

Rising Tides Cockburn Community Artworks



Edited by Natasha Pauli and Eloise Biggs
with Daniel Jan Martin, Carmen Elrick-Barr, Abbie Rogers,
Rosie Halsmith, Sofie Nielsen, Kate Driver, Arnold van Rooijen,
Michael Cuttler, Liam Mouritz and Caine Holdsworth



THE UNIVERSITY OF
**WESTERN
AUSTRALIA**

**OCEANS
INSTITUTE**

Rising Tides Cockburn Community Artworks: Digital Exhibition Catalogue

Edited by Natasha Pauli and Eloise Biggs, with Daniel Jan Martin, Carmen Elrick-Barr, Rosie Halsmith, Abbie Rogers, Sofie Nielsen, Kate Driver, Arnold van Rooijen, Michael Cuttler, Liam Mouritz and Caine Holdsworth

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ISBN: 978-1-74052-913-6

DOI: <https://doi.org/10.26182/g156-ht92>

The artworks in this compilation were created in July 2024 by local community members as part of a research project at the University of Western Australia, 'Rising Tides: Imagining Coastal Resilience'. The original artworks were displayed at Hamilton Hill Memorial Hall, Perth, Western Australia from 27 April to 1 May, 2025.

Coastal regions around the world are grappling with the accelerating impacts of climate change, environmental stress, and population growth. Securing a sustainable future for coastal regions requires innovative approaches that draw on science and local community values.

A groundbreaking initiative, funded by the UWA Oceans Institute's *Better Oceans Program*, explored a transdisciplinary approach by engaging local Western Australian communities through the transformative power of art and design.

Beginning in early 2024, this project brought together social science, landscape architecture, and biophysical science to develop resilient, community-centred visions for coastal futures. The Cockburn and Fremantle coast was chosen as a case study to re-imagine coastal resilience through the perspective of local residents.

In July 2024, community workshops were co-led by the research team and artists Annick Akanni and Janine Sheen. Participants shared their values, memories and hopes for their coastline through paper collage, textile art, and photography. Researchers including project lead Natasha Pauli, Eloise Biggs, Carmen Elrick-Barr, Sofie Nielsen, Daniel Jan Martin and Kate Driver conducted short interviews to capture personal insights into what matters most to people about these coastal areas today - and for the generations to come.

The artworks and the attached stories (or 'artist statements') are the creations of the community members who attended project workshops. Copyright of the images remains with the artists, who granted permission to the research team to reproduce their art and words in digital form.

Landscape architects Daniel Jan Martin and Rosie Halsmith from the UWA School of Design led the Rising Tides Studio – an innovative approach to teaching first, second and third-year landscape architecture students. Community values from the workshops, combined with lectures on nature-based engineering, informed design briefs for students to re-imagine coastal futures for three focal points: the Fremantle Esplanade, Catherine Point, and Woodman Point.

The accompanying publication *Rising Tides*, edited by Daniel Jan Martin, Sofie Nielsen and Kate Driver, provides a comprehensive overview of the design process and outcomes.

The publication and designs can be viewed at <https://uwadesign.aflip.in/8d046105d6.html>

In a world where diverse, nature-based visions for coastal regions are often lacking, this project fosters dialogue and creative solutions for adapting to change. By integrating local perspectives, artistic expression, and responsive design, this initiative can inform future policy and planning to shape a more resilient, community-driven vision for coastal resilience.

The Better Oceans Program is supported by future-focused businesses and philanthropists, with the outcome of supporting high impact research that contributes to a thriving blue planet.

On this coast, we teach, learn, design
and create on Whadjuk Noongar
Country.

We acknowledge the ocean and the
land and the Traditional Owners
and Elders of this Country.





This project has been made possible with funding from UWA Oceans Institute's Better Oceans Program.

The community art workshops were led by Natasha Pauli with researchers Eloise Biggs, Sofie Nielsen, Carmen-Elrick Barr, Daniel Jan Martin and Kate Driver, and artists Annick Akanni and Janine Sheen.

The Rising Tides Studio was led by Daniel Jan Martin and Rosie Halsmith at the UWA School of Design

The project is an endorsed UN Decade of Ocean Science for Sustainable Development Action.

Thank you to all the participating community members, including those featured in Rising Tides

Alison Browne	Hayes Ling	Mandy De Gennaro
Ariane Roemmele	Hermes Leung	Manuela Lenehan
Bin Yan	James Lenehan	Marie Foster
Caitlin	John Dakin	Michelle Innes
Deb Pelham	Jozina de Ruyter	N. Dakin
Dovile	Kate Jones	N. Elliott
Emma Ligtermoet	Kylie J. Stevenson	Natasha Doumanis
Felicity Monck	Liz Davey	Parth Hingu
Gail	M.E. Scalzo	Robyn Main
Glynis O'Neill		Sarah Hiscock

Thank you to the landscape architecture students who took part in the Rising Tides Studio, including those featured in the book 'Rising Tides'

Ella Bailey	Ava Keam	Orlando Martin Rees
Kenjie Ben	Jenny Li	Connor Rippon
Rhiannon Bennett	Ana Manhaes	Liam Roy
Tom Broderick	Sophie Massingham	Sophie Samuel-Staude
Amity Crappsley-Pope	Nova Maton	Avril Stewart
Lewis Crump	Ruth Mengler	Mark Tay
Megan Dease	Ryan Munyard	Ryan Thomas
Abbey Cooke		Melanie Watkins

Thank you to all the supporters of the Rising Tides Studio and wider project

Annick Akanni	Sarah May	UWA Oceans Institute
Alice Ford	Michael Memeo	City of Cockburn
Liena Fordham	Janine Sheen	City of Fremantle
Sandra Harben	Lucy Sheehy	UNESCO Ocean Decade
Loren Holmes	Paul Verity	The Wetlands Centre Cockburn
Priscilla Hubbard	Vivienne White	Beach Point Cafe
Francis Kotai	Saki White-Sugito	

We welcome further conversation about Rising Tides. If you'd like to get in contact, please email Natasha Pauli at natasha.pauli@uwa.edu.au, or Daniel Jan Martin at daniel.martin@uwa.edu.au

