Duncan Craig

GLANCE VS GAZE

Glance at the sun.
See the moon and the stars.
Gaze at the beauty of the earth's greenings.
Now,
Think.

Hildegard of Bingen (1098–1179)

This thesis is dedicated to my brother James Craig

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GLANCE vs GAZE

An investigation into the visual performance of tourism to establish a way of looking through architecture that can cultivate a positive connection with the landscape.

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ABSTRACT

This research investigates the phenomenology of vision in response to the following question: What is a way of looking through architecture that can cultivate a positive connection with the landscape? Two modes of vision *the glance* and *the gaze* are explored. This research argues that the glance allows one to see more of the landscape than the gaze. The predominance and negative implications of the gaze are highlighted and the position of the glance as an overlooked act of vision is established.

This research proposes that the visual act of glancing, through strategically placed and sized window frames, is capable of creating an image that can connect the tourist with the landscape. The glance can then be used to promote landscape regeneration and tourist wellbeing. These ideas are tested in the design of a tourist retreat. The design of the tourist retreat provides the conditions necessary for seeing in particular ways.

The visual performance of the tourist is carefully considered in the design. The tourist is treated as the subject and the landscape as the object. This research proposes the tourist's relationship to landscape can be manipulated through a variety of frames. A comparison between horizontal and vertical frames is made that demonstrates the vertical frame can connect better with the landscape. The proportions of the frames are altered to suit the programme of the tourist retreat. In doing so the tourist retreat transforms the visual performance of the tourism, the tourist and the landscape.

Keywords

Glance, Gaze, Subject, Object, Regeneration, Landscape, Wellbeing, Tourist.

CONTENTS

INTRODUCTION

The field of vision has always seemed to me to be comparable to the ground of an archaeological excavation – Paul Virilio.

The research originates from a specific project brief, programme and site. The brief required a tourist retreat that could 'foster the connection between nature, wellness, and humanity's need for true sustainability.' The site occurs in a landscape rather than nature. The term wellness has slightly negative connotations and regeneration is considered the closest approach to achieving true sustainability. For these reasons the brief was re-interpreted as to 'foster the connection between landscape, wellbeing, and regeneration.' The project brief created an initial interest in the way we connect with landscape through architecture and how that connection could best be made. The brief generated the following research question: What is a way of looking through architecture that can cultivate a positive connection with the landscape? The research investigates the phenomenology of vision to understand how that connection might best be made. Two modes of vision are investigated: the glance and the gaze. The glance is considered as an alternative to the gaze that can be used within the architecture of the tourist retreat to cultivate a positive connection with the landscape.

The research associates viewing landscape with the detached observation of gazing. This detachment establishes a subject-object relationship. The subject-object or Cartesian dualism becomes a theme of this research. The "two primary modes of seeing, the glance and the gaze,"[1] are discussed in relation to the tourist. The visual performance of tourism involves both modes of vision as does the tourist retreat. The diversionary behaviour of tourists makes them open to new visual experiences and hence an appropriate subject for this research. To investigate how a tourist can connect with their surroundings, a tourist retreat is designed. Understanding different ways of seeing is reflected in the retreat. Through a more engaging way of seeing (the glance) the tourist retreat fosters the connection between landscape, well-being and regeneration.

1 Casey, Edward. *The World at a Glance.* Indiana University Press, 2007 p132

Lake Wakatipu, Pig and Pigeon Island, looking towards the Greenstone Valley from the entry road to the site.

Research process

The first chapter of this research explores the historical basis of the gaze. The second chapter introduces the glance. These two chapters are important for outlining the distance inherent within the gaze and defining the potential of the glance to form a meaningful connection with the landscape. The research moves from a description of the gaze and the glance into the third chapter focusing on the tourist as the subject. The fourth chapter provides an investigation into the definitions of landscape as the specific object of tourist glancing and gazing. In the fifth chapter the relationship between the subject and object (tourist and landscape) is considered in terms of tourist wellbeing and landscape regeneration. The sixth chapter explores the differences between horizontal and vertical frames. In the seventh chapter the gaze and the glance are used in the design of a tourist retreat. This stage of the research explores the relationship between vision and architecture, testing the ability of the glance and various frames to reduce the distance inherent in the gaze and to make engaging and meaningful connections with the surrounding landscape.

Research Methodology

Thinking is more interesting than knowing

But less interesting than looking - Goethe

A Goethean methodology is employed in this research. Goethe (1749-1832) was a poet, playwright and scientist. His methodology is to draw together the intuitive awareness of art with the rigorous observation and thinking of science. Goethe suffered from critics who could not understand that both science and art could be

Figure 1 Goethe in his Study - Self Portrait 1770-73

united in the work of one individual.[2]

Nigel Hoffman's essay in *Goethe's Way of Science: A Phenomenology of Nature* argues that the link between science and art provides a key to understanding Goethe's form of "nature study" as a new ecological discipline in our time.[3] He suggests we are now in a position to see Goethe's phenomenological approach in its "true light". Goethe looked for a participatory phenomenology, one that required engagement with the object, a feature of *the glance* rather than *the gaze*. When applying Goethe's methodology to looking and seeing one is asked to keep the following questions in mind: What do I see? What is this saying? Or, in this case: What am I not seeing and why? These questions are applied directly and indirectly throughout this research in an attempt to answer the question: What does it mean to see?

2 Hoffmann, Nigel. "The Unity of Science and Art: Goethean Phenomenology as a New Ecological Discipline." In *Goethe's Way of Science: A phenomenology of nature*, by David Seamon and Arthur Zajonc, 129-175. New York: State University of New York, 1998. P129

3 Hoffman (1998) p129

1 GAZE

1 GAZE

It's not what you look at, it's what you see - Henry David Thoreau

This chapter introduces relevant aspects of the gaze through discussions on apprehension, ocularcentrism, perspective, blindness and alternative modes of seeing.

The gaze is considered as it remains the dominant mode in our vision based western society. The gaze is also directly related to the project brief which requires a space for the meditative gaze. The term ocularcentrism is often used in describing a vision based approach to the world. Ocularcentrism is also the privileging of vision over the other senses. The term ocularcentric entails the primacy of the gaze.[4] The gaze is a mode of looking that can be categorised into five parts: contemplating; scrutinizing; scanning; staring and glaring.[5] The gaze has been subject to intense scrutiny in recent decades through anti-ocularcentric discourse.[6] Rather than contributing to this discourse or advocating for an 'embodied vision' encompassing other senses, this research proposes that the gaze has also lead to a lack of understanding of visual cognition – the process by which we generate meaning from our surroundings. This research then is an engagement with what it means to see. As such the research investigates the process of visual cognition in order to find an alternative type of looking. In our gazing (looking) we do not apprehend or see what we are missing while we believe we are seeing everything.

1.1 Apprehension

Carlyle said that how to observe was to look, but I say that it is rather to see, and the more you look the less you will observe - Henry David Thoreau

The process of visual cognition allows us to comprehend and understand the world as we see it. Apprehension (to catch) is the first phase of visual cognition.

4 Casey (2007) p173
5 Casey (2007) p133
6 Casey (2007) p24

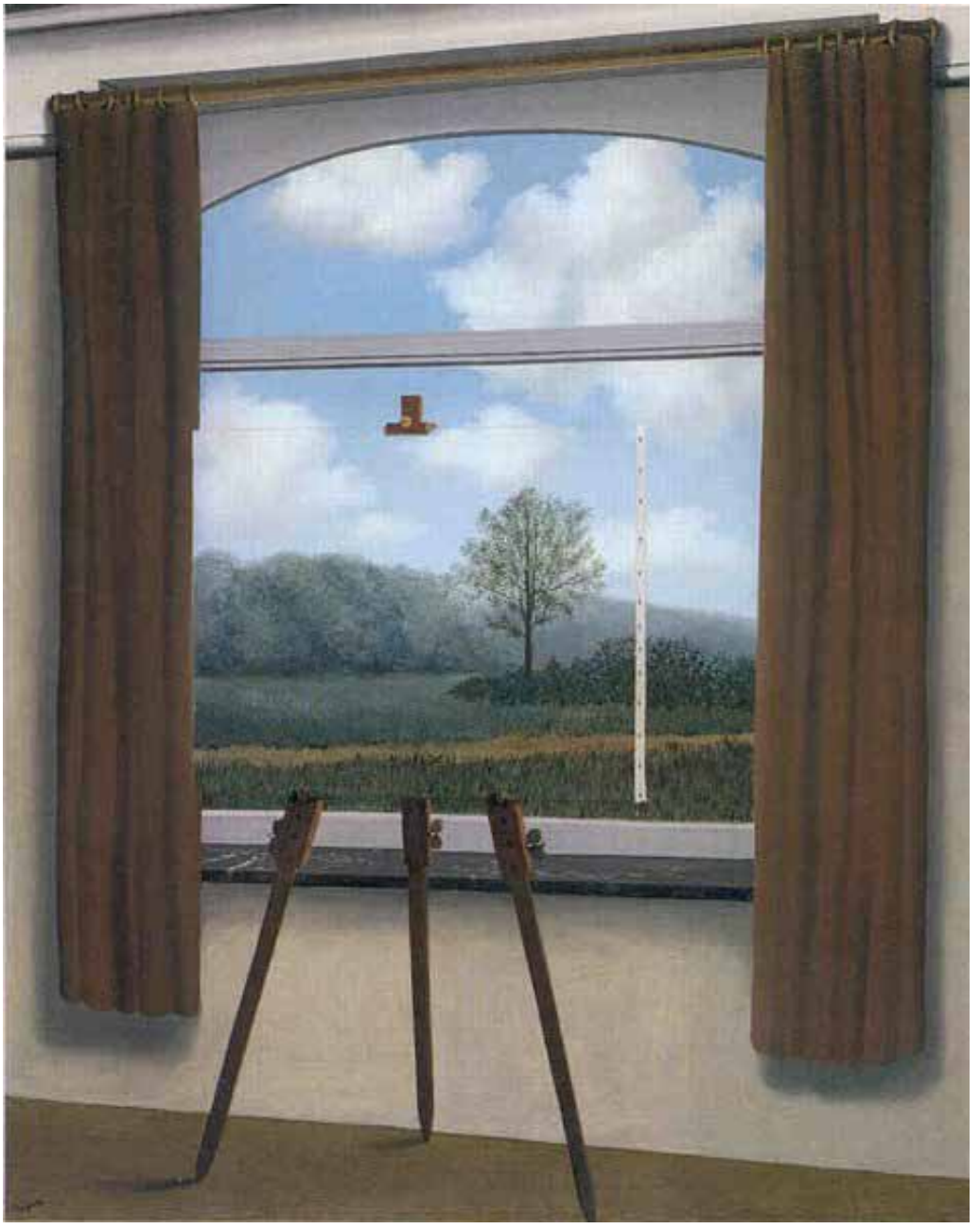

Figure 2 *The Human Condition* Rene Magritte (1933)

Perception (to distinguish) and comprehension (to know) complete the process of generating meaning. Without apprehension (being aware or attending to) the act of seeing does not occur. Urano suggests the book *On Beauty* by Zadie Smith describes a new type of ocularcentrism, one which relates to the shift from the modern and the colonial to postmodern and post colonial contexts. *On Beauty* focuses on visual art and the 'act of seeing'. Urano considers this may indicate the surprising resilience of our belief in the power of sight despite all the anti-ocular sentiment.[7] A view shared in the conclusion of Martin Jay's review of anti-ocularcentric discourse *The Denigration of Vision.* To illustrate this new type of ocularcentrism Urano critiques Tracy Chevalier's *Girl with a Pearl Earring* as a novel that revives the power of observation, a world where the visual image is more eloquent than anything else. In this world the truth (knowledge, understanding and meaning) always arrives through the eyes not through words or sound. In this world the truth is only accessible to those with keen powers of observation.[8]

This research focuses on the phenomenon and scientific (physiological) act of seeing while drawing parallels with a number of visual artists. One of those artists is Rene Magritte who describes the general problem for the subject or tourist.

In front of a window seen from inside a room, I placed a painting representing exactly that portion of the landscape covered by the painting. Thus the tree in the picture hid the tree behind it, outside the room. For the spectator, it was both inside the room within the painting and outside in the real landscape. This is how we see the world. We see it outside of ourselves, and at the same time we only have a representation of it in ourselves. –Rene Magritte, "Life Lines"[9]

Instead of experiencing our being in the world (a characteristic of the glance), we gaze at it from outside as spectators of images projected on the surface of the retina.[10] Because we see the world this way, as an image outside of ourselves, a discon-

7 Urano, Kaoru. *Sight and Knowledge Disconnected: The Epistemology of the Visual and the Ideological Gaze in the Novels of E.M Forster and Virgina Woolf.* Durham University, 2010. P255
8 Urano (2010) p269
9 Leatherbarrow, David, and Mohsen Mostafavi. *Surface Architecture.* Massachusetts: MIT Press, 2002. P39
10 Holl, Stephen, Juhani Pallasmaa, and A Perez-Gomez. *Questions of Perception-phenomenology in architecture.* San Francisco: William Stout Publishers, 1994. P29

Figure 3 *The Call of the Peaks* Rene Magritte (1943)

nection or detachment exists between the subject (tourist) and object (landscape). This research suggests that glancing reduces the distance and detachment inherent in the gaze. In considering how long we may have been 'disconnected' the historical aspects of ocularcentrism are discussed.

1.2 Ocularcentrism

Historically ocularcentrism has been associated with the subject-object dualism. The problem with the subject-object dualism is that it encourages "detached objective seeing"[11] and does not truthfully describe lived human experience.[12] In *Techniques of the Observer* Jonathan Crary suggests this detachment has affected the formation of the "modern human subject."[13] Perez-Gomez & Pelletier argue the gaze has also postponed the possibility of transcending modernity's negative, reductive aspects and our hope for retrieving a truly participatory artistic culture.[14] This view is supported by Macpherson who claims ocularcentrism privileges an "objectifying way of seeing associated with modernity"[15] while Brisbin remarks the reign of ocularcentrism and its mode of action, the gaze, continues to pervasively effect all aspects of design today.[16] This research supports the idea that the rule of the gaze be replaced with a new and more engaging "scopic regime."[17] This research proposes that regime is the glance, a mode of vision closely linked to apprehension, consequently a mode quite capable of making a more positive connection between subject and object.

11 Hefele, Noel. "Landscape Perception and Inhabiting Vision: Practicing to see from the inside." 2010. P17

12 Wylie, John. *Landscape.* London: Routledge, 2007.p147

13 Crary, Jonathan. *Techniques of the Observer: On Vision and Modernity in the Nineteenth Century.* Cambridge, MA: MIT Press, 1990.

14 Perez-Gomez, Alberto, and Louise Pelletier. *Architectural Representation and the Perspective Hinge.* Massachusetts: Massachusetts Institute of Technology, 1997. P311

15 Macpherson, Hannah. "Landscape's ocularcentrism- and beyond?" In *From landscape research to landscape planning: aspects of integration, education and application*, by G Tress, G Fry and P Opdam, 95-107. Amsterdam: Springer/Kluwer Academic, 2005. P97

16 Brisbin, Chris. "Space in/within Embodying Surface(s):In search of perceptual indeterminacy in the stereoscope of the nineteenth century." *Ultima Thule: Journal of Architectural Imagination 1:1* (University of Queensland), 2011.

17 Kockelkoren, Petran. *Technology: art, fairground and theatre.* Rotterdam: NAi, 2003. P59

Figure 4 Landscape seen through a landscape frame in elevation. The elevation does not fix the subject in regard to the frame as occurs with perspective.

Figure 5 Landscape seen through a landscape frame in perspective inducing the gaze.

In *The World at a Glance* American philosopher Edward Casey argues that other cultures – ancient Athens and late nineteenth century Paris – were visuocentric without being ocularcentric. They valued looking but did not insist on gazing; they left room for glancing[18]. The Classical Greek notion of *theoria* (theory) privileged vision as a source of knowledge but in the definition of theory (contemplation, looking at, gazing at, being ware of) is a problem central to this research. In our contemplating, looking and gazing we are not completely aware of what we are seeing, things are overlooked. Connections are not made and we are effectively blind. The advent of perspective compounded the problem.

1.3 Perspective

Landscape painting as a picturesque way of seeing cultivated generations of attitudes toward landscape. This was due largely to western society viewing landscape paintings as "objects of contemplation."[19] It was also due to the presentation of these paintings in a 'landscape' frame. Cosgrove argues that the invention of perspective, a feature of landscape painting, significantly shaped how we see the world around us and how we think of ourselves in our relationship to the world.[20] Hefele suggests perspective creates a symbolic representation of landscape in a "disembodied mind where the subject is separate or distanced from the object."[21] Not only does our gazing at landscape create distancing but so did our historical way of representing it, as does our modern way of representing it through photography and specifically the 'landscape' orientated frame.

According to Bryson artworks composed through the application of perspective followed the "logic of the gaze rather than the glance." For Bryson the gaze presup-

18 Casey (2007) p462
19 Ingold, Tim. "The Temporality of the Landscape." *World Archaeology 25*, 1993: 152-171.p67
20 Cosgrove, Denis. "Prospect, Perspective and the Evolution of the Landscape Idea." *Transaction of the Institute of British Geographers*, 1995, Vol.10 #1: 45-62.
21 Hefele (2010) p8

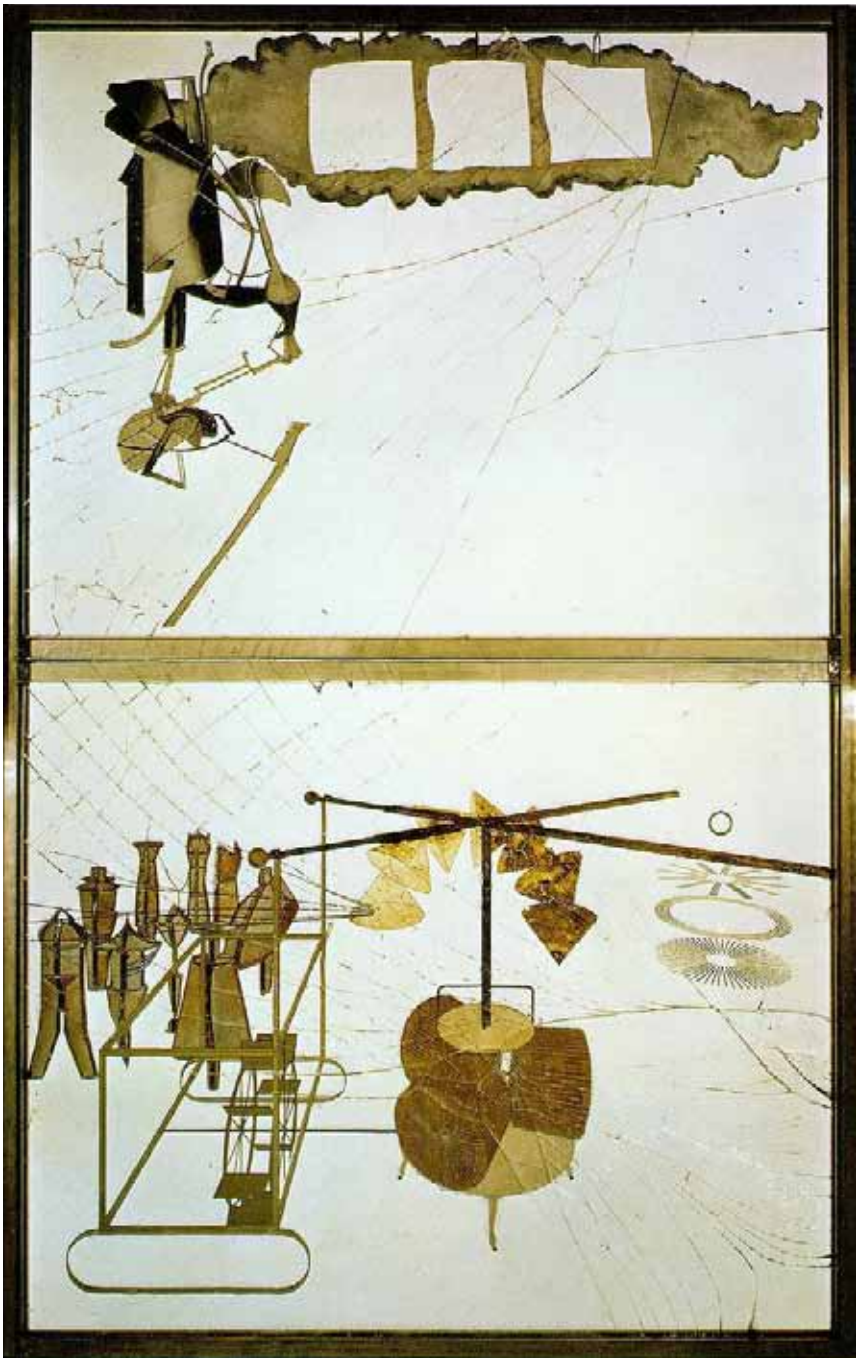

Figure 6 *The Large Glass* Marcel Duchamp (1915-23)

poses an atemporal and immobile subject who contemplates the visual field from a vantage point "outside the mobility of duration."[22] The gaze thus presumes a 'presentness' that exists outside of any temporal engagement with the work by the subject.[23] Casey concurs claiming the "glance never settles for a single site, a fixed point of attachment. The gaze seeks site and holds onto it; it is a primary agent of territorialisation: one gazes with pleasure over territory laid out before one – there to be seen, to be conquered and possessed, or to be painted,"[24] or photographed.

The problem with perspective is that it presents space emancipated from time.[25] It is atemporal. To address this issue the 18th century artists Legeay and Piranesi composed spaces guided by multiple points of view. In *The Large Glass* by Marcel Duchamp another approach is taken. Duchamp's work makes us look at the way we see forcing the spectator to act as a participant.[26]

The gaze creates distancing and disengagement. Participation and engagement reduce the distance inherent in the gaze. Perspective uses depth cues in images, however in gazing these depth cues are not engaged with. This disengagement contributes to a loss of depth perception flattening everything in the gaze onto a picture plane. The stereoscope, a device used to enhance the illusion of depth in images, challenged perspectivalism as did the infinite vanishing points of the Baroque period architecture.[27] Despite these attempts to rectify the problem of a lack of depth perception the gaze has unfortunately prevailed.

1.4 Blindness

Casey argues that "*the gaze is blinding in both senses of the word: blinding as inundating (all over the place), but blinding also as making oneself blind to that which one*

22 Bryson, N. *Vision and Painting: The Logic of the Gaze.* Yale: Yale University Press, 1983. P94
23 Brisbin (2011) p6
24 Casey (2007) p149
25 Perez-Gomez and Pelletier (1997) p216
26 Dorstel, Wilfred. "Perspectiva Rhetorica." *Daidalos 11* , 1984: 67-68.
27 Brisbin (2011) p5

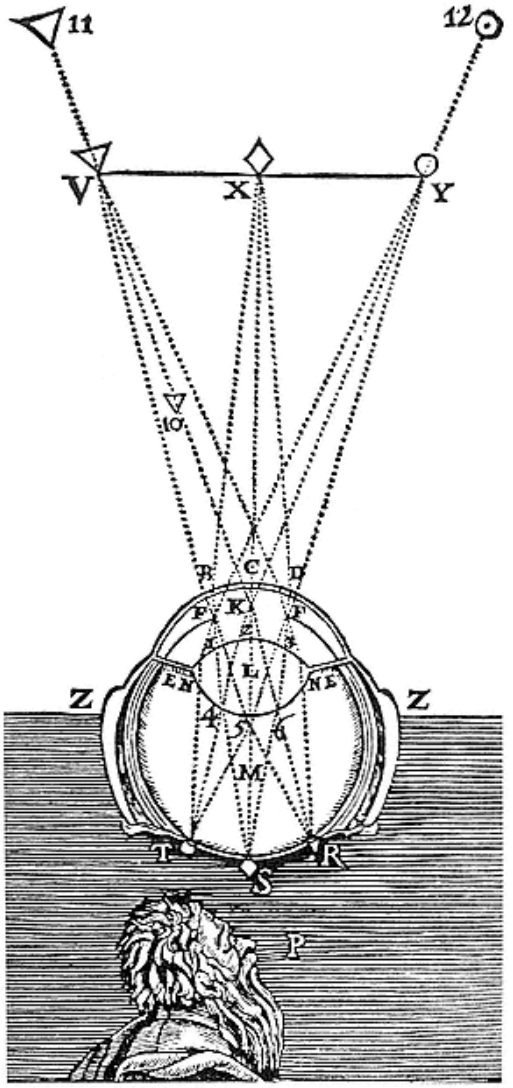

Figure 7 The formation of the retinal image as illustrated in Rene Descartes *La Dioptrique* (1637)

Descartes experiment to establish how we see used the eye of an ox to view the image formed on the back of the retina. It also showed how the eye operates just like a camera.

is looking at in the eye of the gaze. In this way the opening of vision in which the gaze is predicated and promulgated in western thoughts turns to closure – a closing down on the very openness that is its much vaunted virtue."[28]

The psychoanalyst Freud also spoke of "the blindness of the seeing eye."[29] We overlook the obvious, we often fail to notice what is right before us. Wylie concurs on this issue of (in)visibility describing a moment when the world was "no longer a mesh of invisible gazes and visible landscapes, coiling and crisscrossing together or as Merleau-Ponty puts it 'everything was visible, everything was only visible', but these sort of moments can never last."[30] These moments are our glances, rare moments when we see everything in a pure act of vision.[31] Moments like this often happen intuitively when we first apprehend something or someone. According to Hoffman our aim should be to "make conscious the moment of first contact with a phenomenon – a moment when one's sensibilities are most alive and open,"[32] as they are in the glance.

The philosophy of phenomenology provides a counter to the "one-eyed focus of ocularcentrism."[33] Phenomenology is seen here as an appropriate area to turn to in the search for a participatory ocularcentric model of vision. In *The Phenomenology of Perception* Merleau-Ponty's approach to vision begins to dissolve distinct differences between the "seeing subject and the seen object."[34] These differences become significant when you consider our perception of space. Ingold explains "we live in visual space from the inside, we inhabit it, yet that space is already outside, open to the horizon. Thus the boundary between the inside and outside or between self (subject) and world (object) is dissolved."[35] This merging or connection of subject

28 Casey (2007) p137
29 Casey (2007) p23
30 Wylie, John. "Landscape, absence and the geographies of love." *Royal Geographical Society*, 2009: 275-289. P276
31 Casey (2007)
32 Hoffmann (1998) p131
33 Bowring, Jacky. "Sensory Deprivation: Globilisation and the Phenomenology of Landscape Architecture." In *Globalisation and landscape architecture: Issues for education and practice* , by M. Ignatieva, J. Bowring, S. Egoz & I. Melnichuk (Eds.) Globalisation and the phenomenology of landscape architecture. In G. Stewart, 81-84. St. Petersburg: St Petersburg State Polytechnic University, 2007. P82
34 Merleau-Ponty quoted in Hefele (2010) p24
35 Ingold, Tim. *The Perception of the Environment: Essays on livelihood, dwelling and skill.* London: Routledge, 2000. P264

Glance	*Gaze*
place	space
future	present
free	fixed
surface	depth
embodiment	disembodiment
irregular	regular
attention	no attention
becoming	being
transience	constant presence
discreteness	synthesis
brevity	permanence
darting	steady
discontinuous	continuous

Figure 8 The Glance versus the Gaze.
This table includes some of the oppositions between these two acts of vision.

and object, of seeing and being seen, suggests an understanding of what is between the subject and object is required. In this case the boundary between subject and object is the material of the building fabric, specifically the window. This research seeks to justify an alternative mode of seeing that does not create distance and objectification while looking through various frames within this boundary. This looking involves both glancing and gazing in a manner complementary to the project brief, the question it poses and the intended purpose or programme.

1.5 Alternative Modes

Willis argues that Martin Jays review of anti-ocularcentric discourse *The Denigration of Vision* and David Michael Levin's book *Modernity and the Hegemony of Vision* failed to take enquiry beyond academic concerns and recognise different ways of seeing. Willis suggests the necessary project now is the "displacement of an aesthetic seeing, that overlooks, that is unable to see things."[36] Willis invites a mode of seeing which requires attention, care and judicious use such as "informed circumspection rather than the idle curiosity and amusement of the gaze."[37]

Willis is suggesting a mode of seeing in which one is more aware of what one is seeing. This research suggests that mode of seeing is the glance. The glance is a mode of seeing that requires attention, uniting subject and object thereby reducing the distance and overlooking generated by the gaze. The task here then is to make this way of seeing visible through architecture. In order to do so the differences between the glance and the gaze must be established. The glance and the gaze together represent two ends of an entire axis from steady and continuous to darting and discontinuous.[38] These oppositions are explored throughout the research.

Casey investigates the ability of the glance to deconstruct ocularcentric models of vision. He argues for the priority of the glance over the gaze in visual experience.

