GARDENING

MT VIC

GARDENING MT VIC:

Drawing Expressions of Passive Recreation and Vernacular Beauty for Matairangi, Mount Victoria

By William Pearce

A 120 point thesis

*submitted in partial fulfilment of the requirements for the Master of Landscape Architecture
Victoria University of Wellington, School of Architecture*

2019

ACKNOWLEDGEMENTS

From my personal life I would like to say thank you to my mother for supporting me right through my academic studies. I'd also like to thank Rebecca Grant for helping me through the tough parts of this study in particular.

In academia, I would like to thank and acknowledge the influence of Brennan Baxley, Warwick McLeod, Sam Kebell, Penny and Daniel Brown who all acted as mentors in different degrees throughout this study.

RESEARCH QUESTION

“How can landscape architecture establish a meaningful, human-scale experience of the garden at the scale of the large park?”

ABSTRACT

Since Olmstead envisioned Central Park, New York, the study of gardening has slowly become the Staple of landscape historians. Gardening practices can engage the body with aesthetic experience through plants and materiality; landscape architects inform this process through expressive design intention and representations informed by conventions. When a creative drawing convention lacks sensitivity to how one reads the landscape, the intentions behind the expressions created by landscape architects become obscure or unclear.

John Ward, a New Zealand Company secretary, stated that Wellington's town belt was for "*the beautiful appearance of the city to be secured.*" (Cook, 1992) Over time, urban infrastructural developments have altered the boundaries of town belt parks; This was the case for Mount Victoria Park due to the 1930s development of Alexandra Road.

Landscape architects recognise the significance of walking along the ridge of Mount Victoria because of its meaningful history; however, the large scale of the Mount Victoria Park means common planning practices cannot meaningfully engage with important opportunities for how its spatial compositions can dynamically affect the human experience. This is because landscape-planning tendencies typically utilise large-scale mapping to create utilitarian maintenance regimes that regiment spaces, rather than utilising landscape architectural principles in the forming of them.

This design research investigation asks: how can landscape architecture establish a meaningful, human-scale experience of the garden at the scale of the large park?

This study operates through design-led landscape architectural research. Site study of the Wellington Town Belt revealed that despite the scale of this site

its variety of trails and open spaces for experiencing the site as a composed garden. This thesis argues that visual factors that enable composition focussed drawings to be meaningful can also be applied to the design of large-scale garden parks.

Reflection on fieldwork was developed in design through crafted explorations of technique and convention resulting in a composition focussed drawing system. These designs were developed through a sensitivity to scale and drawing convention. The creative use of representation and site interpretation challenged utilitarian conceptions about the design of large-scale town belts to also include human-scale iterative visual interpretation. The results of these design experiments unified spaces and formed intense moments of beauty and meaning, during both movement and points of pause, resulting in a garden-like experience that expressed the particular beauty and unique attributes of Matakaurangi, Mt Victoria.

PREFACE:

All my life I have been interested in art and drawing, especially how an artist expresses themselves in 2 dimensions. I also have a tendency to treat the real world similarly. I pay close attention to how common arrangements of objects form together into an expressive whole. I pick apart the impressions left by the experiences of that whole. I experience this moment until something else grabs my attention. A passing car or a pressing urge, even stiff legs might cause me to shift away into my more usual mechanical state of being. However, in some way when my eyes once more glimpse a form or artwork these indescribable impressions seem to reverberate.

This is something that intrigues me and has driven me to take up perspective drawing as a means of capturing and intensifying these moments. Sometimes I only draw piece-by-piece adding small moments and making them fit one composition. The whole made from the various subject matter is always the same it is an imagining of a garden, an example of one of these drawings can be seen in figure A. I want to push this into my practice as a landscape architect. The way I treat the concept of the garden is where environmental conditions create a place where one can be fully immersed by the expression of visual compositions. This could happen anywhere; even in a rare instant, a busy street side, or a food court might stand still and form a garden if it is viewed in a particular way.

I believe the 'picturesque' movement has left negative connotations about beauty in landscape architecture; landscape critics often eschew beauty in favour of the conceptual theory. Nevertheless, I have always believed that beauty and critical reflection can exist hand in hand. I have a feeling of mourning or frustration at the lost opportunity when landscape is designed in a way that does not allow us to experience the beauty in things. Along with the beauty, so goes the meaning that beauty can convey.

My sentiments resonate with others in the landscape architectural field. Elizabeth Meyer who in her manifesto *Sustaining Beauty* this call to action states that:

"We are sustained by reducing, editing, doing less bad. But we are also sustained, and regenerated, through abundance, wonder, and beauty." (Meyer, 2008 p. 131)

What could happen if we could take what the artist or "picturesque" era designer knows about both composition and conventions in painting? Could knowledge about how we read images in 2 dimensions and applying it in both the third dimension whilst conducting how one experiences the third dimension in time.

Figure A
The Garden of Moments,
Rajasthan
By: Author

TABLE OF CONTENTS

- *Title Page*
- *Abstract*
- *Preface*
- *Acknowledgements*
- *Table of Contents*

1. Introduction

Page 1

- 1.1** Problem Statement
- 1.2** Question
- 1.3** Aims & Objectives
- 1.4** Design Methods and Processes
- 1.5** Research Scope
- 1.6** Thesis Structure

2. Site

Page 12

- 2.1** Background
- 2.2** History
- 2.3** Physical Traits

3. Explorative Situational Analysis

Page 24

- 3.1** Conceiving the Landscape Exploration
- 3.2** Observing the Landscape

4. Literature Review

Page 38

4.1 Overview

- 4.2** Addressing Aim 1
- 4.3** Addressing Aim 2
- 4.3** Addressing Aim 3

5. Project Review

Page 50

- 5.1** Novartis Campus, Basel
- 5.2** Central Park, New York
- 5.3** New Babylon, Conceptual

6. Preliminary Design

Page 58

- 6.1** Processes of Learning through Drawing
- 6.2** Process Exploration 1
- 6.3** Process Exploration 2
- 6.4** Process Exploration 3

7. Developed Design

Page 92

8. Conclusions and Critical Reflection

Page 120

9. References & Appendix

Page 134

1. INTRODUCTION

1.1 PROBLEM STATEMENT

Because of the numerous utilitarian issues we face in our society, there is a tendency for the design of urban environments to deal with urban said issues as the fundamental problem. If we take a critical look at the way New Zealand's urban landscape is shaped, we might observe that this tendency toward utility is dismissive of the role that the experiences of landscape drive the shaping of our culture.

This is not a new issue and landscape architects, planners and gardeners often use their practises to create environments that are both pragmatic and enriching for people. We shape the landscape with intended purpose; this shaping changes the meaning of the landscape to us. It becomes an expressive act of creating human encounters with the landscape. In New Zealand, we maintain a pragmatic sensibility to shaping spaces that revolve around programmes that spark liveliness and community, of which we are proud. However, as a people, we also have a deeply rooted desire to have meaningful experiences in connection with our landscape; we assuage these through trips to our favourite getaway destinations rather than our local parks. Throughout New Zealand, the identity of our urban parks expresses this typically tensile relationship between the programmatic and the beautiful in a way that typically favours the programmatic. These are the real conditions shown in figure 1.

Born from the highly romantic picturesque era, the town belts of New Zealand have been under siege from our desire to meaningfully programme these parks. This siege uses typical urban legislative master-planning design techniques that involve the large-scale mapping of programme across space. As shown in figure 1, this has become a perceived condition of designing town-belts. The results of this practice on landscape experience has warped the identity of Wellington's town belt and. This has resulted in a waning of its cultural relevance in Wellington's current climate. This research looks to address this feeling of lost opportunity within the large park to be expressive of a unified and beautiful public expression.

The creative enquiry will apply careful landscape architectural representative craft to consolidate the ridgeline of Mt Victoria so that it displays its unique traits, ranging from being wild and erratic to still and contemplative, in a way that is unified through a garden-like experience for the people that enjoy and rely on Wellington's most popular park.

1.2 Question:

How can landscape architecture establish a meaningful, human-scale experience of the garden at the scale of the large park?

The conception of this question arose from the design problem I have previously stated. Figure 1 shows how tendencies in urban legislative planning actively affect Mt Victoria. The yellow indicates how this question could respond to this situation.

Figure 1
Design Problem Diagram
By: Author

AIMS AND OBJECTIVES

The three principal Research Aims of this investigation articulate what the thesis plans to do to address the Research Question. The six related Research Objectives express how the investigation plans to address these principal aims. The first two Research Aims of this investigation seek creative development of techniques and conventions that can help achieve garden-like experiences within large public landscapes. The third Research Aim examines how a compositional approach to town belt design can generate culturally charged landscape experiences at urban scales.

AIM 1: SHOW HOW MANIPULATION OF CONVENTION INCREASES THE EXPRESSIVE POWER OF DRAWING TO INFLUENCE THE CAREFUL SHAPING OF SPACE.

Conventional reduction in emphasis on the detail scale in urban planning has resulted in a failure of Town Belts to establish meaningful connections to the visual journeying experience. If a landscape architectural process can be developed and tested that uses representation to convey experiential quality at smaller scales, the thesis argues that the result would be better-executed changes in the landscape. Rigour in the design and expression of desired spatial quality in the drawing process can be translated through the construction and maintenance stages that operationalize this land-shaping process.

SITE: The Hiwi Ridge

The small amount of flatness found in the town belt on Mt Victoria is mostly concentrated on the ridgeline. This has created a natural concentration of programmed activity, at the expense of the experience that the park's gentler slopes could provide. Design here could find a balance between experience and urban program.

CASE STUDY: Vogt Landscape Architecture: Novartis Campus

KEY AUTHORS: Robin Evans and Joan Nassauer

OBJECTIVE 1:

To emphasise experiential moments through design whilst programming spaces for recreation. Observations of locations suited to walking and points of pause can help form tools for shaping spaces with an expressive and functional purpose. Results should see spaces read as garden-like whilst maintaining their broader programmatic capabilities.

OBJECTIVE 2:

To show how the constructing of landscape convention using sensitivity to scales and frames of reference is a more efficient and comprehensive process for designing landscapes that require a sensitivity to the human experience. The research comments on the regimented design conventions connected to town belts.

AIM 2: DEVELOP TECHNIQUES SUITED TO SHAPING LANDSCAPE AS A UNIFIED EXPERIENCE

The first aim of the research investigation is to explore how visual perspective projection drawing can be used as a potent tool for the meaningful design of composition-based landscape architecture. This looks to expand upon the ways we can alter how people "read" the landscape, and in turn, what expression such readings reveal. The design process should ensure that all the designed elements work together in creating a unified experience, which makes powerful subconscious connections in the human brain.

SITE: Landscape as a Journey

The investigation uses sequential perspective studies to examine the shifting landscape through the on-ground experience of journeying within the site. This study draws upon John B. Jackson's definition of landscape as "*A portion of the earth's surface that can be comprehended at a glance.*" (Jackson, 1984, p.8)

CASE STUDY: Frederick Olmstead: Central Park

KEY AUTHORS: Rudolf Arnheim, Yves- Alain Bois

OBJECTIVE 3:

To explore how concept and analysis develop with regard to the visual reading of the landscape in journeying experiences. The initial explorations lay foundations to develop the scope of the investigation, to bring the process into more refined design explorations.

OBJECTIVE 4:

To explore how drawing experimentation studies and perspective techniques can help engage with the landscape as a clear vision and provide alternative arrangements as a clear vision. This vision should translate to architectural drawing through detailed plotting of the material and proportional qualities of spaces.

AIM 3: TO SHOW HOW A COMPOSITIONAL APPROACH TO TOWN-BELT DESIGN COULD GENERATE CULTURALLY CHARGED LANDSCAPE EXPERIENCES AT URBAN SCALES.

This aim is about greater conditions or boundaries in practice. Town belts in New Zealand often do not fulfil their intention to be a place of cultural significance and beauty because of the kind of mapping that informs the shaping of space based on urban planning approaches and procedures. The aim is to apply knowledge derived from reading and recording landscape experiences to a design methodology. The goal is to create landscapes that express layers of meaning, by unifying the design with meanings hidden within the physical formation of the landscape.

SITE: Wellington City Context

The larger scale expression of the design within the context of the city and the new journeys created between areas of the city.

CASE STUDY: Constant: New Babylon

KEY AUTHORS: Elizabeth Meyer, Daniel Hewett

OBJECTIVE 5:

To arrive at a landscape architectural approach rather than a planning approach for town belt design. This operates through a consolidation of the experiencing of Mt Victoria with its urban context.

OBJECTIVE 6:

To create garden-like experiences that reference and harmonise with the current site condition. I wish to reflect on the design inquiry and assess its successes and failures based on how its compositional components affect the experience of the user. The contrast in change from the current site condition will be evidence of how the shape of space dictates how we feel and think in the landscape.

DESIGN METHODS AND PROCESS

This creative inquiry deals primarily with how the multiple facets of drawings in landscape architectural representation can be used to arrive at and produce tangible and powerful effects on the experiencing of landscape architecture. The goal is to create landscape architecture, which – like a garden – is rich in moments of beauty; the particular beauty this investigation involves a feeling of meaningful connection with the landscape, through an expression that enhances our awareness of the landscape and captures our cultural and personal relationships to the landscape.

This method takes influence from a combination of specialised interests in art, architectural phenomenology, culture and ideas relating to creating an expression in landscape architecture. Experimentation with landscape architectural processes is evident throughout this inquiry. The experimentation uses observation and inspiration taken from various theories and practises translating these studies to form a new way of practising landscape architecture.

Figure 2 shows how theory, critical reflection and design processes influence each other throughout the study.

Figure 2
Thesis Structure Diagram
By: Author

STUDY SCOPE

This research as overall concept for a framework of passive recreation project put special care and attention to the crafting of drawing and the communication of the intervention. The scope of this research project shows how exploration of design techniques could push landscape architectural practise to compose spaces that display unified beauty and a rich comprehension of local culture.

Self-imposed targets and limitations allowed for the investigation of the large site with a deep body of iterative design experiments.

The Targets were as follows:

- To create a systematized way of producing drawings. This would efficiently form; both considered and expressive design outcomes.
- To figure out and display a deeper meaning in the spatial arrangements of the site throughout design and analysis. This is important because the existing site condition is reflective of the various events that have shaped the town belt.

Limitations are as follows:

- I limited the scope of the site for the developed design to the northern end of the Hiwi Ridge and Matairangi despite the larger scale of the conceptual intervention. This provided enough time for a rigorous investigation of the detail that gave a scaled account of the expressive elements of a spatial design.
- I limited the time spent on conceptual drawing once the system was developed. This allowed focus on other areas of the design process.
- I limited the focus of the study between pragmatic, visual and cultural functions; although a more holistic approach to other elements of the human experience could be applied.

Figure 3 shows the spatial concerns that were of primary interest. The targets and limitations helped efficiently me to efficiently each spatial concern. These helped me move toward creating a culturally charged design research.

