



ART
CENTRE
ARCHITECTURE

This project was made possible through the generous permission and trust of each community, their Elders, artists and staff.

Thank you for keeping me safe while I was visiting your community.

This report was completed with financial support from the Byera Hadley Travelling Scholarship



Support

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The Byera Hadley Travelling Scholarship Journal Series is a select library of research compiled by more than 160 architects, students and graduates since 1951, and made possible by the generous gift of Sydney Architect and educator, Byera Hadley.

The Byera Hadley Travelling Scholarship fund is managed by Perpetual as Trustee, in conjunction with the NSW Architects Registration Board.

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Acknowledgements

The author wishes to acknowledge that this project was only made possible through the support and trust of each community, their Elders, artists and staff.

This report was collated on unceded lands that are cared for by the Gadigal people of the Eora Nation. The author pays respect to Elders past and present that have always known and now share this place.

ISBN

978-0-6450302-2-8

Disclaimer

This document provides information from an independent evaluation of a number of cultural, creative and community buildings from central, north and west Australia. It has been prepared using information gathered from independent research, community consultations and on-site observations. The author has relied on that information being as accurate as possible.

All images and photos are by the author.

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A TRIP OF LISTENING TO AND
SHARING IDEAS IN NORTH, WEST
AND CENTRAL AUSTRALIA

THE PROJECT



Sketch design - Warlukurlangu Artists' Chairperson Otto Sims talking through housing design ideas for Yuendumu Community

WHY

Sharing ideas

This report is primarily about celebrating the architecture of some of the most unique and significant cultural and creative spaces in Australia.

Although there is a focus on the communities of regional and remote central, north and west Australia, this report aims to drive a broader conversation about the role of architecture for community and creativity. It is hoped that the included information and images can serve as a reference point for community and designers alike.

Creating together

The spaces and places included in this report sit across the broad spectrum of 'architecture'. Some examples are community led adaptations of existing town infrastructure, others are new, large scale buildings designed through a close collaboration of community and architect.

In Mirlirtjarra (Warburton), Ngaanyatjarra people have a system for working with non-Indigenous

visitors called 'malparara way'. The concept is based on the development of long-term working relationships and is underpinned by the understanding that knowledge exchange goes both ways - everybody has things to learn and everybody has things to teach. Similar systems of two way knowledge sharing in the design of art centres has resulted in exciting and resilient architecture.

In the process of designing an art centre, community Elders, artists and members bring a deep and ongoing understanding of Country and its custodianship. This knowledge is crucial in developing a design that successfully connects with place and meets the aspirations of the community.

An architect will need to listen, understand and contribute design theory and practical building knowledge from a non-Indigenous learning system. A combination of these knowledge systems and an equal contribution of ideas is the platform for the most successful design.

paint studio
keeping place
workshop area
creative space
festival grounds
digital studio
language hub
safe space
economic hub
digital archive
music studio
knowledge sharing
meeting place

art centre

WHAT

More than just somewhere to paint

The majority of buildings in this report are commonly referred to as 'art centres'. Although known in the wider community for their production of painting and artefacts (Cultural items), these spaces are often much more than somewhere to paint.

In the words of community Elders and artists, art centres are for keeping Culture strong, sharing knowledge, building social unity and creating a way to generate an independent financial income. The art centre will often facilitate community meetings and events, as well as being an everyday safe social space and somewhere to have a cup of tea, sit, yarn (informal conversation) and watch things go by.

The role of the art centre was communicated several times as being "like a library", a safe community space of knowledge sharing, preservation and development.

Why are art centres unique?

The architecture of remote and regional art centres has a unique place in the Australian and global context as they are overwhelmingly community initiated, usually co-designed and at least physically constructed by the community themselves. Initial funding is often primarily from government and private enterprise, but the collective community will contribute significant financial or in-kind support to ensure its completion.

The design process for these projects is often initiated by community Elders and allows for a level of self-determination not often found in the architecture of other community infrastructure projects, such as schools, medical clinics and housing. This affords an opportunity for the unique ways of each community to be celebrated in the architecture of the building and the surrounding spaces.

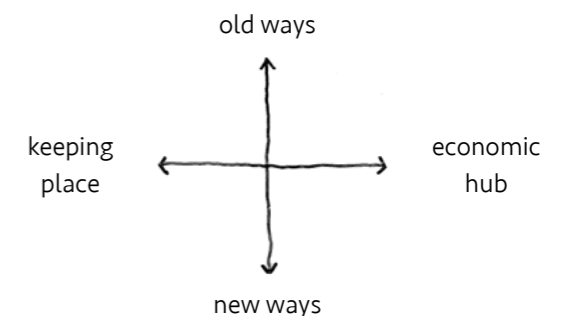
How are they different from each other?

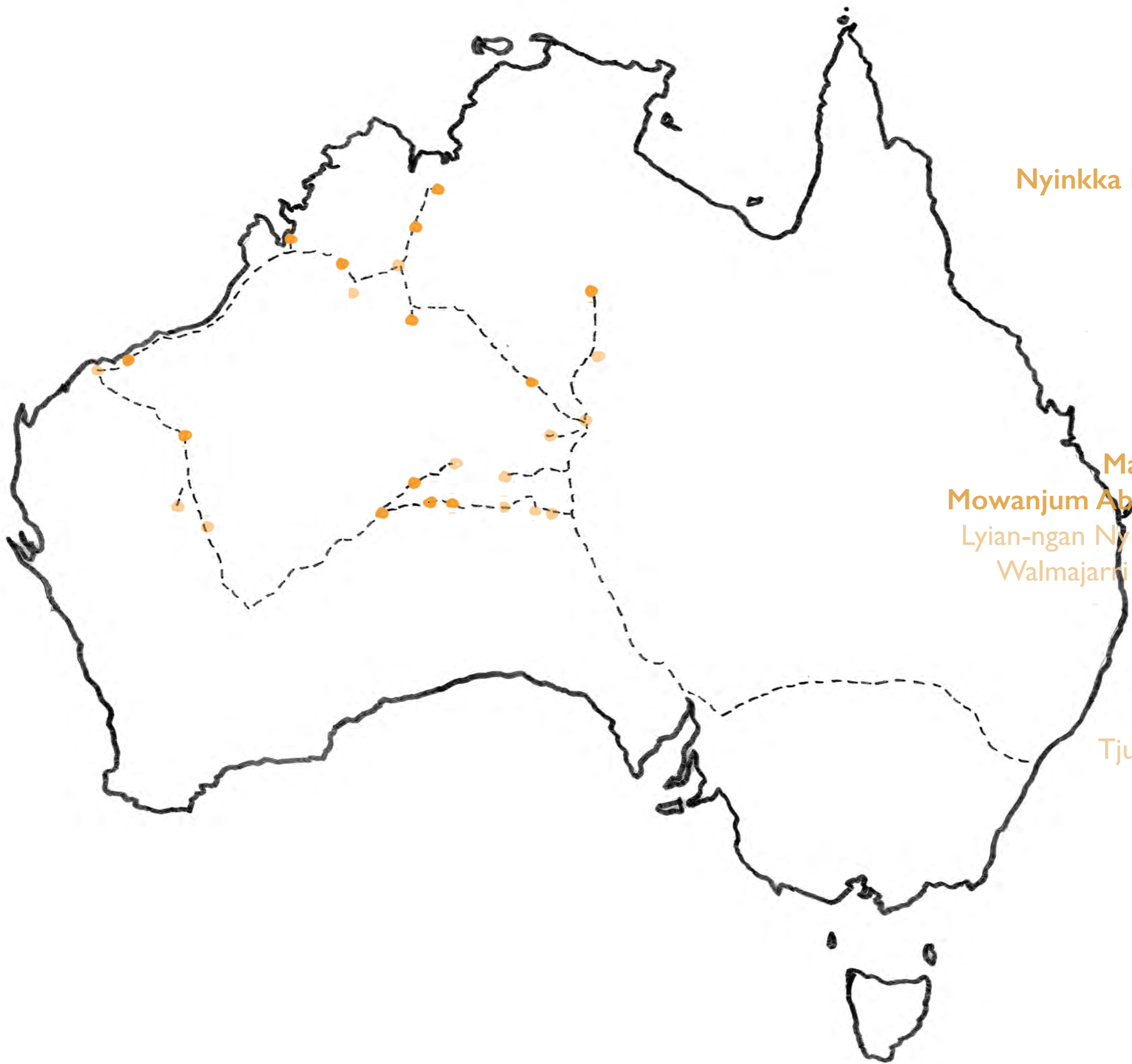
Although all the buildings have overlapping uses, art centres across Australia have different focuses and strengths. The architecture will often aim to reflect community aspirations but also needs to have a level of flexibility for when priorities inevitably change.

Below is a simplified diagram of an art centre's possible organisational focus. If it sits on the scale near 'keeping place', the community will have a preference for using the building to preserve important and private community knowledge. Whereas, if an art centre sits closer to 'economic hub', it might have the aim of helping the local economy by sharing public stories in exchange for financial stability.

The terms 'old ways' and 'new ways' represent community cultural development either through the continuation of traditional knowledge or the creation of new approaches to Culture. For example, 'old ways' might be the representation of Country in a traditional dot painting, while 'new ways' may involve a band writing a song about the experiences of community life.

Most art centres have an organisational structure that covers all these terms but with a lean in one direction. There is no single definition for the role of the art centre in each community except to say that each one is a proud community owned, created and self-directed space.





- Walkatjara Art
- Maraku Artists
- Hermannsburg Potters
- Tangentyere Artists
- Bindi Mwerre Anthurre Artists
- Nyinkka Nyunyu Art & Culture Centre**
- Barkly Regional Arts
- Arlpwe Art & Culture Centre
- Warlukurlangu Artists**
- Warlayirti Artists**
- Warmun Art Centre**
- Waringarri Aboriginal Arts**
- Yarliyil Art Centre
- Mangkaja Arts Resource Agency**
- Mowanjum Aboriginal Art & Culture Centre**
- Lyian-ngan Nyirrwa Cultural Wellbeing Centre
- Walmajarri Community & Language Centre
- Spinifex Hill Studios**
- Wangka Maya
- Yinjaa-Barni Art
- Martumili Artists**
- Tjulyuru Cultural and Civic Centre
- Wilurarra Creative**
- Warakurna Artists**
- Tjarlirli & Kaltukatjara Art
- Papulankutja Artists**
- Ninuku Arts Centre**
- Tjungu Palya
- Tjala Arts
- Kaltjiti Arts and Crafts
- Mimili Maku Arts



The Toyota - 27 site visits, 19,000km

HOW

Conversations on Country

This report involved numerous community visits and many conversations on Country about Culture, place and space. The topics and questions were open and non-specific and ideas were often shared after sitting down together for a cup of tea.

Although the discussions were broad, Elders, artists and board members talked about why and how their art centre building was first developed, how it is currently used and shared ideas on what could change to improve the design.

Arts workers, staff and managers discussed work flow systems and the practical processes of day to day use. Their observations as to how the community interacted with the building throughout the year were also integral to understanding how the buildings were used outside of my relatively short visit.

Design principles

The design principles in the second section of this book were developed from key recurring ideas in these conversations and observations. From each discussion, key points were noted and where these ideas were repeated across different communities they eventually became definite and were collated into a series of design ideas.

Although every community is different, this book can be seen as a base survey of some underlying architectural concepts. The ideas are a broad approach to best practice so as to allow communities and architects to apply their own creative approach.

Each art centre building has different architectural strengths which stem from the diverse cultural, political, financial and historical backgrounds of each organisation and community. It is important to note that although a number of buildings are used throughout the book to illustrate a specific design concept, they are intended to highlight just one of many possible architectural responses.

Documentation

In addition to time spent in conversation, varying periods of time were spent as a 'fly on the wall', delivering tea or sitting with artists. This allowed the every day life of the art centre to go on without interruption and any observations were noted down at the end of the day, reflected upon and eventually weaved into the design ideas.

When given permission, I used photography to document the building being used as it would be on any given day. In other cases it was more appropriate to take photos when the building was empty at the end of the day.

Some places were visited for up to a week, while others that haven't been included in this report may have been for just one hour. The project relied on the openness and welcoming nature of each community, and their staff, to accommodate the timing of my visits. A number of great community and cultural buildings have missed out, but rather than aiming to be comprehensive, this report seeks to contribute to a growing collection of knowledge.



A COLLECTION OF
BEST PRACTICE
PRINCIPLES DEVELOPED
FROM COMMUNITY
CONVERSATIONS AND
OBSERVATIONS

DESIGN IDEAS



CONNECTION TO COUNTRY

An easy building

A physical or visual connection to Country is a great way to break down the rigidity of a permanent building. Artists and community members often talked about feeling much more comfortable spending time in a building when they were able to see the community, people and land around them. The transition between inside and outside needs to be simple and subtle so that the architecture does not close people in (or out).

Open and closed

In locations where the climate has an extreme range during different times of the year, the architectural challenge is to maintain this open connection to Country while providing protection from the hot sun in summer and cold winds in winter.

A closed 'box' is often the cheapest and most secure option for a remote art centre, but this type of design creates a building which can become uncomfortable for users, hard to change in the future and uninviting to artists to come and work.

At a minimum the design could use low windows to accommodate artists working on the ground, mid level windows for those working at tables and high level windows for good daylight. Best practice would be to find an architectural response that allows the building to adapt so as to maintain a connection to Country but remain secure when not in use and comfortable to use year round.

Visual and physical connection

Each community will know the best way for the building to sit in Country. Some communities had buildings that looked out to important cultural areas, some reduced physical barriers between the building and the land and some had the building sitting in a specific part of Country.

It's important that any cultural places, patterns or symbols referenced in the architecture are public so that it is OK for everyone to use the building. A design with a variety of spaces can allow the building to face an important cultural space in one part and a good connection to the surrounding land in another area.



A comfortable inside/outside studio space - The 7.5m ceilings, operable industrial scale doors and externally shaded, translucent cladding work together at the East Pilbara Art Centre to create a light filled, flexible and comfortable space.

AROUND THE BUILDING

Strong areas around the building

Having a series of designated areas around the building that can accommodate cultural practice, art-making, artefact work and community events will help make the building a special place as well as a comfortable everyday work space.

Early community design planning should focus on determining what cultural or informal activities are important to have in these spaces. Art centres that successfully engaged with the landscape around their building included areas such as: women's and men's dance areas, benches and seats for work or rest, cultural and cooking fire areas, planting with strong connections to the local land and bough sheds (shaded areas) for work, rest and preparing food.

Outside spaces should be comfortable and accessible to everyone and not just a 'left over' area. It is important to control where cars can go as a dance area can quickly become a good place to park a Commodore if the opportunity is there.

Big fences can be good for security but bad for casual everyday access. It is important to accommodate underlying cultural or personal reasons that might mean an individual prefers to access the building from a certain way. If the building involves a community co-design process and participation in construction, there is a much lower chance of security issues.

Often money and time pressures mean that once the main building is complete, work stops. It is important to complete the entire project and there is an opportunity to strengthen community ownership by completing external landscape work with paid local expertise.

Community events

Having space for community events on-site creates a strong sense of ownership and respect for the building. Cultural events were often mentioned as an important way to bring the community together, especially when engaging with young people.

A permanent space to share Culture also allows for neighbouring communities to visit the building and feel comfortable in town. If there is an easy space to dance or sit around a fire, then visitors can come from other communities to celebrate and share Culture.

Efficient multi-use spaces

Incorporating multiple uses into a single piece of infrastructure can increase budget efficiency and means the building can be used all the time.

For example, a stage can be used as an informal shaded work area for day-to-day use, somewhere to relax when the art centre is closed, a community meeting place in the evening or as a performance space for special events.

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More than just the building - The Nyinkka Nyunyu Art and Culture Centre precinct incorporates and protects the sacred ancestral Nyinkka site, but also has a women's dance area, a men's dance area, a ceremonial smoking area, a cooking pit, bough sheds for shaded working, a kitchen and service area and a bush garden with a wide range of local plants.





FINDING THE RIGHT PLACE

Choosing a spot in town

The building should be in a place that is acceptable to the community. Community Elders possess vital knowledge and should be consulted when choosing a spot. Remember to ensure the place is suitable for young people, women, men and all family and language groups that are part of the art centre.

Government or church representatives sometimes attempt to have input into where the building should be located, but they must be responsive to community suggestions to find a spot which suits everyone.

If you are an outsider working with community, it is important to spend time looking for a group decision so as to avoid the opinion of one person. Sometimes staff have already earned the trust of the community and they can be a way to find the right contacts to enquire about building sites.

It is important to remember not to rush the design process because once all the money and effort has been used, the building location is permanent and may stay empty if situated in the wrong spot for either cultural or practical reasons.

Watching the world go by

As an important social gathering place, the art centre building can become a place to observe the comings and goings of everyday life in the community. However, the architecture must

manage the connection between the building and town to allow privacy when an individual needs it. Being close to town, or the community store, can allow easy access to the art centre but always consider this can also make building users prone to humbug (family favours).

Depending on the community circumstances, it might be good to have other community services able to access the building. For example, consider if the community has an aged care home, women's or men's centre, school or place for young people. Some art centres have a bus stop to pick up or drop off older or less mobile people.

Two generations, two different places?

It was observed that younger generations sometimes found it uncomfortable in the art centre building because it was used predominantly by Elders and older family. Art centre buildings often have strong and important connections to traditional Culture. These traditional ways are respected by young people but also makes them feel that the building is not yet theirs to use.

A possible solution is for the design to have separate but adjacent spaces that provide for the practice of both new and old Culture. Areas can also be designed for different generations to use at different times, but it is important for the community to consider how the architecture may accommodate and enhance the sharing of Culture from older to younger generations.



A special spot - The Ninuku Arts building in Kalka is specially positioned in relation to the strong Ninu Tjukurpa (Bilby songlines) which run through the surrounding ranges and down into town.

DIFFERENT PEOPLE, DIFFERENT SPOTS

Let people choose their own spot

Everyone needs to feel comfortable at the art centre, so it is best if individual people can choose where to visit, meet or work. Different people will need different spots at different times. For example, when it's cold someone might prefer to work in the sun outside and someone else might prefer to be inside near the heater.

