

# ARTWORK PROPOSAL FOR BONDI KIDS POOL BY HELEN BODYCOMB

with Lead Designer - David Lancashire

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*Kids Pool - artist's impression mosaic wall and swimmer, Bondi Beach  
8 February 2021  
Photography: David Lancashire*

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This document responds to Waverley Council's requirements for the provision of: recent bio and CV, concept statement with detail design response to the site, artists impressions, statement of social engagement, statement describing materials and third parties, sustainability measures, indicative budget and time schedule.

It is a pleasure to have developed and embedded these details within the following illustrated narrative:

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## SITE

Bondi (*Boondi*, *Bundi*, *Bundeye* or *Boodye*)<sup>1</sup> Beach is a stunning natural arc of abundant white sand and azure pounding surf. For 30,000+ years the home of the Gadigal people, today Bondi hosts a complex and rich social post-colonial theatre of families and individuals. Amongst them aspiring gods and goddesses of fitness embrace the air and exhibit their achievements.

Also the first landing place for many immigrants, Bondi is a place of hopes and dreams. It has come to epitomise the perfect Australian beach, an icon both nationally and internationally.

Yet beyond the cultural, **Bondi is still a natural place.**



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<sup>1</sup> Photo: Waverley Library, <https://thebeast.com.au/other/every-place-right-name/#>

## THE WALL



The Bondi kids pool is a potent mix of family culture and oceanic nature as land meets sea amidst a modified natural landform. The 81 square metre wall that skirts the pool offers shelter to its users and serves to retain the earth behind it, while also being a canvas of impressive scale. As the sightlines for this work extend more than a kilometre to the south end of the beach, its artwork must be strongly graphic to be visually legible over distance, whilst also offering **close range detail and tactility**.



## LEGACY

The new Bondi Kids Pool commission follows the recently removed mosaic made by Suzanne Holman and Lloyd Keleman with community members in 1986-87. Deeply felt community affection for this work which had – together with the previous wall – come to the end of its natural material life, also gives good reason to **build on the legacy of this poolside wall with a new mosaic**. Furthermore, mosaic has a millennia old cultural relationship with the act of public and private bathing, with Greek and Roman bath houses adorned with rich mosaics that enriched and celebrated the experience. It was the Roman philosopher Pliny the Elder who called mosaics ‘paintings in stone’, praising their unparalleled durability as a means of making paintings permanent.



## CONTEXT

Refreshingly distinct from photographic or digital renderings, this proposal is for a **monumental mosaic** that will look and feel like David Lancashire’s watery paintings. Most importantly, this wall calls for an artwork that will not only celebrate some of the flora and fauna who live unseen amidst the complex and fragile worlds beneath reflections and crashing surf, but one that will have the capacity to provoke behavioural change. Just as local environmental consciousness continues to be elevated through multiple tiers of local signage at Bondi, this poolside canvas beckons subtle messaging about the **changes we must make to take better care of our planet**.



## DEVELOPING THE ARTISTIC CONCEPT AND SOCIAL ENGAGEMENT

Because **learning is most profound when encountered through play**, the Bondi kids pool presents a powerful opportunity to positively change the culture of its users; to influence the thinking and behaviour of the families whose children's children will inherit our combined behavioural legacies. While colourful images are immediately attractive, the visually dense site of Bondi calls for this work to be rendered using a **reduced colour palette**.



*Weedy sea dragon preliminary acrylic sketch  
David Lancashire  
2021*



Therefore, Helen Bodycomb and David Lancashire have chosen to express their artistic concept as predominantly **blue on white**, with intersections of warm green sea grass. Luscious details in vibrant colour will be evident at close range, inviting individual and social engagement.



*GAWURA - Humpback Whale watercolour sketch detail with child at scale  
designed for production in mosaic at 1.8 metres high x 9 metres in length, a work inviting mammalian empathy  
David Lancashire  
2021*



*Weedy sea dragon and seagrass acrylic sketch #2  
scaled for production in mosaic at 1.8 x 5.4 metres  
David Lancashire  
2021*



## DESIGN APPROACH

**The Campbell Parade and the Bondi Beach landscapes combine to become a highly visually complex site with many competing stimuli**, especially on a busy day when there is high visitation.

In response, the Bodycomb/Lancashire design will be based on a clean, reductive graphic rendering of easily recognisable forms whose bold, clean graphic clarity will cut through the visual clutter.<sup>2</sup> Devised as a simply rendered ribbon of intersecting flora and fauna on white, from a distance the work will appear to be largely rich blue forms with intersections of warm seagrass greens. **At close range**, the work will reveal a rich polychromatic palette as smatterings of bright yellow, orange, red and purple pop through the over-riding graphic shapes as colourful dots and nuanced textured details **to inspire awe, beckon engagement and invite touch**.



*GAWURA - Humpback Whale watercolour sketch  
scaled for production in mosaic at 1.8 metres high x 9 metres in length  
David Lancashire  
2021*

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<sup>2</sup> The drawings provided in this submission are preparatory sketches to be further developed on commissioning, as paintings at full scale.



*stylised Bondi seagrass*  
David Lancashire  
acrylic on paper  
2021

*Bondi jellyfish in soupy evanescence - acrylic concept sketch*  
Developmental work - scaled for fabrication in mosaic at 1.8 x 1.8 metres  
David Lancashire  
2021

## INSPIRATION



*Blue Nude II (Nu bleu II)*  
Henri Matisse  
1952

Helen Bodycomb and David Lancashire's research for the Bondi Kids Pool Art Project has drawn **inspiration from a diversity of sources**, initially ranging from 2<sup>nd</sup> century BC Greco-Roman bath-house mosaics to modernist works.

