



# Bondi Beach Mermaids Public Artwork

## *Of The Ocean*

Peter Stutchbury Architecture and Lin Utzon  
(Utzon + PSA)  
For  
Waverley Council

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**Peter Stutchbury Architecture (PSA)**  
Lead Architect

**Lin Utzon**  
Lead Artist



## Biographies



**Lin Utzon**  
Artist

Lin Utzon is a Danish-born artist living in Australia and abroad, who has created a wide variety of abstracted decorative works. Practising for over 40 years, Utzon has produced both public and private commissions for exhibitions and installations in a range of artistic media, including porcelain, granite, cement, wood, metal and glass.

Born in Denmark, Utzon attended classes in painting and sculpture at East Sydney Technical College Academy of Fine Arts (1964-1966) before studying textile arts at the Academy of Applied Arts (1967-1969) and Academy of Fashion and Costume Design (1969-1970) in Copenhagen, Denmark.

Utzon has produced works for international audiences and sites, including Australia, Denmark, Sweden, Norway, France, Austria, Switzerland, Spain, Indonesia, Japan, China, Mexico, Japan, Greenland and USA.

In Australia, she has most notably produced porcelain works for the Sydney Opera House, and numerous porcelain and timber murals for Harry Seidler and Associates.

Please refer to Appendices 1 - 3 for complete CVs of each key personnel.





# Biographies



**Peter Stutchbury**  
Principal (Peter Stutchbury Architecture)

AIA NSW Reg. 4238

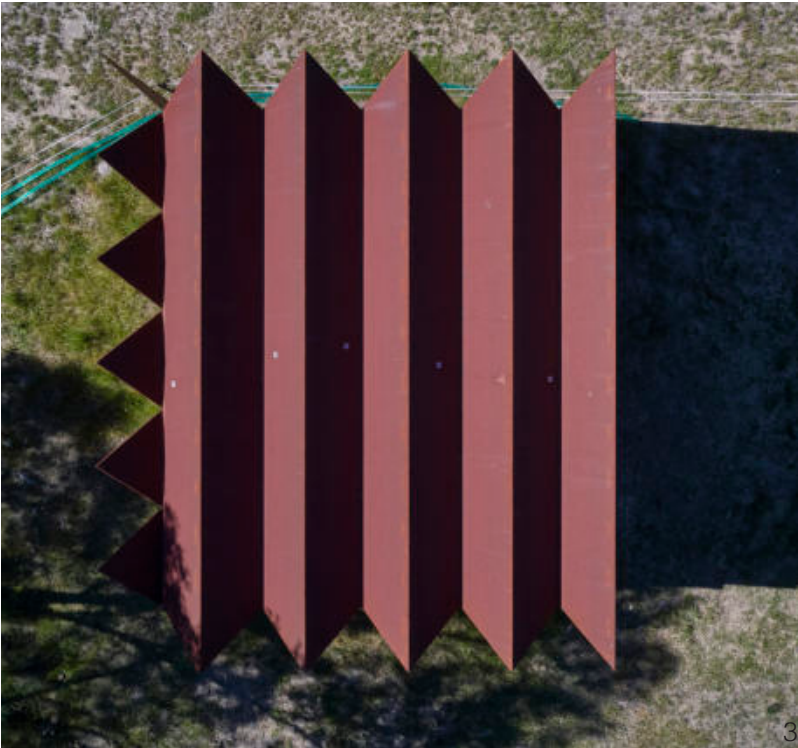
Peter is the principal of Peter Stutchbury Architecture (PSA). The work of the practice is acknowledged internationally. Peter’s maternal family farmed western desert NSW – it has underpinned his ability to sense the land. He graduated from Newcastle University in 1978 (Honours) lived and studied with indigenous people in Papua New Guinea 1980-81; and began practice in 1982, designing and building work. In 1989 Peter won a national scholarship travelling to Africa and studying indigenous villages. Since 1993 PSA has constructed over 182 buildings and been awarded by the AIA on 73 occasions.