It is great to have spaces for different times of the day, including a spot to work as a group, a spot to work alone, a spot to rest on a couch or a spot to have smoko (a break). For security, ensure mischievous behaviour is discouraged by removing overly discrete spaces.

For work and studio spaces, lots of people talked about good light and a comfortable temperature as an important design quality. This can be an architectural challenge when dealing with multiple seasons and extreme temperature ranges of some areas.

Avoiding uninsulated structure and direct sunlight to work spaces is usually good practice to deal with heat, but on the other hand, specialised areas such as computer rooms, display galleries, keeping places, archives and music recording areas will need to be closed off and air-conditioned for comfortable and continued use.

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Choosing a comfortable place to work, yarn or relax - a long period of adapting existing buildings and building new additions at Warmun Art Centre has led to "studio" spaces being under buildings, beneath the tree canopy, around bough sheds (shade structures), on verandahs and within building.

Multiple spaces

In some communities, if there is just one work space, it can become dominated by women or men. A lot of artists and community members said it is important to have a men's and women's area for working, art and cultural practice. Although, on the other hand, some communities expressed that they did not think two spaces were needed as men and women were happy to be in the same area. Every community will have a different approach and it is important for the architecture to reflect this.

Often art centres are only for adults which means that those caring for children below school age might have to stay at home. Consider introducing a space where young children can be cared for or watched over, but that doesn't disrupt the daily program of the art centre, disturb other artists or overly burden staff.

All in one go or built slowly?

Some art centre buildings are completed in one build, others have added and altered new spaces over time. If the building is going to be built in stages, a masterplan is a good idea to tell new staff and visitors what the direction of the building is and to avoid changes that differ from the original, accepted design. Of course, the community can decide together to change or adapt the building if needed.





OWNING THE BUILDING

Strong ownership through co-design

When designing an art centre there should be a focus on ownership by co-design throughout the project. Look for ways to keep the building owned by community, that is, a way for the community to decide how the building looks and evolves over time. This can be through the use of artwork, spatial design techniques, use of local materials or in the architectural form of the building.

For example, the community may choose to incorporate local artwork or cultural symbols into the fabric of the art centre building as a way of developing community ownership and safety. However, it is also important that the art centre is an Indigenous space and that from the ground up it reflects the unique connection to space and place that each community has.

Working with symbols

In the design process think about how symbols can be used in different ways to represent Culture and make the community feel comfortable and proud when using the building. However, any symbols that are used should be inclusive and inviting to everybody in the community. The choice of symbols should take direction from Elders but also involve young people where appropriate.

Some communities have chosen to incorporate a cultural symbol or totem into the design of the building. Remember, the use of a strong symbol in a floor plan can be a powerful reflection of local Culture but can also cause difficulties when adapting the building to changing uses in the future and is usually more expensive to build initially. It

could be a good idea to develop architecture that reflects the meaning of important symbols without directly replicating them.

Materials and construction

Materials can be a great way to develop community ownership and generate pride in the building through tactile integration of Country. For example, Elders and artists of Nyinkka Nyunyu and Ninuku Arts talked about how special it was that the bricks used for the art centre building originated from the surrounding soil.

There is always an opportunity to facilitate employment and enable engagement in all stages of the design and construct process. Some art centres suggested in particular that a way to engender a continued community and cultural space was to provide job opportunities to community members in the construction process.

If adaptively re-using an existing community building, commissioning a public artwork by a respected local artist on the exterior of the building is another method of building ownership.

Importantly, security often presents as a lesser issue when the community has strong ownership of the building because it has been designed with genuine community input and displays proud and exciting qualities respectful of local Culture. A building that the community is proud of can reduce the need for security measures such as excessive use of steel mesh, boundary fencing or creating 'closed' and inaccessible architecture.



Made from the land - The Ninuku Arts Centre building has been built around a heritage brick building converted from a radio outpost. The bricks were formed and dried in close proximity to the building using desert soil adjacent to the site. The building is widely respected in the community for a number of reasons but in part due to its physical materials.

DESIGNING FOR CHANGE

What is the building for?

An art centre building could be designed to function in many ways. For example, as an art studio, a workshop area, a keeping place, a digital archive, a gallery for selling artwork, a community gallery and museum, a language centre, an Elders space, a young persons space, a community meeting place, a staff office or a festival and event area.

The architecture must reflect what is appropriate for each community but remain flexible to suit a change in use. Some communities are near tourist routes which means they may want to share Culture and sell artwork and artefacts. Other communities may want a quiet space to work and for their art to be sold in the city, while other communities want somewhere to keep Culture and language safe.

Can the building change?

When designing the building think about how things might change. For example, some art centres were designed with a focus on displaying and selling artwork with little flexibility to create large studio spaces. This has led to a lack of space and functionality to paint down the line.

Over time, the primary use of the building often changes from it's original concept and requires additions or changes. The architecture should use materials and structural techniques that

can be adapted as the building changes to meet community needs. A building that is designed to be flexible is always ready for small or large scale alterations and still maintains an important role in the community.

After the building is completed and settled to community satisfactions, the design should ensure it can evolve and allow young people options to add to or alter later when they are community leaders. For example, a building can have strong symbols in order to create a connection to Culture but the design needs to consider that new generations may be hesitant to change the decisions made by previous Elders.

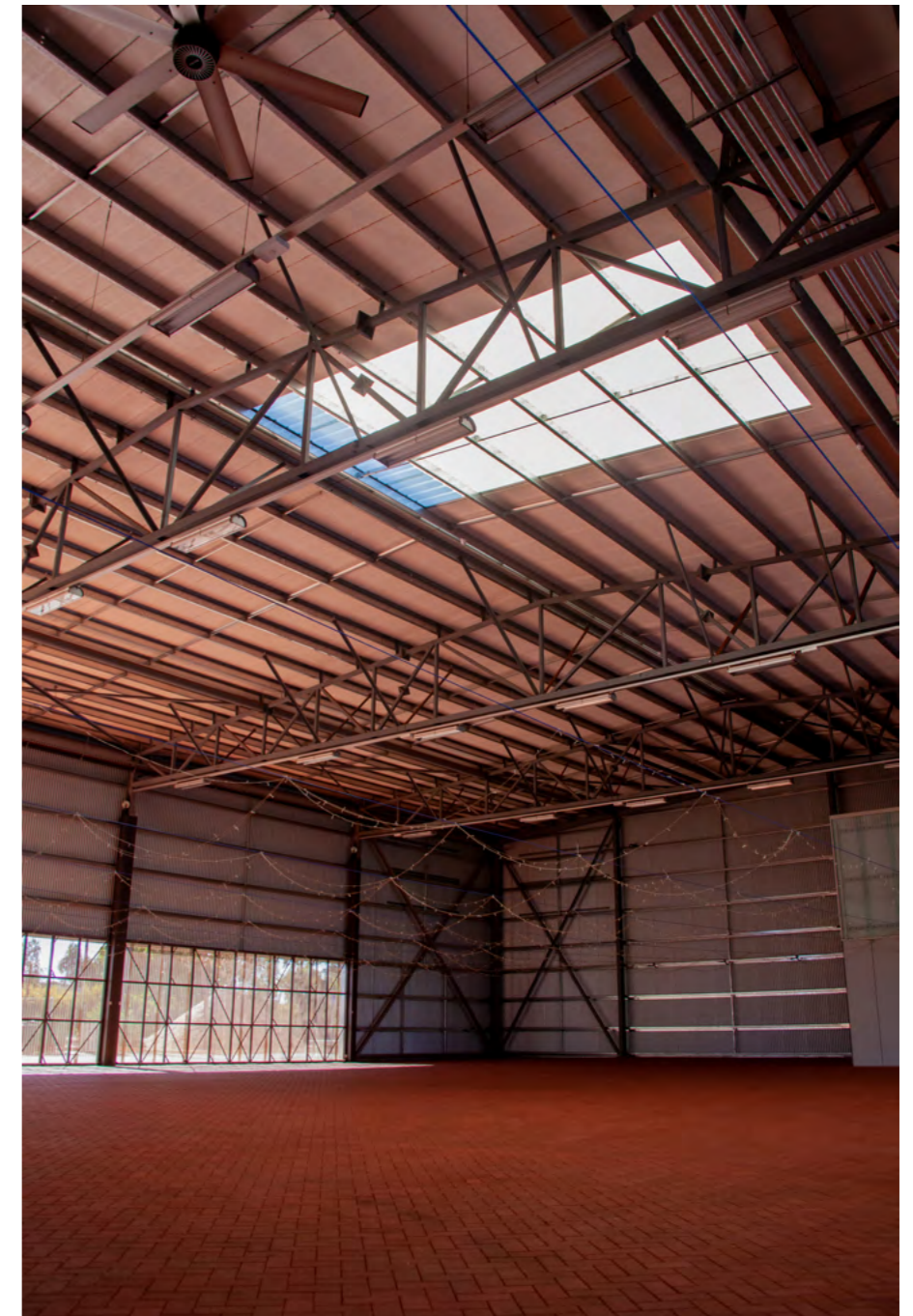
Adapting an existing building

Ensure that if you are adding areas to a building that the position of the new space minimises disruption to existing areas that have a different use. For example, if the only access point to a more active area, such as a band practice room, is through a special traditional keeping place, it may disrupt activities and make occupants feel uncomfortable.

If changes do need to be made to the existing building, try to include opinions from across the community so any concerns can be discussed by Elders, senior artists, board members and staff.

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A design that can be adapted in the future - Martumili Artists chose to create the biggest possible covered space within their budget. The East Pilbara Arts Centre building has a number of large spaces that can be adapted or added to in the future.





PRACTICAL DESIGN

Using the right materials

Often a big challenge of building in regional and remote areas is the limited access to high quality construction practices and unconventional materials, products and finishes. It is important both for the initial build, and for on-going maintenance, that the design accounts for this.

It is important to adapt or rethink conventional processes to avoid design which is reductive, uninspiring or too similar to other community infrastructure. This does not necessarily mean increasing the budget but instead can mean using conventional materials in new ways. In rethinking the conventional concrete block building, or adapting the standard dimensions of prefabricated construction, art centre architecture can be both practical and extraordinary.

Special consideration should be taken for some of the materials used in the building and how they might affect the space. For example, artists often talked about how concrete flooring was easy to build and clean but was very cold in winter, or how uninsulated spaces with direct sun became unusable in summer.

Ready at all times

Ensure studio or work areas are designed to adapt to climatic changes. In particular, be aware of design choices that are made for one time of year, such as a wide roof that shades in summer but becomes too cold in winter. Look to design spaces that are flexible for different times of year, such as simple robust sunshades that can be adjusted to suit the season or by providing a range of different areas that suit different seasons.

Building orientation should be considered both in terms of climate but also for its cultural ramifications. The decision of where the building sits in Country is extremely important and it is why

outsider must always work alongside community to avoid decisions detrimental to cultural beliefs or protocols.

It is also important to design for unusual weather conditions, for example unexpected rain and flooding that might cause leaks and destroy work and supplies. It is important to listen to community knowledge about climate patterns.

Maintenance of the building

Consider the short and long-term maintenance of the building due to the limited access to resources and long lead times for unique products from urban centres. Try to avoid or limit the use of materials such as glass, as a potential breakdown or breakage of materials can be exacerbated by lack of access to resources and trades.

The ongoing costs of the building should also be considered, for example large air-conditioned spaces can cost a lot to run without being supplemented by alternatives such as solar power. High ongoing costs can be a major burden on community finances.

Sanitation should be a key consideration, especially in remote areas, where the building has an opportunity to be a health asset to the community. Filtered, fresh water and high quality washing fittings and fixtures, and access to showers should be considered in the design but only incorporated if appropriate staffing is viable.

It is important for health reasons in a public building to keep any toilets either detached from the building, or with a separate access point with ability to be easily serviced if repairs are required. If appropriate for the building use, areas for food preparation and tea facilities are important, but should be distinct and separate from art and workshop sink and cleaning wet areas.



Practical and coherent - A number of art centres in north Australia were originally designed by Monsoon Architects and utilise a similar long lasting but cohesive material palette with easy to maintain spaces and replaceable fittings and fixtures.

EVERYDAY WORKING

Staff

Designing for everyday work flow is important to allow the building to easily accommodate cultural, creative and work opportunities. For example, a major concern for staff was access to storage and loading areas. If a storage area is difficult to access it can discourage busy staff from using it, and if it is too small it will fill up quickly and have an impact on the delivery of art centre projects.

It is often advantageous to have the area where staff work on a daily basis in a central vantage point but away from frequently used circulation paths. This means staff can easily communicate with people using the building without becoming a thoroughfare or 'short-cut'. As an example having the office between the gallery and studio can work well if it is not a primary access point for either area.

The building should be designed to cope with fluctuating staff levels. Work out how the building might work for maximum and minimum staff levels and ensure both are safe and feasible. Future funding and grants are unpredictable and the built infrastructure needs to be flexible enough to accommodate one staff member.

Accommodation can be located on site but be aware that it can mean staff have less separation between their work and personal life and may put a strain on the quality of both. Having permanent or visiting staff stay on the art centre site can also, in some cases, erode the community ownership of the building. Alternatively, building security can be managed through a combination of physical deterrents and passive community observation.

Artists and community

There are a few design features that can be considered to make the building comfortable for everyday working. For example, providing secure lockers for keeping personal items, having appropriately designed and maintained bathrooms and making sure there are places to rest can mean that people are comfortable and can stay longer.

For less mobile users, easy access around the building is important. Work areas, supply stores, toilet and kitchen areas should all be accessible to those less mobile. If there is community transport available, ensure it has easy access to the site.

As mentioned previously, the design must meet the climatic challenges of the area. For example, art studios require good light for artists to work, but direct sun in summer can cause extreme heat gains. Another key practical design consideration for the day to day comfort of building users is the acoustics of work spaces so that building users are not unnecessarily disturbed.

Visitors

If the community hopes to accommodate tourists visiting the art centre, consider finding a balance between tourism and community space so that the building feels safe. For instance the art centre could be designed so that any public gallery is easy to access for anyone, but the artists' studio is only accessed through a staff office or other private space. This way outsiders can visit artists and the art studio if they are invited to, but the everyday community work space is not excessively disturbed.

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Efficient and accessible - The Warlukurlangu Artists building has been planned over many years to meet the needs of artists and workers. Areas are separate but easily accessible from each other and sit adjacent to the central staff work area.





GETTING THE RIGHT DESIGN

Start with a good brief

One of the most important tasks for the art centre is to write a good brief to tell the architect the needs and aspirations of the community. If the architect comes from the city they will need to know detailed information about the chosen place for the building and some details about the community. Co-designing the brief with representatives from the whole community means that everyone is aware of the design process.

To communicate what the building needs, try using recorded audio and visual messages from Elders and other community representatives, photos, stories and basic council drawings (if they exist). Importantly, include a list of spaces, with estimated areas to understand the size of the building. Try using existing spaces and buildings around the community to confirm the sizes.

A good architectural brief will mean community ideas are embedded from the beginning of the project. The architect can use the brief to propose a design and then work with the community to develop it.

Find the right architect

There are a few ways to find an architect. A simple way can be to find a building the community likes and contact the architect. It can be an architect that doesn't have much experience working in remote and regional areas as they may bring new ideas when collaborating with the community.

Another way, which will create lots of ideas but requires a bit more fuss, is to run a design competition with architects. Using a good brief, the community can run either an 'invited competition' or an 'open competition'.



Design competition - Martumili Artists used a small grant to create a strong brief and hold a competition with architects and students from the University of Western Australia. The winning design was chosen by a group of judges that represented Martu artists, Elders, community members, Martumili staff, architecture experts and funding bodies.

An invited competition is where you pay 3-5 architects a small amount to create a design each. An open competition is when anyone can enter, and you offer some prize money for the winner. Either way, the winning design should be judged by representatives from the community, a neutral architect and maybe a staff member.

If you need assistance finding an architect, or need help running a design competition, it can be good to ask your peak art and cultural organisation who may have wider connections. Other options could be to reach out to a university or use grant money to pay a consultant that can help organise contacts.

Working with an architect

Once an architect is chosen, they should work alongside the community to interpret and enhance the requests of the project brief. The design development process is a more detailed conversation and engagement between the architect and client, site and external consultants.

The design process can take place over an extended period of time. A slower process ensures important decisions are made by the community. The architect should create some initial ideas by drawing on their own knowledge and training and negotiate decision making processes carefully with the community.

Drawings, models and video are great ways to communicate ideas and stimulate conversation about the design of the building. Sometimes having easily accessible areas to draw through ideas, by either sitting outside or sketching at a table, can be an easy and informal way to talk about and share design ideas.

GETTING THE DESIGN BUILT

Finding funding

Securing money for the project can be easier if you develop an ongoing conversation about the design process with funding bodies. For example, you can start the process by applying for a small scoping grant to get an early understanding of the project scale, bring together the key community aspirations for the new building and create a strong case for a bigger infrastructure grant.

The scoping process may also include initial architectural concepts that help the design of the building develop in directions acceptable to the community, provide a good base to estimate required funding and provide a tool to explain the building to anyone who is interested.

How much money have you got?

Knowing the limits of your project budget can be really important for the development of a well designed, beautiful and long-lasting building. Architects who have experience doing similar work may know the rough cost of a building and how to save money, but the best prediction of the cost is usually calculated by an experienced professional called a quantity surveyor.

Choosing where to prioritise spending within limited budgets can be important in the early stages of a design. The choice of building materials and direction of the design can greatly affect the quality of the final space. For example, straight walls might be much cheaper to build than curved ones but could also make the space less inviting to work in. A balance has to be found that considers the aspirations for the final design with the money that is available.

→

Building in stages - As requests for new or adapted spaces have been made by artists and the community, Waringarri Aboriginal Arts have found funding and built new or changed existing buildings in stages.

