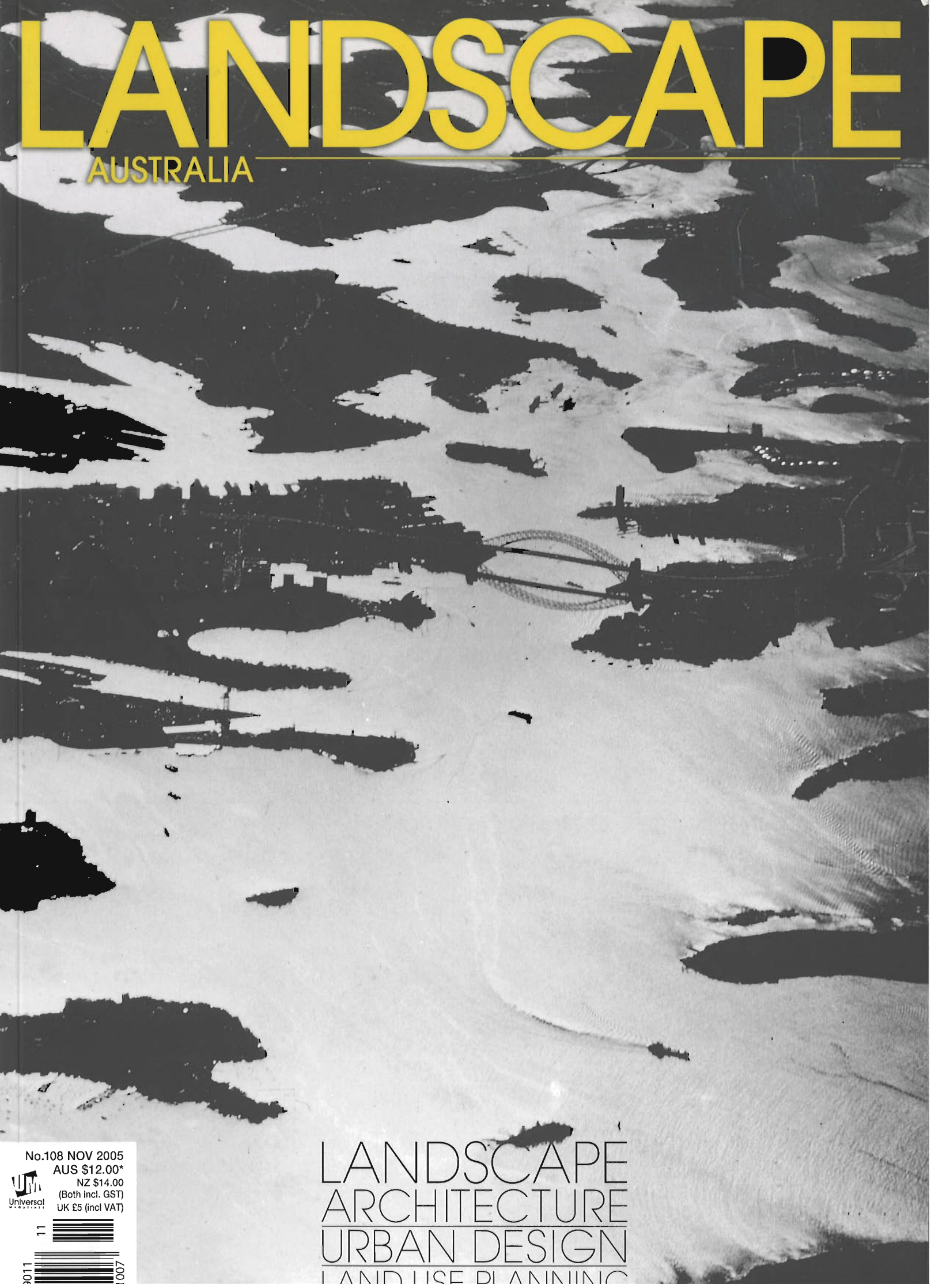


# LANDSCAPE

AUSTRALIA



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LANDSCAPE  
ARCHITECTURE  
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# LANDSCAPE

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COVER: Sydney Harbour from 16,000 feet, 1996, by David Moore.





Room 4.1.3 + Terroir's rendition of their "Newparkscape".

"WHAT DEMOCRATIC DESIGN MIGHT MEAN IS A QUESTION WHOSE ANSWER ESCAPES ME." — PETER WALKER, 1997.

**ROOM 4.1.3 + TERROIR — NEWPARKSCAPE**

Implied in Walker's question is the problem of what is a contemporary public park, in this case, one that would — according to the brief — function as a "recreational hub". Our answer to these questions is encapsulated by the term "Newparkscape" — a programmed but open-ended landscape that would attract and serve a pluralist, multicultural society and cater for people of all ages and all skills. Keen to avoid decorous incantations over the "dead space" of so many Australian parks and because the site (despite its sinister surrounds) has "harbour views", we set a 100-metre-long picnic shelter (longhouse) on an axis that links the river and Newington house.

Racing off from the longhouse is a circuit of soft-fall (athletics track surface) linking one of every type of sport and game, each framed by earthworks (or rather nurb-works) designed to create an active edge to a plateau void and encourage what we called "Sportfun" — the activity most Australians do naturally. The concept of Sportfun in this Newparkscape was that it would compete with the obese world of the virtual, where a generation that couldn't care less about *genius loci* spend most of their time. To do this, we went into the passages of computer gaming to retrieve clues for the reconstruction of the real. We also studied contemporary running shoe design (the jeans of the 21st century) and the moment of impact between a hi-tech Nike "soul" and a toxic earth became our linchpin. Newparkscape became a graphically designed and branded commodity, a veneer stretched over landfill. In fabricating this Newparkscape we wanted a reconstituted nature not to look entirely real or unreal, but rather, hyperreal, like the way cosmetically re-engineered people look better than real ones but you can tell something's not quite right. In this vein we made a steroid-scape and hammed up the picturesque. We planted wattle over the location of the former asbestos dump and revegetated everything else.

Richard Weller, Vladimir Sitta, Maren Parry, Sarah may Jon Everett, Mike Rowlands, Gerard Reinmuth, Sarah Benton, Allan Rasmussen.

