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SEEING THE BIG PICTURE
   - the Place of Landscape Architecture

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fulfilment of the requirements
for a
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Freedom is not merely the chance to do as one pleases neither is it merely the opportunity to choose between set alternatives. Freedom is first of all the chance to formulate the available choices to argue over them - and then the opportunity to choose.

C. Wright-Mills
The following dissertation stems from an initial encounter with what was intended to be a short seminar on the topic 'Modernism in Landscape Architecture'. The outcome of the findings were that such a topic couldn't be dealt with neatly nor briefly summarised, a review of theoretical research revealed a curious absence of design theory and even less critical discussion, stranger in the fact that the discipline appears to be growing in its influence and effect on the real world. The author is not alone in sensing this with concern.

"Landscape education has developed a somewhat ambivalent attitude towards design theory. Whilst the historical context may be explored in detail, contemporary issues are frequently interpreted in terms of the relative security of technical emphasis rather than the potential controversy of a philosophical debate. A systematic theoretical framework has yet to displace the design principles approach. It may be argued that theoretical inadequacy will be reflected in the visible expression of a design."

The dissertation sets out to investigate the context of present day theory and then to explore possible constructive developments. Rather than engaging in a reductive analysis, the emphasis here is on retaining an overview, believing that even in these times of liberal pluralism it is possible to see the big picture and thereby gain an understanding of where we stand. With the limitations on time and resources the study in many ways sets out to be a synthesis. The principle writers drawn upon in this text are alphabetically Kenneth Frampton, Christian Norberg-Schulz, Edward Relph and Manfredo Tafuri. None are explicitly writers of landscape architecture. In

fact it is only one of them that even makes mention of it and that is Relph.

A bending and cross pollination to landscape architecture is attempted, how fertile this turns out to be will be revealed in the course of the study. It is presumed the reader will have some familiarity with the disciplines ideas and practise, and will find the following stimulating even provocative.
SECTION 1

1. On Becoming Streetwise - For There are no Blank Sheets Here Either

Let us start by defining the nature of what we mean when we talk of landscape design.

A broad definition taken from architecture, but none-the-less true for landscape as to be quoted in a recent summary of Landscape Design in Britain. The quote goes "Landscape like buildings would result from social needs and accommodates a variety of functions, economic, social, political, religious and cultural. Their size, appearance, location and form are governed not simply by physical factors (climate, materials or topography), but by a societies ideas, its forms of economic and social organisation, its activities and the beliefs and views which prevail at any one time." ²

For many the above would seem so obvious as not to require stating. However, the reason for its inclusion stems from the fact that there are a good many in Landscape Architecture who do not recognise this as such. Who would gladly remain within talk of nature, wilderness, scenery, parks or ecology as some sort of basis of inherent truth, somehow separate and distinct from cultural values. This becomes our point of departure for the aim of this first section is to elucidate the social construction of Landscape Architecture and its place within society.

Such an understanding cannot be pursued far by referring to a model of society consisting of "one liners" like the capitalist west or the industrial society. Modern Western society has shown itself in recent times to be worthy of more sophisticated treatment.

The critical theorists and Neo Marxists have provided a great deal of illumination on the concept of Modern

First World War Landscape

One does not easily isolate ideas for study out of that mass of facts, lore, musings, and speculations which we call the thought of an age or of a cultural tradition. One literally tears and wrenches them out. There is nothing disembodied about them and cut is not clean. They are living small parts of complex wholes. They are given prominence by the attention of the student.

C.J. Glacken
society as all pervading whole. Their chief contribution has been to re-emphasise the redemptive role of criticism.

"To criticise in fact means to catch the historical scent of phenomena, put them through the sieve of strict evaluation, show their mystifications, values, contradictions and internal dialectics and explode their entire charge of meanings."³

This crucial faculty primarily functions for the sake of societies health, in that through time new values, beliefs and ideas may be generated and that those no longer appropriate may be shed. In fact to do so recognises that we must be responsible to a great extent for our own destinies.

These are our aims, though the format in which the findings are presented acknowledges the tension between the need for prescription and that of interpretation. To this end quotations are applied liberally, while the chapters retain a measure of distinctness with information hopefully presented in such a way as to allow the reader to relate to his/her own interpretation. It is not intended to be an exhaustive discussion, rather it is hoped to indicate room and direction for further investigation.

2. Enlightenment and Natural Ideals

Human development on the evidence of history is a highly ambiguous process. During the Baroque period the developments in humanism, rational philosophy, natural science, geometry and perspective were mainly concerned with objectifying the world in order to know and better understand the Divine Being. Design was heavily imbued with symbolism and the new conception of space.

"Although by its very nature a geometrical operation perspective made it possible for seventeenth-century

Prisons G.B. Piranesi

When under the guidance of Le Notre and his disciples that taste for nature in landscape gardening was totally banished or concealed by the work of art. Now, in defining the shape of land or water we take nature for our model and the highest perfection of landscape gardening is to imitate nature so judiciously that the influence of art shall never be detected.

H. Repton
artists to transform their physical environment into a symbolic reality. In this way it also embodied a symbolic operation that perceived through sensuous experience, evoked ideal truth and excellence. In seventeenth century Versailles colour, smell, light, water games, fireworks and indeed the full richness of mythology played a major role. The meaning of the place as the seat of government and the dwelling of the Sun King derived from a synthesis of the power of geometry and its potential to enhance sensuality. The intention was not to express absolute domination, but rather to make manifest a truly human order. 4

Unleashed, however, such developments were soon utilised in what became a radical break with tradition known as the Enlightenment.

This could be seen as a natural consequence of western cultural direction, but as Glacken points out this was not a simple jump. Such things as the natural disaster of the Lisbon earthquake (1755) triggered much scepticism regarding 'God's' will. 5 Whatever the reasons the Enlightenment was a final and victorious assault on the last vestiges of religious thought in intellectual life. There by the Modern period could truly begin and thus be characterised.

"There was first of all the replacement of the supernatural by the natural, of religion by science, of divine decree by natural law and priests by philosophers. Second was the exaltation of reason, guided by experience, as the instrument that would solve all problems whether social, political or even religious. Third was the belief in the perfectibility of Man and Society and accordingly the belief in the progress of the human race. And finally there was a humane and humanitarian regard for the rights of Man." 6

5. See Traces of a Rhodian Shore, C.J. Glacken.
"Mans exodus from his self incurred tutelage"7 was made possible in reference to the Natural.

Though the new Modern meaning of the Natural went further, for the Natural pre-empted choice - it alone was the true path of development 'naturally' there was no choice. Thus we find the exaltation of the classical, the nobal savage and the primitive hut as ways to establish the legitimacy of the new order. Laugiers primitive huts "call to naturalism is an appeal to the original purity of the act of designing the environment".

The prominent concern for artists and intellectuals came down from the heavens and not surprisingly became that of landscape design. The concept of landscape in the 18th had taken from that developed previously by the Dutch painters portrayal of 'objective' scenes.

But it was in the rural estates of Georgian England that the new ideal was formed, and it was very sophisticated vision.

"There was no brutish mastery of nature or imposition of forms, but a working with the landforms and vegetation that existed so that everything was 'in keeping'".

In keeping refers to Kenneth Clarkes observation of Claude Lorraines painting "Everything is in keeping there is never a false note". Nature was reduced to a generalised ideal, a tame yet very seductive image. Such developments like the ha ha (sunken fence) allowed further embracement/ownership of the faraway without any of its possible nasty realities. Engineered to appear more natural than nature, design reflected the primacy of detachment, the visual senses and romantic classicism. As such it was an artificial as any ideal, but as solution to new conceptions

it was a remarkable fit. The picturesque and the sublime were subsequent developments, however, the connotations of terror were to manifest themselves in much deeper and longer term ways.

"The aggregation of little temple structures, pavillons and grottoes which seem the meeting places of the most desparate testimonies of human history signified something other than mere evasion in the fabulous. Rather the picturesque of Brown, Kent and the Woods or the horrid of Lequen made an appeal. By means of an architecture that had already renounced the formation of objects to become a technique of organisation of preformed materials they asked for an authentication from outside architecture. With all the detachment typical of the great critics of the Enlightenment those architects initiated a systematic and fatal autopsy of architecture and all its conventions." 8

Autopsy implies division. There occurred an increasing separation of roles - division of knowledge and a consequent lessening of political strength with increasing suspectability to manipulation. Towards the end of the 18th Century specialists in landscape design emerged calling themselves landscape gardners.

The belief in progress that was espoused by the theorists drew awesome consequences in reality, as witnessed by the bloody French revolution of 1792.

3. The Nineteenth Century City and the Country Comes to Town

The city became the focus of modern life. The sweeping social economic and political changes swept through the traditional city. Its population increased many fold, its form becoming one characterised by expansion.

The consequences of unrestricted industrial capitalism soon manifested themselves in the form of terrible squalor disease and blockages. Therefore it was no coincidence that

Port Sunlight Town Plan

Urban naturalism, the insertion of the picturesque into the city and into architecture, as the increased importance given to landscape in artistic ideology all tended to negate the now obvious dichotomy between urban reality and the reality of the countryside. They served to prove that there was no disparity between the value accredited to nature and the value accredited to the city as a productive mechanism of new forms of economic accumulation.

M. Tafuri
"In 1848 a year of revolutionary movements throughout Europe and the publication date of the Communist Manifesto by Marx and Engels, the first Public Health Act was passed in England."

Social reform in the Victorian age was primarily one of the philanthropy.

Although the rich had moved (like the peasant) from rural areas to the city they brought with them their conceptions on how to civilise the city. The emerging urban middle class (the bourgeoisie) arose identifying with these ideals. The introduction of the landscape park into the urban fabric had the important dual functions of acting as the lungs of the city and giving the city dweller contact with 'nature'. Their chief protagonists were often the landscape designers, their lineage proceeded through the century from rural England to urban America with remarkable clarity from Repton to Loudon and then to Paxton to Downing and to Olmstead.

