



PUBLIC TRANSPORT PROJECTS ALLIANCE – OAKLANDS CROSSING

Oaklands Crossing Artist Commissioning Brief

Client: The Department of Planning, Transport and Infrastructure (DPTI)
Program: Public Transport Projects Alliance
Location: Adelaide, South Australia
Project No: 2826

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1. Introduction

The Oaklands rail crossing is located 12.8km south of Adelaide on the Seaford rail line at the intersection of Morphett and Diagonal roads. The crossing currently creates congestion and traffic delays on these main roads due to Seaford rail line level crossing.

The Public Transport Projects Alliance (PTPA) is delivering a project that will remove the level crossing by constructing a rail underpass to improve travel times, safety for commuters, cyclists and pedestrians; and potentially to act as a catalyst for development and renewal in the area. The project is funded by the Australian Federal Government, Department of Planning, Transport and Infrastructure and the City of Marion (CoM).

An opportunity exists for an artist/artist team to create an artwork installation to permanently adorn the large scale public walls under the new Morphett Road bridge. The PTPA seek to engage a South Australian based artist/artist team to work in collaboration with the project team to develop and create the artwork. The artwork will seek to provide a visual enhancement and a point of interest to the new lowered Oaklands Railway Station and rail underpass.

Submissions are encouraged from artists/artist teams who have experience and or understanding of working in the public realm.

2. Background

2.1 Commissioning Agent

The PTPA will commission the artwork. PTPA brings McConnell Dowell, Arup and Mott Macdonald together with the Department of Planning, Transport and Infrastructure to deliver community-based and value-for-money public transport solutions that improve liveability and connectivity for South Australians – delivered safely and with minimal disruption to local communities.

Community engagement is a key part of the project and the PTPA recognises that public spaces are literal and imaginative realms where local cultures and identities can be expressed, allowing residents and visitors to explore and connect with a potentially multi-layered, rich and dynamic sense of place. The artwork will create an aspirational community space which improves belonging and investment within the local area.

2.2 Project Schedule

Date	Action
11.12.2018	Call for Expressions of Interest
02.01.2019	Expression of Interest close 5:00pm
10.12.2018 – 15.01.2019	Expression of Interest assessment (four weeks)
15.01.2019	Selection of up to three artists/artist teams to commission development concepts*
22.01.2019	Shortlisted artists/artist teams must be available to attend site visit, or a nearby date to be agreed with artists/artist teams
19.02.2019	Concept Design presentation
26.02.2019	Contract one artist/artist team for design development
26.02.2019 – 09.04.2019	Design Development period (six weeks)
09.04.2019	Design Development report submitted. Hold point for approval.

23.04.2019	Design Development approval for artworks to commence fabrication
May - June 2019	Artwork fabrication and installation. Installation to be coordinated with PTPA
July 2019	Practical completion

*Shortlisted artists will be provided with access to Project Design and Structural Engineers during the concept design process for assistance (no formal specifications or verification drawings). Final engineering drawings and specifications will need to be factored into the Design Development phase of the project by the selected artist/artist team.

3. Project Site and the Artwork

The PTPA is led by the following public realm vision:

'To provide a safe, accessible and comfortable public realm consisting of well-designed infrastructure that increases public transport patronage, supports connectivity within the station precinct and the surrounding destinations, and provides a distinctive identity and quality built environment to encourage future development and renewal' (ODASA, 2017).'

The design of the new Oaklands Railway Station seeks to provide passengers a public transport experience focused on safety and interest. The lowered station has been opened up to the surrounding landscape through folding down the walls at the centre and opening up the canopies in the centre and the two ends thus opening up sightlines. The Morphett Road underpass has been kept open and transparent to provide visual connections at the approaches and from the station platform. This will make the proposed artwork highly visible from most of the lowered section.

The station materials are predominantly textured concrete precast retaining walls, with a burnt orange steel cladding that wraps around the parapets of both bridges and extends down onto platform along the stair accesses. The canopy is black steelwork, with a folded plywood soffit and extensive skylights to create a bright, modern and robust station.

Under the new Morphett Road Bridge there will be two expanses of flat concrete walls opposite/mirroring each other. These walls are the proposed site of a large scale artwork. Please note that artwork could be placed on parts of, or the entire wall expanses.

