



CITY OF VINCENT

ARTS REBOUND: TOWN CENTRE ARTWORKS

PUBLIC ART COMMISSION

Expression of Interest
21 July 2021

VINCENT.WA.GOV.AU

ACKNOWLEDGMENT OF COUNTRY

The City of Vincent acknowledges the Traditional Owners of the land, the Whadjuk people of the Noongar nation and pay our respects to Elders past, present and emerging.

We recognise the unique and incomparable contribution the Whadjuk people have made and continue to make to our culture and in our community. We will continue to seek the input of the Traditional Owners.

The land on which we live, meet and thrive as a community always was and always will be Noongar land.

Noongar people are the Traditional Owners of the South West of Western Australia. While Noongar is identified as a single language there are variations in both pronunciation and spelling – Noongar, Nyungar, Nyoongar, Nyoongah, Nyungah, Yungar and Noonga. The City of Vincent uses 'Noongar' which is reflected throughout this document except when specifically referring to an external organisation that utilises alternative spelling.

Warning: Aboriginal and Torres Strait Islander readers are advised that this document contains references to, or images of, people who are now deceased.

EOI SUBMISSION SUMMARY

1. CLOSING TIME AND DATE

4.00PM (AWST) WEDNESDAY, 1 SEPTEMBER 2021
Late submissions cannot be accepted.

2. SUBMISSION DETAILS

Submissions to be emailed in pdf format. Please make an enquiry in advance if you are unable to submit digitally.

ENQUIRIES:

Lauren Formentin, Place Planner - Pickle District (Arts)
lauren.formentin@vincent.wa.gov.au
9273 6000

SUBMISSIONS:

Procurement Team
Procurement@vincent.wa.gov.au

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PROJECT OVERVIEW

INTRODUCTION

The City of Vincent recognises that COVID-19 has had and will continue to have a significant impact on the City's arts community. Artists perform a vital role in Vincent, and have provided immeasurable value to our communities. This initiative forms part of the Vincent Rebound Plan, a plan which guides a suite of actions to recover and bounce back from the COVID-19 pandemic.

The Arts Rebound: Town Centre Artworks project is outlined in the Vincent Rebound Plan and includes the commission of one public artwork in William Street Town Centre and one public artwork in Leederville Town Centre. The project aims to support Vincent's local arts industry and the broader Vincent community by delivering public realm artworks which encourage and support social interaction, creativity and vibrancy.

The project is to be funded utilising the City's Percent for Art Cash-in-lieu Reserve fund which has been collected from cash-in-lieu payments in line with the City's Percent for Art Policy. The policy recognises that building developments which increase the amount of people using the City of Vincent to live, work, and play creates an increased need for high-quality public art and spaces. The commission money available represents the cash contributions of Developers who have recognised the need for public art in our communities.

The City invites artists and creatives, either individually or in teams, to submit Expressions of Interest for one or both of the public art opportunities. Expressions of Interest must be submitted no later than **4pm on Wednesday 1 September 2021**. Submission requirements are detailed on page 17.

APPLICANT ELIGIBILITY

Artists or artist teams that wish to apply must include at least one team member that meets a minimum of two of the following criteria:

- Has a tertiary qualification in the visual arts, or other applicable art forms such as multimedia;
- Has experience exhibiting and selling artwork at reputable art galleries;
- Is represented in major public collections;
- Earns more than 50% of their income from arts related activities such as teaching or public art commissions;
- Can demonstrate a significant body of previous completed public art commissions and works; or
- Is an Indigenous Artist.

The City of Vincent understands that the above criteria can be difficult to meet, and encourages those who may not meet the criteria to form artist teams with someone who does – and similarly, encourages established artists to collaborate with emerging artists. As you will see below, artist teams will be looked upon favourably for this project as the City would like to support more than two artists through this initiative.

The following eligibility criteria is not essential, but will be favoured.

- Artist teams;
- Demonstrated ongoing connection to the City of Vincent's artistic community by being an individual who either is a Vincent resident, owns/leases a studio or workspaces within Vincent or has a record of producing artwork in Vincent; or
- An arts, culture or creative organisation that has a business address within Vincent, or conducts work within Vincent.

COMMUNITY ENGAGEMENT REQUIREMENTS

The City of Vincent envisages the commissioned artwork to have a high level of community investment. In order for the City to maintain a certain level of engagement with local residents on this project, the **shortlisted artists** will be required to:

- Listen to and consider the perspectives of the Community Panel at the Artist Briefing session;
- Attend a site visit with the Arts Officer, Place Planner, local Town Team representative and the City's Senior Librarian from the Local History Centre to walk around the area and discuss context; and
- Conduct their own research into the location and community while developing their concept design proposals.

In addition, the **successful artists** commissioned for the project will be required to:

- Be available for media opportunities at key points throughout the process, or when they arise;
- Provide photo opportunities and information throughout the development and fabrication process; and
- Present an Artist talk post-completion.

VISION AND GUIDING PRINCIPLES

In August 2018, the City endorsed the *Arts Development Action Plan 2018-2020*, underpinned by the vision to 'embed creativity in everything we do, to make Vincent the arts capital of Perth'. The Plan recognises the power of high-quality public art to create and reflect strong artistic communities, and increase the artistic literacy of all community members. The City continues to seek public artworks that play a role in creating a vibrant and thriving city and a sense of belonging.

The artwork should demonstrate innovation and a high level of artistic integrity. It should enhance the surroundings of its location, and have a visible presence both during the day and night. Materials should be durable and weather-proof, and should not require excessive maintenance. The artwork should spark conversations and be a talking point in the community.

