



Public Art Guidelines for Developers

Jo Lockey and Steve Cakebread mural

© WALLYMCWALLFACE_

The Bay by Jade Oakley
Kiaora Lane
Double Bay

Two iconic natural symbols of Double Bay – the bay itself and the giant Port Jackson Figs, are woven together in a composition of different scales and perspectives, creating a sense of mapping through the aerial view of the Bay's topography. Overlapping layered perforated metal sheets creates tonal variations and visual interest.

Completed
2016
Client
Woolworths
Project Manager
Artscape

1. Introduction

The success of urban design and developments is measured in the way people engage with, respond to and occupy public spaces. Woollahra Council recognises that art in the public domain plays an important role in achieving this success, as well as contributing to cultural and economic benefits for both developers and the community. Public art adds to the community's sense of identity and contributes to a creative and vibrant community.

For developers, public art provides a valuable point of difference for the development and importantly it can provide engagement and a sense of pride with the people who live, work or use the development.

Council requires developments valued at \$15M or more to include public art, when that development is located within the Double Bay, Rose Bay or Edgecliff centres.

The planning controls requiring public art in developments are set out in the Woollahra Development Control Plan 2015 (Woollahra DCP), Chapter D4 Edgecliff Centre, Chapter D5 Double Bay Centre and Chapter D6 Rose Bay Centre.

The Woollahra Public Art Guidelines for Developers (the Guidelines) supports the Woollahra DCP controls and must be read in conjunction with the DCP.

These Guidelines outline the expectations and steps to assist developers, art consultants, artists, architects, and landscape architects in the provision of public art in major developments.



2. What is public art?

Public art refers to creative and original artworks created for, located in, or part of a public space or facility such as parks, foreshores, squares, spaces within public buildings or any space accessible to the general community including private sites which impact on the public domain.

Public art may cover a wide range of art forms and mediums including, but not limited to, sculptures, monuments, murals, fountains and water features, street furniture or bollards, projections and lighting treatments, paving, kinetic works, new media art, landscaping or planting treatments.

Public art can be integrated into the building design or landscaping of a development, and as such enhance the experience of the occupants and contribute to a sense a place. Such public art should be part of a coherent expression of the built form. It may be a sculpture in the foyer, a design treatment on the building exterior, or lighting

treatment, but whatever form the art takes, it should be visible from the public domain and created by a professional working artist.

**Constellations by
Mika Utzon Popov**
Foveaux Street,
Surry Hills

This sculptural awning became the platform for a combined purpose, public art work for a residential and retail development in the heart of Surry Hills, Sydney. With a composition of small sculptural crystal elements, illuminated internally by LED's, the work becomes both art, function and identification for the street scape of this new building.

Completed
2017
Client
RDA Property
Project Manager
SJB Architects



3. Purpose of the Guidelines

As set out in the Woollahra DCP, these Guidelines apply to any development application

(DA) on land zoned B2 Local Centre in the Woollahra Local Environmental Plan 2014 if that development has a capital investment value (CIV) of \$15 million or more.

These Guidelines provide DA applicants with advice on the process for successfully incorporating high quality public art in accessible public spaces in large-scale developments consistent with the requirements of the Woollahra DCP.

The Guidelines include:

- Objectives of the Guidelines
- Requirements for the Public Art Plan to be submitted with the DA
- Criteria for assessing the suitability of public art proposals
- Process for submitting and obtaining approval for the public art, including the roles and responsibilities of key stakeholders

We strongly recommend that applicants discuss their proposal at an early stage with the Public Art Coordinator, prior to lodging the DA.

4. Objectives of the Guidelines

- To support the provisions for public art in the Woollahra DCP.
- To facilitate creative collaborations between artists, designers, architects and landscape architects in large-scale developments.
- To enhance the amenity and experience of the development for the occupants and visitors, as well as the public.
- To enhance the way the development contributes to the sense of place.

