

A Thesis Submitted in Fulfilment  
of the Requirements for the Degree  
of Doctor of Philosophy  
School of Architecture and Design  
RMIT University  
August 2013

**Exploring a Looping Path**  
A design art practice in landscape architecture

Anton James

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Anton James PHD

2013 RMIT







**Declaration**

I certify that except where due acknowledgement has been made, the work is that of the author alone; the work has not been submitted previously in whole or in part to qualify for any academic award; the content of the thesis is the result of work which has been carried out since the official commencement date of the approved research program; any editorial work, paid or unpaid, carried out by any third party is acknowledged; and ethics procedures and guidelines have been followed.

Anton James

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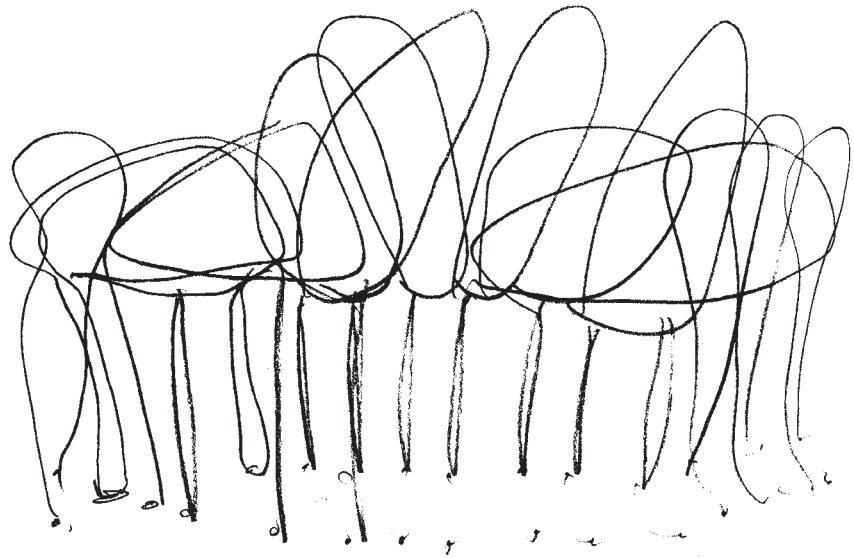
# Exploring a Looping Path

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**Anton James**



2000-2001 Penana - Princess Pier

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Anemone. Redfern Park

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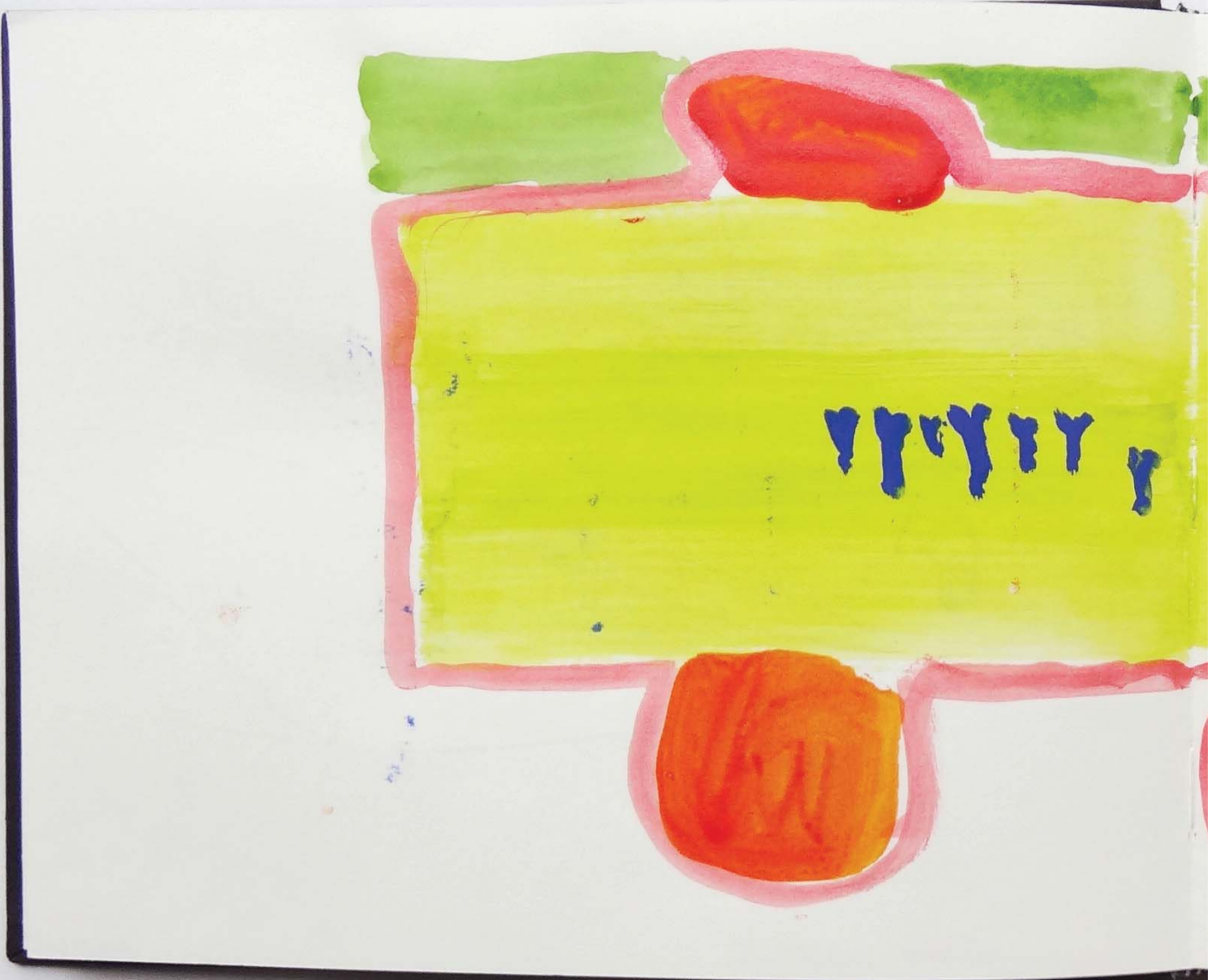
08 Wicks, Rd. Addison, Manly. Darwin

Nessie Bullock

... Comp Parklane

... Simpson Park  
... Gardens









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ESP residential 2004  
The Nest 2004  
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Bullecourt Place 2005  
Canberra International Arboretum Competition 2005  
East Darling Harbour Competition 2005  
Shoreline, Pyrmont 2005  
Centre Court, Optus Corporate Campus 2007

Sydney Park Northwest Sector 2007  
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Awards  
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## How to use this book

This book is structured to reflect the nature of my PhD investigation. It is to be read principally as a graphic document in which the drawings, paintings and models reveal an approach to the practice of landscape architecture in which the process of exploration is privileged and the context of a project is mined for a departure point.

The book is separated into four parts. Paintings from my sketchbooks are used as dividers where a clear break is required.

Figures are annotated where necessary and referenced at the end of the document.

### Part 1 The PhD Journey

Part 1 opens with an introduction that is followed by a chronology that sets out my education, place of domicile, employment history and projects.

A section called Looping follows. It discusses the changing nature of my reflection through the course of the PhD and summarizes the steps that have brought me to the articulation of a personal practice. The reflection began with an analysis of projects through typologies, and ended with a clear articulation of the particularities of the way that I work. In closing this section, I draw some conclusions from the PhD journey and suggest some new questions for further enquiry.

The next section, Imagined Mentors is a diagram developed to highlight creative individuals who have had, continue to and will again have influence on my work and thinking.

Part 1 closes with a collection of sketches that explains the early ideas, aims and parameters for the exhibition. This will develop further in the time between the completion of this book and the exhibition itself.

### Part 2 Six Projects

Part 2 is an in depth study of my working practice as evidenced in the six key works discussed in the following introduction. Each of the six projects is followed by a painting that is either relevant to the project or was made at the time of the project and displays a common sensibility to that of the project.

Each Project is introduced with an aerial photograph and an outline of the brief, followed by site photographs, a brief description of the physicality of the site and a personal response to the site. On the following spread a Looping diagram illustrates the imagined mentors, the various positions advanced toward and retreated from, the precedents and influences that were drawn upon to design the project. Red loops trace those pertinent to the project in question, whilst blue loops trace the projects that would in the future be influenced by the project in question. This is followed by a description of the project in which sketches are paired with plans, photographs, models and text to illustrate the projects formation.

The body text gives general project information and descriptions, the smaller black text is to be read as a caption to the images and the red captions refer specifically to key moments where solutions present themselves in the act of designing through drawing. Each project closes with technical drawings and project credits.

### Part 3 Back Story

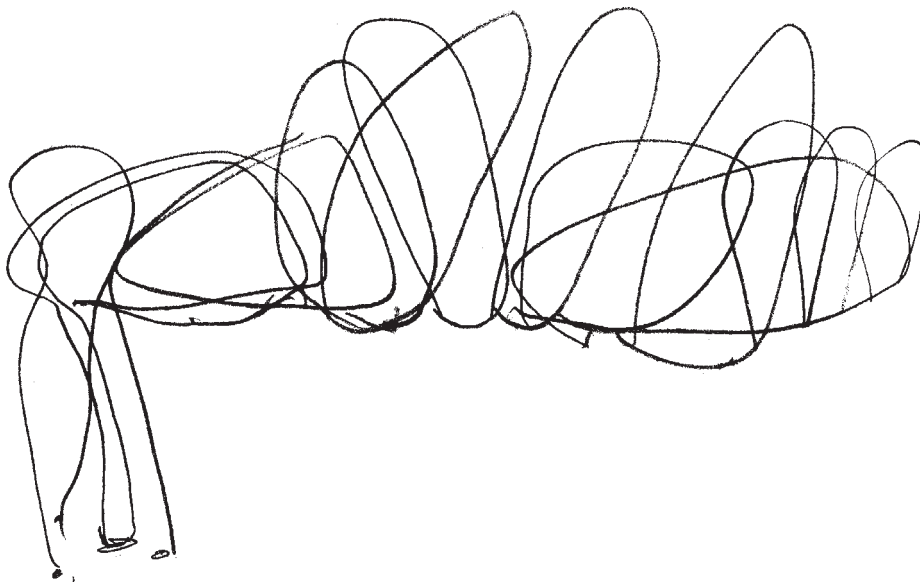
Part 3 is a personal history that points to moments, places, influences and life experiences that are the background to my design personality. These range from the landscapes that I have grown up in to the interests I have had and the education that has formed my views on landscape. The intellectual context of my education is described as it has had a significant impact upon my understanding of what comprises landscape and what is included within that loose term. Significant moments in my employment are described in terms of their impact for future project approaches.

### Part 4 Appendices

Part 4 Appendix A contains the full transcript of the discussion with French landscape architect Henri Bava. Parts of the discussion that I found particularly useful are highlighted in red.

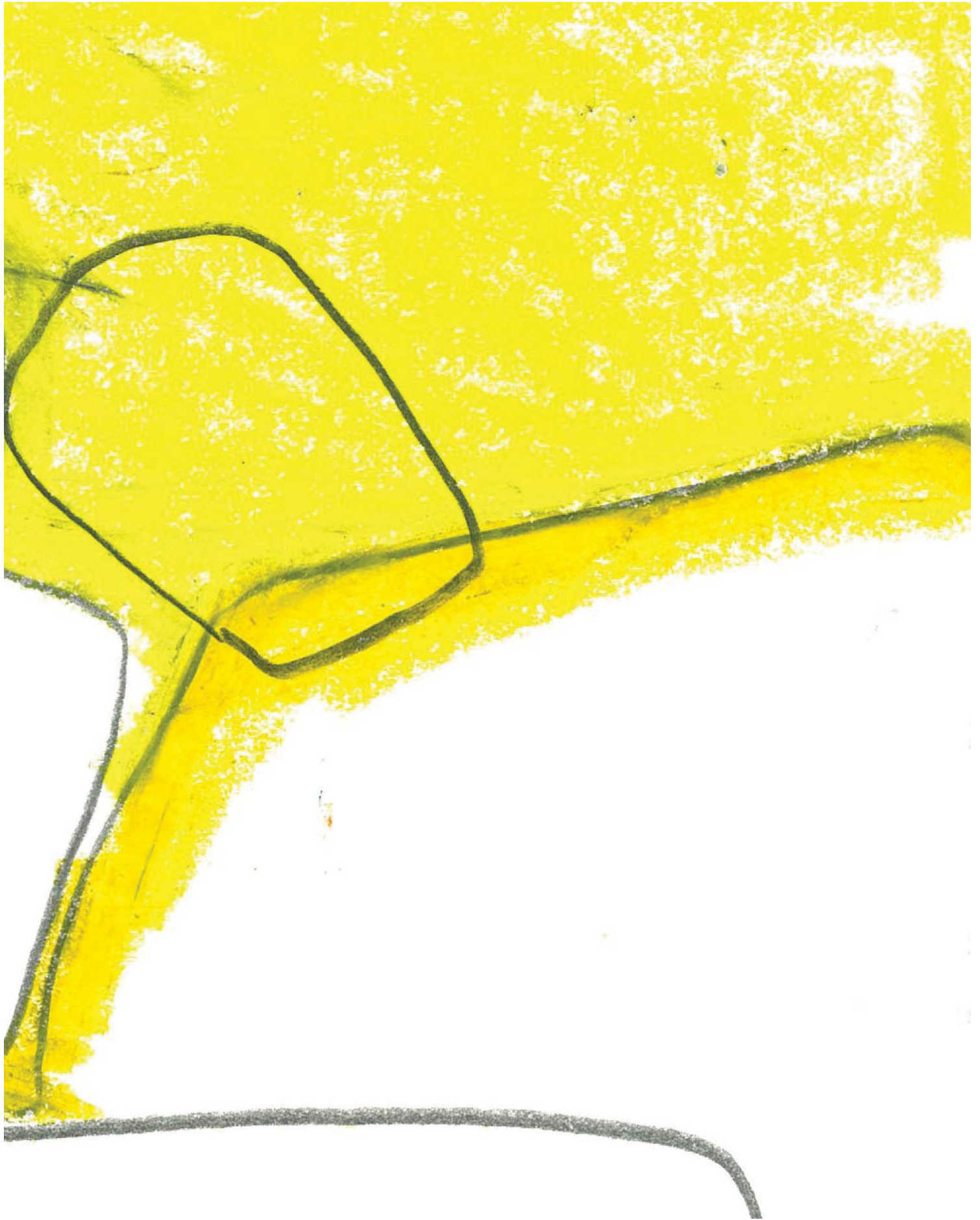
Part 4 Appendix B contains project sheets for a further 29 projects that are pertinent to the reflections upon the key works because they have either influenced a certain aspect of the six key projects or they have been influenced by these.

Part 4 Appendix C contains a list of awards, exhibitions, competitions entered, individually and with my practice; a staff list; references, a citation list and a list of images.













## Part 1 The PhD Journey



## Introduction

In 2010 Perry Lethlean, a director at the landscape architecture practice Taylor Cullity Lethlean, the landscape architecture academic Julian Raxworthy and I presented the annual Thaler Lecture at University of Virginia following an invitation by Associate Professor Elizabeth Meyer.

Perry, in his first year of the invitational PhD at RMIT University Melbourne, sparked my interest in the potential offered by the practice based PhD being pioneered by RMIT. I subsequently met Professors Leon van Schaik and SueAnne Ware in Sydney at which point they outlined the Research by Practice model and invited me to join. I began in 2011.

The impetus to undertake this PhD stemmed from a desire to more clearly understand my design process in order to refresh, articulate, share and utilise it more explicitly in my practice.

By understanding my process more clearly I hope to counter any facile pull of design toward beauty, utility and civility, a tendency leading many built landscapes toward what I see as commodification and predictability at the expense of character, surprise and emotive richness.

I believe there is an increasing architecturalization of landscape edging toward a highly controlled aesthetic that attempts to "design out" the accidents, quirks and idiosyncrasies of place that make them unique and enjoyable for me.

The reflection in this PhD is a reflection upon a

personal design history and methodology formed by my experiences, my background and my own broad interests. It is a personal reflection because it is a reflection about what I do when in the moment of designing. Despite the fact that I work closely with my two business partners and the dozen landscape architects we employ, and the consultants we team up with, my process has remained internalised. I design by projecting an attitude toward a site or a problem through the process of drawing/painting and imagining.

I have only attempted to stand back from and articulate what I do in designing in the few public lectures that I have presented. With the insights gained from this PhD I have developed a framework for articulating my design intentions more fully, in what I have come to call a design art practice. This new understanding should result in more targeted outcomes and a more creative collaboration with colleagues.

The Postgraduate Diploma in Visual Arts that I completed at the University of Sydney in 1994, obliquely revealed aspects of my design ethos. The structure of the Postgraduate Diploma maintained a more orthodox separation between the made works and the written final paper. Although the paper began to articulate my personal concerns, it did so through the lens or authority of other individual writers, designers and artists. Nevertheless the paper was important in opening a new avenue of thinking that was later expressed in my own work and some of the design studios that I ran in the School of Landscape Architecture at the University of New South Wales. See the Back Story in Part 3 for a discussion of my Postgraduate Diploma and the studios I ran.

In contrast to the Postgraduate Diploma, the reflection of the PhD is upon more than twenty years of my own work, a period that spans the time I spent in the London office of the architect Will Alsop, and later that of the landscape architect Kathryn Gustafson, through the years of my practice, Anton James Design, the formation of the public art design and construct practice AJD+ and most recently these five years of James Mather Delaney design (JMDdesign).

The changes in the way I consider my work and the

sudden insights I gained is the story of this PhD. These insights are the result of a focused scrutiny of my work method, and the subsequent discussion about my findings with my supervisors and the numerous panelists to whom I presented at the Graduate Research Conferences (GRC), latter renamed Practice Research Symposia (PRS) held twice a year. The insights I gained about my practice were further refined by a discussion of my work that I had with the landscape architect, Professor Henri Bava, director of Agence Ter.

Six key projects were revisited, considered and analysed through different lenses.

The projects chosen are:

The Hudson, as it best represents my early built apartment and courtyard projects and demonstrates how the space within the over bearing architectural container was manipulated to activate a dialogue with the architecture and create a strong spatial character in spite of the architectural dominance.

Mt Penang Gardens, for the treatment of scale, complexity and the concern with questions of identity and legibility.

Paddington Reservoir Gardens and the Clifftop Walk, Cockatoo Island have been chosen for their response to existing character and the way in which they demanded a language with which to intervene in the site.

Glebe Foreshore Walk is presented for the complexity inherent in the project, for the mediation of scale and the engagement with sensuality. The project responds to found rhythms of the site by emphasising and inflecting existing elements and inserting new ones.

Blaxland Riverside Park Regional Playspace is discussed

in terms of the shifts and realignments in design thinking required to insert an exciting and spatially rich project into an already designed context.

The initial reflections sought out difference through classification where perhaps little or none lay. As the research progressed and my focus shifted from interrogating projects to scrutinising the design process, a consistency of practice began to emerge. The change of focus resulted in a subtle but important shift in my understanding of design from one that sees design as generating projects with certain characteristics to one that understands that I design the characteristics themselves and that this is my primary goal.

My understanding of the way I design has changed from a position in which I saw design as corralling or highlighting meaning to a role that seeks to create meaning. This shift has coincided with the formulation of an ideogram that describes what I do as a "looping" journey toward numerous possibilities, constraints and ideas.

This shift in thinking made me realise that I have amassed a constellation of imagined mentors who individually move in and out of focus, becoming more or less prominent according to the project and my particular interests at the time. Imagined, because I am projecting values and imagining space based upon a few images or a description of a project that I have not visited and may never see. In the instances where I have visited the projects or spent time with the individual there remains the aspect of interpretation and personal reading that keeps them in the realm of the imagined. Mentors are used to discover something new in my own work, or to suggest a way of working rather than to emulate the physicality of their work.

The PhD has allowed me to re-conceptualise the way that I work and has foregrounded my sketchbooks and paintings as the site of design and placed them at the centre of my practice.



## Chronology

Melbourne	1962	Born	
Brussels	1968	Primary School	
Sydney	1974	High School	
	1983	Bachelor of Landscape Architecture	University of New South Wales
	1988	Employed as a landscape architect at the NSW Department of Public Works Attended part time sculpture courses	
London	1989	Employed by Alsop Lyall and Stormer Attended life drawing and painting classes	
Kythera, Greece	1991	June-November Lived on the island and drew & Painted	
Paris	1992	Employed by Kathryn Gustafson Paysage Land and submitted the competition entry Jardin de L'imaginaire	Terrason
Sydney	1993	Enrolled for full time studies at Sydney College of the Arts. Post Graduate Diploma Painting Partook in UNSW Creative Village Designed Casula Powerhouse entry project Taught UNSW Landscape Architecture Studio Artist in Residence, Hill End NSW	
Paris Los Angeles Los Angeles	1995	Entered Thames Barrier Park Competition with Kathryn Gustafson Paysage Land Employed by Mia Lehrer Associates Entered Minamata Competition, Japan. Fourth Prize.	
Sydney	1996	Worked with George Hargreaves & Associates on Sydney Olympic Park Won International Brickpit Ideas Competition Taught UNSW Landscape Architecture studios	
	1997	Eastern Distributor Public Artwork. Mt Steele Wall <a href="#">Hudson mixed use development project</a> Muswellbrook Regional Gallery Forecourt Encore mixed use development project Bullecourt Place mixed use development project Nest mixed use development project Ikon mixed use development project Link mixed use development project Sonoma mixed use development project ESP mixed use development project	Anton James Design Pty Ltd

Muswellbrook Simpson Park upgrade  
 Alexandra Canal Masterplan Competition  
 Danks Street mixed use development project  
 MT Penang Gardens  
 Erina Fair  
 Towns Place mixed use development project  
 1 Darling Island Forecourt, Pyrmont  
 Glebe Foreshore Walk  
 Lot 7 Prince Henry mixed use development project  
 Centre Court Optus Corporate Campus  
 Ballast Point Masterplan  
 Coast apartment project, Merimbula  
 Paddington Reservoir Gardens  
 Canberra Arboretum Competition Finalist  
 Shoreline, public artwork, Pyrmont  
 Metamorphosis, public artwork, Pyrmont  
 Anemone, public artwork, King Street Wharf, Sydney

2007

Sydney Park NW Sector and Regional Playground  
 Cliff Top Walk, Cockatoo Island Sydney Harbour  
 Ethel Turner Park and Playground, Paddington  
 Millard Reserve Park, Glebe  
 Rushcutters Bay Park Upgrade  
 Eddy Ward Park and Playground, Surry Hills  
 Victoria Park Playground  
 Bannerman Reserve Park and Playground, Rosebery  
 Mitchell Reserve Park and Playground, Glebe  
 Dougherty Reserve Park and Playground, Glebe  
 Bounce, public artwork, Queensland State Tennis Centre, Brisbane

2008

Charles Keenan Park and Playground, Surry Hills  
 Glenmore Ridge, Riparian Corridor  
 Oran Park Town streets and open space  
 Jacaranda Park, Glenmore Ridge  
 Antias Pyrmont  
 Redfern Park, Minto  
 Canberra Hospital Adult Mental Health Unit  
 PhD RMIT  
 Blaxland Riverside Park Regional Playspace, Sydney Olympic Park  
 Hunter Street Newcastle Revitalisation Study  
 Nurrungingy Park Entry, Blacktown.  
 The Knoll Remnants park installation, Pyrmont  
 Bungarribee Park Masterplan, Western Sydney Parklands

Anton James Design and Mather and Associates collaborate across all projects and share studio space

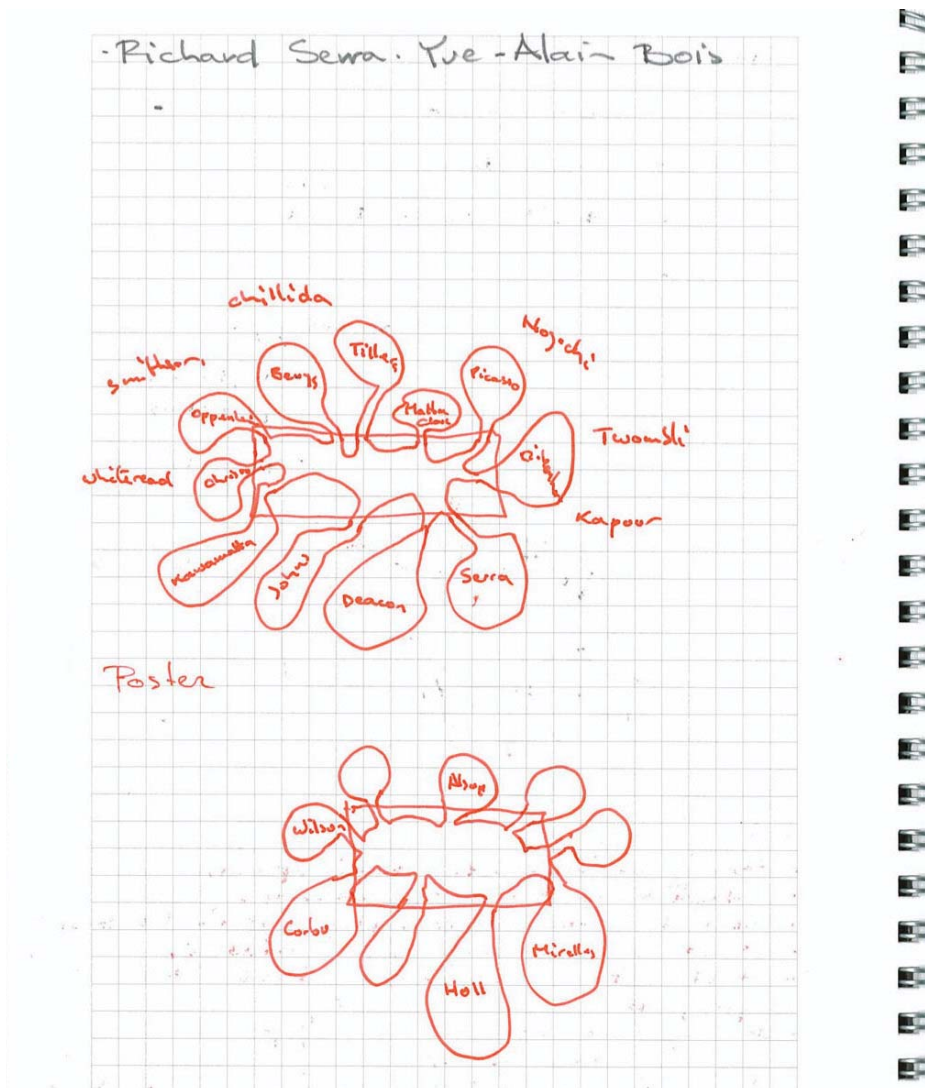
James Mather Delaney Design

Collaboration with Ingrid Mather  
 AJD +

## Looping

This PhD has entailed a close observation and reflection upon the way I work, the motivations for that work and the methodologies I have developed. Although it might seem reasonable to contextualise the work in terms of landscape architectural practice, I have been deliberately sidestepping this issue for a long time. This avoidance may be explained by my general discomfort with the term landscape architect, partially because my most satisfying encounters are with the quotidian, the undesigned, the works of artists, musicians, filmmakers and a handful of architects.

I have sought to articulate my practice through a number of lenses through the course of the PhD. These have progressively become more refined and specific.

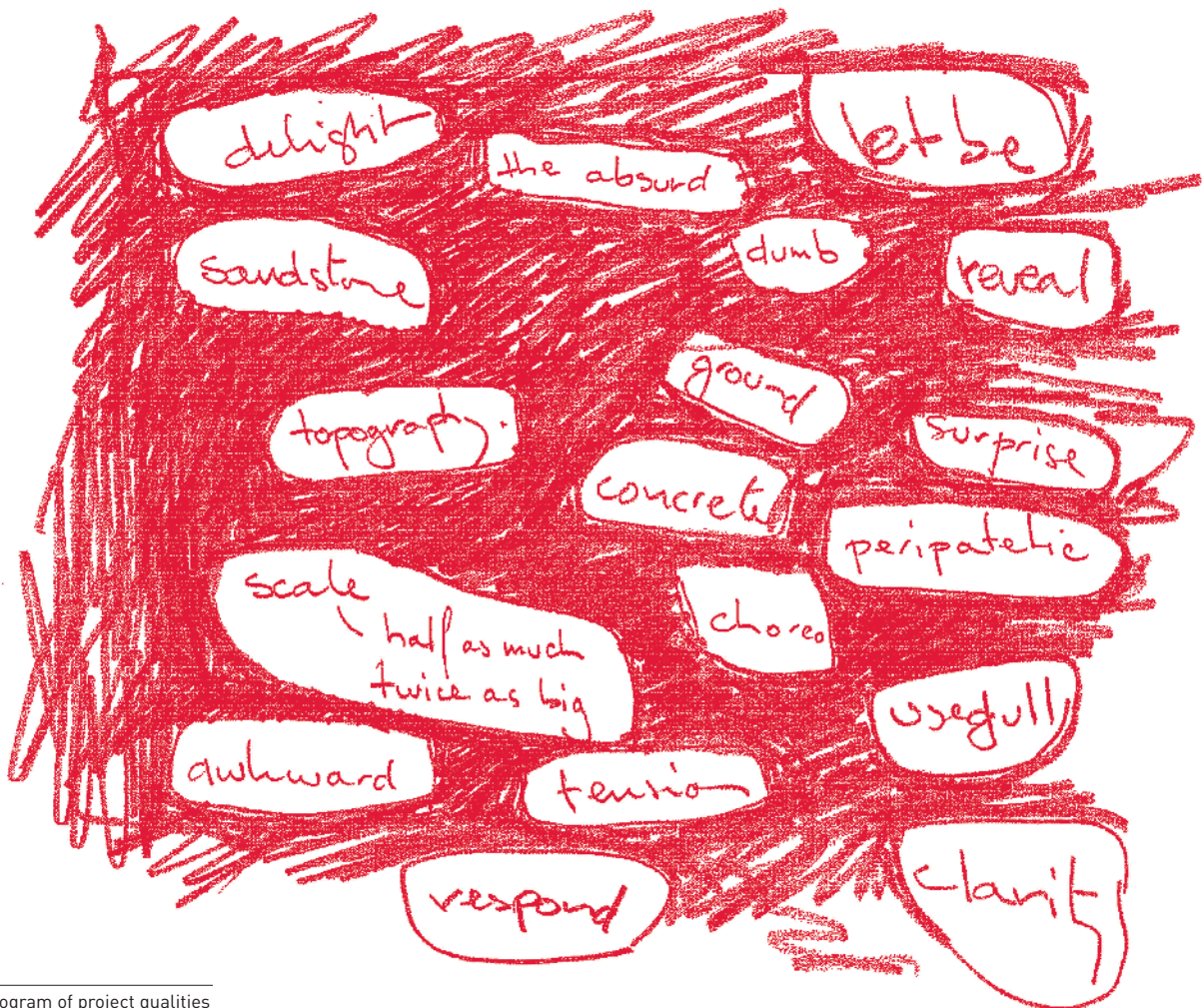


Ideogram of influences  
from April 2011

The reflections upon my work have been greatly helped by numerous fruitful discussions with my supervisors, Henri Bava, and various candidates, examiners and panelists at various sessions of the RMIT Graduate Research Conference and its later incarnation Practice Research Symposium.

The initial reflection upon the work was through classification, which by its nature relies on or fabricates difference. Progressively, the search for difference turned to a search for the similarities that define my personal way of working.

In the first reflection upon the work, typologies were developed to distinguish difference between projects. The four categories devised defined projects according to what at the time was seen as their distinguishing trait. The categories were an attempt to demonstrate the causality between site condition and the design and were as follows: Furnish, Post Industrial Archaeology, Peripatetic and Artificial.



Ideogram of project qualities from April 2011



## **Furnish**

The category Furnish grouped together a number of projects in which the work occurs within a highly defined architectural container. They are projects that are experienced at ground, but also have a strong graphic quality by nature of the fact that many apartments or offices look down upon the courtyard. The landscape in these seeks to have a dialogue with the architectural context rather than be a passive response to edge, circulation and access. These projects attempt to engage with the scale of the container and articulate an essentially static volume by the insertion of one or several figure element in contrast to the contained ground. The Hudson, the Link, the Encore, the Nest, Bullecourt Place and Centre Court, were all projects that were defined by a strong container and placed a strong spatial element into the container to articulate the volume. The elements provided a spatial role and functional role in that they added privacy, negotiated level changes and integrated raised planters. Refer to the Hudson in Part 2 and the remainder in Part 4.

## **Post Industrial Archeology**

The projects that have been placed within this category are on former industrial sites. They have a substantial material residue, such as walls, excavations, machinery, and spatial configurations. The projects on these sites engage with the existing material to transform it into a central ingredient in the new mix. Glebe Foreshore Walk, Cockatoo Island and Paddington Reservoir fall within this category. See Part 2.

## **Peripatetic**

This category gathered the projects that made and orchestrated movement as an important contributor to meaning, where careful attention was paid to changes in direction, velocity, materiality and width of pathways, ramps and stairs. Mt Penang Gardens aimed to orchestrate movement over and through the garden in such a way as to direct views, divert progress, turn it back upon itself to see where one had been, to obscure ones destination and to deny a clear arrival and narrative conclusion. See Part 2.

## **Artificial**

The Artificial category refers to situations in which the projects find their most salient points of resistance in technical and or legislative constraints. Clearly all projects engage with this category, however the projects that most clearly articulate or give form to this are the playgrounds and outer Sydney open spaces that are heavily mediated by local government maintenance regimes and risk criteria. Blaxland Regional Playspace (Part 2) and the Small Parks playgrounds such as Eddie Ward ( Appendix B) are examples of the attempt to work with the constraints of a very strict play code a to make a surprising outcome, the swing at Blaxland, in particular, summarises the complications and compromises required to achieve code compliance. Despite its playfulness, the constructed elements are all a direct response to the regulations.

half as much better as big  
scale  
a method to insert a moment of tension.

# FURNISH

make volumes.  
apartments courtyard  
work in dialogue with  
architecture, sense  
what is the material specificity of  
landscapes. the path? the step? the ramp

engage materiality... Tie Han, Bao's

# PERIPATETIC

choreograph  
use the simple  
elements of landscape  
level change paths with  
change in direction  
material

simple  
heighten  
matter of fact  
feeling back

# POST INDUSTRIAL ARCHEOLOGY

the trace of  
the mistake  
Do this then do that  
celebrate the slightly eccentric  
celebrate the abandoned  
celebrate the mistake

constructed ecology  
what is the context  
dialogue with other  
constraints  
how to start a  
project.

# Artificial

engineering context  
play context  
banded radically altered  
landscape  
council regulation context

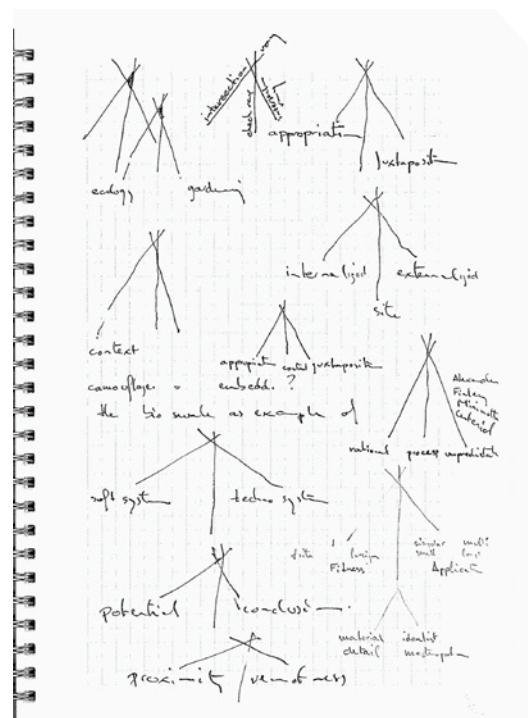
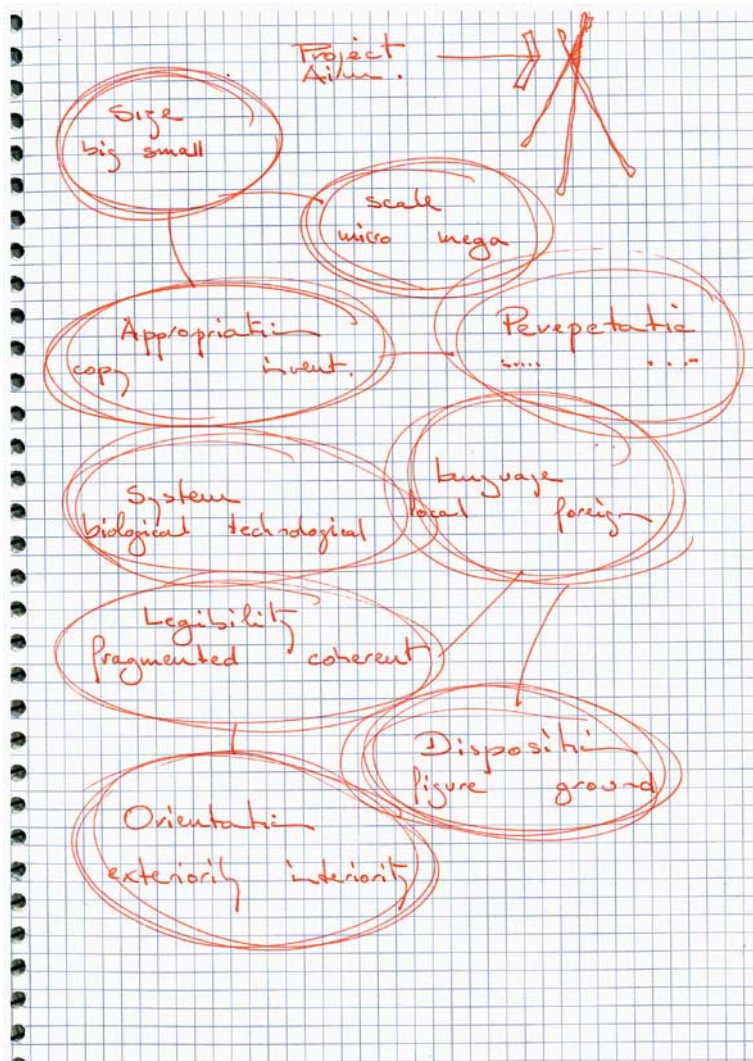
Typologies devised for my  
first Practice Research  
Symposium presentation  
in June 2011

Further reflection upon these projects led to developing a number of registers depicted in the diagrams below. These sought to locate project attributes along a register such as 'scale' and 'language' among others. These registers were coupled with a conceptual diagram borrowed from the painter Imants Tillers, the *triangle of doubt*, that articulates the positive potential to be found when control fails.

"Personal strategies and systems, devised in order to attain a *point of certainty* (fig.1) seem inexplicably bound to fail. The desired unambiguous 'point' expands into an 'area' of concern – the *triangle of doubt* (fig.2).... The *triangle of doubt* expresses the failure of desire (or overt intent) but at the same time represents an expansion of possibility and knowledge."

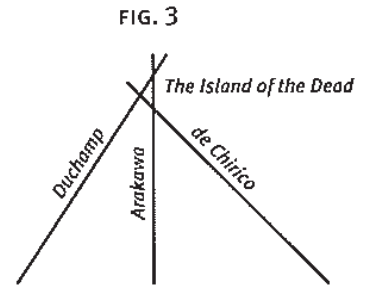
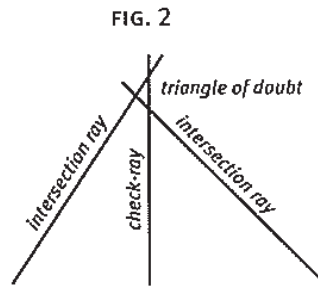
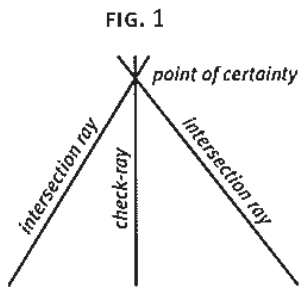
Curnow, W 1998, *Imants Tillers and the Book of Power*, The Beagle Press, London. P 76

The diagram on the facing page and Tillers explanation of it resonated with my wish to avoid a 'point of certainty' and to hold onto the 'expansion of possibility' that landscape offers. This led me to transcribe my registers onto the diagram to try and understand how my concerns could expand possibilities.

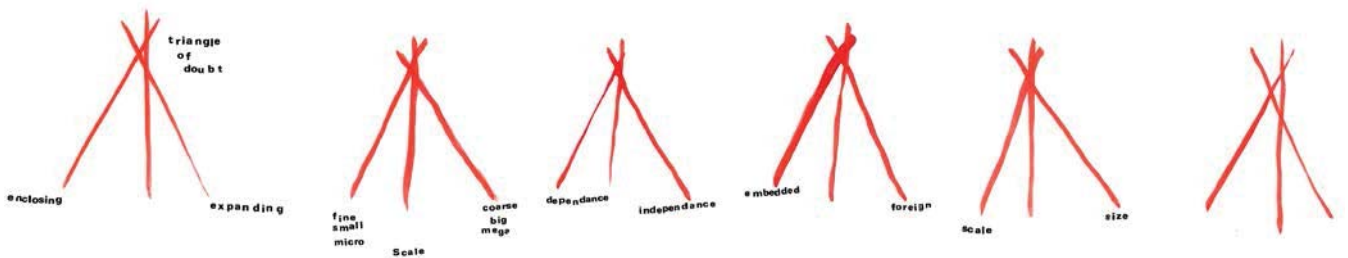
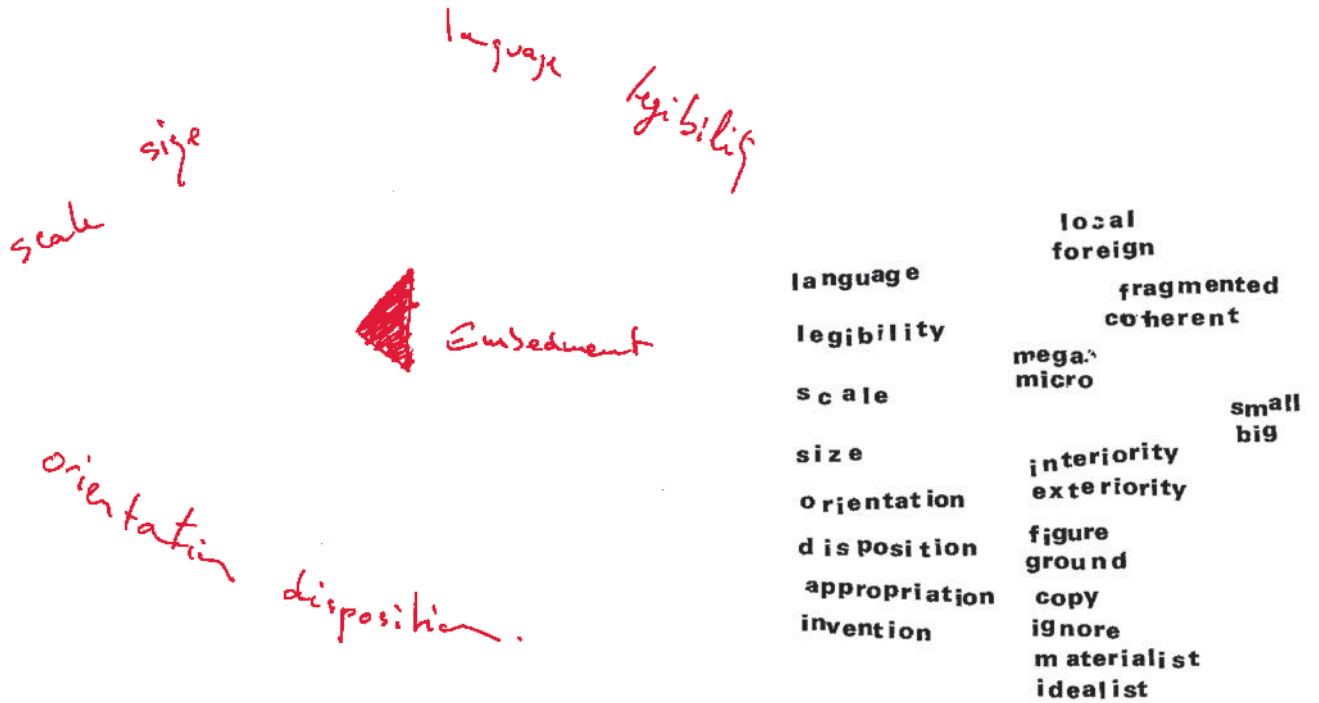


This page and facing page: Registers and "triangle of doubt" diagram formulated for my third Practice Research Symposium presentation made in Ghent in May 2012





Imants Tillers, the 'triangle of doubt' Curnow, W 1998. *Imants Tillers and the Book of Power*, The Beagle Press, London. P. 76



The application of registers and the “triangle of doubt” to my projects began to uncover salient characteristics and highlighted my desired conceptual outcomes. However, this instrumental approach to the diagram was unsatisfactory, it seemed reductive rather than expansive and did not reflect the complexity of the design process.

During this period I also made, at the suggestion of Professor Sand Helsel from RMIT, a list of verbs in the manner of Richard Serra’s verb (see Krauss, R 1977, *Passages in Modern Sculpture*, The MIT Press Cambridge (p.276), that Sand called rhetorical operations. My list tried to retrieve all the formal operations I carry out in projects. It began to hint at what would later develop, however it remained just that, a rhetorical list, that suggested possibilities rather than the decisive actions in the moment of making a project.

Following my third presentation at a Practice Research Symposium in May 2012, an important inversion began to occur in my thinking.

Professor Sue Anne Ware redirected the focus of my thinking to the process evident in my sketchbooks whilst a discussion with Professor van Schaik prompted me to rethink the previously formulated registers not as qualities of the project, but rather as design actions that brought forth

or made the characteristics previously described by the registers. They were no longer just the passive container of those traits rather the projects and by extension the designing became the instigators and creator of these characteristics. Projects enacted and caused their appearance. The registers were translated into three key modes of engagement, the scale register became the operation of *scaling*, the degree to which a project is embedded in its context, the language it chose and the degree of appropriation became *voicing*. The extent and location of intervention in relation to the site boundaries became *making*.

Scale is a relational property. That is, scale does not occur of itself, it is only present in relation to something, a context, another object or a space. *Scaling* is a deliberate acknowledgement of a relationship and the shaping of that particular relationship by introducing a size. *Scaling* is amplifying size, making it apparent by giving it a relationship. As seen in the Mt Penang project, *Scaling* was an engagement with the existing dam, working at the same size to allow the new project its own strong presence. At Cockatoo Island the relationship was with the oversized industrial fabric and insertions were small to heighten the strangeness of the place. *Scaling* is the process of finding both with what to enact a size relation and determining the size in the relation.

*Voicing* refers to how one places a new project within the existing dialogue of a site, how one choose the pitch, intensity and colour with which to enter into the chatter a site generates. Sites chatter about all sorts of different things such as ecology, water, soil, vegetation, legislation, culture, profit, exchange value, recreation. *Voicing* chooses where and how to enter into a dialogue with the site.

At Clifftop Walk, Cockatoo Island the *voicing* engaged with the slightly absurd character of the site through a dialogue with the industrial remnants. At Glebe the *voicing* engaged with the material accretions laid down over time and proposed a new layer. *Voicing* explores the degree to which new work should be embedded in its context, how far should it stand apart from its context. At Blaxland Regional Playspace the dominant earth forms of the site were the means by which to engage the context. *Voicing* was enacted by the use of earthworks, however the new projects total absorption into its context was resisted through the choices of colour, materiality and form that worked to pull away from the existing site voice. The new voice remained close enough to still be in dialogue with the existing and far enough to be distinct.

*Making* the site requires the selection of one or numerous boundaries that demarcate the site, these may be physical, topographic, urban, hydrological or ecological spaces. There may be several boundaries within a site boundary that fragment the site further. At Glebe many sites were made within the one by amplifying the disjointed moments found along the length of the walk.

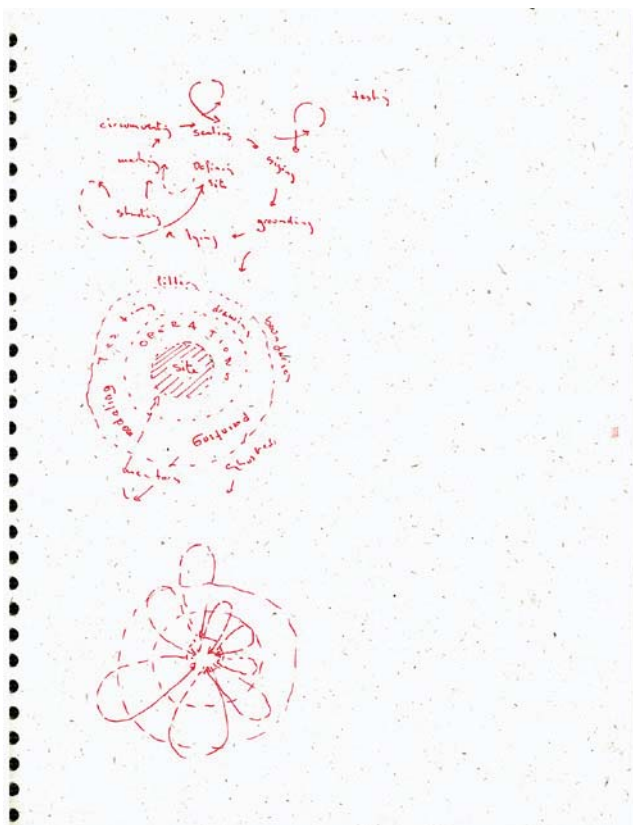
to release	to labour	to watch
to push	to make	to roll
to define	to climb	to expect
to enclose	to expose	to contradict
to magnify	to laugh	to gather
to resist	to see	to disperse
to heighten	to touch	to combine
to elongate	to feel	to grow
to raise	to move	to change
to delight	to deviate	to draw
to surprise	to squeeze	to calm
to compress	to crowd	to energise
to accelerate	to isolate	to scale
to slow	to obscure	to belong
to sit	to exaggerate	to heighten
to watch	to leave	to repeat
to recline	to disturb	to excavate
to fill	to stack	to cut



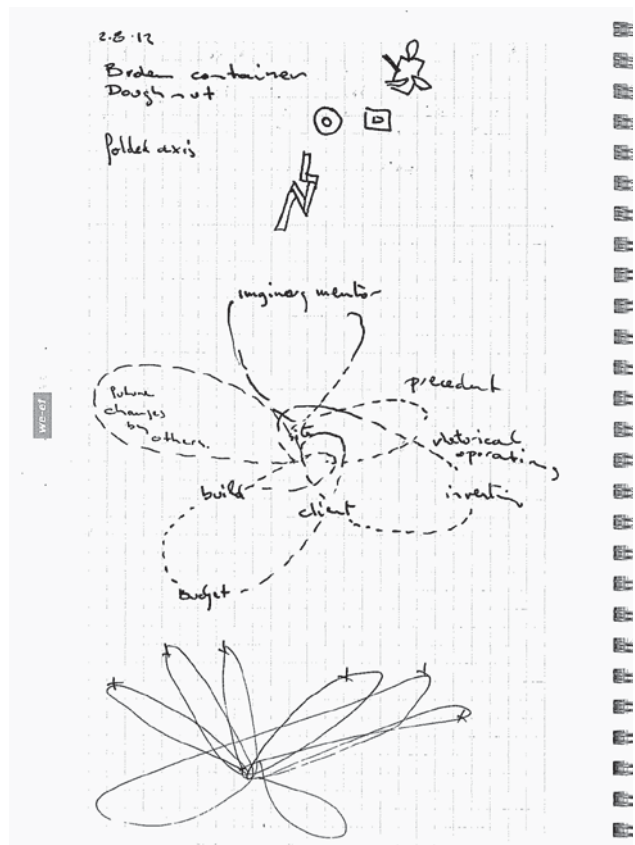
This reflection began to engage with exactly what is happening in the act of designing and allowed me to re-evaluate the importance of the sketchbooks and to give them a central role to my design process.

The sketches revealed themselves as a method of working into the projects and of *scaling*, *voicing* and *making* the site. Furthermore I realised that my sketches demonstrated an organic process, one that moves towards and retreats from a range of positions vis-a-vis the project, tentatively testing the limits of the project, the brief, received ideas, regulations, clients expectations and the appropriateness of my imagined mentors (explained below) to allow the *scaling*, *voicing* and *making* that I consider appropriate to the site.

The evolving understanding of this organic process was visualised in the sketches below and eventually presented itself as a Looping Diagram. It illustrates that the move towards different positions is at times tentative, often testing a second, third, fourth position, before retreating back to an earlier position only to return to explore again a previous insight. A cross pollination occurs, where several streams of investigation happen concurrently and inform one another. The investigation ranges across scales, often exploring the problem through both the detail and the broad scale.



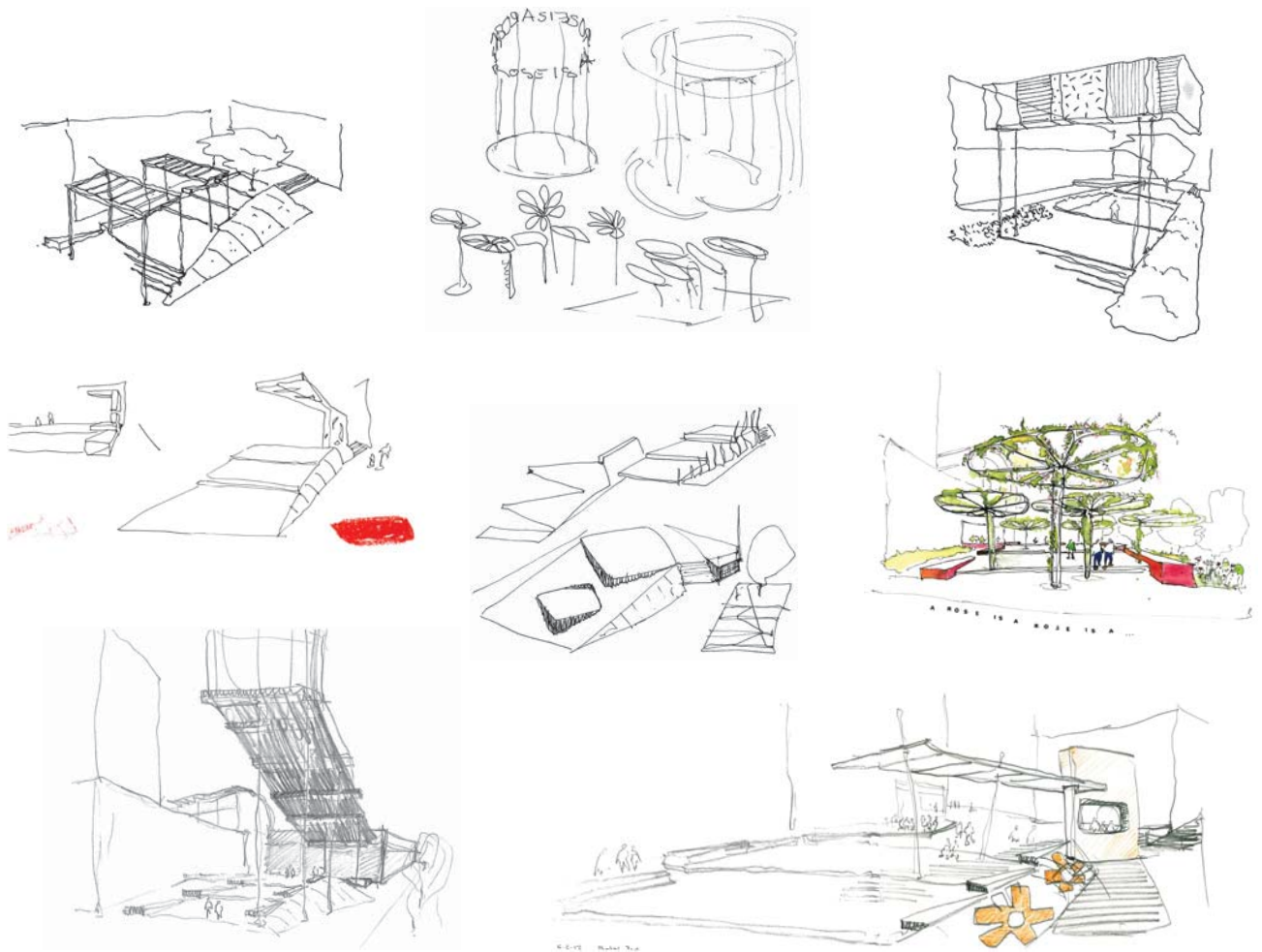
The evolution of the Looping diagram



Looping

As was later discussed with Henri Bava (see Appendix A), the work looks to twist the project, to insert what he called 'jewels' that have the ability to change the perception of the site without totally transforming it, to enrich it, to amplify it and to expand it. The "jewels" that operate at the detail level develop simultaneously with the overview, in a dialogue across scale, language and site that generates the *scaling, voicing and making*.

In the moment of designing, the paintings, sketchbooks and models run freely across a range of possible outcomes, moving towards different paradigms, retreating, re-evaluating, repeating in an attempt to convince myself that the changes wrought on the site are going to yield a sufficiently engaged outcome. In *scaling, voicing and making* a project, a number of recurring operations are used; inverting, amplifying, repeating, enlarging, elevating, extruding, stretching, truncating, hiding and undoing.



The Looping diagram expressed in design exploration of different responses for a small Plaza at Oran Park, NSW

The strategy of unraveling what has been done is more intensely evident in the paintings as they pile ideas against one another, adding and undoing to get close to a point at the edge of implosion. Often falling over that edge forcing a new direction in order to rescue the work. Anything that is too well mannered, too static, too designed should be challenged. The landscape projects in their specific ways attempt to arrive at this edge within their own constraints and realities.

My imagined mentors are people I have never met, whose work I have never visited but have only imagined through publication or text. They are mentors because I have projected my own positive prejudices and resonances onto their projects and used this imagined project to inform my own imaginings about my own projects.

The wandering looping diagram that travels around possibilities, imagined mentors and project givens, and hovers over, behind and around the sketchbooks and paintings has been a very useful way to understand and identify what I do whilst in the moment of designing.





Untitled, 2012. Acrylic on canvas, 1300 x 900  
Changes to the painting over a six week period

The conversation with the landscape architect Henri Bava prompted me to rethink the emotive descriptors I had associated with the “*triangle of doubt*” in my third presentation at the Practice Research Symposium in May 2012, much in the way that Professor van Schaik had caused me to rethink the physical registers.

Twenty years ago, when I first met Henri, he told me that he considered me to be more artist than landscape architect. In our conversation I was able to ask him why he felt that, his response was that my projects appear to be striving for something other than the delivery of a “project”, rather they are setting a “mood” through a haptic and sensual insertion into the landscape, one that often celebrates the small detail and the quotidian.

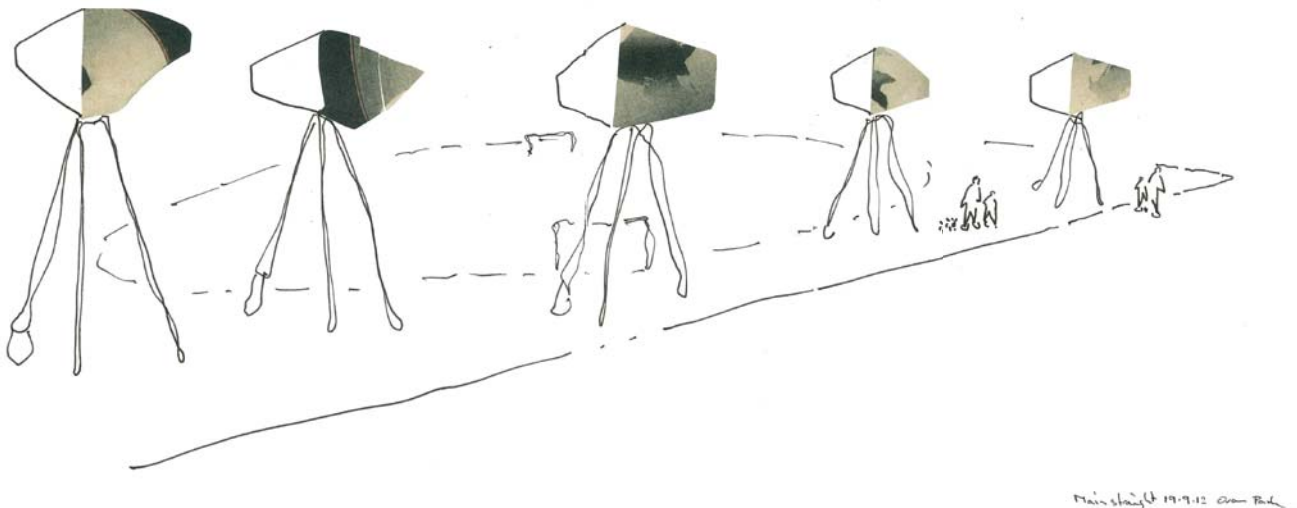
This discussion about the role of “mood” in a project has caused me to invert my understanding of it. I no longer understand it as a quality of a project, rather the mood is a carefully chosen and calibrated design action deliberately constructed into the project in response to a quality found on the site. This expands the idea of *voicing* to include the careful selection of an emotive quality of a site to interact with, heighten, amplify or simply give space to.

My modes of operation come back to reconsider context, differently to the “Sense of Place” version I was exposed to during my studies in the 1980’s. This version suggested that an authentic and true essence of a place was to be gleaned by spending extended periods of time on site, by studying the history and climate of the place, and by expressing some sort of pent up communal vision for the place. In contrast the *voicing* of site qualities that I seek is one

based on the pursuit or recovery of a feeling of surprise, wonder and amusement at the world for how it is, not how it was or ought to be. One that celebrates the quotidian, the overlooked, the slightly mismatched and the slightly absurd to see the world through a different lens.

The outcomes of this PhD have been to illustrate and articulate a design methodology that is not generally revealed, one that can easily be misconstrued as merely intuitive. However on closer observation it reveals itself to be structured. The apparent arbitrary looping toward diverse references, operations and site qualities is equally a process of elimination and selection. What is not engaged with is as important as what is. The PhD has given me an important tool by which to articulate my method and intentions more clearly to my colleagues, students, clients and myself. It has in its closing days highlighted a weakness in my articulation of mood and site quality as both a catalytic ingredient and project driver, and raised the question of how best to convey the complexities and subtleties of a found landscape, how to communicate the impact of design operations upon the mood of a place and lastly how to capture the mood of a built project. As discussed with Henri Bava, standard architectural representation has its limitations in this context.

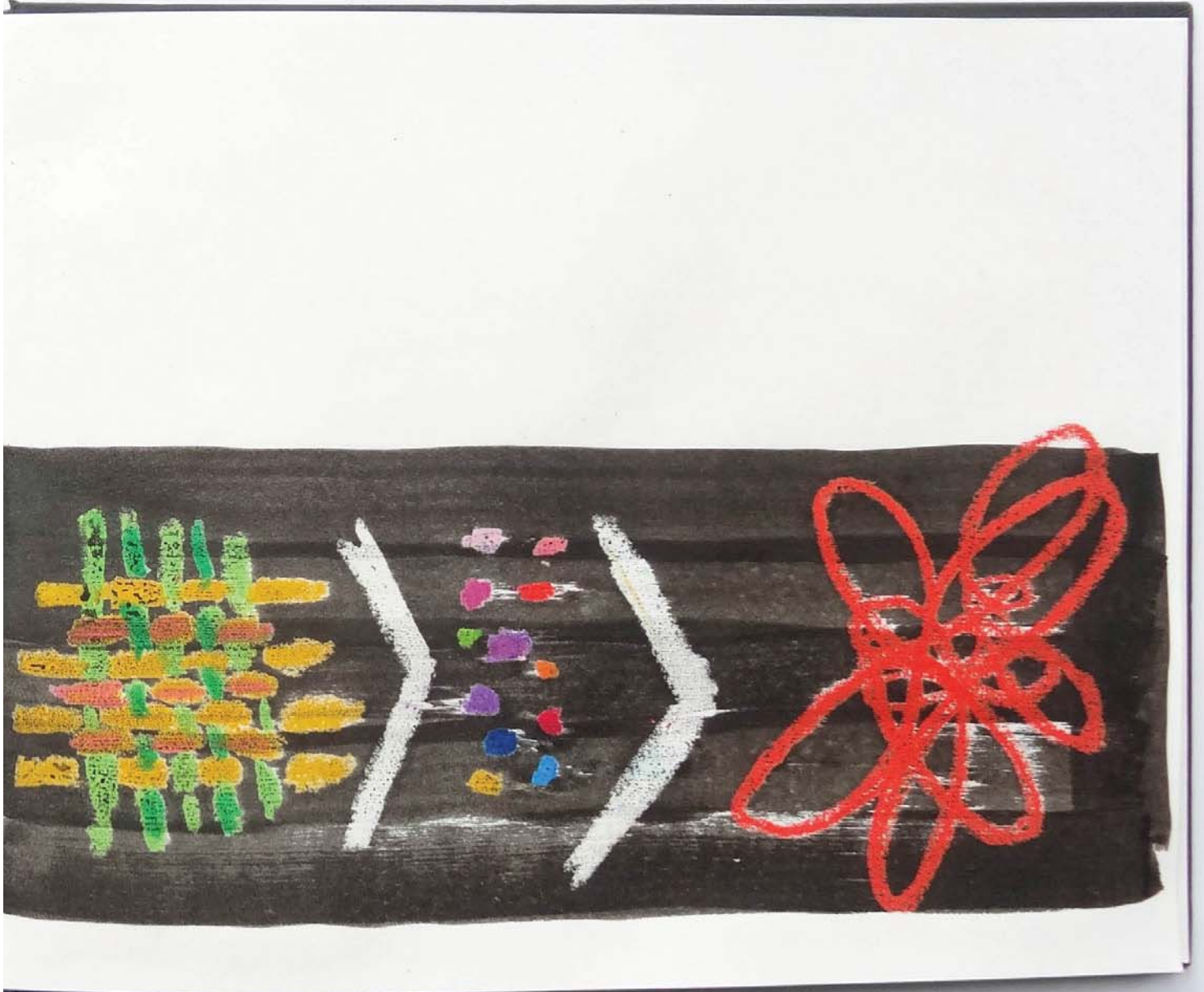
This PhD contributes to the body of knowledge in landscape architecture by articulating a design approach through a body of acclaimed work. It implicitly builds an argument for an approach to the sites of landscape architecture that celebrates the particular and embraces the discontinuities, the missed beats, the contradictions of sites as they are here and now. One that rejects a prescriptive systems based approach and counters the design impulse to unify, tidy up and masterplan.



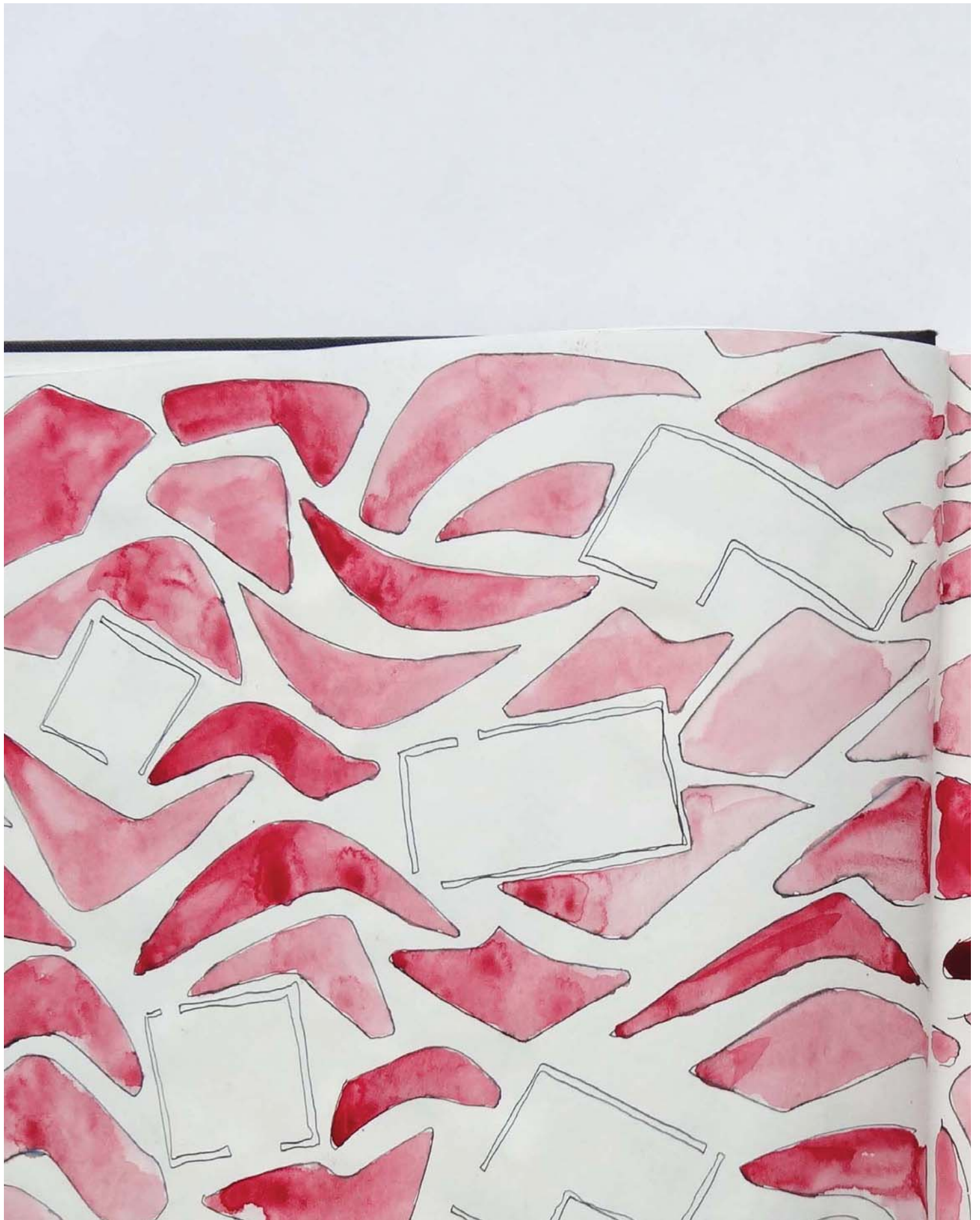




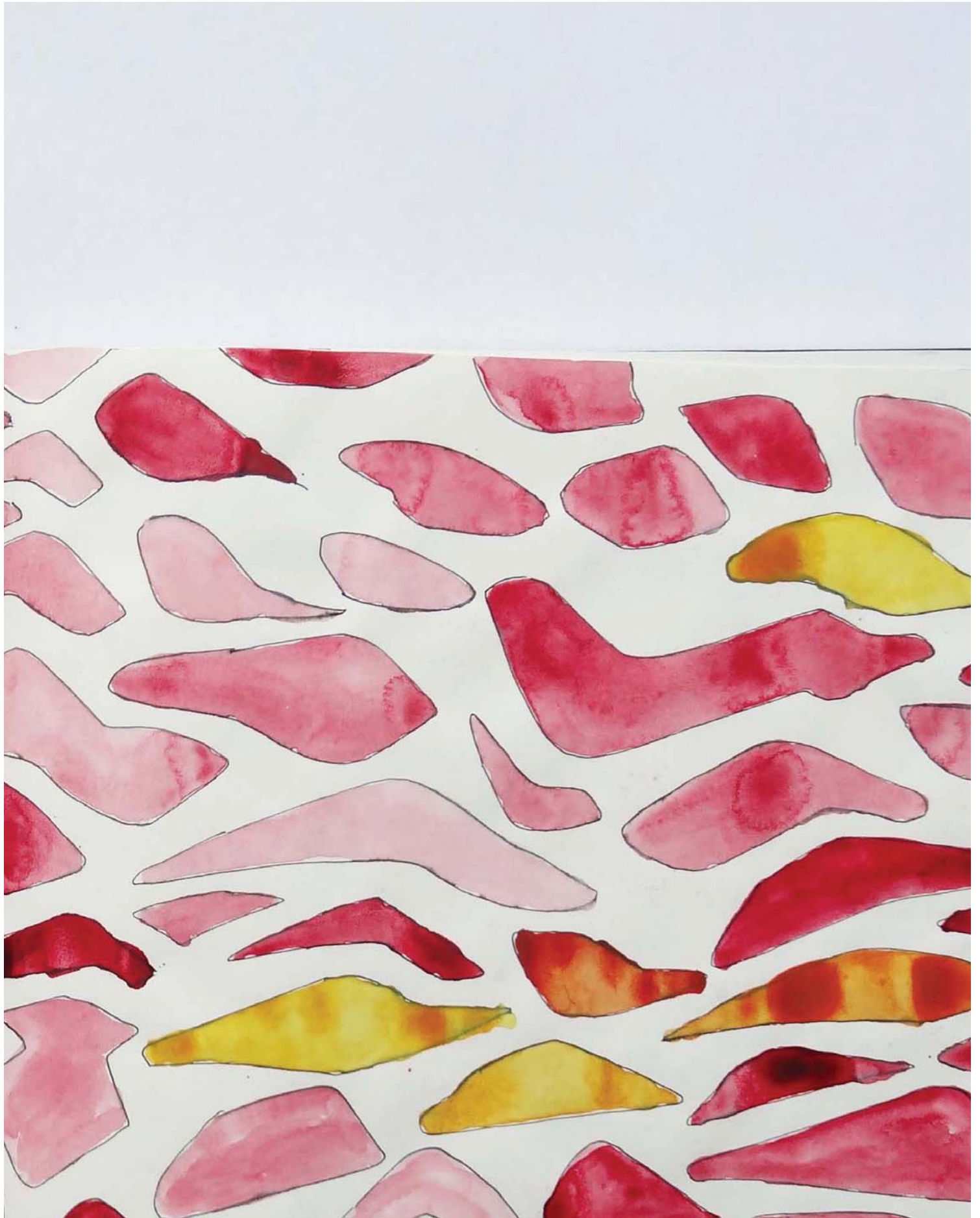
Looping



The evolution of the  
Looping diagram









## Imagined Mentors



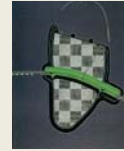
**Richard Deacon** for his embeddedness concept and strangeness of work in which materiality challenges the stability of form. And for his exploration of the void and drawing around the missing part. (1)



**Rachel Whiteread** for her inversions and response to the void, for recasting the everyday in a surprising light. (3)



**Enric Miralles** for his response to site conditions and the way his projects bend and accommodate existing conditions. For his formal inventiveness. (4)



**West 8** for their embrace of the artificiality of landscape and the pursuit of that idea. (5)

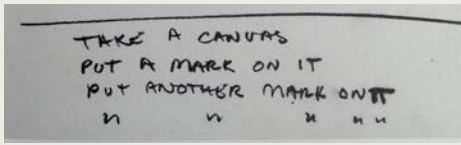


**Michael Heizer** for the conceptual strength of his work that engages the spatial and geological scale of landscape with a limited palette. For his strategy of removal as a material with which to make work. For the physical and conceptual space his works create. (2)



**Joseph Beuys** for his beautifully evocative drawings that retain a crude freshness and immediacy and for his ability to imbue ordinary forms and materials with emotional resonance. (6)

**Jasper Johns** for the way he collides representational systems with abstraction. For his double play in his treatment of everyday items. For his sketchbook note "take an object do something then do something else....." (7)



**Cy Twombly** for his restrained and lyrical mark making that simultaneously disfigures and suggest a notational system. For his evocative sculptural work that transforms crude materials and found objects through their assembly, disparate elements seemingly held together tenuously by the coating of white paint, plaster, nails and twine.



**Fiona Rae** for her energetic painted collisions in which the formal and gestural, the abstract and iconic overlap, entangle and crash together. (8)

Imagined Mentors

A nebulous constellation of influences that grows, advances and recedes as projects demand it and is added to as new imagined mentors emerge and old ones lose importance.



**Will Alsop** for his working method, for his inventiveness, for his joy in the act of designing, for his embrace of the everyday, for his pleasure in colour, space and painting. (10)



**Gordon Matta-Clark** for the way he creates volumes in reverse, as a subtractive process, by removing, cutting slicing the very thing that signifies volume and presence, buildings. (9)



**Tadashi Kawamata** for his attack on the stasis of built form and his remarkable transformations of orthogonal buildings. For his drawings that are both model and drawing. (12)

**Earthwork artists** for their use of scale, context, natural process, time and their use of the negative.

**Giacometti** for the suggestive power of his surreal landscapes.



**Martin Puryear** for inventiveness in creating ambiguous forms that at once seem to have a purpose whilst denying any usefulness. For his materiality and craft. (11)

**Gaudi** for his organic richness and spatial complexity.



**Christo and Jeanne-Claude** for their incredible perseverance and engagement with process, for their engagement with scale and for their wonderful drawings. (13)

**British Land Artists** for their understated formalism and combination of the organic within a formal geometry.

**Brancusi** for his "endless column" and the plaster moulds in his studio that convey so powerfully the idea of repetition and the absence of the yet to be cast.



**Imants Tillers** for his embrace of complexity in the question of identity and the open-endedness of his pursuit, for his idea that mistranslation can be a productive outcome, for his celebration of the work of others and for the way he brings together disparate elements within the art context. (14)

**Richard Serra** for his reading of scale as a relational property, for his engagement with space and movement (Yves-Alain Bois 2000, p. 59) and his insistence on the peripatetic, for his rejection of narrative, for his mass and groundedness. (15)



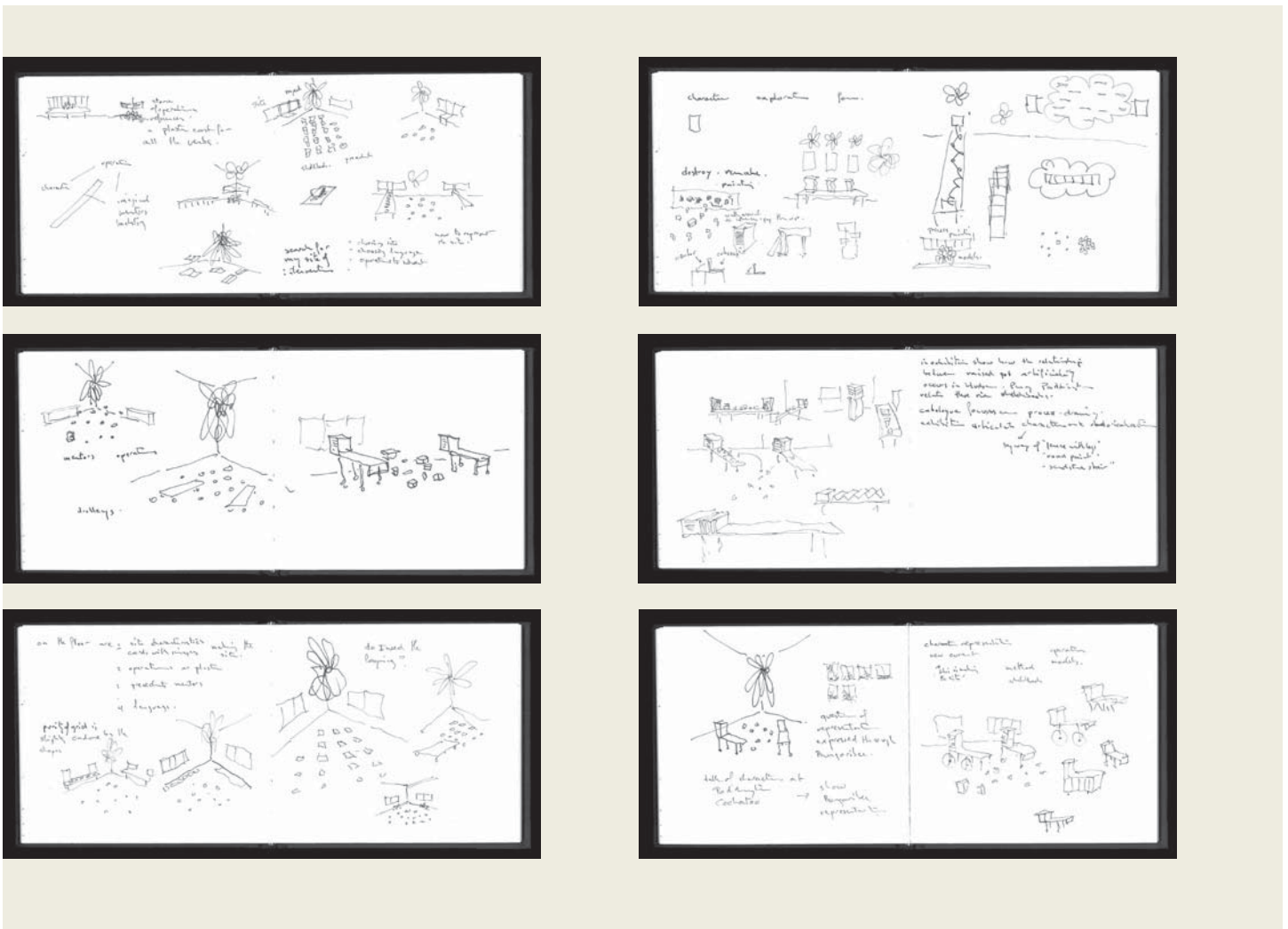
9/ Matta-Clark Sculpture, 'View from Inside Conical Intersect' (1975) ©Viscopy. 10/ Alsop painting, 'Oosterdoks' (1981) courtesy Will Alsop. 11/ Puryear sculpture, 'Stereotypes and Decoys' (1987) courtesy Matthew Marks Gallery. 12/ 'Apartment Project Tetra House N-3 W-26' (1986) courtesy the artist. 13/ Christo, 'Wrapped Monument To Farel, Calvin, Beze, Knox' (1975), Art Gallery of New South Wales Collection, permission courtesy the artist. 14/ Tillers, 'Farewell to Reason' (1996) courtesy the artist. 15/ Serra, 'Stacked Steel Slabs' (1969) permission courtesy The MIT Press.

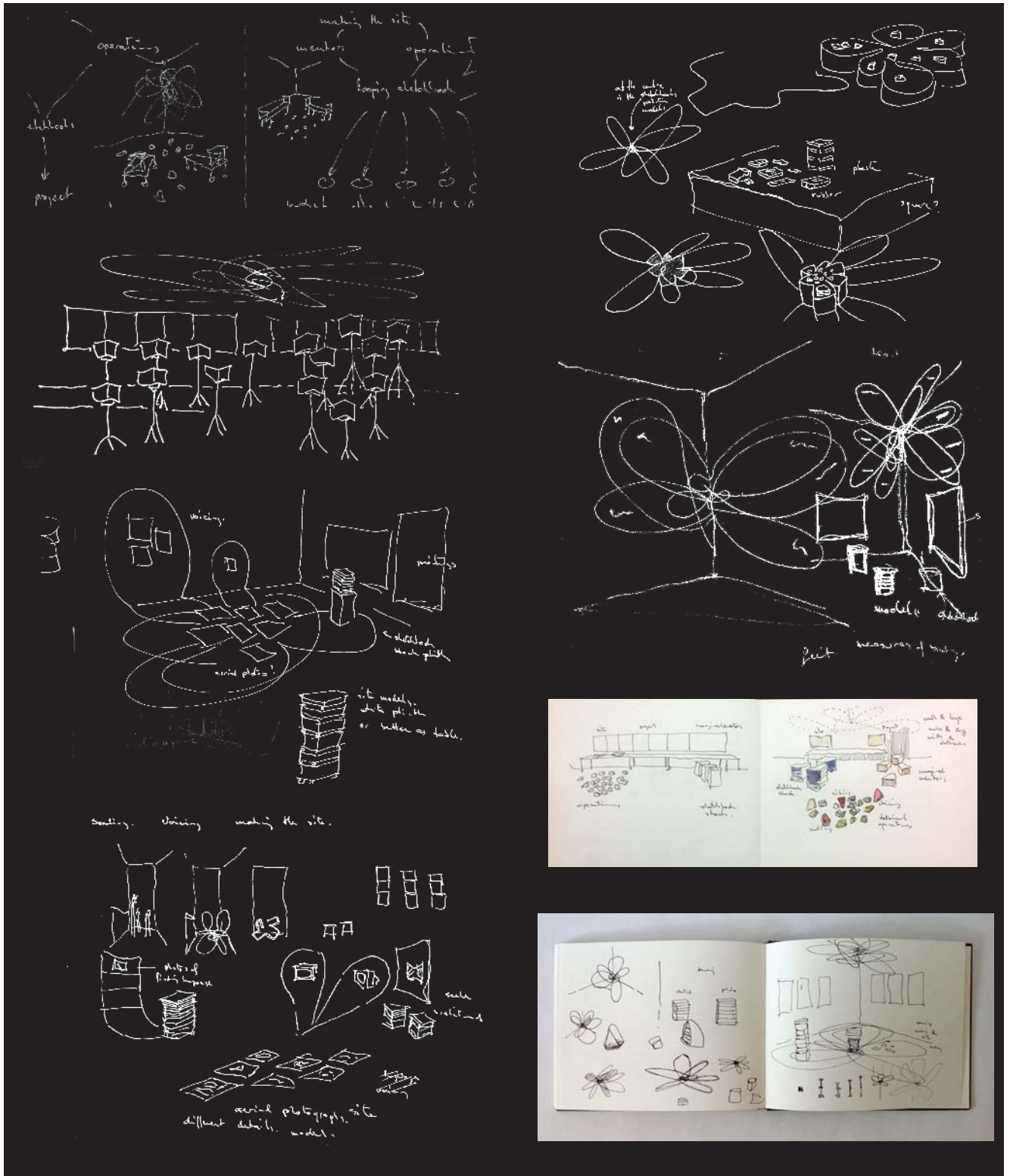
## The Exhibition

The exhibition that accompanies my final examination will serve to illustrate the journey and discoveries of my PhD. It will place my sketchbooks, paintings and drawings at the centre of my practice and argue that this is the space where the site is made.

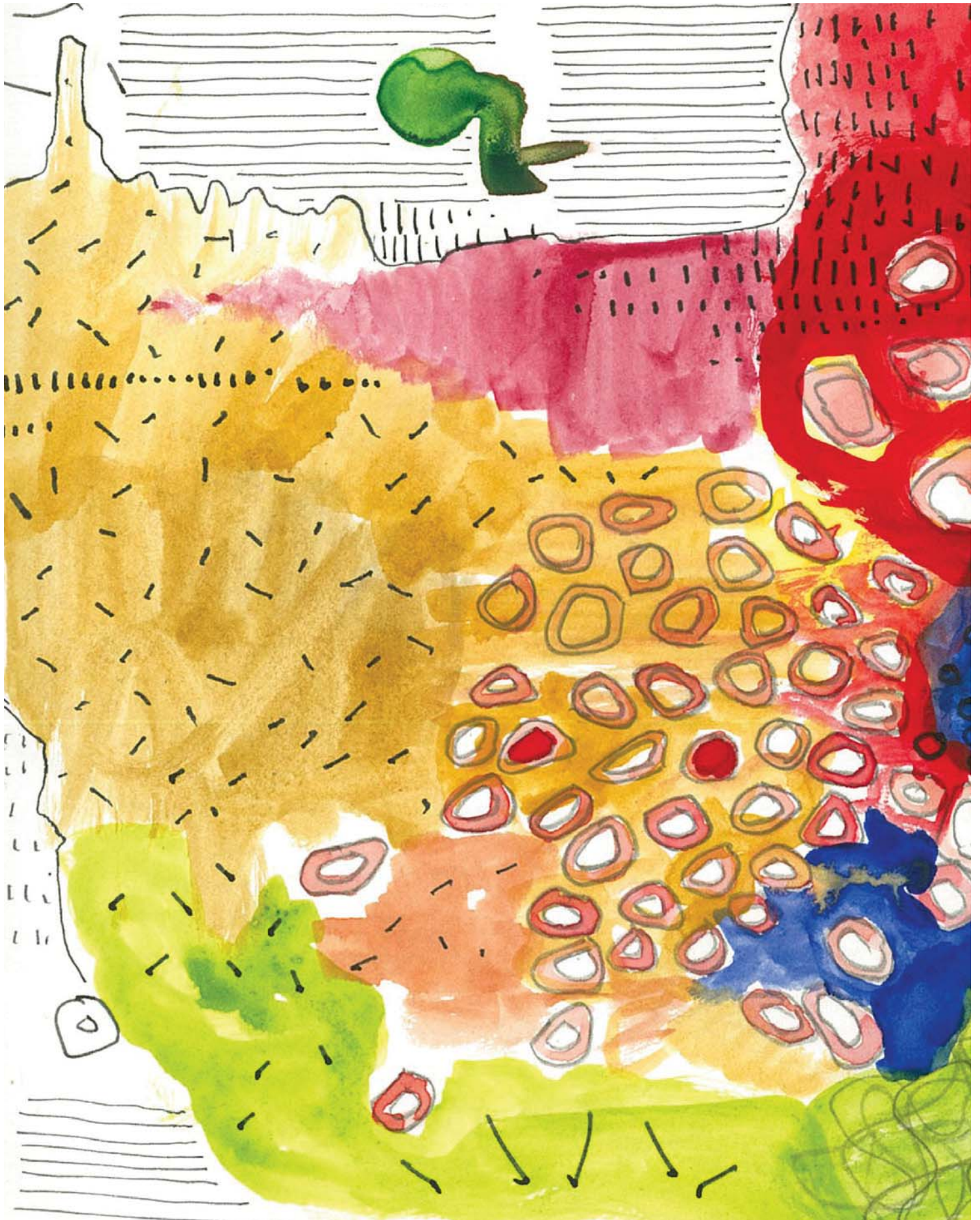
The three key elements of the exhibition; the sketchbooks, the sites as found and the built projects will be arranged to draw out the looping method and allow me to make connections across projects, operations and mentors.

The concept sketches below capture the intention of the exhibition. However, at the time of writing, the design is not yet resolved.















## Part 2 Six Projects







# The Hudson Mixed-use Development

Alexandria Sydney Australia



### **The Brief**

To enliven and soften the public and semi public spaces in the courtyard of a new mixed use development on a former industrial site. The project comprised of three apartment buildings around a north facing courtyard that covers underground parking. The courtyard had to accommodate visitor parking, retail forecourts and resident pool areas. The landscape had to be designed in a way that provided amenity and privacy.

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This page and facing:  
Aerial views of the suburb of  
Alexandria with the Hudson  
at the centre, accessed  
12/9/2012 from <http://www.nearmap.com/photomaps?ll>

### The Site

The site was occupied by a number of light industrial buildings, among them a sawtooth roof workshop. Only one of the buildings was to be retained to become apartments, the others were demolished. A piped water course still runs diagonally under the site to connect with an open canal across the street. Three streets bound the site, the eastern one, Botany Road being a very busy road carrying heavy traffic. The site for landscape design was a 45 x 110 metre long courtyard on a flat expanse of podium slab bordered on three sides by six to ten storey apartment buildings. Public entries were provided on all three street frontages and the swimming pool was to sit above the podium slab at the north end. Natural ground was only available in the northern most edge as a 20 x 5 metre garden.

### Impressions

Whilst the site had a wonderful openness to the north, with an expansive sense of the sky, the other three sides were dominated by the height of the buildings. This gave a strong sense of enclosure whilst in the courtyard and also a sense of intrusion to the ground floor apartments. The site was so utterly transformed, that the early impressions given by the industrial buildings that crowded the site bore little resemblance to the site I worked on. Site impressions were thus gained from architectural drawings, illustrations and models, and were of a space overlooked by many apartments that lacked privacy and intimacy.







Left: site prior to demolition  
This page and facing:  
early exploratory sketches  
of the oversized pots





**Looping diagram**



**The Encore**  
This project emphasised the graphic view form above more fully. See Appendix B. (5)

**Figure** /as an element to activate the space in contrast to the ground plane and its container.

**Scaling** /engage with the architecture, with the carpark, with the pool, with the idea of garden.

**Landscape** /as a heavily planted garden and a soft landscape solution.

**Budget** /convince the client to not reduce the pot size as a cost saving measure.

**Lack of Privacy** /as an opportunity to devise inventive privacy measures.

**Architecture** /how far to move toward a built solution reliant on structures, walls and an orthogonal system in step with the buildings.

**Pattern** /seen from above in the many apartments.

**Horizontality** /engage with the ground plane.

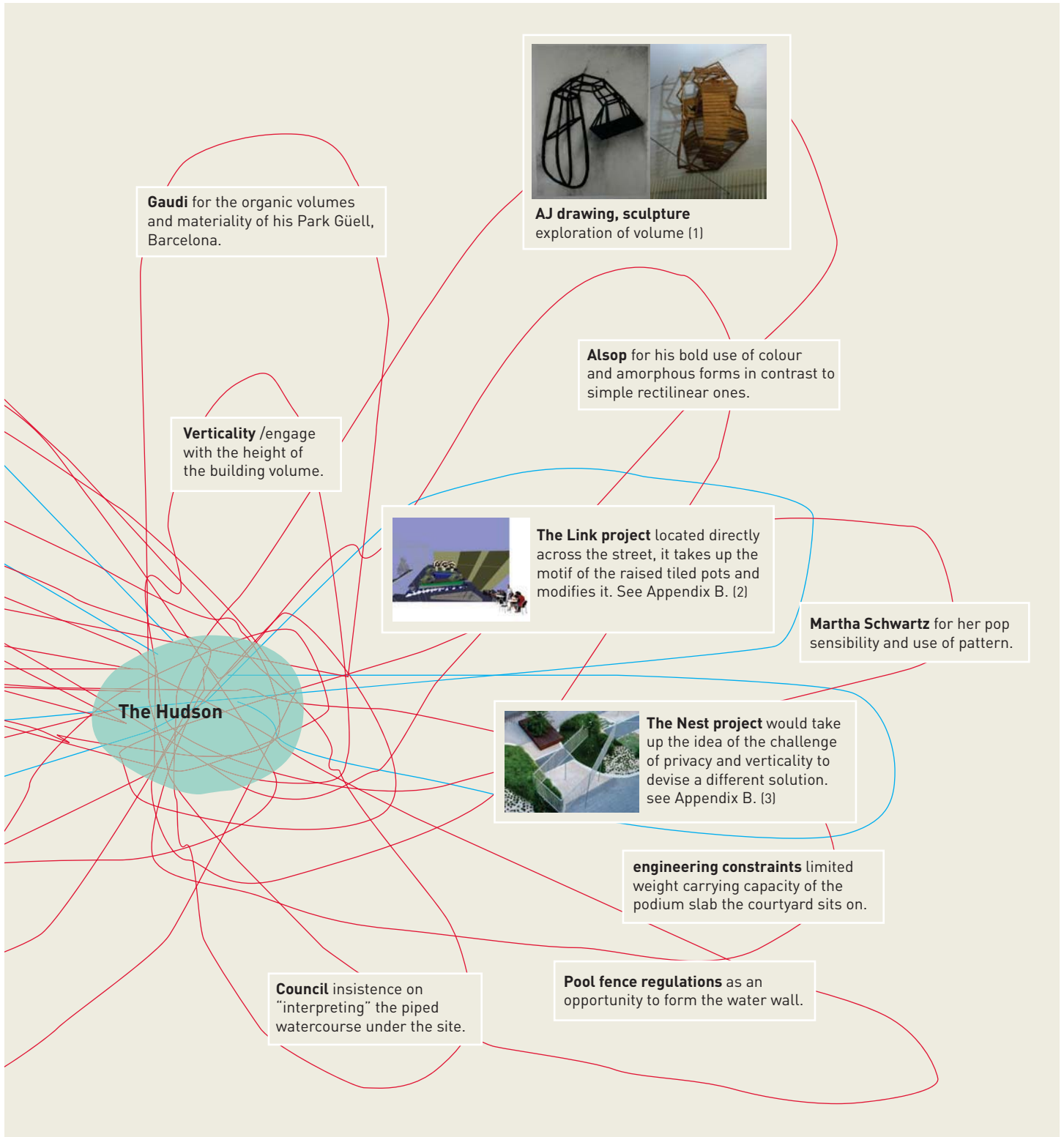


**Mt Penang** would take up the idea of the artificial and the raised planter. See page 78. (4)

**Artificial** /Engage with the fact that the courtyard is actually a roof garden.

**Language** /formal, organic, abstract.

1/ Anton James ,Charcoal drawing 1993 and plywood sculpture 1995. 2/ Anton James Design The Link montage drawing 2001. 3/ Anton James Design The Nest photograph 2004. 4/ Anton James Design Mt Penang Gardens Development Application Plan. 2000 5/ Anton James Design The Encore photograph from above. 2002



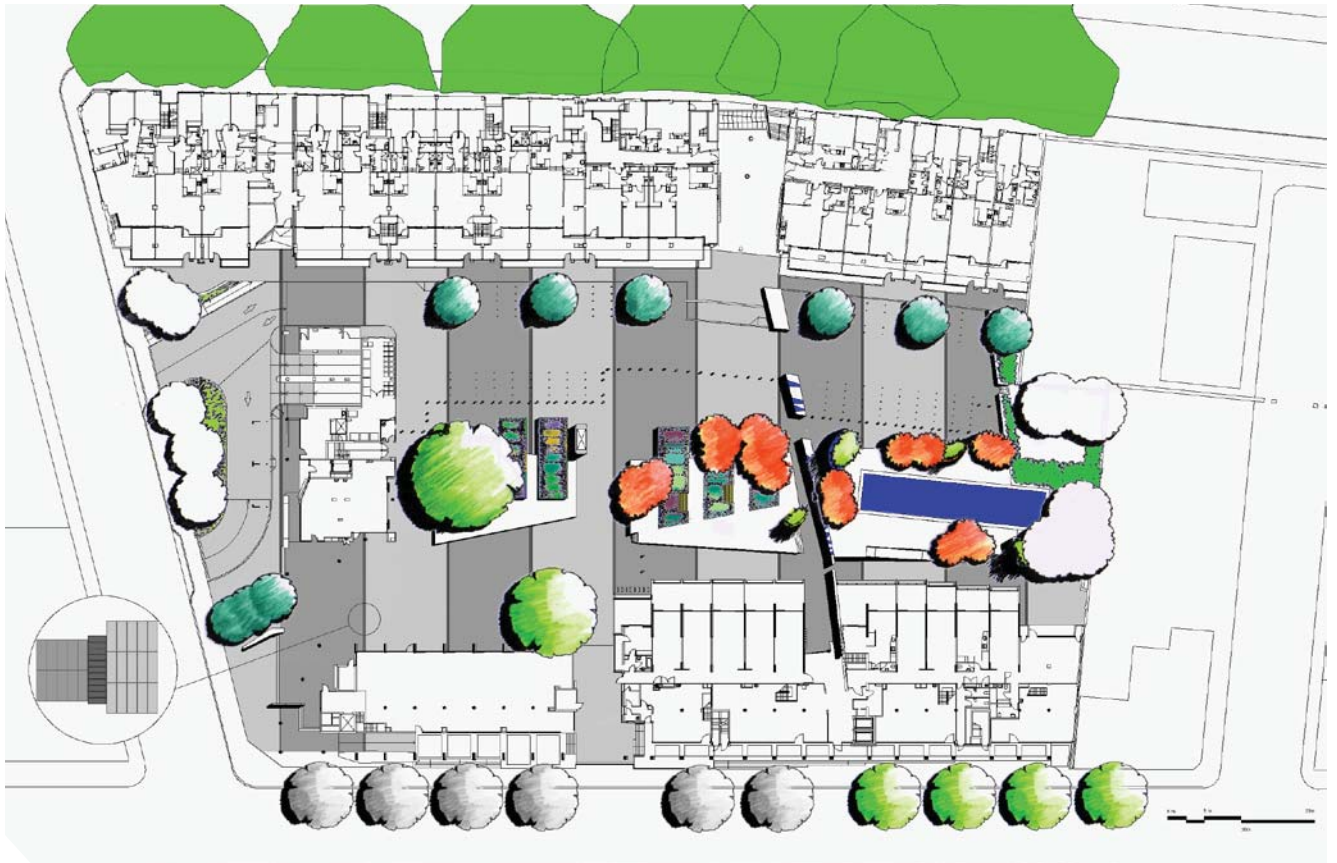
This diagram describes the positions and concepts that were moved toward and retreated from and the future influence this project would have (in blue loops).

The Hudson Project typifies a number of early projects for Anton James Design that were characterised by a highly defined architectural container, often on podium with no or little access to real ground. The architecture is typically comprised of six to eight storey apartments or office blocks around a central courtyard over a carpark. The projects are experienced at ground, but also have a strong graphic quality for the occupants of the many apartments or offices that look down upon the courtyard. Sub podium space in these projects is not easily given over to soil, as this typically represents the loss of a saleable parking spaces, resulting in above podium planters and a lack of vegetation at the ground level. The above podium condition results in little opportunity to grow tall vegetation making it difficult to engage with the height and mass of the buildings; to provide shade and to provide spaces that do not feel constantly overlooked.

The project sought to have a dialogue with the architectural context rather than a passive response to edge, circulation and access. It aimed to engage with the scale of the container and articulate an essentially static volume whilst also addressing the graphic nature of the view from above. Furthermore, it was a reaction against the standard solutions offered in apartment developments, that tended to reduce landscape to a filler for problem space, a screen for privacy to ground level apartments, the obligatory lawn and a response to councils mandatory requirement for "Landscape". The solution is too often the dumbed down, compromised and ubiquitous raised planter, a 600mm high element with vertical sides whose scale neither engages with the architectural scale nor accommodates any form of incidental use by being slightly too high and often too thin to comfortably sit on. The depressing nature of so many of these spaces is then compounded by over shadowing and poor micro climatic conditions.

At the Hudson the courtyard served as open space for the residents and provided visitor parking. The attempt to articulate space, create a visual landscape for viewers from above, introduce vertical scale for privacy and screening resulted in a number of distinct solutions to the problem.