The City of Vincent's Public Art Policy includes the following objectives:

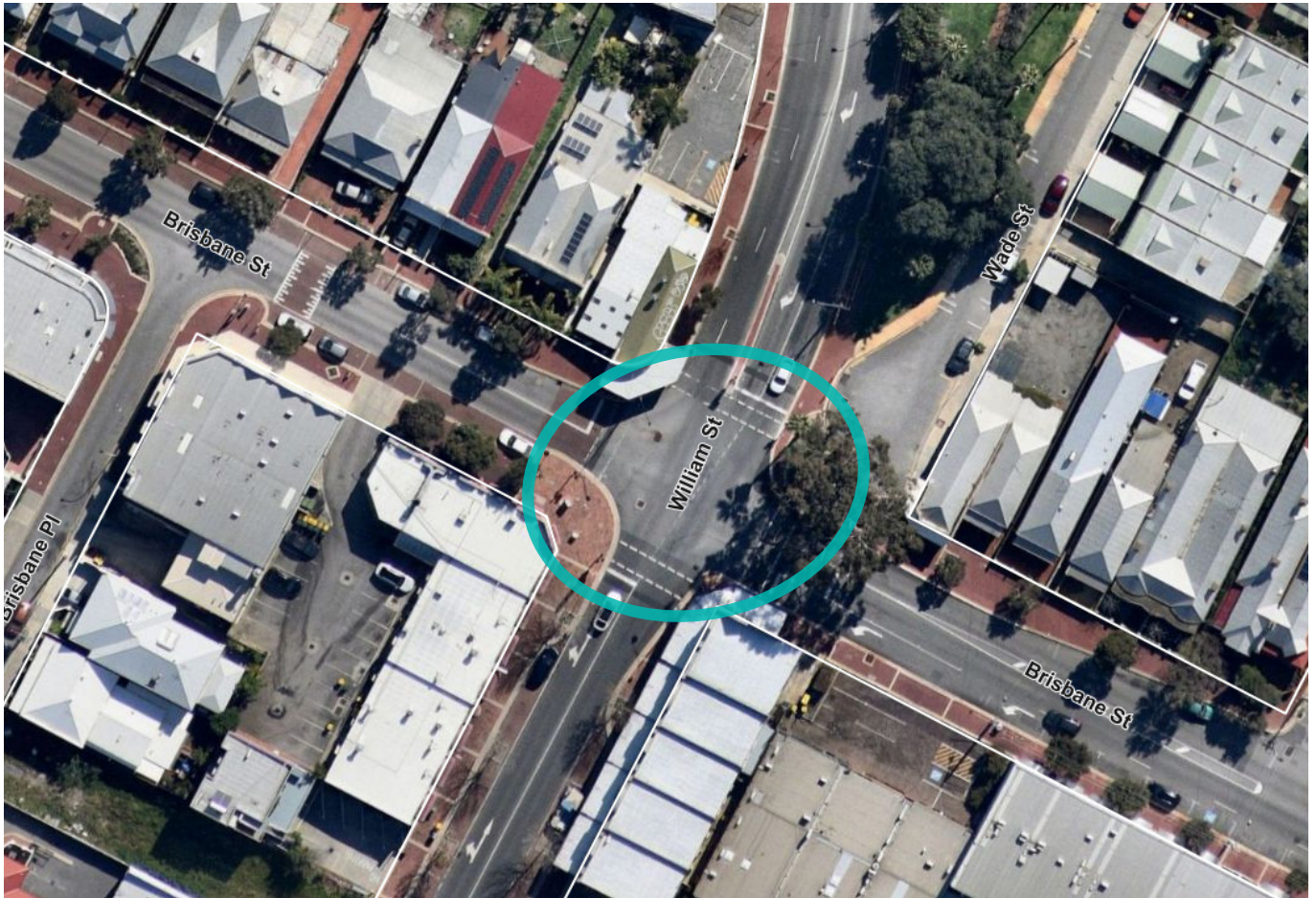
- Develop and promote the community identity of Vincent;
- Increase the social, cultural and economic values within the Vincent community;
- Engage with the community in a way that contributes to their understanding of the spaces and places they inhabit;
- Celebrate and acknowledge cultural and social diversity through the encouragement of art; and
- Enrich our public spaces.

Applicants are also encouraged to review the following City of Vincent documents to ensure that proposed public artworks are in alignment with the City's strategies and desired outcomes:

- *Strategic Community Plan 2018-2028*
- *Accessible City Strategy 2020-2030*

ARTWORK OPPORTUNITY 1:

WILLIAM STREET TOWN CENTRE



ARTWORK LOCATION SITE PLAN

LOCATION

The intersection of William and Brisbane Streets in Northbridge has been identified as an ideal location for public art within William Street Town Centre.

An artwork at this site will have great visibility with high pedestrian, bicycle and vehicular traffic through the day and night. The identified area is also owned and/or managed by the City of Vincent, and has access to power.

Applicants are invited to design a suspended artwork that sits above this bustling intersection. The work must incorporate lighting in some way for a night time presence.

Located at the northern boundary of the main retail and culinary centre of Northbridge, this public artwork will be a statement of its place and will become synonymous with the town centre.



VIEW OF THE WILLIAM STREET AND BRISBANE STREET INTERSECTION FACING SOUTH



VIEW OF THE WILLIAM STREET AND BRISBANE STREET INTERSECTION FACING EAST

ARTWORK OPPORTUNITY 1:

WILLIAM STREET TOWN CENTRE



WILLIAM STREET TOWN CENTRE, PHOTOGRAPHY BY JESSICA WYLD 2020

SITE CONTEXT

Connecting the City of Vincent to Northbridge and the Perth CBD, William Street is Vincent's most demographically diverse town centre. Today this precinct houses an eclectic mix of boutiques, arts venues, accommodation, eateries, bars and nightclubs, and has a buzzing nightlife. Northbridge is known for its wide range of culturally diverse restaurants, ranging from Middle Eastern to European and Asian culinary offerings.