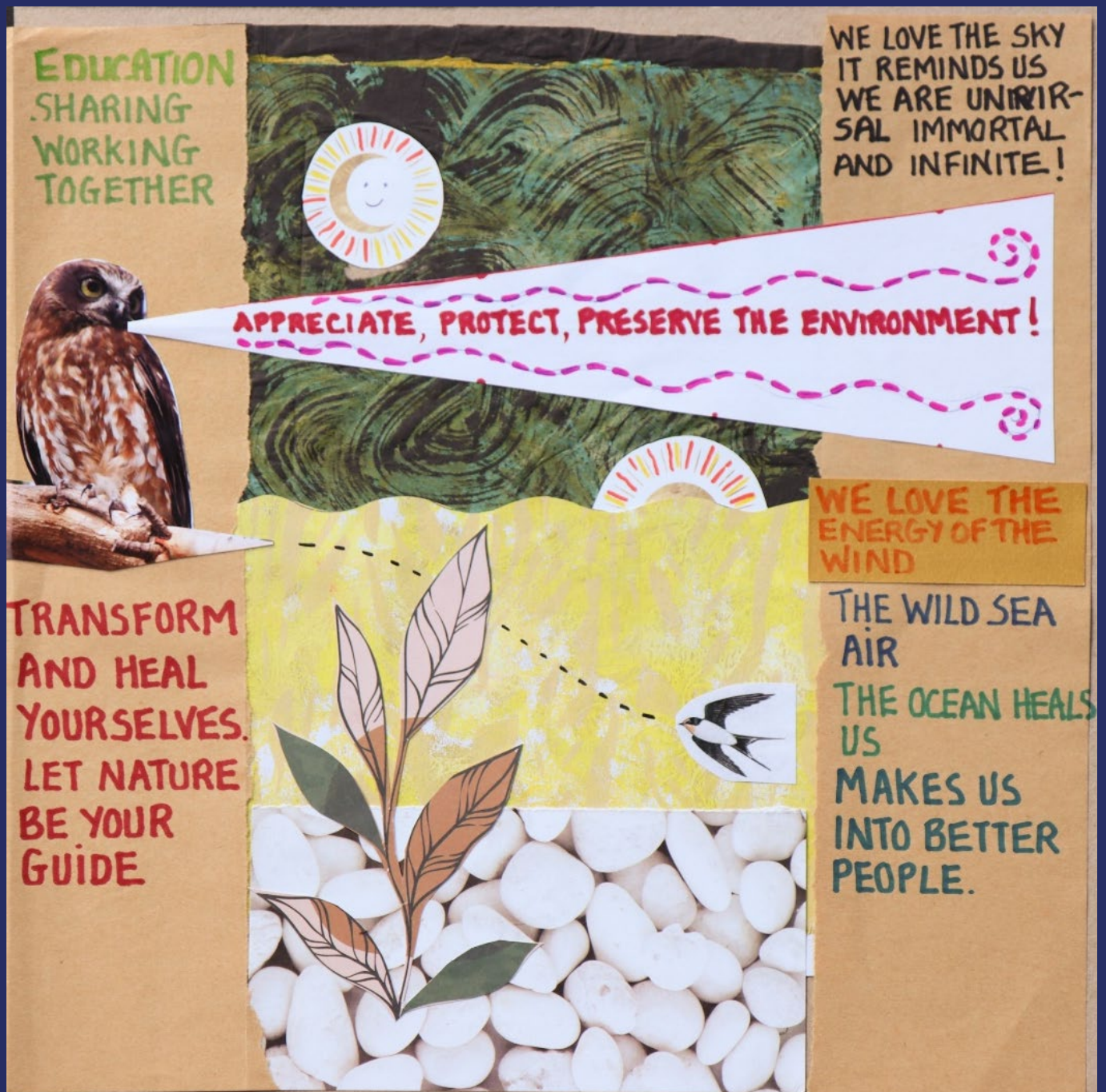


Collage

July 2024

Workshops facilitated by Annick Akanni





Ariane Roemmele

Untitled

Mixed media collage on card, 2024

My artwork represents the coastline in three layers: the land, the sea and the sky. I thought about what we love, what we are sad about, and what were hopeful about for the future.

The coast is freedom. You go walking on the beach and you just feel free, because it is so wild still, and unpopulated, especially in the winter. It's a place where you can think and breathe and just be surrounded by the energies and the elements.

From the animals' point of view, all humans think about is ourselves, and how we can use the coast from a human point of view. I feel animals are the most important things, and the coast, and we should appreciate that. Instead of building, there's energies we can work with to make ourselves better people. To relax us, to meditate and have symbiosis with the environment.



Caitlin

Coogee Beach, the Surf Life Saving Club, the power station, and the wetlands
Mixed media collage on card, 2024

My collage represents several things. My primary interaction is with the coastline, so that drew me in first. My children have spent a lot of time growing up along this coastline, around Coogee Beach and the Surf Life Saving Club. I run near the power station. The road cuts through the landscape and the housing - it's weird how you go to the beach to cool down, but it is actually so hot because of the built environment. On the other side of the road that cuts through, I've put in the wetlands with the string of lakes.

Coogee Beach helps me with recalibration. For me personally, the sensory aspects of the water washing up on the shore and the wind is really useful. My oldest child loves swimming and gets a lot of mentorship and responsibilities from volunteering with the life saving club, whereas my youngest finds the beach a lot more challenging.

I go there every week for a run now, and I will end that with immersing myself into the water, no matter what the weather. So it is a reset.



Felicity Monck

Coogee Beach

Mixed media collage on card, 2024

I love the constancy of the elements at the beach, and yet it's always changing. The tides perform the same action, but it's always different. I'm trying to capture that balance of constancy and change in this piece. The lines are uniform and repetitive, a bit like the tide. The organic shape represents growth.

I love that my two boys have been able to grow in this place. Like the tide, we've been coming back every summer for swimming lessons. The kids are the same humans, but they've grown and changed so much.



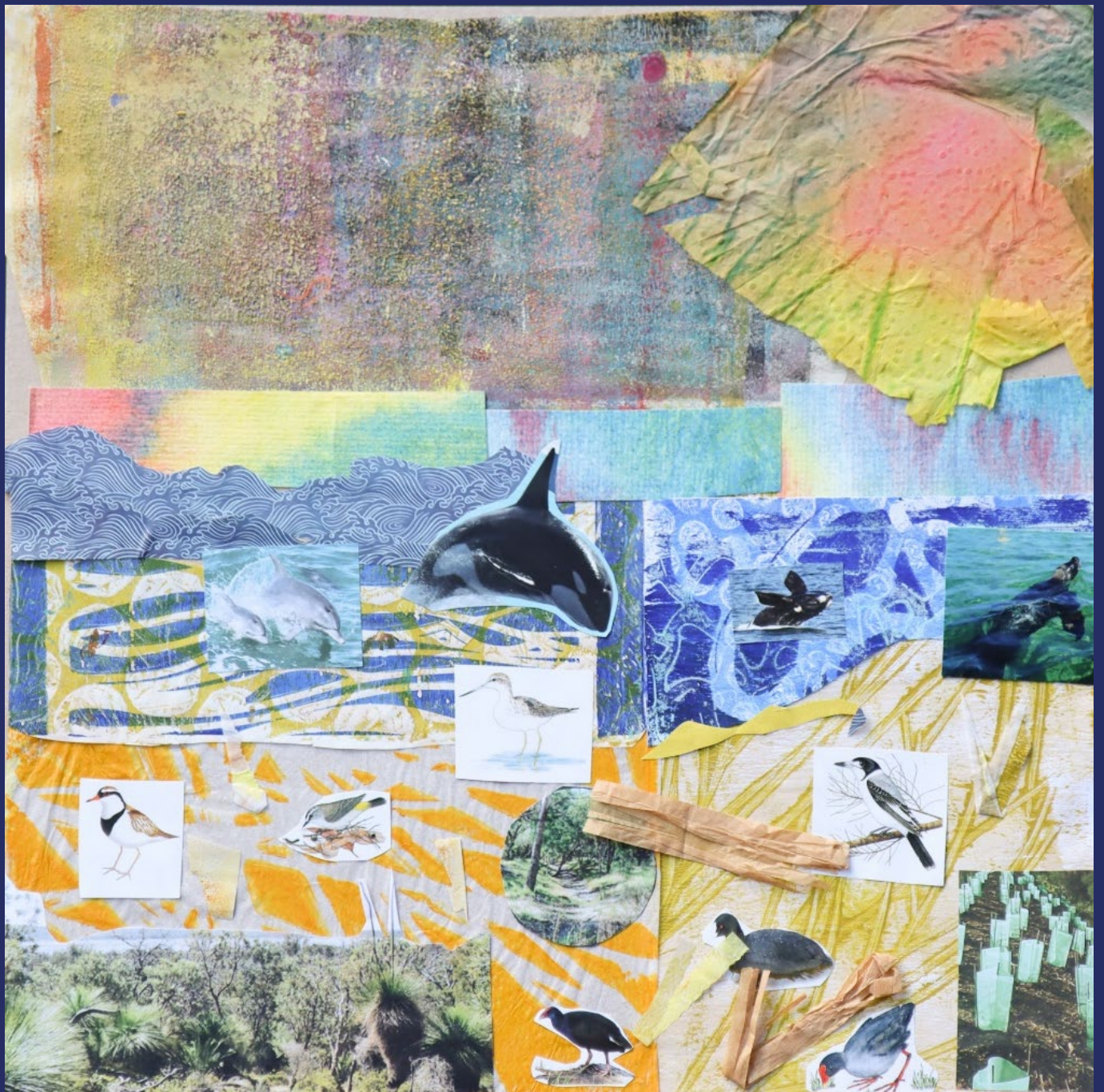
Emma Ligtermoet

Coogee Beach

Mixed media collage on card, 2024

My collage depicts Coogee Beach - the stretch with the snorkelling/reef, between Omeo wreck down to the jetty, straddling between the sand and the near shore. Coogee Beach is a place where I go with my family and share a love of the ocean. The love of being in the water, the feeling of immersion, seeing my two daughters' excitement and loving that they're becoming water babies. It's one of the first places where my younger daughter put her goggles on and could actually see the little schools of silvery fish flying around. I remember my girls popping up with little orange fish in their hands. The light is always a standout for me - it's that sense of space and sparkle on the water and the light that cuts through. I find that very restorative and refreshing.

