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THE KING OF THE BEANS

A chaotic exploration into finding lost water

Practicum by Patricia McKee
in partial fulfilment of the requirements
for the degree of
Masters of Landscape Architecture
University of Manitoba
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FACULTY OF GRADUATE STUDIES

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The Big Ha-ha: A Chaotic Exploration into Finding Lost Water

BY

Patricia McKee

**A Thesis/Practicum submitted to the Faculty of Graduate Studies of The University
of Manitoba in partial fulfillment of the requirements of the degree
of
Master of Landscape Architecture**

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Grant and Laura, who never tired even when I did of enquiring about this project, and offered help and encouragement in the right ways at the right times.

Carmela, who taught me that spirituality can be a part of our daily lives, which made me think it could a part of the discussion about the landscapes in which we live our daily lives

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It's all selfless, the best kind. It can't be the idea of you. It is here that in the narrowest of spaces the political is possible. And so, where are two ways to escape suffering it. The first is easy for many: accept the inferno and become such a part of it that you can no longer see it. The second is risky and demands constant vigilance and apprehension: seek and learn to recognize who and what, in the midst of the inferno, are not inferno, then make them endure, give them space.¹⁷

- Conversation between Marco Polo and Kublai Khan In *Invisible Cities* (1974) by Italo Calvino

*"For the listener who listens in the snow,
And, nothing himself, beholds
Nothing that is not there and the
Nothing that is."*

-Wallace Stevens in
*Taking Measure across the American
Landscape*. Corner and MacLean (1996)

P r e a m b l e

My life didn't begin as a thought, it began as an event. This event was inextricably tied to the full moon that night, the placement of the stars, the fact that my dad could get the car and my mom had bought that new purple suede jumper... These events, along with my squeamishness at the sight of blood, failed ballet lessons, and fascination with the smell of fresh earth led to my enrolment at the department of landscape architecture.

When I began this project years ago it was something very different. I was warned by staff and students alike to beware the mercurial nature of the practicum, which can encompass everything and can therefore fold in upon itself ad infinitum, resulting in my permanent studenthood. And so all of this has come to pass. Attempting to bound my project into some concrete truth has been like trying to grasp a fist full of Manitoba clay; the tighter I squeezed, the more of it slipped through my fingers. I would then scoop up the droppings, compact it again, and squeeze with all my might; only to find little left in my hand once more.



- the ideas that squeezed thru my fingers & fell to the ground.

The repetition of this movement became a mantra, and as the project began to sway back and forth, I began to meditate. I closed my eyes and instead of looking at the clay my hand was trying to force into shape, I saw for the first time the mounds that had fallen at my feet. When I opened my eyes again I saw a river that flowed red. I noticed the mounds, like the clay ideas that had fallen from my hands, erupting from the surface of the water. There was a sharp bend in the river, and in the crook of that bend was a grove of maple trees sheltering my dad's maroon 1962 Ford where my mom and dad were dating. I looked up and saw that the moon was full and the stars were right, and I knew that a practicum was about to be born...



The original question I started with was: "What else can a retention pond be?"

In this sentence the word *else* perturbed me from the beginning. It seemed to indicate that something was not quite right with the way things were. I started by looking at what I felt was lacking in our lives and in our environments that may have led to what retention ponds are today.

What I saw lacking was in some ways intangible, but translated into not being planned for. I saw that almost all of our land was used, planned, or designed to satisfy our physical, rational, and conscious daily needs. There did not seem to be allowances for the unknown, mysterious, subconscious aspects of our lives. Where were the places that encouraged accidents, that delighted in the possibility of being scared, surprised, or overwhelmed with awe? Where were spaces that were about silence—not the hostile kind, but of the kind that simply expressed ‘beingness?’ These dark, sexy, magical places of our memories lie just beneath the veneer of our civilization. Some of us still long for this repressed part of ourselves. The loss of these aspects of living creates a void in our lives that we attempt to fill with diversions such as work,



The artist's hallucinations run riot in this painting of a bathtime reverie in which images of death, pain and sexuality float on the water's surface.
Frida Kahlo. *What the Water Gave Me* (1938) Oil on canvas *The Art Book*. Phaidon Press. 1996

religion, accumulation of goods and knowledge, and entertainment. We need space to encourage these things in our lives and in our cities too, because we are more than the sum of our daily mundane needs. We need these things in order for us to dwell more fully in this world. Dwelling means more than simply wandering upon the surface of the planet until our bodies break down, but understanding that we are home, in our mother's arms. Through the scientific method we have dissected our mother into unrecognizable pieces and declared ourselves stewards of the remains. This is not dwelling.



I could not find these places in our environment. They were drummed out in the Age of Enlightenment, burned out with the witches, plowed under and bulldozed over in search of the American Dream. Our preoccupation with the illusion of control, Puritanism, consumerism/performance, and fascination with the machine have produced a city where measured value has paved over memories and dreams. These things have not disappeared from the world, just from our sight. They still exist beneath our conscious awareness. Beneath the planned structures of our cities lies a hidden stream of consciousness. This stream has many names, such as Immanence , Chaos , and Archetypal Water. I searched the city, the river, and the retention ponds for traces of this hidden stream.

The hidden.

A Ha-Ha is a hidden ditch, usually with a line of sharpened pickets at the bottom. Its original application was as a military device. The designer Charles Bridgeman adapted it in the 18thC for use as a fence that would provide a physical barrier, without any visual impact. It was later used to separate farm animals from the house without a visible fence.

Newton, N.T. *Design on the Land: The Development of Landscape Architecture* (1971)

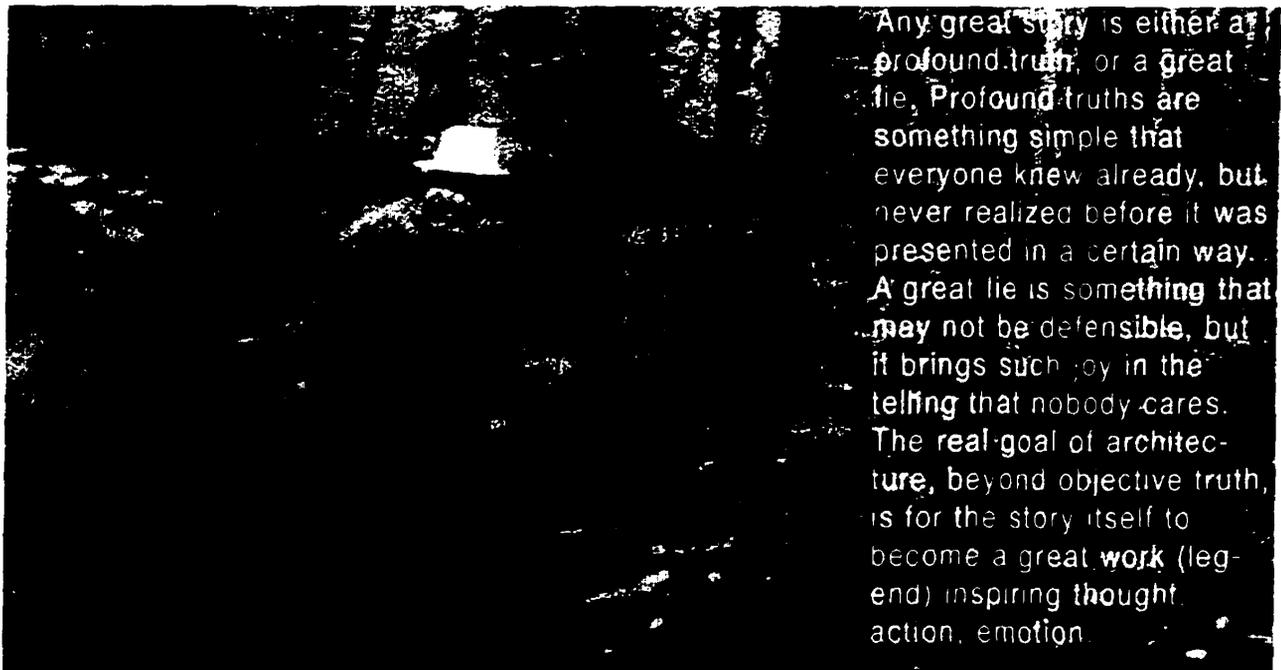
I found little ha-has everywhere . Ha-has are unseen ditches that hide the unsightly messes of our society, or what used to be called nature. They can be physical or figurative: landfills, seniors centres, government policies, rivers, streets of the inner city, forests and deltas of third-world countries all hide the ugly truths that we cannot control. These repositories separate people from each other and from the 'beingness' that exists in inhabiting the traces of our own living. The ha-has represent the void or gap into which these things fall and languish.

Much of the project deals with the attempt to bridge this gap. I believed that I could design bridges over the ha-has that would act as a threshold between the dualistic conditions which I and others perceive the world and ourselves to be fraught with. "A crack runs through the middle of the ego, a crack dividing inside from outside, subject from object, ego from nature, consciousness from the world...landscape architecture and gardens show this crack, show the wound." (Schaal, 1994)

Eventually I came to understand that architecture is a verb as well as a noun; that landscape architecture could be about more than just building physical things. It could also encompass the building of metaphorical bridges and incorporate the intangible stuff of dream water. The bridge could be an act that took a person from one state of awareness to another. This led to the understanding that I was not designing a bridge, but that design was the bridge. The gap is the pit into which theory falls and from which form emerges. The problem is that the ideas flow from one point up to the gap and disappear, the forms come out of the gap and continue to another point, but rarely are they connected to each other. "I think that landscape is a project, and that something has stifled that project in the past..." (Corner, 1999)

I felt the need to bridge this gap in my own approach to design, so that my ideas would not fall short of place and form, and my forms and places would not emerge thoughtless.

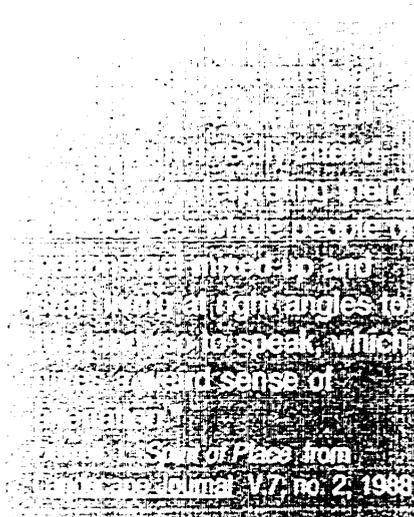
Throughout the project I continued to look for the physical manifestations of these things in the reality of the city. I am not certain that I found them. The important point is that in allowing myself the space and silence for the unknown to occur in this practicum, I located within myself the archetypal waters that will allow me to dream the city as dwelling space. Someday I hope to find and reveal this stream in each city, each place where I design, and allow it space to exist. But not this time. This is the story of a journey that has just begun.



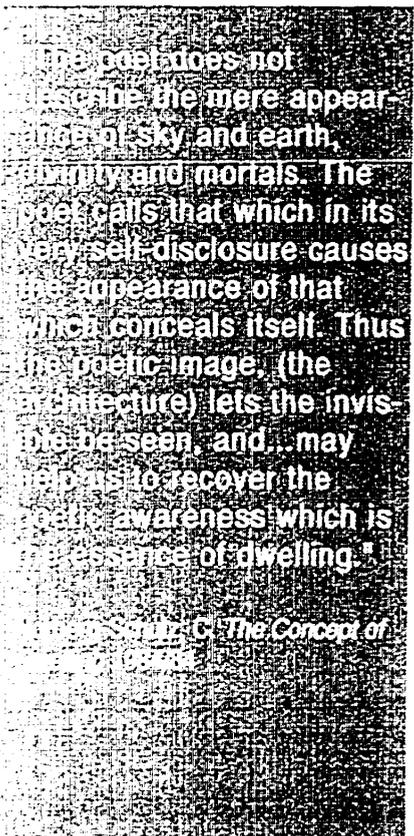
Any great story is either a profound truth, or a great lie. Profound truths are something simple that everyone knew already, but never realized before it was presented in a certain way. A great lie is something that may not be defensible, but it brings such joy in the telling that nobody cares. The real goal of architecture, beyond objective truth, is for the story itself to become a great work (legend) inspiring thought, action, emotion.

This project is a search for a way of defining and approaching landscape architecture; a 'taking stock' at a crossroads along the journey of an aspiring landscape architect.

to: locate the gaps, or ha-has within the city of Winnipeg which may contain some essential 'stuff' that we have lost or buried.



2. Dredge the Ha-has



to: reveal or redress some things that are hidden by the ha-has; things that we would be more fulfilled by having access to.

In order to: promote a greater sense of dwelling and identity within our city and our daily lives than our current definitions provide for. According to Bernard Lassus, "The failure of garden meaning in our time comes from the fact that our entire planet is...known. There are no blank spaces on our maps or in our minds, no heres where there could be dragons." (Lassus, 1988)

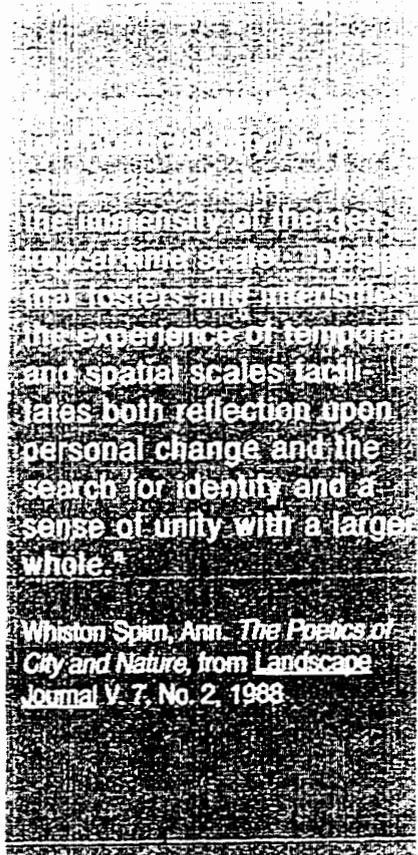
by: promoting wonder and mystery, and the arcane in the design of our landscapes. This includes providing unprogrammed spaces for the unknown to occur, developing fantastical or mythical content, and encouraging interpretation.

to: (re)connect with a greater (w)hole, with the unknown stuff at the bottom of the ha-has.

In order to: foster resonance through landscape design that enhances the vibrancy, potency, and narrative content of the city.

by: creating landscapes that are about the deep structure and lore of a place.

deferring to different spatial and temporal scales than those currently evident in our mundane cities and lives. (This could be called memory)



...the branching, riverbed
by water flowing, the
wandering tree within
which the sap rises, these
patterns mirror the
branching arteries and
veins through which our
blood courses."

Winston Spin, Ann. *The Poetics of
City and Nature, from Landscape
Journal*, 17, No. 2, 1988

Architecture is a verb as well as a noun. Therefore in order to build something that is about the unknown, the act of designing it must leave room for the unknown to occur. This project was a deliberately unplanned journey with no predetermined destination in mind, and allowed to wander between the loosely set parameters of fostering the unknown and graduating. The general aim was to develop an approach to design where 'letting be', or silence would foster the unknown, hidden streams to emerge from within the landscape.

The story of a place comes from the geology of the land and the cultural staging of history. It is in constant dialogue, being rewritten by the language of the current society in which it is being told. Contemporary paradigms such as Semiotics, Poststructuralism, and Chaos Theory focus on the patterns of movement and relationships between objects, their contexts, and change over time.



source: Briggs, 1992

In these paradigms design becomes a fluid, moving stream that speaks not so much about the object designed, but the act of designing. The relationship of objects to other objects and peoples' interpretations of the objects and events becomes the focus of the project. The design provides a framework, an idea for people to embrace and invest in (or not). The actions and decisions of people imbue the project with unknown variables that determines the development of the project over time.



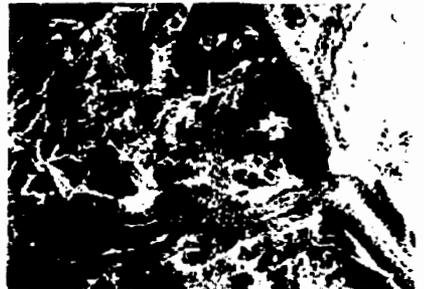
Landscape painter Margaret Grimes' forsythia painting.



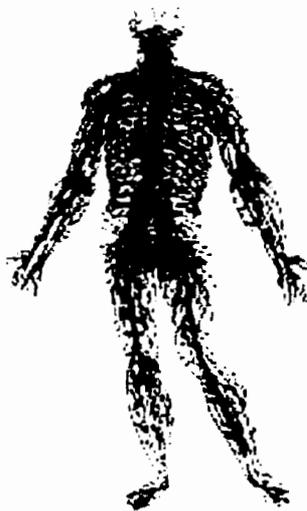
The mouth of the Ganges River in Bangladesh



Forest fire



The human circulatory system



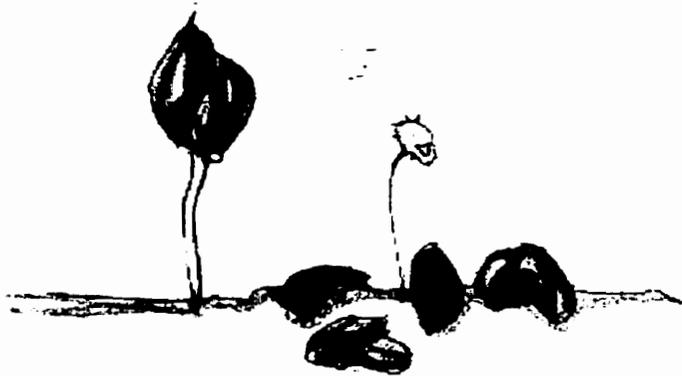
source. all images this page: Briggs. 1992

"The making of a project...is a purely intuitive process, a kind of analogical creativity where words and reasons are often inadequate to the task, perhaps even to the point of distraction...

The built project always escapes intention-it comes to determine its own existence, with its own purpose and its own history."

Corner, J. *Recovering Landscape*.
1999

The process was one of awakening. Awakening unfolds like a flower; at first you see only the space around the flower and the compact bud, but when it opens the full potential of the flower is revealed by the petals and the spaces between them.



The project was revealed in stages. These stages do not define a linear or directed motion. Through meditation one falls deeper into 'the void' by going up and down, then up again and down further still on the 'elevator' as it stops at different plateaux of consciousness. Similarly, there has been a progression through this project of opening up to new ideas, then a narrowing of focus, followed by another opening of mind to new ideas, then another narrowing of focus.

According to Jacques Derrida, "The writer only discovers the meaning of (her) words in the act of writing them." (Harland, 1998) Thus as my awareness grew, the project changed. Each repetition brought a new direction to the work. "The important thing about learning is that you can learn only at a level slightly above where you are." (Schank, 1998)

...ally other. Although...
...sion, vanishes. The result is
...and a pathological or
...regressive merging of self
...and other, but rather a
...higher order affirmation of
...relationships at all levels."

Zimmerman, M. E. *Contesting
Earth's Future, Radical Ecology
and Postmodernity*, 1994

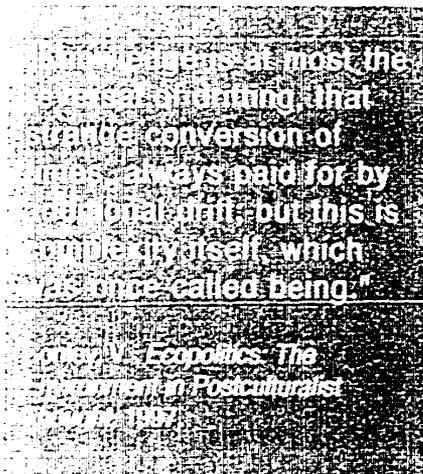
2. Letting be

"Meditation generates a sense of void, an infinity of space opening up on all sides. And it is into this emptiness that meaning spreads out - sucked forth, as it were, by the surrounding vacuum... endlessly advancing and opening up ahead."

Harland, R. *Superstructuralism*, 1998

The benefit of this approach is in transcending ego-oriented architecture to the point where one can simply 'let things be', promoting silence in the landscape instead of adding to the noise. Martin Heidegger describes 'letting be' as having at least three aspects: "First, it means not unduly interfering with things. Second, it means taking care of things, in the sense of making it possible for them to fill their potential. Third, letting be involves...keeping open the clearing through which they can appear." (Zimmerman, 1994)

2. Research:

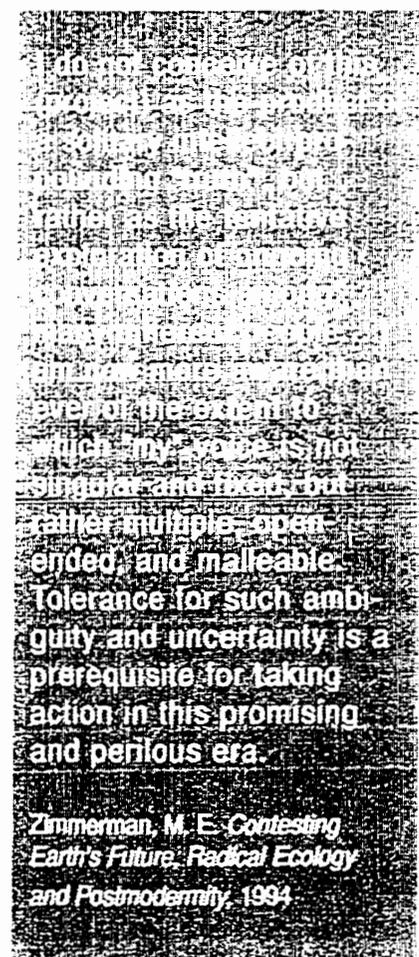


An extensive, ongoing literature review was an integral part of the process. It touched upon a broad range of topics from organic farming to the Tao of physics, and explored the ideas of individuals such as Daniel Libeskind and Jacques Derrida, Robert Smithson, and Bob Newbury. The broad scope of the literature review helped to keep the project opening up in new directions, reducing the construction of concrete 'monumental ideas' that could be seen as definitive truths to be overcome.

3. Discussion:

Learning happens both in isolation and in association with others. Each mode of learning complements the other. We need individual thought to discuss in groups, and we need to discuss our thoughts in groups so that they do not stagnate and harden into truths. Ideas must be planted in the fertile ground of a society in order for thoughts to grow and change.

I began having group and individual discussions about the project, which led me to focus on the comments of others as a determinant for new directions and forms. Soon, the site design itself became little more than fodder for the discussions and interpretations of the work. Through the abandonment of myself within the project, it began to reveal many interesting opportunities, which I was then free to explore. These more interesting ideas then generated more discussion, and so on.



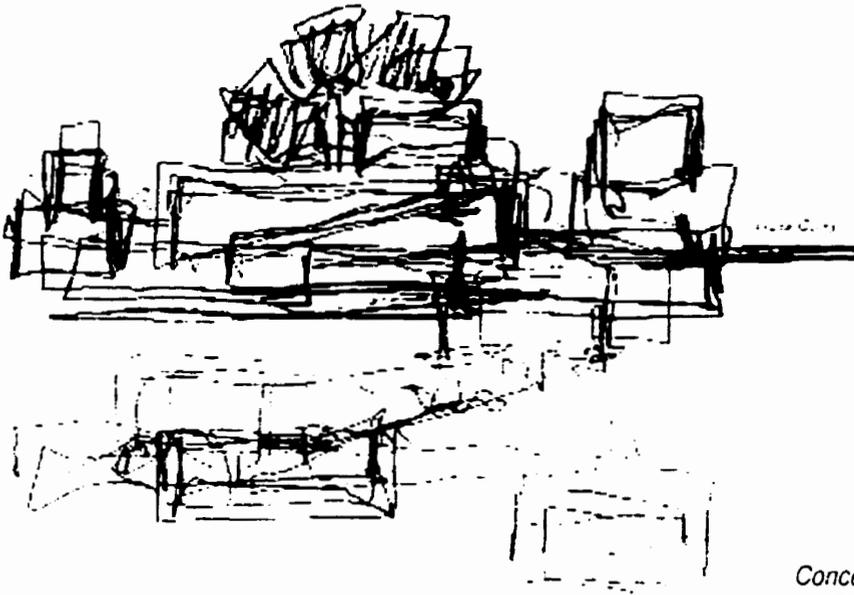
Zimmerman, M. E. *Contesting Earth's Future: Radical Ecology and Postmodernity*, 1994



Architecture should be fun. Play creates an atmosphere where anything is possible, and the ridiculous is as relevant as the ethical. One example of an architect playing with his craft is Frank Gehry's Guggenheim Museum in Bilbao, Spain. The shapes seem to speak to him, and tell them that they can be anything, and in the end they are reminiscent of nothing so much as uncontained fancy. MVRDV's Metacity, Datatown project envisions a world without physical limitations, and proposes fantastical self-contained cities with stacked forests reaching 517 stories into the sky. Robert Smithson's Spiral Jetty, like James Corner's satellite photo-collages, air photography and paintings also show how mundane, everyday materials and places can be transformed through a playful approach to the ordinary. Maybe, then, play in architecture is simply the permission we give ourselves to allow absurdity and joy into the discourse.

Through playing with models, sketches, and video functional pieces and structures rapidly became transformed into other things. Bridges became cheese cutters, then 100m movie screens. Buildings were suspended above the site, bridges could be completed by their reflection in the river. The river became a mirror, then a threshold in the space-time continuum, or an information highway. These ideas were joyful and thought provoking, which facilitated discussion and creativity.

*Before students at an architecture camp at University of Manitoba began making their marks on paper, Professor Winston Leathers had students create a tool out of objects found on the site. The tools often resembled **Yapu** by Nelida Mendoza. 1994(above). They looked magical and mysterious, and profoundly affected students' work.*



*Concept sketch of Guggenheim Bilbao
by Frank Gehry
from shopping bag from Guggenheim
Museum gift shop, Bilbao, Spain, courtesy
of Inge Roecker*

On estrangement::

“Most of what passes for culture and personality in our society is the result of running from silence...The problem of hollowness, then, is really the attempt to find substitutes for a primary satisfaction of wholeness that somehow got lost, leaving a large gap in its place. ‘All our acts are partly devised to fill or mark the emptiness we feel at the core.’

The scope of this is much larger than personal anguish of individual dilemmas. Our social and political life is a charade as well. This is particularly true of the world’s dominant ideologies. The problem with these ideologies is that it finally does not work. If the real goal is to recover a lost primary experience, then worldly or financial or artistic/literary success is all beside the point. ‘Success is one of the hollowest ideologies around.’ ”

Berman, M. *Coming To Our Senses: Body and Spirit in the Hidden History of the West*. 1990



...time that in ...
...of ...
...children ...



From the moment Adam and Eve ate the apple from the Tree of Knowledge in the Garden of Paradise, she became divided. (The Holy Bible, Genesis 3:21) Until then she was still an animal, born into the arms of her mother earth, living in a beautiful garden. From that moment on, however, she wanted to know her God the father.

Sometimes she was more the child of her mother earth, respecting and worshipping the earth in ways that made her cerebral father chuckle and shake his head, sometimes indulgently and sometimes not. This was when her spirit was within her, connecting her to the earth.

At other times she left her mother and lived with her father. This is when her spirit resided somewhere else, and she searched for herself with her mind.

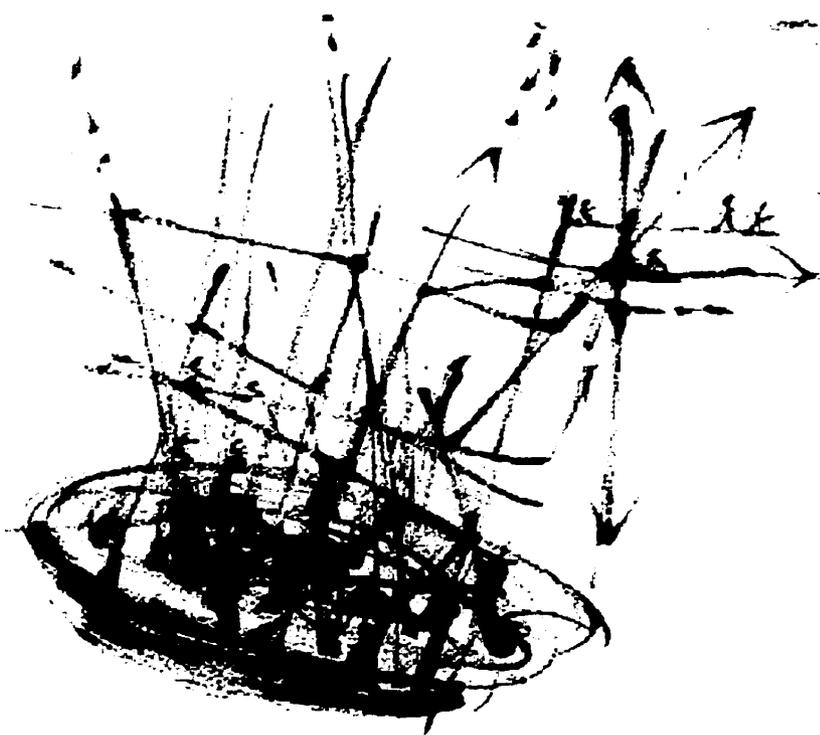


...the garden of
 heaven...
 ...the world...



...the desk...
 ...the pew...

She was born into a beautiful garden, but remained there for only a short time. Soon the rosy-cheeked child who was running through the parks was sitting all day long at the solid little school desk and the long wooden church pew, learning.



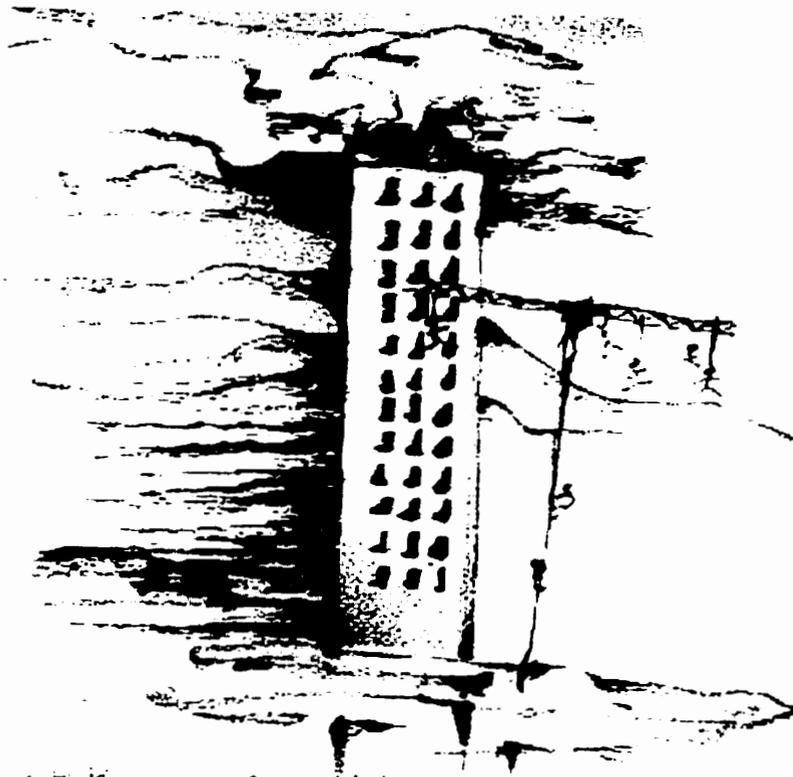
...the things we were
 looking for...
 our father, mother...



...we can only see
 another world...
 the structure we
 have built



Her father likes to play, but he does not like being touched. Like Cronus, the father of the Roman gods, he is jealous of his offspring and devours her. When the children of the Christian God built the Tower of Babel to reach the heavens, the Father gave them different languages and scattered them over the earth, so they could not complete the tower and touch the face of God. (The Holy Bible) As she comes to know her father, he slips away, and she becomes dislocated. She is adrift in her intentions.



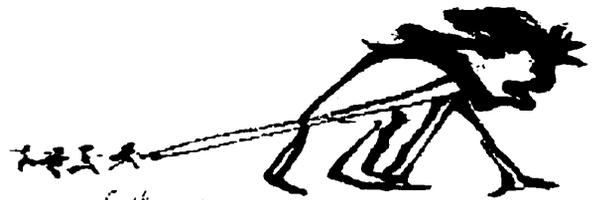
we are lost & lonely
in between, with death
our mother, father or
brother to comfort us

we build, we are suspended...

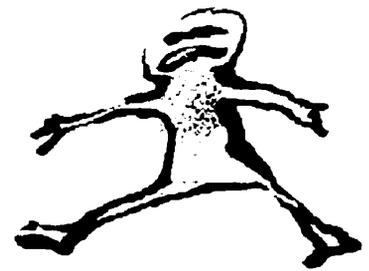
She lives and builds on the land. The record of this dwelling is revealed in the monuments and dwellings, the tools, art, literature, and seeds that she leaves behind. Who is she today? She is a person who rejects the laws of her mother earth, but mourns the separation. She is a person who worships her father, actively pursuing knowledge, but getting farther from the truth. In short, she is a person divided. She wanders up and down the wasteland between the sides of her-self, looking for peace and salvation, or at least a common language with which to share her story.



- we mother is depend -



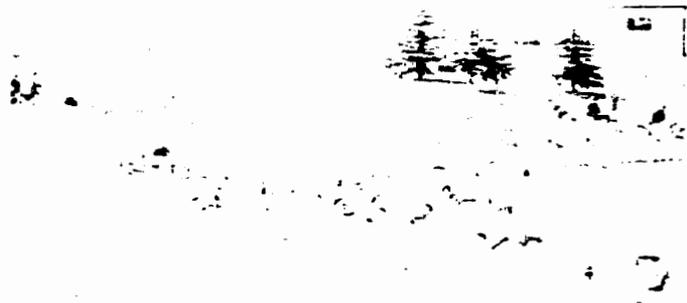
our father is angry.



- we are afraid

to be happy the children we must respect & love
with our mother earth & our father knowledge
they are the two parts of us.

The question *What else can retention ponds be?* was disturbing from the beginning. It was the word else that seemed to indicate that something was not quite right with the way things were already. In studying existing retention ponds, they did seem to work admirably in their intended function of storm-water retention. Some of them even looked nice, with the water shimmering under the bright Winnipeg sun, reflecting the sky. People seemed to enjoy them. They paid more money for their lakefront homes, and fed the geese that visited. Still there was something about the encounters between the families of people and ducks that made me uneasy, like there was some bigger picture behind the scenes that was inherently bent, or hollow. Something was missing. What was it?



*Typical retention pond in Southdale.
Winnipeg, Mb. Fall. 1997*

The search began at the beginning. Almost every culture has a creation myth, that refers to an event which separated what was originally whole. In her book *Possessing the Secret of Joy*, Alice Walker describes an African tale about the beginning of life on earth. (See left)

Many creation myths involve the splitting of primordial water to create inhabitable space in between.

"Water remains a chaos until a creative story interprets its seeming equivocation as the quivering ambiguity of life.... Twinned, water arises from chaos, and water cannot be but dual." (Illich, 1985) In early Christian mythology, "The waters rebelled against the separation. The chaos refused to make space for creation." This was on the second day of the seven in which God created the world, and on this day he wept for the waters, and he did not say that it was good. (ibid.)

Both of these creation myths speak of a gap being created in a unified body. This gap is created not by addition but by the loss of something, thus inferring that the world is no longer whole. The effects of this are twofold: On one hand, once the earth is despoiled it loses its power-from-within and repairing it becomes our ticket to dominion, or power-over it. Secondly, we begin to see ourselves, as part of this world, being flawed and devalued. A sense of loss and estrangement accompanies us through our lives as birth re-enacts the initial breach, until death reunites us with the original whole.

This sense of loss describes the estrangement permeating the scene with the people and ducks at the retention ponds. The *'what else'* became an environment where this feeling was at least a part of the narrative, and at best a place where the wounds of the separation could begin to heal.

Contrast, contradiction and some form of schism underscore the human story. The idea is to accentuate the different conditions and the gaps, or 'ha-has' that perpetuate them. This means creating places that are for people to use the land as they see fit, and other places that are left alone or 'let be', as Heidegger writes, by not unduly interfering with things, thereby making it possible for them to fulfil their full potential. This idea is echoed by M. Paul Frieberg and Partners in their essay discussing the Arizona Canal Project; "There are times when it is more prudent to let things appear, rather than to make things happen."

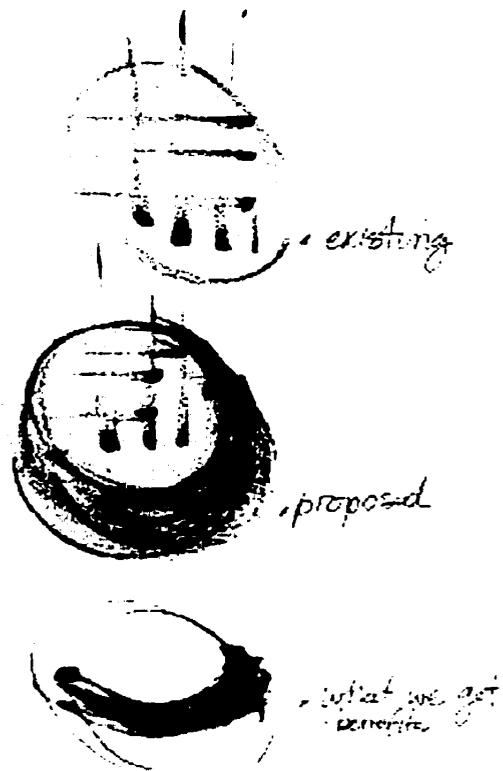
(Landscape Transformed, 1996)

The intent is to reunite people with what is missing, to design a place where the unknown and the arcane could exist alongside of the mundane landscapes that we typically see in the city today.

everything within our realm of knowledge is profane. We live in our constructed interpretation of the world, the profane.

The world (we) are both sacred & profane. Some things we may come to know. Some things exist without our knowing. We must learn to live both.

The proposed conceptual approach allows us to embrace both parts of ourselves & our world. The benefit is the experientially rich threshold.



if the threshold is removed...

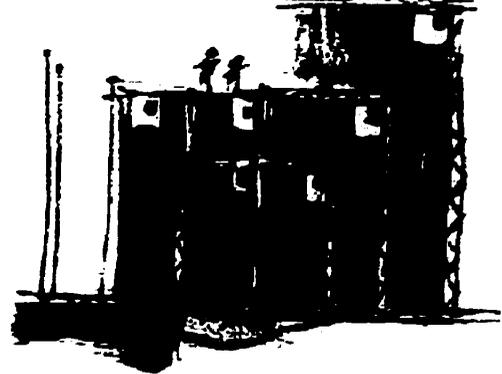
in time



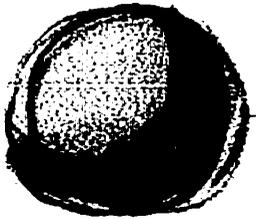
if the threshold is removed, we don't



we maintain our filter
in place, we don't



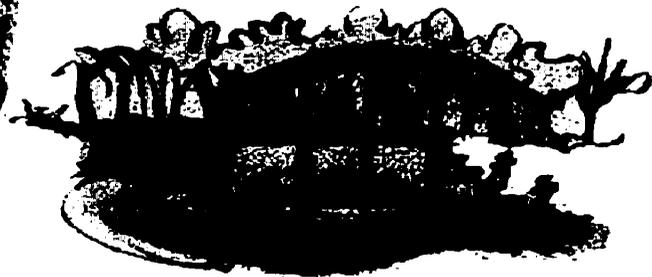
if the threshold stays...



it is maintained as is
the sites are connected
to each other across the
landscape.



the threshold grows
we live in the happy garden
with our father our mother, & each other.



