

Pamela Gaunt



Proposed Artwork for
Kenwick Train Station
Upgrade





Introduction

Artwork for the Kenwick Station Upgrade

Concept

A little known aspect of the Kenwick Station location is its close proximity to the Brixton Street Wetlands. In a past century, the patriots of the station had to trudge through the wetlands in their boots to the station and thus, were very aware of the surrounding environment. The Brixton Street and wider wetlands contains 21% of Perth's biodiversity and boasts a unique and diverse flora species (more than 650).

Historically, much of the original wetlands were cleared for farming, and whilst what remained posed a difficulty for urban development, it has contributed to its survival. The wetlands demonstrate a complex hydrology and unique site-specific soil structure significant for the flora. This includes declared rare flora species such as: Pennywort (*Hydrocotyle lemnoides*) and water ribbons (*Aponogeton hexatepalus*)ⁱ. The City of Gosnells, in cooperation with the Friends of Brixton Street Wetlands, has made concerted efforts to raise awareness of the significance of the site, to the local community and beyond.

To date, the interface between the Kenwick station and this significant 180-hectare site has been poor. Many commuters are unaware of the rich and significant heritage of the adjacent Wetlands. The artwork proposal attempts to build awareness of the significance of the wetlands, and its flora, for the passengers who traverse the station. Like all railway commuters, the Kenwick station commuters have reflective time while waiting for the train. The proposed artworks offer users the opportunity to learn about aspects of the Brixton Street Wetlands through the incorporation of relevant imagery and text into various interventions and structures of the platform. The FRP canopy interventions will offer different imagery on each platform, offering travellers the opportunity to learn something different at departure and return to Kenwick.

It is important to state that the images proposed are intended to be an abstraction of the original source and not a didactic illustration or representation of the flora species. Rather, it is intended that the images make reference to the source in an engaging and sensorial way.

The locations for the artwork proposal for the Kenwick Station shifts between two locations as outlined on page three.

The City of Gosnells has several public artworks in different locations. The artwork proposal for the Kenwick Station provides a counterpoint, and engages a conceptual dialogue with the existing works. In particular, the butterfly on the bus stops, the sculptural elements with fauna, and the water fountain.

The Process

The design development process has been two-fold. Research involved both flora images and the development of a list of species that eliminated introduced species and added in common and aboriginal names, where available. Images of flora species in the Brixton Street Wetlands were purchased from Lochman Transparencies' extensive image base. The images were chosen for their potential to be digitally edited, reformatted, and printed onto glass. Consideration regarding the constraints of the artwork dimensions for each location was also necessary.

Each image was carefully edited from its the visual background information and its ability to become abstracted. The design development process involved numerous experiments with each chosen species, to determine the scale, composition, repetition, and layering before being re-digitized.

During this process it became evident that the black and white version of the samples were the most successful images in communicating an appropriate abstract version of the original images. The achromatic aspect worked most successfully with the FRP canopy colour, the Vanceva coloured glass behind the image, and also in maintaining a connection to the source. It also makes reference to past botanical representations of hand drawn flora.

The Greater Brixton Street Wetlands flora list compiled by Janice Marshall in 2000ⁱⁱ, formed the basis for the species list. However, this document required re-typing and only contained family, genus, and species names. Common names and aboriginal names have been sourced from other referencesⁱⁱⁱ. For the artwork proposed in the screens, the standard way of representing species will be reversed and the family name will be dropped. Therefore the order will be: aboriginal and/or common name; genus and then species.

It should be noted that some of the species have been renamed since the document was generated. Where possible, the current names have been substituted for the redundant names. It should also be noted that common and/or aboriginal names are not available for all species. In this case, only the genus and the species names are used.

ⁱ Marshall J., *The Greater Brixton Street Wetlands Management Guidelines, Natural History and Research*, 2000.

ⁱⁱ *ibid.*

ⁱⁱⁱ Bennett E., *Common and Aboriginal Names of Western Australian Plant Species* (Wildflower Society of WA), 1991 and the *Flora Data Base*, <http://florabase.dpaw.wa.gov.au/search/advanced>



Project Overview

Artwork Locations and Proposed Canopy Artwork

The artwork locations are proposed as follows:

1. Up-main and down-main platform canopies, 23 glass inserts into the structural FRP canopy material. **Pages 4 - 12**
2. Four glass screens – two per platform - at the side of the platform seating. **Pages 15**

Artwork Materials

- Canopy: The coloured Vanceva glass inserts in the FRP canopy will be mounted on the exterior (street) view. The Imagink printed glass inserts will be located on the 'interior' platform aspect of the canopy.

Exterior (street view) - coloured Vanceva* glass inserts in the canopy. Colours will be limited to two to three.

View from platform - the Imagink** printed black & white glass inserts are located on the 'interior' aspect of the canopy.

