



URBAN ART STRATEGY - CITY OF PORT PHILLIP

June 2002



CITY OF **PORT PHILLIP**

URBAN ART STRATEGY 2002

**Prepared for the Department of Urban Design and Architecture
by Torque Propriety Limited**

June 2002

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Artist: Henry Smith, 1994

Gasworks Art Park – South Melbourne

Port Phillip Collection

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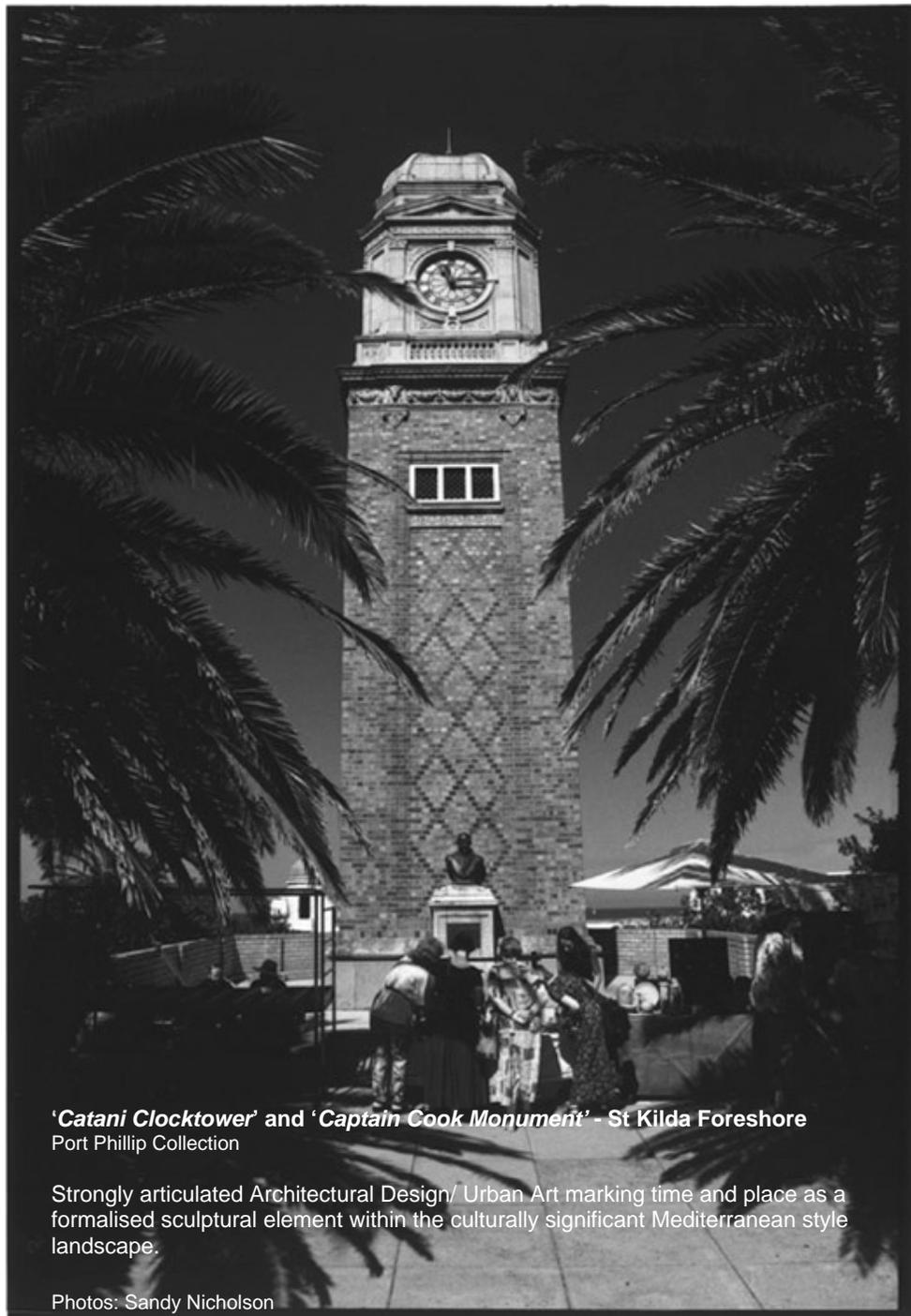
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Companion Document: Urban Art Information Kit

Place specific, place responsible public art reveals new depths of a place to engage the viewer or resident, rather than abstracting that place into generalisations that apply just as well to any other place. Place specific art would have an organic connection to its locale and cannot be looked at primarily as an object outside of the viewer/resident's life. It must take root outside of conventional venues and would not be accessible only to those who know, enticed by fashion and publicity. It should become at least temporarily part of, or a criticism of, built and/or daily environment, making places mean more to those who live or spend time there.'

Lucy R. Lippard, 1997



'Catani Clocktower' and 'Captain Cook Monument' - St Kilda Foreshore
Port Phillip Collection

Strongly articulated Architectural Design/ Urban Art marking time and place as a formalised sculptural element within the culturally significant Mediterranean style landscape.

Photos: Sandy Nicholson



INTRODUCTION

The City of Port Phillip is a special place. It is a highly urbanised area, diverse in its built forms, landscapes, sub cultures and people. Alongside this variety, it has a reputation for being sophisticated, participatory and progressive in its approach.

The City has many guises; its manifestations range from towering skyscrapers to indigenous grasslands. The City is comprised of eight distinct neighbourhoods. Each neighbourhood has its own particular environmental setting, social history, cultural identity, civic pride and community image.

There is tremendous scope for Urban Art in the City of Port Phillip to reflect this diversity, sophistication and innovation.

The nature, character and culture of each of these special places provide the context and 'stage' for Urban Art. The shared commitment and passion of local people towards these places is a reservoir of ideas, interpretations, memories, symbolic associations and perceptions that provoke and generate the concepts for Urban Art projects.

Governed by a responsive approach, Urban Art in the City of Port Phillip will encourage the interaction of people, place and local culture. In so doing, Urban Art will create opportunities for artistic reflection, design inspiration and creative expression.

The artist's role as a visionary, catalyst and interpreter has the capacity to express both the metaphysical and mythical experience of 'place'. Their work can link the viewer to 'place' and facilitate interaction, attachment, engagement and cultural belonging. As well, artists can challenge and encapsulate the 'dynamic present', where art as a creative intervention or provocation can be 'agenda setting'.

Experience which is passed on from mouth to mouth, is the source form which all storytellers have drawn. And among those who have written down the tales, it is the great ones whose written version differs least from the speech of the many nameless storytellers.

Walter Benjamin

Why an Urban Art Strategy

The Urban Art Strategy was developed to inform and guide processes to **position the City of Port Phillip as a centre of innovation and creativity with a reputation for inspirational contemporary urban art and design.**

The document outlines a policy framework and a strategic action plan for procuring and commissioning high quality, innovative Urban Art, in all its diversity of artistic expression.

The **vision** is for Urban Art to:

- celebrate Port Phillip's distinctive cultural identities
- respond to Port Phillip's urban character and rich cultural heritage
- invigorate Port Phillip's built and natural environments
- enhance the quality of Port Phillip's public open space and urban fabric
- contribute to Port Phillip's local cultural heritage and contemporary artistic expression.
- improve and enhance the quality of life for residents, ratepayers and visitors to Port Phillip
- stimulate public debate about Urban Art practice and Port Phillip's role as a leader in cultural development

The Urban Art Strategy provides opportunities for people to interpret and interact with the culture of place, to create landmarks, imprints, and community expression within the public domain and in civic and private developments. By marking, shaping and revealing aspects of the City's historical, environmental and neighbourhood qualities, the Urban Art Strategy and its outcome will contribute to civic pride, cultural identity and the community's sense of place, belonging and well being.

Who participated / consultation process

The Urban Art Strategy was developed through a comprehensive consultation process based on in-depth interviews with a range of people, who are influential in the design interpretation of the public domain and the physical and administrative art environments, including:

- artists, architects, landscape architects (local, state, national)
- commercial developers
- officers of the City of Port Phillip's Urban Design and Architecture, Cultural Development, Open Space and Infrastructure and Finance Departments (see Appendices 1 to 5)

In addition, the final draft of the Urban Art Strategy was circulated to 40 key individuals for comment and critique. A number of constructive observations have assisted in the finalisation of the strategy document.

Place making 'is the skill of turning public spaces into places which have meaning for people, which give them pleasure to be within, and which resonate feeling and memory'.

David Yencken.

Structure of the Document

Section 1

This section explores the rich fabric of Urban Art - its interpretations, values, themes, practices and models.

Section 2

Following the discussion of Urban Art concepts and approaches, this section sets the policy direction and guiding principles that govern the scope and development of best practice Urban Art.

Section 3

This section outlines the various organisational structures, project management support measures and procedural agreements necessary to procure and commission Urban Art that will position the City of Port Phillip as a centre of innovation and creativity with a reputation for best practice in contemporary urban art and design.

It builds on the theoretical concept, approaches and models identified in section 1 and on the City of Port Phillip's policy direction and principles articulated in section 2. It also proposes a range of strategic opportunities that exist within the City to promote innovative leadership and achieve benchmark examples.

Companion Document:

The Urban Art Information Kit is designed for use by Council, key stakeholders, developers and the broader arts community, and will outline procedures in line with each stage of the Urban Art Development Stages model (section 3.4) to ensure a procurement and commission process that reflects the intention of, and captures the spirit of, the Policy Principles (section 2.3).

This procedural document will become an important tool in guiding Council staff through the sequential steps required for planning, evaluation, contracting and project management procedures (refer appendix 8 for index).



'Not without Chomley' Artist: Ann Ross, 1991
Port Phillip Collection

Site Curated – Urban Art
Urban Art as sculptural object sited in the Gasworks Art Park.
Photo: Jim Holdsworth

SECTION 1 CONCEPTS AND APPROACHES

This section explores the rich fabric of Urban Art - its interpretations, values, themes, practices and models.

1.1 What is Urban Art?

Historically, art in the public domain (traditionally referred to as “Public Art”), relates to the commissioning of commemorative monuments and sculptures, whereby artists and designers created works as part of a city’s civic infrastructure and its sites.

Contemporary practice has expanded this traditional Fine Art model of exhibited or applied art, to create art that is an integral part of a city. The term Urban Art, in place of Public Art, implies a strong inter-relationship between art and the physical nature and cultural fabric of an urban site.

Thus, the City of Port Phillip’s Urban Art Strategy evolves from the definition of Urban Art as **site-related and place-responsive art in the public domain, which enhances the built and natural environments and adds value to the urban character and the cultural identity of a city through the use of a diverse range of art forms and design applications.**

Urban Art in the City of Port Phillip will encompass private and public artworks, which invest a public space with vitality. Each work of art will reflect and/or challenge a relationship with the urban fabric through site-specific interpretation. The artworks will extend the capacity of people to engage with a site, by adding value through an artistic and spatial narrative.

The intent and content of each work of art may consider ‘meaning’ in all its social, cultural and environmental contexts, and therefore acknowledge the city’s urban fabric and community culture. This will include people’s habits, beliefs, traditions and aspirations and all that governs their lifestyle and quality of life. Where a work of art evolves outside of these local design influences and parameters, it can reflect, reinforce and sometimes parody its locational reference. The artwork will encourage people to review the meaning of the place.

Urban Art as iconic landmark and symbolic gesture will fuel the imagination and heart of the public and nurture social, spiritual, environmental, historical and cultural needs. Urban Art can reinforce and highlight a City’s urban character, cultural values and community identity. This is indeed a quest for value-added quality - with social, cultural and economic value and benefit.

**Sue Clark ,1999,
Victorian Department of Infrastructure Urban Art & Design Draft Discussion Paper**

1.2 The value of Urban Art

When Urban Art involves the interpretation of the culture of place, through the physical, historical and emotional texture of a city's culture, it has the potential to creatively link people, place and art. This process of interpretation can enhance people's sense of cultural reality and local 'place' identity. Through engagement with Urban Art, people have an opportunity to share experiences, revive collective memory, re-envision the future, and strengthen their sense of belonging.

Urban Art can:

- provide an essential reference point to a city's civic image and 'branding' positioning
- reinforce and highlight a city's historical roots, cultural heritage and contemporary traditions
- enable a spiritual connection between the past cultural heritage and present living culture
- create symbols of recognition and signature to help people navigate and encourage an experiential journey of the site
- unearth and evoke sensorial experiences within the symbolic realm inherent in people's cognitive 'mental maps'
- promote civic identity markers and signifiers, utilising locally distinctive images and symbols
- empower the expression of collective memory by animating spaces to become 'places' of collective significance and ownership
- promote reflection, inspiration and celebration
- promote a sense of well-being
- challenge perceptions and prejudices

Urban Art can enhance:

- the cultural identity of a city
- the development of a city's streetscapes, precincts, parks, gardens and other open spaces,
- the ambience of cultural facilities, community centres, infrastructure, communal spaces and meeting places
- the participatory and celebratory experiences of festivals and special events
- the recognition of an artist's role in society to provoke, parody and challenge a community

Focusing on aspects of interaction and relationship, rather than on art objects, calls for a radical re-arrangement in our expectations of what an artist does.