SCOPE DIAGRAM:

Figure 3
Thesis Scope Diagram
By: Author

EXEGESIS STRUCTURE

In this study, the aims and objectives are specifically set out so that the chapters of this thesis may follow a coherent and insightful argument. The outline of the structure is as follows:

1. Introduction:

Sets out how the creative enquiry operates as a creative research enquiry. Describes and justifies the problem, research question, aims, objectives, research methodology, scope and structure.

2. Contextual Analysis:

Establishes how the physical form of the landscape dictates the programming of site. Reveals more about the identified problem and provides a background especially relevant for Objectives 1, 2, 3 & 6

3. Explorative Situational Analysis:

Develops and refines drawing techniques that provide an understanding of the site through journey for designing. Displays how alternative approaches to site analysis can lead to alternative site understanding and a more directed design focus. Aims to respond totally to Objective 3 and partially to Objective 1 & 2.

4. Literature Review:

Brings together a collection of theories to build a depth of understanding and position the research within a wider body of knowledge.

5. Project Review:

Brings together a collection of projects and practises to build a depth of understanding and position the research within a community of compositional focused pieces of landscape architects. Each case study addresses an aim and its objectives.

6. Preliminary Design

Examines the initial design process explorations. Uses visual evidence to respond to objective 2 and iterative process to develop the scope for achieving objective 1, 2 & 5

7. Developed Design

Examines the visual evidence resulting from the finalized design work done after the developing of my design process. Achieves Objective 1, 2 & 5 and sets these up as evidence for discussion of Objective 6

8. Conclusions and Critical Reflection

Specifically responds to each Aim and Objective. Concludes the implications of the study and reflects upon the effectiveness of the research method. Sums up all objectives and Affirms objective 6.

The key authors examined and their relationship to my set objectives are shown on the following page:

Objective 1:

Key Sections: 2, 3, 6, 7

Key Reading: Rudolf Arnheim, Robin Evans, Peter Connolly, Elizabeth Meyer

Key Case Study: Vogt Landscape Architecture: Novartis Campus

Objective 2:

Relevant Sections: 2, 3, 6, 7

Key Reading: Rudolf Arnheim, Yves- Alain Bois, Robin Evans, Peter Connolly

Key Case Study: Vogt Landscape Architecture: Novartis Campus

Objective 3:

Key Sections: 2, 3

Key Reading: Yves- Alain Bois, Robin Evans, Rudolf Arnheim, Daniel Hewett

Key Case Study: Frederick Olmstead: Central Park

Objective 4:

Key Sections: 3, 6, 7

Key Reading: Yves- Alain Bois, Elizabeth Meyer, Robin Evans, Rudolf Arnheim

Key Case Study: Frederick Olmstead: Central Park

Objective 5:

Key Sections: 6, 7

Key Reading: Daniel Hewett, Elizabeth Meyer

Key Case Study: Constant: New Babylon

Objective 6:

Key Sections: 7, 8

Key Reading: Rudolf Arnheim, Elizabeth Meyer, Peter Connolly, Daniel Hewett

Key Case Study: Constant: New Babylon

2. CONTEXT

2.1 BACKGROUND

Currently, the Town belts of New Zealand read as a rich chronicle of our society's history. The urban functions assigned to each area supports our embedded pragmatic sensibility; whilst the continued valuing and ongoing protection over these spaces perhaps displays our connection to their lands and the recognition of something precious that is to be guarded. Mt Victoria is classified as the most popular park for the 207,900 citizens of Wellington New Zealand. Its lands were originally occupied by a Pa whose pathways straddled the Hiwi ridge with its outposts at vantage points along the entire ridge with the main settlement located at Te Akatawera Pa at the summit of Mt Alfred. After colonists from England arrived, the land was surveyed and set aside by the New Zealand Company. Here we may observe the original plan for the City engulfed by the town belt. This master planning move was one of many colonial planning experiments of the time. Its idealistic philosophy behind it was to create a harmony between the "civilised" English settlers and local Maori underneath the picturesque hills whose use would be for *"the leisure of the citizens."* (Cook, 1992) Since this idea was put into practise in 1843 a number of events have occurred which have altered the felt presence of this section of the town belt. I further this in the following section showing the results of these events on the impression of Mt Victoria.

Figures 4.1 and 4.2 show the large scale planning models which, have changed the perceptions of town-belts from places of beauty to maintained urban service areas over time. This has shifted design practice associated with the area away from forming experiences of beauty. Figure 5 exemplifies this approach showing key interventions planned for Mt Victoria, as outlined in the Mt Victoria Masterplan.

Town Belt Status Established 1843 **Matairangi Master Plan 2015** **Town Belt Management Plan 2000**

*Figures 4.1 & 4.2
Original Perception of Town
Belt Features Compared to
Contemporary Perception
Media: Maps
Authors: The NZ Company
& Boffa Miskell*

*Figure 5
Proposed Changes to Mt Victoria
Media: Schematic Map
Author: Wraight and Associates*

2.2 HISTORY

Throughout the site, we can observe the evolution of the site from its original rural setting to its current set up as a large urban park. The experiences of previous occupations have been frozen in particular areas. Sometimes there is a resonance between the past and a certain beauty that arises from it. Here these moments feel rather fractured and disconnected especially with the continued urban growth surrounding and encroaching upon areas where this is present.

Such areas include: The rugged enclosing cliff faces of the old Quarry, The Alexandra park site whose facilities have fallen into disrepair because of the in-accessibility of these grounds and various nondescript sites along the Hiwi Ridge where moments of garden-like “picturesque” style spaces reveal themselves.

Perhaps rather than just protection or removal of these sites, we might stitch appropriate elements of these older occupations into design. This might enhance or stitch them together to celebrate a unique role in our city. These areas would all maintain strict urban functions to support the functioning of the city centre. However as I have described there seems to be another life which does not operate accordingly with the history and functions. This history of the site becomes a function of design.

The results of the current development model across the Town-belt landform can be observed in figure 7

Figure 7
Results of flattening in favour of
programme on Mt Victoria
Media: Map and Photo Collage
Sections
Image by Author

2.3 PHYSICAL LANDSCAPE TRAITS

Soils:

The substrate that occurs on the upper slopes of the Mt Victoria area are very thin layers of rich silty loams which are grey, hard, dusty and fine when dry but are squelching, slippery and poorly draining when wet. When soils are not present, the bedrock is exposed. Figure 16 shows the location of creeks, faults and the nature of its soil compared to Wellington City.

The bedrock is composed of hardened Sandstone and Mudstone; This stone is highly fractured and crumbles away with ease when touched. The result is a hardened but crumbling and rugged surface. This surface has many properties that are useful to the designer. It is easily cut away and may be used as draining fill material when re-applied to site.

Topography:

Mt Victoria has been uplifted by a newer fault line in the wellington landscape. Its gullies have been formed by the multiple streams that run through its slopes. The are also natural springs escaping from the bedrock nearby. *"Mt Victoria/Matairangi is composed of steep terrain forming one long ridgeline with minor ridges and gullies along its slopes. The grassed open spaces are all located on gentler slopes or flat areas."* (WAAL, 2015, p. 18) Figures 8 and 9 compares how the landform creates both a barrier and distinctive experiences.

The steep topography presents a few design challenges, these include:

- The effort taken to access many areas for walkers, drivers and bikers.
- The limited amounts of non-programmed flat space in large areas of the site (see figure 15.)
- Difficulty to represent the nuances of how slopes affect experience.

The steep topography also presents some design opportunities, these include:

- Multiple viewpoints along the Ridge and at the peak that support the interior beauty of spaces with contrasting vistas (see figure 16).
- A beauty in experiencing the variation of landform

Hydrology:

The streams associated with Mt Victoria/Matairangi now flow in the storm water drains. These were used by Maori for their good quality water which irrigated their kumara plantations.

The Mt Victoria and Hataitai areas have very little to no surface flooding issues. However the Runoff from the western side of Mt Victoria can cause Flooding within the catchment especially in the CBD area.

Climate and Vegetation:

The green hill of Mt Victoria/Matairangi is a significant landscape feature in Wellington. Looking east from the city, the tree covered hill forms an important backdrop to the residential neighbourhoods of Mt Victoria and Oriental Bay with Wellington's waterfront and/or city in the foreground. The hill provides context and character for the neighbourhoods and suburbs that surround it. Many local streets terminate at the park's edges, providing a visually captivating green focal point within a suburban context. (WAAL, 2015 p. 14)

In Figure 13 We may see how this vegetation is distributed across the site. Figure 11 & 12 show some interesting relationships which I found in how different areas of dominant vegetation created different emergent plant communities. This meant I could understand how dominant vegetation affected formed the experience of the vegetation as a whole.

Slope:

0 100m 200m

0 200m 400m

Figure 8 (Left)
Comparing Urban Density,
Slope, Paths and Flat Areas.
Media: GIS Mapping
Image by Author

Figure 9 (Right)
Tracing the topographic expres-
sions of the ridges and gullies.
Media: Pencil Tracing
Image by Author

2.3 PHYSICAL LANDSCAPE TRAITS

Figure 13
Primary Vegetation Structure
Media: Mapping
Image by Author

Figure 10
Compositional Sketches of
Shady Native Forest and Mixed
Shrubland
Media: Ink Pen
Image by Author

Figure 11
Examples of On-Site Formal
Vegetation Study
Media: Ink Pen
Image by Author

Figure 12
Examples from photographic
vegetation study
Media: Digital Photography
Image by Author

2.3 PHYSICAL LANDSCAPE TRAITS

- Local Service Area
- City Scale Program
- Linear Path
- Local Access way
- Localized Program
- Open Space
- Looping Path

- Partial View
- Expansive View
- Enclosing Vegetation

Figure 15 (Right) & 16 (Left)
Recreation Programs &
Viewpoints
Media: Mapping
Image by Author

3. EXPLORATIVE SITUATIONAL ANALYSIS:

3.1 Conceiving the Landscape Exploration

The exploration and role of Landscape architectural representation is a consistently inconsistent entity. The landscape architect must have adaptability in their technique. However, as I started to reflect upon the ability compared to the role of drawing within my landscape architectural practice it became evident that at points certain processes of drawing actually engulfed the concern of the practice. This was down to a certain mind-set or drive behind the drawing process, which was unconscious and therefore worked autonomously of its own accord. This is because influences of style, idealism or even scientific reasoning might influence landscape architects drawing in undesirable ways. The role of representation landscape architectural practise is something of an enigma.

"When one compares drawing in landscape architectural production with other modes of artistic endeavour, such as painting or sculpture. It is not insignificant that many painters and sculptors often admit to not knowing where they are going with their work when they first begin. Instead, the work 'unfolds' as the artist is personally engaged with the medium." (Corner, 1992, p.144)

However in landscape architecture:

"The site (landscape) speaks prior to the act of design." (Meyer, 1994, p.31)

Robin Evans noted a similar condition in architectural practice.

"In painting... ..The subject or something like it, is held to exist prior to its representation. This is not true of architecture, which is brought into existence through drawing. The subject-matter (the building or space) will exist after the drawing, not before it" (Evans, 1986 p.7)

Landscape architectural representation is always tied to the existing landscape. This presents a dichotomy where representations might convey existing landscape information, created landscape information and often both. In my analysis of this landscape situation, I wish to have a sensitivity to how this unique way of drawing reproduces the landscape in ways that are useful for reconfiguring landscape experience.

As a basis for this study, I wanted to map how the cultural and physical processes of Wellington have formed this town-belt situation. Through this mapping, I found the most relevant of these land-forming processes to the scope of this study. Figure 17 displays how a combination of physical and cultural processes have created two conditions for any designed development in the site. A sensitivity to these conditions is essential for the investigation to respond to these conditions in a positive way. These are highlighted in yellow in the diagram and are also described below:

The conditions are as follows:

- A continuing urban growth of the area means design must consider the programmatic functioning of the town belt. The town belt is a vital part of Wellington's urban framework in providing recreation, access and utility.
- Long standing cultural values with regard beauty of town belts requires design considerations that engage with the beauty of the area.

These conditions both form the basis of the design. The unique nature of the later to this specific situation resonated with my own desires to create a meaningful experience of this site. Therefore, the beauty is to be what drives the design exploration whilst function remains a condition for the design to meet. This lends expressive power to the design by using the unique situation created by the physical and cultural process of the landscape to drive design.

Figure 17
Establishing Cultural
Conditions Relevant to
Design
Image by Author

3.2 OBSERVING LANDSCAPE

The conditions describe in the conceiving of the landscape exploration form the basis of the design. The unique nature of the later in this specific situation resonated with my own desires to create a meaningful experience of this site. Therefore, the beauty is to be what drives the landscape observation whilst function remains a condition for the design to meet. This lends expressive power to the design by using the unique situation created by the physical and cultural process of the landscape to drive design.

As I began my journey through fieldwork, the unique condition that “landscape precedes my architectural practise” immediately related to my body through the experiences that I had. I had a naivety to the ground condition, a lack of a predetermined issue with the site nor a clear methodological way of designing. This meant that the initial drawing process of drawing simply involved recording my observations and impressions of the site.

This allowed me to connect with the landscape at multiple levels which, gave me a feeling or a hunch about exactly what aspects of the site were important.

I found that the ridgeline lacked a leisurely experience, which would allow one to appreciate the beauty of the ridge. This was strange because of the importance of where I was in the greater context of the Wellington landscape.

The map in Figure 19 shows how leisurely paths and open spaces interact with program dominated spaces near the Hiwi Ridge. Figures 20 and 20.1 show an example of the impact on walking experience of a programme dominated space.

Figure 18
The on-ground effects of
Large Scale Utilities on
the Hiwi Ridge Experience
Media: Ink pen

Figure 19
Plotting Enclosure, Open-
ness and Barriers
Media: Mapping
Image by Author

Figure 20
Effect of Alexandra Rd on
Walking Experience
Media: Ink pen
By: Author

Figure 20.1
Effect of Alexandra Rd on
Walking Experience
Media: Photo Diagram
Image by Author

Pathway Width

3.2 OBSERVING LANDSCAPE (CONT.)

I felt that although some specific moments of beauty did arise, the ridgeline spaces were disconnected from the leisurely experiences along the paths that preceded it. This said something about how designers had treated the spaces along the Hiwi Ridge.

Moving upwards towards the ridge I found moments of expression that displayed a beautiful unity between the local physical conditions and local activities in Mt Victoria. For example, the makeshift huts Figure 21 while Figure 22 shows a community of plants that had colonized a cut section of the landscape. As I continued to explore I continued to find these moments where the conditions of the site revealed the beauty of how the elements were arranged. I started to sketch these moments on-site beginning my enquiry into how different arrangements alter the way they are read by the eye and associate themselves with different feelings and memories. The sketches in figure 10 show how varied environmental conditions alter plant types and behaviours creating unique expressions of beauty. The drawing technique starts to break down the key elements of the spatial compositions such as figure, light texture and compositional massing.

I wanted to use these observations to start forming drawings that were less about taking note of existing landscapes. I wanted to form drawings that might be used as tools for beginning to design spaces.

