



TRANSFORMING THE LOCAL

Architecture and the
Visual Arts Syllabus
Stages 4 and 5

NSW
Architects
Registration
Board



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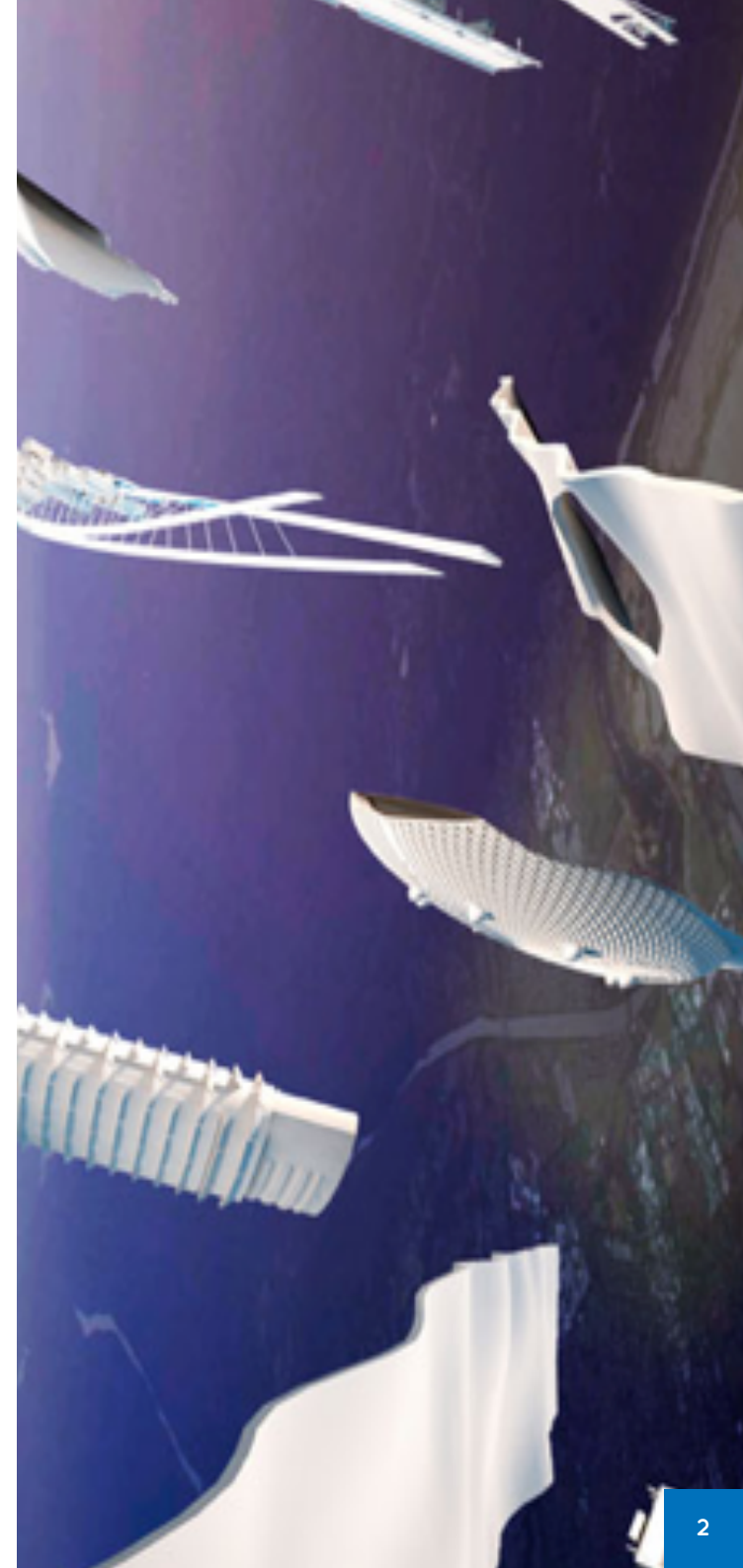


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Cover: *Paddington Reservoir Gardens*,
Tonkin Zulaikha Greer,
2009. Photography by
Brett Boardman.

Right: *The Future of Penrith / Penrith of the Future*,
Rendering, Campement
Urbain, 2011.





Paddington Reservoir Gardens, Tonkin Zulaikha Greer, 2009. Photography by Brett Boardman.

INTRODUCTION

We experience architecture in our daily lives. Our homes, shared community spaces, parks and landscaped areas, significant cultural and community buildings and heritage architecture that have been restored or re-purposed are familiar parts of our experience. Architecture impacts our experiences and use of local structures and spaces.

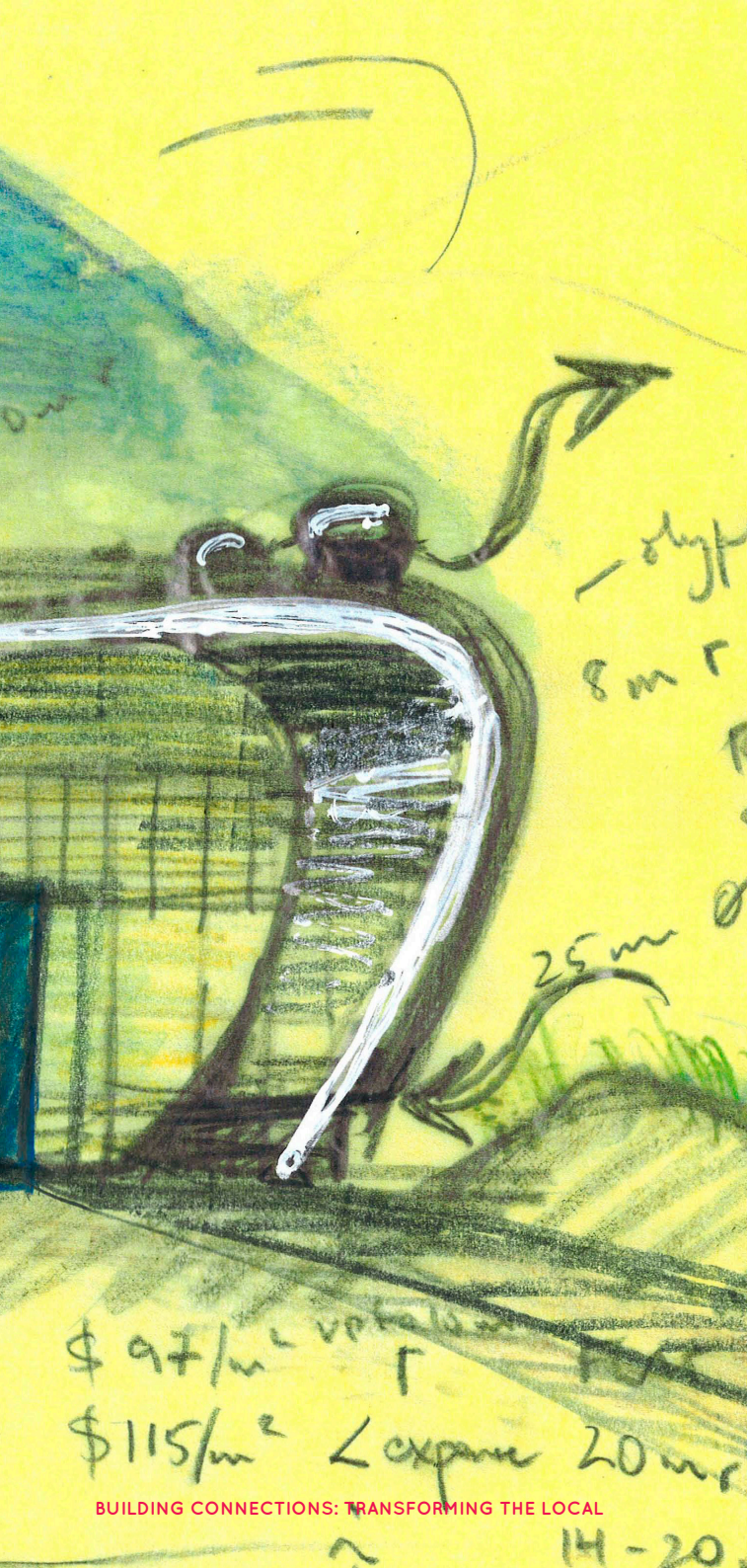
Transforming the Local is a multi-layered resource aimed at supporting the teaching of architecture units as part of Visual Arts courses in Stages 4 and 5. This resource can be used for Stage 5 Visual Design and Stage 5 Photography and Digital Media.

The resource includes 8 case studies of contemporary Australian architecture.

The case studies examine 6 different architecture forms or typologies found in everyday life:

1. Domestic Architecture
2. Community Architecture
3. Heritage and Restoration
4. Pavilions, Shelters and Exhibition Spaces
5. Landscape architecture
6. Urban Design

*This unit of work is part of a suite of innovative teaching materials initiated by the NSW Architects Registration Board as part of its role in promoting an understanding of architectural issues in the community. **Building Connections: Transforming the Local** is a collaboration between the Board, and the Visual Arts and Design Educators Association.*



VISUAL ARTS SYLLABUS CONTENT

The key syllabus focus in this resource is on developing an understanding of the complex nature of practice in architecture. The Case Studies explore the different ways architects work; who they work with; how they respond to a brief or concept; how they make decisions on building design and how they represent their ideas and those of their clients. All of these aspects contribute to the conceptual and material practice of architecture.

The Frames in the syllabus provide ways of examining these case studies from a number of perspectives.

Like many contemporary artists, architects work in collaboration with clients and other professional consultants to develop their designs and translate these designs into actual structures and spaces. The roles and relationships between the different agencies in the architect's world are illustrated in the Conceptual Framework diagram. Roles and relationships across this version of the Conceptual Framework are not always clearly defined. For example: clients are both audiences and consumers but often a collaborator working with the architect in the development of the design.

*Milson Island Sport and Recreation Centre,
Allen Jack+Cottier, 2010*

USING THIS RESOURCE

Using this Resource, teachers can explore innovative ways in which architects have transformed different architecture forms.

Teachers can use this resource to develop teaching and learning activities in programs for their students. It provides a rich archive of information and related materials about each example as well as ideas for Artmaking and Art Critical and Art Historical activities. Students will be able to use the resource to investigate the work of contemporary architects through the written text, images, documents, links to websites and clips and videos of architect interviews in the resource.

Each of the case studies builds a narrative about the practices of architects through the study of a significant example. In addition to the case study, there are links and connections to other examples and materials to extend the study of each architectural form. At the end of each case study, there are learning activities for Artmaking and Art Critical and Art Historical Study.

INTERPRETING ARCHITECTURAL PRACTICE USING THE CONCEPTUAL FRAMEWORK

WORLD

Architecture exists as a designed object situated in a specific place. The place where a built structure is positioned is called the site. Sites pose physical constraints on the designer to work with surrounding structures or elements in the environment.

These include: **Landforms, Conservation of heritage, Ecological / Sustainable features, Cultural sensitivities.**

ARTWORK/ARCHITECTURE

Architectural forms can be inspired by or reflect historical periods in time. Advances in technology impact the choice of materials used by an architect. The style of a built structure can symbolically reflect its purpose in relationship to its surroundings.

These structures can be: **Residential / Housing, Shelter, Public spaces, Parklands, Urban planning, Monuments, Site-specific art forms/work, Entertainment venues.**

AUDIENCE

Architecture is created to fulfill a function. Projects are commissioned by a specific company or individual known as the client. The client identifies their needs and desires based on a particular site. The architect considers the different roles the built environment has for audiences in this space.

These can include: **Residents / Owner, Public, Patrons, Students, Tourists, Community, Council or governing authority.**

ARTISTS/ARCHITECTS

Architecture is a collaborative artform that involves the expert skills of a range of practitioners to create the work. Artists and Architects often work as a team on a particular project. They may also work in consultation with:

Urban Planners, Landscape architects, Structural Engineers, Interior Designers, Builders, Photographers, Lighting engineers, Conservation specialists.

DOMESTIC ARCHITECTURE



Sou Fujimoto *House NA* 2012 Tokyo Japan, Sou Fujimoto Architects. Photography by Iwan Baan.

Houses are the hardest thing to design because there are so many functions. **Rachel Neeson**

INTRODUCTION

Domestic architecture concerns the creation of places for living. This can range from small single room dwellings to large multi-unit projects with many hundreds of apartments, and various models in between. Internationally, we can consider Sou Fujimoto's *House NA* (2012), which has one singular dwelling space taking on the character of a tree. Locally, *Central Park Broadway* (2013) by Atelier Jean Nouvel is a dense inner city project integrating vertical gardens and planter beds into the façade of a multi-storey tower. Most significantly, there is a dramatic heliostat projecting from the building form to capture sunlight and re-direct into the areas overshadowed by the building.

OTHER EXAMPLES OF HOUSES TRANSFORMED IN CONTEMPORARY ARTWORKS

Erwin Wurm *Fat House*, Moller/ Adolf Loos 2003 Resin

Callum Morton *Valhalla 52 Venice Biennale* 2007

Claire and Sean Cordeiro *Deceased Estate* 2006 installation

Rachel Whiteread *House* 1993 Installation

KEYWORDS

Favela	A shantytown in or near a city, especially in Brazil; slum area.
Heliostat	(from helios, the Greek word for sun, and stat, as in stationary) is a device that includes a mirror, which turns so as to keep reflecting sunlight toward a predetermined target, compensating for the sun's apparent motions in the sky.
Maison	French word for house.
Vernacular	Is the native language or native dialect of a specific population or area.
Modernist architecture	Is generally characterised by simplification of form and an absence of applied decoration. It is a term applied to an overarching movement. In a broader sense, early modern architecture began at the turn of the 20th century with efforts to reconcile the principles underlying architectural design with rapid technological advancement and the modernisation of society.

HISTORICAL CONTEXT

Over history and across continents people have needed and built houses for themselves and their families. The materials and forms for each house often reveal the climate, values and resources available to people in that area. Colonial shifts like European settlers through North America and English explorations through the Asia Pacific region can account for adaptations from local to more western structures.

INTERNATIONAL HISTORICAL CONTEXT: MODERNISM

Many of the key developments of modernism were realised within single dwellings. The house has often been an opportunity for experimentation about how buildings are designed.

Villa Savoye (1928) by Le Corbusier stands as an icon of early modernist architecture. The simple, square plan is characterized by a semi-circular ramp moving freely between a grid of slender columns, and strip windows that stretch the length of the façade.

Contrast this to a traditional 'Victorian' or 'Georgian' inspired house of the same period and the innovation is clear; the heavy, thick walls and small openings of the traditional dwellings seem of another century to the clean form of Villa Savoye.

Precise, and with all domestic functions seamlessly integrated, Le Corbusier referred to this project as 'a machine for living'. This aligned with the ethos of a fully developed industrial society – if society was restructuring itself to achieve maximum efficiency in production, surely houses should do the same? This central intent of modernity has since been re-evaluated.

ART CRITICAL AND ART HISTORICAL STUDY

1. What defines Modernist architecture?
2. Research Victorian (1840-1900) and Georgian examples of houses and compare and contrast Villa Savoye. How does Villa Savoye communicate Modernist principals?
3. Le Corbusier is considered a significant icon of modernist architecture. Research Unite d'Habitation, (1947-1954) Marseille, how does this multiple housing project develop Le Corbusier's ideals as house as 'a machine for living'?



Villa Savoye, Le Corbusier, 1928 Paris.
Image Creative Commons.

AUSTRALIAN HISTORICAL CONTEXT

Glenn Murcutt's body of work demonstrates a particular Australian interpretation of modernism. Murcutt has been highly influenced by Mies van der Rohe; one of the leading architects of the modernist movement.

Murcutt has combined this modernist influence with a sensitivity to place and landscape, responding to the direct, vernacular structures throughout rural Australia, resulting in the regular use of

corrugated iron in his forms.

The Aboriginal proverb 'touch the earth lightly' is a phrase Murcutt references when explaining how he introduced sustainability into the principals of modernism.



Magney House (Bingie Farm), Glenn Murcutt, 1984 Moruya NSW. Creative Commons.

ART CRITICAL AND ART HISTORICAL STUDY

1. Who is Mies van der Rohe, how is he different or similar to Le Corbusier?
2. Why do you think Glenn Murcutt was influenced by Mies van der Rohe's work?

ARTMAKING

1. Corrugated iron is a very common material of Glenn Murcutt's buildings. Usually this material is only seen in farm sheds. Think about a material that is used a lot in your neighborhood that you don't commonly see in buildings.
2. Do three sketches of a house where you would use the material as the flooring in one, walls in another and roofing in the third?
3. Do the sketches appear more local to your area now? Why or why not?

ARCHITECT AND CLIENT RELATIONSHIPS

Bespoke houses or houses made to individual specification, often become a place of experimentation because they are commissioned by individuals with a desire to express their personal aspirations and ideas.

Bespoke houses are often smaller in size but with particular concern for functionality and characterised by the specific approach of the designer. Many architectural commissions involve the conversion of standard housing into a more bespoke form, known as alterations and additions. Architects often begin their career with such projects, designing additions for friends or family.

The highly personal nature of individual dwellings makes them a challenge to design, but allows for surprising outcomes.

Rem Koolhaas' Maison Bordeaux (1998) was designed for a couple and their family. The husband had been in a car accident that left him paralysed from the waist down. In response, Koolhaas incorporated a central elevator into the house. The elevator was the size of a room and contained the husband's office. This space could move freely up and down the levels of the house, transcending the owner's disability. The owner stated, 'Contrary to what you would expect, I want a complex house because the house will define my world.' This unique house was featured in the documentary 'Koolhaas HouseLife'.



Maison Bordeaux, Rem Koolhaas, 1998 Bordeaux, France. Image Creative Commons.

VIDEO

Part 1: <http://www.youtube.com/watch?v=7fLVMyGBFSU>

Part 2: <http://www.youtube.com/watch?v=5T0VGV8DaMA>

These films were shown at the Venice Architecture Biennale 2008. They are films that view the house memorably from the perspective of the cleaner, in this example the challenge of the houses functionality for its inhabitants revolutionise this house model.

1. What do the films show you about the Maison Bordeaux house and how it is used, in particular the multi level book shelf?
2. Consider the ways different people use the rooms and spaces you have in your home. Draw a basic floor plan of your house. Colour red three rooms that you use the most at home and try and track how often you use them by drawing a line between those three rooms. Choose another member of your family and use a color blue to try and track their paths through the same house.
3. Have you recently had a new little sibling, pet or an older grandparent stay with you at your home? Did you need to change the functionality of any rooms? Explain what the different functions of the room was prior and during their stay.

THE SOCIAL ROLE OF A HOUSE IN A CITY

Housing fulfills a core social function - the provision of shelter. Many architects have responded to this task, developing innovative strategies for housing with a clear social agenda.

Elemental is a Chilean based organization; a partnership between the major oil company COPEC and the Pontificia Universidad Catolica de Chile, described by its director Alejandro Aravena as a 'do-tank'. Aravena emphasizes the productive outcomes of *Elemental*, functioning as a 'for-profit' business with social impact, as opposed to a typical not-for-profit business. As such it is an effective example of social enterprise.

In the Quinta Monroy Housing project, *Elemental* were assigned the task of rehousing inhabitants of an inner city favela. They challenged the government's assumption that the only economical means to achieve this would be to relocate the 93 families to cheaper land on the fringe of the city, because this would further dislocate the occupants from employment and educational opportunities. Instead, *Elemental* rehoused the occupants on the same site, building for each family what could be achieved with the (US) \$7500 government grant available for new dwellings.

Elemental calculated that this amount could only build half a house, so they built the most difficult half of the house, including kitchen and bathroom - the part of the house that

the owners were unlikely to be able to build themselves.

They created a framework where in future the owners could easily infill the remaining part of the house to increase the size of their house over time. *Elemental* have successfully employed this strategy on a number of housing sites, achieving their goal of social impact.

ART CRITICAL AND ART HISTORICAL STUDY

1. There are many firms and organisations worldwide that work constructively to seek better housing for people that cannot afford it. Look up some of the examples listed here.

<http://www.architectswithoutfrontiers.com.au>

<http://www.moma.org/interactives/exhibitions/2010/smallscalebigchange>

<http://www.ruralstudio.org>

2. Work in groups to brainstorm non-construction methods to solve this problem of housing shortages and the costs involved in Australia.



Elemental, Alejandro Aravena, Project for Quinta Monroy 2005 on display in Milan for a Triennial. Image Creative Commons.

CASTLECrag HOUSE

Neeson Murcutt Architects



KEYWORDS

Bespoke	Made to individual order; custom-made.
Incinerator	A furnace or apparatus for burning garbage to ashes.
Masonry	The building of structures from individual units laid in and bound together by mortar; the term masonry can also refer to the units themselves. The common materials of masonry construction are brick, stone, marble, granite, travertine, limestone, cast stone, concrete block, glass block, stucco, and tile. Masonry is generally a highly durable form of construction.
Model	A housing type.
Precipitous	Extremely or impassably steep.

Project: *Castlecrag House* 2011.

Architect: Neeson Murcutt Architects.

Photographer: [Brett Boardman](#).

Watch the interview with
Rachel Neeson

<http://youtu.be/PHX6ZGqjyoM>

CASTLECrag HOUSE

The Castlecrag House is a single dwelling on a sloping block of land set above Middle Harbour, Sydney. The project was designed by Neeson Murcutt Architects and completed in 2011 after an 18 month construction period and extended period of design prior to construction. In the year of its completion, the project won three major awards – the Robin Boyd Award, Australian Institute of Architects NSW Chapter Award and the Building Products News Sustainability Commendation. Of particular note, the Robin Boyd Award for Residential Architecture is the most prestigious award for private houses designed in Australia and is awarded annually.

ARCHITECT'S PRACTICE

Neeson Murcutt Architects was established in 2004 by Rachel Neeson and her late husband Nick Murcutt. Neeson Murcutt employs five and a half staff at their office in Potts Point, Sydney. The practice's houses have been celebrated, receiving NSW's highest honour for housing, the Wilkinson Award, twice; the Five Dock House in 2007 and the Whale Beach House in 2009.

When Neeson and Murcutt started working together they combined their previously separate and well-established practices. They chose to continue with domestic work because they enjoyed the intimate

relationship that is developed with the clients in such projects. Neeson states that the practice also deliberately pursues institutional work that contributes to the city.

DOMESTIC DESIGN INTENTION

Neeson Murcutt undertake four kinds of houses; alterations and additions, new 'model' houses, bespoke houses and second homes or holiday houses. Model houses are for a specific client, like the other three models, but often the site conditions and brief are more generic. This enables architects to think about alternate ways of occupying a suburb through variations on a traditional house model. Each project type has different challenges and possibilities.

The Castlecrag House is a substantial alteration and addition for a family in Sydney. The most significant difference to the Castlecrag house brief was that the family had managed to acquire the property from the estate and the owners felt very strongly that they were custodians of the house. They were concerned that when other members of the family visit, they could continue to feel a resonance with the new part of the house and the history of their family.

VIRTUAL TOUR

<http://www.abc.net.au/tv/dreambuild/episodes/ep06.htm>

'Castlecrag House' is an informative 7minute film in the 'Dream Build' series produced by the ABC. It is helpful in understanding the clients, floor plans and usage of the House.