Firstly, the stark dynamism of images rendered simply as strong blue on white has been perhaps no more deftly achieved than by French early modernist Henri Matisse. Building further on the graphic simplicity of blue on white in monumental mosaics, is the powerful result seen in such seminal monumental mosaic works as the Bacardi Building in Miami, USA and the Havana Libre Hotel in Havana, Cuba. Helen has been to visit both of them.



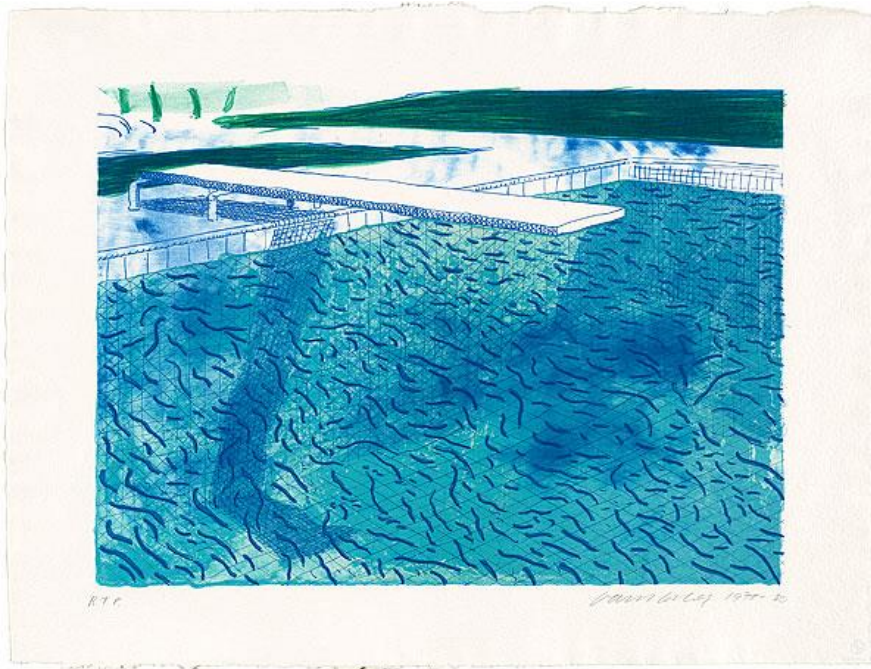
*glazed ceramic and vitreous glass mosaic*  
Amelia Pelaez del Casal  
Tryp Habana Libre Hotel  
1957



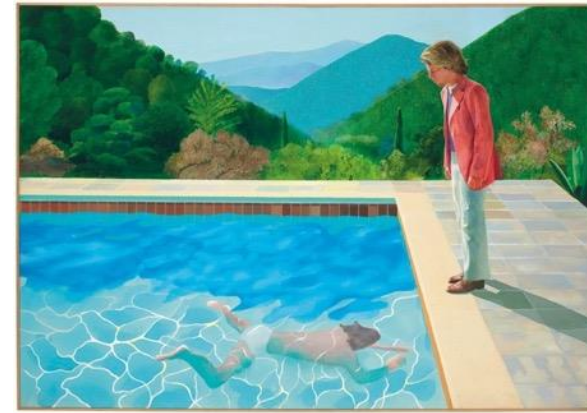
*glazed ceramic mosaic*  
Francisco Bernand  
Bacardi Imports Tower, Miami, USA  
1963



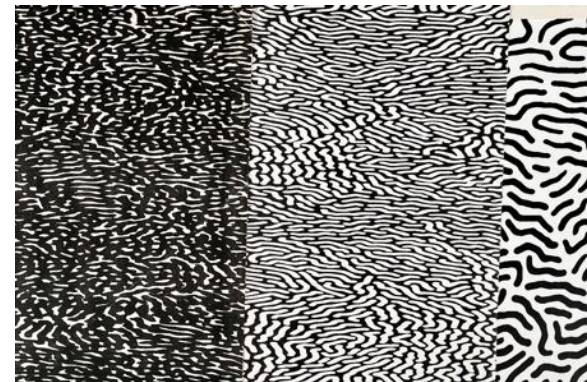
Secondly, David Lancashire's enduring interest in the works of British painter David Hockney - particularly Hockney's simplification of water forms - has influenced Lancashire's depictions of water in this design proposal.



David Hockney  
The 'Pool I' series  
Lithograph of water made of thick and thin lines and a light blue and a dark blue wash  
1978-80