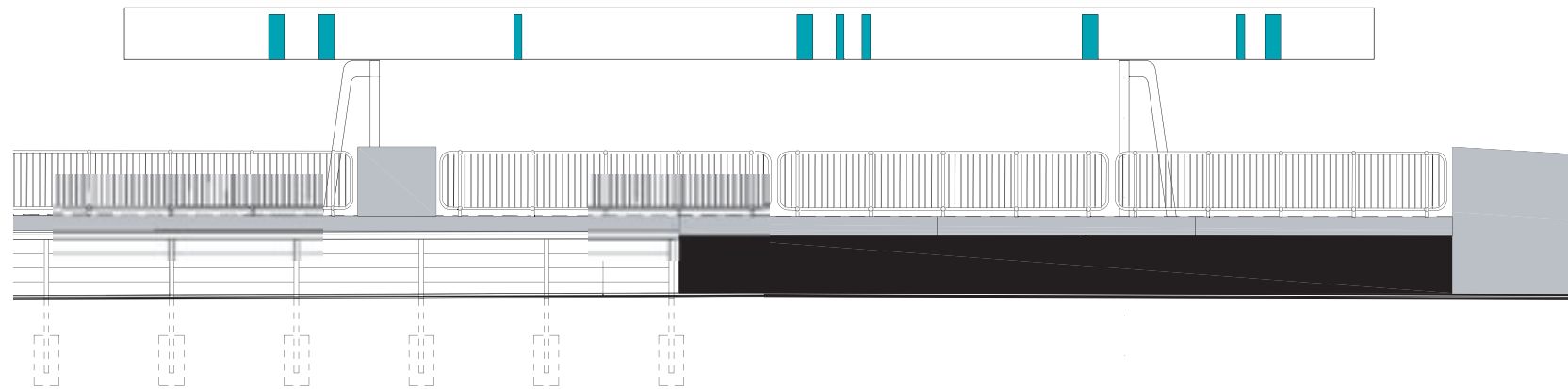
- Glass Screens Surrounding Platform Seating: Imagink** printed black & white glass with the potential for coloured highlights for particular text.

N.B. All glass is toughened and laminated and conforms to Australian glass standards for thickness

*Vanceva glass comprises laminated glass with a plain coloured interlayer.

**Imagink glass is a printed glass surface using a ceramic-based ink that fuses to the glass when heated in the kiln after printing and boasts a 25 year lifespan.

Proposed Canopy Artwork



Down Main Platform

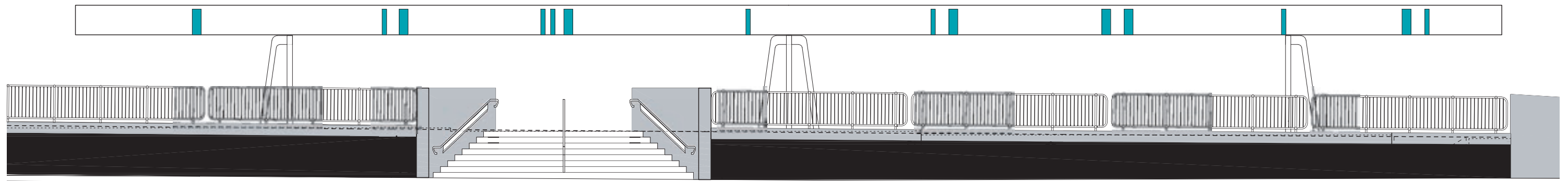
Locations and materials

The coloured Vanceva glass inserts in the FRP canopy will be mounted on the exterior (street) view. The Imagink printed glass inserts will be located on the 'interior' platform aspect of the canopy.

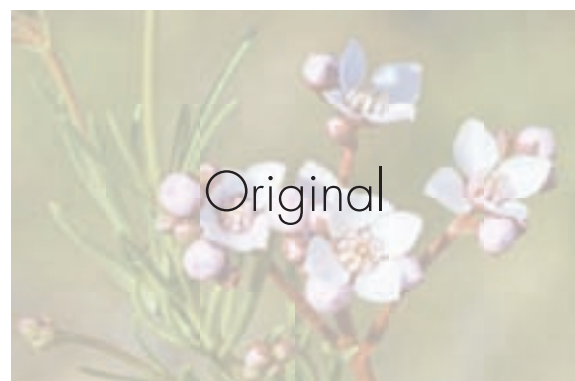
Exterior (street view) - coloured Vanceva* glass inserts in the canopy. Colours will be limited to two to three.

View from platform - the Imagink** printed black & white glass inserts are located on the 'interior' aspect of the canopy.

