EXECUTIVE SUMMARY

URBAN ART STRATEGY 2002
Prepared for the Department of Urban Design and Architecture by Torque Propriety Limited

‘Man, Dog, Boat’
Artist: Henry Smith, 1994
Gasworks Art Park – South Melbourne
Port Phillip Collection

Companion Documents: Urban Art Strategy 2002; Urban Art Information Kit; Urban Iconography Study; Heritage Recognition Strategy
See also: Guidelines for the Commissioning and Procurement of Urban Art for Private Developers
This document is the Executive Summary of the Urban Art Strategy for the City of Port Phillip. Torque consultants were contracted to compile the full strategy, which is a public document available through the Urban Design and Architecture Department of the City of Port Phillip.
INTRODUCTION

The City of Port is a highly urbanised area, diverse in its built forms, landscapes, sub cultures and people, and has a reputation for being sophisticated, participatory and progressive in its approach. There is tremendous scope for Urban Art in the City of Port Phillip to reflect this diversity, sophistication and innovation.

The City is comprised of eight distinct neighbourhoods each with its own particular environmental setting, social history, cultural identity, civic pride and community image. The nature, character and culture of each of these special places provide the context and ‘stage’ for Urban Art. The shared commitment and passion of local people towards these neighbourhoods will provoke and generate the concepts for Urban Art projects. The artist’s role as a visionary, catalyst and interpreter has the capacity to express both the metaphysical and mythical experience of ‘place’. Their work can link the viewer to ‘place’ and facilitate interaction, attachment, engagement and cultural belonging. As well, artists can challenge and encapsulate the ‘dynamic present’, where art as a creative intervention or provocation can be ‘agenda setting’.

Why and Urban Art Strategy

The Urban Art Strategy was developed to inform and guide processes to position the City of Port Phillip as a centre of innovation and creativity with a reputation for inspirational contemporary urban art and design. This document is the Executive Summary of the policy framework and a strategic action plan adopted by the City of Port Phillip in July 2002. It is designed to be an introduction to the processes for procuring and commissioning Urban Art, in all its diversity of artistic expression.

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

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

The Urban Art Strategy was developed through a comprehensive consultation process based on in-depth interviews with a range of people, who are influential in the design interpretation of the public domain and the physical and administrative art environments. The final draft of the Strategy was circulated to 40 key individuals for comment, which assisted in the finalisation of the strategy document.
SECTION 1 CONCEPTS AND APPROACHES

1.1 What is Urban Art?

Historically, art in the public domain (traditionally referred to as “Public Art”), relates to the commissioning of commemorative monuments and sculptures, whereby artists and designers created works as part of a city’s civic infrastructure and its sites. Contemporary practice has expanded this traditional Fine Art model of exhibited or applied art, to create art that is an integral part of a city. The term Urban Art, in place of Public Art, implies a strong inter-relationship between art and the physical nature and cultural fabric of an urban site. Thus, the City of Port Phillip’s Urban Art Strategy evolves from the definition of Urban Art as site-related and place-responsive art in the public domain, which enhances the built and natural environments and adds value to the urban character and the cultural identity of a city through the use of a diverse range of art forms and design applications.

Urban Art in the City of Port Phillip encompasses private and public artworks, which invest a public space with vitality. Each work of art will reflect and/or challenge a relationship with the urban fabric through site-specific interpretation. The artworks will extend the capacity of people to engage with a site, by adding value through an artistic and spatial narrative. The intent and content of each work of art may consider ‘meaning’ in all its social, cultural and environmental contexts, and therefore acknowledge the city’s urban fabric and community culture. This may include people’s habits, beliefs, traditions and aspirations and all that governs their lifestyle and quality of life.

1.2 The Value of Urban Art

Through engagement with Urban Art, people have an opportunity to share experiences, revive collective memory, re-envision the future, and strengthen their sense of belonging.