36 Willis, Anne-Marie. "Sight Unseen." *Making and Unmaking.* University of Portsmouth, 2000. p9
37 Willis (2009) p9
38 Casey (2007) p132

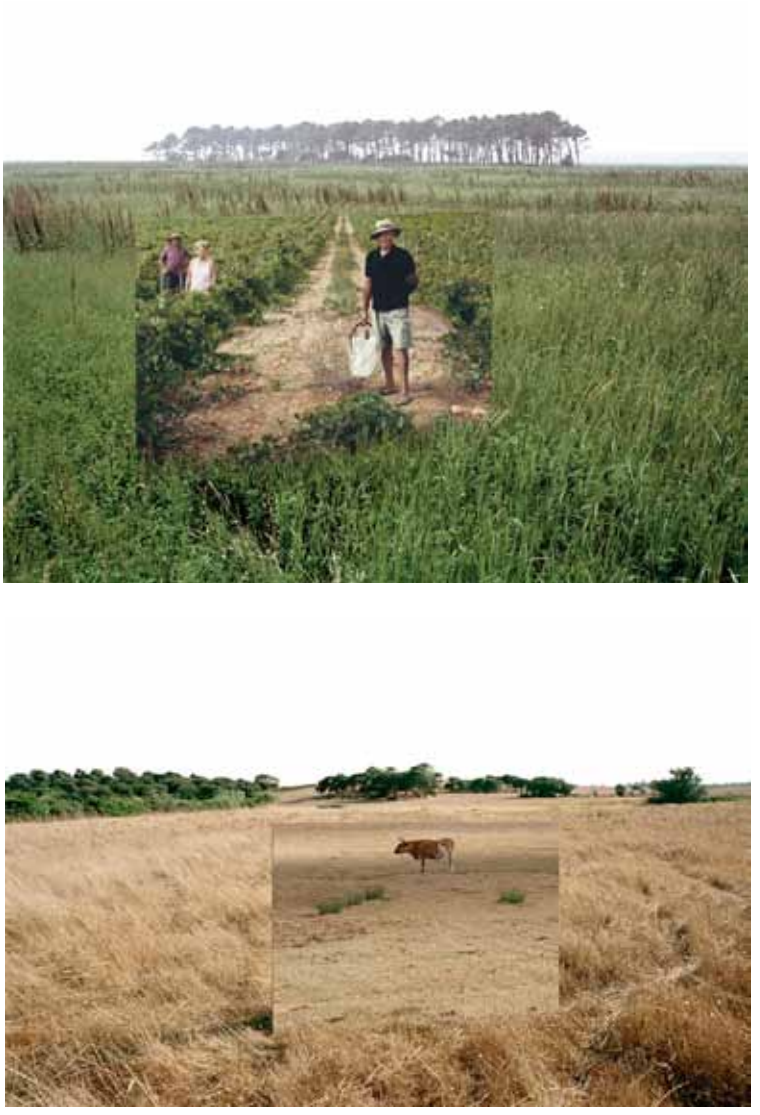

Figure 9 *The Wall of Sound #5 and #6* Andrea Galvani (2004)

In the collision between the actual landscape and the photographic clone Galvani achieves a two dimensional deception. A photograph within a photograph demonstrating in a different way Rene Magritte's theory on how we see the landscape and disrupting the fixed perspective of the landscape gaze

He does so not by analysing the mechanics or physiology of vision but by simply introducing the glance as an overlooked aspect of cognition, one that is incompatible with most western paradigms of knowledge.[39] Casey proposes that *"the human glance furnishes a form of visual freedom that acts to undermine the hegemony of the gaze. It does so by playing on the surface of any given visual spectacle. The first steps of an unbridled and unmitigated looking that takes us to places we never dreamed of going."*[40] Important here is his reference to 'first steps'. In other words 'the catch' or apprehension of surfaces within the field of vision.

Casey suggests without the glance we would be lost in our gazing, limited to what we can see from a very constricted standpoint. Goethe was also well aware of how we tend to view things from a constricted view point which he discussed in 'The Experiment as Mediator between Object and Subject'.[41] This view or stand point is a feature of the gaze and perspective. Casey challenges us to urgently identify and valorise an alternative mode of seeing.[42]

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This chapter has discussed problems associated with the gaze and made an argument for the glance to be a more prominent mode of seeing. The gaze has been related to ocularcentrism, not seeing, landscape painting, photography and perspective. The gaze has been shown to create a distancing or detachment between the subject and object. Reducing this distance and providing the conditions necessary for reversing the dominance of the gaze are aims of this research.

The difference between looking and seeing and the association between gazing and contemplation have been made. However, the gaze is not dismissed entirely for contemplation is a form of gazing closely associated with the programme of the tourist retreat, particularly the 'meditative gaze'. Instead the characteristics of the

39 Casey (2007) p16
40 Casey (2007)
41 Hoffmann (1998) p131
42 Casey (2007)

Figure 10 The unfocused landscape gaze

gaze are used strategically where required in the design of the retreat.

The steady landscape, meditative and contemplative gaze see everything but see nothing. The meditative gaze is described as looking without seeing. In moving through the landscape and glancing, we see much more. That movement can be as small as the changing of focus between a near and far object.

Through the argument discussed in this chapter it has been shown there is support for an alternative mode of seeing to the gaze. This chapter has proposed that another visual act, the glance, can issue its own challenge to ocularcentrism. A challenge that aims toward a more visuocentric mode of vision, one that values looking but does not insist on gazing, one that leaves room for glancing, one which involves seeing rather than looking.

The research shows that in both the representation and cognition of our visual world we find the beginnings of a visual crisis resulting in a kind of blindness or closing down generated by perspective and our dominant mode of seeing, the gaze. In order to better understand visual cognition the following chapter discusses the glance and a visual crisis of another kind, the blindness inherent within our physical capabilities of seeing.

2 GLANCE

2 GLANCE

True philosophy consists in relearning how to look at the world.

– Maurice Merleau-Ponty

Following on from the historical and philosophical or metaphysical problems posed by ocularcentrism and the gaze this chapter considers the glance and physical aspects of vision. Perez-Gomez & Pelletier claim the "artists vision is not a view of the outside, a mere physical-optical relation with the world."[43] This research argues that the physical limitations of optics should first be understood. It is important to consider vision from a physical or physiological as well as metaphysical perspective.

The Academy of Neuroscience for Architecture poses the questions: What would it mean for architects to move beyond an intuitive and anecdotal rationale? How much better could we serve our clients and the public if we could understand how their brains enable perception and cognition of their physical environment? [44] This is an important question as perception is only a part of the visual cognition process. In order to perceive one first has to see or apprehend. In order to answer these questions this chapter focuses on the visual cognition research of Ronald Rensink into mid-level vision, change blindness, attention and focused attention respectively.

2.1 Mid-Level Vision

In 1982 Marr famously suggested tackling vision on three levels: computational, algorithmic and implementational.[45] Marr's suggestions inspired a great deal of research but his proposed architecture of vision has been mostly superseded by Rensink. Rensink describes previous understandings of vision as involving three levels

43 Perez-Gomez and Pelletier (1997) p338
44 Academy of Neuroscience for Architecture, Merging Two Disciplines: Architecture and Neuroscience. Press Release, September 24, 2003
45 Marr, D. *Vision.* San Francisco: Freeman, 1982.

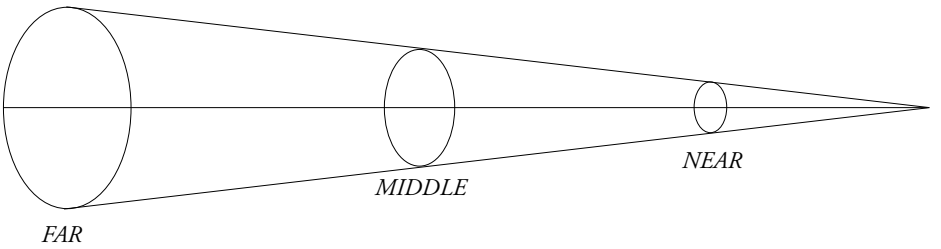


Fig 11 This image illustrates the effect of a narrow focal range over near, middle and far distances. The image also demonstrates how the 2-3 degree central focus of the eye acts to frame the view.

of processing: a low level, concerned with descriptions of geometric and photometric properties of the image; a high level, concerned with abstract knowledge of the physical and semantic properties of the world; and a middle level concerned with anything not handled by the other two. Rensink suggests that the negative definition of mid-level vision reflects a rather large gap in our current understanding of visual cognition. Rensink poses the question: How could the here and now descriptions of the low levels combine with the enduring knowledge of the high levels to produce our cognition of the surrounding world?[46] This question is the foundation of the 'mid-level vision crisis'.

Visual cognition is the generation of knowledge or meaning from our field of view. It is an acquired skill subject to cultural influences but derived from a physiological process. Within our field of view we have a small focal point or region (2-3 degrees[47]) outside of which all else is indistinct or not resolvable. By not being resolvable an object is effectively not seen. Change blindness experiments by Rensink have exposed our inability to see as well as we think we can outside of this small focal point. These experiments also indicate we use our focal point in a habitual manner and that if we change our vision habits, we can transform our reaction to change blindness tests and consequently our ability to see the world.

2.2 Change Blindness

I exist in life only on condition that I see - Le Corbusier Precisions 1930

Over recent decades a number of experimental and theoretical efforts have been made to solve the mid-level vision crisis.[48] One of these is based on the phenom-

46 Rensink, Ronald. "Change Blindness: Implications for the Nature of Attetion." In *Vision and Attention*, by M Jenkin and L Harris, 169-188. New York: Springer, 2001. p169
47 Kluka, D.A. Visual Skills: Considerations in learning motor skills for sport. ASAHPERD Journal, 1991: 14(1), 41-43
48 Rensink (2001) p169

Figure 12 *The Kielder Skyspace* James Turrel (2000)

Figure 13 *The Kielder Skyspace* James Turrel (2000)

The image also demonstrates the importance of using contrast to frame an image. The Kielder skyspace utilizes artificial lighting within the frame to maximise this effect at different times of the day.

"My work is not so much about my seeing as about your seeing. There is no one between you and your experience." James Turrell

enon of change blindness, our physical ability to detect a very limited amount of information at any given time. Change blindness has the potential to help us understand how mid-level mechanisms might knit low and high level processes into a coherent representation of our surroundings.

Our subjective experience indicates that we carry with us a detailed and coherent image of the world as we move through it. Rensink's work on change blindness argues against the existence of a detailed and coherent image of our surroundings.[49] Mid-level vision describes the image we do see using "visual domains which include depth and light, and call on local inferential processes dealing with surfaces"[50] *(the domain of the glance*). Rensink argues that the cognition of a scene does not, as presumed, involve a steady build up of objects into a detailed image: rather, it is a dynamic process, with focal attention (*the glance*) playing one of the main roles by forming coherent object representations.[51] The suggestion is that focused attention is necessary to see change. The experiments use a stationary subject and changing images but the same affect occurs when the subject moves the body, head, eye or even shifts the narrow 2-3 degree central region of focus. Rensink recognises this and concludes that change blindness is not an aberrant phenomenon occurring under a special set of conditions. Rather, it appears to touch on something important, something central to the way that the world is perceived.[52] Change blindness experiments show how much of the world we are not seeing. This research unites two fields of study and proposes that *the glance* is the visual act of focused attention involved in change blindness and responsible for solving the mid-level vision crisis.

49 Rensink, Ronald. "Change Blindness." *Neurobiology of Attention*, 2005: 76-81. P76
50 Rensink (2001) p170
51 Rensink (2001) p171
52 Rensink (2001) p171

Figure 14 The contrast between the frame and the image can significantly alter its perception. If taken to an extreme i.e. no contrast, the frame can become indistinguishable from the image. Similar to the photographs by Andrea Galvani previously shown.

2.3 Attention

Many an object is not seen, though it falls within the range of our visual ray, because it does not come within the range of our intellectual ray, i.e. we are not looking for it. So, in the largest sense, we find only the world we look for - Henry D. Thoreau

Or we only find the world we are shown or have learned to see. This research argues that we only see what we focus our attention on. Attention is a basic form of experiential selection which changes the way properties appear and is a pre-requisite for both thought and belief about the things we see.[53] Attention is necessary for storage in the memory or for conscious report about stimuli.[54] Locke describes attention as a mode of thinking in which sensible ideas are taken notice of.[55] Ingold suggests that one learns to perceive in the manner "appropriate to a culture"[56] where learning is not a transmission of information but – in Gibson's words – is an "education of attention."[57]

In becoming an ocularcentric culture it is entirely possible that we have become inattentive. Rather than discuss this possibility or any reasons for it the actual capacity of our attention is considered.

In *Perception and Communication* Broadbent developed the first modern theory of attention and established it has a limited capacity. Since then attention itself has attracted an ever increasing amount of research.[58] Attention is either the result of a cognitive effort (decision based) or the passive result (response based) of some notable scene features drawn out of periphery. In the passive mode the active agent is attention not eye movements and attention moves to the target before the eye does.[59]

53 Campbell, J. *Reference and Consciousness.* Oxford: Clarendon Press, 2002.
54 Rensink, R, J O'Regan, and J Clark. "To see or not to see: The need for attention to percieve changes in scenes." *Psychol.Sci., 8*, 1997: 368-373.
55 Locke, J. *An Essay Concerning Human Understanding* . Oxford: Oxford Universuty Press, 1975.
56 Ingold (2000) p166
57 Gibson, J. *The Ecological Approach to Visual Perception.* Boston: Houghton Mifflin, 1979. p254
58 Rensink (2001)
59 Casey (2007) p306

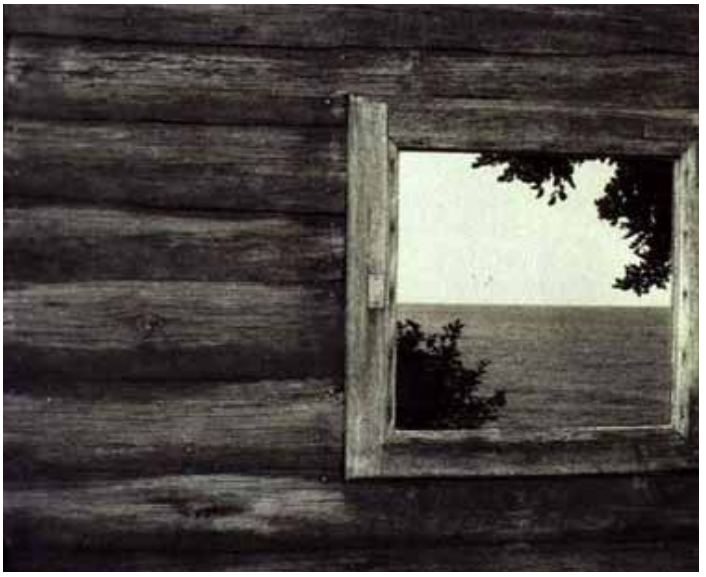
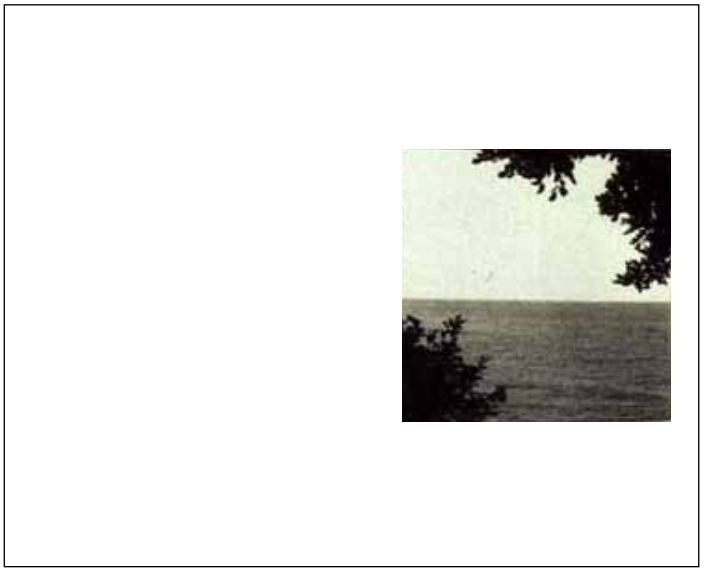


Figure 15 *"Cabanon"* Le Corbusier (1952)



This image demonstrates how the attentional load of an image effects visual processing and what is seen - hinting at the placement of a frame within a visual field of minimal distraction. The frame can assist in focusing attention on the image but the use of a black frame as in Fig 14, can be a distraction. This is particularly so if the frame contrasts severely with the image and the context surrounding the frame. A frameless image appears nearer, an effect used in the retreat and by James Turrell in his *Skyspaces*.

Cavanagh highlights the physical problem with attention "Our attentional resolution is finest at the fovea and coarser in the periphery, like visual resolution, but 10 times or so worse. Our attentional resolution is so poor that if our visual resolution were that bad, we would be legally blind."[60] If we do not focus our visual attention we do not see anything. In effect, by not attending or paying attention we are blind. Cavanagh proposes we possess attention even when we do not see (with eyes closed) and that attention seems to re-focus all our senses.[61] Casey concurs in discussing the poly sensory and polyvalent power of glancing.[62]

Cavanagh concludes that attention is an effect of cognitive processes which can also re-allocate "mental bandwidth" or attentional load. Overwhelm any of these processes with too much "attentional load" then processing suffers and we don't see things.[63] This overloading is exacerbated by movement through space and increased visual input. Rensink proposes that focused attention (*the glance*) provides spatiotemporal coherence for the stable representation of only one object at a time. Regardless, attention affects our ability to see and glancing as an act of focused attention becomes increasingly significant.

In Casey's presumptions the glance is associated with focused attention. Casey proposes that focused attention, temporality and singularity are the three inner dimensions of glancing.[64] Casey explains that attending and glancing "are essential to the manifestations of everything we see wherever and however we look"[65] and "belong together, enhance each other, and are conterminous acts."[66] Casey suggests that in the perception of the world the glance "charts out the pathways of attention and summons us to pay attention."[67] The glance is the "primary agent of disciplined attentiveness."[68] Casey is referring here to the active or decision based mode

60 Cavanagh, Patrick. "Visual Cognition." *Vision Research*, 2011. p14
61 Cavanagh (2011) p14
62 Casey (2007) p437
63 Cavanagh (2011) p14
64 Casey (2007) p254
65 Casey (2007) p335
66 Casey (2007) p300
67 Casey (2007) p326
68 Casey (2007) p321

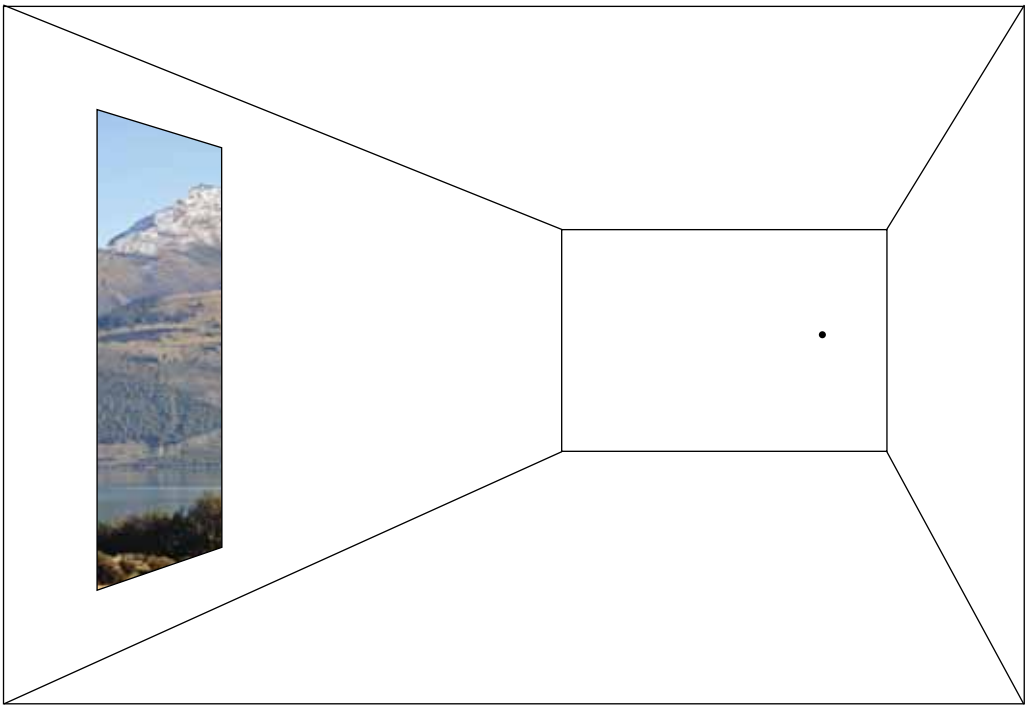


Figure 16 A simple illustration of attention being drawn from the periphery not by a moving object.

of attention discussed above. In the response based mode attention summons the glance. This occurs from the periphery or outside the narrow 2-3 degree region of focus. The fact that attention is drawn from the periphery becomes an important design consideration.

2.4 Apperception

Casey maintains the glance *"discovers whole colonies of the to-be-seen world: places where sight has never before been – or if it has, it now sees differently. The glance guides the eye as it comes to know the perceived world, leading it out of more staid and settled ways of looking"*[69] i.e. the gaze. In this description are some significant points of note particularly the glance's ability to discover and see things differently, a primary aim of the research. Casey introduces the term 'apperception', the swift and subtle grasp of what might otherwise pass us by. The glance attends to, if only for a moment, much that would go unnoticed even in the most conscientious gaze.[70]

Casey concludes that the glance has a crucial role to play in our *engagement* with the world by carrying the edges and surfaces of that world back into the *attentive* subject.[71] That without the glance the body would be disconnected from the world, its things and surfaces.[72] A primary paradox of the glance is the fact that something so diminutive in extent and bearing can convey such far ranging and complex insight.[73]

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69 Casey (2007)
70 Casey (2007) p447
71 Casey (2007) p297
72 Casey (2007) p85
73 Casey (2007) p7

Figure 17 The site for the tourist retreat is located in the foreground between the two rivers.

This chapter has established that we overlook objects in our environment, even though they seem visible to us. This is verified by our inability to recall objects from a scene and change blindness experiments. This research argues that even when we do see we are seeing much less than we think due to our physiological deficiencies and our dominant mode of looking, the gaze. Within this research so far have been concurring reports of the limited capacity of visual processing.

The uncertainty linked to the cognition of our surroundings has never been explained precisely. Because the complexity of the actual process of visual cognition is unknown, and is unlikely to ever be known, the most significant finding is deemed the ability of focused attention (*the glance*) to address change blindness and solve the mid-level vision crisis. The glance collaborates with attention (apprehension) and perception.[74] It is this ability and the overlooking of the glance that make it such a worthy avenue of investigation in visual cognition.

It is proposed that by engaging in glancing, being attentive and becoming aware, previously overlooked things can be seen. In response to the research question the glance is proposed as the way of seeing that connects the tourist with the landscape. As a solution to the mid-level vision crisis the glance can be used to focus attention on particular aspects of the landscape ensuring that they are seen rather than looked at. This research now shifts to a more specific viewer of landscape, the tourist.

74 Casey (2007)

3 TOURIST AS SUBJECT

3 TOURIST AS SUBJECT

The journey of discovery

lies not in seeking new horizons

but in opening our eyes – Marcel Proust

The Retreat is designed for tourists so requires an understanding of the visual performance of tourism. In this research tourists are considered to be an ideal subject. This is because the tourist experience is fundamentally a visual one that engages in both glancing and gazing.[75] Furthermore the diversionary behaviour of tourists opens them to new visual experiences. This research aims to take advantage of this tourist behaviour and expose the tourist to a new way of seeing. This is achieved in the design of the tourist retreat by promoting the glance and offering the landscape to the tourist through frames. These are frames not typically associated with viewing landscape. This chapter discusses how the tourist currently looks at landscape by comparing the tourist gaze with the travel glance. The tourist glance is then proposed as a new way of seeing and the chapter concludes with a discussion on the tourist and artist's image.

3.1 Tourist Gaze

The gaze is a way of looking at the world which "simultaneously forms what is seen and the way of seeing."[76] The gaze is a way of seeing strongly linked to photography, perspective and landscape painting. Urry remarks "travel is often a strategy for the accumulation of photographs."[77] Photos typically taken from a fixed position whilst viewing the landscape through a 'landscape' frame. Urry's notion of

75 Osborne (2000) and Urry, J. *The Tourist Gaze.* London: Sage, 1990.
76 Perkins, Harvey, and David Thorns. "Gazing or Performing? Reflections on Urry's Tourist Gaze in the Context of Contemporary Experience in the Antipodes." *International Sociology*, 2001: 185-204. p187
77 Urry (1990) p139

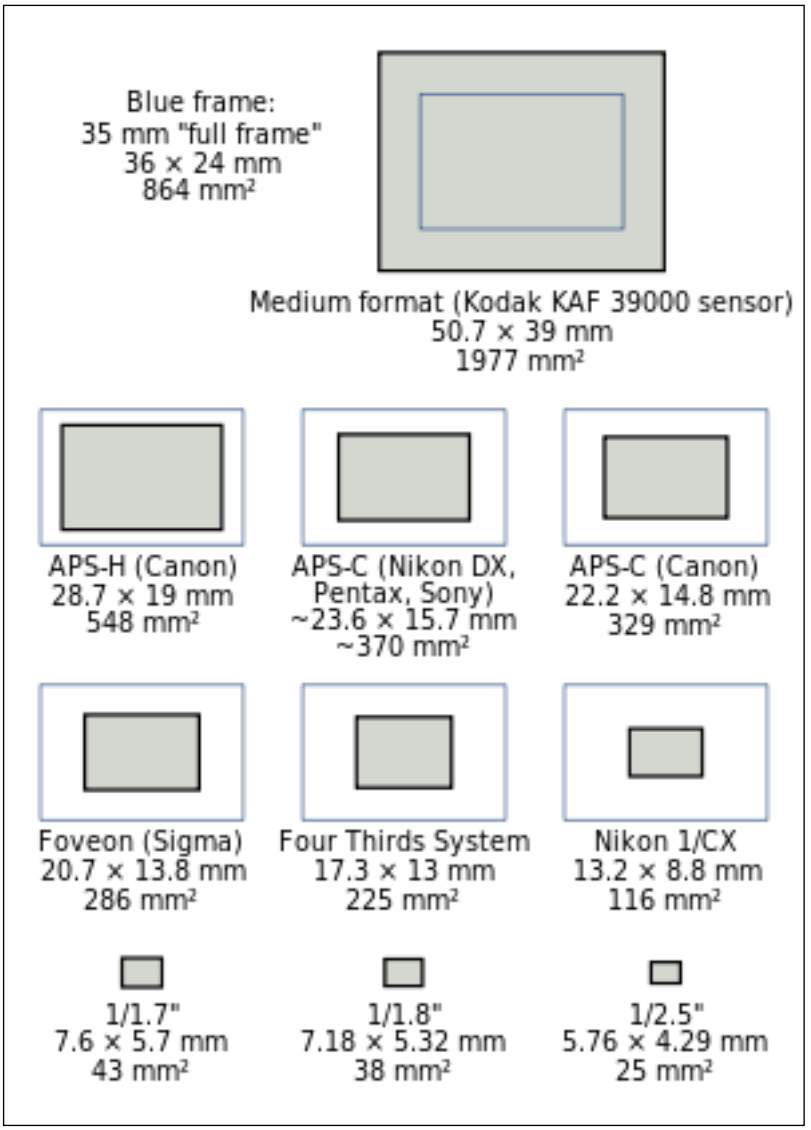

Figure 18 The size of sensors used in most current digital cameras relative to a standard 35mm frame.

This would suggest that through the use of digital cameras the modern tourist is making a move away from the standard landscape frame into a squarer frame. This unfortunately is also a move away from the potential use of the standard portrait frame.

the "tourist gaze" has become paradigmatic in explaining touristic vision and the static photographic gaze.[78] Larsen suggests the tourist gaze is based on the representational practices of the photographer/photography and the spatial practices of the flaneur, Walter Benjamin's nineteenth century ocularcentric urban walker. Sontag considered the contemporary form of the flaneur to be the sightseer.[79] This research argues it is dubious how much seeing actually occurs in the tourist gaze.

For the flaneur and the tourist, the world is picturesque.[80] By definition the philosophy of the picturesque has always been one of framing the landscape.[81] Importantly the tourist always stops his/her movement in order to focus the camera and frame the view. Thus the gazing eye has a detached, static and fixed relationship, rather than a dynamic and moving one with the represented object.[82] Consequently in 'landscape'framing the landscape through the camera lens the tourist is subject to the negative consequences of the gaze. An opportunity arises to move the tourist out of the landscape proportions of camera frame and to encourage glancing and movement in relation to these new frames.