Dimensions: 250 x 650 mm (x 14)
125 x 650 mm (x 9)



Up Main Platform

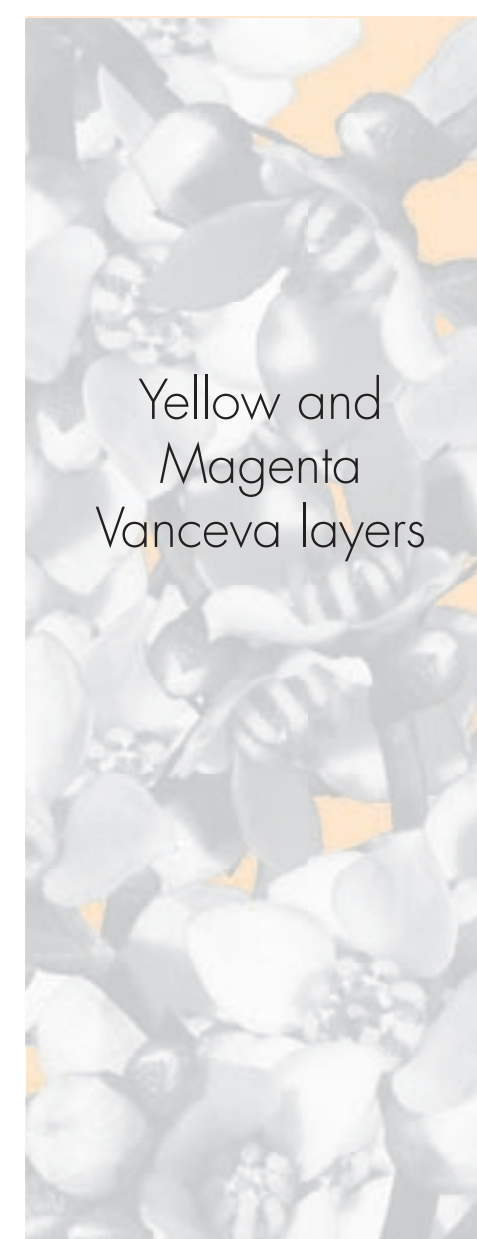


Legend

This page presents a legend of the design development process for the chosen species on the pages to follow.

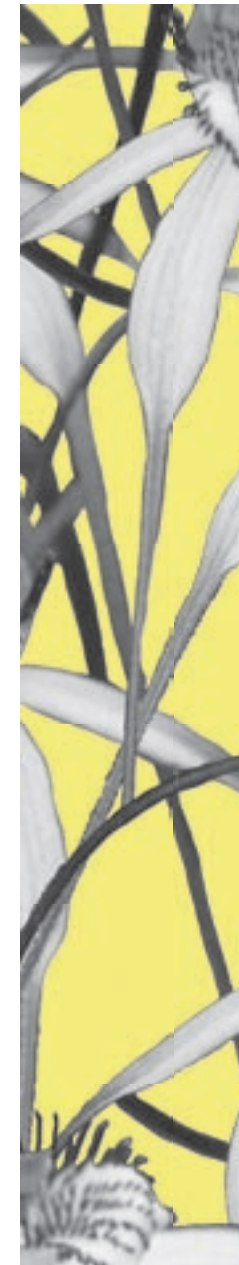
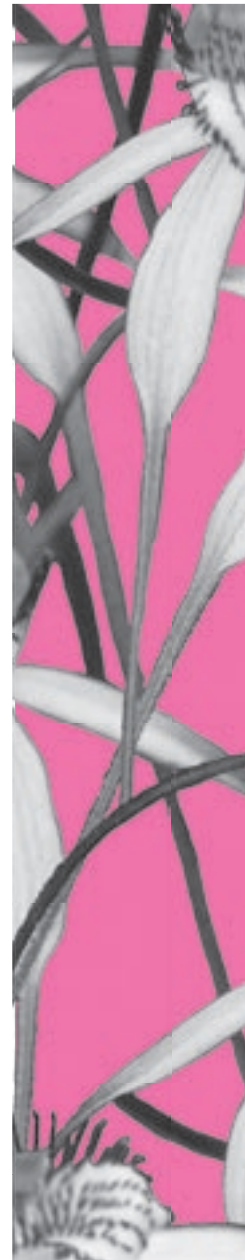
It portrays the original source; the editing process; the transposing process thus far; and an anticipated view with a Vanceva colour (yellow, magenta, and yellow with magenta) behind the image of strategic canopy inserts.

As stated previously, the external Vanceva glass colours will be limited to 3 colours.





