

Park LANDS news

May 2014 Number 54



ADELAIDE PARK LANDS ART PRIZE

WINNER

C J Taylor *Denim (Pasha of the Park Lands)*

HIGHLY

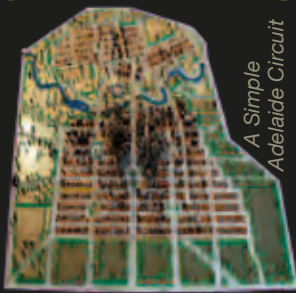
COMMENDED

FINALISTS



Susan Napoli

City in the Park - Red Kangaroo Dreaming Place



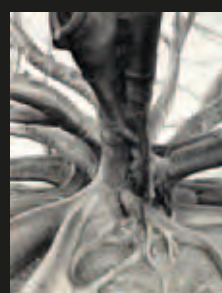
Mark Judd

A Simple
Adelaide Circuit



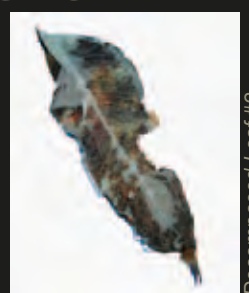
Sally Parnis

En Plein Air



Neil Huggett

Magnificent Moreton Bay Fig Tree, Angas Gardens



Jennifer Ahrens

Decomposed Leaf #2

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From Councillor David Plumridge's desk

Extract from Issue No 109 9 April 2014
see <http://www.davidplumridge.com/images/docs/Newsletters/Notes from Councillor Issue 109.PDF>

Any views expressed herein are those of Cllr Plumridge AM and do not purport to be those of the Adelaide City Council.



THE HIGH PRICE OF BREAD AND CIRCUSES

Taxpayers have paid almost \$600 million dollars to wipe out SACA's debt and build the SACA and the SANFL a new stadium and it is reported that Port and the Crows are being charged \$200,000 to play in this half a billion dollar taxpayer funded stadium. And it's worth remembering that the Stadium Management Authority (SMA) is a sub-lessee of the Minister who is in turn a lessee of the Adelaide City Council. And part of the 'deal' was for Council to be stripped of all its former revenue streams from the Oval—rent and parking fees—and for this commercial operator, the SMA, to not be required to pay one cent in rates to the city to assist with the high costs of maintenance and proper presentation of the surrounds of the Oval and the adjoining Riverbank. Council is happy to shoulder its responsibilities but surely it is reasonable that it should be fairly compensated for its efforts.

It's also worth noting that at a recent function Mr Ian McLachlan is reported as having said that the first step in achieving the Oval Redevelopment was to deal the Adelaide City Council 'out of the equation'.

Whilst there may be a grain of truth in that statement, the reality is that any organisation can bludgeon its way through proper consultation and approval processes and take liberties with due process if it has the support of the government and an all-empowering Act of Parliament behind it.

Mr McLachlan seems to have forgotten SACA was given unstinted support by the Council in its plans for the redevelopment of the Eastern and Western Stands. Council held many special meetings, often 'at the drop of a hat,' to facilitate rapid and supportive approval of SACA's building plans and its numerous re-financing and other whims and wishes. They paid a pittance in rent and no rates while they exclusively occupied a major piece of public Park Land.

SACA may have been a major contributor to the development of the Adelaide Oval over the years but it should not be forgotten that it only achieved what it did with the bountiful support of its landlord, the Adelaide City Council.

THE HIGH COST OF BEING A SOCCER FAN IN SOUTH AUSTRALIA

Meanwhile, in stark comparison, Adelaide United will this year pay \$800,000 to the Adelaide Entertainment Centre (AEC) for the use of Hindmarsh Stadium!! Adelaide United applied for management rights to Hindmarsh but as it turned out AEC was offered the management rights by the State Government (the same one that 'donated' half a billion of taxpayer's money to footy and cricket). AEC has been ordered by the Government to recover costs on Hindmarsh so why doesn't the government similarly demand recovery of costs on Adelaide Oval from Footy and cricket?

You may think of this as a minor issue, but I suspect that soccer fans don't, because the reality is that the World Game is being run into the ground while footy and cricket are getting major taxpayer assistance.

Enjoy your Oval!

Councillor David Plumridge AM

Editorial

Congratulations to CJ Taylor for his winning entry in the Association's Adelaide Park Lands Art Prize, *Denim (Pasha of the Park Lands)*. Accolades also to highly commended artists Jennifer Ahrens, Neil Huggett, Mark Judd, Susan Napoli and Sally Parnis, and to People's Choice winner Tom O'Callaghan, and runners-up Neil Hunwick, and Perry Warren. Thank you to all, and to photographer Don Oswald, for your help with informing APPA members about the art prize and launch (pp 8–9).

The public exhibition provided us with an insight into artists' perspectives of the Park Lands. Sadly there was one exception, oriented correctly in the catalogue and *Park Lands News*, but shuffled out of order and not shown as the artist intended in the exhibition. The artist kindly provided the correct image for this publication and in our opinion this digital photograph of lichen, *Wrapt—Triptych* by Catherine Hewitt (p 7), is a brilliant work. Lichen is mostly disregarded, misunderstood, and undervalued, but those who make the effort to truly observe the Park Lands will detect such marvels. Thank you, Catherine.

Each entry told its own story of how each artist sees the Park Lands, so in fairness to all, and for members unable to attend the exhibition, you can view every finalist entry in this issue (covers and pp 7–10), albeit in miniature. Our apologies to other entrants—our willingness to showcase your work didn't meet with cooperation from competition organisers, so your entries remain a mystery.

Like the diversity of artworks, there is a diversity of opinion about the Association running an art prize. Whether you are of the view that it recruits ardent ambassadors for the Park Lands, or that it's a waste of limited resources and a distraction that doesn't directly address the association's objectives, at least it economises on acronyms—as one wit quipped, 'APPA' now means 'Art Prize Presentation Association'.

PARK LANDS ALERT

**Adelaide Oval
Event Day Parking
Restrictions and
Road Closures**

May 15, 24 Jul 5, 11, 20
Jun 1, 7, 14, 21, 29 Aug 2, 9, 16, 22

http://smartmoveadelaide.com.au/assets/sma/Adelaide_Oval_Maps_for_Website_Feb_2014.pdf

http://smartmoveadelaide.com.au/assets/sma/Adelaide_Oval_2014_AFL_Event_Parking_Restriction_Timetable_V2.pdf

Or via www.adelaide-parklands.org

Cover: Adelaide Park Lands Art Prize winning and highly commended entries courtesy of artists CJ Taylor, Jennifer Ahrens, Neil Huggett, Mark Judd, Susan Napoli, and Sally Parnis.

Back cover: Adelaide Park Lands Art Prize Exhibition, February 2014, details at p 11.

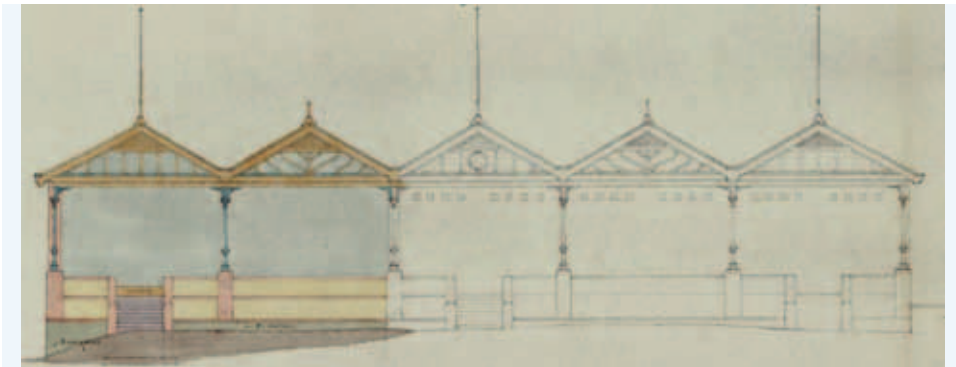
Listed: water police station, grandstand

On 7 March 2014 the South Australian Heritage Council confirmed two Park Lands sites on the State Heritage Register:

- the former Torrens Lake Police Station (Place No 26365) on Victoria Drive east of the City Bridge, and
- University of Adelaide Grandstand (Place No 26392), War Memorial Drive, east of Sir Edwin Smith Drive.

The 28-year long Adelaide Park Lands State Heritage nomination process is dragging to the end of its third decade.

Kelly Henderson



Above: Plans for 1938 additions to grandstand, showing original 1911 structure, on the right, and 1938 additions on the left. [Adelaide City Council Archives: BAP 05431]. Source: SA Heritage Council Summary of State Heritage Place No 26392, University of Adelaide Grandstand.

If you didn't receive an invitation to the art prize launch, rest assured, it was standing room only. Ironically, rather than an inexpensive digital photographic competition long ago suggested by Franca Penick, APPA ran a mini-variant of the self-proclaimed world's richest landscape painting prize—the Fleurieu Art Prize (\$60,000 in 2013)—only to have a digital photograph carry off the \$20,000 Park Lands Art Prize!

There's certainly no question about the goodwill or enthusiasm of participating artists. Witness Kristie Carrick's *Deeply Connected*, Doreen Constable's *Let Parklands Be*, Morne De Klerk's *Light's Vision in 2013 Pictures*, and Alan Watson's *Long Live the Parklands in Their Entirety*. The question is, did APPA retain its effectiveness as a Park Lands watchdog whilst being a patron of the arts? Did it signal the Association's opposition to the Adelaide Festival Centre (AFC), Adelaide Casino, and government pursuing a new commercial 1400-car 4-level car park, on Park Lands within view of the Art Prize exhibition? Did the exhibition deter exploitation or annexation, of any Park Lands? Or in its immediate vicinity?