Figure 10
Compositional Sketches of
Shady Native Forest and Mixed
Shrubland
Media: Ink Pen
Image by Author

Figure 21
Mysterious Mud Huts
Media: Photograph
Image by Author

Figure 22
An Incidental Plant com-
munity
Media: Photograph
Image by Author

3.2 OBSERVING THE LANDSCAPE (CONT.)

I present three photo-collage drawings. When I arranged these collages I summed up the associations I had with different territories of experience, defined as being: Vegetated sloping paths Figure 23.1, Lower grassy ridges Figure 23.2 and higher narrow ridges Figure 23.3. The aim of these drawings was to “churn up” design material providing general spatial arrangements, textures, and colours to work with.

These drawing helped me define and explain what I was looking at to others, separate areas by their features that concern what kinds of general changes between the areas made them distinctly different. However, what these collages did not do was act as a path into allowing the drawing of landscape architecture to drive the design process.

The drawings were highly focussed and as I merged on-site photographs with images of art, film, old photographs to represent the sensations that the impression of the site gave me. Each of the drawings became their own entity that took me down various rabbit holes of “Google” inquiry to find precisely the right image that might both work compositionally and with the mood of the piece. Whilst undertaking this process, my sights were inwardly focussed on my feelings and my insights into space rather than what the spaces did of their own accord. My involvement and unconscious decisions were making the abstraction of the landscape mean less in terms of the landscapes physical form and more about an obsession with the memories and feeling that I had within the site.

This presented problem for the drawing because it meant the drawing ended up posing more questions to me rather than answers. The drawing was quite open-ended and general. Engaging with the memories and associations I personally had with the site actually convoluted my palette from a design sense.

Figures 23.1 , 23.2 & 23.3 (Top to Bottom)
Sensual Collages
Media: Photo Collage
Image by Author

3.2 OBSERVING THE LANDSCAPE (CONT.)

When I compared these drawings to others, it became apparent why the drawing was formed in this way. The drawing that I would like to compare these drawings to describes a vivid idea. The photo collage draws colour, textures to create a general but distinctive mood of a particular area.

The sensual association with personal memory did not express the landscape. Landscape is read through physical associations between the appearance of shapes of the landscape and what they mean to us. The view of the landscape with the simple gestures of “stamping” distinctly different patterns over parts of the landscape highlighted elements of the landscape by finding images that were relevant in intensifying the sensation that the landscape shape provided. Examples of this technique can be seen in figures 24.1, 24.2 and 25.

Rather than over-saturation and complex webs of relationships the images identified simple relationships between a person experiencing landscape, masses, texture, and composition through the abstraction of the relevant elements.

Figure 24.1 & 24.2
Existing Transition Vs
Garden-like Experiences
Media: Photo collage
Image by Author

Figure 25
A Synthesis of
Compositions and Cultural
References
Media: Photo Collage
Image by Author

3.2 OBSERVING THE LANDSCAPE (CONT.)

These Images produced by abstracting key information through drawings related more to existing properties of space. This opened more opportunity for design than drawing the conscious associations that we make with the experience of space. I found that the previous images allowed me to reveal more about the site and evoke feelings in a universal way. As a key figure in architectural phenomenology, Juhani Pallasmaa says:

“Collage combines pictorial motifs and fragments from disconnected origins into a new synthetic entity which casts new roles and meanings to the parts. It suggests new narratives, dialogues, juxtapositions and temporal durations.” (Pallasmaa, 2014, p. 9)

However, for design purpose these collages still posed questions rather than provided answers in how to meaningfully change the experiencing of the site. I wanted to take the drawing further into the realms of clear abstraction of information. The next task was to document a unified collection of drawings that would show differences in shapes, textures and orientation caused different reactions. Figure 27 outlines the general types of experiencing the site has to offer. The drawings in figure 28 break down compositional arrangements of moments relating to the most relevant experience types to the Hiwi Ridge.

Figure 27
Mapping Experiential Typologies
Media: Mapping
Image by Author

Figure 28
Exploring Key Structures of
the Relevant Experience
Types
Media: Vignette
Image by Author

4. LITERATURE REVIEW

4.1 OVERVIEW

This research looks at specific theoretical elements from several key sources and integrate them together as a means of addressing the aims and objectives of the investigation. Key authors are identified and their works are positioned within the landscape architectural field by further supportive research. A structured analysis of quotes form a specific response to each aim and objective through the design processes. The theories set the tone for a directed creative practise that acts as a response research question. This approach to research picks out the most relevant information to the situation I am responding to, in doing so the study moves away from any dogmatism in theoretical discourse.

This approach leans toward what others have noticed about negative criticisms in their disciplines. As the architectural critic, George Baird notes in his essay: “Criticality and its discontents”:

“Today “criticality” is under attack, seen by its critics as obsolete, as irrelevant, and/ or as inhibiting design creativity. What is more, the criticisms that are increasingly frequently being made come from an interesting diversity of sources.” (Baird, 2004)

I wish to use the theory to positively affirm my creative practise and show how my techniques might be relevant to different bodies of knowledge in the discipline. The literature that I review also provides a framework of support for creative practice generally relevant to each aim and more specifically relevant to certain objectives.

The development of thought about studying landscape architecture as a compositional entity was solidified as an approach after I participated in the Humming Hataitai exhibition. This exhibition involved fellow architectural master students and artists collaborating to discuss and respond to the context of the Hataitai Bowling Club’s context in different ways. There was a commonality between these artists, landscape architects and architects

to produce work where process and critical reflection dictated results. The purpose was also common in creating expressive pieces. The key difference and what is most relevant to architecture is that unlike art, our tools are representative; this warrants its own inquiry and theories.

Examining other creative practises to form opinions and ways of working relevant to my practise is a move inspired by architectural professor Richard Blythe. Figure 30 shows the multiple elements of studying creative research. His key ideas relevant to this study are:

Critical reflection and design lead research findings should relate to technique, convention or conditions of practice

Translating creative practises that may be outside of the field of study so that they become relevant to **shifting** the creative process. As he states:

“This borrowing is in itself not ‘theorizing’. Nor is the intent of this borrowing to pursue the word-based logic of the particular theoretical/ philosophical argument, but it is to open up a space of possibility (a crack in the surface of the existing condition in the creative work itself—and this is a very different kind of action.” (Blythe, 2012, p.54)

This helped define the structure of this section and informed how the theoretical knowledge is translated into creative findings.

Image Redacted for Copyright Purposes

Figure 30
Diagram about how to
Study Creative Practise
Author: Richard Blythe

Figure 29.1 29.2
Humming Hataitai
Media: Collaborative
Exhibition
Image by Author

4.2 Addressing Aim 1: Using Drawing Technique to Develop Conventions for Designing Landscape Experiences

Objective 1:

To emphasise experiential moments through design whilst programming spaces for recreation. Observations of locations suited to walking and points of pause can help form tools for shaping spaces with expressive and functional purpose. Results should see spaces read as garden-like whilst maintaining their broader programmatic capabilities.

Objective 2:

To show how the constructing of landscape convention using a sensitivity to scales and frames of reference is a more efficient and comprehensive process for designing landscapes that require a sensitivity to the human experience. The research comments on the regimented design conventions connected to town belts.

Aim 1 relates to how drawing types and orders of drawing influence a practise. The direct response to this aim comes mostly through analysis of the design work. However, this design work has a frame of understanding, which allowed me to explore convention in an efficient and creative manner. This is a problem identified in Landscape architectural and is summed up nicely by this excerpt from Peter Connolly's PhD:

"Especially those conventions—such as plan, perspective, and rendering—that have become so institutionalised and taken for granted that we fail to appreciate their force and efficacy in shaping things." (Meyer, Landscape Architecture as Modern Other and Postmodern Ground) Both Meyer and Corner are exemplary in attempting not just critiques but positive affirmations of the power of representation." (Connolly, 2012 p.27)

This is an insight into how an attitude or approach to representation can influence the powers of representation. This relates mostly to objective 1 as Connolly's insights help show that convention in representation should be explored rather than followed to gain better control of design outputs.

In trying to establish exactly what moves should be made to make informed decisions about how the convention is established Robin Evans says:

It would be possible, I think, to write a history of Western architecture that would have little to do with either style or signification, concentrating instead on the manner of working. A large part of this history would be concerned with the gap between drawing and building. In it the drawing would be considered not so much a work of art or a truck for pushing ideas from place to place, but as the locale of subterfuges and evasions that one way or another get round the enormous weight of convention that has always been architecture's greatest security and at the same time its greatest liability. (Evans, 1986, p.16)

He describes this liability with great precision in relation to the breakdown of historical shifts in technique driving architectural style:

"The dangers that lurked in the third dimension, ready to degrade the beauty constructed so painstakingly in the flat" (Evans, 1986, p.15)

This builds upon what Connolly says by breaking down the building blocks of convention. Here we can see that representative techniques of practise follow carefully documented and developed design processes. In relation to this context and practise, I think that the way of working in town belts could be seen as large scale mapping techniques and systematic logic for landscape planning. I have previously established why the spatial results of this are problematic. The concept of the garden as a visual composition drove me to look at this site in a different way. Reflection on this re-conception of the site shows that objective 2 begins to subvert these conventions for the expressive purposes in objective 1. In terms of how I might start to shift this technique I would present 19th century author and illustrator combination are William J. Robinson and Alfred Parsons. Their book "The Wild Garden" captured compositions of wild landscape and described how one might replicate them. The drawings are made at scales and in ways that are at odds with the current practise observed on the site but capture the beauty of landscape exceptionally. Figure 31 shows an example from this book.

To reinforce my point about how the human experiencing of landscape and therefore the cultural understanding of landscape is affected by design I present this information from Joan Nassauer:

- "The appearance of landscapes communicates cultural values the elements of a landscape ... [This] could be validly described in terms of a patch-corridor matrix structure... [A] typology of landscape that is relevant for scientific analysis is relevant for human aesthetic analysis. Cultural conventions and customs directly affect what people notice, find interesting, and prefer about the landscape. Conventions and customs also direct human action to make landscapes.. [that] are "identified with local custom, pragmatic adaptation to circumstances, and unpredictable mobility" (Jackson 1984, p. xii). ... people in cities preferred landscapes that assisted wayfinding. These are landscapes that have clear landmarks, corridors, and nodes, which are used to create cognitive maps of the city... preferred landscapes ... [offer] exploration: both complex (rich, intricate) and mysterious (with something yet to be discovered); and being understandable: both coherent (orderly) and legible (accessible to finding one's way). Human scale analysis of landscape structure places ecological function within the framework of human experience." (Nassauer, 2003 pp.231-233)*

Her research clearly defines elements of design that respond to the human reading of landscape from a cultural point of view. This reinforces the decision of this aim to push convention of design processes to be driven by landscape experience. This quote also has examples of landscape compositional techniques - relevant to aim 2 and discusses the effects of conventions on culture –relevant to aim 3.

Figure 31
Detailed Drawing of Garden-
like Qualities in the Wild
Media: Ink pen
Author: Alfred Parsons

Figure 32
Diagram showing the ap-
proach suggested by aim 1
Image by Author

4.3 Addressing Aim 2: Integrating Compositional Analytic theory into Landscape Architecture:

OBJECTIVE 3:

To explore how concept and analysis develops with regard to journeying experience. The initial explorations lay foundations to develop the scope of the investigation, to bring the process into more refined design explorations.

OBJECTIVE 4:

To explore how drawing experimentation studies and perspective techniques can help engage with the landscape as a clear vision and provide alternative arrangements as a clear vision. This vision should translate to architectural drawing through detailed plotting of the material and proportional qualities of spaces.

Aim 1 serves as an encasing conventional framework that informs drawing processes that the design techniques in Aim 2 follow. This aim is about craft in composing spaces for expressive purpose. My understanding of how to achieve desired expressions is by manipulating how we visually “read” landscapes. This section of the Literature review examines techniques for reading and forming landscape as a dynamic visual composition. Like art, this reading of landscape can reveal universal meanings and this knowledge aims to help me expose and intensify this meaning to create landscapes that are more expressive.

As a starting point of analysing this theory, I looked toward the “picturesque” movement as the longest and strongest discipline that used perspective as a landscape design tool. I examined the work of John Dixon Hunt. The approach to landscape as a composition aligns itself with the following quotes from these authors found in his work:

“Theories of painting like Roger de Piles,... required artists to consider ‘the view, prospect or opening of a country’. (Alexandar) Pope also urged the use of paintings as models for practical landscape design projects in two remarks: ‘All gardening is landscape-painting. Just like a landscape hung up;’ and again ‘You may distance

things by darkening them and narrowing the plantation more and more towards the end, in the same manner they do in painting.” (Bois, & Shepley, 1984)

As the interest in the picturesque developed, I found a very interesting piece of writing which described the picturesque in a way that opened up doors about how the composition of space might take the effects on the body of the picturesque and intensify them.

“When [Robert] Smithson went to see [Richard Serra’s] “Shift” ... he spoke of its picturesque quality.” (Bois, & Shepley, 1984, p.32)

“The multiplicity of views is what is destroyed by aerial photography (a theological point of view par excellence), and the multiplicity of views is the question opened by the picturesque, its knot of contradiction.” (Bois, & Shepley, 1984, p.34)

Fig 33 shows the Interaction between topography and structure in Richard Serra’s “Shift”

“I wasn’t sure what he was talking about. He wasn’t talking about the form of the work. But I guess he meant that one experienced the landscape as picturesque through the work”. (Bois, & Shepley, 1984, p.34)

This essay also bore fruit in affirming my interest in the fronto-parallel as Serra is quoted in this text:

“Even in pieces low to the ground, I am interested in the specificity of elevation.” (Bois, & Shepley, 1984 p.37)

His landscape sculptures, Serra has insisted on the “discovery by the spectator.” This was useful in beginning to unravel what had been done in the past concerning perspective landscape compositional exploration. The notion of discovery by the spectator and the revealing of the “picturesque” connection...

...To “specificity in elevation” resonated with my notions about discovering the site in different way in Objective 3.

I also wanted to know exactly how this reading of compositions worked. What made them read in different ways and how could I make them become powerful? How could I recreate the affects resulting from specificity of elevation across a large-scale park?

The important thing about visual perspective is this inherent rapid conveyance of meanings through the shape of things. I would call this ability of perspective as having expressive power. Rudolf Arnheim’s sentiments show how this kind of expression is embedded within or psychological state of being:

“The capacity to sense the expressive qualities of things inheres spontaneously in the human mind. It is found most purely in children, at early stages of civilization, and in persons of highly developed intuitive sensitivity, such as artists. It is hampered by a civilization that favours practical utility in a purely physical sense and hesitates to acknowledge the existence of phenomena that cannot be measured or counted. Even in our civilization, however, full perception is by no means beyond retrieval in the average person. It is favoured by folkways that promote the ‘poetic sense’ of human experience ... Perception, too, is not primarily concerned with particular shapes but with kinds of shapes. What we see, first of all, when we look at an object is what kind of thing it is. This follows simply from

Figure 33
“Shift”
Media: Concrete Sculpture
Author: Richard Serra

the biological purpose of perception, which is essentially that of learning about kinds of things.” (Arnheim, 1997, p.254-255)

Objective 4 could be used as the tool for exploring how Landscape architecture could use the shape of landscape to create a balance between pragmatism, beauty and cultural values. This would create a satisfying landscape experience where its purpose fits within its context through how it reads visually. As Arnheim explains:

“[It] has become evident by now that neither in biology nor in the applied arts can form ever be fully determined by function. The reason is ... that function consists in abstract principles, not in shapes. For example, the function to be fulfilled by a wedge can be described verbally. The principle designates a range of shapes as suiting the purpose, but it declares no preference for any particular embodiment. In most cases this range of shapes, serving a particular function, is defined not only intellectually, but also perceptually.” (Arnheim, 1997, p.254-255)

This theory provides insights about how we read shapes and shows how Serra’s “specificity in elevation” creates works that are extremely meaningful because of their ambiguity when observed. This might be applied to landscape architectural practise and lends itself to my sensitivity to the fronto-parallel projection of perspective drawings.

