

# FLINDERS SHIRE COUNCIL

## PUBLIC ART DEVELOPMENT PLAN

### SECTION 1

#### OVERVIEW

##### 1.1 Introduction

Based on the platform provided by The Flinders Shire Public Art Policy, the Public Art Development Plan provides a direction for the consolidation of existing public art and the further development of public art in the region.

The Public Art Development Plan addresses three main areas:

- New commissioned artworks:
  - New works, which range from moderate scale works to major projects
- Current Collection Management:
  - Regular maintenance of existing public art assets
- Public Programs:
  - The involvement of the community in public art projects

The proposals in the Public Art Development Plan are consistent with the vision and policies outlined in the Flinders Shire Arts and Cultural Plan 2017 – 2022, and the Flinders Shire Council Public Art Policy 2017 - 2022.

##### 1.2 Objectives

The Flinders Shire Public Art Development Plan seeks to provide a sound, creative platform which the Flinders Shire Council can use to inform the implementation of its public art program by:

- Contributing to ongoing place making, regional identity and community pride
- Enhancing visual appeal
- Enhancing visitor experience

The Plan describes a creative vision for the development of public art in the Shire by:

- Examining steps already made in creating public art
- Identifying key locations and sites for further public art initiatives
- Providing design ideas and concepts
- Identifying opportunities for community input and participation where appropriate
- Providing recommendations and priorities for implementation
- Being a reference document to briefing artists

##### 1.3 Key themes

The Plan incorporates the following Key Themes, identified in the Public Art Policy 2017 -2022 as integral to the further development of public art in the Flinders Shire:

- o Pre-history
- o Early explorers
- o Settlement heritage
- o Indigenous heritage
- o Pastoral themes (including Transport)
- o Bio-diversity (Including Wild Flowers)
- o Local Stories (i.e. Dunny can bridge)

#### **1.4 Location**

The Plan considers the Shire as a whole.

All key themes and recommendations in regard to consolidating existing work and the commissioning of new work apply across the Shire. The main point of focus for the first phase recommendations is the town centre of Hughenden and surrounds, however *Concept Designs* proposed are suitable for Prairie, Torrens Creek and Stamford, and Mt Walker.

#### **1.5 Principles**

Public art provides a showcase for the history and the aspirations and culture of the community. It enlivens public spaces, making them relevant and attractive not only to the community but to visitors.

The interactive experience of public art is optimised by promoting:

- o High quality design
- o High quality execution in fabrication and installation
- o Appropriate site selection
- o Community participation where possible and appropriate

And the art work's relevance to:

- o Key Themes
- o Local history and culture
- o Community identity and values

The *Concept Designs* in SECTION 3 are based on these principles.

#### **1.6 Scope of Plan**

In SECTION 2, The Public Art Development Plan assesses the existing public art in the Shire.

Existing themes, materials and artistic approaches are examined, and key locations and precincts identified. The existing artwork and visitor attractions provide a reference, and stepping-off points, for new directions.

The Plan will focus on:

- New commissioned works
- Current collection management
- Public programs and participation

Reference in the Plan is made primarily to visual artworks in the outdoor setting but the principles and themes set out in the Public Art Development Plan apply equally across all art forms.

The proposed new work set out in SECTION 3 will extend the steps and contributions made by local artists and community groups, and provide a range of ideas for new work which is achievable, incorporates all Key Themes, and can involve the community in a variety of ways.

## SECTION 2

### REVIEW of EXISTING PUBLIC ARTWORKS

#### 2.1 Introduction

In order to ground the *Concept Designs* proposed in SECTION 3 an examination of existing work was made to identify themes, locations and artistic approach.

In recent years the Flinders Shire has introduced elements of public art into its streetscapes, town approaches, and parks to enhance visitor appeal and to reflect the region's history, culture and biodiversity.

These artworks are made by local artists, school students, designers and trades people, and fall into three main categories:

- Sculptural works - free standing, and mounted on walls
- Painted works – murals, and designs painted on power poles
- Information signage – on free standing plinths, markers, and steel frames

The existing works give an insight into the community and region, and have made steps towards establishing an identity of place.

Precincts are evident, with clusters of artworks in key areas such as; Gray Street, Discovery Park, Brodie Street, the Eco Walk and Robert Gray Memorial Park. On eastern approaches are two painted murals.

The predominant theme of the existing artwork is Pre-History, with dinosaurs and fossils being the subject matter for approximately half the existing art works. A strong feeling of pastoral life is evident through the use of windmill parts and farm machinery in the Dinosaur and Fossil sculptures, and in the Federation Rotunda. Framed and cut steel, and hand worked metal are evident in other works such as the Window Frames on Gray Street, the Boomerang Markers on the Eco Walk in the Fish in Robert Gray Park.

The finishes on the steel sculptures are: powder coating, galvanising, hand painting and/or clear finish.

The two painted murals on the Winton and southern town approaches are vibrantly coloured aerosol art featuring Hughenden and regional attractions.

Two water features exist; in Discovery Park, and at The Diggers Discovery Centre, and these are listed (in this report) as public art features.

The Comet Windmill at the northern end of Gray Street (though not listed as Public Art) is a strong regional icon, repeated in Robert Gray Park, and at Prairie.

#### 2.2 Predominant Themes

The existing artworks in Hughenden, Prairie and Torrens Creek strongly reference three of the Key Themes identified in the Flinders Shire Public Arts Policy 2017 -2022. These are:

- Pre- History
  - A very strong references to dinosaurs, marine animals, and fossils
  - Strong reference to artesian bores, and the Great Artesian Basin
- Pastoral
  - Strong references to Pastoral activities in the use of windmills and farm machinery to make sculpture and the depiction of pastoral activities including cattle, sheep and rail in other works
- Bio Diversity
  - The Eco Walk contains good information on the region's Bio-Diversity.
  - The Fish Sculpture in Robert Gray Memorial Park refers to fish, the river, and local landform.

Other Key Themes identified in the Public Art Policy 2-17-2012 are present in the Windmill Blade Markers, painted poles, and the Coolabah Tree site, but could be strengthened in future works. These are:

- Indigenous Heritage.
- Early Explorers.
- Settlement Heritage.
- Aspects of Bio Diversity
- Local Stories

The *Concept Designs* in SECTION 3 have incorporated all the Key Themes.

## 2.3 Current Locations.

The existing public artworks (see table and images below) are located in natural hubs and precincts.

These locations benefit from the artwork already in place, and can be consolidated and further enhanced by new work. The key locations at present are:

### 1. Gray Street Median Strip

This is Hughenden's central avenue. Artworks Currently in place are:

- 2 x *Window Panes*
  - Pastoral themes
  - Pre-history marine animal themes.
- '*Mutt*' the Muttaborrasaurus.
  - A full size sculpture of a Muttaborrasaurus.

At the northern end of Gray Street is the Comet Windmill - a powerful regional icon.

The Gray Street median strip - from the railway line on the southern approach, to the Ernest Henry Bridge - has major potential for entry statements and signature artwork.

## 2. Gray Street / Brodie Street Intersection

This is the Hub of Hughenden incorporating the Discovery Centre, Community Library and Discovery Park. It is a focus point for community gathering and visitor information. Nine of the nineteen art works (*listed the table below*) are located in the hub created by the Discovery Centre, Community Library and Discovery Park. Works in this area include:

- *Painted Power Pole* – outside Discovery Centre
- *Dinosaur Foot Bin Cover* – outside Discovery Centre
- *Pterosaurs (x 3)* - on roof of Discovery Centre
- *2 x Windmill Marker Posts* – between Discovery Centre, Discovery Park, and Library
- *Ammonite* – on Gray Street wall of Library
- *Darby the Dinosaur* – on the Brodie Street wall of the Library
- *Leanneosaur* – at the Brodie Street entry to Discovery Park
- *Flinders Shire Crest* – At Gray Street entry to Discovery Park
- *Water Feature* – in corner of Discovery Park

The central location of the Hub makes it a key site for further public art work. This is a site where all the Key Themes can be represented.

## 3. Brodie Street

Brodie Street is Hughenden's 'High Street'. It is the main precinct for shopping and parking. It is a key location for public art. The artworks currently in Brodie Street are:

- *The Federation Rotunda* – in the centre of Street
- *Windmill Marker Post* – at Diggers Entertainment Centre
- *Painted Power Poles* – various places along the street
- *Water Feature* – at Diggers Entertainment Centre.
- *Cut-out Figures of Dinosaurs* – Back Wall Diggers Entertainment Centre.

On both sides of Brodie Street a paving surface has been applied to give the impression of a winding river or bush path.

The presence of the galvanised steel parking awnings combined with the galvanised steel of the Federation Rotunda give the centre of Brodie Street an industrial feel. This conveys strength, is solid, stiff and inflexible but can be livened up by the addition of future work.

There are also opportunities at Diggers Entertainment Centre for additional artworks in the park area, and an upgrade of the water feature.

## 4. North Shore - Flinders River.

The northern bank of the Flinders River has two distinct areas which, combined, are a strong presence in defining the Bio Diversity of the Flinders Shire, and the Memorial aspects of the community.

The Eco-Walk (though not a public artwork in itself) incorporates public art:

- *Boomerang Pillars* – Five boomerang-shaped steel markers which reference the ‘Five Pillars of Hughenden’ mark the walkway. The Five Pillars are; Pre-History, Indigenous, Pastoral, Sheep and Railway.
- *Five Pillars Pentagon* - The five separate pillars are repeated and joined at their peaks in a pentagon rotunda.

In the *Eco Walk*, the layering of the natural aspect of the site, public art, selected planting, pathways, and detailed signage, is an example of providing layered experiences. This is an important strategy in engaging visitor experience.

#### Robert Gray Memorial Park

- *Fish Sculptures* – Steel fish mounted on steel rod set in red basalt.

In *Robert Gray Memorial Park* also contains memorial stones and plaques for members of the community, a rotunda, picnic shelters and information boards. This is a pleasant shaded park with a strong natural aspect and view of Hughenden across the Flinders River.

#### 5. South Shore - Flinders River.

Currently the South Shore has little public art. There is a walking path along the southern bank. The Comet Windmill is an iconic presence and is accompanied by a Windmill Blade Marker Post.

This site, on both sides of the Ernest Henry Bridge has potential for public art.

#### 6. Coolabah Tree

Near the showgrounds at the end of Stansfield Street is the Coolabah Tree once blazed by Frederick Walker and William Landsborough as they searched for Burke and Wills.

The Coolabah Tree is circled by a walkway and the site is marked with a low concrete post:

- *Blazed Tree Marker Post* – a low concrete post on which four bronze plaques - linked by the theme of tree blazing – which give some information on Walker, Landsborough, the Shearer’s Strike, and local postman Ben Green who carved faces in local trees.

This is a site of major significance as it is linked to the loss of Burke and Wills, and the attempts to find them which opened the way to settlement, with Hughenden as the frontier town.

This very significant historical would benefit from an upgrade.

## 7. Outer Approaches

### Resolution Street

Works by local youth and school students are the predominant public art presence in the approach to Hughenden from Winton. These works are:

- *Skate Park Mural* – An aerosol mural with images of Hughenden district themes.
- *Bench Seat* – A concrete sculptured and painted bench in the school grounds.

This precinct is may have the potential to be a hub and showcase for Youth Art.

The Cenotaph near the swimming pool is an important civic and RSL memorial area for Anzac Day commemorations and other services.

### Flinders Highway

- *Australiana Mural* – An aerosol mural with Hughenden and district themes, including local wildlife, dinosaurs and pastoral elements.

## 8. Mt Walker

Currently there are no artworks on Mt Walker; however this could be a site for a major sculptural work.

## 9. Prairie, Torrens Creek, Stamford.

These townships have *Windmill Marker Posts*, with some local history, and have individual points of interest. It is important to incorporate these townships into future public artwork to reinforce history and identity.

## **2.4 Maintenance of Current Collection**

Many of the existing works in Hughenden and the townships were made during the last 10-15 years and now require maintenance. A Maintenance Program is vital to the public art program as it:

- Protects public assets
- Displays community pride
- Provides a better visitor experience

In building a Maintenance Program it is advisable to keep a register of public artworks with detailed information. (See *table* and *images* below as a guide). Details should include:

- Artist details
- Date of work
- Materials used
- Detailed Designs of the work including footings
- Engineering certifications
- For new work to be commissioned - a *maintenance schedule* provided by the artist which gives a full list of materials used and recommended maintenance requirements.