Another aspect of the tourist gaze is discussed by Cloke and Perkins who argue in New Zealand there is a clear interconnection between paradisial nature and adventurous activity. Tourists in New Zealand are encouraged to both gaze at spectacular landscape and grapple with the challenge of nature.[83] This research suggests that engaging in landscape can happen through an act of vision, the glance, as well as adventurous activities. Cloke and Perkins argue the problem with the gaze metaphor is that it's too passive and does not fully encapsulate the tourist experience in New Zealand context.[84] An opportunity exists for a more active mode of seeing more aligned to the adventurous nature of tourism in New Zealand. Perkins & Thorns claim international tourism has recently strengthened its connections

78 Urry (1990)
79 Larsen, Jonas. "Tourism Mobilities and the Travel Glance: Experiences of Being on the Move." *Scandinavinan Journal of Hospitality and Tourism*, 2001: 1:2, 80-98. P86
80 Sontag, S. *On Photography.* London: Penguin Books, 1979. p55
81 Andrews, M. *Landscape and Western Art.* Oxford: Oxford University Press, 1999.
82 Larsen (2001) p87
83 Cloke, P, and H Perkins. "Cracking the Canyon with the Awesome Foursome: Representations of Adventure Tourism in New Zealand." *Environment and Planning D: Society and Space*, 1998: 185-218.
84 Cloke and Perkins (1998)

Figure 19 *Easter Monday* Willem de Kooning (1955-56)

De Kooning was the master of the painted glance. He produced an entire series of paintings from glances he cast at the surrounding landscape as he streamed through them in a car.

with the natural environment by doing rather than just looking.[85] On the contrary this research seeks a connection with the natural environment by seeing rather than just looking and to answer how a tourist view of landscape is framed without resulting in the gaze.

Urano describes the tourist gaze as a "peculiar mode of seeing in which ones visual experience is firmly predetermined by previously given knowledge". The tourist proceeds with guide book to visit the sights listed while other objects (sceneries, landscapes, buildings etc) recede into the background of the visual field.[86] The tourist is doomed to be disappointed and accordingly the tourist gaze can be thought of as one of the exemplary phenomena that reflect the steady decline of ocularcentrism.[87] This point strengthens the appropriateness of the tourist to this research which proposes the glance is a phenomenon that not only contributes to the decline of ocularcentrism but also brings landscape forward in the visual field. Cold argues that this prior knowledge of 'sights' results in a less than direct and dynamic engagement and awareness of landscape. Subsequently the tourist misses the feeling of intense well being this experience can give. Cold suggests that in order to experience this feeling we "need to be prepared or have learned to search for it, to see."[88] This becomes a design aim of the tourist retreat. Hefele proposes the disengagement described by Cold is compounded by the tourist's outsider status.[89] The tourist then is very susceptible to not making a connection with the landscape. At the same time the tourist is open to new visual experiences that might make that connection.

85 Perkins and Thorns (2001) p199
86 Urano (2010) p77
87 Urano (2010) p78
88 Cold, B. *Aesthetics, Wellbeing and Health.* Burlington: Ashgate, 2001. p19
89 Hefele (2010) p26

Figure 20 a,b,c,d The tourists relationship with the landscape while travelling is made through a variety of frames. Typically the frame is horizontal which emphasizes the existing landscape frame relationship the tourist has through photography.

3.2 Travel Glance

Tourist travel is a visual and linear process punctuated by periodic stops along the way, often to take photographs. "To travel is to see. Travel is essentially a way of seeing: it is grounded in the eye, in our visual capacity."[90] Larsen states tourism by definition involves mobility through space via various modes of transport. The tourist senses landscapes as he or she is moved through them within a mobile frame. Larsen argues that these mobile frames have changed people's experience of distance, movement and time. They impose a specific viewing position which has "changed the nature of vision"[91] and therefore also our knowledge and perception of landscapes as we are moved through them.

Larsen claims the significance of mobility to the tourist experience has been almost completely ignored in tourism studies.[92] Larsen introduces the concept of the travel glance to explain the visual sensing of passing landscape images.[93] The mobile travel glance provides a visual "cinematic" experience of moving landscape images to an *immobile* spectator.[94]

This research argues that for the immobile spectator mobility resumes once the mode of transport stops. It does so on foot through the landscape and through architecture. In the process the travel glance becomes the tourist glance. The tourist glance can become a tourist gaze only after the tourist has stopped all movement and focused on a single object viewed through a frame. However the tourist gaze only becomes the tourist glance following a direct or passive shift of attention. On arrival the tourist glance is not only a way of seeing but plays a crucial and practical role in orientation. By allowing the tourist to apprehend or probe the environment the tourist glance assists in orientation.[95] Once orientated the tourist

90 Quoted in Osborne, P. *Travelling Light:Photography, Travel and Visual Culture.* Manchester: Manchester University Press, 2000. p3
91 Larsen (2001) p80
92 Larsen (2001) p81
93 Larsen (2001) p82
94 Larsen (2001) p80
95 Casey (2007) p91

Figure 21 The travel glance cast into the landscape brings into attention the far ground due to the speed of travel.

is "liberated to look openly at and appreciate surroundings."[96] Or to see particular features of that landscape that are not appreciated.

3.3 Tourist Glance

In practice most tourism experiences include both gazing and glancing.[97] By way of its speed the travel glance calls into attention landscape's vastness whereas the static photographic tourist gaze brings attention to landscape's foreground.[98] Larsen suggests the travel glance disrupts the painter and photographer's static gaze but reduces the "sounds, tastes, temperatures and smells of the countryside...to a framed horizontal visionscape."[99] In addition to this it is proposed that the photographic tourist gaze is also horizontal by nature of the traditional 'landscape' frame within the camera. This research explores the potential of the tourist glance to create a framed vertical visionscape changing the visual experience of the tourist.

Both the travel glance and the tourist gaze offer a framed relationship to the landscape. Larsen suggests that they both take control and possession of landscape with a detached look."[100] In the case of the travel glance the detachment is due to the immobility of the tourist and speed of travel. This is in contrast to the engaging tourist glance proposed in this research where the tourist is free to move at a more leisurely pace. Andrews suggests the frame "defines the landscape"[101] while Larsen notes the frame as a condition of tourist vision that links the train, plane and car with painting, photography and cinema.[102] In this research the link continues into architecture and specifically frames that allow the landscape to be both looked or gazed at and seen.

96 Casey (2007) p116
97 Larsen (2001) p94
98 Larsen (2001) p92
99 Larsen (2001) p89
100 Larsen (2001) p89
101 Andrews (1999) p5
102 Larsen (2001) p89

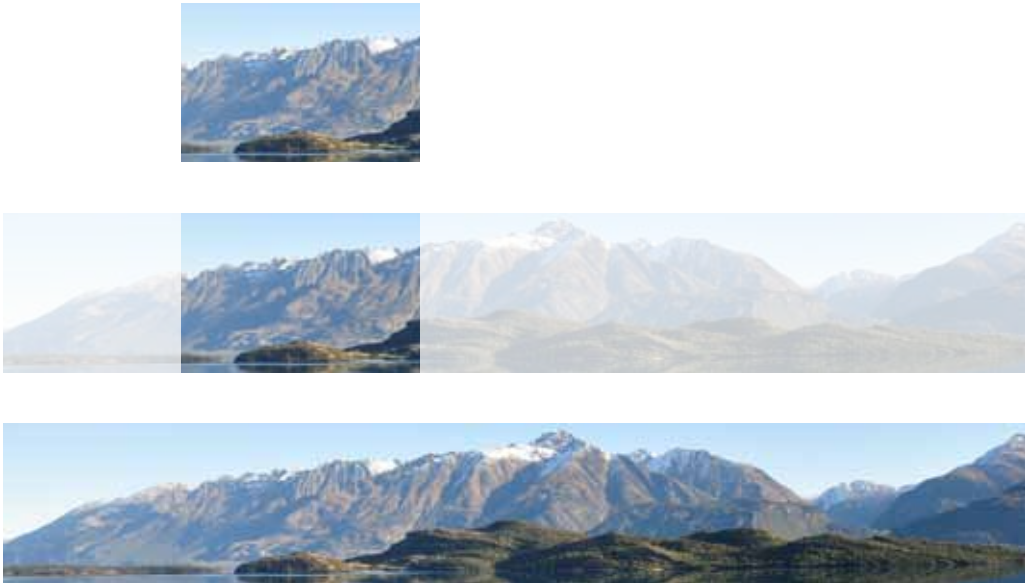

Figure 22 A combination of travel glances within a horizontal frame produces a panorama of the landscape. For the immobile spectator this is a similar visual experience to the cinema.

Throughout the 19th century people complained that the train's pace made it impossible for them to fix their attention.[103] This problem is not limited to the train as Gleber argued we "see less the more we accelerate our exposure to the world."[104] Our non-stop ever present media encourages recourse to a mesmerized, meditative like gaze. This scenario of sensory overload is the same attentional loading problem discussed in the previous chapter. This problem was related to glancing by 19th century French travel writer Gastineau who believed the art of glancing to be "the ability to perceive the discrete, as it rolls past the window indiscriminately."[105] A very similar description to Casey's definition of apperception as the "swift and subtle grasp of what might otherwise pass us by."[106]

Larsen suggests there is dire need for micro-level analysis of the tourist's visual experience and poses the question "What kind of pleasures are associated with tourist glancing?"[107] This research proposes: that the pleasure comes from an engagement with landscape rather than the detachment of the immobile travel glance and tourist gaze; that the travel glance continues as the tourist glance outside of any mode of transport; and that the tourist gaze can be used in a complementary manner. In the tourist glance a much clearer image is created than the tourist gaze which tends to blur the image by not focusing attention on anything in particular. The tourist typically takes landscape photos by not focusing on anything in particular. Technically this is known as having a large depth of field or f#. Regardless of the frame of view or the tourist's movement in relationship to that frame, an image is formed which affects the tourist's relationship with landscape.

103 Schivelbusch, W. *The Railway Journey: Trains and Travel in the Nineteenth Century.* Oxford: Blackwell, 1979. p62
104 Gleber, A. *The Art of Taking a Walk: Flanerie, Literature, and Film in Weimar Culture.* New Jersey: Princeton University Press, 1999. p39
105 Gastineau quoted in Larsen (2001) p91
106 Casey (2007) p447
107 Larsen (2001) p94

3.4 Tourist Image

Urano explains that "Tourism turns the world into one large picture"[108]or image. The image comes to the tourist gaze whereas the glance "seeks the image."[109] When the moment of the glance combines with the moment of the image: the two become one in an intensely visual experience.[110] A pure act of vision that creates a very strong and clearly focused image. Casey argues that the glance and the image form their own "indefinite dyad"[111] similar to the relationship between attention and glancing.

Bergson claims that whatever we perceive we are in the presence of images, importantly images "perceived when senses are *opened* to them, unperceived when they are closed."[112] As stated previously by Casey the gaze "turns to closure – a closing down on the very openness that is its much vaunted virtue."[113] Wylie suggests that tourists are susceptible to seeing the "landscape as a veil"[114] where its actual surfaces are not seen and the landscape becomes a meaningless backdrop. The value of seeing and engaging with these surfaces is discussed further in the following chapter.

As previously discussed the tourist gaze exists in a large part through the camera. Hefele points out that the tourist camera adheres to the principles of perspective and in doing so "values the individual and the single viewpoint in such a manner that the tourist feels ownership of the view"[115] rather than participation and engagement. The association between the tourist gaze and photography establishes a distancing that leads to a consumption of rather than experiencing or appreciation of landscape.

The Blur building by Diller and Scofidio also considers the tourist image. Ekman

108 Urano (2010) p26
109 Casey (2007) p392
110 Casey (2007) p406
111 Casey (2007) p391
112 Bergson, H. *Matter and Memory, tr N.Paul and W.Palmer.* New York: Zone, 1988. p17
113 Casey (2007) p137
114 Wylie (2007) p69
115 Hefele (2010) p11

Figure 23 *Blur Building* Diller and Scofidio (2002)

argues Diller & Scofidio intended the building to become a counter-strategy to ocularcentrism - the predominant access to the world via visual appropriation.[116] The building brings a different sort of attention to vision while experimenting with sensation in general. Similar to this research the touristic setting is used as a "foil to problematize vision."[117] However the Blur building does not offer an alternative mode of touristic vision nor does it problematize the landscape as in this research. The building does "resist the image expectations of good photo opportunities and a certain scopic control granted to the sightseer"[118] by questioning the fabrication of the "aura and authenticity of tourist sites, the gaze, and the meaningful imaging of memorial or memorable places in the world of today."[119]

3.5 Artists Image

This profession [architecture] teaches you to see – IM Pei

A painting offers us a set of instructions for seeing in a particular way and this research suggests that the architecture of this tourist retreat should do the same. Willis suggests artists, designers and other creative professionals are "becoming more important not least because of their self conscious relation to visual aesthetics."[120] While Casey considers the importance of the glance to every visual art and suggests "art begins from surfaces as well, but it links up right away with material things [architecture] and natural landscapes."[121] Casey's discussion on surfaces and the glancing artist before the landscape introduces Paul Cezanne.

116 Ekman, Ulrik. "Irreducible Vagueness: Mixed Worlding in Diller and Scofidio's Blur Building." *Post Modern Culture Vol.19 #2*, 2009.
117 Anderson, Laurie. "Interview with Elizabeth Diller and Ricardo Scofidio." *Scanning: The Aberrant Architectures of Diller + Scofidio*. Ed. Aaron Betsky. New York: Whitney Museum of American Art, 2003. 147-160.
118 Diller and Scofidio. SuitCase Studies: The Production of a National Past." *Back to the Front: Tourisms of War*. Eds. Elizabeth Diller and Ricardo Scofidio. New York: Princeton Architectural Press, 1994. 32-107.
119 Zavatta, Sylvie. "Preface." *Back to the Front: Tourisms of War*. Eds. Elizabeth Diller and Ricardo Scofidio. New York: Princeton Architectural Press, 1994. 8-17.
120 Willis (2000) p5
121 Casey (2007) p433

Figure 24 *Mont Sainte-Victorie* Paul Cezanne (1885-1887)

Cezzane's works deal with depth, space and time and suggest a visual engagement with landscape should be considered.

Merleau-Ponty wrote in regard to Cezanne, the "*world no longer stands before him through perspectival representation; rather it is the painter (and the observer) to whom the things of the world give birth by means of a concentration of the visible.*"[122] This research argues that the architect as artist faces an issue of representation where perspective limits his or her ability to see appropriately. Through perspective does the architect suffer as much from the gaze as the tourist does through photography? How should the tourist retreat be represented, as a series of elevations, both internal and external, that indicate no fixed viewing position, or perspectives in spaces associated with gazing? Technically the elevation represents the glance but the issue is resolved by considering the tourist's experience of the retreat as occuring through the retreat itself, in a series of perspective images more reminiscent of a video camera, rather than its representation here.

Cold proposes we are "influenced by the abilities of artists as well as architects to be *open* and curious, perceiving, discovering or imagining and mediating *unnoticed* or new aesthetic qualities in such a way that both the observer and the creator are seduced."[123] This is opposed to the closed nature of gazing. Importantly the "artist as creator must be a seduced observer him or herself and that the observer must want to be seduced."[124] This research suggests that the tourist embarking on a transformative yoga and wellbeing retreat is open to seduction.

For Cezanne "nature had to be incorporated into the artist before re-emerging as painting"[125]. This research argues the same should apply to the architect prior to re-emergence as architecture. In Cezanne's view the landscape "thinks through him and he [the artist] is the consciousness of the landscape."[126] It should be no different for the architect. As the consciousness of the landscape the artist or architect then has an ethical responsibility. Hefele, himself a painter, suggests that the artist brings the visible world into the body by looking then breathes it out of the body

122 Merleau-Ponty (1964) p181
123 Cold (2001) p21
124 Cold (2001) p21
125 Casey (2007) p429
126 Holl, Pallasmaa and Perez-Gomez (1994) p36

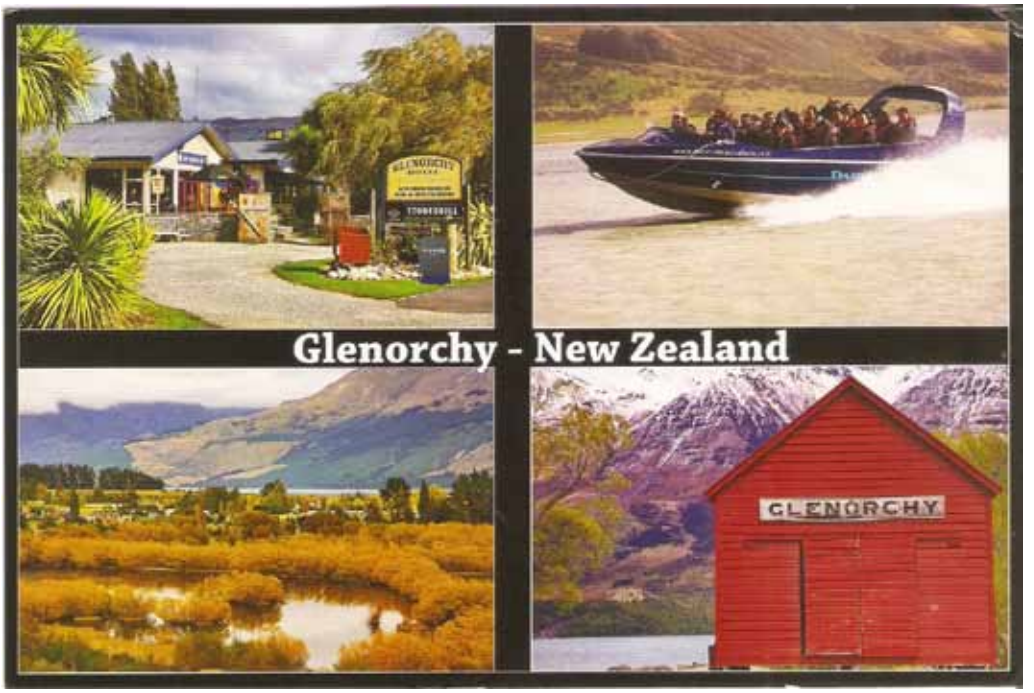

Figure 25 A post-card of Glenorchy illustrating the images a tourist may typically see of a place before having experienced them.

through painting.[127] Graeme Sutherland adds "In a sense the landscape painter must almost look at the landscape as if it were himself – himself as a human being."[128]

What does an architect looking or gazing at a particular site and its landscape not see? What does the architect's glance see and how should a landscape be shown by an architect so that it is seen by the tourist? What is then breathed out or produced? If the architect has seen the landscape as if it were himself and he/she is the consciousness of that landscape, then the architect is ethically obliged to show the tourist what is wrong with the landscape. This problematizing of the landscape is discussed in the following chapter.

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This chapter has raised a number of problems for the tourist. These include: the tourist's association with gazing through photography; a difficulty with exposure to a variety of images prior to the tourist experiencing them; and the tourist's viewing of landscape as an immobile spectator from within various modes of transport. The tourist is therefore susceptible to not making a connection with the landscape. At the same time the tourist is open to new visual experiences that might make that connection.

The tourist gaze and travel glance have changed the nature of vision and consequently the tourist's knowledge and perception of landscapes. In these two forms the visual performance of the tourist is typically a horizontal one. This research proposes a vertical visionscape can change the tourist's visual experience and help make a connection with the landscape.

The importance of glancing in the creation of tourists images was discussed. This

127 Hefele (2010) p29
128 Graeme Sutherland quoted in Holl, Pallasmaa and Perez-Gomez (1994) p36

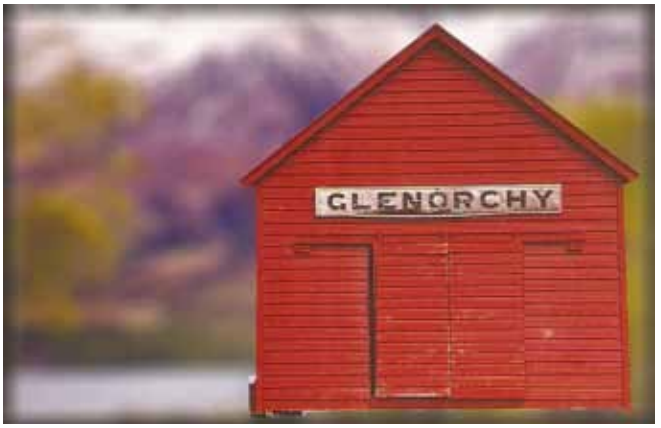

Figure 26 The tourist not only consumes images of landscape through the camera but by focusing on a pre-determined list of sights the landscape has a tendency to recede into the background.

was followed by the necessity for artists and architects to glance at the landscape in order to understand how to prepare the tourist to glance at and see the landscape. This also raised ethical obligations which are discussed in the next chapter.

This chapter has suggested the detachment inherent in the tourist gaze and the travel glance make the tourist a very worthy subject. Perez-Gomez & Pelletier suggest the "image [tourist or artists] cannot be perceived independently from the place"[129] in which it is formed. This opens the discussion on landscape in the next chapter not just as an object or image but as a place, a place which has meaning.

129 Perez-Gomez and Pelletier (1997) p371

4 LANDSCAPE AS OBJECT

4 LANDSCAPE AS OBJECT

A persistent understanding of the term landscape is "a portion of the earth's surface that can be comprehended at a glance" JB Jackson

This chapter explores the role landscape has as the object of the tourist image. This is achieved through a discussion on landscape meaning, place, surface, temporality, ecology and ethics.

Landscape is a "visual construct"[130] which is "inextricably tied to modernity and a westernized way of seeing."[131] Given the deficiencies associated with the gaze as a westernized way of looking the glance is considered here as a superior alternative when the intention is to 'see' the landscape. Casey argues that the "ultimate destination" of the glance in nonpersonal looking is the landscape.[132] He was struck by the unappreciated prominence of the term *paysage* (landscape) in Merleau-Ponty's *Phenomenology of Perception.*[133] Casey proposes that the kind of perception Merleau-Ponty was describing throughout the phenomenology "is in fact *the glance.*"[134]

Nesbitt argues that "phenomenology is the philosophical thread that underlies postmodern attitudes towards site, place, and landscape" and that "recent theory has moved towards philosophical speculation by problematizing the body's interaction with its environment"[135]. This research proposes that the problem with the interaction is in the way we look at the landscape. Christian Norberg-Schulz identified phenomenology's potential in architecture as the "ability to make the environment meaningful through the creation of specific places."[136] This research explores how the tourist looks at this site, this place, this landscape through architecture in a meaningful way.

Ingold describes what landscape is not. It is not 'land', nor 'nature', nor is it 'space'.[137] One possible definition of landscape by Wylie is a "series of tensions be-

130 Porteous, J.D. *Landscapes of the mind: worlds of sense and metaphor.* London: University of Toronto Press, 1990. p4
131 Cosgrove, D. "Landscape and the European sense of sight: eyeing nature." In *Handbook of Cultural Geography*, by K., Domosh, M., Pile, S., et al. Anderson, 249-268. London: Sage Publications, 2002.
132 Casey (2007)
133 Casey (2007) p7
134 Casey (2007) p7
135 Nesbitt, Kate. *Theorizing a new Agenda for architecture.* Princeton Architectural Press, 1996. p28
136 Christian Norberg-Schulz quoted in Nesbitt (1996) p412
137 Ingold (1993) p60

Figure 27 *The Monk by the Sea* Caspar David Friedrich (1808-10)

Painting an illusion of depth had been a traditional aspect of landscape painting. This painting was regarded as Friedrich's most radical composition for his lack of concern with creating the illusion of depth. Perhaps the monk stands before the landscape contemplating its meaning.

tween watcher and watched, interior and exterior, the invisible and the visible."[138] Or as in this case between tourist and landscape, architecture and landscape, looking and seeing (the gaze and the glance). Various definitions of landscape exist that are beyond the realms of this research. From its beginnings though, it has been an artefact constructed by man.[139]

As a man-made artefact the landscape becomes our unwitting autobiography waiting to be read.[140] It is then necessary to learn to read it because as Brodsky suggests, the objects we make reveal more about us than confessions of faith.[141] In his reflections on what landscape is JB Jackson, a mid-twentieth century pioneering teacher of landscape saw landscape as 'a rich and beautiful book (that) is always open before us."[142] All we have to do is learn to see it. Taylor stresses the "underlining message was, and still is – to use one's eyes and intellect out there, to read the landscape as a document of human history."[143] This research looks at what any reading of landscape might mean while considering that visual cognition generates meaning through apprehension, perception and comprehension.

4.1 Landscape Meaning

Goethe's methodology described in the introduction was an effort to understand an object's meaning through prolonged empathetic looking and understanding grounded in direct experience.[144] That direct experience can only be had by engaging, apprehending or seeing that object (the landscape). An empathetic look involves identifying oneself mentally (and so fully comprehending) a person or object of contemplation. This research makes the landscape both an object of con-

138 Wylie (2009) p278
139 Taylor, Ken. *Landscape and Memory: cultural landscapes, intangible values and some thoughts on Asia.* Research School of Humanities: 1- 14., 2008. p1
140 Brodsky, J. *Veden peiki.* Helsinki: Watermarks, 1994.
141 Brodsky (1994)
142 Taylor (2008) p2
143 Taylor (2008) p6
144 Pallasmaa, Juhani. *The Embodied Image.* 2011. p133

Figure 28 *Blue Black* Ellsworth Kelly (2001) in the Pulitzer Foundation for the Arts, St. Louis, designed by Tadao Ando

"When I conceived Blue Black, associations to my earlier work were not consciously on my mind. What was and remains most important to me is that the piece work in the space to engage the eye" Ellsworth Kelly

It is interesting to consider the movement of the eye in exploring this image, linking things in the visual field.

templation for the tourist gaze and a focus of attention for the tourist glance. The tourist glance extracts meaning with careful albeit quick observation of the landscape. Thus revealing a significant amount about the "cultural values that shape it"[145] and more importantly the way of seeing associated with it. Perhaps in years to come people will conclude that we must have been gazing at the landscape to not see what its surfaces were telling us.

Hefele makes a comparison of Cosgrove's 'landscape way of seeing'[146] with Ingold's phenomenologically placed account of 'dwelling in the world'.[147] Cosgrove argued that landscape as a way of seeing was a "social and cultural product composed by projecting meaning onto the land"[148] whereas Ingold's dwelling perspective focuses on "practice and participation with the environment to create meaning."[149] A dwelling perspective postulates that "meaning is there to be discovered in the landscape, if only we know how to *attend* to it."[150] This is important given the links drawn in the discussion previously between attention, glancing and seeing.

Landscape as a 'way of seeing' was related to the exercise of power over space, rooted in linear perspective and the subject/object divides of the Cartesian paradigm.[151] It was also associated with the static gaze. As a consequence of our gazing we are not seeing and not reading or gathering meaning from the landscape. In contrast, Casey suggests that the glance can be "considered the eyes gesture toward the advent of meaning in the visual world."[152] The glance does this by linking things in the visual field, its "probative force transforms what it apperceives [the swift and subtle grasp of what might otherwise pass us by] into a meaningful spectacle."[153] These links are formed between various surfaces of the landscape, the boundaries of which require focused attention to see.

145 Hefele (2010) p7
146 Cosgrove, David. *Social formation and symbolic landscape.* Madison: University of Wisconsin Press, 1998.
147 Ingold (2000)
148 Hefele (2010) p13
149 Hefele (2010) p9
150 Ingold (2000) p208
151 Cosgrove (1995)
152 Casey (2007) p462
153 Casey (2007) p462

Figure 29 *Childrens Museum* Tadao Ando (1989)

An example of Ando's philosophy of architecture being a place where the landscape is confronted. He achieves this at the Childrens Museum by framing in a bold horizontal manner various aspects of the landscape.

Meinig describes ten possible meanings of the same landscape scene. He proposes that the central problem of what can be seen in landscape is that it is "composed not only of what lies before our eyes but what lies within our heads."[154] With some foresight he asks "what is landscape as we become more conscious and concerned about our visible surroundings?"[155] This research argues in a more attentive mode of seeing we become more conscious and more concerned about the landscape or place and then problematize it.

4.2 Landscape Place

Buildings are often labelled as having a 'sense of place'. This research suggests the concept is rather more elusive. This is largely due to our dominant mode of seeing for while the "gaze calls for the kingdom of space, the glance prospers in the domain of place."[156] A sense of place is strengthened through tightening of the connection between the self and the landscape whereas the gaze creates distancing and detachment. Casey claims the power of the glance is connecting things and places and it is within the power of the glance to "bring things and persons near within the place world – thus to reveal dimensions of both which are otherwise inaccessible or unsuspected."[157] From an eastern perspective Tadao Ando believes the "purpose of architecture is the construction of place."[158] Ando remarks that "nature has lost most of its former abundance, just as we have enfeebled our ability to *perceive* nature"[159] supporting the recurrent blindness metaphor in this research. Ando recommends that architecture becomes a "place where people and nature confront each other under a sustained sense of tension…that will awaken the

154 Meinig, David. *The Interpretation of Ordinary Landscapes. Geographical Essays.* New York: Oxford University Press, 1979. p34
155 Meinig (1979) p33
156 Casey (2007) p53
157 Casey (2007) p71
158 Ando, Tado. "Toward new Horizons in Architecture ." In *Theorizing a new agenda for architecture*, by Kate Nesbitt, 458-461. Princeton Architectural Press, 1996.
159 Ando (1996) p460

Figure 30 *Villa Neuendorf* John Pawson(1915-23)

Figure 31 *Potemkin* Marco Casagrande (2003) A park for post industrial meditation.

spiritual sensibilities latent in contemporary humanity."[160] This research implies those sensibilities have been mostly latent since the visuocentric ancient Greek period. Connecting with landscape, providing the conditions necessary to ensure it is seen and reducing the distance associated with gazing are primary design aims for the tourist retreat.