The form of this artwork is open to interpretation by the artist/artist team. For example, the artwork may take the form of, but is not limited to, an aerosol or tile mural. The artwork is also open to being more than a flat two dimensional work. For example, the design may include 2D layered panels, textural elements or possibly even a digital interactive element. Artist/artist teams are encouraged to exercise their artistic expression and innovation about the potential possibilities of the artworks form.

The successful artist/artist team need to take into account and work with the benefits of site. In particular the fact that the artwork will be seen from a multitude of viewing points, such as from the train, footpath, road, and cycle path. Artists are encouraged to play with the diversity of viewpoints within their design.

Please refer to Appendix 1: Aspect images of walls / location and extent and Appendix 2: Project Fly-through, for site area.

3.1 Concept for artwork

The PTPA is keen for artist/artist team to exercise artistic expression, innovation and freedom on the project, while referencing the specific aspirations for a public arts input as articulated below. The final arts outcomes will:

- creatively engage with, but not exclusive to, local stories, identities, sense of place and cultural heritage (past and present);
- provide a contemporary, original and innovative response to the site;
- be site specific;
- create opportunities for connection, surprise and speculation;
- be sensitive to the equity needs of people of various gender, sex, age, ethnic and traditional background and abilities;
- be environmentally responsible and economically viable; and
- appeal to diverse audiences while maintaining excellence in contemporary art practice.

Areas of exploration for the artwork could include, but are not limited to:

- notions of movement, journeys, threads of narrative;
- water and natural environment;
- cultural heritage (Kaurua, early settler, multicultural) *; and
- regional activity hub.

* Please note artists will need to undertake appropriate consultation with relevant cultural groups, with evidence of engagement provided to the PTPA.

3.1.1 Wider contextual considerations – Community Connections

The Oaklands hub is part of a residential and retail precinct straddling the Adelaide to Seaford Rail line at the Oaklands Railway Station. The Marion activity centre to the south of the station, which includes Westfield Marion, SA Aquatic and Leisure Centre and Marion Cultural Centre is the principal destination and is likely to attract the majority of non-home base activity. PTPA is working alongside the CoM as a major stakeholder. The CoM is developing placemaking plans to provide engaging, comfortable and safe connections from the Oaklands Railway Station to surrounding areas to enhance the pedestrian and cyclist experience. While this work is not part of the commission covered in this artist brief, artists/artist teams are encouraged to consider the narrative of the artwork in this commission to the surrounding areas and connection points, in packages of work to be planned and scoped by CoM, for future consideration.

See Appendix 3: Community Connections images of wayfinding precinct

3.2 Practical Considerations: Maintenance, Materials and Fabrication

Any physical aspects of the work will need to:

- be made of durable, robust, high quality and low maintenance materials, appropriate to achieving the artist/artist team's concept;
- be of relevant scale to the selected site and integrating with other project requirements;
- be easily cleaned to remove dirt, general grime and be treated with an anti-graffiti coating;
- be suitable in the public realm;
- comply with all relevant Australian Standards, building codes and codes of practice and avoid dangerous protrusions and sharp edges; and
- have a life span of minimum 10 years.

Potential digital, electronic, audio or augmented reality works will additionally need to:

- consider maintenance and forward thinking in terms of mitigating potential obsolescence of the work;
- comply with any EPA required noise and sound regulations; and

- develop robust and vandal proof design suitable for external application in the public realm.

As the area is within a rail corridor, there are site restrictions that need to be adhered to. These include:

- Artwork can protrude from the wall no more than 50mm, with consideration for snagging risk to passing commuters;
- Drilling depth into the wall to affix the artwork can be up to 75mm;
- No red, green or amber colours; and
- Artwork must be secure, to prevent theft or falling into the rail corridor.

Further rail safety requirements will be provided as an addendum on the Oaklands Crossing website.

The PTPA will provide an opportunity for shortlisted artist/artist teams to meet with a structural engineer to ensure specifications are met.

The successful artist/artist team will be required, at handover, to provide the PTPA with an extensive Maintenance Manual on the work and include a Schedule of Maintenance for the life of the work.

3.3 Copyright

The copyright for the artwork will remain at all times with the artist. The ownership of the artwork will transfer to DPTI on completion of the project.