5. Public Art Plan

A DA that triggers a requirement for public art must include a Public Art Plan when the DA is lodged. The Plan is to include the following:

5.1 Background information

The background information should include a site description of the proposed development including location, use, scale and indication of architectural finish. It should also include site analysis identifying the history and development of the site over time, including any significant historical, cultural and environmental aspects.

5.2 Artwork proposal

The Plan should explain and describe the artwork proposal for the site, clearly outlining the preferred location of the artwork in the development and how the work will be viewed by occupants and the public.

The proposal must include a brief concept statement with mock up images and description of the proposed artwork. It should also include a response to the objectives and assessment criteria set out in section 4 and 6 of these Guidelines.

5.3 Selection and commissioning of artists

The Plan should include a clear outline of the process for selecting and commissioning of artist for the proposed public artwork. If an artist is already selected, an artist biography and CV together with examples of previous works needs to be submitted.

5.4 Timeline

The Plan should provide a timeline for staging of the work, including conceptual development, fabrication and installation in relation to the construction of the development.

5.5 Draft budget breakdown

The Plan is to supply an estimate budget summary for the artwork, with the artist fee clearly itemised from material and installation costs.

**Tidescape by
Clary Akon**
Watsons Bay Baths,
Watson Bay

The artwork captures the unique character of the Watsons Bay Baths, with its rich maritime and cultural history, and comprise of laser cuts from thick phosphor bronze sheeting and then welded together to form a single piece that is fixed to the eastern end of the northern arm of the baths. The artwork was part of the \$2million upgrade of the historic harbour pool which includes a new Olympic-style pool, boardwalk, better seating, improved all-ability access, increased views of the harbour and a larger swimming area.

Completed
2011
Project Manager
Woollahra Council



6. Assessment criteria

Once the DA has been lodged the Public Art Plan will be referred to the Public Art Coordinator. The Coordinator will forward it to Woollahra Council's Public Art Panel for assessment and recommendation.

The Panel will assess the suitability of the Plan having regard to the following criteria:

6.1 Site specific / placemaking aspects

The Plan demonstrates the relationship of the proposed artwork with the area, in a cultural, historical, built or environmental context. The planning process for public art is required as part of the DA process to enable a successful outcome for the integration of the art with the architecture and landscaping of the site.

6.2 Artwork created for the particular development and site

The proposed artwork is of a scale appropriate to the development and thoughtfully sited to create a point of interest or define a space. Artwork that is not commissioned specifically for the site is not encouraged.

6.3 Artistic excellence in design and materiality

The public art proposal should clearly show the intended design and artistic vision, use of materials, and demonstrates its relationship to the space.

6.4 Publicly accessible

The proposed artwork is placed or integrated in publicly visible locations, such as courtyards, building facades and forecourts of the development.

6.5 Value of public art

The value of the proposed artwork is at least 1% of the capital investment value (CIV) of the development. This value includes the cost of the artwork, installation of the art, and artist fees.

Tumbalong by Chris Yee
Haymarket, Sydney NSW

A permanent public light artwork in Sydney's Chinatown "Tumbalong" consists of eight digitally printed glass panels, overlaid with a chemically bonded graphite to give it the 'silhouette' look of paper cutting. A white cavity behind the glass lined with LED lighting transforms the artwork to glow during the night.