Regular maintenance of public artworks can be divided into two areas:

1. Work done by Council, i.e.:
  - Scheduled cleaning
    - clearing loose debris and area around the work
    - washing down the work as needed
    - polishing signage
  - Inspection
    - Checking for vandalism, rust, and damage
2. Work done by specialists (including the artist); i.e.:
  - Detailed inspection and reporting
  - Specialist repair

It is recommended that the Maintenance Program for current work begin as soon as possible.

An officer should be appointed to oversee the Program as required. A detailed assessment of all artworks should be done prior to the beginning of the Program.

Resourcing of the Maintenance Program should be factored into asset management budgets as an ongoing process.

#### De-accessioning

Decisions may need to be made in regard to some works that cannot be adequately restored. In this instance a program of de-accessioning is appropriate, as the presence of dilapidated artwork has a negative visual impact.

Currently this may apply to:

- Faded information signs on the Windmill Markers (though the stands may be suitable for re-use).
- Some Dinosaur-foot bin covers
- Painted power poles. (it is proposed to repaint these)

#### Relocation

- In a few instances it may benefit some art works that are in good condition to relocate to give them more space and a more visible profile. Currently this applies to:
  - Both *Window Pane* sculptures which are currently situated in the cluttered centre strip of Gray Street. These sculptures would benefit from being set in more open spaces, perhaps with some others.
  - The *Bronze Plaques* at the Coolabah Tree could benefit by being re-set into a more substantial historic monument at the same general location.

## 2.5 Summary of Existing Works and Locations

The existing public artworks provide a solid platform for the future development of public art in the Flinders Shire.

Existing Key Themes can be further developed, and the precincts that exist now can be consolidated and given more identity and character.

The regular maintenance of existing artworks will enhance visitor appeal and protect public assets.

The further involvement of the community with local artists, professional public artists, and community artists will be a vital to the future development of public art in the Flinders Shire.

The Flinders Shire has a wealth of natural, historic, and community material to draw from in new directions for public art.

SECTION 3 of this report details future recommendations.

*See below for*

2.6 Table of Existing Works

2.7 Images of Existing Works.

## 2.6 Table of Existing Works

The following works were surveyed in late October 2016.

PHOTO	ARTWORK	MATERIALS	THEME	LOCATION	ARTIST (s)
1	<i>Painted Poles</i>	Timber Power Poles. Acrylic Paint.	Indigenous	Hughenden Various locations	
2	<i>Dinosaur Feet Rubbish Bins</i>	Painted fibreglass.	Pre-History	6 x Hughenden 1 x Prairie 1 x Torrens Creek 1 x Stamford	
3	<i>Darby the Dinosaur</i>	Steel machinery parts with local fossils in concrete relief bed, mounted on steel angle frame.	Pre-History	On wall of Council Library facing Brodie Street	Terry Lindsay Sam Brown
4	<i>'Mutt' Muttaborrasaurus Sculpture</i>	Moulded and painted fibreglass	Pre-History	Gray and Stansfield Street intersection.	Tropical Museum of Queensland
5	<i>Leanneosaur</i>	Steel machinery parts, mounted of square metal tube stand.	Pre-History	Discovery Park Brodie Street	Shane Rodgers
6a,b,c	<i>Pterosaurs 3 x Metal sculptures</i>	Steel machinery parts, mounted on roof of Discovery Centre	Pre - History	Discovery Centre Gray Street	Terry Lindsay Scott Williams
7	<i>Ammonite</i>	Relief sculpture made from windmill parts	Pre-History Pastoral	Community Library Wall Gray Street	Terry Lindsay Sam Brown
8	<i>Federation Rotunda</i>	Corrugated iron rotunda with windmills from 1912 & 1916 Timber bollards, Signage and concrete planters.	Pastoral Pre-History (Great Artesian Basin)	Brodie Street Median Strip	Terry Lindsay Sam Brown
9	<i>Windmill Blade History Markers</i>	Plate Steel Construction with printed aluminium plaques	Local Stories	Hughenden  Prairie Torrens Creek Stamford	
10	<i>Fish Sculptures</i>	Steel Rod and washers on steel stands mounted on Red Basalt rocks	Bio Diversity	Robert Gray Park	Terry Lindsay Sam Brown

<b>11a,b</b>	<i>Window Panes (x2)</i>	Steel framed painted panels with mixed steel profile fabrication	Pastoral Bio Diversity	Gray Street Median Strip	Terry Lindsay Daniel Carter Les Carter
<b>12 a,b</b>	<i>Boomerang Markers and Boomerang Arch</i>	5 x laser cut powder-coated steel panels in rolled steel pipe in boomerang shapes along path. Shapes combine further down to form an arch.	'5 Pillars' of the region - <i>Pre History Indigenous Pastoral Sheep Railway</i>	Eco Walk North bank of Flinders River.	Les Carter
<b>13</b>	<i>Bench Seat</i>	Concrete block and timber		Hughenden High School Resolution Street	School Students
<b>14</b>	<i>Skate Park Mural</i>	Aerosol Paint on concrete block rebound wall -both sides.	Hughenden Attractions	Skate Park Resolution Street	School Holiday Workshops Graffiti Murals
<b>15</b>	<i>Australiana Mural</i>	Aerosol Paint on concrete block toilet wall - all sides	Pre-History Biodiversity Pastoral	Flinders Highway Approach Toilet Block	School Holiday Workshops Graffiti Murals
<b>16</b>	<i>Flinders Shire Crest</i>	Mosaic Paving Inset	Local shire	Gray Street Entry Discovery Park	
<b>17</b>	<i>Blazed Tree Marker</i>	Concrete Marker Post with Bronze Plaques.	Early Explorers Local Stories.	Coolabah Tree at Showground end of Stansfield St	
<b>18</b>	<i>Water Feature</i>	Rock Pool and 2 x pipe water fountain.	Pastoral Great Artesian Basin	Discovery Park	
<b>19</b>	<i>Water Feature</i>	Concrete pool and 5 x pipe water fountain.	Pastoral Great Artesian Basin	Diggers Centre Brodie Street	

## 2.7 Images of Existing Works



1. *Painted Telegraph Poles*



2. *Dinosaur Foot Bin Covers*



3. *Darby the Dinosaur*



4. *'Mutt' Muttaborrasaurus*



5. *Leanneosaur*



6. *Pterosaurs (1 of 3)*





7. Ammonite



8. Federation Rotunda



9. Windmill Blade History Markers



10. Fish Sculptures



11a. Window Pane



11b. Window Pane





a. Boomerangs. (Eco Walk).



12 b. Boomerang Arch. (Eco Walk)

12



13. Bench Seat



14. Skate Park Mural



15. Local themes mural



16. Flinders Shire Crest



### 17. Blazed Tree Marker Post.

A: Frederick Walker.

B: William Landsborough.

C: Shearers Strike

D: Ben Green



18 Discovery Park - Water Feature



19. Diggers Entertainment Centre Water Feature.



## SECTION 3

### FUTURE DIRECTIONS

#### **3.1 Introduction**

In suggesting future directions for public art in the Flinders Shire reference is made to the Key Themes outlined in the Flinders Shire Public Art Policy 2017-2022, and referred to in SECTIONS 1 and 2 of this report.

#### **3.2 Concept Designs**

The *Concept Designs* provided in this section are a response to:

- Reading of local and regional history
- Discussions with Council officers, local artists and community members
- Visiting and viewing artworks on location

The *Concept Designs* include a range of new work that could be achieved by:

- Commissions to professional artists from outside the Shire
- Commissions to local artists
- The engagement of Artists in Residence and/or local artists conducting work projects with community and school groups
- The involvement of local arts, craft and history groups, and local trades.

#### **3.3 Key Themes**

The Flinders Shire has a wealth of pre-historic, indigenous, early exploration, frontier settlement, transport, pastoral and bio-diversity, as yet unutilised, to draw from for future work.

The *Concept Designs* address the under-utilised themes to create a range of work with scale, balance and depth.

#### **3.4 Layering**

The *Concept Designs* utilise the idea of 'layering'. This is the inclusion of more than one theme in each work. That way the works combine more than one aspect of local history, culture or biodiversity.

An example of this that currently exists is the use of machinery and windmill parts to make fossils and dinosaur skeletons. Pre-history is represented in the subject matter, and Pastoral themes are inherent in the materials used.

#### **3.5 Materials**

While steel is currently the dominant material, and should be continued in new work for artistic and structural reasons, other durable materials can be added to the palette including:

- Ceramics

- Handmade tile
  - Broken-tile mosaic
- Concrete rock
  - Sculpted rock based on natural rock finish (allows shape control)
- Natural rock
  - Further use of local basalt on conglomerates
- 'Frontier' materials
  - Slab timber
  - Blacksmith iron-work
  - Cattle brands
  - Farm Machinery
- Graphic Elements
  - Historic signage
  - Wool Bale Stencils
- Hand painted works
  - Murals
  - Power Poles

All of these new materials as well as those currently in use are incorporated into the *Concept Designs*.

### 3.6 Key Precincts

As identified in SECTION 2, Key Precincts are established.

To consolidate these precincts, it is advisable to recognise them and incorporate them into future town and open space planning.

Incorporation of public art precincts into town and open space planning provides for:

- Consolidation of the current collection
- Guiding the vision for commissioning new work
- Scheduling maintenance work
- Maximise the character and attractiveness of precincts by combining artworks, plantings, road and path design, signage, parking and pedestrian access and amenity

The placement of public art in the environment, and planning for it, needs to be considered in the broader light of tourism, visitor experience and the developing cultural and social aspects of the community.

### 3.7 Character and Identity

The *Concept Designs* are aimed at consolidating the character and identity of the established Key Precincts. Locations currently without artworks are included also. The Key Precincts and identities the *Concept Designs* animate are:

1. Gray Street
  - The 'Central Avenue' of Hughenden

- Entry Statements and Signature Sculptures to attract the visitor into the Town Centre
- 2. Brodie and Gray Street Intersection
  - ‘The Hub’
    - Works on Key Themes.
- 3. Brodie Street
  - The ‘High Street’.
    - Local pastoral, retail and settlement history, and local characters.
- 4. Flinders River -North Bank
  - The Eco Walk
    - Bio Diversity
  - Robert Gray Memorial Park
    - Bio Diversity and Community Memorial
- 5. Flinders River -South Bank
  - At present under-utilised.
    - Indigenous Heritage
    - Local Stories
    - Sculpture Park
- 6. The Coolabah Tree
  - Nationally Significant Historic Site
    - Early Explorers
    - Pioneering history
    - Shearing History
    - Hughenden as a Frontier Town
- 7. Outer Approaches to Hughenden
  - Murals and Youth Art
    - New murals on Key Themes
- 8. Mt Walker
  - A must see tourist destination
    - Pre-Time monument left when the Inland Sea receded.
- 9. Townships – Prairie, Torrens Creek, Stamford.
  - Individual character and history
    - Cobb & Co
    - Rail
    - Local Stories
- 10. Various.
  - Works that can be located at various appropriate locations across the Shire.

### 3.8 Implementation

In implementing the Public Art Development Plan it is recommended that a staged roll out be planned to allow for:

1. Consolidation and maintenance of current collection (as outlined in SECTION 2), including cosmetic improvement to elements of town facade
2. Incorporation of public art into Town and Open space planning

3. Planning for future public art work
4. The implementation of catalyst projects
5. The commissioning of signature projects
6. Reviewing progress on an ongoing basis

The following table sets out a basic schedule, which can be altered to suit the specific planning, resourcing and procurement needs.

Obviously as the public art work expands, regular reviews and adjustments to planning and monitoring will occur.

TIMING	GOALS
2017	STAGE 1
	<ul style="list-style-type: none"> <li>▪ Establish Public Art Strategy</li> <li>▪ Establish Maintenance Program</li> <li>▪ New Public Art - Planning and Funding</li> <li>▪ Begin Catalyst Projects (involve community)</li> <li>▪ Commission Selected Works (community consultation)</li> <li>▪ Forward planning</li> </ul>
2018 - 2019	STAGE 2
	<ul style="list-style-type: none"> <li>▪ Review Public Art Strategy</li> <li>▪ Continue Maintenance Program (Add new work)</li> <li>▪ New Public Art - Planning and Funding</li> <li>▪ Second wave of Community Projects</li> <li>▪ Commission selected Signature Works</li> <li>▪ Review and continue forward planning</li> </ul>
2020 - 2022	STAGE 3
	<ul style="list-style-type: none"> <li>▪ Continue Maintenance Program (including new work)</li> <li>▪ Further Planning and Resourcing</li> <li>▪ Continue Community Projects as required</li> <li>▪ Commission further Signature Works</li> <li>▪ Review progress</li> <li>▪ Assess future planning</li> </ul>

### 3.9 Commissioning

Every artwork commission is an individual process, so the specific details of each commission will address the particulars of each commission, however some general principles apply.