4. Budget

The total available budget is **\$40,000.00**. The budget is to be allocated as follows:

- up to three artists/artist teams will be shortlisted to receive total of \$1,300 each for concept design development; and
- the remaining budget is for final design development, fabrication and installation of artwork to be confirmed at the end of the initial planning and concept design stage of the project.

The PTPA will cover the costs for public acknowledgement of the project and artist/artist team (i.e. a plaque).

5. Stakeholders

The target audience for the artwork includes, but is not limited to:

- local community;
- local businesses;
- public transport commuters;
- pedestrians and cyclists;
- car commuters
- visitors and tourists; and
- local interest groups.

Other stakeholders with key interest in the project include the CoM Elected Members and relevant staff, and the SA Aquatic and Leisure Centre and the Marion Cultural Centre.

6. Commissioning Process and Timeline

6.1 Stage 1 – Expressions of Interest

Artists/artist teams are invited to submit an Expression of Interest (EOI) in the project. EOIs are to be submitted via email: artist@ptpa.com.au by 5:00pm, Wednesday 2 January 2019.

All enquiries regarding this EOI process are directed to PTPA's nominated contact person: Monica Prichard, phone: 0407 793 084 or via email: artist@ptpa.com.au.

EOI submissions must be submitted as one PDF document, maximum file size 10MB and include:

- a cover letter indicating availability to meet the project timeframes;
- a written response to the Artist Brief, including the site characteristics and EOI criteria (section 6.2);
- artist's curriculum vitae, no more than two pages per artist;
- up to 10 jpeg images per artist of relevant previous work with a description including a written description of images indicating materials, dimensions, location, indicative budget, commissioner and collaborative partners and fabricators as relevant; and
- any other information or support material which addresses the assessment criteria below.

In addition, the CoM request a written appreciation of the broader Community Connections wayfinding and public art opportunities for future scope. Please note this will not form part of the assessment and selection of works related to this Artist brief. CoM are looking for the interpretation and idea generation of a precinct narrative and public art integration for potential future works.

6.2 Expressions of Interest – Assessment Criteria

Applicants will be evaluated against the following assessment criteria:

- artistic merit and innovation as evidenced in the visual material provided;
- creativity, aesthetic and practical response to artist brief;
- demonstrated ability to develop concepts and communicate ideas and bring them to fruition;
- previous relevant experience in the public realm specifically in relation to streetscapes and/or rail corridors;
- demonstrated ability to create work that engages with a broad public;
- demonstrated ability to work on a project of this nature within timelines and budget;
- knowledge of health and safety issues in the design and construction of public artworks; and
- current certificate of public liability insurance (\$20 million) and relevant training qualifications (i.e. white card or Rail Safety Awareness Card) or statement of willingness to comply.

EOIs will be assessed by the Arts Assessment Panel (Panel, see 7.2). Artists/artist teams are encouraged to address all the assessment criteria above to enable the panel to fully assess their EOI. Subsequent to being short-listed, the artists/artist teams must be able to undertake further concept design.

6.3 Stage 2 – Concept Design

Up to three short-listed artists/artist teams will be engaged to develop a concept design proposal.

The short-listed artist/artist team will be required to attend a site visit on Tuesday 22 January 2019, or as agreed.

The PTPA will provide an opportunity for shortlisted artists/artist teams to meet with a Design and a Structural Engineer during the concept design stage, to review and comment on specifications.

The selected artists/artistic teams will be required to present their proposals and indicative budget to the Panel. One artist/artist team's concept will be selected to progress to the Design Development stage.

6.4 Concept Design proposal

The concept design proposal will comprise:

- drawings, sketches or maquettes to convey the concept. This work is to be presented in a professional and artistic manner;
- a site plan showing the location of the proposed artwork;
- a brief written concept paper explaining the concept and artistic approach;
- reference to material proposed and construction techniques;
- a proposed project budget including all costs associated with project implementation, including artist's fees, engineer's fees if required for Design Development phase, transport, site preparation, delivery and installation expenditure, clean-up expenditure and contingencies;
- an indication of the preferred approach to project management, should the proposal be commissioned, including the approach to payment and administration of funds;
- an indication of any known ongoing maintenance requirements associated with the proposal;
- an indication of availability during the project timeline for implementation; and
- an indication of other consultants (if any) to be used to bring the project to fruition.

The successful proposal will need to be approved, during the concept design stage by PTPA.

