

AN EXPLORATION OF TYPES THAT INTEGRATE
ART WITH THE LANDSCAPE

by

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ABSTRACT

This paper explores various methods of integrating art into the landscape. It is recognized that the landscape is an important location of human experience. Art has the capacity to enhance our understanding of the world as it is concerned with heightening one's perceptions. Thus, it is important that art be integrated into the landscape to illuminate the relationship between humans and the material world.

A literature review is conducted in order to determine methods of integrating art with the landscape. First, precedents of art in the landscape, and art and landscape architectural theory, are researched to identify criteria of engaging landscape experience. Second, a typology of differing modes of integrating art and landscape architecture is drawn out of the literature review. In response to the research, a site is chosen and designed according to the types identified. The designs provide a model of various modes of integrating art with the landscape and allow the theory to be tested and evaluated.

The conclusion is that there is no right way of integrating art into the environment, but that in certain situations one type may be more appropriate than another. It is recognized that planning for art in the landscape is extremely important to ensuring integration between artwork and landscape. Perhaps then, the typology identified in this paper is best used by public art planners in the pre-development stage. By planning for art in the landscape proactively, there is less opportunity for landscape and artwork to be autonomous and objectified. To be sure, when art is integrated with the landscape the experience of place is enriched, and as a result, the human experience is enhanced.

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Chapter I OVERVIEW AND SUMMARY

1.1 Introduction

In his recent review of Walter Benjamin's newly translated, *The Arcades*, Mark Kingwell notes that, in landscapes, Benjamin recognizes the dwelling places of the collective.¹ Individuals live, experience, understand, express, and invent themselves as much in the public landscape as they do in the privacy of their own homes. Thus, not only individual, but also cultural meaning is communicated and generated in the public sphere. These designed landscapes play the important role of supporting human existence. Therefore, the designer is challenged to plan for human requirements beyond functional needs. As built environments provide the stage for human drama, it is essential that places be constructed to meet not only physical needs, but also emotional and spiritual needs. The built environment is a location of human experience; and it is within human experience that one comes to consider the broader questions of the nature of existence. Certainly then, design should not be flippant, but rather, should be generated by thoughtful consideration of a particular locale.

The philosopher, Martin Heidegger asserts that by listening to a site an appropriate design will emerge. He states, "All planning remains grounded on this responding, and planning in turn opens up to the designer the precincts suitable for his designs".² The designer must respond to cues received from the site, including ecological, social, and symbolic processes, in order to manifest its character through built form. By doing so, a holistic design is constructed that allows humans to dwell meaningfully in and with the environment.

¹ Mark Kingwell, "Arcadian Adventures," *Harper's Magazine* Mar. 2000: 72.

² Martin Heidegger, "Building Dwelling Thinking," *Basic Writings*, ed. David Farrell Krell (New York, NY: HarperCollins, 1993) 361.

Architectural theorist, Christian Norberg-Schulz, supports Heidegger's position that building for dwelling is much more than constructing shelter. Norberg-Schulz states that dwelling is, "something more than having a roof over our head and a certain number of square meters at our disposal. First, it means to meet others for exchange of products, ideas, and feelings, that is, to experience life as a multitude of possibilities".³ Thus, the built environment becomes a place with which one can identify, and moreover, that becomes a part of one's identity. Norberg-Schulz explains, "The place, therefore, unites a group of human beings, it is something which gives them a common identity and hence a basis for a fellowship or society".⁴ To be sure, a designed landscape must address functional and physical requirements of the people it serves, but also engage each individual within the society.

The Role of Art in Experience

Perception allows one to engage in her world and it is the inquiry of art to help one to see, experience or understand her particular circumstance in an illuminated way. Robert Irwin explains, "As artists, the one true inquiry of art as a pure subject is an inquiry of our potential to know the world around us and our actively being in it, with a particular emphasis on the aesthetic. This world is not just somehow given to us whole. *We perceive, we shape the world*, and as artists we discover and give value to our human potential to "see" the infinite richness (beauty?) in everything, creating an extended aesthetic reality."⁵ This definition of art does not make an abstract distinction between perceiver and thing perceived, but rather, acknowledges an interdependent relationship between the two. Thus, the perceiving individual is an integral component of the artwork, while the inherently changing nature of the world is precisely that

³ Christian Norberg-Schulz, *The Concept of Dwelling* (New York: Rizzoli International, 1985) 7.

⁴ Norberg-Schulz, *Concept* 9.

⁵ Robert Irwin, "The Hidden Structures of Art," *Robert Irwin*, ed. Russell Ferguson, *The Museum of Contemporary Art*, Los Angeles (New York: Rizzoli International, 1993) 35.

which stirs one to see and feel. The *object* of art must remain subordinate to the *subject* of art for the act of perception to be unimpaired.

The question remains as to what form art takes within the aforementioned definition. Once again, the writings of Irwin elucidate the elusive definition of the term *art*.

“The intention (ambition?) of a phenomenal art is simply seeing a little more today than you did yesterday. This intention is based on the simple intuition (truth?) that everything there is to know is not already known. This in turn distinguishes the subject of art from the objects of art and indicates the fundamental role of art (as in every discipline) vis-a-vis the discipline and practice of art. The subject of art is the human potential for an aesthetic awareness (perspective). The object of art is a re-presentation of that acquired sensibility (an art object) – a transformation in all dimensions of what was previously known otherwise into an objective form. The action (practice) of art carries this sensibility to become a part of all our individual, social, and cultural values (systems, institutions, etc.)”.⁶

Thus, the art object manifests itself physically to heighten perception of particular phenomena. The form of the artwork should receive all cues from the perceived conditions, rather than according to prescribed and accepted conventions of artworks (i.e. painting, sculpture etc.) For art seeks to enrich the individual’s experience of being in the world by disclosing the act of perceiving phenomena. Art, therefore, is a process determined by a particular context and realized through perception by an individual.

⁶ Robert Irwin, *Being and Circumstance: Notes Toward a Conditional Art* (New York: The Lapis Press, 1985) 25-26.

The Role of Art in Landscape Experience

Indeed, it is through art, not only practical understanding that one comes to identify with a particular landscape. Norberg-Schulz observes that while science aims to understand environment by abstracting it into its component parts, art seeks to understand concrete totalities.⁷ The latter gathers the character of place, and manifests it in a general manner. Consequently, each individual can perceive meaning. Moreover, art expression in the built environment provides common understanding between people and mediated interaction with the landscape. "The purpose of the work of art is to conserve and communicate experienced existential meanings".⁸ In other words, art possesses and transmits meaning essential to human belonging. Meaning is generated by the revelation of a particular site's character and conversely, meaning is associated with that particular place. Thus, it is imperative that the artwork is harmonized or determined by the experienced properties and processes of that site.⁹

Contemporary Integration of Art in the Landscape

Unfortunately, many contemporary North American landscapes do not meet both the physical and psychical needs of people because art is overlooked.¹⁰ A significant reason that landscapes (outdoor spaces shaped and designed by humans) are not holistic is that art and architecture are not integrated. In fact, their union has been neglected, or even discouraged.¹¹ Consequently, there are many desolate built environments. Although practical and functional components of design are typically addressed, art is ignored. Over the past two decades, however, people have become more cognizant of the artistic void in the landscape.¹² There has been a resurgence of artworks

⁷ Christian Norberg-Schulz, *Genius Loci* (New York: Rizzoli International, 1979) 5.

⁸ Norberg-Schulz, *Genius* 429.

⁹ Norberg-Schulz, *Genius* 430.

¹⁰ Malcolm Miles, *Art for Public Places: Critical Essays* (Hampshire: Winchester School of Art Press, 1989) ix.

¹¹ Malcolm Miles, *Art, Space and the City: Public art and urban futures* (New York: Routledge, 1997) x.

¹² Miles, *Art for Public* x.

located in an outside setting and a proliferation of public art programs all over North America. These public art programs require developers to reserve a small percentage of the development cost for the commissioning of art placed outside. An interactive relationship between art and landscape, however, is not established by simply positioning pieces of art in the landscape; they must engage one another. Thus, until collaboration succeeds, separation, rather than integration of art and landscape architecture, will remain prevalent.

A Brief History of the Relationship Between Landscape Architecture and Art in the 20th-Century

Landscape was not included in the canon of art (with a few exceptions discussed in the following pages) for a large portion of the 20th-century. This exclusion was more likely due to a lack of progression than an explicit expulsion. For a number of reasons, landscape architecture was immobilized and constrained in a 19th-century aesthetic. James Corner explains, “the landscape idea throughout much of this century has come mostly in the form of picturesque, rural scenery, whether for nostalgic, consumerist purposes or in the service of environmental agendas”.¹³ Popularized in the 19th-century, this aesthetic was a sentimentalized, pastoral view of nature, conveyed in the mediums of painting and actual landscapes.¹⁴ The two were perceived in the same manner, as framed, distant and “natural” views of a benign landscape. According to landscape architecture historian, Gina Crandell, “Undeniably, the landscape itself has become the repository of pictorial conventions and landscape architecture the perpetuator of the painterly vision ”.¹⁵

¹³ James Corner ed., *Recovering Landscape: Essays in Contemporary Landscape Architecture* (New York: Princeton Architectural Press, 1999) 8.

¹⁴ Gina Crandell, *Nature Pictorialized* (Baltimore: The John Hopkins University Press, 1993) 161.

¹⁵ Crandell 165.

While landscape painting progressed to challenge the conventional pictorial way of seeing, the highly sculpted and modified, but seemingly natural, landscape form remained the same (with a few exceptions discussed in Chapter II). The architectural theory of modernism was typically interpreted, in regards to landscape, to encourage the creation of so-called *natural* landscapes, thereby, discouraging the notion of landscape as art. Landscape Architect, Diana Balmori, asserts, "The *Bauhaus* conspicuously left landscape architecture out altogether. They were clearly saying landscape is *not an art*".¹⁶ The picturesque style is blamed for this exclusion. Daralice A. Boles, architectural critic suggests the picturesque, "imitation of nature implied nature did it better itself," thereby denying respect of the landscape profession.¹⁷ The image of an idyllic, pastoral landscape had become so engrained in the North American psyche in the modernist era, as it is today, that one unconsciously perceives these composed landscapes to be *natural*. Not only does this deceit limit one's understanding and experience of the landscape – the perceiver is positioned in an authoritative and distanced manner from the landscape - but it inhibits landscape advancements.

A few notable landscape architecture projects applying contemporary art theory were undertaken in the early to mid 1900's, but were relatively short-lived. Marc Treib, editor of the book *Modern Landscape Architecture*, gives a critical review of the history of landscape architecture in the 20th-century. He notes that, "In France, a group of architects (for the most part) attempted to apply the lessons of modern art in general, and cubism in particular, in the garden".¹⁸ A number of experiments were undertaken, but were quickly concluded due to rallying for social programs and recreation in the late 1930's. In the United States at the same time, a group of three renowned landscape architects, including Garrett Eckbo, Dan Kiley and James Rose, attempted to assimilate

¹⁶ Diana Balmori in "New American Landscape" by Daralice D. Boles, *Progressive Architecture* July (1989): 52.

¹⁷ Daralice D. Boles, "New American Landscape," *Progressive Architecture* July (1989): 52.

a modern aesthetic into their landscape designs. Treib states they, “consciously tried to integrate modernist architectural ideas into their work and to design a landscape more in accord with present life”.¹⁹ However, their influence was arrested. Ian McHarg’s book, *Design with Nature*, perpetuated and further encouraged the stronghold of a non-designed landscape ideal. In the text, “Nature Recalled,” Treib describes the effect McHarg had on landscape architectural ideas: “In response to his strong personality and ideas, landscape architects jumped aboard the ecological train, becoming analysts rather than creators, and the conscious making of form and space in the landscape subsequently came to a screeching halt”.²⁰ Consequently, the human dimension of landscapes, formal quality, was ignored in order to preserve the sanctity of nature.

Naturalism is precisely what has restricted evolution in the field of landscape architecture. In an increasingly developed North American landscape, a rarefied natural landscape is precious. Corner observes, “The difficulty of advancing landscape is not only an issue of sentimentality and conservatism; it is further hindered by a growing contingent that believes landscape concerns ought to be directed solely toward the stewardship of the natural world”.²¹ Some landscape architects have become so indoctrinated by the ecological movement, fostered by McHarg, that they have become consumed by environmental science. Furthermore, as modernism virtually rejected landscape architecture as an art form, the profession sought to legitimize itself through scientific involvement and focus, increasingly separating humans and nature.²² Certainly, preserving the natural environment is a meritorious aspiration; however, nature is not and should not be regarded as distinct and in isolation from culture.

¹⁸ Marc Treib ed., *Modern Landscape Architecture: A Critical Review*, 3rd printing (Cambridge MA: MIT Press, 1998) ix.

¹⁹ Treib, *Modern* x.

²⁰ Marc Treib, “Nature Recalled,” *Recovering Landscape: Essays in Contemporary Landscape Architecture*, ed. James Corner (New York: Princeton Architectural Press, 1999) 31.

²¹ Corner, *Recovering* 3.

A naturalistic aesthetic has also been sustained for other, less noble, reasons. For example, the growth of landscape architecture is often arrested at the stage of planting, rather than moving onto the next level of form and design. Treib explains, "The primary amenity level [of planting] is so great that the question of what could be achieved at a higher plateau is rarely posed" .²³

Acceptance of inferior quality is responsible for many so-called *natural* designs. However, this is not the only reason for poor design. Economics has in many situations determined aesthetic quality. Treib observes, "reduced maintenance devoted to vegetation was less obvious when planting was spaced irregularly, and, for another, the residual symbolic connection to the residential garden or park to the noble estate retained its currency" .²⁴ To be sure, the natural aesthetic has been perpetuated and fostered for numerous and complex reasons. Unfortunately, the emphasis placed on nature, for whatever reason, has had the effect of isolating humans and nature. Landscape, as art form, has the ability to be the medium of exchange between nature and culture. Certainly, it is to art that landscape architecture should, and has already begun to, look for inspiration.

20th-Century Artistic Interest in the Landscape

Starting in the late 1960's, a number of artists began to engage their art in the landscape. These works, termed *earthworks* or *land art*, were not simply representing the landscape, but rather, became part of the site: incapable of being viewed or experienced as discrete objects .²⁵

Influenced by a romantic ethic, these earth artists considered culture as part of nature; thus, landscape is capable of expressing culture. Robert Smithson, earthworks artist argued that, "we have to develop a different sense of nature...that includes [culture]....As an artist it is sort of

²² Boles 53.

²³ Treib, *Modern* ix.

²⁴ Treib, "Nature" 34.

²⁵ John Beardsley, *Earthworks and Beyond*, 3rd ed. (New York: Abbeville Press, 1998) 7.

interesting to take on the persona of geologic agent where [culture] actually becomes part of the process rather than overcoming it".²⁶ Situating art in the landscape challenged the scientific distinction between nature and culture, and blurred the conventional way of seeing – observer perceiving observed. Central to the idea behind these art works was the concept that visual consumption (as the viewing of landscape in the 19th-century) was to be eradicated and replaced by self-conscious perception of experience. The viewer takes on the same status as the landscape; both are integral components of the artwork. Since the 1960's and '70's the manifestations and explorations of earthworks and land art has expanded dramatically, progressing into the more recent popular movements of sited sculpture and public art.

An abundance of interest in art in public places is one demonstration of the idea that North American society is cognizant of a lack of art in the landscape. In many North American cities, public art programs are being established to incorporate art into the urban fabric. Unfortunately, art and landscape are most often planned in isolation from each other and from other development constituents. As a result of ill-considered and fragmented planning practices, art and landscape often lack symbiosis or worse, sometimes work to diminish the integrity of one another. For example, art objects are not always created for, or situated within, an appropriate environment. These artworks are often objects of consumption and sometimes act only as a cosmetic distraction to a poorly designed or inhumane location. In fact, public art has been termed *cultural pollution* by critics who assert that art objects divert attention away from questions concerning the quality of urban life.²⁷ Such public art conditions indicate that while art is included in urban design, poor integration has diminished its potentially positive effects. Thus, the question *how can art and landscape architecture efficaciously collaborate to create integrated designs?* must be addressed in order for progression to occur. The present thesis attempts to answer this question.

²⁶ Robert Smithson in *Nature Pictorialized*, Gina Crandell (Baltimore: The John Hopkins University Press, 1993) 171.

1.2 Thesis Statement, Project Goals, Objectives and Process

In light of the ideas discussed in the introduction, the present thesis was generated. The following section outlines the project goals and objectives that fall out of the thesis statement. It also summarizes the process followed to meet the thesis goals and objectives.

1.2.1 Thesis Statement/Hypothesis – The union of art and landscape architecture creates engaging landscapes.

1. The intersection of landscape architecture and art allows a mediation between the physical world and the metaphysical mind.
2. Integrating the dialectical oppositions of humans and nature creates engaging landscapes.

Note: for the purposes of this thesis, I am not attempting to define the particular roles of the artist and the landscape architect in collaborative work. The thesis does not focus on collaboration between artists and landscape architects, but rather, on ensuring the integration of art and landscape architecture. To avoid a lengthy discussion that attempts to resolve the questions, “What is art?” and “What is the difference between art and landscape architecture?” I have borrowed the distinction used by John Bearsdley in his book *Earthworks and Beyond* to differentiate between art and landscape architecture: “practical considerations preclude a discussion of the latter,” while art is not held responsible to meet the same functional requirements.²⁸

²⁷ Miles, *Art for Public* 4.

²⁸ Bearsdley, *Earthworks* 10.

1.2.2. Project Goal - To determine methods of integrated art and landscape architecture that produce engaging landscapes within the framework of the city of Vancouver.

1. To identify criteria based on design theory and precedent, of what constitutes an engaging landscape experience.
2. To develop a typology of differing modes of integrating art and landscape architecture through precedent study.
3. To design landscape options that mediate between the human mind and the material world.

1.2.3. Project Objectives

1. To validate art as an integral component of landscape design through the literature search and the proposed design models.
2. To locate sites in downtown Vancouver that exhibit the potential to be more fully realized through the union of landscape architecture and art.
3. To demonstrate through a number of design models how the union of art and landscape architecture can create engaging landscapes.
4. To document the strengths and weaknesses of each tested design model.
5. To develop designs that can be used as tangible examples of art integrated with landscape architecture.
6. To document how the developed designs integrated art into the design of the landscape site.

1.2.4. Process

1. Conduct a literature search that focuses on:
 - a) Identifying criteria of engaging landscapes
 - b) Establishing diverse types of approaches to integrating art and landscape architecture.
2. Developing a list of possible sites for design. A list of criteria will be identified for selecting the most appropriate sites for integrating art and landscape architecture design.
3. Present my findings of the literature search to the chairperson, committee and other interested parties. Feedback and critique will be invited from the audience.
4. Revise criteria of engaging landscape experience and types of approaches.
5. Final site selection. Detail the analysis/observation, guided by phenomenological design theory, and research of the site will be conducted at this point in the project.
6. Design alternative types of approaches for the selected site.
7. Evaluate designs according to identified criteria of rich urban experience.
8. Document conclusions and findings of each design model.

1.3 Design Theory and Methodology

1.3.1. The Policy Framework

Exemplary North American policy documents concerning cultural affairs support the present hypothesis. Many urban centres recognize the importance of art in the public realm to improve the quality of life.²⁹ Certainly, in Canada, the inclusion of art is seen as a necessity to make city life more humane. For example, Art Eggleton, Mayor of Toronto, is quoted as saying, "The arts are not a cost to the community, but an investment; not a luxury, but a necessity; not something for a narrow elite, but vitally important for the mainstream of life here".³⁰ Similarly, the City of Vancouver document, *Cultural Directions for Vancouver: A Policy Guide for the 1990's* suggested the city, "should not only continue but should increase its support for the arts, because the arts are valuable to urban life, aesthetically, socially and economically".³¹ Moreover, the City of Vancouver approved a Public Art Program in October 1990. The stated intent, documented in *Public Art Policies and Guidelines* (1994), is to, "improve Vancouver's public life through artist contributions to public realm areas of civic and private development".³² To clarify what the City of Vancouver means by the "artist contributions," the terms *artist* and *art work* are defined in the same document as follows:

"Art Work – Artist creations or collaborations in any medium, for example: installation, sculpture, ceramic, glass, film, video, fabric, engineering work, architecture, painting, environment, landscape, photography, etc.

Artist – Usually a practicing professional art-maker recognized by peers; or, a

²⁹ Alan Slater Duncan, *Planning Strategy for Public Art City of Vancouver*, Master of Arts Thesis, Planning (Vancouver: University of British Columbia, 1990) 10.

³⁰ Tom Hendry, *Cultural Capital: The Care and Feeding of Toronto's Artistic Assets* (Toronto: Toronto Arts Council, 1985) frontispiece.

³¹ *Cultural Directions for Vancouver: A Policy Guide for the 1990's* (Vancouver: Vancouver Social Planning Department, 1987) i.

professional designer (e.g., an engineer, architect, landscape architect) commissioned specifically to create art work or collaborate with other design team members; however, project architects, landscape architects, or other project consultants do not qualify as artists for project commissions.”³³

To be sure, the City of Vancouver recognizes the importance of art in the public realm, and *landscape* as a valid medium of artistic expression. Alan Duncan furthers this notion, in his thesis, *Planning Strategy for Public Art: City of Vancouver*, as he states,

In the face of pervasiveness of placelessness and internationalization, there is more than ever a role for regionalism and localism in the panorama of modern international culture. The cultural mosaic ensured by the persistence of the spirit of place in the arts represents one of the best hopes for a humane future of our cities.³⁴

Duncan emphasizes the essential role that art plays in the process of place making, and it is within the public realm, typically landscape, that places are created. Indeed, art is essential to urban centres for the sake of improving quality of life.

The role of art is fundamental in city design. In a 1999 *Question and Answer Fact Sheet*, produced by the City of Vancouver Public Art Program, City Council states, “Vancouver’s program seeks to incorporate contemporary art practices into city planning and development”.³⁵ This objective concurs with other exemplary North American public art programs. The City of Seattle has a planning study entitled *Artwork/Network*, which recognizes art as integral to urban design:

As the downtown changes and as an increasing number of buildings are constructed in a style concerned more with filling zoning envelopes than in creating a cohesive urban

³² *Public Art Policies and Guidelines* (Vancouver: City of Vancouver, 1994) 1.

³³ *Public Art Policies* 6.

³⁴ Duncan *Planning* 12.

³⁵ Public Art Program, *Question and Answer Fact Sheet* (Vancouver: City of Vancouver, 1999) 1.

landscape, the role of art in the city takes on increased importance.³⁶

The City of Portland, Oregon agrees with this idea and therefore has made a concerted effort to effectively integrate public art and urban design plans into an overall planning strategy for the city in its Central City Plan. Likewise, the City of Toronto has addressed art as a vital component of urban design.³⁷ Thus, it seems that there is agreement for public art to be planned in tandem with urban design.

More specifically, art is a strategy for open space planning and design. Many artists have become interested in producing works in the landscape -- the traditional realm of the landscape architect:

For almost two decades, certain movements in outdoor art described under the rubrics of "earth art," landscape sculpture," environmental art" and more recently "site-specific" are becoming increasingly important in the development of urban outdoor spaces.³⁸

At the same time, many landscape architects design landscapes in artistic ways, not limiting themselves to function. However, defining particular roles for the artist and landscape architect is not key, but rather assuring successful integration of art and planning design strategy. The City of Vancouver, in their definition of *artist*, also does not distinguish the roles of the artist and landscape architect because they recognize that there is no strict definition. Thus, emphasis is placed on ensuring the inclusion of a designated artist in every project, and collaboration between art and design.

1.3.2. A Phenomenological Approach

An integration of art and landscape design that enriches human experience draws on a

³⁶ Jim Hershfield and Larry Rouch, *Artwork/Network, A Planning Strategy for Seattle* (Seattle: Seattle Arts Commission, 1984) 6.

³⁷ Duncan *Planning* 39-40.

³⁸ Duncan *Planning* 34.

phenomenological design theory that articulates what exactly the particular nature of experiences are, and by consequence, what design features might positively affect that experience.

Phenomenology functions as a method of inquiry into the notions of art and enhanced human experience, that are by nature elusive and do not avail themselves to quantitative methods of numerical measure. Phenomenological theorists, such as David Seamon, David Abram and Christian Norberg-Schulz, deny the commonly held stance that the world can be experienced in an objective manner through analysis of data. Instead of fragmenting phenomena into distinct entities for quantification, holistic structures are sought through subjective accounts to understand totalities. Intersubjective experiences illuminate the essential nature of human existence in the material earth.³⁹ Human experience, physical environment and person-world relationships are explored to better understand behavior and experience within the landscape. The project is to reveal structures and patterns of human experience in the world by asking the questions *what* and *how* rather than the explanatory *why*. Observation is key to understanding the relationship between person and world. Seamon states,

Phenomenologists use the notion of intentionality to argue against any person-world division: human consciousness and experience necessarily involve some aspect of world as their object, which in turn provides the context for the meaning of consciousness and experience.⁴⁰

Both the subject and object have the ability to affect human experience. Abram observes that, "Neither the perceiver nor the perceived, then, is wholly passive in the event of perception".⁴¹ The landscape, a place of human dwelling, has the ability to enrich, or devalue human experience.

³⁹ David Seamon, "The Phenomenological Contribution to Environmental Psychology," *Journal of Environmental Psychology* 2 (1982): 119-140.

⁴⁰ Seamon 131.

⁴¹ David Abrams 135.

Landscape typologies attempt to identify intersubjective experiences of landscape form and therefore should be employed as a method of understanding person-world relationships. Design theorists, including Patrick Condon and Alan Colquhoun, observe that landscape typologies have developed to represent the world in a coherent and logical manner to humans. In his paper, "A Built Landscape Typology: The Language of the World We Live In," Patrick Condon suggests that the landscape types manifest the tension between humans' *beautiful* order and nature's *sublime* chaos, constituting a language that is accessible and meaningful universally in the western world. Competing intentions and inextricable bonds between the two forces characterize this interaction. Therefore, to harness the medium of landscape as a meaningful language the designer should clearly reveal the *picturesque* dialectic.⁴² The expression of the human/nature dialectic resides in the realm of art, as it is not precluded by a discussion of practical concerns. Therefore, for designed landscapes to communicate effectively to their human counterparts, landscape design and art must be integrated.

⁴² Patrick Condon, "A Built Landscape Typology: The Language of the World We Live In," *Ordering Space*, Karen A. Franck and Lynda H. Schneekloth, eds. (New York: Van Nostrand, 1994) 88.

