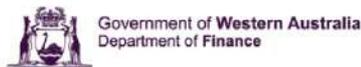


AUSTRALIAN HOCKEY CENTRE

PUBLIC ART STRATEGY



14th January 2025



INTRODUCTION

This Public Art Strategy provides a blueprint for the delivery of public art at the Australian Hockey Centre, herein referred to as 'the project'. This masterplan aligns with the State Government's Percent for Art Scheme, whereby public art will improve the quality of the built environment and the value of its public facilities.

This strategy recognises the diversity of its audience, together with the different, complex and demanding uses of the Hockey Centre's varied spaces. Public art integrated into the architecture and external spaces plays a vital role in shaping the experiences of the various spaces within this sport centre. The integration of public art within a sports environment as a workplace will also bolster the wellbeing of staff, promoting better relationships and creating facilities that promote physical and mental health and wellbeing for all users.

Western Australia through a competitive bidding process won the right to continue hosting the Hockey Australia National Centre of Excellence. The program has resided in WA since 1984 and has contributed to the strength of the sport in the state. The success of the bid was based on the principles of:

- excellence
- an environment that provides purpose-built world's best facilities for elite athletes to train and play throughout the year in a high-performance setting
- community connection
- support and nurture an immersive and integrated sporting community that promotes diversity, growth and connection.
- opportunities for new people to see the sport and existing members to see pathways for growth and excellence within the sport
- a support structure to enable athletes to perform at their optimum. Physical, social and environmental factors will be geared to provide the elite programs with all necessary facilities to maximise health, wellbeing and performance.

In preparing this strategy, consideration was given to the Hockey Centre's past, this centre redevelopment, the vision of this new centre, and the existing public art¹ on the site. Consideration was also given to the Hockey Centre's location within the grounds of Curtin University Bentley's campus. While building on the centre's present strengths and distinctiveness, the design team will create a new identity for the Hockey Centre, with innovative architecture and landscaping celebrating and responding to the unique flora, fauna and characteristics of the location.

The purpose of this document is to outline the strategy and options for the procurement of the public art for the Australian Hockey Centre. It is used as a guide and amended as agreed by the Art Committee and approved by the PCG.

In the following pages, the strategy outlines:

- introduction
- project and site context
- vision alignment – approach to public art for this project
- guiding principles
- policy alignment – Identifying the transparent and proven procurement and management processes of the West Australian Percent for Art Scheme and WA Buy Local Policy 2022
- Public Art Committee
- themes – conceptual approach for artworks
- artwork opportunities – artwork types, suggested themes and locations
- budget
- timeline

¹ A sculpture of a male hockey player is currently located at the Hockey Stadium.

- recommended procurement approach – information on the most cost-effective means of engaging artist team(s).



Looking east along the Central spine from the western entrance

The Australian Hockey Centre project objectives have been identified as:

- Wellness
 - Creates facilities which promote physical and mental health and wellbeing for all users
- Timeless
 - The facilities should be functional, efficient and have a timeless aesthetic quality
- Celebrate hockey
 - The site should weave hockey through all areas of the redevelopment. celebrate the sport of hockey in both formal and informal ways
- Venue of choice
 - The facilities provided should be of the highest quality for all types of hockey, local, national or international level. The site should be a venue of choice for the hockey community to use.

The Australian Hockey Centre’s vision is to:

- create a world standard facility for excellence
- create a facility that puts the player first
- create an elegant design that has timeless quality
- embrace the Australian hockey community
- exemplar of operational and maintenance efficiency
- create a site that becomes a hockey focused entertainment precinct
- exemplify Australian best practice sustainability
- support the growth of hockey

PROJECT SITE CONTEXT + HISTORY

The Australian Hockey Centre site is located within the Town of Victoria Park, with Kent Street to the west, Hayman Road to the north/east, and residential properties to the south of the site. The site is opposite Collier Park Golf Course in the north-west and Technology Park and South Metropolitan TAFE Bentley Campus in the north and north-east. The subject site is comprised of Lot 1884 reserved for ‘Public Purposes – University’ under the Metropolitan Region Scheme (MRS). Given that there are already hockey fields and associated facilities on the site as incidental to the purpose of the reserve, it is anticipated that additional facilities would be considered a suitable use within the reserve.

As the site has been home to Hockey WA and the national programs for approximately 40 years. As a result of that tenure there is considerable lived experiences which identify key themes and areas of the facility that work well and consequently limit the ability to grow and adapt as required.



Existing hockey field looking north

The site is not within an identified Environmentally Sensitive Area or on the State Register of Heritage Places. There are no registered Aboriginal heritage sites that impact upon the northern section of the site and the current hockey facility.

All new developments that about the 'Living Stream' a north-south orientated corridor which connects the greater Curtin neighbourhoods, are required to imaginatively engage with this key structuring landscape element. This ephemeral stream focusing on aquatic and ecological initiatives, including water management, water play and 'biophilic design', emphasising places that connect people and nature, and the creation of healthy and productive habitats for a contemporary community. The 'Living Stream' includes a shared pedestrian and bike path to support non-motorised movement as well as a series of varied destinations that provide diverse and engaging experiences.

The Living Knowledge Stream Guidelines were developed in partnership with Dr Noel Nannup² to provide a framework for how Curtin communicates the story of the Kujal Kela (twin dolphin) and Djiridji (zamia), which run throughout the campus, with visible markers and landscaping. The Stream provides a high amenity public domain and landscape, reinstating cultural connections and providing a platform for education, art, technology installations and integrated water sensitive infrastructure.

² (Syrinx, Nannup, 2017)

VISION AND GUIDING PRINCIPLES

	Vision statement	Clarification / benchmark	Priority*
1.0	A world standard facility for excellence	<ul style="list-style-type: none"> • A world class, highly functional training facility • Provides everything the athletes need to be successful • No excuses or barriers to high performance and levels of achievement • A place that is recognised for its high standard of facility and functionality • A place the athletes are proud of • Masterplan has considered future proofing as defined in this brief 	1
2.0	Create a facility that puts the players first	<ul style="list-style-type: none"> • Optimum facilities to support player development from community, state and national level programs • Aspirational pathways to the national team illustrated/implied • Support player wellbeing and social connections throughout hockey community • Is easy to use for all players, intuitive flow to the facility that works for hockey 	1
3.0	Create an elegant design that has a timeless quality	<ul style="list-style-type: none"> • Stands out as the 'home of hockey' • The design should be understated, have a clarity of purpose and be well executed at the planning and detailing level • The facility should be adaptable and flexible • Celebration of the national and state program successes 	1
4.0	Embraces the Australian hockey community	<ul style="list-style-type: none"> • Is the national epicentre for hockey with flagship Kookaburra/Hockeyroo programs front and centre • Caters for families, all ages and stages can experience hockey • Social life, people stay after the game and connect • Kids - they are excited to play at AHS • Celebrates WA's contribution to the sport and the Perth locale 	1
5.0	Exemplar of operational and maintenance efficiency	<ul style="list-style-type: none"> • Is intuitive to service • Operationally efficient, staffing and costs 	2
6.0	The site supports major event activity	<ul style="list-style-type: none"> • Hockey first, but not hockey only • The site creates a distinctive experience for users and spectators • Enables alternative revenue streams to support the sport 	2
7.0	Sustainability	<ul style="list-style-type: none"> • Exemplify Australian best practice • Innovate • Focus on energy and water reduction as key targets 	1
8.0	Support the growth of hockey	<ul style="list-style-type: none"> • Increase access to players, teams, clubs to play and train on world class surfaces • Attract hockey-based events to the site • Meets the needs of users Hockey Australia's National Development Squad, (HAHPP)/HockeyWA (HWA) and Clubs (WASPS - Wesley South Perth, VIC 	1

		PARK – (Xavier Hockey Club) and Curtin University Hockey Club	
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* 1 = highest priority 2 = low priority

PROJECT OVERVIEW

The design and delivery of the new Australian Hockey Centre will establish a new global benchmark facility for high performance hockey training and competition at the highest levels of the sport as well as community and local club hockey.