In most instances, once you know the size of the family and the site it's almost quite obvious the practicalities of the brief... people are more alike than they would like to think.

Rachel Neeson

MATERIALS AND PLANNING

The Castlecrag House was an alteration and addition to an original brick house constructed by the owner's grandfather. It was built in the 1940's, during a period of material scarcity shortly after World War Two, and was made with recycled bricks and railway sleepers. The materials used over the four stories of the house include steel, concrete, recycled bricks and steel shutters.

These materials were selected because the house is in a bushfire 'flame zone', the highest level of bushfire classification. The NSW Rural Fire Service requirements for a flame zone prevent the use of external timber and as such no timber is used on the external surfaces of the building.

Raw concrete is used on the entirety of the internal walls and ceilings, creating a sense of being inside a cave, perhaps in the sandstone rocks that surround the house.

The construction was a very slow process because of its steep site. It is largely a concrete house, which means the timber formwork is required first, then it is filled with concrete and repeated.

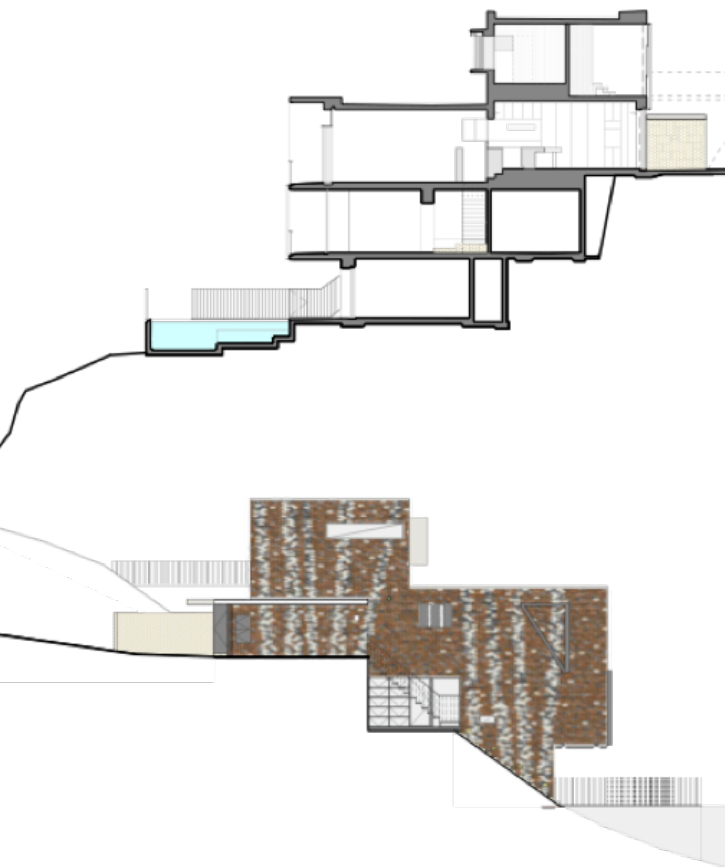
On one side of the house, the original painted brick chimney and wall have been retained, clearly legible within the elevation of the building. The opposite side of the house displays an artistic vertical arrangement of recycled bricks, laid out to

reflect the tall gums that were once part of the bushland site.

The house is arranged over four levels. On the lowest floor, a small self contained flat opens out onto the pool and landscape. On the floor above, four children's bedrooms are arranged in a line, with two pairs of bedrooms opening to form larger play spaces. The main level is set at the level of the street and contains living, dining and kitchen spaces. The upper level contains a studio and parent's area.



Castlecrag House Eat-in Kitchen 2011, Neeson Murcutt Architects. Photography by Brett Boardman.



*Castlecrag House 2011, Plans side views,
Neeson Murcutt Architects.*

*Castlecrag House
2011, Neeson Murcutt
Architects. Photography
by Brett Boardman.*

One of the earliest design decisions by Neeson and Murcutt was creating 'a pinwheel' that spirals to create three distinct internal spaces with differing outlooks; a room to the rock, a room to the view and a room to the bush. Neeson believes it is important that different rooms in a house perform different functions.

This is most clearly seen on the living and eating level where the three purpose built rooms are arranged. One of which is the room to the view. This is also evident in the parent's bathroom where the awareness of the landscape is carefully integrated into a contemporary design.



GEOGRAPHICAL AND HISTORICAL SITE

The Sydney suburb of Castlecrag was designed by Walter Burley Griffin and his wife Marion Mahony Griffin in 1921. It was considered a model residential suburb that was to render the feeling of nature. The Griffins' plan involved curving roads, an absence of gutters and an empty block next to every site that was sold, ensuring that the houses would be surrounded by the landscape.

AUDIENCE/ CLIENT

To fulfill the owner's brief of wanting the new family house to have a resonance with the old house, the architects maintained important features internally and externally. On the outside the outline of the fireplace and paint is retained while on the inside the fireplace remained intact in the family room.

The clients were really good at understanding that the design process doesn't end in the design stage and actually what we are engaged to do is keep our design eyes open the whole way through construction. In fact there were quite a few elements we had not fully designed by the time the building started on site. One example includes a piece of a Burley Griffin incinerator that the clients wanted to incorporate. We ended up finding a home at the entry, which was perfect.

Rachel Neeson

*Castlecrag House 2011,
Neeson Murcutt Architects.
Photography by Brett Boardman.*



LEARNING ACTIVITIES - IMAGINING HOME

ART MAKING

1. Design an imaginary home for your friend, ask them how many rooms are required and where the site is, it can be anywhere in Australia. You can use google sketch up or your Visual Arts Diary to create a drawing of the imaginary house.
2. Think about someone you know that you would like to design a better house for their needs or lifestyle. Consider the materials, orientation and the way the interior is arranged.
3. Shelter is a key component of houses. Think about your most precious relationship and design a shelter for it. The relationship could be a friendship where you create double mitten to make sure people can still hold hands.
4. *"Our domestic work, in fact in all our work, is driven by imagined places"*
(Rachel Neeson)
What do you think Neeson meant by imagined places? Consider the photograph of the concrete ceiling and walls in the kitchen and how that elicits the feeling of a cave. Create a temporary cave in your classroom or for homework.
5. What other materials would you choose to enhance the external landscape quality, inside? Where would you use these materials and why? Either through a 'google' image search or your own photographs find 4 images of these materials, glue them in your Visual Arts Diary and describe what feelings these could create in an interior.

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COMMUNITY ARCHITECTURE



Milson Island Sport and Recreation Centre, Allen Jack+Cottier, 2010

INTRODUCTION

Community architecture consists of sites accessible to the general public. These buildings are usually functional, amenable, approachable, and often enduring, such as the Sydney Opera House and Parliament House. Sometimes they are our cultural icons; often times they are local necessities. Buildings such as bus shelters, kiosks and sport centres should not be ignored because they are smaller or have a more humble purpose. Community architecture comprises of the buildings around us, in everyday use, and reflect the cultural and social values of the time.

Architects have a specific role and responsibility when creating public buildings. They are visionaries, designers, builders, economists, environmentalists, town planners and community advocates. Architects investigate the needs of the community extensively to ensure a suitable design for the location. They take into consideration the interests of the client as well as the community, the environment, the purpose of the building and sustainability. These design choices influence the community experience with the building and the space.

MILSON ISLAND SPORT AND RECREATION CENTRE

Allen Jack+Cottier



KEYWORDS

Barge	A long flat-bottomed boat for carrying freight on canals and rivers, either under its own power or towed by another.
Camouflaged	Hidden or disguised.
Infamous	Well known for some bad quality or deed.
Plateau	Raised ground.
Precipitous	An area of fairly level high ground.

Project: *Milson Island Sport and Recreation Centre.*

Architect: Allen Jack+Cottier

Photographer: [AJ+C Photography](#)

Watch the interview with
Michael Heenan

<http://youtu.be/0GKZdMGyFdk>

THE ARCHITECT AND THE SITE

Michael Heenan CEO of Allen Jack+Cottier Architects [AJ+C] designs buildings of all types and styles on all continents “from inner Mongolia to outer Antarctica!”

The Milson Island Sport and Recreation Centre is located on the Hawkesbury River near Brooklyn. The Island has had multiple purposes throughout its history. Initially, it was a fishing base for the Guringai people. Later in the 1800s it became a river trading post and holiday home for the Milson family. In 1901, it was sold to the Government and was used as a mental asylum and finally, a prison. Its history permeates the site. The plateau where the building is located was actually formed by the prisoners. As part of their ‘labour’, the inmates quarried the island’s peak, until they eventually created the plateau where the Recreation Centre now sits. The stone quarried from the site was used to build the dining building.

The Milson Island Sport and Recreational Centre is first seen and approached from the water. Camouflaged against the skyline, it blends perfectly with the surroundings. Students, parents, carers and visitors approach the building via boat and are then taken up the hill towards it. The building has become the hub of the site; all activities start here: orienteering, bushwalking, canoeing, cricket, as well as the sports inside the building.

THE CLIENT

In 1980, Sport and Recreation New South Wales was given control of the site. It hosted a variety of activities from sport and recreation camps to art classes. The client commissioned AJ+C to create a “robust multipurpose recreational hall” as part of the whole complex. The brief provided many interesting challenges to AJ+C that would impact on the development of design and the building. One considerable challenge was the Island location. It was only accessible by boat. Therefore all materials, equipment and workers had to be brought in via barge.

Another limitation was the budget. AJ+C would need to be inventive with their design and they saw it as an “opportunity to demonstrate that great things can be done with limited resources”.

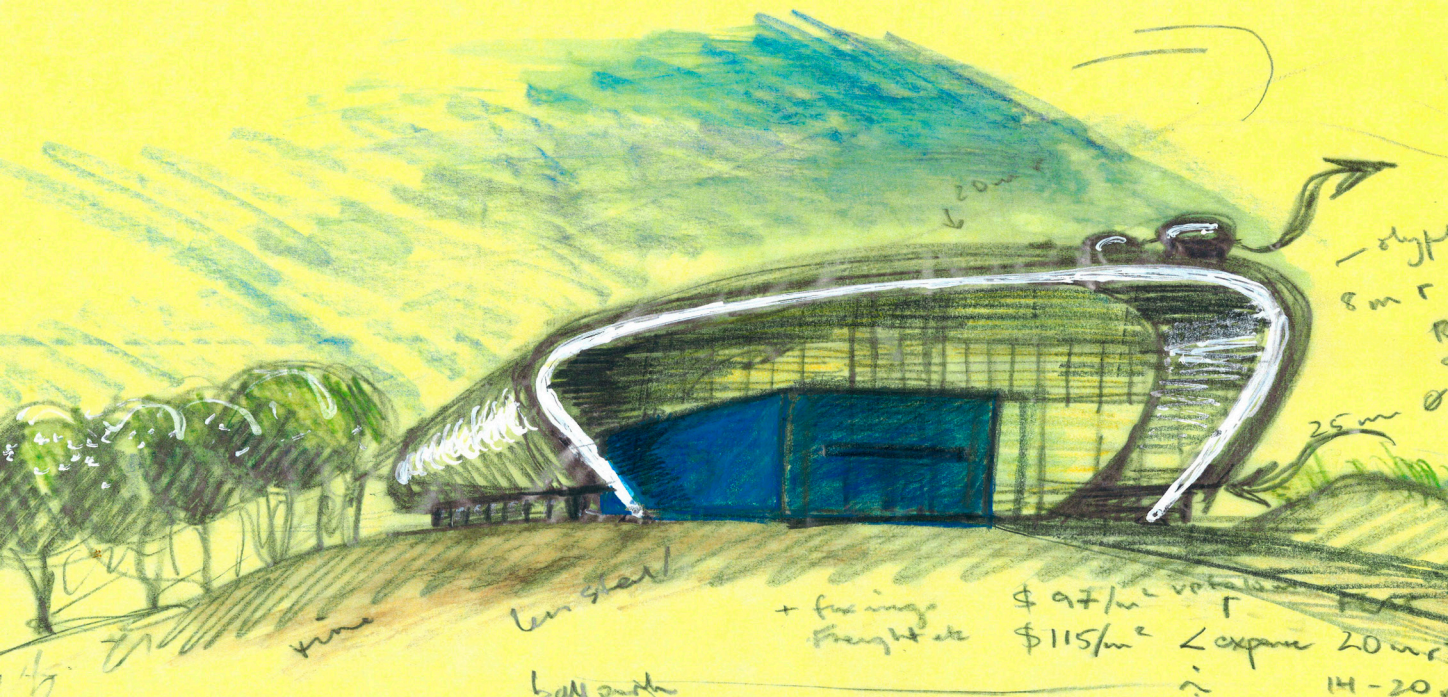
Milson Island Sport and Recreation Centre, Allen Jack+Cottier, 2010. Photography by AJ+C Photography.

RESEARCHING THE SITE

To understand what the client wanted in the building and from the building, it was important for AJ+C to have a deep understanding of the site. Their design approach focused on removing all preconceived notions. They became attuned with what the site would reveal about the building, giving voice to what the building was telling them “what it wanted to be”.

They spent a great deal of time researching the site, looking at environmental factors, history, following this up with hundreds if not thousands of photographs to document and inspire. On the Island AJ+C photographed the site from various distances and angles to see how the building would eventually be viewed. They even photographed the site from across the water to see how it was going to be seen. The eventual design flowed out of these thoughts and considerations.





Milson Island Sport and Recreation Centre, Sketch, Allen Jack+Cottier, 2010.

ENVIRONMENTAL FACTORS

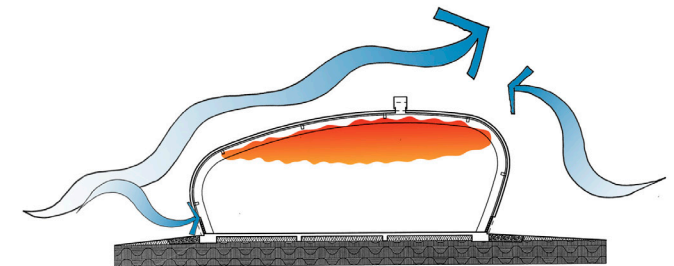
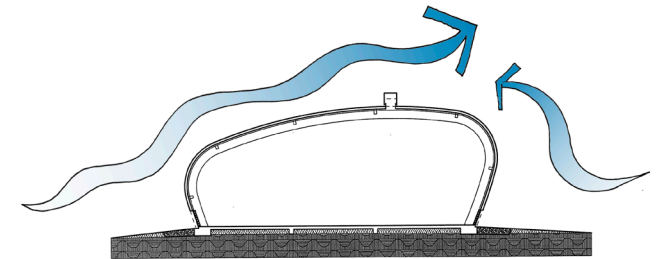
Environmental factors played an important part in the design. The architects had to familiarise themselves with the Island's weather and wind directions; the rainfall and flows; the direction of the light and the position of trees on the site. They were conscious of bush fire conditions and concerns, as this is a significant potential risk in the bushland area.

WIND SHAPING THE DESIGN

The shape of the building emerged from two factors. Firstly, the study of wind forces on the site. In their observations, they saw that the wind came up and over the island in a particular way. The shape of the building was then developed from this understanding of wind forces and structural analysis. Heenan explains, "when wind hits a building it creates side force, the building wants to tip over".

However, AJ+C was aware that if the design was "slightly smoothed over like the front of the car", the breeze would go up and over the building and create a structurally

lighter building with an automatic natural air conditioning system. On an aeroplane the wing creates lift, but in a building it creates suction. The suction has the added effect of drawing out hot air and assisting the natural cooling of the building.



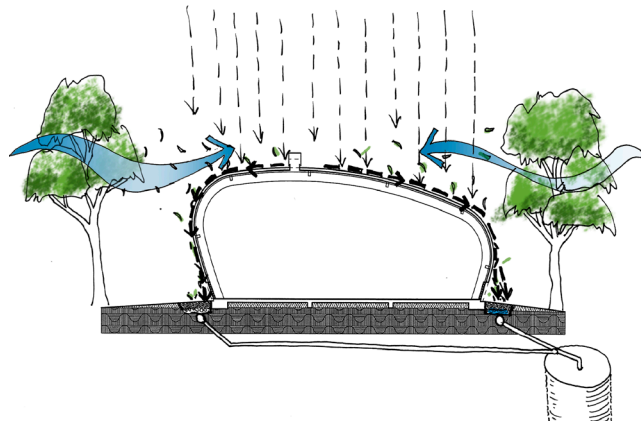
Milson Island Sport and Recreation Centre, Wind and air flow diagram, Allen Jack+Cottier, 2010.

INDIGENOUS CULTURE SHAPING DESIGN

The shape was also inspired by Guringai canoes. The canoes were generally made from a single piece of stringy bark. The canoes were not only a form of transport but when upturned they could also provide shelter, which can now be seen in the building's completed shape.



All images: Milson Island Sport and Recreation Centre, Allen Jack+Cottier, 2010. Photography by AJ+C Photography.



FORM AND SHAPE

The rounded shape dispensed with the traditional roof and walls, as well as ridges, gutters, eaves and downpipes found on other buildings. The sleek roofline merged into the walls, with huge glass walls at each end and a short way up the sides providing the light. The building essentially sheds and separates water and leaves, to deter fire. The water slides off the building into river stones below, acting as a filtering system. These stones also help the natural airconditioning of the building keeping it cool in the summer. Huge wind turbines help the internal air flow helping to cool and warm the building making it less reliant on artificial forms of energy. The final shape of the building re-established the peak of the hill that had been quarried by the convicts.

All images: Milson Island Sport and Recreation Centre, Allen Jack+Cottier, 2010. Photography by AJ+C Photography.

MATERIALS

The materials were an integral part of the design. Due to the site's location all materials had to be barged to the site. The barges had capacity limitations and the maximum length of any building materials had to be 6.7m. Consequently, this had implications for the type of materials AJ+C could consider.

They experimented with a number of different materials, settling however upon steel beams and Colorbond roofing for a number of reasons:

- It is durable - the material could stand up to the Islands weather conditions and be corrosion resistant
- It has minimal weight – which is important for the weight restrictions of the barge
- Fire retardant qualities
- It could be easily shaped
- It is cost effective.

The steel was cut into smaller pieces and reassembled on the Island maintaining its structural integrity. It markedly reduced the total weight of the building whilst being structurally sound. The inside of the building had a “modwood” timber skin that was insulated and acoustically optimised.



COMMUNITY AND CAMPSITES

Another interesting feature of the building is the campsite located at the entrance. Though the physical purpose of the building is a sports centre, AJ+C saw that its true purpose was community, that is bringing people together, particularly the young people who gather here for various camps and events.



Rialto Theatre, Proscenium arch, Illinois USA.

The curved outline of the building shape acts as proscenium arch for the campsite, highlighting its importance as a meeting place and as a place to unwind and build relationships.

The campsite deliberately provides a point of equity and accessibility for all, regardless of the physical, social or mental capabilities to gather around. It offered a space for personal connection, an opportunity to talk

to others and an opportunity for the camp leaders to build substantial relationships in an informal setting.

COLOUR

AJ+C was concerned about the colour because they didn't want the building to dominate the site. They wanted the building to blend in to the environment. Initially they were encouraged to use a darker colour however, they thought it would make it too visual and heavy. Ultimately, they chose lighter Colorbond colour on the outside. This shows the shadows cast on the building, enhancing the building's camouflage. It looks like its floating in space rather than sitting heavily on ground.



Still life, Giorgio Morandi, 1942.

*Milson Island Sport and Recreation Centre, Allen Jack+Cottier, 2010.
Photography by AJ+C Photography.*

Locals and residents were appreciative of the sensitivity of the buildings design and colour choices.

INFLUENCES

Heenan not only found inspiration from the site, he was deeply influenced by art. He can often be found at the Art Gallery of New South Wales looking for inspiration.

For this particular project, Heenan cites Giorgio Morandi's "Still life" 1942 as a particular inspiration. The soft colours and sharp contrasts reminded him particularly of the colours of a large gum tree on site. This gumtree can be seen located near the main entry.

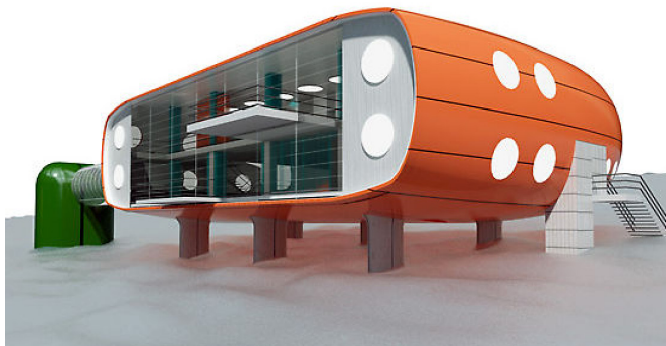
Another aspect of the painting that impacted on Heenan was Morandi's use of shadow in the painting. He found that these contrasts can be seen on the roof of the building, the massive gum trees sending their shadows across the vast expanse of roof.



ALLEN JACK+COTTIER'S BODY OF WORK

Australian Antarctic Division at Davis Station, Design of new living quarters

AJ+C won a competition to complete a building in Antarctica. What are the challenges faced in this type of building? For instance, what paint do you use in subzero conditions when the wind acts like sand blasting from one direction and wears it away? What happens to the building when the sun shines all day, everyday, for half the year and the other half of the year it barely shines at all? To gather information to address these issues AJ+C researched an array of building techniques and materials used in building for extreme locations and temperature. AJ+C investigated tents, jumbo jets and even the space station!