**Suzanne Lacey, 1995,
Mapping the Terrain, Bay Press**

1.3 The practice of Urban Art

The rich variety of Urban Art practice, in terms of origin, approach, influence and art forms provides a range of opportunities for creativity and for innovative art works. An understanding of the various ideas and models presented in this section expands the scope for Urban Art projects. When translated into practical guidelines, these concepts and approaches become valuable tools, with the potential to inspire and to better guide the Urban Art decision-making and implementation process.

1.3.1 Diversity of Origins – streams of delivery

Urban Art can be generated from three main streams - civic, private and community.

The Civic Stream refers to Urban Art generated from a city's internal budgets, particularly those budgets relating to major capital works and developments, and can be implemented as:

- a mandatory 'percentage for art' allocation from the annual Capital Works Budget, which is set aside for the realisation of Urban Art opportunities and for the inclusion of artists in capital projects, and/or
- a component of an individual civic project budget, which is allocated to Urban Art, to cover, for example, the inclusion of artists in collaborative design teams, to contribute to the overall conceptual design of a building or space, or for the artist(s) to work directly on specific commissions as part of the development.

The Private Stream refers to the contributions made by developers or private patrons, towards enhancing the public domain in and around their developments. These contributions can be voluntarily instigated by the developer, or they can be a mandatory or negotiated outcome of a city's development approval process.

The Community Stream refers to community driven projects that derive from local people's identification of a site, an idea or an opportunity. Contributions includes grants from various Federal and State government and/or private philanthropic trusts, gifts or donations.

Whether the provenance of the civic, private or community stream, Urban Art can occur in many different ways. For example, it can include :

- a commission to create site specific **permanent or temporary art**, across all artforms,
- a commission to create distinctive **products and functional items** for use within interior and exterior settings, such as streetscapes, infrastructure projects, publicly accessible areas in civic or private developments, parklands and other open spaces,
- the **purchase/ leasing of existing artworks** to be permanently/ temporarily sited in the public domain, or
- the adoption of **speculative proposals** presented to the Council by local artists/ designers



Collaborative Design - Urban Art

An art installation as a graphic design textwork for a private building and artist studio.

Photo: Jane Crawley

Torque P/L June 2002

1.3.2 Diversity of Approaches - Models for Urban Art Practice

Each Urban Art opportunity or circumstance presents distinct qualities and features, that are best served by a tailored approach to project management support systems and allocation of resources. For example, the appropriate composition of the selection panel is critical to the success of the final outcome. The collation of relevant information to inform the commission brief, the initial planning process and the establishment stages is also vital in the appointment of the right artists and appropriate artworks.

Urban Art projects can be delineated into five separate models of practice. Each practice is dependent upon the circumstances of the Urban Art opportunity. Although not always mutually exclusive, these models provide a guide to assist with identifying the best approach to the procurement and commission process for the artwork.

Models for Urban Art Practice

Urban Design-Urban Art

Art gains by strategic positioning within the site to achieve cultural relevance and design resonance

Urban Art that is informed by, and integrated with, urban design elements to enhance the City's urban character through site analysis and interpretive research. The artworks evolve from a contextual design response to the site's particular characteristics, spatial qualities and culture.

Collaborative Design-Urban Art

Art gains by the strategic intervention of skills and site integration/intervention

Urban Art that is created through collaborative design processes to reflect cross discipline design interpretations. Collaboratively planned and designed Urban Art combines the expertise of any of the following professionals - artists, architects, urban designers, landscape architects, graphic designers and/ or other relevant designers - to enhance the quality of an urban space/public domain. Art and design inter-relationships strengthen outcomes.

Architectural Design-Urban Art

Art gains by the architecture's structural design presence and by the formalised design alignments of the built form.

Urban Art that is integrated into architecture as part of the built environment through built-in artworks, artistic features and treatments. Functional design applications and applied design features enhance the architectural structural forms of a City's built fabric – both as interior and exterior design solutions.

Socially Responsive Design-Urban Art

Art gains by integration of social relationships, historical and local neighbourhood identity references

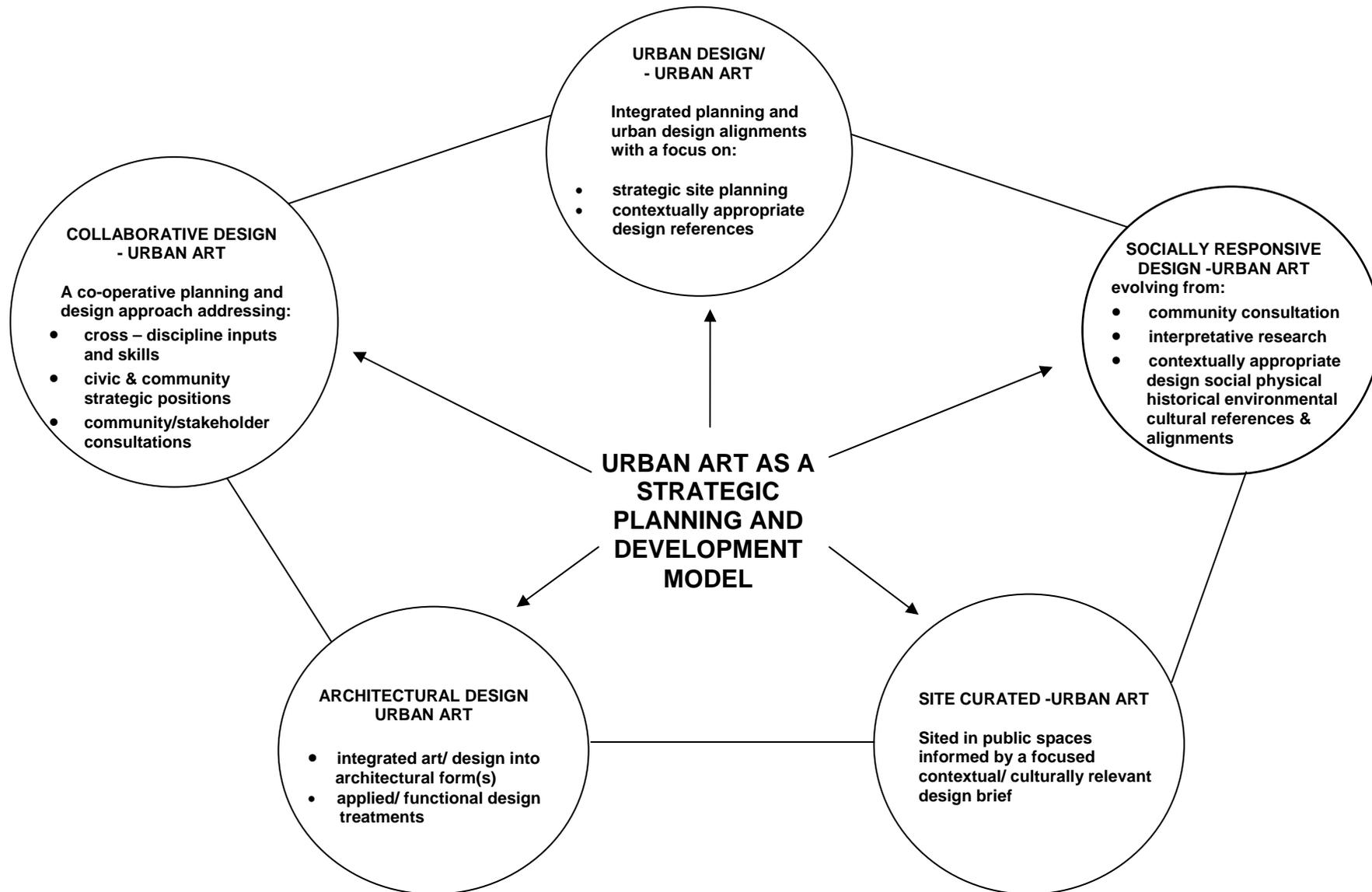
Urban Art that evolves as a response to, and a reflection or interpretation of, community culture, including responses to specific social, environmental and cultural issues. As socially responsive design, the art acknowledges community, the distinctive culture of 'place' and the diversity of the social, political and environmental contexts. It involves a strategic process of community consultation and analysis combined with interpretative research and is a means to facilitate creative relationships between community and artist.

Site Curated-Urban Art

Art gains by a more considered deliberation of how it integrates in, and responds to, the site.

Urban Art that is presented as an individual statement, isolated object, or installation on site. It may not necessarily integrate, but can emphasise intervention in the site physically or conceptually. As an intervention it may confront and influence the site and/or manifest purely aesthetic modes, positioned on the site as a form of exhibited art.

MODELS OF URBAN ART PRACTICE



1.3.3 Diversity of Influences

Urban Art practice can have as its genesis a variety of catalysts. Urban Art can be inspired by, and give creative artistic expression to, concepts that evolve from:

The Culture of Place	The relationships between people and place and their resonance, memories and associations to specific locations, can evoke distinctive local cultural and social identity, characteristics, features, values and community attachments. Audience/public responsive art integrates aspects of the culture of place into the artistic intent and content for Urban Art commissions.
Site Specificity	Conceptual relationships, physical alignments and people/place considerations of a specific site can inspire art that responds to the physical dimensions of the site, that interacts with the historical, environmental and built forms. The site is influenced by cultural and social relationships and political activity. Site responsive design processes avoid what is commonly referred to as 'plop art' - art that is often just purchased and placed on a site as exhibition art.
City as Stage/ City as Art	Celebrations of special times - whims, seasons, intangible elements - create 'sets' and 'players', providing the context for temporary site animations and site specific art installations that contribute to the 'theatre' of the streets.
Cultural Identity	The process of interpreting the culture of daily living and exploring the social, cultural, and aesthetic context of places can evoke social, historical, political, and cultural themes. Defining the 'local common ground' to encompass the distinctive cultural elements can present the authentic social and cultural character of a city and its neighbourhood to facilitate cultural belonging.
Civic Image	Commemorating significant social and/or community events, celebrating people and places and reflecting on history, can often lead to contemporary insights and expression of the civic identity of a city.
Cultural Heritage	Embracing the city's cultural heritage and history through the telling of personal stories, can integrate a City's built and natural landscapes with cultural traditions, experiences and collective memory.

Public art has the ability to generate social meaning where art is not primarily a product but a process of value finding, a set of philosophies, an ethical action and an aspect of a larger socio-cultural agenda.

Suzanne Lacey, 1995

Cultural Pilgrimage & Metaphoric Journey, Mapping the Terrain, Bay Press. Washington

1.3.4 Diversity of Art Forms

Urban Art practice engages a diversity of individual art forms and a multiplicity of cross-discipline interpretations. These areas include:

Visual art	sculpture, painting, billboards, screens, photography, digital prints, industrial design installations, writing/ textworks
Multi-media	reflections and responses as actual or virtual reality, using digital imagery, film, video, photography, cybernetics
Landscape Design	signature or landmark statements and interpretations such as land art, landscape as earth works, and landscape design as art installations
Functional Design	furniture, lighting, textiles, fabrics, carpets, door handles, glass features
Applied Design	paving, pathways, floors, walls, windows, doors, stairways, fencing, garden features
Signage as art	graphic text, lighting design, industrial artefacts re-interpreted as art, industrial design
Animation	site responsive, spatial and interactive movement patterns, performance, music, dance, theatre, sound, light and art projections
Ephemeral art	fluidity of spaces, mist screens, water jets, laser/lighting design and kinetic art elements



'Stop Mural Experiments'

Socially Responsive – Urban Art

Urban Art as socially responsive design reflecting people and place; and text as social comment.

SECTION 2 URBAN ART POLICY FRAMEWORK

Following the discussion of Urban Art concepts and approaches, this section sets the policy direction and guiding principles that govern the scope and development of best practice Urban Art.

2.1 Policy Context

The Urban Art Strategy will guide the future development of Urban Art within the City of Port Phillip in keeping with, and adding to, the intentions articulated in the Corporate Plan and the Cultural Plan. Also, the findings of two research projects, the Urban Iconography Study and the Heritage Recognition Strategy, are relevant to an effective Urban Art Strategy.

2.1.1 Corporate Plan

The Urban Art Strategy supports the Corporate Plan's concepts of place management and sustainability and aligns with three of the six Key Result Areas (KRA) articulated in the City's **Corporate Plan**, namely:

KRA 1: Building Stronger Communities; with emphasis on Council's commitments to creating a strong sense of belonging and valuing our diversity and traditions

KRA 2: Improving our built environment; with emphasis on Council's commitment to the distinct character and unique identities of the various neighbourhoods

KRA 4: Enhancing our neighbourhood and places; with emphasis on Council's commitment to neighbourhood planning.