Chapter II LITERATURE REVIEW

To meet the project goal, which is, “ To determine methods of integrated art and landscape architecture that produce engaging landscapes within the framework of the city of Vancouver,” a literature search conducted focuses on:

1. identifying criteria of engaging landscapes; and
2. establishing diverse types of approaches to integrating art and landscape architecture.

The subsequent text summarizes the most notable sources and findings of the literature search. First, five identified criteria of engaging landscapes are outlined, followed by a discussion of three generated types of integrated art and landscape architecture.

2.1 Criteria of Engaging Landscapes

2.1.1. Engages the Participant

In his book, *Recovering Landscape*, James Corner suggests that, “Landscape reshapes the world not only because of its physical and experiential characteristics but also because of its eidetic content, in its capacity to contain and express ideas and so engage the mind.”⁴³ Landscape has the potential to actively participate in the shaping of cultural ideas, practices and identities, and not merely reflecting the culture it is situated in, sentimentalizing a former age, or acting as a sylvan, passive representation of nature. Namely, landscape provides a window for humans’ to perceive their world by allowing and inviting vital interaction between humans (perceiver) and nature (thing perceived). Marc Treib articulates, “Human perception... is but one of a host of factors that configure landscape design; but it is the one consideration without which all the others are

⁴³ Corner, *Recovering* 1.

deprived of their reason for existence”.⁴⁴ Indeed, without the act of perception, the landscape cannot be understood. Moreover, the act of perceiving perception allows the participant to become more aware of his process of understanding the world and his relationship to it. Thus, for landscapes to engage the human mind, the act of perception should be encouraged and privileged in the design of landscapes.

To encourage involvement of a participant, the landscape must be revealed, unconcealed or manifest. The philosopher of art, Hans-Georg Gadamer (a student of Heidegger) states that, “in any encounter with art, it is not the particular, but rather the totality of the experiential world, man’s ontological place in it, and above all, his finitude before that which transcends him, that is brought to experience”.⁴⁵ In other words, art, with regards to its role in landscape, allows the essence of place to present itself to the subject, to bring itself near, in order that one may better understand her relationship to the world. By doing so, the landscape has engaged the mind of the participant.

2.1.2. Accessible to All

For a landscape to truly be a public place, it must be accessible at all times to all people. Rosalyn Deutsche, in her paper, “From Art and Public Place: Questions of Democracy,” discusses the nature of so-called public space in Vancouver and queries the definition of *democratic* public space, which is at best elusive or ambiguous. For example, public spaces for art are typically considered to be democratic spaces. Enigmatically, a City of Vancouver “Public Art Program” report defines “public places” as follows: “publicly accessible areas of private developments

⁴⁴ Marc Treib, “Pointing a Finger at the Moon: The Work of Robert Irwin,” *Modern Landscape Architecture: A Critical Review*, 3rd printing (Cambridge MA: MIT Press, 1998) 282.

⁴⁵ Hans-Georg Gadamer in *Modernity, Aesthetics and the Bounds of Art* by Peter J. McCormick (Ithaca NY: Cornell University Press, 1990) 22.

which are...open and freely accessible to the public for 12 or more hours daily; or publicly accessible areas which fall under City jurisdiction." This definition implicitly supports the notion of rights of property and authoritative control over so-called public places. Thus the question arises *Are public places necessarily democratic?*

Deutsche stipulates that for places to be truly democratic two conditions are vital:

1. "There must not be a singular or absolute power figure/s.
2. Groups have a right to differentiation, particularity and inclusion in the public realm".⁴⁶

Certainly, no particular group should hold the keys to a public place, and likewise, no group should be denied admittance to a public space.

A physically accessible space alone, however, does not ensure a site's publicness. Malcolm Miles asserts that, "The public dimension is also psychological".⁴⁷ In his book, *Art, Space and the City: Public Art and Urban Futures*, Miles observes the majority of contemporary public art, "appeals to a specialist public for whom this self-referential development has meaning, but its re-location to public places does not in itself increase access to it more than incidentally, particularly when outreach activities which have been developed in museums and galleries are lacking."⁴⁸

Furthermore, he notes the problems of public art include, "the exclusivity of taste; the lack of specificity of the public(s) for whom it is intended; and the transcendent aesthetic of modernism which separates art from life".⁴⁹ Certainly then, art in the public realm should not intend to be elitist or exclusive, available physically or psychologically to only a segment of the population. On the contrary, art within the landscape should strive to be equally accessible to each individual.

⁴⁶ Rosalyn Deutsche, "From Art and Public Place: Questions of Democracy," *Art in Public Places* (Vancouver: Vancouver Art Gallery, 1993) 31.

⁴⁷ Miles, *Art, Space* 14.

⁴⁸ Miles, *Art, Space* 15.

2.1.3. Reveals Time and Space

In “Building Dwelling Thinking” Heidegger explains that the essence of human dwelling can be manifest in built form by *gathering* the unique characteristics of a particular landscape in order to establish a *locale*. Features of an existing landscape reveal themselves and are redefined by the addition of something built. The *building* establishes a new centre, and creates and presents new links and spatial relationships between the existing, surrounding landscape elements. Thus, a unique landscape emerges by connecting, gathering and finally, revealing a particular set of phenomena in time and space.⁵⁰

However, the establishment of a unique place does not suggest that it is in a state of stasis. On the contrary, one’s being in the world involves continuous change over time. Kevin Lynch posits that, “Change and recurrence are the sense of being alive – things gone by, death to come, and present awareness,” while connections to the past sustain a sense of permanence.⁵¹ Every place enjoys a unique understanding of time. Daily and seasonal climate and weather patterns of a specific space determine expression of time. Thus, place and time cannot be dissociated. Moreover, Lynch suggests, “Longevity and evanescence gain savor in each other’s presence.”⁵² A sense of permanence is enhanced by the dramatic effects of time. Contrast elucidates differences. Similarly, the human body and psyche experience the effects of time, drawing connections between human and environment. Change, in time and space, is thus, an important idea for human’s to grasp in order to support a relationship to the material world.

⁴⁹ Miles, *Art, Space* 16.

⁵⁰ Heidegger 353-360.

⁵¹ Kevin Lynch, *What Time is This Place?* (Cambridge MA: MIT Press, 1972) 1.

⁵² Lynch, *What* 38.

Similarly, Robert Irwin affirms, "Change is the most basic condition (Physic) of our universe...Countless fortresses of 'concrete' thought have been thrown up to transcend this inevitability, all of which in the end, have proven to be so much wishful thinking."⁵³ Indeed, time and space are dimensions of the landscape that must be addressed for one to come to a greater understanding of her relationship to the world. Time reveals space, while space reveals time. Marc Treib suggests, "Time reflected in change and change reflected in time may just be the keys to understanding the natural world and our place within it."⁵⁴ Time and space manifest a particular place to the human participant. Indeed, landscape is the intersection of human intelligence and natural process through time.

2.1.4. Identification and Orientation

In his book, *Genius Loci*, Christian Norberg-Schulz postulates that for a human-place relationship to occur, the psychological functions of *orientation* and *identification* must be thoughtfully considered in design. "To gain an existential foothold man has to be able to *orientate* himself; he has to know *where* he is. But he also has to *identify* himself with the environment, that is, he has to know *how* he is a certain place."⁵⁵ While orientation is linked to spatial quality, identification responds to environmental character. Kevin Lynch refers to this kind of place knowledge as *environmental image*. Lynch asserts that, "A good environmental image gives its possessor an important sense of emotional security."⁵⁶ Environmental image is perceived as a system of spatial organization, without which one will feel lost and alienated from the environment.

⁵³ Irwin, *Being* 9.

⁵⁴ Treib, "Nature" 40.

⁵⁵ Norberg-Schulz, *Concept* 19.

⁵⁶ Kevin Lynch, *The Image of the City* (Cambridge MA: Technology Press, 1960) 4.

Much of the built landscape, and how it relates to its natural environment, determines the concrete environmental properties (i.e. ground quality, vegetation, wind, light effects) to which one may develop identification. Walter Benjamin observes that, "Buildings have been man's companions since primeval times," as architecture, or the built environment, is appropriated by humans and known by habit.⁵⁷ He explains, "Buildings are appropriated in a twofold manner: by use and by perception —or rather, by touch and sight."⁵⁸ Architecture is unique as a work of art, for precisely this reason – not only is it seen, it is known and experienced by humans. Individual appropriation is complemented by collective knowing and absorption of the built environment.

Patrick Condon posits that to foster identification and orientation within one's environment, the designer should espouse basic landscape types. Condon suggests, "landscape space types constitute a basic language of landscape experience," that function as a medium of exchange between the human mind and the natural world.⁵⁹ Designed landscape typologies have been developed as a method of organization and communication, for humans to represent the world in a coherent and logical manner. Consequently, these types allow individuals to experience the landscape in a meaningful way, and by extension, create collective identification. However, Condon notes it is not sufficient to use the types as recipes for design.

"It is a beginning design vocabulary – only words. It is up to the designer to write the sentence. Type by itself is nowhere near enough. The designer must also understand the specific material language of the site, the design language of the site's history (past and future), and the design language of the human activities proposed. If, then, the designer uses type as the armature upon which the other more particular languages are fastened, the result can be a poem in space."⁶⁰

⁵⁷ Walter Benjamin, *Illuminations*, Hannah Arendt, ed. (New York: Schocken Books, 1968) 239.

⁵⁸ Benjamin 240.

⁵⁹ Condon 79.

⁶⁰ Condon 93.

To be sure, the landscape has the potential to embody exchange between landscape and individual.

The designed landscape can also act as an arena for exchange among private and public worlds. Anna Novakov, in *Veiled Histories: The Body, Place and Public Art*, suggests the union of art with landscape creates, “an interface between the personal body and the construction of the historical narratives of the public body.”⁶¹ In other words, the landscape offers a place where the individual can contribute to a collective experience. Anita Berrizbeita agrees in her statement, “Here, one may reconcile his or her existence as individual subject with the larger collective, shifting from one to the other, existing within and yet retaining the possibility of making purposeful interventions in society at large.”⁶² Certainly, built landscapes are capable of meaning, as they form part of an individual’s identity, and foster collective orientation and identification within a particular environment.

2.1.5. Expresses the Mystery of the Human/Nature Dialectic

The most beautiful thing we can experience is the mysterious. It is the only source of true art and science. – Albert Einstein (Ideas and Opinions)

Catherine Howett, in her article “Ecological Values in Twentieth-Century Landscape Design: A History and Hermeneutics,” suggests that, “Landscape architecture, perhaps more than any other

⁶¹ Anna Novakov, *Veiled Histories: The Body, Place and Public Art* (New York: San Francisco Art Institute Critical Press, 1997) 4.

⁶² Anita Berrizbeita, “The Amsterdam Bos: The Modern Public Park and the Construction of Collective Experience,” *Recovering Landscape: Essays in Contemporary Landscape Architecture*, James Corner, ed. (New York: Princeton Architectural Press, 1999) 198.

art, seeks ways to express the mystery that lies at the heart of the human/nature dialectic.”⁶³ She, along with many others, considers Olmsted’s design for Central Park as an example of a work that seeks to reveal the intersection of the human and natural world. This collision of human and natural forces is termed *picturesque*. Robert Smithson, while discussing Central Park, describes the origin of the word *picturesque*: “The origins of Olmsted’s view of landscape are to be found in 18th-century England, particularly in the theories of Uvedale Price and William Gilpin. Price extended Edmund Burke’s *Inquiry into the Origin of our ideas of the Sublime and the Beautiful* (1757) to a point that tried to free landscaping from the “picture” gardens of Italy into a more physical sense of the temporal landscape.”⁶⁴ The *sublime*, or unpredictable nature, and the *beautiful*, formal, human order are dynamically united in the idea of the *picturesque*. Smithson articulates the landscape is imbued with subjective status, it has a material external existence apart from the perceiving human. Nature, no matter how one tries to control it, is incapable of constancy and predictability. Nevertheless, humans do seek a *beautiful* order in the landscape. Thus, designed landscapes are capable of providing a window into the interaction between the human perceiver and her object of perception if the inherent dialectic of the *picturesque* is revealed. Moreover, according to Patrick Condon, landscape designers should clearly reveal the picturesque dialectic in order for people to perceive their inextricable relationship to the material world. For the mystery of one’s being in the world lies within the human/nature dialectic .⁶⁵

⁶³ Catherine Howett, “Ecological Values in Twentieth Century Design,” *Landscape Journal* Special Issue (1998): 90.

⁶⁴ Robert Smithson, “Frederick Law Olmsted and the Dialectical Landscape,” *Artforum* 6 (1973): 63.

⁶⁵ Condon 93.

2.2 Typologies of Engaging Landscapes

The hypothesis that “The union of art and landscape architecture creates engaging landscapes” generates a second topic of inquiry: to develop a typology characterizing methods of integration between art and landscape architecture. The project is to remove the subject/object distinction prevalent in most works of art situated in the landscape. By subverting the presence of a self-conscious work of art, the piece becomes an experience. Likewise, the typologies seek to de-objectify a landscape that is typically viewed as a framed, pictorial image. Designs that seek to reveal the phenomenological character and processes of site break from a pictorial conceptualization of landscape. By directing focus away from the object of art, or the *picture* of landscape, to an experience, the artwork and designed landscape are less vulnerable to consumption or dismissal by a distanced viewer. Rather, the art and landscape become experiential, perceived within a complete situation, disintegrating the constructed gap between artwork, audience and material world. Thus, the types aim to identify methods of integration between art and landscape architecture in order to overcome the objectification of art and landscape.

Three types are explored, instead of limiting the manner of integration to one method, to account for the complexities of variables in particular environments. Every place is unique and therefore requires a different program, involves unique participants and gathers multifarious environmental conditions. It is recognized that every design generates an inimitable set of parameters. Thus, the three types provide various structures that integrate art and landscape architecture, accounting for project variability. The following types were developed through a search of pertinent literature and exemplary precedents:

1. Landscape as Stage;
2. Landscape and Art-in-Response; and

3. Landscape as Art.

In all three of these types, is a pronounced degree of interplay between landscape and artwork. Each type conveys a holistic experience, in which the interplay meets both humans physical and psychical needs, thereby nurturing dialogue between active participants – landscape, art and person. Notably, collaboration increases between artwork and landscape progressively from *landscape as stage* through to *landscape as art*, the latter of which marks a complete collapse of art into landscape.

The types are rooted in a design approach informed by phenomenology that emphasizes an interactive person-world relationship, in which the two are bound up in each other. Neither player assumes a passive role. Rather, both are equally active and participatory in the making and unraveling of experience. Within this view, it is unthinkable to separate humans from nature, art from landscape, or to conceive of either within a vacuum: mutually unaffected and uninvolved.

Many scholars of art have given thoughtful consideration to the subject of uniting art and landscape, including Rosalind Krauss and Robert Irwin. Krauss, in the seminal text, “Sculpture in the Expanded Field,” (1979) provides an illuminating account of the postmodern expansion of art into the worlds of architecture (the built world) and landscape (the natural world). Krauss maps the structure of sculpture according to a modernist ethos and explains sculpture’s evolution into the expanded field of postmodernism. She explains that sculpture, beginning in the late 19th century, assumed an increasingly “negative condition – a kind of sitelessness, or homelessness, an absolute loss of place.”⁶⁶ Within the modernist period of sculptural production, the artwork became completely autonomous and self-referential. The modernist artist is not cognizant of, and is even opposed to, a relation to site. However, mid-way through the 20th-century the practice of

⁶⁶ Rosalind Krauss, “Sculpture in the Expanded Field,” *The Anti-Aesthetic*, Hal Foster, ed. (Port Townsend, WA: Bay Press, 1983) 35.

modernist sculpture began to be challenged by a new generation of artists. Krauss explicates the logic behind the transformation:

Now, if sculpture itself had become a kind of ontological absence, the combination of exclusions, the sum of the neither/nor, that does not mean the terms themselves from which it was built – the *not-landscape* and the *not-architecture* – did not have a certain interest. This is because these terms express a strict opposition between the built and the not-built, the cultural and the natural, between which the production of sculptural art appeared to be suspended...if those terms are the expression of a logical opposition stated as a pair of negatives, they can be transformed by a simple inversion into the same polar opposites but expressed positively. That is, the *not-architecture* is, according to the logic of a certain kind of expansion, just another way of expressing the term *landscape*, and the *not-landscape* is, simply *architecture*.⁶⁷

Through this transformation, both nature and architecture come to be included in the realm of art. Sculpture is only one possibility within this more comprehensive structure that allows for art to participate in the natural and designed world. Art is not limited to the combination of *not-landscape* and *not-architecture*, but finds a place as mediator between *landscape* and *architecture*, *landscape* and *not-landscape*, and *architecture* and *not-architecture*.⁶⁸ Within this framework, art and landscape architecture comfortably harmonize.

The acclaimed artist Robert Irwin has created numerous pieces of art that explore the phenomena of particular landscapes, and has written extensively on art that is not limited to conventional gallery spaces. Irwin asserts that the, “articulation of the individual as a phenomenal being is at this moment imperative,” as we live in a society that is increasingly virtual, separated from the

⁶⁷ Krauss 36-37.

⁶⁸ Krauss 38.

material world.⁶⁹ Thus, his pieces explore physical presence - quality of light, sense of colour, and feel of space – in relation to the perceiving human subject, and insist that the two cannot exist in isolation. He has contributed greatly to an understanding of ways in which landscape and art can be related by constructing four categories of works that fall outside the usual definitions of painting or sculpture: Site Dominant; Site Adjusted; Site Specific; and Site Conditioned/Determined.⁷⁰ To develop the present thesis' typologies, ideas from the last three of Irwin's categories are referenced (site dominant, of course, precludes the goal of harmonizing art and the environment it is situated within).

The following section articulates the characteristics of each typology. To elucidate the application of the types, a number of exemplary precedents are described and critiqued following each type.

2.2.1. Landscape as Stage

The word *stage* has been carefully selected for this typology - as opposed to the word *gallery* – because it connotes an environment that not only provides a setting for the players, but influences and affects both the players' behavior and the audience's perception of those players. Typically, it seems that attempts to bring art into the landscape have merely moved a museum space from indoors to outdoors. Thus the landscape is treated as architecture: formed and molded into static rooms to passively house glorified sculptural objects. The landscape assumes a subordinate position, existing only to display works of art (as in a gallery) that, for the most part, make no reference to their context.

⁶⁹ Robert Irwin in, "From Space to Place – An Interview with Robert Irwin," by Vivian Sobchack *Artforum* 32 (1993) 122.

⁷⁰ Irwin, *Being* 26-27.

Patrick Condon (1992) observes that this landscape treatment is rooted in a concept of art that understands it to be immutable, "unencumbered by nature's distractions".⁷¹ Further, Krauss explains that, "it is the modernist period of sculptural production that operates in relation to this loss of site, producing the monument as abstraction, the monument as pure marker or base, functionally placeless and largely self-referential."⁷² Indeed, modernist sculpture exists in a dimension beyond the material world of time and space. Thus, landscapes designed to display artworks are generally constructed to limit the perception of change and influence of nature on artworks in formal, highly managed gardens. Of course, even spaces intended as immutable outdoor galleries are equally affected by variations in light, weather, vegetal growth and decay. However, these inevitable environmental conditions are not embraced by the landscape design or consciously engaged by the artwork; instead, they are intentionally ignored or diluted. A corollary of the idea of art as superceding corporeal forces is *dis*-integration of a complementary relationship between art and landscape.

For art and landscape to be successfully integrated, the inherent qualities of nature must be harnessed. Marc Treib, in the paper "Nature Recalled" observes that, "Time is the crucial dimension of landscape," and that, "Change is the byproduct of time."⁷³ Likewise, Irwin asserts in *Being and Circumstance: Notes Toward a Conditional Art* (1985) that, "Change is the most basic condition (physic) of our universe...Countless fortresses of 'concrete' thought have been thrown up to transcend this inevitability, all of which, in the end, have proven to be so much wishful thinking."⁷⁴ All is vanity that attempts to control unpredictable nature. The dynamic character of the material earth should be released in built landscapes to engage with art. Then the experience of art and landscape will be made one.

⁷¹ Patrick Condon, "Sculpture in an Expanded Garden" 2.

⁷² Krauss 35.

⁷³ Treib, "Nature" 37.

⁷⁴ Irwin, *Being* 9.

The typology of *landscape as stage* defines a unique built environment that actively engages the works of art it houses by providing spaces that are constantly changing – daily, seasonally, annually. Treib articulates, “Landscapes designed in conscience with the annual cycles resonate with their connection to the place and reflect the life within it.”⁷⁵ Likewise, artworks should be chosen that engage the phenomena specific to a particular place. This does not mean the artwork is necessarily created with the site in mind, nor does it have to be for permanent installation. On the contrary, the present typology provides various temporary installation opportunities, including those assembled in the studio or on the site, installations that manipulate the landscape in some way, and/or serial installations, where artists modify the work of the preceding artist.

Certainly, the isolated creation of landscape and artwork can be viewed as a weakness of this typology. There is a risk of objectifying art by separating it from the landscape. Thus, it is imperative to select artworks that engage the phenomena that animate the site. Furthermore, the design of the landscape must be able to stand on its own, to compensate for periods between exhibits, and be flexible enough to house a variety of artistic installations. Therefore, practical requirements of circulation, spatial types, light effects and accessibility must be considered. This type focuses on landscape designed as receptor for a wide range of artworks.

Landscape as stage also has strengths that differ from the other typologies. First, temporary installations do not have the same restraints as permanent pieces. Because of its temporary status, an artwork can get away with being controversial: it will inevitably be removed. Second, temporary exhibits, due to an element of surprise, provide the impetus for the observer to perceive keenly. A place that has become ordinary to regular visitors may become new again when charged with an unfamiliar artwork. Third, rotating installations provide a reason to visit a

place; the place becomes the location of an event. For example, many of Christo's temporary pieces would not have been commissioned were they to have been permanent installations. Due to their temporary status, not only were they allowed, but also the pieces prod the observers to view the landscape in a fresh way. The installation makes what was an ordinary landscape to most observers, an extraordinary place when touched by the presence of the artwork. The temporary nature of the work does not diminish the effect; on the contrary, its short life makes the work, and the highlighted landscape, precious. Finally, temporary installations conform to and affirm the notion that the landscape is indeed organic and constantly transforming. To be sure, *landscape as stage* embraces the notion of a temporal landscape, through design of the site and the works chosen for that site. When art and landscape are both sympathetically considered, the two have a synergistic effect.

Precedents

1. Storm King Art Center

The Storm King Art Centre, situated in Mountainville, New York, amidst the hills of the Hudson River Valley, has become one of the most successful sculpture gardens in the world. This art centre was one of the first to install sculptural pieces into the surrounding landscape, consisting of 350 acres.⁷⁵ The idea was initially motivated by the outdoor storage techniques of sculptor David Smith, who kept his sculptures in the fields of his farm. As a result, many of Smith's pieces were acquired for the initiation of the sculpture garden. Many of his sculptures, in fact, depend on an

⁷⁵ Treib, "Nature" 39.

⁷⁶ Eleanor Heartney, "Nature and Culture," *Art News* 85 (1986): 11.

outdoor setting to achieve their full effect, as some of the pieces are meant to be touched by the processes of nature, while others depend on natural lighting.⁷⁷

The landscape, designed by landscape architect William Rutherford, is continually reshaped to accommodate circulation and display, while artworks are either selected for a particular site, or commissioned. The Director and Curator David Collens says, "We are always trying to fit pieces into the landscape," and seeking pieces that can endure the elements.⁷⁸ But, in many of the original installations in the garden, it seems that the relationship between art and landscape ends there. The two are not completely integrated as the landscape assumes a subordinate position to a dominating sculpture. However, one should not be too critical as the sculptures are a product of the modernist era that perceived art to have transcendent meaning, apart from the physical world. And as North American culture transforms the perception of art, so too have the artworks changed in the sculpture garden. More recently, site-specific sculptures have been commissioned for this landscape, including Andy Goldsworthy's *The Wall That Went For A Walk*.⁷⁹ Thus, the landscape is deemed an essential component of the artwork. Works such as Goldsworthy's inspire the viewer to interact and to look more closely at the landscape. As Eleanor Heartney states, "Storm King offers a breath of fresh air in an overheated world and a potent symbol of the possibility for a productive coexistence between culture and nature."⁸⁰

⁷⁷ John Beardsley, "Storm King is Muse," *Landscape Architecture* 88 (1998): 140.

⁷⁸ Heartney 11.

⁷⁹ Beardsley, "Storm" 140.

⁸⁰ Heartney 12.

2. Henry Moore Sculpture Garden (Figure 1)

The Henry Moore Sculpture Garden was established by the Nelson-Atkins Museum, in Kansas City, with the participation of the Kansas City Parks and Recreation Department.⁸¹ The garden, designed by landscape architect Dan Kiley, devotes almost 40 acres of museum grounds to house twelve Moore bronzes. The formality of the Nelson-Atkins Museum is extended into the garden where a great rectangular lawn is lined with allees of ginkgo trees. This formal lawn is contrasted with surrounding glades growing out of rolling topography. The majority of the Moore sculptures are situated within the wooded areas, where winding paths lead viewers to the sculptures, and invite viewers to touch or view the figures immediately.⁸² Kiley has also designed a landscape that interacts with the bronzes. Lawrence states, "The museum sculpture garden, born of an institutional need for outdoor space to exhibit large sculpture, presents a singular challenge in landscape design: how to make sculpture assume comfortable roles within the drama of nature."⁸³ Certainly, Kiley housed and energized the sculptures beneath billowing trees, and above a spectacular seasonal planting of 50,000 daffodils. According to Roger Lewis, "the museum has succeeded in creating an expansive, dignified landscape of contrasts, whose occupants – building, furniture, plants, animals, art, people – seem very much in harmony."⁸⁴ Still, Jory Johnson, in considering the garden, observes that, "however refreshing Kiley's balance of bosques and bronze may be, it's hard not to recall how much stronger Moore's sculptures look in the old country, where they loom archaically over the Scottish caves, cliffs and hills, their formal inspirations immediate and chilling."⁸⁵ Thus, although the garden is created for the Moore's, their potential is not realized as they are not created for the museum landscape, neither were the Moore's chosen

⁸¹ Sidney Lawrence, "Henry Moore in America's Heartland," *Landscape Architecture* 79 (1989): 79.

⁸² Helen Maib, "A Dozen Moore's in Kansas City," *Progressive Architecture* 70 (1989): 23.

⁸³ Lawrence 79.

