



# BENEDICT ANDERSON, THOMAS COLE, ADAM GOODRUM

## **It's Time**

2014 | *Carlton Project Space*, Sydney

*It's time* is located in the field of spatial design. It investigates the politics of disappearance through a proposal for site-specific public sculptures.

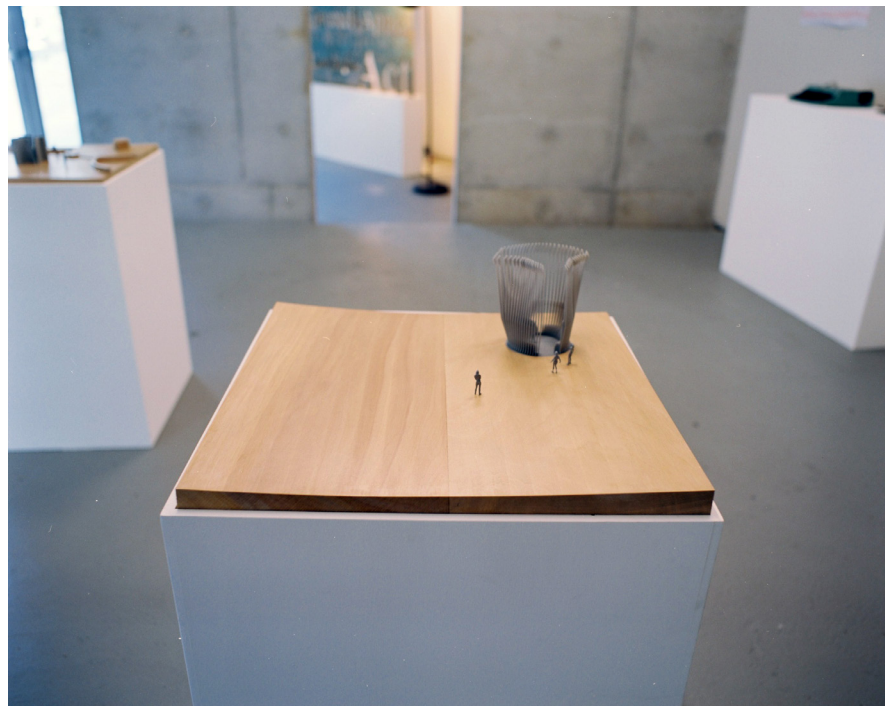
*It's time* began as a provocation about the spatial politics of memory, specifically the demise of a public square that no longer exists with any formal boundary in maps of Sydney but is part of the political folklore of a politician about to disappear. Dismissed Australian Prime Minister Gough Whitlam's 1975 re-election rally on the corner of Oxford and College Streets in Hyde Park created a political stance that was commemorated by the naming of the site as Whitlam Square but subsequently 'over-written'.

The project focuses on the unprecedented shift in Australian law and legal reforms from 1972-75 under Whitlam's Labour Government. It asks: How can legal reform be physically represented in a way that positions its relevance both as a dramatic shift from the pre-1972 political landscape and acknowledges its benefits to contemporary society.

The project comprises two sculptures, each influenced by the obsolete mechanical device of the typewriter: one formed from typewriter hammers and the other its paper reciprocal. Together they describe a relationship between the space of democratic voice, the drafting of constitutional acts, and the empowerment that these laws offered Australian society. Through indentations, reliefs, punctuations and overlaying, a new communication is introduced, each a writing with the other.

*It's time* was exhibited at Carlton Project Space (part of the Chippendale Creative Precinct) and opened by City of Sydney Councillor Linda Scott and publisher Paul McGillick. McGillick subsequently featured the project in an article in *Indesign* magazine.

Detail, proposed sculpture sited within the Parliamentary triangle, Canberra, adjacent to the High Court of Australia.