- The term 'commission' applies equally to all levels of public art: from volunteer projects with the community to large-scale signature works.
- Ideally the commissioned artist will respond to an Artist Brief supplied by the Shire, which outlines key considerations such as:
  - Location of proposed work – including site plans and other relevant information
  - Purpose of work: functional, informative, interactive, signature
  - Levels of community participation and consultation required
  - Concept Design process and review points
  - Detail Design process, review and sign-off points

- Engineering Requirements
- Budget
- Proposed Timing

Generally speaking, for large-scale commissioned works the commissioned artist will design, fabricate and install the work. There may be some Shire Council involvement in providing footings and controlled work sites, or this may be contracted to the artist. The artist may involve the community in the design process, and elements of fabrication as appropriate.

In community-based projects there is often more sharing of tasks and resources. However, the artist will guide/coordinate the design process, fabrication, and installation. Again there may be Council involvement in footings, controlled work-sites or community liaison. However, the artist will take prime responsibility for artistic outcomes.

Council involvement in the commissioning of artwork can include:

- Preparing Artist Briefs
- Community consultation to determine which groups would benefit from a project.
- Reviewing concept designs and signing off.
- Reviewing final designs of the work, including engineering certification
- Signing off on final design
- Providing information about, and access to the site
- Inspection of work in progress
- Final inspection of installed work.

In forward planning it is recommended that Council review and formulate procedures for the procurement and overall management of public art that are well defined, and can be detailed to the particulars of each commission.

It is a strong recommendation that Council appoint an officer to oversee public art maintenance and procurement and to act as a go-to person for the artist. This person would work directly with artists, liaise with the community and coordinate Council officers and departments to deliver the desired outcomes for new work and for the maintenance of the current collection.

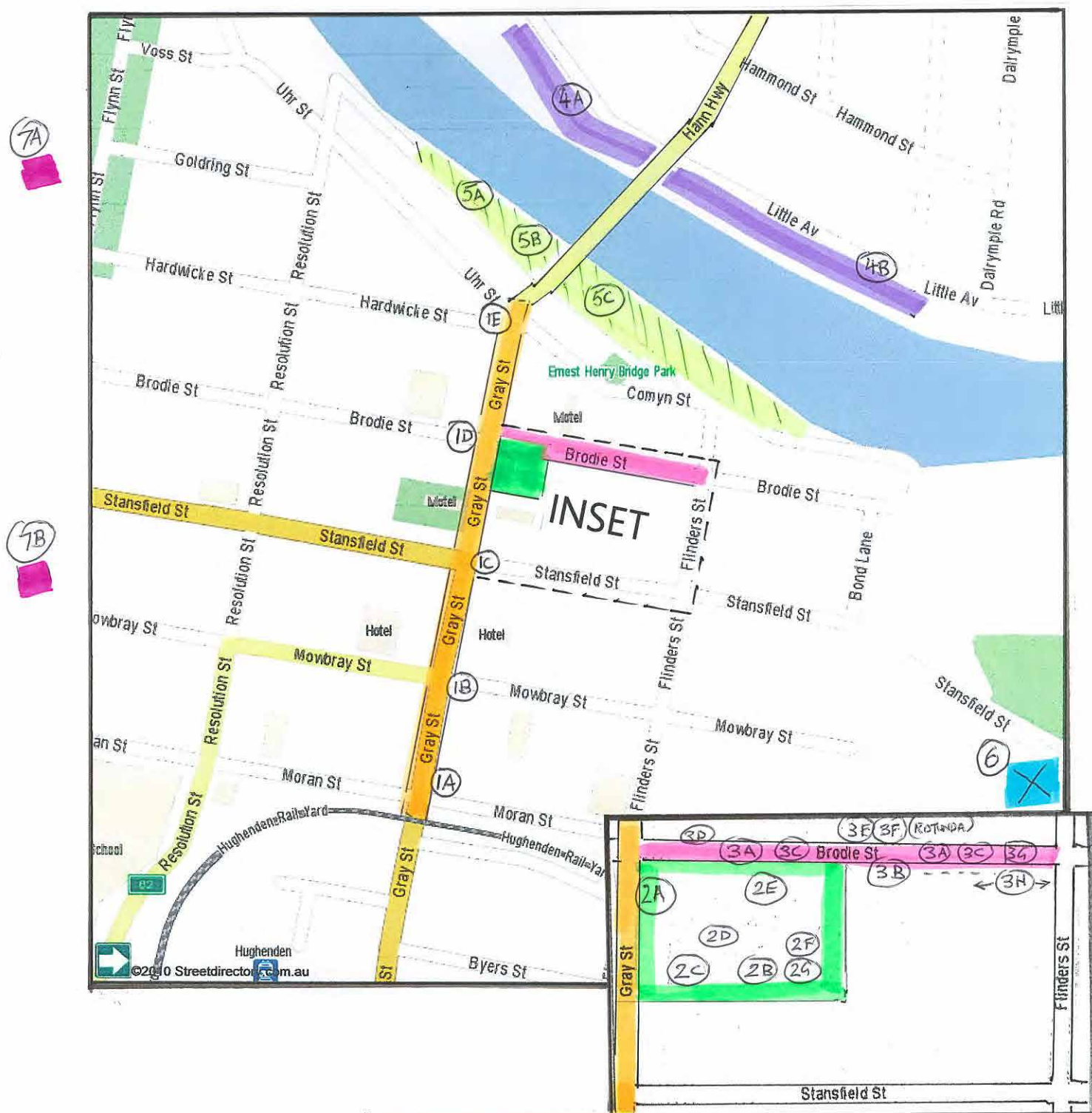
### **3.10 Concept Designs**

# CONCEPT DESIGNS

## Arranged by PRECINCTS

1. GRAY ST
2. THE HUB
3. BRIDIE ST
4. FLINDERS RIVER – NORTH SHORE
5. FLINDERS RIVER – SOUTH SHORE
6. THE COOLABAH TREE
7. OUTER APPROACHES
8. MOUNT WALKER
9. TOWNSHIPS
10. ACROSS SHIRE

# PRECINCT MAP *with* CONCEPT LOCATIONS



PRECINCT			WORKS							
1	GRAY STREET		1A	1B	1C	1D	1E			
2	THE HUB		2A	2B	2C	2D	2E	2F	2G	
3	BRODIE STREET		3A	3B	3C	3D	3E	3F	3G	3H
4	NORTH SHORE		4A	4B						
5	SOUTH SHORE		5A	5B	5C					
6	COOLIBAH TREE		6							
7	OUTER APPROACHES		7A	7B						
8	MT. WALKER		8							
9	TOWNSHIPS		9A	9B						
10	ACROSS SHIRE		10A	10B	10C	10D				

8 MT WALKER  
10 KM.



## NOTES on CONCEPT DESIGNS

The Concept Designs presented here are in response to the Key Themes and Precincts noted in the index.

The development of Concept Designs into fully realised artworks is a process of development that requires further design and refinement of ideas as each work is commissioned.

The Concept Designs presented here are transferable to other sites and locations other than those shown.

What is presented here is a range of possibilities for works in different mediums, in different scales, and in a range of styles and approaches to provide variety and depth within the Key Themes.

Some Concept Designs are suitable for development as community projects, others are commissions for local, state or international artists.

Concepts such as; Painted Power Poles, Moonrocks, Dinosaur Eggs, Entry Signs, Local Stories and Famous Faces can be located anywhere appropriate.



# CONCEPT DESIGNS

## Arranged by PRECINCTS

### 1. GRAY ST

Works are designed to announce the visitor's arrival at Hughenden and to pull them towards the town centre, in contrast to the current road signage which seems to which seems to urge travellers to turn left and head west without visiting the town centre.

### ARTWORKS

- 1A Southern Entry Statement – Hughenden sign
- 1B Australovenator – Australian Dinosaur
- 1C Minmi paravertebra – Australian Dinosaur
- 1C Sauropod Fountain - Australian Dinosaur
- 1D Northern Entry Statement – Hughenden sign

# GRAY STREET

## 1A. Southern Entry Statement



GRAY / MORAN STREET

### Design References:

- Three layers of Shire geography & Bio Diversity
  - Red Basalt
  - Black Basalt
  - Conglomerate & River layers
- Great Artesian Basin/ Inland Sea/ Flinders River
- Iconic Windmills / Pastoral



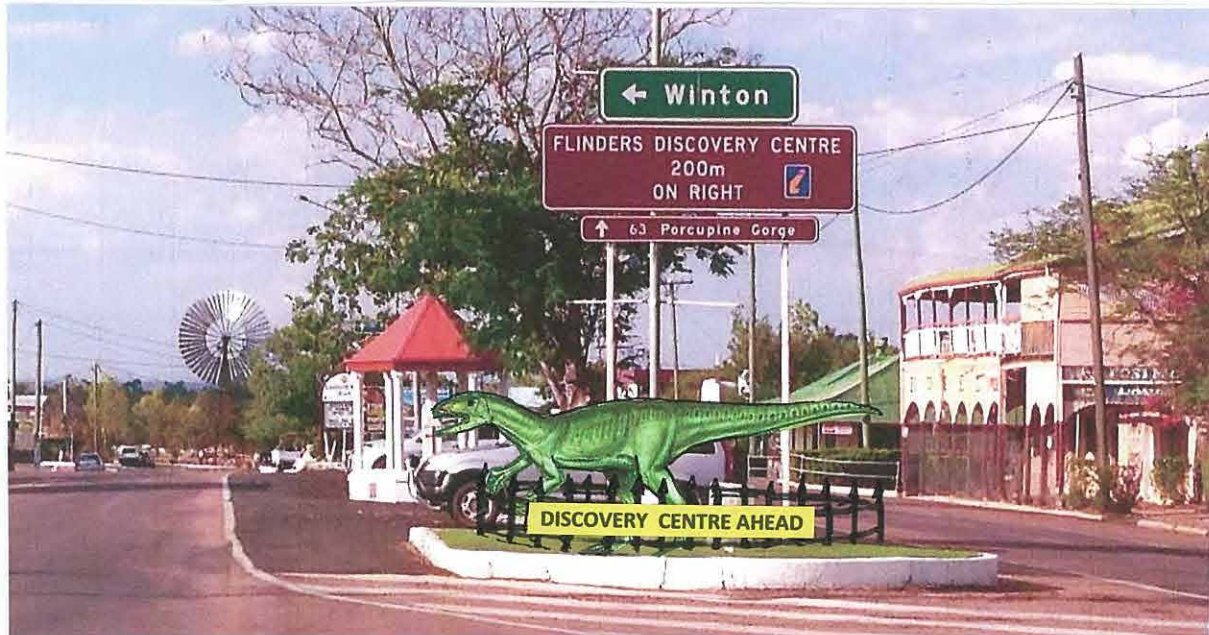
### Construction:

- Steel frame and wire mesh frame
- Formed coloured concrete 'rock'
- Steel sign plate
- Rebated ceramic mosaics



# 1B. GRAY / MOWBRAY ST. 1C. GRAY / STANSFIELD ST.

## 1B. *Australovenator*



Fibreglass Sculpture with Colonial iron fence.

'DISCOVERY CENTRE AHEAD' sign directs visitors towards centre of town.

## 1C. *Minmi paravertebra*



Fibreglass or Concrete Sculpture with White Picket fence.

'DO NOT FEED THE ANIMALS' sign uses humour to engage driver attention.



# GRAY / BRODIE STREET

## *Sauropod Fountain*

1D.

