

STRATEGIC PLANNING

DRAFT **Randwick** **Development** **Control Plan** **B15 Public art** **and creative** **hoardings**

D05405316

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1. Introduction

Artwork is crucial for vibrant and liveable places. Inspiring, enriching, and thought-provoking, public artwork enhances cities by bringing meaning to place and amplifying the cultural and social identity which makes areas distinctive and memorable. This builds distinct local character that can attract visitation and revenue to the area.

Through commissioning public art and installing Creative Hoardings, development plays an essential role in creating thriving, engaging, and innovative creative communities.

This chapter outlines the ways in which Randwick City Council seeks to grow the creative community in partnership with the private sector.

Randwick City Council has a Public Art Advisory Panel (PAAP) and dedicated Council staff who seek to assist the delivery of creative outcomes for our community. Council supports proposals and ideas that are innovative, engaging and visionary. Applicants are encouraged to meet with Randwick City Council Arts and Culture staff as early as possible in the development application (DA) process to best facilitate creative outcomes for the community.

This Part of the DCP should also be read in conjunction with:

- Part A – Introduction
- Part B – General controls
- Other Parts of the DCP for specific development types, locations, or sites, as relevant to the DA.

The principles and strategic approaches for public art are outlined in Council's art strategies, policy and plans, including:

- Randwick Arts and Culture Strategy 2022 – 2032
- Randwick City Council Public Art Plan 2025

Definitions

Creative hoarding refers to the use of artwork or images on hoardings to enhance the streetscape and contribute positively to the public realm during development.

Hoarding within this DCP part means any or all the following:

- Type A hoarding – a solid, closed construction barrier typically made of plywood or similar durable materials, erected at ground level to fully enclose or isolate a construction site from the public domain.
- Type B hoarding – a prefabricated, modular gantry-style overhead protective structure installed above public footpaths or roadways to ensure pedestrian safety during construction or demolition activities, and where necessary, to also enclose a worksite by means of a plywood sheet fence. It is typically constructed using engineered steel frames and assembled in segments to form a continuous elevated barrier. Type B hoardings may be standalone, or integrated with site sheds, offices, or other temporary facilities.

Private domain means areas that are accessible to the public, all, or most of the time, that are on private land that are the responsibility of private landowners, and may include through site links, terraces, footpath widenings, and plazas.

Public art refers to art that is in the public realm. It can be any medium that occurs outside a gallery context. Typologies may include permanent, temporary, ephemeral, stand-alone sculpture, site-specific installation, integrated designs, applied wall finishes, performance, discovery works (small scale), kinetic, sound based, digital and multi-media, pavement finishes, light art and projections, banners and flags, billboards, land art, landscape design and cultural plantings, artist-designed playgrounds, as well as other examples.

Public art is mostly located in public places and spaces but may also be incorporated into private areas open to the public such as shopping plazas, laneways, parks, town centres, streetscapes, buildings and carparks.

Public domain means all publicly accessible areas that are the responsibility of Randwick City Council or the NSW Government, and includes roads, laneways, street footpaths, plazas, through site links, median and landscape strips, carparks, and includes local and regional parks and open spaces.

Public Place is defined under the [Local Government Act 1993](#) and includes a *road*.

Road is defined under the [Local Government Act 1993](#) and includes:

- (a) highway, street, lane, pathway, footpath, cycleway, thoroughfare, bridge, culvert, causeway, road-ferry, ford, crossing, by-pass and trackway, whether temporary or permanent, and
- (b) any part of a road and any part of any thing referred to in paragraph (a), and
- (c) anything forming part of a road or any thing forming part of any thing referred to in paragraph (a)

State classified road is defined under the [Roads Act 1993](#), and means:

- a main road
- a highway
- a controlled access road
- a secondary road

Note: A full list of classified roads is available on the Transport for NSW website <https://www.transport.nsw.gov.au/operations/roads-and-waterways/business-and->

Figure 1: Bloodlines weaving string and water, 2023, Judy Watson. Brisbane, QLD.
Façade – perforated steel – back lighting



Source: Courtesy Koichi Takada Architects

Figure 2: Flourish, 2019, Katrina Tyler. Brisbane, QLD.
Sculpture – water fountain - play space



Source: Courtesy UAP

Figure 3: In Between Two Worlds, Jason Wing, 2013. Sydney CBD, NSW.
Sculpture - suspended lighting – wall and pavement finish