My artwork emphasises my daughters' early discovery of the underwater world, with fish, underwater wrecks and the playfulness of jetty jumping and body boarding. The structures like the jetty and the pontoon and the shark barrier, they're all examples that have really facilitated people's access and engagement with the water spaces close to the beach.



Glynis O'Neill

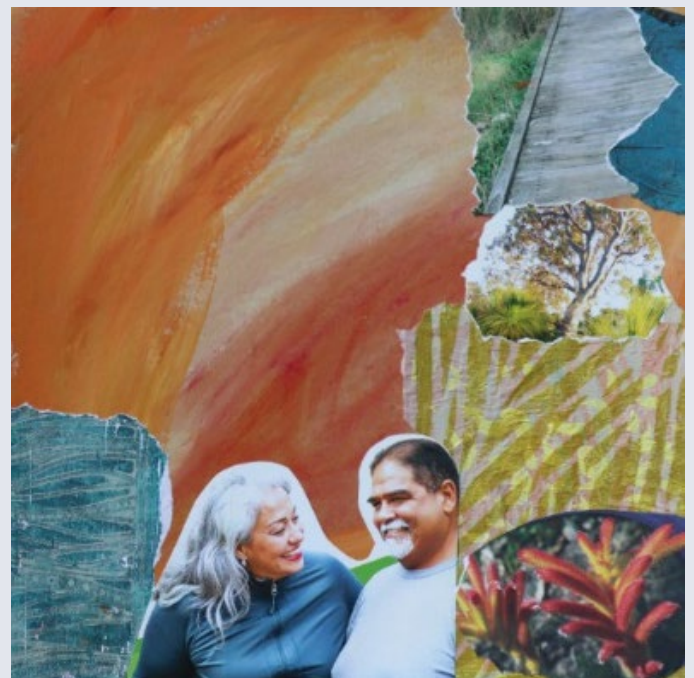
Coogee Beach, looking towards Woodman Point

Mixed media collage on card, 2024

This is my favourite part of the beach because it hasn't been developed or ruined in any way. The dunes have gone through a rehabilitation program. I like that you have to walk through the dunes to actually get to the beach. The car park isn't on the beach. I like that rugged, wild kind of feeling. You are still in the city but you feel like you're somewhere wild.

I put the sunset there because that's when I normally go. It's when all the animals are coming in to settle down for the night. I've often seen dolphins there. It's a quiet, holy ground space. That's the kind of connection I feel there. When I look out over the Indian Ocean, I still feel connected to India – the water is either coming or going from where I have roots and that's quite special.

I want Coogee Beach to be there for my grandchild and for whoever comes next. And hopefully it will be their holy ground.



Jozina de Ruiter

The whole coast, featuring Woodman Point

Acrylic paint and mixed media collages (4) on card, 2024

This is the wildness, that is still connected. Special places, natural plants, wildlife places - everything is special here, the whales, the dolphins, the crabs, the snorkelling, shells, sunsets. Noongar places. Acknowledgement of Noongar history.

The coast is healing. If you're upset, you go to the beach and have a walk. It's a wild place. It is the most beautiful walk along Woodman Point.

I really want a bicycle path from the ocean to Bibra Lake. Kids can ride. We need places to exercise, be still, gather together. The Coogee development is just what we don't want - no trees. Kids are going to grow up without hearing birds. I'm really worried about that. The new houses need to plant some natives so we keep the native birds, provide them habitat, wildlife corridors to the wetlands.



Kylie J. Stevenson

Naval Base - former settlement at Mount Brown

Mixed media collage on card, 2024

This is a place where I grew up. It was a settlement up on Mount Brown, a working-class community. My family had a house there called 'The Shack'. I spent nearly every summer of my childhood there, and my aunt was the swimming teacher. People came from all around to learn to swim on this beach. It used to be packed like Cottesloe Beach in summer.

If you followed the path inland off into the bushland, there were still Aboriginal people living on Country when I was living there. There was a really beautiful forest of Banksia woodland, a space of the green turning into the ocean. We spent a lot of time on that coastal area. I don't know how much of that forest is left.

I go to other beaches now, but there is still a community of people who are very attached to this part of the coast, and a lot of children still come to the caravan park.

It would be really good if there was some historical recognition that this place existed. There is nothing. Nobody even remembers that a whole community of people lived there for probably 40 to 50 years. When you go to Mount Brown, there's a walking trail and a path. There is nothing historical that indicates that people lived there, including Indigenous people.



Michelle Innes

Coogee Beach – near the shark net

Watercolour and mixed media collage on card, 2024

This piece represents the purity of the ocean – invigorating and fresh and clean. The ocean is a constant, and I hope it's always going to be there. You don't have to pay anything. You can just go. It's local, and it is a place where I feel grounded.

The word that comes to mind is 'refuge'. There's a bit of shelter as well. The ocean is a great place of refuge for me. And Coogee is my closest beach. The word 'refuge' encompasses a lot of things – it feels like a safe place, refreshing and restorative.

I always feel like I need to be near the ocean.



N. Elliott

Head under the water

Mixed media collage on card, 2024

I represented what it feels to me like when you put your head under the water into this new world that isn't full of visual pollution, noise, advertising and people wanting your attention. You put your head in there and there are whole other life forms that have managed quite well without advertising.

I love that feeling of weightlessness and fascination with the creatures and the life happening under water, and how peaceful it is. I even love just snorkelling in the shallows and listening to the noise of the shells tinkling on the seabed, it's just magical. Even if there's no fish, I just love to listen to the shells go backwards and forwards.



Natasha Doumanis

Old South Fremantle Power Station

Mixed media collage on card, 2024. Inset depicts the layer beneath the overlay

I've represented the old electrical plant that is on the foreshore in Coogee/South Fremantle.

I love industrial architecture. The power station is not just a brutal concrete building – it has detail and the design for it was pretty incredible. For the lines of the building, I selected black because I see it as sitting in the shadows right now being unused and deteriorating. The overlay in my artwork reflects the idea of incorporating nature and greenery on the exterior of the building to help bring down some of the brutalist construction, and blend in a little bit more with the surrounding area, where there are lots of trees and greenery. It doesn't mean eliminating what I love about the building – it's about trying to integrate industrial architecture and nature.

I like the idea of having a green roof where you could have beekeeping and even community gardens, and for the glazing to be solar panels. The space could be used to help combat climate change as well. I think the area has been ignored. If a redevelopment could activate the space and it starts getting utilised, it's likely that the community will be involved more in restoring and maintaining the area.





Photography

July 2024

Workshops facilitated by Janine Sheen





Deb Pelham
Coogee Jetty

This place represents serenity and beauty even on the stormiest of days. I hope this place always stays exactly as it is.



Bin Yang

Cockburn – people and coast

The coast is a nature miracle; it is a vital part of the environmental system, not just for wildlife but also for human-beings, to get a chance to breathe the nature and enjoy themselves. As you hear in nature, the wind blows through your hair, you are just by yourself in the moment. Every stress of daily life is being blow away – an amazing experience to have. Same as when you're in a forest and you hear the birds chirp and the rivers churning. This is really unique. But at the same time, for us as humans, we engineer, we reshape the landscape we try to maintain nature's heritage, but at the same time make the place more habitable, more human-friendly. I think this is quite unique area for our café... it's different to the shopping centre, it's close to nature.





Dovile

Coogee Beach

This is the place that I visited shortly after I moved to WA. Peacefulness and conservation efforts around me made me fall in love with the place and the country.





Hayes Ling

Natural path

This is the bush near Coogee Beach; a sandy slope leading into the blue sky. It represents a peaceful coast which gives residents a space of peace and mindfulness. I tried to capture something that is somewhere near the beach, but not the sand and the sea and the water. I feel like it's really too common and something that you can just think about straight away when you talk about beaches. But the bushes next to the beach - the sand and the slope - is something that doesn't really come to mind when you think about beaches. And I think it's really good to capture it.

I want the coast to be kept the same inline with nature; accessible, peaceful and quiet. Not to become like the busy beaches of City Beach and Cottesloe. But I want more family-orientated hospitality venues at Port Coogee which are dog-friendly.



Hermes Leung

Local Swimmer on Coogee Beach

The coast is a comfortable place for families and your loved ones to chill, to hang out, to wander. A place to create simple but beautiful memories; the sound, the wind, the wave, the moment. It makes me feel very peaceful and calm. I don't want too much human input because it's nature, so keeping in natural, but also protecting the coastline against climate change and sea level rise.

