

Appendices 04

Case Studies

City of Melville

THE
FULCRUM
AGENCY



We respect the diversity and cultures of Aboriginal and Torres Strait Islander peoples and their long continuous spiritual connection to their lands. The Fulcrum Agency recognises and understands that the sharing of the lands has come at a significant cost to the culture and livelihood of Aboriginal and Torres Strait Islander peoples.

Future Mapping Case Studies



CASE STUDY 1
**NEIGHBOUR-
HOOD
CULTURE**



Willagee Library, Mural artwork by Kamsani (Kam) Bin-Salleh and Matthew McVeigh
Credit: Akira Monaghan, 2021

CASE STUDIES

NEIGHBOURHOOD CULTURE

As a community meeting space and cultural hub, a public library offers a range of spaces beyond traditional library services.



GARAGET

Garaget hosts a welcoming atmosphere where the library model has turned more and more towards a community centre, with central amenities as cafe, meeting rooms, tool-library, and creative corners with sewing machines. All items at the library can be borrowed with your library card. The design has reflected a community need for a 'living room' and is a very lively space with high youth engagement and multicultural participation.

INTERNATIONAL



SURRY HILLS

The project's brief was developed in close consultation with the very active local community. The key approach that emerged from these discussions was that the community wanted a facility that everyone could share. Rather than only a library or a community centre or childcare centre, it became clear that it was important to have all of these facilities together in one building, in one place. In this way the building became a truly shared place where the whole community could meet and use in different ways. Important, too, was for the building to represent and reflect the community's values

NATIONAL



FALCON MANDURAH

Falcon eLibrary and Community Centre works according to a mixed use model where the ownership is managed by the library and it hosts a lot of space to hire and community access is key. It also has extensive programming managed centrally which enables a holistic approach to the new modern library.

LOCAL

CASE STUDY 1.1 LOCAL

NEIGHBOURHOOD CULTURE

As a community meeting space and cultural hub, a public library offers a range of spaces beyond traditional library services.

MIRRABOOKA COMMUNITY HUB



The Mirrabooka Community Hub consists of a range of facilities and spaces available to everyone in the community. The community hub was an answer to community engagement and development and have identified outcomes for cultural and community.

1. Cultural expression, and integration, is fostered through dedicated centres or venues, activities and events.
2. A strong character for the Local Area, strengthened through improved appearance and drawing on its unique cultural diversity, creates pride of place.

The strength in the spaces is their co-location, and cohesion in delivery of services. The facilities provide the community with a neighbourhood where you can get a lot of different culture, community and creativity in one precinct. The facilities range from council owned and run to national NGO's.

Consists of:

Stirling Libraries - Mirrabooka

Mirrabooka Innovations Lab

Stirling Community Centres - Kevin Smith, Mirrabooka

Welcome Hub (settlement, engagement and transition services)

Mirrabooka Multicultural Centre

Stirling Leisure Centres - Herb Graham Recreation Centre - Mirrabooka

Job Shop

Ishar Multicultural Women's Health Centre

Sudbury House Community Centre.

CASE STUDY 2
**CULTURAL
CONTINUUM**

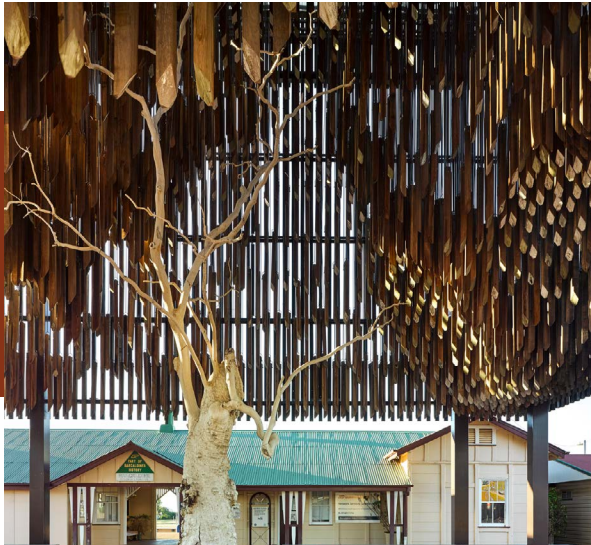


The Globe Hotel, Barcaldine, Queensland.

CASE STUDIES

CULTURAL CONTINUUM

New and existing infrastructure should be viewed through the Cultural Continuum, a framework that ensures cultural production, experience and learning is possible across all communities and demographics.



The Globe Hotel acts as a signpost on major crossroads and the Tree of Knowledge acts as a gateway to the railway station. The Globe Hotel is also a cultural hub for the region, including a performance theatre suitable for stage shows and school functions (neither can be accommodated currently), an art gallery capable of taking works on loan from QAGOMA, and a revitalised library.