Even the French found the persuasiveness and "the romantic appeal of Reptons irregular landscape irresistible. After the revolution they remodelled their aristocratic parks into picturesque sequences."¹⁰

The huge transformation carried out by Baron Georges Haussmann (and dept.) on Paris 1853-70 ushered in a new phase of urban development. His 'regularisation' of conditions literally cut through the existing urban fabric of Paris and giving 137 km of new wide tree lined boulevards, efficient service facilities and an entire system of street furniture. Thus Paris was unified into one big healthy metropolis. However, the scale of his plans were really only then conceivable under an autocracy of Napoleon III though it was prophetic of modern planning.

10. pg 20, Modern Architecture, K. Frampton, Thames and Hudson.
Were it not for the sudden intervention of a curtain wall that magic screen of the grid could in fact extend forever enveloping the whole world and cleansing it of all irregularities.

D. Porphyrios
"In achieving such a comprehensive plan, Hausmann, the apolitical administrator parexcellence refused to accept the political logic of the regime he served. He was finally broken by an ambivalent bourgeoise who throughout his tenure supported his profitable improvements while at the same time defending their proprietorial rights against intervention."

The good sense in economic and humanitarian terms of urban planning was continued in the 19th century by philanthropists and 'utopian dreamers'.

Developments in the USA in the latter part of the century coalesed in Chicago. Center of a huge agricultural market the city had been reduced by a great fire in 1871 which gave the opportunity for it to emerge in a new form as a high rise downtown linked by railway commuter trains to a low rise garden suburb.

The prototype garden suburb was Riverside. It had been already laid out to picturesque standard by Olmstead in 1869. The subsequent popularity of the garden suburb can be understood in the sense of its functioning as a counterbalance to a concern that was being increasingly expressed - regarding the psychological alienation experienced by the inhabitants of western metropolises, e.g. as seen by the work of Simmel, Weber and Freud. As such the garden suburb sought to negate any obvious relationship with the city - it can be seen as a retreat surrounded by greenery - "a local armistice".

4. The Advantgarde and Modern Architecture

The term Modern is not new in history. Its chief characteristic is that it

"again and again expresses the consciousness of an epoch that relates itself to the past of antiquity, in

11. pg 24, Modern Architecture, K. Frampton, Thames and Hudson.
order to view itself, as a result of a transition from the old to the new."^12

For a society that has regarded itself as Modern for at least two centuries the term persists as strangely vague. Indeed "the concept Modern seems to be value free and neutral not unlike fashionable".13

The rise of the avant garde represented the assuming of the new role for the artist/intellectual. Absorbing the ideals of the Enlightenment their vehement social criticism and advocacy of utopian ideals served as crucial rationale for Modern development.

"By and large avant garde architecture has played a positive role with regard to the progressive trajectory of the Enlightenment. Exemplary of this is the role played by Neo Classicism from the mid 18th Century onwards it serves as both a symbol of and an instrument for the propagation of universal civilisation."^14

The revival of classical forms to act as "instant heritage" for radically new institutions like hotels, department stores and parliaments met with opposition in the form of Romantic, the Gothic revivalist and Arts and Crafts movements. Responding against perceived lack of humanity spirituality and craftsmanship respectively. For the good part of the 19th Century the battle of the styles was waged as architecture tried to find forms to fit new conceptions. By now both sides, however, were concerned with historical selection, preformed designs were taken from history and merely organised into present day functions. Rather it was the huge iron frame structures that the engineer had


developed for accommodating the expansive nature of new modes of transportation like bridges, railway stations and shipping that became the pride of the times.

By the dawn of the 20th century technological innovations were pervading all walks of life. The birth of the Machine Age promised such social emancipation that the Arts were seduced.

The Modernists emerged as its most fervent protagonists. Revolution became an institutional value and the trajectory of Modernism moved forward in a higher gear. Manifestos boldly proclaimed their bold new visions.

"We stand on the last promontory of the centuries why should we look back when what we want is to break down the mysterious doors of the impossible? Time and space died yesterday we already live in the absolute because we have created eternal omnipresent speed."  

Art would again lead society, it would seem though

"the necessity of a programmed control of the new forces released by technology was very clearly pointed out by the avant garde movements who immediately after, discovered they were not capable of giving concrete form to this entreaty of reason. It was at this point architecture could enter the scene, absorbing and going beyond all the entreaties of the avant garde movements." 

With the new building technology of reinforced concrete, steel and glass and a new Europe to rebuild from the ashes of "the war to end all wars" (WW I), architecture was seen to enter a great heroic phase. Schools of industrial design developed forms capable of mass production


while its polemists publicised the alternatives "Architecture or Revolution. Revolution can be avoided."  

However, the Modernists seriously underestimated the full consequences of wedding the forces of production. This is illustrated by the difficulty one of the leading exponents Le Corbusier had with resolving the Modern Architects role. While he praised the Engineers functional purity (as being some sort of noble savage) he equated Architecture with Art its role being to add Art to construction. Apart from citing works from 'classical golden ages' it was never clear how Art could achieve this when the aesthetic was repeatedly defined as pure economic functionalism. After extinguishing the uneconomical forms of the recent past (e.g., the campaign against the ornament) and formulating a new Architectural vocabulary that was transparent to naked functionalism, Architecture found itself in a very short time in a redundant position.

"Once its subversive act had been successful and all its traces of traditional Art had been destroyed it had to lose its own raison d'etre. Modern Art moved inexorably toward silence - a tendency which took on a special form in architecture whose emptiness was filled by the real world of production."  

This coincided with the Great Depression and the rise of facism, events that would seem logically to mark the end of any legitimate claim to utopian future and consequently that of the avant garde. However, having established itself in an institutional role the Avant Garde persisted, albeit in a divided manner - pluralism. Within this situation the predominant look has been more and more like that of fashion. The falling back to whims of 'Arts for Arts sake' represents severe insularity. It is in a direct relationship to this that the ascendency of the phenomena

known as Pop culture has established itself, as the culture of the masses. Its chief form kitsch originally meant 'to fake' and represents in-authentic means prefabricated to look like some preformed meaning. Originally this was observable in gross imitation by 19th Century bourgeois of aristocratic tastes. Its hedonist concerns belie the sophistication of its processes

"based on an invalid social relationship and an inherent lack of clarity (kitsch) does not accept the nature of things in the light of their critical or revelatory attributes, but to the extent which they cover and protect relieve and console."^{19}

On a global scale the post WW II building boom has effected the most dramatic changes to the landscape. In its final striving to become thoroughly and totally modern it would seemingly to be held up by the appearance of a number of counter theories. The debate still rages as to what extent these so called Post Modernist theories can legitimately claim to be anti modern or what development they genuinely represent.

The two of the more reputable theories of Venturi and Rossi while seemingly to be diametrically opposed - one championing modern American popular culture apolitically the latter a clear Neo Marxist return to Pre Modern Europen typology were both serious attempts to address deficiencies in Modern theory.^{20} That both have suffered similar fates, i.e. consumption as superficial images underlines the strength and entrenchment of Modern conditions. The triumph of a popular post modernism with its arbituary historicism and corporate colour can hardly be seen as mere coincidence. The conclusions drawn are very sobering.


ASLA membership has doubled every decade.

Is Landscape Architecture perhaps too little susceptible of design in the architectural sense - too dependent on craftsmen, the weather and posterity - to be brought within a system of education from which a school of designers might be expected to issue?

P. Shepheard
"The American Post Modernist avant garde therefore is not only the end game of avant gardism, it also represents the fragmentation and decline of critical adversary culture."

5. Travel Times - The New World and Landscape Architecture

The home and center of the Western tradition had always been Europe. There came a time, however, for the inherently expansionist regime that the same tradition also inevitably meant constraints. Increasingly from the latter half of the 19th century there was a cultural shift of center to the U.S.A. Conditions there were the most conducive for progress with immense natural resources, expansive lands relatively unpeopled and with a Republican state founded on the best of Enlightenment principles (Declaration of Independence, 1776).

In the formation of the modern American landscape Thomas Jefferson had instituted the national survey of 1785 which set regional grid axes over the entire nation, which in many areas predated settlement. Towns likewise were laid out in cartesian grid plan. Most economical and efficient to set out the grid provided a completely rational geometrical form. Though it gave no significance to differences whether social or topographical.

"The block whether in Chicago or New Paris, Iowa remains the basic unit and the block is nothing more than a specific number of independent small holdings. For all its monotony, the Jefferson design has unmistakable Utopian traits, it is in fact the blueprint for an agrarian equalitarian society and it is based on the assumption that the landowner will be active in the democratic process."\(^{21}\)

The frontier ethic of closeness to the land developed into an anti urban trait. Seemingly a paradoxic the Romantic idea found its home in the garden suburbs.

"And man seen as 'part and parcel of nature rather than as a member of society had to have a dwelling as isolated as possible from his neighbours and profusely planted. The assumption that man is always striving for freedom from society, always pining for closer contact with nature produced the romantic suburb - and produced no towns at all."

It was upon these principles that the "profession" of landscape architecture developed under the auspices of the extremely capable figure of Fredrick Law Olmstead. Apart from establishing the urban park, the garden suburb, he coined the term landscape architect as well as having a hand in setting up the first national parks. Olmstead conceptualised his role as doing to the landscape what the architect did to a building. By the end of his long career his designs covered the country and he had established a number of offices educating a whole generation of landscape architects. Essentially his success stems from the fact that he foresaw and articulated the needs of a developing America.

"I need not conceal from you that I am sure that the results of what I have done will be of much more consequence than anyone else, but myself supposes", speaking of his own contributions they have had an educative effect perfectly manifest to me a manifest civilising effect. I see much indirect and unconscious following of them."