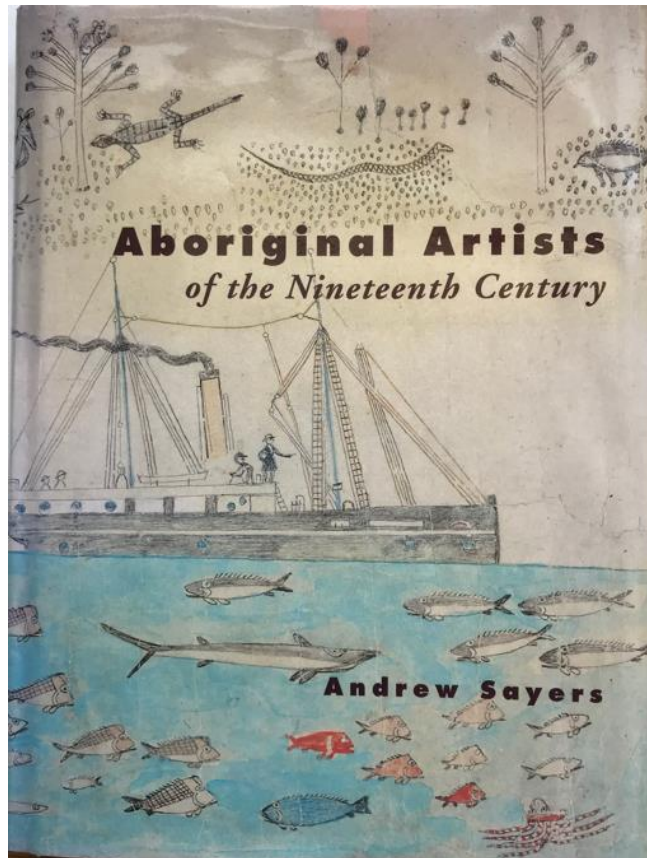


Portrait of an Artist (Pool with Two Figures)  
David Hockney  
1972



Water pattern exploration  
digital collage  
David Lancashire  
2021

Furthermore, the deceptively complex interpretation of natural forms and apparent simple visual clarity of early post-colonial paintings by indigenous Australian artists, built further on David's enduring engagement with traditional indigenous Australian painting.



*Peace Roo*  
David Lancashire  
Commissioned for 2000 Sydney Olympiad

## INDIGENOUS

**Helen Bodycomb and David Lancashire share a deeply held commitment to honouring indigenous Australian culture. They would ensure that the work proposed for the North Bondi Kids Pool is culturally appropriate and intend to include Dharug language for local marine fauna throughout the work, following receipt of appropriate permissions to do so.**

Helen and David's first initiative upon being shortlisted for this commission, was to contact Arone (Raymond) Meeks, artist member of the Holman/Keleman community mosaic team, who devised much of its indigenous content. Arone has affirmed his support for the Bodycomb design bid, while also encouraging contact with local indigenous cultural groups.

David Lancashire, who brings 50+ years of meaningful indigenous cultural engagement to this project, has subsequently contacted the La Perouse Local Aboriginal Land Council to seek their participation in further design development. Specifically this would entail permission and advice concerning the inclusion of Dharug terms for local marine flora and fauna nestled within their finished design.

## DHARUG LANGUAGE

*Guruwin (Shark)*

*Baruwaluri (Dolphin)*

*Daringyal (Stingray)*

*Gawura (Whale)*

*Barragalun - Guraydarrawina – Murawal (Fish)*

*Banilung – waldagal - Magura – Magari (Large Fish)*



*DARINGYAL (Stingrays)  
Hacer Camdal  
kiln-fused glass  
2021*



## MOSAIC

**Mosaic made using high fired materials is unparalleled as being the most appropriate medium to render an evocative, permanent artwork at this unique location.**

Paint is inherently unsuitable because the Bondi kids pool site is subject to unrelenting exposure to sun, saltwater, waves and wind. Such conditions will quickly lift paint and also corrode most metals. Additionally, metallic sheet would be likely to reach unacceptably high and unsafe poolside temperatures on this west-facing wall during summer. Therefore, high-fired glazed porcelain<sup>3</sup> and kiln-fused glass tiles of greater than 6 mm in depth are the most appropriate media to withstand such rigorous environmental conditions for a 10+ year period, whilst also offering UV stability and child safety. Constructed using an off-site fabrication method combining the highest possible artistic and technical standards - allowing for minimal site disruption during installation - **the new Bondi Kids Pool art work should undoubtedly be rendered in mosaic, and due to the design and technical complexities, be made by one of Australia's leading mosaic specialists.**

*Glass smalti and kiln-fused mosaic glass sample board*  
Helen Bodycomb  
2021



<sup>3</sup> Although the previous mosaic held many beautiful hand-made glazed ceramics, most glazes were eroded back to the clay bodies.

## CAPACITY OF THE CREATIVE TEAM

LEAD ARTISTS: Helen Bodycomb and David Lancashire

**With more than 30 years of professional practice and a PhD in the field of contemporary mosaic practice, Dr Helen Bodycomb is one of this country's leading practitioners in large scale contemporary mosaic.** Also with 10 years of formal art and mosaic training in Australia and Italy, her considerable artistic and technical abilities are matched by her academic achievements. Helen Bodycomb is arguably the foremost Australian artist who is both artistically and technically qualified for creating the Bondi Kids Pool commission in mosaic.

In the late 1990s, in partnership with colleague Enver Camdal, *Camdal & Bodycomb* created 29 pieces of mosaic street furniture for Campbell Parade, Bondi – most of which remain as a much loved part of the Campbell Parade streetscape today. These mosaics were pre-fabricated off-site using the indirect method<sup>4</sup> in predominantly *Bisazza* 3 mm vitrified glass, and adhered post-fabrication to concrete rendered street furniture that had been designed and finished by Waverley Council.

<sup>4</sup> Indirect mosaic method is where the mosaic tesserae are glued facedown to paper using a water soluble glue. The paper is removed after the mosaic has been adhered into a permanent adhesive bed.



*Bondi Tram bench seat  
Camdal & Bodycomb  
Vitreous glass mosaic  
1997*

*Photography: Helen Bodycomb, February 2021*

Helen's practice grew through this early Bondi commission and particularly through her residency at the world famous Scuola di Mosaic in Spilimbergo, Italy (2001), whose invitation was in direct response to the Bondi street furniture commission. Through this and many more major public commissions over the following 20+ years, Helen has become internationally established and is widely regarded as an authority on the successful delivery of complex, large scale mosaic projects.



*Helen Bodycomb*  
<https://helenbodycomb.com>

Helen is supported in her tender bid for the Bondi Kids Pool Commission by Lead Designer and eminent graphic artist David Lancashire, who brings to the project 50 years of professional leadership in cultural interpretation and design for public spaces in Australia. David has a special relationship with Bondi, having made his first antipodean home here after arriving as a young immigrant.



