

Issue #3! Greg Cowan introduces his PhD topic: Street Occupations – the politics of designing and sharing city streets.

J.S. Clifford explores sustainability and the semantics of sustainable design. In our ongoing investigation into the history of Perth graphic design we talk to Ray Leeves who together with Russel Springham established Leeves Springham. The interview revolves around a series of ads they ran in 1980.

Local artist Mark Parfitt writes about one of his recent projects exploring backyard bore water wells. We also feature two new projects by Officer Woods and Chindarsi Architects.

The Weather Ring

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Editorial

Hello and welcome to the third issue of The Weather Ring. This issue features an introduction to Greg Cowan's PhD topic delving into the politics of urban design, whilst J S Clifford explores sustainability in regards to architectural design. In our ongoing investigation into the history of Perth graphic design we talk to Ray Leeves who together with Russel Springham established Leeves Springham. The interview revolves around a series of ads they ran in 1980. Local artist Mark Parfitt writes about one of his recent projects exploring backyard bore water wells. And we also feature two new projects by Officer Woods and Chindarsi Architects.

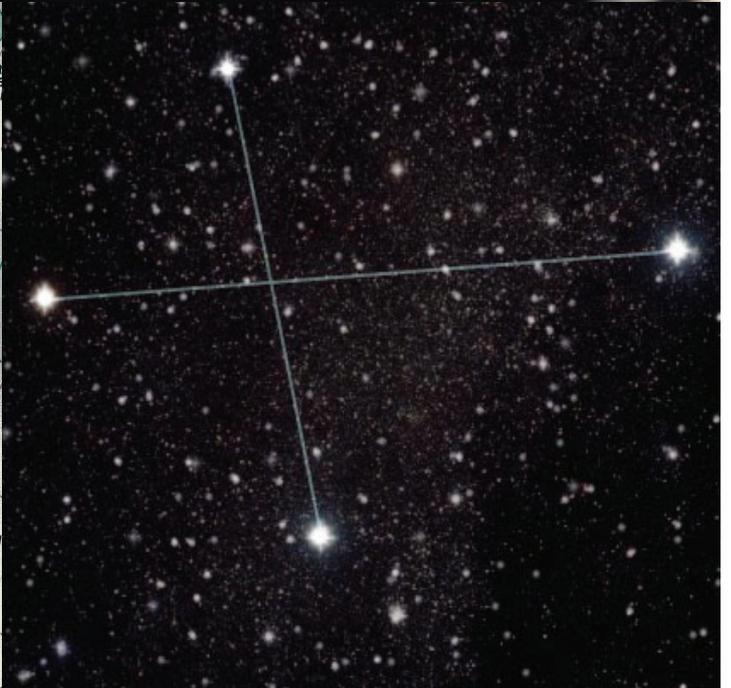
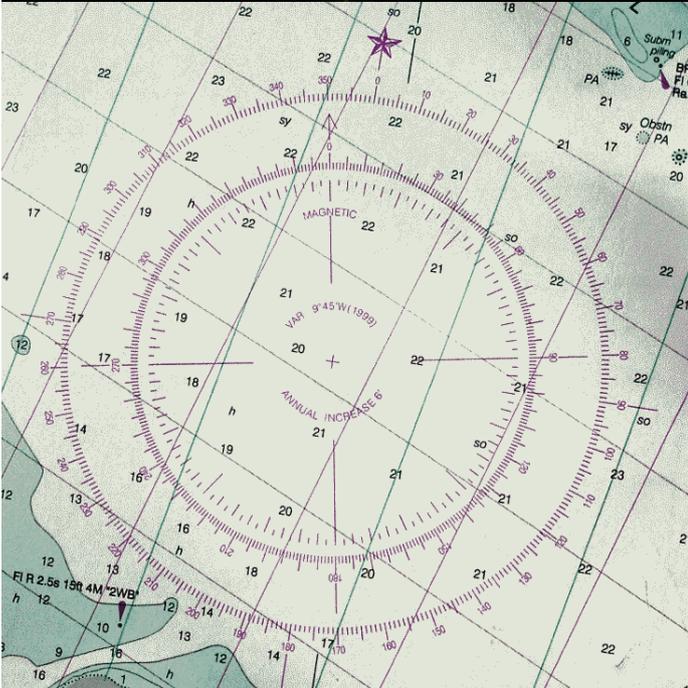
We hope to continue showing and discussing new works and feature as many as possible in future editions. Currently there is almost nothing available in WA, except projects in high end fashion magazines. Apart from some isolated blogs, the Perth Samplings talks are the best, and really only platform to show and discuss new works, as well as providing a forum for public discourse and critique of recent work. This lack of critical review is alarming, but increasingly common everywhere. The few times an architectural exhibition is on, it is poorly promoted, or in the recent case of the 'What If' exhibition, it will only run for a week.

It strikes us as odd, that designers invest so much time and effort into a project, often loaded with ideas, testings and other stuff, and then the work is never seen, except for the office staff and the occupants. Do architects have a responsibility that is more than just to the

clients? How does the profession advance if all projects are completed and left, the ideas never disseminated? This leaves nothing to learn from, nothing to continue on from. Obviously we are only a small publication, and have not published as many new works as we would like, but it is a start, hopefully something that can be developed to give something back to the community. It is an interesting line to tread, graphic designers at least occasionally get their work shown in public, and is consumed by the public, and architects of public buildings also experience this, but for most practices, especially young ones, projects are invariably private. Without this open sharing of ideas, and critique of work, the design culture in WA will never progress.

It is sad to think that in an age of awareness like this, the WA design scene could go largely undocumented and publicly discussed. Ever since The Architect has gone digital, and frankly leaves a lot to be desired, the coverage of current WA design is almost non-existent. Some has moved online, but unless you trawl through scattered websites, there is next to nothing, especially for architecture and design on the fringe. This not only relates to built projects, but also to research and inquiry.

We hope you enjoy this issue, please contact us if you are interested in joining the mailing list for future editions, contributing work, or if we made any mistakes etc. We have been compiling content for the next issue at the same time as this, so it should be out fairly soon.



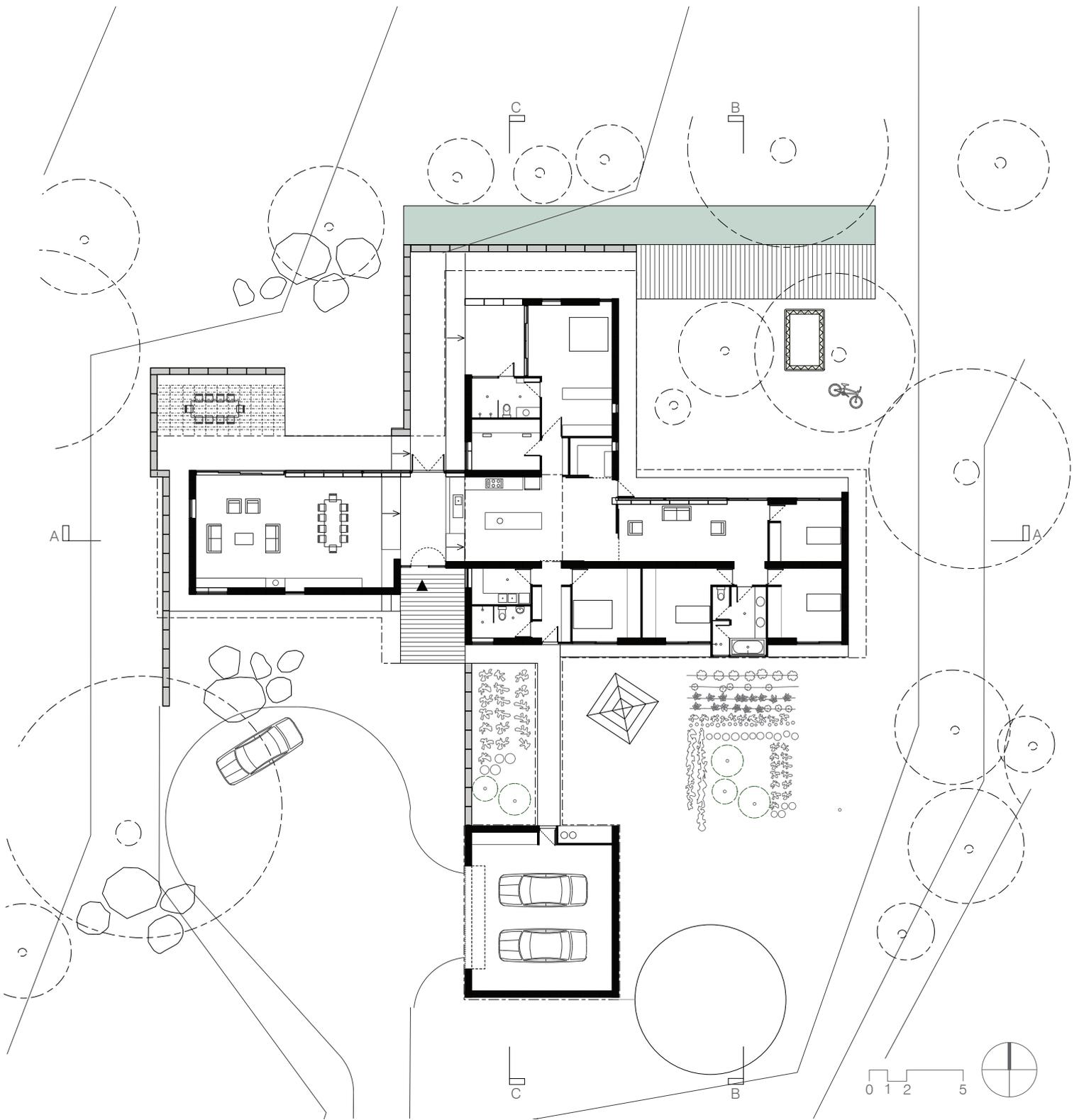
This North Dandalup project is a house for a young farming family, designed to replace an ageing fibro farmhouse that had seen two generations pass through it.

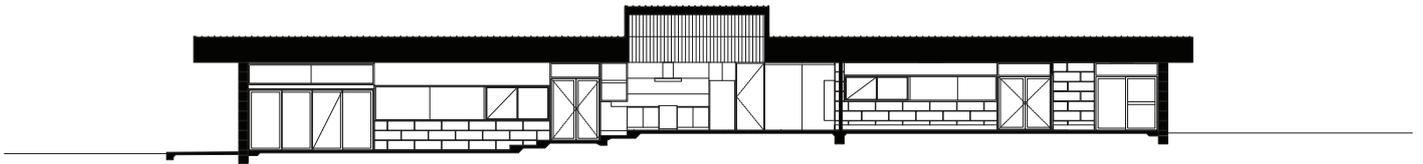
The house is aspirational in its redressing of the old house's scale, material, appointment and location. Sited in the lee of the scarp, further away from South West Highway, the house implicitly embraces privacy. At 360 square metres, it is at least three times larger than the old house – a desire that is consciously contemporary. It is an overscaled masonry construction with a large homogeneous roof plane; decisively not a cottage, barely even a house; more like a service station or showroom.

In designing the house, we were more concerned with the formal and compositional nature of form and enclosure in a wide paddock than with quality of finish or poetic rhetoric. Finding a spot to put the house was quite straightforward; it could go anywhere really. Marking the spot was more reflective – it seemed to us that making a mark of any sort would barely scratch that landscape, but that a mark might help determine more than just the built form. We thought the house might be the armature for a sort of paradise garden to allow for a variety of activities in and around the site and to mediate wind, sun, landscape and views. The quadrant of gardens lets each respond to seasonal and diurnal cycles and deals with the detritus of everyday life, play, entertainment, vehicular movement and services.