**BENEDICT  
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It's Time

Installation views of the exhibition



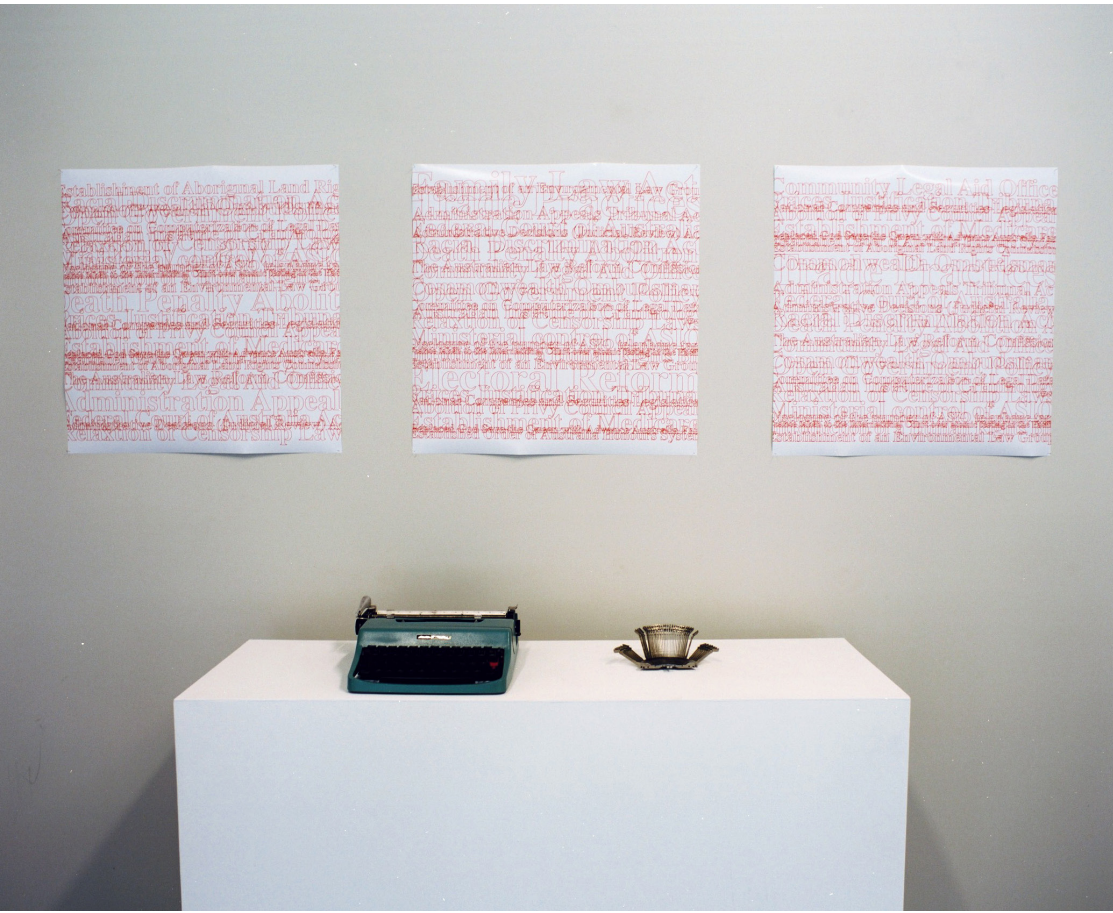
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Installation view featuring renders  
of the two proposed sculptures



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Installation view



The following laws or legal reforms were established by Lionel Murphy as Attorney-General  
between December 72 and February 75

- Family Law Act
- Trade Practices Act
- Administration Appeals Tribunal Act
- Federal Court of Australia Act
- Administrative Decisions (Judicial Review) Act
- Racial Discrimination Act
- Death Penalty Abolition Act
- The Australia Law Reform Commission
- Community Legal Aid Office
- Commonwealth Ombudmen
- Open Government Policy
- Committee on Computerisation of Legal Data
- Australian Institute of Criminology
- Relaxation of Censorship Laws
- Ministerial control of ASIO
- Disclosure of the number of ASIO telephone taps
- France taken to the International Court over atomic testing in the Pacific
- Introduction of a Human Rights Bill
- Establishment of an environmental law group
- Electoral reform
- Prices Justification Tribunal
- National Companies and Securities legislation
- Abolition of Privy Council appeals



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Site maps of proposed sculptures

Render of proposed sculpture sited at the south-eastern corner of Hyde Park, corner of Oxford and College streets.