*David Lancashire*  
<https://www.davidlancashiredesign.com.au/>



*stylised Bondi seagrass and sea star*  
*David Lancashire*  
*acrylic on paper*  
*2021*



## MOSAIC SUPPORT TEAM

Dominic Johns – Shardworks Mosaic and Commercial Tile Studio (Cairns)



*Telescopus*  
Dominic Johns  
Cairns foreshore  
Vitreous glass and marble sculptural mosaic  
5m x 2.5m x 1.5m  
2008

Caitlin Hepworth – Hughes Studio (Blue Mountains)



*Caitlin Hepworth making The Dock commission for Kingston Foreshore, Canberra*  
Glass smalti mosaic, fabricated off-site, direct laid on fibreglass mesh  
2019

Camdal and Enver Camdal – Camdal Atelier (Melbourne)



*kiln-fused glass  
Hacer and Enver Camdal  
2019*

## TECHNICAL TEAM

Patrick Callahan – Mapei State Manager (Adhesive Systems)

Adrian Reek – Installation Site Manager

Ned Gilbert, Structural Engineer specialising in marine environments



*Bondi kids pool underhang with lighting strip*

## CURRICULUM VITAE SUMMARIES

**HELEN BODYCOMB**

www.helenbodycomb.com

### EDUCATION

2015 - 2019	PhD in Visual Art (3 year PhD Scholarship recipient), La Trobe University, Bendigo (completed and conferred)
1996	Masters Degree in Visual Art (Painting), University of South Australia (Distance Education) deferred (unfinished) 1997
1993-94	Graduate Diploma in Fine Art (Painting), Monash University-Gippsland
1988-90	Bachelor of Arts Degree (Fine Art – Painting), Victoria College, Prahran, Vic

### SELECTED PUBLIC ART PROJECTS, MAJOR COMMISSIONS, SOLO EXHIBITIONS

2020	<i>Freedom Flock</i> , Peace Memorial for Pentridge Village, commissioned by City of Moreland
2019	<i>Bibliomosaico</i> , Ravenna Mosaico, Ravenna, Italy
2019	<i>Mosaicism: Thinking in mosaic</i> , (final PhD exhibition) Lot 19 Gallery, Castlemaine, Vic.
2018	<i>In Conversation</i> exhibition, Phyllis Palmer Gallery, La Trobe University, Bendigo, Vic
2018	<i>Transitions</i> exhibition, ACT Craft & Design Gallery, Canberra, ACT
2017	<i>Time and Tide</i> , Alcaston Gallery, Fitzroy, Victoria
2017	<i>Tasmanian Perspectives in Mosaic</i> , Mawson Pavilion, Hobart, Tasmania
2016	<i>The Material and The Immaterial</i> , solo exhibition, Phyllis Palmer Gallery, La Trobe University
2015	Lily Hester Memorial, St Therese's Primary School, Essendon Vic
2014 - 2015	<i>RKM (Roadkill Mausoleum)</i> multi-media installation, 2015 Castlemaine State Festival, Vic

2013	<i>Futurescape</i> , sculptural mosaic commission, ArtPlay, City of Melbourne, Vic
2013	<i>Detritus</i> , Solo Exhibition, Castlemaine State Festival, Castlemaine, Vic
2011	<i>Blancmange</i> Solo Exhibition, Castlemaine State Festival, Castlemaine, Vic
2011	<i>Ravenna Mosaico, Opere dal Monod</i> , Ravenna, Italy
2010	<i>The Shyness of Trees</i> , (collaborative) Hotel Penaga, Georgetown, Penang, Malaysia
2009	Northcote Wayfinding Project, bronze inlay commission, City of Darebin, Vic
2009-10	Victorian State Memorial to Forgotten Australians, Vic State Gov, Southgate, Vic
2007-08	<i>Once upon a slime</i> , sculptural mosaic commission ArtPlay Mosaic Seat, City of Melbourne, Vic
2007	<i>Gone but not forgotten</i> , Post Office Place Mosaic Pavement Inlay, City of Moreland, Vic
2006	<i>Anchor</i> , mosaic commission Park Apartments feature wall mosaic, Port Melbourne, Vic
2005	<i>Forest Trail</i> , ephemeral and permanent mosaic installation, City of Brimbank, Vic
2005	Integrated Art Elements, Westgarth Kindergarten, Westgarth, Vic
2004-05	21 sq m commissioned wall mosaic, Fawcner Cemetery, Fawcner, Vic
2004	<i>The Unswept Floor, The Harvest</i> , mosaic commission, City of Boroondara, Vic
2003	Wesley College Environmental Interpretation Mosaic Sundial, glass mosaic, Chum Creek, Vic
2003	Doggies to Highpoint Community Mosaic Project, Missions Australia, Footscray, Vic
2002	<i>margins, memories and markers</i> – Port Stories, glass mosaic inlay with stone, City of Port Phillip, Vic (Commission recipient with Dianna Wells Design)
2001	Artist in Residence, La Scuola di Mosaicisti del Friuli, Spilimbergo, Italy
1999-2000	Untitled Fountain, sculptural mosaic commission, City of Wyndham, Werribee, Vic
2000	<i>Moonee Ponds Creek Public Art Strategy</i> , Vic (Artistic Coordinator/Author)
1998-99	Mosaic Street Furniture Installation, 27 major glass mosaic artworks with stainless steel, Campbell Parade, Bondi Beach, NSW (Commission Recipient with Enver Camdal)



1998 Street Installation, 40+ works in mild and stainless steel and glass,  
High Street Westgarth, Vic (Commission Recipient with Enver  
Camdal)