Nothing

the piece that I want to find is gone, in the land.
I am looking at a paper that holes parts of it
out, and what comes thru is what was missing.
It is not erased, it is just dormant.

blanked out



dormant
erased



left at

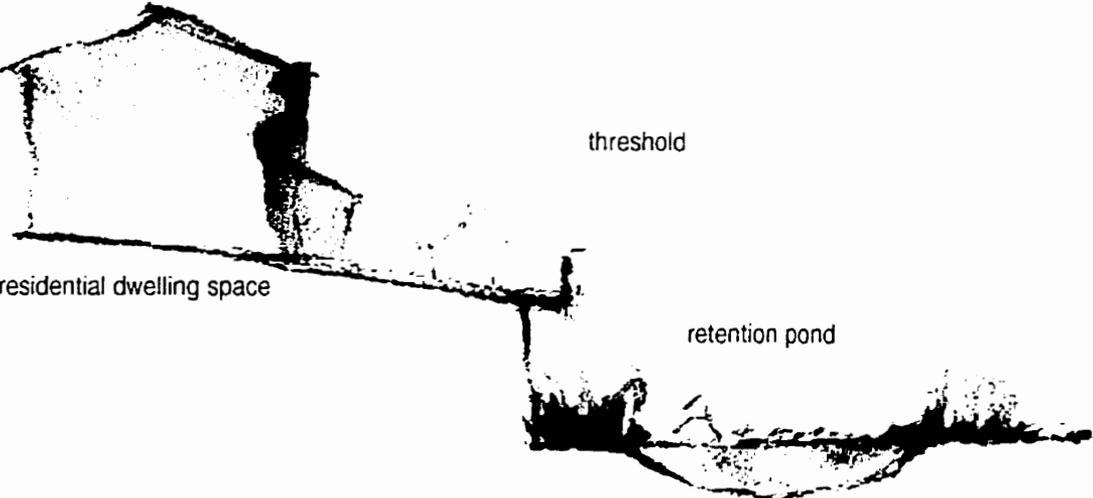
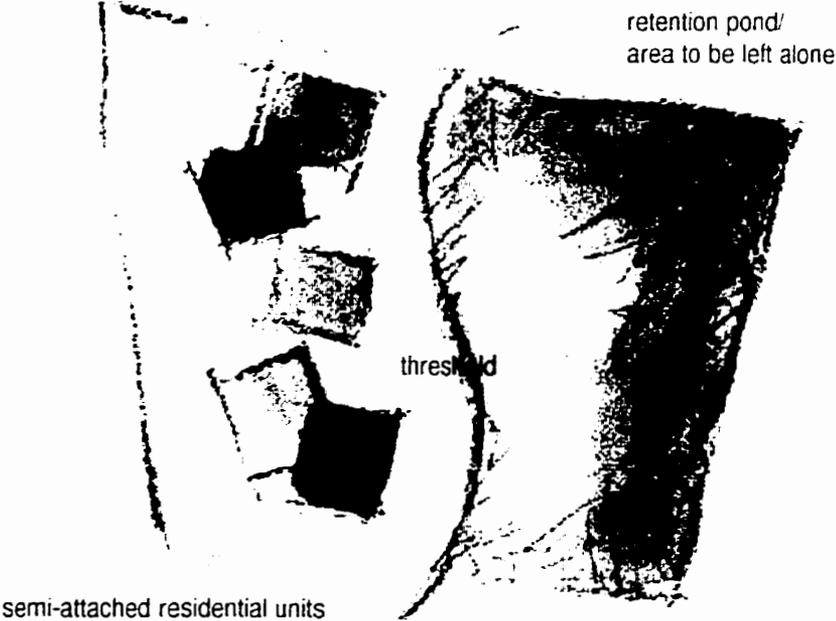
an erasure of the
rational, scientific
or modern overlay

the erasure allows for
what was intrinsically
there before to come thru

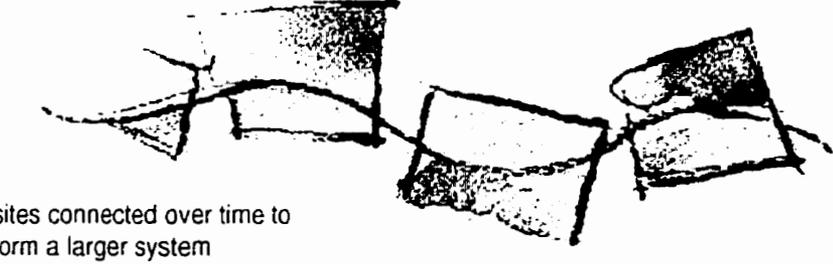


This collage sketch is from Anuradha Mathur's project called Recovering Ground: The Shifting Landscape of Dacca, in Bangladesh. (The project) is concerned with the 'edge' between built/claimed ground and the shifting/fluxed ground of the flood plain...It is about addition and subtraction, figure and ground, sedimentation and erasure in a flat landscape where slight changes in relief are both registered and made by processes of flooding". Spens, M. (editor). Landscape Transformed, 1996

The proposal was a type of residential neighbourhood where half of the land would be for allocated for residential units, which would require a higher density than typical detached - family housing, and half of the land would be left to develop unto itself. A transitional barrier between the two areas would be designed to provide vertical and horizontal separation between the two conditions of the site, and to provide controlled points of specified access between them.

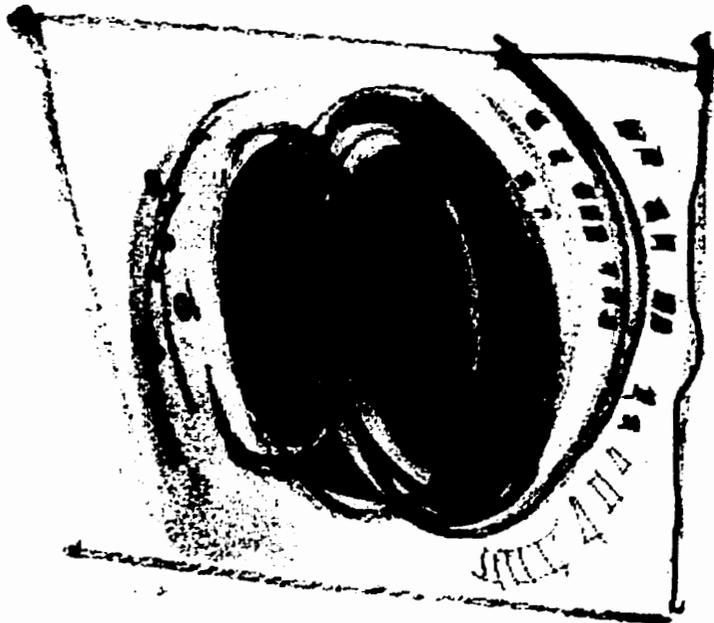


Connecting these sites together over time would create a new pattern in the suburban landscape, one which includes spaces that are left alone and transitional thresholds between these spaces and the residential areas. The inclusions of these types of spaces would enrich the landscapes where we live out our daily lives.



The residential area of the site and the part that is left alone are separated by a threshold element. Water is the quintessential everything and nothing, an infinity element. Therefore a retention pond is proposed for the transitional element.

For further design development to occur, these ideas were filtered through the reality of site and program to determine the shape and character of the residential development, the erasure area and the water element between them.



I splashed and careened down a mighty cold river once. All around me, in the mud flats of this great expanse of water were mammoth bones and old dinosaur teeth and rotting carcasses of small Asian horses. They were lying peacefully between the steaming stumps of a once vast coniferous forest. There were no animal cries, no wind whistling through the missing tree tops that lay in the mud and ice. The only sounds came from the prehistoric fish flapping, gasping in the watery breath beneath the mud and sky. As the bones rained to dust in the sun and the rain, these sounds too faded in the distance as the river narrowed its banks, and I swept along through swampy willow and poplar scrub brush. Some stands of elm and oak trees grew to block my view. Beyond these trees the mudflats had sprouted into an expansive plain of grass and flowers rippling in the wind like the bottom of some great lake.

From the bones of the mammoths swarmed countless shaggy brown beasts, plowing furrows in the grassy sea with their strong grinding teeth. The buffalo raised their cumbersome heads and fixed an eye on the river as I passed, as if they recognized me...

Through a soaking spring rain I came upon a village encampment where the buffalo were stretched taut on tepee poles and ran around in the bellies of black-haired children and dogs. The people stopped and took notice as I slipped quietly by. They could not see me as the buffalo did, but they chanted and danced just the same.

A dark storm scuttled across the sky. My craft emerged from around a quick curve and from beneath the booming thunder I heard faint cries of a brief skirmish. The next villages I passes were piles of ashes, the smoke persisting through the rain.



Nearby, the new forests fell to the ground, and re-emerged stacked in boxes that were stuck in the mud. The grasses were cut, and fences made of ink and paper were erected to keep the people from wandering. I checked my chart- did I take a wrong turn and end up in I drope? I glanced down the river behind me and saw the same lazy brown water as in front, and was reassured I was on the right course. The mud also shed from sandy brown fur and became spotted cows sniveling in the cold wind. There were many warsteouts and steamboats playing on the ever-narrowing, very busy river.

The river turned once more, as rivers will, and the water cleared. The boats I saw lay motionless beneath the murky waves. The people were gone too, locked inside their boxes. Factories hummed and the trains whooshed by, their whistles becoming lost in the wind as my craft slowly outdistanced them. The midsummer sun was relentless as no trees cooled the riverbanks. The banks, freed from their roots, slipped into the water and moved to the other side. Every now and then I would glimpse a child, or an old couple, and once I saw a deer with a bashed-in leg come tentatively to the river's eroded edge. The deer snitted but did not drink. The old couple looked downriver into the setting sun. The little boy wondered if he was allowed to use his home-made fishing pole here, not knowing that he needed some bait.

They all glanced up as I passed. They shared the same wistful look, like they could not quite remember why they came here and felt a little foolish for coming, or forgetting. They looked out onto the river, these questions in their faces, but I did not see them. The water had slowed to a trickle, and I closed my eyes to rest. Winter was just around the bend, and there they were waiting, hungry, eager to see what the spring floods would bring.

One of the challenges for landscape architects is to bridge the gap between theory and design. In order for this to happen there need be content, or meaning that goes beyond mere pragmatics such as function and intent. As Jellico points out in the previous page, abstract ideas should be filtered through the reality of the world in order to carry weight. The land itself is the canvas upon which a landscape architect works her/his art, and the medium with which it is constructed.

One cannot discuss a particular place without discussing how it came to be what it is. The processes by which energy has moved matter through the elements that make up a landscape play a crucial role in determining the essence of that place.

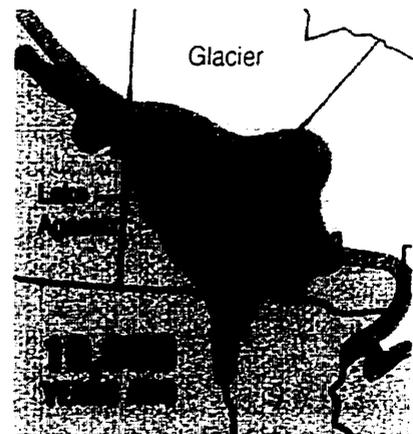


Underwater life in Manitoba during the Ordovician period (440-500 million years ago)

Great Plains Publications. *A History of Manitoba V. 1: Rupert's Land to Riel* 1993

Picture the Red River Valley in Manitoba. Picture small, dead crustaceans, invertebrates and plants gracefully falling to the floor of a warm saltwater sea 600-440 millions of years ago. Then feel the weight of the water crushing, pressing them into what is now Manitoba Tyndall stone. Slowly, one plant struggles to take hold, over time becoming a vast fern forest. By 250 million years ago, a large coniferous forest rages across the land, laying down a rich carpet of soil that fed abundant plant and animal life. 230-180 million years ago, dinosaurs walked where the prairies once lay. The Great Winds grow colder, and the steaming forests fall into semi-arid grasslands roamed by a mammoth, bison, lion, wolf, bear, beaver, sloth, camel and sabertooth tiger. Another glacier sweeps down from the Arctic, scraping bare the landscape and leaving great gouges in the old stone bed. The summer dawns 11,000 years ago when the warm wind begins to melt the ice into a great lake called Agassiz that covers the land in southern Manitoba for thousands of years. In Lake Agassiz, new life forms emerge and die, floating to the bottom along with the flotsam that used to be the Canadian landscape, forming a

thick blanket of nutrient-rich clays and silts. From 9000 years ago until today the water from Lake Agassiz drains northward to the sea by many rivers that criss-cross the plain like the veins of a hand. Plants and animals come to root and feed on the exposed tall-grass prairies and marshlands, the scrubby parkland and the ribbons of riverbottom forests that line the rivers and streams. People forage the land, rich with the gifts of the past. The wind howls over the treeless plain, bringing the seeds of fire with it. The fire turns the Aspen parkland into ash that feeds the prairie grass. Over time the Aspens return to claim the soil from the prairies. The dance continues. From time to time, rivers like the Red River in southern Manitoba recall the former glory of Lake Agassiz. Every 36 years on average, the Red River floods the region, turning the entire flat plain for a short time into the lake it once was.



One cannot discuss a particular place without discussing how people have interpreted and used it. Culture, the written and unwritten rules or commonly-held beliefs and practices of a society is largely responsible for how a society views and shapes its landscapes.

Approximately 8,000 years ago people come to live along the banks of the Red River. These people were called Aboriginals, namely the Assiniboine, the Western Cree, the Ojibway and the Souix. Their temporary settlements were scattered along the river, moving in step with seasonal changes to follow the bison that fed them. These people worshipped the spirit-from-within the mother earth, interpreting and using the land based upon these beliefs. Due in part to their belief system and the relative abundance of the land that nurtured them, the traces they left on the land were light, on a scale that resonated with the rhythms of energy cycling through the land, water and sky.

Aboriginal women collecting wild rice.
Great Plains Publications. *A History of Manitoba V.1: Rupert's Land to Riel*
1993



Nearly 300 years ago the people called Western European Settlers came to this land. These people were travellers from a distant land, nurtured by a different culture than the Aborigines. Theirs was a patriarchal society, whose Father God promised dominion over plant and animal life, and over other people who did not share their beliefs. The traces left upon the land by their practices were of an unprecedented magnitude, vastly altering even the deep structure of the land in a relatively short span of time.



*Magazine advertisement
enticing people to the para-
dise that was the Red River
Valley*

Great Plains Publications.
*A History of Manitoba V.1:
Rupert's Land to Riel* 1993

Within 100 years, the homesteads and cultivated fields of the settlers had replaced the bison and Aborigines. In fifty years these settlements take on two main forms; urban and rural. These two settlement types describe most of the Red River Valley landscape seen today. Human intentions are now as powerful a determinant of landscape process and form as wind, fire, and water.

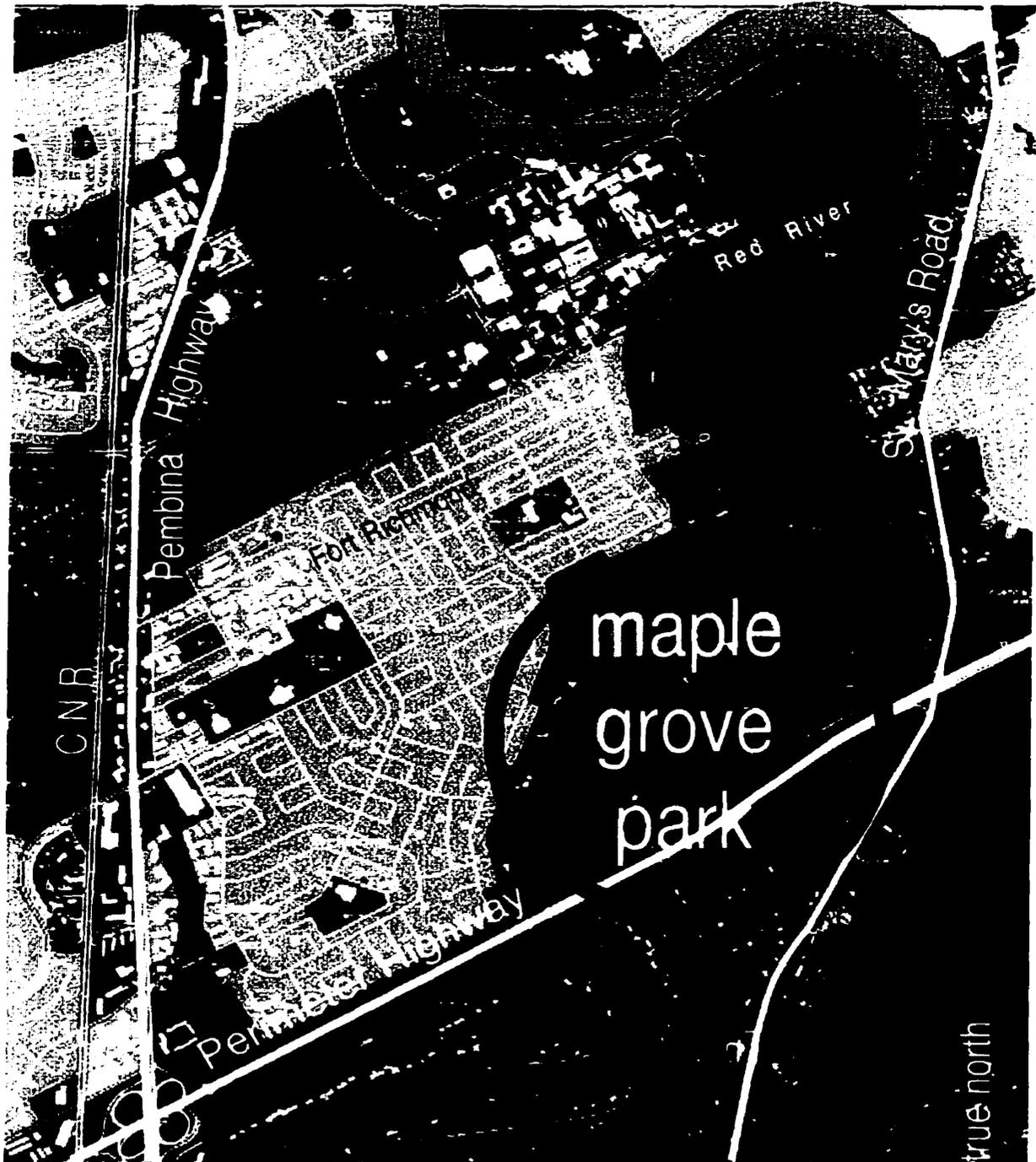
The Site

The site is along the banks of the Red River. It is a place where fish swam, giant ferns waved in the warm breezes, dinosaurs munched on the treetops of a vast forest, where mile-thick iced depressed the earth's crust. bison and people traversed seas of grass, and people first settled the land for rural development. Now it is a city park. The forest remnants run in river lot strips. The grass is cropped. Buildings and roads and signs meet the eye, some newly constructed and tightly locked up, others derelict with their yawning doorways nailed over by boards that the river coughed up. The dirt roads are dotted with old foundation walls. The trees are hung with debris that mark the height of the last flood. The river is sluggish and brown, with David Suzuki's 'urban flowers' (litter) sprouting along its banks. Open fields afford sunny views of residential communities, the tall chimney stacks of the University of Manitoba, farms, highways, and the river.



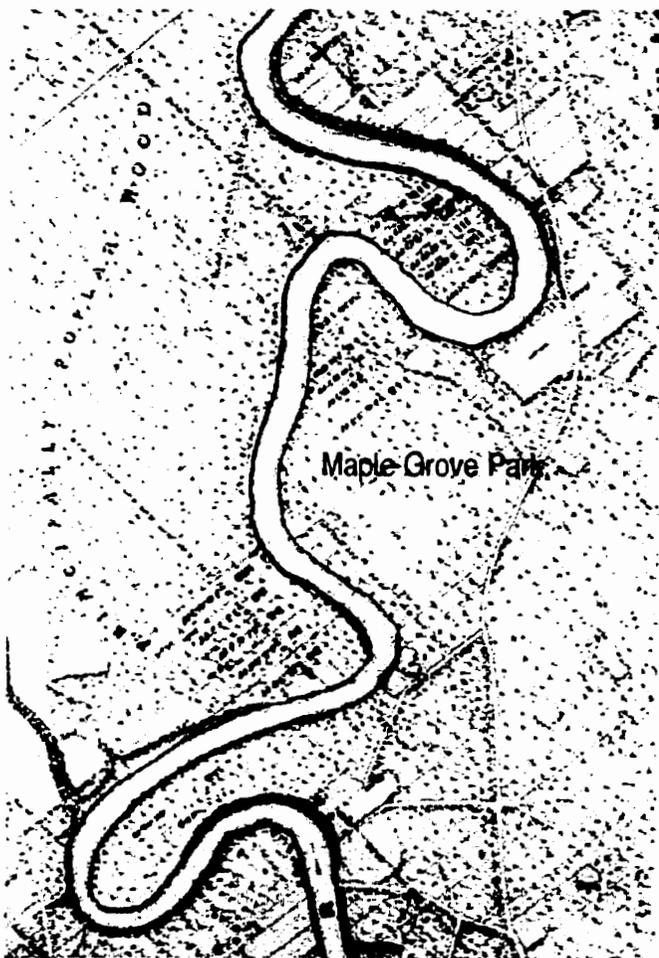
Typical views of the site include a glimpse of the river, grassy fields, tree lines in the distance, some vestige of human habitation and alot of sky

The site consists of sixty hectares or 160 acres of land called Maple Grove Park. It is owned by the City of Winnipeg, zoned and used as a park since 1967. The land is located just inside the City of Winnipeg, in a bend of the Red River adjacent to the southern Perimeter Highway at St. Mary's Rd. The park is used primarily by dog-walkers, as it is one of the city's official off-leash dog parks. Parts of the site are leased by the Winnipeg Rugby Association and the St. Vital Mustangs Football Club who practice there regularly in the evenings and hold games on the weekends.



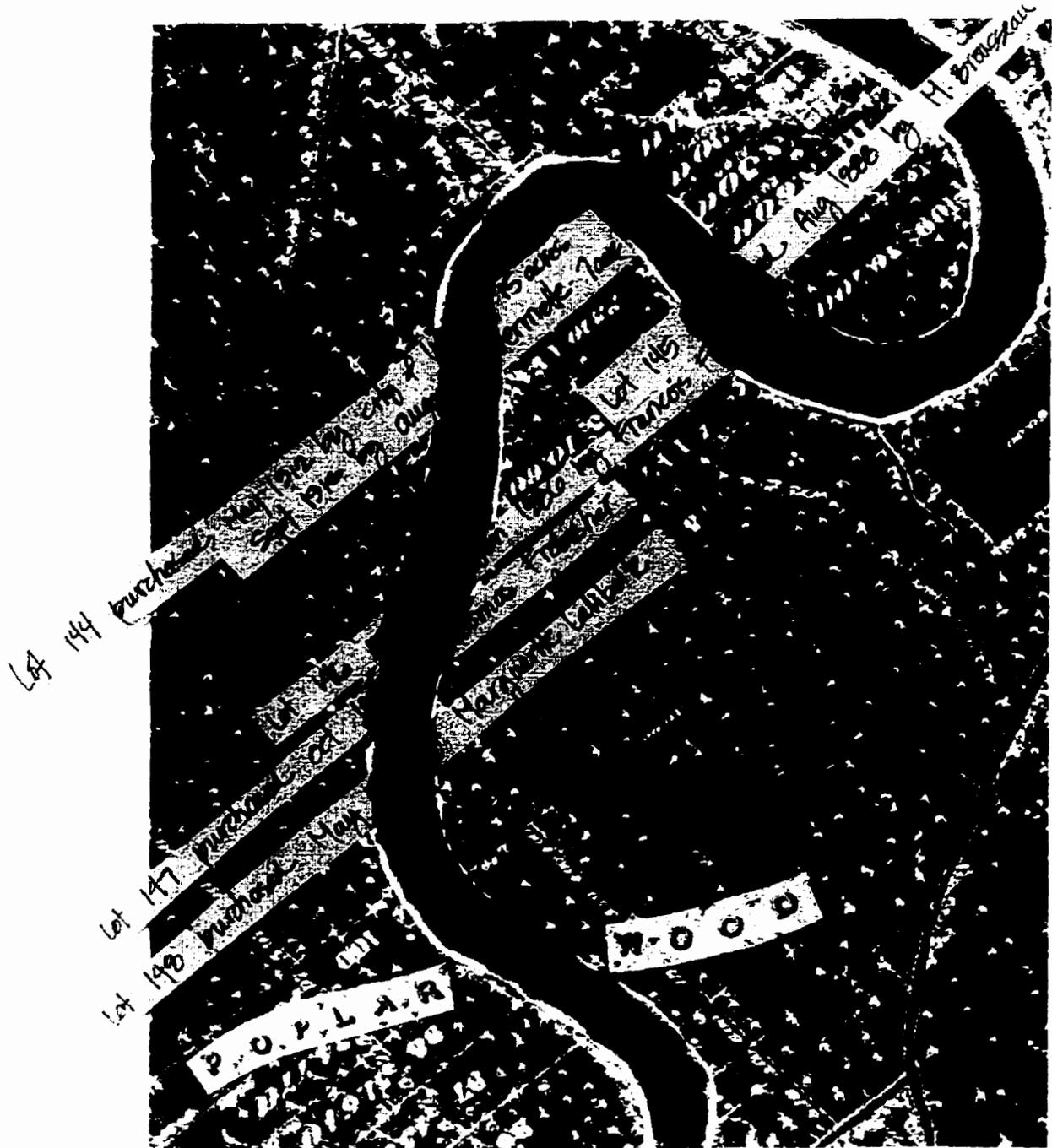
The traces of human use of the site over the past 100 years are still evident in the landscape today. "Rows of willow and Maple and ramshackle buildings provide evidence of a colourful past." (Spence et al. 1998) The rows of trees that butt up to the river at 1/8 mile intervals are evidence of land tenure based on the seigniorial system that was practiced by the early Metis and other settlers. From the early 1800's, the long narrow river lots up to 3 km deep (the distance one could see across the prairies beneath the belly of a horse) gave families access to water and transportation. Subsequently, the Canadian government purchased the land from the Hudson's Bay Company and tried to impose the English land holding pattern on the settlers. This action was a major factor leading to the Metis Resistance of 1869, championed by Louis Riel who was captured and executed by the Canadian

Government for his involvement. The lots which divided this particular site numbered 830-837 on the Hudson's Bay Company painted canvas map in the Winnipeg Archives. These lots were later (re)sold as lots 140-147, belonging to the Parish of St. Vital/St. Norbert, the Province of Manitoba. Only one homestead is shown to exist on the site on the Dominion Lands map of 1874.



Plan of River Lots in the Parishes of St. Vital and St. Norbert, Province of Manitoba, 1874
courtesy of The Provincial Archives of Manitoba

Over the past fifty years the lots were farmed, bought and sold, and handed down to relatives who also lived there, building homes and farming the land. Some people lived on the site while holding jobs in the city of Winnipeg. Others ran business enterprises on the site.



Interpretive land ownership map constructed by the author from archival maps and documents courtesy of the Provincial Archives of Manitoba

For more than forty years, the open fields were home to five market garden operations that employed up to 50 people in a busy summer. They supplied vegetables to Safeway and other grocery stores in the city.



Aerial photograph of the Government of Manitoba and Mapping Division.

In the late 1880s a man by the name of W.A Taylor came west to Winnipeg from Ontario to seek his fortune. He bought a home in the city of Winnipeg, a store in St. Boniface, and some land at what is now Maple Grove Park.

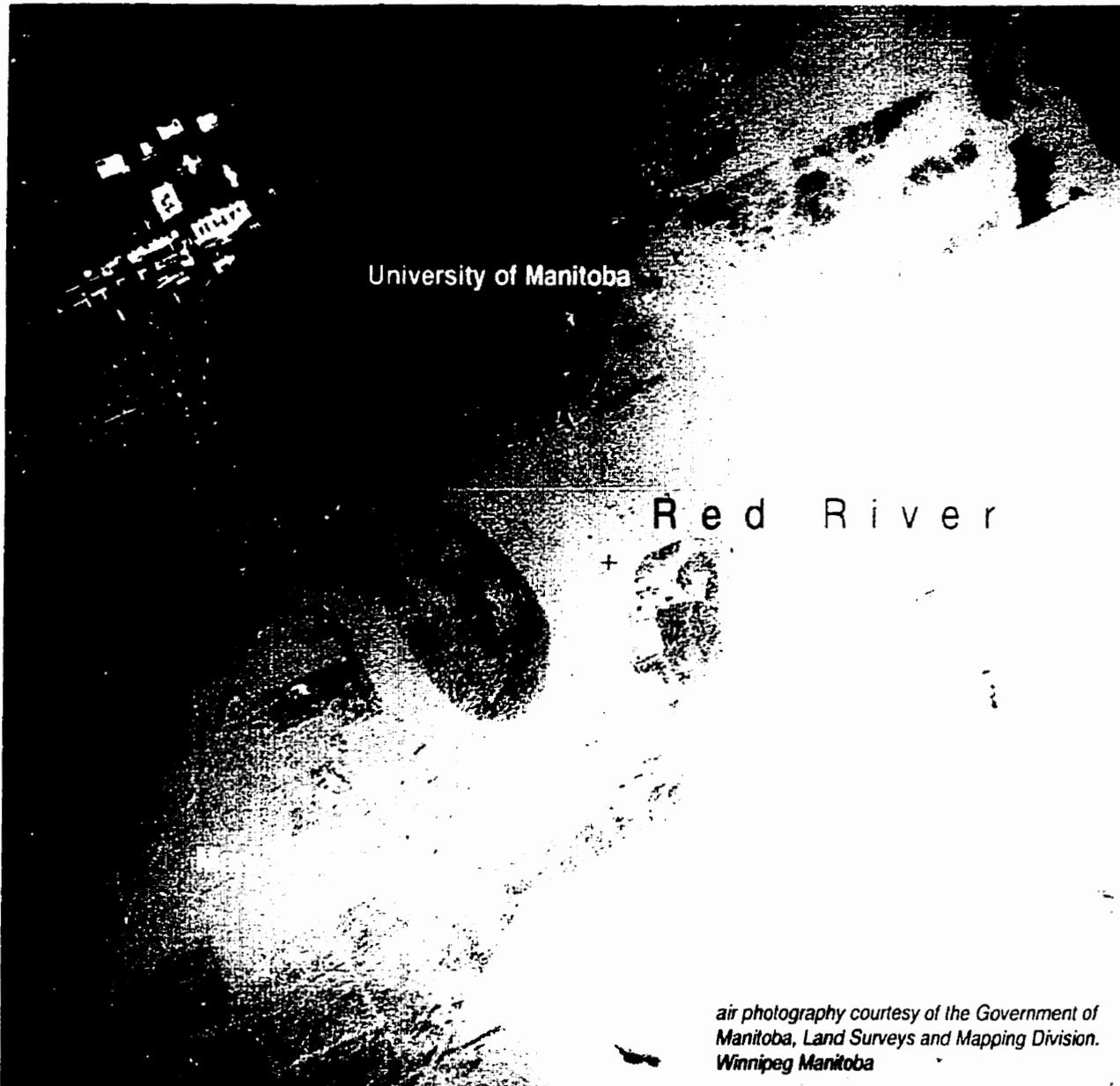
In the early 1930s W.A. Taylor planted the site with over ten acres of horseradish. It was processed on the site and sold under the label 'Poplar'. His son's industrious and enterprising family turned their old river lots into a thriving recreation area called Maple Grove Beach.

During the 1940s swimming, a dance hall, canoe rentals and baseball diamonds beckoned city dwellers to a day of 'fun in the country'. Dubbed 'a blue-collar Grand Beach', the park was accessible by trolley car that came down what is now St. Mary's Road. Most people either walked or bicycled there. It was a busy spot for fun on the weekends, providing the venue for organized events like the annual Eaton's staff picnics. Tickets were sold at the edge of the property along Frobisher Road. A big field was cleared along the edge of the woods for picnics and games. Huge corn roasts were held, boasting a home-made roaster the size of a small closet. There was a dock along the river for swimming, and a cement pool for those less adventurous. More than a dozen rental cabins were nestled in the woods behind the field for those wanting a more private weekend get-away. At night, the sight rang with the music from the Dance Hall as people kicked up their heels late into the night to the sounds of the Big Bands and the songs of WWII.

The old Dance Hall had seen better days. The 1997 flood took the final toll. Days after this picture was taken in summer 1998, the red concrete block building was demolished.

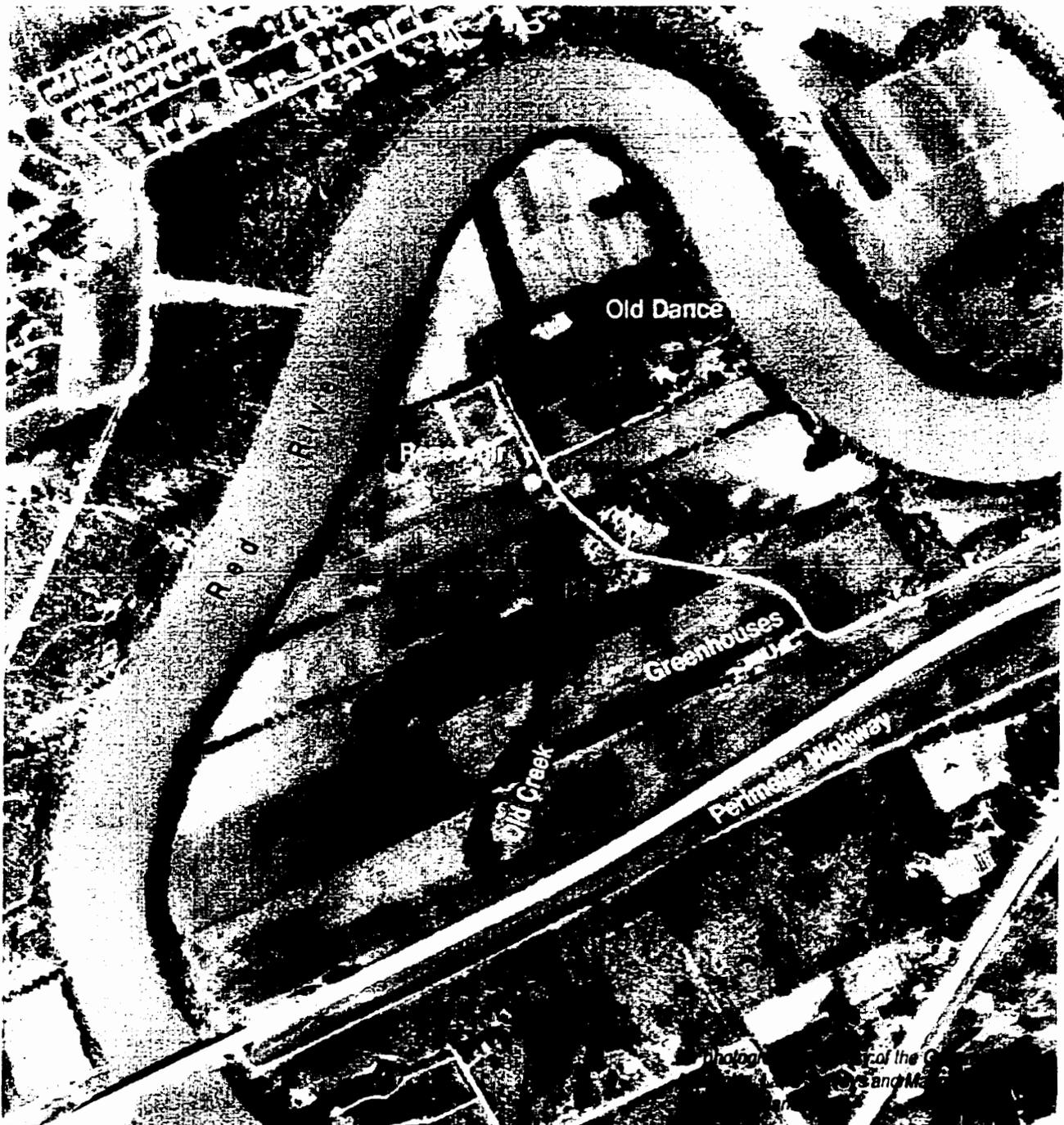


The facilities were badly damaged in the 1950 flood. The first 'Great Flood' in the history of the city devastated both the rural and urban landscape. The Red River inundated the city and its environs with a lake nearly 30 miles wide and up to 18 feet deep. Many people lost their homes and their livelihoods that year, including those washed away over the fields and through the treetops of Maple Grove Park. The beach was declared unsafe for swimming during the Polio epidemic of 1953. These events heralded the end of an era for the site.



*air photography courtesy of the Government of
Manitoba, Land Surveys and Mapping Division.
Winnipeg Manitoba*

The city of Winnipeg acquired the land for Maple Grove Park beginning in 1967. The city has at various times made elaborate plans for the park's development, but so far rugby, soccer, and football fields and clubhouses, along with a boat launch, have been the only development. The city maintains site, mowing the fields, keeping the roads open and removes dead and diseased trees.



By 1979 the garden plots had been replaced by field grass and most of the old buildings had been removed. Just south of the former Maple Grove Beach area a large field of street trees can be seen in the photo. These trees were part of a street-tree planting program by the City, and were later transferred to the rapidly expanding suburbs.



*air photography courtesy of the Government of
Manitoba, Land Surveys and Mapping Division
Winnipeg, Manitoba*



Old D... all

...field
...ing

... of the Government of
... and Surveying Division
... Manitoba



Aerial photograph courtesy of the Government of Manitoba, Land Surveys and Mapping Division, Winnipeg, Manitoba.

The general impression of the site is one of time moving very slowly. The rich layering of time and record of the past exhibited on the site is unusual. Old things are typically removed and replaced by new enterprises that erase all trace of previous land use. At Maple Grove Park, however, the gently sloping open fields of mown mixed grasses lie like blankets over the once prolific soil. The fields are encircled by remnants of the riverbottom forest. They are penetrated by the marching rows of the French river lot divisions, and separated by a clump of forest that used to shelter the Aborigines and house picnic facilities at Maple Grove Beach. The edges of roads are dotted with old foundation walls, and a few old structures. New buildings and facilities command the vistas. The trees are hung with grasses and other debris that mark the height of the flood. People, mostly from the surrounding suburbs, share the site with numerous dogs that run around fighting over sticks and splashing in and out of the river, and a multitude of wildlife and birds.