It seems not, from Premier Weatherill and Walker Corp's announcements of the multi-storey carpark development (p 4). Walker Corporation, known for development projects on Mt Barker farmland and the Buckland Park floodplain, is now one of government's delivery mechanisms for making Adelaide the 'City in a Car Park'.

Thankfully the Property Council submission¹ to the Riverbank Health and Entertainment Areas Development

**NEXT NEWSLETTER
COPY DEADLINE:
25 May 2014**

Always in search of pithy articles, educational information and comment on current issues

Plan Amendment successfully opposed a high-rise office tower—suggested by the AFC 2011 Draft Master Plan (pp 4–5). Noting potential threat to Rundle Mall, the Property Council issued a dire warning:

speculation about development on the Park Lands is exacerbating the negative impact of the current downturn.

The spectre of massive new developments on park lands space gives rise to fears about a return to 90s level vacancy, and the market doesn't have the confidence to weather this threat.

... Rundle Mall plays an important role as Adelaide's main retail strip and we would not support any development that detracts and dilutes this retail area.

Thank you to John R Porter, former Surveyor-General of South Australia, for permission to republish his earlier succinct and authoritative rebuttal of propositions that Kingston designed, planned, or surveyed Adelaide (pp 12–14). Insufficient space prevents inclusion of the illustrations, however I commend the text of his analysis to members as an easily digestible overview of relevant evidence, logically and cogently presented. Mr Porter is pre-eminently qualified, has a profound knowledge of technical and historical aspects of his subject matter, and a keen interest in South Australia's early surveys and surveyors.

Thank you to Councillor David Plumridge for allowing republication of his reminder to SACA of Adelaide City Council's bountiful support over the years. This is especially appreciated since APPA's President has not contributed the usual letter to members since the August 2013 issue, and the Deputy President similarly hasn't taken up an invitation to provide a Deputy President's letter in its place.

In closing, I thank Gareth, Ian, and their staff at Snap Adelaide, Flinders Street, for the wonderful job they've done,



Above: View of the south and east elevations, showing the exterior of the exercise wall yard and holding cell. Source: South Australian Heritage Council Summary of State Heritage Place No 26365, Former Torrens Lake Police Station, Victoria Drive, Adelaide.

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@adelparklands

especially in careful reproduction of artworks such as the April edition's self-portrait by William Light, in his Peninsular War officer's uniform, and the City of Adelaide plan. This has been very well received and has gone to international recipients. —Ed.

For explanation of this issue replacing December's edition, see the Editor's note, p 4. The AGM Summary was requested last month and several times since, but it has not yet been provided for publication.

1. Richard Angove, Executive Director, Property Council of Australia (SA Division) submission to the Riverbank Health and Entertainment Areas Development Plan Amendment, http://www.sa.gov.au/_data/assets/pdf_file/0008/5939/P013_Property_Council_of_Australia.pdf (DPAC submission no.P013).

Cue Walker Corp concrete

On 12 February 2014, only days before the launch of the Adelaide Park Lands Art Prize in the Adelaide Festival Centre (AFC) Artspace Gallery, Premier Weatherill, Minister Tom Koutsantonis, and Walker Corporation announced a \$46.5m Park Lands major project—the Festival Plaza and multi-storey carpark development.

From a 1400-space carpark to be developed by Walker Corporation:

- 400 car parks would be leased by state government for \$30 million over 30 years,
- about 400 car parks would be provided for the AFC (to be used as an ongoing revenue stream with some reserved for Parliament House use), and
- the remaining 1000 [car] parks 'will be leased to SKYCITY Casino for its exclusive use, on terms to be agreed with the parties and on similar terms to that of the State Government, supporting its exciting \$350 million casino and hotel redevelopment.'^{1,2}

Premier Weatherill and Minister Koutsantonis' Joint News Release, states the government's investment will be overseen by the new Riverbank Authority, chaired by Andrew McEvoy, and 'draw heavily on the input of the Adelaide Festival Centre led by Douglas Gautier.'¹ According to *The Advertiser*, Andrew McEvoy was formerly SA Tourism Commission chief, formerly Managing Director of Tourism Australia, and had an events management role at Fairfax Media.³

Just two weeks before the announcement, *InDaily* reported the AFC had 'a key role in killing off Walker Corporation's proposal' for the Festival Plaza redevelopment to include an office building, with Gautier as a 'member of the Executive Steering Committee' set up by government 'to oversee Walker's bid, known formally as the AFC Car Park Request for Proposals.'⁴ According to *InDaily* the AFC currently 'operates the carpark but does not formally own the title' and the 'car park generates around \$900,000 in revenue for the centre every year.'⁴

The AFC is a commercial operation, drawing 69% of its revenue from commercial activity ... a variety of ancillary business activities which sustain revenues and growth ... all part of a complex interdependent business model that helps develop and drive the AFC's complimentary business operations and activities through the consumer life cycle of venue hire, ticketing, functions, food and beverage and car park.

Adelaide Festival Centre Draft Master Plan Details 2011, Prepared by Hassell for Adelaide Festival Centre Trust, February 2012

The new Park Lands car park that the AFC has sought since at least 2011, seems to require re-roofing of the opened lower plaza. Remember the \$23 million capital works project that removed 700 tonnes of concrete and 282 truckloads of rubble and steel from the old Adelaide Festival Centre Plaza, opening the entrance to the sky and vistas to the Park Lands and River?

In 2003 the area around the AFC was redeveloped by the state government, redesigning it to open the underground plaza and building a pedestrian suspension bridge.⁵

Continued on p 5

Editor's Note:

There was no December 2013 edition as an opportunity arose to give a presentation on William Light and his Adelaide Plan and Park Lands for the Military History colloquium in Lisbon (see *Park Lands News* April 2014, p 11).

Instead of December's edition, this special art prize edition was planned, to have reached members after the announcement of awarded artists at the exhibition's launch, in February 2014. However, this Editor's egalitarian view—that *Park Lands News* would inform members about the entire competition—hasn't received support.

As a result it has not been possible to communicate to members about all entries, nor to give advance notice to all artists featured, but as members have been looking for *Park Lands News* to provide information about the art prize we trust artists will agree that:

- all entries are newsworthy, and
- having funded the competition, members are entitled to be informed about the entries, not just finalists nor only prizewinners selected by the judges—artist Robert Hannaford, Adelaide Festival Centre director Douglas Gautier, journalist Rex Jory, photographer Milton Wordley, and Canberra weaver Kirsty Darlaston.

Unfortunately broader coverage has not been possible given the nature of the process for shortlisting entries that did not get through to the judging phase.

If you've missed an edition, back issues can be obtained by notifying the Editor of the numbers you'd like, however a complaint of not having received *Park Lands News* since August 2013 prompts the following clarification: problems with distribution of 2012–2013 newsletters, due to an outdated distribution list, were not the responsibility of the Editor. These were flagged last year and members wishing to know when they'll be rectified, or to notify changes of address, etc, should contact the Secretary who is responsible for maintaining the register of Members.

A few hints for future organisers of the art competition—albeit not to run twice each year as the catalogue announced:

1. include *Park Lands News* on your media / marketing distribution;
2. do not promise to forward a belated article and forget to submit, or tarry, until the Editor is out of the state, and
3. if you fail to submit anything, do not delay a print run, nor block access to information, nor expect to set up as editor of content authored by artists or Editor.

Here's hoping members appreciate the immense amount of time and effort that goes into producing *Park Lands News*. A reminder to one and all, the *Park Lands News* is really:

Always in search of pithy articles, educational information and comment on current issues.

Soundwave forfeits bond

On 1 April 2014, tweeting 'I believe we are going to be denied hire of Bonython Park in which case it'll be adios Adelaide' and 'It's Bonython or bust,' AJ Maddah (AJ @iamnotshouting) rejected other sites for Soundwave 2015. 'The problem is that those other venues, as with the Showgrounds want massive hire fees + they take all the food and beverage' (profit) and, 'Noise wasn't even an issue, half a dozen complaints ffs,' he tweeted.

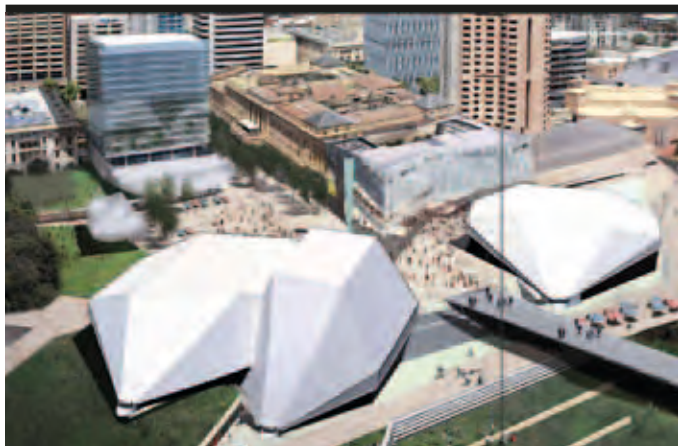
According to the Adelaide City Council, it was not the complaints that resulted in the forfeiture of the noise bond:

Soundwave forfeited its bond due to the noise levels being exceeded for more than 33% of the total event duration.

On 3 April 2014, *The Advertiser* stated the ACC 'report says Soundwave [on 1 March 2014] breached noise restriction levels for 70 per cent of the festival's running time', but is 'disputing the loss of the entire noise bond of \$10,000'.

