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Copyright: 2013, Expanded Architecture
as a draper’s and dwelling for Maori whalers among others long forgotten. Large format
projections of patterns and colours characteristic of The Rocks will combine with an abstract,
ambient sound-scape and engage the architecture of the building. Film sequences will extend the
chromatic research by Lymesmith, providing a virtual or ephemeral parallel to the material
catalogue and archive.


Michael Tawa is an architect, Professor of Architecture at the University of Sydney and Visiting
Professor at the University of Newcastle (UK). He has been Visiting Thinker at the Centre for
Ideas (VCA, 2011) and External Scholar, SASA Gallery (UniSA, 2010/2013). His book Agencies
of the Frame (2010) investigated parallels between cinema and architecture. He has collaborated
with artists including Paul Carter, Janet Laurence, Richard Goodwin and Ruark Lewis; and
worked with Mireille Astore on the film Hunter for the group show Alchemy (SCA, 2012) and
Belqis Youssofzay on Interstice for the Tin Sheds group show Badlands and Interstice (2013).

Lymesmith creates architectural colour concepts for buildings, infrastructure, walls, streetscapes,
public places, landscapes and interiors. The name Lymesmith was coined to describe one who
works with lime, and whose practice makes essential connections between architecture, painting
and urban design. Lime is a ubiquitous substance and ingredient in mortar, cement, plaster and
paint, forming an essential link between built form and ‘decoration’. In Australia, Aboriginal shell
middens were gathered up and burnt in kilns to create shell lime for construction in the colony.
For this reason, the Sydney rock oyster has been adopted for Lymesmith’s logo.

Sonia van de Haar completed a BA in Visual Arts (Painting) in 1993 and a BArch in 2003. She
studied painting at the Canberra Institute of the Arts, architecture at UNSW and fresco painting at
the Maharaja Sayajirao University of Baroda, India. Sonia founded Lymesmith in 2004,
undertaking a range of work from architecture and colour consultancies, to large-scale public art
and infrastructure projects in Australia and the UK. Recent public art projects include design of
the Plant and Tri-generation chimneys at the Prince Alfred Park Pool Upgrade, with Neeson
Murcutt Architects, and the complete re-painting of seven buildings in Darcy Street, Parramatta
CBD for Parramatta City Council.

THE LOST STREET

Cristina Garduño Freeman, Antonia Fredman and Vicki Leibowitz

The Lost Street is an attempt to recreate the former site of Princes Street, The Rocks, which was
demolished between 1926-31 to make way for the Sydney Harbour Bridge. The condemned street
was documented in the City of Sydney Council’s ‘Demolition Books’ – a haunting photographic
series that forms the basis of the project by Cristina Garduño Freeman, Antonia Fredman and
Vicki Leibowitz. A section of Princes Street will be remade as miniature paper dioramas, or ‘pop-
ups’. The white card model used by architects to represent potential built form – that is, a
projection into an imagined future – becomes a reimagining of the past, a reverse projection, and a
fragile souvenir of this lost urban space.

The history of The Rocks, since the displacement of the Gadigal people, has been marked by
waves of destruction and redevelopment. Large areas were cleared and remodeled after the
outbreak of bubonic plague in 1900. As Princes Street was erased from the map, 300 houses were
destroyed and their inhabitants relocated without compensation. The notion of “heritage” has been central to the rebranding of The Rocks as a tourist destination since the growth of the heritage conservation movement following the anti-development protests of the 1970s.

Traditionally ‘heritage’ has been conceived in terms of material objects and places. The Lost Street explores how the heritage of The Rocks might be understood through a social engagement with lost urban space. The project explores the potentiality of the souvenir (literally, memory) to represent the absent, the lost and the domestic. The Lost Street posits that in opening and closing the diorama, the visitor is engaged in a continual process of revealing and concealing, making and unmaking the absent architecture of Princes Street. The diorama, as popular tourist souvenir, compresses the experience of a city into a miniature scene of iconic buildings and monuments, offering a new form of critical engagement with forms of heritage, now lost.

Cristina Garduño Freeman, Antonia Fredman and Vicki Leibowitz are interdisciplinary practitioners with experience in architecture, design, heritage and art. In a professional capacity, Cristina Garduño Freeman has worked on innovative projects such as Sydney Olympic Ships 2000 with Tim Williams Architects and more recently on Super Sydney 2013. Antonia Fredman is a designer with a background in film, television and theatre. Her animated films draw on real estate, tourism and home renovation media to question the ‘authorship’ of urban space. Vicki Leibowitz currently completing a PhD. Previously she has been engaged with art and curation in a variety of forms, including the BartleyNees Gallery, 20u40 Design Competition and TVNZ’s Mitre10 Dream Home, while residing in New Zealand.

SYMPOSIUM

Expanded Architecture at The Rocks invited critical investigations of theoretical and historical content from academics, as well as practice-oriented contributions from architects, artists and curators, that reflect upon concept of Reverse Projections. All proposed papers were assessed by a double blind peer review process of the abstract and full paper before being presented at the symposium and included in the catalogue. The accepted papers introduce new perspectives of aspects of an urban environment, to be re-presented through site-specific engagement. At the end of each session, an open dialogue format allowed for the discussion of positions and contrapositions in theme, technique, method, concept, material, and perception.

MICHAEL TAWA

Unseemly projections

Jean-Luc Nancy contends that art works only when it transgresses its foundational limits; when it verges onto, implies and impels another art. To verge is also to verse or pour-into; to project in a mode of reversal. At this seemingly contradictory threshold, one art touches another without fusing, co-responds without integrating, indicates without appropriating. Expanding towards its limits, it reaches a state of extreme opposition: it is most itself only when it begins to work against (its) ‘nature’; when it becomes improprietous, delinquent and unseemly. Consequently cinema—the dynamic manipulation of kinematic material—only becomes itself when it opens onto radical immobility, when it spatialises. Likewise, architecture—the static manipulation of tectonic material—only becomes itself when it reverts to radical kinetics, when it temporalises. This presentation will engage the theme of Reverse Projection by investigating such moments of