



Jennifer Turpin + Michaelie Crawford

Selection of Artworks

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RESUME

JENNIFER TURPIN + MICHAELIE CRAWFORD

PUBLIC ART - ENVIRONMENTAL ART ARTWORKS IN THE BUILT ENVIRONMENT

PROFILE

Jennifer Turpin and Michaelie Crawford have a wide range of experience in the production of both public and gallery art works. For over 15 years Jennifer and Michaelie have worked as public artists on large scale site specific art projects that seek to invoke the nature in all of us. Most of these artworks are kinetic in nature. Jennifer and Michaelie have also consulted for the past 5 years as an arts planners advising on and coordinating public art projects for corporations and local government. The studio frequently draws upon the services of a variety of engineers including structural, hydraulic, mechanical and environmental as well as specific architectural designers. The studio often works in collaboration with developers and architectural and landscape design teams on public competitions both in Australia and overseas.

PROJECTS

Turpin and Crawford have produced accessible large scale integrated public art and environmental artworks. Numerous awards and competitions have been won over the past 10 years. Relevant built past projects include:

- *'Storm Waters'* 2003

A large stormwater sculpture in Victoria Park, Zetland, South Sydney
Client: Landcom
Awarded: 2003 Planning NSW Award for design NAWIC and the Lloyd Rees Civic Award RAlA.

- *'Tied to Tide'* 1999

A floating tidal, wave and wind activated installation at Pymont Point Park, Sydney Harbour: Winner for the Sydney Harbour Foreshore's Authority 1998 national competition
Client: SHFA, new owner- City of Sydney
Awarded: 2000 NAWIC- Arup Award for Art in the Built Environment

- *'Tank'* 1997

A 40 metre long animated water /light installation, Downing Centre/ Museum Station Tunnel, Sydney.
Client: The NSW Attorney General's Department
Awarded: 1999 NAWIC- merit award for Art in the Built Environment

- *'Ghost Windows'* 2001

A light sculpture in Court II, The Supreme Court Building, Sydney.
Client: The NSW Attorney General's Department
Awarded: 2004 Energy Australia & National Trust Heritage Award for the King Street Court Complex.

- *'The Memory Line'* 1995

A temporary environmental artwork for the Australian Conservation Foundation's "Restoring The Waters" project involving the rehabilitation of Clear Paddock Creek, Fairfield, Western Sydney.
Client: The Australian Conservation Foundation and Fairfield City Council
Awarded: 1997 Award of Excellence AILA NSW and ACT groups

- *'Well'* and *'Drawers of Water'* 1995

water sculptures, The New Children's Hospital, Westmead, Sydney.
Client: The Royal Alexandria Hospital for Children

DESIGN PHILOSOPHY - THE ECOLOGY OF AESTHETICS

Turpin and Crawford create artworks in the public sphere accessible to a general audience. The artworks are responsive to the interplay of the environmental context of the chosen sites and the random rhythms of the people who use them. To this interplay is brought an interest in the relationship between nature and culture and of the processes of sensory perception itself. In most projects the creative use of water, wind and light as metaphor or conduit links aesthetic form and environmental function. A playful relationship often exists between the form of the artwork and viewers' perception and experience of it.

WATER, WIND, LIGHT AND SUN

The artists have developed a special expertise in kinetic artworks involving water, wind and light as sculptural media. Combined with these elemental materials are a variety of other materials chosen to suit each project or site. Working closely and radically with specific sites, the natural processes of water, wind or sunlight and shadow become the focus of poetic and expressive inventions to capture the viewers' complete attention. Heightening the sensitivity of both aural and visual perception the sculptural installations, whether permanent or temporary, present nature's intervention into cultural and architectural spaces and invite the viewer to explore their own imaginative responses whilst developing a closer connection with the natural world. More energy than substance, the movement of water, wind, light and shadow in these designs involve aesthetics and engineering to engage the viewer in an experience which may be contemplative and soothing, puzzling and intriguing, humorous and spectacular.

As large scale popular artworks outside the realm of the art gallery these works aim to delight the viewer with a gentle optimism provoking a new perception of nature.

September 2009

CURRICULUM VITAE

JENNIFER TURPIN + MICHAELIE CRAWFORD

PUBLIC ART COMMISSIONS 1994-2009 (INVITED CONCEPT PROPOSALS AND *COMPLETED WORKS)

Windlines, kinetic artwork concept - public artwork to celebrate the centenary of scouts in Australia, Circular Quay. In progress, due for completion mid 2010.

Sailing the Tide & Singing the Land, kinetic artwork concept - winning design, Captain Cook's Landing Site National Monument Design competition, Kurnell Botany Bay 2006.

Tidal Cranes & Drunken Piles, kinetic artwork concepts - winning design, East Darling Harbour Urban Design Competition 2005/6.

Sunscript- Entrance sun / shadow sculpture concept proposed for Southbank Tafe, Brisbane 2006

Power Plants- Solar Flowers, solar installation/ functional artwork, Sydney Olympic Park's-water management system-concept 2006

Lighter Than Air, kinetic sculpture for QGMA Queensland gallery of Modern Art- (concept 2005)

Fan, wind activated sculpture, for the Australian Federal Government, National Planning Authority Federation Mall Canberra, (concept and design development 2003)

Adrift, Solar Sprays & Mirage, North Terrace Water sculptures, for Adelaide City Council and South Australian Government, South Australian Museum forecourt, Adelaide (concepts 2001-3)

Tidal Cranes, Water Crane Ballet & Tippy Tidal Masts, Lend Lease's Vict. Harbour Develop, Docklands, Melbourne (concepts 2002)

**Ghost windows*, light sculpture, for the NSW Attorney Generals Department, at the Supreme Court, Sydney, (completed May 2001)

* *Storm Waters*, environmental water sculpture for Landcom, at Joynton Park, Victoria Park, Sydney, (completed 2002)

* *Tied To Tide*, floating tidal sculpture for Sydney Harbour Foreshore Authority at Pymont Point Park, Sydney (completed 1999)

* *Water Swing*, water sculpture for Australian Growth Properties Ltd, at the Landmark Centre, Sydney, (completed 2003)