Urban Art can:

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

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

1.3 The Practice of Urban Art

The rich variety of Urban Art practice, in terms of origin, approach, influence and art forms provides a range of opportunities for creativity and for innovative art works. As practical guidelines, these concepts and approaches become valuable tools, with the potential to inspire and to better guide the Urban Art decision-making and implementation process.

1.3.1 Diversity of Origins – 3 Streams of Delivery

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

The Civic Stream refers to Urban Art generated from a city's internal budgets, particularly those budgets relating to major capital works and developments, and can be implemented as, a mandatory 'percentage for art' allocation from the annual Capital Works Budget, which is set aside for the realisation of Urban Art opportunities and for the inclusion of artists in capital projects, and/or a component of an individual civic project budget, which is allocated to Urban Art, to cover, for example, the inclusion of artists in collaborative design teams, to contribute to the overall conceptual design of a building or space, or for the artist(s) to work directly on specific commissions as part of the development.

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

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

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

Each Urban Art opportunity or circumstance presents distinct qualities and features that are best served by a tailored approach to project management support systems and allocation of resources. For example, the appropriate composition of the selection panel is critical to the success of the final outcome. The collation of relevant information to inform the commission brief, the initial planning process and the establishment stages is also vital in the appointment of the right artists and appropriate artworks. Urban Art projects can be delineated into five separate models of practice. Each practice is dependent upon the circumstances of the Urban Art opportunity. Although not always mutually exclusive, these models provide a guide to assist with identifying the best approach to the procurement and commission process for the artwork.

Models for Urban Art Practice

Urban Design-Urban Art
Art gains by strategic positioning within the site to achieve cultural relevance and design resonance.

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

Collaborative Design-Urban Art
Art gains by the strategic intervention of skills and site integration/intervention

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

Architectural Design-Urban Art
Art gains by the architecture’s structural design presence and by the formalised design alignments of the built form.

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

Socially Responsive Design-Urban Art
Art gains by integration of social relationships, historical and local neighbourhood identity references

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

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

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

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

The Culture of Place
The relationships between people and place and their resonance, memories and associations to specific locations, can evoke distinctive local cultural and social identity, characteristics, features, values and community attachments. Audience/public responsive art integrates aspects of the culture of place into the artistic intent and content for Urban Art commissions.

Site Specificity
Conceptual relationships, physical alignments and people/place considerations of a specific site can inspire art that responds to the physical dimensions of the site, that interacts with the historical, environmental and built forms. The site is influenced by cultural and social relationships and political activity. Site responsive design processes avoid what is commonly referred to as ‘plop art’ - art that is often just purchased and placed on a site as exhibition art.

City as Stage/City as Art
Celebrations of special times - whims, seasons, intangible elements - create ‘sets’ and ‘players’, providing the context for temporary site animations and site specific art installations that contribute to the ‘theatre’ of the streets.

Cultural Identity
The process of interpreting the culture of daily living and exploring the social, cultural, and aesthetic context of places can evoke social, historical, political, and cultural themes. Defining the ‘local common ground’ to encompass the distinctive cultural elements can present the authentic social and cultural character of a city and its neighbourhood to facilitate cultural belonging.

Civic Image
Commemorating significant social and/or community events, celebrating people and places and reflecting on history, can often lead to contemporary insights and expression of the civic identity of a city.

Cultural Heritage
Embracing the city’s cultural heritage and history through the telling of personal stories, can integrate a City’s built and natural landscapes with cultural traditions, experiences and collective memory.
1.3.4 Diversity of Art Forms

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

**Visual art**
- Sculpture, painting, billboards, screens, photography, digital prints, industrial design installations, writing/textworks

**Multi-media**
- Reflections and responses as actual or virtual reality, using digital imagery, film, video, photography, cybernetics

**Landscape Design**
- Signature or landmark statements and interpretations such as land art, landscape as earth works, and landscape design as art installations

**Functional Design**
- Furniture, lighting, textiles, fabrics, carpets, door handles, glass features

**Applied Design**
- Paving, pathways, floors, walls, windows, doors, stairways, fencing, garden features

**Signage as art**
- Graphic text, lighting design, industrial artefacts re-interpreted as art, industrial design

**Animation**
- Site responsive, spatial and interactive movement patterns, performance, music, dance, theatre, sound, light and art projections