2.1.2 Cultural Plan

The Urban Art Policy reflects several key statements of the City's **Cultural Plan**. These are:

The City of Port Phillip recognises that:

- places have cultural meaning for people and make a strong contribution to their sense of identity and belonging
- Conservation of the City's cultural heritage will ensure that its cultural memory and identity is preserved and documented, in all its forms, and is available to inform the future of its people .

2.1.3 Urban Iconography Study

In parallel to the preparation of this Strategy, Council undertook an Urban Iconography Study. Its purpose was to identify those elements of the physical and cultural environments that imbue each of the City's neighbourhoods with their own identity.

As urban redevelopment proceeds, there is an acknowledged danger that the characteristics that make a neighbourhood identifiable and distinct in the minds of its residents and visitors can be diluted, with the result of the municipality developing an undesirable homogeneity in its physical form.

The Urban Iconography Study interviewed a wide cross-section of residents and visitors, and identified over three hundred 'icons' that contribute to giving the various places within the municipality their own particular style, character or ambience. The findings of the Urban Iconography Study are used in a number of ways which are relevant to the Urban Art Strategy. For instance, they are used to inform developers about the 'sense of place' that they are working in, to ensure that civil engineering and landscape projects reinforce the characteristics and differences of the public realm and of each neighbourhood.

It is important that those physical 'icons' that establish neighbourhood character and local distinctiveness are recognised by the community as valuable and are protected and preserved and not lost or demolished. The findings of the Urban Iconography Study can also assist prospective Urban Art projects to enhance their locational or social relevance.

2.1.4 Heritage Recognition Strategy

Council recognises that the municipality has many places and buildings that are significant in the rich history of the development of the City and the lives of its citizens. While major buildings and sites are well-known and there are many plaques, memorials and signs which each tell an episode in the City's history, they are not coordinated or comprehensive. In particular, they frequently do not recognise or celebrate the numerous less important, but often intriguing, stories of people and events that give depth and colour to the City's past.

The Heritage Recognition Strategy aims to bring the diverse and colourful history of the City to life as well as adding to the stories behind many of the existing plaques that are already in place. Over coming years it is anticipated that a more complete and representative story will be revealed through the installation of new plaques, many incorporating some element of artistic endeavour as a device to better explain a site's background. These 'art plaques' will become a significant element of the body of Urban Art in the City of Port Phillip.

2.2 Policy Direction

The City of Port Phillip supports best practice Urban Art that generates the potential to creatively link people, place and art. A body of innovative artworks, which exemplify excellent contemporary Urban Art practice, will be a civic asset and a public resource; an investment in the heritage of the future, with economic benefits through enhancing place and cultural tourism.

Mindful of its past ad-hoc, responsive and opportunistic approach to Urban Art practice, the City of Port Phillip proposes a qualitative change to the way 'art' will be perceived, scoped and presented.

A key premise of this future direction is that innovative and inspirational Urban Art will be the planned outcome of a **site-referential and interpretive approach**, which addresses the many wide-ranging social, physical, historical, environmental and cultural qualities and dimensions within the culture of place.

Urban Art will:

- result from a collaboration between the community of the site (with its idiosyncratic values and beliefs), the private sector and the art/design community (including cross discipline linkages) as appropriate to each Urban Art project.
- be managed by a process that allows creative ideas to manifest, ranging from purely aesthetic modes through to highly innovative forms that challenge notions of art in the public domain

2.3 Policy Principles

To achieve the policy direction, four principles will drive the implementation of Urban Art in the City of Port Phillip.

Principle 1: Responsive Design

The City of Port Phillip commits to a responsive design approach for the development of Urban Art, which reflects the **identity of place, community values** and **innovation** and **creativity**.

Identity of place

Urban Art will reflect, and respond to, the distinctive cultural fabric of each location or site, through the interpretation of urban character, the natural environment and/or the unique visual aesthetic of the chosen site and its surrounds. The artwork will reference the social, historical, environmental and/or cultural lifestyle expressions, with specific focus on the civic and neighbourhood identity.

Community values

Urban Art will evoke accessible references to the heritage and living culture of daily expression, the specific community values and the community's cultural expression, meanings and aspirations that inform the distinctive cultural identity of a particular locale. Sometimes Urban Art as a series or temporal installations will make a political statement, in direct contrast to the site.

Innovation and creativity

Urban Art will create opportunity for experimentation and the unfolding of new relationships and dialogues, with reference to the field of contemporary aesthetics, new materials innovations, 'cutting edge' structural potentials and site specific meanings to express diversity and innovation in its forms and scope.

Principle 2: Integrated Art

The City of Port Phillip commits to a relational art approach, which will ensure Urban Art demonstrates appropriate **aesthetic appeal, functionality** and **utility** in design development.

Relational Art implies a dynamic reciprocity between art and site, that can alter the identity of each, preparing the ground for the enhanced participation of art in wider cultural and social practice. Within this approach art:

- **emphasises integration** (eg. response, memory and facilitation for ‘place-marking’)

and/or

- **promotes intervention** (eg. provocation, parody and challenge for ‘agenda-setting’)

Aesthetic appeal Urban Art will provide new aesthetic elements, features, qualities and applied design applications, and it will deliver design outcomes which are integrated within existing and future urban design/architectural built forms (both interior and exterior settings) and natural environments.

Functionality Urban Art will demonstrate art and design integration that is both relationally appropriate and relevant to each community site, form, setting or place; not only as a physical relationship, but also in terms of the social context of people and place.

Utility Urban Art will respond to the requirements for care and conservation and comply with the Australian Standards and Codes for Structural Design and with relevant Health and Safety measures. Furthermore, the longevity of the artwork, the suitability and durability of material, and the appropriateness of material and construction techniques will be appropriate to future maintenance requirements.

Principle 3: Council Leadership

That Urban Art projects will be driven by Council's commitment to strong leadership and allocation of appropriate intellectual, administrative and financial resources. In particular, Council's leadership role will encompass both systematic control measures and innovative management procedures to uphold the design intentions encapsulated in the **Principle of Responsive Design (identify of place, community values, innovation)** and in the **Principle of Integrated Art (aesthetic appeal, functionality, utility)**. (A detailed evaluation framework, based on the above design intentions, is presented in section 3.4)

In support of its leadership role, Council will

- expand the range of opportunities for Urban Art, ensuring Urban Art is incorporated in all new major civic and private developments and major civic capital works programs, through appropriate financial allocations and statutory planning policy changes
- delegate the development of the Urban Art Strategy to an independent and representative body that will ensure a diversity of ideas and views
- maintain continuous effort to engage the public through a broad community awareness program and seek the early involvement of the local community and stakeholders in the initial planning stages of Urban Art projects
- obtain the support and collaboration of relevant Council Units including engineering, urban design, open space, social and urban planning, finance and corporate affairs.

Principle 4: Creative Rights

That Urban Art projects will not only utilise the creativity of artists for public benefit, but also respect the professionalism of the artists, their 'economic rights' and their 'moral rights', which are set out in the Copyright Amendment (Moral Rights) Act 2000 (see Appendix 7).

Council will facilitate opportunities for artists and designers to work with each other in collaborative design teams and with local communities in the initial planning and/or concept development of Urban Art projects, to interpret the culture of place and facilitate cultural belonging process. And, Council will increase public awareness of the role of art and artists in the community.

Integrity is based not on artists' allegiances to their own vision, but on an integration of their ideas with those of the community. The presence of a diversified audience in those works leads us back to issues of power, privilege and the authority to claim the territory of representation. Inevitably, then we must consider the roles of the artist as an actor in the public sector.

**Suzanne Lacey, 1995
Mapping the Terrain, Bay Press**

2.4 Urban Art Generators in the City of Port Phillip

2.4 Urban Art Origins

To achieve innovative and inspirational Urban Art, the Port Phillip Council will ensure a solid financial base for Urban Art projects through a mix of internal (civic) and external (private and community) sources and relationships.

2.4.1 Civic Stream

Council will need to make a financial commitment to Urban Art within its own budget process. Three allocation methods are proposed:

- Allocation of 'Percentage for Art' from the overall Capital Works Budget to enable the development of an Urban Art Program of Works
- Allocation for integrated Urban Art within major Capital Works Project Budgets
- Allocation for Urban Art administrative and maintenance costs from other Budgets

Allocation of 'Percentage for Art' from the Capital Works Budget to enable the development of an Urban Art Program of Works

Within the proposal Council will establish a dedicated Urban Art Budget through the annual allocation of a percentage of the annual Capital Works Budget. This budget will fund the Urban Art Program of Works. By committing to a percentage allocation, Council will ensure a cohesive, on-going Urban Art program and demonstrate that it is committed to implementing inspirational Urban Art development.

The Strategic Program for Urban Art Project Development (see section 3.5) identifies potential Urban Art opportunities for the future. The program illustrates the breadth of coverage in art-form type, scale and location spread that would benefit from a committed and on-going injection of funds.

It is proposed that the Percentage for Urban Art amount is set at 2% of the total Capital Works budget. This is considered to be a relatively modest figure (approximately \$340,000 in 2001-02) given the cost of recent installations in Melbourne, such as:

- Inge King's commission for the City of Manningham, cost in the vicinity of \$200,000 (1999)
- Artworks commissioned at Melbourne's Dockland site - John Kelly's "Cow up a tree" and Adrian Maurikis sculptural work "Silence" - cost in the vicinity of \$500,000 each (2001)
- "Destination" by Orchard Studio artists Mark Weichard & Anthony Russo, a Mirvac and Port Phillip art installation at Beacon Cove, cost \$100,000 (1999)

CITY OF PORT PHILLIP URBAN ART STRATEGY

An annual budget of \$340 000 would fund:

- large scale iconic/ landmark artwork - within the budget range of \$ 150, 000 up to \$ 500,000
- integrated art and design artwork - works developed within the City's urban design and architectural fabric and/or collaborative and cross discipline art and design initiatives - within the range of \$20,000 up to \$ 100,000

Such budget allocation would finance all aspects of the work including artists' fees, construction, maintenance and documentation. Administrative costs will be covered by Council's Operational Budget.

Allocation for integrated Urban Art within major Capital Works Project Budgets

It is envisaged that opportunities for integrated Urban Art will exist within individual capital works developments and redevelopments. Thus it is proposed that an additional Urban Art Budget be financed from the Capital Works Project budgets. The Urban Art Officer (section 3.2, action 2.3.1), with the Urban Arts Advisory Committee (section 3.2, action 3.1.1) will need to regularly review Capital Works Projects to identify specific opportunities for Urban Art developments and to negotiate appropriate budgets directly with Council's nominated Manager/ Officer.

Urban Art may involve the integration of artists working as members of design teams in collaboration with architects, urban designers or landscape architects, to develop the conceptual design of a building or space, and to identify the potential for art and design integration. This may include the creative design of materials as applied art features within the existing architectural fabric/form.

Allocation for Urban Art administrative and maintenance costs from other Budgets

Special attention needs to be given in allocating funds for:

- the employment of an Urban Art Officer
- administrative and project management roles, namely the costs associated with Urban Art Advisory Committee meetings and Ideas Trust (section 3.2, action 1.1.1) meetings and initiatives
- the on-going maintenance and conservation of Urban Art works
- public information and education

2.4.2 Private Stream

In keeping with the 'inspirational' and 'responsive' direction of the Urban Art Strategy, it is appropriate that certain private building and development projects in the City of Port Phillip be required to include Urban Art as part of the project.

There is considerable scope for such artworks, and the Urban Art Strategy proposes that a significant proportion of new Urban Art in the City of Port Phillip occur in this way. The scope of acceptable Urban Art, which would fulfil the requirements of this condition is wide, and includes potential Urban Art projects identified in the Strategic Program for Urban Art Project Development (section 3.5).

Thus, with the adoption of the Urban Art Strategy, the provision of Urban Art, in line with Principle of Responsive Design and Principle of Integrated Art (section 2.3) will be the responsibility of the private property owner or developer at the time of application for a Planning Permit.

It is proposed that all applications for a Planning Permit where the Total Project Cost (as shown on the Planning Permit Application Form) exceeds \$2million, will be required to include Urban Art to the value of 0.5 percent of the Total Project Cost as described by the Applicant on the Planning Application Form. Where staged Permits are issued, the aggregated value of all Permits relating to one building project would be the determining value.

Applications that are within the above criteria will be required to meet an Urban Art Clause in the Planning Permit (section 3.2, action 2.2.1)

Although not mandatory, Council will also welcome Urban Art installations on smaller building projects or projects of lesser value, especially where these add to visual interest at street or pedestrian level.

2.4.3 Community Stream

The funding for this area of Urban Art development will be provided by strategic funding arrangements from Federal, State and Philanthropic Funding Programs.

An example of such a strategic arrangement is the City of Port Phillip's recent success with the Margins, Memories and Markers community based art project, which combined VicHealth's Art and Environmental Art grant with funding from Council.

