



**Government of Western Australia Department of  
Finance**

**Building Management and Works**

---

**Contract Title**

BUSHFIRE CENTRE OF EXCELLENCE  
PERCENT FOR ARTWORK

---

**Invitation Description**

Expression of Interest for Public Art

---

**Invitation No**

**EOI BMW 0183720**

---

**On behalf of the**

DEPARTMENT OF FIRE & EMERGENCY  
SERVICES

---

**Principal**

THE MINISTER FOR WORKS

---

**Lodgement of Submission**

Date: 12 March, 2020

Time: Before 2:30pm Western Standard Time

**LODGEMENT OF SUBMISSIONS**

Submissions must be uploaded electronically before 2.30 PM, Thursday March 12, 2020  
at [www.tenders.wa.gov.au](http://www.tenders.wa.gov.au)

## 1. INTRODUCTION

The Bushfire Centre of Excellence has been included in the Western Australian Government's Percent for Art Scheme.

*In this scheme, a percentage of the building costs are allocated for the commissioning of site specific artworks. Wherever possible these artworks are integrated into the architecture and the landscaped surrounds of the buildings.*

The new 'purpose-designed' centre will be located in the Shire of Murray, approximately 10 minutes North-west of the town of Pinjarra, in the Peel Business Park. It is being established to provide a State- wide resource on best practice bushfire management strategies, knowledge and training. The new facility will be designed, constructed and ready for completion in Nov.2020. (Note that the centre is already operating- in temporary premises from the Pinjarra Train Station in Fimmel Lane).

**The commission will be awarded to an individual artist or artist team which provides the most comprehensive, relevant and imaginative response to artwork opportunities for this vital' resource and training' centre.**

## 2. URBAN CONTEXT

Pinjarra is an historic rural town established in 1834. The township is the central hub of the Shire of Murray and has many significant heritage sites. The South West Highway is a major transport artery which runs through the town. In 1974 the town experienced a significant population boost with the establishment of an alumina refinery within its boundaries. The Murray River flows through the town and on to the picturesque hills in Dwellingup, Ravenswood, and the Yunderup delta and into the Harvey/Peel Estuary. The town has rich European settlement experiences, preceded by its significant Indigenous history. Its Indigenous connections are through the Bindjareb people of the Noongar nation.

## 3. DESIGN APPROACH & BUILDING FUNCTION

The architects for this project are Site Architecture and the landscape designers are Josh Byrne and Associates.

The design has evolved after extensive liaison with key stakeholders. These include Department of Fire and Emergency Services (DFES), Shire of Murray, Emergency Services, Volunteer Association Inc, Bindjareb Cultural Group, and the Department of Biodiversity, Conservation and Attractions.

The building itself will exemplify sound design practice for bushfire prone areas. Planning for the facility is based on the *Bushfire Centre of Excellence's* four key areas of service delivery:

**1. Knowledge Management** - The knowledge management function aims to optimise the identification, creation, analysis representation, distribution and application of knowledge to the benefit of the bushfire management sector in WA

**2. Training** - The training function of the Bushfire Centre of Excellence comprises the development, delivery and quality assurance of training and professional development courses.

**3. Engagement and Outreach** - The engagement and outreach function leads the development and implementation of engagement and outreach strategies for the Bushfire Centre of Excellence Centre and oversees the development and maintenance of stakeholder partnerships and relationships, such as through the Alumni Network.

**4. Business Management** - The business management function provides high-level business support services to the *Bushfire Centre of Excellence*, and functions as the executive support for relevant governance structures, underpinning its operations.

## 5. SITE

The site for the new *Bushfire Centre of Excellence* is located on Lot 37 Nambeelup Rd in the newly developed Peel Park Business Park. It is bound to the north by the proposed new Agricultural Centre of Excellence, to the south by new parkland surrounding a drainage lot, to the East by the new street access, the west and the edge of development, bounds onto open farmland. The site has been cleared and has no existing vegetation on it.