Site Plan. Pool shown in blue



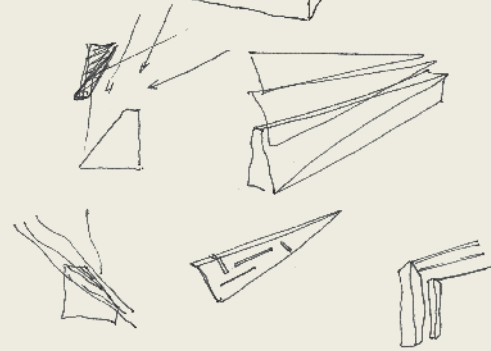
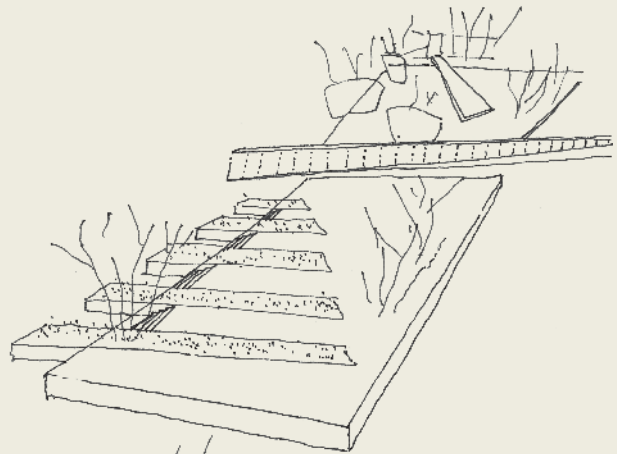
Construction site view  
from the south towards  
the pool. 1999

- water wall.

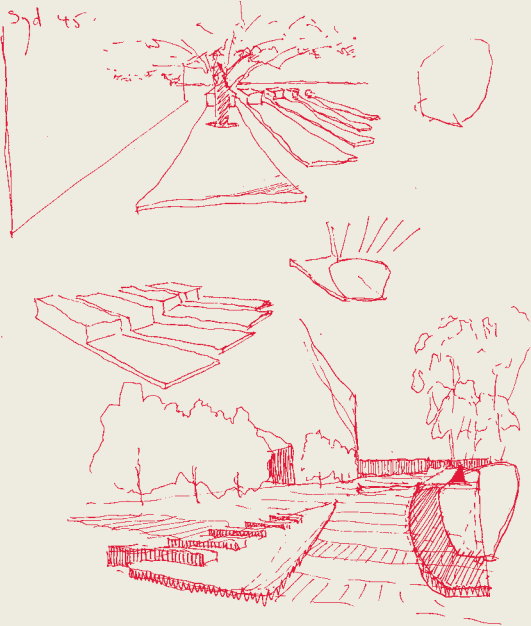
- public space at southern end.

240  
15  
-----  
2680  
260  
-----  
5280 unit  
410  
520

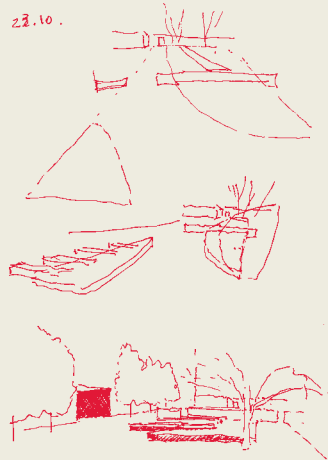
- Rpma. comments on sketch.
- increased clarity of cross court access & public access
  - formalised public seating area.
  - public seating furniture outdoor.
  - 10 additional spaces downstairs.
  - 5 down stairs. ?
  - address the elderly what accommodates.



Syd 45.



Hudson 22.10.



The initial drawings depart from the regulatory requirement for a minimum 900mm depth in planters and try to incorporate this by setting a new datum with raised timber decks. Whilst reducing the awkwardness of the raised planter the solution still does little for scale or any real amenity. The oversized pot appears as a modest element, only 1800mm high, it then evolves to develop a scale relation with its context.

2A mid december

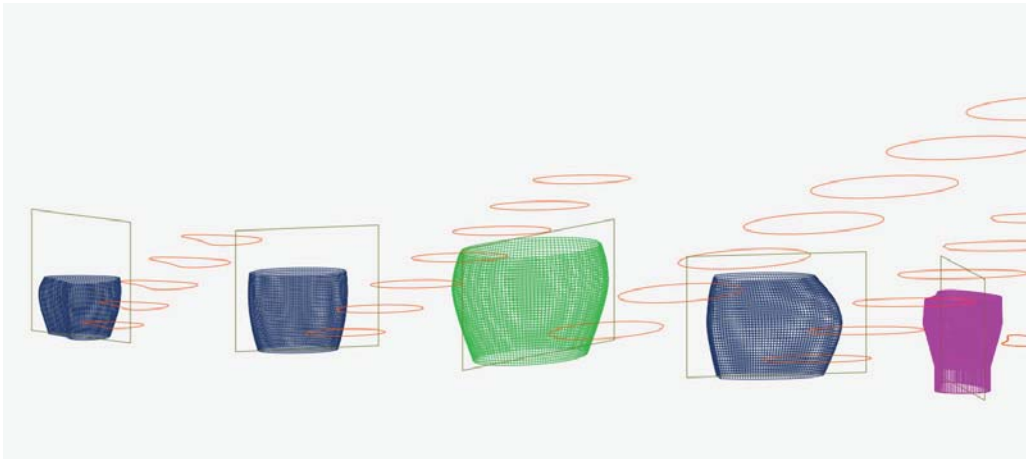
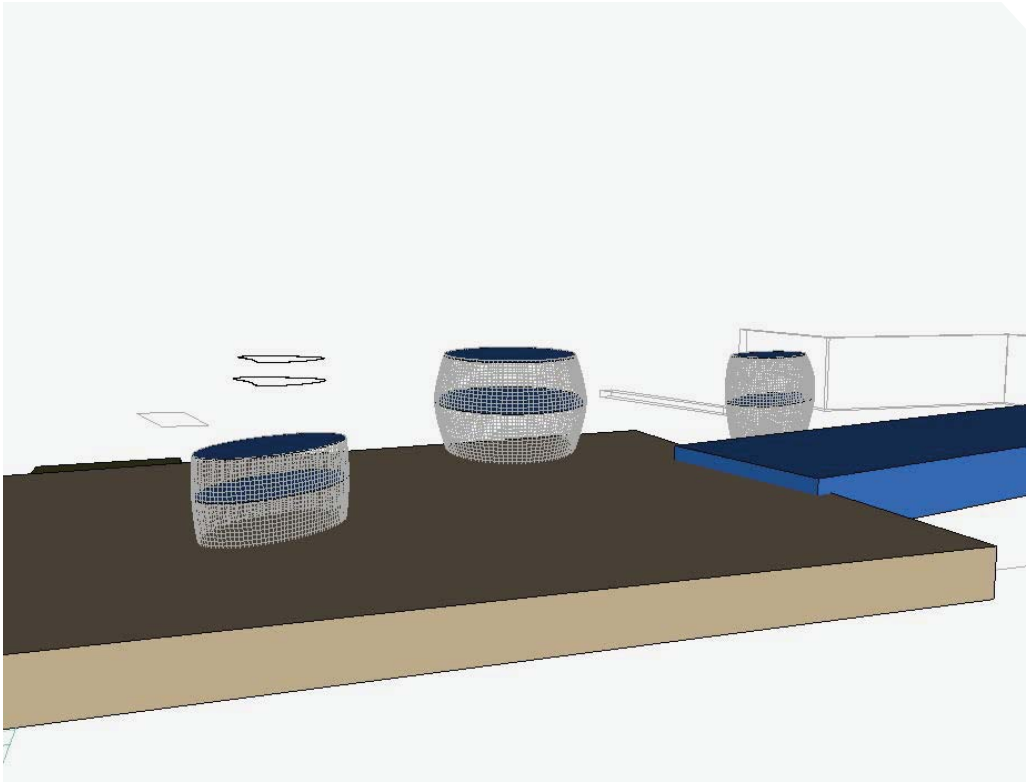
- separation of play area
- separate planter with playground.
- cross site → to north street scape. around pub.



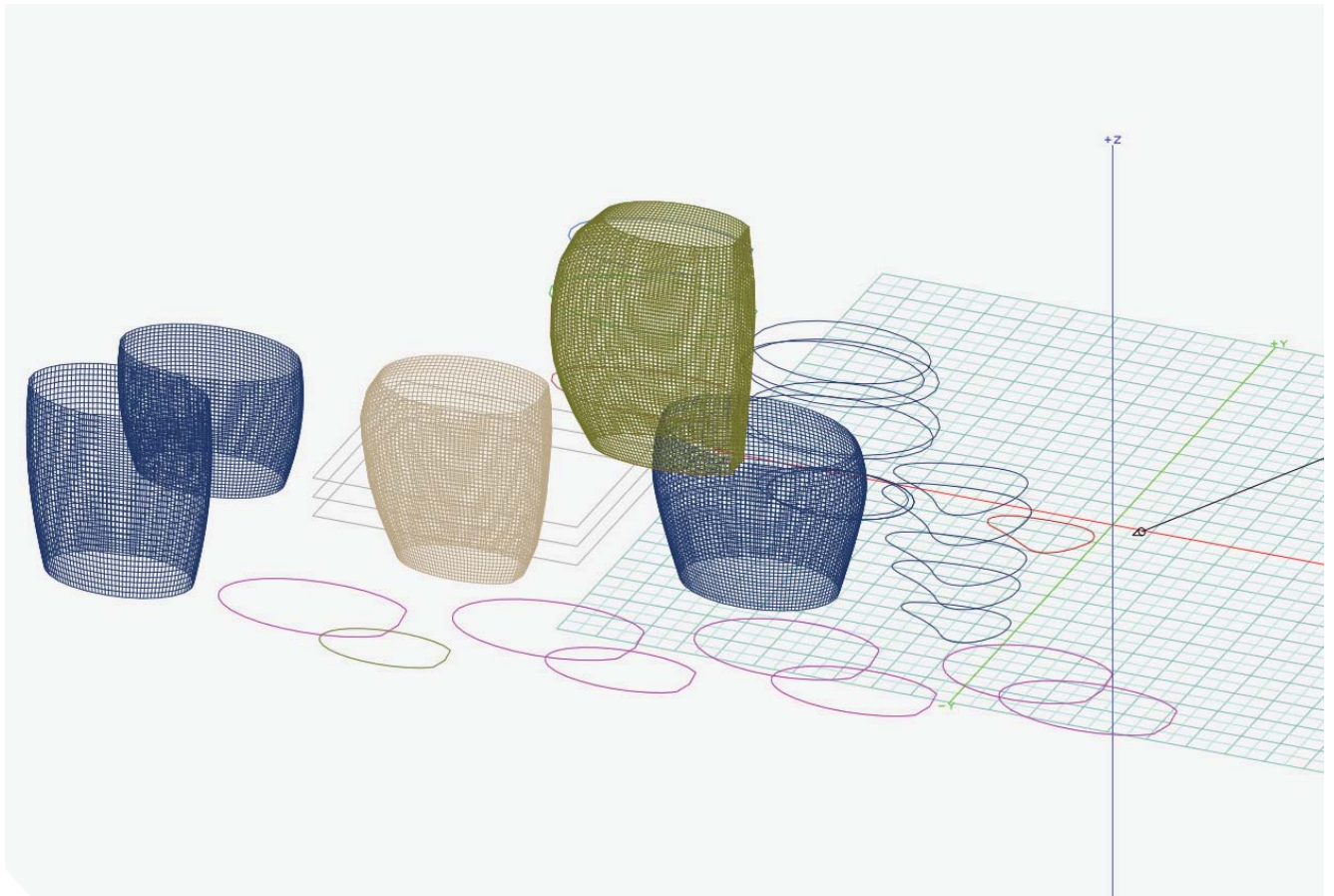
The most spatially and visually dominant elements used to assert a spatial order were three large planters/ volumes and one carpark exhaust vent whose organic form and materiality would be in contrast to the architectonics of the place. The large planters contribute colour, and have enough presence to obscure parts of the courtyard. The tall planters dramatically increase the height and mass of the planted unit. The logic was as follows if we want vegetation to be 6+ metres tall but only have the opportunity to plant in 1 metre deep planters

on slab there is no reason these 1 metre deep planters cannot be raised 4 metres above slab. All the constraints exist below slab and are tied to lost revenue caused by reduced underground car park numbers. Furthermore the raised planters provide opportunity to incorporate other potentially disruptive engineering elements such as the escape stairs from the carpark below and the mechanical vents.





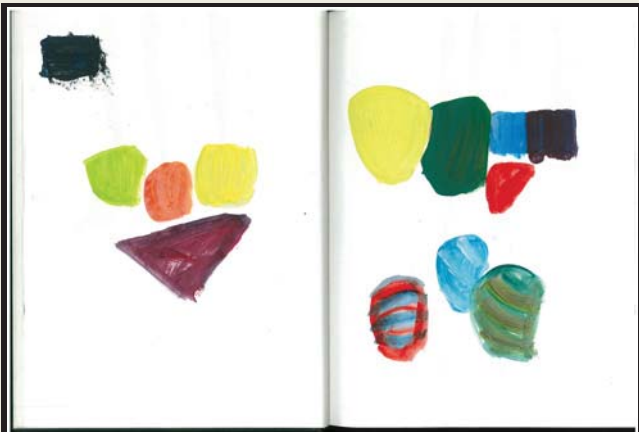
Computer modeling to explore the form and configuration of the oversized pots



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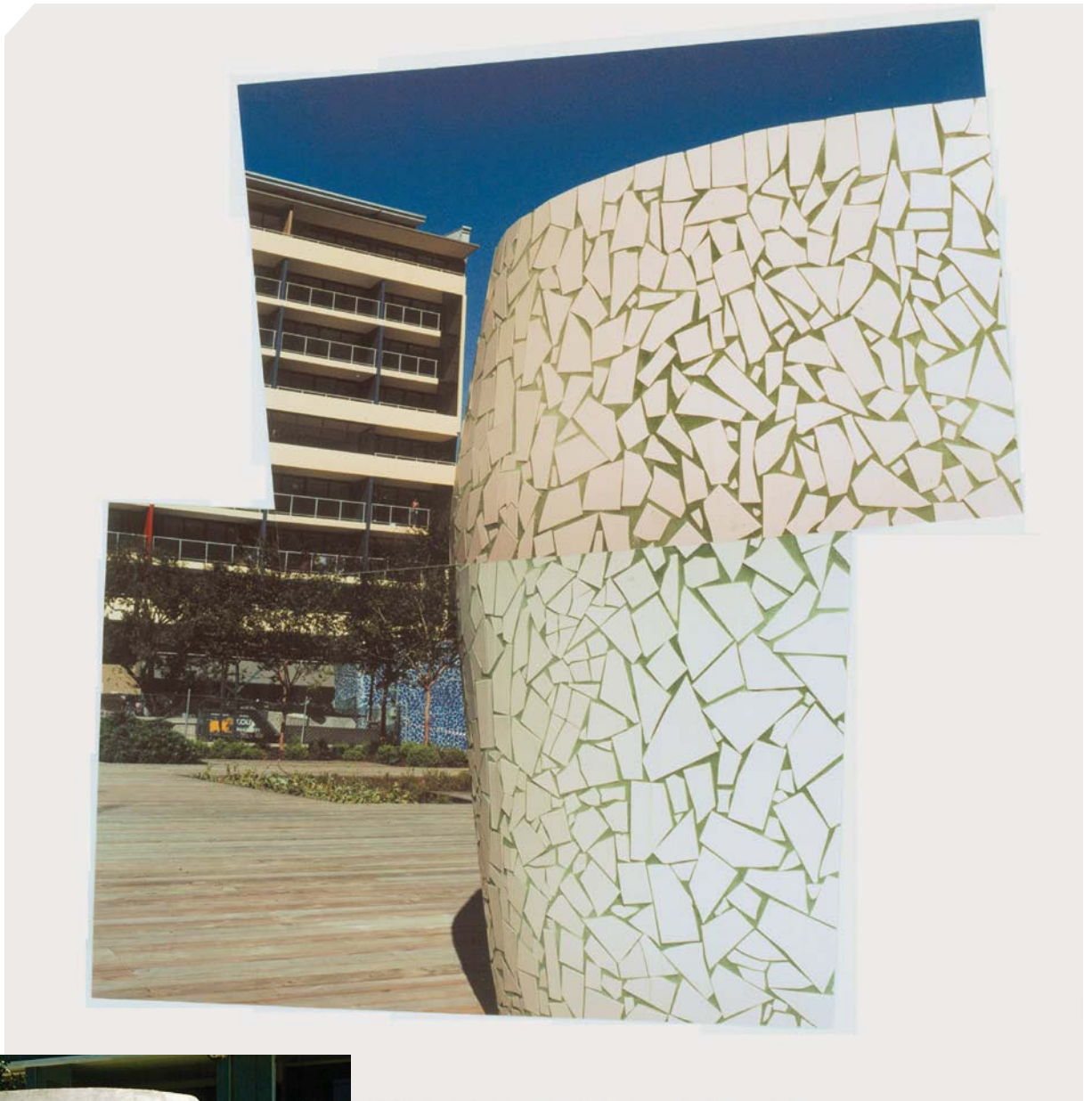
The oversized pots were sketched then tested in digital three dimensional form. The three dimensional model was then sliced into horizontal sections. These were transferred onto timber before being reassembled and hand shaped.



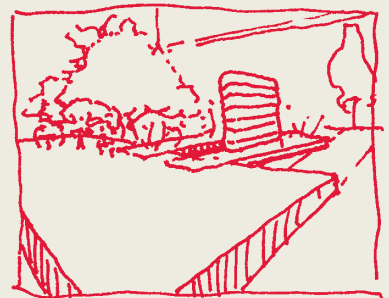
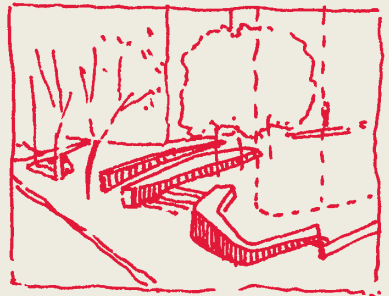
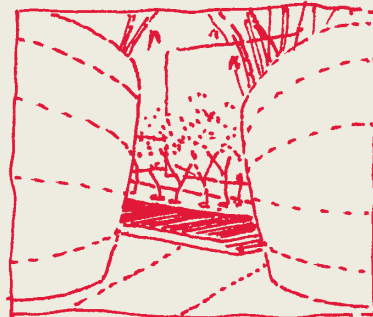
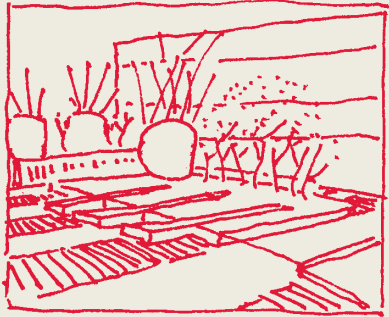


Studies for the large pots  
taken from sketchbooks and  
photograph of study models





The pots were constructed from wire mesh and sprayed with Shotcrete concrete (bottom left) before being tiled (above).



Whilst the oversized pots were initially developed to solve the lack of deep soil and provide tall vegetation. It became apparent that they were of themselves strong elements for articulating space.







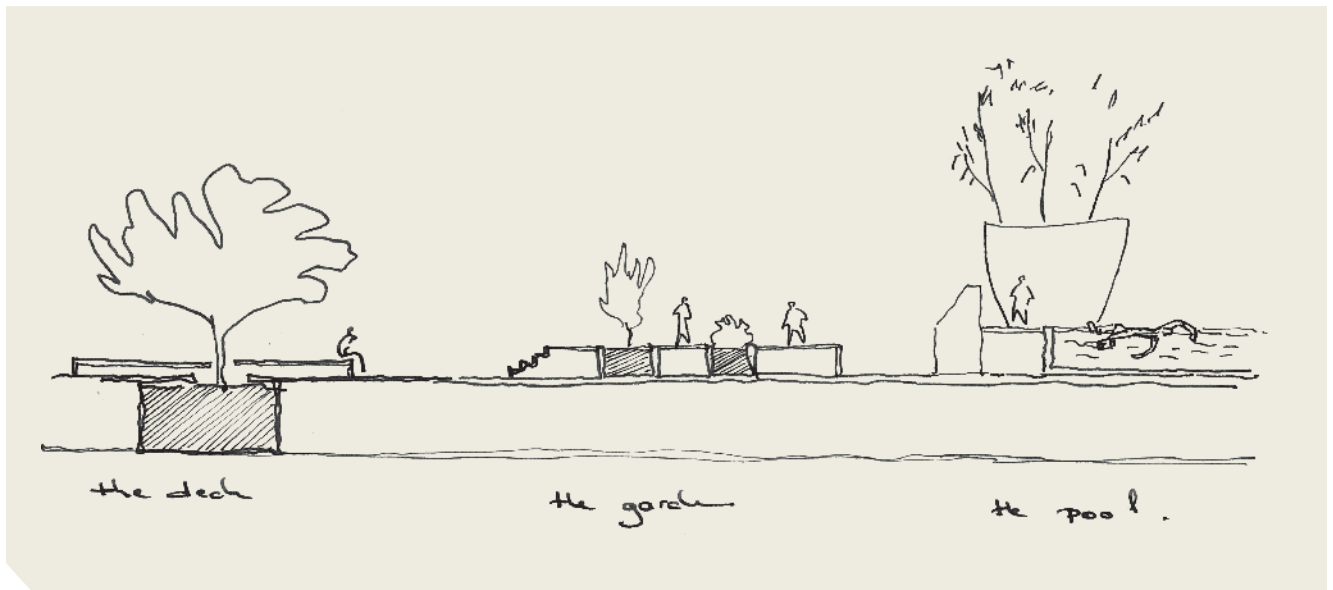
The Wedge Wall seen in front of the blue pot that forms the pool barrier and delineates the water course below





Courtyard study model





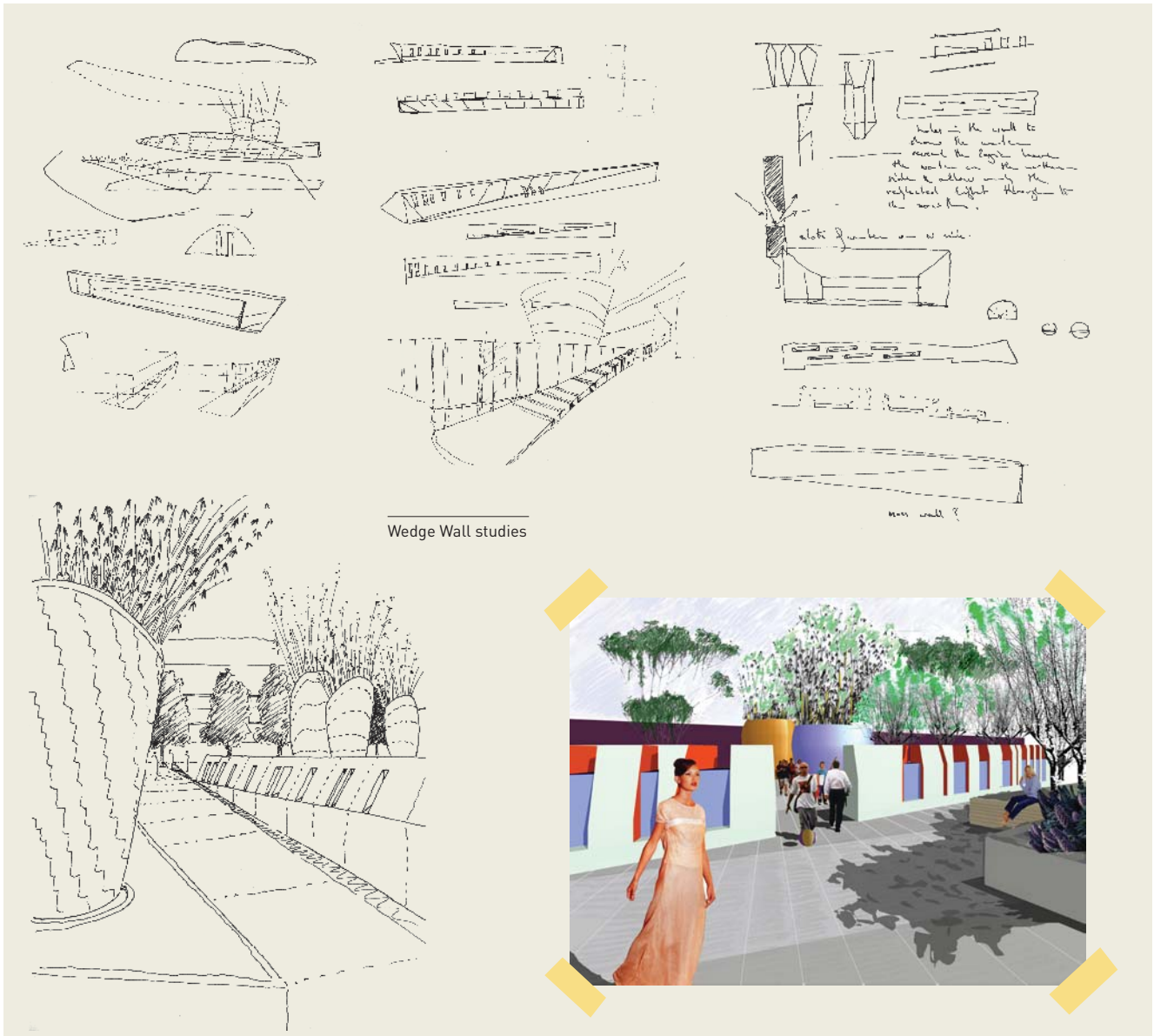
The communal space was organised into three zones of increasing privacy, the southern one being the most public one associated with the retail outlet and café, the middle one accommodates a garden and the northern most the residents' pool. The northern one being private.

Three decks of varying height were designed, the southern most being around a large transplanted tree, the only planting below podium deck. The middle one being at the level of the raised planters (600 mm) giving the impression of being in the garden. The third, 1200 mm high, at the level of the pool coping, thereby removing the sensation of the pool as an above ground item and removing the requirement for a pool fence where the deck creates vertical sides. The three timber decks are occupiable, the first under the shade of a large tree, the second in amongst bands of perennial planting and small trees, and the third around the pool at the higher level. The raised decks reduced the impact of the planter walls and the cars parked within the courtyard.

A small portion at the northern end of the site was maintained for in-ground planting. Here the pool juts into the planting.

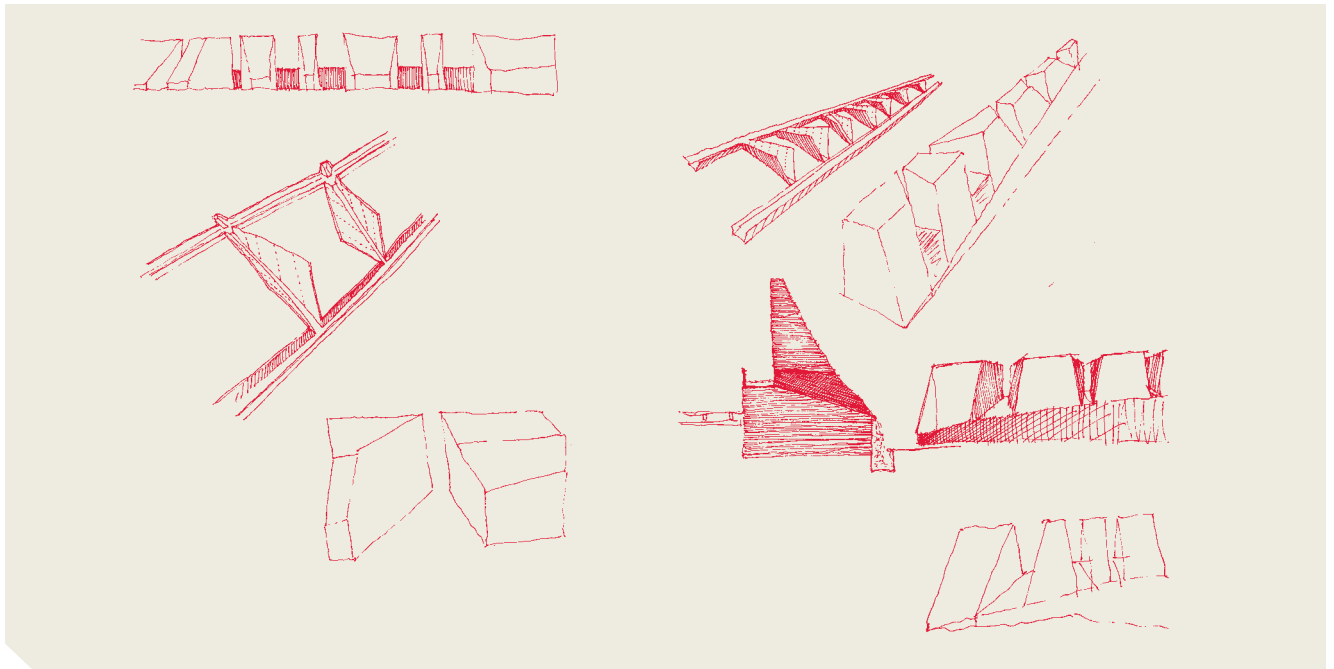
The pavement was treated as a canvas with an independent geometry upon which to compose the three dimensional elements.

Tree planting along the western edge of the courtyard between cars helps to further scale the project and provides shade and privacy.



The demarcation between public and private coincides with a diagonal Wedge Wall across the site that expresses the piped storm water canal underneath. The Wedge Wall supports a number of water basins, these create a pool fence and privacy screen to the pool. The wall is designed to meet the safety codes for pool fences on the internal side and flare out on the outer side as a water feature that prohibits access to the pool but offers a complex form and interest to the planting decks.





The council asked that the piped watercourse under the site be recognised above ground as a water feature. This request was married with the privacy screen and pool fence required for the residents pool area. Different formal attempts are made at puncturing the wall to let light through before arriving at the idea that the pool regulations could generate a dynamic form. The solution complies to the need for a 1200 mm high external barrier, a standard balustrade requirement from within the raised pool enclosure and a maximum opening width of 100 mm in the vertical slots.

Eye level view of the pool and pots



The courtyard was also designed to be seen from above.









Views of the completed project





The Hudson was the first of many apartment projects completed during the late 1990's. The approach taken in all of these was to engage with the architectural scale and spatial container and look for innovative ways of turning the limitations posed by such things as overlook, lack of soil and the presence of vents into opportunities to be inventive.

Night time view of the pool and pots. Photo Allen Jack and Cottier



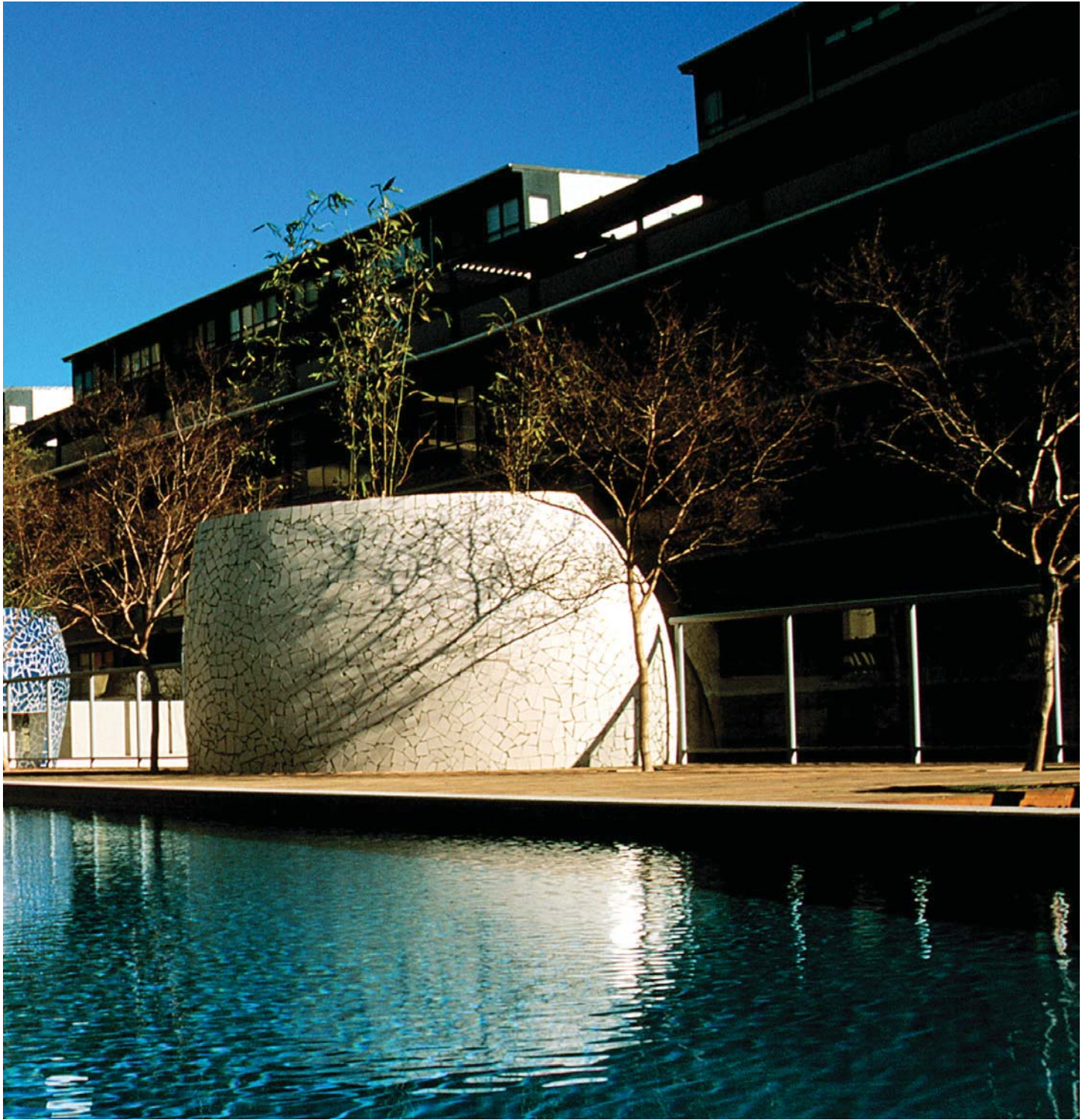


Night time view of  
the Wedge Wall  
Photo Allen Jack  
and Cottier







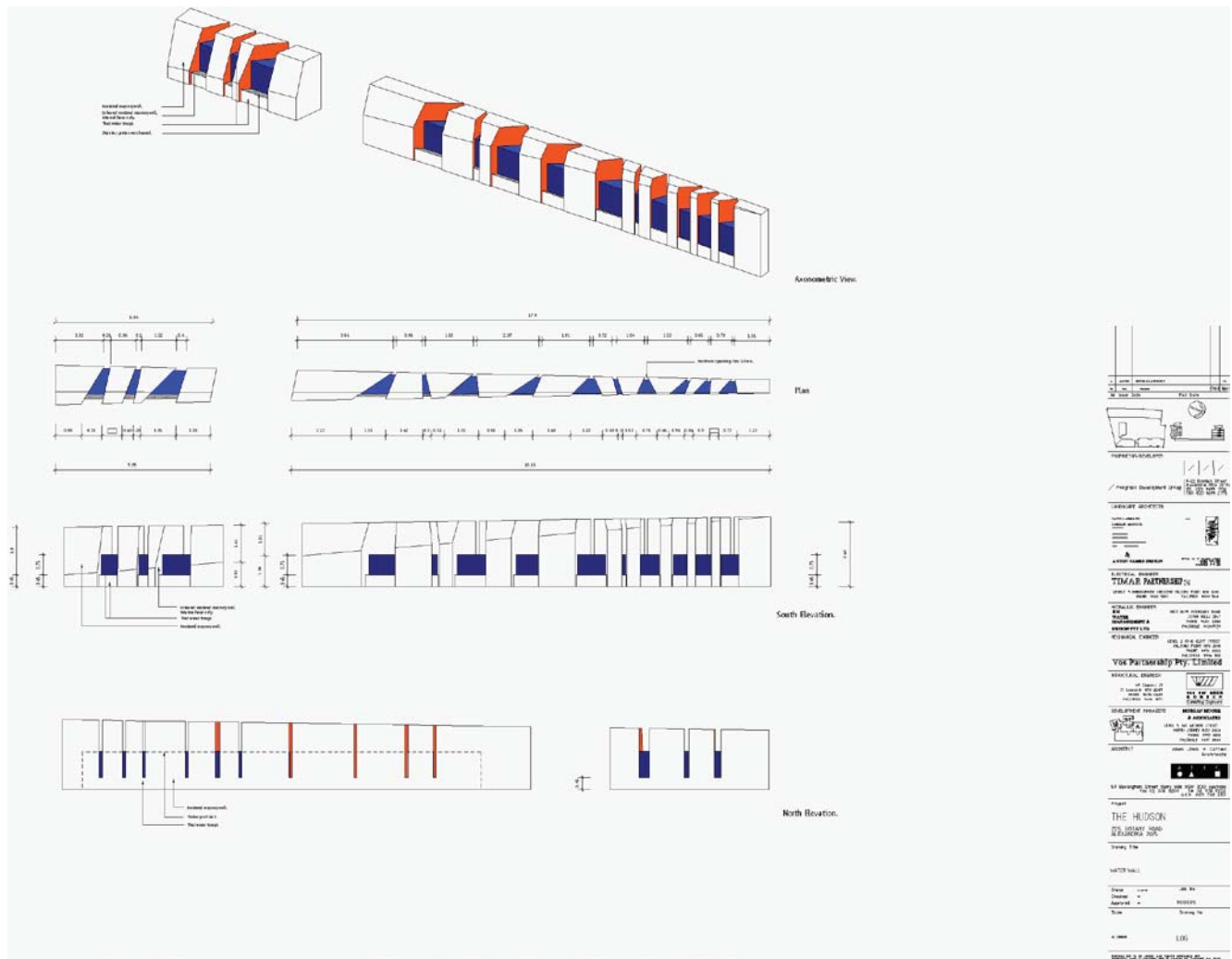


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View of the pool and  
pots looking south  
Photo Allen Jack and  
Cottier



# Construction drawings



Wedge wall set out and finishes



Site plan

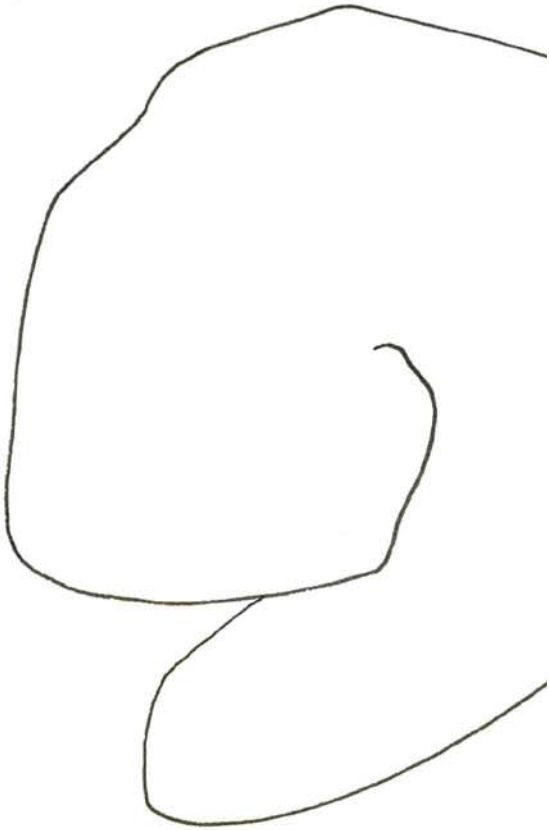
**Project**  
The Hudson

**Client**  
Pongrass Development Group

**Completion Date**  
2000

**Construction**  
Bates Landscapes  
Wright Pools  
Barclay Mowlem

**Project Team**  
Anton James  
Ingrid Mather  
Liz Callahan









## Mt Penang Gardens

Kariong NSW Australia





### **The Brief**

The project was procured by competition. The brief called for a regional garden attraction that had to be an iconic landmark, a legacy for future generations and compliment the existing heritage character and landscape setting. It contained the challenge to create a contemporary garden that would prove to be popular and attract substantial visitation. The garden should provide a kiosk and amenities for visitors. Access to the garden would be by admission fee.

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This page and facing:  
Aerial views of the suburb of  
Kariang with the Mt Penang  
Gardens at the centre, accessed  
12/9/2012 from <http://www.nearmap.com/photomaps?ll>



## **The site**

The 5-hectare site is located 65 kilometres north of Sydney on the high sandstone plateau that rises to the west of Brisbane Waters and to the north of the Hawkesbury River.

The site is located in the centre of a shallow valley of poor drainage downstream from an existing dam. Along the eastern edge of the site is a formal avenue of mixed exotic and native tree plantings. Further upslope and to the east, are the former correctional buildings and the newly refurbished grounds of the annual Flora Festival. The buildings that formed part of the boys home and later the low security detention facility comprise of a number of long rectangular buildings of mass concrete built by the early occupants. The formalisation of the Festival site has created a terraced landscape of lawn and low concrete walls. To the west, the site is flanked by remnant bushland and pasture.

Originally a hanging swamp, the site was cleared and canalised during its use as a farm for homeless boys in the 1930's. Despite the canalisation and eventual construction of the dam in the 1980's the site remained very wet and largely under utilised.

## **Impressions**

On a south facing slope with a dam wall above, the site always felt on the back foot, pressed downhill by the static mass of the dam and the push of light. The incursion of the dam seemed to distort the scale of the site, blocking the valley upslope with the dam wall, giving a sense of discontinuity. The dam rejects occupation and creates a void in the valley by bringing sky to earth with little relief.

The mood of the void upslope was compounded by the phlegmatic institutional aura that still pervades the former buildings. Yet the view to the south with its distant landscape was captivating, hinting at what the site once was a part of.

There was no turning back for the site, no redemption in a native bushland garden. The garden had to engage with the scale of the former incursions into the site and provide a strong character to answer the absence so present.



Looping diagram



**Minamata Memorial competition**  
This early competition entry explored the tectonic possibilities of earthworks and combined this with an entropic process to deny access to a complete narrative. See Appendix B. (1)



**Alsop** /His matter of fact approach to solving problems and his use of colour influenced the design for the bridge and the clouds on legs. (2)

**Richard Serra** /His critique of narrative conclusions and gestalt readings through an insistence on the importance of the elevation and the peripatetic resonate with me in my attempts to not prescribe a conclusion for the garden and to seek the possibility of unexpected outcomes in moving through a fragmented landscape. see Yves-Alain Bois.

**Legibility** /A clear and hierarchical plan was undone by the form and path sequence introduced to the project.



**The Hive Erina Fair** /Continued exploration of the open structures found in the earlier drawings and sculptures. See Appendix B. (3)

**Landscape** /The move away from the natural and horticultural position asserts itself in the introduction of motifs such as the water stair, the column, the undulating lawn and the journey the visitor must make over, around under and through the Plateau.



**Gilles Clement** /His competition winning proposal for a new park in Lille proposed a large inaccessible, raised forest. This captured my imagination as a fantastic place full of potential. I have not been there, I am told the reality is less special. (4)

**Glebe Foreshore /Ballast Point Masterplan** /Both these projects drew on the sense of the peripatetic that was worked with. The idea that meaning could be imparted through the way one moves across over and through the site. See Page 160 and Appendix B.

**Object** /The reading of the object in the landscape is made ambiguous by scaling it to the size of the adjacent dam and having it heavily planted. It is both landscape and object.



**Michael Heizer** /Double negative, 1976. The creation of space by subtraction was a technique used in Mt Penang to undermine the exteriority and object-ness of the Plateau. (5)

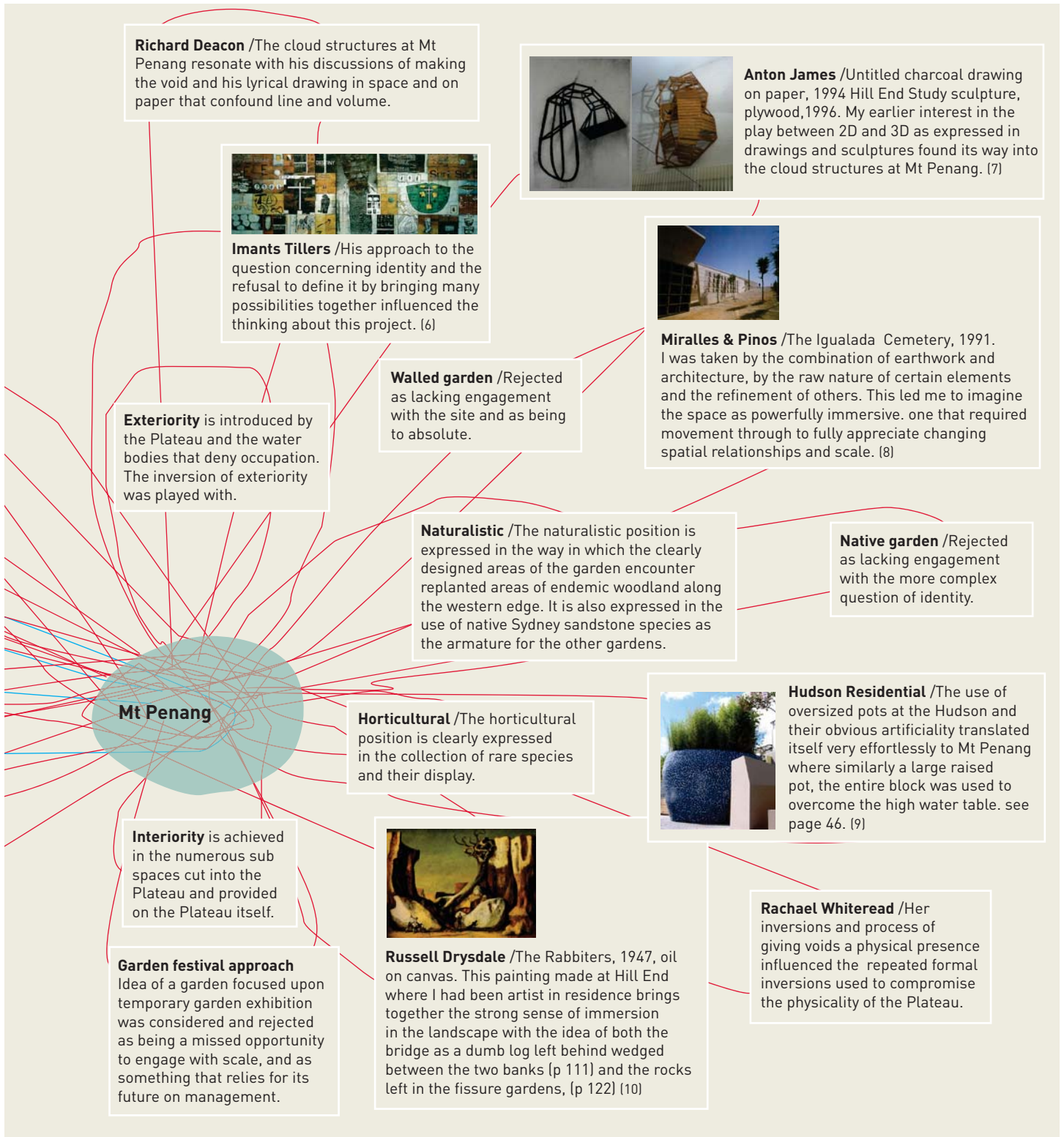
**Artificial** /The artificiality is expressed through material choice that places it in the realm of engineering infrastructure

**Floral Display** /Accommodated within an abstract language. With the knowledge that the garden may one day be converted to a rose garden or some other more literal idea. However the structure put in place would be capable of maintaining the open ended question regarding the Australian garden.

**Jardin de L'imaginaire, Terrason, France**  
The idea that fragments of design styles and garden traditions brought together in contrast and contradiction to one another could engender a new meaning was explored in Terrason and later taken up in Mt Penang. This correlates with my interest in Tillers work. See Part 3.

1/ Anton James, Minamata Memorial Competition model, 1995. 2/ 'Column Study' [1981] courtesy Will Alsop. 3/ Anton James Design, The Hive/ Erina Fair Courtyard, 2004, Photo Brett Boardman 4/ Clement 'I'lle Derborence' [1987] Reinhardt p.78. 5/ Heizer, 'Double Negative' [1963], permission courtesy the artist and Gagosian Gallery Beverly Hills. 6/ Tillers, 'Farewell to Reason' [1996] © the artist. 7/ Anton James, Charcoal drawing 1993 and plywood sculpture 1995. 8/ Miralles & Pinos, 'Parque cementerio de Iguualada' [1985-91] El Croquis 30+49/50. Photog: Hisao Suzuki. 9/ Anton James design, Hudson, Pot Photograph, Anton James 2000. 10/ Drysdale Painting, 'The Rabitters'[1947], courtesy National Gallery of Victoria.





Red loops in this diagram describe the positions and concepts that were moved toward and retreated from when designing the project to achieve a space in which the questions of space and identity remained open. Blue loops describe future projects influenced by Mt Penang.



Study for entrance sequence  
and Cloud Garden

The garden in my mind had to create a rich emotional encounter by making a great variety of spaces, strong forms, rich circulation and interesting vegetation.

Equally, it needed to achieve the following;  
Turn its greatest impediment namely, a poorly draining site split by the overflow channel from the existing dam, into an opportunity.

Differentiate itself from the romantic, disturbed site; reject the bush school ethos of naturalism. Prevalent in Sydney during the 1970's and 80's, the bush school was an approach to design that sought to recreate a naturalistic bush setting using native vegetation and natural materials.



Demonstrate the slippery relationship between artifice and "natural" of both the landscape and the garden.

Be both in scale with the larger landscape but yet foreign to it.

Address the question of the garden in Australia with the vexed questions around identity and the role of native versus exotic.

Be a place of horticultural interest.

I also felt that it needed to address its own potential failure and understand that it may one day be the very thing it sought to deny; a naturalistic Australian garden or a populist exotic flower garden.

Sketchbook pages with conceptual notes regarding identity and variables







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Untitled painting  
(Thinking about Mt Penang  
and Howard Hodgkin),  
taken from sketchbook

The project developed to become an artificial landscape suspended above the site's hanging swamp. A large block, a Plateau, forms the centerpiece of the garden is a direct response to the need to provide free draining soils to establish a varied garden. It holds the garden like a giant pot, free draining and clear of the water table.

The garden is purposefully placed away, across the water from the arrival zone. The journey to the garden begins by crossing a blue bridge. The twisted blue steel box beam is the "log across the creek", it spans from one shore to the other and supports a timber walkway to one side. The walkway gradually narrows as it approaches the Plateau. At the entry the beam is at balustrade height, whilst at the arrival point it has risen in relation to the walkway, to totally obscure views of the garden to the left with the exception of two conical peep holes that focus the view onto an existing tree and make evident the thickness of the box beam.

Once upon the Plateau, the garden paths do little to suggest a correct sequence of visitation, rather they branch and fork taking the visitor to a number of vantage points from which to observe where they have been, where they may go or where they cannot go without affording a rational diagram for arriving at any of these places. The exploration through the garden takes the visitor down into Fissure Gardens, between sheer walls, down suspended stairs clear of walls, through densely vegetated gentle ramps, or along gradual inclines in more open ground. The visitor moves within, over and through a volume made up of concrete, stone, water and vegetation to walk connections between ideas.

The Plateau is organic in form and supports a variety of plant groups and a series of designated spaces for curated temporary gardens. Whilst the exterior of the Plateau is purposefully made to overbear, the interior contains spaces of varying scale – mostly intimate and internalised – with plant groupings of mixed height, colour and texture, and water in various forms. The physical complexity is further added to by large incisions into the edge of the Plateau, these fissures provide opportunities to accommodate the more specialised horticultural requirements of distinct flora types.





Development Application plan

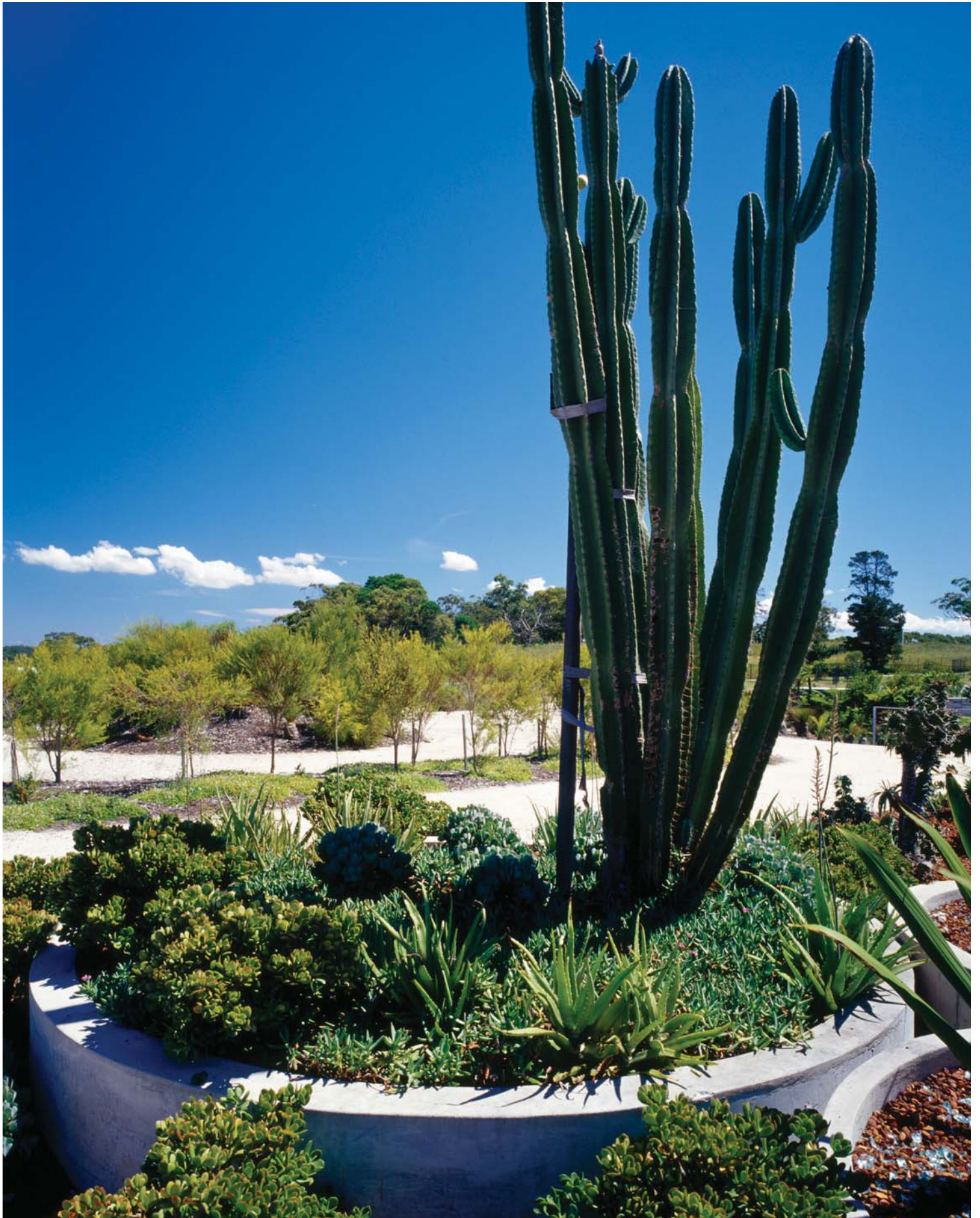
The horticultural overlay reflects the idea of gardens within a garden. The armature planting is comprised of native Sydney sandstone species, whilst the Fissure Gardens display a variety of specialised plantings both native and exotic. The Fissure Gardens are oriented to create controlled micro climates in order to grow particular species, many of which had to be procured as seed or as cuttings from the Royal Botanic Garden's collection in Sydney and from specialist growers. To the west of the garden, adjacent to the remnant bushland autochthonous (original) vegetation species, such as the Bloodwood and the Scribbly Gum, are encouraged to colonize various parts of the site.

Garden fragments from other traditions, contemporary and old, are placed against one another as a suggestion of the possibility of an identity yet to come or at least one on the move. The garden is conceived as a reservoir of ideas and traditions that holds the potential of an as yet unimagined re-assembly rather than as a didactic attempt at defining identity. It is somehow caught between the impossibility of creating a truly original identity and the impossibility of faithfully recreating the mimicked. The choice of a convoluted non-hierarchical path system further reinforces the refusal to figuration and linear narrative with a clear conclusion and by implication a definable identity.

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Facing page, view  
across completed Plateau  
with cactus garden









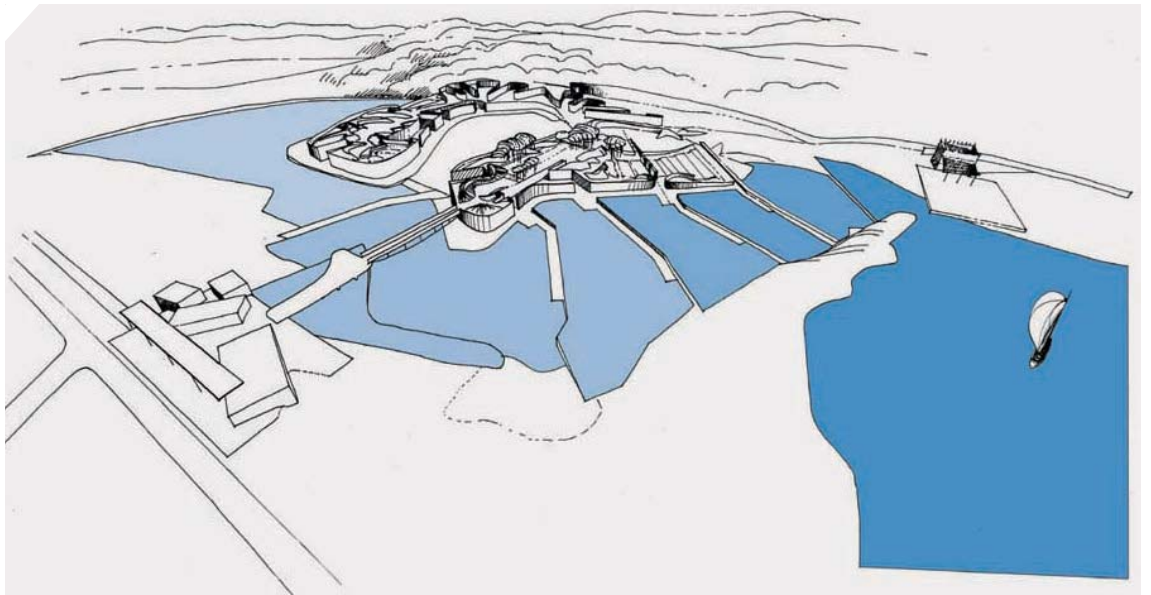
Construction photos of Water Gardens.



The transformed watercourse that flows from the dam separates and connects the garden from its site. A series of cascading Water Gardens flow between the existing dam wall and the new Plateau acting to unify the new project with the existing dam whilst dislodging the Plateau from the eastern edge of the site and the entry.

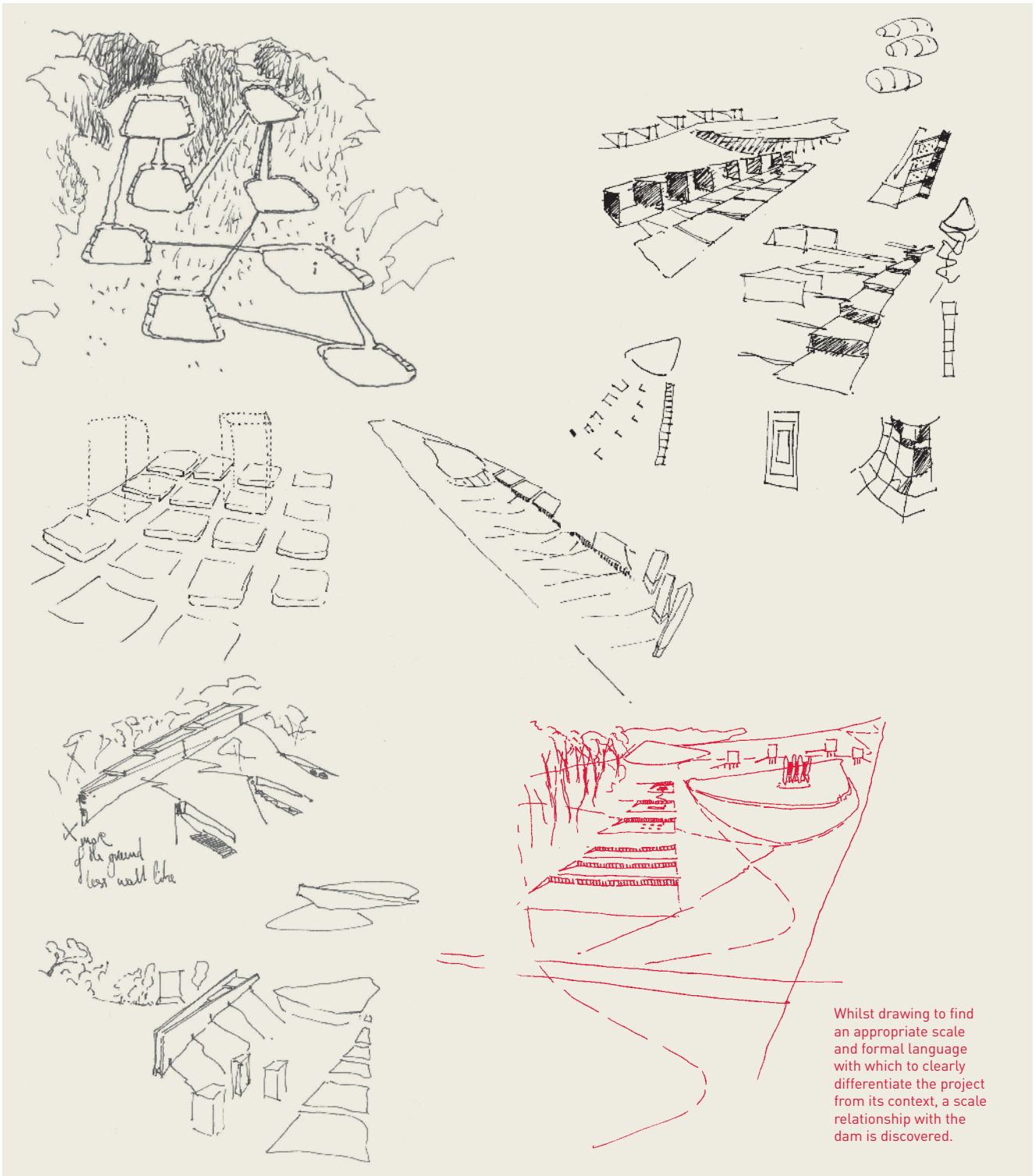
The water begins out of sight at the top dam, cascades down along the northern edge of the Plateau, under the entry bridge to terminate in a new dam that wraps around the southern edge of the Plateau. Formed weirs wrap around the Plateau releasing water through fountain, sluice, steps, furrows and ripples. The body of water contained by each weir is in itself a garden planted with reeds, sedges lilies and lotus.

The Water Gardens provide a counterpoint to the Plateau within the overall landscape by offering a contrast in spatial scale, texture and character. As well as providing part of the setting and outlook for the kiosk, the Water Gardens mirror the sky and link the large existing dam and the lower irrigation dam below the Plateau.



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Exploratory sketch –  
Aerial view from the north  
east with existing dam  
on the right (dark blue)  
(sketch G Britton)



Whilst drawing to find an appropriate scale and formal language with which to clearly differentiate the project from its context, a scale relationship with the dam is discovered.

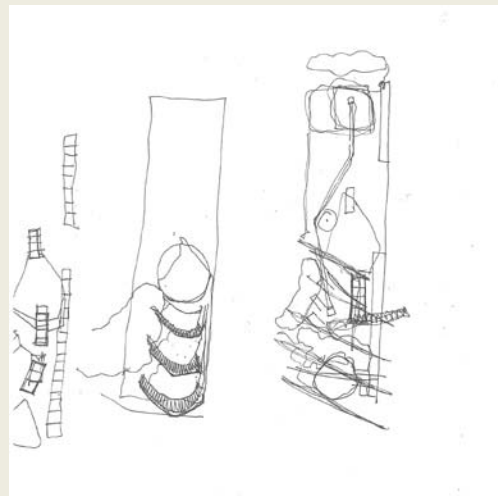
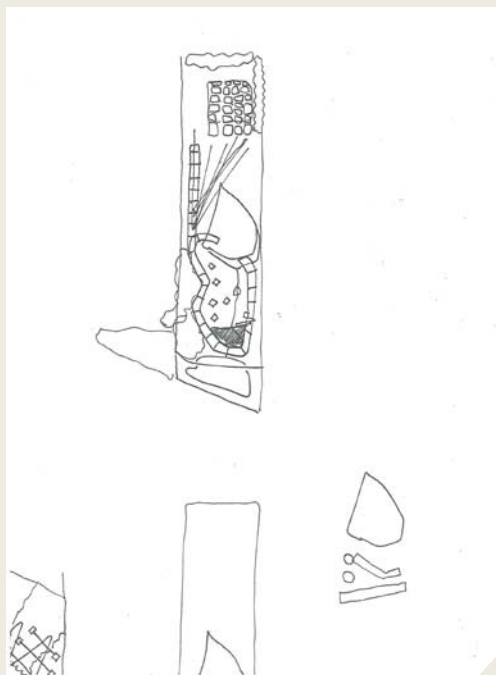
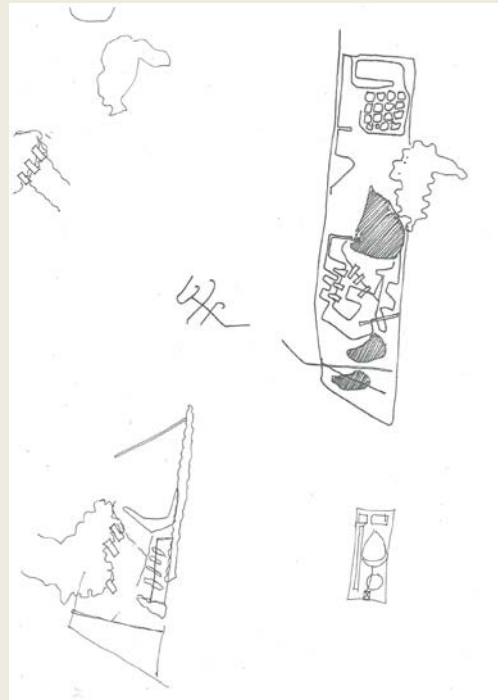
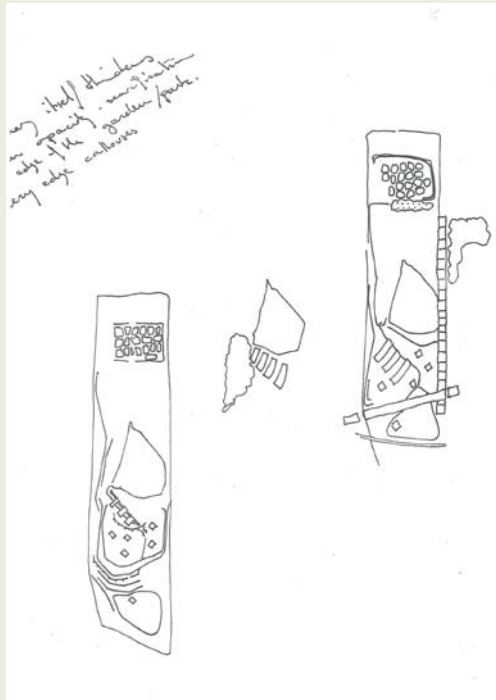
Early alternate versions of the garden taken from sketchbook. As signaled in "how to use this book", the red text and sketch brings together a key decision in the process





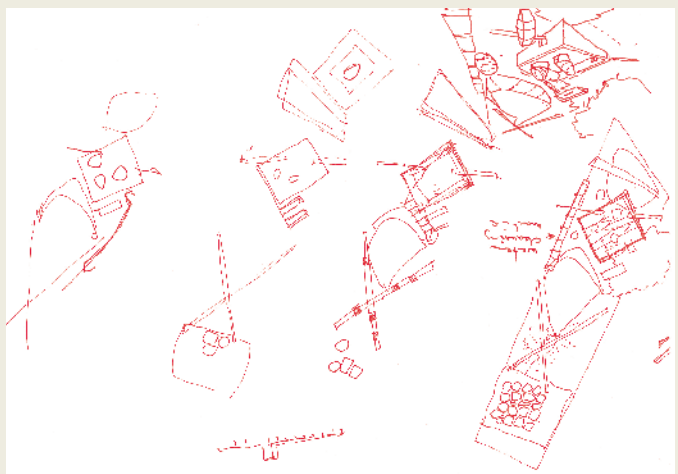
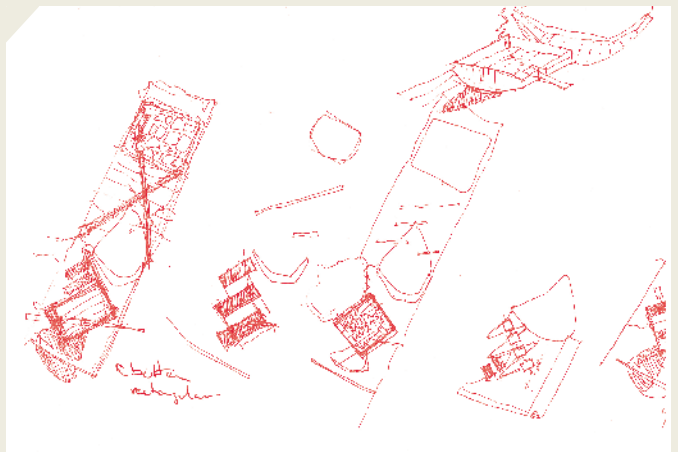
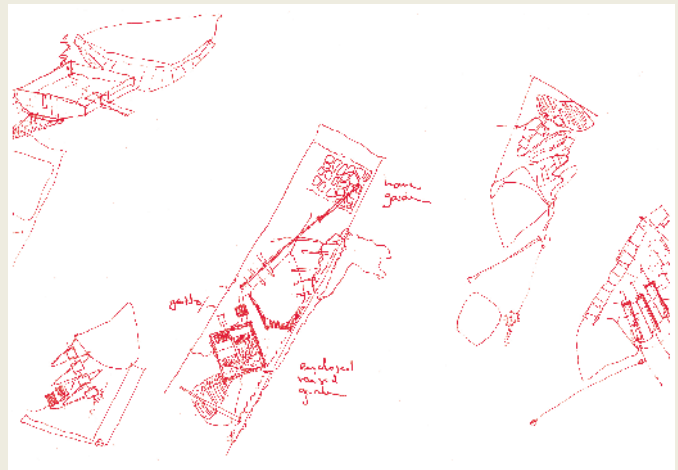
Construction photos.  
Earthworks against  
existing dam wall.  
Establishing scale



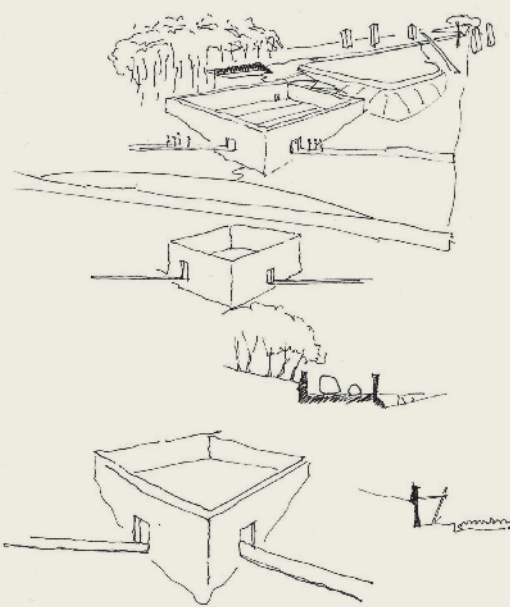
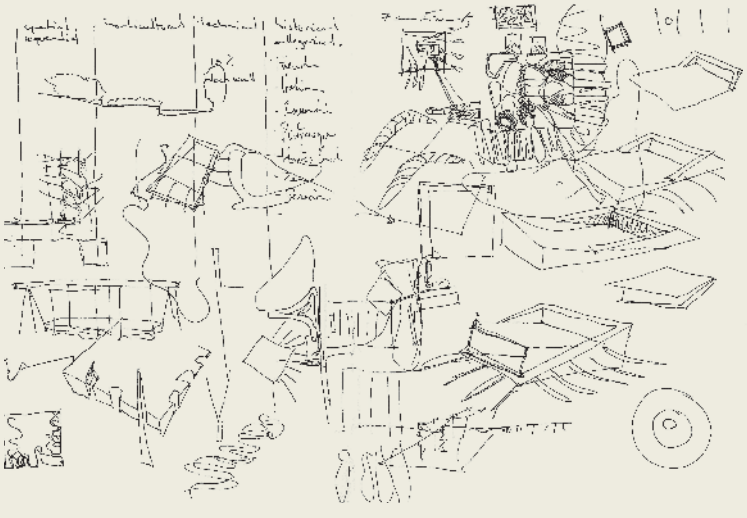


This page and facing:  
looping through a number  
of plan arrangements

The engagement with the scale of the dam is further tested with more organic composition options and the introduction of linear elements. The simplicity and strength of a single element below the dam remains the more compelling option for the relationship it sets up with the existing dam and the space that is suggested between it and the dam.



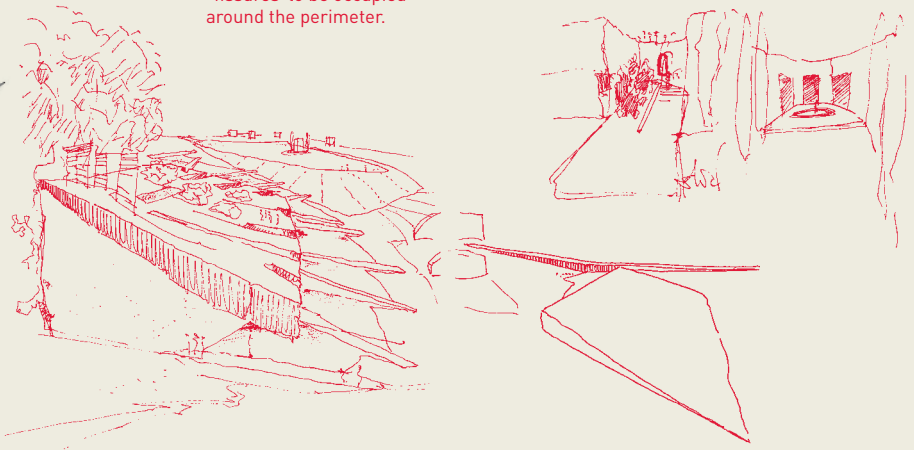
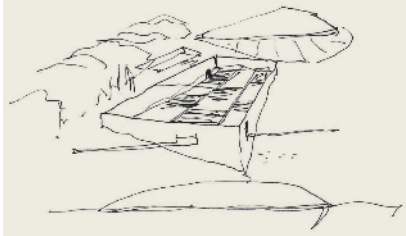




urban, 31. May. 2000.  
 perspective, sketches - 70%  
 water feature

- .. plan - coloured.
- .. text modified, as per DA
- .. detail, water feature.
- .. seating.
- .. ball courts
- .. lighting? set info.

The total lack of engagement with context and site resulting from an entirely walled garden is too extreme and lacks any nuance or ambiguity. This position is pulled back from and inverted to arrive at a solution with a solid volume, Plateau, that one can be on rather than in. This is then again transformed by insertions that create "fissures" to be occupied around the perimeter.

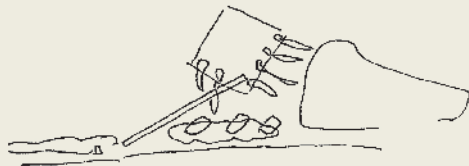
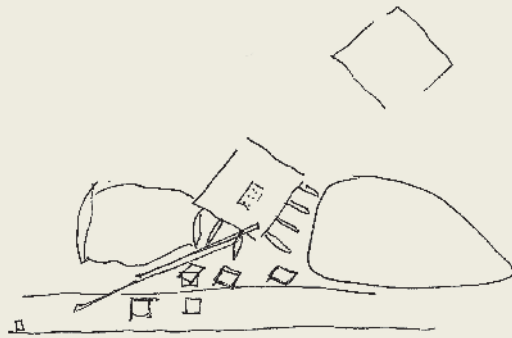
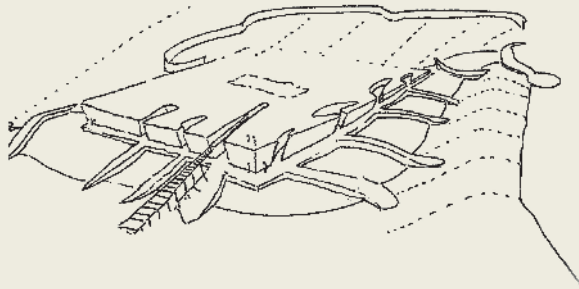
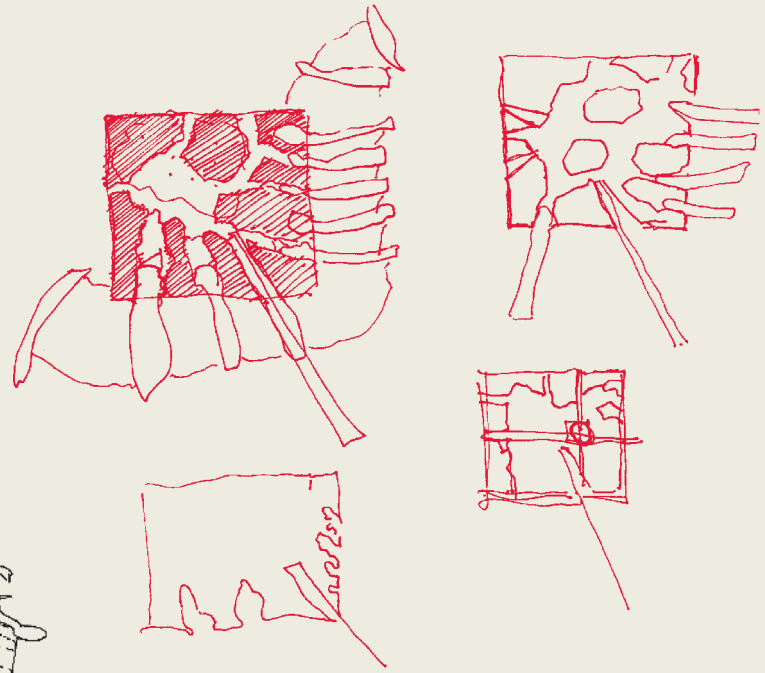




Construction photos.  
Artificiality and  
materiality emerging



To attack and undo the strong legibility of the Plateau a layer of geometric complexity was introduced. An organic attack upon the square was carried out that resulted in fluid spatial arrangements, organic weirs and the realisation that a peripatetic engagement with spatial complexity can be the primary means of undermining a single meaning.



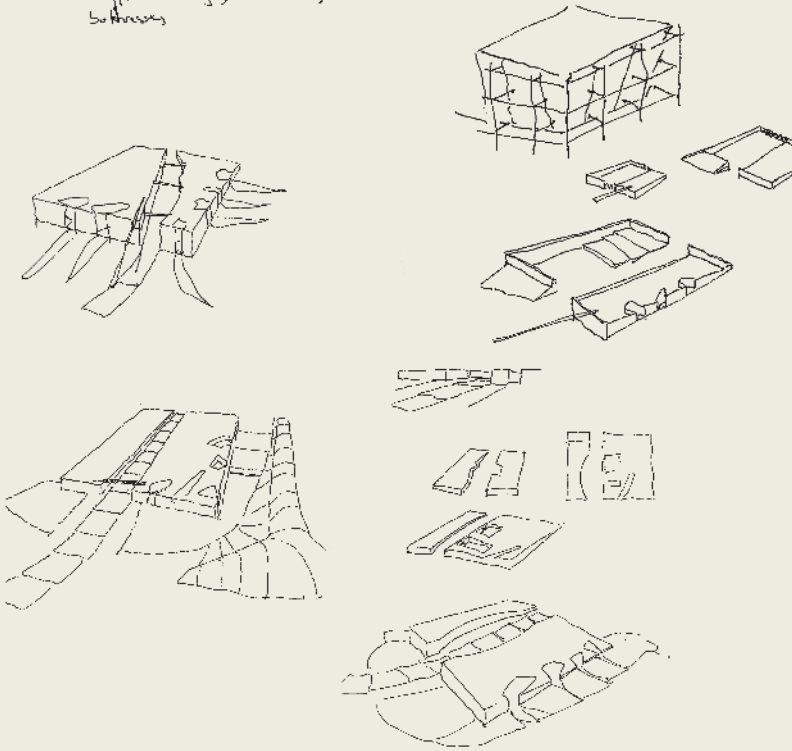




Construction photos.  
The Plateau asserting  
itself as a figure  
in the landscape



f. elevations of block 11000:  
different configurations of  
buttresses



Having been informed after the competition that a major easement, that cannot be built upon, runs under the Plateau, it became clear that the square block could not accommodate the change without a substantial compromise to the scale relationship with the existing dam.



anton james design  
201/80 Miller St  
Sydney 2010

pattern from  
walk around  
through to gate

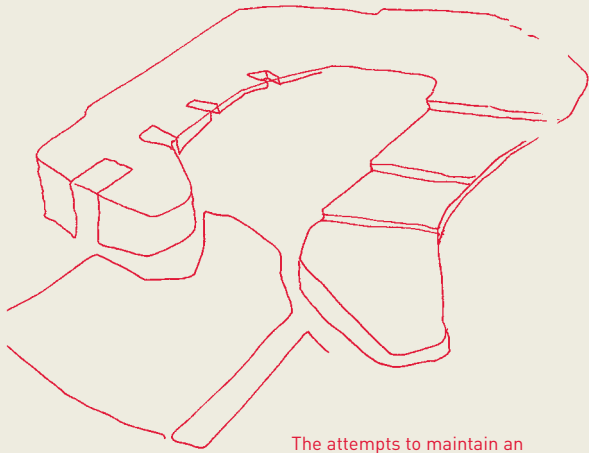
1/2/01 Mt Penang  
stage 1  
revised Plateau Cycle



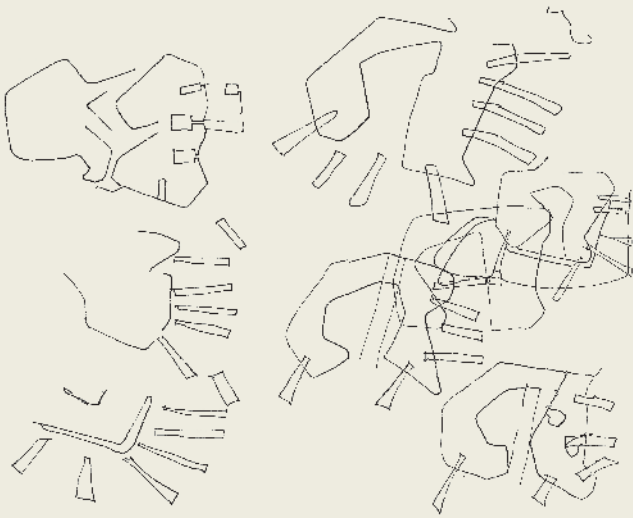
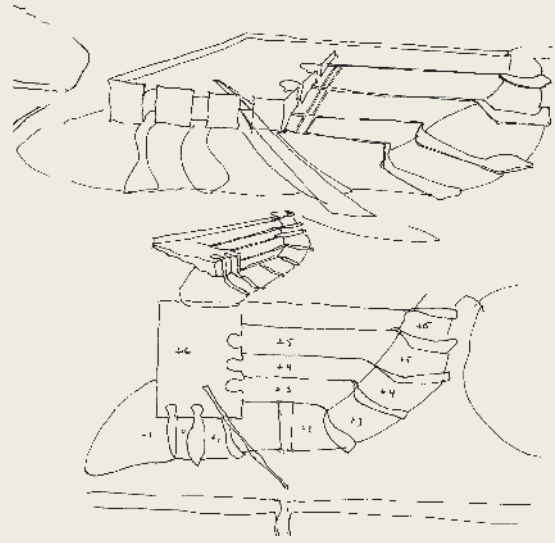


Construction photo.  
Built diversion around  
the easement





The attempts to maintain an orthogonal Plateau and accommodate the easement broke the scaling relationship set up with the existing dam. The search for a solution resulted in flip point where the easement was wholly absorbed into the scheme, the geometric Plateau and organic weirs were inverted to give an organic Plateau with geometric weirs. This heightened the spatial complexity and the role of movement as a voice by which to undermine a clear identity. This discovery was further validated in the painting (right). It was then tested again in the working model.



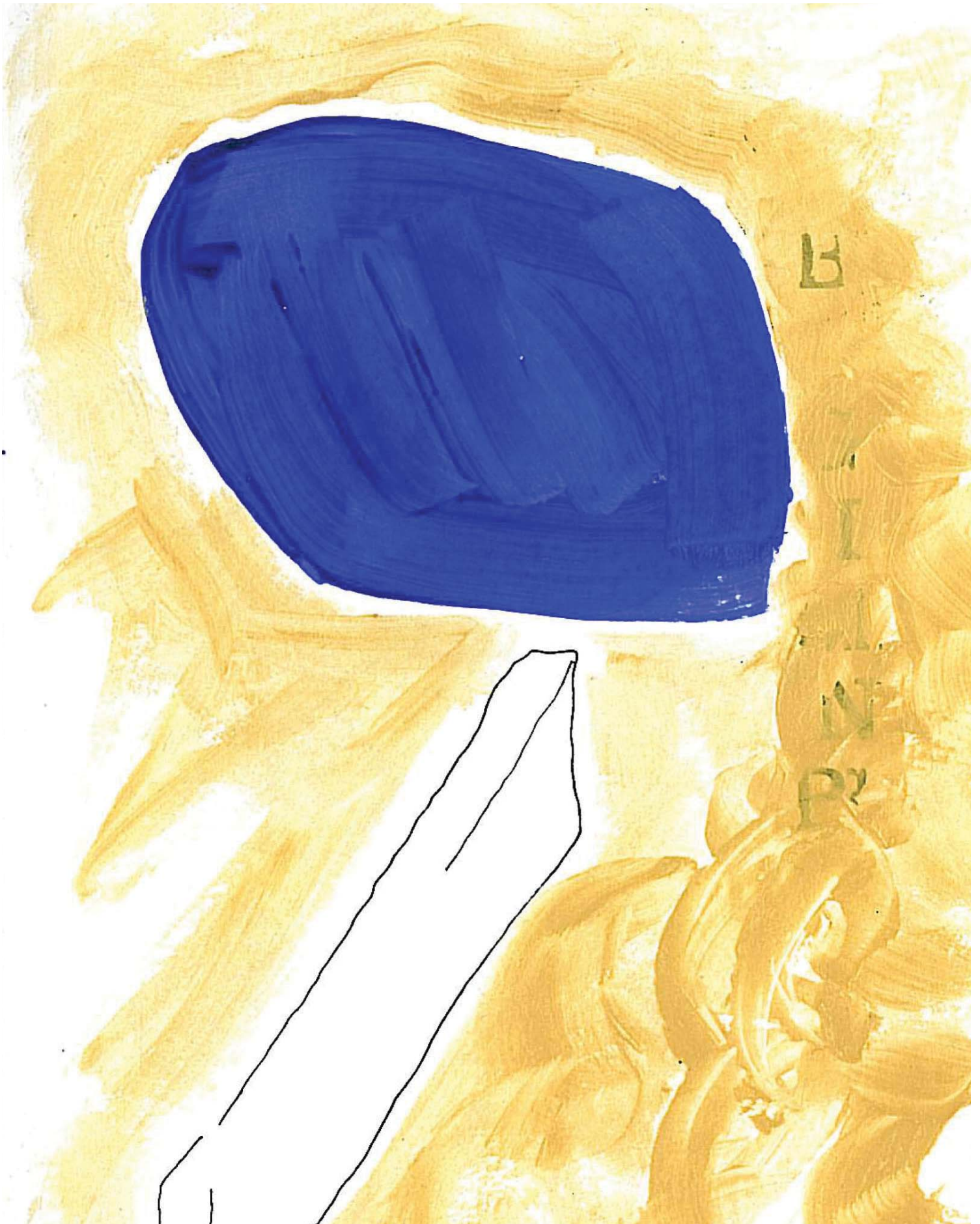


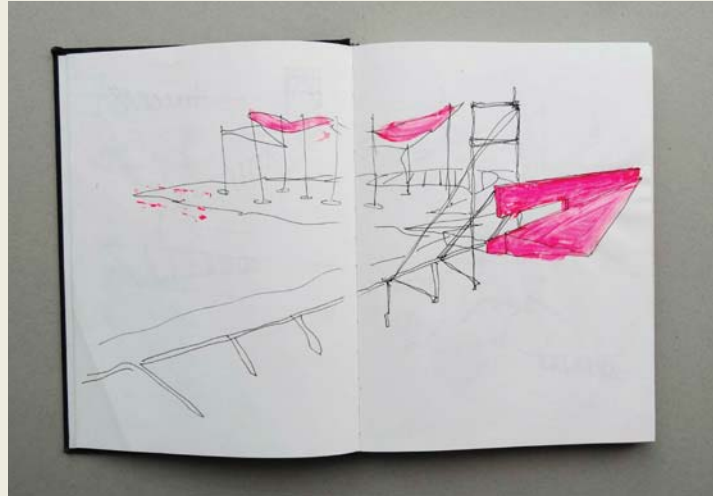
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Construction photo.  
Breaking the dominance  
of the Plateau with  
the fissures

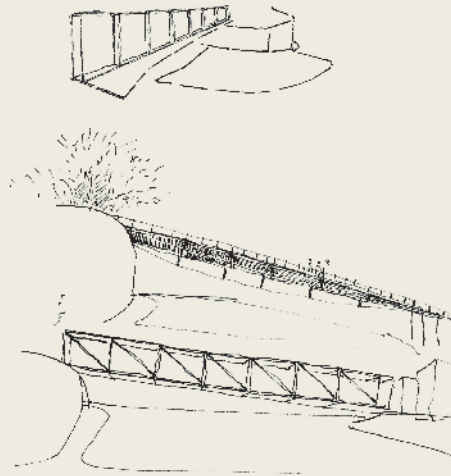
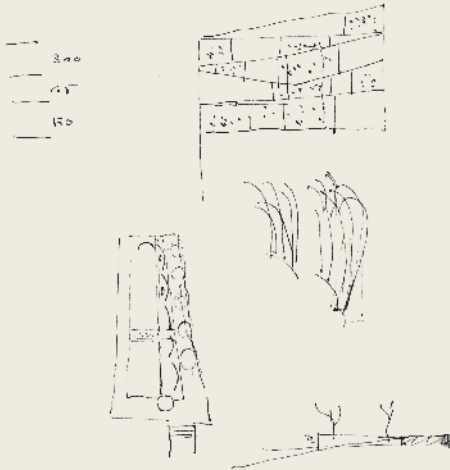
The complexity of reading between natural and artificial is played with in the entry. The default position of the bridge as engineering is pushed back from. A simple beam was settled on as a gesture toward the rustic. Like a giant log that has become wedged above the precipice in the last flood, it provides access across the water. It is engineering dumbed down, it suggest an accident of nature and yet it declares its artificiality through colour.

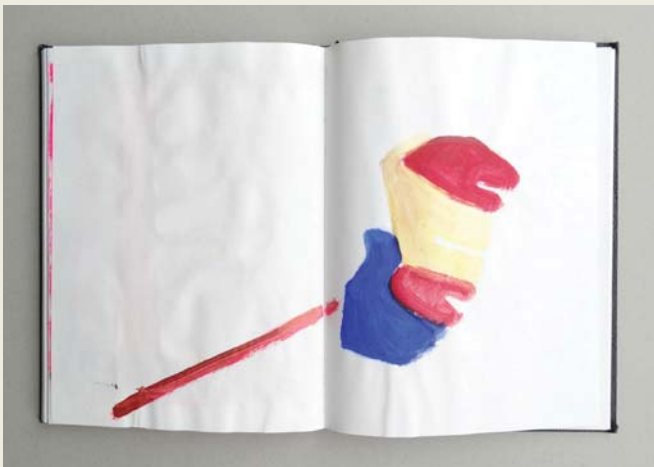
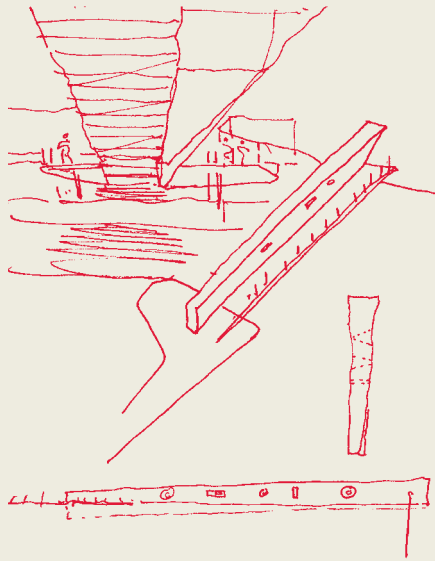






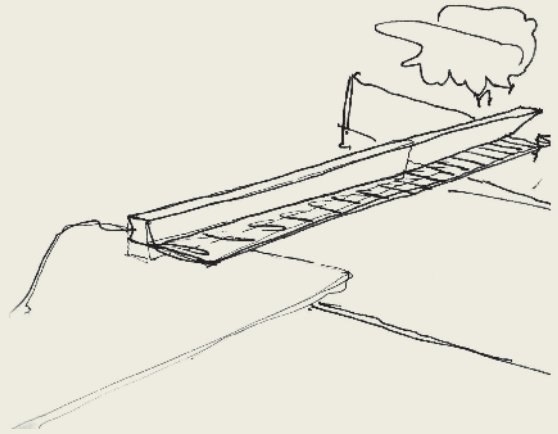
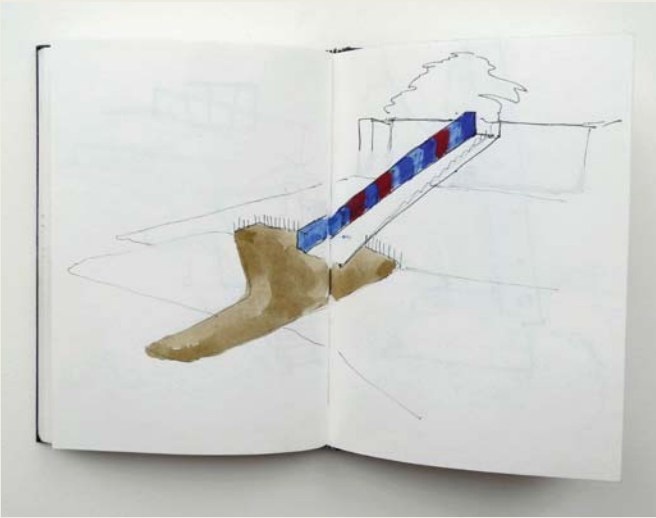
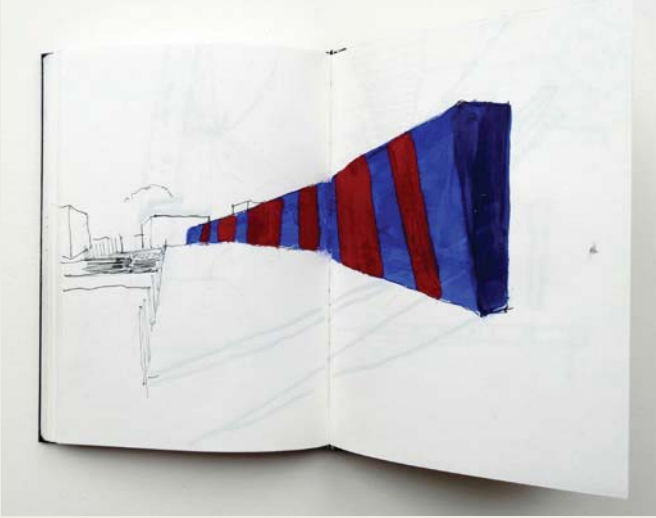
Level 3/12  
Pool column white mosaic  
and surround with pebbles.  
concrete - asphalt. 1st week in April





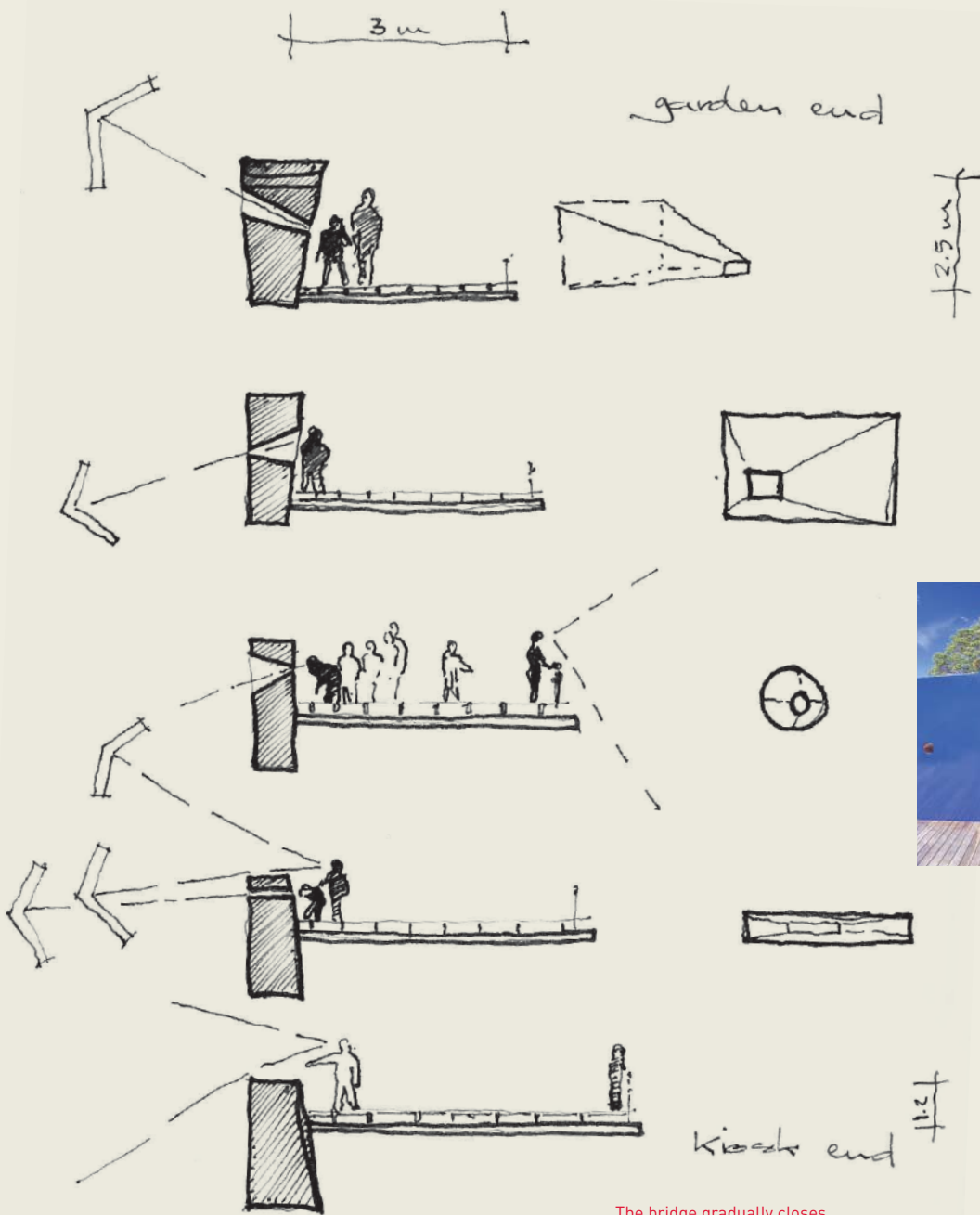
Looping through bridge alternatives from engineered to "fallen log" Whilst exploring the potential for the bridge to be structurally expressive a moment of inversion occurs, where the "dumb log solution" becomes self evident and reverses expectation.