### MAIN SIGNATURE SCULPTURE



#### *Fibreglass Sculptured Dinosaur with:*

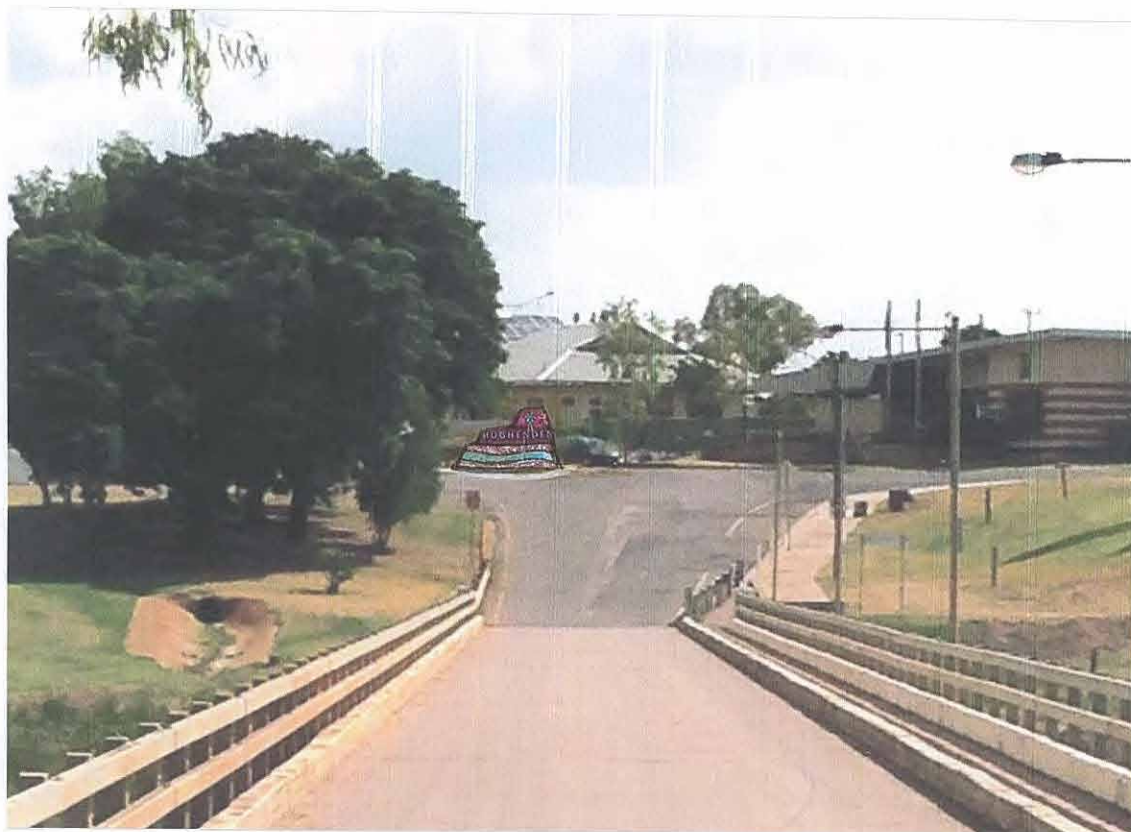
- Pond made of selected local basalt and conglomerate rock
  - Cycads, ferns and other Pre-Historic Plants
    - Water in pond from Artesian Bore
  - Sauropod too exhale mist through nostrils

*Head of Sauropod is visible from Southern Entry to town*



# GRAY STREET

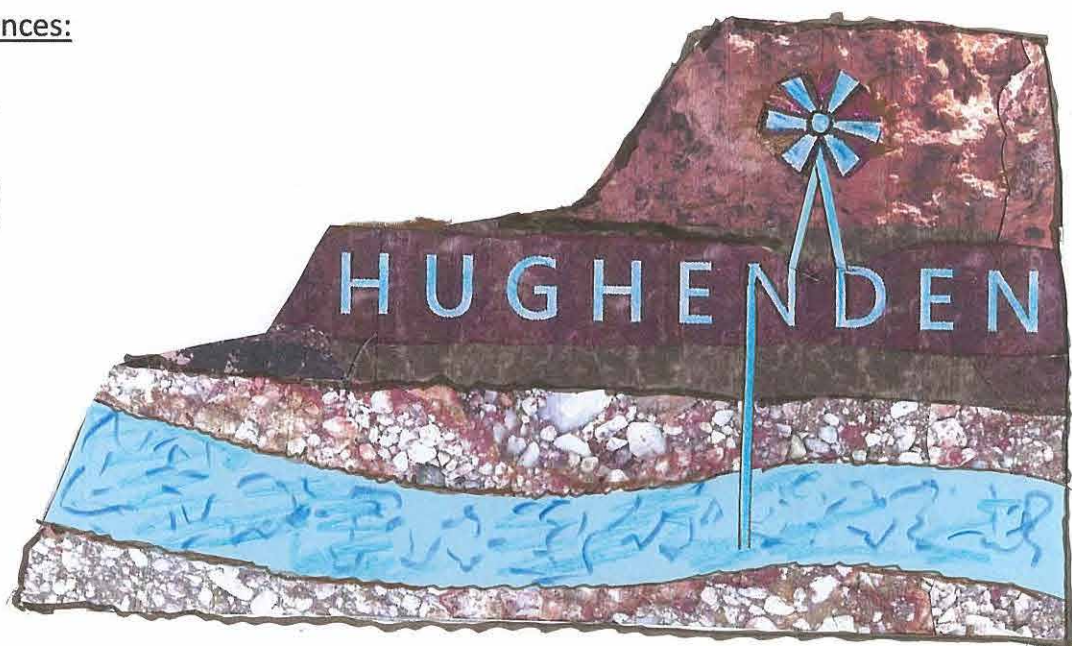
## 1E. *Northern Entry Statement*



Design References:

Construction:

(See) (1A.)



## CONCEPT DESIGNS

### 2. THE HUB

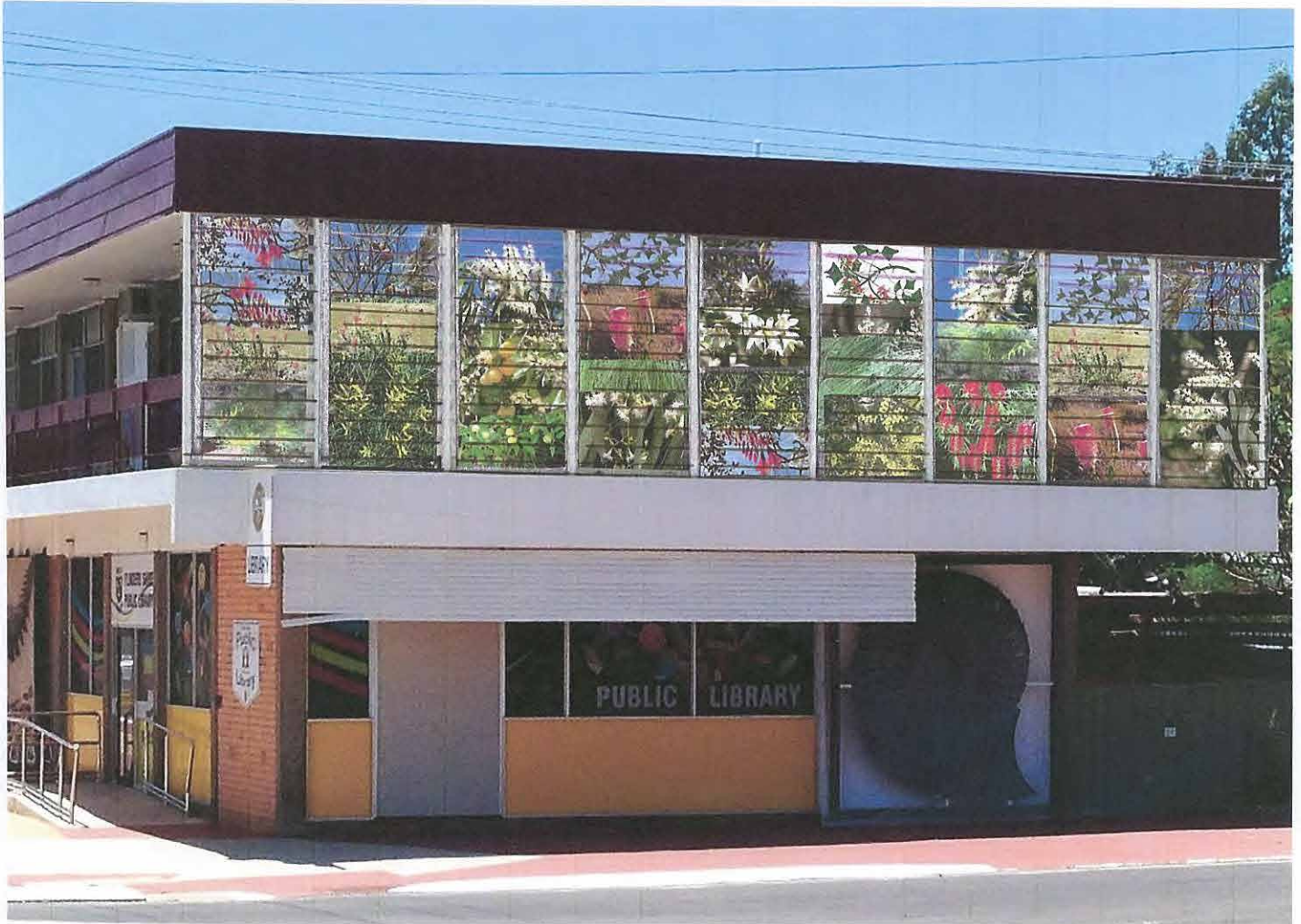
The centre of town incorporating attractions and public artworks relating to all Key Themes

#### ARTWORKS

- 2A Wildflower awning panels – Bio Diversity
- 2B Pioneering Mural – Early explorers, settlement, heritage, local stories
- 2C Wool Bale Panel - Pastoral
- 2D Genyornis – Pre history (Megafauna)
- 2E Farmis Implementus – A pastoral fossil
- 2F Dinosaur Eggs - Pre history
- 2G Rock Paintings / carvings - indigenous heritage



## GRAY / BRODIE STREET HUB

2A. *Wildflower Awning Panels***PANEL AWNING COVERS for LIBRARY**

*Colourful local wildflowers from the Flinders Shire*

Construction A:

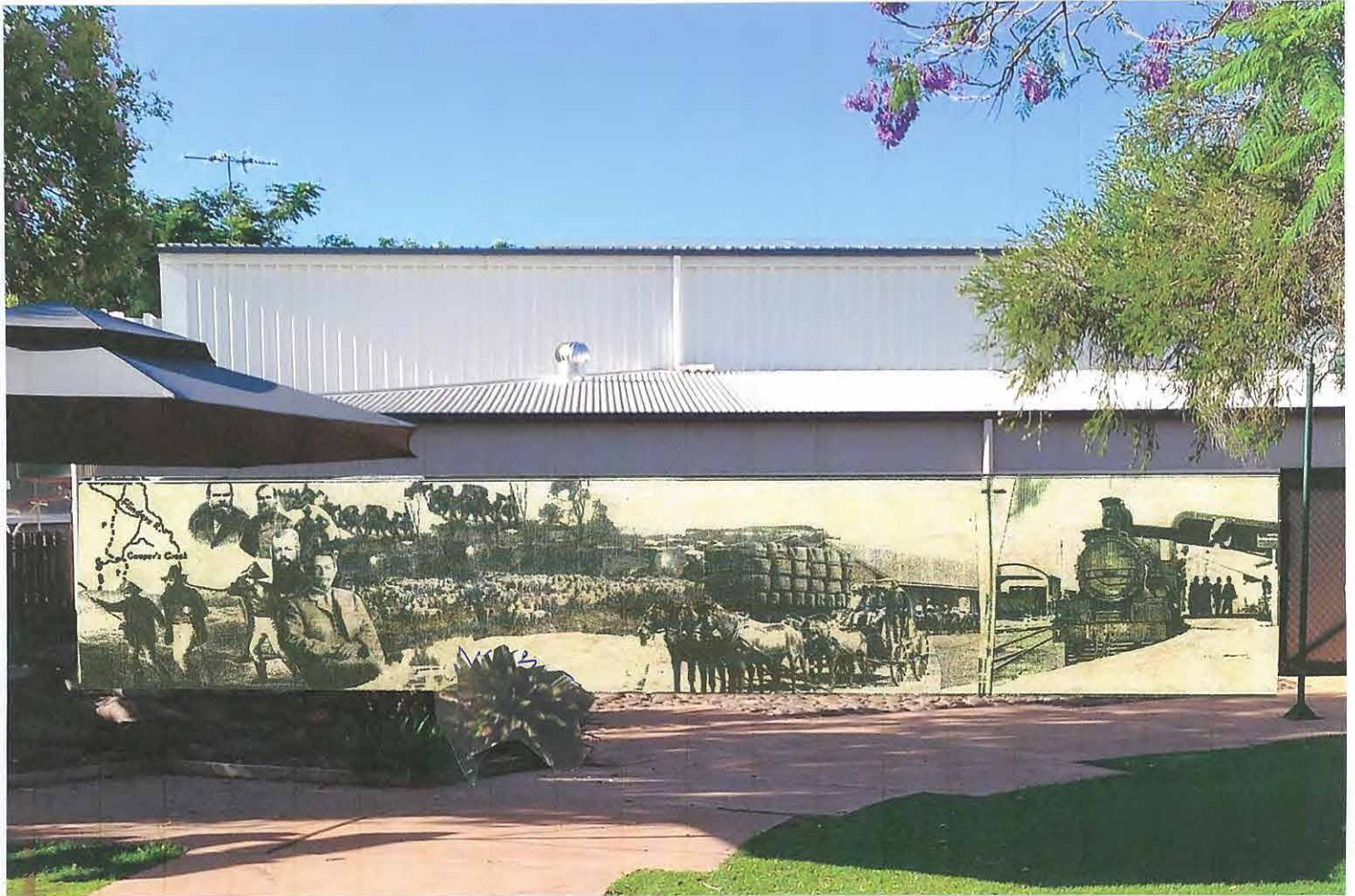
- Sheet (ply, compressed fibro, ploy-carbonate) panels attached to awning frames
- Painted or printed design with clear protective coating