## 6. ARCHITECTURE

The external architecture has been considered in two parts. The building will consist of an administration wing and a training wing linking/off opposite sides of the foyer. Designed as a public entrance and education space, the foyer will feature an interpretive learning centre, library, shared meeting spaces and reception area.

*The central shared foyer is conceived as a more natural feature public space; with the simpler forms being the two wings designed for training and administration. The training wing includes large and smaller training rooms, break out and meeting spaces and will have the capacity to conduct training in virtual reality and bushfire management systems and software.*

The shared space is articulated with two curved rammed earth walls with natural timber linings with large glazed connections to the east and west leading people through the common ground space. It has been designed with a high raked ceiling to further provide an inviting entrance space. The natural form also references the Indigenous Australian relationships with the *Bushfire Centre of Excellence*, with the curved rammed earth walls resembling the river mouth and the roof form representing the traditional Mia Mia (temporary/ bush based) structure. The flooring is proposed to enhance the above and create a connection to the landscape with a proposal to have some of the landscape paving bleed into the internal areas.

The external envelope of the Administration and Training Wing has been designed with passive solar design principles, whilst also creating comfortable, functional and flexible spaces.

The architecture planned is for an economical and low maintenance structure and design incorporating:

- Simple pitched metal sheet roofs with draining to the edges of the building to avoid box gutters and provide opportunity for solar panels mounted to the roof.
- Rendered brick external walls with high performance commercial double glazing systems; Steel Framed roof and wall structure
- Concrete floor slab on grade
- High level windows with central raking ceilings for natural light/ cross ventilation to the central spaces.
- Glazed courtyards to provide shaded natural light as well as privacy from the public areas.

## 7. BUILDING MATERIALS & FINISHES

The external envelope of the Administration and Training Wing has been designed with passive solar design principles in mind while also creating comfortable, functional and Flexible spaces.

The primary materials for the building and the built-environment are:

- Dark Red Rammed Earth Walls
- Rendered Brick External Walls
- Steel framed roof structure with Colourbond metal deck roof sheeting
- Concrete Floor Slab on Grade
- Windows: anodised aluminium framed glazing
- Internal Walls: combination of acoustic rated plasterboard on metal studs & internal glazing partition systems
- Internal Ceilings: combination of flush and seamless perforated plasterboard ceilings
- Paving: exposed aggregate concrete paving to compliment the soft landscaping
- Floor finishes area combination of vinyl, carpet tile and polished concrete
- Wet area: ceramic floor tile with full height wall tiles.

## 8. LANDSCAPE

The landscape design will respond to the site and be appropriate to the stated aims of the *Bushfire Centre of Excellence* and its surrounding natural environment. Planting and layout will be designed to be sustainable, welcoming, enriching for the users and contribute to the wider urban fabric and streetscape. It will encourage strong connections and ownership of spaces for those people that work and volunteer on-site, for DFES.

Additionally it will not only reflect species from its own region it will include species from other regions of the State providing an opportunity to use some of the 'planting as reference material' in looking at how different bushfire management strategies are required for contrasting and diverse landscape species and topographies. It is intended that the landscaped environment will provide outdoor teaching, gathering and learning spaces. It will be universally accessible, and provide visual cues for the transition between public, semi-private, private and shaded spaces.

## 9. ART OPPORTUNITIES

**THEME:** Fire has been harnessed by people across the millennia to create heat, light, and energy. It evokes powerful imagery, patterns, words, colours, stories, cultural and spiritual traditions.

Changes in climate, shifts in land custodianship and use and the very nature of contemporary bushfires, are generating new thinking.

This includes valuing and learning from contemporary bushfire management strategies and traditional Indigenous fire management practices. Evaluation and knowledge of diverse regional topographies, plant species and their associations and impacts on fire management is also vital.

The *Bushfire Centre of Excellence* is at the epicentre of this contemporary thinking and strategy.

