



Art Proposal

Homewest, Campbell St, West Perth  
Pam Gaunt and Marco Marcon with Donaldson + Warn, Architects

## PROPOSAL CONCEPT

The Homeswest's new housing project in Campbell street is intended to provide affordable inner-city residential accommodation to families and individuals on low to moderate incomes and people with other special needs. In keeping with the aims of this development, we have sought to create a design concept that focuses on the way in which individuals from a wide variety of backgrounds experience the city of Perth as a place of residence, work or recreation.

Our design is based on a series of mud-maps drawn, on our invitation, by Homeswest clients and a cross section of other city users/dwellers of Perth's community. The maps trace the participants' habitual routes through the city of Perth, reconstructing their everyday journeys and their distinctive experiences of the city's urban and social space. As a way to help interpret the maps, participants were asked to add explanatory texts including thoughts, feelings, descriptions and comments about their journeys. Taken collectively these maps depict the city as a site of individualised experiences and of subjective needs, desires, memories and aspirations. In this sense they offer a view of Perth that is alternative and complimentary to the objective neutrality that characterizes conventional topographic maps

This material was then collated and translated into linear elements that form the fundamental lexicon of the design concept. Each mud-map is both an abstract formal motif and a trace of living human experience. At one level the resulting work could be interpreted as pure formal play of abstract patterns, on another level however it references the unpredictable, infinitely varied interactions between individuals and urban spaces. In this regard the work references the interplay of semantic and non-semantic components that often characterizes traditional forms of decorative intervention in architecture in both Western and non-Western cultures.

The architects identified the North Wall that faces the West Perth railway station, as the site for a 'super-graphic'. However, we believe that it would be equally effective to create a 'disseminative' work in which smaller design interventions are scattered throughout the building to be experienced as a network of visual echoes and resonances which subtly punctuate the architectural environment.

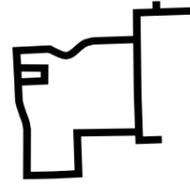
Some components of the work aim to create a translucent membrane that provides a visual threshold mediating between the inside and the outside. This is to be achieved by intervening on the movable environmental screens planned for the northern façade. The sliding screens are divided into separate components that the residents can move at will. This offers an opportunity to create a work that changes at random in response to the activities of the tenants. The lace-like structure of the screen allows for a double reading. From the outside the work is mainly visible at night time when its pattern stands out against the illuminated interior space. Conversely, the work is only fully visible from the inside during the day when it is silhouetted against the bright daylight.

We would like to document the whole process of community consultation in a publication that will be donated to all participants, residents, the architects and Homeswest. We will investigate the possibility of securing sponsorship from Homeswest to cover production and printing costs.

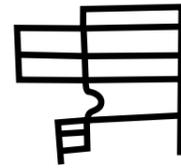
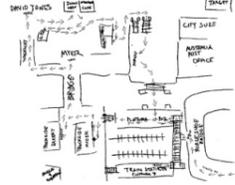
Our intention is to create a work that represents the city as a site of human interaction but that also complements the distinctive qualities of the architectural work. The design concept aims to create a syntheses between people's unpredictable, meandering experience of urban space and the more calculated and abstract nature of architecture and town planning.



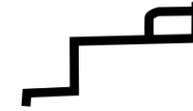
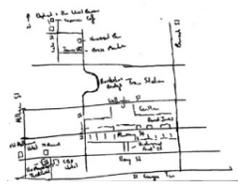
# MAPS



Michelle's Map



Mat's Map



Guy's Map



Participants in the mud map project:

**Eleanor Turner, Pensioner and Homeswest Resident**  
Eleanor migrated to Australia in the 1970s and has been a Homeswest client for 32 years. Her map traces her routine movements through the city for daily activities such as shopping, banking and visiting acquaintances.

**Ahmed Abad, Architect**  
Ahmed describes his movements through the city for work, eating and social and cultural activities.

**Mat Innes, Police Officer**  
The map follows his routine patrol on a specific day with particular attention to known trouble spots for anti-social behaviour.

**Igor Mihajlovic, Hospitality worker**  
His map documents routine movements between home and work and his after-work enjoyment of night life in the city.

**Brendan Van Hek, Artist**  
The map documents his movements between home and work in the city.

**Pilar Matar, Artist**  
The map documents her movements between home and work in the city.

**Neil Thomas-Buckley, Homeswest client**  
Neil's map describes his daily city haunts for food, internet access and sex.

**Dave Goul, Homeswest client**  
Dave is a Homeswest client with a disability who enjoys painting and kindly took the time over several weeks to paint a map of his routine traverses in the city.

**Guy Panton, Student**  
Guy is a cultural studies student and his map traces his movements between his city apartment and his favourite coffee shop.

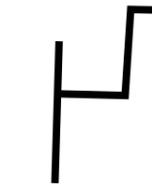
**Elena Treasure-Marcon, Student**  
Elena is a year twelve student and her map represents her routine treks to her favourite coffee shop and restaurants to meet friends and for respite from study.

**Ronald Michael, Busker**  
Ronald is an indigenous busker. His map reflects his daily journey into the city to play the didgeridoo for a living and access to food distribution points. We hope Ronald will have Homewest accommodation in the future.

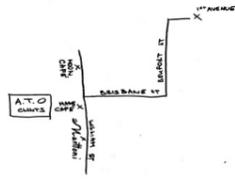
**Flash, Unemployed and currently homeless**  
Flash accesses the city for food and other activities. His map shows his routine inner city pathways. We hope Flash will have Homewest accommodation in the future.

**Jayne Spence, Senior citizen**  
Jayne's map shows her routine bi-weekly trips to the city for shopping and meeting family for lunch and coffee.

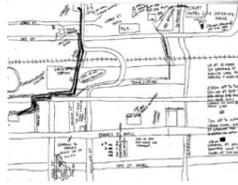
**Michelle Martin, Shop assistant**  
Michelle works in the city and her map documents her daily routines before work, at lunch times and after work.