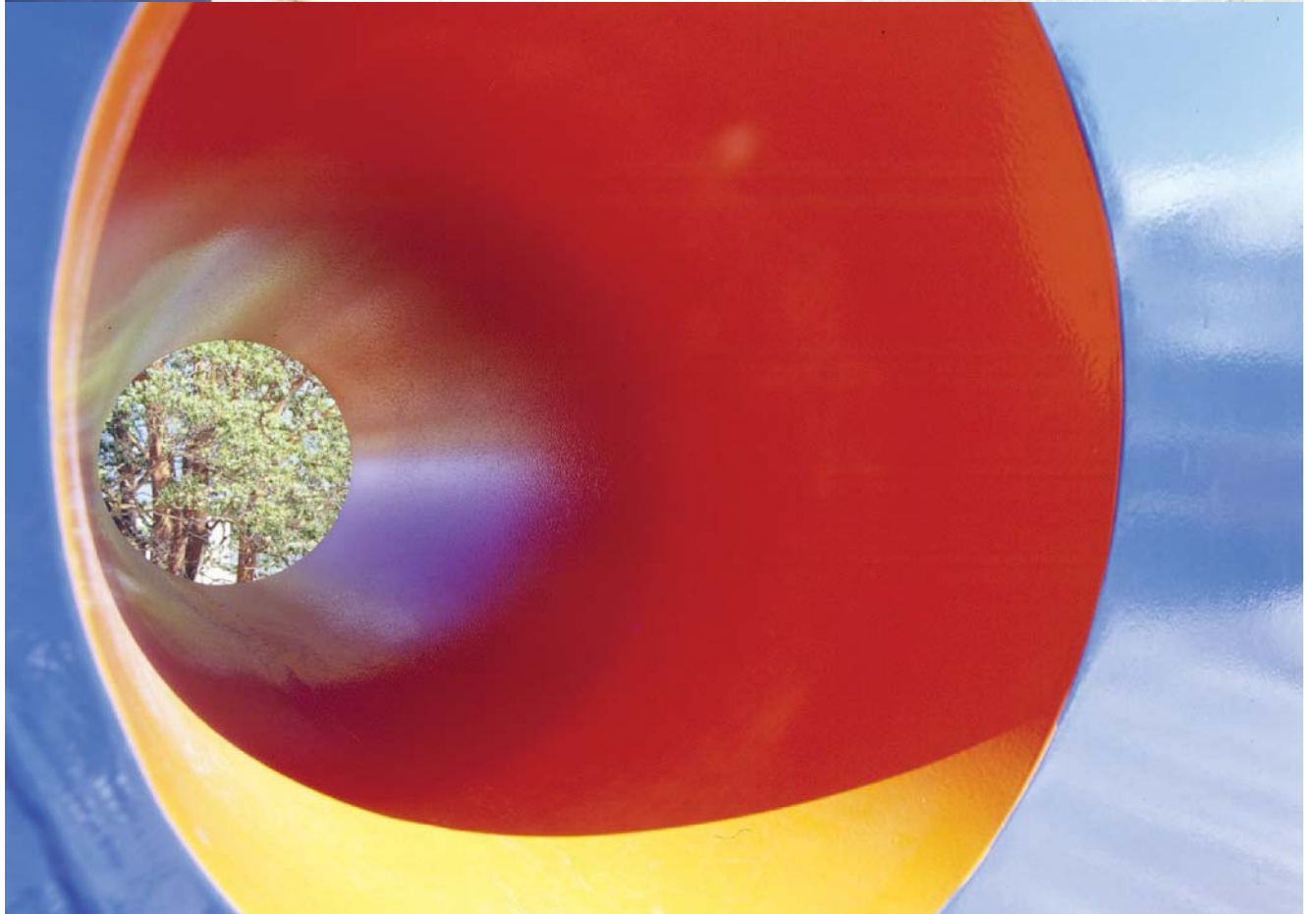
The bridge beam in blue being lifted into place. Fortuitously the cranes ordered were orange and bright green.



The bridge gradually closes down the spatial sequence, obscures the view and narrows the path to foreshadow the spatial distortion and complexity of the garden.

Opposite: view through bridge peep hole









Pathways turn back upon themselves, change both width and materiality to choreograph the visitors trajectory and bring attention to the physical and material differences of the site rather than to suggest any narrative cohesion.





Looking from the Bottle Tree Garden to the Puddle Fountain with the Cloud. Cloud Garden in the distance on the right

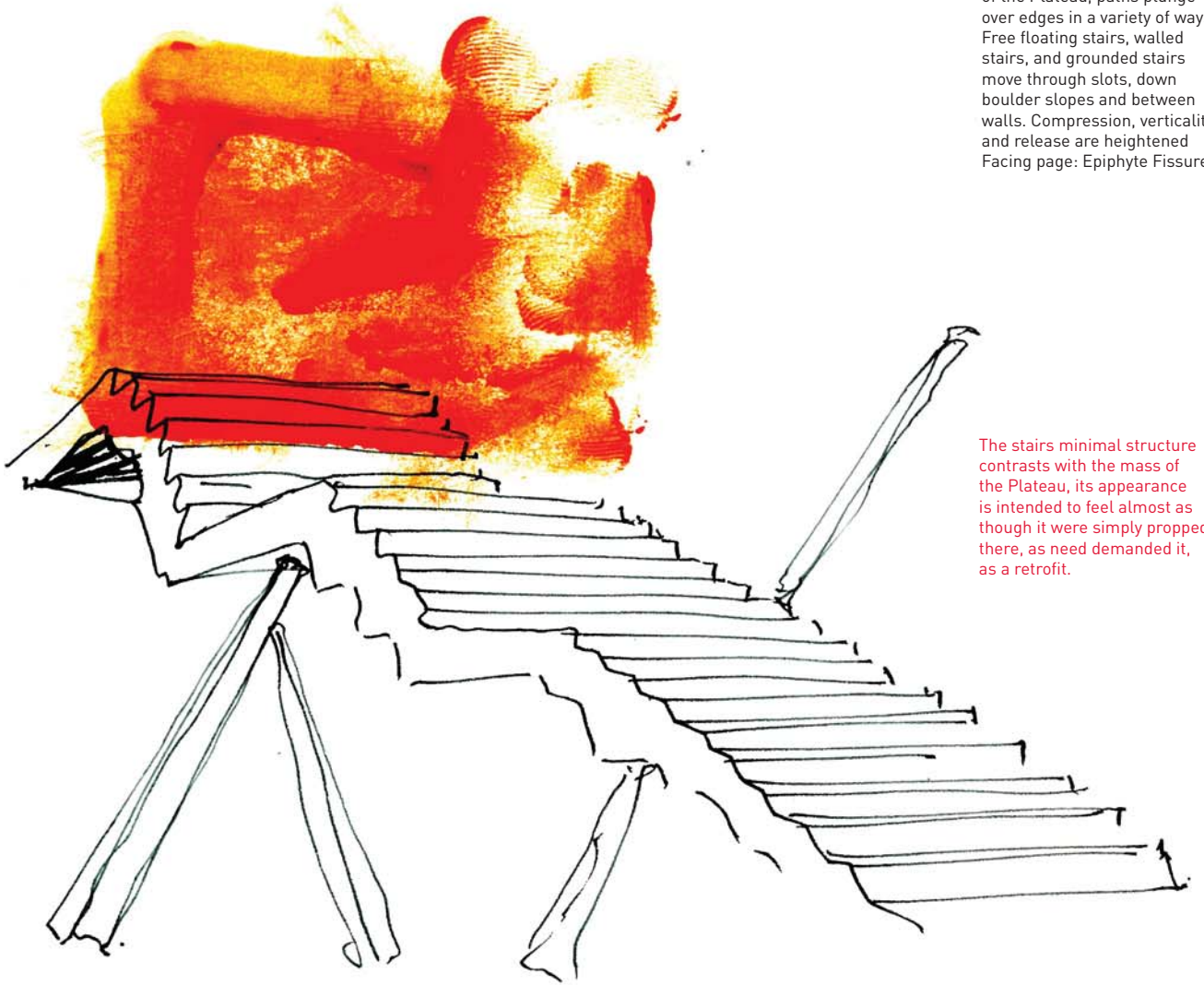




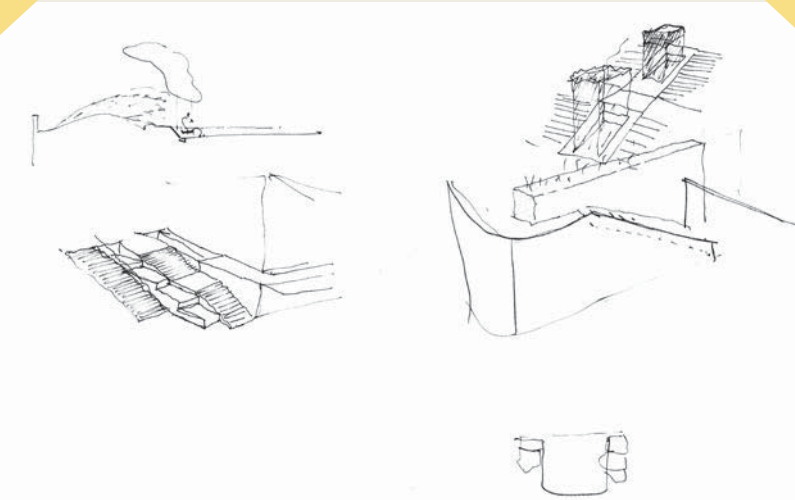
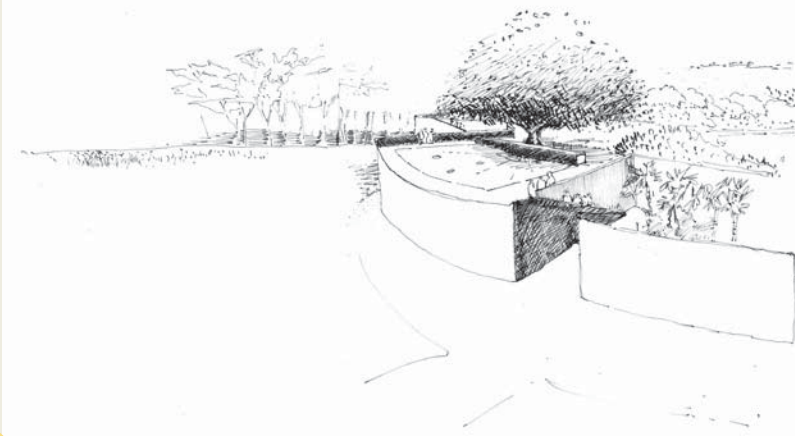


getting up.

This page: To heighten the three dimensional experience of the Plateau, paths plunge over edges in a variety of ways. Free floating stairs, walled stairs, and grounded stairs move through slots, down boulder slopes and between walls. Compression, verticality and release are heightened  
Facing page: Epiphyte Fissure



The stairs minimal structure contrasts with the mass of the Plateau, its appearance is intended to feel almost as though it were simply propped there, as need demanded it, as a retrofit.



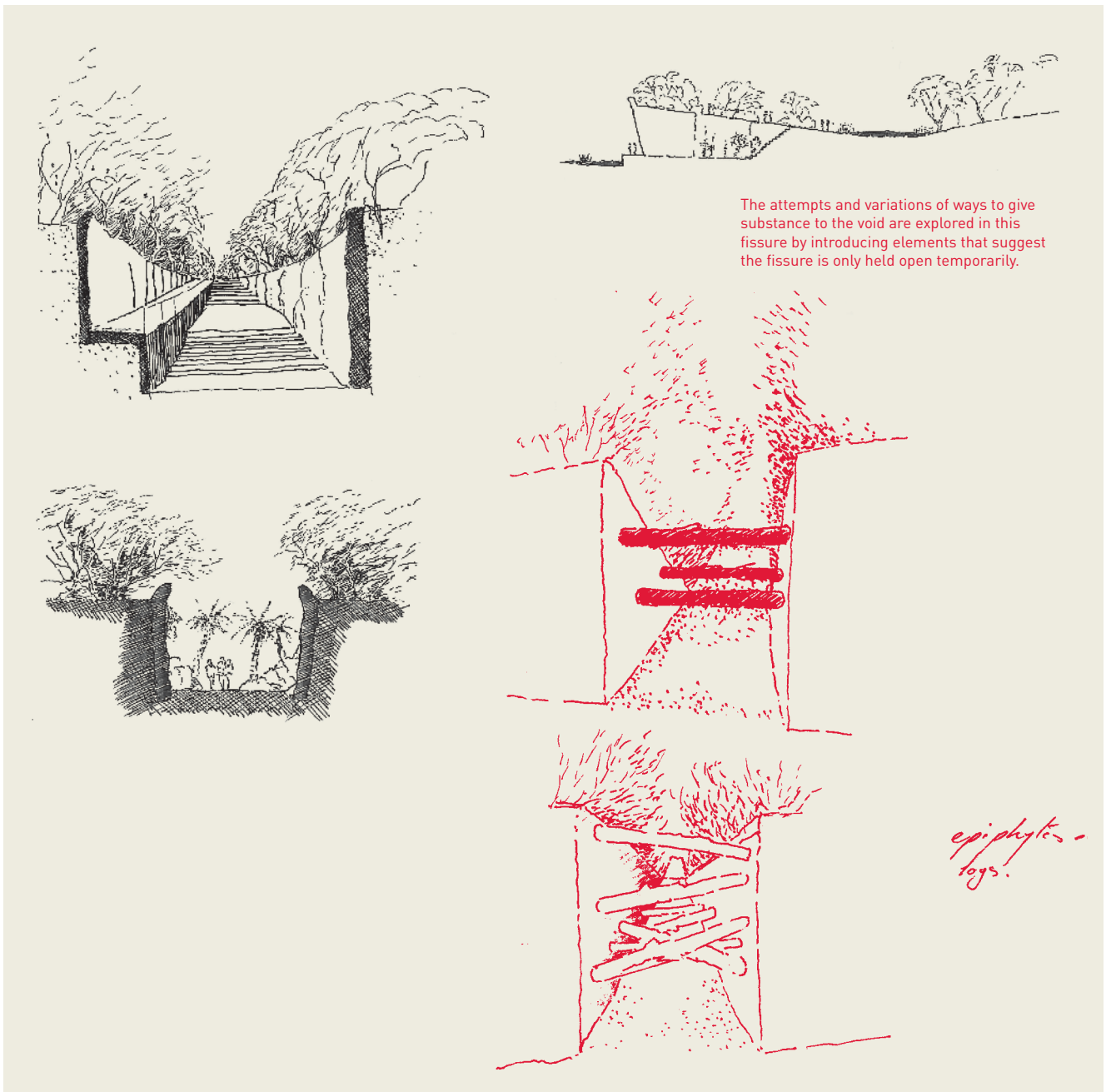
Sketchbook study for  
a grounded stair and a  
walled stair





Stair against the concrete Plateau wall and a grounded stair leading to the Bottle Tree Garden (bottom right)





Rectilinear fissures counter the organic form of the Plateau and harness micro-climatic conditions to grow specific vegetation associations such as; rainforest species, wind pruned heath species, epiphytic species. The log option was explored to eventually be translated into the upright stainless mesh and cocos fibre logs that support epiphytes shown on pages 123.

Facing page:  
The inaccessibility suggested in the sketches translated to the Wind Fissure

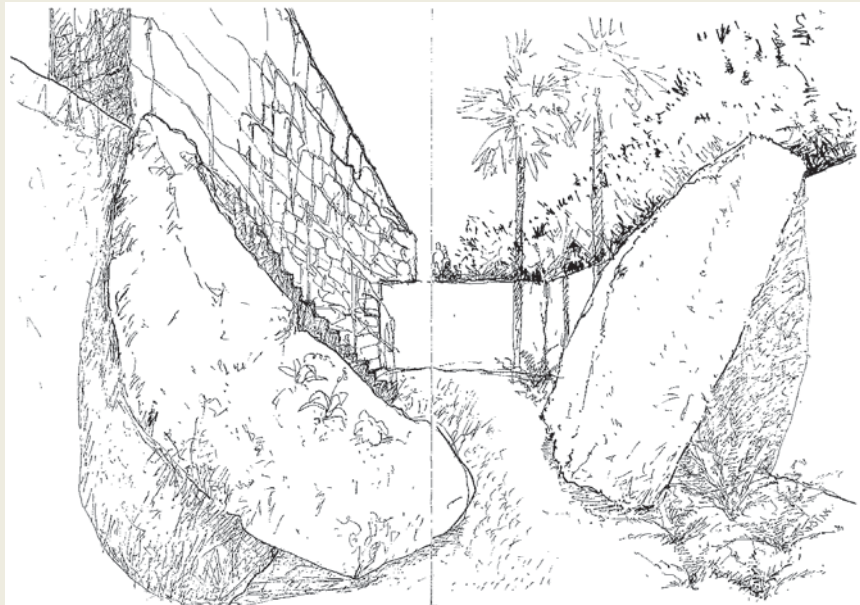








These sketches represent an important step in the sequence of reversals and inversions aimed at making physical the void. The first step being the insertion of the Plateau into the space of the valley. This is then carved to recreate voids as Fissures. The space of the Fissure is then animated with large boulders whose materiality and form disrupt the space to bring it into contrast. A sense of volume so strongly suggested by both Drysdale's painting *The Rabbits* and Heizer's *displaced/Replaced Mass* [see Looping Diagram page 82].



Epiphyte Fissure sketchbook studies and photo. Facing page: Epiphyte Fissure









This page: study sketch  
Facing page: completed  
Rainforest Fissure

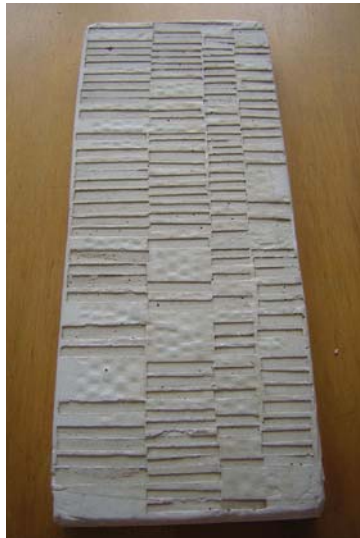








of form panels.



The material choice of precast panels, associated with railway and freeway construction, establishes a dialogue with the engineered dam and a more generalised language of infrastructure that locates the garden in the artificial. The horizontal striations are used to suggest a water datum.



Concrete wall along the Water Gardens between the existing dam and the Plateau.



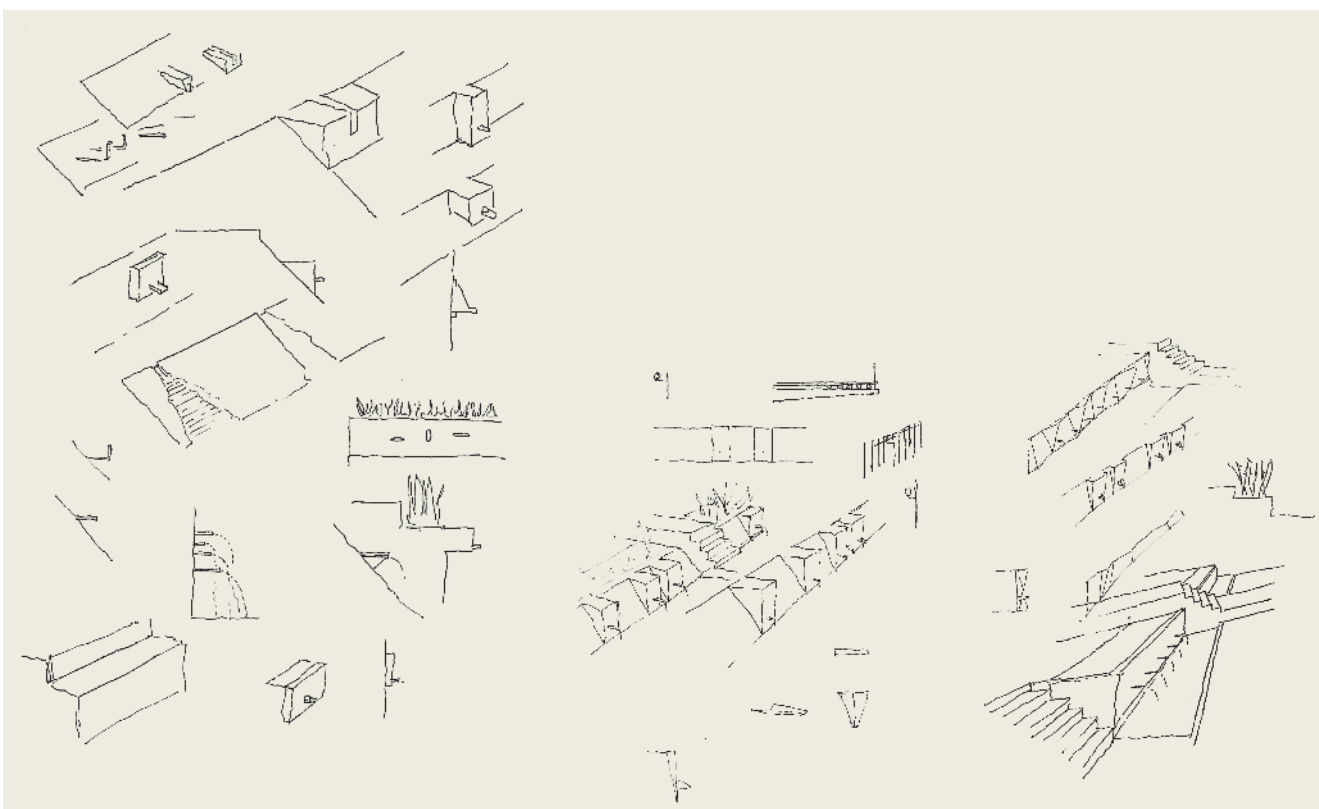






The solidity and uniformity of the facade is inverted in the internal walls where stone filled wire baskets present an alliance of disparate objects forced into standing up by their wire prison. Behind the unified systematised facade is a jumble pressing to get out.

This page and facing:  
photos and a study sketch  
showing the contrast  
between the outer skin  
of the Plateau and the  
inner walls



Sketch studies of different water effects and edges for the Water Garden weirs. Photos of constructed Water Garden weirs





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The Water Gardens act to break and isolate the garden from its surrounds, whilst connecting it to the existing dam. What was a hanging swamp is now in part a Water Garden

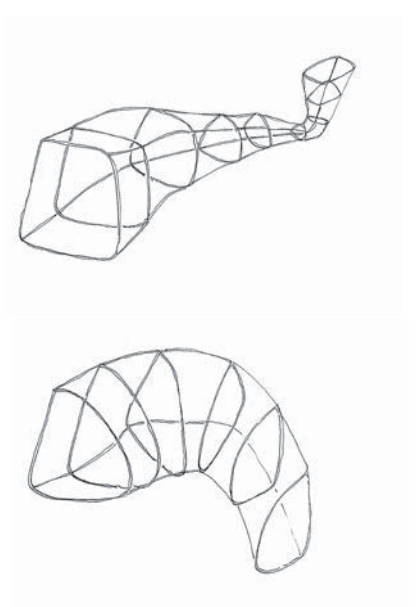




Mt Penang

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The Cloud. Sculptural fragments animate the garden and playfully transform more traditional garden elements. Here the arbor becomes a cloud above a mist garden, momentarily frozen on legs about to run off but gradually being anchored by climbing plants. Facing page, development of the Cloud through concept sketches, and computer models. Photos as completed







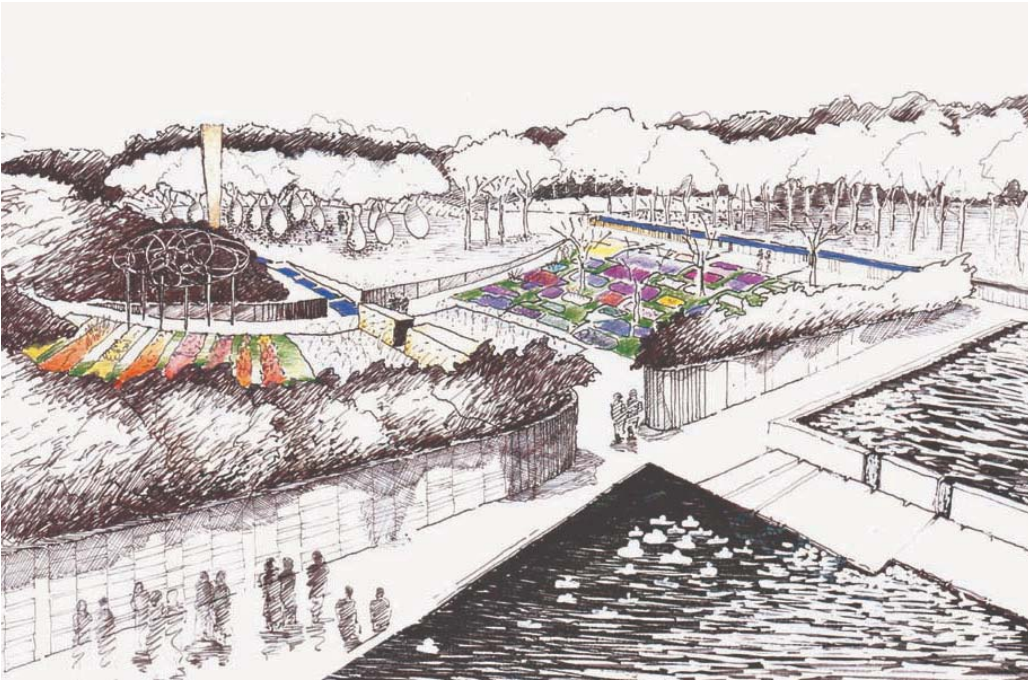
Mt Penang





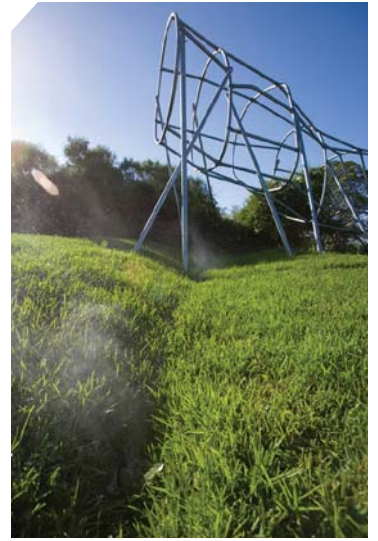
Cloud Garden with the  
Bottle Tree Garden and  
column in the background  
on the left



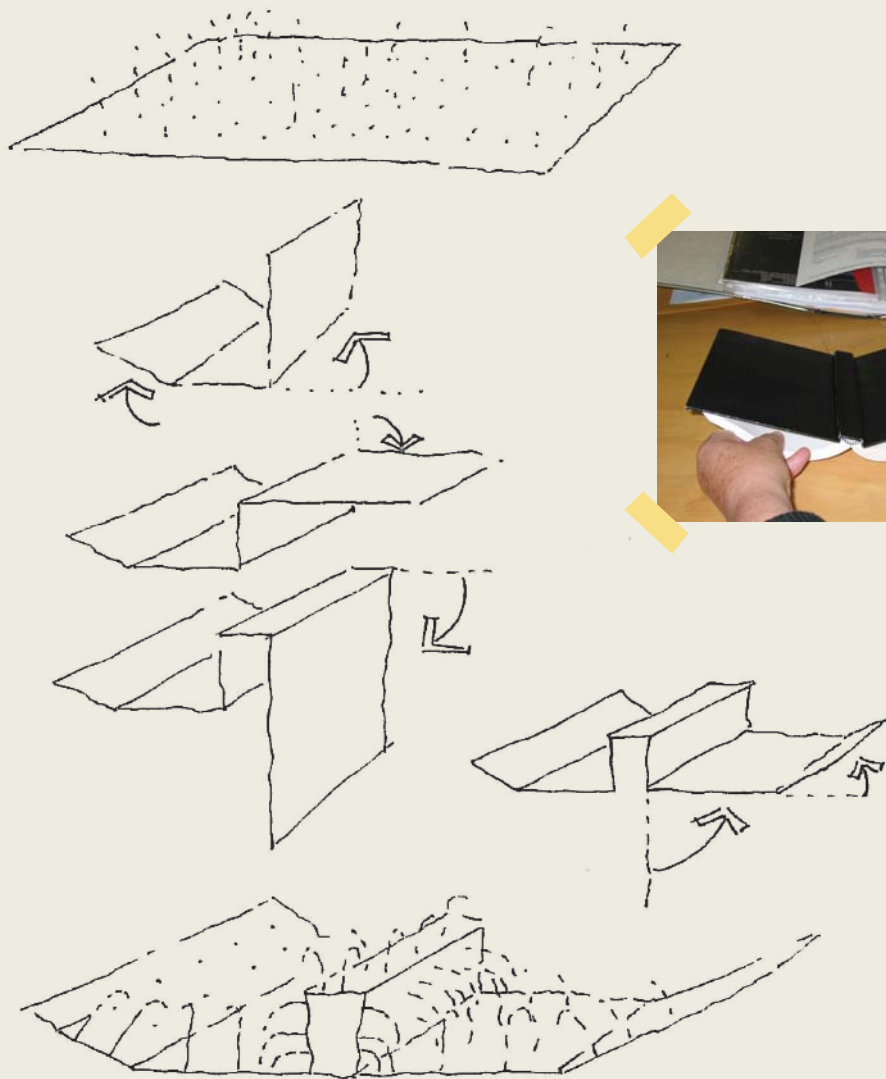


Study sketches for the Cloud with the Puddle Fountain and Meadow Garden at the centre of the sketch and the Bottle Garden at the top of the sketch.





Details of the Clouds and completed Cloud at the Puddle Fountain.

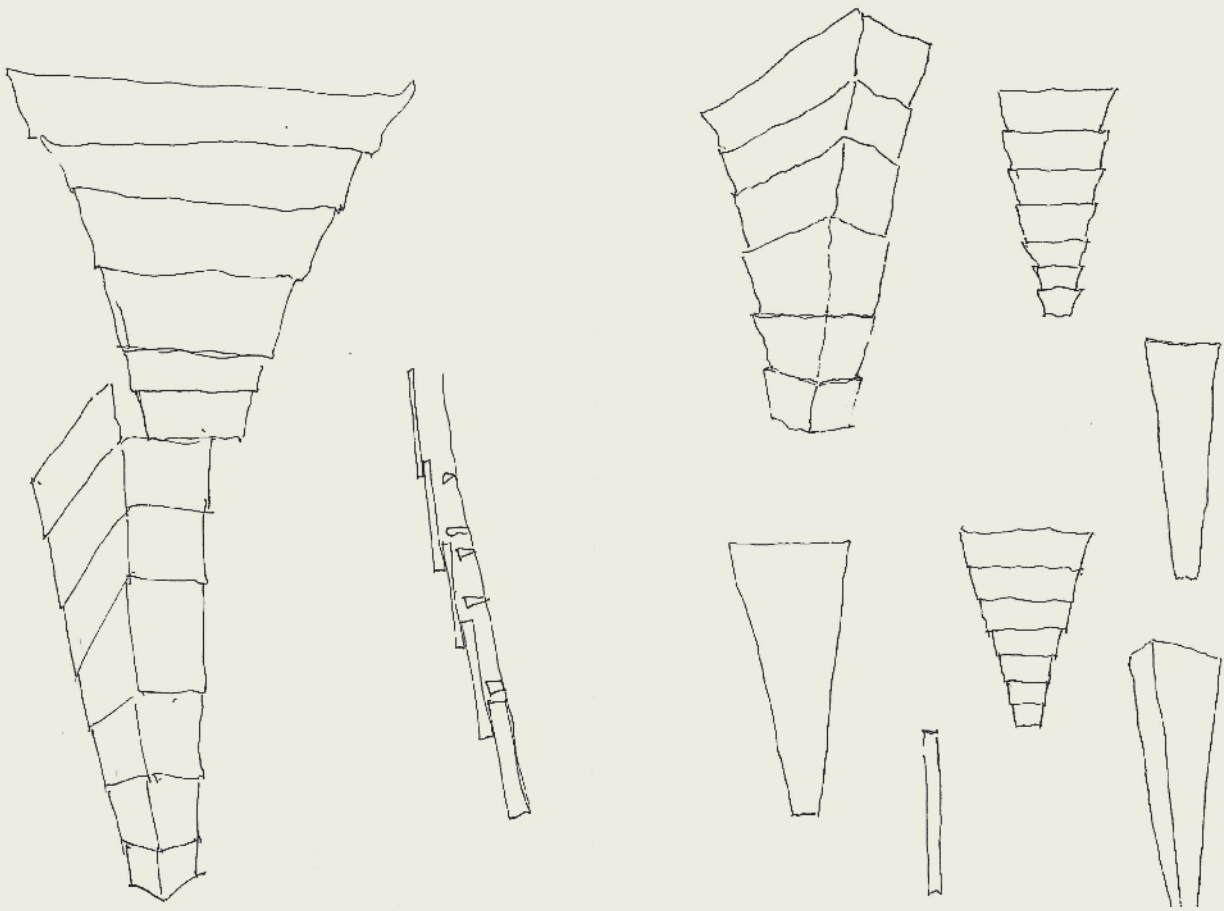


meadow fountain  
 folding diag.  
 Penang 2001

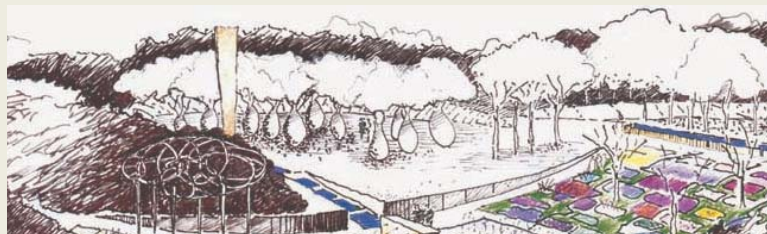
The fountain as a leaking book set above the now transformed swamp. Water escapes like upside down rain bursting through its containment whilst the Cloud watches on, providing shade. As completed on the facing page.







Plug? Or spike? The column used to mark a source of water grows wider the taller it gets, against the logic of gravity as expressed in the surrounding bottle trees. Facing page: As completed. The column's horizontal texture opposes the bottle trees vertical texture.









Mt Penang





View over Puddle Fountain  
Cloud to the Bottle Tree  
Garden and column in the  
distance.

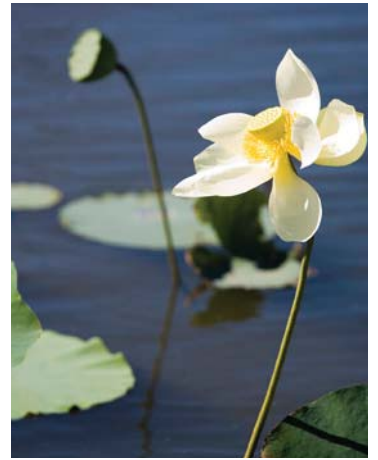


The design explores the possibility of a paradoxical reading of the garden in Australia, not one with a clear identity nor one made up of clearly defined typologies, but rather one that forms its identity through the juxtaposition of disparate identities. Geomorphology is referenced for the particular movement it forces, one that requires back tracking, dead ends and vertical movement. The engineering language seeks to undo any naturalistic reading. Whilst the oscillation between abstraction and realism creates a space that allows for the unexpected whilst acknowledging a material specificity to garden making.

(A specific description in reference to a critique in Landscape Australia. Volume 26 May 2004)

Exploratory sketches of the vegetation character and the control of vistas

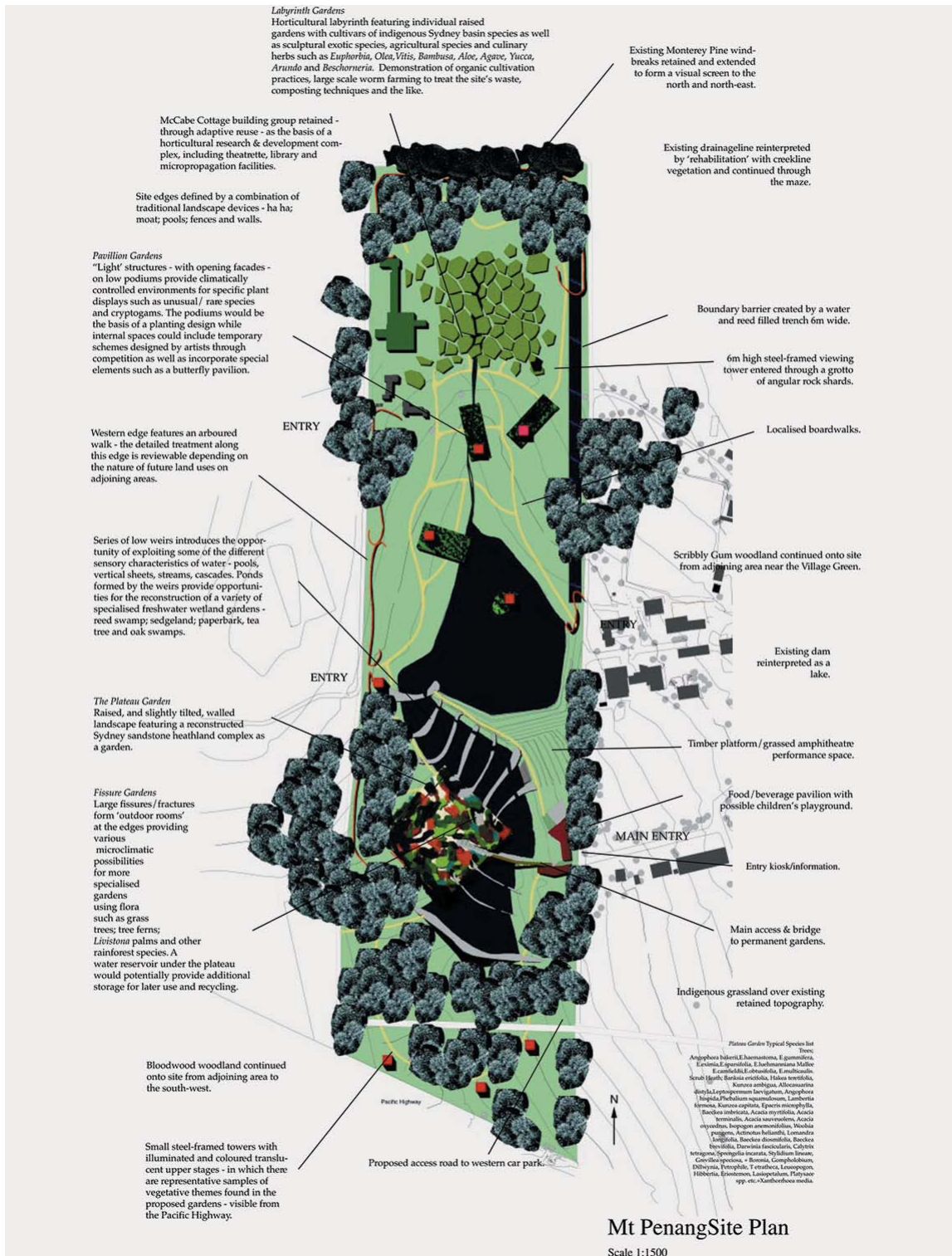




Contrast in the size, colour, texture and richness of the native and exotic vegetation chosen



# Sequence of plans



Competition plan



Development Application plan

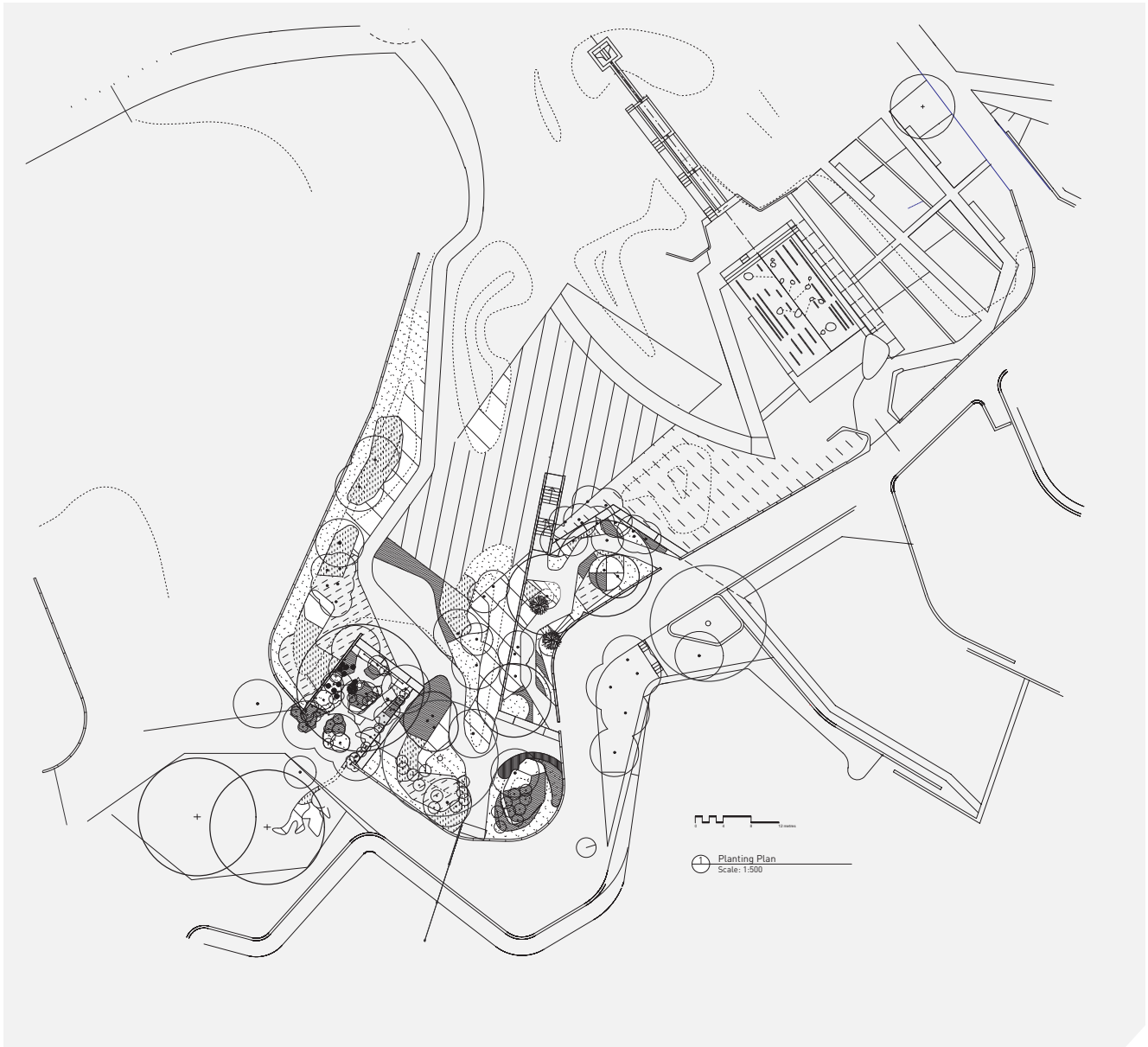








Construction detail sequence

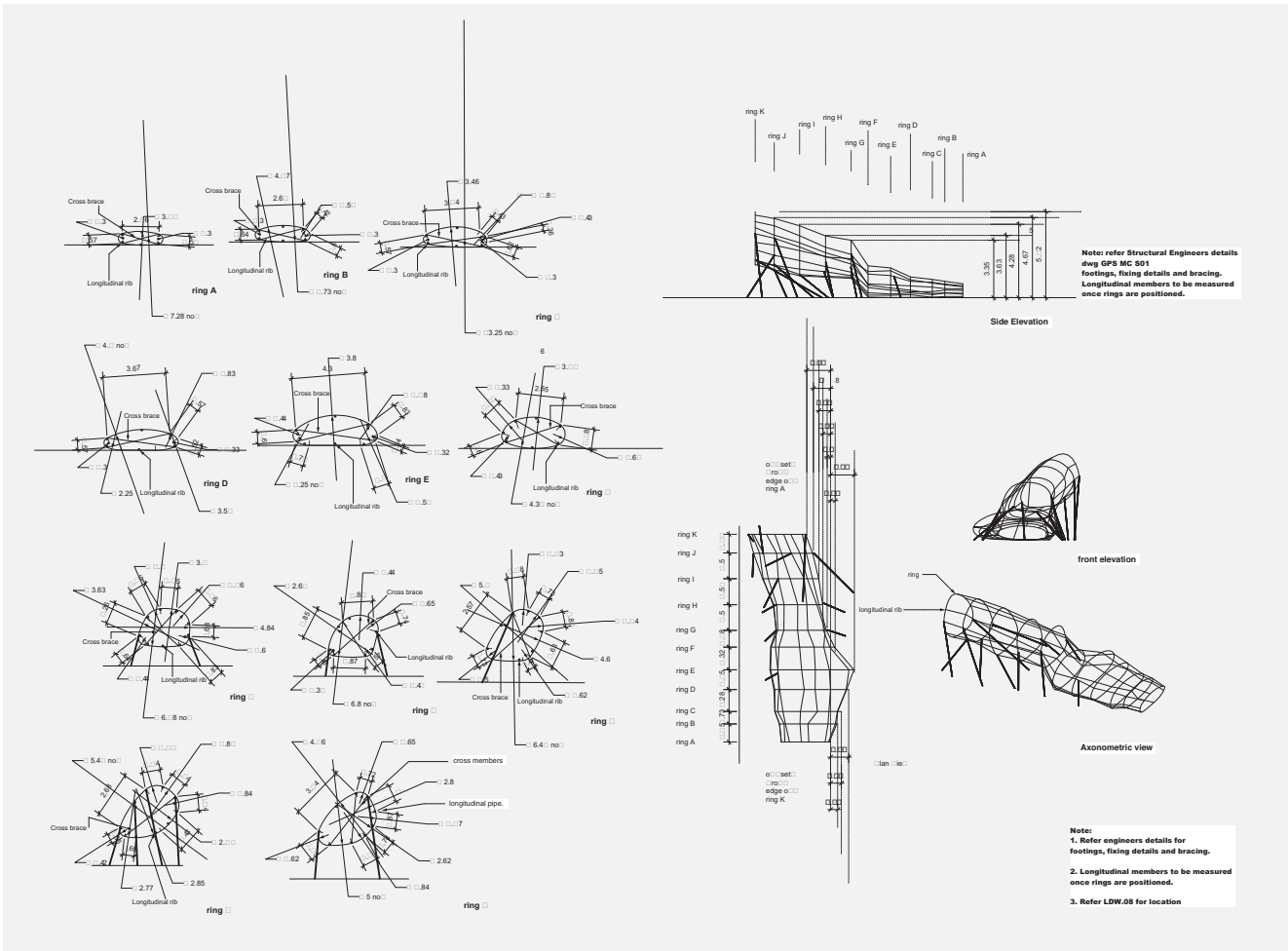


Planting plan, Rainforest Fissure and Pandanus Fissure

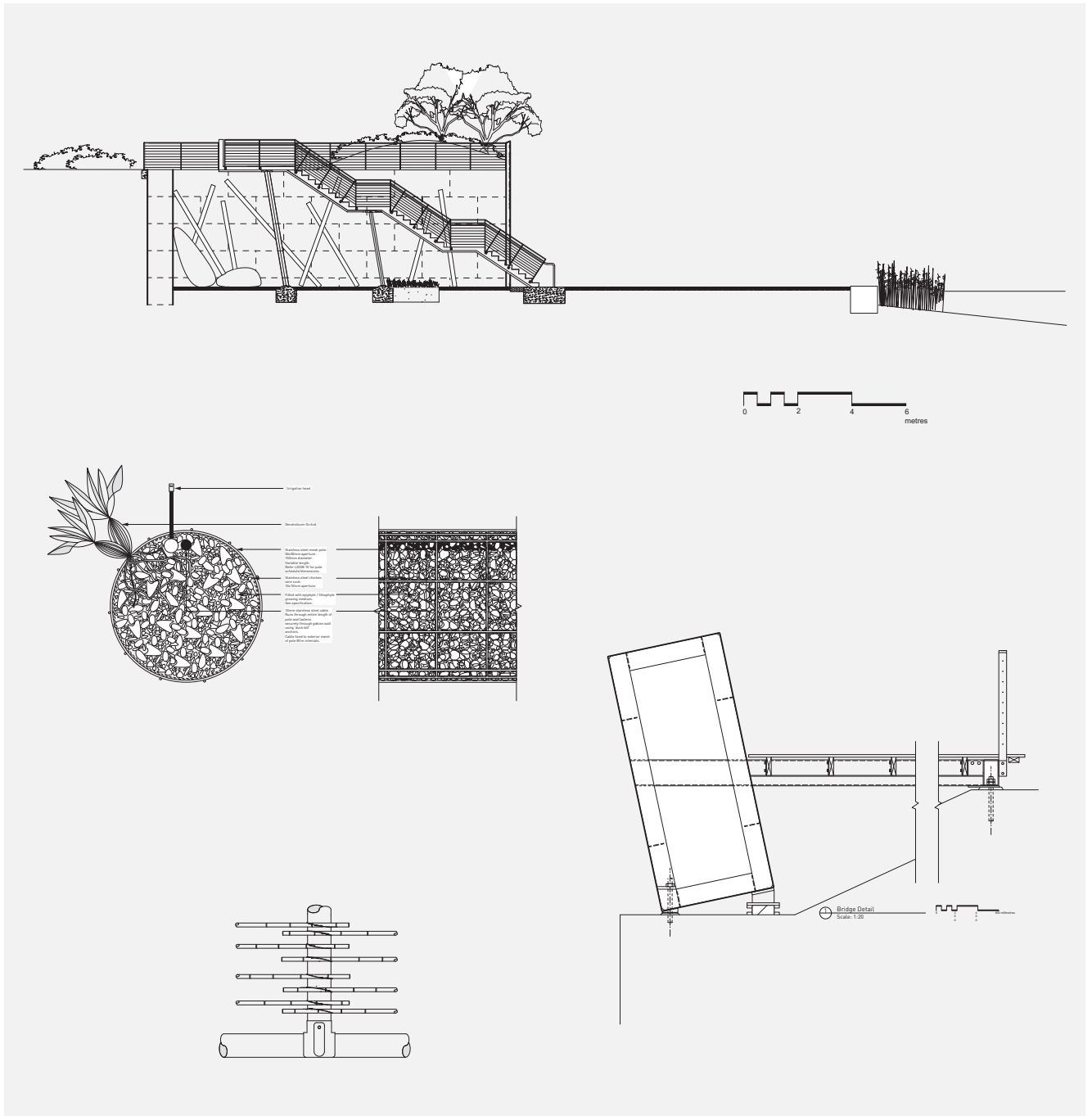


Top: column to Puddle Fountain section  
Middle: Cloud Garden section  
Bottom: entry deck and bridge section





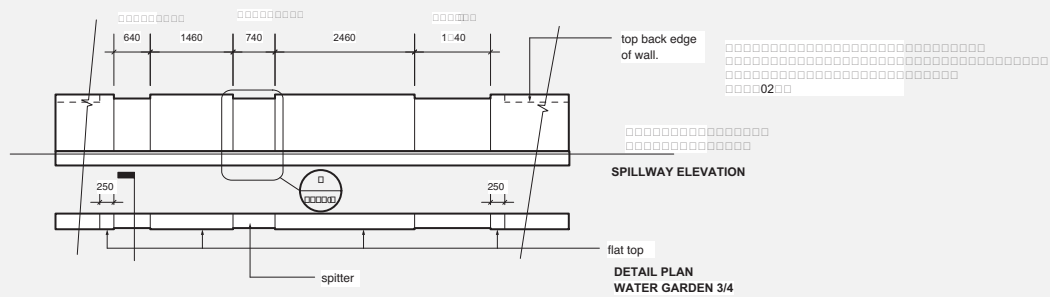
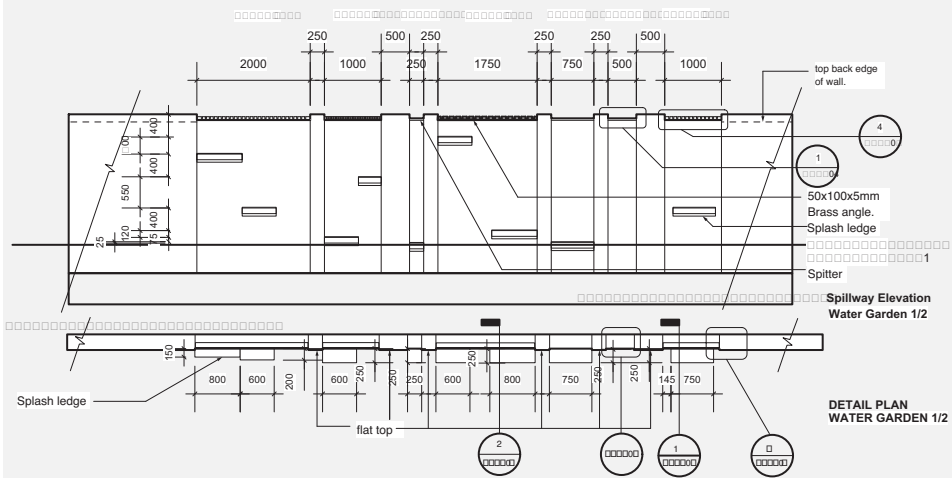
Cloud setout drawing



Top: Epiphyte Fissure stair section  
 Middle left: cocos fibre log and gabion wall  
 Middle right: bridge beam section  
 Bottom: bamboo slats on Cloud detail

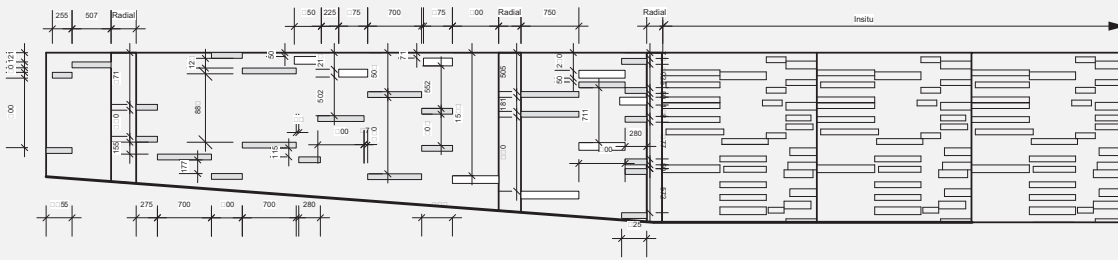




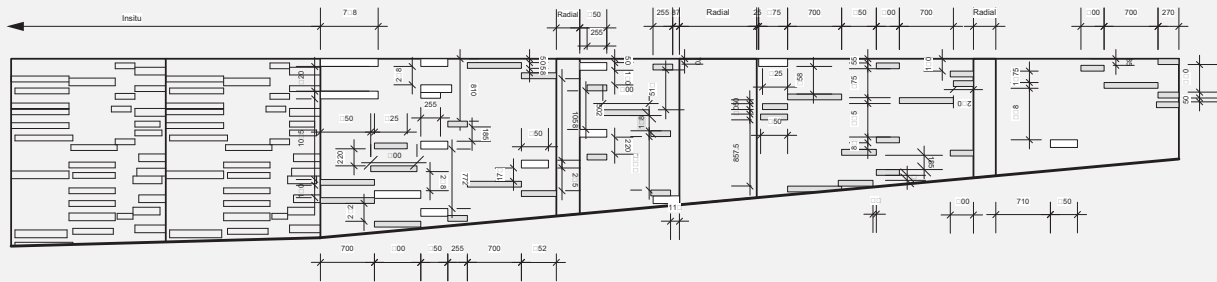


① Cascade Detail  
Scale: 1:100





INSITU CONCRETE WALL CW02 ELEVATION



INSITU CONCRETE WALL CW01 ELEVATION

① Wall Panel Detail  
Scale: 1:75

LEGEND

-  750 wide plank form
-  100 wide plank form

NOTE: Timber grain finish and relief to match precast concrete panels.



**Project**  
Mt Penang Gardens

**Client**  
Festival Development Corporation,  
NSW Government

**Completion Date**  
2004

**Lead Consultant**  
Anton James Design

**Engineering**  
Acor Consulting

**Structural Engineer**  
Prof Max Irvine

**Quantity Surveyor**  
Page Kirkland

**Architecture (kiosk and toilets)**  
Lacoste and Stevenson

**Construction**  
Haslin

**Project Team**  
Anton James  
Ingrid Mather  
Geoffrey Britton  
Craig Burton  
David Duncan  
Diana Pringle  
Romily Davies  
Jenny Clarsen  
Matthew O'Connor

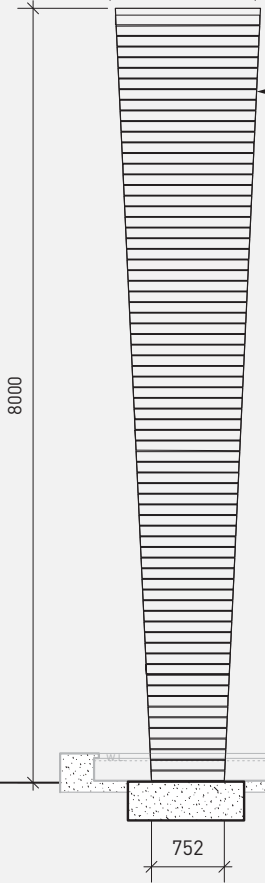


1500

See engineers drawings for concrete thickness + steel location.

Column Plan  
1: 50

1500



Concrete column with sawn pine formwork boards lined form (100mm wide) 10mm gap in boards to allow concrete to flow through

Refer structural drawings

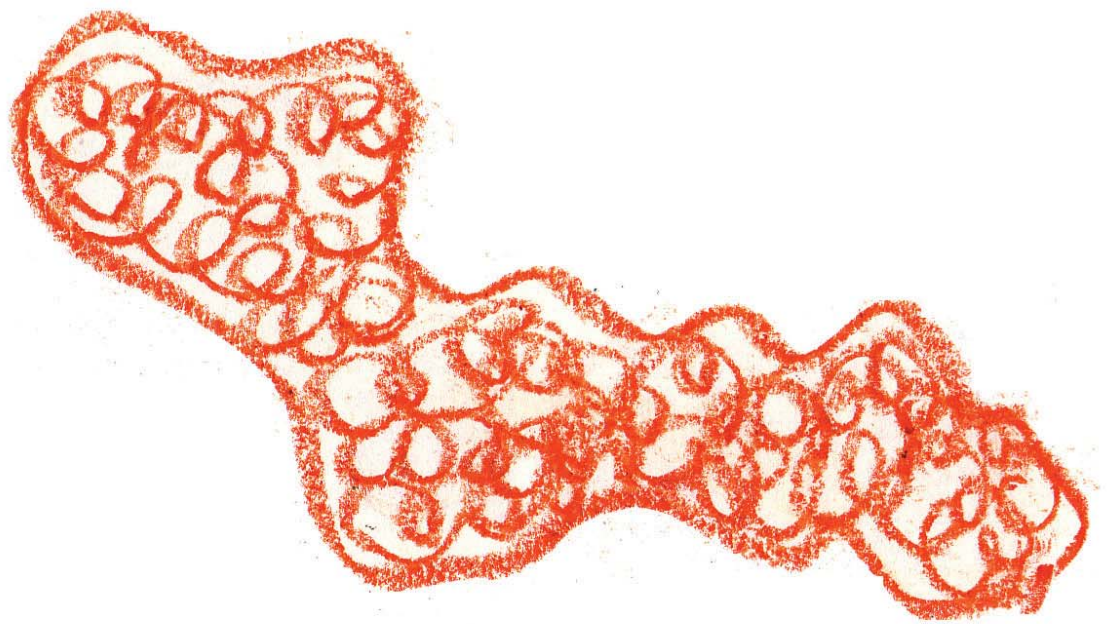
Column Elevation  
1: 50

NB. Refer to detail LDW.05 for location of column

① Obelisk Detail  
Scale: 1:50

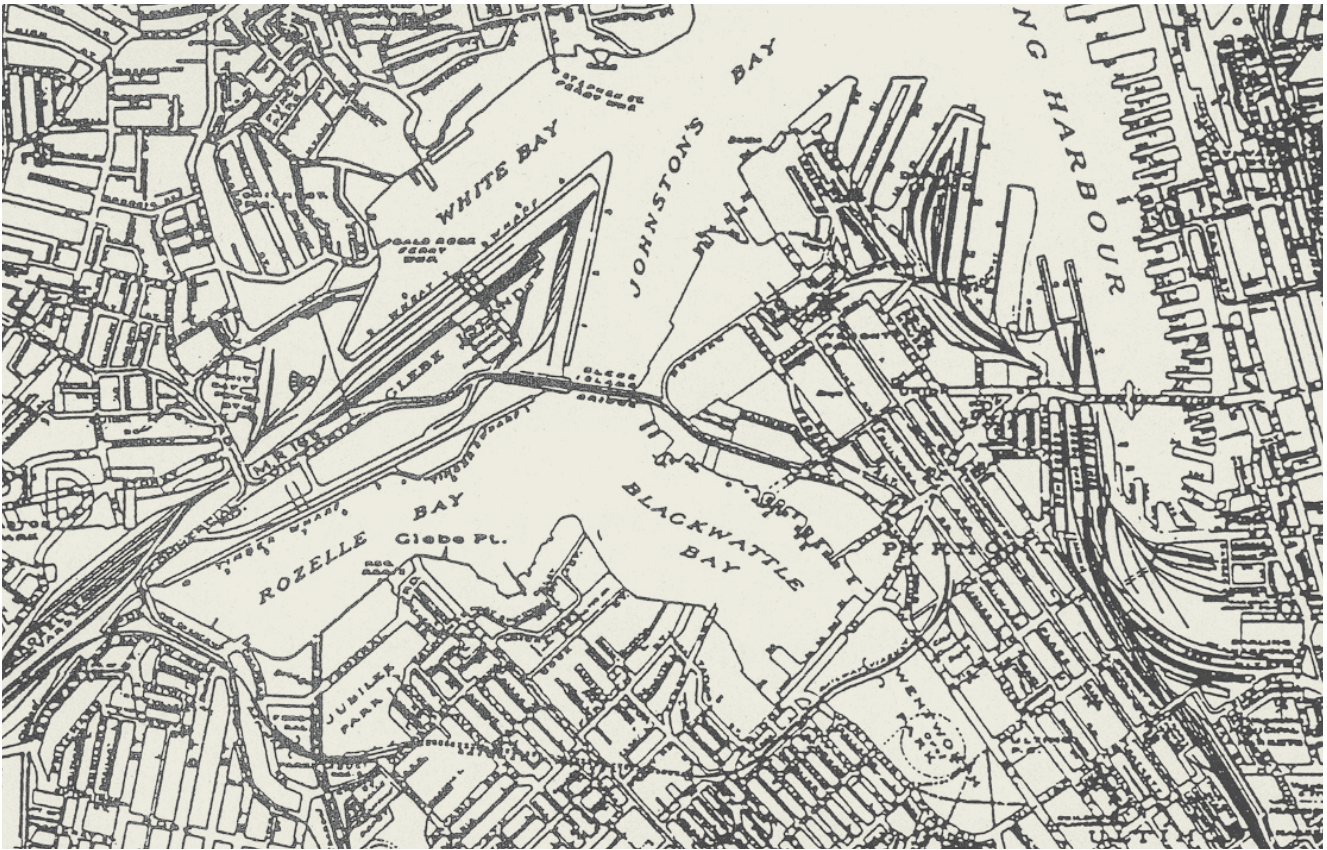










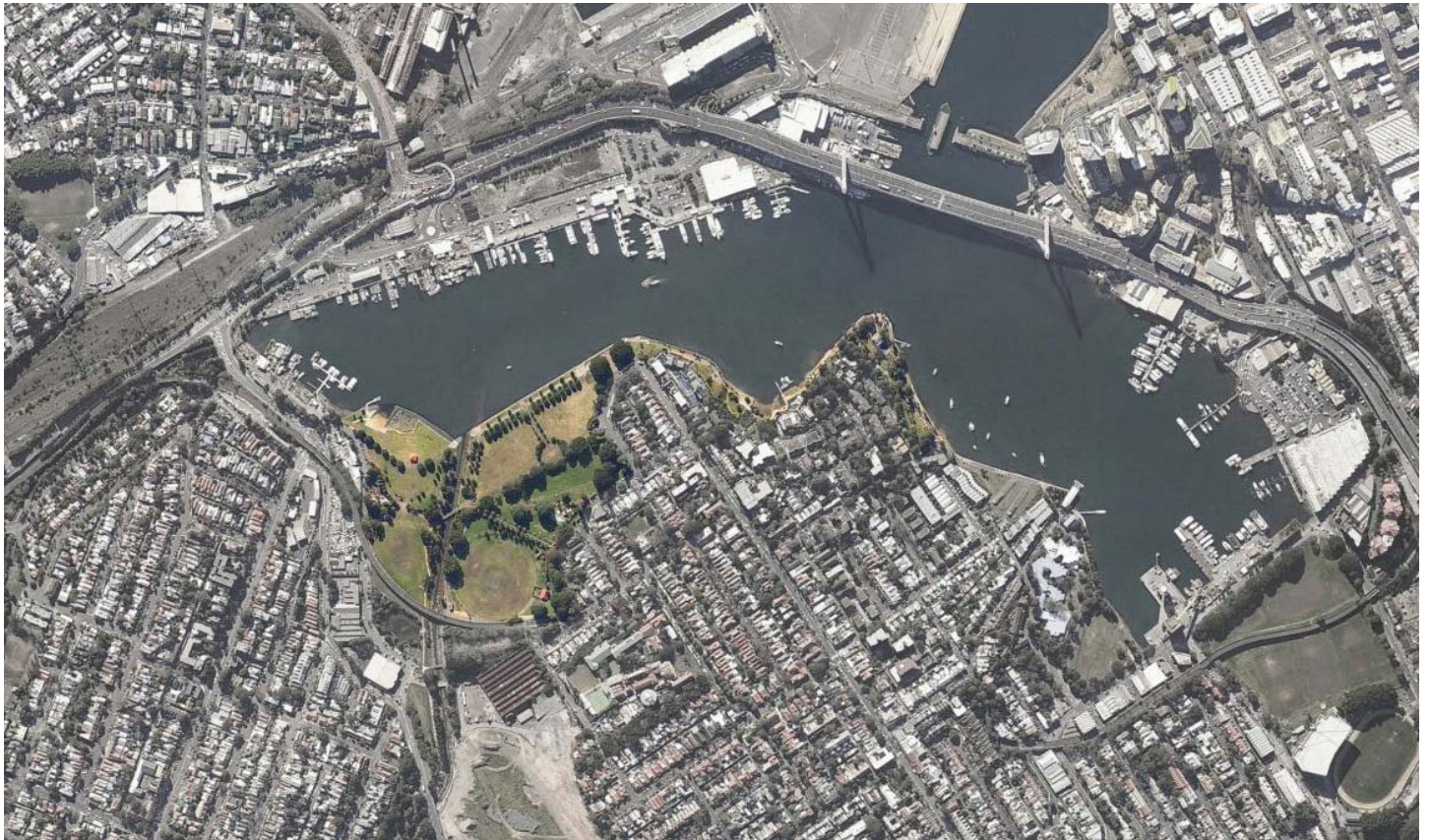


## Glebe Foreshore Walk

Glebe Sydney Australia







Facing page top: Plan of Glebe after 1908 showing the newly created Jubilee Park on reclaimed land in Rozelle Bay. Circa 1920s, author's collection, source unknown  
Facing page left: plan 1892, sourced from City Plan Services.  
Facing page right: 1855 Parish map showing original shoreline, sourced from City Plan Services report "Glebe Foreshore and Bellevue Draft Interpretation Strategy". September 2005  
Above: Aerial view of the suburb of Glebe with the Foreshore Walk at the centre accessed 12/9/2012 from <http://www.nearmap.com/photomaps?ll>

### **The Brief**

To provide continuous pedestrian and cycle access along 2.7 km of Sydney Harbour foreshore, facilitating a more intimate contact with the water, incorporating stormwater management and treatment whilst complying with the new higher sea wall requirements of the NSW Maritime Authority. The access was made possible by the City of Sydney's purchase of a foreshore land parcel.



### The site

A 2.7 kilometer stretch along Rozelle Bay and Blackwattle Bay in the inner city suburb of Glebe. Access to the foreshore has for much of the past century been restricted by private ownership and industrial uses. At the time of design, portions of the foreshore had been formalised as public open space and become parkland, however the foreshore remained largely fragmented with gravel tracks along the collapsing edge. The extension to Jubilee Park in Rozelle Bay featured a formal planting of fig trees that were in poor health and a very uneven sandstone walkway that required remediation. Further west across the heritage listed canal was another recent addition to the park that provided a large flat lawn and a brick park pavilion. Eastward of Glebe Point Road and into Blackwattle Bay, three residential developments had provided a paved foreshore walk to their frontage in different material and detailing. This section also contained; an archeological site with a disused slipway and a small crane, the only two mangrove trees in the City of Sydney's 25 kilometers of harbour foreshore, a 19th Century cottage and a small public park.





## Impressions

The great appeal of this site was its mixed edge, one of great variety and scale that included: heroic postmodernism from the late 1980's; small 19th century industrial sites; occasional rocky outcrops and beaches. This is a site where a freedom, immediacy and functional rawness is present in contrast to the more pristine natural edges and the more managed public ones elsewhere around the harbour.

The strong impression of the foreshore at Glebe was that contrary to its name it in fact was not a continuous homogenous space, it was a place where the random accumulation of solutions to technical problems such as creating flat land adjacent to the water, guarding against wave action, getting access to the water, discharging stormwater and other waste had been solved in a straightforward way.

It had the atmosphere of a place that had been altered as need arose, absent of a single master narrative, ill fitting neighbours and layers of historical events stacked one upon the other as repair or adaptation required it.





Sand had accumulated against the sea wall in places forming incidental low tide beaches, a couple of mangroves had colonised a small bay, an old crane and slipway sat silently on the foreshore, sandstone block walls edged the older parts of the bays, salt marsh had colonised the edges of the 19th century canal, oysters clung to the submerged rock shelves, walls leaned, successive concrete copings spalled and cracked to reveal their aggregates, vegetation colonised and emerged at every opportunity.

In contrast to the areas of rich layering two relatively new spaces at the western end of Rozelle Bay adjacent to the 19th century canal were bland and pompous. One a post modern composition from the late 1980's complete with grand axis, flag poles, circular path junctions, plaques and decorative brick pavement. The other the result of a well meaning community driven initiative to convert industrial land to public open space. The result was a bland space of turf and dog faeces that crudely projected into the harbour and provided unscrupulous builders the opportunity to bury more toxic waste. The strangeness of this space was further reinforced by the insertion of a heavy handed brick pavilion (seen in the top left photograph opposite) and a uninspired path.





## Looping diagram



### Mt Penang Gardens

The exploration of movement and surface begun at Mt Penang is carried further at Glebe and used with greater subtlety. See page 78. (1)

**Infrastructure** /The client required the walkway to provide vehicular maintenance access. The project prioritises the pedestrian experience in a way that makes the vehicular possible rather than allowing maintenance to be the primary project driver.

**Earthworks** /The initial concepts were for large scale intervention into the flat lawn to create relief and habitat. This was abandoned for a more subtle approach.

**Structure** /Ongoing sense of how the small detail goes together to build the overall structure.

**Voicing** /The project draws on the the site to establish a voice. A dialogue is established through the small scale language of edge conditions. These interact and build upon the numerous remaining natural and industrial edges present.

**Narrative** /The narrative is treated as fragments of more intimate stories which the path binds together.

**Entropy** /The design allowed the processes of time to remain evident, unsightly joins, decaying edges were maintained where possible, or stabilised.

**Cockatoo** /The careful choreography of the pathways which is developed at Glebe is broken down to key moments at Cockatoo. See page 248.

**Uniformity** is rejected in favour of allowing subtle site differences to emerge.

**Process** /The canal edge area was graded to promote salt marsh colonisation.

**Interpretation** /Resist the need to put words to everything and to privilege selected aspects of the project.

**Recreation** /The beach provides water access for small craft.

**Jardin de L'imaginaire, Terrason, France**  
Set a direction of thinking about the use of fragments rather than presenting a unified narrative, Glebe sought to avoid an overarching legibility. See Part 3.

**Richard Serra** /For his insistence on the peripatetic and parallax as a mode of understanding. Glebe is to be understood through movement. Pathways and surfaces orchestrate different trajectories through the site, different speeds and material encounters.

**Artificial** /The project brings a clearly urban language into contrast with the topographic and geological remnants.





**Imants Tillers** /Tillers' means of collecting and bringing together disparate works as a store of potential rather than as a narrative, continues to influence my approach to "interpretation". (2)



**North Harbour Park** / This project worked to insert water access and habitat into an existing foreshore edge that had little differentiation. The project sought to find points of material tension to insert moments that could inflect the whole foreshore. See Project Archive in Appendix B.

**Jasper Johns**

"Take an object  
Do something to it  
Do something else to it  
"  
"  
"

Something was done to Glebe Foreshore  
Something else was done to it  
Something else was done to it  
Something else was done to it  
The project was based around the insertion of a new layer that responded to what had come before. (3)

**Exteriority** /Exteriority is strongly felt at the head of Rozelle Bay where the lawn juts into the harbour. This is broken down by inserting the mangrove.

**Naturalistic** /The restoration of a natural aesthetic is totally rejected. Natural systems are engaged with in an abstract manner. Ecologies are encouraged, mangroves planted, autochthonous species planted.

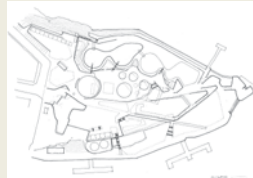
**Ecology** /The imperative to create more habitats in particular marine habitats was countered by the need to provide recreational space. A small but vociferous group also opposed the habitat increase. The compromise position included a reduced mangrove area and new salt marsh areas. Mangroves are essential to estuarine habitat. Salt marsh are an endangered inter-tidal ecosystem. A small island was made in the mangrove area to provide safe bird resting areas, and a beach was created that provides important habitat.

**Glebe Foreshore**

**Making the Site** /The character of the design promotes the fine grained richness of the site and sets an easy rhythm that encourages slowing and stopping.

**Quotidian** /The very simple and everyday, stair, wall, seat, path are the focus of the project.

**Interiority** /Is introduced through a fine texture that allows more intimate occupation of the site.



**Ballast Point Masterplan** /The approach to voicing and scaling at Glebe was redirected to insert a park into the discussed Caltex processing plant on Sydney harbour. See Project Archive in Appendix B. (4)

**The Urban Grid** /The impact of the street grid as it meets the foreshore is acknowledged on site and these previously eradicated moments are responded to in the new design.

**Scaling** /By working at the specific rather than the harbour wide scale, the feeling of expansiveness generated by the water surface is heightened. The intricate edge contrasts of the bay with the uniformity of the surface.

**Detail** /Focus on small inflections of site and material.

This describes the positions and concepts that were moved toward and retreated from when introducing a new set of uses into an already rich context. Blue line indicates the connections to come with future projects.



Plan showing material differentiation. New mangrove at the western end of the bay and Bi-Centennial Park to the east of the canal. Bellevue cottage on the headland to the east

The Glebe Foreshore Walk introduces substantial marine habitats into a highly urbanised part of Sydney whilst responding to a rich industrial heritage context. It forms the western most segment (over two kilometres long) of the City of Sydney's planned harbour foreshore walk, stretching from Woollomooloo to Rozelle Bay. The Glebe Foreshore Walk connects existing and new foreshore open space by means of a subtly articulated path. The path connects newly formed spaces with new access points to the water, with newly created ecological habitats, with items of heritage and archaeological significance, and with bio swales to capture and treat stormwater.

The project expressly sought to conserve and bring to attention the materiality of the site. For instance, the many types of concrete each with a distinct aggregate such as large sandstone rubble, river pebbles and large basalt. Each of these tells a story of aggregate availability and concrete making practice at different moments in the last Century and each imparts a particular character to the place.

The sea wall along the foreshore was in many places unstable and suffered from inundation and overtopping. The new walkway had to comply with two technical requirements that provided the overriding constraints, firstly, the NSW Maritime requirement that the pathway



Development Application plan

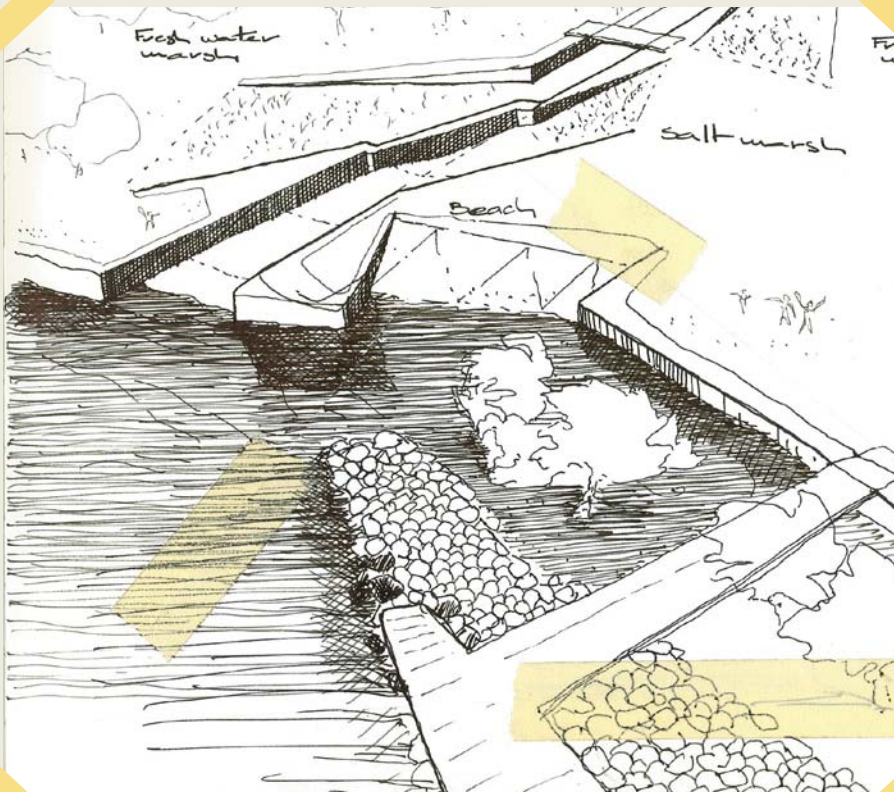
be 400 mm above the existing sea wall level, and secondly Council's requirement to provide maintenance vehicle access to the length of the walk. The design aimed to maintain the integrity and character of the existing sandstone sea wall by stabilizing it and inserting new walls as necessary behind the existing wall. This solution created a seating edge along the shore and clearly added a contemporary layer to the historical ones.

Careful attention was paid to the site context at the detail level, design decisions were informed by material changes, inflections in walls, transitions in sea wall profiles and other subtle shifts in the natural and engineering features found on the site. New spaces

were grafted into and around these points of difference. The configuration, alignment, materiality, width and hierarchy of the new sea walls and paths shift in response to existing features whilst meeting the technical requirements.

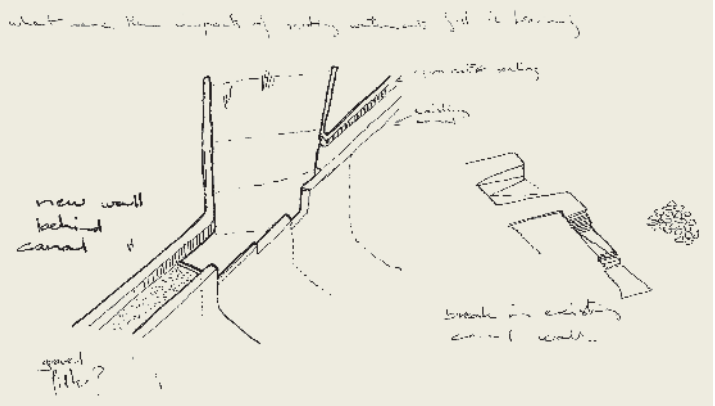
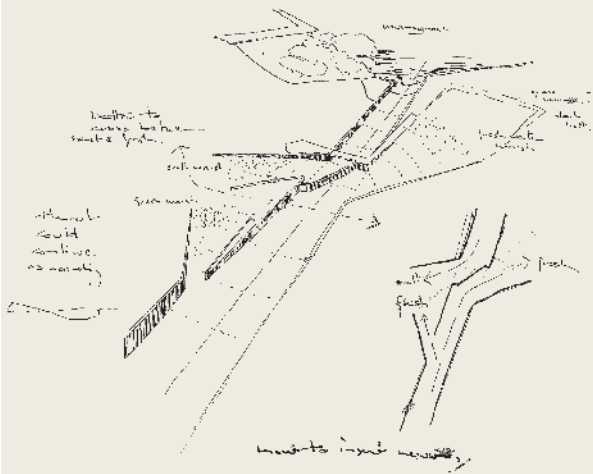
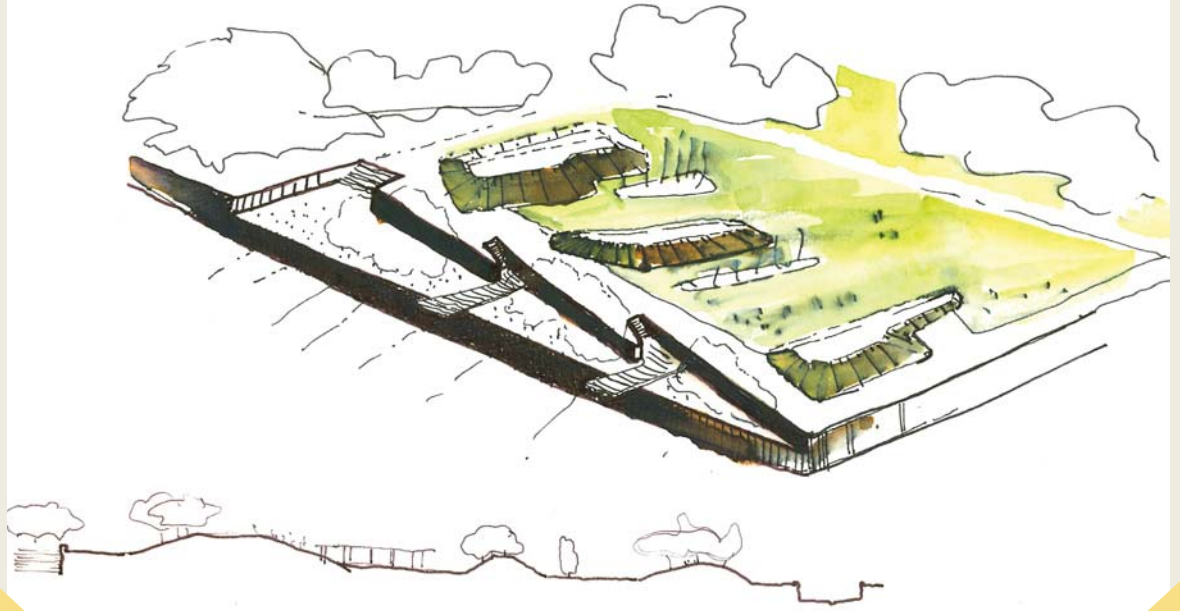
The Glebe Foreshore Walk provides pedestrian and cycle access through a varied landscape experience along the edge of Blackwattle Bay and Rozelle Bay. The walk incorporates a boat launching beach, a pontoon and a newly created mangrove habitat at its western extremity.

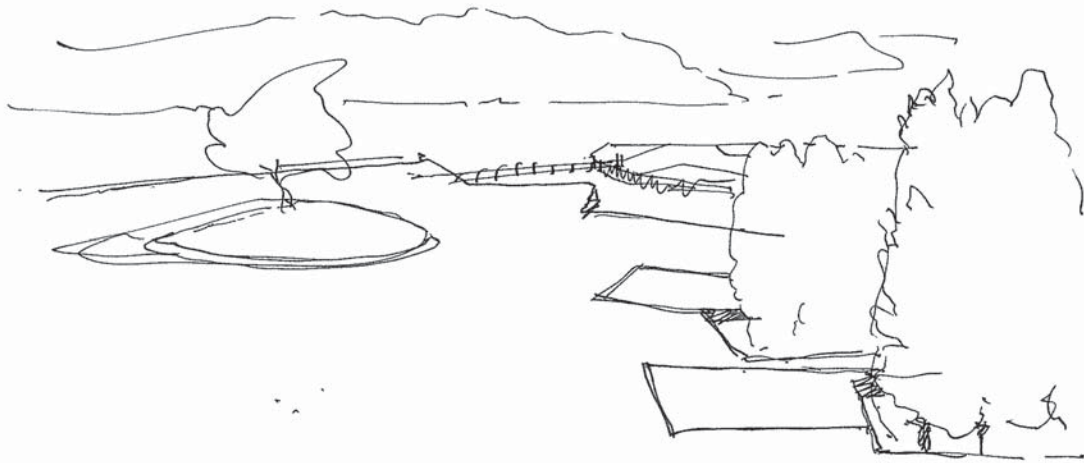




This page and facing page: Sketchbook studies to establish a presence for the western end of the park and to introduce more significant intertidal habitat, a number of drawings explored the consequences of carving into and modeling the water edge and ground, thereby encouraging and engaging with the periodic inundation that takes place on the site. The aim was to direct and mold natural processes to significantly refocus the areas of the park that lacked character. These were rejected as being too interventionist and had to step back from any changes to the canal on heritage grounds.







Study sketch exploring  
breaking the edge of the  
existing canal





The eventual solution accepted the canal as inviolable and concentrated on efforts to reinstate a more nuanced and richer head to the bay. By removing material a parabolic outline was re-established to reduce the impact of the bulge into the bay. The shape of the water was an important consideration in thinking about the foreshore. In remaking the basalt edge a small high tide rock island was created as a safe retreat for birds.



New mangrove, beach and salt marsh at the western end of the Foreshore Walk



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Looking west across  
Bicentennial Park  
toward the completed  
mangrove and beach





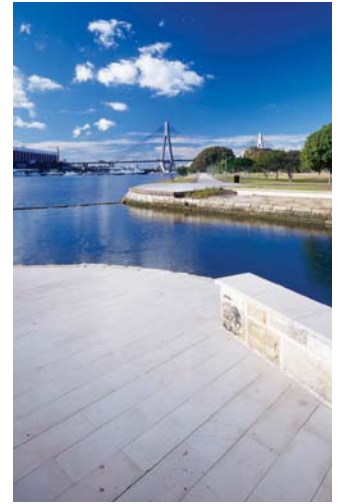
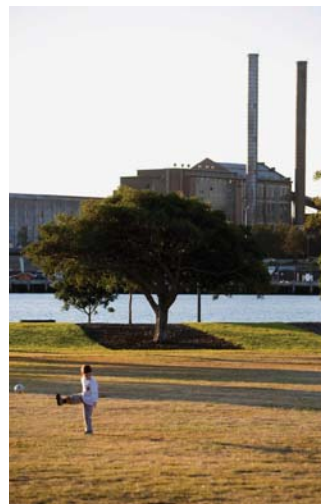
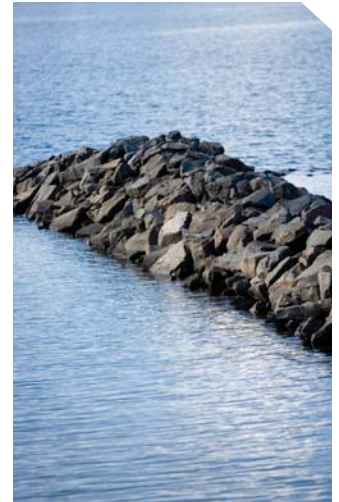


Looking east. The rock embankment in the middle ground becomes an island at high tide and separates the new beach from the new mangrove and salt marsh. This section of the project dramatically increases marine habitat and provides a safe resting place for birds at high tide.



Different profiles were explored to engage with tidal flow and to encourage salt marsh species and mangroves, both of which grow in very specific tidal ranges.

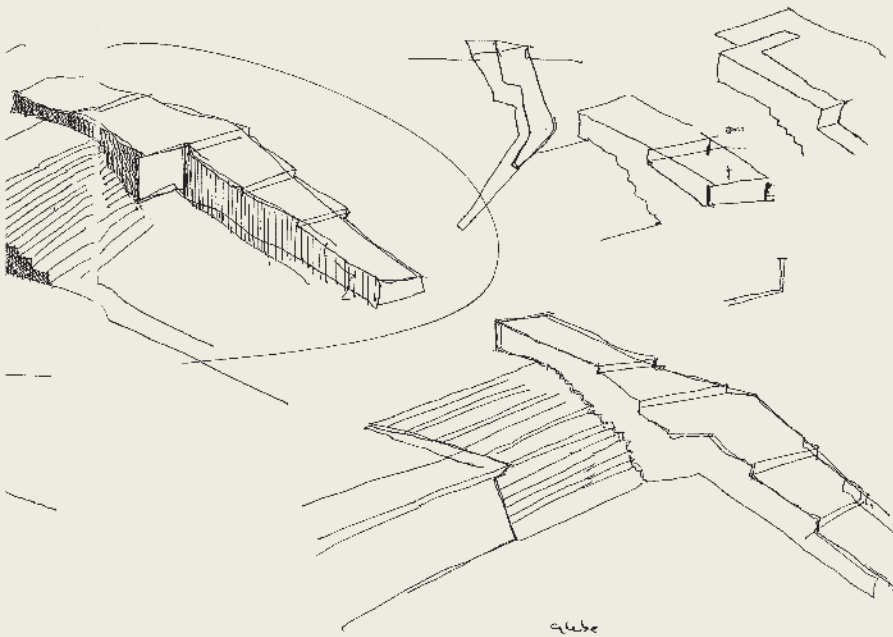




Contaminated fill that was used to extend the park into the harbour in the late 1980's was partially removed to reshape the bay. The stripping back allowed the creation of both a beach and a mangrove in a zone that in pre-European time was deep water at some distance from the edge of the bay and the mangrove that would have existed there. Careful attention to elevation, gradation and soil composition allowed for the recreation of a mangrove habitat. Mangroves were imported from another Sydney Harbour site and planted in the new location with a survival rate of approximately 50%. Likewise environments were created to allow the endangered salt marsh to flourish and recolonise.

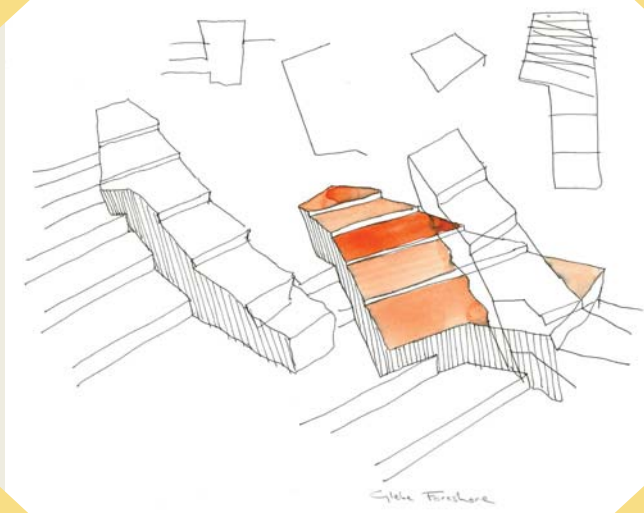
The project adds to the two mangrove trees along the City of Sydney's 20 kilometres of foreshore. Whilst providing crucial ecological opportunities, the beach also provided much needed recreational opportunities for small boats that cannot land at pontoons and seawalls, which make up most of the inner city harbour foreshore.

Around the stormwater canal the existing salt marsh community, has been encouraged to expand through subtle level modulation. The 1980's pathways have been refurbished, unhealthy growing conditions repaired, fig trees lifted and replaced.



Glebe

The initial design for the beach area proposed a boat launching ramp. The interface between the long ramp and short stair required resolution and provided the opportunity to create an informal seating peninsula, that at high tide would jut into the water. The ramp was eventually taken out of the project to discourage use by larger boats and trailers.

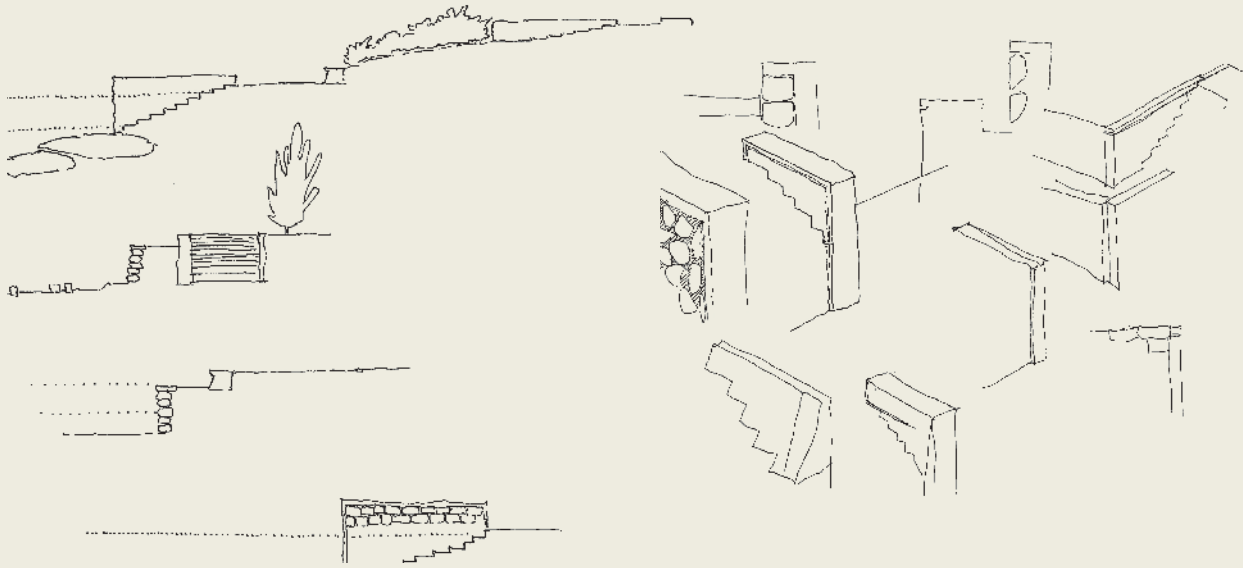




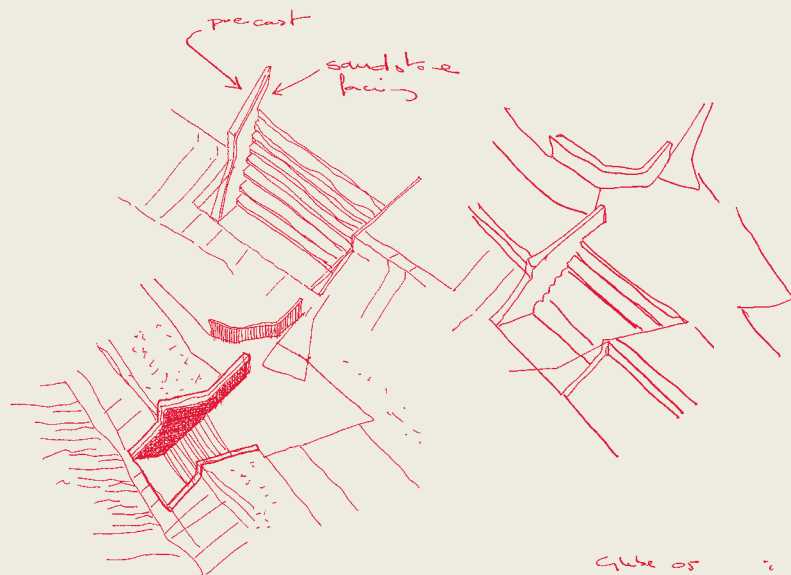
Views of the platforms, stairs and reconfigured basalt used to scale the beach and new mangrove







The stair is used to highlight and make apparent the junction between an old inclined sea wall and a new vertical wall. An asymmetrical arrangement of walls that frame a stair to the water was arrived at. It provides incidental seating on one edge only, avoiding the discomfort of facing someone on the other side and provides an openness to the stair. These locations form knots along the way where more intense use is focused. The material change in the pavement is combined with the orientation, length and sequence of walls and stair to re-adjust speed and focus from the more linear areas of path to the special moments of discovery at the waters edge.





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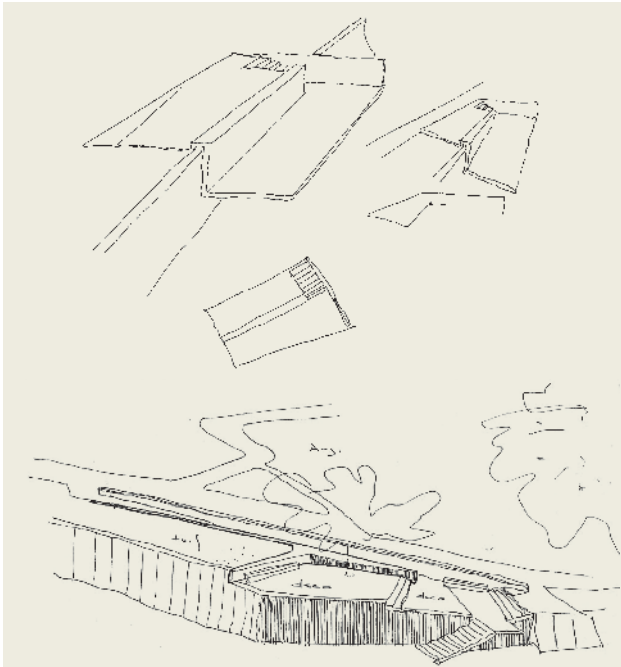
At the eastern end of Bicentennial Park, a 14 metre concrete stair allows access to the water. This destination point nestled at the edge of the mature Moreton Bay Figs where the sea wall changes, forms the junction to several paths and the location of a stormwater bio-swale.



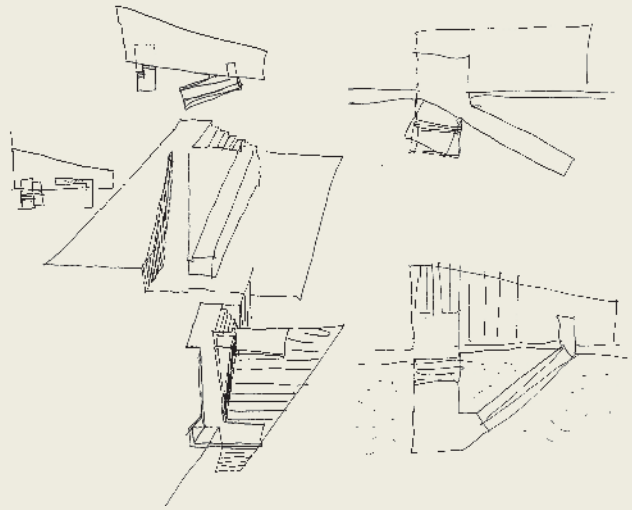




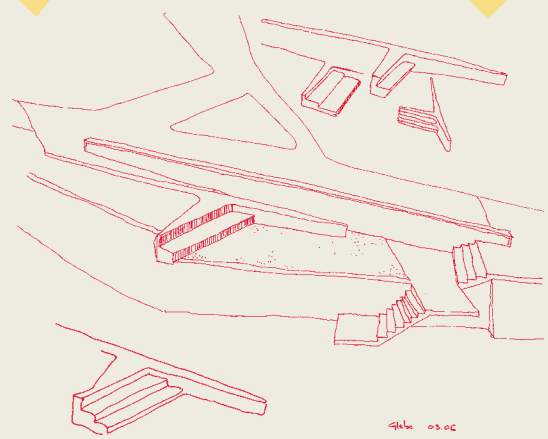
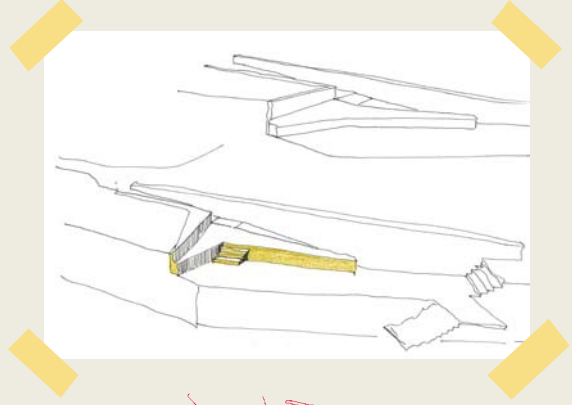
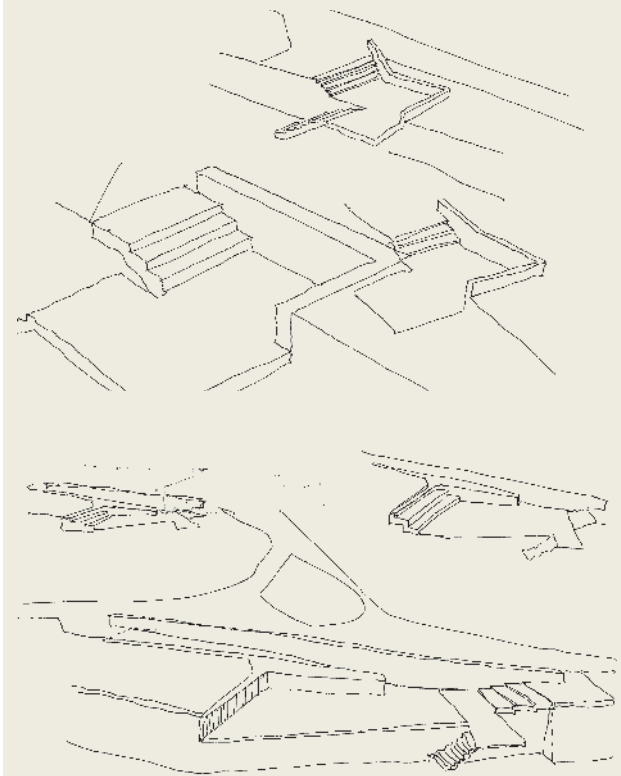
A constant element in the project is the precast concrete wall, 600 mm x 600 mm x 4000 mm. This serves the dual functions of raising the path to the required height above sea level and retaining embankments, bioswales and higher ground where necessary. Specially designed end pieces terminate in a taper thereby causing the front surface to twist along its length. The second set of precast units are L-shaped capping pieces designed to sit over sandstone clad walls which flank one side of the sea stairs, these units are wide enough to provide seating on the landward side. In contrast, the second edge to the sea stair is a 150 mm wide in situ concrete wall. The precast concrete contains a quartz rich sand mix that gives the units a warm colour and a slight sparkle that sits particularly well with the existing sandstone.



Glebe point rd  
2.8.06



At the end of Glebe Point Road, where a pier once stood, another change in sea wall occurs. It was important to reconnect with the water at this point and bring people closer. A number of options were studied that could make a place at this busy path junction. The solution is a space that appears held in place by its framing elements that one might imagine could keep stepping on down to water level.



