



**CEMETERY BEACH  
ADVENTURE  
PLAYGROUND**

REQUEST FOR TENDER  
FEBRUARY 2012



# EXECUTIVE SUMMARY

This Request for Tender, has been developed by Form (lead consultant) in partnership with the Spinifex Hill Artists (SHA) and Urban Art Projects (UAP) for the Town of Port Hedland.

The combination of skills, experiences and resources offered by this Project Team will provide the Town of Port Hedland with an effective solution for the Cemetery Beach Adventure Playground; an outcome that is reflective of the Aboriginal culture and unique natural environment of Port Hedland, yet responsive to the needs and interests of children and families visiting the park.

The Project Team has an impressive track record in the design and fabrication of public art and playscape projects around the Australia, combined with knowledge and experience in delivering amenity projects in Port Hedland and the broader Pilbara region.

In addition, the Project Team has extensive experience in working with Aboriginal communities in capacity building programs and projects; particularly it be the development of artistic skills which enables cultural expression.

We believe this combination of skills and expertise is essential in developing artworks that act as a mechanism for community engagement, cultural expression, creative play, place enhancement and local capacity building.

This RFT highlights how these skills and experiences have been harnessed to allow the local Spinifex Hill Artists to be engaged authentically and equitably through a unique professional development program, known as ENHANCE which has seen the development of a series of creative play elements for Cemetery Beach park.





# ENHANCE- PUBLIC ART DEVELOPMENT MODEL

## ABOUT THE MODEL

FORM partnered with public art design and fabrication specialists Urban Art Projects (UAP) in 2010 to develop the pilot program for ENHANCE. The program teaches artists the competencies required to transition their skills and aesthetic sensibilities as visual artists to 3D artforms – including sculpture and public art.

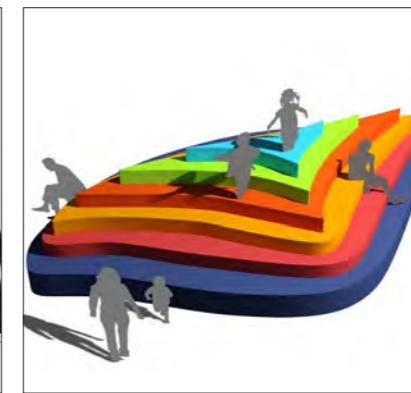
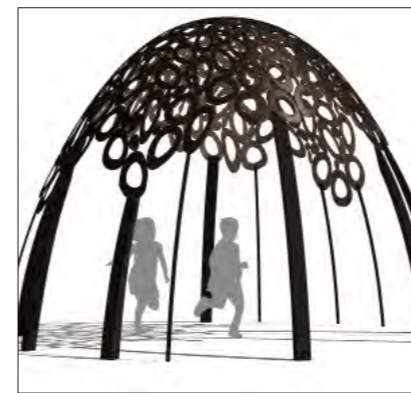
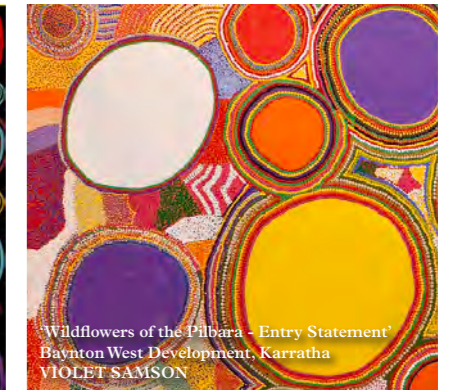
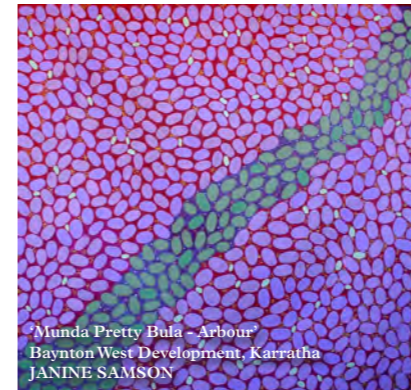
ENHANCE offers a unique training model which involves industry mentors working with visual artists in a hands-on, dedicated continuum of time. The program helps to transition the artists' skills so they can be applied to design and 3D disciplines, such as public art. The artists are engaged fully and equitably at every stage and process: from initial design and conceptual work through the stages of exploration, refinement and model-making, to fabrication and the final product.

Within a carefully structured mentorship framework, the model gives practitioners access to a network of curators, anthropologists, arts facilitators, designers, engineers and extensive fabrication facilities (at UAP's foundry in Brisbane) to guide the development of their ideas into creative, innovative and highly sophisticated sculptural works.

The model was initially developed to respond to public art commissions arising through the increase of urban development in the Pilbara. ENHANCE was trialled through a pilot project with the artists of Roebourne Art Group, responding to a public art opportunity occasioned by the mixed residential Baynton West development in Karratha. The client was government land agency, LandCorp, and the brief was to design stand-alone and integrated public art treatments for a number of sites and purposes throughout the development.

More recently, the program has been delivered in South Hedland with the Spinifex Hill Artists for outcomes in Port Hedland's West End precinct.

Through an authentic engagement and development process, artists were taken through an ongoing series of intensive, hands-on workshops, exploring maquette making, concept development, material exploration, schematic design, 3D visualisation, pattern making, casting and installation. Artists have also travelled to Brisbane to participate in the full scale production of their artworks at UAP's foundry facilities, with outcomes being installed in Karratha and Port Hedland mid-late 2012.