* *Tank*, installation using water and light for NSW Attorney General's Department at the Downing Centre Tunnel, Museum Station, Sydney (completed 1998)

* *Time Rings*, stone sculpture for Leichhardt Council at Bicentennial Park Stage II (completed 1998)

Signs of Life, proposed 1.5 K roadside artwork for Broken Hill City Art Gallery at Fowlers Gap, UNSW field property, Broken Hill (concept only 1998)

* *The Memory Line*, 'Restoring The Waters', an Australian Conservation Foundation environmental rehabilitation project, Clear Paddock Creek, Fairfield Council (temp artwork completed 1996-7)

Floating the Underground, NCPA public art competition for York Park, Canberra, (concept only 1996)

Tidal Underground, for City of Sydney at Sydney Customs House, Sydney (concept only 1996)

Rock Wobble, sculpture for Leichhardt Council at Bicentennial Park Stage II, Rozelle Bay, Sydney (concept only 1996)

Solar Flowers, solar energy infrastructure concept/design for pumping stations at Homebush Bay Olympic site, for NSW Waste Management Services, Sydney (concept only 1996 -1997)

* *Water Sculpture*, the New Brisbane International Airport (completed 1997)

* *Well*, water sculpture for The New Children's Hospital, Westmead, Sydney (completed 1995)

* *Drawers of Water*, water sculpture for The New Children's Hospital, Westmead, Sydney (completed 1995)

The Enigma of Invisible Sounds, water sound sculpture for Australian Graduate School of Management, University of New South Wales, Sydney (concept only 1995)

A Fountain & Two Rivers, water sculpture for Campbelltown City Council, (concept only 1994)

The Footbridge, a fanciful floating footbridge design for the Luna Park Trust, Luna Park, Sydney (concept & development only 1993-94)

River Caves Ride, Luna Park, Sydney (concept only 1993)

SELECT URBAN DESIGN PUBLIC ART PROJECTS / CONSULTANCIES

Public Art Consultancy for the CUB site Broadway, Sydney for Fraser's Property, 2009

Public Art Consultancy, Barangaroo design competition for the Brookfield Multiplex design team, 2008-09

ABC water program, Singapore Govt, Singapore, public art concepts and design consultancy for Atelier Dreiseitl Asia 2007

Consultant to architect Paul Berkemeier for the new wing to the Maitland Regional Art Gallery, 2007

East Darling Harbour Competition, Sydney, public art concepts 2006 for the stage II winning team PBA, Hill Thalys, JILA

Competition for Master Plan of Parramatta Civic Square – a collaboration with Multiplex design consultant team 2004

Public Art consultancy, Multiplex Developments Pty Ltd 2003-07

Competition for the Master Plan for Alexandra Canal, a Dept of Urban Affairs & Planning NSW & The South Sydney Development Corp. project, collaboration with the Connybears Morrison urban design team 1999

Priority One, Pitt Street, Sydney, for Sydney City Council, in conjunction with Buzacott Caro Architects & Spackman Mossop

Sydney Spaces, concept for Central Railway Square Sydney City Council, collaboration with architect Ken Maher 1995

Homebush Bay Sydney 2000 Olympic Studio /Workshop, a collaboration with urban planner Darlene Van der Breggen and landscape architect John Blakeney 1994

PROFESSIONAL AWARDS & PERSONAL GRANTS

2008	NSW Local Government & Shires Cultural Award-programs projects & partnerships for 'Turning the Pages' Project
2004	Energy Australia & National Trust Heritage Award, King Street Court Complex including 'Ghost Windows'
2003	Planning NSW Award for design for 'Storm Waters' at Victoria Park, Sydney
2003	Lloyd Rees Civic Award for the RAI A for 'Storm Waters' at Victoria Park, Sydney
2000	RAIA (Royal Australian Institute of Architects) jury award for artwork, 'Water Swing'.
2000	ARUP (NAWIC) award - Art in the Built Environment for 'Tied to Tied'
1999	ARUP (NAWIC) merit award - Art in the Built Environment for 'Tank'
1997	Award of Excellence, Australian Institute of Landscape Architects (NSW & ACT groups) landscape artwork for 'Restoring the Waters', collaboration Schaffer Barnsley
1996 & 2006	Professional Development Grant, Visual Arts & Crafts Board, Australia Council, (J.Turpin)
1991 & 1993	Project Grants, Visual Arts/Crafts Board, Australia Council, Sydney, for the Artist Run Initiative Art Engineering Studios (J.Turpin founding member)
1991	Project Grant, Visual Arts/Crafts Board, Australia Council, Sydney (J.Turpin)
1982	Arthur Macquarie Post Graduate Travelling Scholarship, University of Sydney (J.Turpin)

SELECT EXHIBITIONS

(*EXHIBITIONS BY J.TURPIN ONLY)

- 2006 Models of *Fan* and *Tidal Cranes* in Supermodels, Object Gallery, Sydney
- 2006 **Water Works*, Video and drawings in Partnership or Perish, Academy Gallery University of Tasmania, Launceston
- 2004 **Holy Ghost*, site: [unseen], Dank Street Depot, Sherman Galleries, Sydney
- 1999 *Tank* and *Tied to Tide*, images in Sydney Metropolis, Museum of Sydney
- 1996 *Green Noise II*, Transformers, Auckland City Art Gallery, New Zealand
- 1995 *Green Noise I*, Girls Girls Girls!, Annandale Galleries, Sydney; Orange Regional Gallery, NSW
**The Water Axis*, Canberra National Sculpture Forum, Lake Burley Griffin, Canberra, a collaboration with architect Peter Tonkin and artist Gail McDermott
- 1994 *Going Public*, Annandale Galleries, Sydney
- 1993 **Water Works V*, water installation, The Fifth Australian Sculpture Triennial, NGV, Melbourne
- 1992 **Water Works IV*, water installation, Annandale Galleries, Sydney
- 1992 **In the Hoist Shaft*, water installation, Synthesis 6, a collaboration with architect James Grose, MSB Bond Store, Sydney
**Water Works III*, water installation, Australian Perspecta, Art Gallery NSW
- 1991 **Water Works II*, water installation, Graduate Diploma of Visual Arts, SCA, Sydney
- 1990 **Water Works I*, water installation, Vault, The John Heine Foundry, Sydney
**Drawers of Water*, water sculpture, Inland: A Spatial Heritage, The Australian Centre for Contemporary Art, Melbourne
- 1988 **Shifting Ground*, wave and tidal powered kinetic sculpture, 89 Degrees on the Water, SCA exhibition, Pier 2/3/ Walsh Bay, Sydney
- 1987 **Without the Walls*, installation, Histories, The Performance Space, Sydney
- 1985 **A Split Second of Paradise*, performance with Station House Opera, London, Nottingham, UK

