



**CITY
ART**


CITY OF SYDNEY  

DRAFT

Public Art in New Developments

Policy and Guidelines 2013

city of villages



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"The City of Sydney sees the cultural offer of Sydney as one of its most important assets and those engaged in creativity as our most important contributors to Sydney's livability and the wellbeing of its people."

Lord Mayor Clover Moore

DRAFT POLICY FOR PUBLIC ART IN NEW DEVELOPMENT

Vision

To Support the City of Sydney's Sustainable Sydney 2030 vision of a vibrant, cultural and creative city. To provide a framework for collaboration between the City, the private sector and other Government agencies to ensure the sustainability, visibility and ongoing vitality of Sydney's cultural life through public art.

Purpose

The Public Art in New Development Policy and Guidelines 2013 form a framework that is intended to assist those providing public art in new development from the private sector and other government agencies including; developers, art consultants, curators, artists, architects, landscape architects, project managers and engineers. This document replaces the City's Interim Guidelines for Public Art in Private Development 2006.

As the most visible and accessible art form, public art plays a role of unprecedented importance in contributing to the poetic dimension of the city. Thriving art and culture are the great indicators of a city's pulse and should have a palpable presence throughout the city.

Public art can bring recognition to new developments and precincts, differentiating precincts from each other locally, nationally and internationally and bringing economic return through increased desirability and visitation to a precinct. Public art also engages with the social fabric of the city, making visible the social and collaborative elements involved in the creation of unique places, enlivening the public domain through the engagement they create.

The Public Art in New Development Policy and Guidelines 2013 encourages a holistic approach to measuring value and return from public art. Seeing value as not only the finished value of an artwork or the potential for this value to increase over time, but also the means by which public art can contribute to the process of urban regeneration through a community's connection to its site, social context and history. Public art which engages in this way has the capacity to build local cultural and social capacity.

Scope

The policy and guidelines for public art in new development describe the process for delivering public art and or, managing existing public artworks as part of new development.

Aims:

- Provide a streamlined and simplified process for delivering public art in new development creating a clear framework to enable and encourage the delivery of high quality public art by others;
- Provide practical information on the requirements, procedures, processes and approvals for delivery of public art in new development;
- Ensure works of public art are designed, constructed and installed in accordance with this policy and guidelines and the City's planning controls, conditions of consent and public domain policies and guidelines;
- Ensure that best practice processes are applied to the removal and reinstatement or de-accessioning of existing public artworks affected by redevelopment of existing buildings;
- Encourage best practice approaches to public art by promoting the value of interdisciplinary collaboration between artists, architects, designers and engineers that deliver new construction and built form in our city at the earliest possible stage in the design process;
- Initiate, partner and support programmes and practices that help build both the cultural and creative capacity, as well as the economic and environmental sustainability of art practice in the City's public spaces;
- Raise the profile of public art and contemporary art practices by fostering creativity and innovation throughout the City's public domain; and;
- Support diversity in the public realm through public art by - reinforcing democracy through encouraging debate, discussion and engagement in the shaping of the city in its public spaces; and by encouraging a variety of approaches to the provision of public art, creating opportunities for both established and emerging artists who work across many different mediums.



Definitions

The following definitions apply

Art

The term “art” is defined as the product of practitioners who intend their work and activities to be seen and read as art. It embraces material and immaterial products and concepts emanating from the imaginative and creative thinking of artists.

Artist Brief

The artist brief is a written description of the requirements for the production of an artwork. It often includes a description of the background context, objectives, location, any impediments and issues such as time frame, preferred materials and the risks and maintenance matters relevant to the development of an artwork concept and its production. It clarifies the clients expectation for public art, identifies the budget and gives the artist a framework to work within.

Artist In Residence

“Artist in residence” programs are residency or work opportunities that exist to invite artists to immerse themselves in a different environment offering a work and/or live-in space for a period of time away from their usual environment. This provides a time for reflection, research, presentation, production and engagement with a new environment. It allows the artist to explore their practice within another community, meet new people, use new materials and experience life in a new location. Equally it allows a level of exchange to take place between the artist and their new environment or community in which both parties can benefit. Artist residencies emphasise the importance of meaningful and multilayered cultural exchange and immersion in another culture, often bringing new insights to familiar situations or making new situations more understandable to workers and the public.

Community Engagement

“Community engagement” is the process of working collaboratively with community groups to address issues that impact the well-being of those groups. Developers who are pro-active in engaging the community early on often find efficiencies in developing new projects because they have secured the social license to operate. They often develop the most innovative products and processes consequent to balancing conflicting points of view, encouraging thinking outside the box for alternative solutions to issues.

Ephemeral Public Artworks

“Ephemeral public artworks” are short-term artworks: that is any art form that is transitory, changing and exists for a brief time in the public domain. Ephemeral works may include expressions of art that bring life, fun and interest to public spaces and include events such as pop up art, platform art, live art, performance art and temporary public art.

Heritage Interpretation

“Heritage interpretation” is the term given to the way history and its many individual stories are presented. High quality interpretation will give people a better understanding of themselves and their environment while providing sufficient intellectual content to lead them on to further and more detailed enquiry should they so desire. There are many different ways of communicating these ideas, including guided walks, talks, drama, displays, signs, brochures, electronic media and public art.

Integrated Public Artworks

The term “integrated artwork” can be defined as artwork created by an artist that has been conceived especially for a site or building and forms a physical part of the building or structure for which it is designed. This approach is recognised as best practice for public art as defined below.

Public Art

The term “public art” is defined in the broadest sense as artistic works or activities accessible to the public. The work may be of a temporary or permanent nature. Located in, or part of, a public space or facility provided by either the public or the private sector. Public art also includes the conceptual contribution of an artist to the design of public spaces and/or facilities.

Public Art Plan

The term “Public Art Plan” is defined as a plan for the designing, commissioning, installation and management of public artworks. A Public Art Plan will detail the final design of an artwork, including: the artist, type, form, materials, location and installation process. It will also identify the maintenance schedule for the artwork, any ongoing programming which may be necessary and how this will be managed.

Public Art Report

The term “Public Art Report” is defined as a report that is prepared once an artwork has been installed. It details the artwork, artist, materials and maintenance schedule and should include images and information for the City of Sydney’s records. The Public Art Report will define the life expectancy for the artwork and include the de-accessioning plan for the artwork.

Public Art Strategy

The term “Public Art Strategy” is defined as a strategic document which identifies the number of artworks and the potential locations for artworks, outlines a conceptual approach and identifies a methodology for the selection of artists. The City of Sydney has a city-wide public art strategy, City Art Public Art Strategy 2011.

Moral Rights

Moral rights are the personal, legally enforceable rights of the creators of copyrighted works (e.g. the artist of a public artwork or the author of a book). These rights protect creators’ works from being acknowledged, used or altered in unintended ways and need to be given early consideration if an artwork is to be decommissioned, restored or relocated.

Permanent Public Artworks

The term “permanent public artworks” includes public artworks (as above) created with an expected life span of greater than ten years.

Temporary Public Artworks

The term “temporary public artworks” can describe works that are specifically designed to last for days, weeks, months or less than ten years. Projects such as projection or lighting works where there is no physical object created may be described as temporary public art. The term is also applied to physical works in nonpermanent materials. e.g. Works of sand or clay that are designed to degrade over time.

How the Policy Applies

This policy has four different applications as follows:

1. Development with a capital value of less than ten million dollars

Developments with a capital value of less than ten million dollars are encouraged to provide public art as part of their development however, it is not a requirement. Given the scale and type of development which falls into this category more temporary and temporary artworks could be considered such as an artist in residence program where the outcomes are temporarily exhibited or installed permanently.

2. Sites Requiring the preparation of a Development Control Plan or a Stage One Development Application

Developments which require the preparation of a Development Control Plan or a Stage One Development Application must incorporate high quality public art into the fabric of buildings, in the public domain or in other areas to which the public have access (*see Sydney Local Environmental Plan 2012 Clause 7.20 and Sydney Development Control Plan 2012, Section 3 Clause 3.1.5 Public Art*).

3. Developments Complying with the Design Excellence Process

Developments complying with the City of Sydney's Competitive Design Policy must include public art as part of their development and identify the location and methodology as part of the competitive design process package in the form of a Public Art Strategy (*see Sydney Development Control Plan 2012 Section 3.3 Design Excellence and Competitive Design Processes Clause 3.3.7 Public Art*).

A high level strategy document that identifies locations for artworks, outlines a conceptual approach and methodology for the selection of artists contributes to design excellence and is key to the successful integration of the public artworks into the design of the site.

4. Development with a capital value of more than ten million dollars

Developments with a capital value of more than ten million dollars which are not complying with the City of Sydney's Competitive Design Policy, do not require the preparation of a Site Specific Development Control Plan or a Stage One Development Application, including major building refurbishments that encompass the ground first and second floors of a building, should also provide public art.

Note

Budget - Best practice nationally and internationally nominates a benchmark of 1% of the capital value of the development as a budget for public art.

Voluntary Planning Agreement - Applicants wishing to deliver public art outside their property boundary on publicly owned land or land that will be dedicated back to the City must enter into a Voluntary Planning Agreement with the City. The applicant should mention this in discussions with the planning officer prior to lodging the Development Application.

Ownership and Maintenance - Except when artwork is delivered on publicly owned land or land dedicated back to the City through a Voluntary Planning Agreement, the responsibility for the artwork, its ongoing maintenance and programming resides with the developer and or property owner. The details of this maintenance and ongoing programming should be captured in the Public Art Report (*see pages 23 and 24 of this document for more details*). The City will be responsible for the ongoing care of artworks delivered on land dedicated to the public.

The Step by Step Process

The following process applies to all public art in new development, including public art being implemented as part of a major building refurbishment that encompasses the ground, first and second floor of a building and those wishing to undertake public art on a voluntary basis.

Note

See the Guidelines following this Policy document for further details on the requirements for a Public Art Strategy, Public Art Plan and Public Art Report.

1. First Steps

Prior to lodging a development application applicants are encouraged to discuss their plans for public art with a planning officer who will direct them to meet with a public art officer. The officer can provide a copy of the policy and guidelines for public art in new development and point developers in the direction of further resources to assist them with the process.

2. Developing a Public Art Strategy

Developers are encouraged to engage a public art curator to assist with the preparation of the public art strategy.

In order to develop the strategy the developer or design team and the public art curator will undertake background research about the site and its context and through this process identify potential locations and opportunities for public art. The strategy will propose a conceptual approach and a methodology for the selection of artists. It will commit to the number and type of artworks which will be delivered and identify a budget allocation and program for their delivery.

Should there be existing public artworks on the site the strategy will propose a methodology for their protection during construction and any necessary relocation, restoration or de-accessioning. This should take into account consultation with the artist in accordance with moral rights legislation.

In the case of programmable artworks the budget and responsibility for the program should be considered.

