



City of Ryde

Lifestyle and opportunity
@ your doorstep

PUBLIC ART

PLANNING GUIDE FOR DEVELOPERS



COVER ARTWORK NSW Police Headquarters,
Parramatta NSW, 2004
ARCHITECT Bates Smart
ARTIST Regina Walters
PHOTOGRAPHER Sharrin Rees

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PREFACE

As our urban environment changes and the City continues to grow and diversify it will be important to honour and celebrate the well established local character of the area, while at the same time embracing and promoting change that together will forge a strong sense of place and identity for the City of Ryde.

Increased understanding about the role place identity has on quality of life, and a desire for vibrant spaces and places that attract people to live and work has resulted in urban renewal projects around the globe looking for ways it can capture, reflect and build local character. One of the widely used methods has been public art.

Public art is not a new phenomenon. For centuries art has been used in the public realm to commemorate sublime figures and historical events. These mostly literal documents can be found in almost every city in the world. More contemporary public art practice has moved away from the literal into the abstract, and its role has been broadened to celebrate whole communities and symbols of local identity.

New building developments present ideal opportunities for public art. In addition to contributing to local identity, public art in new

development can act as a reference point in branding or positioning, creating symbols that signify prestige and distinct corporate identity. Public art can provide a landmark or destination point, and evoke business confidence. Incorporating public art in new development can create a welcoming interface that connects private and public domains, encouraging pedestrian activity and animating spaces for the pleasure of locals, workers and visitors.

The City of Ryde has developed its integrated planning framework, the Ryde 2021 Community Strategic Plan. Informed by extensive consultations, Ryde 2021 identifies goals and strategies that reflect the importance of a 'sense of place' and local identity for community wellbeing.

To ensure public art contributes to the Ryde 2021 vision the City of Ryde has developed a Public Art

Policy with a series of initiatives to ensure public art is an integral part of its own public works, as well as those of the private development industry. One of these initiatives has been to insert a provision for public art in a number of its development control plans.

The City of Ryde's Planning Guide for Developers and provisions for public art has benefits for developments and communities. The City of Ryde encourages the development industry to participate in collaborative and productive public art and design projects creating exciting and imaginative developments, interesting places and a strong identity for the City.



All Images
Tread
Rushcutters Bay
Milne & Stone
2009-2010
Lindsay Bennelong
Developments





1 INTRODUCTION TO THE GUIDE

WHAT IS THE PURPOSE OF THIS GUIDE?

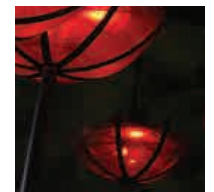
The City of Ryde has created a provision for 'public art' in various Development Control Plans (DCPs), a mechanism that requires part of the construction costs of a development to be allocated to public art.

The City of Ryde Public Art Planning Guide for Developers provides practical information on how to meet the public art provision. It provides detailed information on the planning and public art design process, approval procedures and principles against which City of Ryde will assess a public art proposal put forward as part of a development application. The information contained in the Guide is intended to ensure an expeditious approval process and positive public art outcomes.

WHERE DOES THE PUBLIC ART PROVISION APPLY?

Provisions for public art are identified in various City of Ryde Development Control Plans, which establish a number of objectives and controls to guide the development of successful public art projects.

All Images
Float
The Ponds
Milne & Stonehouse
2007-2008
Landcom



HOW DOES THE PROVISION IMPACT ON MY DEVELOPMENT APPLICATION AND THE APPROVAL PROCESS?

In cases where a provision for public art applies, it is the responsibility of the developer to produce and attach an Arts Plan (see page 13) with the lodgement of the development application. The Arts Plan is subject to the development approval process and will be assessed according to criteria (see page 13) detailed in this Guide.

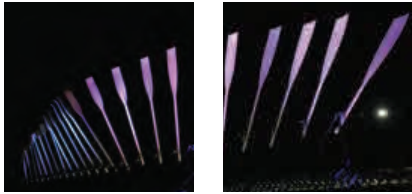


Arts Plans submitted with the development application must show how the artwork will be integrated into the site. Any architectural drawings impacted must clearly present a 'public art space' (e.g. the surface or 3D envelope that will contain the artwork/s). If the application is approved this will be the approved public art location.