Concept design and other relevant support material should be provided at the time of the concept design proposal presentation.

Where appropriate, the successful proposal will need to be certified, during the Design Development stage, by a Design and a Structural Engineer, for material and structural strength. The PTPA will provide each artist/artist team with an appointment with a project structural engineer prior to submitting proposals.

6.5 Concept Design Proposal – Assessment Criteria

Assessment of the concept design proposal will consider the aesthetic, conceptual and technical expertise demonstrated in the proposed work.

Consideration will be given to the:

- originality. As a new commission, existing artworks will not be accepted as part of an artist's concept design proposal;
- artistic merit of the proposed concept;
- ways in which the concept meets the requirements of the Artist Brief;
- ability of the artwork to communicate its concept and underpinnings;
- aesthetic response to the site and brief;
- conceptual response to the site and brief;
- proposed budget;
- proposed timeline;
- consideration of sustainable environmental outcomes;
- response to public safety and risk management; and
- proposed maintenance of the artwork (whole of life costs), robustness and durability.

Artists/artist teams must address all criteria to ensure the Panel are able to fully assess the concept proposal.

Artists/artist teams must be able to undertake Stage 3: Design Development and Stage 4: Commissioning and Installation within the specified timeline, and be available to coordinate installation of the work once the relevant approvals have been given.

6.6 Stage 3: Design Development

The selected artist/artist team will be engaged to create the artwork through a commissioning agreement that will include design development with a hold point for design development approval prior to fabrication and installation. The successful proposal will meet all safety, engineering and other PTPA requirements. An indicative maintenance schedule will need to accompany the developed design.

Design Development approval: the work resulting from the design development stage will require consultation with the Panel and assessment by the PTPA.

The PTPA will require the artwork to be certified by an engineer (if applicable) at the detailed design and documentation stage (prior to fabrication) with costs of consultant to be included in the project budget.

A detailed Design Development report will be submitted to PTPA and will include:

- detailed drawings of the artwork and product specification;
- site placement;
- engineering report (if applicable);
- fully costed budget; and
- maintenance requirements.

6.7 Stage 4: Commissioning and Installation

It is a condition of this commission that the successful artist/artist team and any sub-contractors will hold Public Liability Insurance to the value of \$20 million, appropriate work site certification and Workers Insurance coverage during the installation of the artworks. A Rail Safety Awareness card will also be required. Please see addendum on SA Tenders and Contracts for details.

PTPA staff, along with appropriate experts (as required) will undertake an inspection for any defects and concept compliance before handover.

A Maintenance Manual and Maintenance Schedule must be provided by the artist/artist team as part of the handover of the artwork.

7. Project Management (Commissioner)

7.1 Project Team

The project will be managed by the PTPA with support from the Panel.

7.2 Arts Assessment Panel

Expression of Interest, Concept Designs and Design Development report will be assessed by the Panel who will provide recommendations to PTPA for approval.

The Panel will comprise of:

PTPA

Sophie Priede, Oaklands Crossing Community and Stakeholder Manager

CoM

Marg Edgecombe, Unit Manager Community Cultural Development
Joyce Louey, Public Art and Placemaking Officer

DPTI

Roger Aguis, Rail Care Program Coordinator

Consulting Artist

Monica Prichard, Dig-A-Dino

Aspect Studios

Tim Conybeare, Studio Director

SA Aquatic and Leisure Centre

Danielle Brautigan, Assistant Manager

Support*:

David Guy, Aspect Studios Associate Landscape Architect

Orr Shallev, Cox Associate Landscape Architect

Stephanie Hensgen, PTPA Program Community and Stakeholder Manager

Brett Grimm, CoM City Activation Senior Advisor

Duane Slabbert, SA Aquatic and Leisure Centre Business Analyst & Marketing Manager

Karan Coombe-Smith, DPTI Unit Mgr Environment and Amenity

PTPA Structural and Design Engineers.

*Other representatives as required.

7.3 Role of the parties in the project

- The Panel will select up to three artists/artist teams from the EOI to undertake the concept design;
- The Panel will assess the concept designs and Design Development Report and recommend for endorsement
- PTPA will also assess the Design Development report in relation to practical issues, such as risk management and public safety;
- Once all the necessary approvals have been provided, the artist/artist team will construct and install the artwork; and
- Ongoing maintenance of the artwork will be through DPTI Rail Care, in consultation with the artist/artist team.