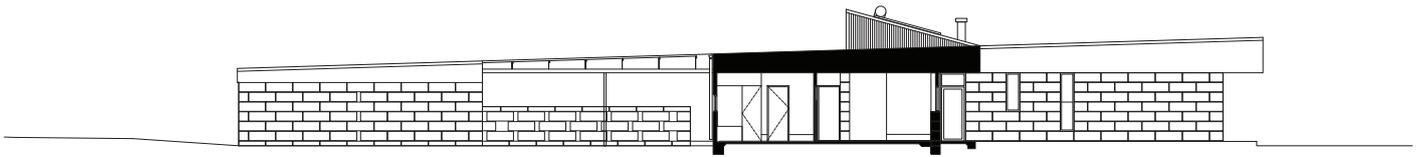
Completed on a budget of \$2000 per square metre, the project utilises unfinished sun-dried reconstituted concrete blocks to walls; rough-sawn pine fence palings to soffits; a prefabricated timber-truss roof-frame; and Zincolume roof and fascia cladding to minimise costs and maximise enclosure. Deployed in blades to a consistent plate height, the block walls simulate rammed earth at half the cost. The cruciform plan utilises long east-west volumes to maximise solar access to living areas and steps to accommodate the moderate slope. The big roof is a vast catchment, provides a shadow to retreat to, and maintains the tradition of the verandah without succumbing to featurism.

The project, we hope, recalibrates what luxury might be. The house is raw, exposed and devoid of fine-grained detail. Luxury resides in the long vistas, generous volumes and expansive scale.

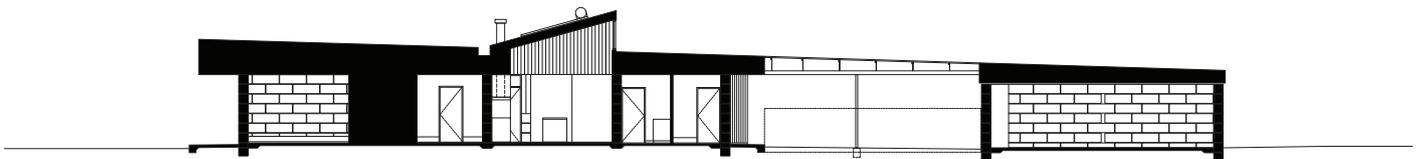




Section A



Section B



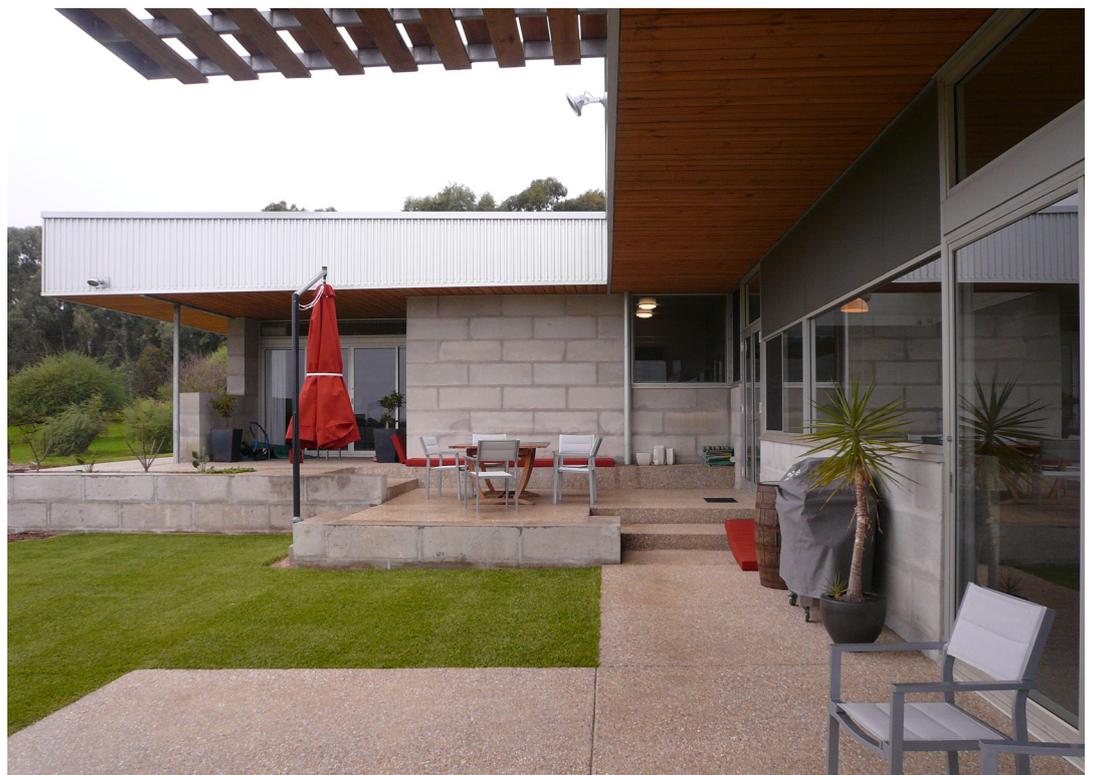
Section C

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This page from top:
entry and view from
bedroom
Opposite: kitchen,
long view, verandah







From Left: BedZed,
Council House 2

The question of sustainability, with particular emphasis on environmental sustainability, has gathered momentum over recent years to become the defining issue of our time. The architectural profession has recognised its position of unique responsibility toward this critical issue with a strong, pervasive and unified response characterised by the integration of new technologies into a new “green-tech” aesthetic. The response by the architectural community, much like that of the wider sustainability-minded community, has tended to focus on ways in which new technologies (think hybrid cars or wind farms) can facilitate an ever-increasing volume of consumption while decreasing the negative environmental impact per volume consumed. These technologies upon which the hopes of sustainability have been placed are given reverential treatment in the way they are articulated in the built form; indeed, the prominence of sustainability in architecture mirrors a wider public fetish for sustainable solutions.

As the architectural response is inherently tied up with solutions that allow for increasing consumption and, indeed, encourage “sustainable” consumerism themselves, it is worth examining the role that consumption has played in the current environmental crisis. This paper will pose the question: Is the recent adulation of green technologies in writ-large architectural expression simply a way of justifying excessive consumerism? A means of circumnavigating the larger issue that consumption, as we of the affluent consumer classes know it, must change in order to really achieve sustainability?

Let us begin with a discussion of the contribution architecture can bring to environmental sustainability. First, on a practical level, technically competent integration of energy-saving systems into the built form can be expected to decrease the life-cycle energy consumption of a building by a significant value. The business of technical integration of services is necessary across every stratum of architecture, whether for technical integration of acoustic engineering for a performance space, structural engineering for a cantilever, or BCA compliance for a building licence. But it is not the exclusive domain of architecture. Anyone can copy-paste

the specialised services listed above to a box-like building. If inclusion of sustainable measures is not exclusive to or from a technical position, dependant on architectural design, what then is the significant architectural contribution to sustainability? Architecture differentiates itself from mere utility-focused, built-form by its articulation of meaning. In Villa Savoy, Le Corbusier not only designed a residence but, more significantly, essayed the post-war hope for mechanisation to increase living standards and dictate a harmonious and orderly future society. Likewise, Antonio Gaudi is not remembered for the utility that his Sagrada Familia affords, but rather for its portrayal of the creator god’s divinity expressed through organic forms¹.

It is in the articulation-of-meaning niche that architecture has found its inimitable contribution to sustainability. Following are two examples of “sustainable²” buildings, chosen because they typify the popular sustainable response in two respects: first, sustainable technologies and systems are used to maintain a high level of consumption-amenity³ with a decreased per-unit detrimental effect on the environment; second, said technologies and systems are writ large upon the built form in a manner that both preaches the necessity for sustainability and, by proxy, the building’s own *raison d’etre*.

Melbourne’s Council House 2 (CH2) building has become ubiquitously referenced (one can almost hear the reader’s “not this one again” sigh) in sustainable architecture discussions for the reasons listed above. Designed by Mick Pearce and DesignInc., and completed in 2006, CH2 was awarded a six-green-star rating by the Green Building Council of Australia and won the RAI A sustainable design award the following year. The amenity of occupants is ensured through various systems, including coolness storing phase-change materials, gas co-generation, water recycling, chilled technology cooling, wind turbines and exhaust plenums. These systems, though using less energy than their traditional counterparts (CH2 uses 85% less electricity than an ordinary office of similar net lettable space) are purported to affect no decrease in occupant amenity (Tan, 2007.) Part of the attraction of CH2 undoubtedly lies with the uncompromised consumption-amenity afforded occupants — no longer the association with barefoot asceticism,



the CH2 brand of sustainability allows a have-your-cake-and-eat-it, zero-opportunity cost trade-off between sustainability and consumption.

Likewise, Bill Dunster, architect of the Sutton housing complex, Beddington Zero Energy Development (BedZed) completed 2003, claims the popular appeal of his design lies in its "... image for green living, away from the beards and the sandals, [making] it very 'city'"⁴. Using green roofs, triple-glazing, photovoltaic cells, a unique ventilation system, and water harvesting, BedZed is purported to achieve, as its moniker suggests, carbon neutrality at no cost to the consumption-amenity of the occupant (Sommerhoff, 2003).

As all the technologies and services present in CH2 (excepting only phase-change technology) can be commonly found in other "non-sustainable" buildings (Tan, 2006), it is not so much the inclusion of these sustainable systems and technologies (and by extension, their direct environmental merit) that makes CH2 so significant but the meaning conveyed by their exhibitionist, public display. While traditional services are commonly hidden from view in a service core or basement, the sustainable technologies and systems used in CH2 are consistently placed in prominent positions and even, in the case of the rooftop wind turbines, painted bright yellow for increased streetside prominence (see image 3). One can read the highly legible sustainability of CH2 as an advertisement lauding the high level of urbane sophistication and undiminished occupant amenity that sustainable design can afford. Though its sustainability is not as visually prominent as CH2's, the slightly more subtle articulation of sustainable systems (green roofs and a highly sculptural ventilation apparatus, see image 4) combined with the BedZed moniker, nonetheless imbues the BedZed development with a highly legible sustainability agenda.

As much as these designs are an advertisement for sustainable architecture's capacity to deliver high levels of consumption-amenity, they are also an exhortation for other buildings to be invested with similar measures that address the dire threat of global warming. In the sense that they are significant primarily as advertisements for sustainable architecture, it can be said that



their desired effect is the proliferation of similar sustainable buildings (the Tan article on CH2 has some rousing rhetoric about CH2 lighting the way for a more sustainable future, while the relatively demure Sommerhoff insinuates BedZed as the solution for "green [to] become mainstream"⁵). This self-marketing aspect of sustainable architecture is responsible for the creation of an interesting dynamic: sustainability-consumption⁶. As successful self-advertising creates a new demand-niche for sustainable architecture, so the architectural sustainability response is subsumed into the canon of consumption.

Sustainability-consumption takes on a further level of complexity in the dynamic between representation and efficacy of sustainable systems at CH2 and BedZed. Though both case studies proudly accommodate high levels of consumption-amenity and a reduced per unit ED, they sometimes struggle to balance sustainability-consumption with reduced-per-unit ED.

For CH2's over-sized wind turbines to safely occupy their highly visible position, they needed to be engineered to an extent that they would not work except in abnormal weather conditions (Fortmeyer, 2009). Likewise, a report by the Peabody Trust (the BedZed client) highlighted several problems about the efficacy of the sustainable systems used. Of particular interest here is the run-off water contamination affected by the visually prominent green roof patios (Waite, 2005). This leads to the suggestion that at CH2 and BedZed,

Left: Image 3
Right: Image 4

articulation of sustainability through prominent display of green systems sublimates the efficacy of these systems. In this we see evidenced the assimilation of consumption-amenity into the popular sustainable architecture response.

This is not to say that CH2 and BedZed are (sustainably) effete. Rather it suggests the visual rhetoric so intrinsic to their sustainable contribution is bound to the same consumption-amenity interactions that inform every strata of consumerism.

Leaving off from architecture for a moment, this paper will now examine various relationships involving consumption and global warming. By identifying the role of consumption-amenity – inherent to the high standard of living enjoyed by the world's upper-middle-income populations – in global warming, this paper will endeavour to frame the popular architectural sustainability response within a discussion of the cultural processes that have led to the current environmental crisis.

In his celebrated documentary, *An Inconvenient Truth* (2006), Al Gore reduces the arcane language of sustainability into the rather pedestrian format of pie-chart, graph and anecdote, thus elevating sustainability to the position of topical hegemony it now holds and establishing himself as its popularly accepted voice. This paper here concerns itself with Gore's documentary rather than the research of specialists in the field such as Dr David Suzuki or Dr Tim Flannery, in an attempt to address popularly accepted thought rather than leading (and often publicly obscure) scientific research.