#### SELECTED BIBLIOGRAPHY

2020 *Andamento*, Journal of the British Association of Mosaic Makers  
2020 *Groutline*, Journal of the Society of American Mosaic Artists, cover  
and feature article  
2016 *Making mosaics in the Anthropocene Era*, Mosaique Magazine,  
July, France  
2014 *SHED*, Simon Griffiths, Lantern Books (Penguin Publishing),  
Melbourne  
2011 *An Ancient Craft Gets a Bigger World Stage*, The New York Times,  
October 27, 2011  
2008 *The Divided Heart – Art and Motherhood*, Rachel Power, Griffin  
Press, Melbourne, 2008  
2008 *Mosaic Art Now 2008*, Mosaic Rocks LLC, USA  
2006 *Mosaic Now: works from Italy and Australia*, Bundoora Homestead  
Arts Centre  
2002 *Modern Mosaic – Inspiration from the 20th Century*, Tessa Hunkin,  
Quintet Publishing, London

#### SELECTED AWARDS

2021 Varuna Invited Writers Residency, The National Writer's House,  
NSW  
2020 Sustaining Creative Workers grant (Creative Victoria)  
2016 La Trobe University Post Graduate Research Scholarship  
2011 In-Habit International travel award, for exhibition in *Ravenna*  
*Mosaico*, Ravenna, Italy

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#### DAVID LANCASHIRE

<https://www.davidlancashiredesign.com.au>

David is so well established and highly respected within the Design Industry, that he has not had a maintained a CV for more than 20 years. However in summary, in addition to his work as a Fine Artist David has led design work for: Bowali Visitor Centre, Farm Vigano, Karijini Visitor Centre, Makers' Workshop, Mansfield Visitor Centre, Melbourne Aquarium, Melbourne Zoo, Point Nepean, The Sanctuary at Tidbinbilla, Warradjan Visitor Centre, Melbourne Museum (Bunjilaka and Pompeii exhibitions), Watersmart Garden Werribee Zoo, Woodside Roundabout, Woodside Visitor Centre, Logos, CO2 Australia, Freshwater Place, McClelland Sculpture Park+Gallery, National Arboretum - Canberra, Yingko Museum (Taiwan), 100 Acres Reserve, 12 Apostles, Alphington Park, Currawong Bush Park, Darwin Entertainment Centre, Goldfields Shopping Centre, Hobsons Bay Bike Trail ... and more.

David has built an enviable reputation designing everything from a postage stamp to three dimensional exhibition spaces, but it is his work in the area of interpretative design that has been awarded and praised by his peers. His vast experience in the interpretation of environmental, cultural and natural values and especially his collaboration with Indigenous cultures that has resulted in world class works, particularly across visitor centres in remote parts of Australia.

David's experience in this area derives from his own extraordinary interest in forms of cultural diversity and capacity for understanding the natural environment. He has a quite unique ability to use these experiences in very practical ways in his work. What many designers see as challenges to be met, or obstacles to overcome, David Lancashire takes as unique opportunities for fresh and innovative design, using sophisticated visual communication skills to develop deceptively simple, bold designs.

**CAITLIN HEPWORTH (previously CAITLIN HUGHES)**[www.caitlinhepworthmosaics.com.au](http://www.caitlinhepworthmosaics.com.au)**EDUCATION**

2002	University of Sydney, Master of Teaching in Secondary Visual Arts
2000	National Art School, Bachelor of Fine Arts, Sculpture Major
1997	National Art School, Advanced Diploma of Fine Arts

**SPECIALIST MOSAIC TRAINING**

2019	Chicago Mosaic School, Work with Verdiano Marzi, Winner 2018 Robin Brett Scholarship
2018	Third Symposium of Contemporary Mosaic, Sardinia, Italy, Australian Representative
2017	Koko Mosaico, Ravenna, Italy, The Ravenna Technique, Workshop with Ariana Gallo
2017	Scuola Mosaicisti del Friuli, Spilimbergo, Italy, Workshop with Carolina Zanelli

**SELECTED PUBLIC ART PROJECTS, MAJOR COMMISSIONS, SOLO EXHIBITIONS**

2020	Hawkesbury Art Fair, Hawkesbury Regional Gallery
2019	One Hundred Moments in Mosaic, SAMA, SOFA Chicago, USA
2019	MAANZ National Exhibition, Finalist, Octagon ArtSpace, Bungendore, NSW
2019	Eden Gardens, Finalist, Public Sculpture Exhibition, Sydney, NSW
2018	Fire Affected, Gallery One88 Fine Art, Katoomba with Ceramicist Robert Linigen, NSW
2018	Third Symposium of Contemporary Mosaic, San Pietro, Ploaghe, Sardinia, Italy
2018	Waterhouse Natural Science Art Prize, Finalist, South Australian Museum, SA
2018	Sculpture at Scenic World, Finalist, Public Sculpture Exhibition, Blue Mountains NSW
2018	Sculpture Otherwise, Blue Mountains Cultural Centre, NSW
2017	The Stories we Tell, Finalist, Gallery of Contemporary Mosaics, Chicago, USA

**DOMINIC JOHNS**[www.shardworks.com](http://www.shardworks.com)**SELECTED PUBLIC ART PROJECTS, MAJOR COMMISSIONS, SOLO EXHIBITIONS**