The public art strategy will be lodged as part of the development application or as part of the competitive design package.

3. Developing a Public Art Plan

The public art curator can assist with and manage the development of a public art plan. In order to compile the plan the developer will prepare a public art brief with assistance from the public art curator and select artists based on the response to this brief.

The public art plan will outline the artists selected and the type and location of the artworks.

It should include the preliminary concept drawings, the design development of the artwork and the final drawings and documentation. The plan should also outline the maintenance requirements for the artwork.

Should there be existing artworks on the site the public art plan should detail any necessary protective measures to be taken during construction as well as any necessary relocation, restoration or de-accessioning required. Should any of the above be required the developer will also need to outline the necessary consultation with the artist or the artists estate in accordance with moral rights legislation.

The public art plan is a requirement for the construction certificate being issued. The City will review the public art plan and provide feedback. From time to time public art plans may be referred to the Public Art Advisory Panel so as to ensure the principles of this policy and guidelines are being met.

4. Implementation

Following the approval of the public art plan the developer will undertake the fabrication and installation of the public art. Including any necessary protective measures, relocation, restoration or de-accessioning of existing artworks.

Following the installation and commissioning of the public artwork or reinstatement of existing artworks as per previous approvals any defects need to be addressed and the maintenance schedule prepared. In addition to this the anticipated life of the artwork needs to be considered and a de-accessioning plan created.

5. Public Art Report

The developer, with the assistance of the public art consultant or curator will compile the final public art report to be submitted prior to the release of the Occupation Certificate. The final report will include the built drawings of the artwork, an artist's statement about each of the artworks as well as the detailed maintenance schedule which identifies who is responsible for carrying out the maintenance. In addition to this, should the artwork require ongoing programming the report will detail how this will be managed and who is responsible for it. The report will also include high quality images of the final artworks to allow the City of Sydney to promote public art in new developments on its website with the appropriate artist and location information.

Following the receipt of the final public art report the Council will inspect the artwork and issue the Compliance Certificate.

For more information on preparation of the Public Art Strategy, Public Art Plan or a Public Art Report please see the Guidelines section following this Policy document.



Principles

Public art can make a major contribution to the experience of the City.

The cultural, economic, and social benefits that flow from providing high quality public art that is well considered are well documented. There are many examples around the world of public art bringing international recognition to buildings, precincts and cities.

The role of the private sector and other government agencies is crucial in areas which are outside the City's jurisdiction allowing creative precincts to evolve and change in dynamic ways, using public art as a differentiator alongside excellent design.

The following principles are intended to guide the provision of public art in new development.

1. The ability of public art to contribute to the shaping of a creative, dynamic, diverse and engaging public domain

The provision of public art in new development can contribute to the shaping of a dynamic and engaging public domain and in many instances can enliven the city in areas that are outside the City's jurisdiction. The input of the private sector and Government agencies is vital to achieving a sustainable city centre that is creative, lively and engaging.

2. To recognise and celebrate Aboriginal and Torres Strait Islander stories and heritage in public spaces

Public art in new development can support and articulate the rich Aboriginal and Torres Strait Islander history of our city, particularly by working with Aboriginal and Torres Strait Islander artists and curators and by acknowledging sites of significance for Aboriginal and Torres Strait Islander people through well integrated public art.

3. Support local and emerging artists and activate city places through temporary art projects where appropriate

New developments are often uniquely placed to offer opportunities for temporary projects as an integral part of the construction program. Particularly in staged development where areas of the site will remain unused or vacant for a period of time, artists can activate the site and assist with crucial community building through temporary programs that help mitigate the impacts of construction. Artists can assist with community engagement allowing new or existing communities to engage with the development process in a positive way.

Temporary art projects also offer unique opportunities for emerging artists as they can benefit from a forum for experimentation, ensuring a diversity of opportunities for artists of different levels of experience who may engage in different types of art making. This is also an opportunity to consider the role of artists in residence as an intrinsic part of new

development. Engaging with artists in the process can help communicate the story of the site and context of the development in new and unusual ways. An artist in residence can be invited to engage with the development over the life of planning, design development and construction communicating the transition of a place and site.

4. To support vibrant places in Village Centres with public art

The role of community engagement in new development can be crucial to establishing and connecting existing and new communities. Artworks can assist with place-making and allow the community to make genuine connections with the development. Artists in residence and temporary art projects can also engage communities in the creative process giving them a sense of connectedness to a new place.

Employing a range of these approaches across new developments in the city will create a level of diversity and sustainability in the public domain across the city.

5. To aspire to the very highest standards of excellence in public art

The provision of public artworks in new development significantly contributes to the experience of individual architectural projects and urban form and therefore the cultural richness of the city. The City of Sydney has bold aspirations for the cultural life of the city and this will require collaboration with the private sector in order to achieve the cultural and creative city as envisioned in Sustainable Sydney 2030.

The City of Sydney encourages developers to commission and install high quality permanent artworks in new development where there is significant publicly accessible space or in areas that are highly visible from the public domain. The City encourages developers to invest in the city through delivering public art which is commensurate in scale and quality to the development itself. The City also encourages developers to think innovatively about the breadth of their cultural offering and the role that public art can play in engaging existing and future communities of residents, workers and visitors that will inhabit and engage with the development.

Public art also plays an important role in supporting diversity within the public realm. Encouraging the discussion and debate of ideas in public space and creating opportunities for a variety of artists both established and emerging working across many different specialities to contribute to the shaping of the city will contribute greatly to a unique cultural and creative public domain.

6. To encourage collaborations and partnerships to facilitate public art opportunities

The City encourages partnerships within the private sector and with other government bodies to facilitate the provision of public art in new developments.

Encouraging key stakeholders in the City to work together will allow for the creation of a vital and financially viable public art program. The City will facilitate a range of partnerships in order to realise opportunities for artworks and programs.

7. To consider and adequately plan for the longevity, robustness and adequate maintenance of permanent public artworks

Developers must realistically plan for the maintenance of public artworks in new development. Careful consideration should be given to materials and the maintenance schedule for artworks in the early stages of design to ensure that the artworks continue to contribute to a sense of place in the manner and for the duration intended.

Artworks or public art opportunities which rely on ongoing programming for their success and activation must also be accompanied by a budget and plan for future programming. There should be a clear understanding of the future ownership and whose responsibility it is to manage the programming to allow the artwork to continue to operate at its full potential.

It is equally important that a realistic life expectancy is created for the artwork and that a de-accession plan is also established for the removal of artworks.

8. To initiate and implement public art programs to communicate, educate and engage the public

Public art is also a powerful tool for communicating difficult issues such as climate change, racism, social inequality or the environmental impact of a new development in the city. It can be used to engage in and communicate complex ideas to challenge, engage and delight.

The City of Sydney recognises the importance of encouraging appreciation and understanding of art. Artworks can be enjoyed for their aesthetic qualities but are also important for their ability to provide wider more complex pictures of the society from which they emanate. Public art plays an important role in place-making and as such can identify, comment on, and create memorable communities. The public art throughout the City of Sydney provides a picture of Sydney's history and civic interests in a particularly distinctive and accessible manner.

The City of Sydney City Art program through its website and other communication forums fosters awareness of the public art in Sydney as a unique collection of cultural heritage items. It illustrates best practice in public art and provides access to the City's latest public art policy, strategy, public art in new development policy and guideline documents and other various public art guidelines. Social media opportunities also provide a dialogue with the public and further encourage appreciation and education of the importance and the role of contemporary public art in the urban environment.

Developers are encouraged to provide publicly accessible information regarding the artworks which are integrated into their developments. The City can support this through the City Art website. The purpose of the information provided in the Public Art Report provided by developers at the final stage of providing public art in new development is to allow the City of Sydney to list the artwork on the City Art website to provide further information to the public about individual public artworks in new development and to celebrate the commitment of developers and property owners to a sustainable cultural life for the City.

Criteria

The City champions a rigorous, professional and respectful approach to the provision of public art in new development.

Artists working in the development industry should be treated with professionalism with the artists' intellectual property being respected and protected at all times throughout the process.

Evaluation of public artworks in the City of Sydney local government area are based on the following criteria.

- Relevance and appropriateness of the artwork to the context of its site;
- Accessibility and visibility of the artwork to the public;
- That the work is by an artist;
- Relevance to the principles, criteria and actions of the this Policy;
- Standards of excellence and innovation;
- The integrity of the artwork, including the delivery of the artist's original intent through the quality of materials used, the necessary technical assistance and the extent and duration of the artwork;
- Consistency with current planning, heritage and environmental policies and Plans of Management;
- Consideration of public safety and the public's access to and use of the public domain;
- Consideration of maintenance and durability requirements, including the provision of a de-accession plan;
- Evidence of a funding source and satisfactory budget including allocation for ongoing maintenance, any necessary programming and identifying who will be responsible for these;
- Sustainable practices, including materials selection and response to all environmental targets including, but not limited to, waste, water and energy; and;
- Non-duplication of monuments commemorating the same or similar events.

Roles and Responsibilities

The Policy and Guidelines for Public Art in New Developments will be implemented by the Development Assessment Unit and monitored and supported by Public Art and City Design Units with the support of Public Domain and City Infrastructure Units. The point of contact for all public art advice will be the assigned planning officer.

The Public Art Program Manager and the City Design Director will provide advice from the Public Art Advisory Panel to the Development Assessments Unit for applicants when necessary.

All advice and recommendations will be communicated through the assigned planning officer in the Development Assessment Unit.

The Public Art Advisory Panel

The Public Art Advisory Panel established by the City of Sydney in 2007, consists of a diverse group of professional artists, curators, architects and public art professionals who provide independent public art advice to Council.

The Panel provides advice to staff on public art proposals by the City and the private sector when appropriate to ensure the quality of proposals satisfies the principles outlined in the Public Art in New Development Policy and Guidelines. Should such advice be necessary it is recommended that the Public Art Advisory Panel be consulted early in the process when any advice they may give can be acted upon.

Any advice given by the Panel regarding specific development applications will be passed on to the relevant Planning Officer in the Development Assessments Unit by the Public Art Program Manager and/or the City Design Director for the advice of applicants.

A member of the City of Sydney's Design Advisory Panel that oversees and provides advice on architectural and urban design issues for the City sits on the Public Art Advisory Panel to provide a valuable link between the two panels and highlight the benefits of public art in the shaping of the City.