However, after his death in 1902 the concern of the discipline lapsed into that of the Beaux Art neoclassical design. The discipline had been established at the prestigious Harvard University as an academic course in 1900. The four year degree of Bachelor of Science in Landscape Architecture incidentally in Latin meant "in arte topiaria". Though its modern intentions were to prepare for greater things.

"The point of view of the instruction was expressed in its first announcement that its objective was to provide the instruction in the elements of technical knowledge and the training in the principles of Design which form together the proper basis for the professional practice of Landscape Architecture." 23

The emphasis lay on garden design for the wealthy. Some large scale work had been established with construction of motorways and projects under the New Deal, e.g. T.V.A. However, it was really with the arrival of Modernists from Europe that all that changed. Such was the enthusiasm for their reception that these political refugees were treated like "white Gods". 24 Their presence and much sought after encouragement quickly prompted the more radical of the young students into open revolt against their academic tradition. The counter claim 'a tree is still a tree' could not hold the fort on the day. 25

The arrival of the Englishman, Christopher Tunnard, to the Professorship at Havard in 1937 signalled the success of the revolt and led to the formulation of most of the principles of Modern landscape architecture.

"Modern landscape design is inseparable from the spirit, technique and development of Modern Architecture ... garden planning is about to change rapidly from its archaic methods and sentimental attachment to the past to something contemporary in spirit ... a manifestation of the times we live in." 26

Much of the principles and assumptions were taken straight from Modernist Architecture, the characteristics of

23. pg 55, J.S. Pray, Landscape Architecture Magazine, January 1911.
rejection of tradition, emphasis on functional economy and simplicity, socialist ideals and their avant garde role. Wilderness it was argued had retreated leaving an enormous body of unarticulated 'space'. Architecture had been seen increasingly to tend to design set objects and leave the landscape (with only a few exceptions) as an abstraction or poorly articulated. Like Le Corbusier's famous example Villa Savoye (1929) which sat on the landscape like a spaceship. A prime role of the landscape architect then it would seem, would be to step in and integrate exterior space with that of the interior so that there would be an uninterrupted flow in living from outdoors to indoors and vice versa. The new conception of space was flowing with no qualitative differences, hence the calls for removal of barriers, e.g. neighbourhood fences. Hand in hand with modern architecture they marched off to provide a comprehensive design service and this was completely 'natural'.

"The right style for the 20th century is no style at all, but a new concept of planning the human environment." 27

Since the second World War there has been exponential growth in the numbers of landscape architects. Likewise there has been an expansion in their role, jumping the garden fence to treat large public institutions and corporate developments. Indeed there would seem to be no end to their service.

Development of theoretical understanding has generally not been encouraged. Curiously the discipline survived the turmoil of the sixties virtually intact and having along the way embraced conservation, ecology and participation. Though not without some uneasiness especially noticeable when considering the design of modern gardens. There we find the increased use of the ubiquitous carpeting of grass

lawn, functional 'spaces' to kick a football, more swimming pools and barbeques with modern sculpture, the massing of 'low maintenance' plants and pergolas to 'capture space'. The garden has remained though by and large a traditional notion. One that the popular concept of landscaping could engage equally with, and certainly more economically. The recent controversy in America which seems to be unsettling the usually docile profession has been the effort to define or generate a 'post modern style' of landscape architecture to which end came the hasty reply

"Landscape Architecture has always been Post Modern, the other disciplines are only just catching up."28

6. The Total Project and the Green Screen

For those studying historical development the most difficult times are usually those of the immediate past and present - their complexity and dynamism leaves open the question what is nesting in present values and beliefs. Manfredo Tafuri draws our attention to Le Corbusiers Obus Plan for the city of Algiers North Africa (1930) and we pick up some prophetic clues to the role of the landscape architect in the late modern phase.29 It was an experiment to totalise the project of Modernism by sophisticated organisation. Le Corbusier rendered the wider landscape as the basis for totally reorganising the city. Within which tradition, technology and liberation would be absorbed to create one unified society. Wherein the inhabitant is imposed with total participation. Games and Art are provided for release of expression and as reservoir of endless possibilities. At this point of establishment the ideological role of the architect would disappear - be redundant.


29. see Chp 6, Architecture and Utopia, M. Tafuri.
When asked to describe or symbolise the city as a whole the subjects used certain standard words "spread out", "spacious", "formless", "without centers". Los Angeles seemed to be hard to envision or conceptualise as a whole. An endless spread which may carry pleasant connotations of space around the dwellings, or overtones of seariness and disorientation was the common image. Said one subject: It's as if you were going somewhere for a long time and when you got there you discovered there was nothing there, after all.

K. Lynch
"Absorb that multiplicity, reconcile the improbable through the certainty of the plan, offset organic and disorganic qualities by accentuating their inter-relationship, demonstrate that the maximum level of programming of productivity coincides with the maximum level of productivity of the spirit these are the objectives delineated by Le Corbusier with a lucidity that has no comparison in progressive European culture."  

Le Corbusier's 'organic' shapes had been developed in his earlier Purist paintings - they were curvilinear mimics of female shapes. It is interesting to note that Le Corbusier worked in Brazil later with a young landscape architect by the name of R. Burle Marx who would then popularise organic plantings as a motif of the natural with indigenous plants many personally recovered from the jungles of the Amazon.

The failure of Le Corbusier's plan was linked to a number of constraints of its time. However, a number of elements found their realisation in the post war development of Los Angeles.

The star entertainment capital was the culminating point of the westward drive of Modern civilisation. With seemingly eternal blue skies and with the engineered additions of piped water the city had rapidly grown. With no center downtown in the traditional sense it was expansive to a maximum degree and exhibited an uncanny uniformity even though it was largely 'unplanned'. Reyner Banham defined the phenomena as Autopia. Its monumental freeways, takeaways and drive-ins serving the Los Angeleno in his/her private automobile in the quest for pleasure.

"In Los Angeles people think of space in terms of time, time in terms of routes and automobiles as natural and essential extensions of themselves ... Los Angeles has no weather."

31. pg 17, quote in Los Angeles, R. Banham, Pelican 1971.
If lack of traditional character bothered you, you could just import it lot stock and barrel as the Tychoon Huntington had done so in the late 19th century to show his future wife that culture could exist and thrive in California. He also demonstrated that with the addition of water you could cultivate the most astonishing gardens taken from anywhere in the world. With little climatic distinction between indoors and the outdoors and a prosperous economy a sort of informal joval lifestyle developed. That many academics and intellectuals didn't take Los Angeles seriously, scoffing at its unplanned kitsch didn't seem to worry the local who was heavily involved with fulfilling the Western dream.

"... most Angeleno freeway pilots are neither retching with smog nor stuck in a jam, their white wall tyres are singing over the diamond cut anti skid grooves in the concrete road surface, the selector levers of their automatic gearboxes are firmly in drive and the radio is on."  

The Los Angeles phenomena seemed to prove that there was no clear and simple link between planned social process and urban form.

Banham's Los Angeles survey in the late 1960s ended at the Irvine ranch to the south of the city. The subsequent development of the ranch into the suburb of Irvine was linked to another phenomena of the late sixties - the ecology movement. It was a movement founded on a critical concern over the squandering and exploitation of non-renewable resources rapid extinction of diversity and pollution. It quickly gained widespread popular support though, for all its revolutionary talk and counter cultural "happenings" this urban based movement was quickly linked to corporate power/business which fuelled the suspicion among many that modern ecology was to be a latter day

32. pg 216, ibid in Los Angeles, R. Banham, Pelican 1971.
mystification of the natural. 33 'Design with nature' (1968) by the Landscape Architect Ian McHarg has been held to be the seminal text regarding the ecological design principles. 34 It relied heavily on scientific overlaying of data, the organising role of the Landscape Architect to integrate specialists and remained vague in its consideration of social processes. Thus Relph would conclude that

"the idea of landscape in modern landscape architecture is that it is an object comprising many subtle and complex ecological systems which can be investigated in a logical and scientific manner so that the forms of the landscape can be remade to meet human needs efficiently and to satisfy human pleasure without disturbing the balance of Nature." 35

Meanwhile back at the ranch in Irvine a town center was constructed around a huge shopping mall aptly named Fashion Island and located adjacent to the San Diego freeway. The overall image of Irvine is that of lot of green spaces with low rise glass buildings - and with many "hi-tech business parks". Though the planner Roger Johnson, complains "But the housing is unashamedly high cost which means that there will be little social mix of any sort." But concides that

"... it is most instructive in another sense for many of its residents are employees of the multi nationals who have plugged into the new communication network where one can live anywhere but be in touch with everywhere." 36


36. pg 47, Rational Landscapes and Humanistic Geography, E. Relph.
Marx predicted correctly, though with unjustifiable glee 'the withering away' of the public realm under conditions of unhampered development of the 'productive forces of society' and he was equally right, that is consistent with his conception of man as animal laborans when he foresaw that 'socialised men' would spend their freedom from labouring in those strictly private and essentially worldless activities that we now call 'hobbies'.

H. Arendt
The third generation, British New Town of Milton Keynes takes Irvine as a model. Though with more "social mix" and that distinct English landscape warping of the grid.

"The concept of a city in a forest enveloped in green and the consequential landscape policy has compounded the problem of orientation. The heavily planted and banked edges, big trees, forested areas and planted central reservations together with wriggly road configurations allow few visitors and little clue to what goes on behind the green screen." [37]

In a place where Modern landscape design reaches truly sophisticated levels there is uneasiness with what has been created neither town nor country, neither street nor home - a purgatory of sorts.

"You never meet anyone who lives there because New Towns are supposed to be so perfect and complete that no one ever leaves them."

