



APPENDIX G PUBLIC ART STRATEGY

MURDOCH MIXED USE PRECINCT



PUBLIC ART STRATEGY



"Droplet" Stuart Green, Canberra. "Crown Fountain" Jaume Plensa, Millennium Park, Chicago "Cloud Gate" Anish Kapoor, Millennium Park, Chicago

i. Introduction - Purpose of the Report

Alison Barrett, Art Coordinator, was engaged by LandCorp to prepare a Public Art Strategy for the Murdoch Mixed Use Precinct (MUP). The Public Open Space (POS) will be a focus for retail, commercial, health facilities, community and civic entertainment uses in Murdoch. The public realm will aim to display vibrancy, foster a sense of community and civic pride.

This strategy provides detailed guidelines to the planning, procurement, delivery and management of Public Art in MUP. The strategy will also guide the implementation of Public Art by private developers responsible for the areas surrounding the POS. Within MUP, the funding and delivery of physical infrastructure (roads and footpaths), services (water, power, etc.), community facilities and public open space, together with public art, will be funded by LandCorp.

The purpose of this document is to assist LandCorp in their commitment to deliver land and infrastructure, and to plan communities that are attractive and accessible, while contributing to a distinctive local identity. The project team, development partners, landowners and the City of Melville will use this strategy and guidelines to set a new benchmark for design in Activity Centres, with design responses that will be exemplary, inspirational, innovative and creative.

This strategy provides the foundation for LandCorp's commitment to enhance MUP with public art in the POS. This will be achieved through LandCorp's budget. Contributions from private developers, on a Percent for Art basis, will be used to fund additional public art. This policy applies to all government and private developers of public and privately owned land within MUP. Private developers of these sites have the option of providing cash-in-lieu in place of procuring public art. The cash-in-lieu funds will be held by the City of Melville for the purpose of procuring public art in MUP. A 0.5%/0.5% strategy, whereby developers procure public art and funds are retained by the City of Melville for future public art in the POS should also be considered.

This public art strategy is in two parts:

PART 1 - Public Open Space strategy provides an overview of the public art program and sets out principles and procedures for the procurement, location and management of public art in the Public Open Space.

PART 2 - Public art as part of the built form funded through private developments within MUP. The strategy includes the vision and guidelines for the future development of the area surrounding the POS, procurement process, potential sites and themes for artworks.

ii. Executive Summary

Public art will contribute at all times to the creation of a vibrant contemporary mixed-use precinct. It will celebrate the precinct's unique natural features, rich social history, and its close proximity to institutions that are leaders in healthcare delivery, medical research, and education.

Artwork in the Public Open Space will be primarily landmark pieces, with the opportunity for artwork associated with the built form in the private developments to be more flexible in terms of scale, materials, interactivity and content. The intention of the strategy is not to be prescriptive, but to detail the process and provide opportunities for artists to deliver artwork to the precinct.

Public art at Murdoch Mixed Use Precinct will, at all times, retain a sense of belonging to the public realm, while creating character and identity within the precinct. This identity will be achieved through public and private developer contributions towards public art on a "Percent for Art" basis. In lieu of procuring public art, private developers will provide the equivalent cash, in line with the Percent for Art policy, to the City of Melville for public art in the Murdoch Mixed Use Precinct.

This strategy was written in consideration of the findings, recommendations and guidelines from a number of delivery partners. These guidelines provide the direction of acquisition, location and themes for public art commissioned by LandCorp, private land developers, other government agencies, and arts providers with MUP.

A Public Art Panel, with representation from a variety of interested parties, has been formulated to oversee the commissioning and implementation process. Implementation of this Strategy will be the responsibility of LandCorp and the appointed public art coordinator. Artworks commissioned within public spaces will be owned, and maintained by the City of Melville.



1 & 2. LED lights, Prospect, South Australia

iii. Background – Project History

LandCorp's vision and objectives for MUP is to, *"create a transit based, 'destination' that provides a range of complimentary activities including commercial office, allied health, retail, residential and short-stay accommodation."*

Murdoch Mixed Use Precinct is one of the top four priority Activity Centres under the Directions 2031 framework. Directions 2031 and Beyond: Metropolitan Planning Beyond the Horizon established a vision for the future growth for the Metropolitan Perth and Peel regions.

