13 spatial installations (Units) by local architectural and landscape practices on the Fremantle Shoreline

2 - 24 Nov 2019

≈ FREMANTLE BIENNALE
Contents

Background

Introduction
The brief
Map of Unit locations

Units

7.1 TheFulcrum.Agency in association with Dr Andrew Sunley Smith
7.2 vittinoAshe + Simon Pendar Architects
7.3 Plan E
7.4 Hames Sharley
7.5 To & Fro Studio
7.6 Taylor Robinson Chaney Broderick
7.7 Rhizome + May + Marano
7.8 Mt Eyk
7.9 Penhale & Winter with Kieran Murnane
7.10 UDLA
7.11 With_Architecture Studio
7.12 MJA Studio
7.13 Rusty Iredale Pedersen Hook

Credits

Practice profiles
Creative Team
Sponsors
Introduction

'Unit' comprises short life spatial installations (Units) on 13 selected waterfront sites within the Victoria Quay, Bathers Beach and Fishing Boat Harbour at Fremantle's western edge. Located on or near Fremantle’s shoreline, the 13 Units respond to the specific qualities of their sites – and water – in a variety of ways.

Individual pavilions have been spaced to allow each to be experienced as stand alone spatial moments. And collectively, they’ve been situated to encourage visitors to journey from one pavilion to the next.
The brief

UNDERCURRENT is the guiding theme of the Fremantle Biennale’s 2019 program – a flow of water that moves below the surface of the ocean or a river.

In creating their site-responsive installations, the 13 teams of Unit were all encouraged to enter into a dialogue with their sites in a process of listening, observing and adapting.

Teams were invited to reveal hidden layers in the built environment and the natural landscape and draw from historical, fictional, anecdotal or atmospheric readings.

Photos:
1 & 3 Design Development workshop.
2, 4 Team visit to the Republic of Fremantle.
5 Unit 7.2 on-site design meeting.
6 Unit 7.4 prototype testing.
Map of Units

7.1 TheFulcrum.Agency in association with Dr Andrew Sunley Smith
7.2 vittinoAshe + Simon Pendal Architects
7.3 Plan E
7.4 Hames Sharley
7.5 To & Fro Studio
7.6 Taylor Robinson Chaney Broderick
7.7 Rhizome + May + Marano
7.8 Mt Eyk
7.9 Penhale & Winter with Kieran Murnane
7.10 UDLA
7.11 With_Architecture Studio
7.12 MJA Studio
7.13 Rusty Iredale Pederson Hook
Unit 7.1 : Signal
TheFulcrum.Agency in association with
Dr Andrew Sunley Smith

Our site is on Victoria Quay, close to the launch point for the Rottnest ferry.

In our studio, we’ve been exploring the rich linkages between Walyalup (Fremantle) and Wadjemup (Rottnest), and the Indigenous stories that we’ve heard over years of living and working in this place.

We’ve been deeply moved by the story of Noongar women lighting fires on and around Cantonment Hill to act as a beacon and signal a way home for prisoners fleeing the island.

We’ve looked at maritime motifs, in particular, the triangular shaped devices that cave divers clip on to lines to help them navigate black water to ensure they can find their way to safety.

The aim of our work is to manifest a more optimistic future.

Team:
TheFulcrum.Agency in association with Dr Andrew Sunley Smith
Engagement of the micro context to express the fragile nature of our macro condition.

light – celestial navigation and the enduring presence of the cosmos (sun and moon)

shadow – filtered and ever shifting (pattern and memory)

pattern – a mosaic overlay which filters and reflects (artifice, disc)

flood – the rising seas from far beyond Wadjemup to Walyalup (7000 years ago)

archipelago – the submerging of an industrial site of small-scale artefacts (islands)

play – wading (ankle deep)
Unit 7.3 : FOR SALE: The (Western) Australian Dream – A query
Plan E

Encompassed within the Perth metropolitan area, the City of Fremantle naturally shares the challenges that face greater Perth of increasing population, global urbanisation and resource management. Simultaneous with this, the local community is faced with a responsibility to preserve the rich character, charm and culture of Fremantle. With these contemporary challenges knocking on Fremantle’s front door, can Fremantle sustain a position in the heart of greater Perth as a locality revered for its community values, local trade culture, and relaxed port city reputation?