Intended Outcomes

The City of Sydney aims to encourage high quality works of public art in new development by:

- Using art as a catalyst for urban change and sustainability through incorporating contemporary arts practice into the built and natural environment.
- Promoting the benefits of design excellence through 'best practice' public art processes.
- Promoting sustainable and financially viable outcomes in the costing, design, fabrication and installation of 'integrated' public art, urban design and architecture.
- Supporting an increased understanding and enjoyment of public art and an awareness and appreciation of the significant benefits provided by a rich and diverse artistic environment.
- Collaborating with the private sector and other levels of government to develop and promote the overall cultural well-being of the city by recognising, valuing and promoting the role of artists.
- Recognising the fact that overall, when it forms 'critical mass', public art in the public domain can create a unique way of experiencing our city, its history and environment, creating a point of difference locally, nationally and internationally.
- Supporting diversity in the public domain by encouraging the engagement, expression of opinions and debate that public art can generate in the public realm. Encouraging artists of varying levels of experience and backgrounds to take part in the shaping of the city and the creation of dynamic and sustainable spaces.

Evaluation

The Policy and Guidelines for Public Art in New Development will be monitored by the Public Art Unit and the City Design Unit and together with the City Art Public Art Strategy and the Public Art Policy will form the key guiding documents for the implementation of public art across the City of Sydney.

An evaluation of the Policy and Guidelines For Public Art in New Development will be informed by;

- an increase in the number, quality and level of integration of public artworks in new development;
- the level of engagement that the artworks generate with artists, the community and the site;
- integration of sustainable art practices into public art in new development; and;
- an increase in the use of public art to creatively approach history and heritage of an area.

In addition to these measures the efficiency and clarity of the process will also be evaluated.

Success will also be measured by the social and cultural return that public art in new development provides. The number of artists involved in creating projects and the social and cultural investment that these processes can make in the community through artist in residency programs, temporary art projects and performances can be measured through a greater capacity in the community to identify with specific places through these cultural offerings.

In addition to this, success can also be measured through an increase in the number of opportunities available, ultimately creating a more sustainable environment for cultural and creative production.

Approval and Review

Review Period

The City Design Unit, the Public Art Unit, the Public Art Advisory Panel and the City of Sydney will review this Policy and guidelines every four years.

Review Date

June 2017

Document Owner

City Design Unit, Design Director

The City of Sydney reserves the right to review, vary or withdraw this policy at any time.

Authorisation

Adopted by the City of Sydney Council





DRAFT GUIDELINES FOR PUBLIC ART IN NEW DEVELOPMENTS

Introduction

The City is committed to creating an environment in which art and culture can thrive.

These guidelines are to be read in conjunction with the Public Art in New Development Policy. They outline the process for delivering high quality public art which meets the principles of the Public Art in New Development Policy.

These guidelines provide further resources to inspire applicants to help shape the City through public art.

Process

In order to support the private sector and other levels of government in creating a vibrant, engaging and cultural city, the City of Sydney has streamlined and simplified the process for delivering public art in new development.

As part of this process the City of Sydney has replaced the Interim Guidelines for Public Art in Private Development 2006 with this Policy and Guidelines for Public Art in New Development 2013.

Case Studies

The Guidelines for Public Art in New Development offer an overview of a range of case studies which showcase the breadth of possibilities for a range of different situations. They detail a number of different approaches, styles and types of public art with detail about how each project was achieved and the lessons learned from each one.

Other Resources

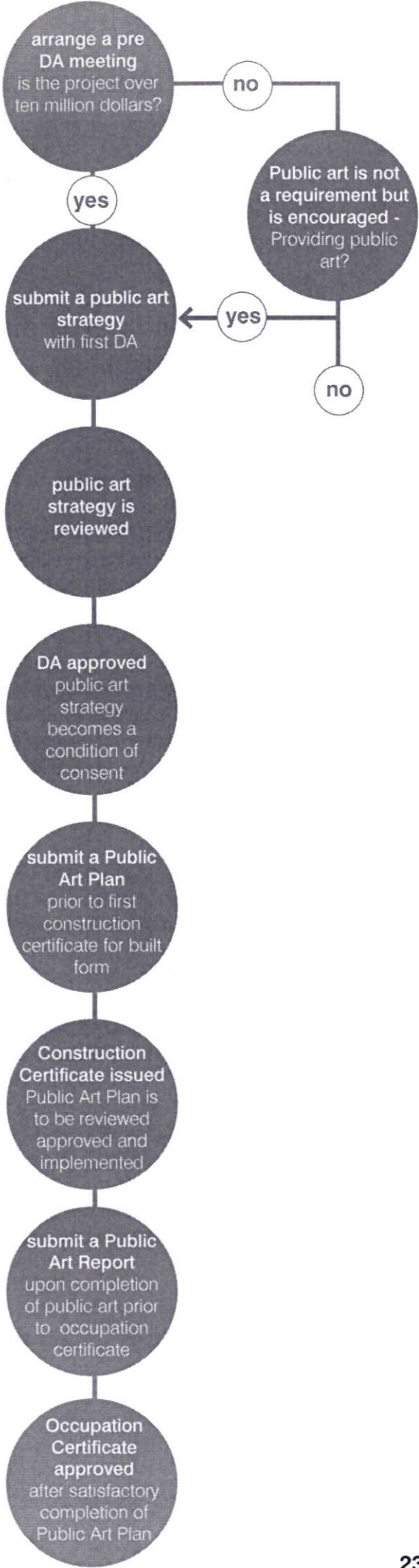
The City of Sydney has made further resources available to developers, design teams and other industry professionals online, with a more in-depth version of each of the case studies available on the City Art website. The Policy Context Document can also be found on the website. This document details the research and context which forms the background research for the City of Sydney's Public Art in New Development Policy and Guideline Document.

www.cityartsydney.com

Process Maps

Internal Process

Applicant Process



How to Prepare a Public Art Strategy

A public art strategy is a high level strategic plan which outlines the site, its context and the opportunities for public art.

The Public Art Strategy should be submitted as part of the Development Application.

1. Engage Curator

The City recommends the engagement of a public art curator or consultant to assist with the preparation of a public art strategy and the public art process as a whole. Public art curators can assist with the selection of the right artist for a particular set of circumstances. They bring with them a knowledge and established network of the artists working in the field of public art and those emerging artists whose practice would translate successfully into the public domain.

2. Explore Context

In compiling the public art strategy the site and its context need to be considered. Research should be carried out into the history of the site, its Aboriginal and Torres Strait Islander history, archeological potential and its past and future uses. This will inform the opportunities for public art. Any potential cross-over with heritage interpretation should also be considered at this point.

3. Develop an Approach

Informed by this background research the strategy should identify the conceptual approach and outline the methodology for the selection of artists. This approach to the strategy will ensure a unique series of site specific artworks which contribute to a unique sense of place.

4. Specify Number and Location of Artworks

The strategy should contain the opportunities for public art, including the number, type and location of public artworks. It should also indicate the breadth of the public art commitment, including the potential for temporary public artwork to activate the site throughout development.

5. Indicate Scale, Budget and Duration

The scale and duration of the development also need to be included. The City expects the scale and budget of public art to be commensurate with the scale and capital value of the development.

NOTE

The public art strategy must be provided with the development application.

How to prepare a Public Art Report

The Public Art Report is submitted to the City once the artwork has been installed as per the Public Art Plan and should be submitted prior to the application for any Occupation Certificate.

1. Provide Information on the Final Artworks

The report contains information on the final artworks. It should contain an artist's statement for each of the artworks, images of the artworks in situ and as built drawings.

2. Provide a Maintenance and Programming Schedule

The report should also contain the maintenance schedule for the artwork and identify who is responsible for carrying out and funding this work. In the case of artworks which require ongoing programming the report should also outline how this will be managed and again who is responsible for managing and funding the ongoing programming.

3. Confirm the Ownership of the Artworks

The report must also confirm the ongoing ownership of the artwork and how any handover of the artwork will be managed. It should also contain the expected life span and de-accession plan for each of the artworks.

NOTE

The information submitted in this report must also be supplied in a digital format. This information will be used to list the artwork on the City Art website to assist the public with information regarding the artwork. The report should also include links to the artists website if applicable. This information will help the City showcase the work of developers and the role they play in contributing to the cultural life of the City.

Once the public art report has been received the City will inspect the final artwork and any necessary defects will be communicated to the developer. If everything is in order the City's planning officer will sign the artwork off as complying and the public art condition as being satisfied.

The public art report is a condition of the Occupation Certificate and must be submitted prior to any Occupation Certificate being issued.

Case Studies

The case studies in this section are provided to inspire applicants by demonstrating a range of different approaches, budgets and outcomes for the provision of public art in new developments.

More information on each of the case studies can be found on the City Art Website. www.cityartsydney/newdevelopment

These case studies give tips from the key personnel involved in the process. Some of the case studies focus on long-term initiatives and their benefits looking at how they relate to the idea of placemaking and their audiences to deliver successful programs. They deal with a number of divergent themes including:

Urban Heritage

Art that reveals the history and stories of a place plays an important role in large regeneration projects as a way of connecting the 'old' with the 'new', and allowing the public to access the stories.

Collaborations

In multidisciplinary design collaborations an artist can bring a particular perspective to the urban development process by exploring space, meaning, history and perception which can result in outcomes that add value by creating unique and memorable developments and places.

Experiences

Urban planners and architects typically address space at an urban or architectural scale. Sometimes the human scale and the tactile or ephemeral aspects of urban experience are neglected in the design and construction of the built environment. Artists investigate different levels of perception and experience, from the minute and momentary to the universal and eternal. Developers are encouraged to provide artists with opportunities to engage with the full spectrum of spatial scales and contextual issues, which can provide interest to workers, visitors and communities.

Media Arts

Mobile communications are an increasingly prevalent part of urban life and are manifest in the screens, signs, satellites and other infrastructure that adorn our cities and landscapes. Artists often employ communication and imaging technologies in their work, exploring and commenting on social behaviours through broadcast media, cinematic and visual arts, drawing people into conversations about the changing world around them.

Temporal and Evolving Art

As the public realm shifts from open promenades and vistas to streets, lanes and courtyards, different opportunities for art emerge. More complex social and physical environments emerge that no longer support just stand-alone sculptures. Instead artists may respond with installations, 'interventions' and other spatial and temporal art practices to influence the everyday experiences of city life.

Case Study_01

Cabot Circus Public Art Program

At the heart of the Cabot Circus development was an ambitious and innovative series of site-specific public art works, comprising one of the largest and most diverse public art programmes of its kind in Europe.

The London-based arts consultants InSite Arts were appointed in 2001 by the Bristol Alliance to develop a public art strategy for Cabot Circus, embracing both permanent and temporary artworks. InSite Arts subsequently managed the commissioning and realisation of the public art program, from the early design stage through to Cabot Circus' opening as a new major retail and entertainment destination in 2008.

The artists were selected from an invited shortlist or by direct appointment. Artist briefs were kept open allowing artists to bring their own interpretation of artistic practice to the scheme's public realm. The artists' role has been to contribute not only to the fabric of Cabot Circus, but also to the diversity of experience apparent throughout the development.