The existing Perth Hockey Stadium site will be redeveloped to accommodate the facilities identified in the brief. The project will be delivered using a staged approach to enable the Hockey Australia High Performance Program to continue to use the site uninterrupted with respect to accessing the playing pitches and having a dedicated change room for use. During this redevelopment window the community will also continue to use the pitches for fixtured competitions. It is understood that there may be disruption to other facilities and services on the site which may include offices, social spaces or storage facilities, however, options for temporary relocation of these uses will be explored.

DESIGN OBJECTIVES

The redevelopment will celebrate the site context, the sport of hockey and the community which are involved in the sport. The key objectives of the project include:

- athlete wellness and facilities that promote health and wellbeing for all users
- building designs which are functional, efficient and have a timeless aesthetic quality
- a site which weaves hockey through all areas and celebrates the sport in a range of different formal and informal ways
- playing fields which are of the highest quality for local, national and international competition and make the Australian Hockey Centre a venue of choice for players.

DESIGN PHILOSOPHY

The design will evolve as the spatial and building massing is developed in line with the requirements of the functional brief. The following design philosophy will underpin the development:

1. Create a contemporary architecture and interior which has a timeless elegance through considered use of a limited material palette and well-proportioned articulation to create a human scale to the buildings despite their large scale and volume.
2. Reinforce a sense of place through the integration of architecture and landscape. Express the elements in a genuine way, artificial turf is expressed as such, native plants deployed in the landscape design, and building materials expressed in their raw and natural state.
3. The masterplan composition expressed as a campus, the different elements are linked by considered public spaces which offer shade, places for gathering and watching the sport of hockey.
4. Celebrate hockey, the design will express and celebrate the sport of hockey, through the location of the pitches, the sightlines for spectators and the shapes and forms of the sport and equipment to subtly reference the sport through the articulation of the built form.

GENERAL DESIGN REQUIREMENTS generally are identified into to the following categories:

The Identity - The site will be the home to several hockey clubs, programs and users, however, identity is a key aspect of the design. In priority order, the expression of identity shall be:

- Hockey Australia, 'The National Home of Hockey' – this will need to be the main defining identity of the site and most consistently expressed throughout the development.
- The second tier of identity will include Hockey Western Australia and community hockey clubs. The site is home to three local hockey clubs (Victoria Park Xavier Hockey Club (VPX), Wesley South Perth Hockey Club (WASPS) and Curtin University Hockey Club (CUHC).

The Arrival - The general public arrival shall celebrate the site, landscape and the sport of hockey.

The Administration - The administration facility will include Hockey Australia and Hockey WA in a co-located workspace with a shared-amenities.

The Playing Surfaces - The playing surfaces shall be of the highest quality to enable optimum athlete performance. The community use of these four pitches will directly benefit the WA hockey playing community by providing access to global standard playing surfaces.

A key requirement for the pitches is suitable open space around the playing surface that is linked but separate from the field of play. This space can be landscape areas, grass, sloped banks or hard surfaces and is generally used for training drills (fitness), warm up and overflow spectator seating.



Western façade of stadium/High Performance Building looking south

POLICY ALIGNMENT

This project will utilise the Western Australian State Government's Percent for Art Scheme, whereby public artworks are commissioned for West Australian's civic building and major infrastructure projects, to connect with local community members, promote consumer engagement and input to achieve function health facility design outcomes. In appreciating regional community nuances, various processes were implemented to ensure engagement in the public art process.

Public art

The term 'public art' refers to the integration of an artistic concept into a form in the public realm. Public art is intended to be site specific. Public art can take many forms, incorporate many different materials and be produced in many ways. It can be stand-alone, applied to surfaces, or integrated into the fabric of buildings, road infrastructure elements or landscaped outdoor spaces. Public art can be permanent, temporary or ephemeral. The distinguishing feature of these works is that an artist or artist team is wholly, or partly, responsible for the creation, design, fabrication and installation. Secondary collaborations may take place with other professionals.

Objectives of the Percent for Art Scheme

The Percent for Art Scheme is part of a broad government strategy to stimulate greater use of art in the built environment. The Percent for Art Scheme requires up to one percent of the construction budget for new works over \$2 million, to be spent on artwork. The scheme is a State Government initiative that started in 1989 and has been contributing to the social, economic and cultural fabric of the State. It is managed by the Department of Finance in partnership with the Department of Local Government, Sport and Cultural Industries (DLGSC) which is responsible for arts policy in the State.

The two main objectives of the scheme are:

- to improve the quality of the built environment and the value of public facilities
- to identify and create new professional and economic opportunities for artists.

The supporting goals:

- the animation and aesthetic enhancement of public buildings and places
- the creation of more meaningful public spaces with artworks expressing the character and identity of our society and reflecting on and interpreting our cultural and natural heritage
- to promote the wider role and contexts that artists can contribute to the social, environmental and collaborative fabric of society
- the creation of opportunities for the expression of community aspirations
- the establishment of creative collaborations between artists, architects, landscape architects, engineers, fabricators and other professionals
- the enrichment of cultural tourism
- the enrichment of creativity and innovation
- the integration of contemporary art and daily life.

The Percent for Art Scheme³ supports the WA Buy Local Policy (2022) which aims to provide WA based businesses with full, fair and reasonable opportunity, and with transparency and accountability in the tendering and contract award process. A further and significant dimension is ensuring that the policies outcomes are captured and assessed to support ongoing procurement improvements. In line with this policy, public art commissions for this project may be offered to one artist team or several teams with the capacity to develop artwork/s either as a singular work or

³ The WA State Government Percent for Art Scheme guidelines
<https://www.wa.gov.au/system/files/2020-01/Percent%20for%20Art%20Scheme%20Guidelines.pdf>
<https://www.dlgsc.wa.gov.au/culture-and-the-arts/public-art>

multiple components or a number of artist teams, in alignment with Australian Hockey Centre public art masterplan.

PUBLIC ART COMMITTEE (PAC)

The public art committee will consist of the following members and advisors:

Public Art Committee (voting)

- Edweena Bhar – Project Manager, Major Projects, Department of Finance
- Gary Conyard – Director Major Projects, VenuesWest
- Graeme Hall – General Manager, Hockey Western Australia
- Jane Claxton – Ex Captain, Hockeyroos
- Steven Smyth – Principal, Hunt Architects
- Tanya Simpson – Sports Infrastructure Project Management/Major Sports Event Planning and Operations, Department of Local Government, Sport and Cultural Industries (DLGSC)

Technical and Advisory (non-voting and for information only)

- Alison Barrett – Public Art Coordinator
- Ben Bowdell - Project Director, Department of Local Government, Sport and Cultural Industries (DLGSC)
- Tom Lucey - Aspect Studios
- Shauna Weeks – Manager Stakeholder Engagement - Infrastructure Director General Division - Major and Capital Projects, Department of Local Government, Sport and Cultural Industries (DLGSC)
- Katie McGregor, Senior Communications Officer, Department of Local Government, Sport and Cultural Industries (DLGSC)



Looking south-west from the north pitch hockey field

THEMES

The Hockey Centre will deliver a suite of public artworks that will be holistic in approach, while also being welcoming, inspiring and thematically linked. Artworks must celebrate hockey in formal and informal ways and possess an identifiable visual presence and identity. They must express a sense of community and place.

The artworks may draw on the following themes:

- Recognition of the legacy of hockey, its history and journey
 - Story of WA hockey
 - Hockey Australia is central
 - Respect of the game
 - Sense of where the players have come from

- Celebrate the human experience of sport
 - Enhance the communal excitement and atmosphere of competitive sporting
 - Provide inspiration for athletes and users of the centre
 - Celebrate inclusivity and multiculturalism

- International facility/space for gathering and exchange
 - Cater for families of all ages
 - Multi-use for kids
 - Minkey (field hockey designed for primary school children)
 - Club players – AHC is the home base for:
 - HAHPP/HockeyWA (HWA)
 - WASPS - Wesley South Perth
 - VIC PARK – (Xavier Hockey Club)
 - Curtin University Hockey Club

- Fostering a strong sense of community ownership and interaction
 - Create a distinct experience for users and spectators
 - Celebrate community partnerships

- Reflect the sites historic and social values
 - Twin Dolphin Dreaming trail being realised and manifest in a meaningful way. The land and story is a constant flow through the site and is not defined by lease boundaries and buildings. Every effort should be made to illustrate this flow of land and continuous connection across the site in the design.
 - Suggestion - referencing in the form of sand blasting into the concrete paving/footpaths.
 - Meetcha Boma a form of hockey played by Aboriginal people.
 - Expressed in interpretive works which tell the story of hockey
 - Interpretative plaques to capture/lift any embedded cultural references

- Reflect excellence – world standard facility
 - Functional
 - Efficient
 - Timeless aesthetic quality

- Reflect innovation- i.e. smart technology
 - Artwork must be in line with architectural intent and compliment the visual language of the centre.