SELECT PUBLICATIONS

- Adams, Bruce, 'Jennifer Turpin', catalogue essay, Fifth Australian Sculpture Triennial, 1993
- Baker, Candida, 'Artist Hitching Water to the Cultural Stream', *The Age*, Melbourne, 24 August 1992
- Baume, Nicholas, 'Jennifer Turpin: Annandale Galleries, Art and Text', 43, 1992
- Cranswick, David 'Bridging Art and Ecology' *Artlink* vol 18 No: 2 1998
- Crawford, Ashley, 'Inland', *Tension*, January 1991
- Delaruelle, Jacques, 'Jennifer Turpin: Water Works', *Art Monthly Australia*, 16 Sept 1992
- Green, Charles, 'Engineering Tranquility', *World Art*, Vol. I, No. 1, 1994
- Green, Charles, *Peripheral Vision: Contemporary Australian Art 1970-1994*, Craftsman House, 1995
- Gregoriou, Linda and McGowan, Tempe, 'Public Places, Private Visions', *Monument*, Sydney, No. 21,
- Guppy, Marla 'Better Places, Richer Communities - Cultural Planning & Local Development- Australia Council 1997
- Jackson, Davina & Johnson, Chris, *Australian Architecture Now*, Thames & Hudson London 2000
- Jackson, Davina, 'Fan, a Brilliant symbol of the suffrage of women', *SMH*, 18 Sept 2003
- Johnson, Anna, 'Young at Art', *The Sydney Morning Herald Good Weekend Magazine*, 26 April 1997
- Johnson, Chris & Patrick Bingham-Hall, *Celebrating Sydney 2000 - 100 Legacies*, Pesaro Publishing 2000
- Jones-Evans, Dale, 'Reinventing The City', *Architecture Australia*, Jan-Feb 1993
- Kidd, Courtney, 'Public Art in Sydney - Olympian heights or more of the same?' *Artlink* vol 18 No2 1998
- Leatherdale, Julian, 'Water Works', *Oz Arts*, 10, 1994
- Lynn, Victoria, 'Jennifer Turpin & Michaelie Crawford - The Choreography of Time, Light, Water Art and Australia 2001
- McGillick, Paul, 'Making Connections- The Public Art of Jennifer Turpin & Michaelie Crawford', *Like, Art Magazine*, 2001
- McGillick, Paul, 'New Children's Hospital', *Monument*, No. 14, 1996
- Mossop, Elizabeth & Walton, Paul *ed City Spaces art & design Craftsman House 2001*
- Murray-Cree, Laura (ed) *Twenty-Sherman Galleries, Craftsman House 2006*

O'Brian, Geraldine, 'Sculptors expose Sydney's working heart' *The Sydney Morning Herald*, 27 Oct 1999

Schaffer, Barbara "Water Stories – River Rituals", *Habitat ACF* Vol 24 No:5 Oct 1996

Stewart, Meg -, 'Jennifer Turpin- Creative Spirit', *The Sydney Morning Herald*, 17 April 1996

Susskind, Anne, 'Tank', *The Sydney Morning Herald*, 29 August 1997

Towndrow, Jennifer; 'Synthesis 6: Collaborations Now& for the Future', *Architecture Australia*, Dec 1992

Turpin, J & Crawford, M, 'Restoring The Waters: Artists in Suburban Ecologies', *City Spaces*, ed Elizabeth

Mossop and Paul Walton 2001 published by Craftsman House, Sydney

Turpin, Jennifer; 'Landscape, Memory and Desire', *Art Network*, No. 15, Autumn (1985)

Turpin, Jennifer; 'Sculpting the Landscape: The Wondabyne Symposium' *Follow Me*, No. 30 Sept 1987

Winikoff, Tamara, ed. *Places Not Spaces: Placemaking in Australia*, Envirobook, Sydney 1995

SCHOOLS ART WORKSHOPS

- 2007 Murrurundi, Hunter Valley- 5 schools from the Scone district years K-8 '*Turning the Pages*' environmental education project
- 2005 Dobroyd Point Public school, years 1, 3/4 and 5- '*Invisible in the Deep*'
- 1994 SCEGGS Darlinghurst, with year 11 girls, Darlinghurst campus.
- 1996 SCEGGS Darlinghurst with year 11 girls, Darlinghurst campus.
- 1996 '*Restoring the Waters*' Australian Conservation Foundation and Fairfield City Council environmental rehabilitation project, working with St Johns Public School and St Johns High School.
- 1999 PLC Pymble Ladies College: 3 day workshop with years 10 + 11 at 'Camp Knox', the Hawkesbury.
- 2003 PLC Pymble Ladies College- 3 day workshop with year 11 girls at Mangrove Mountain.

TIED TO TIDE

Artists: Jennifer Turpin and Michaelie Crawford

Description: A floating, kinetic, tidal, wave and wind activated artwork,

Date: 1999

Location: Pyrmont Point Park, Sydney Harbour.

Materials: 8 units each 10 metres long hardwood timber, stainless steel, fibreglass, aluminium

Awards: The ARUP 2000 - NAWIC award for Art in the Built Environment

Client: Promenart Art Program, The Sydney Harbour Foreshore Authority, NSW

The tidal waters of Sydney Harbour choreograph a lively performance of maverick planks and renegade ladders between the boardwalk and the seawall at Pyrmont Point Park.

Tied To Tide is a constantly moving artwork activated by the powerful natural elements of the site's, water and wind and tides. Hinged to the boardwalk, floating planks and airborne ladders combine the elemental forces of nature with the built materials of the site to perform an aquatic dance on the ever changing tidal waters of Sydney Harbour. The artwork conceptually adopts and transforms the maritime language of the hardwood timber boardwalk and its access ladders. It frees them of their prosaic constraints to play with, rather than stand against, nature. The ordinary becomes the extraordinary as timber boards hover over the water balancing tilting ladders like unwieldy acrobats in an aquatic circus.