**LOCATIONS & ARTWORKS:** The most significant opportunities for artworks are exterior to the building, in the angled metal screening (in Corten Steel) adjacent to the rammed earth walls on both the West and East sides of the building. These are distinctive and prominent. There is also the possibility of a stand-alone artwork exterior to the building, on a triangular envelope between the car park and the entrance.

Other options are the interior walls, glazed partitions (translucent film or glass frit) which could be resonances of the imagery of the screening; a wall feature suspended or appended to the rammed earth wall in the central foyer. There is also some scope to connect the artwork/s to landscape elements via resonances of the primary artwork/s such as seating, paving or other landscape features including the outdoor auditorium, study shelters, screening elements and fire pit.

**The Bushfire Centre of Excellence is a vital State-wide resource. This commission is open to all artists.** (Indigenous artists submitting may wish in particular to, but are not limited to exploring links to Indigenous fire management techniques.)

## 10. SCOPE OF WORK

The artist/ artist team will be selected on their ability to develop and implement designs for artwork(s) in a range of media and approaches. *The Selection Panel reserves the right to proceed only with those concepts which receive their approval.*

**Artists should note that there are particular challenges in designing artworks for a public environment.** *Careful consideration of safety issues is required. Sharp edges need to be avoided and materials need to be robust, with graffiti resistant surfaces or similar treatments to vulnerable surfaces. The client has stressed the importance of artworks that are low maintenance and sustainable.*

## 11. BUDGET

The total commission budget for this artwork commission is **\$63,000** (GST exc). *(This fee is inclusive of all transport, travel/ disbursements and installation costs).*

## 12. INDICATIVE PROGRAM

**Expressions of Interest Close–Thurs 12 March, 2020 (NO LATER THAN 2.30 PM)**

### INDICATIVE ARTWORK TIMETABLE

Sign Off EOI	17 Feb 2020
EOI Advertised	<b>18 Feb 2020</b>
Submissions (EOI) Lodged	<b>12 March 2020</b>
Selection Panel 1- Artists Short listed)	<b>18 March 2020</b>
Architectural Briefing	24 March 2020
Design Concepts (written material lodged)	22 April 2020
Selection Panel 2 – Artist Presentations/Design Concepts)	<b>27 April 2020</b>
Artist Contracted	30 April 2020
Design Development Commences	4 May 2020
Design Documentation Completed	31 May 2020
Artwork Creation commences	1 June 2020
Installation of Artwork	14 Oct 2020

Maintenance Manual & Documentation of Artwork	21 Oct 2020
---	-------------

## INDICATIVE PROGRAM/BUILDING TIMETABLE

Tender Award	2019
Site Works Completed	Feb 2020
Construction Commences	Feb 2020
Construction Complete	Sept/Oct 2020

## 13. SELECTION PROCESS

A Selection Panel (the Architect, Department of Finance/Building Management & Works (BMW) Project Manager, Art consultant, Client Department- The Department of Fire and Emergency Services, a Stakeholder/Building User Representative will short-list a maximum three artists from the Stage One Expressions of Interest (EOI's. The Selection Panel will reconvene for Stage Two to consider final Design Concept Submissions from the 3 short listed artists.

### 13.1 STAGE 1 SELECTION

Expressions of interest (EOI's) will be called by public advertisement via the Department of Finance's Tenders website and through the *Artsource E Bulletin*.

#### Submission Requirements

In responding to the brief (Expression of Interest (EOI) artists are required to provide:

1. **A Written Statement:** Initial response to the project, a summary of previous relevant experience with reference to the *Evaluation Criteria*. (maximum 2 -3 A4 Pages)
2. **Identification Form:** Please complete and include the Identification Form (See Attachments).
3. **Identify the nominated team leader:** and any anticipated partners and collaboration with other parties.
4. **Time Frame:** Confirmation of ability and capacity to meet the time frame for the project.
5. **A Curriculum Vitae** ( maximum 2-3 pages (A4 )
6. **Visual Support Material: Maximum of 10 images (jpeg) per individual/ or team**, of relevant artwork and art commissions undertaken. Images (**minimum 1100 X800 pixels and a maximum file size of 1MG per image**). *Note one image only per frame.*  
  