ARTWORK OPPORTUNITIES

This is an outstanding opportunity to create a suite of significantly scaled high quality artworks that contribute to the functional objectives and identification of the Hockey Centre. Most importantly, the artwork/s need to embody a sense of community and the centre's ethos of excellence, as a facility providing a training and support facilities for high-performance athletes, coaches and training staff. Unifying themes should be adopted to link all artwork elements together while connecting the social spaces of the facility.

Artworks will be placed in a variety of areas and allocated equitably across the sports centre, ranging from sculptural works, whereby an artist team designs, fabricates and installs the artworks, to those where the artist team provide the design, and the contractor fabricates and installs the artwork.

The public art opportunities include:

Public Art 02 – Artwork into ground plane at western entrance



Western entrance to Hockey Centre

The type of artwork for the western entrance was discussed by the committee. It recommended that artwork be integrated into the ground near or close to the kiosk area. The artwork:

- Should be embedded/integrated into the ground plane.
- Should identify this location as the main entrance.
- Must be trafficable as it is a high use area for pedestrians and event vehicles.
- Cannot interfere with elevated work platforms servicing the light towers.

This opportunity will make a significant statement and provide a welcoming sense of arrival. It will be integrated into the ground plane near or close to the kiosk area.

Artwork must not interfere with EWP's servicing of the light towers, which will use the plaza as a laydown area to service the northwest light tower

This location is high priority as it is the principal entry point into the Centre.

Public Art 03 – Gathering Point

This location is the main gathering point for the hockey centre. Artwork in this location will:

- Be a combination of iconic, freestanding and/or functional artwork.

- Aid in wayfinding and create a meeting place.
- Be designed for all ages and users of the centre (amateur and professionals).
- Meet community needs and reduce the feeling that the facility is for professionals only.
- Acknowledge the international nature of the centre.
- Artwork could be multifunctional, in that it could be used as seating, provide shade, help identify location or a gathering point for groups or individuals.



Looking north-east from the gathering point

The artwork should be both functional and symbolic, reflecting the global, inclusive nature of the space while serving a meaningful role in its environment.

Public Art 04 – Play Pitch

Play Pitch is a space to create an engaging and vibrant environment that encourages play, interaction, and creativity for youth, fostering a sense of community and fun. The artwork should be:

- Fun and highly colourful to engage with an audience of all ages. It will be visually appealing, encourage interaction, nurturing imagination and encourage sense of play for a youthful audience. The three hockey clubs that play at the centre should be incorporated.
- Meet community needs and encourage family interaction. Hockey related activities must be incorporated into this play pitch area.
- Integrated into 1.2m high surrounding fence.

Art integration into the hockey turf will be design-only with the contractor fabricating and installing the turf/artwork. The fencing will be value adding to the proposed anodised/powder-coated fencing.



Play pitch looking south-south east

Artwork will be designed to engage an audience of all ages. This artwork will be highly colourful and appealing and encourage interaction and play. It will welcome and engage a youthful audience to play environment. Adults can enjoy the vivid colours and interactivity while igniting the interest of young visitors, nurturing imagination, sense of play and fun and engagement through play.

Public Art 05 – Refurbish hockey player sculpture (c. 1979)



Artwork could be relocated adjacent to the east pitch as this sculpture has a connection with the Commonwealth Hockey Stadium and the people who contributed to its construction. This location has high visibility and plays a role to those entering the centre from the east.

Public Art Coordinator to arrange for the artist, Robert Hitchcock, to evaluate the work *in situ* to discuss future options, including potential repair and relocation. Following this, the Art Committee will discuss if refurbishment of the artwork represents value-for-money. If the artist deems that the work cannot be repaired or is going to be very expensive, consideration should be given to deaccessioning the work. If the artwork is decommissioned, a commemorative plaque could be produced and installed at an agreed location.

Public Art 06 – Interpretative paving inlays with site or hockey narrative, words/text and/or iconography etc.

Inlays will reference the sites history along the ‘Central Spine’ to provide a rich cultural overlay to the visitor experience. Art integration will lift the ‘story of hockey’ across the site. The aim is to inspire a sense of curiosity, enquiry and discovery for users of the centre.

Themes to be developed might include:

- History (HockeyWA Hall of Champions) and future of Australian Hockey involving the three clubs (WASPS - Wesley South Perth, VIC PARK – (Xavier Hockey Club) and Curtin University Hockey Club), links with HWA, the National Team and the contribution of women to the sport.
- Whadjuk Noongar knowledge and awareness.
- Community interaction and recognition.

The artist team will design and fabricate inlays, the contractor will install.



Looking east along central spine



Looking east along the central spine

Public Art 06 might represent a fundraising opportunity whereby people purchase bricks, for example, to insert along the central spine.

Public Art 07 – Art integration into precast concrete panels on north, east and western elevation

The concrete panels wrapping the north, east, and west elevations will enhance the building's surface with subtle, engaging abstract patterns, creating a unique atmosphere that invites curiosity and exploration.

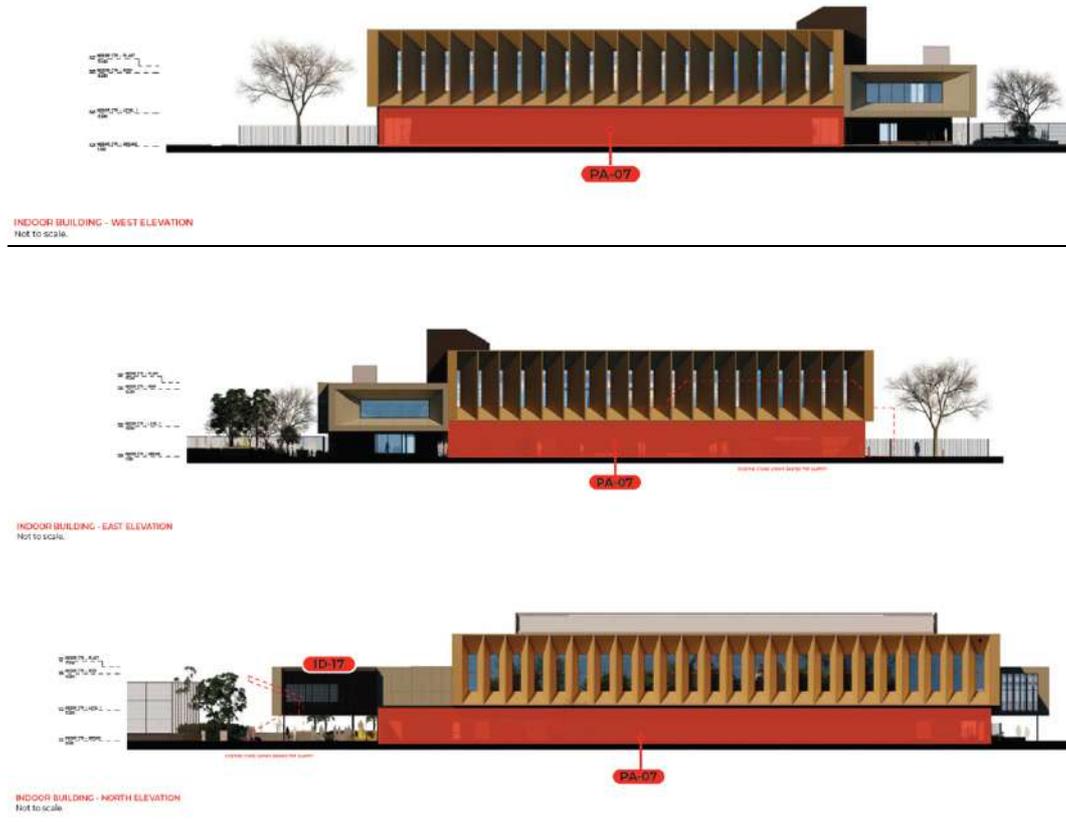
This integration will:

- Provide engaging, tactile abstract patterns that will provoke inquiry and imagination.