Figure 34
Diagram showing the
approach suggested by
Aim 2
Image by Author

4.3 Addressing Aim 2: Integrating Compositional Analytic theory into Landscape Architecture:

To understand the reading of landscape composition in my processes of drawing focuses on incorporating Arnheim's understanding of how we read art and built elements to landscape. He states:

- *"Basic visual patterns, or kinds of pattern, appear with surprising uniformity in different cultures, different periods, different individuals... Carl Gustav Jung, in many of his writings, has suggested that such 'motifs and formal elements' of 'identical or analogous shape' be derived from what he calls primordial images, dominants, or archetypes. As the principal traits of these motifs, he mentions 'chaotic complexity and order, duality, the opposition of light and darkness, above and below, right and left, the unification of opposites in the third, the quaternary (square, cross), the rotation (circle, sphere), and, finally, centricity and radial arrangements organized, as a rule, according to a quaternary system' ... [Jung believes] that the archetypal patterns are intrinsically related to the meaning for which they stand. He realizes that the symbolic content is perceived directly within the image." And, "Visually, lateral asymmetry manifests itself in an uneven distribution of weight and in a dynamic vector leading from the left to the right of the visual field. The phenomenon is unlikely to be noticeable in strictly symmetrical patterns, e.g., the facade of a building, but it is quite effective in paintings ... Pictures change appearance and lose meaning when turned into their mirror images ... This happens because pictures are "read" from left to right, and naturally the sequence changes when the picture is inverted ... The diagonal that runs from bottom left to top right is seen as ascending, the other as descending." (Arnheim, 1966, p.222-224)*

By recognizing the meaning and power in the "primordial" landscape shapes found across the site I can re-analyse the creative art of an elevation focussed analysis and perspective drawing, therefore responding to both objectives 3 & 4. Through a sensitivity to the meaning of the "read" landscape, the design would integrate with its surroundings whilst intensifying the expressive power of the landscape and providing pragmatic services.

Figure 35 is taken from Arnheim's essay and shows the horizontal, ascending and descending lines along which we read a painting which reveals how this artist has catered their technique to shift our experience of the work.

Image Redacted for Copyright Purposes

Figure 35
Reading Cezanne in a
Yellow Chair (1888)
By: Rudolf Arnheim

4.4 Addressing Aim 3: Using Expressive Landscape Experience to Shift Perceptions of Town-Belts

Objective 5:

To arrive at a landscape architectural approach rather than a planning approach for town belt design. This operates through a consolidation of the experiencing of Mt Victoria with its urban context.

Objective 6:

To create garden-like experiences that reference and harmonise with the current site condition. I wish to reflect on the design inquiry and assess its successes and failures based on how its compositional components affect the experience of the user. The contrast in change from the current site condition will be evidence of how the shape of space dictates how we feel and think in the landscape.

Aim 3 is about how the particular Landscape Architecture style focusing on the visual composition of landscape, can conduct practise that displaces the binary human nature relationship observed in town belts. The conception of the landscape should have its root in forming the designers understanding of physical environment and temporal human movements to shift the cultural processes. One way to understand why binary understanding such as this can be problematic is through this diagram in Fig 36 by Elizabeth Meyer. This breakdown of binaries really does lend itself to town-belts, because they are such a highly modified environment, we can see them as a manicured hybrid landscape. This should dictate design decisions rather than overly prescriptive labels as Meyer says:

"When one compares drawing in landscape architectural production with other modes of artistic endeavour, such as painting or sculpture. It is not insignificant that many painters and sculptors often admit to not knowing where they are going with their work when they first begin. Instead, the work 'unfolds' as the artist is personally engaged with the medium." (Meyer, 1994, p. 15)

In relation to infrastructural design such as pathways, water, ecosystems and other "services" Elizabeth Meyer states that:

"Landscape architects who are designers do so by making places that are constructed performing ecosystems and constructed aesthetic experiences. We are sustained by reducing, editing, doing less bad. But we are also sustained, and regenerated, through abundance, wonder, and beauty." (Meyer, 2008)

Here Meyer has observed the need to change certain fundamentals of design ideology in landscape architecture. She has found that designing elements seen as a service into a unified experience of beauty might have profound cultural influence. This knowledge reacts well to objective 5 as we begin to see how this hybrid can operate to have a positive cultural impact through an approach that balances beauty and pragmatism.

Building on this I want to reference Phillip Smith says:

"Tradition and modernity need not be viewed as opposites. Tradition does not belong solely to the past. It is not static... But rather a dynamic shifting continuum in which we actively partake." (Smith, 2015, p.12)

In this landscape, we can observe that this conception has not been the case. This leads to the exploration of objective 6. In reference to this, I would like to use the phenomenology of architectural theory to examine landscape experience. This quote by architectural phenomenologist Steven Holl says:

"[A] single piece of architecture is rarely experienced in its totality ... but as a series of partial views and synthesised experiences." (Holl, 2006 p.130)

From an architectural point of view phenomenologist writings explain how one might use their experiences of this landscape to examine their designs place within its greater context. The phenomenologists take their experiences of landscape as the scope for looking at design. This is an interesting approach when you consider the large site. The large site is typically designed from the large scale down to the smaller scale. In Daniel Hewett's thesis

"Architecture and the productive implications of pause." The way to take this approach is set out in the introduction. He says:

- "When our movement stops, so do the ways in which we define space. In stillness, our senses link us to a stationary spatial framework. We are no longer so aware of our own spatial autonomy or the privacy of our perception. We may see ... and feel the unique characteristics of a specific place. We become increasingly conscious of our relationship to other similarly still objects. In being exposed to the subtle changes occurring within a specific place, we begin to recognize a relationship between cause and effect. In observing the spectacle of consequence, we cannot help but become more aware of our own influence upon the particulars of the place. This awareness has productive implications." ... "While the mobile subject sustains a heightened awareness of independence during movement, the stationary subject, enjoys an awareness of the potential for involvement with the landscape. Both of these seem vital and complementary aspects of human experience. Both are essential to the growth of cultures and the full understanding of human potential. The ultimate ambition of this study is to find an architecture appropriate to a culture which is moving between the two; from mobile utility, to the productive implications of a commitment to a specific site."*
 (Hewett, 1992, pp. 4)

This reading provides insight into how the mind operates whilst experiencing spaces. This is something that as designers we may control and something that I will be dealing with in objective 6. The sentiments about moments of pause and movements describe a new approach for the large site. This objective will explore how a shift in design approach could have significant cultural outcomes. This also advocates for a shift in the prevailing conception of town belts dealt with in objective 5. The study requires an understanding of cultural context with a desire to organize space that responds both programmatically and experientially to the cultural context.

Image Redacted for Copyright Purposes

Figure 36
Binary Conception List
Author: Elizabeth Meyer

Figure 37
Diagram showing the
approach suggested by
Aim 3
Image by Author

5. PROJECT REVIEW

5.1 NOVARTIS CAMPUS - VOGT LANDSCAPE ARCHITECTURE. BASEL. SWEDEN.

Design of university grounds inspired by local landscape studies on geomorphic processes of alluvial rivers and limestone formations. The studio wanted to recreate the feeling of the riverscapes associated with the nearby Rhine River in their park. This included emulating the intricacy of soil and terrace formation and the complex relationships to vegetation in their park design. This drove the creative process that involved an abstraction and re-application of geological patterns to inform the design.

"The design compresses the geographical variety of Basel's "hidden landscape" to a scale that can be experienced on a walk during an hour break, a convenient length of time for Novartis employees and visitors" (Foxley, A. 2010, p.135)

The re-application of the creative findings that came from examining the landscape drove the process. This process included a variety of media, which push aside typical landscape architectural conventions for large parks and such as 1 to 1 model making and in-depth field recording of river trees to re-apply their densities in a new setting. They allowed experimental processes to drive the creation of space whilst retaining the core functioning of the park. In this relationship, programme was shifted to suit the desired overall experiential vision Vogt had for the park.

"The choice of tools and research methods is closely connected with the experiences we accumulate in our everyday design work. Although far removed from serious (traditional) scientific research, the knowledge gained from these experiences is nevertheless fundamental. It forms the 'cabinet of curiosities' in our heads - a piecemeal collection of knowledge, images and experiences which expands with every excursion, study and project and which is constantly being put into new contexts." (Foxley, A. 2010 p.239)

In terms of this research, a clear idea or vision for space drove the development of the convention here. Because of the rigor in the representation process which provided productive design implications (demonstrated in figures:

37.1, 37.2 and 37.3), the designer could create a unique and expressive piece of landscape architecture using the local landscape in a way which is meaningful within its context and in relativity to the human experience.

In application to my creative practice, the detail and rigor with which Vogt works is something not often associated with large park design. I think that my process can also utilize a vision for space to drive systematized conventions. I will refer to the creative way in which convention has been explored however I won't copy their processes I will practice in ways that enable me to efficiently design my own expressive landscape experiences. Their processes and methodologies recognize the story of the existing landscape. This understanding emerges from experiencing meaning within the landscape and re-applying appropriate meanings to new contexts.

Image Redacted for Copyright Purposes

Image Redacted for Copyright Purposes

Image Redacted for Copyright Purposes

Image Redacted for Copyright
Purposes

Image Redacted for Copyright
Purposes

Image Redacted for Copyright Purposes

*Figures: 37.1 (Top Left),
37.2 (Bottom Left), 37.3
(Right Column)
Selected Compositional
Studies by Vogt
Media: Various
Author: Vogt Landscape
Architects*

5.2 CENTRAL PARK, NEW YORK – FREDERICK LAW OLNSTED

Frederick Law Olmsted is the father of landscape architecture. His ideas were so seminal that he created his entire own genre of practicing through his beautiful conception of the world around him. I wish to use his most famous and probably most influential piece of landscape architecture Central Park in New York as the influence for how one might use common material and effective arrangement of a spatial composition to create expressive compositions of spaces. Alluding to this idea Charles Beveridge says about Olmsted:

"People should not, he warned think 'of trees as trees, of turf, water, rocks, bridges, as things of beauty in themselves.' In his art, they were 'as little so as warp & woof in a brocade... A crucial element in securing composition was the effective organization of space. No matter how limited the area he had to design, Olmsted sought to create a 'perspective effect,' increasing the sense of space contrasting dark foreground forms with lighter, less distinct ones further away. He terms scenery 'simply did not apply, he said, 'to any field of vision in which all that is to be seen is clear and well-defined in outline.' Accordingly, he introduced into the scenes he designed either 'considerable complexity of light and shadow near the eye,' or 'obscurity of detail further away.' (Beveridge, 2000, p. 32)

This sensitivity in how one experiences landscape expanded the ideas of grandeur picturesque styles into large expressions that formed experiences in the landscape. On this, he developed his own style for engaging people in landscape Beveridge concurs:

"The desire to use landscape art to met deep human needs, coupled with his conviction that the process involved must be an unconscious one, led Olmsted to insist on a whole series of design principles that differed significantly from those of the gardeners of his day. In the broadest sense, he felt that what separated his art from that of the gardener was what he termed the 'elegance of design' - the creation of a composition in which all parts were subordinated to a single, coherent effect." (Beveridge, 2000, p. 37)

I believe that the way he orchestrated human experiences was primarily down to his spatial awareness, clever attention to material properties, attitude, and specificity in execution. In short, it was down to the craft he displayed informing the shapes of space to create powerful and memorable experiences over large areas of land.

On top of this, he had the sensibility to create this landscape for his contemporary urban functions such as providing pastures for sheep and storing water in its reservoir. This combined with the vision for change which is operationalized through its beauty. Over time the parks functions have shifted away from its previous utility but still maintains its function of recreation and beauty. My practice looks to take from his work to display the same sort of rigor in creating meaningful spaces with pragmatic functionality. The former meanings of the town belt will be consolidated and represented by design moves that harmonize with the condition through its inherent beauty. This is the vehicle for creating space that is culturally charged.

Figures 38.1, 38.2 38.3, 38.4, 38.5 show the contrasting and rich experiences of beauty that Olmsted incorporated through various spatial devices. These formed the basis or framework for the pragmatic functions of this park to operate within.

Close-up of Central Park Schematic map

*Figures: 38.1, 38.2, 38.3, 38.4, 38.5 (From Top Left to Bottom Right)
Experiential Variety of Central Park
Media: Various
Author: Various*

5.3 NEW BABYLON, CONCEPTUAL URBAN FRAMEWORK – CONSTANT NIEUWENHUYNS

New Babylon is a conceptual practice that uses architecture to imagine a city for the newly classified human species *Homo Ludens* imagined by Johan Huizinga who operates under the persona: Constant. Constant creates an architecture using drawings and models that are driven by the desire for the spaces to be driven by a human experience that allows for freedom of expression. He states:

“While in utilitarian society one strives by every means towards an optimal orientation in space, the guarantee of temporal efficiency and economy, in New Babylon the disorientation that furthers adventure, play and creative change is privileged. The space of New Babylon has all the characteristics of a labyrinthine space, within which movement no longer submits to the constraints of given spatial or temporal organisation. The labyrinthine form of New Babylonian social space is the direct expression of social independence.” (Nieuwenhuys, 1974)

For this practice the element most interesting is how he proposes to alter urban culture meshing the highly restrictive city scape with a network of spaces that are formed specifically to be moved about. He wants the space to provide an experience of seemingly endless possibilities rather than pre-programmed routes and behaviours allocated through the buildings. For me, it seems as though this idea could be executed almost better in a landscape. The scale and lack of restriction of a large landscape site provide the perfect situation to conduct such an expression in space. Such a notion would also respond to my aim about shifting how we conceive the large park. By creating freedom in how people move about and experience my spaces I am enabling a new chapter in the way that the town belt operates. This offers more to the citizens of Wellington than beauty or utility but also emphasizes primordial meanings which create certain immersion, freedom, and escape from the rhythm of urban life.

His critics argue that his visions whilst powerful and realistic from a technical standpoint strayed too far from the conditions which architects work within.

