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Passing Time: A Phenomenological Approach to Heritage Design

A dissertation submitted in partial fulfilment of the requirements for the

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Passing Time: A Phenomenological Approach

to Heritage Design

By W. R. Hoddinott

"It's a debate that's been bubbling among Akaroa's townsfolk for 130 years. Should the 4.9ha Garden of Tane (or the Domain, as it was known until 1986) be allowed to return to natives, or should it be restored, in part at least, to what many regard as its glory days in the last few decades of Queen Victoria's reign?"[1]

In response to the apparent conflict between movements to preserve natural or cultural heritage, this dissertation explores time as a design strategy, its use in international heritage sites and the application of these design principles in the interpretation of the Garden of Tane in Akaroa. Intervention within heritage landscapes can make the "passing of time visible [and] also make this passage effecting of further potential[2]". Descombes suggests that to recover something – "a site, a place, a history or an idea – entails a shift in expectation and point of view."[3] Acknowledging the landscape as part of a 'living process' this study adopts a phenomenological approach to design, engaging perception and imagination in the experiential facets of space and place. Discovery of and a weaving together of the physical and the sensual, the real and the imaginary, the external and the internal, enables designers and planners to integrate the "numerous possible pasts" from which heritage is selected. Principles that enable the changing aspects of a single place to be revealed enhance meaning of the places and the activities of people who use these places without locking them into one romanticized past.

Key Words: Time, Heritage, Landscapes, Heritage Landscapes, Interpretation, Temporality, Culture, Nature.

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[1] Lovell-Smith (2004, p. D22).
[2] Descombes (1999, p. 80)
[3] Ibid.

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C ONTENTS

CHAPTER 1
Introduction

"For although we are accustomed to separate nature and human perception into two realms, they are, in fact, indivisible. Before it can ever be a repose for the mind, landscape is the work of the mind. Its scenery is built up as much from strata of memory as from layers of rock"[1]

1.1 Interpretation

Time plays an integral role in the human experience of landscape and our perception of its passing can enrich our sense of connection with past, present and future. Used as a design tool in the interpretation of heritage landscapes, time can evoke the "connection of inside and outside worlds where we seem to be part of the landscape itself [enabling] change and time [to be] immediately apprehensible."[2] This study explores the ways in which design interventions that alter our perception of time enable us to celebrate heritage values by discovering their meaning in a way that is conducive to the continuity of place while enhancing the experience of the visitor.

As a cultural construct, the representative nature of interpretation poses significant challenges for the authentic expression of heritage as the deep attachments and specific dimensions that various groups form with place over time are often oversimplified or negated. The use of time as a design strategy therefore places a particular, and largely unaddressed, challenge to design interpretation, as the landscape is not at all static, but "accrues layers with every new representation…which inevitably thicken and enrich the range of interpretations and possibilities"[3] for engaging with heritage.

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[1] Simon Schama, quoted by McLean (2002).
[2] Lynch (1972, p. 177).
[3] Corner (1999, p. 5).

1.2   Nature and Scope of the Research Approach

The following essay investigates design principles that mark the passing of time in the landscape and applies these principles to the interpretation of heritage landscapes. Methodologically the approach was driven by the idea of the case study, particularly in the spirit of Mark Francis' *A Case Study Method for Landscape Architecture*. Although Francis' format was not followed rigidly due to the experimental nature of design intervention and time constraints, the case study framework was an effective way to describe and evaluate exemplars across both historic and contemporary projects while demonstrating how theory might relate to practice.[4] A phenomenological approach to design has helped explain and make use of the human creation of meaning from experience while addressing the opportunities for heritage interpretation as revealed in the literature review.   Finally, in order to gain an understanding of the profession's current thinking in this area, brief interviews were conducted with four New Zealand landscape architects. Their responses offer insights into the issues for heritage interpretation in New Zealand and how landscape professionals might approach a situation such as the Garden of Tane.

1.3   Definitions

The language of landscape is known for its pluralistic interpretations, particularly in the elusive fields of memory, history and heritage. For reasons of clarity, the following terms are defined in the sense they are used in the following chapters.

Heritage

Heritage has been defined by Kirby as "a label given to land, buildings, structures, animal and plant species and movable cultural property that have acquired cultural value as the common inheritance of a specific group of people."[5] In the Chambers dictionary *heritage* is described as "that which is inherited;…anything transmitted from ancestors or past ages, esp. historical buildings and the natural environment" and by Lowenthal as

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[4] Francis (2001).
[5] Kirby (1997, p. 3).

"clarify[ing] pasts so as to infuse them with present purposes."[6] The expression "versions of heritage"[7] also appears throughout this study and refers to the cultural and natural values of several groups existing in the same space at the same time. These understandings of heritage allow us to view culture and nature as dynamic processes rather than static states, accommodating what we "jointly hold with others – the blessings (and curses) that belong to and largely define a group."[8]

Landscape

Corner (1999) has described *landscape* as intrinsically active, emphasising its role as a "medium of exchange…embedded and evolved within the imaginative and material practices of different societies at different times."[9] This perspective re-positions landscape as 'process' rather than 'product' with respect to culture, and this philosophy is pursued further in the dissertation. Landscape is therefore described in the context of this study in terms of its formative effects in time. "The focus is upon the agency of landscape (how it works and what it does) rather than upon its simple appearance."[10] This understanding of landscape underlies the approach of design interventions undertaken in the following three international case studies and locally as applied to the Garden of Tane in Akaroa.

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[6] Lowenthal (1998, p. ix).
[7] "Versions of heritage" has been described by Kirby (1997, p. 38) as a "key expression signaling the variability, contestability and contingency over debates over heritage and land."
[8] David Lowenthal, cited in Trapeznik (2000, p. 15).
[9] Corner (1999, p. 5).
[10] Ibid (p. 4).

CHAPTER 2
Literature Review

This chapter reviews literature from a range of sources with the intention of illustrating the role of the landscape and perception in strengthening our sense of the passage and organization of time. Firstly, some of the current issues concerning heritage interpretation in New Zealand are reviewed. The concept of temporality is then described, in particular how the use of a phenomenological framework for heritage design can enrich the site design process[11] by integrating both physical and historical traces of landscape with the subjective perceptions of visitors. This discussion forms a theoretical context from which to explore specific design principles in the three selected case studies and the application of the identified strategies to the Garden of Tane in Akaroa.

2.1 Heritage Landscapes in New Zealand

"Interpretative materials in museums and historic sites should be less omniscient in their approach, offering only one view of the past, and suggest a greater sense of the complexity of the natural and cultural worlds...we should work diligently toward preserving history as a plural, not a singular; as a discussion, not a statement; as exploration, not exclusion."[12]

Natural heritage and cultural heritage

As tensions resurface over issues of heritage in the Garden of Tane, they bring to light questions of how to proceed with interpretation of heritage landscapes in New Zealand. One prevailing issue that emerges is how to interpret both cultural heritage and the qualities of the natural environment while "heritage as naturalness"[13] exists as a dominant "version of heritage" in New Zealand. While "naturalness" has occupied a dominant

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[11] Metzga (1993).

[12] Dwight Pitcaithley, quoted in Warren-Findley (2001, p. 21).

[13] The tensions that have emerged though the last century in the Garden of Tane illustrate the familiar nature-culture divide where either a naturalistic view of landscape is adopted, perceiving it to be a "neutral, external backdrop to human activities" or that as a "culturalistic" expression it represents artificial or manmade (and what has often been considered subordinate) components of the landscape (Ingold, 2000, p.188).

focus for heritage landscape interpretation in this country, cultural expression has remained largely neglected, the focus on explanation rather than attempts to engage people with place. Nostalgic and often consumer driven approaches to heritage interpretation have been noted by Janelle Warren-Findley, an American historian who spent a year in New Zealand examining the Heritage Management system. Warren-Findley concluded that while the "material culture" within our cultural landscapes has often been *described*, the interpretation of the *meanings* in heritage landscapes, remain largely hidden.

New Zealand has many public and academic historians, tangata whenua, archaeologists, architectural historians, conservation architects, cultural geographers and other human heritage professionals who are exploring and interpreting the multicultural, multidisciplinary human history of New Zealand in a range of media. The basic research is being presented to the public in various formats, but is not widely applied to the interpretation of land-based heritage sites; that is, archaeological, Maori or historic sites. [14]

A further example of the lack of attention paid to the interpretation of culturally orientated versions of New Zealand's heritage, has been noted by Kirby in her study of South Westland as a designated world heritage site[15]. She observes that culture tends to occupy a "subordinate and marginalized" position in relation to the interpretation of the natural qualities of particular areas. She describes the area of Addison's Flat, its landscape clearly displaying a history of changing but forgotten human activities.

"[Although] what distinguishes the West Coast as a whole from anywhere else in the country is its relative naturalness...the apparent invisibility of the [modified] area raised questions about the nature of reality as perceived both by West Coasters and by whoever was interpreting cultural and natural history there. It also suggested questions concerning the nature of heritage." [16]

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[14] Warren-Findley (2001, p. 17).
[15] Kirby (1997).
[16] Kirby (1997, p. 11-12).

While this example demonstrates the need to make visible the less tangible aspects of our cultural history, Kirby notes that much of the heritage interpretation that does exist is limited by attempts to 'educate' the visitor.

"Although some of the interpretation is located in situ so that it provides an immediate filter between visitor and landscape (as in the wetland nature trail through the Hapuka Estuary and the information shelter at Jackson Bay)...most is top-down, highly polished, well presented information, inviting no greater involvement from the visitor than the opportunity to develop a more informed view."[17]

As with other interpretative outlets throughout New Zealand, the significance of the area relies largely on a visual recitation of historical events which often fail to engage the visitor in the felt nature of a site, the depth of past experience and the effects of those experiences for people over time. Spatial perception relative to time offers a more complex model of the ways in which we perceive and engage with the landscape.

Affects of policy on interpretation in New Zealand

The lack of cultural interpretation in landscapes with heritage significance can be attributed in part to the absence of an integrated human and natural heritage policy.[18] Warren-Findley has noted that the New Zealand human heritage management system is split by the disparate 'arts' standpoints of the Ministry for Arts, Culture and Heritage's perspective and the environmental outlook of the Department of Conservation.[19] Consequently, the divergent approaches of central government make it difficult to retain a coordinated effort towards interpretation among communities and local governments. The majority of heritage resources in New Zealand are managed by the Department of Conservation, local and regional authorities or private owners, however none of the heritage resources managed by these agencies are part of the Ministry's mandate. Warren-Findley's report includes ways in which the human heritage sector might be restructured to support a more tangible expression of our cultural heritage in New Zealand.

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[17] Kirby (1996, p. 17).
[18] Warren-Findley (2001).
[19] Ibid (p. 48).

2.2   International Heritage Landscapes

Integration of social and environmental history

On a global scale, the changing perspectives on the ecology of human life and culture in the last twenty years illustrate a growing convergence of natural and cultural values in the landscape. At the seventh International Symposium of US/ICOMOS[20] meeting in March 2004 it was noted that "actions [are needed] to deepen the understanding of the complexity of heritage landscapes at the international, national and regional levels."[21] Sustainable management initiatives along with new understandings of social and environmental history, have contributed to a movement where heritage values are recognized as providing not only "the physical setting for our lives, but also about perceptions (what we see, how we interpret); [heritage] is dynamic, ever-changing and constantly rethought and renegotiated."[22]

Interpretation and landscape architecture

These less tangible concepts of cultural interpretation are not new to the tradition of landscape architecture which, particularly in the older landscapes of European countries, has addressed issues of restoring memory to neglected and derelict sites for some time now. These forms of interpretation include what the French landscape architect Sebastien Marot describes as "reclaiming" what "pre-exists and transcends" a site.[23] Suggesting we look at landscapes from "a different point of view" he poses a challenge to designers to interpret the less visible aspects of heritage values in a new way. By "mapping" the often hidden traces inscribed on the terrain, landscape is considered not only a "medium" but is utilized as a "material" to be worked with, restoring the layers of memory and associations that would otherwise remain imperceptible. It is possible to

"...reinvent a sense of place by describing what is there and what is no longer there. What has disappeared is, in fact, as important to evoke as what is present... The surface of the land, inscribed with the history of its alteration, becomes the map and the

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[20] United States/International Council on Monuments and Sites (a non-governmental organization of professionals dedicated to the world's historic monuments and sites).
[21] Natchitoches Declaration on Heritage Landscapes (2004, unpaginated).
[22] English Heritage, 'Discussion Paper 1: Understanding", Government's Review of Policies Relating to the historic Environment, cited in Warren-Findley (2001, p. 35).
[23] Marot (1999).

historical record of this place. There is a sensuous materiality to the heightened presence of the terrain".[24]

Both landscape and perception therefore become the "raw materials" from which to interpret the qualities that distinguish one site from another. By considering sites with heritage significance as living and dynamic systems that have evolved a specific character, the landscape architect is able to renew and integrate aspects of social, cultural and environmental history conducive to the continuity of the place.