The site is surrounded nearly 270 degrees by the Red River and is therefore extremely flood-prone. Each year the river erases and adds to the story that people write on the landscape. The unknown variables that the river adds at its whim can be scary when measured up against human intentions for the site. Perhaps this is why the site has been 'let be', relatively speaking. The most compelling thing about the site is that the whole place seems to be holding its breath.

There is a feeling about the place like it has been waiting or recording time and must lay this gift down before it can move on and become something else.



In the spirit of 'letting be', ten people were asked to explore and photograph the site. Relying on external interpretations of the site allowed for unknown variables to emerge, and kept the designer from rationalizing the discovery process.

This approach to the site analysis was based on Bernard Laassus' 'experiments with a red dot'. (Lassus, 1998) In this experiment a number of sheets of white paper were displayed in public with only a red dot on them. Soon people began drawing on the paper, using the red dot as a starting point. The resulting images were all radically different which allowed for endless variety and creativity, while the red dot united the overall project.

Instructions

In this photographic analysis project, the final images are made into a cube, one cube per each site excursion. (See Appendix A) Each cube has images of the people taking the photos, the context of where they were before and after the site visit, and three images of the site. In the cube form all of the images have the same weight. The cube illustrates how views of the site are inextricably tied to the people who are viewing it, and the journey they took to get there. The cubes unite the analysis into a simple form, whereas the variation in choices of views and photographic technique are diverse and fascinating. The cubes afforded information about the site that would never otherwise have been revealed.

The sample cube on the following page shows the layout of the images that were folded to make the boxes. The images on the 'top' and 'bottom' panels are typically of the context, with three images of the site and one image of the person running around the four sides.



con & trends



7 nov 29/99 2:27pm

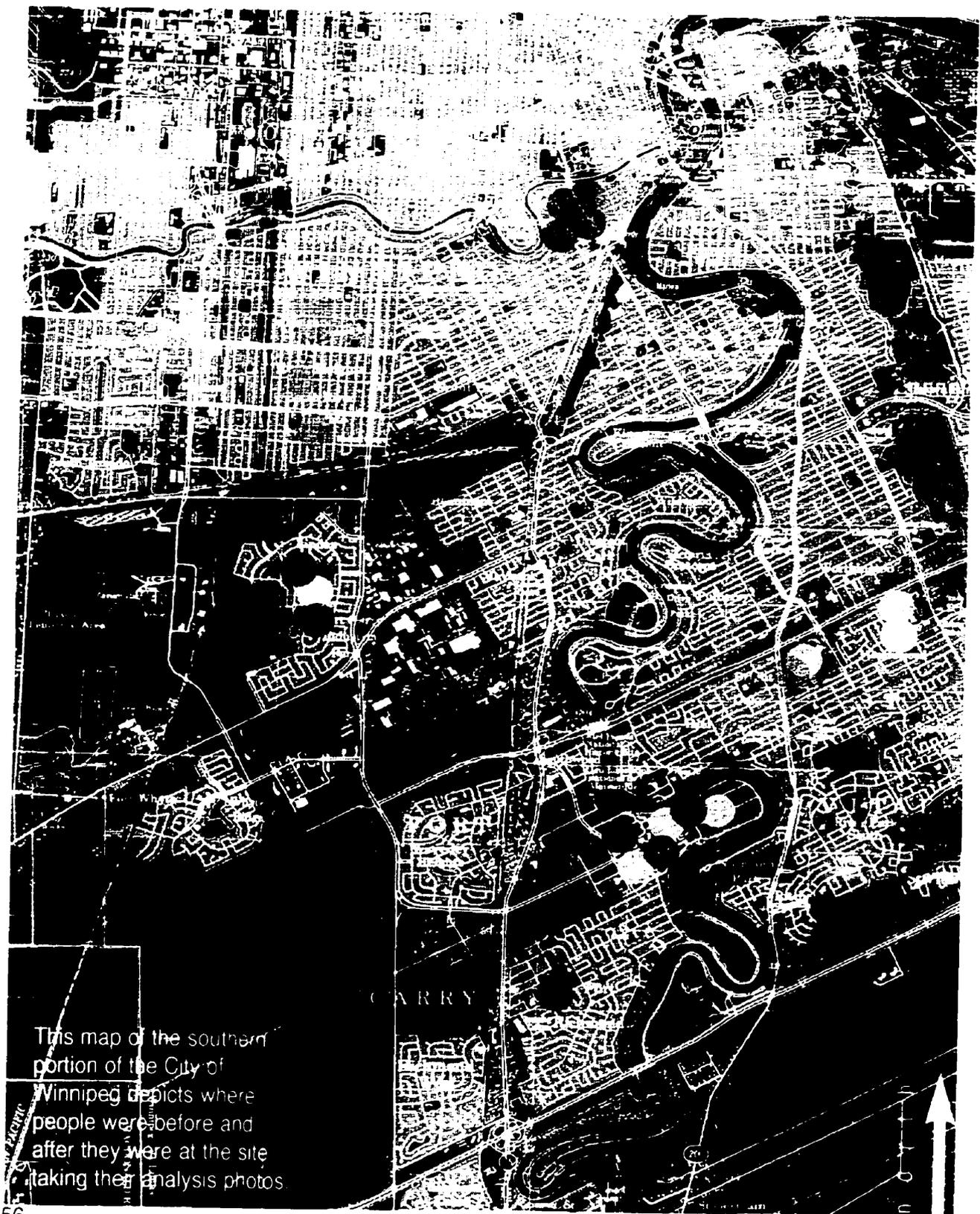


8 nov 29/99 2:34pm



9 nov 29/99 2:38pm

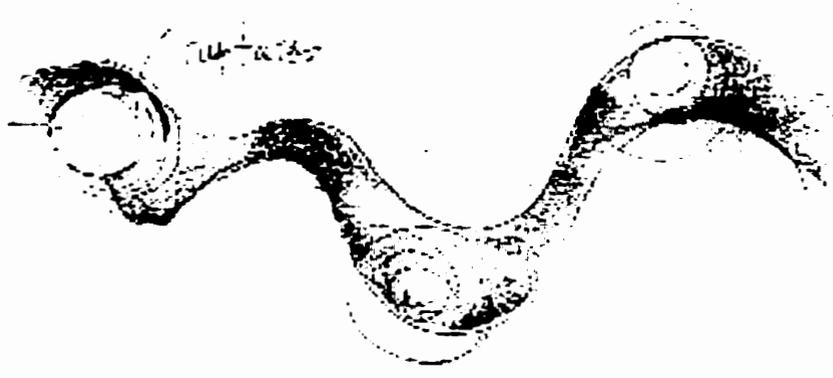




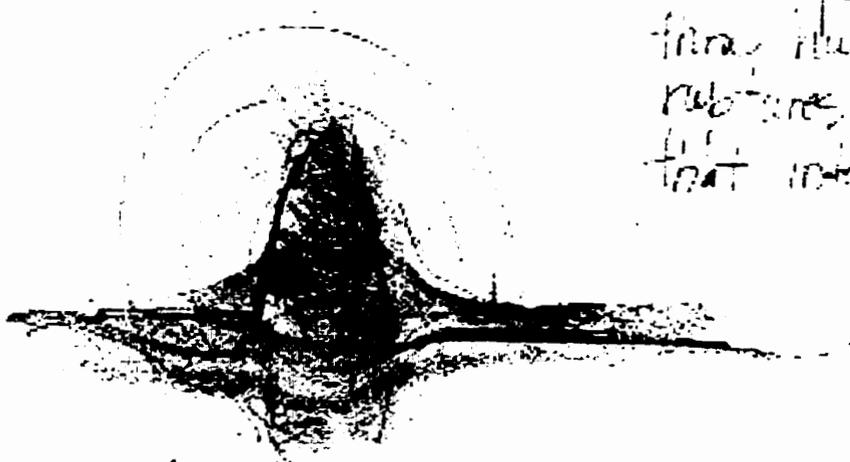
This map of the southern portion of the City of Winnipeg depicts where people were before and after they were at the site taking their analysis photos



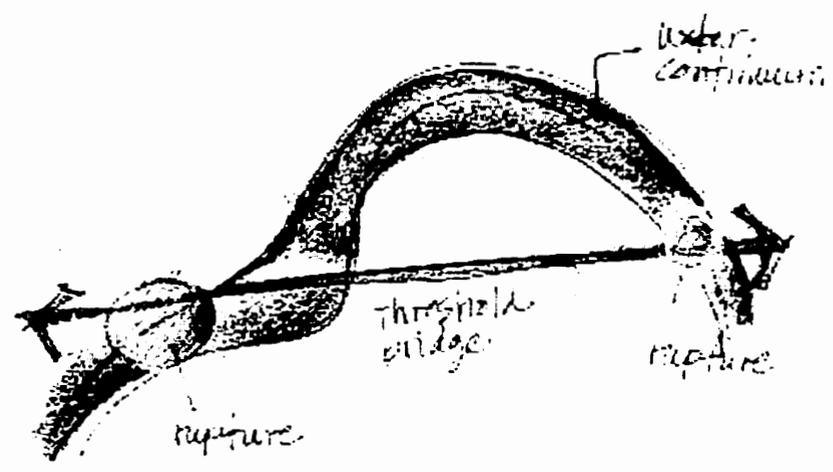
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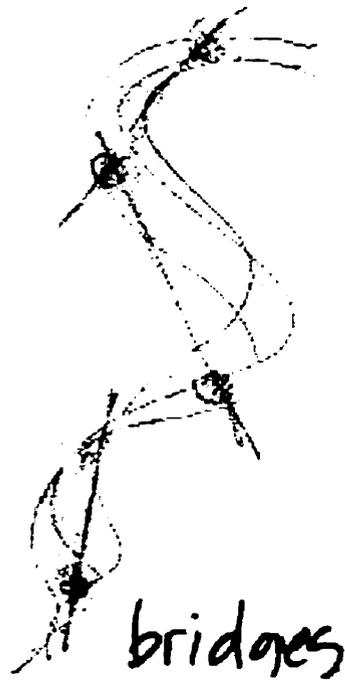


periodically there occur either spontaneous or from human intervention ruptures in the continuum that interrupt the flow.



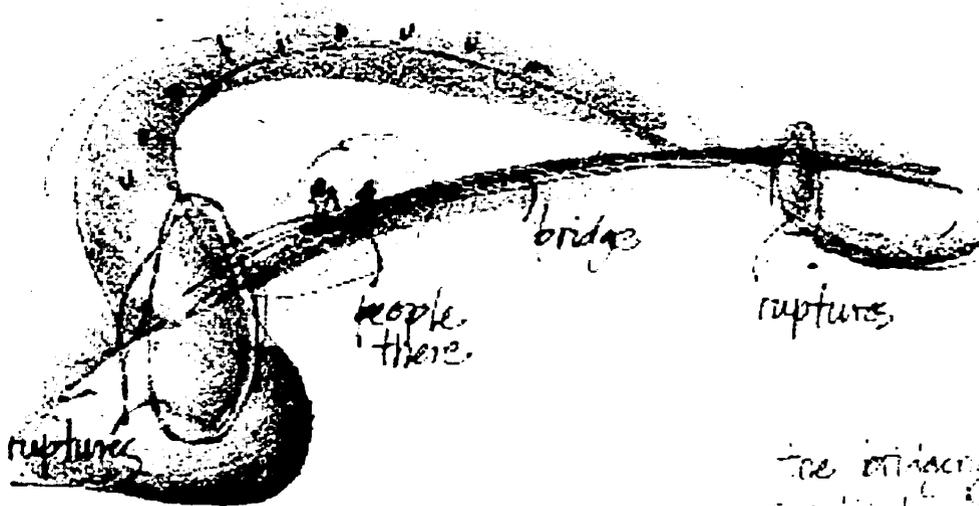
ruptures





bridges

between 2 or more
 ruptures,
 a bridge can be made.
 The bridge is a structure
 between the 2 ruptures,
 spans the time
 distance between them,
 causing the flow in
 a sense of time as a
 distance which makes
 even a rupture in the
 continuum.

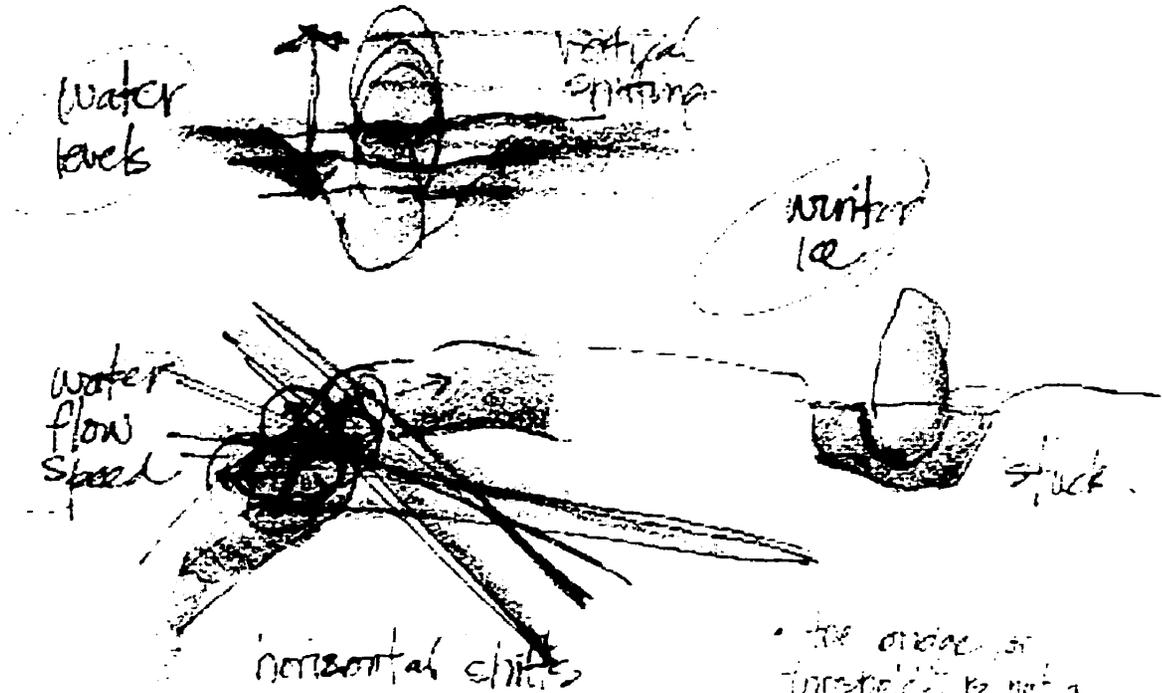


people
 there.

bridge

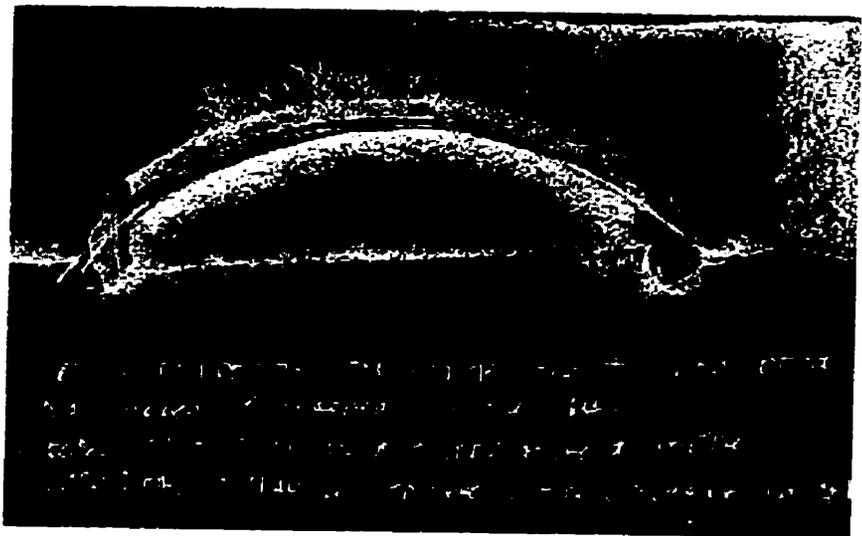
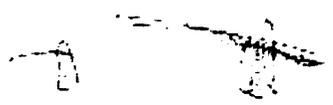
ruptures

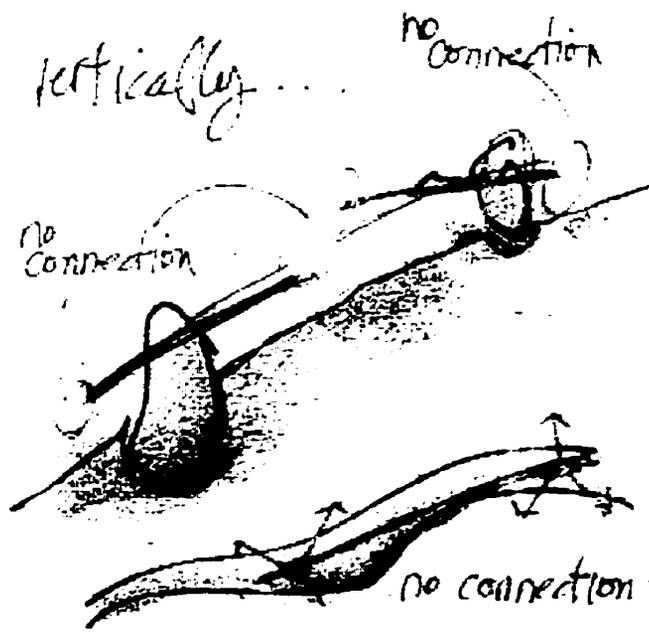
The bridging elements
 constitute a space that
 people can be in.
 It can be considered
 just in the present,
 or a prolonged time
 undetermined amount of
 time.



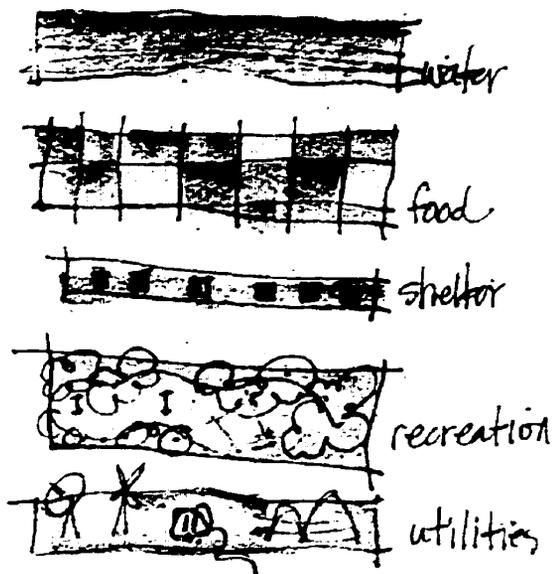
- the degree of friction is not a fixed static element
- because the piers supported in the material world do not pass the elements of change which affect the structure, which also act upon the supports consequently the friction

light mark
 the bridge supports
 supports of a structure
 structure

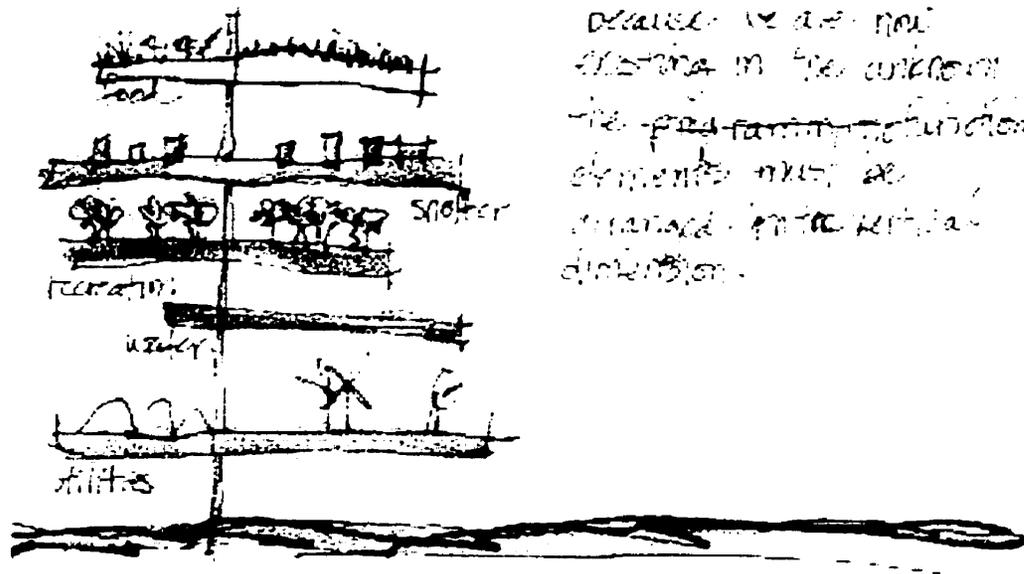




because access to the sea
 is sporadic & determined by
 factors outside of our
 control. there is the
 possibility of becoming
 stranded for extended
 periods of time -- till
 the next day, the next
 full moon, or new season.



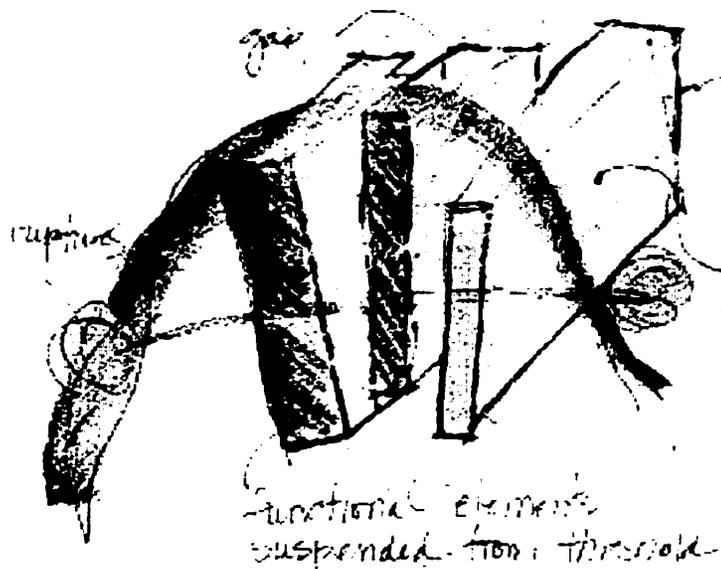
functions



because we are now
existing in the unknown
the pre-fabricated functional
elements must be
managed in the vertical
dimension.

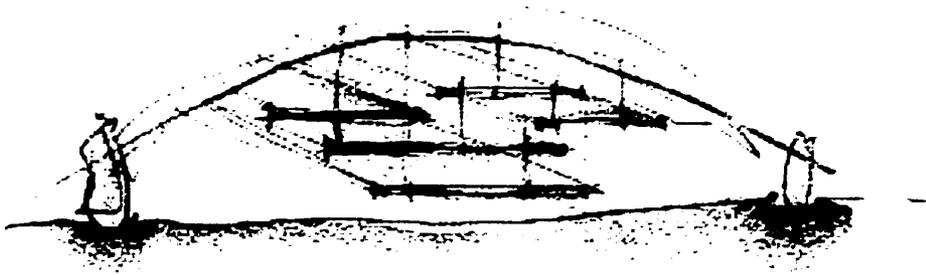
the functional elements
are suspended from the
horizontal order above the
site.

they move and shift over
the land in response to
the shifting requirements,
there with the provision
factor affecting the things
the site.



boundaries of
intervention
described by
limit of shadows
between zone of
influence &
interplay
→ the gap

functional elements
suspended from threshold



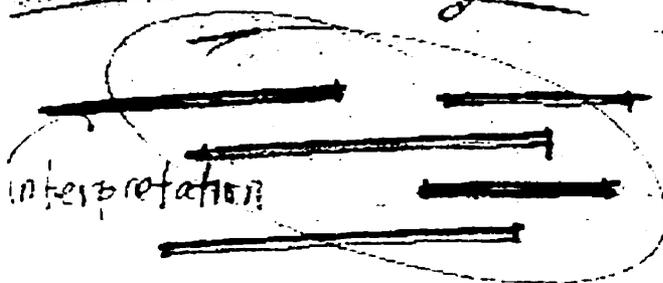
- the gap is revealed as
the bridge between the
land on the side, & the
material of the sky or
the sea.



- it is articulated into an
extension of the form
that spans across the ground
plane.

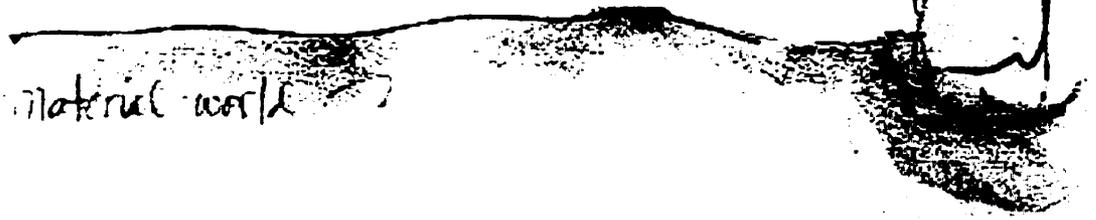
imagination & myths

- we are suspended
in the gap.



interpretation

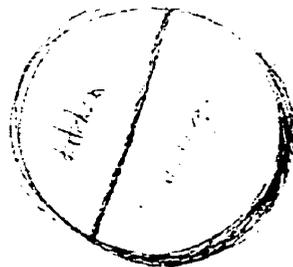
catalyst



material world

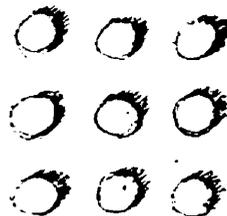
Intervention Two began filtering the ideas of the Part One through more tangible aspects of program and site. The program was based upon establishing a WWOOFing retreat. WWOOF stands for Willing Workers on Organic Farms. The idea behind these establishments is that people from all over the world come to these places and stay for room and board, while contributing their labour and sharing their experiences.

The site will flood every year. The snow will fall each winter. The city will change around the site. The land will grow. People will visit for 3 hours, or stay for 4 months. They will eat the food from the land. They will interact with each other and the land to varying degrees. These events; past, planned, and unforeseen are the dance for which the stage will be set.

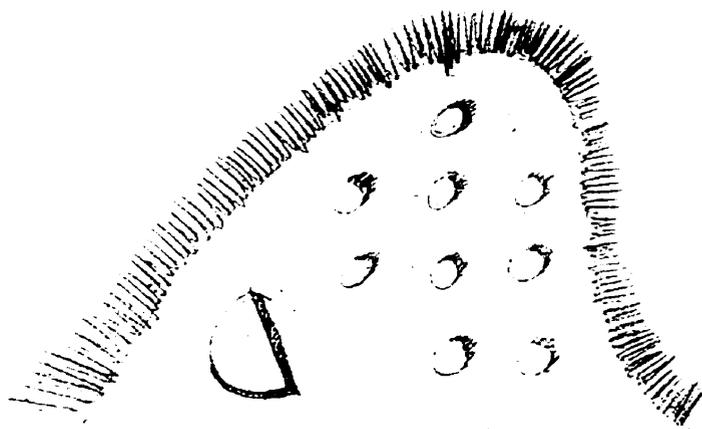


fragment

cut to cut



epithelium to cut

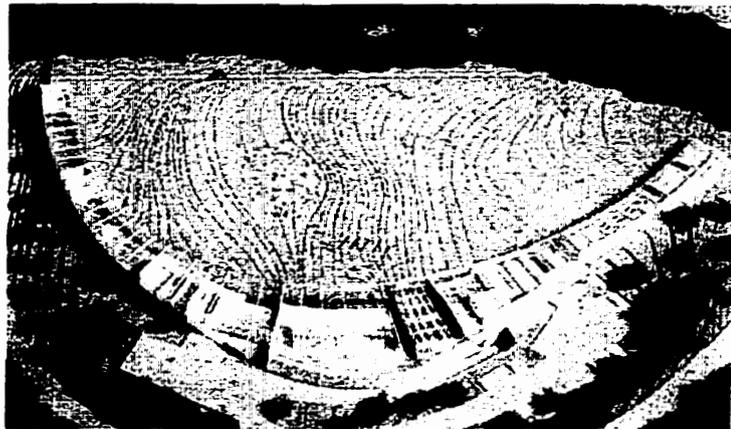


a whole tissue + muscle fragment

The places to stay must serve a broad range of functions and durations of stay. Therefore there will be single-room huts deep in the woods, clusters of rooms in an open field, and a main building incorporating the administrative centre and main food preparation facilities.

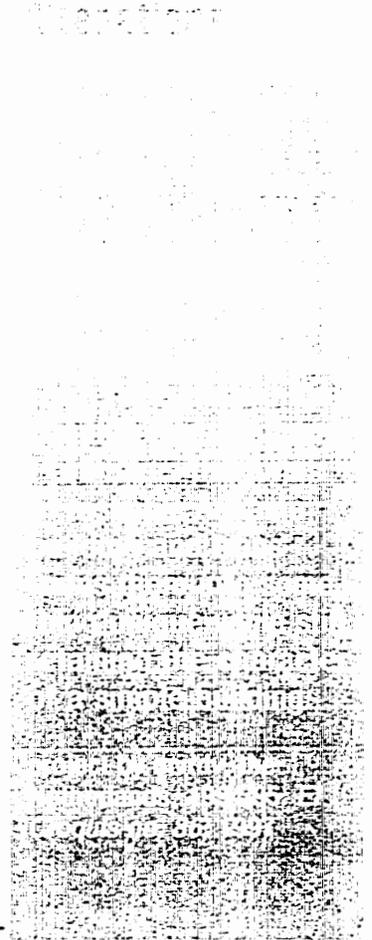
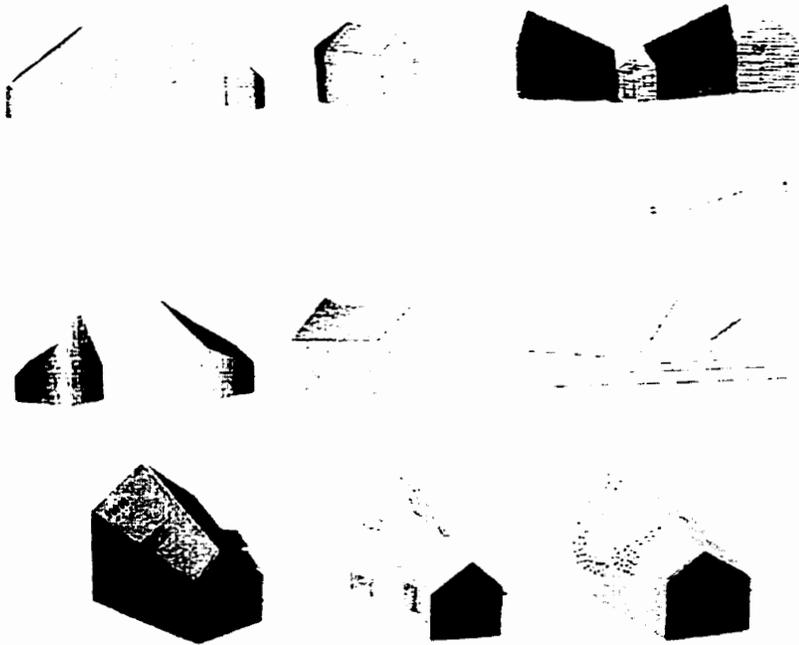


a

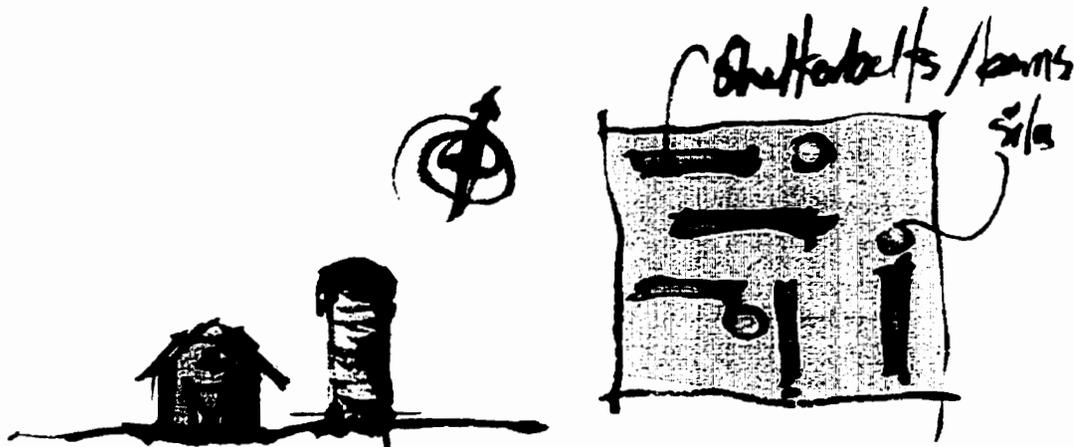


b

The simple line of the building form could be used as a separation device. All of the main cooking, housing and conference facilities would be housed in a large, linear complex such as this one at Ota-ku, Japan. (source unknown). The images to the right show how the relationship of the building to the landscape could be used to enhance the power of the threshold. In figure a, the green fields come right up to the face of the building, but it is not clear if they are physically accessible. Figure b (RVU building, The Netherlands. El Croquis no. 86, 1997) shows a simple but powerful technique of slicing into the ground that could be used to traverse the site while still 'letting things be'.

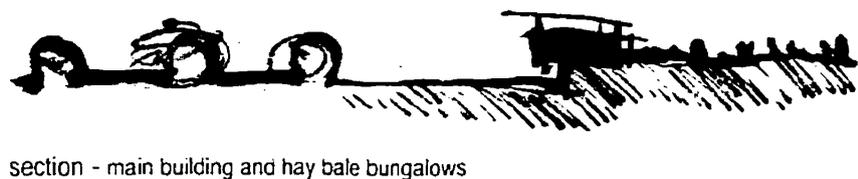
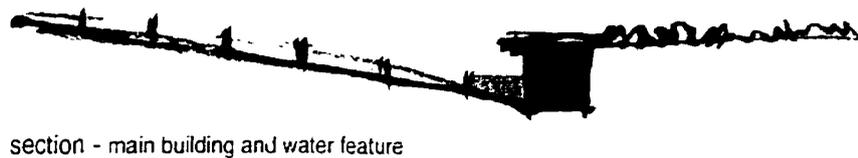
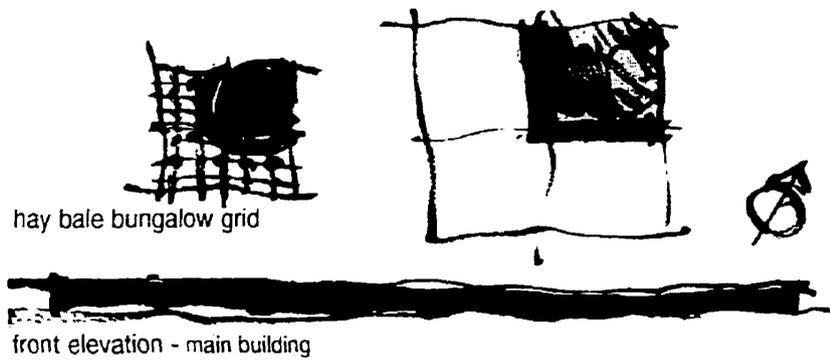


Red barns, silos, hay bales, telephone poles, shelterbelts and vast colourful fields of grain - these are the archetypal images that make up memories of the southern Manitoba cultural landscape. This cultural landscape is as much a part of the site as the clay silts that were deposited along the Red River where Maple Grove Park now lies. The simple and enduring forms of this landscape of memory can be altered to reflect a contemporary design paradigm, while still retaining a sense of the place.

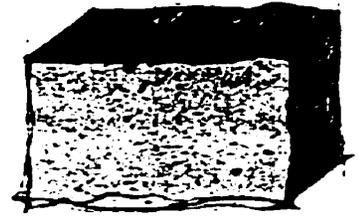


The following sketches show optional arrangements of long red barn-like main buildings, 'hay-bale' bungalows. The placement of these elements in the landscape can be used to make the separation between those places that we can use, and those places that we leave alone.

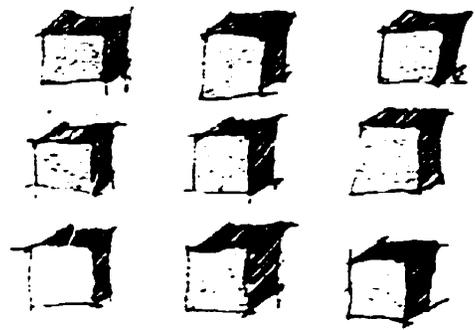
plans - main building separating accessible and non-accessible areas



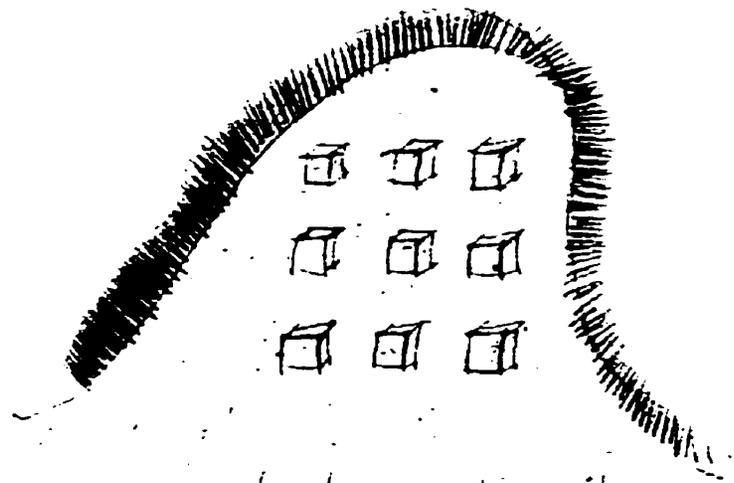
10 STAYS



1000



9 stays to stay



9 stays to stay on the site

3.Places to Cultivate

a. organic gardens and agricultural fields where the restaurant food is produced

b. utility and storage facilities for the gardens

c. a display garden, where the garden becomes a work of art.

Organic agricultural gardens will supply the establishment with most of its produce, grains, and meat. People are needed to tend the gardens. Travellers, tourists, school groups and other individuals can stay in the lodgings for room and board, while contributing their labour to the gardens. This idea is modelled after the example of WWOOF (Willing Workers on Organic Farms), an international organization based on the above principles. The patrons create a diverse community that works together, forming relationships and educating each other. In this proposal the seasonal workers and the daily visitors create a constantly changing canvas upon which the garden art is done.