Roebourne Art Group: Artists establishes curatorial reference through existing art practise, personal history & stories – utilise reference materials to establish context – develop concept sketches – produce maquettes – refine designs & concepts



# ENHANCE- PUBLIC ART DEVELOPMENT PROGRAM

## CONCEPT DESIGN WORKSHOP WITH THE SPINIFEX HILL ARTISTS

The concept design workshop was delivered from the 23rd – 25th of January with SHA and was facilitated in their respective capacities by the Urban Art Projects (UAP) and FORM teams. UAP was represented by Daniel Clifford (Design Team) and Mary Stuart (Client & Artists Liaison) and FORM by Carolyn Karnovsky (General Manager – Programming) Mollie Hewitt (Exhibition & Curatorial Coordinator), Kate Antonas (Regional Development Manager) Sara Barnes (Indigenous Art Development Coordinator) and Helen Ansell (Artists Mentor to the SHA)

The intention of the workshop was to introduce the Cemetery Beach project to the artists and deliver a holistic workshop program that both informs and gives the artist hands on practical introduction to creating designs with the potential to be developed into public artworks suitable for inclusion in the Cemetery Beach redevelopment project.

The workshop commenced with an in-depth discussion on Cemetery Beach’s curatorial themes, and specific criteria related to the project. The artists were encouraged to discuss their interpretations of the themes and put forward their ideas, memories and stories relating to the Cemetery Beach area. All artists had personal relevant narratives that related to both the natural and cultural aspects of the design brief. As indigenous persons there is a cultural bond to the region that transcends the European history.

The artists were then offered numerous resources for reference including site maps, photocopies and photographs of the artists existing artwork, catalogues from past exhibitions and actual paintings available at the studio. A site visit to Cemetery Beach was conducted on the first day to add context and assist the artists with developing a perceptual relationship for their work.

To connect the artists to the project through their own art practise prior to beginning construction on the first day, we looked at artworks by each artists present and discussed the subject matter of their work and why they paint these themes. We also examined how many of the artists work already addressed the curatorial themes that relate to the project or how they could find ways in their own individual styles to connect to these.

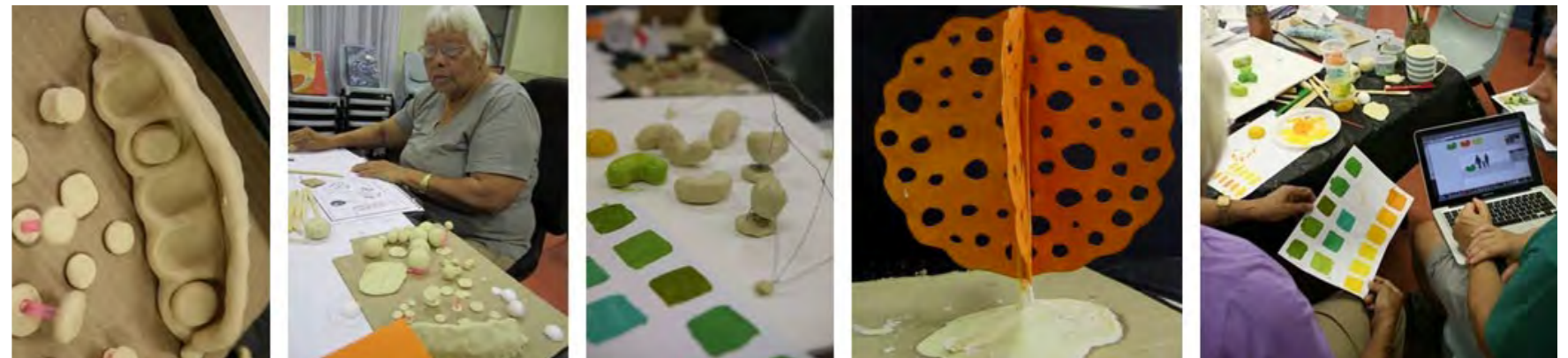
A wide variety of materials were at hand over the course of the workshop, and the artists were encouraged to explore these to gain an understanding of their potential. Team members demonstrated techniques and ways that they could be manipulated to create small scale models. Through their regular ongoing monthly arts development workshops, many of the SHA already had a basic understanding of the concept development process and were familiar with using new media, so most easily made the shift to creating workable models.

Artists were supported to explore maquette making, through translating their existing art practise, developing concepts and material exploration. Team members worked with individual artists to focus in on areas that the artist felt connected to and that related to the curatorial themes. Through experimentation the artists developed a series of designs that evolved over the three days. They each worked on a variety of models utilising a range of materials to explore the diverse ways that these designs could be interpreted into the playscape. Examples included:

- Ground plain works such as stepping stones, interactive pathways and surface treatments for paved areas that lead from one area of interest to another
- Sensory play elements utilizing sound, kinetic energies, texture and colour
- Sculptural play equipment – climbing, sliding, exploring, discovering

Using printed layouts of the Cemetery Beach site, on the final day the artists were able to create small scale artworks and place them on the plans to gain an understanding of how they may sit in the environment. Daniel also worked with individual artists to create basic 3D computer renders of the models in a simulated environment to help the artists determine the scale, colour and materiality of the creative play elements.

Three concepts were selected from the workshop, and were further developed by Urban Art Projects for the purposes of presenting in this RFT.



*Spinifex Hill Artists: Artists establishes curatorial reference through existing art practise, personal history & stories – utilise reference materials to establish context – develop concept sketches – produce maquettes – refine designs & concepts*

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# ARTWORK CONCEPTS



The Spinifex Hill Artists (SHA) is a collective of professional Aboriginal creatives who live in Port and South Hedland. As a group, SHA collectively have a broad and elaborate relationship with Cemetery Beach – this is pieced together through childhood memories, family history and cultural practices. For this project the artists have worked to translate their stories of Cemetery Beach into a form for children to explore, enjoy and learn from in the hope that this will assist them to form their own life-long memories of and connections with this place.