Igor's Map



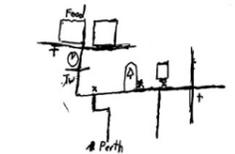
Neil's Map



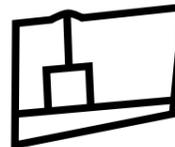
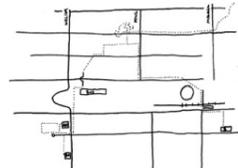
Eleanor's Map



Ronald's Map



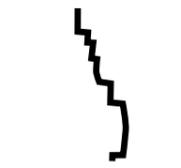
Ahmed's Map



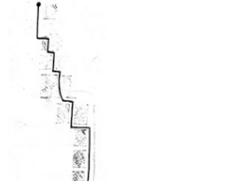
Jane's Map



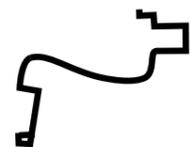
Elena's Map



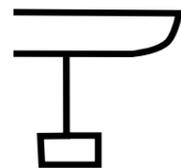
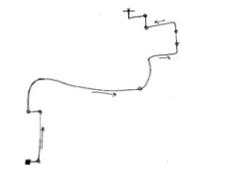
Brendan's Map



Dave's Map



Pilar's Map

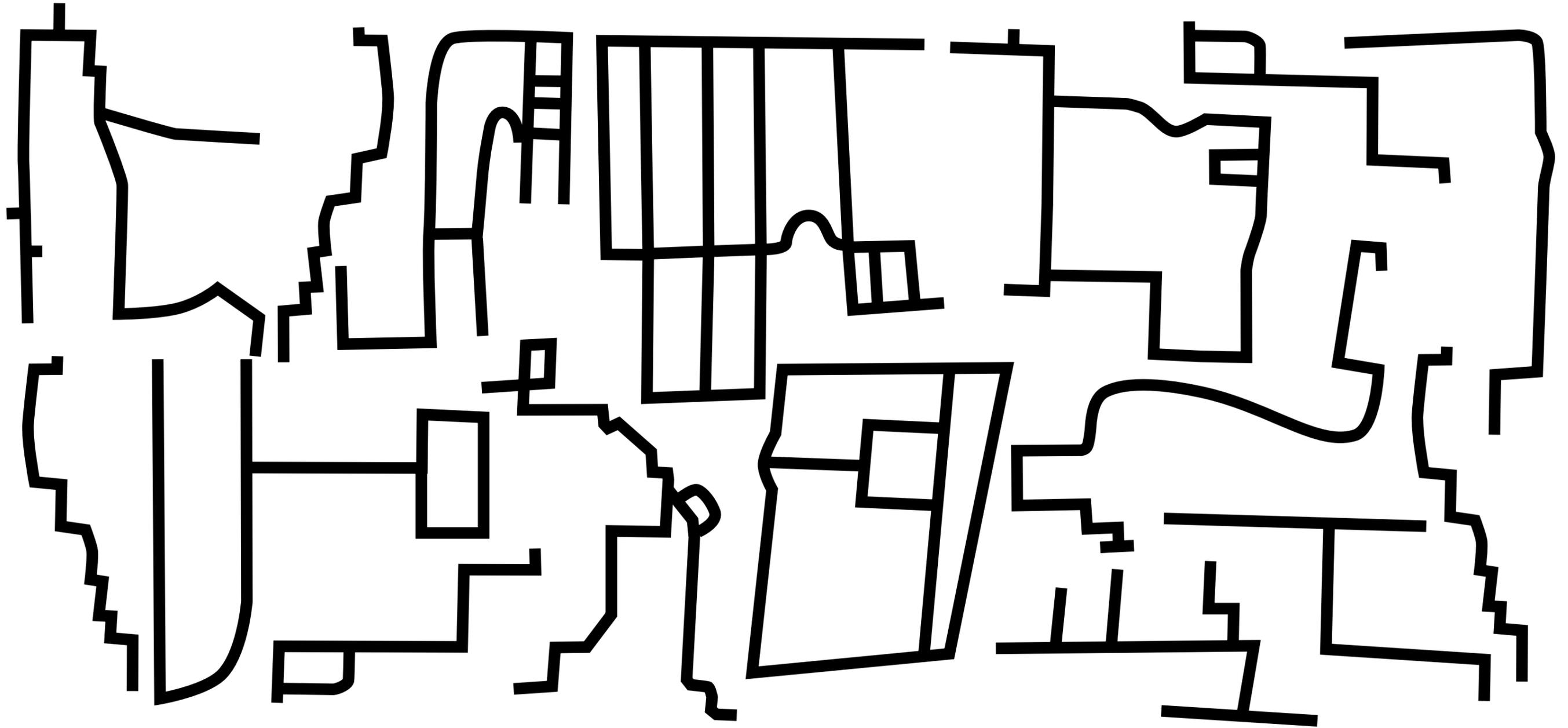


Flash's Map

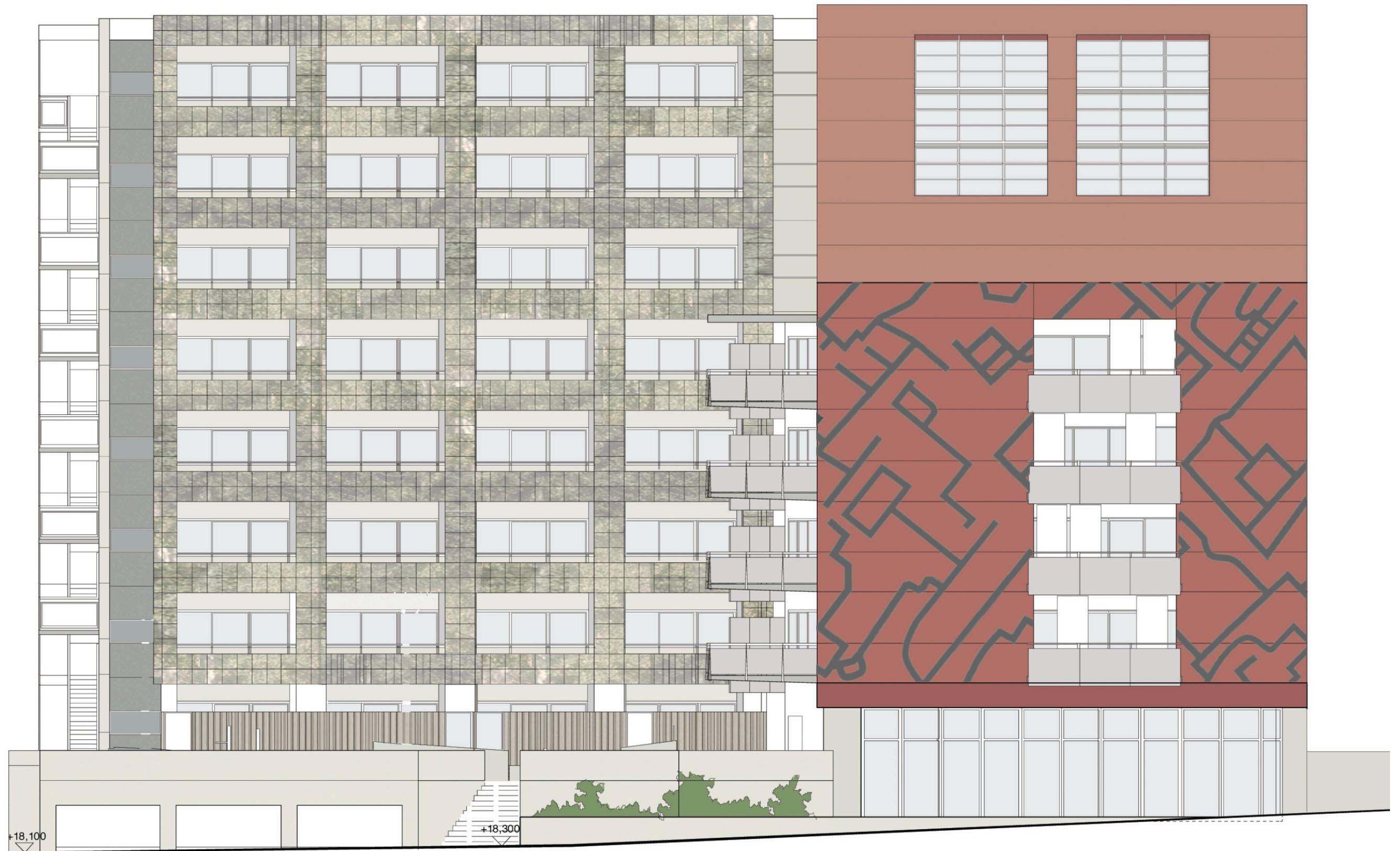


## COMPOSITE MAP

Map pattern created using all the maps. This drawing was the source for the north façade 'map pattern' versions 1 - 3.

