

the everyday collective laboratory.

MLA Thesis 2010

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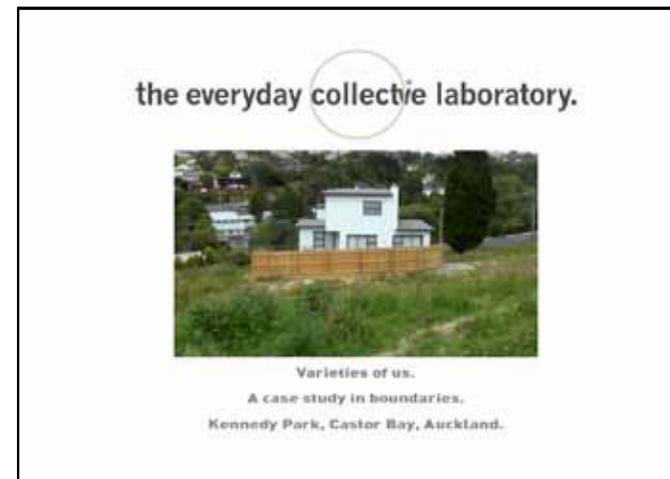
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Appendix 1 and 2 appear as separate documents.



Appendix 1.



Appendix 2.

Abstract.

How can the practice of painting and drawing contribute to site analysis in Landscape Architecture?

This project investigates possible uses and applications of fine art to Landscape Architectural site analysis practice. It does this through a methodology that promotes inter-disciplinary collaboration in order to advocate for sites that are neglected or contain qualities that have been lost. This advocacy is conducted through using painted and drawn representations to draw out narratives from a site, which in turn encourages community input into the site analysis process.

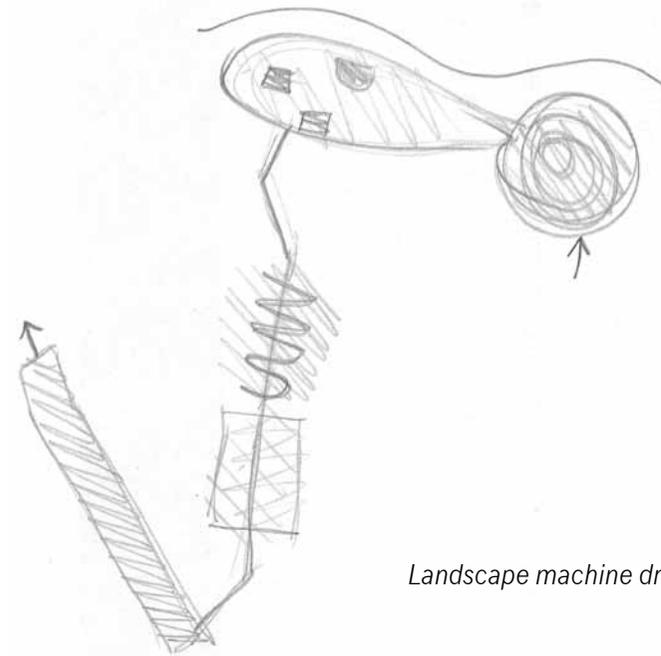


Memorial Avenue, Summer 2008.

Art translates the language of nature into the language of man.

Introduction.

This project takes its position from the hypothesis that site should become the regulatory idea of the project, and from the subsequent necessity to explore site through artwork. Representational painting and drawing was used so as to avoid the excessive coding required to translate abstract work to site conditions, but care was taken to ensure images were not concerned with the picturesque or with photographic realism, as this could undermine the work's objectivity towards analysis. The painted and drawn artworks were concerned instead with the intuitive response to the site, and this was represented through colour, symbol, texture and the juxtaposition of these. To connect the artworks to site analysis, heritage research, mapping and GIS images were used to support and place them into a landscape context. This was done using graphic design software to create a coherent and accessible document that presented the findings in both digital and printed media. This methodology is called "the everyday collective laboratory" and is designed to present copyright free site analysis information to a community for their input and feedback. This methodology has re-discovered a neglected heritage site for a community; Memorial Avenue in Centennial Park, and ensured its protection in law and has started consultative concept designs for a restoration of the site. The unique nature of the boundaries that exist in the neighbouring coastal site of Kennedy Park/Rahopara Pa have also been explored, categorized and represented, adding to the existing discourse on the intersection of private and public space.



Landscape machine drawing.

The result of these two projects has been the discovery of a walkway that connects the two sites; the Community Forest in Campbells Bay School. The publishing and distribution of the two documents coupled with the setting up of a WordPress site enabled lines of communication to be established with community interest groups such as the Centennial Park Bush Society, Campbells Bay School and the Kennedy Park World War II Installation Restoration Trust.

This ability to connect with the community and present site analysis as a series of informed narratives and possibilities has led to local support for a design intervention to establish a Heritage Walkway from Rahopara Pa to Campbells Bay beach, adding an historic landscape experience to the New Zealand Coastal Walkway already established just north of Campbells Bay at Mairangi Bay.

Background.

There is a long history of collaboration between artist and Landscape Architect, and of Artists and Architects working within Landscape Architecture. Examples of the later were found in the publication; Sub-urbanism and the art of memory by Sebastien Marot, where Marot proposed a redirecting of emphasis from program to site; *“site as the matrix of design, and program as a tool to explore, read, reveal, invent and ultimately represent site.”* The two examples found were of firstly an Artist, and then an Architect both re-visiting places that they had known from childhood to undertake a project. Firstly the artist Robert Smithson’s installation and photographic essay on Passaic in up-state New York where he would display as one critic called *“a fascinating linkage between landscape and mind.”* Secondly George Descombes’ park design project at Lancy, Switzerland, where Marot (2003) describes the work methodology used as *“a meeting place for friends from many disciplines”*. (p.iii)

This publication, as well as giving two case studies, also proposes a subversion of urbanism a re-directing of emphasis from programme to site, Marot (2003) sees site as; *“the matrix of design and programme “as a tool to explore, read, reveal, invent and ultimately represent the site.”* (p.ii) .Marot goes on to describe four attitudes rooted in garden design that characterize an alternative approach, one of these suggested a way forward for painting and drawing to function as site analysis, Marot (2003) proposed a *“conception of site and design as fields of relations rather than as arrangements of objects.”* (p.iii). These statements clearly support further exploration into alternative methods for site analysis, especially in the role design (artwork) plays in site analysis.