The 8 ha site located 12km south of Perth CBD, is a catalyst project for the creation of the Murdoch Activity Centre (MAC). The construction target for the first stage of the land delivery is 2016. MAC consists of four major institutional users as key economic drivers: Fiona Stanley Hospital, St John of God, Murdoch University and Challenger Institute of Technology - Murdoch.

MUP is to provide a range of complementary activities, including commercial offices, health, retail, residential, and short-stay accommodation. MUP is located within the Murdoch Activity Centre and connects to the existing transit station and links with Fiona Stanley and St John of God Hospitals, and nearby educational facilities.

Murdoch Mixed Use Precinct is strategically located within MAC to merge with the Murdoch Train Station and is surrounded by institutions that are leaders in healthcare delivery (Fiona Stanley Hospital, St John of God) and medical research (Harry Perkins Institute of Medical Research) and education (Murdoch University and Challenger Institute of Technology). These institutions have been the driving forces in the naming of streets in the precinct: Dr Fiona Wood (Plastic Surgeon), Dr Barry Marshall (Nobel Laureate), Sir George Bedbrook (Orthopaedic surgeon), Dr Aileen Plant Park (Infectious diseases epidemiologist), Dr Robin Warren (Pathologist, Nobel Laureate), and the late Dr Alasdair MacKellar (Pediatrician). The location of MUP facilitates bringing together surrounding transit, health and education precincts, which is a major objective of the Murdoch MUP. MUP also aims to provide 'something for everything', catering for a wide range of audiences and will provide a diverse and flexible mix of programming to activate the public realm.

iv. Role of Public art in Murdoch Mixed Use Precinct

This public art strategy was guided and formed by a working group managed by LandCorp with input from place makers, architects, landscape architects, urban planners, public art consultants and others and together with their respective strategies and guidelines have helped shape these public art guidelines. Place Partners Place Making Strategy set the strategic framework for the precinct. Through consultation with the design team, place drivers for the development were formulated as:

- Youthful - energy, freshness and fun
- Connected - relationships between people and place
- Retreat - another place from less stressful everyday environments

Themes

Public art will enhance the precinct by providing social, economic and environmental benefits, including:

- Physically enhancing public places and realm through points of interest, enjoyment and contributing to 'sense of place' and identity
- Providing meaning, context and interpretations of the precinct by providing links to its history, character and rich culture
- Heritage - acknowledge Aboriginal ownership, connection and history, non-indigenous, place story and aspirations
- Use – anticipated use of the site from culturally diverse demographics
- Ecological – flora and fauna - Conservation Zones' Marri- Banksia - Melaleuca woodland and habitat and food resource for Carnaby's Black Cockatoo
- Reflective and aspirational of today's technology
- Showcase emerging and established artists. Due to the diverse backgrounds, a wide range of cultural perspectives will be evident in the artwork, including indigenous and non-indigenous artists.

These public art guidelines are designed to be intentionally not prescriptive. This will permit artists the flexibility and artistic license to design innovative and creative artworks.

Public Art Locations

Public art is proposed for two principal areas within MUP:

- Public Open Space, and
- Private Developments

Public art is an integral part of Stages 1 and 2 of MUP within the Public Open Space, and as part of the built form in private developments surrounding the POS. Public Art will be linked thematically across the whole precinct, whether in the POS or as part of the private developments. All artworks are to be accessible to residents and visitors to the precinct and bring vibrancy, interest, and a sense of identity to the area.

Public Open Space (POS)

The map below provides an indicative location for public art within the MUP Public Open Space. This location, for Stage 1, was selected in consultation with the Architectural and Landscape teams to enhance the main vehicular and

pedestrian thoroughfare via Barry Marshall Parade. This location, in the open space (West Park) on the corner of Barry Marshall Parade and Fiona Wood Road represents a highly visible location/street intersection. A major landmark artwork located here needs to be engaging, reflective while reinforcing the precinct's sense of place as a centre of innovation, learning and excellence. It needs to provide a direct physical and visual link between the different parks surrounding the POS All artworks are to be developed in accordance with this Public Art Strategy and in accordance with the City of Melville's public art guidelines.