As Darren Jorgensen and Laetitia Wilson state:

“For Constant the veracity of New Babylon was ultimately tied to automation, which in combination with a radical re configuration of humanity’s environment and social relations, would provide the right ingredients and conditions for experimental collective creativity... New Babylon’s failure lies in Constant’s failure to fully imagine the conditions by which it might come into being, as if automation could be the single cause by which utopia could be realized.” (Jorgensen & Wilson, 2017)

The exploration of this site’s cultural condition lies in the way it is perceived to function by the local culture. I would add to this argument by stating that town-belts are places where the function of freedom and expression can be determined as a result of cultural conditions. These areas can provide a sense of the utopian vision of constant and maintain a strong connection to the reality of the cultural situation. As a response to aim 3 the situationist model could help me create space that acts in a way that encourages freedom of movement and expression. The idea is to apply these ideas to reform the context where cultural conditions and urban pragmatics allow.

Figure 39 shows Debord’s Naked City map of Paris, which uses mapping in a provocative way to describe a journey through Paris. This pushing of convention to shift the way we look at techniques such as mapping pushes our cultural conceptions. This is a noted influence of Constant’s. Figures 40, 41 & 42 show various conceptions of New Babylon. They show how his techniques, media and scale shift to enrich his concept of New Babylon. This was an inspiration in the way that I looked to creatively explore Mt Victoria as a garden-like experience..

*Figure 39:
"The Naked City"
Media: Situationist
Mapping
Author: Guy Debord*

*Figure 40:
Vignette of New Babylon
Media: Print
Author: Constant*

Image Redacted for Copyright Purposes

*Figure 41:
New Babylon
Media: Model
Author: Constant*

Image Redacted for Copyright Purposes

*Figure 42:
Urban Model of New
Babylon
Media: Schematic
Author: Constant*

6. PRELIMINARY DESIGN

6.1 PROCESSES OF LEARNING THROUGH DRAWING

The engagement with the site expression of spatial qualities let me discover particular moments of beauty in the existing landscape.

This drawing and learning process was extremely important because in perspective the reality of landscape becomes overwhelming. When we navigate about the landscape, our bodies do not remember to go via imaging. The body identifies key aspects of the landscape as landmarks and then remembers certain rhythms of movement that the body made to get to a point.

There was a difficulty of investigation via aerial imaging because of the topographic shifts and vegetation enclosure. The design drawing needed to develop techniques that reacted to this situation. This would help expose qualities associated with these particular moments of beauty through a personal and more subjective scope.

The discovery through the development of the drawing directed series of landscape architectural investigations, which shifted conventions and media to best respond to the design problem

Generally, a process of trial and error established three successive lines of inquiry. The Shifts of technique and mind-set through these inquiries allowed me to deal with landscape as a whole experience. I have broken down these drawing methods in the following pages. Figure 43 shows the outline of this learning and explored in depth through the following sections.

1.

2.

3.

Figure 43:
Diagram Showing the
Evolution of Design
Processes
Image by Author

6.2 METHOD 1

The particularities of the site that I wanted to express through my landscape architecture emerged through the walking of the site. I started to think of ways that I could draw these moments out. The initial exploration started through drawings that identified these key moments and formed interventions that would stage these moments for people that currently used the site.

The first design process showed how shifts in drawing techniques could intensify moments of beauty already present in the site. The operation of the method was as follows:

I investigated the site from the ground finding points along typical journeys to Mt Victoria where its beauty did not leave an impression on people because of the site condition.

I found that this site had a historic association with the “picturesque.” Most notably the viewing and leisurely abilities the site provided. The site also had a connection to Maori culture for safe vantage and living areas.

I used this as inspiration to propose a new design method in town belts that revolved around the vantage points along these journeys. To formulate this method I examined the work of John Dixon Hunt and started to adapt picturesque techniques to this context. The approach aligns itself with the following quotes from these authors:

Through embracing difference in architecture, topography, and vegetation, and making a commitment to languages such as the picturesque, New Zealand landscape design can gain an identity. Once there are native speakers of the pidgin picturesque, who understand the vocabulary and syntax of both imported and indigenous languages, we may, at last, hear the unique language of a Kiwi creole. (Bowring, 1997, p. 121)

Theories of painting like Roger de Piles,... required artists to consider ‘the view,

prospect or opening of a country’. (Alexander) Pope also urged the use of paintings as models for practical landscape design projects in two remarks: ‘All gardening is landscape-painting. Just like a landscape hung up;’ and again ‘You may distance things by darkening them and narrowing the plantation more and more towards the end, in the same manner they do in painting’. (Hunt, 2003 p. 54)

In the next page spread, I have annotated the drawings that resulted from this method of practicing. However here I will describe what this design process meant in terms of the study.

Findings:

These drawings used aesthetical techniques from the picturesque period and aligned this sensibility with an existing on-site activity. This shifts the way that people connected to the landscape by intensifying visual aspects found in the landscape by forcing people to engage with them.

To reflect on how the value of this way of drawing in terms of my design intention to express the vernacular beauty of the site I will break down this drawing.

This design move was to create a new moment of retreat at a point where walking paths connecting the residential areas of Newtown, Mt Victoria, and Hataitai. The intervention that I created in response to this was a picnicking lawn surrounded by planting, rocks and built elements, which created a comfortable space to sit and observe a framed view. (See figure 44.)

The creation of this kind of viewing that exposed the vastness of the view-shaft through the contrast between elements near to the body and further away is a technique of picturesque designers. This scene was set up by a supporting cast of elements that I designed to express some of the on-site qualities which had left impressions on me.

The inspiration of this was the over-saturated meta-narrative view of the site I had gained through the drawing out of the personal experiences I had in relation to the site.

However, the complexity, intangibility and massive scope that the drawings encompassed made it hard to start designing. I had solved this issue by resorting to theory, applying the techniques learned in theory made it easy for me to justify design moves. In this instance, I used Bowring and Hunt to create this scene by “darkening the edges” whilst attempting to develop a kind of vernacular design language so that *“New Zealand landscape design can gain an identity.”* (Bowring, 1997, p. 121)

I added layers of meaning to the design solution such as claiming that the posts I had imagined would express the exact rhythms and spacing of the nearby pines to express their beauty and diversify the experience of the ridgeline.

As I continued with this drawing process, it became clear that this way of drawing did not relate to the existing spatial condition of the site. The way that the vernacular beauty was expressed through this intervention was a framing of a rather typical view and a jumbled array of elements that related to rather abstract connections I had with the site.

This space might have been popular because of its strategic positioning in relation to the surrounding area however, the overall impression of the ridgeline spaces would not be significantly altered to align with the impressions I wanted the space to convey.

This drawing exercise did set up the scope for the study I started to get a sense of the scope of spatial concerns which I was working within (refer to the scope diagram on page 9.) In relationship to this scope the exercise uncovered the following design potentials.

Design Potential

- Topography and lack of spatial legibility is the biggest barrier to people that limits the everyday use of Mt Vic. There is an opportunity to afford faster and clearer commuting routes between Hataitai, Newtown, Roseneath and the city over Mt Vic that would channel more people away from the tunnel.
- Feedback loops of occupation will relate to entry ways and diversity of journey options as observed when comparing the eastern and western slopes. The Looping path territory might be expanded onto the eastern slope to provide a rare valley experience and greatly expand the possibilities for recreational activity, exploring and commuting.
- The idea of enclosure vs exposure combined with the aesthetic of Mt Victoria created a unique atmosphere along the peak. There is a potential to create a strong and continuous rhythm that engages the body through a sense of anticipation and realization. This might be achieved by experimenting with the visual presence of elements that distract from the unique aesthetic expression of Mt Victoria. These elements include:
 - Blocking Slopes or Vegetation
 - Roads
 - 1m Wide concrete paths
 - Railings
 - Play equipment

6.2 METHOD 1

Figure 44:
Pocket interventions
Media: Digital Render
Image by Author

Figure 45:
Pocket interventions
Media: Digital model rendering
Image by Author

Figure 46:
A re-imagining of Hiwi
Ridge
Media: Photo Collage
Image by Author

Designing the moment

The Perspective compositions show how this method looked to expose and intensify singular moments of powerful experience along this imagined experience. The small scale of these interventions and lack of formal language development meant the designs acted more as singular stages rather than moments in a uniform experience.

Figures: 47.1 (Top) & 47.2(Bottom):
Delineating Constructed Forms
Media: Mixed Drawings
Image by Author

Creating Orderly Frames

Figure: 48
Design Process Agency Diagram
Image by Author

Designing the moment

Concept plans at 1:20 scale started to manipulate the edge conditions of spatial boundaries. This technique showed how contrast between the roughness of materials created forms that read for both their function and as nonuniform within the larger spatial composition. These plans also display the tendency of this technique to fetishize the moment.

6.3 METHOD 2

The discovery of the issues about application of generic compositional approaches to new contexts prompted a shift in technique.

The way that I was approached design evolved and so did the technique for drawing and altering the landscape composition.

As I undertook the first line of design inquiry, the problems with the site became clearer and as this happened so too did the way I could design to solve these problems. The approach that I took better engaged with the issues of the site and developed techniques that could alter the site experiences whilst providing new frameworks for movement and program.

I allowed the sensation of moving through the site in different ways drive a mapping recording processes. This revealed spatial issues, site programs and discovered movement potentials (see Figures 49.1 & 49.2.) From these, I found that there were two strong desires for the facilitation of movement running adjacent and parallel to the Hiwi Ridgeline. These movements were desirable for experiencing the beauty of the ridgeline. This saw me create the design intention map in figure 50.

Here avoiding or reducing elements that preoccupied the user's experience of beauty directed design experimentation. This would reveal the Inherent beauty of the site by making the experience of that beauty more recognizable and continuous.

The elements created were based on how it "works" pragmatically. The large gestural element in figure 52 facilitated smooth transitions between the areas where beauty emerged. This was taken as the design framework before elements, which harmonized with the surrounding site condition, were added. For example, I will break down this series of drawings that relate to a moment indicated in figure 53.1

I will first talk about the observation of the site in comparison to the last method. The site was firstly abstracted in a way that exposed elements of the spatial structure that made direct and bold statements to the body.

The view that this gave an account of my understanding that navigating the road and the steep climbing of the hill detracted from the particular impression of beauty that I was seeking to impart upon the body.

The knowledge that I had was a result of mapping because of its ability to encompass the large area of the site. The design drawing technique, however, worked through perspective because I wanted to use this knowledge for a purpose that was related to how the body observed space.

The initial drawing showed me a span of space that was cluttered, difficult to navigate and imposing because of the effort the body would need to muster. The intuition that I received from my state of mind dictated each stage of the designing process as observed:

In the first stage of arranging the space, I removed elements that distracted from the experience that I wanted to set up.

The second stage was about finding a balance between the desired experience and urban function. This created a sensibility between graded slope and a bridge that could allow an easier transition so people could enjoy views whilst climbing toward the peak. Cars would be able to maintain access to Lookout Road.

The third stage of this process was to use materiality, nonlinear formal logic, and planting that could be generally examined from the overall impression of the more "natural" areas of the site.

Reflective

This experiment was highly successful at identifying spatial issues and offering basic solutions in problematic areas that have a visual sensibility. The illustrator based technique, which was developed provided insight into how the site was operating visually and provided feedback as to what should or shouldn't be added to the composition.

This approach engages the body through visual cues, textural and compositional detail. The drawings convey how the site might be occupied and the eye is drawn to elements, which either conceal space or provide a function. However, the designs lacked an understanding of how the compositions of elements such as urban furniture, roads, vegetation and the ground surface might alter how one reads the landscape as a whole. The question was posed could spaces be defined and redefined through similarities in the composition of physical elements in order to better reflect the local beauty of the site?

This design process had the ability of quickly identifying and resolving design issues into objects or series of elements that solve spatial issues. However, in terms of visual performativity, the method of designing felt too object bound and did not evoke beauty in themselves. The changes of spatial orientation did not necessarily completely displace the old unsightliness of the site but would just better reveal the existing beauty of the site. The interventions were limited to play the role as a facilitator between expressive sites rather than designs being expressive of their own accord.

The process did reveal a lot about certain aspects of the site relevant for further investigation.

Design Potentials:

- Mt Alfred has the potential to operate as an extension to the peak line experience that could easily connect through to the Mt Alfred Peak and down through Alexandra Park toward Newtown.
- The area around the quarry has a great potential for a new entrance way to Mt Victoria through its proximity to inner wellington, visual links with the war memorial and sublime experiential qualities that cause people to behave in a different manner. The southern side also has a very clearly defined pathway to the ridge.
- The eastern slope of the ridge moving between the two open spaces lends itself to a more leisurely type of movement. Currently a fast channelling occurs here because of the parallel rhythms of car movement. These confine the area.
- Walking on steady slope allows the eye to move around horizontally
- When the slope falls downward and then rises upward the eye is drawn upward
- Downward slopes reveal a mini vista and allow the eye to connect the body to things that would usually be above the head
- Overhanging vegetation creates thresholds and forces eye interaction
- Open spaces beneath large spaces will become a network of paths if vegetation remains clear
- Valleys always reveal a view shaft beneath the canopy while ridges and peaks orient in this landscape

Figure: 49.1
Existing Road Commutes and Po-
tential Mt Victoria Commuting
Media: Map
Image by Author

Figure: 49.2
Existing Ridge Key Experiences and
Expansion Potential
Media: Map
Image by Author

Figure: 50
 Movement Intention Diagram
 Media: Schematic Map
 Image by Author

Creating Controlled Sequences of Composition

Figure: 51
 Design Process Agency Diagram
 Image by Author

Method 2: Prescribing Movements

On-ground study of the site revealed a pinch point in the Mt Victoria slopes. Here steep slopes separate a very short distance between the flatness associated with the city and the flatness associated with the peak. The use of elevators here could help distribute people into the Hiwi ridge. The study identified experiential problems moving from this point toward the peak.

Figure: 52
Enabling Continuity of Experience
Media: Digital Illustration
Image by Author

Method 2: Prescribing Movements

This illustrator drawing traced the key elements of the site before beginning to work out how this movement might be enabled in a way that read like a cohesive experience.

6.3 METHOD 2

Figure: 53.1 (Left), 53.2 (Right), 53.3 (Bottom)
Exploring Easier Transitions
Media: Digital Illustration
Image by Author

Figure: 53.4
 Refined "Nonuniform" Bridge Element
 Media: Digital Illustration
 Image by Author

Method 2: Prescribing Movements

I shifted focus into the viewpoint of the user. This sequence shows how I played with the specificity of elevation to enable the vertical movement. The use of a bridge element seemed logical. This one was designed in a way that was nonuniform however the way its shape read was as an element rather than a part of the space.

Figure: 54.1 (Left), 54.2
Restructuring Mt Victoria Quarry
to Form an Entrance
Media: Digital Illustration
Image by Author

Figure 54.3:
Incorporating Elements to Fit
Program to the Composition
Media: Digital Illustration
Image by Author

Method 2: Prescribing Movements

This old quarry site provided an excellent opportunity to incorporate an elevator to take effort out of climbing Mt Victoria for Pedestrians and bikers. This element marks a distinct shift in experiencing type for the user. The manipulation of topography and vegetation combined with the placement of the element frames the view of the cliff. This makes the design seem to fit.

Figure: 56.1 (Left), 56.2 (Right)
Shifting Landscape Shapes for
Uniform Purpose
Media: Digital Illustration
Image by Author

Figure 56.3:
Incorporating Elements to Fit
Program to the Composition
Media: Digital Illustration
Image by Author

Method 2: Prescribing Movements

Here I observed that by simply shifting the existing shapes of the landscape I could enable seamless experiencing of narrow ridge sections. This way of designing provided clear direction without relying heavily on large elements.