On reading the two essays on Smithson and Descombes in this publication, and having a similar interest to Marot in the nature of the sub-urban experience, a decision was made to select a site that would be a site re-visiting as Descombes and Smithson had done. And from the two possible open space sites that I had intimate knowledge of, and which were placed within the sub-urban context, Campbells Bay’s “Centennial Park” in Auckland was chosen in which to begin the project. Within this site I would produce paintings and drawings in order to conduct a site analysis experiment. But before starting, precedents were needed of artists working with or as Landscape Architects, and background research founded on exploration into how art practice has influenced Landscape Architectural site analysis was also required. James Corner makes the following observation in his essay “Eidetic Operations and New Landscapes”;

“If ideas are images projected into the political and cultural imagination in ways that guide societies as they try to manage change, then their absence can only precipitate social regression into memory (nostalgia), on the one hand, or complete deference to technology (rational expediency), on the other. How one generates and effectuates ideas is bound into cunning fluency with imaging.” (Corner, 1999 p. 81).

And in an interesting analogy, de Sola-Morales (2008) stresses the importance of the senses;

“As in therapeutic acupuncture, the location of the sensitive point is the first step in the strategic treatment of the urban skin. It is dexterity in the identification of the spot and the channels of the influence in the fabric that enable us to add new qualities, adequate energy, whether cold or hot, and to empower urbanity in it’s various modes.” (p. 24).

Artists and Landscape Architecture.

Kanarinka makes the observation that

“We have departed from a world of forms and objects and entered a world of relationships and events. But we still desperately need art and maps.”
(Kanarinka, 2006).

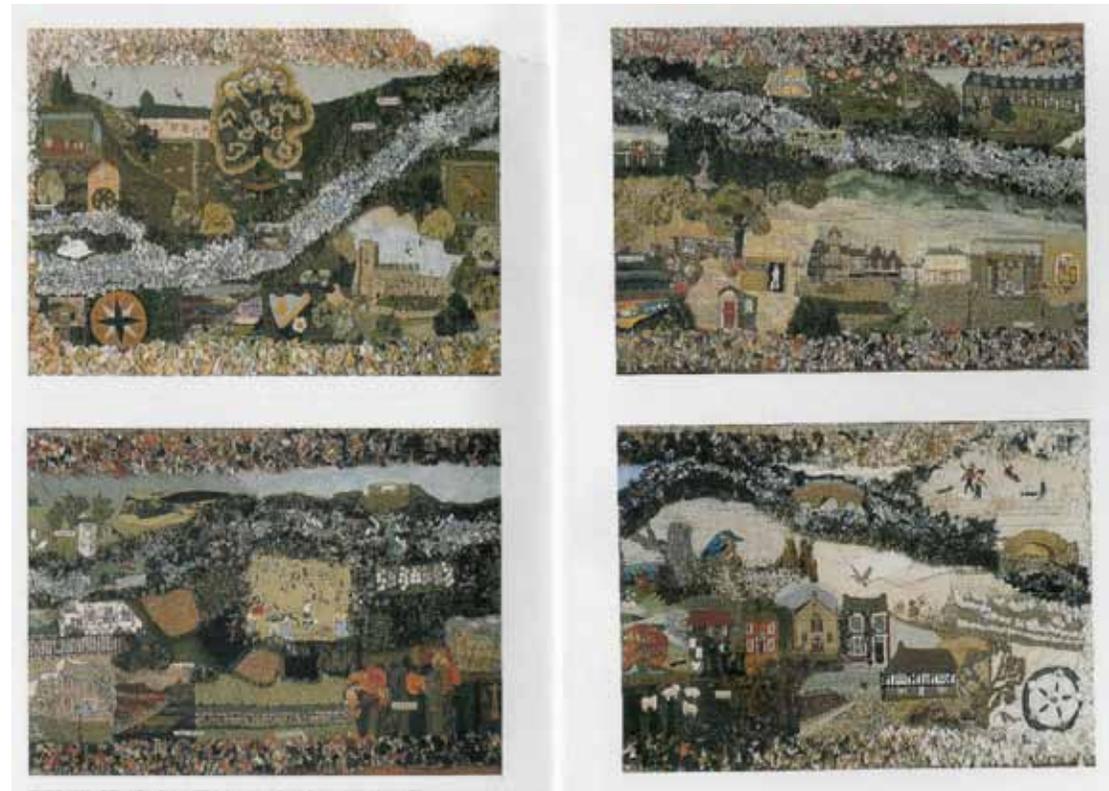
It is in this “cunning fluency” and “dexterity” that I believe a place for fine art methodology could be situated within landscape site analysis.

It is in this question of how to interpret and represent reality of place that the making of paintings and drawings can be useful. An example of how Woods’ and Kanarinkas’ statements are related to current practice can be found in the Common Ground movement in the UK. Common Ground is engaged in preserving local distinctiveness and empowerment in the face of insensitive development, this is done through advocacy and the publication of guidelines and strategies that are designed to promote sense of place. One of the methods employed is to use local artists to conduct mappings of their towns and villages, thus giving a counter view to the authorities town planning data collection that is often done without the benefit of intimate local knowledge and experience, as Wood (2006) observes; *“Beyond their formal continuities, maps and paintings are both communicative, that is constructs intended to affect behaviour”*. (p.8). This process enables artists and crafts people to talk to Town Planning and Landscape Architectural practice through a complimentary creative process, this has been a distinguishing methodology for the Common Ground projects, for the reason Kanarinka, (2006) suggests; *“It is possible to think of a map not as a representation of reality but as a tool to produce reality.”* (p. 24).

The success of the Parish Maps project has demonstrated the usefulness of fine art methodologies in exploring uniqueness, perception and belonging in the human experience within the landscape.

“It is the feel of the place which ultimately makes us happy to be there, makes us want to stay, work and play, to engage with it and each other. Social intervention in continually creating and recreating the particularity of a place is not easy, it reminds us that communities are driven by tension as much as compassion, that the fluidity of insiders and outsiders needs constant bridge building, that it is hard work sustain-ing enthusiasm and effort. The biggest step is the first one - Parish Maps are a way of getting started.”
(Clifford, 2008 p.5)

Figure 1. Thirsk Parish Map,
Spring, Summer, Autumn, Winter.