- Draw the viewer deeper to discover the elements along the length of each façade.
- Provide an everyday presence as the Indoor Centre Administration functions as an important transit zone.
- Be engaging as users and visitors to the facility walk around the Indoor Centre Administration building.

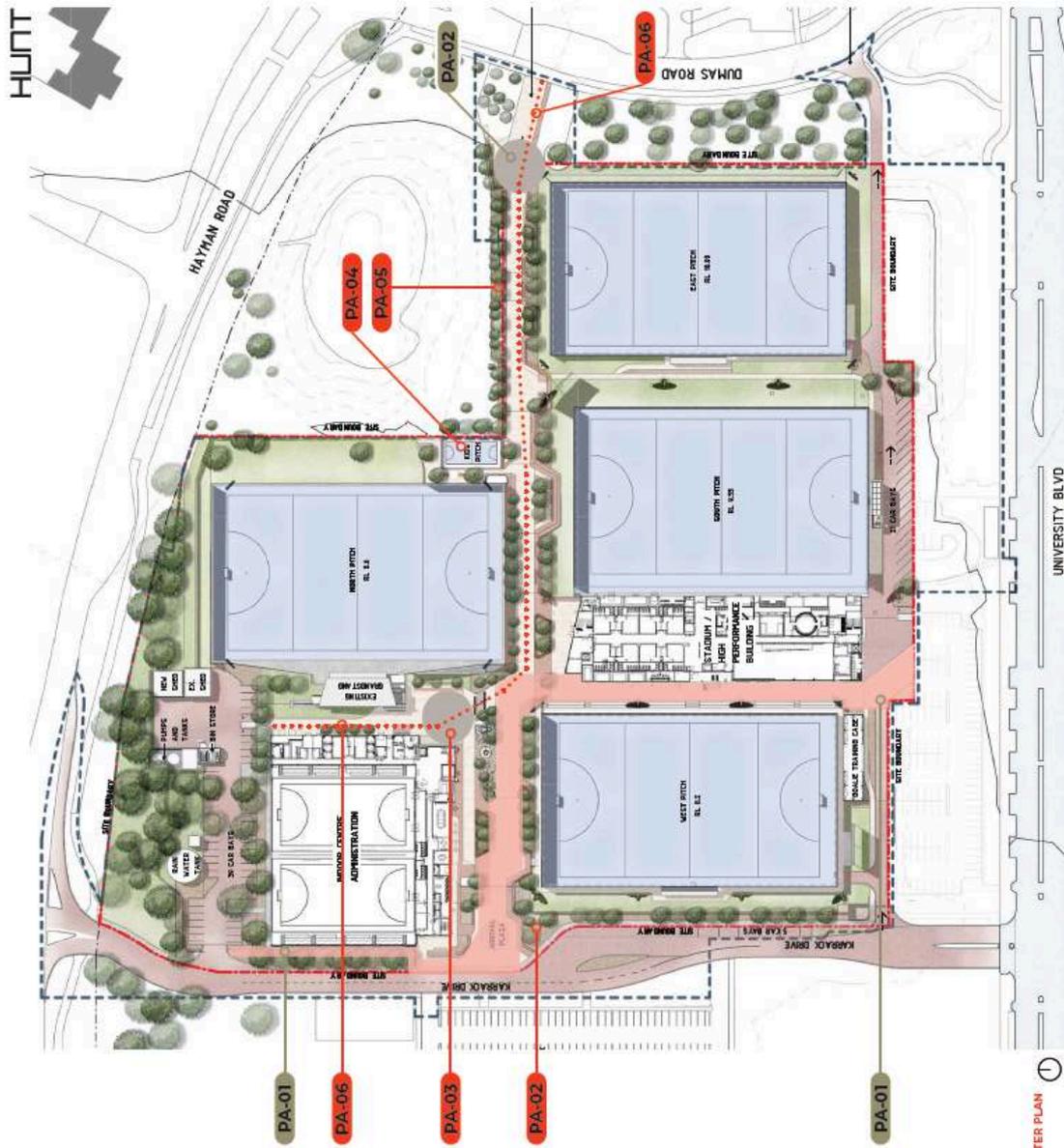
Sustainability of the material (concrete) allows the artwork to be enjoyed for years. Artwork will require little or no maintenance.

Artist team would provide design-only with the contractor fabricating and installing the panels.



This artwork will offer ongoing engaging aesthetic experiences for the Hockey Centre community, athletes and staff.

Site plan with all suggested public art locations



Site Opportunities - master plan

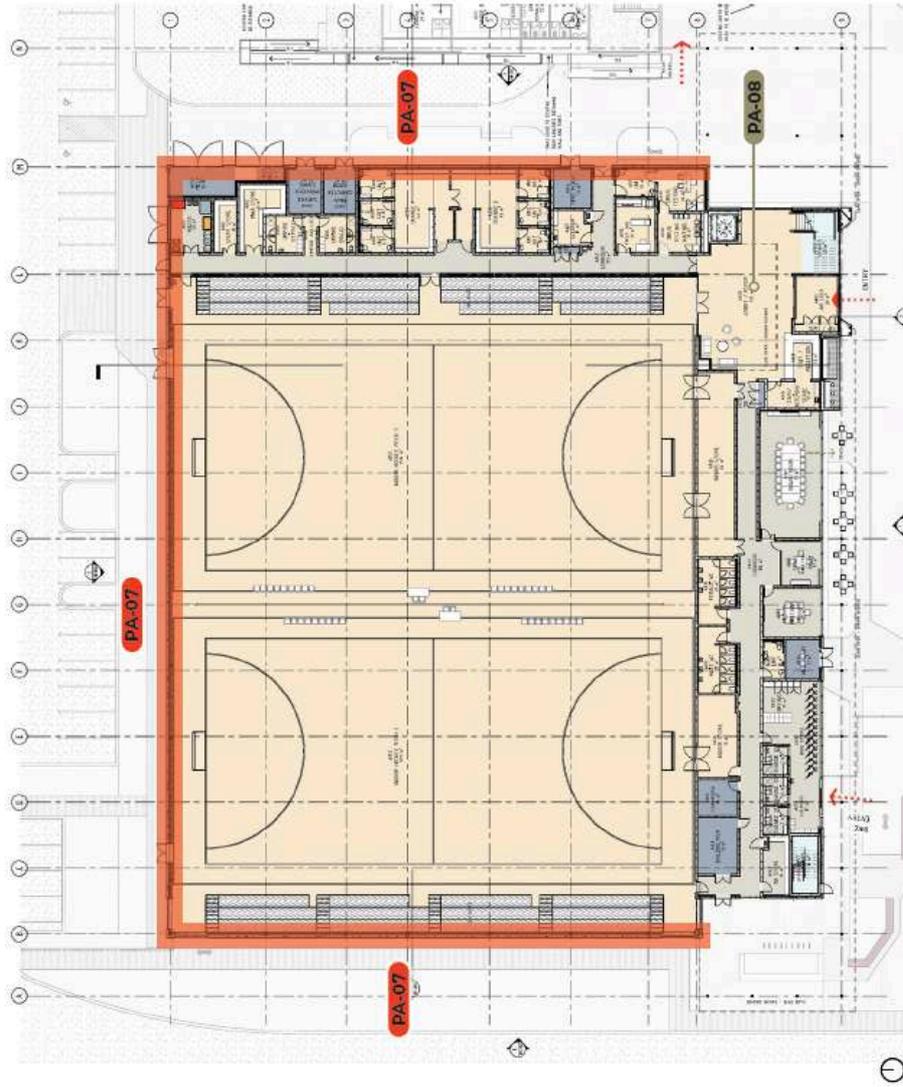
- PA-01 (grey) - Considered, not used - *Kujal Kela (Twin Dolphin Dreaming Trail) - paving pattern and materials to express and identify the interface of the ancient story-line on the site.*
- PA-02 - Entry statement free standing element west arrival plaza west arrival plaza (*east was considered and not used*)
- PA-03 - Gathering point - free standing or building integrated art work
- PA-04 - Play pitch - colour and pattern on hockey turf, integrated with 12m high surrounding fence
- PA-05 - Refurbished existing hockey player statue, or casting of new statue from the existing statue form, shape and size
- PA-06 - Interpretive paving inlays with site or hockey narrative, words, iconography, etc.