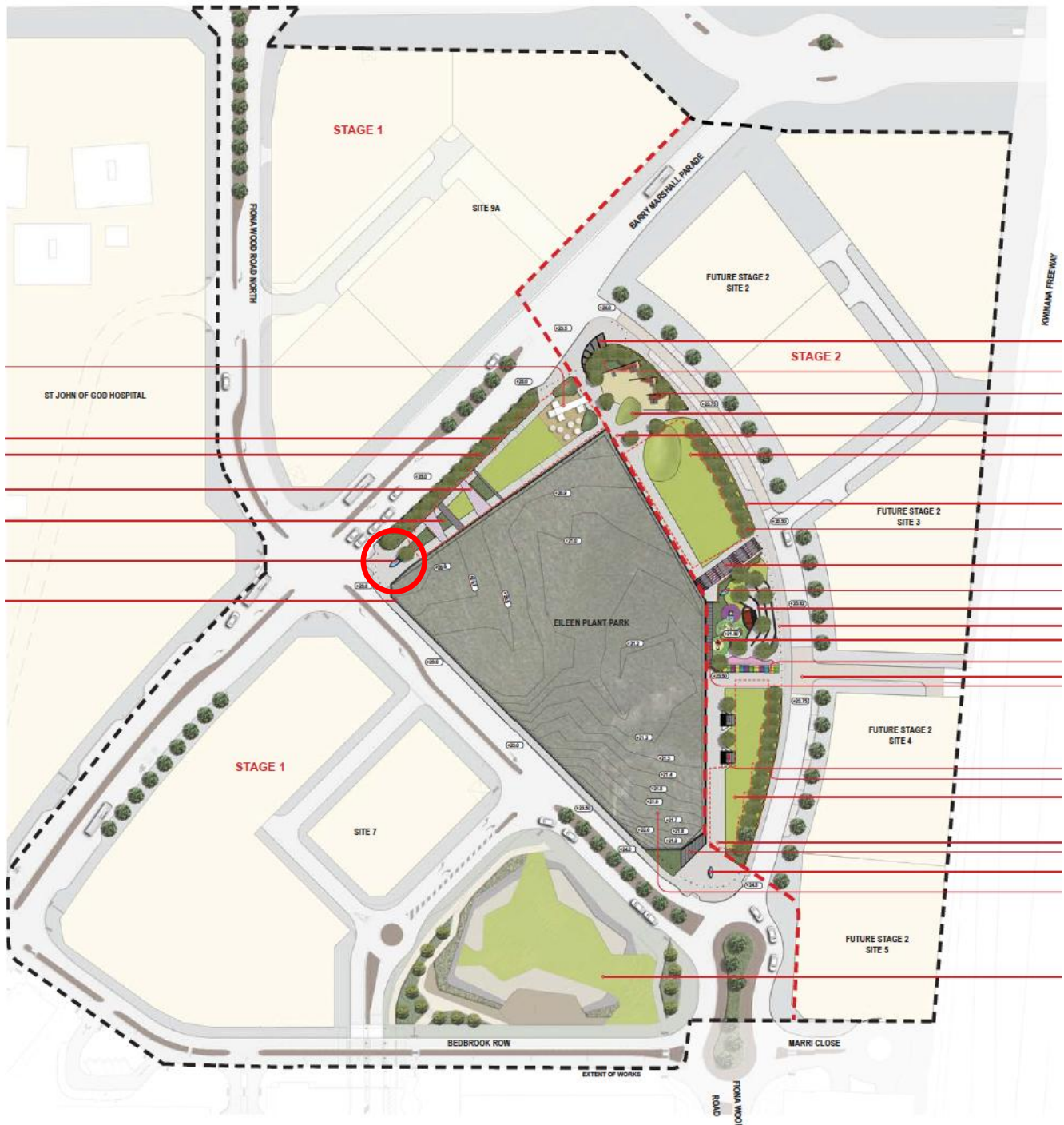


Figure 1. MUP Public Open Space – Stage 1 - indicative location for public art

In addition to the above location, other opportunities were identified for Stage 2. These included the southern and northern ends of the Conservation Zone. These locations were proposed due to their high visibility and because these together with the location at the corner of Barry Marshall Pde and Fiona Wood Rd provide

sight lines around the perimeter of the Conservation Zone. These three locations are at key decision points for vehicular and pedestrian traffic. Each serves as a unique marker and aid in way finding through the precinct. Artwork located at the southern end of the Conservation Zone needs to consider existing artwork in Fiona Stanley's North Park (see appendix 1).