Constructing the building

There are different ways of constructing the building, and each community can decide what suits their needs and capabilities. The two most common ways are having the building partially constructed off-site and delivered to the community, or building on-site with local and visiting tradespeople.

If the building is completely constructed in the community, it allows everyone to watch the process and for community members to help with the construction where appropriate. However, sometimes visitors can behave in a way that is inappropriate according to local standards and it can also be hard for the architect to monitor the construction quality when they are not there.

The other option is to prefabricate the building in town and get it transported to the site. The problem with this process is that sometimes the architecture is restricted by transport realities and can become a bit plain. It might also be harder to make it a special community space because it comes on a truck in one go and there is less community involvement in the construction. Striking a balance between these two methods of construction can be really successful in creating exciting but practical architecture.

Ensure building practices by contractors are provided to appropriate standards and in keeping with agreed specifications provided by the architect. In other words, make sure corners aren't cut. It's also integral to finish the job and complete any proposed landscape area so that the building becomes amenable and accessible to everyone.





A COLLECTION OF ARCHITECTURE
FOR COMMUNITY, CREATIVITY
AND CULTURE

CASE STUDIES

East Pilbara Arts Centre (Martumili Artists)



38



The landscape around the building has spaces to sit, rest and yarn (talk), areas to work in the shade and fire pits for cooking or sitting around. A site perimeter fence has been added for security but inadvertently restricts access routes between the art centre and the community.



Community: Parnpajinya (Newman)
Architect/designer: Officer Woods Architects

Existing uses: Art studio, multimedia studio, workshop, sales and display gallery, photography studio, event space, administration office, meeting room, commercial kitchen, bush kitchen, laundry, staff accommodation

Interior area: 600 sqm
Semi-interior: 1,350 sqm
Exterior area: 2,300 sqm

Construction Budget (2016): \$9,300,000
Estimated Budget (2020): \$9,750,000

Areas and budgets are approximate.



39



Each of the colours on the exterior of the building represent one of the Martu communities that are part of Martumili Artists. The communities represented are Jigalong, Parnngurr, Punmu, Kunawarritji, Irrungadji and Warralong.



ABOUT

Martumili Artists was established in 2006 to represent Martu artists, protect artists rights and keep Culture strong. The artists' and their families are the traditional custodians of vast stretches of the Great Sandy, Little Sandy and Gibson Deserts as well as the Karlamilyi (Rudall River) area. The art centre is based in Parnpajinya (Newman) but services six other communities: Jigalong, Parnngurr, Punmu, Kunawarritji, Irrungadji and Warralong.

In 2009, the artists of Martumili started a plan to make the art centre stronger. Part of this plan was to build a better place in town to paint, represent Martu culture and sell artwork to visitors. The first step was to get money for a scoping grant so that Elders, artists and staff could work out what was needed in the new art centre and create a

detailed architectural brief with photos of the site, area requirements for the new building and other important site information.

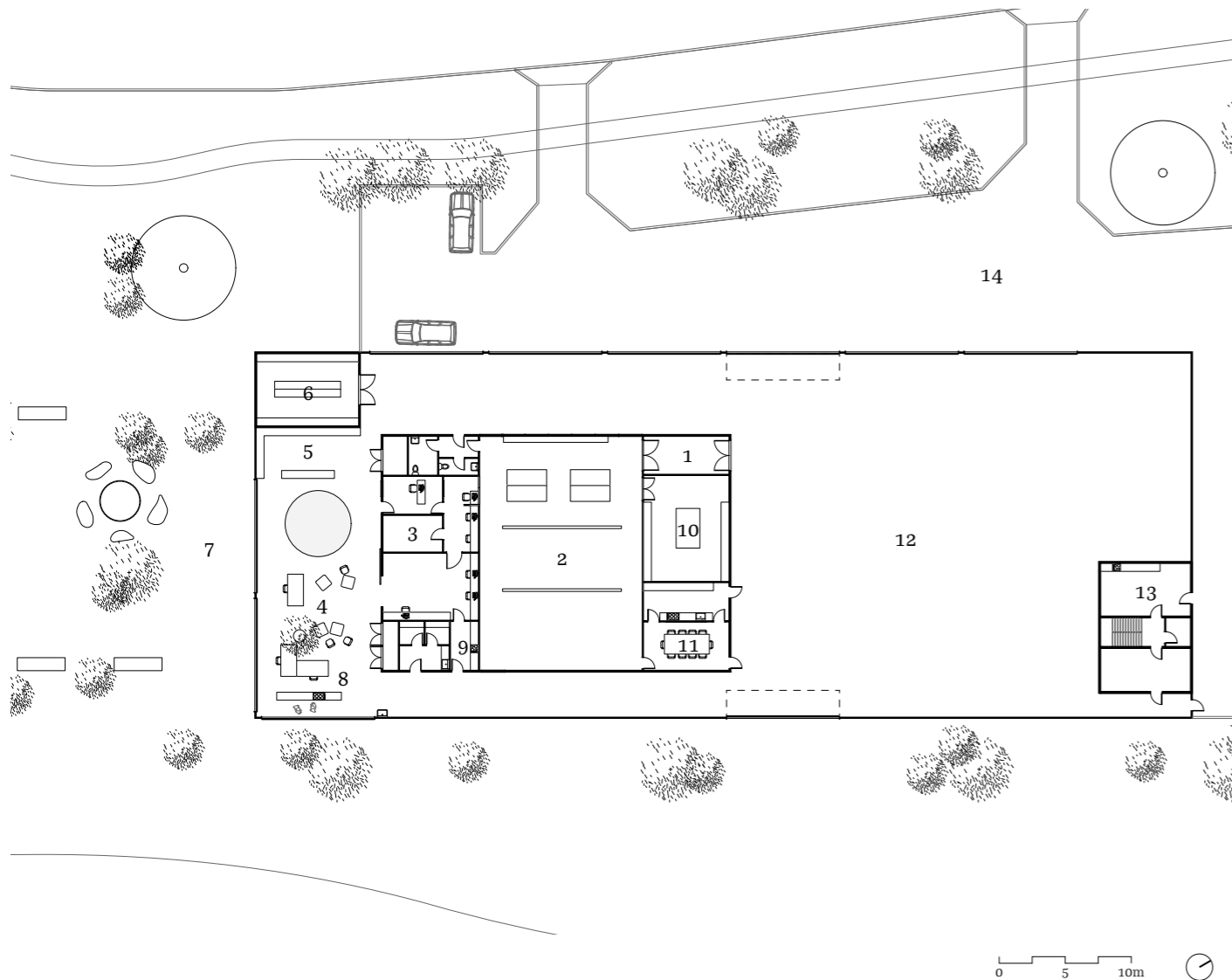
Martumili Artists used the brief to run an invited competition with architects and architecture students from Perth. The winning design by Officer Woods Architects was chosen by a judging panel of Martu representatives, Martumili staff, architects and funding body representatives. The design was different to most of the other entries and proposed creating an 'inside/outside' building with 'pods' underneath a wide, industrial scale shed. After winning the competition, the architects worked with important Martu people, artists and their staff to refine and improve the initial design.



The studio area has a series of interconnected indoor, outdoor and indoor/outdoor spaces. This diversity of spaces allows for artists to choose a spot that makes them feel comfortable for climate or cultural reasons.



The art studio has two main easy access entry points for artists and staff. On the other hand, visitors to the art centre can only view the studio space if invited by an artist to come through the staff office, or if an artist chooses to work near the gallery window.



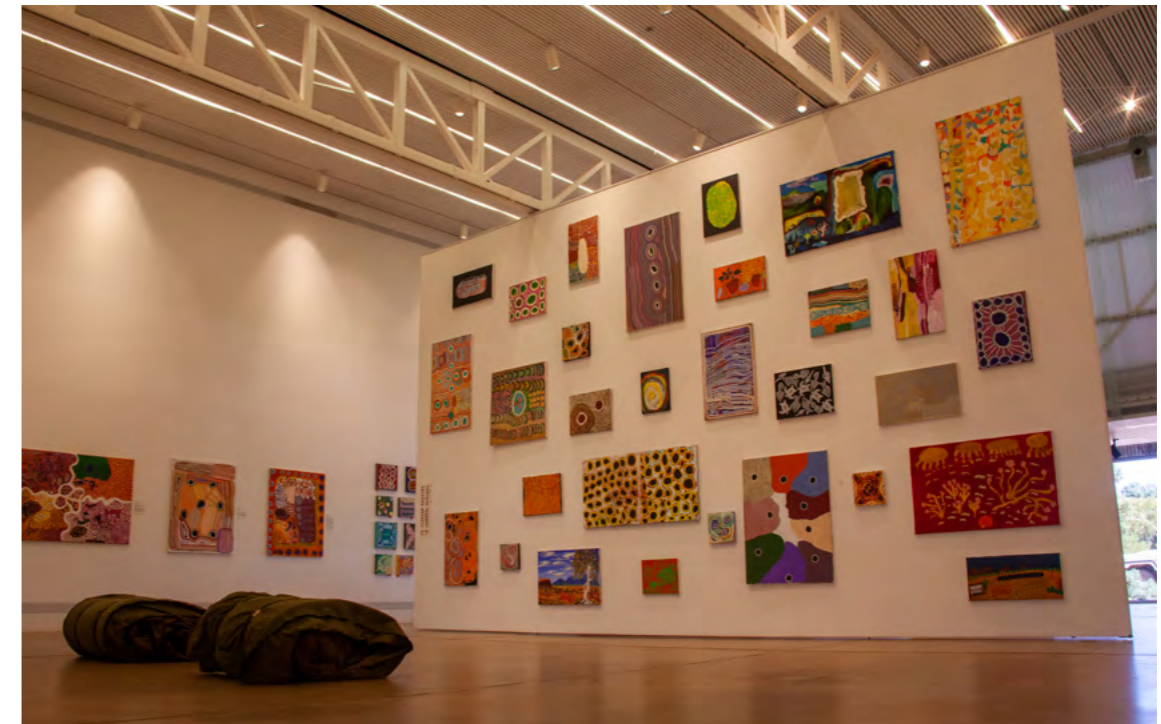
- | | |
|----------------------|-----------------------------|
| 1. Entry portal | 8. Camp kitchen |
| 2. Gallery | 9. Kitchen and laundry |
| 3. Office | 10. Photography room |
| 4. Inside studio | 11. Commercial kitchen |
| 5. Workshop | 12. Flexible community area |
| 6. Bush trip storage | 13. Staff accommodation |
| 7. Outside area | 14. Car park |



↑
Large, vertical, industrial doors on the edge of the studio open to the landscaped area around the building to create an inside/outside space. The studio, camp kitchen and workshop still have high quality natural day light when the doors are closed because of the 7.5m translucent polycarbonate clad walls.



↑
The building has a clear point of entry from the car park which takes you through an entry portal full of photos of many Martu artists and their families. The space makes everyone feel welcome but also acts as an air-lock to control the temperature inside the building 'pods' under the shed.



↑
A professional style gallery has artwork for sale but also exhibits shows curated by Martu artists. Having plentiful and clear hanging space, movable plinths and a flexible floor area allows for many artists to be exhibited, easy curation of Martu shows and promotes sales.



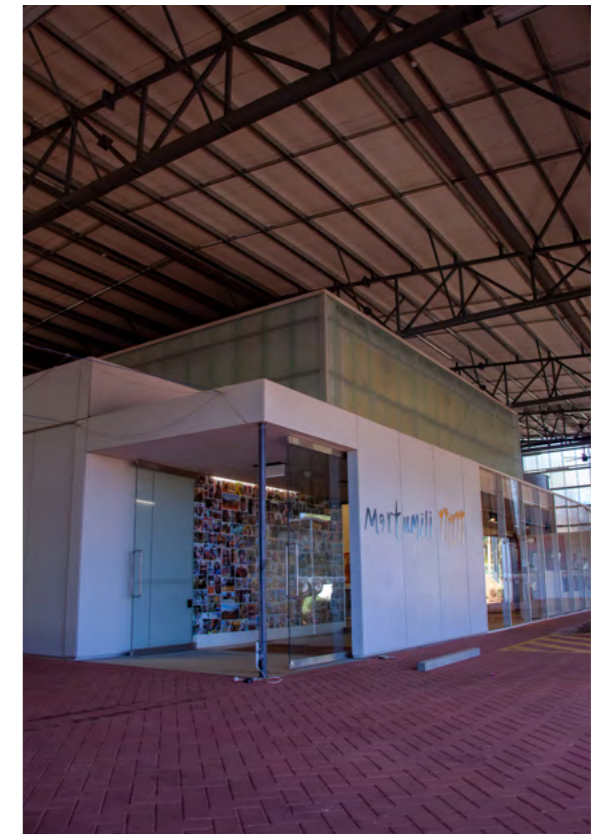
↑
All families and community members are welcome to come, sit, yarn and look at the stories on the walls or television. Tourists can come to a comfortable space, spend time looking at the curated show, learn about Martu Culture and then look through artworks for sale.



↑
To make it easy to travel to all the Martu communities represented by the art centre, a storage area has been located near the car park for easy loading and unloading.



↑
Archive, documenting and packing rooms are designed around photography requirements and the need for ample, accessible and secure storage areas.



↑
The large, flexible semi-interior space created by the cost-effective industrial shed creates a shaded and protected area that could be used for future expansion of the building 'pods'. Until then, it can be used by the wider community for special events, to pack 4WDs for bush trips or gather for meetings.



Community: Fitzroy Crossing
Architect/designer: NBC Aboriginal Corporation

Existing uses: Art studio, multimedia studio,
workshop, sales and display gallery, administration
office, staff accommodation

Interior area: 400 sqm
Semi-interior: 240 sqm
Exterior area: 1640 sqm

Construction Budget (1993): \$750,000
Estimated Budget (2020): \$1,400,000

Areas and budgets are approximate.



The use of a simple split skillion roof helps differentiate the art centre building from conventional local construction. This architectural move also creates a series of vertical skylights which provide good natural daylight to the primary interior studio space.



The double height space, multiple ceiling mounted fans and air conditioning keeps everyone cool in the main art studio. The wall space created by the ceiling height creates hanging space for inspirational artwork and story telling. The simple room has been arranged so artists can choose to paint on the ground or at tables.

ABOUT

Mangkaja Arts started as an arm of the Karrayili Adult Education Centre, first established in 1981. A lot of early painting work in Fitzroy Crossing was completed at a building known as the "50 cent house" which is still standing today. The simple building sits close to the busy Great Northern Highway and provided a studio space to paint, tell stories and sell directly to tourists and travellers passing by.

In 1993, Mangkaja Arts was chosen as the name to represent the artist group, a Walmajarri word for the shelters erected during the wet season in the Great Sandy Desert. Despite its ties to Walmajarri language, the art centre represents at least five language groups who share land, history and Culture. Members of the Bunuba, Gooniyandi, Jaru, Walmajarri and Wangkatjungka language groups are represented on the Board of Directors which meets regularly to make decisions affecting the direction of the art centre.

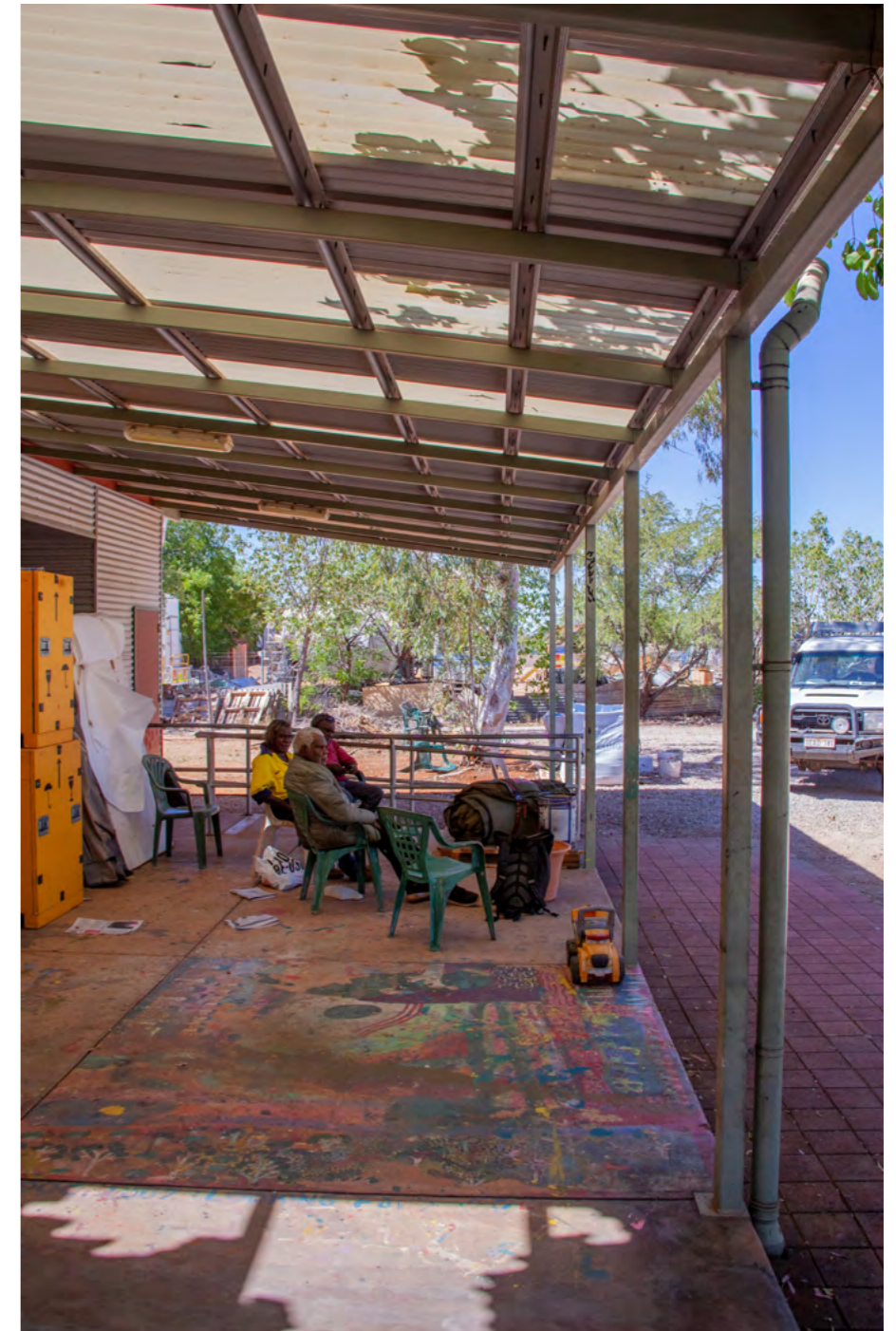
Mangkaja Arts has moved to several buildings over the years but is currently located close to the centre of town. The existing building was designed solely as an art studio, but has been adapted to function as an art studio, a workshop, a fine art gallery, a specialty store, a staff office and staff residence. In 2020, a new painting and workshop area was completed on the north-eastern side of the building and, unfortunately, has not been included in this report.