OVERALL SITE MASTER PLAN
Not to scale.

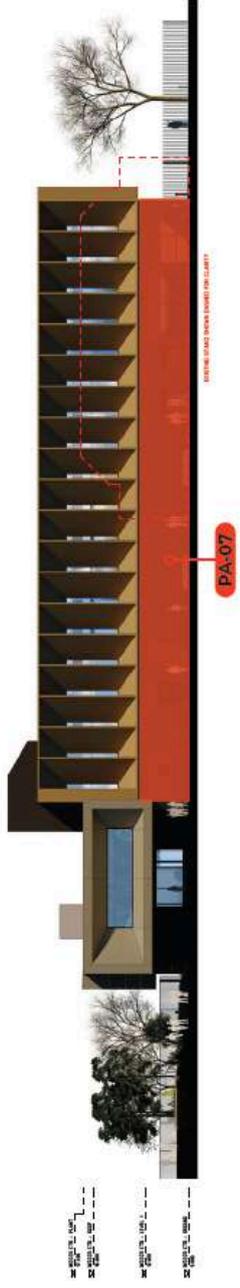
Building Opportunities - Indoor Center

PA-07 - Building integrated - Pre-cast concrete panels embossed, sandblasted pattern in facade panels

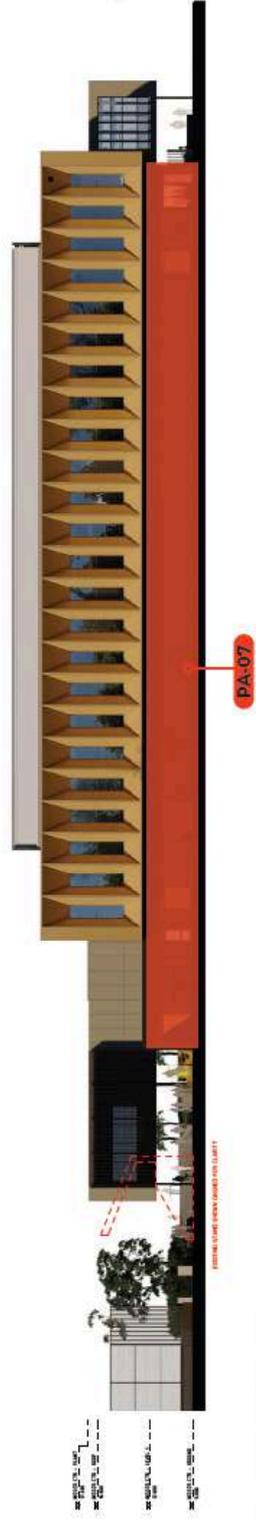
PA-08 (grey) - Considered, not used - Foyer - Suspended work in double height space



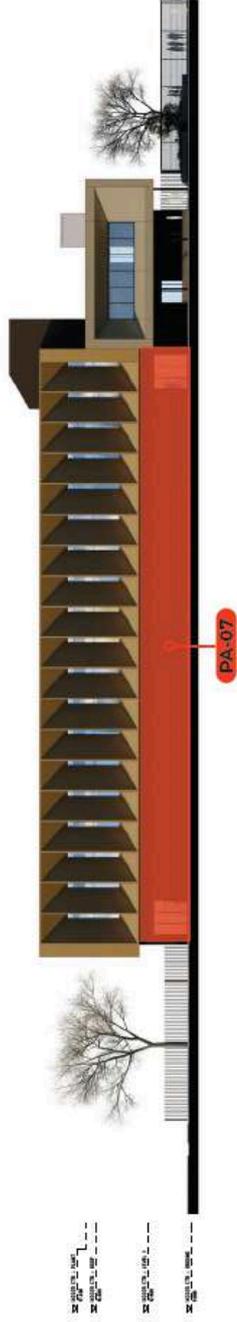
INDOOR BUILDING - GROUND FLOOR PLAN
Not to scale.



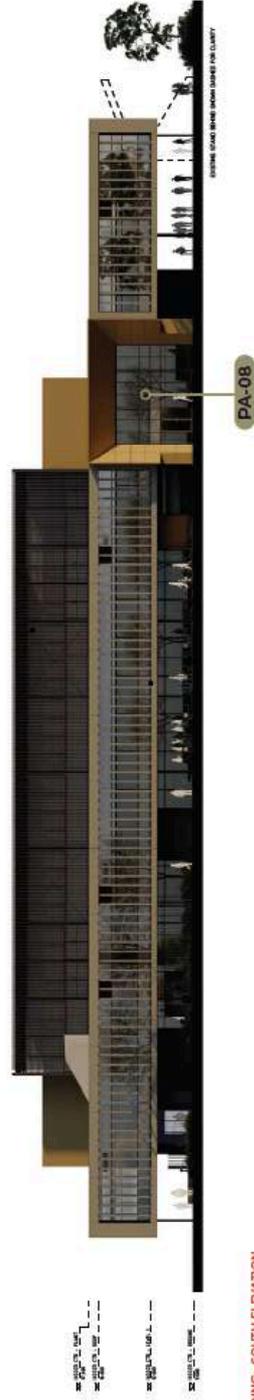
INDOOR BUILDING - EAST ELEVATION
NOT TO SCALE.



INDOOR BUILDING - NORTH ELEVATION
NOT TO SCALE.



INDOOR BUILDING - WEST ELEVATION
Not to scale.