Peter has taught and lectured in over 30 countries, holding the Luis Barragan chair (Mexico), visiting professor (Arizona, Columbia, Chile, South Africa and Bangladesh) and role of Professor at the University of Newcastle from 1999 to 2019. He has taught within the non-for-profit Architecture Foundation Australia since 2001. (1600 students from over 82 countries).

In 2015 Peter Stutchbury and Fernanda Cabral established the PSA Foundation which does voluntary building work in favelas in Brazil.

Peter received the Convocation Medal (UoN) in 2004, LFAIA 2012, Australian Gold Medal in 2015 and International RIBA fellowship in 2016.

Please refer to Appendices 1 - 3 for complete CVs of each key personnel.





# Biographies



**Belinda Koopman**  
Director of Architecture (Peter Stutchbury Architecture)

AIA NSW Reg. 7224  
Interior Design Studies -1980-81 SCA  
Bachelor of Architecture, 1988 UTS Honors

Belinda’s formative years were spent with Ken Woolley and Ken Maher, before establishing Koopman Architects in 1988. Her practice won multiple awards for housing in 1992, 1999 and 2011. Belinda joined PSA in 2010 and was appointed director in 2012. Her selected works include Cabbage Tree House and Basin Beach House.

Belinda was project architect for the Joynton Avenue Creative Centre Precinct (Green Square), leading all stages of the project from inception to contract documentation, tendering and construction. This large public development required complex coordination of a large team of staff and consultants in collaboration with the City of Sydney. The project has been well received winning multiple awards for sustainability, urban design, public architecture but notably the Lachlan Macquarie Award for Heritage, NSW Architecture Medallion, AILA NSW Award of excellence in the civic landscape category and The National Award for Urban Design.

Belinda’s attention to detail is inherent throughout all aspects of her work. From 2008-2010 she studied Jewellery and Object Design at the Design Centre, Enmore.

Her ‘Night Sky’ jewellery design won the Pearlessence competition program in Dubai, 2010 and the GIA Study Program, 2011 in New York.

