



We acknowledge and respect the Bidjigal, Birrabirragal and Gadigal people as the Traditional Custodians of the land and waters of the place where the site is located and recognise the deep relationship and connection they have to Country.

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Cultural Capital
Landforms
Tecpro

Artistic Advisor and Peer Review
Early Contractor Involvement
Hydraulic/Technical Advisor

Studio Bio

We are a contemporary design studio, located in Sydney, Australia, comprising landscape architects, urban designers, and public art specialists. Under the leadership of Creative Director Alex Georgouras, our team draws from diverse backgrounds, both locally and internationally, contributing a range of insights and expertise that shapes our pragmatic and innovative approach to landscape architecture.

Our studio, situated in the heart of Sydney, benefits from the collaborative efforts of a team with varied global perspectives. This diversity forms the foundation of our studio's strength, enabling us to approach landscape design with a comprehensive and practical mindset.

Operating at the confluence of ecology, culture, and the built environment, our work is characterized by a commitment to balancing functionality and aesthetics. The fusion of global insights within our team allows us to navigate the complexities of design, creating landscapes that are both contextually relevant and contemporary.





“Alex demonstrates a desire to move beyond the status quo and look for more interesting and creative outcomes”

– Australian Institute of Landscape Architects
Future Leader Jury Commendation 2015

Curriculum Vitae - Project Lead

BIO

Alex Georgouras, an award-winning landscape architect and artist with over 15 years of experience, draws profound inspiration from both his background and the surrounding Australian landscape.

The rugged and mythical terrain of his father’s homeland, instilled in Alex a deep appreciation for nature's beauty. Frequent trips back to his father's Greek island exposed Alex to the intricate craftsmanship and local ateliers. This early influence left an indelible mark on Alex's approach, emphasising both functionality and sustainability, alongside a deep reverence for the poetic qualities of the natural world.

Recognised for his impactful contributions, Alex has showcased his work at prestigious international events, including The Landscape Biennale in Barcelona (2013) and The International Festival of Landscape Architecture (2019). His fascination for exploring the intersection of art, ecology and public space are visibly clear through his writings, artwork and built projects.

EDUCATION

BACHELOR OF LANDSCAPE ARCHITECT –
UNIVERSITY OF NEW SOUTH WALES

M. PHIL BUILT ENVIRONMENT UNIVERSITY OF
NEW SOUTH WALES (ONGOING)

PROFESSIONAL APPOINTMENTS

REGISTERED LANDSCAPE ARCHITECT, AILA, #: 3541

GENDER EQUITY PANEL, AUSTRALIAN INSTITUTE OF LANDSCAPE ARCHITECTS (NSW GROUP).

PUBLIC ART COMMITTEE, WAVERLEY COUNCIL 2019-2023

MEMBER: GREEN ROOFS AUSTRALASIA

ACADEMIC EXPERIENCE

GUEST CRITIC + TUTOR, LOUISIANA STATE UNIVERSITY

COURSE CONVENOR, UNSW SCHOOL OF BUILT ENVIRONMENT, BUILT ENVIRONMENT

ADJUNCT/SESSIONAL LECTURER, UNIVERSITY OF NEWCASTLE, SCHOOL OF ARCHITECTURE

SELECTED RECENT AWARDS COMPETITIONS AND PUBLICATIONS

AWARD OF EXCELLENCE (AILA NSW) 2022;

1 OF 10 EMERGING VOICES (AS VOTED BY LAA/ ARCHITECTURE MEDIA) 2017;

INTERDISCIPLINARY JOURNAL OF LANDSCAPE ARCHITECTURE, UNIVERSITY OF PENNSYLVANIA PRESS, 2017

AILA FUTURE LEADERS AWARD (1ST PLACE) 2013

HASSELL EDWARD ROBIN TRAVELLING SCHOLARSHIP (NOMINEE) 2012;



Curriculum Vitae - Supporting Artistic Team

MARK McCLELLAND



EDUCATION

Mark McClelland obtained a Graduate Certificate in fine art, sculpture, performance and installation from UNSW Art and Design (COFA) after graduating with distinctions from the Design Centre Enmore (Sydney Institute) with an Advanced Diploma in jewellery and object design. He is a graduate of the Sturt School for Wood in furniture design and technology and holds an Associate Diploma and Graduate Certificate from the University of New England specialising in Environmental and Cultural Management. Mark is currently studying for a Masters in Literature and Creative Writing from Deakin University.