The focus of Mangkaja Arts is to preserve Culture, share stories and keep local Culture strong. Elders and senior artists are happy to see younger people coming to work at the art centre and the community is hoping to expand their building even further. New work may include adding a museum gallery to share stories and Culture with the community and visitors, as well as developing a keeping place for important local cultural works.

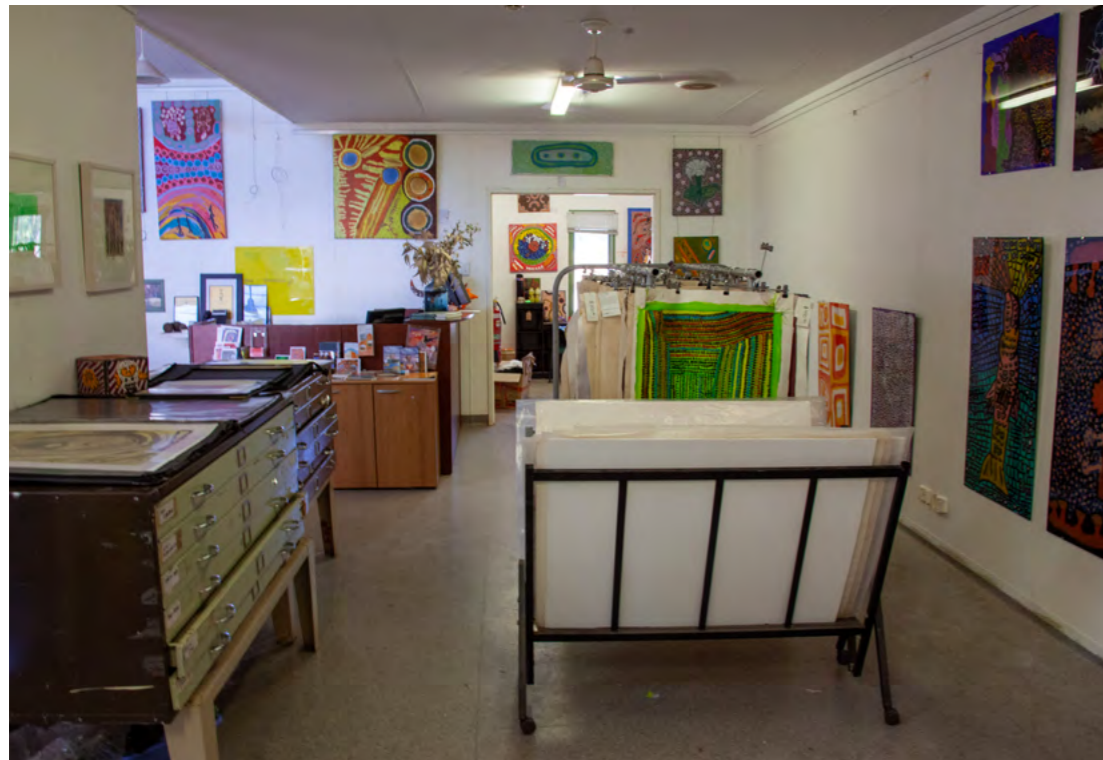


0 5 10m
 New work completed 2020 not shown

- | | |
|-----------------------------------|-------------------------|
| 1. Sales gallery/visitor entrance | 8. Toilets |
| 2. Storage | 9. Kitchen |
| 3. Sales gallery extension | 10. Back verandah |
| 4. Office | 11. Courtyard |
| 5. Front verandah | 12. Workshop |
| 6. Art studio | 13. Staff accommodation |
| 7. Car park | 14. Multimedia studio |



The verandah space at the front of the art centre building runs parallel to the street and is a good place to sit and watch the town, wait for the bus or have a tea and a yarn. Transparent roofing allows for good natural light but is unshaded and can make the area hot in summer.



↑
The building was originally designed to only be an art studio but has now been adapted extensively. The size of the building is currently inadequate and the gallery and storage areas impede on the studio space. Mangkaja Arts have recently completed an extension to their building and have plans for further work.

↑
The rear courtyard area faces the outside workshop space and creates a private area to work, have meetings or sit down for lunch and tea. Being to the rear of the main building, it is a more private space than the front verandah.



↑
The workshop space is adjacent to the courtyard but its small size and semi-exterior setting makes it harder to create art, make artefacts, complete practical art centre jobs and have somewhere to socialise.

Mowanjum Aboriginal Art & Culture Centre

Community: Mowanjum
Architect/designer: Monsoon Architects

Existing uses: Art studio, multimedia studio, workshop, sales and display gallery, archive, museum, event space, administration office

Interior area: 970 sqm
Semi-interior: 670 sqm
Exterior area: 7,900 sqm

Construction budget (2006): \$5,500,000
Estimated budget (2020): \$7,400,000

Areas and budgets are approximate.



↑
The Wandjina is a sacred spiritual force and the creator of the land for the Worrorra, Ngarinyin and Wunumbal people. The Wandjina is seen here in the steel screens of the entry portal but is also read in the floor plan of the building.



↑
Although the form of the Wandjina (creator spirit) is clearly visible from the air, at ground level the building reveals itself as a series of external shaded spaces, verandahs and extensive festival grounds.



The rigidity of the floor plan has meant that spaces have had to be adapted to suit different new activities. The workshop was originally intended to be an open painting deck but has been enclosed and shaded because of its orientation toward hot afternoon sun.

ABOUT

The Mowanjum Aboriginal Art and Cultural Centre supports the artistic and cultural expression of the Worrorra, Ngarinyin and Wunumbal people. The Mowanjum community are united by their belief in the Wandjina as a sacred spiritual force and the creator of the land. They are the custodians of Wandjina law and iconography.

Established as an Aboriginal-owned organisation in 2006, the Mowanjum Aboriginal Art & Culture Centre represents a place of healing, preserving and creating Culture while the community is away from their homelands. A strong cultural connection is maintained with the community's traditional lands to the north east of the art centre, from which they have been forcibly displaced, through continued ceremonial practice, visits to sacred sites and local cultural workshops.

The centre hosts exhibitions, workshops, community projects and the annual Mowanjum Festival. The festival is an important date on the community calendar and sees the grounds of the art centre filled with many visitors. The large outdoor area of the Mowanjum Aboriginal Art & Culture Centre precinct, the permanent stage and the dance areas accommodate the expression of Culture and provide a comfortable space for visitors from other communities.

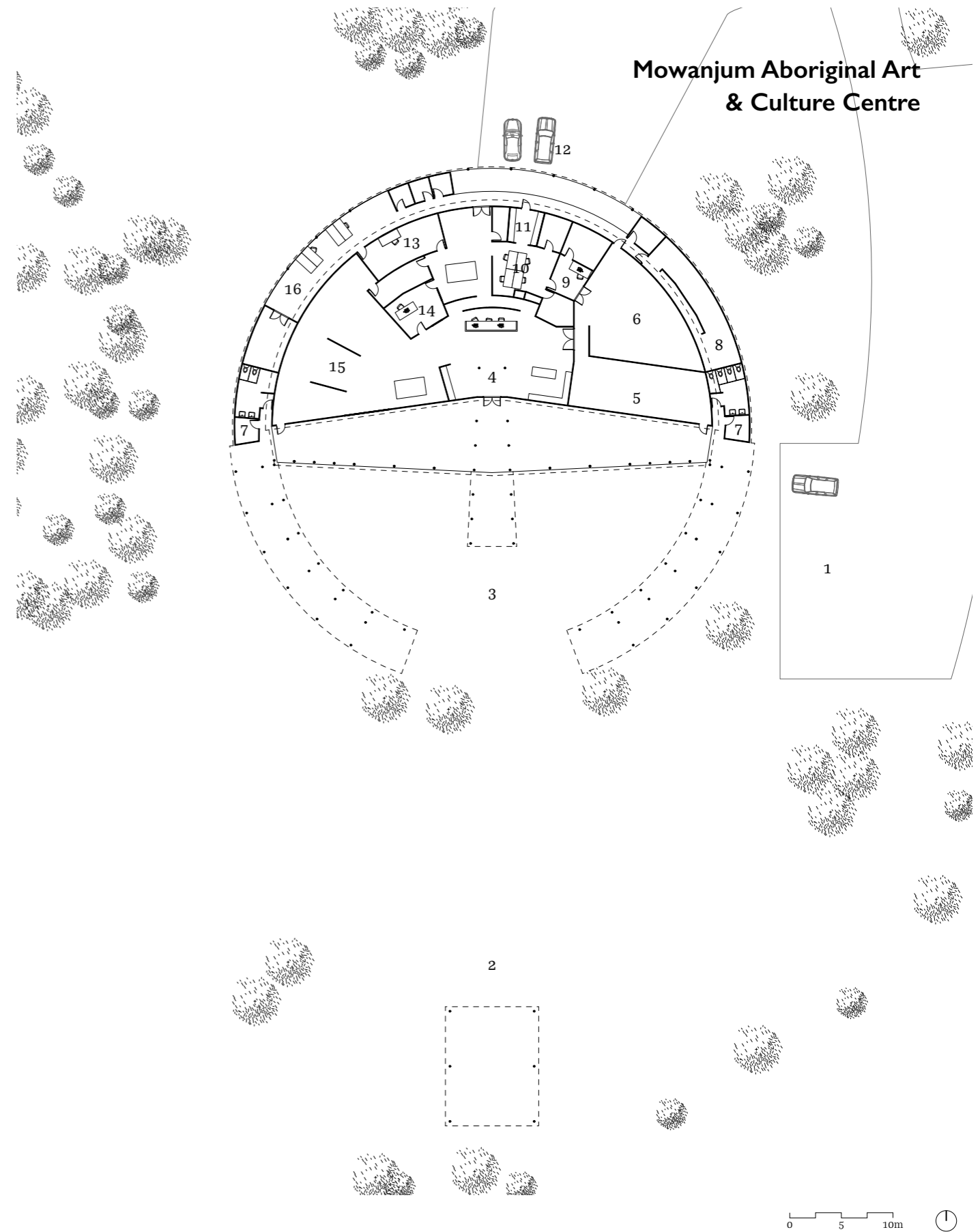
The centre also importantly houses Dolord Mindi, a space dedicated to continuing, sharing and preserving Culture through a community controlled digital database called Storylines. Community members can engage with an evolving archive of photographs, videos, sound, documents and object information that support the maintenance of Culture, language and law.



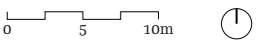
↑
The orientation of the building directly north, to accommodate the Wandjina floor plan, means that visitors to the art centre arrive at the back of the building and signage is used to direct them to the entrance.



↑
A large, shaded, outdoor space sits either side of the main entry with seating and ground space for painting. The area is disconnected from the art studio, supply room and kitchen by the gallery and office.



- | | |
|---------------------------------------|-----------------------------------|
| 1. Visitor car park | 9. Dolord Mindi (Digital archive) |
| 2. Festival ground/dance ground/stage | 10. Art studio |
| 3. Courtyard area | 11. Kitchen |
| 4. Main entrance | 12. Artist/staff car park |
| 5. Museum | 13. Print studio |
| 6. Visitor video room | 14. Manager's office |
| 7. Toilets | 15. Sales and display gallery |
| 8. Artwork documentation | 16. Workshop verandah |

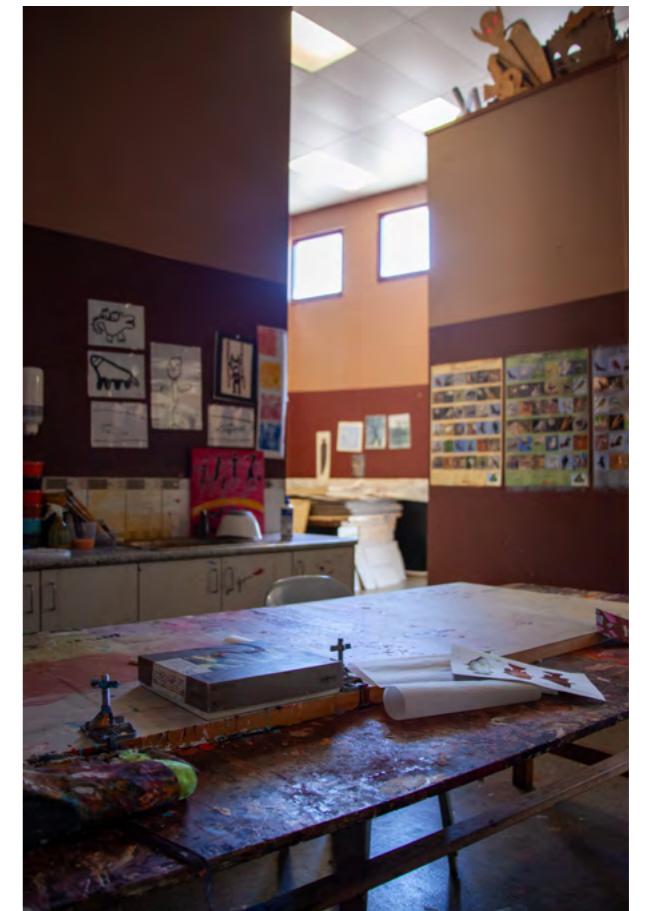




↑
The display and sales gallery is expansive, air-conditioned and welcomes both visitors and community members. Extensive wall space, good quality lights and display tables allows the work of both senior and emerging artists to be curated in a professional way.



↑
The packing area sits adjacent to the manager's office, art studio and print studio. It is well equipped and in close proximity to both the front visitor desk and the staff entrance but has limited access to the storerooms.



↑
The studio space is double height, but the tight floor plan means that it has poor natural lighting and undersized areas to paint. The small spaces also mean that there is no room for artists to sit on the ground if they wish and access to art supplies is limited.



Community: Kalka/Pipalyatjara
Architect/designer: Community/Troppo Architects/Adriano Pupilli Architects

Existing uses: Art studio, workshop, gallery, administration office, kitchen, storage

Interior area: 200 sqm
Semi-exterior: 200 sqm
Exterior area: 190 sqm

Construction Budget (c. 1988 - 2015): Unknown

Areas are approximate.

↑
The Ninuku Arts building is a conglomeration of spaces which have been added to over the years. At the core of the art centre is the historically significant, community built, mud-brick building. The site now also has a silver bullet caravan, a studio extension, a covered painting area and a new gallery building.

About

Ninuku Arts was established in 2004 and supports artists primarily from the communities of Pipalyatjara and Kalka on the Anangu Pitjantjatjara Yankunytjatjara Lands. The two communities are closely linked and surrounded by the rolling hills of the Tomkinson Ranges, however the art centre building is located in Kalka and has a special position in relation to the Ninu Tjukurpa (bilby songline) that runs through town.

Ninuku arts is an artist and community owned organisation which is governed by a committee of practising artists. Ninuku Arts supports local Culture, the development of employment opportunities and the ethical production and sales of paintings. The art centre is a safe and inclusive space that provides opportunities for all generations of artists and their stories.

The historic mud-brick building at the core of the art centre is a unique and special building constructed in the late 1980s by the community and some non-Indigenous workers and teachers.

Originally designed to house a community office, the building was constructed using locally sourced materials including bricks made from surrounding soil and grass mixtures.

Senior artists described the pride felt by the community in leading the construction process and the ingrained ownership of the building created through the use of the land as a key material. The fact that the art centre has been granted ownership of a building with such significant local history highlights its cultural, social and economic importance to the community.

As the art centre has grown over time, the original building has been added to and expanded. A silver bullet caravan, formerly a mobile health unit, acts as a workshop and recently further extensions for outdoor painting and a display gallery have been constructed. The site holds a rich conglomeration of historic and new architecture.



The original mud-brick building was constructed in the late 1980s as a community office. The community formed and dried the bricks from the land adjacent to where the building now stands. It is a well respected building in the community because of its history and its existing use as the art centre.



- 1. 'Silver Bullet' workshop
- 2. Main entry
- 3. Staff car park
- 4. External toilet
- 5. Office
- 6. Main studio

- 7. Studio extension
- 8. Outdoor studio
- 9. Alternate entry
- 10. Car park
- 11. Gallery/storage
- 12. Accessible toilet



An annex extension was added to the main building to provide additional space to paint outside. However, the transparent roofing and cage walls means the area is exposed to the strong climatic seasons and local weather changes and provides little visual privacy for artists.



An early addition to the mud-brick building followed the same profile as the original building. However, unlike the inherent material properties of the mud-brick, the uninsulated single layer tin sheet walls, roofing and skylights lead to large heat gains in the secondary studio space.



↑
The space created by the first extension to the original building allows for an extended painting studio with room to sit on the ground, easily accessible storage and more art preparation areas.

↑
The studio extension provides a protected and private space for artists to work with good daylight provided by polycarbonate 'skylights'. However, with no external shading, the single layer skylights make the room subject to high temperatures.



↑
Inside the main art studio there is limited space for painting as the original building was designed primarily for radio communication. This area is popular due to the insulating properties of the mud brick construction and the daylight provided by the skylights in the adjoining outside studio.