ABBOTSFORD CONVENT

Combining culture and heritage the precedent to look at is abbotsford convent. This is an aspiration for both Yagan Mia and Goolugatup but also great examples for reaching the culture continuum that the cultural infrastructure strategy seek to provide.

Abbotsford Convent have broad audiences and provide a holistic approach to culture. Key programs are:

- Convent Kids
- Convent Live
- Convent Made
- Residency
- Art Gallery

NATIONAL



BRUNSWICK MECHANICS INSTITUTE

Brunswick Mechanics Institute run a slightly different model to that of other cultural precincts in that they support an external organisation, Next Wave, to create inclusive and accessible programming. This model is used as an indicator and benchmark for second concentric circle, cultural facilities owned by the City of Melville but managed by Cultural organisations.

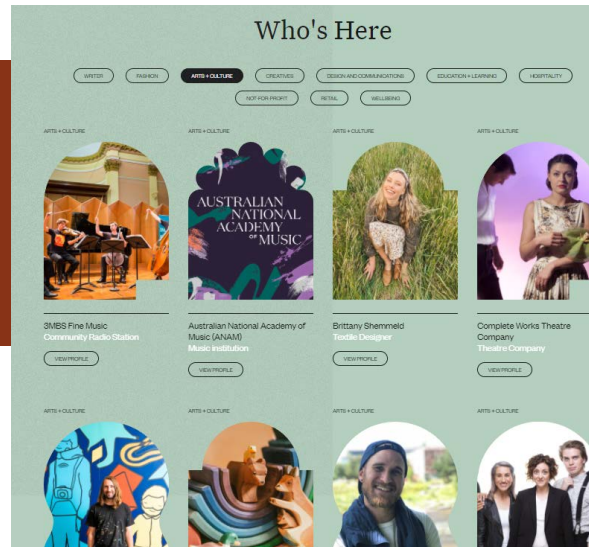
Next Wave facilitates artists and their arts practices through relationship building and ideas exchange, creative and skill development, and the resources to support the research and presentation of work – across disciplines, art forms and generations. Next Wave is an engine room for art making and experimentation, dreaming and doing, exchange and connection. We support artists from across this continent, amplifying ambitious ideas, experimental practice and critical storytelling that reflects the zeitgeist of our times. They present, advocate, develop and collaborate.

CASE STUDY 2.1

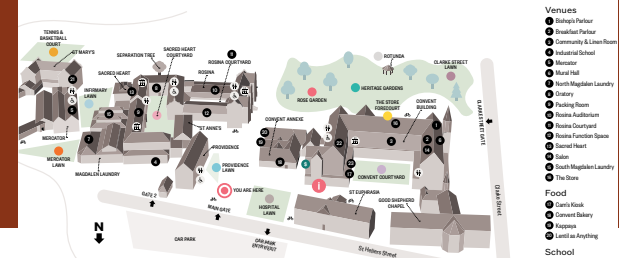
ABBOTSFORD CONVENT

A living place for curiosity and collaboration, meeting and meaning. The heart of a creative community. All are welcome.

CULTURE FOR EVERYONE· EVERYWHERE



Getting around the Convent.



The Convent is home to a vibrant creative community, wellbeing practitioners, a gallery, cafes, a radio station, two schools, and an abundance of green open space. Working collaboratively with artists and partnering with arts and cultural organisations to present contemporary, thought-provoking and enriching experiences for all to enjoy. Yearly curate and welcome over 2,000 art projects, rehearsals, workshops, exhibitions, private and corporate events, markets and festivals.

Combining culture and heritage the precedent to look at is Abbotsford convent. This is an aspiration for both Yagan Mia and Goolugatup but also great examples for reaching the culture continuum that the cultural infrastructure strategy seek to provide. The convent is managed by a trust and not a council, this however should not change that it is an aspiration for the City of Melville in its programming and activation.

**CASE STUDY 3
MULTI-CULTURAL
MELVILLE**



CASE STUDY 3.1

WILLAGEE LIBRARY

Willagee Library is one of very few cultural assets in City of Melville that engage and welcome an indigenous audience.

When asking the users of Willagee Library of why the results focussed a lot on the staff. Willagee Library hosts a vibrant youth audience, with a big percentage being Indigenous. After consultation it was evident that representation in the staff was a very important ingredient to why they feel welcome to the library and that they feel that the library welcomes activity and acts like both a community centre and library.