2018	<i>Labyrinth</i> , Mother of Good Counsel, Cairns.
2015	<i>Mullet Story</i> , Fraser Coast Regional Council.
2015	<i>SkyBurst Mary</i> , Mother of Good Counsel, Cairns.
2015	Motto, St.Stephen's College, Mareeba.
2013	<i>Bushtucker Garden</i> , New Mapoon, NPA.
2013	<i>St.George and the Dragon</i> , Georgetown.
2012	<i>Mt Bauple Indigenous Walk</i> , Fraser Coast Regional Gallery.
2011	All Abilities Playground, New Mapoon NPA Cape York
2010	<i>The Shyness of Trees</i> , collaboration with Helen Bodycomb and others, Penaga Hotel, Malaysia
2009	<i>Esplanart</i> , Sculpture Project, Cairns Regional Council.
2009	<i>Gudjala Mosaic Story</i> , Charters Towers Regional Council.
2008	Balacava State School, Art Built In. Collaboration.
2007	<i>Telescopus</i> , Selected by Cairns PAAG for sculpture on Cairns Esplanade.
2007	<i>Ngwer</i> , Thanacoupie Mosaic West.Cape College Weipa.
2006	<i>Common Ground</i> , Ephemeral Mosaic for Community and Family Network Assoc. Qld.
2005-06	Family Wall, Mother of Good Council Primary School
2006	<i>Moorroobool Urban Renewal Project</i> . Supervisor, Fabricator and Trainer for CCC, DEET
2005	<i>Island Pearls</i> , Thursday Island High School
2002-05	<i>Suleyman's Ulysses</i> , Cairns
2005	<i>Muddies playground</i> , Cairns
2004	<i>Coming Together</i> Mosaic Mural International Mosaic Symposium, Aust. Catholic Uni, Vic.
2003-04	<i>Streetscape</i> Shield St, Cairns City Council +DWER.
2002-07	<i>Butterfly</i> Cairns Esplanade Lagoon, Cairns City Council

**ADDITIONAL STUDIO PROJECT SUPPORT – GEELONG STUDIO**

Jean-Paul Cretney &amp; Rose Kviz

## CHOICE OF MATERIALS

As already discussed, **paint and metal sheet are inherently unsuited for this project**, due to combined requirements relating to structural durability and physical safety. Therefore, **mosaic is the preferred medium** with specific considerations.

Mosaic is as much a method of making and way of thinking, as it is a means of rendering large, sometimes colourful designs permanent using hard materials. Essentially mosaic is *a way of building an artwork*, using many small pieces to become unified as a greater whole. With this in mind, the sheer physical scale and resources of this project present a rare opportunity to create in mosaic differently than for a smaller work. The scale of this project provokes a range of considerations that must respond to both inherent limitations, and the creative opportunities that lie beyond them.

### LIMITATIONS

The exceptional environmental stresses of this site - of high exposure to UV, salt, daily high tides and potentially damaging storm conditions - make

highly many conventional mosaic materials unsuitable to this location. These include:

- handmade ceramics (typically low-fired with porous clay bodies that are highly prone to erosion);
- vitreous glass (such as that used on the nearby Campbell Parade street furniture which has unacceptably shallow embedment profiles);
- most types of stone (prone to salt corrosion and vulnerable to water erosion).

### OPPORTUNITIES

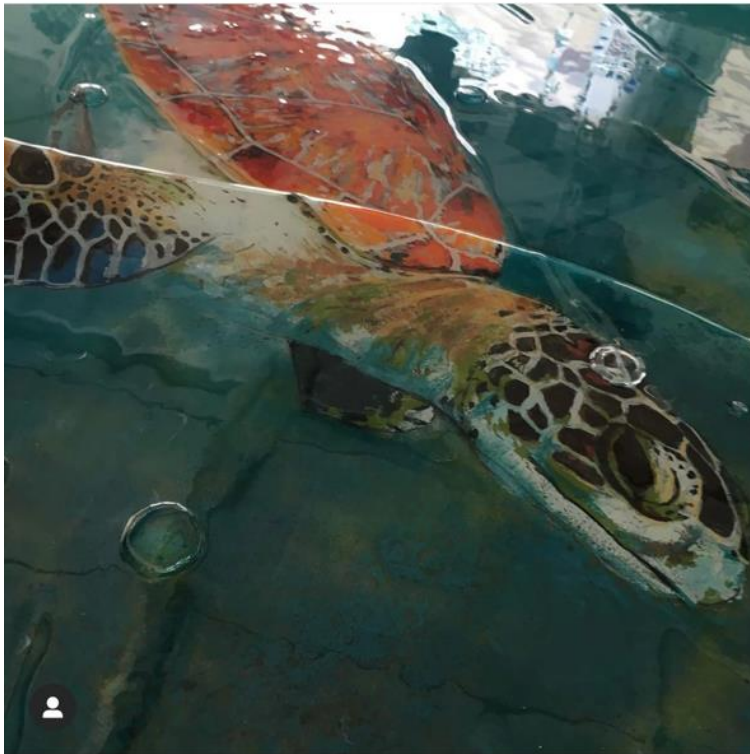
The materials used therefore need to be high-fired vitrified porcelain, whether glazed or unglazed, and glass of 6 mm+ in depth that has been either kiln-fused or glass smalti that is made for the purpose. Further to ensuring that clay bodies, glazes and glass are suitable for the conditions, individual tesserae for a large seawall mosaic need to be larger in all 3 dimensions than those one might use in smaller mosaics. This is not only for aesthetic reasons but also to ensure maximum adhesion/embedment and so that image tessellation is kept in balance with the overall work.