Working in collaboration with the City of Port Phillip Cultural Development Unit, the Urban Art Officer will be able to identify suitable community stream Urban Art sources. These may include:

- **Federal and State Government** -- at Federal and State Government level there are numerous arts and related funding programs, within the Australia Council for the Arts, Arts Victoria, the Department of Infrastructure specifically the Pride of Place Program, Parks Victoria and special Community Support Initiatives across a number of other Federal and State Government departments and agencies.
- **Philanthropic Funding Programs** -- Philanthropic Trusts also have numerous arts funding programs including the Myer Foundation, Ian Potter Foundation, Lance Reichstein Charitable Foundation, The Besen Family Trust, The Australian Multicultural Foundation and the range of ANZ Trustees Programs.

SECTION 3 FUTURE DIRECTIONS

This section outlines the various organisational structures, project management support measures and procedural agreements necessary to procure and commission Urban Art that will position the City of Port Phillip as a centre of innovation and creativity with a reputation for inspirational practice in contemporary urban art and design.

It builds on the theoretical concept, approaches and models identified in section 1 and on the City of Port Phillip's policy direction and principles articulated in section 2. It also proposes a range of strategic opportunities that exist within the City to promote innovative leadership and achieve benchmark examples.

Urban Art, through the process of place-making, will achieve full resonance and impact when the planning and design processes incorporate strong leadership, a sound financial base, community consultation, responsive design and integrated art intentions and the early involvement of artists/designers.

Thus, actions that will deliver the Urban Art Strategy will allow for:

- partnership arrangements and collaboration, including commercial developer partnerships
- consultation across art, community and other stakeholders
- collaborative design arrangements across disciplines
- integrated planning and design across Council's organisational structure

The resultant commission procedures and procurement systems will enable the positioning of artworks that enhance the social and urban fabric and empower the ownership and engagement of local people to ensure site specific and responsive designs that integrate with the City's natural and built environments.

Recommendation

In order to establish these structures, a transition period, orienting staff and committee members, will need to be carefully managed. It is therefore recommended that there is the ongoing involvement of Urban Art Project Management Consultants to facilitate the further development of the Urban Art Strategic Program into a Program of Urban Art works, with immediate Year 2002 initiatives relating to Iconic/Landmark projects.

- **Goals and Objectives**

Goal 1: Realise a body of enduring artworks which offer challenging outcomes ranging from conventional to innovative and interdisciplinary contemporary Urban Art

Objective 1.1 Create structures for critical discourse of ideas

Objective 1.2 Adopt tools/models of best practice Urban Art

Objective 1.3 Initiate and lead a strategic program of Urban Art projects

Goal 2: Increase the body of high quality Urban Art within the City of Port Phillip's public and private domain

Objective 2.1 Increase the budget allocations for Urban Art - Civic Stream

Objective 2.2 Increase the amount of Urban Art generated by the Private Stream

Objective 2.3 Establish new Urban Art Project Management arrangements

Goal 3: Achieve Integration of Urban Art

Objective 3.1 Establish an Urban Art Organisational Structure

Goal 4: Increase awareness of Urban Art as a valuable and significant cultural heritage asset

Objective 4.1 Design a communication strategy to further professional discourse and public understanding of Urban Art practice

3.2 Strategic Actions

The actions, as they relate to the above goals and objectives, are set out in detail in the following tables. Briefly they involve:

A series of appointments:

- Urban Art Advisory Committee
- Ideas Trust
- Urban Art Officer

A series of procedural actions:

- Procedures for allocation to Urban Art Budget from relevant Council budgets - Capital Works Budget Operational Budget, Maintenance Budget
- Procedures for negotiating allocations to Urban Art Budget from individual Capital Works Projects
- Procedures for cross discipline collaboration across Council Departments

A series of procedural documents:

- Urban Art Clause in the Planning Permit process to guide developer contributions
- Urban Art Clause in Capital Works Briefing Documentation and Urban Design Development Program
- Urban Art Benefit Case Preparation Guidelines
- Urban Art Information Kit
- Program of Urban Art works

A series of promotional activities:

- Urban Art Brochure
- Urban Art Website
- Urban Art Forums and Seminars



Architect: Cassandra Fahey, Canterbury Road, Albert Park

Architectural Design – Urban Art
Translucent art façade incorporated in a private development.

Photo: Jim Holdsworth

Goal 1: Realise a body of innovative artworks which exemplify excellent contemporary Urban Art practice

Objective 1.1	Create structures for critical discourse of ideas
Action 1.1.1	<p>Appoint an Ideas Trust to act as an ideas generator and interface between the various design professionals and creative practitioners and to guide innovative Urban Art project delivery The Ideas Trust will be integral to the Urban Art Advisory Committee (action 2.3.1) and extend the work of the Urban Art Advisory Committee by acting as:</p> <ul style="list-style-type: none"> • the creative fermentor of ideas for projects, forums, communication initiatives • a stimulator of new ideas, in line with 'best practice' Urban Art and related design sectors • a key agent in exchanging and integrating information at both national and international levels • a generator of activities that facilitate discourse • an innovator in implementing Urban Art Projects in regard to: <ul style="list-style-type: none"> • the art focus with reference to the five key approaches of the Models for Urban Art Practice (section 1.3.2) • the three streams of project delivery (section 1.3.1) • finalising the procurement and commission methods • a resource for scoping, evaluating and recommending projects • an adviser in sourcing artists and appointing members of Competition Juries <p>The recommended membership is:</p> <ul style="list-style-type: none"> • Chairperson Urban Art Advisory Committee • Manager - Urban Design and Architecture • Urban Art Advisory Committee and Cultural Program Board representatives • Expertise such as: <ul style="list-style-type: none"> • Relevant academic sector • Landscape design and/or Architecture • Urban Design practitioner • Urban Arts practitioner • Nationally- or internationally -recognised visiting artists or design professionals
Action 1.1.2	Review existing planning protocols, procedures and guidelines, for community consultation

CITY OF PORT PHILLIP URBAN ART STRATEGY

Objective 1.2	Adopt tools/models of best practice Urban Art
Action 1.2.1	Incorporate the Models for Urban Art Practice framework (section 1.3.2) into guidelines for nominating potential projects and options for Urban Art development, to broaden the understanding of the diversity of practice opportunities and to tailor the project management stages accordingly
Action 1.2.2	Incorporate the Urban Art Design Evaluation Framework (section 3.6) as a guiding mechanism for the Urban Art Advisory Committee for selecting potential projects and options for Urban Art development.
Action 1.2.3	Incorporate Diversity of Influences (section 1.3.3) and Diversity of Art Forms (section 1.3.4) into guidelines for procurement and commission of Urban Art to ensure a diversity of art and design coverage is considered, communicated and implemented.

CITY OF PORT PHILLIP URBAN ART STRATEGY

Objective 1.3	Initiate and lead a strategic program of Urban Art projects
Action 1.3.1	Lead by example and establish a two year program of demonstration projects via the site specific approach, which will highlight quality aesthetic design solutions and set the agenda for diversity of opportunities and models. (The Strategic Program for Urban Art Project Development, presented in section 3.5, identifies future opportunities).
Action 1.3.2	Establish an annual masterplan - Program of Urban Art works - that will detail the scope of these works, indicating budgetary forecasts and management responsibilities and incorporating immediate Year 2002 initiatives relating to Iconic/Landmark projects. Ensure that Program of Urban Art works incorporates procedures for nominating three to five Capital Works projects each year that will incorporate Urban Art. (The Strategic Program for Urban Art Project Development, presented in section 3.5, identifies future opportunities).
Action 1.3.3	Identify Urban Art opportunities in public and private developments and align them with Urban Design program.
Action 1.3.4	Integrate into every Capital Works Briefing Documentation and Urban Design Development Program, a specific heading relating to the identification of Urban Art opportunities, and include references to the Models for Urban Art Practice (section 1.3.2) and to appropriate commission procedures (as they will appear in section 4 and 5 of Urban Art Information Kit, action 2.3.2).
Action 1.3.5	Identify cultural tourism and place-marketing initiatives for Urban Art event, installation and animation opportunities to use as a 'draw card' for a distinctive Port Phillip cultural experience.
Action 1.3.6	Identify Urban Art opportunities in economic development strategies - Urban Art in civic amenity, streetscapes, parks and gardens initiatives.
Action 1.3.7	Establish a Standing Committee to oversee the development of a Competition process for procurement, including: <ul style="list-style-type: none"> • appropriate protocols and a biannual plan of action, • the appointment of an Art Consultant to provide coordination and administration, • the nomination of an appropriate Jury for judging and final selection

CITY OF PORT PHILLIP URBAN ART STRATEGY

Goal 2: Increase the body of high quality Urban Art within the City of Port Phillip’s public and private domain

Objective 2.1	Increase the budget allocation for Urban Art - the Civic Stream
Action 2.1.1	Establish an annual 2% allocation towards the Urban Art Budget from Council’s Capital Works Budget for civic Urban Art commissions. The Urban Art Budget, thus established, will cover artists’ fees, and the construction, maintenance and documentation of artworks. Administrative costs will be covered by an allocation from the Council’s Operational Budget (action 2.1.2)
Action 2.1.2	Establish an appropriate annual amount from Council’s Operational Budget to provide funding for the administrative overheads incorporated within future Urban Art development. This allocation would cover the costs associated with the appointment of a part-time Urban Art Officer and the on-going costs for the Urban Art Advisory Committee and Ideas Trust. It is also envisaged that there would be additional costs associated with promotional and information materials, including the production of an Urban Art Brochure, Website and Forums and Seminars and additional costs associated with procedural manuals, including an Urban Art Information Kit (action 2.3.2), an Urban Art Benefit Case Preparation Guidelines (action 2.1.5) and Urban Art Clauses in the Planning Permit materials (2.2.1)
Action 2.1.3	Establish on-going Maintenance allowances for all Urban Art works within relevant maintenance budgets. <i>It is worth noting that within the suggested contractual arrangements with each commissioned artist (action 2.3.2) there is a requirement for the provision of a Maintenance Manual, in order to assist Council’s future care and protection of all Urban Art works</i>
Action 2.1.4	Establish procedures for negotiating an additional Urban Art Budget allocation from nominated major Capital Works Projects. The process of negotiation will require a Business Case in line with Council’s Business Case Preparation Guidelines and the new Urban Art Benefit Case Preparation Guidelines (action 2.1.5)
Action 2.1.5	Prepare specific Urban Art Benefit Case Preparation Guidelines in line with the vision set out in the Introduction section headed “Why an Urban Art Strategy” and in line with Policy Principles (section 2.3). <ul style="list-style-type: none"> • Urban Character enhancement attributes • Community expressed need and interest • Environmental, social, cultural and economic impacts • The key quality and value within the Urban Art • Art focus, scope and longevity of suggested work • Design Evaluation outcomes

CITY OF PORT PHILLIP URBAN ART STRATEGY

Objective 2.2	Increase the amount of Urban Art generated by the Private Stream
Action 2.2.1	<p>Incorporate amendments to Port Phillip’s Planning Scheme to ensure Urban Art is an integral part of nominated private project developments. Incorporate Urban Art as part of a conditional clause within the Planning Permit agreement to facilitate developer contribution to Urban Art.</p> <p>The Urban Art Clause within the Planning Permit will require developers to:</p> <ul style="list-style-type: none"> • incorporate Urban Art to a predetermined value prior to occupancy (based on a percentage of value of the artwork) • demonstrate that the Urban Art is locationally relevant, functional and integrated into the development rather than being an isolated after-thought and able to be appreciated from the public domain, whether at street level or from a distance -- in line with the vision set out in the Introduction section headed “Why an Urban Art Strategy”. • ensure that proposals for Urban Art are unique and innovative in design and use of materials and meet the Principles of Responsive Design and the Principle of Integrated Art (section 2.3) • ensure that proposals for Urban Art are lodged in a manner that enables the location, scale and function of the work to be understood and are accompanied by a written description of the Art work, its design rationale, materials and cost of design fabrication and installation and with details of the artist or designer - guided by the Urban Art Information Kit (action 2.3.2) • employ local artists (Port Phillip or Melbourne) where relevant to the focus of the commission, and in respect the Principle of Creative Rights (section 2.3) • reinforce the identity of the municipality as a place of quality and artistic excellence.