7. To the Limits - A Pause for Some Conclusions

Throughout the preceding essay the most clearest of expressions have been used in order to understand the development of Modern landscape architecture. Such an understanding is built upon a variety of relationships and phenomena that can be seen to contain certain connections and patterns.

The present day dilemma that architects are facing - the domination of building over Art, technology over ideology is in fact very similar to that facing landscape architecture. The operative mechanisms are the same. The "technological" functions of landscape architecture, however, are shrouded in the cloak of the 'natural'. It can be seen that the function of the Modern discipline is to provide an efficient natural image to seemingly counterbalance the exploitative tendencies of Modern

37. pg 57, The Green City, R. Johnson.
society. To that end the pastoral landscape was an early articulated model, the ecological represents a sophisticated development. The hitting upon of a formula "where everyone agrees" with organic curves, native plants and 'ecologically' sensitive designs makes it doubly difficult for any critical awareness, and thus represents significant ideological impoverishment. That is not to say that ecological design is necessarily a bad thing or has no legitimacy. What is being stressed is the manner in which it is operated, developed and role the landscape architect is playing.

Another parallel this time taken from a study of the leisure phenomena

"These everyday truths, just like the proverbial wisdom of 'the devil makes work ...' have become part of our collective commonsense. In the process we have lost sight of the economic, political and social conflicts which were required to make them come true. We have lost our own history."  

Without a developed critical awareness the landscape architect has been cast unknowingly into the Modern context like "a babe in the woods".

To begin with one needs to be weary of 'strangers bearing gifts'. For it is quite 'fashionable' at present in theory circles to join in the reaction against Modernism setting the Modernists up to be the 'bad guys' and believing that such a period of naivety is all over with now. Though to do so is to continue the program of naivety while 'throwing the baby out with the bath water'. For it should not be overlooked that Modern society has achieved remarkable heights. One only has to think of developments in medicine, education and sufferage. Though not without cost, many critics cite the reduction and levelling of things to generalities as the major dilemma that requires

resolve. Certainly a lot of self-examination is being carried out within socialist circles at present.

It appears that there are special qualitative conditions for landscape design and these are somewhere embedded in the relationship between social relations and built space. In urban public space the relationship is one of politics. Frampton quotes Hannah Arendt,

"Power preserves the public realm and the space of appearance and as such it is also the life blood of the human artifice which unless it is the scene of action and speech, of the web of human affairs and relationships and the stories engendered by them lacks its ultimate raison d'etre. Without being talked about by men and without housing them, the world would not be a human artifice, but a heap of unrelated things to which each isolated individual was at liberty to add one more object, without the human artifice to house them human affairs would be as floating, as futile and vain as the wandering of nomadic tribes." 39

The private realm is just as vital, its special condition being one of individual retreat. Luis Barragan writes

"Everyday life is becoming much too public. Radio, TV and telephone all invade privacy. Gardens should be therefore enclosed not open to the public gaze." 40

It is finally that when considering the landscape that the rationale of Modern Society is laid out bare, so stretched that its cracks in its foundations can be seen as chasms.

The project of Modernity carried to its logical conclusion had been enounced by Nietzsche in the late 19th century

39. pg 8, Modern Architecture the Critical Present, K. Frampton.

40. pg 8, ibid Modern Architecture the Critical Present, K. Frampton.
"it was he who pursued everything to the end, the world generates no meaning and no distinction between good and evil. Reality is pointless and there is no other hidden reality behind it, the world as we see it is the Ultimatum it does not try to convey a message to us it does not refer to anything else it is self exhausting and deaf mute." 41

The paradox is that if every achieved such a popular understanding would simultaneously spell the ruin of Modern society. Thus it is compelled in order to survive, reluctantly to restore in part some of those irrational values, like design "it thus denies its own rationality and thereby proves that perfect rationality is a self defeating goal." 42

With the destruction of the traditional order (the loss of God) and the development of a carefully monitored exile the designer who strives to create more meaning than fashion is faced with illusions, emptiness and anguish, showing just how

"in effectual are the brilliant gymnastics carried out in the yard of the model prison in which architects are left free to move about on temporary reprieve." 43

Many of the Neo Marxists conclude that things have progressed beyond any retrievability. Yet this work stems from a fundamental belief in the continued need and ahistorical relevance of landscape design. Those of us personally implicated in its practice are by definition committed to developing constructive alternatives.

41. pg 10, Modernity on Endless Trial, L. Kolzowski.
42. pg 15, ibid.
The Scream. E. Munch.
In the Middle of the Bridge

"To ward off anguish by understanding and absorbing its causes would seem to be one of the principal ethical exigencies of bourgeois art ..."

The whole phenomenology of bourgeois anguish lies in the free contemplation of destiny. It is impossible not be confronted continually with the perspectives opened up by that freedom ...

Munchs Scream already expressed the necessity of a bridge between the absolute emptiness of the individual capable of expressing himself only by a contracted phenome and the passivity of collective behaviour." 

44. pg 1, Architecture and Utopia, M. Tafuri.
But even a woman cannot live only into the distance beyond. Willy nilly she finds herself juxtaposed to the near things ... and willy nilly she is caught up into the fight with the immediate object. The New England woman had fought to make the nearness as perfect as the distance for the distance was absolute beauty. She had been confident of success. She had felt quite assured when the water came running out of her bright brass taps the wild water of the hills caught, trickled into the narrow iron pipes and led tamely to her sink to jump out over her sink, into her sink, into her washbasin at her service. There she said I have tamed the waters of the mountains to my service so she had for the moment.

(St Ives) D.H. Lawerence
SECTION 2

1. Back to the Things - Phenomenological Roots

The primary concern of a developing body of theory known as phenomenology has been addressing this 'loss of nearness' between Modern Man and the world and hence is submitted as worthy of further investigation.

Phenomenology has been defined as "the process of letting things manifest themselves". Such "ecliptical" statements advise the reader that this "cannot be regarded as some simple alternative social science methodology that can be quickly learned and used as occasions demand. It is a deep pool of ideas and arguments that take several years to begin to comprehend and which upon rereading always offer new insights."

The comment was made in regard to Martin Heiddigger's (1890-1976) philosophical work. Although Edmund Husserl (1859-1938) is the acknowledged founder of Modern phenomenology, Heidigger's subsequent development has become a seminal inspiration to whole host of writers from many different disciplines.

Considering geography Relph points out that it was "initially a pursuing of a general curiosity of what other places and the world in general were like". These "phenomenological foundations" have subsequently been directed to becoming that of the academic science of space. However, this has become quite abstract from the experienced world.


The timeless value of the Athenian Acropolis consists in its symbolisation of human society as a reconciliation of nature and man. Here man knows himself without losing his reverence for the earth on which he lives: he has come to know himself because of a deep understanding of his position in the natural surroundings.

C. Norhberg-Schulz
"Geometric space is homogenous uniform neutral. Geographic space is differentiated into that of the prairies the mountains the oceans the equatorial forest ... Geographical space is unique it has its own name, Paris Champagne, the Sahara ... it has a horizon a surface form a colour and density." 47

The original interest for Relph (at least) entails a programme to "retrieve these experiences from the academic netherworld and return them to everyone by reawakening a sense of wonder about the earth and its places". 48

While sections of geography have been progressing with renewed vigour the fields of environmental design (i.e. those directly concerned with actual change) have lagged behind somewhat.

2. A Phenomenology of Architecture

Kevin Lynch's pioneering study of peoples mental image of their urban environment (an empirically thorough study carried out in four different cities across U.S.A.) revealed a common structuring. Their conclusions were that people's memorable image was constructed around paths, edges, nodes, landmarks, centers and domains. These served as common denominators for way-finding. Lynch noted that the converse of this - "lost" carried with it "more than simple geographical uncertainty it carries overtones of utter disaster". 49 However, the development of a phenomenology of environmental design has in the main been left to be taken up by the Norwegian architect Christian Norberg-Schulz. His work of the last 25 years has been a progressive elaboration of this immense field. For the

47. E. Dardel, pg 27, Dwelling Place and Environment.
48. pg 24, E. Relph, ibid.
remainder of the chapter a brief summary of his thesis will be attempted. This is in no way an definitive summary. It has been inevitable that some important aspects be left out (many not being understood fully by the writer at the present time), rather it is intended to introduce the reader to the works which it is hoped will be consequently referred to. 50

Norhberg-Schulz begins by emphasising "that Mans basic need is that his life be meaningful". The ensuing discussion revolves around the belief in architectures concrete structuring of space having a fundamental role in giving Man an "existential foothold in space and time" and thereby helps to make Mans life meaningful.

What is central is the insoluble nature of the relationship of Life and place, of Mans-being-in-the-world. This relationship does not rest on the basis of abstract uniform space. For Man to experience his environment as meaningful Man must order his environment. He put things into place at the same time he also he finds his place amongst the order of things. In existential terms this occurs when Man stops his wandering and settles. Heidigger termed the concept as dwelling.

There are two denominators of dwelling - identification and orientation.

"While identification intends the qualities of things orientation grasps their spatial relationships." 51

50. The essential readings are:
Meaning in Western Architecture, Studio Vista, 1975.

51. pg 15, Concept of Dwelling, C. Norhberg-Schulz.
Although much of our everyday world consists of much conditioned taken-for-granted experience—identification and orientation are always the prefiguring ways of establishing meaning and hence the basis of dwelling.

Identification consists of relating to the things around us, trees, hills, buildings, cars, etc. Things are not just objects; they are a gathering of certain qualities that differentiates them and makes them a certain something. Through understanding the meaning of things, Man experiences the world.

"Things are what they are relative to the basic structure of the world. The things make the world appear and thereby condition Man." [52]

Mans actions are related to his orientation in the world as seen by the work of Lynch. These consist primarily of centers, paths and domains. These exist at all scales, and constitute the spatial organisation of the environment.