2.3 Expressions of time in the landscape

"Human beings do not, in their movements, inscribe their life histories upon the surface of nature as do writers upon the page; rather, these histories are woven, along with the life-cycles of plants and animals, into the texture of the surface itself."[25]

Time dynamics

Japanese Gardens provide excellent examples of structuring time and temporality in the landscape, the placement of features not primarily visual but also rhythmic and kinaesthetic. "To walk in a Japanese garden is to participate in the rhythms of that particular work of art. We are not voyeurs, nor audience, but essential components of the work itself."[26] Miller explains that temporality is human *capacity*, an inner awareness that makes us "aware of the very passage of time itself."[27] In juxtaposing the rhythms of various time scales – seasonal, geological, biological and historical - the designer can make obvious the rhythms and cycles that we experience in our interactions in landscape to "strengthen our sense of the passage and organisation of time...our orientation to the past can be maintained [and] even some features of the possible future can be made visible."[28] The following example illustrating the experience of a Japanese tea garden provides a contrast to the largely 'autonomous' encounters experienced in many western

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[24] Elissa Rosenberg quoted in Marot (2003, p. 75).
[25] Ingold (2000, p. 198).
[26] Miller (1999, p. 52).
[27] Ibid.
[28] Lynch (1972, p. 221).

cultures where no participation is required on behalf of the visitor to draw meaning from the site. The tea garden is distinctive in that it is

"designed to effect a transition – physical, mental, emotional – between one part of the real world, namely our everyday lives, and another, the world of the tea ceremony, which is both actual and virtual, both reality and a work of art that functions by its own rules. "[29]

Visitors to heritage-centred sites can benefit from phenomenologically based design strategies which through experiential engagement promote awareness of the temporal relationship we have with the landscape. Human biological rhythms "resonate" to the perpetual features of the environment with its rhythmic movements "– the cycles of day and night, and of the seasons, the winds, the tides and so on…[all] are developmentally incorporated into our very constitution as biological organisms."[30] Furthermore, Jones and Cloke's assertion that "places have multiple paces"[31] provides designers with a conceptual framework to link the idea of place and time through a "constellation of temporalities" within one geographical area. The relative differences in growth and change among various objects and concepts in the landscape are made obvious through their careful juxtaposition. This approach therefore draws on an infinite number of imaginative possibilities on behalf of the visitor that make it possible for designers to structure the passing of time in the landscape.

The process of landscape

Embracing temporality as a design strategy is a key theme in the authentic interpretation of heritage landscapes. Ingold has described temporality in an artistic sense by likening it to a painting whereby in our western bias, we tend to value the end product over the work involved throughout the process.[32] He suggests that we perceive the landscape as a "ready-made" object when in fact "the landscape as a whole must…be understood…in its embodied form: a pattern of activities 'collapsed' into an array of features."[33] In many

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[29] Miller (1999, p. 53).
[30] Ingold (2000, p. 200).
[31] Jones & Cloke (2002, p. 216).
[32] Ingold (2000).
[33] Ibid (p. 198).

non-western societies the actual contemplative work of painting is the purpose, the completed product relatively short-lived, simply a pointer to something more rich and meaningful that exists. "Just as with music, the forms of the landscape are generated in movement: these forms, however, are congealed in a solid medium"[34]. While elements such as light have both a physical and metaphysical quality, perception enables us to "use or understand an expression of it"[35] as we encounter interpretive features in the landscape. As Holl says "...to have [a concept or idea] in one's mind is not to carry them around like pictures in the mind's eye, but to have a disposition to use or see these words, maps, diagrams, equations etc., as expressions of the corresponding truth of landscapes..."[36]

Designers are in a position to challenge the current approach to heritage interpretation in New Zealand, by adopting methodologies that engage and influence the visitor – "spatially, temporally and phenomenologically."[37] Instead of requiring that the person perceiving the landscape must "reconstruct the world, in consciousness, prior to any meaningful engagement with it"[38] designers can assist the visitor to connect with place, enabling them to encounter a sense of time in the landscape.

Time and the agency of trees

Using the temporal nature of landscape as a focus for design intervention, it is possible to express what Jones and Cloke describe as the 'agency' of trees and the creative, sometimes disruptive role they play in the interpretation of landscape.[39] Although trees and people are 'agents' in differing ways, to interpret place meaningfully, we must acknowledge the activity of non-human beings and their creative contribution to landscape. For instance, the presence of one-hundred-year-old exotics in the Garden of Tane illustrates how "it is [in part] the trees which have contributed to the sustaining place-narrative which offers the very threads, presences and imaginings on the local scale."[40] The planned and ordered structure of the Victorian Domain, established in the

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[34] Ibid.
[35] Yehuda E. Safran in Steiner (2002, p. 81).
[36] Holl quoted in Steiner (2002, p. 81).
[37] Birksted (2004)
[38] Ingold (2000, p. 191).
[39] Jones and Cloke (2002).
[40] Ibid (2002, p. 216).

late 1800's has now been transformed by the growth of regenerating natives, turning the networks of order into relative confusion. Furthermore, the longevity of the many century old exotics stand as central place-signifiers introduce a distinct time quality to the site through their historical and cultural references, the dynamics of their seasons and life cycles. Time-centred interpretive strategies that make use of these rhythms open up rich possibilities for adding directly to our understanding and enjoyment of heritage, in harmony with our own biological nature.[41]

Phenomenological design and time

A phenomenological approach to heritage interpretation provides designers with a tool to integrate both objective phenomena and subjective perceptions to enrich and direct the design process.[42] By "determin[ing] the position of the beholder in specific ways...[designers can] focalise the beholder's perspectives"[43] enabling people to "place themselves in relation to specific features of the landscape, in such a way that their meanings may be revealed or disclosed. The stories help to open up the world, not to cloak it."[44] Ingold elaborates on the significance of perception by explaining that "every feature [in the landscape] is a potential clue, a key to meaning rather than a vehicle for carrying it."[45] This is an important distinction as it indicates that the latent meaning in a feature is to some extent constructed by the viewer, enabling the visitor to contribute to the discovery of the elements meaning. Consequently strategic design interventions within heritage landscapes become a tool to "delight and vivify our image of time, help[ing] us to heal the breach between the abstract intellectual concept and our emotional sense of it."[46] Phenomenology centres on the more accessible everyday world of people's immediate experiences. "In the field of landscape architecture, this necessitates an exploration of experiences of space and place and related aspects of one's lifeworld unavailable to the rigours of objective inquiry."[47]

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[41] Lynch (1972).
[42] Metzga (1993).
[43] Birksted (2004).
[44] Ingold (2000, p. 208).
[45] Ibid.
[46] Lynch (1972, p. 163).
[47] Metzga (1993, p. 68).

2.4   Discussion

This review has demonstrated that people are not separate from their environment; rather they are part of an invisible "net of bodily, emotional and environmental ties...who [being physical, bodily beings] must establish and identify themselves spatially and environmentally."[48] A phenomenological approach to analysis and design therefore allows the designer to interpret the less tangible but equally significant qualities of place to expose hidden meanings contained in heritage landscapes. It is in places with heritage significance that a phenomenology of landscape becomes important as the physical environment has gathered meanings that far exceed the collection of features that constitute the physical structure. Design strategies that use time as a tool heighten our awareness of the temporal and our place in the landscape as a constantly evolving dynamic. It is clear through this brief overview of the New Zealand context that opportunities exist to approach heritage interpretation in a creative way. Though challenges exist in terms of cohesive heritage authority structure at governmental levels, these concepts can nevertheless be applied to sites where designers come into contact with heritage values in their everyday projects. These ideas move us beyond debates over nature or culture, providing ways to engage the visitor with meaning currently lacking from heritage interpretative strategies. As Lynch writes, "the quality of the personal image of time is crucial for individual well-being and also for our success in managing environmental change,...the external physical environment plays a role in building and supporting that image of time. The relationship is therefore reciprocal"[49].

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[48] D. Seamon, Phenomenology and pedagogy, Vol 2, No.2, pp.130-135.
http://www.phenomenologyonline.com/articles/seamon.html, 16/12/2004
[49] Lynch (1972, p. 1).

CHAPTER 3
International Case Studies

"A landscape is a space deliberately created to speed up or slow down the process of nature. As Eliade expresses it, it represents man taking upon himself the role of time"[50]

This chapter explores features from three international sites where "time" has been used as a way of interpreting the heritage values of landscape. These case studies were selected for their application of time-related issues and their potential of contributing to a conceptual schema. The criteria I used to select the case studies therefore included a phenomenological approach to design in which the evocation of time was an integral aspect to the design interpretation. The case studies chosen accommodated a variety of cultural and natural values and could be applied within a range of contexts, for example rural as well as urban landscapes. The elements selected include a stone wall in a New York sculpture park, a neglected park in a suburb of Geneva and a section of a 35 kilometre hiking trail, also in Geneva, Switzerland. Andy Goldsworthy, a sculptor and George Descombes an architect and landscape architect, have integrated and expressed the natural and cultural processes that over time become invisible, by evoking the "temporal" as an interpretive approach. The following case studies examine the conceptual frames of these artists who have tackled the challenge of "time" in poetic ways.

The Case Studies

1. Wall at Storm King Art Centre, Sculpture Park, New York - *Andy Goldsworthy*

2. The Garden of Lancy, Geneva, Switzerland - *George Descombes*

3. The Swiss Path, Geneva, Switzerland - *George Descombes*

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[50] Jackson quoted in Corner (1999, p. 8).

3.1 Wall at Storm King Art Centre, Sculpture Park, New York – Andy Goldsworthy (1997-1998)

"Searching out lines that already exist interests me more than imposing new ones. I have made lines that explore and follow the contours of a rock, the edge of river, the growth of a branch, the junction between house and street...The intention is not just to make a line, but to draw the change, movement, growth and decay that flow through a place."[51]

Site description

Andy Goldsworthy's 674 metre long stone wall is situated north of Manhattan at the Storm King Art Centre, an outdoor museum that celebrates the relationship between nature and sculpture. Created over a two year period between 1997 and 1998, the sculpture was made using stones gathered from the Art Centre property. The first part of the wall weaves in and out of trees, following and extending the path of an old stone wall that had existed previously on the site, meandering downhill to a nearby pond. The wall's second section emerges out from the other side of the pond, and continues west up the opposite hill.

Fig 1: Wall at Storm King Sculpture Park
(Source: Goldsworthy, 2000).

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[51] Goldsworthy (2000, p. 36).

The plural experience of landscape

The sculptural wall illustrates how one design element in a landscape can evoke a multitude of memories and associations in the interpretation of the landscape's history. The wall at Storm King references and integrates the natural and cultural aspects of the site's history and offers guidance for the interpretation of heritage-related sites in New Zealand.

"The idea of stone flowing links the magmatic origins of the land's geology, the glaciers; fragmentation and transport of boulders and people's long history of shepherding loose stones into functional structures." [52]

Fig 2: Interaction of trees and stone (Source: Goldsworthy, 2000).

The wall begins at the site of a pile of stones, the remnants of one of many derelict walls at Storm King. It is here that the interaction of old tree trunks and stone over time have provided the orientation and source of inspiration for Goldsworthy's work. As a cultural expression in the context of American history, the dry stone wall refers to "the relics of European conquest"[53] where the building of walls was carried out during a period of deforestation, as land was cleared for farming. The meandering "flow" of the stones evokes another impact 'time' has had on the landscape. They "spill" into the pond revealing the irregular shapes they have developed through the polishing action of the

[52] Baker (2000, p. 13).
[53] Ibid (p. 12).

river over time. Goldsworthy invokes a chronology of the events of history into his work while helping us to see the interaction of nature and culture over time. Goldsworthy explains his intentions for expressing this relationship.