These designs have come from a unique development model (outlined earlier in this RFT). The concept development workshops were undertaken to create these designs were conducted in a collaborative environment, artists shared and relived their memories of this site. Through this process, they shared and revived stories of place and identity.

Cemetery Beach, for the Spinifex Hill Artists, is a place filled with joy and adventure. A number of artists spent their childhood fishing, crabbing, turtle spotting and walking on the reef in this area. The natural environment was, and continues to be intrinsic to the traditions of this place.

For the Spinifex Hill Artists – as for Port Hedland itself – identity is closely linked with place, and the ways in which people living in the region interact with it, both throughout history and today. An overarching theme is the way in which experiences of place are tied to the natural environment and the way that we continue to engage with, and depend upon it.

The series of play areas presented here are designed to create a playspace experience, which will connect children as well as adults, to the cultural and natural experiences of Cemetery Beach. The children are offered opportunities to learn about the wealth of natural life in the Hedland area and how our experiences can be enriched through our interaction with it.

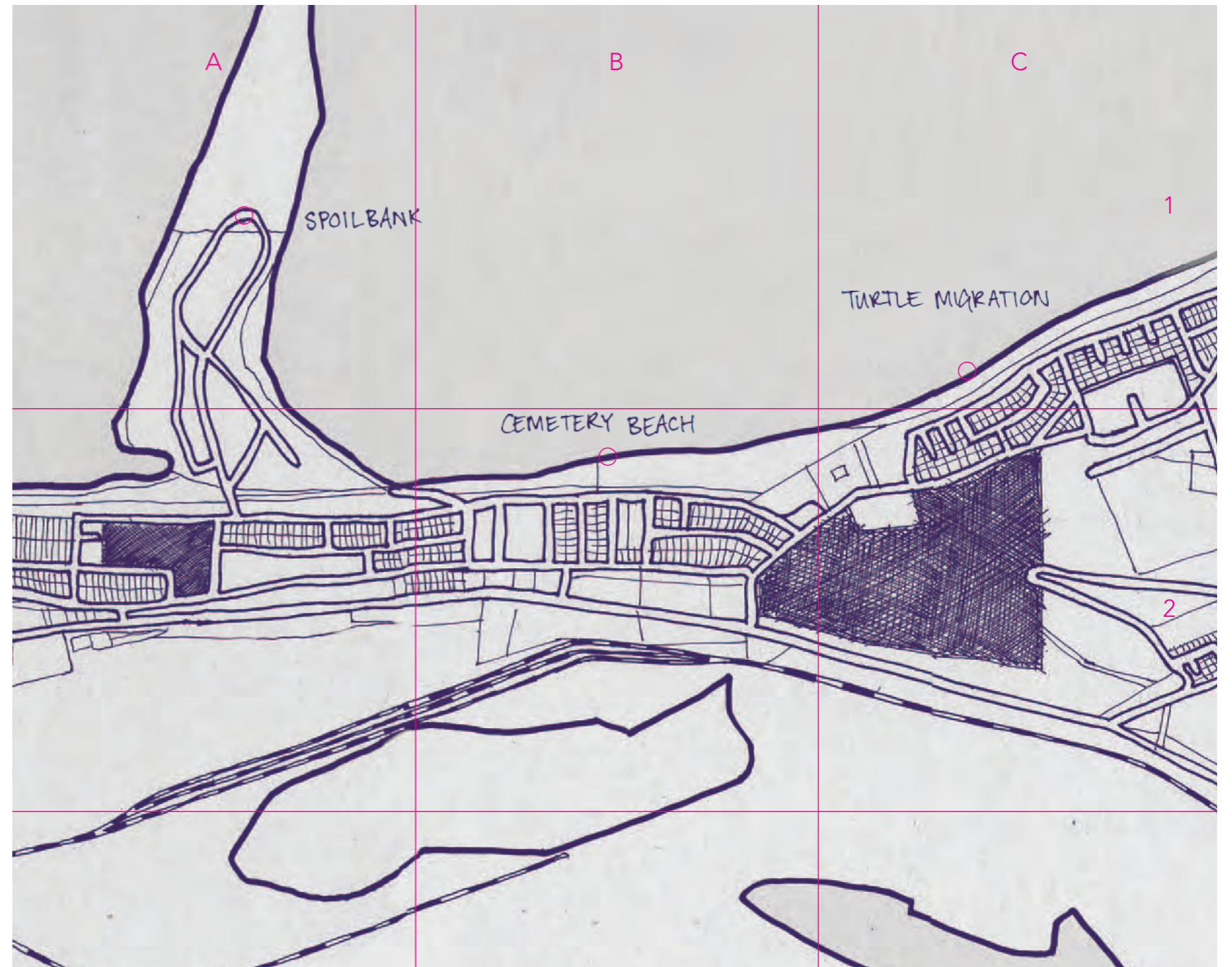
The proposed playscape concepts present a playful experience of discovery and adventure. Channelling the artists’ memories of Cemetery Beach as it was when Port Hedland was a much smaller town, reliving their experiences and sharing their remarkable knowledge of this place with young minds in a mode of intergenerational exchange and transfer.

Each of the artworks focus on qualities and features of the local natural environment: Ann Sibosado’s ‘talkies’ turn the gumnut into a tool for playful and mysterious communication; Irene Coffin’s spinning wattle buds provide an opportunity for children to learn about the different ways that a local Acacia plant can be used for food; and Esther Quintal’s stepping stones encourage and reward a local pastime of turtle tracking.

The playscape elements individually and as a collective, will encourage children to extend their play beyond the objects themselves and into the natural environment that surrounds them. Through play, they will come to appreciate the value of their natural surroundings and understand that there is much to learn and explore beyond the playground. These artworks intend to embed meaning and value into the experiences of this place, and thus enrich children’s lasting memories of Cemetery Beach.