The artist and the landscape architect.

If the indigenous peoples of all but the western Christian world are excluded from these precedents, one of the most important examples of fine art practice influencing Landscape Architecture is that of Roberto Burle-Marx, firstly a modernist painter, then on to a practice of Landscape Architecture that drew heavily on his painting technique for the distinctive design cues he is known for.

Figure 2. Roberto Burle-Marx, (garden design).



An Inuit Carved Map.

Illustrated from a bone map by Eva Lena.

In Geoffrey Jellicoe's work was found a Landscape Architect who used emotional, social, and cultural considerations in his designs through site analysis, as explained in this quote from Michael Spens;

"The relevance of a design to its context has for Jellicoe always been of prime significance. Where ever in a project it can be identified clearly and without misrepresentation, Jellicoe seeks out the spirit of the place" (Spens,1994).

And it is accepted that expressive exploratory drawing is valued within contemporary Landscape Architectural practice as Griffith explains in Reframing the given;

"rendering visible some of the rhythms and forces operating in the landscape. It is hoped that this will enable forces that have always operated in the landscape to be uncovered." (Griffith 2005)

but what of Landscape practitioners who wish to extend fine art methodology to site and design exploration beyond their own practice?

This question is answered where landscape architects have collaborated with artists, and partnerships between artists and Landscape Architects are not uncommon, two well-known examples are Jellicoe's work with the artists Ben Nicholson and Paul Klee, the benefits of which is expressed by George Descombes in his article "Shifting sites"; "*The contribution of my collaborators were immeasurable. First, the artists raised incredibly provocative and challenging questions.*" (Descombes, 1999 P.iii). And Christophe Girot comments about investigative drawing for design in his article Four trace concepts in Landscape Architecture;

"I am interested in how one recognises sites through design, especially in reaction to the general state of environmental and cultural amnesia that characterizes our time." (Girot, 1999).

This process of site analysis and site discovery through a design process becomes evident in Appendix 1 & 2.

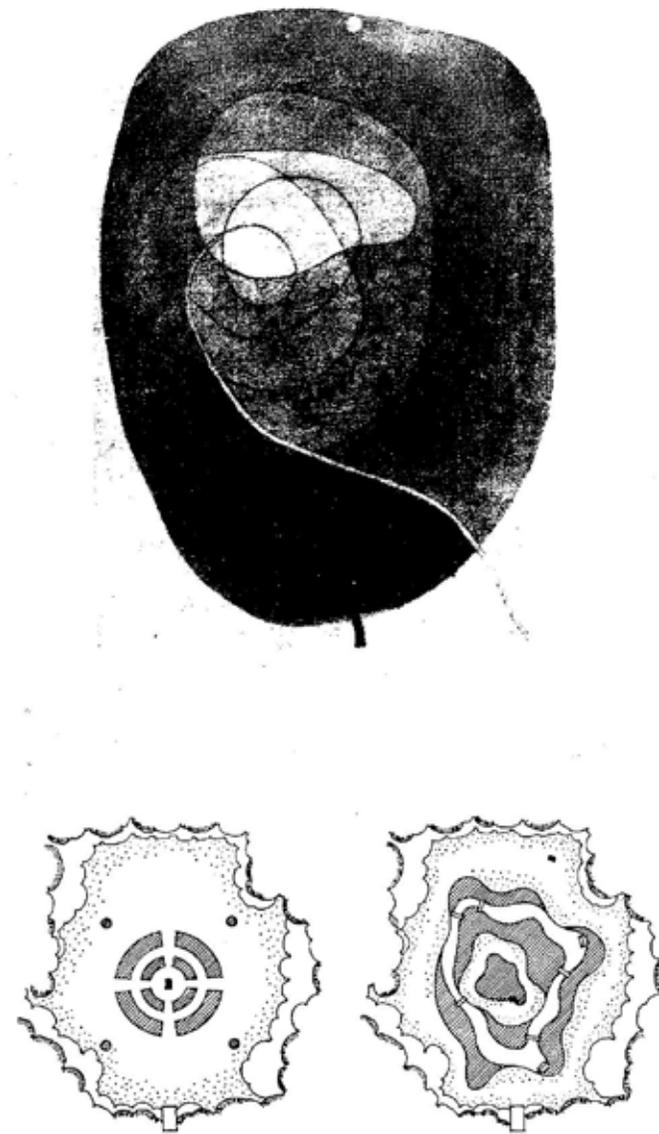


Figure 3. Paul Klee and Jeffery Jellicoe "Drawing".

A project as well as Common Ground that utilizes fine art methodology is the Bright Sparks funding scheme, also from the UK that explores and develops the relationship of artist and Landscape Architect on specific projects. The Bright Sparks funding scheme offers a different approach, it explores public space potential through creatively led research that is achieved through partnerships between artists and public realm professionals. This scheme was set up by Haring Woods Associates, and Landscape+Arts Network as (Woods, 2009, p. 26) describes; *“The scheme champions the role of the artist in the development of the public realm, and the their intuitive response to spaces, places people and wildlife.”* Clifford expresses succinctly when discussing the contributions of artists to the Parish Map projects;

“It begins with, and is sustained by, inclusive gestures and encouraging questions. What is important to you about this place, what does it mean to you? What makes it different from other places? What do you value here? What do we know, what do we want to know? How can we share our understandings? What could we change for the better? Turning each other into experts in this way helps to liberate all kinds of quiet knowledge, as well as passion, about the place.” (Clifford, 2008).

And as Gibson observes; *“Information about the self accompanies information about the environment, and the two are inseparable.”* (Gibson, 1979).

Figure 4. Colin McCahon, 6 days in Nelson & Canterbury.