Historically founded upon industries of shipping, fishing and farming, the City of Fremantle has experienced most significant growth in the past 20 years due to an increase in housing – mostly in the form of apartments – in former industrial areas. This infrastructure supports the influx of young adults seeking housing close to liveable amenities, along with migrants from overseas and within Perth metropolitan. Within the next 20 years, the City’s population is expected to grow almost 30% in size, with an average of growth of 2,000 people every 5 years. With a land area of 19km² inclusive of prime foreshore and coastline, what will the housing of Fremantle look like in two decades? Will Fremantle continue with its redevelopment of former industrial areas into apartment living? Or will the traditional dream of suburbia overtake Fremantle as it has greater Perth?

Unit 7.3 takes an approach of the latter. Depicting a suburban dream – water front, picket fenced, open plan, family loving, humble abode. 
Hames Sharley’s Unit installation “Fluther” is a cube of scaffolding that reflects the industrial nature of its surrounds while framing and containing a sculpture within. A porous jellyfish-like object floats above the heads of viewers placing them below an imaginary surface of water to become part of the “undercurrent”.

The sculpture is made from fishing nets and recycled plastics from local retailers, referencing the boating community of Fremantle and the areas long connection with the ocean and river. The use of recycled materials is also deliberately provocative – inspiring consideration on international environmental issues such as plastic pollution and sea level rise caused by climate change.

Team:
Hames Sharley
Sponsors:
SRG Global
SMS
Blue HQ
In developing our response to the site, we’ve been thinking about the above and the below.

Our site is a portion of land that was previously water. As it stands today, water lies somewhere beneath the site’s current collection of hard surfaces. And, in the not too distant future, water will return to envelop those surfaces, bringing with it many changes.

Our surface interventions for Unit 7.5 grapple with these notions of surface, depth and change over time.
The missing view:
Rather than watch the evening sun dip into the ocean over the horizon; this a place to look back and frame a vista of Bathers Beach, Arthurs Head and The Roundhouse.

The breeze:
November marks the beginning of summer conditions and strong cool sea breezes; this is a quiet and warm spot to get out of the wind in the afternoon.

Brickwork and polished plaster:
A smooth glossy comforting place to sit within a soft sandy heavy monolith.

A familiar warmth:
Memories of summer heat wafting off brick and limestone walls in the West End after sunset.

Team:
Taylor Robinson Chaney Broderick

Sponsors:
Brickworks Building Products
ARUP
Unit 7.7 : SOUNDSQUID
Rhizome + May + Marano

Silence, or the absence of human sounds, is becoming extinct. Connecting multiple narratives, memories and experiences of Bathers Beach this Unit links past, present and future through field recordings, oral histories and sound samples as a rich aural soundscape emanating from an intriguing form. Sit, rest and engage in a cornucopia of audible delights... or, take in the silence.

Team:
Simon Kilbane (landscape architect), Tam Hanson (ecologist), Sarah May (landscape architect and artist), and Daniel Marano (musician). Additional technical support from sound engineer Ray Hawking.
What a lovely change room, with a perfect view! Perhaps it is, but perhaps it is something more. Stay a while, close yourself in the shadows, let your eyes adjust to the indistinct, to the obscure. Take time to see what you cannot.

This was built by Jereco Building.

**Team:**
Mt Eyk: Emily Van Eyk, Jessica Mountain, Isobel Taylor and Charles Yan Pan Ng

**Sponsors:**
Cemintal
Franz building supplies
Wesbeam
“Nothing perishes in this great universe, but all varies and changes its figure. I think that nothing endures long under the same appearance. What was solid earth has become sea and solid ground has issued from the bosom of waters.” - Ovid : Metamorphoses
Iconic Fremantle bronze sculpture – ‘Bella’ was – depending on your point of view – rescued on Tuesday 9th October from her windswept bench outside Bathers Beach House where for the last 8 years she has had her back to the ocean never seeing a sunset over the horizon like the rest of us. Where is the justice in that?

She has been a popular ‘instgrammable’ artwork since her installation in 2011 by Fremantle artist Greg James. Now she rests in some thief’s backyard probably with a view of a Super 6 fence and a Hills Hoist – which may or may not be slightly better than the railway fence and dumpster next door to the fish and chip shop she was previously oriented towards.

Now we have installed this vertical plywood monstrosity that reflects an accusing ocean towards the prospective bench sitter who dares take Bella’s place, and will not remove it until Bella has been returned to her rightful place with her back to the ocean so that she may once again be on the only humanoid figure in WA to ignore the sunset.

We are currently #lookingforbella and have installed this Bellascope to aid with the search.

#wheresbella

Can you help?