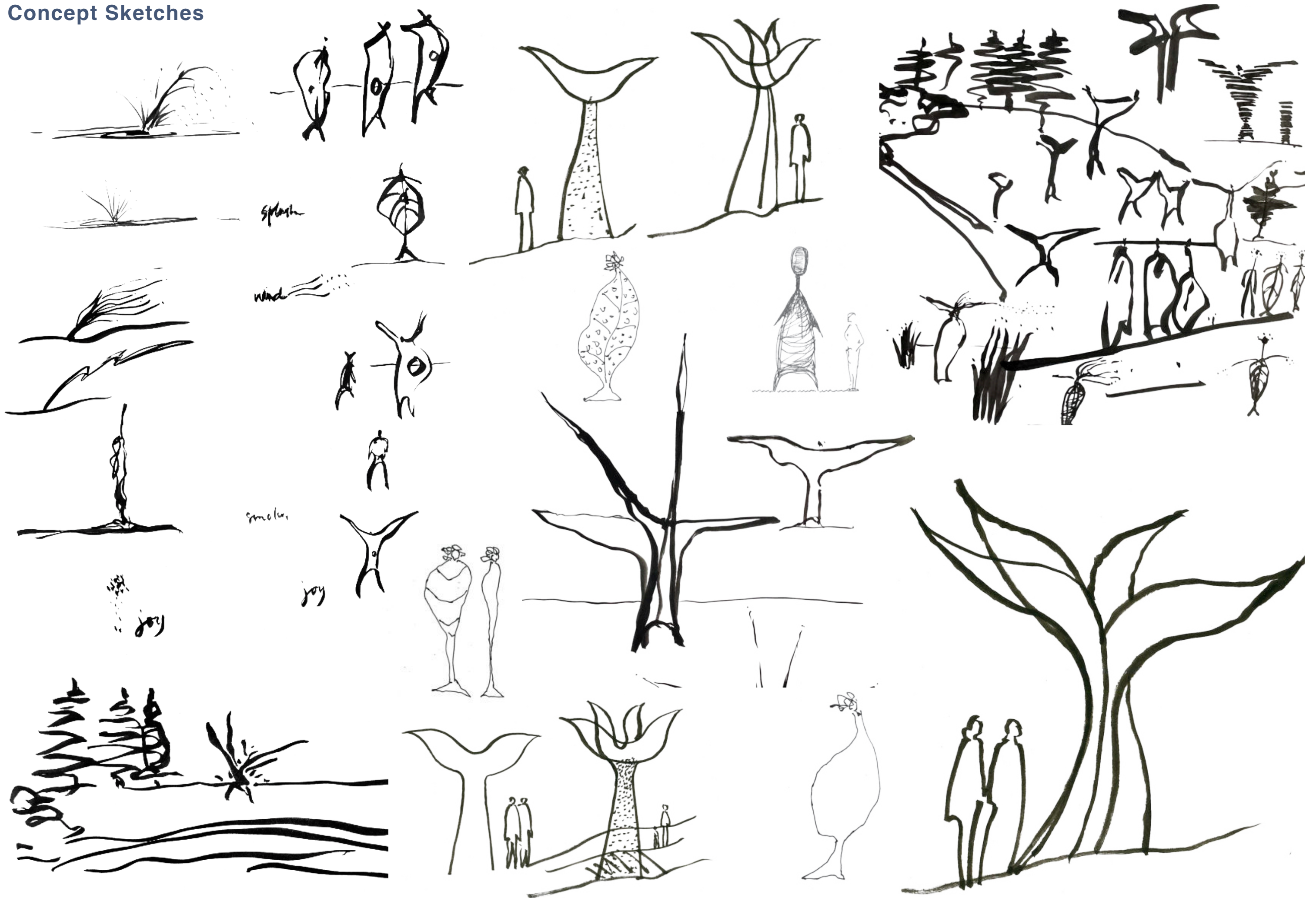
Belinda’s arts based background and knowledge of metalwork has translated through to larger built works and interior resolutions.

Please refer to Appendicies 1 - 3 for complete CVs of each key personnel.





## Concept Sketches





## Concept Statement

Bondi Beach is iconic. Initially by landform, the stretch of land toward Rose Bay once dotted with lagoons – the necklace that defines South Head – perhaps at times an island. The beautiful curve of the bay, the first stretch of sand south of the harbour, a stage to the endless Pacific Ocean.

The site for this project rests on ancient sand dunes – a place where native grasses would leave their stamp on the sand, where picnics have been held for tens of thousands of years. This area also holds stories – of formation, of relationships, of life local to the area – the layers of time. Marking the transition from the land to the sea, Bondi Beach is a place that makes evident the inconceivable enormity and power of the Pacific Ocean that both isolates and protects Australia's ancient land mass.

Mermaids are creatures reflected in abstract stories across societies as protectors of the sea. A mermaid perched at the edge of the Pacific is the mother of the seas – a powerful guardian of our water planet. Elusive in her presence, a glimpse of her is enough to fill one with longing and joy. But are mermaids truly Australian?

