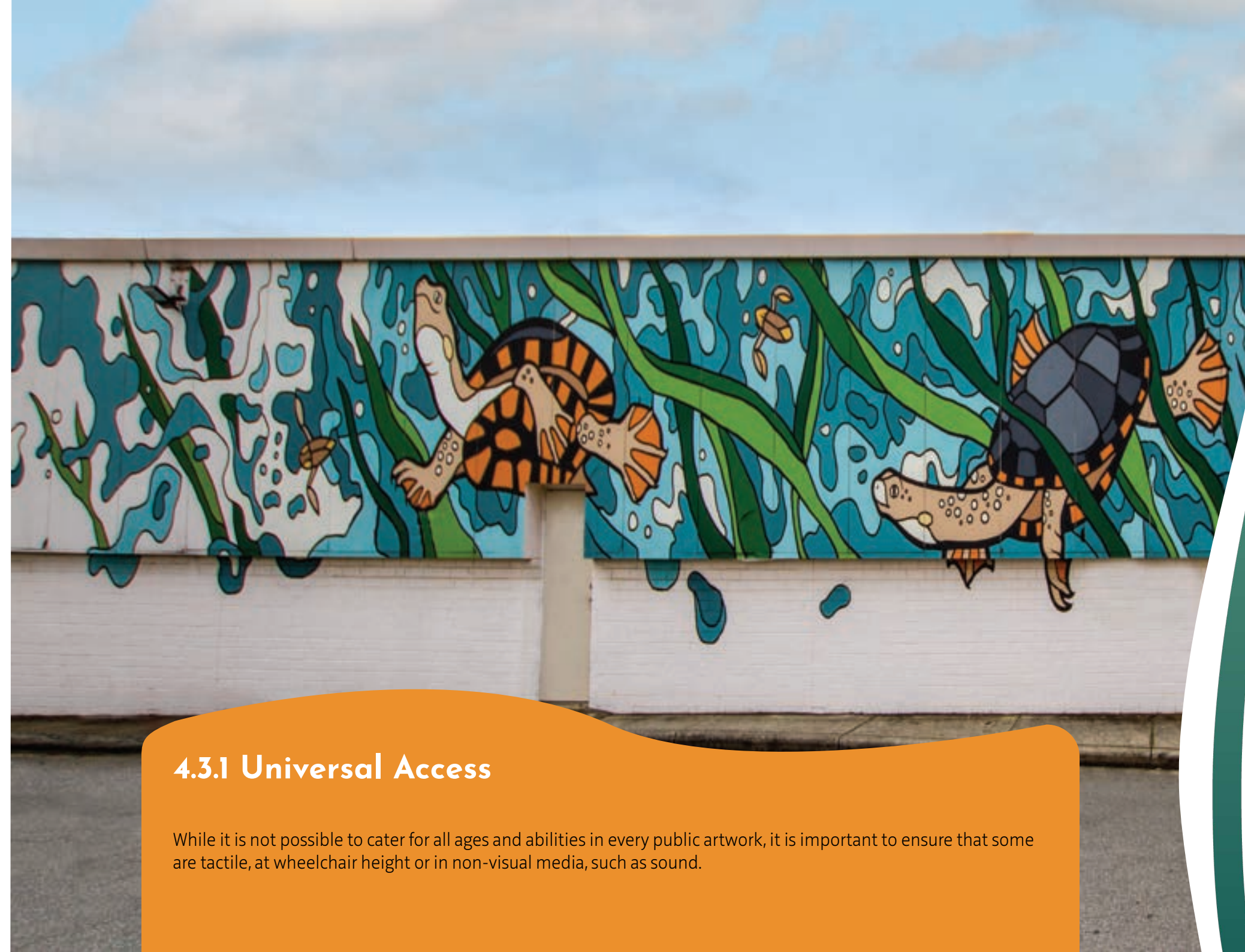
4.3 Access and Safety

Public art works must be accessible by the community. The City is committed to ensuring that Public art adds to the enjoyment of urban public spaces. Accessibility will be a key consideration in both the location and type of public art chosen during the commissioning of public art across the City, with the following principles considered:

1. The public should not be prevented from approaching any ground-level artwork by security features and other obstructions on site (locked gates, secure foyers, landscaping etc)
2. An artwork that is not accessible at ground level should be positioned to facilitate unobstructed viewing from multiple vantage points and created at a scale to ensure it can be effectively experienced from a distance

To ensure the safety of all people engaging with the City's Public Art Collection, public artworks in the City will not:

1. be easily climbable over a height of one metre unless surrounded by a soft fall materials such as rubber, grass, or wood chips
2. have moving parts under three metres from the ground
3. be able to trap limbs or fingers or toes
4. have any sharp points or dangerous protruding parts
5. present a trip hazard on the ground.