Community: Jurnkkurakurr (Tennant Creek)
Architect/designer: Tangentyere Design

Existing uses: Art studio, workshop, sales and display gallery, archive, museum, event space, meeting room, commercial kitchen, cafe, administration office

Interior area: 880 sqm
Semi-exterior: 290 sqm
Exterior area: 12,750 sqm

Construction budget (2003): \$5,400,000
Estimated budget (2020): \$7,900,000

Areas and budgets are approximate.



Tangentyere Design, at the request of Warumungu Elders and community, designed a building form that was an abstraction of the Nyinkka (spiky tailed goanna). The roof form is repeated across the two buildings to allow for relative material efficiency and construction simplicity.

ABOUT

In 1995 the Warumungu community of Tennant Creek decided to initiate the development of an art and cultural centre, Nyinkka Nyunyu. The building opened in 2003 as a culmination of more than 80 Warumungu Traditional Owners working with architects from Tangentyere Design on all stages of the design process.

Today the art and culture centre represents over 100 artists from the Barkly region and holds regular exhibitions, cultural events and tours on-site. The permanent museum allows the Warumungu community to share their history, knowledge of Culture and Country.

Nyinkka Nyunyu is intended to be a place for people to learn about the past and think about the future. There are a wide variety of spaces inside and outside the building for community cultural,

social and creative activities, while the museum, cafe and sales gallery encourage visitors to stay, listen and learn.

The landscape surrounding the building was designed with Elders to reference Warumungu Country. It includes a dry river bed from wankarr (watercourse Country), local native trees, plants and soil and is entwined with separate dance areas for men and women, bough sheds for artefact making, a fire pit for cooking, a fire pit for cultural smoking and a reconstructed soak.

The Nyinkka Nyunyu precinct is home to the Nyinkka (spiky tailed goanna) as it passes through the area. The presence of the building, the architecture, site planning and the carefully crafted landscape area all act to honour and protect the sacred area to the south of the site.



The building sits amongst the now well established arid zone bush garden. The landscape is designed to reference Warumungu Country, including a dry river bed from wankarr (watercourse Country) and local native trees, plants and soil from close-by wangarri (rocky hills Country).



- | | |
|--------------------------------------|----------------------|
| 1. Women's dance ground | 10. Entry foyer |
| 2. Nyinkka sacred site | 11. Gallery |
| 3. Cooking fire and bough shed | 12. Museum |
| 4. Men's dance ground | 13. Men's workshop |
| 5. Commercial kitchen | 14. Women's studio |
| 6. Cafe and seating | 15. Manager's office |
| 7. Bush garden and seasonal waterway | 16. Digital archive |
| 8. Car park | 17. Packing area |
| 9. Sales gallery and visitor info | 18. Toilets |



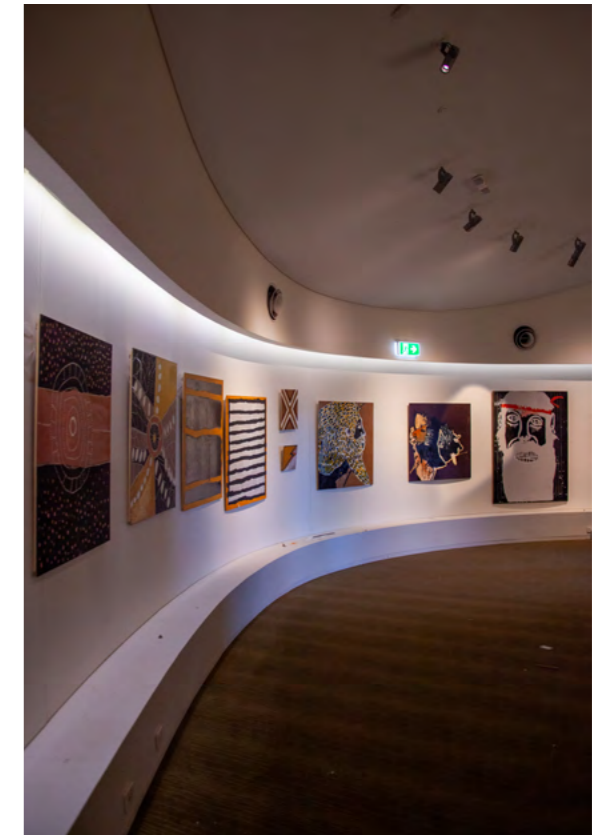
↑
The Nyinkka Nyunyu precinct has several bough shelters for working, resting or preparing food under which have been adapted from traditional structures. The separate women's and men's dance grounds have soil that was brought in from the Phillip Creek station under the direction of Elders.



↑
The display and sales gallery sits adjacent to the path leading from the visitor car park. The windows allow for a conversation between the inside and outside, allowing for views out to the landscape but also create a welcoming entry for visitors.



↑
An illustrative history and representation of Warumungu culture has been shared by Elders through a variety of mediums, including sculpture, video, photography, displayed artefacts, animation and language.



↑
The museum space also has a display for large works to be curated by artists, arts workers and staff. The area is open to both the community and visitors to come and listen, watch or read about the history of the Warumungu people.



↑
Traditional Owners talked about the importance of making people feel comfortable by having culture ingrained in the building at all levels. The community was not just involved in the building and landscape design, but also contributed to the construction by forming the mud bricks from local soil.

↑
The shape of the building plan, to reference the Nyinkka, has led to some areas being inappropriately sized and difficult to adapt or change. The women's workshop, men's workshop and studio painting areas do not meet the necessary space requirements for these activities.



↑
Sweeping canopies create shaded spaces on the edge of the building and soften the space between the building and the bush garden. The iron red columns, both round and spliced, are intended to evoke tree trunks found across Warumungu Country.

Community: Papulankutja (Blackstone)
Architect/designer: Architectural Design Studio

Existing uses: Art studio, display gallery, office,
kitchen, storage

Interior area: 240 sqm
Semi-exterior: 175 sqm
Exterior area: 110 sqm

Construction Budget (2009): \$360,000
Estimated budget (2020): \$450,000

Areas and budgets are approximate.



The Papulankutja Artists building is located next to the community hall and close to the town store. The site position and orientation of the building was reportedly changed late in the design process and has resulted in climate control issues and affected the way spaces are used.



ABOUT

Papulankutja Artists was established in 2003 and incorporated in 2004 after a number of years working out of the women's centre and community hall. The current art centre building was opened in 2009 as a permanent place for artists to use and make their own.

The artists at Papulankutja Artists play a major role in maintaining Culture and law for the local community and use innovative fibre work, painting and carving to share stories of Country and ancestors. The art centre represents the community's strong connection to the Ngaanyatjarra Lands and supports artists of all ages. The art centre also hosts the popular Blackstone Festival each year and has outreach programs with the community of Mantamaru (Jameson) 95km to the west.

During the construction process, the location of the building was reportedly changed and has resulted in an inflexible building layout, difficult access and poor orientation. The building has been adapted over time to cater for changing uses, which has resulted in a disjointed and unsuitable building layout. For example, the large covered area was added a year after the building was originally completed and, in 2009, a donga (prefabricated building) was moved next to the building but kept separate to provide a painting space for men. This separation from the main building has proven highly problematic for safety and building function.

Despite its physical and design limitations, the art centre remains an important part of the local community.



The art centre building includes a number of semi-exterior work spaces which sit on the edge of the building. These spaces, however, are limited by their small scale, poor climatic orientation and exposure. Steel mesh has been installed for security but can create an enclosed feeling to the space.



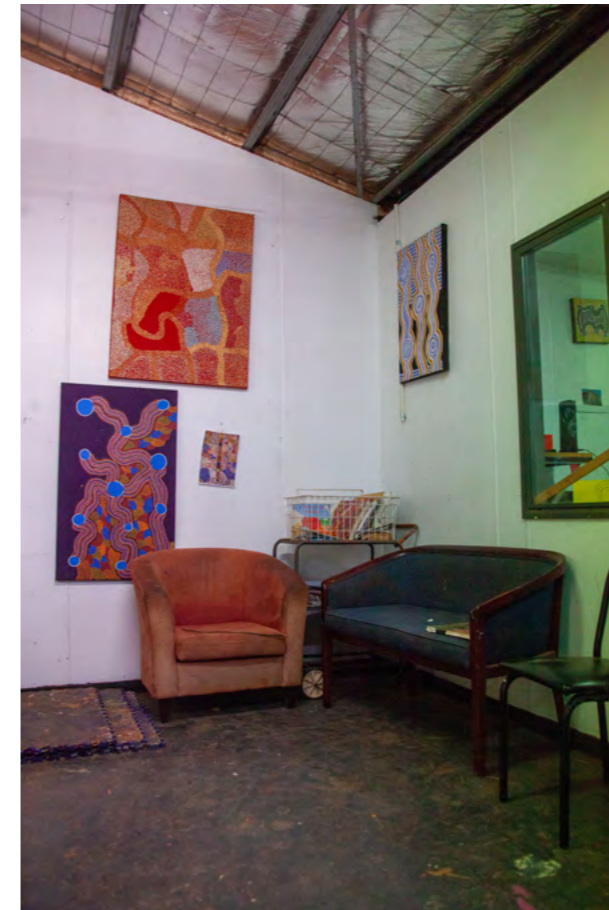
- | | |
|------------------------------|-----------------|
| 1. Shaded courtyard/car park | 5. Storage |
| 2. Verandah | 6. Toilets |
| 3. Managers office | 7. Gallery |
| 4. Art studios | 8. Packing area |



The visitor gallery and packing room was rebuilt after a building fire. The simple, prefabricated structure is reasonably secure and partially temperature controlled, but its size and separation from the main building limit its use. Steel mesh used as a display system but limits curation and can detract from the artwork.



↑
Commercial standard stainless steel basins and benches have good longevity and are relatively easy to clean. Each of the two studios has a wet area along one wall provided for hazardous paint preparation and cleaning. Unfortunately, there is no separate kitchen area to prepare tea and food.



↑
One studio space area has a comfortable space for resting during the day. In general, the building has a complicated plan and poorly connected spaces which impede everyday ease of use for staff and artists.



↑
The studios have access to semi-exterior spaces, however these areas are undersized and either poorly oriented toward the west or exposed to public areas. These openings are one of the only access points to natural daylight in both of the art studios. The existing sliding doors offer poor protection from dust and wind.

Community: South Hedland/Port Hedland
Architect/designer: TR Homes, RPS Landscape

Existing uses: Art studio, workshop, sales and display gallery areas, kitchen, storage, staff accommodation, administration area

Interior area: 340 sqm
Semi-exterior: 100 sqm
Exterior area: 2100 sqm

Construction budget (2014): \$2,500,000
Estimated budget (2020): \$2,715,000

Areas and budgets are approximate.



The combination of building forms and landscaped courtyard, climate aware design and a thoughtful interior layout has allowed Spinifex Hill Artists to develop a calm and welcoming space despite being situated adjacent to a major road and occupying buildings constructed of conventional residential scale and materials.



↑
The main interior studio links directly with a deep, north facing verandah and creates a comfortable intermediate studio space between the main building and the landscaped courtyard. External ceiling fans and a large, open and bright day lit space creates a relatively cool, quiet and open space to work or rest.

ABOUT

The Spinifex Hill Artists story began in 2008 when several local artists, along with members of Mothers Against Drugs and non-profit cultural organisation FORM, began working on community workshops and professional creative and art development in their home of South Hedland.

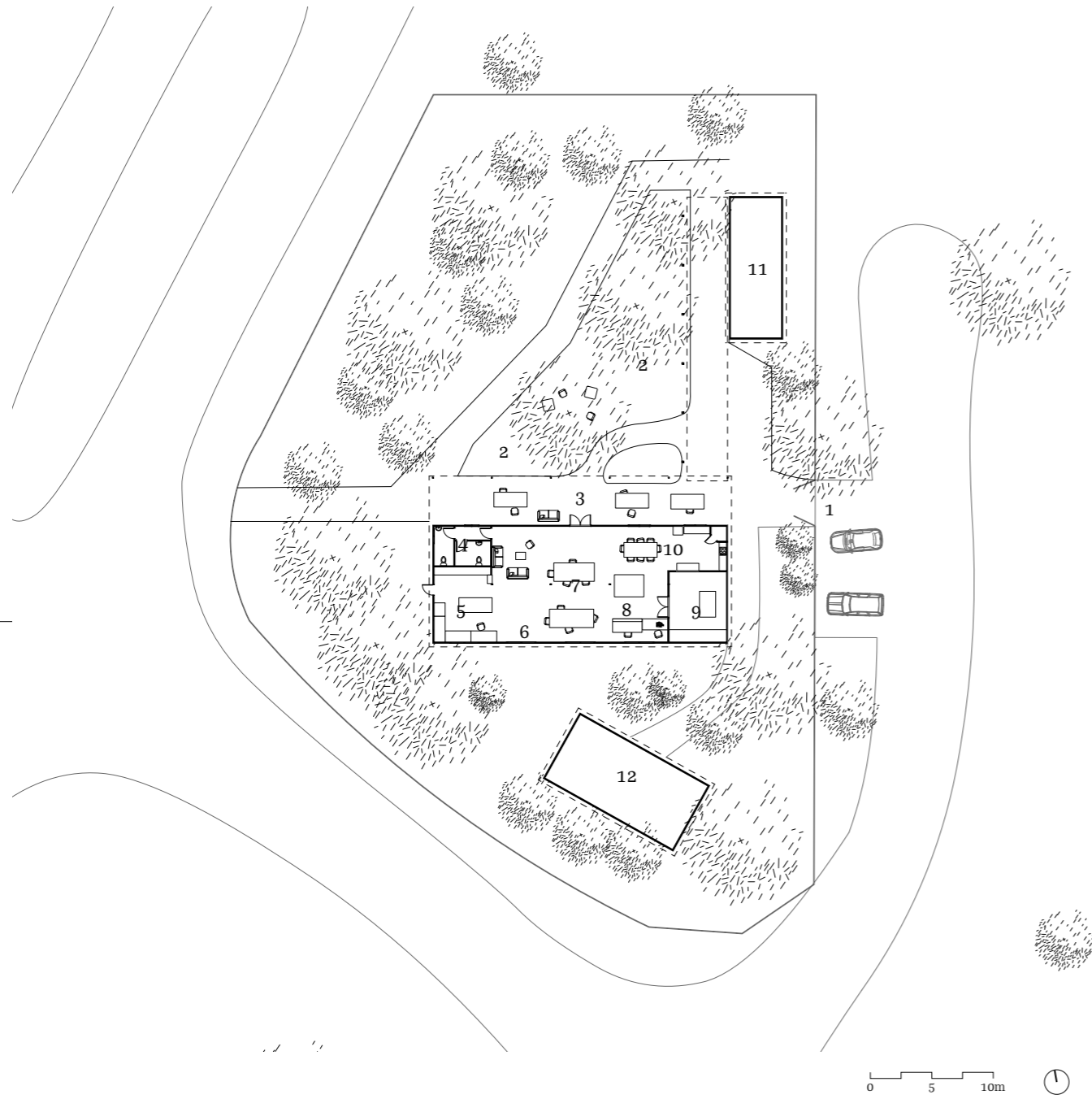
Adopting the old name for the town, Spinifex Hill Artists held their first solo exhibition at Port Hedland's Courthouse Gallery in 2009. In the following years, the group moved from strength to strength and, in 2014, eventually took up residence in their current South Hedland studio on the land of Kariyarra traditional owners.

Whether living locally or visiting South Hedland from elsewhere, the art centre is a welcoming space for artists to develop their artistic practice

and keep Culture strong. The art centre welcomes artists from across the Pilbara region including Kariyarra, Banyjima, Mangala, Manyjiljarra, Martu, Noongar, Nyangumarta, Nyamal, Nyiyarparli, Walmajarri, Warnman, Yamatji and Yindjibarndi language groups.

Artists practice mostly in acrylic paint but the art centre has the capacity to accommodate other forms of creative expression. During the visit for this report, Spinifex Hill Artists were in the design stage of developing building extensions to accommodate a display gallery and expanded studio space.

Spinifex Hill Artists is an Aboriginal owned and directed artists' collective currently managed by Perth based FORM.



- 1. Carpark/ site entry
- 2. Shaded courtyard
- 3. Verandah studio
- 4. Toilets
- 5. Preparation/workshop
- 6. Sales gallery

- 7. Internal studio
- 8. Manager's area/packing
- 9. Storage/documentation
- 10. Kitchen/dining
- 11. Secondary studio/storage
- 12. Visitor accommodation



↑
 The work of local artist Esther Quintal is incorporated into several courtyard shade structures across the site. When high level design input is coupled with building elements that incorporate local community knowledge, it can help build an immediate sense of place and ownership in a new community building.



↑
An open floor plan creates a flexible and well lit studio which allows artists to work safely and comfortably. However, the single room means that areas for a sales gallery, material preparation, storage and administration are limited. At the time of visiting, Spinifex Hill Artists were planning a studio and gallery extension.

↑
High level windows, good quality studio furniture and a rest and tea area create a comfortable and relaxed studio space for work and rest. Tiled floors and a white interior paint scheme are easy to clean and maintain but have a strong visual impact on the space.

↑
The established trees and lawn of the central courtyard creates an outside space for working or resting with good visual and acoustic connection to the other work spaces. The location of buildings on site and the implementation of a landscape plan is important in creating these spaces.



Community: Warakurna
Architect/designer: Warakurna Artists

Existing uses: Art studio, office, storage

Interior area: 265 sqm
Semi-exterior: 0 sqm
Exterior area: 725 sqm

Construction Budget (2005): N/A

Areas are approximate.



The converted store building has a simple internal layout and only one studio space with easy access to art supplies, storage, packing and a kitchenette. The detached toilet is unpopular amongst artists but is easy to maintain and good for community health.



ABOUT

The Warakurna Artists studio building was opened in 2005 to support artists either living in the town of Warakurna or travelling in from the surrounding homelands. The art centre also runs outreach programs to the neighbouring communities of Patjarr and Wanarn. Although the artists come from different parts of the Ngaanyatjarra Lands, they often have underlying relationships through shared family and Culture.