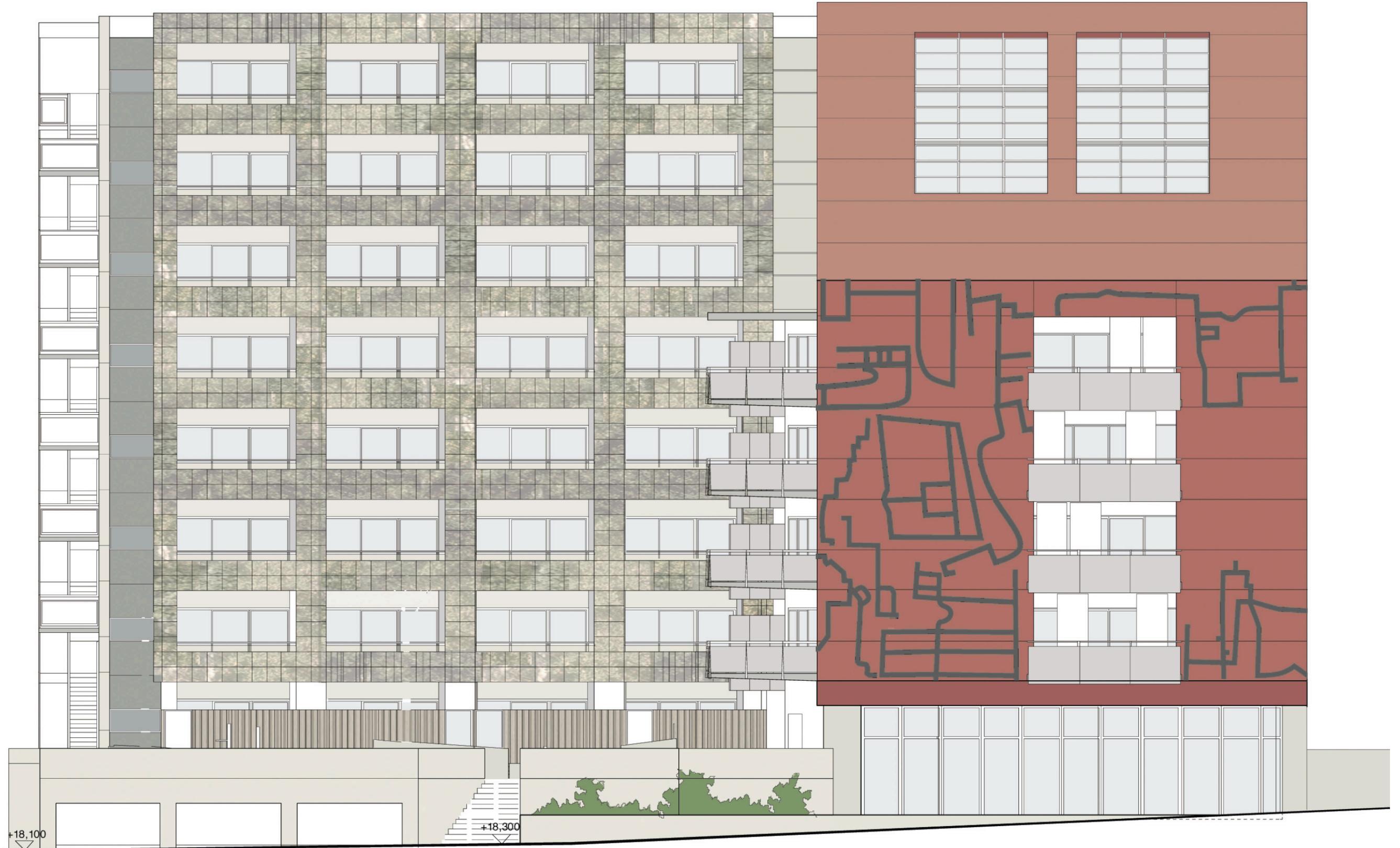


## ELEVATION STUDY ONE



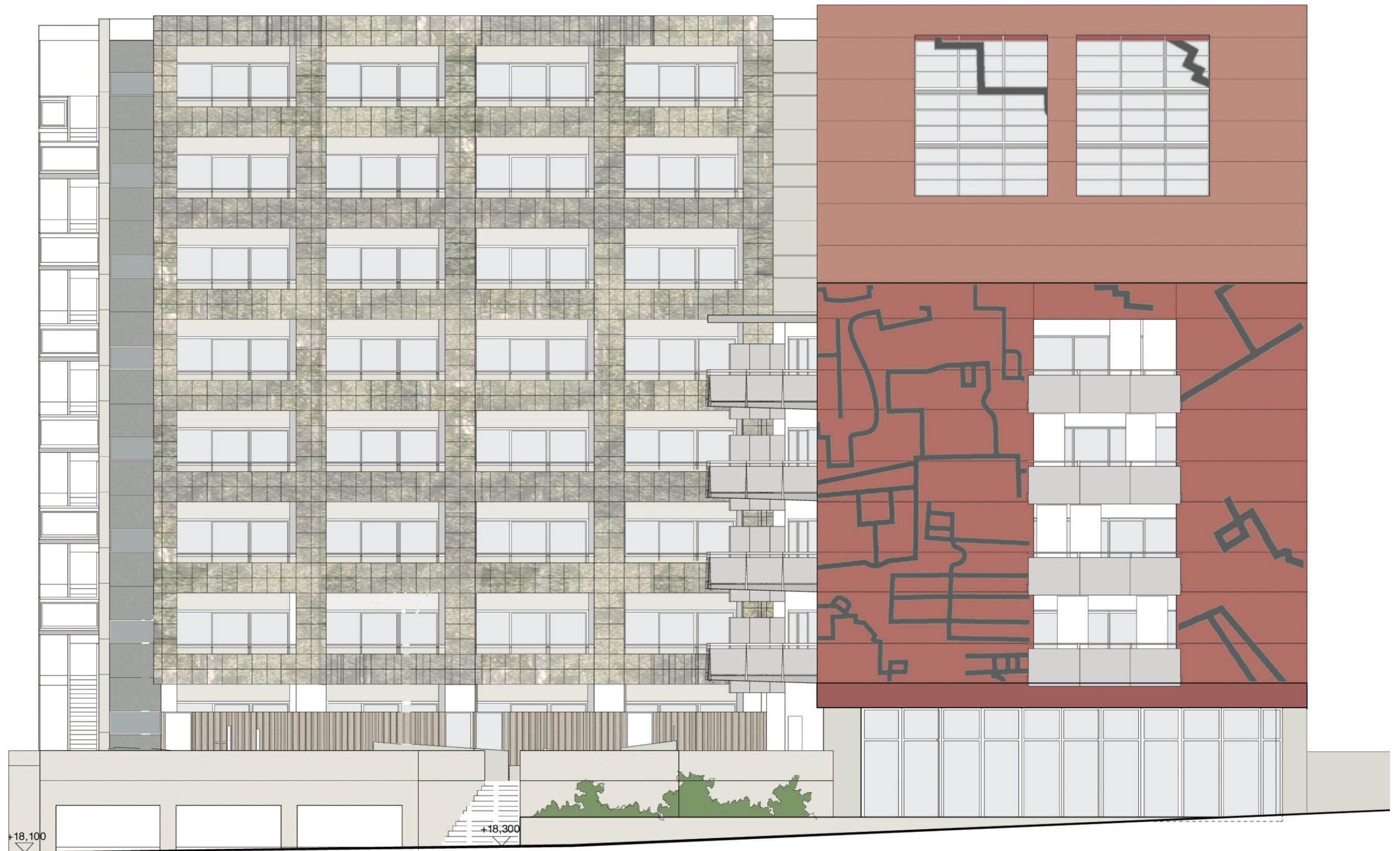
This version depicts a 'map pattern' generated from enlarged versions of one of each of the map motifs placed diagonally across the building façade. Proposed material: 3mm laser cut, anodised aluminium floated 20mm off the surface and adhered with industrial double sided tape; or a painted linear surface with Dulux X10. Approx 205 metres of linear elements.

## ELEVATION STUDY TWO



This version features a pattern that is comprised of one of each of the map motifs arranged in a horizontal/vertical format, with dissipation on the RHS. Proposed material: 3mm laser cut, anodised aluminium floated 20mm off the surface and adhered with industrial double sided tape; or a painted surface with Dulux X10. Approx 162 metres of linear elements.

## ELEVATION STUDY THREE

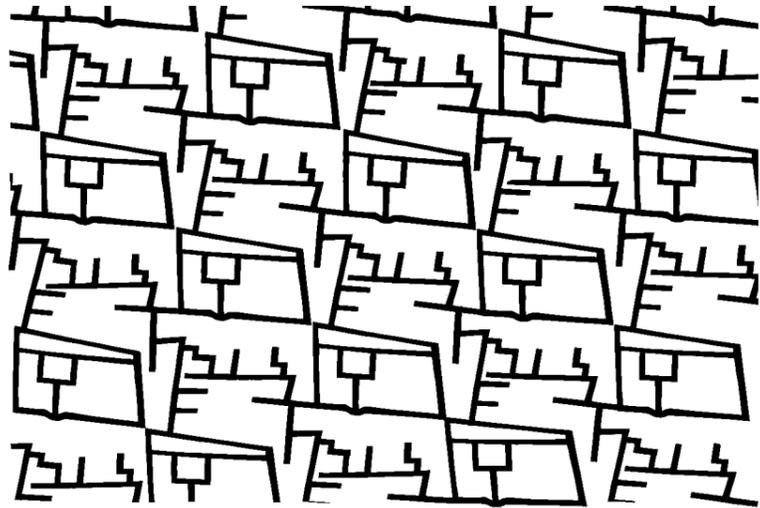


