

Doncaster Hill

Public Art Opportunities



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Doncaster Hill

Public Art Opportunities



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Introduction

This document has been developed as a support document to the Urban Design Guidelines for Doncaster Hill. Public Art is more often being recognised as contributing to the development of a distinctive image and sense of place for an area and generally adding value to urban design. Public Art can help to provide a marketing edge and point of difference in urban development.

It is recommended that Public Art as part of Doncaster Hill be achieved through a developer contribution scheme. This document suggests Public Art opportunities for each precinct. As development proposals are discussed and detailed design of streetscapes and public spaces is undertaken then specific Public Art projects should be discussed in more detail.

In the first five years of implementation it is suggested that the focus is on developing the public realm and that 100% of developer contribution be applied only to public art in the public realm. This should be reviewed in five years to determine if a nominated percentage of developer contribution could be integrated into private developments e.g. artwork on the facade of a building.



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Developer Options

Example 1: Melbourne Docklands

“Urban Artists should be involved as an integral part of the design process for all precincts in the Melbourne Docklands. Collaborations involving building design, landscape design and urban design are encouraged, rather than isolated pieces”
Melbourne Docklands Authority, 1996

Docklands Authority Integrated Urban Art Policy

The policy states:

“The mission of the Docklands Authority is to promote, encourage and co-ordinate the successful development of the Melbourne Docklands as a waterfront place of character and quality in which to live, work or visit. An important part of this mix is the urban art strategy. The key objective is to create the most significant integration of urban art and events with property development and its intended community in Australia. A second key objective is to position the Docklands as an arts destination. Arts and events will be key factors in creating the Docklands environment, a sense of place, and in encouraging people to explore the different precinct and waterfront”.

Requirements of the Development Agreement

As part of the Developer Agreement a commitment to allocating 1% of the total development cost must go toward the inclusion of public art within a development. This 1% is then divided into the following categories:

- [a] **Public spaces of individual buildings** 0.5% of the total development cost to integrated art and design and execution of artworks in the internal and external public spaces within the individual building land titles
- [b] **Public spaces within the precinct** 0.3% of the total development cost to integrated artistic input to the design of materials used in public areas [e.g. paving, street furniture, lighting, landscape, etc] and the integrated design and execution of specific artworks as agreed with the Authority...
- [c] **Public spaces generally in Docklands** 0.2% of total development costs on integrated design and execution of specific artworks within the Docklands area...



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Issues

- Where buildings are private residential buildings the opportunities for artworks within internal public spaces, roof gardens, courtyards and other spaces that could provide opportunities for artist involvement do not qualify as these are not public spaces
- With a number of developers managing their own artwork commissioning there is potential for unevenness in quality and of an appropriate contemporary nature throughout the Docklands as a whole
- Infrastructure items such as public seating, lighting, etc. have been excluded as the local government authority (City of Melbourne) has required that their standard furniture range must be used
- Once the project is complete the developers will handover responsibility for on-going ownership and maintenance of all works in the public realm to the local government authority



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Example 2: Art Built-in, Queensland Government

The Queensland Government's Art Built-In Policy defines public art as *"contemporary art practice that usually occurs outside the traditional gallery or museum system...Best practice in contemporary public art involves a highly diverse range of activities that integrate art and design into the public domain. The preferred approach to integrated public art is to include artists in project development teams at the early outset of capital works planning and delivery. Artists working in this context can create meaningful and appropriate work that has a direct relationship to the local environment and the culture of the community."*

The Art Built-In Policy is valued at 2% and applies to the gross project costs of all state government capital works building projects valued in excess of \$250,000 excluding government fees and charges, Work Cover and the cost of capital equipment.

The Art Built-in Policy may result in the siting of public art in either interior and/or exterior spaces including work environments and the broader public domain. Siting and selection of public art will be determined by the procuring agency with appropriate cultural sector expertise through the process outlined in the guidelines. Procuring agencies retain final approval as to what art is procured and where it is sited for any given project.

