The Blindspot:

A Thesis in Landscape Architecture

by

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ABSTRACT

The intent of this thesis is to catalogue and seek to understand why we desire what we desire and how this desire is transcribed onto the landscape. Applying this knowledge can be used to assist landscape architects through the design process by understanding the complex systems that interact to define I and We.

Questions of concern to this thesis can be summarized as;

• Is the theory that our desires affect the designs of landscape architects tenable?

• Can this theory be implemented?

• And, if so, to what degree?

ACKNOWLEDGEMENTS

DEDICATION

I would like to dedicate this thesis to my daughter, Seraphina Helen Lim. You made me aware how miraculous life could be; how precious time is; and, how deeply a mother wants to love and protect her child.

I would also like to dedicate this thesis to my mother-in-law, Laura who migrated to Winnipeg when her son was nine. Her strength and her conviction, as a single-mother wanting the best for her son, is both terrifying and inspiring.

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PREAMBLE

Statement of Purpose

"Space reaches out from us and translates the world"

(Anne Carson, *Eros, the Bittersweet*, 70)

Who we are is *in* the landscape. When discussing the connection of love to landscape architecture, my thesis advisor repeatedly noted that there would be traces in the landscape of who I am and of my family. I knew this must be true, but how? In reviewing the Greek definitions of love (J. Mark Halstead, *Teaching About Love*, 2005, p. 291) I came across a discussion on the ideal. Love is canonized into four types within the Greek language: Agape, Eros, Philia, and Storge. These four catagories will be further explained and explored within the main text of this thesis as they relate to landscape architecture. However, within the context of the conversation with my thesis advisor, I recalled my readings on eros. Within eros is a contemplation of the ideal. Placed upon the object of desire is the perception that the object is ideal, and therefore, desirable – or that it is desirable, and therefore ideal… There is a desire to not only possess that object, but, further, a desire to consume that object in order to become the perceived ideal. Plato[1] (ca. 429-347 BCE) argued that the search for the ideal is more than a superficial appreciation of beauty, it is a desire for the ideal within people, things, and ideas. The

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1 Plato's Theory of Forms 3, paragraph 15, *Symposium*, 360 BCE, translated by Benjamin Jowett.
2 An Act for the preservation and enhancement of multiculturalism in Canada: http://laws-

ideal is not actual, and every time we try to capture it, be it in a drawing, in a design, or in a model, it moves from our line of vision.

Anne Carson (*Eros, the Bittersweet,* 1993*)* calls this the 'blind spot' – the point where we desire to be, but cannot attain, as it is forever in flux. We witness the ideal disappearing as quickly as it appears; the blind spot is constantly in motion, eluding our grasp. The ideal is illusive. That said, I see the ideal in my daughter. Not only in her physical beauty, I see the ideal in her mannerisms, in her capabilities, and in her potential. She did not ask to be idealized, but I cannot help but place these affections upon her, because I love her. In one instance my love protects and nutures her, but I can also see that I may never see her as she is, for my love blinds me. My ideals are not necessarily hers. This concept I understand best through my relationship with my parents, yet I have found that as my life circumstances have changed, for example by becoming a mother, that I have found both a sense of safety and a sense of self-definition by re-evalutaing and re-subsuming the teachings of my parents. In the greater sense, their ideals become my ideals – where modifications may be found in the context of generational interests and knowledge. These teachings – or values - came hand-in-hand within the context of my childhood environment, which will be further explained. My parents formed *and introduced me to* those spaces, and those interactions affected how I understood and used space, and. how I learned to place **value** upon the landscape.

In understanding what I see in my daughter, I can conceptualize that the elements of the ideal are all around us. This may seem a very simple concept, but truly, it is very profound. For in this concept, the connection between love – how we learn to love and

how we impart love - and that connection to the landscape is now evident. It is a dialogue that is imprinted and can be traced in an anthropological sense. How we learn to love, and how we impart love is a part of this concept. And how we develop connections to the landscape, and how we develop love for landscapes evolves from these initial experiences with family. Typically our upbringing and interactions with the environment are not isolated, there is also a multiplicity of meaning layered upon the landscape by different cultures that we can be exposed to, interact with, and develop new definitions of "I" and "We". As the saying goes, it takes a village to raise a child. As Canada is legally defined as a multicultural nation[2], trying to understand the layers influenced by family, and by culture, is crucial to providing exterior spaces that support the goals of this country. Understanding the formation of those boundaries is crucial to the design of exterior space.