The area defined as William Street Town Centre is the stretch of William Street bound by Newcastle and Brisbane Streets, as shown in the map. Much of the building stock is late nineteenth and early twentieth century and large parts of the area have aesthetic and historic value. Stylish built form, strong urban design, rich cultural heritage and strategic location in proximity to the City are key characteristics of the area.



Grenville Street Precinct Lighting detail, Rush Wright Architects and Jan Flook



Pink Punch, Nicholas Croft + Michaela MacLeod



Grenville Street Precinct Lighting, Rush Wright Architects and Jan Flook



Remembering a Brave New World, Chila Kurami Singh Burman



Blue Sun, Joshua Webb



Sun Lanterns (solar powered), Eli Richard



Red Lighting Installation, Lisbon LIKEarchitects

EXAMPLES OF PUBLIC ART FOR INSPIRATION

ARTWORK CONSIDERATIONS

Budget: \$200,000 + GST

Details on exactly what this budget must cover is outlined on page 20

Artwork Type:

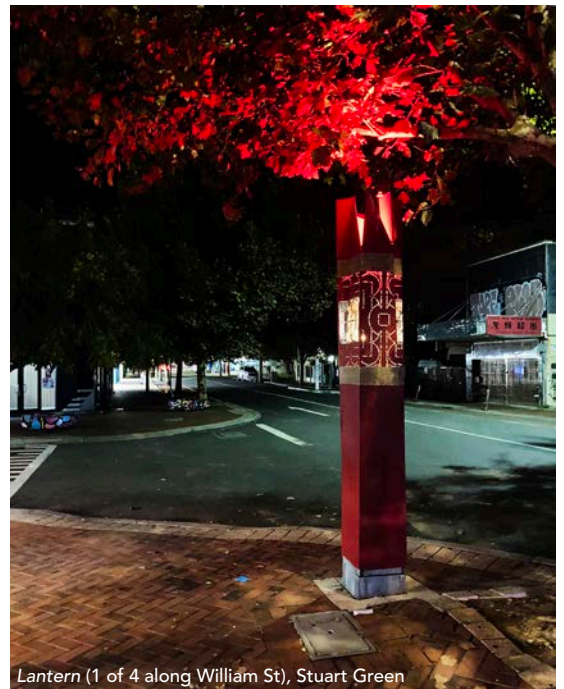
- Suspended artwork that incorporates lighting
- Artwork must have a presence in the daylight and night time
- Artwork does not need to span full intersection, size should be determined according to project limitations, particularly budget
- Materials should be durable and weather-proof, and should not require excessive maintenance

ARTWORK OPPORTUNITY 1:

WILLIAM STREET TOWN CENTRE



Luminous, Geoffrey Drake-Brockman



Lantern (1 of 4 along William St), Stuart Green



Mural by Matthew Wong

EXISTING PUBLIC ARTWORKS IN SURROUNDING AREA

CURATORIAL THEME

Themes explored in the artwork are to stem from William Street Town Centre’s heritage, context and character. Some information has been provided at the end of this document, but applicants are encouraged to use it as inspiration and a starting point for further research.

Being a suspended lighting artwork in this specific location, the artwork must explore and/or respond to the theme of lanterns. William Street is a melting pot of cultures from around the world. The lanterns could respond to the mix of past or existing cultures and/or public artworks in the William Street area

Shortlisted applicants will be required to attend a walk around the town centre with Vincent’s Arts Officer, Place Planner, Town Team representative and Senior Library Historian to gain a full understanding of the area.

The resulting public artwork will be site-specific and aesthetically fitting within its context, telling a story about or referencing an aspect of the site in an artistic way.



Mural by Yok + Sheryo



Detail of mural by Matthew Wong (left),
Mural by Simon Baker (right)

EXISTING PUBLIC ARTWORKS IN SURROUNDING AREA

ARTWORK OPPORTUNITY 2:

LEEDERVILLE TOWN CENTRE



ARTWORK LOCATION SITE PLAN

LOCATION

There are two available locations for public artwork, right in the heart of Leederville Town Centre by the intersection of Oxford and Newcastle Streets.

This small stretch of Newcastle Street between Carr and Oxford Streets was launched as the Leederville Village Square after the City of Vincent undertook construction works in 2019. The idea was brought to the City by Leederville Connect and involved, among other things, paving the street and raising it to footpath level. The updated design provides a pedestrian friendly space for vehicles, cyclists and pedestrians to share, that can easily be closed off and utilised for community events.

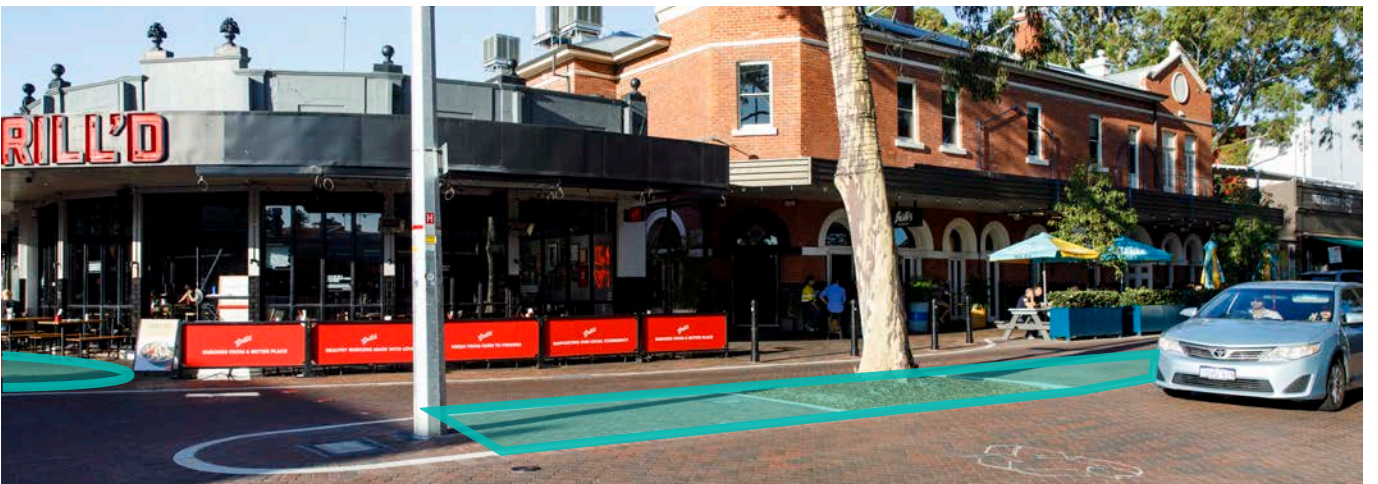
An artwork installed at these sites will therefore be a part of such festivals and community events, in addition to the everyday experience. The identified area is also owned and/or managed by the City of Vincent, and has access to power.