Connected by a float to the harbour the timber beams translate the eternal return of the tides. High tide lowers the beams whilst low tide raises them skyward. They bob gently on calm waters and dance staccato in a choppy swell. The wash of passing boats unwittingly choreographs sequences of frenzied motion.

Vibrant maritime-orange ladders pivot in a seemingly impossible balance at the end of the timber beams. They offer a metaphor for journey, collaborating with the elements to inspire reverie of the imagination. A breeze gently sways them whereas wild gusts spin them in 360 degree revolutions.

Tied to Tide elucidates the complexities of nature through its simple engineering. It is an ensemble of two axes - horizontal planks and vertical ladders hinged to each other and connected to the water create a myriad of ever changing responses to tide, wave and wind action. It is an installation in a constant state of flux, forever transforming itself in sync with the ever changing elemental forces of water and wind that so define Sydney Harbour.



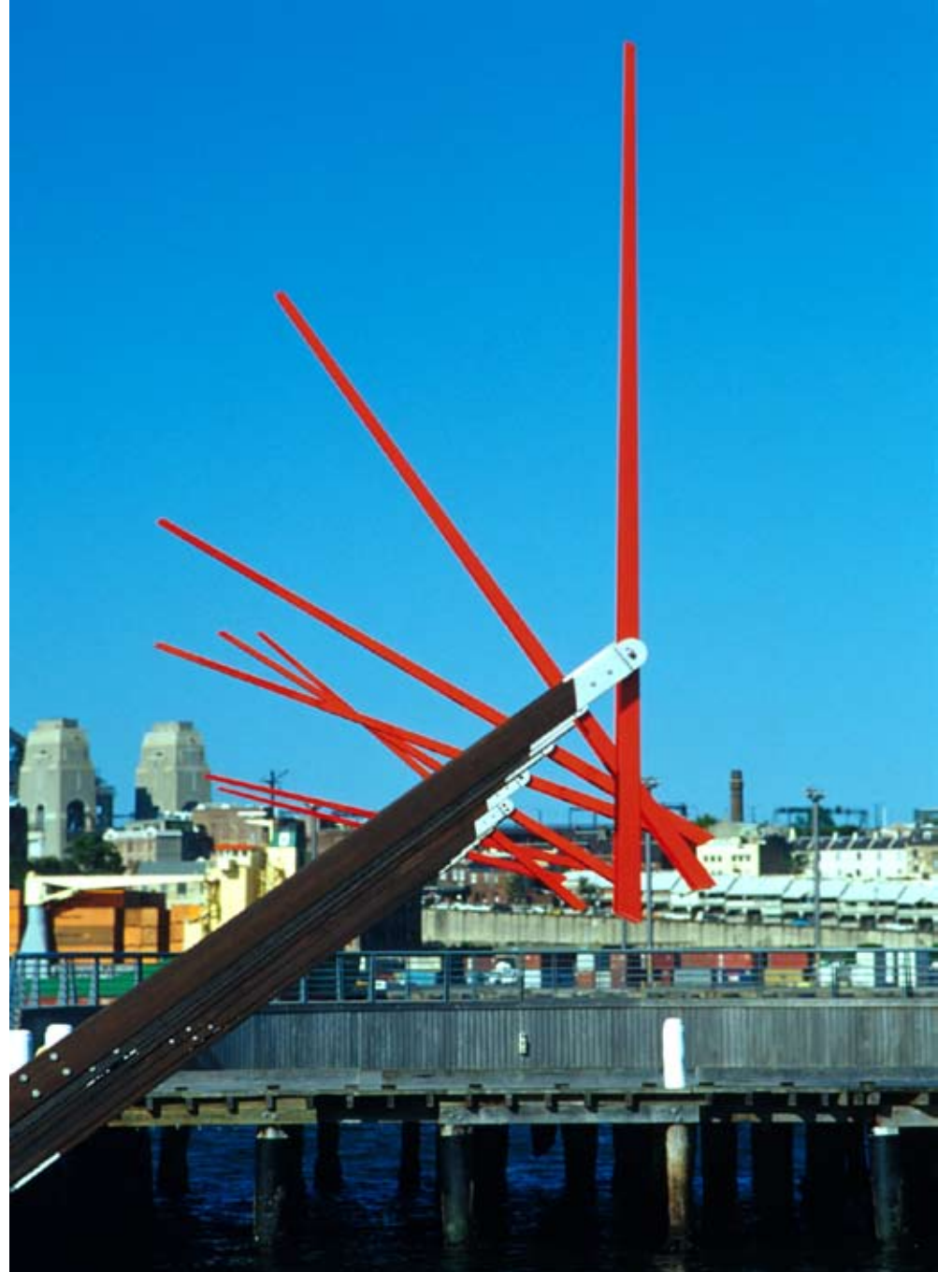
Tied to Tide - High tide



Tied to Tide - Low tide



Tied to Tide - Site context



Tied to Tide - Low tide, windy



Tied to Tide - Low tide



Tied to Tide- Low tide windy



Tied to Tide - High tide, no wind



Tied to Tide - Ladder, high tide



Tied to Tide - Ladder, windy



Tank - North Side



Tank - South side

TANK

Artists: Jennifer Turpin & Michaelie Crawford

Description: A kinetic artwork in the windows of a 35 metre long tunnel, North side: 35 metres long x 4 metres high
 South side: 4 display windows, 2.5x1m & 4 reflection windows, 3x 4m. This project was part of the heritage tunnel's restoration
 Date: 1998
 Location: The Downing Centre (Mark Foys Building), Museum Station Tunnel, Sydney.
 Awards: 1999 NAWIC Arup award for art in the built environment
 Heritage: Peddle Thorp & Walker Architects
 Client: The Attorney General's Department, NSW, Australia

As part of the restoration of this seventy year old tunnel and building above, the underground display windows, a legacy of its days as a department store are 'filled' with a glistening, constantly moving image reminiscent of light reflecting and refracting through water at the bottom of a pool. The soothing quality of the movement offers a contemplative meditative respite in what is often a hectic passage to and from work.