This version features a pattern that is comprised of sections of each of the map motifs arranged mainly on the LHS and the three elements on the RHS are further enlarged. It also shows the potential for them to appear on the glass windows on the elevated level behind. Proposed material: 3mm laser cut, anodised aluminium floated 20mm off the surface and adhered with industrial double sided tape; or a painted surface with Dulux X10. Approx 155 metres of linear elements.

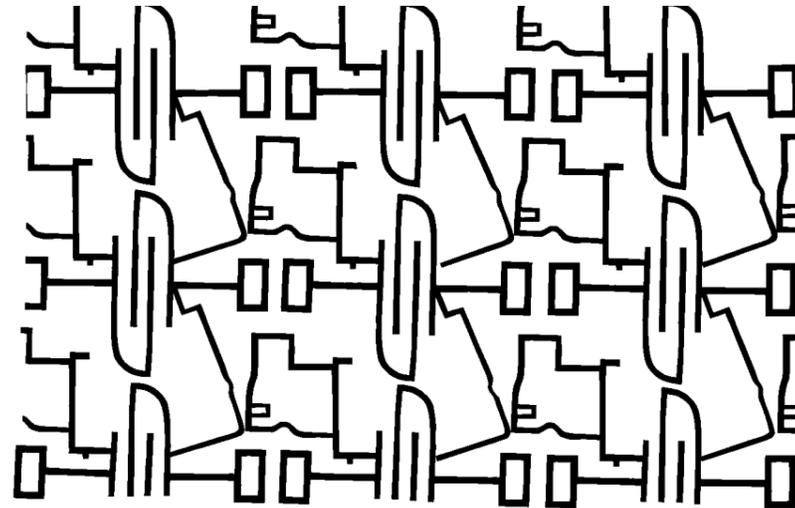
## MAP PATTERNS

Infinite possibilities exist for the repetition of the map motifs. Here we present just four versions. These patterns are serial structures but still retain a relationship to the pattern on the building's north façade.

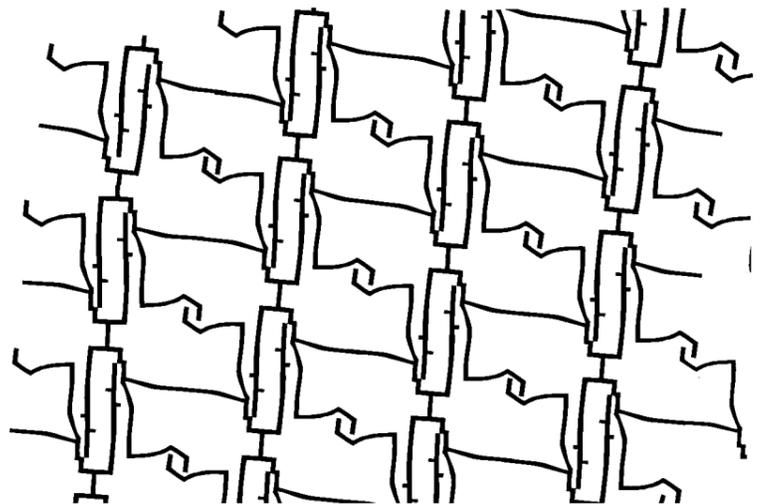
The map patterns offer the opportunity to embed the artwork discreetly in the building, via sliding screen panels, balustrades, gates and the interior lift surfaces. The work in the interior lift space could either utilise the existing lift wall material or be attached to the lift wall using vandal proof and fire proof materials and processes.