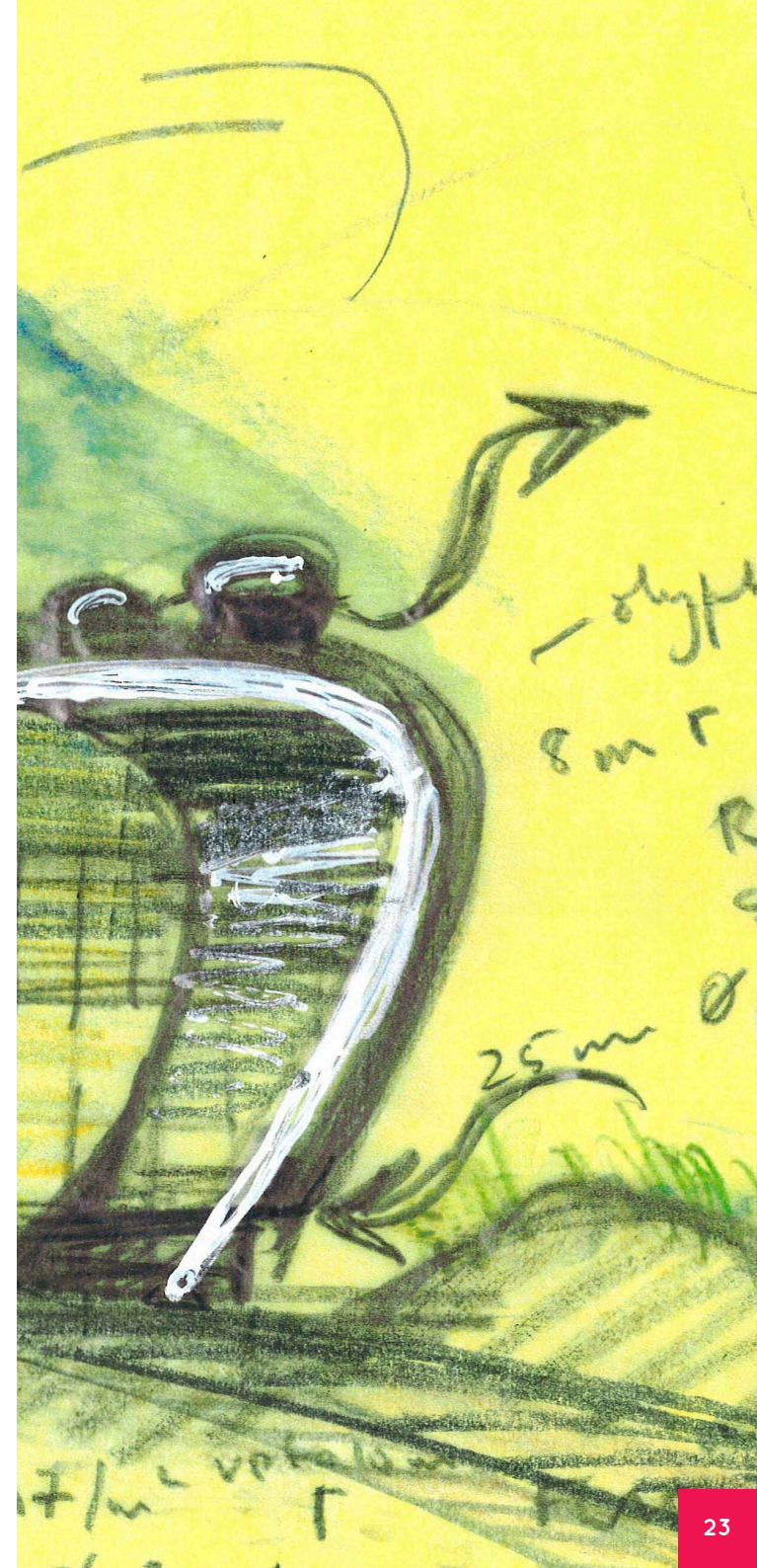
Australian Antarctic Division Living Quarters, Davis Station, Antarctica, 3D Render, Allen Jack+Cottier.

Kerrie Murphy Building, International Grammar School, Sydney

This new primary school has been named among the ten best school buildings in the world by 2012 World Architecture Festival judges. The use of the playful amoebas motif and orange of the surface reflect the fun of learning. The building houses an Arts and Crafts facility, a library, staff offices and an indoor sports hall. On the roof they created an outdoor playground, large louvered windows open up for natural ventilation.



*Above: Kerrie Murphy Building, International Grammar School, Sydney.
Right: Milson Island Sport and Recreation Centre, Allen Jack+Cottier, 2010*



LEARNING ACTIVITIES - MATERIAL COLLABORATIONS

ART MAKING

1. Your group has been commissioned to design a local sporting venue, field, golf course, racecourse, indoor basketball centre and so on. The brief specifies you design all aspects of the complex from the buildings to fields or to toilets. You are asked to use a local theme as your inspiration such as a sporting identity, cultural figure to produce something significant to the locality.
2. Havel Ruck Projects [Dan Havel and Dean Ruck] are collaborators who work together on public art sculptures. Their works “Inversion” 2005 Texas, USA and “Fifth Ward Jam” 2010 Texas, USA reinvent architectural structures in new public works by “reorganizing the physical construction of unremarkable spaces and places, their interventions bring attention and recognition to underappreciated and ordinary buildings and their histories...”

In pairs, create a public art sculpture based on a local building. Like Havel Ruck Projects, students need to reinvent the buildings shape using similar materials.

Consider using metal sheets, timber, brick pieces or work with materials such as Styrofoam, cardboard, foam core board, clay pieces. You can use patinas, painting and glazes to make it look like the concrete, timber, tile and brick.

Students also can build a Marquette and photograph and reimage using software such as Adobe Photoshop or iPhoto.

3. In your school or local area, photograph a single site as a class. Ask students to take photos of every aspect of the building focusing on the use of line and shape [you may want to reference the photography of Max Dupain]. Then ask the students to recreate the building of the façade as a class group. Students can amalgamate the photos like David Hockney’s work with photos over lapping and multiple perspectives. Or similar to Immants Tiller, photos could be displayed side by side. The building is reinterpreted but is distorted by everyone’s differing perspectives.

CRITICAL AND HISTORICAL STUDIES

1. Discuss the impact of collaboration on design practice. Use a range of examples in your response.
2. Using Milson Island Sport and Recreation Centre and another building studied, explore the influence of material in the design.

LEARNING ACTIVITIES - SHAPING MEANING

ART MAKING

1. Similar to the way AJ+C were inspired by Morandi's painting, photograph a portion of a local building focussing on the use of colour, light, line and shadows on the buildings. This could be then reinvented in a painting or watercolour in the style of Morandi or another painter studied.
2. Investigate the ways Richard Serra and Allen Jack+Cottier use shapes in the creation of their work. Create an installation sculpture focusing on the use of shape using everyday materials including rubber, corrugated iron and paper.
3. Influenced by Alan Michelson 1993 work "Permanent Title", where Michelson went to local sites and on muslin bags took pencil or charcoal rubbings of dozens of local sites which were former burial grounds in Manhattan. Students could investigate local cultures or personally important sites and document them by taking rubbings on old clothes or cultural relevant materials.

CRITICAL AND HISTORICAL STUDIES

1. Discuss how Richard Serra and Allen Jack+Cottier use shapes to create meaning in their work.
2. Investigate the cultural importance of colour, shapes and symbols.

RELATED PROJECTS

Australia

Punt Road Oval: Suters Architects, Richmond, Victoria.

Berry Sports and Recreation Centre: Allen Jack+Cottier, Berry NSW

International

London Aquatic Centre: Zahia Hadid, London, England.

Arena Zagreb: UPI-2M, Zagreb, Croatia.

Shanghai Oriental Sports Center: gmp-von Gerkan, Shanghai, China

Beijing National Stadium Beijing, China, Herzog & de Meuron

Lou Ruvo Center for Brain Health, Nevada, USA, Frank Gehry

Al Shaqab Equestrian Arena: Leigh & Orange, Doha, Qatar

Wuhan New Railway Station: AREP, Wuhan China

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p20, Heenan Interview 28/5/2013

p20, Steel Profile

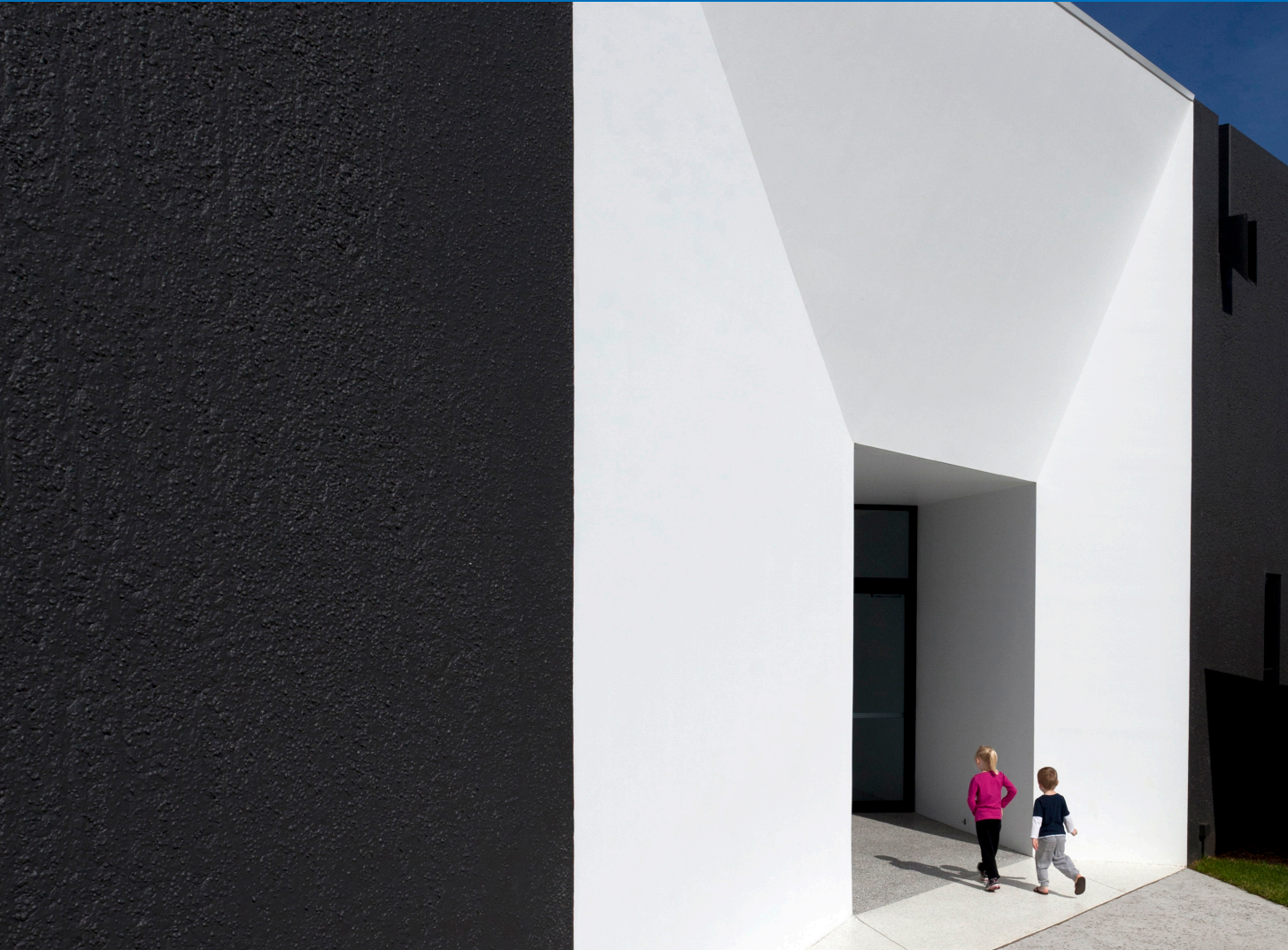
p21, Heenan, SB, 2013, p.19

p21, Steel Profile

p21, Steel Profile

DAPTO ANGLICAN CHURCH AUDITORIUM

Silvester Fuller



Project: *Dapto Anglican Church Auditorium* **Photographer:** [Martin van der Wal](#).
Architect: Silvester Fuller.

KEYWORDS

Aesthetic	Concerned with beauty or the appreciation of beauty; giving or designed to give pleasure through beauty.
Constrained	Severely restrict the scope, extent, or activity of.
Epicentre	The central point of something, the focal point.
Ethos	Philosophy.
Functional	Practical, operational.
Monochromatic	With only one colour.
Palette	Range of colours used by architect.
Pervasive	Present everywhere.
Recessive	Receding; go back or get further away.
Tendered	Make a formal written offer or application to carry out work for a stated fixed price.

Watch the interview with
Penny Fuller

<http://youtu.be/T6JuaDvtNt4>

COMMUNITY NEEDS

Dapto Anglican Church Auditorium [DACA] is located south of Sydney, in a typical suburban location surrounded by Dapto mall, a car park, petrol station and general traffic.

It was commissioned to provide for the growing local Anglican community and was stage one of a reinvention of the urban landscape. Intended to complement the 1903 St. Luke's Anglican Chapel nearby, the site had two pre-existing buildings, a church hall and a preschool. DACA was designed to go between these spaces becoming the epicentre of the complex, and therefore the community. Silvester Fuller was designing in "response to the changing functional and social direction of the church and its relationship with the community."

THE CLIENT BRIEF

The client had outgrown their existing facilities and wanted to create a building that would become an open and welcoming face. They also needed a building that was usable and functional seven days a week, day and night.

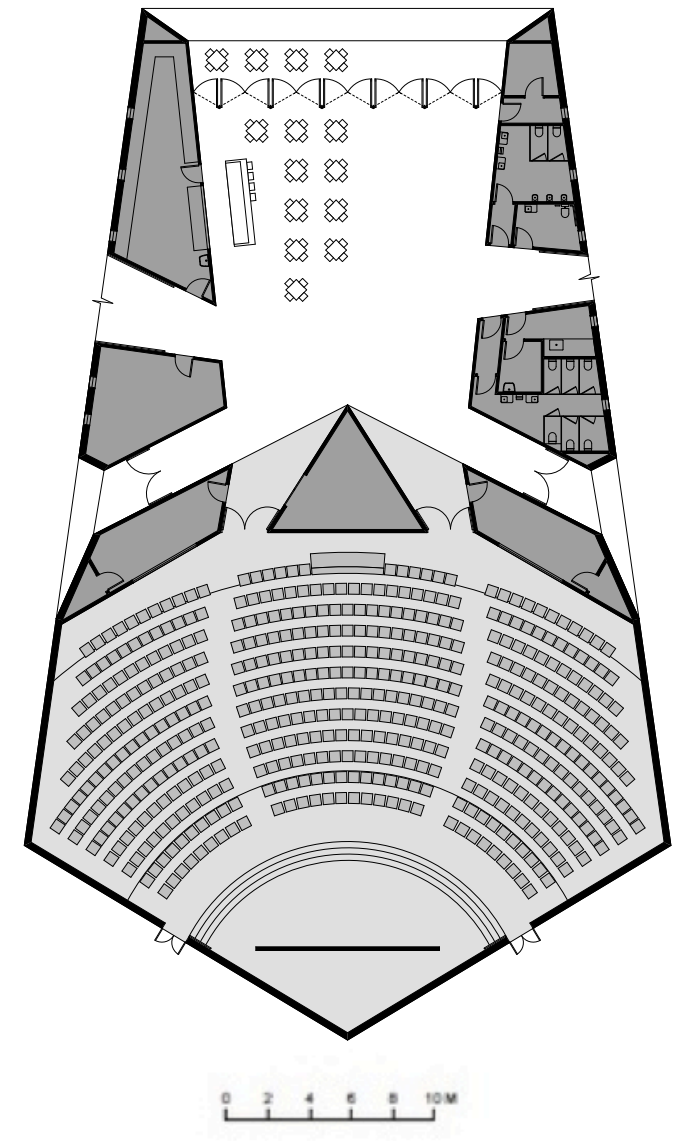
The site contained two pre-existing buildings separated by an empty space in which DACA was to be located. This would create a community complex, drawing people into it from various locations of the site.

The concept of "gathering" is pervasive. The building gathers people into the building from the outside; from the carpark; from other buildings; from the community; gathering them into the auditorium. Each space channels people closer together, inviting them to become more intimate, becoming a unified community.

DESIGN ETHOS

Silvester Fuller was a new architectural studio when they were commissioned to design DACA. Their previous architectural experiences, both in Australia and overseas, informed the studio's design philosophy. Fuller states *"As a design studio we avoid specialisation in a particular typology, relying on a specific design process applied to each project independent of type or scale."*

This individual approach to each project was fundamental in formulating the studio's ethos. They relinquished traditional working models, that is, "predetermined or personal aesthetic" to work collaboratively.



Dapto Anglican Church Auditorium,
Top view plan, Silvester Fuller, 2011.

THE MASTER ARCHITECT: CHALLENGING THE TRADITIONS

Traditionally the architect was cast in the role of ‘master architect’. An individual creator designing a building, a single intuitive response to site, brief or idea, and all other participants - the builders, craftsmen, landscapers, etc worked in unison to this single vision based on his sketch or drawing. Design for places of worship in this “master architect” style of design is entrenched in history. We can see evidence of this from Donato Bramante, who in 1503 designed part of St. Peter’s Basilica in Rome, Italy; to Frank Lloyd Wright’s 1956 Annunciation Greek Orthodox Church in Wisconsin, USA; to Renzo Piano’s 2004 Padre Pio Pilgrimage Church Foggia, Italy.

This working model exists today. However, architects such as Silvester Fuller opted for a more collaborative design process. They built a relationship with the client, consultants and stakeholders, so it was not just a personal impression or single vision but a team collaboration.

PROJECT PROPOSALS

Projects are obtained in a number of ways: sometimes a number of studios are

invited to submit a proposal; sometimes it is tendered; sometimes a single studio is approached based on style, ethos and/or economic sustainability.

Silvester Fuller was approached by the client to present a concept sketch for DACA along with four other architectural studios. They declined on the basis of their design ethos. The concept of designing specifically to the individual needs of the client and site was fundamental to their studio practice and the reason they won the project.

THE CLIENT AND THE RESEARCH

Silvester Fuller undertook substantial research. The process took about 2 months, involving client, community and other professional consultants. This resulted in a number of large tomes detailing the intricacies of each aspect of the project - from the soil to the surrounding streetscape to local traffic to people of the parish.

The research informs the design, helping to solve potential problems. For instance it was important that the preschool on the site was not affected during the building. Traffic was rerouted during building to ensure the continued functioning of the preschool and the parish during building.

OTHER PROFESSIONAL CONSULTANTS

With every project they undertake, Silvester Fuller develop a team with specific skills and expertise to suit the individual project. Various collaborators are extensively consulted during the initial design stages to ensure the viability of the design.

Collaborators include:

- Structural engineer
- Services engineer
- Storm water engineer
- Traffic engineer
- Builder
- Surveyor



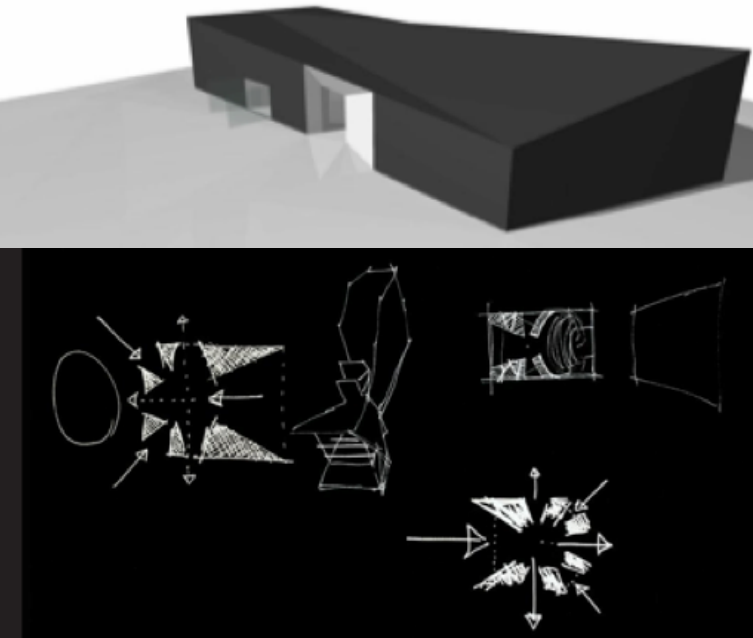
Dapto Anglican Church Auditorium, Design proposals, Silvester Fuller, 2011.

EARLY DESIGN

Designing initially on paper, using pencil and pens, Silvester Fuller experimented with different types of designs.

Once the design was roughed out, it was translated into digital form using 3D design software ArchiCAD along with Adobe Design software InDesign, Photoshop and Illustrator. Often times working between paper and the digital to refine their ideas.

This afforded Silvester Fuller an opportunity to visualise the design in the space and make amendments before the next stage of model creation.



Dapto Anglican Church Auditorium, ArchiCAD 3D design and Pencil design drawings, Silvester Fuller, 2011.

USING MODELS

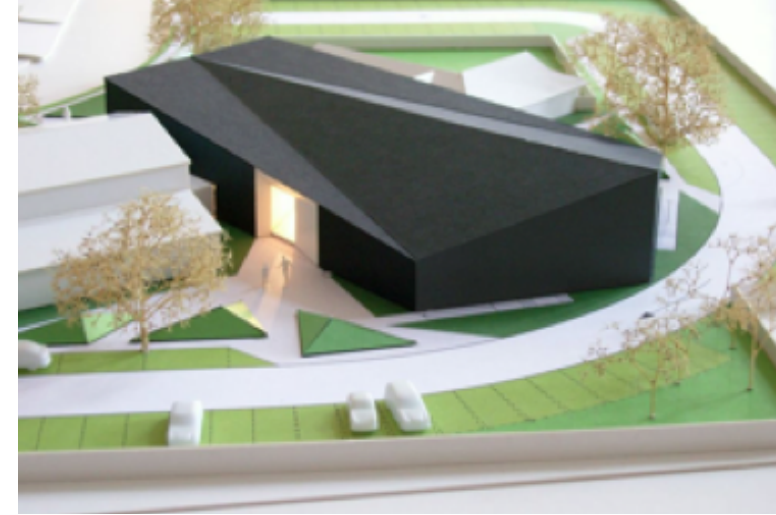
Three-dimensional models were created at specific design points to provide a physical realisation to both explore and test ideas.

These small scale models made roughly out of cardboard and/or foam help the architect, the client, stakeholders and the other collaborators to see where the design is going and how they can improve upon it.

The models are to scale. The small models are 1:200 (approximately 250x160mm) and the larger models scale 1:50 (1000mm x 700mm). They aid the development of various design considerations such as colour, texture, rooflines and entrances. This can be seen in the obvious development of the roofline. The changing roof shapes, from flat to peaked, show how the models help the architects refine the design. It is also curious to note that the shape of the building remained a constant throughout the design stages.

As the design becomes more resolved, and greater spatial detail evolves, the models become more comprehensive and include furniture and even models of people.

Finally, a large-scale model of DACA was created with a removable roof and a ceiling. Silvester Fuller used this model to trial different ceiling heights, lighting and linings in the internal spaces to create the sense of openness and conversely, intimacy.



Dapto Anglican Church Auditorium, Site model, Silvester Fuller, 2011.



Dapto Anglican Church Auditorium, Large scale model, showing the roof trusses and a lighting option reflecting people densities, Silvester Fuller, 2011.

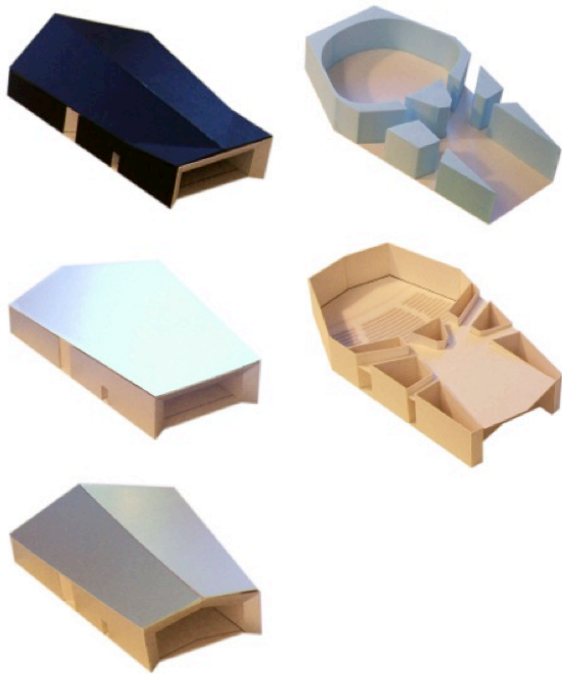
MODEL MAKING

Scale models of buildings are made from a variety of materials.

Early models were shaped quickly from simple brown cardboard.

Black and white foam core board was used in later designs, as it was sturdier and allowed further development of the building's lines and shapes.