The first location is the wide path that wraps around Grill'd. Applicants are invited to design a sculptural artwork that also functions as a seat or bench. Lighting should also be considered to ensure a day and night presence.

The second location is the median strip, highlighted in the plan above. With the median strip now at street level there has been a recurrence of cars parking here, which is unsafe. This is an opportunity for applicants to design a sculptural work that deters parking on the median strip, whilst still allowing easy movement of pedestrians and cyclists. Lighting should also be considered to ensure a night time presence as well as day.



OXFORD STREET AND NEWCASTLE STREET INTERSECTION FACING EAST



VIEW OF GRILL'D, THE LEEDERVILLE HOTEL AND NEWCASTLE STREET MEDIAN



VIEW OF LEEDERVILLE VILLAGE SQUARE

ARTWORK OPPORTUNITY 2:

LEEDERVILLE TOWN CENTRE



LEEDERVILLE TOWN CENTRE, PHOTOGRAPHY BY JESSICA WYLD 2020

SITE CONTEXT

Oxford Street is the spine that runs through Leederville Town Centre, stretching north from Leederville Parade to Bourke Street. The town centre also includes areas back from Oxford Street, and is largely bound east-west by Leederville Parade and Loftus Street as shown in the map.

Retaining the existing character and contributing towards a high quality public realm for people is a top priority for Leederville.

The Leederville Town Centre consists of a unique mix of retail, civic uses, restaurants, bars and residential dwellings which all function in a cohesive environment, and flourish together as one mix-used suburb. While some suburbs in Perth's inner-city ring have gentrified over time, Leederville has retained a grungy working class feel and has developed a unique, vibrant and youthful atmosphere.

ARTWORK CONSIDERATIONS

Budget: \$80,000 + GST

Details on exactly what this budget must cover is outlined on page 20

- Artwork Type:
- **Grill'd corner path:** sculptural work that functions as a seat or bench
 - **Median strip:** sculptural work that deters parking on median strip
 - Artwork must have a presence in the daylight and night time, consider lighting
 - Materials should be durable and weather-proof, and should not require excessive maintenance



Meander Night Glow, Fuko Nara



The Adventurer, Gabriel Lester



Mutualities, Penelope Forlano



Mangrove Poem, Emily Floyd

EXISTING EXAMPLES OF PUBLIC ART FOR INSPIRATION

ARTWORK OPPORTUNITY 2:

LEEDERVILLE TOWN CENTRE



LEEDERVILLE TOWN CENTRE, PHOTOGRAPHY BY JESSICA WYLD 2020

CURATORIAL THEME

Themes explored in the artwork are to stem from Leederville Town Centre's heritage, context and character. Some information has been provided in this document, but applicants are encouraged to use it as inspiration and a starting point for further research.

Shortlisted applicants will be required to attend a walk around the town centre with Vincent's Arts Officer, Place Planner, Town Team representative and Senior Library Historian to gain a full understanding of the area. The resulting public artwork will be site-specific and aesthetically fitting within its context, telling a story about or referencing an aspect of the site in an artistic way.



LEEDERVILLE TOWN CENTRE, PHOTOGRAPHY BY JESSICA WYLD 2020

PROJECT TIMELINE

The following program outlines the indicative timeline for the Arts Rebound: Town Centre Artworks project.

EXPRESSION OF INTEREST

EOI RELEASED:

Wednesday 21 July, 2021.

EOI SUBMISSIONS DUE:

4pm Wednesday 1 September, 2021.

(6 weeks)

City of Vincent undertakes evaluation of the submissions and shortlists two to three applicants for each artwork opportunity.

Applicants notified of outcome by Wednesday 29 September, 2021.

Shortlisted applicants sent draft artist contracts and any feedback or guidance in response to EOI submission.

CONCEPT DESIGN PROPOSAL

COMMENCES:

Wednesday 29 September, 2021.

CDP SUBMISSIONS DUE:

4pm Wednesday 10 November, 2021.

(6 weeks)

Artist Briefing Session (including short presentations from key community stakeholders) on Tuesday 5 October, 2021.

Site visit with Arts Officer, Senior Library Historian, Place Planner and local Town Team representative to gain full understanding of area's context on Wednesday 6 October, 2021.

Applicants present CDPs to Assessment Panel from Thursday 11 November to Tuesday 16 November, 2021.

City of Vincent undertakes evaluation of submissions and comes to a decision on successful applicant(s) for each artwork opportunity.

Applicants notified of outcome by Friday 3 December, 2021.

Successful artists provided any feedback, contracts executed by Friday 3 December, 2021.

DESIGN DEVELOPMENT

COMMENCES:

Friday 3 December, 2021.