In the case where a public art plan is not complete at the time the development application is lodged deferred commencement consent will be issued on the proviso that the Arts Plan will be completed and is in accordance with the 'public art space' identified in the DA plans.

Written confirmation from City of Ryde's Public Art Advisory Service will be required advising the public art has been installed in accordance with the approved DA and Arts Plan.





All Images
 Elizabeth Street
 Footbridge
 Parramatta
 Milne & Stonehouse
 2001-2003
 Parramatta City
 Council & Sydney
 Water



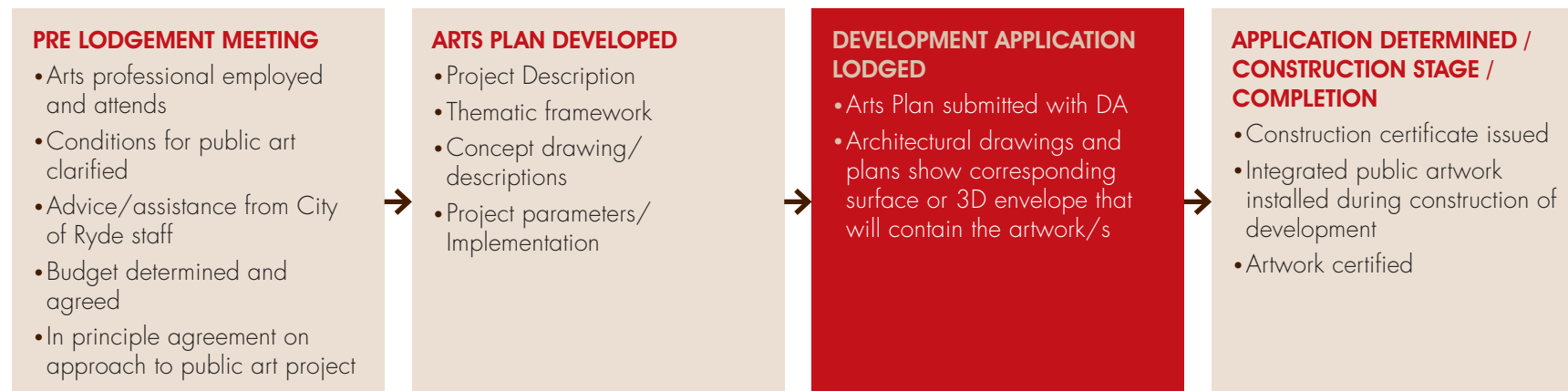
LODGING YOUR DEVELOPMENT APPLICATION

The Arts Plan must be submitted as part of your development application. If the application is approved, the activities listed in the Arts Plan will be the approved activities.

Architectural drawings and plans submitted in the development application must show how the artwork will be integrated into the site. The plans must clearly

present a 'public art space' (e.g. the surface or 3D envelope that will contain the artwork/s). If the application is approved this will be the approved public art location.

The step-by-step process outlined below provides a recommended approach to ensure a smooth and speedy process development application process and superior public art outcomes.





WHAT WILL THE PUBLIC ART COST AND HOW WILL IT BE CALCULATED?

The precise expenditure for public art should be considered in the context of the total construction cost listed on the development application.

To successfully meet the assessment criteria (page 16), as a guide the City of Ryde recommends approximately 1% of the total construction costs towards the procurement of public art.

The public art budget may include expenditure on:

- Artist fees (including project management, design fees);
- Specialist advice i.e. engineering costs;
- Exhibition and presentation costs;
- Materials, fabrication and installation (including site preparation, services to site landscaping for the public art);
- Documentation and photography costs;
- Contingency.