**Ephemeral art**
- Fluidity of spaces, mist screens, water jets, laser/lighting design and kinetic art elements
SECTION 2 URBAN ART POLICY FRAMEWORK

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

The Urban Art Strategy was developed as a guide for the future development of Urban Art within the City of Port Phillip in keeping with, and adding to, the intentions articulated in the Corporate Plan and the Cultural Plan. Following the completion of the Strategy Council has expanded its planning framework to include the “Four Pillars”. Cultural Vitality is one of the four pillars that form the city's planning framework, as outlined by the 2004-2005 Council Plan. The other pillars are Economic Viability, Environmental Responsibility and Social Equity.

“The four pillars ensure that council's decisions are made in a responsible way that protects the municipality's many great qualities for future residents. That is why this type of approach to planning is commonly referred to using phrases such as 'organisational sustainability'.

Governments and organisations today are adjusting the way they determine the success of their communities. No longer is the economic bottom line considered the sole indicator. Social, environmental and now, under the Port Phillip model, cultural factors are acknowledged as having equal weight in determining policy.

The inclusion of Cultural Vitality is an extension to what is known as the 'triple bottom line', a popular model for organisational sustainability. At the City of Port Phillip we believe that the potential rewards for organisations that integrate the cultural dimension into their planning frameworks in this way are enormous."  

(From the City of Port Phillip Website)

Council considers that private developers have an important role to play in improving and bringing out the inherent strengths and characteristics of the areas they develop. Council’s Cultural Vitality policy supports the city’s “development as a creative city, where the arts, contemporary culture, creativity and innovation are explored, encouraged and valued.” Through the Urban Art Strategy developers can support and participate in the artistic culture of the city and extend it’s reputation as a centre for innovation, creativity and design. (See below page for further information regarding obligations and expectations for private developer contributions. Contact the City of Port Phillip Urban Art Officer for assistance in locating artists and project planning.)

2.1 Policy Context

2.1.1 Corporate Plan

The Urban Art Strategy supports the Corporate Plan’s concepts of place management and sustainability and aligns with three of the six Key Result Areas (KRA) articulated in the City’s Corporate Plan, namely:
• KRA 1: Building Stronger Communities
• KRA 2: Improving our built environment
• KRA 4: Enhancing our neighbourhood and places

2.1.2 Cultural Plan

The Urban Art Policy reflects several key statements of the City’s Cultural Plan. The City of Port Phillip recognises that:

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

2.1.3 Urban Iconography Study

In parallel to the preparation of this Strategy, Council undertook an Urban Iconography Study. Its purpose was to identify those elements of the physical and cultural environments that imbue each of the City’s neighbourhoods with their own identity. As urban redevelopment proceeds, there is an acknowledged danger that the characteristics that make a neighbourhood identifiable and distinct in the minds of its residents and visitors can be diluted, with the result of the municipality developing an undesirable homogeneity in its physical form. The findings of the Urban Iconography Study are used in a number of ways in which are relevant to the Urban Art Strategy. For instance, they are used to inform developers about the ‘sense of place’ that they are working in, to ensure that civil engineering and landscape projects reinforce the characteristics and differences of the public realm and of each neighbourhood.

2.1.4 Heritage Recognition Strategy

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

2.2 Policy Direction

The City of Port Phillip supports best practice Urban Art that generates the potential to creatively link people, place and art. A body of innovative artworks, which exemplify excellent contemporary Urban Art practice will be a civic asset and a public resource; an investment in the heritage of the future, with economic benefits through enhancing place and cultural tourism.
Mindful of its past ad-hoc, responsive and opportunistic approach to Urban Art practice, the City of Port Phillip proposes a qualitative change to the way ‘art’ will be perceived, scoped and presented. A key premise of this future direction is that innovative and inspirational Urban Art will be the planned outcome of a site-referential and interpretive approach, which addresses the many wide-ranging social, physical, historical, environmental and cultural qualities and dimensions within the culture of place. Urban Art will:

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

2.3 Policy Principles

Principle 1: Responsive Design

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

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

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

Principle 2: Integrated Art

The City of Port Phillip commits to a relational art approach, which will ensure Urban Art demonstrates appropriate aesthetic appeal, functionality and utility in design development. Within this approach art emphasises integration (eg. response, memory and facilitation for ‘place-marking’), and/or promotes intervention (eg. provocation, parody and challenge for ‘agenda-setting’).
Aesthetic appeal
Urban Art will provide new aesthetic elements, features, qualities and applied design applications, and it will deliver design outcomes which are integrated within existing and future urban design/architectural built forms (both interior and exterior settings) and natural environments.

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

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

Principle 3: Council Leadership
That Urban Art projects will be driven by Council’s commitment to strong leadership and allocation of appropriate intellectual, administrative and financial resources. In particular, Council’s leadership role will encompass both systematic control measures and innovative management procedures to uphold the design intentions encapsulated in the Principles outlined above.

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

Principle 4: Creative Rights
That Urban Art projects will not only utilise the creativity of artists for public benefit, but also respect the professionalism of the artists, their ‘economic rights’ and their ‘moral rights’.

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

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

2.4.1 Civic Stream

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

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

Within the proposal Council will establish a dedicated Urban Art Budget through the annual allocation of a percentage of the annual Capital Works Budget. This budget will fund the Urban Art Program of Works. It is proposed that the Percentage for Urban Art amount is set at 2% of the total Capital Works budget. This is considered to be a relatively modest figure (approximately $340,000 in 2001-02).

An annual budget of $340 000 would fund:

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

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

Allocation for integrated Urban Art within major Capital Works Project Budgets

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

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

Special attention needs to be given in allocating funds for:

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

2.4.2 Private Stream

In keeping with the ‘inspirational’ and ‘responsive’ direction of the Urban Art Strategy, it is appropriate that certain private building and development projects in the City of Port Phillip be required to include Urban Art as part of the project. With the adoption of the Urban Art Strategy, the provision of Urban Art, in line with Principle of Responsive Design and Principle of Integrated Art will be the responsibility of the private property owner or developer at the time of application for a Planning Permit.

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

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

2.4.3 Community Stream

The funding for this area of Urban Art development will be provided by strategic funding arrangements from Federal, State and Philanthropic Funding Programs. Working in collaboration with the City of Port Phillip Cultural Development Unit, the Urban Art Officer will be able to identify suitable community stream Urban Art sources. These may include:

- **Federal and State Government** eg. Australia Council for the Arts, Arts Victoria, the Department of Infrastructure specifically the Pride of Place Program, Parks Victoria and special Community Support Initiatives across a number of other Federal and State Government departments and agencies.
- **Philanthropic Funding Programs** eg. Myer Foundation, Ian Potter Foundation, Lance Reichstein Charitable Foundation, The Besen Family Trust, The Australian Multicultural Foundation and the range of ANZ Trustees Programs.
SECTION 3  FUTURE DIRECTIONS

Urban Art will achieve full resonance and impact when the planning and design processes incorporate strong leadership, a sound financial base, community consultation, responsive design and integrated art intentions and the early involvement of artists/designers. Thus, actions that will deliver the Urban Art Strategy will allow for:

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

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

Goals and Objectives

Goal 1: **Realise a body of enduring artworks which offer challenging outcomes ranging from conventional to innovative and interdisciplinary contemporary Urban Art**
- Objective 1.1 Create structures for critical discourse of ideas
- Objective 1.2 Adopt tools/models of best practice Urban Art
- Objective 1.3 Initiate and lead a strategic program of Urban Art projects

Goal 2: **Increase the body of high quality Urban Art within the City of Port Phillip’s public and private domain**
- Objective 2.1 Increase the budget allocations for Urban Art - Civic Stream
- Objective 2.2 Increase the amount of Urban Art generated by the Private Stream
- Objective 2.3 Establish new Urban Art Project Management arrangements