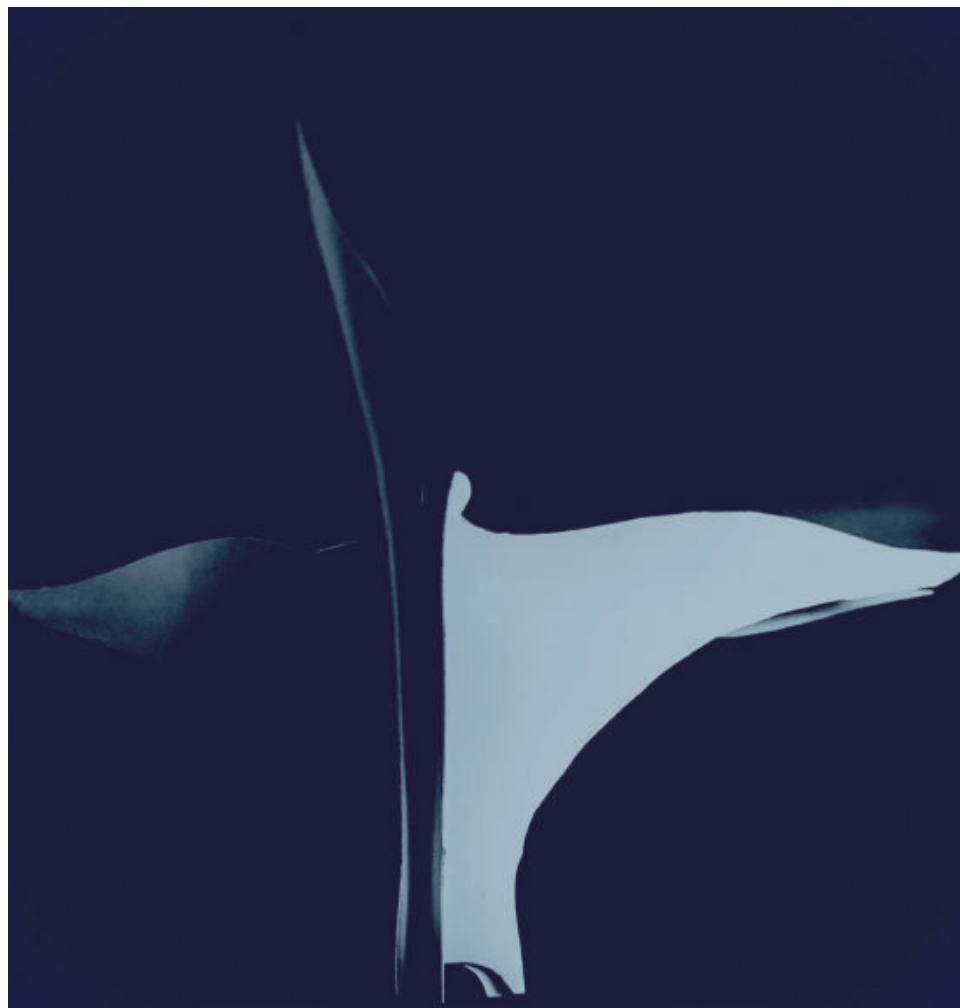
The Kunwinjku people of Central and Western Arnhem Land tell stories of the Yawkyawk, a fish-woman spirit that shares many resemblances with the European notion of the mermaid, both in spiritual role and appearance. These spiritual beings are guardians of sacred billabongs, streams and waterways. Their power immense, Yawkyawks wield influence over the weather, bringing both nourishing rains and destructive storms.

Placing a work of art in an urban precinct is a representation of values – the nature of the art, the cultural relevance, the aesthetic and the power of the story. 'Of The Ocean' is a sculpture inspired by broad cultural influences and stories, from both European and Australian mythology.

The sculpture stands grounded in a dune on the east-facing bank of Bondi Beach's grassy park. A gesture toward the ancient dunes that Bondi is built upon, the sculpture's sandy foundation is derived from the prevailing winds that have shaped the coastline for thousands of years.

Emerging from the dune is a pair of powerful yet graceful metallic forms, reaching joyously to the sky, and longingly toward the ocean. Through these ambiguous yet suggestive forms, our vision is to attract the attention of thinking. Are they a pair of mermaid tails fluking into a deep dive? Could they be a pair of arms reaching upward?

Each metallic plate is hammered with the texture of scales, increasing in reflectivity towards the sky. The silvery surfaces reflect the shimmering quality of light off the water's surface and the sky's dynamic composition. Despite their material rigidity, the plates' immense scale allows them to move gently in the wind.