Tank is above all an experience that creates a sense of liquid space 'contained', 'tanked' up behind glass. This sense of containment in the expansive length of windows emphasises the subterranean nature of the site.

A sense of mystery, illusion and play is an important part of this work. The watery light is contained at the front vertical surface but its depth is completely unexplained. Curious optics obscure the verity of the source - is it water surface or depth? Whatever the source, *Tank*, fluid and amorphous keeps pace with the flow of commuters whose 'floating' images are reflected in the 'water' windows as they pass by to and from the station.

The north side of the tunnel presents 35 metres of continuous 'water' windows. On the southern side four smaller 1920's display cabinets present backlit panels of artwork/ graphics fusing text and images relating to Sydney's early subterranean water tunnels and networks and an overlay of excerpts from early legal cases concerned with subterranean waters. Together the illuminated windows create an experience that brings to life the forgotten architecture hidden for so many years behind hoardings.



Tank - detail



Tank - from the street



GHOST WINDOWS

Artists: Jennifer Turpin and Michaelie Crawford

Description: Animated light windows

Date: 2001

Location: Court 2 King St Supreme Court, Sydney
Installed as part of the restoration of the building

Materials: Six hinged neon light panels

Architects: Peddle Thorpe & Walker

Award: 2004 Energy Australia & National Trust Heritage Award, King Street Court Complex.

Client: The Supreme Court, NSW



In the spaces once occupied by windows that have been both present and absent, hidden and revealed, external and internal, the 'Ghost Windows' shed an enigmatic light on the intriguing history of Court II's long architectural life.

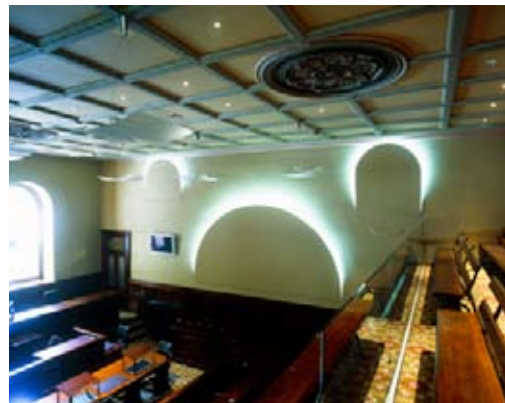
A hybrid of window and wall the solid panels of the 'Ghost Windows' mimic the shape of the historical windows and adopt the colour and texture of the walls. As if cut out of the court's walls the six panels, three on either side of the room, tilt slightly ajar from their hinged base.

Through the cracks between panels and wall an ethereal light rhythmically appears and almost disappears, increasing and decreasing in intensity as it endlessly spills and recedes over the walls.

The imperceptibly slow motion of their luminous auras infuses the court with a timeless rhythm as if the walls were breathing. Inspired by the eternal rhythms of nature it engages with yet goes beyond the specificity of the moment.

Embracing the symbolic relationship of truth to light the artwork subtly effects the space of the courtroom. It imbues it with a rhythmic light so slow and gentle that you are unaware of the incremental shifts in intensity. Several minutes engagement with the work reveals a complete cycle. This is the slow and measured breathing of a court that has witnessed the changing history of the state's legal culture for over a century and a half.

'Ghost Windows' is the pulse of Court II. These are literally 'light reliefs'. They enlighten and enliven the density of both architectural fabric and legal process marrying architectural past to legal present.



Ghost Windows - showing gradual illumination cycle



The Water Swing

WATER SWING

Artists: Jennifer Turpin & Michaelie Crawford

Description: A kinetic swinging sculpture

Date: 2000

Location: George Street, Sydney

Materials: 12 metres tall, stainless steel & water

Award: 2000 the Jury award for artwork- Royal Australian Institute of Architects awards

Client: Multiplex Constructions

The *Water Swing* is a mesmerisingly simple performance. Sculptural form conducts smooth movement and lightly falling water. Its poetry is described in the eternal return of the unnaturally slow arc that sweeps a glistening cascade across the reflection pool below.

Outside of a glass walled foyer the 12 metre tall stainless steel *Water Swing* is suspended high between two of the columns that support the building 40 metres above ground. With no other support structure this seemingly airborne swing traces a continually moving path. Water falls lightly from beneath its 'seat' brushing the length of the 20 metre long 3 metre wide pool below. Its minimal aesthetic is produced through limit design. All structural bracing has been eliminated and the most streamlined sculptural form achieved to create a restrained linear gesture that becomes glistening water.

The energetic meeting of falling and pooled water creates a controlled rippling path across the surface of the dark granite pool. The entering water slips over the pools 'wet edges' that seem to suspend its darkness within the light granite of the surrounding floor.

The *Water Swing* is a temporal experience that slows the senses inviting personal reverie in the public sphere. Slowing time, the *Water Swing's* speed is almost four times slower than its natural frequency. Its strangely arrested pace effects one bodily, hypnotically. Reminiscent of an iconic element of childhood this Swing has grown unnaturally tall and become unusually slow. Perhaps its trail of water offers a conduit to memory and play amidst the towers of contemporary corporate culture.

STORM WATERS

Artist and designers: Turpin Crawford Studio

Description: an environmental water artwork

Location: Joynton Park, Victoria Park Development, South Sydney

Date: 2002

Materials: precast and formed concrete, bronze, water

Awards: 2003 Planning NSW Award for design & 2003 Lloyd Rees Civic Award RAI A

Client: Landcom NSW

Coordination: NSW Department of Public Works

THE SITE - JOYNTON PARK - A WATER PARK

- Victoria Park sits above a vast aquifer which once saw the entire site as a swamp.
- Joynton Park is the wet heart and green lung of the Victoria Park precinct.
- Here the ground has been carved away to create a stormwater detention basin bringing us even closer to the aquifer that lies below the surface.
- This heightened physical proximity to the aquifer; combined with the parks potential to transform into an ephemeral 'lake', give Joynton Park an enormous significance in the hydraulic activity of the broader site.
- The ecological imperatives of Joynton Park's design embrace the need to detain, slow and filter stormwater before entering the main stormwater system and Alexandra Canal, Sydney's most polluted waterway. In terms of the wider South Sydney precinct, Joynton Park forms a significant ecological node, a site of local detention to improve the water quality and quantity of Victoria Park and its receiving waters. Seen in relation to both the natural heritage of the swamp system and the industrial heritage of the nearby Alexandra Canal system, this contemporary development creates a future heritage based on best principles of environmentally sustainable design (ESD).