"The lie [of the original wall] could be picked out by the straight line of trees growing along its length...In building the new wall, I have reworked and continued this dialogue. The wall has been remade, but with a new role, it now follows a line in sympathy with the trees, working around each one in a protective, enclosing gesture."[54]
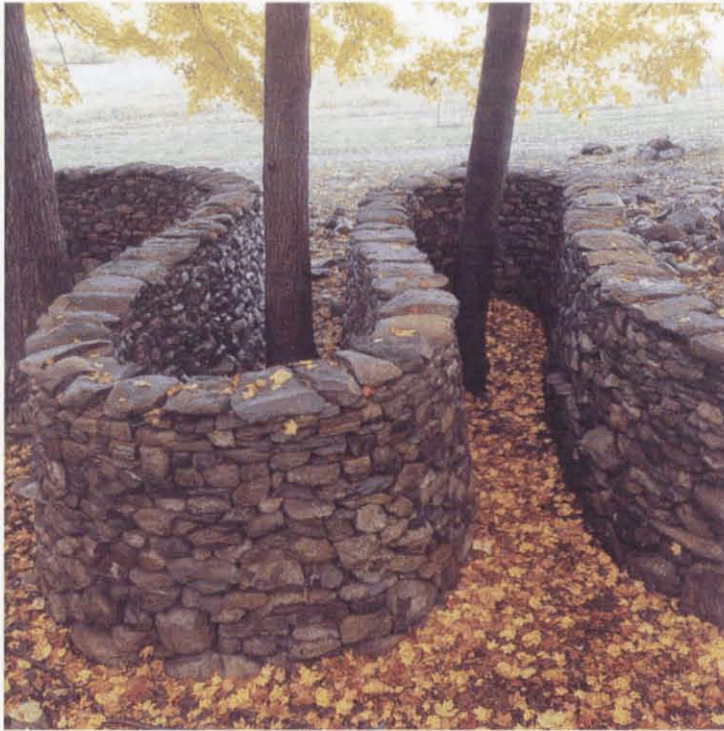
Fig 3: Contrasting time scales (Source: Goldsworthy, 2000).

The wall now gives way to the trees which were at one time cut down to make way for agricultural crops. Weaving in between the trees, the wall now gives the impression that the trees were here first. The placement of the new wall interprets the wall's meaning today as an "index of changing land use" and an indicator that "agriculture ceased there generations ago."[55]

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[54] Goldsworthy (2000, p. 8).
[55] Baker (2000, p. 15).

Growth and change as common ground

The historical references found in Goldsworthy's sculptural wall draw attention to the issue of "agency" common to both human and non-human activity. As Jones and Cloke have noted, "The timescape of trees reflects both the processes of ongoing growth and decay and the seasonal cycles of trees, and the shifting cultural and economic relational networks that trees inhabit."[56] Jones and Cloke emphasise that understanding the fundamentally different timescales that trees and humans occupy is critical to developing a rich understanding of "nature-society" relations. Goldsworthy's sculpture wall makes these different timescales evident as he interprets the place of trees in relation to human activity through the temporal activities common to both and explains that he is inspired by the movement of "self delineating" objects[57]. In his sculptures, walls, tree limbs and vines are brought to life as Goldsworthy accentuates the patterns of their growth, in this case, relative to human activity. The movement and direction the visitor can engage with the historic patterns of forest clearance and farming practices. The placement of stones highlights the interactions with place and the people that have affected the landscape. The wall draws attention to the changing nature of heritage, as the contrasting elements draw the visitor to the meaning behind the deliberate arrangement of the elements.

In terms of the overall context of the site, the length of the wall physically links the disparate areas of the site, while the direction from which the wall is approached alters the perception of time in the landscape.

"The straight leg of the work prepares us for the straightness of the highway beyond...From west to east, the Storm King wall translates the hurried, straight-ahead, pragmatic spirit of the highway into a meander. Read in the opposite direction, it leads from a walk to a race"[58].

In determining the course of the wall, Goldsworthy has used the body of the walker as a reference point from which to manipulate the experience of time. As Birksted has noted, "...landscape history can inform the analysis of a site by locating and mapping the

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[56] Jones & Cloke (2002, p. 222).
[57] Baker (2000, p. 14).
[58] Ibid (p. 14).

mobile beholder within the space and time of the landscape in visual and phenomenological terms."[59] Goldsworthy repeatedly walked the site to feel his way around the trees, to interpret the nuances of the land, and continually came back to using the line the trees took around where the original wall would have stood as a reference point rather than using a "designed line". By sensitively reading the previous relationship between human and non-human activities in the physical traces of landscape, connections between time, experience and place have been made obvious. The temporal, invisible qualities of place that commonly go unnoticed are made evident as the visitor is engaged in a "snapshot" of a never ending process.

Movement between past, present and future

While walking alongside Goldsworthy's wall might evoke the feeling of traveling between the past and the future (from the original ruin of the wall to the highway or vice versa) his underlying intent is to also reveal the wall not as an inanimate object, but part of the temporal landscape that is continually growing itself. "Walls in Britain are by their nature constantly changing: they have to be kept up, and from time to time remade…It is much more than the simple act of repair. For me, it is an expression of nourishment, renewal, change and continuity."[60] As part of the cyclical nature of farming, Goldsworthy acknowledges that this sculptural wall is still in the overall scheme of things a temporary entity, with an uncertain future.

Fig 4: Sculptural wall as part of the temporal landscape (Source: Goldsworthy, 2000).

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[59] Birksted (2004, p. 9).
[60] Goldsworthy (2000, p. 46).

"The wall is not an object to be preserved...it is at the beginning of its life. What kind of life it has will depend on what happens to it...The dry stone construction of the wall makes it vulnerable to the unpredictable and at times destructive forces of growth, time and people. Fragility and risk give the wall its energy."[61]

Goldsworthy's wall is a response to place, both spatially and temporally. He invites the visitor to be part of this process by experiencing the richness of associations that the evocation of time brings. Using perception to affect a point of view, or attract attention in some way towards the temporal, Goldsworthy's wall assists the visitor to experience the interaction of ecological timescales and the ways they interact with human, social constructions of time.

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[61] Ibid (2000, pp. 75 & 77).

3.2 The Garden of Lancy, Geneva, Switzerland (1980s) – George Descombes

"My attitude toward intervening in the landscape circles around paying attention to that which one would like to be present where no one expects it any more. Thus, for me, to recover something – a site, a place, a history or an idea – entails a shift in expectation and point of view."[62]

Site description

Located on the southwest outskirts of Geneva, the Garden of Lancy is situated alongside the Voiret River where George Descombes set out to reclaim the neglected park of an old village. Descombes, as both a landscape architect and architect, has used strategic interventions along the course of the river that give insights into the memory of the area since rural and residential development have drastically altered the topography of the region. This study looks at one section of the design along the river. Descombes' interpretation of the area recovers the neglected stream "as landscape and, more importantly, an experience"[63] for those who visit the site.

Time as a reference point to previous patterns

If the movement of the body through the landscape can be described as experiencing a three dimensional map, the following examples of Descombes' work illustrate his use of a fourth dimension, time, as a reference point to the traces of previous patterns that exist in the landscape.[64] With the intention of engaging the "thinking body of the walker"[65] within its context, Descombes has located strategic elements within his sites to reactivate the memory of the visitor.

Cues for the location of these elements in the Park were taken from the property lines of three former orchards, which lie perpendicular to the river. A wall, a fountain and a flight of steps were located respectively along the end of the property lines, a new element at

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[62] Descombes (1999, p. 79).
[63] Marot (2003, p. 62).
[64] Ibid.
[65] Ibid (p. 74).

the avenue end of each, referring to the "patterns of organization that have successively left their marks on the site."[66] The design and placement of each element is aimed at generating a shift in attention, revealing previous influences that are no longer visible.
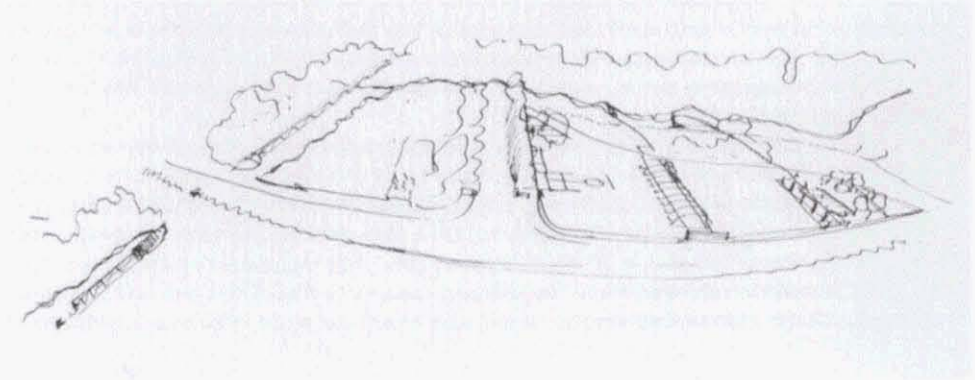
Fig 5: Tunnel bridge and downstream park (Source: Marot, 2003)

"The wall-fountain metaphorically draws water from the stream up to the small park entrance. The miniature canal that runs upon it echoes the hydraulic works that tamed the Aire and the streams of the plain, but now exposes the water that the drainage operations strove to keep underground. Alongside it, the sandbox structure, with its half-sunken walls, suggest the foundations of a ruined house, similar to the ones that were demolished to make way for the huge buildings nearby."[67]
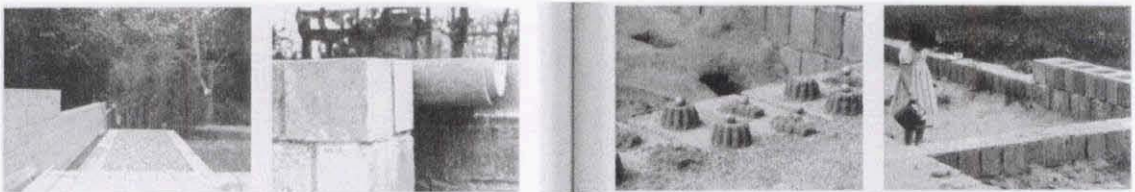
Fig 6: Section of the wall fountain and sandbox area (Source: Marot, 2003).

The references contained in each structure give access to the richness and complexity inscribed in the site itself, which Descombes believes should not be described only in

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[66] Ibid (p. 68).
[67] Ibid.

terms of the uses of the park but also in the temporal processes generated by natural and cultural history. He notes that as a designer "the dynamic mapping of these routes and traces [from] different periods allows [him] to understand the shifts and modifications of sites-in-time."[68] Interpretation of heritage significance in the landscape in this instance was not polarised into natural or cultural expression, rather, a time-led design approach enabled the once neglected site to be experienced as a living and dynamic organism, exposing the temporal "forces" that formed region but were no longer visible.
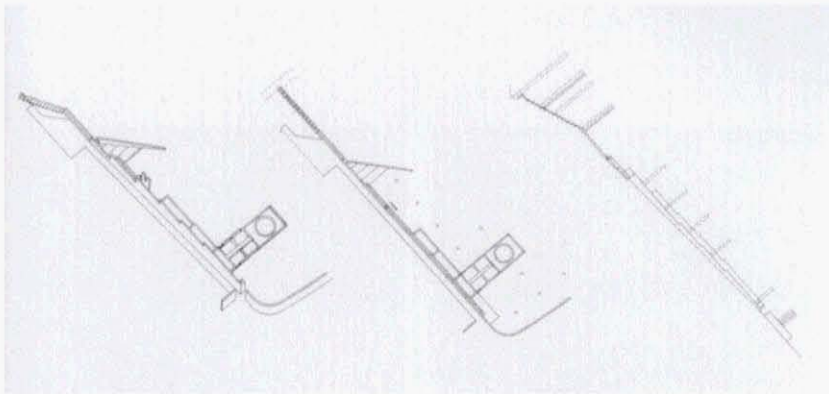

Fig 7: Axonometric, plan and section of the wall fountain, located along the trace of an old property line (Source: Marot, 2003).

Construction materials

Descombes deliberately uses a limited range of ordinary construction materials in the interpretation of the landscape. Poured or precast concrete, stabilized soil, wood, iron and steel communicate their simplicity by accentuating variations in the topography while "clarifying" and authentically conveying that the site has been modified.[69] The clean lines of simply constructed, modern materials draw attention to the deeper meaning of the place through "heightening the presence of the terrain."[70] The qualities of the site itself become the focus as these materials are used in a way that describes the context in which they are used. For example,

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[68] Descombes (1999, p. 80).
[69] Marot (2003).
[70] Ibid (p. 74).