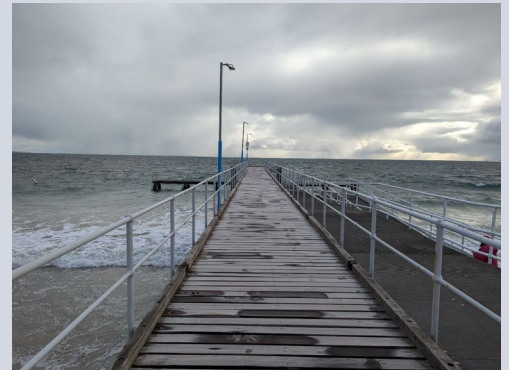


James Lenehan

Coogee Beach

This photograph describes the connection between the vast ocean and the structure that mankind can create around it, to enable us to enjoy it and be safe. The Cockburn coast is new to me, but the ocean is not. For me, the ocean is rejuvenating, fun, visually exciting in all seasons, it's a people's place, a community, a sports ground, and a huge bunch of nature. With all the new developments going on along the coastlines, I would hope that the powers-to-be connect with those who are experts in the field, to protect the area, being mindful of the environment at the same time as progressing and improving the beaches for human habitat. Keep it pristine.





John Dakin

Coogee Beach

A peaceful walk along the beach. This beach has always been a place for me and the family to walk along and enjoy the sunsets, the water and the wind. To feel relaxed and at peace. To re-energise. Walk out over the waves. Feel the salt spray on your face. Enjoy a sunset. A place and time to relax. A place to be at peace and appreciate life. We walk along the beach enjoying the water, waves and sand. The beach here is so clean and inviting. Soft sand and gentle waves. We should appreciate all this beauty around us. I would like it to remain the same. A natural environment for all to enjoy. Pristine and untouched. No development or buildings in the area. We should be able to enjoy nature as it is. Protected. Make sure there is funding and support to ensure this walkway remains a great place for all to enjoy.



Liz Davey

Coogee Beach near the jetty

This photo depicts flotsam washed in during winter storms. It may look calm on the surface but that will not be the case below the water. It is an example of rubbish, there is a lot of rubbish, fishing debris, some from coastal development, on the seabed. I scuba dive, and continually remove rubbish from the dive spots I dive in Cockburn Sound. It is important to me, that we keep rubbish out of the Sound, keep it as clean and healthy as we can, ensuring the Sound will be available and pleasant to use for future generations. Clean and healthy, our seas and beaches are an important part of our wellbeing. If we pollute them, we pollute ourselves. The preservation of public open spaces is an intrinsic facet in healthy communities, both physical and mental.

We also have an extremely diverse range of marine life locally, which needs to be protected, nurtured and considered, when planning future coastal development. To ensure their continued existence for future generations – healthy seas and coastline. As a scuba diver, earlier this year I witnessed first-hand the loss of some marine creatures from a local groyne area. That was in January 2024. I have repeatedly dived that area, and they haven't returned. This is an example of how fragile some of our species can be and it should make us determined to preserve them.



M.E. Scalzo

Place to play

In the summer it is a place for people to jump off this pier. Living close to the coast is lovely. Please keep it clean, playful. We could probably get a little bit more disability access through some smooth pavements for wheel-chairs, some sort of pull-out pathway.



N Dakin

Coogee Beach

The solid beams of the jetty contrast with the liquid swirling water underneath. It keeps reminding me the jetty is a strong structure. The maintenance and continual inspection of the jetty should be ensured so it is safe for all to enjoy. It's in nature. When I'm breathing I take in the beautiful salty air – it's precious. What I don't like is people fishing on the beach instead of the jetty because their fishing rod and lines interrupt the walk as as you must divert your path to not walk into them. But other than that, it's just absolutely gorgeous. I would love it to stay natural. South Beach has got a basketball court on it now and it's lost a lot of its charm. I mean I still like South Beach for the intimacy, but I like Coogee Beach for the vastness and the openness.



Manuela Lenehan

Coogee Beach

This photograph illustrates, just as the light and the sunset colours are very separately defined, so is our sea change from country to city. This part of the coast is the place of a new beginning for us, the venue for the next exciting chapter of our lives. At our Cockburn beaches, we can experience the vastness and energy of being in nature, with the benefits of infrastructure and management by people who care. It would be great to see the purity and spaciousness of the area preserved, while at the same time continuing to make it safe and accessible for people, with the facilities such as the shark barrier being maintained, and additional shade and shelters being provided, particularly for sunny days.





Parth Hingu

Coogee Beach

It was stormy weather, and it was raining heavily that day. I saw a patch of clouds clearing and found a beautiful play of lights. The heavenly sun-rays were falling onto the water. I was looking for a subject to make the photo more interesting when I found that a dinghy was sailing towards the darkness. I decided to capture it using the rule of thirds. The silhouette of the dinghy against the bright background was the perfect match. As the philosophical saying goes: 'God provides you the light when you walk alone in the dark.' This place should be kept untouched.



Anonymous

South Beach, near Bistro 21 café

This coastline area has two nearby cafes which attract community members and others from outer lying areas. There are a number of lovely apartments adding to the visual elements of this area and bringing more people closer to the coastline, all year round.

I love that I can sit and enjoy this area at cafes and that I can walk along the pathway that clings to the coastline. Being able to spend an extended time at the beachfront because of facilities like cafes and restaurants allows me to enjoy the area and also spend my money locally. I enjoy the well maintained outdoor areas, large shady Norfolk pine trees and expansive grassed area.

I would like to see more cafes and restaurants. Well-designed facilities that attract people from other areas and compete with beautiful coastline areas like City Beach. I would like to see facilities like public toilets and bins creatively designed and inconspicuous.



Textiles

July 2024

Workshops facilitated by Annick Akanni





Alison Browne

Beeliar Boodjar to the coast

Mixed media textile square, 2024

I've represented Beeliar Boodjar through to South Beach, Coogee Beach, CY O'Connor Beach, and the new development around Port Coogee. I've tried to represent some of the waterways and wetlands, recognising that there would once have been many more. I've represented the coastline, as it is today, recognising that it has also changed.

This whole place has multi-generational connections close to my family. My grandad used to work at Robb's Jetty. When we were growing up, the coastline around here was really industrial, and it wasn't really celebrated. It was mostly local people who visited.

I've tried to reflect on the texture of the place and the multi-layers of history, which is my own family history, but also before that multi-generations of Noongar families. The diversity of that history is forgotten a bit at the moment. It has become a bit more sanitised and beautified.

I love it as a place, but I think in a generation or two, it will be underwater. It will be inundated from sea level rise or coastal erosion. I've tried to represent that floodline. It is a real concern for me.



Gail

Ammo Jetty

Mixed media textile square, 2024

My piece represents the life underneath and on top of the Ammo Jetty.

There are schools of fish – little ones, big ones, all sorts of sizes – and they swim around you in a beautiful big, sparkly wave that moves in the ocean. There's so much underwater life around the pylons – the tiny algae eaters, the nudibranchs, the anemones on the jetty and the octopus down the bottom. If you're still for long enough, you'll see them.

Mr Pelican is always there. He's got a weird foot, but he's always just sitting on the jetty or on the lights up there. A beautiful park is really close by, and there's lots of blue wrens.

There's just so much life. I hope that when the jetty is redone, that underwater life isn't lost. When the shark net is hosed down, that life disappears. But it's always there at Ammo Jetty, always.