4.3.1 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 are tactile, at wheelchair height or in non-visual media, such as sound.

5.0 Definitions

Play-based public art

Play based public art enriches the play experience engaging children and families through creative and interactive elements integrated into play equipment.

"Kooyar" – Caversham South Primary School, 2020. Scape-ism, Oscar Martin Rees

Integrated public art

Integrated public art seamlessly incorporates artistic elements or installations within the design and structure of public spaces, enhancing the aesthetic and functional qualities of the environment.

Integrated public art at Perth Children's Hospital

Functional public art

Functional public art dissolves the boundaries of art, design, form and function to bring people of all ages together. It serves a practical purpose and has a utilitarian function, while also providing aesthetic value and engaging the community.

Image credit: Norbert Roztocki/moveart.swiss Used with permission

Large scale public art

Large scale public artworks are generally defined as being more than 3m in height or length.

Johannes Pannekoek, Divergent, 2017



Medium scale public art

Medium scale public artworks are generally of pedestrian height and 1-3m in length.

Horse and Whim, City of Kalamunda

Small scale and small-scale series

Small scale public artworks are generally under 1m in size. They tend to be discreet or hidden away, awaiting discovery.

Artworks in Central Mall, Kalamunda

Road mural base

Roadways are visually enhanced and transformed using specialised paints and techniques.

The Metrochromes, City of Melville. Image used with permission

Small scale murals

Small scale Murals on City infrastructure including, but not limited to Bus Stops, Signal and electrical boxes, bollards etc

Signal box, City of Kalamunda

Integrated footpath

Vibrant artworks can be integrated into footpath design, turning areas potentially devoid of colour or form into vibrant and engaging spaces.

Bibbulmun Track, City of Kalamunda

Public Art Masterplan



6.1 Key Sites and Artwork Budgets

Proposed sites for public art are within the control of the City, along with 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 will encourage bold and prominent statements in new developments. Locations have been selected to ensure there is a spread of artwork across the City.



6.2 City Wide Public Art Opportunities

Integrated artwork murals on cycle paths and roadways

Location	City Wide
Public Art Type Opportunity	<ul style="list-style-type: none"> • 20m – 100m sections of coloured cycleway to line the main roads • Public art on asphalt/ roadways in high-traffic areas • Proposed cycleway infrastructure to incorporate coloured geometric and figurative images and designs • High level of community engagement in the project • Opportunity for emerging artists as the commission is "design only" • Opportunity for first nations and Noongar artists
Objective	<ul style="list-style-type: none"> • Increase awareness of cycle infrastructure and potential usage • Reduce traffic-related accidents in high pedestrian areas on main roads • Public art to be integrated into the everyday • Use similar motifs and imagery across suburbs to create a sense of unity for the area

Small sculpture series

Location	City Wide
Public Art Type Opportunity	<ul style="list-style-type: none"> • Activation of open spaces • Small sculptures that show a story or lead people to explore new and different open public spaces • Targeted towards community / small children • Established public artist opportunity • Potential to collaborate with parks, heritage and conservation staff to deliver the project
Objective	<ul style="list-style-type: none"> • Small sculpture series that encourages exploration of the area • Add a point of interest to the area

Iconic large-scale sculptures

Location	City Wide
Public Art Type Opportunity	<ul style="list-style-type: none"> • The City to continue to identify areas where a large scale and iconic work could be situated • Iconic in nature • Opportunity for a well-established artists or artist collective
Objective	<ul style="list-style-type: none"> • Large sculpture that is a point of pride for the community • Tourist attraction • Add a point of interest to the area

Historical photographs and artworks on the facades of community encasements

Location	City Wide
Public Art Type Opportunity	<ul style="list-style-type: none"> • Sharing of old historic photos and news clippings about the areas where the bins may be situated to help tell our local stories
Objective	<ul style="list-style-type: none"> • Highlight local history and culture • Reduce vandalism and graffiti on City permanent bin encasements



6.2 City Wide Public Art Opportunities

Small-scale infrastructure murals

Location	City Wide
Public Art Type Opportunity	<ul style="list-style-type: none"> • High level of community engagement murals on electrical and signal boxes that represent the area and the local community • City can commission some mural boxes, while community groups and Town Teams can apply to paint their own boxes • Opportunity for emerging public artists and Noongar artists • Opportunity to extend to bollards and road barricades
Objective	<ul style="list-style-type: none"> • Reduction in vandalism and graffiti • Create a vibrant and connected community