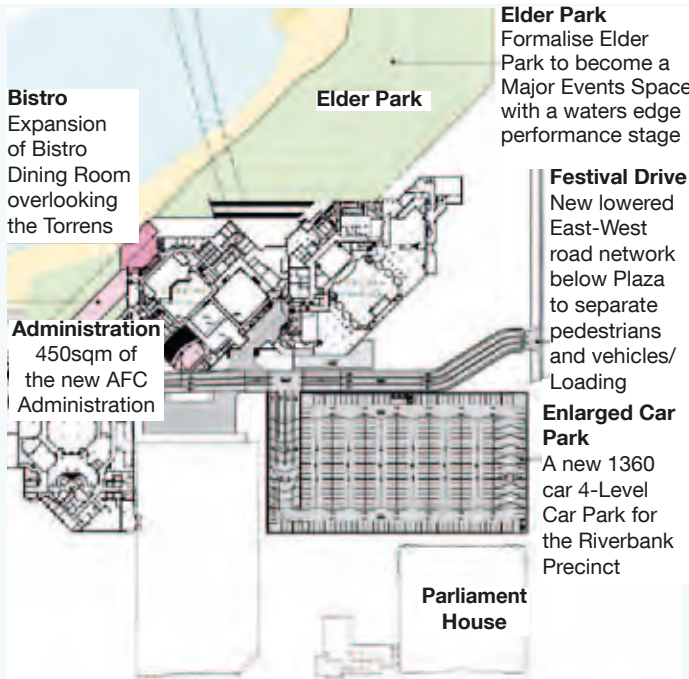
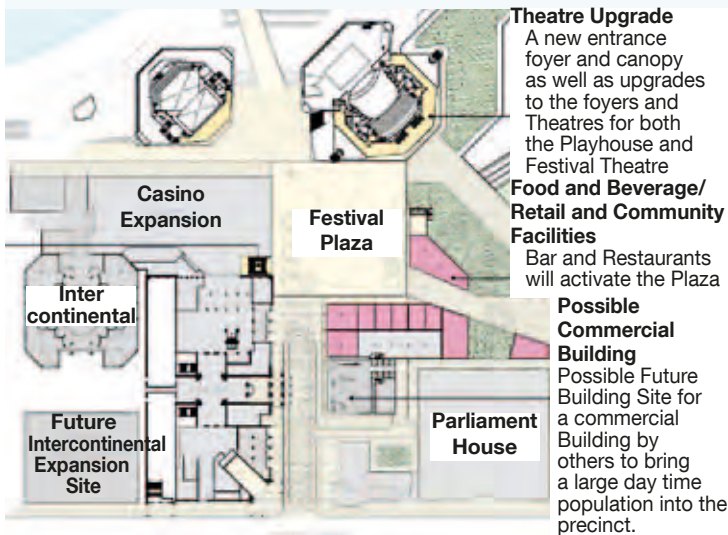
City residents beware, if ACC offers cut-price venue hire at Park 24 (West Tce / Sir Donald Bradman Drive). Aecom noise modelling, reported on 12 April 2011, predicted such events will have less North Adelaide impact but greater (+10dB) impact on the city.

Kelly Henderson



Car park Based on financial modelling undertaken and underlying assumptions, the car park

- Provides a key revenue generating assets (sic) which is central to AFC's current business operating model
- Builds a sustainable revenue stream and growth by augmenting and linking public / consumer attractions and activities
- Provides accumulated returns (over a ten year period) are expected to reach \$77.6 million based on a 65% utilisation rate.



Continued from p 4

Under former CEO Kate Brennan and former Trustees AFC Trust Chairman Richard Ryan AO, Fiona Adler, Robyn Archer AO, Pearce Bowman, Peter Goers, Greg Mackie OAM, Mark Morelli, Winnie Petz, and Joanne Staugas the 2002-03 Annual Report called it the 'cornerstone ... laid for our vibrant and world-renowned Centre to thrive and prosper in the 21st century.'

By the 2010-11 Annual Report AFC's focus moved to 'commercial uplift potential for improving ancillary commercial revenue from functions and restaurants activity.' Whilst AFC's 2011 Draft Master Plan Details pointed out 'the theatres are considered to be a community asset less appealing to a private investor', it flagged adjacent Park Lands as a prime target for a 1360 space car park (1,000 additional spaces) over 4 levels, with an initial car park cost of \$49.5 million.

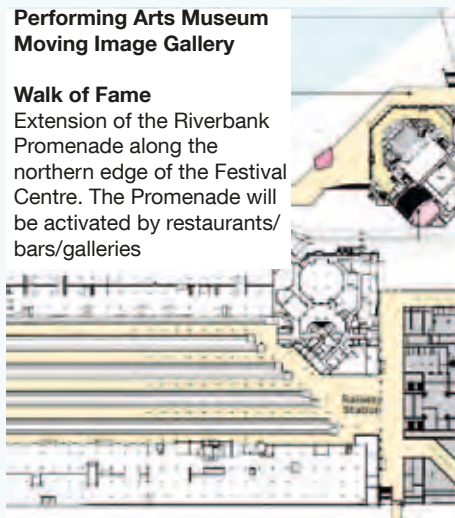
The commercial appeal for the car park and plaza can be identified as creating an opportunity for an additional 1,000 spaces ... as well as creating opportunities for 1,800 sqm of commercial retail, food and beverage.

The remaining \$16.5 million would create a larger plaza and move the entrance of the Festival Theatre entrance [back] up a level.

Kelly Henderson

Performing Arts Museum Moving Image Gallery

Walk of Fame
Extension of the Riverbank Promenade along the northern edge of the Festival Centre. The Promenade will be activated by restaurants/bars/galleries



Function Centre
An enlarged Function Centre. With possible future Food and Beverage Tenancies

Arts Playground
An interactive children's playground full of art and sculpture

Enlarged Car Park
A new 1360 car 4-Level Car Park for the Riverbank Precinct

1. Joint Press Release 14 February 2014, 'Investment to unlock the potential of the Plaza', http://www.premier.sa.gov.au/images/news_releases/14_02Feb/plazafinal.pdf.
2. Walker Corporation, 'Festival plaza promised \$46.5m', 12 February 2014.
3. Lauren Novak, 'Outgoing Tourism Australia chief Andrew McEvoy urges change in South Australia marketing strategy', *The Advertiser*, 27 December 2013.
4. Liam Mannix, 'Revealed: The tortured tale of the Festival Plaza', *InDaily*, 30 January 2014; <http://indaily.com.au/news/2014/01/30/festival-centre-scupper-walkers-building/>.
5. Adelaide Festival Centre 2002-03 Annual Report, http://www.adelaidefestivalcentre.com.au/media/1303/complete_annual_report_02-03.pdf.

Princess' playground first?

Queen Elizabeth Hospital claims to be the first hospital named for the current monarch, in 1954. The Park Lands Princess Elizabeth Children's Playground (1927) may be the first site so named.

The SA Heritage Council's confirmation of the State Heritage listed Shelter Shed ignored the first-rate significance of the playground as a whole. This would have been good grounds for inviting the Duke and Duchess of Cambridge to visit the playground, and for conserving it, rather than digging it up.

Kelly Henderson

Gracing Wellington's Square

With several fine equestrian statues in existence, why isn't Wellington Square's centre-point distinguished with a well-mounted statue of its namesake, Field Marshal Arthur Wellesley, 1st Duke of Wellington?

In addition to his military achievements, Field Marshal His Grace The Duke of Wellington is credited with safeguarding the South Australian Colonisation Act on its passage through the House of Lords, and with having recommended William Light for the South Australian post.

But for the meddling of Governor Hindmarsh, who sought King William IV's permission to name the city for the monarch or his consort, Queen Adelaide, Light's capital would probably have been named Wellington, honouring His Grace's key role in founding South Australia and securing for the province a pre-eminently qualified Surveyor-General.

Instead of honouring its historic significance, the creeping urbanisation displacing green space in the City of Adelaide tarred, and marred, Wellington Square with hundreds of metres of ugly bitumen whilst Elected Members of Council were still debating the 'palette' for urban elements such as paving.

Councillor Anne Moran noticed a report stipulating lower quality materials for North Adelaide's public realm, but sadly too late to prevent cheap treatment of Wellington Square.

Bitumen, or asphalt, a semi-solid form of petroleum, is primarily used in road construction to bind aggregate. In Park Lands maintenance annals, bitumen, or its hydrocarbon components, appears on soil contamination reports.



Field Marshal His Grace The Duke of Wellington, KG GBC GCH PC FRS (1769–1852), by Sir Thomas Lawrence, PRA (1769-1830) c1815–16.

Council's use of bitumen to replace former green open space in Adelaide's Park Lands and Squares is always questionable.

Marking the Peninsular War's 200th anniversary by pouring hundreds of metres of road pitch onto Wellington Square, compared with lavishing flagstones on Hurtle Square over the last several years, is disgraceful. Given the botched patches and holes on trucking routes such as Jeffcott Street, surely road engineers' bitumen could be directed away from Squares, toward fixing roads?

North Adelaide residents, and their only City Square, named for Field Marshal the Duke of Wellington, deserve better quality treatment.

Kelly Henderson

Copenhagen (1807–1836)
The Duke of Wellington's favourite horse



Above: Detail of 'Copenhagen The Horse rode by the Duke of Wellington at the Battle of Waterloo' c1824, Lithograph, by and after James Ward RA. NAM. 2000-05-38. Courtesy of the National Army Museum, London.

Copenhagen (1807–1836)
chestnut stallion, 15hh
served with Field Marshal the Duke of Wellington (1769–1852)
served in the Peninsular War 1808–14
Battle of Waterloo 1815.

Given a funeral with full military honours and buried at the Duke's country estate.

There may have been many faster horses, no doubt many handsomer, but for bottom and endurance I never saw his fellow. Duke of Wellington

\$0.00 expiation warnings

In the wake of the Port Adelaide v Geelong match at McAdelaide Stadium on Sunday 27 April 2014, a media scrum erupted over Adelaide City Council (ACC) issuing parking fines for overstaying 2-hour event parking restrictions in North Adelaide.

Enforcement of restrictions safeguards Park Lands recreation, residents and businesses alike, but we can probably expect unjustified pressure to be directed at the ACC for simply doing its duty.