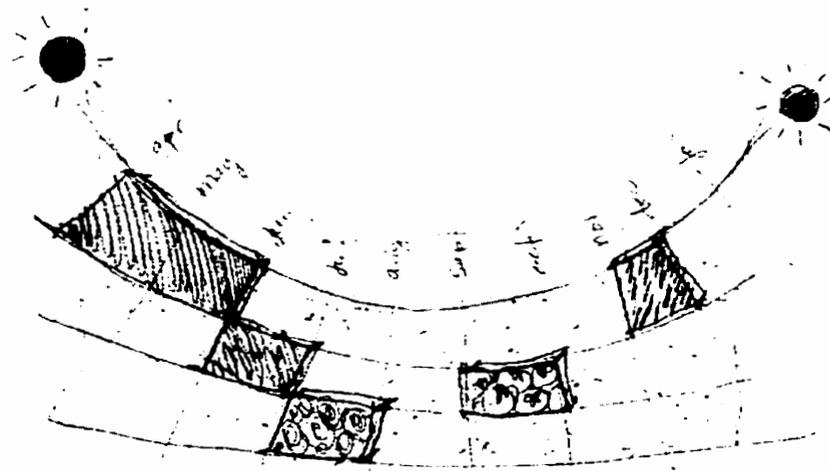


This image of Pivot Irrigation in Farmington, New Mexico shows utilization of a portion of the land while letting alone the land in between that we do not need. There is an intriguing quality in the efficiency of the forms, the contrast with the land that is not 'in use', and the sense of erasure.

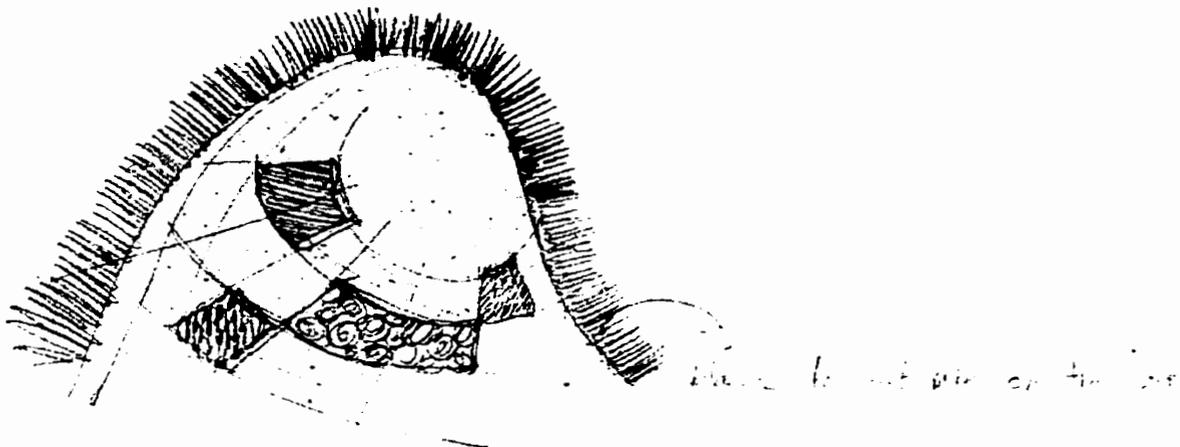
Comer and MacLean. *Taking Measures across the American Landscape*. 1996



Growing food on a finite piece of land involves rotation of crops from year to year, movement of resources and energy from one crop to another throughout the season for planting, maintenance and harvest, and location of living spaces and activities throughout the year based on the spring flood, winter cold and snow, and summer sun. Thus the program is never static within the bounds of the site.



places to cultivate





The circular agricultural plots can be part of a 'smart landscape', where the entire disc would rotate, rise and sink on a hydrolic bed, in response to sun angles and irrigation requirements.



This plan view of BUGA 2001+Plant City (mvr.dv. El Croquis no. 86, 1997) demonstrates a patchwork of crops, fallow fields and interstitial space that create an interesting design. The pattern is broken on both sides by an intrusion of the big yellow blocks, representing 'something that is not the pattern'.

The gardens are not just functional, they are intended to showcase contemporary landscape architectural design. The gardens will be partitioned into lots to be designed by landscape architects through invitation or competition. The result will be a garden of international scope and appeal, a foil for the restaurant, and an attraction in itself. The garden design must take into consideration optimum growing conditions, seasonal and cyclical rotation of crops, and other practical requirements.

Perspectives showing the juxtaposition of new and existing landscapes. The layout of the gardens seem to be as much about the art of landscape as they are about the functions of growing things.



BUGA 2001+Plant City (mvrđv. *El Croquis* no. 86. 1997)

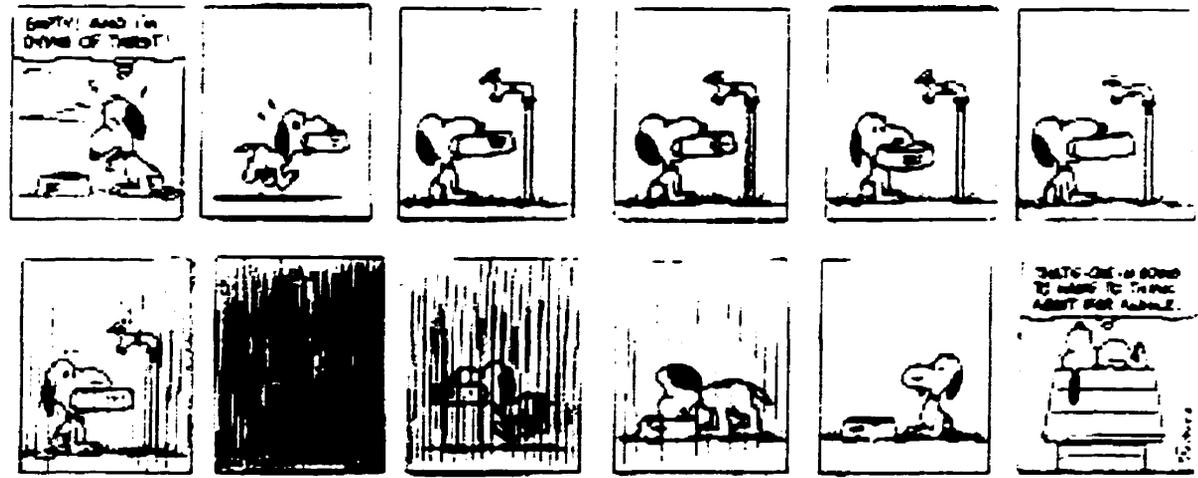


BUGA 2001+Plant City (mvrđv. *El Croquis* no. 86. 1997)

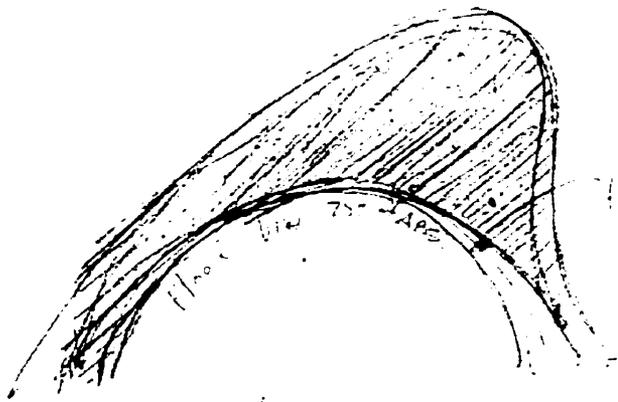
76
1987

Accident is a type of event that is not foreseen. Typical planning and design approaches attempt to reduce opportunities for accidents to occur. However, accident plays an important role as a counterbalance to the planned, ordered, goal-oriented events of our lives. Therefore space is to be afforded to the encouragement of the unforeseen event.

A conundrum results when one attempts to plan for the unplanned event. How does one design something without first consciously deciding what it is that is being designed for? If we do this, then it is no longer in the realm of the unknown. The design solution proposes allowing space to the unknown, and having faith that something will come to use that space, or that the space itself will have some value that we may come to recognize. The difficulty is in accepting what may come to use this space, especially if it is nothing that is currently recognized or deemed valuable or desirable at all.



source: Myers D.G. *Social Psychology*, 1987



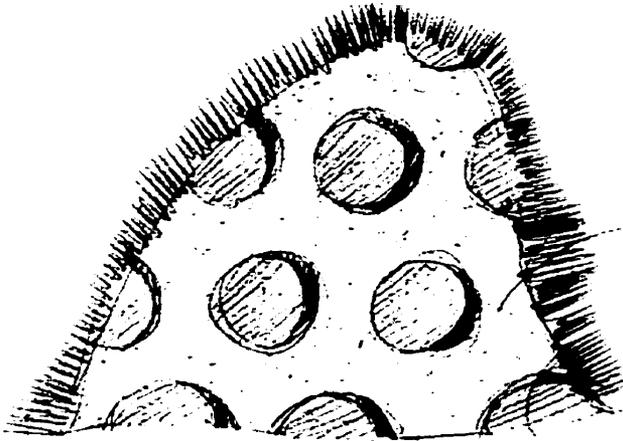
Hood
1/2

50% of site left out

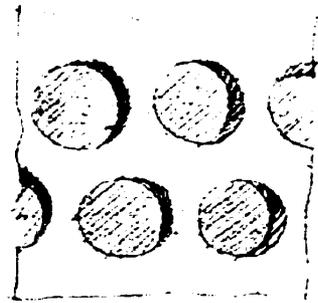
9. 50% NONE



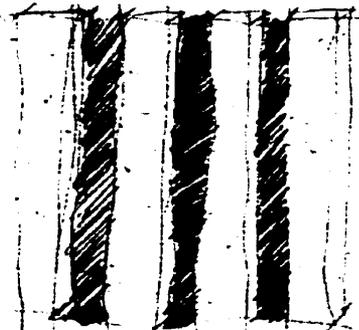
50% - hood



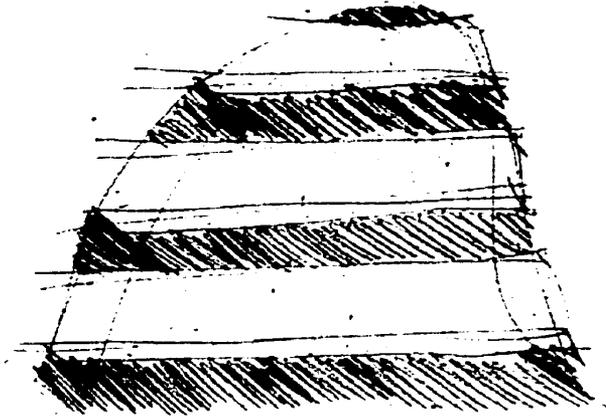
site with
50% left out



50% left out space



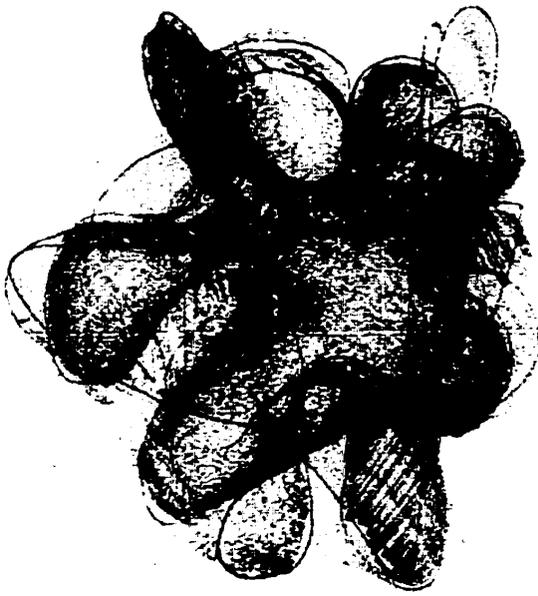
half



50% of site left out

Transition

Many configurations were explored to determine the form and function of the threshold elements, which would in turn determine the relationships between the programmatic elements on the site. Through these exercises the true nature of the gap began to reveal itself. The gap was not a place that could be defined and bound, but a shifting phenomenon. The unknown parts were no longer that which we could see 'over there' but not access. These parts were found in the realm of myth and of the land before time became measured by human scale. Transitioning became a matter of shifting perspective.



the interventions can't be ordered, determined, or interpreted, or it becomes simply another rationalized place.

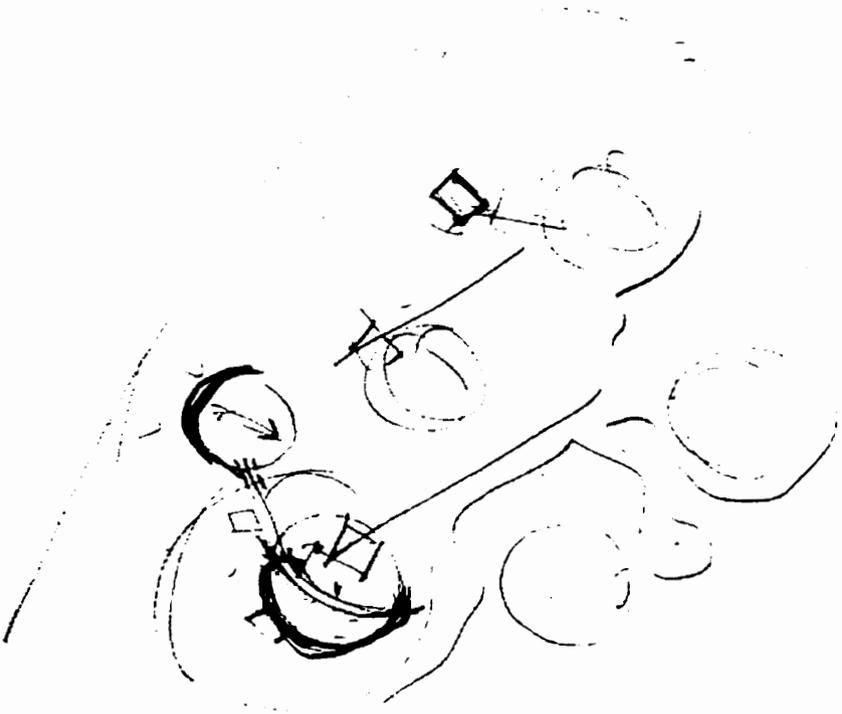
• It can only be experienced, created thru sensory & extra-sensory perception, thru multi. It is by definition indeterminate & personal.

It is interesting to note the similarities between the sketch (above) showing the inter-relationships between the elements of the site and their thresholds, and this computer-generated image of a 'feedback sculpture' by Clifford Pickover at IBM. This form is created by continually feeding terms from one side of an equation to the other across an equal sign, creating interlocked positive and negative feedback loops.

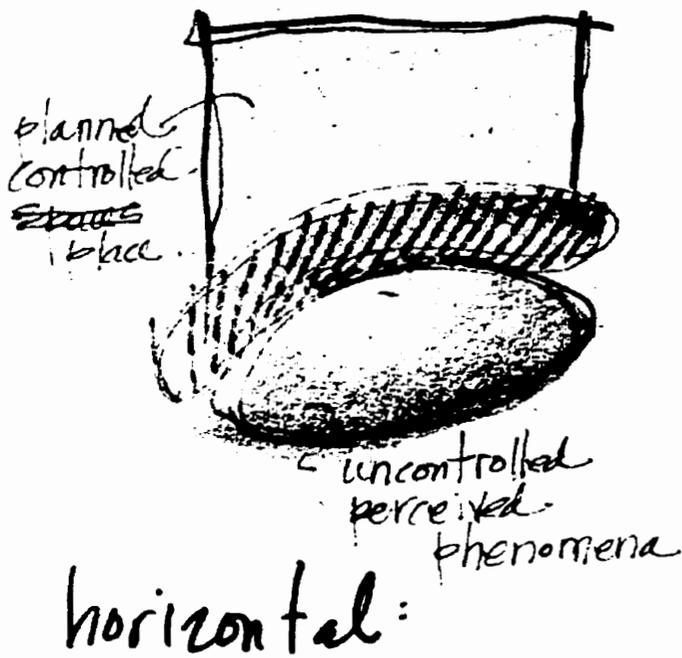
Briggs, John. Fractals, the Pattern of Chaos - Discovering a new Aesthetic of art, science, and nature. (1992)



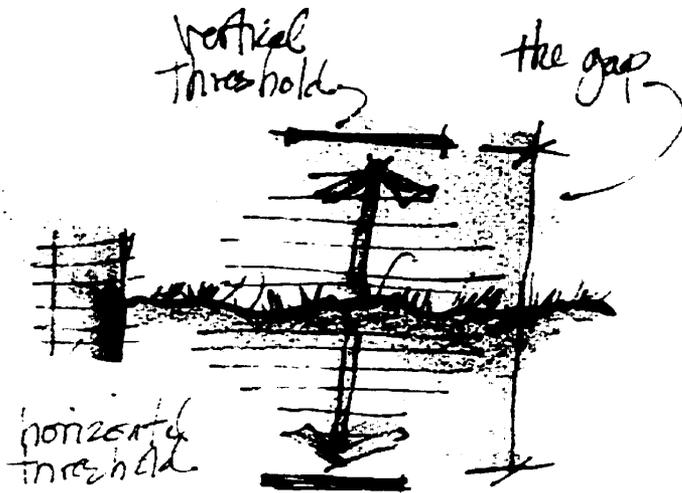
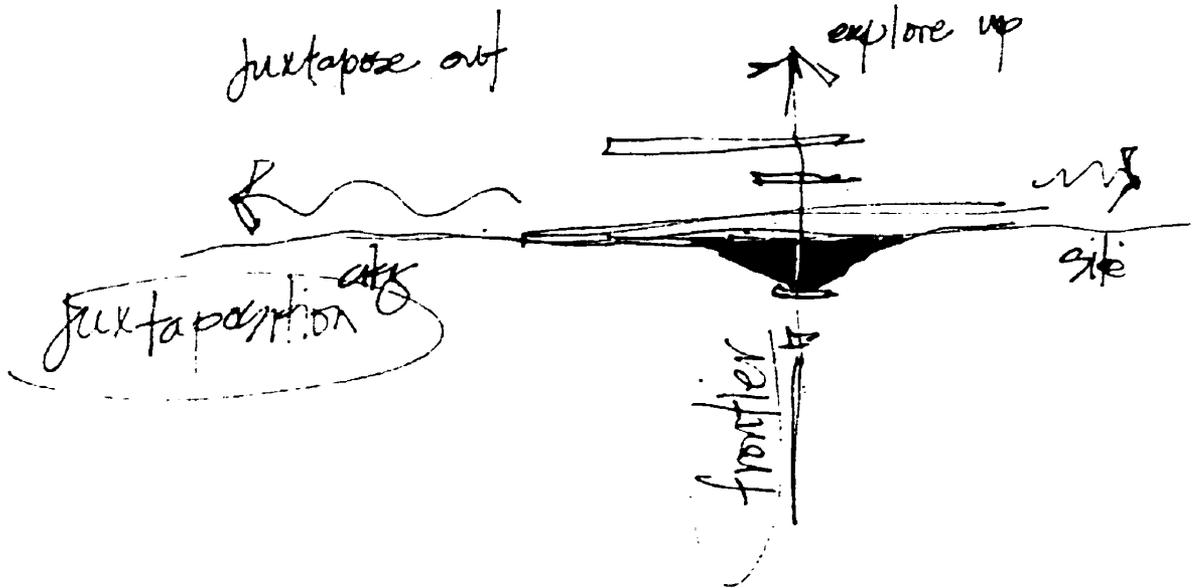
Initial explorations into threshold and site began to organize the site in a dis-ordered, or chaotic arrangement of places to stay, places to eat, places to leave alone, places to cultivate, and the boundaries/connections between them. This plan sketch shows the elements beginning to be laid out on the site.



Through introduction to ideas such as this statement by Bernard Lassus and playing with the idea of transitional space, the notion of threshold was extended to include more than just the arrangement of adjacencies in plan. Vertical relationships between the programmatic elements and the site were explored. This created yet another threshold, the one between the elevated intervention and the ground plane which could be left alone in its entirety.



on the horizontal plane, the unknown quickly becomes known. As the site changes over time, in relation to itself & its context, it reveals its inherent nature. We perceive interpret these things. there is no unknown on the horizontal plane



on the vertical dimension we can experience the unknown because it is unfamiliar and unnamed as of yet.

the connections between the known (horizontal plane) and the unknown (vertical plane) are the gap.

vertical



Vertical stacking of landscape elements is one of the main concepts behind mvrdiv's Dutch Pavillion for the Expo 2000. (El Croquis no. 86, 1997)

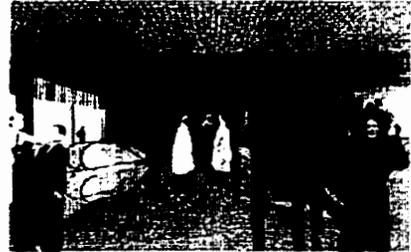
In this project each floor represents one part of a working ecosystem, with water flowing from the rain room (view 3) down to the bedrock layer (view 1). Here human use is programmed 'in between' the landscape system functions, with a park on the herbaceous layer (view 2) and a gallery on another (view 5).



View 1



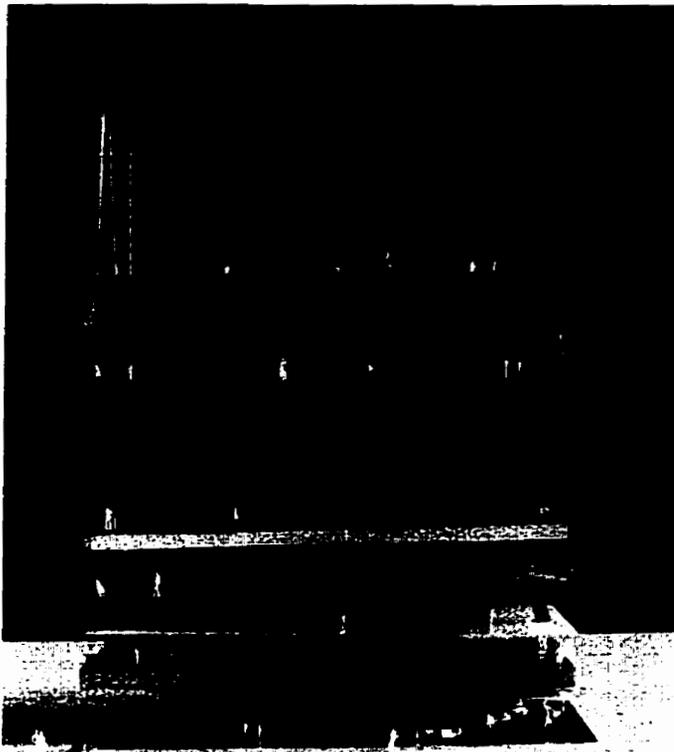
View 2



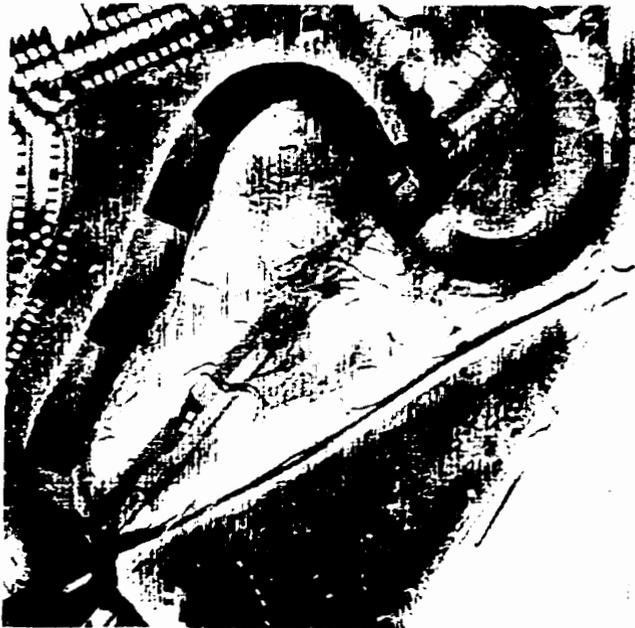
View 3



View 4



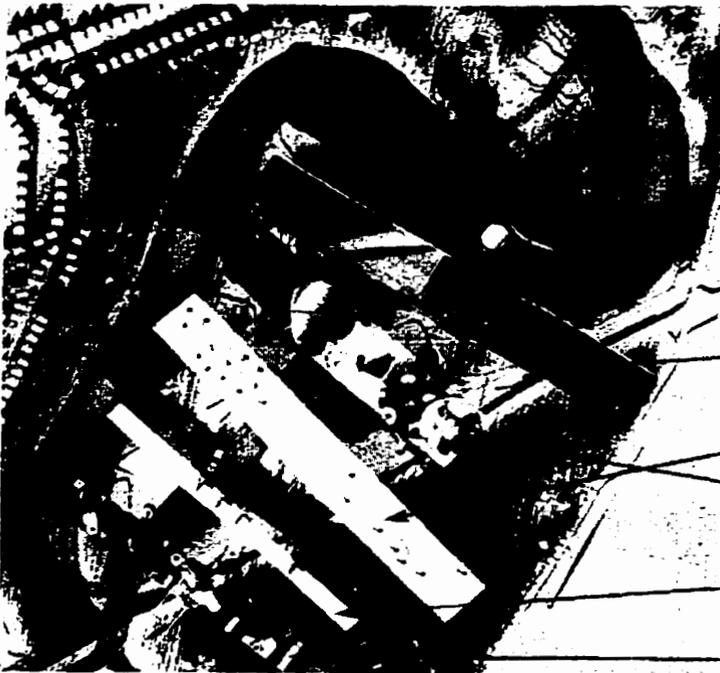
View 5



site model - Maple Grove Park with bridge

MAP OF THE SITE

These models show the programmatic elements - places to stay, places to grow food, a park, water, and utilities, suspended above the site on a translucent bridge. The site below, which is inaccessible from the proposed intervention, which becomes the part that is left alone.



water

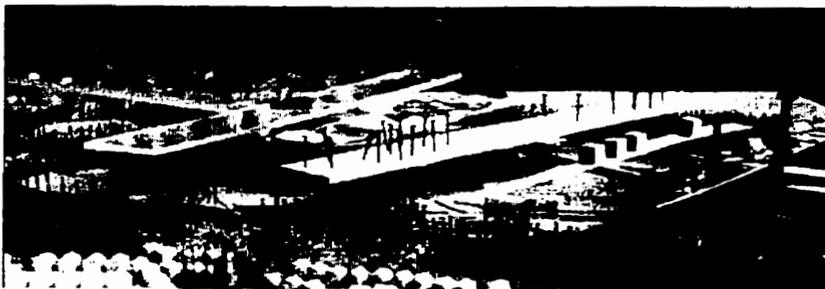
park, recreation facility

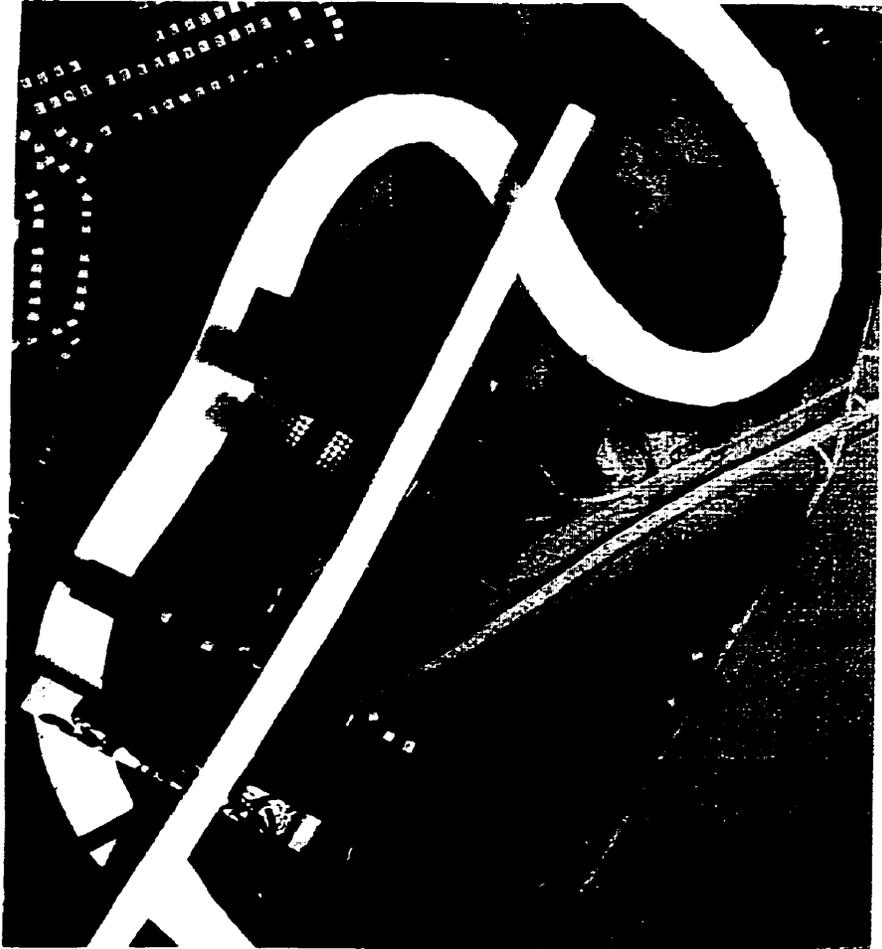
places to cultivate

accommodations

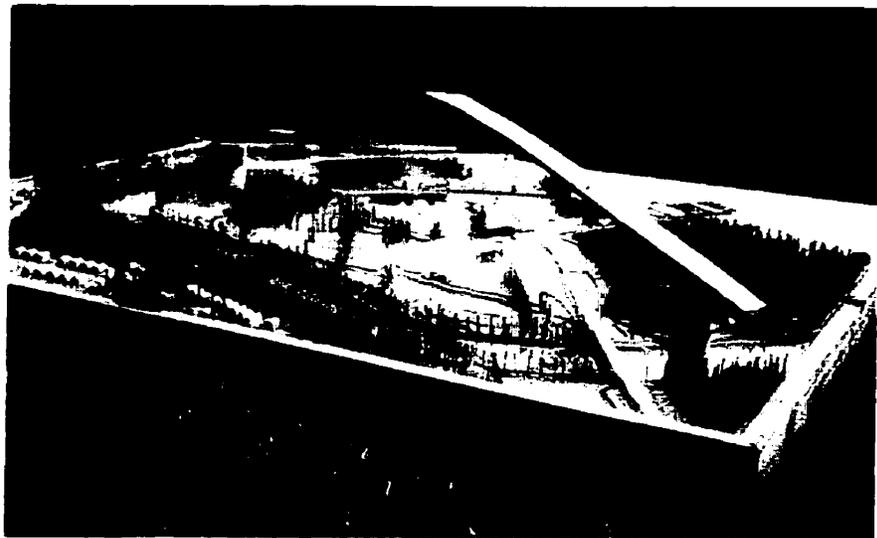
utilities

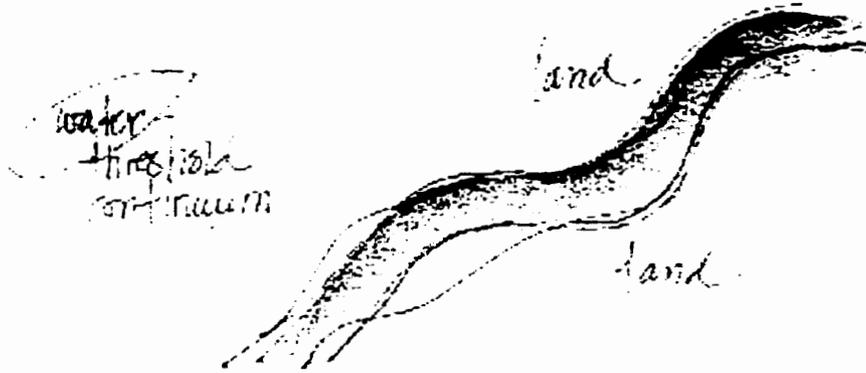
site model - Maple Grove Park with bridge and retreat





This site model shows the programmatic elements of the retreat suspended below the bridge. The retreat hovers in the gap between the bridge and the site, accentuating the threshold space.





On the desk sat a map. On this map was the site, in the context of the city, bounded by the river. In the image of the city was the rational, conquered landscape, with little concern for the mysterious unknown. In the midst of the city was the site that had been 'left alone' and seemed to be keeping its own time. Between the two was the river, in a category of its own. Water is the stuff of myth, the absence of time. With this realization there was no need to recreate two conditions on the site and design a threshold between them. The city around the site, planned to meet our daily rational needs and the site, waiting to reveal itself were the two conditions, and the river was a natural threshold between the two. There was the Big ha-ha, on the map on the desk. It was the river. The next stage in the process would begin to dredge the ha-ha, and reveal what was hidden there.



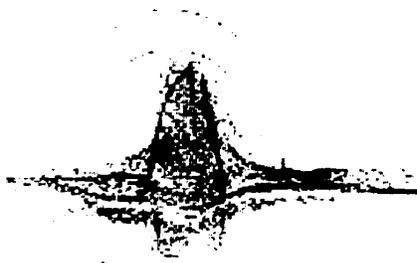
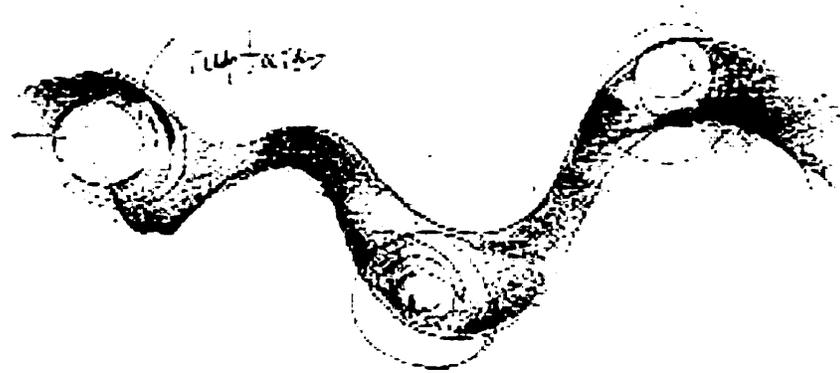
At the end of Part Two it became apparent that the River was the threshold, the Big Ha-ha. The challenge became to let the river reveal itself and the mysteries that lay at the bottom. To accomplish this silence was employed. The design process was guided by the narratives, sketches, play, and discussions with others.

I do not know much about gods, but I think that the river
is a strong brown god-sullen, untamed and intractable,
Patient to some degree, at first recognized as a frontier;
Useful, untrustworthy, as a conveyor of commerce;
Then only a problem confronting the builder of bridges.
The problem once solved, the brown god is almost forgotten
By the dweller in cities-ever, however, implacable,
Keeping his season and rages, destroyer, reminder
Of what men choose to forget. Unhonoured, unpropitiated
By worshippers of the machine, but waiting, watching and waiting.
His rhythm was present in the nursery bedroom,
In the rank ailanthus of the April dooryard,
In the smell of grapes on the autumn table,
And the evening circle in the winter gaslight

The tolling bell
Measures time not our time, rung by the unhurried
Ground swell, a time
Older than the time of chronometers, older
Than time counted by anxious worried women
Lying awake, calculating the future,
Between midnight and dawn, when the past is all deception,
The future futureless, before the morning watch
When time stops and time is never ending...

T.S. ELIOT, from the Dry Salvages

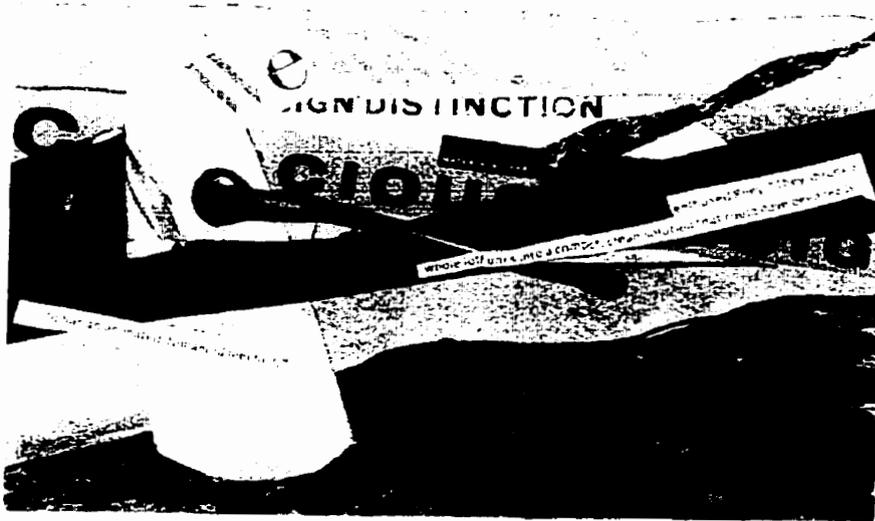
The ruptures occurred in the river. No one knew how they came to be. The scientists had their hypotheses. The priests and shamans claimed them to be proof of something that justified their faith. Maybe it was all of our collective bad thoughts, or good intentions, coming back to us. Maybe it was just the earth's attempt to process or disintegrate what we could know. They were just there one day, in everyone's collective memory, like they had always been there, in the river, in no particular fixed place. These ruptures resembled nothing so much as space-aged termite hills, like the prodigious return of Alice Walker's first dwellings on earth.



ruptures

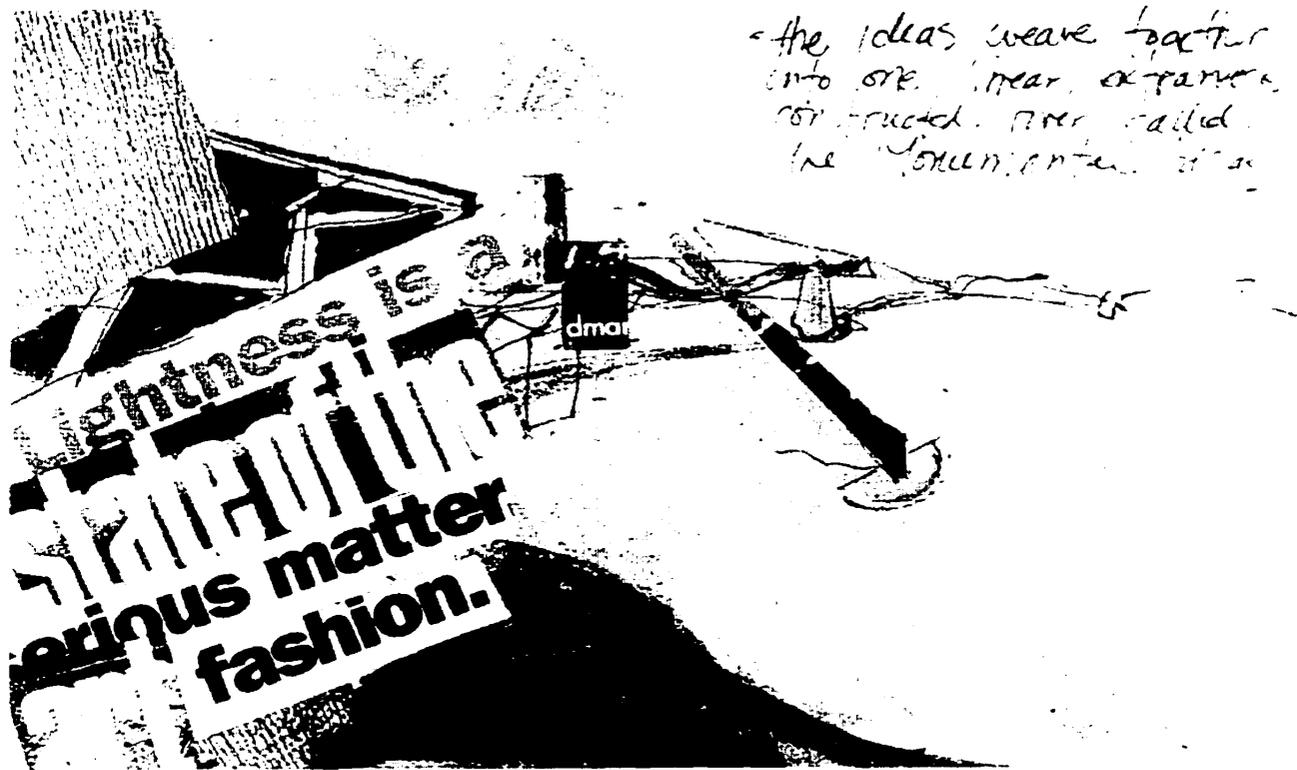
Alice Walker refers to the Earth's clitoris before it was excised as a termite hill. In (Laura's book), the termite hill was the model for some of the earliest human dwellings on earth. (reference?)