Isoboard Extruded Polystyrene Blue and High Density Blue Foam were used to show exact and refined shapes, particularly for showing the internal shape.



Dapto Anglican Church Auditorium, Various models, Silvester Fuller, 2011.

LIGHTING

Models are not only used to adjust or refine the external and internal spaces, they are used to experiment with various types of lighting. Lighting was used to either draw people in [white] or disappear [black].

Silvester Fuller experimented with different lighting styles enabling them to see how it would physically affect the space. Silvester Fuller wanted the lighting to create a feeling of vibrancy and intimacy, important in a place of worship.

The lighting used in the main auditorium helped the walls and ceiling disappear, focusing on the people. By using directional lighting on the stage, the ceiling line disappears focusing attention to the community.

If you look at the lighting design in the foyer you will see how it enhances the shape of the building and is welcoming.

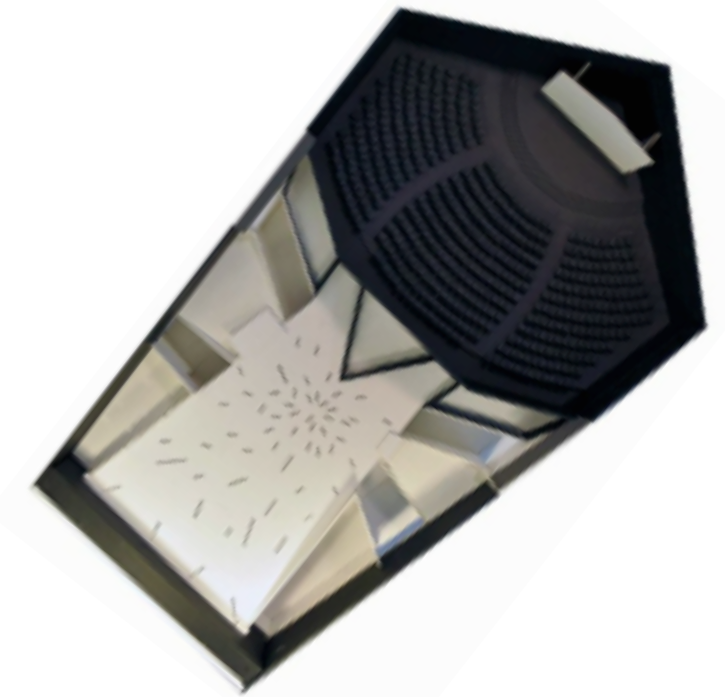
THE ENTRANCES

Silvester Fuller played with the various internal and external shapes and forms to conceptualise “gathering”.

The front entrance was intentionally created to be welcoming and open. Looking more like an auditorium than a church, the deliberate colour and shape choice is enticing. The broad, white, glossy surface

draws people to it. Even the side opening, though not as large, is created in the stark white to contrast with the dark concrete panels used on the external building acting as a visual cue to the entrance.

All the entrances are wider and higher on the outside than the inside. As you enter, the ceiling height decreases adding to the intimacy of the building. The faces of the entrance are brilliant, smooth white surfaces inviting you into crisp, clean space. They were designed as ‘funnels’ drawing people into them.



Dapto Anglican Church Auditorium, Model showing movement into building from various entrances, Silvester Fuller, 2011.

ROOFLINES

The roof form was developed over time avoiding more towering traditional designs. The ceiling line is different at various parts of the building. It recedes at some points to pull people into the building like gravity and at other points it is strong, square and visible.

At no time does the building overpower the site; it was designed to disappear into the space and between the buildings reinforcing the concept of the gathering.



Dapto Anglican Church Auditorium,
Above: Garden, Right: Foyer,
Silvester Fuller, 2011, Photography by Martin
van der Wal.

THE FOYER

The foyer was only a small factor in the original brief. It became the epicentre of the final design.

The open foyer attracts people from the various entrances, embracing the community. It represents a 'family room' where people meet and mingle.

Using the reducing ceiling line and the white palette to signify the entrance,

the foyer funnels people to other communal spaces and activities. From this point you can access a kitchen; small community rooms such as crying rooms and meeting rooms; the auditorium; bathrooms; storage; or go out to the other parts of the complex. Alternatively you are invited to relax in the café situated here.



BLACK AND WHITE PALETTE

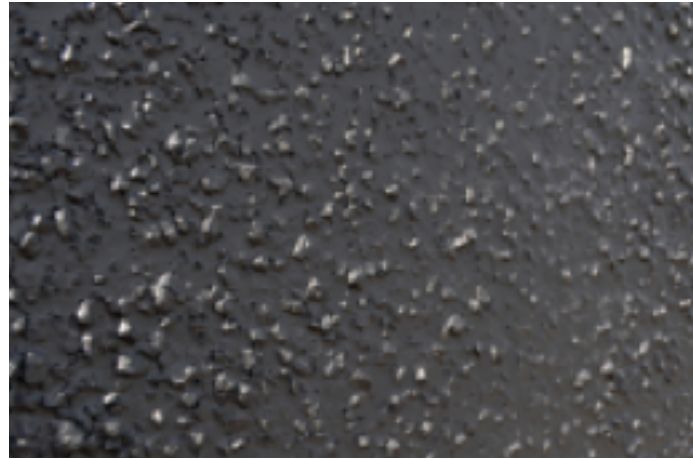
It was important to Silvester Fuller that DACA was recessive, as the people were the focus. The building comes alive when it is filled with people.

This can be seen in the deliberate use of a strict palette on the external and internal surfaces.

For instance the monochromatic colour scheme ensures that people bring colour and shape into the building. The public areas are white – smooth, highly reflective surfaces, which are brilliant, light and inviting.

This juxtaposes with the surfaces outside of the building and in the auditorium, which are black and textured. The black textured concrete of the outside forces the building to blend into the surrounds.

The deep blackness of the auditorium allows the internal structures to disappear. Its black semi circle shape enhances the sense of intimacy, and highlights the vibrancy of people.



Dapto Anglican Church Auditorium, Left: An example of the external black surface finish.
Right: Internal corridor looking towards the entrances.
Silvester Fuller, 2011, Photography by Martin van der Wal.



Dapto Anglican Church Auditorium, Left: Auditorium. Right: Inside the foyer looking towards the auditorium. Silvester Fuller, 2011, Photography by Martin van der Wal.

RESPONSIBILITY IN DESIGN

"This is a building of principles and belief both in symbolic and practical terms...where the people of the community are welcomed and positively involved..."

'... a reinterpretation of the traditional church within a contemporary social, environmental and economic context.'

Penny Fuller

For Silvester Fuller and the client, being community minded, sustainable and socially responsible was fundamental to building design and purpose. It can be seen in all aspects of the design and use.

DACA is used for multiple community and parish purposes. Among other things it is a training centre for the community, houses school holiday activities and programs for disadvantaged youth.

DACA also houses a café, used by the parish, as well as the wider community. This has the dual purpose of bringing together the community and ensuring long-term financial sustainability of the building. The café has become a focal point for the broader community and it is not unusual to find students doing their homework after school enjoying a milkshake and a muffin.

TRANSFORMING THE TRADITIONAL

"...inspired reinterpretation of the traditional church within a contemporary social, environmental and economic context."
(Penny Fuller)

DACA challenged traditional expectations of a church. Silvester Fuller found that traditionally, a chapel or church design instilled a feeling of reverence and fear. Traditional churches focus on the congregation looking up towards the lofty heavens.

Religious architecture generally inspires a sense of grandness, as well as reverence and reflection.

However, this client wanted a place of worship, which was for the community and the people themselves completely devoid of religious motifs.

Structurally the building was to be more encompassing and closer to the earth, to the people. It is a community building, one that is opening and welcome. Silvester Fuller interpreted this into a contemporary design where the design is simple, almost spartan, but the architecture is made vibrant by the inclusion of people.



Dapto Anglican Church Auditorium, Silvester Fuller, 2011, Photography by Martin van der Wal.

LEARNING ACTIVITIES - BUILDING COMMUNITY

ART MAKING

Create a final image redesigning your local place of worship.

You can use pen, pencil, ink, watercolour, or any combination of these. You may also want to think about scanning your drawings and redeveloping using another software.

Consider in your design:

1. Your local area
2. The needs of the community, the users of the building, as well as the local community.
3. The religious requirements of the building. For example, what are the specific needs of a Synagogue? A Mosque? A Temple? A Roman Catholic Church versus a Russian Orthodox Church?
4. How can you make it usable for a contemporary community by understanding its needs now and in the future? What would you include? How?
5. Silvester Fuller used both shape and colour to reinforce the conceptual purpose of the building. How would you show this in your building?

CRITICAL AND HISTORICAL STUDIES

Oftentimes, we don't consider the building as place to build community or the opportunities the buildings provide in making everyday life easier or manageable. This idea was fundamental to the design and purpose of DACA.

Consider the source material below:

- *"Many volunteer groups were mobilised to reduce the costs where possible and the design of many aspects of the project were undertaken with this in mind. We essentially had 400 clients all of whom were contributing in some way to realise this project. Sometimes this meant that elements were not finished exactly as we had intended but more important is the pride and sense of ownership the parish and community now have."* (Silvester Fuller)

"Dapto Anglican Church Auditorium / Silvester Fuller" 19 Jul 2012. ArchDaily. Accessed 22 Jun 2013.
<http://www.archdaily.com/254852>

- *"It has aided our ministry in many ways. The foyer and public spaces (including the cafe) see a steady array of people meeting and gathering. It provides a great way for us to 'slow people down' who are visiting or using our preschool and programs."*
(Rev Stephen Semunchuk)

- "The auditorium has provided room to grow and average Sunday attendance has increased 20% since September. The spaces work and perform in the way we envisaged. It had created great interest in the community and it is fast becoming a significant community hub." (Rev Stephen Semunchuk)

Sydney Anglicans

<http://sydneyanglicans.net/news/dapto-dubbed-blacket-prize-winner>

- Follow this link - <http://www.daptoanglican.org.au/2011/08/going-to-church-in-a-new-building/> and read the information.
1. Identify some of the ways in which DACA brought the community together?
 2. Examine how these strategies encouraged community.
 3. Discuss the communities response to DACA.

LEARNING ACTIVITIES - SHAPING MEANING

ART MAKING

1. Dennis Oppenheim *"Device to Root Out Evil"* 1997 Calgary, Canada created a sculpture which comments on both public sculpture and religious architecture.

Develop a sculpture that comments on our community understandings or concerns.

2. Steps are often used as a religious metaphor. For example, Olafur Eliasson created *"Endless Staircase"* and Lang Buamann's *Beautiful Steps* series investigate a religious or cultural metaphor and transform into a site-specific sculpture.

3. Richard Meier in *"Mutated Panels"*, Richard Serra and Olafur Eliasson in *"Endless Staircase"* use sculpture to enhance and reinforce architecture.

Create a small-scale sculpture that responds to a space. Photograph in the environment creating a documented form series.

CRITICAL AND HISTORICAL STUDIES

1. Dennis Oppenheim *"Device to Root Out Evil"* was seen to be controversial and "...too hot for New York City; too hot for Stanford University; too hot for Vancouver."

Explain why it may be considered "too hot" by these places?

2. Compare how architects and/or artists challenge traditional notions of "places of worship" in their architecture.
3. Richard Meier in *"Mutated Panels"* and Olafur Eliasson in *"Endless Staircase"* use sculpture to enhance and reinforce architecture.

Investigate the relationship between the sculptures and the architecture in these works.

RELATED PROJECTS

Australia

Our Lady of Fatima Church: Allen, Jack and Cottier. Caringbah, NSW

St. Barnabas Church: Francis-Jones Morehen Thorp. Sydney, NSW

Cooroy Art Temple: Paolo Denti JMA Architects, Cooroy Mountain, Australia

International

Beth Sholom Synagogue, Frank Lloyd Wright, Pasadena, USA.

Lotus Temple Baha'i House of Worship: Fariborz Sahba, New Delhi, India

Jubilee Church: Richard Meier & Partners, Rome Italy.

Sagrada Famalia: Anton Gaudi, Barcelona Spain.

Yesil Vadi Mosque: Adnan Kazmaoglu MAM Architectural Research Center, Istanbul, Turkey

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DAPTO ANGLICAN Church

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HERITAGE AND ADAPTIVE REUSE

INTRODUCTION

Architecture over time reflects history, culture, craftsmanship, trends and beliefs while standing as testimony to progress. Part of an architect's role and responsibility can be the conservation, adaptive reuse or redevelopment of existing structures. In this form of architectural practice, architects consider the historical significance of existing structures. Working within legislated restrictions they seek to conserve the past while designing for a changing audience.

Architects are often given the problem of working with existing structures to extend, adapt or reinvigorate. Such designs offer opportunity for strategies that; blend or contrast materials, use recycled or new materials, replicate existing materials or incorporate new technologies. The architect's role is to unify the overall design while meeting the client's expectations for redevelopment.

Maintaining significant built structures is linked to preserving a rich visual history for future generations. As the needs and purpose of a building or space may change, it is important to maintain a sense of history

for these sites. Architects often choose to recognise these historical elements by juxtaposing new additions using modern technologies or materials. Therefore, adding further 'reading' to the layered history of that site.

While designing new spaces architects must consider the sustainability of their design. They also consider the social, cultural, economic and environmental impact of their design. This process can involve working collaboratively with urban planners, landscape architects, archaeologists, conservation specialists, surveyors and engineers to develop the best design outcome.

"The architects have ably redefined and redirected the original brief to ensure that the tale of the place is told within its fabric, and have ensured that the archaeology is clearly evident in the adaptively re-used spaces within the gardens."

The conservation and the refurbishment project has resulted in a series of linked spaces at street and lower levels, which wittily provide for both quiet and active uses; spaces for contemplation, exploration, and an oasis amid the bustle of Oxford Street."

(Greenway Award jury citation for the Paddington Reservoir Gardens. Australian Institute of Architects NSW, Heritage Architecture 2010)

It is important to conserve architecture of the past because it forms part of our collective memory and hence sense of identity.

Julie Mackenzie



Paddington Reservoir Gardens, Tonkin Zulaikha Greer, 2009. Photography by Brett Boardman.

PADDINGTON RESERVOIR GARDENS

Tonkin Zulaikha Greer



Project: *Paddington Reservoir Gardens.*

Photographer: [Brett Boardman.](#)

Architect: Tonkin Zulaikha Greer.

KEYWORDS

Adaptation	Modifying a place to suit the existing use or a proposed use.
Conservation	All the processes of looking after a place so as to retain its cultural significance.
Interpretation	All the ways of presenting the cultural significance of a place.
Jack arch	a structural element in masonry construction that provides support at openings in the masonry.
Preservation	Maintaining the fabric of a place in its existing state and retarding deterioration.
Reconstruction	Returning a place to a known earlier state by the introduction of new material into the fabric.
Reinvigorate	To give new life, energy or strength to something; to revitalise.

Watch the interview with
Julie Mackenzie

<http://youtu.be/jzzgmOvRa3o>

SITE

Paddington Reservoir Gardens is an urban park designed by Tonkin Zulaikha Greer (TZG). The repurposed water reservoir is of state heritage significance. The reservoir, designed by Edward Bell, was constructed in two stages, in 1866 and 1877.



*Aerial view of the site, 1964,
Photograph: City of Sydney Archives.*

The operational life of the reservoir ceased in 1899, and it subsequently became a commercial garage and service station. A grassed park above was opened in the 1930's. In 1991, the roof collapsed and the area was closed off. The site remained unused and fell into disrepair.

The use of hardwood columns, cast iron beams, jack arches and Portland cement are evidence of the standard of trained craftsmen in the colony at the time.



Collapse of part of the reservoir roof, Robert Pearce, Photograph: Fairfaxphotos, The Sydney Morning Herald, 1 July 1990.



Western chamber, Paddington Reservoir, 2007, Photograph: Nathaneal Hughes.

ADAPTIVE / REPURPOSED / REUSE

In 2006, TZG Architects and JMD Design landscape architects were commissioned by The City of Sydney to conserve and repair the underground reservoir chambers for adaptive re-use and to reinstate the park above for public use. TZG mounted a persuasive case to maintain some of the ruined character and history of the site rather than fulfilling Council's initial ideas of restoring the rooftop and parkland to its former state.

*We were captivated
by the possibility of
revealing the 19th
century structures as a
ruin through which the
public could wander,
taking in the dramatic
spaces and play of light
across the remnants of
historic walls and vaults.*

Julie Mackenzie

TIMELINE

1811	Area to south side of Oxford Street reserved as the Sydney Common – later as a Water Reserve.
1844	Reticulated mains introduced to Sydney.
1859	Botany Swamps water supply scheme designed by Edward Bell, City Engineer. Reservoirs proposed at Oxford Street, Paddington and Crown Street, Surry Hills.
1860	Dams and pumping station at Botany and low-level reservoir at Crown Street completed.
1864	Water supply from Botany to Paddington Reservoir available.
1869-77	Demand for water increased due to steam age and increased population. Royal commission into water supply recommended construction of Upper Nepean Water Supply Scheme. Busby's Bore refurbished, (1872), Bunnerong Dam, (1876), and seven small additional dams constructed.
1875	Steam pumping station constructed at Crown Street Reservoir to relieve load on Botany pumps and assist delivery of water to Paddington Reservoir.
1877	Duplication of Paddington Reservoir – eastern chamber completed.
1886	Enclosing wall, piers and iron palisade fence to Reservoir roof documented. Botany Swamps replaced by Upper Nepean as primary water source for Sydney.

TIMELINE

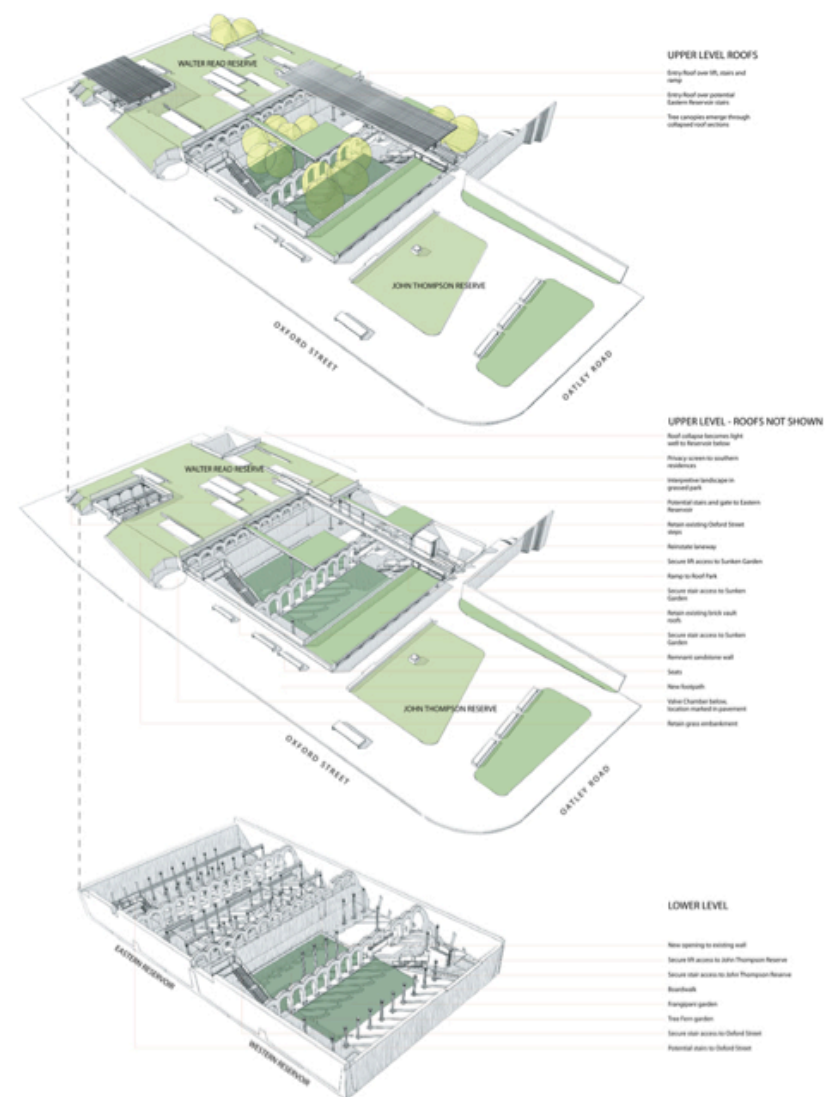
1889	Input and delivery mains upgraded and valve chamber constructed at Paddington Reservoir.
1899	Centennial Park Reservoir commissioned. Paddington Reservoir decommissioned and used as a pipe store. Metropolitan Board of Water Supply and Sewerage considered sale of site.
1901	Grandstand erected on reservoir roof to view Federation celebrations on Oxford Street.
1910	District Engineers Office erected to rear of site.
1912	Roof mounted steel ventilation cowls installed over eastern chamber.
1916	Site used by Metropolitan Board of Water Supply and Sewerage as a store.
1920	Paddington Reservoir de-watered. Pipework and valves removed.
1926	Eastern chamber converted to motor garage for Metropolitan Board of Water Supply and Sewerage. Openings made in southern wall and secondary roof structure inserted. Continued use of eastern chamber by Water Board until 1954.

TIMELINE

1934	Metropolitan Board of Water Supply and Sewerage sold Reservoir to Paddington Municipal Council. Commercial car garage established in western chamber of reservoir. Petrol service station erected on Oxford Street frontage. Roof converted to park reserve named Reservoir Gardens in response to Parks and Gardens Movement.
1942	Air raid shelter constructed adjacent south-east corner of reservoir.
1951-86	Proposals considered for reuse of reservoir site included demolition, erection of a baby health centre (1953), a depot for Council's Park's Department (1960), a swimming pool (1961) and a park with a 229 space carpark below (1973-84).
1953	Park reserve, (Reservoir Gardens), renamed Walter Read Reserve.
1954	City Council gained vacant possession of eastern chamber from Metropolitan Board of Water Supply and Sewerage.
1985	Interim Conservation Order under the NSW Heritage Act placed on the site.
1987	Permanent Conservation Order under the NSW Heritage Act placed on the site. Added to State Heritage Register.
1993	Further sections of the roof over the western chamber of the reservoir collapsed. Conservation Plan prepared.

TIMELINE

1999	Water Board owned land to the south and east of the reservoir sold and site developed for commercial and residential uses.
2003	City of Sydney acquired control of the reservoir site from the abolished South Sydney Council.
2006	City of Sydney commissioned the proposal for conservation and adaptive reuse of the Paddington Reservoir and reinstatement of the park reserves. Construction commenced 2007.
2008	Walter Read Reserve, John Thompson Reserve and Paddington Reservoir opened to public.



Paddington Reservoir, Proposed Levels,
Render, Tonkin Zulaikha Greer, 2006

*Paddington Reservoir, Sunken Garden,
Photography by Brett Boardman.*

ARCHITECTURAL PRACTICE

Architects design within a framework when working on a project. The client often directs the requirements for a project that can include details about the use of the site, budget, intended audience, stylistic directions and preferences. Governing authorities also impose constraints that impact an architect's design; these can include environmental impact, height restrictions, public zoning for example noise restrictions, sustainability features and heritage significance.

The design brief for the Paddington Reservoir Gardens was an extensive document outlining directives to the design team. Key features contained within the Plan of Management and the Conservation Management Plan contributed to the design brief.