"...the clean line of a surface of stabilized earth allows one to appreciate the slight dip in the saddle of the vale, while elsewhere a concrete step, stretching into the grass, records an inflection in the slope and materializes a virtual contour line on the site...Upstream, the steps descending from the pergola stop short abruptly at the foot of a tree, as though respecting its rights as the original occupant. There, as if at the end of a jetty delicately laid over the landscape, the visitor is left to his own imaginings as a child or an adventurer." [71]
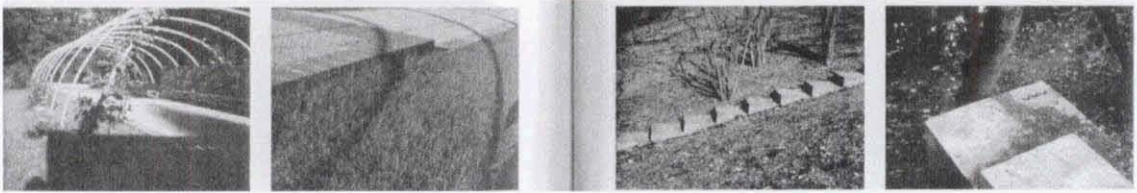
Fig 8: The pergola and steps descending from it (Source: Marot, 2003).

Each feature challenges the visitor to perceive the deeper reference and meaning of the site for themselves. In contrast to the traditional programme of an urban park, Descombes interventions provide not only "visual framings" but temporal and spatial orientation for the body. This form of interpretation motivates the visitor to make sense of the significance of the site and of the place they occupy in it.

Clarifying stories

The visitor is invited to experience the depth of the site by simply "taking the time" to see the landscape differently. Through generating a different source of attention, and evoking an emotional response from the visitor, Descombes acknowledges the visitor as an active participant[72] in the interpretation of landscape. His interventions therefore seek to stimulate the visitor's imagination and make the passing of time visible "so that a pre-existing place can be found, disturbed, awakened, and brought to presence. [He attempts] to achieve an architecture of place, a construction that jolts its context, scrapes the ordinariness of a situation and imposes a shift on what seems the most obvious." [73]

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[71] Ibid (p. 70).
[72] Bowring & Swaffield (2004).
[73] Descombes (1999, p. 79).

Further downstream from the wall-fountain, the visitor crosses through a "tunnel-bridge" designed purely for pedestrian use. Suspended two metres above the stream and aligned with the stream's path, the footbridge performs a double function as both a corridor beneath the road while redressing the dominance of the road above.

"While...the 96-metre-long footbridge that nestles within this cylinder not only amplifies the motif of the tree-lined river valley it accompanies...it also makes evident what otherwise would have remained imperceptible; the fact that one is crossing both the roadbed and the stream at the same time."[74]
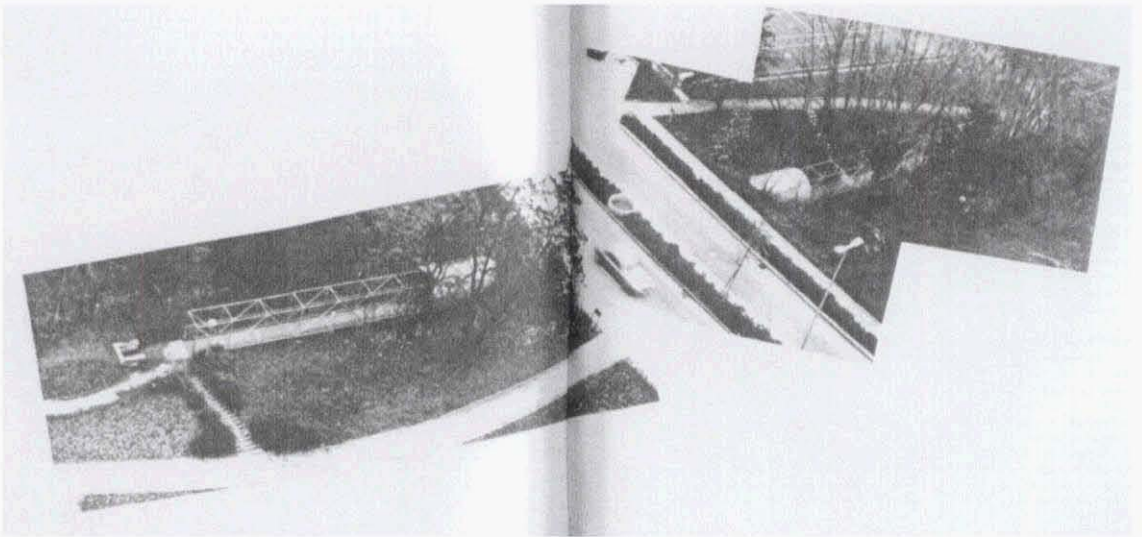
Fig 9: The tunnel-bridge: the lightwell that pierces the median strip of the roadway fixes the precise spot at which the walker crosses the stream (Source: Marot, 2003).

Marot describes how the experience of crossing a river becomes the "transportation" to memories of previous times. The point at which the road crosses the stream, a central lightwell located in the median strip of the roadway penetrates through to a metal grill in the wooden flooring of the footbridge and through to the stream below, emphasising the linkage between the landscapes of past and present.

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[74] Marot (2003, p. 62).

**Fig 10: Tunnel-bridge looking upstream
(Source: Marot, 2003).**

**Fig 11: Tunnel bridge emerging
(Source: Marot, 2003).**

The imposing nature of large scale suburban development had left the Voiret River in a neglected and derelict state and apart from the line of natural vegetation following the River, there was little evidence of its significance in the landscape. Descombes has brought the heritage values along the Voiret to life by exposing the slightest difference in topography to mark and materialise the course and expression of the River's value in the landscape.

"...the treatment of the concrete bases that ground the two ends [of the tunnel-bridge], (a bench sunk into the slope on one side, three descending steps on the other) underscores the slight declivity distinguishing upstream from downstream."[75]

Inspired by the restraint of minimalism, Descombes aim is to change people's perception of the landscape permanently, constructing elements in the landscape which engage not only the emotions but the body as a whole. Heritage interpretation in the Garden of Lancy takes the form of contemporary structures that are placed only after a sensitive reading of the landscape and its heritage, emphasizing the faint nuances that facilitate an experience of past activity in the landscape. A landscape rich in heritage values, interpreted through contemporary design, can stimulate the imagination to restore depth to a site by orientating the visitor within a number of levels of memory co-existing on the same site.

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[75] Ibid (p. 64).

3.3   The Swiss Path – George Descombes (1991)

*"My main interest...moves from the trace at one moment – as memorial – to the recognition of changes in time and future potential. Consequently, I believe that both buildings and designed landscapes must not only make the passing of time visible but also make this passage **effecting** of further potential."*[76]

Site description

The "Swiss Path" is a 35 kilometre long hiking trail created to mark the 7th centenary of the Swiss Confederation in 1991. Built around the southernmost end of Lake Lucerne in Switzerland, each of the 26 cantons was allocated a section of the Path, "corresponding to their order of entry into the Confederation and proportional to their share of the Swiss population."[77] In 1987 George Descombes was invited by the canton of Geneva to design a 2 kilometre section of the Path, between Morschach and Brunnen.

Fig 12: Path is emphasised as a product of human activity, not disguised as a part of nature (Source: Rotzler, 1993).

Recovery of something no longer visible

Architects are usually employed to add something to a landscape. In this project however, Descombes approach was based on the idea of taking things away.[78] His intention was to interpret the history of the site by "clarifying" both the modifications and natural

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[76] Descombes (1999, p. 80).
[77] Ibid (p. 81).
[78] Rotzler (1993).

activities that had taken place in the past, while leaving a mark of the current time, a trace of this age's activity. Descombes explains, "we wanted to emphasize [the site's] qualities and rediscover and modify hidden ones and give them an overall framework."[79] Taking the time to simply look at things which are most often overlooked is the basis from which both Goldsworthy and Descombes have made visible the activities that have influenced the landscape over time.

Fig 13: Passing of time is evoked by emphasising the granite rock's strangeness in the landscape. (Source: Marot, 1999).

Fig 14: Shifting the emotional accent. (Source: Rotzler, 1993).

For example, huge glacial boulders have been cleaned of moss and lichen which now emphasises their random placement in the landscape, a result of their deposition during the last ice age. The temporal aspects of natural processes have been made clearly visible as the contrast of the "stark white granite" highlights their "relative newness to the site."[80] Revealing these details invites the visitor to consider the landscape's broader timeframe and its temporal dynamics by changing the emphasis in the slightest of ways.

"We sought to question attitudes...by making tiny changes and shifting the emotional accentuation, as in the case of an old stone border, which we continued with concrete slabs... Take the case of the rusty metal tube of an old railing which we extended with galvanized piping, or the granite tread that we extended with steel steps."[81]

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[79] Descombes quoted in Rozler (1993, p. 96).
[80] Descombes (1999, p. 84).
[81] Descombes quoted in Rotzler (1993, p. 99).

Bowring has noted the 'defamiliarisation' effect that Goldsworthy's work illustrates as it "decontexualis[es] elements in nature so that we are no longer blind to them."[82] This defamiliarisation of the landscape revitalises perception, attracting our attention to "the way in which the objects are "composed, assembled and presented mak[ing] them strange."[83] Descombes' design elements effectively focus the perception of the visitor as time is contrasted in material form, allowing the visitor to gain a sense of the passing of time in the landscape.

Jolting the context – causing a shift in perception

Descombes uses architectural elements to effect a "shift in expectation and point of view" in order to recover something that has over time become invisible in the landscape[84]. A belvedere, the *Chanzeli*, is one of the elements that illustrate his intention. A circular, metallic structure, it extends 16 metres in diameter and 9 metres high and is situated 150 metres above the lake on a cliff face. The 'presence' the *Chanzeli* holds over the site notes, it is "also light and transparent, soft in its embrace and playful in its interpretation."[85] Central to the whole project, the *Chanzeli* provides a "vantage point" which focuses visitors' attention on the "ever-changing views of the landscape."[86] The circularity of the surrounding landscape converges within the form of the structure which has an incurved oversized postcard shaped opening in the cylinder wall from which to view the landscape's changes.

Fig 15: The Chanzeli (Source: Rotzler, 1993).

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[82] Bowring (2004, unpaginated).
[83] Ibid.
[84] Descombes (1999, p. 79)
[85] Ibid (p. 85).
[86] Rotzler (1993, p. 95).

The deliberate man-made nature of the structure reflects the human relationship to the Path and its natural surroundings while expressing a "sense of care and attention."[87] The stark contrasts of nature and culture remind us of Lynch's assertion that the "spatial environment can strengthen and humanize this present image of time."[88] Descombes inspiration comes from the numerous clues that point to the temporal "forces" acting within a site while directing attention to the past and future uses of the Swiss landscape.

Fig 16: The Chanzeli (Source: Marot, 1999).

Kinaesthetic approach to design

Descombes' kinaesthetic approach to design enables people to appreciate the deeper meanings of a site, and this has implications for interpretation.[89] In his analysis on the work of the French landscape architect Bernard Lassus, Michael Conan explains that both visual and "tactile" experiences are required to engage the visitor in a sensory experience of landscape. He describes the tactile experience as a

"visual experience that leads us to anticipate the tactile qualities of the world we are discovering. Thus, when we see the thorns on a rose bush or a blackberry bush, we anticipate the risk of being pricked, even if we are not getting ready to pick a flower or fruit."[90]

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[87] Ibid (p. 99).
[88] Lynch (1972, p. 65).
[89] Descombes (1999, p. 80).
[90] Conan (2004, p. 19).

The body need only come into close proximity of interpretive elements to be made aware of their material reality. Even though the tactile experience is still visual, it is the structuring of this experience by the designer that invites the visitor to "let themselves be carried along by their imagination, to give whatever meaning they wish to the unexpected world that presents itself to them"[91]

Descombes has located strategic interventions along this section of the trail in an attempt to create an overall "semantic void" allowing visitors the opportunity to "restructure an imaginative sense of place"[92] as much as a physical experience. Discrete features along the Swiss Path are placed to accentuate what is ordinary about the site, so that the landscape becomes a medium for evoking new feelings and associations. Drawing on the structuralist style of thinking Descombes has partially disturbed the organization of the landscape at these points so that visitors can discover and appreciate the walkway's essence.