The real scandal is lack of enforcement, with council going soft on match day breaches of Road Rules on the North Adelaide Park Lands War Memorial Drive:

- \$0.00 expiation 'warnings' for parking in Permit areas without a permit;

- \$0.00 expiation 'warnings' for parking in 'No Standing' areas, and
- no notice whatsoever, not even a warning, for drivers parked over roadway bicycle lanes.

ACC's conversion of War Memorial Drive to a carpark is unconscionable, encouraging abuse of Permit parking and No Standing areas whilst fining breaches elsewhere in North Adelaide is discriminatory.

Media attack dogs should focus on the real issue—footy fans' contempt for Road Rules and parking signage, and pandering to them with \$0.00 expiation 'warnings'.

Kelly Henderson

ADELAIDE PARK LANDS ART PRIZE

EXHIBITION CATALOGUE

\$5 (APPA Members)

Full colour
images of all finalist entries
Postage free within Australia

www.parklandsart.com

Adelaide Park Lands Art Prize Exhibition

14 February—6 April 2014



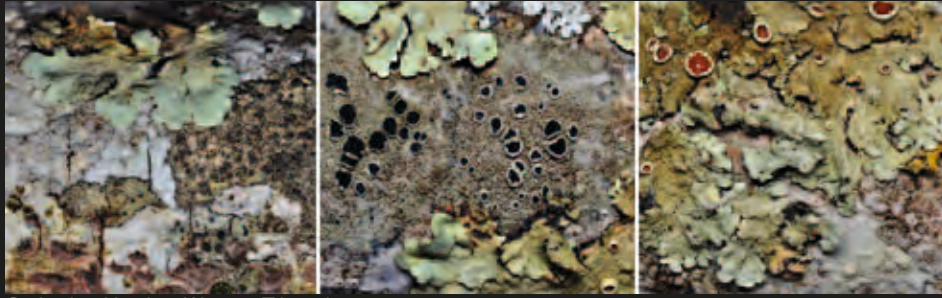
Clancy Warner & Cathy Elston

Out on a Limb



Sue Grose-Hodge

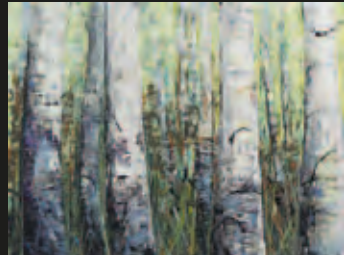
Thirty-Six Views of Adelaide Parklands



Catherine Hewitt *Wrapt—Triptych*



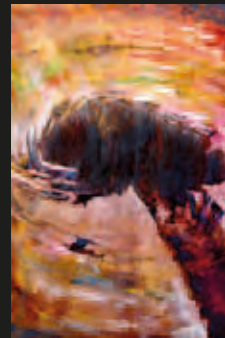
Margherita Dorsch *Stories in the Park*



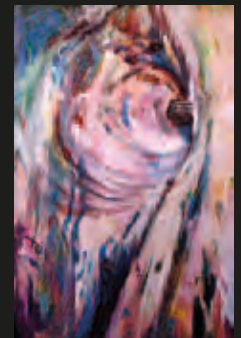
Liz Cuming *Remembering Adelaide's Beautiful Birches*



Denes Nagy *Anatomy of a Eucalypt-Teeth, Skin, Heart*



Mark Richards *The Secret Garden*



Lyn Wood *Parked*



Donovan Christie *Colonels Choice*



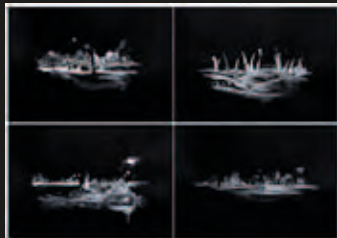
Anita Bentley *Autumn in the Botanic Gardens (above); Bonython Park Hosts Circus Royale, 2013 (below)*



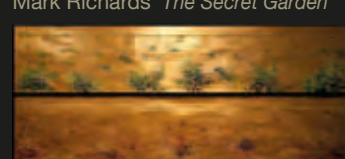
Don Oswald *Parkland Nature*



Cat Leonard *Bird Watching...*



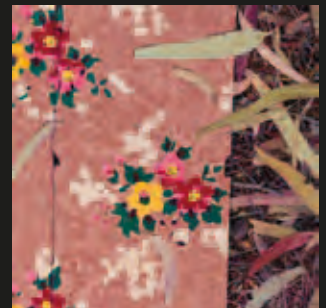
Datsun Tran *Four Squares, One Evening*



Rose Crocker *Lotus Cycle*



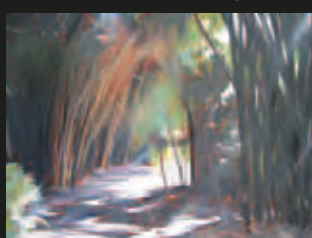
Andrew Crooks *Parklands Windfall*



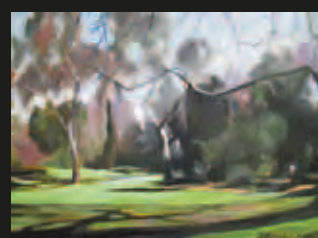
Alan Watson *Long Live the Adelaide Parklands in Their Entirety*



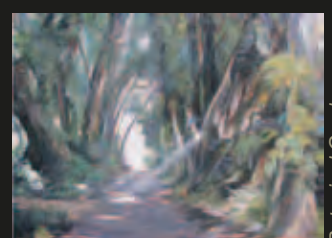
Kristie Carrick *Deeply Connected*



Michael Keane *Botanic Walk*



Michael Keane *Morning Light*



Michael Keane *Continued on p 10*

Botanical Gardens

C J Taylor wins Adelaide Park Lands art prize



C J Taylor
Denim, Pasha of the Park Lands
2013, Photo montage, 100cm x 150cm

Above: Art Prize winner C J Taylor. Detail of photograph taken by Don Oswald, 14 February 2014.

My heartfelt thanks to all those concerned with establishing and organising this fabulous addition to the art prize calendar – the Adelaide Park Lands Preservation Society in particular for their advocacy, Adelaide City Council, the Adelaide Festival Centre and all the other wonderful finalists.

It was an honour to have my work in what has spontaneously become a major art prize in Australia but to have the work acknowledged in this way is a greater honour still.

Doubly so being the first in a prize so unique and so naturally a part of the cultural life of Adelaide.

Congratulations on a wonderful survey show, champion hang and for championing the unique nature of the lands.

Denim (the horse) I'm sure would salute you all.

C J Taylor

Extract from 'It's a photo finish', February 15, 2014; see <http://cjtaylorworks.com/events/>.

Editor: C J Taylor graduated from the University of South Australia with First Class Honours in Visual Arts and is a lecturer in photography and new media at the University of South Australia School of Art, Architecture and Design, and a PhD candidate at the Australian National University, Canberra. His winning entry was photographed in Park 6, North Adelaide. The view towards the Adelaide Hills is a vista highly valued by residents and visitors.

Artist's Statement

The Adelaide Park Lands occupy a unique place in time and space. Established at the time of European settlement the park lands are at once a vestige of a colonial past deeply ingrained in the life of a contemporary city.

Denim lives in the park lands with his four-legged chums in the northern Adelaide paddocks reserved for the agistment of horses. I met him and his human mother, Reb, one afternoon at sunset as they both emerged out of the remnant woodland, dancing together, side by side in the afternoon twilight. Ethereal yet undeniable they at once embodied the spirit of the park lands.

Prior to being 'adopted' by his two-legged mother Denim was a racehorse kept in less than ideal circumstances. For the likes of Denim and Reb the park lands offer an affordable and accessible refuge not available in other Australian cities.

The work is part of my ongoing series *either*, *either* that explores an 'otherworld' of Australian society. Its locus is formed at the boundaries between city and country, where the colonised world intersects with what remains of the natural one. It is an exploration of the 'truthfulness' of reality and the way in which human beings construct their own hybrid truths. It is bright, dark, beautiful and coarse, unsure yet rock steady.

May the Park Lands continue to be "*a grand inheritance of the citizens for all time*".¹

1. Sir Samuel Way, Lieutenant-Governor's address June 1905.



Sally Parnis *En Plein Air*, Multi-panel animated digital drawings, 96 x 100cm



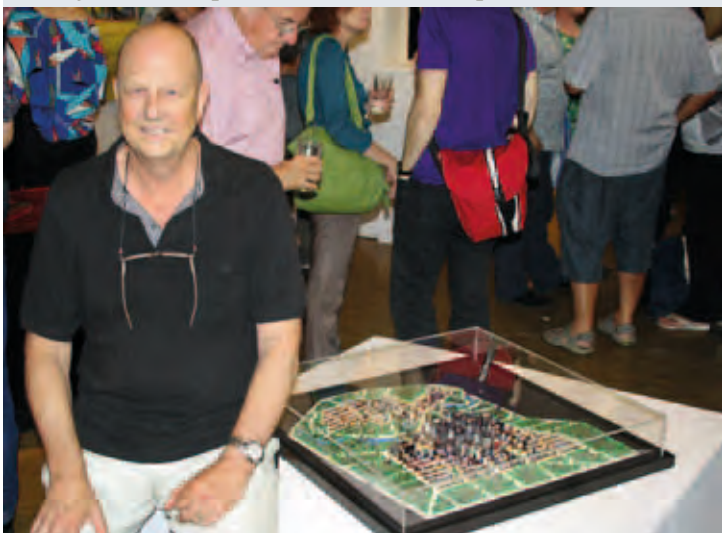
Jennifer Ahrens *Decomposed Leaf #2*, Wall sculpture, 97 x 30cm



Susan Napoli *City in the Park—Red Kangaroo Dreaming Place*, Acrylic, Textile, 90 x 75cm

*Highly commended
artists at the launch
of the
Adelaide Park Lands
Art Prize exhibition
Artspace Gallery
Adelaide Festival Centre
Friday 14 February 2014*
Photographs courtesy of Don Oswald.

