
PUBLIC ART PRIVATE DEVELOPMENT GUIDE

**CREATIVE
HOBART**

AN INITIATIVE OF



City of **HOBART**

A nighttime photograph of a city street. The sky is a deep blue. In the foreground, a cobblestone-paved area is scattered with fallen leaves. A glowing red text overlay is positioned at the bottom of the frame. In the background, a multi-story building with lit windows is visible, along with a large tree and a street lamp that creates a bright starburst effect. Horizontal light trails from moving vehicles stretch across the middle ground.

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Image Credit: xxx

1. INTRODUCTION





This is a guide intended for developers wishing to install public art in larger developments within the City of Hobart. As an approximate guide, this is for projects over \$3.5m in value, and particularly projects requiring discretionary approval.

In 2019, a new Public Art Framework was endorsed for the City of Hobart. The framework follows on from the *Creative Hobart Strategic Framework 2015* and has been developed in response to the City's recently published vision *Hobart: A community vision for our island capital*.

The vision for the *Public Art Framework* is as follows:

Our Public Art program reflects Hobart's unique identity, through innovative and publicly accessible works of art. The program provides opportunities for diverse creative practitioners to develop meaningful experiences for residents and visitors.

All new works by the City will follow the guiding principles of Excellence, Courage and Connection and respond to a curatorial framework establishing a series of potential directions for new artworks.

The framework document also sets out likely processes for the commissioning of works which might be led by the City's public art team, by one of the City's other divisions, by a developer, or by another external interest group. Each of these streams has a range of different project types, each with unique funding requirements and process for delivery.

As partners in the shaping of our urban environment, the City of Hobart encourages private developers to incorporate public artworks into their sites and buildings. Public art can contribute to the amenity and therefore value of any one site as well as the broader city and its community.

By contributing to the public amenity of the city, the inclusion of public art may be considered as part of the planning process for discretionary Development Applications, where the proposed development falls outside of the prescriptions of the current planning scheme.

While commissioning of public art in private development is not always suitable, the City of Hobart strongly encourages inclusion in projects where:

- the development has publicly accessible outdoor space as part of the site planning
- the development has a publicly accessible façade or series of facades
- the development has a publicly accessible foyer or arcade, with a floor area of at least 40 square metres
- the financial commitment to commissioning an artist can be approximately 1.5 per cent of the project value or more, to ensure an outcome of scale and quality suited to the development and the city.



2. HOW TO GUIDE



Image by Jonathan Wherrett

A. WHAT CONSTITUTES PUBLIC ART

A public artwork is an artwork in any medium, planned and executed outside a gallery context and intended specifically for installation within public space.

Public spaces are generally open and accessible to all. They can be indoors – such as foyers, atriums, airports or shopping centres – or outdoors – such as forecourts, parks, squares, major roads or plazas. As long as it is easily viewed from public space, an artwork can also be on the facade of a building.

Public art can make a positive contribution to the urban environment and increase the profile and appeal of a new or refurbished development. Effective integration of public artworks can establish a site as a city landmark and such works can also make creative connections to the cultural, political or historical context of a site and the broader city. Recent relevant examples include Light House by Bruce Ramus in Melbourne’s Victoria Harbour, which turns the entire external façade into a light sculpture giving Melbournians an indication of the current weather, or Ned Kahn’s work Turbulent Line, on the outside of the multi storey car park at Brisbane Domestic Airport, that is made of 117 000 pieces of metal, continually moving in the wind.

Defining features of good public art are that:

- it is an artwork, it is not designed for commercial purposes, such as advertising or branding,
- it is the work of a professional artist - a person who earns the majority of their income from arts related activities, who has a track record of exhibiting,
- the artist has produced or supervised the fabrication and installation of the artwork,
- it is visually or physically accessible within the public sphere.

Public artworks can be integrated into an existing environment – for example being part of the façade, structure of a building or the floor of a plaza – or be stand alone. Stand-alone artworks are generally within parks, plazas or foyers, and are usually able to be viewed from all sides.

We expect that readers of this guide will generally be considering investment in a permanent work of public art. This type of public art work can be entirely static, involve kinetic components, employ technology such as lighting or sound equipment or simply be applied as a skin to an existing built surface.



B. PUBLIC ART ESSENTIAL REQUIREMENTS/CRITERIA

The *City of Hobart's Public Art Framework* sets out the following criteria for commissioning public artwork within a site or building:

- **Public Sphere:** The artwork must be clearly seen from the public sphere and contribute to public amenity.
- **Professional Art:** The artwork is to be designed by a professional artist and be a unique, high-quality artwork.
- **Site Specific:** The artwork is to be designed specifically for the site and responsive to the site context, including a consideration of surrounding buildings and activities.
- **Complementary:** The artwork should complement the context, including, but not limited to, site layout, any adjacent building design and detailed building design.
- **Management:** The artwork must be designed, constructed and installed with best practice management, including employment of a dedicated project manager for implementation of the work. Ongoing maintenance of the artwork on private land will be the land owner's obligation (such as strata bodies).