SUBMISSIONS DUE:

4pm Friday 28 January, 2022.

(8 weeks)

Artists can maintain regular contact with City of Vincent staff to ensure design development is on track and to clarify any queries.

Design Development submission reviewed by City of Vincent, any feedback provided by Monday 7 February, 2022.

CONSTRUCTION DOCUMENTATION

COMMENCES:

Monday 7 February, 2022.

EOI SUBMISSIONS DUE:

4pm Friday 11 March, 2022.

(5 weeks)

Artists can maintain regular contact with City of Vincent staff to ensure design development is on track and to clarify any queries.

Construction Documentation reviewed by City of Vincent staff, any feedback provided to artists by Monday 21 March, 2022.

Artists incorporate feedback or amendments to Construction Documentation as required by Wednesday 30 March, 2022.

FABRICATION

COMMENCES:

Wednesday 30 March, 2022.

FABRICATION COMPLETE:

Monday 23 May, 2022 (TBC).

(8 weeks, TBC)

Installation methodology and risk management plan submitted by Wednesday 27 April, 2022.

City of Vincent review installation methodology and risk management, and provide any feedback by Wednesday 11 May, 2022.

Artists incorporate any feedback into installation methodology and risk management by Friday 20 May, 2022.

INSTALLATION AND COMPLETION

COMMENCES:

Monday 23 May, 2022 (TBC).

PROJECT COMPLETION:

Monday 20 June, 2022 (TBC).

(4 weeks, TBC)

Artworks freighted to site and installed from Monday 23 May to Thursday 16 June, 2022 (TBC).

Artists provide maintenance manual, and attribution plaque installed by Friday 17 June, 2022.

Artist Talks take place at the installed artworks on Saturday 18 June, 2022 (TBC).

PHASE ONE: EXPRESSION OF INTEREST (THIS PHASE)

Open Competition: this model commences with a public call out for Expressions of Interest to provide a schematic response to the artwork brief. Shortlisted applicants are then invited to develop and present concept designs for a fee, and finally preferred artists or artist teams are selected.

OVERVIEW

The City of Vincent is seeking Expressions of Interest (EOIs) through an open competition process. Artists or artist teams are invited to submit their EOI for review by the Assessment Panel. No payment will be offered for this stage. A shortlist of two to three applicants for each of the artwork opportunities will be invited to proceed to the next stage. Unsuccessful applicants will be notified via email.

Submit EOIs as a single pdf document to the Procurement email address, or get in contact early if you are unable to submit digitally. Please note we legally cannot accept late submissions. For any enquiries please contact Lauren Formentin on (08) 9273 6553 or lauren.formentin@vincent.wa.gov.au.

EOI submissions due:

4pm Wednesday 1 September, 2021

Send to:

Procurement@vincent.wa.gov.au

EOI SUBMISSION REQUIREMENTS:

- **CV** showing relevant artistic experience, including name and contact details, and details on how Applicant Eligibility criteria is met (details on opposite page);
- Up to 6 examples for individuals or up to 10 examples for teams of **previous works** with image details, demonstrating artistic excellence and experience in delivering projects within budget and timeframes;
- **Short statement** (maximum of one page) responding to the brief/themes/locations and the preferred connection to Vincent criteria;
- Confirmation of artist **availability** in the timeframe outlined; and
- **Certificate of currency** confirming public liability insurance policy (minimum \$20 million), product liability (\$20 million) and professional indemnity (\$5 million).

*Please note: no sketches or imagery of designs are to be submitted at this stage. This ensures a fair and level playing field across all applicants – because it is an unpaid submission, the amount of work required is kept to a minimum.

APPLICANT ELIGIBILITY

Artists or artist teams that wish to apply must include at least one team member that meets a minimum of two of the following criteria:

- Has a tertiary qualification in the visual arts, or other applicable art forms such as multimedia;
- Has experience exhibiting and selling artwork at reputable art galleries;
- Is represented in major public collections;
- Earns more than 50% of their income from arts related activities such as teaching or public art commissions;
- Can demonstrate a significant body of previous completed public art commissions and works; or
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The City of Vincent understands that the above criteria can be difficult to meet, and encourages those who may not meet the criteria to form artist teams with someone who does – and similarly, encourages established artists to collaborate with emerging artists. As you will see below, artist teams will be looked upon favourably for this project as the City would like to support more than two artists through this initiative.

The following eligibility criteria is not essential, but will be favoured.

- Artist teams;
- Demonstrated ongoing connection to the City of Vincent’s artistic community by being: an individual who either is a Vincent resident, owns/leases a studio or workspaces within Vincent, or has a record of producing artwork in Vincent; or
- An arts, culture or creative organisation that has a business address within Vincent, or conducts work within Vincent.

| EOI ASSESSMENT CRITERIA | WEIGHTING |
|--|-----------|
| Applicant meets eligibility criteria | Yes / No |
| Approach: Response to brief and creative approach to the project | 30% |
| Experience: proven ability to deliver similar scale projects within budget and timeframe | 20% |
| Artistic Excellence: quality of previous work demonstrated through visual support material | 40% |
| Is the applicant a team? | 5% |
| Does the applicant demonstrate a connection to Vincent? | 5% |

PHASE TWO: CONCEPT DESIGN PROPOSAL

OVERVIEW

Concept Design Proposals (CDPs) will be requested from two to three shortlisted artists per town centre. A payment of \$2,200 + GST for the William Street Town Centre opportunity and \$1,800 + GST for the Leederville Town Centre opportunity will be offered for each requested CDP.

A **briefing session** will be held in person on Tuesday 5 October, 2021 (to be confirmed) which shortlisted applicants must attend. The briefing session will include important information for the development of the artwork as well as short presentations from key community stakeholders.