Also recognising the role of artists in Landscape Architecture, the “Bright Sparks” program also from the UK, facilitates a funding scheme for arts and design led research and development projects that explore the physical and social aspects of public open space, in both urban and rural contexts. This involves artist and Landscape Architect collaboration on specific site analysis and design projects. The work of Katrina Simon, an artist and Landscape Architecture academic recognizes the value of painting and drawing to site analysis process, as she states when describing her work in 2009;

“Through process of stencilling, layering and transferring, the web of streets and squares is fragmented and reformed. The organizational logic of the urban patterns start to reveal other underlying tendencies and realignments.” (Simon 2009).

As it is in this recognition of patterns through practice, that new knowledge in the assessment of landscape can take place, and in particular how it relates to sensory, spiritual, cultural and social associative qualities, activities and meanings.



Art and Environmental Advocacy.

Can drawing and painting bridge the inconsistencies that occur between an intellectual perception of the land (that is represented by maps and geotechnical data), versus the physical experience of being on, within and traveling through the landscape? Does this duality define two world-views that have made up the two opposing sides in Environment Court battles? In the mid 20th century, artists were questioning these inconsistencies, as Mc Cahon (1951) asks; *“But do you think we seek in the wrong places for our “culture”, trying to find parallels with older lands & not recognizing our pattern here as our culture.”*

This is an example of how artists see landscape and culture as one, where the physical experience of a landscape is an intellectual perception, that can be represented. McCahon’s reference to the word *“pattern”* to describe both landscape and narrative, demonstrates the potential that painting has to create and define sense of place.

McCahon’s 1951 advocacy for finding our own culture, coincided with the beginnings of the environmental movement in New Zealand, and this movement was quick to understand the power of art to plead the case for the natural world, such as the case of the “Save Manapouri” campaign in the early 1970’s where drawn and painted images of an idyllic South Island lakeside and the resident wildlife were used to great success. But the most widely used method of using fine art for environmental advocacy is through the exhibition and sale or donation of artists works to both draw attention to a specific landscape and it’s use, and to generate funds for using the legal system within the Environment Court to argue a case, most often for landscape protection.

In the Environment Court case of Bayswater Marina Holdings v. North Shore City Council, Environment Court Judge J.A. Smith, when delivering the decision began by saying; *“At the heart of the difference of opinion on natural character was the perceived naturalness of the reclamation.”* (Smith, 2009, p. 29). The Judge also commented;

“How we assess and address landscape issues depends on how landscape is defined.” And more pointedly on this subject went on to say; “Neither is it simply a total of bio-physical elements, patterns and processes occurring over time, even though these are regarded as formative factors.” (Smith, 2009, p. 30-31).

It is clear from the Judges statements that the applicants; Bayswater Marina Holdings Ltd would have fared better had they commissioned a site analysis that explored perception and aesthetics more fully. Is there a place for a methodology that enables the site-specific work of the artist(s) to be placed into the legal system to assist in environmental advocacy?

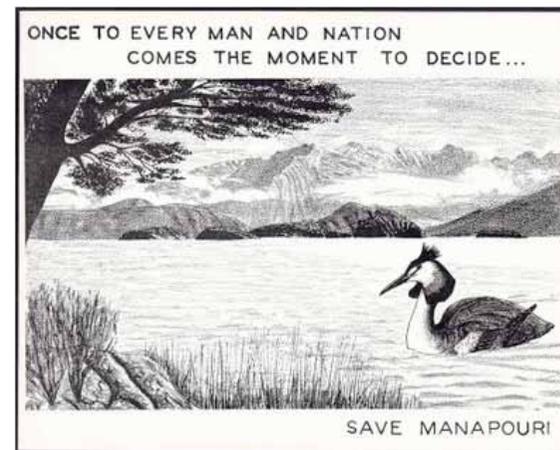


Figure 5.
Save Manapouri
campaign poster,
unknown artist.

A case for advocacy.

Within normative Landscape Architectural practice, the process of assessment and engagement is based on the following attributes according to the New Zealand Institute of Landscape Architecture – Education Foundation draft document of March 2010.

They are; Biophysical elements, patterns and processes, Sensory qualities, Spiritual, cultural and social associative activities and meanings.

It is possibly in the last two, the cultural and social where the most practical difficulties can lie, as the interpretation and representation of these can be highly personalized or come from one cultural perspective at the expense of another, as was the case in Bayswater Marina Holdings v. North Shore City Council.

In another case at Owairaka Park in Mt. Albert, a thriving community garden was moved and redeveloped by the Auckland City Council, much to the disappointment of the community who used it, Schuler (2010) observed;

“Since the upgrade of Owairaka Park in 2008, the community garden was moved from the Owairaka Road side of the park to the Hendon Road end. The size of the garden and the quality of the soil have dwindled” (p5).

One of the comments made to the “Auckland” reporter was from a Mr. Chitale who commented in the March 4th 2010 edition; *“You cannot kneel on concrete whilst doing gardening.”* Another comment reported in the same publication was by a Mr. ‘Ilolahia expressing frustration at the result of the re-design; *“In the first year, we had nine plots and 15 different groups of gardeners, but now Auckland City Council staff have run amok.”* This clearly shows that the site analysis methodology used by the city authorities in this case was unable to address issues of cultural and social associative activities in a satisfactory way. These two cases suggest that new methods of site analysis could be developed to advocate for communities, and as suggested in Landscape Research volume 33;

“Active participation in landscape development is widely deemed to increase residents’ acceptance of planning decisions, to build mutual trust, to strengthen people’s awareness of their local landscape, and to encourage them to treat the landscape responsibly.”
(Hoppner, Frick, Buchecker, 2008 p3).

In order for this participation to take place, some form of structure or methodology is required, to set up systems so that people can design for themselves, drawing and painting, as was demonstrated in the Parish Maps project is an ideal start.

Project development.

The project comprises of two parts, both defined by the choice of site and the focus of the research. The two sites shared some common attributes and features but differed in the fact that one was neglected and largely forgotten, the second site being well known and thoroughly researched. They were both located within 15 minutes walk of each other and came under the same municipal jurisdiction.

The first part researched the possibilities of using a fine art methodologies supported by mapping and graphic design to explore, discover and advocate for the site's history and narrative through using the resulting artwork and document to consult and communicate between local interest groups and the City authorities. The second part researched the ability of fine art practice to analyze and categorize the varieties of edge and boundary that delineated the public and private spaces that exist on the site.