Bowring argues that meaningful engagement of self, or in this case tourist, with place is derived from "knowing, understanding and in particular remembering."[161] Bowring dismisses vision (the gaze) as the least efficient of the senses in the retention of memory but does so ignoring focused attention and its role in comprehension (knowing and understanding). As discussed previously in glancing we not only focus our attention but direct our other senses, those that are more capable than the gaze of remembering what we experience. Bowring does note that the connectivity of self with place is "vulnerable to the distancing legacy of Western ocularcentrism and the voracious consumption of images which serves to exacerbate sensory deprivation."[162] She suggests designs produced under this umbrella tend to be "shallow, superficial and placeless" and that what is required is an "amplification of place."[163] In the tourist retreat connectivity with place is created by a vertical movement away from the landscape frame and opportunities for glancing.

Ingold suggests it is in "people's engagement with the world, in the business of dwelling, that a place draws its unique significance."[164] The architectural act helps to define the place whereas the glance enlivens our relationship to the place world. Casey argues that there is a "close and continuing marriage between the glance and place"[165] and the glance maintains this relationship through the "apprehension of the unique configuration of *surfaces* that each place provides."[166] This research presents these surfaces to the tourist to ponder what they might mean. Casey claims glancing is the main means by which we come to know the surfaces of our

160 Ando (1996) p460
161 Bowring (2007) p82
162 Bowring (2007) p83
163 Bowring (2007) p83
164 Ingold (1993) p62
165 Casey (2007) p53
166 Casey (2007) p52

Figure 32 *Where?* Paul Klee (1920)

"Art does not reproduce what we see; rather, it makes us see" Paul Klee

world and importantly, if we are to read the landscape or place "these surfaces are telling."[167]

4.3 Landscape Surface

Urano argues postmodernism abandons the mode of thinking that assumes a stable depth-surface relationship. The postmodern world becomes nothing but how it looks, and the exploration of its surface the only valid way to think about it. In her critique of *On Beauty* Urano finds a world where depth no longer exists.[168] It's about "seeing the surface."[169] A discussion here on surface is relevant because of the association with glancing. Casey argues the place world shows itself in its surfaces and claims landscape is the "proffered surface of the place world."[170]

The landscape has two primary features – layout and surface.[171] The glance lives within the layout of this surface world.[172] Casey argues that in glancing we investigate the layout of surfaces in a manner that brings us closer to them, learning from them in ways that are "genuinely unique."[173] These surfaces we don't see in the blurred image of the gaze. Casey believes the glance's genius is to accomplish closeness where none existed before, or none was apparent.[174] In order to actually see the landscape we need to shift our mode of seeing to the more engaging glance. More precisely, the lens or frame through which we view landscape through architecture needs adjusting in order for the tourist to see the surfaces offered.

167 Casey (2007) p7
168 Urano (2010) p269
169 Urano (2010) p270
170 Casey (2007) p117
171 Casey (2007) p369
172 Casey (2007) p48
173 Casey (2007) p146
174 Casey (2007) p71

Figure 33 *Landschaft* Paul Cezanne (1870)

Landschaft was a German concept of landscape which attempted to classify landscapes distinguishing them from natural scenes. Cezanne often painted a path or a suggestion of a path inferring the image was a glance captured in space and time.

4.4 Landscape Temporality

As discussed earlier temporality is one of the inner dimensions of glancing. The glance is not static, it moves in space and time unlike the fixed gaze. Casey states the "unsuspecting power of the glance is nowhere better displayed than in the liberating moment in which space and time become creative companions rather than bitter antagonists."[175] Similar to the moment described previously when the glance and the image combine. Casey establishes that "duration and landscape conjoin in the now of the glance."[176] This consideration of space (or place) and time is important in a shift away from the tourist seeing landscape from a fixed position in the tourist gaze and travel glance. It is also important because experiencing and participating in a work of architecture have fundamental temporal dimensions."[177]

In *The Temporality of Landscape* Ingold believes that focusing on the space and time of landscape might enable us to move "beyond the naturalistic view of the landscape as a neutral, external backdrop to human activities."[178] This also directly addresses the problem tourists have in prior exposure to 'sights' with landscape receding into the background. Ingold argues that we should adopt a 'dwelling perspective' in which the landscape is "framed as a way of being, where the sensory perception [in this case vision] of the body is foreground." [179] Dwelling draws on the philosophy of phenomenology, specifically the writing of Merleau-Ponty. Dwelling is that moment where perceptions are made by engagement with the environment. With phenomenology "the world speaks back to us"[180] only if we are able to see it (or to hear, touch, smell or taste it). For Merleau-Ponty "the map of the visible overlaps that of my [his] intended motions."[181] Perez-Gomez & Pelletier suggest this overlapping of vision and motion blurs the traditional oppositions of 'contemplation and action', 'invisibility and visibility', 'passivity and activity.'[182]

175 Casey (2007) p18
176 Casey (2007) p10
177 Perez-Gomez and Pelletier (1997) p389
178 Wylie (2009) p278
179 Ingold (2008) p59
180 Merleau-Ponty, M. *Primacy of Perception.* Princeton: Northwestern University Press, 1964 2nd ed. p15
181 Merleau-Ponty quoted in Perez-Gomez and Pelletier (1997) p335
182 Perez-Gomez and Pelletier (1997) p335

Figure 34 *Etant Donnes* Marcel Duchamp (1946-66)

In this his last work Duchamp again forces the spectator to engage, this time in a very personal and singular viewing experience. This work is an example of the effect a small opening or aperture has in drawing the subject towards the object.

Here are described three dualisms representing the essence of this research and the gaze versus the glance respectively.

The dwelling perspective can help us gain knowledge of the world by moving about in it, exploring it, attending to it. Ingold agrees that in order to perceive the landscape it is necessary to engage with it.[183] He considers that perception consists of variations in skill. Learning to see is a matter of being open to and acquiring the skills for "direct perceptual engagement."[184] This research suggests that our gazing has contributed to a landscape or environmental crisis. In beautiful environments such as the location of the tourist retreat the issue is greater. Tourists are blinded by the beauty and the gaze prevails. Glancing at the landscape is like putting it under the microscope. This seems counter intuitive but as discussed earlier the gaze is blinding in both senses of the word, a closure rather than opening of the eyes. Only in glancing is our attention focused and we can see what surfaces are telling us and what is going on from an ecological perspective.

4.5 Landscape Ecology

Where there is no vision, the people [landscapes] perish (Prov. 29:18)

This research proposes that a lack of ecological understanding is directly related to our detached mode of observation – the unseeing gaze. Consequently the tourist is seen as separate from the landscape and this research exploits the visual nature of tourist performance in order to unite or connect them. Hefele extends the recurrent blindness metaphor by proposing that the landscape way of seeing "distances, separates and conceals agency, actions and relationships that would be essential to any ecological experience."[185] An ecological experience is deemed crucial to a shift in perspective that might lead to regeneration and resolution of any landscape or

183 Ingold (1993) p59
184 Ingold (2008) p55
185 Hefele (2010) p15

Figure 35 Highlighting two particular points of intensity in the landscape hinting at the altered state of this place.

environmental crisis. Remembering regeneration is a key component of the brief.

Cloke and Jones consider that Ingold's 'dwelling perspective' promotes a rich participation and proximity with landscape that "leads to appropriate stewardship."[186] Ingold is advocating an alternative mode of seeing based on the premise of our "engagement with the world, rather than our detachment from it."[187] Macpherson & Minca suggest that the paradox at the heart of western scientific thought is that it tends to rest on a separation of humanity from nature: a position which may eventually undermine ecological and sustainability concerns.[188] Hefele also argues that an ecological practice requires engagement noting vision has a "deeply rooted epistemology of detached observation."[189] Argued here as ocularcentrism and the gaze. For Hefele, thinking of landscape as a 'way of seeing' seems incompatible with an ecological perspective while the 'dwelling perspective' seems much more suitable to an ecological approach to landscape.[190] In order to make a connection that promotes regeneration a mode of seeing other than gazing is therefore required. A mode more suitable to a dwelling perspective.

In his *ecological* approach to perception psychologist James Gibson sets out to re-embed perception and cognition within the practical contexts of people's ongoing engagement with their environments. Gibson proposes to consider perception as *direct pickup* of environmental information by means of successive eye fixations.[191] However, neither Gibson, nor his followers Turvey and Shaw provide precise insight about the nature of the fixations.[192] Perez-Gomez & Pelletier suggest "it is given to us to see differently, and thus to act differently,"[193] perhaps more ethically, but don't offer any alternative way of seeing either. In light of Rensink's change blindness experiments and Casey's study of the glance Gibson's work can be revis-

186 Cloke, P, and O Jones. "Dwelling, place, and landscape: an orchard in Somerset." *Environment and Planning A 33(4)*, 2001: 649-666.
187 Ingold (2000) p11
188 Macpherson, Hannah, and Claudio Minca. "Landscape, embodiment and visual impairment: an exploration of the limits of landscape knowledge." *Cultural Landscapes in the 21st Century.* 2006.
189 Hefele (2010) p3
190 Hefele (2010) p8
191 Gibson (1979)
192 Shaw, R. E. & Turvey, M. T. (1999). Ecological Foundations of Cognition: II. Degrees of Freedom and Conserved Quantities in Animal -- Environment Systems. *Journal of Consciousness Studies, 6*
193 Perez-Gomez and Pelletier (1997) p330

Figure 36 Part of the Humboldt mountains opposite the retreat showing that on closer examination, surfaces and boundaries not seen in the gaze, become more obvious. A number of glances around the image reveal a great deal more atypical variation or intensity in the surface of this landscape.

ited, especially as it is proposed in this research that the 'direct pick up' or apprehension (the catch) occurs through the visual act of glancing.

4.6 Landscape Ethics

We can be ethical only in relation to something we

can see, feel, understand, love, or otherwise have

faith in. – Aldo Leopold, 'The Land Ethic'

This research proposes that we have an ethical obligation to act and see in an ecological sensitive way. In *On Beauty* Smith questions how much ethical truth lies in the appearance of the world?[194] In the first instance, ethical action arises from seeing or "noticing that something is out of joint."[195] This research has indicated that perhaps we are not seeing, noticing, nor paying attention in our gazing at the landscape. This research argues that to those that do see, the landscape is firstly a place and then a problem. Casey insists this is why the glance is so appropriate, its "pointed penetrating power allows it to go straight to where the problem is."[196] The problems with this apparently beautiful landscape are only seen by focusing attention on its surfaces.

Casey labelled Blake, Dickens, Thomas Cole and Thoreau 'ecologists of perception' for being acute observers with 'eyes to see' the baneful effects of nineteenth century industrialism. Casey suggests the target in landscape apperception (the glance) takes the form of a set of surfaces that betray the state of its health.[197] He claims a "wound to the ecosystem, a tear in its fabric, an illness in the landscape"[198] all yield to the glance. Casey argues a pleasant and healthy landscape "lacks intensity"[199]

194 Urano (2010) p283
195 Casey (2007) p363
196 Casey (2007) p373
197 Casey (2007) p373
198 Casey (2007) p373
199 Casey (2007) p374

Figure 37 An indication of the surface variety existing in a seemingly beautiful and 'natural' environment.

and that this intensity is the "thin red line that links glance, surface and responsiveness to environmental disorder."[200]

Most importantly Casey also points out that "*whether embracing them or not, I am still in the presence of intense commands to respond. My failure to do so* [lack of awareness], *stems not just from self-interest or indifference or lack of ecological enlightenment but also from a deeper failure, which is not my own alone: that is, the failure to link vision meaningfully with the lived world around me, ultimately due (in the West) to the detached Cartesian eye* [the gaze] *that bespeaks a massive cultural disconnection between human beings and their environments.*"[201]

In our gazing the message is missed. In our unawareness we fail to respond. The ethical glance at a problematic, yet beautiful environment should trigger in us some kind of response to rectify the environmental problem within the landscape through regeneration. In the tourist, glancing can generate meaning from the landscape through its surfaces. These surfaces are presented to the tourist in the retreat leading to ethical and ecological considerations. These considerations can also contribute to the transformation and personal wellbeing of the tourist as discussed in the following chapter.

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This chapter has discussed various aspects of landscape in relation to the glance and the gaze. The glance's ability to generate meaning from the landscape and make connections that develop a 'sense of place' was explored. The relevance of surface and layout were considered with reference to the glance being particularly efficient at seeing surfaces. The glance's temporal nature as opposed to the gaze's fixed nature was highlighted. By connecting with the landscape the glance allows

200 Casey (2007) p376
201 Casey (2007) p384

the tourist to see more, to examine its surfaces which show the problems it contains. This closer examination of the landscapes ecology develops into an ethical consideration. This is particularly so given the need to regenerate the landscape assigned in the brief.

In using the glance as a connecting device this research aims for a phenomenological "collapse of self and world."[202] A dissolution of the Cartesian subject-object divide and assumptions of Western thought and science. During this collapse Casey suggests a glance "takes us out of ourselves, out of our formally defined, defensive egoic identities – the essence of human suffering."[203] Personal wellbeing and landscape regeneration are intrinsically linked and the desired result of the tourist retreats project brief.

202 Rose, M. "Gathering 'dreams of presence': a project for the cultural landscape." *Environment and Planning D: Society and Space*, 2006: 537-54.
203 Casey (2007) p5

5 TOURIST AND LANDSCAPE

5 TOURIST AND LANDSCAPE

The mystery of the world is the visible,

Not the invisible

- Oscar Wilde

This chapter discusses the personal wellbeing of the tourist and the regeneration of the landscape as two mutually inclusive concepts. This research argues that glancing can generate a positive and transformative shift by connecting the tourist with the landscape in an ecological and ethical manner. This research refrains from a discussion on the extent of any environmental crisis, or man's influence on planetary wellbeing. For the sake of the argument it is assumed there is a man-made environmental crisis and that the most sustainable solution is landscape regeneration. At the very least this research sees landscape as a problem or condition that requires correction.

Brigid Cold points out that the responsibility to act is left to especially empathetic often artistic experts.[204] The necessity for artistic or architectural intervention is confirmed by Peter Selz who tells us "the artists [architects] pointed at the symptoms, as artists often do – the civilization to which they belonged was not to last."[205] The tourist retreat points the tourist to the problems in the landscape. Koral Ward maintains that the "artists discriminating *glance* recognises the kairos, the decisive point for intervention."[206] The intervention in this research is the tourist retreat which provides the necessary conditions to transform the way tourists see landscape through architecture. The aim as Pallasmaa stresses is to create positive meaning that has a favourable influence on the organisation of our mind and experience of the world.[207]

204 Cold (2001) p17
205 Selz, P. *Beyond the Mainstream: Essays on Modern and Contemporary Art.* Berkeley: Cambridge University Press, 1997. p31
206 Ward, Koral. *'In the Blink of an Eye'- An Investigation into the concept of the 'Decisive Moment'* . Murdoch University, 2005. p347
207 Cold (2001) p208

Figure 38 *Harmony in Ble and Silver, Trouville* James Abott McNeill Whistler (1865)

McNeill was inspired by Friedrich's *Monk by the Sea.* The image is a reminder of the very personal journey the tourist makes embarking on a retreat of this type. Like the *Whistler*, the tourist confronts and interacts with the landscape whilst simultaneously confronting him or herself.

5.1 Tourist Wellbeing

Wellbeing is not a static phenomenon, but a temporal and "interactive relationship between persons, culture and the environment."[208] The interaction occurs primarily through vision. This research proposes that a successful interactive relationship between wellbeing and landscape can be supported by the glance due to its 'non-static' and engaging visual nature. Ulrich published the first work detailing a quantifiable connection between access to views and wellbeing.[209] E O Wilson author of *Biophilia* suggests that the evolution of the human brain in natural surroundings and various associated survival factors, mean we need to have connection with landscape,[210] not just a view of the landscape. The nature of that connection is much less well described and is a theme of this research.

Existing research suggests that the appeal of nature (landscape) and its place in creating feelings of wellbeing is an international phenomenon.[211] Cold suggests the problem is that this "originally instinctive feeling may have been suppressed by cultural norms and social conventions, and a lack of individual self-understanding."[212] Cold is referring to our dominant mode of vision, the gaze. Cold adds while the more virtual and unreal the environment becomes the more we need places which inspire *participation* and involvement.[213]

Storey & Pedersen-Zari comment that connection to landscape is a large component in emotional wellbeing and a meaningful engagement in life.[214] The connection to landscape is considered important here for three reasons: firstly as Cold remarks, being personally involved in a place entails an emotional relationship;[215] secondly, architectural research is deficient in areas of emotional wellbeing; thirdly,

208 Cold (2001)
209 Ulrich, R. "View Through a Window May Influence Recovery from Surgery." *Science, 224 (4647)*, 1984.
210 Wilson, E.O. *Biophilia.* Cambridge: Harvard University Press, 1984.
211 Ryan, R, and D Edward. "ON HAPPINESS AND HUMAN POTENTIALS: A Review of Research on Hedonic and Eudaimonic Well-Being." *Annual Review of Psychology*, Feb 2001: 141-166.
212 Cold (2001) p17
213 Cold (2001) p30
214 Storey, John, and Maibritt Pedersen-Zari. "Factor X: Wellbeing as a key component of next generation green buildings." *Proceedings of the 12th Rinker International Conference* . Florida: University of Florida, 2006. 1-27.
215 Cold (2001) p25

Figure 39 *Ancient Sound* Paul Klee (1925)

Klee's numerous paintings of surfaces in the landscape suggest the subject question the nature of the condition he is illustrating and then look searchingly at the landscape as a place of surfaces.

the project brief asks 'to foster the *connection* between landscape, wellbeing, and regeneration'.

A personal involvement in the landscape helps to establish a sense of place and has been identified as "crucially important to human wellbeing."[216] Venolia concurs listing nine essential qualities for healing environments none of which separate the self from the space (or place).[217] In Meinig's description of landscape as place he suggests that a well cultivated sense of place is an important dimension of human well being.[218] It is concluded that by making a better connection to the landscape the glance can improve our emotional wellbeing, self-understanding and develop a sense of place.

The gaze and illness

Perez-Gomez and Pelletier link the gaze to illness suggesting the dichotomy between perspectivisim and objectivity has "split the consciousness of contemporary men and women, often painfully, generating many well-documented pathologies, particularly the inability to make sense of one's life... here and now."[219] To understand ourselves Taylor suggests we need only *look* searchingly (not gaze) at our landscape.[220] A similar notion to Goethe's prolonged empathetic looking. Taylor recognises one of our deepest needs being a sense of identity and belonging (sense of place) which we find in attachment to landscape. The detachment associated with the gaze has been well noted. This research is a discussion on how tourists *look* at the landscape and exactly what they see or don't see. The aim being the creation of an inter-relationship between tourist and landscape in which both support each other in a process of transformation and healing.

216 Ryan and Edward (2001)
217 Venolia, Carol. *Healing Environments.* Berkeley, California: Celestial Arts, 1988.
218 Meinig (1979)
219 Perez-Gomez and Pelletier (1997) p290
220 Taylor (2008) p2

Figure 40 *The Kielder Skyspace* James Turrel (2000)

An extreme example of a building designed to be looked out of rather than looked at.

This research has shown evidence supporting the proposal that reducing the distance between tourist and landscape can influence tourist wellbeing in a positive way. This research also argues that architects have contributed to a "sensory deprivation harmful to physiological, psychological and social well being"[221] by association with Western cultures emphasis on visual aesthetics, particularly how a building looks rather than what it is like to look out of. The tourist retreat aims to resolve this deprivation not by promoting an embodied or polysensory type of vision but by focusing on what the building is like to look out of. Particularly the *look* out of the building.

The glance and wellbeing

The glance connects the disconnected reducing the distance and detachment inherent in the gaze.[222] The glance does this by providing a bridge between people, between people and their environments, and between people and other kinds of being. It is an integral part of non pathological looking. Casey suggests that our "burdensome existence is always subject to disburdenment by taking a glance at our surroundings."[223] Where the gaze creates "disembodiment and self alienation"[224] the positive power of glancing alters the way the world looks just as it changes the way the subject (or tourist) looks at the world.[225] By affecting our state of being, the glance can alter the "assumptions and expectations that we bring to any built environment by shaping what we look for in it."[226] This demonstrates the ability of the glance to teach the tourist a new way of seeing. The glance then becomes an important part of the transformation of both tourist and landscape.

Canter argues the question should not be the effects of architectural aesthetics on

221 Cold (2001) p25
222 Casey (2007) p471
223 Casey (2007) p47
224 Casey (2007) p138
225 Casey (2007) p461
226 Cold (2001) p64

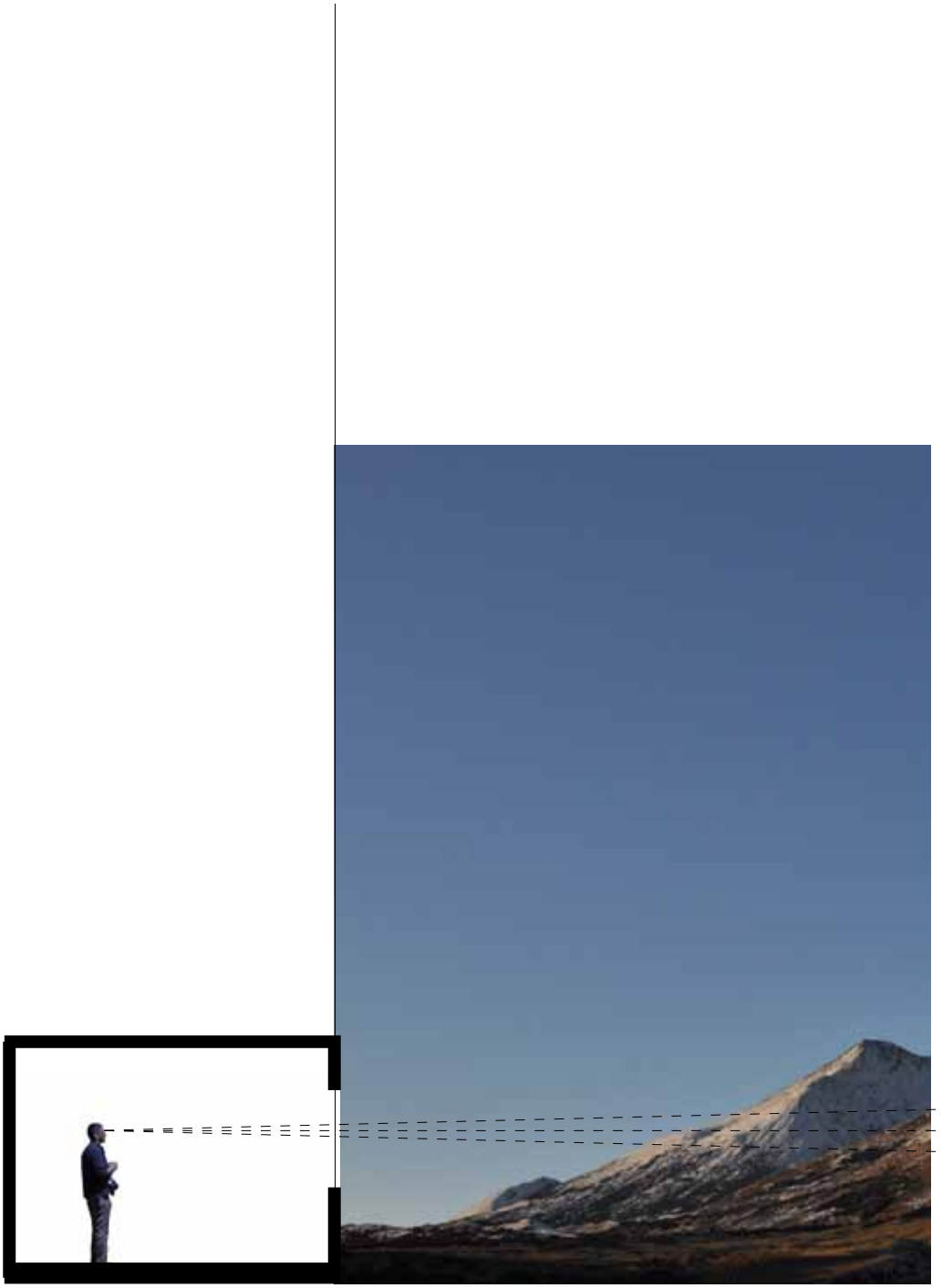

Figure 41 The interactive relationship between the tourist and the landscape happens across the boundary between the two, the window.

wellbeing but the other way around – the effects of wellbeing on aesthetics? He suggests the "first way in which architecture promotes health is by identifying places appropriately."[227] In order to identify with a place we first need to be able to engage and connect with it and be able to see it. In order to see it we need to focus our attention on it. So the glance and the provision of frames that do not induce gazing can have a positive effect on wellbeing by helping the tourist see and identify with the landscape or place.

The discussion on tourist and landscape has highlighted the inter-relatedness of personal wellbeing and landscape regeneration. Regenerative architecture becomes a pre-requisite for the tourist retreat while viewing the landscape through architecture develops into an exercise of framing the landscape. Regenerative architecture aims to make a "positive environmental impact"[228] and "addresses the human relationship to the living world, in terms of personal and collective physical and psychological health."[229] Regenerative architecture should obviously be considered when the intended architectural outcome is tourist wellbeing and landscape regeneration. In this instance making a positive environmental impact is seen as the key concept of regenerative architecture.

Reed points out that "regeneration of the health of humans and local earth systems is an interactive process where each supports the other in a mutually beneficial way."[230] The glance generates an *awareness* of this interactive process and is the beginning of an ecosystem based healing approach. Most importantly here is the requirement for awareness, as in attending or seeing and that human wellbeing is intricately interwoven with planetary wellbeing. The link between landscape, regenerative architecture and wellbeing operates on the premise that the human mind evolved in the natural world. Evidence suggests for example that people feel better when they have a connection with the living world.[231] Connection remains

227 Canter, D. "Health and Beauty: Enclosure and Structure." In *Aesthetics, Wellbeing and Health*, by B Cold, 49-66. Burlington: Ashgate, 2001. P56

228 Reed, B. "Shifting from 'sustainability' to regeneration." *Building Research and Information 27(4/5)*, 2007: 674-68

229 Pedersen-Zari. "An architectural love of living: bio-inspired design in the pursuit of ecological regeneration and psychological wellbeing." *Sustainable Development and Planning IV, Vol.1*, 2009: 293-302.

230 Pedersen-Zari (2009) p294

231 Pedersen-Zari (2009) p295

Figure 42 *Predator* Rob Mulholland (2011)

The sculptures, located in a regenerating forest in Scotland are designed to make people think about man's impact on the surrounding landscape.

the crucial element and this research maintains that the glance is a better connector than the gaze. In response to the initial research question it is the glance that can foster the connection between the tourist, wellbeing and the landscape. The glance can connect in a manner which results in a transformation that improves tourist wellbeing and provides the conditions necessary for the regeneration of landscape.

5.2 Landscape Regeneration

Only a knowing that strives toward the level of intuitive judgement [the glance] *is capable of apprehending and continuing nature's inherent creative impulses and so enhancing* [regenerating] *rather than degrading nature - Goethe*

Henny Coolen argues that what is lacking in an approach to the meaning of dwelling is an ecological perspective of which a "central feature is the mutual and reciprocal relationship between human being and the environment."[232] It is argued here that this relationship is flawed under the influence of the gaze. In order to develop an ecological perspective an alternative way of seeing is required, one which reduces the distance between the subject and object. Willis claims that there "cannot be a shift towards sustainability while the nature of unsustainability remains unexamined."[233] This research suggests that the reason for this oversight is a lack of observation and unawareness due to our gazing.

This research has advocated strongly for an alternative way of seeing rather than contributing to anti-ocularcentric discourse and promoting an embodied vision involving all the senses. Macpherson warns that focusing on the visual aspects of landscape can "run against principles of sustainability by enabling immaterial

232 Coolen, Henny. "The meaning of dwelling from an ecological perspective." *OTB International Conference "Doing, thinking, feeling home: the mental geography of residential environments.* Delft, 2005. p1
233 Willis (2001) p1

Figure 43 *Tvergastein* Arne Naess's Cabin, Norway

Built by Naess himself in the 1930's. Naess spent alot of time here alone studying Plato, Aristotle, Mahayana Buddhism and Ghandi. Naess was the founding chairman of Greenpeace.

conceptions of landscape and reinforcing nature-society dualisms."[234] However the detachment inherent in this dualism is symbolic of the dualisms affiliated with the gaze rather than the glance.