Source: Katherine Griffiths

Figure 4: Nura & Garrigarrang (Country & Sea), 2024, Debra Beale. Sydney CBD, NSW.
Bronze – seating – ground plane



Source: Courtesy 1 Elizabeth

Figure 5: Time changes everything, 2016, Daku. Lodhi Colony, New Delhi.
Typographic sundial – wall art - letters and shadows



Source: designboom

Figure 6: Please Be Seated, 2019, Paul Cockledge. Broadgate, London, UK.
Functional seating – play area – open space



Source: Courtesy Broadgate

2. Public art

Introduction

The delivery of public art is an open-ended invitation for the creative community to work with landowners to define public spaces.

Public artworks add visual interest, creativity, and vibrancy to our urban fabric, creating local landmarks that foster a sense of place, liveability, and community identity.

Artworks created by private development must align with the priorities of the Randwick Public Art Plan. Namely, artworks will celebrate local stories, cultures, ambitions and identities.

Public art can include works which are permanent, temporary or ephemeral. It could be a standalone sculpture, site-specific installation, integrated designs, applied wall finishes, performance, kinetic, sound based, digital and multi-media, pavement and ground surface finishes, light art and projections, banners and flags, exhibition windows and alcoves, land art, landscape design and cultural plantings, artist-designed playgrounds, as well as other forms.

Artworks on private land (the private domain) can also be considered as public art as it can be experienced and enjoyed through being visible to the public (whether incidentally or from being experienced when passing through a development).

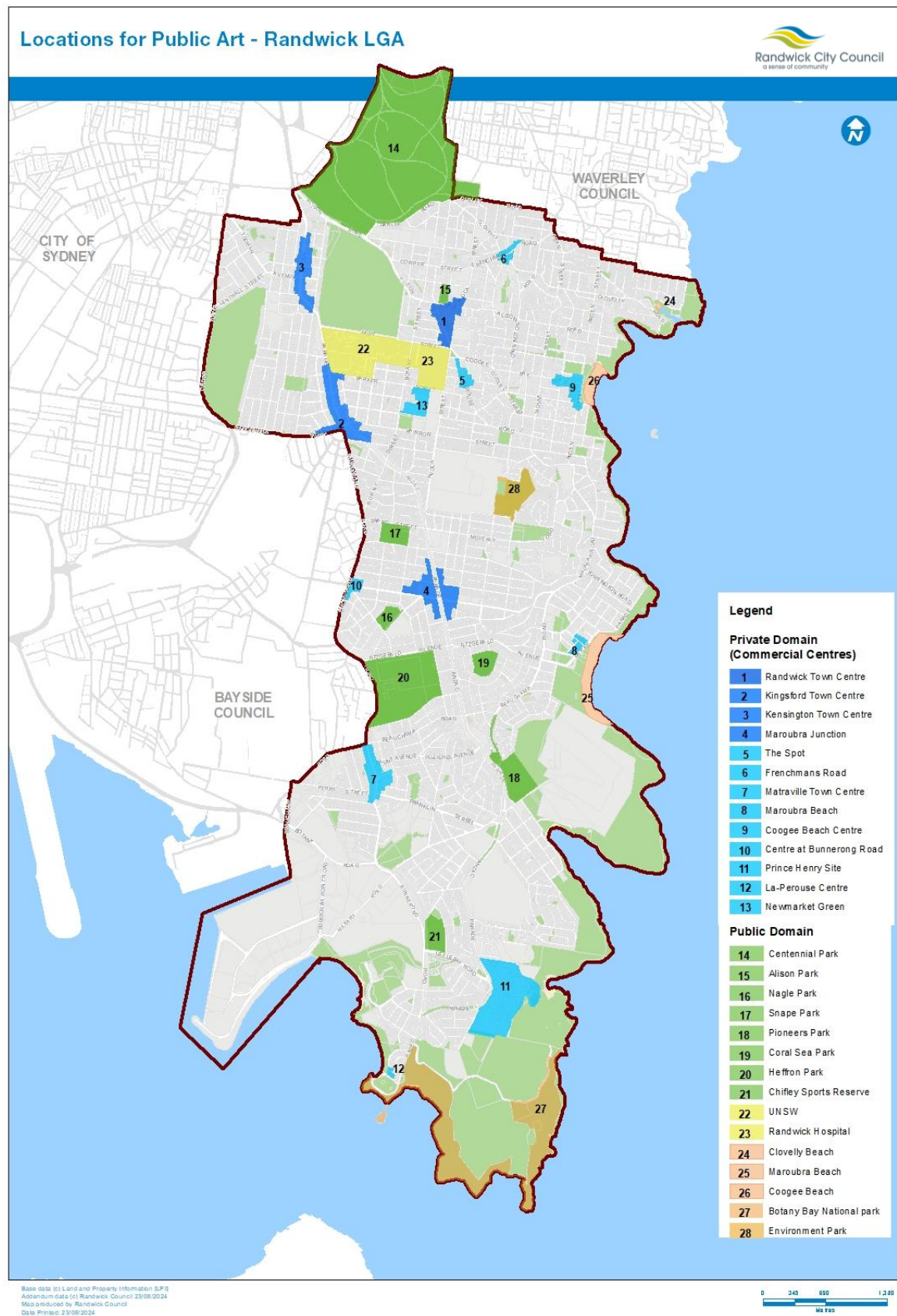
Privately funded artworks within the private domain complement publicly funded (i.e., Local and State Government) artwork located in the public domain. Consideration may be given to locating privately funded public art within publicly owned land (the public domain), providing the requirements of this DCP are satisfied, and public liability, and ongoing maintenance matters are addressed to the satisfaction of Council, and the Randwick Public Art Advisory Panel (PAAP) where applicable.