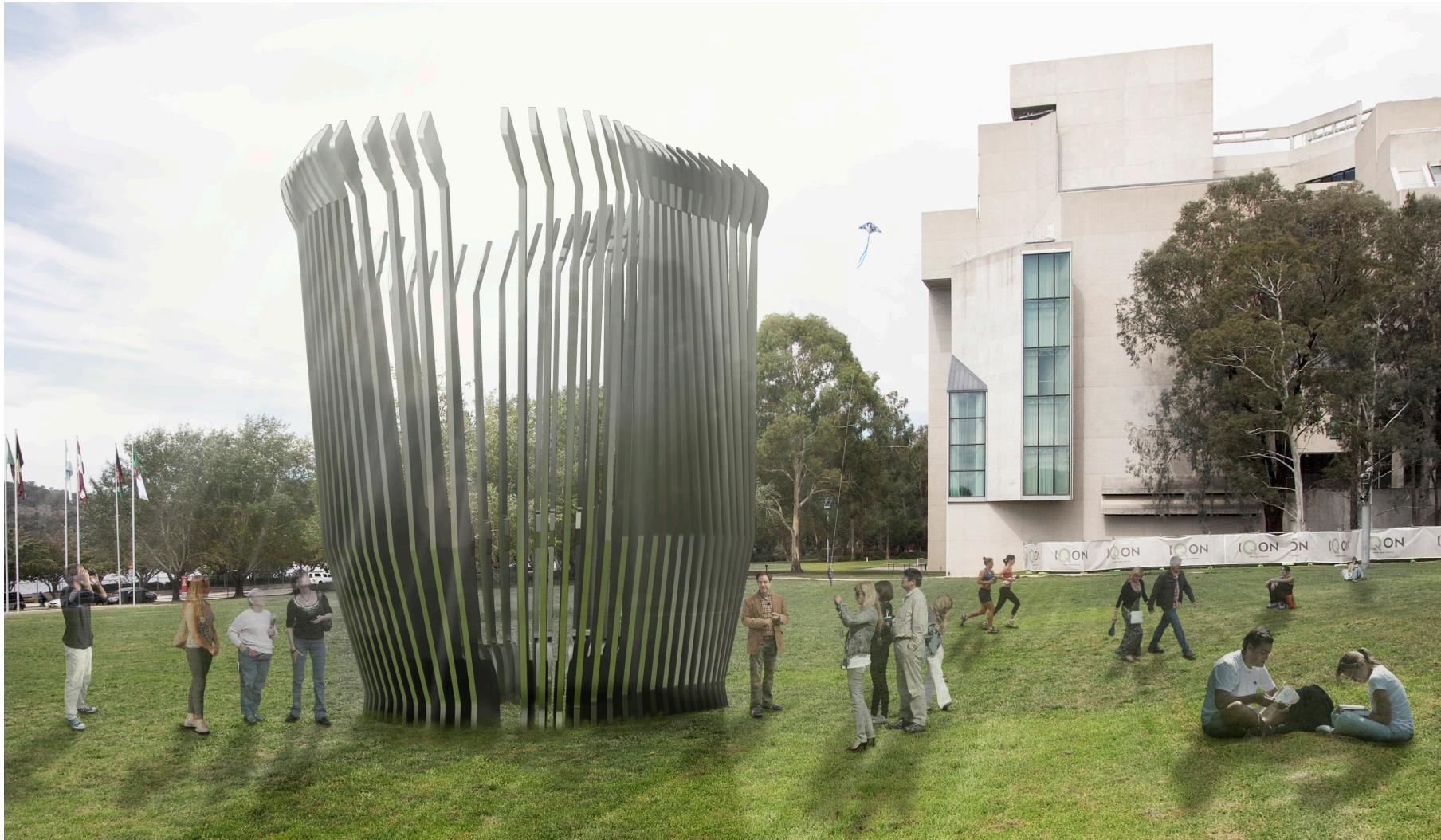
Image Credit: End of line



**BENEDICT  
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Render of proposed sculpture sited  
within the Parliamentary triangle,  
Canberra, adjacent to the High  
Court of Australia.