Potential opportunities for artworks were identified by the design team, to be located on the POS and include:

- Large freestanding iconic landmarks
- Works that frame different spaces and provide visual links and viewing corridors through and around the Conservation Zone
- Interactive or kinetic responding to public or environmental interaction. The artwork may be triggered by fluctuations in the external environmental conditions such as movement/speed, wind direction displayed by changes in lighting (LED lights)
- Celebrating creativity and innovation in the use of materials, integrated lighting to enhance the open spaces^{16/7} appeal. Lighting will contribute to improving the walkability of the area, while combating sections of the site that will be affected by prolonged periods of shade, and
- Engage Indigenous artists or residents of nearby Wandoo Reintegration Facility/Rangeview Remand Centre to design and fabricate artwork, while complying with City of Melville's public art guidelines and LandCorp's commitment to engaging Indigenous artists in public art commissions.

The public art must consider its unique relationship with a diverse and wide-ranging audience, including from young to senior, residents and visitors to the precinct, student, workers, hospital staff, etc. Users of the precinct will come day and night, through different sessions and range of weather. It is, therefore, important that artworks encourage active and passive involvement, through the use of light and new technologies that are durable and easily maintained.



1



2.

1. Willetton Senior High School, Stuart Green, Willetton 2012. 2. Bruce Armstrong, "Bunjil" Melbourne Docklands, 2002.



1



2



3



4



5

1. Marcus Canning/Christian de Vitri "Ascalon", St Georges Cathedral, Perth 2009 2. Lawrence Argent "Big Blue Bear" Denver, 2005. 3. "Blowhole" - Duncan Stemlet, Melbourne Docklands 2005 4. "Totem" by Geoffrey Drake Brockman, Perth Arena, Perth 2012 5. Warren Langley, Harris Street, Ultimo

Additional sites have been identified as potential locations for different scaled, artworks that engage and challenge users of the POS in different and meaningful ways in the POS. The procurement of public art in these sites is dependent on additional funding. These sites include:

- South Park - On the pedestrian promenade, adjacent to the roundabout at the southern end of Aileen Plant Park. (conservation zone) A potential disadvantage of this location is its close proximity to Peter Farmer's artwork "*Wardan-Noom*" in Fiona Stanley Hospital's North Park. (see Appendix 1)
- Central Park - Public artwork cascading down a retaining wall or integrated into an arbor – However in light of the other activities in this area, including play equipment/climbing wall, bridge and amphitheatre, this location may already be busy enough to warrant public art.



1



2



3



4



5



6

1. Nice, France 2. Stuart Green 3. Wendy Mills, Queen Street Mall, Brisbane 4. Giant living room - Subi Centro - Peter Dailey 5. "Pieces of Lives" - Hyde Park, Judith Forrest 6. Temporary public art commission, City of Perth

PRIVATE DEVELOPMENTS WITHIN MUP

The aim for all public art at MUP is to create a cohesive public art collection that enhances and animates public places and the public realm, through points of interest to create an exciting and rich urban environment.

The following principles are to be applied to the procurement of public art on private developments within MUP. Artworks must:

- Be visible and accessible from the public realm, frame and contribute to the public amenity of the POS
- Aid in way finding around the precinct
- Be created or designed by professional artists
- Be site specific and to be responsive to the site context
- Be designed, constructed with high quality and contextually appropriate materials
- Be considerate of other public art within proximity of other artwork, and
- Innovatively shape MUP in new and unexpected ways, i.e., innovative lighting and projection.

The location and type of artwork will be unique to each site and will be developed in consultation with the artist, developer and the Art Selection Committee.