The essence of Gore's documentary, *An Inconvenient Truth*, can be reduced to the following: greenhouse gas (GHG) emissions, following an exponential increase in the world's population, have increased to the point that the earth's atmosphere is now too thick to allow sufficient heat loss; thus global warming and all the disaster associated with it.

Gore uses figure 1 to illustrate the claim that an exponential population increase has affected the unsustainable increase in carbon emissions. While Gore leaves his analysis of the link between population growth and carbon emissions there, further examination of the

world's population suggests further complexity in the interplay affecting GHG emissions.

The World Bank estimates that of the 6.793 billion world population, 1.1 billion have consumption levels less than USD\$1 per day and 2.7 billion people consume less than USD\$2 per day (World Bank data, 2007.) Conversely, the world's richest two per cent own more than half the world's wealth and the richest 10 per cent own 85 per cent of the world's global assets, according to Helsinki based World Institute for Development Economics Research of the United Nations University (Glantz, 2007). The inequality of income distribution is significant in the light of research by Hertwich and Peters (2009) which links per capita consumption expenditure (PCCE) with GHG footprints. Using a fully coupled multi-regional input-output model constructed against the Global Trade Analysis Project database, Hertwich and Peters were able to show the variation in GHG footprints per capita over 72 countries. Wealthier countries were shown to emit considerably higher GHG than poorer countries. For example, 33.8 t/person/year footprint average for Luxembourg against 1.1 t/p/y for Bangladesh⁷. Further analysis (a regression of log-transformed data) revealed an elasticity of 0.81 for CO₂ emissions, meaning CO₂ emissions would increase by 81% with a doubling of PCCE.

This data would suggest that, of the exponentially grown population illustrated in Gore's figure 1, the vast majority are too impoverished to significantly affect the pernicious increase in GHG emissions. Rather, the Lorenz curve that characterises income distribution inequality, can also be applied to distribution of GHG emissions per capita, where a small portion of the world's population is responsible for a large portion of the earth's environmental degradation through pernicious GHG emissions.

If, as the above analysis suggests, it is not a population explosion, but rather a population subset that is responsible for the unsustainable increase in GHG emissions, the next point of investigation must necessarily lie with the characteristics of the subset that result in increased GHG emissions.

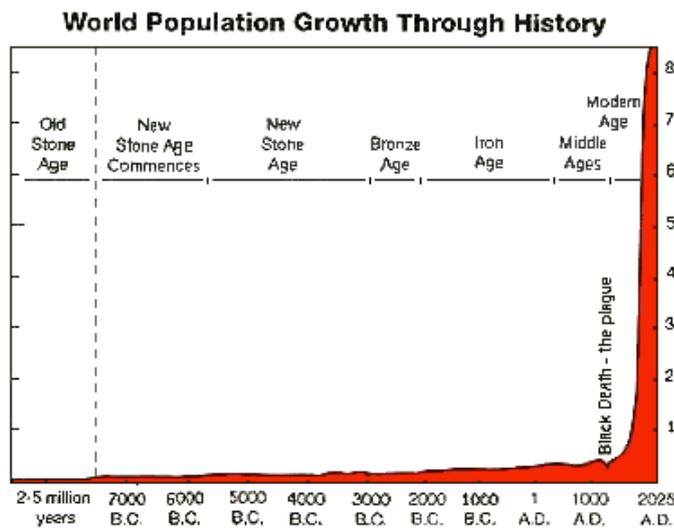


Figure 1. Population graph

Income group is shown to be a key determinant affecting greenhouse pollution in a study by the Australian Conservation Council in partnership with the Centre for Integrated Sustainability Analysis at the University of Sydney. The study produced the consumption atlas, a suburb-by-suburb analysis of greenhouse pollution, water use and eco-footprint. Higher-income suburbs consistently showed the highest values for all these indicators. These findings are consistent with previous evidence linking income and water consumption (2008, Rees).

This link between income and GHG footprint is supported by the research of Roca and Serrano (2007), who refute the Environmental Kuznets Curve hypothesis that economic growth, though initially exerting negative environmental pressure, will cause less and less negative environmental pressure once a critical point has been reached. Roca and Serrano modelled household consumption expenditure in Spain against six different GHG emissions and, like Hertwich and Peters, calculated an expenditure elasticity coefficient of 0.86 for total CO₂ equivalent⁸. It is worth mentioning that the studies of both Hertwich and Peters and Roca and Kurtz have used consumption expenditure rather than income in their elasticity calculations. One assumes this is a function of reliability and availability of income versus expenditure data, as income elasticity would show a more precise link between wealth and GHG footprint due to its inclusion of GHG footprints caused by non-consumption, investment of income.

Wealth can be reasoned to affect volume of consumption. But one expects diminishing marginal units of consumption (a wealthy person may have more houses and cars than a poor person, though it is unlikely in direct proportion to their difference in wealth). The more pernicious link between wealth and consumption

is likely to be in kind of consumption (a wealthy person may, like a poor person, have only one house, though it is likely to occupy a greater footprint, have higher embodied energy materials et cetera). Various kinds of consumption expenditure were assigned to seven categories by Hertwich and Peters in an analysis of uneven GHG footprint distributions across 73 countries as a function of consumption category. Their research confirmed the above anecdotal logic that consumption composition is a key factor in determining the magnitude of a GHG footprint, with consumption categories favoured by the poor showing lower related GHG footprints than those favoured by the rich.

The above (rather dry and circuitous) analysis of the complexities of consumption and global warming help to elucidate a point central to a critical evaluation of the popular sustainable architecture response. By identifying the excessive consumption of the middle-upper-income populations as the source of global warming, the greater responsibility for global warming is placed upon a minority proportion of the world's population. While Gore's link between population explosion and global warming implicates the world's entire population in the current environmental crisis, without further analysis of composition and cause, the misconception of equal responsibility can occur (bear with me here). If the responsibility for global warming rests evenly across the world's 6.789 billion people, a moderate sustainability effort across that population will produce a great net change. If, however, as the above analysis suggests, the majority responsibility rests on a minority population, then only a truly radical response by that population can be expected to sufficiently combat climate change.

Man says to his wife: “What’d you go clothes shopping for? You know we can’t afford that stuff!”

Wife replies: “But I saved so much money in the sales!”

If, as detractors suggest, the dire environmental threat outlined in *An Inconvenient Truth* is either incorrect or exaggerated, then measures typified by the popular sustainable architecture response ought to be applauded for their moderation in accommodating an un-disrupted high level of consumption-amenity. Why alienate consumers of sustainability with an unnecessarily severe negation of the amenity attainable though consumption?

If, however, predictions of global warming and associated natural disasters are correct, then the current moderate sustainable response is a sorry gesture indeed. The very notion of a sustainability response that is invariably dependant on consumption — both by accommodating the kind of consumption-amenity that is initially responsible for the current environmental crisis and by promulgating a new form of consumption, i.e. sustainability-consumption — is absurd. This saving-consumption paradox, though facetious enough in the above “man says to his wife” scenario, is rather sobering if one is to ascribe to Gore’s dire predictions.

I like an arch⁹

The great service, nay the great responsibility of the architect lies in realising the full capacity of the built form and its composite parts. By honouring the material and unlocking, as it were, its full potential, the architect creates much even out of little. Whether in the poor-material architecture of Louis Kahn’s Bangladesh National Assembly Building (1982), the severely-site-

constrained architecture of Adalberto Libera’s Casa Malaparte (1937), or the rudimentary-construction-technique architecture of Le Corbusier’s Chapelle Notre Dame du Haut (1954), truly wonderful amenity is achieved, not in spite of, but in response to, the severely restricted consumption opportunities available. Only through the value-adding nature inherent to true architecture can built-form achieve sound utility and sublime amenity without the current excess of consumption.

1) I really ought to be mindful of the reader’s patience and the looming word limit and leave the examples there— though I am feeling rather eloquent (or verbose) on this point; particularly with so much dry data analysis fast approaching.

2) I have here used quotation marks to highlight the difference between its World Commission on Environment and Development definition “forms of progress that meet the needs of the present without compromising the ability of future generations to meet their needs” and the wider popular usage which I define as “a concerted effort made to decrease the negative impact for future generation”

3) Here conjugated to highlight the space shared by consumption and amenity: i.e. the amenity pertaining to resource consumption and the consumption of amenity.

4) Dunster quoted by Sommerhoff, 2003

5) Sommerhoff, 2003

6) This conjugation is intended to highlight the inter-play between the un-sustainability associated with consumerism and sustainability as a product that is subject to consumerism.

7) 3.5t/p/y is the sustainable level estimated by Lenzen, 1997

8) A weighted average of the six composite GHGs

9) Louis Kahn quoted in *My Architect* (2003.)

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Street Occupations - the politics of designing and sharing city streets

“Beneath the pavement, the beach!” (Chant of Paris protestors in 1968.)

“City streets are the structure on to which the complex interactions of the architectural fabric with human interaction are woven.” (Celik, Favro, Ingersoll, 1994.)

“Well-functioning, high-quality streets are not just a product of their planning and design; the way a street is operated and managed once built is just as important as its design.” (New York City Department of Transport, Street Design Manual, 2009.)

Arguably related more closely to architecture than engineering, urban design is known as the art and science of making places for people. Like architecture and planning, urban design works within “... an economic and political context”(1). Urban designer was a term unheard of until the 1980s. Urban design is employed in urban areas, where more than half the world’s populations now live. I recently began my research in the department of urban design and regeneration at the University of Westminster, in London. My research is titled “Occupying streets: urban design and the political” and will focus on design and the users of city streets. It is an area of design and research that spans urban design, engineering, architecture, landscaping and social space.

Street design, even more than building design, involves co-production through cross-disciplinary collaborations and adaptations of the methods of design disciplines. In the past few years, there has been a proliferation of high-level guidelines and manuals published for street design. Cities like London, New York and San Francisco have all published new street design guidelines(2).

Practical street design guides and some new theoretical studies reinforce many of the newly established practices and sub-disciplines of street design, where, though it is a continually developing field, there is a general move towards sharing streets rather than segregation. There are some interesting and controversial new developments in “shared space” and the design of mixed-use streets in Europe, which have developed from Dutch and Danish

models. References to models like Barcelona for its streets and ramblas suggest there are aspirations to continental European models in Britain, as well as considerable variation in attitudes and practices between Britain and continental Europe. Part of my research plan is to compare case studies of inner-city streets in London and in Frankfurt. In the light of increased urbanisation and urban densification internationally, there is developing interest in the design of mixed-use streets, and design for all hours (3).

There are recent developments in processes and methods for alternative and cross-disciplinary ways of designing streets and public spaces, and increased interest in activists’ roles in designing urban spaces(4).

New kinds of physical street designs — and also diverse methods for users to take part in working on street designs — have evolved in the contexts of changing institutional and professional frameworks, of activism and of changing stakeholder roles. Urban design skills are being promoted as part of an agenda aimed at creating more sustainable communities in the UK (5).

In the 20th century, rationalising and modernising city streets often emphasised circulation and motorised movement and services. But in the decades since the 1960s, and in the first decade of the new millennium, there has been increasing advocacy by groups supporting the interests of pedestrians and other localised and slow users, invoking also social and ecological sustainability. Street design practice has become far more involved with making places than it was a few decades ago (6).

Advocacy is increasingly calling for calmer, “slower” street space, for better-quality living or dwelling spaces, and for improved street “ambience” (7). Planners have adopted and developed Jane Jacobs’ widely cited ideas about reviving city streets, transforming the profession into being increasingly citizen-led (8). Jacobs’ ideas are also criticised for limitations based on what was historically a more homogeneous urban culture (9). “Urban ecology” was developed as an approach by Stanford Anderson and MIT’s American Institute of Urban Studies, as a theory of understanding streets (10). Yet architects’ approaches like this one have also

Opposite:
Brikenhead
Street,
below:Kaunas



been criticised for tending to romanticise the edgy ambience of inner-city mixed-use streets (11). A group of urban designers based at Oxford Brookes University set out design processes as part of an environmental approach towards urban design and the role of streets in their book, “Responsive Environments” (12).