*‘On Cemetery Beach we used to play hopscotch, broad jump, high jump over a stick we put up. I would listen to the ocean in the shells I collected.’*

Max George





# ARTWORK CONCEPTS

## 'GUMNUT TALKIES', ANN SIBOSADO - CONCEPT DEVELOPMENT

Ann Sibosado has lived in Hedland since she was a small child and has watched it change and develop dramatically during her lifetime. Her design for the Cemetery Beach playspace incorporates the nuts of the local Eucalyptus tree as means for children to create their own soundscapes through communicative play. Through these play elements she seeks to refocus our attention to the natural world and the assets of the Hedland area.

'We were like a community really... We shared everything, we lived off the sea. Mum mob used to go on the reefs, we always had to wear sandshoes, not good leather shoes – we never had them anyway. All my uncles used to use Cemetery Beach for fishing, and throwing the net and getting food.

My auntie lived down from us, she had a big Poinciana tree, and we used to play around that, hide in the branches. We had a very sheltered life in a lot of ways. It was only when the mining came in that we had to monitor the kids. Nothing ever happened, that was when the town started moving in another direction.'

For Ann the seeds and nuts of the local flora and fauna reflect our intrinsic connection to and dependence upon the natural world around us:

'These are gum tree seeds. The concept of seeds is what I think is important – sowing and reaping. We need to understand that everything has to grow by seeds. They are as important as we are.'

The 'branches' of the eucalyptus tree, are gathered organically in clusters, with sections embedded underground. As the branches come out low to the ground children can whisper and call through them and their voices will be heard across the playscape, from a bronze gumnut overhead.

These vertical sculptures will create a humorous and exciting puzzle for children as they try to determine where they should stand to hear and speak to one another. This sensory sound park will encourage social interaction, communication and sharing whilst stimulating children's imaginative and creative problem solving through sound play.

Furthermore, the use of native flora is designed to encourage children not only to listen to one another but also to the sounds that are in the environment which surrounds them, giving them the opportunity to: find seashells and listen for the ocean; create a whistle from a nearby nut of leaf; or explore other ways to communicate through and with their natural environment.

This artwork has been selected for Southern site of Cemetery Beach Park as it will act as a strong welcome statement, and it also thematically ties with the incorporation of natural flora planned for the landscaping in this area.



'Leaves Beginning to Change' (canvas detail)  
ANN SIBOSADO





# ARTWORK CONCEPTS

## 'GUMNUT TALKIES' - VISUALISATION



MATERIAL REFERENCE IMAGE  
 • CAST BRONZE



MATERIAL REFERENCE IMAGE  
 • ALUMINIUM PIPE  
 • POWDER COATED FINISH


### INTERPRETIVE PANEL

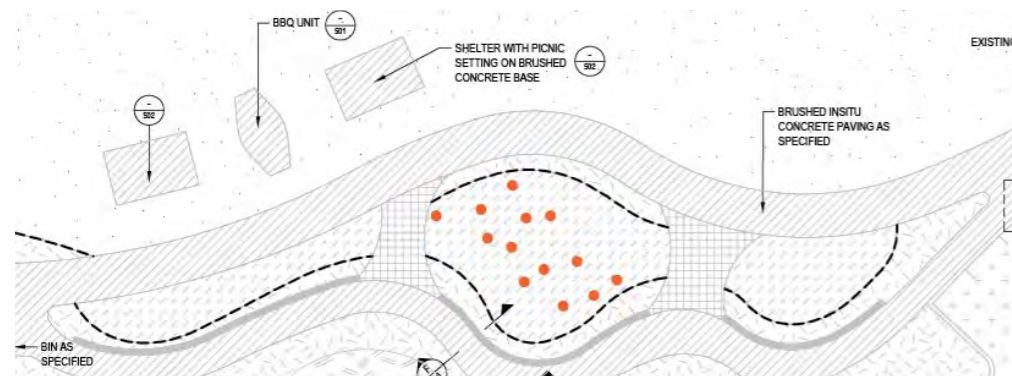
**'Gumnut Talkies'**  
 Ann Sibosado, Spinifex Hill Artists

Ann grew up in Port Hedland and played on Cemetery Beach when she was little. Here is Ann's story about this artwork:

*'These are gum tree seeds. The concept of seeds is what I think is important - sowing and reaping. We need to understand that everything has to grow by seeds. They are as important as we are.'*

These Gumnut Talkies are for you to share with your friends and family – talk into it and see if someone else can find your voice in the gumnuts above their head.

 **Look Around You:**  
 What other noises can you hear around you? What other objects can you find that you can use for talking, listening and making noise?



ARTWORK LOCATION

### GENERAL NOTES:

- 12 x TALKIES
- EACH TALKIE CONSISTS OF 1x CONE, 1 x LENGTH OF PIPE, 1 x 'GUM-NUT SPEAKER'
- WHEN SOMEONE SPEAKS INTO THE CONE, THEIR VOICE IS AMPLIFIED THROUGH THE BRONZE GUM-NUT SPEAKER
- CAST BRONZE GUM-NUT SPEAKERS
- POWDER COATED ALUMINIUM PIPE
- POWDER COATED ALUMINUM CONE
- APPROXIMATE SCALE IS 1800mm - 2200mm HIGH



# ARTWORK CONCEPTS

'SPINNING WATTLE BUDS', IRENE COFFIN - CONCEPT DEVELOPMENT

These sculptural spinning wattle buds will do more than excite children with their vibrant colours and patterns. Artist, Irene Coffin, places great importance on play as a learning opportunity for children. Through these child-scale sculptures Irene tells a story about the traditional, cultural uses of the acacia/ wattle plant – the ways that it can be used for food and how you know what and when it is good to eat.