Everything has a beginning and an end, a boundary, which distinguishes it from its surroundings – be it a letter - bound by a line on paper, a word - bound by the shape of a mouth, or a person - bound by desire and the search for We. When describing a design project to a client, one might use descriptors such as: one feels the bitterness of frozen air in the dead of winter; one smells the smoky, thickened air of a barbeque on a late summer afternoon; one can taste the sweet, damp, refreshing air in the forest on a spring morning after the night's rain - but rarely do we experience the environment in isolation, it is an experience shared by many sets of We. With these social boundaries overlapping each other and fluctuating in size, the experience is also subject to a complex set of competing

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2 An Act for the preservation and enhancement of multiculturalism in Canada: http://laws-lois.justice.gc.ca/eng/acts/C-18.7/page-1.html

desires.

Jivan Tatabian said "design is the introduction of intent into events" (Richard Sutton, Aspen Design Conference, 1976) and Herbert Simon wrote "everyone designs who devises courses of action aimed at changing existing situations into preferred ones" (Science of the Artificial). Design desires. But in order to design well, we must converse. The boundaries of "I" and "We" are blurred when we converse.

So, *what does this all have to do with* landscape architecture? My answer: Because there is a desire to connect people with landscapes and with each other.   One must value and care for the land they live in; must desire and create the land they wish to inhabit; must revere the land that marks their history; must understand the land that shapes their culture; must protect the land that sustains their being; and, must respect that the land is shared with and desired by others (not necessarily limited to humankind, but open to all species of sentient [feeling] beings) who may not have the same sets of values and desires, whereby conflict of use can ensue… As landscape architects, to plan and design in a multicultural setting, we must develop a relationship with the land and its inhabitants to create experiences that express and explore the many boundaries of being – the mutability of self – and the inherent need for "We".

The paradox is that the definitions of "I" and "We" are constantly in flux and that the bylaws regulating human use of space lack meaningful discourse with human desire and a lack of flexibility to shift with the flux.

Background

Landscape architecture is a professional field concerned with the design of exterior spaces. Its current title – landscape architecture – arose in the late 1800s' and evolved out of a need to provide public spaces for public enjoyment and out of a need to deal with the outcome of industrialization. Industrialization had caused a myriad of social ills, including pollution, conflict of use, and growing unrest with regard to standards of living.

The desire to provide spaces for people for the sake of enjoyment and betterment of society is an ongoing trend in landscape architecture, further fuelled by desires of sustainability, ecological sensitivity, and Environment Behavioural studies. Through understanding socialogical phenomena as it relates to physical space provides a powerful lens through which to view design.

This thesis moves laterally through the disciplines of sociology, philosophy, and political science, to describe the role of desire in the profession of landscape architecture. Limitations include that the author does not have an undergraduate degree in the three aforementioned fields. Therefore, personal assumptions may bias the outcome.

Literature Review

This Literature Review was used to decide on the issues to be addressed by this thesis; to see how research on my topic fits into a broader framework; and, to prepare me for critical review. At the outset of my journey, I came across Alan de Botton's *How Proust can Change your Life* (1998), which spurred me on to read his book *Essays In Love* (1993). The notion of desire – that we do not love solely for love's sake, but that there are motivations both from within and from without that can charge our desires – made me ponder what effect our human desires have upon landscape architecture. From there I tried, vainly, to tackle *Hypnerotomachia Poliphilia – Strife of Love in a Dream* (1499), anonymously written, but oft-ascribed to Francesco Colonna, and translated by Jocelyn Godwin (2005). This novel is said to eroticize both architecture and the landscape through a series of seductive dreamscapes. I, however, did not make much further than the 100th page, before I decided it would take to much time for me to read, digest, and then relate in a critical fashion.

I read a primer in political science: *An Introduction to Government and Politics: a Conceptual Approach* (1994) by Mark Dickerson and Thomas Flanagan, and took a few courses within the graduate program of the Department of City Planning at the University of Manitoba, especially with regard to theory and law. I also read *Why Beauty is Truth: the History of Symmetry* (2007) by Ian Stewart. This book provided a more empirical understanding of the principles of beauty through the sciences of mathematics and physics. Which lead me to revisit Christopher Alexander's *Nature of Order* (2003-2004).