DESIGN BRIEF

The Paddington Reservoir and Walter Read Reserve is owned by the City of Sydney Council who proposed to conserve the historic structure and develop the site to provide public open space and the provision for future adaptive reuse of the historic Reservoir Chambers.

A series of studies had been carried out regarding the future of the site. In February 2006, Council adopted a revised concept

plan, based on the Master Plan contained in the Plan of Management prepared by Conybeare Morrison Architects. Tanner Architects also completed a Conservation Management Plan for the site. The main proposals of the revised concept were described in Council's brief as follows:

- Reconstruct the collapsed sections of roof to reinstate the original park area and form.
- Repair and stabilize the interior of the reservoirs to prevent further deterioration.
- Reinstall 'heritage' elements where possible such as vents and fencing.
- Improve access from Oxford Street and John Thompson Reserve.
- Provide disabled access (ramp).

- Possible light wells for viewing into the reservoir from the park.
- Possible café/retail to the Oxford Street /John Thompson Reserve frontages to activate the 'civic square'.
- Upgrade and integrate John Thompson Reserve and the Oxford Street frontage.

Controlled access would be maintained into the reservoir for specific occasions such as tours or maintenance.

It was proposed to construct the park level at this stage and to preserve the reservoir interior for possible future development if funding and activities are proven to be viable.

*Paddington Reservoir,
Photography by Brett Boardman.*



Further quality objectives were stated as follows:

- High quality urban park
- Significant heritage refurbishment/ interpretation with potential for future adaptive re-use.
- Enhancement of Paddington's civic precinct

The scope of physical works included stabilisation of the Reservoir structure, the introduction of new services for future adaptive reuse, remediation of the former service station tanks to Oxford Street, construction of a new park over the Reservoir, upgrading of the adjacent John Thompson Reserve and Oxford Street frontage and potentially a new kiosk to service the bus stop.

Conservation of the existing fabric and minimal intervention, with interpretation of the history in accordance with the Conservation Management Plan, in recognition of the heritage status of the Reservoir was advocated by the brief.

The provision of open space suitable for the diverse local community was a primary objective. Accessibility and permeability were to be maximised, with clear entry points and minimal reliance on signage. Other design objectives included enhancement of the landscape setting and integration with John Thompson Reserve and Oxford Street frontage. A simple robust palette of materials, durable and low in maintenance was advocated reflecting the proposed public use and civic location.

Flexibility and compliance with the Building Code of Australia, relevant Australian standards and Council policies, so the conserved Reservoir chambers could accommodate a variety of uses in the future, was another key objective along with environmental performance objectives in accordance with Council's Draft Sustainable Asset Guidelines.

DESIGN REALISATION

By maintaining the character of the 'ruined' reservoir TZG have created a symbolic and sophisticated historical site.

A two level park, with a grassed area above the eastern chamber of the reservoir and a sunken garden built amongst the ruins of the western chamber. The park above the eastern chamber is reinstated as Paddington Reservoir Gardens. Linear landscape elements of concrete, brick and iron recall the shape and materials of the vaults below. At the lower level the interior of the eastern chamber has been conserved.

A restricted palette of three modern materials – steel, aluminium and concrete – was chosen to partner the historic brick, cast iron and timber. The limited colour and raw material choice serve to unify the design whilst reflecting Modernist design principles.



Paddington Reservoir Gardens, Tonkin Zulaikha Greer, 2009. Photography by Brett Boardman.

Descending the stairs into the sunken garden at the western end, an intimate, quiet and protected space is created helping the viewer to forget the busyness of the street and city above. A series of connecting walkways contrast with an expanse of lawn that provides the community with a place to explore, sit and relax. In this lower area the strong repetition of arches and columns is softened by green vegetation selected to evoke memories of the Victorian era. A large symmetrical water feature creates reflections and a tranquil feeling while symbolically referencing the original intention of the site.

The design of the new built elements is inspired by the materials and forms of the original reservoir structure. Two lightweight roof forms signal entry points to the lower

level and also signify the new use to this historic site. Their shape echoes the arched forms of the reservoir below and the staggered pattern of the screens references the brickwork.

The eastern chamber has been conserved with new timber columns and a waterproof concrete structure, stabilising the brickwork and forming the base for the new landscaped park above. This public interior space offers a unique location for a variety of functions or events.

At street level two large bench seats are positioned and shaped in memory of the petrol pumps that once stood there. Such conscious design decisions are what make this project meaningful and successful. Paddington Reservoir Gardens is a place the community values not just for its past history

but also for the way it has now enhanced their lifestyle by providing a peaceful recreational space.

VIRTUAL TOUR

<http://www.youtube.com/watch?v=TdvQTeVeVfc>

Paddington Reservoir Gardens,
Art Nation, 5mins.



*Paddington Reservoir Gardens,
Tonkin Zulaikha Greer, 2009.
Photography by Brett Boardman.*

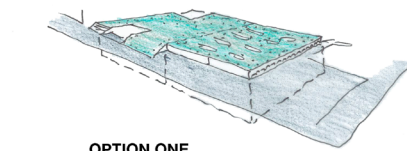
LEARNING ACTIVITIES - TRANSFORMING PUBLIC SPACES

ART MAKING

Artists and designers are often required to create multiple solutions to a need or problem. Look at the 6 proposals for the Paddington Reservoir Gardens. Consider why artists are sometimes required to create several design alternatives.

During the sketch design phase six options were considered. Option six - the sunken garden scheme was the preferred option.

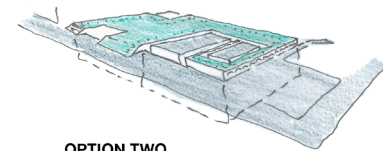
Redesign a park area or playground in your local environment. Consider what features you will maintain and what will be added to enhance the space.



OPTION ONE

OPPORTUNITIES
Complete elevated garden.
Subterranean space for adaptive re-use.

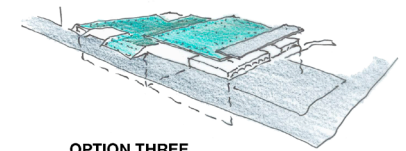
CONSTRAINTS
No longer a ruin.
Limited light to internal spaces.
Structure more involved due to recent roof collapses.



OPTION TWO

OPPORTUNITIES
Complete elevated garden.
Subterranean space for adaptive re-use.
Increased light to internal spaces.

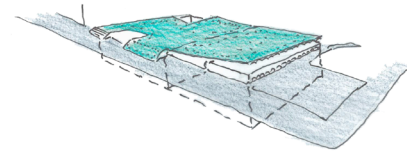
CONSTRAINTS
No longer a ruin.
Structure more involved due to recent roof collapses.



OPTION THREE

OPPORTUNITIES
Complete elevated garden.
Subterranean space for adaptive re-use.
Increased light to internal spaces.
View of subterranean spaces from Oxford St and JT Reserve.

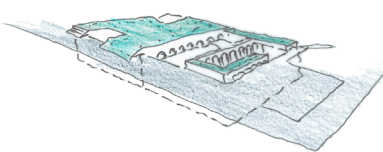
CONSTRAINTS
No longer a ruin.
Structure more involved due to recent roof collapses.
Strong division between Walter Read Reserve and JT Reserve.
Affects privacy and light to southern residential development.



OPTION FOUR

OPPORTUNITIES
Complete elevated garden.
Subterranean space for adaptive re-use.
Increased light to internal spaces.
View of subterranean spaces from Oxford St and JT Reserve.

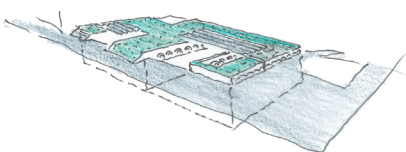
CONSTRAINTS
No longer a ruin.
Structure more involved due to recent roof collapses.
Strong division between Walter Read Reserve and JT Reserve.
Affects privacy to southern residential development.
Difficulty of irrigation due to slope.



OPTION FIVE

OPPORTUNITIES
Elevated garden and appreciation of ruin.
Solar access to lower level.
High quality adaptive re-use space due to outdoor connections.

CONSTRAINTS
Less internal area for adaptive re-use.



OPTION SIX

OPPORTUNITIES
Elevated garden and appreciation of ruin.
Solar access to lower level.
High quality adaptive re-use space due to outdoor connections.
Controlled access to subterranean space.
More area for adaptive re-use than Option 5.

CONSTRAINTS
Less internal area for adaptive re-use.

Paddington Reservoir, Proposed designs, Tonkin Zulaikha Greer, 2009

CRITICAL AND HISTORICAL STUDIES

Evaluate the redevelopment park designs created by the class. In groups debate the merits of each design to establish a short list to go to public consultation. Identify why one design may be more successful than another.

LEARNING ACTIVITIES - THE ARCH

ART MAKING

Sydney City Council is seeking the services of a creative designer to establish a logo or identity branding for the Paddington Reservoir Gardens. The design needs to incorporate the arch formations in the architecture. The design should use a limited palette of colours and patterns to reflect the simplicity and unifying qualities of the site.

CRITICAL AND HISTORICAL STUDIES

Research the evolution of the arch and column in architecture. Consider the culture and time period of these innovations.

Why was this a significant development in architectural practice?

ESSAY QUESTION

Artists, designers and architects transform public spaces to engage audience reactions.

Discuss this statement with reference to a range of examples.

RELATED PROJECTS

Australia

MONA: Fender Katsalidis Architects

Surry Hills Library: FJMT Architects

International

The Louvre Pyramid: I. M. Pei

BIBLIOGRAPHY

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Australia ICOMOS Charter for the Conservation of Places of Cultural Significance, ('The Burra Charter'), 1999

Request For Service (In accordance with the City Of Sydney Design Panel Master Agreement 2005) Quotation: 14/06, Walter Read Reserve Refurbishment

Walter Read Reserve And Paddington Reservoir, Plan Of Management And Master Plan (Adopted 28 June 2004) Connybeare Morrison & Partners. City Of Sydney

ABC Art Nation - Paddington Reservoir Gardens.
<http://www.youtube.com/watch?v=TdvQTeVeVfc>

SYDNEY HARBOUR YHA

Tzannes Associates



KEYWORDS

Archaeology	The study of human activity in the past, through the recovery and analysis of material culture and environmental data that they have left behind.
Façade	The front of a building that looks onto a street or open space.
Atrium	An open space contained within a building

Project: *Sydney Harbour YHA.*
Architect: Tzannes Associates.
Photographer: [Richard Glover.](#)

Watch the interview with
Peter John Cantrill

<http://youtu.be/JzKAg6ou8Hs>

ARCHEOLOGICAL SITE

The site is managed and owned by The Sydney Harbour Foreshore Authority (SHFA). In 2006, SHFA called for proposals for a suitable development that would safeguard its future. The site contains rare archeological remains from the 18th century, the time of Australia's first European settlement.

Four proposals were shortlisted and evaluated by an expert panel. The panel, included members of The National Trust of NSW, the Historic Houses Trust and the NSW Heritage office, who provided valuable assistance in drawing up key consideration for the site. Of primary concern was the need to:

- Protect this unique site and to make it publicly accessible;
- Create innovative synergy (connections) between the site and The Rocks area;
- Conserve and interpret the site and its remains.

Youth Hostel Association (YHA) won the tender, and then commissioned Tzannes Associates to design an innovative set of buildings that adhered to the restrictions. The design needed to be sympathetic to the heritage values of the site and local area, while providing a viable business opportunity.

When you're designing buildings there are always constraints. Constraints are not negative things, in fact they are the positive factors in the design process. We see constraints as opportunities. So here the opportunities were to make a modern comfortable youth hostel, which was a great place to stay... But we also had the opportunity of conserving these archaeological remnants.

Peter John Cantrill



Cumberland Street south from No.124, The Rocks (NSW) 1901. State Records NSW



Cumberland Street entry to the site to Cribbs Lane, 1901. State Records NSW

TIMELINE

Pre 1788	The site was part of the traditional land of the Cadigal, an indigenous coastal group of the Eora people. No traces of the Cadigal's use of the site were found, though archaeological evidence has been found on other sites nearby.
Late 18th century	The rocky ridges after which The Rocks is named begins to be transformed by the early convict settlers cutting tracks, terracing and draining. One of these tracks leading up from Sydney Cove is Cribbs Lane, the site's first lane-way.
1795	George Legg, a first fleet convict, and his wife, Ann Armsden who arrived on the Lady Juliana in 1790, built their home on the site.
1807	Irish convict and stonemason, Richard Byrne, built a house on the site. It remained the Byrne family home until the 1850s.
1809	The convict George Cribb settled on the site and worked as a butcher, slaughtering animals and burying bones and other waste on the site. As his wealth grew he built a fine house, a butcher shop, a row of tenements and hotel on the site. However by 1824 George Cribb went bankrupt and was forced to sell his property to land speculators.
1830s	Carahers Lane was established, providing access between Cribbs Lane and Longs Lane.
1844	Robert Berry established a bakery at the western end of Cribbs Lane. His sister and her husband operated a pub on the other side of the lane called the "Plymouth Inn", later to be known as "The Australian".
1850s-1890	Further houses were built on the site, occupied by immigrant families from Ireland, England, Scandinavia and other parts of Europe. By the 1880s over 200 people lived on the site.
1900-1	Bubonic plague arrived in Sydney and the authorities expected the densely occupied Rocks area would be hard hit. In preceding years, The Rocks had gained a reputation as a 'slum'. Evidence was gathered to show the houses were poorly maintained and that water and sewerage systems were in disrepair. The NSW Government took control of large areas of The Rocks and them.

TIMELINE CONTINUED

1901-1915	Areas of The Rocks are cleared, including this site. Clearing stops with the start of World War 1.
1917-1930s	Engineering sheds occupied the site.
1950s-1970s	Site covered with bitumen and used as a bus depot.
1970s-1990s	Site used as a car park and storage yard.
1994	Archaeological excavations, initiated and funded by Sydney Cove Authority begin (now Sydney Harbour Foreshore Authority), began. The excavations attracted considerable media interest and public attention. Some 750,000 artefacts were recovered from the site and the remnants of over 30 houses were discovered.
Early 21st century	Sporadic archaeological excavation works continued.
2006	Development of the site subject to an open tender process administered by Sydney Harbour Foreshore Authority. YHA NSW Ltd selected as the preferred developer with a proposal for a youth hostel and education centre.
2007	YHA submits development application for site.
2008	Development approval granted and construction of Sydney Harbour YHA and The Big Dig Archaeological Education Centre begins.
2009	The first guests stay at Sydney Harbour YHA in late October 2009.
2010	Sydney Harbour YHA is officially opened. The Big Dig Archaeological Education Centre hosts its first school education program about The Big Dig site.

SITE SOLUTIONS

In order to conserve the historical significance of the site, maintaining minimal contact with the ground was a mandatory design requirement. Whilst most buildings disturb or interrupt the ground, providing foundations and services such as water and sewerage, this building has minimal contact with the ground. The solution involved suspending large, three storey lightweight steel trusses with minimal column supports.



Sydney YHA, Through Gibbs Lane, Tzannes Associates, Photography by Richard Glover.

Rather than the usual poured concrete footings, precast concrete blocks were hand dug into the foundation by archaeologists to minimise disturbance. This design decision allowed the site to remain relatively undisturbed. It also allowed access for ongoing research and visibility of the historic remains to the general public from street level.

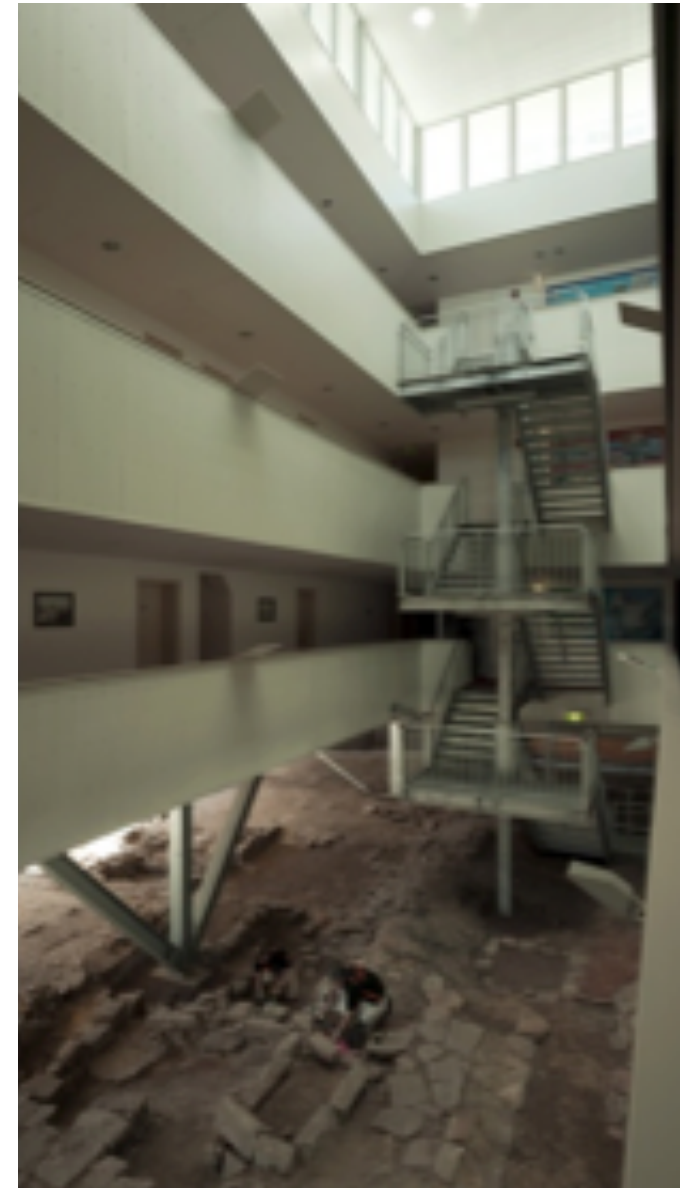
Creating a lightweight building to expose the ground level required careful selection

of low cost and robust building materials. Terracotta tiles and charcoal galvanised metal sheeting clad the exterior, creating a cool earthy contrast against the blue harbour. The limited colour palette maintains simplicity and purity while drawing the audience back down to the exposed ground of the ruins.

Surrounding the site perimeter are metal transparent mesh screens. These interpretive screens relate to the scale and form of the historic building facades that originally occupied the site. Doors and window frames provide symbolic reference points creating a ghostly reminder of the past. The screens provide a practical function in protecting the remnants and also build a sense of curiosity for the viewer.

INTERIOR INTENTION

The design of the building is divided into three interlocking parts, re-establishing the original T-shaped laneway system. Cribbs Lane is the focal point from the Cumberland Street entrance. The two separate dwellings are bridged using large glass walls forming a connecting stairwell between the levels. When entering the hostel every design choice highlights the history of the site. The audience is drawn to the remains with glass flooring and metal grills that expose the view of the surface below. By taking the stairs the audience experiences the city skyline views, a deliberate design choice to discourage the use of the lift.



Sydney YHA, Interior view of the open courtyard, Tzannes Associates, Photography by Richard Glover.

The interior spaces are crisp white, creating a stark contrast to the exposed earth. This raw and robust material choice is practical and hardwearing to accommodate the hostel clientele.

The two buildings utilise a central exposed atrium and courtyard with guest rooms branching into the perimeter of the building. Both areas use open access balconies with central views to the remnants below as a continued reminder of the archaeology of the site. The open spaces also encourage natural light and cross ventilation in keeping with the sustainable features of the building design.

Communal spaces continue the idea of expansive open plan living. The open rooftop provides uninterrupted panoramic views across Sydney harbour. Clear views of Sydney icons the Harbour Bridge and Sydney Opera House delight tourists and visitors as they relax.



Sydney YHA, View from rooftop terrace across the Harbour, Tzannes Associates, Photography by Richard Glover.

SUSTAINABILITY

In conversation with Peter John Cantrill, Director Tzannes Associates - interview 24th May 2013.

"How was sustainability addressed in the design for the Sydney Harbour YHA?"

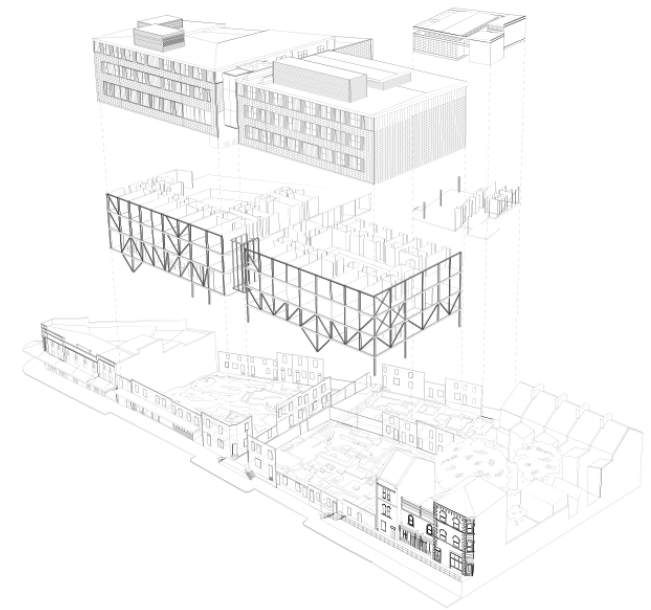
The site owner Sydney Harbour Foreshore Authority is a leader in sustainability practice so we said to our client Youth Hostels Australia that in order to win expression of interest for the site, you should demonstrate a strong interest in sustainability because that would bring you in line with the common interest. As a practice, Tzannes Associates places sustainability very high amongst our own professional objectives so we always bring these things to the site. Also, as the cost of energy rises, sustainability increasingly becomes a better economic choice.

So, bringing together what the site owner would like, our own objectives and the economic viability of this place over a long period of time, made aspects of sustainability very appealing.

Peter John Cantrill

The strength of this project lies in its unique configuration: the generous scale and openness of the shared atrium spaces that successfully provide relief from the enclosure of the rooms; and the elevation of the structures that permits the conservation of some of the country's most valued archaeology to be studied and enjoyed by many more than could have been previously imagined.

Australian Institute of Architects (NSW) Jury Citation



Sydney YHA, Rendering, Tzannes Associates.

LEARNING ACTIVITIES - TRACES OF HISTORY

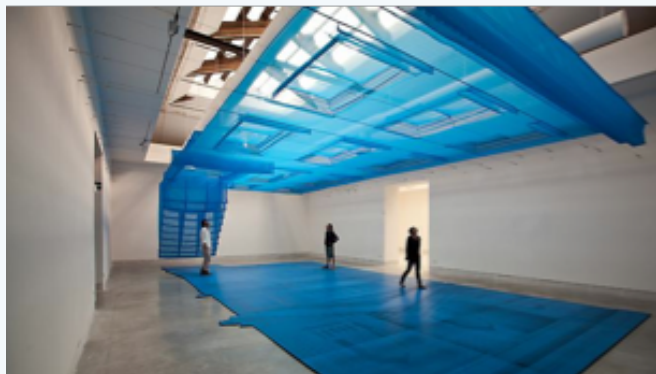
ART MAKING

1. Explore the historical past of a significant street in your area. Find a historic photograph of the street that captures its past. Take a photograph from a similar vantage point now. Digitally superimpose the images to form a ghostly image representing the past history of the site.
2. Create a fossilized casting using plaster of a remnant from your life this week. Use objects that are not precious and represent your everyday experiences. Consider the item as evidence of your existence in a particular time and place. As a class create an installation of all of the castings together. Consider the message that this work can make. Consider the arrangement of the objects and how their placement and the surround environment changes the meaning of the artwork.
3. Create a ceramic form or vessel inspired by the architectural features of a historic building. The form should echo or reference the form of the architecture rather than replicate it. Research the design features of the building and record these in your Visual Arts Process Diary.