Caladenia longicauda ~ Spider Orchid



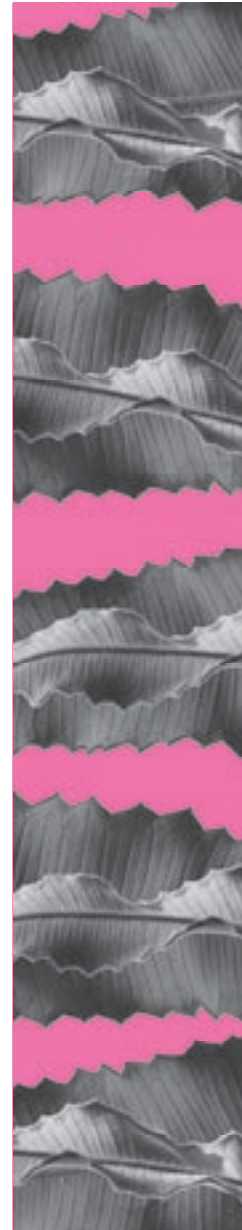


Boronia cymosa ~ Granite Boronia



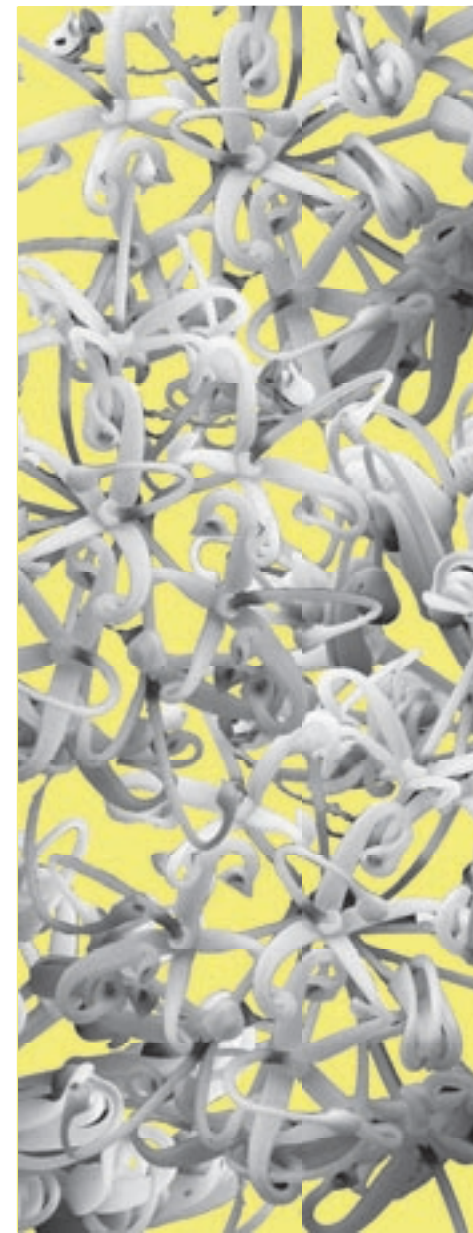
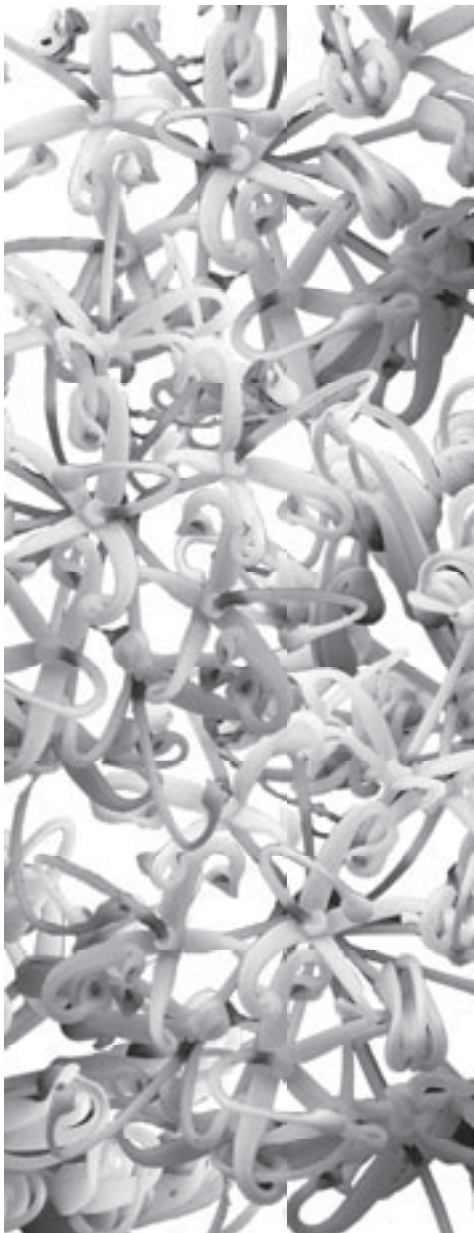