⁸⁴ Roger K. Lewis, "In this sculpture garden, construction melds with nature," *Museum News* 68 (1989): 21.

⁸⁵ Jory Johnson, "Modernism Reconsidered: another view of the modernist revolution," *Landscape Architecture* 89 (1999): 38.

for their relationship to the phenomena of the site, but rather, for the possession and consumption of prestigious sculptures. However, one can appreciate the sculptor's contribution, as Moore was responsible for establishing the sculpture garden movement.⁸⁶ Unquestionably then, the sculptures speak of a desire to integrate art into landscape and life. Unfortunately, the Moore's will never be completely at home in this alien environment.

3. Minneapolis Sculpture Garden (Figure 2)

In 1988 the Walker Art Center and the Minneapolis Park and Recreation Board collaborated to convert a playing field, adjacent to the Walker Art Center, into the Minneapolis Sculpture Garden. The architecture and landscape architecture team of Edward Larrabee Barnes and Peter Rothschild designed the 7.5-acre site. The design continues the museum space of the art centre into the garden by extending the strict geometry of the gallery, with a series of linear paths and walls, creating garden rooms.⁸⁷ Rothschild asserted that the design was not simply an outdoor museum space, "but a garden environment in which sculpture could be viewed under optimal conditions."⁸⁸ However, Patrick Condon, in his critique of the garden, suggests that the intention of the garden was precisely an outdoor museum space. "Former Walker Art Center Director Martin Freidman wanted a 'museum character' for the original sculpture garden. 'There is an outside museum as well as an inside museum' he said."⁸⁹ Moreover, flowers were excluded from the garden to ensure the artworks had no competition.⁹⁰

In 1992 the Minneapolis Sculpture Garden was expanded to 11 acres by landscape architect Michael VanVaulkenburgh. His design intent was to "compliment by contrast" the former formal

⁸⁶ Lawrence 81.

⁸⁷ Jean E. Feinberg, "The Museum as Garden," *Landscape Architecture* 79 (1989): 69.

⁸⁸ In Feinberg 71.

⁸⁹ Condon, "Sculpture" 7.

garden, with changing spaces of groves and clearings.⁹¹ VanVaulkenburgh explains “The juxtaposition of tree spaces leads the viewer along paths under the canopy and through the glades. The high branching structure of the trees at maturity are intended to create a continuous yet veiled environment, structured yet porous. As the trees mature, the reading of the sculpture in this landscape will be tempered by the range of scales and by the impact of the changing seasons of the year on these spaces... In contrast to the controlled environment of the 1988 garden, this landscape is a constant reminder that time progresses.”⁹²

The Associate Curator of the Walker Art Center articulates that the contrast in the two designs for the gardens is a result in the change in the understanding of art.⁹³ The original garden design perceives art as autonomous, unaffected by its environment, while the more recent, understands art to be dependent on the viewer, and interpretation within a constantly changing environment. Thus, the latter engages the temporal quality of the landscape to interact with the artworks. It enables the perceiver to become aware of how phenomena of the material world affect perceptions of one’s environment. Finally, the garden expansion is created for an inclusive, non-objective art that is participatory and interactive with landscape and viewer. Certainly then, the VanVaulkenburgh design articulates how art can be integrated into the landscape, especially in contrast to the highly controlled Barnes and Rothschild design.

2.2.2. Landscape and Art-in-Response

Landscape and art-in-response refers to a complementary relationship. As in a marriage where two become one, and yet at the same time retain separate identities, landscape and art can have a two-fold relationship. While the two are independent, the union can be mutually beneficial if they

⁹⁰ Condon, “Sculpture” 10.

⁹¹ Condon, “Sculpture” 1.

⁹² In Condon, “Sculpture” 6.

seek communication, intimately interacting. If separated, each would be weakened. In other words, both the landscape and the art, in this typology, are conceived of with the other in mind. The artwork responds to the site and is received by the landscape.

Included in this category are site-adjusted and site-specific works of art. Site-adjusted works consider elements such as scale, dimensions, placement, and appropriateness etc., but, “the ‘work of art’ is still either made or conceived in the studio and transported to, or assembled on, the site.”⁹⁴ The art piece may be about larger conceptual ideas than being limited to the landscape context, and most likely the oeuvre of the artist is implied through medium, style and/or content.

Site-specific works are contextualized to a greater degree by the artwork than are site-adjusted works. Irwin explains, “Here the ‘sculpture’ is conceived with the site in mind; the site sets the parametres and is, in part, the reason for the sculpture.”⁹⁵ Like site-adjusted works, the art piece most likely still displays the mark of a particular artist through medium and/or style. However the landscape is still considered in the creation process of both site-adjusted and site-specific works. The landscape, in return, is chosen and designed to provide an engaging setting for the particular work of art.

Landscape and art-in-response emphasizes the artwork. Unlike *landscape as stage*, in which the landscape is designed first and then the works are chosen, the present type proposes that while the piece is created to respond to a particular landscape, the art determines the way in which the landscape is designed to receive it. Functional requirements are not typically prioritized as the artist has the freedom to set the parametres. Thus, the artwork speaks to the existing landscape. The function of the landscape is only modified to heighten the presence of the artwork.

⁹³ Condon, “Sculpture” 2.

⁹⁴ Irwin, *Being* 26.

Precedents

1. *Surrounded Islands* (Figure 3)

In May 1983 artist Christo surrounded fourteen of Miami's city islands, in Biscayne Bay, with 200 feet of floating pink polypropylene.⁹⁶ Surely this is a grand example of art created in response to landscape (as are all of Christo's temporary installations) but it articulates this typology well. The pink fabric was specially designed and sewn to follow the contours of the island shorelines. Beardsley relates, "Christo wanted his pink to contrast with the unbroken blue-green waters of the bay and the greenery of the islands. He also announced an intention to surround only those islands in the bay that were man-made (the result of dredging a shipping channel), leaving the natural ones unmolested."⁹⁷ The artwork makes people cognizant of the life of the bay and stimulated public interest in ecology. While the temporary installation (two weeks) of pink fabric around the islands heightened the aesthetic presence of the islands (the colours of the blue water, pink fabric and green islands were made dynamic, and the movement of the wind and waves lead the fabric in a dance) the political process and controversy over the installation caused people to become aware of these islands and the life forms they host. Furthermore the terms of artistic license stipulated Christo donate \$100, 000 to Dade County, for the Biscayne Bay Preservation Fund, and \$50,000 to the City of Miami.⁹⁸ So, not only did *Surrounded Islands* cause people to perceive anew, the artist was able to give back to the landscape through renewed public interest and monetary donations.

⁹⁵ Irwin, *Being* 26.

⁹⁶ Beardsley, *Earthworks* 118.

⁹⁷ Beardsley, *Earthworks* 120.

⁹⁸ Beardsley, *Earthworks* 118.

2. *Elder Patch* (Figure 4)

Andy Goldsworthy typifies the other end of the spectrum of landscape and art-in-response. While Christo makes grand gestures of flamboyance and proportion in the landscape (that some, like Robert Irwin, see as site dominant) Goldsworthy treads lightly upon the earth, sensitively seeking revelation in finer-grained perceptions. Beardsley explains that Goldsworthy, in the spirit of former British artists, such as Richard Long and Hamish Fulton, “is a wanderer... and creates his subtle and mysterious works as he goes.”⁹⁹ Any of Goldsworthy’s pieces suffice as fine examples of his work. For example, *Elder Patch*, 1983, exposes a human and ordered intervention in a temporal landscape. A circle is cut through green leaves on top, to reveal a layer of red, decaying leaves below. The shape of the circle evidences the confluence of human intelligence and natural processes of a constantly changing material world. Goldsworthy’s perception and intervention in the landscape coaxes the viewer to perceive the landscape anew and to look deeper, in behind, and under to bring one closer to understanding the physical world.

3. *Tilted Arc* and *Tilted Planes* (Figures 5 and 6)

In 1981, *Tilted Arc*, a sculpture by Richard Serra, was installed in the Jacob J. Javits Federal Building Plaza in Manhattan. The piece was commissioned as a piece of public art, positioned in a public space and meant for public use.¹⁰⁰ In response, Serra created a towering wall of cor-ten steel that monopolizes the plaza and forces the public into a subordinate position. However, it seems that this was the artist’s intent. Serra proposed, “I’ve found a way to dislocate or alter the decorative function of the plaza and actively bring people into the sculpture’s context...I plan to build a piece that... will cross the entire space, blocking the view from the street to the

⁹⁹ Beardsley, *Earthworks* 50.

courthouse and vice versa...After the piece is created, the space will be understood primarily as a function of the sculpture."¹⁰¹ Serra identified *Tilted Arc* as site-specific, but perhaps it is better termed site dominant.¹⁰² Instead of receiving cues from the site, the sculpture forces the plaza into submission, to live in its shadow. Furthermore, while Serra stated the intent was to "actively bring people into the sculpture's context," the sculpture works to exclude and deny human participation.

The work of Robert Irwin, titled *Tilted Planes*, offers an illuminating contrast to that of Serra's. *Tilted planes*, although never realized, was also proposed as a public artwork, for the Central Oval at Ohio State University in Columbus (1979). The Oval is the central open space of the campus, criss-crossed by a series of pathways.¹⁰³ In contrast to *Tilted Arc*, a sculpture that imposes on a landscape, *Tilted Planes* grows out of its site. Treib articulates, "The work intended to demarcate further relationships already existing on the Oval," while creating discrete spaces that might encourage social use.¹⁰⁴ Irwin planned to make the essentially two-dimensional quality of the Oval three-dimensional by raising selected planes of grass and lining the edges with cor-ten steel (inconspicuously utilized in this instance). Irwin used discretion in design and wanted merely to reveal what already existed on site. *Tilted Planes* does not glorify the art object, rather the land is formed as the artwork. Arthur C. Danto observes, "There would have been no difference between figure and ground in Irwin's work, as there is in a photograph which shows *Tilted Arc* with its urban background: in Irwin's work, figure and ground would be *one*."¹⁰⁵ Ironically, what others praise in Irwin's work is precisely the quality that constituted grounds for

¹⁰⁰ Arthur C. Danto, "Art-in-Response," *Robert Irwin*, Russell Ferguson, ed. (New York: Rizzoli International, 1993) 130.

¹⁰¹ Richard Serra in Beardsley, *Earthworks* 128.

¹⁰² Danto 131.

¹⁰³ Treib, "Pointing" 274.

¹⁰⁴ Treib, "Pointing" 274.

¹⁰⁵ Danto 130.

rejection. The Ohio State University administration denied the artwork because they did not think *Tilted Planes* looked like art.¹⁰⁶

2.2.3. Landscape as Art

In this scenario, landscape and art are inextricably linked. The artwork is so integrally knitted to the being of the site that it can have no detached and separate existence.¹⁰⁷ The two are conceived together and come into being as one. Robert Irwin terms this manifestation of assimilated landscape and art as “Site Conditioned/ Site Determined” and follows with this articulate definition: “Here the sculptural response draws all of its cues from its surroundings. This requires the process to begin with an intimate, hands on reading of the site. This means sitting, watching, and walking through the site, the surrounding areas (where you will enter and exit to), the city at large or the countryside.”¹⁰⁸ However, there is a difference between a project that is solely defined as art and one identified as landscape architecture. Irwin explains the difference: “the artist may choose to acknowledge only a limited number of parameters: for example, those of form or perception alone. Landscape architecture, on the other hand, must address in its settings the characteristics of climate, the habits of the users and their culture, the forms and processes of horticulture.”¹⁰⁹ Indeed, the design is generated by contextual, conceptual and functional considerations. Emphasis is given to observation and understanding the systems, organizations, patterns and processes of the site.

The integrity of site-determined art has been challenged by critics who have trouble extending their notion of sculpture to cover land art – projects that are not identifiable, autonomous, art objects. As previously discussed, Krauss explains that, “*Sculpture* is only one term on the

¹⁰⁶ Treib, “Pointing” 275.

¹⁰⁷ Danto 132.

¹⁰⁸ Irwin, *Being* 27.

periphery of a field in which there are other, differently structured possibilities.”¹¹⁰ Within this western, postmodern paradigm, site-generated works fall into the expanded categories of *site-construction* (*landscape* and *architecture*) and/or *marked sites* (*landscape* and *not-landscape*), depending on the application. Krauss’s structure alleviates the problematic tendency of trying to squeeze site-generated art into the regulated category of sculpture. *Landscape as art* finds acceptance in the *expanded field*.

Consequently, constraints conventionally regulating sculptural forms are also yielded irrelevant. For example, a modernist ethos requires commitment to a particular medium and practice, while a postmodernist position might employ various methods and positions within the field.¹¹¹ As a result, the artist is free to respond to a particular site’s unique character in the most appropriate method. The art is contextual; it is not a self-referential art object, nor does it reference the oeuvre of the artist. Here eclecticism is encouraged and even admired, so long as the site determines the response. The artwork is about the site; it becomes the site.

Landscape as art differs from both *landscape as stage* and *landscape and art-in-response*. The latter two typologies, while integrating art and landscape architecture, are not completely fused. *Landscape as art* demonstrates complete collaboration between landscape architecture and art. Unlike *landscape and art-in-response*, art does not control the parameters of design; rather, art and landscape architecture are simultaneously addressed and equally determine form. The presence of singular artworks is subverted as the art is intricately woven into the fabric of the landscape. By integrating art into practical functions, the works appropriate a sense of everydayness. It is a humble art. The art does not shock one into seeing anew, but gently coaxes perceptions from the habitual user, who views subtle changes in the landscape over extended

¹⁰⁹ Treib, “Pointing” 282.

¹¹⁰ Krauss 38.

periods of time. To be sure, many people may not recognize the art component in the landscape; however, in no way does a lack of recognition undermine the concept of the art. On the contrary, people often dismiss obvious art objects by virtue of being 'art'. Thus, *landscape as art* allows the concept to become an experience of landscape, removing any distinction between perceiver and perceived.

Precedents

1. *California Scenario*

According to Beardsley, *California Scenario*, by Isamu Noguchi, is important to landscape architecture history because it, "helped to rescue the garden from cultural irrelevance."¹¹²

Notably, the 1984 project, in Costa Mesa, California, attempted to reintegrate art into the design of landscape spaces. Treib notes that this project was one of an exceptional few to reintroduce formal qualities into an era of landscapes dominated by a naturalistic aesthetic.¹¹³ He explains that while, "I initially found this plaza rather offensive because it so neglects any notion of amenity, reflecting the interests of the sculptor rather than the landscape architect...In time I have come to appreciate not only the relationship among Noguchi's forms but also their collective aesthetic power at a level beyond that of physical comfort."¹¹⁴

Apparently, providing physically and psychologically comfortable spaces for people was not Noguchi's intention. Rather, he sought to make space itself sculpture, creating a place of

¹¹¹ Krauss 41.

¹¹² John Beardsley, "The Machine Becomes a Poem," *Landscape Architecture* 80 (1990): 40.

¹¹³ Treib, "Nature" 34.

¹¹⁴ Treib, "Nature" 34.

symbolic form as opposed to a landscape of human habitation or recreation.¹¹⁵ Brilliant white garage walls, that intensify the heat and harsh light of California, flank the garden. The garden space itself provides no relief from the elements, as the space remains open, composed of mostly hard, sculptural elements. Certainly, these qualities do not invite human participation and use of the site. However, to Noguchi's credit, *California Scenario* provided an alternative to the massed produced pictorial landscape and offered an example that strove to integrate art into a public environment by creating the landscape as sculpture rather than merely decorating a landscape with sculpture.

2. *Gaudalupe River Park*

Gaudalupe River Park designed by George Hargreaves, covers three miles of waterfront, or fifty acres of park in San Jose. A riverwalk carries one through open meadows, riparian plantings, pyramidal grass berms and a series of plazas.¹¹⁶ Hargreaves designed the site as a narrative about the city and the river. His stated intent is to, "heighten the presence of the river and, by reintroducing nature with its ephemeral qualities of weather, phenomena, light and water dynamics in the city, encourage people to make meaningful connections between them."¹¹⁷ The specifics of site generated the design, including recreational uses and infrastructure, while special emphasis is given to the ecological functioning of the site, natural processes, and the visualization of the narrative in the linear park. Hargreaves articulates, "The point is always ...to surround people with sublime beauty and physical pleasures while also making them think."¹¹⁸ Through the designs prodding, and the perception of the viewer, discoveries are made about the physical, cultural and historical layers of the site. It is art that allows these processes and elements of site to

¹¹⁵ Beardsley, "The Machine" 54.

¹¹⁶ Eve M. Kahn, "San Jose's Gaudalupe River Scheme: dance of compromise and resistance," *Landscape Architecture* 83 (1993): 39.

¹¹⁷ Sally B. Woodbridge, "Gaudalupe River Park," *Landscape Architecture* 81 (1991): 40.

be transformed and revealed. Indeed, art is fused completely into the functioning of the site. Interestingly, some local art advocates rallied to have sculptures plunked throughout the park, but Hargreaves managed to have most of them excluded. Such works would only distract from the artistry fused with the workings of the landscape. Assuredly, Hargreaves' park is exemplary in regards to integrating art and landscape architecture.

3. *South Cove* (Figure 7)

South Cove, a three-acre park in New York's Battery Park City, is acclaimed as proof of successful collaboration between artists and landscape architects. The team of collaborators includes artist Mary Miss, architect Stanton Eckstut and landscape architect Susan Child. In this design, recreation, infrastructure, natural processes, cultural meaning and art were simultaneously considered to produce the resulting landscape. Art was given priority in the planning and design phases, as opposed to the typical inclusion of an art object into a designed space after completion.

Mary Miss states the intent for South Cove, created by engineering platforms set atop an old landfill, was, "to make a place where one could really hear the water, smell it, get wet if it was high tide – tying the water and the land together. I wanted there to be a sensuousness to this place – a very rich sense of the land and the water meeting here."¹¹⁹ Land, water, and structure come together at the end of the promenade in a culminating circle, defined on one side by the built and the other by the natural.¹²⁰ Connections are made between the perceiver and the landscape on emotional, psychological and physical levels.¹²¹ The relationship of the landscape to viewer and viewer to the particular place is a key consideration. Miss perceives that these types of

¹¹⁸ In Kahn 39.

¹¹⁹ Sandro Marpillero, "Four Projects by Mary Miss," *A+U: architecture and urbanism* Dec. 1996: 106.

¹²⁰ Marpillero 106.

connections and relationships are not often addressed in the visually consumptive and faced-paced culture of North American society. She states, "South Cove is the most that I can do to address contemporary culture and its media dependency. If I can make a place where people can go to, spend time and relate to it in a different way than they would by going to Shea Stadium or Madison Square Garden, it is worthwhile for me."¹²² Certainly, Miss, Eckstut and Child were allowed to create a more engaging landscape by the inclusion of art into the design, rather than a post-design consideration of art.

¹²¹ Christian Zapatka, "Intervista a Mary Miss = Interview with Mary Miss," *Lotus International* 88 (1996): 42.

¹²² In Marpillero 106.