C. RECOMMENDED COMMISSIONING PROCESS

A developer will come to developing a public art through a series of pathways:

1. Decision to include public art from the initiation of the project – this is at the developers discretion. It is becoming increasingly common in projects throughout Australia and internationally, for developers to plan for public art within their developments from the outset, with artists often working side by side with architects from concept through to implementation of large building projects.
2. Proposal to include public art put forward by the developer in order to satisfy the requirements within the City's Planning Scheme for developments falling outside of the amenity building envelope in the Central Business Zone.
3. Decision emerging throughout the process of construction or tenanting a development as a result of requests by future or existing building tenants, to include public art in an existing development.

Irrespective of the trigger for inclusion of public art, the process should adhere to the following steps to ensure a high quality, contemporary public art outcome

STEP 1: PROJECT ASSESSMENT

Understanding the following factors will assist in the development of a brief for the public art component of the project:

- i. project background
- ii. history of site
- iii. intent of design
- iv. best locations for design that will be publicly accessible and complementary to the development
- v. agreed requirements for the artwork

STEP 2: PROCESS

At the commencement of the public art commissioning process, it is important to establish a panel/working group to make all of the critical decisions for the project. This will draw together appropriate expertise to advise on the best outcome for the project (eg a combination of building, design and arts expertise), and ensure continuity and clarity throughout the process. It is valuable to have external input on this panel, for example the inclusion of an arts officer from local or state government. We have found that it is best to keep the numbers of people on decision making panels as low as possible, to maintain the goals of the project and remove the effect of "design by committee". It is also important to be clear, from the outset, about who/m is responsible for making the final decision on the artwork to be installed. If there are multiple stakeholders, it may be best to obtain feedback from this group, ensuring that they are all clear that their input will contribute towards the decision on the artwork.

STEP 3: IMPLEMENTATION

The City of Hobart strongly encourages developers to engage an arts and/or project management professional to execute this process and be a consistent point of contact throughout. This person would be engaged to guide the public art project through the following steps, which will take the project through to completion, in continual consultation with the relevant project stakeholders:

- i. Establish a methodology for the project, taking into consideration the established decision making structure for the project (refer to Step 2).
Note that the person engaged may make informed recommendations for adjustments to the decision making structure, based on their knowledge from previous projects.
- ii. Develop a project brief for Expression of Interest (EOI) – this will include all of the information gathered at Step 1 of the project and provide a clear path for artists wishing to apply for this project. Running an EOI process will help to draw out relevant local/national/international artists suited to the project and present different ways to incorporate public art in the project.
IMPORTANT NOTE: This brief will form part of the contract for the work and is arguably the most important document guiding the project. Key requirements for the final artwork and criteria for selection are critical sections for this document.
- iii. Manage the distribution of the EOI brief via advertisements in relevant electronic and print publications or sites, including making relevant and suitably qualified artists aware of the commission.

- iv. Field all inquiries from interested artists about the EOI brief and the project in general
- v. Work with agreed representatives (from decision making panel), to shortlist a series of up to 3 providers (artists) from the EOI applications
- vi. Contract shortlisted artists to develop a paid concept (as a guide, fees are generally upwards of \$1500 depending on expected artwork budget, project scale, and required submission documents). The Public Art project manager will write/adapt the contracts from standard public art contracts.
- vii. Brief and guide shortlisted artists through the concept development stage.
- viii. Arrange presentation times for each of the shortlisted artists to present their concept in person.
- ix. Work with agreed representatives (from decision making panel), to select a preferred artist from the three shortlisted artists
- x. Contract the preferred artist to complete the following stages through to completion: design development, fabrication, installation, provision of maintenance manual and associated documents. The Public Art Project Manager will write/adapt the contract from standard public art contracts.
- xi. Be a main point of contact and intermediary between the artist and the development throughout the whole process, acting as an advocate for the artist and development as required to ensure that the artistic integrity of the work is maintained and the aims of the brief are upheld.
- xii. Throughout the commissioning and implementation process, the Public Art Project Manager will work with the developer's communications team to provide updates on the public art project as required.

IMPORTANT NOTE: good communications are essential for the smooth delivery of new public art installations – the more the building tenants and general public are able to engage with and understand the intended artwork, the more the work will be accepted and enjoyed.

APPROVALS

The approval process for various stages of the commissioning and installation process will be dependent upon the conditions provided as part of the planning permit for the project.

