

# Public Art Opportunity Artist Brief

## Stage 2 – Old Reynella Beautification

Mosaic on Amenities Block, Old South Road, Old Reynella



## Contents

1	Site for Commissioning .....	3
1.1	Location .....	3
1.2	Background of the project.....	3
1.3	About the project.....	3
1.4	Commissioning organisation .....	4
2	The work of art.....	4
2.1	Broad concepts .....	4
2.2	Essential component of the artwork .....	4
2.3	Ambience of the work.....	4
2.4	Materials.....	4
2.5	Limitations and restrictions .....	5
2.6	Practical considerations.....	5
3	Budget.....	5
4	Acknowledgement by the City of Onkaparinga.....	5
5	Timeframe .....	6
6	Expression of interest .....	7
6.1	Expression of interest – assessment criteria.....	7
7	Warranty .....	8
8	De-accessioning or relocating works .....	8
9	Contacts.....	8
10	Reference material.....	8

# 1 Site for Commissioning

## 1.1 Location

The site for commission is the east facing wall of the amenities facility located on Old South Road adjacent to the historic Horse Changing Station



## 1.2 Background of the project

This project is part of a Projects and Capital Works grant to beautify Old South Road, Old Reynella. The impetus of this project focusses on the history of the town with particular interest from residents to depict the activities of early colonial settlement.

John Reynell arrived in South Australia in 1839. By 1840, John Reynell had established Reynella Farm, with a dairy and crops, he planted his first vine cuttings in this year and in 1842, produced his first vintage. In 1853, John Reynell sold a one-acre block facing the Great South Road to Mr Robert Hay to build a hotel (the Crown Inn Hotel) which was started soon after. Reynell then subdivided sections of the land he purchased for the formation of a township he called Reynella in 1854. Soon a Steam Flour mill and small businesses were established.

The site of the Horse Changing station was a vital link for communication before the Adelaide to Willunga railway was built in 1914. Up to this time, the Royal Mail horse drawn coaches travelling from Adelaide to Willunga, changed from the five-horse team, needed for the climb up Tapley's Hill, to four horses at Reynella then continued to Noarlunga. All other horse drawn coaches stopped at the Crown Inn and Reynella was considered a hub for the south during this time.

## 1.3 About the project

This project requires the successful artist/artist team to undertake a mosaic which draws on the history of the town of Old Reynella. The horse changing station has significance in that it is near the site and was a vital link for communication before the railway was established. The proposed wall faces east onto Old South Road. In the early days of settlement this road was called the Great South Road and the working gang, who continue to restore the Horse Changing station, are interested in capturing the sense of how the road and the town were a hub for residents and travellers to the South, particularly before the advent of the railway.

## **1.4 Commissioning organisation**

The CoO is renowned for its unique scenery, nature experiences, gastronomic delights, award winning wines and a wide range of community and cultural events and festivals which council both delivers or supports.

The city is home to over 176,628 people from a range of social and cultural backgrounds across an area of 518 square kilometres. Most of the population live in established suburbs and residential estates, while others inhabit small coastal communities, farms and country towns. Many of our rural townships have important historical significance for the region and feature heritage listed buildings.

We are committed to building strong vibrant communities through the provision of high-quality arts and cultural opportunities and projects.

The project requires the artists to work in conjunction with the City of Onkaparinga and key external stakeholders.

The CoO will care for and maintain the completed work.

## **2 The work of art**

### **2.1 Broad concepts**

We seek to commission artwork that will:

- be work of high artistic quality
- reference/respond to the history of the area

### **2.2 Essential component of the artwork**

- Include elements of the history of Old Reynella
- Be a work which is engaging for passers-by
- Create a work which reflects the town's heritage
- Be an original new work

### **2.3 Ambience of the work**

Artworks are to:

- reflect the themes and concepts identified (section 2.1,2.2)
- engage a broad and highly diverse audience
- possess the capacity to attract varied attention through reflection, evocation and/or wonder and be visually appropriate and relevant for the site and its users.

### **2.4 Materials**

The work(s) should:

- be made of durable, robust, high-quality, low maintenance materials
- withstand the potential build-up of pollutants
- be easily cleaned to remove dirt and general grime

- be resistant to graffiti or treated with anti-graffiti coating
- meet all relevant safety standards, CoO Work Health and Safety clauses as per the Terms and Conditions of purchase and avoid dangerous protrusions, sharp edges, or entrapment; and
- require minimal ongoing maintenance.

## **2.5 Limitations and restrictions**

This work can be fabricated off site and installed on the wall. The successful artist/artist team is required to seek advise on the appropriate attachment method to the wall and consider weather proofing for longevity.

The final design will be approved by the project team and any other stakeholders deemed relevant before the work is accepted as the final design.

## **2.6 Practical considerations**

The work will:

- Be a lasting addition to the public art assets of the city, with a lifespan designated by the artist/artist team and the project team.

## **3 Budget**

A shortlist of artists (maximum of three) will be selected to develop a concept design and will be paid a \$800 fee per artist/artist team.

The total final commission budget is \$10,400 (ex GST) and must include final design development, delivery costs and installation requirements (including engineering reports/drawings if necessary, fabrication, coatings, delivery of work, installation etc.).

Please note: The total commission budget excludes the concept design fees.