'STORM WATERS' - THE WATER ARTWORK IN JOYNTON PARK - DESIGN INTENTION

- The artists sought to distil the ESD urban design intentions of the broader project to create an iconic water artwork with poetic meaning as well as actual environmental function.

- The Council's ESD guidelines sought a water feature that used storm water; not town water as a source and demanded a non chemical method of sanitising water for public safety
- The use of stormwater and its treatment method determined aspects of the form of the artwork and the way in which the water flows. (eg no chemicals meant no air born water)
- The artists' siting of the artwork on the sloped embankments of the park highlights the park's environmental function as a detention basin and suggests its potential to fill.

CONCEPT AND GENERAL DESCRIPTION

- The water sculptures provide a playful and intriguing water experience that connects to the environmental function of Joynton Park as a detention basin. The sculptures recycle treated storm water whilst presenting the appearance of a subtle defiance or tease of nature as the water flows evenly downhill at an intriguing 45 ° angle.
- The water feature artwork consists of two large precast concrete staircases seamlessly embedded in the grassed embankments cascading into Joynton Park.
- They are set in the sloped ground parallel to the pavement with each stair offset to one another to create overall downhill flow at a 45 ° angle.

SITING

- The staircases are sited on opposite sides of the park, one facing east and the other facing west.
- Their diagonally opposite directions enliven the geometry of the park and create an internal space framed by the energy of their dialogue. Subtly defying gravity, the water performs the unexpected and dances dramatically on a diagonal down the stairs. With its sun reflective qualities the water is dazzlingly visible from both ground level and high rise buildings above.

MATERIALS AND WATER FLOW

- Made of pre cast concrete with a roughened surface texture the shallow 500mm wide stairs are formed with subtle facets which control the shape and flow of water
- The wet stairs are bordered by dry stairs which invite an accompanying flow of people.

- Each individual step is made up of 2 reinforced pre-cast concrete units joining in the centre. Each individual whole stair is approx. 20 metres long.
- The top face of each step is faceted in a way that allows it to act like a subtle funnel and directs the water across the step as it falls with gravity.

ENVIRONMENTAL FUNCTION

Storm Waters receives the water that runs over the streets, purified at a primary level through the 'swales' located in the central medium strips of streets running east west at Victoria Park. The water is further treated in an underground plant room by an electro-magnetic, non chemical system before it is redelivered in a pure form to the urban surface. Pouring out from beneath the skin of the pavement it falls over stairs. Storm water, once polluted and relegated to the drains is purified recycled and returned to the surface to play

- *Storm Waters* is a large scale environmental water artwork inspired by the sites hydraulic and ecological imperatives.
- It gives a presence to the invisible processes of the aquifer below the ground.
- It highlights the inherent sculptural qualities of a park that has literally been carved out of the land to contain its potential inundation.
- It embraces South Sydney Councils requirements for the use of storm water harvested on site and filtered through the swales, whilst its sculptural form has been specifically developed to utilise water treated without chemicals.

CULTURAL AND ENVIRONMENTAL MEANING

- *Storm Waters'* evaporative cooling provides an outdoor conditioning of the air to create an invitingly cool atmosphere in the heat of a Sydney summer. This is an important ESD principle. As our cities become increasingly warmer it is important to find ways to cool them.
- With *Storm Waters* water becomes a character in the environment.
- It offers the public a liquid performance that connects us to the natural elements and phenomena we so often take for granted - the aquifer hidden beneath our feet and the vast potential of storm events whose treatment in urban areas is in need of careful and sensitive management.
- *Storm Waters* reminds us of the drama of the storm, of nature, as much as it reminds us of the pollution of urban run-off - the combination of those two thoughts is a critical juxtaposition in our understanding of the work.
- *Storm Waters* highlights the ESD principles of the park and the broader development.



Storm Waters - Eastern side



site plan showing two diagonal water stairs in Joynton Park



swale diagrams



swales



Storm Waters - details of concrete, bronze and water formations

WELL

Artist: Jennifer Turpin

Description: A kinetic, water sculpture

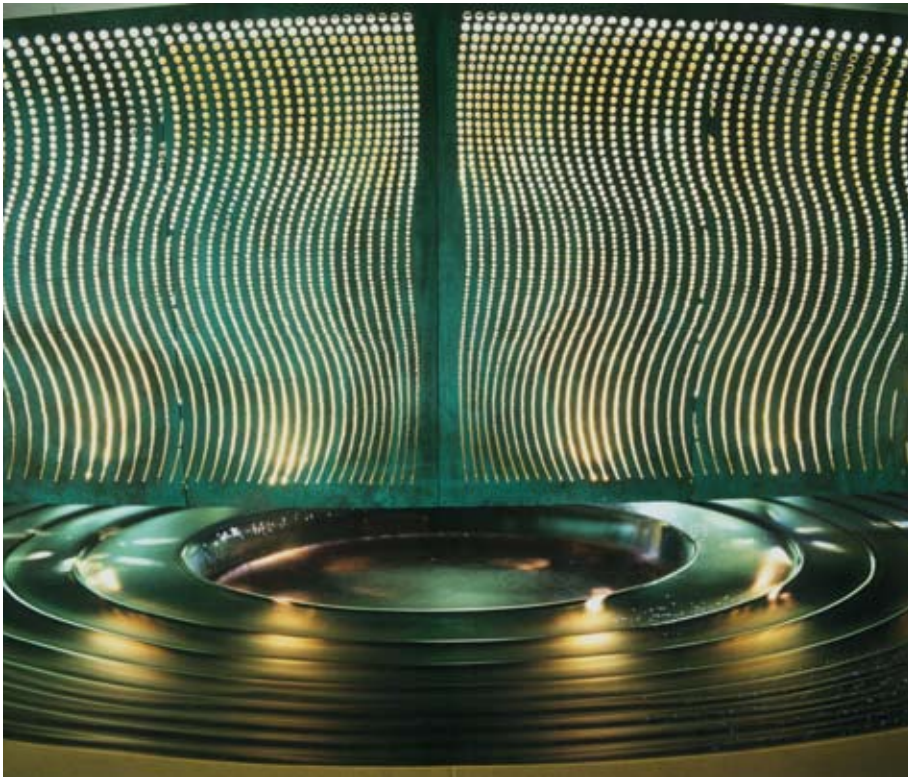
Date: 1995

Location: The New Children's Hospital, Westmead, Sydney

Materials: Perforated central brass screen - 10 metres long x 2.5m high elliptical pool, sandstone capping - 6 metres long x .5m high