It also tested collaborate partnership methodology with the UNITEC Landscape Department designer and academic Ian Henderson.

The two parts were subjected to peer review testing through both academic and local democratic processes.



Memorial Avenue.

Community Forest

Kennedy Park

Rahopara Pa

Campbells Bay

Black Jack Beach

Castor Bay

The first sites.

The Creek, The Big Field, Wattle Grove and Memorial Avenue. Centennial Park, Campbells Bay.

Referencing Smithson and Descombes, a start was made by selecting a site that I had known as a child, Centennial Park on Auckland's North Shore. A number of experimental works were completed exploring the use of memory and the capabilities of painting and drawing to capture "sense of place", this work is represented in *The big field series*.

From conducting this work and through multiple site visits I identified a sub-site; **Memorial Avenue** (appendix 1).

This site on further investigation contained a rich history, and it was decided that narrative was what could define the site as it was in a state of physical neglect and had lost its original design, and as Potteiger, (1998), observes; "...narrative offers ways of knowing and shaping landscapes not typically acknowledged in conventional documentation, mapping, surveys, or even the formal concerns of design." (p. ix). So painting and drawing of the site based heritage research and storytelling was undertaken, and once this was placed into a landscape context with supporting maps, GIS and photography, the work was presented to the local interest groups and the Community Board. The result from these presentations was that the avenue was given heritage status within the Draft Management Program for Centennial Park, and a grant was made available to produce the work as a copyright free site analysis and design exploration document for the wider community to use as a reference resource.

Figures 6, 7 and 8 are the first explorations into site selection within Centennial Park. This site was known as "The Creek" and it contained a rich variety of landscape features, such as a wetland, small watercourse and a boundary separating a private property that had once belonged to my family and the open public space of the park.

The work began by using the familiar drawing technique of representation as shown in figure 6, and progressed to the unfamiliar technique of tracing a GIS image and reducing this to a series of colourfield works as shown in figure 7. These attempted to simultaneously show narrative and landscape features. It was at this stage, that the concept of exploring through representational methods, the effects of time on a site had presented itself. The subtlety in some of the perceived differences between the distant memory of the site and the recent visits warranted further enquiry, as the observed changes in the bio-physical elements had altered some of the cultural and spiritual qualities of the site.

This series of works lead to a widening of the site to incorporate a place known by locals as the "Big Field", this extends from the creek site to a road called Morton Way that runs through Centennial Park.



Figure 6. The first site drawings.



Figure 7. The creek site colourfield works, with key code (above).

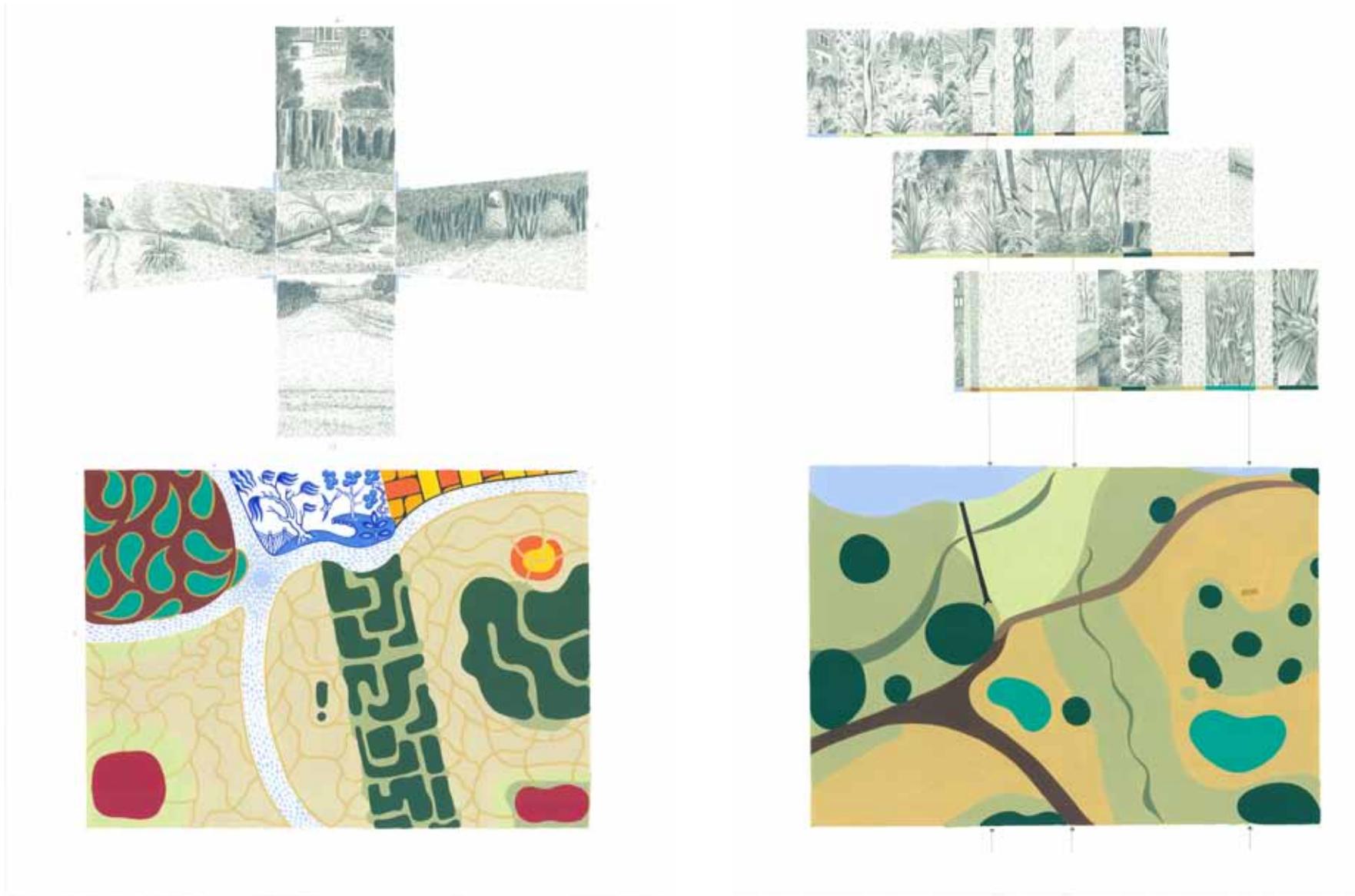


Figure 8. The creek site, vistas and plan views.