All Images

Wind Vanes
Ryde Wharf Reserve
Jane Cavanough
& Graham
Bartholomew
Holdmark & City of
Ryde partnership



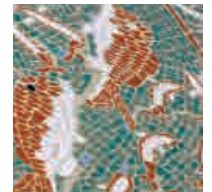
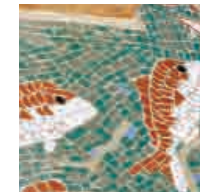
HOW DOES THE PUBLIC ART PLANNING GUIDE FOR DEVELOPERS FIT WITH OTHER COUNCIL PLANS?

The City of Ryde Public Art Guide for Developers is a non-statutory planning guide supplementary to Ryde Development Control Plan(s) with a provision for public art.

A 'public art scheme for private developments' is identified as an action in the City of Ryde's Arts

Development Framework 2007 – 2012.

The Guide directs the development of public art in accordance with the City of Ryde 2021 Community Strategic Plan.



CASE STUDY: WEBB BRIDGE

ARTWORK	Webb Bridge
ARTIST	Robert Owen
ARCHITECT	Denton Corker Marshall collaboration with artist Robert Owen
LOCATION	Melbourne Docklands – Yarra’s Edge Development
PHOTOGRAPHER	John Gollings, Gollings Photography and Ms Shannon McGrath
PROJECT MANAGER	Mirvac and Melbourne Docklands Authority
STRUCTURAL & CIVIL	Arup Engineers
ELECTRICAL & LIGHTING	Arup
QUANTITY CONSULTANT	Donald Cant Watts Corke Pty Ltd
BUILDER	Geelong Fabrications Pty Ltd (Principal Subcontractor)



Robert Owen has a longstanding interest in exploring dimensions of light and space beyond the merely visual representation. His artworks draw reference to the line of constructivist art of the early twentieth century. His experiments with form and material characterise his diverse practice. Some of the major influences on Robert’s practice include metaphysical philosophy, Buddhist spirituality, optics, geometry in physics, minimalist sculpture and the work of Marcel Duchamp.

This public art project was part of a competition-winning design for a new pedestrian/cycle bridge over the Yarra River in Melbourne’s Docklands area. The brief called for the re-use of the remaining sections of the Webb Dock Rail Bridge, in order to link the Docklands on the north-side of the river to the new residential developments on the south-side.

The final Webb Bridge is a sensuous sculptural form that employs light and linear accents to articulate space as dynamic and rhythmic. There are two main components to the bridge: the deck/belly of pigmented concrete

screened on steel box beams and the containing baskets or ribs of circular and ovoid hoops which encircle the bridge deck. At the northern bank, the bridge starts as a series of plain hoops that grow further apart towards the middle of the span. As you approach the south bank, the hoops regain their intensity and evolve into a filigree cocoon. This gradation of pattern with its shadows of light within the bridge and on the water create an enchanting moment in time. In addition, the bridge presents a structure that is reminiscent of fishing nets and is an ethereal symbol of a Koori eel trap.

Completed in 2003, artist Robert Owen took a large role in the design for this bridge working with Denton Corker Marshall, Arup engineers for Mirvac Developers and the Docklands Authority of Melbourne. Close collaboration between the architect, artist, engineers and lighting designers was the key to this successful outcome within the “writhing, tubular structure” that incorporates two existing segments of the previous bridge. The Webb Bridge won the 2005 RAI A Joseph Reed Award.



CASE STUDY: **THE RIVER RUNS THROUGH IT**

ARTWORK	The River Runs Through It
ARTIST	Mark Stoner
LOCATION	Collins Landing-Lend Lease – Vic Harbour Development Melbourne Docklands, Vic

For over 20 years Mark Stoner has worked as a sculptor and lecturer at the Vic College of the Arts. His public artworks include a range of art and landscape commissions from art installation 'North' at the Geelong Waterfront, to 'Wild Sea' enclosures at the Melbourne Zoo, and also the ephemeral lake at Cranbourne's Botanical Gardens. His poetic landscapes and art installations employ many different forms, materials, shapes and spaces.