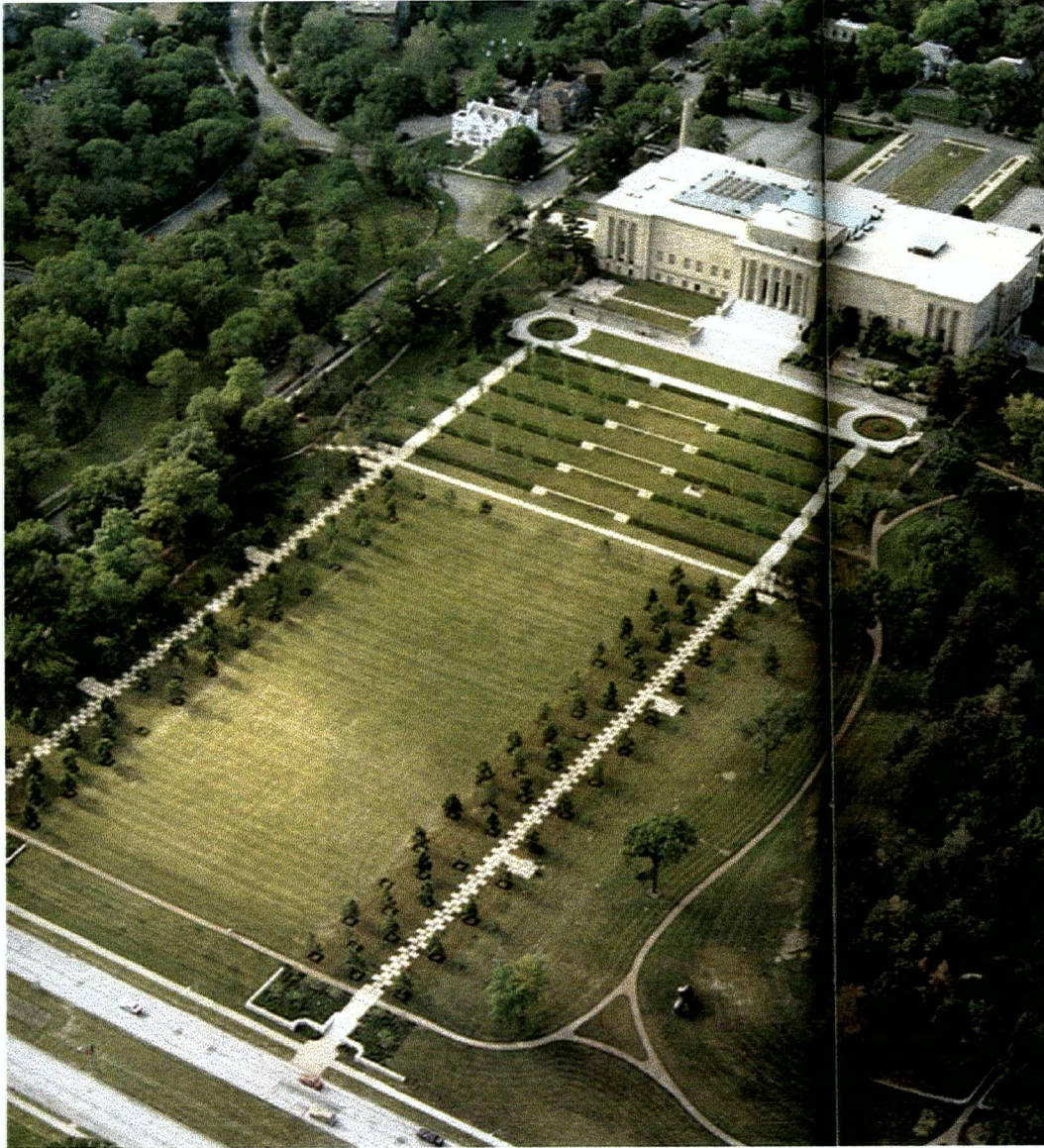


FIGURE 1



FIGURE 2

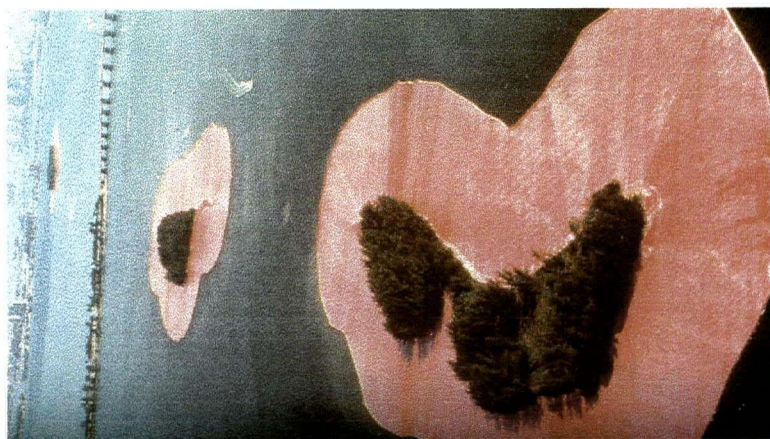


FIGURE 3



FIGURE 4

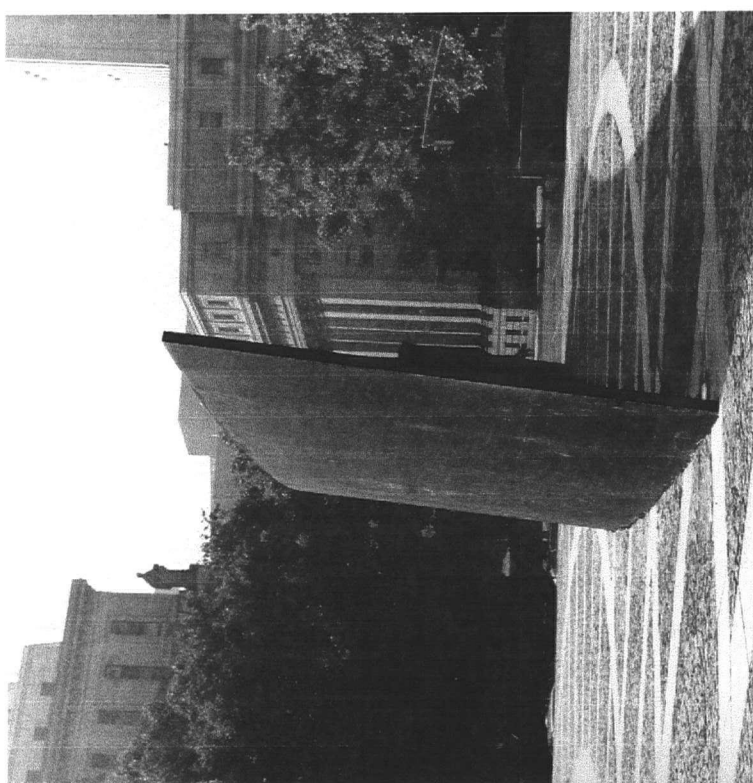


FIGURE 5

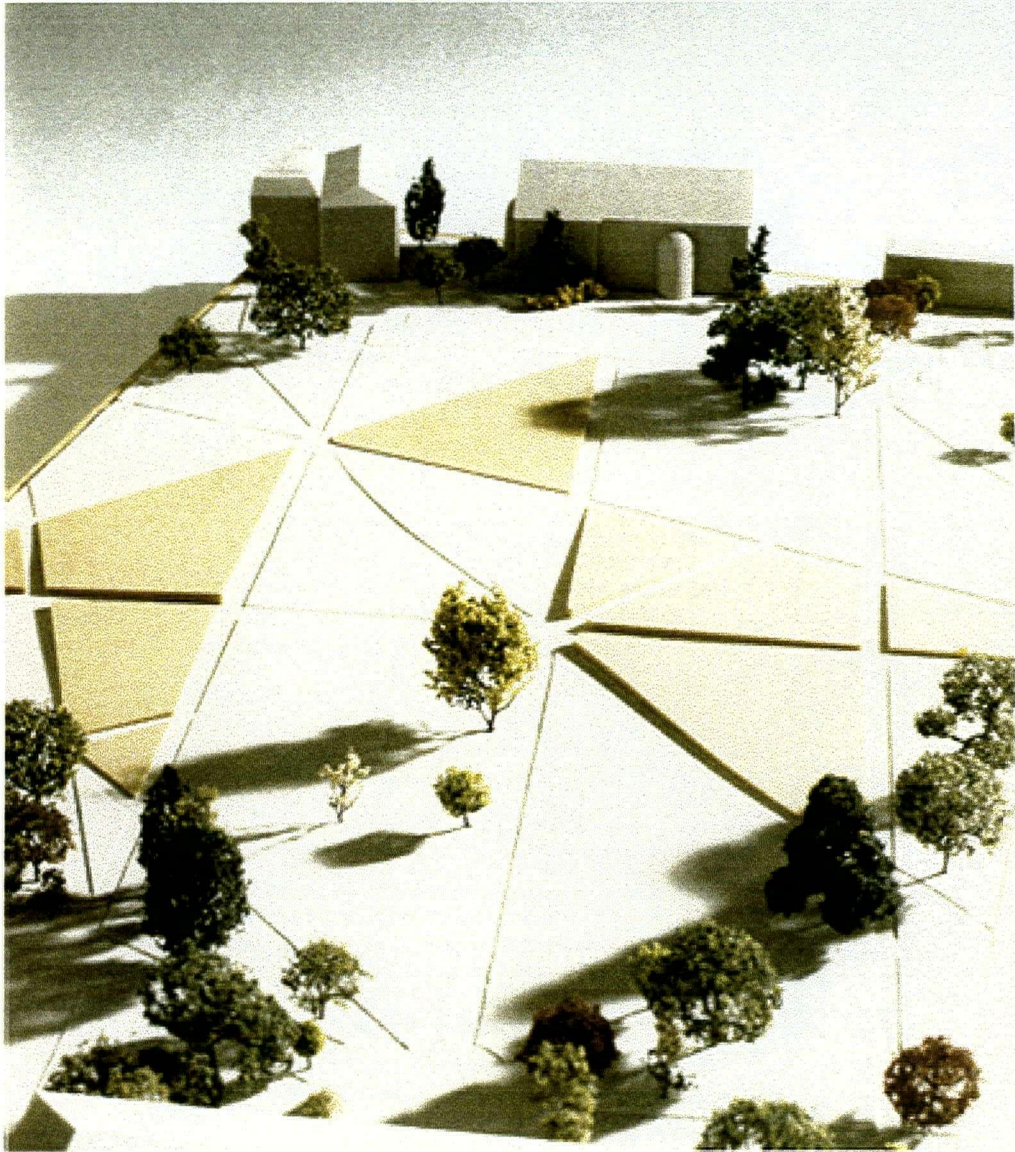


FIGURE 6

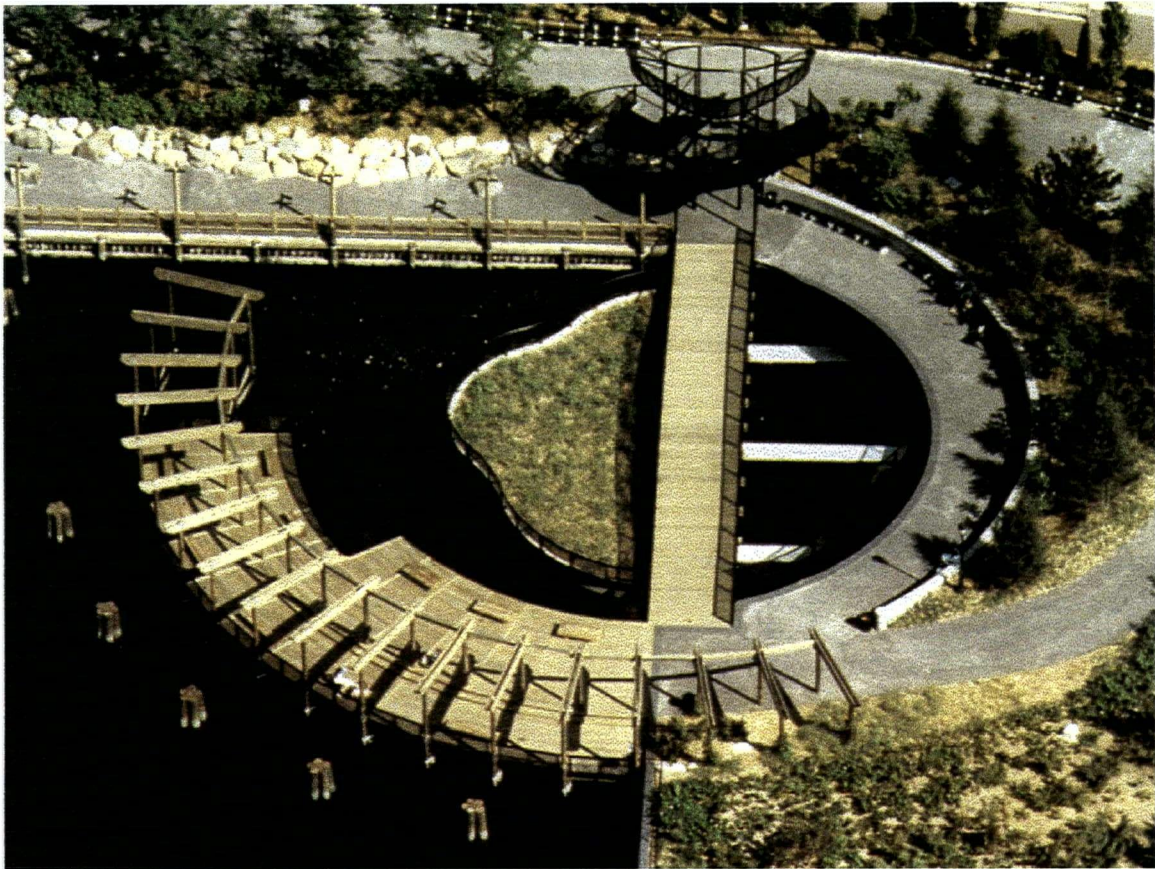


FIGURE 7

Chapter III SITE ANALYSIS

3.1 Site Selection

A site is selected in order to explore and physically apply the typology of integrated art and landscape architecture within the framework of the city of Vancouver. There are many areas in Vancouver's Lower Mainland that would be appropriate locations for art situated in the landscape and indeed, would benefit from art contributions. However, to limit the important but complicated project of identifying public, outdoor sites for artworks, the choice of sites has here been limited to Downtown Vancouver, it being the largest city in the Province of British Columbia.

Furthermore, the city is composed of a range of ethnic groups and social classes that represent a cross-section of British Columbia's "public." The City of Vancouver is keen to improve its public art program and the current thesis focuses on integrating art into the landscape – the public realm.

In the 1994 "Public Art Policies and Guidelines" document, the City of Vancouver Planning department states that the intent of the Public Art Program is to, "improve Vancouver's public life through artist contributions to public realm areas of civic and private development."¹²³

Within this urban framework, a specific site will be chosen for design intervention. Thus far, five sites have been identified as possible locations for the proposed design(s): they are Robson Square, Stanley Park, Southeast False Creek waterfront, Sunset Beach Park and Vanier Park. The following section will document the process of choosing the selected site.

3.1.1. Precedents

Exemplary North American public art programs offer suggestions as to how art can be more successfully integrated into particular public landscapes, by planning for art in a proactive rather than reactive manner. The selection of a site is as important as the artist/designer because art in

the landscape is about creating a sense of place. Well-considered criteria for selecting sites are essential to determining spaces that are most appropriate for art and a number of exemplary public art plans throughout North America affirm the notion that site selection is key to the success of public art, including the public art plans of Dallas, Phoenix, Portland and Seattle. (The Vancouver Public Art Program is not listed as a source as there is no plan or set criteria for selecting sites of public art. Sites are selected, or present themselves, in a more opportunistic manner, while site criteria are determined on a site by site basis). Two systems of site selection are contrasted in the subsequent section. The *Phoenix Public Art Plan* uses a process of identifying spatial and public infrastructure systems of Phoenix, while Seattle's *Artwork/Network* focuses on criteria for selecting sites rather than the sites themselves.

1. Phoenix

In the 1988 *Public Art Plan*, The Phoenix Public Arts Commission concluded that the first step in producing a plan is to conduct a thorough investigation to identify and select sites for public art in the city. Sites are identified in the *Public Art Plan for Phoenix* according to their position within the urban framework: "Within that view one can orchestrate individual places into systems of sites where an artist might find meaning and inspiration from places and features found in the public infrastructure systems and connections to the urban elements of the city."¹²⁴

This systems' approach recognizes sites that are appropriate for art interventions and the public's experience of place. Places are considered unique at the same time as juxtaposing them within a larger framework of spatial and public infrastructure systems. In Phoenix, five spatial systems were identified as informative urban design systems:

¹²³ *Public Art 1*

1. Water
2. Park and open space
3. Vehicular
4. Landmark
5. Pedestrian.¹²⁵

The Phoenix Art Commission feels that art has the ability to transform these sites into unique artistic expressions of place, while the systems connecting artworks will emphasize and celebrate the spatial systems of the city.¹²⁶

2. Seattle

Richard Andrews, as Director of *ARTWORK/NETWORK* writes,

“Effectively placing art in the public domain demands an understanding of the complex urban networks which make up a city, the uses and characteristics of potential locations, and of the range of artworks being created. The failure of many art in public places projects is not so much a failure of the artist’s creative ability as it is the result of a commissioning agency’s misalliance of artists and site.”¹²⁷

The strength of *Artwork/Network* lies in its thoughtful consideration of the vital processes of the city and how art can be incorporated into that dynamic urban entity.¹²⁸ Furthermore, significant attention is paid to appropriately aligning artwork and landscape. This point is fundamental to the

¹²⁴ Phoenix Arts Commission, *Public Art Plan for Phoenix: Ideas and Visions*, City of Phoenix (Los Angeles: CITYWEST, 1988) 1.

¹²⁵ Phoenix 4.

¹²⁶ Phoenix 8.

¹²⁷ Hershfield 6.

idea of successfully integrating art with a particular landscape. Andrews recognizes that not only is selection of site and artwork important, but that the two are interactive.

To assimilate art into an ever-changing environment, the Seattle Arts Commission established criteria for selecting sites, (rather than establishing sites themselves), for public art, particularly in the downtown area. The following set of criteria is used to analyze a site's suitability for art from *Artwork/Network*:

1. Is a site on public property, or property readily available to the public art process?
2. Does a site suggest art opportunities that would extend the breadth and quality of the Art in Public Places Program? Each recommended site had to offer challenging sets of circumstances and allow for a wide range of artistic solutions.
3. Will innovative art on the site enhance the pedestrian/streetscape experience?
4. Is the site situated in the network of public places? Does the site fall within the prominent paths of circulation (entry point, transit corridors, and malls), or is the site situated near a place of congregation (parks, transportation centres, entertainment and retail centres, etc.)?¹²⁹

Both the Phoenix and Seattle Public Art Plans are exemplary in that they stress the importance of careful site selection for the placement of public art projects, and they provide thoughtful models for choosing appropriate sites.

3.1.2. Criteria for Site Selection

Criteria were developed under the guidance of both the Phoenix and Seattle models, and according to the present thesis' "Design Methodology" that outlines a phenomenological

¹²⁸ Alan Slater Duncan, "Reflections on Planning for Public Art: A Review of Public Art Planning based on a comparison of Public Art Plans of Seattle, Washington and Dallas, Texas," 5th International Conference on Making Cities Livable, Ateneo Veneto, Venice, Italy, July 4-8 1989 9.

approach to design and a list of criteria for developing engaging landscapes, by uniting art and landscape. Therefore, various potential sites in this project have been checked against the “spatial systems” of the Phoenix model, and the criteria of the Seattle model, toward the end of providing a total landscape experience. Key questions considered were:

- Is the site on public property?
- Is the site within the network of public places and circulation routes?
- Is the site located within or in close proximity to a densely populated area?
- Will the site be able to contain a number of uses?
- Does the site suggest innovative art opportunities?

1. Accessible public space

It is essential that the site be on public property and not merely on private developments that are publicly accessible. For a place to be a truly democratic public place there should be no absolute authority figure and no social group should be excluded.¹³⁰ Furthermore, it should be accessible at all times to all people. Alan Duncan, in the City of Vancouver document “Public Art Policies and Guidelines”, stipulates that, “Artwork must be located in areas offering the public a free and unobstructed experience of the work, with preference given to areas providing the greatest opportunities for interaction.”¹³¹

2. Located in some or all networks of city parks, waterways, greenways, transit and vehicular routes

¹²⁹ In Cruikshank 52.

¹³⁰ Deutsche 31.

¹³¹ Duncan, “Public Art” 7.

To allow and invite access to the public, the site is best situated within the city's social and physical networks. Also, by locating the site within a larger urban structure, connections are made to other places in the city and the public are able to orient themselves within a complex and confusing urban environment.¹³²

3. Located within or near a densely populated area

To ensure that the site facilitates use by a significant number of the public, the site should be situated in a densely populated community. As the quality of public outdoor life is a central concern of the present thesis, it is important to choose a location that is or can be easily accessed and experienced by a large segment of the population.

4. Capable of hosting a number of users and activities

The site must be a park or open space to be spacious enough to accommodate a large amount of people with diverse needs and desires for their public realm.¹³³ The site should welcome both individual and collective activity.

5. A place that allows for a wide range of artistic solutions

The site should be spatially expansive to explore the three typologies of integrating landscape architecture and art. Through characteristics of the site, including geographical position, sensory qualities, social memory, cultural past or civic meaning, the artist /designer should be challenged

¹³² Phoenix 1.

¹³³ Deutsche 31.

to create an innovative landscape design.¹³⁴ Emphasis is given to sites that express unique phenomenological character in the urban fabric.

3.1.3. Site Options

All five of the preliminary options, Robson Square, Stanley Park, Southeast False Creek waterfront, Sunset Beach Park and Vanier Park, seem to fit the majority of the criteria for selecting sites of public art. However, Sunset Beach seems to be the most appropriate site for the present design thesis. The other sites were declined for the following reasons:

- Robson Square, due to its hard nature, existing structure and limited size, might subdue the experience of phenomena and restrict the number of ways in which the site could be designed;
- Stanley Park is already a highly programmed and designed destination in the city;
- Vanier Park also did not seem quite as appropriate as Sunset Beach because the adjacent population is not as dense, it is less accessible and it is programmed more successfully at present than are many other civic parks; and
- Southeast False Creek is already in the throes of a pioneering sustainable development project.

Sunset Beach Park possesses all the required attributes, and enjoys some other interesting elements that make it appealing, including the following list of characteristics:

- A City-owned public park;
- Adjacent to a densely populated residential district and commercial zone;
- Accessible to a great number of people, both locals and tourists;
- Situated on a highly used city greenway circuit, and close to major vehicular routes;

¹³⁴ Hershfield 50.

- Connected to other important civic sites – i.e. Burrard Street Bridge and Stanley Park;
- Located on the water, the area in Vancouver that attracts and accommodates the most public activity (An “aquabus,” or small ferry, terminal is also situated on site, with links to Vanier Park, Granville Market, Science World etc.);
- Spacious enough to develop each design type – *landscape as stage*, *landscape and art-in-response*, and *landscape as stage*;
- Receives plenty of light as it has a southwestern aspect. The site is highly affected by and exposed to temporal conditions, such as light, wind and water. The site has a southwestern aspect, that allows it to receive plenty of light, and is consequently is greatly affected by a predominant wind from the southwest. These qualities are considered key components of a site’s phenomenological character. Light is also very important consideration for the display of art;
- An interesting history in the City of Vancouver’s planning process. A 1927 Vancouver planning document produced by Harland Bartholomew and Associates suggests that the civic centre of Vancouver should be located to the west of the Burrard Street Bridge on the northern shore of the bay.¹³⁵ The planners felt this site best met the requirements for a civic centre because of its favorable location; and,
- Temporary public art installations have been located on Sunset Beach in the past. However, the Public Art Committee in Vancouver did not think the installation was as successful as it could have been.¹³⁶ Thus, the site presents the opportunity to develop better options that integrate art into the particular location of Sunset Beach that can be contrasted to the past installations of art.

¹³⁵ Harland Bartholomew, *A Plan for the City of Vancouver, British Columbia including a General Plan of the Region*, Vancouver BC, 1928.

¹³⁶ Brian Newson, Public Art Coordinator, City of Vancouver, personal interview, Jan. 2000.

3.2 Site Analysis Methodology

A phenomenological method of analysis, established by architectural theorists such as Christian Norberg-Schulz and David Seamon, is employed to conduct a survey of the chosen site - Sunset Beach. This approach has been chosen as it recognizes functional requirements of built landscapes, yet elucidates the essential role art plays in connecting one to her environment. Norberg-Schulz states that, "After decades of abstract, "scientific" theory, it is urgent that we return to a qualitative, phenomenological understanding of architecture."¹³⁷ Typically, a scientific analysis is executed that collects site data (i.e. topography, soil composition, hydrology, etc.) yielding numerous but unrelated results. Thus, the most important information, "the concrete environmental character," or the unique physical manifestation of gathered phenomena is missed. A phenomenological analysis seeks to discover what makes a place unique, by observing a landscape as a totality. A unique character is received by a location through aggregation of parts. Time, space, phenomena, and personal and cultural meaning come together to create a distinct experience.

Thus, it is imperative that the design process provides means of holistic analysis that effectively directs one towards unique design strategies. Furthermore, just as landscape should not be dismembered through scientific analysis, nor should site analysis be considered a separate pursuit from design generation. By synthesizing observations, ideas are generated. Consequently, new modes of design process are required to expand the possibilities for landscape constructs.

In this study, the metaphor of *mapping* is utilized as a means of understanding the design process, and to extend the metaphor into concrete manifestations, mapping will be explored as a design

¹³⁷ Norberg-Schulz, *Genius* 5.

process tool.¹³⁸ That is, mapping as a method for exploring, understanding, generating communicating landscape possibilities for the study site. In particular, mapping is chosen as it has the latent possibility of eradicating an uni-dimensional, pictorial view of landscape with multi-dimensional views, complexes and the dimensions of time and space.

In *Visual Explanations* Edward R. Tufte explains that, "Since [maps] are often used to reach conclusions and make decisions, there is a special concern with the integrity of the content and the design."¹³⁹ Similarly, many contemporary landscape architects recognize the importance of landscape analysis and representation and thus, are seeking alternate modes of identifying and exploring landscapes. James Corner asserts, "With regard to design, how one maps, draws, conceptualizes, imagines, and projects inevitably conditions what is built and what effects that construction may exercise in time...representation [is] the primary basis for innovative design."¹⁴⁰ In the same book, the idea that techniques of representation inform design, is explored in essays by other landscape architects, such as Denis Cosgrove, Christophe Girot, and Bart Lootsma. Each discusses the importance of interpreting the landscape in visionary ways that favour in-depth observation and intuitive processes. Observation, drawing and mapping are recognized as vital components of the discovery and investigation processes of place. However, in no way does any of these authors suggest that preference be given to pictorial qualities of landscape. On the contrary, Julia Czerniak explains in a discussion of Corner's work, that by juxtaposing various types of images, the viewer is able to perceive various scales and depictions of a particular landscape simultaneously. Thus, the landscape is not objectified as the viewer is denied a privileged viewpoint.¹⁴¹ Corner states, "the future of landscape as a culturally significant practice is dependent on the capacity of its inventors to image the world in new ways and to body

¹³⁸ Paula Horrigan, "Visual Books: Representing Landscapes," *Nature and Technology*, CELA Conference Proceedings, Washington DC, 1995.

¹³⁹ Edward R. Tufte, *Visual Explanations* (Cheshire CT: Graphics Press, 1997) 10.

¹⁴⁰ Corner, *Recovering* 8.

forth those images in richly phenomenal and efficacious terms.”¹⁴² For landscape architects to be relevant in contemporary landscape practice, it is not enough to represent the land in scenographic terms. As a result, the process of mapping is explored as a tool for representation and design generation in the present thesis.

3.3 Site Observations and Representations

In order to *map* the site of Sunset Beach in a holistic manner efforts were concentrated on close observation of the site (during visits conducted over the course of the thesis project) and site history, including:

- natural processes;
- light effects;
- spatial quality and character;
- patterns of use;
- land development; and
- social history .

Out of this analysis, three main concepts of the site were developed. These are:

1. In-between;
2. Unfolding; and
3. Changing ground.

The following section summarizes why these three concepts were chosen.

¹⁴¹ Julia Czerniak, “Challenging the Pictorial: Recent Landscape Practice,” *Assemblage* Dec. 1997: 112.

¹⁴² James Corner, “Eidetic Operations and New Landscapes,” *Recovering Landscape: Essays in Contemporary Landscape Architecture* (New York: Princeton Architectural Press, 1999) 167.

1. In-between (Figures 8)

This map is a cognitive context map that situates Sunset Beach in-between the worlds to the west and east, and in-between the sky, water and earth. Firstly, the central portion of the map represents Sunset Beach, floating between the imageable areas of Stanley Park, the West End, and English Bay to the west, and the Burrard Street Bridge, Granville Island (both civic landmarks) and False Creek to the east. While Sunset Beach is somewhat marginalized by both worlds, it is also anchored by the same sites and plays an important role as connector. As a personified entity, it might best be characterized as humble, quietly and unassumingly serving the neighbouring communities as an unemphasized but much needed link.

Secondly, the map illustrates the edge condition of Sunset Beach, located between a prominent sky (as the park enjoys a southwest aspect), the much regarded English Bay, and the steep edge of the city dropping down into the bay. The surrounding elements leave only a narrow gap in-between themselves that constitutes the band of park called Sunset Beach.

2. Unfolding (Figures 9 and 10)

This map illustrates the narrative quality of the site. The landscape unfolds sequentially before the majority of users that visit the site, as most people travel along the seawall, constantly moving from one end of the site to the other. People walk, run, cycle, in-line skate or walk their dogs along the seawall, rarely pausing or stopping. In order to represent the multi-dimensional views perceived by these seawall travelers, varying views, perceived from the seawall, are displayed. A pictorial view is not privileged, but rather, layered views that account for fine-grained observations of textures and materials, as well as distant views that are more obscured. Typically, the view focuses on the water so a larger portion of the map is given over to this view.

Furthermore, as one moves to the west and the view of the water unfolds and becomes greater, so too does the proportion of the water represented on the map; whereas, travelling to the east, the view gradually becomes near, more intimate and casual.

Social history is also disclosed in this map. However, one must search for these traces of history, as they are not readily obvious to the naked eye. Only when one has searched for these traces will they be found. Thus, on the map, pieces of site history are hidden behind flaps of paper. To be revealed, the viewer must physically handle the map, come to know it better and literally unfold these flaps to make deeper discoveries about the site.

3. Changing ground (Figures 11 and 12)

This concept was generated by the perceptual changes observed on site and also by the increasingly managed and molded condition of Sunset Beach Park. First, as this site has a southwestern aspect and is located on the water, it is subject to obvious variation in wind (that comes from the southwest typically), water conditions and light effects. The circles shown on this map represent the number of hours per day of sunlight at winter solstice, spring and fall equinox and summer solstice respectively. Furthermore, the various pictures of water are meant to represent the vast differences in water quality as affected by wind and light in each season. Finally, the white lines behind the circles measure the hours of sunlight and also show the direction of the prevailing wind.¹⁴³ As people are drawn to this site to experience these constantly changing natural forces, it is important to understand the daily, seasonal and annual cycles.¹⁴⁴

¹⁴³ Richard E. Thomsen, *Oceanography of the British Columbia Coast*, Department of Fisheries and Oceans, Canadian Special Publication of Fisheries and Aquatic Sciences 56, Ottawa ON, 1981.

¹⁴⁴ Jim McLaren, *Vancouver Sun Angles*, Vancouver Environment Education Project (Vancouver: University of British Columbia, 1974)

Secondly, the small aerial photos on the right edge of the map illustrate the transformation Sunset Beach has undergone over the past fifty years. The treatment of the land has become more severe and controlled, including sculpting of the land, controlling sand erosion through the employment of rock groynes, the construction of the seawall, and along with all these physical controls, increasing social control on the site.

Derived from the three previous concepts attributed to Sunset Beach Park, is the predominant concept of tension - tension between human control of the site and natural processes over time. The seawall stands out as the primary example of a point of friction, articulating the human desire to keep the unpredictable force of water from eroding away the shore and earth. From the seawall, the point of intersection, radiate other modes of tension. These will be further discussed in Chapter IV.