The works in figures 9, 10 and 11 represent the first meaningful explorations into Centennial Park after selecting the place called the “Big Field”.

Work was made to move the representation closer to normative landscape site analysis through the use of sections to support the colour coding of the painted images. It was an attempt to bring the fine art methodology closer to geophysical reality and to try to link more closely the narratives to actual physical features.

The use of memory, one from my childhood experiences of the site from 1968, the other from the contemporary visits of 2008 was still employed as in the works figures 6 to 8. The exploration into the perceived differences time based change in bio-physical elements had on the spiritual and cultural qualities of the site continued, and the two time periods were eventually combined into a single work, creating one narrative landscape image, as shown in figure 11 on page 16.



Figure 9. The big field series, sections. Acrylic and pencil on paper.



(right) Drawing of the “Big Field” that combines both memories, but with symbols replacing the text.



Drawings of the “Big Field” using text that is placed and formed into landscape features, both images are from the memory of site visits. One from 1968 (above) and one from 2008 (right).



Fig.10 (left) and fig. 11 (above) The big field series, Acrylic and pencil on paper.

These two works figure 12 and 13 are of a place known to local residents as “Wattle Grove.” They were produced to test any potential that the paintings and drawings could contain for use in environmental advocacy, especially through their ability to represent narratives that were closely associated with individual landscape features. The choice of the site was the result of first contact with local residents actively involved in the management of the park. There was a grove of Wattle trees under threat of removal as they were seen as weed trees by some local residents, and seen as an asset by other residents. This dispute involved the North Shore City parks department, a group of residents called The Centennial Park Bush Society and another called The Centennial Park Protection Society. This dispute was the subject of legal action between all parties. These works attempted to explore the way the site worked by using narrative and symbol to show use and association. Historical narrative was also placed along side contemporary narrative as first used in figure 10. The findings from these two works supported the retention of the Wattle trees, and argued this through the discovery that the trees formed an archipelago of islands. This archipelago not only was acting as a nursery for native plant seedlings as it aged, but formed a unique landscape feature not present elsewhere in the park, a place of dappled shade and seclusion within a large open space. Even though the images succeeded as site analysis, the ability for the work to be disseminated among the local resident groups and the findings presented to support a case for preservation were limited at best.

Figure 12. Wattle Grove, oil and museum pencil on board.



This work represented a tentative step towards using artwork to advocate a position on landscape based on sensory qualities, spiritual, cultural and social associative activities and meanings. This work revealed that without any accompanying text, mapping for context or ability to be widely viewed, the potential for advocacy was limited at best.



Wattle Grove



Memorial Avenue

*Explore.
Read.
Reveal.
Invent.
And ultimately represent the site.*

Figure 13. Wattle Grove, oil and museum pencil on board.

Methodology.

An unusual planting of Pohutukawa trees in Centennial Park, was discovered through exploring an area adjacent to Wattle Grove.

It was decided that this site could be used to test a methodology addressing the problems of communicating the site analysis findings, as were encountered with the Wattle Grove works. Research into the archived historical images and narratives of the site held by local and national libraries was begun, as well as multiple site visits for representational drawing.

A statement by Relph was used to help identify a method for categorizing the elements discovered within the landscape.

“identity of place is comprised of three interrelated components, each irreducible to the other – physical features or appearance, observable activities and functions, and meaning or symbols.”

(Relph, 1976, p.5)

It was decided to source the image making from both the research undertaken into the sites history, (for meaning and symbol), and the site drawings (for appearance, activities and functions). Collage technique was used initially to achieve this duality. From this work it was discovered that the site contained significant historical importance, and this importance even though known by some local residents was not known to the North Shore City Council, under whose authority the park resides. From the resulting artwork I produced a series of artworks of a site known to some of the locals as Memorial Avenue.



Appendix 1. “Memorial Avenue”

This document contains all the research and image making site analysis for the site known as Memorial Avenue.

The Arts Manager at the North Shore City Council was approached to assist in facilitating a formal partnership, and on the basis of the work being undertaken to advocate for protection of the site, the proposal for partnership was accepted. The failings in the Wattle grove works ability to be used for advocacy, was taken into consideration and was to be addressed in the new work.

A further document was constructed through researching images from various time frames from the life of the avenue of trees, and discussing this landscape feature with the local interest group; The Centennial Park Bush Society. Through this process of consultation and research, the document was completed and presented to the Takapuna Community Board with the intention to have the avenue of trees listed on the park management plan as a heritage site.

The result from this presentation was that the Council changed the draft management plan of the park to recognize the avenue of trees known alternately as “Memorial Avenue” or “Avenue of Remembrance” to locals, as a listed heritage site. In recognition of this discovery, the Council agreed to a partnership arrangement with me in the form of 120 hours of expert advice from the specialist council staff as I required it, and \$5000 towards the production and distribution as a copyright free document.

What was discovered on completion of this project was, that in order for the paintings and drawings to be effective as site analysis tools, the following criteria had to be used; the works required accompanying maps to place them into the site and it’s wider context, supporting text was required to assist in de-coding the images for a wider understanding, and the works needed to be placed into a document that allowed for a cohesive development of narratives to take place, and a framing of the works as landscape site analysis. Once this criteria was applied to the paintings and drawings, as is shown in *Appendix 1*, the work has been proven effective as Landscape Architectural site analysis through it’s ability to uncover a landscape feature that conventional practices of landscape assessment had not, and this was recognised by both the awarding of a grant to undertake further site analysis on Memorial Avenue by the Takapuna Community Board, and the subsequent addition of the avenue as a heritage landscape site to the new draft Management Plan for the park. A further discovery was that once the document (*Appendix 1*) had been distributed into the local interest groups, such as the Centennial Park Bush Society, it had the ability to be continuously updated as the document drew out new stories and experiences of the site. This potential for new editions to be created as new data was discovered, provided the possibility for the document to become an evolving organic tool for site analysis. An interesting aspect of the document’s relationship between the public domain the nature of this heritage landscape site, is it’s capacity to act as the memorial itself, replacing the need for any steel or concrete monument erected on the site to tell the story. This would allow for constant re-discovery of the site as a memorial without adding any new landscape features that go beyond physical amenity restoration.