6.4 METHOD 3:

I decided that this role of designs did not go far enough in expressing vernacular beauty. I wanted to take the role of designed elements as being facilitators for experiencing the vernacular beauty further.

The movement experiences I was working with would need to immerse the body in this beauty, rather than better allowing it to emerge in intensified moments.

To do this I took another look at the drawings I had made in the site, which provided me with spatial structures that had such expression. I subverted what had been a process of using a predetermined action of the body to form the spatial composition to using observations made on site to alter the composition in order to express the vernacular beauty of the site and then incorporating elements that would align with the intended movement.

I used this as the scope for experimentation that could assess the differences in the expressive and not expressive spaces by applying different visual logic to the composition, which I had observed on site. This completely rearranges the visual operation of the drawings and the abstract landscapes provided a powerful and familiar (relevant) visual-force in comparison to the rest of the site.

From here, how I could shape the movement experience became really clear. This was the moment where I now had the ability to effectively rearrange spaces in ways that not only solved existing spatial issues but also evoked their own sense of beauty. The beauty that the spaces had was not generic but very particular to the site. This was because of the resemblances between key compositional spatial elements between the spaces designed and other spaces in the area.

This approach is abstracted in figure 57.

Reflective

The method has uncovered new ways of conceiving and manipulating the landscape by shifting the paradigm of a site as an arrangement of elements to the site as an image that might be altered.

Occupation of the site became more visually powerful and as a result, the behaviours that were performed there could take a backseat to the design process and be worked out after the larger spatial shift had occurred.

The larger compositional shifts also brought out new things to consider in terms of the system. They say “necessity is the best inventor” and this was proven true here. The problems caused in altering the spatial arrangements so drastically without consideration of the existing elements drove design thinking and threw up solutions that would never previously be grasped. This ensured existing programs would be retrofit to the new landscape compositions.

The compositional shifts also counter-intuitively threw up more interesting ways that the site might be programmed. The openness and malleability of the drawing technique provided a platform to experiment with the program. For example the stillness or comfort of the space, enclosure, shelter sun etc. emerged from the drawing. There was not just an ability to align or conform to the schematic but to draw out new occupations, which then feeds back into the overall scheme.

Using the Vernacular Language of Landscape to Shape Spaces

Figure: 57
Design Process Agency Diagram
Image by Author

6.4 METHOD 3:

Existing Site Condition:

Figures: 58.1, 58.2, 58.3, 58.4, 58.5
(Top Left to Bottom Right)
Applying Composition based
exploration to a familiar site
Media: Digital Illustration
Image by Author

Figures: 58.6
Refined Landscape Composition
Media: Digital Illustration
Image by Author

Method 3: Composing shapes

This series of explorations shows how the same space in pages 70-71 could take the new approach. This exploration experimented with how the frames in the existing landscape could be manipulated to change the reading of the space to a landing. The landing is framed by dark forms as a light space. This space leads us toward the spaces beyond and clearly up to the peak.

Existing Site Condition:

Figures: 59.1, 59.2, 59.3, 59.4, 59.5
(Top Left to Bottom Right)
Applying Composition based
exploration to Matairangi
Media: Digital Illustration
Image by Author

Figures: 59.6
 Refined Landscape Composition
 Media: Digital Illustration
 Image by Author

Method 3: Composing shapes

This exploration changes the reading of the peak from one uniform highly-defined area into a dynamic composition with a central focus. The vegetation anchors the composition on the left and as we notice the central element we read the landscape falling away to the right. As we emerge into this area and are faced with a landscape which enables free movement and pause across it whilst providing many varied forms of observation.

Existing Site Condition:

Figures: 60.1, 60.2, 60.3, 60.4, 60.5
(Top Left to Bottom Right)
Applying Composition based
exploration to the Lower Peak
Media: Digital Illustration
Image by Author

Figures: 60.6
 Refined Landscape Composition
 Media: Digital Illustration
 Image by Author

Method 3: Composing shapes

This exploration used the repetition of sporadic elements to create a tension between these and the uniform and centralized shape of the landform. The rhythms of the elements create a quite intricate composition with an intensity of indicated moments of pause and movement.

Existing Site Condition:

Figures: 61.1, 61.2, 61.3, 61.4, 61.5
(Top Left to Bottom Right)
Re-creating the Rolling Ridge
Media: Digital Illustration
Image by Author

Figures: 61.6
 Refined Landscape Composition
 Media: Digital Illustration
 Image by Author

Method 3: Composing shapes

This composition uses dark elements to distance and emphasize the contrast between light and dark between the ground and vertical plane. The rolling form is restored to this landscape referencing the influence of the picturesque on the forming of the lower ridge. The space also offers room for programming to occur.

Existing Site Condition:

Figures: 62.1, 62.2, 62.3, 62.4,
(Top Left to Bottom Right)
Applying Composition based
exploration to Lookout Rd
Media: Digital Illustration
Image by Author

Figures: 62.5
 Refined Landscape Composition
 Media: Digital Illustration
 Image by Author

Method 3: Composing shapes

This composition takes influence from other straddling paths found in Mt Victoria. This path however is wider, flatter and invites moments of pause. The sensation of being above the city is amplified on the path as horizontal lines of planting lead down the slope meeting with the dense canopy of the trees below. We are basking in the light above the darkness.

6.4 METHOD 3:

Existing Site Condition:

Figures: 63.1, 63.2, 63.3, 63.4, 63.5
 (Top Left to Bottom Right)
 Applying Compositional
 exploration to refined Path Design
 Media: Digital Illustration
 Image by Author

Figures: 63.6
 Refined Landscape Composition
 Media: Digital Illustration
 Image by Author

Method 3: Composing shapes

The exploration began to experiment with planting and resting stops along the pathway. This composition uses planting to frame an opportunity to bask in the light above the surrounding landscape. This emergence references the emergence from enclosed paths into the lower ridge spaces.

7. DEVELOPED DESIGN

7. DEVELOPED DESIGN EXPLANATION

Here we can see how the “unfolding” of compositions, which read as having garden-like meaning might translate into more concrete plotted spaces. The designed view laid out an initial structure for a detailed plan. Drawing at a detailed scale allowed me to easily take logic from the intimacy of the perspective drawings while carefully plotting the space. This mode of drawing allowed me to start to add layers of movements, structure, planting, and materiality that work to add depth and consideration to the design of the experience as a whole.

Patterns of movement emerged from compositions in the plans and how people circulated and paused spaces. This informed how the garden was specifically arranged so that the space was experienced as a uniform and garden-like whole right up to its visual limits. The ability to constantly observe the carefully crafted compositions of space whilst moving, to pause at points where the beauty in spaces is most recognizable, intensifies its presence in the mind. The framework that laid out this journeying was plotted over the entirety of spaces at larger scales. These scales fitted the types of circulations and elements described in detail plan or perspective and formed them into an easily read and coherent site structure. We can see this evidenced in the following pages that detail the entirety spaces I have designed.

When people visually experience these spaces in real life it will read like a painting. However, it would be more than a painting because it is real. It will have meaning about where it is and what it is made out of. It will allow a multiplicity of different experiences within the one entity. It will shift to act in more active or passive ways in terms of urban function but it will maintain its key function of being a place of beauty. Of being in the garden.

The following pages show how the planting and material palettes started to inform detail which then started to inform the design of the entire space.

Rolling Ridge Gardens Planting Schedule

Upper Story

Plant #:	Scientific Name:	Common Name:	Height x Width:	Design Role:	Textural Quality:	Special Traits:	Change over Time:	Alternative species for similar effect	Pruning Method
1	Cupressus Macrocarpa	Macrocarpa	36m x20m	Creates Continuity between Lower Ridge Areas, Masks Space, Interacts with gravel pathway	Rough Dark Green Grainy Texture	Forms Immense dark masses that mask space in a unique way	Quick growth, Requires Management.	--	Prune to mitigate height but maintain volume
2	Kunzea Ericoids	Kanuka	8m x 5m	Slim Umbrella Tree	Soft Ropelike branches with fine grained brown-green foliage forms a Dense and Dark but Soft Quality.	white flowers add to the softness whilst remaining neutral in colour.	Younger specimens form small dense shrubs before growing into a tree.	Rata, Acacia, Ash.	Trim all down facing and horizontal branches to form an umbrella shape
3	Plagianthus regius	Ribbon Wood	7m x 2m	Slim but dense Crown Shaped Tree	The Dense tangled Branches are adorned with small but bright greenfoliage. The thinness of the branches means that light easily passes through foliage	Branches grow horizontal to stem making the column form. The tree is also deciduous	Young specimens have very little foliage and leaves are smaller until reaching maturity/	---	No Pruning Neccessary. Top when the ideal height of 3.5m is reached

Middle Story

Plant #	Scientific Name	Common Name	Design Role	Textural Quality	Special Traits	Change over Time		
4	Corokia Conotearar	Corokia	Sharp but small tangled upright masses	Foliage provides a sensation between gritty and soft colour shifts from grey to blue to mint green.	Ecologically important, Delicate yelow flowers	Hardy fixture. Yellow Flowering.	O. nummulariifolia	None
5	Coprosma Rhamnoids	Mingi Mingi	Contrasts softness or shininess with the matte sharpnes of slender branches	Spiky sparsegreyish branches are adorned with small dark green leaves and form ambiguous clumps	Dark Red edible berries	younger specimens form a lowly groundcover whilst branches create suspended forms away from a single column as the plant matures	Melicytus crassifolius, Other Melicytus species	Prune to reveal views. Otherwise none.
6	Coprosma Lucida	Five Finger	Large Green Glossy Leaves form clumping masses, these large shrubs mask space and provide a dark backdrop	Green glossy leaves	Ecologically important, creates tension	Hardy fixture	Griselinia littoralis 'Variegata'. Griselinia lucida	Prune to reveal views. Otherwise none.
7	Meulhenbeckia Astonii	--	Low horizontal elliptical shrubs that create dark lines in composition	Red / Brown wispy branches with small and sporadic lime green leaves		Fast Growing Fixture		Keep low, around waist height
8	Coprosma Propinqa	--	Low horizontal elliptical shrubs that create dark lines in composition through windswept form	Rough texture that moves between greyes green and brown	Ecologically important, provides colour	Hardy fixture	Manuka (Shrub form). Coprosma virescens with heavy pruning	Prune to reveal views. Otherwise none.
9	Elegia capensis	Horsetail restio	Large Feathery Tendrils emerge above lower layers.	Soft foliage that has a tension between being matte and shiny	Exotic	Hardy focal point will. occupy empty space but will not spread.	--	None

Lower Story

Plant #	Scientific Name	Common Name	Design Role	Textural Quality	Special Traits	Change over Time		
10	Hebe Topiaria	Hebe	Repetitive round forms break Mid and lower story	Fine light green matte foliage	Forms tight balls without trimming	small white flowers.	Hebe Pinguifolia (trimmed)	None
11	Anemanthe Lessoniana	Gossamer grass	Fluffy foliage creates a focal point amongst masses of gritty and smooth textures	dark green elegant stems with swathes of delicate brown seed heads	Ecologically important. Characteristic seed heads	Shifts colour to be more brown in the winter. Colonizes empty space.	Red Tussock	Remove Where Neccessary
12	Macherena Sincalrii	--	Green Glossy Contrasting Focal Point	Bright green Flax-like leaves stems with suspended red-brown seed heads	Characteristic Seed heads	Hardy focal point in composition	Astelia Fragans, Mountain Flax, Liberta Grandiflora	None
13	Hypolepis ambigua	Pig Fern	Fern foliage creates ambiguous edges to planting	Matte forest green and mediumly dense fern. Delicate tendrils point away from stem.	Ecologically Important. Can portray scrublike traits presenting orange fronds	Pioneering Species that can help propagate larger species	Blechnum Novae-Zelandie	Restrain Pioneering if neccessary
14	Hybrid	Coprosma Black Cloud	Creates a what feels like a hanging dark mass adding contrast	Extremely dark dense mass of foliage and branches	Form and foliage	Begins as a ground cover but will move upward rather than cohoking other plants for competition	Any Coprosma Groundcover Hybrid	Encourage upright behaviour

Groundcover

Plant #	Scientific Name	Common Name	Design Role	Textural Quality	Special Traits	Change over Time		
15	Blechnum penna-marina	Alpine Fern	provides interest on the groundplane through texture. creates negative space for other plants where necessary	Creates miniature seas of fine tendrils.	Its creeping quality and fine grained nature.	Colonizes empty spaces	Meulhenbeckia Axillaris	None
16	Anaphalioides bellidioides	Rock Daisy	provides interest on the groundplane through texture. creates negative space for other plants where necessary	grasslike foliage with delicate hanging daisys	Its small but beautiful white flowers	Fills cracks and crags	Pimelia Prostrata	None
17	Piper excelsum	Kawa Kawa	Greates a hanging but thick glossy mass	Large dark green glossy leaves	Ecologically Important. Eaten by caterpillars. this breaks up the glossness in an interesting way	Agressively spreading into shaded areas	Coprosma Black Cloud	Encourage low spreading behaviour

Figure: 64
 Rolling Ridge Planting Palette
 Media: Photo Collage
 Image by Author

7. DEVELOPED DETAIL PLANS

Figure: 65 (Right)
Developed Detail of Rocky Outcrop
Media: Mixed
Image by Author

Figure: 66 (Left)
Developed Detail of Pathway
Media: Mixed
Image by Author

Wild Shrub Garden

Lower Peak Area

Sunny Viewing Lawn

Ridge line Path

Rock and Sandcrete Edge

Manuka and Rolling Shrub Gardens

To Elevators

Private Viewing Seats

Developed design: Detail Plotting
The framing of this site is what works at a larger scale as we see on page 100. This study wanted to explore how the horizontal plane defines the boundaries of the site. The flat rocks, grassy and gravel areas invite movements while the rougher textures create boundaries to the space which are complex and help to define different “rooms” in the space

The Rolling Ridge

PLAN 1

SECTION AA:

SECTION BB:

SECTION CC:

Developed Design: The lower ridge

This area re-imagines the picturesque spatial sensibilities found in other spaces of the lower ridge. This creates a more dynamic composition and intensifies the feeling of stillness in the space. Certain landforms and species of plants such as *Macroracarpa* were used to help consolidate this space with the rest of the journey toward the peak. Pavilion, large rock, compressed lime and gradually sloping lawn areas provide facilities for different picnicking, viewing and resting experiences

Figure: 67
 Shady Slopes Planting Palette
 Media: Photo Collage
 Image by Author

Figure: 68
Exposed Ridge Planting Palette
Media: Photo Collage
Image by Author

7. DEVELOPED DETAIL PLANS

Figure: 71
Developed Detail of Lower Peak
Media: Mixed
Image by Author

Figure: 72
Developed Detail of Peak Loops
Media: Mixed
Image by Author

The Sheltered Peak and the Enclosed Traverse

PLAN 2

0 10m 20m

Changing the Bodily Engagement in enclosing space

SECTION AA:

SECTION BB:

1 350

Developed Design: The Procession

This section of the ridge introduces moments of pause along the proceeding sections of the journey. The vegetation offers different levels of compression and release to paths as well as dynamic compositions of texture and colour which express the environment surrounding the path.