8. Contact

Artists/artist teams are invited to submit EOIs via email: artist@ptpa.com.au

EOI for the project open on Tuesday 11 December 2018, and will close 5:00pm Wednesday 2 January 2019. No late submissions will be accepted.

For questions please contact:

Consulting Artist: Monica Prichard

Email: artist@ptpa.com.au

Phone: 0407 793 084

9. Appendices

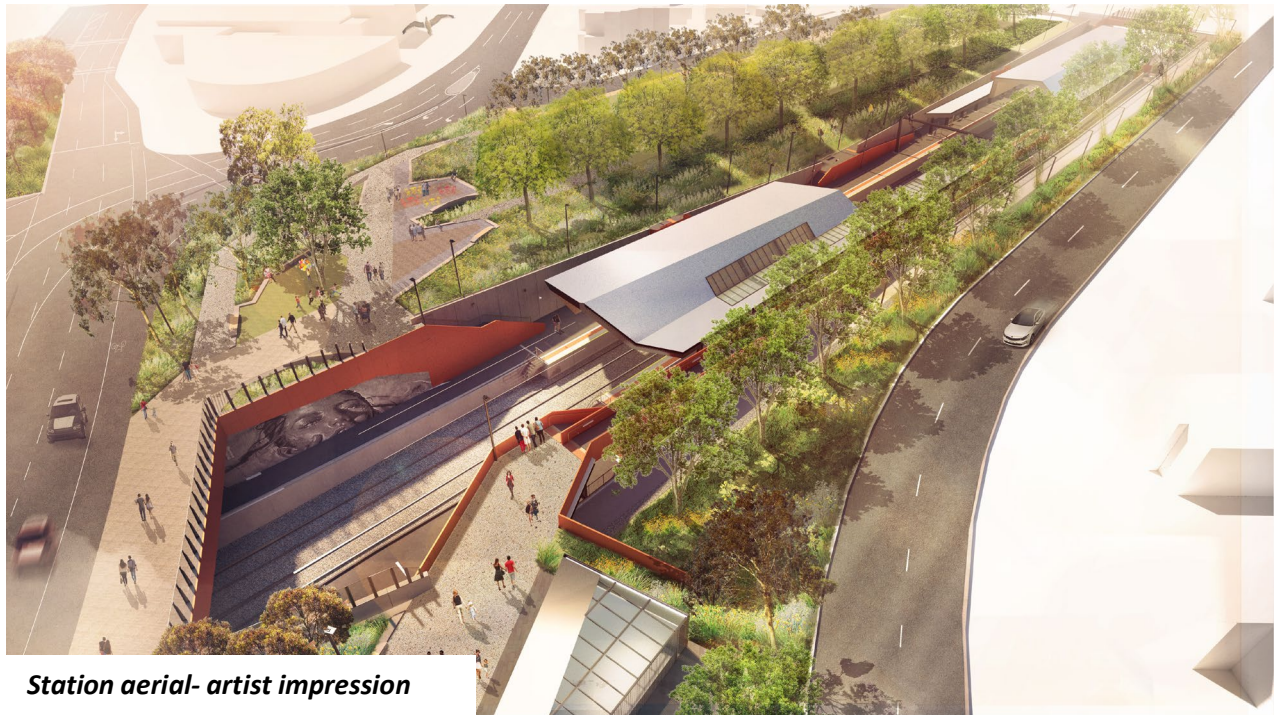
*Appendix 1: Renders and drawings of commission site

Appendix 2: Oaklands Crossing fly-through video

Appendix 3: Community Connections images of wayfinding precinct

*Note that artist impressions include an example-only mural for context

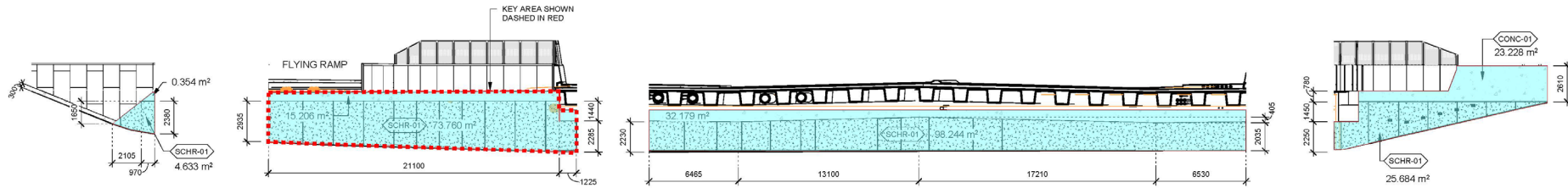
Appendix 1: Images and drawings of commission site