Mark Judd *A Simple Adelaide Circuit*, Sculpture, 7 x 60 x 60cm



Neil Huggett *Magnificent Moreton Bay Fig Tree, Angas Gardens*, Charcoal on paper, 109 x 90cm





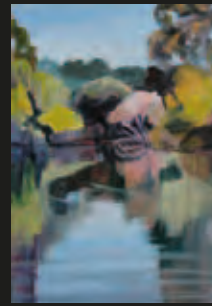
Gail Kellett
Parkland Cannas



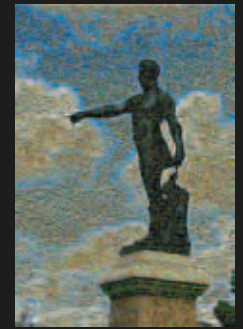
Lise Temple *Path to the City*



Beatrice Sand
Adelaide Park Lands Kaleidoscope



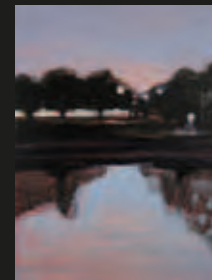
Sally Parnis
AKA Tulya Wodli
Winter is Coming
(above); AKA Tulya Wodli
Memory, 5:30am (below)



Morne De Klerk
Light's Vision in 2013 Pictures



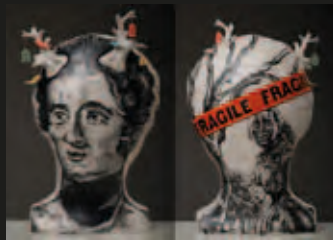
Sam Cowley *Jump Park Fun*



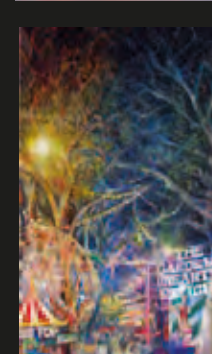
Julie Swan
It was a Good Day



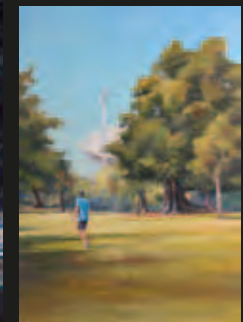
Lucy Timbrell *Adelaide City and the Parklands, Colonel Lights Vision*



Klaus Gutowski *Fragile Wonderland*



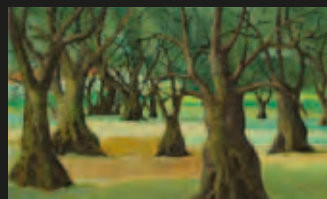
Felicity Grabkowski
Vision of Delights



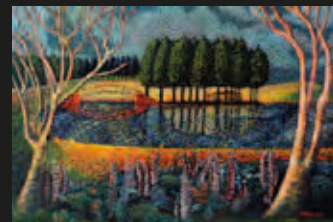
John Lacey
Another Invasion



Adele Smith
A Walk in the Parklands



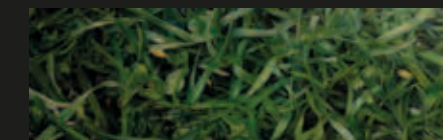
Doriano Lopresto
Olive Grove, East Terrace



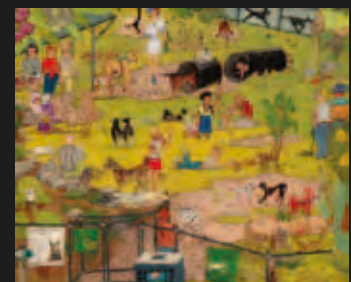
Judith Klavins
The Outside Living Room



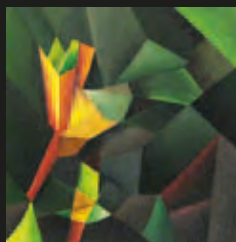
John Farquharson *Victoria Park 1*



Marisha Matthews *Breathing Space—Lying on Grass, Botanic Gardens 2/11/2013*



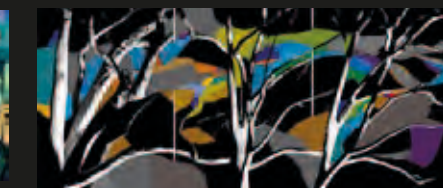
Anna Herbut *All Dogs Park*



Kimberley Schmidt
Natural Geometry



Romy Sai Zunde *Four Seasons*



Grant Jorgensen *Light and Limbs*



John Waters *Light Field*



Caroline Walker-Grime *Torrens Trundle*



Richard Maurovic *Progress*



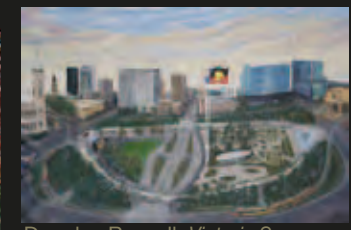
Jorji Gardener *Park N Ride*



David Baker *A Walk in the Park*



Simon Trnovsky *The Compromise*



Douglas Russell *Victoria Square*

Thank you to entrants

To each and every one of the more than 300 entrants—no art prize could take place without you. Thank you one and all. Your participation has encouraged others to look at the Park Lands in ways they may otherwise not have discovered. Congratulations to the 78 artists whose artworks were exhibited.

Photography

- Wendy Broekx**, *Winter Fog in Rymill*, 50 x 65.5cm, \$350, S. (p 16)
- Kristie Carrick**, *Deeply Connected*, 33 x 50cm, \$385. (p 7)
- Morne De Klerk**, *Light's Vision in 2013 Pictures*, Photo Mosaic, 100 x 80cm, \$1200, S. (p 10)
- Sue Grose-Hodge**, *Thirty-Six Views of Adelaide Parklands*, 55 x 75cm, \$600. (p 7)
- Catherine Hewitt**, *Wrapt—Triptych*, 40 x 120cm, \$1500. (p 7)
- Sarah Humphrys**, *Immerse*, 3D Photo, 40 x 200 x 160cm, \$2200. (p 16)
- Rudi Lange**, *Old Olive Grove, North Adelaide*, 30 x 50cm, \$100, S. (p 16)
- Don Oswald**, *Parkland Nature*, 42.5 x 47.5cm, \$295. (p 7)
- Mark Richards**, *The Secret Garden*, 90 x 119cm, \$495. (p 7)
- Marcus Spronk**, *The Abstract Tree*, 52.5 x 42.5cm, \$1000. (p 12)
- CJ Taylor**, *Denim (Pasha of the Park Lands)*, 115 x 170cm, \$3900, S. (pp 1, 8)
- Simon Trnovsky**, *The Compromise*, 30 x 42cm, \$60, S. (p 10)

Sculpture

- Jennifer Ahrens**, *Decomposed Leaf #2*, Wall Sculpture, 97 x 30cm, \$950, S. (pp 1, 9)
- Laima Guscia**, *Ode to Red Gums*, 37 x 25 x 25cm, \$480, S; *Hollow Haven*, 25 x 30 x 30cm, \$480, S. (p 16)
- Klaus Gutowski**, *Fragile Wonderland*, Ceramic, 72 x 40 x 20cm, \$2500. (p 10)
- Neil Hunwick**, *Without Water*, 78 x 128 x 47cm, \$900. (p 16)
- Mark Judd**, *A Simple Adelaide Circuit*, 7 x 60 x 60cm, \$1500. (pp 1, 9)
- Julie Swan**, *It was a Good Day*, 170 x 39 x 39cm, \$1450. (p 10)
- Clancy Warner**, *Flying Foxes*, Bronze and Wood, 22 x 158 x 43cm, \$4200. (p 16)
- Clancy Warner & Cathy Elston**, *Out On a Limb*, Bronze and Wood, 53 x 58 x 41cm, \$2450, S. (p 7)
- Perry Warren**, *Wet and Wild*, 60 x 62 x 120cm, \$4600, S. (p 16)