Irene explains:

'We used to eat from this (acacia) tree, the kanji tree. The wattle is the emblem of Australia but there was just this one kind of wattle tree that we could eat. Back a long time ago they said they knew they could eat this one type because the pink and grey birds, the galas, they ate them. You know when the cockatoos are born too, because it is when the seeds of the wattle are out. The birds teach the Aboriginal people what they can eat.

The wattle seeds were like peas and we could cook them up in the billy, on the fire with the coals. We used to eat the karingu too, the gum. We would put it in a tin and add sugar and water to eat it. We never knew what lollies were, this was our lollies.

These here are the kanji buds of the Acacia tree. Only the beans and the gum we were allowed to eat off this one tree, my parents taught us this. We would know it was the right time to eat the seed when these buds would turn from bright yellow to dark.'

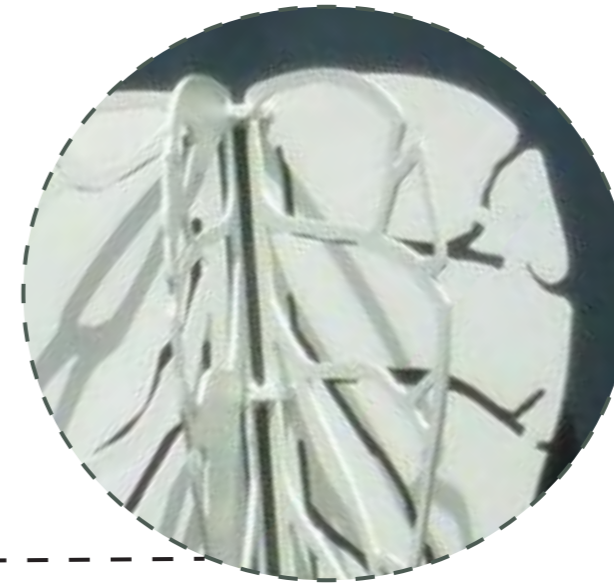
As children spin Irene's artworks, placed at different heights throughout the play area, they will aesthetically simulate wattle buds falling from the tree and blowing in the wind. The choice of colour is significant as it signals the point when these particular acacia or kanji seeds are ready to be eaten.

It is through these works that intergenerational site-specific knowledge can be transferred. Children will learn about traditional bush tucker in the area, allowing them to see the potential in and value of their natural world – the possibilities for self sufficiency and sustainable living.

Through this learning opportunity children may be persuaded to forage and discover around the southern site of Cemetery Beach Park: creating a casual play environment amongst a landscape of native flora encourages extended play and learning beyond the structured playground.







MATERIAL REFERENCE IMAGE

- LASER CUT ALUMINIUM
- POWDER COATED FINISH



INTERPRETIVE PANEL

**'Spinning Wattle Buds'**

Irene Coffin, Spinifex Hill Artists

These spinning buds are special because they tell us about some bush tucker that you can find around Port Hedland. Irene's parents taught her about the things that are good to eat and the things that are not.

This is what Irene learnt when she was little:

*'We used to eat from the Acacia or wattle tree – we called it the kanji tree. The wattle is the emblem of Australia but there was just this one kind of wattle tree that we could use for food.'*

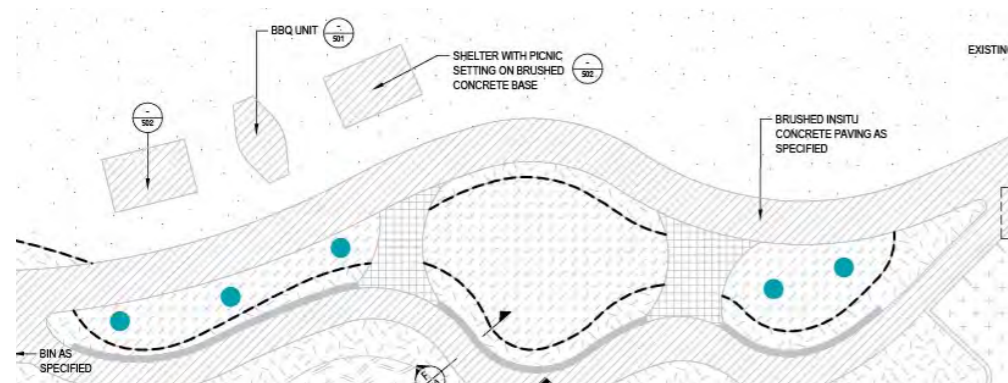
*Back a long time ago Aboriginal people learnt which one they could eat because the pink and grey galas would eat them. Also, when the cockatoos are born, that is when the seeds of the wattle are out and ready to eat. The birds teach the Aboriginal people what they can eat.*

*These here are the kanji buds of the Acacia tree. We would know it was the right time to eat the seeds when these buds would turn from bright yellow to dark yellow.'*



**Look Around You:**

What other kinds of bush food do you know about? Can you find any other types of seeds nearby, what shape are they and how many can you find?



ARTWORK LOCATION

GENERAL NOTES:

- 5 x SPINNERS
- ALUMINIUM DETAIL WELDED TO CENTRAL POLE
- BEARING ENABLES ALUMINIUM DETAIL TO SPIN
- POWDER COATED FINISH TO ALL
- APPROXIMATE SCALE 700mm x 700mm
- VARIABLE HEIGHTS, 1000mm - 1400mm



# ARTWORK CONCEPTS

'STEPPING STONES, TURTLE DISCOVERY', ESTHER QUINTAL - CONCEPT DEVELOPMENT

This ground-play adventure game represents the pebbles on the sand at Cemetery Beach and rewards children for their sense of adventure and discovery.