## MOSAIC MATERIALS PROPOSED (*see sample boards provided*)

The mosaic materials proposed for this project include:

- widespread use of high-fired glazed porcelain tiles (largely commercially manufactured tiles designed for use in the swimming pool industry)
- dispersed, small areas of kiln-fused glass features (custom-made by Enver Candal and Hacer Camdal)
- artisan-made glass smalti (both ecological smalti by Morassutti in Spilimbergo, Italy and small cut smalti made by the Perdomo family in Cuernavaca, Mexico)
- water-jet cut high fired, glazed vitrified porcelain for schools of small fish and seagrass peripheries



*Sea turtle  
kiln-fused glass  
Hacer Camdal  
2019*



*BIRDS IN FLIGHT ...where colour can be decorative...or used to make a statement  
Helen Bodycomb  
experimental work using water-jet cut porcelain, opus romano glass and glazed ceramic  
2021*

## TECHNICAL DETAILS

**This proposal is for a mosaic work measuring 1800 mm in height x 45 metres in length, extending the full height and width of the concrete wall ‘canvas’ between the entry and midline stairs at the Bondi Kids Pool.**

**The mosaic would be fully pre-fabricated off-site:** first on fibreglass mesh, then adhered to 37 individual marine-grade aluminium honeycomb *Venturelite*® panels, using *Mapei’s Kerabond Plus* and *Isolastic*, before being epoxy grouted with *Kerapoxy*. Each panel would be edged with Marine Grade 6063 T5 aluminium T sections. The 37 fully finished (1800 mm x 1200 mm) panels would be transported to Bondi from their fabrication site in Geelong, ready for installation over a 2-3 week period in May 2022. They would be fixed using *Mapefix VE SF* chem-set pins and adhered to the concrete wall using *Mapeflex MS Crystal*. The panels would be butt-joined to achieve an almost completely visually seamless installation that accommodates the wall’s concave curvature and other infrastructure requirements.

The aforementioned wall fixing system proposed by Mapei Australia would be specified on commissioning by structural engineer Ned Gilbert of Cardno TGM, to ensure it is site appropriate and able to provide 10+ years of movement/corrosion-free installation. Additionally, Helen would attend the Bondi site with Adrian Reek (Installation Site Manager) to make precise measurements and meet with Rob Sabato (Waverley Council) to discuss infrastructure details. One important item concerns the 9 lighting box driver access hatches which may require slight design adaptation in order to avoid access point intrusions into the artwork. Otherwise, 9 rectangular holes would need to be cut into the artwork, in addition to provision for 3 existing wall expansion joints and 14 air vents in the concrete wall. The air vents would require corresponding circular holes to be cut into the artwork panels at installation to allow for ongoing ventilation, with hole margins finished with *Mapeflex PU45* flexible polyurethane sealant. Following detailed measurements made soon after commissioning, the artwork design would be adjusted to ensure that seating/lighting panel/expansion joint /ventilation hole locations do not conflict with key artwork elements.

At this preliminary tender bid stage (and further to full engineering consultation) the proposed on site installation method would be as follows:

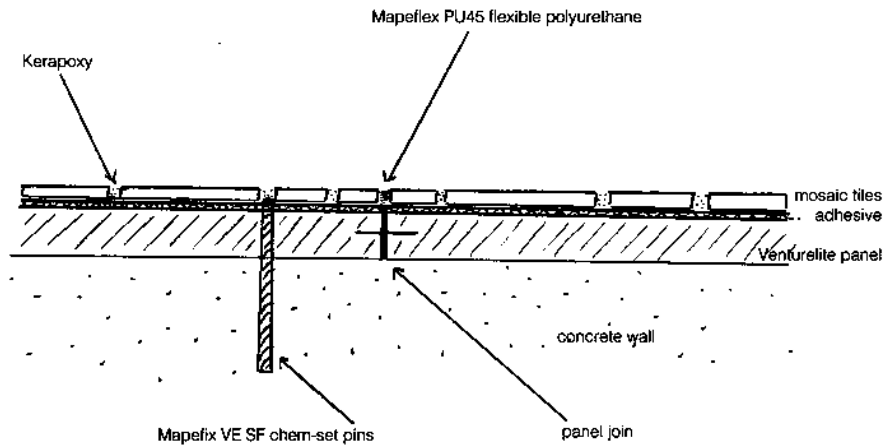
- Completion of a SWMS to ensure OH&S compliance.
- Temporary removal of 4 bench seats.
- Removal of existing painted mural using *Peel-away*<sup>5</sup>, panel fixing points only.

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<sup>5</sup> <https://www.peelaway.com.au/peel-away-1/>

- Commence fixing the panels from right to left beginning at the midline stairs, making provisions for lighting box driver access hatches and ventilation holes as required.
- The panels would be fixed both chemically and mechanically with (nominally) 6 chem-set fixings per panel (*Mapecfix VE SF* chem-set pins ), together with a liberal application of *Mapecflex MS Crystal* to the rear of all 4 panel margins.
- Each panel join would be sealed with *Mapecflex PU45* flexible polyurethane.
- The panels would sit within a 20 mm deep marine Grade 6063 T5 aluminium channel at top and bottom, and sealed top and bottom with *Mapecflex PU45* flexible polyurethane.
- Compressible, closed-cell expanded polyethylene cord to be used between the concrete path and the lower alloy channel into which the mosaic panels would be fitted.
- With anticipated creep due to the slightly concave shape of the wall, 37 panels @ 1200 mm in width should result in a work of approximately 45 metres, that then finishes at the base of the western entry steps.
- Finish with reinstatement of 4 bench seats.

The mosaic would be pre-fabricated on marine-grade aluminium honeycomb *Venturelite*® panels, ready to be transported to the site for installation over a 2-3 week period in May 2022. This proposal includes provision for a 12 month defects liability period.