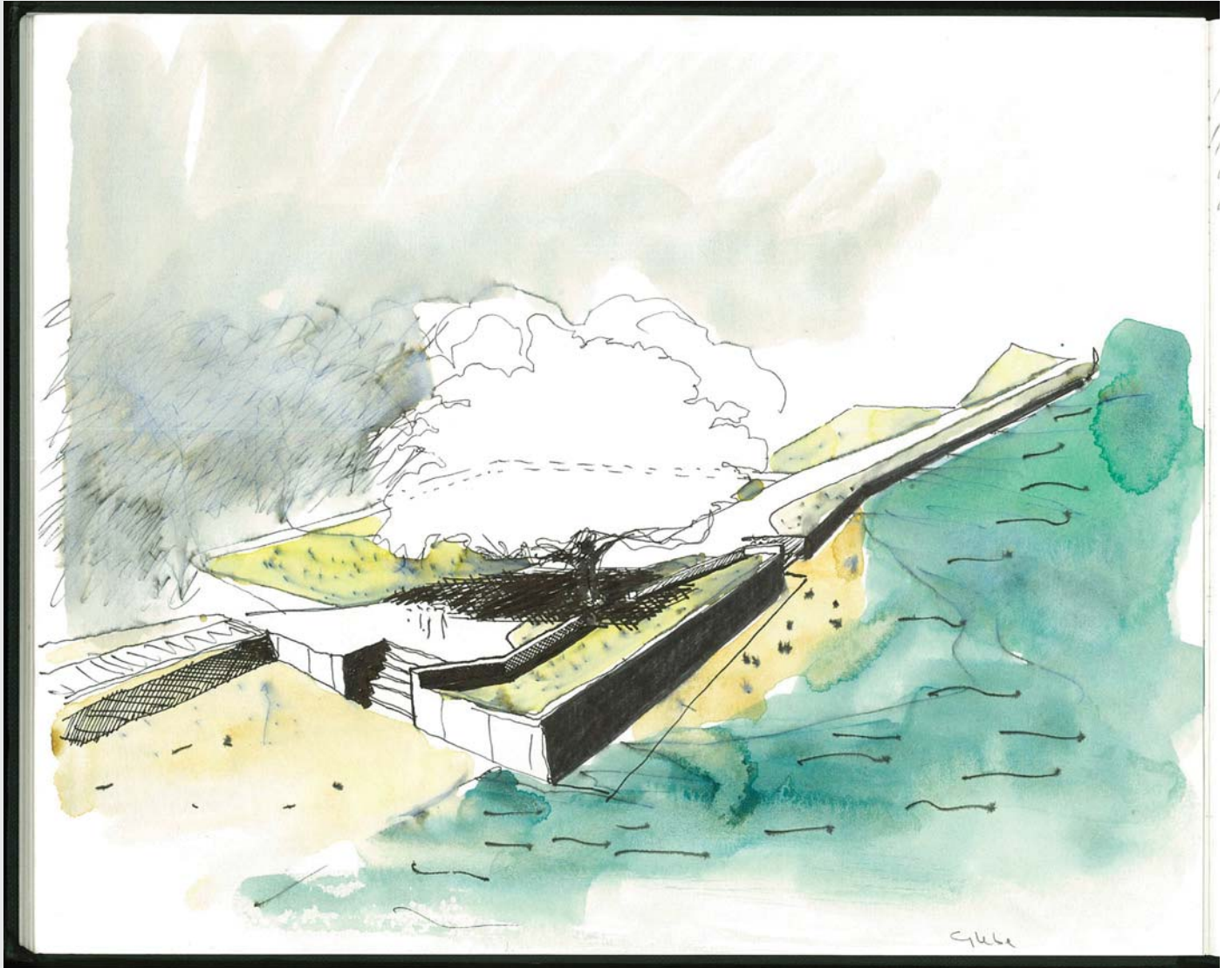
Glebe 03.06

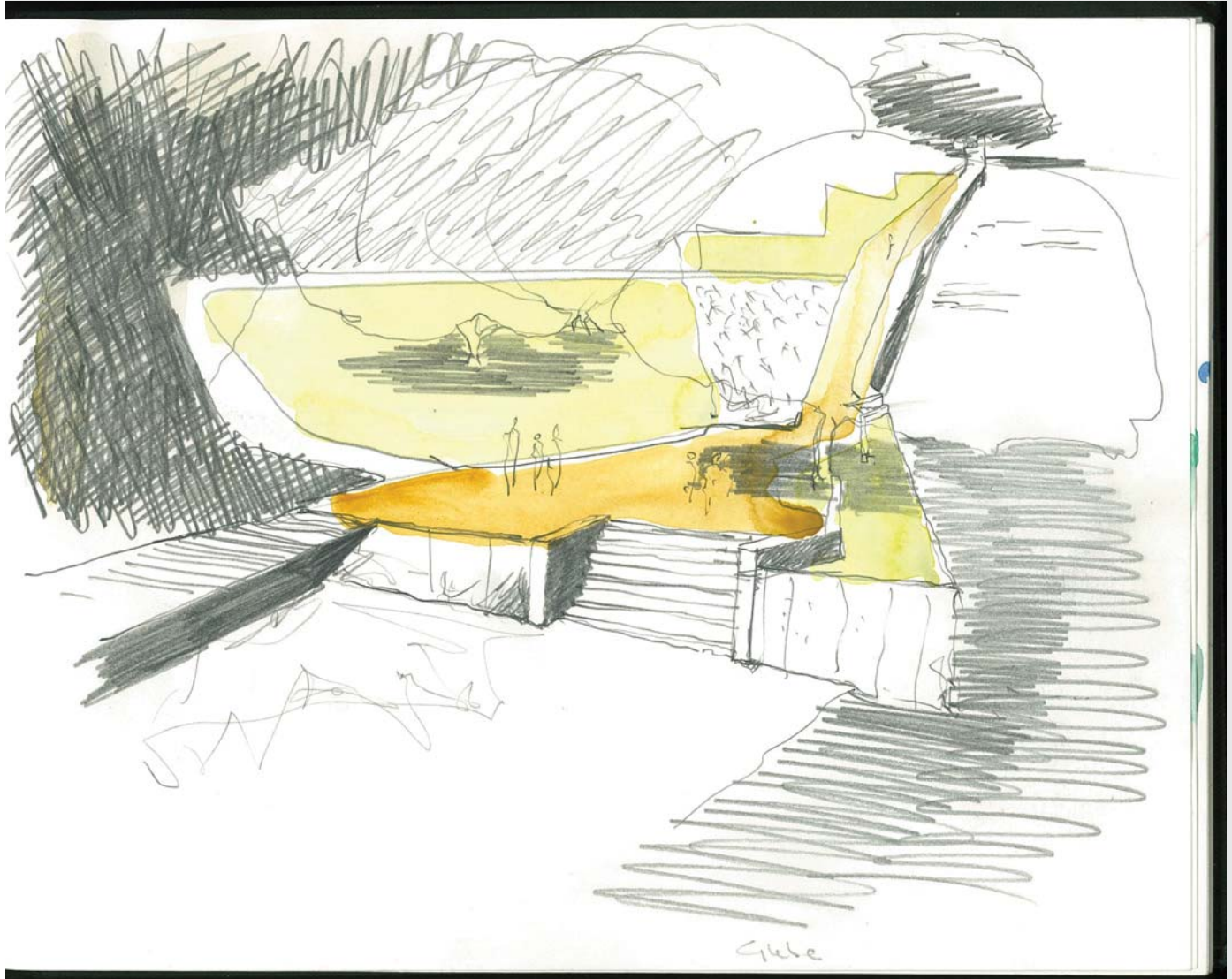




To the east of two very large Moreton Bay Figs, a lowered viewing area is inserted where the sandstone sea wall shifts from a battered arrangement to a vertical one, the area offers a variety of seating options and a vantage point to view the Anzac Bridge.

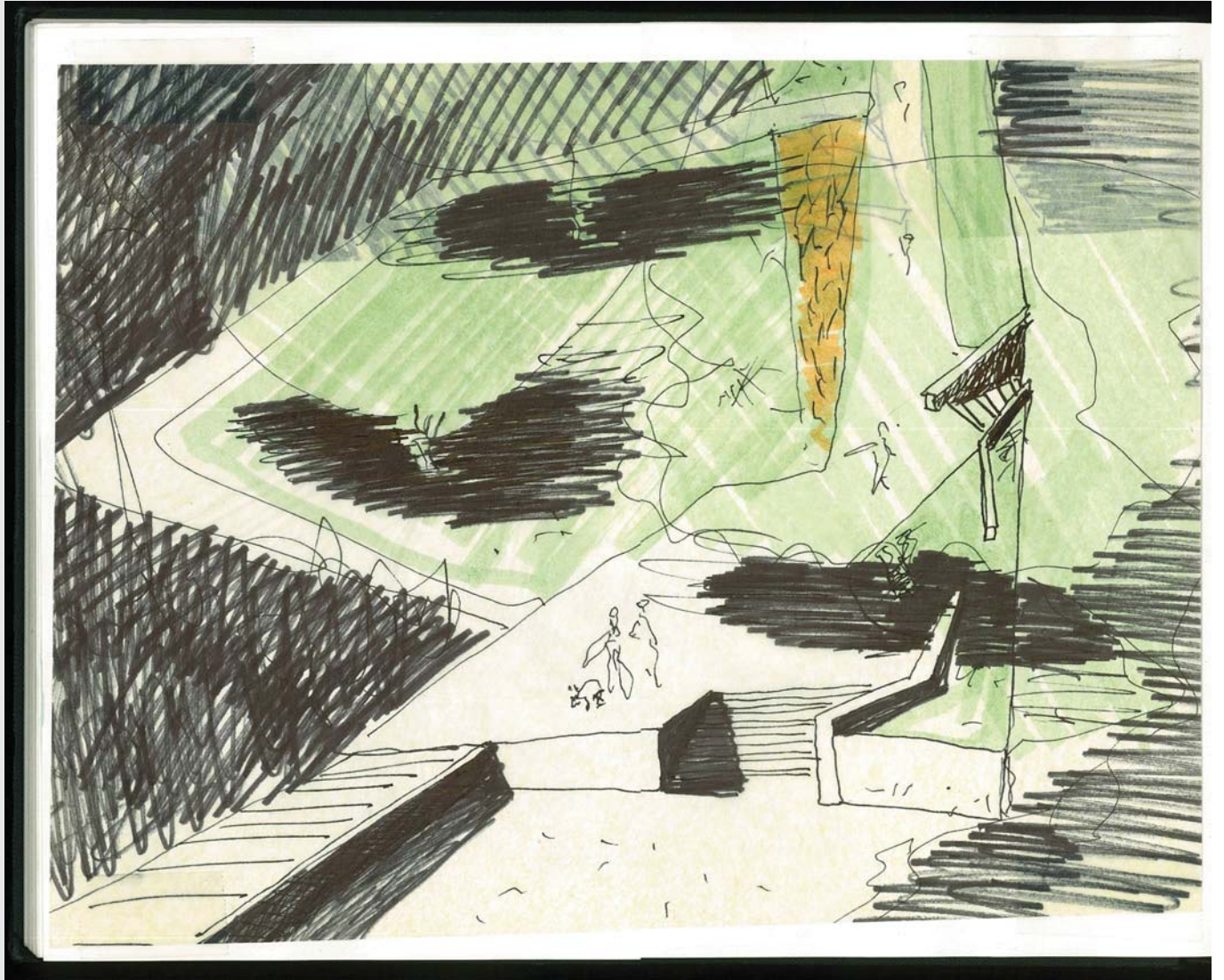




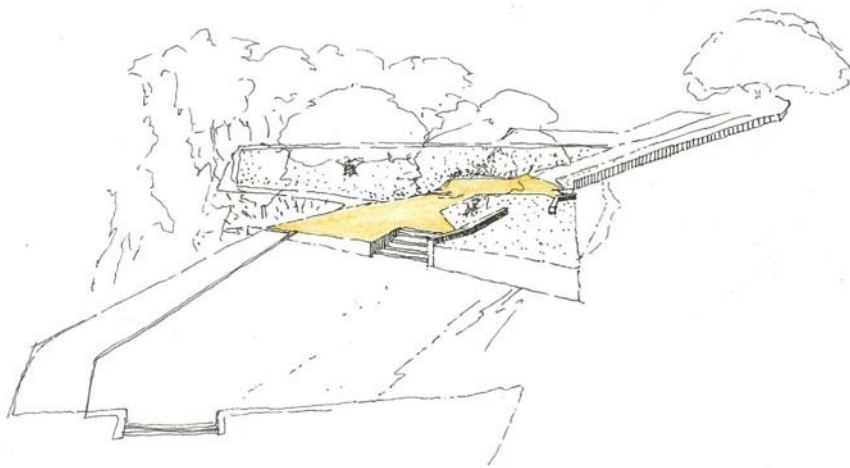


This and the following spread:  
A sequence of sketchbook  
studies repeatedly testing a  
solution for the anchorage that  
was later abandoned.

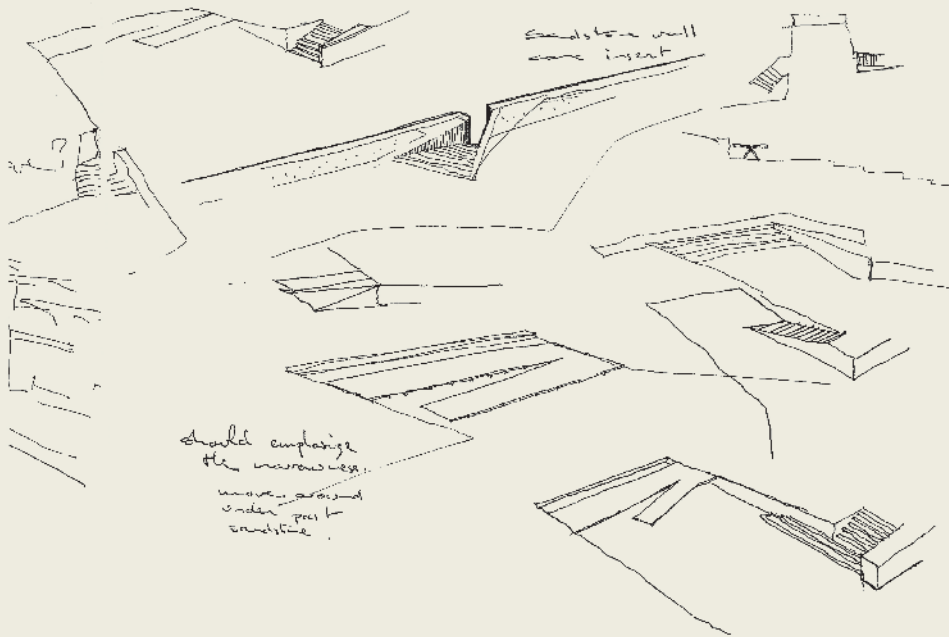




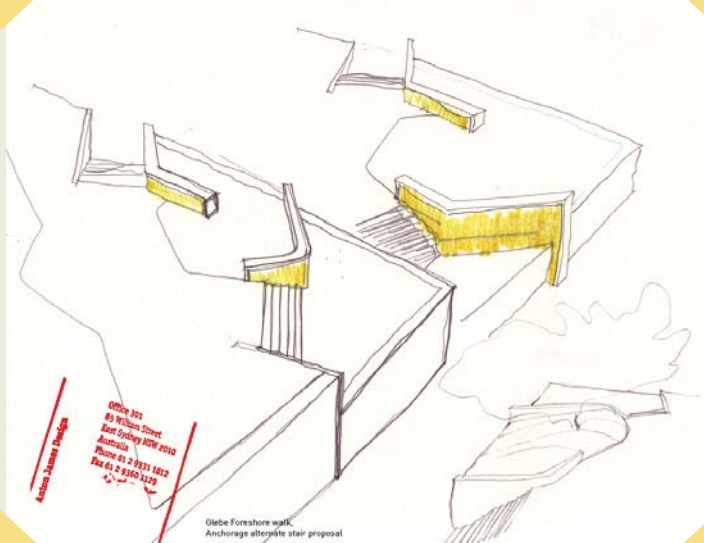


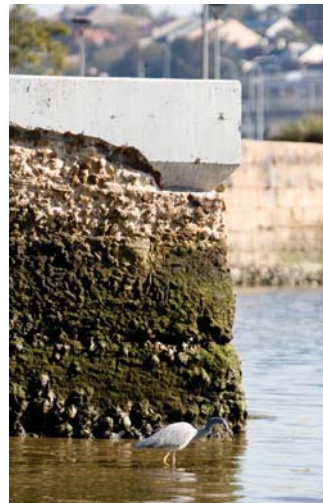


Cybele the Anchoage 04



Ways down to the water, cut, ramp, add, angle, half cut, half add are explored to achieve the right release and sequence down to the water at the Anchorage.





Bottom centre and right:  
The crude junction of the  
new and existing although  
unplanned is a happy  
accident that is sympathetic  
to the past layering

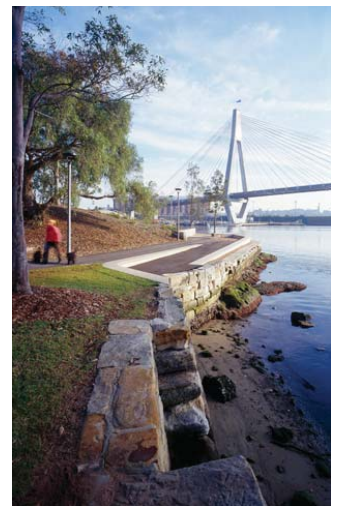
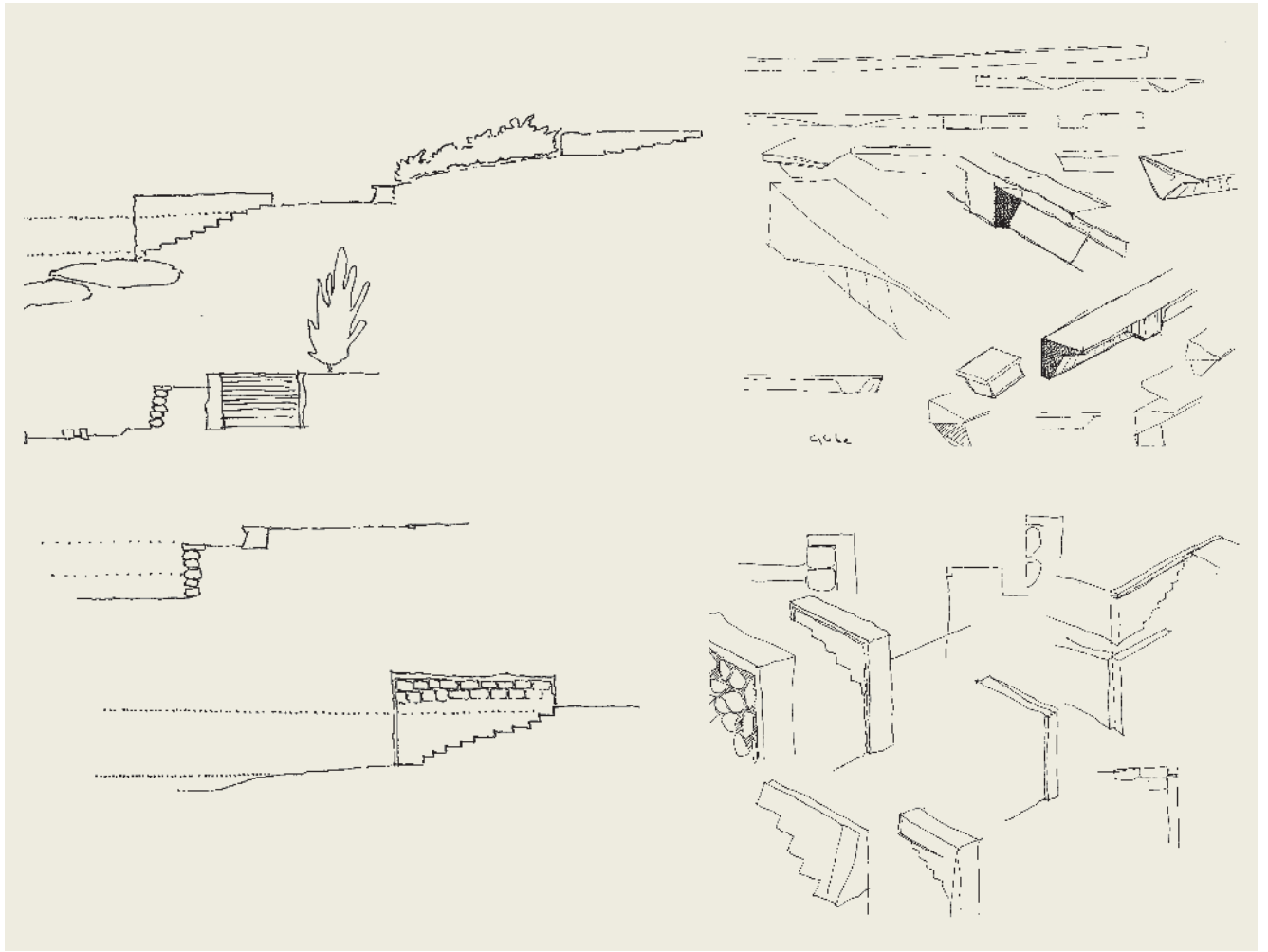
At a formerly inaccessible section of the Walk known as the Anchorage a new small park is created comprising of two fig trees, a lawn and a backdrop of endemic plantings. Here the path is deflected to make room for a stair that is cut through the existing sea wall to allow access to a build up of sand that becomes exposed at low tide and a set down area provides seating at the waters edge away from the main pedestrian flow.





The Walk narrows as it moves east past the archaeological site of Stride's Yard where new walls and stairs to the water have been carefully inserted to reveal an old slipway. Around the headland upon which Bellevue, a 19th century cottage sits, the new path has been raised by 400-600 mm and set back from the old sandstone sea wall. Precast units support the new path whose alignment shifts in response to a narrow sandstone sea stair and existing trees.





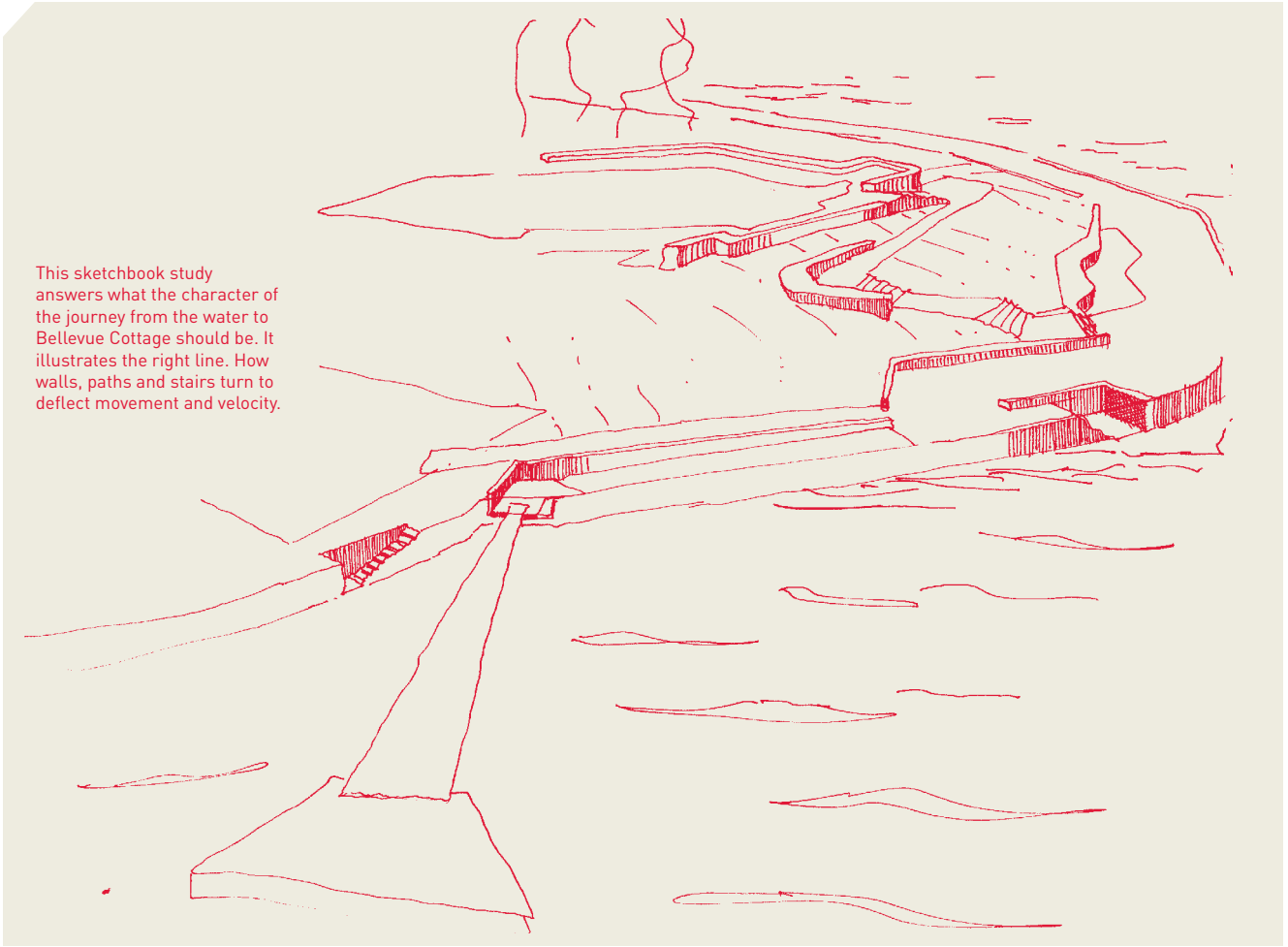






Stride's Yard in the middle of the Walk. The remnants of the 19th Century slipway are visible on the beach in the foreground.

This sketchbook study answers what the character of the journey from the water to Bellevue Cottage should be. It illustrates the right line. How walls, paths and stairs turn to deflect movement and velocity.



In front of Bellevue Cottage, vegetation is cleared to re-establish a relationship between the house and harbour, and massive sandstone walls retrace a mirrored version of the former shoreline. The path from the foreshore to the cottage turns back upon itself as it climbs the embankment drawing the visitor's attention to the breadth of the scenery. At the top of the stair a sandstone path circumscribes a lawn planted with a Hoop Pine.

On the foreshore a stair provides access to a sandstone ledge exposed at low tide and a ramp leads to a pontoon. The arrangement of the new pre-cast wall, the sea stair and new sandstone wall plays off the overlapping lines of the rock shelf, sandstone sea wall, and industrial concrete edge (pre 1970's). To the south of Bellevue Cottage, a bioswale formed by tiered pre-cast concrete wall units treats water from the adjacent Leichhardt Street.

The Foreshore Walk continues through Blackwattle Bay Park passing large linear bioswales, it then traverses a new development on a former harbour front incinerator site, from where, it will connect to Pyrmont Bridge Road and the Pyrmont Fish Markets when the final stage is constructed in 2014.

The project resisted the design reflex typified by many promenades, that of an overarching masterplan that creates a regular rhythm, solidly asserting itself by imposing an ordered identity to the whole. Our project chose instead a more subtle approach that responds to the small scale moments of interest found on the site. The small details and inflections in the site are seen as an opportunity to respond. The project was specifically aimed at not developing a seamless storyline, but rather presenting history as a series of interconnected fragments. Glebe Foreshore has its own piecemeal story to tell, one that would risk disappearing under a unified story.

The crucial moments are the discovery/uncovering of the layers of materiality, and or geometries that no longer make sense, that generate an uncanny sense of a former existence. The preservation of this material is not fetishised, romanticised, rather it is given its own place in a matter of fact way. It is simply a part of the site, no more or less important than that.

Sandstone outcrops, beaches, existing vegetation, industrial remnants such as concrete copings and walls, access routes, old water stairs, the historic Bellevue Cottage, the work of Bruce Mackenzie at Bicentennial Park, are all engaged with in a dialogue of material and movement.

The basic elements of landscape, the path, stair and ramp are at the core of the project and respond to the existing fabric through the junction of materials; the orientation and scale of paths; the deflections around existing elements; the deferral to prior fabric; the negotiation through topography. The pathways favour the oblique to the axial, they flow and eddy in response to found character on the site, to changes in materiality, to changes in construction method, changes in ecological regimes and changes in potentiality on the site. The design invites rest, changes in velocity, the discovery of the waters edge, alternative routes of movement and the discovery of detail.







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The eastern headland with Bellevue Cottage in the background and the path and stair sequence that directs the visitors views as they move between the Foreshore Walk and the Cottage



# Construction detail sequence

**WALL ELEVATION & DETAIL SCHEDULE F01**

SYM	NAME	WALL TYPE	ELEVATION	DETAILS
NUMBER	SHEET	NUMBER	SHEET	
W1	WALL 1	E	W01	W02
			005	W01
W2	WALL 2	B (VAR.)	W02	W03
			005	W02
			005	W01
			005	W03
W3	WALL 3	B	W03	W03
			005	W01
			005	W02
			005	W03
W4	WALL 4	D	W04	W04
			005	W01
			005	W02
			005	W03
W5	WALL 5	D	W05	W04
			005	W01
			005	W02
			005	W03

**LEGEND**


**DETAIL PLAN A**  
SCALE: 1:100

**FOR CONSTRUCTION**

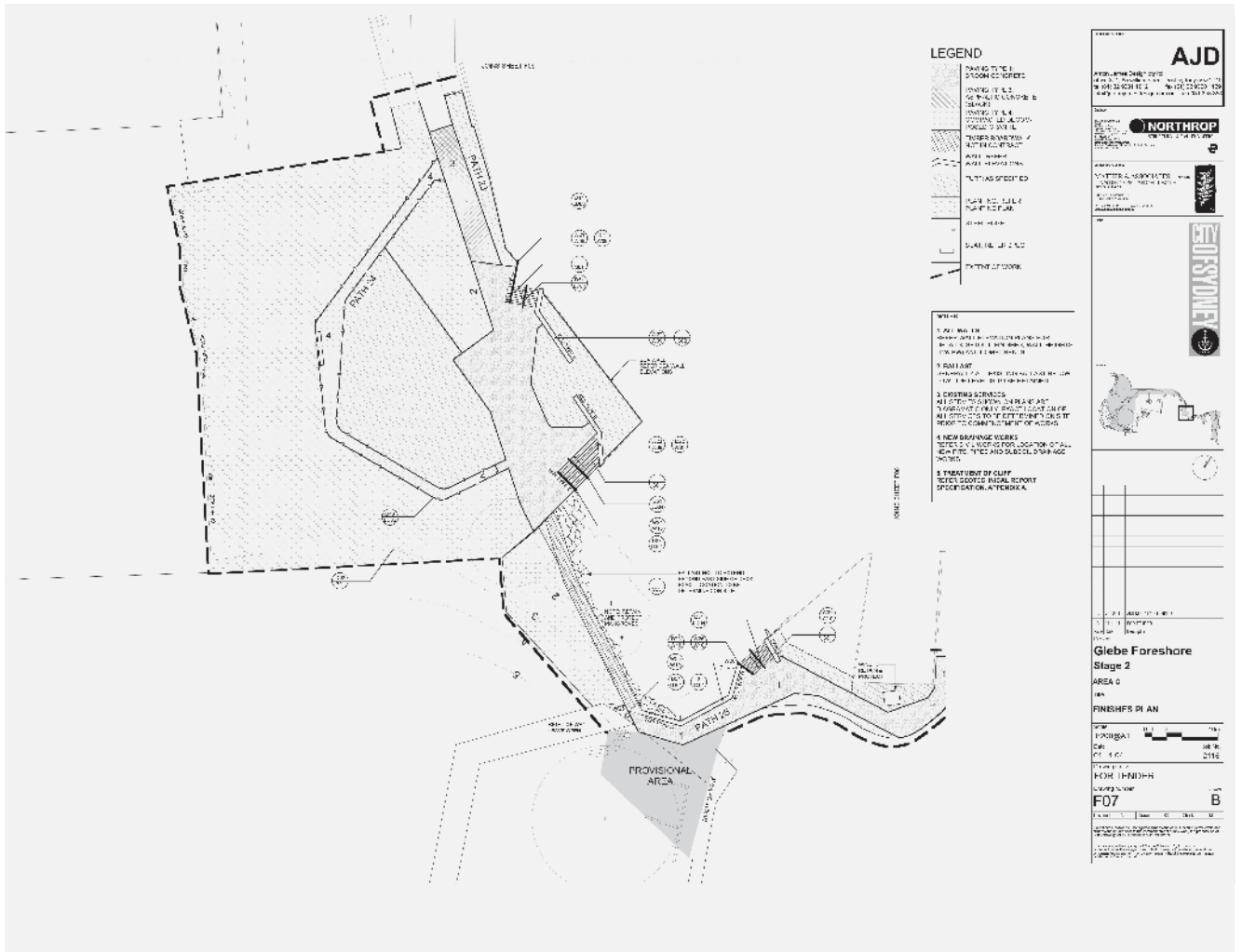
Issue: **B**

Scale: 1:200@A1

Date: 15.06.05

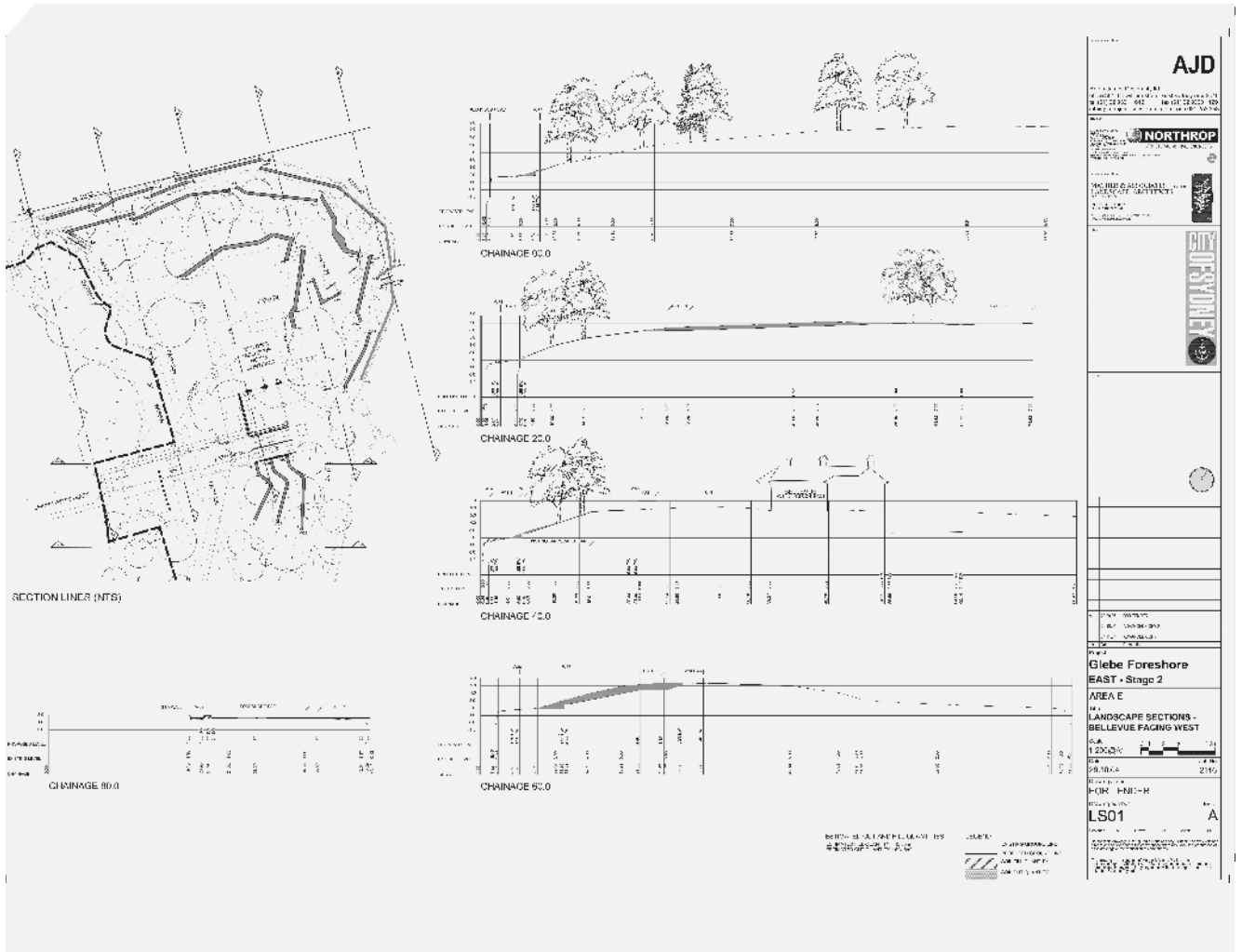
Mangrove and beach finishes plan





Anchorage finishes plan





Bellevue wall arrangement plan and sections



AJD

PROJECT: GLEBE FORESHORE EAST - STAGE 2  
DRAWING NO: L07  
DATE: 11/11/2014

CLIENT: NORTHROP  
1000 NORTHROP DRIVE  
GLEBE NSW 1535

DESIGNER: HLB PARTNERSHIP  
1000 NORTHROP DRIVE  
GLEBE NSW 1535

CITY OF SYDNEY  
1000 NORTHROP DRIVE  
GLEBE NSW 1535



SCALE: 1:500  
DATE: 11/11/2014  
DRAWN BY: [Name]

GLEBE FORESHORE EAST - Stage 2

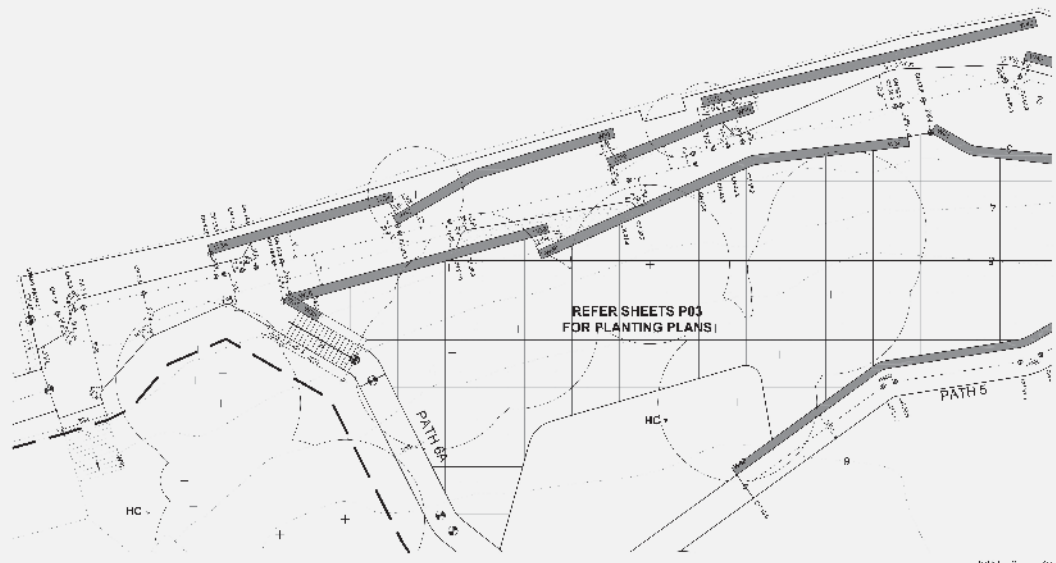
AREA E

FINAL LEVELS AND SETOUT PLAN

DATE: 11/11/2014

FOR TENDER

L07 A



3 DETAIL SETOUT PLAN 3

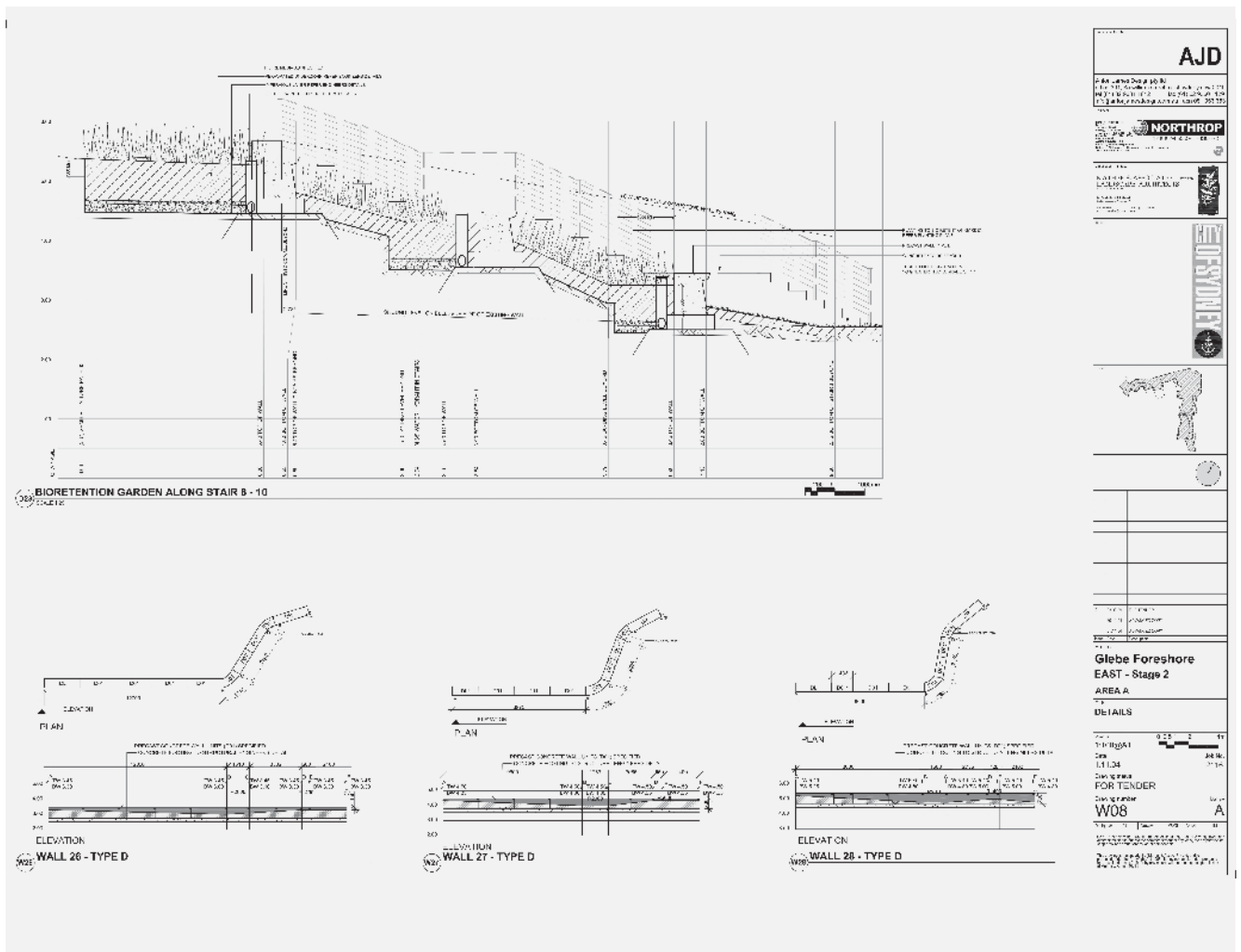
LEGEND

[Symbol]	EXISTING FISH WALL
[Symbol]	PROPOSED FISH WALL
[Symbol]	PROPOSED FISH WALL WITH PILING
[Symbol]	PROPOSED FISH WALL WITH PILING AND CURB
[Symbol]	PROPOSED FISH WALL WITH PILING AND CURB AND PLANTING

[Symbol]	EXISTING ROAD
[Symbol]	PROPOSED ROAD
[Symbol]	PROPOSED ROAD WITH PAVING
[Symbol]	PROPOSED ROAD WITH PAVING AND CURB
[Symbol]	PROPOSED ROAD WITH PAVING AND CURB AND PLANTING
[Symbol]	PROPOSED ROAD WITH PAVING AND CURB AND PLANTING AND LIGHTING



Foreshore wall set out plan



Bio swale wall sections

**Project**  
Glebe Foreshore Walk

**Client**  
City of Sydney

**Completion Date**  
2007

**Lead Consultant**  
Anton James Design and Mather and Associates

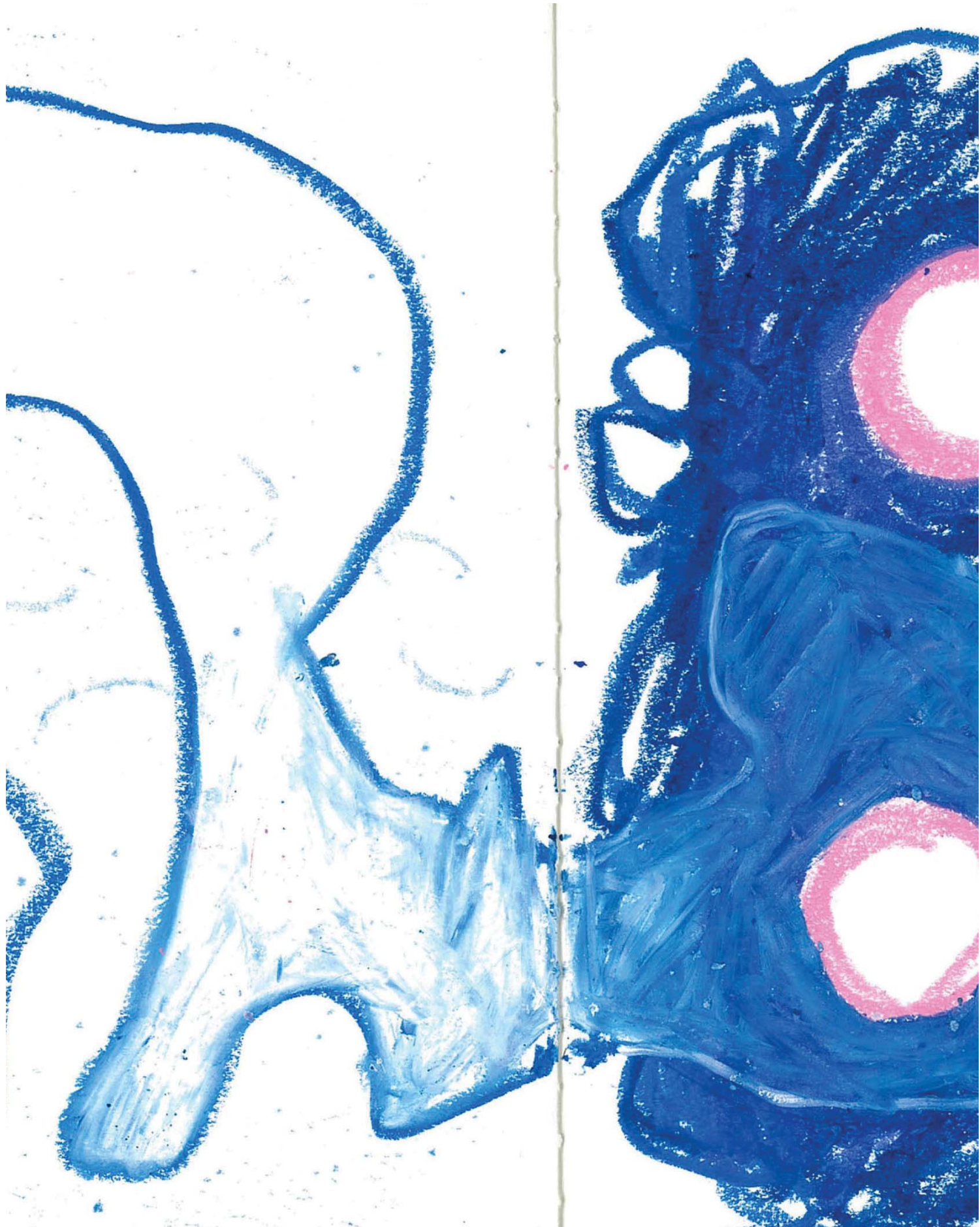
**Engineering**  
Northrop

**Lighting**  
Lighting art and science

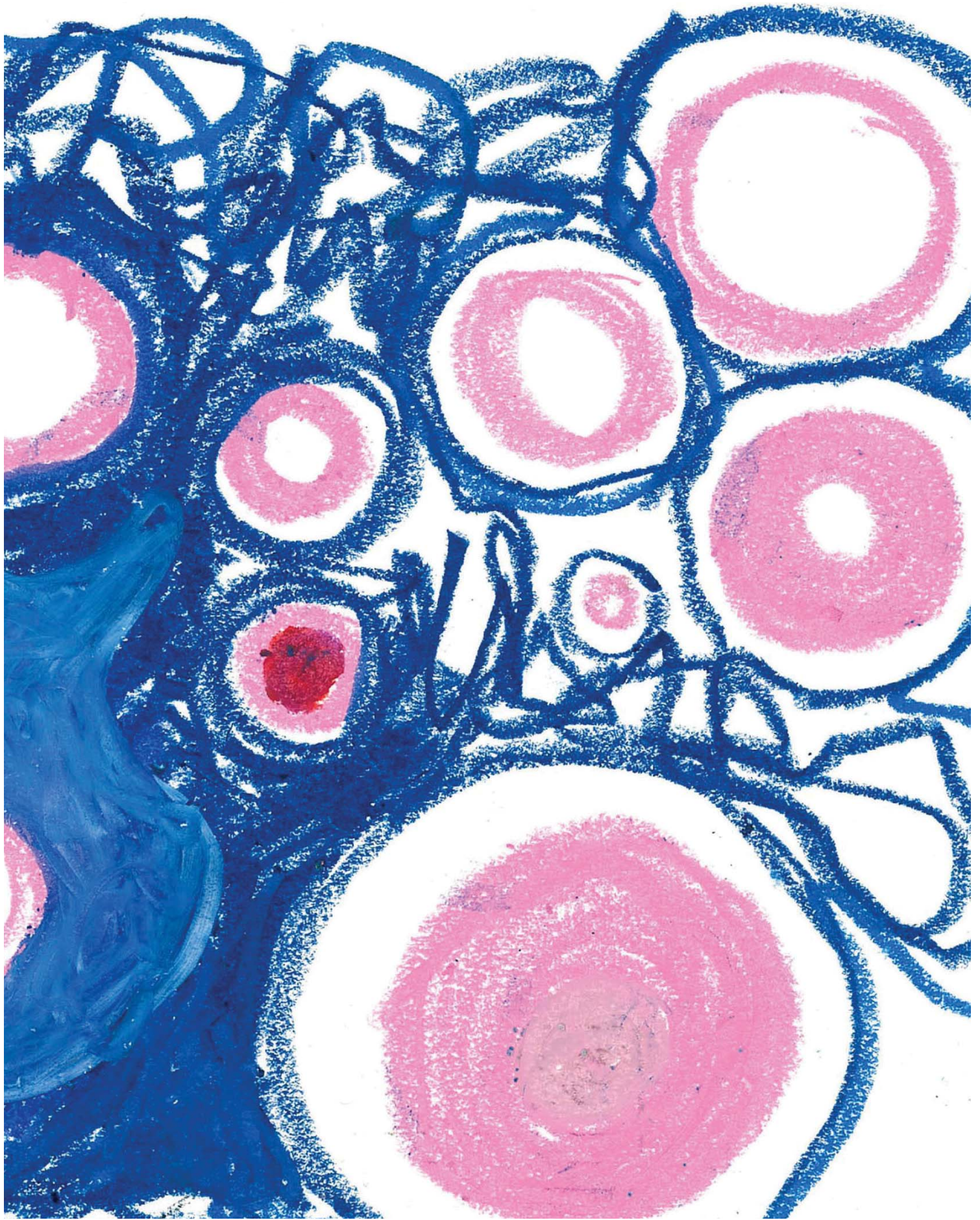
**Architecture (Bellevue Cottage refurbishment)**  
Lacoste and Stevenson

**Construction**  
Ford Civil

**Project Team**  
Anton James  
Ingrid Mather  
Kathryn Stewart  
Matt Mackay  
Greg Clement  
Romily Davis











# Paddington Reservoir Gardens

Paddington Sydney Australia



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Aerial views of the suburb of Paddington with the Paddington Reservoir Gardens at the centre, this page and facing accessed 12/9/2012 from <http://www.nearmap.com/photomaps?ll>

### **The Brief**

Tonkin Zulaikha Greer Architects and JMD design were commissioned in 2007 to cover the reservoir and reinstate a park on its roof, the resultant work led to maintaining the open ruin and inserting a garden.





### The site

Paddington Reservoir Gardens is located on Oxford Street, Paddington, 1.3 kms from Sydney's City Centre. The new project forms part of the Paddington civic precinct and amalgamates the Reservoir and the adjacent John Thompson Reserve. It is bordered by the Paddington Town Hall and to the west, the Post Office and the historic house of Juniper Hall to the north.

The site has a rich and diverse past. Prior to its decommissioning in 1899, the Reservoir was part of Sydney's early water supply infrastructure. The Reservoir was used as a workshop and public park from 1914 until the roof collapsed in 1990 forcing its closure to public access. The Oxford Street frontage hosted a service station in the second half of the 20th century.



### Impressions

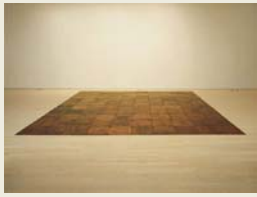
Several years before undertaking this project I had an odd experience whilst walking along a street in inner city Surry Hills. A wetsuited diver equipped with breathing hoses and fins appeared dripping wet on the footpath in front of me. The small doorway he had stepped out of revealed an expanse of water stretching away into the darkness around a regular grid of timber columns. The water occupied the building in its entirety. There was no floor, no walls, no room to enter; just a surface of dark shiny water in tension with the ceiling above. A shaft of light penetrating the cool darkness took on a solidity that seemed to reverse the normal order. Any clues to human occupancy associated with buildings were absent; there were no wall openings, only an everyday door leading to an edge that plunged into liquid. From the street the closed door had offered nothing to suggest that behind

it lay a secret mass of water, vast, transparent, and trapped in the most unlikely place. As the sensations stabilised I knew this was one of the city's 19th century reservoirs being maintained.

My first encounter with the empty Paddington Reservoir recalled that earlier experience. In Paddington the uncanny is still present despite years of modification and neglect. The evasive nature of the container in the dark watery reservoir at Surry Hills is here evoked in the seamless meeting of rendered inclined walls and rendered base that give rise to a perpetual upward movement in the volume, a sense of floatation that mirrors the only possible way of occupying the full reservoir. Despite the interventions of the mid 20th century the reservoir still does not suggest human occupancy; the seamless and steep surfaces do not suggest occupation.



Looping diagram



**Carl Andre 10x10 Altstadt Copper Square, 1967**

The interest with this work lies in the materiality, two dimensionality and the repetition with the intent of presenting the dumb facts of industrial process. These works resonate to inform a method for dealing with found materiality on a site. (1)

**Glebe Foreshore Walk** /Paddington is linked to Glebe through the interest in the found and the desire to allow a voice to the previous layers. see page 160.

**Water** /Is present in the small reflection pond at the centre of the chambers, it is suggested in the horizontal banding of the raised concrete planters and is imagined to have caused the pattern of the vaulted ceiling to rise through the roof to be visible on top like a rising stain.

**Clarity** /Material choice and use is selected to maintain as much of the pre-construction ruined character as possible. The design aims to allow the structure its own presence.

**Cockatoo Clifftop Walk** /Would be influenced by the approach to materials investigated in this project. See page 248.

**Making the site** /At Paddington the absent body of water and its volume as expressed by the container provides a strong experience of a space not construed for human habitation which is the real site of work for me.



**Rachael Whiteread** Untitled (Twenty-Five Spaces) 1994 Queensland Art Gallery /Thinking about the 19th Century water-filled void brings to mind the luminous inversions of Rachel Whiteread's work. (2)

**Edge** /The radial junction between the inclined wall and floor in the reservoir is critical in establishing the slightly uncanny mood where habitation is challenged. How to maintain its presence was an important consideration in the design thinking.

**Heritage** /Expressed as ongoing and living.



**Giacometti** /For his surreal landscapes and the suggestion of hidden space therein. (3)

1/ Carl Andre, "10 x 10 Altstadt Copper Square" [1967], © Viscopy. 2/ Whiteread, 'Untitled [Twenty-five spaces]' [1994 ] courtesy of the artist, Luhring Augustine, New York and Gagosian Gallery. 3/ Alberto Giacometti, "The Palace at 4 am" © Scala Archives. 4/ Anton James Design, Mt Penang Gardens Development Application Plan 2001 5/ Anton James, charcoal drawing 1993 and plywood sculpture 1995. 6/ Anton James Design, Hudson Project, Pot. Photo Anton James, 2000.





**Mt Penang Gardens** /Paddington reflects on some of the spatial movement carried out at Mt Penang and adapts them to a confined site with a rich material presence. See page 78. (4)



**Anton James** Untitled charcoal drawing on paper, 1994 Hill End Study sculpture, plywood, 1996. In the transference of the three dimensional roof arches to a two dimensional brick pattern Paddington continues to explore the interest in the ambiguity between two and three dimensional form as expressed in the contrast between line and plane, solid and negative. (5)

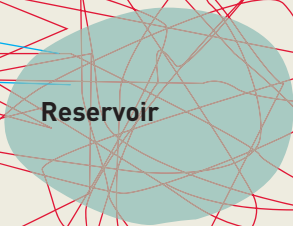
**Exteriority** /The paradox of an interior space that rejects occupation was worked with.

**Scaling** /The small parts that make up the reservoir are engaged with in contrast to the volume implied by the sloping side walls.

**Contemporaneity** /There is no consideration given to the idea that what is new must be clearly modern in a material sense. Rather than express a clear rupture the project tries to reveal a disjointed and at times contradictory continuum.



**Hudson Residential** / Direct link to the raised planters at Hudson as a means of artificially raising the tree. see page 46. (6)



**Void** /In the project an attempt is made to bring to attention the form of the void contained by the structure, the absent water and the arched volume of air against the sloping roof.

**Interiority** /Occupying the centre was denied by placing a pond and an inaccessible garden in the middle chamber.

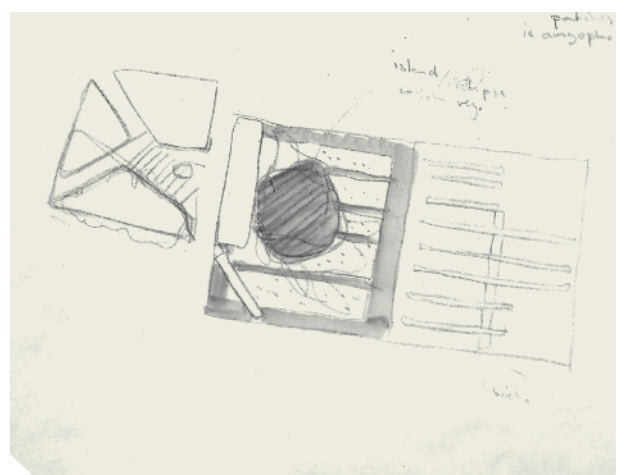
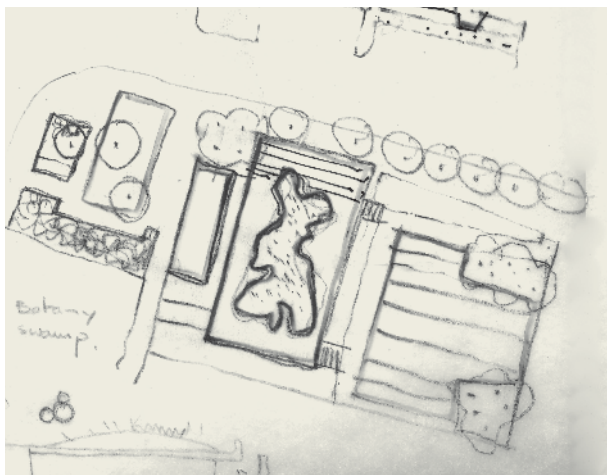
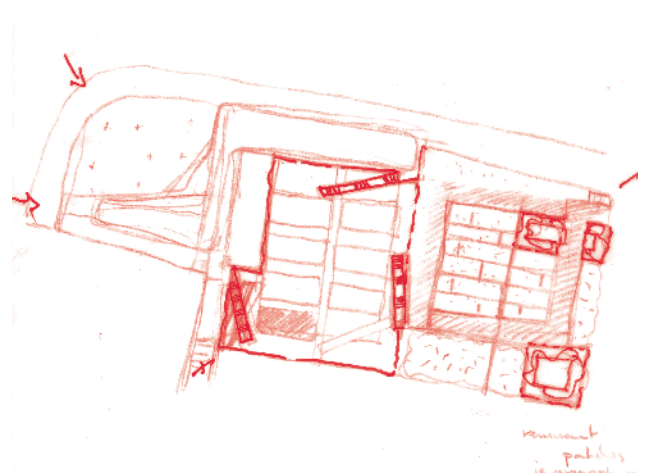
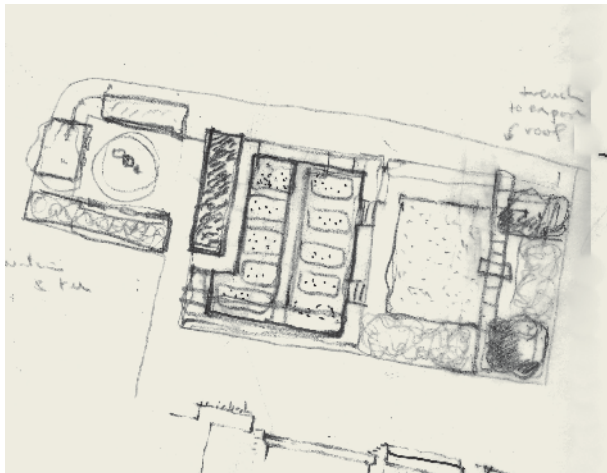
**Detail** /The material detail and pattern of ironwork and brick.

This describes the positions and concepts that were moved toward and retreated from whilst designing. Blue line indicates the connections to come with future projects.

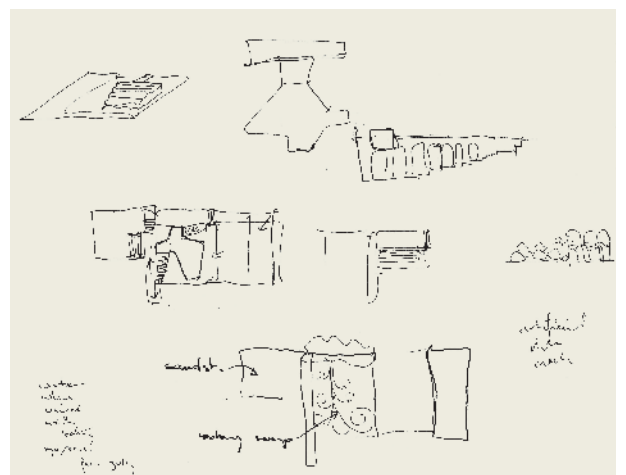
Paddington Reservoir once supplied drinking water to Sydney, after barely 30 years in service the reservoir was decommissioned and left to various ill fitting uses that resulted in its partial collapse and abandonment in the mid 1980's. The reservoir and the adjacent John Thompson Reserve have been preserved and transformed into Paddington Reservoir Gardens. Some 120 years after construction the reservoir again forms part of Sydney's urban infrastructure. The Gardens now accommodate mix of uses including water storage form the adjacent Paddington Town Hall roofs, a sunken garden, a rooftop park, an urban forecourt, heritage interpretation and event spaces. The landscape design has reinterpreted the reservoir's roof top park, inserted a sunken garden, and created a small plaza and an urban streetscape in keeping with the City of Sydney street strategy. Pedestrian circulation flows through the upper level with a network of inclined walkways, paths and stairs. Access to the lower level "Sunken Garden" is through stairs from both the Oxford Street address and the former John Thompson Reserve at the western edge. A lift also provides access to the lower level in this same location.

When we started the project most of the roof to the western chamber had collapsed and fallen in, that which remained in the eastern chamber was unstable and overgrown with weeds. There had been no legal access into the reservoir or onto the roof for a period of 20 years. The inside of the chambers were strewn with fallen masonry from the vaulted roof, rubbish and many of the walls were covered in graffiti (some of which has been kept).

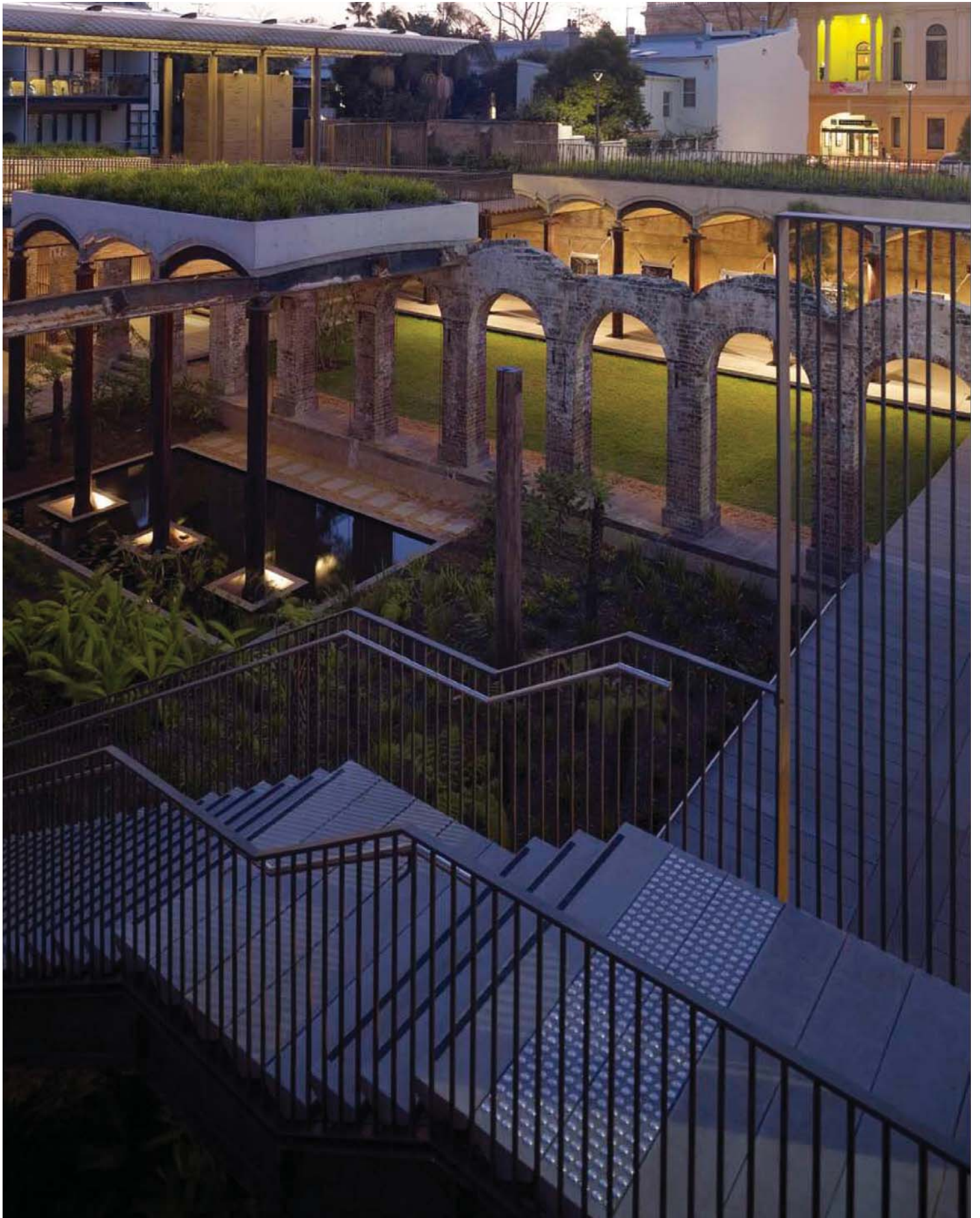
An important aim in voicing the project was to somehow maintain a vestige of the mood found in the ruin of the Paddington Reservoir and introduce some of the sense of the uncanny that I experienced in the Surry Hills Reservoir. Of particular interest was the feeling induced by the fact that these spaces were not built for human occupation but for water whose constantly changing level would cause the volume of space to rise and fall, shrink and expand, at times compressed against the ceiling. The design works to maintain the sense of upward thrust generated by the inclined sidewalls and denies access to the interior and occupation of the centre, by locating the circulation space around the edges and inserting a pond directly below the remaining fragment of the collapsed roof. The design looked for some clues within the existing structure to scale the project in a way that would focus on the magnitude of the void within the chambers. The solution was simply taken from the site in that we reinterpreted the small units of the site, the brick and the cast iron, and introduced repeating modules of concrete. The vegetation further adds to the scaling in that the rich textures and shapes of the plantings intertwine with the void in a way that loosens their object-ness, in contrast to a formal planting scheme where the vegetation would clearly read as volume/object in and of itself. The intertwining spatiality of the plantings in the chambers are given further contrast by the planar treatment of lawn and hedge on the reservoir roof over the largely intact eastern chamber.



Having decided to preserve the ruin and insert a garden in the roofless chambers the question of how to occupy the space became paramount. The early sketches show a looping through variations on the parallel geometry of the original structure. A push against the rigid geometry with an organic form was tried and rejected. The chosen solution is rectilinear with circulation kept to the edges and an inaccessible centre. The idea of an island as an inaccessible core resonated with my former reservoir experience and was later reintroduced as the planted chamber with a pond at its core.

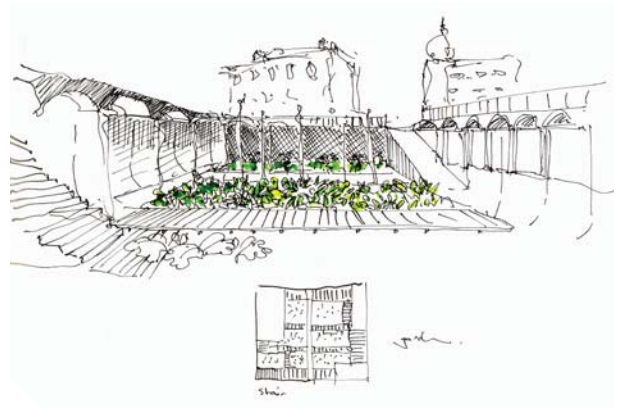








The rectilinear geometry of the structure was adhered to and a garden of differing character inserted in each of the two open chambers. Importantly the gardens are placed centrally away from the sloped walls. The absent mass of water, its push upwards and the implied horizon is played to. The edge is kept free to retain the legibility of the wall and its radial transition to the base reinforcing the absence of a proper floor and allowing the wedged volume of the chamber to be legible.







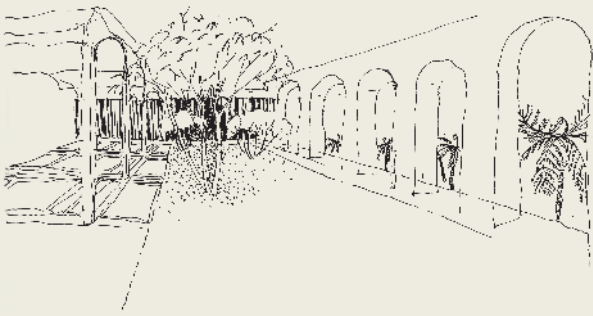
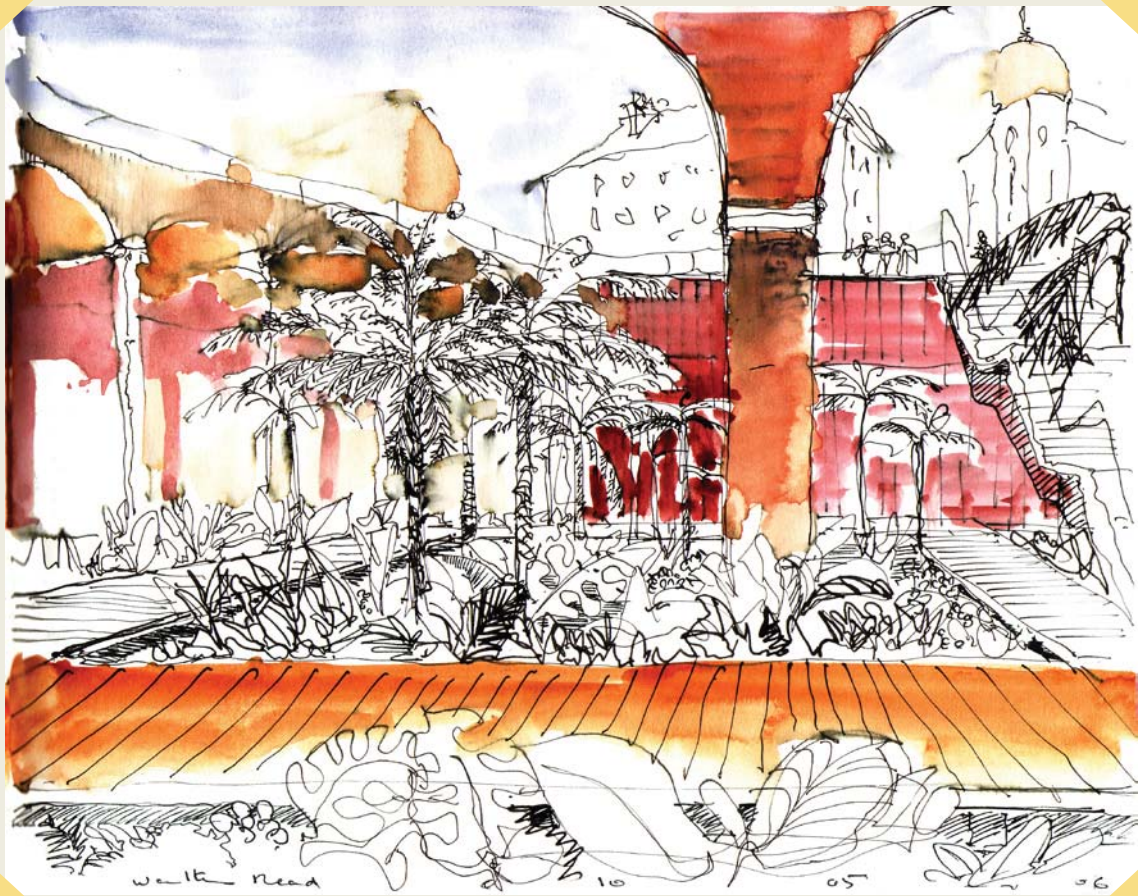




Facing page, this page top and bottom: View from above at street level, before entering the Sunken Garden. Bottom right: remnant roof and new pond







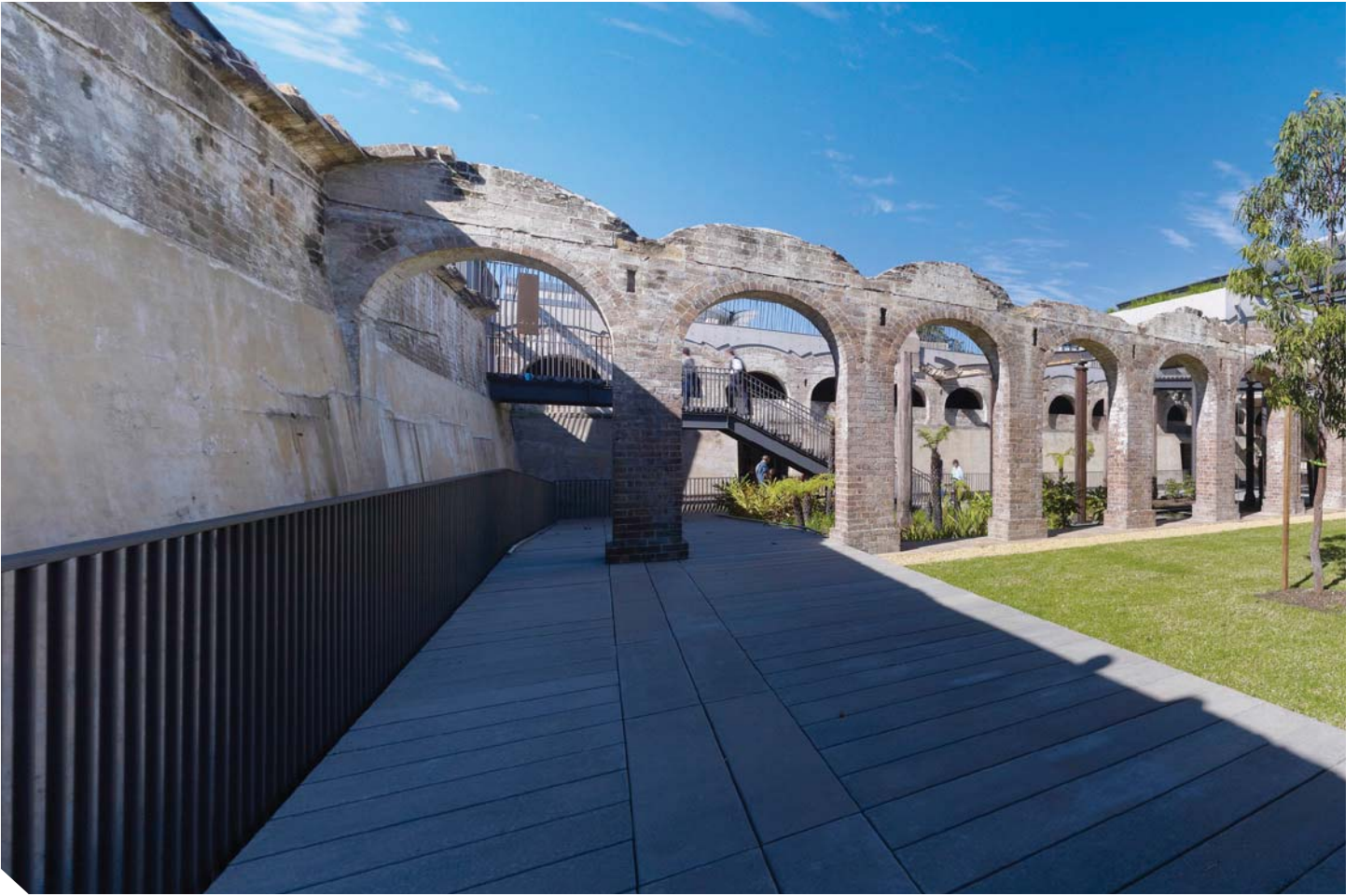
The garden confines visitors to its edge in an attempt to retain the simple fact that the reservoir was never built for human occupation. Under the remnant piece of roof is a pond partly in shade, reflecting the vault above and further frustrating occupation.



The Sunken Garden in the western chamber is made up of two parts that contain a pond, a perimeter boardwalk and two access stairs. The two small pieces of the roof that have not collapsed were repaired and planted and the now free standing columns that remain after the roof collapse were repaired and kept in place as free standing locators to the absent roof. A large canopy covers the entry stair, the lift and a ramp that links the eastern roof garden park to the small plaza at the western edge of the Gardens.

The eastern half of the Sunken Garden takes the highly romantic image of the partially ruined structure and amplifies that by the use of a planting palette reminiscent of the exotic textural plantings found in Victorian times. A finely framed pond sits directly below a piece of remnant roof like a mirror in the floor of the reservoir, denying access and reflecting its surrounds, the columns pass through steel sleeves and disappear somewhere below the water highlighting the volume of the pond in contrast to its reflective surface. The western half is a half metre higher and planted with a simple lawn, a Sydney Red Gum and a mallee Eucalypt. This space is in stark contrast to the vibrant greens and large texture of its neighboring garden.

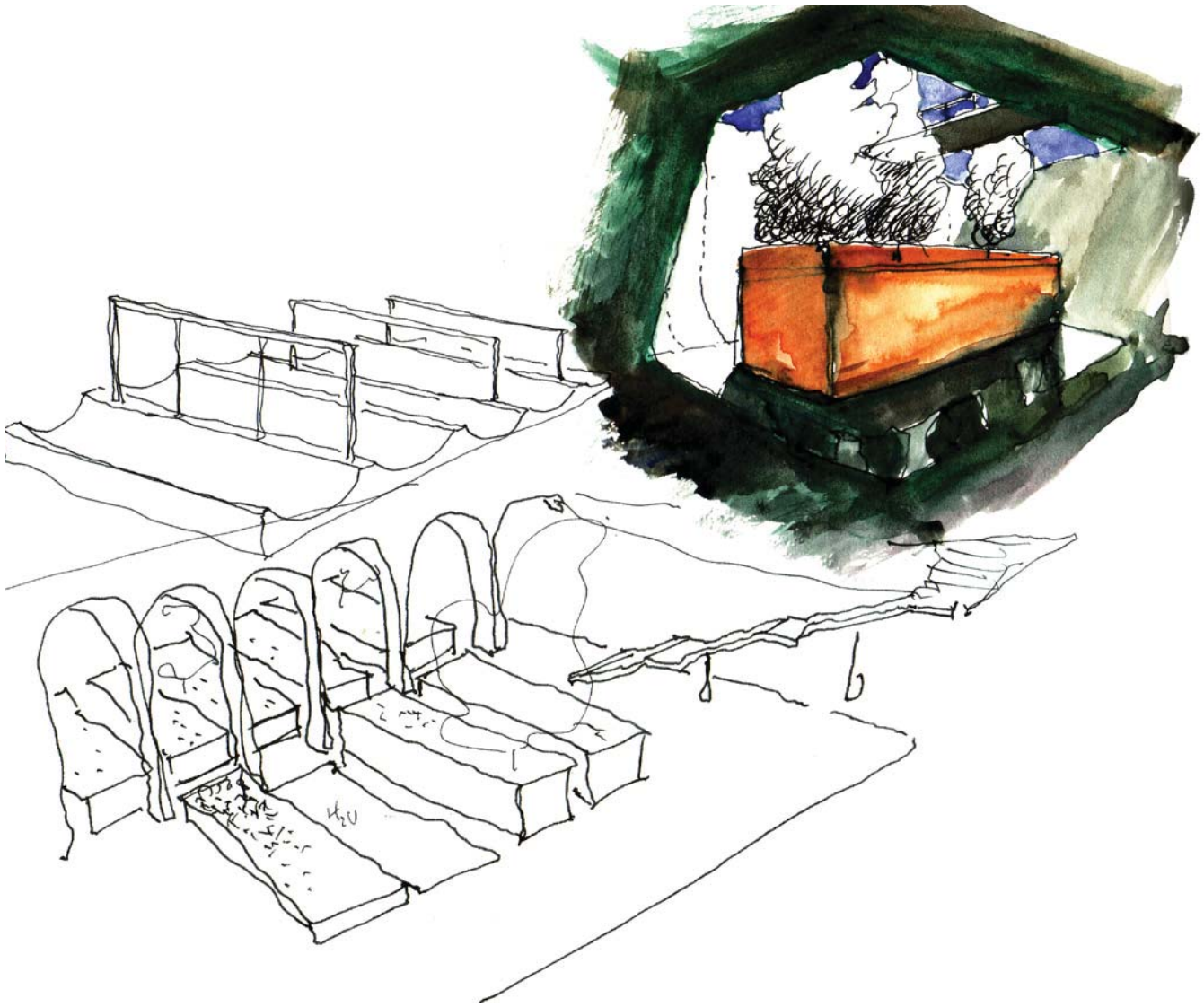






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The western half of the garden is an open lawn planted with a mallee Eucalypt and a Sydney Red Gum, species that suggest the natural landscape that was once just beyond the reservoir.



Sketchbook studies  
for the planter in the  
eastern chamber

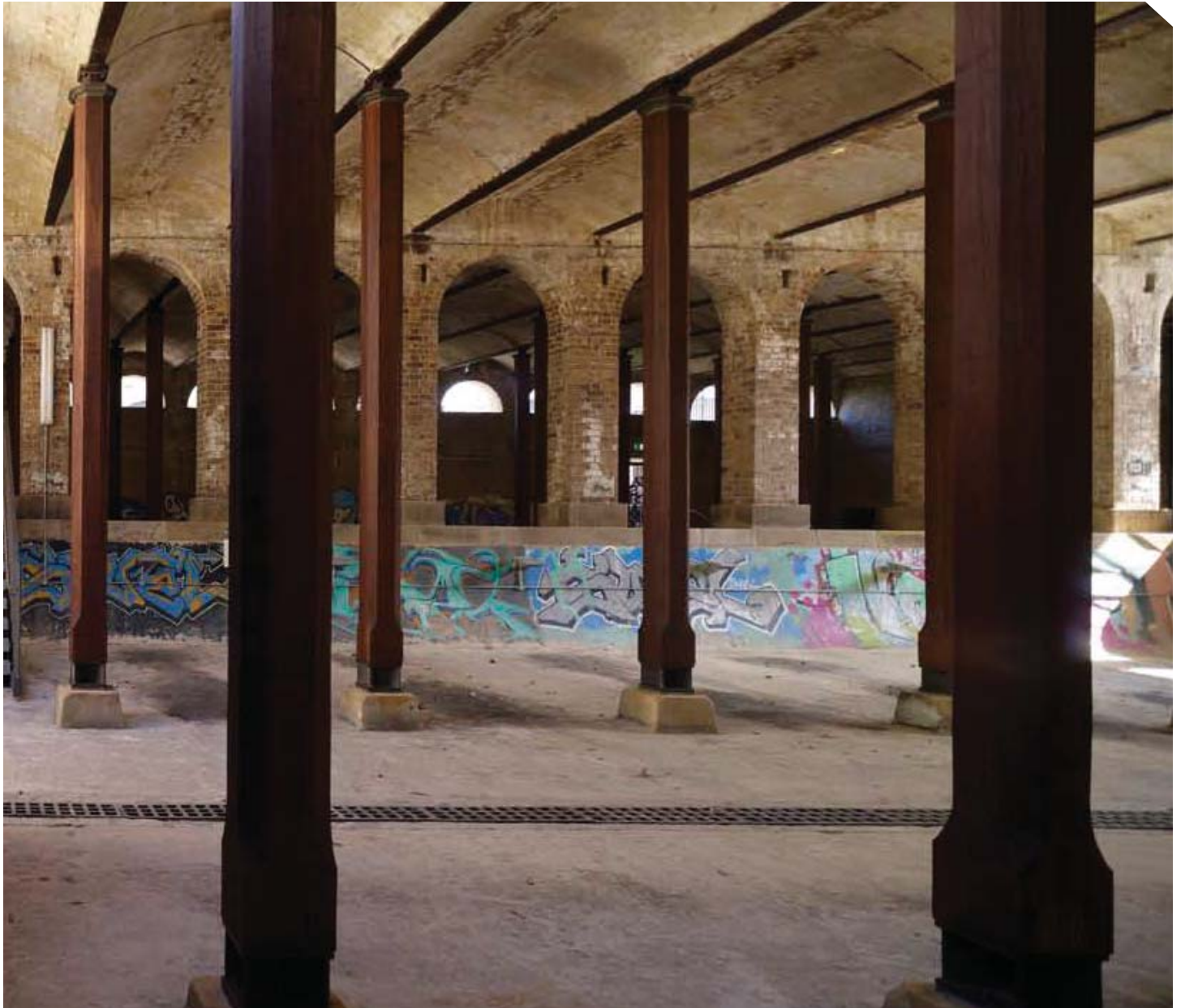




Top left: formwork for the large planter  
Bottom left: plaster study model for  
the horizontal banding on the planter  
Right: as constructed

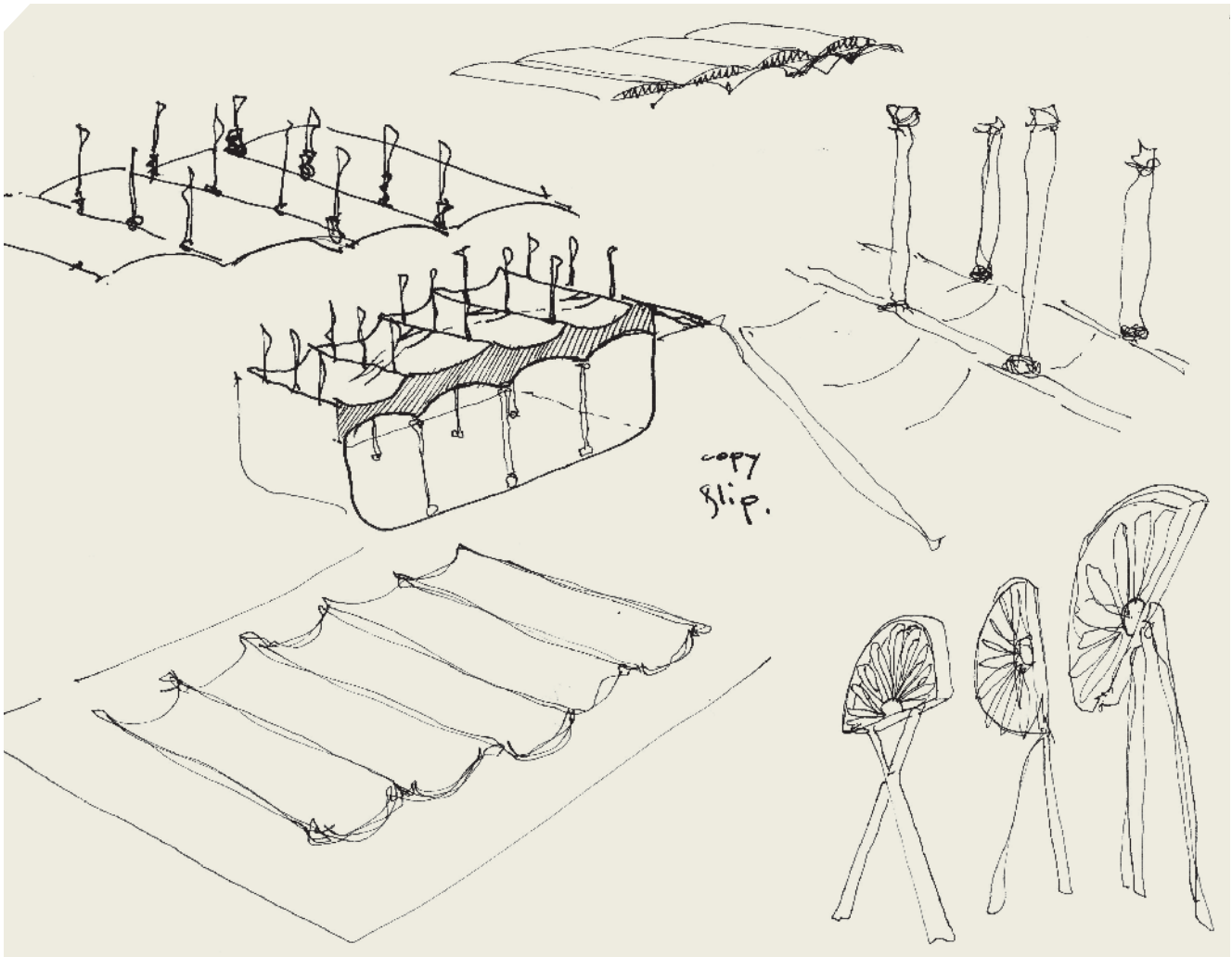
In the eastern two chambers, where only a small collapse occurred an opportunity presented itself to achieve deep soil that did not bear on the roof structure. It could be raised high enough to allow the tree planted therein to appear to be growing on the roof and provide some shade for the otherwise treeless roof of the chambers. The pattern achieved with timber inserts sets a series of horizontal bands like stains marking where the water might have once been. Seen from street level or on the roof, the tree appears to float out of the hole.





The eastern chamber showing  
large new planter at the left

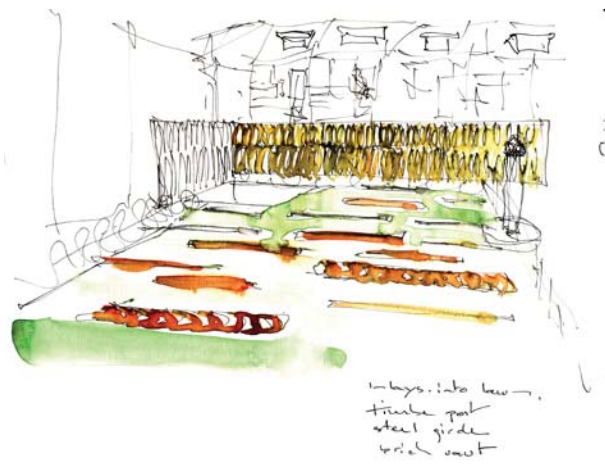
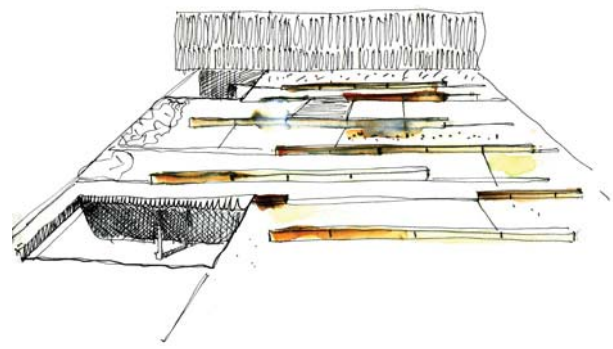
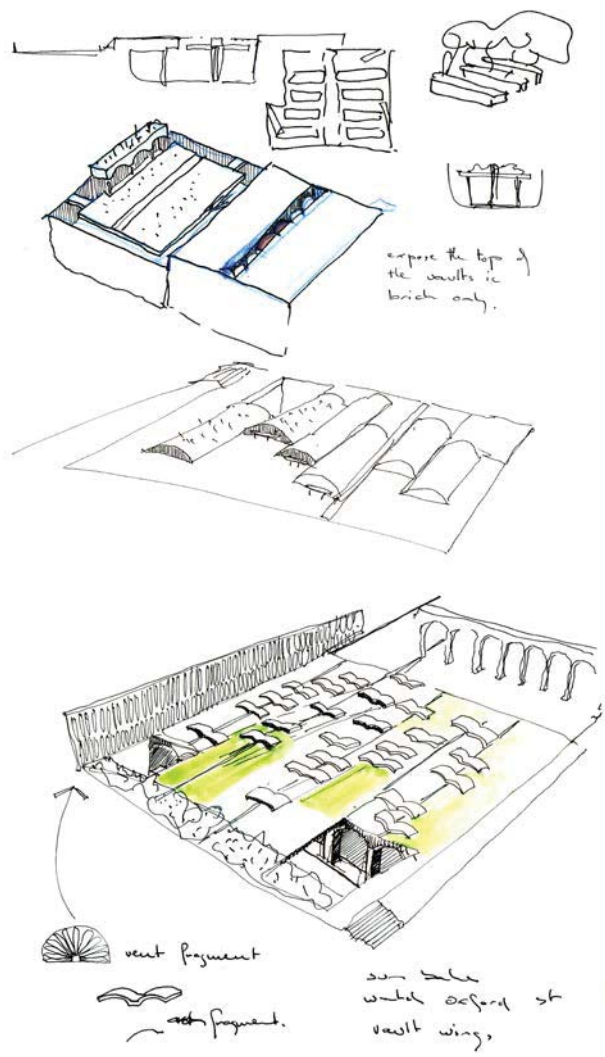




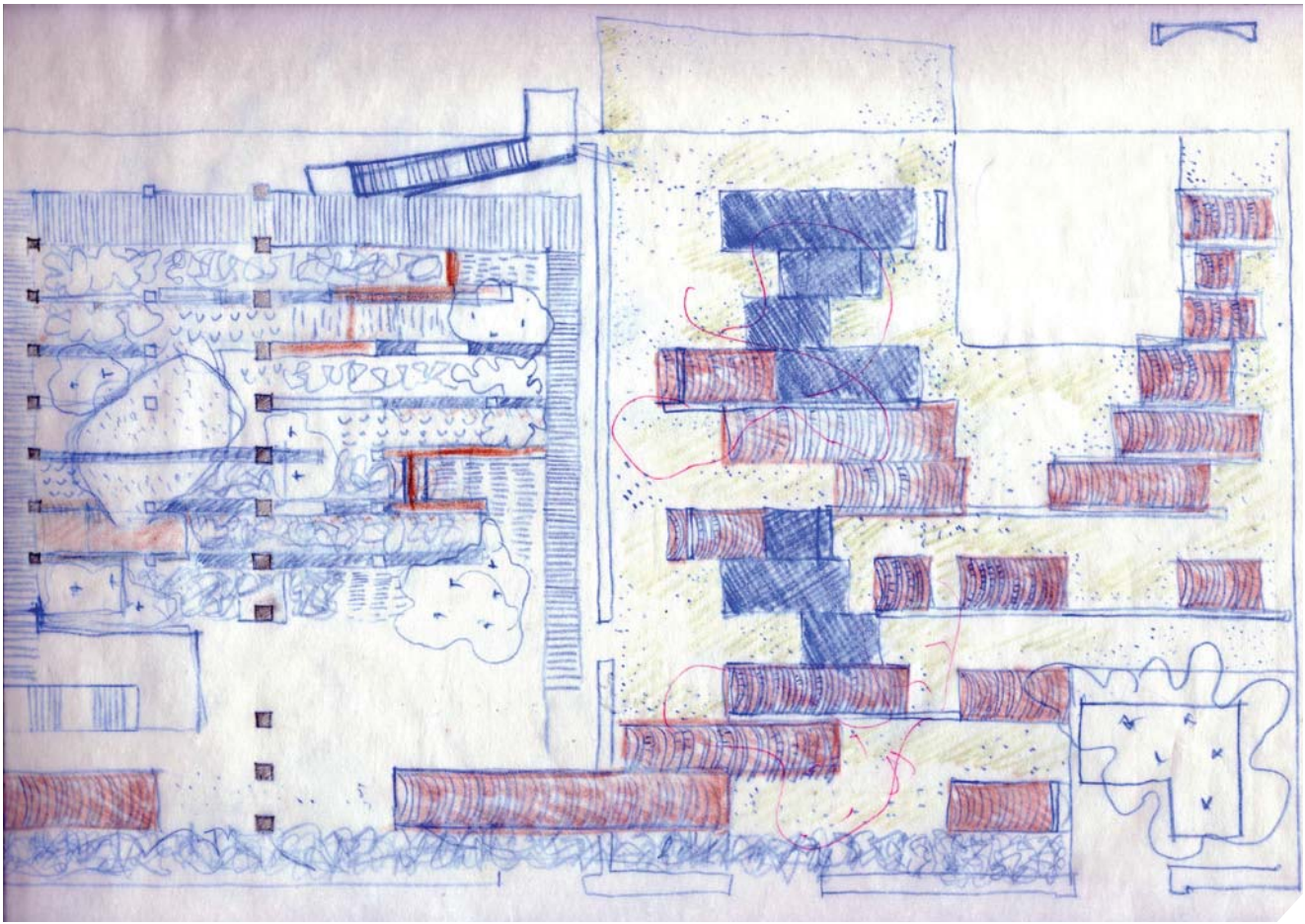
The reservoir itself provided a rich store of geometry and motif to echo and transform into a new language. A language that could somehow convey some of the mood of the subterranean space dedicated to water. Should the topography of vaults express itself on the surface, should the vaults and columns be inverted and strike skyward or should the ventilation grates become oversized privacy screens to the adjacent apartments.

The roof is furnished with a walking surface and incidental seating that echoes the geometry and pattern of the 19th Century brick vaults and cast iron beams below. Bricks from the collapsed roof are reused as pavement in a radial arrangement that traces the geometry of the vaults below and cast iron plates that read as the plan shape of the cast iron beams below border the paving bands. Occasionally the edge band is extruded as a precast abstraction of the beams to form an incidental seat. The precast seat tapers and twists to reflect the three dimensional complexity of the beams whose top and bottom elliptical flanges differ.

The arrangement works like a stain that has floated through the reservoir roof.



Above top and bottom: Looping; several modes of expressing the character and geometries of the existing structure were played with before arriving at the "percolated" version in which geometries and materials appear to rise through the ground to express themselves as something like stains on the surface. Occasionally the volume occupied by the cast iron beams buried within the structure appear as sleek concrete volumes.



The brick vaults are expressed on the surface of the park as bands of pavement, the radius of the vault below is used to generate a fan pattern made of bricks from the collapsed arches, the cast iron beam's curved profile is reflected in both the cast iron plates and the precast seats.

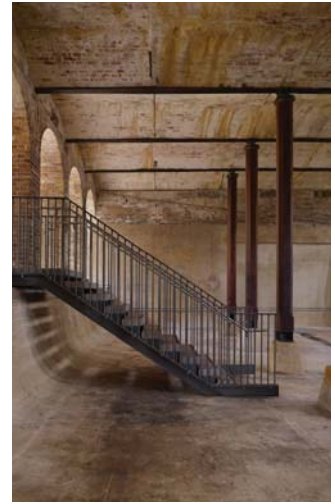




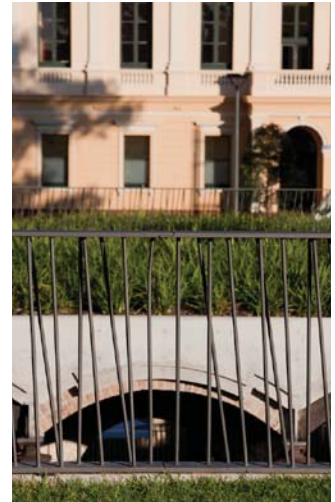
Top left: The pedestal for the petrol bowsers is extruded to form a seating element along Oxford street.

Bottom left and above: The realised treatment to the top as investigated in the sketch plan on the facing page

On the street frontage an enlarged plaza was created in which a reference to the site's use as a petrol station is made by a extruding the base to the now removed petrol bowsers into a large red plinth.



This and facing page:  
materiality, details and edges  
Bottom left: the small plaza  
with the restored fountain



What was John Thompson Reserve at the western edge of the reservoir is now incorporated into Paddington Reservoir Gardens. It comprises of a small plaza paved in sandstone, the refurbished and relocated memorial fountain, a line of sandstone in the pavement that demarcates the alignment of an old boundary wall and an area of lawn with an existing eucalypt.