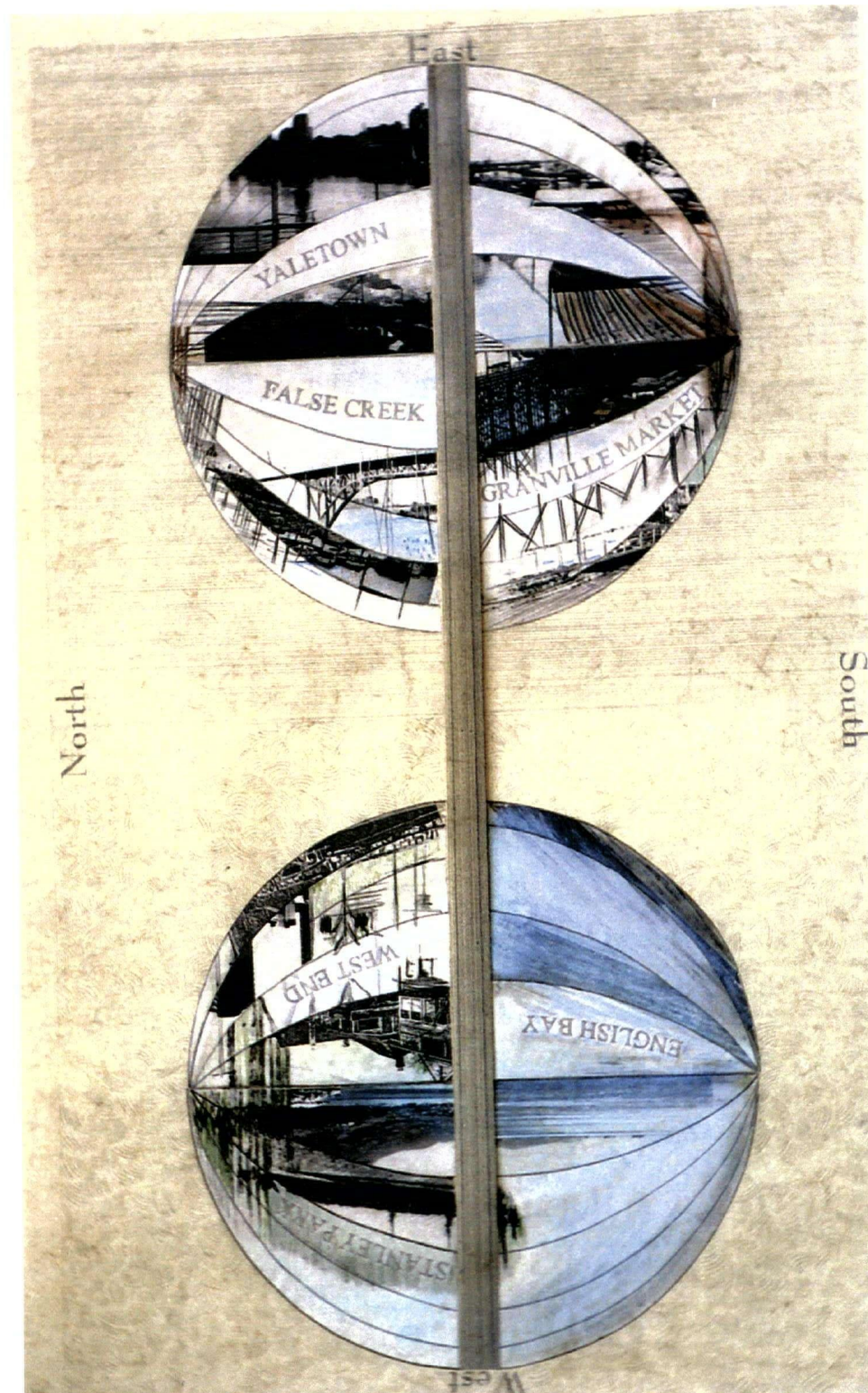


FIGURE 8



FIGURE 9

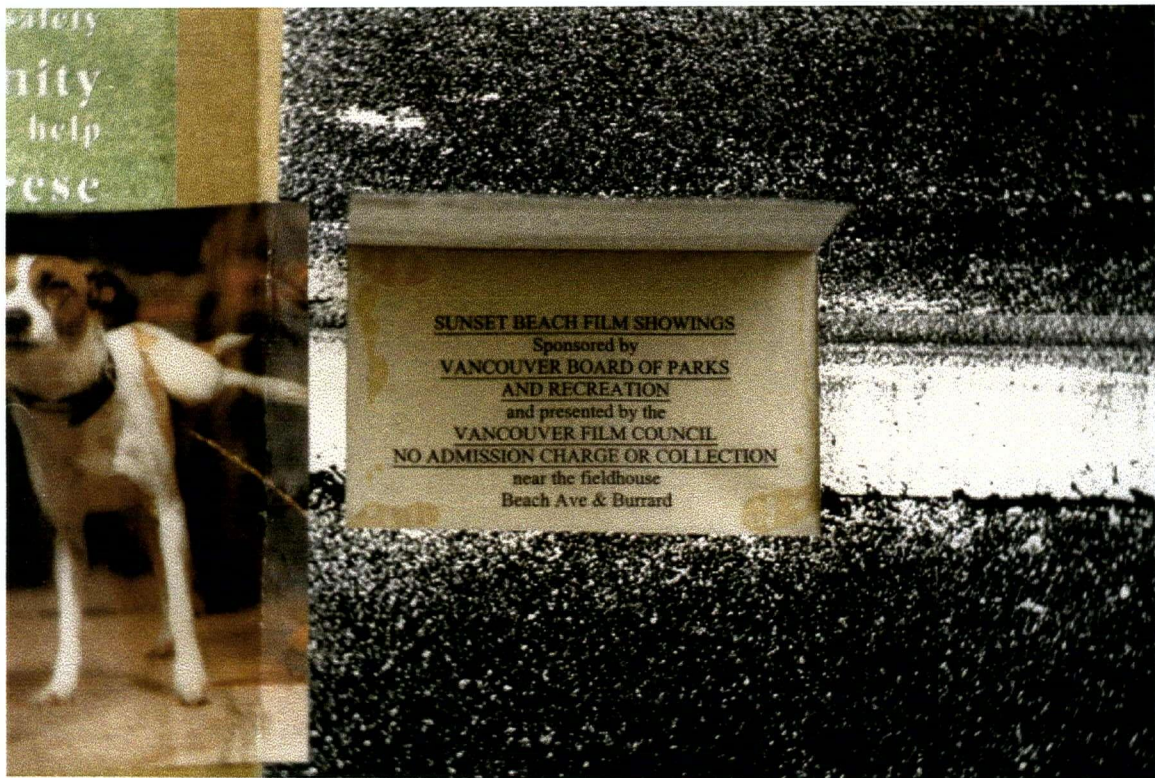


FIGURE 10



FIGURE 11



FIGURE 12

Chapter IV DESIGN IDEAS

The three design options for Sunset Beach provide models of uniting art with landscape. Each design type remains true to the definitions developed for *landscape as stage*, *landscape and art-in-response* and *landscape as art*. The design outcomes are very much informed and derived by the definitions in combination with the site analysis. Thus, generated design options, although conscious of site, focus on supplying examples of the three types, rather than on creating a preferred design for Sunset Beach. Nevertheless, efforts are made to ensure that each design response is sensitive to site character and processes.

4.1 The Design Brief

Responding to the project goal, "To determine methods of integrated art and landscape architecture that produce engaging landscapes within the framework of the City of Vancouver," generated the design brief. In particular, the identified criteria for engaging landscape experience were carefully considered to determine each element of the design brief. To remind the reader, the identified criteria are:

1. Engages the participant;
2. Accessible to all;
3. Reveals time and space;
4. Allows identification and orientation; and
5. Expresses the mystery of the human/nature dialectic.

The design brief should be the basis for the generated design proposals of each typology: *landscape as stage*, *landscape and art-in-response*, and *landscape as art*. Efforts have been made to guarantee that while the design brief responds to the identified criteria for total landscape

experience, it does not limit flexibility and creativity in developing three alternative design solutions. Furthermore, the site analysis conducted provides a guide to make specific the more generalized criteria identified previously.

First, all three proposed plans for Sunset Beach Park should be accessible to everyone at all times. Priority should be given to the high number of pedestrian users, including wheelchairs, strollers and also cyclists, in-line skaters and skateboarders, over vehicular to limit the excessive amount of traffic in the area. Every income group, sex, age and ethnicity should feel comfortable and welcome on the site.

Second, programming for the site should be inclusive and flexible, allowing various users to occupy the space in differing ways. Both individuals and groups should find locations that can be modified to suit their social and recreational requirements.

Third, the designs must be ecologically responsible, causing no further damage to the sensitive English Bay and False Creek water bodies. Proposals should be sensitive to the natural processes of the site, and thus, protect, or perhaps, even enhance ecological functioning.

Fourth, intersections of human and natural forces should be revealed on site. Presently, there are many modifications made on site to control erosion processes; however, for the most part they are hidden and appear as natural conditions. In particular, the temporal nature of the landscape should be addressed to expose the on-going dynamic between natural forces and human control.

Fifth, all structural materials used in design must be found and/or produced on the site, or a mass-manufactured product of the 20-th century, to avoid a *naturalistic*, but false, aesthetic.

Finally, links must be improved or created to integrate Sunset Beach Park into the surrounding communities, and urban fabric of Vancouver. Priority should be given to the seawall circulation route as it plays an important role of linking community to community and, therefore, is a key component of the public realm in Vancouver.

4.2 Design Options

In each type the landscape has been modified, although the intensity of intervention increases progressively from *landscape and art-in-response*, to *landscape as stage*, to *landscape as art*. The degree of intervention is a result of the type's definition and its relationship to landscape. Thus, because *landscape and art-in-response* articulates that the artwork respond to the existing site, little is done to effect physical conditions. On the other hand, *landscape as art* requires the landscape to be designed functionally and programmatically. As a result, Sunset Beach is more radically altered in this option than in *landscape and art-in-response*. *Landscape as stage* falls between the other two categories, in terms of landscape intervention, as it is meant to remain flexible with fewer programmatic requirements.

There are similarities in the design of each type. Firstly, the city grid is extended into the park to create links with the surrounding communities, and also because the grid represents the concept of accessibility. Moreover, the grid is a strong organizing principle that improves access and orientation within the park. Secondly, the seawall is affected to varying degrees in each type, as this is the primary circulation route on site. Thirdly, history of the site is evoked perceptually or formally in all three designs to reveal hidden character. Finally, the concept of tension between human control and natural change, derived from the site analysis, is explored and articulated in each design intervention.

4.2.1 Landscape and Art-in-Response

The form of this intervention is derived by marking the points of intersection of the seawall with the north-south streets adjacent to the park, were they to be extended to the water. Art installations occur at each of these five nodes. By placing the artworks along the seawall, access is maximized without having to greatly alter the circulation routes on site (Figure 13).

The concept of human control vs. changing nature is explored through the use of viewing cameras that focus on various control measures present on site. (Figures 14-16) The device of camera is chosen for a number of reasons. First, surveillance cameras permeate much public space in the modern world and attempt to secretly control, which is similar to the hidden control measures at Sunset Beach. However, in this installation, the cameras are made to appear friendly to invite use. Second, Sunset Beach is presently a pictorial landscape that accentuates the distant view. Viewing cameras are often found at such locations. Third, by using the camera, the viewer and the landscape perceived, become part of the artwork. Fourth, the use of a camera as a perceptual device allows the artist to direct views by controlling the position, focus and alterations made to the camera. Each of the installations possesses a photographic term as their title that refers to their perceptual focus and evokes characteristics of the thing perceived.

Section A – Exposure (Figures 17 and 18)

This camera is placed at the most westerly point of intervention. At this location, one is exposed to the prevailing wind and the vast sky. At high tide, the waters of English Bay wash directly against this worn portion of the seawall. To accentuate the sense of exposure, at the same time as revealing a tension between human control of the water and water's persistent refutation of this control, a gridded steel structure is extended from the seawall over the water. Perforated steel

pipes vulnerably respond with sound to the wind and the entire structure quakes and vibrates in stormy weather. The camera focuses through the grid floor of the structure to the sight of ever-changing water. This grid, although placed above the water, cannot keep the water from constant transformation.

Section B – Transit (Figures 19 and 20).

This intervention directs one's vision and thoughts to the sculpted yet naturalistic formation of land. To approach this camera, one must descend slightly on a dirt path to the location of what looks like a construction site. Plastic orange construction fencing, evoking something that is to be saved, surrounds the camera. However, in this instance, all that is saved is a visual cue (seen through the camera) of a former landscape. Looking through the camera, one sees the cross-hairs of a survey transit camera, referring to land that has been shaped or is controlled in some way. Certainly, Sunset Beach Park is a controlled and formed piece of land although it has a natural appearance.

Section C – Filter (Figures 21 and 22)

This installation is positioned on top of a pump station. The roof of the pump station acts as a look-out location due to its elevation and central location on the site. Unfortunately, the water that one views from this spot is contaminated by a combined sewer outfall, discharged by the same pump station. Thus, this installation proposes that three cameras be placed atop this pump station, each manipulated by colour filters: one faces the towers that create some of this waste, one focuses on the playing field that is engineered to drain into the bay, and the third views the point of release into the bay. Situated over and in the centre of these cameras is a filtering structure. During rainfall, the roof collects water and filters it into a central column made of PVC pipe. In

this case, the water runs down the outside of the pipe to expose the process as opposed to the much hidden waste water processes presently on site.

Section D – Transparency (Figure 23)

This camera is positioned in a small sandbox, contained by logs found on the beach. Likewise, the camera views logs found lying on the sand beach. Interestingly, logs on this beach, like many other beaches in Vancouver, are lined up along the beach in rows. The position is meant to look natural – the way the logs washed up on the shore – yet they are highly arranged and ordered to allow for mechanical beach cleaning. Sand at Sunset Beach is carefully conserved, while wood is treated like waste. Thus, to cause one to think of these logs former stance, vertical and proud, a transparency of the same logs standing alters the view. Perhaps then, one might consider the value of wood in contrast to that of the sand.

Section E – Negative (Figure 24)

The final installation speaks of the control of human processes on site, as opposed to natural processes. The seawall as the primary circulation route is divided in many locations to separate cyclists and in-line skaters from pedestrians. In this particular location, these two lanes merge, but are kept distinct by a red line. To highlight this intersection, a camera is positioned on the cycling side of the pavement. Thus, for a pedestrian to look through it they must stand in the bike lane which constitutes a misdeed. This camera does not allow a view. In order to let the pedestrian consider their wrong position, the camera simply shows a reflection of the viewer's face with a red negative symbol over it. Furthermore, a camera placed up the hill, acting as a surveillance system, displays the picture of the other camera .