**Image List:** (*with a thumbnail of each image*) **plus artwork title, location, materials, dimensions, and where possible, \$ value of each artwork.**
7. **Relevant experience in consultation**-with building and other stakeholders and commissioners to develop artworks.
8. **Relevant Insurance Cover**

Artists please note whilst you may like to present ideas to illustrate your conceptual capacities in your submission, **detailed design concepts and drawings for this commission are not requested for Stage 1**(Detailed design concepts and drawings, will NOT be considered).

**ON THE COVER OF YOUR EOI SUBMISSION:** Include your **Name, Telephone Contact, Email and Street Address.**

### 13.2 EVALUATION CRITERIA- (STAGE 1 SELECTION)

Submissions will be assessed according to compliance with Submission Requirements and the Weighted Evaluation Criteria detailed below:

- **Quality of previous work as demonstrated with visual support material:**  
40%
- **Relevant experience and technical capacities (including other completed art commissions, ability to work in a project team environment, previous experience with collaborative and integrated works) as demonstrated in the visual support material.**  
30%
- **Response to the project/brief as outlined above:**  
30%

*Note: Submissions in Stages One and Two will be evaluated on their ability to clearly demonstrate: Compliance with the Submission Requirements and Evaluation Criteria; an appreciation of project related issues; a high level of expertise; and a proven record of completing works to time, budget and quality, with minimal risk.*

### 14. STAGE 2 –SELECTION (Design Concept Submissions)

**DESIGN CONCEPT FEE \$1,000** (Excluding GST) This fee is paid (to the 3 short-listed artists), after presentation of Design Concept Submissions to the Selection Panel. Note Payment process activated by artist invoicing the Dept of Finance BMW Division for their presentation fee),

**Architectural Briefing:** The three short listed artists will be invited to attend an architectural briefing with the design architect, the art consultant, the Project Manager and if deemed necessary, other members of the Selection Panel. **Short listed artists are strongly encouraged to attend.** Artists are also advised, where possible, to visit the site.

Artists will then prepare a **Design Concept Submission**. This submission must provide a clearly articulated Design Concept and address the Evaluation Criteria below.

- **Submission Requirements:**
- A written description of the artwork/s concept, theme;
- Clear indication of location/s of the proposed artwork/s;
- Drawings/sketches/digital images, indicating location, scale, colour palette and materials of the proposed artworks;
- The nominated team leader, if submitting as a team) and their contact details. Names of other design professionals to be involved e.g. engineer for structural and technical detailing, where required;
- A methodology for consultation where required in the project;
- A detailed Budget;
- A Works Program / Time Schedule;
- Proof of relevant insurances or stated intention regarding insurances;

- 3 dimensional model or 3 dimensional digital images of the proposed artwork/s required for sculptural proposals;
- Preliminary fixing/application/integration of details/material samples.

*Evaluation Criteria Stage 2 -See Over*

#### **14. 1 EVALUATION CRITERIA - (STAGE 2 - DESIGN CONCEPT SUBMISSION)**

Design Concept submissions will be evaluated by the Selection Panel according to the following Weighted Evaluation Criteria:

- **Response to the Brief (40%)**
- **Demonstrated Ability to Realize Concept (30%)**
- **Budget/Value for Money (30%)**

**TOTAL (100)**

The Design Concept Submission (must be lodged with the Department of Finance (Building Management and Works) electronically via [www.tenders.wa.gov.au](http://www.tenders.wa.gov.au). It needs to be equal or less than 20 megabytes.

*(Artists please note: 3 D materials will not be accepted by the Tender Office. Models and samples of materials should be brought (by the artist) to their presentation to the Selection Panel meeting.)*

(Artists will be notified of the Selection Panel decision, and the successful artist/artist team will be contracted to move to Design Development, Documentation and Approval Stage.)