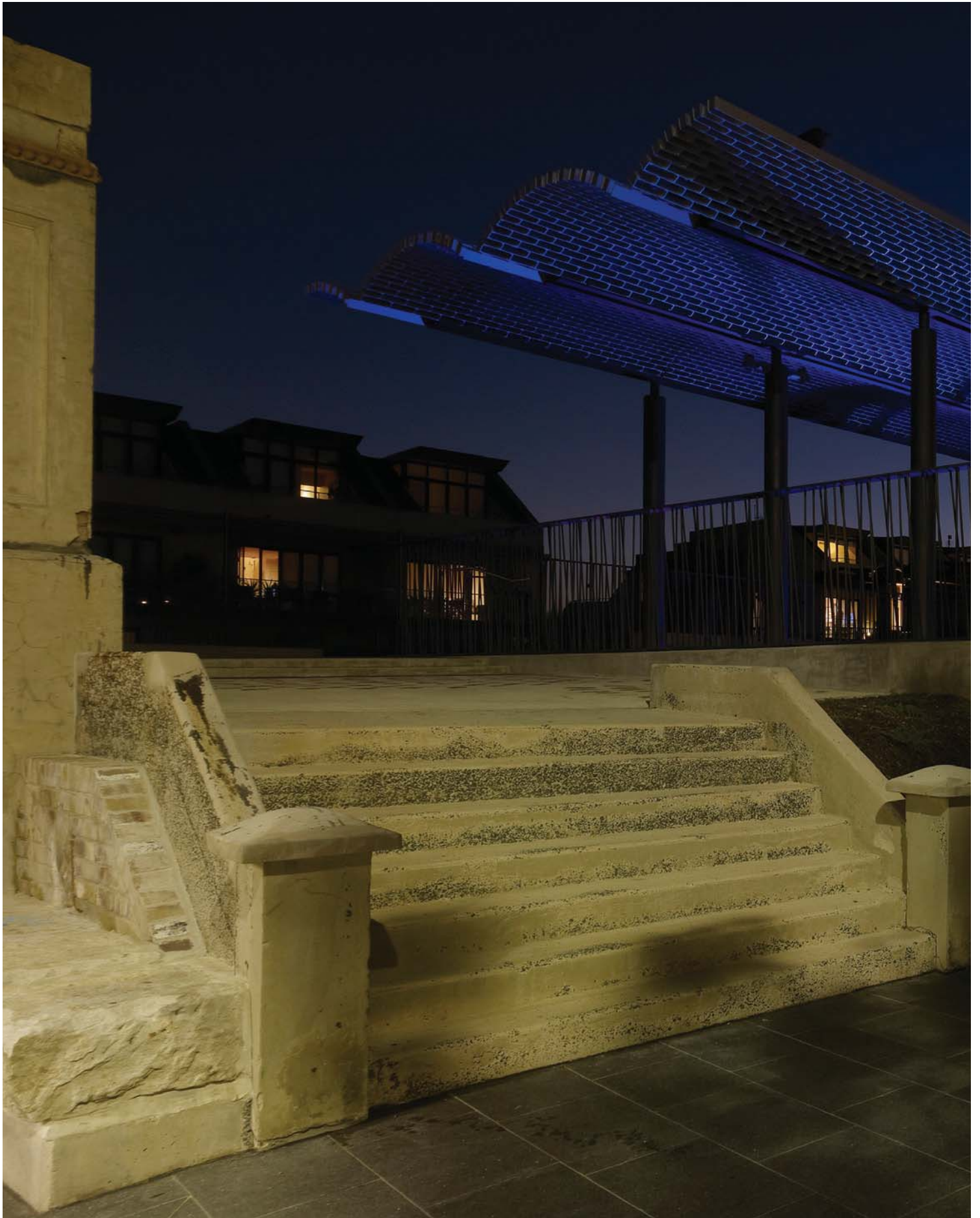


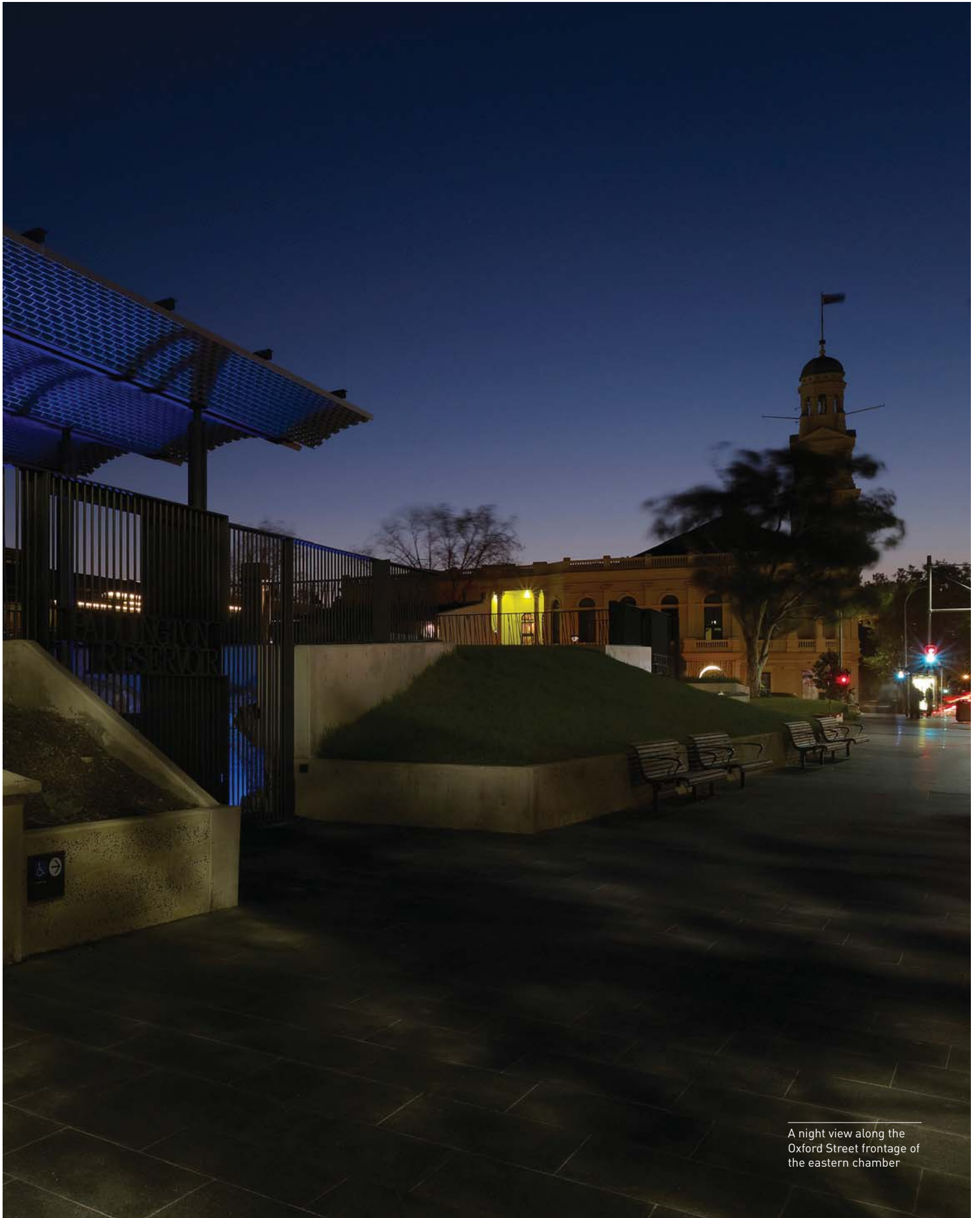


The project sought to resist (as much as possible within the confines of current demands for interpretation) the idea that spaces and designs are inherently improved by including didactic interpretive content that dishes up a neat story re-assembled from the entrails of history, one that would build a logical continuum between the inserted design and the historical remnant through devices such as a water story or a grove of trees matching the species of the old timber columns. Both of which have been suggested by critics Leigh and Hawken respectively (see Appendix C). Rather it is the dishevelment and the mismatch between the structure and its new function that I wish to elaborate.

Rather than look for the opportunities to make continuity, I would prefer to seek out discontinuities and idiosyncrasies of successive mismatches between structure and function to strengthen the character found in the ruin and the reservoir. To that extent I have tried to enoble and heighten the visitors sensibility to the material and mood found on the site prior to its conversion.

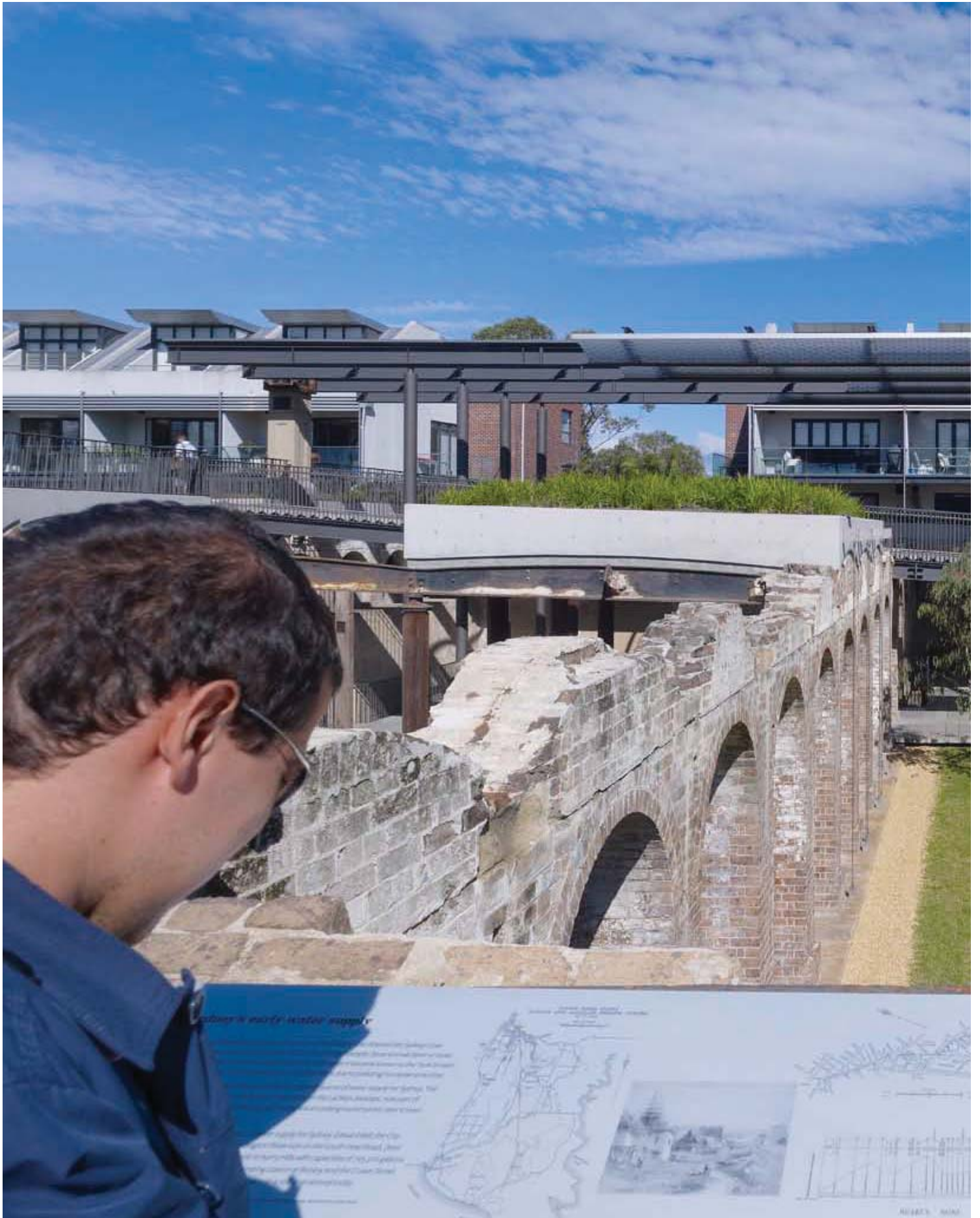






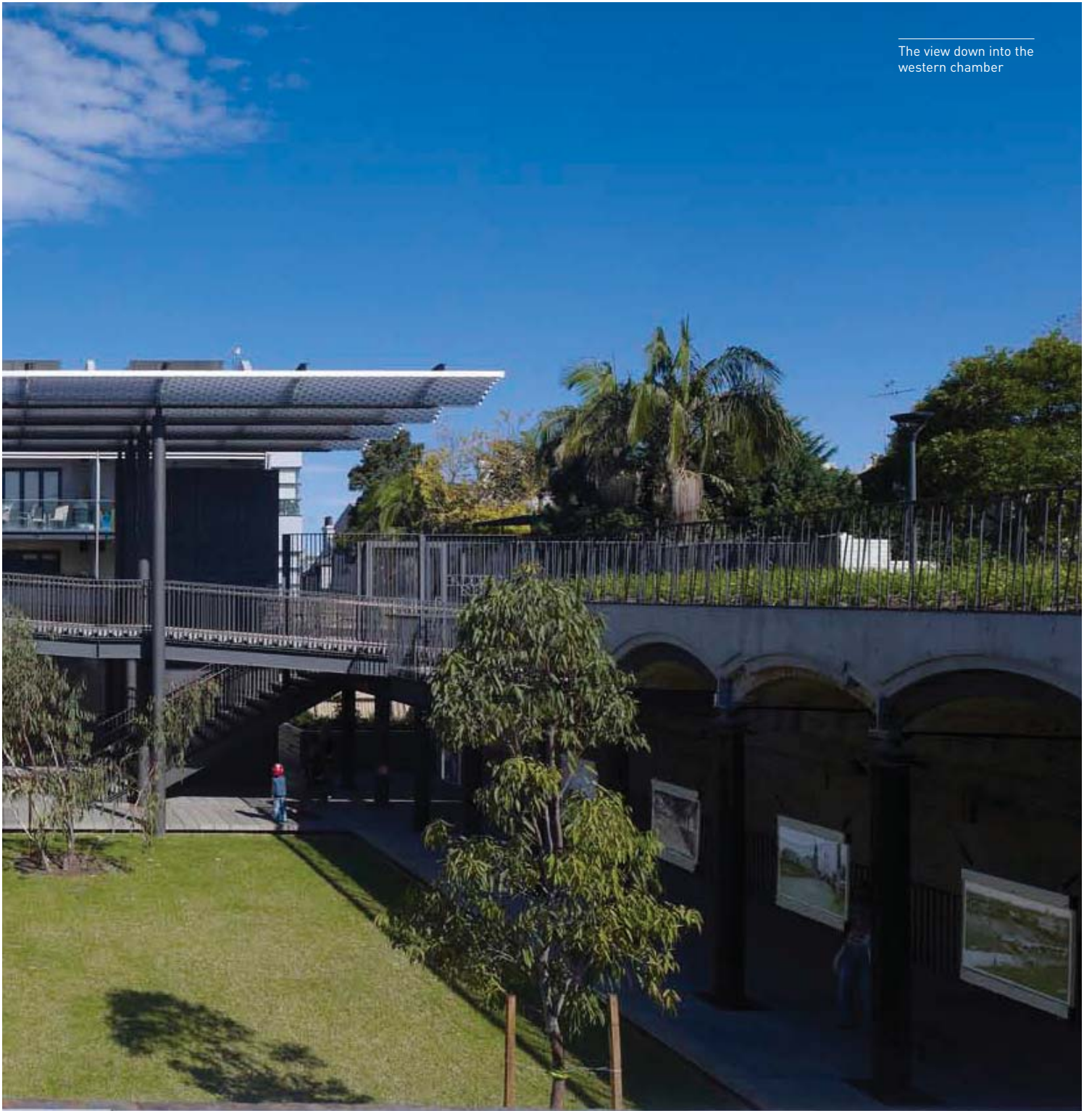
A night view along the Oxford Street frontage of the eastern chamber







The view down into the western chamber



### Water distribution

Half the flow of water in the city is distributed from the western chamber. The western chamber is the main source of water for the city. It is a large reservoir that stores water for use during dry periods. The water is distributed to various parts of the city through a network of pipes and canals.

The water is distributed to various parts of the city through a network of pipes and canals. The water is distributed to various parts of the city through a network of pipes and canals. The water is distributed to various parts of the city through a network of pipes and canals.











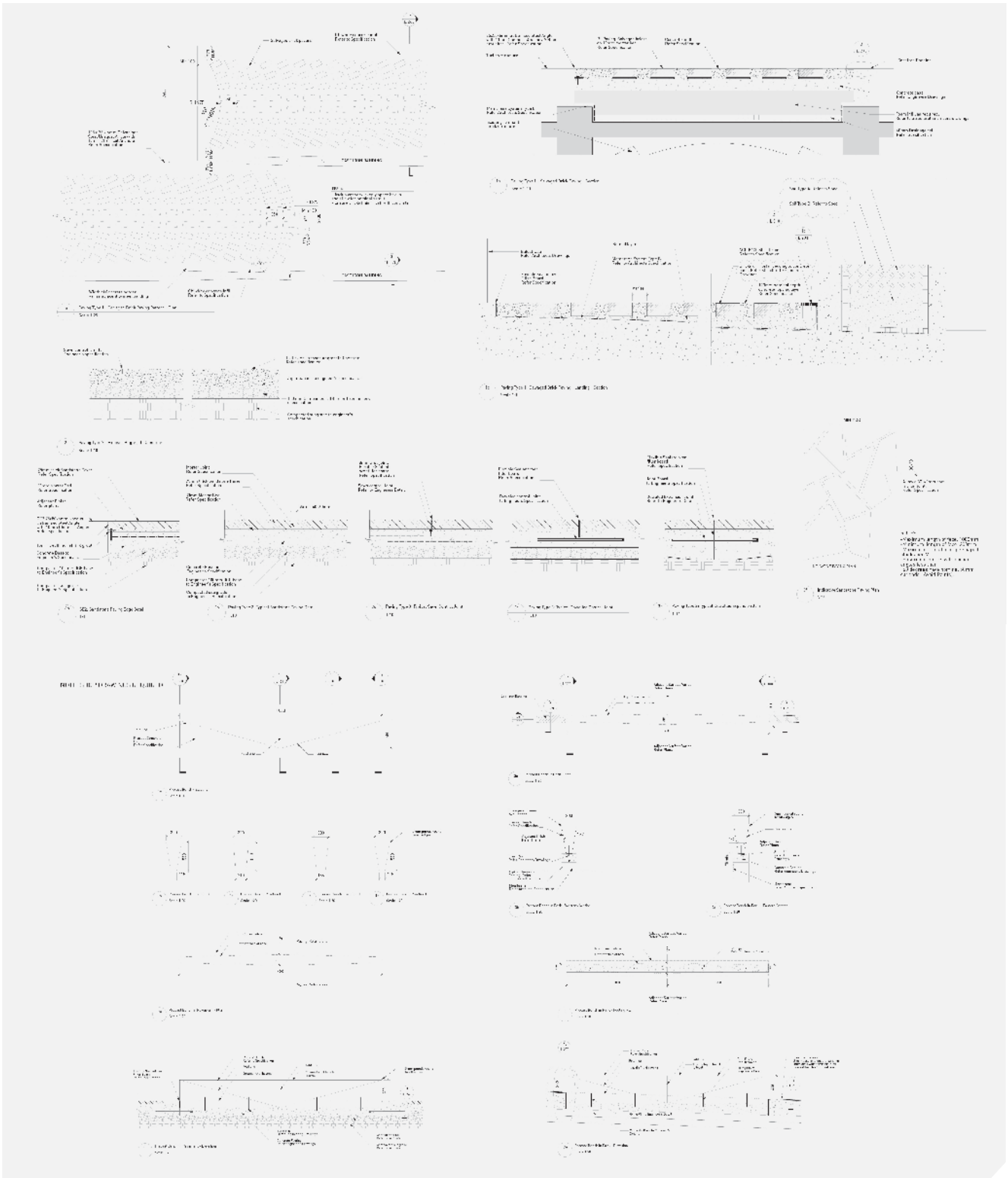
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A view from within the western chamber showing the garden plantings and retained roof fragment



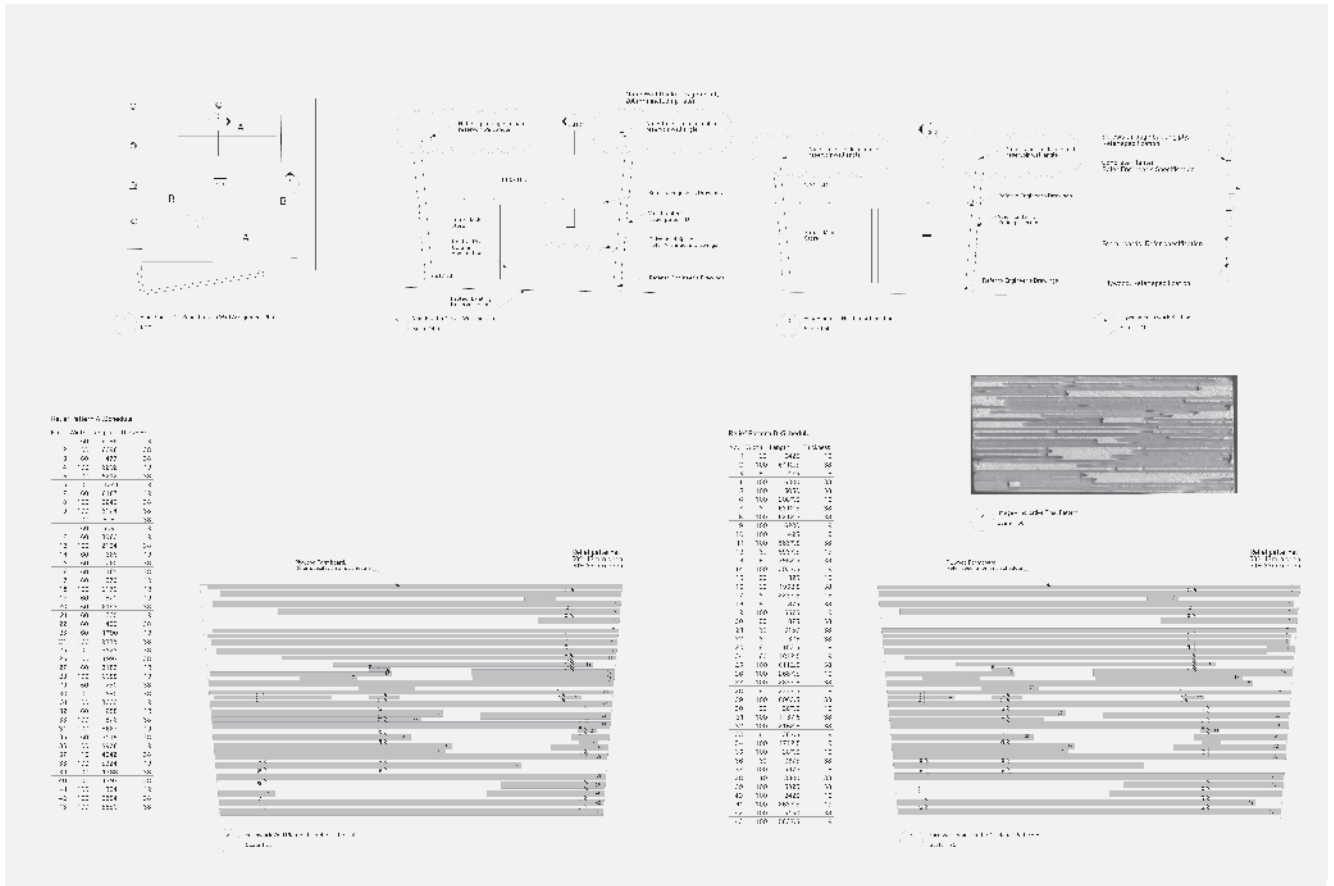






Brick fan pavement details  
Precast concrete details





Lower level raised planter formwork set out

**Project**

Paddington Reservoir Gardens

**Client**

City of Sydney

**Completion Date**

2009

**Size**

4,600 sq.m. (approx)

**Lead Consultant**

Tonkin Zulaikha Greer Architects

**Landscape architect**

James Mather Delaney Design Pty Ltd

**Team**

Anton James

Glynn Richards

Andrew Scoufis

Don Kirkegard

**Architect**

Tonkin Zulaikha Greer Architects

**Planner**

Cityplan Services

**Project Manager**

City Projects

**Builder**

Brisland

**Subcontractor**

BWC Concrete Constructions

**Hydraulics Engineer**

Warren Smith & Partners

**Electrical Engineer**

Haron Robson

**Structural engineer**

Simpson Design Associates

**Remediation Consultant**

MPL Health Safety Environment

**BCA Consultant**

Blackett Maguire

**Certifier**

Advanced Building Approvals

**Access**

Accessibility Solutions

**Landscape contractor**

Universal Landscapes











Clifftop Walk  
Cockatoo Island

Sydney Harbour Australia



Aerial views of Sydney Harbour with Cockatoo Island at the centre, this page and facing accessed 12/9/2012 from <http://www.nearmap.com/photomaps?ll>

### **The Brief**

The Clifftop Walk brief required the restoration of a number of heritage elements and the creation of a new pedestrian access across the eastern clifftop edge. The Walk was to bypass the cliff edge gardens of the main residence that would be let for private functions. The Walk connects the top of the Northern Apron stair, the former Brass Foundry and the convict-built Granary Silos to the network of pathways on the southern side of the clifftop.



### The Site

The world heritage listed Cockatoo Island is one of a number of islands in Sydney Harbour. It rises from deep water as a monolithic mass of sandstone, that would have once upon a time had a thin covering of soils and vegetation.

In the early days of European settlement it was used to store scarce wheat grain away from a hungry population, in vast convict built silos cut directly into the sandstone on the top of the island. Convict drains still divert rainwater away from the grain silos today.

Later the island was used as a gaol before being occupied by the Australian Navy as a ship building yard. During this last phase of heavy industry, massive dry docks were built around it's shore, the island's edges were cut and pushed into the harbour to create vast work platforms at the base of sheer sandstone cliffs, two tunnels were cut through the island at the level of the work platforms, vast sheds were built and all manner of vast machinery arranged on the island. It forms part of a network of former Defence Department lands in Sydney Harbour that are now opened to the public.



Cockatoo Island





### Impressions

The island in its decommissioned state is a fascinating testimony to a way of thinking about landscape that was totally concerned with practical problem solving and offers a great contrast between the sublime scale required to accommodate the machinery and engineering operations and the fragile and quotidian interventions aimed at facilitating human occupation and movement. The conversation between these two scales results in a sense of absurdity and fragility that is counter to the proper expectations of design, beauty, utility and civility.

Sandstone is cut into massive vertical surfaces, it is tunelled through, vast horizontal planes dominate the water front, utilitarian machinery and sheds are sprinkled over the site in a logic that is only concerned with industrial requirements. Steel is put together in a matter of fact way, handrails, stairs are made from simple materials such as concrete and water pipe.

To capture, retain and add to this mood was a driving concern of our project, charged as it was with making accessible the edge of the island.

Looping diagram



**Mt Penang Gardens** /The exploration of movement and surface begun at Mt Penang influences the use of movement at Cockatoo Island. See page 78. (1)

**Municipal engineering** /The language of municipal engineering as expressed in the stairs made of water pipe, was seen as the language that would reinforce the existing mood that the project tried to advance.

**Landscape** /The existing landscape is revealed.

**Heritage** /Expressed in the ruptures of the fabric and the collisions of different understandings of the site.

**Quotidian** /Emphasised in the scaling of interventions, keeping them small and municipal in flavour.



**Paddington Reservoir**  
The focus on the existing character as expressed in material residue was the approach that informed the Cockatoo voicing. See page 210. (2)

**Integration** /Total and seamless integration was resisted, new elements are embedded.



**Glebe Foreshore**  
The layering and focus on discontinuities at Glebe informed Cockatoo. See page 160. (3)

**Object** /The insertions were treated as figures within a landscape that activate the space.

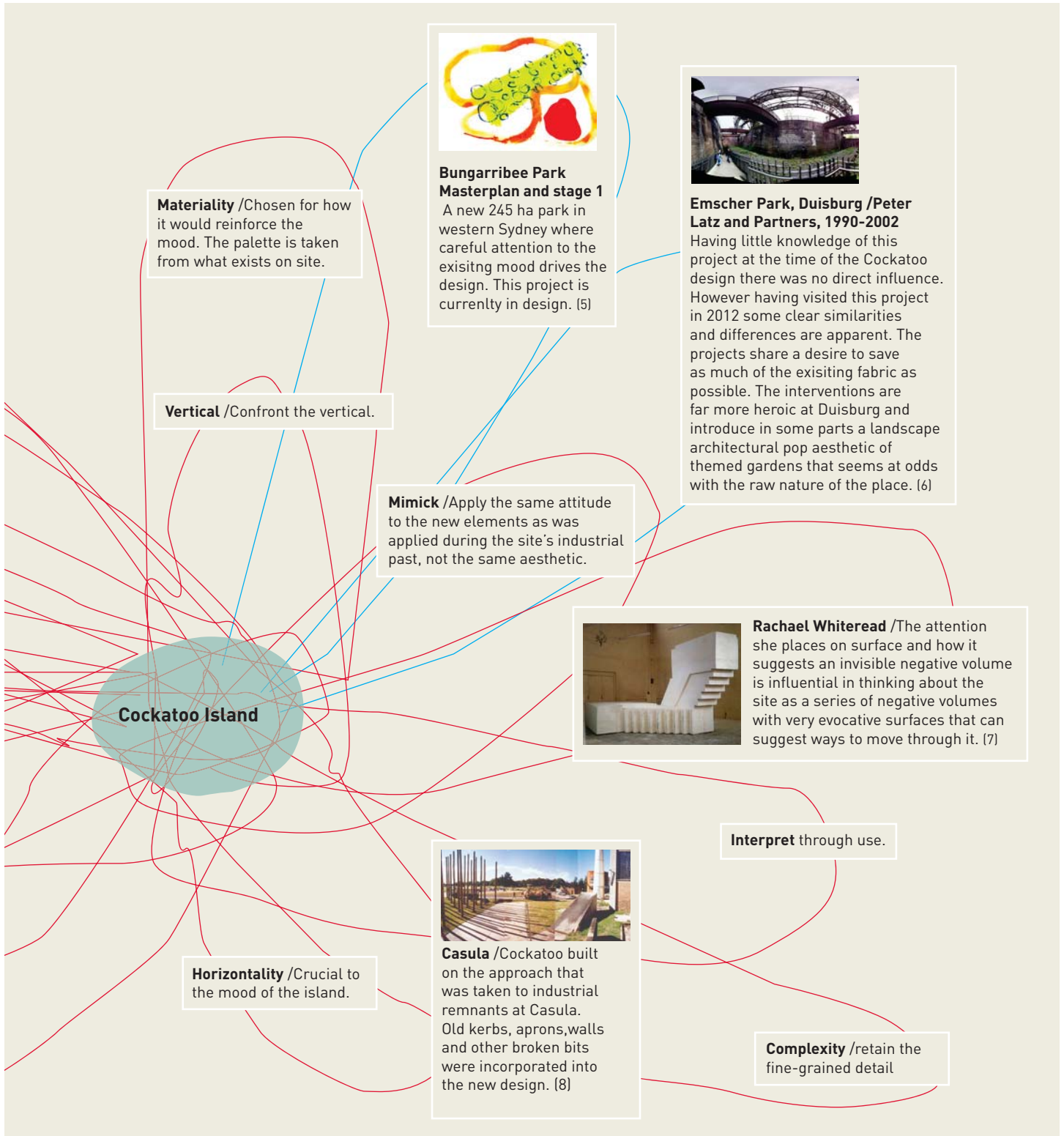
**Peripatetic** /Maximise the reading of topography by choreographing movement.

**Brickpit Ideas Competition**  
My simple entry that comprised of a single straight narrow path through a disturbed landscape found its way into the approach for Cockatoo. See Appendix B. (4)



**Ballast Point Masterplan** /The design of Ballast Point Park Masterplan worked with the industrial topography to make dynamic landscape experienced in movement with various strategies for moving over and around the transformed sandstone landscape. The focus on the impact of industry on topography and the related insertions was exercised with more precision at Cockatoo. See Appendix B.

1/ Anton James, Mt Penang Gardens, untitled painting, 'Thinking about Mt Penang and Howard Hodgkin.' 2001 2/ Anton James, sketchbook study for Paddington Reservoir Gardens. 2007 3/ Anton James, Sketchbook study for Glebe Foreshore Walk. 2004 4/ Anton James, Brickpit International Ideas Competition drawing. 1998 5/ Anton James, Bungaribee Park Concept sketch. 2013 6/ Peter Latz and Partners Emscher Park Duisburg, photo Anton James. 7/ Whiteroad, 'Untitled' [Basement] [2001] courtesy the artist, Luhring Augustine, New York and Gagolian Gallery. 8 / Anton James Design, Casula Powerhouse. 2005.



This describes the positions and concepts that were moved toward and retreated from whilst designing. Blue line indicates connections to come with future projects.



The project was part restoration and part new insertion. Collapsing sandstone walls were repaired, collapsing timber stairs were restored, archeological analysis on seed found on site was carried out to facilitate plant selection prior to garden restoration. In contrast, the new interventions allowed new ways to use the site and responded to the changed occupancies on the site.

In providing access over the variety of terrain and obstacles the task became to find a minimal means of providing access, leaving as much as possible untouched, and allowing visitors to walk on natural surfaces. The unifying impulse of design had to be held at bay and not be allowed to tidy up. The solution arrived at was to be as thin as possible, laid on the surface to allow access, it was not a path rather another engineered object that would contribute to the cacophony of the site, an element that could connect disparate parts and yet have a presence within its context. It had to be small to engage in the right way with the character of the place, in order to stretch the scale relationship away from the industrial toward the quotidian to preserve the uncanny and avoid the civic.



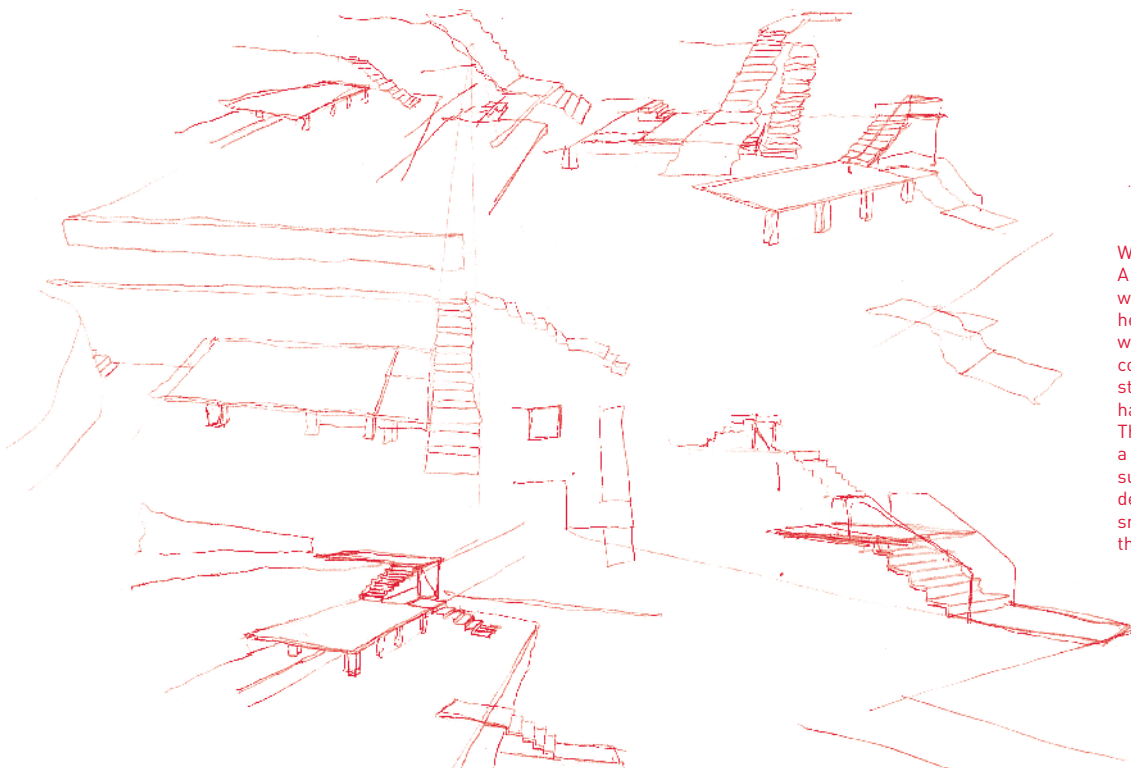
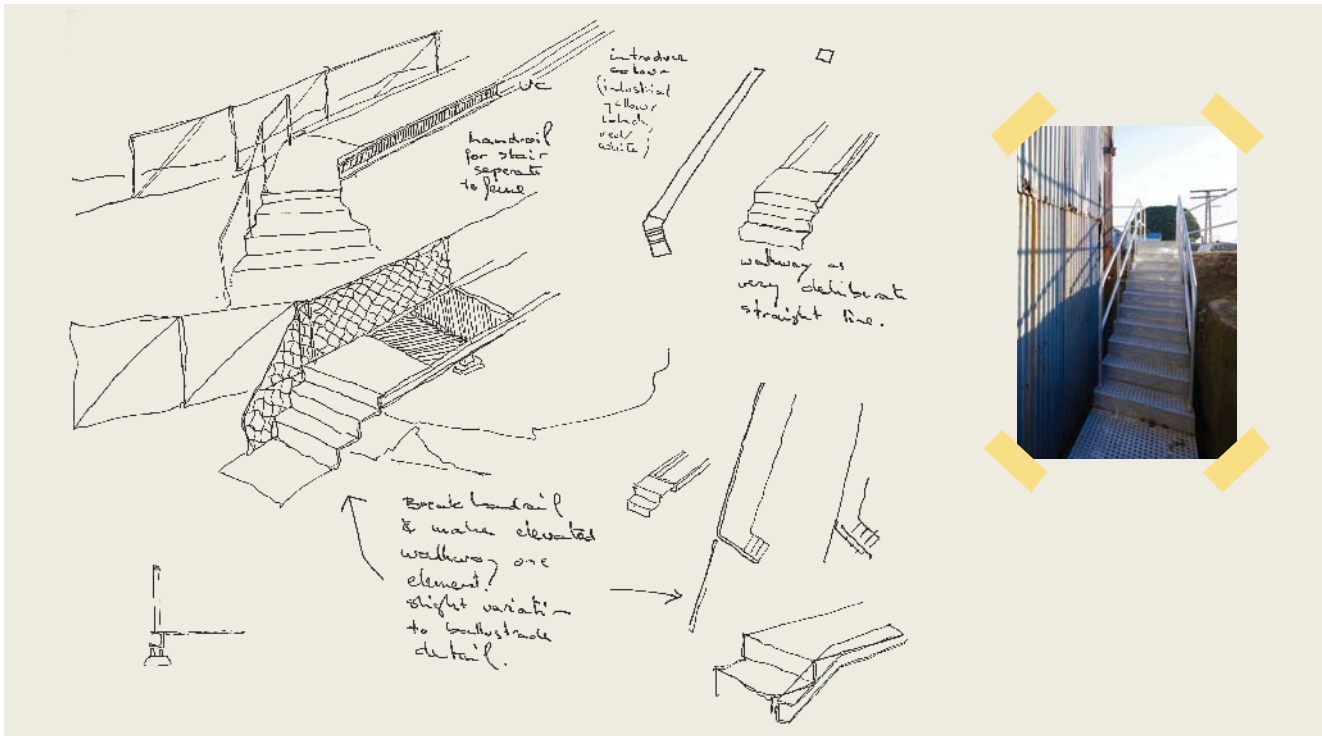
Above photo: author's collection,  
source unknown



Site plan showing extent of works



Site diagram showing different material insertions, bandaids in red



**Which way?**

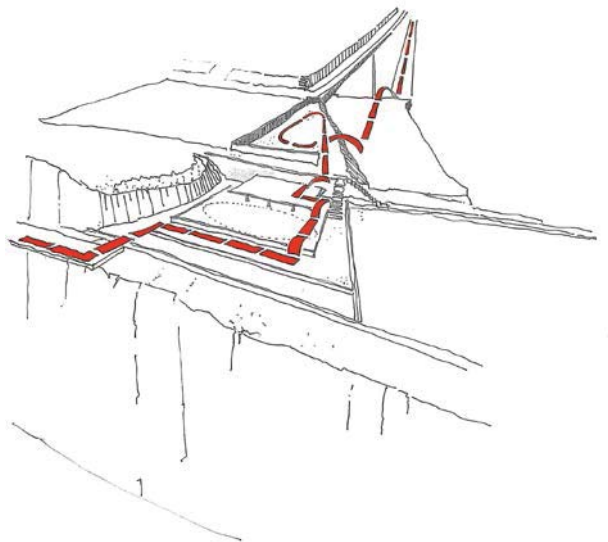
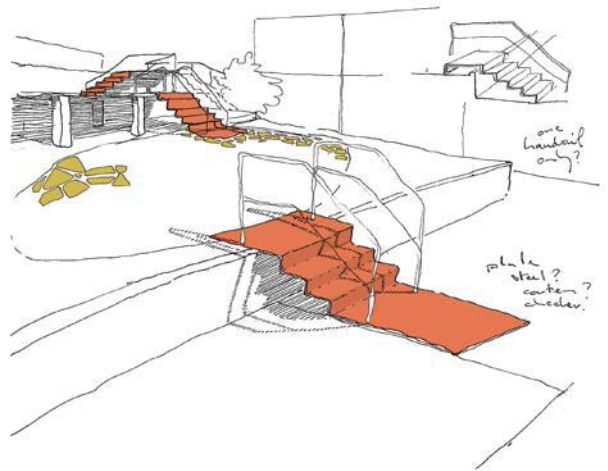
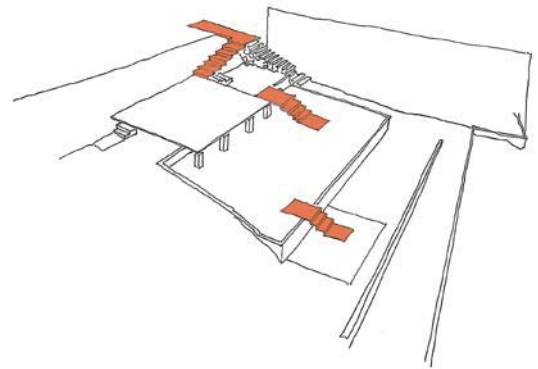
A way down and across was sought that would heighten the encounter with the existing site condition. Initially the stair is drawn in shorthand as a wobbly line. The wobbly line suggests a two dimensional surface and the idea develops of the stair as small as possible, and thin like a band-aid.



Access had to be narrow and minimal to draw attention to the strange mood and slight absurdity described earlier. It was used to negotiate level changes, cross open drains in the sandstone, and direct movement. The solution, like a band-aid on a body, would stand out from its context and clearly signal a wound, a problem it is simultaneously healing and repairing.

The location of these 'band aids' was carefully placed according to a sequence of movement that would heighten the lumps and bumps in the topography. The route takes one behind the tennis court, up stone stairs and into a small garden with a timber deck that once stood next to an above ground swimming pool. Here the band-aid stairs connect sandstone stairs to a timber deck to a concrete platform over a brick wall to arrive at the cliff edge. Here the elevated walkway allows access around the cliff to the former foundry site and eventually over the silos before reconnecting with the industrial path network. The band-aid insertions plot out a trajectory through the accumulation of materiality, scales and moods.

This is opposed to a reading of the project that would see in the modesty of intervention an alignment with the 1970's Bush School ethos (mentioned previously) that sought an authentic language based on natural features as a way to repair and recuperate an identity. The work at Cockatoo Island is more concerned with negotiating the scars of identity formation rather than asserting a true identity.



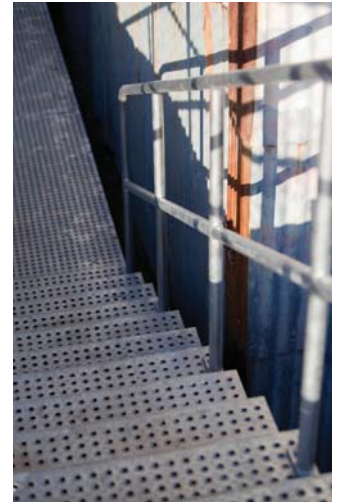
Sketchbook studies showing use of the band-aid and path alignment option at the bottom



Bandaid stairs as constructed and as seen in the studies on the previous spread







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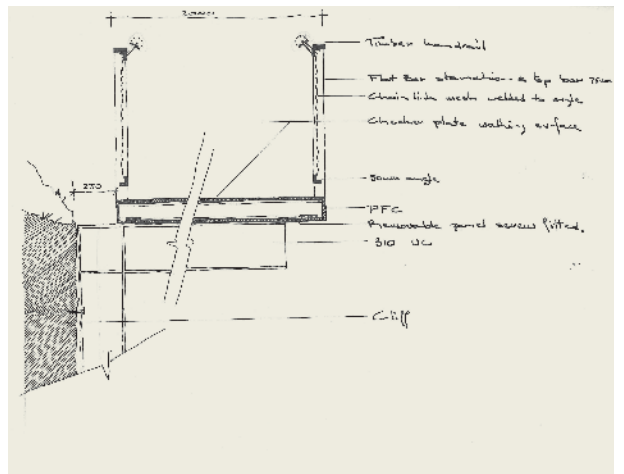
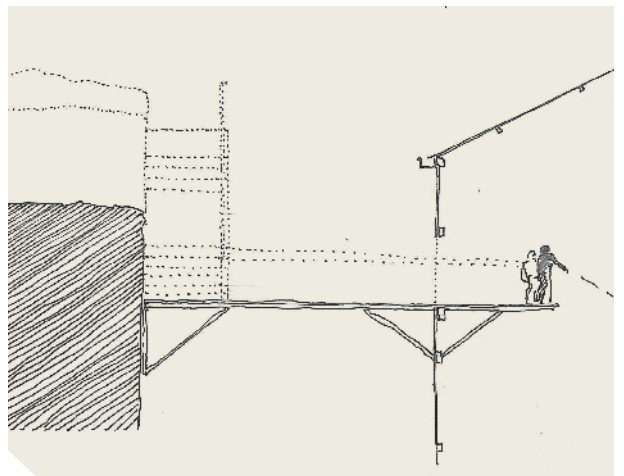
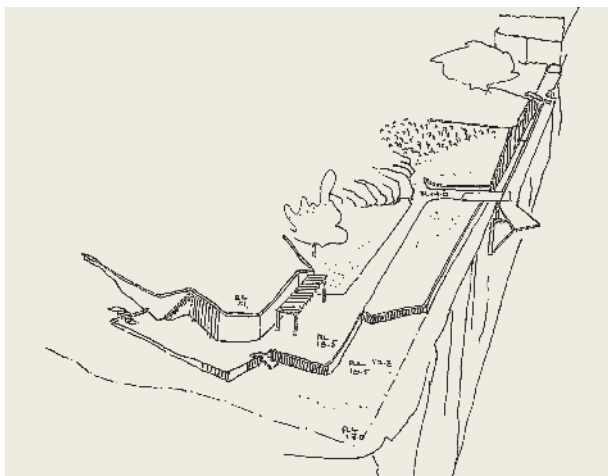
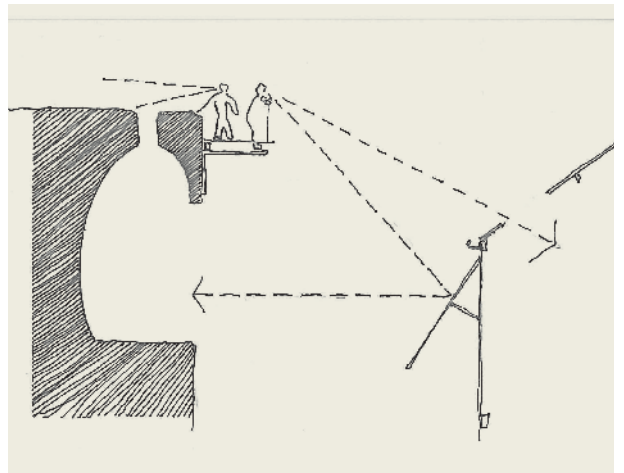
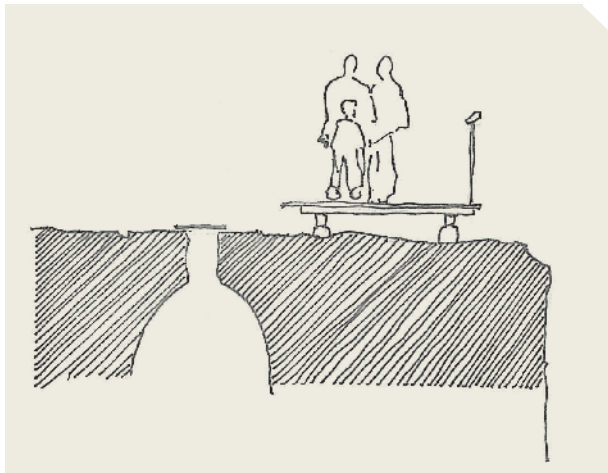
The language of folded steel plate, tubular handrails, and wire mesh is used to open a dialogue with the context where welded pipe and sheet metal was used as a simple approach to technical solutions. Where possible only one handrail was provided. When the band-aid was a stair both landings were extended to accentuate the bridging and the thinness.





The walkways were only used where necessary, favouring instead the convict worked sandstone as the pedestrian surface. Drains and odd accretions on the rock shelf are left to be negotiated. Some further ideas were developed to try and reveal more dynamically the fascinating volumes and forms of the site.





Which way? Sketchbook studies trying to heighten the experience of the rock outcrops and silos

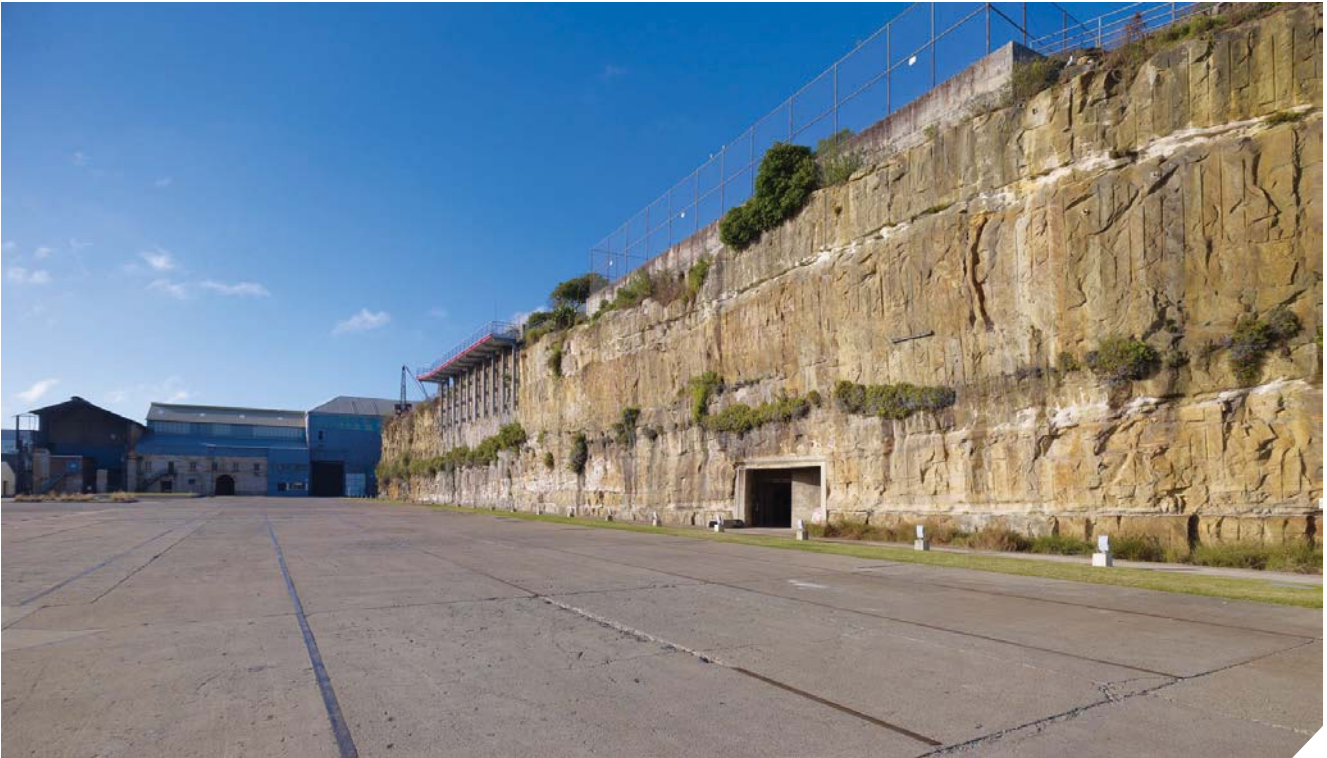


Cockatoo Island





Foundry studies, insertion  
of new shelters on the rock  
platform that leads between  
the elevated walkway and  
the convict silos



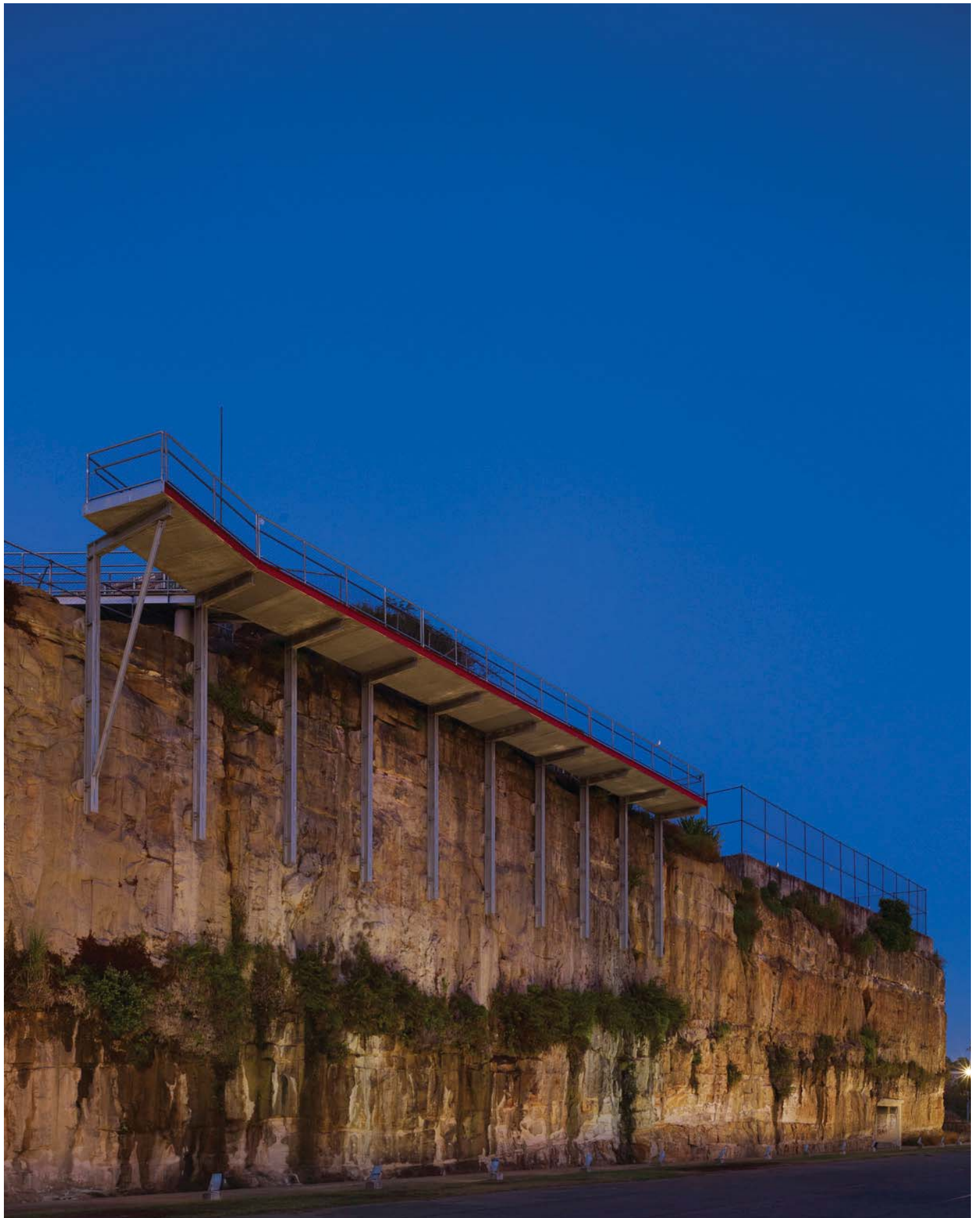
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Facing page: The furniture was carefully chosen to reassert the strange mood at Cockatoo Island that arises from the juxtaposition of the quotidian and the vast industrial scale seen in the above.

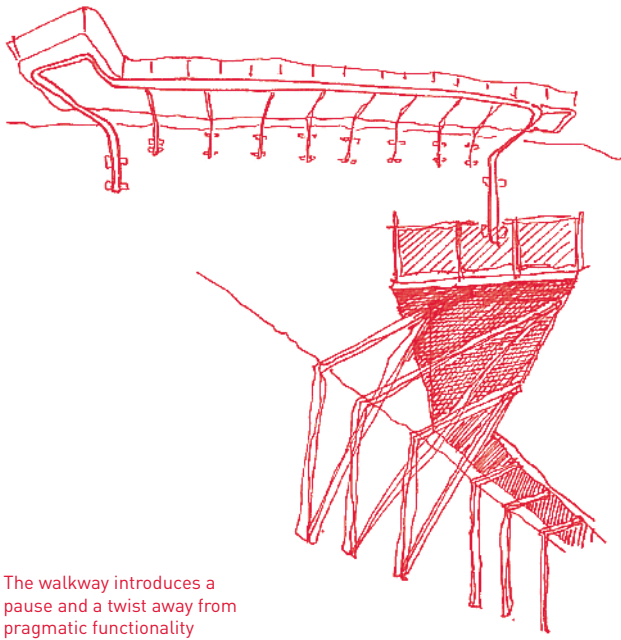
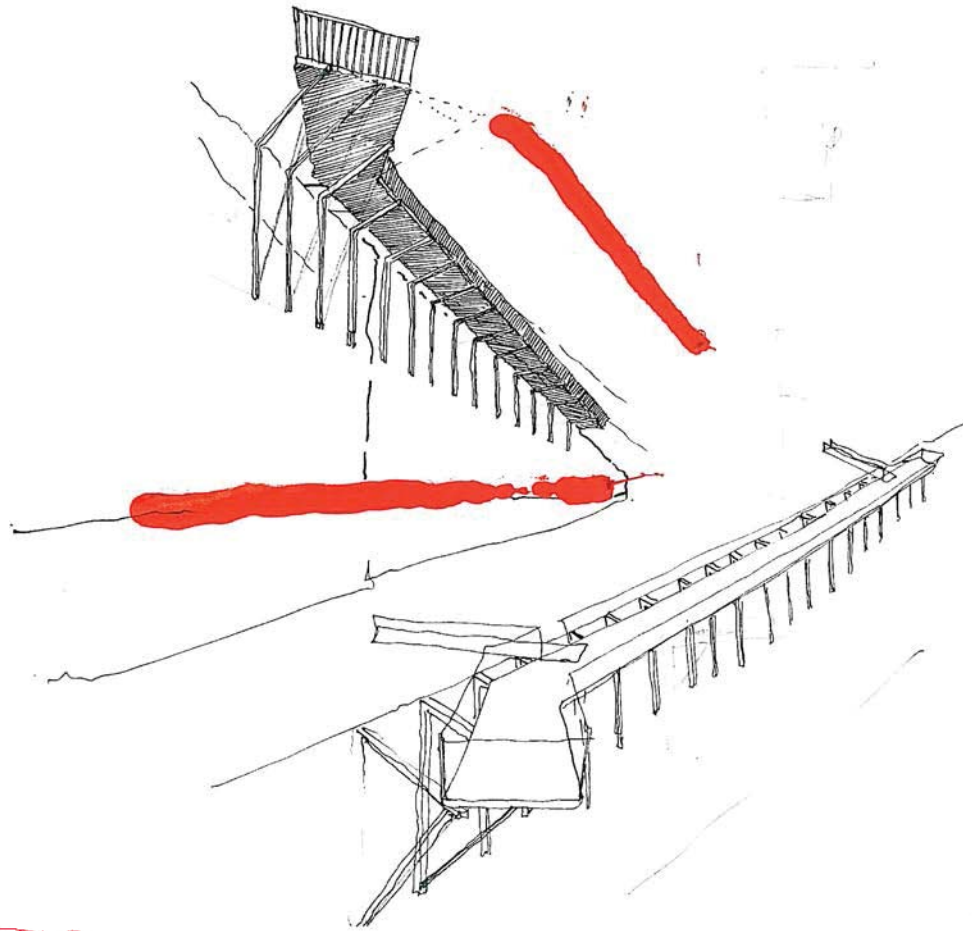




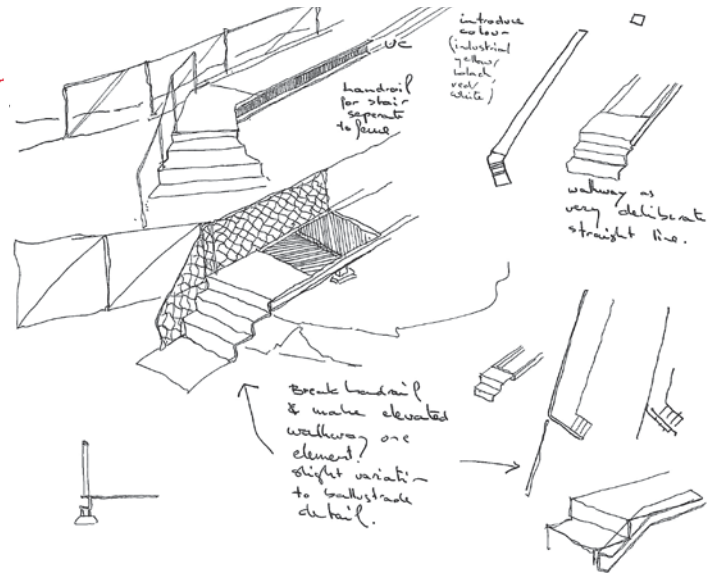




The elevated walkway pinned to the cliff edge began as an opportunity for a more fluid structural expression, briefly explored in the sketches, however this was pared back to a language of pragmatism with a twist at the end that suggests both a remnant of some other use and a viewing platform for the new use. The wire mesh balustrading sets up a direct dialogue with the adjacent tennis court fence perched on the edge of the cliff that has an uncanny sense, given the logic of placing a running activity on the edge of a substantial cliff.



The walkway introduces a pause and a twist away from pragmatic functionality

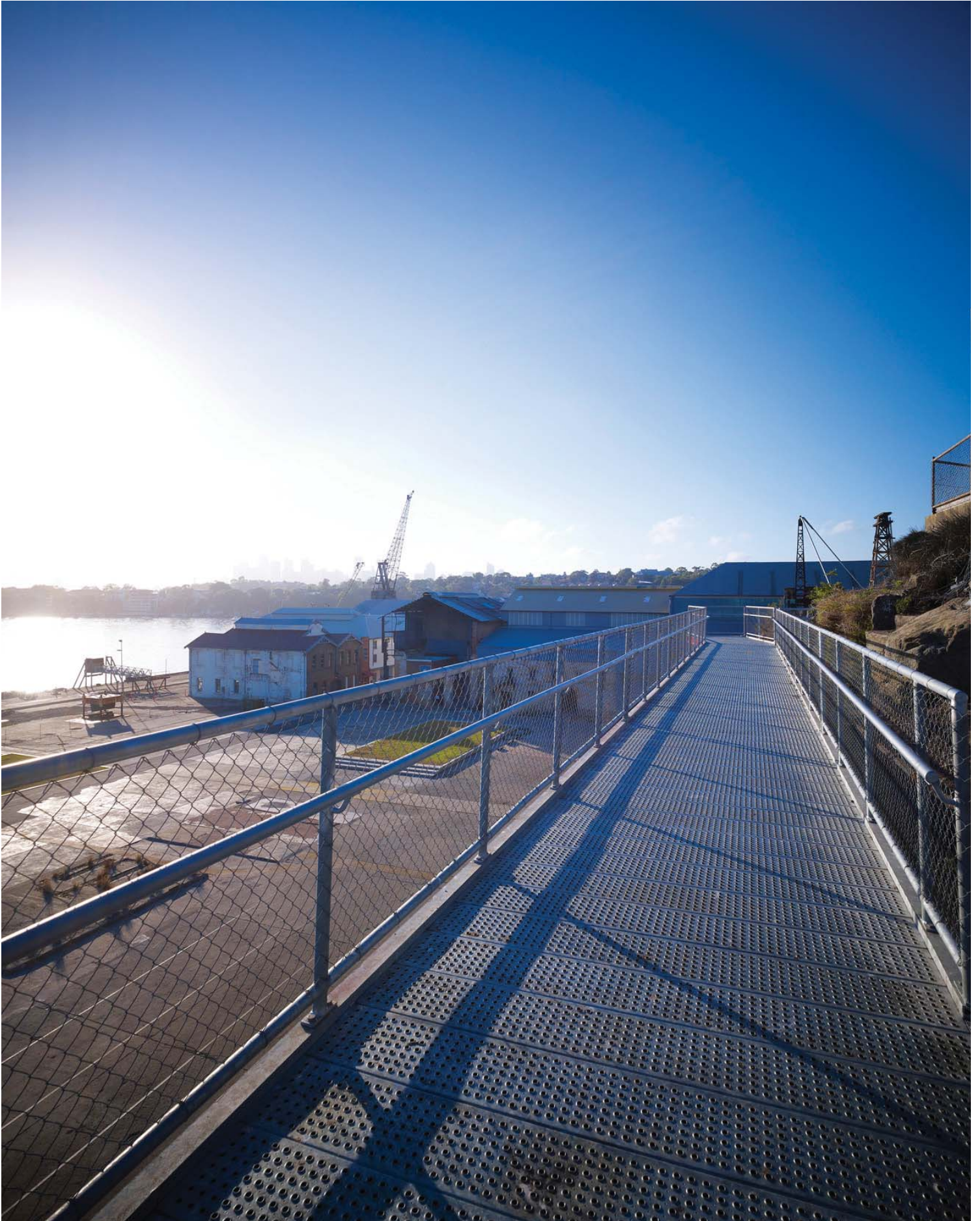




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This page and facing:  
The trajectory across  
the front of the cliff  
suggested by the linear  
walkway is challenged  
in a playful moment at  
its southern end, where  
it juts outward into  
space for no perceivable  
functional reason.

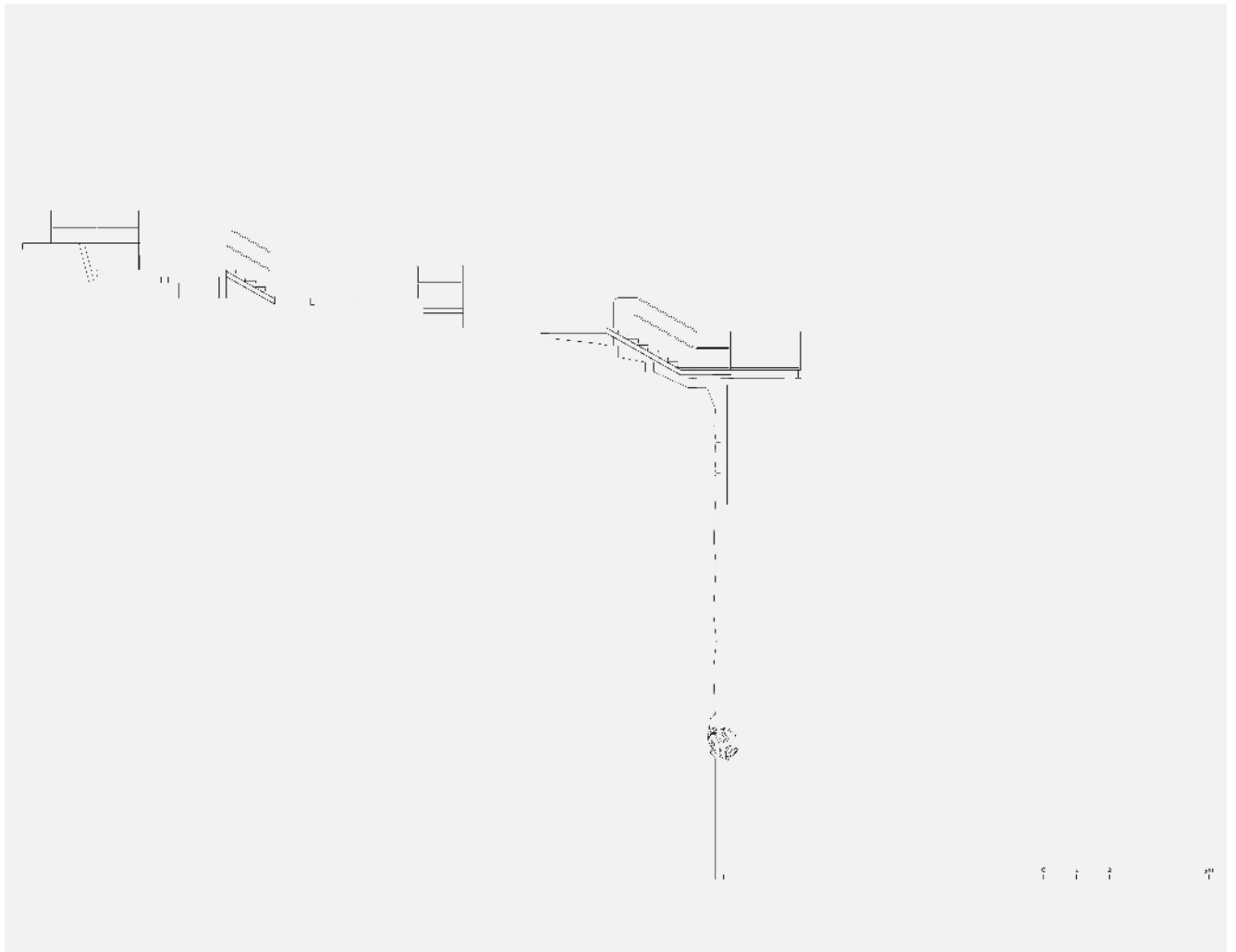




## Construction detail sequence

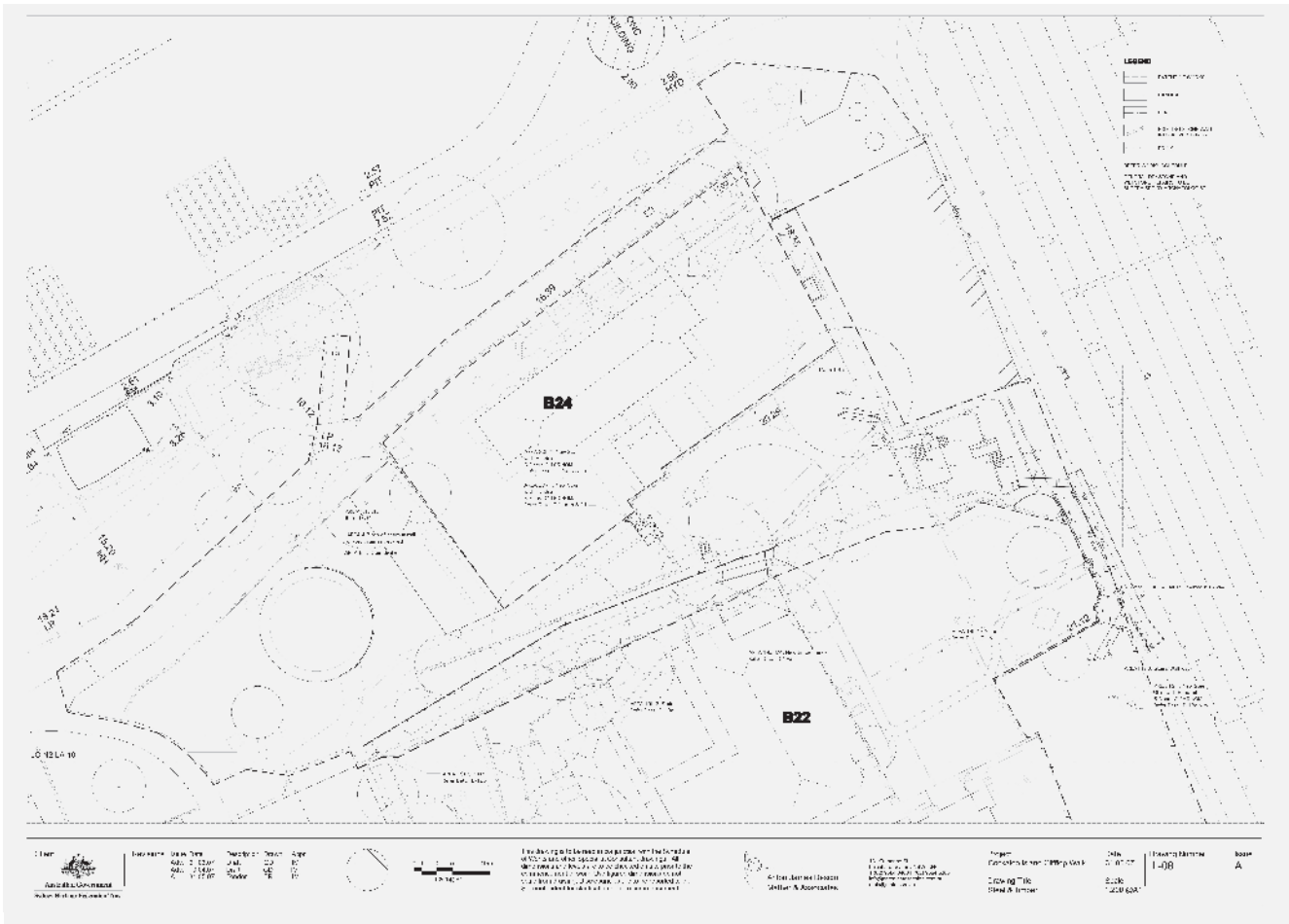


Plan showing location of band-aids



Indicative section through  
the elevated walkway and the  
band-aid stairs in the area  
adjacent to the tennis court





Finishes plan showing location of timber and steel

**Project**  
Clifftop Walk, Cockatoo Island

**Client**  
Sydney Harbour Federation Trust

**Completion Date**  
2008

**Lead Consultant**  
James Mather Delaney design

**Structural Engineer**  
Simpson Design Associates

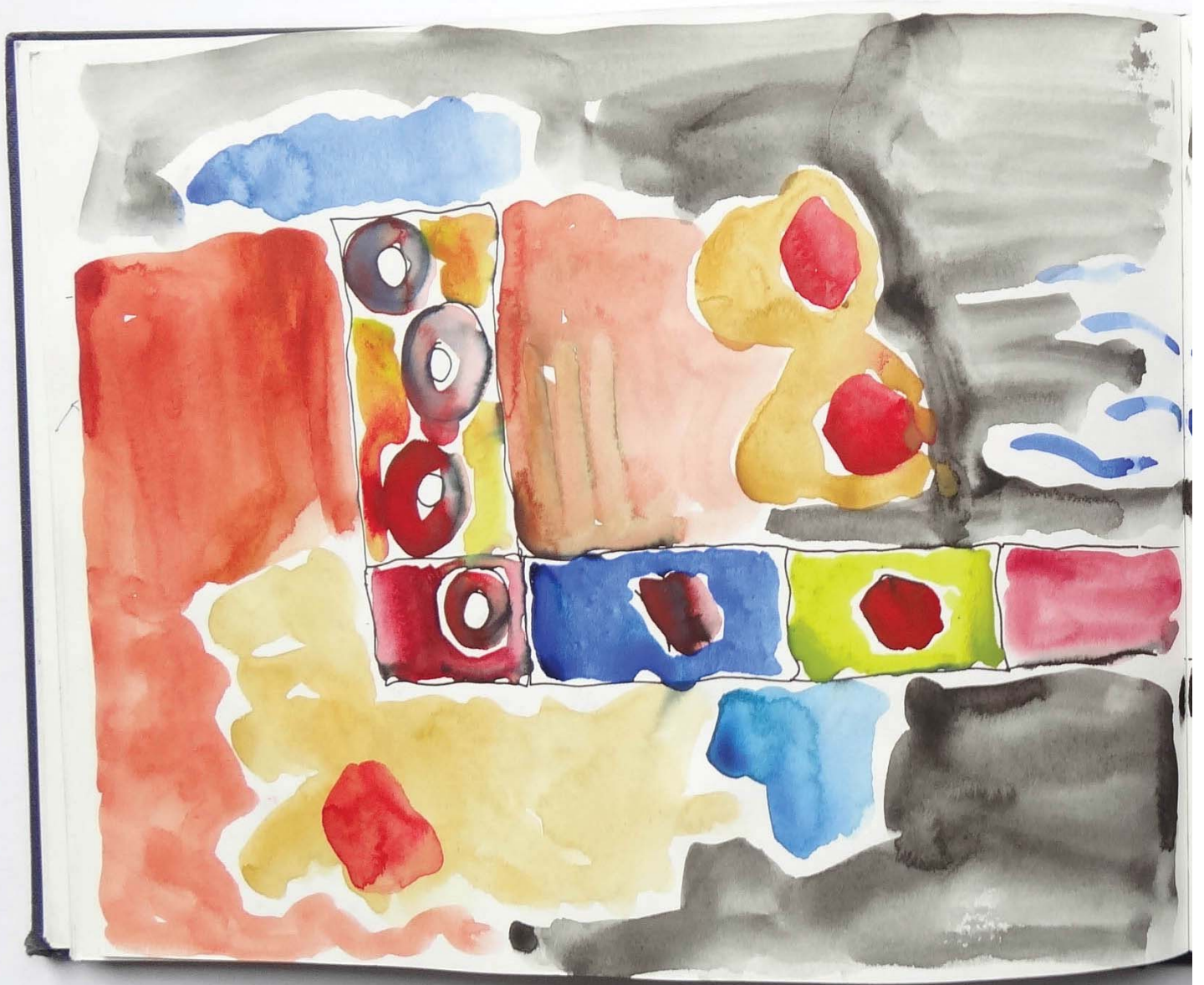
**Lighting**  
Lighting Art and Science

**Construction**  
GMW Urban

**Size**  
approx 1 hectare

**Project Team**  
Anton James  
Ingrid Mather  
Kathryn Stewart  
Glenn Dixon  
Don Kirkegard











## Blaxland Riverside Park Regional Playspace

Sydney Olympic Parklands Australia



Left page. Aerial view of the suburb of the Parramatta River and the industrial suburb of Silverwater with Blaxland Riverside Park at the centre. Above; the new playground within Blaxland Riverside Park. Both accessed 12/9/2012 from <http://www.nearmap.com/photomaps?l>

### The Brief

The brief required the design development and delivery of the George Hargreaves and Associates masterplan that had designated a 16 hectare area of flat grass land to accommodate a regional playground, a kiosk, picnic shelters, public amenities, further car parking, and extensive additional plantings. The first stage of the masterplan had been implemented by the Hargreaves team in 2005.

The key master planning objective for the Sydney Olympic Park Authority was the reconnection of the site with the Parramatta River. Whilst the key design objective was to create an attraction that would cater for the full range of playground users and their carers.





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Looking eastward from the top of the River Marker toward the Fig Grove.

### **The site**

Sydney Olympic Park (SOP) comprises of a number of parks and is one of Australia's largest urban parklands. It plays an increasingly important role as both a local park to the suburb Newington and as a regional park for Western Sydney.

Blaxland Riverside Park is a 21 hectare park on remediated landfill located between the Parramatta River and Silverwater Detention Centre.

The park comprises of a waterfront promenade that includes a riverside cafe on the remains of a military dock, a formalised arrangement of picnic tables and barbecues, a linear water feature, improved waterside cycleways and walkways that provide a new approach route to the Newington Armory along the foreshore of Parramatta River.

A series of formal earth terraces that merge into a densely planted slope separate the waterfront from the Parkland proper named "The Common", which is a large level expanse of grass punctuated by "The Fig Grove" an arrangement of conical hillocks (4m high) with a fig tree planted on top. At the western end of the open expanse is the "River Marker" a twenty metre high conical hill with a spiral path to its top designed by Peter Walker as part of the broader Millennium Parkland design carried out for the Sydney 2000 Olympic Games.



---

Looking towards  
the river from the  
existing Terraces

### **Impression**

Expansive, air, sky, wind, large, flat.

This stretch of the Parramatta River on the bend lends the site a dynamic quality reinforcing it as part of a much larger context. It is a pivot point of sorts, about which a diverse range of land uses takes place. On the western skyline an oil refinery is just visible, to the south historic plantings associated with Newington House are visible among the prison infrastructure that neighbours the park, to the east is the historically significant Royal Australian Naval Armament Depot (RANAD). Whilst across the river, beyond the mangrove plantings to the north the suburbs of Sydney climb up the topography. When away from the River, on the Common the vast sky and plane of grass dominate, air becomes very apparent, slight breezes are felt, its effects traced on the river.

Whilst intriguing and formally quirky the conical mounds of the Fig Grove repel, their shape always forcing one out, always forcing the sense of being on the periphery. They generate exteriority. The River Marker in contrast allows occupation of the top, thereby allowing a centering that brings together all the outward thrust of the slope, no such reconciliation is possible on the Fig Grove mounds, as the top is occupied by a tree.

The overwhelming mood is one of exteriority and surface which is in part attributable to the requirements of working on a capped remediated landfill site.

**Looping diagram**



**Minamata Memorial competition** /This early competition entry explored the tectonic possibilities of earthworks and combined this with an entropic process to deny access to a complete narrative. See Appendix B. (1)



**Mt Penang Gardens** /The exploration of movement in relationship to a three dimensional form that began at Mt Penang is explored further at Blaxland. See page 78. (2)



**Herbert Bayer** /For his use of earth forms to generate space and volume. (3)



**Michael Heizer** /For his bold earth forms. (4)

**Physical constraints** / The design measures, to counter the potential for uneven ground settlement that could break the swing, became an opportunity for formal invention. The swing legs are coiled to allow for differential movement.

**Making the site** /The site character that expresses the arching sky, the expanse, the airiness



**Sydney Park** /This project demonstrated the considerable spatial impact that can be achieved through the careful arrangement of earth volumes. See Appendix B. (5)

**Expansiveness** /This site characteristic is exaggerated through the earthworks slots that focus up the river, the conical cuts that frame the sky and the tree house that rises above the canopies.

**Richard Serra** /For his insistence on the peripatetic and parallax as a mode of understanding.



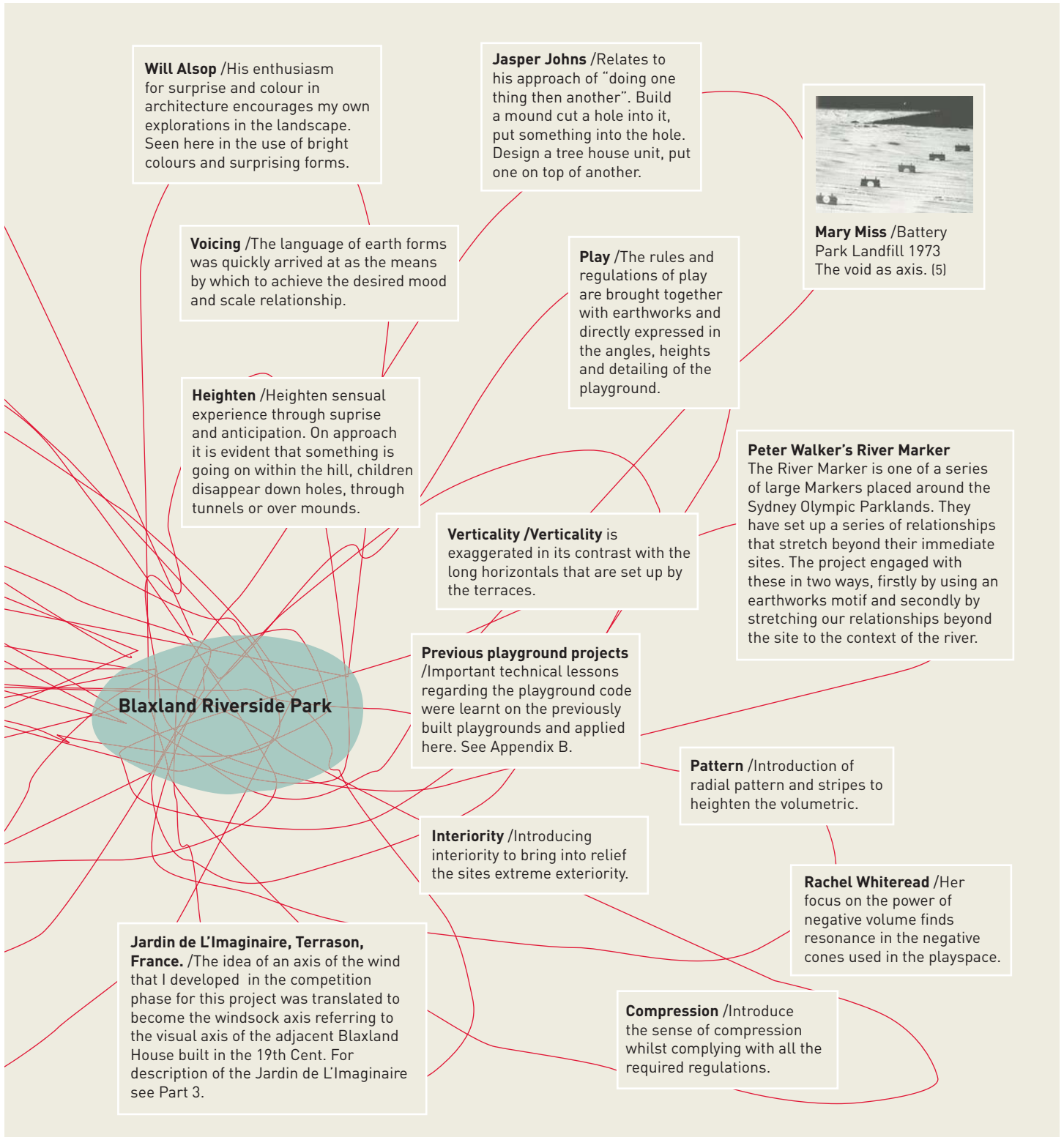
**Nancy Holt** /Her alignment to natural phenomena continue to influence the idea of framing natural process. In this instance with respect to the cooling breeze. (6)

**Inversion** /The George Hargreaves Fig Grove mounds that create the air of exteriority and surface are inverted to create enclosing spaces and volumes. The conical mound is used upside down as a negative. Inverted cones are volumes carved out of the earth.

**Scaling** /The project is scaled to reinforce the mood established by Hargreaves and Walker in their earthwork intervention. The potential for the bits and pieces associated with a playground to compromise the scale relationship of the site was avoided by embedding the play in landform.

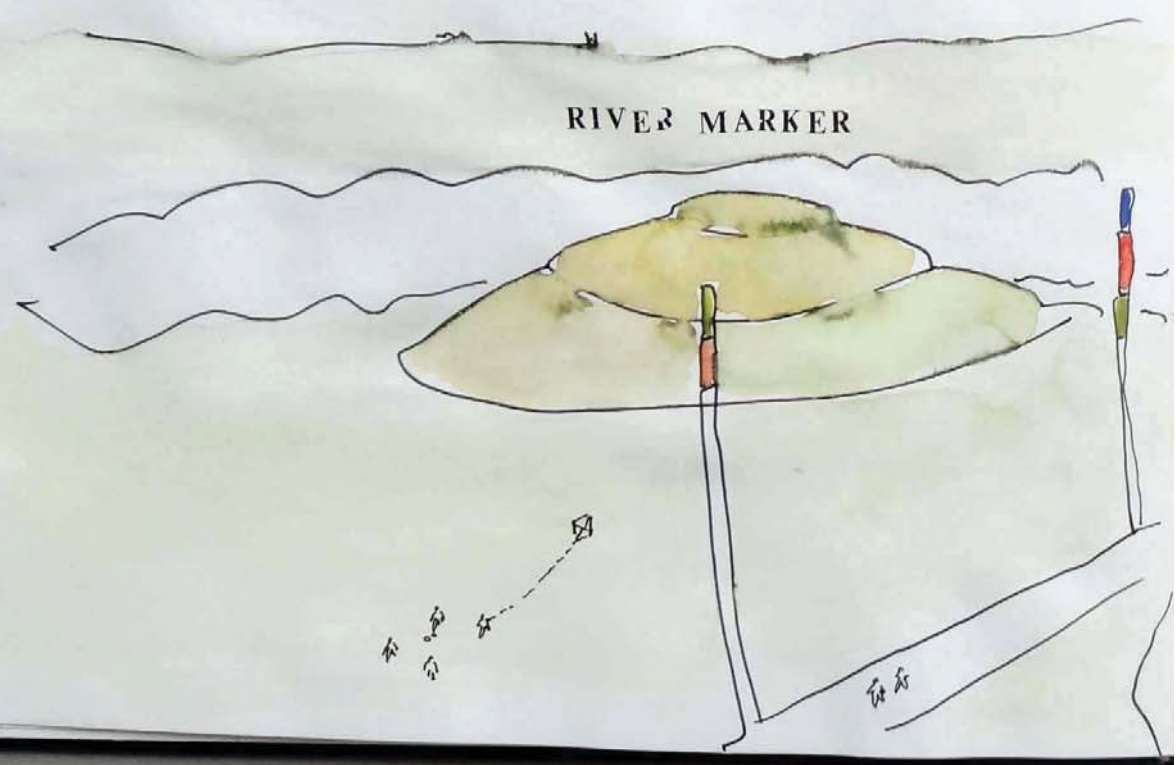
1/ Anton James, Minamata Memorial competition, 1995. 2/ Anton James, Mt Penang Gardens Development Application Plan. 2001 3/ Bayer, H, 'The Grass Mound', 1965 earthwork © Viscopy 4/ Heizer installation, Complex One, Nevada, [1972] permission courtesy of the artist and Gagosian Gallery Beverly Hills. 5/ JMD Design, Sydney Park Northwest Sector. Photo Brett Boardman 2008. 6/Holt, 'Views through a Sand Dune' [1972], © Viscopy. 7/ Miss "Untitled" 1973 Permission courtesy the artist.

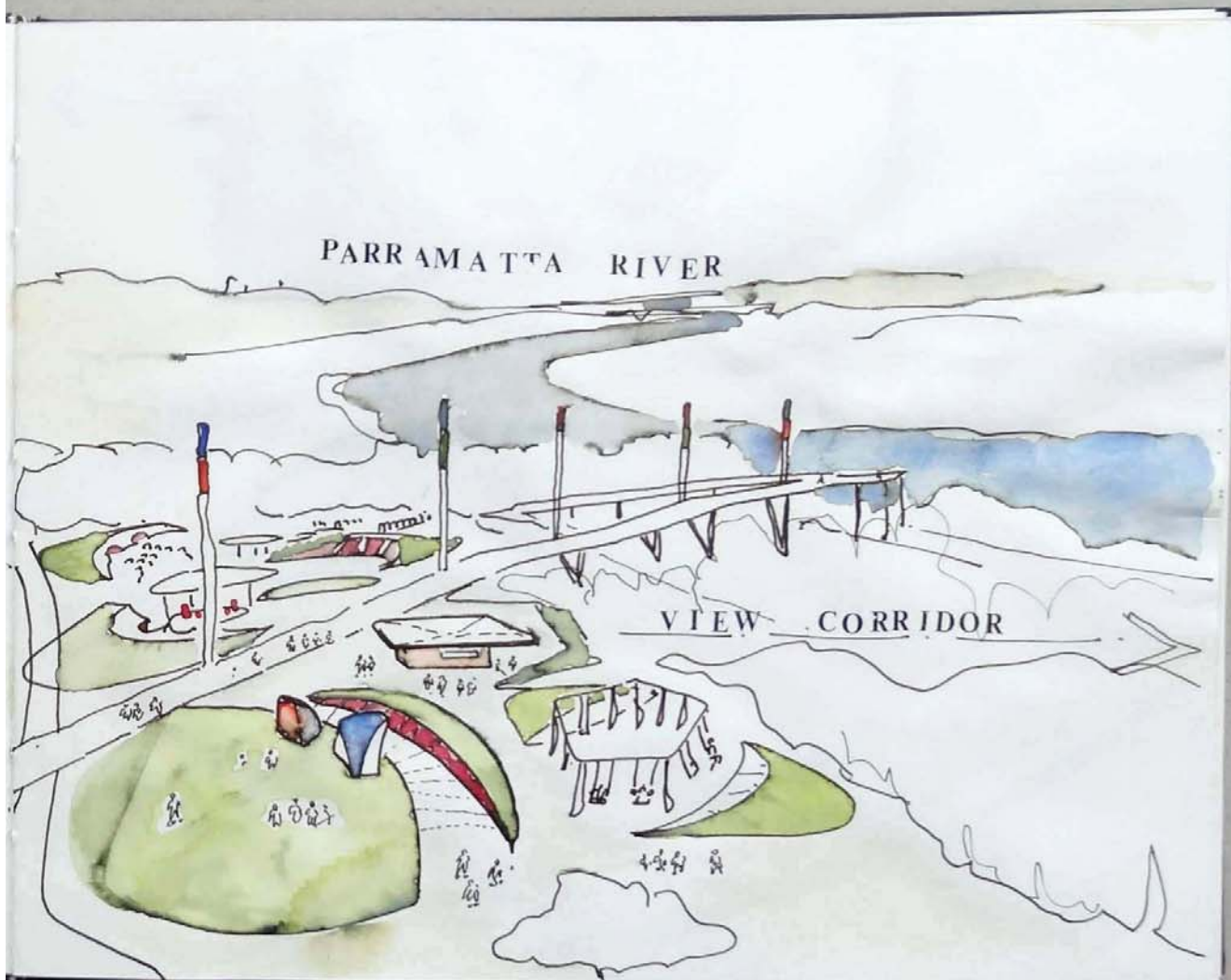




Illustrates the issues, ideas and imagined mentors that informed the design of this project.

RIVER MARKER





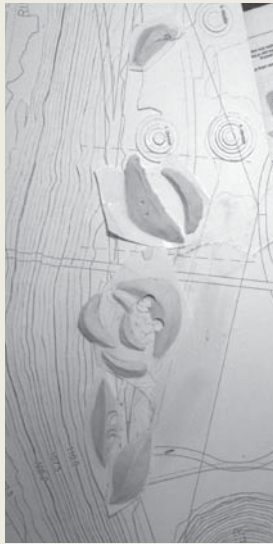
The Blaxland Riverside Park Regional Playspace project went through significant change due to external forces. The result of these was to move the location from the Hargreaves masterplan location, slightly isolated within the Common, to a location some 300 metres east above the Terraces, in view of the River. This shifts caused fundamental formal changes in the conception of the

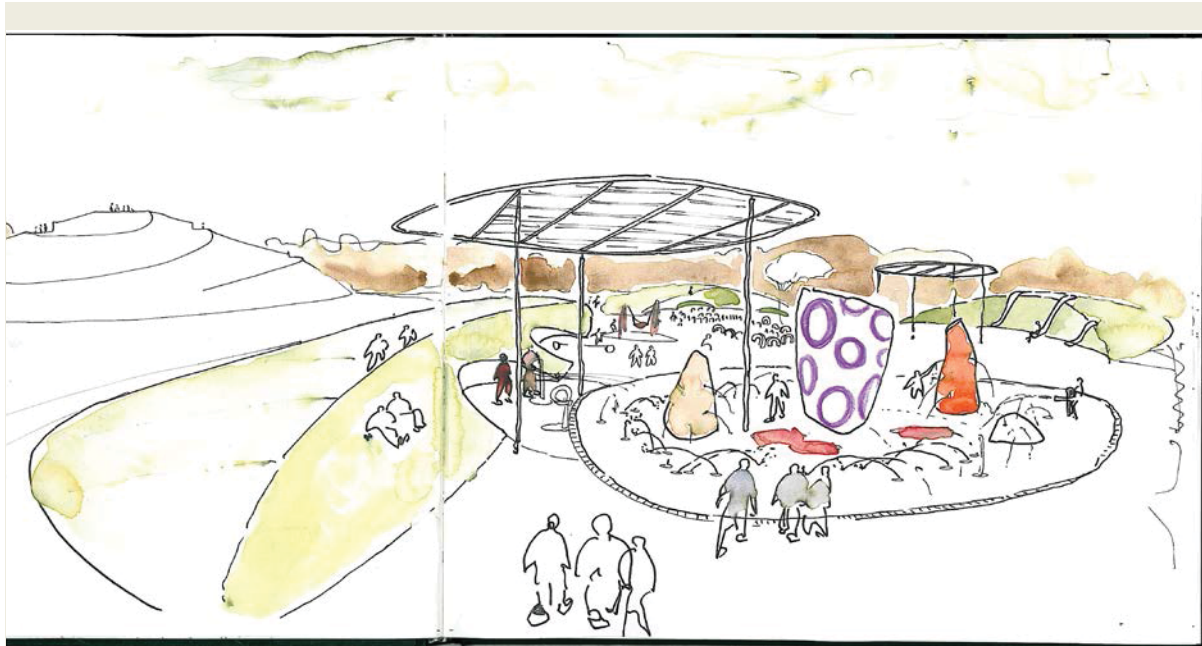
project whilst maintaining the initial aim of the project to be a means to conserve and enhance the open character, the largeness of the space, the sky and air whilst bringing a new level of complexity to heighten the character and counter the effect of exteriority and surface.



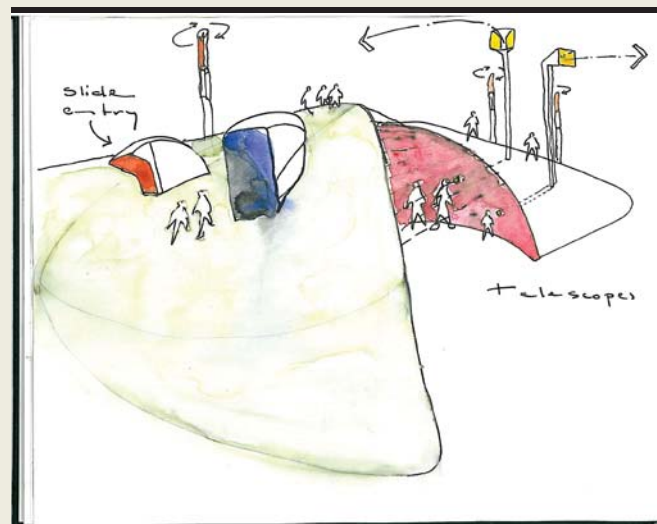


Top: sketch study exploring the use of arabesque landform derived from the language of earth forms established elsewhere in Millennium Parklands.  
 Bottom: Plasticine models exploring landform options

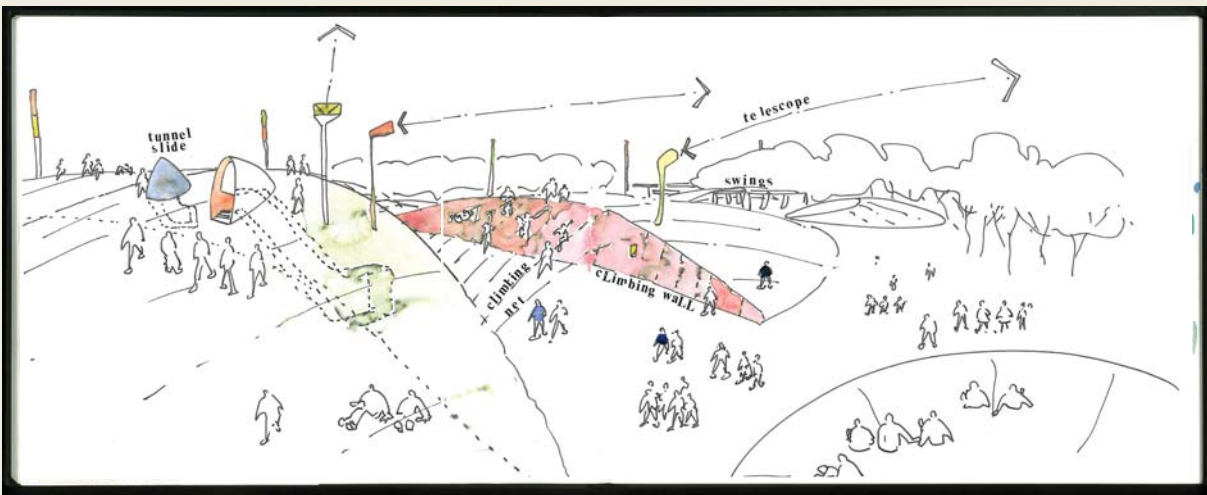




Sketchbook studies exploring the insertion of play into landform.

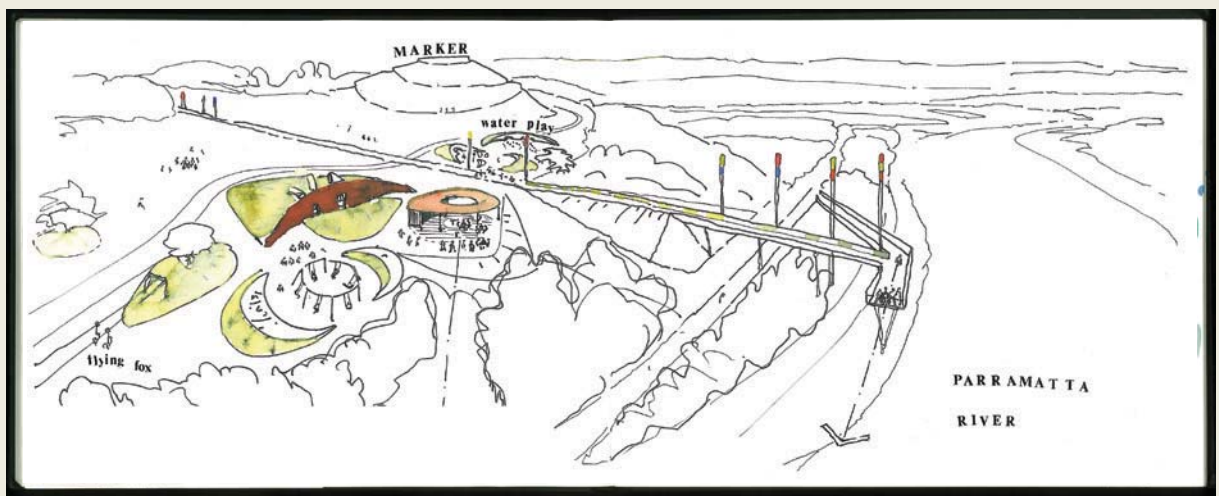


The initial scheme took the arabesque landform from the work of Peter Walker on the adjacent Millennium Parklands to Blaxland. The language of large elements was chosen to maintain the scale tension that generates the site character. The large elements are worked on as figures within the landscape, animating and making visible space in relation to context. Simultaneously the question of interiority and relation to the human figure is explored. The scale aimed for is generated by this relationship between the large and the small.