QUALIFICATIONS

Master of Arts
Deakin University

Graduate Certificate in Art;
Sculpture, Performance and Installation
UNSW - Art and Design

Graduate Certificate in Management (Environmental and Cultural)
University of New England

Advanced Diploma in Design
Enmore Design Centre
Certificate 4 in Furniture Design
Sturt School for Wood

Associate Diploma of Business University of New England

OTHER STUDIES

Urban Planning, UNE

Geography, UNE

Environmental Mgmt, UWS

Architectural Drafting, TAFE

Permaculture Design – PI Aust

SELECTED COMMISSIONS

2021/2022 - Rockpool, Batemans Bay

2019/20 - and then..., Alexandria

2017/18 - Ebb and Flow, Mascot

2014 - Re-Emergence, Monaco Apartments, Rhodes

2013 - Split Posts, Sanctuary, Newcastle

SELECTED EXHIBITIONS

2015 - Sculpture by the Sea, Bondi

2012 - Untold Narratives, COFA Space

Sculpture on High, Sutton Forest

2011 - As One, Studio 2017

2010 - ArtsCape, Byron Bay

UWS Sculpture Award, UWS

Graduate Metal, Perth

Materialise, GAFFA Gallery

2009 - Sculpture by the Sea, Bondi

On.Off, Studio 2017

Allegory, Depot Gallery

2008 - Sculpture by the Sea, Bondi

2007 - Suite, Depot Gallery

2005 - Finish, Sturt Gallery

AWARDS

NAB Sculpture Prize, Sculpture by the Sea

More than thirty design awards as Design Principal of McClelland
Design and Design Troupe 1988 - 2000

SELECTED MEDIA

“This show depends vitally on the interaction between art and nature, and when the partnership works well as in last year’s winning entry by Mark McClelland, it enhances the viewer’s experience of both entities”

John McDonald, The Sydney Morning Herald

“Sculpture by the Sea... the site specific works, such as Mark McClelland’s She Thought reframe the landscape and remove the pretension that can accompany contemporary art”

Anne Marie Lopez, The Sydney Magazine

CATHY DREW



EDUCATION

Cathy completed her Bachelor of Visual Arts at the University of South Australia in 1991 where she was invited to take part in the National Graduate Exhibition at the Perth Institute of Contemporary Art (PICA). Returning to study in 2008, Cathy completed her Master in Art in 2010.

QUALIFICATIONS

Master in Art
UNSW, Art and Design

Celta (University of Cambridge) Australian TESOL Training Centre

Bachelor of Visual Arts
University of South Australia

Certificate in Art
North Adelaide School of Art

AFFILIATIONS

Committee for Sydney

National Association of Visual Arts (NAVA)

SELECTED AWARDS AND PRIZES

Fishers Ghost Art Award - Winner (2013), Finalist (2016, 2014)

Art Now Revisited - Finalist (2016)

Chippendale New World Art Prize – Finalist (2016, 2014)

Marie Ellis Drawing Prize - Finalist (2016)

Warringah Art Prize - Finalist and Honorable mention award (2016)

Mosman Art Prize –Finalist (2010)

SELECTED COMMISSIONS

2021/2022 - Rockpool, Batemans Bay

2019/20 - and then..., Alexandria

SELECTED EXHIBITIONS

2023 - RED, Braidwood Regional Gallery

2021 - Annual Group Show, Braidwood Regional Gallery

Bundian Way Arts Exchange, online exhibition catalogue 2020 -

Art on Fire, Braidwood Regional Gallery

2018 - Art on Farms, Braidwood Regional Gallery

SELECTED EXHIBITIONS (cont)

2017 - Echoes, ARTMonth, Tortunga Studios

2016 - Fishers Ghost Art Award, Photography Award

Campbelltown Art Centre, FINALIST

Art Now Revisted, Kensington Galleries

Chippendale New World Art Prize, Kensington

Galleries, FINALIST

Marie Ellis Drawing Prize, Jugglers Art Space, FINALIST

Warringah Art Prize, Warringah Creative Space, Honorable

Mention Award

2014 - Fishers Ghost Art Award, Photography Award

Campbelltown Art Centre, FINALIST

Evoke, M Contemporary

Chippendale New World Art Prize, Kensington
Galleries, FINALIST

2013 - Fishers Ghost Art Award, Photography Award

Campbelltown Art Centre, WINNER

2012 - Tell us the story, Delineated Narratives, Sheffer Gallery

2011 - Benefizausstellung, Schillerpalais Gallery, Berlin

2010 - Traces of Nature, Gallery 8

Mosman Art Prize, Mosman Art Gallery, FINALIST

Rex Irwin Master of Art Showcase Prize,

UNSW Art and Design, FINALIST

Sydney Art Month, Galleries meet Artists, FINALIST

2009 - Bucket, MOP Gallery

Rex Irwin Master of Art Showcase Prize,

UNSW Art and Design, FINALIST

Kudos Emerging Artist and Designer Awards,
Kudos Gallery

Done and Dusted, Graduating Exhibition

UNSW Art and Design

1991 - A Final Beginning, Artzone Gallery

Canson Student Print Awards, RMIT Gallery FINALIST

National Graduate Exhibition, Perth Institute of Contemporary Art

A Turbulent Mirror, Graduating Exhibition

South Australian University Museum

A painting of a beach scene. In the foreground, a large, light-colored rock sculpture of a reclining figure is the central focus. To the left, a person in a white swimsuit and a straw hat is walking. To the right, a person in a blue swimsuit is walking. In the background, a person in a white shirt and a straw hat is walking. The beach is sandy and there are some small plants and flowers. The sky is blue with some clouds.