Kate Jones

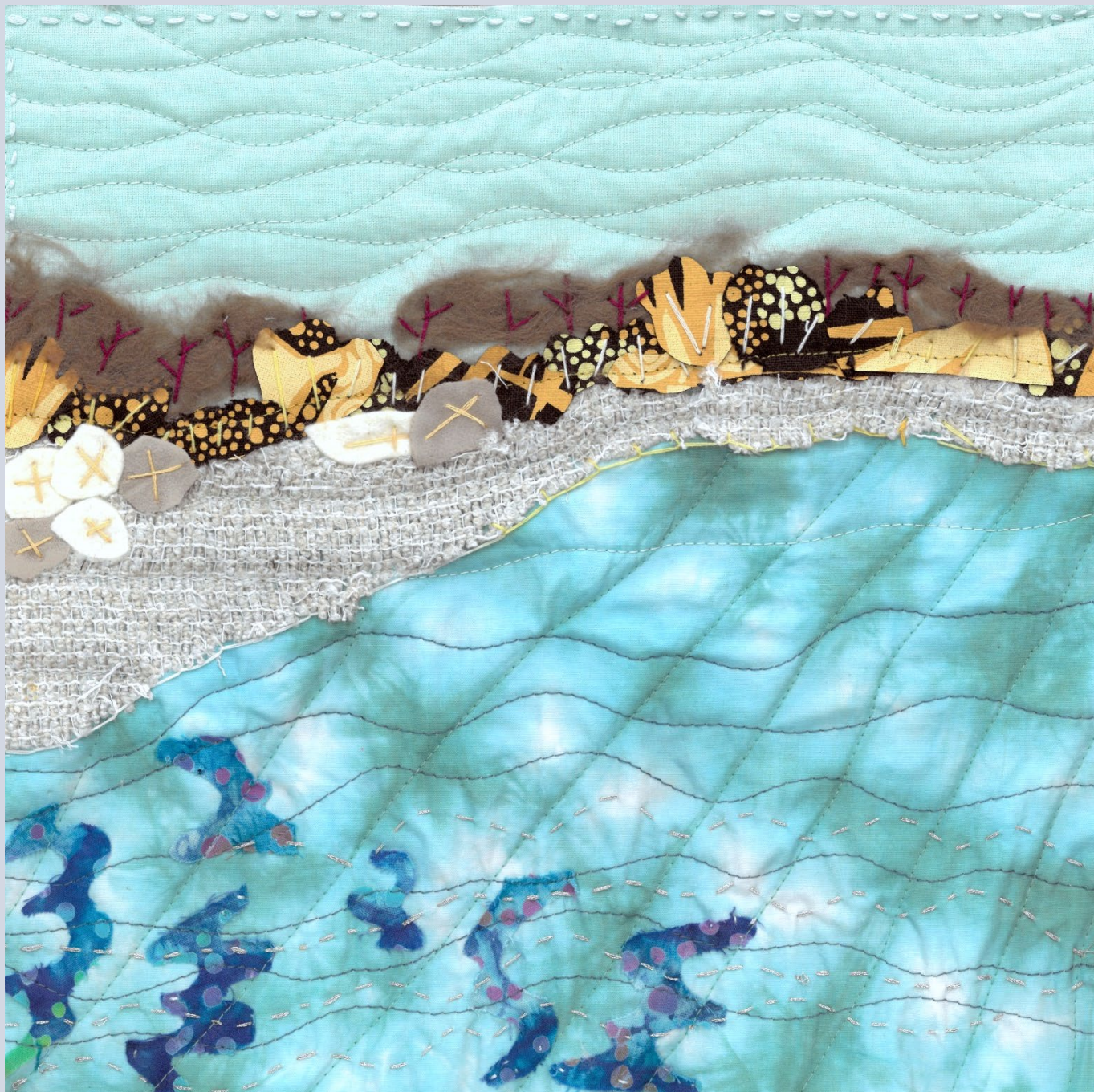
The Fremantle and Cockburn coastline

Mixed media textile square, 2024

I'm a positive person, but I can't ignore all the challenges we're facing for the future. The future is represented by the skyline that is advancing. The threads represent the mess we're in. The ocean is the hopeful part. I have hope for nature, and nature's ability to triumph always. Listening, watching and observing nature will generally give us the answers.

This is very precious to me, all this part of the coastline. I remember with huge fondness, many, many hours spent at the beach with my parents. It's a very refreshing and renewing place for me.

I want to see healthy marine life, and beautiful places that sympathetically integrate what people need without damaging nature. We're just an extension of nature rather than the other way around.



Mandy De Gennaro

Coogee Beach

Mixed media textile square, 2024

My artwork represents the beautiful colour of the ocean and sky – something we had not seen in England, where we came from. This place holds special memories of childhood when we lived at Coogee caravan park until my parents found a house as new migrants. My two siblings and I had the freedom to run around on the sandy beach every day – such an incredible adventure!

The beach must be kept pristine so that future generations can experience what we did as children. It must be kept unspoilt. No high rise buildings, shopping centres and things like that. It should be still accessible to everyone, not just the people that live there.



Marie Foster

CY O'Connor Beach

Mixed media textile square, 2024

CY O'Connor Beach has been my local playground for 20 years. It is a place of joy and grief and many things. I know the place quite intimately, and it holds a lot intimate friendship memories. A couple of doggies along the way have shared their lives with me on that beach as well.

My textile depicts the powerhouse and the dunes, beneath a sky that represents the actual surface of the water. I spent every day of my life over two and a half years in the water. I saw it in all weathers, in all moods, and in all winds - I saw the real textures of it. It's something I never grow tired of - it never looks exactly the same.

CY O'Connor Beach is the ultimate wilderness playground. When we look out to sea from that beach, there is no sign of man and that is such a beautiful scene. It's so good for the spirit and the soul to be able to look out and see just the beautiful horizon.



Robyn Main

Eco-shark barrier, Coogee Beach

Mixed media textile square, 2024

The eco-shark barrier at Coogee is iconic Western Australian because it was the first place they put an eco-shark barrier that stays in place for the whole year. People enjoy swimming in it all year. It gives people the freedom to swim without fear. How good is that!

My artwork includes a jellyfish – some PhD student needs to work out their predicted movements! We gather for coffee after every swim at the Cockburn Masters swimming club talking about the stingers and the impact they made on our efforts that day. Why are they there at times and not others? Why do they sting sometimes and not at others?

We moved here because of the shark net. My husband chose the location as a local Physical Education teacher. His belief was to get teenagers away from their phones, out into the natural environment and use it to recreate, so Coogee, the eco-shark barrier beach, was a favourite spot for swimming. He saw how much they enjoyed it so he wanted to retire by the sea, a happy place.

There's nothing better than the ocean for a place to be. It's my happy place, too.