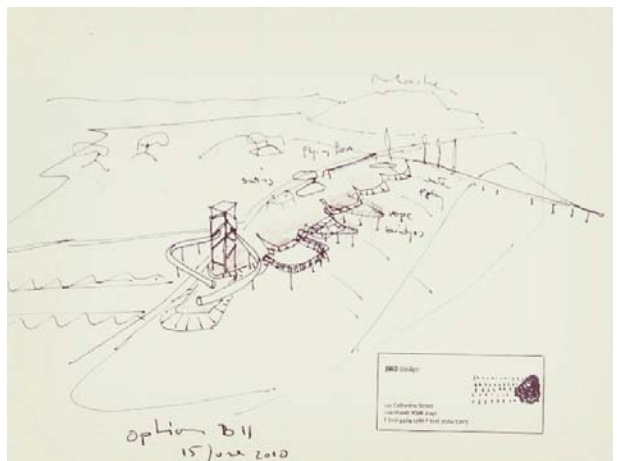
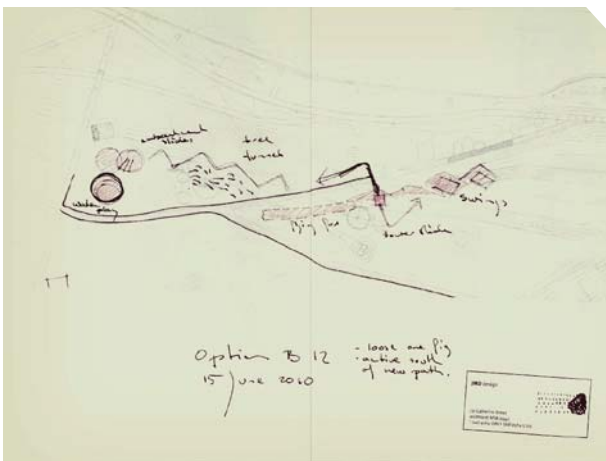
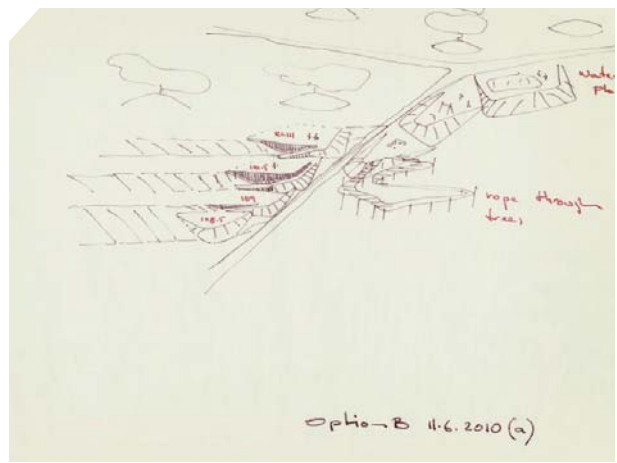
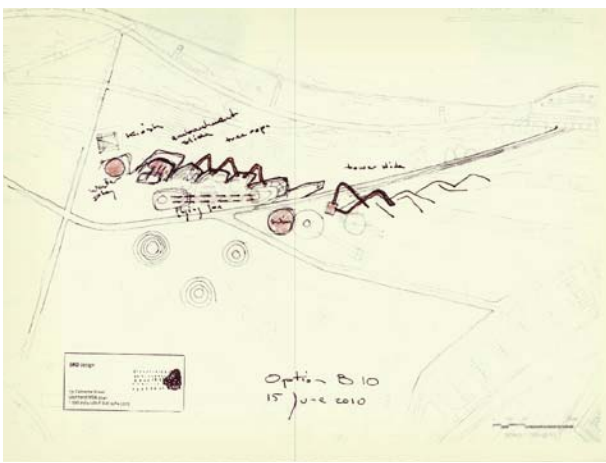
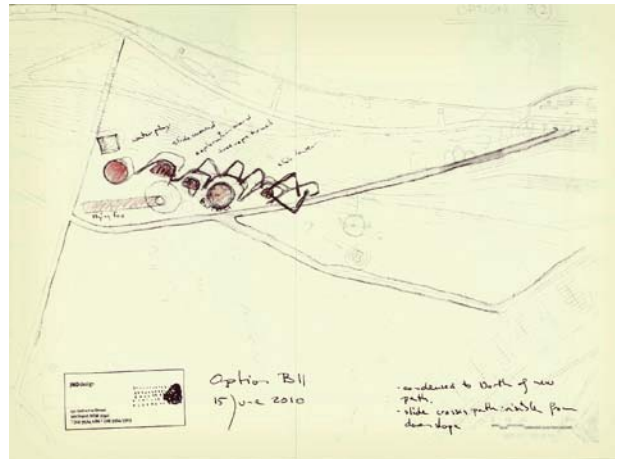
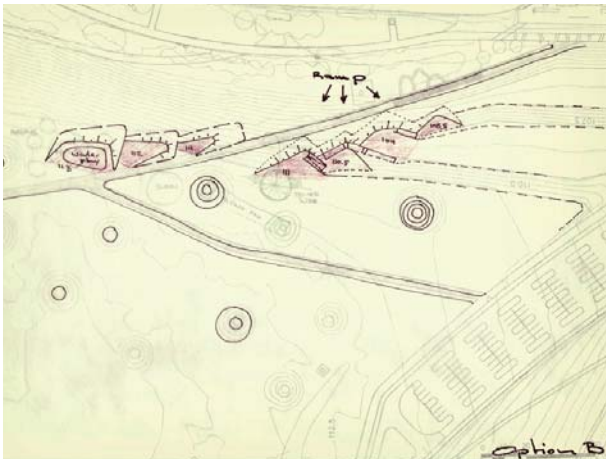


Sketchbook study exploring the insertion of play into landform



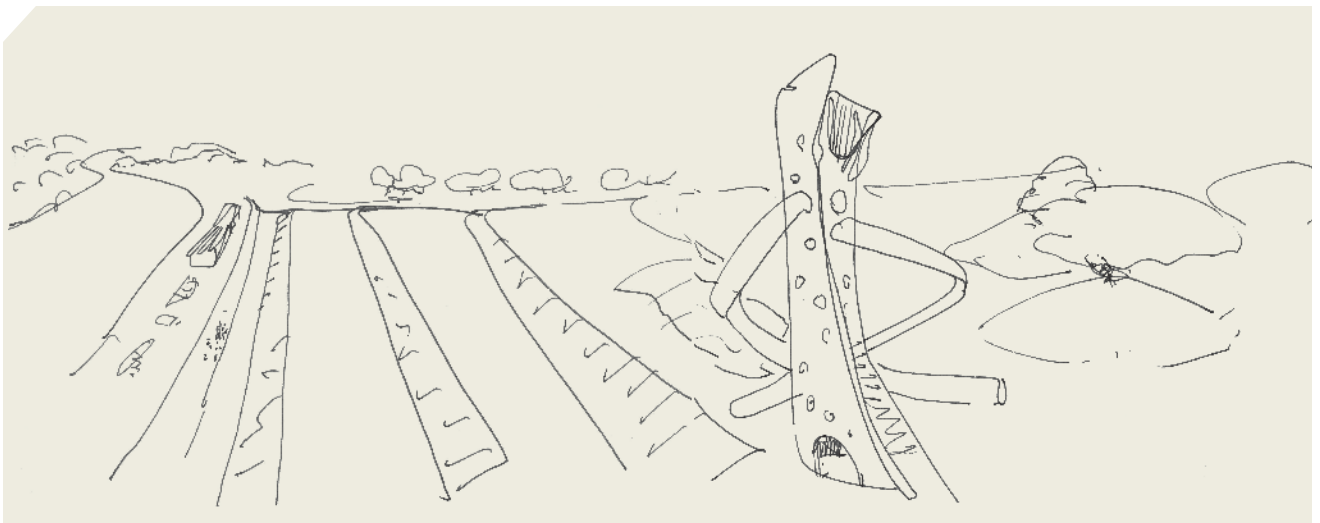


Sketchbook study scaling the project in relation to the river and the marker



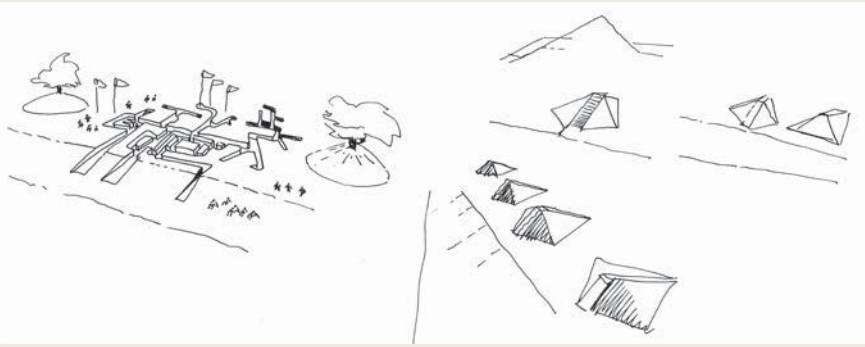
Looping through options in the new location that try and engage with the Terraces. These were all rejected

Political interference caused the Hargreaves masterplan location for the playground to be abandoned. A new location further east was insisted upon and brought with it a new context that included the Terraces and a more prominent view of the river. The initial explorations used the Terraces as a setting for the three dimensional play experience around the proposed path. The fit was difficult and the conflict between path and playground was not resolved. Furthermore the scale relationship was not working, rather than heightening the character, these solutions were weakening the scale by introducing mid scaled elements between the human and the existing earthwork scale.

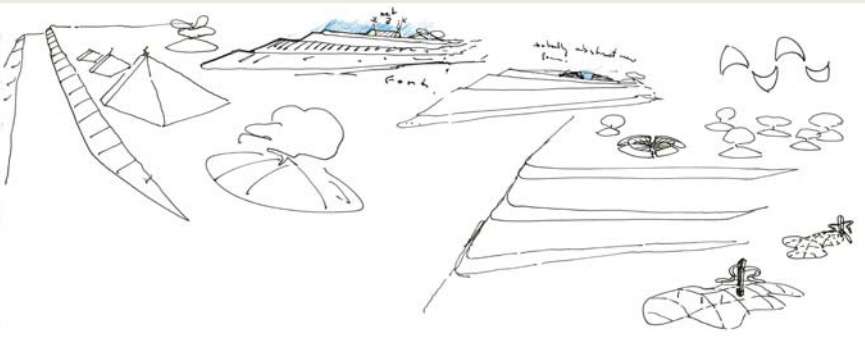


A tower option was explored as a way of scaling the project and overcoming the conflict that arose in trying to straddle the access path. The solution was rejected in that it introduces a wholly foreign element as the key driver of the project, one that does not engage with the context. Whilst the *scaling* seems appropriate the *voicing* and *making* do not contribute to the character being sought.

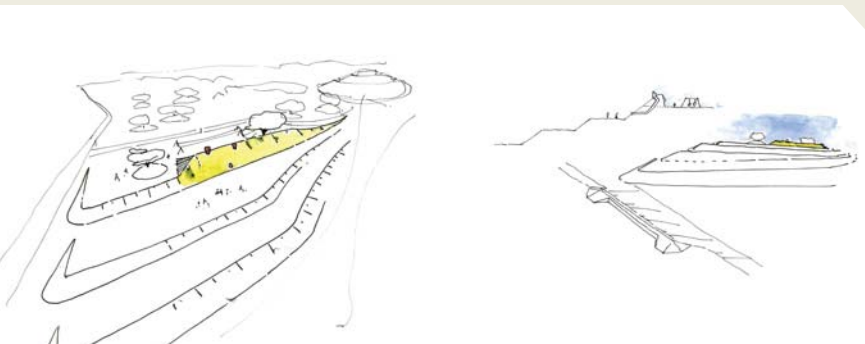




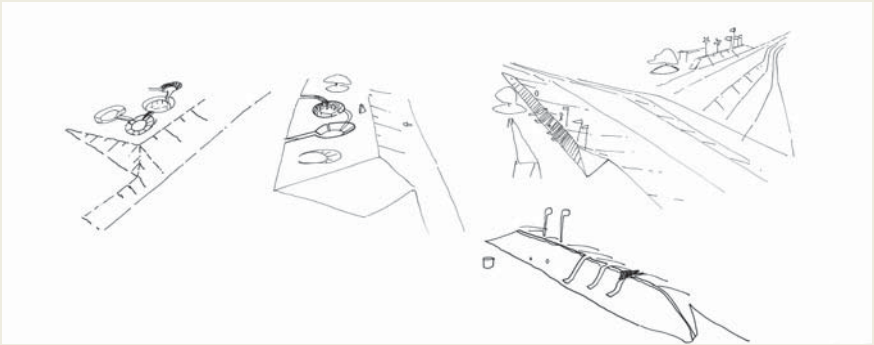
A return to landform as the dominant voice. Existing landform is carved into and earth forms are added to internalise the new function. There is the beginning of an engagement with the Terraces. These however fail to formulate a size that will engage with scale and heighten the tension in the existing character.



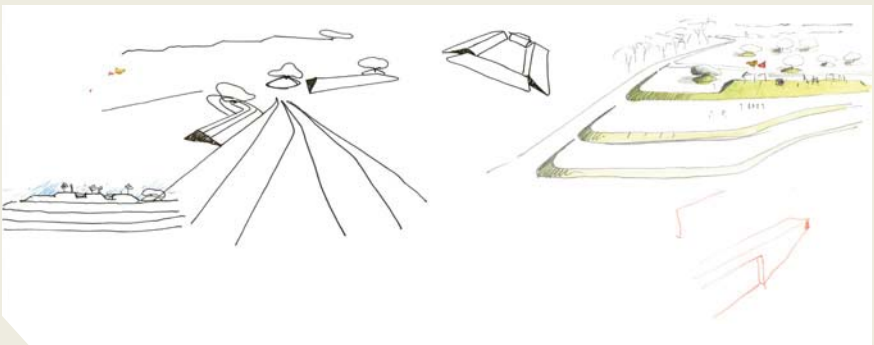
The earth forms are placed in a manner that further engages with the Terrace and begin to hint at the possibility of a linear orientation that can engage with the full horizontal stretch of the Terraces.



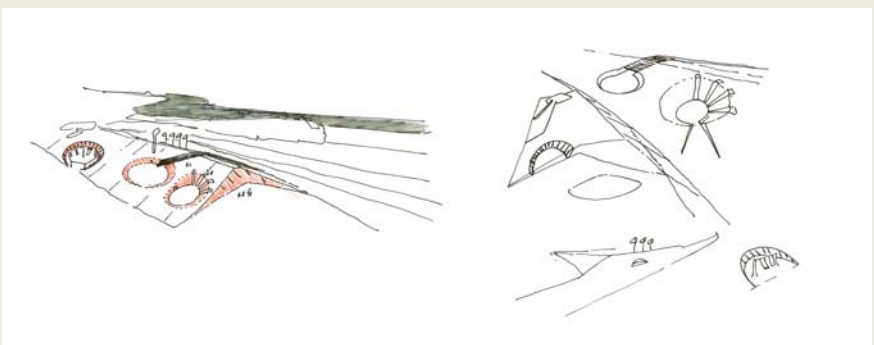
A significant realisation occurs when the Terrace is stretched upwards, extending the landform and strengthening it. The back face is shown as vertical and lacks integration.



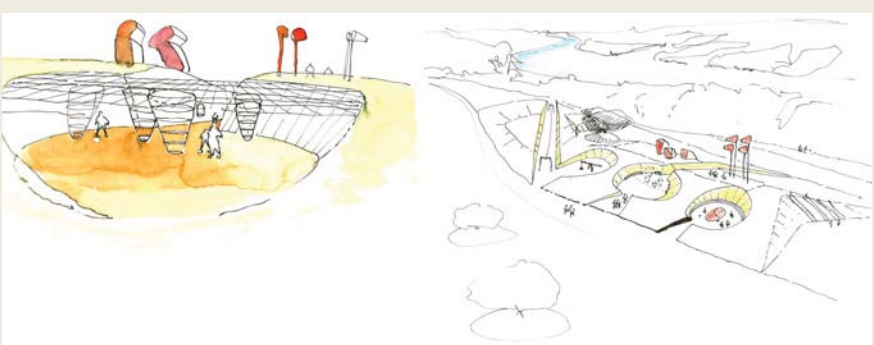
The Terrace is tentatively given a back slope and conical volumes are carved out. The vertical solution is further explored, in parallel to this new development.



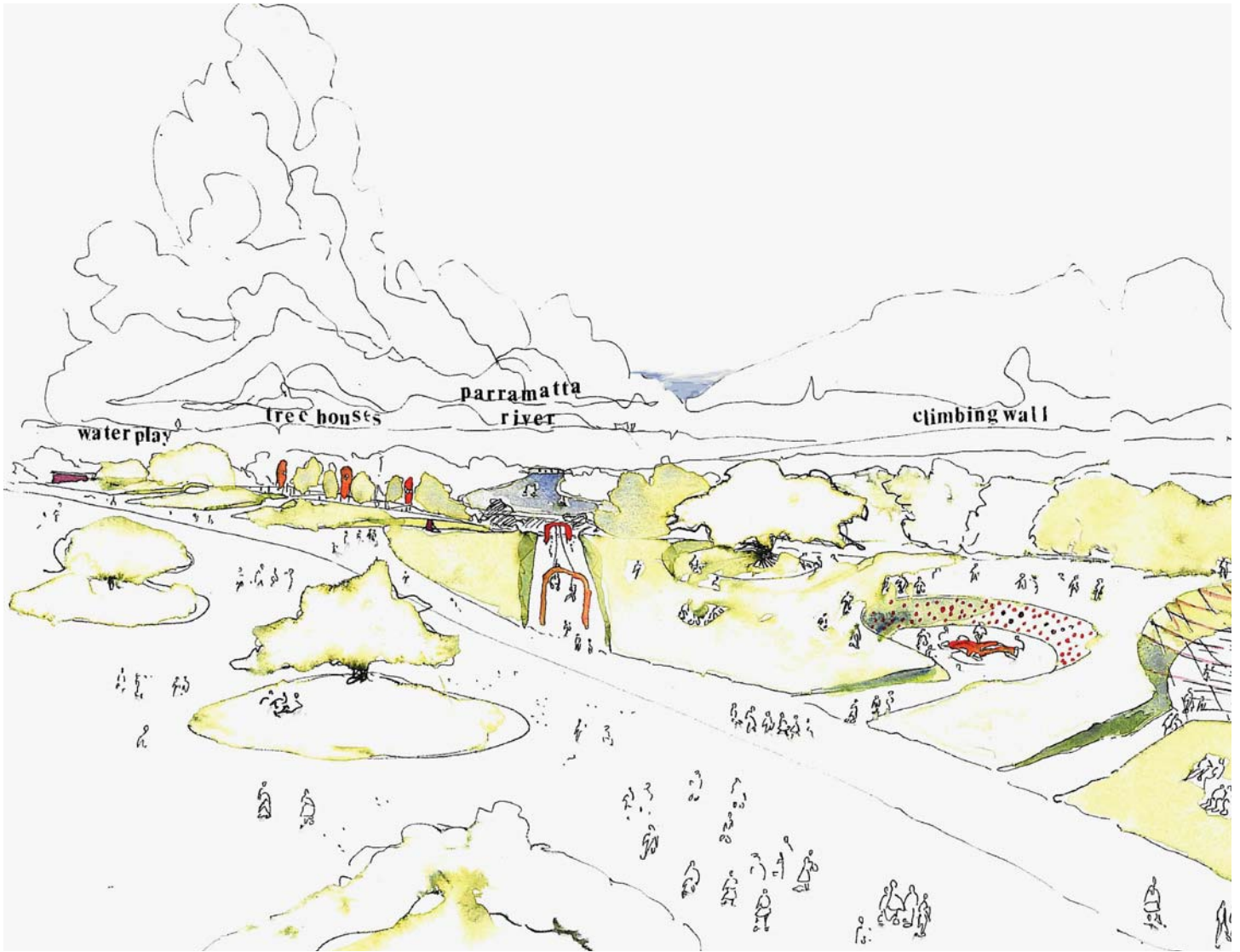
In a one-off experiment the vertical option is used to make an enclosure and create the interiority.



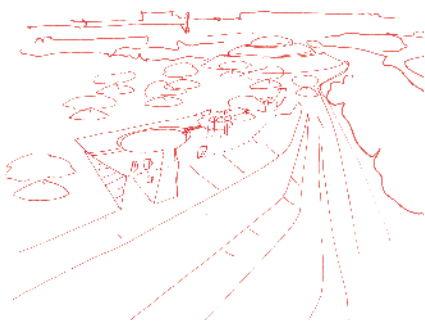
The slope back and conical volume is further explored, however the spaces feel static and isolated. The cuts into the ground make a return.



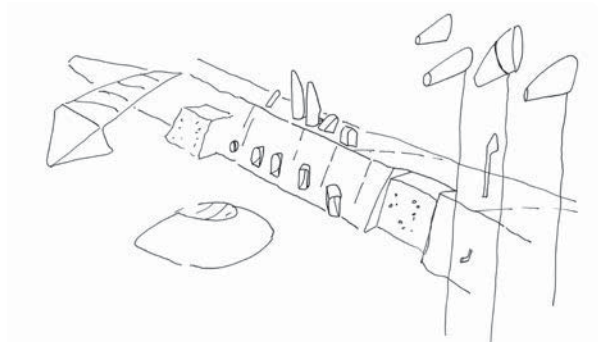
The three components, extended Terrace with gently sloping back, the inverted cones and the slots connecting front to back come together in this sketch to set the direction for the project and achieve the balance between scale and interiority that heighten the impact of wind, air and sky.



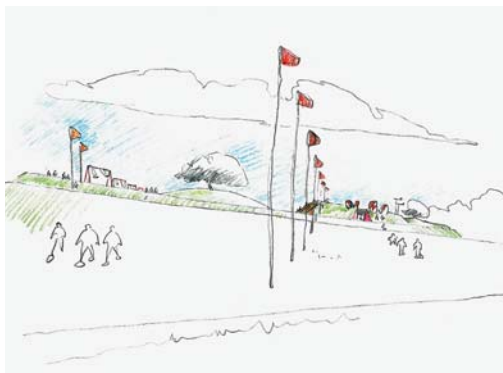
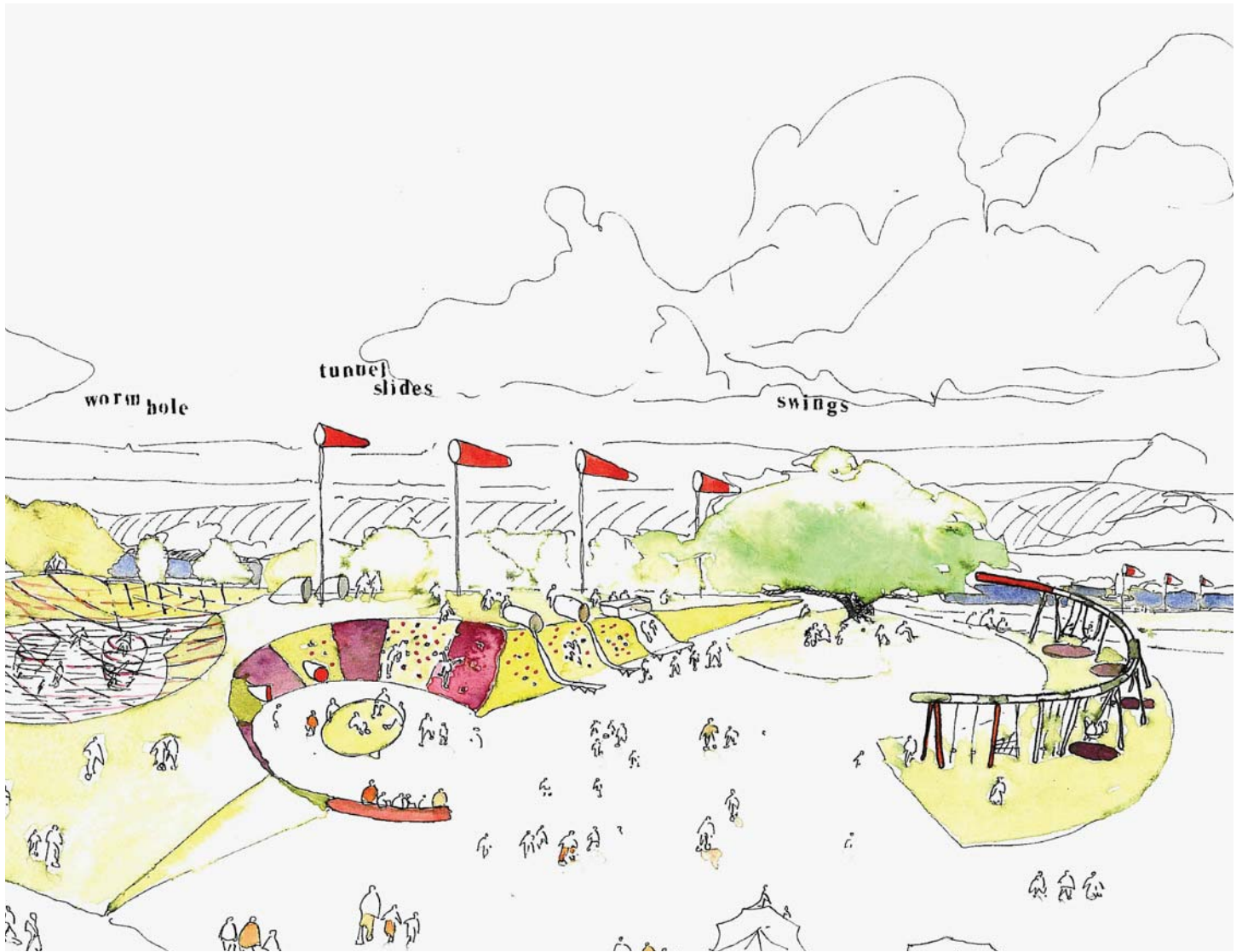
Early sketch looking north showing from west to east; the kiosk, Waterplay, Tree house, Flying Fox, Climbing Wall (now Viking Swing), Wormhole, Tunnel Slides, Windssocks and Giant Swing.



The slots begin taking on a logic driven by the broader landscape and the prevailing wind.







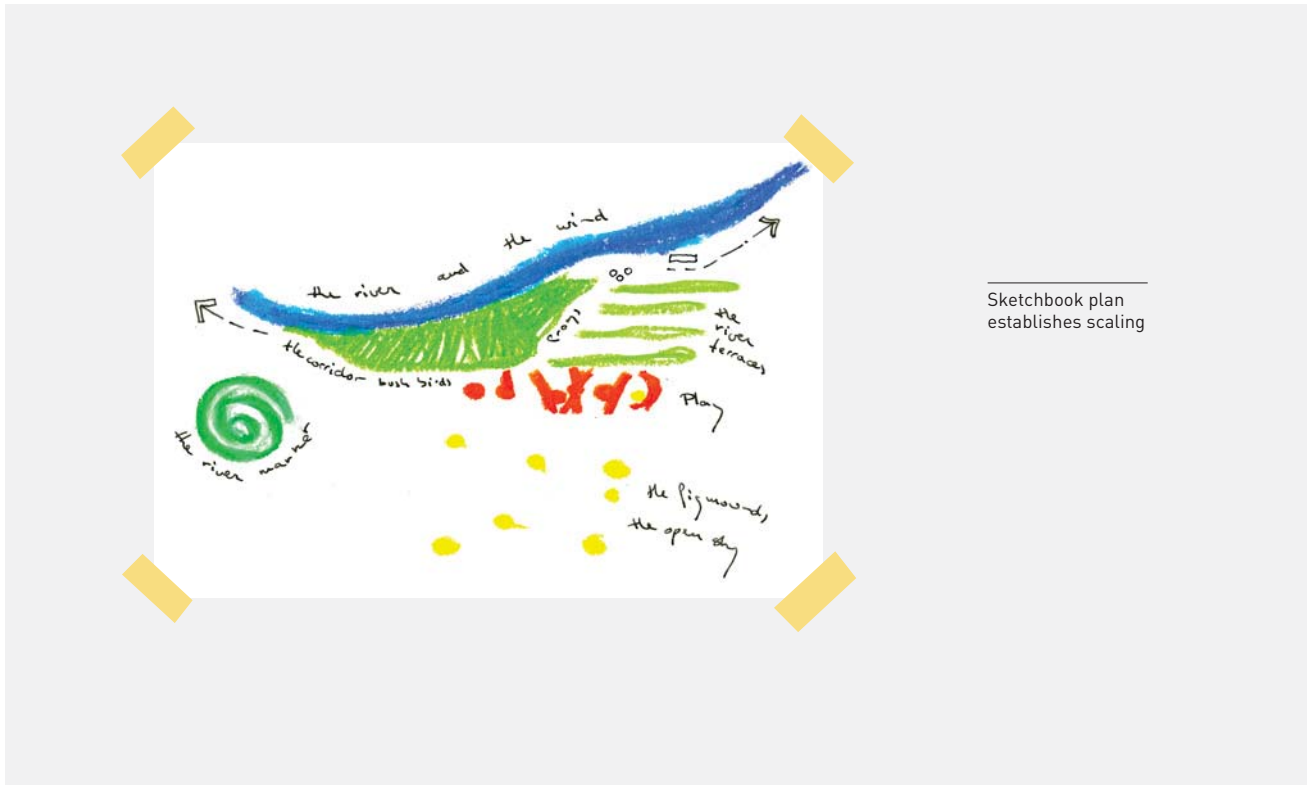
The second iteration of the project in the new location engaged with a different and more localised scale register, namely the Fig Grove (photo to the left). The Terraces and the Newington House visual corridor set the eastern boundary of the playground and generates the alignment of the Windsocks.



The dominant earth forms of cones, cuts and terraces, established by Hargreaves and Associates are conflated to create a distinctive new project that maintains a dialogue with its context. A 200 m long 3 m high earth berm with conical voids and angular slices is the armature for play. It runs parallel to the existing three Terraces and uses the language of the existing conical fig mounds. Inverted conical voids are cut into the new Terrace.

Custom designed and proprietary items are built into and around the dominant earth form and include; a double flying fox, tunnel slides, ground mounted slides, a giant swing, climbing walls, tunnels, a suspended climbing net (Wormhole), a 12 m high tree house, a sand pit and a water plaza with 170 jets.

Play is organised to create a constant flow of play for children. The most active and high energy elements are located in the eastern part of the playground and the more passive play at the western edge of the berm where the sand play and water plaza are located. The Tonkin Zulaikha Greer Architects (TZG) designed kiosk and petal roof canopy are located overlooking the water and sand play at the western extremity of the project.

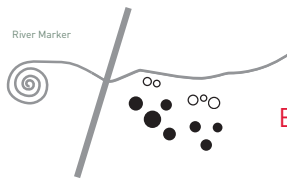


Sketchbook plan establishes scaling



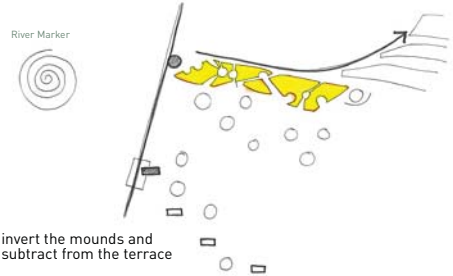
MINUS

ONE NEW TERRACE



EQUALS

MOUNDS INVERTED



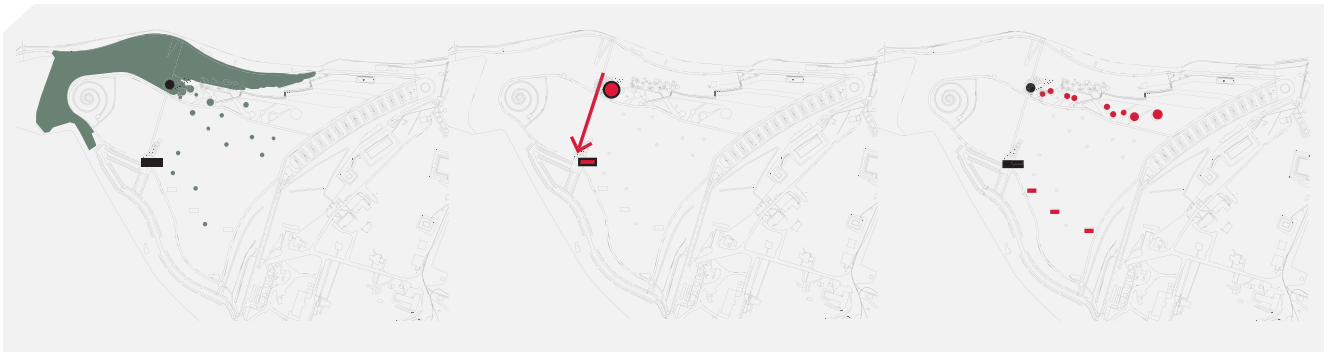
invert the mounds and subtract from the terrace

Diagrams to illustrate the key elements and operation of inversion





Site plan

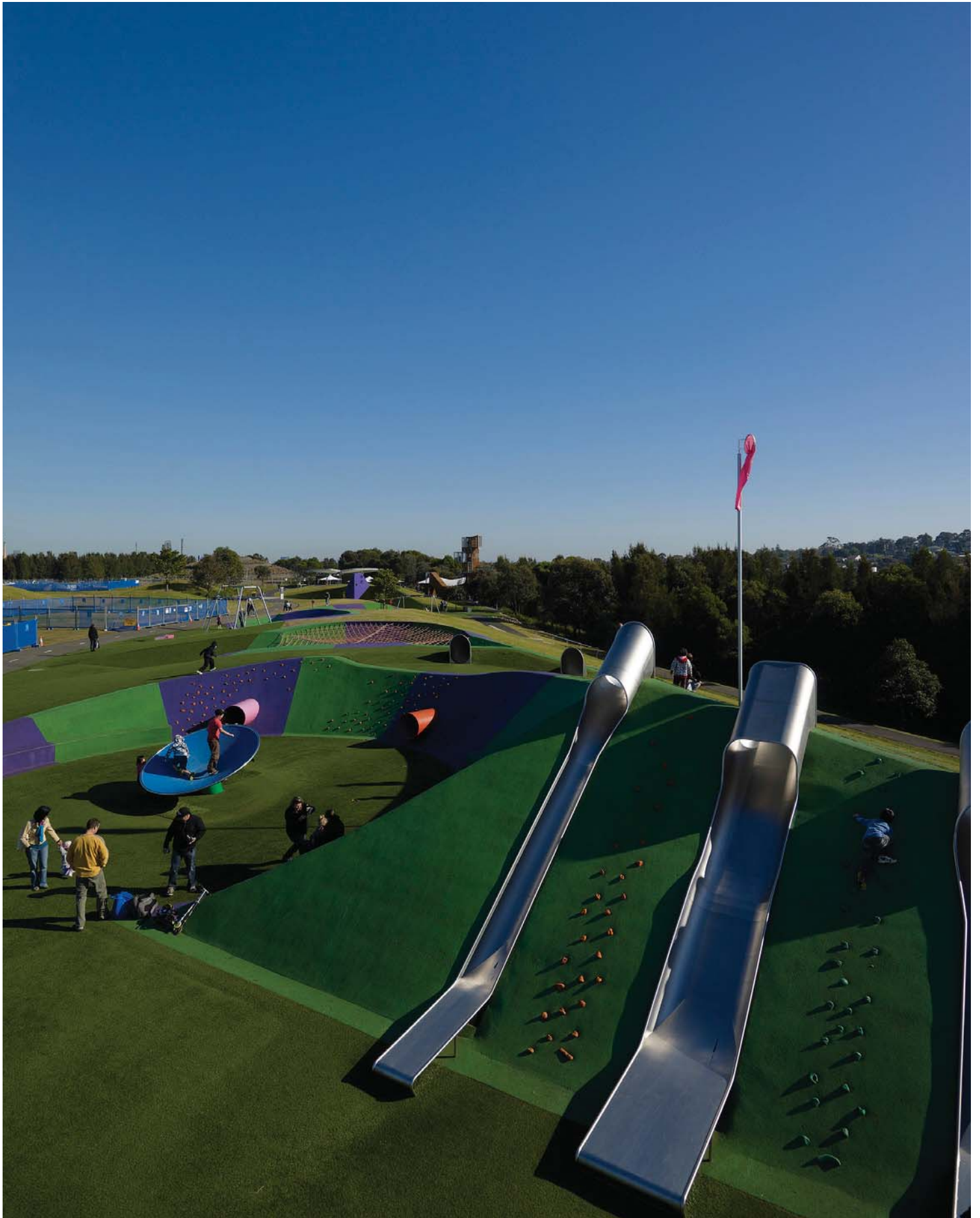


Amalgamation with Vegetation

Proposed building locations engage with Hargreaves Axis

The kiosk follows the circular language of the playground and fig mounds. The amenities block follows the rectilinear language of the existing shelters.

Facing page. View looking west with the Slides, Tunnels and Spinning Dish in the foreground and the Tree house in the distance



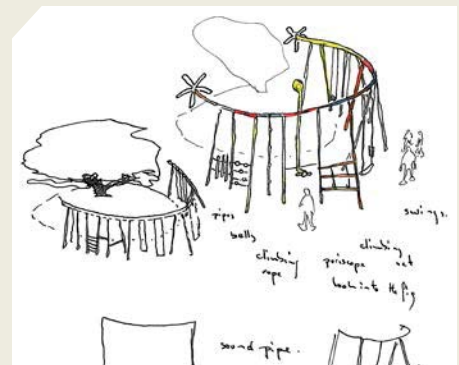
Giant Swing



Blaxland Swing Aug 2010 A)



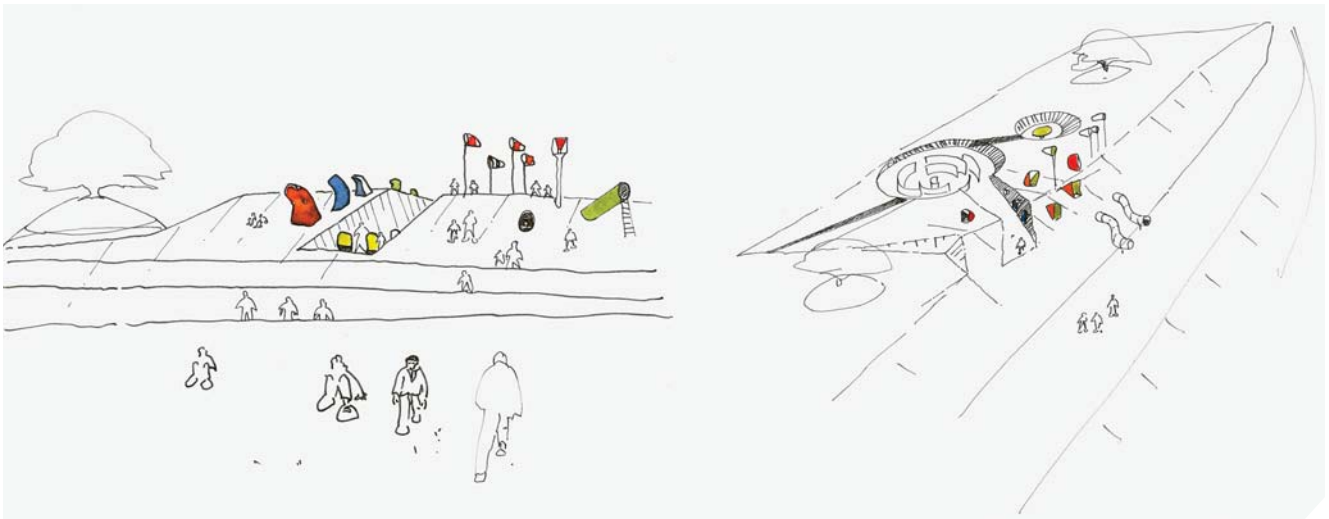
Swing studies. A single folding steel element that acts as both top beam and legs is explored and abandoned in favour of the single curved pipe supported on spindly legs. The coiled top of the legs were developed as a measure to compensate for the potential differential settlement that is associated with landfill sites. Facing Page: as built.

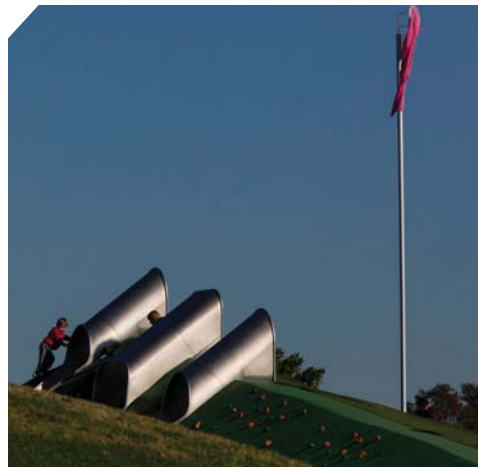






## Tunnel Slides



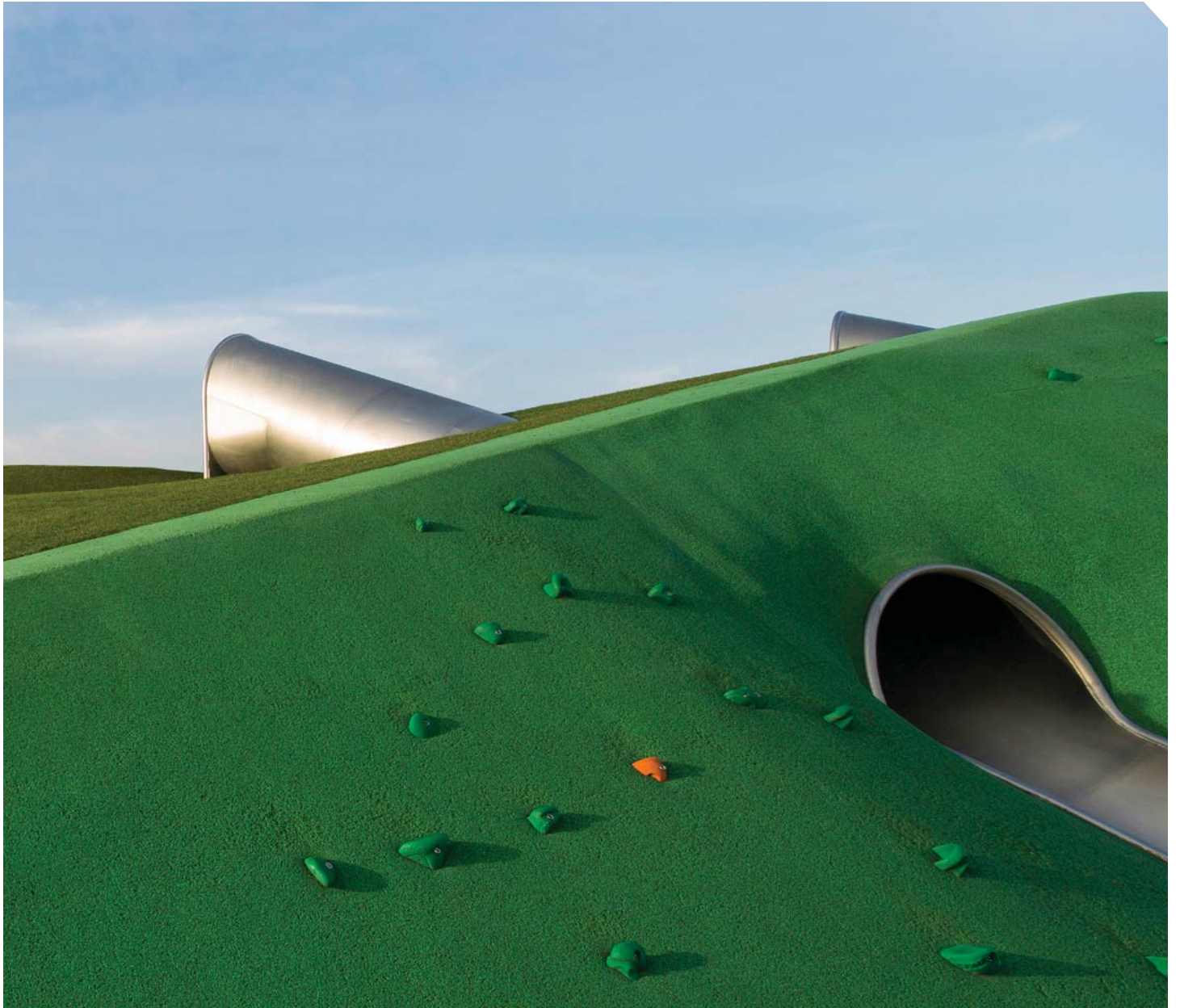


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The slides and tunnels are intended to accentuate verticality and exaggerate the mass and bulk of the earth forms. Several slides are buried and curved with the aim that the exit is not totally clear from the entry to heighten suspense, surprise and movement.

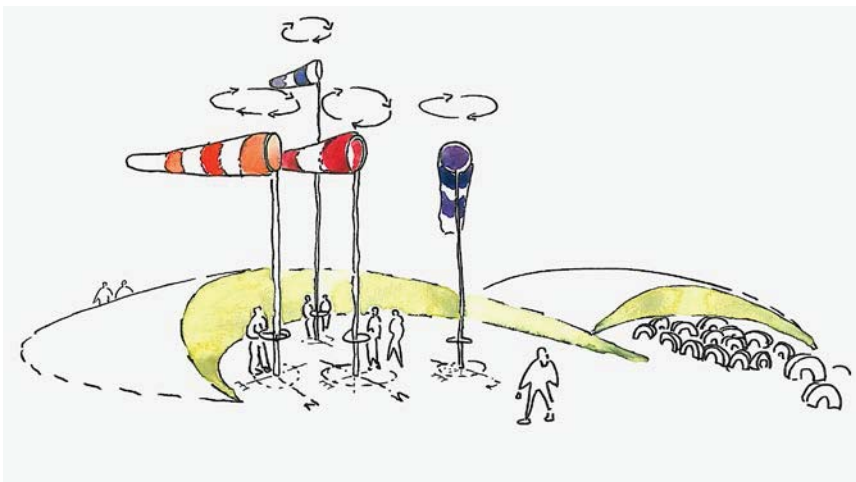
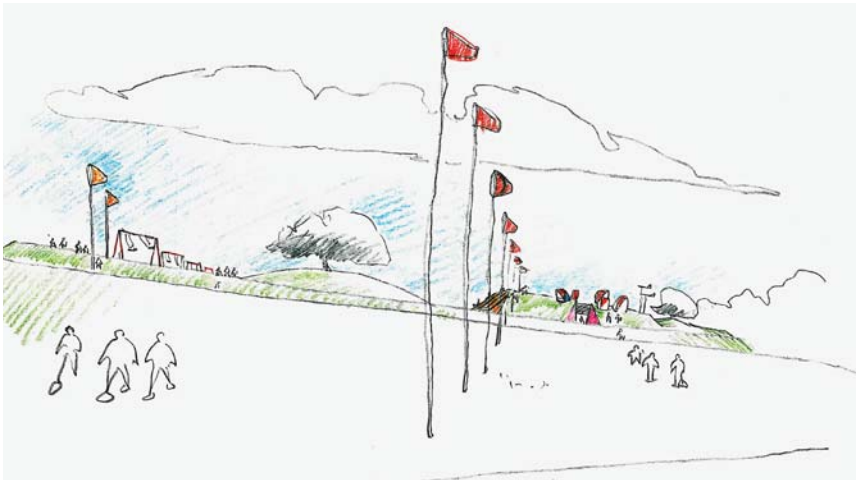






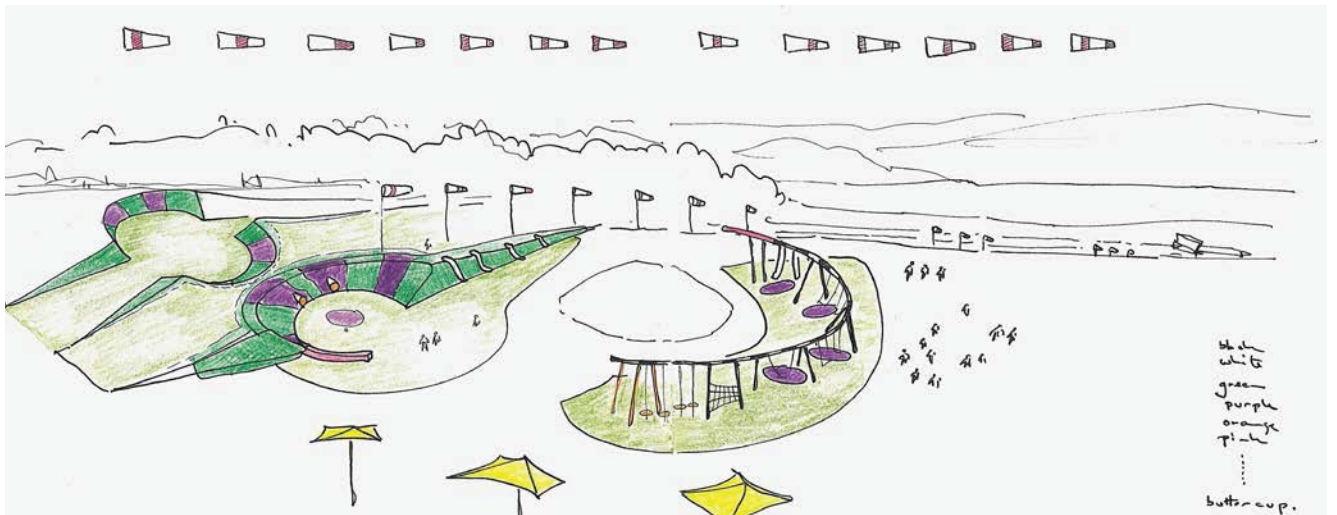
Tunnel Slides seen  
against the earth mound

## Windsocks



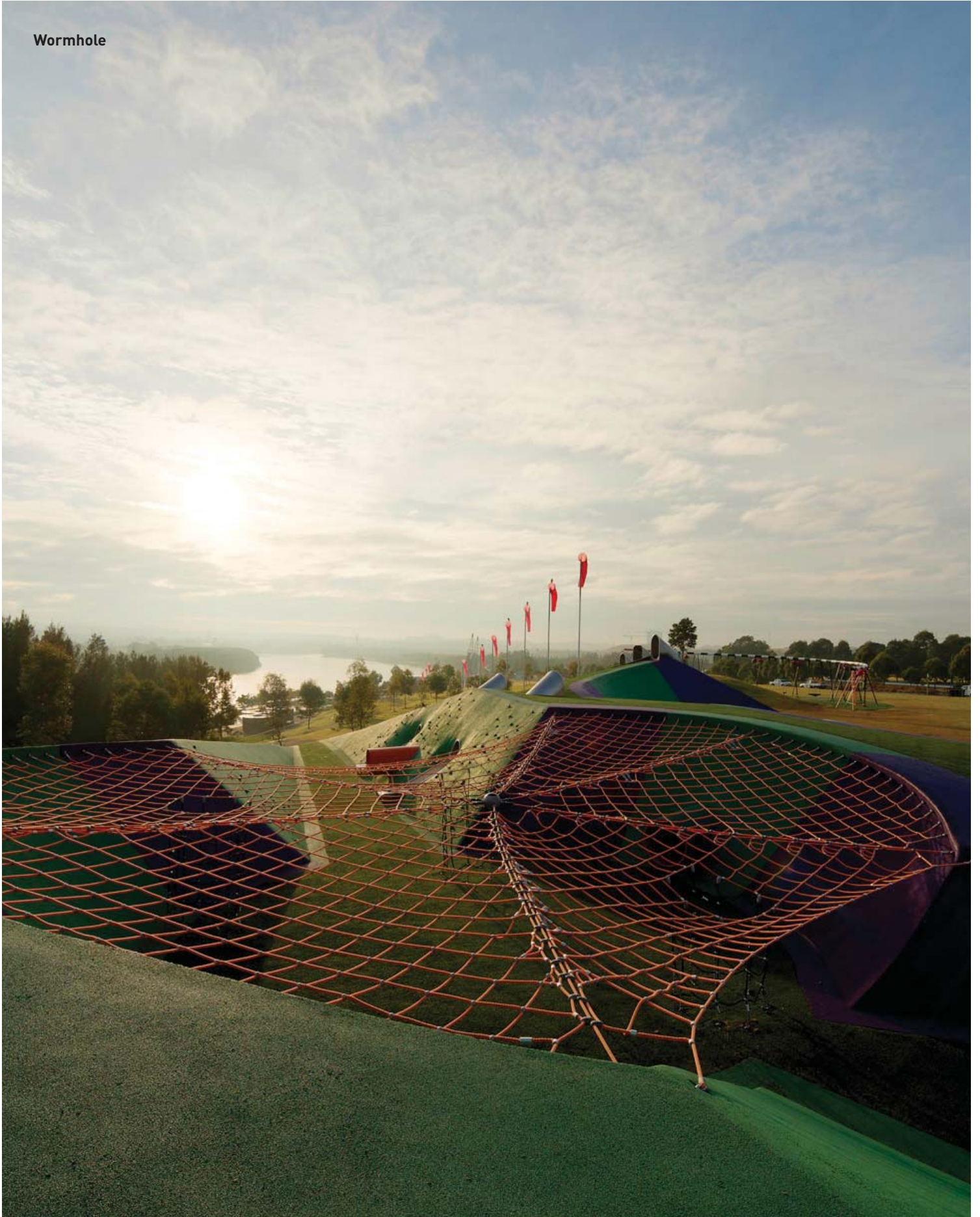
The wind socks draw the playground toward the river and gives the wind a visual presence in the playground. The line of windsocks point to the bend and stretch of river that was crucial to the siting of the adjacent 19th Century Newington House.



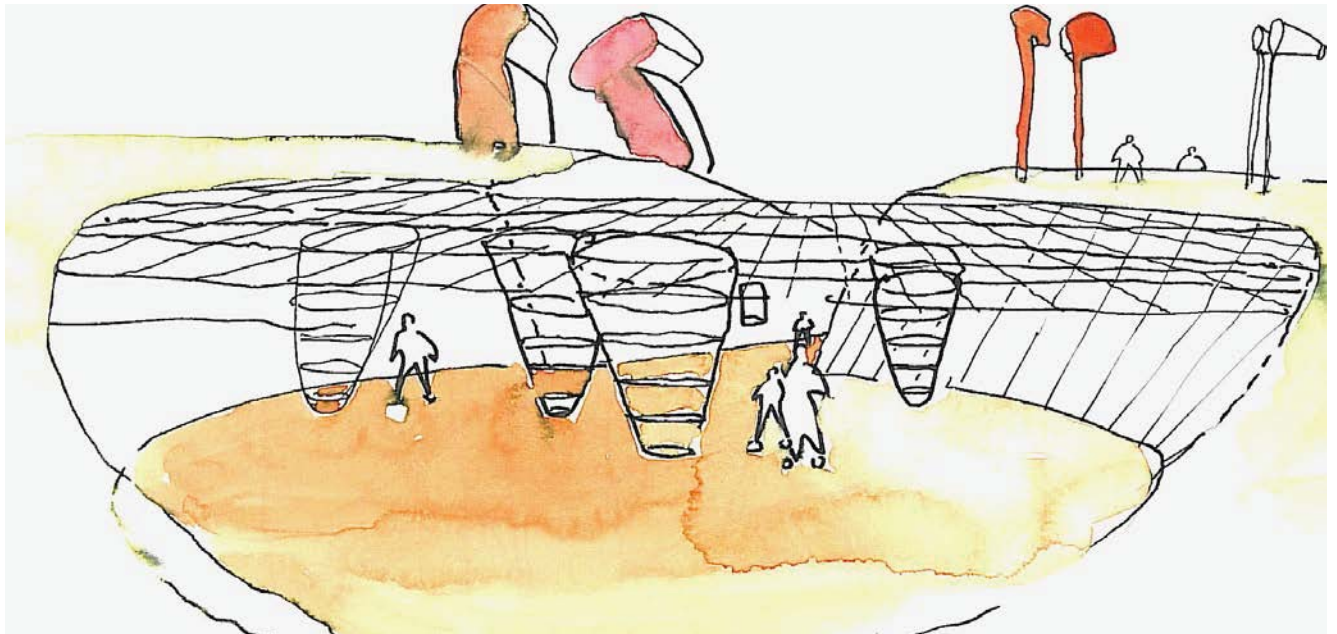




Wormhole

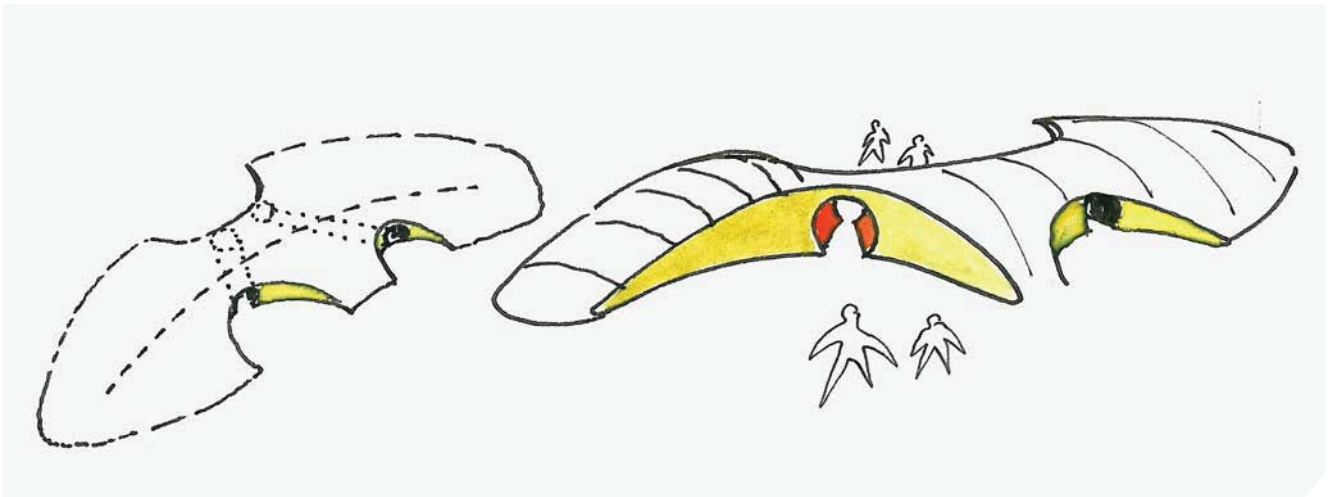




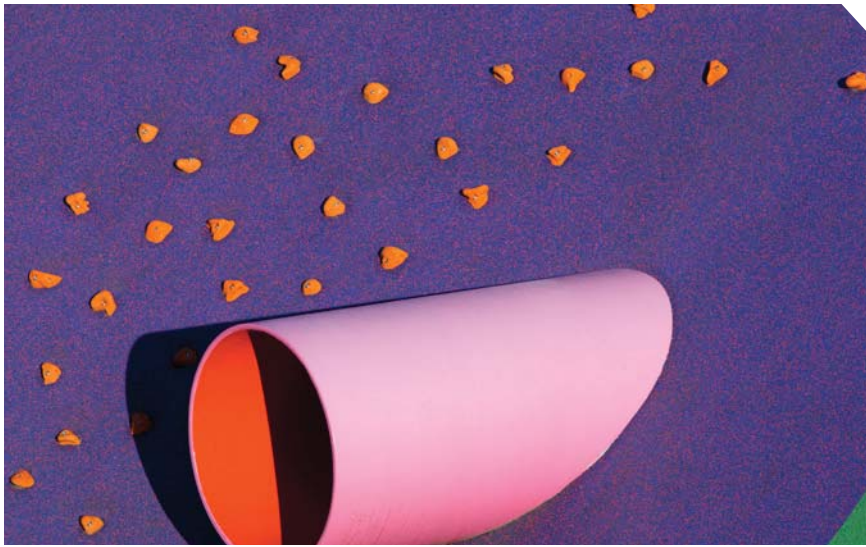


The Wormhole slot is aligned to the river to draw the river into the site and funnel the wind. The Playweb netting invites the occupation of the conical volume and allows being in it, over it, through it.





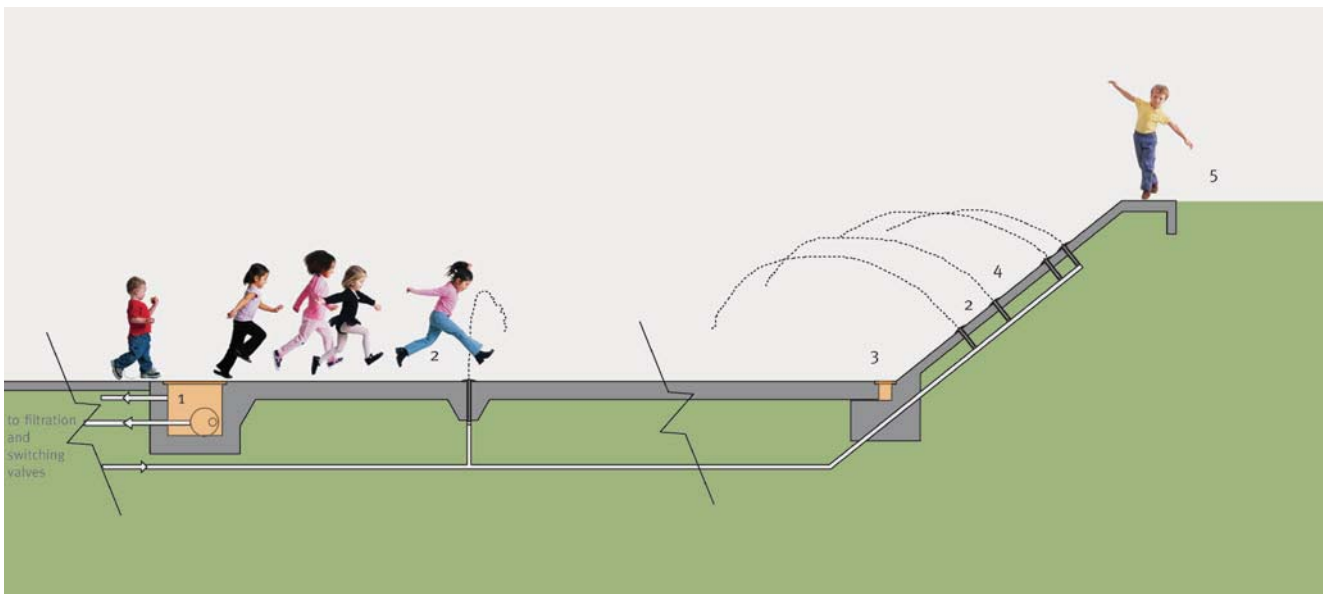
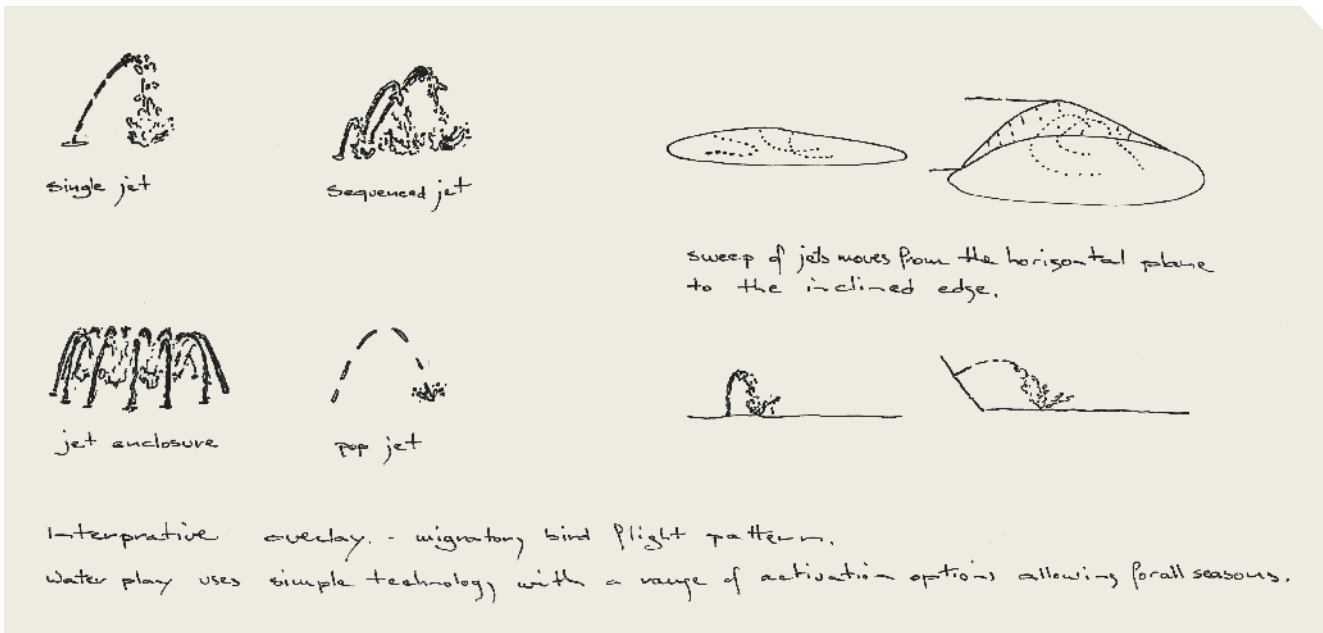
The cuts, inverted cones and tunnels provide an interiority and a connectivity that the fig grove denies. Strong volumes are set up for enclosure and interiority which are then partially undone by the tunnels.



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Tunnels in the form of buried pipes and slides combine with climbing holds to provide a variety of connections between the Wormhole and the adjacent conical void that houses the Spinning Dish.

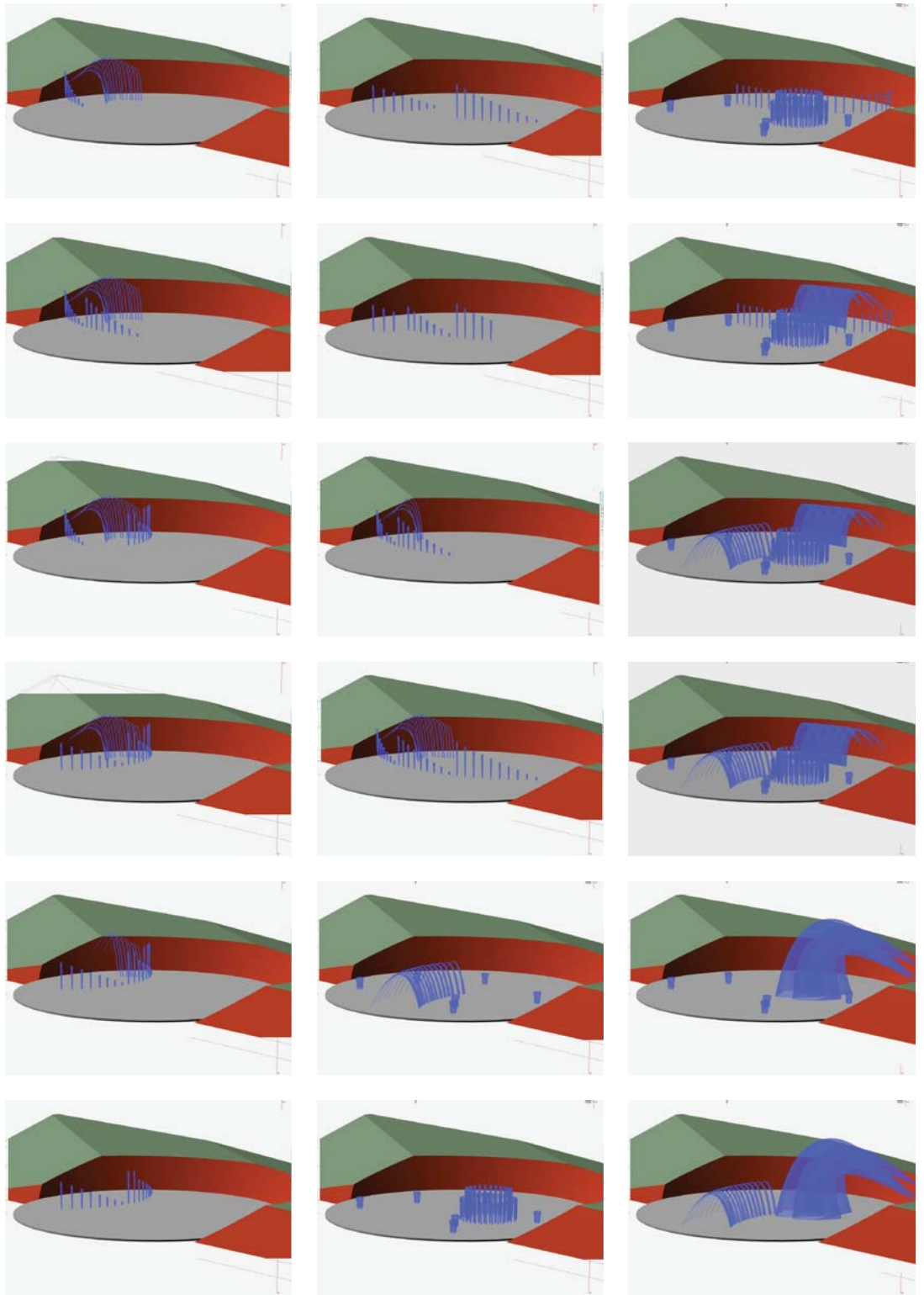
## Waterplay

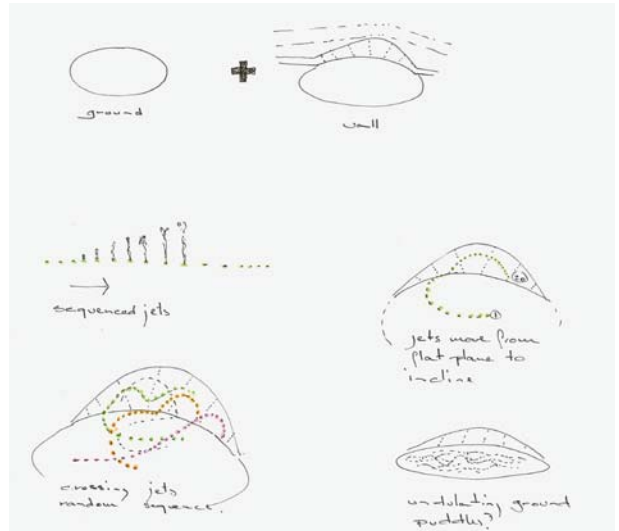
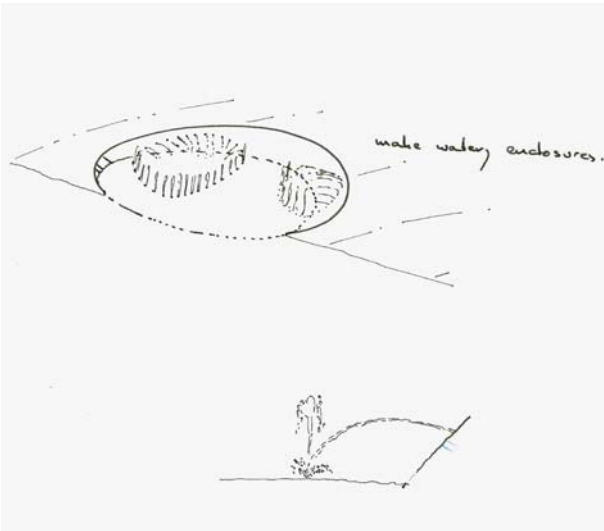


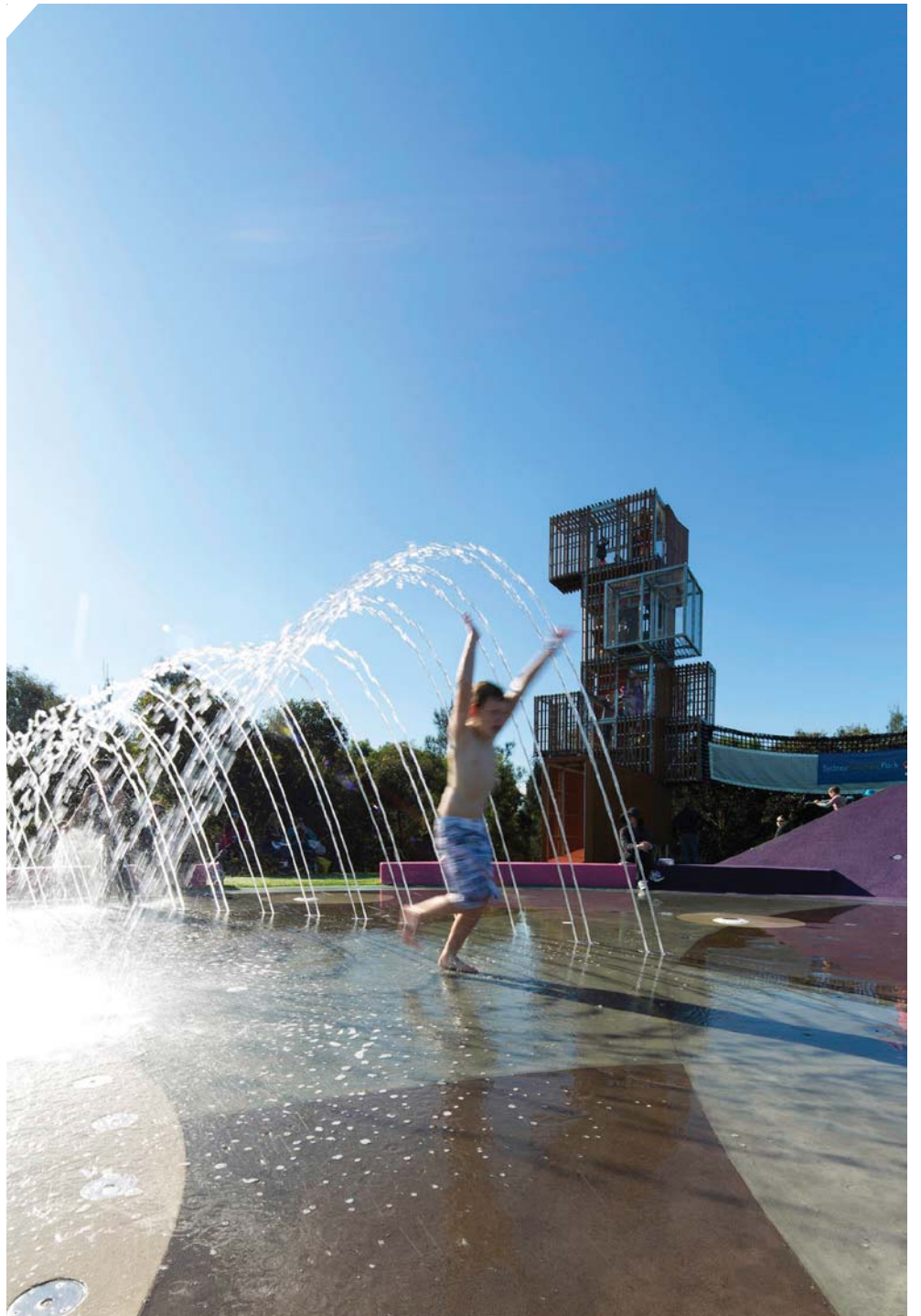
The Waterplay void is animated, reconfigured, divided and populated by lines, volumes and figures of water. Tunnels, solid masses, low volumes and lines of jets cross the base and run up the walls of the conical void with the intention of further enriching the spatial character.

This page; water effect studies. Facing page; still shot sequence from a water effect computer animation study. Next four pages; Waterplay as built.







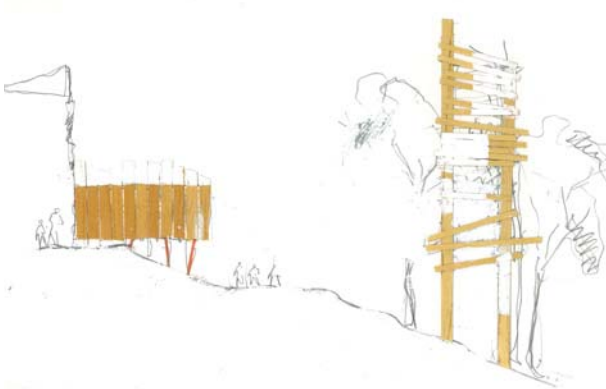
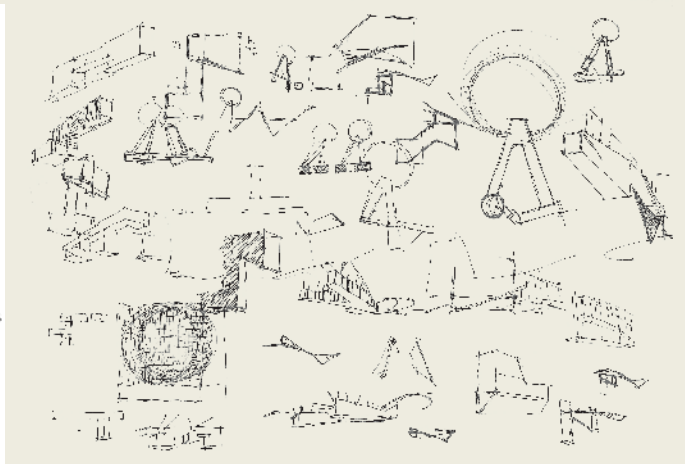
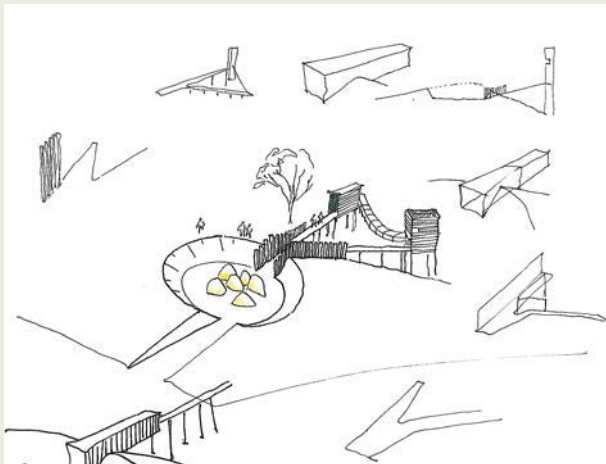
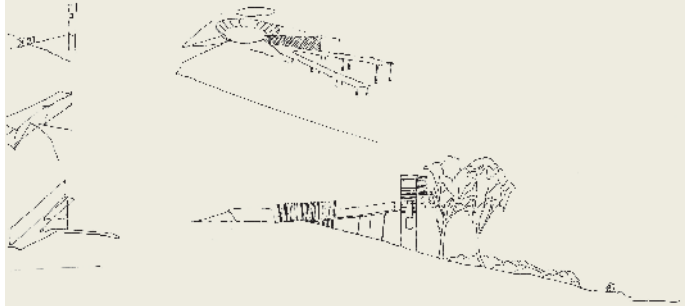
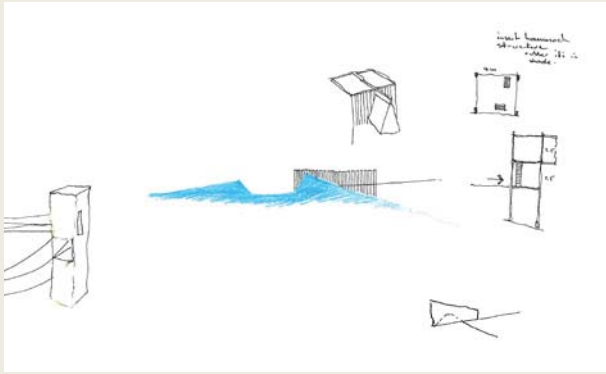








## Treehouse

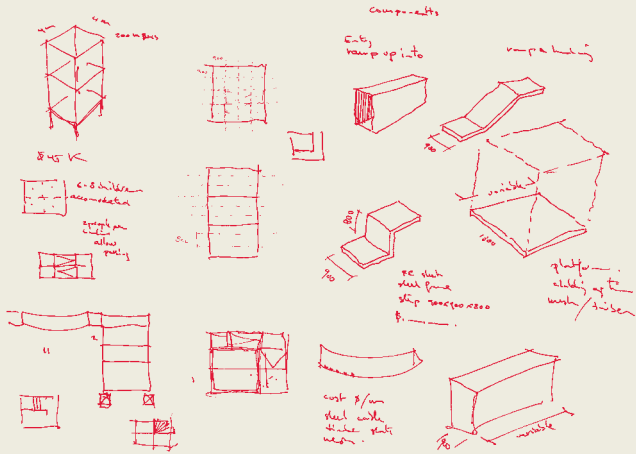


The Tree house studies centre around how to engage with the new landform, the existing vegetation and the numerous regulations aimed at preventing climbing of the external faces, fall zones, and entrapment among others.

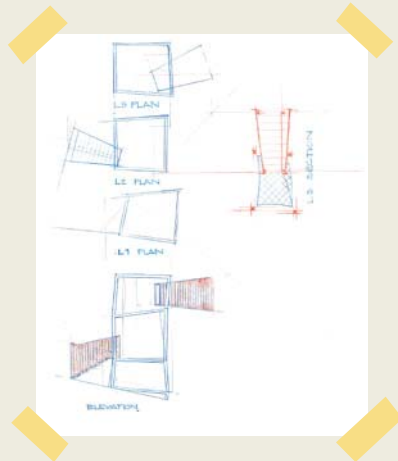
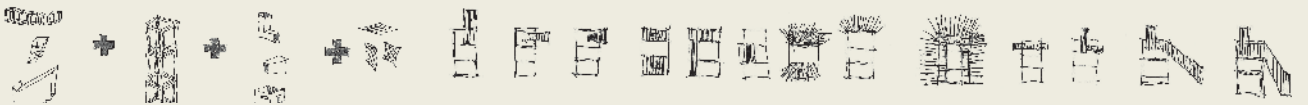
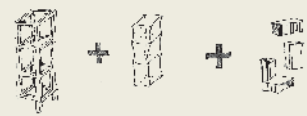
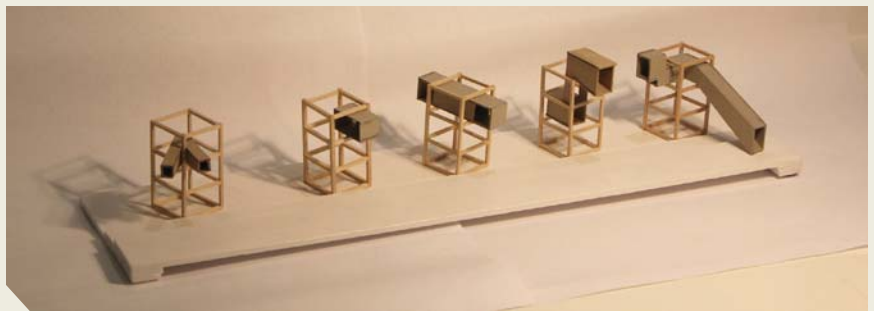
The sculptural potential of the form is explored and a rhythm of open and shut structure played with. Whilst views are important it is through closing the views that a heightened sense of distance and vista is achieved. The initial desire for an organic timber cladding that is more akin to packing cases or a home built cubby house was expressed in the sketches and models. This was pulled back from to a more rigid system as a result of the playground codes.

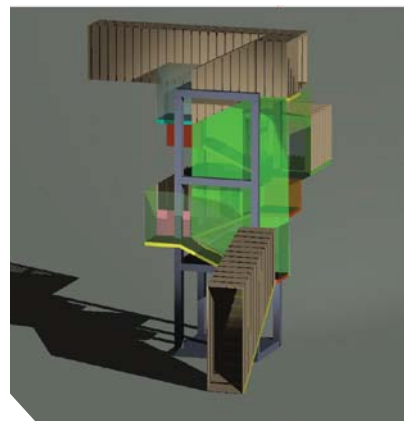
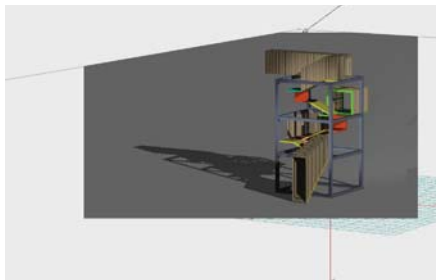
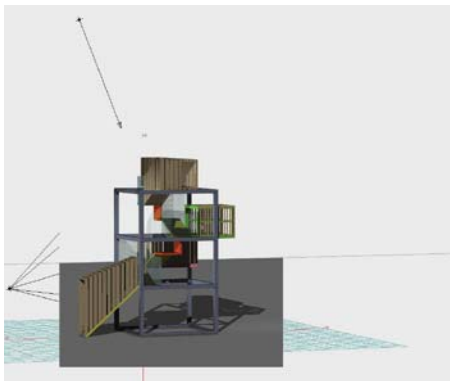
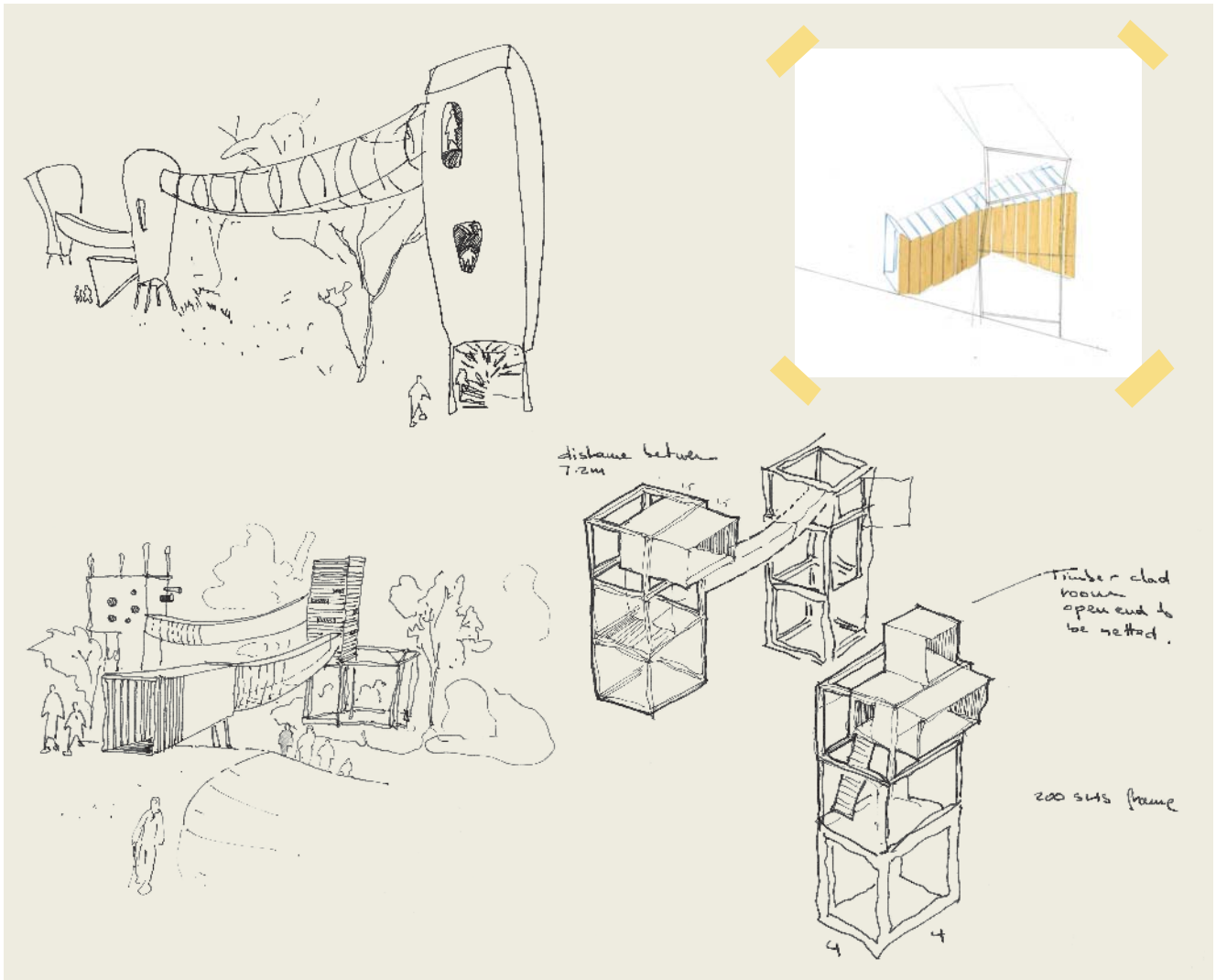
A modular system was devised to address both budget and to control the multitude of potential code breaches that would arise in a more freeform structure. The modules represent different responses to strict codes, such as fall zones, entrapment, climbing heights.

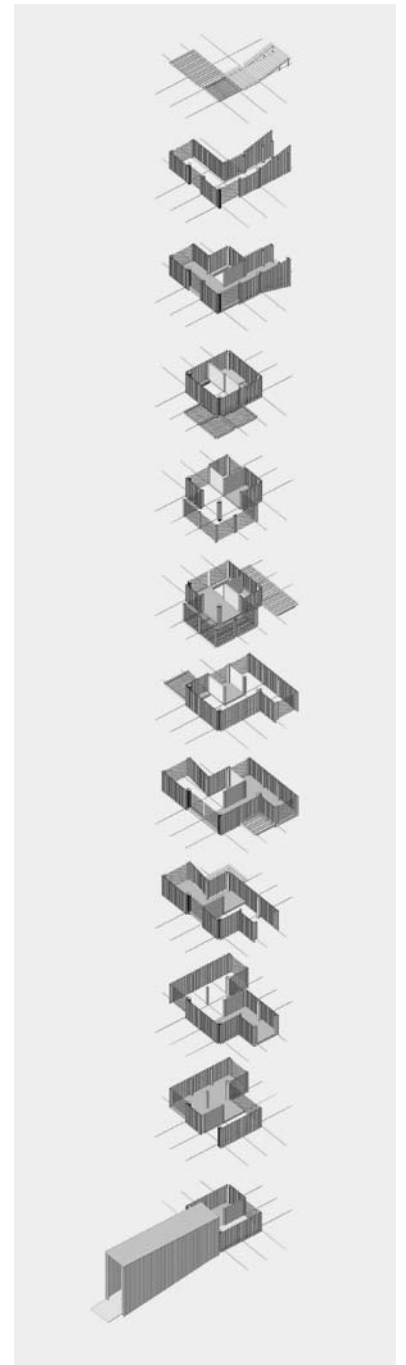




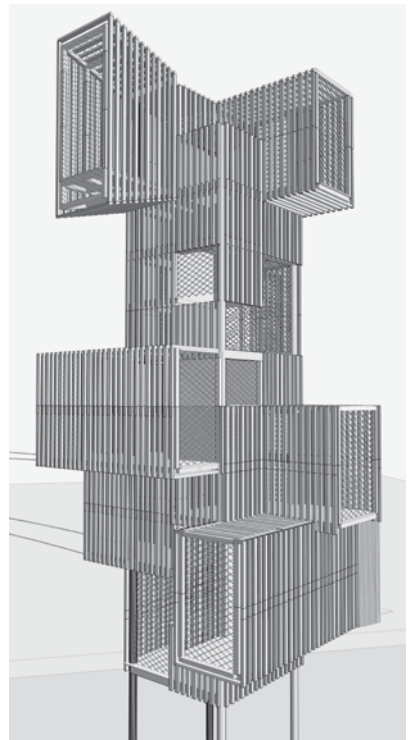
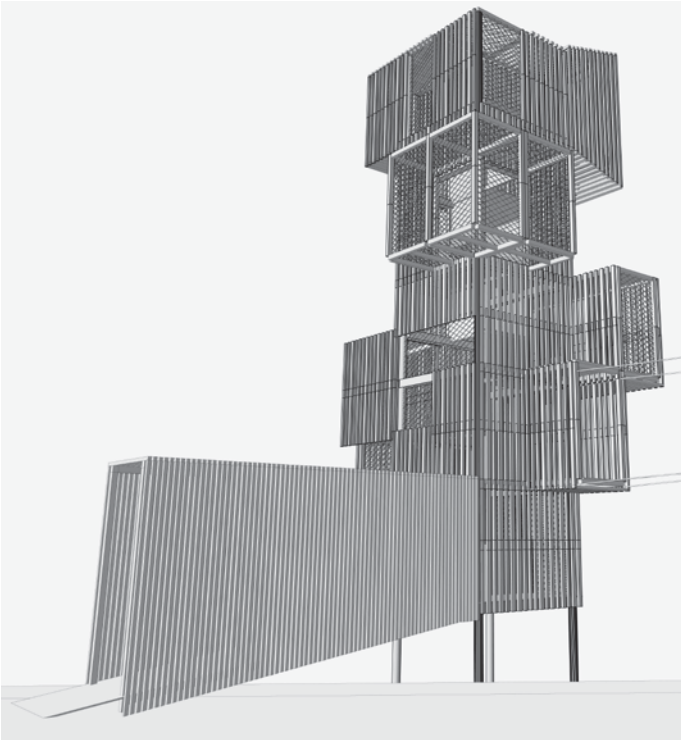
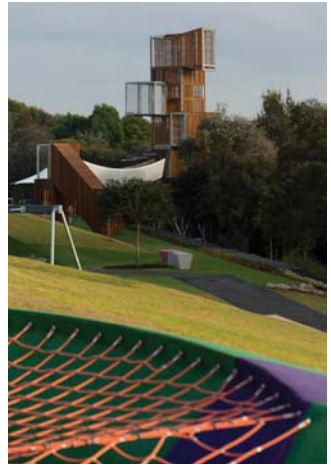
The zigzag platform that satisfies the maximum allowable vertical fall sets up the geometry of the entire structure.



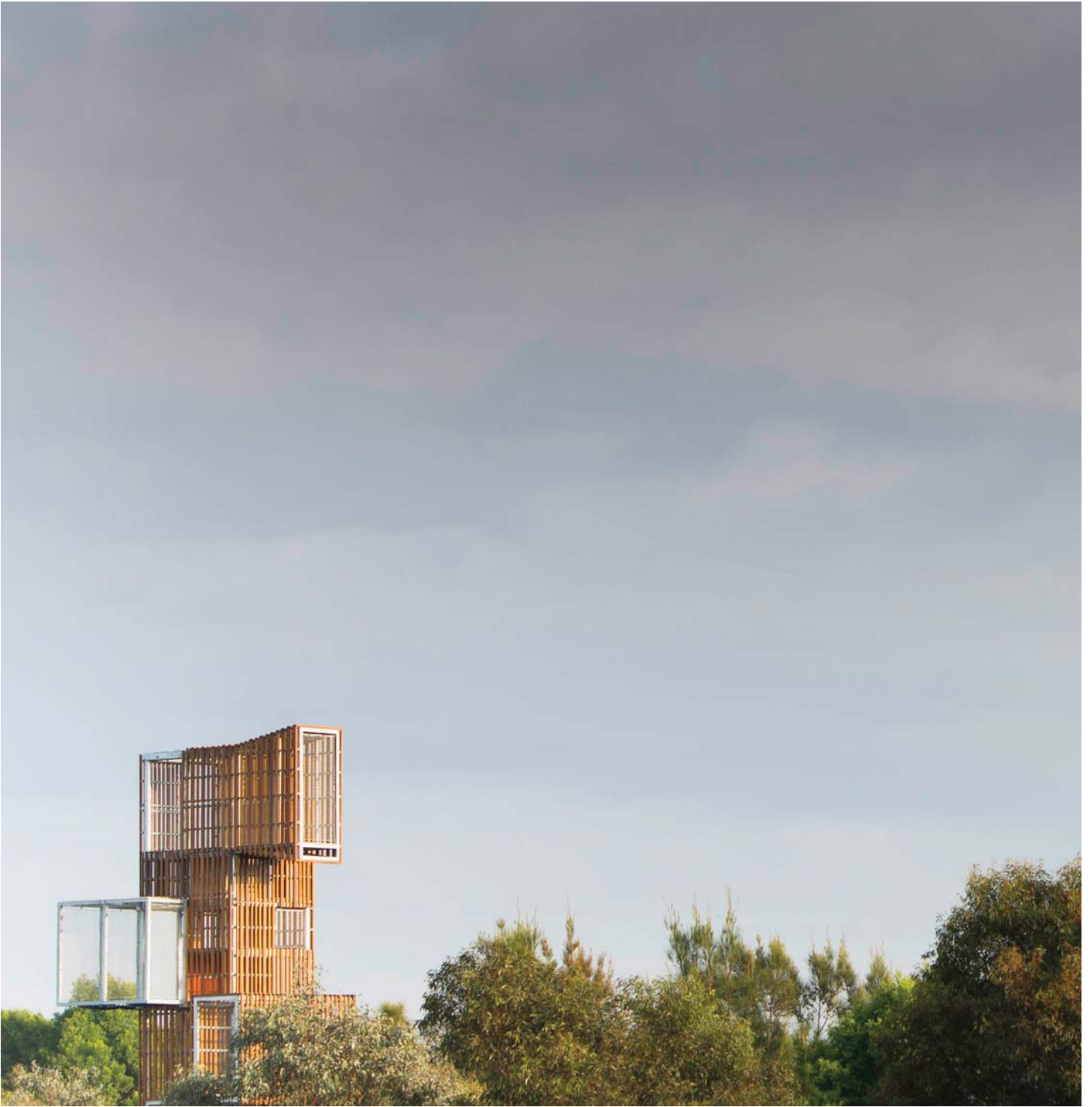










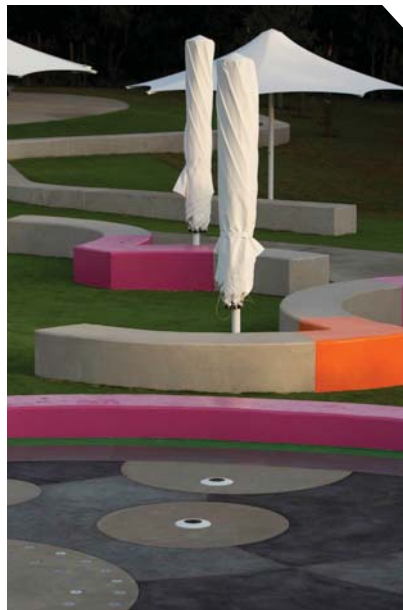






Interface between components





Bright colour, sloping embankments and curved concrete walls were used to carry a rhythm through the project and to strengthen the *voicing*.



## Kiosk



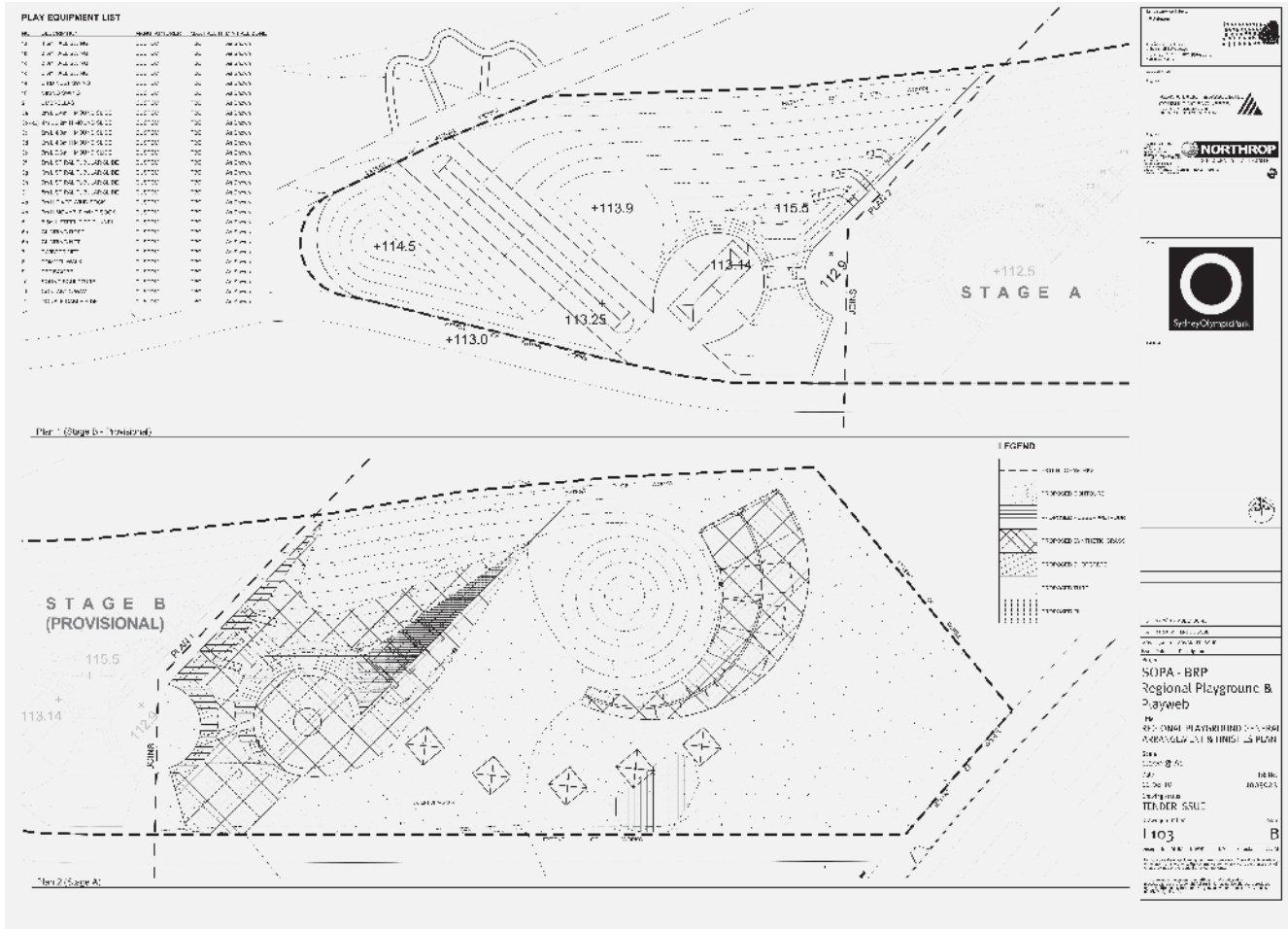
The kiosk designed by architects Tonkin Zulaikha Greer sits in a plaza that terminates the flow of embankments, voids and low seating walls. It works with the circular motif and the material palette to create a clear dialogue with the landscape.