A **site visit** with the Arts Officer, Senior Library Historian, Place Planner and local Town Team representative will take place on Wednesday 6 October, 2021 to gain full understanding of the area's context.

After submitting, the shortlisted artists will **present their CDPs to the Assessment Panel** in person from Thursday 11 November to Tuesday 16 November, 2021 (to be confirmed). The Assessment Panel will make their assessment and the artists will be notified of the result by Friday 3 December, 2021.

Please submit CDPs as a single pdf document to the Procurement email address below. For any enquiries please contact Lauren Formentin on (08) 9273 6553 or lauren.formentin@vincent.wa.gov.au

CDP SUBMISSION REQUIREMENTS:

- A **written concept or statement** detailing appropriate research undertaken for the project and demonstrating the relationship between the proposed artwork and the themes and vision outlined in the brief.
- **Concept drawings** and/or 3D imagery of the proposed work as required to convey the concept, with indicative scale and presented in a professional and artistic manner.
- Indicative **site plan** showing the proposed artwork location and layout for the artwork.
- A **confirmation of the timeline** outlined in the brief is achievable and details of any key milestones in artwork creation.
- A detailed **budget breakdown** across the phases of the project, including all items listed in the 'budget inclusions' section on the following page.
- A description of **material and fabrication methods** with consideration of transportation and installation.
- Details of proposed **suppliers and sub-contractors**, including confirmation that their costs are included in the budget.
- Indication of any known ongoing **maintenance** requirement associated with the proposal.
- An artist/artist team **biography** and high resolution **photograph**.
- Acknowledgement that the **artist contract** has been reviewed, with any suggested revisions if applicable.

CDP submissions due:

4pm Wednesday 10 November, 2021

Send to:

Procurement@vincent.wa.gov.au

| CDP ASSESSMENT CRITERIA | WEIGHTING |
|--|-----------|
| Concept: the artwork is designed by an artist/team that shows strong vision and innovation, with a proven ability to deliver excellent craftsmanship. The proposed artwork is unique and provides an opportunity for public engagement. | 30% |
| Context: the artwork is site specific and considers the themes outlined in the Artwork Brief. | 30% |
| Public safety and access: the artwork is accessible for people of all abilities and is designed, constructed and installed with best practice risk management so that the artwork does not present a hazard to public safety. | 20% |
| Longevity: the artwork is designed to be structurally sound and resistant to theft, vandalism, weathering and excessive maintenance. | 20% |
| Ability to deliver all inclusive concept for proposed budget and timeframe. | Yes / No |

BUDGET

The total artwork commission budget is \$200,000 + GST for the William Street Town Centre artwork opportunity, and \$80,000 + GST for the Leederville Town Centre artwork opportunity.

Budget Inclusions:

- Artist fees, project management and administration costs
- Construction and safety documentation fees
- Materials and fabrication, including any structural components such as posts or cabling for the suspended lighting artwork
- Installation costs including but not limited to machinery for installation, site safety inductions and all structures supporting the artwork
- Appropriate insurance (public liability insurance minimum \$20 million, product liability \$20 million and professional indemnity \$5 million)
- Lighting requirements
- Sub-contractor and supplier fees
- Transport of artwork to site (within WA)
- Traffic management costs if required for installation
- Site preparation
- Travel expenses
- Delivery of Maintenance Manual

Budget Exclusions

(to be covered by City of Vincent):

- Attribution plaque
- Photography and marketing

ASSESSMENT PANEL

Applications will be assessed by an Assessment Panel made up of Arts Advisory Group members, Administration, Town Team representatives and arts industry experts.

HISTORICAL CONTEXT:

WILLIAM STREET TOWN CENTRE

William Street (named after King William IV) runs through land that was once a chain of seasonal wetlands of practical and spiritual significance to the Whadjuk Noongar people, the traditional owners and custodians of the land for many thousands of years prior to European colonisation. The seasonal wetlands provided an abundance of resources including fish, turtles, frogs, reeds and fresh water, and were used most intensely during the late spring (Kambarang) and summer (Birak and Bunuru) months when turtles, waterfowl and frogs were most available. During these periods of abundance, Noongar people would gather to carry out ceremonial activities, and undertake trade and gift exchanges and marriage proposals (Harrison, 2000).

Oral histories suggest that the area near the eastern corner of William and Newcastle Streets may have been a former camping area and site of cultural significance for Whadjuk Noongar people. (Aboriginal Heritage [Inquiry System Heritage Place 3695](#). See also O'Connor, Quartermaine & Bodney, 1989).



Following European colonisation and the establishment of the Perth townsite, William Street can be seen on early maps of Perth running north from the Swan River to Wellington Street, where it terminated at Lake Kingsford (today, the site of the Perth Cultural Centre).

Low lying wetlands to the north of Lake Kingsford were drained and filled from the 1850s to 1870s, and then William Street was extended north past Wellington Street and the land was sold as farm and housing lots. This new section of William Street (from Roe Street to Brisbane Street) was originally known as Hutt Street. (See map of Perth townsite 1845).

In the 1880s, the construction and opening of the Eastern Railway resulted in a shift in focus to areas in the Perth Railway Station vicinity and to the north. Over the next decade sub-division of the large lots increased and a mix of residential and commercial buildings were constructed in the areas nearest to the railway. From the 1890s, further development was spurred by the Western Australian Gold Boom, which saw a fourfold increase in the state population and subsequent demand for accommodation in, and close to the city.

Despite earlier drainage and infill works, seasonal flooding of parts of William Street and surrounding areas continued to occur in winter and spring. Due to its low lying topography, prevalence of water and fertile soil, this area was ideal for growing produce. By 1900, Chinese immigrants had well established market gardens at Robertson Park (previously Boojoormelup or Lake Henderson) and Birdwood Square (previously Chalyeding or Lake Poulette/First Swamp).