Client: The Royal Alexandra Hospital for Children

Sited in the Intensive Care unit of the New Children's Hospital a contemplative pool of water flows in a series of delicate standing waves inwards towards a central well. To provide privacy for anxious parents and nurses who share the use of the courtyard a double sided perforated brass screen surmounts the pool. Lit internally at night a moire effect is created as the viewer moves in relation to the wave like pattern of holes.



Well - night





Drawers of Water



DRAWERS OF WATER

Artist: Jennifer Turpin

Description: A kinetic, water sculpture

Date: 1995

Location: The New Children's Hospital, Westmead,
Western Sydney

Materials: 3.6 m high, marine timber, brass, water

Client: The Royal Alexandra Hospital for
Children

The charm of mechanics is allied to the charm of an ordinary object given an extraordinary function. A waterfall in a tower of drawers. In this work a cascade of water overflows down the stepped drawers of an outsized Victorian furniture cabinet. A brass handle on its side operates a pump that sucks water up with a disconcerting noise. This oversized cabinet is machine-like but it becomes enlivened by the movement of the water; the cumbersome object therefore necessary for the brief moment of poetry it supports.

Is nature taking over our domestic furniture or has the machine got nature caught in its cogs?



Water Works III - south side

WATER WORKS III

Artist: Jennifer Turpin

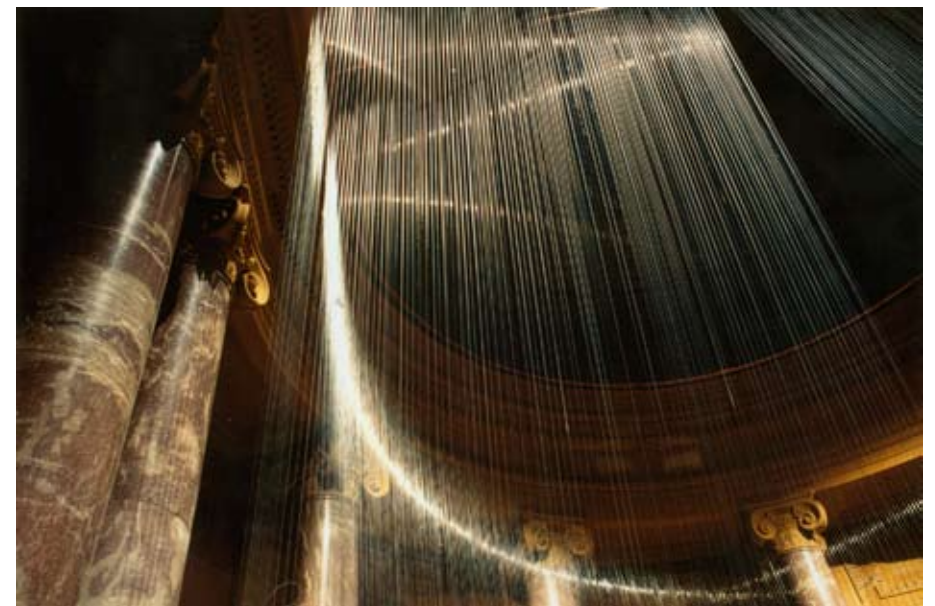
Description: A Kinetic water artwork

Date: 1991

Location: Art Gallery of New South Wales, North & South vestibules

Materials: 6 metres high, water, nylon lines, copper pipes and tanks
Exhibited During Perspecta 1991

A myriad of tiny water droplets behave as they shouldn't. Falling noiselessly down invisible angled threads at a peculiarly slow speed the installation plays with gravity and surface tension to create a calming, absorbing space where the body desires to linger. The museum vestibule is transformed into a shrine to visionary classicism as the mercurial water 'brushes' rather than 'coats' the monumental architecture. Like the experience of water moving in a landscape the water here is not so much substance as an endless play of light.