Construction B:

- Printed vinyl adhered on to awning louvers



## GRAY / BRODIE STREET HUB

2B. *Early Explorers History Mural***PANEL MURAL**

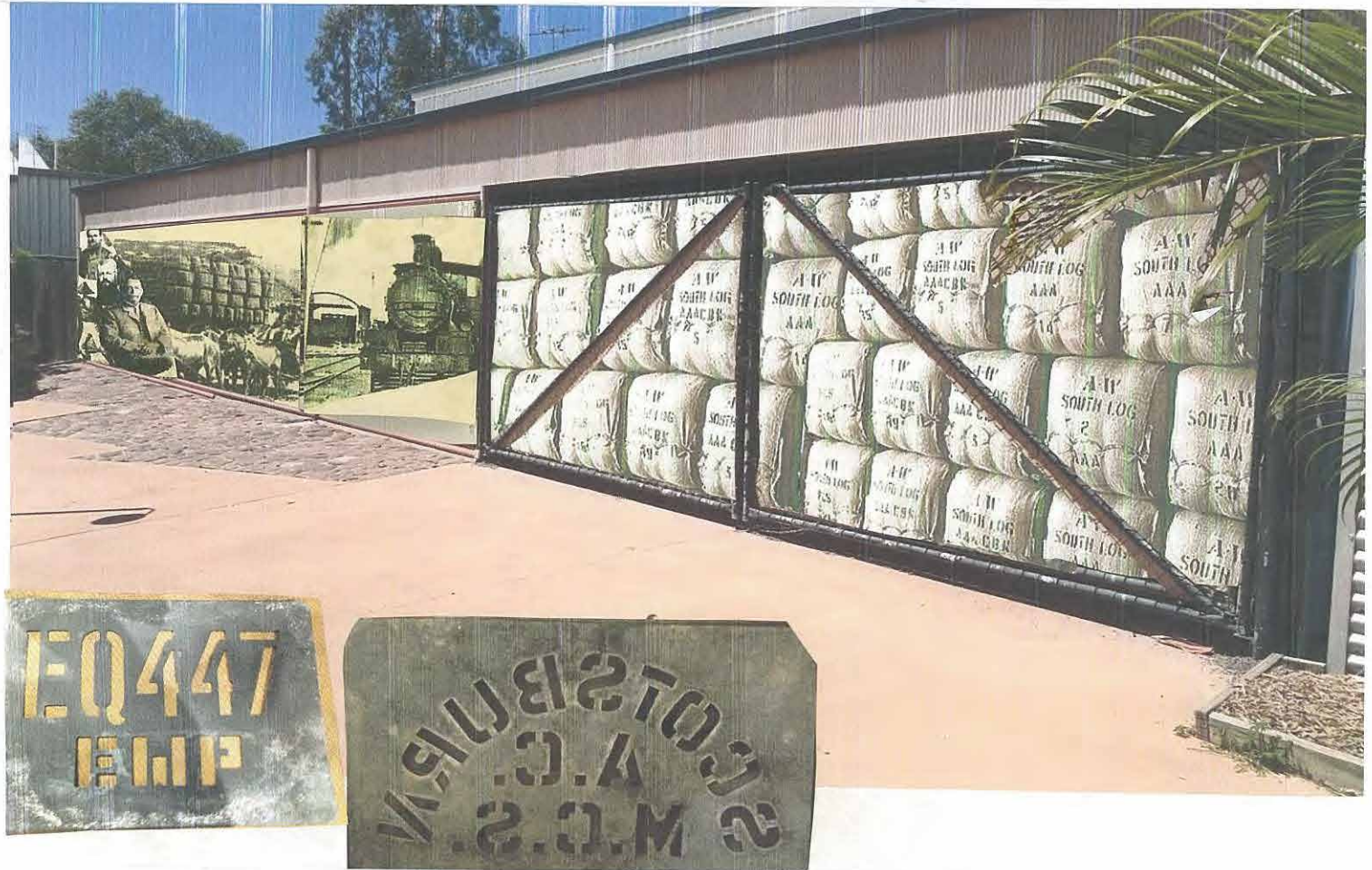
*An educative and striking historic mural that showcases: Early Explorers, First Settlers,  
Early Transport, Hughenden Township.*

Construction:

- Weathertex sheet panels on steel or timber frame
- Acrylic paint, with two layers of anti-graffiti clear coating



## GRAY / BRODIE STREET HUB

2C. *Wool Bale Panel***WOOL BALE PANELS - 3D Relief Sculpture**

*A strong visual symbol of the sheep industry.*

Design References:

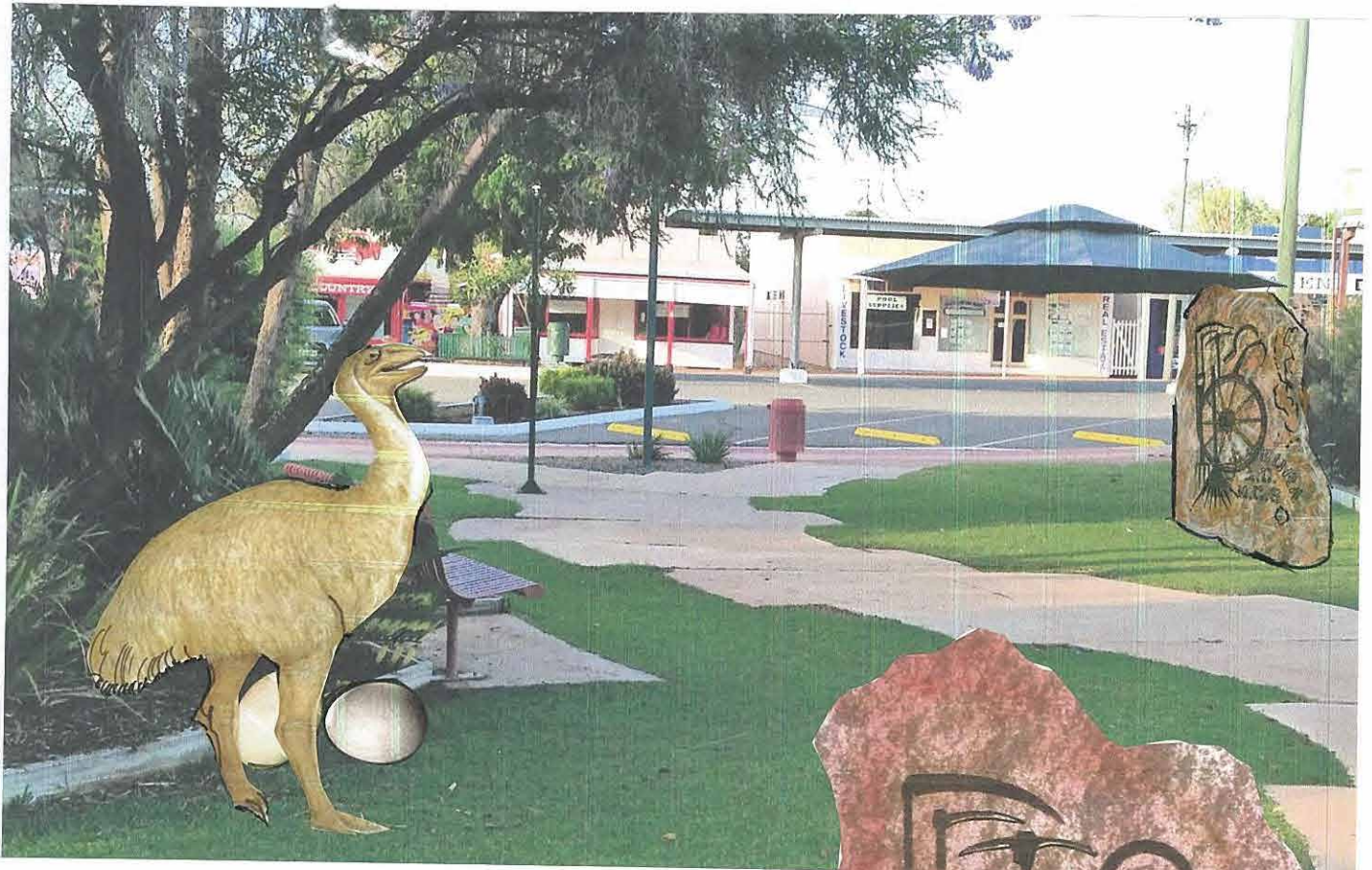
- Hughenden's wool industry (other produce can feature too)

Construction:

- Fibreglass wool bale 'facades' (100mm thick) attached to framing or ply make a wall
  - Faces of bales given a hessian texture and colour
- Stencils from local producers (in a box at the Discovery Centre) used to mark bales.



## GRAY / BRODIE STREET HUB

*Megafauna Emu - Genyornis newtoni***2D. MEGAFAUNA EMU**

- Fibreglass or Concrete Sculpture

**2E. Coloured Concrete Sculpture**

- Metal and mesh frame and coloured concrete 'rock'
  - Cast concrete 'fossil' cast *from* farm implements \*
- (\*Do not cast steel implements in – it needs to look like a real fossil)

*Farmis Implementus Fossil*



## GRAY / BRODIE STREET HUB

*Dinosaur Eggs**Indigenous Art*

2F.

**Eggs & Footprint**Construction :

Coloured concrete  
on steel and mesh  
Frame

"Look Mum !  
More eggs....."



2G.

**Indigenous Painting on Rocks**

Acrylic paint on rock  
(Referencing work at Porcupine Gorge?)



## CONCEPT DESIGNS

### 3. BRODIE STREET

Brodie Street precinct is a place for local stories, settlement history and pastoral themes which showcase community life, past and present.