Banksia menziesii ~ Firewood Banksia



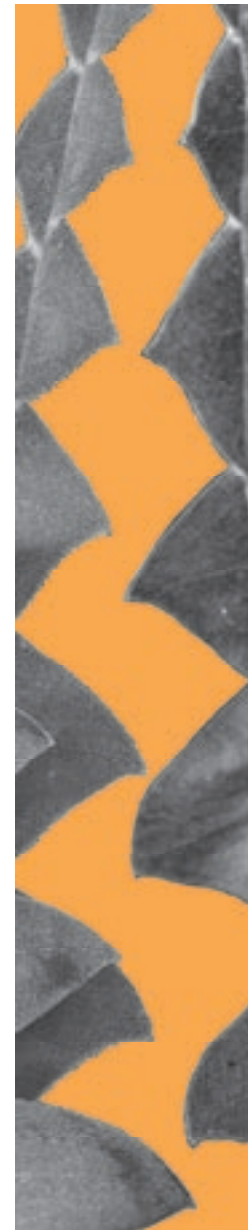
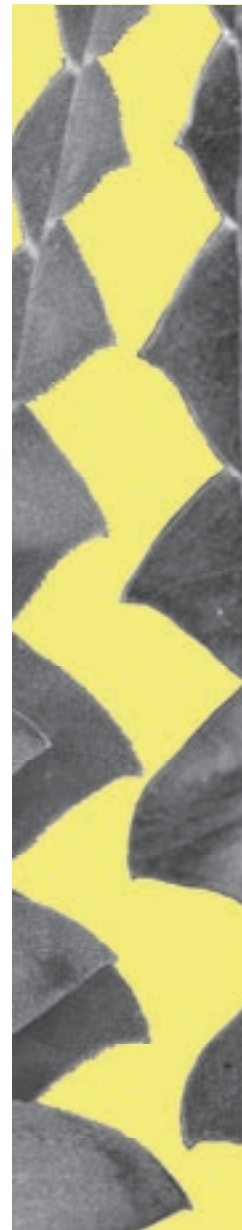


Hakea prostrata ~ Harsh Hakea



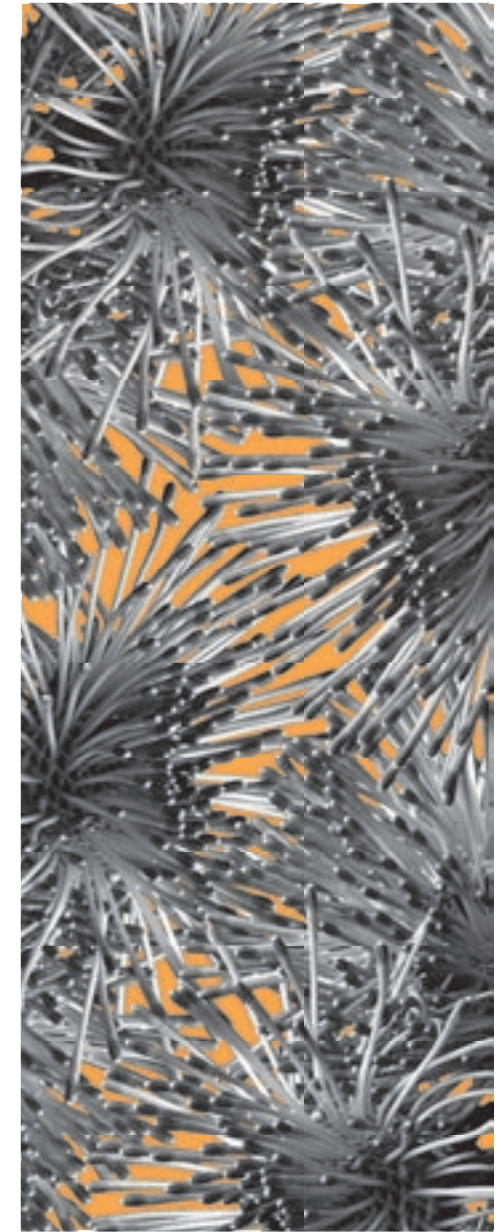
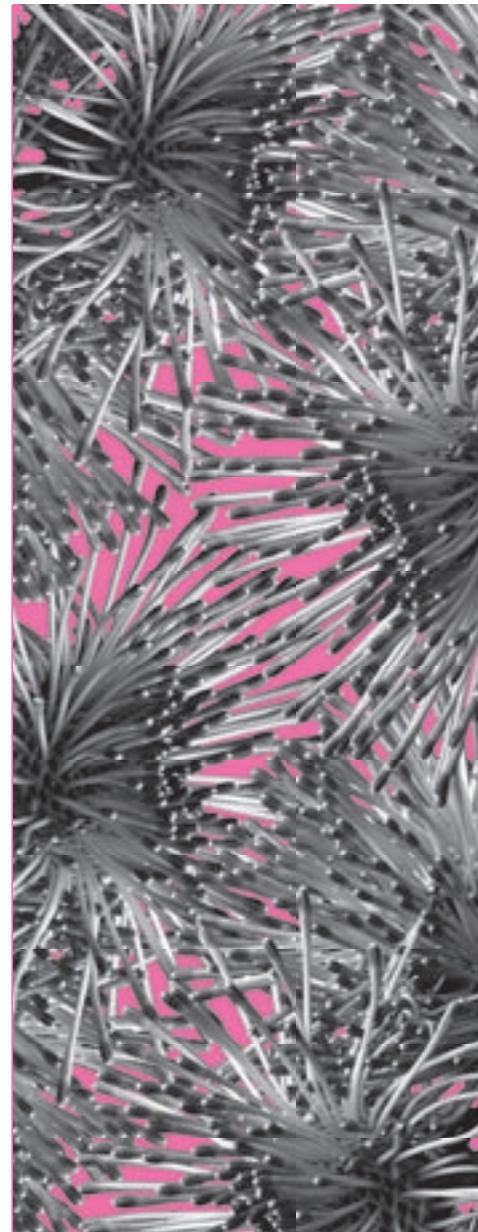