Findings.

The Landscape Architectural site analysis that is conducted by the North Shore City Council on public open space is currently undertaken largely by their sole charge Landscape Architect, Park Manager or by contracted outside professionals placed under tight financial constraints.

Assessment of heritage sites within publically owned public space, is either undertaken by the council Heritage Advisor, or by the Historic Places Trust, who's resulting report can only be released on permission from the commissioning party. Local interest groups that exist within the community such as the Centennial Park Bush Society rely on volunteer members to assess the conditions of the public spaces they have an interest in and although having extensive local site knowledge, none are landscape professionals.

This compartmentalization of site analysis into various individual specialist professionals on the one hand, and knowledgeable local amateurs on the other, has resulted in disagreement and legal challenges that have revolved around sensory qualities, and especially with conflicting cultural and social associative meanings being attributed to biophysical elements. These disagreements have arisen as a result of a lack of shared experience, and as Clifford (1996) remarks;

“So much surveying, measuring, fact gathering, analysis and policy-making leaves out the very things which make a place significant to the people who know it well.” (p. 4).

To address this disconnection between local knowledge of distinctiveness and the city authorities specializations, a methodology was developed that incorporates paintings and drawings of the site, historic photography from archival and personal collections, GIS mapping, and written stories gathered from local people and the local media. This use of the fine arts together with exhibition and publication design can have the benefits Leavy (2009) observes;

“The turn toward artistic forms of representation brings social research to broader audiences, mitigating some of the educational and social biases that have traditionally dictated the beneficiaries of academic scholarship.” (p. 55).

So the challenge was to undertake collaborative inter-disciplinary site analysis that is able to question its point of view, be of real use to design intervention, and to use a methodology that effectively allows for this knowledge to be easily accessible and understood by the general public. When re-writing and re-image editing the final site analysis document on Memorial Avenue that the Community Board had commissioned, it was decided to define and formalize the methodology being developed.

This was done with selecting the name;

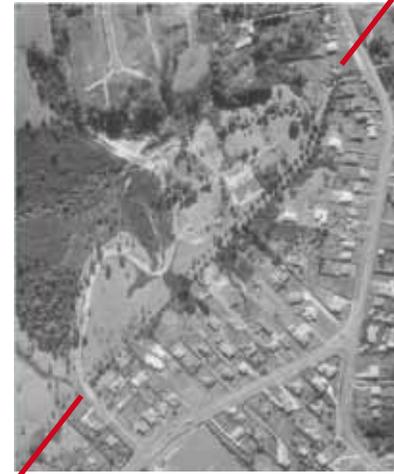
“the everyday collective laboratory”.

This name describes the process of collecting images and narratives that constitute the everyday existence of a site, across multiple time periods and from multiple sources, as well as the accompanying methodology of studying and responding to data contributed to by a fluid collective of specialists and academics.

One clear benefit of using a site analysis methodology such as was undertaken here, was the necessity of multiple site visits and intimate enquiry into place, as Girot (1999) comments;

“How far from reality can the landscape design tools that we work with be? The gradual withdrawal from landscape as a place to landscape as a piece of paper or a computer screen must be questioned.” (p.95).

What was not explored however, was how this site related to the numerous private properties that bordered it. This became an area of interest once the final publication was presented to the local interest groups, the speculative design sketches had prompted a response that had brought into focus the issue of public/private boundary. The proposition of design intervention within the park had motivated the neighbouring residents to question their relationship with the avenue in regards to privacy.



Memorial Avenue 1963



Memorial Avenue 2008

Images; NSCC

Conclusion to the Memorial Avenue project.

It was decided that it would be best practice to research the methodologies required to use painting and drawing to analyse edge and boundary on another site, as Memorial Avenue was potentially a very sensitive design project. So a return to Memorial Avenue to undertake a site analysis on the boundary when the methodology had been tested and proven useful was best.

Could the model in Appendix 1 be used successfully for a site analysis of edge and boundary? It was decided that a new site that also contained an extensive linear public/private boundary would be used.

This was done to ensure fresh enquiry and further testing of the methodology without reference to completed work, it was also in the decision to explore further potential with working in partnership, that Ian Henderson a staff member from the Landscape Architecture Department at UNITEC was approached.

The second site:

Kennedy Park/Rahopara Pa.

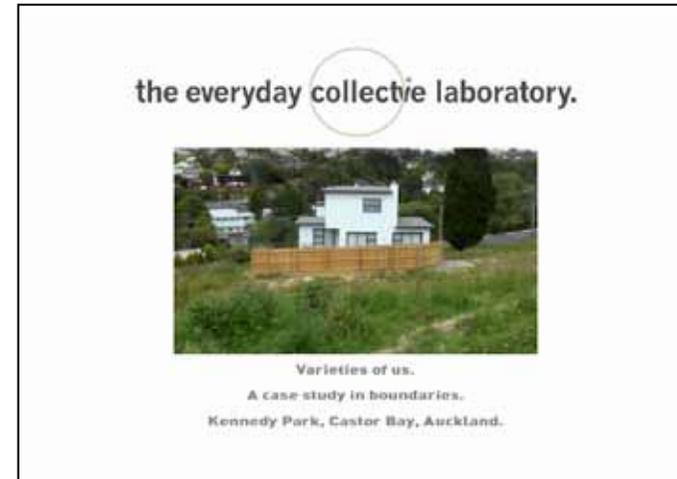
The chosen site was located 1 kilometre away from Centennial Park on the coast of Castor Bay. It contained significant heritage architectural features, extensive public/private boundary and an adjacent Pa site, it also appeared to have historic connections to Memorial Avenue.

Unlike the document in Appendix 1, which was designed to engage primarily with the community and was based on landscape narratives, the second site project was to be a more academic enquiry into the question of boundary. This project differed also in that the text on the site was written jointly with Ian Henderson and presented as an academic paper at the Cumulus Conference in Belgium before being placed into the everyday collective publication Appendix 2.