IMAGE CREDITS

Left: Section of Perth townsite map 1838, State Records Office

Top right: Perth Mosque, William St, COV PHO5877

Second top right: Perth General Dealers, William St 1953, COV PHO3130

Second bottom right: Kelly & Lewis Pty. Ptd., William St 1954, State Library WA

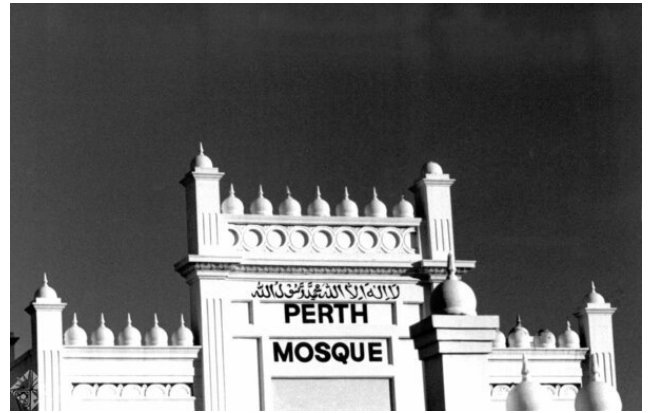
Bottom right: Cnr William and Newcastle St 2019, State Library WA

The early 1900s saw the construction of the Mohammedan Mosque (Ayar Mohamed) at 427-429 William Street, a prominent landmark of the area. Designed by Din Mohammed, construction of the Mosque was made possible with funds from members of the small and diverse early Muslim communities and Afghan cameleers who were vital to the supply chain in the development of the Goldfields. Additions and alterations were carried out in subsequent decades to enable continued use of the Mosque by an increasing number of Muslims in post-war multicultural Perth.

The multicultural tone for the area was set early with diverse residents of Chinese, Jewish and Muslim backgrounds evident in the names and businesses listed in the Wise Post Office Directories of the day. Proximity to the Mosque, to the nearby Brisbane Street Synagogue and Chinese market gardens influenced the cultural composition of the area. A snapshot of residents of William Street (numbers 323-478) in the WWI period shows an eclectic mix of small businesses (grocers, laundries, hairdressers, butchers, drapers, bootmakers, confectioners, and apothecaries), private residences and lodging houses.

The area's proximity to the City spurred residential and commercial development in the 20th Century. Transport was much improved with the construction of the Horseshoe Bridge in 1904 which allowed for traffic and trams to pass over the Perth-Fremantle railway line. The increasing popularity of motor vehicles after the war period brought more mechanical repair and fuel businesses to William Street. From 1937, Melbourne engineering company Kelly & Lewis opened a factory at 349 William Street selling tractors until at least the 1960s.

Another landmark building, the Art Deco style Copley's Bank Buildings was constructed in the 1930s on the corner of Newcastle and William Streets. The Blue Room Cabaret and Reception Rendezvous opened in 1938, and hosted 'old-time' dances several nights a week with live music. The venue had an upstairs room that was a popular venue for wedding receptions and 'coming of age' celebrations, until later in the 1950s when it became the offices of the Midland Bus Company.



HISTORICAL CONTEXT:

WILLIAM STREET TOWN CENTRE



NORTHBRIDGE CHINATOWN, PHOTOGRAPH BY LYNN GAIL 2020

In the post-war period, the flow of new migrants increased dramatically with businesses and lodging houses servicing a growing number of post-war arrivals from Europe. From the 1970s onwards, increasing numbers of immigrants from Asian countries also established businesses in the area. The arrival of Vietnamese refugees in the 1970s, followed by migrants from Thailand, Lebanon, India, Malaysia and Turkey saw a shift in the cultural mix of the Northbridge area from 'Little Italy' as it had become known in the post-war period, to a broader cultural mix.

In the 1990s, the area came under the jurisdiction of the newly formed Town of Vincent who revitalised William Street from Newcastle to Brisbane Streets into a Chinatown. The revitalisation was seen as a symbol of friendship and goodwill between Western Australia and the Chinese Government at a time when WA was negotiating a deal to become the first supplier of Liquid Natural Gas to China.

Although the town centre today is extremely diverse culturally, the area has maintained its strong Chinatown identity and this has become celebrated and reflected in public artworks installed in the area. A recurring theme of lanterns has appeared along William Street, further enhanced annually at Lunar New Year by traditional celebrations and decorations.

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HISTORICAL CONTEXT:

LEEDERVILLE TOWN CENTRE

Oxford Street is located in proximity to a chain of seasonal wetlands of practical and spiritual significance to the Whadjuk Noongar people, the traditional owners and custodians of the land for many thousands of years prior to European colonisation. Galup (meaning 'place of fire') or Lake Monger (Registered Aboriginal Sites 3323; 3788; 3318) was used by Aboriginal people as a camp site as it offered abundant resources such as frogs, root tubers, turtles, gilgies and waterfowl for hunting and sustenance, particularly in late spring (Kambarang) and summer (Birak and Bunuru).

In addition to everyday subsistence, the wetlands provided a place for ceremonial gatherings and meetings. Galup, originally much larger in area than present day, was also associated with Noongar spiritual beliefs relating to the Waugul whose mythological journey to the sea was understood to have created freshwater sources such as lakes and wetlands. (McDonald, Coldrick, Villiers, 2005).

When the Swan River Colony was established in 1829, the chain of lakes and wetlands extending from Yanchep south to the Derbal Yarrigan (Swan River) was part of Mooro Country, the domain of Yellagonga and his people. After the arrival of European colonists, Yellagonga was forced to relocate from the foot of Mount Eliza to Galup, known at the time to Europeans as Monger's Lake after settler John Henry Monger. (Lynch, 2018).