I had explored his work through a Studio that I undertook in April 2004 in Europe with the Department of Landscape Architecture. Revisiting his work and applying it to the dynamics of sociology seemed entirely natural, but vastly daunting as I had little academic training in sociology-proper.

The book that truly gave shape and form to my writing was Anne Carson's *Eros, the Bittersweet* (1998). Carson's writing provides a wealth of well-researched discussions on the nature of love and our human experience and understanding of love.

I should also mention, that I completed several readings with regard to Mennonite settlement, as it was my intention at the outset of my research to describe how the desires of Mennonite immigrants imprinted the Canadian landscape, however, those readings were not incorporated due to time considerations.

Methodology

The research carried out was completed through Literature Review, Professional Practice, and personal experience. Given the topic, several books on the nature of desire were reviewed. This information was related to landscape architecture through Professional Practice as a Community Planning Assistant, through research as a Graduate student in the field of landscape architecture, and through personal experience. This method was chosen intuitively, and does not strictly follow a standard scientific approach. A scientific approach was not selected, as it would not have been in keeping with the design process taught within the department, nor would it be in keeping with my process as a student. While some of the readings were suggested by advisors, my process contains a strong element of happenstance and play. It is unknown if a scientific approach would have produced better results.

If this research were to be replicated, one would need to have a background of education in landscape architecture and professional practice as a community planning assistant in Manitoba. Additionally, they would need to complete a similar literature review and have a committee open to lateral research. As my procedure included an element of happenstance, the research may not be able to be replicated in its entirety, and may prove to be a limiting factor in the viability of the research, however, it may also enrich the discussion in a manner which may not have been possible had purely scientific methods been adopted.

In addition, my research was limited by the Faculty of Graduate Studies, who imposed a deadline of August 25, 2011 for the submission of my final paper. To explain, I began my Graduate program in April 2004. From that point I had 5 years to complete my program, with the possibility for two-extensions, each of up to one-year's length. In 2009 I applied for my first extension and was granted an extension until 2010. In 2010, I became a mother and applied for a one-year maternity leave. This was granted, however, Canada Student Loans does not classify maternity leave as a valid reason for keeping your student loans in non-payment, no-interest status. It was less expensive for me to pay tuition than to repay part of my loans during my maternity leave. So, in February 2010, I revoked my request for maternity leave and requested my second extension from the Faculty of Graduate Studies. This was approved until April 2011.

While I did work sporadically on my thesis during my maternity leave, I was unable to complete by April 2011. I requested a further extension, based on compassionate grounds. The Faculty of Graduate Studies approved a final extension until August 25, 2011. This deadline has been very difficult to meet, and as such, I feel that my research is not as well written as it could have been had they granted my extension until April 2012 – a date which I would have been granted had I stayed on my maternity leave with the university, and subsequently requested my second extension. Unfortunately, I could not afford to repay my student loans while on unemployment insurance.

LANDSCAPE ARCHITECTURE

...As defined for the purposes of this Thesis

IMAGE SOURCE:

http://www.google.ca/imgres?q=humpty+dumpty+talks+to+alice&um=1&hl=en&
client=safari&sa=N&rls=en&biw=1089&bih=735&tbm=isch&tbnid=JCZB0AUn
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FIGURE 1

One of the questions this thesis must explore first and foremost is a definition of landscape architecture. What is landscape architecture? This is one of the questions first posed to students by professors when entering this professional field, and one of the last questions asked as they prepare to graduate.