CITY OF PORT PHILLIP URBAN ART STRATEGY

Objective 2.3	Establish new Urban Art Project Management arrangements
<p>Action 2.3.1</p>	<p>Appoint an Urban Art Officer to implement and resource the Urban Art Strategy within Council's Urban Design Unit. The Urban Art Officer will be Council's primary point of contact for Urban Art and will have the following responsibilities:</p> <ul style="list-style-type: none"> • establish and resource the mechanisms necessary to the operations of the City of Port Phillip Urban Art Strategy • act as executive officer to the Urban Art Advisory Committee • administer and manage the Urban Art Budget • develop concepts for Urban Art projects in liaison with the Ideas Trust and within the terms of the Urban Art Advisory Committee • provide support, advice and mechanisms for identified projects, including the development of Commission Briefs, budgets, management plans, personnel and timelines • oversee the overall management of the Program of Urban Art works • coordinate Urban Art project research, planning, selection processes and commission procedures • monitor the progress of Urban Art projects and report accordingly to the Urban Art Advisory Committee and Council; • provide encouragement, advice and support for all interested art and design sectors • act as a referral point for general community information • oversee the evaluation of all projects according to the Urban Art Design Evaluation Framework (section 3.6) and annual program of activities • provide adequate classification, documentation and conservation procedures that integrate with Council's appropriate system(s) including Council's Collection Database (CHART) • coordinate with the Ideas Trust on matters relating to the development of seminars, public forums and community information materials and conduct appropriate publicity, promotional and educational programs <p>The Urban Art Officer should be familiar with artists and contemporary art networks, urban design and architectural practice as well as Urban Art project management approaches. It is envisaged that, initially, the scope of the Urban Art Officer could be fulfilled as a part-time position.</p>

<p>Action 2.3.2</p>	<p>Develop an Urban Art Information Kit for use by Council, key stakeholders, developers and the broader arts community, which outlines procedures in line with each stage of the Urban Art Development Stages model (section 3.4) to ensure a procurement and commission process that reflects the intention of, and captures the spirit of, the Policy Principles (section 2.3). This procedural document is an important tool in guiding Council staff through the sequential steps required for planning, evaluation, contracting and project management procedures. These steps are:</p> <ol style="list-style-type: none"> 1. Procedures for identifying existing, potential and speculative Project Opportunities in civic, private and community streams (section 2.4), in response to the vision set out in the Introduction section headed “Why an Urban Art Strategy”, including a consideration of ‘need’, that is, would the site be just as good without the Urban Art intervention. 2. Procedures for classifying nominated Project Opportunities, according to the Models for Urban Art Practice (section 1.3.2) and for establishing appropriate design evaluation criteria that reflect Principle of Responsive Design and Principle of Integrated Art (section 2.3) and conform to the Urban Art Design Evaluation Framework (section 3.6). 3. Procedures for determining the appropriate Procurement Option. 4. Procedures for Pre-Commission Planning and for preparing the Commission Brief for each prospective Urban Art project, based on the site-referential and interpretive approach to Urban Art articulated in the Policy Direction (section 2.2) and taking into account the Diversity of Influences (section 1.3.3), which can inspire and give artistic expression to Urban Art and the Diversity of Art Forms (section 1.3.4). This section will also include procedures for consultation and collaboration with relevant stakeholders and for integration with other relevant Council Strategies, Plans and Policies, in keeping with the Principle of Council Leadership (section 2.3). 5. Procedures for the Commission Process, including appointing a selection panel in line with the appropriate Model for Urban Practice and briefing procedures in line with the nominate Art Forms and with the selected Procurement Option. 6. Procedures for Design Selection, development of Final Commission and Design Brief and preparation of Artist Contract. 7. Procedures for reviewing the final design based on design intention criteria selected from the Urban Art Design Evaluation Framework (section 3.6). 8. Procedures for aligning Contractual Arrangements and Legal Matters in keeping with Principle of Creative Rights (section 2.3) 9. Procedures for Fabrication, Supervision, Site Checks, Sign Off and Launch
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Goal 3: Achieve Integration of Urban Art

Objective 3.1	Establish an Urban Art Organisational Structure
Action 3.1.1	<p>Appoint an Urban Art Advisory Committee, composed of nine members, to oversee the implementation of the Urban Art Strategy. It's key responsibilities are:</p> <ul style="list-style-type: none"> • provide policy advice to Council, on matters relating to Urban Art • make recommendations to Council on the annual program for Urban Art • monitor the planning and development of all Urban Art projects, with budget allocation management and control from the three streams (section 2.4) • consult with art and design professionals and the general community on matters pertinent to Urban Art practice and project initiatives • realise advocacy and communication strategies • liaise with other relevant Council advisory bodies and external agencies • report to Council at six monthly intervals on all aspects of the Committee's work <p>The UAAC membership includes:</p> <ul style="list-style-type: none"> • Independent Chairperson to be appointed by Council • 4 Community representatives with expertise in: <ul style="list-style-type: none"> • Urban design and/or Landscape design • Urban Art practice and project management • University / Art School representative • Architecture • City of Port Phillip KRA Councillor • Manager – Urban Design and Architecture • Urban Art Officer - as executive officer • Coordinator Arts and Heritage • Other artistic expertise on a needs basis, including representation from the Cultural Program Board
Action 3.1.2	<p>Review existing planning protocols, procedures and guidelines, for cross discipline collaboration.</p> <p><i>The Strategic Program for Urban Art Project Development (section 3.5) identifies future opportunities for collaborative design amongst the related fields of architecture, urban design, landscape architecture, new media, industrial and graphic design. Within this program, there are further opportunities to identify, nominate, engage and challenge cross discipline and collaborative design developments.</i></p>

CITY OF PORT PHILLIP URBAN ART STRATEGY

Action 3.1.3	Incorporate appropriate planning and referral protocols relating to Council's: <ul style="list-style-type: none">• Cultural Programs Board, in particular with reference to responding to, and sourcing, initiatives in the community stream• Heritage/ Art Acquisition Unit• Port Phillip's Planning Scheme, in particular the relationship to urban design• Project alignments• Corporate Plan
Action 3.1.4	Integrate the Urban Art Commission Procedures (as they will appear in section 4 and 5 of the Urban Art Information Kit, action point 2.3.2) as a systematic procedure across Council's relevant departments.

Goal 4: Increase awareness of Urban Art as a valuable and significant cultural heritage asset

Objective 4.1	Design a communication strategy to further professional discourse and public understanding of Urban Art practice
Action 4.1.1	Produce and distribute an Urban Art Brochure and establish a dedicated Website explaining the City of Port Phillip's Urban Art Strategy and the issues surrounding procurement, commission, project management and installation of Urban Art, to ensure better understanding and involvement.
Action 4.1.2	Design and present an on-going series of Urban Art Forums and Seminars (commenced in 2001, appendix 6) for professional development and cross discipline discourse opportunities. Existing and potential partners include: <ul style="list-style-type: none"> • Department of Infrastructure • Urban Design Branch • Victorian College of the Arts • other Colleges • Arts Victoria • City of Melbourne
Action 4.1.3	Develop interpretative materials relating to each particular project to increase community access and improve understanding of the potential and benefits of Urban Art.
Action 4.1.4	Establish procedural and promotional alignments to Council's CHART program where completed Urban Art projects will be registered within this Directory
Action 4.1.5	Promote the Urban Art Strategy through Council's effective Media Unit, whose responsibilities include assisting with media communications and planning appropriate strategies for promoting Council programs.



Luna Park - St Kilda Architectural Design – Urban Art
Urban Art as an iconic structure, gateway and meeting place.

Photo: Jim Holdsworth



Urban Design – Urban Art

Urban Art incorporating formalised industrial design elements as a series of decorative tramline poles, contributing to the identity of place, and defining the visual axis along Fitzroy Street, St Kilda.

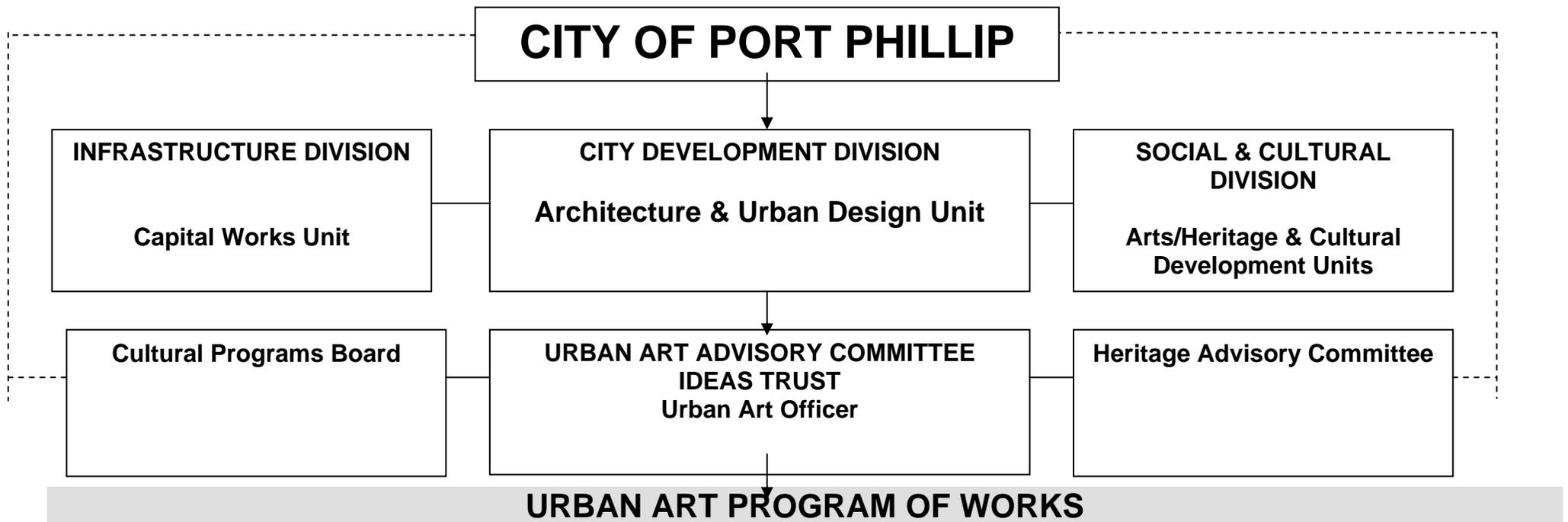
Photo: Jim Holdsworth

3.3 Organisational Structures

The relationships, linkages and responsibilities of Urban Art within the Council Organisational Structure are outlined below:

Division:	City Development
Department:	Urban Design & Architecture
Personnel:	Urban Arts Officer (part-time)
Management responsibility:	Manager Urban Design & Architecture
Strategic direction:	Urban Art Advisory Committee
Creative input:	Ideas Trust

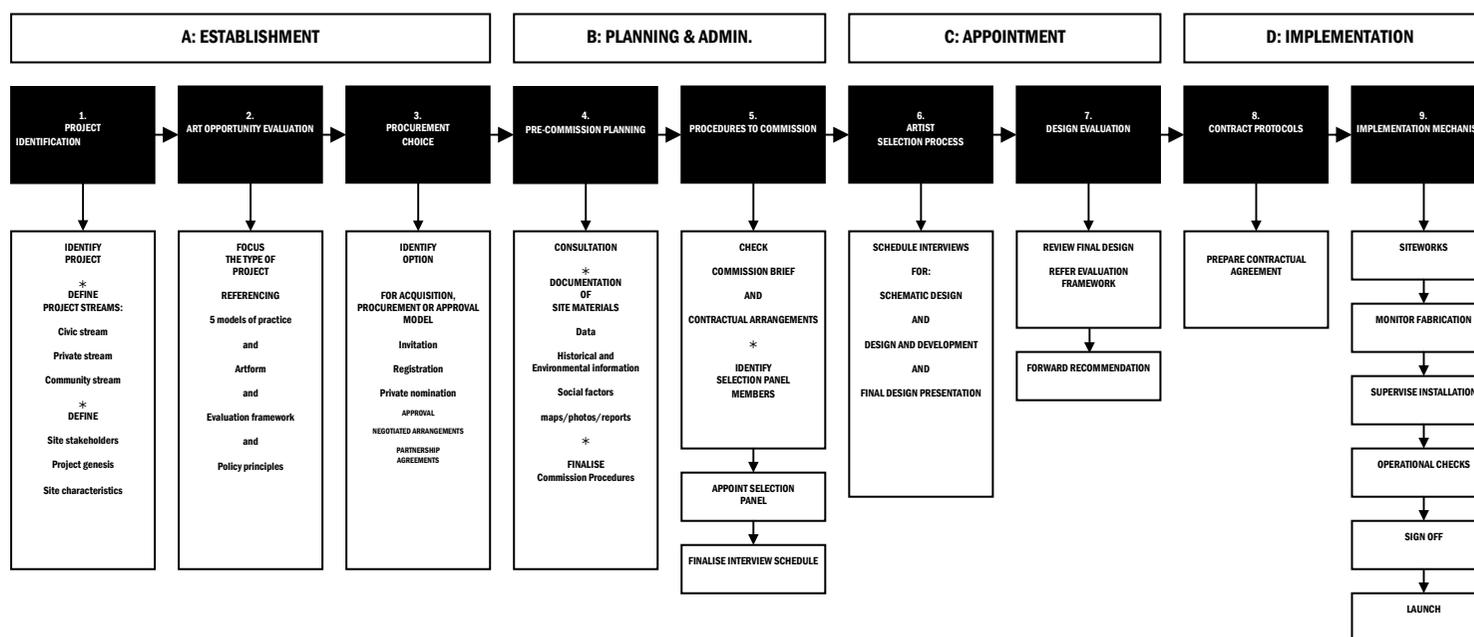
ORGANIZATIONAL DIAGRAM



3.4 Urban Art Development Stages

The development of Urban Art in the City of Port Phillip will involve nine stages of project management as set out below. These generic procedures will be tailored for each Urban Art project in line with the Models of Urban Art Practice outlined in section 1.3.2.