Consider the surface treatment and what textures can be used to create interest and reflect the era.



Frozen in Time, Class installation, Year 11 Visual Arts Class, St. Dominic's College.



The Perfect Home II (detail), Do Ho Suh, 2003

CRITICAL AND HISTORICAL STUDIES

1. Investigate the transparent installation artworks of Do Ho Suh. Consider the intention of his work in relation to material choice and audience interaction. How are meanings created?
2. Investigate *Blueprint*, a collaborative project with Suh Architects for the 2010 Venice Architecture Biennale. Consider the ways this artwork explores ideas of home by questioning boundaries between where one once was, is, and soon will be. Consider how the title provides the audience with an access point to interpret the artwork.
3. Investigate the relationships between the art forms of installation, sculpture and architecture. Use your Visual Arts Process Diary to make a list of features that are similar and different. Consider the purpose of the artwork, the involvement of the audience, use of site or location, scale, and the material properties.

ESSAY QUESTION

How can artworks record history?

Explain your ideas using a range of examples to support your point of view.

RELATED PROJECTS

International

Elbphilharmonie,

Hamburg: Herzog & de Meuron

<http://www.elbphilharmonie.de/elbphilharmonie-projekt.en>

Extension to the Denver Art Museum, Studio Daniel Libeskind

<http://daniel-libeskind.com/>

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<http://www.thebigdig.com.au/>

Sydney Harbour YHA,
Tzannes Associates, 2010,
Photography by Richard Glover.



PAVILIONS, SHELTERS AND EXHIBITION SPACES

INTRODUCTION

Architects may be commissioned to build freestanding structures that are for pleasure or a special purpose such as an exhibition space, performances, ceremonies or emergency shelters. They can be large and grand and make a strong visual statement. They can also be quite modest in scale and materials.

These structures may be pavilions, kiosks, gazebos, tea houses or lodges and are often situated in the ground of a garden or park to take advantage of a view or as a place of relaxation or contemplation. They may also be part of a special event such as an exhibition and may not be permanent structures, but built specifically for that event. Some of these structures may be multi-purpose and may include residential sections or provide temporary shelter.

Pavilions and exhibition spaces are often opportunities for architects to create more imaginative structures that are also sculptural art objects. While architects still need to consider issues about the function of the building, the form and materials used may be more inventive and innovative. For temporary or emergency shelters, they



Australia House, Andrew Burns, Niigata Prefecture Japan, Photography by Brett Boardman.

may also need to consider other practical issues such as the cost of materials, access, transport or the conditions of the local environment.

Architects may be required to enter a competition and put forward concepts and plans for the pavilion. They may be part of a group such as Archi+Aid or Architecture for Humanity who participate in re-building programs or emergency responses for shelter in cases such as natural disasters.

EXAMPLES OF PAVILIONS

Go to the links at the end of this case study for other examples of architectural pavilions. A good site to look at a range of pavilions is - <http://www.archdaily.com/category/pavilion/>

GALLERIES AND MUSEUMS THAT MAKE A STATEMENT

Art museums and galleries as exhibition spaces provide opportunities for architects to make buildings that are strong visual and cultural statements.

Look at the examples in the Stage 6 Building Connections resource.

<http://architectureinsights.com.au/education/building-connections/>

AUSTRALIA HOUSE

Andrew Burns Architect, assisted by Casey Bryant



KEYWORDS

Competition jury	A panel of experts who judge entries in a competition.
Daikokubashira	Japanese word for kingpost, a central structural post used in traditional Japanese housing.
Genkan	Japanese word for the place in a Japanese house where you would take off your shoes before entering the house.
Glazed	Fitted with glass.
Minka	Traditional Japanese farmhouse.
Threshold	A strip of work or stone forming the bottom of a doorway and crossed in entering a house or room.

Project: *Australia House.*

Architect: Andrew Burns Architect.

Photographer: [Brett Boardman.](#)

Watch the interview with
Andrew Burns

http://youtu.be/9p_ODWfnNyl

AUSTRALIA HOUSE

Australia House is a gallery and studio in Niigata Prefecture, Japan. It is situated about 3 hours north of Tokyo in an area known as the Echigo Tsumari Art Field. The area is a relatively quiet and rural part of

Japan with traditional farmhouses or minka, rice fields and picturesque valleys. *Australia House* is a building that reflects its local context and is part of a larger project to transform this area.



Australia House, Andrew Burns, Niigata Prefecture Japan, Photography by Brett Boardman.

Echigo Tsumari Art Field and Triennale

Echigo-Tsumari Art Triennale is one of the largest art festivals in the world and is held once every three years in the Echigo-Tsumari region since 2000. The triennale and the Art Field are part of a redevelopment program for the region to revitalise this declining region using art and culture as a catalyst. The Art Field is an area in the region in which art houses are permanent artworks. Australia House is one of these houses. Many of the houses are re-purposed traditional farmhouses from the region.

<http://www.echigo-tsumari.jp/eng/about/overview/>

Australia House in Echigo Tsumari

<http://echigo.australia.or.jp/en/>

I was very keen to enter because the chair of the jury was Tadao Ando... probably one of two or three architects I most admire and respect ... They wanted a building that was reasonable, robust and small... This was a small village building in a very remote village in Northern Japan so we did a simple timber form using the skills of the area, a simple pitched roof, no ornamentation... and a very clear geometry which was the triangular form.

Andrew Burns

A NEW AUSTRALIA HOUSE: COMPETITION BRIEF AND JURY

On March 12, 2011, the original traditional farmhouse building collapsed under snow after a powerful aftershock from the Great East Japan earthquake. The Australian Embassy, Tokamachi City Government and the Echigo-Tsumari Art Triennial commissioned a new building that was to be a multi purpose building.

The competition brief called for a gallery space for exhibiting works during the Triennale, a base for joint projects between Japan and Australia and a residence and studio for up to 6 visiting artists. It was also to be designed as community centre and an emergency shelter able to withstand earthquakes and provide shelter in the deep snows of winter in the region.

The competition brief also specified that the new building should be both culturally and aesthetically significant “by representing the cultures of both Australia and Japan” and the building itself be “a piece of art” . An international architectural competition was staged with internationally renowned architect Tadao Ando as one of the jurors. The competition received 154 entries with Andrew Burn’s proposal awarded first place.

It is difficult to form a triangle. However, it could create interesting architecture since it is difficult. I find the approach to the house attractive and different elements well arranged. The idea of dealing with the snow is thoughtful, considering that the site is located in a heavy snowfall region. It would be fantastic if only the triangular roof was visible as the rest of the house is covered with three metre high snow.

Tadao Ando’s comments on Burn’s winning entry



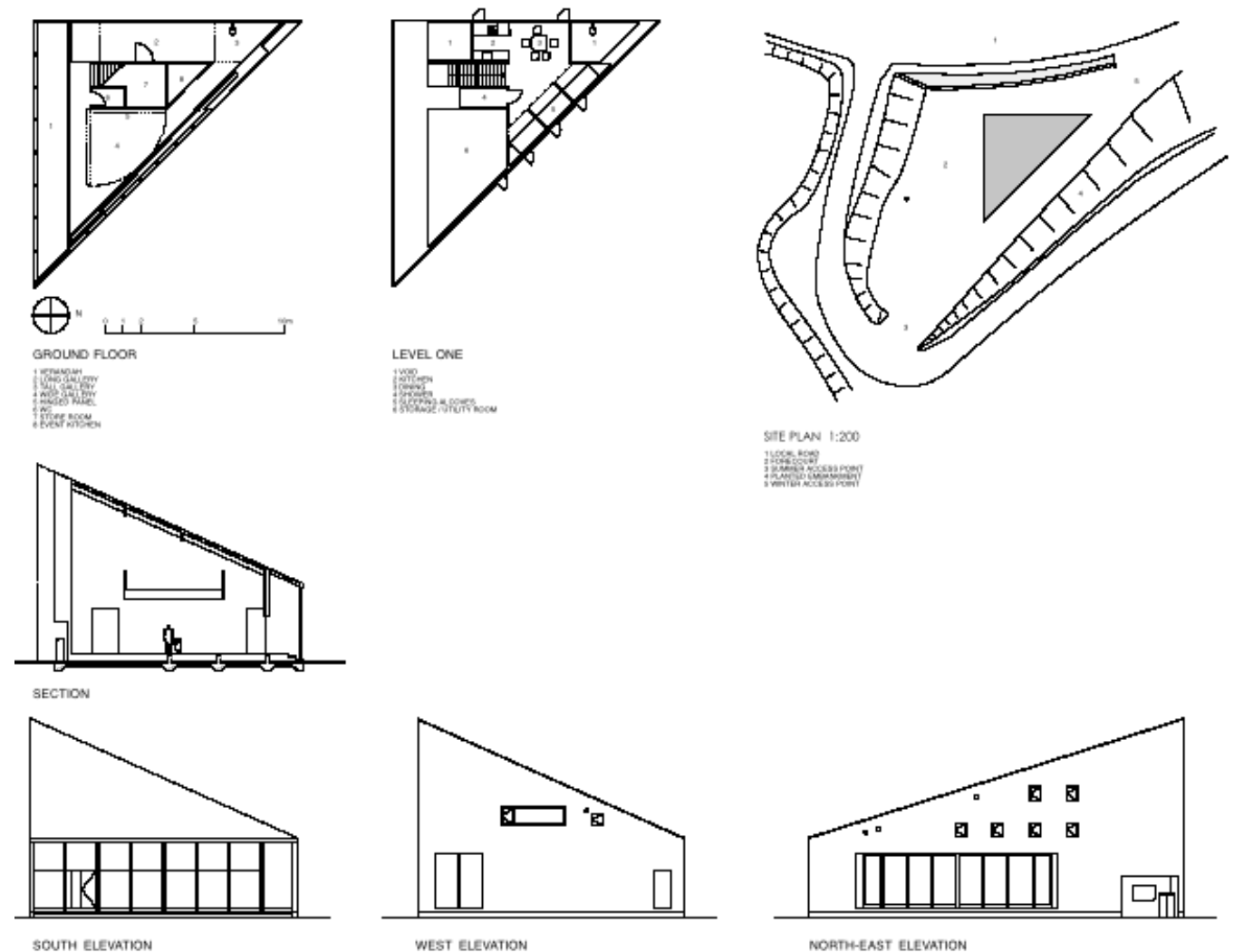
Australia House, Under snow viewed from the road, Andrew Burns, Niigata Prefecture Japan, Photography by Brett Boardman.

GEOMETRY, SPACES AND MATERIALS

My working definition of architecture is that architecture is material arranged according to geometry to accommodate life.

... a successful architectural project has a sincere investigation of each of those elements so in Australia House we had materials with the directness of timber, dark on the exterior, light in the interior, geometry in the simple triangular form and all the spatial consequences of that, and life, the way that the building functions as both a place to view art, to make art but also as an emergency shelter.

Andrew Burns



Australia House, Drawings, Andrew Burns, Niigata Prefecture Japan.

PLAN AND ORIENTATION TO SITE

The plan of *Australia House* is an isosceles triangle with the interior spaces breaking and dissecting the interior of the triangle. It is situated on a triangular site on the curve of a road. The two shorter sides face the road while the long side is orientated towards an embankment.



Australia House, West elevation highlighting the sharp edges of the triangular building and the steep pitch of the roof accentuating the geometrical form. Photography by Brett Boardman.

The steeply pitched roof also creates a series of clean and dynamic triangular forms from the side elevations. The triangular form can also be seen from the wide front of the verandah to the crisp sharp points at the edges of the triangular plan.

Inside the building, there are two floors. The top floor has living and sleeping spaces for visiting artists. The bottom floor is divided into a series of galleries that are arranged around the edges of the triangular shape and enclosing the stair well space.

Rather than orientating the building to the wider grand view of the valley in which *Australia House* is situated, Burns took the unusual decision to close off the front of the building. The entrance verandah has no windows only a large timber sliding door. By doing this, he focused the viewer's attention on the building, its interior spaces and their relationship to the view of the embankment that faces the gallery on the long arm of the triangle.

The landscape of the simple embankment forms another wall of the gallery. Large windows and sliding doors link the interior and exterior spaces here and it was intended that artworks would be placed in both spaces. Burns felt that this more ordinary and controlled organisation of the landscape reflected the ways that Japanese architecture related to landscape.

MATERIALS

Australia House is constructed from simple materials similar to local buildings in the region. Timber and glass have been used with precision to accentuate the geometrical forms of the building. On the exterior, Burns has used traditional blackened or scorched timber, a traditional treatment used in Japan to preserve exterior timbers. The interiors are lined with cypress, a light timber creating warmth and reflecting light throughout the interior spaces.

AN AUSTRALIAN AND JAPANESE DIALOGUE

The design for *Australia House* makes reference to simple domestic architecture from both countries – 19th Century homesteads from Australia and *minka* or farmhouse architecture from Japan.

The verandah makes reference to an iconic feature of ordinary Australian architecture. Australian verandahs make links to the landscape and provide both a refuge from the weather as well as a space to enjoy the landscape. Verandahs also create a threshold that is crossed as you move from one space to the next. In Japanese architecture, the threshold space is an important space in a house. The visitor is welcomed and shoes are removed in the *genkan* as part of the transition from the exterior into the interior space. In *Australia House*, the verandah can also be used as a stage space, similar to the open-air stages found in many Japanese temples.

Traditional Japanese houses and tea-houses with their *shoji* or sliding doors dissolve the division between the interior and exterior and open out to allow you to appreciate the view of the landscape. Burns uses large glazed sliding doors in a similar way, while also making reference to the ways that Australia architecture makes connections to the landscape.

Australia House also uses a king post or *daikokubashira*. The king post is a significant structural and symbolic feature at the centre

of a traditional Japanese house. While the original plan included a king post, there was a point in the construction where it was almost abandoned due to demands of meeting the budget. However, the Japanese master builder on the project felt it was the heart of the building and so offered to supply a king post in its raw stripped state from his own land.



Interior view with kingpost, Andrew Burns, Niigata Prefecture Japan. Photography by Brett Boardman.



View of interior and verandah from entry door, Andrew Burns, Niigata Prefecture Japan. Photography by Brett Boardman.

Australia House is a building built by Japanese contractors, designed by an Australian architect and documented in collaboration with a Japanese architect... And its in Japan!

Andrew Burns

COLLABORATION WITH ARTIST BROOK ANDREW

Australian artist, Brook Andrew was invited to install the first work in Australia House. Initially this work was to be temporary and for the opening of Australia House during the 2012 Echigo Tsumari Triennale. However, the work has now become a permanent part of Australia House and Burns and Andrew collaborated on the installation of the work.

Brook Andrew was interested in one of Burn's renderings of Australia House in which artworks were shown as displayed inside and outside of the house. Working with Burn's on the design, Andrew incorporated the ideas of reflection and the connections between the interior and the exterior through the use of mirrors and a large hinged panel. The hinged panel opens to reflect the work, *Mountain Home - dhirrayn ngurang*, that incorporates a strong graphic black and white pattern derived from a long tradition of ceremony in Wiradjuri country (Andrew's Aboriginal background). Andrew describes it as an expression of the collaboration and connection to the importance of ceremony and other diminishing aspects of local society.

Within the work, neon Japanese kanji are in reverse and only readable when reflected in the mirror. The text is a poem written by Brook Andrew after interviews and discussions with local people in the area.



Mountain home - dhirrayn ngurang, Brook Andrew, 2012. Neon, glass, mirror and wood, dimensions variable. Permanent installation at Australia House, Urada, Japan. Commissioned for the Echigo-Tsumari Art Triennale. Photography by Brett Boardman

*see my snow, see my summer crop
see my jade river, see my mountain ancestors
see my children, see my struggle
see me with clarity
drink tea with me*

Like the architectural design of Australia House, Andrew's work creates connections between the landscape and people from both countries.

...The poem aims to place you into the artwork ... and the mirror amplifies that. It's written in reverse on the patterned wall, so when you read it as a reflection, you are also looking at yourself, and you absolutely engage in the nature that is reflected (from behind you).

Brook Andrew
with Mio Yamada, Japan Times

CRESCENT HOUSE

Crescent House is a pavilion designed by Andrew Burns in 2013 for the courtyard space of the Sherman Contemporary Art Foundation in Paddington, NSW. Ten architects were invited to submit a design concept to a competition for a small scale pavilion as part of the *Fugitive Structures* project. This project references the annual pavilion competition held by the Serpentine Gallery in London (see links in the Other Projects section). The pavilion needed to fit within a 20 square metre footprint and be no bigger than 3 metres in height.

Burns set out to create a space that created a unique architectural experience that was, in a sense, larger than the actual small space. As in *Australia House*, Burns used geometry as a starting point and created two simple arcs that form a threshold that leads into a space that opened to a small area facing a hedge, much like the embankment 'wall' in *Australia House*. Once inside the pavilion, the viewer's sense of the wider outside world is controlled and limited by a perforated screen of irregular patterns that light shines through and the orientation of the pavilion to the hedge. The dark charred timber on the exterior and the curved smooth surfaces inside create a quiet space of contemplation.

Naoshima Art Island and Art Houses

Burns was influenced by Tadao Ando's art house, *Minamiddera* for James Turrell's work at Honmura on Naoshima Island. Like Echigo Tsumari, Naoshima and other Seto Islands are creating spaces and events for contemporary artists as part of the regeneration of the area.

<http://www.benesse-artsite.jp/en/>

Crescent House, 2012, Sherman Contemporary Art Foundation, Sydney.
Photography by Brett Boardman.



ARTHOUSE: PAVILION DESIGNS FOR ARTISTS

ART MAKING

Design an exhibition pavilion for an artist that would be submitted for an international exhibition.

1. Imagine how a curator or an artist might collaborate with an architect to create a unique experience for viewing the works of the artist.
2. In the design, consider how the form, materials and plan reflect key ideas about the artist's works and intentions. Consider possible sites for the pavilion and record this research in your Visual Arts Diary. You could research the artist to find significant works and ideas that would form the basis for the design.
3. Like Andrew Burns, you could present design concepts and sketches of their proposed pavilion in drawings or digital renderings using programs like Illustrator, PhotoShop or Sketch-up.
4. You could also build a model of your design using simple materials such as cardboard or found objects.

CRITICAL AND HISTORICAL STUDIES

Investigate the ways that architect Andrew Burns and artist Brook Andrew represented the relationships between Japan and Australia in their work on Australia House.

1. How are these ideas communicated through their choices for different elements of their work?
2. How did they represent local aspects from both cultures?

Look at other art houses and art pavilions. Select one to study closely.

1. How do architectural elements such as the forms, materials, palette, plan, organisation of spaces and relationship to site reflect the work of artist or artists whose work is exhibited in the building or who have collaborated on the building?
2. Examples could include art houses at the Echigo Tsumari Art Field and Naoshima Art Houses or the pavilions outside the Serpentine Gallery in London or events such as the Venice Biennale or the Venice Architecture Biennale.
3. See references to these examples in the case study for links.



Local resident Gombesan singing karaoke at the opening of Australia House. Photography by Brett Boardman.

ARCHITECTURE IN FOCUS

ART MAKING

Architects use specialist photographers to represent their work on their websites and in press articles.

1. Select a local building or space and investigate the ideas of the architect who designed it.
2. Take a number of photographs of the building that represent significant aspects of the architect's style, ideas or approach.
3. Select 3 -4 images from the photo shoot and present these as part of a webpage or an exhibition of this building or space.

CRITICAL AND HISTORICAL STUDIES

Investigate the ideas and intentions of the architect for the building or space you have selected to photograph.

1. How are these ideas represented in the building or space?
2. Develop a critical review or didactic panels to accompany the photographs in the webpage or exhibition explaining how they represent significant features of the architect's work.

Collaborations with photographer Brett Boardman

Andrew Burns works with photographer Brett Boardman who photographs Burn's work for his website and as a representation of his practice.

...his perception and the documentation of the buildings...to me that becomes part of the architecture and then starts to effect the way that I see the next project ... He (Boardman) has an interesting approach being trained as an architect. He is very focused on precision ... I guess his appetite for precision has increased my own appetite for that same precision in finding these very clearly defined forms.

Andrew Burns

<http://brettboardman.com/>

RELATED PROJECTS

Barcelona Pavilion: Mies Van Der Rohe, 1929
The German Pavilion for the 1929 International Exposition in Barcelona, Spain

Serpentine Pavilions. Pavilions designed by architects each summer from 2000 to 2013
<http://www.serpentinegallery.org/architecture.html>
Examples of different pavilions
<http://www.archdaily.com/category/pavilion/>

Pavilions at Shanghai Exposition 2010,
Venice Biennale and Venice Architecture Biennale

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<http://www.echigo-tsumari.jp/eng/about/overview/>

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Wallace, Rick (2012), Cultural hub rises from the earthquake rubble, In *The Australian*, 3rd August, 2012

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Yamada, Mio, (2012) Architect Andrew Burns and artist Brook Andrew introduce Echigo-Tsumari Art Triennale's new Australia House, In *Japan Times*, Thursday, August 2nd, 2012

-
- p58, Competition brief,
p58, Andrew Burns interview, May 23rd, 2013
p58, Tadao Ando, Comment on Burns' winning entry,
<http://www.andrewburns.net.au/>
p59, Andrew Burns interview, May 23rd, 2013
p61, Andrew Burns interview, May 23rd, 2013
p62, Yamada, Mio, (2012) Architect Andrew Burns and
artist Brook Andrew introduce Echigo-Tsumari Art
Triennale's new Australia House, In *Japan Times*,
Thursday, August 2nd, 2012
p63, Andrew Burns interview, May 23rd, 2013

LANDSCAPE ARCHITECTURE

INTRODUCTION

Landscape architecture is the design of outdoor areas in urban and rural settings such as local parks, large recreational or wilderness areas, landmark sites, and public spaces around buildings. Landscape architects design plans for the management and development of these spaces as well as construct structures and elements such as shelters, paths, gardens, playgrounds, amenities and car parks. They may work on a new site to develop the landscape or work on reclaiming and rehabilitating degraded sites that have been used for other purposes such as industry or mining.

Landscape architecture is a multidisciplinary design field, which draws on aspects of art and science to consider the environment as a whole. Landscape architecture incorporates fields such as architecture, horticulture, urban design and planning, industrial design, geology, environmental and earth sciences and ecology. Many landscape architects are qualified as professionals in a number of these fields. They work collaboratively on projects with specialist experts in these areas to develop design solutions for sites. Landscape architects also need to work with



Lizard Log, Western Sydney Parklands, McGregor Coxall / CHROFI.
Photography by Simon Wood.

government authorities such as councils or management boards. These public authorities may be clients as well as provide guidelines for design of the space.