Team:
UDLA
Unit 7.11 : Water Booth
With_Architecture Studio

Water is sustenance for life, and for centuries it has been a phenomenon for philosophical reflection. The essence of water is flow. Considering both physical and ephemeral phenomena, our design is derived from the natural forces that generate ocean currents (gravitational fields, weather systems), the aesthetic characteristics of water’s movement (ripples, streams) and its interaction with light (reflection, refraction).

As an ongoing conversation, the meaning of undercurrent can also flow, shifting from water movement under the surface towards the expression of arising tensions in a social setting. Our pavilion explores ambiguity by inviting us to enter a ‘water booth’ where visitors will be surrounded by a liquid surface, both immersive and permeable. Inside, we will be able to see glowing sunsets through diffused wall surfaces, track the path of the moon in the sky and touch the waves.

Team:
With_Architecture Studio [Daniel Aisenson: Design Director, Nic Kotsoglo: Design Development and Production, Josh Cobb Diamond: Graphics]

Sponsors:
Advanced Architectural Products, University of Western Australia, Wood & Grieve Engineers, OCKHM, Ausgroup
We love the concept of wabi sabi. Recognising and accepting that growth, change and decay (transience and imperfection) is a normal & natural part of life that need not be resisted, but rather, enjoyed.

Our Unit is not trying to do too much. It will stand and rust and weather – a beacon of imperfection – its steel face constantly changing, worn by the salt, the wind, the water, and the human hand. It provides a place of refuge from our famous wind; a place to sit within and mark the sun’s rise and fall through November; a place to allow us to slow down and appreciate the imperfections, cracks and signs of wear.

The Unit offers a curated experience of place that encourages the visitor to appreciate what they might not otherwise have noticed. Climb within the steel lung and breathe at the same pace as the undercurrent.

Team:
MJA_Studio
Sponsors:
Fabricator & Supplier - Civmec
Structural Engineer - HERA Engineering
Installation - HealthTech
Unit 7.13 is a folly articulating the spirit of site and surrounding, an isolated foreground to distant horizon.... this fragility of ‘place’. The sublime nature of Sugimoto’s ‘Seascapes’ provide a visual narrative overlay where the conditions of ‘air and water’ is an expression of ‘time exposed’, where conditions are forever changing yet the layering of sky, horizon and ocean remain constant although sometimes blurred, capturing a single moment in time.

Unit 7.13 speaks of a carefully curated response to the horizon, perhaps of something not seen or imagined, a continual point of dialogue and measure, reflected and surrounding.

Like the sea level and changing tide the horizon acts as a definitive datum; below the horizon, above the horizon, the sky, the water, below sea level, above sea level or perhaps of landlines forgotten or not seen?

Unit 7.13 performs as a marker, registering the forces at play, the two under(over)currents of water and sky, which without undefine our horizon. Fremantle’s connectivity with the Indian Ocean rim, connect the physicalities of place through shifting tides and undercurrents.

Unit 7.13 acts as the metaphorical Plimsoll Marker registering the balance of all the elements; reflecting horizon, piercing the sky and plunging the observer into the Undercurrent.

Team:
Glenn Russell (aka Rusty | 3RDRM)
iredale pedersen hook

Sponsors:
Opra Projects
Little Creatures
Modular Lighting & Partners
Issey
Groupwest
Practice Profiles

Unit 7.1 : Signal

**THE FULCRUM AGENCY**

TheFulcrumAgency is a creative consultancy that leverages community and social outcomes through evidence-based design thinking. We work between design, advocacy, research and action to address inequality, create impact and find opportunity across Australia.

Designed in association with Dr Andrew Sunley Smith.

Unit 7.2 : FLOOD / LIGHT

**Simon Pendal Architect**

vittinoAshe is an award winning studio committed to architecture through the medium of making. We genuinely believe that well designed spaces elevate the everyday experience.

Simon Pendal Architect is a design based architectural practice. Our model of working seeks to establish engaging and memorable places in response to the physical context and brief requirements.

Sponsors:

**ALLOY FORTthickness**

Unit 7.3 : FOR SALE: The (Western) Australian Dream – A query

**PLAN E** is an innovative landscape architectural studio committed to delivering creative, provocative, inspiring and socially relevant solutions for all our clients. We seek to instil a unique character into each project that responds to the individuality of the client’s brief, project budget and specific site conditions, whilst providing pride and joy today and long into tomorrow.

Sponsors:

Unit 7.4 : Fluther

**Hames Sharley**

Hames Sharley is an award-winning practice specialising in urban design, planning, architecture, landscape architecture and interior design. Established in Adelaide in 1976, the practice employs over 180 professionals with studios in Perth, Adelaide, Brisbane, Darwin, Melbourne and Sydney. As a national practice, we have been responsible for delivering mixed use regeneration projects in conjunction with all design disciplines for over four decades.