Painting / Drawing / Mixed Medium

- Tony Antenucci**, *Surrounded*, 180 x 150cm, \$5000. (p 16)
- Anita Bentley**, *Botanic Park, Autumn in the Botanic Gardens*, Watercolour, 49 x 70cm, \$1150; *Bonython Park Hosts Circus Royale, 2013*, Watercolour, 62 x 78cm, \$2250. (p 7)
- David Baker**, *A Walk in the Park*, Acrylic, 30 x 92cm, \$1400. (p 10)
- Donovan Christie**, *Colonels Choice*, 90 x 120cm, \$990. (p 7)
- Doreen Constable**, *Let Parklands Be*, 60 x 76cm, \$450. (p 16)
- Rose Crocker**, *Lotus Cycle*, 30 x 80cm, \$1000. (p 7)
- Andrew Crooks**, *Parklands Windfall*, Linocut, 70 x 80cm, \$1450. (p 7)
- Sam Cowley**, *Jump Park Fun*, 176 x 101.5cm, \$460. (p 10)
- Liz Cuming**, *Remembering Adelaide's Beautiful Birches*, 120 x 150cm, \$3300. (p 7)
- Lisa Dalla Rosa**, *Surviving the Drought*, Mixed Media, 120 x 180cm, \$7500. (p 16)
- Margherita Dorsch**, *Stories in the Park*, Watercolour, 65 x 85cm, \$1100. (p 7)
- John Farquharson**, *Victoria Park 1*, 47.5 x 63cm, \$1430, S. (p 10)
- Maureen Fink**, *Wisteria—Veale Gardens*, 76 x 101cm, \$900. (p 16)
- Jorji Gardener**, *Park N Ride*, Print, 65 x 80cm, \$750. (p 10)
- Felicity Grabkowski**, *Vision of Delights*, Watercolour, Charcoal, Pencil, 102cm x 67cm, \$1800. (p 10)
- Sue Grose-Hodge**, *Paperbark*, 55 x 70cm, \$450. (p 16)
- John Hamilton**, *Rowing on the Torrens at Sunset*, 100 x 76cm, \$1300. (p 16)
- Scott Hartshorne**, *Breathe Deep*, Oils and Alkyd, 102 x 76cm, \$3500. (p 16)
- Anna Herbut**, *All Dogs Park*, 53 x 61cm, \$800, S. (p 10)
- Michael Hocking**, *Study of a Eucalypt in the Adelaide Park Lands*, Oil on masonite, 92 x 61.2cm, \$1200. (p 16)
- Neil Huggett**, *Magnificent Moreton Bay Fig, Angas Gardens*, Charcoal on paper, 109 x 90cm, \$7400. (p 1, 9)
- Grant Jorgensen**, *Light and Limbs*, Multi-Media, 87 x 192cm, \$2200. (p 10)
- Michael Keane**, *Botanic Walk*, 60 x 90cm, \$2400; *Morning Light*, 60 x 90cm, \$2400; *Botanical Gardens*, 60 x 90cm, \$2400. (p 7)
- Gail Kellett**, *Parkland Cannas*, Linocut Prints, 150 x 53cm, \$1800. (p 10)
- David Kennett**, *Long Shadows*, 50 x 100cm, \$900. (p 16)
- Mark Keppel**, *The Deadhouse, Adelaide Botanic Gardens*, 96 x 76cm, \$1750. (p 16)
- Judith Klavins**, *The Outside Living Room*, 101 x 152cm, \$1800. (p 10)
- Audrey Kooyman**, *Autumn Threads*, 85 x 110cm, \$1800, S. (p 16)
- John Lacey**, *Another Invasion*, 152 x 106cm, \$6900. (p 10)
- Helen La Dru**, *Parkland Moods*, Acrylic, 122 x 92cm, \$1000. (p 16)
- Cat Leonard**, *Bird Watching...*, Collage, Mixed Medium, 590 x 120cm, \$1500. (p 7)
- Doriano Lopresto**, *Olive Grove, East Terrace*, Oil on canvas, 90 x 150cm, \$1800, S. (p 10)
- Sarah Lubke**, *Never Never Land*, 84 x 138cm, \$3000. (p 16)
- Marisha Matthews**, *Breathing Space—Lying on Grass, Botanic Gardens 2/11/2013*, Oil on canvas, 60 x 182cm, \$2500. (p 10)
- Richard Maurovic**, *Progress*, Acrylic on canvas, 70 x 160cm, \$9000. (p 10)
- Denes Nagy**, *Anatomy of a Eucalypt—Teeth, Skin, Heart*, Acrylic, 104 x 103cm, \$1850. (p 7)
- Susan Napoli**, *City in the Park—Red Kangaroo Dreaming Place*, Acrylic, Textile, 90 x 75cm, \$3500. (pp 1, 9)
- Tom O'Callaghan**, *Eastern Rosella*, 155 x 185cm, \$15000. (p 16)
- Barbara Palmer**, *Late Afternoon at Rymill*, Mixed Media, 91 x 122cm, \$1650. (p 16)
- Sally Parnis**, AKA *Tulya Wodli (Memory 5:30am)*, Oil on prepared Plywood, 40 x 30cm, \$480 (p 10); AKA *Tulya Wodli (Winter is Coming)*, Oil on prepared Plywood, 40 x 30cm, \$480 (p 10); *En Plein Air*, Multi-panel Animated Digital

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p page
pp pages
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Drawings, 96 x 100cm, \$3000. (pp 1, 9)

Douglas Russell, *Victoria Square*, Oil Painting, 130 x 180cm, \$5000. (p 10)

Karen Russell, *The Grass is Greener: A Friday Afternoon in Spring*, Adelaide City Parklands, 33.5 x 42cm, \$3200. (p 16)

Beatrice Sand, *Adelaide Park Lands Kaleidoscope*, Silkscreen on canvas of Artpen painting, 180 x 130cm, \$1900. (p 10)

Kimberley Schmidt, *Natural Geometry*, Oil Painting, 51 x 51cm, \$500, S. (p 10)

Adele Smith, *A Walk in the Parklands*, 91 x 91cm, \$1250. (p 10)

Lise Temple, *Path to the City*, 102 x 122cm, \$3000. (p 10)

Samuel Thompson, *Blue Day, North Adelaide*, 50 x 70cm, \$695. (p 16)

Lucy Timbrell, *Adelaide City and the Parklands, Colonel Lights Vision*, Hand Coloured Linocut, 75 x 110cm, \$1500. (p 10)

Datsun Tran, *Four Squares, One Evening*, Ink on Paper, 55 x 100cm, \$1500. (p 7)

Stephen Trebilcock, *Irises*, Oil painting on canvas, 200 x 150cm, \$17000. (p 16)

Gishka Van Ree, *Botanic Park*, 40.5 x 61cm, \$1500. (p 16)

Mary Wagstaff, *Moreton Bay Fig, Botanic Park*, Acrylic on canvas, 82 x 122cm, \$2200. (p 16)

Caroline Walker-Grime, *Torrens Trundle*, Ceramic Vessel, 30 x 50 x 20cm, \$450. (p 10)

John Waters, *Light Field*, Oil on canvas, 94 x 94cm, \$5450. (p 10)

Alan Watson, *Long Live the Adelaide Parklands in Their Entirety*, Installation, 58 x 34cm, \$590. (p 7)

Lyn Wood, *Parked*, Oil Painting, 50 x 50cm, \$1300. (p 7)

Katie Wyatt, *Elysium*, Acrylic on canvas, 91 x 183cm, \$2400. (p 12)

Romy Sai Zunde, *Four Seasons*, Oil Painting, 76 x 153cm, \$2900, S. (p 10)

Backsight: who designed Adelaide, Light or Kingston?

DL Johnson and D Langmead's ... book *The Adelaide City Plan: Fiction and Fact* was released in time for the Royal Australian Institute of Architects National Convention in Adelaide in 1986. It received considerable press coverage because of the controversial material it contained. However, this coverage was aimed at selling the book and not at studying its actual contents. Now that the huff and puff has died away, it is important to analyse the material presented by Johnson and Langmead and put it in its right perspective.

In brief, the paper has four major thrusts:

1. To prove that the plan of Adelaide was conceived and designed by Deputy Surveyor George Strickland Kingston and not by Colonel William Light as is the popular belief.
2. To prove that the plan of Adelaide was drawn up in London before Light was appointed Surveyor-General.
3. To show that Kingston selected the actual site for the new city.
4. To demonstrate that the plan itself is based on a concept of 'Vitruvian rationalism meeting Hippodamian geometric logic', a mystical thing known in the 1800's only by architects, or civil engineers with a very close interest in architecture.

From the outset, Johnson and Langmead hasten to point out that Colonel Light had no formal education in the disciplines of civil engineering or architecture, yet they fail to indicate why this is so important and why it would preclude him from designing Adelaide.

Light, of course, was appointed Surveyor-General not Colonial Engineer or Architect-in-Chief. His duties were quite clear and included the selection of a site for the city, the application of a town plan to the site chosen, and the eventual laying out of the allotments in accordance with that design.

As a surveyor, Light's training involved him in the close study of topographical detail. This gave him a 'feel' for land form, the very reason why town planning has never been the exclusive domain of architects and engineers.

The quality of a town plan is measured by the planner's ability to adapt planning principles to a site, and this ability is not simply gained from the study of such things as Vitruvian rationalism and Hippodamian geometric logic.

The Adelaide plan is unique because of its fine match with the topography, and that could not have been achieved by a person sitting in an office on the other side of the world with no inkling of the topography or climate of the area.

Johnson and Langmead concede that evidence exists to show that two preliminary planning concepts for Adelaide were drawn up in London in 1835 by Assistant Surveyors O'Brien and Finniss while supposedly working under Kingston's supervision. However, their contribution is dismissed by the authors as inconsequential on the premise that, they were neither qualified nor distinguished enough to have conceived a plan as dynamic as Adelaide's. They state that:-

Two plans "designed" by Finniss and O'Brien respectively were tabled at a meeting of the colonial officers on 12 October, 1835. But the independent authorship of the assistant surveyors is difficult to support. O'Brien was appointed Surveyor-General of Mauritius shortly before he was due to leave for South Australia. He did nothing to distinguish himself before or after 1836, and his qualifications remain obscure. Finniss had been in the army since he was seventeen and, although employed making roads and bridges while with the 82nd Regiment in Mauritius, he had not served in the Royal Engineers. As Kingston's assistants they probably "drew up" the town designed by their superior, in different versions—a normal office practice.

The quality of a town plan is measured by the planner's ability to adapt planning principles to a site ...

Now, unlike Johnson and Langmead, I consider O'Brien's appointment as Surveyor-General of Mauritius to be at least more significant than that of Deputy Surveyor of the new Province of South Australia. And Finniss, too, was no less distinguished having been educated at Greenwich and the Royal Military College at Sandhurst. He was later appointed Deputy Surveyor-General in South Australia, Registrar-General, Treasurer, Colonial Secretary and Acting Governor. He was also the first Governor Resident of the Northern Territory.



Above: (On left) John R Porter 18th Surveyor-General of SA (retired) with Prof Jan De Graeve (at right), Honorary Director of the International Federation of Surveyors (FIG) International Institution for the History of Surveying and Measurement at the State Survey Mark (detail right), Victoria Square, May 2010.

And while all of this does not prove that O'Brien and Finniss conceived those plans of Adelaide which they obviously drew, it does dispel the misconception that they were incapable of doing so. They, like Kingston, were quite able to read and inwardly digest the various texts on town planning that were available at the time.