Camp at Lake Monger 1923, Batty Library Collection

Although it is not often reflected in historical documents, Ian Wilkes and Poppy van Oorde-Grainger's project and performance Galup from Perth Festival 2021 uncovered the tragic story of a massacre at the lake in 1830 led by Frederick Irwin, leader of the colony's soldiers.

Present day street orientations of Leederville Town Centre have changed significantly over the last 120 years, particularly following construction of the Mitchell Freeway in the early 1970s. Prior to 1913, Oxford Street ran north from present day Carr Place to Scarborough Beach Road (named Leeder Street and North Beach Road, respectively, at the time). The section of Oxford Street south of Carr Place (formerly Leeder Street) was known as Sanders Street and Beulah Street prior to 1913, and was intersected by a drain reserve which connected Lake Monger to the former Lake Sutherland in West Perth.



Plan of the City of Perth, No. 7 1895-1910, State Records Office

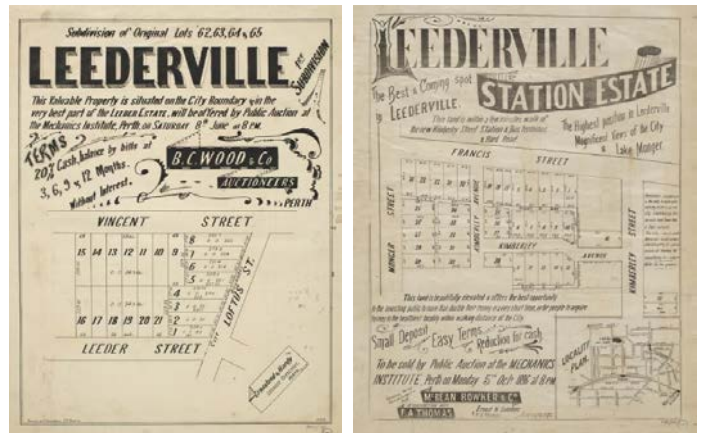
John Monger and William Leeder (after whom the suburb was later named) were among the early European landholders attracted to the area because of its proximity to Perth and the permanent fresh water supply. However, development of the land around Monger's Lake by European colonists proceeded slowly until the late 19th century.

Completion of the Fremantle-Guildford railway line in 1881 promoted subdivision and residential development in the area, spurred further by the WA gold boom of the 1890s which resulted in a huge increase in the state's population and increased demand for housing. To accommodate the demand, rural allotments close to Perth, including the vast Leeder Estate were gradually subdivided and progressively released for sale. Promoted under names like Leeder Estate, Lake View Estate and Leederville Station Estate, advertisements stressed the special features of the area, its proximity to Perth, Lake Monger and later the Leederville train station (now West Leederville train station).

Leederville was granted its own Road Board in 1895 and became a Municipality in 1896. During this period, many public and commercial buildings were constructed including Leederville Primary School (1894), Leederville Post Office (1897), the Leederville Hotel (1897) and the Leederville Police Station (1898).

The Leederville Hotel was the first establishment in the area to have electric light in 1905. In the early 1900s in Perth, the advent of electricity transformed communications, commerce, transport, entertainment and domestic life. Electrification of Leederville (and Perth) in the mid-1890s was connected to development of the tram network. An efficient modern public transport system was a hallmark of a prosperous city and a further boon to commercial, industrial and residential development of the area.

In 1914 when the Perth, North Perth and Leederville municipalities came together to form 'Greater Perth', Leederville had a mix of residential, commercial and industrial buildings, well established roads and transport corridors, piped water (installed in 1911) and good public amenities and recreational facilities. Long standing landmark



HISTORICAL CONTEXT:

LEEDERVILLE TOWN CENTRE



Construction of the Mitchell Freeway Leederville, 1974, COV PH00364

businesses on Oxford Street include Venables hardware and engineering (97-101 and 105 Oxford: 1919-1999); Mac's Joinery Works (103-105 Oxford: 1950s to 1970s); Stephens Coachbuilders & Farriers (115 Oxford 1903-1929) next door to which was a Chinese market garden; Leederville Fish Supply run by the Panegyres family (125 Oxford: 1918-1980s) behind which was vacant ground used by the Metro Whippet Club for racing, as well as by travelling circuses and fair ground operators; Leo's Fruit Supply (127 Oxford: 1936-1970s); Hutchinson's Chemist (135 Oxford: 1925-1960s); Williams Butcher (141 Oxford, later the 'Tip Top' Arcade from 1933); National Bank (145 Oxford: 1953-); Brennan's Drapery (149 Oxford: 1921-1939); New Oxford Picture Theatre & Tearooms (155-157 Oxford: Est 1927-).

Following the relatively stagnant period of the Great Depression and inter-war years, immigration from Europe increased after WWII, spurring increasing demand for new and improved housing and commercial buildings in the area. Around Oxford and Newcastle Streets, new shops and office buildings replaced many of the older residences. In 1948, a technical trade school was built in Leederville as part of an Army training scheme and later became known as the Leederville TAFE, currently North Metro TAFE.

Transport also changed in the post-war period with trams and trolleybuses replaced in the 1960s by buses and cars. In 1973, the construction of the Mitchell Freeway saw the suburb of Leederville cut in half with the creation of a physical barrier to accessing Lake Monger from the east.

In the early 1990s, construction of the Northern Suburbs railway line had a flow-on effect for Leederville with residents gaining easy access to rail transport at the Leederville Station, at the southern end of Oxford Street. The nearby shopping area on Oxford Street was also redeveloped into a popular café strip.

Today, Leederville is home to approximately 3,500 residents with a much higher proportion (58%) of medium or high density dwellings compared to 25% in Greater Perth (Census of Population and Housing, 2016).

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CITY OF VINCENT

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