This research has indicated we are unaware in our gazing and therefore unsustainable practices remain invisible. This is supported by Willis who suggests that "hyper-visuality, ocularcentrism and certain learnt and inducted dispositions of seeing conceal a condition of unsustainability."[235] Willis proposes that we need to find a way to "shift back to the Greek mode of seeing"[236] i.e. being visuocentric without being ocularcentric, to valuing looking without gazing and leave room for glancing. In glancing the tourist connects with the landscape and the unsustainable practices are revealed. In this case, concealed by the beauty of the landscape, these practices pertain to man's altering of the natural landscape and ecology, in particular the clearing of native mountain beech forests for pastoral farming.

It is argued here that a tourist engaged in a transformative health retreat that promotes a connection with wellbeing, landscape and regeneration (true sustainability) cannot ignore the commands to respond if they are presented to them. In the tourist retreat the tourist is allowed to gaze at the beauty of the landscape in certain places, here the proportions of the landscape frame are used or the view is unrestricted. In other parts of the retreat the tourist image of the landscape is framed, either more horizontally or vertically than the landscape frame, with the effect of focusing the attention on the surfaces indicative of man's effect on this landscape.

Ecosophy

The father of ecosophy Arne Naess suggested the West "could no longer afford to view itself as separate and distinct from the natural world."[237] Ecosophy is about

234 Macpherson (2005) p97
235 Willis (2001) p1
236 Willis (2001) p8
237 Diehm, Christian. "Arne Naess and the task of Gestalt Ontology." *Environmental Ethics 26 no.1*, 2006: 21-35.

Figure 44 The Milky Way and Southern Cross

The guest accommodation units at the tourist retreat provide the opportunity for star gazing. The night sky in the area provides exceptional viewing of the southern hemisphere due to the lack of any light pollution. Stargazing is the constant looking at an unmoving object from a typically very steady position. The star gaze is considered here as second only to the meditative gaze and an opportunity for the weary tourist to contemplate all they have seen during the day.

seeing the "symptoms of the deepest ills of our present society."[238] Ecosophy is an ecological approach considered here because its primary concerns are with the "[r] ejection of the human-in-environment *image* in favour of the relational, total field *image*."[239] In a total field image the tourist sees himself as part of or entwined in the landscape. Lenart notes that Naess' approach promotes self-betterment and encourages self-realization.[240] Self -realization is an element of yoga and meditation[241]. Both self-betterment and self-realization should be incorporated in a tourist retreat. In combining ecosophy as an ecological approach with Ingold's phenomenologically placed account of 'dwelling in the world' the research shifts to a discussion of eco-phenomenology.

Eco-phenomenology

Thomson describes the idea inspiring the eco-phenomenology is that "phenomenology can help remedy our environmental crisis by uprooting and replacing environmentally destructive ethical and metaphysical presuppositions inherited from modern [Western] philosophy."[242] This research indicates those presuppositions are founded in ocularcentrism and the gaze.

Thomson suggests we only discover "what really matters when we are appropriately *open* to the environment."[243] This research has discussed how the gaze, despite its very openness, closes our relationship with the environment. Thompson adds that the "insights of eco-phenomenology hold the promise of bringing about a dramat-

238 Rothenberg, D. "A Platform of Deep Ecology." In *The Deep Ecology Movement: An Introductory Anthology*, by A Drengson and Y Inoue, 155-166. Berkely: North Atlantic Books, 1995. p155
239 Naess, A. "The Shallow and the Deep, Long-Range Ecology Movement: A Summary." In *The Deep Ecology Movement: An Introductory Anthology*, by A Drengson and Y Inoue, 3-9. Berkley: North Atlantic Books, 1995. p3
240 Lenart, Bartlomiej. "Enlightened self-interest: In search of the ecological self (A synthesis of Stoicism and Ecosophy)." *Praxis Vol 2 No2* (Praxis), 2010: 26-30.
241 Meurant, R. *Radical Tradition: Seven Essays concerning Yoga and Meditation, Traditional Architecture, Socio-Political Power, and The Philosophia Perennis.* Auckland: The Opoutere Press, 1987.
242 Thomson, Iain. "Ontology and Ethics at the Intersection of Phenomenology and Environmental Philososphy." *Inquiry 47.4*, 2004: 380-412.
243 Thomson (2004) p380

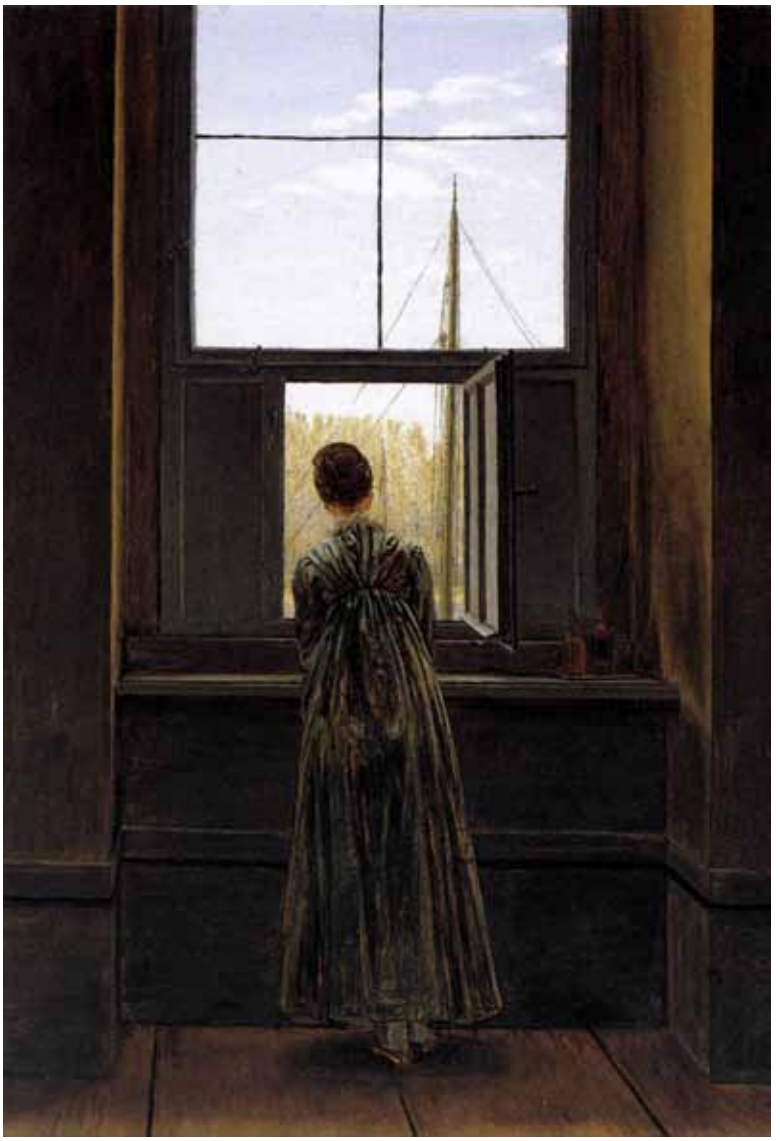

Figure 45 *Woman at the Window* Caspar David Friedrich (1822)

Pallasmaa describes this image as the supreme lesson for architects on the 'windowness' of the window (*The Embodied Image* 2011 p131)

ic shift in our current understanding of ourselves and of our place in the natural world,"[244] understanding being a very necessary step in any kind of personal or landscape transformation.

Thompson also identifies modern philosophies failure by effectively splitting the subject (tourist) and object (landscape) "failing to recognize the integral entwinement of self and world."[245] The entwinement that Arne Naess considered so important. Thompson insists that "*Environmental devastation is a predictable side effect of our collective historical effort to master such a meaningless world of objects, this view is so deeply entrenched we simply 'do not see' the crisis.*"[246] So regardless of whether or not there is a crisis, we are not going to see it in the gaze, our dominant mode of looking.

Eco-Glancing

Thomson suggests our aim should be to develop a post modern relationship with the environment by replacing its conceptual roots,"[247] in effect reuniting or connecting tourist and landscape. Or as Urano suggested earlier, focus on the act of seeing. Perkins & Thorns argue for the emergence of a new type of tourist who searches for "the elusively different elements of the tourism experience within a post-modern, globally interconnected world."[248] This research considers the retreat in light of these elusive elements not seen in the gaze. It does so by facilitating the search and revealing of these elements through the glance, connecting the tourist with the landscape.

Eisenberg & Reed argue that this connection (between tourist and landscape) requires a shift in thinking by focusing "our understanding [comprehension] of

244 Thomson (2004) p381
245 Thomson (2004) p382
246 Thomson (2004) p382
247 Thomson (2004) p383
248 Perkins and Thorns (2001) p189

the challenge we face."[249] Eisenberg & Reed believe the terms "input-output," "cradle to cradle," "feedback loops," "ecological balance" have led to new thinking about ecological issues but these terms still identify us as "separate to nature"[250] and warn our "*dis-integrated[detached] viewpoint* designs systems not compatible with natural systems."[251] They insist we need systems that don't undermine the regenerative capability of natural systems. In order to do this they stress we need a better understanding of how human systems can *engage* in a manner that provides "meaningful, useful and health catalyzing interconnections."[252] This research proposes that vision is the human system which can provide the connections but only if the right mode is chosen, the glance. In this research vision operates through architecture and the frame, particularly the window frame, to connect the tourist with the landscape.

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This chapter has considered tourist wellbeing and landscape regeneration as mutually inclusive concepts. The regeneration of the health of humans and local earth systems is an interactive process where each supports the other in a mutually beneficial way. The inter-relationship between tourist and landscape can result in transformation and healing of both.

The landscape is seen as a problem while the ethical and ecological concerns have been reiterated. In the gaze we remain unaware of unsustainable practices. Connection remains the crucial element and this research maintains that the glance is a better connector than the gaze. By making a better connection with the landscape the glance can improve our emotional wellbeing, self-understanding and develop a sense of place. The glance at the landscape also has the ability to teach the tourist a new way of seeing, but only if the right frame is offered.

249 Eisenberg, David, and William Reed. "Regenerative Design: Toward the Re-Integration of Human Systems within Nature." *www.integrativedesign.net.* 2003. http://www.integrativedesign.net/images/Regenerative_ReIntegration.pdf (accessed May 22, 2011).
250 Eisenberg and Reed (2003)
251 Eisenberg and Reed (2003)
252 Eisenberg and Reed (2003)

6 TOURIST FRAMES

6 TOURIST FRAMES

Often architecture is heightened against the backdrop of the landscape. Less frequently the landscape is sharpened through the presence of architecture[253] *–K. Frampton*

By breaching the threshold between exterior and interior the window frame is our interface with the world through architecture. In this research window frames become design elements related to spatial journey and programme. The landscape is framed in parts only completely revealed (or framed in a manner) in areas appropriate for gazing. In the repression of view the frame acts to "delimit and lure"[254] the look at the same time. The partial view invites you to approach and engage rather than maintain distance. It is proposed that there is an inverse relationship between the size of the frame and the strength of the invitation. Casey maintains the aim of the glance is "not to apprehend the totality of any given scene but just that part of the visual field to which it is attracted or in which it is invested."[255] Given the subjectiveness of attraction, the framing investigation carried out in this research aims to promote and invest the glance in selected and specific parts of the landscape.

This research has been critical of western philosophy. Ando points out a significant distinction between Eastern and Western attitudes toward nature. Japanese culture emphasizes a spiritual threshold between the building and nature, as opposed to a physical boundary in western culture. The spiritual threshold "screens man's dwelling from nature and attempts to draw nature inside,"[256] essentially connecting man with the landscape.

Rilke the poet describes how the house is remembered as "an agglomeration of various detached images and recollections rather than a singular object or fixed picture."[257] In this research the landscape is treated in a similar way. The various images presented in the tourist retreat contain surfaces laid out in the landscape. Each surface within the visual field then is an "integral part of a larger whole

253 Frampton, K. "Landscape into Architecture." In *In Extremis: Landscape into Architecture*, by E Attali, 126-127. New York: Colombia University, 2010.
254 Casey (2007) p406
255 Casey (2007) p57
256 Ando (1996)
257 Pallasmaa (2011) p125

Figure 46 a,b *Saint Benedict Chapel* Peter Zumthor (1989)

pattern of place."[258] Goethe's methodology utilises a mode of understanding that sees the "part in the light of the whole, fostering a way of science that dwells in nature."[259] By breaking up the view into parts a closed form is automatically generated.

6.1 Closed versus Open

Our eye, this entry door of our architectural perceptions - Le Corbusier

The architect Peter Zumthor argues there are two basic possibilities of spatial composition: the closed architectural body which isolates space within itself, and the open body which embraces an area of space that it is connected with.[260] This research argues that perhaps the open body's embrace with the landscape is weak, given the distance and detachment inherent in the gaze an open body induces. This research suggests that a combination of open and closed forms is required or rather a closed body needs to be opened carefully. This is particularly so given the aim of connecting the tourist with the landscape in a transformative manner.

The closed-open analogy is closely associated with Appleton's prospect-refuge theory. Appleton's theory establishes landscape as a "valid paradigm for reflection on architecture"[261] where the lens of landscape is able to present fresh insight into architecture and offer a "concilience between both art and science and nature and culture."[262] This concilience fulfilling Goethe's ambition discussed in the methodology. Roberts argues that Appleton's prospect-refuge theory assumes an inherited basis for response to landscape as described previously in the need for a connection

258 Casey (2007) p67

259 Bortoft, H. "Counterfeit and Authentic Wholes: Finding a Means for Dwelling in Nature." In *Goethe's Way of Science: A phenomenology of Nature*, by D Seamon and A Zajonc, 277-298. New York: State University of New York Press, 1998. P278

260 Peter Zumthor quoted in Hawkes, D. *The Environmental Imagination: Technics and Poetics of the Architectural Environment.* New York: Taylor and Francis, 2008. p189

261 (Roberts 2006, 461) Roberts, John. "The lens of landscape: Ancient Experience, and landscape as a way of seeing architecture." *SAHANZ.* SAHANZ, 2006. 461-466.

262 Roberts (2006) p465

Figure 47 a,b *The Bruder Klaus Chapel* Peter Zumthor (2007)

to landscape. Prospect offers the distant view while refuge requires a closed body and protection.

This research argues that architecture can be the lens for landscape in such a way as to exceed the ocularcentric tourist experience of landscape into a visuocentric one. Leatherbarrow suggests that this transcendence is achieved through a "strategy of inscribing distance into the midst of carefully constructed conditions of everyday praxis."[263] Roberts proposes this could be achieved by offering distant views and highly contrived prospect-refuge situations.[264] The retreat aims to achieve this contrivance by bringing together the far and the near. Offering prospect and refuge by opening and closing to the landscape as dictated by the programme. A similar approach is used in *Augmented Landscapes* by Smout Allen who advocate controlling the view from within in such a way that the architecture lends to its surroundings a sense of nature illuminated.[265] Perez-Gomez & Pelletier comment that artistic meaning rests upon an intricate interplay of showing and concealing with art and architecture allowing meaning to present itself from within.[266] While moving through the tourist retreat the landscape is shown, engaged with or concealed accordingly.

Dimitris Philippides argues that in the competition for attention between architecture and landscape, architecture has changed its attitude: landscape has become the protagonist. He considers a fully aware architect may now draw inspiration from this relationship and translate it into a human tribute to the landscape like a religious offering. He suggests that the photographer (the tourist), if alerted to such intimate relationships, would then advance his own rendition in harmony with the interaction of these two agents: nature as protagonist and the architect as interpreter.[267] This research offers an interpretation of the landscape represented as a series of images through architecture. A series of images intended to transform

263 Leatherbarrow, D. "Earthwork as Framework." In *Topographical Stories: Studies in Landscape and Architecture*. Philadelphia: Pennsylvania Press, 2004. p58
264 Roberts (2006) p465
265 Smout, M, and L Allen. *Augmented Landscapes.* New York: Princeton Architectural Press, 2007.
266 Perez-Gomez and Pelletier (1997) p389
267 Philippides, D. "In Extremis." In *In Extremis: Landscape into Architecture*, by E Attali, 88-89. New York: Columbia University, 2010.

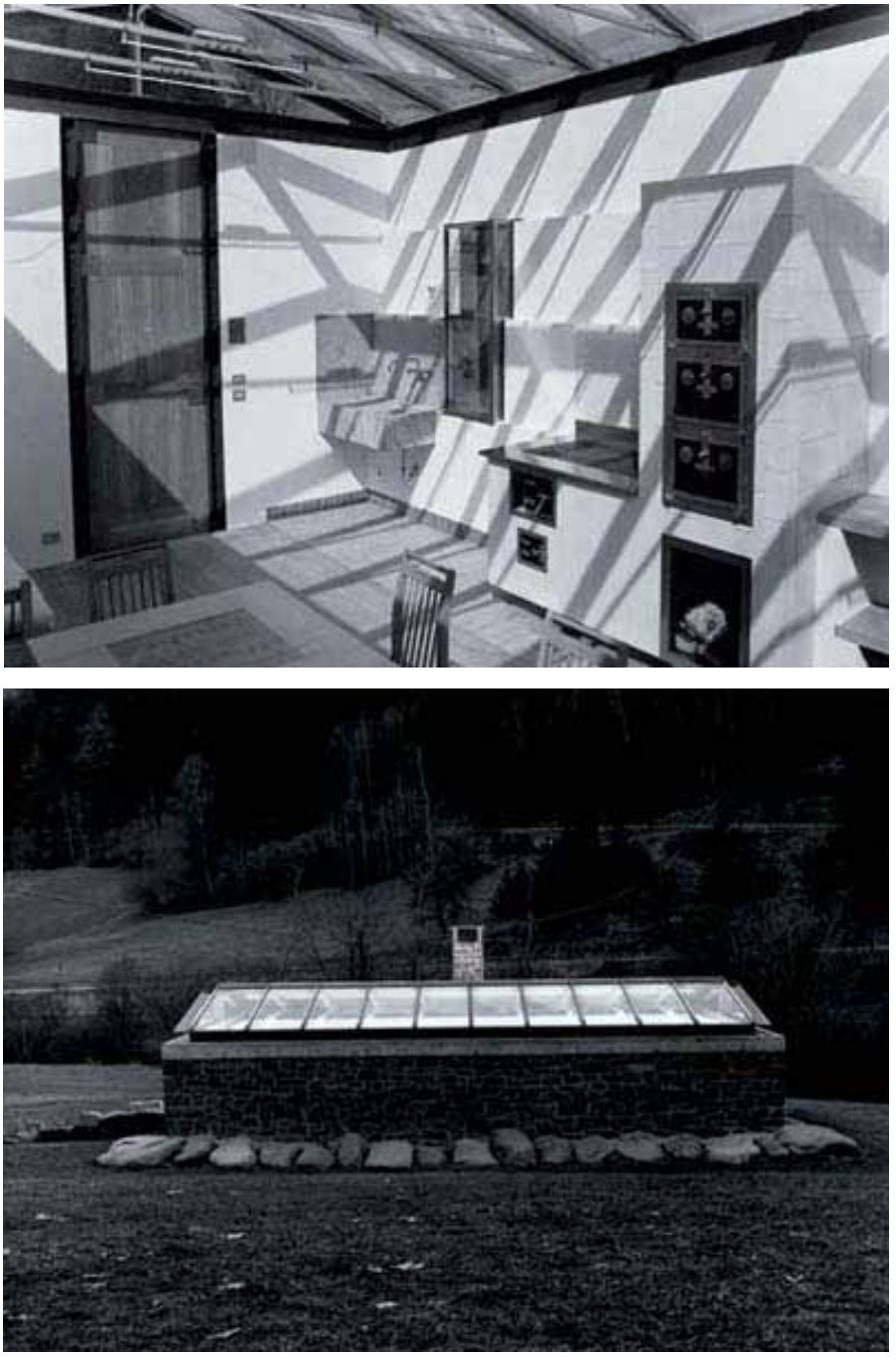

Figure 48 *The House next to the Smithy* Walter Pichler

the tourist's visual experience of landscape.

The Slow House by Diller and Scofidio is closed to any view from the land: its facade is simply a door. The visitor advances quietly toward a view of the horizon. The view is framed by a large picture window on which an electronic view is displayed making it possible to zoom in or enlarge the field of vision and to memorize any part leading to a new use of the window as object. Aside from the projected electronic view Crandall suggests the Slow House has an emphasis on vision's temporality which can be seen as a reversal of perspective where the view locates (or fixes) the occupant[268]. This fixation however associates the Slow House with the gaze rather than the glance, a significantly more temporal mode of vision.

Another example of a closed form is Walter Pichler's house next to the Smithy. Paul James describes the house as a space for perception through the repression of the visible, a similar aim to this research. The denial of views of the landscape and the extensive use of dark space is significant in this instance as Pichler attempts to transcend an ocularcentric experience of landscape,[269] an experience in architecture that typically involves extensive views of the landscape and consequently well lit space.

A closed body does not seek attention. Pallasmaa believes architecture turns a space into a place by "directing *attention* away from itself."[270] The architecture here assumes a supportive role, supportive of the project brief, programme and purpose. The glance directs attention away from the space, drawing the tourist into the place (landscape). It is not about the building or architecture as object, it's about the landscape as object being framed by the building for the tourist (as subject) in a manner responsive to the question posed by the project brief - how do you foster the connection between landscape, wellbeing, and regeneration?

Regardless of any recent architectural effort our understanding of visual apprehen-

268 Crandall, J. "Landing: Diller and Scofidio." In *Scanning: The Aberrant Architecture of Diller + Scofidio*. New York: The Whitney Museum of American Art, 2003.
269 James, Paul. Walter Pichler's House next to the Smithy. AD Vol 7.8 Issue 3, 2008. 60-63
270 Pallasmaa (2011) p124

Figure 49 Vertical vs Horizontal

sion, perception and comprehension in the early 21st century is far more advanced than in the early 20th century. Taking advantage of this knowledge this research revisits the debate between Le Corbusier and Auguste Perret on horizontal and vertical windows.

6.2 Le Corbusier versus Perret

The history of architecture is the same as the history of the window - Le Corbusier

Le Corbusier championed the horizontal and Perret the vertical. Relative to the 'picture frame' window which has a width to height or Aspect Ratio (AR) of 3:2 (the same ratio as the landscape frame in 35mm photography), the horizontal window creates a panorama like cinematographic projection disrupting the "fixed gaze of the perspective."[271] It achieves this by removing the depth clues inherent in perspective. This projection is similar to the cinematic experience of landscape in the travel glance, particularly if the tourist is moving. Bruno Reichlin observed how the horizontal or strip window destroys 'traditional perspective space in architecture' by establishing a different relationship between what is near and what is far.[272] The important relationship between near and far is discussed in the next section. Although the gaze is disrupted in Le Corbusier's horizontal window after a small glance or peep it quickly becomes a gaze. Perret observed that Le Corbusier's intention was primarily aesthetic but Le Corbusier claimed the advantage of the strip window was its ability to "distribute light within an interior where it was most needed, at eye level."[273] Leatherbarrow suggests that the vertical window *connects* between inside and outside while the horizontal window represents a physical separation between landscape and interior.[274] The vertical window connects with

271 Perez-Gomez and Pelletier (1997) p374
272 Reichlin, Bruno. "'Une Petite Maison' on Lake Leman: The Perret-Corbusier Controversy." *Lotus 60*, 1988: pp.59-84.
273 Perez-Gomez and Pelletier (1997) p367
274 Leatherbarrow and Mostafavi (2002) p44

Figure 50 *The Wanderer above the Sea Fog* Caspar David Friedrich (1818)

the landscape by maintaining near, middle and far grounds. Thomas Keenan argues the vertical window is also more humanist, relating to the body and generating inhabitable space between inside and outside.[275] The habitability of various sills and reveals could be debated however.

In *Urbanisme* Le Corbusier writes 'The horizontal gaze leads far away....from our offices we will get the feeling of being look-outs dominating a world in order."[276] Perret maintained that the vertical window "reproduces an impression of complete space" because it permits a view of the street, the garden and the sky, while the horizontal window diminishes "ones perception and *correct* appreciation of the landscape."[277] What the horizontal window cuts from the cone of vision is the strip of the sky and the strip of the foreground that sustains the illusion of perspectival depth.[278] The horizontal window disrupts the fixed gaze of perspective but in comparison to the vertical frame represents a detachment from landscape.

In the painting *The Wanderer above the Sea of Fog* 1818 by Caspar David Friedrich the foreground is rendered in meticulous detail and the background with equal clarity. Missing is the middle ground necessary to orient the viewer and consequently the near and far are bought together. This is the opposite situation to Le Corbusier's horizontal strip window where the near and far are missing.

Perret's vertical view includes foreground and background while Le Corbusier's horizontal view removes these depth cues and "wallpapers the panorama to the glass."[279] These depth or perspective cues are important because we see in 2D and the brain puts these cues together to form a 3D image. Without them we see an image that has no depth and without depth surfaces have little chance of being distinguished.

In the novel *White Noise* Don Delillo discovers the observer's inability to have

275 Keenan, T. "Windows: of vulnerability." In *The Phantom Public*, by B. Robbins (ed). Minnesota: University of Minnesota Press, 1993.
276 Le Corbusier quoted in Colomina, Beatriz. "The Split Wall: Domestic Voyeurism." In *Sexuality and Space*. p112
277 Perret quoted in Colomina, Beatriz. "The Split Wall: Domestic Voyeurism." In *Sexuality and Space*, by B. Colomina (ed), 73-128. New York: Princeton Architectural Press, 1992. p112
278 Colomina (1992) p112
279 Gans, D. *The Le Corbusier Guide.* New York: Princeton Architectural Press, 2006 3rd ed.

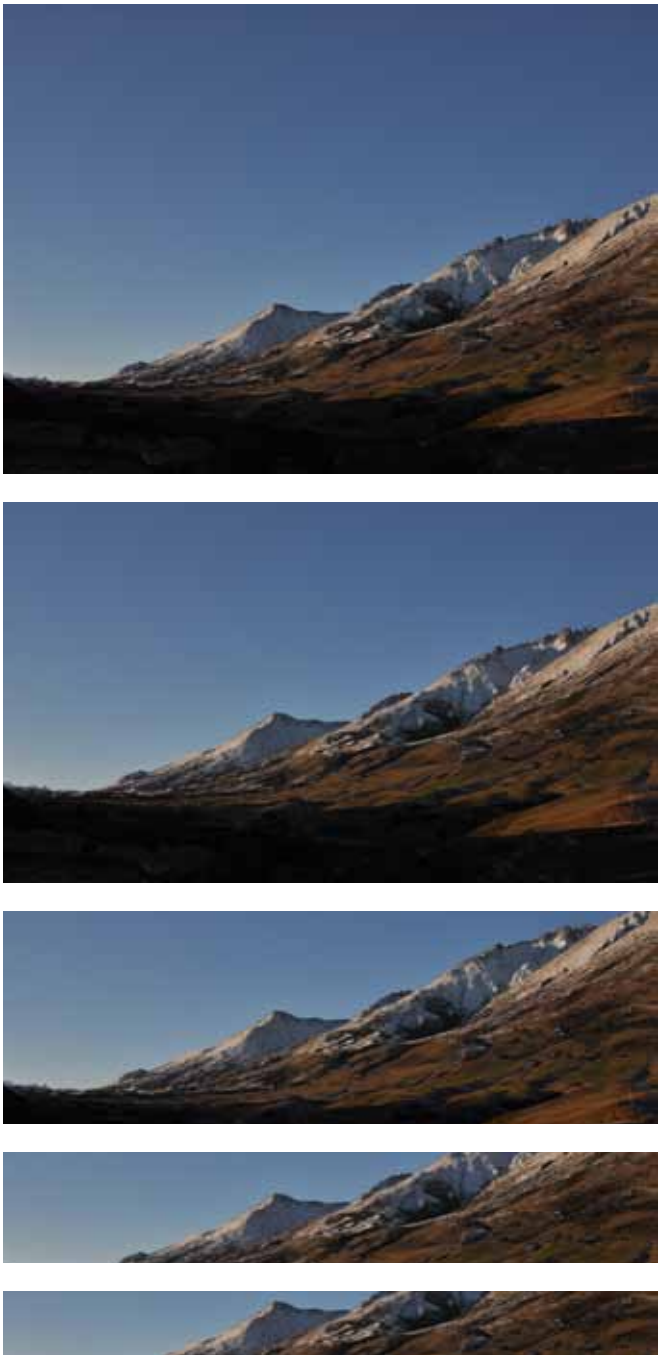

Figure 51 Transition from the landscape frame (AR 3:2) through a variety of horizontal frames.

a 'direct experience' of architecture. Singh suggests the 19th century European tourist to Greece aspired to such a form of 'direct seeing' and aimed for 'self-actualization' (an aim of meditation) and a re-education of the eye.[280] Singh describes Mark Twain's gaze in *The Innocent Abroad* noting that this gaze fell into silence on the Acropolis.[281] In his travel narrative *Voyage d'Orient* Le Corbusier suffered a similar fate at the Acropolis, the culmination of his "pilgrimage of self becoming."[282]Anxiety took over, stunned, silent, he was unable to approach. This is an indication of Le Corbusier's tendency toward gazing as it is the glance that draws one forward into the world. In *New World of Space* Le Corbusier alludes again to his chosen mode of perception 'We pause, struck by such interrelation in nature, and we gaze."[283] Le Corbusier was clearly in the gaze camp and his horizontal window was closely associated.