"We also wanted to use this strategy to renew the emotions of the people who were going to walk on it – to draw their attention to the magic of the everyday...I made every effort to replace explicit signs with some kind of imaginary thread, something that is picked up at regular intervals."[93]

The following example illustrates several features within this imaginary thread, where Descombes links elements by connecting two levels of memory – the remaining traces of an old railway line and the road below. Descombes makes these elements more obvious in the landscape by designing a flight of steps created to overcome the difference in elevation between the two features. The development of one straight, level but graduating pathway connects these two traces in the landscape, while the steps below the new path display extremely long treads, reminiscent of the terraced slope of a Swiss cow pasture.

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[91] Ibid (p. 21).
[92] Descombes (1999, p. 80).
[93] Ibid (pp. 82-83).

"The steps are dimensioned so that they can be used as seats, to sit on and from which to look out across the landscape. The cows grazing like staggered figures on the slopes also form steps. The outcome – man-cow-terrain – is simply clarified and expressed by means of a playfully found geometrical coincidence."[94]
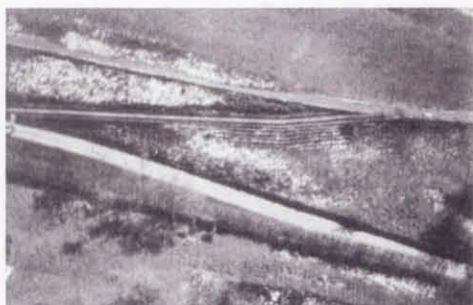

Fig 17: Road and railway line are linked
with a flight of steps
(Source: Descombes, 1999).

Fig 18: Long treads evoke the terraced slope of
traditional cow pastures (Source: Rotzler, 1993).

While orientating the human body to the visual aspects of the environment, Descombes has effectively amplified hidden aspects of the landscape using "changes in position, light, material, density, intensity and geometry, embracing all of the geological, morphological, vegetal, animal and human-made dimensions of a place" to engage the visitor with the passing of time in the landscape."[95]

3.4   Discussion

The projects of Goldsworthy and Descombes illustrate some of the ways in which time can be used to interpret heritage values. These projects have provided a context from which to examine work undertaken in what are largely older landscapes where people have interpreted the temporal nature of landscape for some time. They offer valuable insights into how 'traces' of history, temporal indicators and contemporary materials can be used to engage people with the less tangible aspects of place.

Descombes and Goldsworthy's designs evoke energy and movement, the result of a process based approach to interpretation as they use contemporary art and architecture to translate past activities and processes that have brought the landscape to where it is today.

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[94] Ibid (p. 83).
[95] Ibid (p. 80).

The relationships between seemingly separate and diverse activities have been made legible and accessible to visitors through the most elemental of gestures, the contrasts of varying of time scales "reflect[ing] relationships and reducing them to their absolute essence."[96] This exploration provides a solid foundation from which to explore time-led design strategies in the interpretation of heritage values within the New Zealand context.

[96] Rotzler (1993, p. 95).

CHAPTER 4
The New Zealand Context

This chapter reviews the professional perspectives of four landscape architects who were interviewed as part of a scoping exercise to gain an understanding of heritage interpretation in New Zealand. The landscape architects were selected for their interest in heritage issues and represented various areas of expertise across the profession. Semi-structured interviews provided a framework from which to determine the issues landscape architects considered most relevant in the interpretation of heritage matters and how they would respond to the issues in the Garden of Tane (see Appendix I). The extent of the responses was limited to some degree by both the small number of participants and narrow time frame, but taking this into consideration, the results reveal interesting viewpoints and experience from which to relate the insights from international case studies. The chapter begins with a brief description of the Garden of Tane and the issues relating to its interpretation. The following sections discuss the responses from landscape architects regarding heritage interpretation in general and then more specifically, to the interpretation of The Garden of Tane.

Fig 19: Akaroa Harbour, Banks Peninsula

4.1   Site Description – Garden of Tane, Akaroa

The Garden of Tane, or Akaroa Domain as it was known until 1986, is situated on the eastern shores of Akaroa Harbour on the south east side of the township (see Appendix II). Classified as a Scenic Reserve, the site is not a forest remnant but evidence of a

longstanding relationship between people and nature. The discovery of Maori garden sites within the area suggests the original bush cover was probably destroyed by early Maori, the early photos from around 1860 showing the area covered in scrub, kanuka and the occasional kahikatea[1].

There are a wide variety of exotic trees located within the reserve, many of which are over 100 years old and considered of national significance. Nigel Harrison explains the effort that went into retaining the park-like setting in the early days, "A great deal of [the caretaker's] time was spent clearing the native undergrowth away...so that the exotics could be enjoyed, and also to allow people to wander off the track and continue to picnic"[2]. An extract from a letter written to the Akaroa Mail on September 25, 1877, describes the value of the park to locals and visitors in the development of the Domain during this period.

"The winding walks with comfortable seats here and there, at well chosen intervals, the varied hues of different shrubs, some native and some planted, the ever-changing views of the town and harbour together combine to render these grounds a constant source of pleasure to the inhabitants of Akaroa and an additional attraction to visitors."[3]

Fig 20: Akaroa Domain, 1800s
(Source: Akaroa Museum).

Fig 21: Garden of Tane, today
(Source: W. Hoddinott, 2005).

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[1]Baxter (1986). Existing vegetation within the Reserve has been categorised into roughly five groups:
1.   Naturally occurring natives which were young plants when the original exotics were planted.
2.   Native regeneration which has occurred over the last 100 years.
3.   Natives planted around the 1930s with origins outside Banks Peninsula.
4.   Exotics planted from 1876 onwards.
5.   Natives from around New Zealand planted by Arthur Erikson.
[2] Harrison (2003, p. 8).
[3] Mears (1984, p. 9).

The post-war period saw the Domain fall into a state of decline until the involvement of Arthur Erikson in the 1960s who instigated clearing the rampant weed growth and establishing significant numbers of native plants from around New Zealand. At the suggestion of Erikson, the Council changed the name "Akaroa Domain" to "The Garden of Tane," persuaded by Erikson that a name from Maori Folk Lore was more in keeping with the large number of native trees that had by then taken over the garden. Although it is likely that the garden would have remained a wilderness if not for Erikson's efforts, there is now little evidence of the English Garden the site once was and concern that such an important part of Akaroa's history has been let go. The following sections review the understanding and experience of landscape architects within the New Zealand context and their thoughts on appropriate ways of interpreting the heritage in The Garden of Tane.

4.2   Landscape Architect's views

Interpretation of richness and complexity in the landscape

Landscape architects offered a range of responses to the question of how well heritage values have been interpreted in the New Zealand landscape. Referring to work on a current project in the Alexandra town centre, Jeremy Cooke from Isthmus explained that the interpretation of cultural heritage has been integral in the planning and development of the urban setting. He reported that the preparation of broad landscape assessments often turn into heritage studies where

"everything is seen as something to draw on. It's really a tool in this case. The Council set in place a vision for the future of the district which incorporates the overlays of landscape, ecology, heritage and the cultural landscape. We build up a big pattern. It's really what makes the place unique – what it is" (J. Cooke, pers comm., 21 Dec., 2004).

Although landscape architects may be incorporating heritage values into their projects, natural heritage has gained a much higher profile and greater recognition in terms of spatial and temporal interpretation in the landscape. Di Lucas from Lucas Associates has suggested that the profession has a "completely different language" for the interpretation

of natural heritage that has no equivalent in the expression of New Zealand's cultural heritage.

"Even addressing the natural character of the coast, we look at natural heritage in terms of the processes and patterns and elements. We have those different dimensions [in natural heritage] that we just haven't got to grips with at all in cultural heritage" (D. Lucas, pers comm., 6 Jan., 2005).

Lucas noted that we lack an adequate "process" to resolve the fundamental conflict that often arises in the interpretation of these places. Lucas referred to previous work she had undertaken for the historic resources of the Department of Conservation noting that the 'relationships' communities form with their cultural heritage is an important aspect of heritage interpretation. Differing values attributed to a site by various groups highlight the often opposing outcomes desired in the interpretation of a site.

"I found a lot of sites, Maori sites where there was a lot of hurt. If you related to those places you often wanted them blanketed with vegetation and laid to rest, whereas the Pakeha experts were wanting to display these sites, not blanket them but display them so you could see every nuance, a trench, a pit or terrace or some sort of landform that spoke of earlier story in that land." (D. Lucas, pers comm., 6 Jan., 2005).

Lucas suggested that to adequately interpret our heritage sites we require a process that supports the "overt analysis of cultural values and how we might manage them to respect them" (D. Lucas, pers comm., 6 Jan., 2004).

A theme that resonated strongly with all landscape architects was the effectiveness of art to represent the complexities of landscape and the diverse cultural values it contains. Synthesizing the natural and social patterns was suggested as one of the central contributions landscape architects have to offer the future development of the New Zealand landscape. Working with local artists is central to many landscape architects' approach as they express the cultural history of a particular region in the landscape.

"Landscape architects are storytellers and you need to communicate your story through design on the ground. It's basically trying to make your design legible and if that works, you create an experience" (J. Cooke, personal communication, 21 Dec., 2004).

Cooke suggested that the main problem of designing to effect experiential engagement with a site is that each person experiences a site differently. While the plural experience of landscape is one of the opportunities for design, particularly in the areas of heritage and memory, the structuring of that experience for visitors was considered a challenge by some designers.

Graham Densem emphasised the role of perception in heritage interpretation, suggesting that it is the landscape architect's role to inspire people, to heighten their sense of awe, awaken their creativity, with one element often sufficient to create that stimulus.

"The key thing for me is to have a place to move someone, to mean something to them and move them on from where they came into it. They've learnt something new, or they've had a feeling which returns their passion and makes them feel more like participating in life again" (G. Densem, pers com., 22 Dec., 2004).

Contemporary elements in heritage landscapes

All landscape architects felt it was appropriate to add a contemporary structure or design within a heritage related site providing that it didn't confuse existing stories in the landscape. It was noted that by altering or introducing a new structure to a heritage site, the old should be respected while making obvious what is new. Landscape architects spoke of the importance of maintaining a relationship between the past and the future indicating that *replicating* the old in an attempt to convey the history of the site was not always helpful for interpreting it. For example, Lucas Associates involvement with the Arrowtown community during the mid 1990's facilitated a change to the District Plan in which the township's design strategy had been "frozen in time" to depict the 1890's era. This change enabled the interpretation of subsequent eras, equally significant, to reveal the passage of time in the township. "You have to build and extend to *respect* that era as the dominant era...but you don't replicate it...it's about respecting the heritage values

and the layers but not trying to pretend" (D. Lucas, pers comm., 6 Jan., 2005). Landscape architects concurred that contrasting the old and new was an appropriate way to emphasise the passing of time in the interpretation of heritage sites although its appropriateness was often a "judgment call" and required a "deeper wisdom" in how that design was effected.

Examples of time-based design strategies

Megan Wraight's proposal for the *Canterbury Highway 2000* project provides an example in the New Zealand landscape of how time can be used to engage the visitor in an experiential history of place (see Appendix III). Although not implemented, the Ashburton section of the project celebrates the turning of the Millennium by incorporating a sequential, temporal cropping element along the roadside, evoking the experience of seasonal change. Emphasizing the constantly evolving character of the landscape, the roadside planting engages the visitor in the most immediate sense of the passing of time while more static interpretations reference the more permanent actions of the area that have lasted for centuries. The planting of poplar trees represent up to one hundred years of history and mounds of stone, up to one thousand.

Grant Edge's interpretation of heritage in *Tussock Square*, Darfield conveys another approach to heritage interpretation, one that also captures memory in design, but as a "snapshot", an historical reference to the unique land patterns created by early European farming communities (see Appendix IV). "Divided up into different shapes and sizes, none of the paddocks in that particular part of the district are even, rectangular paddocks" (G. Edge, pers comm., 6 Jan., 2005). Edge's design is a response to a brief from the Darfield community who wanted to express something of the local history within the township. The overall structure of Tussock Square is formed using the patterns of roads and fencelines found in the wider landscape, with other elements in the design referencing the importance of transportation, agriculture and forestry to the development of the town.

The work of environmental sculptor Pauline Rhodes is also worth mentioning in the context of time in the landscape. An environmental sculptor, living in Canterbury,

Rhodes accentuates the temporal processes at work in the New Zealand landscape, engaging materials and process that evoke a sense of 'presence', of being here and now. *Mountain Extensum, (1987)* is a simply portrayed reference to both nature and culture - the nearby mountain range, and the surveyors' sight lines, or the volcanic origins of the region contrasted with symbol of a trig station.[4]

Fig 22: Mountain Extensum 1987,
(Source: Barton, 2002).