Squares, cities, houses and the human body are all centers—points of reference. They are a gathering of paths as represented by the cross axis with the intersection of the vertical with the horizontal planes. The vertical is a highly symbolic dimension.

"It represents a path towards a reality which may be higher or lower than daily life—a reality which conquers the gravity of earth or succumbs to it." [53]

The horizontal, the realm of daily life (of human actions) represents "a possibility of movement". Paths are directional lines that lead to or depart centers. Often they are attributed qualitative differences, e.g. North-South.

[52] pg 17, Concept of Dwelling, C. Norhberg-Schulz.
[53] pg 23, ibid.
Assur reconstruction 1500 BC - note the city wall, the public buildings, the public spaces, the streets, the private dwellings and the enclosed gardens.

To dwell between heaven and earth means to settle in the multifarious in between that is to concretize the general situation as a man made place.

C. Norhberg-Schulz
The "less structured ground" the space between centers and paths becomes domains. These are differentiated on more general properties. They are areas which potentially upon further investigation could become structured into paths and centers — thus representing ever new possibilities for actions.

"Orientation therefore implies structuring the environment into domains by means of paths and centers." 54

3. The Structure of Place

However, to get a general concept of dwelling — of being-in-the-world, Norhberg-Schulz points out we must consider the various scale of places or the different levels of environment upon which different modes of dwelling take place. He defines the levels of environment as settlement, urban space, institution and house. The modes of dwelling — natural, collective, public and private. 55

The natural landscape predates Mans, settlement presenting itself as an extensive realm full of "multifarious meanings". The natural topography conditions orientation, i.e. certain places are conducive to settlement, e.g. an indent in the coastline may become a harbour, a valley floor becomes a path. It is initially at natures invitation, that Man establishes a settlement that which is very much a determined response to the natural landscape. This can be witnessed in vernuchular design. When he settles his culture "flowers" in this sense Man builds Nature.

Though this is on the necessary basis of identification with the place its character its general

54. pg 24, Concept of Dwelling, C. Norhberg-Schulz.
55. See Genius Loci, C. Norhberg-Schulz.
atmosphere and in particular its essence its Genius Loci.

"According to ancient Roman belief every independent being has its genius its guardian spirit. This spirit gives life to people and places, accompanies them from birth to death and determines their character or essence." 56

To consolidate this further Norberg-Schulz identifies four general types of natural landscape that have prefigured types of cultural development.

The romantic landscape exists where the earth is dominant, as typified in the Nordic forest. The microstructure characterises it as an "indefinite multitude of different places". 57 Rather than abstraction the constant changing detail leads Man into a direct participation with nature which is more individual than social. In mythology strange little creatures like gnomes, dwarfs and trolls inhabit this world.

The cosmic of the other hand is typified by the desert environment. Its extensive bareness and dominance of the sky reduces individual stimuli and "makes an absolute and eternal order manifest". 58 Religious monothism spring from such an encounter. Man only settles in the oasis which provides a refuge within the sea of desert.

A classical landscape represents an "intelligible composition of distinct elements". Neither earth nor sky is dominant. Bathed in a light not too strong nor dark Man finds a harmonious 'fellowship' with the landscape where every part conserves its identity within the totality. The Greeks found themselves in the center of a well defined cosmos and imbued the landscape with anthropomorphic gods. Mans dwelling here "places himself in front of nature as an

56. pg 18, Genius Loci, C. Norhberg-Schulz.
57. pg 42, Ibid.
58. pg 45, Ibid.
equal partner". This friendly relationship thus releases human vitality.

Complex landscapes represent the real combination of the Romantic cosmic and classical such as the "fertile desert of the French campagne" or "the wild romantic character of the Alps". It is intended that by referring to the general types we may better understand the Genius Loci of any particular concrete situation.

Norhberg-Schulz then extends his considerations to those of denser settlements.

"The term 'man-made places' denotes a series of environmental levels from villages and towns down to houses and their interiors. All these places begin their presencing (being) from the boundaries ... The distinctive quality of any man made place is enclosure and its character and spatial properties are determined by how it is enclosed."

The Urban settlement is the home of collective dwelling. Usually in tradition contained within the boundaries of a city wall its character is quite distinctly different than that of the rural. A cultural foci for a region the city gathers a sophisticated range of meanings from the local area and from far away. Giving rise to cosmopolitan general meanings.

The public realm is vital to urban structure for it is where the meeting in agreement of citizens takes place. Public places like the street, the square and the civic building function as public institutions. As such their meanings must be readily accessible, consistent, robust and comprehensible.

59. pg 46, Genius Loci, C. Norhberg-Schulz.
60. pg 47, Ibid.
61. pg 58, Ibid.
Plan of Central Siena

In general we may say that the Gothic age extended the concept of Civitas Dei to the urban environment as a whole with the town conceived as a meaningful organism. The renewed interest in the medieval milieu obviously stems from a conscious or unconscious realisation of this fact, but it remains to be seen whether its intimate interiority may be regained without a church at the centre.

C. Norhberg-Schulz
Remembering the different levels are all homes to which one belongs though it is the house that is the home of the private dwelling. The most intimate place and one of retreat from public life. The individual may be as informal and idiosyncratic as he/she likes. Though the things of the house like rooms or utensils are highly structured gathering the most manifest meanings.

The general conception of dwelling fuses the environment levels, the modes of dwelling and their inter-relationships with the temporal dimension.

4. **Understanding Places**

Places should not be regarded as distinct and static - they are as life itself - overlapping and ambiguous, changing with movement and development of perception. Jean Piagets work on child development is cited as evidence of how Man learns meanings - "to grow up means to become aware of meanings" and to be admitted into the world of grown ups. For optimum development child requires to be simultaneously located (securely placed) and yet open to the world. The parallel to cultural development is pointed out. Primeval societies conception of the world often reflects strict distinction between the known (inside) and the unknown (outside). Forces of the unknown are given spiritual beings and are often given places where they dwell. Thus everything is secure as long as neither violates their boundaries. More developed societies are characterised by greater possession of the environment. Thereby they possess greater accessibility to more meanings. This Norhberg-Schulz points out does not automatically lead to a happier life.

"But we have to learn to dwell. In fact our experience today shows us that man does not spontaneously find his foothold. The problem of environment therefore is a problem of intentions and

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Michelangelo, the Capitoline Square, Rome (Duperac 1563).

To reveal being by means of language therefore man to discover what is hidden in language itself just as the poet discloses the multifarious relationships between words and the composer the expressive possibilities of tone combinations.

C. Norhberg-Schulz
attitudes. As Rudolf Schwarz says "Man cannot plan the world without designing himself".\textsuperscript{63}

The role of Architecture that is cited is given in Suzanne Langer's definition which is "to make the total environment visible". The question then is by what means does the Architect concretise the total environment.

5. \textbf{The Means of Design}

It is in his latest book 'The Concept of Dwelling' that Norberg-Schulz introduces and elaborates the concept of the language of architecture.

Like spoken language there are pre-existing means of expression. He explains that

"whatever we want to express presupposes a language. Therefore education is based on learning one's mother tongue. A child does not primarily learn what to say, but requires the means to speak."\textsuperscript{64}

This is a crucial point in that the world is stored in language. It is up to Man to master language.

"Only through setting into work are the transient phenomena of our environment kept and transformed into the understood world that is a world which allows for meaning identification in the sense that we may take a stand under or among things."\textsuperscript{65}

\begin{itemize}
\item\textsuperscript{63} pg 36, \textit{Existence Space and Architecture}, C. Norberg-Schulz, Praeger 1971.
\item\textsuperscript{64} pg 15, \textit{The Demand for a Contemporary Language of Architecture}, C. Norberg-Schulz, \textit{Art and Design}, Nov. 1986.
\item\textsuperscript{65} pg 15, Ibid.
\end{itemize}
This was acknowledged and mastered in the past. But has suffered from fundamental lack of understanding in Modern times. Where distinguishable forms contained within styles and figures were completely rejected - the belief being that architecture could be reinvented from zero. Such functional method could only lead to a loss of place "a characterless and arbitrary architecture". Norberg-Schulz defines the existential basis of the language of architecture as orientation, identification and introduces the concept of memory.

"Memory implies that elements possessing an identity are recognised and is hence related to an architectural thing or figure". It is this important dimension that has been especially neglected. These figures have a name and exist concretely as types.

"Well known terms belonging to this category are tower, wing, porch, dome, gable, column, arch, but also house, temple, basilica, rotunda, hall and even square, street, neighbourhood."

"Further ... as such an archetype does not exist it always becomes manifest as something ... A functional type is a subset of such manifestations and becomes manifest at a certain place and at a certain time. A church tower is therefore for example a German Tower or a Gothic church tower or as a concrete case a German Gothic church tower."

He takes care to point out these constitute a means which open up a whole endless range of possibilities. Thus

66. pg 15, Ibid.
67. pg 18, Ibid.
68. pg 18, Ibid.
69. pg 18, Ibid.
through the process of "composition" (articulation, combination and detailing) a way of being between earth and sky is made concretely manifest.

And thereby it is possible to understand that architecture has more of a role than communication and its reliance on sign and symbol. Architecture reveals by way of an image. Heidigger is quoted the architectural image "doesn't represent anything but presents the world just by standing there." Simple yet so significant it is this that allows the place to speak ...

"It opens up a world by combining various and scattered components into a unitary vision ... and at the same time sets it back on earth." 70

Thus architecture is in essence an art like poetry whereby it helps man to dwell.

By way of the work of Art places get their 'look' and man his 'outlook'.

Man possessing the gifts of self consciousness and language with developed understanding (individual as well as cultural) comes to understand that his role "is to care for other things and to be the Shepard of Being". 71 Such understanding has appeared continually throughout varied times and cultures and presents what David Seamon calls "foundational ecology".

70. pg 114, Concept of Dwelling.
Man dwells poetically when he listens to the saying of things.