Mural collaborations

Location	City Wide
Public Art Type Opportunity	<ul style="list-style-type: none"> • City to collaborate with business and private property owners to improve amenities with professional murals • Walls selected would need to face publicly accessible areas such as roadsides, lanes ways and fences
Objective	<ul style="list-style-type: none"> • Reduction in vandalism and graffiti • Create a vibrant and connected community • Increase community pride

Integrated footpath artworks

Location	City Wide
Public Art Type Opportunity	<ul style="list-style-type: none"> • Footpath renewal programs to incorporate public art • Footpath artwork can be purely decorative or include the history of the local area • Opportunity for emerging artists • Opportunities for foot path artwork include but are not limited to - <ul style="list-style-type: none"> » Pebblecrete and concrete colouring and patterning » Mosaic tiles » Cement reliefs » Bronze information images and plaques cemented into the concrete.
Objective	<ul style="list-style-type: none"> • Public art to be integrated into the everyday • Use similar motifs and imagery across suburbs to create a sense of unity for the area. • Sharing of local Noongar history and heritage • Sharing of local history • Education about flora and fauna in the area

Notes:

- All new infrastructure projects in the City will comply with the provisions of LPP26 – Public Art Contributions (LPP26).
- The City will look to identify where funds collected through LP26 can be combined with the City's public art projects to achieve high-impact public art outcomes beyond the required 1% as per the policy.
- Sites where identified additional public art funds will be spent to create large-scale iconic works that allow for the public to interact with the work in distinctive and thoughtful ways.



6.3 Site Specific Public Art Opportunities

Play-based public art

Location	Wattle Grove 'Cell Nine Area' – open space
Public Art Type Opportunity	<ul style="list-style-type: none"> Installation of play-based public artwork near the existing play equipment in the park Artist to lead engagement sessions with local children to create artwork around the theme of the local children's dreams, ambitions and passions Artist-designed climbing equipment, sensory play equipment, 'cubbies', tunnels, slides or swing sets
Objective	<ul style="list-style-type: none"> Create a public artwork which genuinely represents and involves the community's children Enhance the community's sense of ownership over the park Enhance the amenity of a well-utilised local park Provide a significant paid opportunity for an artist Engage children with incidental everyday interaction with public art

*Cell 9 is bound by Roe Highway, Tonkin Highway, Welshpool Road East and the Freight Line.

Medium scale public artwork

Location	Wattle Grove
Public Art Type Opportunity	<ul style="list-style-type: none"> Integrated with rest-stop areas Public artwork shelter Public art integrated into rest-stop furniture
Objective	<ul style="list-style-type: none"> Integrated public art that encourages truck drivers to Stop, Revive, Survive Provide amenity and beautify the entrances into the Wattle Grove industrial area Improve and enhance the experience for workers and visitors to industrial areas with contemporary public art Contemporary public art to be featured as dedicated entry statements to improve the public experience of industrial areas

Multiple opportunities. Play-based public art/ functional public arts

Location	Woodlupine Community Hub, Forrestfield
Public Art Type Opportunity	<ul style="list-style-type: none"> Multiple public art opportunities throughout the development as opposed to one statement piece. Opportunities to be explored in the early concept and design phase of the project Meet the City's LPP26 obligations Community engagement to seek advice from the community on the types of public art they would like to see at the new Woodlupine Community Centre Multiple public art opportunities to allow for a range of artists with varying skill levels to be involved in the project
Objective	<ul style="list-style-type: none"> Combination of functional and aesthetic artwork, iconic in nature that becomes synonymous with the precinct Create a public artwork which genuinely represents and involves the community's children Enhance the community's sense of ownership

Integrated public art

Location	High Wycombe Community and Aquatic Node
Public Art Type Opportunity	<ul style="list-style-type: none"> Multiple public art opportunities throughout the development as opposed to one statement piece. Opportunities to be explored in the early concept and design phase of the project. Meet the City's LPP26 obligations Community engagement to seek advice from the community on the types of public art they would like to see at the new High Wycombe Community and Aquatic Node Multiple public art opportunities to allow for a range of artists and levels to be involved in the project
Objective	<ul style="list-style-type: none"> Iconic contemporary public artworks that elevate the space Combination of functional and aesthetic artwork, iconic in nature that becomes synonymous with the precinct