An accompanying document, the Urban Art Information Kit (action 2.3.2 and Appendix 8), details the procedures inherent in the overall project management of an Urban Art Project that will be facilitated by the Urban Art Officer. The kit incorporates information to guide pre-commission planning, commissioning and contracting processes, as well as relevant legal matters that address moral rights, copyright, documentation and maintenance requirements.



3.5 Strategic Program for Urban Art Project Development

Council will need to play a pro-active role in systematically addressing the strategic opportunities that exist within the City of Port Phillip. The following listing is indicative of the range of such opportunities, outlined within the five Models for Urban Art Practice. These opportunities will need to be further developed within a masterplan approach or program of works that will detail the scope of these works with budgetary forecasts and management responsibilities indicated.

MODELS	YEAR 1	YEAR 2	YEAR 3
URBAN DESIGN/ URBAN ART	Piers Strategy Princes Pier/ Mirvac St. Kilda Foreshore Urban Design nominated project	Charles Grimes Bridge precinct Western Freeway Capital Works nominated project	All Piers Events / installations Gateways Urban Design project
COLLABORATIVE DESIGN/ URBAN ART	Albert Park Lake/ Parks Vic collaboration Selected Shopping/ Business Precinct	Sth. Melb . Town Hall Precinct Selected Shopping/ Business Precinct	Transport nodes St. Kilda Junction Selected Shopping/ Business Precinct
ARCHITECTURAL DESIGN/URBAN ART	Heritage Lighting/ Interpretative works Nominated refurbishments	Elwood Canal Bridges Nominated restorations	Fitzroy St. Graphic/ Lighting Heritage Lighting installations
SOCIALLY RESPONSIVE DESIGN/URBAN ART	MMM project Port Melb Linear Park	MMM project Murphy Reserve	MMM project West Beach
SITE CURATED /URBAN ART	Signage as Art Speculative projects Gallery Network Partnership	Landscape as Art Speculative projects Gasworks partnership	Ephemeral Art Speculative projects Blessington Gardens partnership



'Snail Queen' 1992 – 94 Alma Park Playspace

Port Phillip Collection

Artist Tomek Koman, Roderick Poole, Simon McCutcheon and Tim Kennedy

Collaborative Design – Urban Art. A collaborative project linking art and landscape design.

Photo: Jane Crawley

3.6 Urban Art Design Evaluation Framework ©

To ensure quality control and integrated art outcomes, the evaluation framework presents six stages of evaluation, reflecting the overall design intentions of Principle of Responsive Design and the Principle of Integrated Art (section 2.3). It is designed to facilitate evaluative processes inherent in procurement, selection and commission of Urban Art generated by the three streams - civic, private and community.

The six design intentions are:

- Identity of Place
- Community Values
- Innovation
- Aesthetic Appeal
- Functionality
- Utility

These design intentions should be used to test the appropriateness of an Urban Art idea, design or project opportunity for its compliance with the Urban Art Strategy's guiding principles.

Whilst all design intentions must be met, it is likely that each Urban Art idea, design or project opportunity may only encompass some of the design values, outlined under each design intention. The scope of design values will, in turn, guide the choice of the appropriate questions to assist the analysis of Urban Art within all the development stages, from the original opportunity review, through to construction and installation.

One role of the Urban Art Officer would be to lead the assessment process and thereby focus and guide the overall evaluation procedures for each proposed Urban Art idea, design or project.

©The Urban Art Design Evaluation Framework is part of ongoing research being undertaken by Sue Clark, Torque P/L, with assistance from Stevan Untaru.



Hairroom Salon

Socially Responsive Design – Urban Art

Hairroom Salon rooftop signage demonstrating Urban Art as a commercial signifier playfully responding to the social context in Acland Street

Photo: Jim Holdsworth

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1. IDENTITY OF PLACE	
Design Intent	Evaluation Criteria
<p><i>Urban Art designed to reflect place-based cultures, to be distinctive and reflective of the urban fabric, natural environment and the visual cultures of 'place'.</i></p> <p>Design Values Is the design culturally appropriate in terms of:</p> <ul style="list-style-type: none"> • Communication • Representation • Location/Subject • Context • Identity/Object • Responsiveness • Distinctiveness 	<ul style="list-style-type: none"> • What is the work telling us, and what does it express and/or communicate? • How does the work facilitate looking, seeing, understanding and the sense of connection? • How does the appearance of the work provide interactive and revelatory experiences? • What is the experience of appearance in the work? • What are the conceptual relationships between the work and the place? • Does the work incorporate movement through space? • How does the work relate to images, motifs or stories in the locality, and how are these organised in terms of transformative patterns, progression of shapes and narrative forms? • How does the work assume the position, shape and context of art? • What connective aesthetics are present in the work that represents the context of place?



'Cultural Marker' (terracotta pole) - Cleve Gardens - St. Kilda

Port Phillip Collection

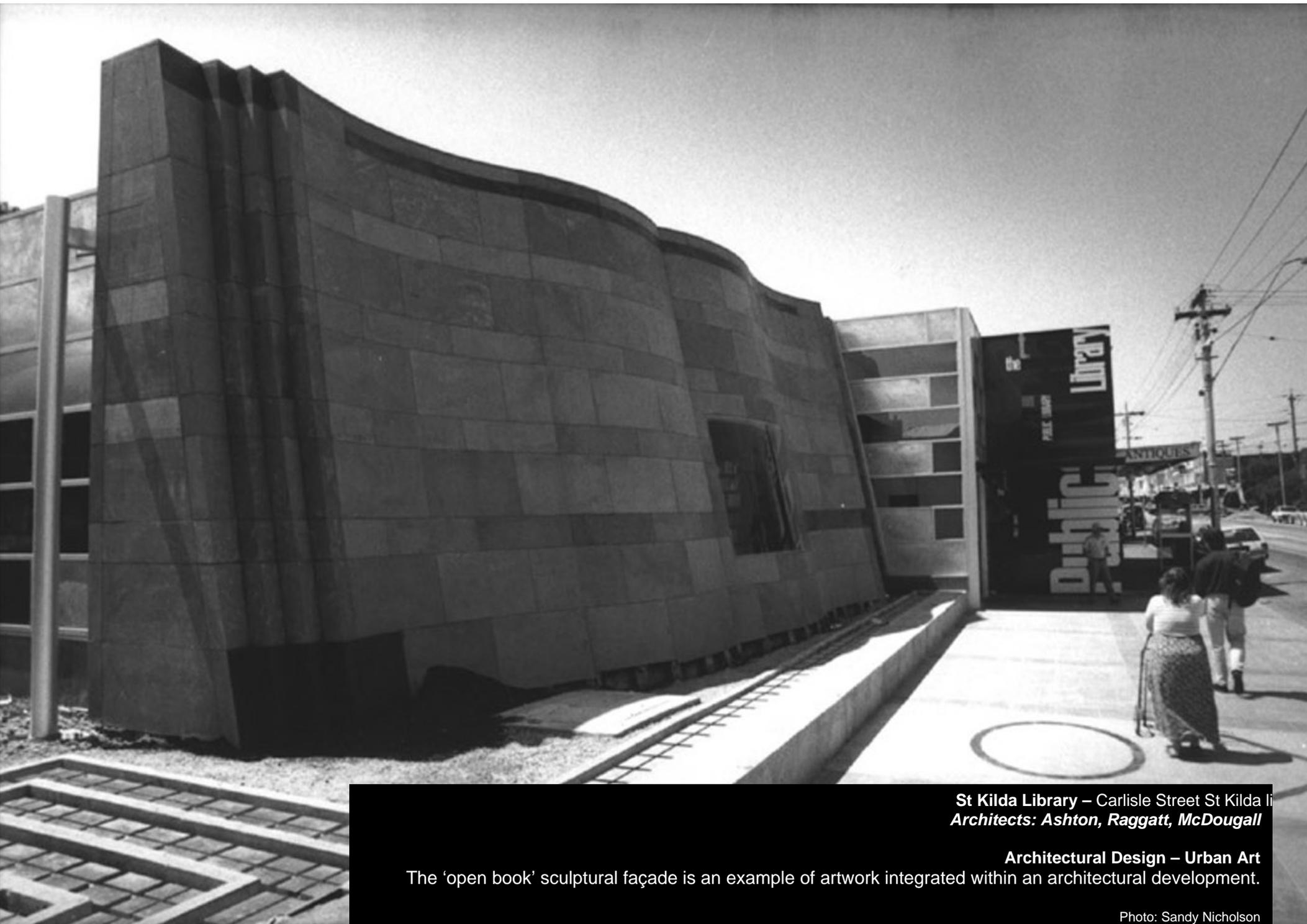
Artist: Ray Thomas, 1997

Socially Responsive Design – Urban Art

Urban art as culturally responsive design, linking Aboriginal culture and the history of place within a contemplative landscape.

Photo: Jim Holdsworth

2. COMMUNITY VALUES	
Design Intent	Evaluation Criteria
<p><i>Urban Art designed to be responsive to the community's ethical frameworks and identifications with sense of place.</i></p> <p>Design Values Does the design reflect community identification and involvement in addressing:</p> <ul style="list-style-type: none"> • People/ Place • Location/Subject • Identity/Object • Sustainability of materials and processes • Juxtaposition • Representation • Social/Environmental/Cultural Issues 	<ul style="list-style-type: none"> • How does the work relate to the location and identity of place and community? • What is represented (in terms of place, person, thing) by the work? • What signs, codes and images are used? • How does the work represent action and activities associated with the place? • Does the work represent any flow of experience in terms of the topology as well as archaeological and anthropological perspectives of the site? • How does the work frame the context and collective identity of the place? • How does the work relate to age, gender, orientation, race and religion? • Do the voices of others speak through the work? • Is there a relationship between the artist and audience that transforms the artist's formal concerns? • Is there juxtaposition as aesthetic practice in bringing together people within the structure of the work? • Does the artist allow input from the community, but maintain control for the aesthetic of the image? • How does the work assume the position, shape and context of art? • How does the work communicate appearances by the maker to the viewer? • Is the work and its appearance reasonable and responsible in bearing the marks of truth to context and community?



St Kilda Library – Carlisle Street St Kilda li
Architects: Ashton, Raggatt, McDougall

Architectural Design – Urban Art
The 'open book' sculptural façade is an example of artwork integrated within an architectural development.

Photo: Sandy Nicholson

3. INNOVATION AND CREATIVITY	
Design Intent	Evaluation Criteria
<p><i>Urban Art designed to represent the unfolding of new urban relationships and dialogues as innovations in aesthetics, materials, structural potentials and meaning as a form of site-specificity.</i></p> <p>Design Values Is the design original and unique and thereby creates dialogue and engagement within the concepts of:</p> <ul style="list-style-type: none"> • Time/Place/Memory • Symbolism/Abstraction • Expressive/Emotive • Divergence/Convergence • Hybridisation/Differentiation • Multi-media 	<ul style="list-style-type: none"> • Is there a reconstitution of the space into a different set of relationships or an entirely new form? • Is there an abstraction in the juxtaposition of unexpected formal relationships? • What are the symbolic/allegorical associations in the work? • What aspects of proportion, distortion, emphasis, structure and scale are represented in the work? • How do the forms comprising the work penetrate the place, and what gestures are represented? • What is the physical and visual weight of the work? • Does the work provide enclosures, envelopes, compression, and expansion in the space? • Is there a hybridisation of objects and materials? • Is there a distortion of the normal expectations of colour, shape, surface or space? • Does the design incorporate highly charged appearances juxtaposed to form new relationships and new appearances?



'Fish Installation' 1992 – 94 Elwood Park Playspace
Port Phillip Collection
Artists: Alana Kennedy and Glen Birrell

Socially Responsive Design – Urban Art

An art and landscape design which responds to children's recreational needs and reflects the marine culture of the bay setting.

Photo: Sandy Nicholson

4. AESTHETIC APPEAL	
Design Intent	Evaluation Criteria
<p><i>Urban Art is presented as visually attractive and pleasing and in keeping with the site and surrounds.</i></p> <p>Design Values Does the design present as pleasing and attractive in terms of:</p> <ul style="list-style-type: none"> • Shape/Space/Scale • Form/Composition/Style • Value/Colour/Textures • Naturalism/Realism • Connection/Repose/ • Harmony 	<ul style="list-style-type: none"> • What are the primary visual contrasts in terms of size, shape, space, value, and colour? • What is the relationship between the shape of the work and the space surrounding it, and how does this coexist? • What does the work represent and what is the context of its shape, form, texture, colour, and style? • Is there any specific shape/form character to the work ie geometric, organic, representational, non-objective? • How are the codes of formalism and beauty represented in the work? • How is naturalism and realism represented in the work?