OTHER SUPPORT

With a long history of commissioning art for public space in the City, our Public Art Team can provide support in the form of advice, example briefs, example documents (such as contracts or maintenance documents) and run through processes that have worked for different scales of project. Please get in touch via the contact details below, if you need support for your project.

CONTACT DETAILS:

For any further questions relating to the Planning process, please contact one of the City's duty planners on 03 6238 2715 or email: coh@hobartcity.com.au

For any further questions relating to the process of commissioning and installing public art, please contact the City's Public Art team on 6238 2494, or publicart@hobartcity.com.au





3. PUBLIC ART IN PRIVATE DEVELOPMENTS CASE STUDIES



**CASE STUDY 1: SCULPTURE CORNER
HARRINGTON AND MELVILLE STREETS,
HOBART**

Artist: Tom Samek

Artwork title: Eucalypt

Developer: Giameos Constructions and
Developments

Architect: JAWS (Jamieson Allom)

Date: 2011

Budget: \$150 000 (approx)

Trigger for inclusion of public artwork: as a tradeoff for a design which sat outside of the planning constraints.

Description:

As a component of the Development Application for this building on the corner of Harrington and Melville Streets, an open-ended brief for public art was proposed. Through a competitive Expression of Interest process, Tom Samek was chosen as the preferred artist, with a proposal for 40 000 piece granite tile mural that captured the colouring of a flowering gum (originally growing on the corner of the site) that had to be removed as part of the building process.



**CASE STUDY 2:
MOVENPICK HOTEL, 81 ELIZABETH STREET,
HOBART**

Artist/s: Julie Stoneman working with Futago

Developer: Movenpick

Architect: JAWS

Date: 2020

Budget: \$80 000

Trigger for inclusion of public artwork: as a trade-off for increased floor area

Description:

In the development of the 81 Elizabeth St site, Movenpick sought expressions of interest from artists to develop public artworks for the site. The successful providers- Futago in collaboration with Julie Stoneman - proposed a series of 4 works to be installed in publicly accessible areas on both the front (Elizabeth St) and back (Trafalgar Place) facades of the building. Artwork referencing the heritage of the site was embedded into the glazed awning running across the front of the property and a display box containing historically significant objects to be located inside the front window adjacent to the entry. A light box containing maps and a replica bronze chair (modelled from those used in the theatre originally located on the site) animate the rear entry of the hotel in Trafalgar Place.



**CASE STUDY 3:
888 COLLINS STREET, MELBOURNE
LIGHT HOUSE BY BRUCE RAMUS**

Artist/s: Bruce Ramus

Artwork title: Light House

Developer: Lendlease

Architect: Lendlease Design, Woods Bagot

Date: 2017

Budget: \$2.4 m

Trigger for inclusion of public artwork: as part of the Docklands percent for art scheme

Description:

In this work, a large proportion of the 15 storey façade of 888 Collins Street has been fitted with data driven lighting, which interprets weather data for Melbourne and translates it into light-based data visualisations. The building displays the next day's forecast from the Bureau of Meteorology or data taken from the building's own roof top weather station.



**CASE STUDY 4:
1 BLIGH STREET, SYDNEY
DAY IN DAY OUT BY JAMES ANGUS**

Artist/s: James Angus

Artwork title: Day in, Day Out

Developer: Dexus Property group, Dexus Wholesale Property Fund, Cbus Property

Architect: Architectus

Date: 2011–12

Budget: information not available

Trigger for inclusion of public artwork:

Description:

Chosen from a field of seven international artist, Angus' work was selected by the 1 Bligh Street co-owners in collaboration with the architects. The City of Sydney's Public Art Advisory Panel also reviewed the decision. This artwork was developed by Angus as a material counterpoint to the glass and light of the remaining building – an anchor. The sculpture is a complex network of three-dimensional ellipsoidal shapes, supported on three tall columns. The inspiration for the shapes was drawn from the unique design of the building itself. It takes its colour from the warmth of sunrise and sunset and the surrounding sandstone buildings. A café is located under and within the sculpture.



Image: Courtesy of the City of Port Phillip



CASE STUDY 5: INTEGRATED PUBLIC ART APPROACH CITY OF PORT PHILLIP

Artist/s: Tony Clarke

Artwork title: *A Virtual Landscape: Night and Day for Development titled MINT Apartments*

Developer: COMRID PTY LTD

Architect: Wood Marsh PTY LTD

Date: 2016

Budget: \$45 000

Location: Port Melbourne

Trigger for inclusion of public artwork:
percent for art requirement

Artwork medium:

The artwork takes the form of a sculptural screen, consisting of three differing sizes of 3m high galvanised steel angles, painted in various shades of green and distributed randomly across the length of the visible public facades that run alongside Rouse Street and Esplanade East. Each shade of high gloss paint has been carefully chosen by the artist to correspond and reflect to an indigenous species of plant found in the immediate locale. Galvanised steel equal angles have been chosen to provide a suitably robust and varied material response, with careful detailing where the screen meets the ground and soffit above. The random distribution of colour, angle size and orientation create a highly textured, sculptural form that directly addresses the streetscape and offers momentary glimpses through the ground floor of the building.