M. Heidigger
6. **Methodology**

Method has revolved around suspending ones values and beliefs, a way of seeing that seeks to understand phenomena rather than attempting to explain them.

There has been a time, namely the 1970s, when sample surveys/interviews were the most prevalent technique. However, the most persistently successful seems to be the work of the perceptive individual.

One such person, the Geographer Edward Relph shows us that his method consists of seeing, thinking and describing and draws on Ruskin, Heidigger and Wittengstein respectively.

To develop clear seeing it demands careful attention and open mindedness to what exists in all its aspects and qualities and reminds us thorough and accurate seeing requires a continuous expenditure of effort.

Seeing and thinking require some balancing to retain clarity. Heidigger's way of thinking he characterises as mediatative or reflective

"can offer no systems and quick remedies. It is, however, not an autistic retreat from reality. In fact it demands a long and care effort of self consciousness about ones own thought processes so that they can be allowed to react directly to what is being experienced"

- thus it "allows things to manifest themselves in their own being". 72

Description is a realm of communication that is distinct from explanation. It may be poor or good, but acts as open ended objective to what is perceived. Relph draws

72. pg 120, E. Relph, Environment, Perception and Behaviour.
the analogy to the lawyer gathering evidence and presenting a case. However, he points out Wittengstein's conclusions that much of life could only be "shown" or "passed over in silence".73 Hence the problem with defining realms of knowledge such as landscape. What we can do is to respect this and describe clearly as possible what there is. Such accounts reflect the ambiguity and complexity of things as well as the biases and limitations of its author.

Relph points out that he uses all types of knowledge and information to assist his task, e.g. scientific or economic data. But it is the above phenomenological method that forms the basis of his inquiry.

Relph's methodology (which he now does not consider to be overly phenomenological) - is heir to that engaged by a long line of perceptive theorists, from Goethe to J.B. Jackson and whose contributions have been measured relative to their insight and clarity.

It is recognised that perception is culturally determined and bound. Thus the study of history is a record of the countless cultural resolutions. to time and place.

Ultimately it appears that knowledge can only ever be fragmentary. The paradox as Norhberg-Schulz puts it - "as something is revealed implies something else remains concealed".74 The human condition has been cast as the wanderer on earth. On the journey between birth and death Man tries to resist the transcience of life, to find a place and understand his being.

73. pg 121, Ibid.
74. pg 19, Art and Design, C. Norhberg-Schulz.
7. Landscape Design

With a phenomenological understanding the concept of landscape can be allowed to manifest itself as what it wants to be.

"A landscape is something more than a juxtaposition of picturesque details. It is an assemblage, a convergence, a lived moment. There is an internal bond, an impression that unites all its elements. The bond is human presence, the things are not reducible."  

Crudely landscape architecture with its emphasis on holistic approach and attention to particular site design has allowed many things to manifest. The immediate significance of embracing phenomenology would be to immensely broaden the theoretical understanding in landscape architecture and hence the practical means of design planning and management.

It has been the Architect Norberg-Schulz who has begun to elucidate the place of landscape within design. In his book 'Meaning in Western Architecture' he traces the history of western cultures, relationship to their conception of their landscape.

"In ancient Egypt for instance the country was not only cultivated in accordance with the Nile floods, but the very structure of the landscape served as a model for the layout of the public buildings which should give man a sense of security by symbolising an eternal environmental order."  

In his later book 'Genius Loci' Norberg-Schulz expands his consideration of the landscape and introduces the types Cosmic, Romantic and Classical and relates these to different ways of building on the different levels of environment. His conception of landscape is that of the first level of environment upon which Man builds. The

75. E. Dardel, pg 26, Dwelling Place and Environment.
76. pg 18, Genius Loci, C. Norberg-Schulz.
The source of 'value' and 'meaning' of a design product is not considered intrinsic. Instead it is seen to lie in relationship to, and fitness with its human purpose (or more broadly defined function) and site and site environment.

J. Koh
subsequent levels urban, public and house require different consideration. That they are part of the landscape is obvious, but it is that they are different levels of environment that in themselves are equally important have their own boundaries, own structure and set of considerations but are fundamentally related. This is a very significant development from that of Modernist positions whose belief in space as an abstract flowing phenomena has played a great part in the loss of place.

Norberg-Schulz seems to include landscape design within the concept of Architecture. However, there is one important emission from his consideration - that is of the place of the Garden. Although mentioned at times, e.g. the enclosed garden in the cosmic landscape and when garden design played an important part in architecture, e.g. Mannerism and English landscape school. Gardens relationship with the wider landscape, their existential meanings and the existence of public gardens leads one to wonder as to their role relationship with architecture. Perez Gomez talks of "art, gardening and architecture" as being separate "disciplines responsible for the configuration of mans world".77

The notions of care, nourishment, change, growth and direct lived experience of gardening would appear to constitute an important phenomenological manifestation worthy of particular consideration. Though the many many books by garden enthusiasts tend to treat gardening in isolation, as a retreat and lately more as a hobby for when one is not working.

C. Alexanders 'A Pattern Language' would seem to be a valuable contribution in that it tries to provide detail for the 'total design' of the environment from that of large cities to personal photographs on the wall.

77. pg 172, Architecture and the Crisis of Science, Perez-Gomez.
Their conception of design is of a language, that consists of a network of patterns that solve particular problems.

"Though no pattern is an isolated entity. Each pattern can exist in the world only to the extent that it is supported by other patterns ... This is a fundamental view of the world. It says that when you build a thing you cannot merely build that thing in isolation, but must also repair the world around it and within it so that the larger world at that one place becomes more coherent and more whole and the thing which you make takes its place in the web of nature as you make it."

Rather than defining 'invariants' the book details introduces a number of patterns that were then the authors current best guesses. Of immediate interest to landscape architects are patterns such as the outdoor room, the enclosed garden wall, the garden seat, the trellis walk, climbing plant and cracked paving. Though Norhberg-Schulz has criticised this as an 'anti figurative approach' not recognising typology. Obviously this is an immense area which desperately requires research. However, if we remain faithful to the practise of building the world and the spirit of holism - the present division of design poses a pressing problem. Whether Landscape Architecture as a modern discipline can develop to better fulfill the charter of landscape design remains an open question at this point in time.

However, the work of a few notable individuals gives us some hope for the future. Especially those designs conceived in the seclusion of the garden where private visions of paradise can be successfully persued.

8. Towards ...

It is often posited that one can understand theories in relation to the times within which they arise. At present it is not surprisingly we hear that after a period of concentration of quantity and interest in theory should swing to those concerned with quality.

The present times those of Post Modernism are characterised by a crisis in belief, a questioning of the beliefs which form the basis of the dominant paradigm and that this is a time of formulating new paradigms. It is phenomenologies relation to this larger matter that should primarily be the area of interest. Phenomenology has been criticised extensively in the past significantly by the critical theorists. Mainly for its supposed subjectivity and idealism, its lack of historical consideration and critical ability it has been labelled 'vague', 'unworkable' and eurocentric and more recently viewed with some scepticism by those weary of any calls to "the way". While these criticisms should be born in mind it should however be emphasised in the present context the contributions of phenomenology are to the construction of a new paradigm. It can be seen that the theory is still evolving. The work being done now on such wide ranging areas as Religion and Biology are extending both its breadth and sophistication.

That many prefer not to call themselves phenomenologists reluctant to categorise of any sort points to the essence of what phenomenology presents. This is not just another theory competing for the light of day in a pluralist world. It can be seen to represent a broad development in cultural understanding thus it is not to be

79. see Knowledge and Human Interests, J. Habermas, Beacon, 1971.
also The Essence of the Human Mind, H. Marcuse, unsure of publication details.
San Cristobal, L. Barragan

Intimately bound to Barragans sensitivity for colour is his animistic feeling for matter. He seems to endow matter with a soul of its own. In his work the wall is assumed to possess a skin and a core, it breathes and palpitates like an animal. If a wall is punctured the wedge turns into a spigot through which the wall slowly drips. Whenever a wall is split open it reveals its liquid core.

E. Ambasz
concerned with whether for instance the study of place is paramount, it understands that it is central - and just that.

It has to be stressed that this is not an anti Modern development, but one that builds on Modern accomplishments (e.g. liberation; in design material, prosperity and technical knowledge). As Norhberg-Schulz puts it phenomenology

"is not just another colourful invention"... but one that ..."should be the educative middle" and hence the means which may help us to recover the poetic awareness which is the essence of dwelling. What we need in general is a rediscovery of the world in the sense of respect and care."

It is submitted that it is only at this stage within the paradigm of phenomenology that concepts such as ecology, public participation, conservation and landscape can attain their self realisation, their relative beings.

Though whether it is too late for a new paradigm to bring societyus back from the brink of disaster remains to be seen. It is relevant to note some pragmatic forms that are emerging from phenomenology.

Critical Regionalism is a particularly interesting development in that it involves the integration of critical theory into phenomenology. For a long time orthodox Marxism and Husserlian Phenomenology were candidates for integration, but only with limited success. In Critical Regionalism Heidigger is recognised as the chief inspirer and place the central concept. Kenneth Frampton writes

80. pg 135, Concept of Dwelling, C. Norhberg-Schulz.
81. See Phenomenology and Sociology, K. Wolf, Sociological Analysis.
"The fundamental strategy of Critical Regionalism is to mediate the impact of universal civilisation with elements derived indirectly from the peculiarities of a particular place. It is clear from the above that Critical Regionalism depends upon maintaining a high level of critical self consciousness. It may find its governing inspiration in such things as the range and quality of the local light or in a tectonic derived from a peculiar structural mode or in the topography of a given site."  

