

Guidelines for Public Art in Private Development in Yarra

1: Background

Yarra City Council's Public Art Policy guides the strategic overview and framework for the commission, acquisition, care and management of public art in the City of Yarra. These guidelines are a companion document to Council's Public Art Policy and provide direction for incorporating public art in private developments. It is meant to guide developers, curators, consultants and architects in the provision of permanent public art in relevant developments in Yarra.

Council recognises the many benefits public artworks have for the community and has made a commitment to public art for Council owned major capital works projects. It encourages private developers to incorporate permanent public artworks into their buildings and sites, given their particularly significant role in shaping Yarra's built environment and their ongoing footprint on the city's landscape. Public art can provide numerous benefits not only for the city and community, but also for the developer and property owner. It contributes to the cultural, social, physical and economic life of the city.

Yarra is an inherently creative city based on its history, community and environment. These guidelines acknowledge Yarra's unique heritage in this respect and provide the rationale for developers to contribute to this valuable arts and cultural legacy. Public art provides opportunities for artists and for place making and interpretation. Its provision can significantly improve the amenity of private developments, including the aesthetics and perception of public accessibility to individual architectural projects. It is a legitimate way for Council to create alternate channels for the commission and delivery of public art in Yarra.

The Guidelines for Public Art in Private Development in Yarra provides the framework to ensure public art provision in private development has a clear approval process through the planning stages and that any commissions are in line with Council's principles, objectives and expectations.

Permanent public art can span:

- Standalone artworks such as sculpture
- Integrated or functional artworks (elements within the built form, seating, canopies)
- Treatments to the ground or facades and external walls
- New media (projection, light or digital art)
- Creative input and direction from a visual artist towards the architectural and/or landscape design

Council acknowledges that commissioning public artworks may not be suitable in every development and in these situations private developers are encouraged to look at other avenues to support a creative city, such as:

- Purpose built space for creative activity (gallery, studios etc)
- Office space for creative and cultural organisations
- Exhibition space for artists or curators (cabinet, light boxes etc)
- Affordable residences for creative practitioners

2: Process

Where possible, Council encourages the appointment of a public art consultant/curator to assist with the commissioning process.

For projects that require Master Planning or are of high significance or impact, Step 1 to 3 should be followed. For other developments, Steps 2 to 3 are to be followed.

The guidelines will come into effect on a case by case basis as the agreed conditions of planning permits for eligible developments. Developments are eligible if they are multiple storeys (5 or more), mixed use (commercial and residential combined) and/or have a significant amount of publicly accessible space.

Council Officers may provide advice and referral as needed during any of the Stages upon request.

Step 1: At Pre-Application Stage or during the application process

Encourage applicants to incorporate public art into developments.

To enable the best outcome, a *Preliminary Public Art Proposal* should be prepared which identifies the scope and rationale of any proposed public art opportunities in the development and propose a methodology for the selection and commissioning of artists. The proposal will also provide an estimated budget and program for the inclusion of artists within the planning and construction schedule.

Once submitted, the *Preliminary Public Art Proposal* will be reviewed by Council's appointed Visual Arts Panel in line with the criteria outlined in the Public Art Policy 2015 – 2020.

Any recommendations will be recorded in writing and passed on to the developer.

Step 2: Conditions on a permit requiring Public Art

Once a permit has been issued with a condition requiring the preparation of a *Detailed Public Art Plan*, then it will be submitted by the developer, assessed and then endorsed to form part of the planning permit.

The *Detailed Public Art Plan* will include concept/s illustrated in such a way that the form, dimensions, materials, location and associated costs of the proposed artwork are clearly communicated. A brief statement explaining the rationale behind the artwork and how it relates to the proposed development and site will also be provided.

The plan should include a clear program for fabrication, installation, documentation and integration with the construction program for the development. An engineer's structural assessment (if applicable), maintenance schedule and plans for caretaker duties and/or ownership of the artwork should also be submitted as supporting material.

The *Detailed Public Art Plan* will be reviewed by the Visual Arts Panel for comment in line with the criteria outlined in the Public Art Policy 2015 – 2020.

Any recommendations will be recorded and passed on to the developer with the final document endorsed by Council.

Step 3: Installation of works

It is requested that a *Final Public Art Report* is submitted prior to the occupation of the development. This is to satisfy Council that the public art has been delivered and commitments have been fulfilled.

The *Final Public Art Report* should provide information about the completed work(s) and commissioned artist including images; key details about the fabrication and installation; information regarding ongoing ownership and maintenance and lastly evidence of signage crediting the artist near the artwork.

Examples of Successful Public Art in Private Developments



Priscilla Bracks, *The Acacia Place Light Wall* (2013). Eden apartments, Abbotsford. Commissioned by Hamton. Curator: Mars Gallery, Melbourne.



Julia Gorman, *Over and Over* (2009), Esplanade Hotel Apartments, St Kilda. Commissioned by Becton. Artist represented by Arc One Gallery, Melbourne.



Joanne Currie Nalingu, *Water and Wind and Earth* (2008), Springfield, QLD. Commissioned by Mirvac Construction QLD. Curator: Brecknock Consulting.



Marian Drew, *Waterography – Writing In Light With Water* (2007), Charlotte Towers, Brisbane QLD. Commissioned by Devine Limited. Curator: Brecknock Consulting.



Michael Snape, *Continuum* (2005), Docklands Melbourne. Commissioned by VicUrban. Curator: Bronwen Coleman.



Patricia Piccinini, *Car Nuggets* (2005), Kangan Institute of TAFE Automotive Centre of Excellence, Docklands Melbourne. Commissioned by VicUrban. Curator: Bronwen Coleman.



Heather B Swann, *Amphibitheatre* (2011), Officer VIC. Photograph courtesy of Cardinia Shire Council. Commissioned by VicUrban.



Karen Casey, *Heartland* (2003), Yarra's Edge Docklands Melbourne. Commissioned by Mirvac.