02/

Artistic Statement/

03/

Vision/

04/

Social Engagement/

The Mermaid's Garden

Inspiration:

Our inspiration is derived from an attempt to frame the brief in a truly unique way. We see this project as an opportunity to further our understanding of these mythical creatures. Rather than just a figurative artwork capturing peoples perception of a mermaid; we went about asking ourselves...

‘What would a garden designed for a Mermaid consist of?’

Taking cues from the surrounding coastal environment of Bondi for our artistic response uncovers a plethora of inspiration for our garden. These include:

- Natural rock pools that reflect the enormous Australian Sky;
- A complexity of colour in the form of algae's, kelp and seaweed;
- The ephemeral nature of tidal movements that ebb and flow to create an evolving garden;
- The poetic movement of the ocean's sea-spray.

Source: Eugene Tan, Aquabumps



Mermaids: A Symbol of the Natural World

In an era where our awareness of the oceans and natural systems is increasingly important, the mermaid serves as a symbol that imparts lessons about the rhythms of the natural world.

Our artwork embodies this concept by seamlessly integrating the fleeting nature of the environment into its core. A shallow reflection pond, inspired by the rock pools of Bondi, is strategically positioned to reference the headland of Ben Bucker. After rainfall events, this element will reflect not only the site of the original bronze mermaids but become a dynamic visual experience across the celestial cycle.

Ephemeral in nature, this reflection pond will reference the tides of the ocean, sometimes being full and sometimes dry. Excess rain will be channelled into a bordering garden of flowering perennials and semi-aquatic native grasses that will reference the kelp and seaweed forests.

Lastly, the lost mermaids from the previous artwork will be thematically fossilised in the paving surface, engaging with human-scale elements and playfully intertwining with visitors' shadows, blurring the boundaries between human and mermaid forms.



CAPTURE

Social Engagement

REFLECT

PLAY

EXHIBIT

04

CAPTURE

The pavement surface of this artwork is thoughtfully crafted to capture rainfall during storm events. A central reflection pond collects a shallow amount of water (approximately 50mm) until the rainfall exceeds this level. Then, two spoon drains channel the water into a bordering raingarden, which acts as a natural filtration system. The cleaned water is released back into the ocean, creating a safer and healthier environment for swimmers, surfers, and of course; Mermaids!



REFLECT

Following a rain event, the reflection pond will hold a small amount of water, which mirrors the previous location of the mermaids on Ben Buckler Headland. The sandblasted mermaid figures will be visible, submerged in the water element. Depending on the angle of inflection, these figures will joyfully coexist with the sky and ocean. Eventually, the water will evaporate naturally, reflecting the ebbs and flows of tidal systems within our ocean.



PLAY

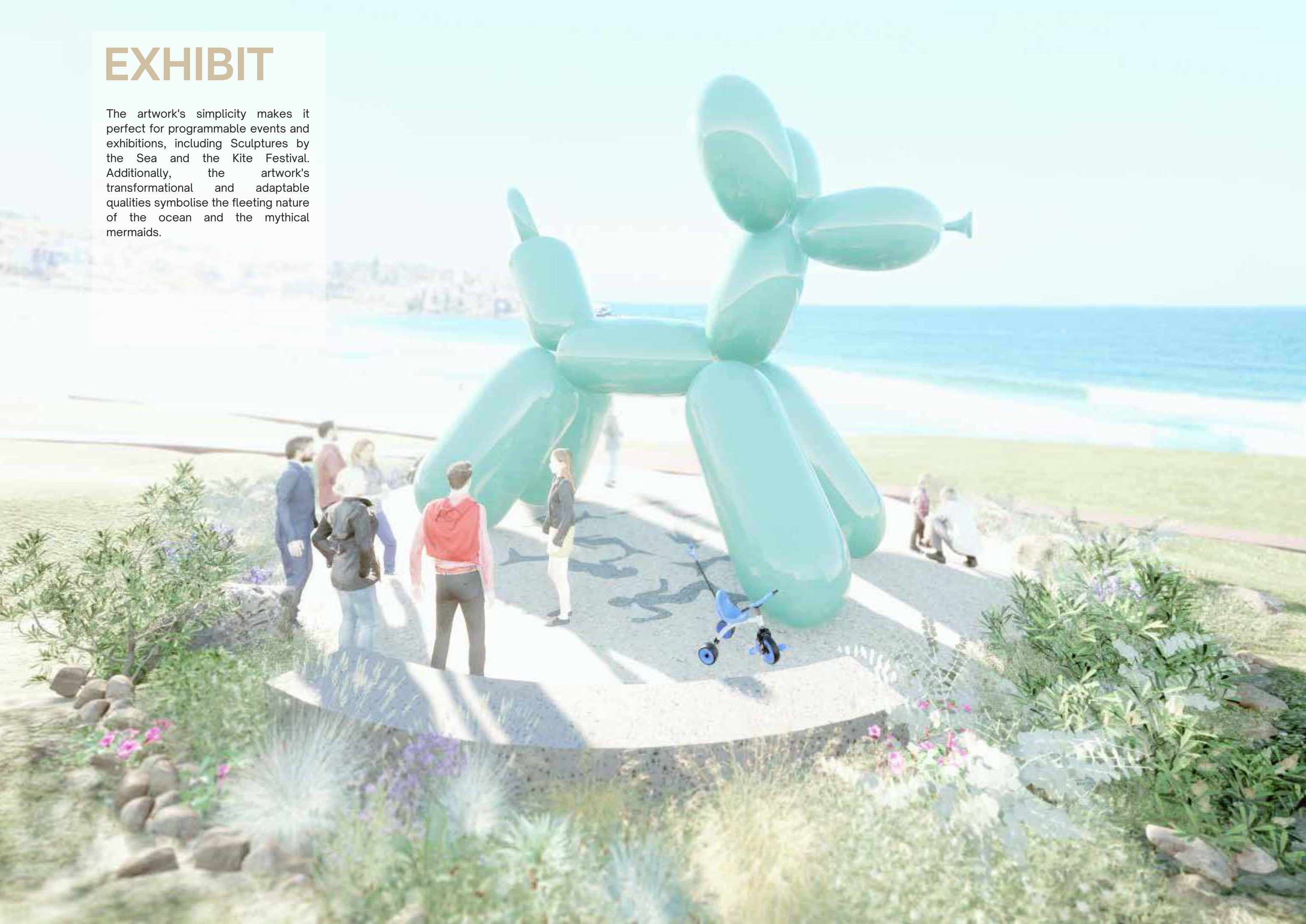
A cost-effective and water efficient misting system that mimics Bondi's fine sea fog will inspire art participation of all ages.