Barton explains that "by close focus on the material specificity of her surroundings and physical involvement with them, Rhodes ...establish[es] a rapport with the natural world...by being temporary and process-oriented, highlight[ing] the contingency of meaning and its embeddedness in culture."[5] Rhodes' work challenges the conventional 'representations' of landscape, linking time and change with their connection to place.

4.3 Interpreting Heritage in The Garden of Tane, Akaroa

Landscape architects were asked for their ideas in terms of a design strategy to interpret the heritage significance of the Garden of Tane in Akaroa. One approach was to respond to each period's impact on the landscape while enabling people to "encounter" the site in a way that meets the needs of the public today.

"Even if I didn't like what was done, my first instinct would be...to say this is the Erikson pattern,...the Victorian pattern,... the French pattern and this is the Maori pattern before that and then there is a pre-human pattern and now there is Akaroa as a multifaceted

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[4] Barton (2002, p. 67).
[5] Ibid (p. 24).

society as opposed to one that is run by French or British" (G. Densem, pers comm., 21 Dec., 2004).

Densem suggested that while the practical needs of today must be met, such as easily identifiable entrances, wind shelter, drainage, sports facilities, paths or seats etc, different areas of the park could be given contrasting identities that distinguish various layers of time. "It may be that of five possible layers there are no remnants, therefore you may have to manufacture something. I see that if it's lovingly done, as a valid thing to do" (G. Densem, pers comm., 21 Dec., 2004).

Lucas emphasised the need to understand the values people hold of a place. These differing values often highlight fundamental conflicts over the interpretation and future use of a site. Lucas Associates' involvement with the planning and management of Pupu Springs in Golden Bay illustrates polarized differences which are also evident in the Garden of Tane. Again, the process of community consultation has been integral in working through the complex issues of protecting the sacred values of water to Tangata Whenua, the world renowned flora and managing for the recreational interests of divers in the area. Lucas's suggestions for the Garden of Tane involve assessing the repercussions of a certain value, for instance "…clearing the bush to reconstruct views over the harbour. If you say that was an important part of that garden, what does it mean to reinstate that?" (D. Lucas, pers comm., 6 Jan., 2005). Cooke suggested that an assessment of what is characteristic about New Zealand's planting history in the area would be important as a starting point towards integrating both the colonial background and the region's native history.

"Too often it's either got to be full on native or full on English countryside garden type of arrangement. I think the test is successfully integrating the two within the bigger space. You could certainly have areas that would lend themselves more towards the native, water areas or groves that are small boggy areas that have kahikatea or whatever in them. That's the challenge, that's what makes [a place] unique" (J. Cooke, personal communication, 22 December, 2004).

4.4   Discussion

The landscape architects interviewed for this study have provided a general context for the way heritage landscape issues are currently tackled in New Zealand. It is clear from the responses, that in some cases the interpretation of heritage related sites pose a challenge, particularly in light of fundamental conflicts that often underlie the cultural values of an area. The landscape architects interviewed, have indicated that by 'reading' the traces of both cultural and natural elements of a region, a sense of place can be expressed through the contribution of local artists. The New Zealand examples illustrate how landscape architects have represented memory in the landscape either by capturing a "snapshot" in time or engaging the visitor with the more temporal aspects of the landscape. Although it has been noted that heritage studies are an integral part of landscape assessment, other responses indicate that the interpretation of cultural qualities of the New Zealand landscape have been largely neglected and in need of attention. It is apparent that there is a need for interpretation to accommodate the differing values people bring to memory in the landscape. Landscape Architects have highlighted the importance of integrating the values of natural and cultural heritage through interpretation yet noted the challenge of designing to effect an experience of landscape. In light of the possibilities indicated in the case studies presented, there are opportunities for landscape architects to adopt strategies that consider the contribution that the visitor makes to interpretation. Although it is true that people may experience place differently, as the case studies illustrate, the most minimal of design interventions can spark a process of imaginative recollection. As Bowring noted, "A shift in the balance towards formal considerations [can] embrace a recognition of the richness beyond prescribed content"[6].

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[6] Bowring (2004, unpaginated).

CHAPTER 5
Application of Design Principles

"...the routes and traces across a given site are as much mental constructions in their reality as they are material. Thus, my work is aimed at restructuring an imaginative sense of place as much as its physical experience....any environmental intervention is a creative cultural act that ought to be part of the history and future of the site and the lives of its occupants."[7]

"Where there is revelation, explanation becomes superfluous."[8]

The testing of theory in the context of landscape architecture comes at the point of designing. My focus is to explore how 'traces' of history discovered in the former Domain can be made visible by involving the visitor as part of the interpretive process. Using a similar approach to the "imaginary thread" weaved through Descombes' Swiss Path, a strategically placed element at the location of the old summerhouse, might engage the visitor with the passing of time in the landscape.

Fig 23: The summerhouse, located near the lookout during the 1800s (Source: Akaroa Museum)

[7] Descombes (1999, p. 90).
[8] Franck (1992, p. 85).

5.1   Site description

Little evidence now remains of early constructions in the Akaroa Domain. One of these structures, a summerhouse, was built soon after 1876 and located in a prominent position to enjoy the view from a grassed lookout over the harbour (see site plan, Appendix V). Used as a venue for band concerts, the building was burned down by vandals during the 1920s and the site has now been reclaimed by regenerating native bush.
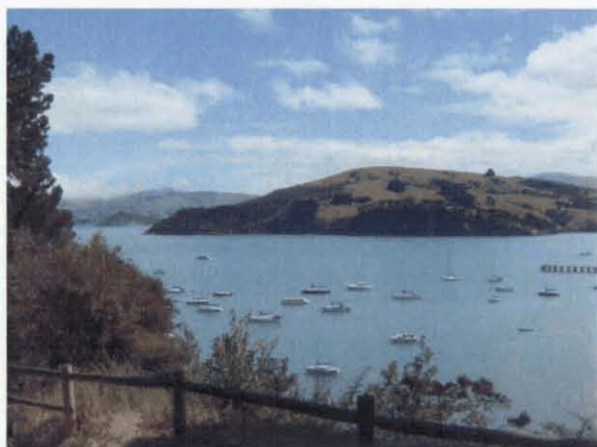

Fig 24: View from lookout over Akaroa Harbour today (Source: W. Hoddinott, 2005).

"On a summer's Sunday, people would walk along lovers walk, as the Beach Road below the Domain was then known, and they would then enter the gardens opposite the original rowing club boat sheds and proceed up a short path to the lookout area. There they would picnic and listen to the band."[9]

A recent stroll through the Garden of Tane with Landcare Research associate Warwick Harris, offered the opportunity to take a closer look at the stories of some of the notable exotic trees, sites of buildings and monuments that once graced the area. Stopping at one point along the forested pathway, Harris drew our attention to a scattering of sea shells, out of place, some distance from the seashore (see fig. 25). The sudden break in the uniformity of the soil beneath the trees caused us to stop and reflect on the subtle but unusual grouping of elements, as Harris explained that the "alien" remnants were part of a shell pathway that once led to the old summerhouse. The shell, originally sourced from local beaches had over a century ago, been transported to this site and now lay contrasted

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[9] Harrison (2003).

within the soil throughout decades of regenerating native bush[10]. At that moment, my awareness was unexpectedly focused on the forest's "own sense of time" as I saw the exposed roots of regenerating bush thread their way amongst the soil and shell.

Fig 25: Main pathway in the Garden of Tane and site where the old summerhouse was located. (Source: W. Hoddinott, 2005).

Fig 26: Close up - remnants of shell remain from the original pathway. (Source: W.Hoddinott, 2005).

5.2   Design response

Experience and timelessness

My small epiphany resonated with ecologist and historian Geoff Park's similar experience of timelessness as I read his evocative account of coming across a one hundred year old surveyors' peg in the midst of an ancient New Zealand beech forest. He recalls, "The same ancient trees under which [the surveyor] stood and drove this spike into the clay made the century or more between him and me seem but a moment." [11] Powerful experiences such as these demonstrate the vital role that both perception and the structure of the spatial environment play in "linking the living moment to a wide span of time."[12] The designer's challenge is to envision a similarly subtle trigger in the landscape that might encourage a meditation on the revelation of the passage of time. Drawing on the strategies of Descombes, and interfacing them with my experience of the site, I

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[10] The shells were "collected from Sandy Bay, towed to Takamatua wharf by punt and then to Akaroa by dray." (Mears, 1984, p. 12).

[11] Park (1995, p. 248).

[12] Lynch (1972, p. 89).

developed the idea of intervening through the placement of a mosaic shell trail (fig. 27) interweaving amongst the existing shell, soil and tree roots. As a discrete intervention in one section of the Garden, the mosaic catches the visitors' attention, signalling the existence of alternative layers in the landscape, in order to express and make comprehensible both natural and cultural history.

Fig 27: Diagrammatic illustration of proposed design intervention - mosaic shell trail where traces of old shell pathway remain (Source: W. Hoddinott, 2005).

Although the site could display a highly polished interpretive sign that described historic details such as where the shell was brought from, how it arrived and what it was used for, such an approach locks the deeper meaning of the site into a static rendition of the past. As Marot warns, "the use of literal transparency often exhausts depth in the very act of releasing it."[13]
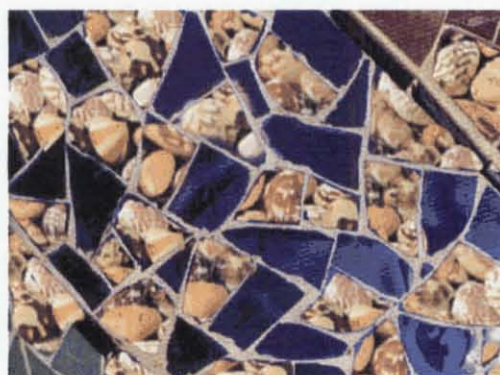

Fig 28: Suggested impression of the mosaic shell trail

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[13] Marot (2003, p. 85).

The seashell mosaic prompts a response from the visitor. Through the contrasting of elements, interpretation "relies on the mental activity of the subject"[14] and therefore cannot be passed by without causing the visitor to question the mosaic's presence and placement. Visitors can restore a certain depth and breadth to the Garden as they are prompted to create and link different readings of the site. This type of intervention provides the opportunity for visitors to expand their concept of time as they bring something of themselves to the interpretation.

5.2   Interpretation and perception

Disturbing the site

The purpose in interpreting the events and activities surrounding the once popular summerhouse is to make visible what is now barely noticeable in the landscape, heightening the presence of ordinary elements that can be discovered as having significance on closer inspection. Like Descombes, I wanted to "respect the nature of the site and its history, but without nostalgia [or] sentimentality" [15] while leaving a mark of this time in the landscape. The mosaic panel placed within the soil around the tree roots and existing shells disturbs the site creating a tension that accentuates the contrasting time scales between society and nature.

The contrasting elements are obvious and the deliberate, recognisably human arrangement of the mosaic pattern speaks a different "language" to the forest that surrounds it evoking a sense of human presence in the landscape. In addition, the mosaic evokes a specific sense of the wider locality by using shells sourced from the lower seashore. The deliberate nature of the arrangement makes clear which objects were there originally and which ones are undeniably a result of human planning.

Tension and engagement

The visitor, drawn by the "tension" created in the dialogue between forest and human input, becomes an "active participant in bringing [the] work into being"[16] as the mosaic facilitates a continuing story in the landscape. Subtly disrupting the visitor's connection

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[14] Ibid.
[15] Descombes, (1999, p. 82).
[16] Bowring & Swaffield (2004, p. 1).

with the surrounding bush, the relationship between nature and culture becomes comprehensible through a dialogue generated by the mosaic itself. The decorative expression of organised shells makes visible the emphasis on "appearance" that typified the orderly Victorian era, as well as re-awakening the senses to the character of the Domain which was considered *the* place to "see and be seen". Located at the foundation of the original summerhouse where the path opens out towards views of the sea, the form of the mosaic communicates movement of both culture and nature in the landscape. Design and architecture writer, Ann Stenros, has noted that the landscape of New Zealand is "strikingly horizontal, being bordered on all sides by the sea; all movement lead[ing] ultimately to the seashore."[17] Visitors have always been attracted to views of the ocean and this design articulates movement as part of the timeless flow of both people and water towards the sea. The "pacific landscape energies" that affect both culture and nature form part of our temporal attachment to the landscape regardless of the length of time we live here. However, it is the displaced nature of the mosaic that provokes an emotional response which can be experienced as an adventure in time. "When we stand before a prospect, our mind is free to roam, as we move mentally out to space, we also move either backwards or forwards in time"[18] Engagement of the emotions therefore enables the viewer to add something of themselves to the site, weaving a meaningful dimension to the heritage fabric of the area. By attempting to make the invisible visible, this interpretive element opens a door to both a deeper connection and broader understanding of the Garden and its heritage significance.