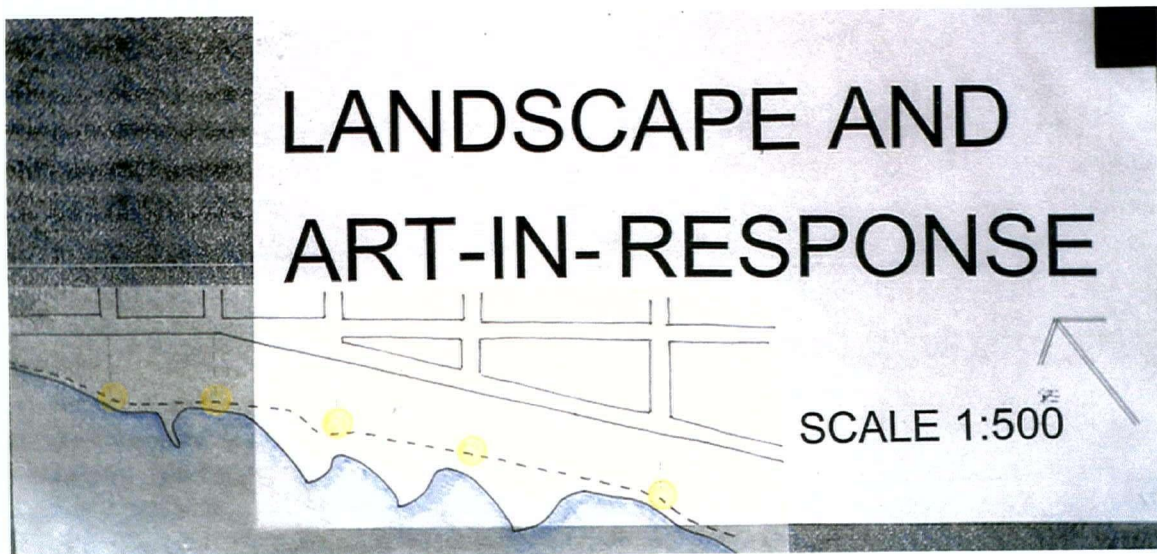


FIGURE 13



FIGURE 14

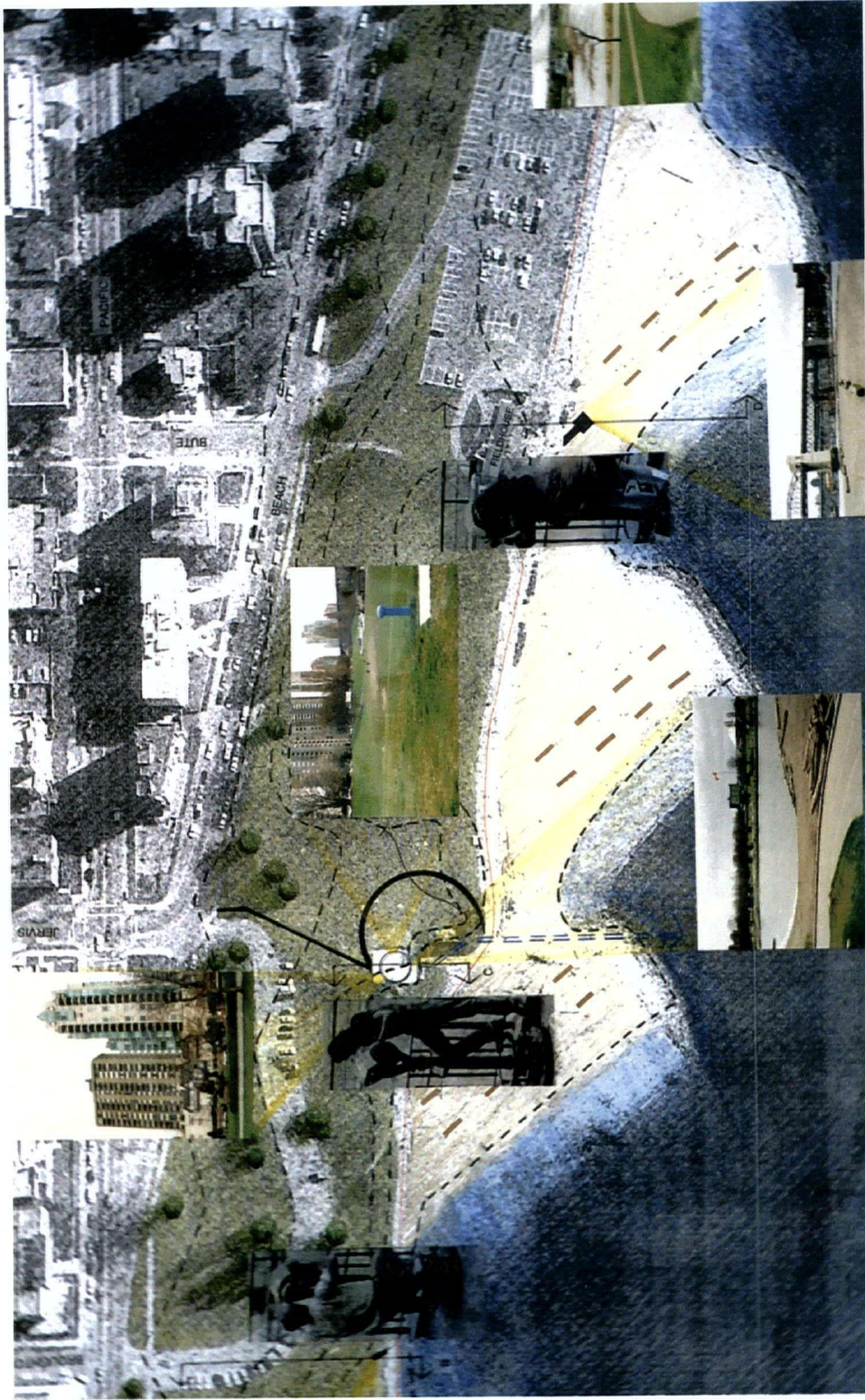


FIGURE 15

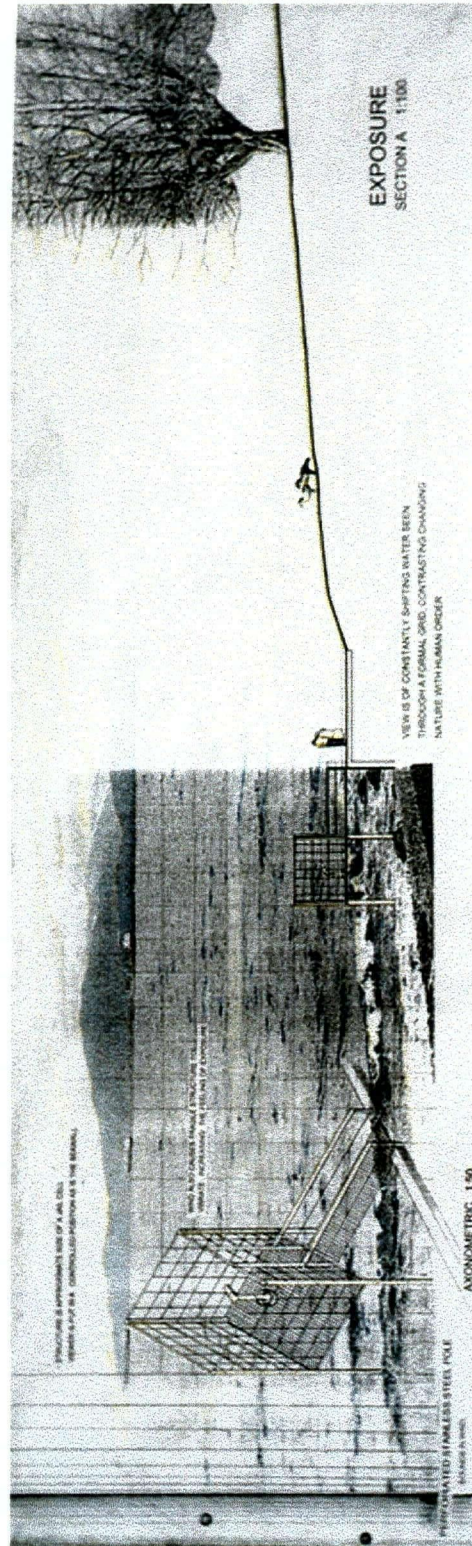


FIGURE 17

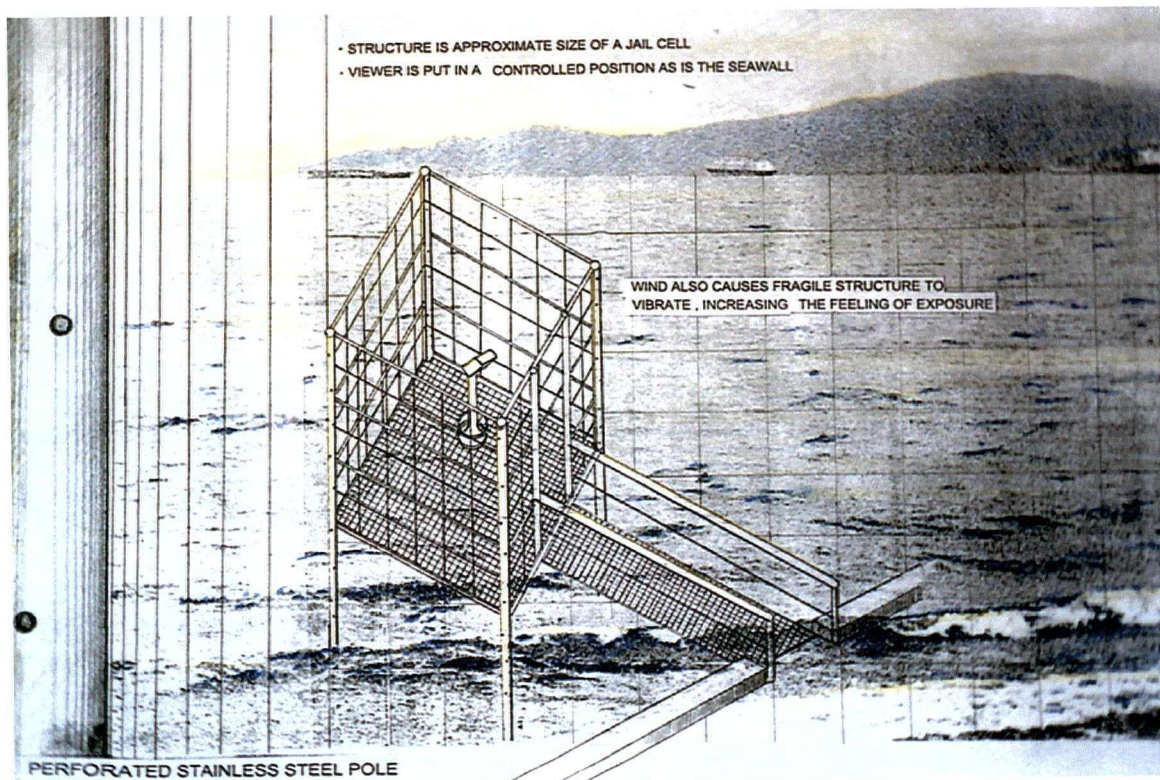


FIGURE 18



FIGURE 19



FIGURE 20

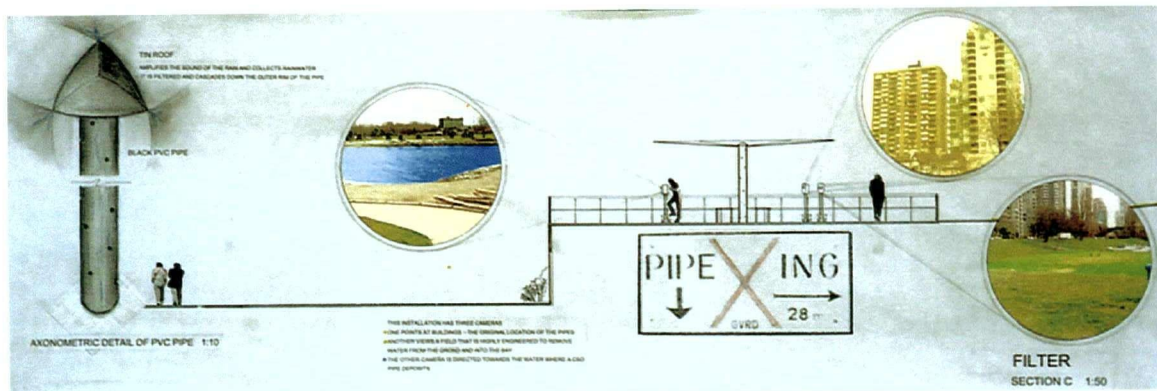


FIGURE 21

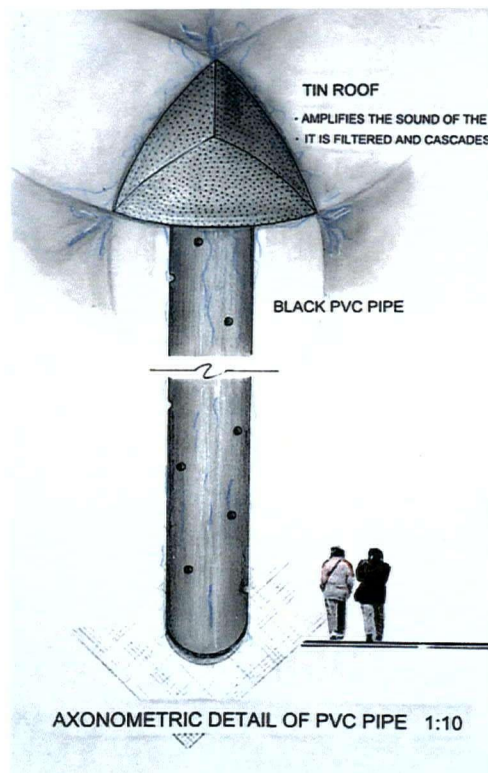


FIGURE 22

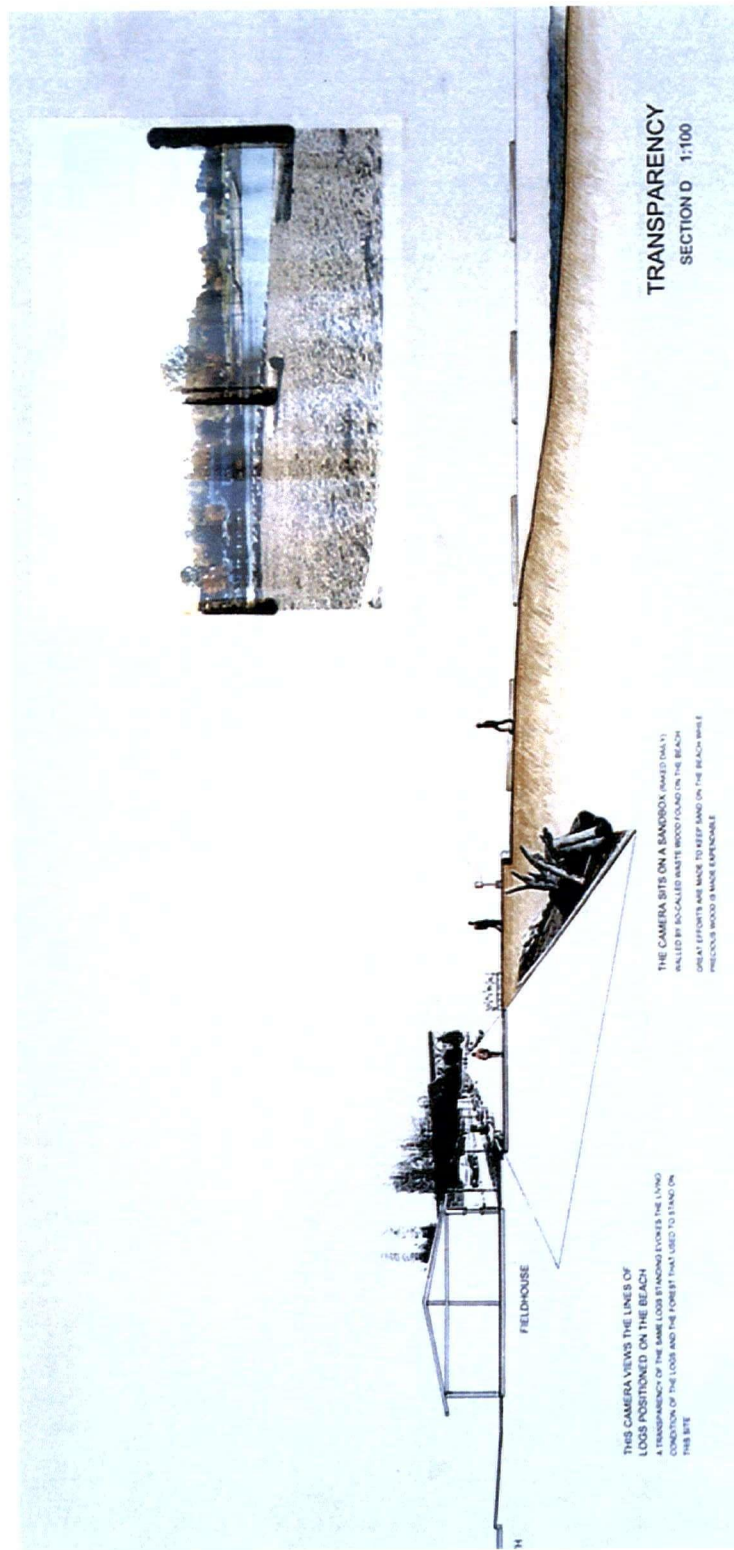


FIGURE 23

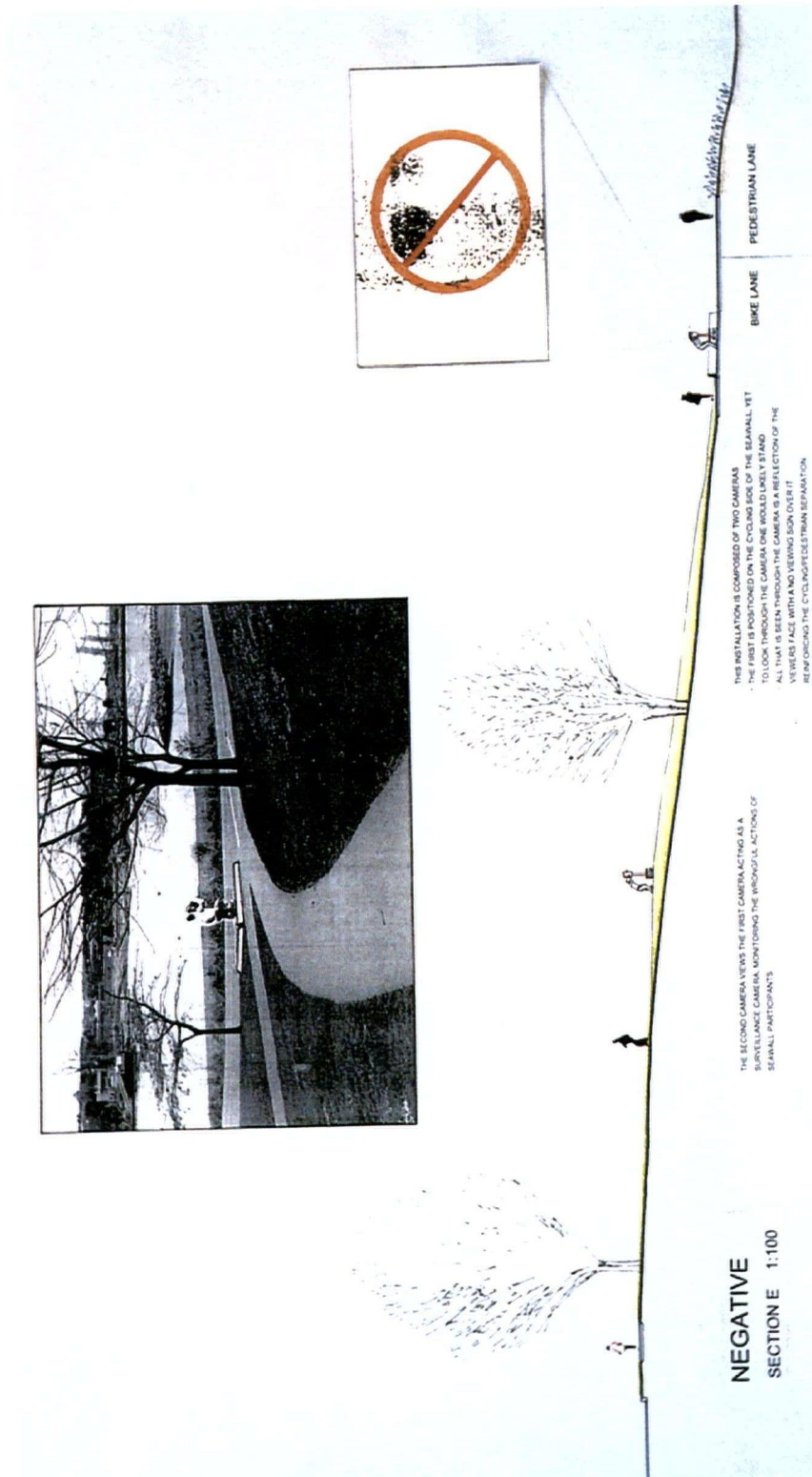


FIGURE 24

4.2.2 Landscape as Stage

In *landscape as stage*, the form of the park is altered to improve access and circulation through a number of qualitatively differing spaces. The grid is literally extended from the surrounding street system. In this design, the grid supports a division of the park into distinct spaces and offers places of convergence and pause for the display of artwork. Previous conditions of the site also inform the delineation of spaces and formal qualities (Figure 25).

The concept of human control vs. changing nature is articulated in this design by using types of landscape spaces that mediate between humans and the material world in differing ways (Figures 26-28). Existing and previous spatial qualities and characteristics of Sunset Beach Park inform these landscape types. Each type provides a unique spatial quality and light effect to interact with the artwork. The design also accentuates the temporal nature of the landscape as spaces are linked with particular seasons, while artworks selected engage the unique phenomena of the site.

Section A (Figure 29)

Summer is accentuated in this part of the park by a display of summer-flowering perennials. The flowers line historical residential property borders and make connections with the present Beach Avenue residences. Furthermore, blackberries line a lane space that runs on the northern side of the properties. Blackberries are chosen, as they are a ubiquitous plant in lanes and display incredible invasive power that resists human control. (i.e. chainlink fencing).

Section B (Figure 30)

Autumn is highlighted in the grove and meadow areas with a planting of brilliant red maples and meadow grasses. Canadian Geese that presently keep the turf relatively shorn, will not find the coarse meadow grasses as appetizing as the regular turf. Consequently, the natural processes of the geese on site will be revealed by the various grass plantings. To combat the wet nature of the site and to make the meadow user-friendly, swales line the meadow areas to collect run-off and allow the water to infiltrate the soil.

A platform pictured here, carries the grid into the water, and provides a secure display area for artworks. There are five of these platforms stationed along the seawall, each made of different materials and positioned at varying heights (i.e. underwater, resting on the beach, raised over the water, on the seawall, etc).

Section C (Figure 31)

A grotto and belvedere form the central part of the park. Instead of being associated with a particular season, they are linked with types of spatial qualities – exposure and enclosure. The sense of each is heightened by contrast with the other. To reach the enclosed space, one must descend slightly from the seawall. This circular enclave provides an intimate environment, sheltered from wind and sun. The walls of the grotto are controlled by willow stakes - an erosion control measure that is inherently representative of a controlled/chaotic dialectic. The willows take up groundwater and excess water is drained through the sand bottom of the grotto.

A small stairway leads up to the belvedere, situated atop the pump station. From this exposed location, one can view across to the Planetarium, a place that also values exposure to watch the sky.

Section D (Figure 32)

Spring is celebrated around the great lawn on the site. Presently, this area is a dilapidated and wet playing field with no place for seating. Thus, to improve the quality of the field, the surface has been raised slightly above the seawall to improve drainage and to give it a more prominent position. Concrete terraces edge the field act as seating, opening up the possibility of using this space for events. Furthermore, Japanese cherry trees line the edge of the field and celebrate the Peace Rallies that formerly took place here in April.

Section E (Figure 33)

In this section, a former shoreline is restored that was covered by a parking lot. Beach grasses that presently exist on the site are allowed to spread across the seawall, connecting to the restored shoreline. An alder forest is planted that meets the beach. Over time, conifers will overtake the alders, the previous vegetative cover on this site. Under the forest, a layer of red-osier dogwood is planted that will display beautiful red branches in the winter, o contrast with the silvery bark of the alders.

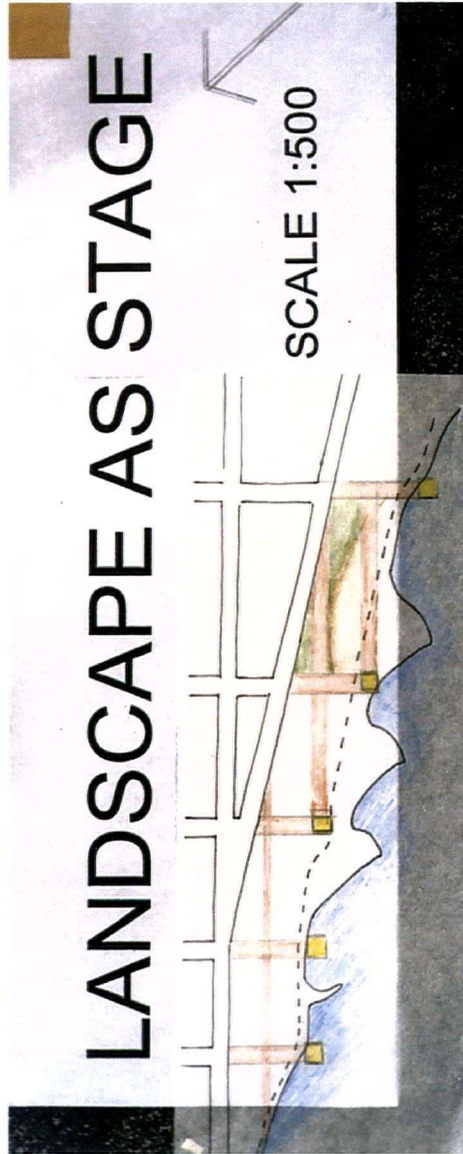


FIGURE 25

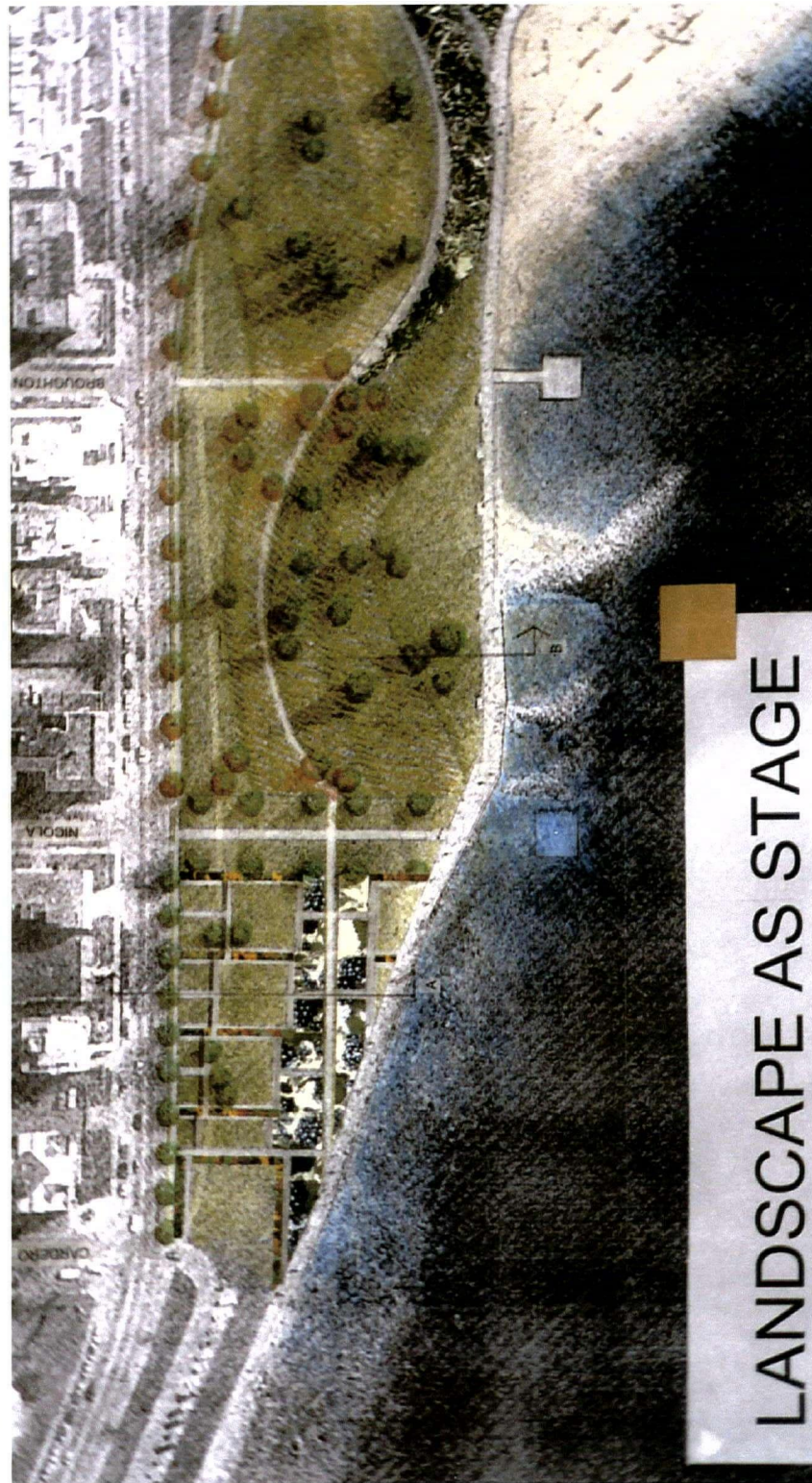


FIGURE 26



FIGURE 27



FIGURE 2B

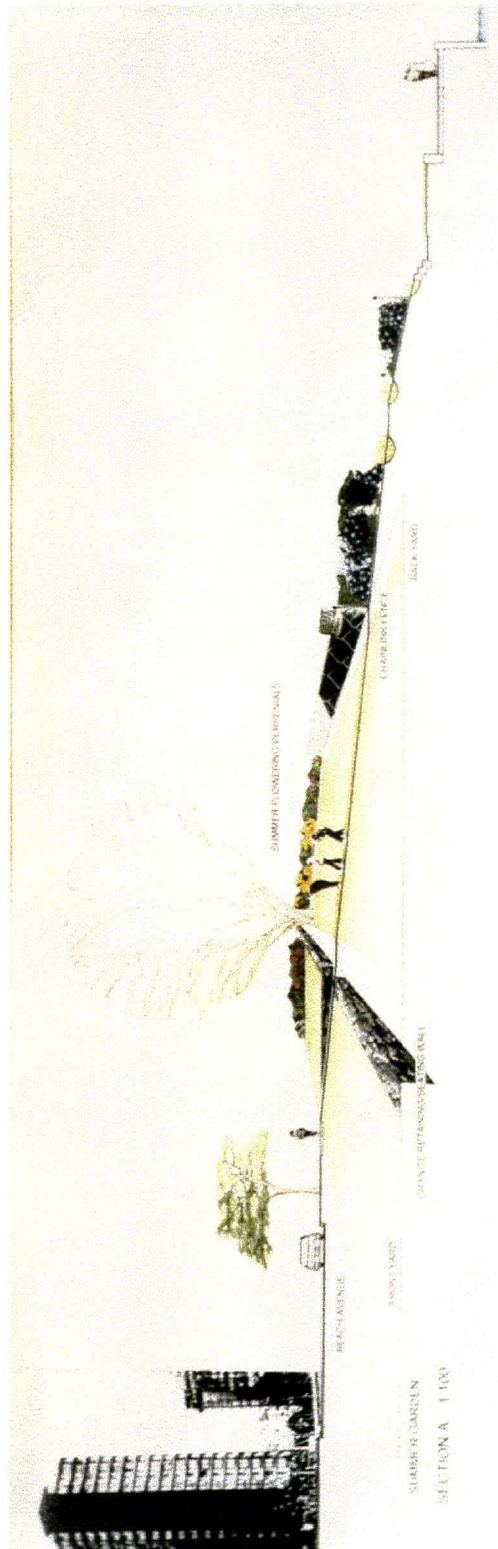


FIGURE 29



FIGURE 30

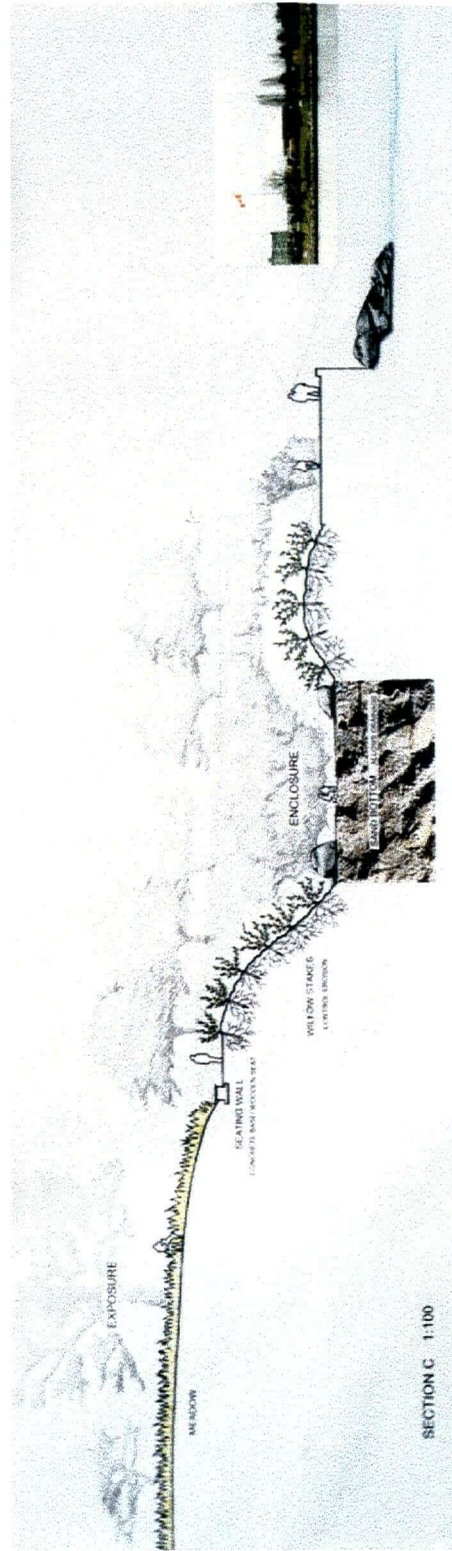


FIGURE 31

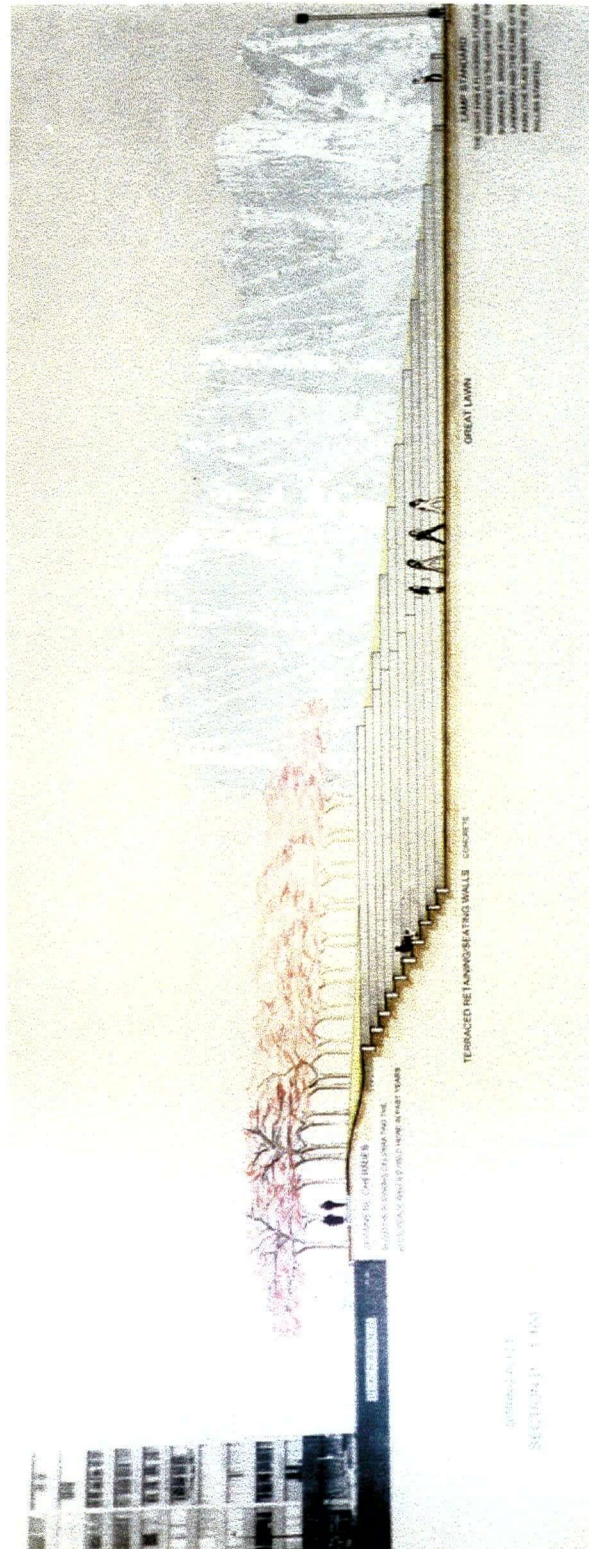


Figure 32

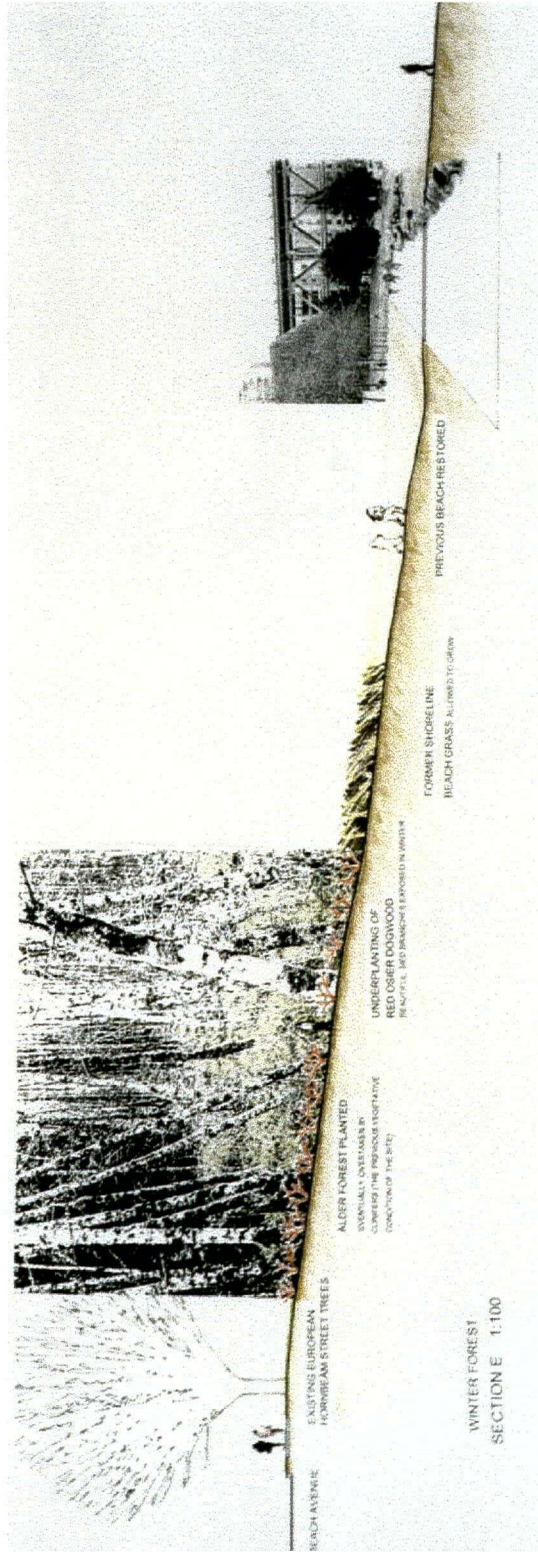


FIGURE 33

4.2.3 Landscape as Art

This design has the greatest level of physical modification and programming on the site because art and landscape architecture are fused. However, it possesses many of the same attributes as *landscape as stage* and *landscape and art-in-response*. For example, similarly to *landscape as stage*, the city grid is extended into the park to improve access and orientation, while former site conditions are restored to evoke history and to rejuvenate spatial differences (Figure 34).