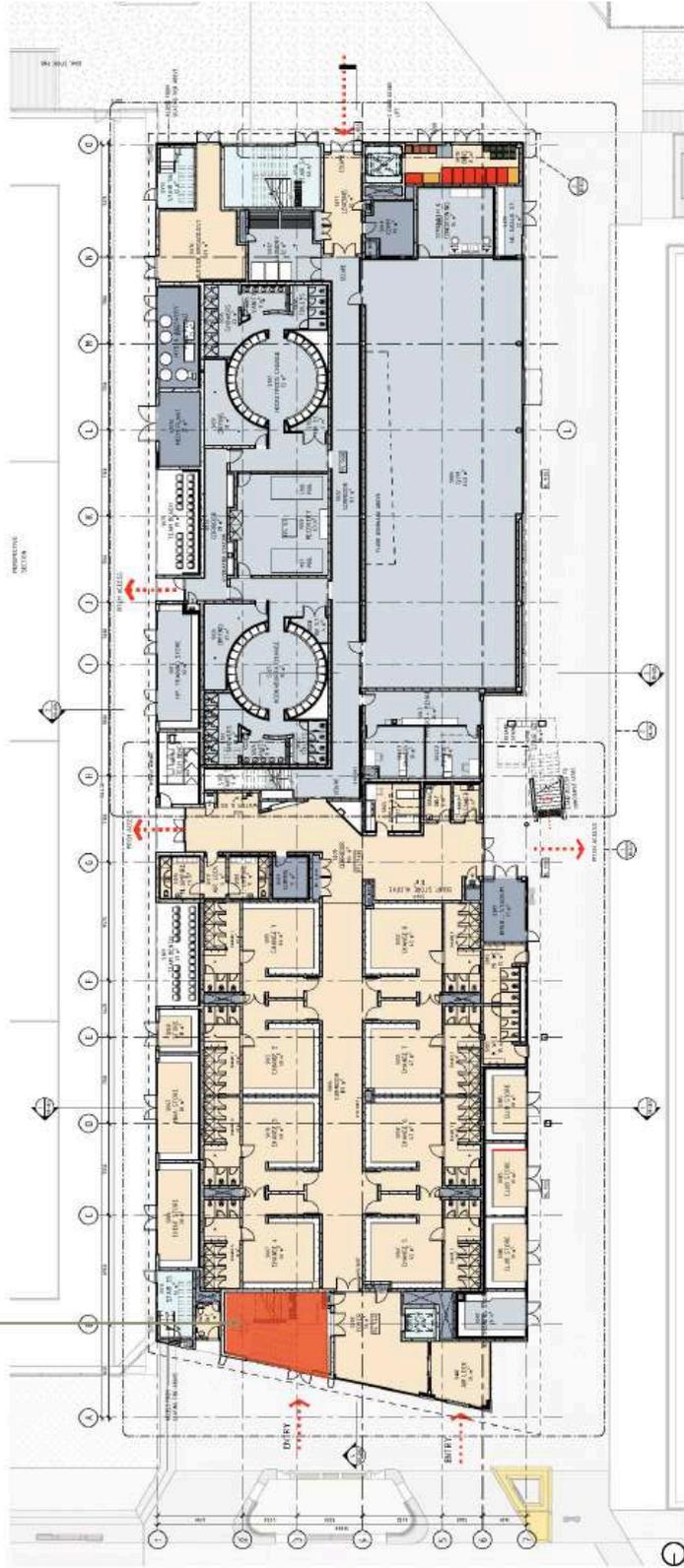


INDOOR BUILDING - SOUTH ELEVATION
Not to scale.

Building Opportunities - Stadium Building

PA-09 (grey) - Considered, not used - Main public stair- 2-D work located on walls / ceiling and/or floors

PA-09



STADIUM BUILDING - GROUND FLOOR PLAN
NOT TO SCALE.

Australian Hockey Centre | Public Art Opportunities | Rev E

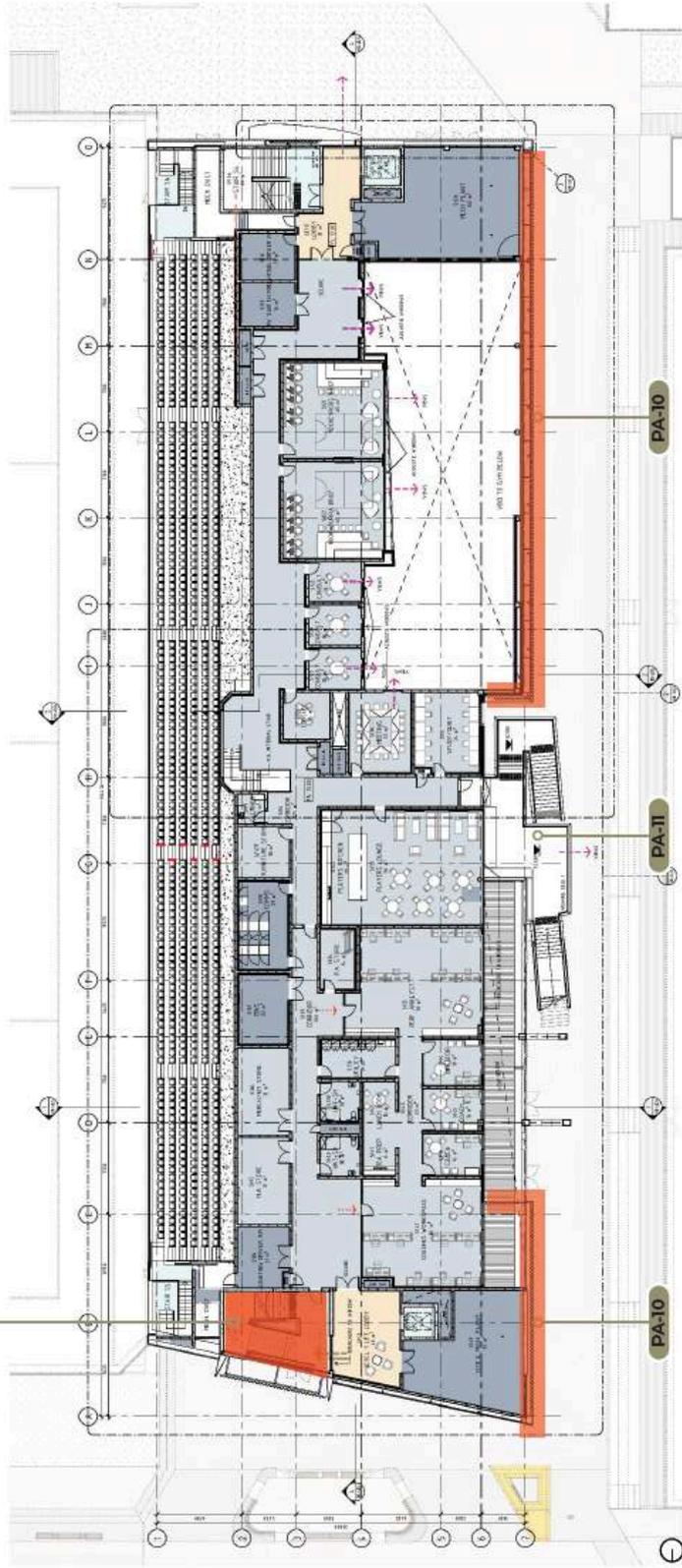
Building Opportunities - Stadium Building

PA-09 (grey) - Considered, not used - Main public stair- 2-D work located on walls / ceiling and/or floors

PA-10 (grey) - Considered, not used - Pattern in folded, perforated screen

PA-11 (grey) - Considered, not used - Pattern cast into concrete stair

PA-09



PA-10

PA-11

PA-10

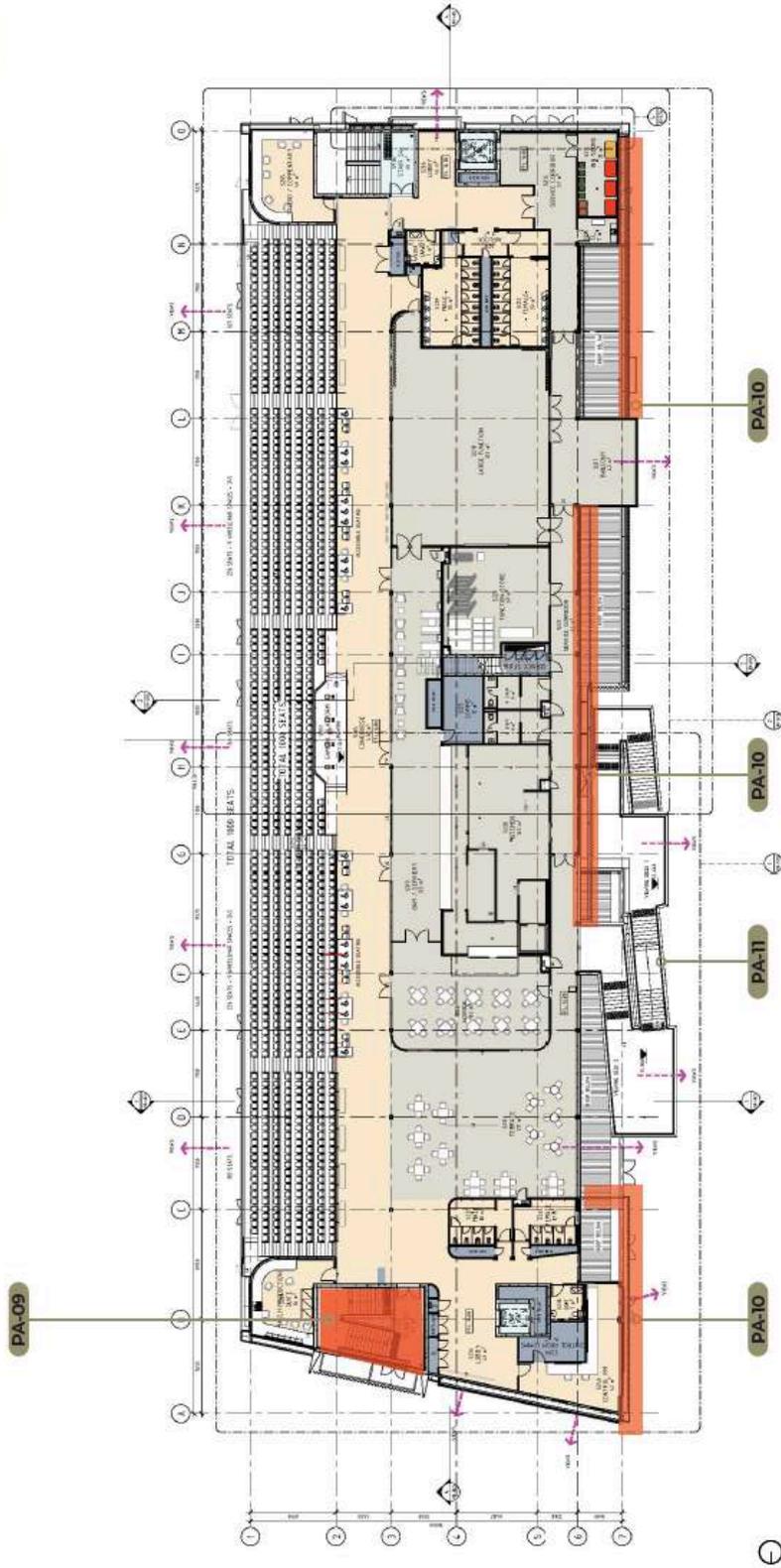
STADIUM BUILDING - FIRST FLOOR PLAN
NOT TO SCALE.