The purpose of the mosaic as an interpretive element is to "renew the emotions" of people who walk through the Garden of Tane. This interpretation is not intended as educational or instructive. Rather, it is a minimalist response to reinterpret the traces, forces, events and activities unearthed in the former Domain. The mosaic acts as a trigger, sparking the imagination to connect activities of previous times to events of today. Stenros has noted that "encountering the landscape of New Zealand is first and foremost a matter of spatial perception"[19] and that the most elemental of gestures can heighten our experience of the temporal landscape. She asserts that the value of

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[17] Stenros (2004, p. 75).
[18] Yi-Fu-Tuan, quoted in Baljon (1992, p.111).
[19] Stenros (2004, p. 75).

minimalism is the ability to "delimit the spatial experience and, in focusing, step up its intensity". She notes that this heightened state of tension is something that we often experience spatially at the macro-level such as ocean bays opening up between hills and mountains enclosing valleys. On a smaller scale we can interpret the position and effect objects have on the viewer to engage them more closely with the less tangible aspects of a site. "By building spaces of mythical minimalism, we create experiences that change and are changed in the course of time...Such experiences give us joy and inspiration; they communicate a true sense of dwelling in the world."[20] The mosaic can be regarded as one of many elements in the Park which can strengthen what is already present, allowing a semantic space for the visitor to interpret the many "versions of heritage" in the way they see appropriate. Applying these principles to the interpretation of heritage values, acknowledges the visitor as an integral part of the interpretive process, as a "body immersed in the world, who must organise perceptual experience in relation to their movement through it."[21]

5.4 Discussion

A seashell mosaic element placed strategically at the site of the original summerhouse illustrates how its presence can elicit new associations which engage the visitor with time in the landscape. Reasserting the deeper meaning of place through minimal means can focus and reawaken the emotions in visitors which I have argued is an integral part of the interpretive process. Using a strategy of contrast succeeds in making the memory of the site more legible while providing a possible "vehicle for the imagination of the people who adventure there"[22].

"Through inscribing a project on the memory of a terrain, one gives to a site the opportunity to project into the future, to find a renewed place and value in the cultural imagination. To design for sites with this principle in mind is to perform an action that allows for reflection on totally ordinary matters – a shift in sensibility. Perhaps the matters that are not noticed are those that are essential."[23]

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[20] Ibid.
[21] Maurice Merleau-Ponty quoted in Barton (2002, p. 21).
[22] Marot (2003, p. 78).
[23] Descombes (1999, p. 85).

CHAPTER 6
Conclusions & Recommendations

Design strategies that use the concepts of imagination and perception to engage people in the deeper meaning of place, have been central to the focus of this study. To illustrate the relevance of these concepts, I have explored several international case studies to illustrate how a phenomenological approach to design can engage imagination and perception as they play an integral role in heritage interpretation. A review of relevant literature along with views from the New Zealand landscape architecture profession have provided a context within which these design principles can be related. The principles gathered from the case studies have been applied to the Garden of Tane in Akaroa, making evident how the passing of time can be made visible in the landscape while offering an example of how theory connects with practice.

6.1   Conclusions

The expression of time in the landscape, in terms of the passage of time in both natural and cultural contexts, has frequently been treated in a very prosaic and interpretative fashion, seeking to 'educate' the visitor. However, such approaches can switch off people's association with the landscape, as their attention is focussed only on captions, signs and displays. I wanted, instead, to explore some of the more poetic ways in which designers have integrated time as a design element in the landscape, looking at how these interventions might engage the attention of the visitor to awaken memory. By "stimulat[ing] our attention rather than monopoliz[ing] it,[24]" new associations with place may be brought to life through imagination, inviting the visitor to become an integral part of interpreting the meaning of heritage. Fundamental to this approach has been the role of perception in altering experience as the objects within one's environment take on meaning in terms of how one sees them. As Ingold has explained, "with space, meanings are *attached* to the world, with the landscape they are *gathered from* it."[25] This distinction

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[24] Marot (2003, p. 78).
[25] Ingold (1998, p.192).

illustrates that interpretation can evoke more than a static mental image as a reciprocal process takes place between the visitor and the landscape enabling them to engage "perceptually with an environment that is itself pregnant with the past."[26] Heritage interpretation in this study has taken on the challenge of a new dimension, one in which time can evoke a "living process" in which pre-existing meanings and contents affect our present state.

The use of the temporal as a conceptual framework for design illustrates how we can move beyond the polarised interpretation of heritage as either nature or culture. The case studies have shown how through disturbing the expected order of a site with the minimum of means the visitor is able to experience the less tangible aspects of place by focusing their attention, locating the body in time and space. Interpretation that considers the perspective of the visitor can address the concerns landscape architects have expressed over the conflicting values that arise in the interpretation of heritage sites. The restraint of intervention turns the interpretation of place into an "open metaphor", one that remains fluid enough to engage memory from "numerous possible pasts."

Landscape architects have highlighted that their role is one of storytellers in the interpretation of the landscape. However, the most engaging stories are those in which our sense of time is expanded and strengthened. Most often this is when we are so absorbed in a story that time seems to stand still, or we lose our sense of time. The participation of the visitor is essential to enable heritage to come to life. Interpretation of the heritage aspects of landscape becomes an acts of contemplation in themselves where external and internal converge. Interpretation in this study has not been about "reconstructing an historical lineage,"[27] through "heavily referenced discourse"[28] but "strengthening our image of time"[29] so that people can experience depth and meaning as the temporal connects nature and culture. Design elements that refresh the perception of landscape, serve to strengthen a deeper relationship to place by engaging with time provide an understanding that nature and culture are inseparable from each other.

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[26] Ingold (1998, p. 189).
[27] Descombes (1999, p. 79).
[28] Marot (2003, p. 78).
[29] Lynch (1972).

6.2 Recommendations for future research

Time-related concepts, by their ephemeral nature, are not always easily expressed in tangible form. However the literature referred to in this study has demonstrated how time can weave together various meanings of heritage, bridging the conventional distance between viewer and viewed. Through their sculpture, environmental artists such as Pauline Rhodes have challenged traditional, visual depictions of landscape and illustrate how these concepts could be explored further in an experiential engagement with both nature and culture. Rhodes' "outdoor placements are literal points of contact, marking intense moments of interconnection between body and land. They animate and situate perceptual experience without dislocating the sentient object from their living context."[30] If we are to authentically interpret heritage values in the landscape, then interpretation will benefit from investigating further the creative ways in which people as active participants can "step back from the thinking that merely represents – that is, explains – to the thinking that responds and recalls."[31]

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[30] Barton (2002, p. 22).
[31] Heidegger quoted in Kirby (1997, p. 47).

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APPENDIX I
Questions for Landscape Architects

The following questions provided the basis for a semi-structured interview:

1. Please tell me about your experiences with heritage landscapes or landscapes that contain heritage significance.

2. How well have natural and cultural heritage been interpreted in New Zealand?

3. What are your thoughts on a phenomenological approach to design – i.e. design that evokes an "experience" of history in the landscape, more than just a visual interpretation?

4. Is there anything that you have seen or can recall that has particularly struck you as successful in the interpretation of heritage? For what reasons was it successful/unsuccessful?

5. In any heritage work that you have undertaken, how have you responded to memory in the site?

6. How important is it that the *meaning* of heritage is interpreted in the landscape?

7. In terms of the Garden of Tane (explain site), what do you think the issues might be and how would you respond to such a situation?
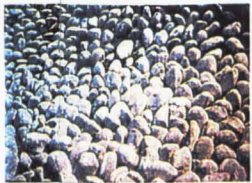
APPENDIX II
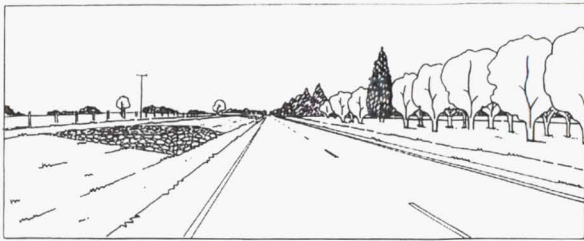## Aerial Map of Akaroa Township
& The Garden of Tane

Akaroa Township

Garden of Tane

0 558m

(Source: Ecan, 2005)

APPENDIX III
Landscape Concept,
Ealing at Rangitata Bridge, Ashburton

Source: Wraight, M. (1999). *Landscape Concept, Ealing at Rangitata Bridge, State Highway 1 Ashburton District.*
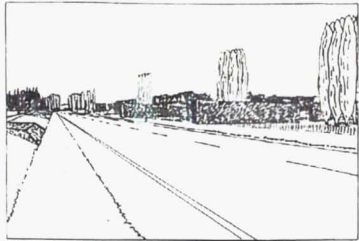
Stone Weirs

Stone Buttresses to Irrigation Canals Fir and Birch Trees

- along the left hand side of the road stone buttresses define the irrigation canal and set up a rythem of elements along the road.
- opposite, the existing cedar and cypress trees will be limbed up, the ground plain is to be cleaned up and there will be mass planting of birch trees.

Stone Mounds, Hedges and Poplar Columns in Crop Bands

- on the Northwest side of the road between the existing rest area and the Ealing intersection, between the rail line and road, bands of cropping and hedges bring us closer to the surrounding landscape.
- Poplar columns connect to the existing avenue of Poplar trees, repeating the rythem of the stone buttresses across the road.
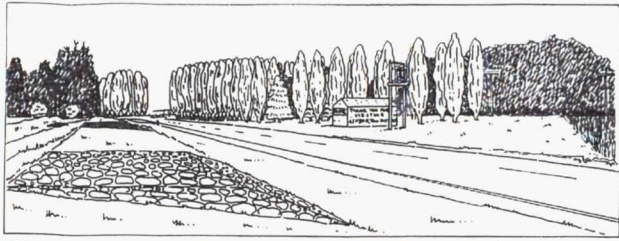
Stone Buttresses, Rest Area and Interpretation

- poplar trees, planted in a formal grid, are aligned to and introduce the Poplar Avenue.
- to simplify species and introduce the Poplar trees the mixed deciduous plantings will be cleared over time, retaining the Cedrus deodora as an evergreen backdrop.
- the spanish fir trees will also be retained, these require the removal of the adjacent golden Macrocarpa and the Cedrus glauca to alleviate overcrowding.

Signage on Shed, a Rural Tradition

- an appropriate location for the Welcome to Ashburton District is the side of the Ealing railway shed.
- the clutter of signs and shrubs is to be cleared away from this area.
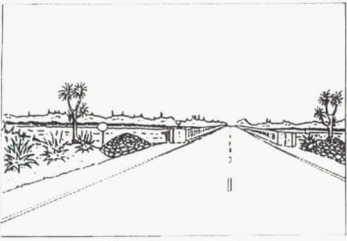
Marking the Rangitata

- stone mounds and plantings of flax and cabbage trees mark the entry to the bridge and celebrate the river terrace landscape.
- remove pest plants.
- revegetate the river terrace with indigenous species over time.

Revealing and Celebrating the Particular Qualities of the Regional Landscape

Unless the processes and patterns will help decipher the sources and qualities of this highly constructed landscape.