Description:

In collaboration with Wood/Marsh Architecture, Tony Clark proposed a striking and playful public artwork. An undulating sculptural form is spread across the extent of the ground floor facade by making use of differing widths of repeated steel angle units, each individually coloured in a spectrum ranging from sage to silver to ochre and emerald. Subtle variations in the size, shape, orientation and colour of each singular element result in an all over pattern, creating a variety of geometric forms that suggests a sense of movement in the facade. Clark provided insight into the selection of the key colours spread across the artwork, which reflect the hues found in the surrounding native landscape, while giving careful consideration to the distribution and patterns created by the varying colours and scales of metalwork. The combination of these key elements provide variety, visual interest and delight to passers-by as they move around this virtual landscape.

By night, the artwork is dramatically lit using coloured LED's to explore light, colour and sculptural space. Intense green down lights are used to highlight key elements of the artwork and enhance the public's appreciation of the carefully considered colours and sculptural qualities and the undulating metalwork as they pass by. Gaps in the screen allows light from behind to spill onto the pavement beyond, painting the street surface with a secondary pattern of shadows and light.

This lighting response will provide increased activation and passive surveillance for night time foot traffic along a relatively quiet section of Rouse Street and Esplanade East

Developer feedback:

I dealt directly with Wood Marsh Architects on this project. They pride themselves in taking an integrated approach to public art and enjoy working with artists to deliver quality aesthetic outcomes. They found City of Port Phillip's per cent for art process easy to follow. The available guidelines, provided them exactly what they needed to begin the process and they were in regular communication with me.

Images and feedback courtesy of City of Port Philip Public Art Officer

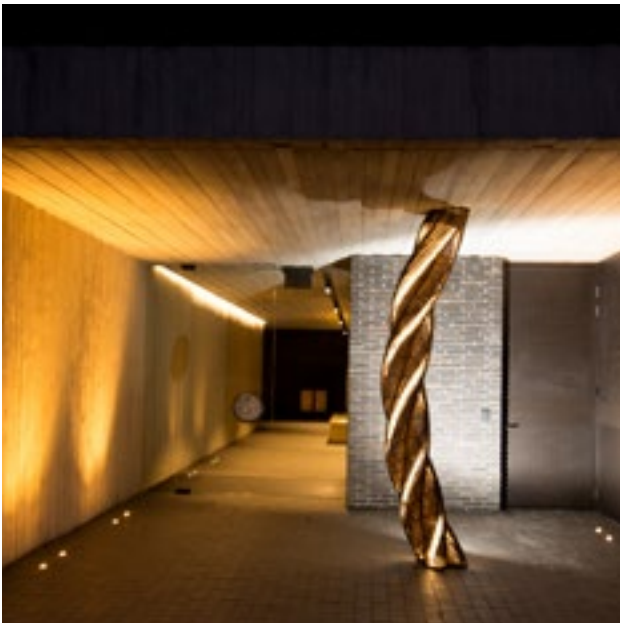


Image: Courtesy of the City of Port Phillip



CASE STUDY 6: SCULPTURE CITY OF PORT PHILLIP

Artist/s: Matthew Harding

Artwork title: Entwined for development
Elwood House

Artwork medium: Copper rods

Developer: Piccolo Developments – Piccolo
Ormand Pty Ltd

Architect: Woods Bagot People Architecture

Date: 2016

Budget: \$44 000

Location: Elwood

Trigger for inclusion of public artwork:
percent for art public art requirement

Description:.

Like the Pillars of Hercules, Entwined symbolizes strength, vitality and growth. Entwined creates a strong link between the building design and its direct connection to site and place to harmonize with the architecture, drawing upon the scale, colour, pattern and texture of the surrounding material pallet.

The rope theme offers a connection to the Bayside maritime environment and shipping industry, while the knotted form creates a visual tension between the ground plane and the ceiling. The entwining rope represents embrace; interweaving community and intertwining the hearts of people to place.

Entwined is woven and braided from copper rod. This creates small apertures between the layers of rods for the internal night lighting to emanate. The structure is welded together it will have significant strength.

At night, the internal lighting continues to generate a sense of warmth and connection. The work hopes to capture an aspirational sense of growth and vitality.

Developer feedback:

It was a long process working with many stakeholders especially in Council because they initially wanted to create a public artwork on Council land which we couldn't support. Once they understood the requirements especially compliance the process became easier. They were extremely happy with the outcome.

Images and feedback courtesy of City of Port Phillip Public Art Officer

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