The concept for this design is shared with that of *landscape and art-in-response*, which is to reveal the tensions between human control and natural processes on site. However, the two interventions differ as *landscape and art-in-response* simply perceives the tension, whereas *landscape as art* responds to the same tension (Figure 35-37).

Section A (Figure 38)

This section speaks of the property control imposed on the site. Lot lines are extended from the very apparent residences on the opposite side of Beach Avenue into the park. A gridded stainless steel fence separates each property and confines an unruly Virginia creeper in its upper section. Similarly, the fence across the back of the property tries to control invasive blackberry bushes. To further control the blackberries they are maintained as squared topiaries. In response to this restraining the tops of the blackberries swell up and over the arbour. Once again, the metaphor of backyard and frontyard spaces is used to create different atmospheres and places of formality contrasted with casual spaces.

Section B (Figure 39)

A saltwater pool situated on the seawall highlights the control of water at Sunset Beach. It is positioned on the site of the old Crystal Pool that was replaced by the existing Aquatic Centre at the east end of the park. The seawall in this proposal retreats to the edge of the pool, while the pool extends into the bay, to heighten the interplay between controlled and uncontrolled water (Figures 40 and 41). Moreover, the pool wall is made of glass on the seawall edge, so a vertical wall of water is juxtaposed with a horizontal plane of untamed water. At high tide, the water flows below the grated walkway (Figure 42).

Section C (Figures 43 and 44)

While the pool aims to obviously control the water's edge, this section, directly to the pool's east, allows a natural shoreline to be created. Hence, the seawall is destroyed and the fill is excavated to restore a previous shoreline. Moreover, this naturally forming edge is contrasted with the highly formed landscape. To accentuate the sculpting of the land, a gridded mesh emerges from under the ground, stretched up as staking around the base of newly planted willow trees.

Section D (Figure 45)

The form of this section is very similar to that of Section C in *landscape as stage*. There are formal differences though. First, the earth is supported by gabion baskets filled with the deconstructed seawall material. Second, the floor of the grotto features a manhole that steams during times of high stormwater discharge into the bay. The steam causes one to think about the underground processes on site (Figures 46 and 47). Third, the belvedere also directs one's attention to the processes of drainage in the park. Similarly to Filter (of *landscape and art-in-*

response) the belvedere roof structure captures water and filters it through the central column. Furthermore, the camera installations proposed for this site are remembered through traces of their presence - PVC pipe punctures the wall to recall their view corridors.

Section E (Figure 48)

This section also accentuates the process of drainage on the site, as the groundwater of the filed seeps into a bed of reeds that cleanse the water before entering the bay.

Axometric of the Plaza Area (Figure 49)

This drawing displays a vitalized social area that provides amenities presently missing on the site. It also responds to the division of people and user groups identified in Negative (in *landscape and art-in-response*). Everyone is brought together in this location – cyclists, in-line skaters, skateboarders, pedestrians, etc – to celebrate and showcase the various people and activities. Instead of removing the parking lot, as it provides a comfortable setting for informal recreation and socializing, it has been retrofitted with other uses, including a bike co-op, outdoor market, seating, cafes, a restaurant and sports equipment rentals.

All three of these design options, *landscape and art-in-response*, *landscape as stage* and *landscape as art*, are designed to encourage people to perceive the site with a deeper understanding of the landscape, while providing programmed or functional spaces that engage individuals in a number of ways.

LANDSCAPE AS ART

SCALE 1:500

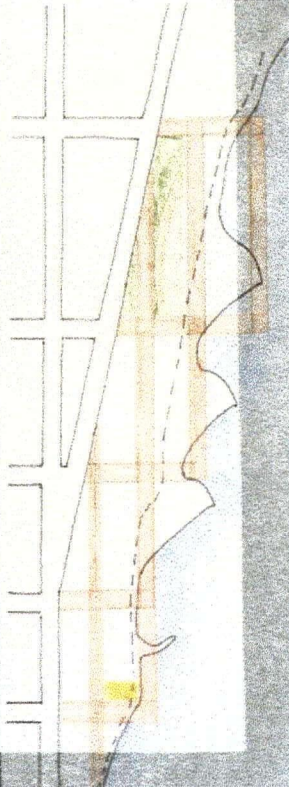


FIGURE 34

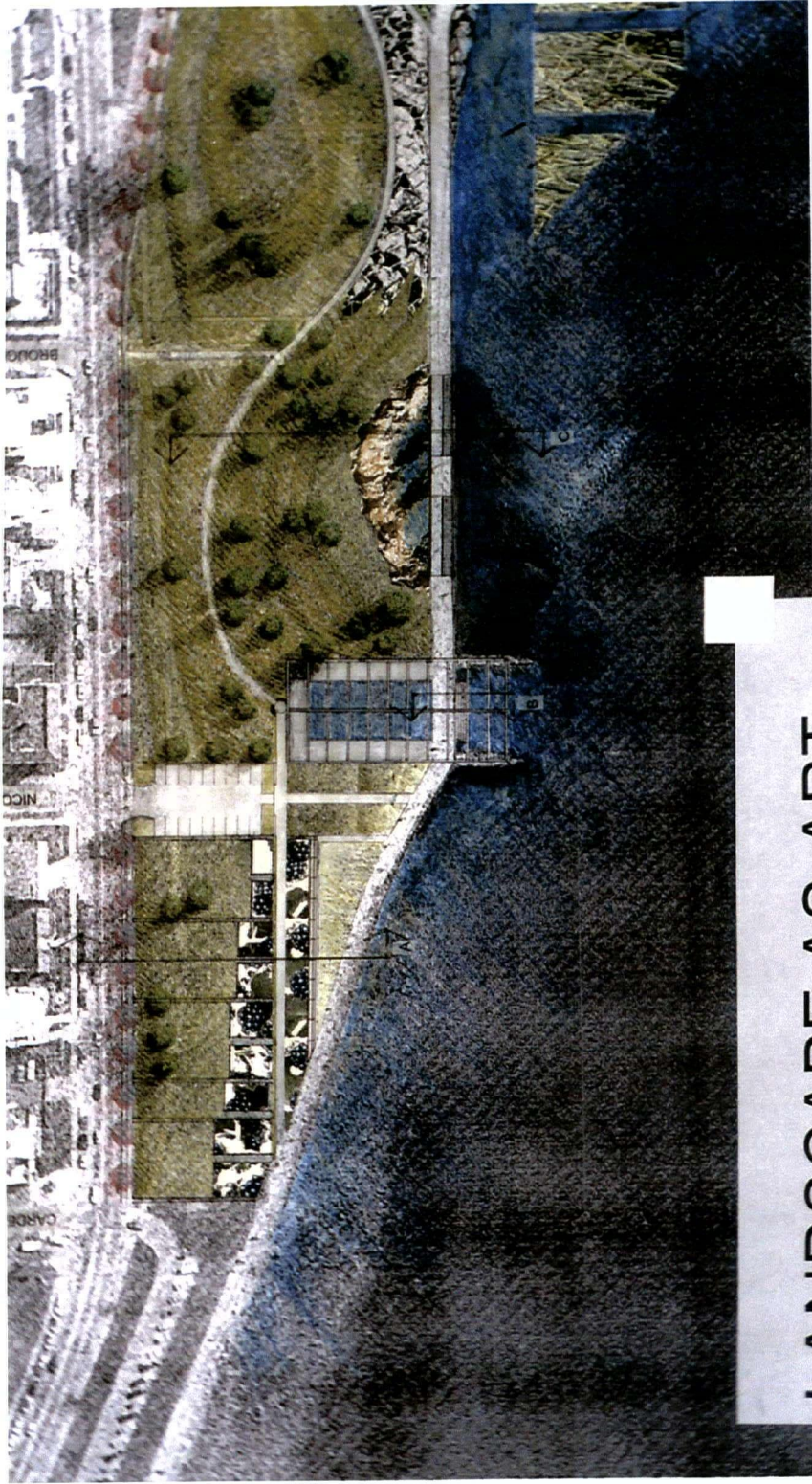


FIGURE 35

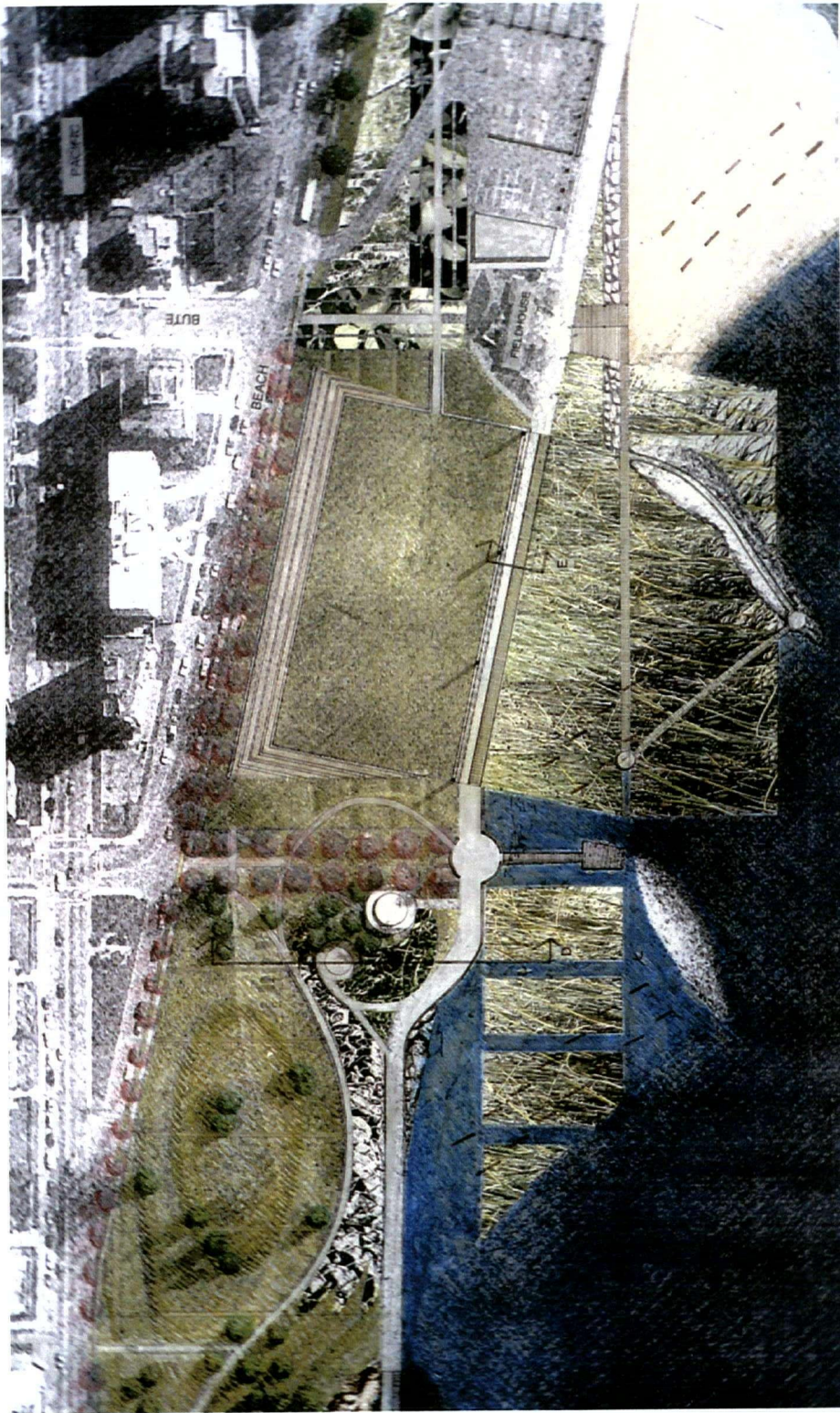


FIGURE 3b

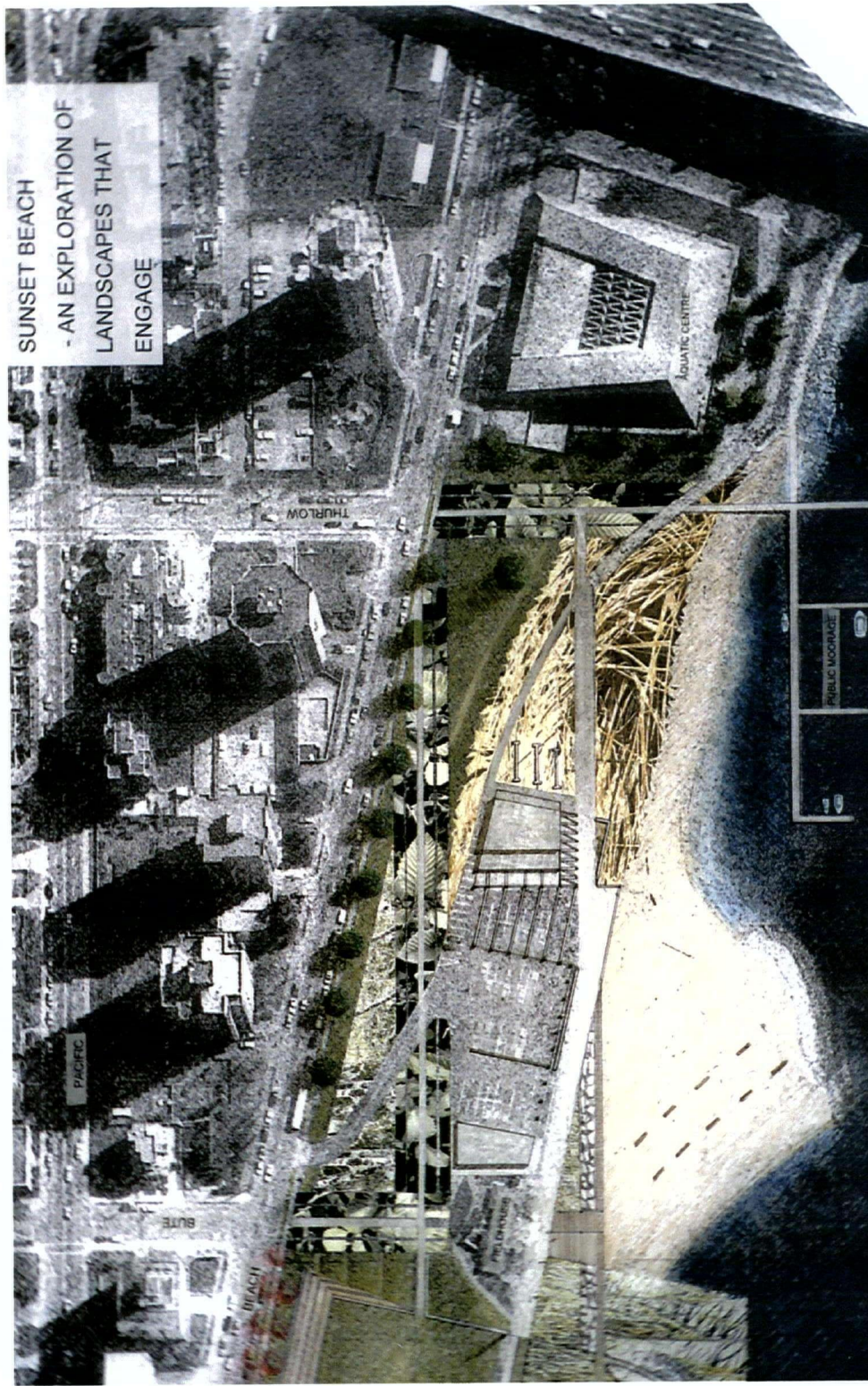


FIGURE 37

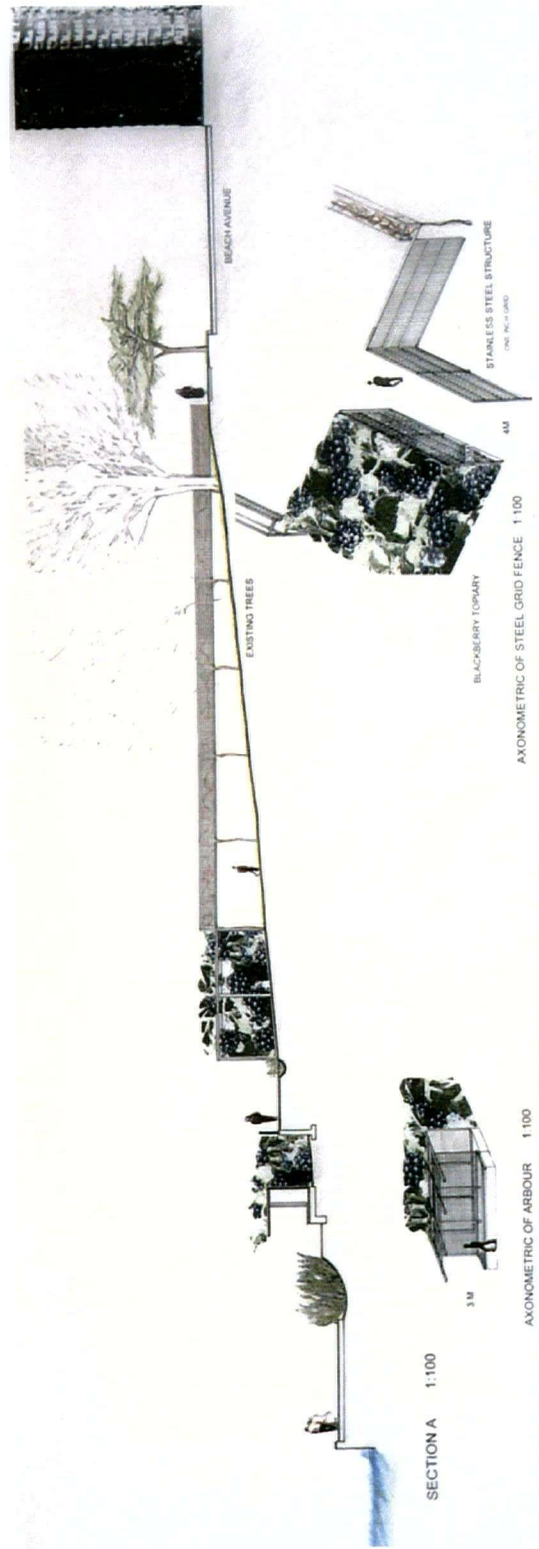
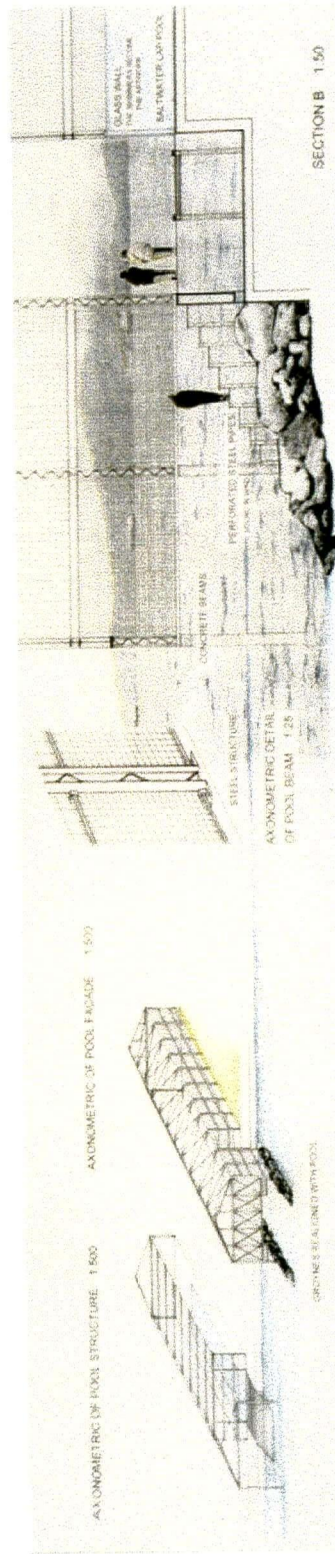


FIGURE 38



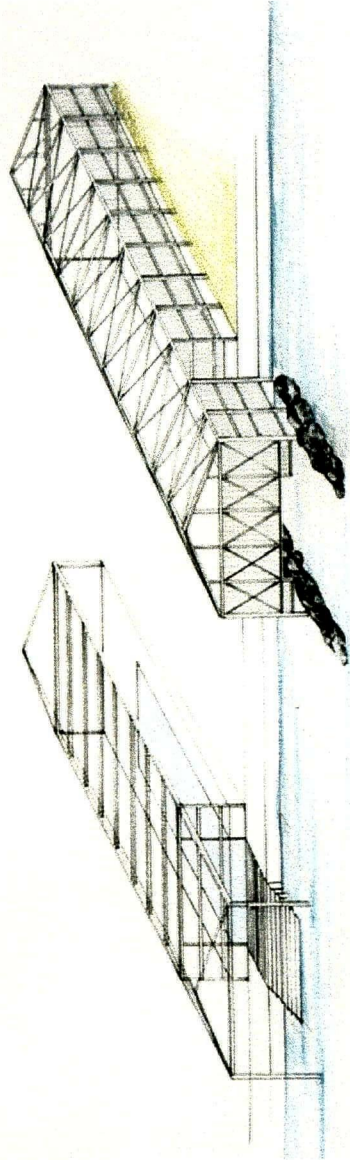
The beat is the small slap slapping of the tide sloping slipping its long soft fingers into the tense joints of the trapped seawall.