7. DEVELOPED DETAIL PLANS

Figure: 69
Developed Detail of Fern Deck
Media: Photo Collage
Image by Author

Figure: 70
Developed Detail of the Landing
Media: Photo Collage
Image by Author

Bathrooms

Upper Ridge Areas

109

Manuka and Rolling Shrub Gardens

Smooth Rock Plant Composition

Shading Pine Canopy

Shade Gardens

Sheltered Resting Moment

Lower Ridge Areas

Natural Play Space

Bus Lane

Developed design: Detail Plotting
Creation of the composition in figure 70 posed a challenge to balance this highly transnational and programmed space with a sensitivity to the experience. The planting and rocky elements provide subtle nuances in the shifting of colours and forms, These border transition spaces but also indicate toward moments of pause to enjoy each subtle shift in the space. These shifts are influenced by how topography and shade alter the plants observed on-site.

The Slow and Colourful Transition

PLAN 3

0 10m 20m

SECTION AA:

SECTION BB:

Developed Design: The Landing

The overall space sets up landmarks which polarize movement directions. The space gradually widens at decision points allowing a moment to contemplate the decision to continue moving or take a moment of pause. Programmatic features include a reconfiguring of the road to connect parking and buses to the landing point. Natural play elements are also moved into a space separated out from the transition zone to into its own specialized space.

Figure: 73
 Refined Peak Planting Palette
 Media: Photo Collage
 Image by Author

7. DEVELOPED DETAIL PLANS

Figure: 74
*Developed Detail of Traversing
Path*
Media: Mixed
Image by Author

Figure: 75
Developed Detail of Viewing Decks
Media: Mixed
Image by Author

Developed design: Detail Plotting

The movement dictated by the perspective on page 80 required a careful balance in the sweeping curves. The nuances of plating and materiality also required exploration. Plants were used which provided a pastel palette and high levels of variety to create the complexity of textures. The constructed surfaces aimed to read as contrasting light elements but also feel earthy like the other high ridge paths.

Rocky Karst Wall

Peak Garden intensive Viewing and the Expansive Traverse

Different Modes of Viewing

SECTION AA:

SECTION BB:

SECTION CC:

Developed design: Opening the landscape for pause
The peak areas and the decks overlooking the city act as a journey rather than a staged viewing point. This encourages a lingering with different types pause and movements relating to viewing. The different spatial types align with the climatic conditions to enable different types of viewing.

Section 1 The Arrival:

The entrance orientates us, as we enter this widened gathering space we slow down. The composition presents us with a decision about what we would like to experience. Where one might go is easily read because the expanse of light at the base of the viewing meets the shadows of the space beyond bleeding into this shadow to reveal the entrance to space. These potentials for journeying are gradually framed by colours and textures that help us to recognize differences in the spaces beyond. This allows a grounding into this environment as one emerges into the site - probably off a bus- it gives us an inkling of how the experience will shift dependant on the direction one takes. The screen structure is placed in front of the confronting public toilets and allows continuity of this reading by allowing the shadow to seep through. The overall composition is primarily made up of carefully proportioned sweeping horizontal forms of shadow and light. Light is also cast onto vertical elements on the right creating a satisfying imbalance with the shadows cast by the large trees on the left.

Section 2 Anticipation, compression and release:

The next step in this journey sees us moving along a linear pathway toward a dark mass of shadow. We are set up to scan the environment beyond by a gradual path guiding one over a mass of plants making us feel elevated and providing a clear indication to look out. Looking out reveals the emergence of light beyond the lower trees on the left, we begin to feel that there is an opening beyond this shadow. As the lower trees move down the increased light builds tension because just as we see feel site opening up we know we are about to be enclosed. The enclosure then provides the climax of anticipation as a tree canopy combined with close and high vegetation forms tunnels of light inviting us into the spaces beyond. One frame puts forward an invitation to immediately resolve this tension as we may pause and experience complete exposure to the light. The other frame puts forward a possibility to continue moving. The composition is pulling us forward by offering the promise of light and masking the frame beyond as the path shifts around a bend.

Section 3: A multiplicity of instants.

As we emerge into Section 3 a more finely grained and intense composition emerges. This contrasts well with the sweeping build-ups enclosure and reveals of which are found more on the lower and wider slopes. The more sparse and sporadic forms found on a higher slope also compress space however their scales and transparencies make the composition feel lighter and more complex. The smaller vertical trees create boundaries to spaces replicating the earlier sense of enclosure but these spaces produce multiple frames instead of just one. This might frame an expansive view of the trees in the distance if revealed. If not it sets up an intimate moment of the foreground planting which uses the visual logic that was constructed in perspective (see figure 63.1 et al. and figure 73.) As we move beyond the intense framing created by the slender vertical elements the horizontal elements once again start to sweep up and down continuing the rhythm of gradually revealing and concealing. The final reveal peers back almost all of the vegetation and opens the space as the light hat is exposed is then intensified when it reflects on the light ground and planting. At this point, a structure pushes us upwards and outwards inviting us further into the light and view beyond and providing us another opportunity to pause and become immersed within the expanse.

*Figure: 76
Elevation of Landing and
Traversing
Media: Photo Collage
Image by Author*

8. CONCLUSIONS

8.1 ASSESSING THE RESEARCH

The problems surrounding the design of town belts represent a lost opportunity. These areas could provide pragmatic service to the urban environment and experiences that – like the garden - are rich in moments of freedom and contemplation.

This problem can only be addressed through the careful orchestration and design of these spaces. The careful design has been discussed in the previous section and Figure 77 shows how the overall design strategy is positioned this within its Wellington context. The design is orchestrated so that it responds to the years of urban growth stitching together urban centres with coherent and beautiful landscape experiences.

In assessment of the methodology a key element, which affected the design, was maintaining a degree of openness in the aims and objectives. The scope for this openness is formed the literature review and case studies. This allowed a controlled freedom of exploration of each topic by setting standards for the design explorations to meet. This was an extremely effective way of driving and assessing the design processes. The development of these processes themselves became the major undertaking of the work. The assessment for the success of this study puts the development of the design processes against the aims and objectives.

I would like to put forward my findings and assess them against each objective as a way of responding to the aim. I will assess the aims based reflection on the success of the design process development against the objectives

Figure: 77
 Using Phenomenology to Create
 Town Belts that Respond to Urban
 Processes
 Media: Photo Collage
 Image by Author

8.2 ADDRESSING AIM 1

Aim 1 saw me develop a design method, which allowed a flexibility in drawing orders and approaches. This ensured that drawings are engineered to be purposeful in creating and representing the formation of meaningful experience in space.

Objective 1 was to allow experience to drive programming rather than vice versa. Any contemplative thought in these designed Landscapes will cause a reaction in the body. As the thought is continued the subject further revealed more about this reaction there is a feeling of something forming. This is the power that drove my explorations and the programming of space reflected this power whilst maintaining a systematic functioning of the existing more utilitarian space programming.

Objective 2 was about creating drawing systems for a specific purpose. To design the ever-shifting landscape the practice must be ever shifting. There is no golden rule of landscape architecture from what I understand the qualities of what is judged emerge from that landscape architectural expression. This point has been backed up by the observation of my practice in comparison to other similar practices from completely different disciplines. What I found out is that expression or an idea of expression is easily recognisable once placed in front of you however, the creation of expression can only emerge if someone (the landscape architect) makes it material.

Rather than suggestion of a proper or perhaps more romantic way to create landscape architecture, these conventions serve as systematized aids for explorative landscape architectural practice. These are in a way still definitive rules, but they are rules that have been developed specifically to suit how one practices.

The diagram in figure 78 displays how the interest crossover of my thesis scope informed the development of the drawing system. The convention was that the landscape compositions made reference to the vernacular beauty

of the surrounding site context whilst inviting passive recreational activity. From the testing through the convention, the drawings were assessed based on their expressive qualities in terms of how they “read.”

The exploration became efficient once the convention was developed. It could be argued that a more directed initial approach would have helped to establish this earlier in the study. Perhaps further exploration of the idea that the designs also take compositional reference from more than simply the local beauty of the site. An example of this is the use of certain exotic plants or native plants that were not local to the site. (See page 97) These were something of an anomaly in terms of expressing local beauty. They themselves were not local but did harmonise with the plants found within the local condition. The work completely took from local landscape structure but the detail of the design made it also something else. It was interpreting the condition in a new way and re-producing something new in the site.

Now that I have established the convention around composing the landscapes compositional structure, I think the same attention could be paid to how the design elements are specified and executed over time. This would help fully realize the potential in the experience as it is shaped and altered over time.

Figure: 78
Findings Diagram
Image by Author

8.3 ADDRESSING AIM 2

Aim 1 saw me develop techniques for observing and forming space with a reading of the landscape – like an artist, as a composition whose elements evoke powerful experiential qualities.

Objective 3 was about observing the landscape. Exploration of different techniques and mediums gave way to a systematized way of drawing the landscape which – though abstraction - exposed the key elements which dictated the way people experienced the compositions of landscape. These drawings were successful in communicating the spatial logic of the site in terms of its experience as a composition. This inherent connection to the viewer's perspective formed a design sensibility attuned to forming expressions through space. The observation stage revealed that meaningful expression arises from the way a landscape is read.

Objective 4 lead on from this and was about how representations began to reveal spatial expressions. One downfall of the previous design process was perhaps a lack of understanding about how this might apply to designing an expressive experience. Because of this, the study required a series of drawing processes. This drawing process showed that careful use of massing, repetition, texture, and light informed by the reading of the surrounding area could both reproduce and intensify the beauty in a drawn moment. These moments then aided the formation of the surrounding space which became purposeful as the moment had purpose manipulation of the surrounds would serve the same purpose.

Overall the study did achieve aim 1 the use of the surrounding condition in composing the designed spaces was highly refined. The drawing formed the vision of space, which translated into a compositional reading of the landscape journey. This way of working did provide meaningful results in terms of how the landscape read. One could observe the purpose of consolidating the existing condition with the intervention to create a unified whole.

A criticism of the work is that perspective drawing is not a tool to explore sensual experiences beyond movement, vision and reaction. The nature of the aim was to create a unified experience. I would like to put forward that the perspective drawing is highly attuned to the reading of the landscape as a visual entity. Further exploration of experience might use the implications of the visual experiencing of movement as a tool for empowering design where the other senses also serve a uniform expressive purpose. In the representations of this study the feeling, sounds, tastes and smells are associated with the material details. Their purpose in this study is uniform however; the manner in which they were refined remains tacit knowledge.

In terms of an overall response the design processes worked to create garden-like experiences at large scales. The diagram in figure 79 shows how observation of the existing site's context provided avenues of exploration to redefine the site at larger scales.

1. Observation of context

2. Resulting design of Landscape composition

4. Specification of specific elements (e.g. Road Re-direction and Planting)

3. Refining the design

Figure: 79
The Design Agency of
Compositional Approaches
Media: Photo Collage
Image by Author

8.4 ADDRESSING AIM 3

Aim 3 was about how the practise as an overall strategy for designing town belts might affect how we perceive the value of these landscapes.

In response to Objective 5: As I established earlier the greater cultural conditions for developing this area are twofold one is that there will always be urban developments for utility or other purpose here the other is that in development must justify itself in terms of its effects on aesthetic experience. Traditionally the way that this problem has been addressed has been through the scope of briefs set out by urban planning legislation.

This is something we as landscape architects cannot control. The responses we make are problematic but are also quite excellent in terms of what the client expects. As a response to this situation, my exploration addresses this problem by taking a landscape architectural approach to the problem that was not limited by the conditions of urban legislation. This changed the operations of the drawings and therefore the outcomes of the practise.

This involved a switch of roll for the mapping that had dictated outcomes of the Matairangi Masterplan to a more supportive element of the perspective based practice. This shift lends itself to pushing for practices that make the on ground human perception the champion in this area. This is made both explicit and powerful when we consider how other landscape architects have talked about mapping techniques in relationship to the on-ground experience.

In terms of Objective 6, the study found both on ground and written evidence about the value of the walking experience in certain areas in Mt Victoria. This was partly revealed but mostly recorded through mapping techniques in my practice.

The spatial structure of a space was identified through perspective abstractions making information about the form of space relevant to the

body. From here, the more formal and compositional focused approach provided answers to a practical landscape urbanist's desire for the landscape to function in a certain way that also exploring how intangibilities within the visual realm of experience operate. The question then was; how could such abstract drawings inform precise built elements within the landscape? This was a process of refinement that worked using the perspective as a reference point to use as a guide to forming the space in detailed plan and section.

As an overall response to this aim, Figure 80 shows how this conception of landscape architecture is extremely sensitive in its treatment of site and response to the urban context through orientation and program. The design is also not defined by the boundary parcel but rather makes changes where necessary. Figures 81 and 82 (located on the following spread) show how this still results in a greater continuity of movement across an up the Hiwi ridge. I think that the design could take this further by breaking down the idea of a dictating pathway. This is achieved in certain instances but could be explored more rigorously across the design.

I think that the design is interesting in how it compares to Constant's New Babylon. The scheme itself is highly realistic in comparison however perhaps its notions of freedom and self-expression are limited by this fact. I would argue that the freedom provided by the varying journeys acts as more of a stepping stone in directing local culture toward a better appreciation of freedom and beauty rather than trying to dictate or predict culture.

Figure: 81
New Mt Victoria Crossing
Image by Author

Sections Showing new continuity for walkers

Figure: 82
New Matairangi Procession
Image by Author

8.5 CONCLUDING STATEMENT

To this, I would like to put forward some findings that I observed about practising through my reflection.

1. When we draw it should not be held against other standards for drawing. Its function should be determined in terms of expression.
2. Landscape architectural practice is by nature representative of an expression. This communication is part of practice until design execution.
3. Expression only arises from working. There is no template or golden rule for practicing. To work, there must be something to work for. This something might seem vague but will be realised and expressed by adapting practise.

Rather than strict rules or suggestion of a proper or perhaps more romantic way to do things these conventions serve as help for explorative landscape architectural practice. These are in a way still definitive rules but they are rules that have no bearing on what one practices but rather speak to how one practices.

The reasoning for this kind of commentary on convention is that it provides an understanding of how your drawing or other solutions are interacting with what one might be exploring. There are two primary reasons for this: motivation and efficiency.

For me motivation came from a hunch. I suggest that a hunch should be thought of as a certain tension that connects yourself to something. I would constantly be asked “what are you doing?” Or “what is it about?” And I felt I needed answers. My answers came from the theories I had read, or templates for designing that I had formed that “*could*” be applicable to real-life situations. I was building things up without the relevant material. This showed in the work and my attitude and was picked up by others as the working just made the “what” questions increasingly complex. This shifted as I gained

confidence that there really was something quite concrete in the hunch, it was there all along but I just needed the validation that it really was there. Once this moment occurred, the insecurity vanished and motivation flooded in. I could now do the work; I could properly understand how to develop the tools to uncover what this elusive thing (hunch) was.