The 2% allocation may be transferred from one applicable capital works building project to another within an agency's capital works program provided that the agency can demonstrate social and regional equity in its rationale for doing so. An agency that wishes to transfer the applicability of the 2% will need to consult with the Public Art Agency at the Business Case stage.

Procuring agencies may aggregate applicable capital works building projects that are each valued at less than \$250,000 to meet or exceed the \$250,000 threshold and apply the Art Built-In Policy to these building projects in accordance with the provisions in the guidelines.



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The 2% covers:

- Public asset and project planning
- Public art project management and consultant fees
- Public art tender costs
- Public art legal and contractual documentation
- Artists fees, subcontractor and trainee wages
- Public art materials and manufacture
- Public art risk management and liability costs
- Public art maintenance and conservation

The following projects are exempt under the Art Built-In Policy:

- Building projects valued at less than \$250,000
- Prisons and watch-houses
- Buildings for private and domestic purposes
- Engineering construction and engineering refurbishment projects
- Demolition projects
- Repair and maintenance to buildings
- Capital equipment



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Issues

- The structure established is an extremely bureaucratic one with significant reporting requirements placed on the Arts Managers that reduce the available art budget
- The policy is intended to provide opportunities for Queensland artists and artworkers
- The policy only applies to State Government buildings
- The additional bureaucratic layer is also a cost burden to each art project as there is a fee for the Public Art Agency built in regardless of their actual involvement
- The experience to date has shown that it is taking too long to negotiate artists involvement and therefore the opportunities for true integration are limited



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Example 3: Maribyrnong City Council in conjunction with Nowald Pty Ltd, Saltwater Crossing Public Art Project

As part of its tendering of the Saltwater Crossing site, the Maribyrnong City Council required as part of the contract of sale that the successful developer make a contribution towards a public art component for the site. The Saltwater Development is mixed use and includes some housing and commercial development, a private art college, convention centre and areas of public space. Public access to the waterfront was encouraged. Maribyrnong City Council sought a cash contribution and managed the commissioning of a major public artwork as part of the Saltwater Crossing Development on the banks of the Maribyrnong River. This is in keeping with the precinct serving cultural and recreational activities.

The aim of the project was to articulate themes and issues pertaining to the site and its cultural context given that the site was about to undergo significant change. The artwork was expected to be located within the public spaces of the new development.

The Council encouraged *“the development of a work that is integrated with the site as opposed to work which is created independently of the site and added afterwards (‘plonk art’). The project requires close collaboration with the landscape design process.”*

The Maribyrnong City Council’s role was to:

- Determine appropriate sites in conjunction with relevant Council masterplans and policies
- Develop the project brief
- Advertise the project
- Establish a selection committee that included representatives of the developer
- Overall management of the project commissioning
- On-going maintenance



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The Developer's role was to:

- Contribute \$100,000 toward funding of public art for the site
- Participate in the shortlisting and selection of artists for the project

The funds allocated to the project included:

- Concept fees
- All fabrication costs
- Installation including some landscape design work

Issues

- The management of the public art commissioning was undertaken in-kind by Council who also absorbed management costs associated with the project such as: advertising, legal fees, project management



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Recommendations:

For the City of Manningham in order to realise their vision for Doncaster Hill

Model 3 – the Maribyrnong City Council example, with some refinement, presents the best model because it allows for Council to strategically manage the commissioning of public art throughout the Doncaster Hill area rather than each developer pursuing opportunities individually.

Recommendation 1: All new developments over \$250,000 will be required to contribute 1% of the total construction budget to the Doncaster Hill Public Art Fund.

Recommendation 2: Council should investigate appropriate mechanisms for the collection and management of the monies associated with the Doncaster Hill Public Art Fund;

- It is proposed that 25% of the total contribution to be paid at Building Approval
- Remaining 75% of contribution to be paid prior to the issuing of the Occupancy Certificate

Recommendation 3: Council should establish a Public Art Advisory Panel comprising the Councilor that chairs the Urban Design Task Force, relevant council staff including the Urban Designer, Cultural Planner, Landscape Architect (and others co-opted as required, a practicing artist, an arts industry professional, a developer representative and a community representative).