Completed
2019
Client
Lendlease

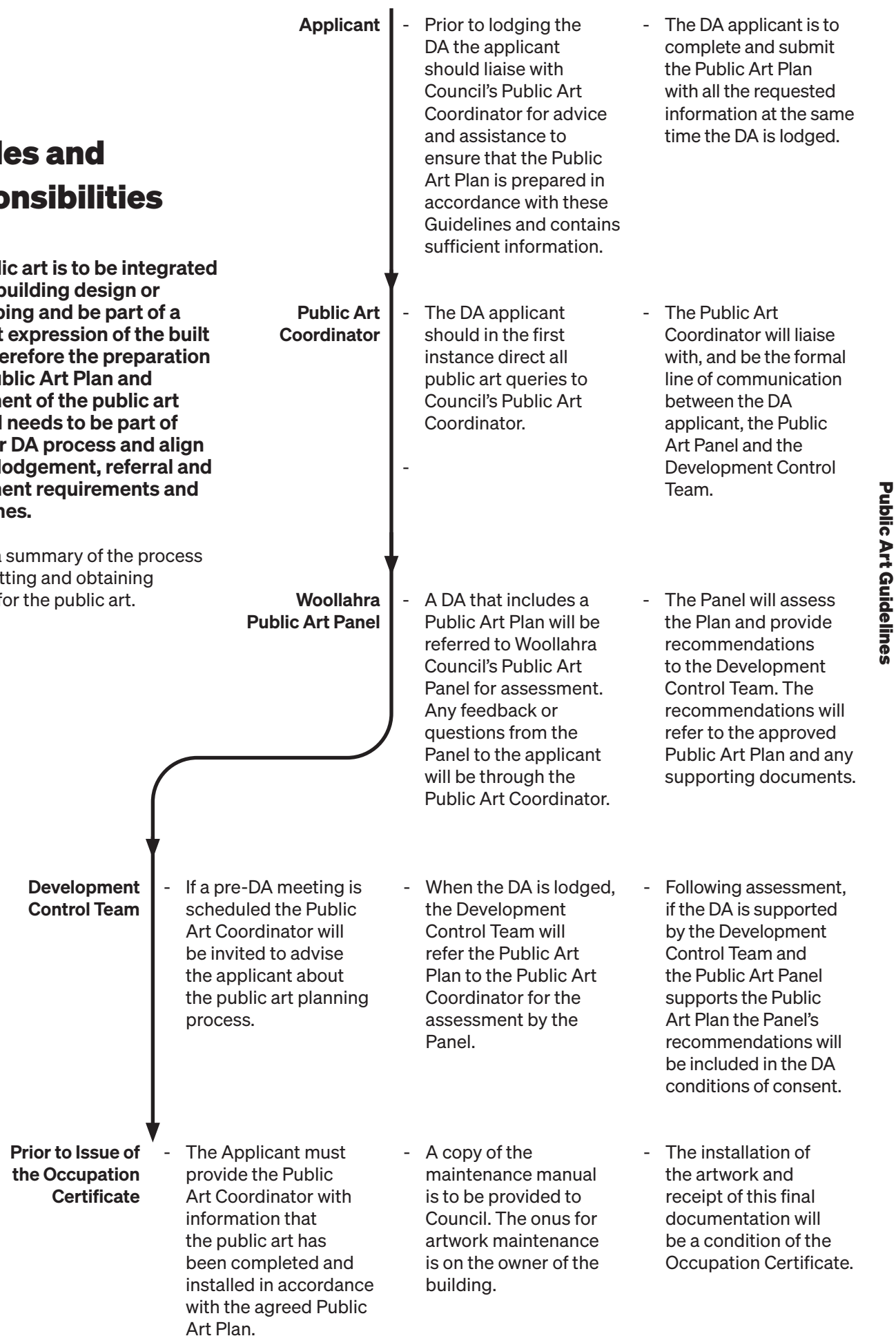
Project Manager and Curator
Art Pharmacy
Photo Credit
Jodie Barker



7. Roles and responsibilities

The public art is to be integrated into the building design or landscaping and be part of a coherent expression of the built form. Therefore the preparation of the Public Art Plan and assessment of the public art proposal needs to be part of the wider DA process and align with DA lodgement, referral and assessment requirements and timeframes.

Below is a summary of the process for submitting and obtaining approval for the public art.





8. Further information

For further information or to organise a meeting to discuss Council's public art requirements, please contact:

Woollahra Council Public Art Coordinator

Phone: 02 9391 7102

Email: maria.lacey@woollahra.nsw.gov.au