In their paper, Johnson and Langmead interchange the terms of plan and design with consummate ease, but in light of a despatch sent by Governor Hindmarsh in June 1838, one must seriously doubt Kingston's ability to design any form of land development. Hindmarsh's comments are all the more significant when it is realised that he bore no 'love for either Light or Kingston. He wrote:

The fact that he (Kingston) could not solve questions of the simplest nature connected with land measuring and that he was unable by any process of Arithmetic to find the measure of the side of a square acre, was proved in my presence by Colonel Light requiring him (Kingston) to inform us which was the length of a side of a square acre, which after a long trial and hesitation, he confessed he was unable to make the calculation required.

With the mathematics necessary for the detailed design of Adelaide beyond Kingston's reach, it can only be assumed that his input, if any, was in the theoretical planning concepts.

Johnson and Langmead endeavour to develop such a philosophy, but their proof is drawn from some pretty wild assumptions, not unlike the approach used by Erich von Daniken in *Chariots of the Gods*. It is difficult to believe that they are serious when they provide the following evidence of Kingston's capabilities as a city planner.

More importantly, he had a very close interest in architecture, a subject within his ambit as a civil engineer. That interest is borne out by his purchase, in spite of his impecuniosity, of architectural books between 1831 and 1834. These included Nicholson's The Principles of Architecture and Billington's The Architectural Director. Both works related to classical architecture and dealt with systems of proportion. The sources of the Adelaide plan, but more significantly, the complexity of its proportional system, prove that its designer was familiar with architectural theory, not just a copier.

I presume these books were found in Kingston's library after he died. And while one must assume that he did buy them before 1835 and that he did read them, it is pure conjecture that he ever supported any town planning concepts they contained, let alone had the opportunity to apply them. I only hope that future historians do not jump to similar blinkered conclusions when they discover a copy of *The Adelaide City Plan - Fiction and Fact* on my bookshelves.

What books did Finniss and O'Brien have in their libraries, and what books did Light bring with him to Australia? We will never know and will therefore not be tempted to draw any rash conclusions on this score. Needless to say, a 'very close interest in architecture' is no prerequisite for city planning, nor indeed does it guarantee an ability to adapt planning principles to topographical form. Johnson and Langmead follow on from this previous quote by stating:-

It is noteworthy that Kingston applied the some geometrical, rules to the plans of his early, architecture - Government House, the Gaol and the Congregational Chapel—between 1838 and 1840, and in like manner to the town of Kooringa (Burra) in 1846.

I cannot comment with authority on Kingston's contribution to Adelaide's architecture, and I have my own views on the importance that geometrical rules played in the design of the private town of Kooringa. But I must strongly question the veracity of the two authors in regard to the footnote that accompanies this quote. They state:-

The cities of Gawler and Glenelg, both planned by the firm of Light, Finniss

and Co., were not determined by such aesthetic formulae as Adelaide or Kooringa. Whether they were designed by Light or Finniss is irrelevant; the negative evidence supports the case.

If they believe that negative evidence supports their case, I suggest they take a close look at the plan of the private town of Kingston in the south-east of South Australia. This was designed and laid out by Kingston in 1858 on land that he owned. There were no land-owner constraints to the design, no government directives on planning principles to be adopted, and no other Directors of a Company to influence the choice of site or plan geometry. Yet we end up with a skewed grid displaying none of the sophisticated rules supposedly inherent in Kingston's work. Does this, then, constitute negative evidence against the case? Not really, but it emphasises the weakness of the arguments put forward.

In support of the theory that the plan of Adelaide was conceived and drawn in London before Light emerged as Surveyor-General, Johnson and Langmead cite two further points of evidence:-

On 12 November (1835), Kingston reported to the Commissioners on "the method to be adopted in laying out the lots of lands", i.e. the method of surveying. This statement implies that the lots had been determined, that the city plan was complete. And about a month later, assisted by Finniss, he was instructed to detail "the plan recommended to be adopted in the survey of the coasts of the colony with a view to ascertaining the proper site for the town". This could have been done only by a rigorous study of documents prepared from previous English and French explorations.

Kingston ... would have been quite incapable of establishing a methodology for the plan of Adelaide.

South Australian surveyors will have no difficulty in recognising the fallacies in this statement. It should be abundantly clear that the selection of a method of setting out allotments does not require the presence of a final plan. It is based rather on an understanding of surveying philosophy.

Indeed, difference of opinion on this philosophical score arose between Kingston and Light in 1837, and again in 1839, triggering Light's resignation as Surveyor-General. Kingston had no

comprehension of the more effective trigonometrical surveying methods used by Light and would have been quite incapable of establishing a methodology for the plan of Adelaide.

In regard to the selection of the proper site for the town, I would suggest that Johnson and Langmead take time out to make their own rigorous study of the English and French exploration documents that were available in the early 1800's. They carry no reference to the Port River, the Torrens River or the Para Plateau, all three of which played a major role in the siting of the city.

Without knowing the topographical details of a site, a planner cannot design his town. He can only formulate the planning aspects that he intends to incorporate in it. It is highly likely that it was these aspects alone that were aired in London in 1835.

Looking further into this matter of the site selection, for Adelaide Kingston wrote a letter to the *South Australian Register* in 1877 claiming that this honour belonged to him alone. Johnson and Langmead place considerable weight on this information but I have serious reservations.

Remember that Kingston was 70 years old at the time (he died three years later) and the event happened 40 years prior. And Kingston was not averse to making claims that were undeserved. For instance, at a public meeting held in the Burra Hotel in 1851 he claimed that he had been 'entrusted by the Directors (of the South Australian Mining Association) with the responsible duty of fixing the boundaries of the special survey' for the Burra mine. Not so. This was done by Surveyor-General Frome.

It is surprising that in this letter Kingston is silent about the design of the city of Adelaide. Having read something of the character of the man, I have little doubt he would have made claim to this feat also if it were so.

There is one final section of *The Adelaide City Plan* that requires particular attention where the authors devote some time to explaining the modifications to Kingston's supposed 'ideal plan'. Incidentally, according to the authors, this plan only included the rectangular design of South Adelaide with its five squares, and containing in total about 600 saleable town acre lots. Prior to their discussion of the modifications, the authors had stated:-

A copy of the plan had to be retained in London for prospective purchasers and Commissioners to peruse. Therefore before Light had taken up his appointment Kingston had in fact completed the preliminary work of the survey, including designing the city.

GAP top up for flood waters



Victoria Park, February 2014, east of South Terrace. Thank you to the photographer.

Have St Andrews Hospital instituted any flood mitigation measures since water poured into their basement carpark in February 2014? A candid camera shot of Victoria Park, east of South Terrace, whilst it was still raining, suggests Adelaide City Council should at least turn off the GAP irrigation in the lead up to, and during, a deluge.

Backsight, who designed Adelaide, Light or Kingston?

Continued from p 13

One must therefore ask why modifications were necessary. Johnson and Langmead tell us that there was a desire, in the Colony, to give the preliminary purchasers a broader choice of town acres, and so additions were made to the South Adelaide rectangle on the eastern face—another eighty acres. Secondly they tell us that those emigrants who could not afford preliminary purchases probably put pressure on the Residential Commissioner for a larger town, and this resulted in the addition of North Adelaide.

But something is awry in the logic of all this, particularly in light of the following passage, from the *Regulations for the Disposal of Lands in the Colony* issued by the Colonisation Commissioners for South Australia in September 1835.

The Colonial Government will then purchase the land necessary for the Government buildings, and the remainder of the site of the town will be divided into acre sections; the extent of the site being such as to give 1000 of these sections, exclusive of streets, quays and public walks.

If the plan of Adelaide had been drawn up in London in 1835, it should have included 1000 saleable town acres and not 600. Clearly it was always intended that Adelaide be its present size. North Adelaide was not simply an add-on but was an integral part of the total plan.

Light's plan of the *Port and Town of Adelaide*, drawn in February 1837, (figure 2) supports this. He showed the city consisting of two distinct parts north and south of the River Torrens and marked on the plan 'B and C, The Town Adelaide'.

The area included in B and C equates to 1000 town acres plus land for roads. Certainly, modifications were made to a basic plan but they were done by Light to enable him to adapt it to the topography.

There are other parts of the data presented by Johnson and Langmead that could also be challenged, but the purpose of my comments is to demonstrate enough material to throw serious doubt on the conclusions the authors have drawn. I leave this for the reader to judge and close with a paragraph from Hutchings and Bunker's book *With Conscious Purpose*.

The Adelaide plan is a brilliant disposition of formal compositions on either side of the River Torrens, taking particular advantage of the mounds and other minor land forms in the valley.

Alan Hutchings and Raymond Bunker (Eds)
With Conscious Purpose (1986)

It provides much wiser counsel on the matter of The Adelaide Plan:-

Wherever the ideas and elements came from, the impression grows that they were organised into a notional town plan.

The challenge, then, was to find a suitable site and setting for the plan and adapt the plan to local conditions.

The Adelaide plan is a brilliant disposition of formal compositions on either side of the River Torrens, taking particular advantage of the mounds and other minor land forms in the valley.

J R Porter
DEPUTY SURVEYOR-GENERAL, 11/8/86

On 16 February 2014 *The Advertiser* reported 'Adelaide City Council won't accept blame for floods last week but will look at prevention measures':

council says it will look at widening the Parklands Creek (sic) culvert under the road to stop it happening again.

The blocked culvert forced a wall of water north to the South Tce intersection, where it flooded the basement carpark of the new St Andrew's Hospital clinic last Thursday.¹

To clarify, 'Park Lands Creek' is not a natural creek, it's a stormwater drain. Do levee banks constructed around the Dog Obedience Clubrooms deter flood water that breaches the culvert from flowing back into the stormwater drain, or encourage it to flow along Beaumont Road to South Terrace?

Does artificial watering, or over-irrigation of sportsfields, drench soils and impair their ability to absorb rainfall?

Does rainfall have trouble infiltrating into compacted clay soils, such as Park Lands subjected to vehicle traffic?