Each piece of work, conceived as an integral part of the scheme design, involved the artists working alongside the scheme's architects, planners, engineers and contractors. A central feature of the public art program was a series of socially engaging interventions developed by Neville Gabie, artist in residence during the final stages of Cabot Circus's development (2006-9). Seven additional artists were appointed during Gabie's residency, under a special program called BS1. Each of the artists responded to the evolution of Cabot Circus from building site to retail destination.

Location - Bristol, United Kingdom

Architect - Wilkinson Eyre Architects

Commissioner - The Bristol Alliance, a joint venture between Land Securities & Hammerson

Project Value - £520 million

Completion - 2008

Artists - Neville Gabie, Nayan Kulkarni, Susanna Heron, Timorous Beasties, Vong Phaophanit & Claire Oboussier, Esther Rolinson, Leo Fitzmaurice, Marie-Jeanne Hoffner, Dryden Goodwin, David Ogden, Dan Perjovschi, Donna Daley-Clarke, Ralph Hoyte, Claire Morgan, Blackout Arts

Authority - Bristol City Council, UK

Arts Consultant - initiated/managed by Sam Wilkinson & Sarah Collicott - InSite Arts, UK.

Budget

Artist and project fees and commission costs for Cabot Circus' public art program amounted to approx £2 million (\$3.1m AUD), with larger permanent works typically costing between £100 - £250K to realise. (\$155 - \$385K AUD).

Further information

www.cityartsydney.com/publicartinnewdevelopment/casestudies_01

Sam Wilkinson, Director, InSite Arts

www.insitearts.com

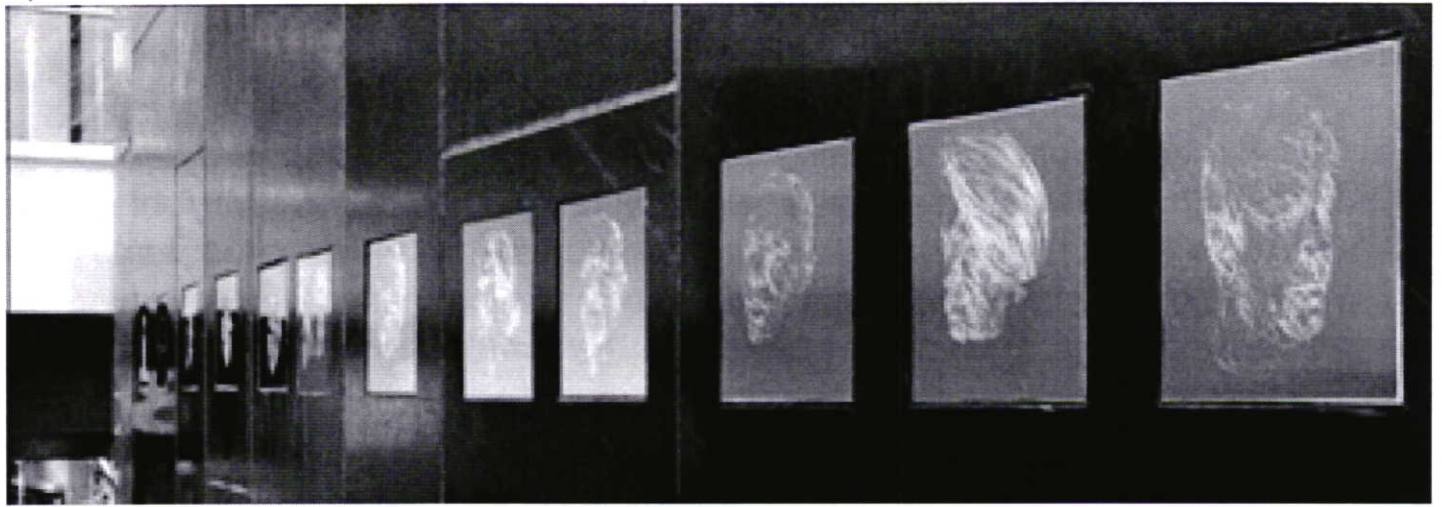
Cabot Circus

www.cabotcircus.com

Art Trail downloadable map and guide

www.cabotcircus.com/Comgenic.Manager.Images/Art%20Trail%20Leaflet.pdf

Images & summary text courtesy of Public Art Online 2008.©



Case Study_02

Fraser's Broadway

The Fraser's Public Art Strategy proposes several major permanent artworks including site specific sculpture, integrated art and electronic media installations for Central Park. In addition to this, the development of a curatorial masterplan has seen a changing series of temporary public artworks enliven and engage with the site during the 10-15 year construction period.

Fraser's Property bought the 5.8 hectare site in 2007. Of urgent concern was the empty and dilapidated streetscape of Kensington Lane, one side of the site where, among other premises, it now owned three large warehouses. It needed a means of livening up Kensington Lane, and of mollifying a local community that was dubious about its redevelopment plans. An idea was born: to allow artists to take over the warehouses until Fraser's Property was ready to develop them.

Nearly four years later, 200 artists and performers have enjoyed residencies at the site, most staying for three to six months. The collaboration has been so successful it is now being used as a model for other city revitalisation projects. Fraser Studios won the National Australian Business Arts Foundations Encouragement Award for arts partnerships in 2010. The public art strategy's foundations are also built on this approach with the philosophy for artists to present on site over the life of the development.

An important part of the public art program to-date has been the \$450,000 'Artists in Residence' project which has been occupying the heritage brewery yard buildings and brick stack from April 2011. Renowned artists Brook Andrew, Mikala Dwyer and Caroline Rothwell were selected to create works specifically for this unusual and spectacularly visible site in the thick of Central Park's construction activity. Each artist was given free rein to create an artwork inspired to celebrate the alchemy, flux and distillation that once took place inside the old brewery that originally occupied Central Park.

Title - Central Park Public Art Program

Location - Chippendale NSW Australia

Architect - Multiple

Project Value - AUD \$2 Billion

Commissioner - Fraser's Property Australia & Sekisui House Ltd

Completion - 2008 - On-going

Artists - Jennifer Turpin, Michaelie Crawford, Mikala Dwyer, Patrick Blanc, Yann Kersale, Claire Healy, Sean Cordeiro, Caroline Rothwell, and Brook Andrew.

Authority - City of Sydney

Arts Consultant - Project initiated and managed by Jennifer Turpin & Michaelie Crawford

Artist in residence program curated by Anne Loxley.

Budget

Artist and project fees and commission costs for Central Park public art program approx AUD \$8 million with larger permanent works typically costing approximately AUD \$450K - \$1.2Km.

Further information

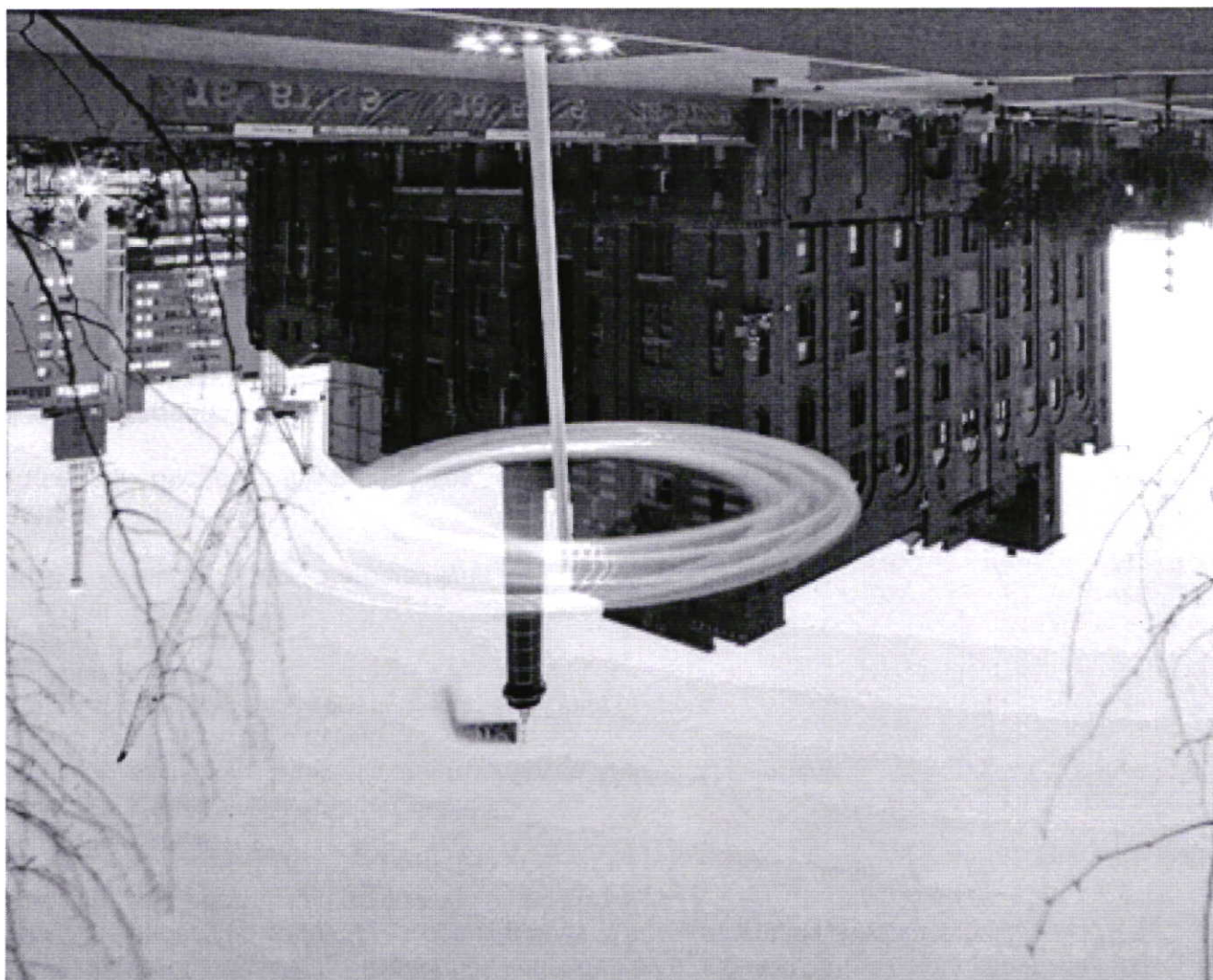
www.cityartsydney.com/publicartinnewdevelopment/casestudies_02

Turpin + Crawford Studio - www.turpincrawford.com

Central Park - www.centralparksydney.com/public-art

www.facebook.com/pages/Central-Park-Sydney

Summary text courtesy of Central Park Website 2012.©



Case Study_03

No 1 Bligh Street

Co-owners of 1 Bligh Street, DEXUS Property Group, DEXUS Wholesale Property Fund and Cbus Property considered from the outset “a forward thinking vision and ground-breaking design of what will be the next iconic, premium office tower addition to the Sydney CBD”. The proposal for 1 Bligh Street was developed with three critical considerations: the View, the Public Space, and the Work Environment.