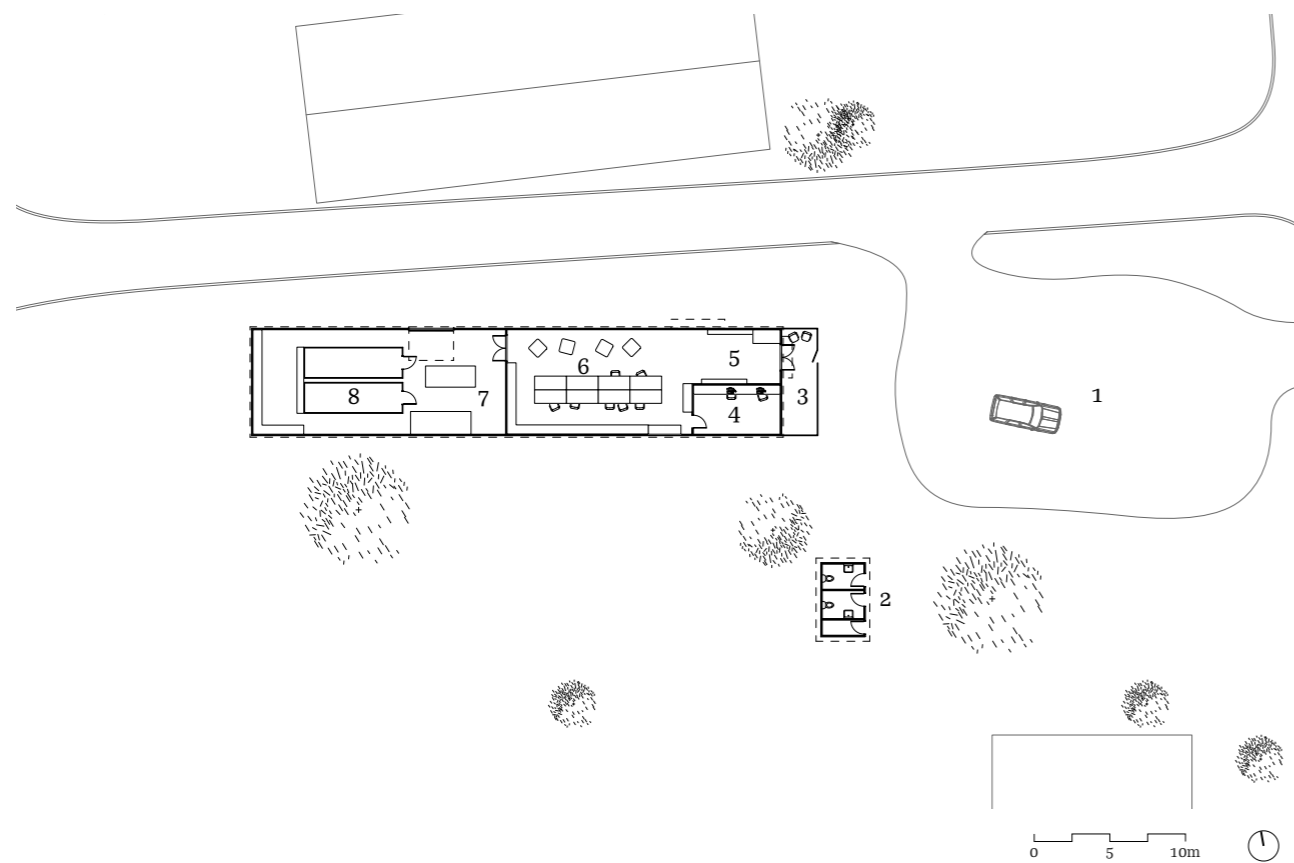
It is at the art centre where the community paint to share Tjukurrpa (traditional law and Culture) and create contemporary stories. Senior artists see passing on these important stories to young people as a critical means of keeping Culture strong.

The art centre building does not have the facilities to store, sell or display work over the long term, but is able to distribute work online and through reputable galleries in towns and cities. The distribution and sale of artworks provides a viable economic return for the community and artists.

The art centre building has a long history in Warakurna that is linked to its original use as a community store. Renovated by the community, a striking mural by Mr Peter Lewis (dec.) demarks the building as an important community-owned building. The re-purposed building has a unique aesthetic in its long flat profile and provides moments of architectural joy, such as a front 'porch' to grab the winter sun.



A vibrant artwork by senior artist Mr Peter Lewis (deceased) highlights the front entrance to the art centre and differentiates the building from others in the community. A fence has been added to keep the papas (camp dogs) out and a small concrete slab provides space for smoko and sitting in the winter sun.



- 1. Car park
- 2. Toilets
- 3. Entrance
- 4. Office
- 5. Entry portal
- 6. Main studio/preparation
- 7. Packing area
- 8. Storage containers



The uninsulated steel frame shed means that the internal spaces experience extreme temperature fluctuations depending on the season. The site and building have the potential to be renovated to utilise the natural features of the site and accommodate the growing needs of the art centre.



↑
The building has decently sized storage and packing areas which are adjacent to the studio space. A lack of building insulation and poor protection from the elements means that artwork and supplies are stored in sealed shipping containers.

↑
The studio has space for artists to work on the ground or at tables but the use of a singular space means that there is no separate area for women, men or young people. The converted windowless office sits adjacent to the studio space and the front entrance.

↑
The single work space provides a flexible studio space but has poor natural daylight from the high level windows designed to suit the original use as a community store. To the left and right of the entry area is a community library, notice board and in-progress artworks for artists to find and continue work on.



Community: Kununurra
Architect/designer: Mayaroong Constructions,
Monsoon Architects, Top End Building & Design

Existing uses: Art studio, workshop, display and sales
gallery, keeping place/archive, museum, event space,
administration office , kitchen, storage

Interior area: 610 sqm
Semi-exterior:390 sqm
Exterior area: 4850 sqm

Construction Budget (2011): Unknown

Areas are approximate.



Waringarri Arts has added buildings to the art centre over a number of years to meet their growing and changing needs. The most recent major construction work was completed in 2011 and included upgrading existing buildings, adding cultural ownership and building new spaces.



ABOUT

Waringarri Aboriginal Arts was established in the late 1980s as the first wholly Indigenous owned art centre in the Kimberley region. The art centre building and its surrounding grounds are located in the heart of Miriwoong Country in the town of Kununurra. The art centre also runs an outreach program with the remote Kira Kiro Art Centre in Kalumburu.

Waringarri Aboriginal Arts celebrates Miriwoong Culture by allowing artists to share the importance of their Country and Culture through art practice, exhibitions, festivals and cultural tours. Like many art centres, the act of painting has become a way for cultural leaders and community members to maintain a connection to the sacred places of their homelands from which they have been displaced.

The art centre provides art studios, sales and archive galleries and a keeping place for both the

Miriwoong community in general and more than one hundred artists. The art centre also supports artists and their families returning to homelands to hunt for bush foods, visit sites of significance and learn cultural knowledge from the Elders.

The Waringarri Aboriginal Arts precinct is a series of buildings punctuated by verandahs, open air studios, mature trees and event areas. The building is constantly adapting to changes in art practice, and has spaces for different creative pursuits, including screen printing, painting, Boab carving, ceramics and sculpture.

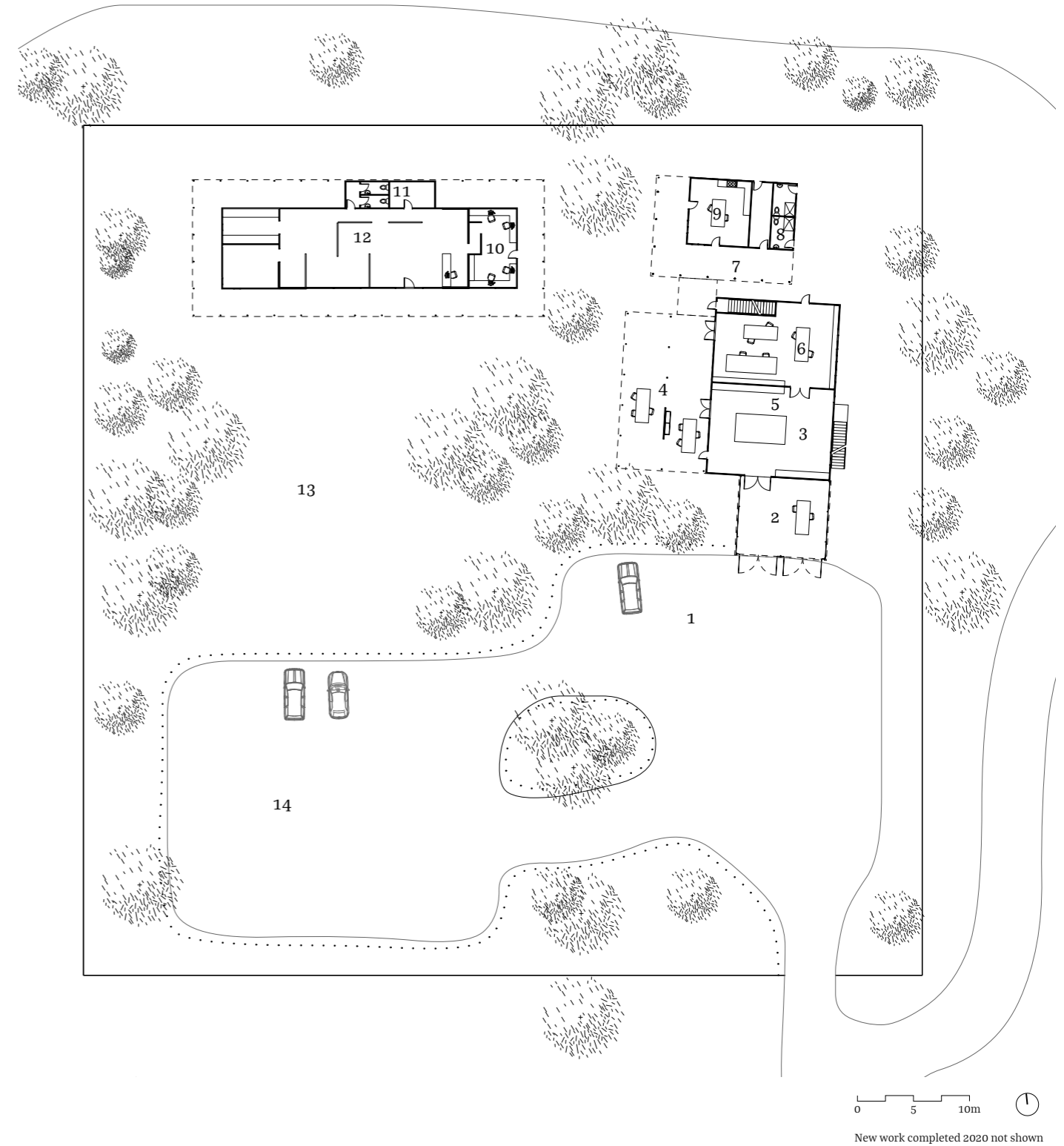
In 2011 the existing buildings on the site were refurbished with a consistent, simple material palette. The upgrades also included refurbishment of the studios, work areas, gallery spaces and the introduction of commissioned artwork to the verandah and courtyard areas.



The building has a series of wrap around verandahs and shaded spaces to accommodate the different seasons of the Kimberley region. The office sits centrally which allows staff to see across the grounds of the art centre and easily meet with artists, community members and visitors alike.



↑
The art centre sits in the shadow of Thegoowiyem (Kelly's Knob) which is an important part of the night pigeon Ngarranggarni (dreaming) and has been a guiding landmark since the old times. The dance and corroboree ground is protected from the car park by a clearly defined boundary of bollards.



- | | |
|--------------------------------------|------------------------------|
| 1. Artist/staff car park | 8. Toilets |
| 2. Workshop | 9. Kitchen |
| 3. Workshop/packing | 10. Office |
| 4. Shaded work/meeting space | 11. Staff toilet/kitchenette |
| 5. Archive/Dawang Gallery (Upstairs) | 12. Sales gallery |
| 6. Print and paint studio | 13. Dance/corroboree ground |
| 7. Verandah | 14. Visitor car park |

New work completed 2020 not shown



↑
As well as a sales gallery, Waringarri is also home to the Dawang Gallery, which is a dedicated cultural gallery that holds rotating shows for the community and visitors. The gallery is on the second floor adjacent to the on-site keeping place and archive storage but away from bustle of the studios.



↑
On the ground floor, within direct sight of the car park, is the visitor and sales gallery. This space was adapted from one of the original shed structures on the site and is separated by a courtyard from the studios, workshop, kitchen and Dawang Gallery.



↑
A large, undercover studio, meeting and yarning area sits adjacent to the studio and workshop areas. It has access to a tea kitchen, wash sink and plenty of tables to paint at. Across the Waringarri Arts precinct there are a number of informal seated areas where artists can choose to work or socialise.



Community: Wirrimanu (Balgo)
Architect/designer: Monsoon Architects/Various

Existing uses: Art studio, display and sales gallery,
keeping place/ museum, archive, event space,
kitchen, office, storage

Interior area: 690 sqm
Semi-exterior: 115 sqm
Exterior area: 2000 sqm

Construction Budget (2011): Unknown

Areas are approximate.



The Warlayirti Artists building was built in stages, starting with the art studio, preparation area and office. Later, a keeping place, museum and storage area was added, followed by a band practice room. The location of the building on the edge of town means that there is often peace and quiet for the artists.



ABOUT

Warlayirti Artists was established in 1987 and represents more than 200 artists from eight different language groups, including Kukatja, Ngardi, Djaru, Warlpiri, Walmajarri, Wangkajunga, Pintupi and Ngaatjatjara. The art centre building is located in Wirramanu (Balgo) but artists come from across the Kutjunga region and Warlayirti Artists also maintains a presence in the communities of Kururrungka (Billiluna) and Mulan.

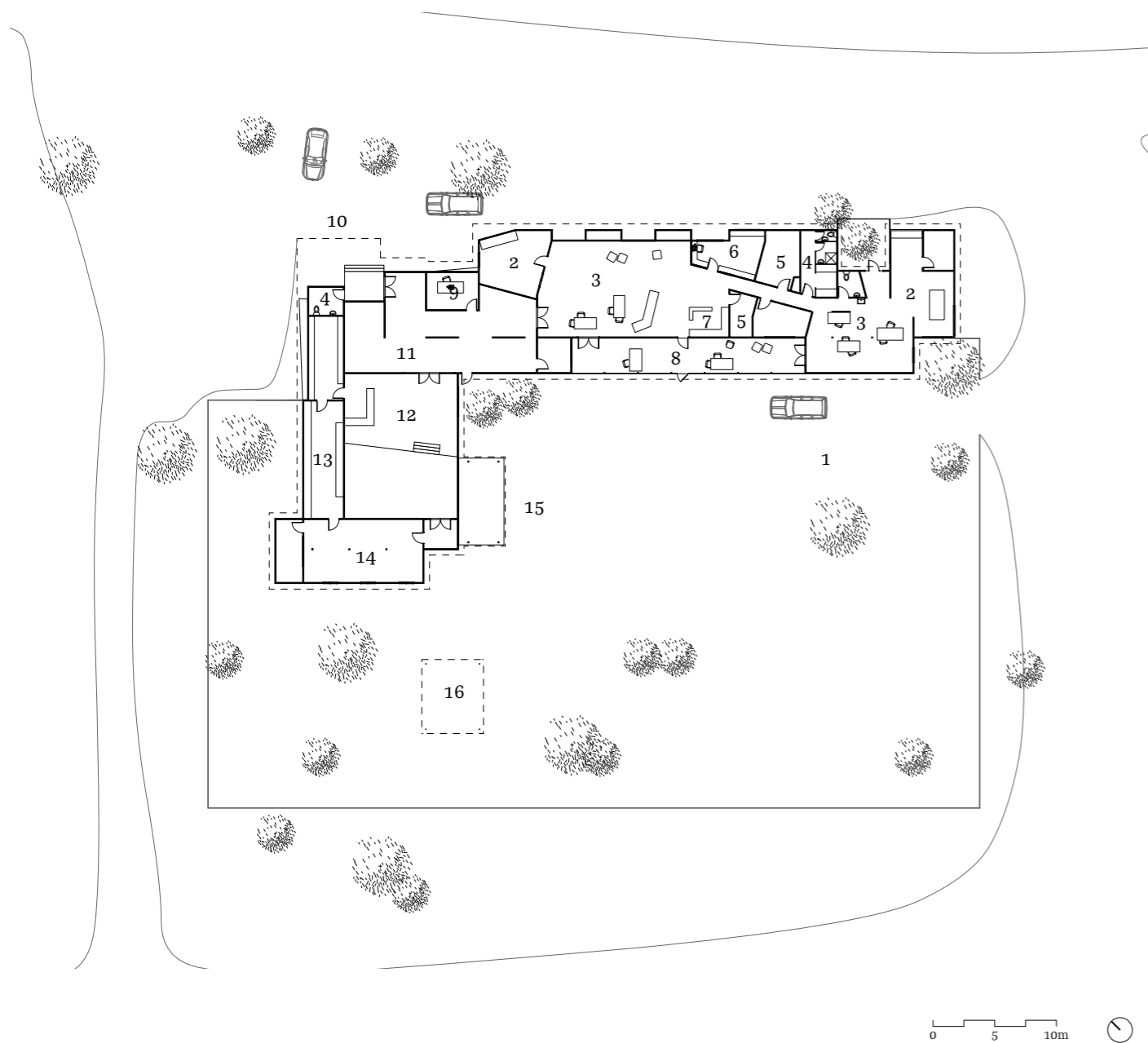
Art is a part of everyday life and a way of keeping Culture strong. The art centre supports artists that are diverse in age, culture and life experience, each with their own stories, Country and Culture for which they have a deep connection to and responsibility for. All kinds of Culture is practiced at the art centre, with artists passing on their stories from the old ways (traditional), from the mission times and some sharing contemporary stories about the community today.