Historically, paving city carriageways transformed roads into streets, as the Romans did for chariots. The practice mushroomed in the 19th century, parallel with increased bicycle use, even before car use. Hard paving was transformative for early bicycle use, even in Detroit, which, with the advent of the automobile industry, later became known as Motor City. The busiest pre-motorised city streets were already dangerous, as pedestrians shared with horses and bicycles. But as they began to share the streets with motorised traffic in the early 20th century, there was a significant new effect on the ambience of mixed-use streets, and a rapid increase in documented injuries and deaths. The proliferation of motor vehicles in a centre like London — with no driver licensing or speed limits — prompted the formation of the Pedestrians Association in 1929 (now Living Streets). The developing disciplines of urban planning and urban design began to separate designated uses according to speeds on the street, so that in western cities, residential life was increasingly separated from work and commerce.

From the middle of the 20th century, personalised motorised transport became symbolic of democracy and progress, and motorised transport increasingly dominated a hierarchy of traffic-based urban planning. Conflicts increasingly arose between through access and passive occupation of streets. A non-hierarchical street-as-place-based approach, by activists like the Pedestrians Association and Jane Jacobs, was supported by a group of urban designers and architects who eventually established an inverted hierarchy with the pedestrian in paramount position (13). As the “mixed-use street principles of Jacobs’ “The Death and Life of Great American Cities” (1961) were increasingly adopted by planners, the approach of people-centred street planning was widely promulgated in many quarters, including the new urbanists in the context of new towns (14).

In writing about and developing approaches to designing streets, some authors have identified the change from a road-based approach to a street-based one; balancing the “link” and “place” characteristics of streets, between a through space and a space for dwelling (15).

An inverted hierarchy of street users, with the pedestrian paramount, along with challenging standardisation and promoting democracy have all led to pedestrians and liveable urban space and place being brought to the fore (16). Urban designers like Ian Hamilton-Baillie have controversially suggested, following the Dutch ‘Woonerf’ model, that removing traffic signals altogether from some streets would bring the negotiation of urban space “back to basics” (17).

In the process of technologically modernising the city, there has been an inherent conflict between the methods and philosophy of transport planning and highway engineering on the one hand, and of urban environmental design on the other. The development of street design practice in the public realm, usually through public sector agencies, has also coincided in the past decade with the emergence of the idea and policies of the “24-hour city”, associated with a lively “ambience” in mixed-use streets, particularly out of office hours in the evening economy in European cities (18). However, the connection between the diurnal cycle and the design of mixed-use streets is something I want to further investigate in my research.

Streets are a co-production of many actors, and planning and design follow models and methods to enable engagement of diverse contributors (19). Diurnal cycles of occupation of mixed-use streets will be studied, from everyday activities like walking, working, shopping and so on, to the extraordinary, aberrant or uncanny activities affected by danger, fear, intoxication or celebration. I plan to compare case study streets in London (for example York Way and Caledonian Road in Kings Cross) with examples in Frankfurt (Niddastrasse, Bahnhofsviertel) to investigate in terms of physical spatial analysis and description. Needs analyses, briefs, will be developed and proposed design modifications will be modelled and appraised.



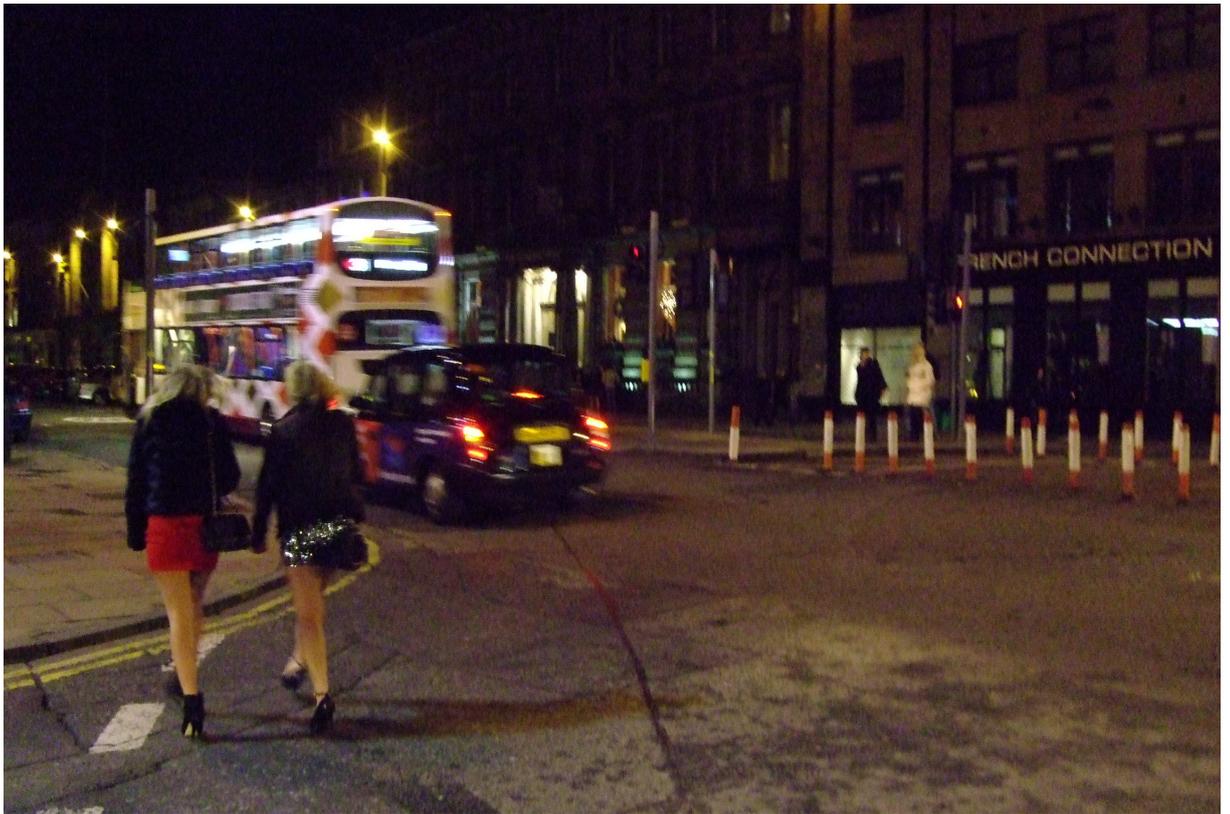
Kaunas

The main questions I have identified for investigation are:

1. In which ways can the design of streets, especially inner-city mixed-use streets in western Europe, be guided and orchestrated so the results better reflect the needs of diverse users at all hours?
2. How can the concerns of movement and circulation in streets be balanced and reconciled with the formal characteristics of streets as attractive, enjoyable and habitable places at all hours?
3. What techniques and tools can be employed to engage diverse actors in street design processes, to lead towards what stakeholders themselves will consider good-quality design outcomes?
4. How might consideration for appropriate ambience and occupations during the day and night in mixed-use neighbourhoods be better integrated in urban design skills and stakeholder participation?

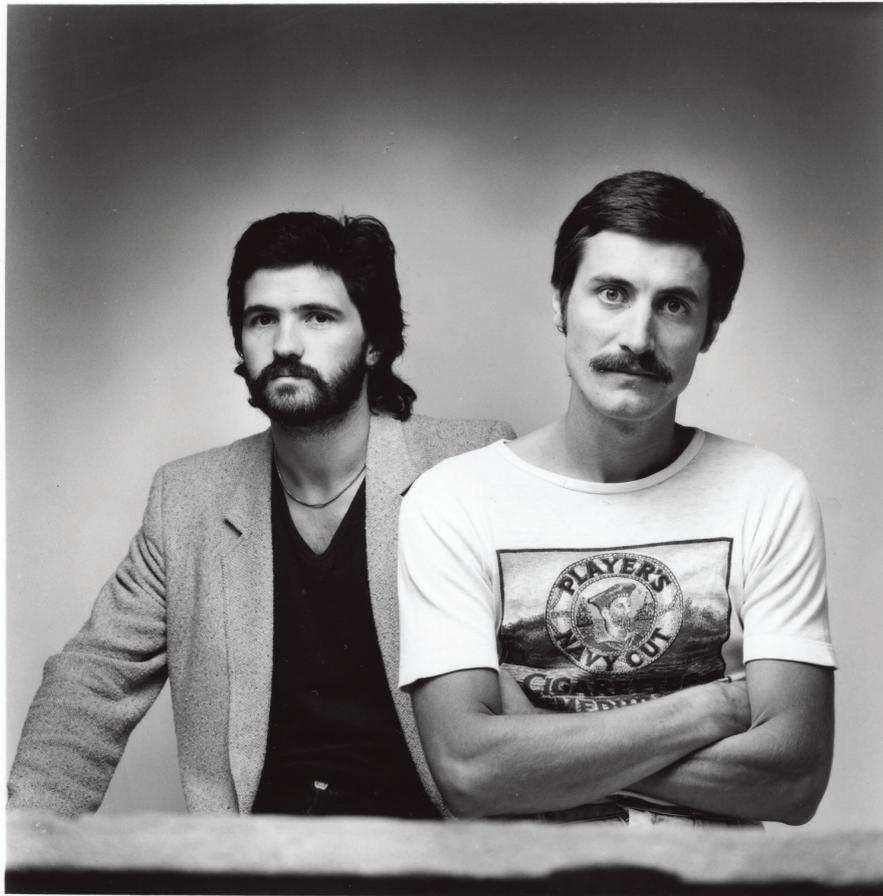
The proposed research aims to contribute to knowledge and literature on streets and street design by investigating the field's multi-disciplinary and cross-disciplinary practices, and interpreting its complex documented outcomes. Certainly, it will highlight the importance of returning to first design principles — experiencing and analysing streets at first hand, and developing tools from direct engagement. These principles will be applied to understanding and designing mixed-use streets, challenging hierarchical approaches to users and needs. The research aims to expose potential for activism and professional agency in accommodating diverse needs of stakeholders. Given the complex set of regulatory frameworks, standards and guidelines pertinent to street design, the overview and understanding of design ought to remain transparent and multivalent for a diverse set of users. Standardisation and empirical design principles alone as an approach cannot fully address the desirable design characteristics of complex, inner-city mixed-use streets.

(April, 2010)



Edinburgh

- 1: Contemporary Public Space; Matthew Carmona 2010; Public Places, Urban Spaces, Carmona et. al. 2003; Introducing Urban Design, Marion Roberts & Clara Greed 2001
- 2: Manual for Streets; Transport for London 2007, Street Design Manual; New York City Department of Transport 2009
- 3: Designing Mixed-Use Streets; Jones, Roberts & Morris 2007, Planning the Night-Time City; Marion Roberts and Adam Eldridge, 2009
- 4: Actions: What You Can Do with the City; Canadian Centre for Architecture 2009
- 5: <http://www.capacitycheck.co.uk/> Urban Design Skills 2008.
- 6: Link and Place; Jones, Boujenko, Marshall 2007.
- 7: Department for Transport Manual for Streets 2007, This Way to Better Streets; Commission for Architecture and the Built Environment 2009.
- 8: The Death and Life of Great American Cities; Jane Jacobs 1961
- 9: Is there Still Life in the Death and Life ...; (review) Montgomery 1998
- 10: On Streets; S. Anderson ed. 1978
- 11: Livable Streets: D. Appleyard 1979 p.242-4
- 12: Responsive Environments: Bentley et al. 1985
- 13: The Battle for Street Design, Hebbert 2005
- 14: Montgomery 1998
- 15: Link and Place; Jones, Boujenko and Marshall 2007
- 16: CABE 2008, DfT Manual for Streets 2007, NYC DOT 2009.
- 17: Department for Transport 2009, Ben Hamilton-Baillie.
- 18: 24-Hour Cities; Lovatt, ed. 1994, 24-Hour Soho; Comedia 1991, Home Office 2004, Planning the Night Time City; Roberts and Eldridge 2009
- 19: Link and Place; Jones, Boujenko & Marshall 2007



In 1980 Leeves Springham took the radical step of running a series of advertisements in The West Australian with the hope of gaining and educating new clients. Both hailing from London, Ray Leeves and Russel Springham brought to the local market an international standard and aesthetic that was to heavily influence the graphic design and business community of Perth. We talk to Ray about these ads and Perth in the 80s. The images throughout this article were kindly provided by Russel Springham.