Frampton intends for architecture to evoke a 'critical perception' of reality by way of 'a more dialectical relationship with nature'. He points to some areas that will cultivate greater definition of sense of place. For instance rather than uniform bulldozing of the site the building should be in laid into the site. Local climatic qualities should be responded to "rather than the ubiquitous air conditioner being applied". The programmed limitations of reliance on visual perspective should be countered by more reference to the tactile which would open up a wider range of sensory perceptions.  

"The liberative importance of the tactile resides in the fact that it can only decoded in terms of experience itself."

What is described comes very close to integration with landscape design and it is fitting that Luis Barragin should be cited as a fine example of a critical regionalist.

Frampton takes care to distinguish Critical Regionalism from that of Populist nostalgia for the vernacular. The latter relies on signs to ... "direct experience through the provision of information. Its tactical aim is to attain as economically as possible a preconceived level of gratification in behaviouristic terms."

82. pg 21, The Anti Aesthetic, K. Frampton.
83. pg 28, Ibid.
Frampton also acknowledges that Critical Regionalism could be construed "as much a bearer of world culture as it is a vehicle of universal civilisation". But in the context of present times "subject to the impact of both we have no choice but to take cognizance today of their interaction".

Again this is not a theory that is a detailed prescription, but one that aims to indicate ways "toward" a phenomenological understanding and design application.
Governors Palace Garden
Chandigarh
Le Corbusier 1952

... his design for Chandigarh's Capitol complex may be the modern era's most cogent and convincing testimony to the reintegration of architecture and landscape.

C. Constant
The Challenge

The general characteristic of our day however is the open global world where the ethnic domains lose their definition and we, so to speak experience a simultaneity of places. Physically we are at one place at a time, but every day the whole world is brought to us by the news media. This is the existential situation behind what the pioneers of the Modern Movement called the 'new conception of space'. America is the prototype of this open world. This does not imply however that the concept of place is obsolete. A melting pot is also a place and has to be rooted. In such an open place each thing has to possess quality that is a distinct thingness since the things no longer support each other as they did in the past.

C. Norberg-Schulz
I'd forgotten about the confectionery housepaint and the drowning depths of blue sky not distant but at hand, at head a shared sky.

"Isn't Auckland pretty?" Someone said "Isn't it" And there again was the Auckland light not forgotten like mountain light in a city without mountains yet softer full of currents of buoyant blue and purple and grey and moving one waded effortlessly through the light.

(The Envoy from Mirror City) J. Frame
SECTION 3

1. The Place of Auckland - Introduction

We finish off with a case example drawn from close to home - New Zealand's largest city, Auckland. In this short essay our aims are to apply the theory that has been discussed in the previous chapters. The study purposely relies mainly on general information though as a resident the author's personal knowledge is drawn upon. Some basic texts have also been referred to though as has a number of 'coffee-table' type books. Interestingly a great many of these latter types have been put out recently, usually they consist of large glossy colour prints (often taken from the air) with little writing. This seems to serve to indicate the general public's need for an overview and understanding of their place to which they belong if only by the mere fact of their physical presence.

2. Natural Landscape

The landscape of Auckland is the site of the convergence of a number of dramatic natural elements that can be considered to characterise New Zealand as a whole.

At Auckland the sea interpenetrates the land from two sides. A core of land is left in the middle which is almost breached at several points, but not quite. The land in turn encloses the water, two harbours are thus formed. The Manakau to the southwest and the Waitemata to the northeast. Their characters are so different that many think of them as being of opposite sexes - a yin and yang.

The land is marked by a great number of distinctive volcanic cones. These are small to medium in size, are close together with a number of these occurring in the harbours. The cones provide the main vertical features in the landscape and they accentuate the undulating gulley and
ridge topography. This has been breached in places by the sea giving cliffs and a variety of bays esturies and beaches. Thus the two elements, land and sea "underline" each others contrasting nature.

The rock of the land is mostly Waitemata sandstone whitish crumbly sedimentary result of ocean floor uplift which is added to in places by the reddish volcanic scoria. A range of granite hills lie to the west of the isthmus. They have large sea cliffs and wide beaches where they meet the onslaught of a turbulent Tasman Sea.

The water quality is characterised often as one of movement. The tidal range exposes large tidal flats in the upper reaches of the Waitemata and more extensively in the shallower Manakau.

The often noted sparkling quality of the harbours reflects the quality of the light. Which has high number of sunshine hours though it is influenced by its proximity to both seas and hence reflects the predominant influences of the wind, cloud and humidity.

The native vegetation nature that once cloaked the land was a mixed broadleaf-podocarp forest type. The coastal fringe being distinguished by Pohutakawa (*Metrosideros excelsa*), Mangawa (*Avicennia resinifera*), Karaka (*Coryhoczrpus laerlgatus*) and Puriri (*Vitex lucens*) inland climax being the towering kauri (*Agais australis*). With a virtual total absence of mammals a rich variety of birds inhabited the area. The Manakau was home to the greatest number of birds many being the 'wading type' feeding on the rich intertidal zone. Many migrating north in winter.

The Auckland landscape would seem to be an excellent example of what Christian Norhberg-Schulz terms a classical landscape. Exhibiting similar properties to that of the archtypical Greek landscape.
The 'composition' of the classical landscape is described as "harmonious wherein every part conserves its identity within the totality". The scale of the elements and clarity of definition serve to make intelligible the landscape to the human being who is "neither engulfed nor adrift". Making possible a human "fellowship" with nature a friendly relationship that helps to release human vitality.

3. **Settlement**

But Man has only been present in the Auckland landscape for a very short time. Man first approached from beyond the Eastern horizon by way of the sea. The earliest settlers have had the longest relationship with the land and hence one would expect greater understanding and this is true of the Maori who only arrived 1200-1300 years ago. Interestingly their mythology talks of pre inhabitants, being giants perhaps indicating their initial preception of the scale of the landscape. The Maori inhabited the Auckland area intensively locating settlements primarily on the volcanic cones, virtually all of these were used at one time. Their strategic position and heights made excellent vantage points. The Maori, however, were not so much concerned with buildings as they were with the designing of the land. They shaped the cones into large terraces, made fortifications and cultivated extensive gardens. For the most part the lowlands were not used other than for the gathering of game and supplies of material. The sea being harvested for fish and shellfish.

Auckland was very fertile and centrally located. Canoes travelling between centers could be hauled across the narrow portages and on to the other harbour to continue their journey. Trading and strategic functions thus made Auckland an especially prized place. Her name in Maori is

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85. pg 46, Ibid.
From Albert Park looking towards downtown ... the statue of Governor Grey was recently beheaded by Maori activists.

Beautiful Nature enchanted the sight but gave the feeling of utter solitude that creates unrest. What though it might be said that all save the face of Man was divine in the landscape. The want of that undivine thing was just what we had felt so severely and when the missing feature we felt once again that we belonged to the outer world and that the time was at last at hand when we take our place in it and form a part of it.

J.L. Campbell (1840s)
'Tamaki maku-rau' which means Tamaki of a 100 lovers. The history of skirmishes and bloody battles over her possession had increased its intensity so that by the time of 'discovery' by the Europeans the area was virtually uninhabited.

One of the first explorers (James Cook) literally sailed past Tamaki maku-rau, not tempted enough to stray from a straight course to explore.

The first European settler and later city Father Dr John Logan Campbell was a very perceptive man for his time aware and appreciative of the Maori and of the natural landscape. We are very fortunate to have record of his first impressions as he approached the Waitemata in a row boat.

"From the travellers point of view it was a land locked. Here and there openings could be seen but more distant land filled up the background. These passages appeared to wander round little islands creating a desire to be able to explore them all." 86

Campbell and his fellow traveller, Brown, chose to make this place their home for as they saw it

"Altogether it was a lovely place, pretty little bays were enclosed by picturesque headlands all having some distinctive peculiarity". 87

Campbell dreamt of creating here a great city capable of outshining even Naples. But what was needed was more people. New Zealand's first Governor General, William Hobson, was looking for a site for the new capital, upon inspection of the Waitemata he was so much taken that he chose the site of Campbell's settlement, this was called Commercial Bay. Hobson named the settlement after Lord


87. pg 160, Ibid.
Auckland his former patron. Indeed most of the prominent features of the landscape were renamed and thereby made familiar to the European settlers.

A town plan was hurriedly drawn up by a young surveyor from Bath, England, one Felton Mathew. He reproduced a seemingly elegant plan which owed much to his hometown. Though Auckland was one of the few cities in New Zealand to be conceived locally the plan bore little relationship to the local topography, but it did allow the sale of land to occur following which there were angry accusations of speculation some aimed at Government officers. Thus the ugly side of the new settlement commercial basis first reared its head.

This new settlement was based on the lowlands and was primarily orientated towards the Waitemata harbour. Its port being the focus of commercial trade, news and visitors. All of which would arrive from the 'outside' world berthing at the quay before being received by the wider population.

The lack of Maori inhabitants and the presence of regenerating forest repeatedly referred as 'scrub land', inferring an untidy lowness about it, makes one wonder what the city would have been like if settled in different circumstances.

A number of centers of settlement were established outside the city proper. They often had their own ethnic or cultural character like the fencible settlement of Howick. But Auckland city being based on a rich merchantile trade was inherently expansive and started swallowing up other townships as it moved out in virtually all directions, even "reclaiming" parts of the harbour.

One of the first problems brought about by the gully and inlet landscape was transport of goods and services. Thus roading and the construction of bridges were a high priority for 'public works' leading to the formation of a number of Road Boards. These were often the forerunners of
local bodies. They incidentally quarryed most of volcanic cones for their road material.

**Urban Space and Public Life**

The Public Realm of the city is essentially Modern in characteristic, i.e. being conceived of as a luxury rather than a necessity.

The history of local public authorities has been a confusing one. Auckland City Council has "been just one of the 30 local bodies jostling for a place in the Tamaki sun". The only regional body the Auckland Regional Authority has become politically muzzled to providing only regional utilities and services. These have in themselves reflected the city's relationship with the landscape.