The City of Melville requires that all private developments with budgets exceeding \$1 million provide public art to the value of 1% of the development cost. This must comply with the Provision of Public Art in Private Developments (Policy No. CP-085), where *“each application for the construction of a multiple dwelling, mixed use or no-residential development will be required to provide public art to the value of 1% of the cost of development”*. The proposed public art must be submitted to, and be approved by the City prior to approval of a development application.

The objectives of the Provision of Public Art in Private Developments policy objectives are:

- To contribute to a sense of place through the provision of public art, which provides an interpretation and expression of the local area’s natural, physical, cultural and social values
- To enhance public enjoyment and understanding of places through the integration of art into developments
- To add to the appearance, vibrancy, character and amenity of developments and their surrounding environment
- To create local landmarks, and
- To provide increased public exposure to, and understanding of, public art.

The City of Melville requires that all public art within development proposals should satisfy all of the following criteria:

- a. Be located where it can be clearly seen from the public realm
- b. Be an original artwork
- c. Be of high aesthetic quality
- d. Be durable, sustainable and easy to maintain
- e. Contribute to an attractive and stimulating environment
- f. Not detract from the amenity or safety of the surrounding area

- g. Where considered appropriate be lit at night by the use of energy efficient lighting but such that there is no adverse amenity impact on the surrounding locality
- h. Be responsive to the site context and reflect the local area's natural, physical, cultural or social values history
- i. Take into account the existing public art in vicinity so to avoid repetition and to ensure the artwork is unique
- j. That the public art be functional where appropriate
- k. Be to the value of no less than 1% of the estimated cost of the development, and
- l. Be as resistant as possible to vandalism.

If the developer wishes not to procure public art for their development they can provide a cash-in-lieu payment, equivalent to the 1% public art contribution, to the City of Melville. Cash in lieu payment will be received from the developer and be held by the City of Melville Capital Arts Budget. The City will use these funds to procure public art to be located within MUP. These funds could be used to fund public art of varying scale.

An alternate strategy would involve splitting the 1% public art contribution equally between the private development and the City of Melville. That is:

- 1. 0.5% is used by the developer to procure public art specifically for the development, and
- 2. 0.5% is given to the City of Melville. City of Melville funds would accumulate and could subsequently be used to fund public art of varying scale in public open spaces within MUP.

Furthermore, funds accumulated with the City of Melville could be used to support a variety of public art mediums, including temporary and ephemeral art to activate a specific area within MUP. Such funds could also be used to fund the replacement or restoration of existing public art - this also may be appropriate where insufficient funds are available in the project area fund to purchase new works.

Other sources of funding and collaboration for future public art commissions within MUP will be explored and sought on an ongoing basis.



1. "The Puddle", Anna Crane - temporary public art program, Fremantle 2. Lights, City of Perth.

Artist Procurement

When commissioning public art within MUP, LandCorp and the public art selection committee will employ best practice commissioning processes to ensure an equitable and transparent process for the acquisition of quality public art. Evaluation measures will be implemented to ensure that MUP's approach to public art remains innovative and effective.

An experienced Public Art Consultant will be appointed to coordinate and manage the commissioning and management process of every commission. The following steps provide a guide to the process:

1. Procurement Process – The type of procurement process is dependent on the size of the budget, time available for each commission and objectives of the project.

- a. Generally contracts valued at over \$50,000 are required to be advertised through a public tender process. Best practice procurement for projects under \$50,000 is to request at least three proposals for consideration. In this process, three artists may be contacted directly for an Expression of Interest (EOI), or LandCorp/City of Melville or the appointed public art consultant may publicly advertise the EOI to gain a wider choice of artists and proposals.
- b. A curated process can be applied when a contracted Public Art Consultant selects and invites artists to submit proposals. This may be appropriate where a particular type of artwork is desired and artist/s working in that medium are directly contacted. This process may also be chosen for smaller budget projects to reduce timeframes.
- c. Invite an artist/s or team to become part of the design team and design a series of freestanding and integrated works for both the public open space and built form. One artist would be team leader and could allocated different commissions to other members of the team. The selected artist is given the opportunity to select where individual components will go that will have the greatest impact within a particular zone.