Goal 3 **Achieve Integration of Urban Art**
- Objective 3.1 Establish an Urban Art Organisational Structure

Goal 4 **Increase awareness of Urban Art as a valuable and significant cultural heritage asset**
- Objective 4.1 Design a communication strategy to further professional discourse and public understanding of Urban Art practice
3.2 Strategic Actions

The following is a brief outline of the Urban Art Strategy recommended actions, as they relate to the above goals and objectives:

A series of appointments:
- Urban Art Advisory Committee
- Ideas Trust
- Urban Art Officer

A series of procedural actions:
- Procedures for allocation to Urban Art Budget from relevant Council budgets - Capital Works, Operational and Maintenance budgets
- Procedures for negotiating allocations to Urban Art Budget from individual Capital Works Projects
- Procedures for cross discipline collaboration across Council Departments

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

A series of promotional activities:
- Urban Art Brochure
- Urban Art Website
- Urban Art Forums and Seminars

3.3 Organisational Structures

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

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

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

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

3.5 Strategic Program for Urban Art Project Development

Council will need to play a pro-active role in systematically addressing the strategic opportunities that exist within the City of Port Phillip. These opportunities will need to be further developed within a masterplan approach or program of works that will detail the scope of these works with budgetary forecasts and management responsibilities indicated.

3.6 Urban Art Design Evaluation Framework ©

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

The six design intentions are:

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

These design intentions should be used to test the appropriateness of an Urban Art idea, design or project opportunity for its compliance with the Urban Art Strategy’s guiding principles. Whilst all design intentions must be met, it is likely that each Urban Art idea, design or project opportunity may only encompass some of the design values, outlined under each design intention.

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

**Design Intent**  
Urban Art designed to reflect place-based cultures, to be distinctive and reflective of the urban fabric, natural environment and the visual cultures of ‘place’.

**Design Values**  
Is the design culturally appropriate in terms of:

- Communication
- Representation
- Location/Subject
- Context
- Identity/Object
- Responsiveness
- Distinctiveness

2. COMMUNITY VALUES

**Design Intent**  
Urban Art designed to be responsive to the community’s ethical frameworks and identifications with sense of place.

**Design Values**  
Does the design reflect community identification and involvement in addressing:

- People/ Place
- Juxtaposition
- Location/Subject
- Representation
- Identity/Object
- Social/Environmental/Culture
- Sustainability of materials

3. INNOVATION AND CREATIVITY

**Design Intent**  
Urban Art designed to represent the unfolding of new urban relationships and dialogues as innovations in aesthetics, materials, structural potentials and meaning as a form of site-specificity.

**Design Values**  
Is the design original and unique and thereby creates dialogue and engagement within the concepts of:

- Time/Place/ Memory
- Hybridisation/ Differentiation
- Symbolism/ Abstraction
- Multi-media
- Expressive/ Emotive
- Divergence/ Convergence

4. AESTHETIC APPEAL

**Design Intent**  
Urban Art is presented as visually attractive and pleasing and in keeping with the site and surrounds.

**Design Values**  
Does the design present as pleasing and attractive in terms of:

- Shape/Space/Scale
- Connection/ Repose
- Form/ Composition/ Style
- Harmony
- Value/ Colour/ Textures
- Naturalism/ Realism
5. FUNCTIONALITY

**Design Intent**  Urban art designed to provide new elements in the built and natural environments with contextually appropriate and relevant aesthetic elements, features and qualities.

**Design Values**  Does the design have meaning and relevance in terms of:

- Form
- Vernacular style
- Composition
- Indigenous tradition
- Materials
- Components

6. UTILITY

**Design Intent**  Urban Art designed to comply with construction, maintenance and health and safety measures and standard; and with reference to the inherent properties of the materials used and with shapes as modelled on their functions.

**Design Values**  The design should comply with measures and standards regarding:

- Longevity
- Durability
- Maintenance
- $ Viability