Banksia grandis ~ Bull Banksia





Isopogon dubius ~ Pincushion Coneflower

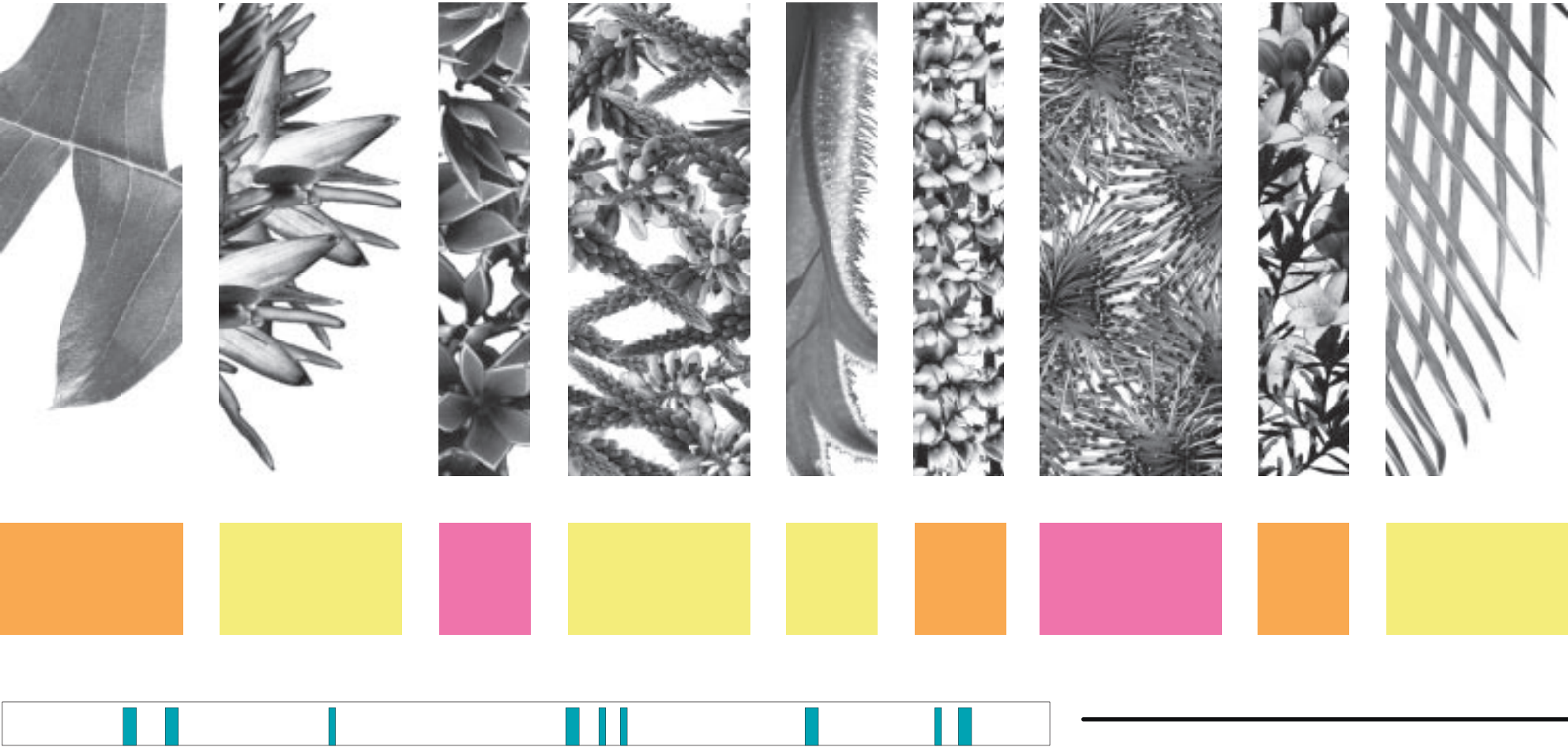


Visual Overview

The design development process developed an ‘alphabet’ of digitally modified images of the Brixton Street Wetlands species. The page also presents the relationship between the wide and narrow versions of the interventions for each canopy and each platform arrangement.