Do you expect too much from an advertising agency?

Company images vary.
It's a matter of graphic design.
"Well, there can't be anything wrong with our image," you may say. "We've got a good advertising agency".

Your agency's job is to sell your product.
Ours is to sell you as a company.
And nobody does it half as well.
We do it better because we do it all the time.
Your company's image is more than just advertising.

It's packaging, stationery, signs, vehicle livery, annual report, brochures, manuals, house magazine, exhibitions, reception area – things you may never even have thought of.

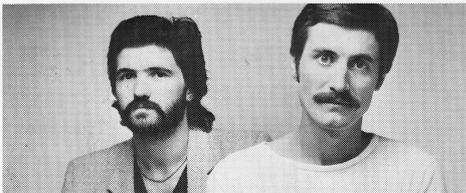
The advertisement you've got in today's paper you'll probably change next week.

But your corporate image has to last much longer.

It will if you remember that for graphic design there's an alternative to an advertising agency.

Leeves Springham

935 Wellington Street, West Perth 6005
Telephone (09) 321 8696



What were you trying to achieve with these ads, and how did they come about?

There is definitely one simple answer to that. Because we were both recently from the UK, we were interested in the fact that you could buy space in a paper that you knew virtually everybody in the country would be reading, so you'd be pretty sure you'd be hitting a target audience somewhere along the line because they'd all be part of it. So that's why we did it, because to us, coming from elsewhere it was so cheap. I have no idea what they cost us, 400 bucks a time or something, which seems like nothing now. It seemed a perfectly normal thing to do, to try and drum up some business in the business pages. Really were a couple of vain bastards, and we wanted to get our picture in the paper.

Obviously in all of them we were trying to speak, well I'm not sure, whether we were trying to speak to advertising agents or straight to clients, I think with that paper we were hoping to cover everything.

Were the ads done early on to establish your business?

They were fairly early on, but not straight away. This was for a couple of reasons, we wouldn't have had the money, or the samples to do it, and we probably didn't know how difficult it was to get work in the market. All those things lead to having to do something about it, and I guess there was something in there about having control over it ourselves for a change, instead of working with people who wanted to make it worse and not better.

Its funny because Gail [Mason] looked at them and the first thing she said was, it has terrible typography, which is kind of interesting. In retrospect, perhaps so, but at the time they weren't so bad, if you looked at the ads of the day they probably weren't too bad in comparison.

Was it innovative to do this?

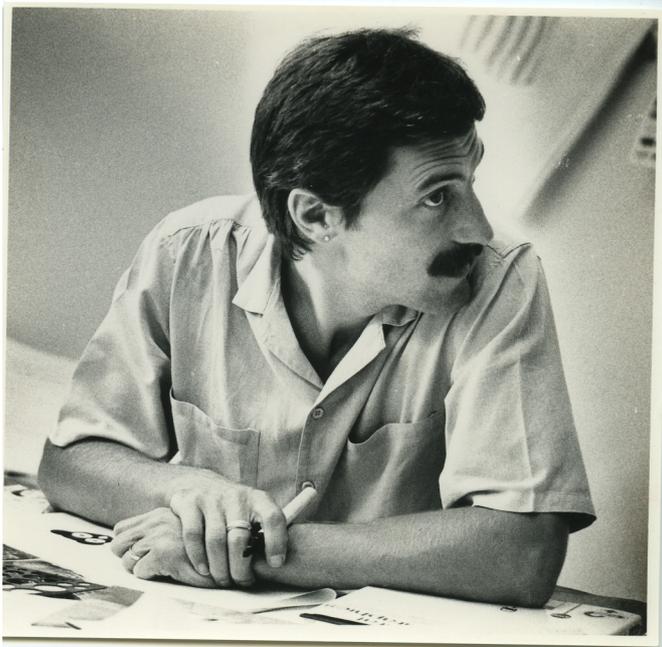
Not necessarily, although it might have seemed so here. It was a version of European advertising, that kind of thing. I'm not sure in those days how much we would have looked at overseas advertising once we were here, because there weren't bookshops full of stuff, it was more if you bought an interesting publication, everyone gathered round to have a look.

What was the Perth design scene like at the time, were you trying to educate with these ads?

Yeah we were, because it was much worse here than we thought it was. Nobody was really interested in much that was good, and we wanted to try and drum up a longer term client, instead of a one off job business relationship. We thought it might draw some people out of the woodwork and generate some interest, but it didn't. I don't think it made any difference at

all. It confirmed that every job you do will be a one off or a couple of bits and pieces; there was no real corporate approach to the work, and we were looking for a corporate approach, as most of the ads explore. I don't think many people understood that approach at all.

We were as far as we know, the first design company to call ourselves that. In the sense that we weren't freelancers, and there were two of us, and we were a partnership. It wasn't one person who would be freelancing with a couple of people to do the work. We set it up so you come into the place like a business, a little studio, rather than a freelance office, or a freelance room, and we tried to make that be more the case. After we worked all that time to get an office in West Perth, we invited Les Mason (Influential Australian Graphic Designer) to come and have a look, and the first thing he said was 'what are you wasting money on this for?' Because we got a premises in new building, on the lower floor, with big glass windows that faced the street. He said 'What are you wasting money on this for, nobody cares about this kind of stuff'. These ads were part of that process, to be professional.

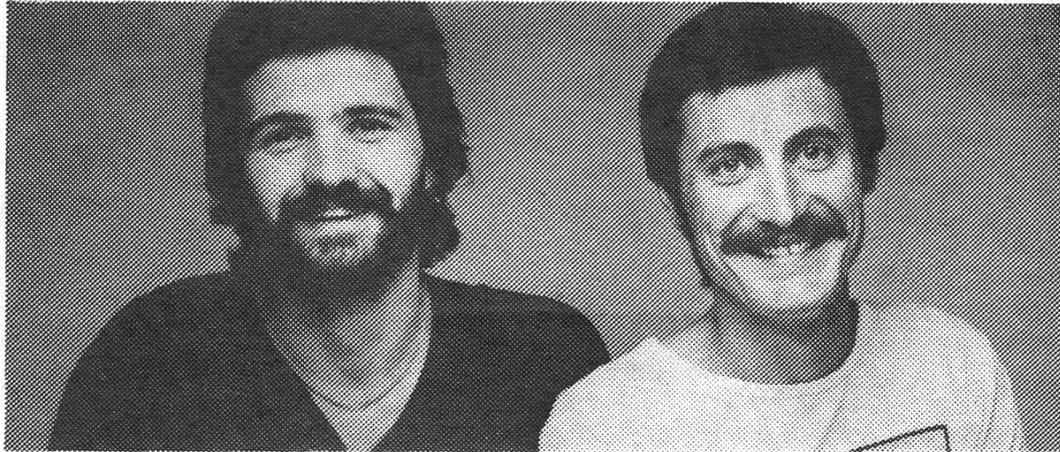


Did you get much of a response from other designers, was there much discussion surrounding it?

Not for a while because I don't think AGDA was around at that time. The first organisation that sought to deal collectively with designers, was just 7 of us that got together to try and form some kind of group. AGDA formed a year or so later, and they invited us to join them. In terms of conversation with others, you usually ran into them at some sort of function, but there weren't really many things that actually bought us all together until AGDA. Usually the general thing at the time was that nobody discussed anything about business, they were all afraid that if you said anything you would be finding out about other clients. You couldn't blame anybody for doing that, as there wasn't much work around at the time. We were out on our own, then we went and did some work for an advertising agency.

Was that where you and Russel Springham met?

No, we met at a very old house where QV1 is now, on the corner of Milligan and St Georges Tce, one of the only ones left then. There was a guy who was working with all the agencies, and he had employed me, but Russ wasn't there then. I worked for him, then I went to art school for 2 years, and then he employed me again after that. By this time Russel had taken up a room in there. After a while we decided it might be worth giving it a go somewhere and the rest would have been history, if it had made any difference, but the rest is not history, it's lost in the fog of meaningless past.



Why are these men in T-shirts looking for new ties?

The design service they offer is unequalled in Perth.

The new ties they're looking for are with progressive companies who need the services of designers with original ideas and a wider range of techniques.

The record of these two men is impressive. It includes packaging for WA's largest manufacturer of vegetable oil foods.

The complete restyling of the corporate identity of an international engineering group.

A number of campaigns demanding the perfect co-ordination of a variety of promotional aids.

And stationery ranges for a lot of companies who aren't quite so big.

Have these two got what it takes to improve your appearance?

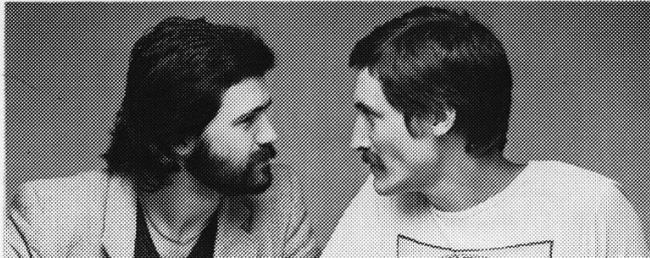
You can bet your shirt on it.

Leeves Springham

935 Wellington Street, West Perth 6005

Telephone (09) 321 8696

Is this town big enough for the two of us?



It isn't at the moment.

But it's going to be.

All we have to do is rid you of the idea that an advertising agency and a graphic design group are the same thing.

What's a graphic design group?

The best way to show you is by bringing along samples of our work.

Company symbols, stationery, packaging, annual reports, brochures and exhibition material.

All designed for clients who appreciate that there's more to a good image than just advertising.

While we're with you we'll explain in detail how your company can benefit from our unique service.

For one thing, it costs less.

You deal with us direct and we charge strictly for the work we do without adding a service fee.

It's only a small job to pick up the phone.

But it can make this town big enough for both of us.

Leeves Springham

935 Wellington Street, West Perth 6005

Telephone (09) 321 8696

Don't book your next print job till you've seen our samples

This is one of them.

It was recently among six hundred entries from six countries in a brochure competition run by the National Speakers of America.

It won first prize.

For originality of concept, design and text.



Leeves Springham

935 Wellington Street, West Perth 6005 Telephone (09) 321 8696

Do you think you would do something like that today?

It would cost a lot more money now, to pay for a newspaper ad would be probably harder I think, and with computers and websites and everything else, you would probably be able to find a better way of doing this sort of thing, so no, I don't know if I'd advise anybody to do it anymore, I don't think so.

Graphic Designers don't usually advertise either.

I still don't, even these days, I wouldn't be confident about how much work you can pull in from something like that. You are better off to have local knowledge, and be able to speak to people in a way they are OK with, and not push them in any particular direction I think.

You know they were just a simple attempt to draw somebody in to some kind of reaction or conversation. They're not really designed to be that hard hitting, even if they came across that way. The comedy aspect was meant to say we just want to have a chat with you, and wasn't a hardcore attempt to draw business from you. Is there any kind of conversation out there at all, was part of it. We wanted to be professionals.

Did you get much work from these?

I don't think so, none. Ogilvy & Mather called and said it was great, but didn't give us anything. They really wanted to give us some work. We put an ad in the yellow pages, which at the time was relatively unusual, probably because the others already knew it was a bloody waste of time, and because it wasn't cheap either. We did it for two years, and got one call out of it from a plumber, and that never turned into anything

at all. The whole situation was laughable really in that sense. So we had to entertain ourselves by playing Ian Dury to feel better, then punk started to happen and it was more entertaining than the work business. I still think there are enormous problems with trying to get anything worthwhile out of a client here, they don't know anything about design or aesthetics. I'm not knocking them saying 'aren't they dumb, its just saying 'how would they?', there's not really any conversation about it, and nobody sees any particular need for it. And everybody will say, 'that's the usual pessimistic attitude', but you've got room to be pessimistic after 30 odd years, and I cant see any big improvements at the moment.