Building Opportunities - Stadium Building

PA-09 (grey) - Considered, not used - Main public stair- 2-D work located on walls / ceiling and/or floors

PA-10 (grey) - Considered, not used - Pattern in folded, perforated screen

PA-11 (grey) - Considered, not used - Pattern cast into concrete stair



STADIUM BUILDING - SECOND FLOOR PLAN
NOT TO SCALE.

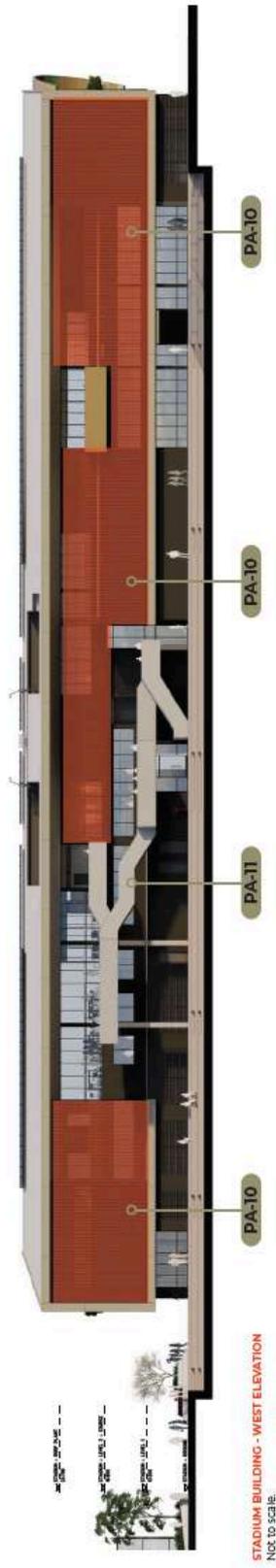
Australian Hockey Centre | Public Art Opportunities | Rev E

Building Opportunities - Stadium Building

PA-09 (grey) - Considered, not used - Main public stair - 2-D work located on walls / ceiling and/or floors

PA-10 (grey) - Considered, not used - Pattern in folded perforated screen

PA-11 (grey) - Considered, not used - Pattern cast into concrete stair



BUDGET

The Australian Hockey Centre public art project budget of \$973,000 + GST will include:

- Art coordination/consultation lump sum fee to:
 - manage the project
 - artwork scoping/ Public Art Strategy
 - stakeholder liaison
 - establishment of brief and brief finalisation
 - site investigation
 - manage artwork concept design and presentations
 - manage artwork design development
 - manage artwork design documentation
 - contract documentation
 - contract administration
 - scheduling and installation
 - project handover – documentation.
- Concept design development fees for three shortlisted artists for each commission
 - \$8000 for each artist team
- Artist's fees
 - To design artworks
 - To attend community consultation sessions where relevant
- All costs to design/create/deliver/install the artwork/s (depending on the type of artwork) including:
 - construction/engineering drawings etc
 - safety audits
 - presentations where required.
- Series of artwork plaque/s
 - fabrication
 - installation
- A3 colour brochures
- Visual documentation and close out report – artist team

The artwork budget is \$881,000.00 + GST

Public art budget	ex GST	973,000.00
Admin costs		92,000.00
	Art Consultant	
	Concept design presentations (5)	
	Brochure	
	Plaques (4)	
Art budget		881,000.00
	Artist fee	
	Materials	
	Fabrication	
	Install	
	Documentation	

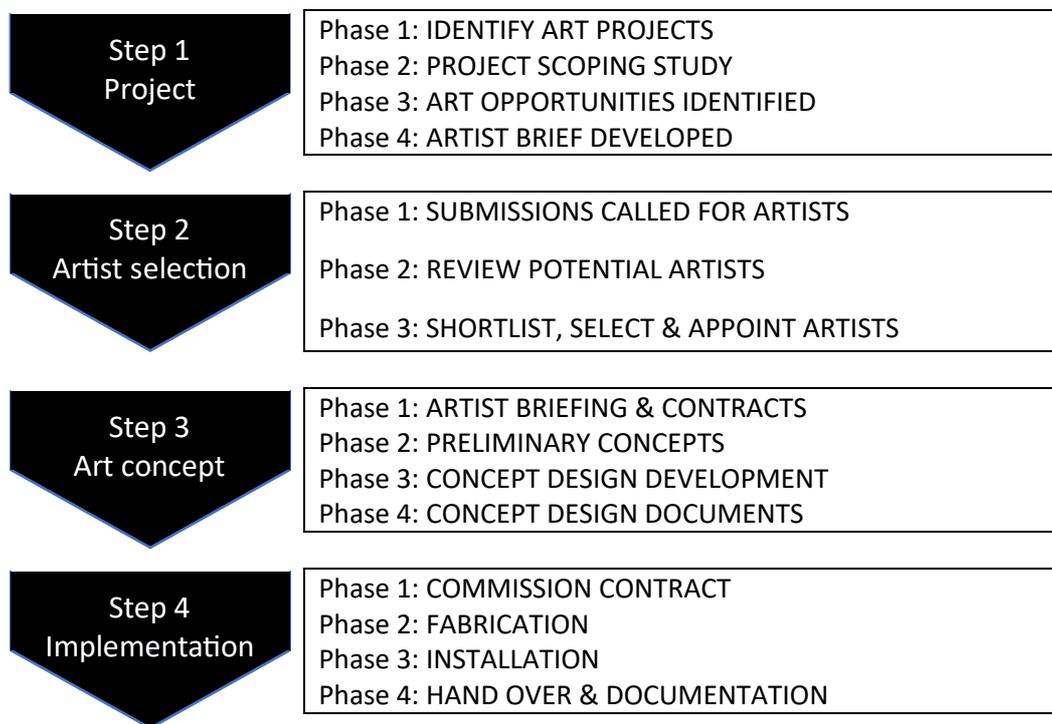
PERCENT FOR ART PROGRAM

Art strategy workshop with art committee	17 th December 2024
Art strategy finalisation	Early January 2025
PCG approval of art strategy	17 th January 2025
PCG approval of art brief	24 th January 2025
EOI open	31 st January 2025
EOI close	21 st February 2025
Review EOIs and shortlist artists	24 th February – 24 th March 2025
Shortlisted artist briefing	25 th March – 1 st April 2025
Concept design presentation	16 th June 2025
Artist contract award	17 th June – 30 th June 2025

PROCUREMENT APPROACH FOR ARTWORK/S

Procurement process and timeline

The process for procurement of public art will follow that articulated in the WA State Government Percent for Art Scheme Guidelines including:



The selected procurement approach for public art at the Australian Hockey Centre will include flexible delivery options that support and promote the engagement of Western Australian artists and/or WA artist team and fabricators in line with WA Buy Local Policy. As the public art budget is significant, a competitive procurement process will be implemented, whereby an artwork brief/s will be developed and advertised via TendersWA, Artsource and locally to interested artists.