## Statement of Social Engagement

The proposed artwork is positioned at the southern end of Bondi Beach which was originally a place of shifting sands, a stream of fresh water, tea tree and local bushland. The theme of the sculpture 'Mermaid' alludes to the past and the present whilst beckoning to the future. It represents the spirit of the mermaid returning home.

The installation has been designed to be visible from the ocean, the beach and from the street, where the evening shadows of the Norfolk Island pines will fall across the artwork creating an interplay of reflection and connection to land, ocean and sky.

When the viewer approaches the sculpture from the south or the north, they are drawn to the verticality and size of the form, to the materiality which alludes to fish scales, to the plates which will quiver and whistle at their extremities when it is windy giving a sensory telling of the changing atmosphere. Viewed from the sea, the sculpture seems like the tail of mermaid poised to leave. Seen at night, the sculpture is a mysterious form in the dark, illuminated by the moon and glinting against the ocean.

The experience of the installation changes throughout the day depending on the light, the weather and where the viewer is. It prompts the viewer to pause and then to look and observe the changes in light and movement on the form, no matter where the viewer is, whether on the land or in the water.









# Materials and Details

The artwork material is a beautiful, soft expression of light. We observed when on site the bright quality of sunlight but also the white surfaces of the adjacent pools and sea foam. To reflect this quality, we are proposing to use 316 stainless steel. This material is light in colour but also highly durable, easily fabricated and cost effective. It is surface treated with a sandblasted and applied finish.

The proposed artwork is straightforward to construct. The workshop fabrication of the artwork allows an expedient installation. We have sought initial engineering advice to enable preliminary costings and confirmed viability of the proposal. Engineering details of the construction are as follows:

**Foundation**

Assumed sand foundation material

**Piers**

3 off steel driven piles

**Base**

3000 x3000x1000mm reinforced concrete pier cap

**Artwork**

16mm 316 stainless steel laser cut plates. Each plate is rolled and pressed with welded base bases anchored to the concrete footing.

**Bedding**

Beach sand will bury the base of the artwork and form a small dune

**Lighting**

Minimal, discreet, and durable light fittings are proposed to illuminate the inner space of the artwork. Assumed available electrical connection.

**Size**

Approximately 10m across and 7m high. Plates are sized to enable transportation and installation.

**Professional services**

Professional services will be required. These would typically include:

Survey - A survey has been provided by Council. We assume no further survey work is required.