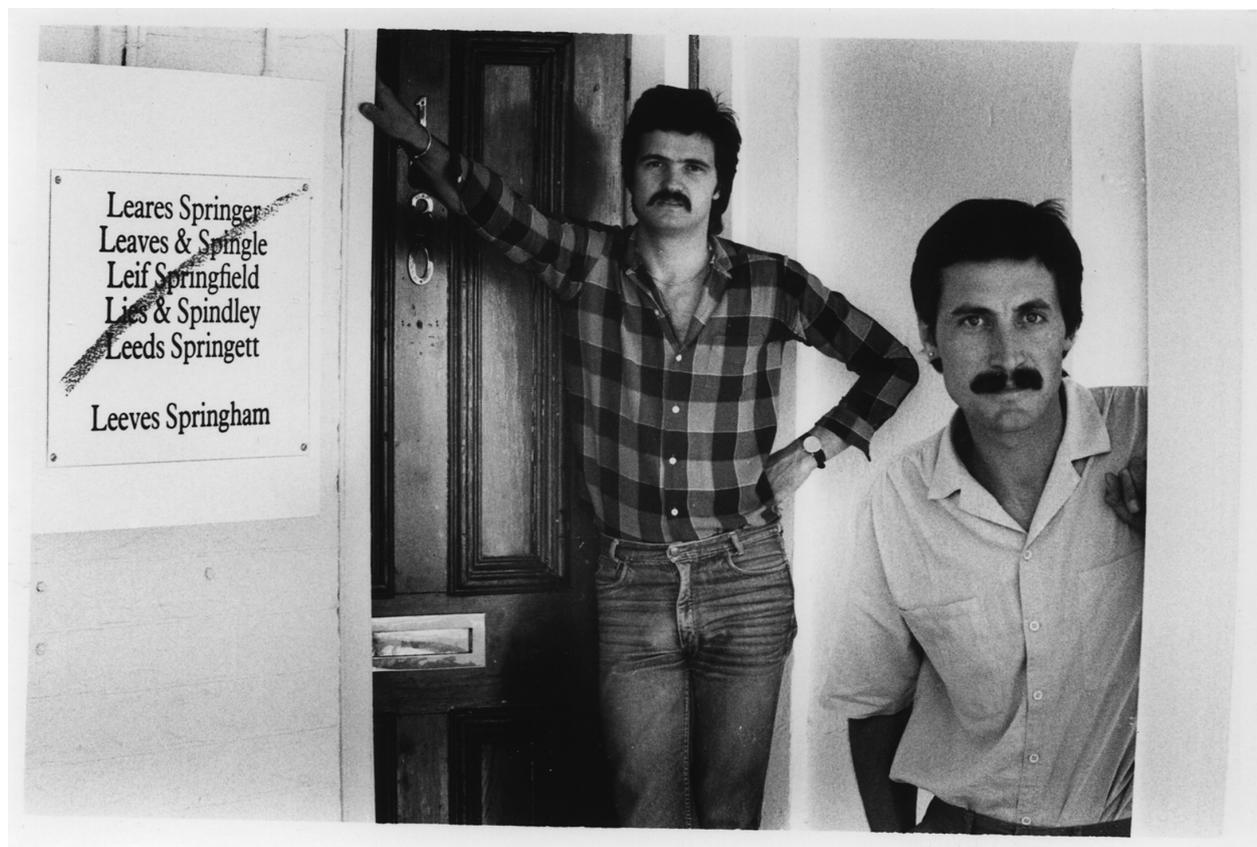
This [following page] was our office in Wellington St. which attempted to have an image on it as well. We put two blinds in the front windows with our silhouettes on them, so when they were pulled down at night, we were there bent over the desk. That was the first time we were trying to put it into something like a shop. It's still incredibly difficult to get anyone to see themselves as a product, trying to get architects to say to themselves, this is a product. You can argue about it for hours, but it is a product, idiosyncratic versions of your particular mental notion of architecture is not what marketing is really all about. You also have great difficulty for the same reason, the client doesn't know anything anyway, they are immune to the nonsense that might be being put in front of them. If you don't become commercialised in the best way possible, before you become boringly commercialised in the worst way possible, its a really difficult position to hold.

Can you tell us about the sign with the spelling mistakes, was this your identity??

That came from the mail we got from various places, usually not from clients, it was usually bills, just bills coming from various places. They are all genuine ones that came through addressed with that as the company name, that maybe displays the difficulty you had getting any kind of identity going anywhere, that shows you what you get. And somehow it didn't come across quite as fun as it was intended.

Roy and Russel
with Les Mason





With this one [above], we didn't know at the time whether to make a Country and Western music album or to have a design company. We were going to do a version of Crosby Still Nash I think, a few years after they had their great success. Russ is keeping his tools in his trousers, his various items that he uses to do his work. I also bought a joke moustache as well.

Did you do a lot of your own work, like self initiated projects?

No, I think there are definitely places in Melbourne that are turning into those kind of places, that maybe open up a shop as well and things like that. Notionally we had heard of people doing that, but at the time it was more going into cosmetics and that sort of thing. The fact of sitting there and doing things for yourself, and the hope that it might turn into something, we considered a waste of time. We went to the pub and played space invaders and watched the underwear parade if we didn't have anything else to do. But that was what you did, instead of becoming an intellect trying to get

into Domus with your new ideas about design. It was very basic, and so were we.

We were naively thinking these ads might be able to do something about it, we were trying to show you can step up here. I don't think we sat down and said 'lets show them'. We were kind of doing that, but it wasn't enough to say we'll expect to happen over night, we just thought why cant we do that? Why not? Lets say we are brave enough to do it, why don't some other designers or advertising agents or clients look at what we are doing, and think they could do it as well? We were young guys, probably around mid to late 20s, and there was a lot of enthusiasm, but also belief that you could make changes with it, but you were essentially farting against thunder. Somebody said you cant expect to get any work out of body language like that. We said that's just attitude. If it gives anyone a laugh these days, that's probably the only thing that might have been worth it. It was worth it to us at the time, and we felt good doing it.

Wellington Street Studio.

Opposite Page: Photography Leon Bird



09.05.09

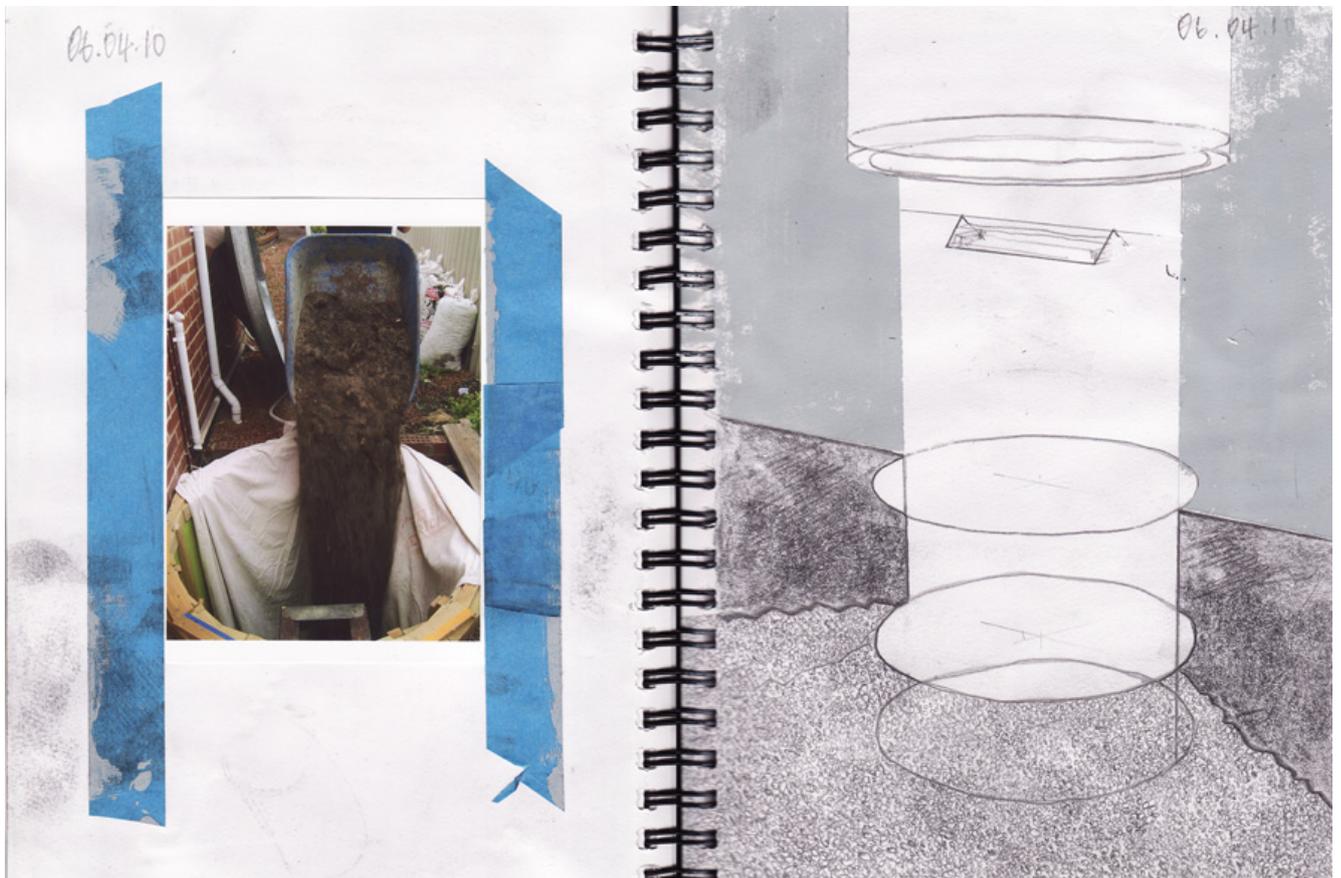


Since January 2009, I have been working on a project that I have called Dream Bore. It is about taking a submerged backyard pump station and trying to conjure up an alternative function for its space. I have recently decided to turn it into a secret garden, the result of an intentionally drawn-out and documented process.

A lot of people in Perth should know what a bore is. Basically, it is a cylindrical hole dug out of the ground to house a pipe speared deep into the below-ground stream to pump out water. First used to support market gardens, this unmetered freebie has sucked up groundwater and supported many private Edens around metro Perth for years. You can tell gardens that have bores by the water's sulphurous fart-smell and its distinctive copper-brown residue on fences, pipes and brickwork. The site of the bore is usually identified by a low-profile galvanised metal cone in the corner of a backyard, and you can often hear the low drone of its pump.

My bore has become a nuisance. Before I moved in, the real estate agent organized a vendor/buyer handover meeting. It's an opportunity for the new owners to see all the quirks, creaks and ghosts in the house. You get to see how all the lights turn on and off, where the rubbish bins go and, of course, the operation of the bore. It didn't work, so Michelle, the vendor, had to ring up her man to come back from work to climb down the ladder with a watering can, prime the pump and then activate it. He wasn't happy.

I continued this ritual through summer, using the bore water to sustain my garden. The pressure was immense, to the point where it blew off sprinkler heads and I had a small geyser in my front yard. The water was sandy and I started to create a small beach where my grass used to be. My old man told me the bore needed to be





spear deeper into the ground because the water table had lowered.

I thought about it for a while ... get some bore guys to come in, drill a bit deeper and put in a brand new stainless-steel spear or whatever it is and I'd have my free water back. That was until I found out how much it would cost. Was I really that needy for more water? My garden wasn't that large because, like many character house seekers of Perth, I had bought the old house with the subdivided backyard. But then, all those males I thought of as men, like my grandfather and all the other males in my family, had bores – they knew what they were, what they did, and when to use them. They pumped that water out of the ground and kept those gardens green and lush. All free, I may add. Bore water was not part of the scheme, it did not get metered and it was there for the taking. Who cared? It was bore water – smelly, brown, cheap water.