The mist will also offer a cool respite for those returning from the beach on hot days (particularly those who forget their thongs).



EXHIBIT

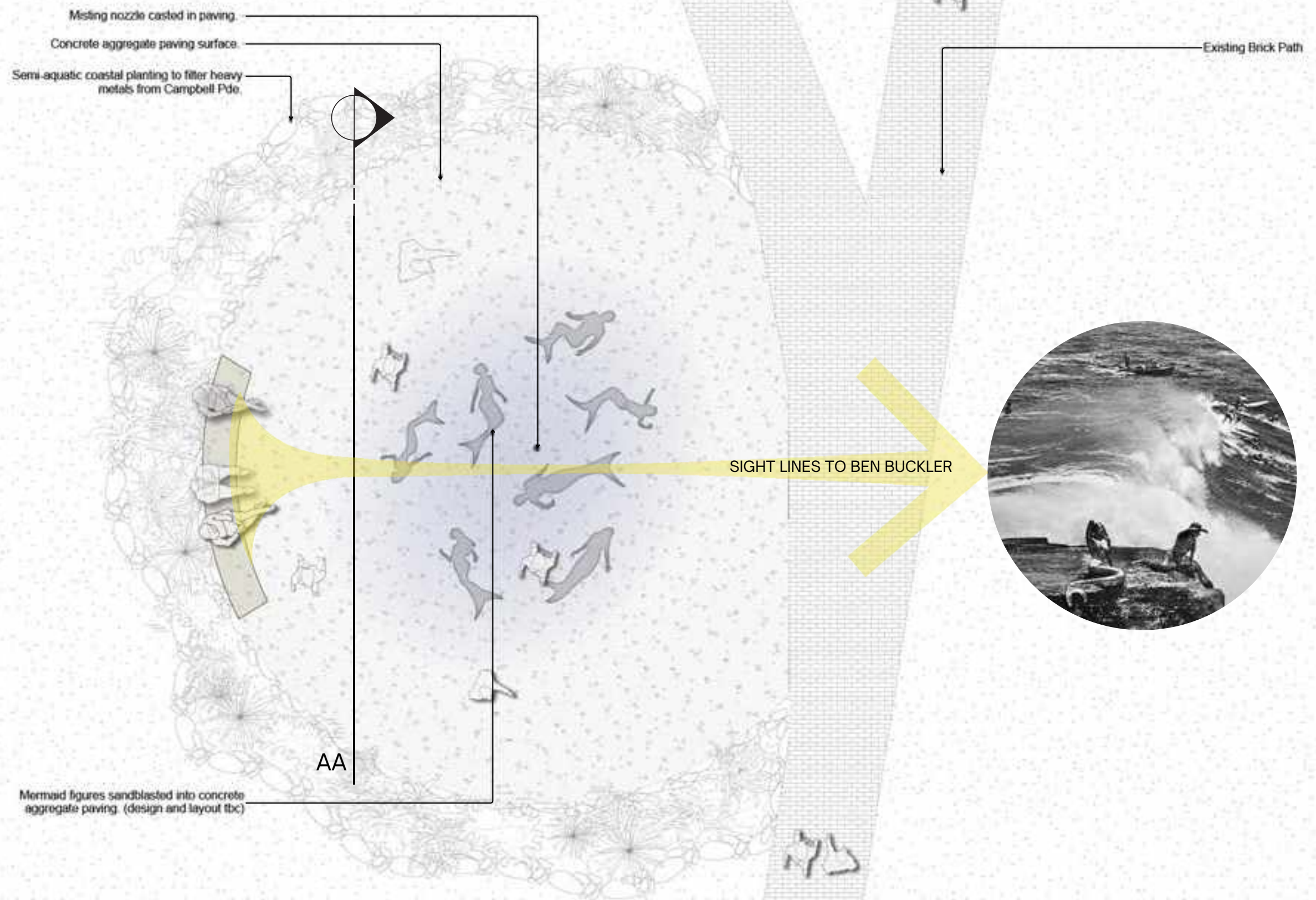
The artwork's simplicity makes it perfect for programmable events and exhibitions, including Sculptures by the Sea and the Kite Festival. Additionally, the artwork's transformational and adaptable qualities symbolise the fleeting nature of the ocean and the mythical mermaids.