The rationale behind this was that as Appendix 1 succeeded in producing a body of work that resembled the model used by Parish Maps, the model presented by Bright Sparks was not yet explored. This required the fine art methodology to be tested in partnership with normative landscape architectural practice.

The work was approached with a philosophy that is expressed in a quote from de Sola –Morales (2008); *“Periphery as a project is to propose an idea which does not necessarily coincide with the geographical field of the existing periphery.”* (p. 196).

And so an exploration into the nature of edge and boundary outside the existing geophysical data collection models would firstly require drawing, as *“The resultant cognitive shift enables preconceptions about landscapes to be downplayed, and ways of analyzing landscapes to be enhanced.”* (Griffith 2005).



Appendix 2.

This document contains all the research and image making site analysis for the second site.

The essay and artwork supported by GIS, mapping and photography was put together using the same graphic design methodology as the Memorial Avenue Project, this enabled the same clarity for the presentation of the findings as had previously proved successful.

On completing this project it became clear that a third site connected Kennedy Park and Memorial Avenue, this discovery was due directly to the subsequent study of boundary and edge as it manifests within the greater area of the two sites.

Findings.

What was discovered from this project was that it addressed many aspects of site analysis that Manuel de Sola-Morales wrote about in “A matter of things”, one of these was a methodology that was capable of revealing where what de Sola-Morales describes as the “force of the peripheral place” lay. “...in the void between disconnected objects. *“The work also demonstrated an ability “to appreciate the void and the interstitial lands as positive material.” (de Sola-Morales 2008 p197)*, it also defined varieties of peripheral space through categorizing characteristic conditions of the site, useful site analysis tools to inform a design intervention and an alternative methodology to what de Sola-Morales (2008) also describes as; *“the sterile securities of analysis.” (p. 197)*. The document (*Appendix 2*) succeeds in offering a systematic methodology of undertaking site analysis using painting and drawing when facilitated through the use of supporting text, GIS and publication design. The supporting maps, GIS images and text were essential in enabling the paintings and drawings to explore the nature of boundary and edge in the context of Landscape Architectural practice, and to be able to offer an alternative or complimentary tool to the purely geotechnical and sociological data collection methods used in site analysis. The consistent and accessible format of the publication design enabled the paintings and drawings to be widely viewed and distributed to interested parties as a consultative site analysis document through web based Pdf documents, portable Powerpoint and print.

An important factor recognized in establishing the project in *appendix 1* as a living document within the community other than the format, is the copyright free status granted to the work.

The consistent and accessible format of the publication design enabled the paintings and drawings to be widely viewed and distributed to interested parties as a consultative site analysis document through web based Pdf documents, portable Powerpoint and print.

Testing the methodology through external peer review.

During the course of this project, three tests were undertaken to determine the validity of using the fine art methodologies of painting and drawing to undertake site analysis for Landscape Architecture. The first test used local democratic process through the North Shore City Council's locally elected board, and it occurred when the initial draft work for the Memorial Avenue project (*Appendix 1*) was presented to the Takapuna Community Board as a proposal for further Landscape Architectural site analysis research for a specific site that could offer specific findings. The proposal was accepted and funding granted in recognition of the work undertaken. On presentation of the final site analysis document, the Community Board commended the work and recognized the paintings and drawings as important research into the site's history and character. The document was accepted into the Council record, the North Shore City Libraries, and uploaded onto the local Campbells Bay School website. The second test was submitting a paper on the Memorial Avenue project and its methodology to the Cumulus 2009 Design Conference in Melbourne Australia. The paper was accepted and published, proving the validity of the work and its findings through an academic peer reviewed publication process. For the third test it was decided to subject the second body of work in *Appendix 2* to the same rigorous academic peer review process as *Appendix 1*.

A paper was written collaboratively with Ian Henderson the original partner in *Appendix 2*'s written work, and more painting and drawing work was undertaken. This paper and accompanying illustrations were submitted to the journal; "Design Ecologies" in the UK as a case study, the paper and illustrations were accepted for publication, in the review feedback the question was asked; "*Does the article show innovation and experimental rigor in case studies?*" The reply from the reviewer was; "*Yes – with very beautiful, experimental and inspiring illustrations.*"



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Conclusion.

A future enquiry.

What the combined body of work of both *Appendix 1* and *Appendix 2* has discovered, is that the two sites studied in this project are connected at two levels, they both share heritage landscape values and contain within or on their periphery heritage architecture. They are potentially connected by a walkway that is partly public owned pedestrian access and partly sited at Campbell's Bay School, this walkway borders the school's "Community forest", an on going environmental restoration project on school grounds. The discovery of this connection presents, after further site analysis, the possibility of a major design project to extend the New Zealand Walkway beginning at Rahopara Pa, through these sites to Campbells Bay Beach. This would mean the walkway could be unbroken from Browns Bay in the north to the Pa site in the south, and include heritage into what is currently purely recreational. Previous and existing maps and site analysis documentation on this area have not revealed or established the existence of what is potentially a regional heritage walkway asset. But the methodology explored through these projects has succeeded in facilitating not only this discovery, but also providing the framework and communication network for a collaborative design project.

In this body of work I believe I have proven the validity of using fine art methodologies for Landscape Architectural site analysis, not as an alternative to normative site analysis practice, but as a as another tool to explore, read, reveal and assess sensory qualities, spiritual, cultural and social associative activities and meanings, and to assist in the description of the complex relationships of meanings and events that occur within a site. The case studies in the chapter; A case for advocacy, clearly suggest a new approach to site analysis that has the ability to advocate for community participation in the process is needed, and especially within the sub-urban landscape where an outwardly banal or neglected landscape can contain rich histories and narrative that conventional site analysis often overlooks. As the governance of Auckland City becomes centralized, the danger of local uniqueness especially when on a small scale being ignored by town planning and development is ever present, and what this methodology presents is a way of combining the resource of local knowledge evident in the Parish Maps projects and the collaborative multi-disciplinary excellence of the Bright Sparks Scheme to great effect in advocating for small or neglected places. I have learnt from this project is that the painted and drawn images of the sites required the support of mapping, GIS, and Publication Design to be effective and relevant to Landscape Architectural site analysis, and to be an effective communication and advocacy tool for defining sense of place.

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