The raptures were studied, analyzed, and named. Soon after, the architects came, and they began to build upon them. They used the raptures to support new structures. On these structures they hung their theories, which came to be called the Big Ideas, or Arguments.



Some of these were grandiose and bold, written text blasted into stone. Other Ideas were fleeting, images flashed for an instant on a screen. Some were solid and roomy enough to transport people, like covered bridges suspended over the land and water. After a while, the architects' Arguments began to weave together, creating one large, interconnected, linear story that came to be called the Monumental Ideas. The Monumental Ideas flowed between the raptures that lined the river channel. But this was not a river like the lazy red river that had always been there, as far back as anyone could remember. This was a manufactured river, a river of fixed words and images, of fixed Ideas, constructed in ink, and concrete, steel and glass and light and colour. It was a river of the river, above the river, beside, on, and across the river.





Why they needed this supplementary river is still a mystery. It happened as spontaneously as the ruptures. All anyone remembers is that one day there were ruptures, and the next day there were architects using them to support their Big Ideas.

Back then, it seems, people needed everything interpreted for them. It is said that this structure may have been one of their attempts at controlling and manipulating the landscape, which at one time stood for understanding the world. It seems so strange now, to build a river in order to understand one already there, to invent forms like they never existed before, to remove oneself from a place to find out where you are. But there are also stories that tell of a time when there was no electricity, or plumbing, no cars, computers, or clones. Those must have been desperate times.

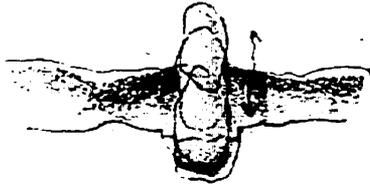
Even in such times, you'd think that they would be shown, could've been seen if. Maybe they were in the end, because the Ideas that were stumpy, more lightweight, and towards the end of the line could really discern were a few what's here and there, some dislocated images and ideas of building materials going out on the ground, and some in the air, and some in the sky.

As it is told, for a long while the Monumental Ideas stayed intact. They had great support, not all from science, religion, and academia to load their structures onto the ruptures. Even the engineers said it was safe!

And certainly in their day, the Monumental Ideas were beautiful to behold. Bigger than life, dazzling, impressive, they dwarfed many a landscape they passed through, and changed them all. There is talk of a bridge of light and text over what used to be the agricultural fields of what used to be the prairies. One person tells of a video screen hovering above the red river for miles, where you could watch people acting out their daily lives in other parts of the city. There is also the one about the swath of colour running through what used to be downtown Winnipeg, bathing buildings and streets and trees in a bright orange glow. At first the Monumental Ideas were frowned upon. People said it was an eyesore, which ruined the character and views of the place. Soon though, as people began to live their lives in its shadow, the Monumental Ideas became the new iconography by which the people of the region identified and oriented themselves.

Model showing the south portion of the City of Winnipeg showing the Monumental ideas extending from Maple Grove Park (encircled) outwards down the river corridor.





Ruptures moving in the red river



Text floating down a stream and being left behind in the landscape.

source: Dixon, J. *Ruins*. University of Manitoba practicum, 1998.



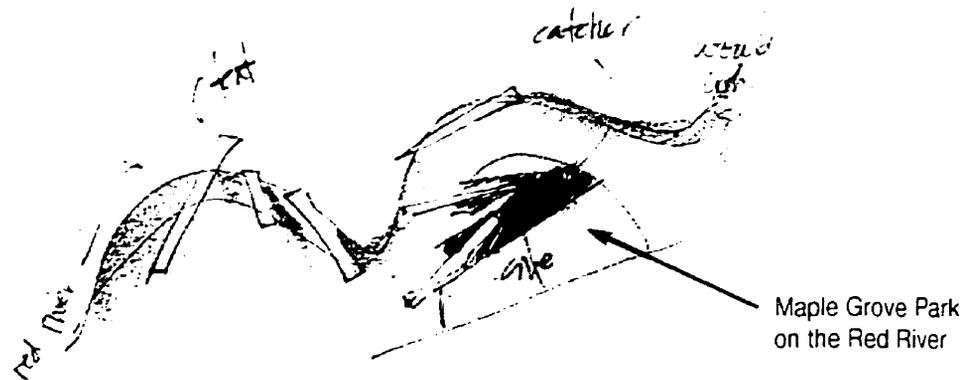
One day it happened. Without notice, the ruptures began to move in the river. Some people say it was the Last Great Flood, or the unusually thick ice that year. Or that maybe the sheer weight of the Monumental Ideas made the foundations detach from the earth. No one can be sure. Whatever the reason was, they began to float. As the ruptures moved on, so did the Monumental Ideas being washed away throughout the floodplains. They began to swell and crash into things on the land, toppling buildings, blocking roads, gouging great furrows in the fields until eventually the Ideas themselves could no longer withstand the impacts, and started breaking apart.

Some Arguments just disintegrated, leaving stranded fragments or small words scattered through fields, floating in the river. You can still notice these places, glimpse a bit of colour,

an odd building material, a sentence embedded in a slightly skewed building, the ghost of an image floating in a backyard pool in Southdale, where someone with a long net is trying to fish it out. Some Ideas, jettisoned from their moorings, actually began to evolve. They grew where they fell, merging with the narrative of the places where they landed, creating new landscapes with their own emergent Ideas. These are harder to discern today. Most places built dikes or other filter mechanisms to keep any big Idea from coming in for a landing and interfering with the narratives that were already constructed on the land.

There were some places, however, like the site of the old Maple Grove Park, where the hybridization was encouraged. When the

captures first started to move, a project was initiated there to make the site into a collector for the Ideas that were wandering by. During this time, the old park became a great destination spot. There was always something new and interesting to see and do there, whether it was collecting the remaining ideas on a remnant of a bridge, or floating on a large raft made of sections of wood, or part of a bridge, and reading the segments of text as they rearranged themselves in the water, one idea jumbling over another to form new meanings, some profound, some gibberish. People used to say that you could always find something about yourself in there or a message from the Devil at the very least. It was a dynamic place, an uncertain place. One never knew when a really big Idea would come by and dam up the flow of the river until the whole place flooded, setting all the captured Ideas and their new narratives adrift to flow on down the river.



Who would have thought that some remnants of the Monumental Ideas would filter down to the aquifers, or reach Lake Winnebago, where they evaporated and fell to the earth again, small letters and fractions of images trapped in each drop of rain. Did the landscape architects know that their Ideas would affect the landscape so deeply, so strongly? It is almost impossible to imagine this place today without the new Ideas that began when the original Arguments collided with the reality of the places through which they were passing. Now it is hard to tell which is landscape, and which is Idea.

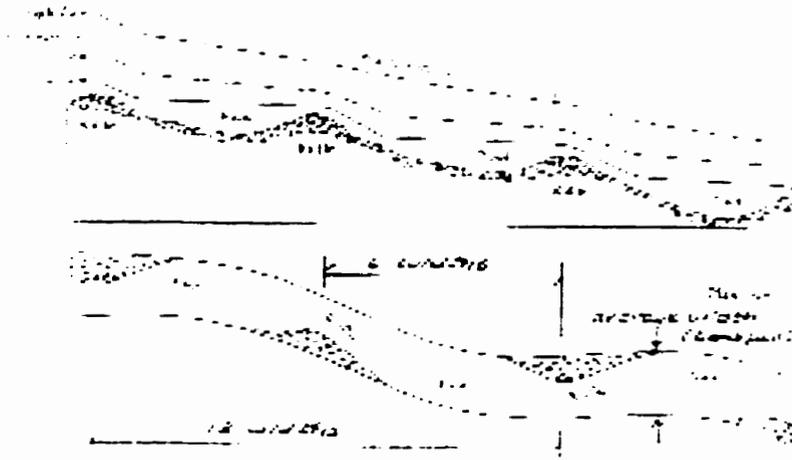
I still like to go to Maple Grove Park, to check what is left of the catchers, to see if I can find a trace of a pure Idea. Mostly what I find now are new Ideas, made from remnants of old Arguments reshaped by their journey through the elements. These ideas seem strange and mercurial to me, continually shifting in form and meaning, slipping through the catcher that was not designed to hold them. Even the catcher is almost unrecognizable from the constant barrage of Ideas over time. But here I feel at peace, with the same lazy red river floating by, the new landscape narratives shifting around me even as I pass through. It is an awesome place where I sit now, scanning the surface of the water for signs of a rupture.



Things are never static. It is a matter of time, of disparate but simultaneous moments playing themselves out in space. For instance, when one watches a tree outside a window, they are not aware that it is growing. This tree has been watched for decades through the same window by many people who are now grown. The entire lifecycle of the tree may play itself out before the rock beside it even notices that the tree was there. The rock was removed by someone yesterday. It is very difficult to swat a fly. This is because the fly is faster than a human hand, because time is faster for a fly. Its whole life is one summer and a hand coming to swat it takes a week to swing by, like a bad weather pattern on the prairies. The summer is but a few ticks on the face of the earth's clock. Everything is moving and everything is static, depending upon which clock one uses to record it. The clock that is used in planning and design decisions is the human clock, the scale of a human lifetime, the interval of a heartbeat. It is difficult to notice time and other things flowing by on the geological clock, when time is moving so much faster.

The river is flowing through the land. The land is flowing too. Robert Smithson comments in *Discussions with Heizer, Oppenheim, Smithson*, "You know, one pebble moving one foot in two million years is enough action to keep me really excited". (Holt, 1979) These things also flow through us; we are flowing too. According to Deepak Chopra, in "Attaining your Ideal Form" (1989), every cell in the human body is replaced every eleven hours. The cells of the river, the land, the stars, and people are in constant interchange with each other. No one is what they were yesterday, nor will they remain what they are right now.

The river is not the static line drawn on a map to design and engineer and plan with. It is approximately twenty times its current perceived width, just not all at the same time. The water in a river moves from higher to lower ground but its path is not linear. It is actually a helical flow, like a corkscrew on its side, gouging out earth as it passes.



Section (top) and plan (bottom) showing the sinusoidal wave geometry of a river or stream bed. The form of the channel is created by the energy moving through water as the water passes through the landscape.

Newbury, R. W. and Gaboury, M. N. Stream Analysis and Fish Habitat. 1993



Cross-sectional sketch showing the (corkscrew) helical motion of water through a river channel.

Newbury, R. W. and Gaboury, M. N. Stream Analysis and Fish Habitat. 1993

Not only does the water circulate through the river channel, the channel itself also undulates in a wave pattern across the land. In time, virtually the entire river channel may be located somewhere else. During the 1993 flood season, the Mississippi River left its river channel never to return. Portions of the river now flow over land where there was no river before. The government has since purchased portions of the floodplain to return agricultural lands back into water-retention areas.

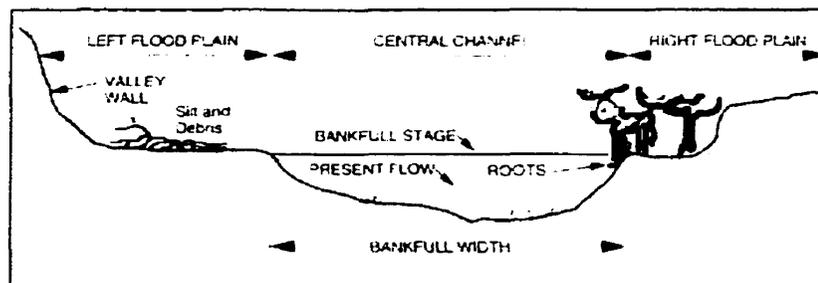


A section of the Mississippi River floodplain showing artifacts (forms and features) left in the landscape as record of the river's formative processes.

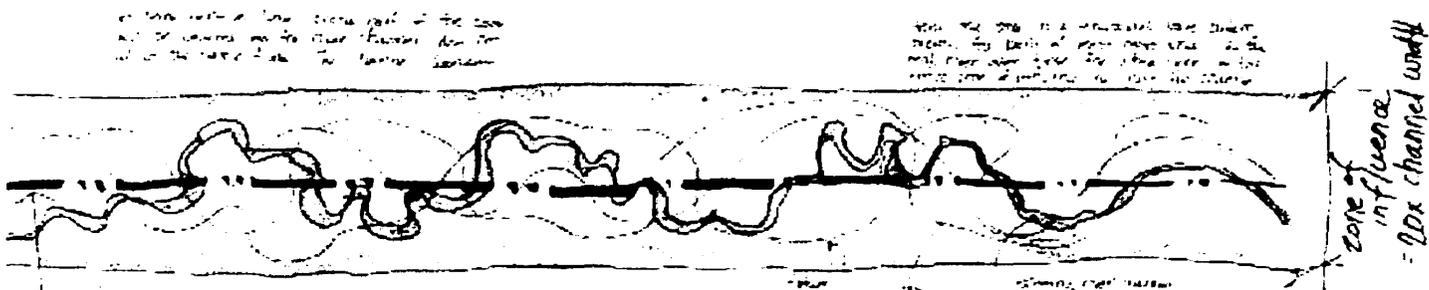
Marsh, W. M. Landscape Planning: Environmental Applications. 1991.

This wandering of a river channel creates a zone of influence. This zone is an area that denotes the boundaries within which a given river may eventually move horizontally over the surface of the land through which it passes. It follows a ratio geometry pattern, which has been estimated at between 18 to 28 times the width of a given river channel at its bankfull width. (Newbury, 1993).

Cross-sectional sketch showing the cyclical motion of a river through its channel.
Newbury and Gaboury, *Stream Analysis and Fish Habitat*, 1993



This zone is the total river, or the *real river-over-time* (R.O.T.). The edges of the zone of influence are a river's true banks, and the middle of the river is not the middle of the current channel, but the midpoint of the zone of influence, of the whole river over time.

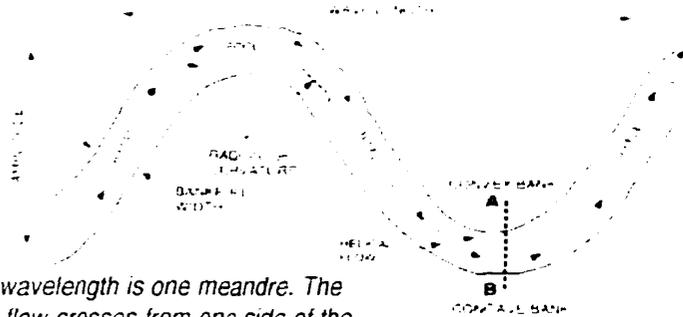


midpoint of the zone of influence, or the whole river over time.

THE Whole RIVER ...

The geometric pattern that a river describes through the land is a sinusoidal wave. This pattern is transcribed on the land by the river as one meander. The length of a river is a cumulation of its meanders.

These meanders are fractals. Whatever the size of the river or stream, the natural geometry is the same.

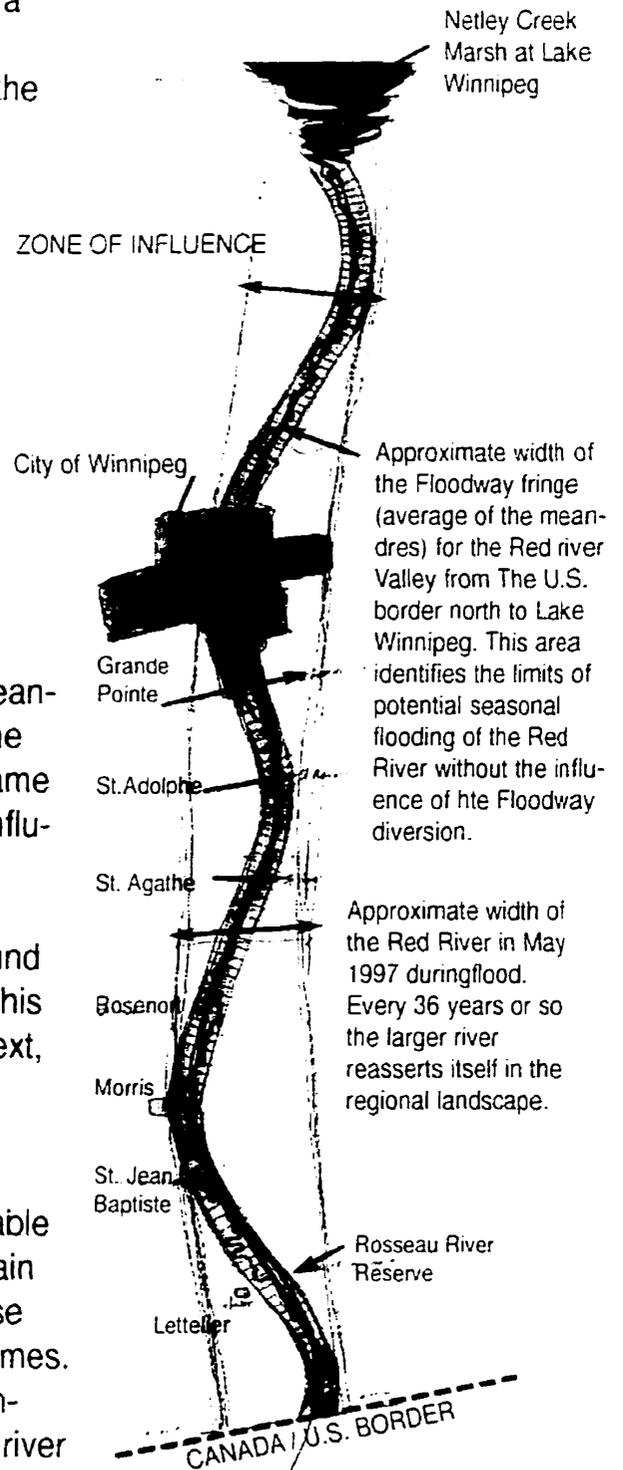


One wavelength is one meandre. The main flow crosses from one side of the channel to the other between bends.

Newbury and Gaboury, 1993

This fractal geometry is also true for a given river through different scales. At the regional scale the meanders of a river begin to blur into a single line. This line then undulates across the larger landscape in the same wavy pattern. At the bio-regional scale the zone of influence, now only a line on the earth's surface, moves from side to side according to the same geometry. Approaching the scale of the actual river on the ground once more, the meander pattern becomes erratic. This is a result of response to differing conditions of context, or the interaction with other processes.

Water takes the path of least resistance, so the river channel will dance around dense material or immovable objects. A river is still destined to operate within certain natural laws, but the range of possibilities within these limits is large enough to allow for a plethora of outcomes. In the end, it is still a river, a linear body of water conducting energy through the landscape, doing what a river must; spiraling toward the sea.



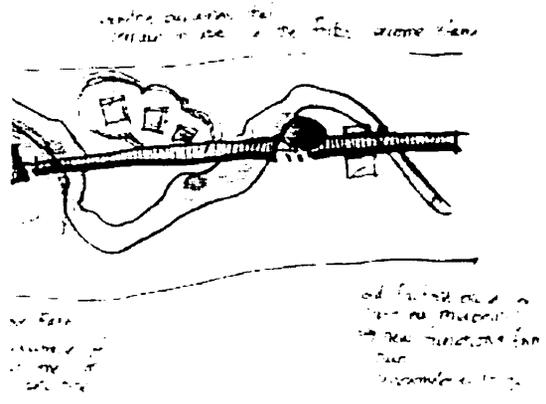
Approximate width of the Floodway fringe (average of the meanders) for the Red river Valley from The U.S. border north to Lake Winnipeg. This area identifies the limits of potential seasonal flooding of the Red River without the influence of the Floodway diversion.

Approximate width of the Red River in May 1997 during flood. Every 36 years or so the larger river reasserts itself in the regional landscape.

the river follows the same general geometry on different scales, so there are many definitions depending upon your reference points in a river.

Once the zone is located, the midline of the zone can be found. This marker becomes an important line of reference, or datum. It marks a constant around which movement and change can be revealed, interpreted, and prescribed. Within the zone of influence the river channel will meander back and forth, validating the statement of the datum that says, "I am the middle". It will need validation. For decades it will seem to be wandering aimlessly through landscapes that have nothing to do with the river; sites that are currently schoolyards and parks and homes - doomed constructs on the bottom of the river-over-time. The height of the datum reflects the depth of the R.O.T. at its bankfull width - the 200 year flood. Over time the datum will be winding through rich riverbottom forests as the programs of infill planting and entropy take root, and through new 'watercraft' places designed for people and the river to visit. The river-over-time will wind its way through the centre of the city, that welcomes the amenities it provides. The datum will become a conduit for people to move through their city and access facilities that are 'floating' in the zone and those farther up the banks of the zone that are arranged along its length

100



The datum is a formula in horizontal and vertical coordinates that we can use to find the center of gravity of the zone. The datum is a formula in horizontal and vertical coordinates that we can use to find the center of gravity of the zone.

What is a rupture? It is something that stops or alters the flow of time, water, land, ideas (culture). It is a fixed object or spot in a river of movement that changes the direction and marks the passing of time and things. For example, the Red River Floodway is a rupture in the flow of the local and regional landscape. It alters the depth, speed, and therefore shape and behaviour of the river and its zone of influence. This rupture allows us to misperceive the river, enabling policy-making that allows construction within the river zone of things that will not float. This precipitates other decisions that affect our lives and our landscapes. When the Great River (flood) comes back as it did in the 1880s, 1950s, 1960s, 1970s and 1990s, it is now the floodway-rupture that determines how high the water will rise, what land will be flooded, and whose homes will 'float'. It is no longer the river. Ruptures become reference points on which to hang decisions and organize the landscape.

ruptures
 are not repairs
 are stoppages, openings in a flow
 of time
 are not permanent
 do allow other things to happen
 are not over that can happen

The datum in the river alters the time scale on which the river exists within our cultural context. It refers to geological time, the lifespan of the river as energy moves through water and the water moves through land, instead of the urban time which is measured daily and sold as a commodity, withing which the river exists in the city today.

The datum indicates a river that is 20 times the size of the existing river, thus altering the space that the river occupies. These new perceptions create a breach in the fit of this newly perceived river with the scale of our urban landscape.

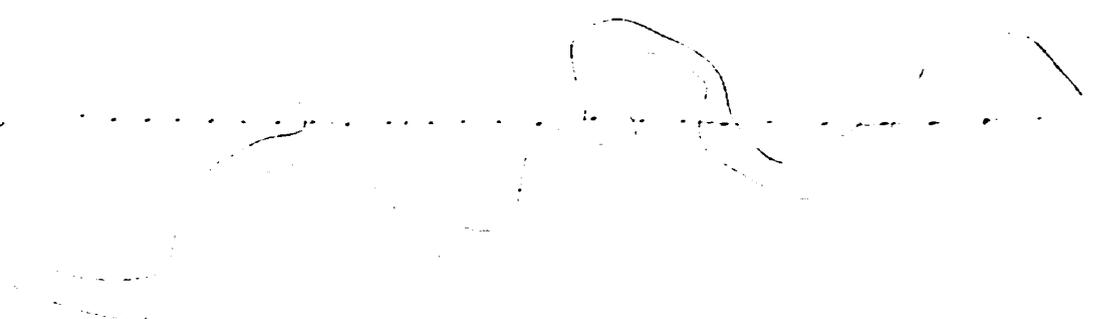
This breach alters the current flow of ideas, or cultural thought, which fuels decision-making about the river within the city.

Any shift in ideas and government policy will alter the way that energy is allowed move through the water and the earth that flows through any human jurisdiction. This will in return effect the size, shape, and behaviour of the river-over-time.

What these changes will be is unknown. What is certain is that the datum will change the current path that the river and the city are flowing along. New ruptures will occur along the weakening seam. The datum is only a point in time, a dinghy on the ocean that will also disappear someday.

THE DATUM

The datum is a point in time, a dinghy on the ocean that will also disappear someday.



Maple Grove Park is in the R.O.T zone. The riverbank at the eastern boundary is a few feet from St. Mary's Road whereas sixty years ago there were homes and fields separating them. The City of Winnipeg is undertaking a bank stabilization effort at this site and many other locations throughout the city. Once the datum is inserted into the landscape, it becomes clear that the road is already in the river-over-time, not on its banks. Not only is the road in the river, the entire site is in the river-to-be. The datum can be seen cutting across one part of the site...

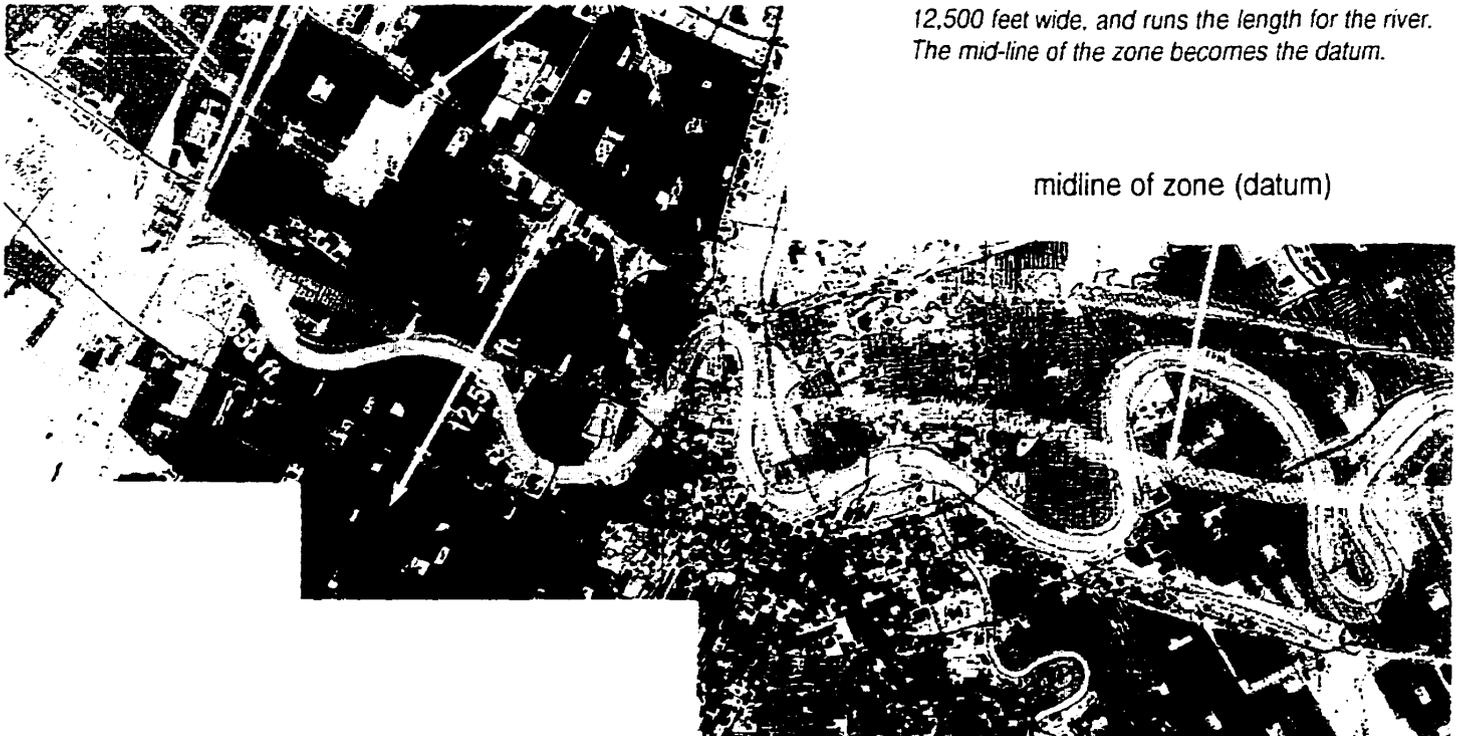


This site model shows the datum height and location at Maple Grove Park. It is the same model used to illustrate the threshold bridge in Part Two. This image represents one of the closed loops of the project. The form reappears unexpectedly with new meaning.

The ratio of the Red River's zone of influence has been measured at 20:1 (Newbury and Gaboury, 1993). This means that the R.O.T. zone is twenty times the width of the current river channel at its bankfull width. From this information the zone of influence can begin to be traced on the land in order to locate the real river-over-time within the City of Winnipeg. Once the R.O.T is revealed it becomes evident that there is a misunderstanding between the city and the river. The city has been mapped out according to the position of the current river channel. This in itself is not a problem, but it is also evident through the methods of construction and city policy that Winnipeg does not intend to move over time. It is equally evident that the river does. This is the problem. The city of Winnipeg is currently spending millions of dollars on a campaign to keep the city's riverbanks where they used to lie along property lines and roads.

Red River

zone of influence



The bankfull width of the Red River is on average 650 feet. Since the ratio of the zone of influence for the Red River has been calculated at 20:1, then the zone of influence is 20 times 650 feet, or 12,500 feet wide, and runs the length for the river. The mid-line of the zone becomes the datum.

midline of zone (datum)

The zone of influence reveals the boundaries of the real Red River-over-time within the city and defines the limits of intervention. The land within the zone will be considered as a river. The result is a new layer of design for a major portion of the city.

The establishment of the zone is expressed through:

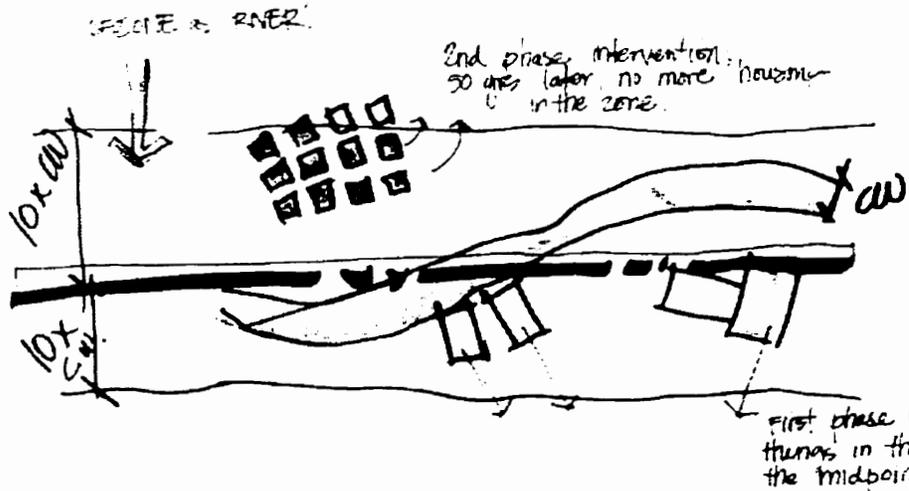
1. Subtraction and/or alteration of existing elements located in the zone
2. Addition of new typological elements within the zone
3. New zoning policies and incentive programs
4. Creating new patterns of movement, destinations, orientation within the zone

the zone:



• the entire area is zoned as

RIVER-OVER-TIME **ROT**



* UP **REMOVAL** function only. structure can start to become 'submerged' in time



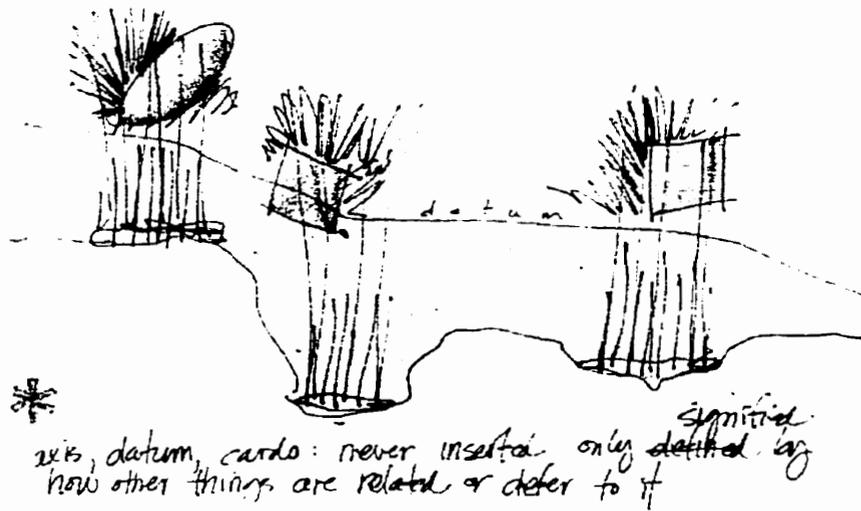
The current pattern of the city of Winnipeg reflects a succession of attitudes and activities in regard to the land. Still evident in the landscape is the direction and proportioning of the French River Lot system which prevailed in the 18th century. This system followed the river, giving each property access to this essential amenity. When the railway was introduced to the region it brought commerce and industry that followed along its tracks. The people associated with these pursuits built streets and houses nearby, and these areas were oriented along the railway tracks. Eventually the city grew outward and met with the Cartesian Township and Range grid that covers most of the province of Manitoba. These patterns have been reinforced over time by the zoning laws, the street grid and buildings. The patterns collide, overlay, and meld with each other within the contemporary city.

"Only the familiar transformed by genius is truly great." (Pasternak, 1991) The first rupture is not a Monumental Idea; it is not even an object. It is a simple transformation of existing conditions and patterns - a re-orientation of one site within the city to reflect the datum. This rupture will have the cumulative effect of undermining the integrity of the city pattern as a whole as more ruptures occur along the same seam. Eventually the new directional flow of the city will become another layer of the city, affecting its day to day functioning (how it is used) and its mythology, (how it is perceived).

There are many potential cities within the Winnipeg that we see today. Which one of these realities becomes the apparent future depends largely on events which, like ruptures, occur seemingly without warning or reason. "It's petty to explore the causes of titanic events. They haven't any...What is truly great is without beginning, like the universe. It confronts us as suddenly as if it had always been there, or dropped out of the blue." (Dr. Zhivago, p. 182).

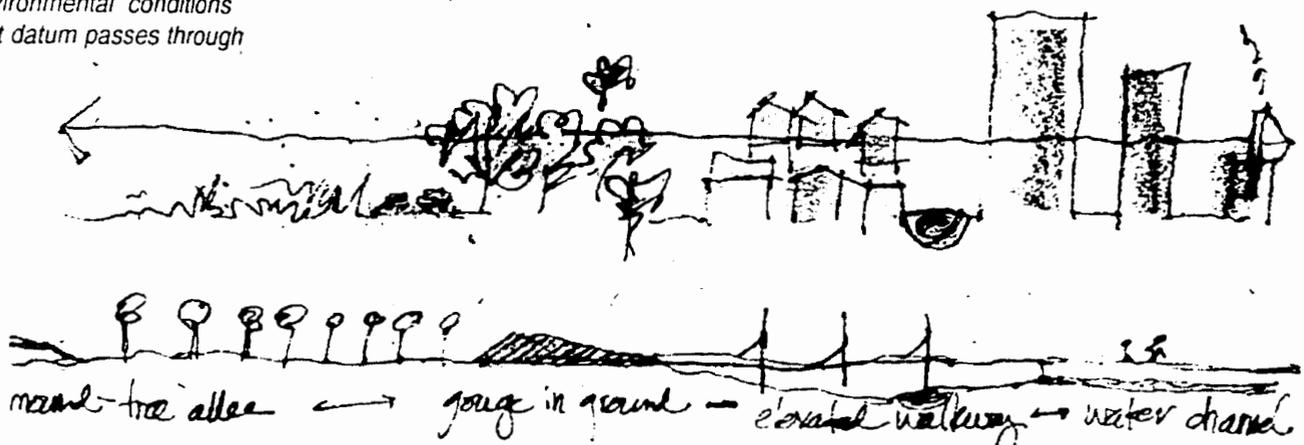
The datum is expressed through:

1. Orientation of new elements occurring along the datum to reinforce its horizontal and vertical position.
2. Retrofit of existing structures and landscapes to reflect the horizontal and vertical position of the datum.
3. Addition of new elements to reveal the horizontal and vertical position of the datum.



the datum is not a line, it is a plane. It is a horizontal plane that passes through the vertical axis of the building. It is a plane that is defined by the building's form and function. It is a plane that is defined by the building's relationship to the environment. It is a plane that is defined by the building's relationship to the datum.

environmental conditions
that datum passes through



datum form and function
response

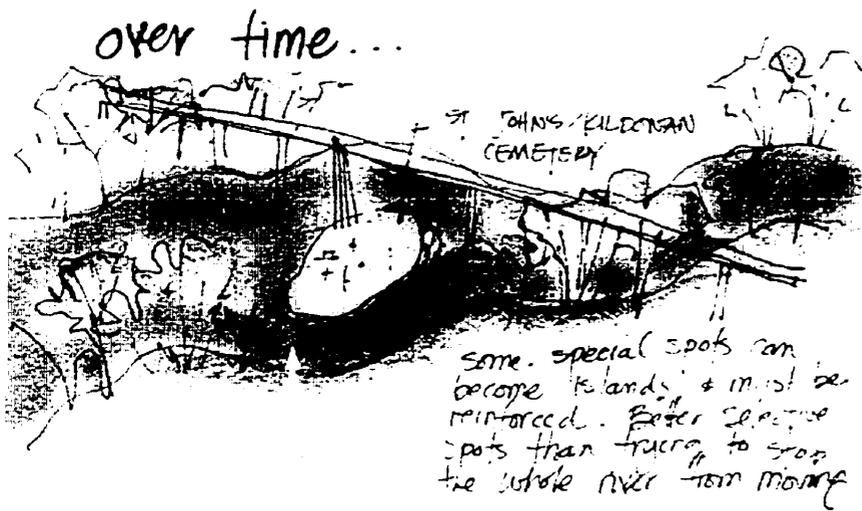
And a decree went out across the land: Behold the new river, the Red River-over-time, which has made herself known to us. Her length covers the land from the United States Border to the Great Inland Sea, Lake Winnipeg, and passing through this fair city of ours. Her breadth is 20 times the width of the river you see below your way.