Station aerial- artist impression

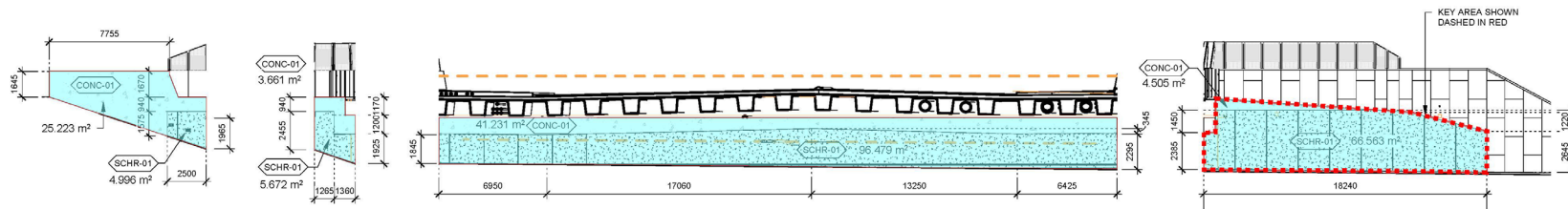


Station platform looking west- artist impression



1 MORPHETT BRIDGE SHOTCRETE ELEVATION - DOWN PLATFORM
SCALE 1 : 200

SCHR-01 AREA:	202,321 m²	SCHR-01 AREA:	73,760 m²
CONC-01 AREA:	70,967 m²	CONC-01 AREA:	15,206 m²
TOTAL SURFACE AREA :	273,288 m²	TOTAL KEY AREA :	88,966 m²



6 MORPHETT BRIDGE SHOTCRETE ELEVATION - UP PLATFORM
SCALE 1 : 200

SCHR-01 AREA:	173,710 m²	SCHR-01 AREA:	66,563 m²
CONC-01 AREA:	74,620 m²	CONC-01 AREA:	4,505 m²
TOTAL SURFACE AREA :	248,330 m²	TOTAL KEY AREA :	71,068 m²

TOTAL SHOTCRETE SURFACE AREA :		TOTAL KEY AREA :	
DOWN PLATFORM:	273,288 m²	DOWN PLATFORM:	88,966 m²
UP PLATFORM:	248,330 m²	UP PLATFORM:	71,068 m²
TOTAL:	521,618 m²	TOTAL:	160,034 m²