05/ Technical Consideration/
06/ Sustainability/
07/ Budget/
08/ Timeline/

Technical Consideration



Technical Consideration



Technical Consideration

Hardscape



Concrete Aggregate Paving
with Sika WT100 watertight



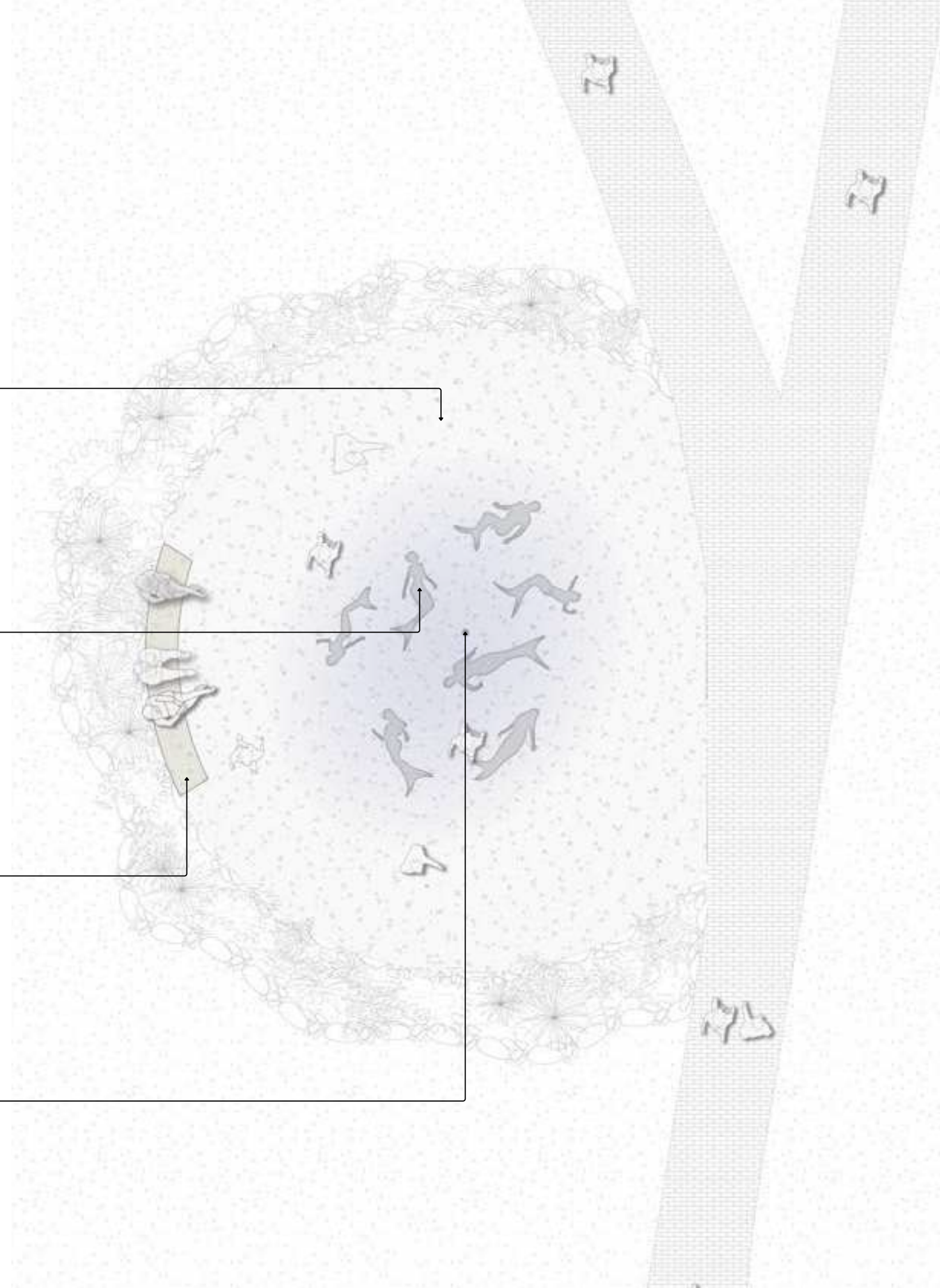
Sandblasted Artwork Relief



Concrete Seating Bench