Every new project undertaken within the Red River-over-time must seek to fulfil the prophecy of the river that may one day come. Whosoever do build within the new river which has made herself known, from this day forth, shall build 'watercraft' vessels to honour her. These vessels, be they homes, factories, farms, or playgrounds, shall be made in such a way as to:

- a) float on the top of the river
- b) rise above the river
- c) submerge at the bottom of the river

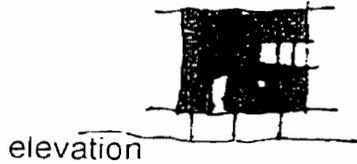


All watercraft vessels appearing in the river shall go straight down river following the path of the Great Channel. Any people, buildings, or sites that dwelt in the valley of the old river before the coming of the Great Datum shall be allowed to live out their days in the bottom of the new river. At the end of their days, these sites must become watercraft vessels, or islands, or settlements in the bottom of the river over time. Any places that the people agree should not persist in the new river, must be fortified as 'islands' that can resist the current of the flow of the river over time.



Part of the resolution involved adopting standards that respect the needs and wishes of the people who live in the valley. There is a lot of work to be done.

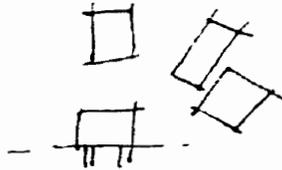
buildings



elevation

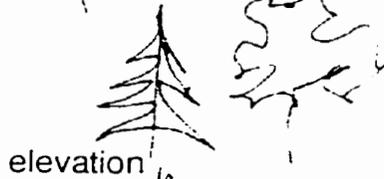


plan/grouping



datum alignment

trees



elevation



plan/grouping



datum alignment

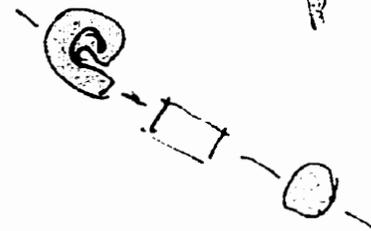
water



elevation



plan



datum alignment

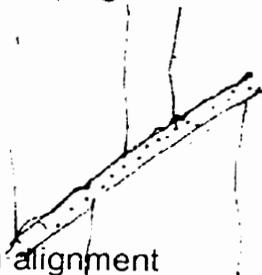
7. Flowers



elevation



plan/grouping



datum alignment

5. Mound



elevation



plan

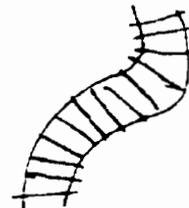


datum alignment

path



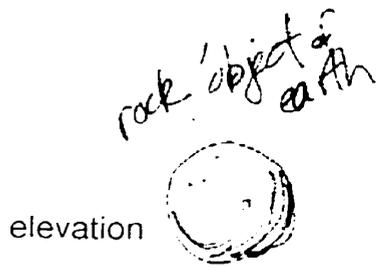
elevation



plan



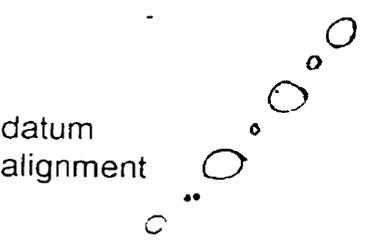
datum alignment



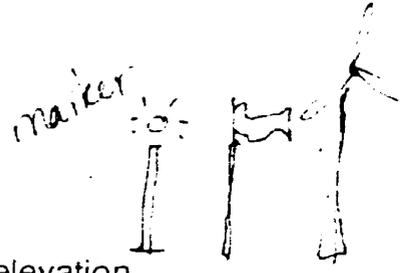
elevation



plan



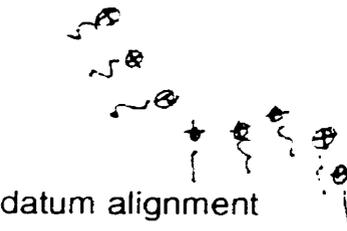
datum alignment



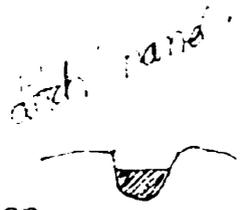
elevation



plan/grouping



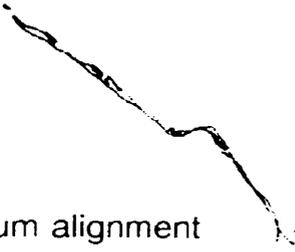
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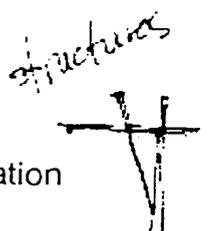
elevation



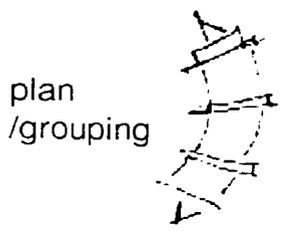
plan



datum alignment



elevation



plan/grouping



datum alignment



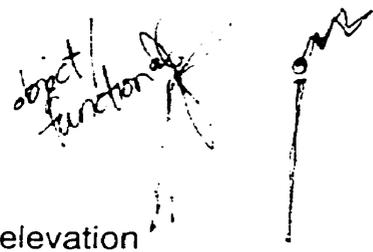
elevation



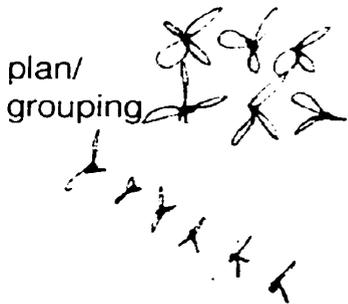
plan/grouping



datum alignment



elevation

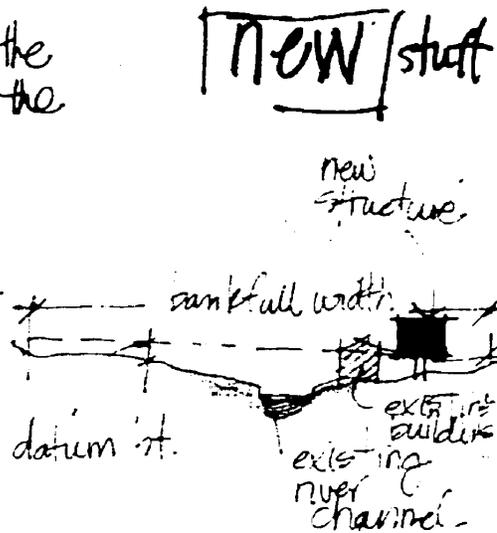


plan/grouping

datum alignment

any structure built in the zone must 'float' upon the Real River, RAKED

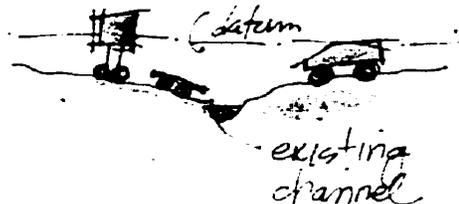
ie. must be elevated to height of datum @ bankfull width for that place.



2. any structure placed in the zone must be 'floatable'.

ie. constructed in such a way that it could be raised to datum height, (floated) moved, (permanently)

→ or floated (literally)



3. anything placed in the zone must be submergeable

i.e. not "worth saving". this includes the things that we don't mind seeing flooded out for a few months.



yes



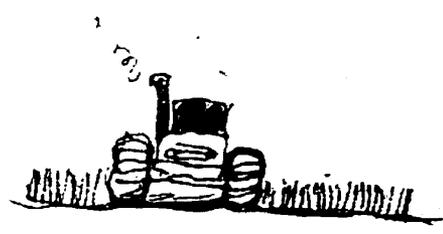
yes



no

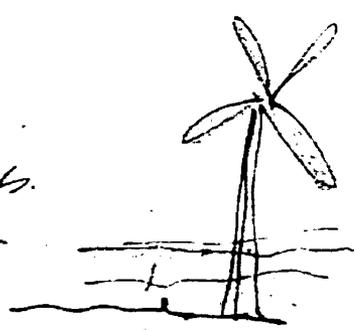


no



maybe

yes



yes

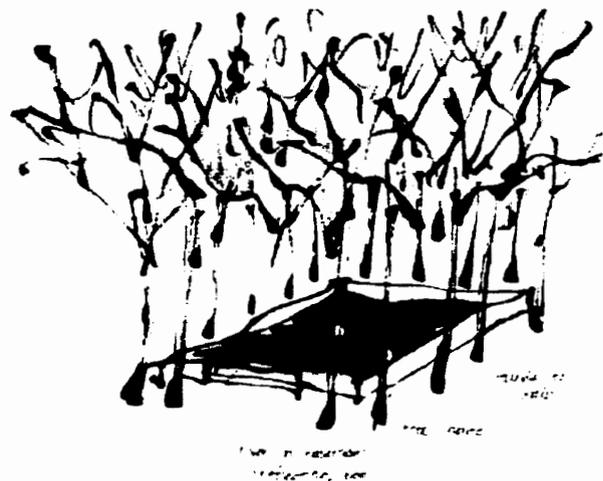


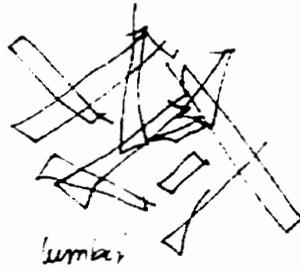
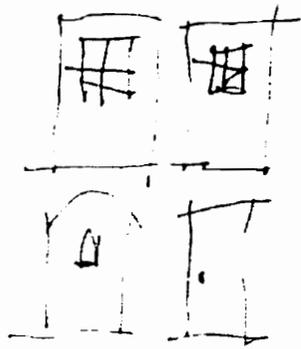


basements and foundation walls create catchers for surface water and flood water. The water in these pools begin to establish the real-river-over time within the zone.

As time passes some of the structures that currently exist in the ROT zone will be acquired by the city. Other property will be left with the current owners, but will not be resaleable. Initiatives will be put in place to rehouse these occupants in other areas such as the downtown island or elsewhere in the city. The structures that are left behind in the ROT zone will deteriorate, or be dismantled.

Over time the real river-over-time re-appears in the basements of the ghosted communities that once populated the zone.





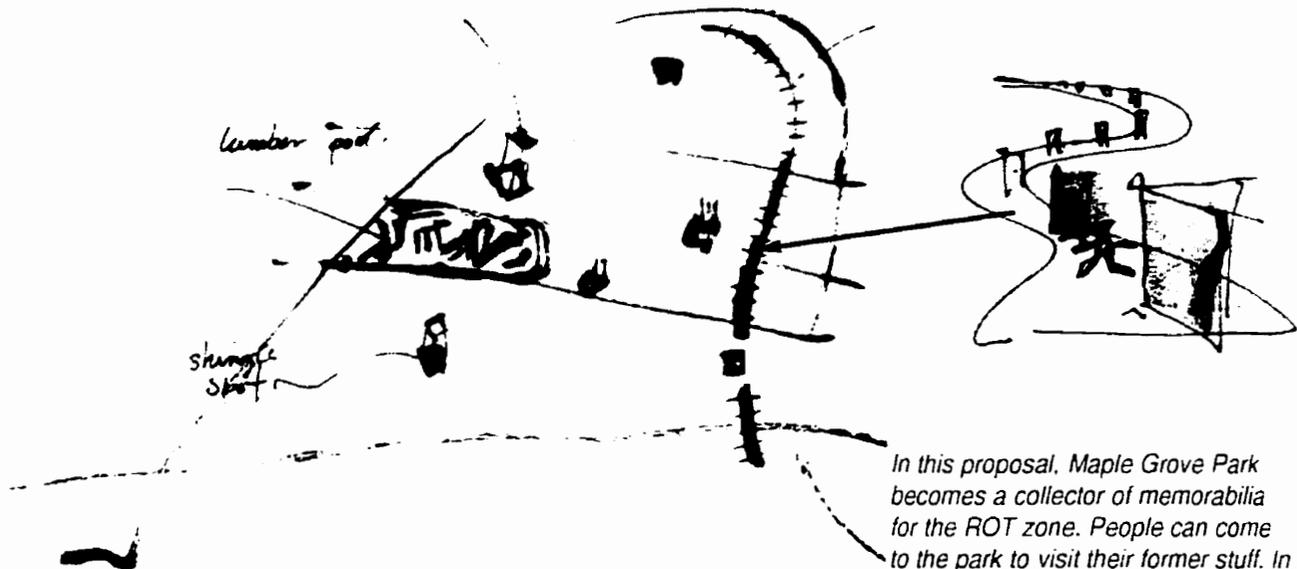
Where do all the building parts go? The lumber, the doors, the doorknobs and such...It's off to Maple Grove Park with them all. In this scenario, the site becomes a catcher of the artifacts that wash up from the real river-over-time as it moves, decade after decade through the city, slowly submerging the things in its path.



off to Maple Grove Park with them all' (?)

lumber & knobs

the walk of doors

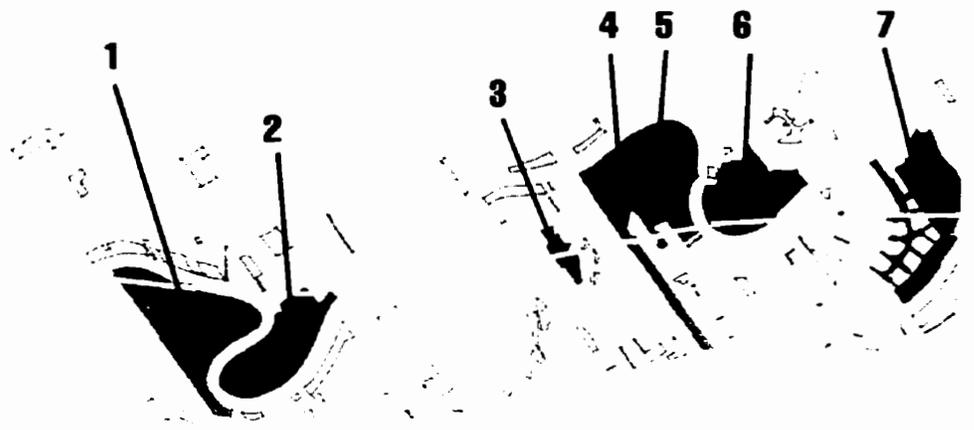


In this proposal, Maple Grove Park becomes a collector of memorabilia for the ROT zone. People can come to the park to visit their former stuff. In this new context and imbued with nostalgic purpose the mundane becomes the iconography of a by-gone era.

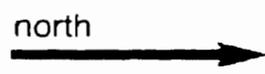
A project is not an object. It grows and must accept change over time. It is important for the project to embody content at every stage. This way that if only one fraction of the total project is realized, then that fraction will still have meaning. In other words, a project is a series of meaningful steps where each one is added to the other. A project unfolds like a flower, with each petal adding to the composition and beauty of the flower.

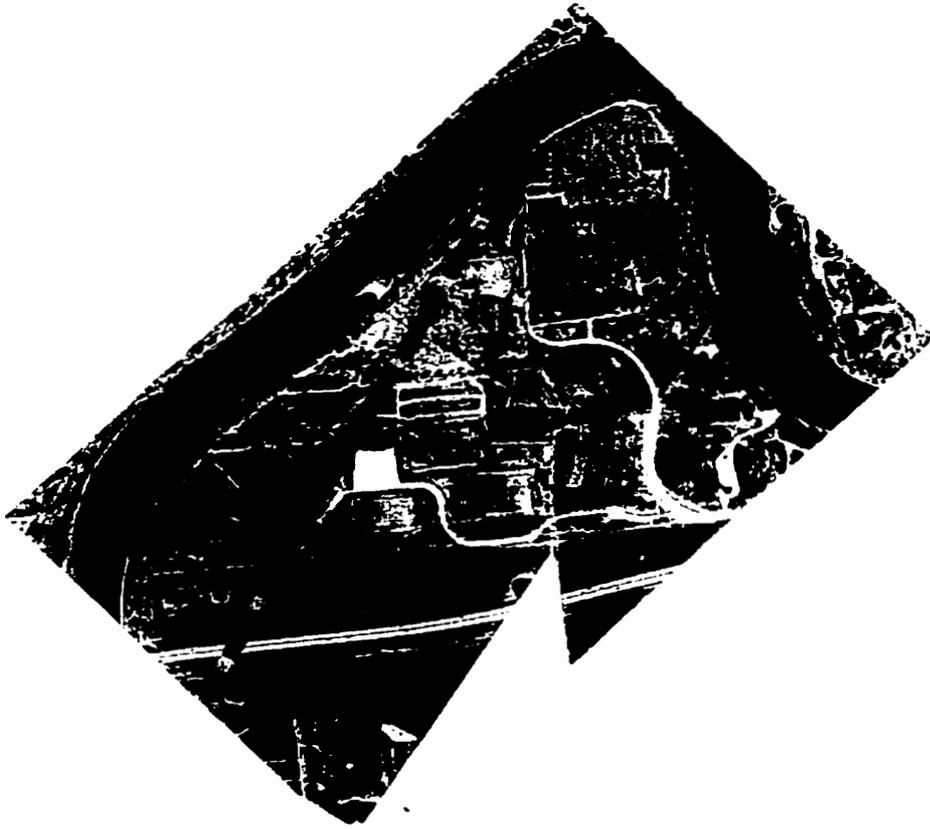
The re-orientation begins with a rupture along the seam, one site along the datum. This initial innocuous rupture occurs in an area of little resistance to change. The site is a large expanse of open field along the Red River, owned by the city of Winnipeg and currently zoned for parks and recreation. It is Maple Grove Park. At this site an intervention is proposed that reinforces the location and position of the datum. This rupture weakens the seam, facilitating other ruptures as the datum passes through the city.

CITY OF WINNIPEG
 Red River Corridor
 City Property within the ROT zone



- City owned lands within the datum
- City owned lands along the datum



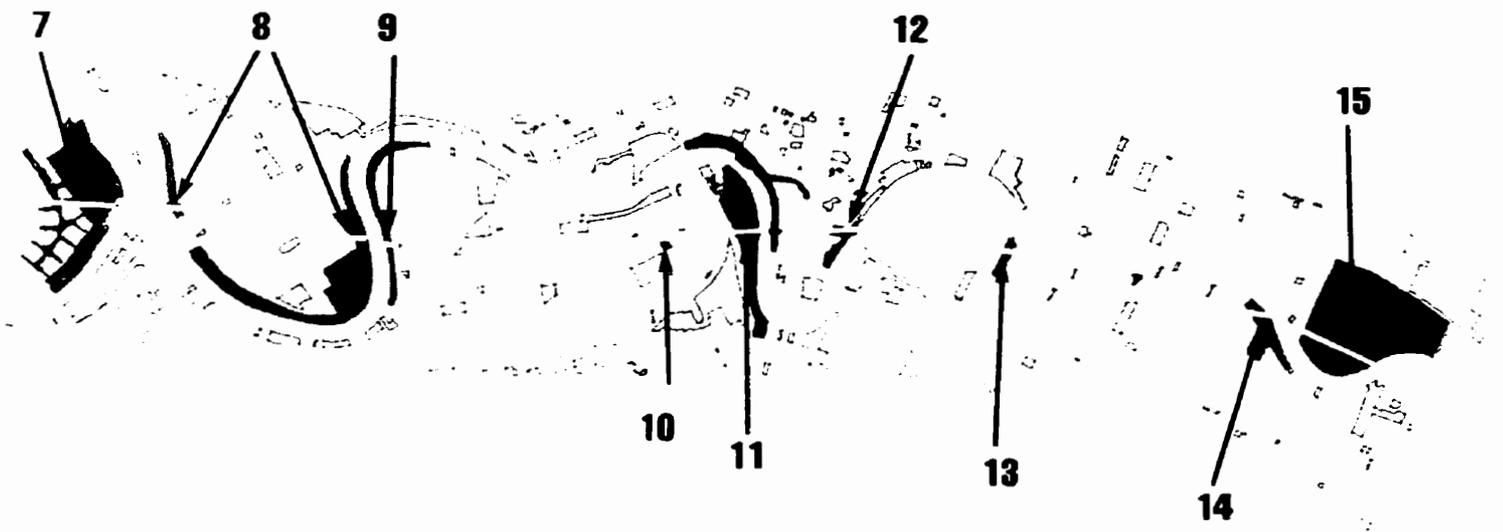


Eligible Phase One sites:

(from South to North)

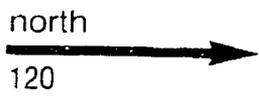
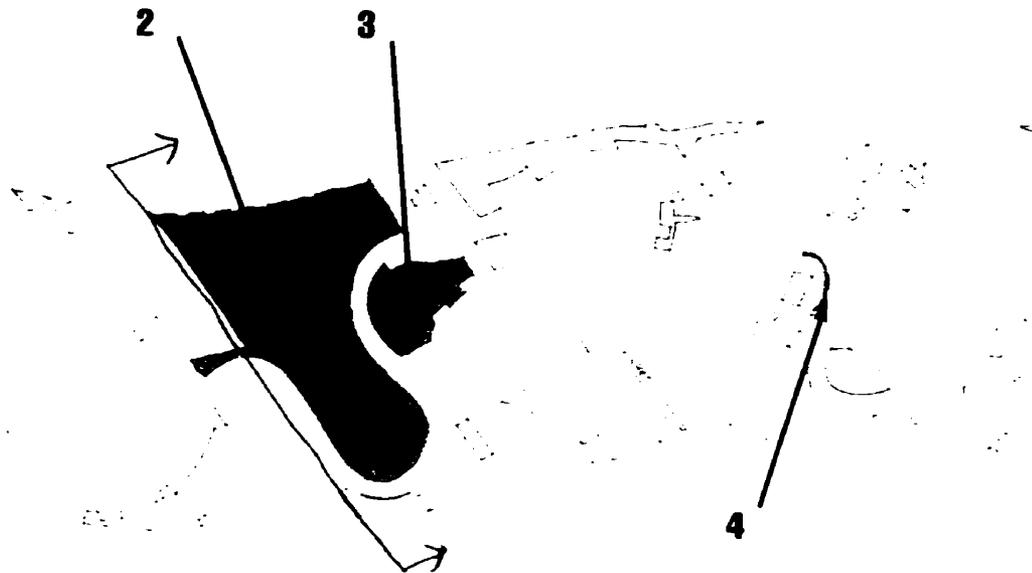
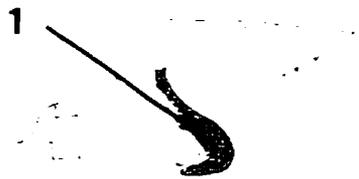
1. Maple Grove Park
2. King's sPark
3. St. Germain Park
4. Bishop Grandin Blvd.
5. St. Vital Park
6. Crescent Park
7. Wildwood Park
8. Churchill Drive Park
9. Lyndale Drive
10. La Verendrye Park
11. Whittier Park
12. Disreali Bridge
13. Elmwood Park
14. Fraser's Grove Park
15. Kildonan Park

1. Maple Grove Park with datum location.

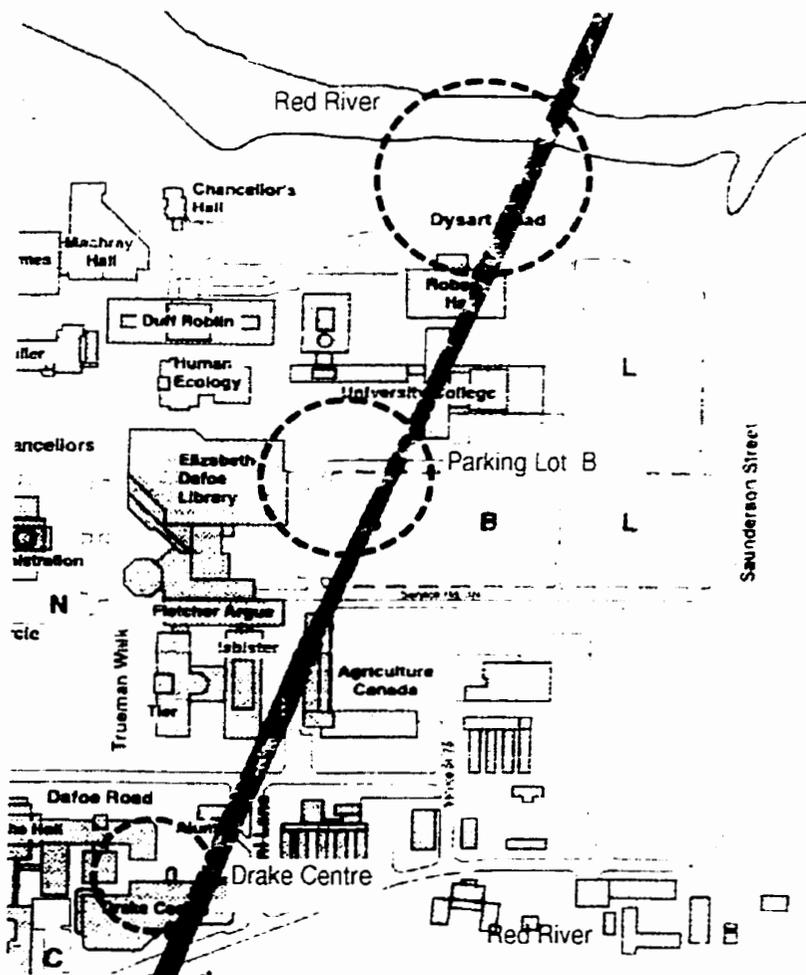


CITY OF WINNIPEG

Red River Corridor
Other Public Property
within the ROT zone



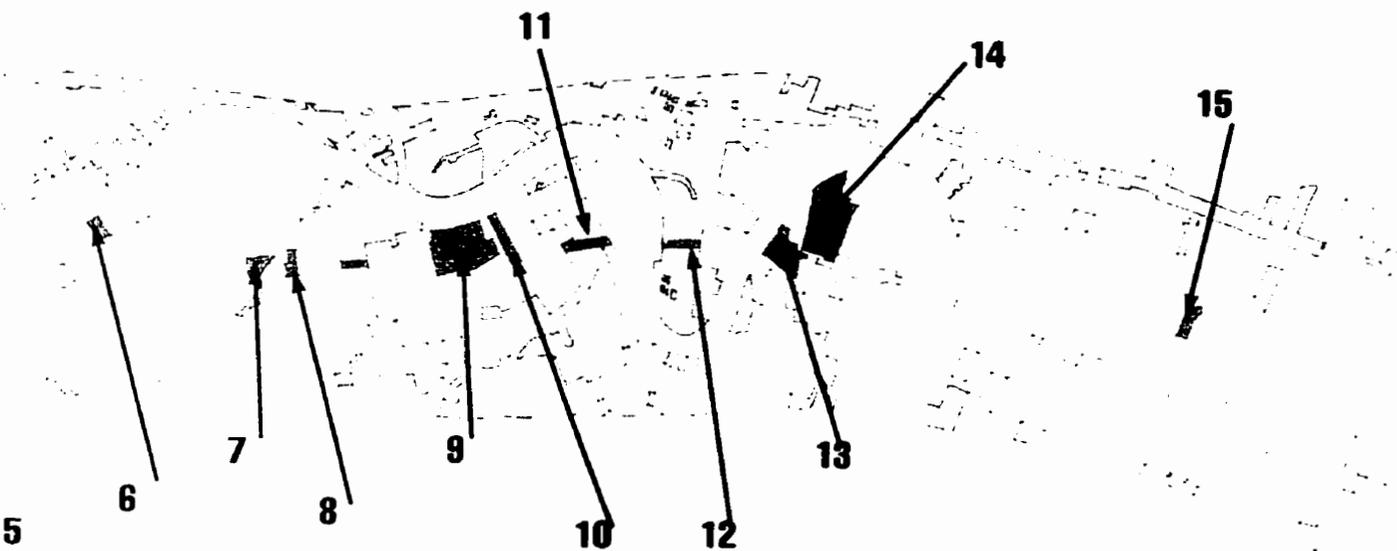
120

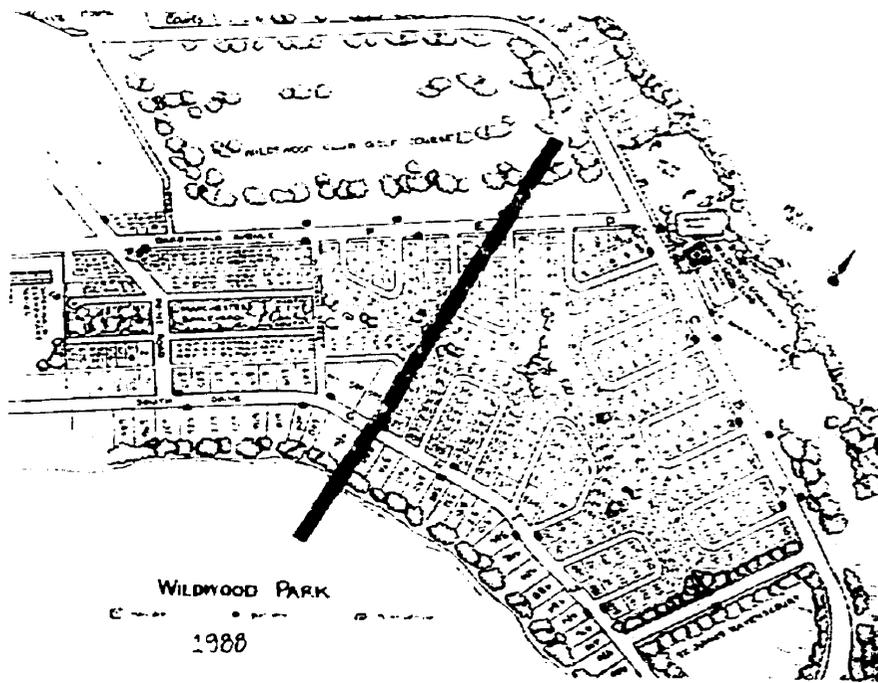


2. The University of Manitoba with datum location.

Eligible Phase Two sites
(from South to North)

1. St. Norbert Heritage Park
2. University of Manitoba
3. St. Amant Centre
4. Harris Park
5. Riverview School
6. St. Boniface Cathedral
7. Nelson McIntyre Col.
8. Ecole Precieux Sang
9. Universitaire de St. Boniface
10. Provencher Blvd.
11. C.N.R. Line & R.O.W.
12. C.P.R. Winnipeg Yards
13. Concord College/
Mennonite Brethren Col.
14. Elmwood Cemetery
15. Angus McKay school





3. Wildwood Park with datum location.

CITY OF WINNIPEG

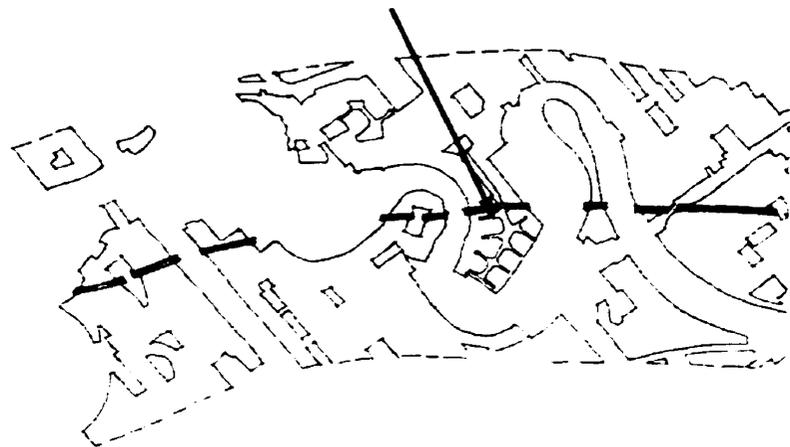
Red River Corridor
Privately held land
within the ROT zone



north
→

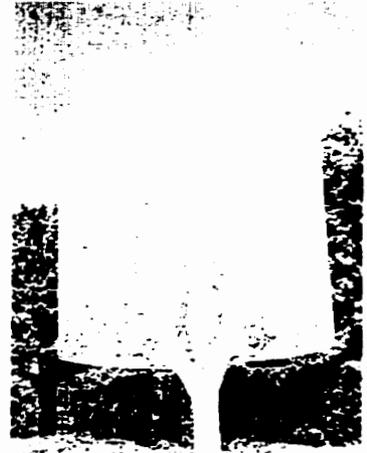
⊃ Residential Neighbourhoods within the zone
— Residential Areas along the datum

Wildwood Park





source: Topos 1996



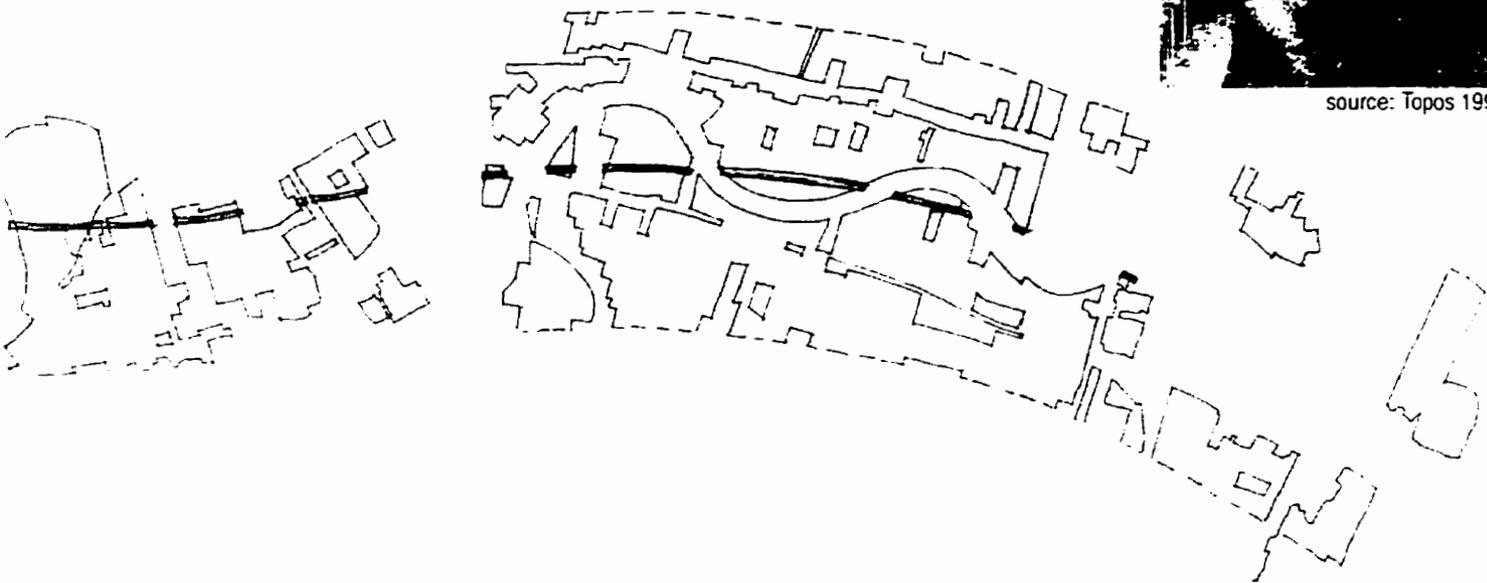
source: Topos 1996



Allees of pleated trees like these by Eduard Francois and Duncan Lewis in Holiday Villa, Jupilles, France (above) would make a powerful yet appropriate datum intervention in Wildwood Park. This allee would run through the public park in the centre of the neighborhood. The archetec tonic forms and ornamental tree species such as Rosybloom Crabs in contrast with the existing riverbottom forest mix would enhance the Park without detracting from the forested character of the place that the residents cherish.

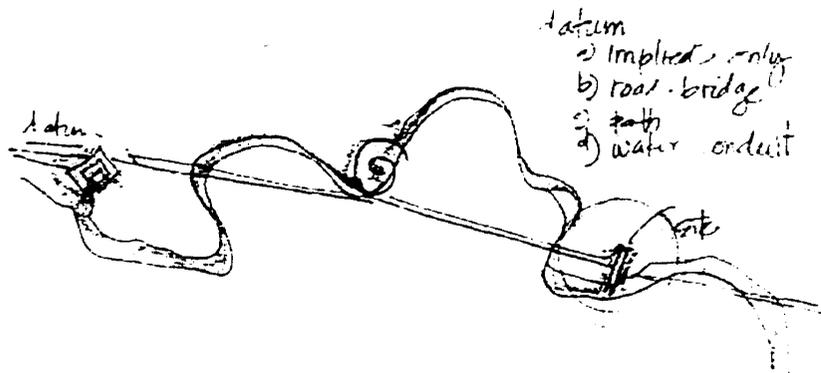


source: Topos 1996



Phase Four moves into the regional scale. The phasing begins again outside the city like a fractal of the original phasing. The first interventions within the regional landscape begin in the areas of least resistance, such as government held lands that are 'unoccupied' open space and lie directly along the datum. The next phase would include public or privately held lands that are currently developed, or 'occupied'. The third phase on the regional scale would include privately held land such as farms and agricultural fields, and sites and buildings within the outlying towns. Eventually other cities with other R.O.T. zones emanating from them would merge, much like the sketch in Part One showing the thresholds growing together over time.

The ideas can be accepted or rejected at any phase. If the project is halted at the first phase, it will encompass a single or a few site designs, which will embody the meaning of the idea. If the project continues through phase two it becomes a matter of public ownership of the idea. The public becomes the administrator of the new river. The new river is seen as a source of regional identity, something that people would like to invest in on an individual or personal level. Whether walking through downtown Winnipeg, crossing the river in a car or flying over in a plane, the datum can be seen asserting itself in the middle of the river-over-time. The city may grow to accept and welcome the ruptures, the unknown events that change the flow of the city from one of human-scale activity and thought to one of 'mythic' proportions that includes the story the Red River has to tell.



follows as series of 'waterplay landforms' that reinforce direction & orientation of datum-line.



A water feature on a site like Maple Grove park that is surrounded by a river is like a fishbowl in a pond - two water bodies separated by a thin threshold.