As a major plaza area and meeting place, this area was designed for commercial and residential use and to become a future ferry pick up

place and drop off service point. 'The river runs through it' is a sculptural installation that evolves from the underlying and original environment as a reminder of the site's anthropological and archaeological qualities, of aboriginal heritage and of the symbolic presence of water, wind and waves. The 'flow' is marked in the shaping of the ground plane, the sweep of different coloured pavers that interpret and represent water and wind as movement patterns. A series of white concrete sculptural forms represent abstracted waves with their evocative surface ripple patterns. Multi-coloured brick forms present as sand dunes with natural grassed planter beds creating texture and another dynamic form.

2 PLANNING & DEVELOPING YOUR PUBLIC ART PROJECT

This section is the primary focus of the Guide. It provides an introduction to public art plus essential information on the planning and development of a public art project

INTRODUCTION TO PUBLIC ART IN PRIVATE DEVELOPMENT

Regardless of whether it is situated on public or private property, public art in urban environments intends to reflect and celebrate local character, promote, strengthen and celebrate distinct identities and cultivate a sense of connection and attraction to the City.

Public art is defined as artworks in public places or areas of private property that are open or visible to the public and designed and created by an artist.

Public art can take the form of sculpture, mural, paving pattern, lighting, seating, building facade, fencing, water feature, engraving, carving, fresco, collage and mosaic. It can be environmentally responsive and take the form of sculptural work, wind or water features or artist designed earthworks using raw materials, or plantings. It can be film,

digital images or photographic projections, billboards, custom design floor treatments, glasswork, signage, or sound installations.

If integrated at an early stage of the design process, public art can be an inexpensive way of adding value to the look and function of a development.

The preference for contemporary practice is also on the integration of art into the site, where artists work with other design professionals from the very beginning of site planning. Collaboration provides opportunities for artists to share ideas with architects, landscape architects, urban designers, engineers, planners and the public to give meaning to a project and enrich the quality of the environment as a whole.

STARTING THE PUBLIC ART PROCESS

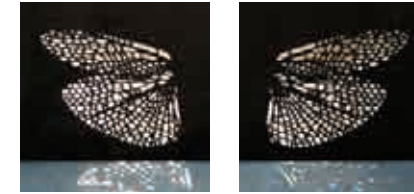
Discussing public art opportunities with City of Ryde staff at an early stage in site planning is recommended. Pre DA meetings will be a good time to clarify things such as:

- Public art opportunities;
- Any constraints;
- The role of the arts professional;
- The public art budget;
- Time line for the submission of an Arts Plan and approval process;
- City of Ryde staff contacts.



All Images
Milne & Stonehouse
Honeysuckle,
Newcastle
2007-2009
Hunter Development
Corporation
with Zenscapes
Landscape Architects





- Liaise with design team and City of Ryde staff;
- Research the scope of the project and develop a vision for the public art;
- Provide a brief to the developer identifying initial public art responses and the scope of services required;
- Develop the Arts Plan for the site setting out clear aims and objectives;
- Develop artist's briefs, manage artist selection process and coordinate artists;
- Coordinate the public art project through to completion including specialist manufacturing and engineering services;
- Provide documentation/report on the project;
- Develop decommission processes, maintenance protocols;

It is highly recommended that an arts professional has been commissioned early in the process and attends pre DA meetings.

All Images
 Insect wall
 Fairfield Park
 Milne & Stone
 2009-2010
 Fairfield City Council

EMPLOYING AN ARTS PROFESSIONAL

The employment of an experienced arts professional is required to successfully meet the public art criteria and ensure the quality and integrity of the artwork. As is the case with other aspects of development, commissioning an arts professional in the early design stages will increase the chances of a successful project.

The City of Ryde prefers public art to be fully integrated into development as part of the

architectural or landscape design. This option provides for the arts professional to work collaboratively in a design team with architects, landscape architects and others to identify opportunities early in the design process. The combined skills and experience and a range of inputs, technical and creative interactions result in art works that are strategically integrated within a site to achieve greater cultural relevance, design resonance and a superior result.