This (and the following) page also represents the *visual rhythms* between the wide and narrow versions of the interventions for each canopy and each platform arrangement.

Down Main

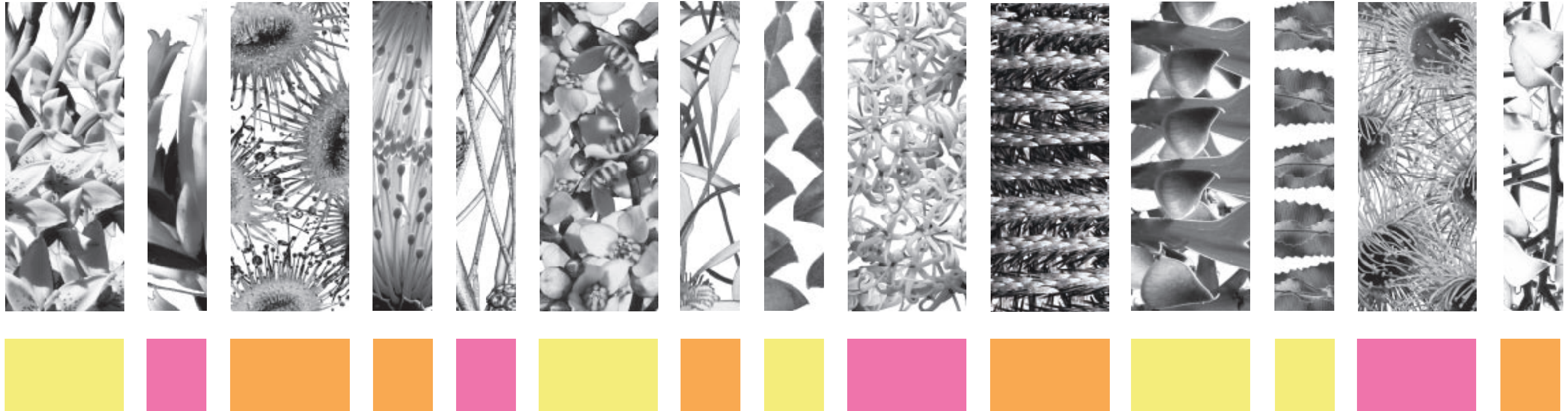


- Species List**
(Left - Right)
1. *Banksia grandis* ~ Beera – Biara – Boongura – Gwangia – Peera – Pira – Mungite – Mungaitch - Slender Banksia ~ Bull Banksia
 2. *Calectasia cyanea* ~ Tinsel Lilly
 3. *Astroloma pallidum* ~ Kick Bush
 4. *Comesperma Confertum* ~ Milkwort
 5. *Anigozanthos humilis* ~ Common Cat Paw
 6. *Sphaerolobium medium* ~ Globe Pea
 7. *Isopogon dubius* ~ Pincushion Coneflower
 8. *Philotea spicata* ~ Pepper and Salt
 9. *Macrozamia riedlei* ~ Zamia Palm

Artwork Locations



Visual Overview Up Main

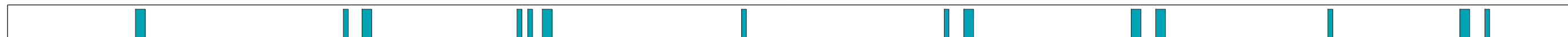


Species List

(Left - Right)

1. *Thelymitra villosa* ~ Custard Orchid
2. *Astroloma pallidum* ~ Kick Bush
3. *Drosera Glanduligera*
4. *Banksia ilicifolia* ~ Holly Leaved Banksia
5. *Melaleuca uncinata* ~ Kwidjard – Kwytyat - Yilberra – Broom Brush ~ Brushwood
6. *Boronia cymosa* ~ Granite Boronia
7. *Caladenia longicaudia* ~ Spider Orchid
8. *Banksia menziesii* ~ Firewood Banksia
9. *Hakea prostrata* ~ Harsh Hakea
10. *Banksia menziesii* ~ Firewood Banksia
11. *Daviesia decurrens* ~ Prickly Bitter Pea - Thorny Bitter Pea
12. *Banksia menziesii* ~ Firewood Banksia
13. *Corymbia calophylla* (was *Eucalyptus*) ~ Gardan – Grydan – Kardan – Kurrden – Ngora – Ngumbat - Mundup – Nandap – Nandup - Marril – Mahree - Maree - Marree - Mari ~ Marri
14. *Daviesia physodes* ~ Bacon and Eggs - Bitter Pea

Artwork Locations





Screens surrounding Platform Seating

The glass text-based screens are intended to contextualise the artwork visual panels by introducing the names of the total species from the Brixton Street Wetlands, minus introduced species. The species in the Brixton Street Wetlands amount to 650 plus – after the weed species were eliminated from the list, the species count amounts to 545.