Aqua shading highlights artwork location



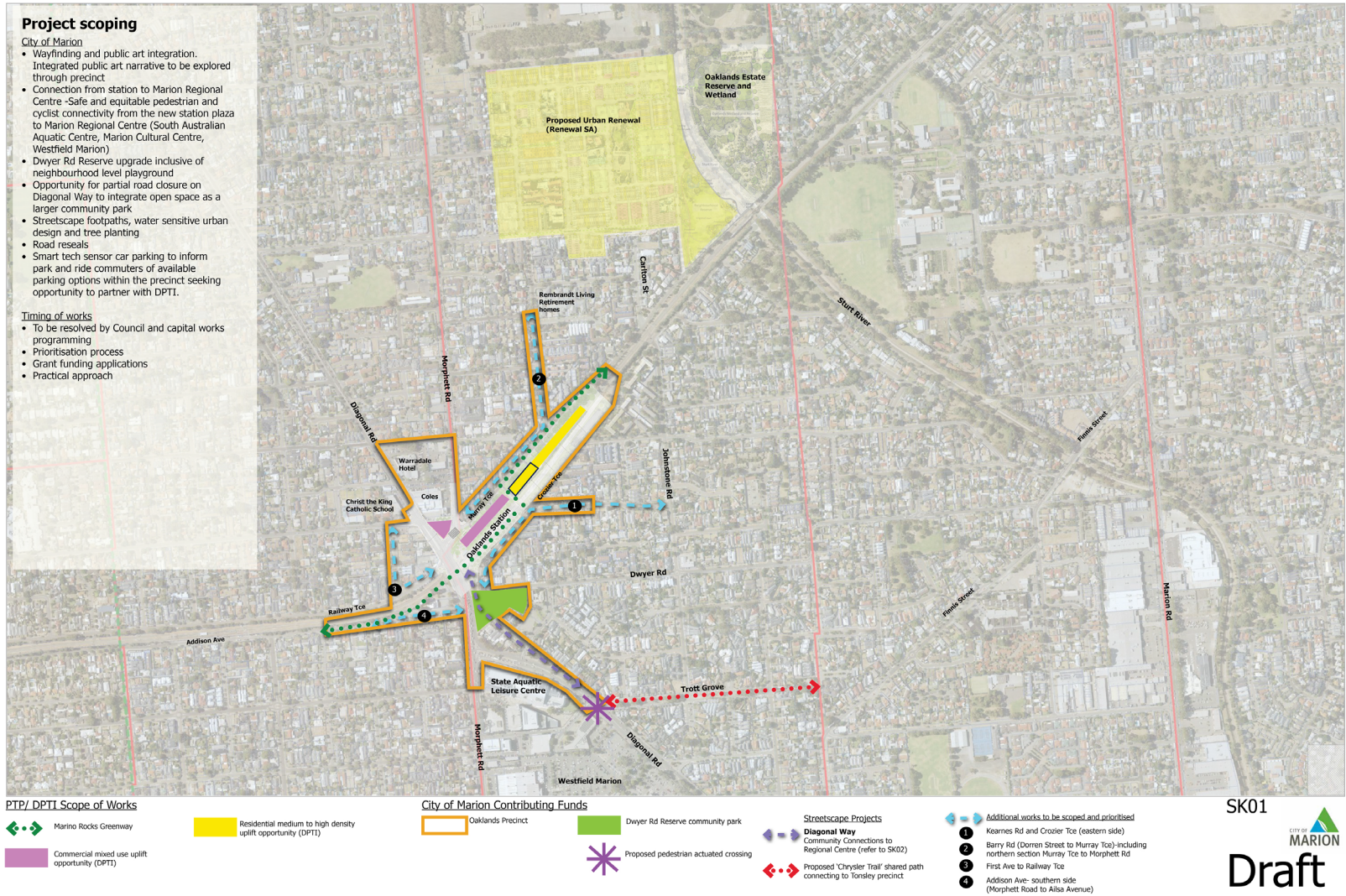
Overall site concept plan. Red outline highlights artwork location