The arts professional's initial task in collaboration with the design team will be to identify opportunities within the site for public art. It is important that the arts professional employed has the ability to communicate and collaborate with other members of the design team. The nature of public art means it is not unusual for difficult coordination and fabrication issues to arise, often requiring an experienced response. The role of the arts professional would be to:



DEVELOPING AN ARTS PLAN

The Arts Plan is the essential starting point for the public art project, and must be submitted as part of the development application. The Arts Plan would include:

PROJECT DESCRIPTION	<ul style="list-style-type: none"> • Aims and objectives • Statement of artistic intent
THEMATIC FRAMEWORK	<ul style="list-style-type: none"> • How the artwork is developed in relation to the site • Response and interpretation of urban fabric and local culture • Explains range of art forms and design applications
CONCEPT DRAWING/DESCRIPTIONS OF PROPOSED PUBLIC ART WORKS <i>(corresponds with submitted architect drawings/plans submitted as part of the DA)</i>	<ul style="list-style-type: none"> • Integrated artworks • Site-specific works • Proposed use of materials - robustness and durability
PROJECT PARAMETERS/IMPLEMENTATION	<ul style="list-style-type: none"> • Arts management • Scope of works • Schedule of works and timeline • Public art budget/budget breakdown • Engineering works • Construction schedule • Maintenance requirements/schedule; • Decommissioning procedures

CONSTRUCTION STAGE

If your application is approved a construction certificate will be issued. A well considered Arts Plan will ensure that the construction stage runs smoothly. The integrated artwork should be installed as part of the construction stage. It is crucial that the arts professionals are involved in the construction stage as is the case with other members of the design team. If there are any stand-alone artworks they will need to be individually certified.

Please note that it is not necessary for any detailed design work to be carried out at the Arts Plan stage.

CASE STUDY: **TIED TO TIDE**

ARTWORK	Tied to Tide 1999
ARTISTS	Jennifer Turpin and Michaelie Crawford
LOCATION	Pyrmont Pier, Point Park, Sydney Harbour – NSW



With over 15 years experience of working together Jennifer Turpin and Michaelie Crawford produce large scale site-specific and kinetic artworks that seek to evoke the environmental context of chosen sites. Their creative work involves structural, mechanical, environmental engineers and architectural designers. They also work in collaboration with developers, architects and landscape design teams both here in Australia and overseas.

Tied to Tide highlights the power of nature's elemental forces. As an artwork that is a kinetic form, it plays with the concept of flux – with tidal waters, air and wind - creating animation. Eight identical 'ladder' structures (referencing the waterfront pier's maritime infrastructure) move with the ever-changing tidal and wind forces.

To some the artwork may appear to be a series of mechanisms that support the marine industry or wharf operations- but then on closer inspection the ladder type constructions reveal themselves as serving no utilitarian function. This aesthetic experience is the way the objects respond to changes in the

environment; the water, the wind, the sky, the day, the night.

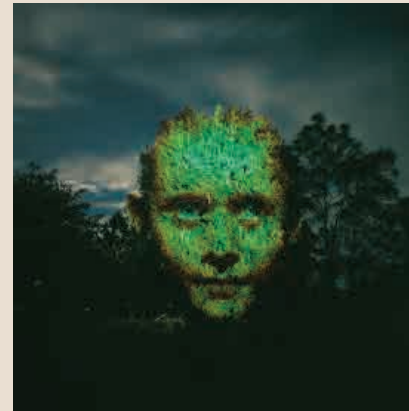
This work is unique in the sense that it appears to be what it isn't- it serves no practical function, but rather captures the imagination of viewers and engages them in an interaction between the piece and it's surrounds. This contemplation may be further enhanced by a sustained viewing of the artwork as it responds to the elements over time, moving and changing.