*T-section panel edging*



## TECHNICAL DATA SHEETS

### PANEL SYSTEM

*Venturelite®* - Glassfibre / Epoxy Faced, Aluminium Honeycomb Panel -  
<https://www.ayrescom.com/products/venturelite/venturelite-2010/>

### MAPEI ADHESIVE AND SEALANT SYSTEMS

*Kerabond Plus* and *Isolastic* - Cement-based powder with superior bond strength AND flexible latex additive to be mixed with Kerabond  
<https://www.mapei.com/au/en/products-and-solutions/products/detail/kerabond-plus>  
<https://www.mapei.com/au/en/products-and-solutions/products/detail/isolastic>

*Mapeflex PU 45* – high modulus polyurethane sealant and adhesive  
[https://cdnmedia.mapei.com/docs/librariesprovider2/products-documents/8102-mapeflexpu45ft-gb.pdf?sfvrsn=c1ca00c0\\_0](https://cdnmedia.mapei.com/docs/librariesprovider2/products-documents/8102-mapeflexpu45ft-gb.pdf?sfvrsn=c1ca00c0_0)

*Mapeflex MS 45* - One-component flexible, thixotropic, quick-hardening sililated polymer-based hybrid sealant and adhesive with a high modulus of elasticity. Also suitable for damp substrates.  
[https://cdnmedia.mapei.com/docs/librariesprovider14/products-documents/428-mapeflexms45-gb.pdf?sfvrsn=3cd04fbc\\_0](https://cdnmedia.mapei.com/docs/librariesprovider14/products-documents/428-mapeflexms45-gb.pdf?sfvrsn=3cd04fbc_0)

*Mapeflex MS Crystal* - Elastic, hybrid, crystal clear sealant and adhesive, even for damp surfaces.  
[https://cdnmedia.mapei.com/docs/librariesprovider14/products-documents/mapeflex-ms-crystal-mapeflex-ms-45-v5\\_c4c78e45b82f4702b47d6540bd015cd1.pdf?sfvrsn=25ca8991\\_0](https://cdnmedia.mapei.com/docs/librariesprovider14/products-documents/mapeflex-ms-crystal-mapeflex-ms-45-v5_c4c78e45b82f4702b47d6540bd015cd1.pdf?sfvrsn=25ca8991_0)

*Mapefix VE SF* - Chemical styrene-free vinyl ester anchor for structural loads and construction bars in concrete

[https://cdnmedia.mapei.com/docs/librariesprovider14/products-documents/5802\\_mapefixvesf\\_gb13e4b77479c562e49128ff01007028e9.pdf?sfvrsn=b34316b2\\_0](https://cdnmedia.mapei.com/docs/librariesprovider14/products-documents/5802_mapefixvesf_gb13e4b77479c562e49128ff01007028e9.pdf?sfvrsn=b34316b2_0)

*Kerapoxy* - Two-component acid-resistant epoxy grout (available in 20 colours) for joints of at least 3 mm. Can also be used as an adhesive  
[https://cdnmedia.mapei.com/docs/librariesprovider14/products-documents/141-kerapoxy-gbfc86397679c562e49128ff01007028e9.pdf?sfvrsn=61b0a547\\_0](https://cdnmedia.mapei.com/docs/librariesprovider14/products-documents/141-kerapoxy-gbfc86397679c562e49128ff01007028e9.pdf?sfvrsn=61b0a547_0)

### ECOLOGICAL SMALTI

**MORASSUTTI**  
mosaici

21040520

**CARATTERISTICHE TECNICHE DI PRODOTTO**

Gli smalti ecologici sinterizzati sono stati testati presso il Centro Ceramico di Bologna.

	TEST	RISULTATI Results
<b>ASSORBIMENTO H2O</b> Water absorption	ISO 10545-3	0
<b>RESISTENZA AL GELO</b> Frost resistance	ISO 10545-12	Resistente
<b>RESISTENZA AGLI AGENTI CHIMICI</b> Resistance to chemicals	ISO 10545-13	Resistente
<b>RESISTENZA ALLE MACCHIE</b> Resistance to stains	ISO 10545-14	Resistente
<b>RESISTENZA DEI COLORI ALLA LUCE</b> Colour stability on exposure to light	DIN 51094	Resistente
<b>RESISTENZA AGLI SBALZI TERMICI</b> Resistance to thermal shock	ISO 10545-9	Resistente
<b>RESISTENZA ABRASIONE</b> Abrasion resistance	ISO 10545-7	Classe: 5

Formati: 7,5x25 cm 11,5x11,5 cm 25x25 cm 32x32 cm  
 Spessori: 0,6 cm 0,8 cm 0,8 cm 0,6 cm  
 1 cm 1 cm 1 cm 1 cm  
 2 cm

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## TIME SCHEDULE

It is understood that access to the Bondi Kids Pool wall is not possible during the summer months due to high visitation, and so installation of the new artwork is preferred during the cooler months. The scale<sup>6</sup> and complexity of the proposed work, together with uncertainty fuelled by covid-19 supply disruptions and related interruptions require that this project is allocated 12 months from inception to completion. Therefore, if the commissioned is confirmed and contracted in May 2021, installation and completion would be expected in May 2022.

### May 2021

**Commissioning of Artist by The City of Waverley, contract signing and Artist's receipt of first payment**

June 2021

Development of designs to full scale cartoon, ordering and preparation of materials, customising of studio

July 2021 – February 2022

Fabrication of mosaic on fibreglass mesh

March – April 2022

Installation of fibreglass mesh mounted mosaic on framed *Venturelite*® panels

May 2022

**Transport of mosaic panels to Bondi, installation, finishing and sign-off.**



*Squid*  
David Lancashire  
acrylic on paper  
2021

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<sup>6</sup> at 81 square metres