1 Bligh Street is also an ecologically sustainable development and was awarded six-star green status by the Green Building Council of Australia. Green features include a basement sewage plant that recycles 90 per cent of the building waste water, solar panels on the roof and air conditioning by chilled beams. It is Australia’s first major high-rise building with a full double-skin façade with external louvres.

Intelligence and boldness underline their approach to the architecture and art onsite.

Australian artist, James Angus was chosen from an international field of seven of the world’s leading artists by a judging panel which comprised the 1 Bligh Street co-owners and architects. The proposal was also reviewed by the City of Sydney Public Art Advisory Panel.

The artwork titled *Day In Day Out* is a monumental-scale aluminium sculpture. The sculpture is a complex network of three-dimensional ellipsoidal surfaces drawn from shapes expressed in the design of the building. The form is enhanced by a brightly painted colour scheme which traces the underlying geometry - a colour palette to complement the sandstone buildings in the precinct, “as if it has picked up a strand of their DNA”.

Title - Bligh Street

Location - 1 Bligh Street, Sydney, Australia

Architect - Architectus, Australia and Ngenhoven Architects, Germany

Project Value - AUD\$670 million

Commissioner - DEXUS Property Group and Cbus Property

Completion - July 2011

Artist - James Angus

Approval - City of Sydney

Artist Consultant/Curator - Barbara Flynn

Budget

The artwork budget for this project was approx AUD \$1.1 million.

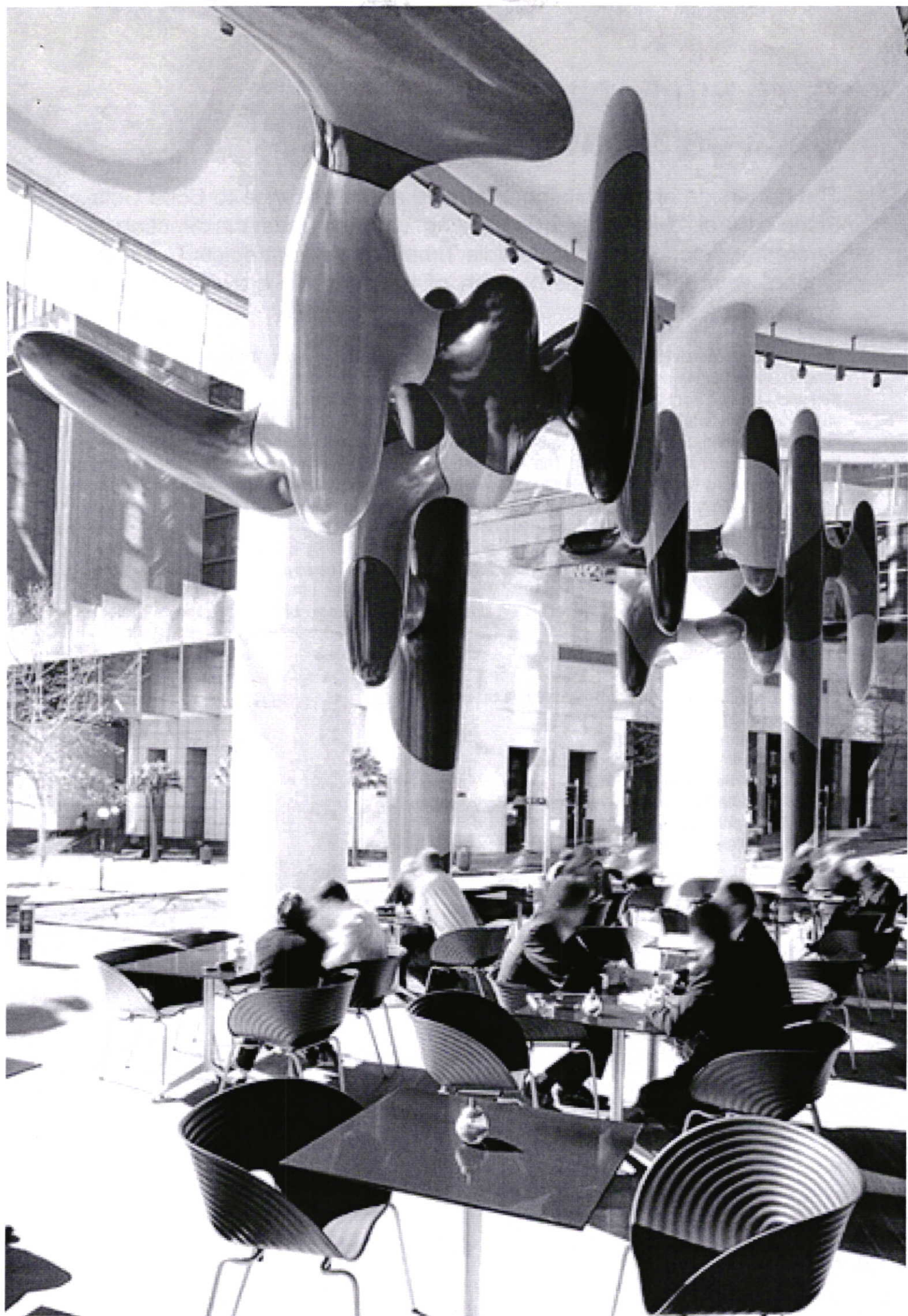
Further Information

www.cityartsydney.com/publicartinnewdevelopment/casestudies_03

Bligh Street - <http://www.1bligh.com.au/public-artwork.amx>

James Angus - http://www.roslynnoxley9.com.au/artists/5/James_Angus/

The Angus artwork was featured on ABC’s Art Nation program on 22 July, 2011. This clip is also available via the link <http://www.abc.net.au/arts/stories/s3275838.htm>



Case Study_04

Coca Cola Place

The underside of the building overhang at the entrance to Coca Cola Place is the site of a large-scale painting. Installed under the direction of its creator, Aboriginal artist Freddie Timms, the work depicts Lissadell station, where Timms spent much of his early life growing up and working as a stockman.

Also encased beside the Mount Street façade, is a sculpture by Hany Armanious and Mary Teague, called *Lines of Communication*. A sinuous tangle of cabling constructed out of wiring that was retained from the demolition of the telephone switch exchange that was formerly on the site. Arts Administrator, Doug Hall describes the work as: "Two massive polystyrene look-a-like cups (moulded in polyester resin) rest on old school desks; as with many of Armanious' works, materials are not as they appear. The cups are connected by clusters of telephone cabling gathered from the old site. It's a work that plays with so-called high and low art – old technology in a technologically advanced building. It invokes the past, inviting us to recall backyard childhood games and to think about technology and change."

Further recycled elements have been incorporated artistically. The foyer and lift lobbies, reuse signage from the original demolished building. Of particular note, is a random arrangement of signage lettering above the foyer reception desk, designed by one of Rice Daubney's project architects.

Title - Coca Cola Place
Location - 1 Mount Street, North Sydney, Australia
Architect - Rice Daubney
Project Value - AUD\$230 million
Commissioner - Investa Property Group
Completion - September 2010
Artists - Freddie Timms, Hany Armanious, Mary Teague
Approval - North Sydney Council
Artist Consultant/Curator - Barbara Flynn

Budget

Artwork budget approx AUD \$500,000.

Further information

www.cityartsydney.com/publicartinnewdevelopment/casestudies_04

Investa Property:

www.investa.com.au

Portfolio-In Design Magazine:

http://s3.amazonaws.com/geyer-prod/media/files/7/original/Indesign_Magazine_44_-_VHA_Sydney.pdf?1329974559



Case Study_05

Australia Square Upgrade

Australia Square established new principles in design and construction through its distinctive circular form and the creation of a large public open space at ground level. Socially the two buildings were among the first to create public outdoor space on private land associated with a building development. Accompanying the iconic architecture over the life of the building has been the integrated use of artwork in the public spaces as innovative and integral part of the overall design.

During its construction, Seidler selected a magnificent collection of international artworks for display in and around the building, to reflect a perfect synthesis of art and technology. The main reception area in the executive suite boasted a sculpture by Carlberg along with tapestries by Miro, Calder, Le Corbusier and Olsen. The western side of the core in the lobby featured a tapestry by the great 20th century architect Le Corbusier titled "Unesco"; with one by the French-Hungarian artist, Victor Vasarely's "Orion MC" on the eastern core. Also to one side of the main entrance, near the corner of Bond Street, stands Alexander Calder's sculpture, Crossed Blades.

In 2002 under new owners General Property Trust with Deutsche Property Trust commissioned Seidler to oversee a \$12 million upgrade. The upgrade centred on new lighting in the lobby to highlight the Italian engineer, Pier Luigi Nervi's ceiling and replaced the old Pebblecrete paving in the plaza with Italian porphyry stone.

The most obvious aspect of the project was the new artwork commissioned for the ground floor lobby. The original Le Corbusier and Vasarely tapestries had been removed (due to fading) and were replaced by a huge, brightly coloured mural designed by the renowned New York artist Sol LeWitt.

The artwork "Untitled 2003" is a vibrant and fitting inclusion, given LeWitt came to fame in the late 1960s when the building was constructed, and was one of his last major mural commissions before his death in 2007.

Title - Australia Square Upgrade
Location - 264 George Street, Sydney NSW Australia
Architect - Harry Seidler and Associates
Project Value - AUD \$12 million (2003)
Commissioner - GPT and Deutsche Property Trust
Completion - 2003
Artist - Sol LeWitt
Authority - City of Sydney
Arts Consultant - Harry Seidler

Budget

Unavailable

Further information

www.cityartsydney.com/publicartinnewdevelopment/casestudies_05
Harry Seidler & Associates
www.seidler.net.au
Australia Square - Australian Institute of Architects
www.architecture.com.au



Case Study_06

Westpac Place

The development is major focal point of the urban revitalisation of the western edge of Sydney's CBD. Key urban design features include: a new park, a network of pedestrian links across the site and through the building, the recreation of a city laneway, the refurbishment and integration of several heritage buildings into the development; and a combination of services, including a semi-outdoor food court, childcare centre, bars, restaurants and retail, provide amenities that ensure the place is alive day and night.

Deceptively simple, Jones's work embodies a complex set of art-historical and cultural references. Although the cross-hatching and chevron motifs he creates from fluorescent tubes may appear as cool Western minimalism, for Jones they also refer to the traditional Aboriginal concerns of country and community - their designs based upon the carved patterning of Koori (south-eastern Aboriginal) shields and the markings on possum-skin cloaks. For the viewer experiencing the artworks at first hand there is a sense of immersion in both light and heat, as bright lines and dark shadows shimmer and reflect around the foyer.

Ann Kay's installation occupies a 5m glass wall (part of a glazed lift well) under Westpac Place. The work is created via an interactive control system and paired mirror-throw projectors containing 600 video files, synchronised or randomly paired. The images and material are sourced from video interviews with labourers, tradespeople, architects, the chief archaeologist, site engineers, the local Aboriginal Land Council Cultural Officer and the local Historian. Additional material includes video from the building construction process and stills from the archaeological dig on site and documentation of buildings present on the site pre-demolition.