6.3 Site Specific Public Art Opportunities

Play-based public art

Location	Pickering Brook
Public Art Type Opportunity	<ul style="list-style-type: none"> Installation of play-based public art Artist to lead engagement sessions with local children to create artwork around the theme of the local children's dreams, ambitions and passions Artist-designed climbing equipment, sensory play equipment, 'cubbies', tunnels, slides or swing sets
Objective	<ul style="list-style-type: none"> Create a public artwork which genuinely represents and involves the community's children Enhance the community's sense of ownership over the park Enhance the amenity of a well-utilised local park Provide a significant paid opportunity for an artist Engage children with incidental everyday interaction with public art

Functional public art

Location	Haynes Street Kalamunda
Public Art Type Opportunity	<ul style="list-style-type: none"> Invite established public artists to work with the engaged architects to create integrated public art that will create a sense of place, drawing on local themes identified in the Haynes Street redevelopment concept plans Functional public art elements to be integrated into the street design such as seating, overhead covering and or wayfinding Artwork made from durable, weather-proof materials that consider sun and heat
Objective	<ul style="list-style-type: none"> Add to the Town's heritage feel and local charm Help to create a unique sense of place

Large scale, iconic work

Location	Zig Zag Scenic Look Out
Public Art Type Opportunity	<ul style="list-style-type: none"> Large scale iconic immersive work at the top of the Zig Zag lookout Tourist attraction in the Perth Hills for Statewide, Interstate and International visitors
Objective	<ul style="list-style-type: none"> Create a high-impact art sculpture Revitalise and celebrate the Zig Zag lookout Positively activate the Lookout and the Zig Zag Scenic Drive Opportunity for an artist or team of artists to create a high-impact sculpture

Integrated public art

Location	Ray Owen Reserve, Lesmurdie
Public Art Type Opportunity	<ul style="list-style-type: none"> Multiple public art opportunities throughout the development as opposed to one statement piece. Opportunities to be explored in the early concept and design phase of the project Meet the City's LPP26 obligations Community engagement to seek advice from the community on the types of public art the community would like at the space Multiple public art opportunities to allow for a range of artists and levels to be involved in the project
Objective	<ul style="list-style-type: none"> Iconic contemporary public artworks that elevate the space Combination of functional and aesthetic artwork, iconic in nature that becomes synonymous with area

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.

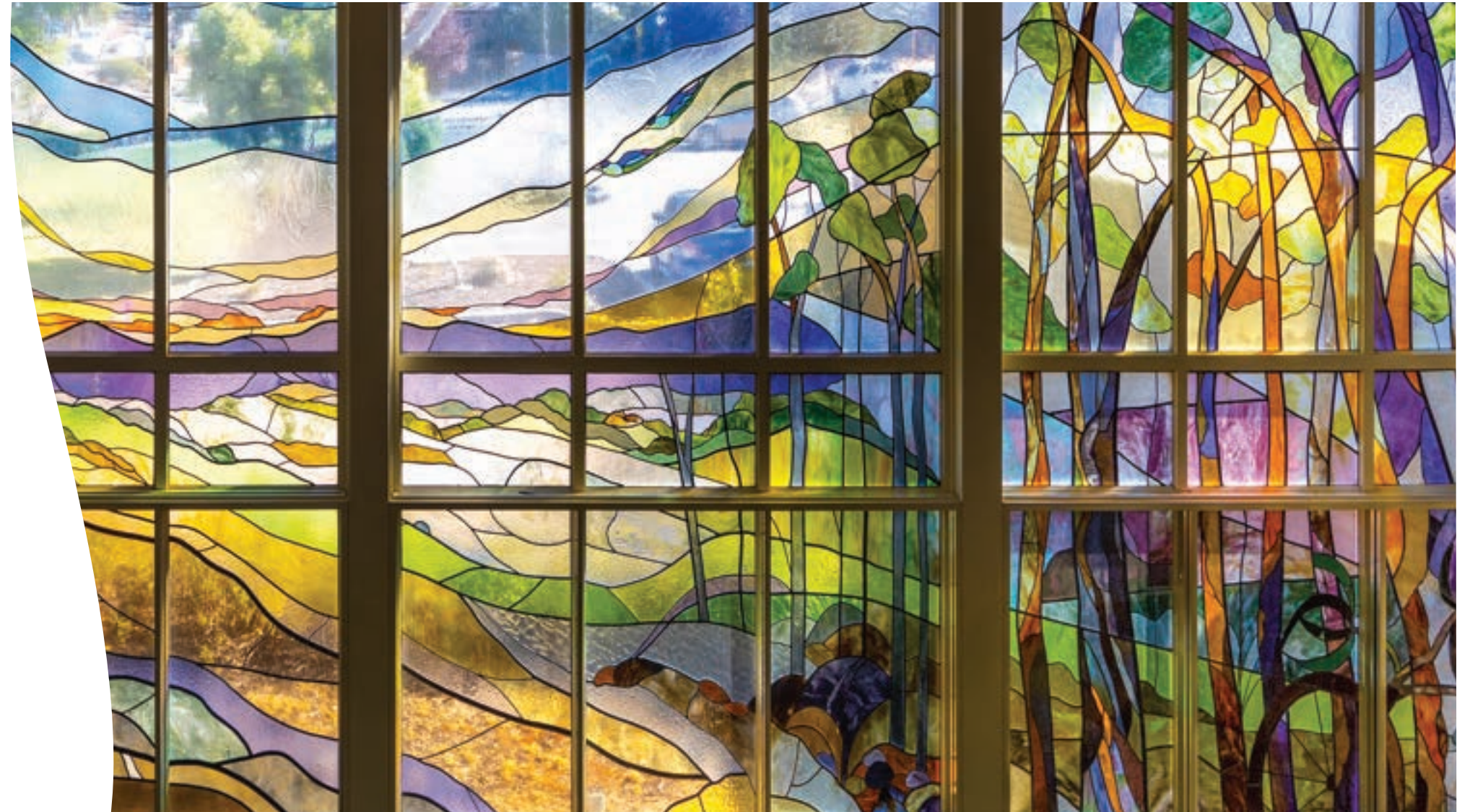
Cash-in-lieu funds should only be spent in the suburb where the contributing development is situated. There may be instances where developments closely adjoin other suburbs (such as Forrestfield/High Wycombe Stage 1 Industrial Area) and in such instances, consideration will be given to key public art locations specified in Section 5 – 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 5 – Key Sites and Artwork Budgets, cash-in-lieu funds should only be spent in the suburb where the contributing development is situated.