Water Works III - north side



Water Works IV

WATER WORKS IV & V

Artist: Jennifer Turpin

Description: A kinetic water sculpture

Date: 1992

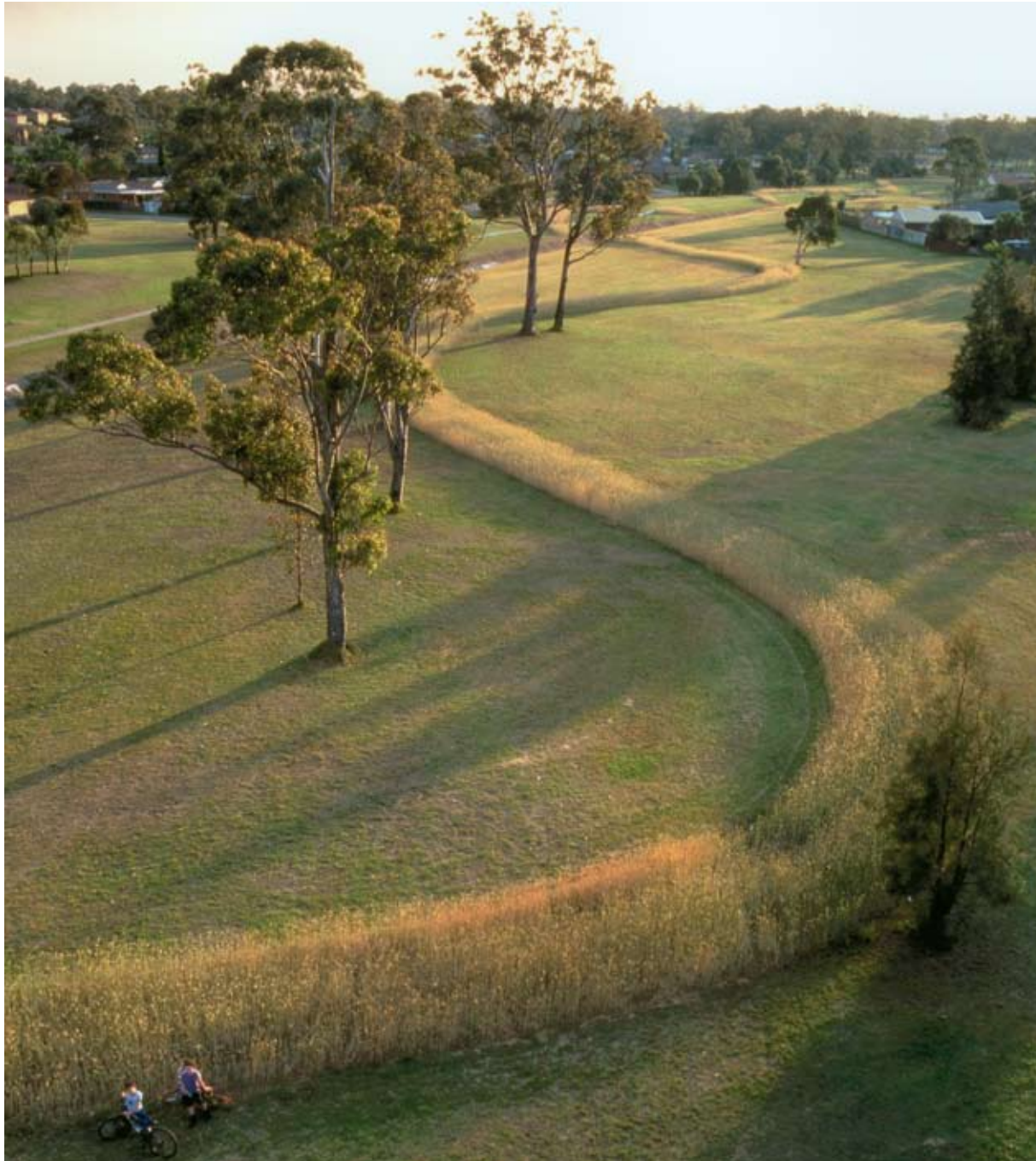
Locations: Annandale Galleries 1992 & The National Gallery of Victoria 1993

Materials: 8 units each 4.5m x 3m x 200mm, water; nylon lines, copper pipes and tanks

A darkened room is occupied by a minimalist grotto, creating an almost silent, not quite motionless space for reflection. Like a giant jewel the room is veiled by diaphanous liquid panels that capture light to reveal space in unexpected ways. There is a sense of cool humidity in the water-filled space. An ethereal, contemplative atmosphere combines with strange vertiginous bending of the elements at play.



Water Works V



The Memory Line

THE MEMORY LINE

- Artists: Jennifer Turpin and Michaelie Crawford
- Description: an environmental artwork for the 'Restoring the Waters' environmental rehabilitation project
- Date: 1996
- Location: Clear Paddock Creek, Fairfield, Sydney
- Materials: ryecorn grass, 2.7 kilometres long x 4 metres wide x 1 metre high
- Client: The Australian Conservation Foundation and Fairfield City Council
- Collaborators: Schaffer Barnsley landscape architects

The Memory Line was a 2.7 kilometre long band of rye grass which marked the original course of Clear Paddock Creek, Fairfield during 1996. It was a temporary artwork for "Restoring The Waters", an environmental rehabilitation project of the Australian Conservation Foundation in collaboration with Fairfield City Council which aims to fully restore Clear Paddock to the natural system it was before it was channelised in a concrete stormwater canal in the 1970's. (half a kilometre of the creek has now been restored). In this project, environmental art can be understood as a way of highlighting the 'poetics of place' and helping to reinstate a balance between nature and the urban environment.

The Memory Line was a growing ecological and cultural memorial to a lost natural environment. Remembering the original creek was the first step on a positive and creative path of restoration. By marking what had been lost from communal memory in a creative and poetic act, the *'Memory Line'* marked the beginning of a community's ecological healing process.



RIVER QUIVER

Artists: Jennifer Turpin Studio

Description: A kinetic environmental artwork, made of recycled materials and giant reed, 120m long, installed along the edge of the Pages River in Murrurundi as part of *Turning the Pages*.

Date: 2007

Location: Edge of the Pages River, Murrurundi, NSW

Awards: 2008 Cultural Paternership Award

Funded by: NSW Government City and Country Environment restoration program through the Hunter & Central Coast Regional Environmental Management Strategy.

River Quiver was the inaugural environmental artwork for the *Turning the Pages* project begun in 2007 in the small town of Murrurundi in the upper Hunter Valley, New South Wales. A marriage of environment, community, art and science, the project focused on raising the awareness and appreciation of the Pages River and a creative imaginative engagement with the broader environment.

Inspired by the creatures that swim and fly in the Pages River *River Quiver* was a kinetic wind sculpture made by school children in collaboration with artists from Jennifer Turpin's Studio. Evoking the balance of nature in its form and function, the 120 metre long sculpture tilted, pivoted, floated and quivered in a dancing performance orchestrated by the wind of the day.

Involving 180 students from five local schools the project began with science workshops examining the geological history, shape and course of the river. On field trips the children learnt about water flow and river health through identifying insects and other water creatures. Art workshops followed involving painting, dance, music, creative writing - culminating in the making of the major sculpture *River Quiver* with its lightweight translucent sculptures of Pages River creatures counterbalanced and suspended from bamboo hangers. A sound scape recorded by the students added to the final experience of the work. Working in pairs the children learnt about balance, lightness, form, sound, structure and movement. Together they experienced the creation of a large kinetic artwork that moved to the rhythm of the wind.

Through the creative process children and adults experienced the joy, intensity and concentration of making art in individual and collaborative ways. Imaginations were ignited in this focus on the environment generating a sense of wonder in the river's mysteries and its extraordinary biodiversity.