Procurement for artwork is to develop a single public art brief for an artist team who will design and fabricate all art opportunities identified. Creative partnerships of artists will ensure that they have the skills and capacity required for the scale and ambition of the project and the ability to maintain strong local connection. This teams-based approach will provide:

- similar thematic approach across all opportunities
- greater value for money
- consistency of narrative
- seamless coordination
- represent greater value for money.

PUBLIC ART PROCESS

EXPRESSION OF INTEREST (EOI)

EOI document for artists or teams (the Brief) is drawn up by the Art Coordinator and approved by members of the Art Committee. The Briefs outline all aspects of the Percent for Art Commissions including background, names and positions of members of the Art Committee, artwork description, themes, site plans and renders, material suggestions, selection process to be used, short listing criteria and weightings, budget and estimated timeline for the project, closing date and place for submissions.

EOIs will be advertised on the Tenders WA website and through Artsource.

Electronic lodgement of EOIs is facilitated by Tenders WA web site. EOI submissions will include artist(s) and/or artist team(s) curriculum vitae, response to the EOI, and a maximum of 10 images per artist of relevant past artworks. EOI submissions will include:

- a letter expressing interest in the project brief, confirming availability for the timeframe of the project, and explaining collaboration with others
- information about artist/s and/or artist teams including team leader's ABN and contact details
- details of any other consultants to be engaged by the artist(s) or artist team(s) e.g. engineer, lighting specialists, etc
- resumes from all artist(s) and artist team(s)
- relevant project examples, or written responses to specific selection criteria
- digital images, slides or printed images of previous relevant public art commissions or projects plus information about the images.

In line with the WA buy Local Policy, the Art Coordinator will work with the Art Committee to encourage participation by local artists and/or teams and use of local suppliers and fabricators, where possible. Attention needs to be paid to ensure accountability and transparency.

SHORTLISTING

The Art Coordinator will compile the EOIs for distribution to the Public Art Committee and the Major Projects Project Manager together with a scoring matrix. Public Art Committee members will score all EOIs and submit their scores prior to the committee meeting to discuss and rank the EOIs.

Selection criteria for selecting artist/s or artist teams is based upon their concept submissions and presentations using **evaluation criteria and weightings** (to be confirmed).

1. Artwork approach
 - How the artist/s or artist team has developed and communicated a suite of integrated and freestanding artwork elements.
 - Range of media and approaches.
2. Artwork proposal
 - Design options for a range of artwork opportunities.
 - Suitability for a sports facility.
 - Aesthetic impact.
 - Maintenance and safety aspects.
3. Artwork theme
 - Proposed theme and how artists have interpreted the building's physical characteristics and function.

4. Budget

- Value for money and inclusive of all costs.
- Appropriate work program.

The top five ranked artist team(s) will be invited to submit a concept design proposal to the selection committee for evaluation and ranking to identify the preferred artist/team that will be contracted to produce and install artwork. Shortlisted artist team(s) will each be paid a fee to develop their concept designs. The Art Coordinator will write a brief report of the process and outcomes that included the scoring matrix with completed scores and ranks.

Once the short-listing is completed, the successful and unsuccessful artist(s) and artist team(s) are notified in writing. The Public Art Coordinator drafts letters for the Major Projects Project Manager to sign. The Major Projects Project Manager signs all notification letters and sends an acceptance letter to the successful artist teams, placing a copy of the letter on the file which is then to be passed on to the Tenders Office with the other signed notifications for logging and mailing.

CONCEPT DESIGN

The Art Coordinator prepares a concept design requirements document (based on the previously agreed EOI) and sends it to the Major Projects Project Manager for attachment to the letter that is sent to the short-listed successful artist teams.

A briefing meeting and site visit is arranged for the shortlisted artist(s) and artist team(s). At this meeting the artist(s) and artist team(s) will receive a copy of the design concept requirements document and any relevant drawings supplied by the Project Architect.

The concept design submission from artist team(s) will include:

- a written description of the artwork/s and theme
- clear indication of location/s of artwork/s on architect's drawings
- drawings/sketches/digital images – indicating location, scale, colour and materials of artwork/s
- a methodology for community participation and mentorship in the project
- names and involvement of other design professionals, e.g., engineers, lighting consultants, etc
- detailed and itemised budget
- work program and payments schedule
- proof of relevant Insurances for the project
- 3D model or 3D digital images of the proposed artwork/s
- preliminary fixing/application/integration details as appropriate
- materials samples.

CONCEPT DESIGN PRESENTATIONS

Short-listed artist team(s) present their concept design proposal to the Public Art Committee for final selection. The Art Coordinator chairs and facilitates the final selection meeting. Each short-listed artist team(s) is allocated 30 minutes for their presentation and for questions that may arise from Art Committee. Following the presentations the Art Committee assess the design concepts according to selection criteria outlined in the artwork brief. An overall scoring matrix is signed by all voting members of the Public Art Committee.

The Art Coordinator writes a brief report of the final selection process and forwards on to the Major Projects Project Manager together with the signed overall score sheet. The successful and unsuccessful short-listed artist(s) or artist team(s) are notified in writing. The Art Coordinator drafts the letters for the Major Projects Project Manager.

Once final selection is completed, an artist commission agreement is completed by the Art Coordinator with the short-listed artist team(s). A copy of the design concept and artwork brief is also attached as an annexure. Insurance certificates are sent to Major Projects Project Manager to review.

DESIGN DEVELOPMENT

The selected artist team(s) meets with the Public Art Committee and/or Art Coordinator to receive feedback on their concept design proposal. Subsequent meetings might be held with the design team, to help refine their designs.

The design development stage usually involves:

- reviewing and refining the original design concept, particularly in response to any specific comments that may have been made by the Artworks Selection Committee during the final selection meeting
- reviewing and firming up the budget by securing firm quotations from local suppliers and fabricators
- meeting with the architect/landscape architect to finalise locations and integration issues
- meeting with the engineer and procuring engineering specifications and certification where they are required for structural elements or fixings
- meeting with material suppliers and fabricators
- undertaking further research into materials and finishes and making final selections.

DESIGN DOCUMENTATION

During this stage the Art Coordinator manages the collaboration with the Project Architect, and other design professionals and document meetings where key decisions are made. The Art Coordinator is to be copied in on all correspondence between the artist team(s) and the architect. Copies of engineering specifications are to be obtained by the Art Coordinator from the artist prior to the making of the artwork and forwarded to the Major Project's Project Manager to be kept as part of the project record.

Once the design documentation is finalised, a meeting with the Art Committee is scheduled for the contracted artist team to present.

FABRICATION AND INSTALLATION

The Art Coordinator oversees the fabrication of the different components, attend meetings, studio visits and site meetings. Written and visual documentation is prepared.

COMPLETION OF PROJECT

The project is complete when the different art components are installed, and the artwork plaques are installed.

MAINTENANCE REPORT

At the completion of the project, the Art Coordinator requests a maintenance report from the artist team, which contains:

- artist team lead artist contact details
- a description of the artwork/s (written and images)
- material specifications
- engineering including footings
- site plans with locations
- artwork maintenance requirements including timing, methods, products used.

Once received this maintenance report is passed by the Art Coordinator onto the Major Projects Project Manager who ensures that AHC receives a copy.

When the artwork/s are completed and installed the artist team are required to visually document their artworks by a professional photographer and send to the Art Coordinator.

BROCHURE PRODUCED AND PLAQUE INSTALLED

Once completed the Art Coordinator prepares provides written and visual material for the brochure for the Percent for Art Program Manager to review prior to printing. Five hundred brochures are produced and delivered to AHC, DLGSC, artist team and Art Coordinator. Electronic versions of the brochures are sent to Major Projects Project Manager and DLGSC for use promoting the program on departmental web pages.

The cost of the brochures and plaques and installation of the plaques are budgeted for from within the art budget and are reimbursed by Major Projects as a disbursement to the project. Once the plaques are produced the art coordinator arranges installation and payment.