Willagee Library have engaged Youth Engagement Workers that themselves have spent a big proportion of their childhood at Willagee Library. Other reasons identified are workshops, cooking Fridays and murals that identify the space as an Indigenous-friendly space.

The mural was a collaboration between Kamsani Bin Salleh and Matthew McVeigh

'After talking to the community about the various histories that are represented in the space, we wanted to as a team acknowledge the country foremost as a major trading route of the Bibbulmum people for ochre and where emu's gave birth. The symbols are a dichotomy of language showing objects being traded, animal tracks, campsites, objects from the environment and is not a singular story but many to show multiple groups of people interacting in this space.'



Community and consultant workshops, Willagee Library
Credit: The Fulcrum Agency, 2021



CASE STUDY 3.2

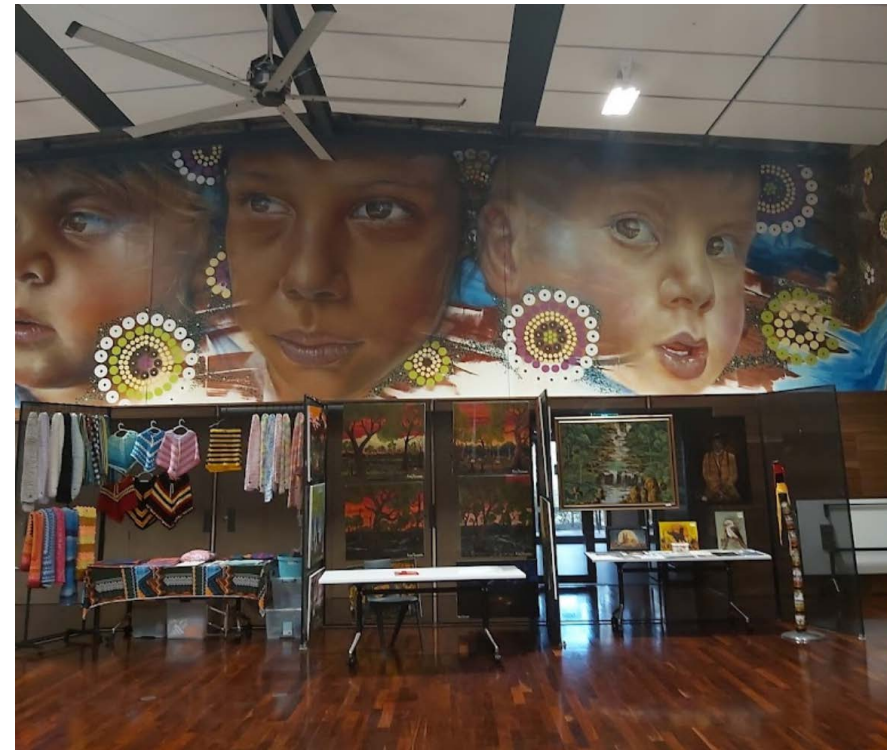
CHAMPION CENTRE

The Champion Centre is a gathering place for Aboriginal people, and for agencies working with Aboriginal families and communities.

Champion Centre have thorough consultation been designed with Aboriginal artists and community at the forefront. The building itself has design elements in both a large interior mural by Matt Adnate and several paintings on the outside by Bradley Kickett and Robin Kickett.

The centre provides access to Government and other non-government services, food, fun for the children, a roof overhead, even a vege garden, but perhaps most importantly. a little bit of love and support.

This centre act as a precedent for cultural centre's with focus on First Nations but also as case study to look at for future integration of Multi-Cultural design perspectives throughout the whole design process.



External Mural, Champions
Centre.
Internal mural and art fair event.

CASE STUDY 3.3
**KATOOMBA
CULTURAL
CENTRE**



CASE STUDY 3.3

KATOOMBA CULTURAL CENTRE

Blue Mountains Cultural Centre is a multipurpose building with library, art gallery, supermarket. The centre have dedicated interior design element that focus on a a Culturally inclusive facility.

The Library has used the NSW guiding document-Indigenous Spaces in Library Places, a document that provide the state with guiding principles and goals for further inclusion of Indigenous knowledge in our public cultural facilities. The Centre and Library have a large on display Aboriginal Knowledge, the mixed use throughout the centre have been guided to be inclusive to Indigenous culture and by intergrating design elements in all aspects provide a welcoming and inclusive environment to culture. The centre additionally act as a case study the neighbourhood culture.