This budget will be overseen by the Public Art Project Officer on signing the commissioning agreement. Payment method will be negotiated with the selected artist(s) to ensure progress payments are made to cover start-up and development costs. An agreed balance will be paid on completion and installation of the final artwork.

The time for payment is 30 days from end of month in which the invoice is received. Payments will not be made on delivery. Invoices must be addressed in accordance with the details provided on the purchase order and commissioning agreement.

## **4 Acknowledgement by the City of Onkaparinga**

The CoO will acknowledge the artist(s), project, commissioner, and any project partners in a manner fitting to site. The artist(s) of the work will be acknowledged in any publicity or promotional materials regarding the project.

## 5 Timeframe

Action	Description	Due date
PHASE 1		
Expression of interest	Artist/artist teams invited to submit Expression of Interest	Open 25 November 2022 Closes 23 December 2022
Shortlisting	Onkaparinga Public Art Reference Team (OPART) to shortlist artists	23 January 2023
Site briefing	Shortlist will be briefed at the site	1 February 2023
PHASE 2		
Concept Development	Shortlisted Artists to develop their concepts	1– 28 February 2023
Presentation	Artist/artist teams presents concept development to PAPAP	2 March 2023
Recommendations	Successful Artist/artist team to be informed	2 March 2023
PHASE 3		
Design development	The selected artist/artist team develop the final design and present to the Reference Panel & Public Art Project Advisory Panel (PAPAP)	7 April 2023
Final Design assessment	PAPAP made up of key internal and external stakeholders to assess and sign off on the final design.	12 April 2023
PHASE 4		
Manufacturing of work	Artist/artist team to fabricate work	April – May 2023
Installation	Installation on site.	Early June 2023
Sign off	Council to sign off work after installation	June 2023

## 6 Expression of interest

Expression of interest (EOI) must be forwarded to the attention of Anna Hughes, City of Onkaparinga by **12pm, 20 December 2022** via [mail@onkaparinga.sa.gov.au](mailto:mail@onkaparinga.sa.gov.au)

Expressions of interest are to be formatted into one PDF file and must include:

- a statement in response to the artist brief, the site and the EOI selection criteria (no more than one page)
- a current curriculum vitae (no more than two pages)
- image examples of previous work (no more than five) as jpeg files (300 dpi) labelled to include the year the work was produced and other relevant information
- names and contact details of two referees.

Artists are not required to provide concept drawings but can give indications as to the style of work they propose for the EOI submission and are specifically requested not to send original support material.

### 6.1 Expression of interest – assessment criteria

The Onkaparinga Public Art Reference Team will be assessing submissions on the following:

- examples of artwork of high artistic merit
- an understanding of the brief
- an ability to develop concepts and communicate ideas
- a proven ability to work with stakeholders to generate ideas and concepts
- an ability to work on projects within timelines and budgets.

The assessment criteria are outlined in Attachment 1

All parties need to be satisfied that the proposal is achievable within the budget available

- Artist(s) agreeing to work in conjunction with CoO staff.

### 6.2 Shortlisted artist – concept proposal preparation

Shortlisted artists will be required to present or submit (depending on complexity) their proposals to the public Art Project Advisory Panel (PAPAP), date and time to be advised.

The concept design proposal is to include:

- drawings, sketches, elevations and/or a model to convey the concept and scale of the proposed design
- concept philosophy and description of concept proposal
- indicative project budget indicating design development and installation costs
- indication of materials and fabrication methods
- indication of fixings methodology where appropriate

- outline of public safety, risk management and maintenance (to be refined in design development).

The successful proposal may require certification during the design development stage by a structural engineer, for material and structural strength and footing(s) specifications. This cost will be part of the overall commission and the responsibility of the successful artist/artist team.

All parties need to be satisfied that the proposal is achievable within the budget available.

## 7 Warranty

The Artist is to provide a warranty on all work and pay for any maintenance or structural costs to their work for a minimum of 12 months after installation. The maintenance does not pertain to general wear and tear or cleaning but is related to structural maintenance or design faults.

## 8 De-accessioning or relocating works

If the CoO decides to de-accession the artwork(s) in total or in part the following steps are to be undertaken:

The artists artist is to be contacted:

- in the case of vandalism or damage to artworks, CoO will undertake a public art condition assessment and will endeavour to contact the artist to offer the opportunity for them to quote to be involved in potential repair work. Repair or restoration work will be at the discretion of CoO.

## 9 Contacts

For further information and queries please contact Anna Hughes, Public Art Project Officer, [mail@onkaparinga.sa.gov.au](mailto:mail@onkaparinga.sa.gov.au)

## 10 Reference material

### Appendix 1 – Assessment Criteria - Expression of Interest

#### Artistic Merit, Innovation, Concept Development 50%

- Written conceptual appreciation and reference to concepts for artwork
- Artistic merit and innovation as evidenced in the visual material provided
- Demonstrated ability to develop concepts and communicate ideas
- Proven experience of realising concepts through to fruition

#### Experience & Capability 40%



- Previous relevant experience in the public realm AND demonstrated ability to work with Secondary students to develop ideas
- Demonstrated ability to create work that engages with a broad public
- Demonstrated ability to work collaboratively

**Schedule & Financial Viability 10%**

- Demonstrated ability to work on a project of this nature within timelines and budget (examples of similar completed projects strongly recommended)
- Current certificate of public liability insurance (\$20 million) or statement of willingness to comply.