This leads on to a note about efficiency. Once I was freed to explore the hunch, the work actually “worked.” There was a switch between me doing the explaining for the work to the work doing the explaining for me. This was not a change about how I was looking at the work but rather a change in the way I was working.

I created the image in Figure 83 and I feel that it has given me so much throughout this study. This comparison shows the potential of town-belt spaces. From it; we can see the potential in interactions between large park and the city, we can also see the differences in design approaches and the results of these approaches on the large park. To me this image in itself provides a call for further action and investigation into the role of design in the town-belts of New Zealand.

Figure: 83
Contrasting Designs of Mt Victoria
and Central Park
Media: Photo Collage
Image by Author

9. REFERENCES & APPENDIX

REFERENCES

- Arnheim, R. (1966). *Toward a Psychology of Art*, (pp. 222-224) Berkeley: University of California Press.
- Arnheim, R. (1997). *The Dynamics of Architectural Form*. In *Art and Visual Perception: a Psychology of the Creative Eye*. (pp. 254-255): Berkeley: University of California Press.
- Baird, G. (2004). "Criticality" and its Discontents. *Harvard Design Magazine*, URL: <http://www.harvarddesignmagazine.org/issues/21/criticality-and-its-discontents>
- Beveridge, C. E. (2000). Olmsted—His Essential Theory the journal of the Victorian Society in America, (Volume 20, no. 2, pp. 32–37, Fall 2000) (Twenty-fifth Anniversary issue of Nineteenth Century).
- Blythe, R. (2012). Topological Errors in Creative Practice Research: Understanding the Reflective Hinge and the Reflective Gap. *Good Practises Best Practises*. D. Bousten, LUCA: 51-55.
- Bois, Y.-A., & Shepley, J. (1984). A Picturesque Stroll around "Clara-Clara". October, 29, pp. 32,34, 37. doi:10.2307/778306
- Bowring, J. (1997). Institutionalising the picturesque: the discourse of the New Zealand Institute of Landscape Architects. (Doctor of Philosophy, pp. 121), Lincoln University,
- Connolly, P. J. (2012). an affirmative open systems conception of how to design landscape. (Doctorate of Philosophy PhD, pp. 27), RMIT University,
- Cook, W. (1992). Wellington Town Belt Management Plan review. Retrieved from Wellington City Council. URL: <https://wellington.govt.nz/~media/your-council/plans-policies-and-bylaws/plans-and-policies/a-to-z/townbeltnmgmt/files/appendix-4.pdf> (pp. 223)
- Corner, J. (1992). Representation and landscape: Drawing and making in the landscape medium, *Word & Image* pp. 243-275.
- Evans, R. (1986). Robin Evans: Translation from drawing to building and other essays: London: Architectural Association (pp. 7,15,16.)
- Foxley, A. (2010). *Distance & Engagement*. Lars Muller Publishers. pp. 135-239.
- Hewett, D. (1992). *Architecture and the Productive Implications of Pause*. (Master of Architecture. pp.4), Rice University, Houston, Texas.
- Holl, S. (2006). Questions of perception : phenomenology of architecture. (pp.130) In J. P. A. P. r. G. m. Steven Holl (Ed.): William Stout Publishers.
- Hunt, J. D. (2003). *The Picturesque Garden in Europe*. (p. 54) London: Thames & Hudson Ltd
- Jackson, J. B. (1984). *The word itself. Discovering the vernacular landscape*, 3-8.
- Jorgensen D. and Wilson L. (2017). *The Utopian Failure of Constant's New Babylon*. URL:<https://ivc.lib.rochester.edu/the-utopian-failure-of-constants-new-babylon/>. Accessed: 01/04/2018
- Meyer, E. (1994). *Landscape Architecture as Modern Other and Postmodern Ground*. In *The Culture of Landscape Architecture* (Vol. Harriet Edquist & Vanessa Bird, pp. 13-35). Melbourne: EDGE Publishing Committee.
- Meyer, E. (2008). *Sustaining beauty. The performance of appearance: a manifesto*. (pp. 131) Lunch Vol III Territory Online.
- Nassauer, J. I. (2003). Culture and changing landscape structure. *Landscape Ecology*, (pp.231-233) 10(4),
- Nieuwenhuys, C. (1974). *New Babylon for the exhibition catalogue*. In T. Hague (Ed.), *Reading Design: Gemeentemuseum Den Haag*.
- Pallasma, J. (2014). *Collage and Architecture*. In J. Sheilds (Ed.), *Collage and Architecture* (pp. 9). New York: Routledge.
- Smith, P., & Straight, D. (2015). *Vernacular : the everyday landscape of New Zealand*. (pp.12)
- WAAL. (2015). *Mt Victoria / Matairangi Masterplan*. pp. 14, 17

RELATED READING

Bucher, A., et al. (2014). "Topology : Topical Thoughts on the Contemporary Landscape."

Connolly, P., et al. (2002). *Technique : landscape architecture graduate design research at RMIT University 1995-2002*, RMIT University Press.

Foster, H. (1996). *The return of the real : the avant-garde at the end of the century*. Cambridge, Mass., MIT Press.

Gibson, J. (1977). "J.(1977). *The theory of affordances.*" *Perceiving, acting, and knowing: Toward an ecological psychology*: 67-82.

Girod, C. (1999). Chapter 3: *Four Trace Concepts in Landscape Architecture. Recovering landscape: essays in contemporary landscape architecture*. J. Corner. New York, Princeton Architectural Press: 58-67.

Kahn, A. (1998). *Civitas / What is the City*. *The Harvard Architecture Review*, 54-71.

Kullman, K. (2018). "The Shape of Things
Reimagining landscape parliaments in the Anthropocene." *Journal of Outside Research* 190 45: 12.

Massumi, B. (1999). "Strange Horizon: Buildings, Biograms, and the Body Topologic." *Architectural Design* 69(9/10): 12-19.

Nassauer, J. I. (1995). "Messy Ecosystems, Orderly Frames." *Landscape Journal* Fourteen number Two: 161-169.

Raxworthy, J. (2013). *Novelty in the Entropic Landscape: Landscape architecture, gardening and change*, University of Queensland. Doctorate of Philosophy: 2.

Robinson, W. (1883). *The Wild Garden: Or, Our Groves and Shrubberies Made Beautiful*. Cambridge, Cambridge University Press.

Said, E. W. (1993). *Culture and imperialism*.

FIGURES LIST

Fig.1. Image by author

Fig.2. Image by author

Fig.3. Image by author

Fig.4.1. The New Zealand Company. Plan of Wellington, Port Nicholson, (1840). URL:<https://www.flickr.com/photos/archivesnz/15975386086>.

Fig.4.1. Boffa Miskell. Town Belt Management Plan. (2000). URL <http://www.boffamiskell.co.nz/project.php?v=wellington-town-belt-management-plan>.

Fig.5. WAAL. (2015).Proposed Changes. Mt Victoria / Matairangi Masterplan

Fig.6. Image by author

Fig.7. Image by author

Fig.8. Image by author

Fig.9. Image by author

Fig.10. Image by author

Fig.11. Image by author

Fig.12. Image by author

Fig.13. Image by author

Fig.14. NZSEE. (2011) Wellington CBD surficial deposits. URL: <http://nzsee.org.nz/db/2011/007.pdf>

Fig.15. Image by author

Fig.16. Image by author

Fig.17. Image by author

Fig.18. Image by author

Fig.19. Image by author

Fig.20. Image by author

Fig.20.1 Image by author

Fig.21. Image by author

Fig.22. Image by author

Fig.23.1 Image by author

Fig.23.2. Image by author

Fig.23.3. Image by author

Fig.24.1. Image by author

Fig.24.2. Image by author

Fig.25. Image by author

Fig.26. Image by author

Fig.27. Image by author

Fig.28. Image by author

Fig.29.1. Image by author

Fig.29.2. Image by author

Fig.30. Richard Blythe. (2014). Diagram of the Three Orders of Disciplinary knowledge. URL: <https://vimeo.com/126871261>

Fig.31. Alfred Parsons. (1883). The Wild Garden: Or, Our Groves and Shrubberies Made Beautiful.

Fig.32. Image by author

Fig.33. Richard Serra. (1970-72). Shift [Concrete In-Situ] URL:<https://www.theglobeandmail.com/arts/art-and-architecture/rihard-serras-installation-shift-set-to-become-a-site-of-cultural-heritage-value/article9076831/>

Fig.34. Image by author

Fig.35. Arnheim, R. (1974). Reading Cezanne in a Yellow Chair (1888) The Dynamics of Architectural Form. In Art and Visual Perception: a Psychology of the Creative Eye. p.37

Fig.36. Meyer, E. (1994). Binary List. Landscape Architecture as Modern Other and Postmodern Ground. In The Culture of Landscape Architecture p.19

Fig.37.1. Vogt Landscape Architects. (2010). Novartis Campus Embankments. Distance & Engagement. Zurich, Switzerland: Lars Muller Publishers

Fig.37.2. Vogt Landscape Architects. (2010). Novartis Campus Fabrikstrasse. Distance & Engagement. Zurich, Switzerland: Lars Muller Publishers

Fig.37.3. Vogt Landscape Architects. (2010). Tree Survey of Four Woodland Types. Distance & Engagement. Zurich, Switzerland: Lars Muller Publishers

Fig.38.1 Vaux & Olmstead. (1870). Map of Cental Park.URL: <https://blogs.shu.edu/nyc-history/2016/11/14/central-park/>

Fig.38.2 Shutterstock. (2017). secrets of New York's most famous park. URL: <https://ny.curbed.com/maps/central-park-new-york-city-things-to-do>

Fig.38.3 Bond M, Science Photo Library. (2019). Umpire Rock. URL: <https://www.sciencephoto.com/media/133372/view/umpire-rock-central-park-new-york>.

Fig.38.4 Ephemeral New York (2017.) What Happened to the Sheep of Central Park?. URL: <https://ephemeralnewyork.wordpress.com/tag/sheep-in-new-york-city/>

Fig.38.5 Trip Advisor (2013). The Ramble... a Must See! URL: https://www.tripadvisor.co.za/LocationPhotoDirectLink-g60763-d1544922-i70102083-Central_Park_Tours-New_York_City_New_York.html

Fig.39. Guy Deboard (1955) Psychogeographic guide of Paris [Map]. URL: <http://imaginarymuseum.org/LPG/Mapsifu1.htm>

Fig.40. Constant. (1963). 'New Babylon' [Ink]. URL: <https://www.macba.cat/en/new-babylon-3207>

Fig.41. Constant (1958) Secteur Jaune [Wood, Metal & Plexiglas Model]. URL: <https://citymovement.wordpress.com/2012/03/16/constant-nieuwenhuys-new-babylon/>

Fig.42. Constant (2016) New Babylon – The Hague [Map] URL: <https://www.bmiaa.com/creative-play-constants-new-babylon-arrives-at-mncars/>

Fig.43. Image by author

Fig.44. Image by author

Fig.45. Image by author

Fig.46. Image by author

Fig.47. Image by author

Fig.48. Image by author

Fig.49. Image by author

Fig.50. Image by author

Fig.51. Image by author

Fig.52. Image by author

Fig.53. Image by author

Fig.54. Image by author

Fig.55. Image by author

Fig.56. Image by author

Fig.57. Image by author

Fig.58. Image by author

Fig.59. Image by author

Fig.60. Image by author

Fig.61. Image by author

Fig.62. Image by author

Fig.63. Image by author

Fig.64. Image by author

Fig.65. Image by author

Fig.66. Image by author

Fig.67. Image by author

Fig.68. Image by author

Fig.69. Image by author

Fig.70. Image by author

Fig.71. Image by author

Fig.72. Image by author

Fig.73. Image by author

Fig.74. Image by author

Fig.75. Image by author

Fig.76. Image by author

Fig.77. Image by author

Fig.78. Image by author

Fig.79. Image by author

Fig.80. Image by author

Fig.81. Image by author

Fig.82. Image by author

Fig.83. Image by author

APPENDICES

Historical Time line of Events Relevant to Matairangi/ Mt Victoria:

- Te Akatawera Pa was erected at the summit of Mt Alfred and was a small village
- The Ridgeline offered many vantage points and was a route of travel for Maori
- Local Maori were driven out by another tribe
- NZ Company strike deal with Local Iwi and plan Wellington City
- 1840s Mt Victoria as reserved for the “Leisurely activity of Citizens” Nearby areas reserved for quarrying and Agriculture. The Recreational land was Divided up and pathways were established on the eastern slopes reserved for planting
- pre 1910: Quarry Established at the top of Ellice St
- Older planting at the top of Pirie St and Elice St. paths and trees were implemented for beauty and recreational purposes.
- 1923 - Large Scale Planting of Pine, Pohutukawa and Eucalyptus was conducted by community initiatives to give “the depression” sufferers jobs for 12 shilling per hour. Trees were likely selected because of English stylistic affinity which included the properties of the wood.
- 1927 Radio Tower Constructed
- 1929 Mt Victoria Tunnel Created Hataitai Started being built
- 1930- Alexandra Road Was constructed by Depression workers
- 1939 - plans were made to build a lookout and memorial on the top of Mt Victoria, as part of the city’s centennial memorials and celebrations works for the 1940 NZ Centennial. It included a bronze orientation table, bronze heads of Wellington and Wakefield. The stone and concrete lookout was constructed by Fletcher Construction. It was officially opened on March 15, 1940.
- 1941 (War time) – Mt Victoria was a prohibited site, guarded near the radio station and at the Fever Hospital. Training camps were established
- William Wakefield Protests to council about the Degradation of town belt planning Principles (This happened in Dunedin too.)
- 1967-8. - The Velodrome – a relatively recent addition to the Town Belt landscape built
- 1874 Wellington College was opened followed later by Wellington East Girls College. Alexandra Park was developed on the ridge to serve the college
- 1950s-60s Mt Victoria Lookout Established
- 2007 - Mt Victoria Lookout Upgrade designed by Boffa Miskell
- 2015 - WAAL conduct master plan Detailing future development of the park changes implemented: New play trail along ridgeline, slight re-structuring of pathway hierarchy and maintenance, Vegetation Management.
- 2016 - Mt Victoria tunnel Upgraded

APPENDICES

John Constable as Influence of using technique to intensify existing spatial qualities

Image Redacted for Copyright Purposes

Sketch of Hampstead, Stonehenge and Wooded Landscape with a Peasant From Constable: Impressions of Sea and Sky, by A. Grey, Publications Department of the National Gallery of Australia, 2006

Andy Warhol as influence in pushing convention to direct practise

Image Redacted for Copyright Purposes

Orange Car Crash 14 times, 1963. Dance Diagram, 1962. 100 Campbell's cans, 1962. Paintings by Andy Warhol. Retrieved from URL's: <https://www.moma.org/collection/works/79223>, 2018, <https://www.flickr.com/photos/10632426@N05/6150219939> & <https://www.wikiart.org/en/andy-warhol/cans>, 2018

GARDENING MOUNT VICTORIA

By William Pearce