Image Credit: End of line



BENEDICT  
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Exhibition Poster

# It's time

Benedict Anderson, Thomas Cole, Adam Goodrum



**Opening Thursday 18 September, 6 - 8pm**

Exhibition to be opened by City of Sydney Councillor Linda Scott and publisher Paul McGillick

**Carlton Project Space**  
Carlton Street Chippendale

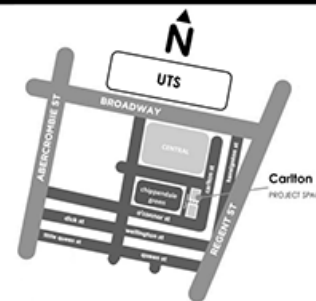
Exhibition 19 September - 11 October  
Tuesday to Saturday 12 - 4pm (or by appointment)

More information:  
NG Art Gallery  
[www.ngart.com.au](http://www.ngart.com.au)  
9318 2992

UTS School of Design  
[www.uts.edu.au](http://www.uts.edu.au)  
9514 8006

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Scott Councillor, City of Sydney;  
Eva Rodriguez Riestra, City of  
Sydney.

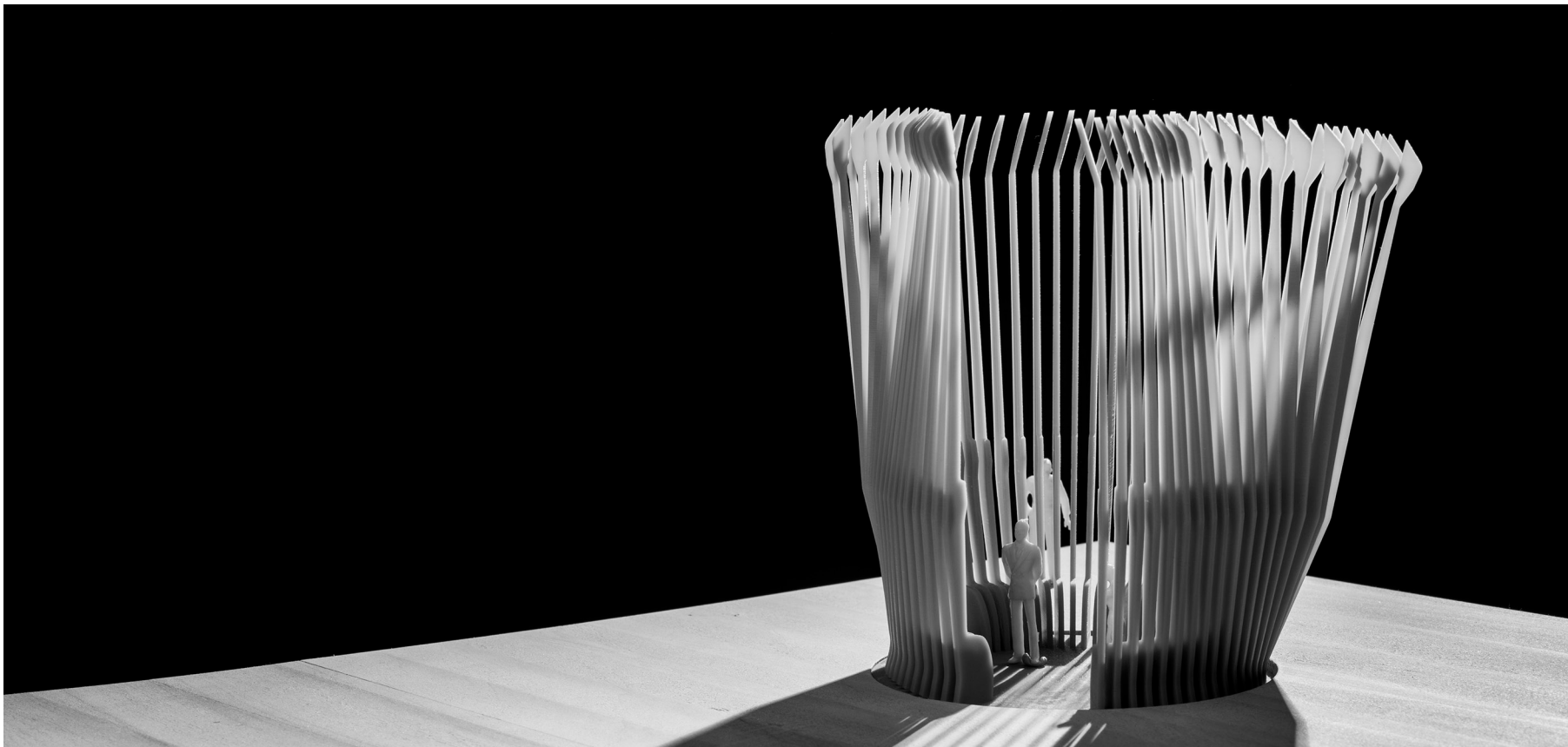
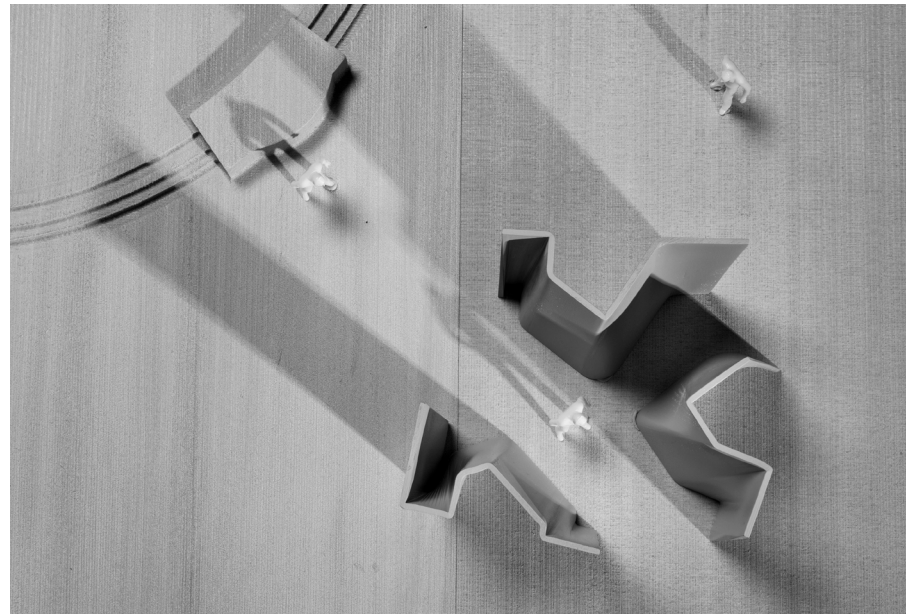
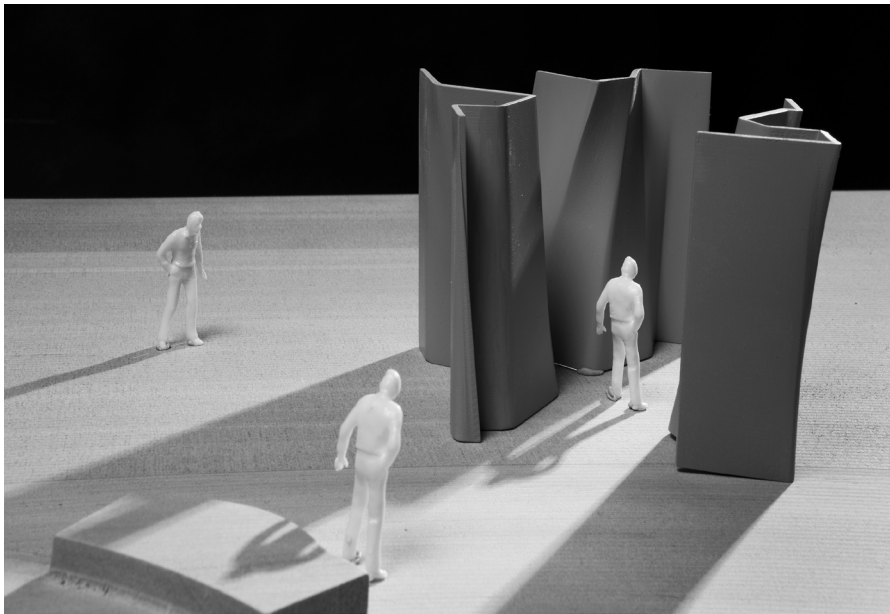
Image: Aerial view of Canberra  
sculpture proposal; photo Paul  
Pavlou



**BENEDICT  
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*It's Time*

Views of Model

Image Credit: Paul Pavlou





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Views of Model

Image Credit: Paul Pavlou



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Paul McGillick 20014, "Sculpting  
History" in INDESIGN Issue 59,  
pp.88-89