Focussed Aboriginal Knowledge
in Library and Details of Art
exhibition 'In Cahoots'



CASE STUDY 4

SPATIAL INTERVEN- TION

CASE STUDIES

AGILE AND DYNAMIC SPACES

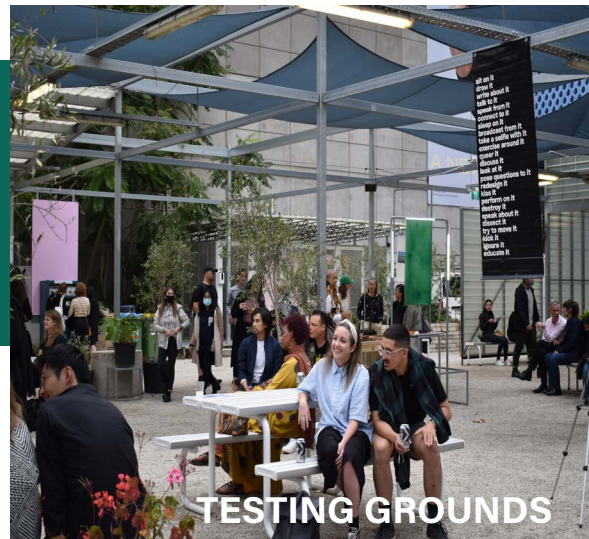
Cultural infrastructure is not limited to permanent construction and can be made available through temporary structures. This allows testing, multifunctionality and resources to programming. It also allows activation in areas currently with lesser cultural facilities and programming.



BLAK BOX

Urban Theatre Projects' Blak Box, a temporary venue to support specific production design and content the Blak Box structure pavilion The space pavilion has no floor so as to directly connect the audience to country, and the structural space rebounds acoustics to support conversation, invoking interactive participation. Additionally it is a very cost effective cultural facility that can act as a space for testing, participation and small stages for performance for emergent artists.

NATIONAL



TESTING GROUNDS

Infrastructure for creative practice supporting experimentation and interdisciplinary practice across art, performance design and education. Programmed through simple application processes, Testing Grounds is a place where people at all stages of practice can test, develop and share their work.

NATIONAL



BIO BASECAMP

Biobasecamp has been designed as a starting point of exploration for designers, cultural practitioners and public of the future The pavilion gives architectural expression to the contribution that 'building with trees' can make to reducing the amount of CO2

- Temporary engaging structure
- Allows for multi-use of facility, by many groups at the same time
- Sustainable and future-forward materials

INTERNATIONAL

CASE STUDY 4.1

TESTING GROUNDS

The Testing Grounds project in Melbourne Victoria provide an aspiration for the City of Melville in its development of cultural infrastructure that generate better multicultural participation, community developed art projects and access to culture in neighborhoods currently under-served. Infrastructure for creative practice supporting experimentation and interdisciplinary practice across art, performance design and education. Programmed through simple application processes, Testing Grounds is a place where people at all stages of practice can test, develop and share their work. Cultural infrastructure is not limited to permanent construction and can be made available through temporary structures. This allows testing, multi-functionality and resources to programming.

The creative program is designed to support a wide range of projects, including exhibitions, architecture and design projects, performances, interdisciplinary projects, residencies, 1:1 testing of public art, education and discursive projects and events and festivals. Projects can be proposed for any of the spaces or areas of the site – the White Box, Black Box, Clear Box, Open Box and throughout the grounds and under the Superstructure

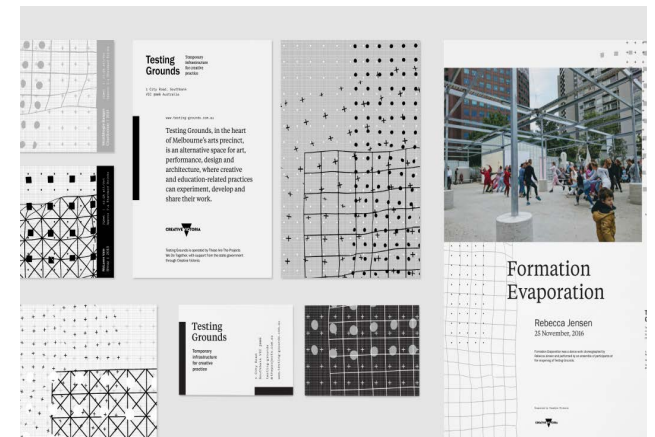
Program objectives

- Cross programming; seeing what emerges when divergent groups come together on-site and work alongside and with each other.
- Development of a flexible and robust creative program, which is not immutable and is free to respond to creativity.
- A shortening of the time between when art is created and when art is presented.

Program outcomes

- Carefully considered creative projects that are combined with rigorous practice-led research.
- An online archive, documenting and collecting information about Melbourne's creative community, with a focus on new, experimental and emerging models of creative practice.
- A stronger relationship between creative practitioners, their arts precinct and audiences.

NATIONAL





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