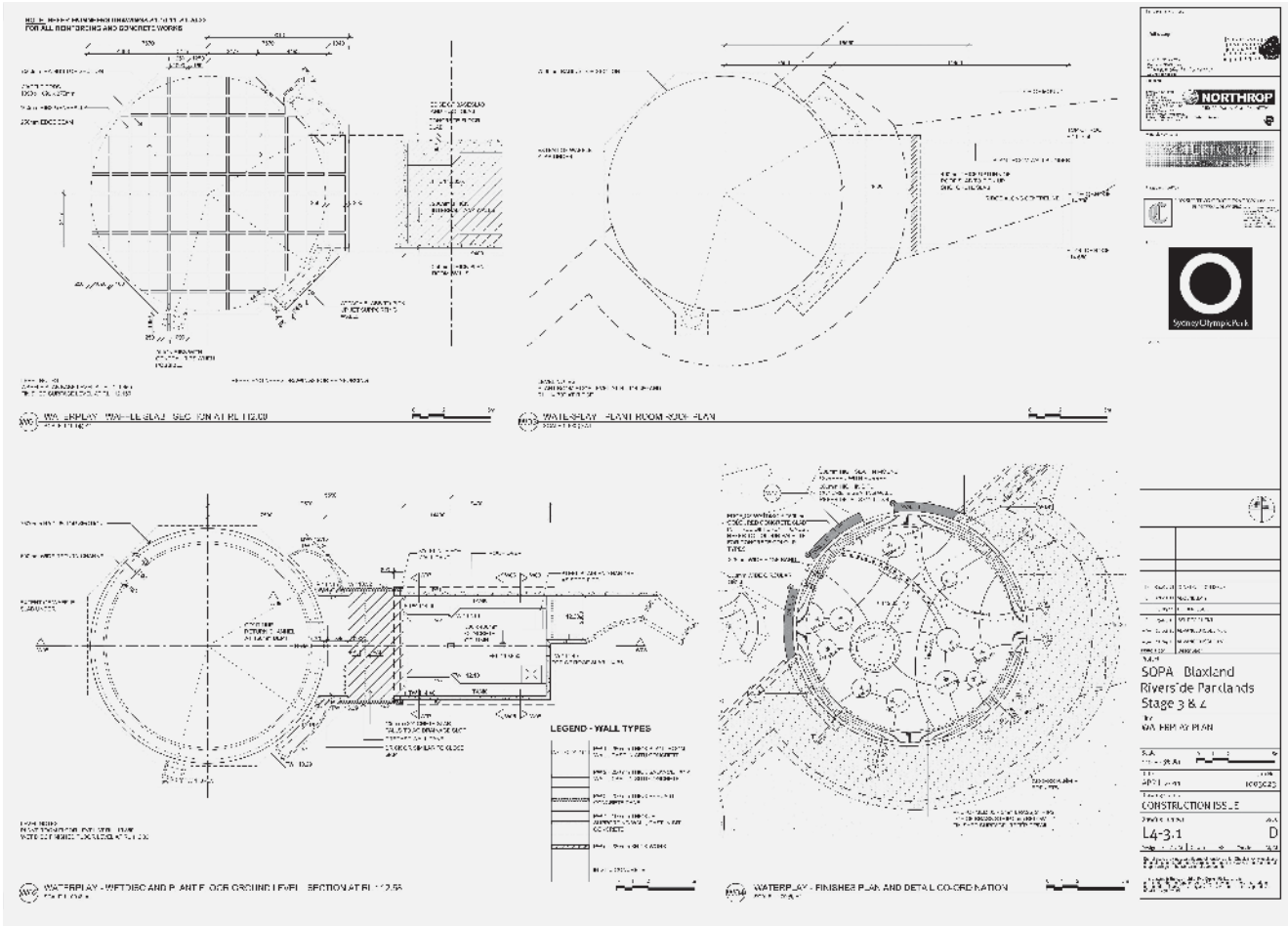




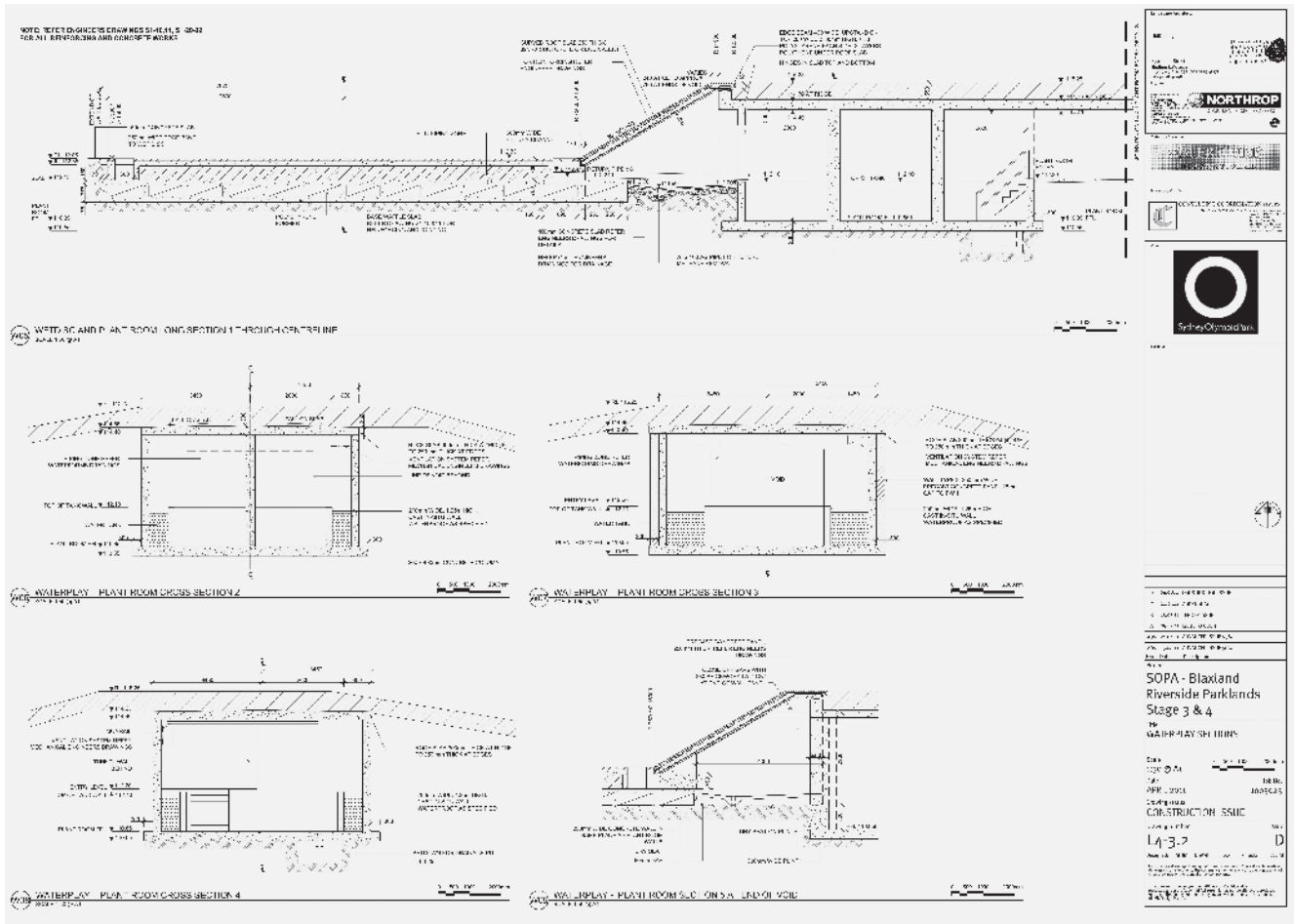




Arrangement and finishes plan for the eastern half

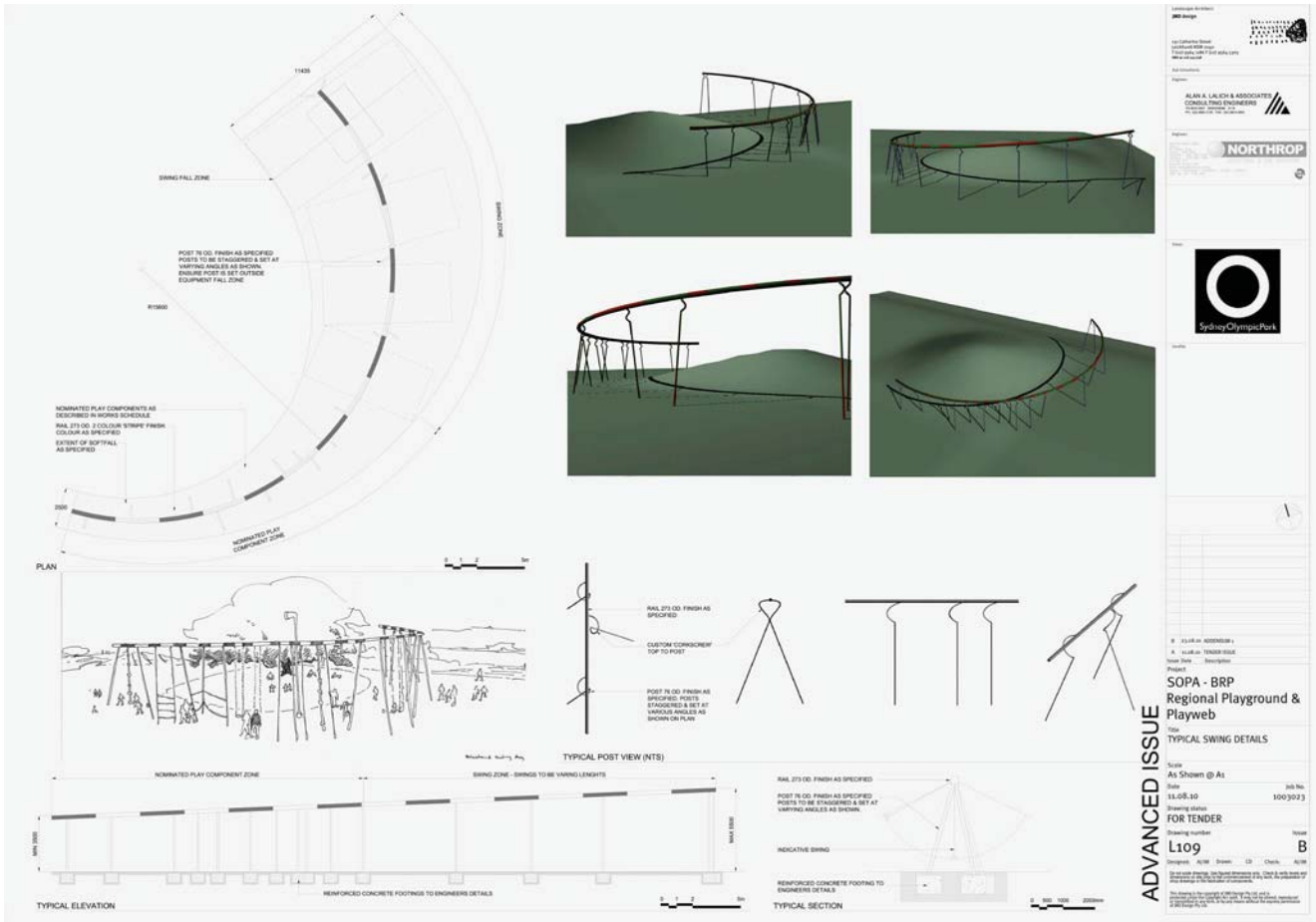


Waterplay plan



Waterplay sections





Prepared by:  
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Site:  
**Sydney Olympic Park**  
 1100 Collins Street  
 Melbourne VIC 3000  
 Tel: 03 9600 4000  
 Fax: 03 9600 4001  
 Email: info@sydneyolympicpark.com.au

Drawing No:  
**L109**

Title:  
**SOPA - BRP  
 Regional Playground &  
 Playweb  
 TYPICAL SWING DETAILS**

Scale:  
 As Shown @ A1

Date:  
 11.08.10

Drawing Status:  
**FOR TENDER**

Drawing Number:  
**L109**

Job No:  
 1003023

Issue:  
**B**

Designers: JY/W, D/S, C/D, C/C, R/S  
 Checked: R/S  
 Drawn: R/S  
 Scale: As Shown @ A1  
 Date: 11.08.10  
 Drawing Status: FOR TENDER  
 Drawing Number: L109  
 Job No: 1003023  
 Issue: B

Typical swing details

**TYPICAL SWING CONNECTION POINT**  
SCALE: 1/2" = 1'-0"

**POST COR/SCREW TOP DETAIL - PLAN AND ELEVATION**  
SCALE: 3/4" = 1'-0"

**POST SCHEDULE**

POST NO.	TYPE	DIAMETER	HEIGHT	FINISH	LOCATION	STATUS
P1	CP	4.50"	10.00'	POWDER COATED	P. DET	✓
P2	CP	4.50"	10.00'	POWDER COATED	P. DET	✓
P3	CP	4.50"	10.00'	POWDER COATED	P. DET	✓
P4	CP	4.50"	10.00'	POWDER COATED	P. DET	✓
P5	CP	4.50"	10.00'	POWDER COATED	P. DET	✓
P6	CP	4.50"	10.00'	POWDER COATED	P. DET	✓
P7	CP	4.50"	10.00'	POWDER COATED	P. DET	✓
P8	CP	4.50"	10.00'	POWDER COATED	P. DET	✓
P9	CP	4.50"	10.00'	POWDER COATED	P. DET	✓
P10	CP	4.50"	10.00'	POWDER COATED	P. DET	✓
P11	CP	4.50"	10.00'	POWDER COATED	P. DET	✓
P12	CP	4.50"	10.00'	POWDER COATED	P. DET	✓
P13	CP	4.50"	10.00'	POWDER COATED	P. DET	✓
P14	CP	4.50"	10.00'	POWDER COATED	P. DET	✓
P15	CP	4.50"	10.00'	POWDER COATED	P. DET	✓
P16	CP	4.50"	10.00'	POWDER COATED	P. DET	✓
P17	CP	4.50"	10.00'	POWDER COATED	P. DET	✓
P18	CP	4.50"	10.00'	POWDER COATED	P. DET	✓

**POST 1** **POST 2** **POST 3** **POST 4** **POST 5** **POST 6** **POST 7** **POST 8** **POST 9** **POST 10** **POST 11** **POST 12** **POST 13** **POST 14** **POST 15** **POST 16** **POST 17** **POST 18**

**POST DETAIL**  
SCALE: 3/4" = 1'-0"

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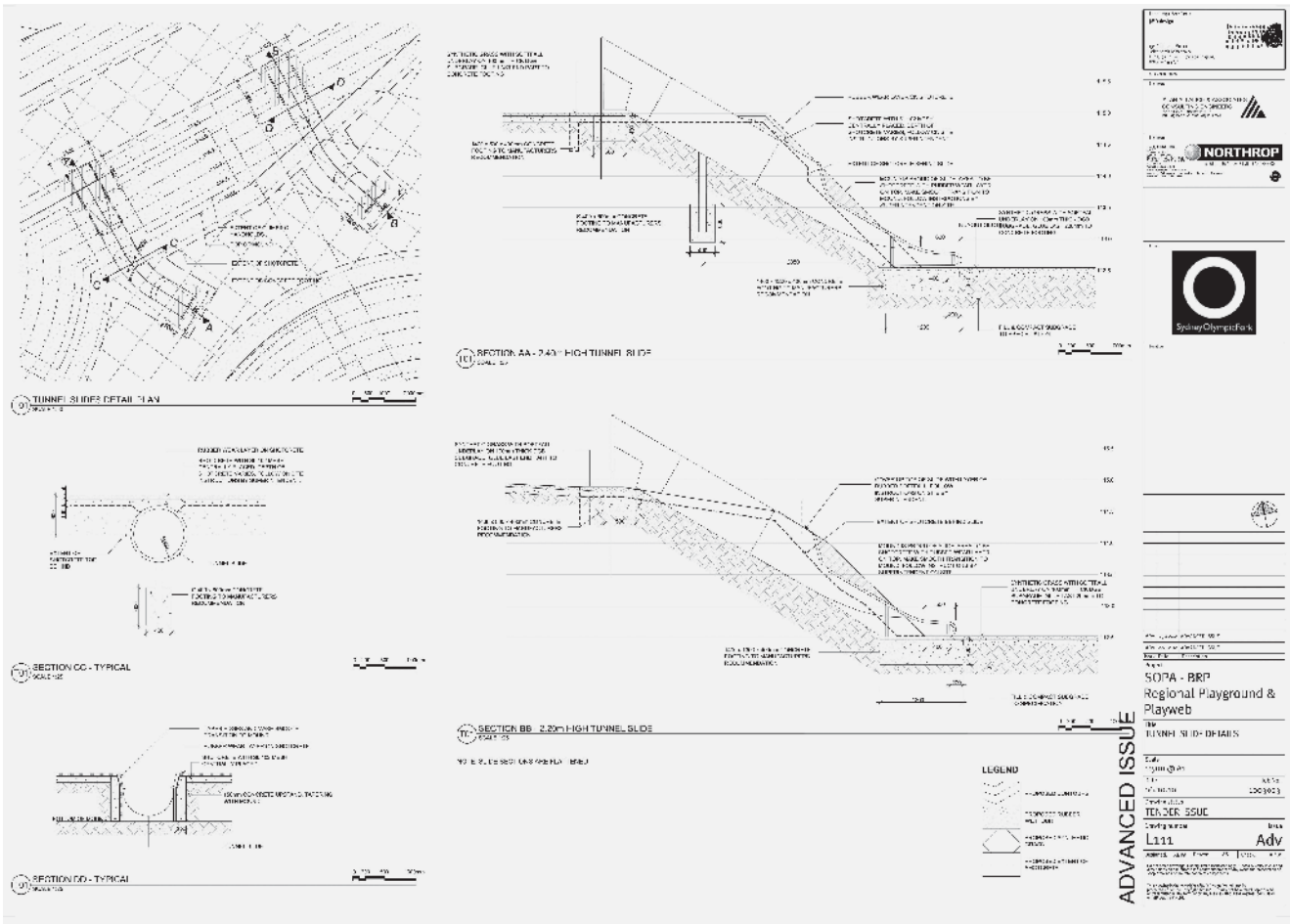
**CONSTRUCTION ISSUE**

Issue No: **L113**      **B**

Issue Date: **10/02/2023**

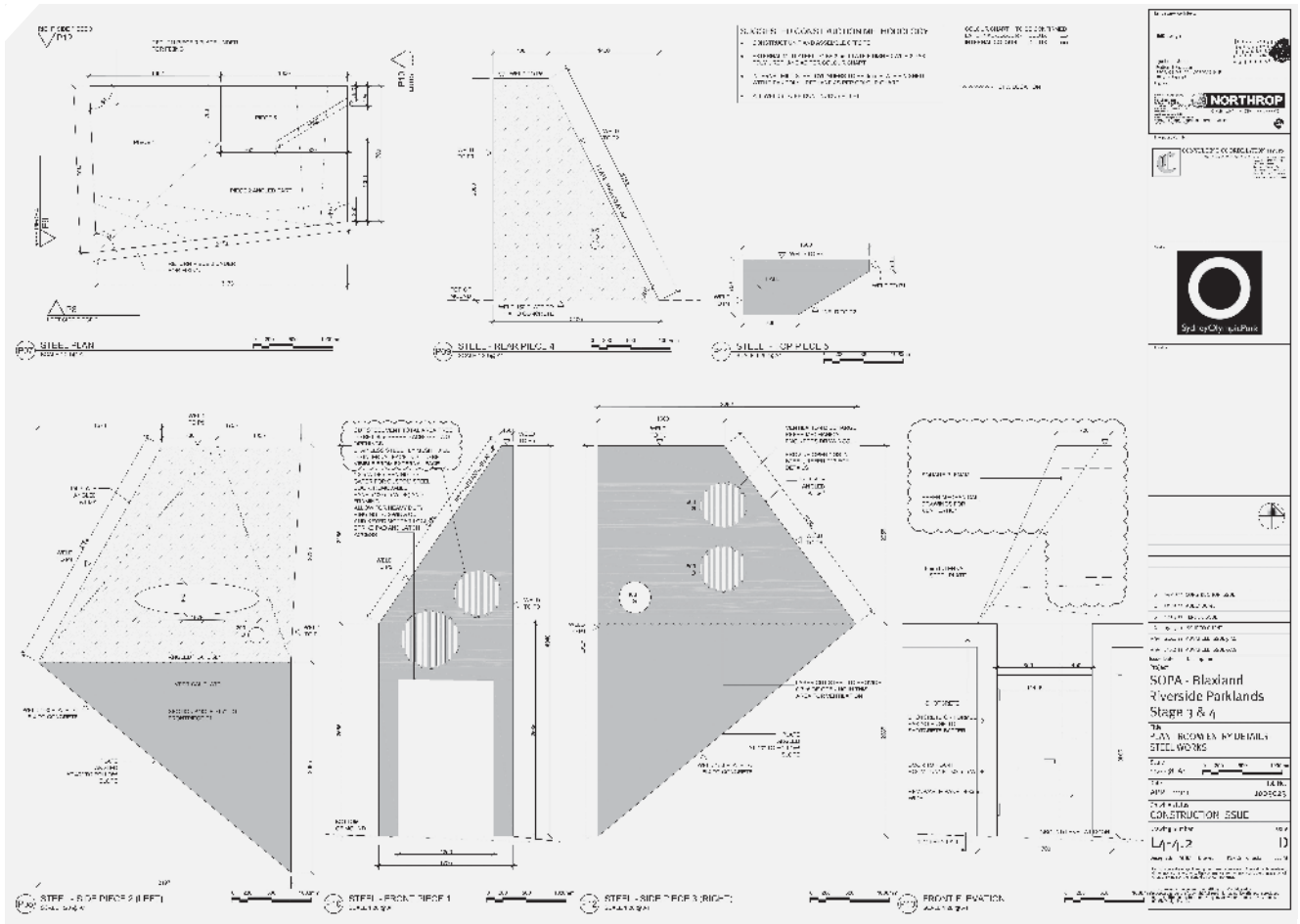
Issue Description: **POST SCHEDULE**

Swing leg details

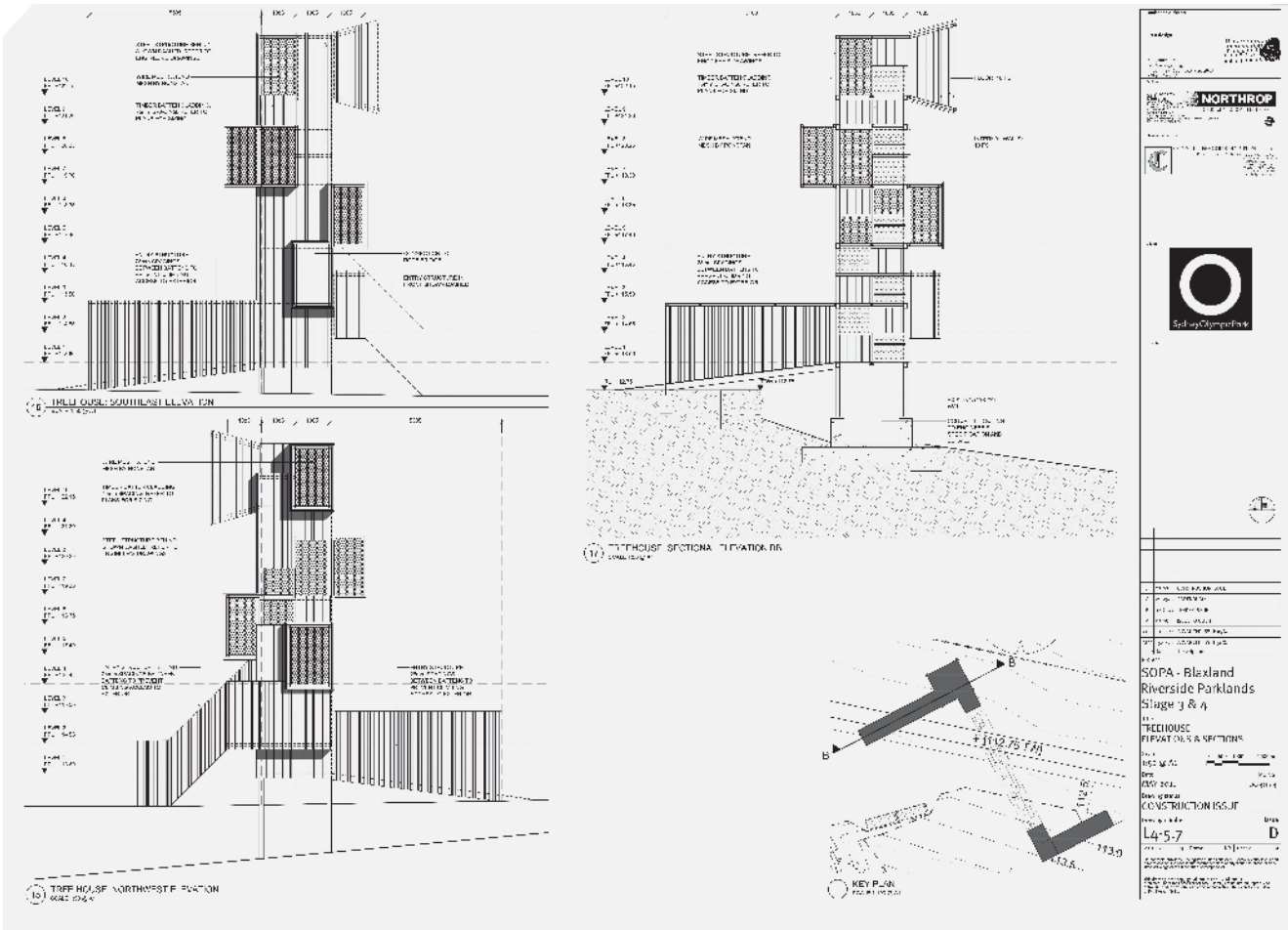


Tunnel slide plan and details

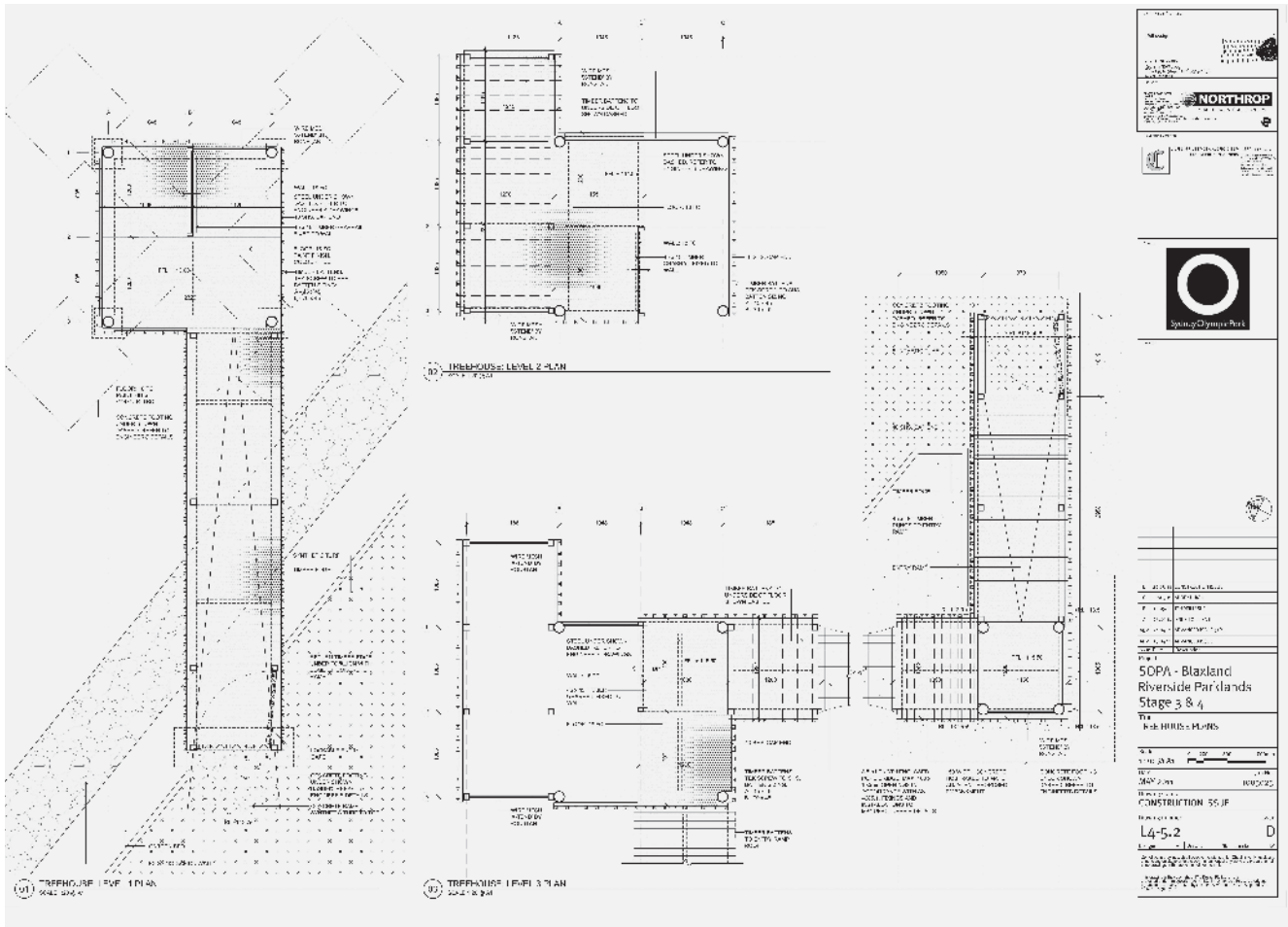




Plant room entry steel works

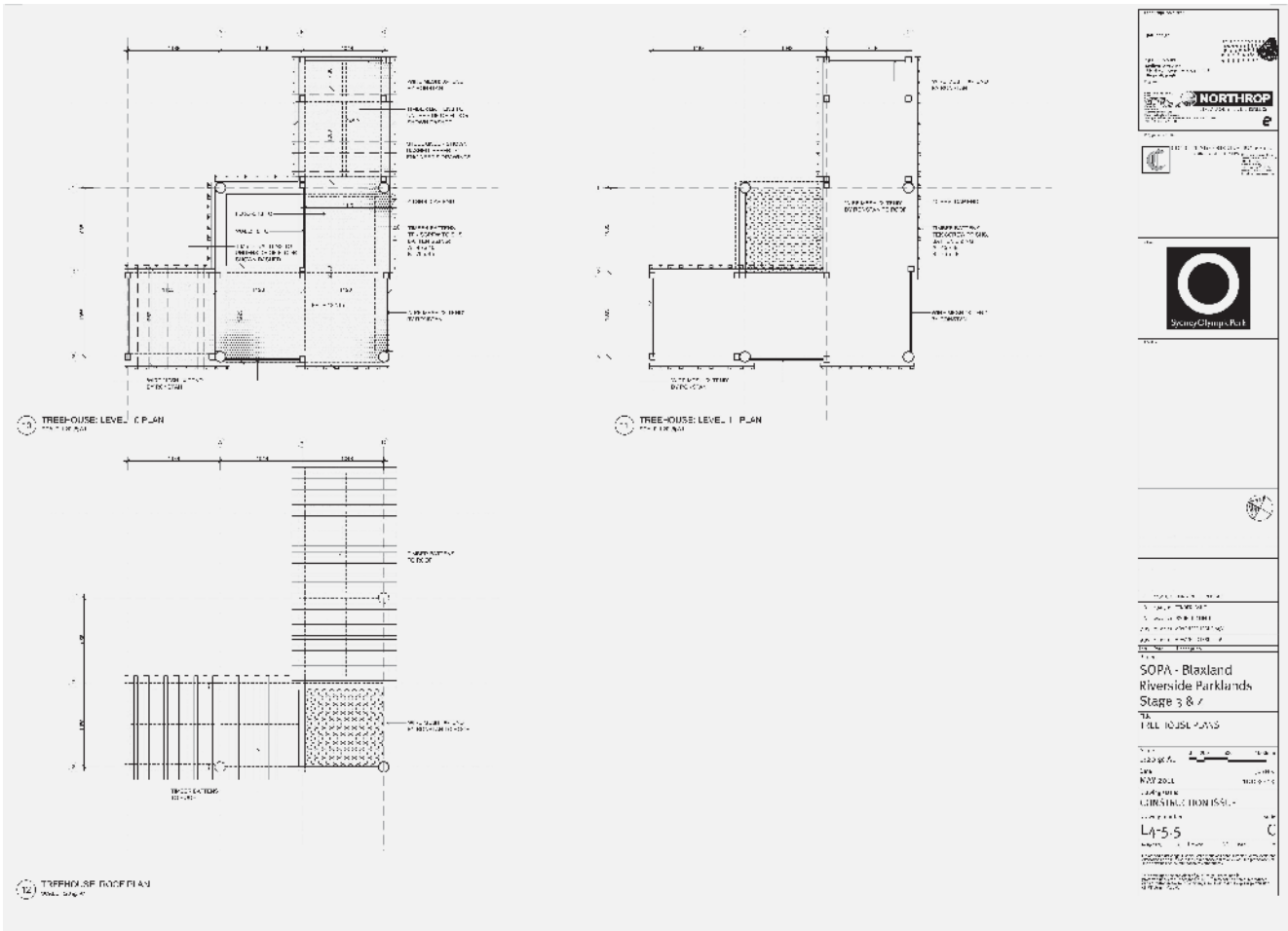


Tree house elevations and sections



Tree house lower levels plans





Tree house upper level plans

**Project**  
Blaxland Riverside Park Regional Playspace

**Project completion date**  
2012

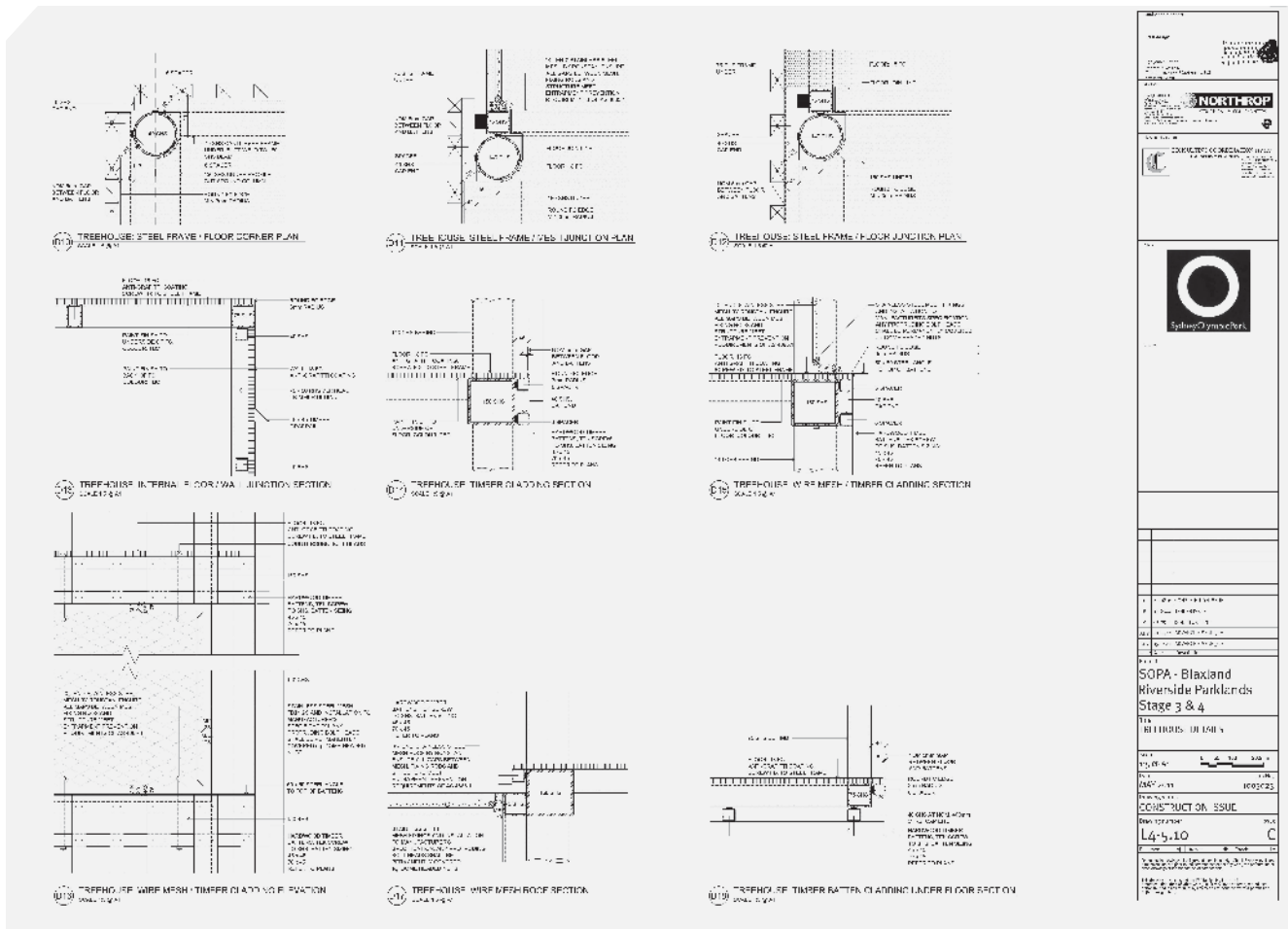
**Client**  
Sydney Olympic Park Authority

**Lead Consultant**  
James Mather Delaney Design (JMDdesign)

**Project Team**  
Anton James  
Ingrid Mather  
Kathryn Yigman (nee Stewart)  
Don Kirkegard  
Nick Brown  
Anna Severac

**Time Schedule**  
Design, documentation  
21 months

**Construction**  
10 months



Treehouse details

**Architects (kiosk and amenities)**  
Tonkin Zulaikha Greer Architects

**Landscape Contractor**  
Perfection Landscapes (Stage 1)  
Coordinated Landscapes (Stage 2)

**Structural Engineer**  
Northrop

**Civil Engineer**  
Alan Lalich (Stage 1&2)  
Northrop (Stage 3)

**Hydraulic Engineer**  
Northrop

**Water Play Consultant**  
Waterforms International

**Playground Consultant**  
Consulting Co-Ordination

**Access Consultant**  
Midson Management

**Quantity Surveyor**  
John Hollis & Partners

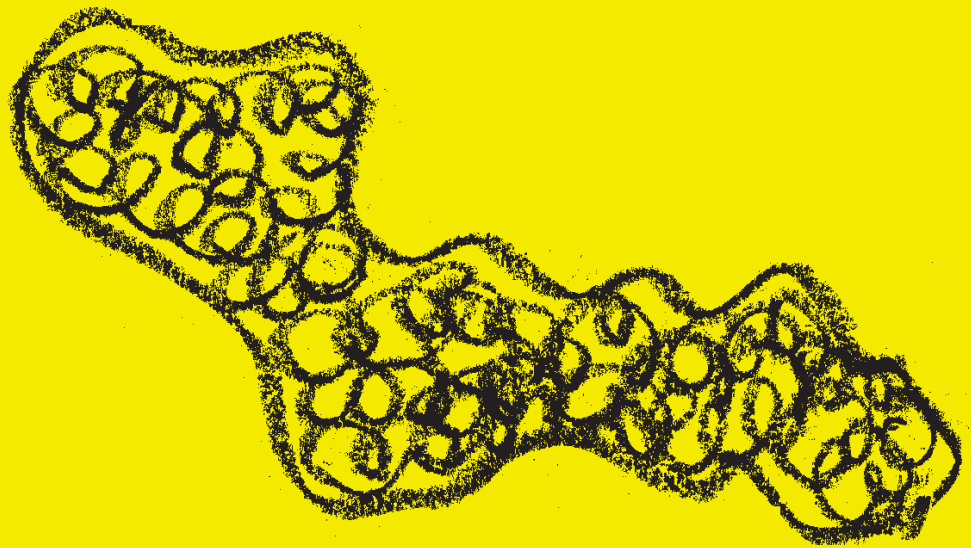








## Part 3 Back Story





## Back Story

I was born to a German mother and Australian father in Frankston, a coastal town on Port Philip Bay lying at the outer edges of metropolitan Melbourne. A family visit to my mother's homeland when I was five turned into a seven year stay in Europe. We lived in Brussels where my entire primary school education was in French. When I reached high school age we moved to Sydney, living on one of the sandstone peninsulas that define the upper reaches of Middle Harbour. I experienced in the routine of daily life the dramatic verticality of Sydney's sandstone geology, stark in contrast to the undulating topography of the Belgian landscape.

My family enjoyed a broad range of artistic influence. My mother's position at the Goethe Institut brought me to the world of contemporary art and culture through the many Biennales, concerts, screenings and exhibitions that we attended. This was counterparted by my father's interest in high modernism, German expressionism, Bauhaus design, jazz and the films of directors such as Lang, Bunuel, Fellini and Herzog. Film, music and the visual arts have always offered potent touchstones and continue leading me to new and old artists, filmmakers and composers.



The Lion's Mound of Waterloo, Belgium. Howard D 2013, Rare Remains of Soldier found at Waterloo, digital photograph, The History Blog, accessed 24 June 2013, <http://www.thehistoryblog.com/archives/17405>



Marina Abramovic, Ulay performed at the 1979 Sydney Biennale and showed *Imponderabilia*, 1977 (image above). *Days of Yore* 2011, Marina Abramovic and Ulay *Imponderabilia*, Art-Ba-Ba, accessed 24 June 2013, <http://www.art-ba-ba.com/main/mainart?threadId=72048&forumId=9>



Orson Welles, *The Trial*, 1962. *The Post-Utopian Trial*, The Metropolis Times, accessed 24 June 2013, <http://themetropolistimes.com/2010/10/17/the-post-utopian-trial/>



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Top left; Sydney Sandstone  
Bottom left; Federico Fellini  
2011, *And the Ship Sails On*,  
accessed 24 June 2013, [http://  
pantherpro-webdesign.com/  
cinema/cinema/fellini.html](http://pantherpro-webdesign.com/cinema/cinema/fellini.html)

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Top right; Luis Buñuel, *Simon  
of the Desert*, 1965. Rickey  
C 2013, *All Saint's Day at  
the Movies*, Carrie Rickey,  
accessed 24 June 2013, [http://  
www.carrierickey.com/blog/  
all-saints-day-at-the-movies/](http://www.carrierickey.com/blog/all-saints-day-at-the-movies/)  
Bottom right; Anselm Kiefer,  
*Nero Paints*, 1974. Pioch N  
2002, *Nero Paints*, accessed  
24 June 2012, Oil on Canvas,  
accessed 24 June 2013,  
[http://www.ibiblio.org/wm/  
paint/auth/kiefer/](http://www.ibiblio.org/wm/paint/auth/kiefer/)

Two years after completing high school I enrolled in a Bachelor of Landscape Architecture at University of New South Wales. The four years I spent there fell within a period of significant change in design thinking. The once dominant paradigm of modernism was being challenged by a number of divergent arguments, ideas and approaches.

Philosophically, the Landscape Architecture course pulled in several directions; one section of the teaching staff advocated Bauhaus principles and an analytical systems-based approach to design and planning as generated by the American landscape architect and academic Ian McHarg, that dealt in quantifiable facts. Under this group design was taught as a linear procedure that began with the systematic collection of facts expressed through site analysis diagrams, opportunities and constraints drawings, and functional diagrams that rationally and unequivocally lead to concept diagrams and a design solution.

The other approach being taught focused on *genius loci*, "sense of place," landscape heritage, site specificity, community engagement, conceptual thinking and an understanding of landscape's potential as an expressive medium.

Craig Burton and Helen Armstrong championed this more nuanced way of understanding landscape.

Craig Burton, an architect with an interest in the arts, introduced a breadth to our understanding of landscape by encouraging us to look outwards beyond landscape architecture toward architecture and art at a time when the school of landscape architecture had no formal interchange with either architecture or the visual arts faculties.

These two distinct approaches set a foundation for my thinking about place and to an extent resulted in a rejection of both. The reductive analysis of landscape has had little interest for me, nor has the moralising subtext of Sydney's Sense of Place argument, with its ideas of authenticity and its expression in the Bush School ethos.

The Bush School refers to a landscape design aesthetic developed in Sydney by several practitioners in the 1970's as an attempt to create a distinct Australian identity in contrast to the prevalent imported European aesthetic. These ideas sat within a broader cultural reappraisal of Australian identity that was commendable. However, its expression through rustic naturalism was simply not reflective of the dynamic and diverse culture that has implanted itself in Sydney nor was it open enough to allow landscape architecture its potential as a cultural medium.





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Untitled model, plaster  
and wood, 1987

The Bachelor of Landscape Architecture requirement for a thesis allowed me to focus on my interest in the visual arts and study in detail land art and minimalism.

My thesis entitled "Earth Art: The evolution of Earth Art and its relationship to the current practice of Landscape Architecture" (1987) allowed me to research the conceptual connections between minimalism and the subsequent evolution of site-specific art. It demonstrated how artists had engaged with ideas of the sublime and picturesque, how they had worked with scale, with subtle markings and massive earthworks, how they worked with process and entropy by orchestrating, directing and foregrounding a vast array of often-unseen changes in our landscape. These artists reading of landscape offered a powerful departure point for my own explorations of landscape architecture.

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Richard Long, *Walking a Line in Peru*, 1972. © Viscopy



University, and more particularly Craig Burton, also fostered an interest in design competitions. These have been and remain an important means of gaining access to larger, more complex and nuanced design problems and lead to an important boost to my own practice. An active engagement in design competitions refreshes speculation about place and the role of design in general. Ephemerality and process are explored by designing projects that expressly sought to marry formal measures with unpredictable processes such as erosion, plant colonisation and climatic change. Many of these early competition entries had a didactic quality that sought to convey hidden information.

Memory and the idea of the memorial was explored in several projects. Of particular interest was the impossibility of language to represent or of history to recount. The projects relied upon instilling an emotion and a sense of absence. Many projects also derived from an antagonism to the designed and the architecturally predetermined. Here the work of Tadashi Kawamata, Gordon Matta-Clark and some of the Deconstructivist architects was important to me at the time.

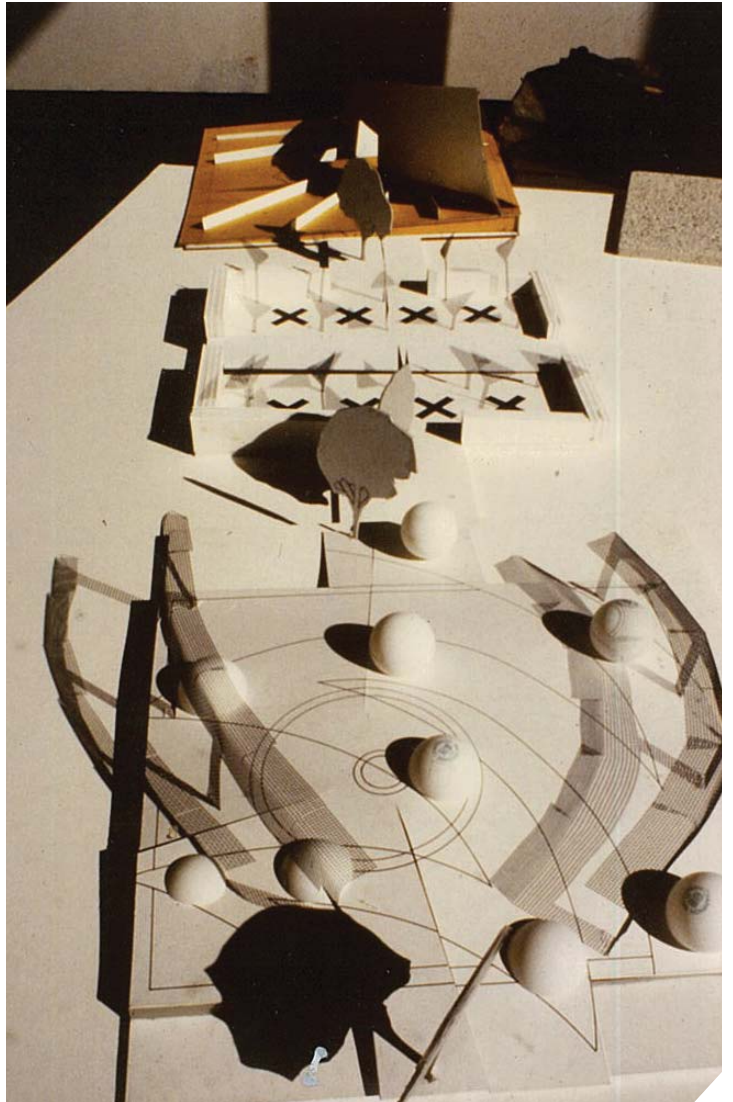
See Appendix C for the full list of design competitions entered.



Centennial Park Federation Garden Competition Entry, 1999



On completion of my bachelor degree I was engaged by the NSW Department of Public Works between 1988 and 1989. I was fortunate to work on a new university project with the Government Architect Colin Still, whose energetic hand drawing and model making were the first in a number of experiences that demonstrated the potential freedom and creativity that one could claim for oneself through ones method of working.

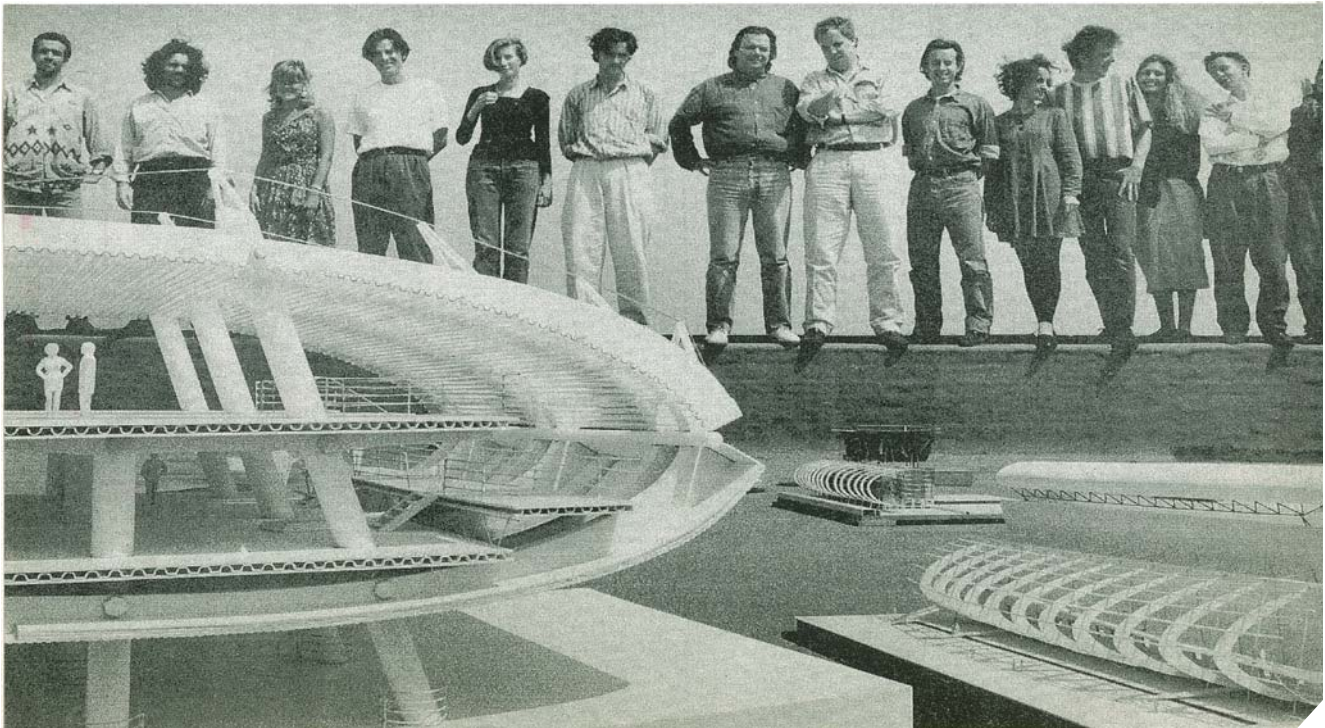


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Study model for three courtyards  
at Western Sydney University, 1989

This model of a hands-on, energetic and materially rich approach to design thinking and representation was taken to a totally new level by my introduction to Will Alsop and the two years I spent in his office in London. In mid 1990 I acted on the Sydney architect Richard Lepastrier's recommendation to contact Alsop, whom he had met in Australia. As a landscape architect I was not familiar with Alsop but was inspired to make contact. I was fortunate that at that time the firm Alsop and Lyall, as it was then, needed help on the second stage submission for the competition for the Hotel du Departement des Bouches-du-Rhone, Marseille. I spent three weeks drafting architectural floor plans and was subsequently offered a position to work on the Cardiff Bay Barrage project in Wales, despite there being a landscape firm employed on the project.

The inventiveness, creativity and immediacy of the work produced out of the Alsop office - the drawings and paintings of Will, the models made in the workshop by the artist he employed and the architectural submissions - were a brilliant revelation and insight into another mode that offered a valid alternative to a more widely practiced rigid architectural design process that I had been subject to at university and briefly experienced in a large British landscape practice.



Photograph taken on the roof of the Alsop office shortly after winning the Marseille competition, Anton James sixth from left next to Will Alsop and John Lyall. Photo Glyn Griffiths reproduced in William Alsop, Hotel du Departement des Bouches-du-Rhone a Marseille. Arc en Reve, Centre d'Architecture, Bordeaux.1990. Permission courtesy Mr Alsop.



I also share with Alsop among many others an enjoyment and inspiration from the matter-of-fact, the absurd and the quotidian. Where accidents or simple solutions to mundane problems surprise with their strangeness.

These strange moments are all around us, as demonstrated in the images below. Clockwise from the top left; a square hole in a round tree on a Sydney street, the road markings in this suburban street that one would normally expect to be straight are intriguingly erratic, the spill of paint on a park wall has a vibrant shape; a golf course fence appears like some strange vine-covered Egyptian galleon, oars planted into the soil, ready

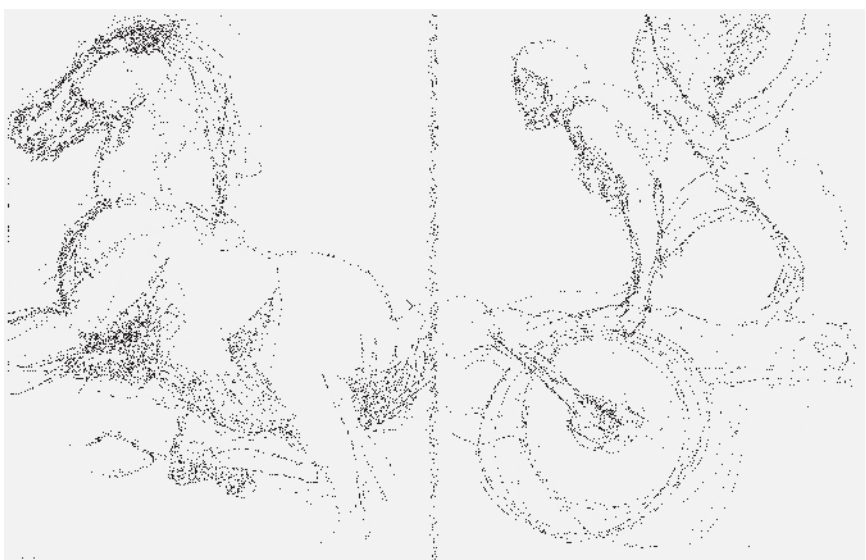
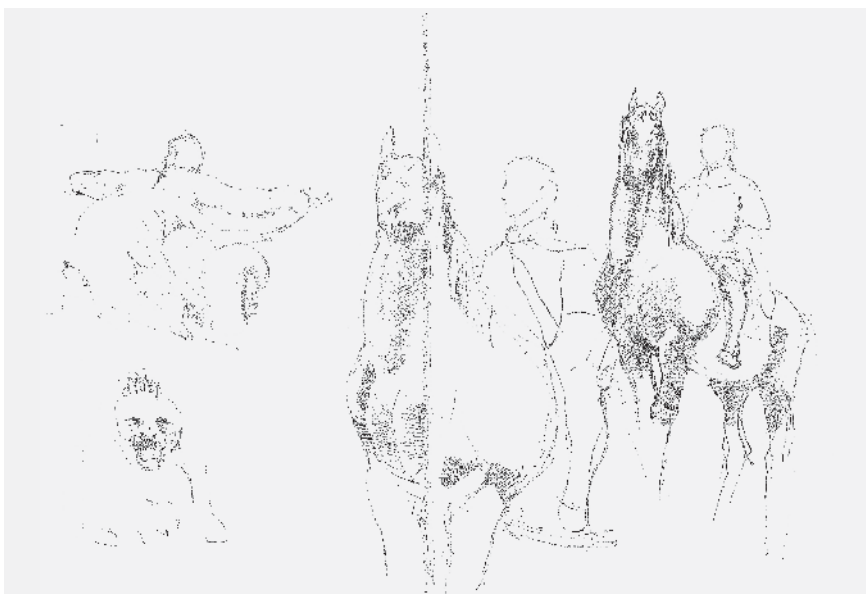
to row off down the fairway; the meeting of engineering concrete and Sydney sandstone; a stair and handrail built out of the simplest means, to negotiate one of Sydney's many sandstone edges creates a marvellous tension between the solidity of the concrete and the openness of the ballustrade.

The influence of Alsop's energetic drawing and paintings and his joyous approach to design continues to have significant influence on my design process and in my belief in the important contribution that creativity can make to our environment.



The time spent in London saw my interest in the visual arts deepen with an increased focus on drawing and painting. I spent a lot of time visiting galleries and museums and took several evenings courses a week in drawing and painting classes. A lot of time was spent drawing in and around London.

After leaving London my partner and I spent six months on the Greek Island of Kythera where we lived at a slow pace and spent days drawing and painting.



Anton James, pencil sketches,  
London 1989-91



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Anton James, paintings,  
oil on board. Kythera 1991



At the onset of winter I was offered a position in the Paris based office of the American Landscape Architect Kathryn Gustafson, at the time called Paysage Land. Over the Christmas period, whilst Kathryn was in the USA, I was charged with entering a competition for a small project in the town of Terrasson. The brief asked for a new garden that would engage with gardening traditions from around the world and host a small educational centre.

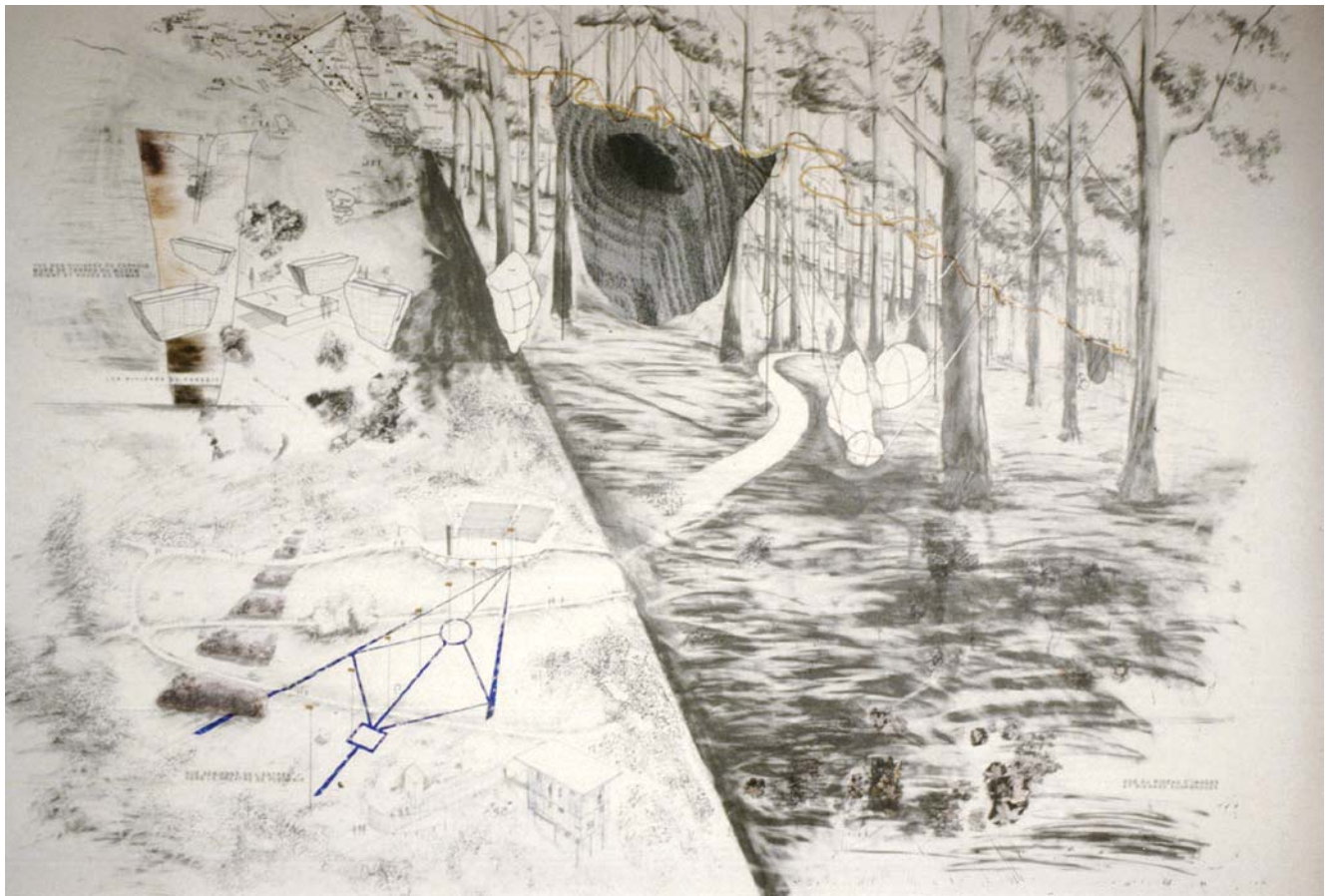
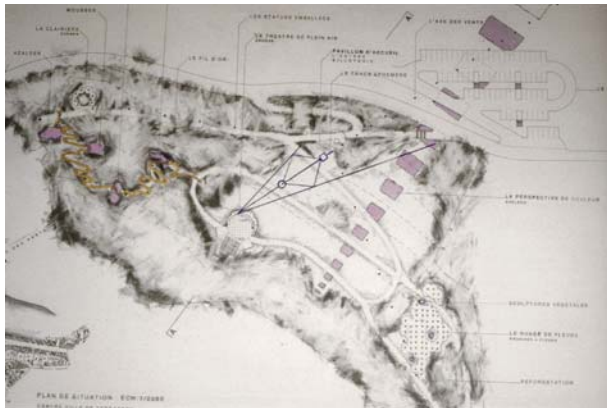
The competition allowed me the freedom to work on an important project on my own terms, with little more than an initial briefing. I was able to set and explore an approach to the questions of representation, historicity and site raised by the brief. Following a visit to the site in Dordogne I felt that much of the site should be kept as is and that it should become the backdrop to fragments of a garden history that would amplify the site and satisfy the briefs request for didacticism whilst resisting clichés.

The result was a collection of key motifs from different garden traditions inserted into the existing hillside forest, with its natural springs and cliffs. The Axis of the Winds, for example, comprises of a row of pole-mounted wind vanes that marches down the hill out of the garden and into the town. The poles set up a landscape axis of quantifiable distance calling visitors into the park, whilst the wind vanes suggest a much wider landscape and axis. The water garden with its orthogonal cross and water channels extending into the rose garden is used to suggest Persian and Moghul tradition. A intertwined golden thread runs through the forest as a flash of inspiration to introduce the visitor to the Garden.

In the Terrasson submission, I developed the confidence to put forward a personal response to site and meaning, one that entailed a subjective filtering of the narrative content of the brief and a subjective assessment of the site. This conceptual approach would become an important precedent for the approach taken to the Mt Penang gardens competition. See page 78.

The submission won the competition and the office of Paysage Land developed the design concept into a highly successful project that has retained the conceptual framework of a collection of fragments.





Terrasson competition entry,  
1992

Rather than be involved in the development of the project I chose to return to Australia and undertake postgraduate studies in painting at Sydney College of the Arts. These studies allowed me to further explore the creative friction possible between art and design with the intention of exploring how one might inform the other without them collapsing into one another. The insights gained during these studies were particularly helped by Dr Mark Jackson and the painter John Young, who has left me with a poignant quote "let the theory inform your life and just do your work." In my work I concentrated on painting over applied images, often photocopies of images of architectural elements or other structured systems such as numeric sequences. The paint applied to them was squeegeed across the surface distorting and obliterating the image below. Drawings were made that played with the ambiguity of two and three dimensional representation and some small wall works were articulated to break from the wall.

The thesis I wrote to fulfil the requirements of the course was an attempt to articulate my poorly formed understanding of my own resistance to design. Through the use of architectural and art criticism writings it attempted to build an argument for maintaining the separation between art and design as a way of resisting what I already then believed to be the homogenising and oppressive tendency of much design. It argued that the collapsing of one into the other would only serve to weaken both positions. Central to the argument was

the writing of Yves-Alain Bois and the idea of material specificity he proposes for painting in his book *Painting as Model* (1993 MIT), one in which paint carries its own specific and individual conceptual possibilities, emotions and communication, outside of and parallel to writing and theory.

This prompted me to speculate on what a parallel in landscape architecture might be. I subsequently ran several design studios at the University of New South Wales that focused on the material specificity of landscape architecture. The first of these two material specific studios was for a site at Homebush Bay, the soon to be Olympic site that had a history as an abattoir and brick pit and was neighboured by a number of highly polluting industries. The task concerned itself with the specificity of drawing as the site of landscape architecture. I had the students limit themselves to one sheet of paper, a lead pencil and an eraser as the only materials for the duration of the six week studio. They were encouraged to think about the idea of waste and byproduct as presented in a text by Mary Douglas titled, "Purity and Danger" (Thompson, Tazzi and Schjeldahl 1995). This was an attempt to immerse students in the design process, forcing them to negotiate mistakes, leftovers and false starts in the hope that these may reveal something unexpected. The final projects were densely worked fields of graphite that eschewed the normal representational conventions of landscape architecture.

For the second studio I tried to formulate a material specificity of the built landscape, one that built meaning in landscape in the way that Bois had suggested paint worked within the practice of painting. I asked the students to design a space with the use of only three basic elements of landscape architecture; a stair, a ramp and a path. These were to be inserted into a given context. Remnants of this thinking found their way into the design of Glebe Foreshore Walk several years later.



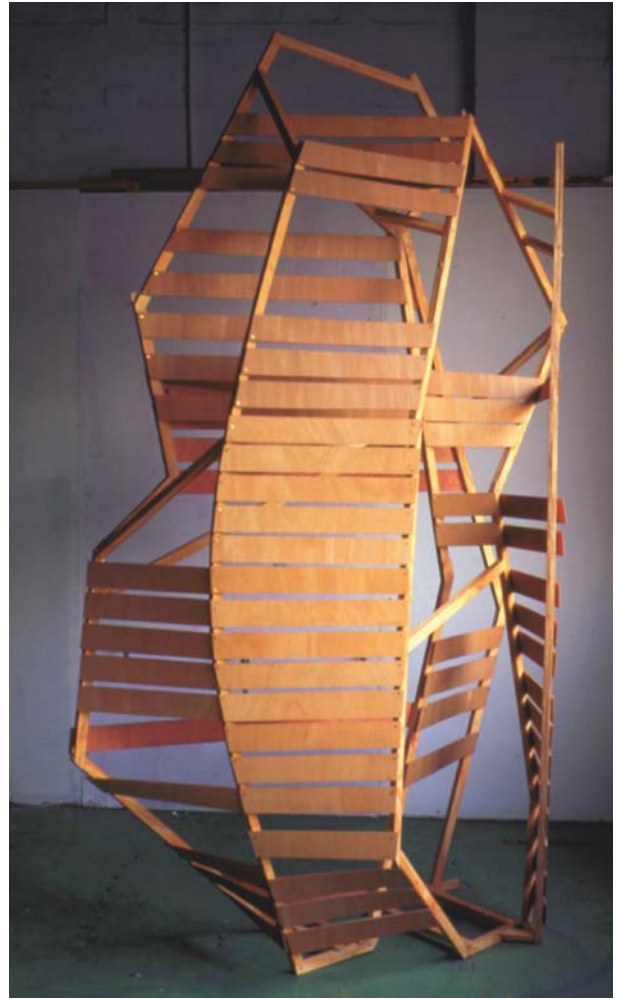
Left: Untitled 1994, cardboard  
 Right: Anton James, Untitled 1994, balsa and acrylic paint with fabric hinges



Anton James, Scale drum painting 1994, collage and acrylic on board



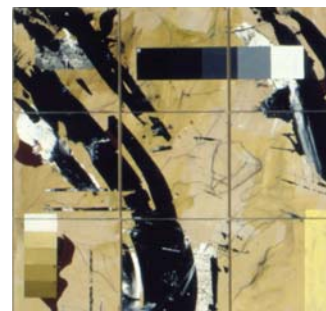
Anton James, Untitled charcoal tryptich, 1994



Top: Hill End Mineshaft  
prototype on the wall  
at the Sydney office of  
Tonkin Zulaikha Greer

Bottom: Untitled, Balsa  
wood, Approximately  
20 x 15 x 10 cm, 1996

Anton James, Hill End  
Mine shaft prototype  
1994, Plywood, approx.  
2.7 x 1.2 x 1m



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Top Right: Anton James, Hill  
End Untitled Painting, 1994,  
acrylic and photocopy on mdf,  
900 x 900mm

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Anton James, Untitled  
Painting, 1994, balsa, acrylic  
and photocopy, approx.  
800 x 75mm

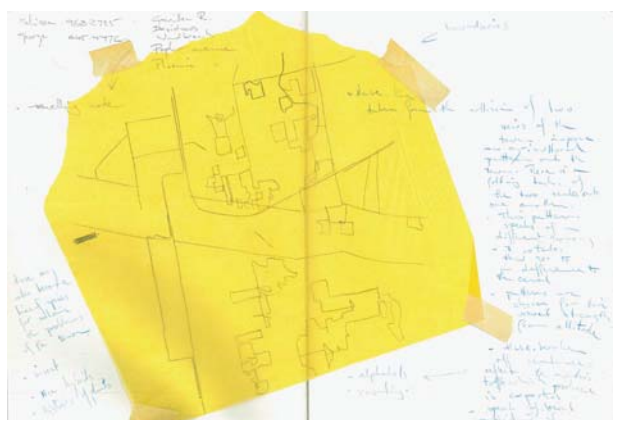
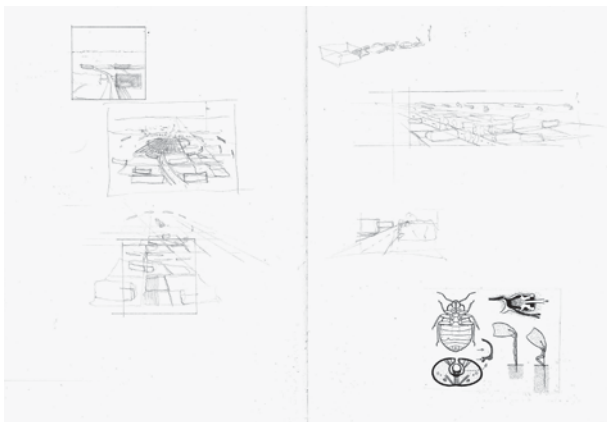
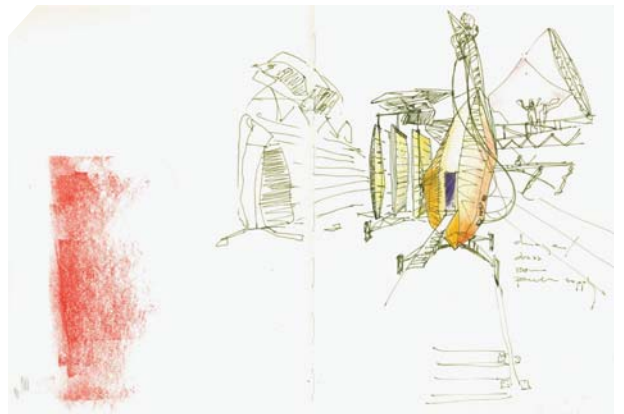
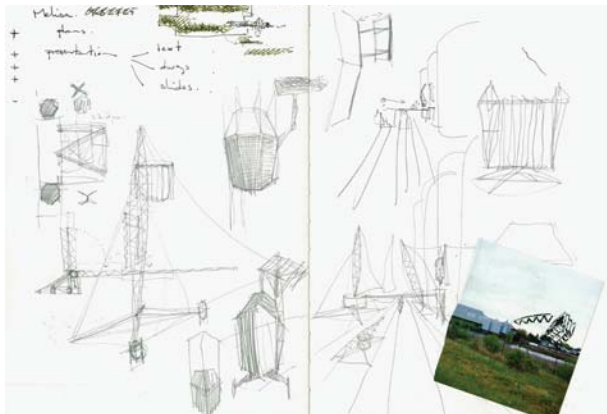
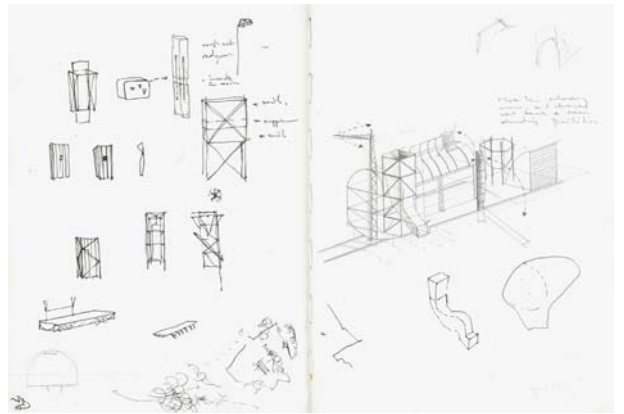
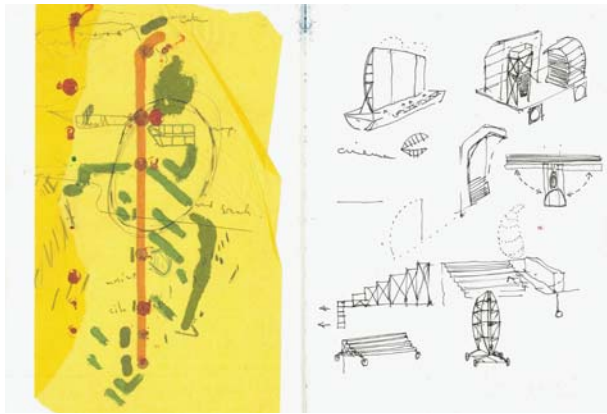


During this period I was selected for an experimental project called Creative Village, run by the NSW Arts Council. An artist, landscape architect and architect joined by a group of students from the same three disciplines were sent to a rural town to engage with the community and develop speculative projects. I was sent in the capacity of landscape architect to Finley, a small town in the Riverina. Although the collaboration did not get I found the conceptual possibilities of the project invigorating and produced three individual projects.

Finley was like an island in a vast agricultural landscape, tethered to the grain silos and hoppers of the decommissioned railway. Mute in a vast horizontal landscape, the town seemed waiting to be rescued from anonymous isolation. As with numerous other small rural towns it had scarce community facilities to house events, concerts, classes or special occasions.

My project was partly a process-driven environmental installation; partly a broad scale tree planting project to ameliorate environmental issues and give legibility to the landscape, and partly an infrastructure project based around the railway. The proposal suggested reviving the 80 kilometers of decommissioned railway spur as armature for a collection of rolling stock that would service the towns along it. Theatre carriages comprising of stages, seating, dressing rooms, props and all the necessities of performance would travel between towns as needed, avoiding the duplication of expensive buildings. The travelling items would physically couple with disused buildings, grain silos and structures as the need arose to create dynamic environments. The railway corridor would become a tree farm, carriages shuttling along its length to tend trees, collect seed, timber, fruit and honey, and measure and communicate changes in environmental health through installations. The influence of Will Alsop and by extension Archigram, of process art and of the renderings of Lebbeus Woods are obvious in this project.

The positive reception of this proposal reinforced the idea that a model of creative practice not unlike Alsop's was possible and it laid the groundwork for future projects that engaged with process and broad scale intervention, such as the Alexandra Canal Competition. See Appendix B.



Finley Creative Village studies, 1993

It also prompted me to pursue public art projects and eventually incorporate AJD+, a company dedicated to the conception and delivery of public art projects.

Public art, or art more generally, allowed an approach to a project in the public realm that was possibly not afforded the design professional. Art was somehow seen as a panacea for public space ills, and this offered an opening for the sort of interest I had to practice across traditional boundaries. Whilst this avenue soon became bureaucratised and in many cases too regimented, with highly prescriptive briefs and a relentless demand for the art to interpret the culture, the heritage, the environment, or some other morsel, it has allowed me to build public art works.

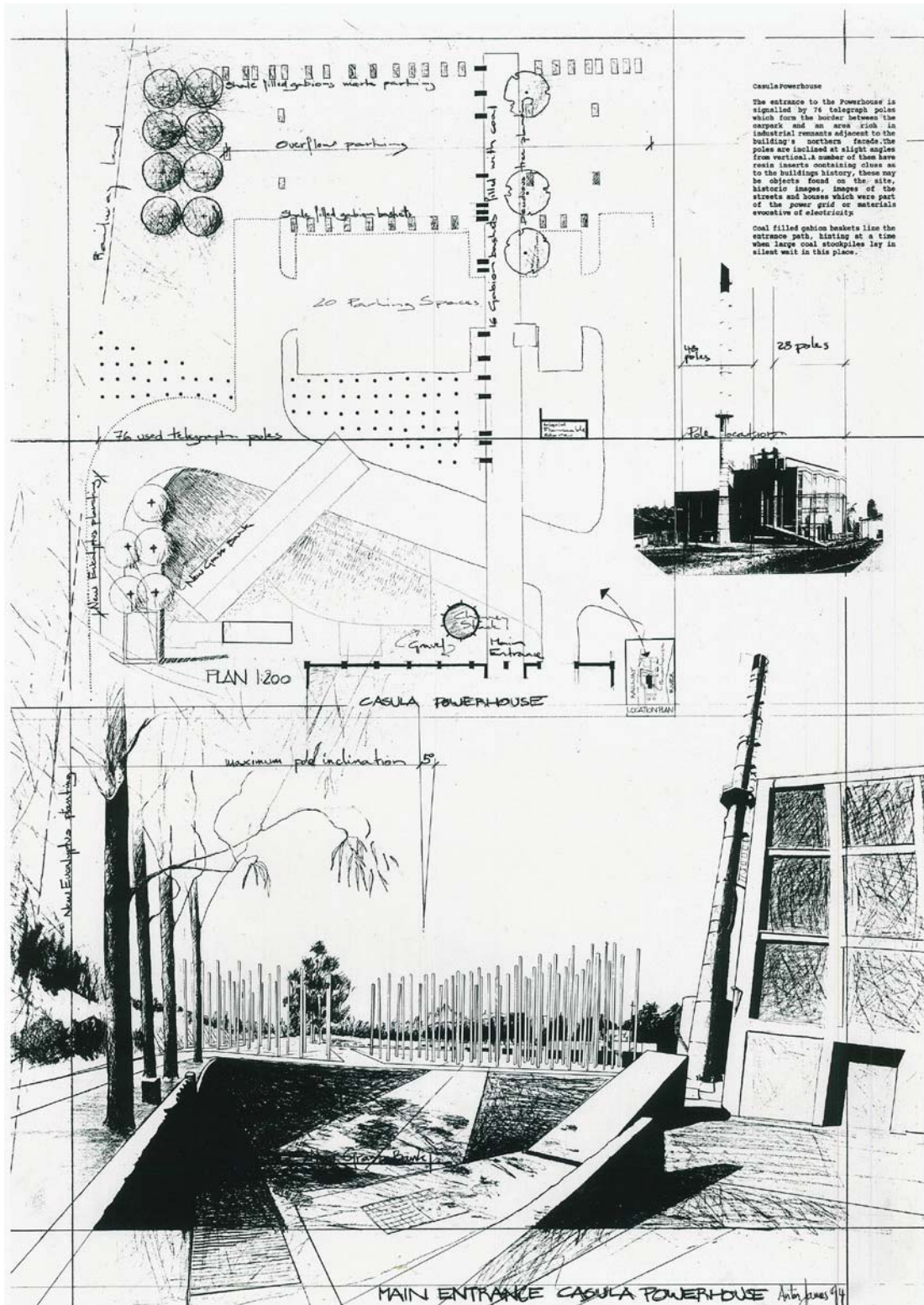
The first such project was the forecourt and entry to Casula Powerhouse Regional Gallery, a converted coal fired power station. This project allowed me to explore the potential of industrial remnants and was an important precursor to the work at Glebe, Cockatoo Island and Paddington. Banal remnants such as kerbs, hopper ramps and concrete aprons were retained and accommodated into the new design that stemmed from my early impression of the site, which was of a cacophony of leaning power poles crowded around the rectilinear hulk of the building. The initial proposal was for regularly spaced wedges of coal filled wire baskets to line the entry road and lead the visitor to a grid of leaning power poles that marked the buildings corner and arrival at the carpark. In the middle of the carpark a temporary installation in a yet to be demolished single storey brick building was Proposed. The building was to be cut in half and separated by two slatted timber walls that created a passage through the building. The two remaining halves of the building were to be filled with coal, thereby refusing entry into the building proper. The only access to the interior being by means of the passage through an intense volume of coal and timber.

The emphasis of this project was to retain existing fabric and insert new elements that would suggest the mood I had first experienced on the site. See Appendix B

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Casula Powerhouse Entry  
Proposal, 1994



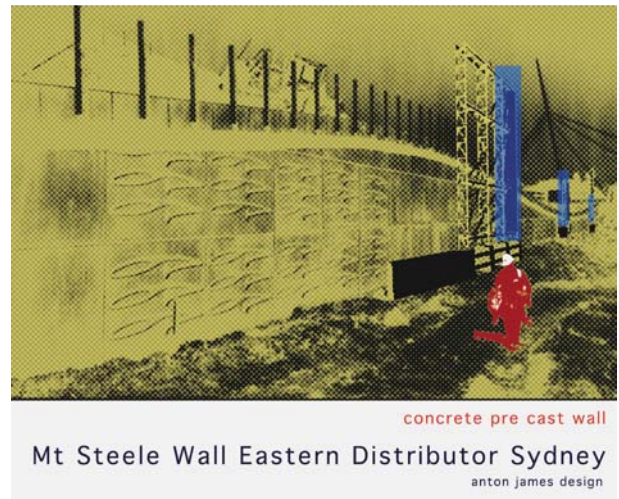
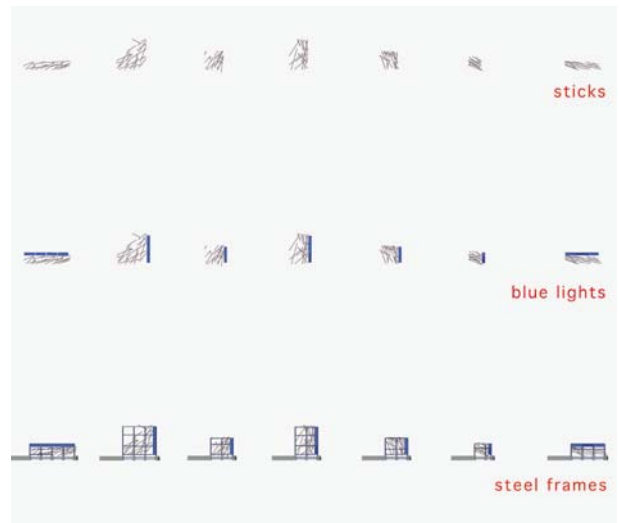
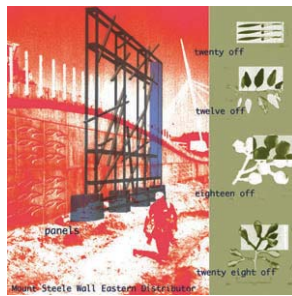


A later installation was the Mount Steele Wall along a new freeway in Sydney's Eastern Suburbs that comprises of seven steel frames infilled with a loose arrangement of timbers and a light box to terminate the views to the freeway along the now truncated perpendicular local streets.

Another timber installation is the project called "Shoreline" that traces the original shoreline on Darling Island in Sydney Harbour by using timber structures reminiscent of navigational markers.

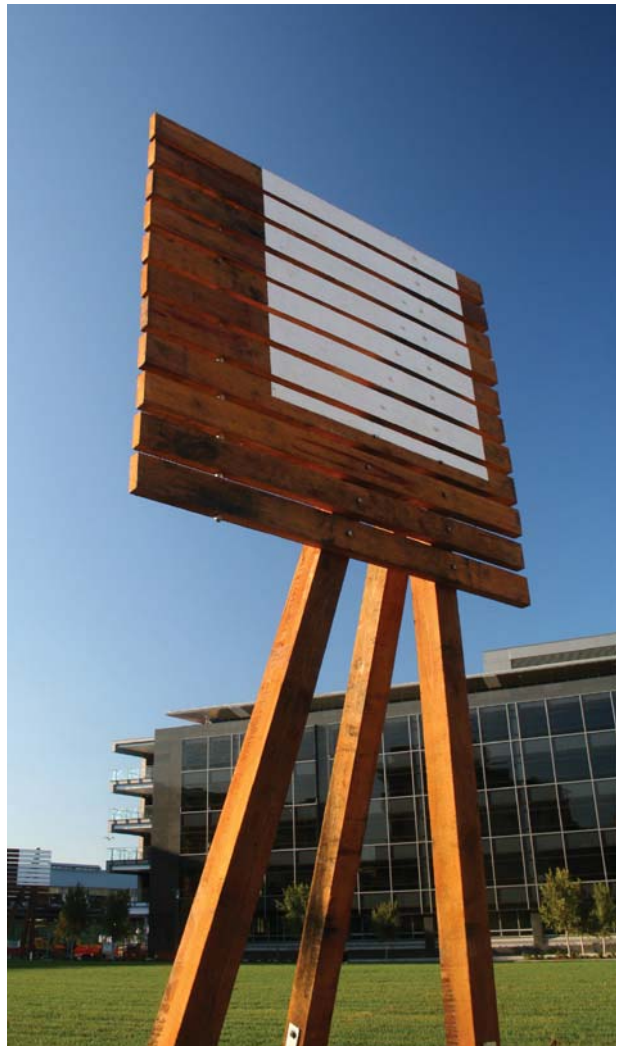
See the Chronology on page 18 for Projects under AJD +.

Mount Steele studies, 1999





Shoreline studies and completed art work, 2006



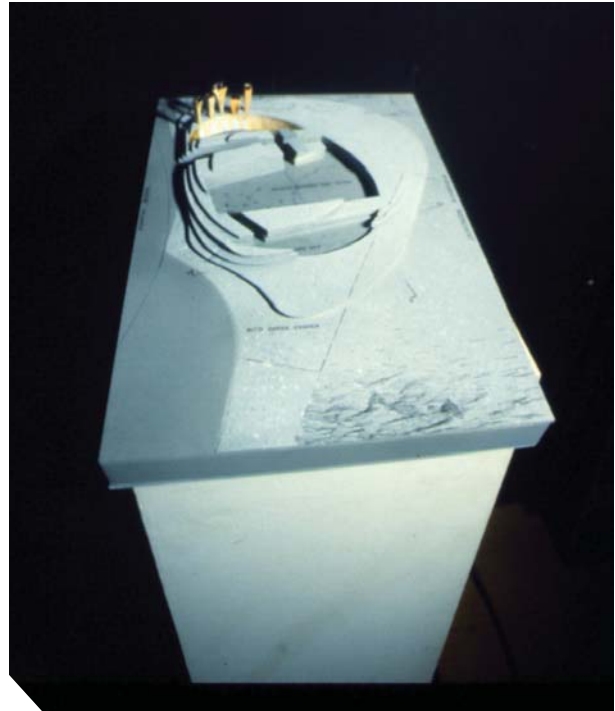


In 1995 I moved to Los Angeles with my wife who had gained an internship at the J Paul Getty Museum. During this time I continued to paint, entered the Minamata Memorial competition and worked for a short time in the office of the Landscape Architect Mia Lehrer. I also travelled to Paris to work on Kathryn Gustafson's Thames Barrier Competition entry before returning to Sydney and setting up Anton James Design (AJD) in 1997.

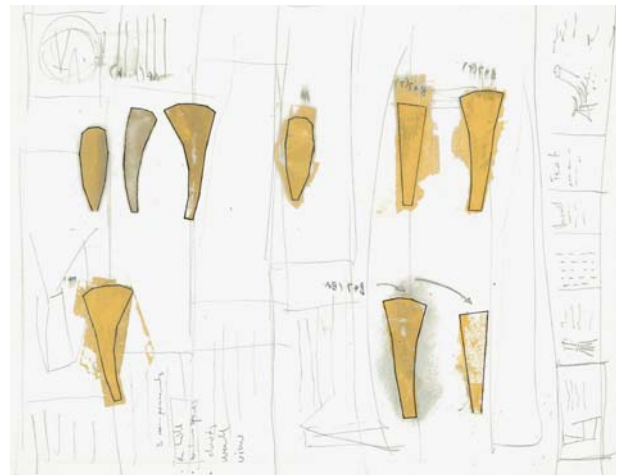
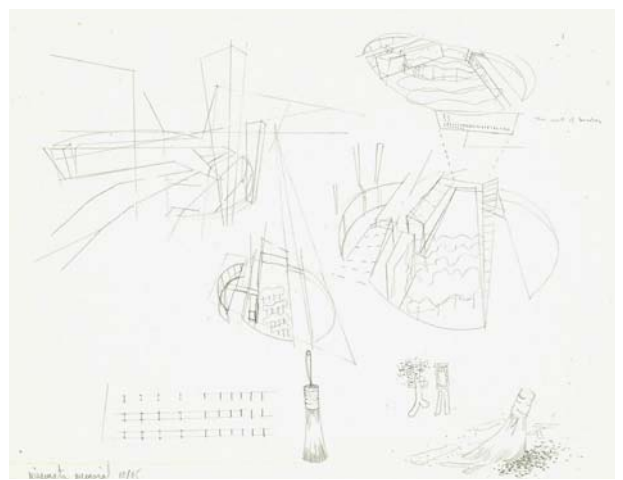
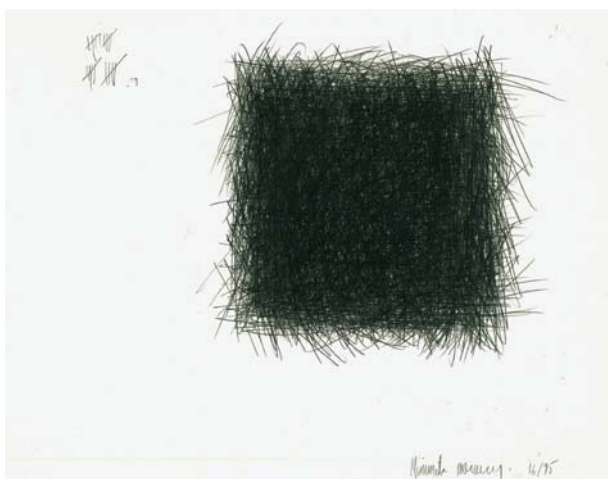
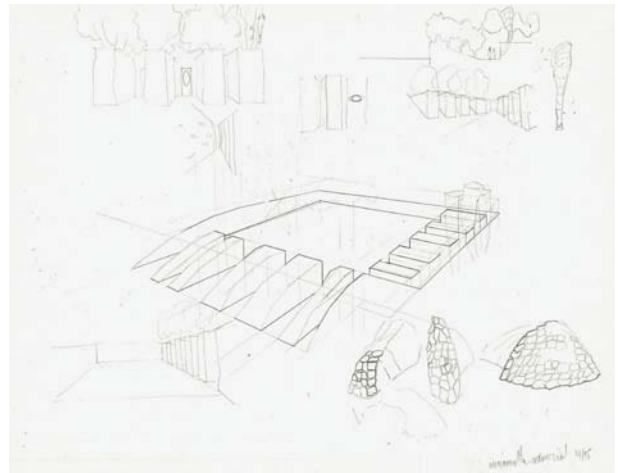
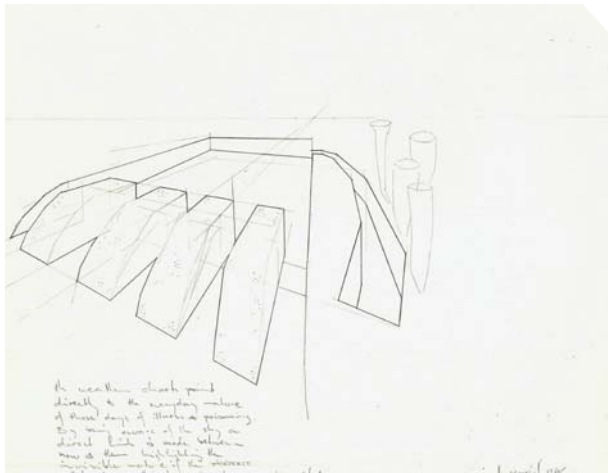
Over the course of the first few years of practice I essentially worked on my own with the occasional help of recent graduates as the need arose. Projects included the winning entry to the International Ideas competition for the Brickpit at the future Sydney Olympic Park (see Appendix B), the Hudson Apartments (see page 46), the Casula Powerhouse Entries (see Appendix B), and a contract initiated by the NSW Government Architect to work with Hargreaves Associates to assist in the design and documentation of the Northern Water Feature and Jetty at the Sydney Olympic site.

It was when I won the national competition for Mt Penang Gardens that I was able to employ full time staff and grow AJD for a period of ten years, completing numerous significant projects (see Chronology and Appendix B). The Mt Penang Gardens project required us to manage a large team of sub-consultants that included architects, engineers, planners, archaeologists, quantity surveyor and ecologist. I approached Ingrid Mather, my future business partner, to project manage the Development Application process, ensuring the team and the consultants met the complex regulatory requirements that applied to the project and that budgets were adhered to. The success of this working partnership led me to team up with Mather and Associates when invited by the City of Sydney to submit a proposal for the Glebe Foreshore Walk. This collaboration was a more integrated process in which the two offices divided tasks, with design led by AJD and project management led by Mather and Associates. Documentation was then split between the two offices.

The success of the Glebe Foreshore working relationship and the excellent built outcome prompted us to consider and eventually join the complimentary skill sets and form the practice, James Mather Delaney Design (JMD design). James Delaney, third director at JMD and former business partner of Ingrid at Mather and Associates has extensive construction and documentation experience with a particular focus on greenfield residential developments. We three cover a range of skills and are able to undertake a broad spectrum of project types.



Top: Minamata Memorial Competition model. 1995  
Facing page: Minamata Memorial Competition. Looping through ideas and forms, 1995





Back Story





View of the JMD design studio in Redfern, Sydney

# THE DRAWING BOOK

a survey of drawing: the primary means of expression

Morphosis

TANGENTS AND OUTTAKES

Varnedoe

## Jasper Johns A Retrospective

The Museum of Modern Art, New York

## 川崎 由 KAWAMATA

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## INDIVIDUALS A SELECTED HISTORY OF CONTEMPORARY ART

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Writings, Sketchbook Notes, Interviews  
**Jasper Johns**  
The Museum of Modern Art, New York

enric miralles 1994  
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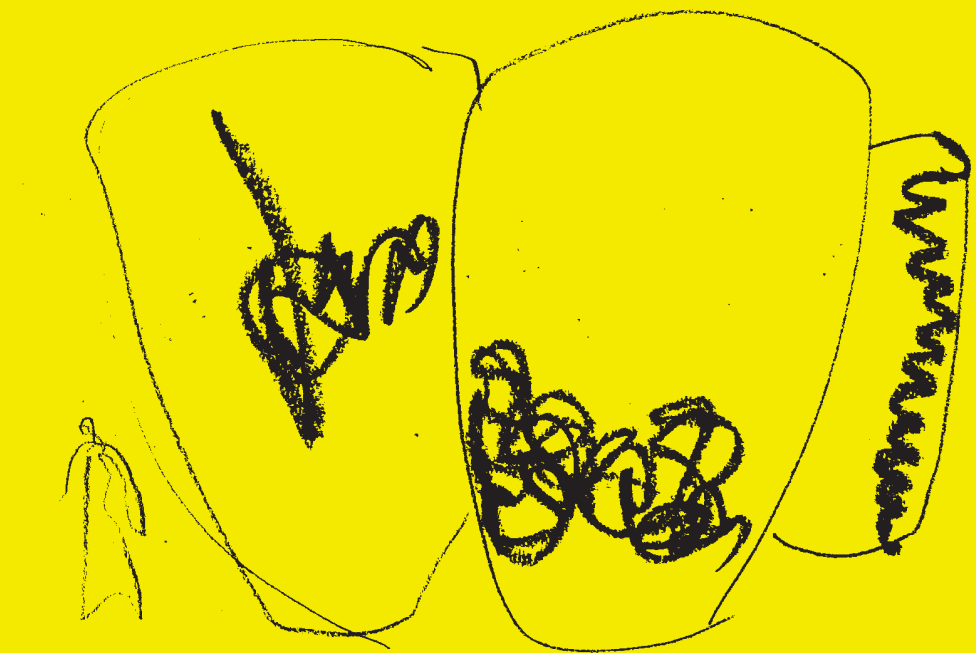
1995-2001  
boles wilson  
78

1986-1996  
steven holl





Part 4 Appendix A



## Appendix A

### Interview with Henri Bava

A discussion between Anton James and Henri Bava on the 13 February 2013.

M. Bava is one of three founding partners of the highly successful French landscape architecture practice Agence Ter. He also holds a professorial position at the University of Karlsruhe, Germany.

Prior to our discussion I sent Henri an early draft of this document. It was at that stage working with ideas of “voicing, scaling and making” and had not yet expanded to the formulation of the looping diagram and imagined mentors. The discussion focus is on categories and the exchange helped expand these. It also opened several other ideas with which to reflect upon my work. In particular the idea of mood and the notion of working with individual small scale parts at the same time as working on an overall structure.

Red text highlights indicate ideas or discussion that has opened new avenues for reflection.

**A:** The PhD has developed my thinking about the way that I work. I have come to a point where I think a methodology is probably starting to reveal itself, which I believe has a lot to do with the way I draw and the way I think about projects.

I realise that I tend to think in a looping way that engages with different influences and site conditions to bring them back to the project and test their usefulness. Always moving in and out and trying to attack a problem.

One of the questions for this interview, raised by my supervisor Professor SueAnne Ware, Discipline Head, RMIT School of Architecture and Design, is how I position myself within the profession of landscape architecture. I don't really think about that a lot. Rather, I resist it.

**HB:** In relationship with all the landscape architects, what is your position? That was her question. You need a long time to develop this.

**A:** The other part of this question is who are my colleagues and who do I look at?

This PhD has maybe pushed me into thinking that the artist is more valuable. This is interesting because I am working on a competition at the moment with Perry Lethlean, of Taylor Cullity Lethlean, a practice from Melbourne, observing the different way we work. I am trying to make things a bit messy whereas, I think, they are more interested in good form.

**HB:** The main question of this PhD is more personal. What kind of categories are the main categories you are working within. You started to explain more personally your way of landscaping or something like that. So, it's what form, – why did you start with the categories? How could it help us to understand the categories or what are the relationships between categories and your way of (working) – you made the different categories and there is only one way of (working) – it's your personal (way)– there is one continuity. So, that's what you mean from this?

**A:** Yes. The categories are more about trying to describe the work, not describing the way I work but describing the finished end. The categories seem to be okay to start with but you realise very quickly that they're limiting and some projects have all the categories in them, some projects have maybe only a couple and there is this overlap and an influence of one project to another as well.

**HB:** That means the categories are more about the questions. The society or the client is asking you – it's not about your answer. It is focused on your answer, your personal way of thinking. So, you start with the question, in which categories are you working and then you start to,



yes, develop your own way of thinking.

**A:** At the beginning it was categories and then it turned to goals: what I was trying to achieve, about ambiguity, about some of those characteristics that you try to insert in a project. I think everybody probably has similar categories. At the end it has become more about how I look at the process and find those qualities.

**HB:** Yes but if I take your text (unstructured early draft ADR), at the beginning you speak about categories and at the end, the extreme end, in the bibliography, it is more about artists.

**A:** Yes

**HB:** It's more about dematerialisation or speaking about mistakes, so mistakes or whether conceptual artist or mistakes rather than rationalists. How could you combine this?

There is the demand of society, of the clients and then the artistic way. Are you answering two questions or are you an artist or are you in between or how could you combine those two main directions?  
Maybe we can start with art.

**HB:** So there's two main questions. What is your position in this landscape architectural world? And what is your position in relationship with arts?

**A:** Well, they are both attempts to try and understand the world. Both the art and the landscape is trying to solve a problem and has all those other things as well. There's that question of just trying to make sense of the ambiguities and the conflicts and not make sense but just express them and in a way enjoy them. Enjoy all that uncertainty. I think that's possibly where the (my) frustration in wanting to identify or being identified within the landscape architectural profession. It is the demand to design, solve, neatly solving things and that doesn't interest me so much really.

**HB:** Non?

**A:** No

**HB:** You don't feel like an artist?

**A:** I'm not sure. I'm not sure what that is exactly.

**HB:** You feel like an artist or you feel like architect, designer or...

**A:** It depends, it changes. I like construction, engineering problems and that probably is the architect. I like problems with other people in them and physical problems. I found that I can appreciate the lone artistic

endeavour, it is fantastic, but if it's too personal then, yes it loses interest. I need that balance.

**HB:** You speak about the essence of the body of work, your personal way of working and what is the essence of this body of work. You feel there is one essence? Are you reacting from some place to place or is there one essence in the world, in your world?