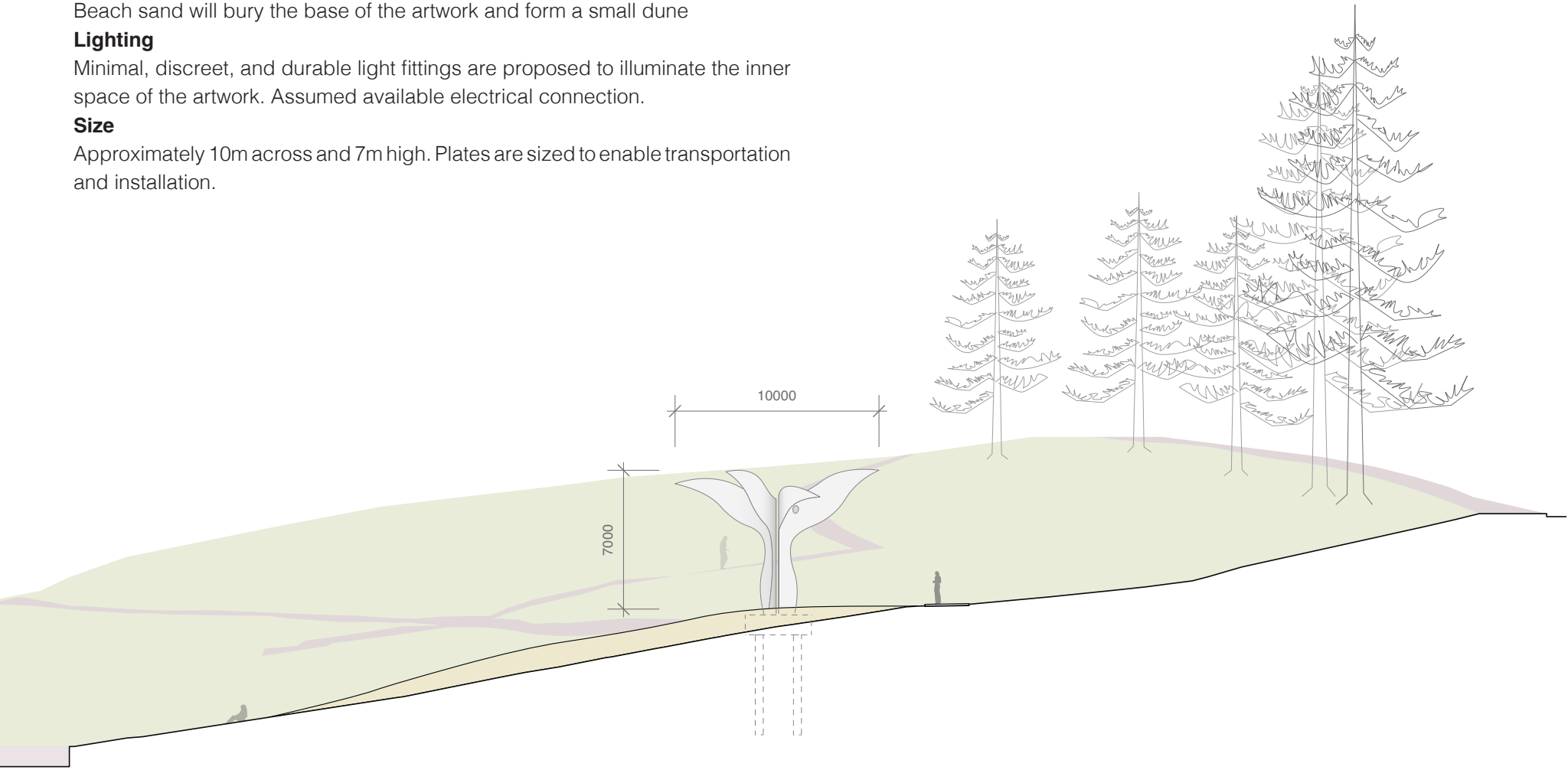
Geotechnical Engineering - Geotechnical advice may be required to evaluate ground conditions.

Structural Engineering - Detailed engineering drawings for construction and inspections will be required.