Was Le Corbusier unaware in his gazing? He certainly noticed the problem of overexposure (attentional overload) to landscape. "*Have you noticed that under such conditions one no longer 'sees'? To lend significance to the scenery one has to restrict and give it proportion; the view must be blocked by walls which are only pierced at certain strategic points and there permit an unhindered view*."[284] This research suggests Le Corbusier was aware of the problem of not 'seeing' but perhaps not so aware of how to solve it.

Both Le Corbusier's horizontal window and Perret's vertical window were small deviations from the picture or landscape frame. Perret's portrait window (AR 2:3) maintained the same proportions as the landscape frame (AR 3:2). Both disrupt the fixed gaze of perspective when viewed from some distance. At a particular distance given by the height, the horizontal window develops into a picture frame, the vertical boundaries of the frame determined by the narrow focal range of the eye.

280 Singh, Rupinder. "The Architectural Sign and the Architectural Gaze." Weimar, 2003. p32
281 Singh (2003) p32
282 Singh (2003) p32
283 Perez-Gomez and Pelletier (1997) p365
284 Corbusier, Le. *Precisions.* Cambridge: MIT Press, 1991. *Une Petite Maison.* Zurich: Editions d' Architecture, 1954. p22-23

Figure 52 Transition from the portrait frame (AR 2:3) through a variety of vertical frames.

Le Corbusier's horizontal window by his own admission was strictly functional and probably aesthetic. The horizontal represents a physical separation between landscape and interior. The image produced has no depth. An image where the surfaces of the landscape cannot be distinguished. The horizontal window does however provide two useful opportunities in the tourist retreat: a disruption of the fixed gaze of perspective associated with the landscape and picture frames; and for a type of glance called the peep. A peep is provided by extension of the narrow range of focus of the eye through a horizontal frame allowing the eye to focus the attention on a particular surface in the landscape. This glance quickly turns to a gaze though. Any surface that may have been seen is lost in the depthless image. The glance through the vertical frame is much less likely to become a gaze due to the depth in the image and a process called vergence.

6.3 Depth versus Surface

The problems with perspective and the surface-depth relationship have been previously discussed. Urano maintains the law of perspective creates the concept of depth, an abstract realm inaccessible to direct experience. She claims the abandonment of perspectivism therefore means to annul the premise of such abstract space and instead affirm the actuality of what is visible there, on the surface.[285] Therefore in the disruption of perspective that the horizontal and vertical frames induce the surfaces of the landscape are made more visible. More so in the vertical frame as it does not have as greater inclination to gazing.

Merleau-Ponty writes of depth "the fact that it is precisely because things disappear behind each other that I see them in place, and the fact that it is precisely because each is in its place that they are rivals for my gaze."[286] Here Merleau-Ponty is referring to the glance rather than the gaze as alluded to earlier by Casey when he proposed that the kind of perception Merleau-Ponty was describing through-

285 Urano (2010) p282
286 Merleau-Ponty quoted in Perez-Gomez and Pelletier (1997) p334

Figure 53 The boundary between near and far.

out the *Phenomenology of Perception* was in fact *the glance*.[287] Urano concurs that Merleau-Ponty's usage of the word gaze in the Phenomenology of Perception was intended to release the word from this burden,[288] the burden of the gaze. In the depth provided by the vertical window we find intimacy or proximity (near) and distance (far).

"One must refuse neither the vertigo of distance nor that of proximity; one must desire that double excess where the look is always near to losing all its powers." [289] *Starobinski*

In Jean Starobinski's discussion on looking he suggests in the movement from distance to proximity lies the truth about what we are seeing. In the truth he is referring to knowledge, understanding, meaning generated by apprehension and perception and comprehension.

Vergence

Vergence is the constant fusing of short and long range focus into one coherent visual experience. Vergence only occurs in a vertical direction, in a horizontal direction it is a 'saccade'. Both 'vergence' and 'saccades' are forms of glancing. A saccadic movement can shift the focus (central 3 degrees of the visual field[290]) within 20 degrees without having to move the eye.[291] It has been alluded to that in the vertical glance or 'vergence' between near and far is something significant. Holl, Pallasmaa, & Perez-Gomez concur suggesting when near and far are experienced with the same intensity a loss of vision occurs.[292] Not a loss as in blindness but the same loss Jean Starobinski described above. A loss of vision or its powers leading to an undermining of ocularcentrism that this research has identified as critical to a

287 Casey (2007) p7
288 Urano (2010) p30
289 Starobinski, J. *L'oeil vivant: Essais.* Paris: Gallimard, 1961.
290 Kluka (1991)
291 Casey (2007) p302
292 Holl, Pallasmaa and Perez-Gomez (1994) p34

Figure 54 Vergence - the vertical movement of the eye between near and far. “In moving rapidly between sky and earth - the glance conveys to us a sense of a coherent landscape scene” Edward Casey

connection with the landscape.

Casey argues that in the landscape setting the "vaguely sensed triumphs over the exactly perceived…the indeterminate takes precedence over the determinate"[293] i.e. the glance over the gaze which fixes on one object. By vaguely sensed Casey refers to the quickness of the glance not its ability to see. Casey claims that in the west high valorisation is placed on steady scrutiny, disciplined contemplation, perception of vivid mental images and the 'natural light'. They share the *aim* of making what we experience as determinate and definite as possible; each strives to attain 'determinate presence' which according to Casey has led to a rejection of less determinate ways of looking.[294] Casey argues that glancing extends the range of perceptual awareness so it is no longer confined to the "determinate deliverances of the gaze."[295] Glancing is a less determinate way of looking but in glancing we are more aware, more open and consequently we see more than in the gaze.

This research proposes that extending the proportions of the frame in the vertical direction assists in creating a relationship between near and far or intimacy and distance. This process is assisted by orientating the frames to surface boundaries in the landscape that have this relationship between near and far. This relationship can in turn contribute unexpectedly to a loss of vision, a depowering of the gaze in favour of the glance. As a result of this the tourist can comprehend more of the landscape, recognise the depth cues within it, be drawn into it and make a positive connection.

6.4 Le Corbusier versus Loos

"A cultivated man does not look out of the window; his window is made of frosted glass; it is there only to give light, not to let the gaze pass through."[296] Loos com-

293 Casey (2007) p230
294 Casey (2007) p13
295 Casey (2007) p475
296 Quoted in Colomina, B. "Intimacy and Spectacle: The Interiors of Adolf Loos." *AA Files 20:5*, Autumn 1990.

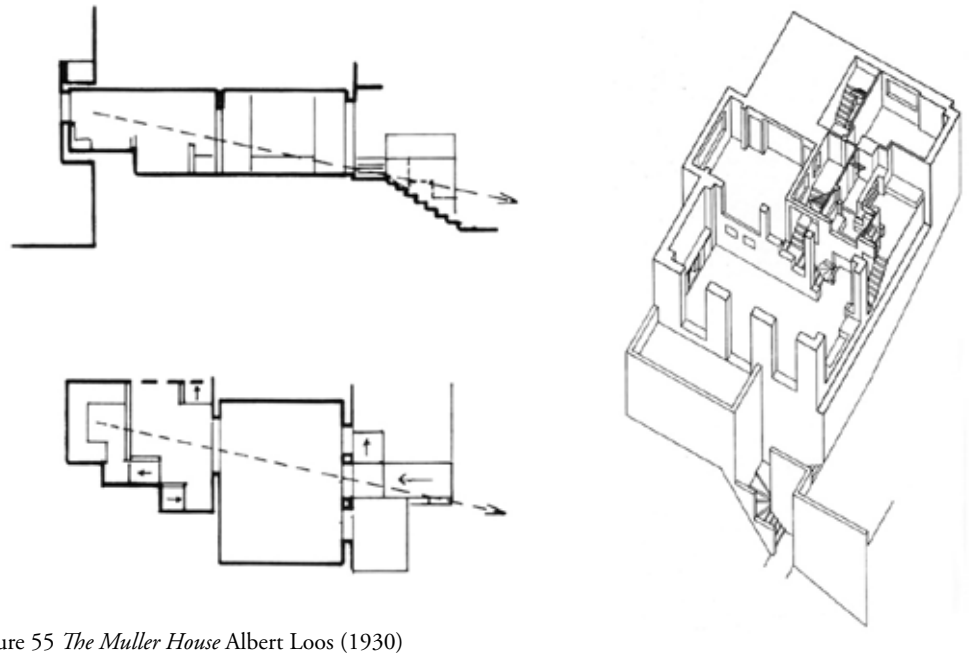

Figure 55 *The Muller House* Albert Loos (1930)

Figure 56 *The Villa Savoye* Le Corbusier (1928-31) Probably the best example of Le Corbusier's horizontal window. Shown here removing the sky and if seated, the foreground as well.

ment to Le Corbusier was set in an urban context but his attitude toward the gaze is worthy of consideration. In the *Muller House* Loos designed a 'theatre box'. Colomina argues that in "framing a view, the theatre box also frames the viewer."[297] The object and subject exchange places. She suggests architecture not only accommodates the viewing subject it is a viewing mechanism that produces the subject.[298] Loos breaks down the condition of the house as an object by convoluting the relation between inside and outside or subject and object.[299] In every Loos house is a point of maximum *tension* and it always coincides with a threshold or boundary[300] (a window). Wylie described landscape as a "series of tensions between watcher and watched, interior and exterior, the invisible and the visible."[301] The tension between tourist and landscape, architecture and landscape, the gaze and the glance, all come together on the surface of a thin piece of glass within a frame.

In Loos' houses the eye is generally directed toward the interior, turning away from the outside world.[302] The subject is also stationary. In Le Corbusier's houses the reverse condition is observed and the look is directed to the exterior in such a deliberate manner as to suggest the reading of these houses as "frames for a view."[303] In the Villa Savoye a series of overlapping frames are given temporality through the promenade. Unlike Loos' houses perception here occurs in motion,[304] A feature of the glance. In framing the landscape the Villa Savoye places the landscape into a system of categories. The house becomes a mechanism for classification. It collects views and, in doing so, classifies them. The house is a system for taking pictures. What determines the nature of the picture or image is the window frame.[305] This research questions how the window frame can influence the relationship between looking at or seeing the landscape.

297 Colomina (1992) p82
298 Colomina (1992) p83
299 Colomina (1992) p85
300 Colomina (1992) p95
301 Wylie (2009) p278
302 Colomina (1992) p88
303 Colomina (1992) p98
304 Colomina (1992) p100
305 Colomina (1992) p113

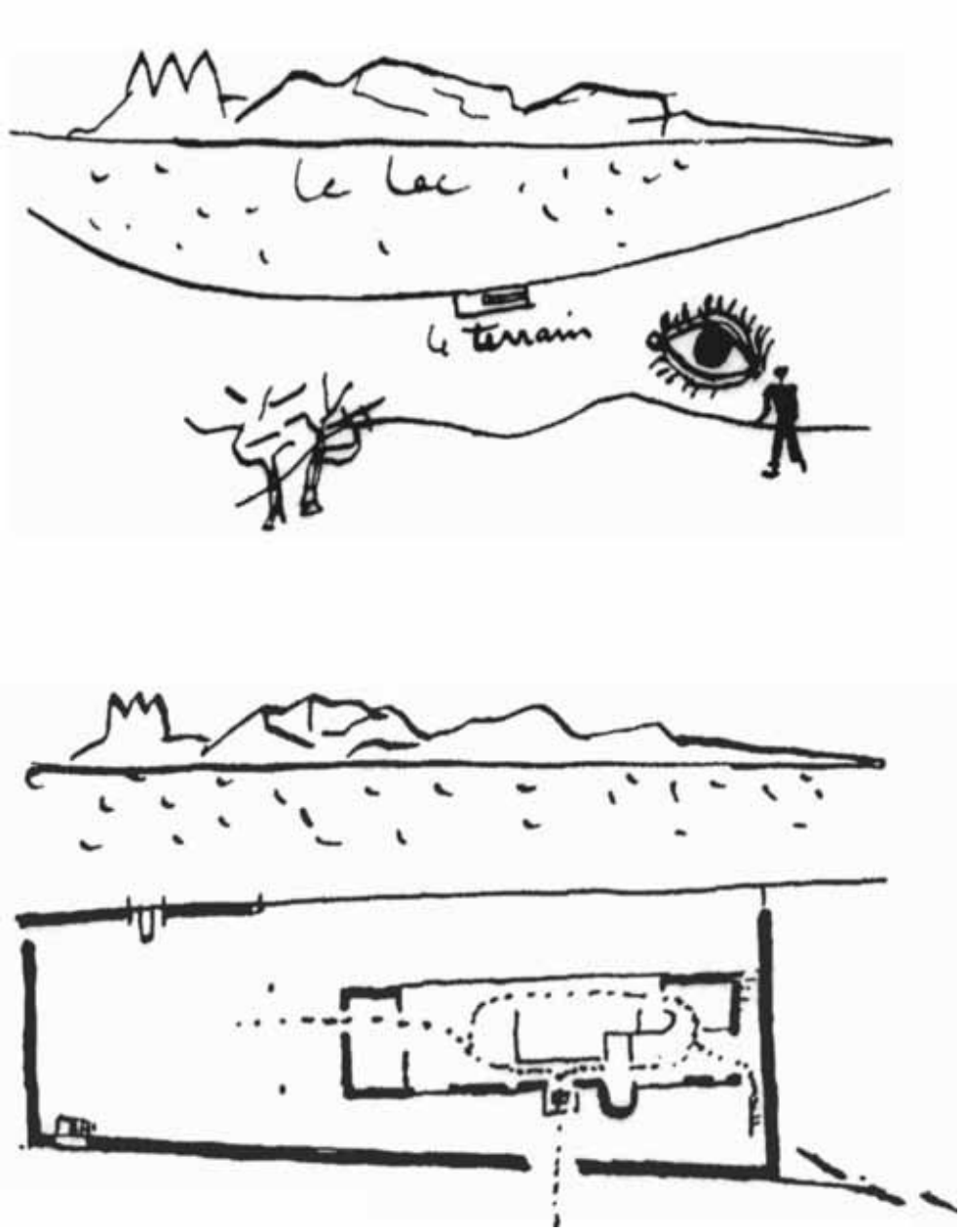

Figure 57 *Une Petite Maison* Le Corbusier (1923-24) Corbusier positioned his plan, or rather its frame, in the landscape like the lens of a camera.

Looking or Seeing

Colomina proposes that if the "window is a lens, the house itself is a camera pointed at nature."[306] The shape of lens or the frame in this case becomes crucial. The house is no more than a series of views choreographed by the visitor, the way the filmmaker affects the montage of a film.[307] Colomina comments that the occupant of the Loos' houses is both subject and object. Colomina proposes that for Le Corbusier "to inhabit" means to inhabit the camera as a system of classifying the landscape.[308] Consequently Le Corbusier's subject is detached from the house with the distance of a visitor, a viewer, a photographer, a tourist.[309] This, rather importantly in the context of this research, is the split between the "traditional humanist subject [the occupant or the architect] and the eye…the split between looking and seeing, between outside and inside, between landscape and site,"[310] the very relationships this research is exploring and trying to bring together.

In *Precisions* Le Corbusier describes the lake, the view and the sun as the three factors that determine the plan of *Une Petite Maison*. Colomina notes that these same factors determine a photograph.[311] Le Corbusier drew the Petite Maison plan without a site.[312] Colomina interprets the Petite Maison site as "only where the landscape is taken by a framed lens" and the house being drawn as a frame for that picture.[313] Colomina claims the frame establishes the "difference between seeing and merely looking"[314] referring directly to the problems described in this research.

306 Colomina (1992) p114
307 Wright, Lawrence. *Perspective in Perspective.* London: Routledge, 1983. P241
308 Colomina (1992) p121
309 Colomina (1992) p124
310 Colomina (1992) p126
311 Colomina (1992) p115
312 Le Corbusier quoted in Colomina (1992) p115
313 Colomina (1992) p115
314 Colomina (1992) p116

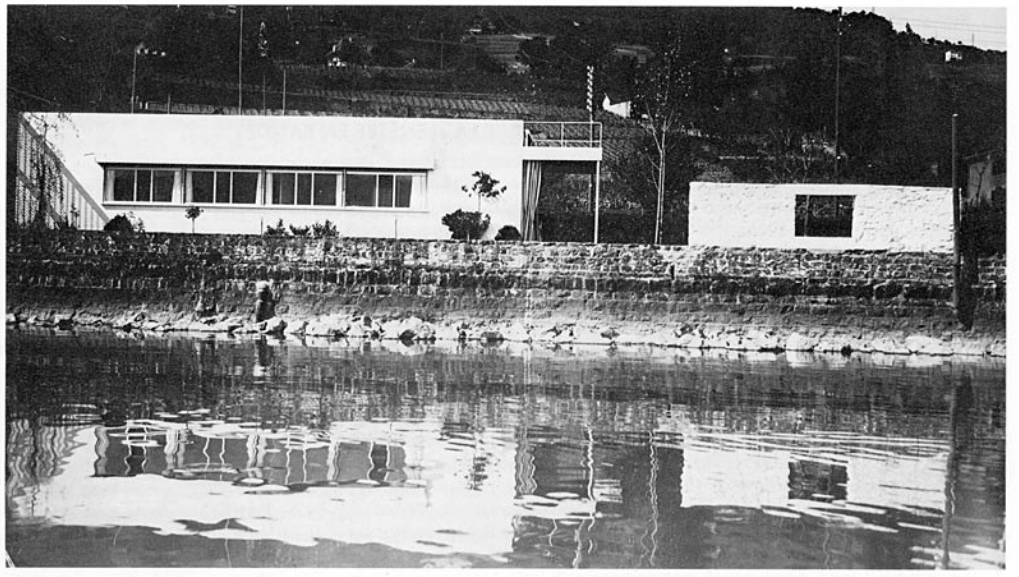

Figure 58 *Une Petite Maison* Le Corbusier (1923-24)
Showing the horizontal window of the house and the landscape frame of the courtyard.

Sight or Site

By Le Corbusier not showing the encounter of the Petite Maison plan with the site Colomina asserts that the site is a vertical plane of vision and Le Corbusier changes the concept of place to sight rather than site, moving property from the horizontal to the vertical plane.[315] In this way the house is "installed before the site, not in the site."[316] The house, like the camera, is a frame for a view.

The parallels to photography continue. In photography the depth of field (f#) is determined by aperture, focal length and distance to the object. Altering the size and proportion of the window frame (aperture) and the distance the subject is from the frame (focal length) changes the depth of field. In the retreat the distance to the object is manipulated by positioning the frame or subject relative to the view and through lens effects. These range from manipulation of the window reveals and sills to controlled regeneration of native beech forest within the view shaft. When taking a landscape photo the tourist typically wants everything to be in focus i.e. a large depth of field or high f#. As the subject moves away from the frame the depth of field increases i.e. less is in focus. This research also suggests that the actual frame of the eye is the central 3 degree focal region because outside of this nothing is distinguishable. This becomes an important consideration in determining the size of frames in relation to the distance from which they are viewed.

Overexposure

Colomina concludes that in the age of mass communication the window provides us with one more flat image encouraging a suppression of the sill.[317] This research

315 Colomina (1992) p117/119
316 Colomina (1992) p120
317 Colomina (1992) p129

Figure 59 *Resor House* Mies Van Der Rohe (1937-39)

conducts an investigation into reclaiming the sill by extending the reveal and giving the image depth through the use of vertical frames. This research shows despite Le Corbusier's intentions he was to a certain extent wrong. This conclusion is reached only with the benefit of hindsight and the knowledge science has discovered about vision. This has only been possible in this research by striving to answer Goethe's questions. What do I see? What is this saying? Using his methodology to draw together the intuitive awareness of art with the rigorous observation and thinking of science.

****

This chapter has discussed the window as a threshold between interior and exterior. The landscape is the only thing within the field of view from the tourist retreat. As such, any frame in this threshold allows for the creation of an image of the landscape. By choosing to show only part of the view a closed form is generated. The closed form can offer prospect (the distant view) and refuge (protection). The parallels between a closed form and photography were drawn.

The historical debate between Le Corbusier and Perret revealed that the horizontal window can disrupt the perspective of the fixed gaze. By removing the near and far ground it removes important depth cues and a flat image is produced. The horizontal window does allow the viewer the opportunity to glance or 'peep' through it and this glance can be directed at a specific part of the landscape before becoming a gaze. The horizontal window also encourages saccadic (horizontal) movements of the eye. The vertical window disrupts perspective but the near and far ground depth cues remain in the image ensuring a better connection with the landscape. The vertical window also facilitates vergence which occurs in the movement of the eye from near to far objects, only in the vertical direction. In the bringing together of near and far an undermining of ocularcentrism occurs that is essential for a shift from looking to seeing. The tourist retreat is presented in the following chapter.

Figure 60 Panorama to the South-West showing how the view is broken up and the extension of the tourists visual field into the landscape. A 3 degree field of view extended across the 5km valley and lake equates to an area of focus of approximately 200m in diameter. Looking further down the lake results in a larger area of focus. The mountains rise approximately 800m above the lake level.

7 TOURIST RETREAT

7 TOURIST RETREAT

At the same time that architecture creates a man made nature, it also makes natural phenomena manifest – Louis Kahn

7.1 Retreat Place

The proposed site for the tourist retreat is on the shores of Lake Wakatipu. A landscape that has seduced many tourists with its beauty and grandeur. An 18000 year old glacial valley carved out of Te Wahipounamu South West New Zealand World Heritage Area which dates back 80 million years to when New Zealand was part of Gondwanaland. Visited first by early Maori who came during summer months to gather Pounamu and hunt moa. The Maori cleared the lakes islands of Totara trees for canoes. Colonised by Europeans in the 1860's who mined the area for gold and scheelite, clearing the native beech forests for farming and timber. The site is part of an exclusive sub-division located next to a lodge targeting wealthy international clients. One site of four was chosen because of its unique relationship with the lake. The lot chosen also provided the best opportunity for following the contour of the land.

Understanding the pattern of place is a core principle of regenerative architecture. These patterns are translated into design principles. This glacial valley is dominated by a horizontal pattern. The skyline, ridgeline, snowline, tree line, fence line, power lines, tussock line, roads, walking tracks, waterline of the lake and often the clouds sit trapped in the valley in a horizontal line. The valley is divided into bioclimatic altitude zones. The southern mountain beech forest of New Zealand forms the most abrupt tree line of all alpine tree species worldwide. This produces a distinctive and clearly visible pattern. The tree line directly follows a specific contour as do the buildings of the tourist retreat. The landscape is the only object seen from the tourist retreat.

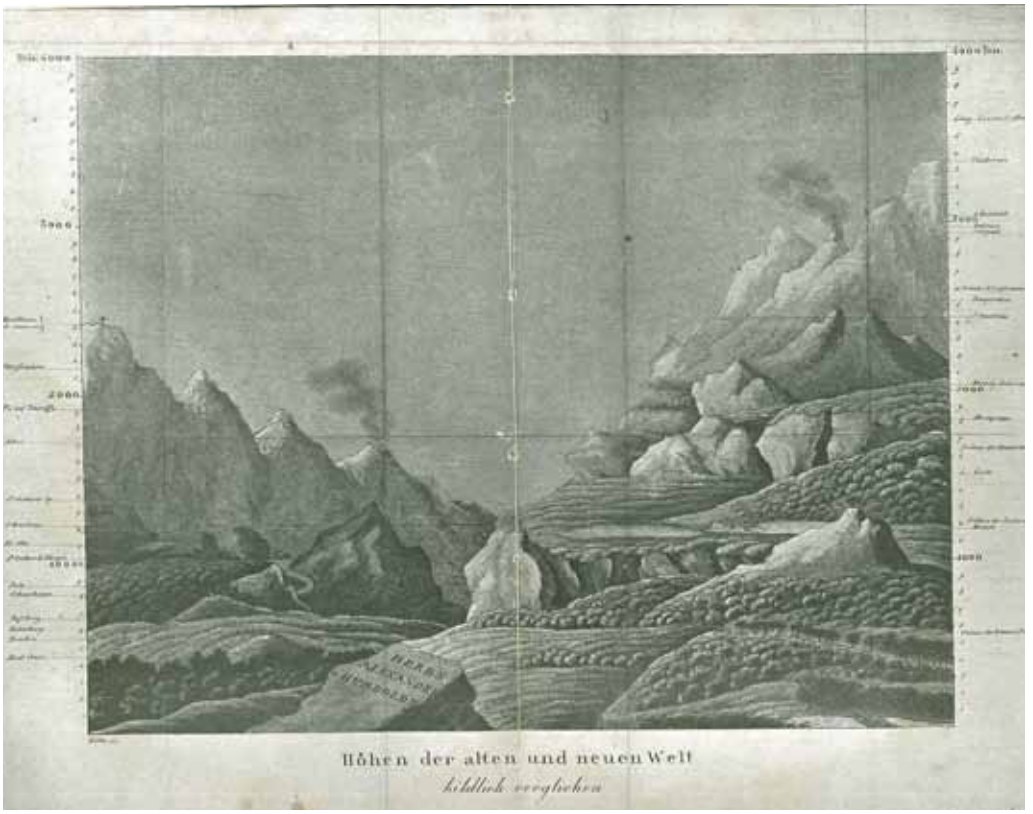

Figure 61 *Hohen der alten und neun Welt* Goethe (1818)
A diagrammatic landscape to illustrate comparative altitudes in the Old and New Worlds.

7.2 Retreat Programme

Beginning as an actual client brief, the tourist retreat designed for this site was... "*To provide a community space that fosters the connection between nature, wellness, and humanity's need for true sustainability. A small campus to be used by discerning groups that value alternative health, and the benefits of self-sufficiency. A platform for the international and local community to gather, and learn about the health of our bodies, our planet, or our spirits. The facility will be used to educate guests and employees as to the potential of sustainably designed self-sufficient communities. It will bring people together to learn about nature, our world, and ultimately about themselves. The property will be a living microcosm of how we live in balance with, and are nurtured by our environment. Architectural built form, landscaping and infrastructure will embrace and reflect the surrounding natural environment. Envisioned as simple Zen inspired luxury where the luxury comes from intelligent design and function of space, rather than opulence or excess. Robust, low maintenance construction materials and landscaping systems will be employed. The property will occasionally be used for larger gatherings, such as weddings. In these instances guests will not stay overnight, but Dinning, Kitchen, and function room should be designed for occasional expansion up to a max of 100 people*."

Tourists go to retreats to be transformed. In doing so they are open to new experiences. In the glance the "world is seen anew"[318] with an emphasis on holding attention in "new and unexpected ways."[319] The purpose of the tourist retreat is to achieve wellbeing and self realisation in conjunction with the practice of yoga and meditation. The retreat aims for true sustainability by being completely self sufficient in food and energy. This is done in association with a regenerating landscape. Yoga, meditation and retreat have traditionally been viewed as contemplative

318 Casey (2007) p465
319 Casey (2007) p318

Figure 62 *Te Tuhirangi Contour* Richard Serra (1999-2001)

Serra attempts to gather the vast landscape into this sculpture. In a glacial valley however the landscape is already gathered and the tendency is to look for ways out of it.

activities and associated with the gaze.[320] Silence, solitude and simplicity are prerequisites of any retreat. While gazing or meditating in front of a monumental and sublime landscape the tourist can become "lost"[321] and moments of timelessness arise. The purpose of architecture in this regard is therefore as a suitable support structure for contemplation, providing the conditions necessary for the meditative gaze – the look that does not see. In yogic terms, the work of architecture is successful to the extent to which it provides a suitable image for concentrated contemplation[322]- the ultimate gaze or looking without seeing.

The Mid-Level Vision Crisis showed the weakness inherent in our visual capacity. For example, an irregular surface architecture or distracting frame could overload attentional processing systems. Therefore an architecture supportive of focussing attention on the landscape suggests a minimalist interior. The clean and simple prevails over the complex and organic. Requirements for low perception presumably stem from the fact that a high degree of perception of the environment entails a mental effort that may conflict with other mental activities. This explains why the visual experience from a mountain-top or the view of a distant landscape may be considered 'uplifting' or 'freeing the mind'.[323] The view which has no foreground or middle ground. Casey suggests the "less complicated the surface the more complex and configurated the contents it can set forth, on the surface in the case of the mirror, through the surface in the case of the windowpane."[324]

320 Casey (2007) p158
321 Casey (2007) p391
322 Meurant (1987)
323 Bittermann, Michael, and Ozer Ciftcioglu. "Visual Perception model for architectural design." *Journal of Design Research, Vol.7, No.1*, 2008.
324 Casey (2007) p372

Figure 63 This photo shows the narrow horizontal line of cloud regularly seen in this glacial valley

7.3 Retreat Design Approach

"Architecture is judged by eyes that see, by the head that turns, and the Legs that walk. Architecture is not a synchronic phenomenon but a successive one, made up of pictures adding themselves one to the other, following each other in time and space, like music. This is important, indeed it is capital and decisive: the star shapes of the Renaissance gave an eclectic architecture, intellectualized, a spectacle seen only in fragments of intention.....the cone of vision is in front, concentrated upon a concrete field which is, in reality, a limited one, and limited still more by the mind...[that] can interpret, appreciate and measure only that which it has time to grasp." Le Corbusier, The Modulor 1

Holl, Pallasmaa, & Perez-Gomez suggest a real architectural experience is not simply a "series of retinal images" as Le Corbusier indicates above. Instead a building is "encountered, approached, confronted, related to one's body, moved about in and utilized as a condition of other things."[325] In this research the way in which the retinal images are presented affects the relationship with the architecture and landscape. The architecture is utilized as a support and is secondary to the frames conditioning the tourist's view of landscape. It is much more than a simple series of retinal images. The aim is a blue print for seeing the landscape through windows that are not passive openings, rather windows that induce engagement.