2. Selection Panel - A Selection Panel will be formed to manage all public art commissions. For the commissioning within the MUP's Public Open Space, an Art Selection Committee has been formed with members from the working group, such as representation from LandCorp (Coordination only), City of Melville, Architect, Landscape Architect and other stakeholders and/or community members depending on the intent, location and budget of the commission. This Committee will consist of:

- LandCorp Development Manager
- Architect - ARM
- Director/Senior Landscape Architect – EMERGE ASSOCIATES
- Strategic Planning, Murdoch University
- Curator/Arts Manager, St John of God Hospital, Murdoch
- Director – Community Development, City of Melville
- Public Art Consultant (non voting)

The consultation panel may change or extra consultation may be required with local community groups, indigenous groups and/or government agencies).

A protocol will need to be established for members of the Selection Panel to ensure potential perceived conflicts of interest are avoided.

Representatives from LandCorp and appointed Art Consultant will attend all public art meetings to provide specialist input and to ensure that public art is integrated with the approved public art guidelines. These representatives will:

- Prepare agendas and document process
- Oversee program planning
- Commissioning of artwork/s
- Oversee fabrication and installation of artwork/s, and
- Advise on any other Public Art matters as required

For public art commissions that form part of the private developers scope of works, the private developers must appoint an independent Art Consultant to manage the project. Private Developers are not to manage the commissioning, procurement or management of public art commissions. From time to time, one or more consultants will be nominated by the Director - Community Development from the City of Melville, may be employed to work on projects on behalf of the City and will report back to Melville.

The City of Melville will formulate a Public Art Advisory Committee with representatives from the City, members from POS Art Selection committee, local residents/MUP residents and managed by an appointed Public Art Coordinator, to oversee all private developments.

Public Art Advisory Committee will:

- Contribute to the development and implementation of the public art strategy and public art projects within the precinct.
- Ensure that the approved process for commissioning artworks is adhered to.
- Ensure that the practice of public art throughout the MUP is consistent with the guidelines in the public art strategy, and
- Will review brief/s and submitted Expressions of Interest (EOI's), participate in artist/s selection processes and design development presentations as required.

Both Art Selection Committees will be engaged for a fixed term and shall be reviewed at various times. The composition of the Art Selection Committee will change over time; it is very important to obtain input from people who reside in the precinct, and who will ultimately have to live with the art. The Committee should change and be responsive to interested parties that are actively living and working in MUP. It is important that as the composition of the committee changes some existing membership is retained to ensure corporate memory of past decisions that may help with future public art decisions/directions.

The City of Melville's Department of Community Development will oversee all public art projects. Their primary role is to administer and oversee each project, to make sure that the Art Coordinator is following due process and that the process is transparent and accountable. The City will contract the management and administration of each public art project to an appointed public art coordinator who will be paid a fee, a percentage of the artwork budget.

3. Artwork Brief - an artwork brief will be prepared by an appointed public art consultant in consultation with the City of Melville and the Selection Panel. The brief will provide project background, vision/themes for the artwork, location, budget, timing, and any objectives or constraints with regard to the form/type,

scale, or materials of the artwork. The brief will provide the selection criteria to be used by the Selection Panel to select the short listed artists. It will also provide details of what the artists are to submit with their Expression of Interest - written responses to selection criteria, a short CV, marquette and relevant images of past artworks. The call for EOI's should usually run for between 2 -3 weeks

Alternatively, an artist or a limited number of artists could be engaged/approached directly without going through the tender process. This path may be used when the artwork budget is less than \$50,000.

4. Short Listing – The Art Committee meets to assess the EOI's to assess each submission against the selection criteria. The Panel discusses each submission and selects the preferred artists or artist teams (normally 3). These artists will be invited to progress to the next stage and submit a Design Concept Proposal.

5. Design Concept - Each short listed artist/artist team then prepares a design concept in response to the brief. The submission requirements will usually include concept develop documents, a Marquette or detailed plan showing dimensions, colours and materials, a written design statement and a detailed budget.

Depending on the scale of the project, artists are given 6 to 8 weeks to submit their Design Concept. An artist briefing session is scheduled at the start of the Design Concept process for all shortlisted artists with LandCorp or Developer, Art Coordinator and other design professionals working on the project. Artists will be paid a fee for preparation of the Design Concept.