Objectives

1. Specify requirements for the provision of public art in major developments, and all other developments
2. Ensure artwork is integrated into the design of buildings and publicly accessible areas to enrich the experience of our town centres and neighbourhoods
3. Support local economies and opportunities for creative industries and artists through improvements to the built environment, private and public places
4. Achieve a distinct character and identity for town centres and neighbourhoods in the LGA through artwork and creative treatments
5. Ensure proposals for public art follow the curatorial themes, procedures and processes set out in Council's Public Art Plan

Figure 7 illustrates opportunities across the LGA, identified by Council, for the location of artwork in both the public and private domain. It is expected that opportunities in the private domain will mainly occur in commercial centres (blue); however, this does not preclude opportunities in the public domain within centres (blue), as well as within public land noted on Figure 7 as parks and national parks (green), UNSW and Randwick Hospital (yellow), and beaches (tan).

Figure 7: Map of identified locations for artwork within the LGA



Source: Randwick City Council

Controls

- a) The controls in this section apply to:
 - i. Major development proposals valued over \$10M located within E2 Commercial Centres and the selected E1 Local Centre zones shown in Figure 7; or
 - ii. Any other development or masterplan sites across Randwick City valued over \$15M
- b) Development specified in a) must deliver artwork as part of the development

Note

A minimum allocation of 1% of the estimated development cost should be allocated toward a public art budget. This includes artist and community engagement fees, engineering and manufacture of the artwork but excludes public art consultant fees and installation of the artwork.

- c) Public art is to be provided on identified sites, plazas and mid-block links as per the block-by-block controls in Section B of DCP Part D1 Kensington and Kingsford
- d) In accordance with the Randwick Public Art Plan, a detailed Public Art Proposal is to be prepared by a public art consultant and submitted with the DA. The Public Art Proposal must include:
 - i. Site analysis, curatorial framework, treatment options, project parameters, community consultation plan, proposed artists, project team, budget allocations
 - ii. A commitment to submitting to Council key milestone documentation at detailed project phases, in alignment with Council's review and approval timelines

Note

To ensure the delivery of public art is appropriate in its context, applicants and developers are encouraged to engage with Council early in the design development phase of a project (as part of pre-DA discussions), to develop a Public Art Proposal in line with the Public Art Plan.

- e) Artwork must demonstrate alignment with the Randwick Public Art Plan. This may include a reflection of Randwick's history, culture, and connection to Country
- f) Where delivered on private land, artwork must be:
 - i. Located in a publicly accessible and visible part of the site in order to provide an unobstructed sensory experience of the work
 - ii. Designed to be integrated into the overall layout of the development
- g) To enhance visual amenity and contribute to the public realm, artwork is to be incorporated onto common/ side boundary walls where developments would otherwise result in large, unarticulated facades
- h) Where provided in accordance with the Randwick Public Art Plan, advice from the Randwick Public Art Advisory Panel (PAAP) must be considered and addressed in the design of the artwork. Documentation of this advice, and response, must be provided in the supporting Public Art Proposal
- i) Public art must be entirely free from commercial influence and cannot include any marketing, advertising, or brand alignment, including identifiable brand elements such as logos, trademarks, proprietary typefaces, colour schemes, or imagery associated with commercial entities.