**HB:** Yes, you say that "the form of this document, mirrors the route taken in the course of this PhD. It begins with the reflection of the work through classification, which by its nature fabricates difference; progressively the search for different terms has changed to be a search for the similarities; to define a personal way of working and find the essence of the body of work". Are you still searching for the essence of the body of work? Is it or (do) you think you are turning around right now and you have it or you can define it right now? Or, are you in process?

**A:** I think it is probably an endless process. I am at the point where I think there's a different way of looking at that now, through the PhD. Maybe it's also the form of this PhD imposing itself. It's asking you to find an essence and whether that's really there? Maybe, you're right, maybe not. I think there is a way that everybody has of a way of working that repeats itself and comes from your own background and one looks for similar issues in a project.

You know I remember years ago you said to me I wasn't really a landscape architect, I was more of an artist. That has intrigued me as to why you thought that. I don't know if you still think that?

**HB:** Yes, yes. Because you are – I think you are searching not only in the site but sometimes around it or to find inspiration. Some people work only with the reality of the site, with materiality, with existing things in the site. I think you are sometimes working with things in the site but also bringing in the sites all the ideas. You are more open. You are not so strictly adhering to site conditions. The role of the design is for you quite open I think though it's not only to serve the site but sometimes to bring something else. Think about artificiality for example. We could say it's artificial, or we could say it's an inspiration. Turning, to turn the site, to keep the sites, the basics of the sites to turn it into something a bit different.

**A:** Yes I think that's right. There's that interest in the slightly absurd and the twist, things that are bit ...

**HB:** The twisters.

**A:** ... a bit odd.

**HB:** I think that's one of the main things in your work: to

twist things, also to keep it so it's not totally artificial. I don't think it's artificial. I think it's only, twisted. So you feel it like new. You feel it like you can recognise the site but you feel it totally new in you at the same time. And, I think it's very you.

**A:** I don't have the sense that's different or not. I think – I assume everybody does that.

**HB:** You speak about maximising the impact of an implicit characteristic of the site or the occupants behaviour.

**A:** Yes, I think that's what you were saying. That's partly the idea of twisting it a bit .

**HB:** Exactly. It's called maximising one element or one behaviour. It's one instrument to press the reality and to make it....

**A:** I'm not so interested in the story or a narrative or telling, you know, some neat story about the history of Australia or whatever it is; I'm not interested in that; It's more posing the question, quite open rather than closed.

**HB:** If it's not the narrative what is it?

**A:** Series of questions. Does a narrative implies an ending or a conclusion?

**HB:** So I think it's not only the design. We could say it's not the narrative - it's the design. The design is the most important thing. Is it the most important thing the quality of design? I will tell you my opinion after that. I would like to have your answer to this question. So if it's not the narrative, is the design almost alone able to change things? You know, is the design the main focus of your work?

**A:** Well, it's not just design, is it? It's setting up scenarios where different possibilities can happen and it's (like) putting a little splinter in something. It's not making the whole picture; it's adding a bit of blue in one corner and seeing how that changes something and then it takes on its own life and moves on.

**HB:** You spoke about changes. It's another point very important in your (work).

You say the whole, you know to clarify the whole. It's not as important as to have many different aspects of the realities. That's the main things maybe. That means it's not only one twist so it's not only a big twist. I can make accents or something like that. It's more like accents, you say that, accents?

**A:** Yes.

**HB:** Different accents to different surprises so you create something rich, diverse. Diversity of the sites. That means it's not one twist, it's many. One persons reality (is) still the same, still basically there but with many experiences, yes many experiences maybe with diversity.

**A:** That's right. If it doesn't engage you emotionally, delight you or scare you there's not much point really. It has to do something to the way you perceive it.

**HB:** So that means it's not the narrative, but it's a kind of narrative. So with the help of the design and the landscape architecture you are creating **diverse places in one place**, What I think is the main thing for you is the design maybe? The design is one instrument. **Maybe the most important thing is the mood.**

**A:** Yes.

**HB:** The moods, for creating moods. So the mood is not only the end of the process, because I feel it. If I walk along the river in your project at Glebe ....

**A:** Yes

**HB:** ... Glebe - I think I see the design but I don't, I see you work a lot for the design but you need it. But it's not the main focus. The main focus it works as mood, as a mood or as different moods. And that's why it may be difficult to explain it. That's why the narrative is sometimes difficult but it's yes something in between words. It's 'a mood'.

**A:** That would be an interesting way of trying to describe a project - as a series of moods. I suppose it's humanitarian also. It's about people occupying.

**HB:** Peoples or our part of the mood. Yes.

**A:** Yes.

**HB:** That means then to explain it – it's more poetry or so it's more poem. This could explain it much better than the PhD.

**HB:** This could explain how this is a kind of narrative which is not rational maybe, not totally? Not totally rational.

(Your work) its more focused on moods, *ambience*... as we say in French. So maybe inspirations and so how could it work with our mind, our soul almost yes? So it's a different level. It's not very rational. It's not functional – it is functional for sure. It works, but it's not the main focus.

**A:** The more I think about this idea of language, you know, the relationship of language to design.

**HB:** Yes.

**A:** This idea that language is before everything. You cannot not (just) describe a project through language - a Structuralist sort of approach. Is there something? I'd like to think; I might be wrong; but is there's something that can't necessarily be said in language that is said through the way you move through a place or painting that is not necessarily reducible to some theory to written theory.

**HB:** Yes there is some people who need to - even to write sometimes - to be able to design or to allow themselves to design. They write the main idea and then they know the frame and then they can go further in this direction and there is all the people who don't need to write. The narrative is not the main structure of the project and they can - they could be inspired directly by the site or by something else and they can directly design. So then the narrative can be after the creative process.

**A:** I think that's kind of interesting. That idea.

**HB:** You are the second - I feel like I may be wrong but I feel that you are more in the second category and try now with a PhD to explain the creative process of your body of work in general.

**A:** How do you think that fits with European practice versus Australian practice or American practice?

**HB:** Maybe we have to speak a lot in Europe because of the competitions, organisation of competitions. You have to explain (your idea) even before to design it. You have to explain how you will like to develop it and why, what for and everything and then you are chosen or not. So they choose five teams but to be chosen you don't have to do the project - you've got to explain the project but you have to explain it already from the beginning, it's a bit strange. You have to write the narrative before to design it.

**A:** Yes, we just lost a big project because methodology wasn't good enough.

**HB:** Yes, exactly.

**A:** I said "I'm not a writer. What do you want me to write for? I'll design, I want to design".

**HB:** Because you are in (a) competition the methodology is - cannot be only, a dry methodology. You have to explain it to - actually - you have to make some sketch already and to explain the sketch, so you have to work both with ideas from the beginning. It's not only the methodology. That's why I think this PhD is very important. I think it's to put some words on your work, on the work of landscape architects because you have many people who are not able to understand (the work) if they

don't see your site, (see) one of your projects directly. At site they can only, as I said it, they can see nice pictures of this but they cannot understand if it's good (design) or not good or what it is. I have right now this experience in China for example. They see pictures, they say "Oh it's...

**A:** "It's good."

**HB:** There is a lot of colours and so it's a pleasure. But they don't know if it's good or not. They cannot judge it and there is a lot of people even in Australia or in France or everywhere not only in China. They are only able to judge the work if it's described, if you can tell (the client) the values and what are your values and why did you do so.

**A:** It's hard.

**HB:** It's the same thing for paintings, yes. So you see the paintings and many people say it's a nice painting because they know it's from Picasso. Picasso is well loved but if it's someone unknown and they're not as well known as Picasso they don't know if it's a good one or not. They need the critics. They need something written or explained clearly and I think it is the same, more or less the same for landscape architecture sometimes.

**A:** It's an interesting question about representation. How do you represent landscape before and after? realise that we don't do much in the way of glossy corporate perspectives and all of that. We do some sketches and then we build it. I don't know whether that reflects something about the way that we work as well.

**HB:** You mean the communication - yes communication of the design. So how could design communicate one idea? So presentation yes.

**A:** What you were saying about the moods (of a project) or the character - what you're projecting your project will be, there is a problem of trying to communicate this.

**HB:** You have always the same ways to representing or do you adapt the representation to the mood you would like to create or to maximise this. I don't know - do you need sometimes videos?

**A:** Well probably. It's probably worth thinking about. At the moment the sketches are just for myself. They - they're the testing (of ideas) to try and understand the mood (of a project). To try and, you know, understand the mood of the project. The communicating of that is a challenge. Yes, it's an important question. Like you say the communicating of that before and then afterwards as well. I think there is in landscape (architecture) a problem



with that. Film may be a better way to do this. I don't know.

**HB:** Is it (design) a linear process or is it always searching for different frames. Do you have one inspiration...

**A:** No I think of it like this. Can you see that?  
(Looping diagram shown)

**HB:** Yes.

**A:** You know there's budget and there's clients and there's inspiration from artists and there's the weather and trying to find a process. I probably would never do the project the same way twice, I think.

**HB:** In the (design) process are you going step by step slowly? Or, is it very systematic from the beginning or as you say (considering) the weather and people and the site and...

**A:** No it's not systematic.

**HB:** After that you have like a small sketch and then you have to – and this is the most important thing - you have to develop it. Yes, So you have the most important moments in the design process. That's also interesting to...

**A:** It's not a linear analysis. It's a whole lot of dead ends.

I think that's why the painting (of design ideas) is interesting because there's a whole lot of destroying what you've done. You push it until it falls apart and then you have to start again. There's possibly in the drawings, in the paintings, something that isn't that well formed in the design process yet but is starting to form – there's that push to destroy it all the time, see how far that idea will go.

**HB:** This process are you developing - (is) this alone or in your office with colleagues or is (it) open and then you need the representation to guide (you) – to be in dialogue with all the people from outside, maybe the clients. And then so what is the best way?

**A:** It's something that happens in my sketch book, in my head. Doing the PhD lets me talk about it more to people in the office as well. I think establishing a few parameters, you know, I think what I've arrived at through this idea is that there's scale, language and making the site. So three things need to happen. Decide on what's the right scale for the project...

**HB:** The three things are?

**A:** Scaling.

**HB:** Yes yes

**A:** Voicing.

**HB:** Voicing?

**A:** Yes and making the site.

**HB:** Scaling is about the scale ...

**A:** I love the idea of scale that Richard Serra talked about - that scale is related, is a relationship, it's not the size.

**HB:** Yes

**A:** Scale is about what it's relating to.

The question is where do you choose to have a dialogue? Is it with a blade of grass or is it with the bridge? Is it at the level of tiny detail or level of infrastructure? And for me I think I've realised that that's one of the things I do.

I try and understand which part of the site to dialogue with. Then it's finding the right language. The voice of it. Is it borrowing something from the site? Is it something totally foreign? Is it contextual? Is it in opposition to the context if something's blue is it red or is it blue as well? Is it, classical? Is it decorative? So finding something that informs what the right language is and I think making the site is about how far out of the site do you have those influences.

**HB:** The voicing is not a narrative?

**A:** No, someone described it to me like tuning an instrument. You know, finding the right key.

**HB:** Voicing. Voicing is the main word, this voice? The voice yes?

**A:** I initially said finding the language. But then Marcelo Stamm at RMIT said that sounds like voicing. What you do with an instrument, you find the key. You tune the instrument.

**HB:** Then it's about harmony or something like that. It's difficult to say the word but it's something like that.

**A:** Yes like that.

**HB:** The right key.

**A:** Exactly. But enough so that it's not disappearing. You know, there has to be enough contrast so that it still has its own voice. It doesn't just disappear in the background but it's not the only voice.

**HB:** Voicing and the making.

**A:** Making the site. Using the perimeter, the boundaries. The site it could be geological, it could be hydrological or it could be bureaucratic.

**HB:** Those three ideas could characterise your way of

thinking or is it more – could you be precise for us – so you think only the three titles, the three main ideas could characterise your work or?

**A:** I think the scaling and the voicing probably. The making the site is possibly more generic. I'm very conscious of what the right scale is when I do a project.

**HB:** Yes.

**A:** And what the scale of the project should be. Usually twice as big and half as much.

**HB:** Scaling is very important, yes so. Especially in landscape architecture because you have to have in mind also the trees in 20 years and the scaling is the time, plenty of people can go for years on this – to think about the site. So is it a scaling for today or the scaling for site in 20 years or 30 years. The time. So in landscape architecture the time, the dimension of the time play a role, a very important role.

**A:** Yes.

**HB:** Why is it? Is it in the three of them, is it in the making, the scaling or developing a language.

I'm asking you because I saw the first – the plan from a particular artist for Central Park in New York and the paths are very wide. It works today because the trees are huge, it's like a church. But I thought the beginning would have been too wide, it's small trees. What was the scale at the beginning? Maybe not as interesting as today and then as a landscape architect if you say scaling, then how you work with this?

**A:** I project into the future. It's probably the opposite problem. You don't tend to think of the tree when it's small, you project it into maturity.

Mt Penang has the idea of the ruin in it – building a ruin, for the potential that something may go wrong in future and the whole thing stops. That was part of the idea.

**HB:** I saw in your work mainly processes. Process, dimension of the time and it's not in your three main things, the "scaling, voicing, making". To install processes, you did it many times. It's very important, you work with the water, how could you integrate hydrology and playing with this. This dimension is not still here, I think.

**A:** Yes I think that's a good point. But also the idea of entropy.

**HB:** Entropy, process, maturation of things and everything. I think it's very clear. It's very central in your work also. Because you have maintenance how could you – could we adapt the maintenance to the process. Is the client able to maintain it or not, and so the role of the maintenance in the maturation of the site is everything. How to integrate all those things? In the "making" that is not precise enough the "making" – it's too wide maybe as a concept. The "making" is very general. Maybe you could keep the "making" but then to say the making is in general. Everyone is making something but then a new way of thinking the making is...

**A:** Maybe it's also the idea that maybe I ignore things. There's things I don't care about on the site. And the making of the site is choosing what you leave out.

**HB:** Choosing?

**A:** That's right. It's not treating everything. It's saying that my site will be this pathway on the edge of the water, not the whole urban fabric.

**HB:** Choosing is very important. For me it's really interesting. The way to choose. The way to decide. The decision process. That's interesting.

**A:** Do you mean in general?

**HB:** So what are the big moments in the decision process? So you have a one very important decision at the beginning, you do a sketch and then it's going – a second one and purple one and so on – this could be very different from one landscape architect to another one.

**A:** Yes.

**HB:** This is the process. Are you doing it more alone and then bringing your project to all the people and then they can react and then you go back alone, design it again and go back to people and gathering all the reactions.

**A:** Well that's interesting in terms of the profession and the practice. The bigger the practice the more that becomes the question, doesn't it? Construction, I think is important as well. You know there's something about the decisions on the site and the discussions with steel makers for example that is very important to the process.

**HB:** How much is it a collegial product or how far is it personal – I ask myself because in my office sometimes we are doing competitions and then I can see the same idea of the project we have done in other offices because, for example, one of the architects or landscape

architects who used to work with us has gone and then he is developing the same idea he did in our office and at the beginning I told the staff no more it's our idea but then after a while I thought no. It's not only ours, it's not my idea, it was really a collegial, they draw things, they put something from themselves in the representation, even if they didn't have the idea but it's minimum in the representation and sometimes is also part of the idea they developed – then it's sometimes collegial .

**HB:** Always collegial.

**A:** Then the ideas are something in the whole profession as well and there's a mood, there's a general professional exchange and mix .

**HB:** There's a point where we are not artists. So maybe an artist could say "Okay I wrote it, it's my idea and it's mine". If we're working with other people we can say "This one is more my idea than the other one but it's much more difficult to say if it's a personal idea or not.

**A:** Maybe in the process that I use having the idea is no more important than having it built. You have some good ideas and the client says no, no, no. And then you come back - okay, well, this one here. But the process is the thing that's important. Instead of being very rigid and fighting for the one idea the whole time. I think that doesn't interest me that much, really.

**HB:** One more time. I didn't catch one word.

**A:** Instead of fighting very strongly for one idea that can't be changed. I don't think that's interesting. I think that the parameters that come in and the challenge that each new one brings is what makes it interesting.

**HB:** That's why maybe the mood is more important for you.

**A:** Yes

**HB:** You can feed the moods with different things and it's not one idea. It's not a dry idea , not something very precise . You can take different things, you could also take different ideas or pick up if it's going in a good direction for you, which to fit the mood in the right way then it's okay. Then it's not a problem, it's the opposite. You need the diversity of things to hear the mood.

**A:** That's a good point.

**HB:** Then you can use elements from the sites, the site to develop. But also you have your site of production, your office maybe or I don't know at home or different site who are inspiring you. In your office you have like a cultural design or culture of exchanging ideas and everything. I don't know how you work in your office. Is it – are you

with other people, are you alone in your office in one room.

**A:** No. There is a bit of that. It is also finding the right people, the people who – maybe it's understanding the mood, the people who understand the mood. And you know it's funny I just had a meeting today with Thierry Lacoste and we understand what one another says very easily. Yes, it's hard to find those people.

Do you think there's an Australian flavour to the work? Do you think this work is like other work you saw in Australia?

**HB:** Your work?

**A:** Yes.

**HB:** In comparison to Australia?

**A:** Do you think there's an Australian school? Some people like to try and say there's a Sydney School that people in Sydney are all doing similar works, the collegiate point that you raised earlier.

**HB:** It's hard to say for me if there is school or not. I think design is very important in Sydney.

**A:** Yes.

**HB:** The design is a good level. The level of the designers is good for young offices like yours or it's very good, and do we have a Sydney School ?– I don't know it's hard for me to say.

**HB:** We spoke about the diversity at the beginning, – but I think, its maybe in France there is a development now because at the beginning it was more rigid. So in France for example, the changes were not as important as maybe in Australia. So the main important thing was to have a whole of structure, a structure for the whole. Then the changes are naturally coming from themselves, through people of society and everything. Maybe in Australia you are more soul searching for this diversity. You not obsessed by the big structure or something like that?

**A:** I think partly that's also the bureaucratic- the Government system. What struck me when Thierry Kandjee from Tactic ( French landscape architecture Practice) spoke was the fact that – the administration is so respected in France and maybe not political the way it is here. Here it's very politicised. There seem to be in his work the ability to work with lots of mayors and the structures of Government. I think the structures of Government are seen more as an instrument in France and a reality of the projects. So it seemed, in his work at



least, the political structures were very important. That's not well formed here.

**HB:** I think the weather is playing a big role. The weather in Australia, so that means you need a beach, along the water, you need to sit, to be outside, the take time to – to take time outside, it's an influence for the projects I think. That's why you need changes. If you are developing your promenade it's like how to go through and to have big strong impression. One, only one and that's it. But we know you will take time. Slow – it's like slow food, you know, it's not fast food, it's slow food, it's slow project, maybe so you know you will take your time, your could, you have the possibility to take your time. You will be cool or something like that.

**A:** But that's also the reaction against American influence on our foreshore, the corporate...

**HB:** The imagine is not only okay one view, one shot okay, wonderful, bye bye I've seen it and then where is the next. *It's more about the moods, about the low, low speed promenade and how to take time to have the pleasure of senses, yes our senses – the senses are also very important– that's one point maybe also missing from, "scaling, voicing, making". I think the dimension is maybe missing and also the sensitivity, also the sensuality.*

**A:** Yes but the time, you mean the time to move through it, movement?

**HB:** Is it sensuality in English, how you say?

**A:** Yes

**HB:** *Sensuality is very important in your work. I don't know if it's or maybe in Australia I don't know. But in your work – your personal work it's very important. And you are playing with this so it's related to also the human dimension. Yes it's not only a picture, its something to touch and to sit on and to sort of contact...yes, sensuality is very important.*

**A:** Yes I think that's right and that's more important than the narrative.

**HB:** It's part of the mood if we say mood is very directly connected to the moves.

**A:** To the body.

**HB:** The body. Yes. And I don't know if it's all the same, in Australia. I think we have strong international tendencies.

**A:** We do.

**HB:** That's true. But we have also sites and what we say

moods and sensuality which are very specific.

**A:** Yes.

**HB:** That's not an international tendency. I don't think. The site is different. Like if you only read things or if you sift through books, publications, magazines. It is true, okay with this point of view it's quite –hard to be surprised. We can say it like that.

**A:** It's pornographic.

**HB:** Within the site its something different. On site it is very strong and that's a problem of the representation I think. I think it's very difficult to represent space. It's not only a 3D problem you have to smell it, you have to feel it, you have to – it's not only the 3D. The 3D is not able to represent also totally one side. You have to be there and to see it.

**A:** Yes and that is a form of narrative – I think that's what builds the narrative. If there is a narrative. It's not the story coming through, it's like you say the rough on your bum, the smell of a flower and the wind. There's the narrative. It's not something the designer imposes.

**HB:** That's important, yes. That's true. That's very important to your work also. So that's how to be – how to make it – you are doing your best so visitors, the people going there are not bored at all. That's the thing also.

*They are – they can go slow, they can sit but they can feel very different things coming from the sites or from the – recreated site or the combine – the combination between the sites and basics of the sites and new ideas and new elements but at the end in this mood there is a lot of things to have contact, lot of to react on. That's a very important thing.*

**A:** But where it gets interesting – where it gets tricky is when a site is not marketable or you know, the program, the project isn't asking for anything remarkable at the site. It does not do anything different from the other thousand kilometers next to it. Then the question is where do you find it – where do you find that element to engage with? And what I was trying to say with those categories, the artificial was that maybe in some of those types of projects the thing that you look for is the regulations, the playground regulations or the traffic regulations to find something to twist, to make it special.

**HB:** *But the twist to make it special is also – I don't know the word in English – the quotidian You use it?*

**A:** Yes. The quotidian is fascinating. I think that's very good.

**HB:** I can remember a bench at Glebe Foreshore, to sit on so it's quite normal, it's very basic elements, but you are trying to find a design of the bench to adapt it to the site and it's suddenly the quotidian or every day life as something different. Yes, it's the sense, that you can bring sensuality even for a very – things are probably very common, very common things which are suddenly a bit different, a bit twisted.

**A:** Yes but I think it's important though, not to make them high design. You know so they retain that quality of quotidian. It doesn't want to become sort of clever design feature. It wants to still be just a bench.

**HB:** Yes exactly. Then we have it – the word mood. And also the words to twist things. It has to be adapted to different scales, that's why we are coming back to scaling, always scaling and inter-relation for sure but a different dimension. Yes, so maybe there is the whole thing, the big promenade – there is a scaling there but there is a scaling also between the bench and the shrubs around it or just on it or the step going to the water and that's also very interesting. You can have a focus on one very small part of the project and the small part is related so it's very rich also. It's very diverse or even the small around a bench. That's so easy to explain, but not to realise it.

**A:** How can you do a very little thing. It's like a pebble in a pond. How can you do a very little thing that then changes the whole flavour, mood of the project. Can you twist something small and that's the scaling, I think so. Do you choose to twist something on the scale of the city or do you choose to work on the scale of the bench and can that twisting then affect the rest of the site and the mood?

**HB:** If I walk in one of your projects sometimes I think the detail is so deep, so the bench and the mood around me if I sit or if I go in one room of the garden, of the site, is so deep that I have the impression that you developed from the beginning different pearls, different jewels and then you linked them – you didn't start from the whole...

**A:** Yes.

**HB:** But from small to the whole.

**A:** The two things happen together. I think that rather than working from the big to the small; I don't like that idea that you have one over arching rationale that works its way all through, rather working at both things together. The smaller thing can change the way you do the big thing and, there's that back and forward relationship.

**HB:** For me it could be very interesting to develop this point. Because with this point we are for sure scaling and making, but you could explain new ways of working so it's not one big idea. Is it the same as everywhere or is it not the same or is that the question. You start with very precise things, very strong things, jewels I could say. Yes so and then from the jewels from the one to the other you can try to link them and at the end you have the project – to describe this which was related to the question of the moods, sensuality and everything but also the design process. That's very interesting. Is it Australian, I don't know. I think it's your way of projecting.

**A:** In the book as it develops I'm now realising that the sketches tell a lot of that story so I'm going to include a whole lot more drawings about how the processes worked. I think the moods is an important one. You know I think the idea of that's where it starts, in finding the right mood is part of voicing. Finding the right voice for the right element for that mood.

**HB:** But that means voicing is from place to place. It's not voicing about the whole thing, voicing is only adapted to the human being and around him maybe it's not so big as the whole, because if you say voicing you could think oh he starts with a big site if you have two kilometers along the river, the voicing is about the wall. No the voicing I think is maybe from one to the other so one place to the other. Then for sure at the end it has to be quite fluent.

**A:** But that depends a bit on the scaling question, because the question of the voicing maybe is at the whole site scale, if for example it's a side of a port or something which is two kilometers long. Maybe you do – maybe I would do something at that scale and choose one voice. I think that the question of scale and voicing are connected.

**HB:** Okay.

**A:** Very good thank you.

**HB:** Yes I think it's very interesting and maybe one of the nicest point is dematerialisation.

**A:** Did I say that?

**HB:** In your bibliography there is this book 'Six Years: The Dematerialization of the Art Object.' Why is it important? Maybe it's the opposite in your work. It's materialisation.

**A:** Yes.

**HB:** Materialisation is the point. Yes so how could we materialise feelings, moods and everything. So for me it's the opposite.

**A:** Elizabeth Meyer, (landscape architect, critic and academic at the University of Virginia), suggested that my work and working method had a lot of similarities with the work of George Descombes (Swiss landscape architect).

**HB:** George Descombes! Oh yes, yes! Exactly I feel the same. George Descombes is working – there is some design for sure but the design is – yes that’s true, he is combining the design and the site situations. Different situations and then every situation is as strong as possible. Exactly as we spoke about before – so the jewels – you could extract from the whole project one piece and it’s okay. From itself alone it could be, it works. If it’s linked with other places it’s better but it could work alone.– I agree with this remark, I think it’s a bit like George Descombes.

**A:** Although he struck me as maybe being a bit more serious and minimal, you know – I don’t know that he would design a playground like Blaxland. His playground wouldn’t look like that, purple and green.

**HB:** Yes but I think the scaling and just strongness, use the strength in the places. Maybe the places, **yes you are creating the places so many landscape architects are developing projects, big projects but you are developing for us places.**

**A:** Or is it reacting to places, you know, finding a strong...

**HB:** Reacting to places...

**A:** A strong way to respond.

**HB:** **At the end you have sometimes more places than at the beginning because you are finding – you can find differences and then twisting in different ways and then at the end you are have sometimes more places than at the beginning. Because of this maximisation or something like that.**

**A:** Yes interesting. Very good well there’s lots to think about.

**HB:** Thank you about this meeting. You need another one? I hope it will help you a bit to ... I think it’s always good to have so an exchange .

**A:** I think that’s really good. The whole thing is mood. Whether it’s an Anglo Saxon trait, but sensuality is not something that’s seen as being serious design ambition. It’s not seen as the proper cause.

**HB:** It is serious in your work. It is very serious.

**A:** Yes but you know what I mean I think there is a tendency to theorise work rather than allow the sensual.

Maybe it’s an Australian/American theme but you have to theorise and sensuality is not seen as being a valid...

**HB:** The mood adds value. The fact that mood adds value is not maybe easy to theorise it, but it’s interesting. You know in architecture we are working with Jacques Ferrier a French architect and he wrote about sensual cities, yes. He said, in urbanism and in everything, we have today too many codes. We have too many normative things, like it has to be sustainable and everything. We all agree with this. It’s not a problem but at the end it has to be sensual for people. It has to be – we need the pleasure to be there and so that’s the most important thing. Then with this question of sensuality, the mood and everything – this is more important for a human being than the moral things. We could integrate everything, sustainability, everything for sure, but only in a certain way.

**A:** I think sensuality probably shouldn’t be confused with being nice. It’s not always nice.

**HB:** Nice is not the problem. It’s more complex than that. That’s true.

**A:** And for me Alsop is interesting because he talks about delight and...

**HB:** Delight. Yes, exactly.

**A:** And all that enjoyment, the cosiness and sensuality.

**HB:** But today with the sustainability it’s like a new functionalism. So we have a new functionalism and we have to go this way - with this way we could forget that we are human, so we need sensuality. So not only clever and functional.

**A:** Not just measurable.

**HB:** Not just measureable. That’s maybe the difference with some American way of thinking which is more focussed on sustainability, rationalities – it has to be rationale, clever, functional.

**A:** I think that’s right. I think America and Australia have that in common. It’s very black and white. It has to be theoretically tight and rational. There’s not much room for contradiction and ambiguity.

**HB:** It’s a new morality, it’s moral. I agree – it has to be morale, but not only morale but also the pleasure of delight.

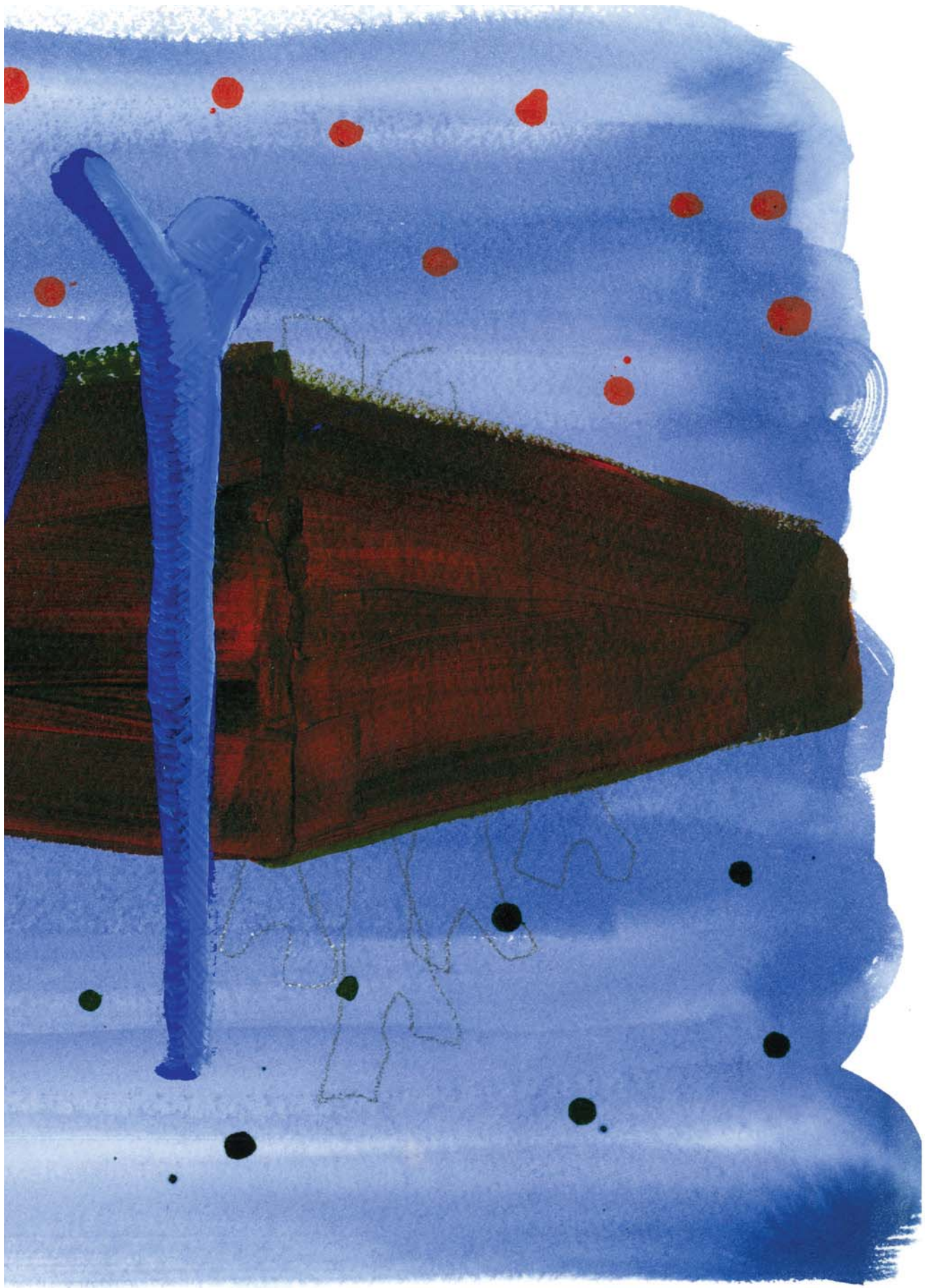
**A:** Yes exactly.

**HB:** Thank you for everything Anton. It was very interesting for me to speak with you. Very interesting PhD. In combination with your work, the body of work and the way you explain it I think it will be very interesting.





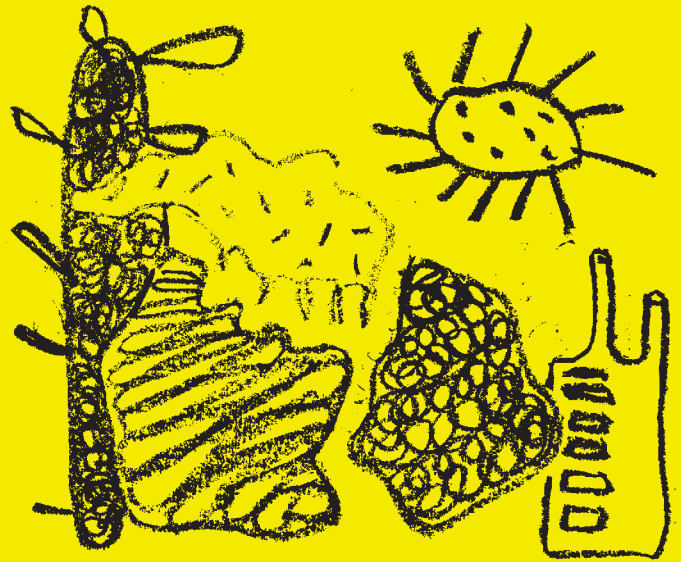








Part 4 Appendix B  
Project Archive

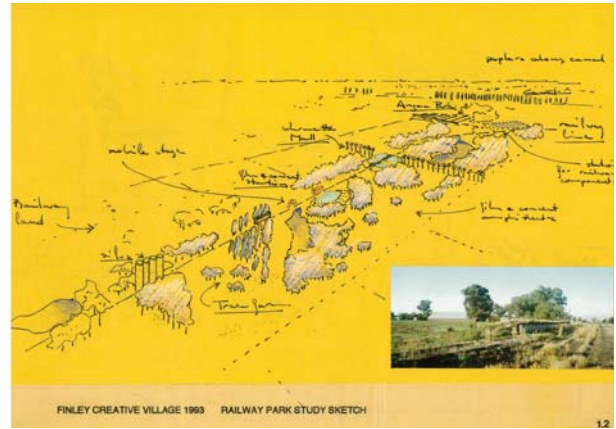
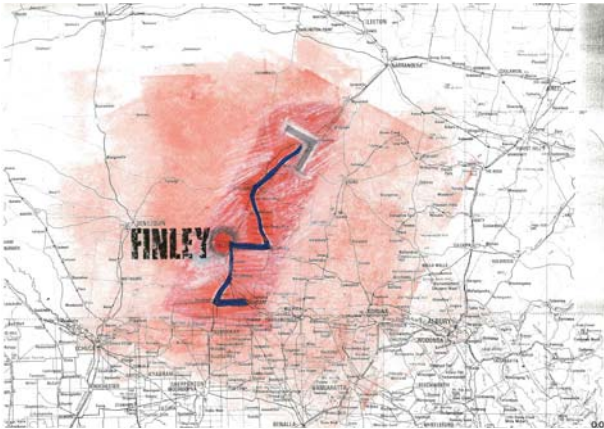


# Finley Creative Village

NSW Arts Council

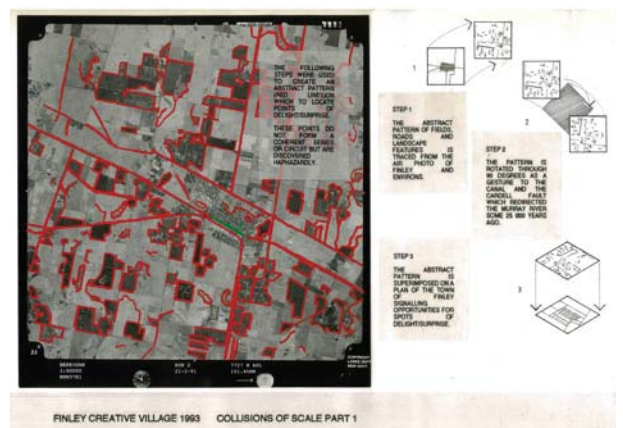
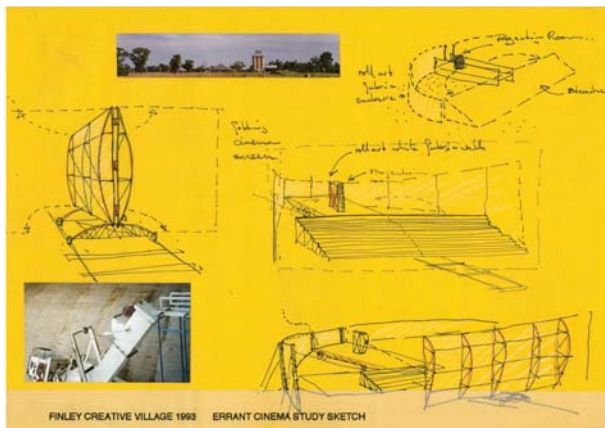
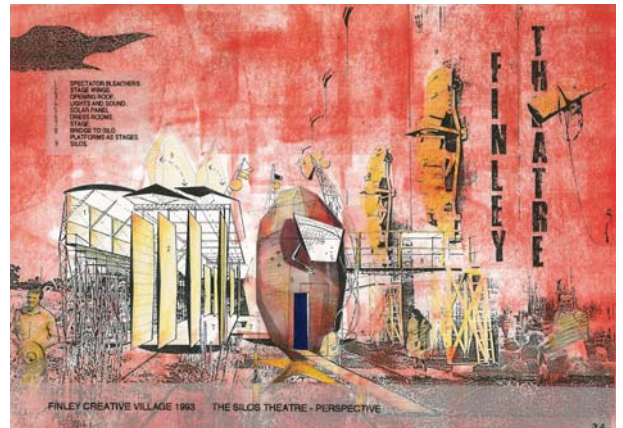
NSW 1993

This project in a small rural town in south western NSW was based around three strategies. Firstly, to make the town legible in the vast horizontal landscape by planting trees. Secondly, to reactivate the disused railway to move community infrastructure such as theatres, art galleries, performance spaces and stages between towns along the railway rather than duplicating them in each town. Thirdly, to make visible environmental changes through a number of landscape installations. For more information see the description in Part 3 Back Story.



Project Archive







## Casula Powerhouse Regional Gallery

Sydney 1995

Liverpool City Council

The main entrance to the Powerhouse is marked by 22 telegraph poles. These are sited within an area rich in industrial remnants adjacent to the building's northern facade. All traces of industrial archaeology, such as kerbs, concrete aprons and footings have been carefully integrated within the new layout. Where possible, materials found on the site have been re-used. The new work comprises of car parking, access road, planting and the entrance treatment. For more information see the description in Part 3 Back Story.



# Minamata Memorial Competition

Japan 1995

Japan

The competition to commemorate the victims of mercury poisoning proposed three rooms carved into the hilltop. The Room of the Clouds is a room of gold leafed walls containing a commemorative urn with the names of the victims and five light scoops and mirrors that reflect the fleeting sky into the room. The Room of Brushes and Sands contains an inclined ground plane carved with the meteorological data for the period of poisoning, covered in a thin layer of sand that denies the whole picture. Brushes are provided with which to excavate the information. The Room of the Sea opens to view the ocean, the source of poisoning.



## Brickpit International Ideas Competition

Sydney 1998

First Prize

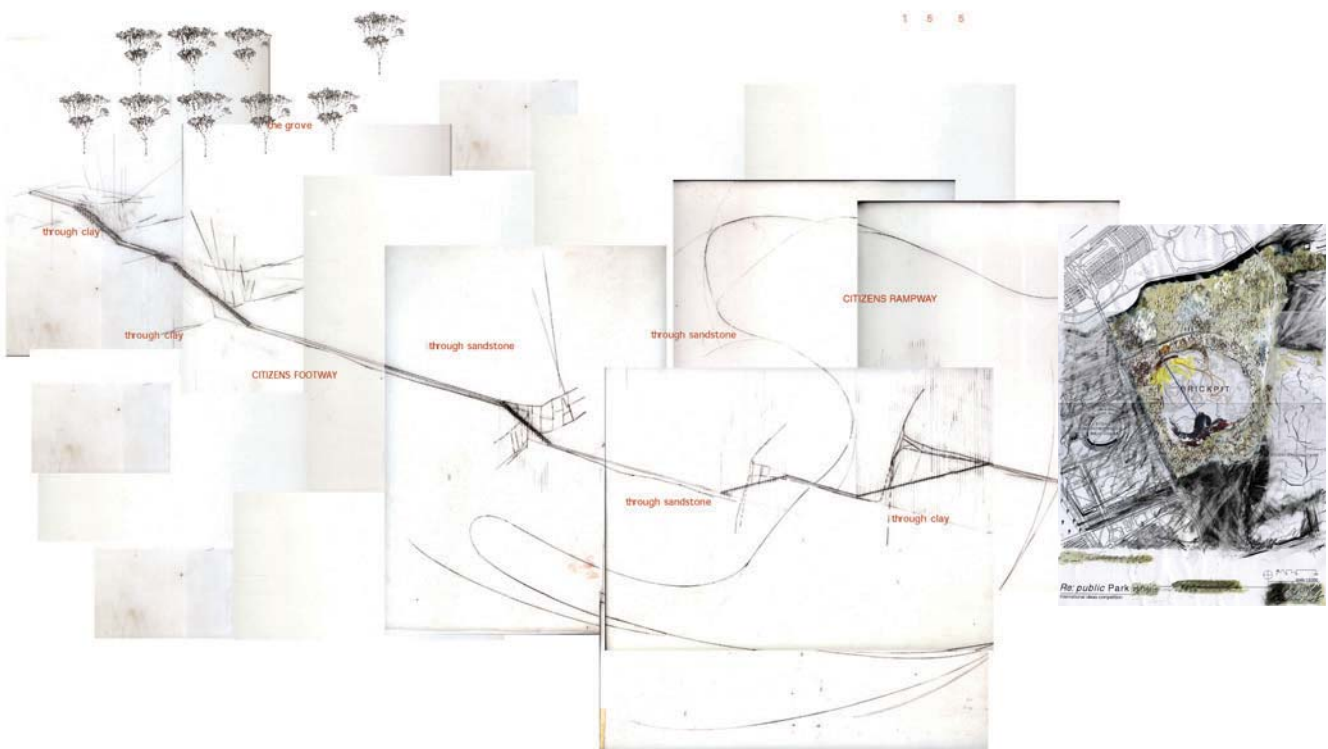
A simple narrow path traverses the Brickpit encountering the dramatic form in an immediate fashion. The 1 metre wide path forces an interaction between individuals wishing to pass one another.

## Brickpit Masterplan Workshop +

Sydney 2003

Sydney Olympic Park Authority

After winning the design competition for the brickpit, AJD was asked to explore the range of options for allowing access, education and interpretation within the eco-sensitive brickpit. (Bottom image)



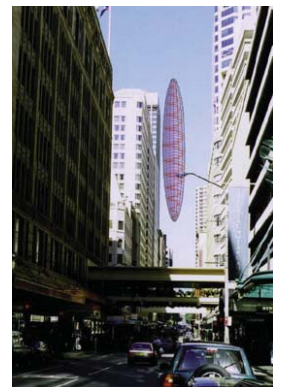
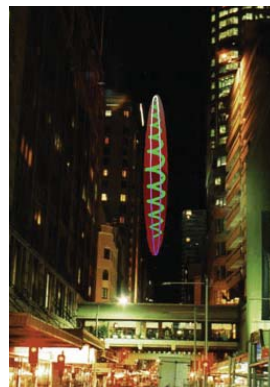
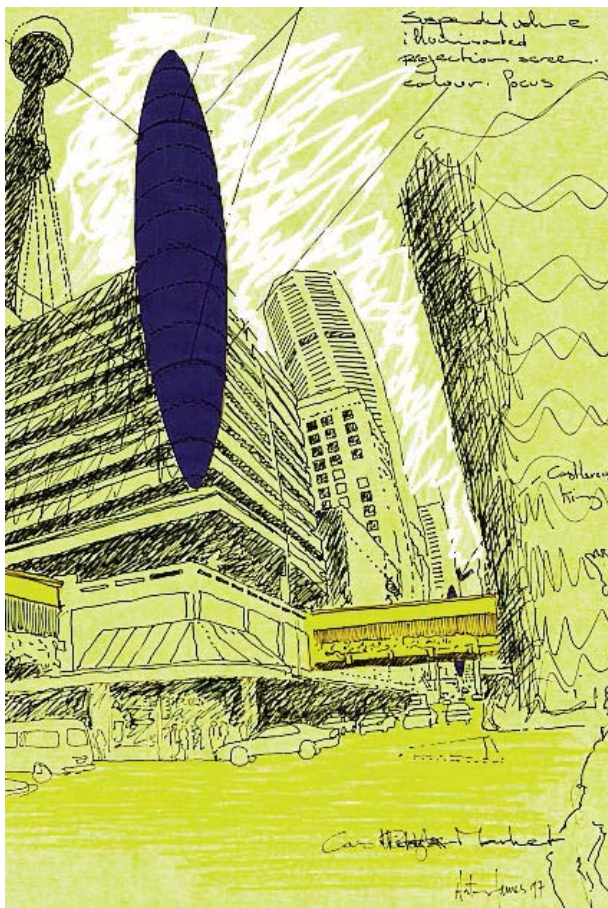


# Castlereagh Street Public Artwork

City of Sydney Council  
Unbuilt

Sydney 1998

Located at the intersection of Market and Castlereagh streets. The 30 metre tall, hovering stainless steel mesh and neon light piece reinforces the vertical canyon-like character of Castlereagh Street. The artwork serves to bring the oft unseen neon rooftops to the street level.



# The Biological Plug Alexandra Canal Master Plan

St Peters, Sydney 1999

Department of Planning  
NSW State Government

Invited Competition  
Commendation Award

Two proposed weirs are to be located 50 m along the canal and are backfilled with contaminated sediment from the upstream section. The sediment is remediated using phyto remediation. When clean it is used to build a park.

The 'Biological Plug' leapfrogs its way along the six kilometer canal over a period of 30 years, cleaning it as it goes.

Collaboration with Ingrid Mather and Tim Greer.



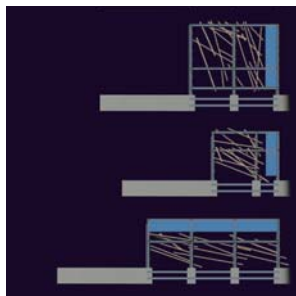
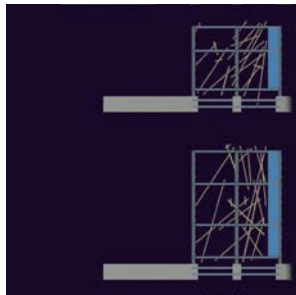
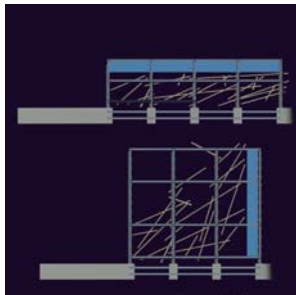


# Mt Steele Retaining Wall Installation

Leighton Contractors

Eastern Distributor  
Sydney 2000

A 500 m long retaining wall supports seven large steel frames containing a collection of recycled timbers. These frames are located so as to create a rhythm along the wall and terminate the axes of three cross streets. Blue neon lights provide a dramatic night-time effect. (Photos Karl Schwerdtfeger)





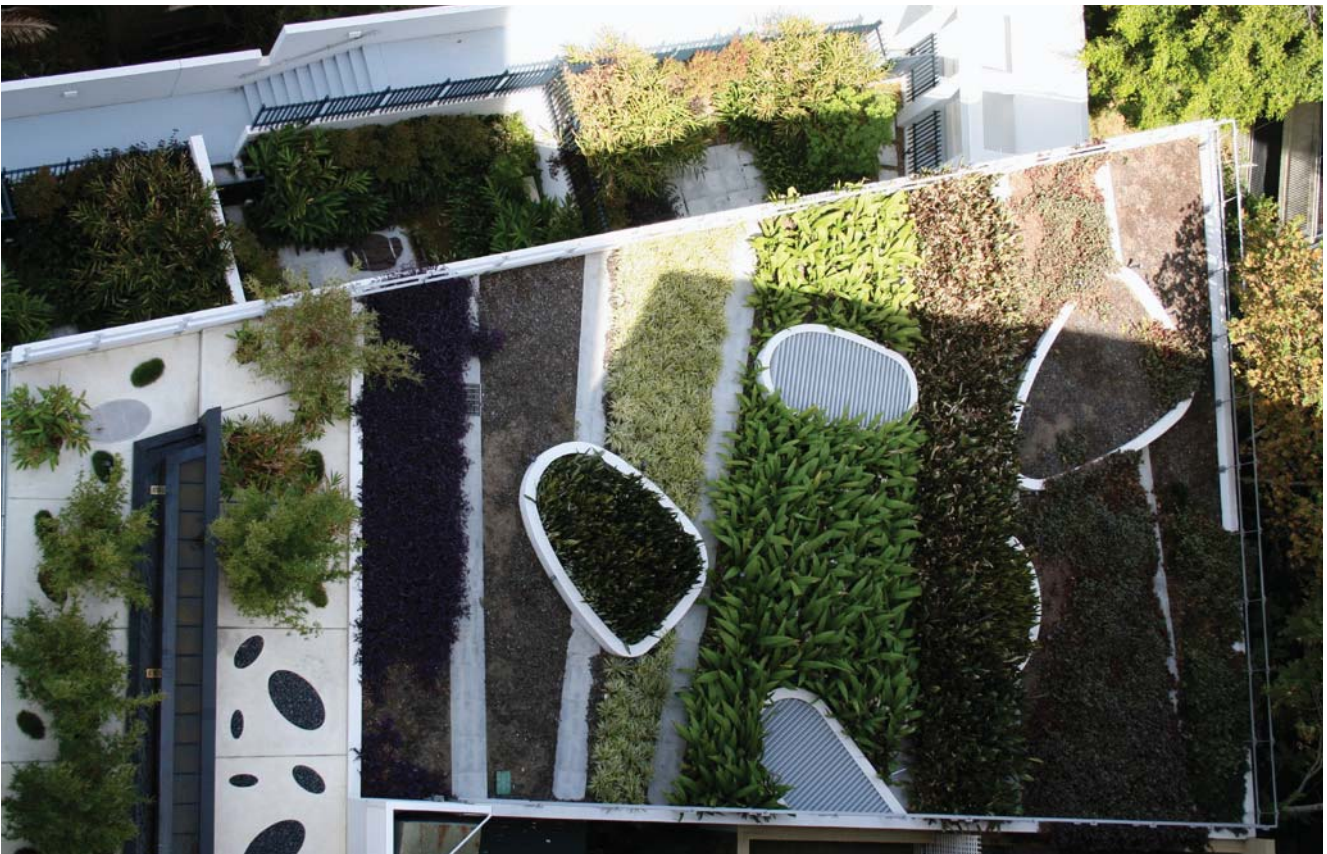
## Encore Apartments

Mirvac

Elizabeth Bay, Sydney 2002

A residential apartment development where the graphic rooftop garden creates visual interest from above.

The linear water feature accentuates the existing view corridor for the pedestrians at street level and draws in the distant view.



## The Link

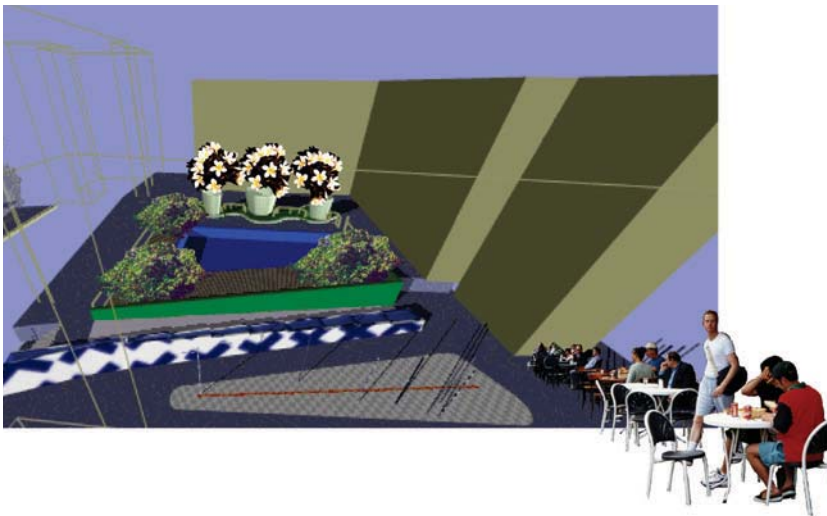
Australand

Alexandria, Sydney 2002

The podium landscape consists of three large pots, rising from a planted base. These are planted with frangipani trees to provide cross court privacy.

A large stepping water feature tiled with large blue mosaic crosses acts as the balustrade to the ramp joining the upper pool areas with the lower through link.

A grouping of slender stripped poles suggestive of depth marks draw passers by into the space and emphasise the verticality of the void.





**The Hive  
Erina Fair**

Central Coast NSW 2003

Bovis Lend Lease

Winner 2005  
Royal Australian Institute of  
Architects (NSW Chapter)  
Premier's Award

Winner 2005  
Cement Concrete &  
Aggregates Australia Public  
Domain Award





AJD designed a contemporary 'garden' for the principal outdoor spaces that includes highly sculptural reinterpretation of the traditional garden arbour and the grotto, drawing upon local geological features and local garden species to tie the project into its artificial shopping mall context.



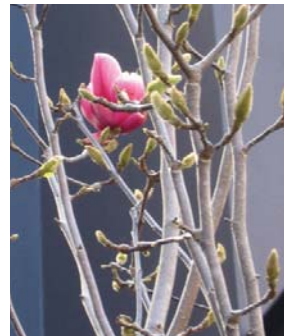


Ikon

Mirvac

Elizabeth Bay, Sydney 2003

The landscape at the base of the residential tower provides a small formal courtyard for a retail tenancy. The character of the design reflects the early Twentieth Century aesthetic of the area based on evergreen flowering shrubs and small flowering trees. The new gate and fence take their geometry form the gates of the historic villa "Tusculum" directly across the street.



**ESP**

Walter Constructions

Victoria Park, Sydney 2004

The internal courtyard, situated above the development's carpark, comprises a large bulbous mound reminiscent of the dunal swamp lands that previously occupied the site. A red banded rolled kerb forms the edge of the mound and contains the plantings of grasses, Sydney Red Gums and Scribbly Gums.





## The Nest

Walt Corp

Victoria Park, Sydney 2004

The podium courtyard comprises a series of subtle mounds planted with turf and ornamental planting to provide habitable garden space.

The garden is defined by a raised fence planted with vines. The fence has the dual role of mediating the scale of the space and of providing privacy to the first floor apartments.



# Ballast Point Masterplan

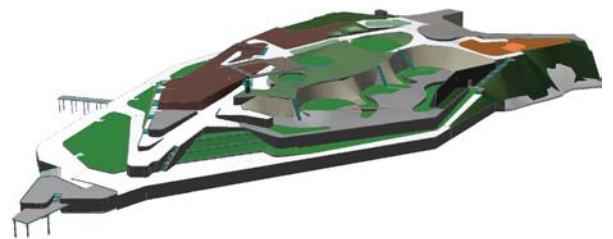
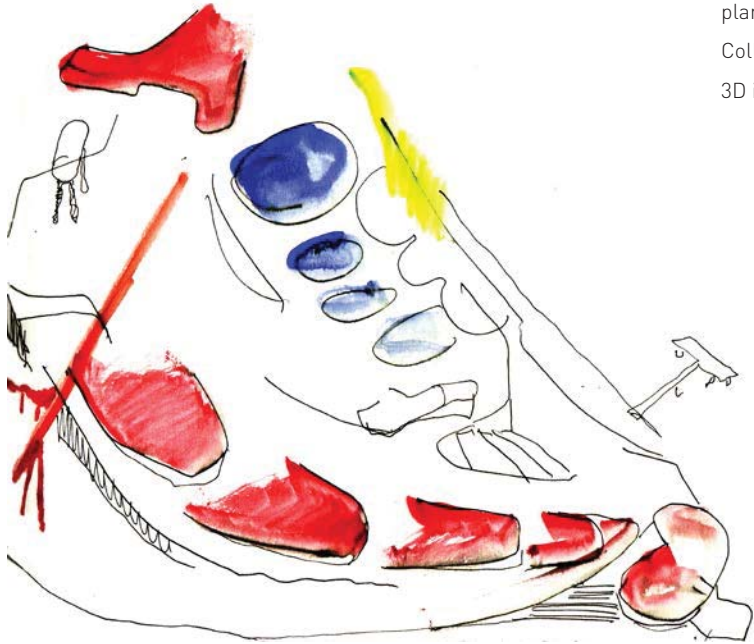
Birchgrove, Sydney 2005

Sydney Harbour Foreshore Authority

2005 AILA NSW Award  
Excellence for Planning

The masterplan for this harbourside industrial site sought to maintain the drama and textural qualities of the site's history, whilst adapting and interpreting characteristic traits found in remnants of its former uses.

A rich layering is achieved in bringing together the traces of the 19th Century harbourside villa "Menevia" with the engineered character remaining from the petroleum processing plant operated by Caltex for the larger part of the 20th Century. Collaboration with Context & CAB Consulting, 3D imaging by Arterra.



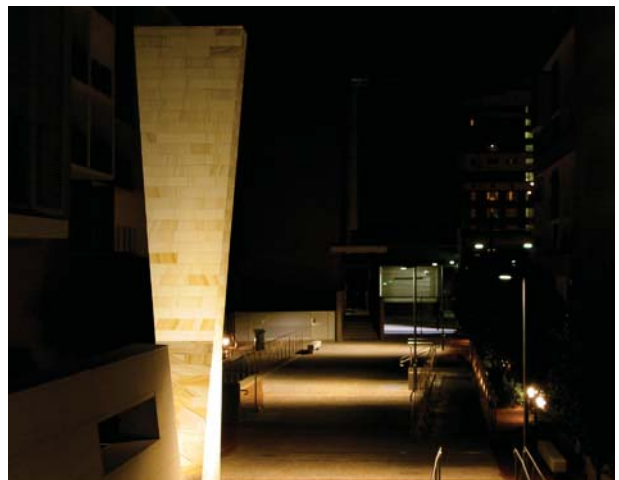
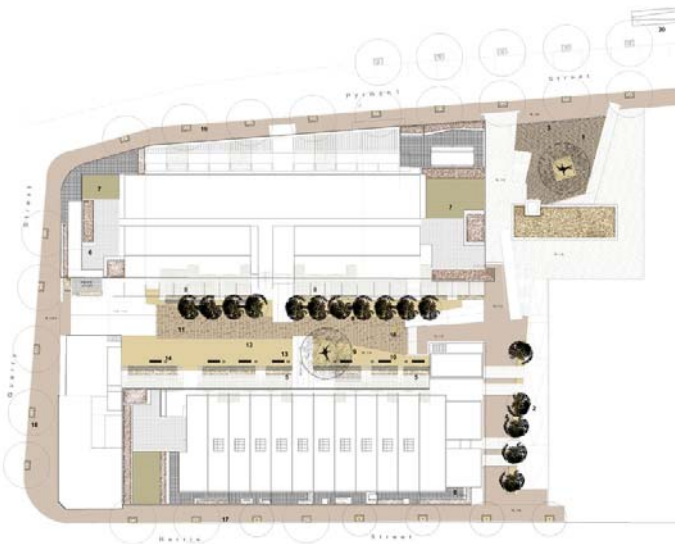


## Bullecourt Lane

Australand

Ultimo, Sydney 2005

The Bullecourt Place project reinstates a 19th Century laneway between two new apartment buildings. The simple treatment signals public space whilst maintaining privacy. A sandstone column at the southern end scales the project and refers to the original level of the sandstone topography that occupied the site before the excavations to accommodate the various industrial buildings and laneways.





# Canberra International Arboretum and Gardens Design Competition

ACT Chief Minister's Department  
**Finalist**

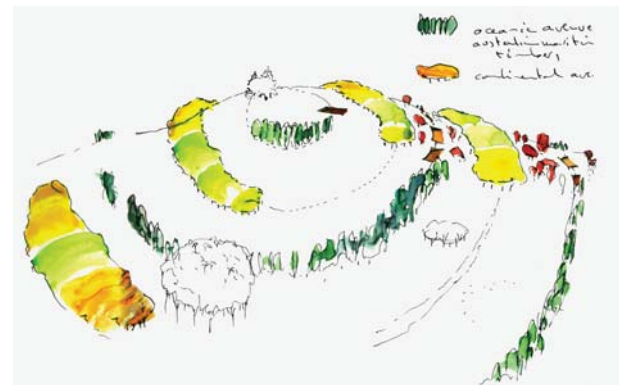
Canberra 2005

The AJD entry in this Australia-wide competition was inspired by two simple ideas, the first being Buckminster Fuller's vision of a unified world and the second, the notion of mankind's remarkable co-dependency with trees.

By superimposing Fuller's Dymaxion map of the world upon the site, a simple geographical logic was created – metaphorically, five island continents now float upon Australia.

The resultant geographic and topographic arrangement, along with the taxonomy of species, provided the ordering system for a dramatic collection of trees from all parts of the world.

Collaboration with Lacoste and Stevenson Architects.

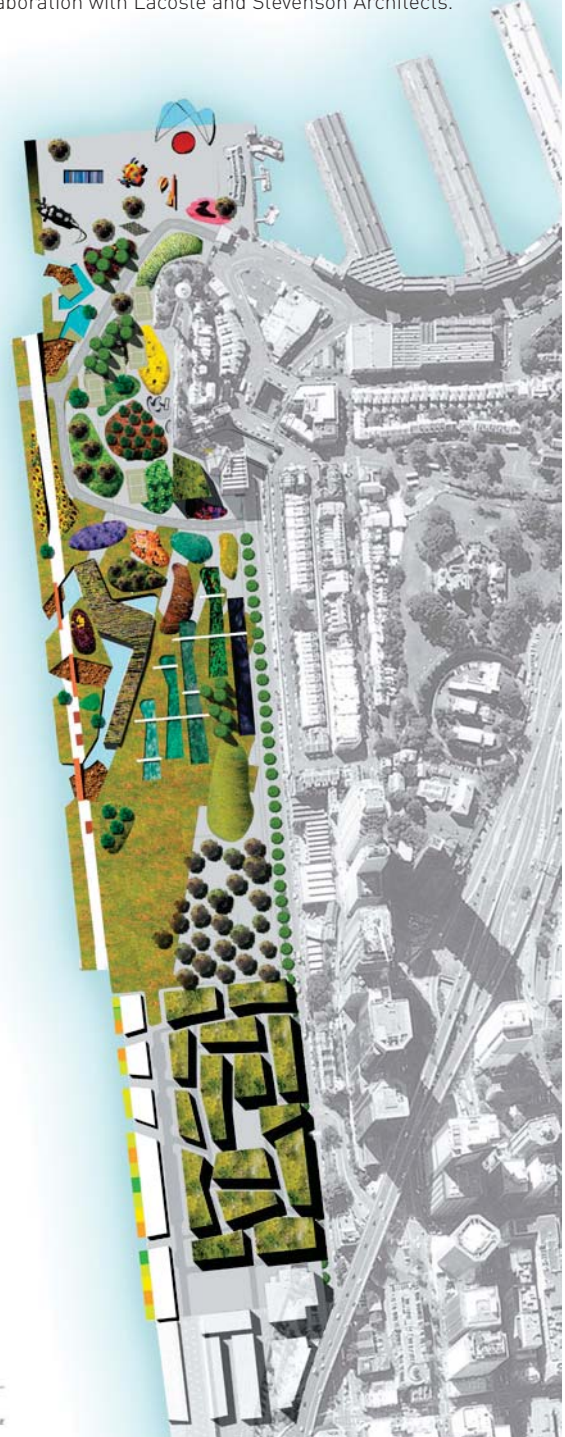


# East Darling Harbour Competition

Sydney Harbour Foreshore Authority

Sydney 2005

Our proposal for the new development restricted buildings to the southern portion and created a new city park on the northern section. The design accepts the existing industrial concrete apron as a base condition and builds into and upon it. To minimize waste and rebuilding, the slab aesthetic is embraced, excavated material is remediated and used for planted mounds. Collaboration with Lacoste and Stevenson Architects.





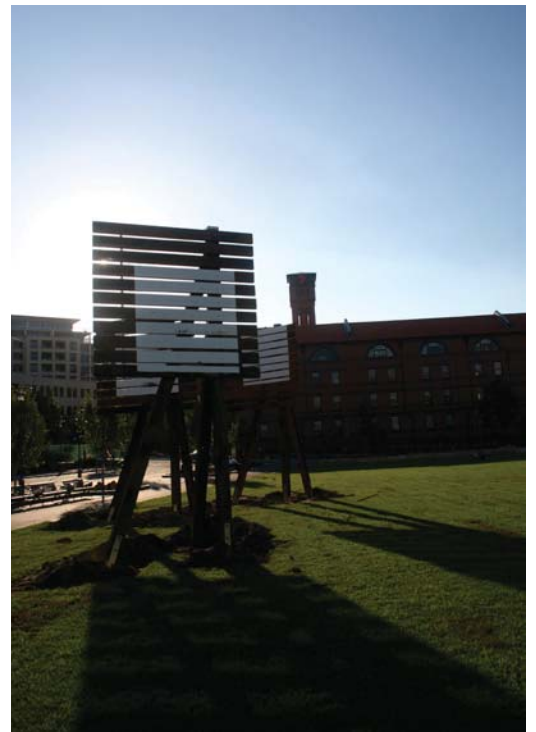
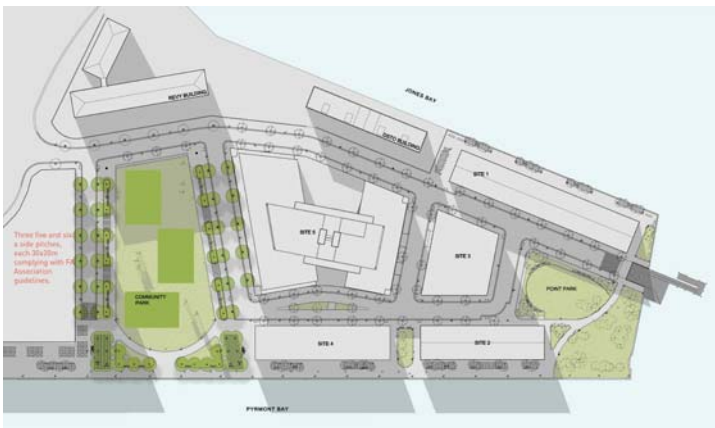
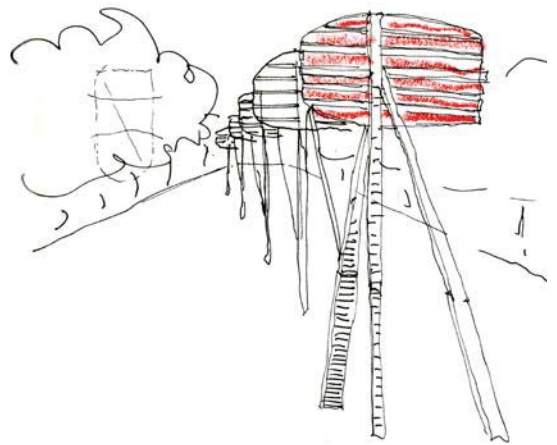
## Shoreline Public Artwork

Darling Island  
Sydney 2005

Sydney Harbour Foreshore  
Authority

Marking the edge of the original harbour foreshore, the public artwork, 'Shoreline' references many of Sydney Harbour's simple maritime structures – the wharves and cranes, the channel markers and shipping fenders.

The nine 'sculptures' are arranged in clusters and positioned perpendicular to the 1822 foreshore survey line to trace the original water edge.





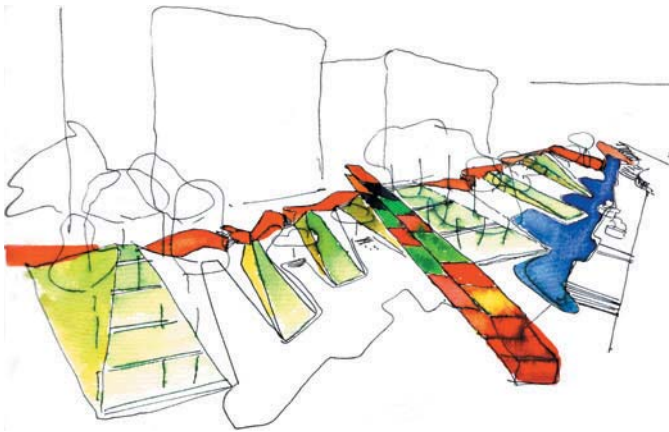
**Centre Court  
Optus Corporate  
Campus**

North Ryde Sydney  
2007

Baulderstone Hornibrook P/L

The design of this large internal courtyard which forms the focus of the six surrounding office buildings serves to mediate the overall scale of the development and to mitigate the four metre level change across the site.

A 200 m long, patterned concrete wall is used to create a number of more intimate spaces. These areas are further defined by the earth ramps to connect differing levels across the large, central open space.









## Sydney Park Stage 1

City of Sydney

St Peters, Sydney 2008

**AILA NSW Award for  
Excellence in Design 2010**

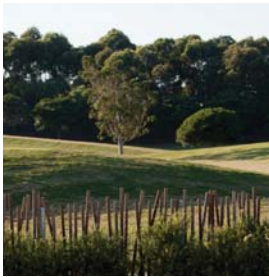
**AILA NSW Planning  
Minister's Sydney  
Greenspace Award 2010**

As part of the Sydney Park NW Sector Masterplan a detail design and documentation for a new playground, pathways, lighting, kiosk, toilets and green space was undertaken. The spirited playground design provides passive and active play and learning opportunities for a wide range of ages and abilities. Whilst the reconfiguration of the green space by the insertion of large mounds has transformed the previously flat expanse into a highly popular informal space.

Collaboration with playground consultant Ric McConaghy and Stanic Harding Architects.



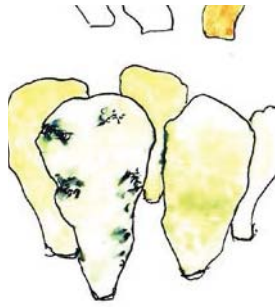




## Anemone

Multiplex

King Street Wharf, Sydney 2009

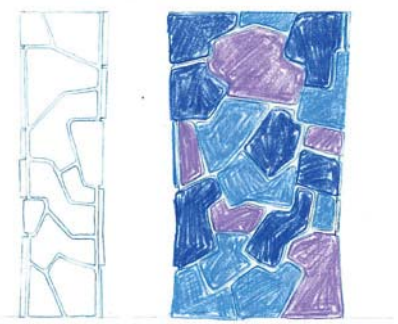


The design for the public artwork at King Street Wharf was required to accommodate the carpark ventilation stacks for the new building. The resultant forms evoke a number of histories whilst addressing the scale and urbanity of its context. The group of vessels is arranged to animate the space at the buildings entry, signal the corner and provide visual drama to the street.

The form of the tiled concrete objects is reminiscent of the many asymmetrical glass vessels found in local archeological sites, the chimney pots once found in the area, ship funnels and the marine animal from which it has taken its name.

The southern vent breaks down the regularity of the buildings grid to become a puzzle of interlocking parts.

Facing page photographs by Eric Sierens.









## Bounce State Tennis Centre

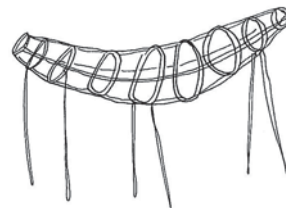
Brisbane 2009

Mirvac

Bounce draws inspiration from the energy, movement and dynamism of tennis. The movement of the ball, its flight and trajectory describe a more abstract line, one that the spectator retains as an after image. The stroke of the racket again describes a clean line, an elegant arc or a powerful direction.

It is this sense of drawing in space that the work Bounce seeks to convey. The work describes three dynamic volumes, whose perceived form changes with the change in spectators position, at times they reveal themselves clearly as three dimensional and at other times in two dimensions.

The work is fabricated of painted hollow steel pipe, rolled and welded. Each of the three pieces is perched on legs elevating the main body above pavements and arranged such that they are seen in counterpoint as the visitor moves along the footpath. Simple night time uplighting help to further transform the work into lines against a dark sky.



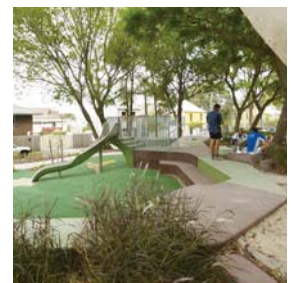
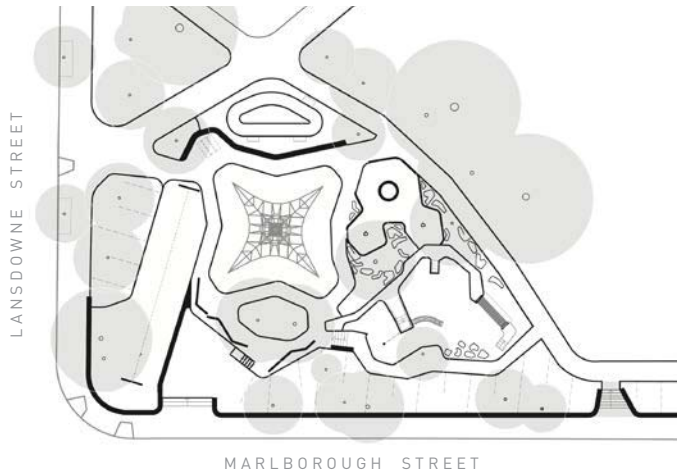
**Small Parks**  
**Stage 7**  
**Eddie Ward Park**

City of Sydney

Surry Hills, Sydney 2009

Located in Surry Hills, the existing playground was upgraded and revitalized. The new playground is designed around several substantial trees and creates interest through articulated level changes that accommodate a slide, a flying fox, a mini skate bowl, a custom climbing structures and smaller play equipment for younger children.

A brown and green concrete were used to breakdown the unity of the walling and hard surfaces.

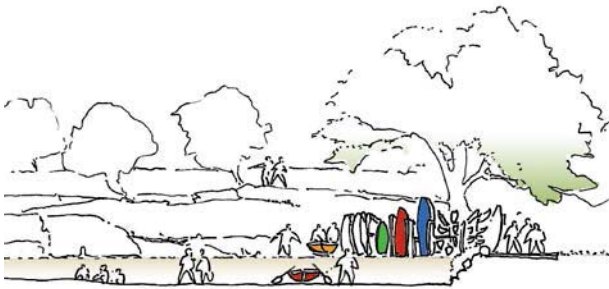


# North Harbour Reserve

Manly Council

Manly, Sydney 2010

In preparing the North Harbour Reserve Landscape Masterplan, JMD design undertook a detailed analysis to address the needs of active and passive recreational users, accessibility issues and water access requirements. A reconfiguration of the site's existing sea walls, and customized rock pools, crevices and ledges were proposed to create opportunities for human use and new marine floral and faunal habitat in the extended intertidal zone, benefiting both local users as well as the greater harbour environment.



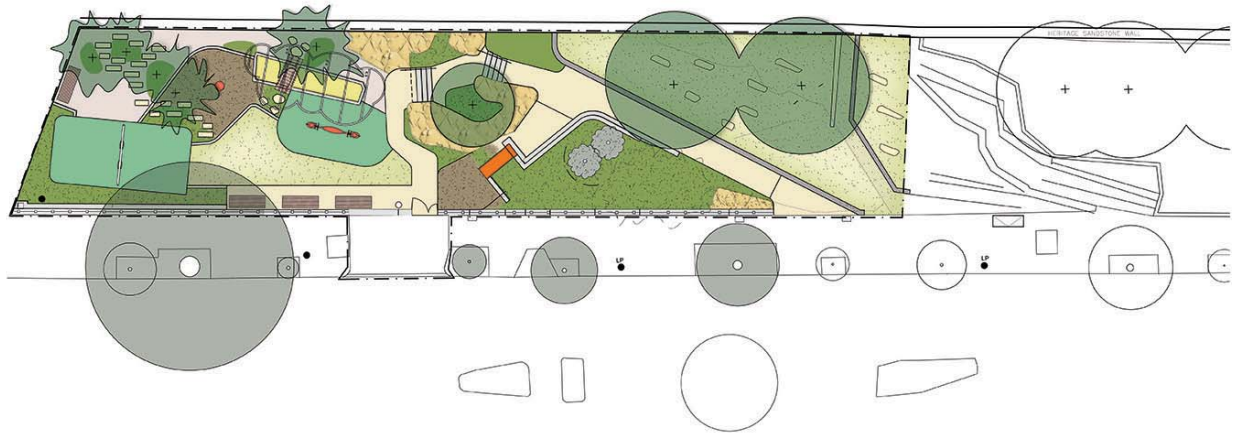


**Small Parks  
Stage 7  
Ethel Turner Park**

City of Sydney

Paddington, Sydney 2010

This small playground is nestled into a sandstone slope alongside a four metre high heritage sandstone wall. Rock outcrops were excavated and worked around to situate the pathways and play elements. A colourful slide enclosure results from the playground regulations and the desire to keep as much rock as possible, whilst the shade structure, "the cloud" hovers above the sandpit.

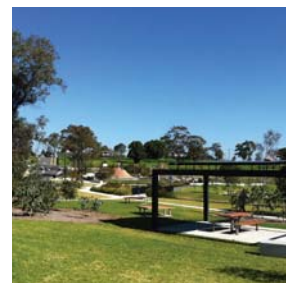


## Sarah Redfern Park

Landcom

Minto, NSW 2010

Redfern Park is a 2 ha site in the suburb of Minto, in south-western Sydney. The eastern portion of the park is set aside for bush regeneration, the central portion for run-around and informal picnicking and the western portion incorporates stormwater management, a rain garden, a playground, a picnic shelter and a large detention basin that doubles as an amphitheatre. Two steel bridges cross the rain garden to connect adjacent streets into the park and give access to the playground, two picnic shelters and the community centre. The playground twists and steps down the slope from the street to the amphitheatre providing a diverse play environment with a variety of spaces, edges and activity zones to encourage incidental gathering.



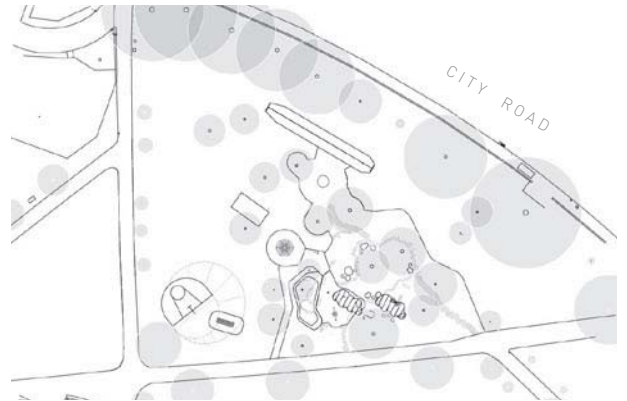


**Small Parks  
Stage 9  
Victoria Park**

City of Sydney

Chippendale, Sydney 2010

The location of the new playground within the Victorian era park was reviewed and a number of options were carefully studied to ensure that the spatial character and integrity of the park were maintained. The new playground is nestled around an avenue of trees and incorporates a variety of play experiences to cater to different ages and abilities. Shade is provided by a Cloud pergola.





## Glenmore Ridge Jacaranda Park

Western Sydney 2011

Stockland

Jacaranda Park lies within the Glenmore Ridge residential development in the Penrith City Council area in western Sydney. The park provides a range of active and passive recreational activities for existing and future residents. The character of rolling hills that dominated the western Sydney landscape has been the driver for this project, in particular, those instances where a tree is seen on a hilltop against an open sky.

To this end the natural landform of the site has been retained and utilised where possible. Walls were introduced to allow existing trees and the lands profile to be retained where deep excavation was proposed for new roads.

The shape of the hill is further reinforced by the tracery of amphitheatre walls that wrap around the playgrounds on the southern edge.



# Knoll Remnants Jacksons Landing

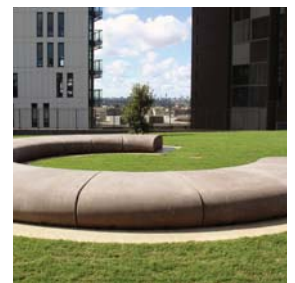
Bovis Lend Lease

Pymont, Sydney 2012

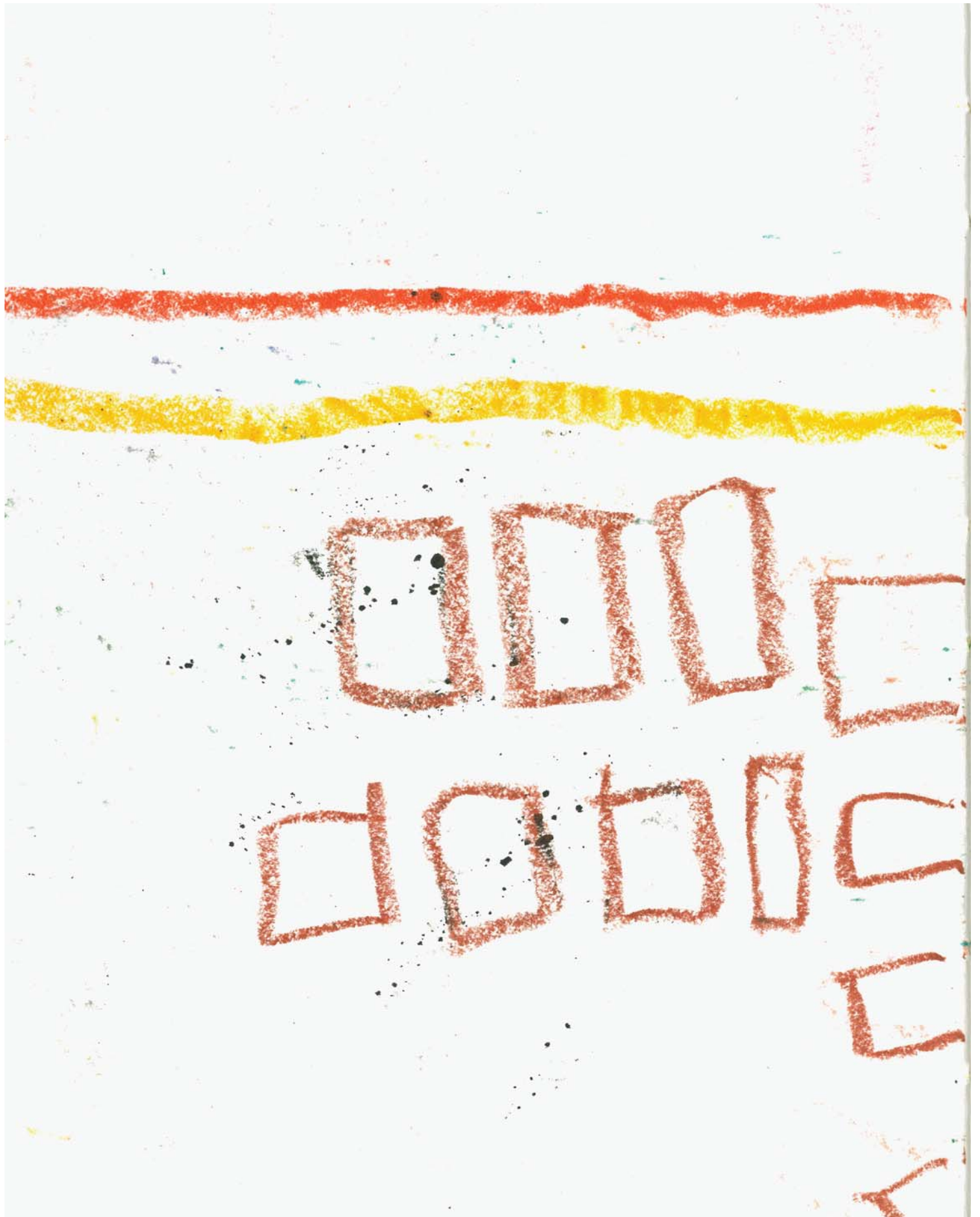
The project is an installation on the site of the now demolished Molasses and Rum Storage Tanks at Distillery Hill. The proposal seeks to evoke the physicality of the tanks themselves and the materiality of their contents. Rum, clear and sharp, is suggested by a rigid geometric arrangement of blade like vertical timber. The radially placed timbers demarcate the perimeter of the larger tank, hinting at the volume that once stood there. The inner edge of the blades are painted black, suggesting both the dark inside of the tank and the charcoal filters used in the purification of rum. The outer edge of the blades is painted white, the colour of sugar. These edges add a graphic dimension to the work, presenting as thin lines in contrast to the bulk of the timber. The sense of enclosure provided by the timbers, spaced at 2 metre centres, varies as the visitor moves around the park, further adding to the richness of the space.

Molasses, viscous, luscious and dark brown, is suggested in the bulbous forms that trace part of the outline of one of the two smaller tanks. A dark brown precast concrete ring bench is proposed, inviting park users to sit or recline. The ring's curved sensuous profile is reminiscent of poured molasses and stands in stark contrast to the sharpness of the rum timbers.

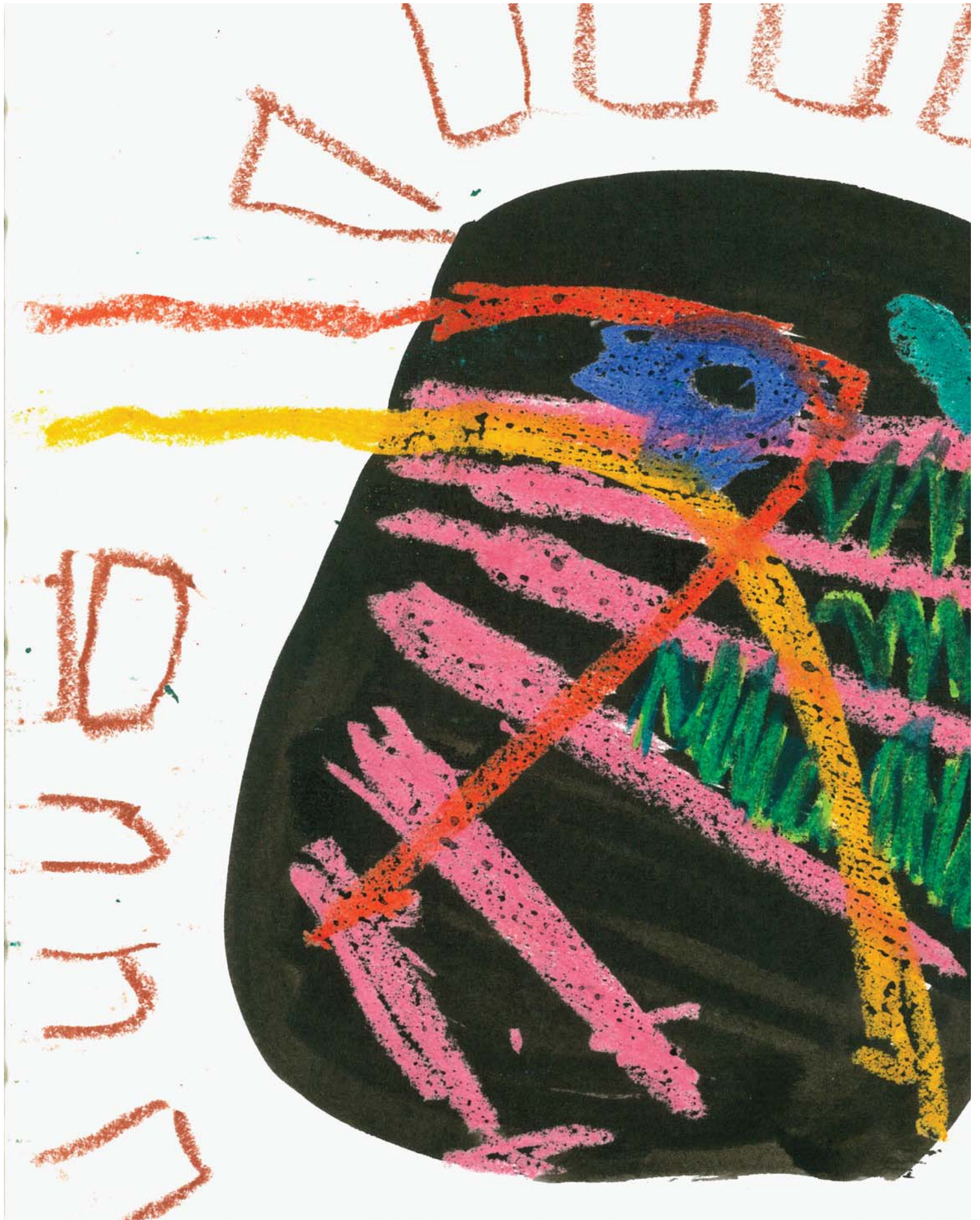
The location of the third tank is marked by a steel ring set into the like a stain. (Photos by Riley Field)





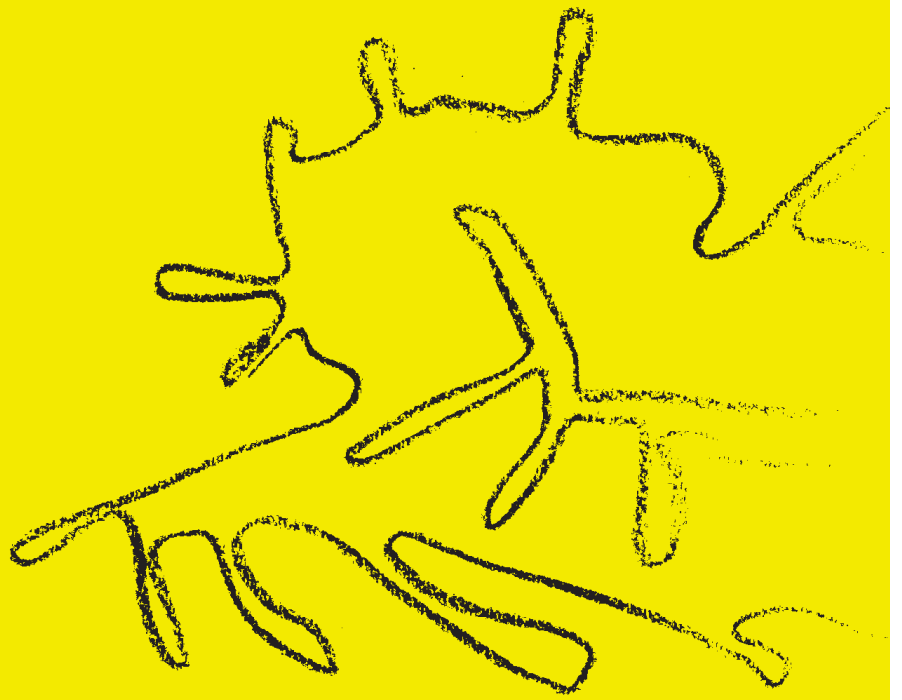








## Part 4 Appendix C





## Awards

**2013**

**Blaxland Riverside Park Regional Playspace, Sydney**  
Architizer A+ award, Landscape and Gardens category.

**2012**

**Blaxland Riverside Park Regional Playspace, Sydney**  
"AILA NSW Award for Excellence in Design"

**2012**

**Greenhill's Beach Development**

"AILA NSW Award for Excellence in Landscape Management"

**2012**

**Emu Park**

"NSW Chapter Planning Institutes Presidents Award"

"NSW Chapter Planning Institutes Planning for Children and Young People Award"

**2011**

**Paddington Reservoir, Sydney**

(in association with TZG Architects & City of Sydney)

Urban Land Institute Asia Pacific

"Award for Excellence: Asia Pacific Competition"

**2010**

**Sydney Park, North West Precinct, Sydney**

Australian Institute of Landscape Architects (AILA)

"AILA NSW Award for Excellence in Design"

"NSW Planning Minister's Sydney Greenspace Award"

**Paddington Reservoir Gardens, Sydney**

(in association with TZG Architects & City of Sydney)

Australian Institute of Landscape Architects (AILA)

"Australian Medal for Landscape Architecture"

The Chicago Athenaeum and The European Centre for Architecture Art Design and Urban Studies

"International Architecture Award"

NSW Australian Institute of Architecture

"Greenway Award for Heritage"

"Lloyd Rees Award for Urban Design"

**2009**

**Paddington Reservoir Gardens, Sydney**

(in association with TZG Architects & City of Sydney)

Australian Institute of Landscape Architects (AILA)

"AILA NSW Medal for Landscape Architecture"

"AILA NSW Award for Excellence in Landscape Architecture"

Planning Institute Australia

"Australia Award for Urban Design"

Australian Property Institute

"NSW Excellence in Property Award"

**2008**

**Landcom Street Tree Design Guidelines**

Australian Institute of Landscape Architects (AILA)

"AILA NSW Award for Excellence in Landscape Architecture"

Research & Communication

**Centre Court Optus Corporate Camous**

Property Council of Australia

Innovation and Excellence Awards

"Business or Industrial Park Developments Winner"

**2007**

**Glebe Foreshore Walk, Sydney**

Australian Institute of Landscape Architects (AILA)

"NSW Award in Landscape Architecture"

Australian Institute of Landscape Architects (AILA)

"NSW Design Award of Excellence"

Cement Concrete & Aggregates Australia (CCAA)

Public Domain Awards, Paths Category

"Commendation Award"

**2006**

**Ballast Point Masterplan, Sydney**

(in association with Context and CAB Consulting)

Australian Institute of Landscape Architects (AILA)

"NSW Merit Award for Planning in Landscape Architecture"

**2005**

**The Hive, Erina Fair**

Royal Australian Institute of Architects

"NSW Premier's Award"

"CCAA Public Domain Awards", Paths Category

**2004**

**Mt Penang Gardens**

AILA

"NSW Commendation for Design"

**2001**

**Hudson Mixed-use Development**

Sydney Royal Australian Institute of Architects

"NSW Premier's Award"

**2000**

**Brickpit Competition**

International Ideas Competition

First prize

**1999**

**Alexandra Canal Masterplan**

(in associated with Ingrid Mather and Tim Greer)

Commendation prize

**1997**

"Landscape Architect as Critic Competition"

Architecture Australia, "Prize for Unbuilt Ideas"

Commendation

**1995**

**Minamata Memorial**

International Design Competition

Fourth prize

**1992**

Peter Joseph Lenné Preis, Berlin

Second Prize

## **Exhibitions**

**2001**

Hill End Drawings

Bathurst Regional Gallery

**1999**

Hill End Artists Exhibition

Orange Regional Gallery NSW

**1998**

Hill End Artists Exhibition

Bathurst Regional Gallery NSW

**1997**

Group show

Level Gallery Sydney

**1996**

Wynne Prize

Salon des Refusés

SH Ervin Gallery, Sydney

**1995**

The Artists of Hill End Exhibition

Art Gallery of New South Wales

Bathurst Regional Gallery

New England Regional Art Museum

Broken Hill City Art Gallery

Ballarat Fine Art Gallery

**1994**

Graduate Diploma Exhibition

Sydney College of the Arts

Group Show

First Draft, Sydney

"Shifting Edges" Group Exhibition

Casula Powerhouse Regional Gallery

## Selected competitions

- 1987**  
Peter Joseph Lenné Prize of Berlin
- 1988**  
International Landscape Competition for an Arboretum Master Plan at the University of California, Davis
- 1988**  
Peter-Joseph-Lenné-Prize of Berlin
- 1989**  
Diomedes Islands International Ideas Competition
- 1992**  
Peter Joseph Lenné Prize of Berlin
- 1994**  
African Burial Ground Memorial Competition, New York
- 1995**  
Minamata Memorial Design Competition, Minamata, Japan
- 1996**  
Customs House Sydney Public Art Commission, Sydney
- 1998**  
International Gallipoli Peace Park Ideas Competition
- 2005**  
Minamata Memorial international ideas competition
- 1998**  
Pymont Point public art competition Sydney
- 1997**  
Federation Square competition with Tonkin Zulaikha Greer, Melbourne
- 1997**  
National Gallery of Australia competition finalist with Candalepas Associates architects
- 1999**  
Alexandra Canal Masterplan Competition Commendation Prize with Tonkin Zulaikha Greer
- 1999**  
Garden to Mark the Centenary of Federation Competition. Centennial Park, Sydney
- 1998**  
Re:public Park. Homebush Bay Brick Pit International Ideas Competition, Sydney
- 1997**  
Mt Steele Public Art Project. Eastern Distributor, Sydney
- 2000**  
Mt Penang Gardens Competition First Prize
- 2005**  
Canberra Arboretum Competition finalist
- 2005**  
East Darling Harbour Competition, Sydney
- 2012**  
Green Square Public Library Competition, Sydney



## Staff list

### Anton James Design 1997-2007

Anton James  
Jenny Clarsen  
Greg Clement  
Sacha Coles  
Romilly Davis  
Glenn Dixon  
David Duncan  
Francis Kotai  
Robyn Leonard  
Matt Mackay  
Kate Mitchell  
Matthew O'Connor  
Gabrielle Parke  
Graham Prentice  
Diana Pringle  
Sarah Prior  
Glyn Richards  
Emily Rigby  
Andrew Scoufis

### James Mather Delaney design (JMD design) 2008 onwards

Anton James  
Ingrid Mather  
James Delaney  
Nicholas Brown  
Ulrike Bruns  
Lucy Cashmore  
Timothy Davidson  
Alison Gates  
James Grant  
Pearl Hooke  
Jana Hyskova  
Don Kirkegard  
Neil Moncrieff  
Ben Moorcroft  
Louise Mould  
Adam Parsons  
Mark Santangelo  
Anna Sevarac  
Jin Bai  
Carlie Desmarchelier  
Sarah May Eagle  
Riley Field  
Michael Fung  
Charles Grant  
Christopher Lee  
Fleur Rees  
Emily Rigby  
Andrew Scoufis  
Amelia Souter  
Scott Spiers  
Leonie Starr  
Kathryn Stewart  
Graeme Strolin

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- El Croquis # 30+49/50 : *Enric Miralles 1990 – 1994 + Miralles/Pinos 1983 – 1990*, 1995. 1st Ed. Madrid.
- El Croquis # 100/101. *Enric Miralles + Benedetta Tagliabue: 1996-2000*, Madrid.
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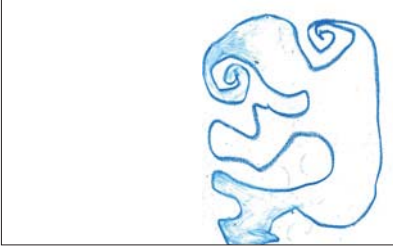
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## Photo references

Photographs are as annotated or by Brett Boardman with the exception of the following photos by Anton James: 4, 5, 53, 59, 61, 62, 65, 66, 67, 68, 69, 81, 92, 95, 99, 101, 103, 105, 111, 162, 163, 164, 165, 212, 213, top left: 227, 250, 251, 278, 279, 351, 353, 360, 367, 370, 371, 372, 373, 392, 398, 399, 402, 403, 404, 406, 409, 410, 411, 414, 416.

## Paintings



Page 1: from sketchbook 8.11



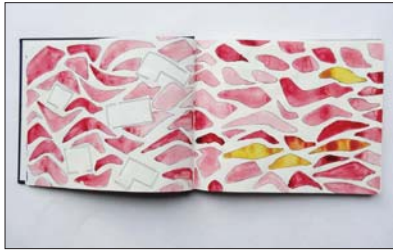
Pages 6/7: from sketchbook Dec 12 – Feb 13



Pages 8/9: from sketchbook 0306



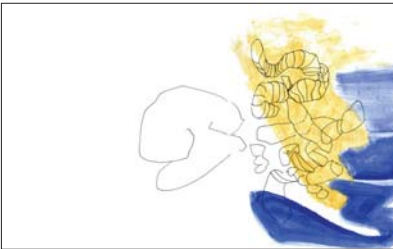
Pages 12/13: from sketchbook 2012



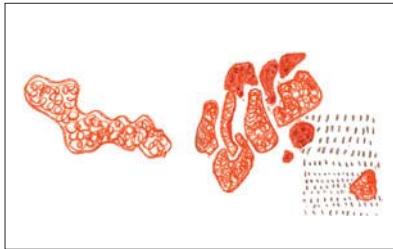
Pages 36/37: from sketchbook 09.05



Pages 42/43: from sketchbook 03.04.05



Pages 76/77: from sketchbook 2000-2001



Pages 158/159: from sketchbook 0306

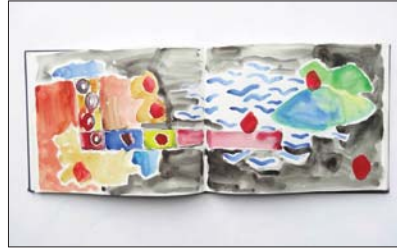


Pages 208/209: from sketchbook 08.11





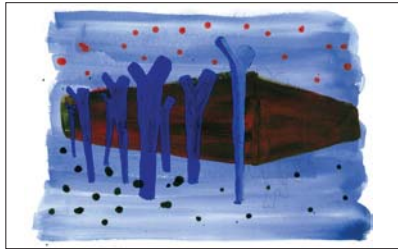
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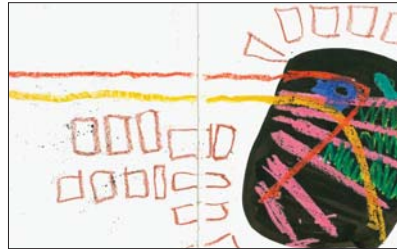
Pages 274/275: from sketchbook 09.05



Pages 340/341: from sketchbook Oct 11



Pages 386/387: painting 2013, Leppington



Pages 424/425: from sketchbook 2012, OPT



Page 438: from sketchbook 05