Significant local landscape elements have been selected to construct this compressed landscape. The stone weirs, Poplar trees, stone mounds, cropping and shelterbelt hedging are all particular to this area.
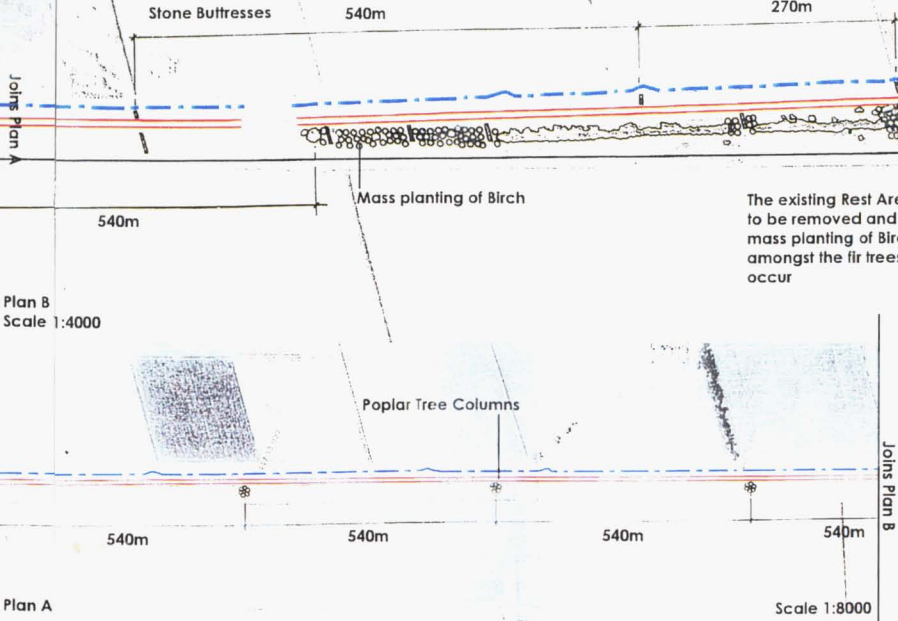
It is intended that the proposed stone mounds will be a stylised constructed form, conical in shape and then weirs turned into buttresses to indicate that they have been placed here with specific purpose.

Using elements of the local landscape will facilitate an understanding of the evolving cultural landscape around us.

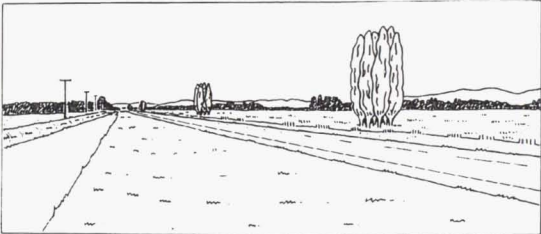## Marking the Change of Time : The Permanent Landscape

The horticultural and agricultural landscapes of the Canterbury Plains is evolving and active. The evolution and activity occurs in different time frames. These can be reduced to two distinctly different time frames: the temporal, changing quickly with the seasons (for example, cropping) and the more permanent actions that can last for centuries (for example, the mounding of stones, planting of trees and constructing of irrigation canals). The working of the two, temporal and long term, or this site, marks the landscape in time.

- stone mounds are to be constructed, columns of poplars and hedges of cypress planted as permanent elements of the landscape.
- these will remain after the bands of crops have completed their cycle, in a grass field.
- the mounds could be constructed to include viewing platforms.
- the spacing of the buttresses and Poplar columns distorts the relationship between time and speed perceived when driving along the road. Buttresses are positioned at increasing intervals, along the south side of the road approaching the rest area, encouraging the driver to slow as the buttresses get closer together.

Stone batters mark the canal crossing under the road.

The avenue of poplars is a memorable part of the journey. Pest species such as broom could be replaced with flax as a lead up to the river.

RANGITATA RIVER

Stone Buttresses | 540m | 270m | 270m | 200m | 200m | 135m | 135m | 70m 70m

540m

Mass planting of Birch

Plan B
Scale 1:4000

540m

Plan A

The existing Rest Area is to be removed and mass planting of Birch amongst the fir trees to occur

Stone Mound | **Poplar Column** | **Poplar Column** | **Poplar Column** | **Poplar Column** | **Stone Mound**

New Rest Area with a Grid of Poplar Trees at 5m spacings and a pathway through Cropping Bands

Stone Mounds, Cabbage Trees and Flax

Rows of Poplar Trees at 5m spacings

Native Grasses flanking Canal Walkway to River

Poplar Avenue

- the Poplar Avenue is a distinctive landscape feature of the highway.
- the Poplars along the North West side of the road are in very poor condition caused by competition from the adjacent two rows of Cedrus deodora.
- the only option for retaining the Poplars would be to remove the Cedrus and replant with two rows of Poplar trees.

Poplar Tree Columns

Joins Plan A

Joins Plan B

540m | 540m | 540m | 540m

Scale 1:8000

Poplar Tree Columns at the Northern End of the Site

Poplar Trees at the Southern End of the Site

Marking the Change of Time : The Temporal Cropping Landscape

- it is proposed that over one season 4 hectares of roadside land will be transformed by bands of crops.
- the crops can be selected to flower over the turning from one millennium to the next.
- these might include: borage; mustard; red clover; evening primrose; meadow foam; wheat and maze.
- following this temporary installation, the land can be sown in perenial grasses and hedges planted opposite the stone buttresses along the diagonal lines of the crop bands.
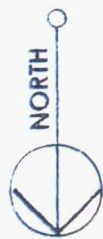
Stone Mounds

Celebrating the Cultural Landscape of the Canterbury Plains

Mid Canterbury grows a more diverse range of crops than any other one area in the world.

APPENDIX IV
Darfield Millennium Project

Source: Edge, G. (1999). *Proposed Landscape Plan, Darfield Millennium Project.*
Christchurch.

NORTH

Edge Landscape Projects

planning · design · management

Link with roads through the plains.
A lime aggregate pathway dissecting the park like a road through a field.

Link to farming community.
Play space with objects fabricated in steel or concrete. These could represent wool bales with names of early stations. Other elements include 'Grain sacks' and large logs set in a bark mulch safety surface.

Link with field patterns.
400mm wide lime aggregate 'fences' indicating the patterns of roads/fields and shelter belts, which form green 'fields' of open space.

Link to the foothills and mountains.
Native trees and shrub woodland of beech, cabbage, matagouri, toi toi, flax, spaniards, kowhai, tussocks, hebes, oleorias and others.

Planting to be undertaken by school children.

Introduce sculptural element with link to local iwi.

Link to timber trade, sawmilling, plantations.
A closely planted stand of oregon pines with native under planting.

Picnic area with tables.

Indigenous plant material to provide shelter.

Existing oaks to remain.

Link with the braided rivers.
Existing swale lined with greywacke stones on a gravel base.

Link with water supply stock race system.
The water feature starts as a bubbling spring 'fountain' and flows through the 'braided' rivers into the stock race system. Stones are bedded in a concrete haunch.

RUSSELL STREET

Picnic/play area

Plant material to complement the planting style of many homes in the district.

Link with the high country and plains.
Tussock grasses en mass reflecting land before cultivation.

Link to Agricultural shelter belts and nor west winds.
Low hedge.

Link to bridges and rail transportation.
Railway sleeper 'bridge' links the interpretation area with the open space and picnic areas.

Historical Interpretation
Colourful interpretation panels fixed to a concrete wall which describe the history of Darfield and the surrounding community in the format of a documentary 'film strip'.

Low hedge with shelter from the easterly

Kowhai trees behind the wall in a bed of tussocks representing the settlement in a plains landscape.

Link with old community hall.
Brick pillars with steel bars constructed as per the original design.

Link to Agricultural machinery.
Plough on a plinth identifying the name of the park.

Link to townships and settlements.
The curved brick area evokes a sense of building in the district and the development of Darfield as the hub of the community.

Flag poles for ceremonial purposes.

Wide formal entrance paved with concrete pavers or brick headers and exposed aggregate concrete.

BP SERVICE STATION

Grass berm street frontage with deciduous trees. Formal planting link with the early settlers and a european planting style.

SOUTH TERRACE

Project Title **DARFIELD MILLENNIUM PROJECT**

Drawing Title **Proposed Landscape Plan**

Project No: E8008
Drawing No: 01
Revision No:
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Date: April 1999
Scale: 1:200

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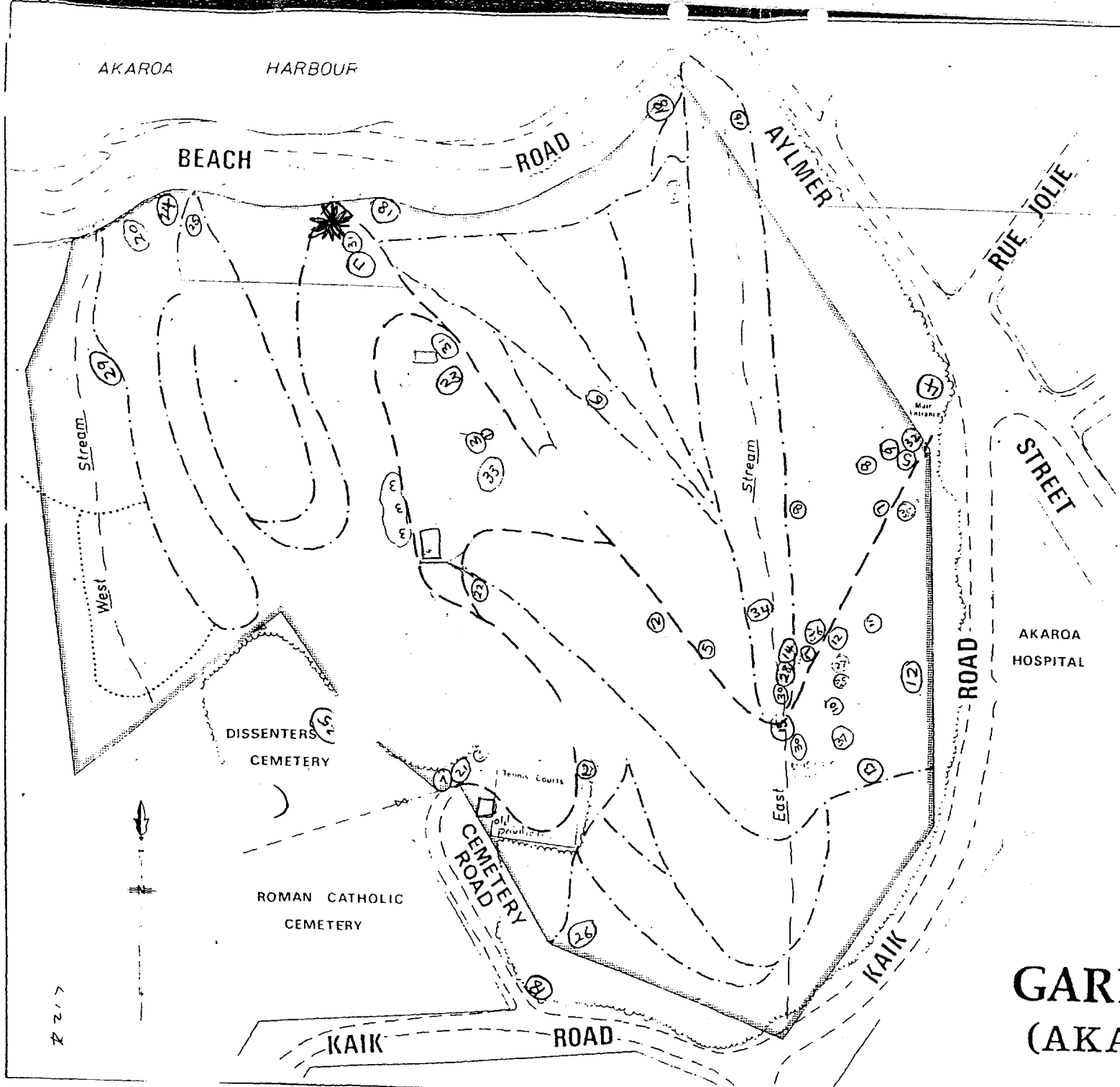Email: edgela@ihug.co.nz
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ASSOCIATE OF NZILA

APPENDIX V
Garden of Tane Site Plan

Source: Department of Conservation archives, Christchurch

AKAROA HARBOUR

BEACH ROAD

AYLMER

RUE JOLIE

STREET

ROAD

KAIK

AKAROA HOSPITAL

DISSENTERS CEMETERY

ROMAN CATHOLIC CEMETERY

CEMETERY ROAD

Tennis Courts

KAIK ROAD

Stream West

Stream East

GARDEN OF TANE
(AKAROA DOMAIN)

D.T. 1a

AKAROA   HARBOUR

BEACH   ROAD

AYLMER

RUE JOLIE

STREET

Stream

West

Stream

East

Main
Entrance

ROAD

AKAROA
HOSPITAL

DISSENTERS
CEMETERY

Tennis Courts

pavilion

CEMETERY ROAD

ROMAN CATHOLIC
CEMETERY

KAIK

KAIK   ROAD

ROAD

GARDEN OF TANE
(AKAROA DOMAIN)

D.T. 1a