For Esther Quintal her fondest childhood memories pivot around spending time with her family on Cemetery Beach:

'Cemetery Beach was a special place for us where we used to go fishing with my mum, my aunts, my godmother. It was always a family day out for all of us. And we would go early in the morning and stay until sunset fishing all day. Waiting for the tide to come in, the tide to go out. It was lovely.

We would play on the rocks with the other kids. We had little jobs to do like collect the fire wood, get the billy boiling. Our mothers and aunts used to cook some fish on the beach and the rest would be taken home.

We used to play games like 'Fly' – where you held out sticks at different heights and you had to jump over them and then move them higher and the next person would have to jump over that stick without touching it.

And we used to play 'Big World' – we used to make a big circle of the world and put all the countries in. You would throw a stick and you had to chase somebody and if you catch them you get to take half of their land.'

Esther has created a design that reflects her joyful memories of adventure as a child. Following the 'pebbles' or stepping stones children can jump from one to the other in search of a final treasure – a intricate mosaic flatback turtle. Each pebble has different combinations of two of three bold colours and using these patterns you can find different paths and routes to the same final destination.

This play opportunity reflects the experience of jumping from rock to rock on the reef to find the flatback turtles that live and nest around Cemetery Beach. We have selected the Northern site in Cemetery Beach Park, closest to the ocean, for this artwork because of this thematic relationship to the water.

The style of play and the placement of these artworks encourage children to continue their discovery beyond the formal play area itself and into the natural environment around them – across the rocks, down onto the beach and even out onto the reef at low tide.

And the use of mosaic creates a surface like the texture of a pebble:

'These represent the pebbles on the beach and the stones, as they shine in the water. When they dry you can see different lines through the little stones but when you wet them the beautiful colours always come out, always shine through.'





# ARTWORK CONCEPTS

## 'STEPPING STONES TURTLE DISCOVERY' - VISUALISATION

### INTERPRETIVE PANEL

#### 'Stepping Stones, Turtle Discovery'

Esther Quintal, Spinifex Hill Artists

When Esther was a little girl she used to come here to Cemetery Beach to go fishing and explore on the reef. Here are some of the games she used to play:

'We would play on the rocks with the other kids. We used to play a game called 'Fly' – where you hold out sticks at different heights and you had to jump over them, and then move them higher and the next person would have to jump over that stick without touching it.'

And we used to play another game called 'Big World' – we used to draw a big circle of the world and put all the countries in. You would take turns to chase somebody and if you catch them you get to take half of their land on the Big World.'

These colour stepping stones are a game that Esther has designed for you. Follow the coloured pebbles and see if there is something special that you can find. Try only picking one of the colours to jump on and follow along this path – it might be a bit tricky!



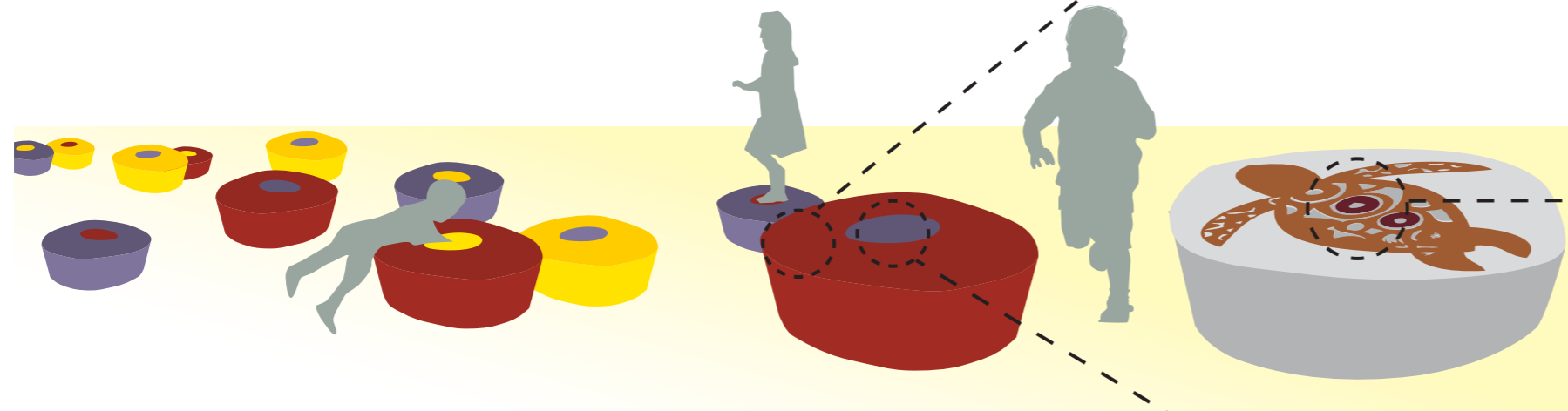
#### Look Around You:

Are there any other rocks that you can jump on and follow nearby? What other surprise creatures do you think you might find around Cemetery Beach?



