

Edith Cowan University City Campus Artworks



Apparatus

Background

The ECU City Artworks are embedded within Edith Cowan University's new city campus in Boorloo (Perth), located on Whadjuk Noongar Boodjar. Positioned within a significant civic and cultural corridor, ECU City establishes a new urban destination where learning, culture and public life intersect.

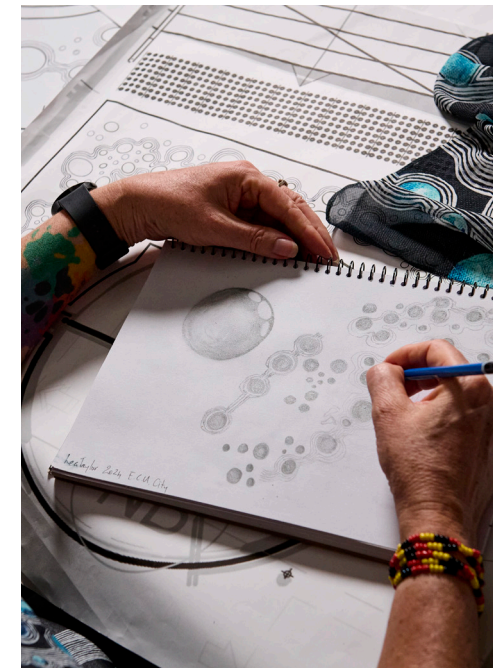
Developed by Apparatus in close collaboration with ECU and Whadjuk Noongar Elders - Dr Roma Winmar, Farley Garlett and Dr Barb Bynder - the public art program evolved over several years through a process grounded in respect, cultural authority and shared knowledge. The resulting works are integrated into the architecture and landscape, shaping how people experience and move through the site.

Spanning the Karak Walk precinct, the program includes a major integrated ground plane work by Bibbulmun artist Lea Taylor and a sculptural commission by Kamilaroi artist Reko Rennie.

Together, these works respond to the deep cultural and environmental histories of the site, including the waterways and wetlands of Goologoolup that continue to exist beneath the contemporary city.

Encountered daily by thousands of students, commuters and visitors, the artworks create a layered and immersive public realm.

Grounded in First Nations knowledge systems - the oldest continuing cultures in the world - the project affirms the continuity of Noongar culture in a rapidly evolving urban context.



Boola Waanginy

Boola Waanginy (Many Talking) was a collaborative, Elder-led engagement and design process that underpinned the development of the ECU City public artworks. It brought together Whadjuk Elders, First Nations artists Lea Taylor (Bibbulmun), Reko Rennie (Kamilaroi), ECU, Apparatus, and the broader design team within a cultural framework built on respect, reciprocity, and shared knowledge.

Central to this process was the role of Elders Dr Roma Winmar, Farley Garlett, and Dr Barb Bynder as cultural advisors, sharing knowledge to guide the development of concepts and ensure cultural integrity. This ongoing dialogue enabled artists to translate stories and connections to Country into contemporary forms in a way that was authentic, respectful, and meaningful.

The process unfolded through a series of structured touchpoints—from early engagement and yarning sessions, through concept development and review, to completion and cultural endorsement. Ensuring cultural material was managed in accordance with Noongar protocols supported both the protection of knowledge and the creation of enduring public artworks.

Boola Waanginy was a methodology and an investment in self-determination, cultural continuity, and the capacity of First Nations artists. The resulting artworks created opportunities for people to engage with Noongar culture as part of everyday life within the city.



Cultural Responsibility

The Whadjuk Noongar Elders and cultural advisors were engaged to maintain cultural integrity and support the sharing of knowledge in the development of cultural interpretation, translation, and representation of Whadjuk Noongar culture and heritage across the ECU City Public Art Program.

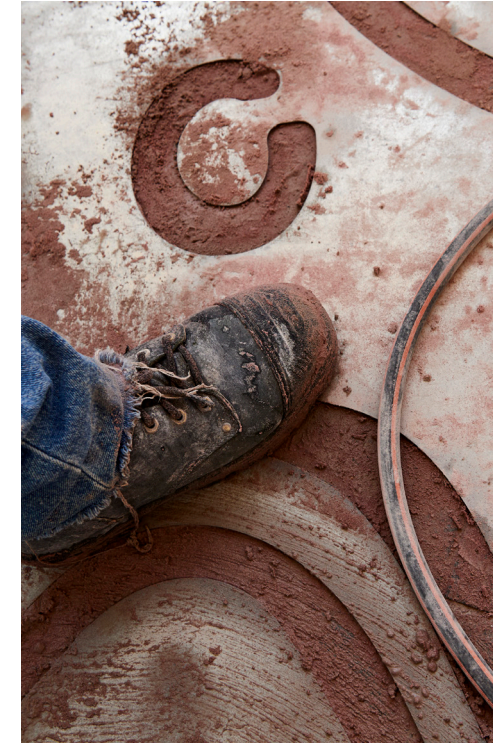
Whadjuk Noongar cultural philosophies are embedded throughout the campus and within the public art program, contributing to place-making and strengthening a meaningful sense of place within ECU City. Throughout the delivery of the project, engagement with Elders and cultural advisors has included contributions to project development, the sharing of cultural katidjin (knowledge), and the review of artwork concepts and outcomes.

Materiality

The suite of artworks at ECU City has been designed specifically for the campus public realm, with each work contributing to key moments along Karak Walk, Yagan Square and the surrounding entry spaces.

Lea Taylor's *Kep Koorliny Djenna Bidi* is materially integrated into the granite paving of the campus, using the ground plane itself as its medium. Its inlaid lines and circular forms create a textured surface that is experienced through movement and touch. This durable, built-in material approach reflects the continuity of the land and the hidden presence of waterways, making the artwork enduring and inseparable from the site.

Reko Rennie's *Journey*, uses industrial materials to create two large-scale free standing feather sculptures. Their solid structure, bold colour, and geometric patterning give them a strong visual and physical presence, with embedded lights activating the experience both day and night. The materials emphasise visibility and monumentality, positioning the work as a landmark within the public space.



Site Integration

The ECU City Public Art Program is integrated across two key public realm locations Yagan Square / Roe Street interface and Karak Walk.

Lea's sandblasted ground plane artwork is located at the primary campus entry, extending from Yagan Square into Roe Street. Embedded within the granite paving, this work forms a continuous pathway that connects the city to the campus.

The Reko's sculptural artworks are located within Karak Walk, positioned within landscaped zones along the pedestrian corridor.

**Client**

Edith Cowan University

Collaborators

- Whadjuk Elders Reference Group
- Karrda
- Multiplex
- Development WA
- Lyons Architecture
- Aspect Studios
- Aboriginal Productions Promotion

Artists

- Lea Taylor
- Reko Rennie

Timeframe

2023-2026

Services

- Public Art Strategy
- Public Art Plan
- Cultural Context
- Boola Waanginy (Many Talking) Program
- Design Assist Program
- Public Art Coordination
- Photographic + Video Documentation

Photos by Frances Andrijich.





Apparatus

ECU
EDITH COWAN
UNIVERSITY



 **DevelopmentWA**

ASPECT Studios

MULTIPLEX

LYONS