Landscape architecture has many definitions, as many design professions have many definitions. In this sense there is a tendency to grapple with the scope and scale of work done, the theories contemplated, the discourse and lexicon, the history and evolution of the profession, and the collaborative and cross-disciplinary requirements. "What we now call landscape architecture was originally practiced by gardeners,

horticulturalists, civil engineers, and occasionally architects. The first documented use of the term 'landscape architecture' occurred in 1840 when John Claudius London published *The Landscape Gardening and Landscape Architecture of the Late Humphrey Repton, esq…*" (Stinson, *Love Every Leaf: The Life of Landscape Architect Cornelia Hahn Oberlander*, 23)

Many academic institutions cannot even agree under which faculty the landscape architecture department belongs or the formal name to be given to the department. Some schools have a department of geology and landscape architecture; some call it landscape planning; others do not even distinguish it from other design fields. Examples include the University of Pisa in Italy which offers a master's degree in "Design and Planning of green areas and the landscape", the State University of New York which offers both a bachelor's and master's program in the Faculty of Environmental Science and Forestry, Newcastle University in England offers a Master's of Architecture in "Future Landscape Imaginaries". This is not an extensive listing.

Within academia there are very clear distinctions for academic departments, such as the Classics, Anthropology, Political Sciences, or Engineering. For one to cross those lines can give rise to questions of legitimacy for one's mastery in a given field. The variability in discipline name, department heading, and faculty placement tends to cause debate amongst both academics and professionals alike.

There is even debate amongst landscape architectural professionals, for example some claim works of land art as being one and the same as work in their chosen field. In similar fashion, the work of gardening may be discluded from the professional aspect of landscape architecture, as it may be viewed by some as 'lesser-than'. This heirarchy was spelled out in the late ninteenth century: "When Frederick Law Olmstead founded the American Society of Landscape Architects in 1899, he used the term 'landscape architect' to help make it clear what its members did – they designed – was different from gardening. He knew the struggle to make a distinction between gardening and landscape architecture would continue beyond his lifetime." (Stinson*, Love Every Leaf: The Life of Landscape Architect Cornelia Hahn Oberlander*, 19). That said, I view gardening as a healing, connective, and functional act, and do not place it outside of the context of the profession of landscape architecture.

Landscape architecture is a designated profession protected under provincial name act legislation, under the legislation for architects (http://web2.gov.mb.ca/laws/statutes/ccsm/a130e.php). This legislation provides a legally defined profession based on administrative by-laws created by a professional association which state the criteria for being a designated member. One cannot call themselves a 'landscape architect' unless granted said status by the regulating professional authority – in Canada, this is the Canadian Society of Landscape Architects (CSLA).

What is of importance is that people relate to and find value in the work of landscape architects. John Simonds (1961) said: "One designs not places or spaces or

things – one designs experiences. The places, spaces, and things take their form from the planned experience" (Simonds, Ormsbee, *Landscape Architecture*, p. 225). In works of landscape architecture, the experience is less controlled than an interior environment. Sounds, smells, ambient temperatures are subject to multiple factors, some of which are easily manipulated and others that are entirely beyond one's control. The combination of these factors can elicit the novel, the unexpected, the other. By the term 'other', I mean to express every experience that is not contained indoors. Because of the exterior environment, the whole body is involved in and responds to its surroundings. The body has greater exposure to the environment, save for the garments the individual must wear. One feels the bitterness of frozen air in the dead of winter; smells the smoky, thickened air of a late summer afternoon; the sweet, damp, refreshing air in the forest in spring after a rain; hears the calls of the geese in fall as they begin their migratory flights; the experience is immediate, intimate, and subject to the climate, to the season, to the moment. While similar argument could be made for interior environments, where an occupant may not be able to control every aspect of their environment, the difference lay in that walls and roofs block sensory experience with elements associated with *Terra firma*.

Safei-Eldin Hamed (2010), PhD ASLA professor and director at Chatham University, goes on to explore Simond's rationale noting "by this criteria, a highway is not best designed as a strip of pavement. A highway is properly conceived as an experience of movement. The best community or city, by this test, is that which provides for its citizens 'the best environment for the experience of living' (Email conversation:

LARCH-L Digest – 29 Oct 2010 to 30 Oct 2010 (#2010-104))", and, as noted in the comments of my reviewed final draft, Dr. Karen Wilson Baptist (2011) wrote, " …ultimately to the quality of human life". To Hamed (2010), design is the art of creating experiences that are functionally useful, aesthetically pleasing, and environmentally sensitive.

The realization that emerges from these notions is that definitions for design tend to centre on the knowledge that design is a verb (that which describes an action), not a noun (that which describes a thing). At its heart, design is fluctuating, pulsing, beating… it has consciousness, preferences, and it desires… it imagines… it dreams… it is human.