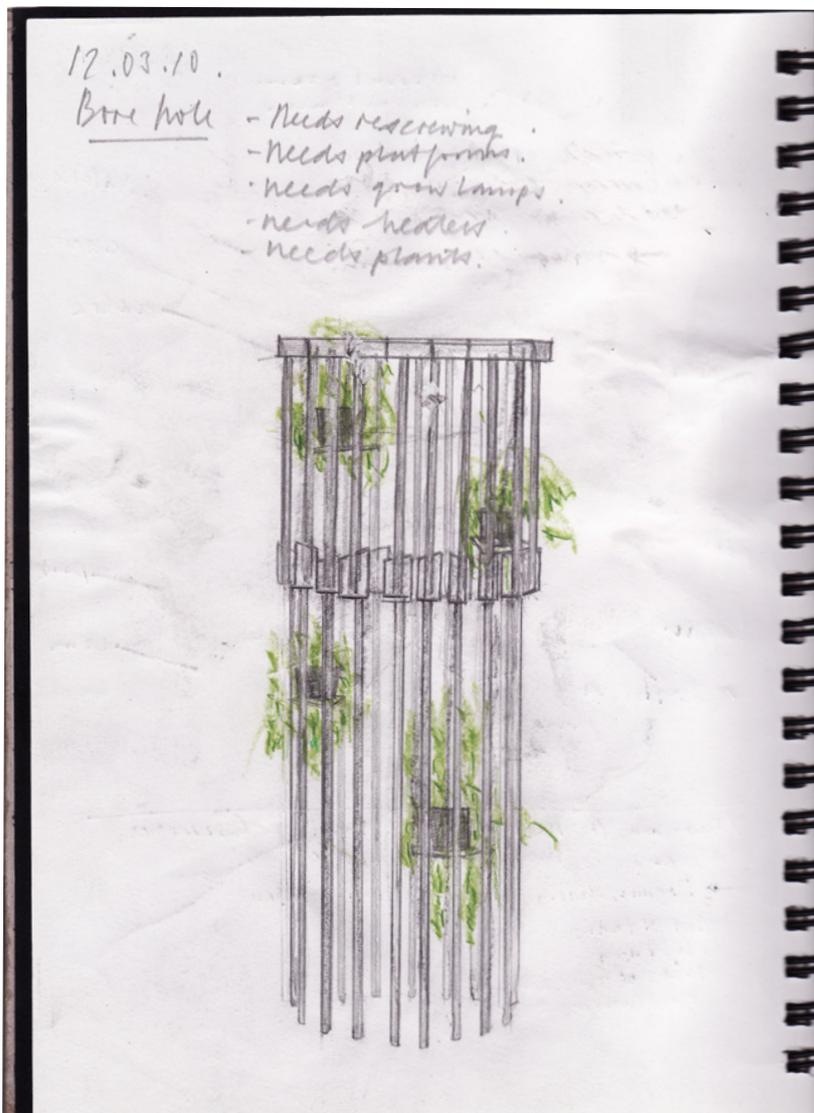
It didn't feel cheap anymore, even the sandy, brown stuff. Every tiny stream of water flowing over the kerb felt like a torrent of guilt as it leaked to nowhere. After capping my last front yard geyser, I stopped using the bore and decided to water my garden from a small sprinkler connected to an outside tap that was connected to the mains and my water meter. I was now accountable and in line with my

Waterwise day. I was guilt free for a while but then realised I was using drinking water: clean, processed product off the scheme. I couldn't win.

Do you know there are apparently 80,000 privately owned backyard bores in metropolitan Perth? It's hard to believe but that is the stat. Most of them are a few metres deep and tunnelled using 1.5-metre-radius concrete tube segments. You know there's one in the backyard when you see that galvanised cone: that's the cover; it keeps little boys from peering in and falling down into it. Monika Kos would love that!

It's also a reminder to me that therein lies redundant space. All bores should be capped and deactivated! Grottos of guilt, that's what they are, sucking up all that water hidden from public view and under the Watercorp radar. Don't you know we are in a water crisis? Perth the desert city, the wild west, flat and dry – we need every drop we can save. It's all those old blokes and the gardens that they put all this time into but still look crap. You know who I'm talking about. Sprinklers on at odd times, say 6am in the middle of winter to break up the frost, or 11am in the summer with most of the water running off down the side of the road.

I referred to the Waterwise website, knowing it



would have evidence to back up my argument and bolster my position, or so I thought. To my let down: backyard bores are an environmentally friendly and money-saving alternative to using Perth's drinking water. They also combat the rising water table and prevent salt from rising up and affecting the topsoil – if Perth has any. I couldn't find much supporting evidence after that – guess it's okay to have a bore and I guess I'm on my own. I'm the guy in the tree, the flag lady, the gypsy in his caravan rattling around on what are considered the limits of the normal catchment area.

Though the symbolic gesture of giving up your bore suggests you want to be more accountable for the use of water, wherever it comes from, I think you should consider more about what you do after the decision. Regardless, I have this four-metre-deep concrete cavern in my backyard that no longer has any function. I've been messing around with this tube for over a year and have concluded that the art activity will not progress until I reassign it a function. Reassigning function is about solving a problem – it does physical activity, it pays its own dues by presenting a project to fill a space.

One of the first things I decided for this redundant space was that I was going to build an internal framework out of wood left over from a previous artwork. Revising my high school trigonometry classes, I created a wooden ring with extending tentacles that fit vertically down into the bore. This was an exercise in backyard amateur woodwork, the improvisation my dad would use to build a pergola. It worked a treat and I now had a structure to which I could add things and build on to and find out its true destiny.

By working around and drawing it, I theorised about several uses. The first was a water tank. I had this dream that I could make a large bladder that fit inside the bore and collected water. The water ideas flowed on to creating Perth's deepest spa bath. This is still a goer in my book, but expensive. Sealing it up with tiles, having a light at the bottom and lots of bubbles flowing up – it sounds so good, but rather dangerous, especially the bubbles that would make it hard to float.

Monday

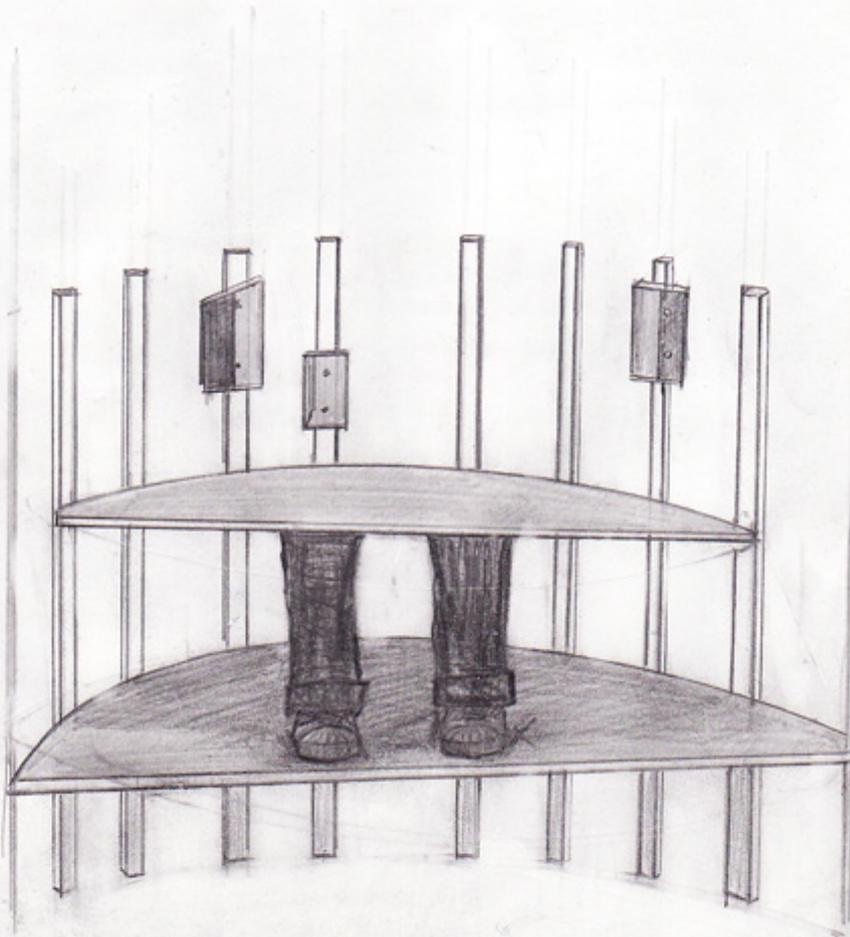
- spray paint a strut. ✓
- buy tarpaulin to stretch
- stretch tarpaulin ...

STOP. Ask Kitten
to ask parents for
GRAZING STOCK BAGS.

- draw out sculpture - opposite page - ref. ✓
- Manfred Pernice drawings. Vitamin B.
- make more visual diary pages ✓

Artistic Attitude + Mission.

- Thinking and interpedation required!..
- Respond to Slavian Group.



The backyard is a private domain and a hole in the backyard is a secret chamber. A few friends who saw my early photos wrote things on Facebook like “It’s a bit Fritz!” and that worried me. It’s a valid reading of the work, though. It’s an underground hole, sealed up and away from the view of passers-by. Who knows what goes on in people’s backyards? Having said that, the freedom exists and while bypassing the missile silo, I went for the secret garden. The idea of growing tomatoes made the space a bit happier and a chance for me to reverse the flow of water. After so many years of sucking it out of the bottom, recycled or collected water from the gutters above could be diverted and drip-fed into my garden. Grow lamps and a small heater could be installed and I would have a vertical market garden slap-bang in my backyard; a little place to ladder down into, to tend and care for cherry tomatoes, chillis, corn and rocket.

An offshoot of the actual renovation of my backyard bore was a work I call Dream Bunker. Lifting the lid and stepping down the ladder evoked feelings of entering into a fall-out shelter. I started to think about bunkers, and not just an underground concrete box but the largest, most elaborate and craziest bunker conceived. Like the bore, sucking up free water, my bunker could gobble up free land ... underground and I could have the Altona, Triumph, Grand Karri, Chopin, Broadview and Classic Martha’s Vineyard all fused into one big house design. Architects beware! Like many suburban activities that have the habit of going too far, I thought to go one move further by channeling the spirit of the palm tree marina in Dubai. I wanted to shape my bunker into something recognisable so the previous state government’s Swan Island was the logical choice. Kind of funny too, since my bunker cannot be seen from outer space.

All this time I have drawn the process out and yes, there probably is someone in the world who already has a hidden garden in their house. Think about all those guys who drive to the Grow Room out at Cannington. Surely they have some peculiar hydro set-ups? Having said that, I’d like to think my garden is about endeavour, about trying to think things out, learning by trial and error, and being open to the ‘what ifs’ along the way. I think I am shining a torch on all those projects out in suburbia, the endeavour, the futile, and possibly the profound.





The project aim was to create a toilet facility that was comfortable and convenient while also utilising several ecologically sustainable strategies, including active and passive systems, technologies and materials. These strategies not only lessen the project's impact on the environment, but, it is hoped, will also educate people about what is achievable in their own homes and workplaces.

The design consists of a loose collection of buildings within a series of informal interconnected courtyard spaces, reminiscent of a village setting. These courtyards enhance pedestrian connectivity and offer passive surveillance within the site and outside. The functional requirements have been broken down into three discrete buildings, or modules, which are arranged throughout the site to enhance access but avoid the existing Podocarpus tree. As a result, the Podocarpus tree becomes a focal point within the main courtyard space created between the pavilions. This strategy also minimises disturbance to the temporary sheds on the site's southern perimeter.

The pavilion designs follow a rational/orthogonal geometry, which is not only typical of vernacular village/primitive architecture but also has cost benefits. The pavilions' roof elements float as 'light' and independent elements over the 'grounded' wall elements, eliminating the need for mechanical ventilation while still protecting the spaces below from the weather[ZU1]. Wall elements below are a mix of solid masonry on which fixtures and fittings can be hung, and lightweight timber panels that float above the floor for hosing. This mix of materials will not only enhance the functionality, but also provide visual and tactile interest for users.

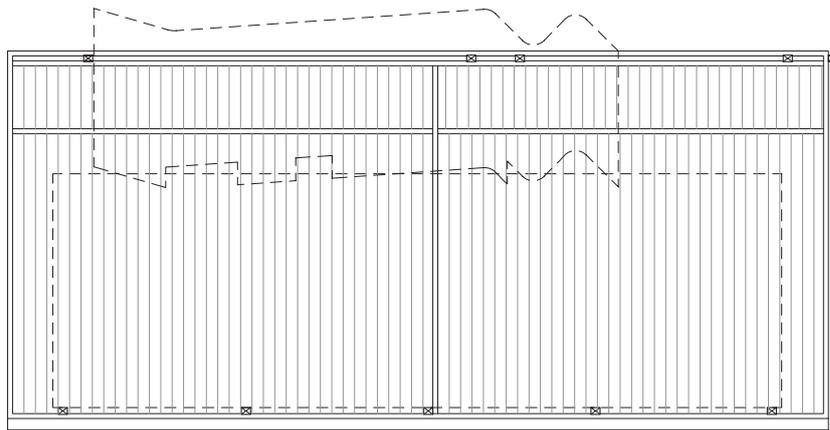
The roof elements are comprised of rectangular polycarbonate panels framed with timber beams. The rectangular shape helps take full advantage of the panel's ability to free span. The use of polycarbonate allows diffused natural light into the occupied spaces below and practically eliminates the need for artificial lighting during the day. Organic influences are further explored through using localised awnings on the underside of the roof beams, constructed of recycled wood and plastic composite battens.