6. Final Selection - The Art Selection Committee meets and each artist or artist team presents their Design Concept Submission to the Panel. Following the presentations, the Panel undertakes a group assessment and selects the preferred proposal.

Once the artwork budget has been approved, artist/s should come on board as quickly as possible to maximize opportunities for involvement decision-making processes that may impact on the artwork. It is essential that artist/s come on board before development applications are lodged to the City of Melville for approval by Council.

7. Contract - Once selected, the artist/s are provided with a contract, which sets out terms and obligations, work program and payment schedules.

8. Government Approvals – Once the Design Development Report with final detailed design documentation, engineering specifications and certification are received and approved, these are submitted to the City of Melville (COM) for approval to obtain a development approval, or a building license. If development approval is required on COM owned land, COM will prepare and lodge the application. The artist will be responsible for obtaining any building license or other local government approvals, with LandCorp's assistance where required.

9. Preparation of Artwork - The artist produces the artwork. LandCorp or developer makes progress payments in response to Tax Invoices submitted by the artists to the Art Consultant for approval. The artist is also required to submit written progress reports (with images where appropriate) when submitting Tax invoices for progress payments. Visits to artist's studios are

arranged by the public Art Consultant to view progress of the artwork.

10. Installation & Handover - The artwork is to be finished and delivered to the site by the agreed completion date. LandCorp or the developer arranges with the artist or another contractor for the safe and legal installation of the work and installation of a naming plaque. The artist will then provide a project record and maintenance schedule. Final payment is then made to the artist. An unveiling or media launch of the work may be appropriate.

11. Maintenance report - There is the requirement for artists/artist teams to provide a detailed maintenance manual that sets out construction and materials used, expected life span, details of cleaning and fabricator and artist details.

The responsibility of management and maintenance of the public artwork in the POS will be handled by the City of Melville and maintenance of the developments surrounding the POS will be covered by the eventual owner of the development.

12. A plaque or similar identifier is to be installed on, or in close proximity to the public art which details the artist's name, name of the installation and date of the installation.

**Prepared by
Alison Barrett
October 8, 2015**

APPENDIX 1 - SITES OF EXISTING PUBLIC ART COMMISSIONS LOCATED AROUND MUP

There are several public artworks located around the precinct, commissioned by Main Roads WA (MRWA) and Perth Transit Authority (PTA). The locations, themes and scale of these existing artworks need to be considered when designed new artworks within the precinct.

“Onward and Upward” by Mark Datodi
Murdoch Train Station



The stone tiles represent the physical characteristics of the site including topography and the surrounding natural vegetation, in particular the natural limestone that is common to this region of Perth. The stone tiles signify the gridding of the land for urban development with the natural surface texture of the stone referencing the land from an aerial prospective.

“Black Cockatoo” by Darren Hutchens (Dazart) with Dan Duggan, Lawry Halden and youth - Perth Transit Authority (PTA) mural programme
Murdoch Train Station



It is a tribute to the black cockatoo and the spider orchid, whose habitat is in the area surrounding Murdoch. The artists saw the wall as a meditation on the importance of public transport in tackling climate and overpopulation issues. As commuters wait at the station, the wall offers them a moment of quiet contemplation amid the rush.”

"Species" by Rick Vermey - Main Roads WA (MRWA)
Murdoch Drive South Street Intersection upgrade



Two unique graphically pic-perforated corten steel screens, wall mounted, in front of roadside amenity-wall surfaces. Multi-panel screens, backlit illuminated, using programmed colour-changing linear LED down-lighting, to produce a notable change of presence and materiality from day into night.

"Wardan-Noorn" by Peter Farmer
North Park, Fiona Stanley Hospital (Between Fiona Wood Road and Bedbrook Row)



A design that is traditional in its imagery; it changes from day to night, engages with its landscaped surroundings and readily identifies North Park as a meeting place. This 12 m stainless steel eel swimming through 21 reeds is a traditional design.

(NB. There are 10 artworks located in external and internal locations at the Fiona Stanley Hospital by Anne Neil, Mark Datodi, Stuart Green, Judith Forrest, Tony Jones, Olga Cironis, Jo Darbyshire and Kidogo Art Institute are located with the Fiona Stanley Hospital.)