Perhaps design is best summarized thusly, "design is the process of searching for a relationship between the designer and the landscape. It is similar to having a conversation with someone. If you knew what they would say, you wouldn't need to have the conversation." (unknown – source Email conversation: LARCH-L Digest – 31 Oct 2010 to 1 Nov 2010 (#2010-106) Joe Dunstan). In this essence, the designer, the landscape, the user and the separation between the three become the triangle of desire, a concept that will be explained in detail within the chapters of this thesis. Because of the boundaries that lie between each, conversation must ensue. The conversation blurs the edges that define our separateness. The degree of blurring is facilitated by the discussion that ensues, and that conversation is bound to culture… to a culture's language… to a culture's ideas… to a culture's politics.

Design is a relationship. Landscape architecture is not a noun, but a verb. It is an act of doing rather than an act of being. We design because we love. We must love the land we live in, the land we wish to inhabit, the land that marks our history, the land that shapes our culture, the land that sustains our being… It is with this love that landscape architects develop a relationship with the land and its multiplicity of inhabitants and cultures to create experiences that express and explore their being.

FIGURE 2

In terms of this thesis, landscape architecture shall be defined as thus:

"Landscape Architecture is *the conversation*

that engages, blurs and defines the edges of blind spots that

separate us from our environment."

This definition will be explained and explored further through the chapters

contained herein.

PART 1. Who am I

Having finished my coursework several years ago, I have been working professionally in a Land Use Planning office, full-time, as a Community Planning Assistant. My profession currently entails the interpretation of bylaws and how to enforce compliance with property-owners in violation. It is a legal process, involving timelines, researched hardcopy correspondence, in-office meetings, and on-site follow-up. The majority of rate payers comply with the Request for Compliance letters that I send to them, signed by the manager of our office. A few, however, refuse compliance, at which point the office discusses with the respective municipality, possible procedures to enforce compliance. When life-health-safety is the concern, there is little grey area in the requirement for legal action, however, even those cases that seem to be black-and-white in result, the influence by political affiliations, resource allocations, and other contextual factors can obscure the outcome. There is always room for one to get out from underneath the requirements of a bylaw.

Often people, when being told the scope of my professional day-to-day work, will look at me with a wincing expession of pain, and remark, "You must have a hard time dealing with all those angry people," to which, I smile, because the way I see it, there's always a discussion to be had. Once two parties have engaged in a reasoned discussion, a resolution can be met that both parties can agree is necessary and respectful of the context. Once the context is understood, people feel respected and are much more willing to comply. I never look at a bylaw as being a black-and-white, right-or-wrong sort-of

document, although it must be fairly and consistently enforced. That said, land law is typically not precedent-based, as criminal or civil law tend to be within Canada. Land law is case-by-case, property specific, allowing for variance to most uses and regulations.

I grew up in the same community in which I am now employed. I lived, for the vast majority of my adolescent life on a 40-acre farm, twenty minutes north of Winnipeg and ten minutes between the towns of Stonewall and Selkirk respectively, in an area once known as Oak Hammock. My grandparents were our nearest neighbours, living a ¼ of a mile west of our farm. They had a dairy operation complete with chickens for eggs, pet cats and dogs, and occassionally with pigs raised for slaughter. My parents owned a steel-metal contruction company, and my older sister and I spent the majority of our free time running between the two homesteads on foot, on bike, by horseback, or on ATV or snowmobile (depending on the season). We had pet horses, rabbits, cats and dogs, which I often found to be my best friends. I spent countless hours in barns, gardens, fields, and the nearby woods playing, observing, and imagining.

My sister and I grew up in a mobile home, and as such, I had a deep fear of tornados, for it was well-documented in my mind that tornados had an insatiable taste for mobile homes, and since the nearest basement was my grandparent's, shelter was a heart-pounding race too-far-away. I often dreamed of having to out-run a twister to get to their place, then once safe, being terrified at the realization that I had to return to the mobile home to save my family. Why they didn't think to come with me I will never understand, but thankfully that dream never became reality. As we lived in a mobile home, I was also

deeply, socially embarrassed as a child, knowing that no-other of my peers lived similarly. There is a social stigma placed upon those who live in mobile homes that is typically grossly stereotyped by film and television. The stereotype is that pepole raised in mobile homes are not intelligent, lack drive, and do not contribute to the moral or economic enhancement of society. The truth of these stereotypes is far more reflective of those who hold these biases as part of their paradigm.