Sarah Hiscock

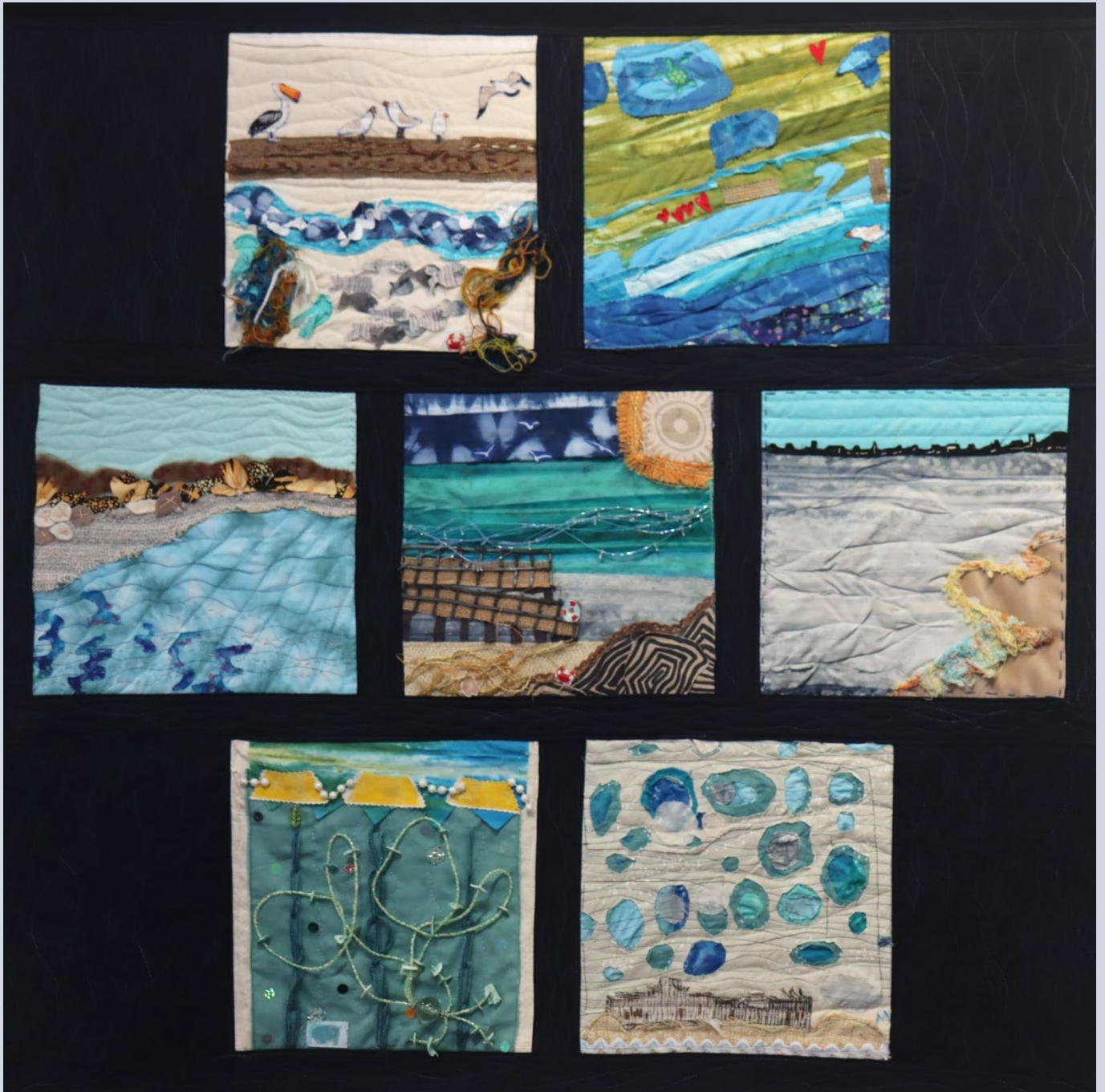
Coogee Jetty

Mixed media textile square, 2024

I have a lot of happy memories growing up at Coogee Beach. Memories of fishing off the jetty, jumping off the jetty, even just walking along it.

Coogee Jetty holds a sense of community. There's always a familiar face, and everyone's familiar with the jetty. I've been visiting for maybe 15, 20 years, and it hasn't changed much over that time. I quite like the natural aspect of it.

In the future I'd love to be exploring around there with my grandchildren, and be on the jetty watching the sunset - appreciating the simple things.



Cockburn Coast wall-hanging

Artists (from top to bottom, left to right): Gail, Alison Browne, Mandy De Gennaro, Sarah Hiscock, Kate Jones, Robyn Main, Marie Foster. Sewn together by Natasha Pauli

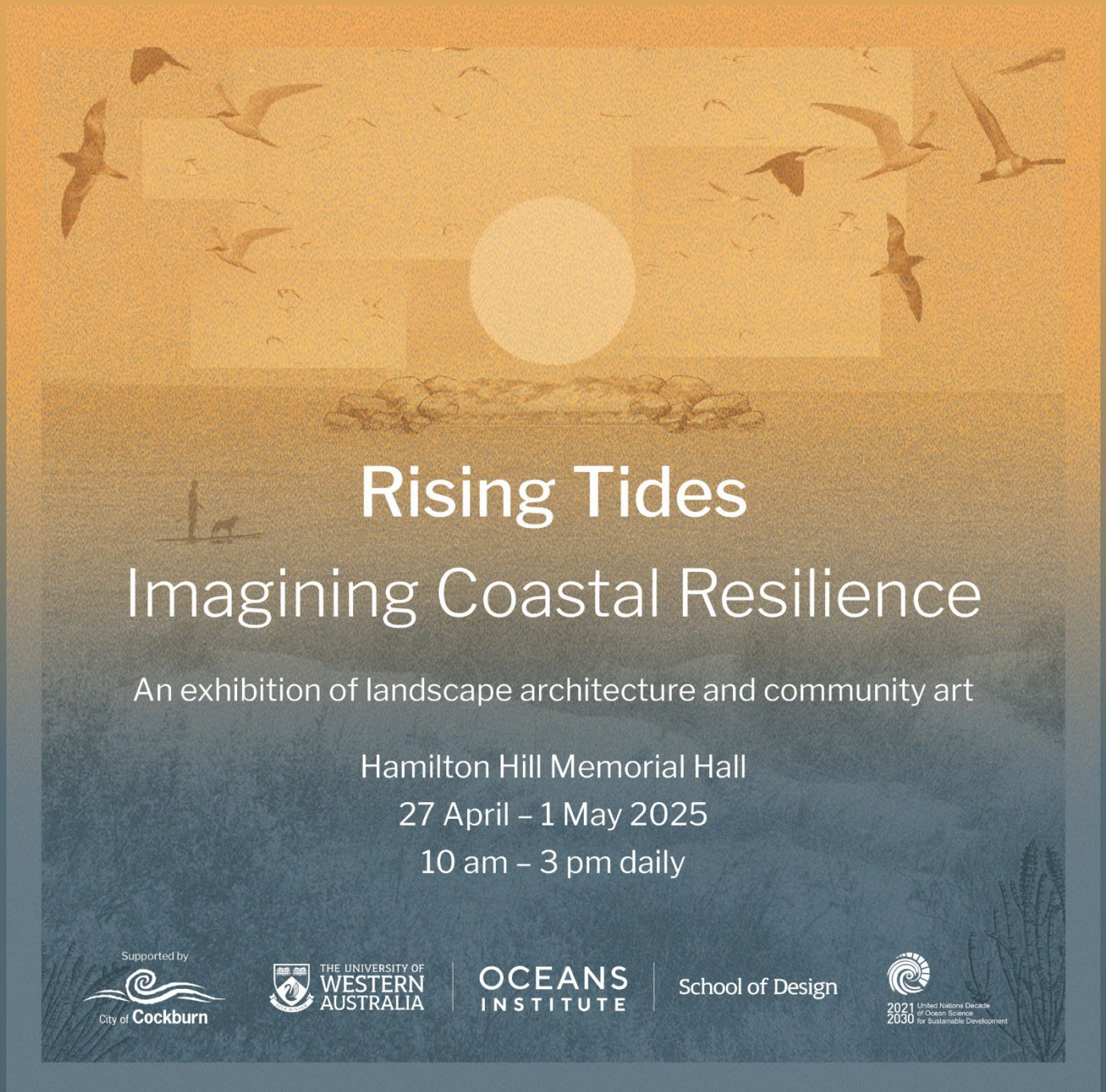
Mixed media textiles, 2024

This group work was exhibited at the Hamilton Hill Memorial Hall in April 2025.



Bringing it all together: The Exhibition and Design Visions

The community artworks in this catalogue were exhibited at Hamilton Hill Memorial Hall between 27 April - 1 May, 2025. Extracts from the edited book 'Rising Tides' - the landscape architecture vision for a resilient future coast - were also displayed at this exhibition. This section presents photos from the exhibition opening, including the launch of the book 'Rising Tides', and extracts from the design visions.




Rising Tides


Imagining Coastal Resilience


An exhibition of landscape architecture and community art

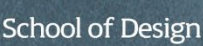
Hamilton Hill Memorial Hall
27 April – 1 May 2025
10 am – 3 pm daily