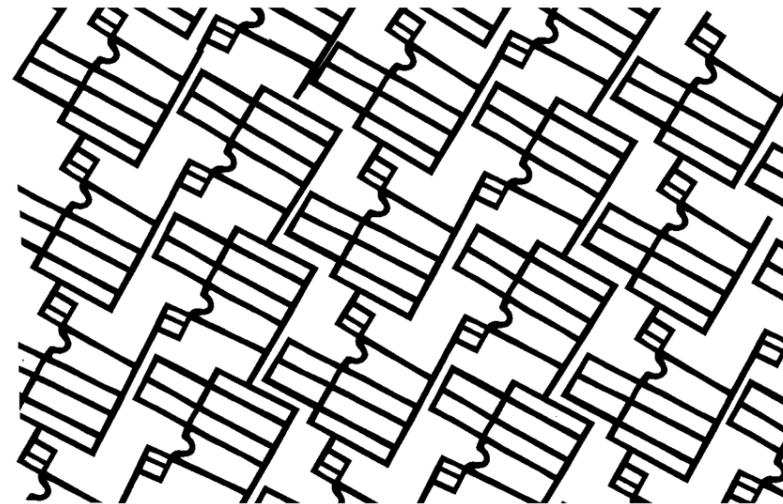
Design created by repeating two map motifs.



Design created by repeating three map motifs.

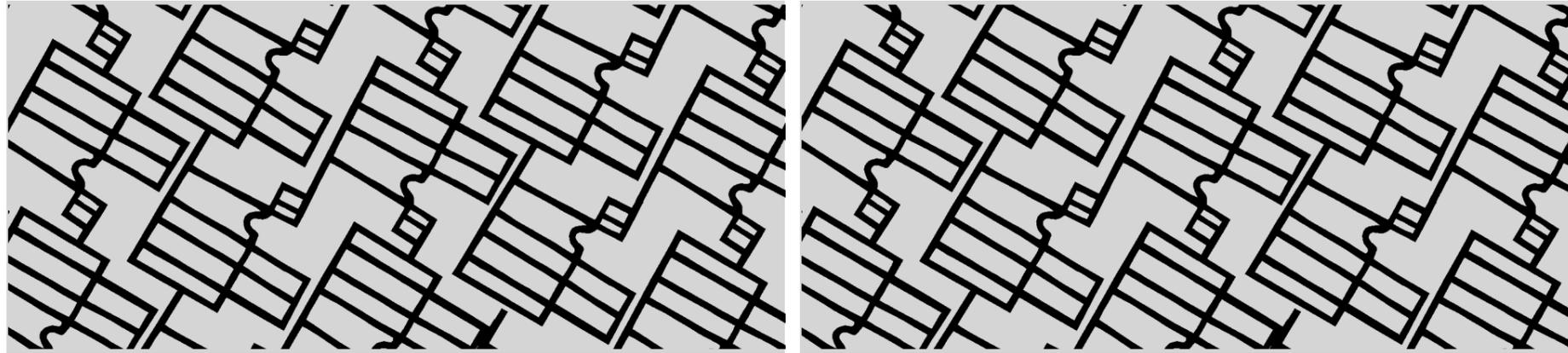


Design created by repeating one map motif.



Design created by repeating one map motif.

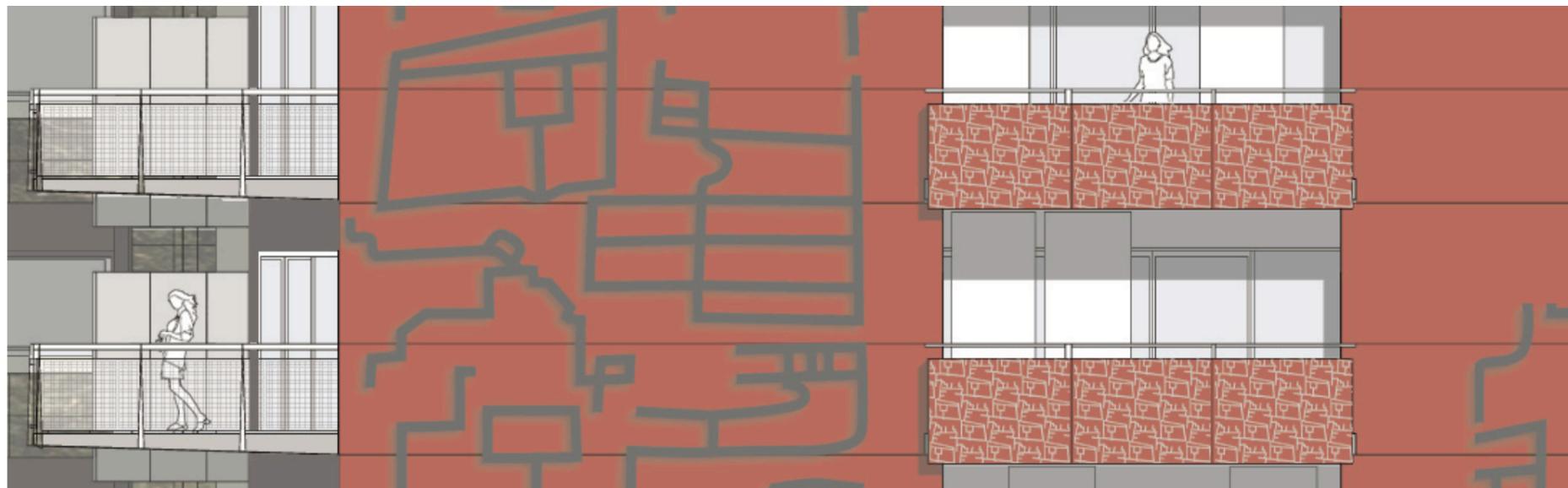
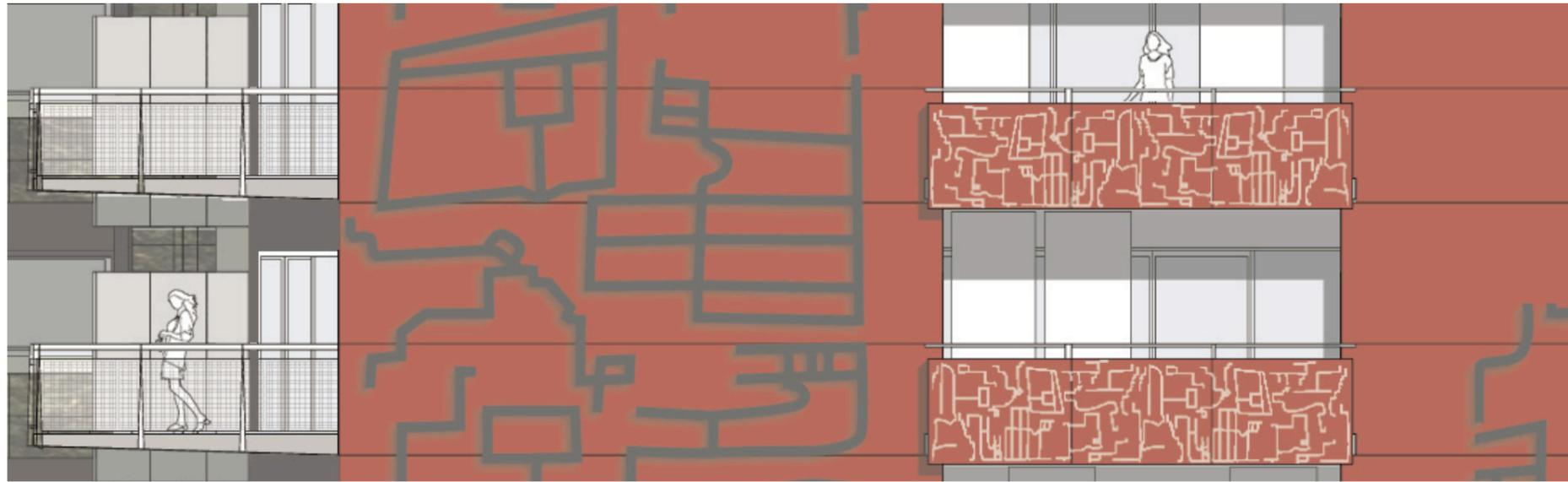
## BALUSTRADE DETAIL