#### ARTWORKS

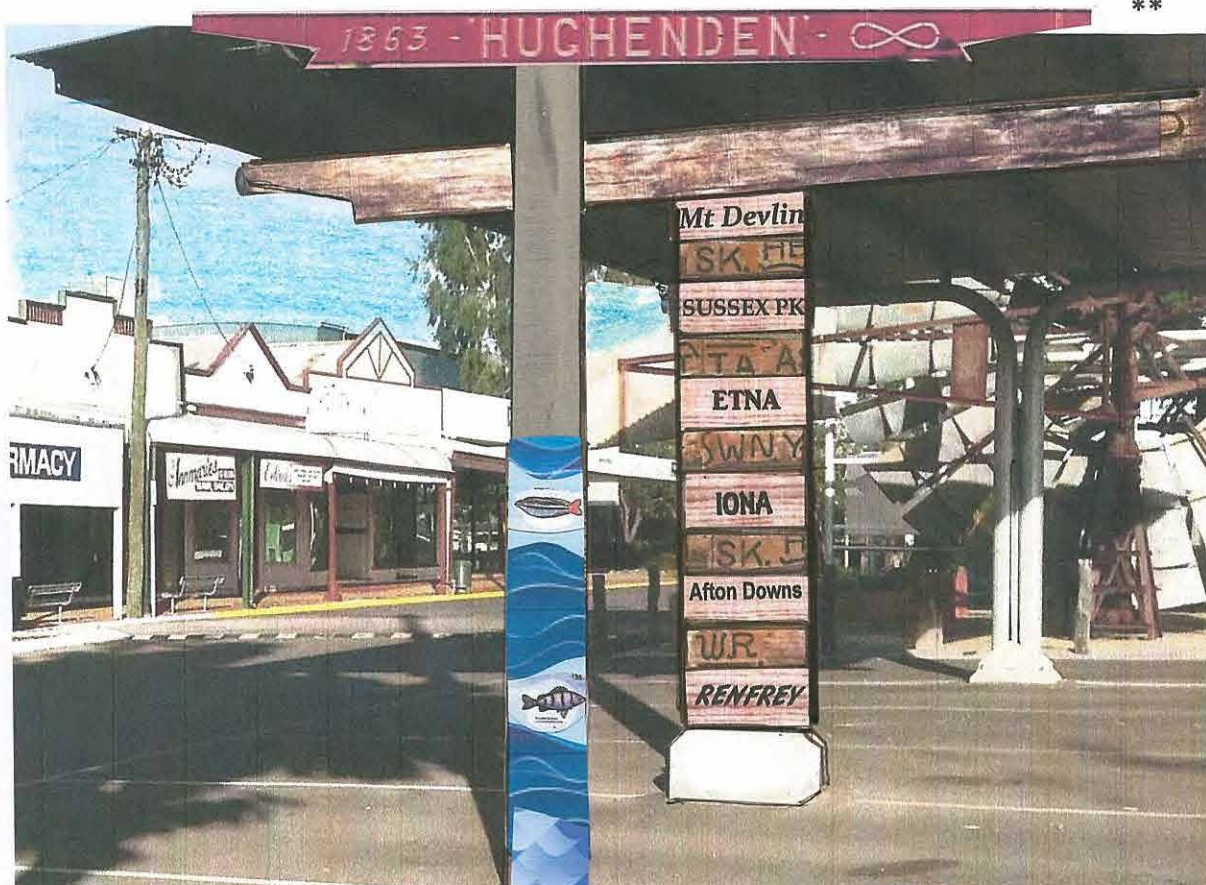
- 3A      *Station Signs and Brands* – on parking awning posts
- 3B      *Flinders famous faces* – rogues and local characters
- 3C      *Shop and business signs* – retail signage, old number plates, vintage advertisements etc
- 3D      *Moonrock* – A fossil broken open to reveal local wildflowers
- 3E      *Timber and wrought iron seats* – at Windmill Rotunda
- 3F      *Timber and wrought iron Balustrade* – around Rotunda
- 3G      *Mosaic and Render Edges* – around Garden Beds
- 3H      *Painter power poles* – local subjects; sheep; cattle; fish; wildlife etc



# BRODIE STREET

## 3A. Station Signs and Brands

\*\*



### PARKING AWNING POST COVERS.

*Stations in the Shire can contribute their Property Name and Brand to these posts.*

Sample brands (not local)



#### Design References:

- Local Stations – Historic and Current
- Station Names
- Station Cattle Brands

#### Construction:

- Timber boards attached to steel frames.
- May be double-sided

**\*\* Header board at top is shape of HUGHENDEN Station sign**



# BRODIE STREET

## 3B. Flinders Famous Faces



### POSTERS FOR SHOP WINDOWS.

*Rouges, Absconders, Local Characters, Sweet-Hearts and Heroes.*

#### Construction:

Graphic designs printed onto core-flute to fit window frames.

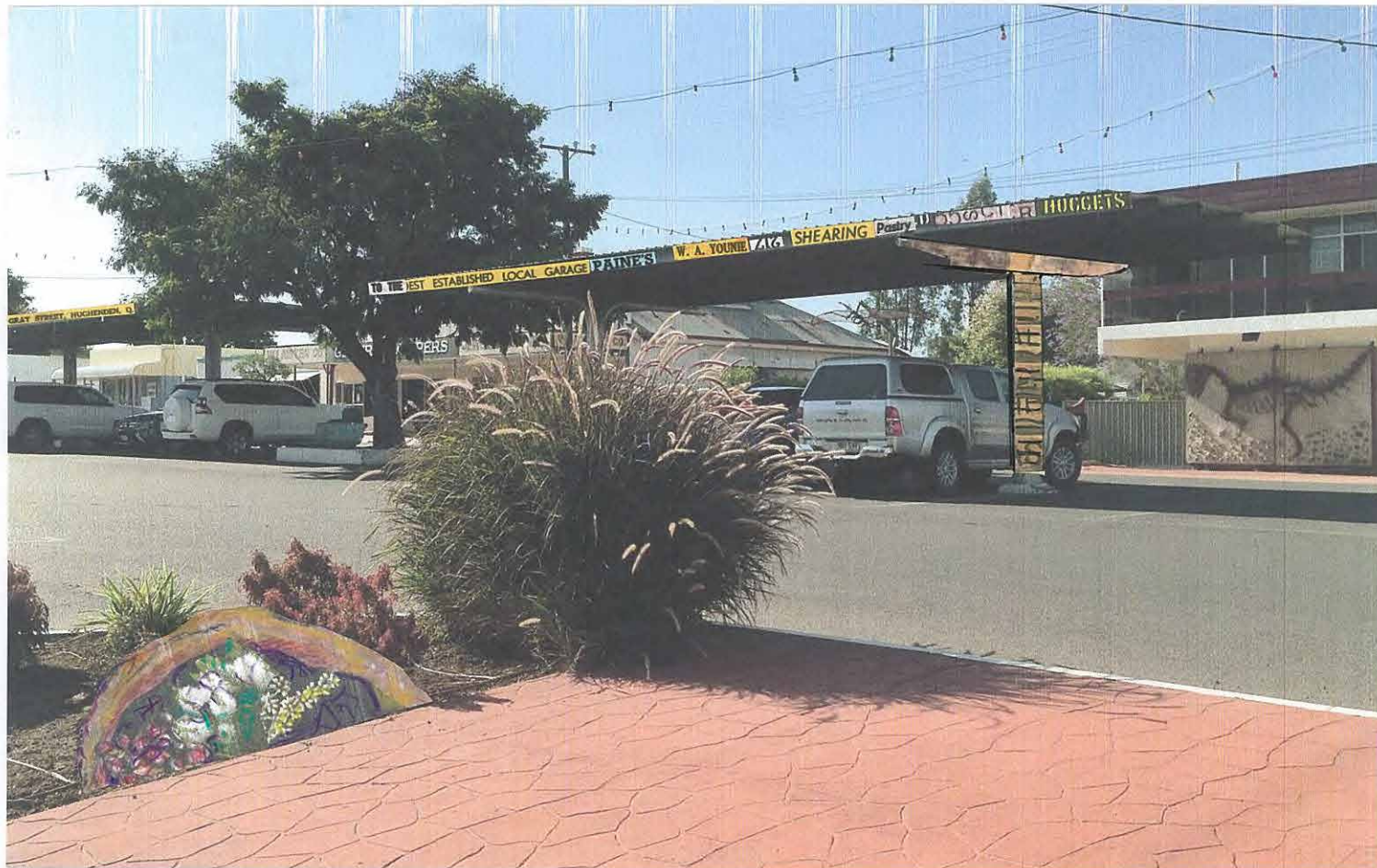
#### Historic References and Subjects:

- Lost Explorers
- Famous Visitors
- Local Characters
- Tall tales,(and true.)



# BRODIE STREET

## 3C. *Shop and Business Signs*



### 'Moonrock'

Coloured concrete 'basalt' outer shell, opened to reveal ceramic wildflowers



### SHOP and BUSINESS SIGNS.

*Historic Hughenden shop signs, advertisements, hotel names, car number plates, street signs, retail signage to celebrate the long history of retail and civic business in Hughenden.*

#### Construction:

On Panels to fit into the I-Beam supporting the awning roof.

## 3D.



# BRODIE STREET

## 3E. *Timber and Iron Seats & Balustrade* 3F.



### SEATS and BALUSTRADE

*Heavy-scale timber slab and black-smithed metal to evoke early pioneering construction and complement and offset the scale of the Federation Rotunda.*

*Steelwork in balustrades is based on wheels, farm tools, and wrought-iron implements.*



### Construction for Seats and Balustrade:

- Slab timber and wrought-iron (black-smithed look) fittings and steel work.
- Merino horns in seat backs are cast concrete 'Amonites' rebated in to timber.



# BRODIE STREET

## 3G. *Mosaic Garden Edges*



Construction: Mosaic tile inset into coloured concrete mortar on concrete edging.

*Introduce colour and interest into the streetscape.*

## *Painted Poles* 3H.



### POWER POLE PAINTING:

- School/ community project
- Acrylic paint on sealed and undercoated power poles.
- Apply anti-graffiti clear coating (protects from weather also)

## CONCEPT DESIGNS

### 4. FLINDERS RIVER – North Shore

The themes for this precinct are Bio-diversity and Local Community

#### Landscaping Improvement

##### 4A      *Eco Walk*

Bollards, further planning & rock work

It would be desirable for bollards, planning and rock works to be placed between the Eco Walk path and the verge of Little Avenue in order to better frame the walk visually (not sketched here)

##### 4 B      Artwork

Robert Gray Park

Local Wildlife Mural on amenities block



# FLINDERS RIVER – *North Shore*

## *Robert Gray Memorial Park*

### 4B. *Local Wildlife Mural*



### **WILDLIFE MURAL**

This mural needs to be a detailed painted mural (not aerosol) detailing the wildlife (fauna and flora) of the Flinders Shire.

A starting point for SUBJECT MATTER is the extensive information on Bio Diversity Regions in the Shire, including the geology, flora and fauna of these regions.

The Flinders River should also feature in the work.

## CONCEPT DESIGNS

### 5. FLINDERS RIVER – South Shore

The South side of the river has the potential to be a site for sculptural works in conjunction with walking paths

#### ARTWORKS

- 5 A      The Dunny Can Bridge    - Local Stories
- 5b      Window Panes       - A collection of work on local themes
- 5C      Indigenous Sculpture    - Rock work & Totems



# FLINDERS RIVER – *South Shore*

## 5A. *Local Stories – Dunny Can Bridge*



### DUNNY CAN BRIDGE INSTALLATION and PLAQUE

This is a Local Story about the character of the problem solving nature of the population, the Flinders River running, and how to solve the problem of getting to the local dance.

This work utilises an untapped site on the South Bank.

#### CONSTRUCTION:

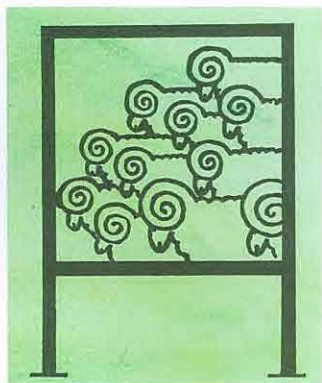
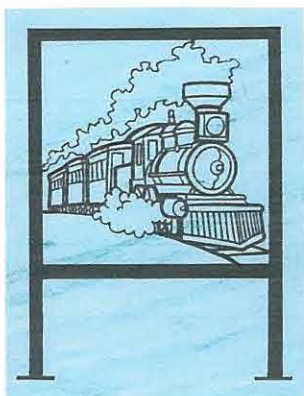
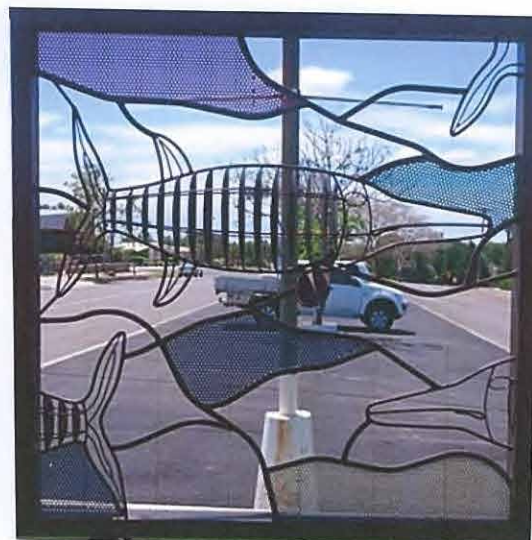
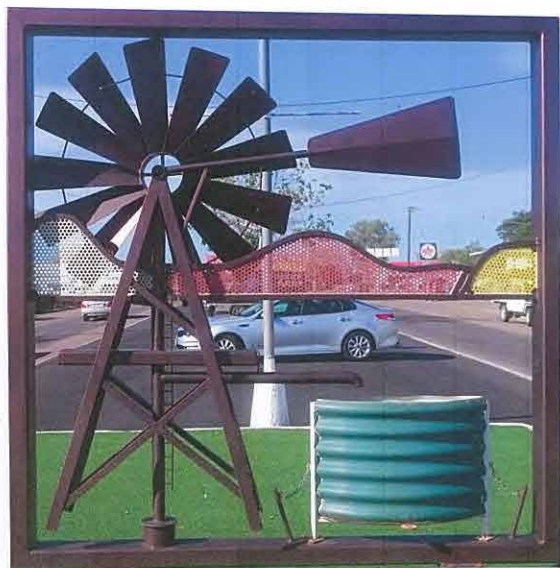
- Concrete filled 44 Gallon Drums
- Laser/ Plasma cut steel plate Dancers (feet welded to reinforced plates on top of drums)
- History Signage



# FLINDERS RIVER – *South Shore*

5B

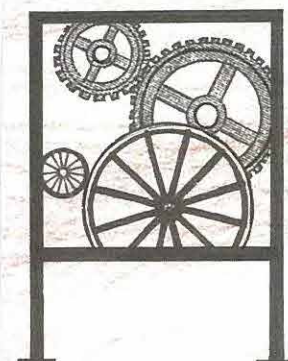
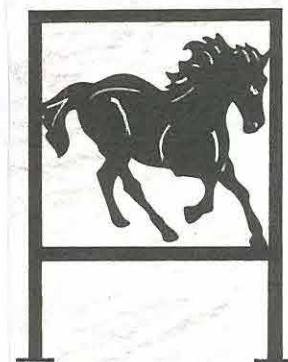
## Window Panes



### WINDOW PANES

The two Window Panes currently on Gray Street are visually impacted by signs, buildings and other elements.