Recommendation 4: Council should develop appropriate policy material explaining the % for art requirement and make such literature available to all developers considering development applications.



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Public Art Opportunities

Issues:

- A cash commitment by developers and pooling of funds on either a precinct basis or can be applied to appropriate sites with consideration of Doncaster Hill as a whole
- Council is able to have an overview for each precinct and Doncaster Hill as a whole to determine where resources need to be focussed to make the greatest impact
- Council will have on-going responsibility for the artworks commissioned and can determine what is appropriate
- Council may wish to consider a Precinct Improvement levy on all existing businesses within the Doncaster Hill area so that there is a sense of equity in all parties contributing to physical upgrading and enhancement
- Future commissions should be in line with the existing Council Public Art Management Policy and Guidelines

Examples of potential developments and implications of the requirement for a 1% for art contribution:

Total Development Cost	1% contribution to public art	10% maintenance allocation
\$1 million	\$10,000 (\$9,000)	\$1,000
\$3 million	\$30,000 (\$27,000)	\$3,000
\$5 million	\$50,000 (\$45,000)	\$5,000
\$10 million	\$100,000 (\$90,000)	\$10,000



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- It is suggested that new development under \$250,000 be exempt from the Percent for Art contribution
- The notion of setting aside funds for maintenance will mean that Council is not having to fund on-going maintenance for a growing collection of public artworks. Maintenance funds could be directed to a Trust, which allows for investment of these funds over time. The interest earned can cover maintenance, commissioning of new artworks or curation of on-going exhibition programs, etc.
- Staff management, project management and administrative costs will be covered by the 1% contribution
- The 1% could cover :
 - Public asset and project planning
 - Public art project management and consultant fees
 - Public art tender costs
 - Public art legal and contractual documentation
 - Artists fees, subcontractor and trainee wages
 - Public art materials and manufacture
 - Public art risk management and liability costs
 - Public art maintenance and conservation



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Public Art Opportunities

Art Opportunities

Art in Public Spaces

This category deals with artwork that are not part of infrastructure projects, rather they are stand alone works that have been commissioned for a specific site or series of places within a precinct.

This can include major 3D or 2D permanent artwork as well as short term or ethereal works such as temporary installation works or projection art. The commissioning of such works will result over time in a major collection of artworks.

It is important to provide an opportunity for young or emerging artists to undertake low risk projects such as temporary installations and involvement along side more experienced “Mentor” artists.

It is likely that most of the projects in this category will be of a site specific nature where the artist is seeking to create works of relevance to the location, telling stories of a local event or provide an environmental response to the site.

Contributes to:

- Appropriate scale – works of a landmark proportion that can counterbalance against the massing of the built form and being clearly visible from passing vehicles, given the expansive scale of the Doncaster Hill environment it will be important to ensure the scale of any artworks is such that they can successfully stand out against the backdrop of the streetscape
- Art as location markers – significant artworks can provide a feature that identifies key nodes and highlights important sightlines and closes vistas between building
- Define image – major iconic works can help to brand or image an area both as a visual reminder as well as providing a potential marketing symbol
- Reflect precinct character – the specific focus of individual artworks can be used to define the different precinct character zones through the concepts, materials and form of works



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Integrated Art and Design

Integrated Art refers to projects that are integral to infrastructure projects such as paving, street furniture and sculptural works. The focus is on placemaking and commissioning quality work that builds on City pride and may involve an artist working as part of a design team without actually creating a physical artwork.

Integrated artwork can be defined as artwork created by an artist that has been conceived especially for a site or building and forms part of the built environment.

Integrated artwork can be considered as both an art piece in its own right but integral to the project environment and or as artists creating functional elements of the street or landscape environment.

Integrated artworks are commissioned as part of Council capital works programs such as streetscapes, parks and building projects.

Integrated artwork is site specific, most likely permanent and non-transferable and may include functional streetscape or park elements.