Appendix 2: Oaklands Crossing fly-through video



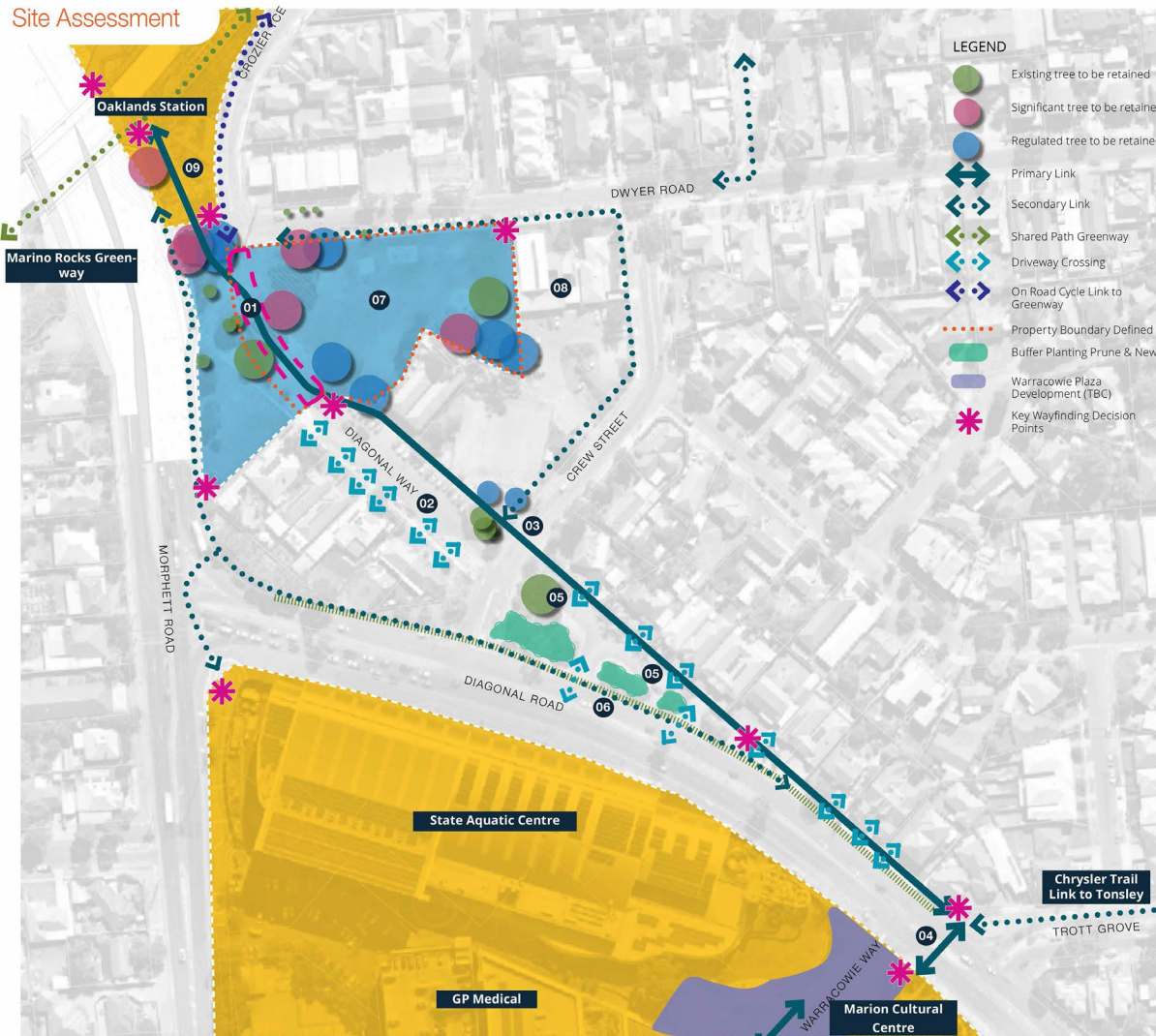
Click on image to link to Oaklands Crossing fly-through

Appendix 3: Community Connections images of wayfinding precinct



Project scoping- Diagonal Way Community Connections

Site Assessment



KEY OPPORTUNITIES

- 01 Potential partial closure of Diagonal Way
 - Improved shared path link from Marino Rocks to Chrysler Trail
 - Increased safety for playground
 - Physical extension of Dwyer Reserve
 - Extension of Oaklands Station forecourt
 - Enhanced Community park
- 02 Narrowing of Diagonal Way
 - Reduced vehicle speeds and increased safety
 - At a minimum maintain number of parking spaces
 - Improved amenity for residents
 - Reinforce shared path connection
- 03 Crew Street wombat crossing
 - Reduced vehicle speeds and pedestrian safety
 - Reinforce shared path connection
- 04 Activated pedestrian crossing
 - Consider cutting traffic control refuge pedestrian crossing
 - Establishes final continuous link between Oaklands Station to Marion Activity Centre
 - Improved pedestrian safety
 - Integration with future redevelopment of Warracowie Way
- 05 Diagonal Road verge
 - Clear out existing understorey vegetation and retention of trees
 - Potential for WSUD treatments
- 06 High Street tree planting
 - Reinforce Diagonal Rd as a 'High Street'
 - Tree species to be accommodate scale of road and development
 - Potential to reflect Gleditsia planted along SAALC or other as per DPTI standard
- 07 Dwyer Reserve playground
 - Neighbourhood level
 - Mix of traditional play, nature play and passive recreation
 - Potential for smart technology integration
- 08 St. Elizabeth of Hungary Anglican Church
 - Potential for visual and physical integration with Dwyer Reserve
 - Green space connection
 - Community activation
 - Potential for Church to utilise Reserve for breakout space / functions
- 09 Oaklands Station Forecourt
 - Potential to carry through materiality from station forecourt
 - Open up and reinforce views and links from station to Marion Activity Centre
 - Shared path link to Marion Rocks Greenway
- 10 Connection to Westfield
 - Improving accessibility and connection to all facilities within the Marion Regional Centre

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