As a place of strong Culture, the art centre building is an important community space that has been expanded over the years to accommodate different needs. The building is comprised broadly of two wings, an art studio wing and a keeping place wing. The additions to the buildings have been of varying success but have followed a consistent architectural language. At present the art centre has inside and outside art studio spaces, a display gallery for sales, a space for important community events and a secure cultural keeping place and museum gallery.

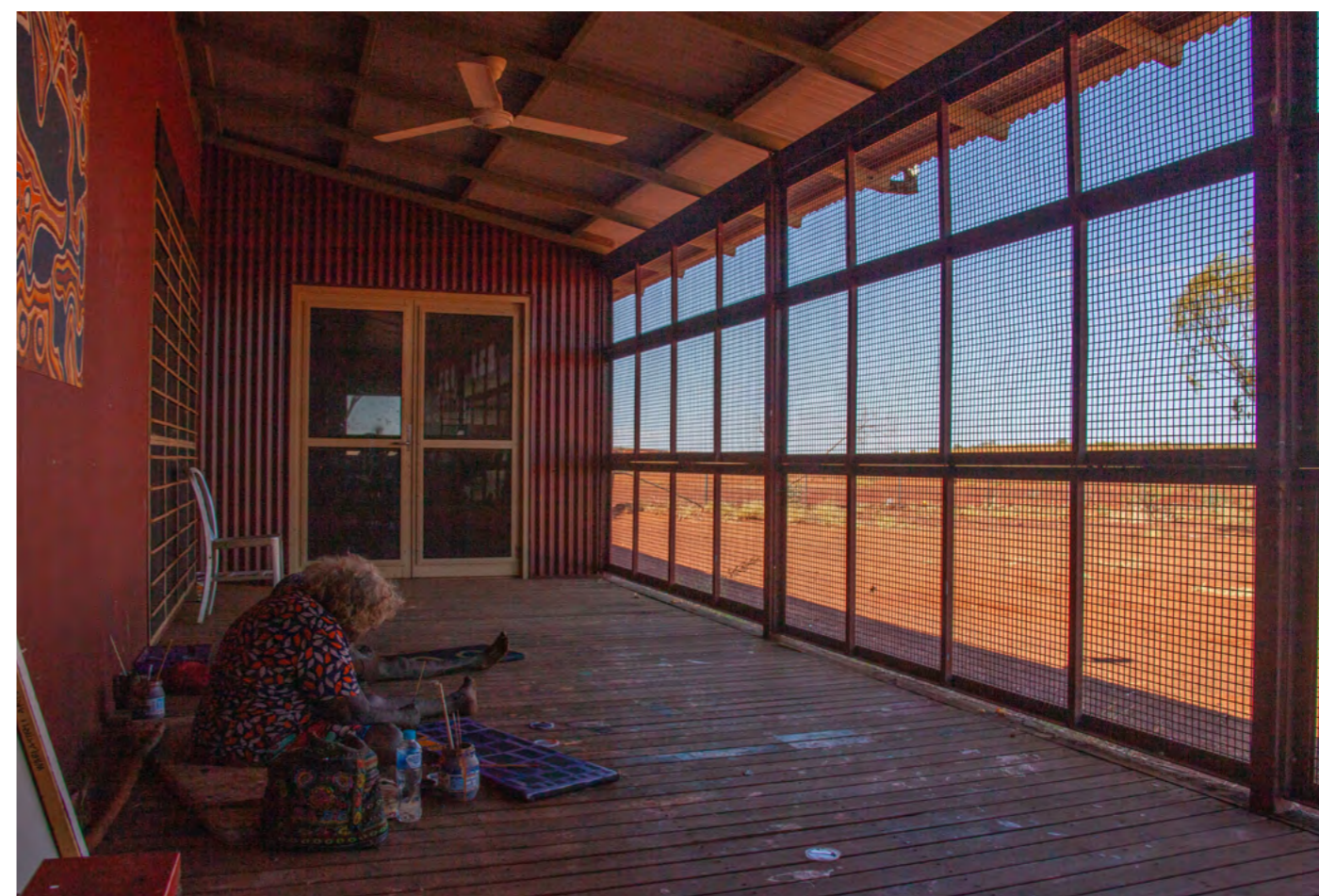
The variety of spaces means it is easy for people to find a workspace that is appropriate for climatic and cultural reasons. Being able to choose a spot to work, sit or drink tea was talked about positively by artists as a way of accommodating the complex cultural and family relationships of such a diverse community.



The art centre has a consistent architectural language which ties the different wings of the building together, despite being constructed at different times. Floor mosaics and printed artworks are used to generate community ownership and differentiate the art centre from other buildings in town.



- | | |
|-------------------------|-----------------------------------|
| 1. Staff car park | 9. Gallery office |
| 2. Painting preparation | 10. Main entry and car park |
| 3. Indoor studio | 11. Sales gallery |
| 4. Toilets | 12. Keeping place/museum |
| 5. Art storage | 13. Equipment storage |
| 6. Studio office | 14. Music rehearsal and recording |
| 7. Kitchen | 15. Outdoor stage and performance |
| 8. Outdoor studio | 16. Bough shed |



One of the many studio spaces in the building is a secure verandah with good daylight, air circulation and space for sitting at tables or working on the ground. The adjacent courtyard has a permanent stage for musical performances, as well as space for dance and corroborees.



The inside painting studio is kept cool with air-conditioning and ceiling mounted fans. The area has easy access to the kitchen, paint store, gallery and staff office. The studio is only accessed from the sales gallery or a staff and artist entrance which allows for some privacy from visitors.



The display gallery at the front entrance allows for visitors to look at work without disturbing artists. Gallery quality lighting and extensive hanging space allows for both senior and emerging artists to have their work displayed for the community and visitors.



The keeping place is accessed from the sales gallery and holds important cultural works, artefacts, audio visual media storage and paintings from many of the language groups that work at Warlayirti Artists. However, its distance from the art studio makes it difficult to monitor when staff numbers are low.

Warlukurlangu Artists of Yuendumu

Community: Yuendumu
Architect/designer: Centre for Appropriate
Technology/Various

Existing uses: Art studio, workshop, display and
sales gallery, kitchen, administration office, staff
accommodation

Interior area: 575 sqm
Semi-exterior: 380 sqm
Exterior area: 1800 sqm

Construction (2005): \$450,000 (Studio)
Estimated (2020): \$625,000 (Studio)

Areas and budgets are approximate.



The Warlukurlangu Artists building has been constructed in stages over a number of years, with a gradual and careful consideration of its development. The community has primarily used the proceeds of art sales to fund work on and maintain control of the art centre's direction.

ABOUT

Warlukurlangu Artists Aboriginal Corporation was founded by a number of senior men and women of Yuendumu in 1985. The art centre was established predominantly to maintain and continue the active cultural life of the community. Since its beginning, the art centre has been the primary cultural organisation in Yuendumu and is the guardian of Jukurrpa (law and Culture) for the Warlpiri and Anmatyerre people of the surrounding lands.

Warlukurlangu means 'belonging to fire' in Warlpiri and is named for a fire dreaming site located west of Yuendumu. The art centre aims to 'keep the culture strong' by providing a forum and support base for cultural and social activities within the community. The art centre has also developed a strong independent business model to help drive the local economy, fund the expansion of the art centre building and repair and preserve other important historic buildings in Yuendumu.

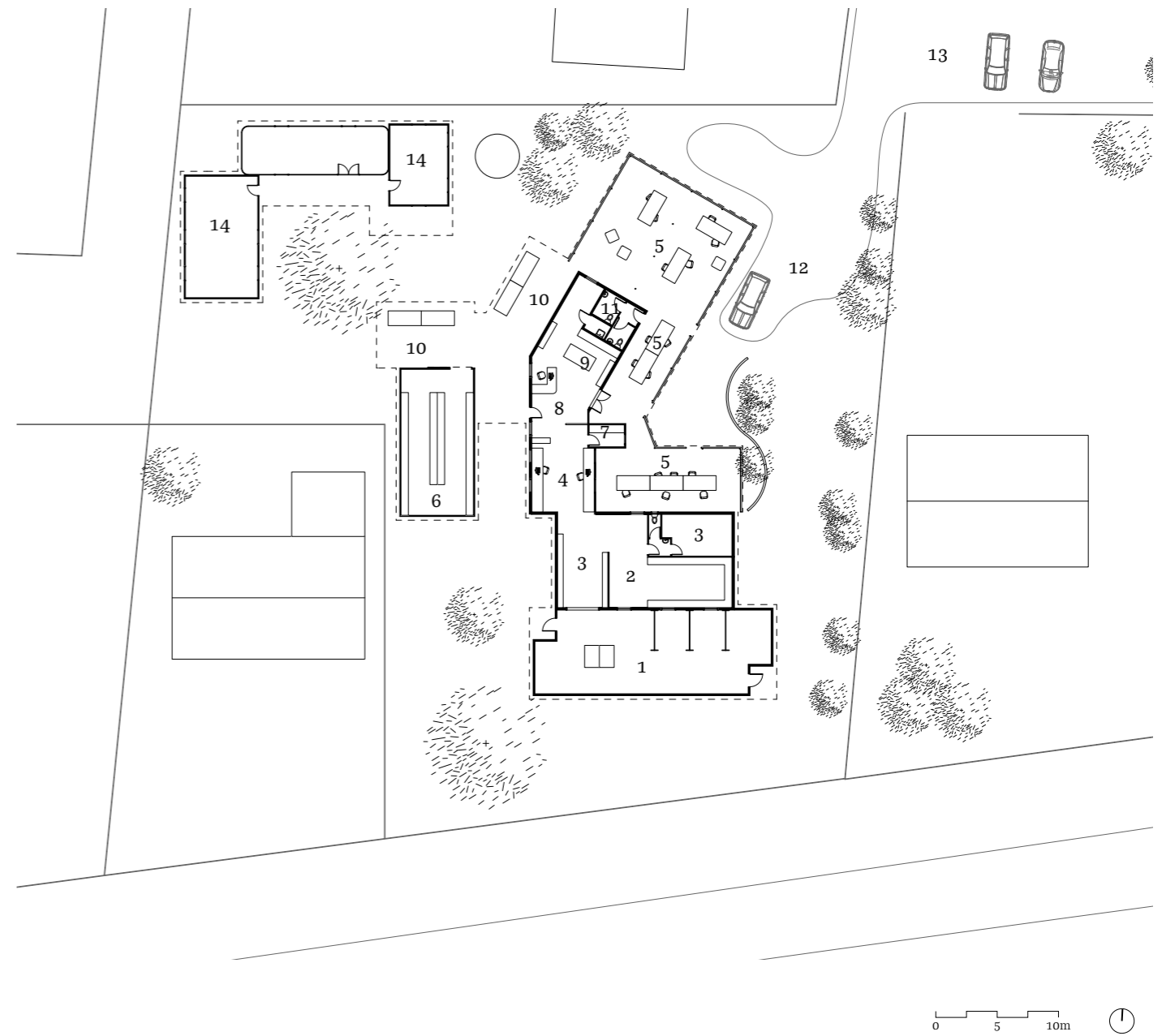
Artists and their families are represented by a board of senior community members who actively shape the ongoing direction of Warlukurlangu and are involved in any development of the art centre building. A sense of ownership and respect for the art centre building has been generated by gradual and careful consideration of its development and avoiding a "spaceship" being placed in town.

Elders worked hard to find the art centre a good site in town back when it was first established. Over the years a 'good vibe' has developed around the site because it is a proud community space where artists and family can feel safe, comfortable and happy to come together to paint and share their knowledge. It is a place for everyday work and income, but is also an important place for sharing and maintaining Culture.



The slab of a defunct gazebo was adaptively reused by being incorporated into a new semi-exterior space. Operable vertical blinds, a split skillion roof and low walls mean that the main art studio space can adjust the amount of natural daylight, wind, privacy, shade and ventilation as needed.

Warlukurlangu Artists of Yuendumu



A series of verandahs wrap around the building to provide artists with a range of protected areas to work from, depending on cultural and climatic conditions. The spaces are designed so that artists can easily communicate with family, watch for any visitors and maintain privacy and comfort.

- 1. Sales gallery
- 2. Documentation studio
- 3. Art storage
- 4. Office
- 5. Shaded outside studio
- 6. Supplies storage
- 7. Kitchen
- 8. Administration desk
- 9. Art supplies
- 10. Workshop/packing
- 11. Toilet
- 12. Staff car park
- 13. Community/visitor car park
- 14. Staff accommodation



↑
The display gallery was added to the building in 2017 and provides a well lit and climate controlled space to curate shows and sell art. To the left is a mural preserved from the original art centre building which provides a sense of continued community ownership as the building changes.



↑
A workshop with easy access to material storage and drying areas sits on the other side of the building from the studios. Accessed through the office, front desk and kitchen area, the design allows for safe, protected and accessible area for art workers and staff.



↑
The Warlukurlangu art centre office sits in the middle of the building, allowing staff to easily communicate and observe the daily comings and goings of the art centre.



Community: Warmun (Turkey Creek)
Architect/designer: Monsoon Architects/Various

Existing uses: Art studio, display and sales gallery, workshop, keeping place and archive, digital workspace, staff accommodation, event space, administration office

Interior area: 1,100 sqm
Semi-exterior: 640 sqm
Exterior area: 4,400 sqm

Construction Budget (2008) \$ 1,650,000 (Gallery)
Estimated budget (2020): \$2,050,000 (Gallery)

Areas and budgets are approximate.



Warmun Art Centre sits adjacent to Turkey Creek and was redesigned in 2011 to withstand future flooding events. The building in the foreground is the staff accommodation and Media Lab and to the right is the gallery built in 2006.

ABOUT

Warmun Art Centre was established in 1998 when community Elders recognised the need for a community owned and controlled organisation through which they could support, maintain and promote Gija art, language and culture.

Warmun Art celebrates and encourages the expression of Gija Culture through the support and continued development of innovative contemporary art by both established and emerging Warmun artists. The art centre offers a safe and comfortable everyday space to work, meet and practice Culture for over 60 artists. It is also dedicated to the conservation of culturally significant objects and knowledge systems through its gallery, archive and art storage.

The series of buildings that make up the Warmun Art Centre create a series of different spaces which allow artists, staff and community members of all ages to feel comfortable. Each building serves a specific function but are brought together around a shaded central courtyard. The areas in

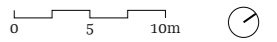
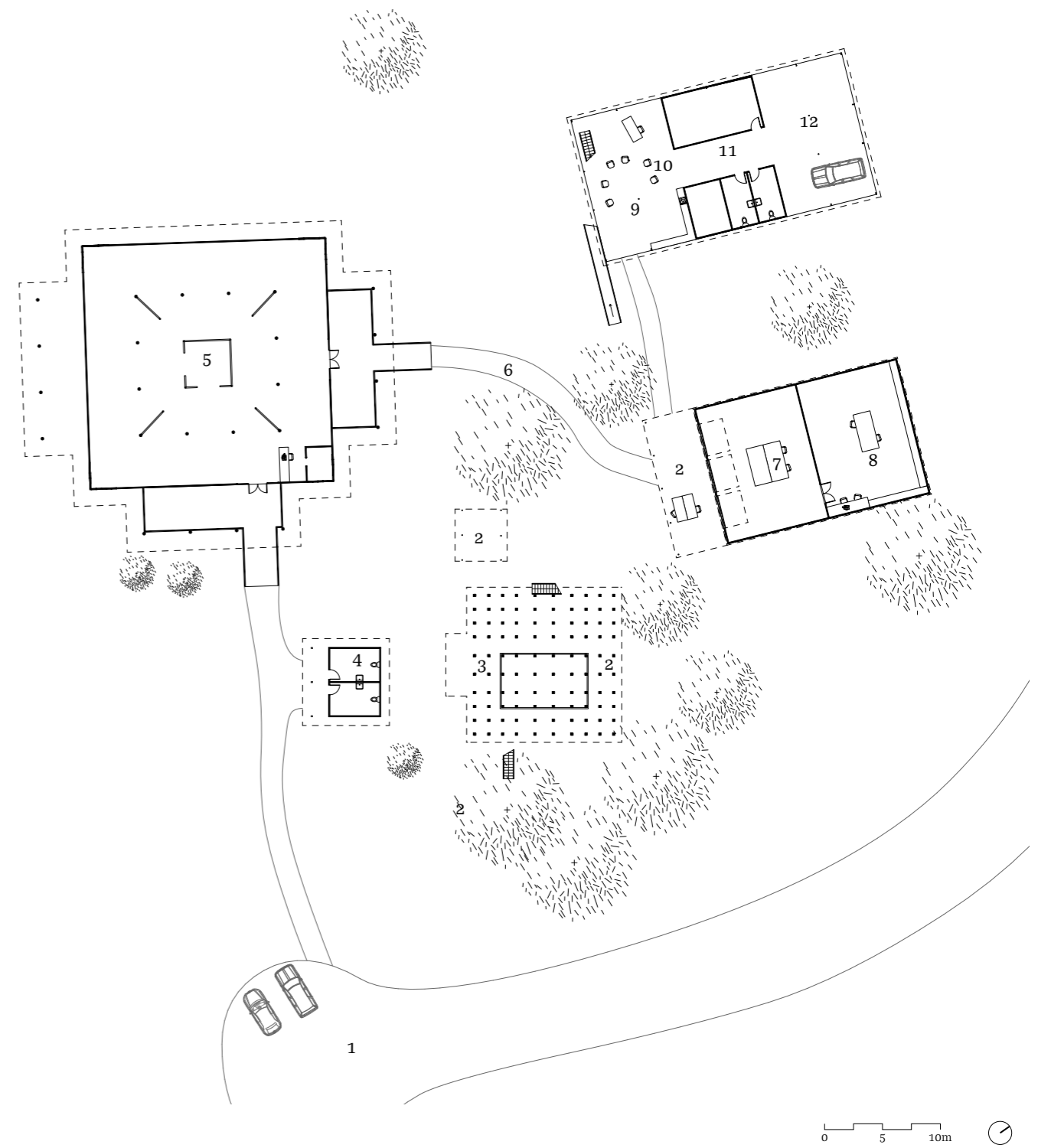
between, around and underneath the buildings create indoor/outdoor spaces that allow people to choose a space that is right for them.