The artist usually develops integrated artwork concepts in collaboration with the project architect, landscape architect or urban designer.

There are opportunities for artists to be part of design teams without there being an expectation that there will be an “Art” object as an outcome, rather being there to provide a different perspective.



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Streetscapes – may include such areas as paving design with standard paving materials or introduction of special paving elements, street furniture such as bollards, seating, bins, tree grills and tree guards and bike racks.

Lighting – may include lighting fixtures or feature lighting.

Plazas and public spaces – input into overall design through the inclusion of an artist on urban design teams to contribute to the creation of specific unique design elements in plazas and other public spaces.

Design advice to traders – support the opportunities for traders to engage artists as design advisors when developing new active frontages such as outdoor café spaces, window displays and seasonal decorations.

Contributes to:

- Linking elements – using artwork such as lighting features to provide a precinct wide character
- Precinct character - using artworks to provide special and unique elements that mark each individual precinct giving a special sense of place to the local area
- Contributing to overall quality and character – using high quality artwork to badge Doncaster Hill as a place of quality, character and distinction



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Public Art Opportunities



Community Art

Community Art projects may involve an artist consulting with a specific community and then creating an artwork in response, or it may involve an artist working as a facilitator to assist the community with the actual creation of artwork.

As part of Council's project scoping procedures it is recommended that consideration be given when scoping capital works projects to determine the appropriateness of including a Community Art component.

Community Art projects may involve an artwork outcome such as a permanent or temporary art piece within the public realm. It is therefore a requirement that such projects include an artist experienced in working with community groups and who has the skills to lead a community project.

Different Community Art approaches may include:

- Community Input – artworks expressing community expectations/aspirations through community workshops with artists making the artworks
- Community Participation – artists assisting community groups through community design workshops so that community members make the artworks under the artist's supervision
- Community projects run concurrent to public artworks being developed that contribute to the artist's understanding of the area but don't engage in art making



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Public Art Opportunities



Events and Animation

Festival and temporary events can provide a level of vitality to a precinct that can contribute greatly to the general ambiance and to create a place people wish to visit, gather and spend time in. There is considerable potential for a Public Art Fund to allocate an annual budget to support artists wishing to work on temporary public realm projects. Temporary and ethereal public art activities such as lighting and projection works are ideal night time events that can generate excitement and animation. Special event lighting can bring a totally new perspective to a well known landscape.

While not specifically funding festivals and local events the Public Art Fund could provide resources to ensure that visual artists are given opportunities to work in conjunction with festival organisers to ensure a strong visual impact.

Event and temporary public art projects could include:

- Sculptural installations
- Lighting events
- Projection works on to existing buildings
- Outdoor exhibitions
- Changing program of artwork banners and seasonal street decorations
- Visual artists engaged to work on local Festivals
- Utilising vacant shop fronts as potential exhibition space



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Public Art Opportunities

Precinct 1 Civic and Education

Precinct attributes

- Incorporates a number of historic buildings including:
 - Council Offices and Gallery
 - Playhouse
 - Doncaster Primary School
 - Doncaster and Templestowe Artists Society
- Open space for events and informal outdoor activity
- Residential
- Provides commanding views of the mountain ranges to the north and east

Urban Design objectives that can be supported by public art;

- Retain and celebrate historic character
- A prominent and accessible civic precinct
- A defined and recognisable city centre
- Attractive open public spaces

Recommended type of artwork, commissioning process and priority

- Art in Public Spaces - Limited and Open Competitions
- Events and Animation – Limited and/or Open Competition and Direct Appointment
- Integrated Art and Design – Direct Appointment to design team



Doncaster Hill

Public Art Opportunities

Precinct 2 South East Doncaster Road

Precinct attributes:

- Greatest potential for high density development
- Panoramic views
- North facing
- Boulevard character

Urban Design objectives that can be supported by public art:

- A consistent urban character
- Create a number of significant urban spaces in both the public

Recommended type of art, commissioning process and priority:

- Integrated Art and Design - Direct Appointment of artists to design teams
- Major lighting work to help create a sense of cohesion and night time activation – Limited Competition
- Events and Animation – Limited and/or Open Competition and Direct Appointment



Doncaster Hill

Public Art Opportunities

Precinct 3 North East Doncaster Road

Precinct attributes:

- Interface zone between public pedestrian open spaces, civic and education and Doncaster Shopping Town
- Views of the northern ranges
- 3 levels – commercial/retail/office

Urban design objectives that can be supported by public art:

- A consistent urban character along the length of Doncaster Boulevard
- Provide a pedestrian network that will provide positive linkages to the adjacent precincts, in particular the Shopping Town site

Recommended type of art, commissioning process and priority:

- Integrated Art and Design – Direct Appointment
- Community Art – Direct Appointment potentially involving Doncaster Primary School and/or Manningham Art Centre



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Public Art Opportunities

Precinct 4 Doncaster Shopping Town

Precinct attributes:

- Major regional shopping centre
- Fronts both Williamsons Road and Doncaster Road

Urban Design objectives that can be supported by public art:

- To achieve activated street frontages to Doncaster and Williamsons Road into the Doncaster Hill environment
- To encourage a more permeable, safe pedestrian environment with strong linkages to the surrounding areas
- To achieve a consistent urban character
- To create a number of significant urban spaces in both the public and private realms

Recommended type of artwork, commissioning process and priority:

- Art in Public Spaces – Limited or Open Competitions
- Integrated Art and Design – Direct Appointment
- Community Art – Direct Appointment



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Public Art Opportunities

Precinct 5 Williamson's Road West

Precinct attributes:

- Contains the only existing high density housing development
- Panoramic city skyline views to the west
- Direct access to open space and parkland along the southern boundary
- Linkages to Doncaster Shopping Town

Urban Design objectives that can be supported by public art:

- Provide a pedestrian network which will provide positive linkages to the adjacent precincts in particular the Doncaster Shopping Town site, the transport interchanges and the open space of the Lawford Street reserve
- Encourage the inclusion of a well designed public plaza as part of future development proposals
- To support and connect the pedestrian link proposed at the southern end of the precinct

Recommended type of artwork, commissioning process and priority:

- Art in Public Spaces – Limited or Open Competitions
- Integrated Art and Design – Direct Appointment



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Public Art Opportunities

Precinct 6 North West Doncaster Road

Precinct attributes:

- Medium scale commercial development giving way to medium density housing at the rear of the precinct

Urban design objectives that can be supported by public art:

- To achieve activated street frontages to Doncaster Road
- To encourage a more permeable, safe pedestrian environment with strong linkages to the surrounding areas
- To create a vibrant and commercially viable mixed use village of a smaller scale
- To achieve a consistent urban character along the length of Doncaster Boulevard

Recommended type of art, commissioning process and priority:

- Integrated Art and Design – Direct Appointment
- Community Art – Direct Appointment
- Events and Animation – Limited and/or Open Competitions



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Public Art Opportunities

Precinct 7 South West Doncaster Road

Precinct attributes:

- Larger development sites with higher density potential
- Wide ranging views to the city and over the adjacent Golf links

Urban Design objectives that can be supported by public art:

- To achieve activated street frontages to Doncaster Road
- To encourage a more permeable, safe pedestrian environment with strong linkages to the surrounding areas
- To support and connect with the pedestrian link proposed for precinct 8

Recommended type of art, commissioning process and priority:

- Integrated Art and Design – Direct Appointment



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Precinct 8 Doncaster Road and Williamsons Road

Precinct attributes:

- Potential for iconic infrastructure element above the road linking pedestrian zones

Urban Design objectives that can be supported by public art:

- To link the pedestrian precincts created within each of the development precincts linking the intersection

Recommended type of art, commissioning process and priority:

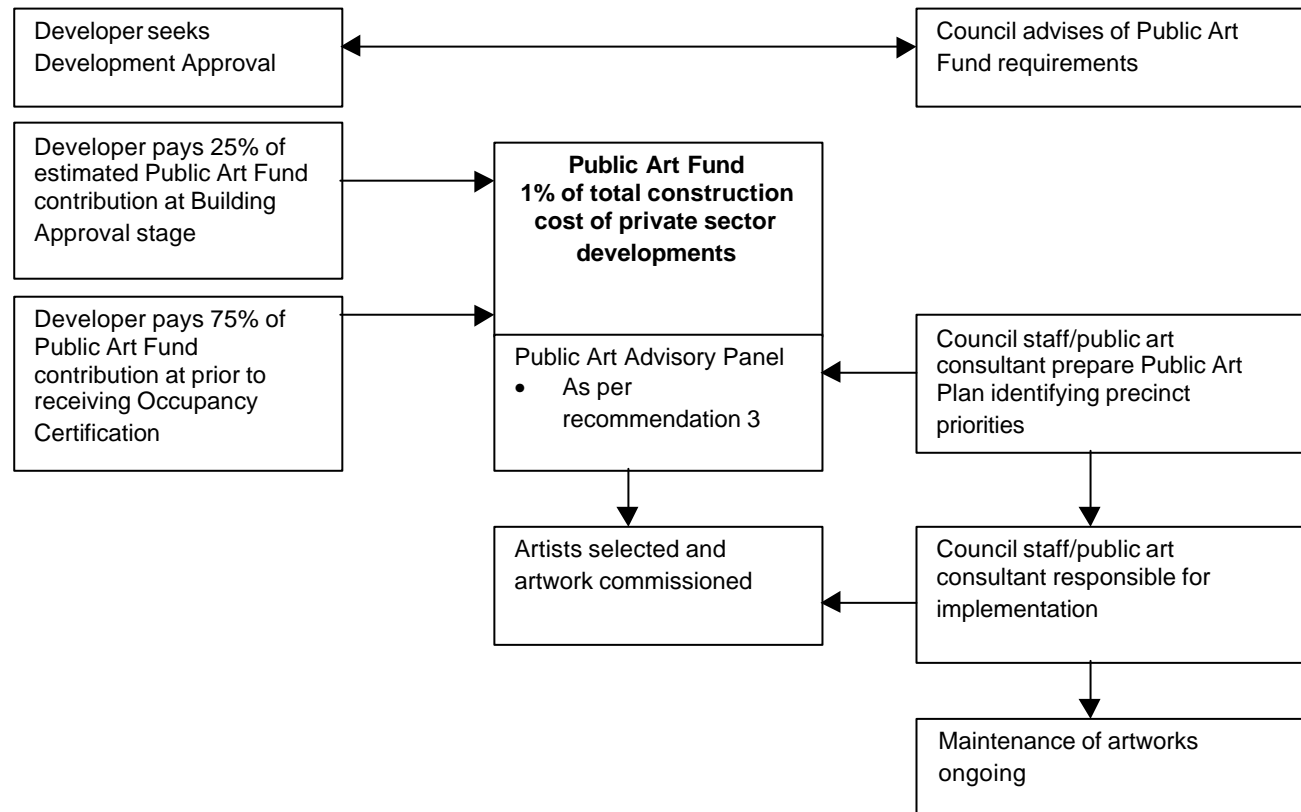
- Integrated Art and Design – Collaboration between an artist and architect/engineer, or
- Art in public spaces – Limited or Open Competition for 4 iconic artworks that conceptually link the intersection



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Public Art Opportunities

Implementation strategy



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Photo Credits

Page

Artist

Artists are listed from top of page down:

Cover	Fiona Foley
2	John Young, Unknown, Peter Randall-page
4	Simon Perry
5	John Kelly
6	Laurindo De Abreu Soto
7	Luke Roberts
14	Simon Perry
15	Chetana Andary, Unknown, UAP
16	Unknown, Lydall Milani, Adele Arkell & Ari Athans
17	Stephanie Outridge-field, Roger Nokes, Julie Blyfield
18	Ian De Gruchy, Petrus Spronk
26	Ellis O'Connell, Warren Langley