MATERIAL REFERENCE IMAGE

- CAST CONCRETE



MATERIAL REFERENCE IMAGE

- MOSAIC DETAIL

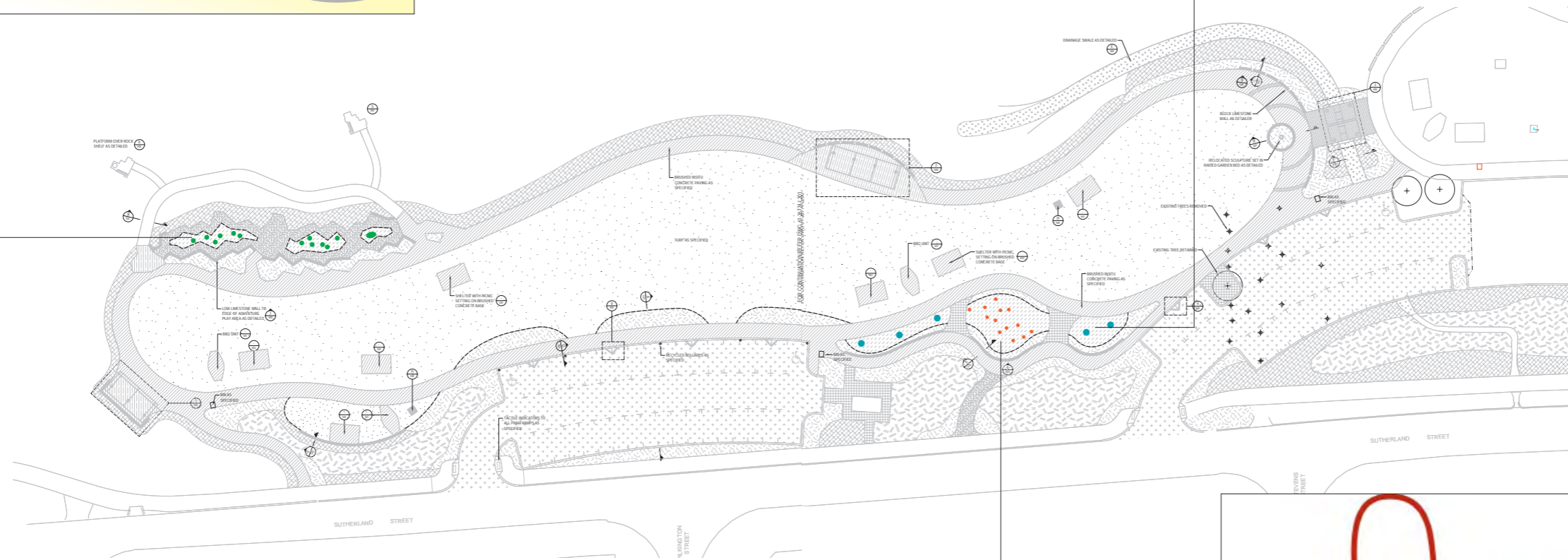
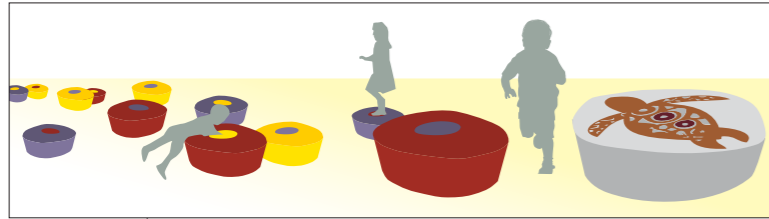


ARTWORK LOCATION

#### GENERAL NOTES:

- 12 x BASIC STEPPING STONES
- 1 x FEATURE 'TURTLE' STEPPING STONE
- 3 DIFFERENT COLOUR VARIATIONS OF BASIC
- TINTED CAST CONCRETE
- MOSAIC DETAIL
- APPROXIMATE SCALE FOR BASIC IS 350mm X 350mm
- APPROXIMATE SCALE FOR FEATURE IS 750mm X 450mm