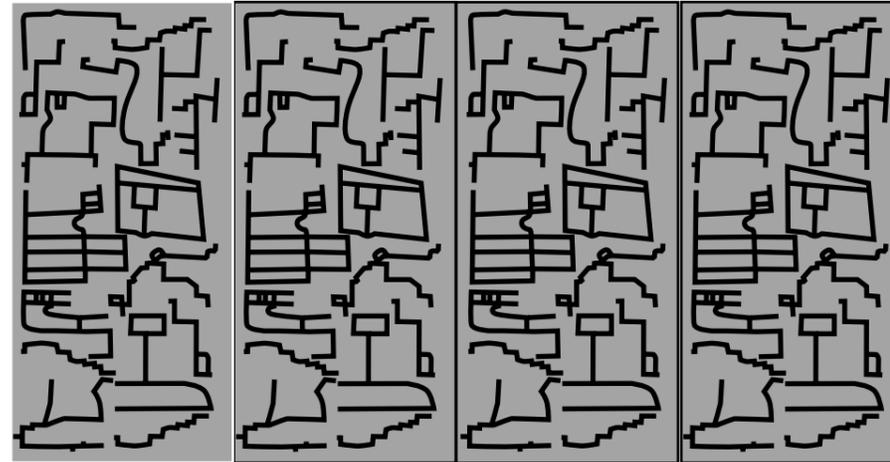
Balustrade design created from single motif in repeat. Originally we considered patterning the balustrades with the “map patterns”, but unfortunately the budget would not allow for this. This is partly due to the thickness of the material required for balustrading, which takes considerably longer to laser cut.