The artist describes the work as an 'irregular and ever changing montage of paired images that are presented as a way of visualising the many, and at times conflicted histories present in any one place.

At the top of the building, an active barometer provides real time weather information to the city. The architectural roof feature on top of Westpac Place has become a major part of the Sydney city skyline.

Title - Westpac Place

Location - 275 Kent Street, Sydney NSW Australia

Architect - Johnson Pilton Walker

Project Value - AUD \$750 million (2006)

Commissioner - Leighton Properties Pty Limited

Completion - 2006

Artists - Jonathon Jones, Anne Kay

Authority - City Of Sydney

Arts Consultant - Barbara Flynn

Budget

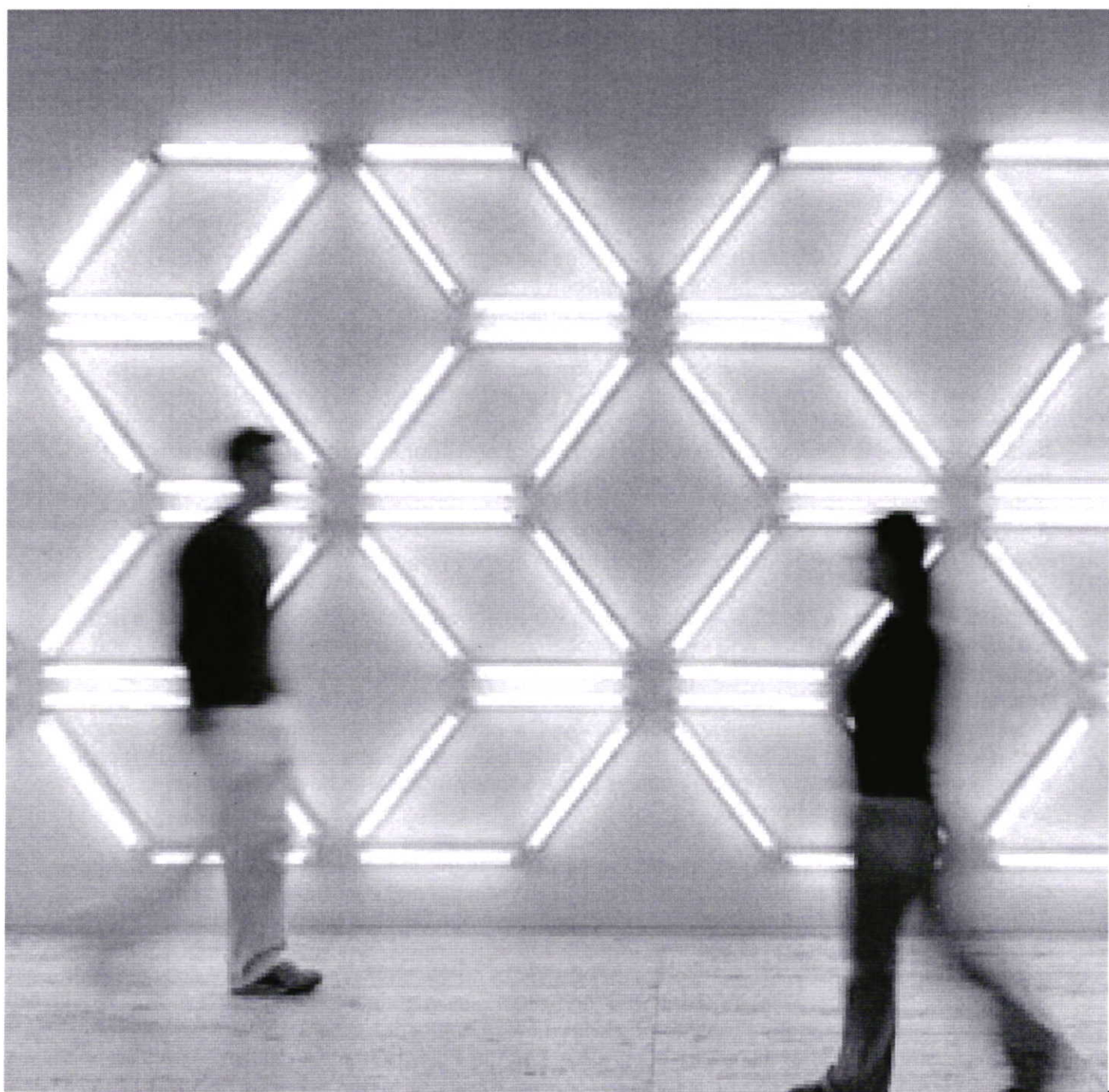
Artwork budget approximately AUD \$600,000

Further information

Johnson Pilton Walker: http://www.jpw.com.au/Projects/Commercial/Westpac_place/Westpac_place.shtml

Jonathon Jones - <http://jonathanjones.com.au/>

Anne Kay - <http://www.annekay.net/>



Case Study_07

Museum of Sydney

The museum is interpretive; much is made of imagining the original building - an elevated viewing area allows visitors to comprehend the original outline of the First Government House depicted in the pavement outside. Accompanying this is a site-specific public artwork commissioned for the forecourt of the Museum of Sydney at its opening in 1995 by an indigenous and non-indigenous artist working together.

Designed by one of Sydney's best-known architects, Richard Johnson whilst of Denton Corker Marshall, this modern museum sits on one of Australia's most important sites.

The project included a major art commission/installation 'Edge of the Trees' marking the site of first contact between the British colonisers and the Gadigal people. The name of the sculpture comes from an essay by historian Rhys Jones, 1985:

"...the 'discoverer' struggling through the surf were met on the beaches by other people looking at them from the edge of the trees. Thus the same landscape perceived by the newcomers as alien, hostile, or having no coherent form, was to the indigenous people their home, a familiar place, the inspiration of dreams."

This award-winning public art installation evokes the cultural and physical history of the site, before and after 1788: a pivotal turning point in our history, when contact and invasion/colonisation took place. 'Edge of the trees', by artists Janet Laurence and Fiona Foley, invokes these different understandings of the landscape and the layers of meaning embedded and inscribed upon the land. Giant wood, sandstone and steel pillars, some inscribed with Eora words and Latin names of plant species, form a forest through which visitors can wander. Shells, bones, ash, feathers, oxides, wax, hair and honey – substances that the Eora people traditionally used in ceremonial life and as body paint and adornments – are encased in transparent containers set into some of the pillars.

A soundscape of Eora and Latin place and plant names can also be heard emanating from some pillars, leading visitors through the sculpture as they listen.

'Edge of the trees' is a site of layered meaning, which shows how for the Eora the place is rich with custom and knowledge and for the European settlers it was claimed through naming and classification systems. A 'forest' of 29 massive pillars – sandstone, wood and steel – cluster near the museum entrance. Wooden pillars from trees once grown in the area have been recycled from lost industrial buildings of Sydney. The names of 29 Aboriginal clans from around Sydney correspond to the 29 vertical poles. Walking between the pillars you hear a soundscape of Koori voices reciting the names of places in the Sydney region that have today been swallowed up by the metropolis.

In viewing the installation it is important to remember that this is a heavily curated piece. Before the artists were even chosen, the 'Edge of the Trees' was already a well-developed concept within the Museum of Sydney thesis. Laurence was one of a number of artists originally invited to submit a proposal as part of a limited competition. She invited Aboriginal artist Fiona Foley to collaborate with her because the concept brief required the artists to respond directly to the culturally charged symbolism inherent within the site. Foley was able to bring to the project a genuine cultural input and authority to deal with material that a non-Aboriginal artist could not have. As part of the competition process, Senior Curator Peter Emmett prepared a concept

brief which defined the role and message the sculpture was to encompass. The concept brief is itself an extraordinary document, which perhaps deserves as much critical acclaim as the completed installation. There is a fine line in the art of brief writing - between making clear what is required and being overly prescriptive. This brief managed to explain the interpretative role of the installation and its place within the Museum of Sydney.

Title - Museum of Sydney

Location - Cnr Phillip and Bridge Streets, Sydney Australia

Architect - Denton Corker Marshall

Project Value - AUD \$180 million (1995)

Commissioner - Historic Houses Trust (NSW Government)

Completion - 1995

Artists - Janet Laurence and Fiona Foley

Authority - City of Sydney

Arts Consultant - A sculptural installation curated by Peter Emmett

Budget

Unavailable

Further information

www.cityartsydney.com/publicartinnewdevelopment/casestudies_07

Museum of Sydney HHT - <http://www.hht.net.au/museums/mos>

ART IN A PUBLIC PLACE - 'Edge of the Trees' By Janet Laurence and Fiona Foley

Originally published in "Edge of the Trees", Edited by Dinah Dysart, Historic Houses Trust NSW 2000. Writer Andrew Nimmo.

Janet Laurence - <http://www.janetlaurence.com/>

Fiona Foley - <http://www.mca.com.au/collection/artist/foley-fiona/>



Case Study _08

Brisbane Domestic Airport

Since 2007, Brisbane Airports Corporation has rolled out a \$4.2 billion major infrastructure program – one of Australia's largest privately funded public infrastructure programs.

Artwork plays an important role in the new elements of the airport. "The Butterflies" is a kinetic artwork display that was designed by HASSELL Associate Louise Pearson. It hangs in the skylights of the new boarding lounge and features almost 100 one metre wide, laser-cut butterflies that have been coloured with brass and bronze patinas.

However the most ambitious and striking public artwork to be commissioned is the work of renowned US Artist Ned Kahn that totals an enormous 5,000 square metres as an integral part of a new \$180 million car park. Kahn designed the commissioned façade, entitled "Turbulent Line", consisting of approximately 130,000 suspended perforated aluminium squares to create a monumental eight-storey, five-thousand square metre kinetic façade for the car park.

This large-scale work creates a mesmerising and memorable impression for passengers emerging from the terminal, arriving by car, or on the elevated Airtrain platform.

Viewed from the exterior, the car park's entire eastern side appears to ripple fluidly as the wind activates suspended aluminium panels in a water-like motion. As it responds to the ever-changing patterns of the wind, the façade creates a direct interface between the built and natural environments, which artist Ned Kahn acknowledges is a direct reference to the Brisbane River; a site-specific reference to the city's most iconic natural feature.