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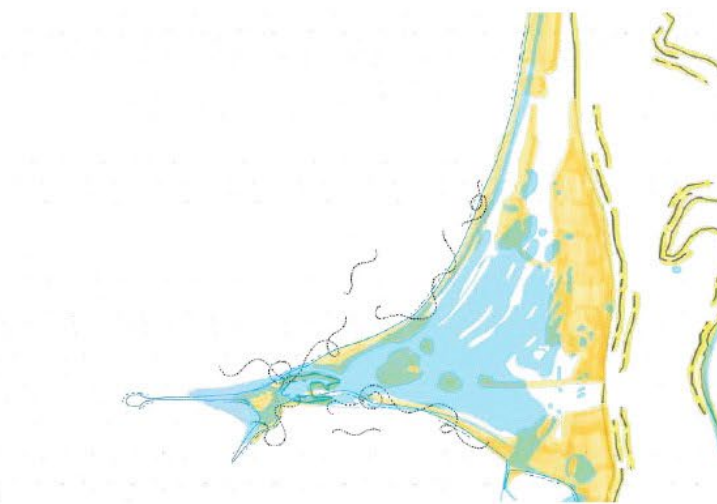
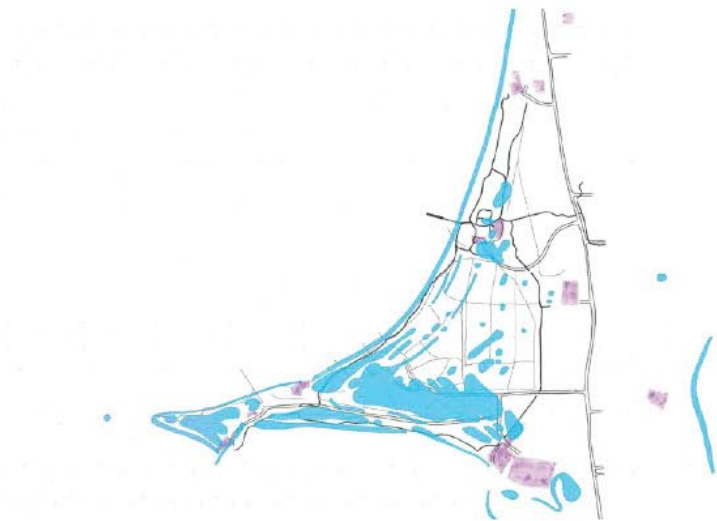
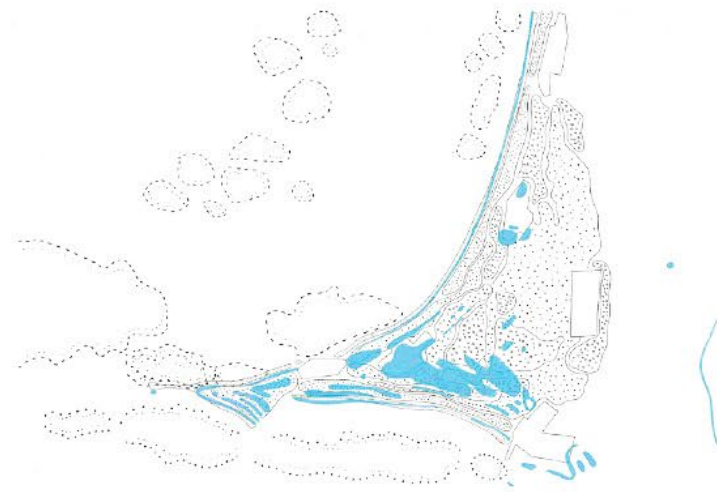


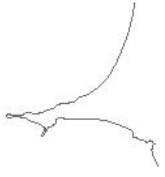
01 Place	02 System	03 Change	04 Adapt	05 Wild	06 Access	07 Play	08 Time
page 16	page 40	page 48	page 66	page 94	page 120	page 136	page 160

The eight themes covered in the book 'Rising Tides', corresponding to values expressed through community artworks and interviews



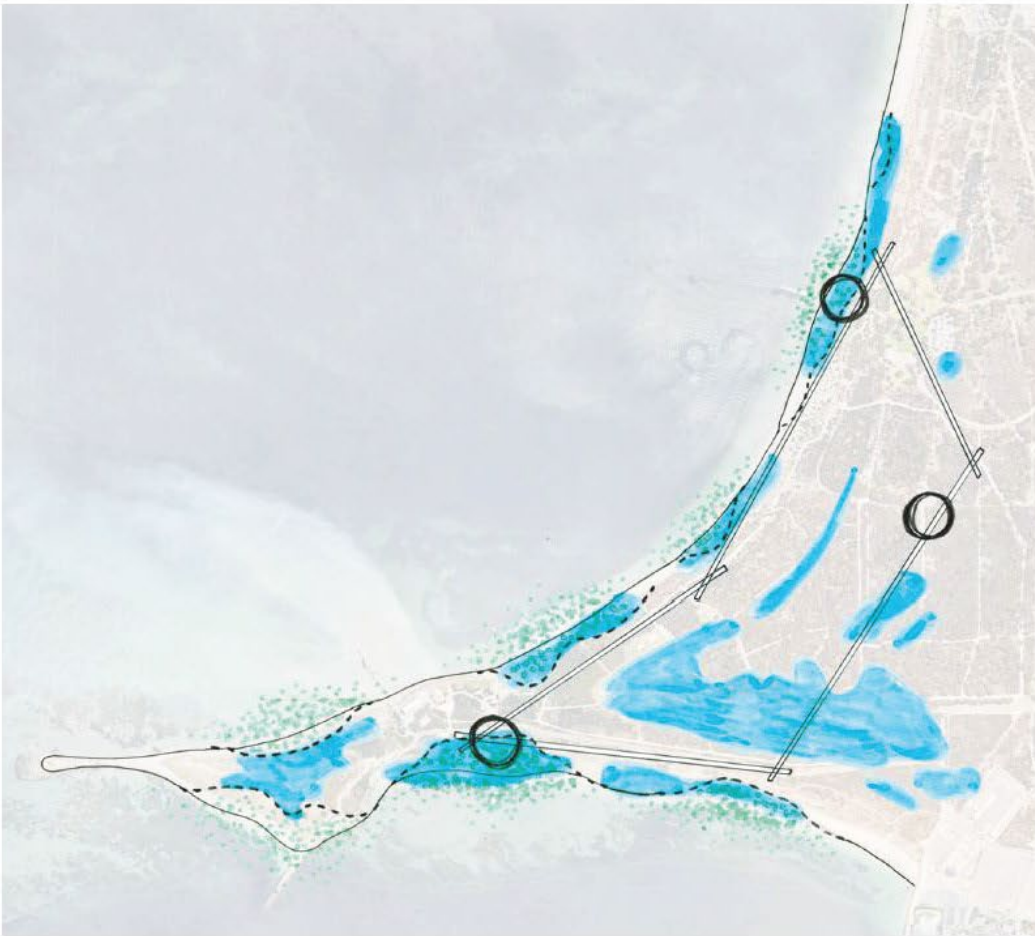
The following pages showcase selected designs from undergraduate students in Landscape Architecture at the University of Western Australia, as published in '*Rising Tides*' (edited by Daniel Jan Martin, Sofie Nielsen and Kate Driver)