Does Adelaide City Council have any plans for removing landfill from the South Park Lands ephemeral stream basin?

Although Adelaide City Council signed up to using a volume of Glenelg Adelaide Pipeline (GAP) recycled sewerage to make the GAP project viable, it still seems dumb to pump GAP water onto flooded Park Lands, during a deluge, or to give flood waters a GAP top up.

Kelly Henderson

1. Tim Williams, <http://www.adelaidenow.com.au/news/south-australia/adelaide-city-council-wont-accept-blame-for-floods-last-week-but-will-look-at-prevention-measures/story-fni6uo1m-1226828760809>.

On your bike—Yarwood to run for second term

On the back of Rex Jory's side-splitting open letter to Adelaide City Council—warning them some joker dumping concrete islands in Frome Street was blocking traffic—Lord Mayor Stephen Yarwood announced he will seek re-election for a second term in November's local government election. Albeit without the fine-tuned flair of Jory's gem, there's still potential for plenty of comic fodder.

Under Lord Mayor Yarwood's vision for a new Adelaide, we should all dust off our bikes and get back on them, as a new cycle era beckons bikers. Imagine, dedicated bike infrastructure sprouting like mushrooms throughout Park Lands and city wherever we'd like to bike. Brand new off-road bitumen bypassing boring old bits of highway.

In case you hadn't noticed yet, this is a Park Lands issue. Whilst commuter bicycle-inspired asphalt may not be on some Park Lands advocates' radars yet, an earlier stage of Adelaide City Council's Frome Street bicycle-lane project carved a new bitumen commuter-cycleway through historic Osmond Garden in the South Park Lands. This cut a few measly metres off the on-road cycle commute to Glen Osmond Road.

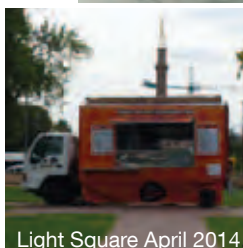
It also built through part of the basin of an ephemeral watercourse—a known floodway (see above). When the new cycleway culverts (above centre) can't



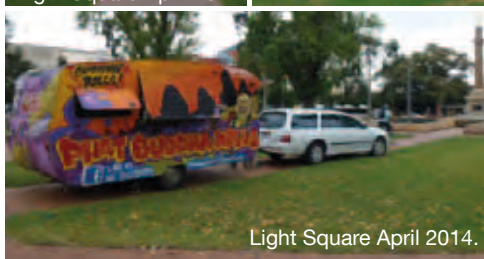
Left: The broad shallow basin of an ephemeral watercourse in flood.

Source: *Tales and Treasures of the Adelaide Park Lands Bus Tour*, SA History Festival, 14 May 2013. Part of the [South] Park Lands prone to flooding. Osmond Garden. 1907.

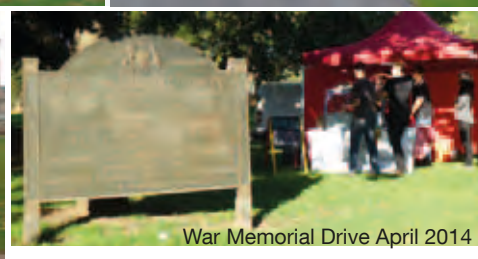
Below: Osmond Garden. Photos taken by K Henderson, 31 March 2014.



Light Square April 2014



Light Square April 2014.



War Memorial Drive April 2014

cope, don't be surprised to see a South Tce lake or moated Himeji Garden.

Common sense, or proper planning, would have put the route on the real road.

The new Osmond Garden bitumen bikeway is one example of the creeping tide of urbanisation—along with revenue concessions spruiked as 'activation'—that are carving up Park Lands and City Squares on this Council's watch.

'Splash Adelaide' has mobile cash registers ringing, and blocking pathways at Light's burial site, or setting up shop on war memorials, not only amidst that grey tragedy, Victoria Square. Champions of the Victoria Square commercial-use boosting 'upgrade' swapped areas of grass to paving, and some paved areas to grass, with a net loss of accessible green open space.

Kelly Henderson

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COLONIAL SECRETARY'S OFFICE, 17th August.--

Notice is hereby given, that in conformity with the Order in Council of August 16, all persons occupying the Park Lands will be required to move therefrom, on or before the 15th day of November next ensuing, and that persons remaining thereon after that day will be dealt with and proceeded against as wilful trespassers.

Southern Australian
Saturday 15 September 1838

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Membership:

Membership of the Association is open to all who support the objectives of the Association. Members receive the *Park Lands News* four times a year.



Mary Wagstaff
Moreton Bay Fig, Botanic Park



Clancy Warner *Flying Foxes*

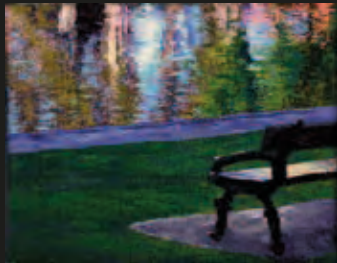


Sue Grose-Hodge *Paperbark*

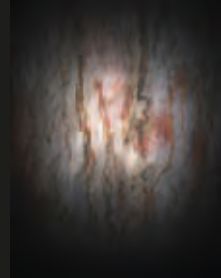


Scott Hartshorne

Breathe Deep



Karen Russell *The Grass is Greener: A Friday Afternoon in Spring, Adelaide City Parklands*



Marcus Spronk
The Abstract Tree



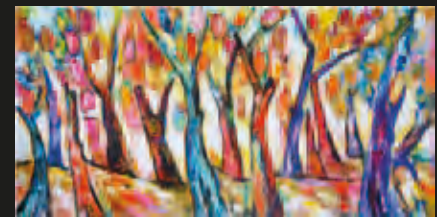
Rudi Lange
Old Olive Grove, North Adelaide



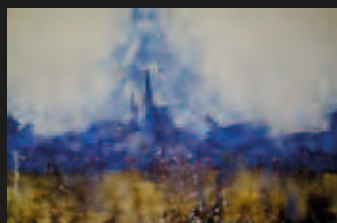
Sarah Humphrys *Immerse*



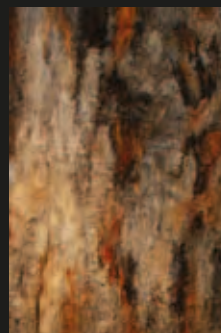
Giskha Van Ree *Botanic Park*



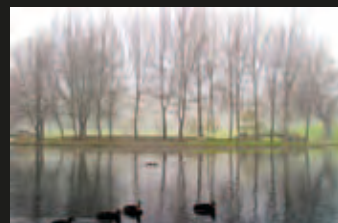
Katie Wyatt *Elysium*



Samuel Thompson
Blue Day, North Adelaide

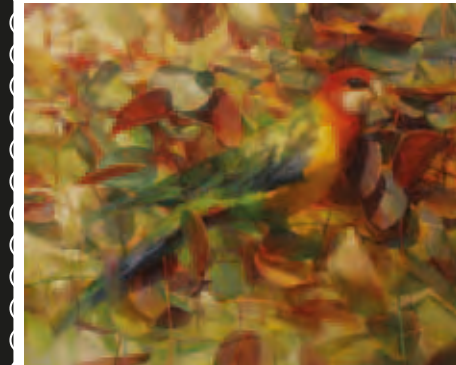


Michael Hocking
Study of a Eucalypt in the Adelaide Park Lands



Wendy Broekx *Winter Fog in Rymill Park*

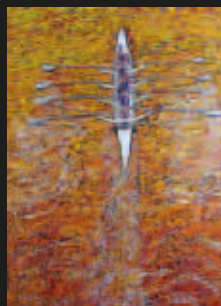
PEOPLE'S CHOICE WINNER



Tom O'Callaghan *Eastern Rosella*



Barbara Palmer
Late Afternoon at Rymill Park



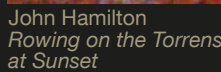
Lisa Dalla Rosa *Surviving the Drought*



1st runner-up: Neil Hunwick *Without Water*



Doreen Constable *Let Parklands Be*



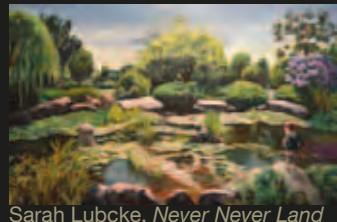
John Hamilton
Rowing on the Torrens at Sunset



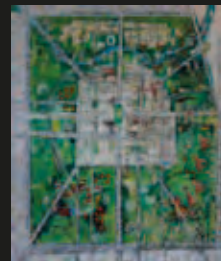
Audrey Kooyman *Autumn Threads*



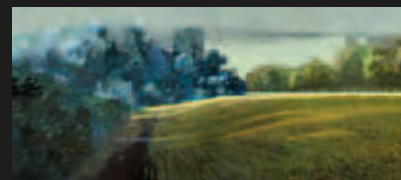
2nd runner-up: Pery Warren *Wet and Wild*



Sarah Lubcke, *Never Never Land*



Tony Antenucci
Surrounded



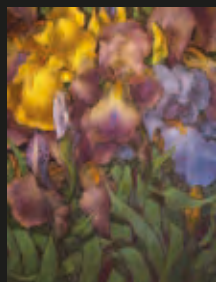
David Kennett *Long Shadows*



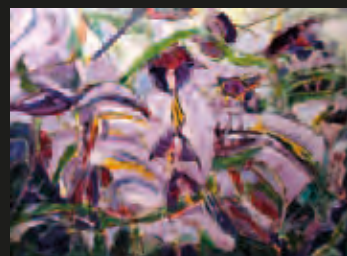
Helen La Dru *Parkland Moods*



Mark Keppel



Stephen Trebilcock *Irises*



Maureen Fink *Wisteria - Veale Gardens*



Lamia Guscia
(right)
Hollow Haven



(left)
Ode to Red Gums