3. Creative hoardings

Introduction

Consent is required under the Roads Act 1993 and Local Government Act 1993 to erect a hoarding in a public place. Council is responsible for issuing this consent.

Hoardings serve as a platform for presenting diverse artwork, graphics, and imagery within the public domain. Figures 8 and 9 provide examples of Creative Hoardings within the City of Sydney. The Creative Hoardings program is a creative response to improving our urban environment during periods of growth and development, facilitating and engaging a sense of place and local identity.

Figure 8: “Fantastical Fabulous Fun”, Rosie Deacon, Eveleigh Street Redfern, 2020



Source: Photographer: Katherine Griffiths.
City of Sydney

Figure 9: Historic images hoarding display



Source: City of Sydney

Artwork, or images on hoardings (i.e., creative hoarding) will be required if the proposal meets criteria based on the location of the proposed hoarding, site width, capital investment value (CIV), and the period which the hoarding will be erected. A condition of consent will be included for developments that trigger the requirements for public art on hoardings.

When a condition of consent triggers a requirement for creative hoardings, the applicant can choose from the following options for selecting artwork:

- Council commissioned artwork – artwork that has been licensed by Council and is free of copyright charge for use
- Historic images – local historic photographic images that have been pre-approved and sourced from Council archives, relevant to the ward in which the development is taking place. Free of copyright charge for use
- Bespoke artwork – a unique artwork that has been commissioned directly by the applicant for their own hoardings. Bespoke commissions are to follow set criteria which outline minimum fees for the artist, reasonable licence terms and conditions, and ensure commissioned artworks meet a high artistic quality. Bespoke artworks must not, in any way, be perceivable as advertising. They must be entirely free from commercial influence and cannot include any marketing, advertising, or brand alignment, including identifiable brand elements such as logos, trademarks, proprietary typefaces, colour schemes, or imagery associated with commercial entities.

Further details and the step-by-step process can be found in the Public Art Plan. Details of Council commissioned artwork and historic images can be viewed on Council’s website.

Objectives

1. Specify requirements for the provision of public art on hoardings through the Creative Hoardings program
2. Achieve and reflect a distinct character and identity for town centres and neighbourhoods in the LGA through site specific artwork and creative treatments
3. To contribute to the visual amenity of the public domain and streetscape during construction phase of development
4. To discourage bill posters and graffiti at construction sites
5. To ensure proposals for Creative Hoardings have endorsement from Council Staff regarding placement, quality, artistic vision and compliant installation.

Controls

- a) Where an application for a Type A or Type B hoarding is required under the Roads Act 1993, Local Government Act 1993, and by condition of consent, creative hoardings will be required on sites:
 - i. Zoned E1 Local Centre and E2 Commercial Centre where erected for 8 weeks or more, or
 - ii. Located along a State classified road where erected for 8 weeks or more, or
- b) In any other location, with a frontage of 12m wide or greater, and erected for 12 weeks or more, except where:
 - i. The capital investment value (CIV) of the work to which the hoarding relates is less than \$1 million, or
 - ii. The land is zoned R2 Low Density Residential, or
 - iii. Hoarding installations are proposed on minor or secondary roadways such as laneways used primarily for local traffic and where the prevailing front of the laneway consists of rear fences, garages, gates, roller doors and the like.
- c) Applications for creative hoardings are to demonstrate compliance with the requirements of Council's Public Art Plan, including the Terms and Conditions listed therein.

Note

In cases where a hoarding is installed on a main frontage of a corner block and the hoarding extends along the side laneway having a width of less than 6m, measured from the property boundaries, graphics must be displayed for the length of at least 5m within the laneway measured from the corner intersection. Where a side laneway width exceeds 6m, graphics must be displayed the full length of the hoarding.

Note

Notwithstanding the above requirements, Council may determine that creative hoardings may be unnecessary in particular circumstances.