# BALUSTRADE DETAIL - OPTIONS



## BALCONY - SLIDING SCREEN DETAIL



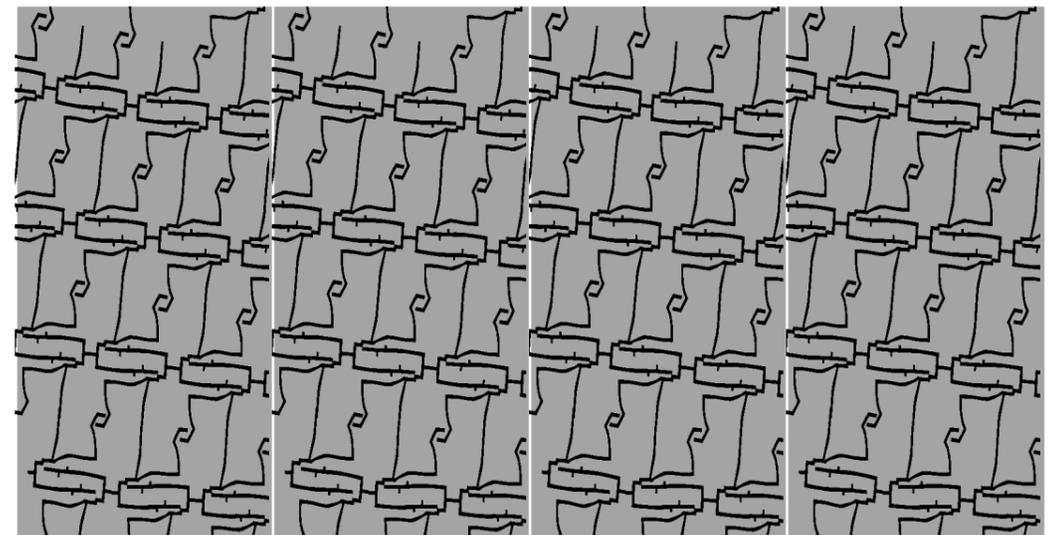
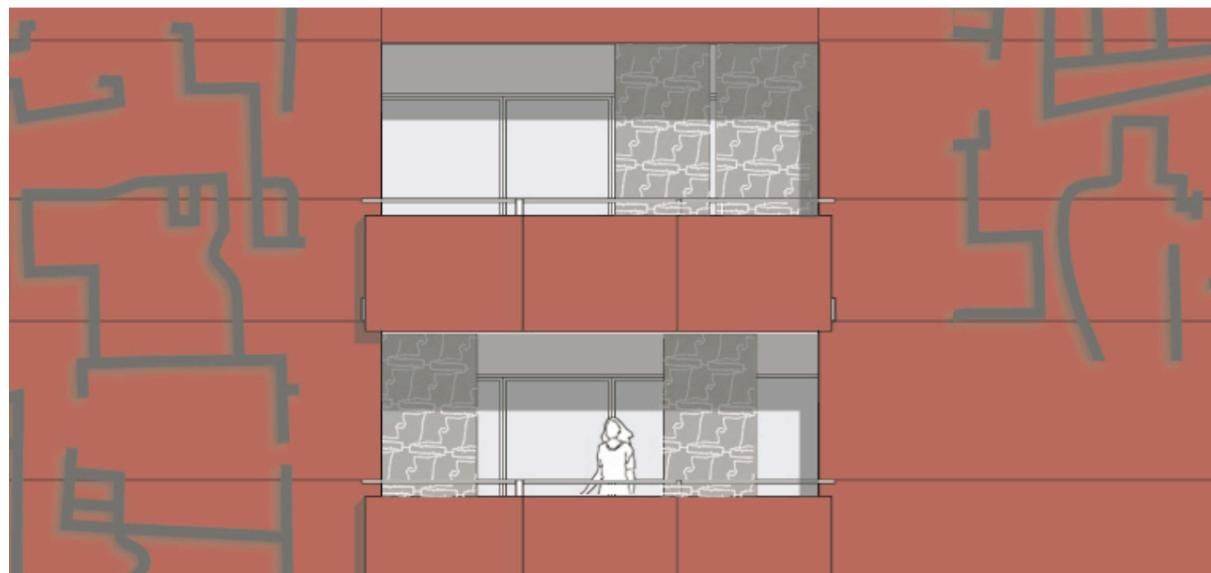
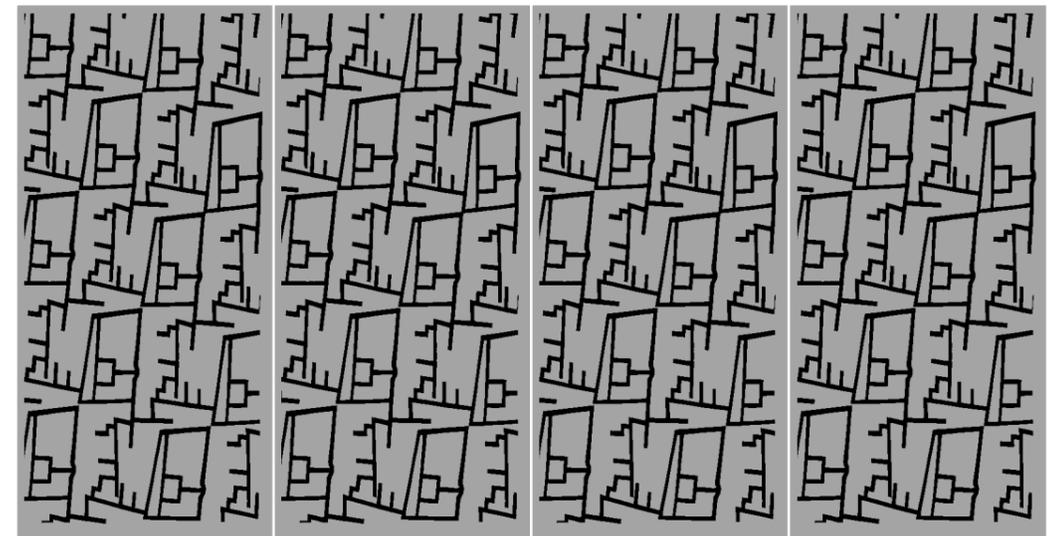
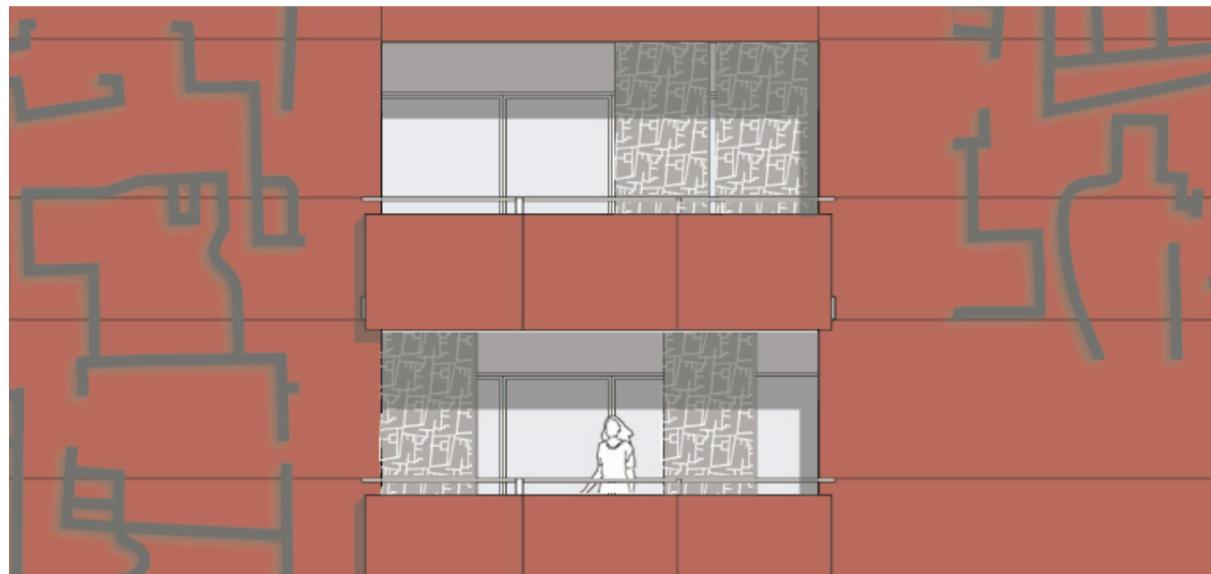
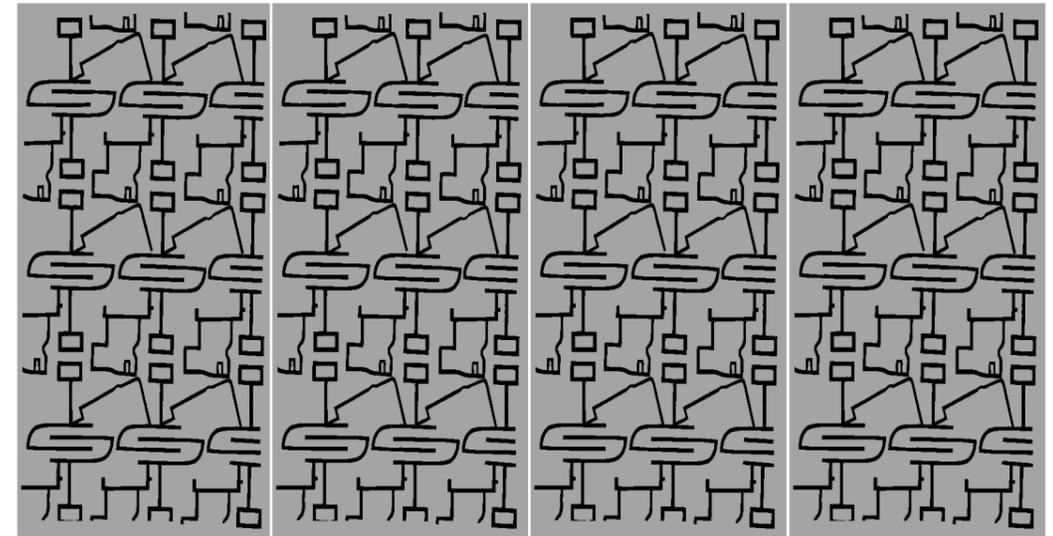
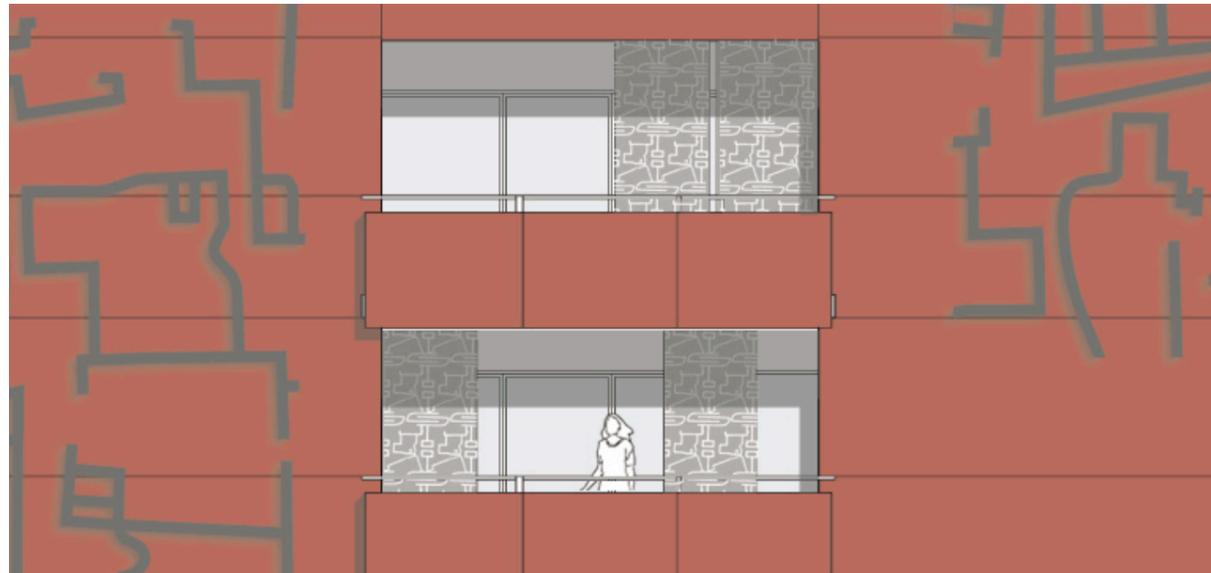
The project proposal anticipates adopting the sliding screens planned for the balconies as part of the artwork. It is intended that the screen pattern is created by cutting out the design, i.e. the negative space forms the pattern. This gives the Homeswest occupants the ability to view their surrounding environment through the screen pattern when extended for privacy, or fold them away if they desire to have an uninterrupted view. If the screens are pulled across at night, the pattern will be visible from the exterior as an illuminated pattern.