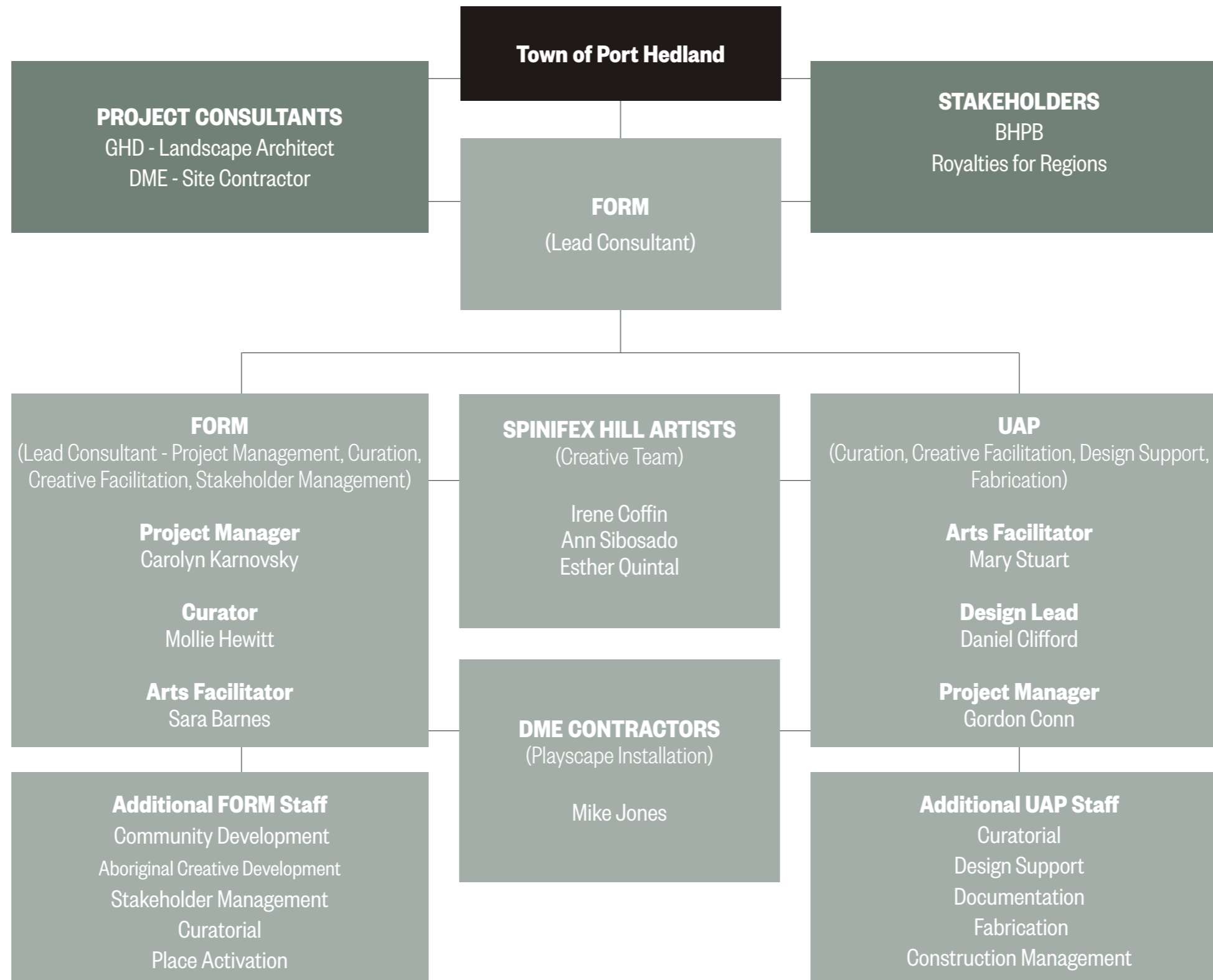






# 6.2.1 ORGANISATION STRUCTURE

PROJECT TEAM STRUCTURE





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## 6.2.1 ORGANISATION STRUCTURE

### ARTIST PROFILES



#### IRENE COFFIN

I was born in Port Hedland just off Crowe Street. There was nothing there in 1938. My grandfather owned Kuyupa Station – he was a white fella named Lockyer and he had three or four Aboriginal wives. I am a Nipilli/Nibili elder.

I grew up in the bush; I lived in the bush in Marble Bar. It was wonderful. We had nothing, but we were happy. That was a good life. Mum and Dad were the most beautiful parents. In that little area there, that's all you knew.

I've been with the Spinifex Hill Artists for a few years now – we've all come a long way. It's been marvellous – I've been so blown away by everything. I never thought this would happen in this town – whatever happens it's been amazing having this opportunity.



#### ANNE SIBOSADO

I was born in Perth but I have lived in Port Hedland all my life. It was wartime then, 1942, my Mum and Dad went up to Derby and then we came back to Port Hedland when I was about five.

I'm Ngarluma – that's Roebourne way – but my father's side came from Mallina Station. When we were kids we went to the station on Christmas holidays. My grandfather was the windmill man who looked after things while the manager was away.

I went to the Presentation Convent School – where the BHP building is now on the corner of Wedge and Richardson St. We learnt a lot there – we learnt schooling but we also learnt social skills. When I was 14 I worked at the old District Hospital – it was hard because I was very shy. I also did domestic jobs. Then I got married and had seven children and I now have around 15 grandchildren and 13 great grandchildren.

I've been painting for nearly three years now. When I first started I had a lot of personal stress in my life and didn't have much confidence in my art. Now everything in my life has changed – and my paintings have brought me to this place in my life now. Going over the brush strokes, when you paint you don't need to think about anything else – it's good – you can just paint till you go home. When I first did a big painting I was still a little bit hesitant. I feel very proud of my art now. We're really a team – there's a lot of camaraderie here. We help each other through and we can get through anything.



#### ESTHER QUINTAL

I was born in Salmon Gums, near Esperance and have lived in Port Hedland since I was two months old. I went to Saint Cecilia's Primary School in Port Hedland and used to enjoy drawing at school. I was brought up by the Presentation Nuns from Iona Covent in Mosman Park who taught music, art, math and catechism – we were all brought up Catholic. I then went to Mercedes Boarding School in Perth for four years.

My first job was working at the 'Home of Peace' in Inglewood for aged care. I've always been interested in helping people, seeing them happy and enjoying life like I do. My hobbies include fishing, being a volunteer, painting, travelling, singing and karaoke. I used work with the MAD ladies (Mothers Against Drugs) and first heard about the Let's Get Started! workshops through the Aboriginal Healing Program. I thought it would be a great idea for the MAD ladies to come along.

We've all been coming along for nearly three years now and it's just been wonderful. I've had work in our tow of our solo exhibitions and the Hedland Art Awards – and have sold works, even to Canberra.

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## **6.3.2 QUALITATIVE CRITERIA** DEMONSTRATED UNDERSTANDING

### PROJECT SCHEDULE

FORM's project manager will ensure that all deadlines and timelines are met and delivered, according to the following schedule

<b>Design Development</b>	14th March – 20th April
<b>Engineering</b>	3rd April - 27th April
<b>Sign off and approvals</b>	30th April – 4th May
<b>Documentation</b>	7th May – 25th May
<b>Fabrication</b>	28th May – 3rd August
<b>Freight</b>	6th August – 9th August
<b>Installation</b>	10th August – 15th August

### PROCESS FOR DELIVERY OF ARTWORKS

Urban Art Projects propose that the artworks are fabricated within the Brisbane studio following rigorous quality assurance with both the artists and the wider team. The works will then be freighted to site and installed according to our documentation by DME Contractors.

### REASONING FOR CHOOSING BOTH PLAYSCAPE SITES

Both of the designated sites are required to house the three artwork concepts given the extended footprint of each piece. Given the nature of play that each work encourages, it is also a requirement to have a suitable amount of space around each playscape item.



# 6.3.2 QUALITATIVE CRITERIA

## DEMONSTRATED UNDERSTANDING

### DEMONSTRATED UNDERSTANDING OF SCOPE OF WORK

FORM and Urban Art Projects have a significant history in delivering successful projects from concepts development through to design development, certification, fabrication and installation.