Larsen (2001) considers tourism as a contemporary form of secular pilgrimage and that the pilgrimage culminates when the tourist arrives - arriving becomes everything.[326] On arrival the travel glance stops and the tourist glance begins. On entering the retreat the view is completely removed and carefully given back to the tourist in parts culminating with the reveal of the whole view in the yoga-meditation room.

325 Holl, Pallasmaa and Perez-Gomez (1994) p35
326 Larsen (2001) p81

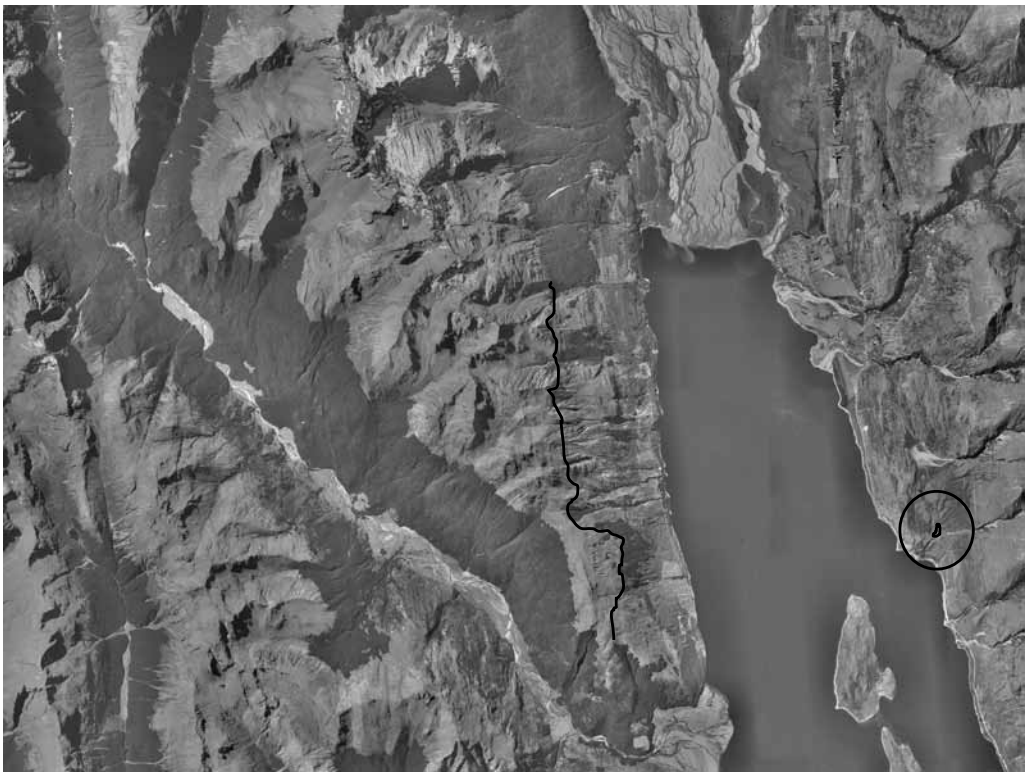

Figure 64 This aerial photograph shows the site within the circle on the eastern shore of Lake Wakatipu. On the western side of the lake a line is drawn to illustrate the former tree line of the beech forest destroyed for farming. The forest existed on the eastern shore of the lake as well.

The retreat is a healing environment that considers the tourist as blind and the landscape as a problematic place. It offers an alternative scopic regime by reducing the detachment between tourist and landscape. This is achieved by focusing attention through the glance and manipulating the frame of view. The design is approached and researched from the tourist's perspective. Just like tourist travel the journey through the retreat is a linear process. Diversions from the horizontal path are both opportunities to participate in viewing the landscape and shift to another part of the retreat.

The glance has several modes: 'looking around', 'glimpsing', 'peeking' and 'peeping'[327] and as mentioned, vergence and the saccade. Looking around is not focused; Glimpsing, a passing sight of something; Peeking, a partial view of something in motion; Peeping, a stationary glance through an obstacle focused on a single object which can then become a gaze. An effort is made to utilise all of these modes in the tourist retreat but especially vergence, glimpsing and peeping.

Colomina claimed the frame establishes the "difference between 'seeing' and merely looking."[328] This is important as the research question posed by the project brief suggests a connection that requires 'seeing'. The key findings from the research related to the use of various frames in the tourist retreat are reiterated:

- The 'landscape' frame induces a fixed gaze (creates subject-object detachment) and unfocused attention producing a 'blurred' image. The landscape frame is strongly associated with perspective and photography.

- The horizontal window can disrupt the perspective of the fixed gaze by establishing a different relationship between what is near and what is far. By typically removing the mid and back grounds the horizontal frame removes important depth cues and a flat image is produced. Perspective in the landscape occurs on a grand scale – when you only see a part of that landscape the perspective is disrupted. The horizontal window does allow the viewer the opportunity to glance or 'peep'

327 Casey (2007)
328 Colomina (1992) p116

Figure 65 Building locations in the landscape

through it and this glance can be directed at a specific part of the landscape before it becomes a gaze. The horizontal window also allows saccadic (horizontal) movements of the eye.

- The vertical window disrupts perspective but the near and far ground depth cues remain in the image ensuring a better connection with the landscape. The vertical window also facilitates vergence which occurs in the movement of the eye from near to far only in the vertical direction. In the bringing together of near and far, bridging the subject-object divide, an undermining of ocularcentrism occurs that is essential for a shift from looking to seeing, a return to a visuocentric mode of vision.

These findings have played a significant role in developing the form of this architecture. Different frames are located to correspond with different views and in response to how each space may be used. These frames have in turn informed the roof forms of this retreat.

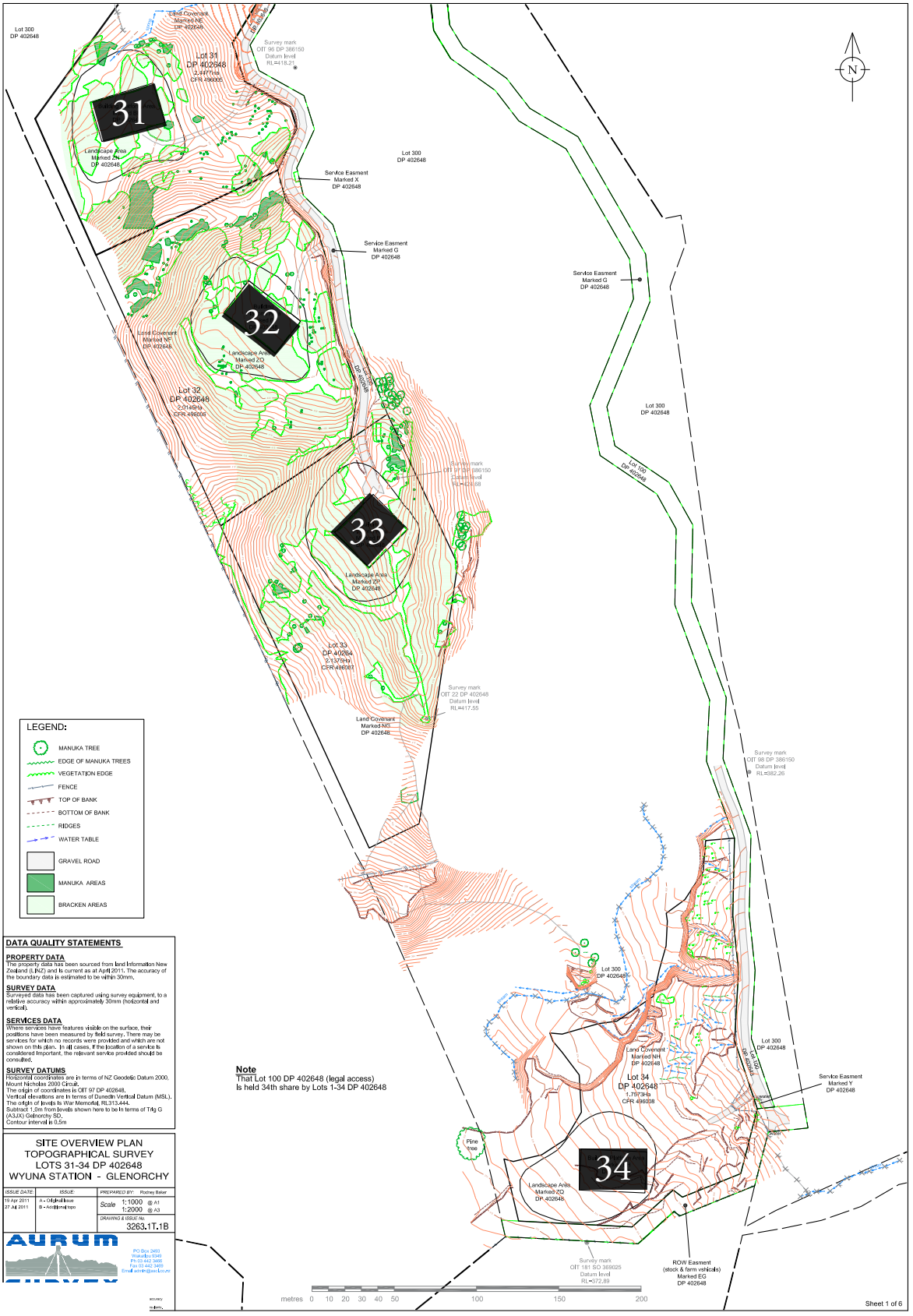

Figure 66 Site Survey

7.4 Site Selection

Four sites were available for the tourist retreat - Lots 31-34. Lot 34 sits at a significantly lower altitude, approximately 50 meters lower than lots 31-33. Given the proximity to the lake of approximately 400 meters this change in altitude significantly effects the composition of the view. From lots 31-34 the lake contributes to a significant middle ground. From lot 34, much closer to lake level, this middle ground is greatly reduced, bringing the near and far ground much closer together. This effect is illustrated below. The lake gives the tourist a middle distance horizon that orientates in the wider context. In the tourist retreat this horizon is hidden and concealed encouraging the tourist to search for depth cues and engage with the landscape.

From lots 31-34 the main highway is also visible. These sites sit on top of a hill that is part of a roche moutonnée (or sheepback) - a rock formation created by the passing glacier. Given the shift from western philosophy in the research feng shui was considered in the site selection to support a more intuitive and personal decision to not build on top of the hill. It is bad feng shui to build on top of a hill and good feng shui to build at the base of a hill.

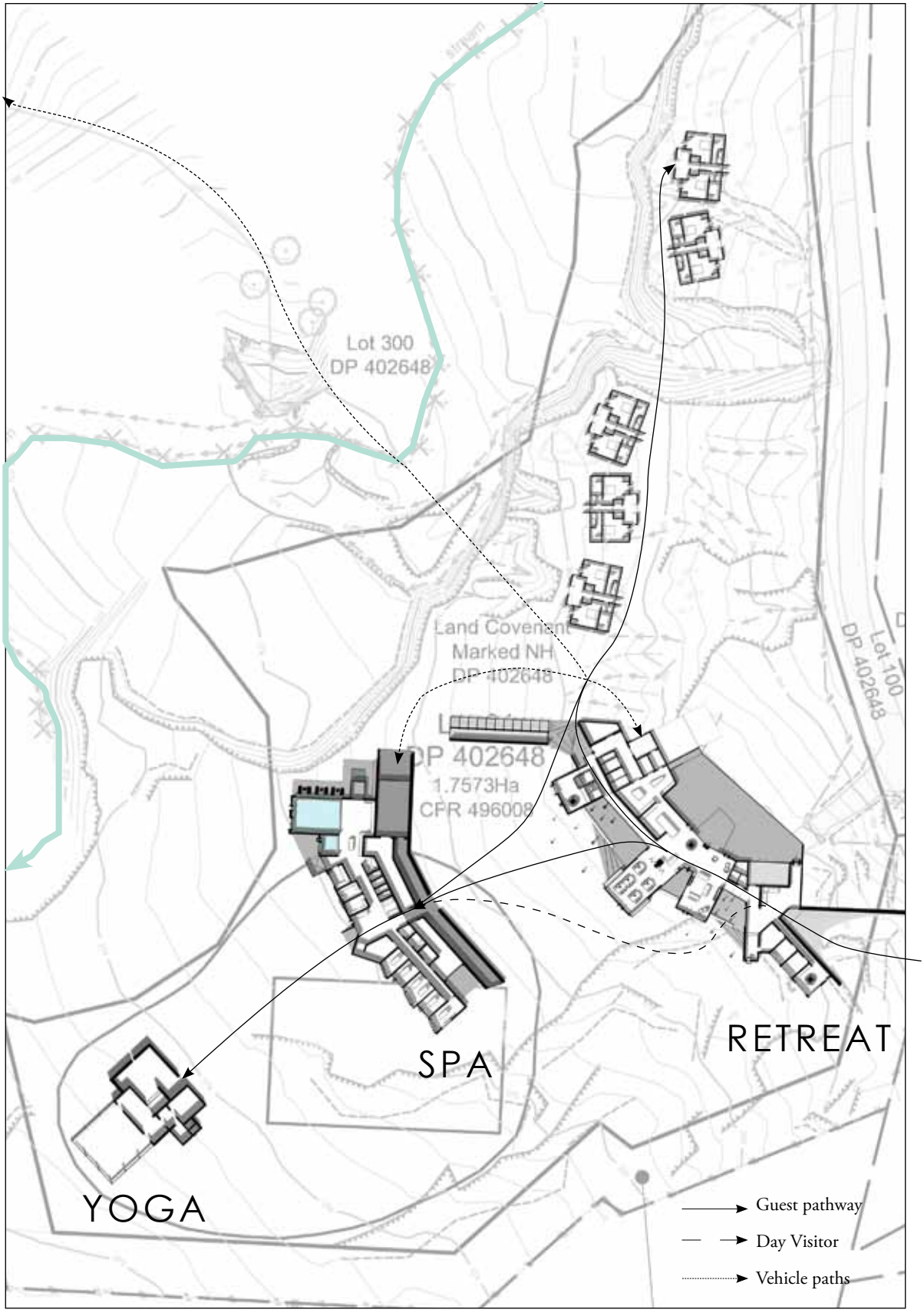

Figure 67 Site Plan 1:1000

Lot 34 is also located adjacent to two rivers considered important with regard to the flow of energy. For all these reasons, and others previously mentioned, lot 34 was chosen. The other lots are used for horticulture, staff accommodation and associated services.

7.5 Site Configuration

The four components of the tourist retreat are the Yoga room, Spa, guests accommodation units and the main body of the retreat containing kitchen, living and dining rooms. The retreat and guests accommodation are arranged on the same contour, the spa and the Yoga room on lower parts of the slope so that each is able to look over the top of the other. The building roof forms become progressively less vertical culminating in the flat green roof of the Yoga room. The axis or path between the retreat, spa and yoga components is directed toward the Greenstone Valley - the principal view from the site.

The extended distance between various parts of the retreat forces the tourist to interact with the site and the landscape.

The existing access road running behind the retreat and accommodation units is no longer required as access to Lots 31-33 can occur via a new pathway over the river. The existing access is left as a walking route for the occasional movement of stock and emergency use.

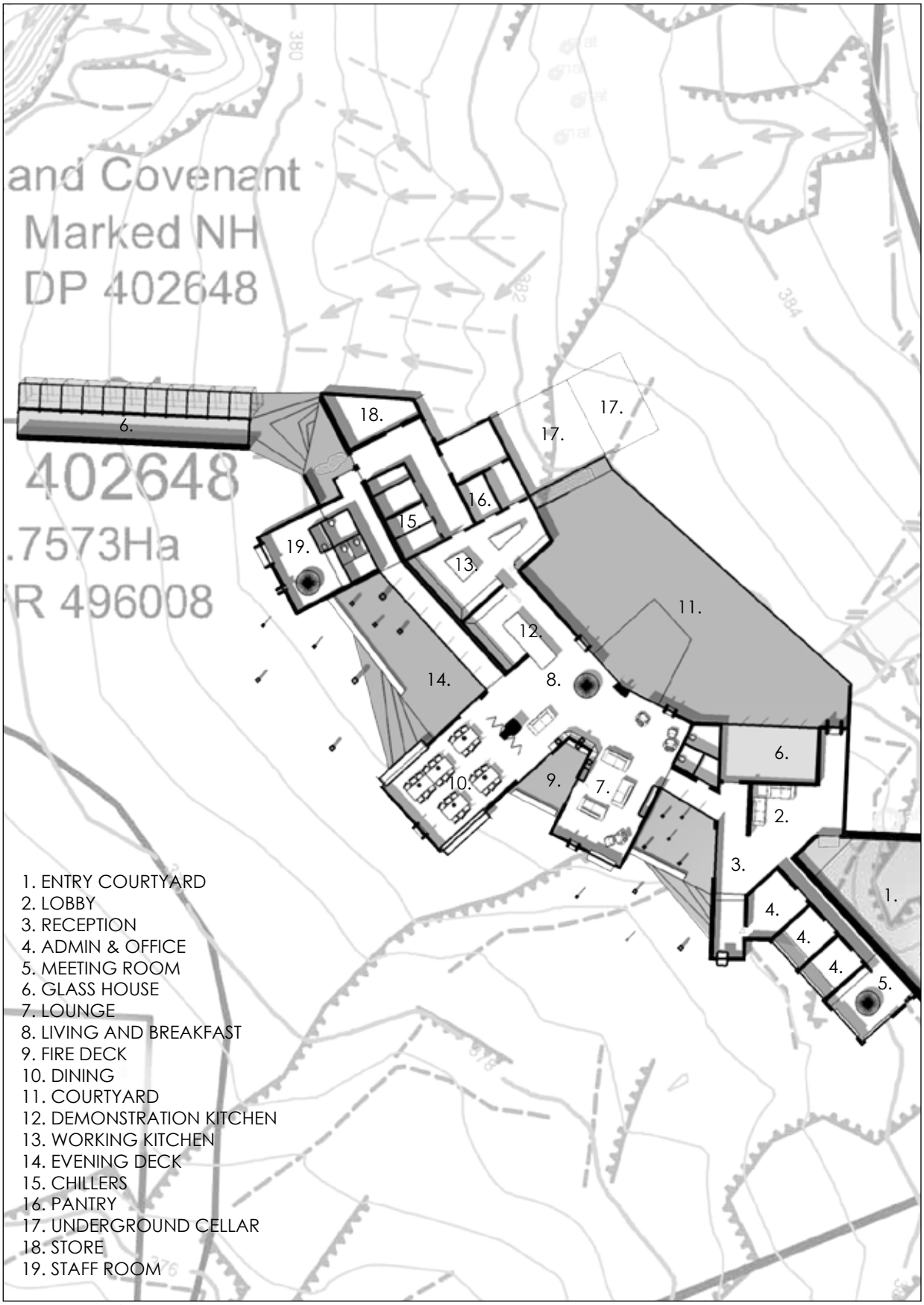

Figure 68 Site Plan 1:1000

7.6 Retreat

The main body of the retreat sits on the highest part of the slope overlooking the Spa and Yoga room. The primary circulation path follows the contour of the land continuing in a northerly direction towards Mt Earnslaw, considered by Maori as the final destination of all travellers to the area. The linear progression along this contour mimicks the nature of tourist travel and the horizontal pattern of place. The horizontality is interjected or broken by the placement of vertical frames orientated east and west. The existing ground condition allows for a curve in the building form and a variation in the angle of the frames. Hence a very different view is captured by each frame.

The entry courtyard opens into a lobby containing a glasshouse. This leads through to a reception to the south of which are an administration room, office and meeting room.

The hallway leads from the reception through to the living, dining and kitchen areas. A large courtyard opens off the living and dining areas to the east, sheltered from the predominant north westerly wind. Behind the kitchen, a staff room, large areas for storage of provisions and an underground chiller. The hallway concludes by opening back into the landscape with a path that continues past a large glasshouse and solar panels to the guest accommodation units.

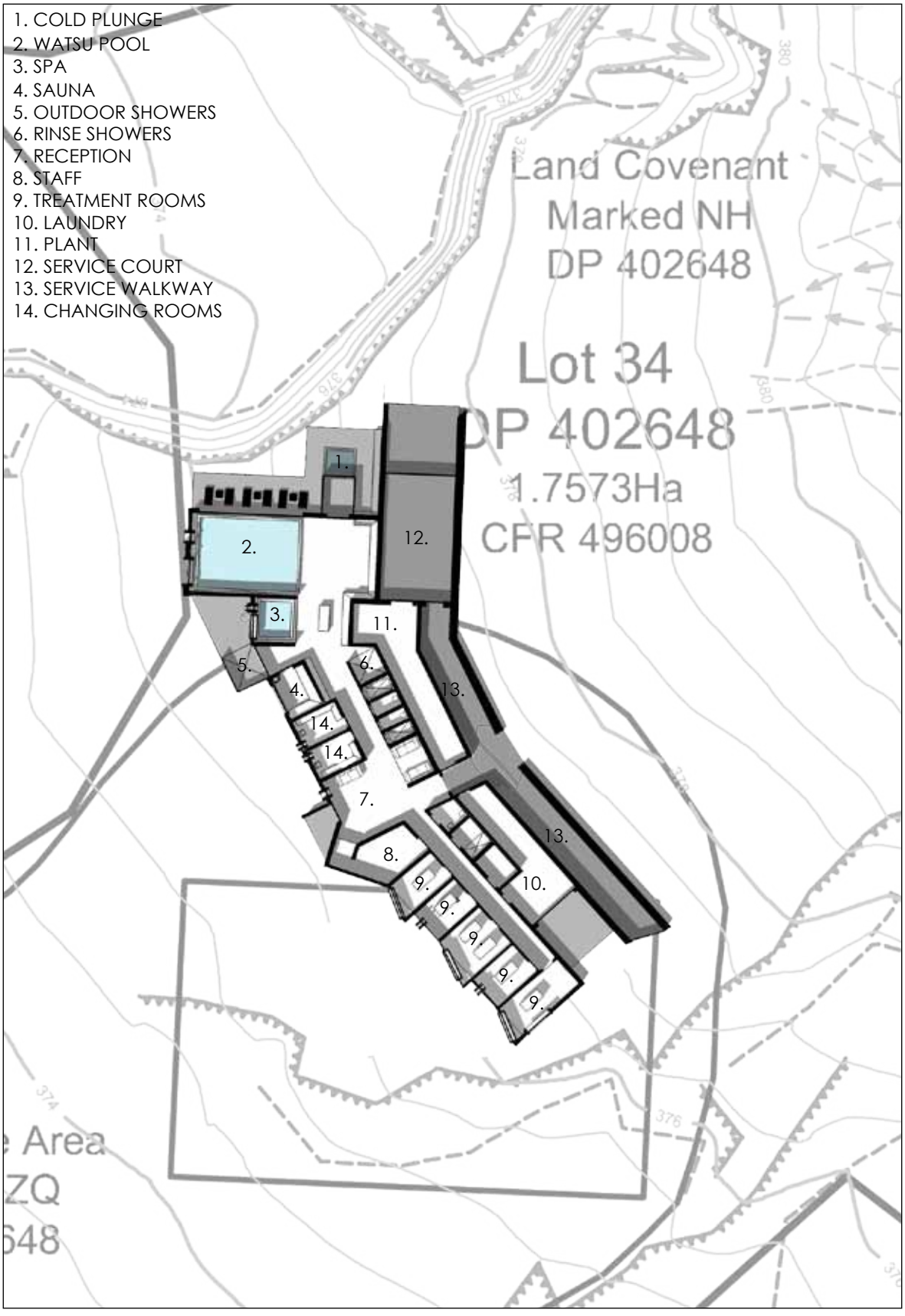

Figure 69 Spa Plan 1:500

7.7 Spa

The east elevation of the Spa is hidden from the retreat by a bank retained using a gabion wall. The bank is passed through to enter the spa while the gap between the gabion wall and the spa acts as a service route. The spa is divided into two parts: the treatment rooms to the south as a dry area and the sauna, spa and watsu pool to the north as a wet area. Plant rooms and laundry are contained to the east allowing views to the west. The building follows the contour allowing varying views to the west.

The spa is modelled on old Turkish baths and contains Watsu pool, infrared sauna, steam room, hot tub, cold plunge and changing rooms. The spa is also an extension of the pathway from the retreat to the yoga room. Often used following an activity or exercise in the yoga room the spa is an important transition from the glance to the gaze. Vertical frames are only positioned in the westerly direction initiating a flattening of the form towards the horizontal Yoga pavilion.

The northern wall of the Watsu pool is fully glazed for thermal gain. Sliding doors allow various spaces within the spa to be isolated. Outdoor showers offer an opportunity to cool down before returning to the retreat or accommodation units.

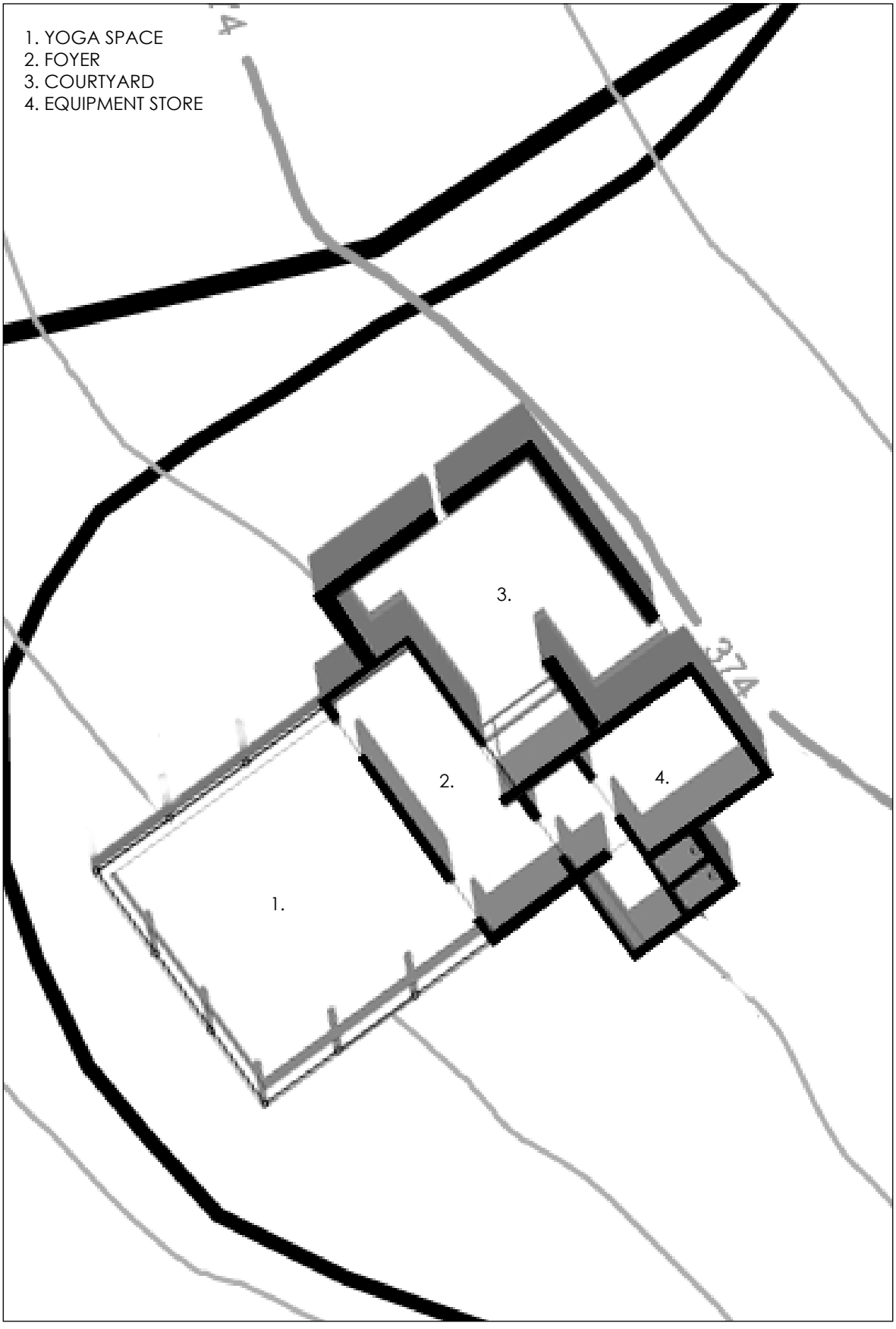

Figure 70 Yoga Room Plan 1.200

7.8 Yoga

The Yoga room is the final destination for the tourist at the retreat. Located on the lowest part of the slope its views are uninhibited. A simple glazed pavilion in a square plan with entry courtyard, lobby, adjacent storage and toilets. The yoga room is used for a variety of activities: Yoga, meditation, exercise, dance, a meeting place and for social events. A large greenstone wall separates the foyer from the Yoga space.