**Fabrication and Installation**

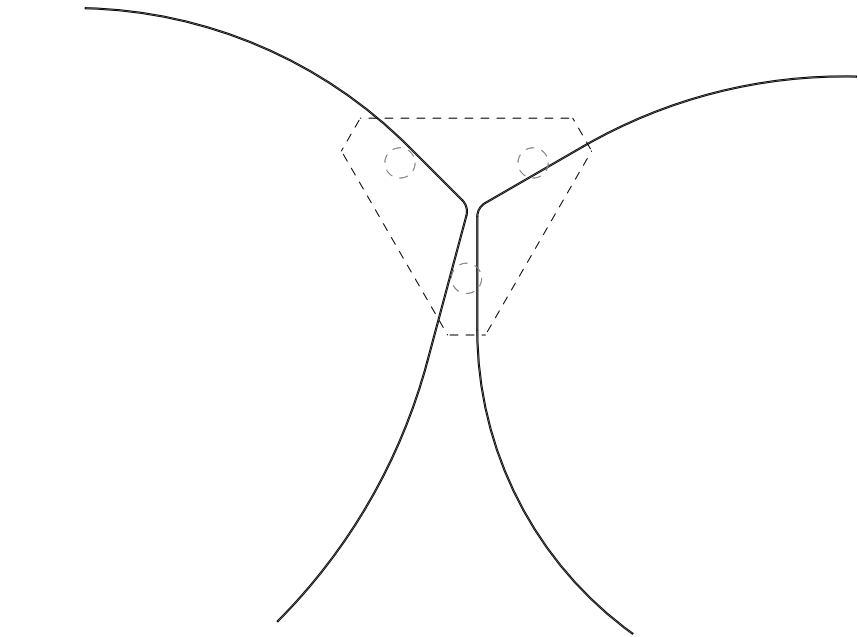
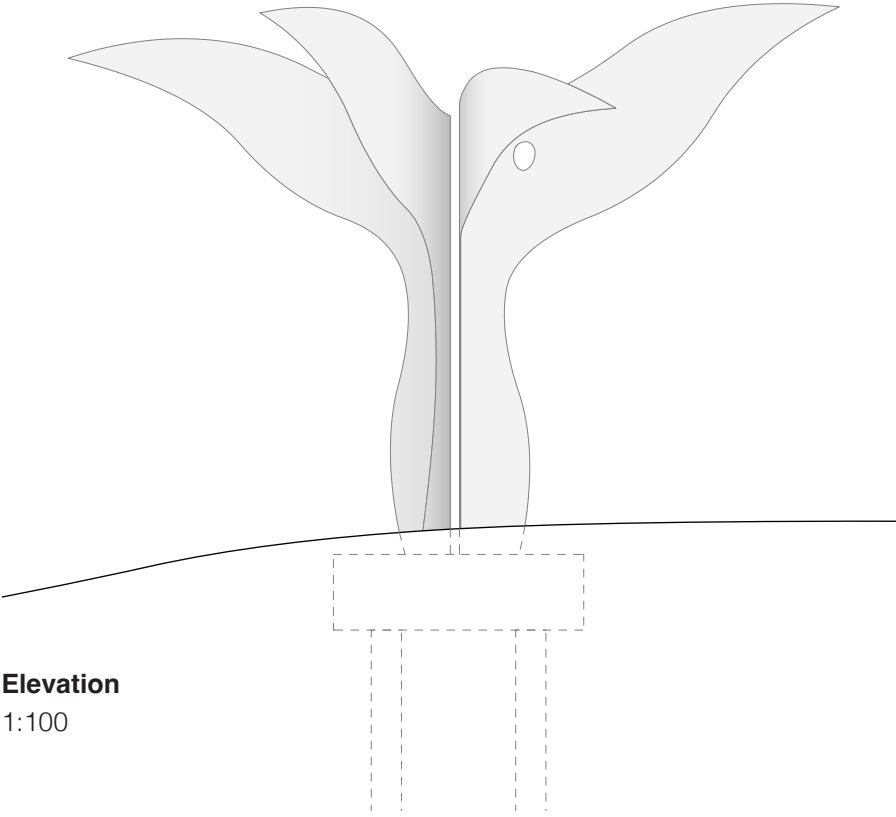
A coordinating construction entity is required to procure the artwork. Options are available as to the tendering, pricing, and construction of the artwork. Council may have a preferred procurement approach or contractor.

PSA/Utzon has successfully worked with fabricators Property Techniques and Foreshore Engineering. UAP is another alternative to oversee the construction.



Site Section

Not to scale



Plan

1:100



## Sustainability Measures

Sustainability is not a singular endeavour – it exists within a multiplicity of patterns. Site choice, weather cycles, materials, human interaction, patina, carbon footprint, re-use, inspiration and respect. Our vision is to employ the following strategies to ensure a sustainable built outcome:

- Use of 'Envisia' lower carbon concrete for the sculpture's structural footing
- Use of locally sourced materials where possible
- Ensuring durability and longevity well beyond the minimum life expectancy of ten years by using 316 grade stainless steel for all metal components
- Low maintenance requirements for the sculpture due to its inherent material qualities
- High speed of installation due to structural simplicity and off site fabrication



**Right** - Render of proposed artwork installation looking East









Thank you