

integration of buildings, landscape and streetscape that makes this project as much an urban design project as a work of landscape architecture. It was the design work of one firm from the inception of the idea down to the detailing of paving patterns.

The metamorphosis of the waterfront has acted as a catalyst for the redevelopment of adjacent areas. Land values in the neighbourhood of the riverfront have increased substantially and new buildings facing the park have been erected. The old godowns and bond stores on Main Bazaar have become tourist-oriented crafts shops. An unanticipated, but welcome, by-product of the design

is that the waterfront draws all elements of the multi-ethnic Kuching population together. It is used by one and all. It received a civic design award from the Australian Institute of Landscape Architects in 1994.

### Major references

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## CASE STUDY

### Parc de la Villette, Paris, France: a deconstructed park design (1979–97)

The Parc de la Villette has a complex development history. In 1979, the Etablissement Public du Parc de la Villette (EPPV) initiated the development and design process that resulted in the park. The goal, along with that of a number of other contemporary projects, was to make Paris once more the art centre of the world. The specific objectives were:

- 1 to create a product of international note,
- 2 to build a national museum of science and technology,
- 3 to create an urban 'cultural' park.

The site was 55 hectares (136 acres) of semi-abandoned industrial land in the northeast corner of Paris. It included a major slaughterhouse and a cattle hall/ sales yard.

A canal divides the site into two and another borders much of the site on the west.

The design of the park occurred in two phases: (1) an international design competition was held in 1982 and the winner announced in March 1983, and (2) the project was further refined by pragmatic changes by the winning team. The French Minister of Culture, Jack Lang, announced the Concours International Parc de La Villette in 1982. The programme included a large museum of science and industry, a *cité* of music, a major hall for exhibitions, and a rock concert hall as well as the park. It required two existing structures on the site to be reused. The park was to reflect 'urbanism, pleasure and experimentation' and was to achieve a unity in its architecture and