First phase interventions are water features along the datum. The water feature at Maple Grove Park takes the form of a spiral pond. A cut in the riverbank lets river water spill into the pond. The river water is filtered through grasses such as Timothy grass in order to symbolically purify it. Other forbes may be used in order to physically filter toxins out of the water as well. This is the reverse process of typical gray-water filtration systems which cleanse the human waste water before it enters the river. In this case, water from the river is cleansed before it comes in contact with people. The inference is that the water in the river needs to be ritually cleansed before it can become the type of water that can be used in a landscape architectural intervention, that may be used by us and our children.

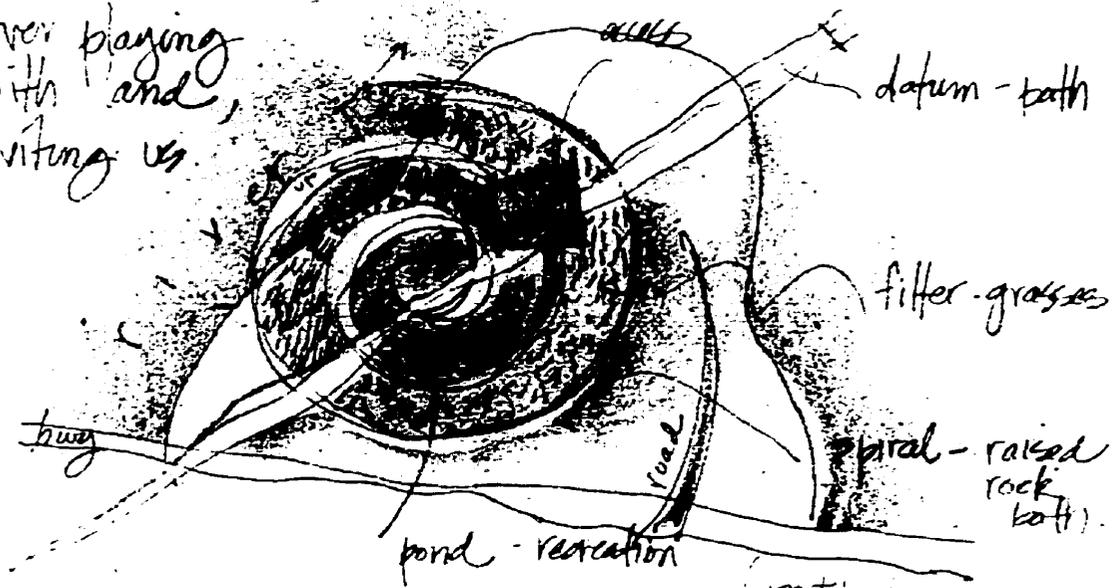


Broken Circle, and Breaking the Dike.
Photographs from *The Writings of Robert Smithson*. Holt, 1979



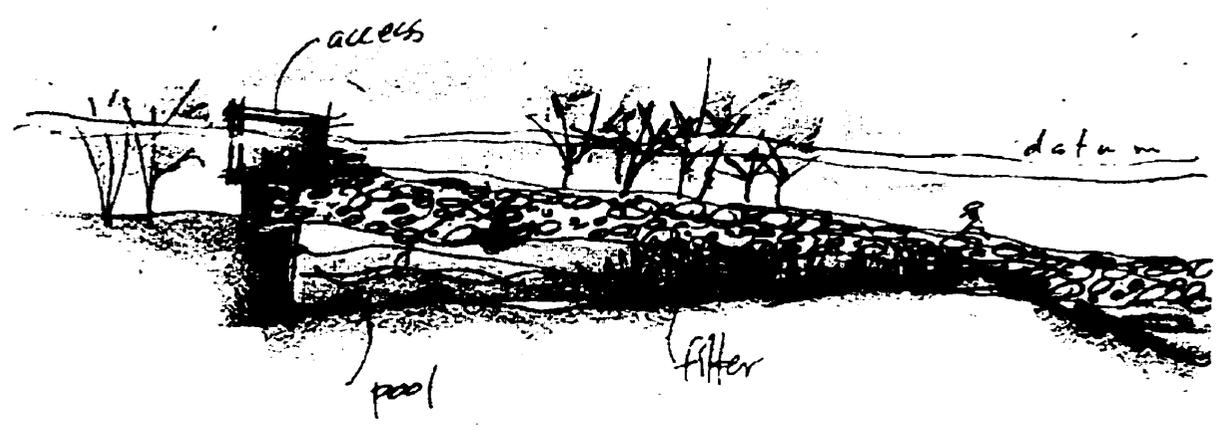
Robert Smithson's project *Broken Circle* (1971) articulates the threshold between water and land. The process of making the project came from the site itself. A furrow was dug out of the land, and the curving arm was made out of that removed earth and extended out into the water. Breaking the small length of dike separating the two allowed the furrow to fill with water, thus completing the project.

river playing
with and,
inviting us.



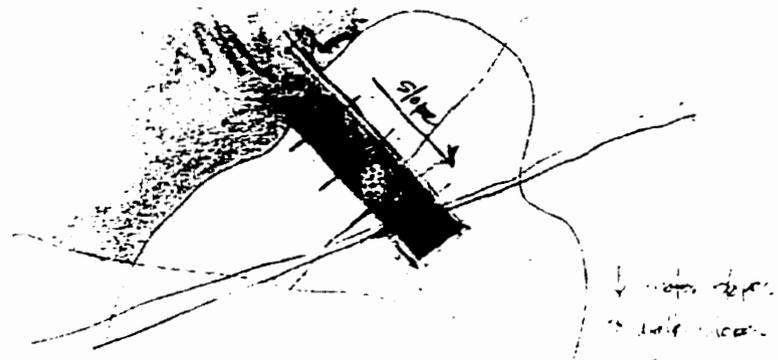
Maple Grove Park ...

pot hole
FISH (B) HOLE



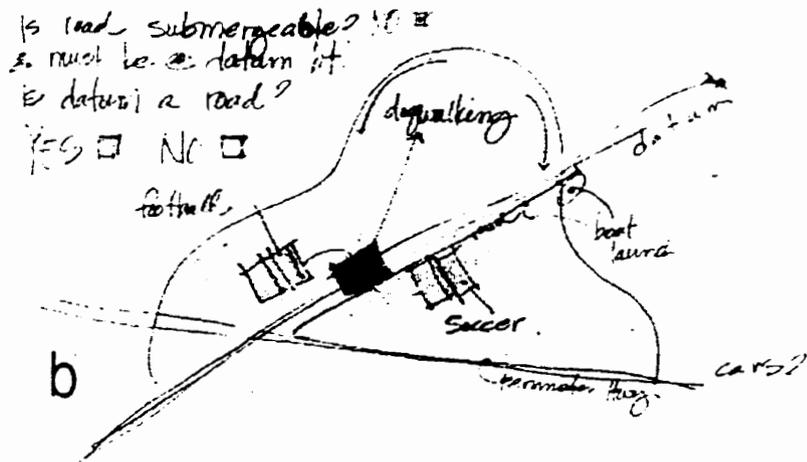
Alternate configurations showing Maple Grove Park with water feature, from top to bottom:

a. a non-spiral approach to filtering pond colliding with the datum



a PRAIRIE POT HOLE
NON-SPIRAL FISH/B/HOLE

b. the datum being used as an organizational armature to re-orient new and existing site features.



c. The datum disappeared from the site and is only implied through the location and orientation of site elements. The datum has been transformed from object into myth, or in architectural terminology an organizing principle.

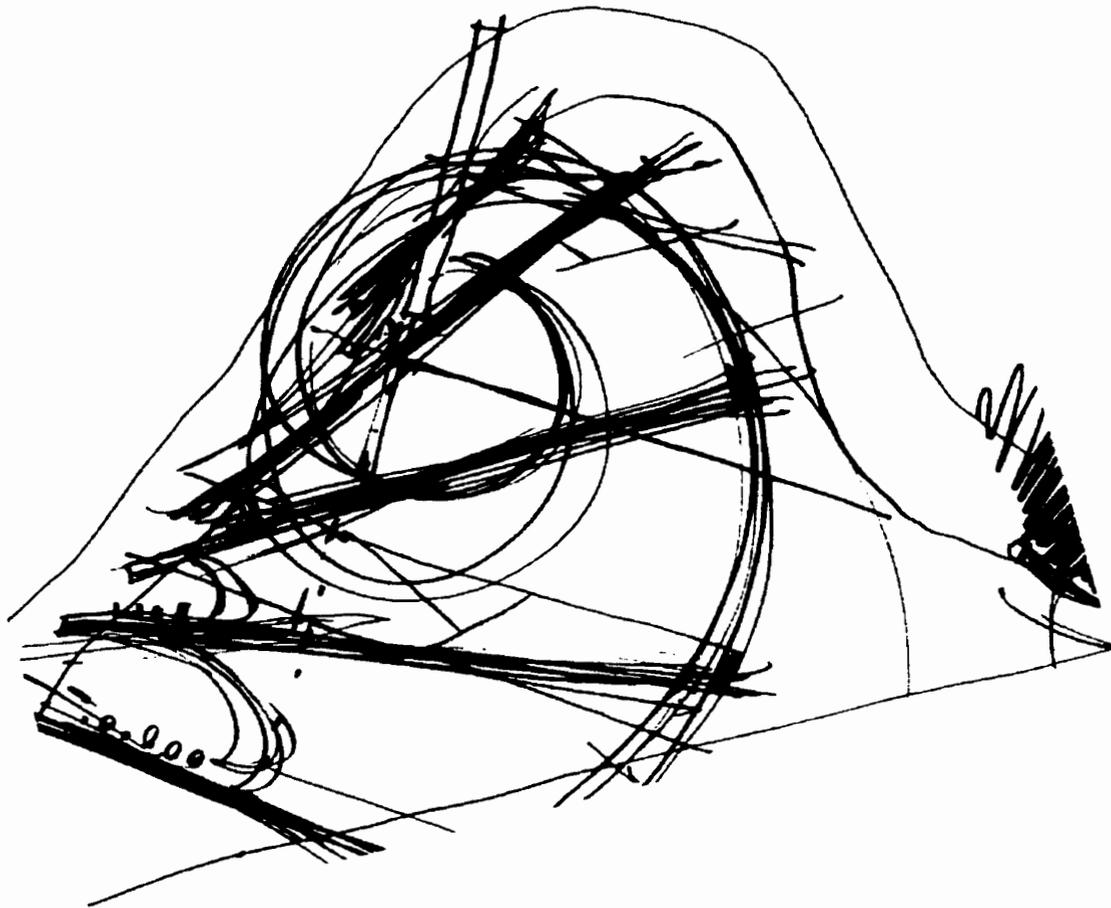
datum is defined thru re-orientation of new & old elements along line. ⇒ alternate reality

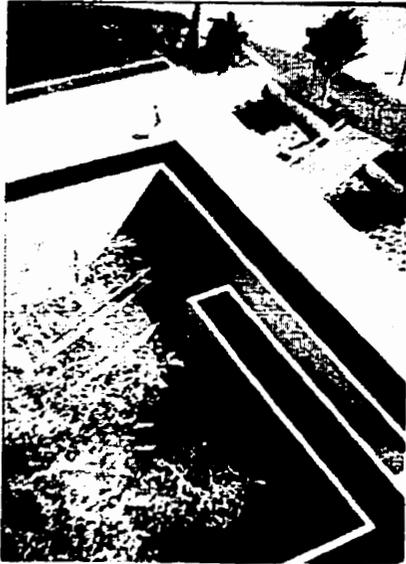


c



Thirty six different ordering configurations were explored through sketches. These sketches played with the ideas of datum, existing river lots, mound, pond and river. The bottom sketch illustrates the datum skewing the old river lots (sketch 3) at Maple Grove Park. The armature is extended out into the river, where the flow of the water rotates the lot alignment into an uphill spiral. The water then carves out the earth between the lot lines. These coves are used for fishing piers and boat launches.





e

*Patio by Henri Bara
Topos no. 16, 1996*



d

*De Sola Morales, Antwerp.
Topos no. 10, 1995*

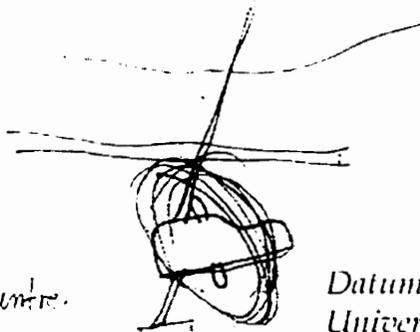


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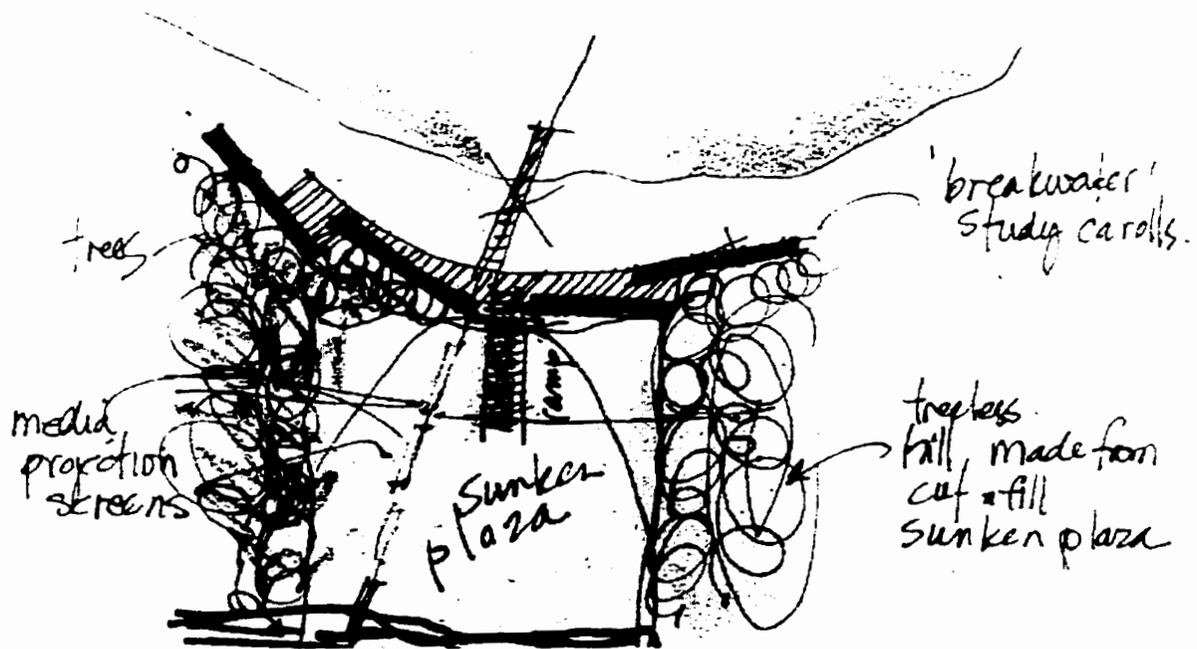
Metacity/Datatown, mrvd, 1999

There are many different conditions through which the datum must pass at the University of Manitoba campus, such as open exterior spaces, across roads and river, and through existing buildings. These images show possible treatments for the datum across roads (d), through a building courtyard (e), and from beneath a new building constructed at datum height (f).

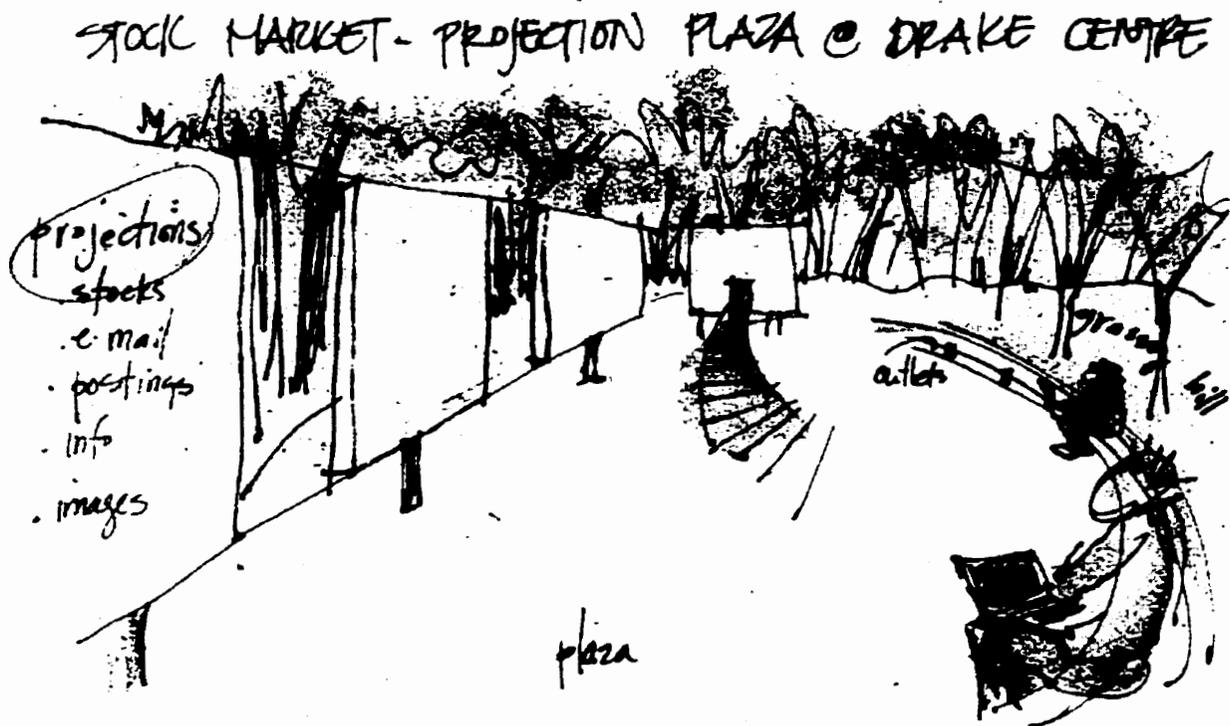
Def M drake centre.

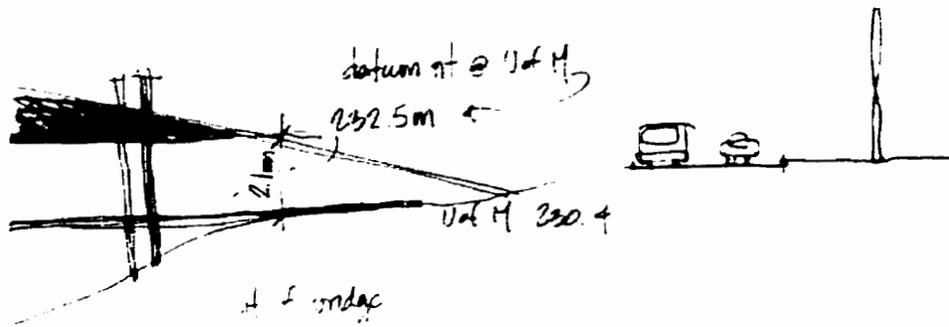


*Datum at Drake Centre,
University of Manitoba*

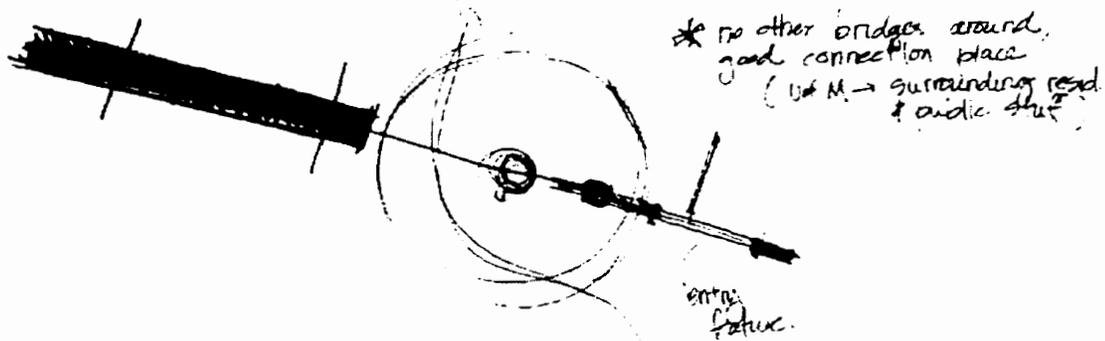


Sites that lie along the datum are first priority for development. The datum runs up to and through the Drake Centre, creating an opportunity to develop plaza spaces adjacent to the building.



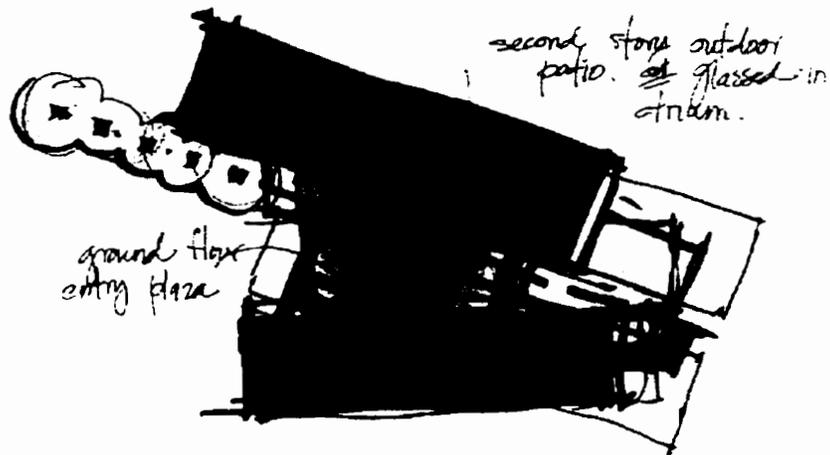


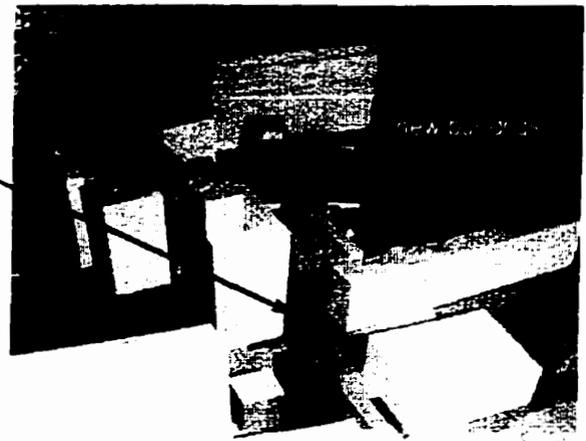
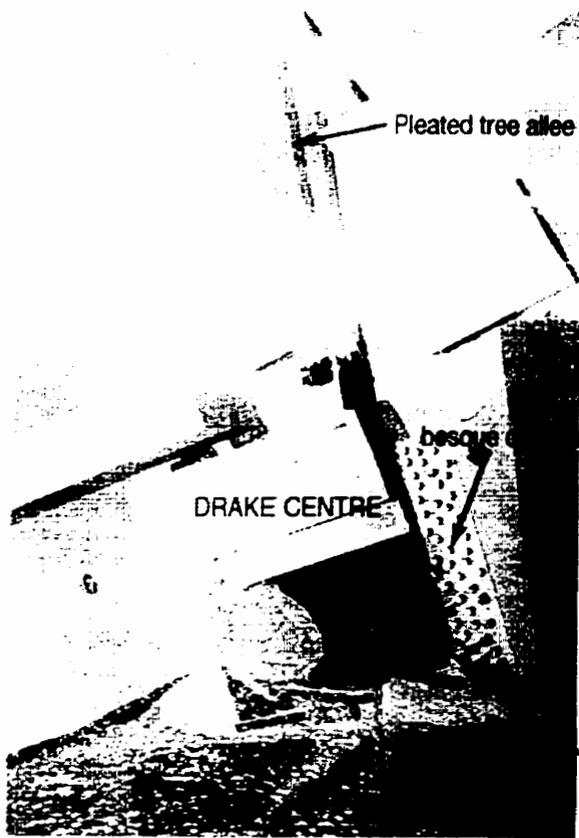
Intervention → pedestrian bridge (see West 8 street)
crosses from residence 20000 hall to River Rd park
adjacent facilities U of M → St. Amant Centre & Senior
centre, RIEL residential area



At the northern boundary of the campus the datum takes the form of a pedestrian bridge across the Red River. This bridge would be similar in character to the Dragon Bridge by West 8.

A new building is erected along the datum at what is currently Parking Lot B. The design of the building reflects the narrative of the datum.





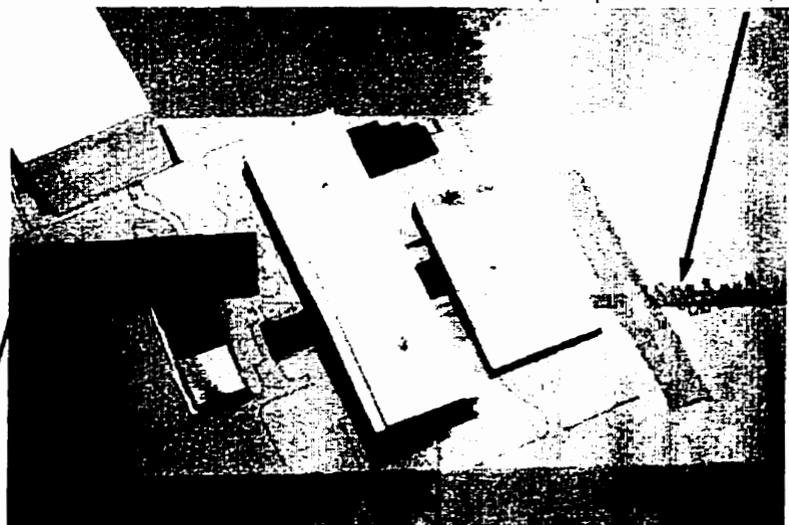
Bird's-eye views of Phase II datum interventions at the University of Manitoba.

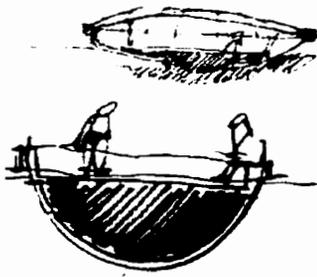
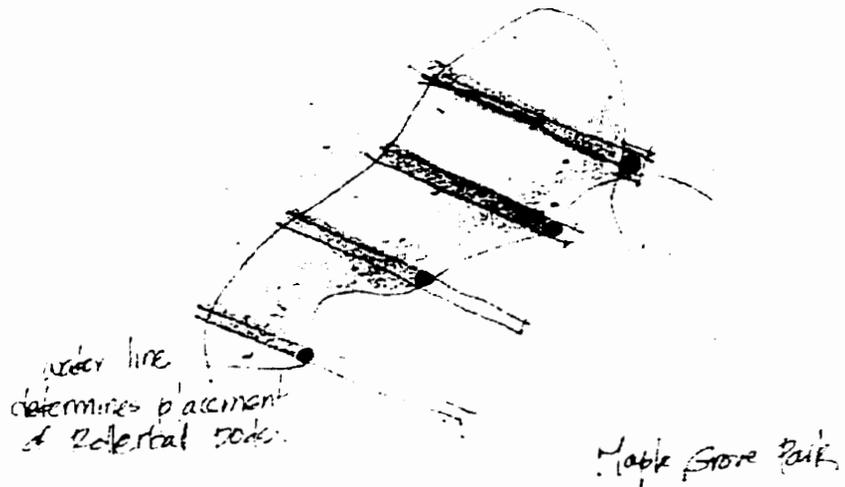
Stock Market Projection Plaza

elevated walkway/pedestrian bridge from Robson Hall across Red River (blue piece is the dike)



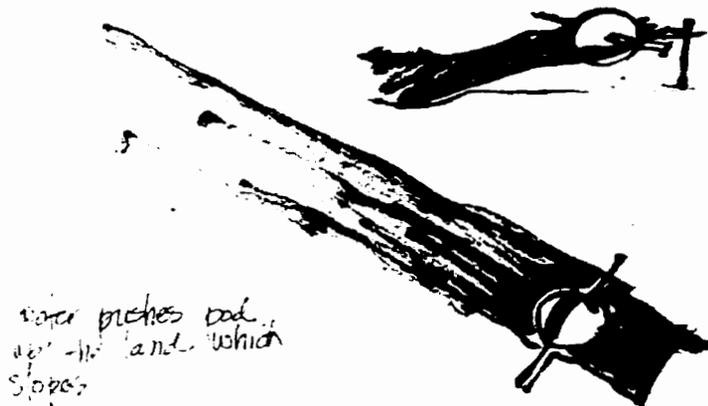
new buildings





As the real river-over-time was laid upon the city, it became a Monumental Idea, constructed in order to see a river that was already there, making it known instead of celebrating its mysteries. It was an Idea that came from the river and manifested itself in the abstraction of the datum. The datum was a Big Idea that was planted in the river, and without warning it began to sway and break apart, wreaking havoc across the landscape and eventually flowing on down the river.

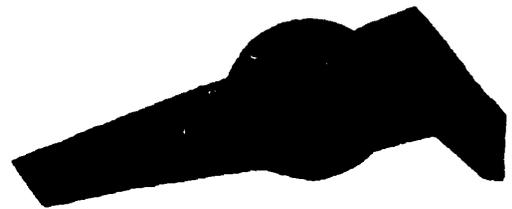
Part Three ends as the project loops back to the site once again. It is a place still made up of river-bottom cay in a bend of a lazy red river, marked by the passage of time through its elements, and past human activity.



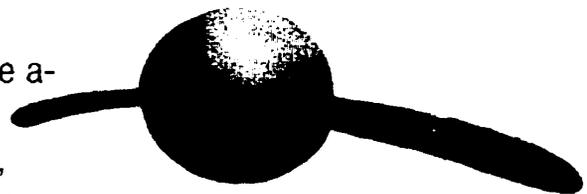


One-room roller pods are designed to sit in the fields at Maple Grove Park. They are modelled after seed pods that are designed for dispersal by various means such as wind, waer, fire, and animals

A number of small 'roller pods' are placed on the site. The pods are one-room artifacts designed to move across the site with the flood water. The configuration of the pods on the site would be determined by the interplay between the river, the seasons, the site and the materials of the artifacts.



Emerging from a pod at Maple Grove park one day, I saw that a remnant of the datum had become lodged at the riverbank and water had begun to pool. I peered into this water and saw my that my reflection was surrounded by shadows. This was real water- not run-off from snow-melt that didn't fit in the sewer pipes. This was water that had flowed up from the bottom of the a-has, shimmering with golden threds of Immanence and Consequence. It had memory, and although it had edges it had no beginning or end. The water in this pond had a voice. It was the voice I had heard at the retention pond aeons ago, calling me to its source.



Fixing the Water

Water of the Pond

She bought a house on a lake. The lake was fake. Through her kitchen window the water sparkled, threw dancing shadows on the wall. In fall the geese came, hundreds of them. The people came cautiously from their houses to feed them scraps from their tables and pantries: nutritious Wonderbread. The geese at the fake lake gobbled up the fake food and got fat. They stayed too long into the winter and got their feet frozen to the surface of the water. Some drowned there, too fat to fly. The rest flew up as one, carrying the frozen surface of the lake with them.

Spring came, and the engineered lakeshore was cleaned, shaved down to the skin. She put on his bomber jacket, which was no match for the wind, and crawled out onto the pre-pubescent landscape.

We are made up of water. It calls us to our primordial home, full of the mysteries that were lost to us at birth (the great parting of the waters). But this pond had no voice. The water in the pond had drowned in the irrigation ditches, the culverts, petroleum and asbestos as it flowed over the streets of our city. It offered the soulless reflection of water without shadows, without depth. Only her own face looked back at her.

Still, she kept coming and sitting by the lake. One day, as she looked at her ageing reflection, it started to rain. She reached out and grabbed a raindrop just as it broke the surface of the lake. Clutching it tightly, she hurried back to shore. When she opened her hand, there was no water there. In its place she held a fine gold thread. Holding it to her breast she went into her house, up to the attic. In the dark and the dust she found the old chest, the one that her Grandma had brought with her across the ocean a long time ago.

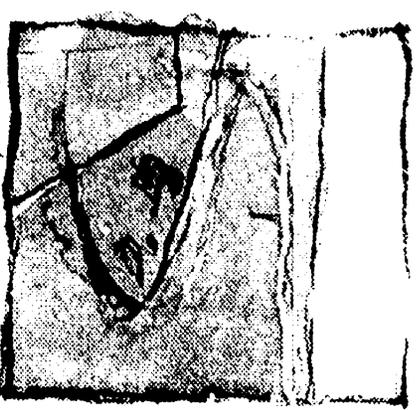
In a corner of the crate - Ah, there it was! A piece of fabric that still smelled like the old woman.

The young woman began knitting the unraveled threads of the fabric together with the string from the lake. For a year she sat by the lake, knitting. The lake became smaller and smaller and the neighbours complained. They poured more water in the lake, but it paled in comparison to the sparkling fabric that was growing into a cloak around her. When the geese came that winter, honking and screeching, she knitted them into her cloak as well.

When the next spring came she packed up her house, her children and her cloak. She left the people feeding Wonderbread to the shadows of geese at the shores of the empty lake. She swam all summer in her glorious cloak, which sang to her with a voice of water, fire, the flight of birds and stories of the dead.

Other people were drawn to the flowing garment. They would gather round the edges and peer into it, catching sight of a bare arm, a thigh, a shimmering face deep beneath the surface. Some people would say it was their own reflection. Others thought she was a water droid from ages gone by transported somehow across the great ocean.

Maybe she is just a memory, the ghost of what water once was, before it became our sewers. Perhaps she is a muse calling to other people who have no cloak, who shiver in someone else's jacket by the shores of engineered lakes - people who, deep in the corner of their attics have the faintly vestiges of what it takes to make water flow through our landscapes once again.



This watercolour sketch of a person feeding a goose at a barren retention pond was the first image produced for this project. The project swings back toward the beginning, signaling that the end is near. The return to the original question is significant in that it suggests that the process of 'letting be' may be used in design to address specific questions, and get specific answers.

Archetypal Water

Archetypal Water

The water we know today is city water, the elements of H₂O. It is the effluent and repository of industrial and human wastes and the detergents we use to cleanse it. Currently, most North American cities must 'purify' their drinking water before it is used so that the contaminants and carcinogens can be reduced to acceptable levels.

(*Greenways on the Red Conference*. May 2000 Wpg.) One might do well to question the validity of using the term acceptable levels and carcinogens in reference to each other, however that is not the focus of this discussion. The point is that the H₂O in our city has very little to do with the water that nourishes the soul and connects us with the cosmos. In this way, our rivers and retention ponds become ha-has, hiding the other water that we seek.

The other water is archetypal water, also referred to as dream water, the water of forgetfulness and remembrance. This type of water is not necessarily H₂O. This type of water existed before creation, before there were gods. It is a fluid matter that connects us to the "wellsprings of our own existence.... It is the fire, the flood, the blood, the rain, semen, milk and dew." (Illich, 1985)

All mythic waters feed a source. This source the Greeks called Mnemosyne, the Well of Remembrance. Mnemosyne was a Titan, mother of the Grecian Olympians, mother of the muses. With the appearance of Mnemosyne, water became the source of remembrance, the wellspring of culture, and acquired the features of a woman. (Illich, 1985)

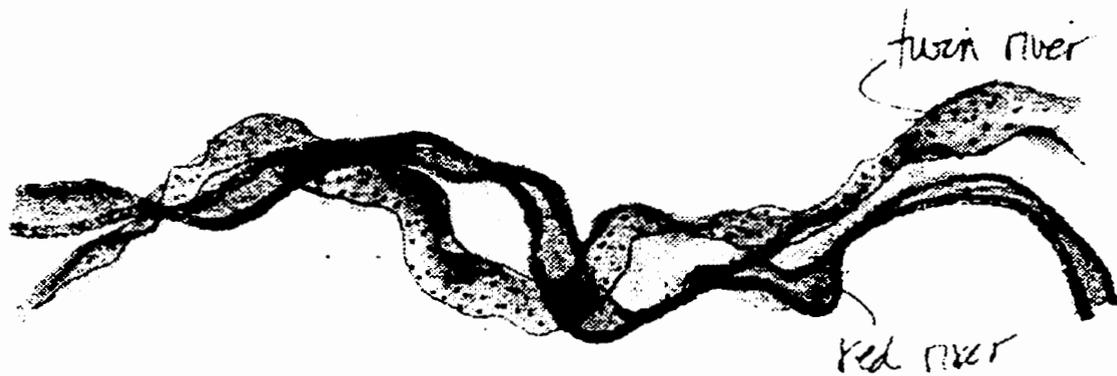
The stream (of consciousness) that one must cross to get to the Well of Remembrance is the river of forgetfulness, called Lethe. This river washes the dead, detaching from them those deeds that survive them, turning the dead into shadows. What the river washes from the dead is not lost. The stream carries the memories that Lethe has washed from the feet of the dead to the Well of Remembrance. "In her clear waters, the residues of lived-out lives float like specks of fine sand at the bottom of a bubbling spring." (Illich, 1985)

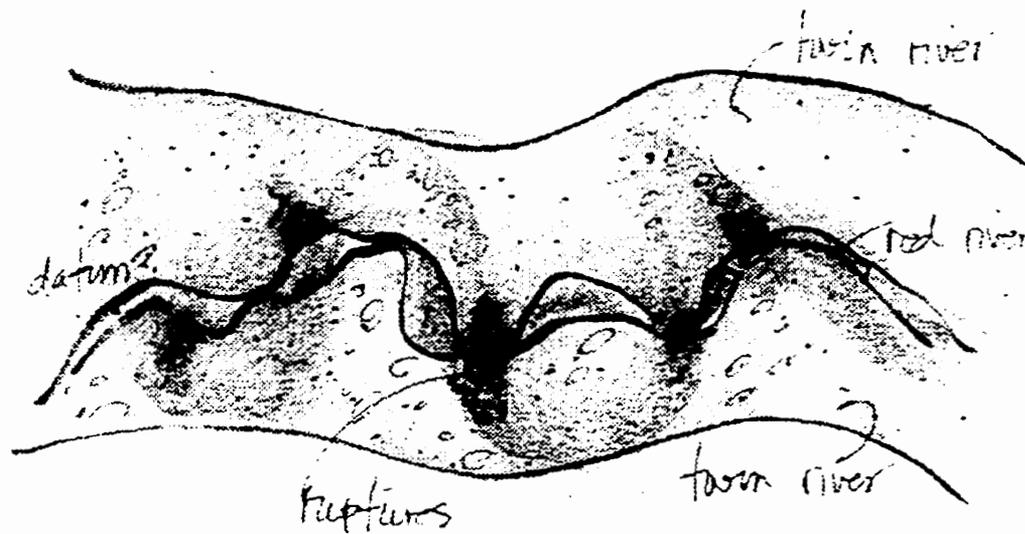
In this way, the world of the living is constantly nourished...dream water ferries to the living those deeds that the shadows no longer need. Thus finding the dream water is essential for landscape architects to begin dreaming about the city in a poetic way. By crossing the River of Forgetfulness (letting things be), an architect can follow the voices of the muses to the Well of Remembrance.