Relocating them to a new and adding some more frames would add create an interesting collection along the river walking paths.





# FLINDERS RIVER – *South Shore*

## 5C. *Indigenous Heritage*



### **INDIGENOUS HERITAGE SCULPTURE**

*An installation with an Indigenous Heritage Theme*

The image shown utilises images of Dalleburra message sticks in the British Museum, and the rock/ mosaic images depict red basalt rock with inbuilt mosaics of fish, turtles and lizards.

Representatives of the Indigenous community should be consulted in regard to this work.

**CONSTRUCTION:** Carved timber posts; coloured concrete rock; handmade mosaics

## CONCEPT DESIGNS

### 6. The Coolabah Tree

At present this site visually understates the historical significance of the blazing of the Coolabah Tree by Walker and Landsborough in their searches of Burke and Wills. ‘

Because of these searches Hughenden was founded and became the frontier town of the North West region.

Some thought could be given to upgrading this site, including history signage, a sturdier walkway and landscape bordering

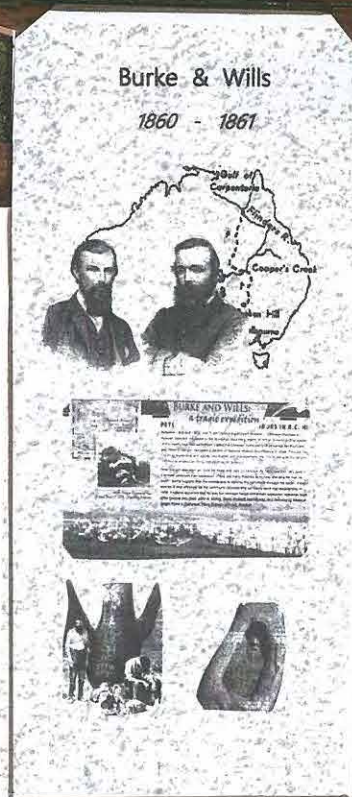
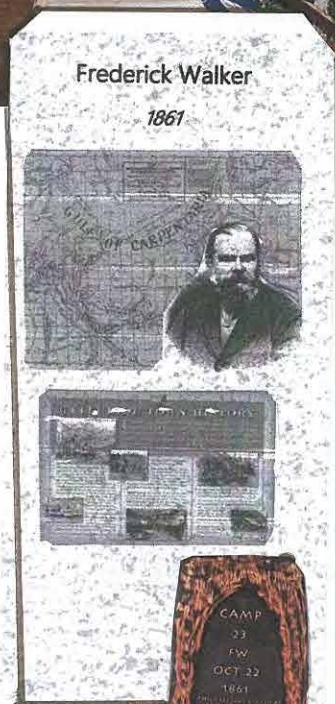
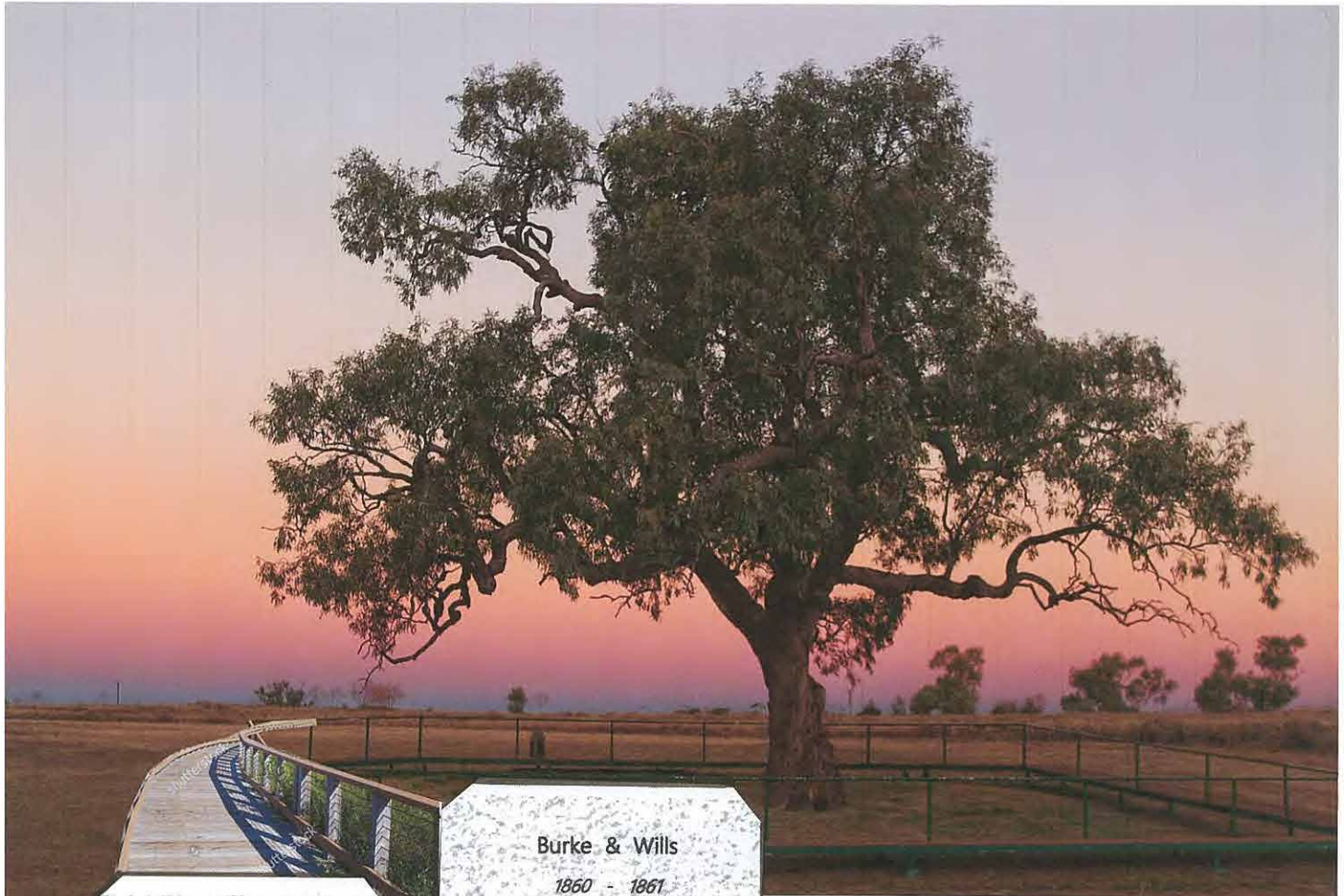
### PROPOSALS

- Landscaping and walkway
- History Boards, Plaques or posts
- Retain & Remount bronze plaques



# The COOLIBAH TREE

## 6. History Monument & Walkway



### COOLIBAH TREE SITE

Upgrading this site is a Landscape Architecture Commission to provide:

- New walkway
- History boards or posts
  - Retaining Bronze Plaques

*\* The history material should differentiate between the tree-blazing that occurred on the **Coolibah Tree at this site** – and that which occurred at **other sites**, ie: **Shearer's Strike Tree** & **Ben Green's carvings**.*

Include Existing Plaques

## CONCEPT DESIGNS

### 7. OUTER APPROACHES

In keeping with existing mural styles on the Southern approaches the Hughenden a third aerosol mural project on the western approach could be undertaken at the Apex rest stop.

Two water towers are also possible sites.

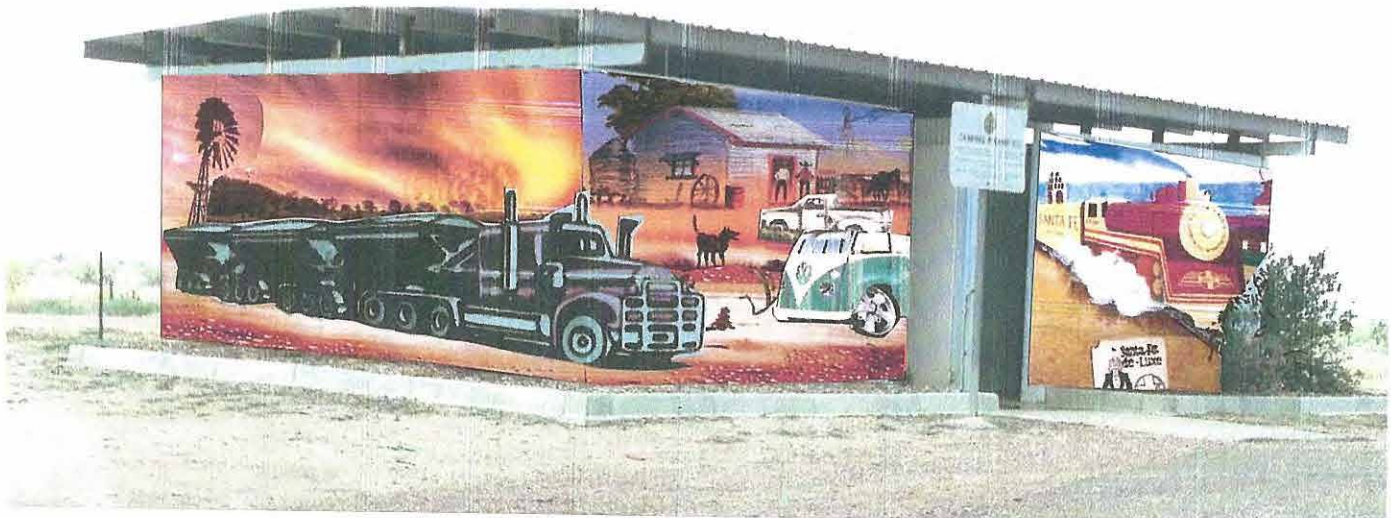
### MURAL CONCEPTS

- Transport theme mural – Apex Driver Reviver
- Pterosaur Sunset - Water Tower mural



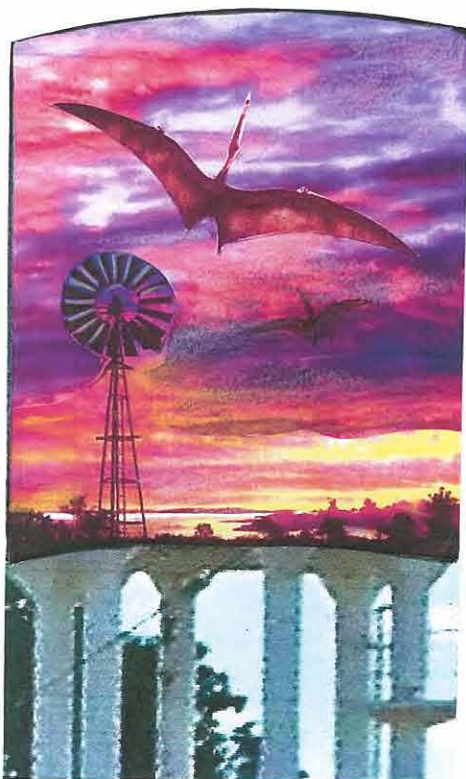
# OUTER APPROACHES

## 7A. *Apex Reviver Stop Mural*



*A mural in the style of the existing aerosol murals on the theme of Transport Old and New*

## *Water Tower Mural*



## 7B.

### **WATER TOWER MURAL**

*Pterosaur in sunset flying over a windmill.*

Whatever images are chosen for water-tower mural need to be iconic and simple.