Tied to Tide is an evocative artwork that creates a sense of wonder as its poetic encounter captures our attention and holds us ever-present. Heightening the sensitivity of the aural and the visual perceptions, the work invites the viewer to explore the beauty and order of nature. Utilising wind and the water's tidal movements, this constantly moving artwork adopts and adapts the maritime language of timber boardwalks and access ladders which act as a metaphor of journey and a form of an aquatic circus. We are entranced by random rhythms that transform utility into fantasy. The ordinary becomes the extraordinary.



CASE STUDY: **HUMAN NATURE 2**

ARTWORK	Human Nature 2 1999
ARTIST	Craig Walsh
LOCATION	Woodland Festival
MATERIALS	Single channel digital projection



Craig Walsh was born in Orange, NSW, and has been based in Brisbane, Queensland for the past 20 years. He is primarily interested in hybrid and site-specific projects, and often utilises digital projection in response to existing environments and exploring alternative contexts for contemporary art. He works across a range of art forms including theatre, architecture, public works, gallery exhibitions and festivals.

Human Nature is a site-specific art project, which transforms plants and trees by day into monumental sculptures by night. This illusion is produced through slide or video projection of computer-manipulated portraits, pre-recorded video or live video feeds of actors onto trees, which have a similar 3-Dimensional form as a human head. The result of this process are images of monumental heads glowing in the darkness, often perceived by the audience as a giant hologram or an elaborate form of topiary. In the case of live video feeds, the audience can freely converse with the tree in a real time interactive event.

Human Nature could be described as transformative/interactive art. In this work, the artist transforms objects of nature; trees, shrubs and plants into something else, by projecting moving images of faces on to these natural objects. These images also emit sounds and can respond to sounds made by viewers through live video feeds. The engagement is one of awe as the objects of nature reveal images of faces, almost as in a fantasy movie. Perhaps the most important aspect of this work is that through the use of live video feeds it allows the viewer to converse with the projected objects. The viewer can ask questions of the projected object and then receive responses in return from the projected object.

3 PUBLIC ART PRINCIPLES & ASSESSMENT CRITERIA

The public art principles and assessment criteria are a guide to assist developers to create successful public art projects. The City of Ryde will use the principles and criteria to assess public art plans and projects.

PRINCIPLE	ASSESSMENT CRITERIA
Public art reflects local character and cultural identity, creating distinctive urban environments and a sense of place	<ul style="list-style-type: none"> • Art works relate to and communicate local and diverse cultural themes • Art works explore the diversity of the community
Public art strengthens and connects neighbourhoods by engaging communities in creative processes	<ul style="list-style-type: none"> • Communities have been involved in the development of the work • Communities are involved in the creative process where appropriate • Art works create a point of interest in the community
Public art is original, creative and innovative in its design and use of form, technique and materials, and at the forefront of new ideas and sustainable practice	<ul style="list-style-type: none"> • Arts professionals with diverse backgrounds and practices are employed • Excellence in art and design practices is demonstrated • Sustainable materials and processes are used
Public art contributes positively to site and surrounds, and responds to the natural and built environment	<ul style="list-style-type: none"> • Art works are site specific • Art works are considered in the early stages of planning • Artworks are a result of collaboration between artist and design teams
Public art shall be commissioned and funded in a way that encourages artistic excellence and upholds the design intent of the artworks	<ul style="list-style-type: none"> • Art works are attributed adequate budgets against project objectives • Art works are treated in a way that upholds the creator's integrity • Art works are achievable within the budget
Public art shall comply with all measures and standards in regard to health and safety, maintenance, longevity and durability	<ul style="list-style-type: none"> • Sound fabrication and construction practices and materials are applied • Materials and components have appropriate durability, and a functional life in excess of the designated life span of the work • Maintenance requirements over the lifespan of the artwork are considered





Ryde Park Memorial
Cenotaph
Ryde Park, Ryde
Milne & Stonehouse
2008
Project Funding:
City of Ryde &
Bevillesta Pty Ltd



Civic Centre, 1 Devlin Street, Ryde NSW 2112

02 9952 8222

cityofryde@ryde.nsw.gov.au

www.ryde.nsw.gov.au