— by Earle Birney

FIGURE 39

AXONOMETRIC OF POOL FACADE

AXONOMETRIC OF POOL STRUCTURE 1:500



GROYNES REALIGNED WITH POOL

FIGURE 40

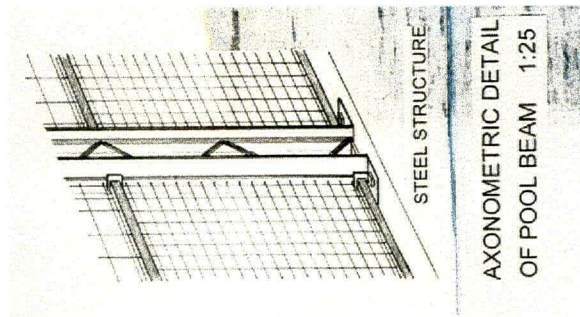


FIGURE 41

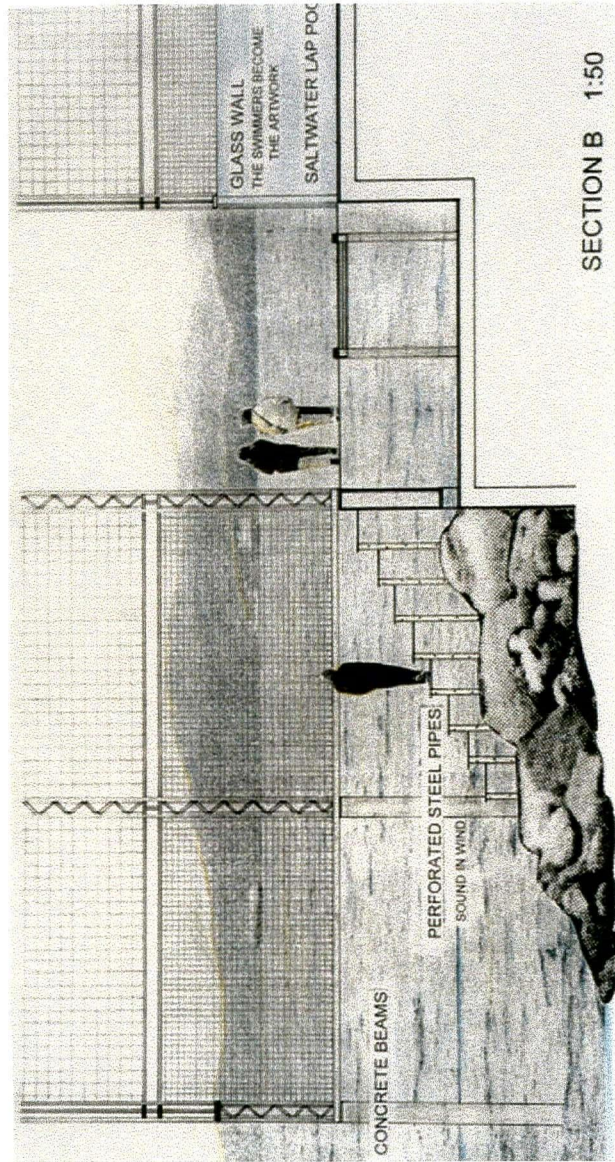


FIGURE 42

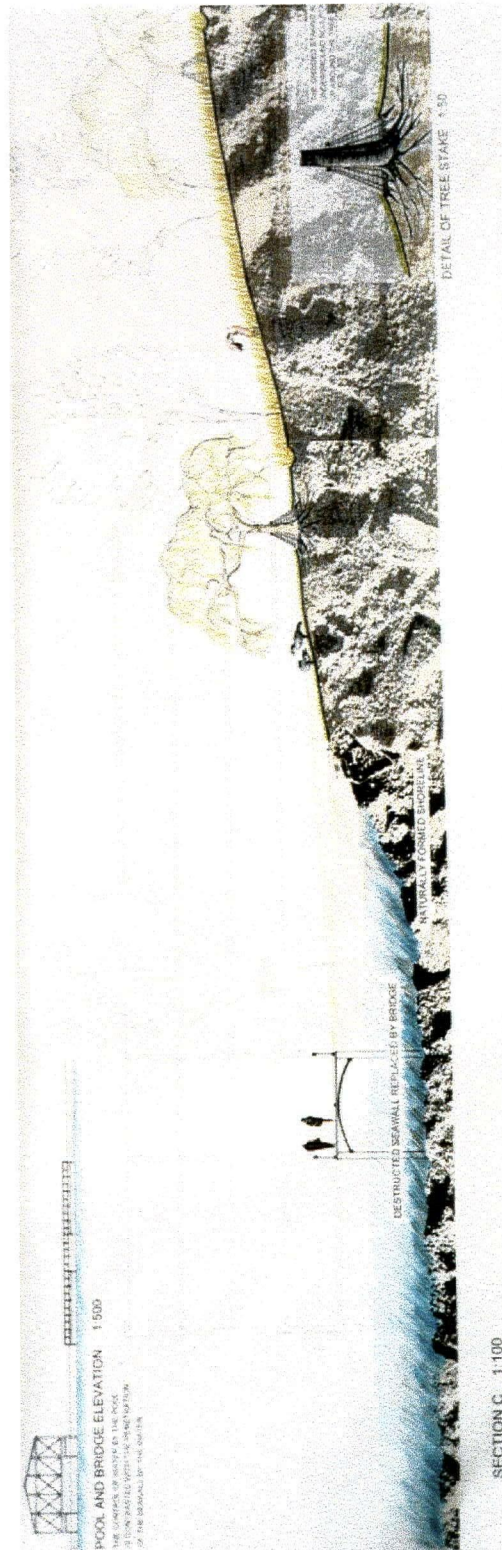


FIGURE 43



FIGURE 44

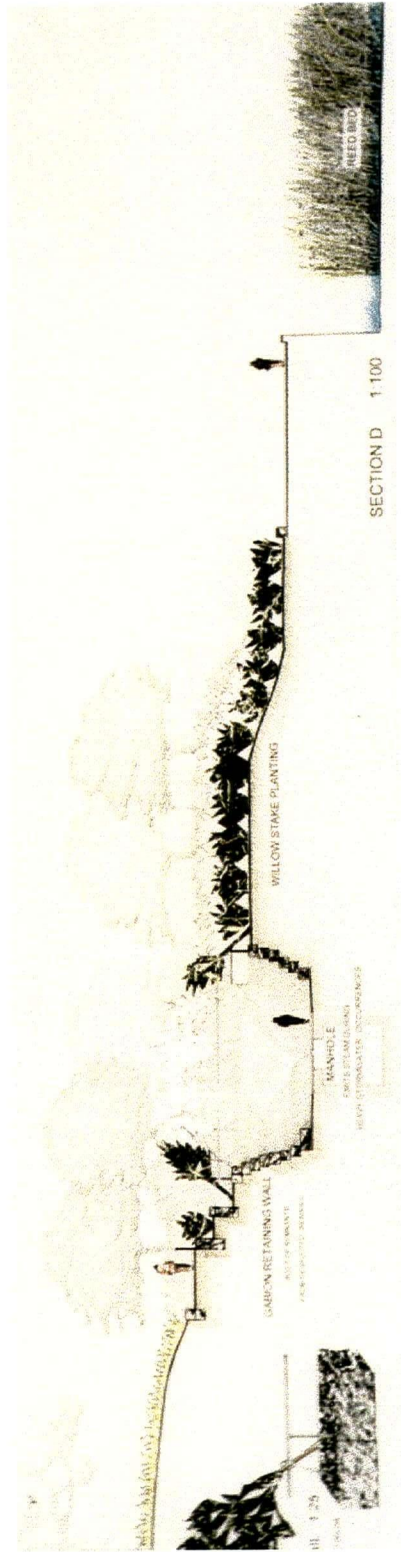
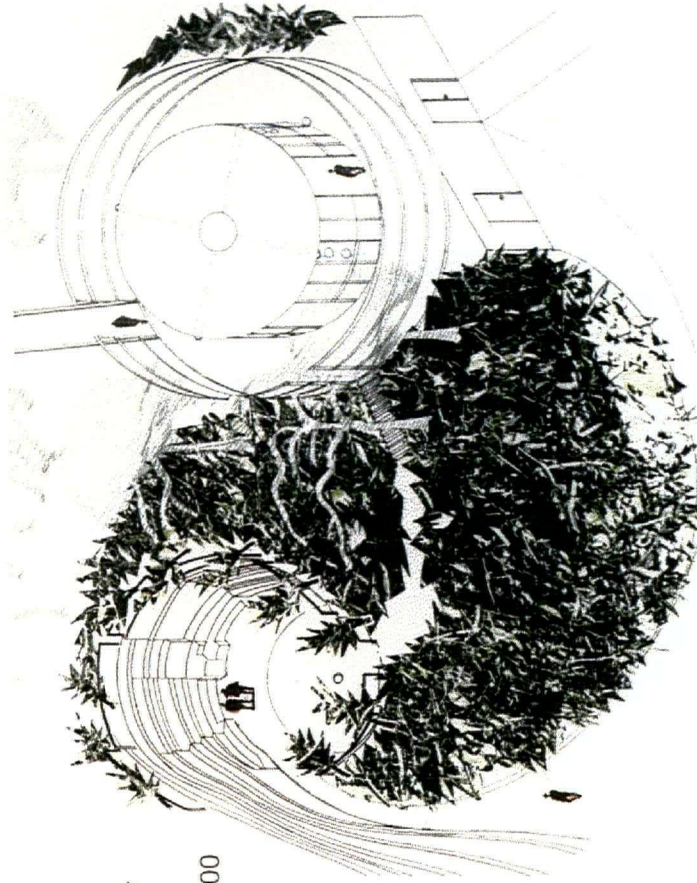
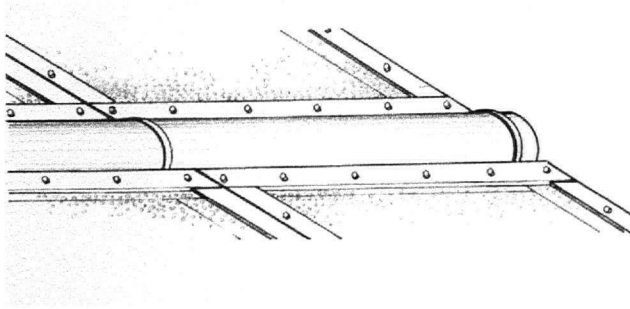


FIGURE 45



AXONOMETRIC OF
BELVEDERE
AND GROTTA 1:100

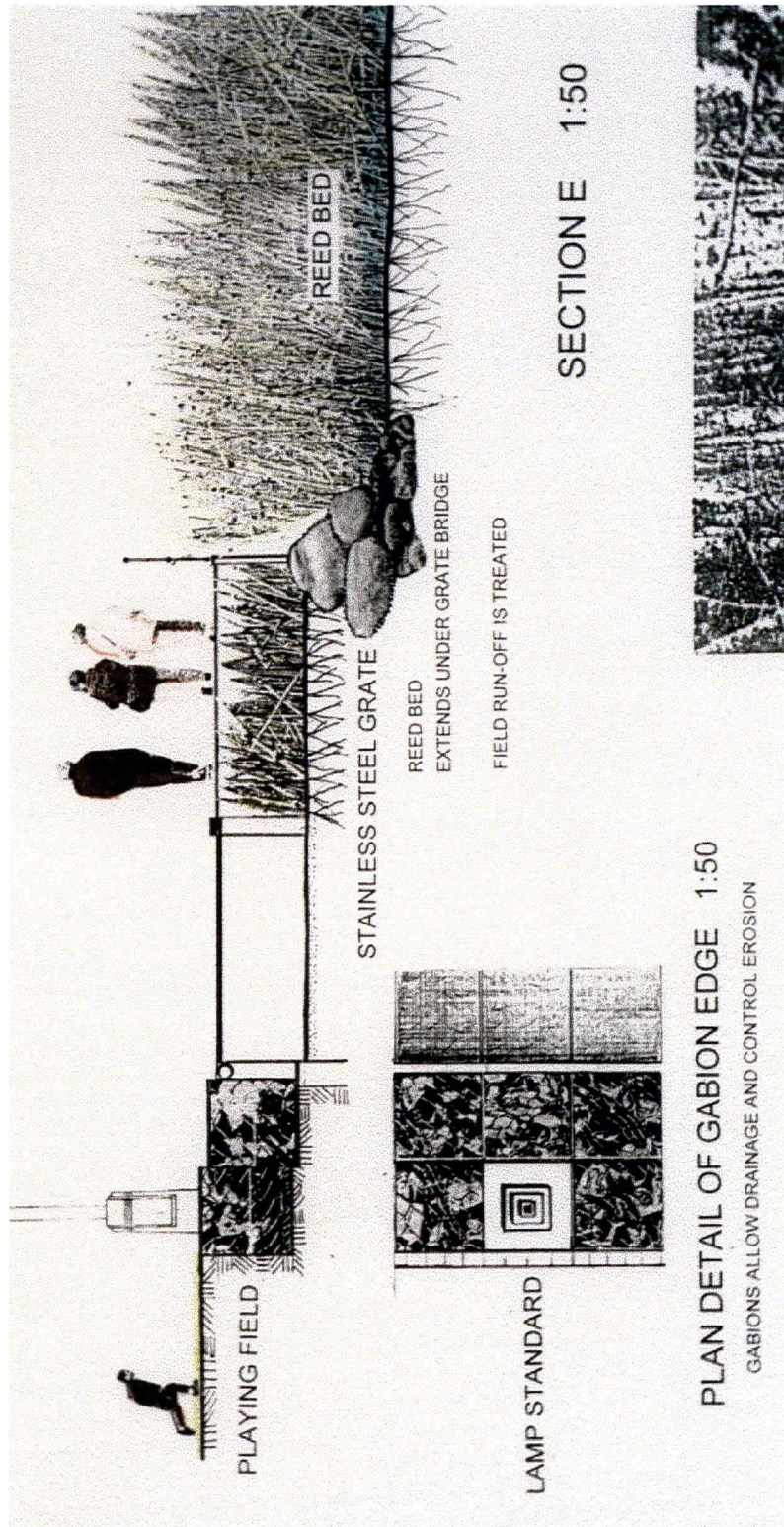
FIGURE 46



PERFORATED STAINLESS
STEEL OUTER WALL

DETAIL 1:10

FIGURE 47



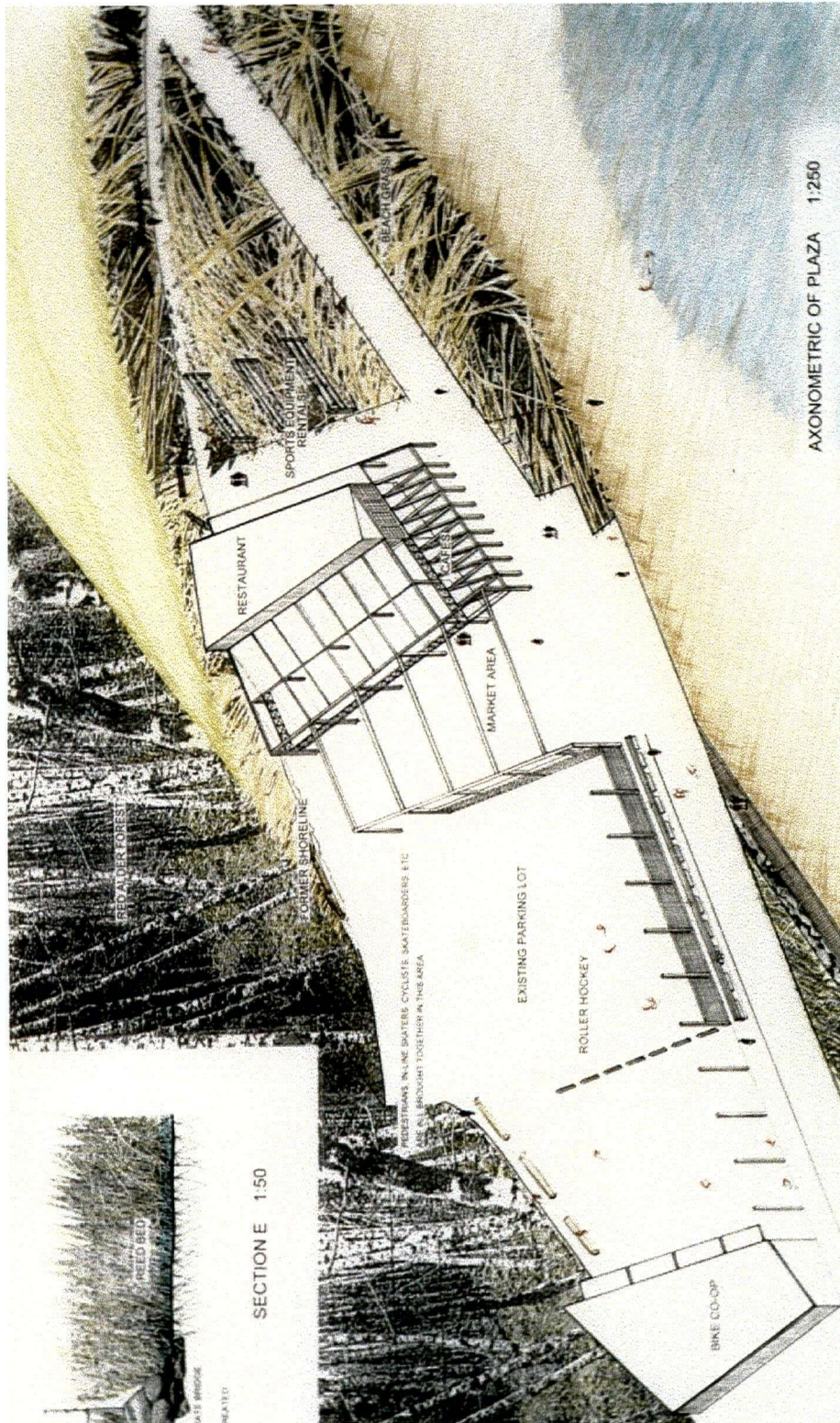


FIGURE 49

4.3 Design Evaluation

The three design solutions of *landscape as stage*, *landscape and art-in-response* and *landscape as art* are compared and contrasted to attempt to determine which design proposal is most appropriate for Sunset Beach Park. This analysis utilizes the identified design criteria, which are: engages the participant; accessible to all; reveals time and space; allows identification and orientation; and, expresses the mystery of the human/nature dialectic, in order to gauge the success of the three design types. Hence, the following analysis sequentially discusses each criterion and makes observations about the strengths and weaknesses of all three proposals.

4.3.1 Engages the Participant

1. *Landscape as stage*

- The use of landscape types (i.e. the clearing and the grove) accentuates qualities of light and space, therefore highlighting perceptual qualities of the landscape.
- Artworks chosen for the site must play upon one's sense of perception.
- Artworks, because they may be created by a number of artists, reveal the character of the landscape in differing ways according to individual interpretation of place; thereby a viewer that may not connect to a certain artist's interpretation, may respond to another's. Thus, there are more opportunities for revealing place to individuals.
- The viewer is made more aware of the landscape through changes - temporary exhibits, serial installations etc.
- However, changing installations, while shocking one into observation, run the risk of distracting one from making keener observations.

2. *Landscape and art-in-response*

- Perception of one's relationship to the landscape, and the act of perceiving perception, is the subject.
- The artwork, partly because it is not concerned with practical concerns, is capable of focussing on the act of perception, and thus, makes direct and obvious revelations about the construction of landscape.
- The repetitive character of the installation of cameras rigorously confronts the viewer's perception of the world. Each plays with the notion of perception differently and thus, coaxes one to look again.

3. *Landscape as art*

- Because design of the landscape is not directed by pictorial representation, humans perceive the landscape in a new and close manner.
- As art is integrated completely into the fabric of the landscape, along with programmatic and functional elements, artistic interventions are not as obvious. Consequently, keener observations are required to disclose more subtle changes in the landscape over time.
- Art engages the participant as it is fused with the experience of place.

4.3.2 Accessible to All

1. *Landscape as stage*

- As the entire park constitutes areas for the integration of artwork, accessible paths have been introduced throughout the park. These paths are an extension of the street grid, to ensure connections are made between the park and surrounding communities. Furthermore, the seawall, as it is the most highly used route, has plazas at each intersection that are prepared to receive artworks.
- The artworks themselves, although they are specifically selected or designed for the site, still may assume a dominant position in the landscape, as they are not created on site. Thus, the works may be more object-like and intimidating for those not accustomed to interpreting art.

2. Landscape and art-in-response

- All camera installations are accessible as they are placed along the circulation route of the seawall, and when positioned slightly off of the wall, have accessible paths.
- The cameras are equally accessible to any age, race, sex or income group as they focus on the act of perception (something everyone is capable of). However, those visually impaired would, unfortunately, not be able to fully appreciate the visual qualities of the works.

3. Landscape as art

- Once again, in this scheme, the extension of the street grid maximizes access from the surrounding areas into the park, while priority is given to the consideration of the seawall experience.
- As art is completely fused into the fabric of the park, the works are equally accessible to everyone, no person is disqualified. The art is not elitist or exclusive, but rather humble and

inclusive, inseparable from the other programmatic activities occurring on site, including water recreation, socializing, public events and sports.

4.3.3 Reveals Time and Space

1. *Landscape as stage*

- The use of landscape types in this proposal, accentuate the qualities of natural change over time and through space. Spatial qualities are modified by cyclical time – seasonal changes that transform vegetation and light qualities – and also linear time – that witnesses growth of plants from inception to maturity.
- Sunset Beach Park, situated in Vancouver, enjoys four seasons that each display unique sights and sensations. Thus, blossoming trees, such as Japanese cherries and perennials are included to highlight the seasons and the sense of place.
- The rotation of temporary artworks also speaks to the progression of time.

2. *Landscape and art-in-response*

- The camera installation focuses on processes that are particular to this place, attempting to control movement over time and space (i.e. the waves beating against the seawall, sculpting of the land to prevent soil erosion etc.).
- The temporary nature of the installations makes one aware of the progression of time.
- This type does not have a physical permanence on the site, as do the other two, but it makes connections to the site and its past through revelations of landscape processes perceived through the cameras.

3. *Landscape as art*

- Similarly to *landscape as stage*, the use of landscape types reveals cyclical and linear changes of space over time.
- The natural processes of growth, decay and succession are manifest in a number of ways, including: the grid of alders that is overtaken by conifers eventually; the deciduous Virginia creeper grown on fences that departs for another season with a fantastic display of red leaves; grasses that are shorn by the Canadian Geese inhabiting the site; and, the collapse of a portion of the seawall that allows the water to create a high water mark of its own volition.
- The natural processes of the site are juxtaposed with formal elements that work to articulate the differences (i.e. the use of the grid, symbolizing human rationalism and control that contrasts with natural change).

4.3.4 Allows Identification and Orientation

1. *Landscape as stage*

- The extended grid, into the park, orientates the person within the familiar city grid.
- The seawall, along which pauses are created for the display of artwork, is a strong image of Vancouver.
- Identification with the landscape is increased by acknowledging and accentuating its existing characteristics.
- The landscape, although constantly changing with time, possesses a sense of permanence that one can identify with.

2. *Landscape and art-in-response*

- The nodes along the seawall offer a sense of connection to the city (as they are at points of intersection of the seawall and cross-streets if they were to be extended into the park). Also, the seawall connects each node, and the seawall is a strong presence in the city.
- Although the cameras do not foster a sense of identification with themselves, the perception of the landscape through the cameras may encourage identification with the landscape itself, which is the ultimate aim.

3. *Landscape as Art*

- The urban grid is most prominent in this design and its use creates a number of spaces that people can identify with. For example, 'front yard' and 'backyard' spaces are defined by the circulation routes, providing alternative experiences and places of private or public interaction.
- As the park is designed as an artwork that accommodates functional uses as well, those who use it and know it appropriate the park. People know the place by habit, by sight, touch, sound and smell, thus, warranting a sense of ownership and comfort.

4.3.5 Expresses the Mystery of the Human/Nature Dialectic

1. *Landscape as stage*

- The landscape space types demonstrate the intersection of human order and natural processes in the landscape. For example, one moves from the forest, a dark and mysterious place, into the great lawn, that is completely controlled and managed by human device. Each type evidences a particular association of humans and nature.
- The artworks placed within the landscape would respond to the particular landscape type and further reveal the dialectic by playing off of the existing landscape.

2. *Landscape and art-in-response*

- The subjects of the cameras' perceptions are the tensions of human control as opposed to natural, dynamic forces occurring on site. In other words, each camera reveals differing manifestations of a human/nature dialectic.

3. *Landscape as art*

- In this type, a human/nature dialectic is revealed through the artistic interventions. Juxtaposing growth, change and decay with formal order and human-made materials heightens natural processes. For example, a collapse of a certain portion of the seawall is contrasted to the linearity of the adjacent section of seawall, a human-made beach is set against a naturally-forming beach, stainless steel mesh supports new trees in the meadow, and chainlink fencing is overtaken by blackberry bushes.

4.4 Summary

The previous evaluation focussed specifically on the playing out of the three landscape types in the design options for Sunset Beach. In conjunction with these particular findings, the following evaluation summarizes each type's strengths and weaknesses to understand the types in a broader sense.

4.4.1 *Landscape as Stage*

Landscape as stage has some strengths that particularly result from the temporary nature of some of the artworks displayed in this type. Firstly, because temporary installations inhabit the landscape for short time periods, the artwork has the ability to be dramatic or controversial, and yet still be allowed to participate in the landscape; whereas, if the same controversial artwork was meant for permanent installation, it would most likely be subject to dismissal altogether.

Secondly, temporary installations have the ability to recharge a site, to make it the location of an event, and it is events that inform one's perception of the progression of time. Thirdly, temporary status highlights time in the landscape and responds to a transforming culture. Temporary exhibits have the potential to be contemporary and progressive, representing a dynamic rather than static understanding of landscape and culture. Finally, by providing a flexible space for a number of artists to work in, the breadth of interpretation will also likely increase. For example, an artwork that greatly touches one person may not speak to another. Thus, when a few artists are involved, the possibility of reaching greater numbers of people also increases.

On the other hand, with artworks created by varying artists away from the site, comes the risk of objectifying the artwork and the landscape, as the two are not created in response to each other. Although the temporal qualities of the landscape are highlighted, the landscape could still be

perceived merely as a backdrop to artworks. Finally, landscape as stage does not offer as many opportunities for interaction and use because it is designed solely for the display of artworks. At the same time, this unprogrammed landscape remains flexible and open to modification by its users.

4.4.2 *Landscape and Art-in-Response*

The strengths of *landscape and art-in-response* seem to result through clarity of purpose and concentrated focus on artistic interpretation of the existing site. In this type, because one is not concerned with meeting functional requirements of design, the artist can clearly focus on the act of perception and make direct observations about the landscape. In other words, other issues do not dilute the artistic subject. The viewer can identify with and understand the site better through the artworks' direction to perceive keenly. Secondly, progression of time is also addressed, similarly to *landscape as stage*, by the temporary nature of the installations. *Landscape and art-in-response* is also similar to *landscape as stage* as this type also does not offer a range of social or recreational uses, other than what exists already.

4.4.3 *Landscape as Art*

In *landscape as art*, because art and landscape architecture are completely fused, both are simultaneously addressed and equally determine the form of the landscape. Art becomes part of the landscape and cannot be distinguished or seen in isolation from the landscape itself. Thus, landscape as art allows the concept of art to become an experience of landscape that removes any distinction between perceiver, landscape and artwork. In this design, art is not privileged, people are. Programming and design creates places for individuals with varying interests and for different uses. Through use, in tandem with perceptual understanding of the site, the landscape is

appropriated individually and collectively. Experiencing the site in various modes reveals the landscape.

On the other hand, because art is integrated completely with design of the site, there is a risk of creating a landscape that is not as dynamic as the other two types. Thus, to ensure the landscape is able to exhibit natural cycles and progression of time, efforts should be made to reveal these processes in the artworks integrated within the landscape.

All three types of integrating art and landscape architecture meet the criteria identified for engaging landscapes, while each meets the requirements in alternate ways and to varying degrees of success. However, it does not seem appropriate in a thesis that aims to see things as totalities, rather than discrete parts, and to make decisions based on qualitative observations, as opposed to quantitative data, to attempt to rate the three types. Thus, the evaluation means simply to clarify and contrast the similarities and differences between *landscape as stage*, *landscape and art-in-response* and *landscape as art*. Furthermore, such an evaluation recognizes that while one of the types may be most appropriate for a certain locale it may be the least appropriate for another situation.

Time may also play an important role in the selection of a particular design option for a certain site. For example, at Sunset Beach, it is possible to imagine that *landscape and art-in-response* be implemented as a temporary installation that stimulates interest and discussion about the use and condition of the site. Perhaps then, measures would be taken to improve the social, recreational and natural functioning of the site by transforming the landscape into the *landscape as art* option. Thus, time and not only space is an important component to consider when choosing which option is most suitable for a particular place.

Although this thesis has not concerned itself with the cost of design interventions, in reality, funds would greatly affect which type is found to be most applicable. *Landscape and art-in-response* would likely be the most economical, followed by *landscape as stage*, and *landscape as art* respectively. Thus, *landscape and art-in-response* may be most appealing to the developer.

Finally, in order to ensure that decisions are not only based on cost and developer interests, it is important to consider the approach that is most appropriate for a particular site during the planning process. It seems that, after analysis of the three design types of *landscape as stage*, *landscape and art-in-response* and *landscape as art*, the process employed in the present thesis might best be applied in initial public art planning phases rather than at the design stage. As discussed previously in the thesis, cities such as Seattle thoughtfully consider and plan for public art.¹⁴⁵ However, not only are sites located, but care is taken to align suitable modes of artistic intervention with place. Programmatic requirements, circulation systems, local population, social history and natural condition of the site should all be considered when planning artistic interventions for a particular landscape. Moreover, by considering art contributions simultaneously with design of public landscape spaces, as opposed to after development, there is better probability that art and landscape will be integrated.

5.1 Conclusion

The proposed typology, that explores various methods of uniting art and landscape architecture, is developed to identify means of creating engaging landscapes. Although it is recognized that these three types do not necessarily account for the many complex approaches to incorporating art into the landscape, they provide distinct types to be compared and act as alternative options to the typical post-development art additions in public environments.

In each of the types explored, the experience of the perceiver is recognized as an essential player in the landscape experience, as the human participant is an integral component of the communication of ideas. Art has the potential of enhancing our understanding of the landscape, because it is the intention of art to heighten our perceptions of the world, and in particular the

¹⁴⁵ Andrews 8.

landscape. Indeed, landscapes are an important location of human experience. Thus, it is imperative that in planning the public realm, thoughtful consideration is given to ensuring the most engaging design response.

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