A photograph of a stone wall with the text "KALAMUNDA COMMUNITY CENTRE" engraved in large, dark letters. Below the text is a large, white and grey feather sculpture. The wall is set against a background of a building with blue and grey panels. The image is framed by a circular cutout with decorative wavy lines in orange, pink, and green extending from the edges.

KALAMUNDA
COMMUNITY
CENTRE

Appendix 1 - Public Art in the City of Kalamunda



1. Stained Glass Window, 1988, Kalamunda Library

Artists: Judy Kotai and Cedar Prest. Designed and built with the community.



2. The Secret, 1969, Library carpark

Artist: Vita (Vic) Markovic



3. Scarp 1 and Scarp 2, 2011, front of Library to Williams St and Railway Rd

Artists: Malcolm Harris and Matthew Harding



4. Community Art Mural, 2011, Kalamunda History Village

Artists: Pierre Capponi with Special Art students from Kalamunda Senior High School



5. Zig Zag Train Mural, 2013, Kalamunda History Village

Artist: Paul Moro



6. Light Beacon, 2011, Railway Road near Art Gallery

Artists: Matthew Harding and Malcolm Harris



7. Interpretative Noongar Pathway, 2017, Railway Road from ZZCC to Northern Terminus of Bibbulmun Track



8. Bibbulmun Spirit Poles, 2017, Northern Terminus of Bibbulmun Track

Artists: Sharyn Egan and Gordon Mitchell



9. Kindred Spirit, 2021, Kalamunda Community Centre, Jorgensen Park

Artist: Leanne Bray. Fabrication by All Metal Art



10. Family Group, 1978, City of Kalamunda Administration Building, 2 Railway Road

Artist: Vita (Vic) Markovic



11. Horse and Whim, 1993, Town Square Gardens

Artist: Nicholas Compton



12. Pioneer Women's Sculpture, 1999, Town Square Gardens

Artists: Julie Parsons and Alison Cameron-Brown



**13. Gumnut Fountain Series, Kalamunda 2003, Forrestfield 2004,
High-Wycombe 2008**

Artists: Joan Walsh-Smith and Charles Smith



**14. Community Art Project, High Wycombe Primary School
(High Wycombe Recreation Centre)**

Artists: Elly Hope and David Walker



15. Hartfield Park Foundation Gardens Wagyl

Artist: Perdita Philips. Designed and created in consultation with local Community