The version shown here is similar to the work on the building façade. Three other versions of “map patterns” appropriate for the screens, are shown in the next few pages.

Materials and processes: 3mm aluminium sheet, laser cut pattern, powder coating.



# BALCONY - SLIDING SCREEN OPTIONS



## GATES



The various gates included in the building also offer the opportunity to discreetly build in the 'map patterns'. The designs would relate to the 'super graphic' on the Nth wall, but also allow the occupants interaction with the artwork on an everyday basis.

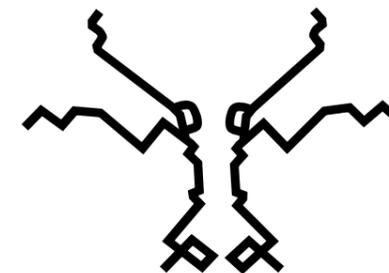
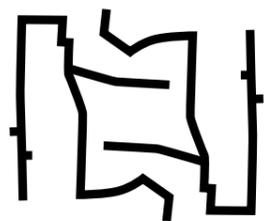
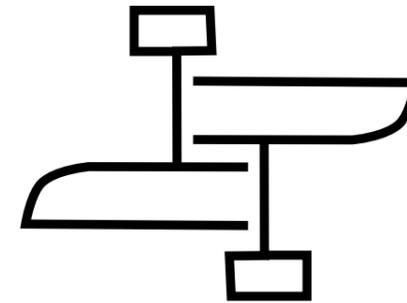
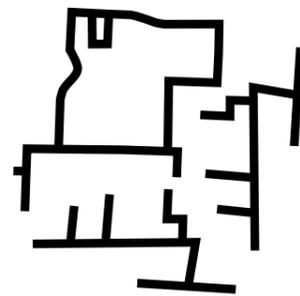
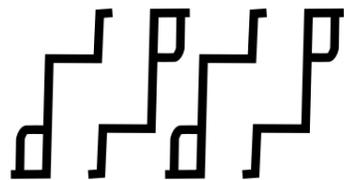
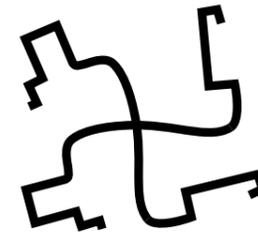
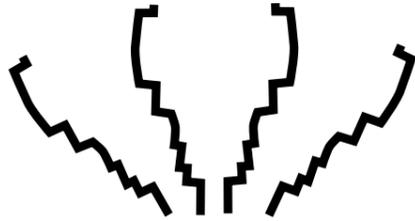
# GATES - OPTIONS



## CURVED PRIVACY SCREENS- MOTIF DESIGNS

This page shows examples of a series of potential motifs for the curved privacy screens on the side balcony. It is planned to cut-out singular motifs from the material used for these screens.

Size: approximately 25cm x 25 cm but this will depend on the final screen size.



### Additional Notes

1. Didactic panels are planned for the lifts. Participants will be acknowledged on these panels or on separate plaques. If the budget stretches far enough, we would also like to place an additional didactic panel outside the Station Café on the ground floor, as a way of communicating the artwork's concept to a broader public.
2. We are keen to seek sponsorship for a publication that documents the art project process and concept, including the 'map gathering' process to the final installation. We will also include (if given permission from the participants) the original maps, their translations and the participants' photographs
3. We are considering contacting PCC to investigate the possibility of them funding a plaque at the West Perth station, which faces the Nth. Wall artwork, to explain the artwork concept to train users.
4. We would be willing to work with the landscape designers if they wished to accommodate the patterns or motifs in the garden shapes or paving designs. This would be another way to relate the artwork more closely to the total building design and would also allow the occupants of the building to look down on the same patterns or motifs that they experience in the building.