Fundamental to the design process for a landscape architect is the investigation of existing social, cultural, ecological, and geological conditions in the landscape in order to develop design solutions that are respectful of the site. As part of these investigations, landscape architects may need to consider the history of the site and its significance for owners, past and present and how this can be acknowledged in the final design. They also need to consider how they can design the spaces so those using it can enjoy and appreciate their experience of the landscape site, both now and in the future.

A key consideration for contemporary landscape architects is sustainability. Sustainability not only refers to the

responsible management of the environment and ecology of a site through careful design of infrastructure such as water usage, power and waste disposal. Sustainable design of sites also aims to provide positive experiences for communities and individuals as they interact with the landscape to ensure that these groups value and care for these sites as vital parts of their lives.

Australian Institute of Landscape Architects

<http://www.aila.org.au/>

This webpage for the professional association for Landscape Architects provides good information about the role and practices of landscape architects.

LIZARD LOG, WESTERN SYDNEY PARKLANDS

McGregor Coxall / CHROFI



Project: Lizard Log, Western Sydney Parklands. **Photographer:** Simon Wood.
Architect: McGregor Coxall / CHROFI.

KEYWORDS

Amenities	A desirable or useful feature or facility of a building or place. E.g: shelters, toilet facilities, seating
Conservation	Preservation, protection, or restoration of the natural environment or archaeological, historical, and cultural sites
Degraded	Reduced in quality; inferior
Horticulture	The art or practice of garden cultivation and management
Public domain	The state of belonging or being available to the public as a whole
Reclaim	Retrieve or recover.
Rehabilitate	Return (something, especially a building or environmental feature) to its former condition
Stewardship	To manage or look after (another's property); to supervise arrangements

Watch the interview with
John Choi

<http://youtu.be/BxJYHMTp164>

THE CLIENT - WESTERN SYDNEY PARKLANDS

Western Sydney Parklands is located in the centre of Western Sydney and is a 27km corridor of urban parklands that stretches from Quakers Hill to Leppington. The Parklands runs through three local government areas, Blacktown, Fairfield and Liverpool. The whole area is managed by the Western Sydney Parklands Trust. The area that is now designated as the Parklands was originally identified in 1968. Some areas in the parklands were used for the 2000 Sydney Olympics.

The Parklands has a diverse range of public and private uses. It includes major recreation facilities including Blacktown Olympic Park and Sydney International Equestrian Centre. It also includes extensive walking and cycling areas and picnic areas such as Lizard Log. A percentage of the parklands also includes areas leased for agriculture and some areas for Sydney's infrastructure such as water and electricity.

WORKING WITH THE MANAGEMENT PLAN

Since 2001, the NSW Government has focused on managing the Parklands as a single park and the Western Sydney Parklands Trust has developed a management plan that presents the vision and priorities for the Trust. For those working with the Trust, the Vision statement, Principles and other elements of the Management Plan are used to guide their designs and projects.

VISION FOR THE PARKLANDS

Western Sydney Parklands is a place for all people of all backgrounds to meet, celebrate, play and appreciate the environment. The Parkland will be a venue for communities to create and manage a new sustainable future on the Cumberland Plain.

Go to the Western Sydney Parklands site for more information.

<http://www.westernsydneparklands.com.au/>

Western Sydney Parklands Map



DESIGNING LIZARD LOG

Lizard Log is a popular picnic area in the Abbotsbury precinct of the Parklands. It was formally known as Pimelea and was an area constructed originally prior to the 2000 Olympics. In 2009, the Western Sydney Parklands Trust engaged landscape architects, McGregor Coxall to revitalise and extend the park's facilities. In partnership with architects, CHROFI, they developed a masterplan for the site.

We work a lot with Phil Coxall from McGregor Coxall and whenever we start the design process it is a relationship between architecture and landscape that is always at the forefront of both our minds.

John Choi, architect, CHROFI



Ballast Point Park, Photography by Simon Wood

RESPONDING TO THE CLIENT BRIEF

The Western Sydney Parklands brief for Lizard Log required the designers to respond to the rural site, working within the principles set out in the Parklands Management plan. The site brief included an upgrade and extension to the existing toilet blocks, barbeque and picnic areas, redevelopment of the children's play area and a space and structure for events, a new carpark as well as access paths and bridges. The architects needed to assess the existing facilities and the geography of the site to then look at the ways that all these elements would be organised.

When the architects assessed the site, one of their key observations was that it was already well used by the public despite a lack of amenities or shelter. They also noted that the landscape was quite harsh and dry with a strong character. The geography of the site included a natural elevated line with trees and shade as well as large open ground plains.

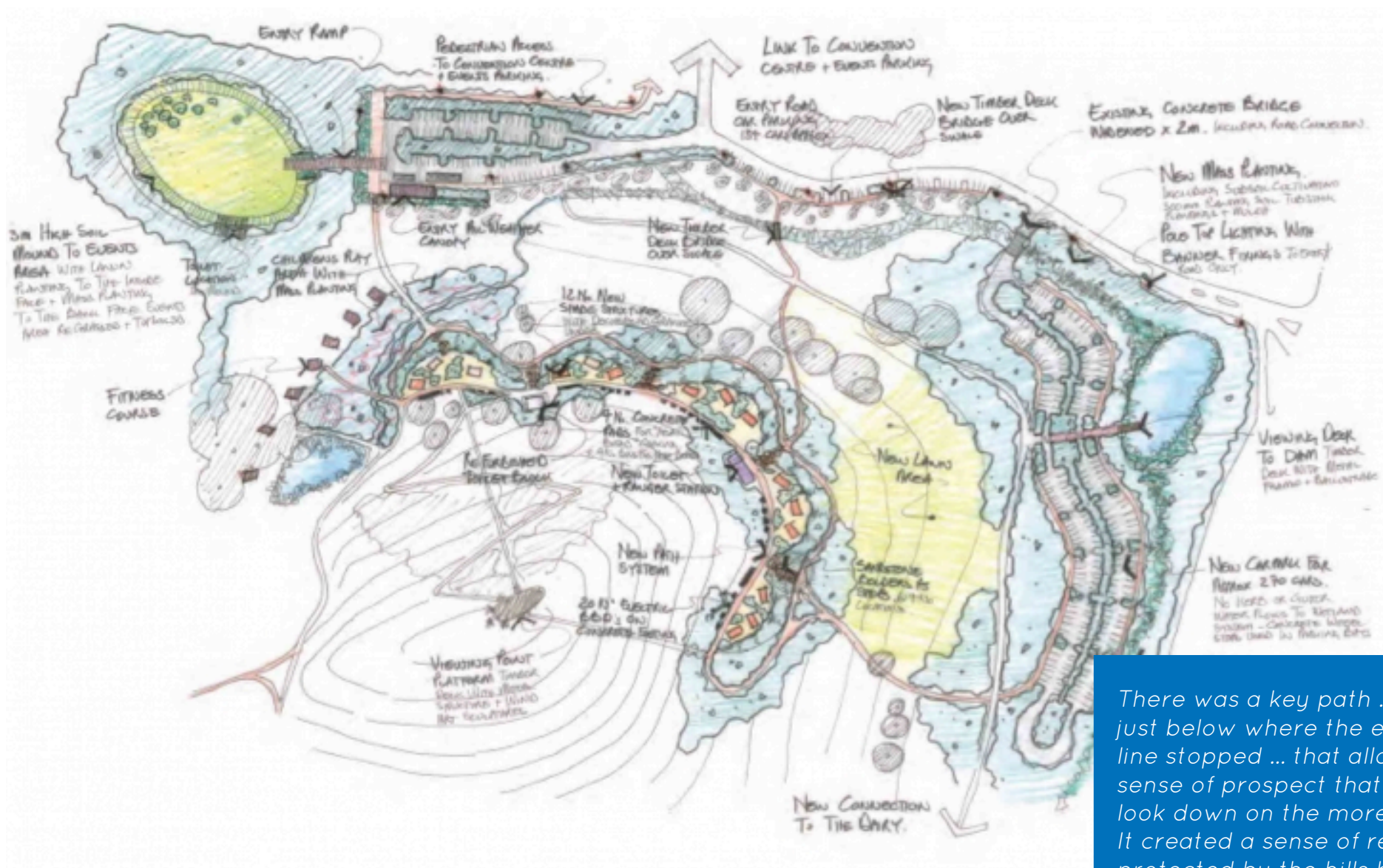


Ballast Point Park, Photography by Simon Wood

It is about looking at the landscape and seeing and responding to how that might best fit. You have to take your cues from the landscape... (the landscape) is suggesting where all the different elements have to go."

Philip Coxall

PLANNING THE LAYOUT OF THE DESIGN



Lizard Log (Pimelea) Masterplan,
McGregor Coxall / CHROFI.

There was a key path ... a line set just below where the existing tree line stopped ... that allowed for a sense of prospect that you could look down on the more open fields. It created a sense of refuge, being protected by the hills behind you.

John Choi

LANDSCAPE 'ROOMS' – ENCLOSING AND REVEALING

Philip Coxall studied in Japan and was influenced by both traditional and contemporary architectural spaces. He was particularly influenced by the traditional Zen stone garden at Ryoan-ji temple and the work of Japanese architect, Tadao Ando. He compares his approach to organising spaces and views in the landscape to the ways that traditional Japanese gardens and teahouses control and enclose the view and then open out to reveal other spaces or 'rooms' in a garden. Coxall is influenced by the ways that Tadao Ando organises his architectural spaces and plays with how the audience anticipates would expect a space to be approached and structured. Ando changes our expectations with a less conventional opening or through subtle references to what we might find next.

Look at the Japanese influences

Zen Garden, Ryoan-ji Temple, Kyoto

<http://www.ryoanji.jp/smph/eng/>

Tadao Ando, Chichu Museum in Building Connections

<http://architectureinsights.com.au/education/building-connections/>

PLANTINGS TO CREATE VIEWS AND ROOMS

Paths and spaces in the design move from more intimate enclosed spaces amongst the trees and shade shelters on the ridge to opening out to larger spaces for play and events in the grassed flat ground plains. The clear-stemmed trees on the ridge line create 'frames' for the view. Plantings of low native grasses were used to enclose these spaces rather than denser and higher shrubs, which would have blocked views.

We wanted to perch people on the elevated plane for the barbeque areas but we had to look for contours that flattened out so we had to look for those areas on the ridge line.

These kind of tell tale signs gave the indications of where to put things and holding it all together is the path along the top.

Philip Coxall



Lizard Log, McGregor Coxall / CHROFI, Photography by Simon Wood.

SUSTAINABLE DESIGN

One of the key principles in the Western Sydney Parklands Management Plan is sustainability. Other collaborative projects by Coxall and Choi such as Ballast Point Park had demonstrated their strong commitment to finding sustainable design solutions. With the design of Lizard Log, the architects worked to make the site independent in terms of energy needs and water supplies. For energy, solar panels were installed on the shelters for power for the lighting and barbeques. The most energy efficient barbeques were selected.



Amenities Block, McGregor Coxall / CHROFI, Photography by Simon Wood.

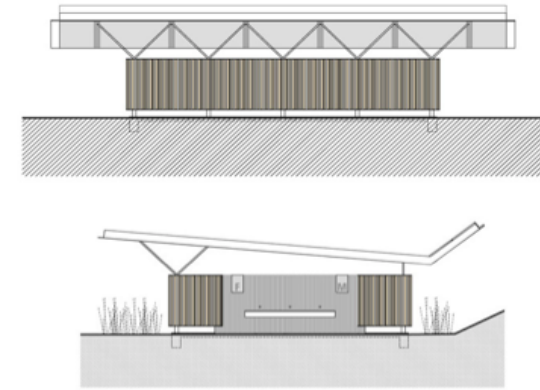
Coxall and Choi collaborated with Equatica, a company focused on finding sustainable solutions for water management to find ways of utilizing existing water supplies and

recycling grey water from the amenities blocks. Irrigation and water for toilets was sourced using the water from the dam on site. Sustainable water solutions were made visible to those using the park. Waste water or grey water from the outdoor hand basins rolls down the wall and under the deck of the amenities block, cleaned through a reed bed and then irrigates the plants in the park. Plants selected for the park were compatible with the dry harsh landscape and required less water. In the carparks, water run off was not simply drained away into grates and pipes but directed into gravel beds and back onto the site.

SUSTAINABLE STRUCTURES AND MATERIALS

Rather than demolish and rebuild existing shelters that were found to be functional, John Choi designed new structures to complement these existing shelters.

Existing concrete slabs and plumbing were used for the amenities block but changes were made to bring in more light and to make the buildings more aesthetically pleasing. The roof is a key feature that lets in plenty of natural light and eliminating the need for artificial lighting. The roofline of the amenities block also has a strong, high angle that makes the solar panels a visible feature. Walls of recycled glass bricks also bring in more light into the interior.



Elevation of Amenities Block, McGregor Coxall / CHROFI.

Recycled materials were selected for the structures, playgrounds and the paths. Trees that were felled were used as part of the playground design. The ropes for the playground were sourced from the decommissioned HMAS Adelaide. Concrete paths were made from recycled materials. Using plants that were appropriate to the site eliminated the need to import new soil and fertilizer.

Matthew Chan from Scale Architecture designed an award winning shelter pavilion for a local school. See also the case study on Pavilions, Shelters and Exhibition Spaces in this resource.

<http://scalearchitecture.com/Australia-St-COLA>

AN AUSTRALIAN PALETTE

Landscape architects create a palette of textures, colours and materials that help to structure a narrative or story through references to aspects of the site. The palette might also create a particular aesthetic qualities or a unique sense of place.

Materials such as timber and galvanized iron reference the rural nature of the site while

the concrete and stone reflect the strong harsh qualities of the landscape.

In Western Sydney Parklands, we felt that there is that classic Australian landscape on the outskirts of Sydney. We were immediately thinking of structures that we commonly find there – farm structures or structures that were robust.

John Choi

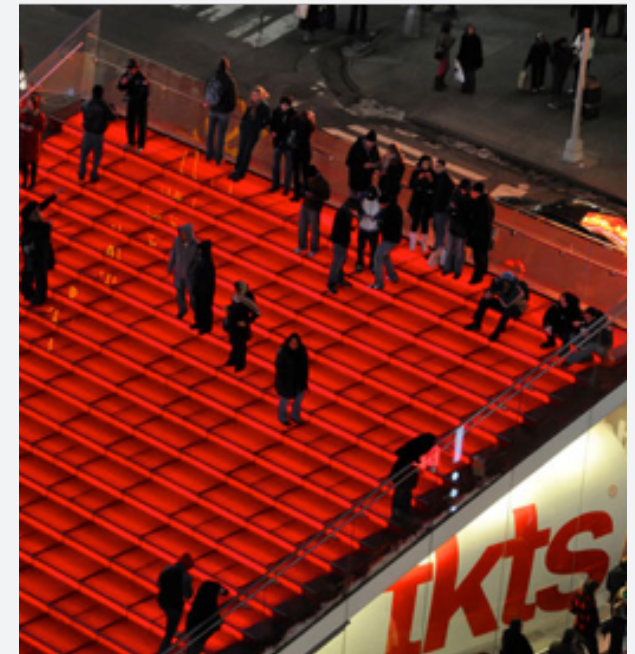


Events Building, McGregor Coxall / CHROFI, Photography by Simon Wood.

Creating a sense of place

Architect John Choi began his practice with the TKTs Booth with its famous red steps in Times Square in New York. The steps redefined the ways that people used the space creating a viewing platform to observe the 'theatre' of Times Square. The vibrant red palette and illuminated steps reflect the neon lights of Times Square and create a strong architectural statement.

<http://chrofi.com/project/tkts-times-square>



TKTS Ticket Booth, John Choi.
Times Square New York.

LEARNING ACTIVITIES - POP-UP PLAYGROUNDS

ART MAKING

Identify and research a local site in your neighbourhood that could be redeveloped for a community park and play area.

1. You could look at the social, cultural and physical properties of the site. Make a list of significant findings about the site in your Visual Arts Diary.
2. Visit the site and make drawings and maps of the geographical layout of the site. Annotate the drawings with information about the contours and landscape features and elements in your Visual Arts Diary.
3. Look at the Rockwell Group's Imagination Playground <http://www.rockwellgroup.com/projects/entry/imagination-playground>. Using your research images and findings, design a series of temporary or pop-up structures that could be installed in the space.
4. You could make these from safe found objects such as cardboard boxes and polystyrene foam or from materials that could be found on site.
5. Consider how they might be placed and used in the space and how spaces could be defined on the site to engage students in different forms of play.

CRITICAL AND HISTORICAL STUDIES

Select and visit an existing playground in your local area.

1. Using the Principles outlined in the Western Sydney Parklands Management Plan (see earlier list of Principles and references), analyse and assess this playground using these principles as a framework for your assessment.
2. Write a letter to your local council that outlines the issues within this park. You could include proposals for changes as well as sketches.
3. Research examples of landscape gardens from other times such as the gardens at the Palace of Versailles, Stourhead Gardens, Wiltshire, England, The Alhambra, Spain or Ryoan-ji Temple, Kyoto, Japan.
4. What ideas are communicated through the organisation of space, the structures in the garden, the plantings and the palette?
5. How do they reflect the cultural attitudes and beliefs of their time?
6. Compare the examples selected with the approaches taken in Lizard Log.



Playground, Lizard Log, McGregor Coxall / CHROFI, Photography by Simon Wood.

RELATED PROJECTS

Olympic redevelopments

Sydney Olympic Park at Homebush

http://www.sopa.nsw.gov.au/our_park/

Queen Elizabeth II Park on the East London site for the 2012 London Olympics

<http://www.londonlegacy.co.uk/>

Both examples of redevelopments of degraded sites by architects and landscape architects that have positively changed community interaction and use.

Antonio Gaudi, Park Guell,

<http://www.parkguell.es/en/portada>

JMD Design, Blaxland Regional Playspace, Sydney Olympic Park

<http://www.jmddesign.com.au/blaxland-regional-playspace-sydney-olympic-park/>

McGregor Coxall/ CHROFI

Ballast Point Park, Birchgrove

<http://mcgregorcoxall.com/en/projects/30#/projects/30>

Former BP Site, Waverton

<http://mcgregorcoxall.com/en/projects/42#/projects/42>

Rockwell Group: Imagination Playground,

<http://www.rockwellgroup.com/projects/entry/imagination-playground>

Chelsea Highline, New York City

<http://www.thehighline.org/>

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CHROFI: <http://chrofi.com/projects/selected>

Queen Elizabeth II Park: East London site for the 2012 London Olympics <http://www.londonlegacy.co.uk/>

McGregor Coxall <http://mcgregorcoxall.com/home#/home>

Sydney Olympic Park at Homebush http://www.sopa.nsw.gov.au/our_park/

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<http://architectureau.com/articles/ballast-point-park-1/>

p69, Philip Coxall Interview, 2nd July, 2013

p69, Western Sydney Parklands Design Manual: Version 1 page 10, 2012

p69, John Choi Interview, 28th June, 2013

p69, Philip Coxall Interview, 2nd July, 2013

p70, John Choi Interview, 28th June, 2013

p70, Philip Coxall Interview, 2nd July, 2013

p71, Philip Coxall Interview, 2nd July, 2013

p73, John Choi Interview, 28th June, 2013

URBAN DESIGN AND PUBLIC SPACES

INTRODUCTION

Many contemporary architectural practices include work on Urban Design. Urban Design does not just focus on individual buildings or spaces; rather it focuses on the design of a neighborhood, precinct, town or city. In this form of architectural practice, architects consider the urban space holistically. They would consider relationships between different aspects of the site, groups of buildings, streetscape, landscape, and public spaces, and how they can be designed to be attractive, functional and sustainable spaces.

Architects would investigate how urban spaces are used and how architects can design these spaces for effective use by the community. They would consider issues such as the constraints of the physical geography of the site, the ways that movement occurs within the site, how transport and other infrastructure systems interact with the site as well as the interests of public and private stakeholders connected to the site.

Creating an identity or sense of place is an important consideration for architects engaged in urban design. Architects consider the social and cultural impact of



The Future of Penrith / Penrith of the Future, Rendering, Campement Urbain, 2011.

their design and how their designs can create positive experiences for people and communities as they interact with these spaces or create a unique and significant identity for that site.

Urban Design requires that architects work collaboratively with other built environment

professionals including landscape architects, urban planners, engineers and ecologists. Architects work with communities and clients through consultation processes and the interests of these groups would inform their design.

THE FUTURE OF PENRITH / PENRITH OF THE FUTURE URBAN DESIGN PLAN FOR THE CITY OF PENRITH

Campement Urbain



KEYWORDS

Archipelago	An extensive group of islands
Aspiration	A hope or ambition of achieving something
Circulation	Movement to and fro and around something
Icon	A person or thing regarded as a representative symbol worthy of respect
Place-making	A term used in urban design to describe the ways that a designer will create an identity for a particular site
Urban	Relating to, or characteristic of a town or city
Utopian	Aiming for a state in which everything is perfect, idealistic

Project: *The Future of Penrith / Penrith of the Future.*

Architect: Campement Urbain.
Rendered Image.

Watch the interview with
Tim Williams

<http://youtu.be/LqxXbwVeuHQ>

URBAN DESIGN PLAN FOR THE CITY OF PENRITH

The Future of Penrith / Penrith of the Future is an innovative urban design plan developed by the French and Australian art and urban design collective, Campement Urbain in 2011. Campement Urbain is a collaborative design group comprising of French contemporary artist, Sylvie Blocher, French architect, Francois Duane and Australian architect, Tim Williams. Together they have developed a vision in their urban design plans to regenerate the city of Penrith, an outer Western Sydney town at the foot of the Blue Mountains.

In 2012, the design plan *The Future of Penrith/ Penrith of the Future* won the Australian Award for Urban Design. This project used contemporary, conventional approaches to urban design in conjunction with practices from contemporary art to develop their final design.



The Future of Penrith / Penrith of the Future, Visualisation of Penrith urban plan, Campement Urbain, 2011.

Penrith to Paris

Campement Urbain has worked on other projects in Paris that use art and architecture interventions to unite and regenerate communities in disadvantaged suburbs such as Sevran as well as contribute to visions for the city of Paris.

<http://campementurbain.org/cuv3/>

Tim Williams

Tim Williams, Sydney architect, has worked on a number of urban design projects. See more of these on his website. Read about the ways that Williams sees his own practice and the network of relationships that makes up his practice under the tab “About”

<http://twarch.com.au/>

STARTING FROM ART: ORIGINS OF THE PROJECT

Most urban design projects begin with clients such as councils or planning authorities calling for designs through a public competition or by inviting different architects to present proposals. Somewhat unusually, the Penrith of the Future project has its origins in an art project that began in 2006.

The Museum of Contemporary C3 West project invited Campement Urbain members, Sylvie Blocher and Francois Duane to work on a series of artist residencies in Western Sydney. Penrith Panthers Entertainment Group commissioned Campement Urbain to work with their architects on the re-development of the club's site to extend the vision for the site so it reflected the social and cultural value of this local football club site for the community.

Campement Urbain presented Panthers "with a visionary and utopian story of their future, that explored the possibilities for western Sydney"

Engaging the voices of the community as part of the architectural consultancy in this project became foundation for the development of the architectural plans for *The Future of Penrith/ Penrith of the Future* plan.