Bronze Directional Plaque

Port Phillip Collection

Artist: Julie James

Urban Design – Urban Art

Urban Art as industrial/graphic design. This bronze directional plaque, as an integrated element, provides locational cues and reminds pedestrians of the diversity of culture within St Kilda.

5. FUNCTIONALITY	
Design Intent	Evaluation Criteria
<p><i>Urban art designed to provide new elements in the built and natural environments with contextually appropriate and relevant aesthetic elements, features and qualities.</i></p> <p>Design Values Does the design have meaning and relevance in terms of:</p> <ul style="list-style-type: none"> • Form • Composition • Materials • Components • Vernacular style • Indigenous tradition 	<ul style="list-style-type: none"> • What is the juxtaposition of form, colour, material and their underlying organisation? • Is there an appropriate balance in the work between subject and context, or object and form? • Does the work have a material presence that is objective and concrete? • Does the work reflect the common voice and familiarity of the vernacular?



Architectural Design – Urban Art

Urban Art as industrial design signifying the entrance to a residential housing development, creating focus to the point of entry.

Photo: Jim Holdsworth
Torque P/L June 2002

6. UTILITY	
Design Intent	Evaluation Criteria
<p><i>Urban Art designed to comply with construction, maintenance and health and safety measures and standard; and with reference to the inherent properties of the materials used and with shapes as modelled on their functions.</i></p> <p>Design Values</p> <p>The design should comply with measures and standards Regarding:</p> <ul style="list-style-type: none"> • Longevity • Durability • Maintenance • \$ Viability 	<ul style="list-style-type: none"> • Does the work meet the requirements of Australian Standards and Codes for structural design, and allows the demonstration of the same? • Are the materials appropriate to the application, and are sound practices adapted for fabrication and construction? • Do the materials and other components have appropriate durability, and a functional life in excess of the designated life span of the work? • Does the work meet requirements for Public Health and Safety? • Does the work meet requirements for the frequency and cost of maintenance and/or repair, and is it appropriate to the design lifespan of the work? • Does the project budget incorporate costs associated with all material applications, fabrication, construction maintenance, health and safety, and lifespan compliancy?



'Destination' - Beacon Cove - Port Melbourne Artists: Orchard Studio - Mark Weichardt and Anthony Russo, 2000. Port Phillip Collection

Urban Design – Urban Art A sculptural element marking the water's axis at Station Pier and integrated within the landscape setting.
Photo: Jim Holdsworth

GLOSSARY OF TERMS

Artist

A person generally recognized by his/her peers, critics and other art professionals as committed to producing works of art on a regular basis.

Art/Design Studio

A space operated by an artist/ designer, working alone or in collaboration with other art and design professionals, in pursuit of aesthetically unified work.

Artform Diversity

The broad range of art forms and types of applications with coverage across all the arts: visual arts, performing and exhibiting arts, the literary arts, applied design sectors (e.g. graphic, lighting, sound, industrial, new media), and artisan based arts, relating to materials such as woods, glass, stone, metal, ceramics and innovative technologies.

Artwork

A tangible creation by an artist/designer.

Commission Brief

A focused document that provides site and design parameters for the Urban Art Project opportunity within the nominated site. The brief also includes, information relating to the site's social, historical, environmental and physical references, timeframes, budget details and selection and commission procedures. In addition the brief will cite requirements relating to the lifespan of the work, maintenance and documentation processes.

Contract or Agreement

A legally binding document by which parties agree to perform certain services.

De-Accession

The procedure for the removal of an artwork from the public collection.

Design Collaboration

Projects created through the cooperative design efforts of design professionals, such as artists, architects, urban designers, engineer and landscape architects.

Design Professionals

Individuals professionally trained in design, such as architecture, landscape architecture, art, graphics, urban design, and planning; also graphic, multi- media, interior, photographic and fashion design.

Discrete

Urban art that is not specifically integrated with the site, either in a physical or conceptual manner. Usually this type of Urban Art only relates to the site from a location and scale point of view and is created off site and moved into the place.

Ephemeral Art

Art as a transient, temporary, fleeting, momentary, short-lived, expression that includes: art installations as billboards, multi-media screens, lighting and projected images, performance events (including, music, dance, drama, circus and puppetry) and visual artworks that are created as a changing sequence of elements and site locations.

Integrated Art

Urban art that derives its conceptual and physical integration from a particular site or setting to the degree that it could not exist anywhere else.

Percent for Art Programs

A public art program funded by a percentage (usually 1 to 2%) of gross Capital Works Budget

The first "percent for art" ordinance in the United States was passed in Philadelphia in 1959. The ordinance required that a maximum of 2% of public construction costs be spent on public art. The "percent for art" concept adopted by Philadelphia set the standard for the provision of art programs across the US in the ensuing years. There exist at least 195 organizations across the United States that have art programs in place. Most of these programs are administered and funded by a percentage for art format, which ranges from .25% to 2%. The most successful public art program in the US today exists virtually on our doorstep. The City of Seattle passed the 1-% ordinance for art in 1973. It is particularly inspiring by virtue of the fact that the ordinance was passed toward the end of one of the most difficult economic periods in Seattle's history, often referred to as the "Boeing Bust". Today, the City's collection has grown to over 1,600 works of such depth, breadth and diversity that it is cited as a national model of innovation.

Place Responsive

Design processes that respond to a place with its distinctive and particular qualities and ambience, including the underlying historical, geographical, anthropological and environmental elements. Culturally significant factors are also aligned. Responding to the relationships between people, culture and place, the collective associations and memories create a sense of connection.

Public Domain

Public spaces (internal and external) that are available for public use and are part of Federal, State, Local Government or Institutional jurisdiction. The public domain also encompasses both actual and virtual domains, and may establish links that are both of local and global value. It is worth noting that the dictionary definition for domain relates to a 'sphere of influence'.

Private/Public Space

Publicly seen or accessible structures, as areas within private developments, which are visually prominent and provide a public interface.

Site Responsive

Design processes that respond to a site's physical and spatial configurations, taking into account the existing built form, urban character and heritage elements, features and qualities.

Urban Art Strategic Program

A development plan that provides for the overall strategic positioning of an Urban Art program. The plan prioritizes projects with budgets and recommended design approaches, for implementation by Urban Art Advisory Committee, in consultation with Council's departments anticipating capital projects.



Jungle Cafe

Collaborative Design – Urban Art

Urban Art as decorative design and signage for the Jungle Café, where the commercial operator adds value to the streetscape and commands attention for his/her business.

APPENDIX 1 CONSULTATION PROCESS AND FINDINGS

This appendix presents the consultation process and details the resulting findings

CONSULTATION

In order to establish key principles and guidelines a comprehensive consultation plan was developed involving face-to-face interviews with selected experienced individuals:

- Artists (local, state and national)
- Architects (local, state and national)
- Landscape architects (local, state and national)
- Local government commissioners
- Commercial developers
- Selected officers within the City of Port Phillip's Urban Design Arts and Cultural Development, Open Space and Infrastructure and Finances Units
- (refer appendices 2 and 3 for specific interview sheets for artists and architects)

The interviews were designed to:

- investigate the **public interest, artistic value and cultural significance** of past and present urban art projects within the City of Port Phillip
- identify the '**success factors**' inherent in the identified 'best practice' Urban Art projects
- examine '**lessons learnt**' from nominated Urban Art projects, in respect to procurement, commission and project management procedures
- explore key **management procedures** in respect to:
 - **integrated planning** across Council's organizational structure
 - **collaborative design** arrangements involving cross discipline inputs from the fields of architecture, urban design, urban planning, landscape architecture, graphic and industrial design, engineering
 - **site/ place responsive design processes** that reference social, historical, environmental and cultural dimensions within the artistic and creative design processes.

A number of critical issues were identified within the consultation process and included:

- the value of integrating aspects of the culture of '**place**' into the artistic intent and content for Urban Art commissions., thereby creating accessible art
- the critical factors of responding to '**audience/ public**' requirements in designing Urban Art '
- the need to avoid what is commonly referred to as '**plop art**', art that is often just purchased and placed in a site as exhibition art

CITY OF PORT PHILLIP URBAN ART STRATEGY

- the value of 'place making' approaches that identify the '**local common ground**' referencing people's perceptions, interests, attitudes and 'mind maps' of the built and natural environments
- the need to facilitate opportunities for **artists/designers** to work with local communities to interpret the culture of 'place' and thereby relocate the 'local common ground'.
- the recommendation for '**place making**' processes for Urban Art to facilitate '**cultural belonging**' processes that will enable the social, cultural and aesthetic context of places to become a continuum for interaction.
- the realisation that this process of interpreting culture of daily living will provide social, historical, political & cultural themes, to inform the **artistic intent & content** of Urban Art
- the benefit of utilising Urban Design and 'place making' approaches to develop **site specific and place responsive** Urban Art, and thereby integrate the site's distinctive characteristics, qualities, features and social responsibilities
- the importance of aligning Council's current **Urban Design** program and identifying Urban Art opportunities within the **City's Public and Private developments**
- questions also arose as to how future practice can engage the diversity of all **art forms**, such as visual arts, performing arts, writing/ literature, photography, video, film, multi- media, dance, sound, lighting, industrial and graphic design, virtual art & cybernetics etc.
- structural issues were highlighted in respect to **Urban Art project management** such as
 - management procedures that facilitate **partnership arrangements** & collaborative measures & mechanisms - both internal & external
 - **integrated planning & design** procedures & protocols across Council's Corporate structure
 - **consultation** mechanisms & procedures for broad based artistic, community & stakeholder involvement
 - the introduction of **collaborative design** arrangements for cross discipline input
 - strategic opportunities for Urban Art design and funding partnerships were identified for examination:
 - **the 'percentage for art' model** – a policy for a percentage allocation from Council's Capital Works Budget, in order to establish an Urban Art program budget
 - **'Bonus points' for art** – negotiated agreements within the planning permit process, permit, leasing and projects associated with private developments, enabling a discrete program budget to be established for Urban Art
 - **Commercial developer partnerships** – exploiting the potential for civic, community and commercial benefit through the creation of Urban Art opportunities.
 - **Urban Art & economic development strategies** – urban art projects built into civic amenity, streetscapes, parks & gardens initiatives to further the business & civic image, as well as community building outcomes
 - **cultural tourism & 'place- marketing' initiatives** – strategic positioning of urban art events, installations and animations to market the distinctive character or quality of 'place', thus creating Urban Art as a 'draw card' cultural experience for residents, as well as domestic & international tourism

APPENDIX 2 CONSULTATION INTERVIEW FORMAT - ARTISTS

This appendix presents the format for artists interviews and the questions that were asked as part of the process. These questions could also inform future processes whereby prospective artists are being interviewed.

- Define Urban art
- Name and discuss 3 'best practice' examples of your own artwork
- Name and discuss 3 'best practice' examples of other artwork
- Discuss the different types of selection and commission processes
- Describe your experience and lessons learnt from of these processes
- Describe the issues that may have been problematic in the commission brief arrangements and other contractual agreements processes
- Are there specific issues related to the overall project management that you see as critical to success?
- What are the critical issues facing future commissioners
- Discuss the issues inherent in integrating urban art within urban design practice and a contextual design approach
- Discuss the benefits /problems in collaborative design teams
- From your own experience and observations how best can the public become involved in the planning and design of urban art.
- Urban art has been described as socially and/or place responsive art please comment
- What are the critical issues facing artists working in urban art practice

ARE THERE ANY OTHER COMMENTS REGARDING FUTURE PROJECT OPPORTUNITIES FOR THE CITY OF PORT PHILLIP?

APPENDIX 3 INTERVIEW FORMAT – ARCHITECTS, DEVELOPERS & URBAN DESIGNERS

This appendix presents the questions asked within the consultation interviews:

- **DISCUSS THE ROLE OF ART IN THE PUBLIC DOMAIN**
With reference to the 5 Models for Urban Art practice
- **DISCUSS CROSS DISCIPLINE WORKING RELATIONSHIPS AND EXAMPLES OF PROJECT SUCCESS**
 - Architect – Artist/ Designer
 - Landscape Architect – Artist/Designer
 - Artist – Lighting/ Graphic/Multi-Media/ Designer
- **DISCUSS URBAN ART ‘BEST PRACTICE’ PROCESSES RELATING TO:**
 - Collaborations
 - Integration (including works that are recessive as well as non recessive)
 - Commissioning approaches
 - Competitions
 - Experimental (counterpoint/juxtaposition)
 - Ephemeral works
 - Animation strategies
- **NAME SUCCESSFUL AND NOT SO SUCCESSFUL PROJECT EXAMPLES AND LESSONS LEARNT**
- **IDENTIFY THE KEY ISSUES FOR FUTURE URBAN ART PRACTICE DEVELOPMENT**
- **DISCUSS IDEAS FOR FUTURE PORT PHILLIP PROJECTS**

ARE THERE ANY OTHER COMMENTS/ RECOMMENDATIONS?