Water tower paintings are major commissions and can be landmark projects.



## CONCEPT DESIGNS

### 8. Mt. WALKER

When the Inland Sea receded, a sphere of ancient rock was left behind, balanced on a pinnacle at Mt Walker.

Many myths surround what the locals refer to as “the rock of ages’.

#### CONCEPT

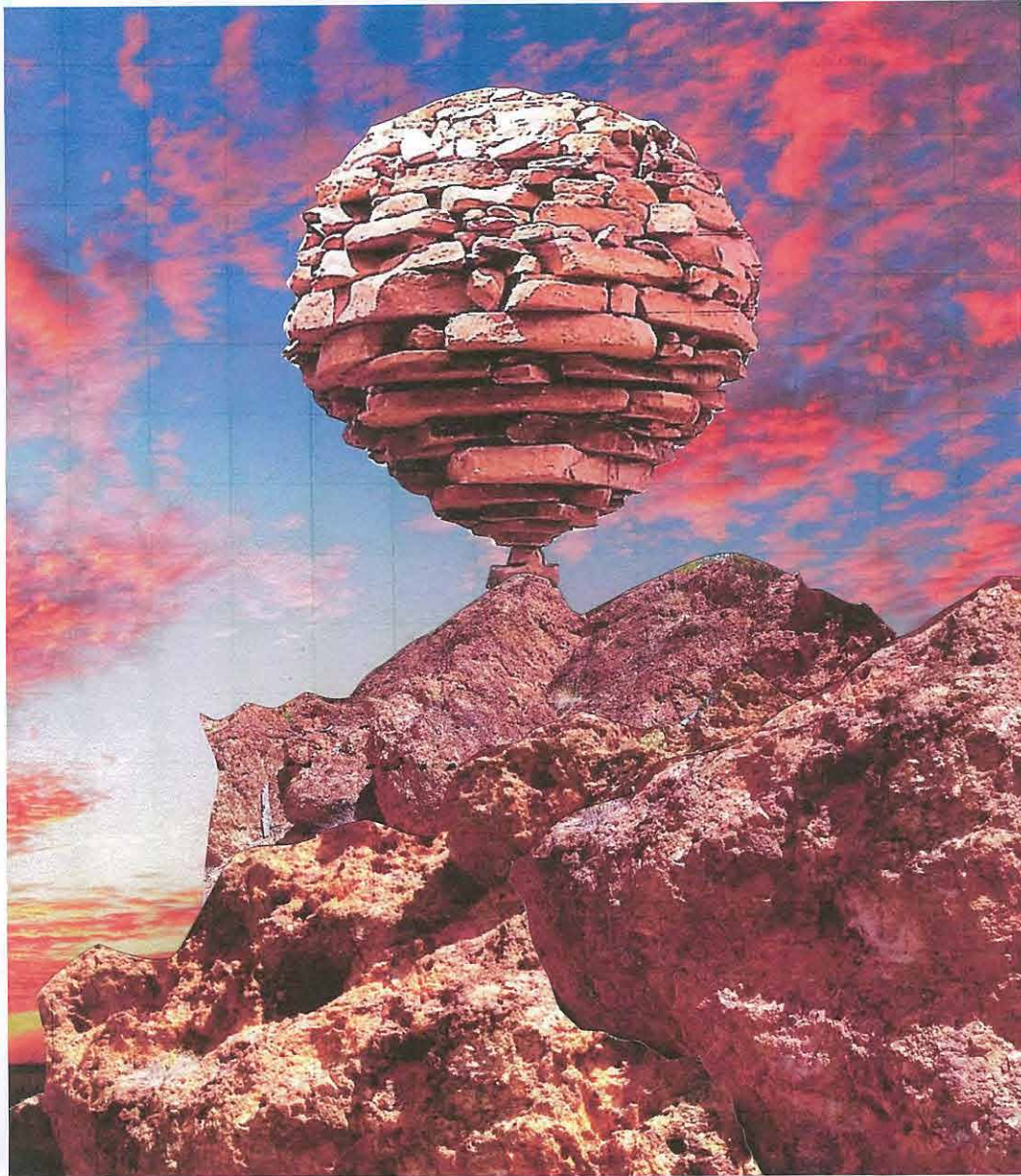
- The mystical *Rock of Ages*

# MOUNT WALKER

## 8

### *The Rock of Ages*

*The Rock of Ages will be a major drawcard to the region.*



*“It is said that when you touch The Rock .....*”

The image of the Rock Sphere made by Michael Grab of GravityGlue.com used in this image is from:  
<http://www.grindtv.com/random/rock-piles-become-mans-meditative-art/#UxlqW2WFTJ33liO.97>

## CONCEPT DESIGNS

### 9. TOWNSHIPS

The townships of Prairie, Torrens Creek and Stamford have their own history and character.

The works outlined here are common works proposed for installation across the shire (entry statements and painted power poles)

Further research needs to be done to establish works around the themes of local stories and key themes.

### CONCEPTS

- *Entry Statements*
- *Painted power poles*

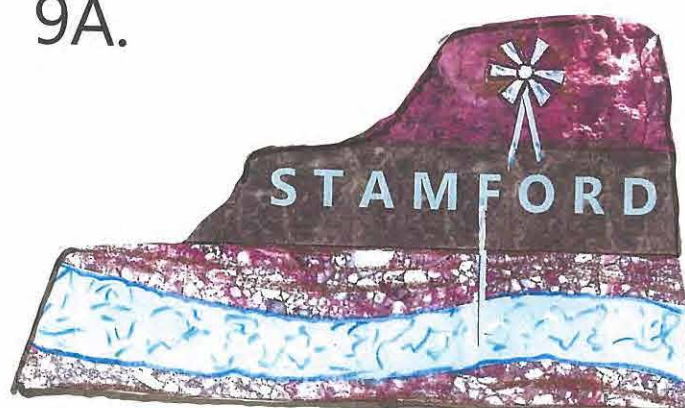
One easy way to link all the towns of the region together is to install a Comet Windmill strategically and visible in each place.



# TOWNSHIPS

## Entry Statements

9A.

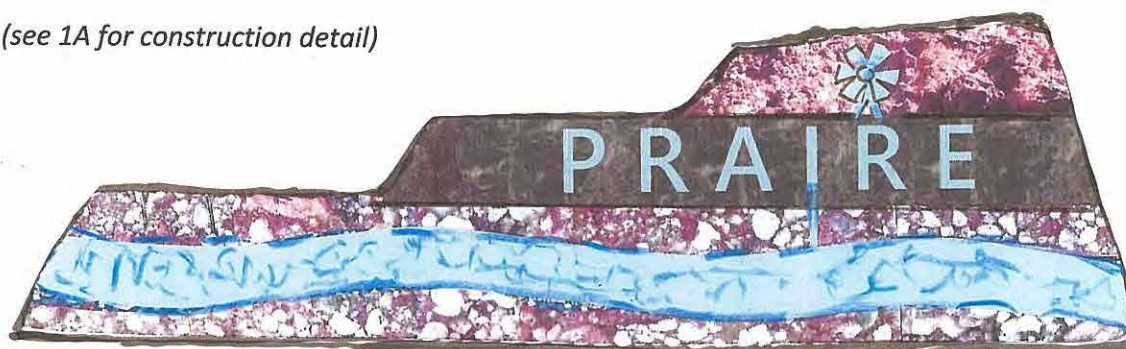
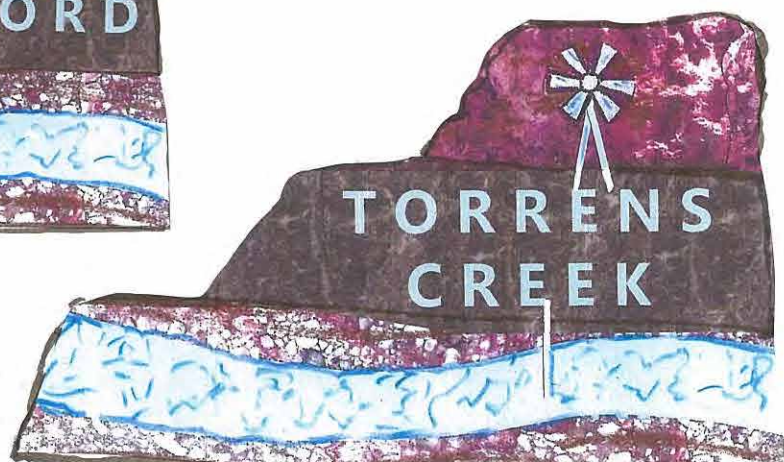


**STAMFORD**

**PRAIRIE**

**TORRENS CREEK**

*(see 1A for construction detail)*



9B.



**STAMFORD**

**PRAIRIE**

**TORRENS CREEK**

### Painted Power Poles

- Painted to local subjects
- Acrylic paint on sealed and undercoated power poles.
- Anti-graffiti clear coating (protection from weather)

## Painted Power Poles

## CONCEPT DESIGNS

### 10. SHIRE WIDE

There are some of the concept designs that can be located anywhere, as appropriate.

In effect, most of the concept designs described in this paper are transferable across all precincts.

### CONCEPTS

- 10A Entry statements – Flinders Shire
- 10B Moonrocks
- 10 C Dinosaur Eggs
- 10 D Painted Power Poles

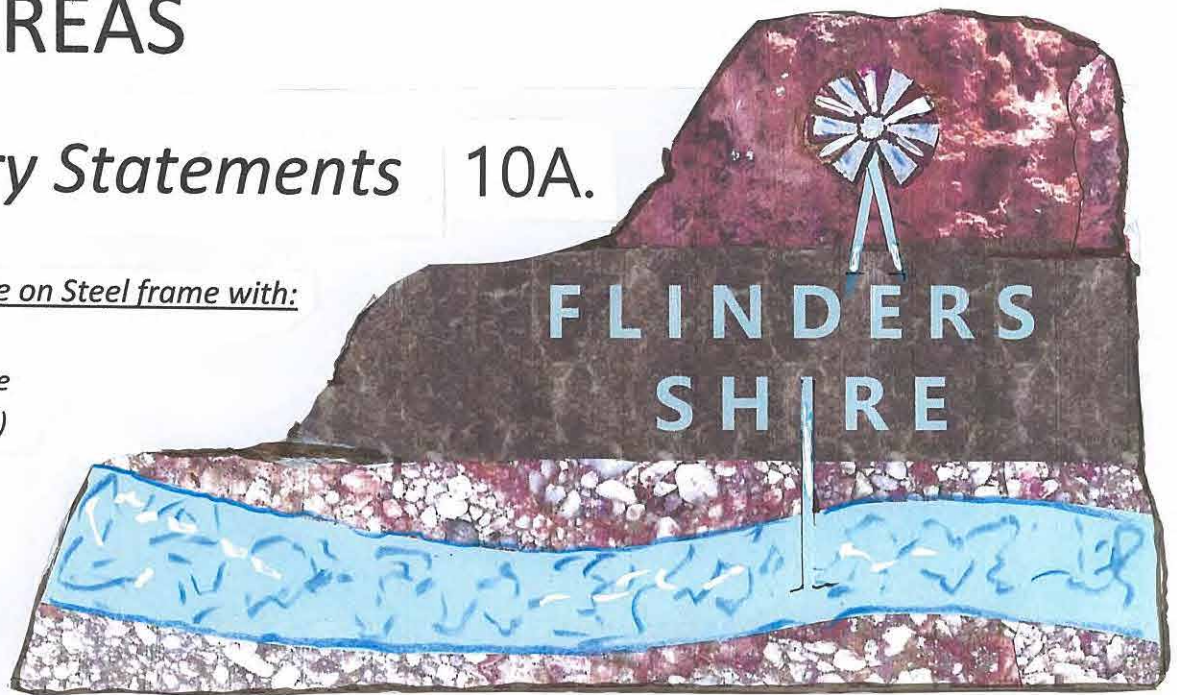


# ALL AREAS

## Shire Entry Statements 10A.

Coloured Concrete on Steel frame with:

- Mosaic infill
- Steel sign plate  
(see 1A for detail)



## 10B. Moonrocks



Coloured Concrete 'basalt' Shell:

- Opens to reveal ceramic art

## 10C. Dinosaur Eggs



Coloured Concrete on steel and mesh frame.

- Randomly placed around towns

## Painted Power Poles



## 10D.

Painted to local subjects – all Key Themes

- School/ community project
- Acrylic paint on sealed and undercoated power poles.
- Apply anti-graffiti clear coating (protection from weather also)