Location - Brisbane Airport, Brisbane, QLD, Australia
Architect - Hassell Sydney
Project Value - AUD \$350 million (2011)
Commissioner - Brisbane Airport Corporation
Completion - 2012
Artist - Ned Kahn
Approval - Brisbane City Council
Arts Consultant - Urban Art Projects, Natasha Davies

Budget

Artwork budget approx AUD \$750,000

Further information

www.cityartsydney.com/publicartinnewdevelopment/casestudies_08

Brisbane Airports Corporation:

<http://www.bne.com.au/news/new-domestic-terminal-car-park-become-work-art>

Urban Art Projects:

www.uap.com.au

Ned Kahn:

www.nedkahn.com



Case Study_09

New South Wales Police Headquarters

Its location in the Parramatta CBD, its state wide focus, the heritage of policing along with the contemporary cultural understandings of the role of the police force offered the potential for a process that was creative and challenging. The intention was to create artworks integral to the development while offering a depth of cultural interpretation for employees and visitors to the site. The project reflects excellence in Australian public art and design.

One critical component of the arts strategy for the site was to consider the opportunities to integrate artworks into the fabric of the building. The street edge or façade provided the most important public focus that included a 2.5 metre high screen or canopy.

Another was to revise to three key thematic areas that were to inform the artists brief. These included , “Up Close and Detailed”; inclusion of elements that express the detailed and complex experience of police work through science and technology, “Icons and Emblems of Working Life”; the realities of working life and workplace culture, “Notions of Good and evil in a Humane Society”; the police service as a social entity, dominant social issues etc.

The project partners including building owners Multiplex agreed to hold a select competition for artists. A shortlist resulted in five young Western Sydney based artists, Brook Andrew, Justine Williams, Tony Schwensen, Regina Walter and Marian Abboud being given an opportunity to respond to the brief. The artists presented their artworks to a panel who ultimately selected Regina Walter as the project artist. In summary the panel felt that Regina Walter’s work interacted in a very exciting way with the architecture of the building while approaching the thematic framework in an innovative way. Regina had approached the thematic of new technologies with the abstraction of DNA x-rays, a subject that explores the future of policing, its interactions with science and the complex values that accompany these relationships.

The artwork had to act has a part of the “skin” of the building but also animate the street edge which involved close collaboration with the architectural design team. The artwork had to be also cognisant of the sense of subtle propriety was presented in the selection of landscaping around the podium that includes a memorial garden and reflecting pool to fallen police officers.

Location - 1 Charles Street, Parramatta NSW Australia

Architect - Batesmart

Project Value - AUD \$350 million (2011)

Commissioner - Multiplex and NSW Police

Completion - 2003

Artist - Regina Walter

Approval - Parramatta City Council

Arts Consultant - Marla Guppy & Associates

Budget

The budget for artwork was approximately AUD \$350,000 including all fees, artist selection and fabrication.

Further information

www.cityartsydney.com/publicartinnewdevelopment/casestudies_09

Batesmart - <http://www.batesmart.com.au/projects/office-buildings/nsw-police-headquarters-parramatta>



Case Study_10

The Queen Elizabeth II Courts of Law Queensland

The Queen Elizabeth II Courts of Law is arguably the most significant new building built in Brisbane's CBD for four decades. Work began on the new courthouse in October 2008 and the new \$570 million building took a little under four years to complete.

The long construction time frame allowed for a public art strategy that evoked the core of the building's function as an iconic symbol of democracy. A see-through building reflecting the transparency of the justice dispensed inside.

The three artists commissioned—Yayoi Kusama, Sally Gabori, and Gemma Smith - are all women, two of the three in their 80s, and all from significantly different cultural backgrounds - remote Queensland Indigenous, Japanese, and white Australian.

Kusama's floating eyes wall transforms the city centre surging 90 meters across one entire city centre block between Roma and George Streets. Metaphorically the inner workings of the courts are revealed through the building's glass façade to the unblinking eyes, forever watching. This installation is the largest permanent work created by the artist, who is regarded as one of Japan's greatest living artists. Kusama, 83 is a link to the 20th-century experimentalists such as Andy Warhol and the weirdly wonderful Georgia O'Keeffe. Kusama lives in a Tokyo psychiatric hospital where for 36 years she has battled her demons to produce fabulous works.

The two internal artworks are painted directly onto the entry ceiling and Banco court wall. The positioning of Sally Gabori's work in the ceremonial court Banco Court, celebrates and reminds us of different perspectives and ways of seeing. Sally Gabori a Kaiadilt Elder who commenced painting in 2005 in her 80s, created her own visual language to portray her beloved country - Bentinck Island - in an absence of traditional visual form. Bentinck Island - a tiny remote island in the Gulf of Carpentaria is where Sally and the Kaiadilt people lived a pre contact life up until the 1940s. Sally's paintings are filled with a potent emotional energy, intrinsically connected to her unique vision of a place rich with experience and ancestral history.

Gemma Smith is an emerging Brisbane- based artist in her early 30s. The way that Gemma unveils the elusive nature of space and viewpoint is fitting for the entryway of the courts and not unlike the trompe l'oeil, popular in the Baroque period where a three dimensional optical illusion was painted directly onto the ceiling or wall—in this case the illusion is in abstract form.

Location - 415 George Street, Brisbane, QLD, Australia

Architect - Architectus

Project Value - AUD \$570 million (2012)

Commissioner - Queensland Government

Completion - 2012

Artists - Gemma Smith, Yayoi Kusama and Mirdidingkingathi Juwarnda (Sally Gabori)

Approval - Brisbane City Council, QLD Public Art Agency

Arts Consultant - Jay Younger

Budget

Artwork budget approximately AUD \$660,000 (Gemma Smith), AUD \$970,000 (Yayoi Kusama), AUD \$240,000 (Sally Gabori)

Further information

www.cityartsydney.com/publicartinnewdevelopment/casestudies_10

Architectus - <http://www.architectus.com.au/projects/brisbane-supreme-district-courts>

Jay Younger - <http://jayyounger.com>



Case Study_11

Phoenix Initiative

The City of Coventry was awarded a Millennium commission in 1998 for a major city centre regeneration initiative. The Coventry Phoenix Initiative was an ambitious plan by the City Council to regenerate the area around the Cathedral and the periphery of the city centre.

The winning masterplanning proposal, from architects MacCormac Jamieson Prichard, included a commitment to an integral role for artists working with the design team to draw meaning from the refurbished historic and new urban spaces. Seven artists and a writer were subsequently selected to make works within the design scheme. The project was completed and launched in 2004.

A large component of the commissions involved a strong social aspect to both the process of participatory making the works and the resulting public artworks. Often described as "Participatory art", it is an approach to making art in which the audience is engaged directly in the creative process, allowing them to become co-authors, editors, and observers of the work. Therefore, this type of art is incomplete without the viewer's physical interaction. Its intent is to challenge the dominant form of making art.

Most of the commissions centred on the creation of a new public square "Millennium Place". The two triangles of Priory Place and Millennium Place were joined by steel arches at one apex, marking a significant crossing point of well-used pedestrian routes. Millennium Place itself was designed as a new open space to host large-scale public events. The Place contains Françoise Schein's monumental international clock, 50m long by 15 m high, based on the 24 hour time zone diagram found on the front of short wave radios, and animates the area. Bars of LED light set into the Chinese black granite paving are illuminated to mark the hours, with dials at the end of each bar to indicate minutes and seconds.

Curving around the edge of Millennium Place, Jochen Gerz's People's Bench, made in coloured acrylic, provides seating and has allowed residents to leave their own permanent trace in the form of a small engraved metal disc embedded in the surface. Gerz has also created the Future Monument, an obelisk in glass surrounded by texts about people's reactions to past enemies, made by working closely with groups of local people.

Budget

The artwork budget was approximately £4 Million pound for the whole development.

Location - Coventry City Centre, UK

Architect - MacCormac Jamieson Prichard

Project Value - £250 million pound

Commissioner - City of Coventry

Completion - 2004

Artists - Christine Browne, Alexander Beleschenko, Jochen Gerz, Susanna Heron, Françoise Schein, David Ward, Kate Whiteford and poet David Morley.