Misting Water System
Tecpro or similar



Technical Consideration

Softscape



Sea Lavender
Limonium perezii



Australian Purple Coral
*Hardenbergia violacea**



Matt Rush
Lomandra longifolia



'Southern Belle'
Pandorea jasminoides



Coral Plant –
Russelia equisetiformis



Knobby Club Rush
Ficinia nodosa



Sea Urchin
Aloe hybrid



Kangaroo Vine –
*Cissus antarctica **



Banksia 'Birthday Candles'
Banksia spinulosa



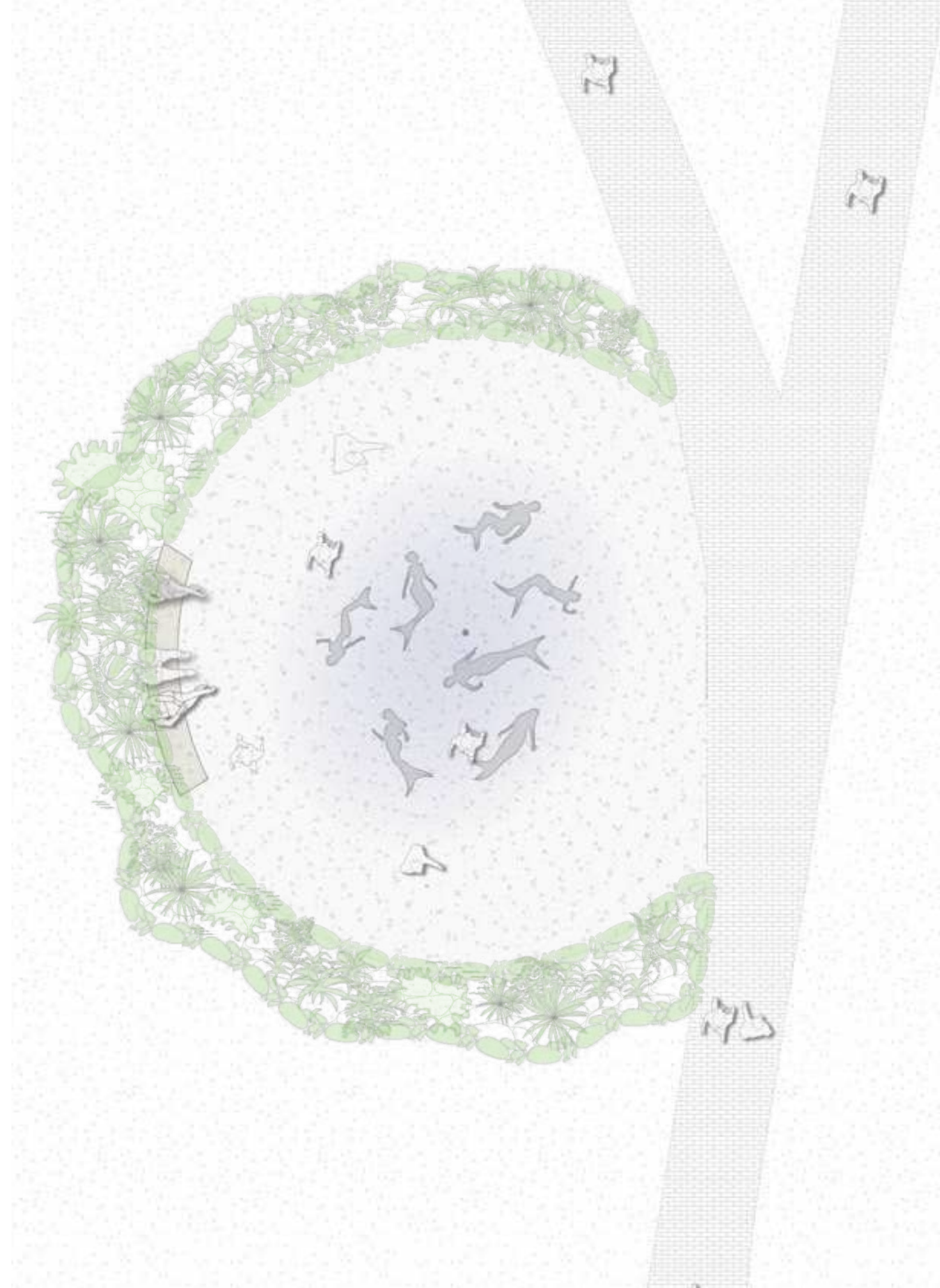
Pigface
Carpobrotus rossi



Coastal Rosemary
Westringia fruticosa

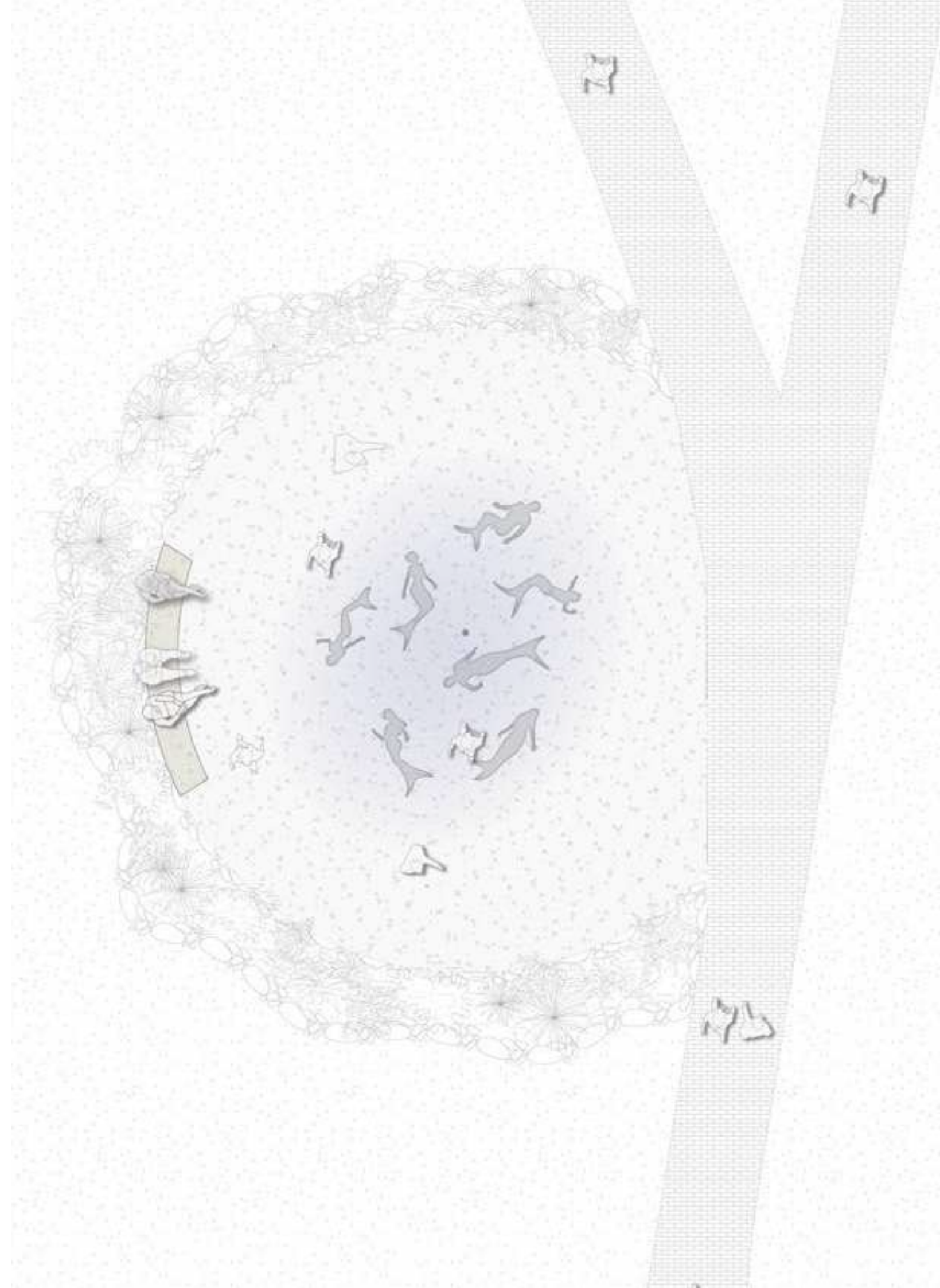
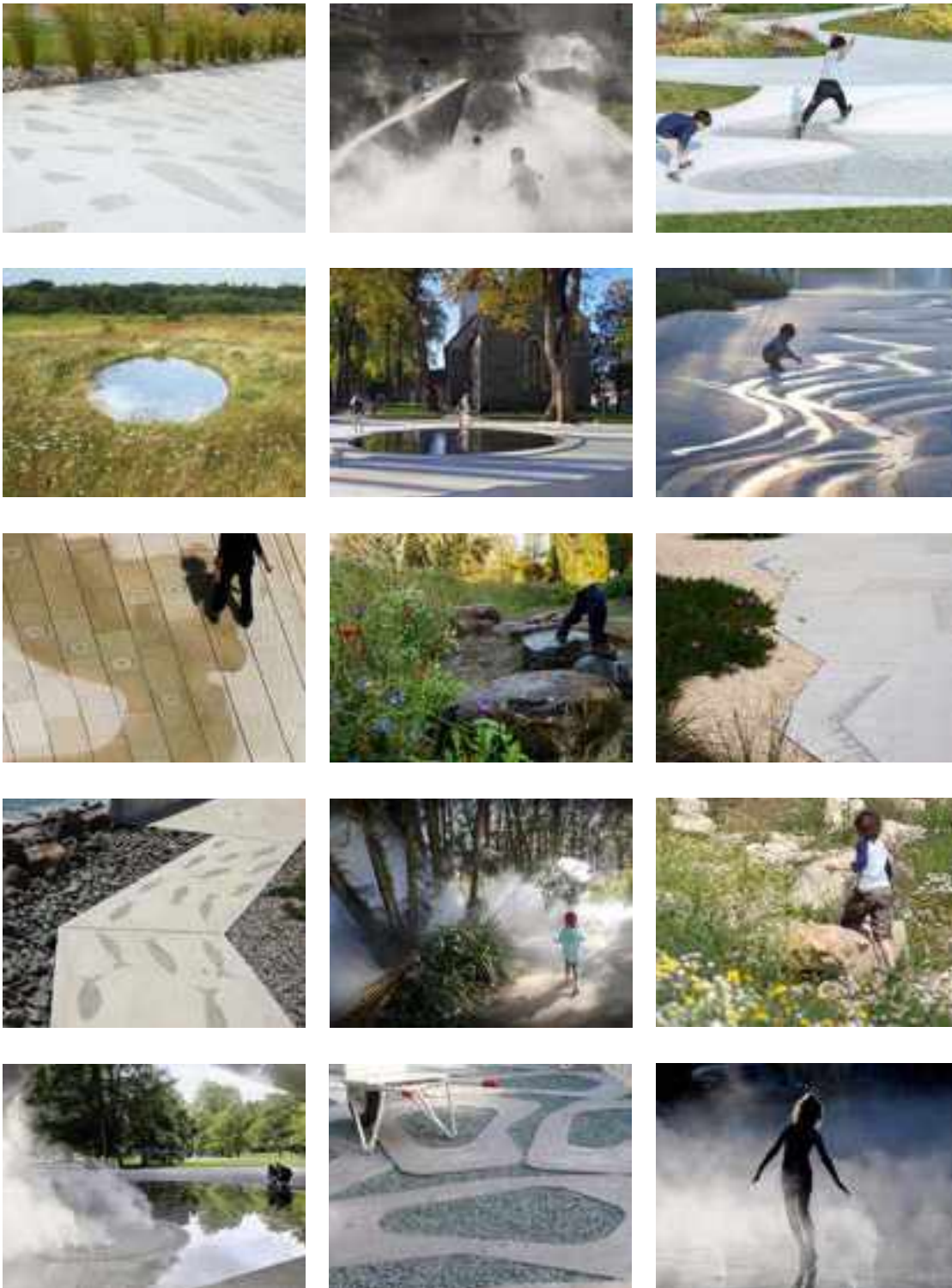