The original building on the site, the "Old Green House", is a dominant feature of the art centre and is steeped in local history. Having once served as a telegraph office and a police station, it has been a part of Gija life for good and bad reasons for many years. It now stands reclaimed by the community as a part of the art centre and currently serves as a safe storage space for culturally significant work.

One of the most recent additions to the Warmun Art Centre is a display and sales gallery co-designed, and partially funded by, Elders and senior artists. Damaged in 2011 by a freak flood, it has now been fully restored and provides a climate controlled space with large expanses of wall space to display artwork, allow arts workers to curate shows for other galleries and share Culture with the community and visitors alike.



The new gallery building was designed in consultation with Elders to create a space for preserving and sharing cultural knowledge. A symmetrical floor plan has been used to reduce cost while small window openings, oversized awnings and shaded verandahs create a comfortable space.



↑
 The Green Building is a very important part of local history and was the first building used by the art centre after being established. The building served as a telegraph station, then a police outpost, and has now been reclaimed and preserved by the community as a safe storage space.

- 1. Car park
- 2. Shaded work/meeting space
- 3. Green Building storage (above)
- 4. Toilet
- 5. Sales and display gallery
- 6. Courtyard/event/fire pit area
- 7. Artwork documentation
- 8. Storage/packing area
- 9. Meeting area/bush kitchen
- 10. Staff residence (above)
- 11. Storage and toilets
- 12. Keeping place/archive (above)



↑
High ceilings, air-conditioning, good quality lighting and a flexible floor plan creates a gallery space to share Culture, make sales and curate shows easily. Having space to display varied work makes it easier to share stories and allows both senior and emerging artists to be displayed.



↑
Mature Boab trees, bough sheds and under-building spaces create comfortable indoor/outdoor spaces with views of Country. The undercroft of the staff accommodation building provides a shaded meeting space and bush kitchen.

↑
The verandah in front of the workshop provides a spot to work in the shade, take a break or have a tea. Open building edges and flexible spaces allow Elders, artists and staff to watch over the courtyard area and create a safe, comfortable and inclusive space.



Community: Mirlirtjarra (Warburton)
Architect/designer: Wilurarra Creative

Existing uses: Creative arts studio, digital studio,
music recording studio, administration office

Interior area: 80 sqm
Semi-exterior: 25 sqm
Exterior area: 300 sqm

Construction budget (2005): N/A

Areas are approximate.



A small concrete block building has been converted by Wilurarra Creative into a multi-purpose creative space. A consistent yellow colour scheme carves out an identity for the building and expands the architecture beyond the building to include the adjacent building annex and courtyard.



The entry to the building is a secure and shaded area which provides limited workshop storage and a place for Wilurarra participants to rest and socialise. Due to a lack of space, band practice is also conducted in this area and can be disruptive to other programs due to the inability to install sound insulation.

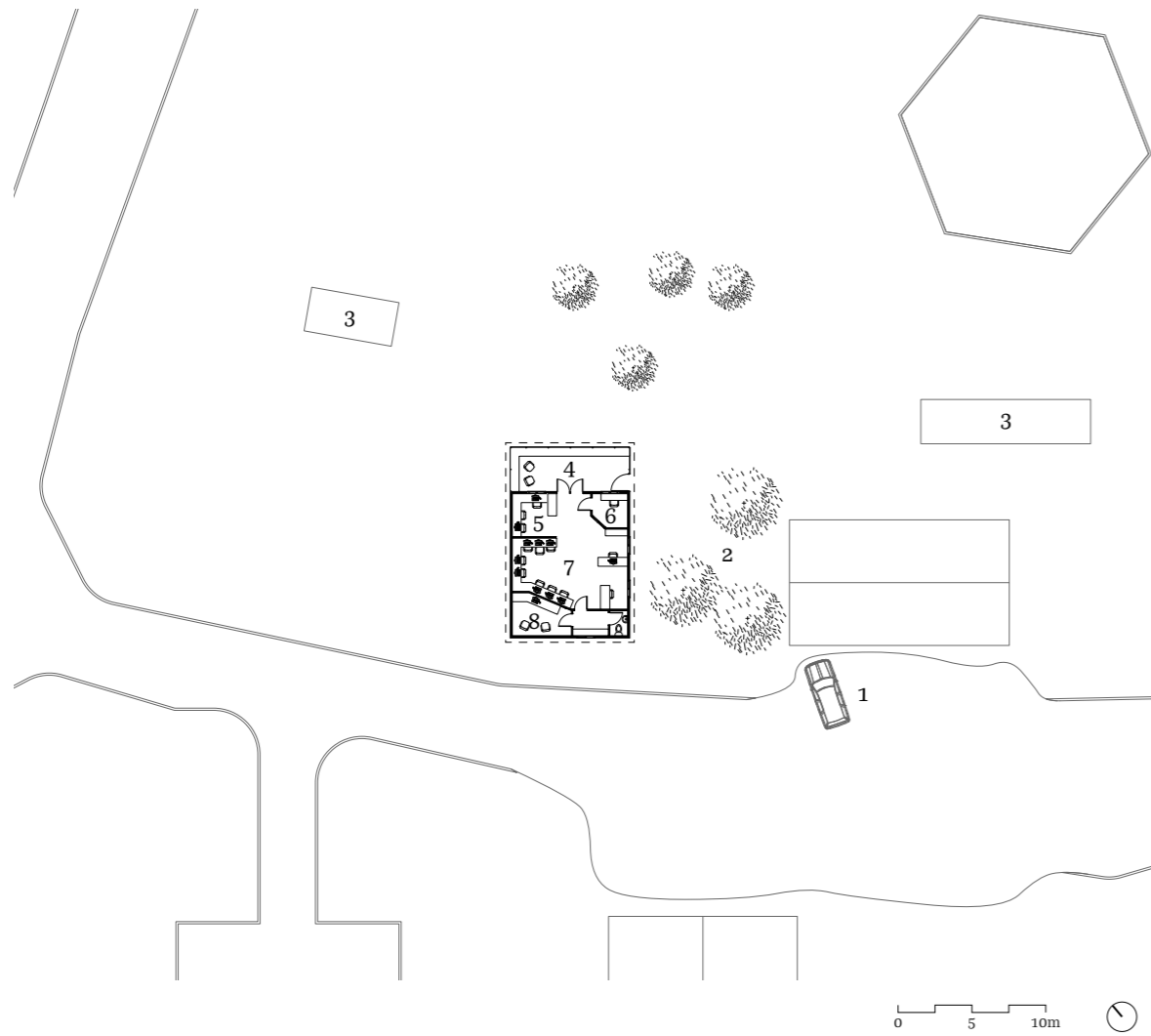
ABOUT

Wilurarra Creative is a unique community owned and run program aimed at facilitating opportunities and providing resources for self-directed learning by young Ngaanyatjarra adults. Over the past 15 years it has consistently engaged community members in meaningful projects and provided pathways to new opportunities through community building, learning, mentoring and employment.

Wilurarra is a grass-roots movement of energetic young adults walking the line between an ancient culture, colonialist mission history and a future of their own choosing. Wilurarra's vision is to embolden the voice of young adults and provide the resources for it to be heard.

The Wilurarra Creative building has been adapted from its original design as a music recording and production studio to accommodate a more diverse mix of music, art and community development. Wilurarra Creative efficiently uses their simple building by dividing the internal space between different creative activities. However, the limited access to space sees activities overlap and impede each other.

The building currently contains a computer lab, meeting spaces and a small music recording studio. To provide a range of programs, Wilurarra Creative has used a consistent colour theme to allow program spaces to occupy the adjacent building annex and courtyard areas.



- 1. Car park
- 2. Courtyard
- 3. Storage
- 4. Verandah
- 5. Digital studio
- 6. Office
- 7. Computer/multi-use area
- 8. Music recording studio



↑
 Wilurarra merchandise and artwork is hung around the building to create an inviting and inspiring space. A small language library, meeting table and computer lab efficiently divide up a limited internal space.



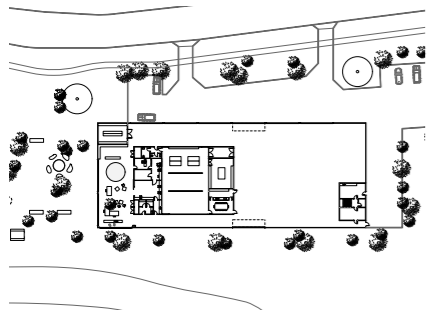
↑
A stage for band performances has been created through the adaptive use of common concrete pre-cast drainage channels. Used as a stage when bands are playing, it also serves as a place to wait for friends and family outside the Wilurarra Creative building.



↑
The studio manager's office is situated adjacent to the building entry. The central location allows staff to acknowledge the arrival of participants, greet visitors and watch over the general work and computer areas.



↑
The music recording studio is consistently used by participants from across the Ngaanyatjarra Lands. Limited space means that the music recording studio is in close proximity to the main work space and can disturb other programs.



**East Pilbara Arts Centre
(Martumili Artists)**

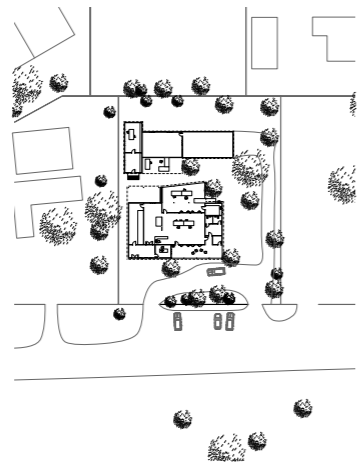
Community:
Parnpajinya (Newman)

Architect/designer:
Officer Woods Architects

Interior area: 600 sqm
Semi-interior: 1,350 sqm
Exterior area: 2,300 sqm

Construction (2016): \$9,300,000
Estimated Budget (2020): \$9,750,000

Find on pages: 38-47



Mangkaja Arts Resource Agency

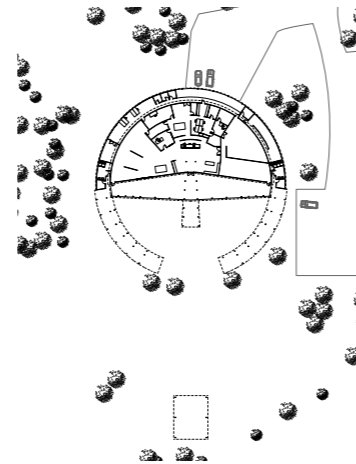
Community:
Fitzroy Crossing

Architect/designer:
NBC Aboriginal Corporation

Interior area: 400 sqm
Semi-interior: 240 sqm
Exterior area: 1640 sqm

Construction (1993): \$750,000
Estimated (2020): \$1,400,000

Find on pages: 48-55



**Mowanjum Aboriginal Art
& Culture Centre**

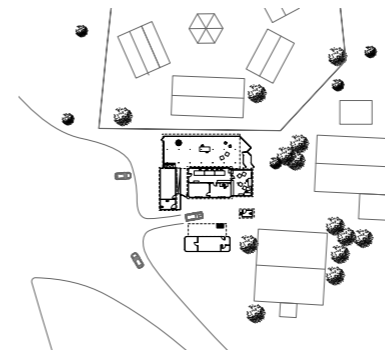
Community:
Mowanjum

Architect/designer:
Monsoon Architects

Interior area: 970 sqm
Semi-interior: 670 sqm
Exterior area: 7,900 sqm

Construction (2006): \$5,500,000
Estimated (2020): \$7,400,000

Find on pages: 56-63



Ninuku Arts

Community:
Kalka and Pipalyatjara

Architect/designer:
Community/Tropo Architects/
Adriano Pupilli Architects

Interior area: 200 sqm
Semi-exterior: 200 sqm
Exterior area: 190 sqm

Construction (c. 1988): Unknown

Find on pages: 64-71



Nyinkka Nyunyu Art & Culture Centre

Community:
Jurnkkurakurr (Tennant Creek)

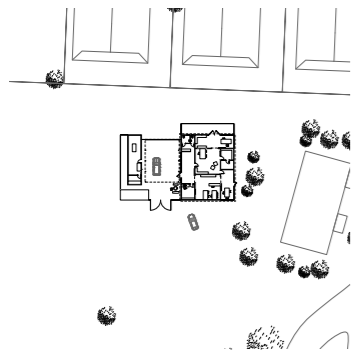
Architect/designer:
Tangentyere Design

Interior area: 880 sqm
Semi-exterior: 290 sqm
Exterior area: 12,750 sqm

Construction (2003): \$5,400,000
Estimated (2020): \$7,900,000

Find on pages: 72-81

Note:
All area measurements, drawings and
construction budgets are approximate.



Papulankutja Artists

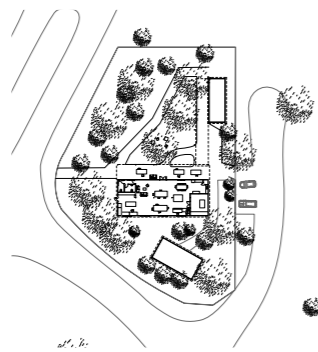
Community:
Papulankutja (Blackstone)

Architect/designer:
Architectural Design Studio

Interior area: 240 sqm
Semi-exterior: 175 sqm
Exterior area: 110 sqm

Construction (2009): \$360,000
Estimated (2020): \$450,000

Find on pages: 82-89



**Spinifex Hill Studios
(Spinifex Hill Artists)**

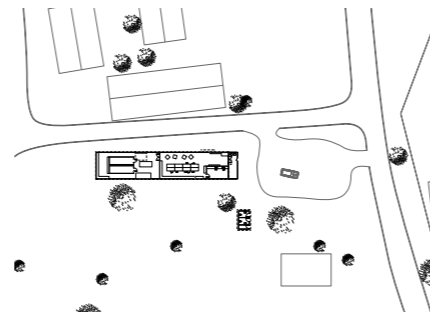
Community:
South Hedland/Port Hedland

Architect/designer:
TR Homes, RPS Landscape

Interior area: 340 sqm
Semi-exterior: 100 sqm
Exterior area: 2100 sqm

Construction (2014): \$2,500,000
Estimated (2020): \$2,715,000

Find on pages: 90-97



Warakurna Artists

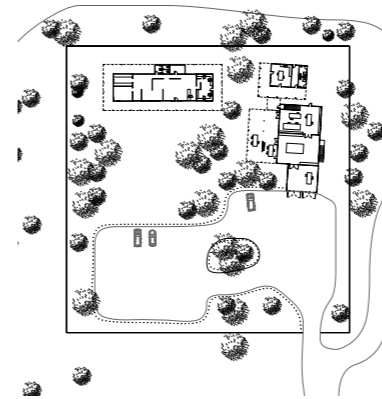
Community:
Warkurna

Architect/designer:
Warakurna Artists

Interior area: 265 sqm
Semi-exterior: 0 sqm
Exterior area: 725 sqm

Construction (2005): Unknown

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Waringarri Aboriginal Arts

Community:
Kununurra

Architect/designer:
Mayaroong Constructions, Monsoon Architects, Top End Building & Design

Interior area: 610 sqm
Semi-exterior: 390 sqm
Exterior area: 4850 sqm

Construction (2011): Unknown

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Note:
All area measurements, drawings and construction budgets are approximate.



Warlayirti Artists

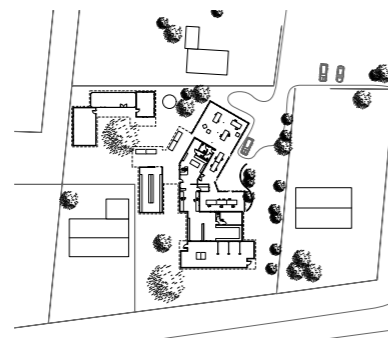
Community:
Wirimanu (Balgo)

Architect/designer:
Monsoon Architects/Various

Interior area: 690 sqm
Semi-exterior: 115 sqm
Exterior area: 2000 sqm

Construction (2011): Unknown

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Warlukurlangu Artists

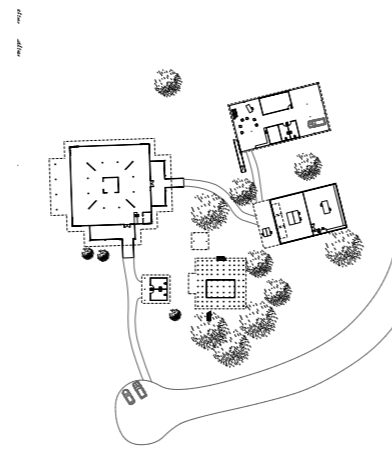
Community:
Yuendumu

Architect/designer:
Centre for Appropriate Technology

Interior area: 575 sqm
Semi-exterior: 380 sqm
Exterior area: 1800 sqm

Construction (2005): \$450,000 (Studio)
Estimated (2020): \$625,000 (Studio)

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Warmun Art Centre

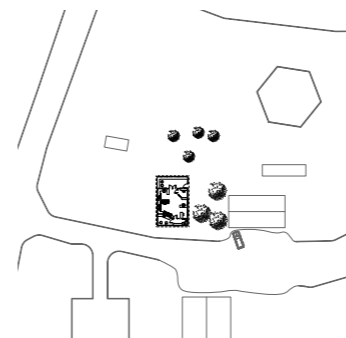
Community:
Warmun (Turkey Creek)

Architect/designer:
Monsoon Architects/Various

Interior area: 1,100 sqm
Semi-exterior: 640 sqm
Exterior area: 4,400 sqm

Construction (2008): \$1,650,000 (Gallery)
Estimated (2020): \$2,050,000 (Gallery)

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Wilurarra Creative

Community:
Mirlirtjarra (Warburton)

Architect/designer:
Wilurarra Creative

Interior area: 80 sqm
Semi-exterior: 25 sqm
Exterior area: 300 sqm

Construction (2005): Unknown

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Note:

All area measurements, drawings and construction budgets are approximate.

Art Centre Architecture

Doug Hamersley

2020