Approval - Coventry City Council

Arts Consultant - Public Art Commissions Agency (PACA), Vivien Lovell

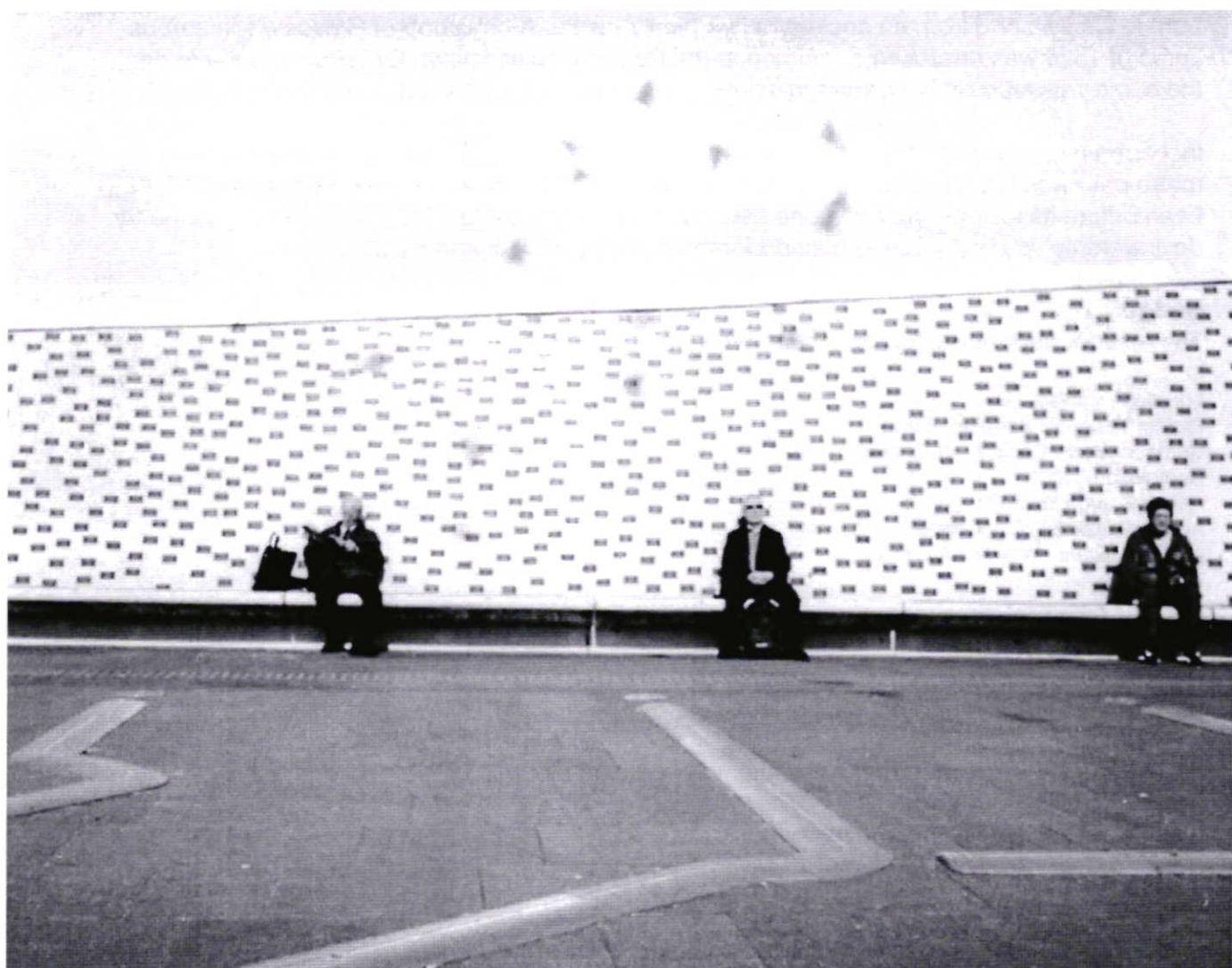
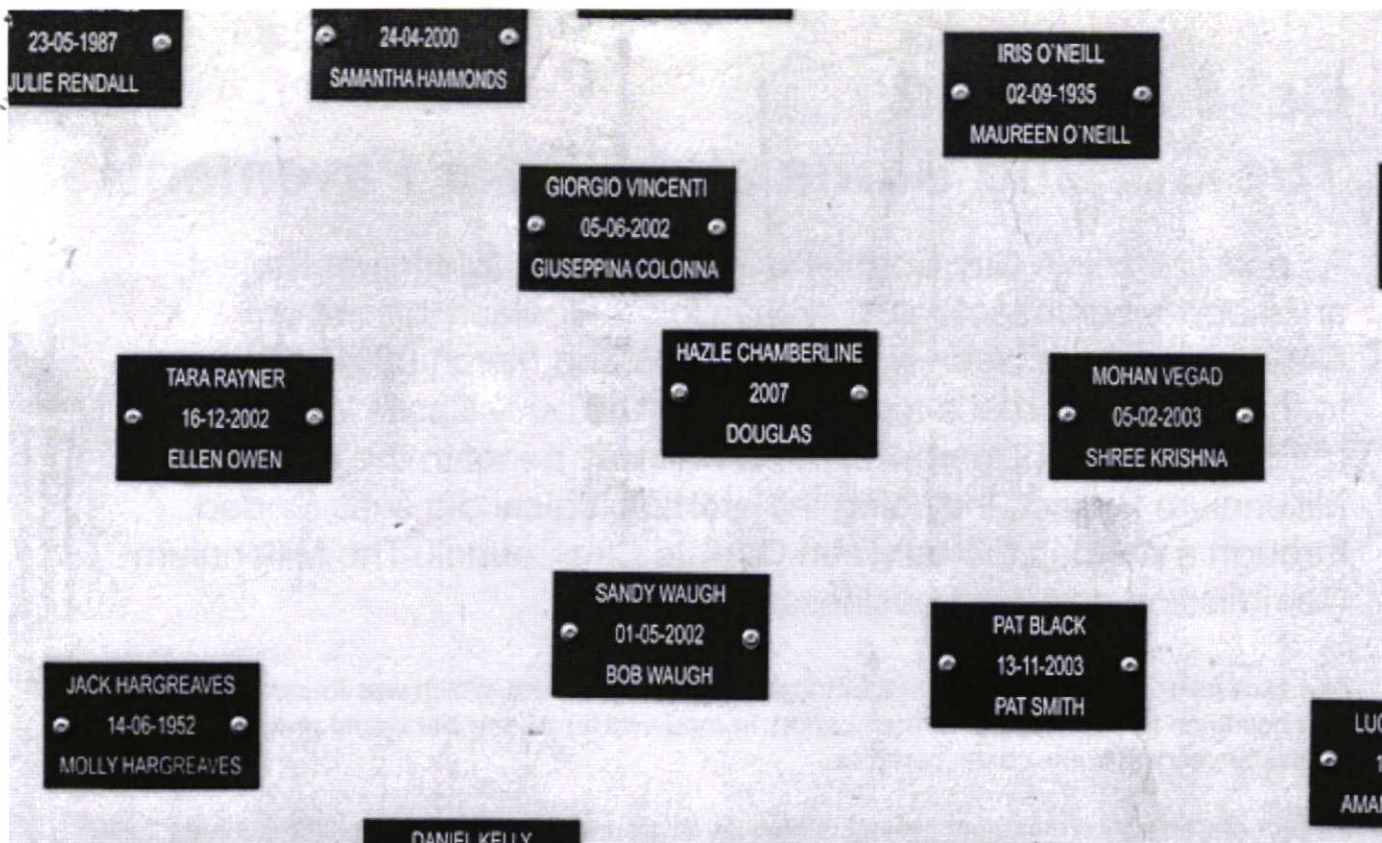
Further Information

www.cityartsydney.com/publicartinnewdevelopment/casestudies_11

Public Art as Public Authorship - Jochen Gerz's Future Monument and The Public Bench in Coventry City Centre by Jonathan Vickery:

http://www2.warwick.ac.uk/fac/arts/theatre_s/cp/research/urbanculture/publicauthorship.pdf

Coventry Phoenix Initiative - http://www.publicartonline.org.uk/casestudies/regeneration/coventry_phoenix/



Case Study_12

The Cursing Stone and Reiver Pavement

As part of Carlisle City Council's Gateway City Millennium Project, an important archaeological excavation took place in front of Carlisle Castle between November 1998 and March 2001, prior to the construction of a footbridge over the busy Castle Way ring road and an exhibition gallery and walkway beneath the road. The Millennium Project, including the archaeological dig, was funded through a partnership between Carlisle City Council, The Millennium Commission and local businesses.

The excavation was located within the Roman fort of Luguvalium, which was founded in AD72/3 and occupied throughout the Roman period. In medieval times, the site would probably have been situated within the castle complex.

As part of Carlisle's millennium project, a new underground extension was built to connect Tullie House Museum with Carlisle Castle. The brief was to create a cultural link between the two sites.

The theme of the Boarder Reiver families became the focus of the work (Gordon Young was born in Carlisle and from an ancient Reiver family) as the Archbishop of Glasgow's infamous curse of 1525 was re-presented. Aimed at the Reiver families known for terrorising the region, the curse was read out by priests in every parish in an attempt to curb the illegal activities.

Inscribed into a large 14 ton granite boulder his 'Mother of all Curses' sits at the end of an 80 metre path which bears the names of all the Reiver families on whom the curse was directed. Even before its installation, the stone caused controversy, being cited as a possible 'shrine for devil worship' and even being blamed for the outbreak of foot and mouth disease.

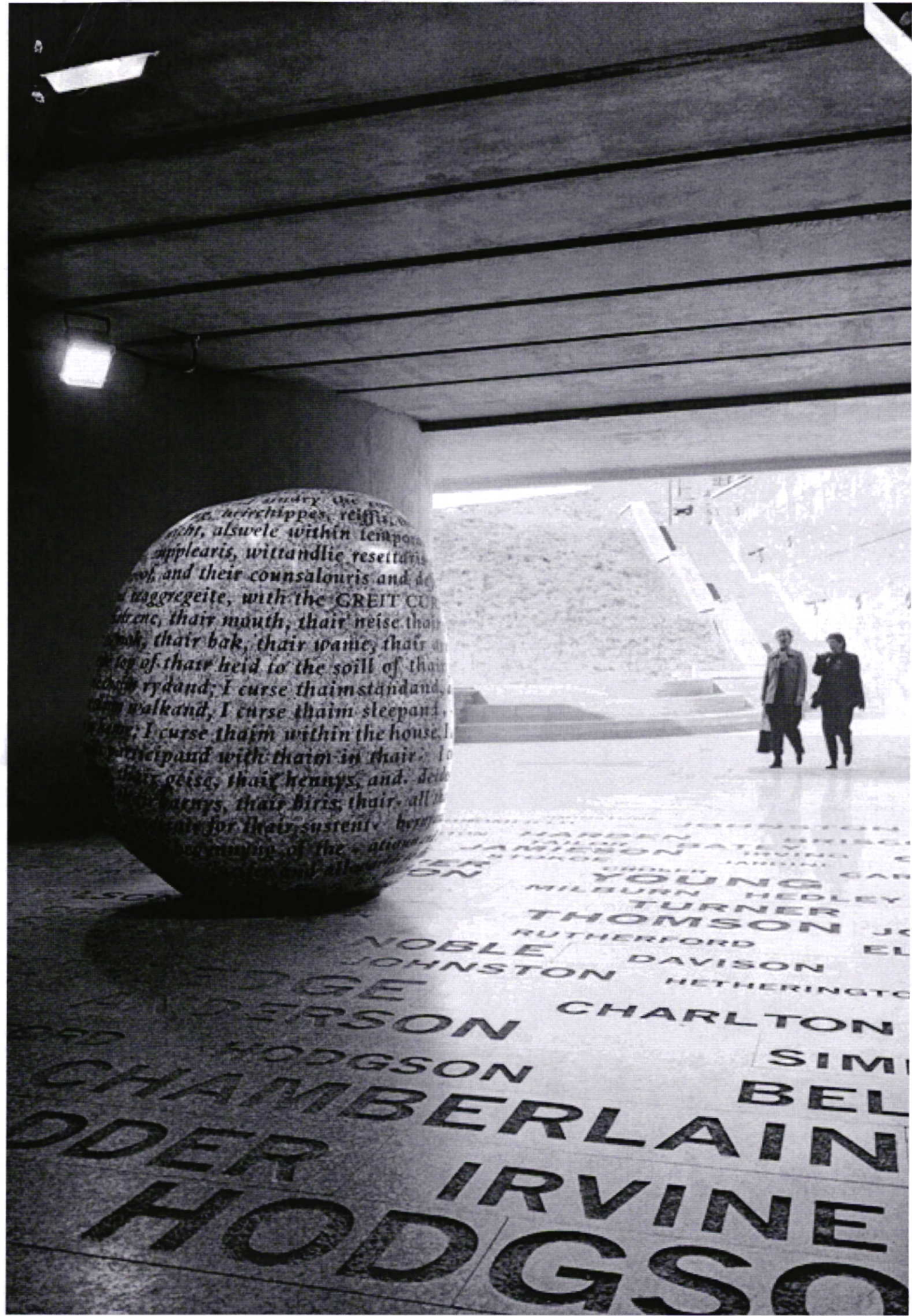
Budget

The artwork budget was approximately Million.

Location - Carlisle, UK
Project Value - £7.2 million pound
Commissioner - Carlisle City Council
Completion - 2001
Artist - Gordon Young
Approval - Carlisle City Council
Arts Consultant - Why Not Associates

Further Information

www.cityartsydney.com/publicartinnewdvelopment/casestudies_12
Gordon young
http://www.gordonyoung.net/carlise_cursingstone.html
Why Not Associates
<http://whynotassociates.com/environmental-3/cursing-stone>
Carlisle Millenium Project
<http://www.carlislemillenniumdig.co.uk/>



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