Archetypal water, the water of remembrance, is accessible by crossing the river of forgetfulness. Crossing the river of forgetfulness is tantamount to 'letting things be', or forgetting oneself in the process of design.

The Twin:

Water is the element of chaos which is split into sky and earth to allow for the birth of creation. The splitting of the archetypal waters before birth means that water is always twinned. For every type of water one finds, there is a twin water that cannot be seen. People also have a twin. They can be glimpsed in the sky, the water, in each other. The feature film *Sliding Doors* (1999) suggests that our twins may be living parallel lives outside our realm of consciousness. There is a sense of loss due to this separation from the missing twin.





It is in this paradigm that one can begin to understand the question, 'What else can this retention pond be?' The 'else' infers a glimpse of the 'other' that is present though not seen. The other water, archetypal water that connects us to the original act of creation can be sensed in the city, can be glimpsed in the H₂O unceremoniously channeled into the retention ponds. It is this water that attaches people to their own twins that exist in the world of dream water. These twins have been exiled to the bottom of the ha-has in a city that allows no space for dream water to flow. The challenge is to either find or create ruptures in the fabric of the city where the archetypal water can begin to bubble up to the surface.

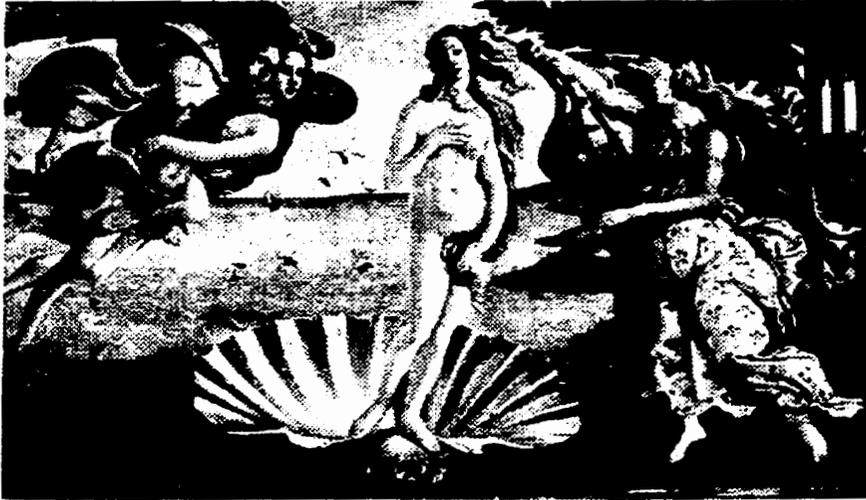
Ruptures are holes where
the city forgets itself.
These orifices are thresholds
to the places where
our limits stretch and archetypal
water flows.

...and the female nude:

Two things disappeared from our cities simultaneously; archetypal water and the nude female. These two things have been linked since history began and continue to be linked. According to Ivan Illich ..."water, which has always been perceived as the feminine element of nature, ...was tied to a new hygienic image of woman, which was a creation of the Victorian Age. Only the late nineteenth century tied female nudity as a cultural symbol to the tap water of the bathroom...domesticating both water and flesh." To this view he offers the examples of Ingres' nude becoming synonymous with the Turkish bath, and Degas filling his atelier with basins and tubs in which to pose his nude models. These images replace earlier attitudes exemplified by Botticelli's nude Venus. Standing in a pink shell supported by a green sea that encompasses half of the painting, she is surrounded by a lush, dark landscape that includes mythical figures of wind and birth.



The Bather of Valpinçon by J.A.D.
Ingres. 1808. Oil on Canvas
Phaidon Press. *The Art Book* . 1994



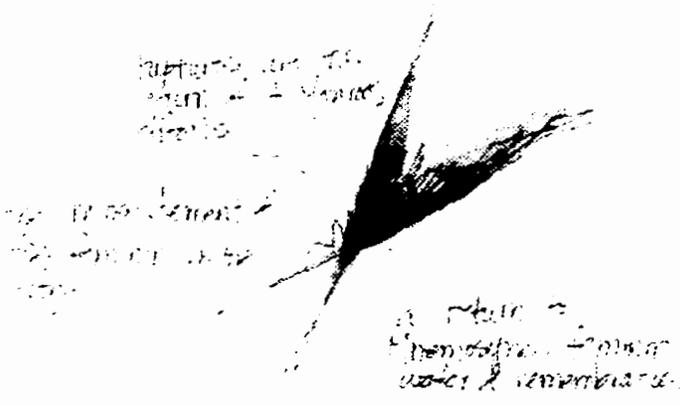
*Botticelli. S. Birth of Venus
Tempera on canvas c. 1480
Fleming, W. Arts and Ideas. 1986*

The intertwining of urban water and the nude female has had two main effects. Firstly, the taboo that our puritanical society placed upon the female nude has been transferred to urban water. People do not feel free to question the 'natural beauty' of water. They know, yet can't acknowledge, that it is actually recycled toilet flush. (illich. 1985) Secondly, as archetypal waters became reduced to sewage encased and buried beneath the cities, the image of the female nude with which they were associated was similarly reduced and removed from our conscious landscapes.

The search for archetypal water within the landscape is inexorably tied to the resurrection of the female nude within our society. As archetypal water becomes visible in places that we leave alone, in the ruptures that develop and fill with water from the river-over-time one may glimpse an eye, part of a hip, a breast. It is Mnemosyne.

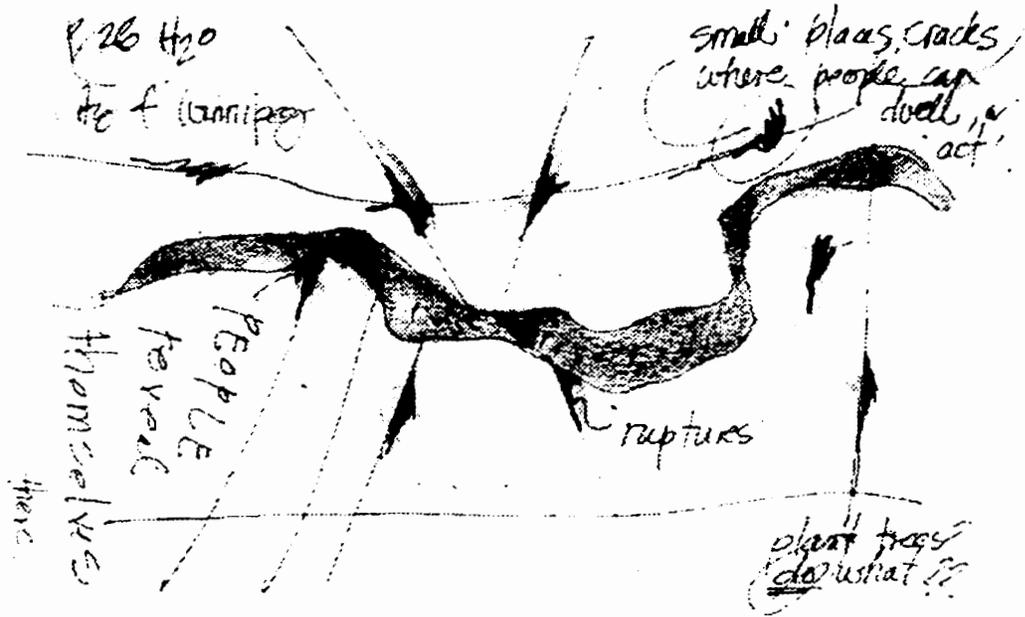
The ruptures symbolize the re-emergence of the excised clitoris of the African creation myth from Part Dec (see page ??)

Excavating-resurrecting the feminine body of the earth will through these ruptures will bring exiled water to the surface again.



In Milan Kundera's book *Slowness* (1995) he identifies nine orifices of a woman's body. These orifices are ruptures in a continuous skin, leading to and from the inner world of the body. If the earth is a feminine body then the orifices where the continuous skin of the city is ruptured, and the inner world can be glimpsed.

In Winnipeg as in many North American cities, the practice of excavating retention ponds in the suburbs is replacing the buried sewer approach of the inner city. These ponds can be seen interrupting the pattern of the city, allowing water to collect at the surface again. These ponds can be the wells through which Mnemosyne can be seen and heard calling people to the muses again.





The city of Winnipeg with layer of orifices. These orifices are ruptures. They are the precursors to a series of retention ponds.

Fractal Ponds



detail on the Mandelbrot set, a key equation in chaos theory. by Rollo Silver.

Briggs. J. *Fractals: The Patters of Chaos.* 1992

Archetypal water is the chaos that existed before creation. The water visible in the lakes and rivers are fractals of that original chaos. Chaos theorists have mapped these patterns using computer technology. Out of the equations that are input come beautiful images that are in continual flux and change, constantly refering back to themselves. Another component of these mapped images is the obvious gaps in the patterns. When these gaps are magnified they are found to contain miniatures of the original pattern. The gaps reinforce an order by allowing even the larger pattern to be seen as a small, chaotic gap; a fractal of some larger universe.



The map on the right depicts an increasingly chaotic system, such as a population of gypsy moths. Notice the two black lines in the plot. These are windows, or gaps in the midst of advancing chaos where the system was stable (note that stability is seen here as the absence of chaos). Inside these gaps are miniature plots like the one on the right. self-similar mirrors of the larger (w)hole.

Briggs. J. *Fractals: The Patters of Chaos.* 1992



In this way we can begin to see the Red River in the City of Winnipeg as a fractal of the real river-over-time, which is a fractal of the venal system of the body of earth. This body is a twin to the sky, and so on.

Water and the City

Thus one way for a retention pond to begin to flow with dream water is to consider the ponds as be fractal of the Red River, which is a fractal of the real river-over-time.

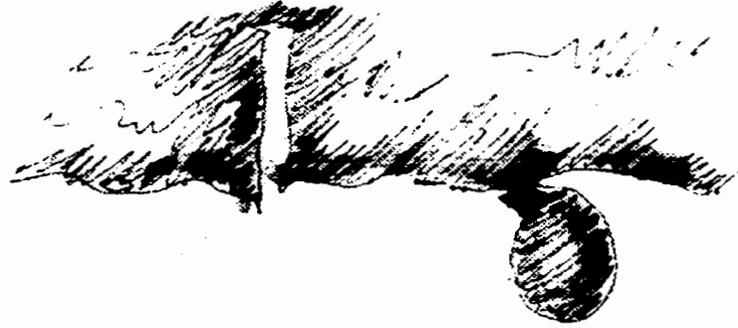
This river is a remnant of larger waters. These water bodies are be based upon the same ratio geometry.



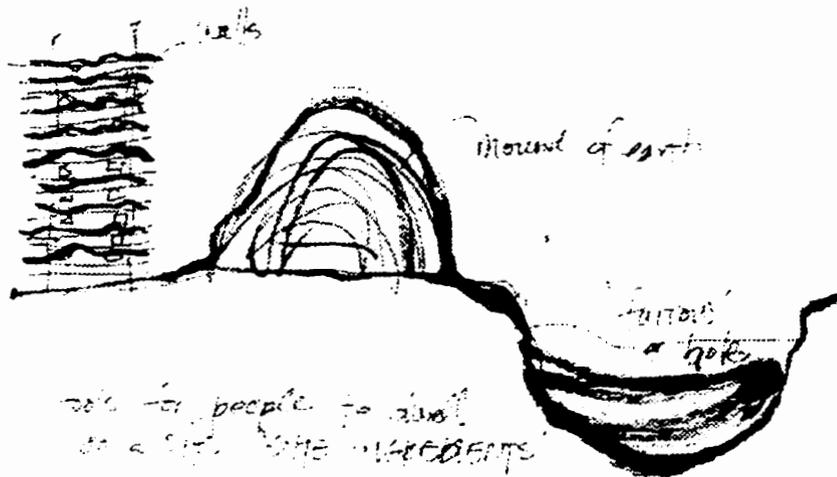
Collage of river and outlying retention ponds (green) and proposed retention ponds as based upon the geometry of the Red River.

See by Lassus said

the stuff of dreams is arranged / or exists on
a vertical dimension.

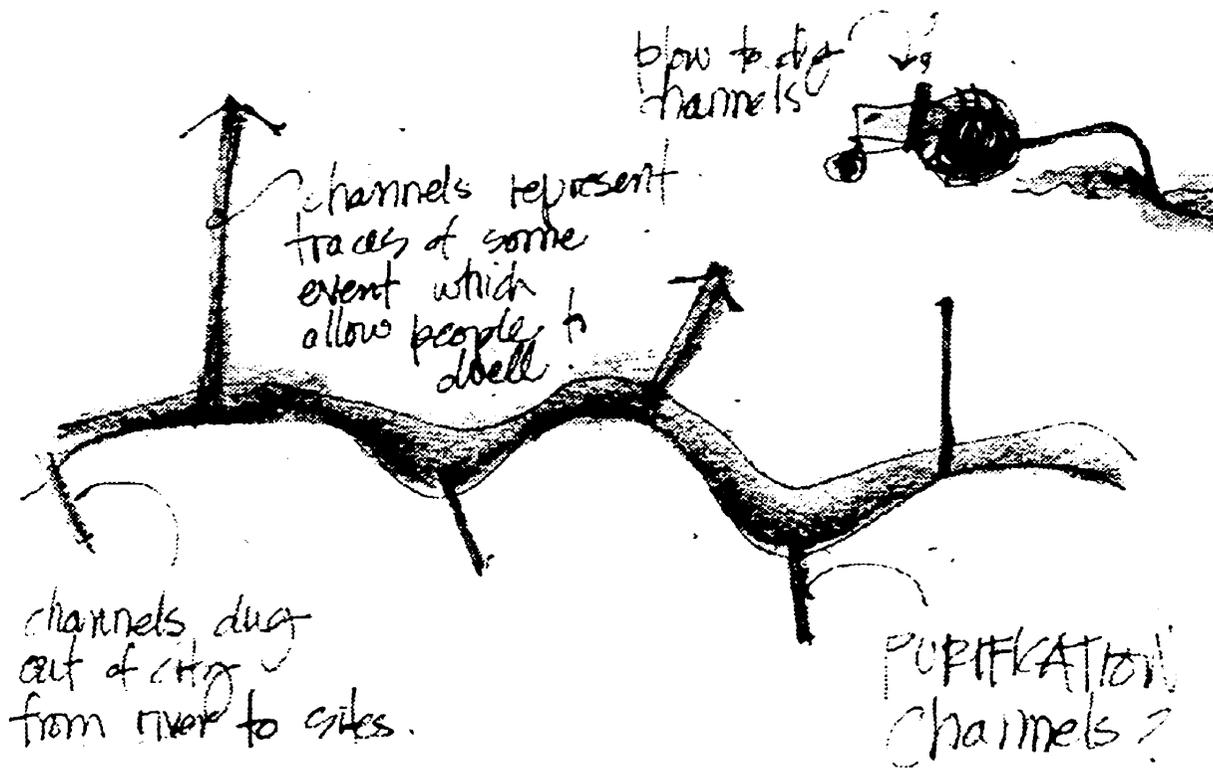


According to Bernard Lassus, everything in the horizontal plain has been discovered. (Lassus, 1998) Therefore the search for the mysteries of the unknown must now take place in the vertical dimension. Thus the water of dreams will be unearthed by digging down and building up. To reconnect the city with the original waters of sky and earth we must plow furrows, build mounds, and collect water in ponds to reflect the sky.

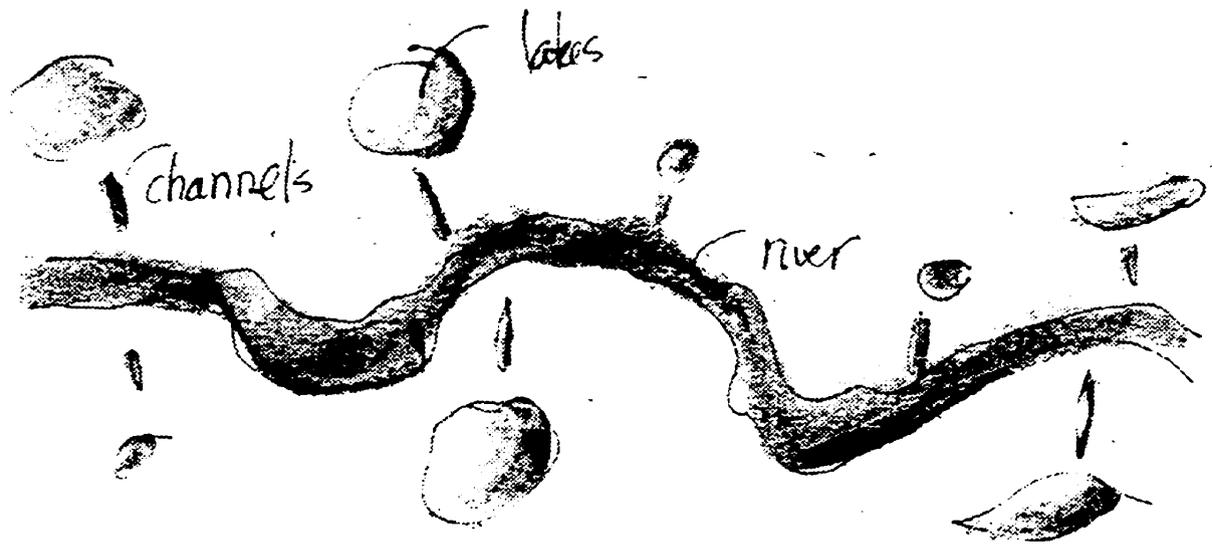
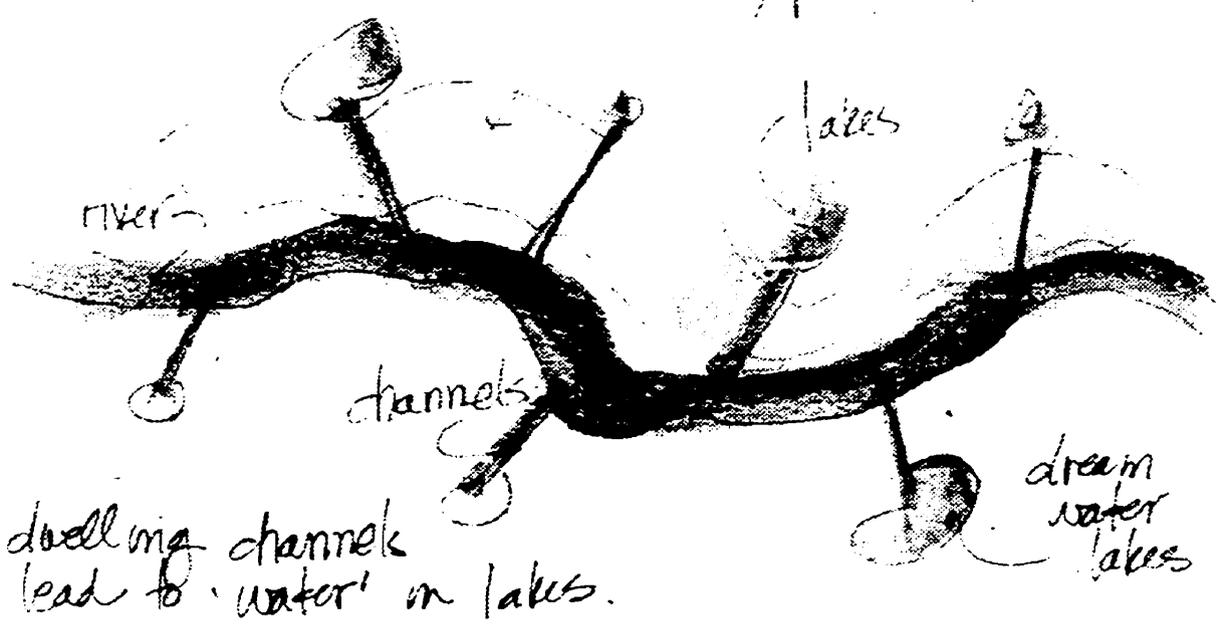


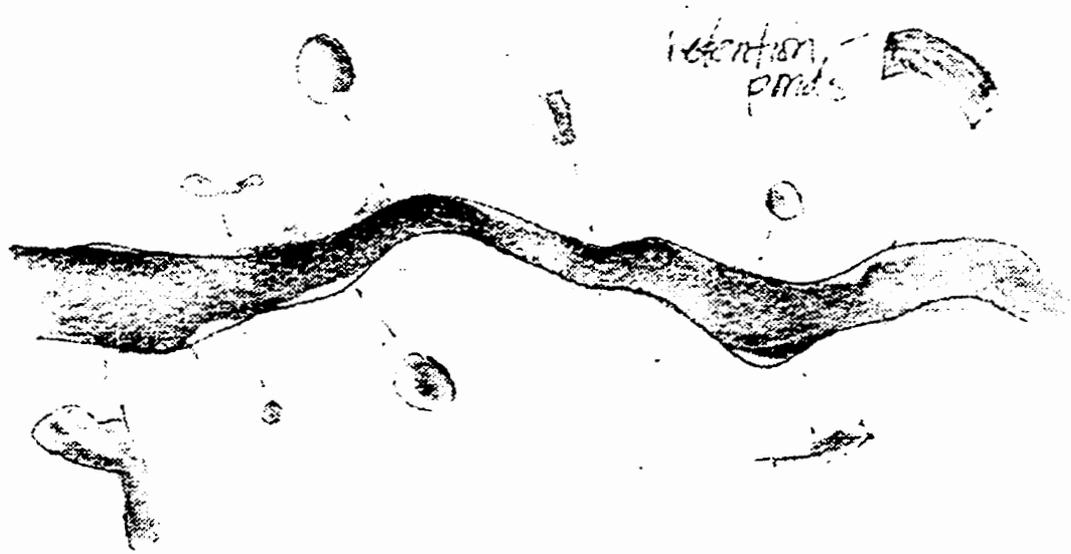
The furrow is symbolic of a sacred marriage of heaven and earth. In *The Idea of a Town*, (Rykwert, 1976) describes Etruscan rituals of town planning where an auger (seer) first divines the future city's templum (the outline of the shape in the sky). The outline of the templum can settle on the earth only after it has been considered (aligned with the stars). Once this is done a wedding ceremony is performed with two white oxen pulling a plow. This plow digs a sacred furrow that engraves the city's templum into the soil. The walls that rise from the furrows are thereby made sacred, connected to the sky. (Illich 1985 p. 15)

... of the ...
 ...
 ... are the traces of the connection between the river and the retention ponds. The channels are dug from the clay, and the clay is piled alongside the furrows into a long continuous mound, or wall. The mound becomes the base for whatever structures are to be built on the site.



transition / purification

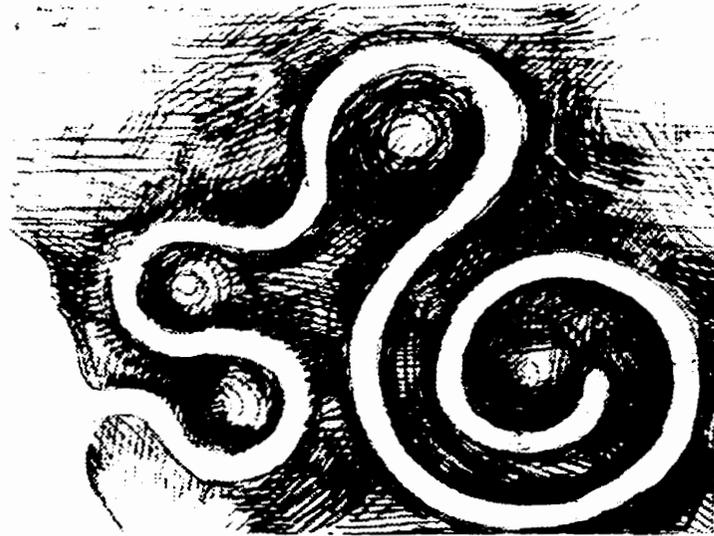




The city is already rupturing. It is important to discover where this might already be happening and enhance these opportunities. The city is beginning to rupture where the carrying capacity of the sewer system ends. The diameter of the city's sewer pipes that were installed decades ago cannot handle the additional H₂O that would be added to the system from the growing suburban fringe. In these suburban areas water is collected once again on the surface of the city in retention ponds. These ponds are chaotic gaps, or ruptures in the flow of the city water system.

New retention ponds must be constructed in a way that leaves a trace of the process of human activity and dwelling. Allowing for these traces and using fractal geometry of the Red River to construct the ponds will invite archetypal water to flow from the river down the channels to the ponds and back.

Building mounds from the earth that is removed to dig the furrows begins to marry the sky with the earth, creating concrete traces of the events that lead up to form. Leaving a trace is an aspect of memory and leads to true dwelling. Creating places where people and the landscape can leave traces of the events of their passing will help people find dwelling space within the city.



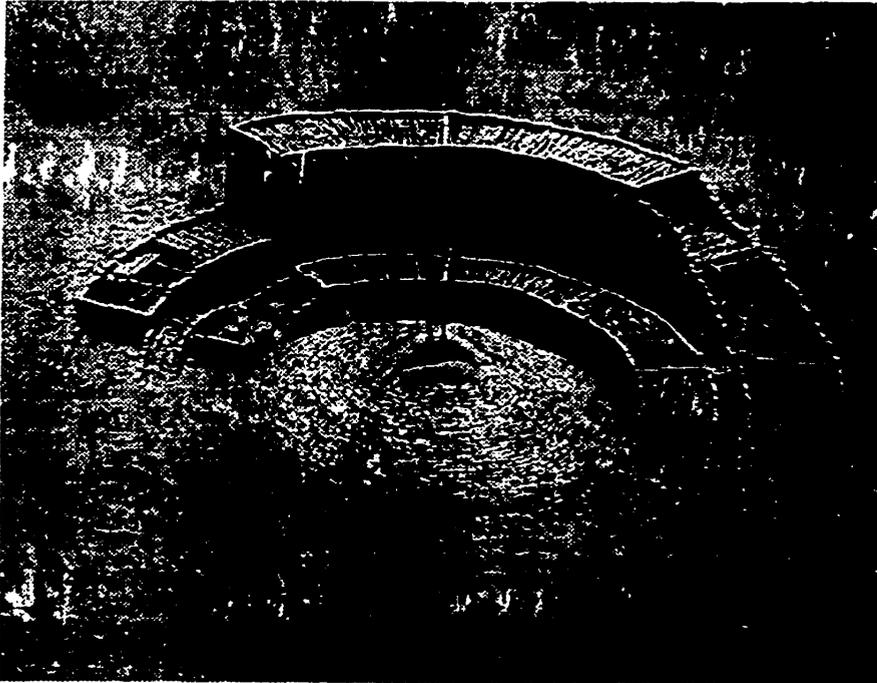
Wandering Canal with mounds by R. Smithson. 1971.
Holt, N. ed. *The Writings of Robert Smithson: Essays with Illustrations* 1979.



This sketch was the inspiration for the convergence of the ideas of spiral pond, furrow and mound, and river ratio-geometry into a form for suburban retention ponds.



A tall continuous mound can be called a wall. The wall is made of clay dug from the site, creating a pond. This creates a constant interchange between wall furrow, and pond as more clay for the wall is dug as needed. The wall arises from the digging of the pond, and the pond grows as more wall or mound is needed to support the homes of a growing neighborhood.



Charles Simonds work features imaginary landscapes made from clay. Much of Simond's work deals with the identity between the landscape, the body, and architecture, and the relationship between where we are and how we live. Picaresque Landscape (above) was executed for the Museum of Modern Art in 1976 and includes a large, walled village in a mountainous landscape and the ruins of linear, circular and spiral dwellings. This is one of a series of sculptures that proposes three distinct categories of dwelling: people who live in a line, those who build in a circle, and those who construct spirals. These types of dwellings and dwellers "all share the common need for a ritualized existence.

Simonds, C. *Museum of Contemporary Art. Exhibition Catalogue.* 1981-2

The spiral pattern symbolizes activity in the life-giving boundary between order and chaos. Anthropologists say the spiral is the ancient symbol for the twisted pathway for a journey to the core of being.

Briggs, J. *Fractals: The Patterns of Chaos.* 1992.





This clay model of a suburban community plan shows footprints of houses resting on top of mounds. These mounds were made from the clay dug for the retention pond channels. The pond design is a continuous furrow or channel in a loose, spiral form that is influenced by the existing site topography. The channels are filtration channels. Their size and shape are based upon the same ratio geometry as the Red River.

The project comes to an end returns to the beginning, to illustrate a retention pond in a suburban neighbourhood. From this perspective is gained a better understanding of the initial question, *'what else can a retention pond be?'* A retention pond can be:

- 1 Unplanned spaces that we leave alone (ruptures)
- 2 Fractals of the river over time, of the original waters of creation, the body of Mnemosyne
- 3 A return to the source, to the story or myth of a place
- 4 Repositories of archetypal, twinned water (places where people can find inspiration)
- 5 Transition space for remembrance and forgetting, (places for people to leave their traces)
- 6 Return of the feminine 'body' of water

If water is a metaphor for the essential creative flow that returns us to our muses, then retention ponds can be the mouths to the well of remembrance that leads us to the lost and forgotten mysteries of life.

In Conclusion

There are as many ways to design as there are ways to look at the world. People tend to look at the external landscape and rationalize what they see there, and bury that which they cannot. We need to understand that the earth is made up of that which we can see and interpret, and the twin of those things that is intangible, feminine, and a bit scary. Including these things instead of burying them would allow for design on a deeper level; incorporating not only three-dimensional space, but also the flow of dream water, time, and the unconscious world. I propose that the city would look much different. Monumental bridges, orifices, invisible rivers and restaurants in the sky would break the patterns that we see now.

This type of a landscape would allow us to dwell more fully and for design itself to take on new dimensions, scope, and criteria (responsibilities) to the inner as well as the outer world.

The most important project that a design student will work on while they are in school is themselves. The architect is the final product, the landscape that we shape and the edifice that we construct. This practicum allowed me an opportunity to do further work on the project of myself in order to reach other levels of learning. The practicum documents these stages, from dilemmas in physical space to solutions in mythological time, from not being able to see what was there at the retention pond, to seeing what was not visible in the landscape.

I am also part of a larger body of work, called the design community. The design community is like the City of Winnipeg. There is a definite stream of thought that runs through the middle of the community. I believe that the true depth and breadth of the real stream is much larger than the perceived one. This stream of thought flows beneath the impenetrable surface of the community, and there are many people languishing at the bottom of it. The challenge is to locate and excavate this hidden stream, allowing these people space and silence to emerge, and fulfil their full potential.

This practicum has been an attempt to resurrect the feminine parts of myself that were buried throughout my years as a design student at the University of Manitoba. I thought they would still be there when I emerged, like a welcome cloak to comfort me, but instead I found a rag beyond repair. This practicum has been a catharsis; a way of excavating the feminine water that leads to the source of inspiration and creativity in order to have it bubble to the surface in myself once more. The project has been about retrieving the threads and knitting my feminine self into this new cloak of landscape architect. This is how I may come to fulfil my full potential within the design community.

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A P P E N D I X 表

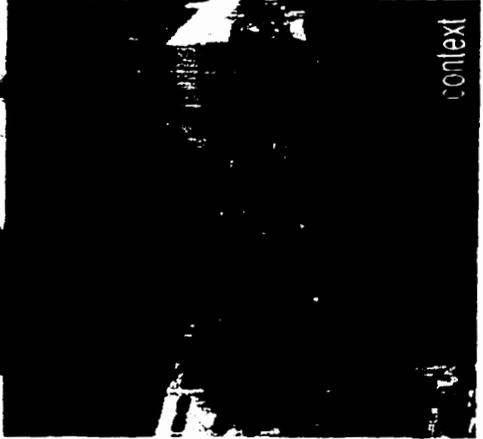


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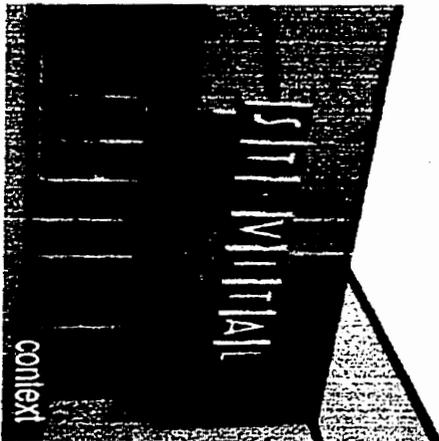


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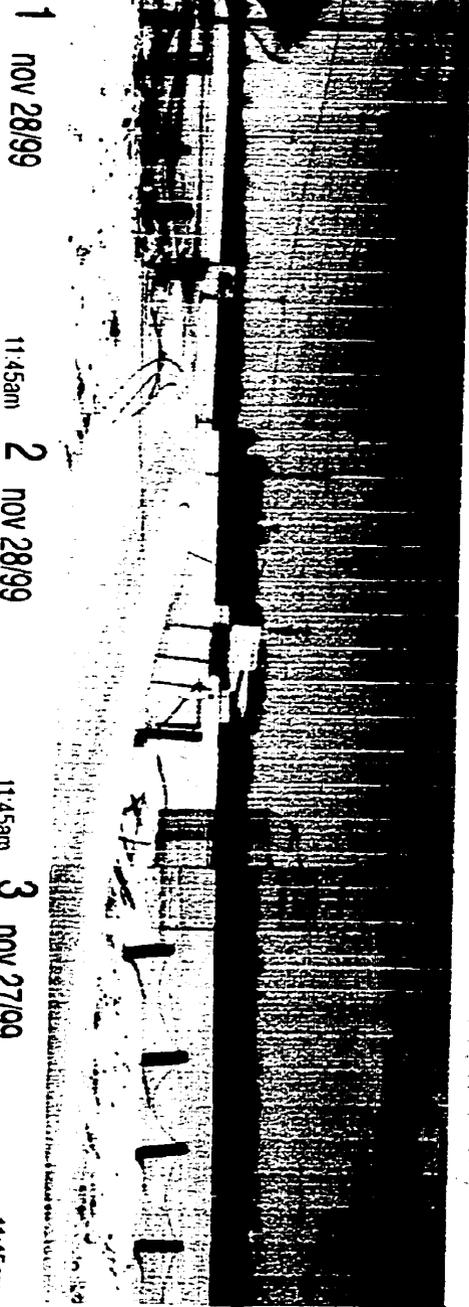
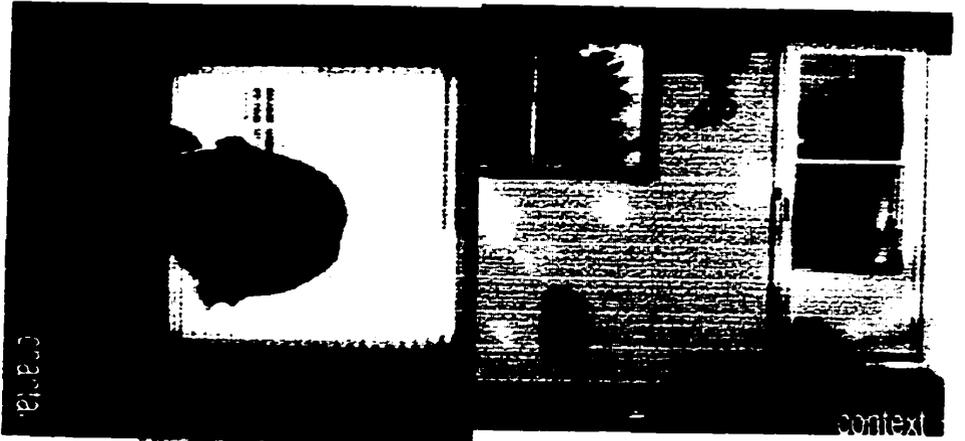
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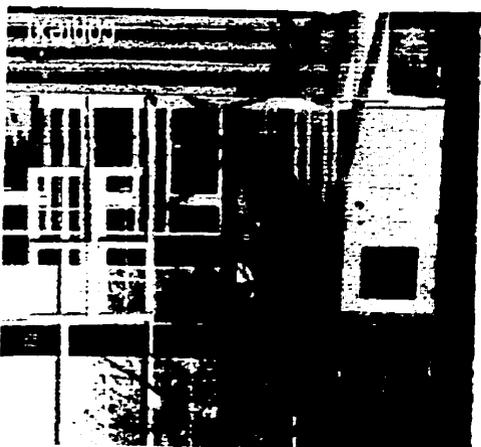


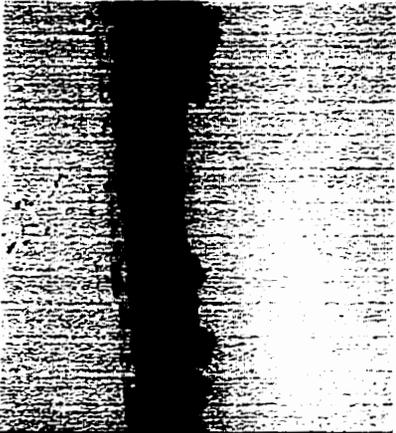
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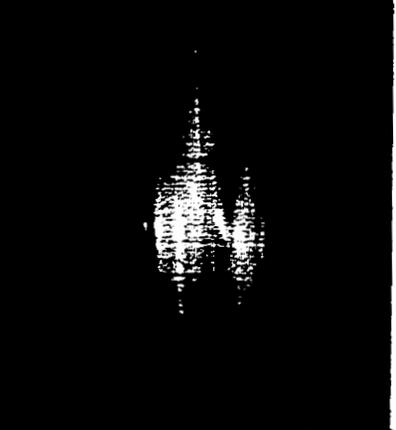
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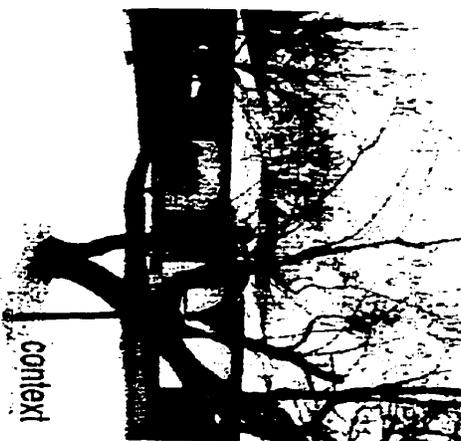
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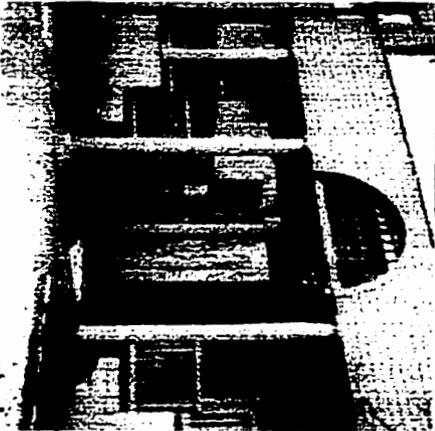


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