ARTINDESIGN 89

WORDS PAUL MCGILICK  
RENDERINGS END OF LINE

LOCATION SYDNEY | AUS  
PROJECT IT'S TIME



# SCULPTING HISTORY

AS FAR AS POLITICAL SLOGANS GO, 'IT'S TIME' WOULD HAVE TO BE UP THERE WITH THE BEST, BECAUSE IN 1972 IT HERALDED AN ERA OF MASSIVE SOCIAL CHANGE IN AUSTRALIA. TWO PROPOSED PUBLIC SCULPTURES CELEBRATE THE LEGACY.

For those old enough, who will forget Gough Whitlam and buxom pop singer Little Patty, side-by-side wearing 'It's Time' t-shirts? It was a slogan that launched a three-year political and social roller-coaster that changed Australia profoundly and for ever.

Arguably, the first Labor government in 23 years was an economic disaster. But socially and culturally, it was a period when Australia became a truly modern society. Apart from radical social, cultural, educational and healthcare policies, the Whitlam government introduced significant legal reforms, such as the Family Law Act and the Racial Discrimination Act, which reshaped Australian society.

At the University of Technology Sydney, a team of designers – Thomas Cole, Adam Goodrum and Benedict Anderson – have developed two public sculptures to commemorate these legal reforms and, as a more general proposition, to draw attention to the way easily forgotten historical initiatives can decisively shape our contemporary way of life.

One sculpture is proposed for the south-eastern corner of Hyde Park in Sydney, a site at the corner of College and Oxford Streets where Whitlam held his last re-election rally in 1975 and was later named Whitlam Square. The other site, of equal significance, is in Commonwealth Place, adjacent to the High Court in Canberra.

The sculptures acknowledge the roles of Whitlam, his Attorney-General, Lionel Murphy, and constitutional writer Charles Coomans. The two site-specific pieces have an aesthetic and contextual integrity that complements the agenda to highlight the significance of the law reforms.

The Hyde Park piece is four metres high and four metres in plan, and consists of folded bronze plates opened up to allow people to walk through the sculpture and so literally interact with the laws – because extracts from the laws are either etched into

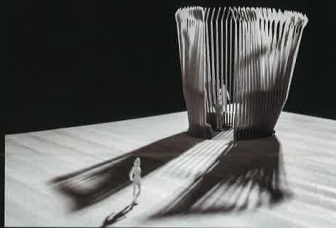
or cut through the bronze plate. The designers point out that the bronze will weather over time, oxidising to a patina of greens and browns to reflect the trees of the park.

The sculpture for Commonwealth Place is described by the designers as a "symbol illustrating yesterday's mechanisms of law, today's society from which it sprung, the three men who actioned it and a few of the key civil institutions that it affected". It is positioned in the Parliamentary Triangle and next to the High Court, a building whose architecture matches the importance of the building's function.

Its imagery taps into something which now, looking back down the barrel of the past, seems immensely symbolic - the typewriter. Laws, after all, are about words, about language and, incredible as it seems in today's computer age, typewriters with their key arms were inseparable from the way in which we articulated our social values through law-making. The sculpture subtly distils this significance, resolving into a form which subliminally triggers our memory of the typewriter and its former centrality to our lives.

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Paul McGillick is Editorial Director of InDesign Media.



**PREVIOUS** Proposed sculpture for Hyde Park, Sydney  
**BELOW** Model for Commonwealth Place sculpture, Canberra (Photo: Paul Pavlou)  
**BOTTOM** Rendering for the Commonwealth Place sculpture.



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# ISSUE 59

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NOV-FEB, 2014

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## PORTFOLIO

### COMMERCIAL

092 Compulsive Productions, Melbourne, Matt Gibson Architecture + Design

104 171 Collins Street, Melbourne, Bates Smart, Geyer

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**COVER** Interior view of Heydar Aliyev Centre, Baku, by Zaha Hadid Architects (pp. 65-70)  
 Photo: Helen Binet

Paul McGillick 2014, "Sculpting History" in INDESIGN Issue 59, pp. 90

Paul McGillick 2014, "Sculpting History" in INDESIGN Issue 59, Contents Page pp. 16