Fountain Grass
Pennisetum alopecuroides



Technical Consideration

Precedent Images



Sustainability

The Mermaid’s Garden will be an exemplary sustainable public art project for Waverley Council. Our approach to materiality will prioritise recycled and upcycled sourced materials such as Hawkesbury Sandstone; along with locally sourced plants (Indigi-grow), supporting both local industry, reducing miles and mitigating risks such as unknown suppliers. Where the use of recycled materials are not feasible we will endeavour to specify items such a green concrete that has reduced carbon emissions associated with it. Other considerations for the sustainability of the project are:



Nature Stewardship

The artwork contains themes around environmental custodianship and caring for country. It filters contaminated stormwater prior to it ending up in our oceans.



Design for Inclusion

The artwork is designed and constructed to be inclusive to a diverse range of people with different needs. Diverse wayfinding and BCA accessibility is achieved. Engagement with target groups has informed the inclusive design. Needs analysis, design stage, specialist consultation with community etc.



Impact to Nature

The artwork was not built on, or significantly impacted, a site with a high ecological value. The artworks light pollution has been minimised. The artwork design and construction conserves existing natural soil, hydrological flows and vegetation elements.



Biodiversity Enhancement

The artwork capitalises on opportunities to mitigate urban heat, carbon sequestration and connection to nature through the inclusion of a diversity of species. Where possible the the use of climate resilient and/or indigenous plants that require less energy inputs.



Indigenous Inclusion

The artwork’s design and construction celebrates Aboriginal and Torres Strait Islander people, culture and heritage by undertaking one or both of the following:

- Playing an active role in Waverley Council’s Reconciliation Action Plan; and
- Incorporating design elements using the Indigenous Design and Planning principles

_Landscape Architecture
_Urban Design
_Public Art

studio



georgouras