#### **15. DESIGN DEVELOPMENT, DOCUMENTATION & APPROVAL**

After receiving a contract from the Department of Finance (BMW) the artist awarded this percent for art commission will be required to resolve any technical issues, prepare working drawings and finalise time-lines for proposed artworks before commencing to create the artworks.

#### **16. LODGEMENT OF SUBMISSIONS**

Submissions must be uploaded electronically before 2.30 PM, Thurs 12 March 2019 at [www.tenders.wa.gov.au](http://www.tenders.wa.gov.au)

The Respondent must be registered with Tenders WA to submit an offer electronically. The Offer can only be submitted to [www.tenders.wa.gov.au](http://www.tenders.wa.gov.au) if the size of the offer is equal or less than 20 megabytes.

**Please ensure that offers are uploaded WELL IN ADVANCE OF THE CLOSING TIME. Late submissions will NOT be accepted.**

#### **17. FURTHER INFORMATION**

The Department of Finance has appointed an art consultant for the project. Throughout the project the art consultant will be responsible for coordination of and management of the art project.

Further information is available from the Art Consultant:

Jenny Beahan, 31 Hinkler Road, Kalamunda, WA 6076  
Tel: (08) 9293 1908 M: 0408 921 671



**18. ATTACHMENTS** See over for: Tender Identification Form; Site & Building Plans

**PERCENT FOR ART TENDER IDENTIFICATION FORM**

**IDENTITY OF RESPONDENT**

*The Respondent must attach this form as the cover page of the submission:*

**RESPONDENT TO COMPLETE:**

(a) Name of Legal Entity:

.....

(b) Business Name:

.....

(c) ACN (if a company)

.....

(d) ABN (if registered)

.....

Registered address or address of principal place of business:

.....

.....

.....

(e) Contact Person:

.....

(f) Contact Person's Position or Title:

.....

(g) Email:

.....

(h) Telephone:

(Ph).....( Mob).....

Address for service of contractual notices

.....  
.....  
.....

## Bushfire Centre of Excellence



### MEETING PLACES

- ① **AUDITORIUM**
  - Space for 30 people
- ② **YARNING CIRCLE**
  - Casual space for 6-8 people
- ③ **FIRE PIT**
  - Space for multiple people for various activities
- ④ **FORECOURT**
  - Welcome zone
  - Seating
  - Interpretive screens/display
  - Spill out planting (link to indoor planting)
- ⑤ **CENTRAL MEETING ZONE**
  - Congregation zone
  - Lounging space
  - Tables and chairs
  - Spill out planting (link to indoor planting)
- ⑥ **COURTYARD**
  - Paved courtyard with casual seating
- ⑦ **TURF MOUNDS WITH CUTOUT SEATING**
  - Seating areas along pathways
  - Interpretation of local wetland formation

### CIRCULATION AND CONNECTIONS

- ⑧ **CONCRETE HARDSTAND**
  - Surrounding building, providing a physical and visual link between the building's internal spaces and external spaces
  - Visible aggregate as a continuation of foyer materials providing flow through the building
- ⑨ **PATHWAYS**
  - Various concrete, crushed gravels and crushed limestone
- ⑩ **VISTA THROUGH THE BUILDING'S ENTRY THROUGH TO THE BROADER LANDSCAPE**
  - Foyer has polished concrete floor with aggregate which bleeds out to a diffusion of concrete blocks and gravel with occasional planting within gravel

### LANDSCAPE

- ⑪ **TURF**
  - Spill out areas
- ⑫ **AMORPHIC INTERPRETIVE PLANTING AREAS**
  - Interpretation of the amorphic wetlands and islands of the Peel Inlet.
  - Planting to be a practical demonstration of Fire Guidelines
  - Illustrates the creation of separation between planting zones
- ⑬ **AMORPHIC MOUNDS**
  - Illustrative of the dunal landforms of the peel area
  - Manipulated landform covered in turf for seating and viewing