7.9 Retreat Spaces

People only see what they are prepared to see. - Ralph Waldo Emerson

The views are presented sequentially as a new guest might see them. Images are accompanied by text describing issues relating to the selection of the frame. These typically relate to size, orientation, placement, aspect ratio and key findings drawn from the literature research. The relationship to the purpose of each space is also explained.

The form of the buildings extend from the vertical frames such that it could be interpreted as an exercise of inhabiting the frame itself. The focus of each component becomes the vertical frame at one end and the horizontal frame at the other. Spatially the tourist becomes a part of the reveal extending from each frame. Although the length of various rooms varies the width is never more than 6000mm as this is considered as the optical infinity of eye or the width at which no change of focus is required.

Figure 71 Entry Courtyard - looking North towards Mt Earnslaw

Entry courtyard

The approach to the entry courtyard sets the tourist onto the contour of the land. The travel glances of the tourist's journey to the site conclude when the tourist steps out of their transport and into the courtyard. The courtyard is enclosed by schist walls allowing only small glimpses up into the landscape as the tourist approaches the entrance to the retreat. The removal of the view here prevents the tourist from successfully orientating themselves in the landscape. It is also establishes a desire to see the landscape in its entirety, particularly the lake.

Figure 72a Entry procession plan 1.200

Primary Circulation
Secondary Circulation to Spa
Vertical Glances

Lobby

Following entry through a rather unassuming doorway the tourist is given their first glance into the landscape. Forced to turn toward the reception this glance into the landscape quickly disappears. The lobby contains no direct view of the landscape. As the tourist moves toward the reception an indirect and peripheral view of the courtyard can be seen through the adjacent glasshouse. The schist flooring is an extension of the courtyard walls, themselves continuous with the distinctive schist the glacial valley produces in abundance.

Figure 72b Entry procession plan 1.200

Figure 73 Reception - looking South towards Queenstown

Reception

The passage to the reception reveals nothing of the landscape beyond until the tourist reaches the reception itself. At this point the tourist gets their second glance into the landscape through a large vertical frame.

Because distances to these vertical frames in the retreat are quite predictable the width of the frame is calculated so that when positioned at the furthest possible point, a 3 degree focus of attention corresponds approximately to the width of the frame. In a vertical window the detail on the vertical edges of the frame is often overlooked. This is simply due to the fact that our eyes are located within a horizontal framework, side by side. When the frame is viewed from closer than the calculated maximum distance no loss of effect occurs.

When the reception frame is viewed from the passage at 10 meters the focus of attention is approximately 500mm or nearly the width of the frame. This reasoning is used throughout the design. The sill is then positioned so as to remove the foreground from the tourists view, establishing an atypical frame design policy that delivers a variety of fore, mid and background throughout the retreat.

Day guests visiting the spa can exit through a door within a sliding door which can be opened when conditions occasionally permit. The retreat guests leave the reception via a glazed hallway allowing glances of the landscape through regenerating mountain beech trees.

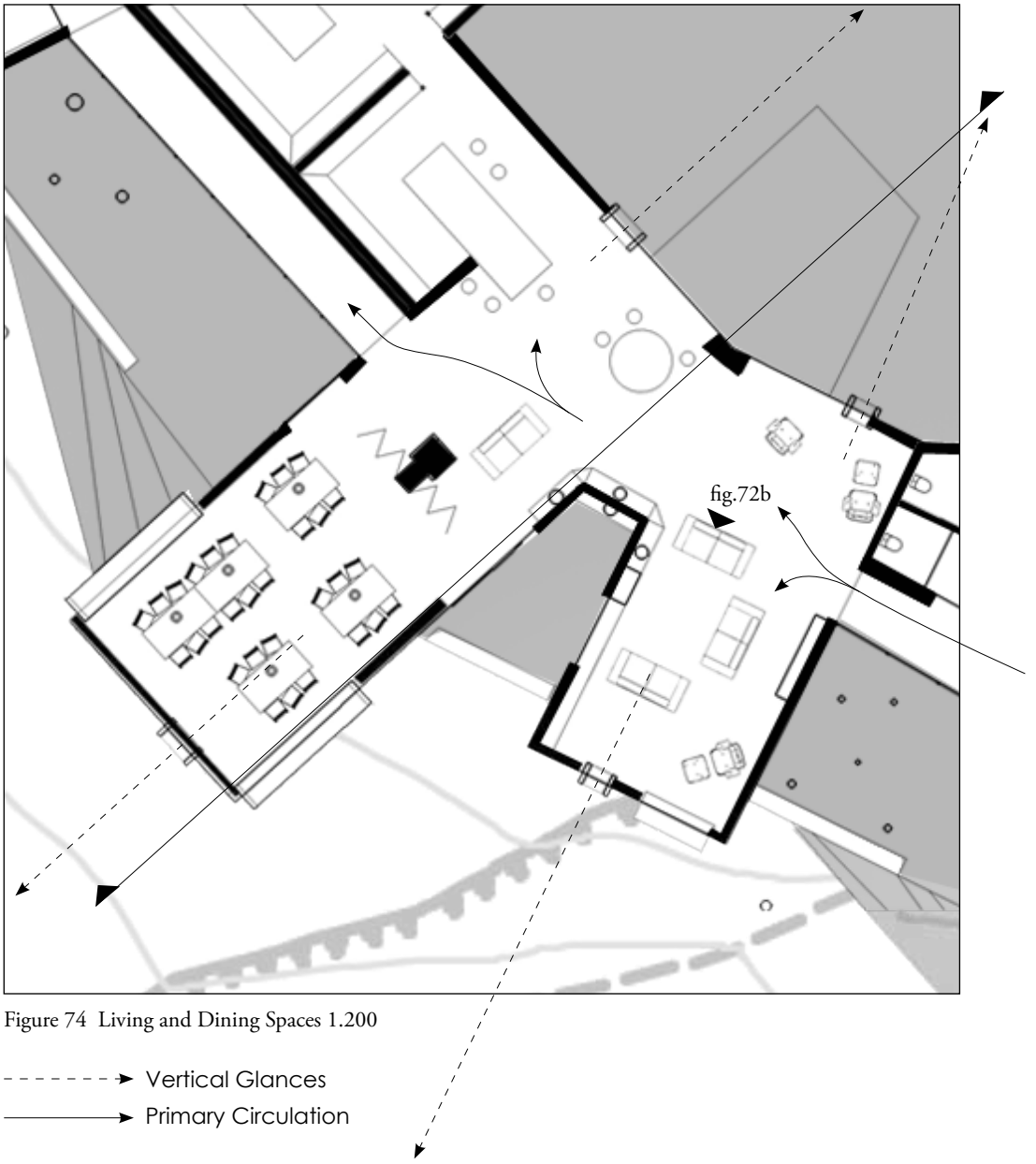

Figure 74 Living and Dining Spaces 1.200

Living Room

The living room is divided by the primary circulation path into eastern and western parts. Each contains a vertical frame directed into the landscape. The larger western part of the room has two foci. The large fireplace in the center of the room and the vertical frame to the west. Because the passage through the room is not parallel to the frame, attention is more likely drawn from the periphery to the western frame while moving north and the eastern frame while moving south. The vertical frame to the west is supplemented with a narrow horizontal frame designed for viewing from a seated position with an eye level of 1000mm. The width of the vertical frame (600mm) is the height of the horizontal frame. The horizontal frame is positioned with a sill height just over 1000mm so that a 3 degree focus of attention extended into the landscapes illustrates mans effect on the opposite side of the valley.

Dining Room

The dining room is arranged so that the two opposing vertical frames are approximately perpendicular to the seating and table layout. The positioning of these frames in the periphery encourages personal interaction across the table rather than gazing into the landscape. As healthy living and healthy food are a key part of the programme the dining room is considered as a space to engage in social discourse and education. The room is continuous with the demonstration or more public part of the kitchen where an island extends into the room for service and sitting around. The room can be closed off with a sliding door where the two roof forms cross, particularly useful in winter when fewer people are using the retreat. As with the living room the passage through the room is not parallel to the frames serving to direct the glance. The supplementary horizontal windows exist at eye level (1200mm).

Figure 75 Glance through Lounge looking West as walking North

Figure 76 Dining Room Section

Figure 77 View showing hallway to Dining room

Hallway

The primary circulation path continues through the dining room into a hallway. The western wall of the hallway is fully glazed allowing the tourist to glance freely as they move. The view is partially constrained and directed by the walls of the staff room and dining room respectively. As with the hallway between the reception and living, the view occurs through regenerating mountain beech trees as well as the vertical window mullions. These glances of a partial landscape encourage the tourist to continue moving, but it is not until the tourist actually exits the building, on route to the spa, yoga or guest suites that a full view of the landscape occurs.

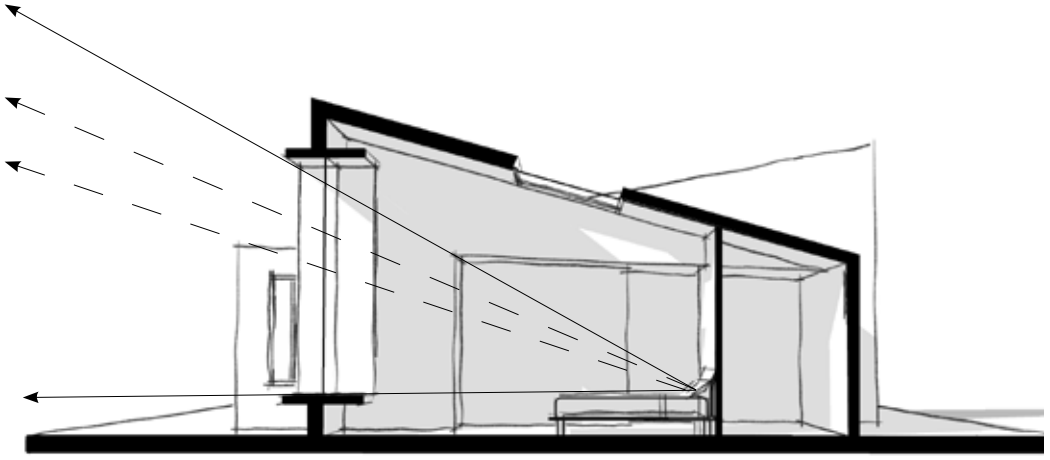

Figure 78 Accommodation Section 1.100

Figure 79 Accommodation Plan 1.200

Suites

The Bedroom plan is designed to function successfully for a variety of guest numbers and purposes. One of the double bedrooms has its own en suite while the other shares its bathroom with potentially two other guests that can sleep on the day beds in the small living room. Guests at health retreats often travel alone so the double with en suite would be given to couples preferentially. It would only be a rare occasion when the day beds would be required for sleeping. Regardless the slightly communal nature of this arrangement is conducive with the principles of the retreat outlined in the brief. Each unit is orientated in a slightly different direction producing unique views from each. The view from within the two bedrooms is directed at and through a large vertical frame. Viewed from the bed this presents the tourist with an image of the mountain ridges to the east and west depending on the orientation of the frame. Smaller vertical frames are located next to all the beds offering the opportunity to look through a vertical frame while lying down with eyes positioned vertically as well. The living room could be arranged with the day beds on either wall. Provision is made for one of the ultimate forms of gazing that being star-gazing through an opening directly above the bed. The distance to the retreat is seen as an opportunity to glance at and engage with the landscape while conversing with fellow guests.

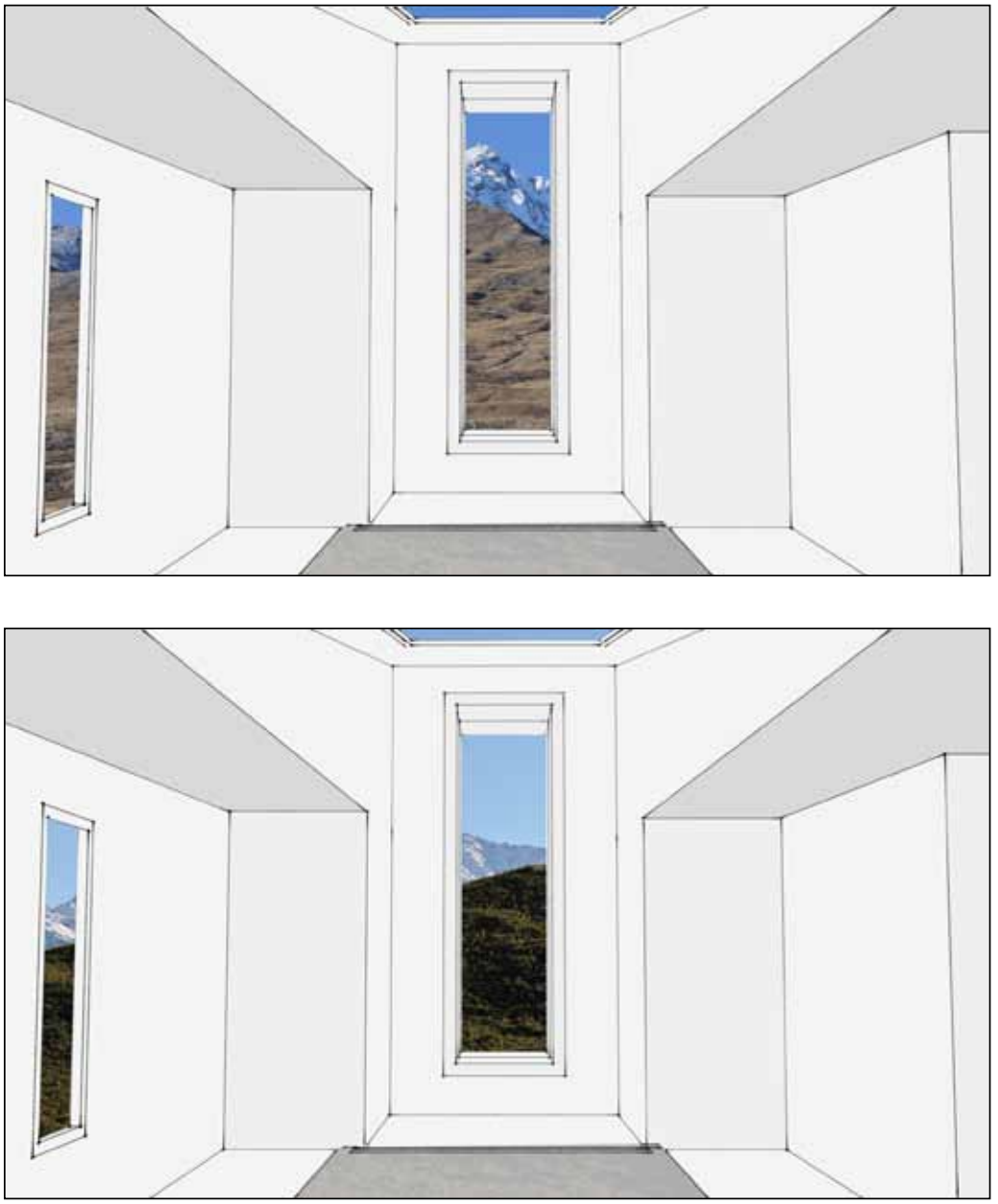

Figure 80 View from an East and West facing bedroom unit

Figure 81 Bedroom unit

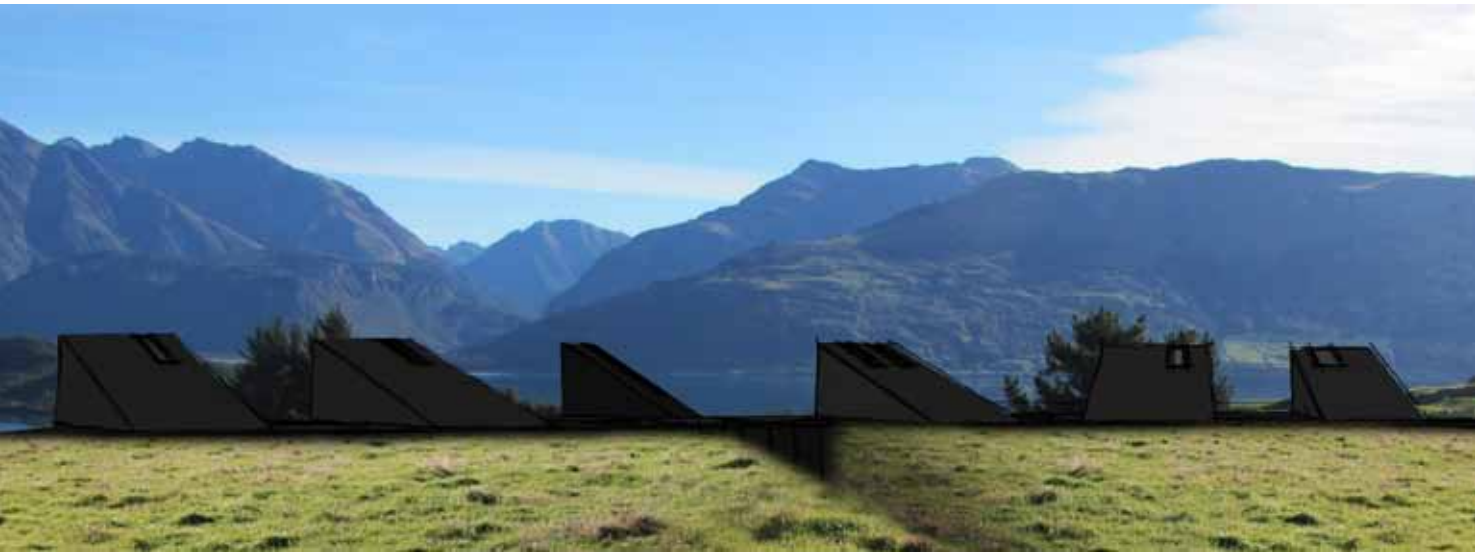

Figure 82 Spa as seen from the retreat

Spa

The spa is an area for relaxation and therapy both alone and with other guests. Used daily, the spa becomes a familiar part of the tourists stay. The wet area of the spa contains three large vertical frames: one at the end of the Watsu pool, one in the changing rooms and one by the hot tub.

Viewed from the retreat the roof forms of the spa vertically interrupt the horizon line created by the lake, disrupting the fixed perspective of the gaze.

Figure 83 Spa and Watsu pool

Figure 84 Treatment Room

Treatment Rooms

The treatment rooms are accessed from a small reception area which incorporates the same mechanism of glancing as the main reception. While all the treatment rooms are facing west, the western wall of each is angled differently to produce variation between the rooms. Over the period of a week long stay the tourist can then experience a number of different treatment rooms. Two of the rooms have large vertical frames and given that most treatments involve a relaxed state of mind in a horizontal position, often looking upwards, the opening providing in these two rooms can be used for gazing at the sky.

The other three treatment rooms incorporate a landscape frame. Within this classically proportioned landscape frame (AR 3:2) are 6 square wooden shutters that can provide a variety of viewing conditions, from the peep to the landscape gaze. A larger room is available for the treatment of two people at a time and the furthest room looks south down the lake.

Figure 85 Yoga Room Section looking West and view showing North elevation

Yoga Room

The Yoga room is the ultimate destination of the tourist retreat. A room for gazing, looking rather than seeing. The tourist is guided into a large courtyard which contains a small glance into the landscape. On entering the lobby a large greenstone wall prevents the tourist from visually accessing the room. Entry into the yoga room reveals a 180 degree panorama of the landscape, overlooking the river to the north and lake to the south. The depth of the room and horizontal ceiling prevent the standing tourist at the rear of the room from seeing the entire view. The ridge line becomes apparent as the tourist moves into the center of the room. While seated for meditation, yoga and exercise classes the 400mm upstand removes a large part of the middle ground from the view. While transitioning from a lying down to seated position the horizon or water line of the lake moves in and out of the field of view.

The effect of perspective is heightened by the use of floorboards on the floor and ceiling. These are orientated towards the Greenstone valley. The horizontal panorama is divided into equal parts that result in a series of frames with the classic landscape proportion or aspect ratio of 3:2, encouraging gazing or looking rather than seeing.

Figure 86 Guest Accommodation units looking east

Figure 87 Yoga Room looking east with spa and retreat behind

CONCLUSION

"I am and I remain an impenitent visual" Le Corbusier

This research originated in a project brief that sought to foster the connection between landscape, wellbeing, and regeneration. The brief generated the following research question. What is a way of looking through architecture that can cultivate a positive connection with the landscape? This question problematizes the body's interaction with its environment and puts an emphasis on looking out of rather than looking at architecture. In attempting to answer this question an investigation into the phenomenology of vision was made. This involved developing an understanding of two modes of vision, the glance and the gaze.

It was found that the gaze is our dominant mode of vision and carries with it some negative associations. These include a link to ocularcentrism, subject-object dualisms, perspective and photography all of which generate a detachment and distancing between the subject (tourist) and object (landscape). In using the glance as a connecting device the research aimed to bridge the gap between the tourist and the landscape created by the gaze.

The landscape, meditative and contemplative gaze were described as looking without seeing. In an attempt to establish the difference between looking and seeing the research considered the physiology of vision and found that the glance collaborates with attention. Through change blindness experiments focused attention was found to be the solution to why we overlook things within the visual field (the mid-level vision crisis). As an important part of the cognitive process, focused attention assists in comprehending (generating meaning) from the world around us.

Despite being a mode of vision the glance was proposed as being capable of undermining ocularcentrism and challenging the gaze. A challenge that aims toward

a more visuocentric mode of vision, one that values looking but does not insist on gazing, one that leaves room for glancing, one which involves seeing rather than looking. It was proposed that by engaging in glancing, being attentive and becoming aware, previously overlooked things could be seen. In response to the research question the glance was considered as the way of seeing that connects the tourist with the landscape. As a solution to the mid-level vision crisis the glance can be used to focus attention on particular aspects of the landscape ensuring that they are seen rather than looked at.

Having established a mode of vision that can connect the tourist with the landscape in a positive way, the research examined the visual performance of tourism. Analysis of this performance showed that the tourist is susceptible to not making a connection with the landscape. The susceptibility is caused by the tourist's association with gazing through photography and the landscape frame; a difficulty with exposure to a variety of images prior to the tourist experiencing them; and the tourist's viewing of landscape as an immobile spectator from within various modes of transport.

It was found that the *tourist gaze* exists largely within the 'landscape' frame and the *travel glance* within an extended landscape or horizontal frame. The landscape frame also exists within the tourist camera adhering to the principles of perspective. In doing so the tourist camera values the individual and the single viewpoint in such a manner that the tourist feels ownership of the landscape rather than participation and engagement with it.

The *tourist glance* was then proposed as a way of seeing where the tourist becomes a mobile spectator. The tourist glance is used with a variety of frames not typically associated with viewing landscape. The importance of glancing in the creation of tourist images is critical because when the moment of the glance combines with the moment of the image the two become one in an intensely visual experience: a pure act of vision that creates a very strong and clearly focused image. It was also deemed necessary for artists and architects to glance at the landscape in order to

understand how to prepare the tourist to glance at and see the landscape.

Landscape was determined as being a visual construct linked to modernity and a westernized way of seeing. Landscape was seen as a series of tensions between watcher and watched, interior and exterior, the invisible and the visible; or as in this case between tourist and landscape, architecture and landscape, looking and seeing (the gaze and the glance). As a man-made artefact the landscape was regarded as our autobiography waiting to be read by the glance. The research investigated what any reading of landscape might mean while considering that comprehension (the generation of meaning) occurs through focused attention. It was indicated that in order to make the environment meaningful it required the creation of a sense of place.

By seeing rather than looking at landscape the glance generates meaning from the landscape and makes connections that develop a 'sense of place'. By connecting with the landscape the glance allows the tourist to see more, to examine its surfaces and see the problems it portrays. This closer examination reveals the landscape's ecology and develops into ethical concerns when related to wellbeing.

Personal wellbeing of the tourist and the regeneration of the landscape are two mutually inclusive and intrinsically linked concepts. The research suggested the inter-relationship between tourist and landscape can result in the transformation and healing of both. The research argued that glancing generates a positive and transformative shift by connecting the tourist with the landscape in an ecological and ethical manner.

The research considered landscape as a problem or condition that requires correction by regeneration. As an architectural intervention the tourist retreat points the tourist to the problems in the landscape. This is achieved by providing the necessary conditions to transform the way tourists see the landscape. These included manipulations of the frames of view in both horizontal and vertical directions and the placement of frames in relation to the tourist's viewing position and landscape. The research indicated that in the gaze we remain unaware of unsustainable prac-

tices. The question of connection developed from the project brief remained the crucial concern and the research maintained that the glance was a better connector than the gaze. By making a better connection with the landscape it was proposed the glance can improve wellbeing, self-understanding and develop a sense of place.

The historical debate between Le Corbusier and Perret became an influential part of the research connecting the philosophical and scientific propositions with the design of the tourist retreat. The window frame then became the tourist's interface with landscape and a design element related to spatial journey and programme. The view was initially repressed in particular instances inviting engagement and generating a closed form. The closed form offered prospect (the distant view) and refuge (protection). Each image created by the window frame and presented to the tourist contained surfaces laid out in the landscape; each surface an integral part of a larger whole pattern of place. The view was then revealed completely allowing for the meditative gaze. The architecture of the retreat changes *perceptual* essences, changing tourist experience of landscape.

The research helps one to understand that it's not what you look at that is meaningful, it's what you see. The design of the tourist retreat shows the tourist what they have been missing. It does this by moving away from the traditional picture frame window to more horizontal and vertical frames. A limitation of the research is that regardless of the image presented to the tourist it may of course be ignored or gazed at. The tourist may not be attracted to it through distraction. This is particularly so in situations where the tourist is largely immobile for mobility almost certainly guarantees the glance. The tourist cannot be made to be attentive but attention is drawn to the landscape through consideration of peripheral vision and movement. Given the subjectiveness of attraction, the framing investigation carried out in this research aims to promote and invest the glance in selected and specific parts of the landscape. The likelihood of this occurring is increased by placing the vertical frames in areas associated with movement and peripheral vision. Also the proportion of the vertical frame is reduced to encourage vergence, an engaging viewing experience bringing together near and far. Beyond the pragmatic require-

ments of the retreat, the architecture aimed to facilitate and explore two modes of vision - the glance and the gaze. This research has suggested the glance can change relationships to landscape by changing the tourist's experience of it, shifting the culture of vision one tourist at a time.

The research has conducted an investigation into the phenomenology of vision through the lens of architecture by illustrating the effect of viewing through different frames. In conjunction with the research the design experiments throughout demonstrated that a combination of strategically placed and sized horizontal and vertical windows could generate an enhanced connection with the landscape. This connection has the ability to allow the tourist to see and to think in a manner more conducive to the principles of regeneration and wellbeing.

This research concludes that the visual act of glancing is a way of looking through architecture that can cultivate a positive connection with the landscape. The glance is a visual act capable of fostering the connection between landscape, wellbeing, and regeneration. The glance can be successfully incorporated into architecture by the use of vertical frames and considering the movement of the subject in relation to those frames.

Personally the research has lead to an increased awareness of visual cognition and resulting implications for spatial design, particularly what it is like to look out of a building rather than what it is like to look at. It's unlikely I will ever treat a window lightly, horizontal or vertical. It's probable I will always open a closed form carefully. It's certain I will continue to glance and see landscape, rather than gaze.

****

FIGURE LIST

All images are the author's own unless referenced below.

Figure 1 *Goethe in his Study* - Self Portrait 1770-73 Available from: German History documents: http://germanhistorydocs.ghi-dc.org/sub_image_s.cfm?image_id=2752 (Accessed May 17 2012)

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Figure 19 *Easter Monday* Willem de Kooning (1955-56) Available from Metropolitan Museum of Art: http://www.metmuseum.org/Collections/search-the-collections/210009144 (Accessed May 27 2012)

Figure 20a The tourist frame. Available at Wallpaperswide: http://wallpaperswide.com/airplane_window_view-wallpapers.html (Accessed September 26 2012)

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Figure 45 *Woman at the Window* Caspar David Friedrich (1822) Available at Wikimedia: http://upload.wikimedia.org/wikipedia/commons/6/60/Caspar_David_Friedrich_-_Woman_at_a_Window_-_WGA8268.jpg (Accessed July 20 2012)

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Figure 55 *The Muller House* Albert Loos (1930) Available at Wordpress: http://architecturality.files.wordpress.com/2011/02/01modern-architecture_colquhoun_82_80_01.jpg (Accessed August 6 2012)

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