Firstly their location has sought to exploit natural advantage, for instance water was initially drawn from Western springs and later to the hill catchments of the Waitakeres and Hunuas.

Raw sewerage was dumped in the Waitemata right up until the mid 1950s when it finally became in the public's mind 'offensive' and after much political harranging moved to a lagoon system around Puketau Island in the Manakau (the Waitamata was deemed too scenic and valuable). Also located on the "backdoor" of Auckland is the domestic and international airport which is now 'the' gateway to New Zealand for the large majority of its visitors.

Refuse disposal has been directed at the infilling of natural or quarryed depressions and cavities. Electricity is marched in from the south on the national grid upon large pylons. The emphasis in all of the design of the above is

Looking towards One Tree Hill
that they (utilities) should be hidden - "out of sight out of mind", implying their being the mucky side of a cities life, more that if exposed might make the city appear 'unnatural'.

The motorways systems prominence could not be covered up. They wind around the central cones in true serpentine fashion, straightening farther out of the city. The functioning of the present day city of nearly 1 million would be unimaginable without the motorway.

The post WW II sprawl of suburbia has resulted in an urban form equalling New York cities in areal a fact that is usually noted with some pride extent though consisting mostly that of repetitive 'spagetti' pattern. The low rise garden suburb with curves and cul-desacs being a familiar pattern in late Modern cities.

In downtown/central Auckland a truly urban civic space is lacking. The battle over a civic center has been waged for most of the city's history. Commercial interests gave a revealing comment on a narrowly defeated proposal in 1925 that such a scheme "was a waste of valuable land".

The recent controversy over suitability of the Council's design that is presently being constructed highlighted some important issues. Comparing the School of Architectures alternative, Tony Ward writes.

"The crucial difference between the two designs was in their treatment of the Square itself. The Council's concept of their building was of 'a villa in the park' whilst ours was of a large outdoor room shaped by the buildings themselves.

These two concepts each derive from a different source. The first is essentially the product of a romantic rural tradition where one stands at the center of ones personal domain. It represents a clear statement of ownership and proprietary rights. The other more urbane example clearly expresses the
The concept of sharing of partnership in a common civic cause."

The recently amalgamated city of Manakau (1965) which now boasts the largest population of any local authority in New Zealand has just completed Manakau court – a civic square designed by a landscape architect to provide an urbane focus for the youthful city. It is an interesting design with some 'fun' details though it suffers from being encircled by financial institutionals. Also one is mystified at the designers gestures to Easter Island Statues and Gauguin paintings and their appropriateness to the very real Polynesian values present in Auckland.

Overall public activity in Auckland is orientated towards recreation. This is partly understandable due to "the climate that invites an outdoor life has made Auckland the most hedonistic community in the country".

The city is endowed with many parks, many of these preserve what's left of the cones. Though in Auckland you can never be far from the water. The harbours (especially the Waitemata) act as huge public domains for sailing, fishing, swimming or just lying on a beach. In fact one could think of Waitemata between those two symbols of Auckland the Harbour Bridge and Rangitoto Island as a big piazza. Being further enclosed by sloping hills on the other two sides and marked by such features as Bean Rock lighthouse and the channel buoys.

Things have been happening in the channel since the raising of the first flag in 1847. It was followed by a boat regatta and ever since the Anniversary Day regatta has been the social occasion of the year now boasting more boats.

89. pg 6, The Urban Environment, T. Ward, NZ Environment, No. 5, Autumn 1987.
racing in one day than anywhere in the world. Added to which now is the annual "Round the Bays" run which draws incredible shows of public participation. The present downtown waterfront, however, is a different story. Controlled by the Harbour Board, public access is almost totally denied in favour of commercial shipping and industrial storage of toxic chemicals. What could be the major focus and link is instead shut off and a major opportunity is lost.

"Instead of a landscape of dereliction Auckland's urban waterfront could be a marvellous asset and place to invigorate oneself and to experience the very best of the richness and complexity which a city of 1 million people can provide."

In Auckland there is as Kevin Lynch found in Los Angeles, a common theme in regards to the relative age of the built environment.

"Perhaps because so much of the environment is new or changing there was of widespread almost pathological attachment to anything that had survived the upheaval."

Public lamentation of the passing of distinctive landmarks the arch typical being Partingtons Mill has found form and compromise with the most recent phenomena that of "saving" the facades of old buildings often only to cynically erect a towering glass monolith behind. The development of shopping malls, arcades and outdoor cafes with plenty of 'landscaped' areas are intended to be understood as major 'improvements' to the cityscape. Generally there has been a failure to achieve a distinctive local architecture. It has been remarked that

"the built city has often entirely lacked the vigour and variety of its people".

91. pg 8, The Urban Environment, T. Ward.
93. pg 23, Above Auckland, J. Siers and H. Kieth.
Pigeon Mountain Pakuranga ...
the victim of surveying from afar and recent commercial quarrying. The exposed cut has been bandaged with 'landscaping' and now universal homes are creeping over this once sacred site of Maori Pa and proud volcanic cone.
The inhabitants themselves have been left as the distinctive personalities.

Private Homes

The private realm as a retreat seems to offer little redemption to the individual. Broadly there can be a couple of categories identified in the flood of suburbia that inundates the lowlands of Auckland.

Firstly the older vila/bungalow type around central Auckland, Ponsonby, Grey Lyn, etc. which is presently popular as renovated 'yuppie pads'. Secondly the vast tracts of state housing that extend mainly in South Auckland with repetitive monotony. Thirdly the better to do suburbs 'the vim valleys' to the east and north of central Auckland and on the North Shore. These display a Californian/Australian mix-match of 'democratic' house forms.

Lastly is the recent emergence of prefabricated universal homes (as one of the manufacturers calls his). These are budget priced consisting of a list of generalised models, with Kitsch motifs and are unashamedly of light construction.

The common basis which all these general types share is image of the 'villa in the park', but at the individual scale are 'in a mini park'.

The low garden suburb persists as the basis of the city's workforce and springboard for the pursuit of leisure activities. The present interest in landscaping the suburban garden, to be fair has more significance than just adding to the value of the property. There appears to be two trends in design - one we can call the 'ecological' which emphasises the functional division of garden. Usually this reaches great heights in the backyard with a terrace deck, a built-in barbeque and possibly a swimming pool or spa. Low maintainence is the goal with paving slabs and
The long awaited 're-development' of Princes Wharf.

The spaces in between buildings are thought of not as potentially wondrous places where people can mingle and enjoy each other in a warm and comfortable environment, but as a nuisance to potential development and it is here that the paucity of the urban environment of New Zealand most manifests itself.

T. Ward
railway sleepers predominating and massing of evergreen broadleaves, often natives. The clothesline and "vege" garden are located off to the side of the entertainment area usually next to the garage. The other trend is that which can be termed the 'romantic' usually finds expression with the 'turn of the century' cottage or in that recently constructed in the colonial style. Here we find the use of used bricks or those manufactured to look old, pergolas and lots of drifting, sprawling and delicate flowering European plants like climbing roses. As the romantic couple usually have no children they buy their food at the supermarket and dry their washing in machines.

Thus Aucklanders in the relative seclusion of their homes find their own balance to the needs of entertainment and gardening.

Concluding Statements in Free Market Times

Auckland was cast by a number of 19th century writers as a lonely city (the lonliest by Rudyard Kipling). What has been implied here is more than just its physical isolation in the world. Another theme is frequently made of Auckland's lost opportunities in regard to her natural assets. Though stifled by noise these themes have continued to grow, it becoming increasingly apparent that in total Aucklanders suffer from placelessness a poor sense of belonging - to their homes their city to their landscape.

One wonders to what extent her many particular bays and inlets have been truly explored. In a study of coastal villages in Yugoslavia a recent researcher could relate the particular character of each village to the different type of coast it inhabited. 94

94. See Towards revealing the sense of place; an intuitive reading of four Dalmatian towns, F. Violich, in Dwelling Place and Environment, D. Seamon and R. Mugerauer, Nijhoff 1985.
But Auckland is truly a bustling, sprawling Modern city. An exploded apart settlement in direct contrast to that of the pre-European Maori who had a close bond belonging to the landscape, harvesting its bounty, respecting its limits and accentuating its forms.

The city has had its share of chances. Cornwall Park and the Waitakers' are evidence of foresight and commitment to planning, though most often the tendency has been to just enjoy Auckland's benefits - consuming with little long term good in return. The recently constructed Ponsonby Towers have provided 'millionaire' apartments with excellent views though such towers outside the Queen Street gully outscale the cones and further downgrades their significance as identity giving elements. It seems that in striving to get out of that 'Dominion' mind set we willingly jump into another. This one generating from the west coast of North America.

Auckland is after all that which of all New Zealand cities is the most oriented to the Pacific, being billed as the largest Polynesian city in the world. Its future looks promising materially, her citizens are adept at playing "the game" (in a number of sports).

Though the increasing socio-economic disparity between the favoured Waitemata settlements and those of the Manakau is good reason for concern. Its causes can be traced back to the fundamental lack of understanding and appreciation of the natural landscape.

For it is ultimately more than the space between buildings which some Architects are just beginning to recognise that holds the promise of belonging.

The architectural set object, 'doyen' of the developer with its imported meanings (to which in theory seminology represents the end game) pervades this city. As one Landscape Architect who has recently left Auckland noted to
the author with sadness "In Auckland they are not even thinking in Landscape terms yet".

It's not that Landscape theory is that sophisticated or developed but resting on the basis of extensive holism the concept of landscape offers the most allowable platform for Auckland as an important center of civilisation to manifest itself more fully in the promising terms of its Place.
BIBLIOGRAPHY (in order of appearance)

Section 1


Section 2


Section 3