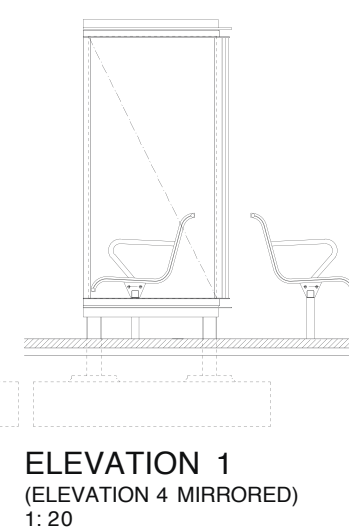
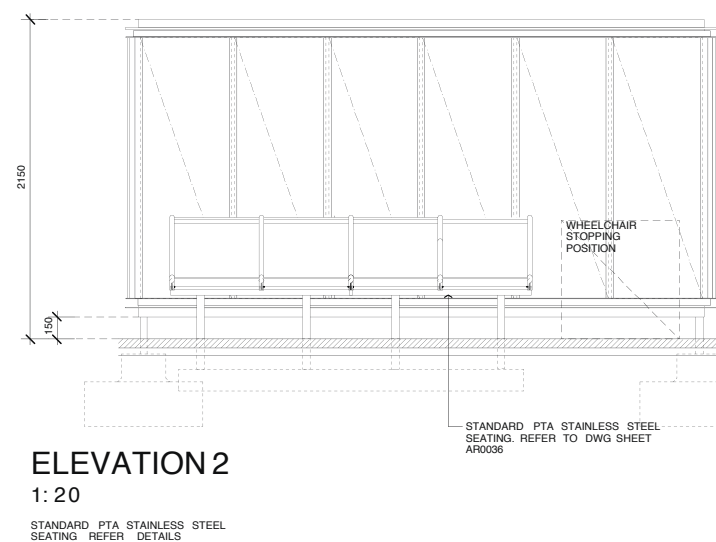
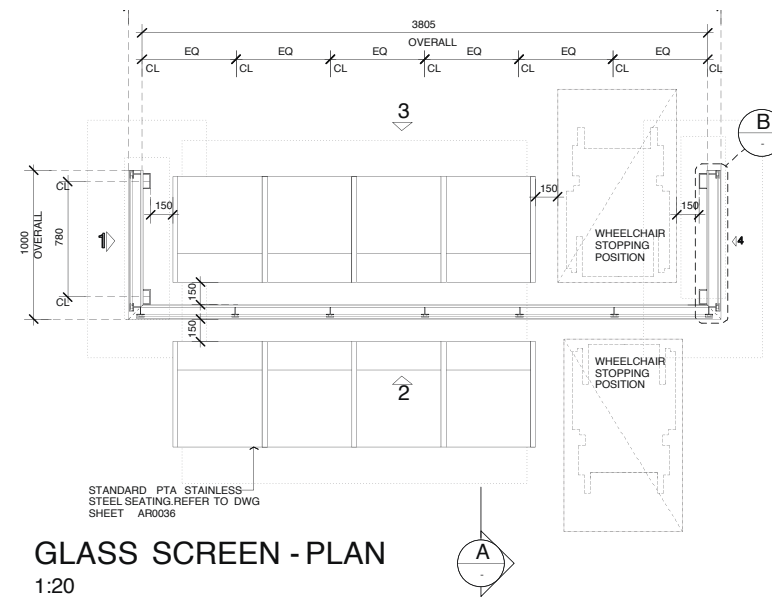
Whilst a small section of the total species is visually represented in the other panels, the platform screens display all the names using a non-didactic, layered approach (text as image).

Each species' name traces the edge of a leaf species, such as the *Banksia Grandis* - as demonstrated in the linear text example above. These will be layered and display a scale and tonal difference.

The artist researched the common name and aboriginal name for each the species. Common and Aboriginal names are not available for many species, but where they are available, they will be foregrounded in the artwork screens with the aboriginal and common names commencing the line for each species', followed by genus and species.

The colour scheme on the text panels relates to the background imagery colours of the selected species in the canopy. For example, the aboriginal names of the species in the canopy are rendered in orange in the text panels. The other species represented in the canopies are rendered pink in the text panels.

Each of the two platform text panels contains the names of the species visually represented in the canopy of the platform they occupy.



Materials:

Glass Screens Surrounding Platform Seating:
Imagink printed black & white glass with coloured highlights for particular text.

Dimensions: 865 x 1750 mm (x4)

Acknowledgements



- Armstrong Parkin Architects
- Perth Transport Authority
- City of Gosnells
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- Lochman Transparencies
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- Regina - Friends of Brixton Street Wetlands
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- Quyen Do – Digital Editing and Design