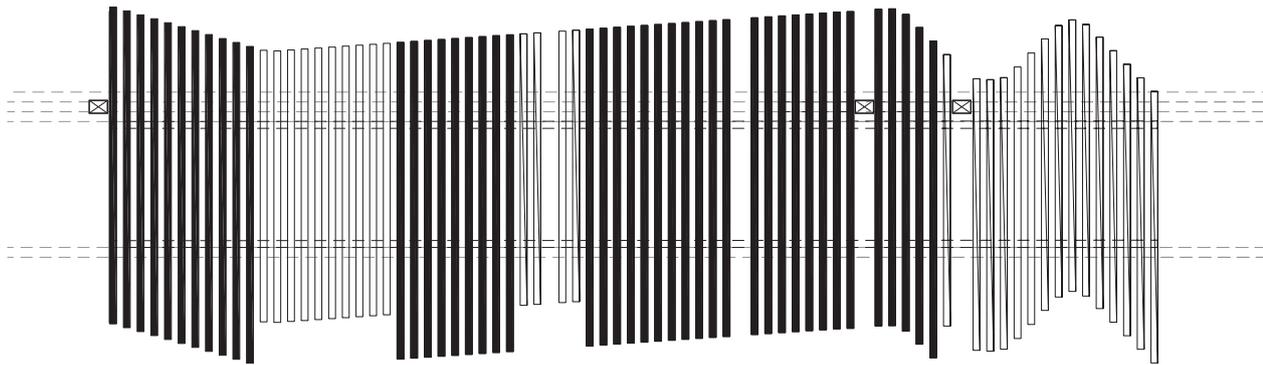
The irregular layout of the battens controls the view up through the diffused light in the same manner as a tree canopy or cloud cover, producing a visual and spatial complexity with the adjacent landscape, and referencing Alvar Aalto's timber/organic life studies.

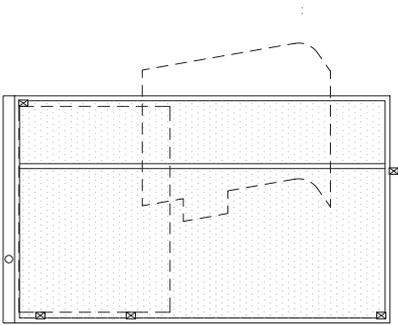
The project employs environmentally-conscious strategies for services and materials. Energy is generated through an array of solar panels and a wind turbine, both housed within the site. A solar hot-water unit is located over the parents' change facilities, where its services will be required. The unit's proximity to the outlets will ensure minimal water waste, while the orientation of the solar panels and the hot-water unit will ensure maximum sun exposure.

In terms of materials, concrete blocks were used instead of kiln-fired clay bricks due to the lower embodied energy during production. Recycled wood and plastic composite battens are used as awning features and all columns and beams are sustainably sourced LVL timber beams. Recycled granulated rubber pathways are utilised through the high traffic areas of the courtyard spaces and all fittings and fixtures are water-saving units.

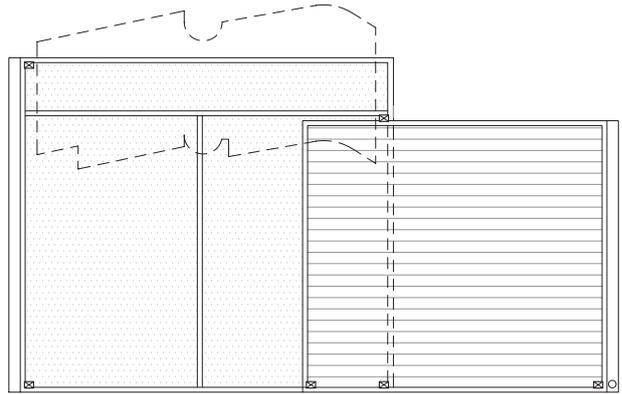


01 MALE AND FEMALE - CEILING PLAN
SCALE 1:200

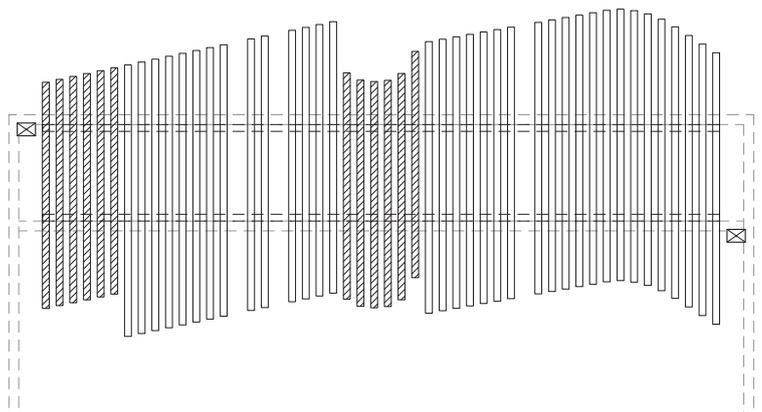
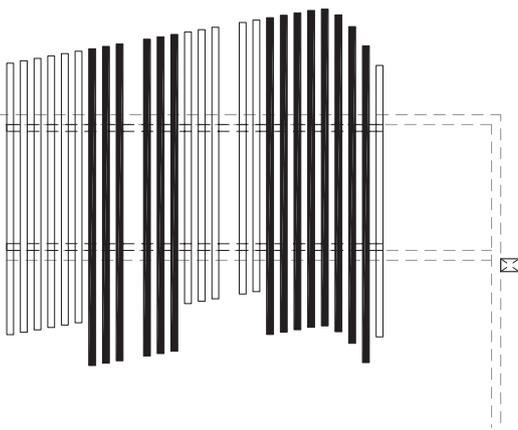




02 ACCESSIBLE UNISEX - CEILING PLAN
SCALE 1:200



03 PARENTING - CEILING PLAN
SCALE 1:200







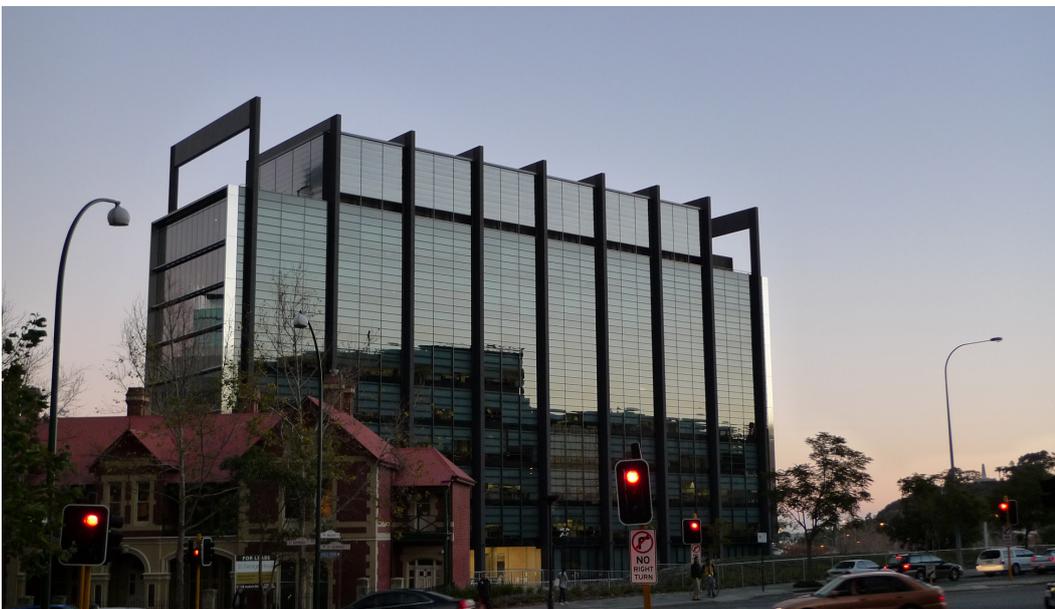
FUN AND GAMES

Email us with your answers to either of the following activities and you could win a prize! theweatherring@gmail.com



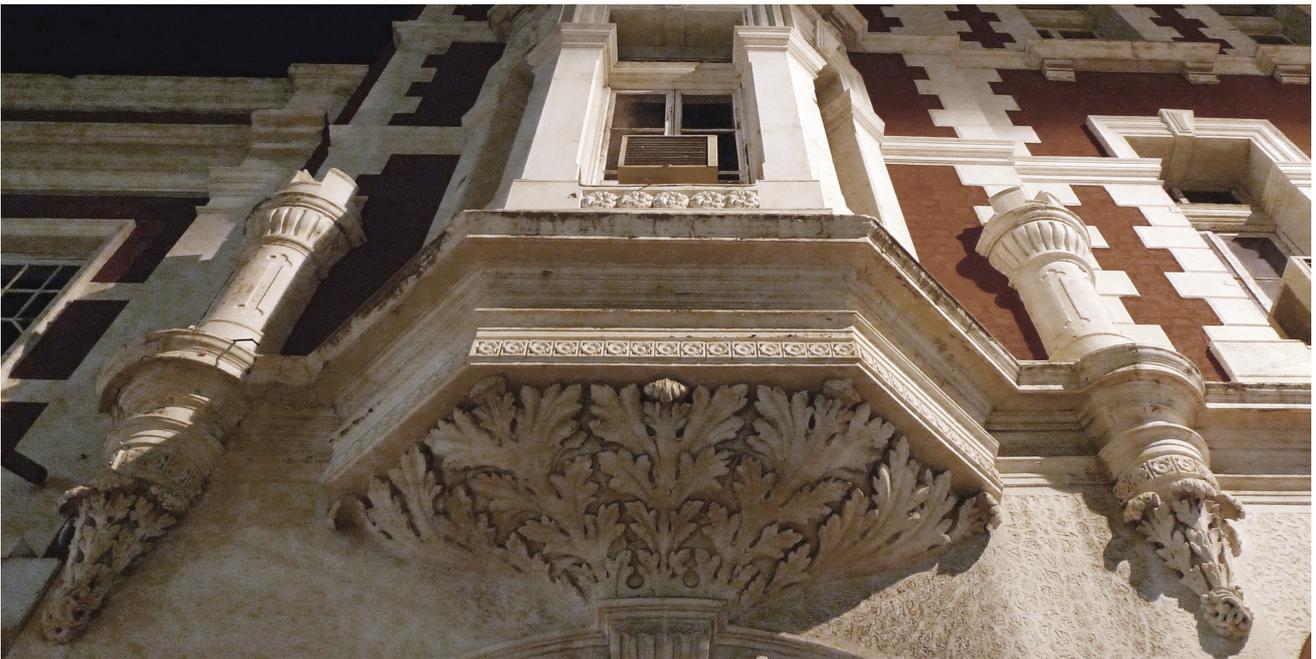
Crown Hall, Mies Van Der Rohe, Chicago

Spot The Difference



Bishop See South, Fitzpatrick + Partners, Perth

Guess The Building!



Tulip and turnip

Tulip

The Tulip this issue goes to the almost completed 140 William st Development. Its far from finished, but being able to wander through the ground floor between Murray and Wellington street, so far it looks amazing. The heritage buildings have been finished beautifully, and with the verandahs back on William and Wellington, it all looks great. The underground station entrances look exciting as well. The actual bulk of the building is a great addition to the skyline, and shows that you can do something interesting with alpolic panels and glass.

Turnip

The Turnip this issue goes to the bore-inducing project proposed by for the old ABC site. Losing another modern gem for another alpolic and glass box, is just disappointing.