What is missing: Sylvie Blocher

The hopes, dreams and aspirations of members of the Penrith community are captured in Blocher's video work, *What is Missing?* This work, commissioned by C3West, is part of Blocher's international series of Living Pictures

<http://www.mca.com.au/artists-and-works/external-projects/c3west/sylvie-blocher-what-missing/>

<http://www.penrithregionalgallery.org/What-is-Missing.php>

<http://campementurbain.org/cuv3/>



Sylvie Blocher: *What is Missing*, 2010
Video work,

C3West Projects

C3 West is a long term program which creates situations for artists to work with business and government agencies to create artworks.

<http://www.mca.com.au/artists-and-works/external-projects/c3west/>

“UNLIKELY” CLIENTS AND STAKEHOLDERS

Clients for Urban Design projects are typically government authorities, local councils or corporate developers who develop a brief for the architects commissioned to design urban spaces. The Penrith project brought together a diverse set of partners, described by Tim Williams as an *unlikely set of stakeholders*. They included Penrith City Council, the Penrith Panthers Entertainment Group, the state land development body, Landcom, the Museum of Contemporary Art and the local community.

Acknowledging that conventional approaches to urban design had not worked for Penrith, the group of partners commissioned Campement Urbain to develop a visionary blueprint for Penrith based on the dreams and ideas of the local community.

The project comprised of 3 components; video interviews of local residents talking about Penrith and their ideas for the future, analysis of the geography and urban design of Penrith and the development of a proposal for the urban re-design of the city centre.

We wrote our own brief and then started to look at how we could discover resident's dreams, concerns and aspirations.

Tim Williams

THE BRIEF: ADDRESSING PROBLEMS ON THE URBAN FRINGE

On the edge of the Sydney metropolis, Penrith faces challenges found in similar fringe suburbs around the world. The lack of public transport and services, fragmented urban sprawl, spaces that are dead at night, disconnected social groups and a need for a positive regional identity were identified as issues that could be addressed with a new approach to urban design.

I live in a suburb like this, near Paris. The centre of Paris is a museum. The suburbs are packed with young people, they are the next generation.

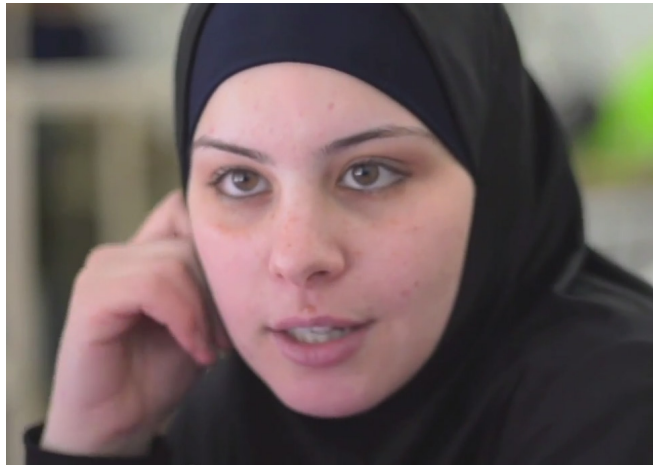
Sylvie Blocher

RESEARCHING THE SITE: ENGAGING THE VOICE OF THE COMMUNITY

In February 2011, contemporary artist and member of Campement Urbain, Sylvie Blocher began the process by interviewing more than 40 residents of the Penrith Local Government Area. She asked them just 3 questions;

1. *If you were the mayor of Penrith, what would you change?*
2. *What is your suggestion for an annual event for the community of Penrith?*
3. *What is your relationship to beauty?*

This collaborative artistic practice engaging the community provided a rich basis for the concepts behind the urban design. People who were interviewed talked of the importance of the river, the need for better public spaces with cafes and parks, access to public transport, the need for more facilities and services such as cultural and social venues as well as creating a better positive identity for Penrith.



*Super Sydney video presentation, 2012.
Sydney Architecture Festival.*

*Before we drew anything, we
listened to the voice of the people.*

*The people of Penrith have clear
and well-articulated ideas about
what is important. They speak about
re-establishing a connection to the
river, of providing better public
space and transport, of celebrating
the many cultures of the city and its
aboriginal origins.*

Tim Williams

Super Sydney- Engaging the voices of many communities

As part of the 2012 and 2013 Sydney Architecture Festival, people from across Sydney from each of the 42 councils were asked to talk about where they consider home, their biggest concerns about Sydney and what they hoped for the Sydney of the future. Listen to what they said.

<http://www.supersydney.org/>



*Super Sydney video presentation, 2012.
Sydney Architecture Festival.*

RESEARCHING THE SITE: CONVENTIONAL URBAN ANALYSIS

Alongside the collaborative process of 'shared responsibility' with the people of Penrith, Campement Urbain used conventional urban design practices to analyse and research the Penrith area.

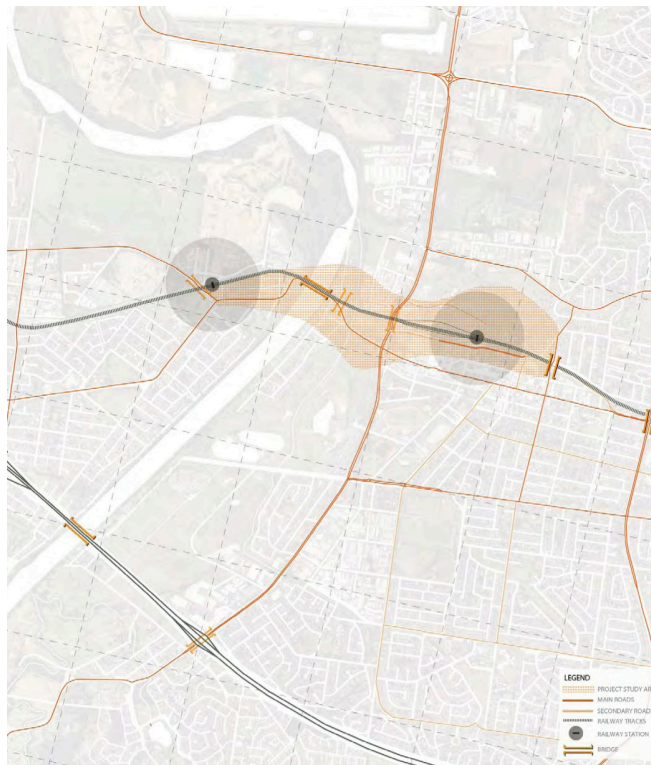
The physical and urban geography was mapped and compared to other cities such as Manhattan and Paris to look at the scale of the area and to consider the ways the land was used. The analysis also included mapping circulation routes and main roads, bike and pedestrian access, residential and urban development and public and green spaces

This mapping revealed a city that was disconnected and isolated with a number of physical barriers that blocked access. The train line in the north and the freeway in the south divided different parts of the city area. Within the central city area, the large shopping mall and the train station created significant physical and social barriers for the interaction of people in this precinct. Only two road bridges crossed the main physical feature of the area, the Nepean River. While the river was considered by those interviewed to be the main feature of the area, access was denied with limited views and access to the river.

The Future of Penrith/ Penrith of the Future Analysis

Download the detailed analysis of Penrith in maps and diagrams

[http://www.penrithcity.nsw.gov.au/
uploadedFiles/Website/Your_Council/
Future_of_Penrith/FuturePenrithAnalysis.
pdf](http://www.penrithcity.nsw.gov.au/uploadedFiles/Website/Your_Council/Future_of_Penrith/FuturePenrithAnalysis.pdf)

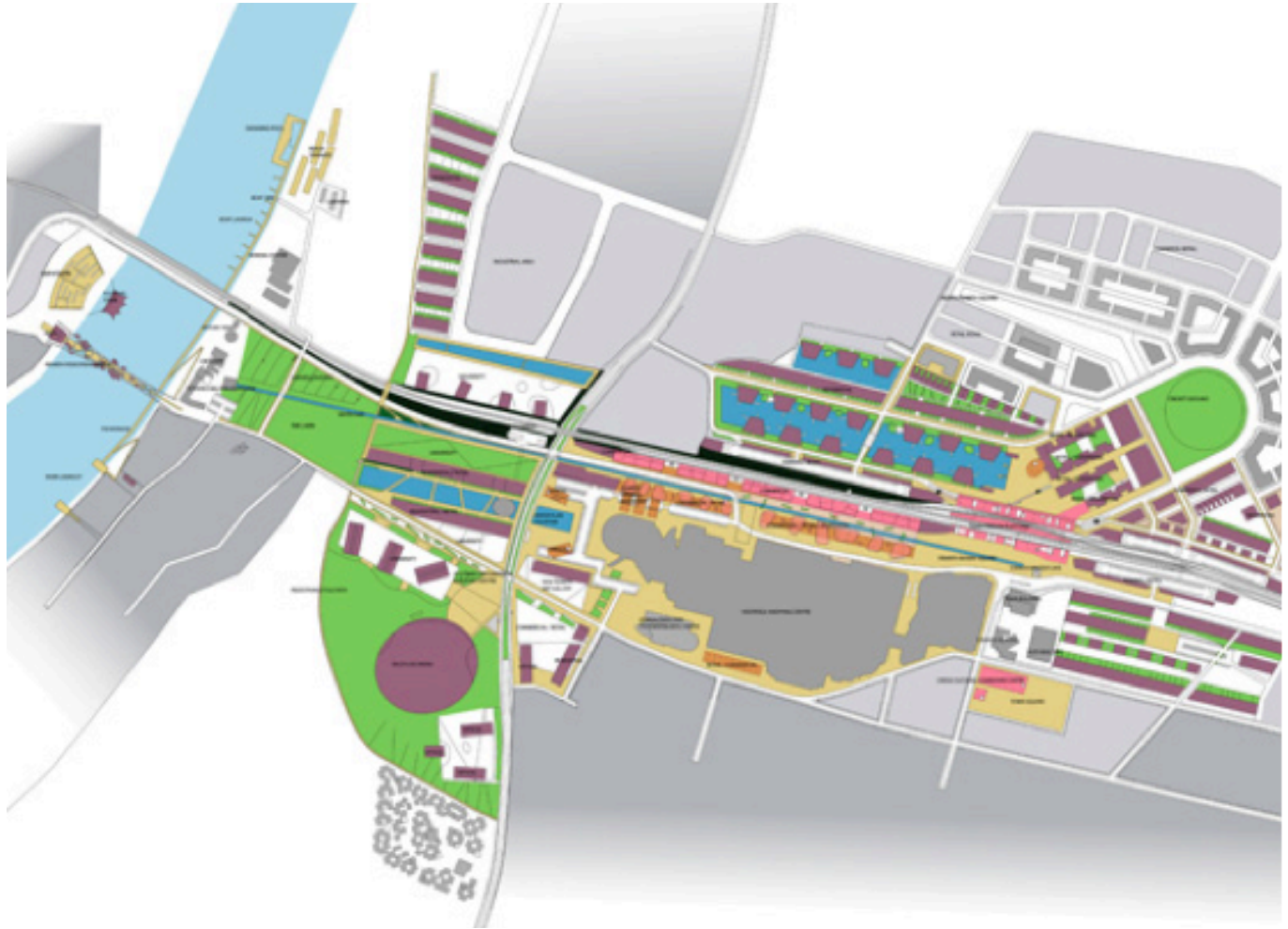


Left: Map 32 'Area of Study' and Right: Map 36 'Strategy' -
The Future of Penrith / Penrith of the Future, Analysis, Campement Urbain, 2011.

DESIGN SOLUTIONS: BREAKING BARRIERS

From their research and analysis, Campement Urbain developed an urban plan for Penrith that used the metaphor of connected groups of islands, 'an urban archipelago'. Connected 'islands' of green spaces, of shared spaces for people within public areas as well as buildings and housing for residents and for cultural and social events were created in the final plan. Green corridors of open space, a monorail and a new pedestrian bridge were part of the final plan to re-connect the city.

Two main axis lines were identified to link the city of Penrith. The Nepean River forms one main axis of public space in the design and the second main axis is the line of the Great Western Highway and the railway line, which also links Penrith to the centre of Sydney.



BRINGING THE RIVER BACK

Overwhelmingly, the people of Penrith identified the Nepean River as the iconic landmark of Penrith. Campement Urbain's final design reconnects the town centre with the river through a series of canals, fountains and water courses that follow the axis along the railway line from the river. Water is used to create cooling places of rest and to relieve the hard surfaces of the city's public spaces, creating inviting places to meet.

Proposed plans for Penrith CBD, The Future of Penrith / Penrith of the Future, Campement Urbain, 2011.

To connect - to cross/to meet - to stimulate - to absorb - to develop

... The aim is to build on what exists and on the wishes of the people for a multifunctional city, a multicultural city open to all. A city which favours meetings, diverse modes of circulation where public space is not just the space for transport. A city of places, of parks, of water courses.

Tim Williams

INVITING PUBLIC SPACES

The final design included a number of new or re-designed public spaces to encourage more connections between the community and the city. Spaces such as the railway station included thoroughfares that connected the north and south of the city with paved and grassed areas with trees that were spaces for relaxing or enjoying a coffee at restaurants and cafes in the area.

Hard surfaces were broken with areas of water or green spaces to make them more inviting. Grassed covered roofs provided another green space and a place for people to connect with the view to the mountains. The computer generated visualisations of these spaces also showed an extensive use of glass or open areas to create transparent spaces that broke barriers and allowed for a sense of connection throughout the spaces.

CULTURAL AMMENTIES AND EVENTS

Many of the community spoke of the need for more spaces and structures to be able to gather for community and cultural events. Campement Urbain's final plans established cultural and education precincts in the city centre with plans for a large multi purpose arena floating sound stage on the river for concerts and other performances.

To refocus the community on the cultural and spiritual significance of the river, they proposed a festival for the river.

GREATER ACCESS

Campement Urbain's plan also looked at finding solutions for access to the river and included plans for a river beach as well as improving transport around the city. Proposals included extension and development of bike paths and a monorail shuttle. These transport options encourage sustainable ways of moving around the city.



Transport hub, Rendering, The Future of Penrith / Penrith of the Future, Campement Urbain, 2011.

DESIGN PRESENTATION

The final presentation of the urban design plan was presented as a short film. The film interspersed footage of interviews of Penrith residents outlining their hopes for Penrith with the analysis of the site in the maps and comparative studies. As it unfolds, the community's hopes and aspirations are illustrated through digital images and plans showing the different components of the design. Familiar views of the city area were overlaid with the new urban design showing how the design would transform these spaces.

Uniquely, the presentation concludes with the voice of the Nepean River. The narrative speaks of the renewal and regeneration of the river, its significance and place in the indigenous history of Penrith and its importance for the future as an icon and place for Penrith renewal.

Final presentation video

For the final presentation of the urban design plan, Campement Urbain developed a video presentation that developed a narrative of what the people of Penrith wanted for their city and how this was realised in the plan.

http://campementurbain.org/partage/fop_pof_en.html

Nepean River Green Bridge

To link the two sides of the river, Campement Urbain proposed that a pedestrian bridge was built. Their proposal was for a habitable bridge i.e. a bridge that allow for more activities such as viewing platforms and spaces to enjoy the view as well as for pedestrian and cyclists to cross the river,



Jane Street looking toward the river. The plan for Jane Street included new medium density housing with grass roofs with access so the green spaces connected to the Blue Mountains. Rendering, *The Future of Penrith / Penrith of the Future*, Campement Urbain, 2011.

IMAGINING PLACE: RE-DESIGN OF LOCAL SPACES

ART MAKING

1. Identify a local site of significance that is currently undervalued or overlooked. The site could be in the local community or in their own school. It could be an area that is currently under consideration for re-development by local authorities.
2. Investigate the historical, cultural and/or social significance of the site through research of local information and archives along with interviews or oral stories about the site.
3. You could interview stakeholders and community groups with an interest in the space to gain understanding of their issues, ideas and hopes.
4. You could develop and present a series of proposals in which you present ideas for re-designing the space to highlight its significance within the local community. You could work individually or in teams.
5. Develop a series of resolved sketches and maps of your site using your own drawings over photographs, illustrations or digital renderings using programs such as Photoshop, Illustrator or Sketch Up.
6. You could present these to the client in an exhibition, in a video or public presentation.

CRITICAL AND HISTORICAL STUDIES

1. Using the conceptual framework as a scaffold, develop a summary of the urban design practices used by members of Campement Urbain in this project.
2. Prepare a press release that outlines the key features of the innovative practices used in this project.
3. Compare the practices of Campement Urbain with other urban designers (see list of other examples) through a study of particular examples.
4. Critically evaluate the role of urban designers to intervene and positively change our use of public spaces.
5. Present this as a newspaper article, a review of an exhibition of urban design projects or as a set of interview questions for a video conference or news interview.

LOCAL VOICES: SITE SPECIFIC WORKS

ART MAKING

1. Develop site-specific artworks that would be part of a local festival celebrating a significant site or community precinct such as a main street, park or natural feature such as a river or beach.
2. Site-specific works could focus on issues and ideas that characterise the site such as environmental, social, historical or cultural significance of the site.
3. You could incorporate the voices, images or views of local people. The works could be a class collaboration or group works.
4. Installation of works could be an event for the local community or the documentation of the works could be presented as an exhibition in the local area.

CRITICAL AND HISTORICAL STUDIES

1. Investigate Sylvie Blocher's work with communities in Penrith and Paris.
2. Consider the relationships between the different agencies of the Conceptual Framework in her artmaking practices.
3. Investigate the ways that artists respond to sites such as Cockatoo Island or how artists create works for the Laneways festival.
4. You could also look at international examples by artists such as works by Christo and Jeanne Claude or Ivan and Heather Morrison's site-specific events as ways of engaging communities through site-specific works.
5. From these investigations, you could write a newspaper review of the installation of one of these works and the ways in which audiences responded to these works.

C3 West projects across Sydney provide ways of considering how artists and designers engage with sites of significance in their local communities. Artists such as Garry Trinh, Craig Walsh and Sylvie Blocher have created works with C3 West and the Museum of Contemporary Art.

<http://www.mca.com.au/artists-and-works/external-projects/c3west/>

JR Inside Out Project

French street artist JR has created a participatory art project using photo booth trucks. In the trucks or at photo booth in a gallery, community members, often from disadvantaged communities, are invited to have their photo taken. The large format images are then taken into community sites and are used to transform the urban spaces that are important to them.

<http://www.insideoutproject.net/en/about>

RELATED PROJECTS

Australia

Barcelona Pavilion: Mies Van Der Rohe, Australian

Canberra City: Walter Burley Griffin. National Archive Documents

<http://naa.gov.au/collection/fact-sheets/fs95.aspx>

http://www.griffinsociety.org/lives_and_works/urban_planning.html

Green Square Library and Plaza: Colin Stewart Architects

<http://www.cityofsydney.nsw.gov.au/development/major-developments/green-square/the-winner-is>

<http://www.csarchitects.com.au/>

The Goods Line, Sydney: Chrofi

<http://www.chrofi.com/project/the-goods-line>

Parramatta River Urban Design Strategy: McGregor Coxall <http://mcgregorcoxall.com/projects/86#/projects/86>

Federation Square, Melbourne: Lab Architecture Studio <http://www.labarchitecture.com/projects/type.html>

International

Masdar Development, Abu Dhabi, United Arab Emirates: Foster and Partners

<http://www.fosterandpartners.com/projects/masdar-development/>

Multiple projects including Copenhagen, Christchurch Recovery Plan, Sydney and Melbourne Public Life strategies: Jan Gehl Architects

<http://www.gehlarchitects.com/>

Future Worlds - Japanese Architecture Group
Metabolism: The City of the Future: Dream and Visions of Reconstruction in Post War and Present Day Japan. Exhibition at Mori Art Museum, Tokyo 17 September 2011- 15 January 2012

<http://www.mori.art.museum/eng/outline/architecture.html>

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Tim Williams interview, May 24th, 2013

p79, <http://www.mca.com.au/artists-and-works/external-projects/c3west/>

p80, <http://twarch.com.au/penrith-of-the-future.html>

p80, Munro, Kelsey, A Parisian Touch for Penrith Future.

Sydney Morning Herald October 26, 2011

p80, Interview with Tim Williams. <http://www.thefifthestate.com.au/archives/36433/>

p81, Interview with Tim Williams, May 24th, 2013

p84, <http://twarch.com.au/penrith-of-the-future.html>

GLOSSARY

Aesthetic	Concerned with beauty or the appreciation of beauty; giving or designed to give pleasure through beauty.
Collaboration	The action of working with someone to produce something.
Commissioned	Commissioned a group of people officially authorised to perform certain duties or functions.
Elevation	An elevation is a view of a building seen from one side, a flat representation of one façade.
Fabric	All the physical material of the place including components, fixtures, contents, and objects.
Focal point	The area of interest in an artwork that attracts the viewer's eye first.
Functional	Practical, operational.
Infrastructure	The basic physical and organizational structures and facilities (e.g. roads, buildings, transport) needed for the operation of a society or site.
Juxtaposition	Placing elements that do not normally belong together side by side for comparison.
Orientation	The action of positioning a building or space relative to the points of a compass or other specified point or place.
Palette	Range of colours used by architect.
Precinct	An area in a town designated for a specific use.
Regenerate	Grow after loss or damage, bring new life to revive.
Setting	The area around a place, which may include the visual catchment.
Site	Area, land, landscape, building or other work, group of buildings or other works, and may include components, contents, spaces and views.
Stakeholder	A person with an interest or concern in something.
Tender	A written offer to contract goods or services at a specified cost or rate.



LINKS TO OTHER ARCHITECTS REGISTRATION BOARD RESOURCES

This unit of work is part of a suite of innovative teaching materials initiated by the NSW Architects Registration Board as part of its role in promoting an understanding of architectural issues in the community.

Other resources can be used to extend the studies in *Building Connections: Transforming the Local*:

What Does an Architect Do? and **Building Connections, Stage 6** both provide links and helpful information when looking at the architects' practices and the case study examples in this resource.

Primary level resources **Building the Future** and **What is Architecture?** also provide some insights and ideas for Stage 4 and 5 learning activities.

Go to the NSW Architects Registration Board webpage.

<http://architectureinsights.com.au/education/>

<http://architectureinsights.com.au/>

<http://vadea.org.au/>

<http://www.architecture.com.au/>

<http://www.object.com.au/>

CREDITS

Architects Advisors

Bertram Beissel

Matt Chan

Penny Fuller

Ateliers Jean Nouvel

Scale Architecture

Silvester Fuller

Resource written and developed by

Hannah Chapman

Enza Doran

Karen King

Steven Lewis

Newington College

St Mary's Cathedral School

Caroline Chisholm College

St Dominic's College

Contributors

Andrew Burns

Peter John Cantrill

John Choi

Philip Coxall

Allison Cronin

Penny Fuller

Michael Heenan

Julie Mackenzie

Rachel Neeson

Tim Williams

Andrew Burns Architect

Tzannes Associates

CHROFI

McGregor Coxall

Tzannes Associates

Silvester Fuller

Allen Jack + Cottier

Tonkin Zulaikha Greer

Neeson Murcutt

Tim Williams Architecture
and Campement Urbain

Editorial

Kate Doyle and
Siobhan Abdurahman

NSW Architects
Registration Board

Design

Jarra McGrath