APPENDIX 4 CONCEPTS OF PLACE

This appendix presents material that informed and was informed by the consultation discussions.

PLACE MAKING processes create art that represents and presents:

- symbolic local artistic expressions of neighbourhood identity.
- artistic expressions that represent the local cultural narrative
- 'thoughtfulness' about a moment, a space, a person, a locality
- art and design symbols that delight, engage and add design value
- local historical and social insights expressed as tangible objects/ elements
- whimsical and humourous features/ elements/ objects
- a design choreography of objects of meaning, memory and collective wisdom

URBAN ART AS PLACE MAKING creates an artistic expressions of local themes that focus on the:

- Depicting the history and renown of 'place'
- Allegorical responses - images that intimate secret whispers/ stories of local people
- Emblematic and stylised symbols to depict the local identity, to badge and culturally 'brand'
- Commemorating significant social and/ or community events, people and place
- Celebrating special times, seasons, the whimsical, the intangible and the artistic expression of place

These '**PLACE- MARKERS**' also empower:

- people's vitality translating a particular ethos of care and guardianship
- connections between the object and the layers of connective associations for community and place that nourishes the sense of belonging
- 'landscapes of the mind' process whereby objects create or reinforce a mental landscape relating to the particularity of place

Urban Art, through the process of place- making, will achieve full resonance and impact when the planning and design processes incorporate sound community consultation and responsive design processes. This approach enables the positioning of the artwork(s) to enhance the social and urban fabric, and empower the ownership and engagement of local people.

APPENDIX 5 WORKSHOP FEEDBACK

Participants identified the following key issues during a workshop that was convened to examine three case studies and identify the issues arising from current work practice. Refer also to the Invitation to the Workshop held on November 8 2001 that follows on the next page.

NEED FOR FOCUS re:

- Diversity of opportunity and definitions of Urban Art
- Policy caution re: Strategy not over systemising
- The 5 models of practice value to assist the differentiation process
- The cultural/ contextual connections between place-making and site specific art and design

NEED FOR STRATEGIC DIRECTION through

- Organisational Structures and/or advisory mechanisms
- Urban Art Officer appointment
- Pro- active leadership approaches
- % for Art programs
- Developer Partnerships as Joint Venture negotiated projects
- The benefit of collaborations between:
 - Artist,/architect /urban designer
 - Artist/ landscape architect
 - Artist /engineer/ industrial designer
 - Artist/ community/writer/ photographer

NEED FOR WELL DEFINED ADMINISTRATIVE SYSTEMS to incorporate:

- Project Management options
- Procurement and Commissioning options
- Understanding re the diversity of Commissioners-both within Council structures/& other arrangements
- Pre- Commission research and planning including contextual material development
- The value of the Commission Brief
- Life-span issues and need for clarification in the Commission Brief
- Artist(s) early engagement as benefit
- Maintenance and other installation/ fabrication issues

BUDGETS/ FINANCES

- Council budget cycle process
- Identifying opportunity- within existing systems of Capital Works planning
- Trust Developments

ARTIST COMMENTS

- Strength of Studio practice
- Artist perceived need for 'freedom'
- Creativity is not art by consensus/ committee!!
- Fabrication arrangements benefits from associations with other relevant industries
- Gallery interest
- Emerging artists' need for opportunity to learn about an project commission procedures

COMMISSION REQUIREMENTS

- Bigger budgets required
- High quality checks re materials/ maintenance required
- Range of approaches require different commission and selection processes
- Diversity of practice requires different commission procedures for art that is:
- Temporary Ephemeral Experimental Accidental Recessive Permanent
- Artform coverage may require new approaches to inviting and setting up collaborative opportunities
(e.g Graphic Design/ Landscape/ Lighting Design/ Soundscapes/ Multi-media /Digital Imaging/ Billboards/ Screens)

APPENDIX 6 PUBLIC FORUM INSIGHTS

Background

The Forum was designed as an evening of information, exploration and inspiration, with the presentations of ‘best practice’ examples of current Public Artwork. As well, the evening offered an opportunity to illustrate the points of difference relating to concepts of site specific and place responsive practices, and to the inter-relationships between art, architecture and urban space.

The Forum evolved from an alliance between three organizing agencies - each with their own reason for involvement:

- CITY OF PORT PHILLIP as part of their research and current practice analysis to inform the development of their Urban Art Strategy, due for release early next year.
- DEPT OF INFRASTRUCTURE as input to the Pride of Place program, with its emphasis on cross-discipline collaborations; and in partnership with Port Phillip, to aid the development of a Public Art Information Kit, for release next year.
- VIC COLLEGE OF THE ARTS as a means of stimulating discourse and debate; and as a means to increase work opportunities for artists. The College also believes that as a result of the Forum’s dialogue and interaction curriculum development and training needs will be reviewed.

The Forum speakers presented their definition of Public Art, and highlighted their current practice through presenting their key projects.

The overall program focused on the theme of the evening.

INTERSECTION - INTEGRATION - INNOVATION

Key Findings

AS INTERSECTIONS the evening focused on:

Cross-discipline arrangements - with an emphasis on art, architecture, urban space, art, engineering and transport and road systems arts, environment and community

- Local/global intersections
- Diversity of approaches to Public Art - as fine art, community art, performing arts, site specific art
- Intersections with design sectors - such as graphic/ lighting design; multi-media; industrial design

AS INTEGRATIONS:

- Art and site integration - a site specific responsive design approaches and NOT AS PLOP ART.
- Site specific and integrated art with references that involve more than the physical dimensions and includes historical, environmental, cultural, social/public responsibilities.
- Collaborations not as manufactured arrangements, but as those that evolve from choice, the right chemistry and good will This requires us to create more opportunity for ongoing dialogue and interaction.

AS INNOVATION:

- New systems of commissioning - to focus on the distinct type of art expected and create Commission Briefs to support that understanding, in order improve the quality of Public Art
- Better ways to identify opportunity need to be established and critiqued that will position Public Art as collaborations with Architects and Developers e.g % for art within Commercial Developments such as the Docklands
- New and innovative collaborative design mechanisms to enable art opportunities to be realised earlier, as artist's engagement is often too late

INTERSECTION INTEGRATION INNOVATION **a forum on public art and the city**

Thursday 8 November 2001

6.15pm Drinks

7.00-9.00pm Forum

Victorian College of the Arts Federation Hall Theatrette
Grant Street, (off St Kilda Road) Southbank

Speakers include:

Ian De Gruchy, art projections

Jennifer Turpin, public artist

Richard Goodwin, architect/ public artist

'Stolen Generation and after' project from

Masters students in Architecture and Landscape Architecture at

University of Melbourne

'Such Fertile Ground' Regional Arts Victoria projects

Paul Carter, writer/artist

Mammad Aidani, poet/ playwright

The evening will be facilitated by:

Davina Jackson, noted architectural writer

Sue Clark, Research Fellow Victorian College of the Arts

The program of workshops and public forum are part of the consultation processes informing the development of the City of Port Phillip: Urban Art Strategy and the Department of Infrastructure: Public Art Information Kit.

Presented by

City of Port Phillip, Victorian College of the Arts,
Department of Infrastructure, Design and Development Branch

INTERSECTION INTEGRATION INNOVATION

a forum on public art and the city

'Integrity is based not on artists' allegiances to their own vision, but on an integration of their ideas with those of the community. The presence of a diversified audience in those works leads us back to issues of power, privilege and the authority to claim the territory of representation. Inevitably, then we must consider the roles of the artist as an actor in the public sector.'

Suzanne Lacey, 1995
Mapping the Terrain, Bay Press,

An opportunity to explore:

urban art in the contemporary city
the role of fine art, applied art and new media in the public realm
issues relating to future urban art practice
processes in the commission, collaboration and management of urban art projects
the relationship between art, architecture and urban space

'Focusing on aspects of interaction and relationship rather than on art objects calls for a radical re-arrangement in our expectations of what an artist does.'

Suzanne Lacey, 1995,
'Mapping the Terrain', Bay Press.



Graffiti Artist Wall Treatment - Carlisle Street St. Kilda
Artist: Peter Walsh

Socially Responsive Design – Urban Art
A mural artwork interpreting the social content of St. Kilda with reference to youth culture.

APPENDIX 7 MORAL RIGHTS

AN AUSTRALIAN COPYRIGHT COUNCIL INFORMATION SHEET

Summary

This information sheet gives an overview of the moral rights legislation, which came into effect on the 21st December 2000. The forthcoming book B114 *Moral Rights* contains more detail about the legislation and its practical implications. It will be published early in 2002.

The Copyright Amendment (Moral Rights) Act 2000 amended the Copyright Act by providing two new 'moral rights' for individual creators: the right of attribution of authorship and the right of integrity of authorship. It also introduced provisions relating to false attribution of authorship, which replaced the old provisions in the Act in relation to anything done on or after the commencement date.

The introduction of moral rights provisions in Australia was the culmination of a very long process involving lobbying by copyright creators, consultations between the government and affected parties, government and parliamentary reports and several draft bills.

Further details are contained in the full text of the Information Sheet – available from the City of Port Phillip's Architecture and Urban Design Unit.



Linden Sculpture Garden - Linden Arts Centre – St. Kilda Artist: James Carttall Port Phillip Collection

Collaborative Design – Urban Art

A sculptural form integrated within a landscape setting creating both a functional and imaginative play space.

Photo: Maurice Grant-Drew

APPENDIX 8 CITY OF PORT PHILLIP URBAN ART KIT

PART A: ESTABLISHMENT

STAGE 1 PROJECT IDENTIFICATION

- Reviewing the scope and focus of the artwork in line with appropriate streams of delivery
- Defining the project site, project genesis and site specific elements and characteristics
- Focusing the diversity of influences and meanings

STAGE 2 ART OPPORTUNITY EVALUATION

- Focusing the approach through the Models of Practice integration
- Aligning the Policy Principles
- Utilizing the Design Evaluation Framework

STAGE 3 PROCUREMENT CHOICES

- Finalising the appropriate method as:
 - Registration of Interest
 - Awards/ Competition
 - By Invitation
 - Acquisition
 - Unsolicited proposal

PART B: PLANNING AND ADMINISTRATION

STAGE 4 PRE-COMMISSION PLANNING & CONSULTATION PROCESSES

- Establishing the Consultation Plan
- Undertaking site analysis and interpretative research
- Planning for consultation and material development re:
 - Physical/ social setting
 - Historical/ Social history/ environmental considerations
 - Behavioural studies/ movement configurations
 - Usage requirements
- Integrating findings from relevant Heritage and Urban Character Studies/ Reports

STAGE 5 COMMISSION PROCEDURES

- Establishing a Selection Panel with relevance to the procurement method and art focus
- Finalising the Commission Briefing procedures, in line with the Contractual agreement
- Preparing the Commission Brief with info re:
 - The Site. – location, site profiles, relevant characteristics, features, stakeholders
 - Artwork focus and relevant material considerations / restraints
 - Selection procedures and Project management arrangements-
 - Timeframe-budget, payment schedule and reporting procedures
 - Contractual arrangements and legal requirements

PART C: APPOINTMENT

STAGE 6 SELECTION

- Schematic/ Conceptual Design
- Short-listing for Design Development
- Brief development and payment arrangements for Design Development
- Final Selection and Artist Contract preparation

STAGE 7 DESIGN EVALUATION

- Integrating and utilizing the Design Evaluation Framework

PART D: IMPLEMENTATION

STAGE 8 CONTRACTUAL ARRANGEMENTS & LEGAL MATTERS

- Life of work/ Payment schedule/ Approval Stages/ Budget
- Termination clauses/ Change clauses/ Dispute resolution
- Maintenance/ Warranty
- Requirements re Documentation & ownership of materials
- Public Liability/ Professional Indemnity /Insurance/ Restraint of Trade
- Copyright/ Trademark/ Attribution/
- Moral Rights

STAGE 9 INSTALLATION MEASURES

- Fabrication monitoring and Installation scheduling,
- Supervision and sign off



'Check it out' – Fake Installation - Linden Arts Centre grounds – St. Kilda **Artists: C. Moore and Jane Crawley**
Curated Fine Art – Urban Art

A whimsical and humorous installation placing an ironic element on a white pedestal in the exhibition style of a fine art gallery.



Collaborative Design – Urban Art Seat – Carlisle Street
An art and design installation incorporating the skills of an artist and metalworker.
Painted finishes - Swee Leng Lim
Metalwork - Bent Metal