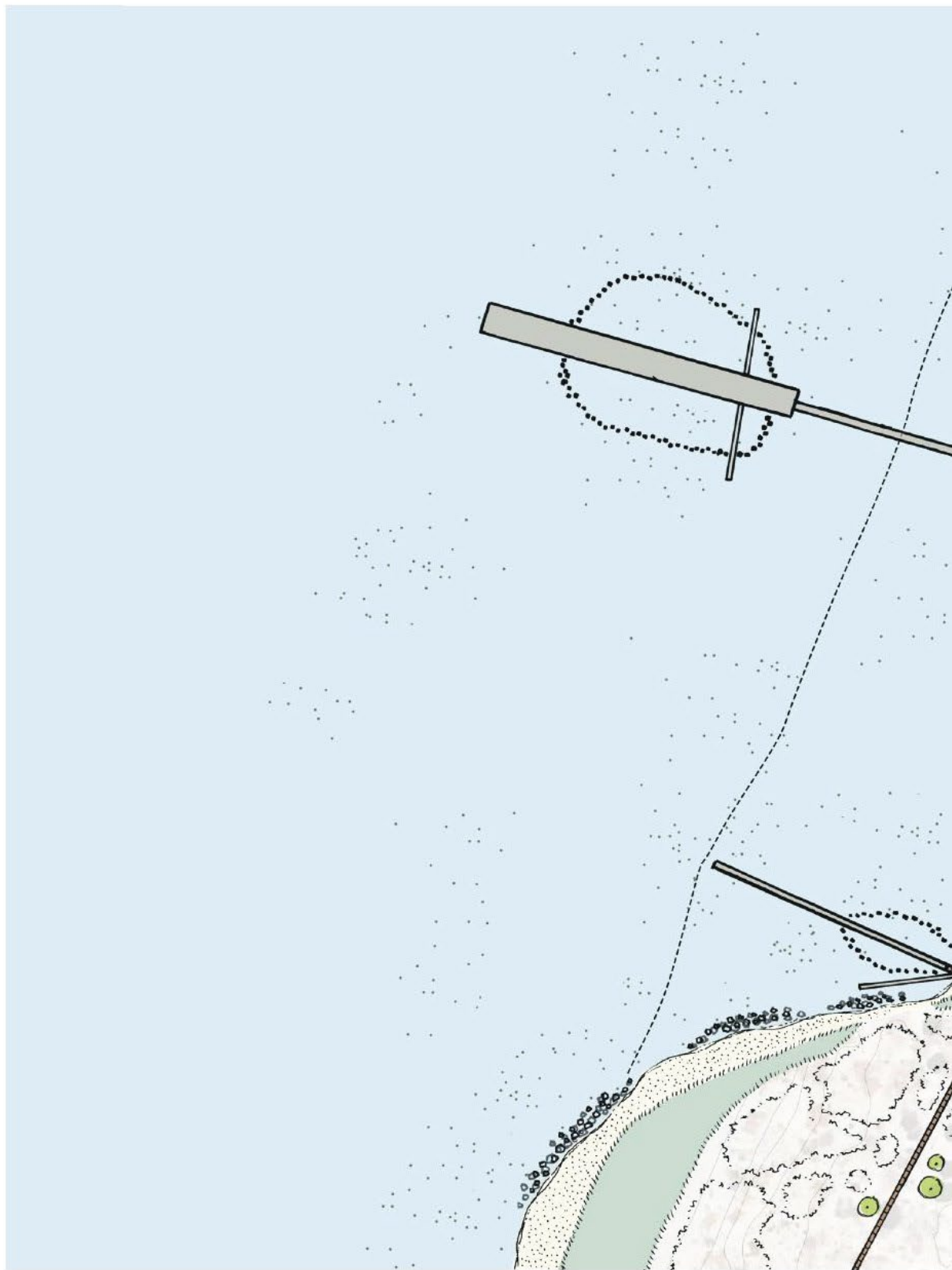


Amity Crappsley-Pope *Tidescape*

Amity addresses climate change through nature-based adaptation strategies. Their proposal consists of a planned retreat that increases biodiversity by creating salt marshes, seagrass meadows, coastal heath and other habitat. Amity's proposal also considers access, which is provided through a series of jetties, boardwalks and stepping stones.

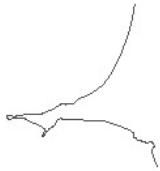
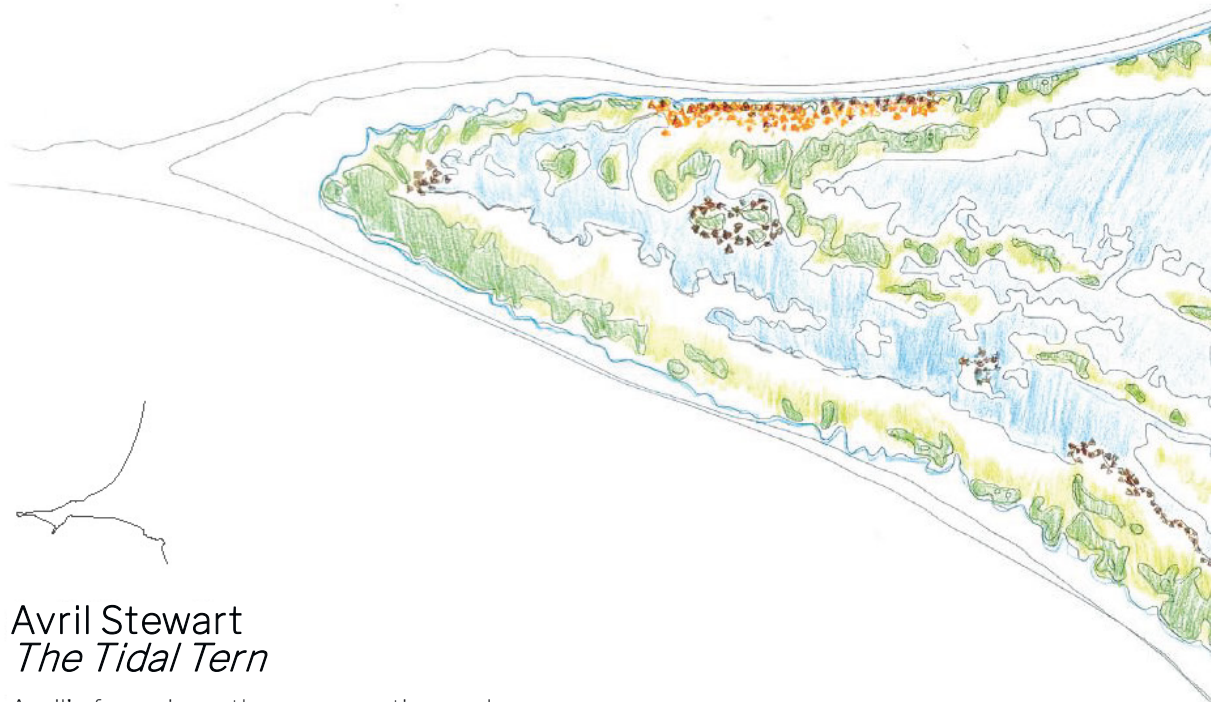


35 Adaptation strategy for Woodman Point, Amity Crappsley-Pope.





36 A resilient Woodman Point and biodiverse future, Amity Crappsley-Pope.



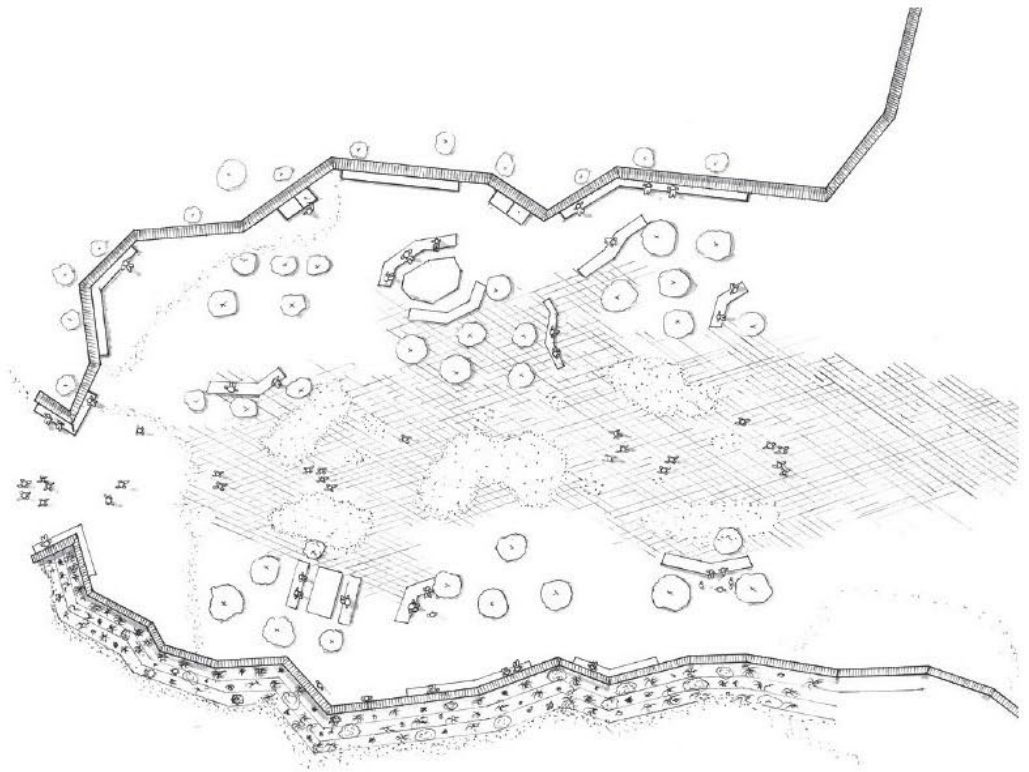
Avril Stewart *The Tidal Tern*

Avril's focus is on the conservation and protection of the fairy tern, who nest at the southern tip of Woodman Point groyne. Fairy terns are migratory shoreline and beach-nesting birds, making them extremely vulnerable to coastline changes and inundation. As the tides rise at Woodman Point, Avril incorporates hard and soft solutions to expand and protect habitat for the fairy tern, while creating a series of bird hides and viewing platforms to inform and connect visitors with the changing coast and its birdlife.





48 Woodman Point is a bird sanctuary, home to the fairy tern, Avril Stewart.



72 Gathering platform, Liam Roy.



73 Becoming a dunal grove over time, Liam Roy.



Liam Roy *Dunal Grove*

Liam's strategy for Catherine Point focuses on the pedestrian experience. A series of boardwalks weave along the coast, raised above the surface to avoid dune disturbance and arriving at a central platform. Constructed to encourage dune development and stabilised by a grove of local trees, the grove offers a public open space that is sheltered from the harsher elements of the beach.



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