Unit 7.5 : Below

**to & fro studio**

To & Fro Studio are Loren Holmes and Rosie Halsmith – Western Australian designers and artists. Coming from backgrounds in architecture, landscape architecture and design, their work explores their interest in the power of visual representation to tell three dimensional stories.

Sponsor:

Unit 7.6 : Looking Back

**Taylor Robinson Chaney Broderick** is a multi-disciplinary design practice delivering architectural, urban design and interiors projects. We are committed to providing exemplary, innovative and responsible design with a mind to commercial pragmatism. We build beautiful, engaging, enduring and memorable places.

Sponsors:
UDLA is a Landscape Architecture, Urban Design and Community Development studio. Their approach hinges on the understanding that people and place need to be connected.

Mt Eyk is a company which understands two heads are better than one. Jessica Mountain and Emily Van Eyk established their architecture practice on trust, an aligned vision and friendship. Our architecture celebrates everyday ritual, honours raw quality over trend and is, above all – clever.

For Penhale & Winter, architectural design is the rigorous pursuit of an idea. Gathering information, understanding regulations, identifying constraints and opportunities our practice recognises the full complexity of a project before peeling away layers to reveal what is at the core of the design. We pursue clarity and seek refinement.

Glenn Russell (aka Rusty | 3RDRM) is a small studio initiative with a focus on an exploratory architectural design process allowing for shifts in scale and refinement of form. The studio develops on the small intricate project and installation, allowing design innovation to evolve through a synthesis of simple refined narratives, and the purity of geometry and detail.

With_Architecture Studio is a design-led practice deeply committed to delivering creative, functional and beautiful spaces. We apply a rigorous process of inquiry and analysis, looking beyond the brief and challenging convention to discover something unique that will yield engaging experiences and create value for client and community.

With Architecture Studio is a design-led practice deeply committed to delivering creative, functional and beautiful spaces. We apply a rigorous process of inquiry and analysis, looking beyond the brief and challenging convention to discover something unique that will yield engaging experiences and create value for client and community.

With Architecture Studio is a design-led practice deeply committed to delivering creative, functional and beautiful spaces. We apply a rigorous process of inquiry and analysis, looking beyond the brief and challenging convention to discover something unique that will yield engaging experiences and create value for client and community.

With Architecture Studio is a design-led practice deeply committed to delivering creative, functional and beautiful spaces. We apply a rigorous process of inquiry and analysis, looking beyond the brief and challenging convention to discover something unique that will yield engaging experiences and create value for client and community.

With Architecture Studio is a design-led practice deeply committed to delivering creative, functional and beautiful spaces. We apply a rigorous process of inquiry and analysis, looking beyond the brief and challenging convention to discover something unique that will yield engaging experiences and create value for client and community.
ICS Australia is a West Australian construction company which has been providing commercial construction, interiors and specialist services including construction management since 1998.

It has a broad experience in the retail, commercial building and fit-out, heritage and hospitality sectors of the market and works closely with clients in a collaborative and creative manner.

ICS is derived from Innovate, Create and Simplify; proven industry contractors delivering value engineering, Early Contractor Involvement (ECI) and well made solutions. It is a client focused business with great people.

In keeping with its core operating values ICS focuses on engagement with the community and aligns itself with creativity. We are proud to be actively involved sponsors of the Fremantle Biennale.
Creative Team

Unit Curatorial Team:
Pete Woodward, Patrick Beale, Bill Smalley,
Bill Busfield, Tom Müller and Corine Van Hall

Unit Construction Team:
Craig Peterson, Mick Roger

Fremantle Biennale Team:
Tom Müller, Corine Van Hall, Katherine Wilkinson,
Claire Montgomery, Kate Hulett, Ned Beckley, Patrick
Beale, Ron Nysztor, Thea Verrall, Delwyn Everard

Fremantle Biennale Board:
Pete Stone, Ariane Palassis, Gladys Demissie, Peter
Woodward, Marcus Holmes, Ted Snell, Ian Kortlang
(Kort), Tom Müller

Festival Partners

City of Fremantle
Australia Council for the Arts
Minderoo Foundation
The University of Notre Dame Australia
Fremantle Ports
WA Maritime Museum
Department of Local Government, Sport and Cultural
Industries
This is Fremantle
Water Corporation
ICS Australia

This booklet was designed and coordinated by
To and Fro Studio. We work together with people,
communities and organisations to communicate
ideas, facilitate conversations and respond to
problems of wide-ranging scales.