In hindsight, I am ever so grateful for that upbringing. I grew deeply attached to the land that surrounded my home and whatever boredom or lack of material possession I once complained about, evolved into a sense of wonder and an adaptive capacity for creative thinking unlike my peers (who I determined, whether true or not), were often provided whatever entertainment they so desired.

As a youth, I volunteered at the marsh nearby (Oak Hammock Marsh) and then at a senior's centre in Selkirk (Betel Home). I went to school and excelled at art, enjoyed reading, and dreamed of becoming a designer of homes. I often sketched out people's houses and instructed them where the best area for an addition would be, but eventually I found myself drawn to organizing and developing the landscape. Where barns and gardens should go was of great importance, followed by trails for bike-riding and playing games of hide-and-go-seek, and areas for discovering bugs, worms, and hidden worlds of animals in the midst of the homestead. Trees were very important, especially oak trees. Pasture could be found anywhere, but wooded areas were precious. Limestone mines filled with water were recreational hot-spots for a child with little understanding of

liability and few well-marked boundaries of ownership. Add in a friendly animal or two, and the recipe was perfect! Time passed, I grew older, and eventually I got a driver's license. From that point my life became more urban. Now, as an adult, I commute from Winnipeg to Selkirk for work. I live on a city lot developed in the 1930's where poultry is a conditional use and an excess of three pets of the same species requires a kennel license.

Outside of work, I have been socially active, building a Resident's Association for my neighborhood (Seven Oaks Resident's Association) and sitting on the executive of the Union Local (CUPE Local 336) – both as secretary-treasurer and on the bargaining committee of the bargaining unit for my office. I was the first woman in my bargaining unit to be approved a supplemental employment benefits package during my maternity leave. I am the Chair of the Manitoba Municipal Employees Committee – again the first woman to hold this position. I also work with a volunteer association (Lower Fort Garry Volunteer Association), a cultural society (Asian Heritage Society of Manitoba), have provisional membership with the Manitoba Professional Planners Institute and Student Affiliation status with the Manitoba Association of Landscape Architects. I obtained my Bachelor's degree in Environmental Design through the Faculty of Architecture at the University of Manitoba (FAUM) in 2004 and immediately began my Master's degree in Landscape Architecture that same spring. In addition to my candidacy for a Master's Degree, I am also working to obtain my Certification in Higher Educational Training (CHET) through University Teaching Services at the University of Manitoba.

Clearly, I have many commitments in my life – and I have not explicated my commitments to family and friends, yet. Having to balance these commitments with the completion of my thesis, often left my writing time at a disadvantage. However, over the four years (since the completion of my required course credit hours) that I have been striving to complete a meaningful submission, I had amassed enough writing to cover 72 pages – composed of 368 paragraphs, 1,556 lines, 17,957 words, and 112,409 characters. The trouble with these pages, words, and characters, as I drew near to the deadline of my completion date, is that it was me - spread out across four years - and because of that spread, sometimes with great gaps in time, the writing can read as though it is written by many different people. Admittedly, it is written by many different *me*'s. It was written by me, before I was pregnant, by me during my pregnancy, and by me after the birth of my daughter. It was influenced by De Botton (1993), Girard (1961), and Radio-Canada (2010-2011), by social-media (2009-2011), academia (2000-2011) and by practicing policy enforcement (2003-2011). There were also parts inspired by the nostalgia of who I thought I was and by the projection of who I wanted me to be. I was influenced by the desire to make my writing attractive, so that people could be edu-tained (Robert Heyman, 1973) and seduced; so that they would 'like' my words and find themselves excited by a thesis! Then I dismissed the novelty of word composition, for time would pass, my writing would stall, and something different would bring me back here. I was me, but different again. My voice had new experience, new energy, new passion. And so, the work was pieced together in parts that all seemed to belong, but none of which really stuck to the bone.

I imagine, my dear reader, that you might be asking, why is this information relevant? Most graduate students know that it is not highly credible for "I" to be used within a thesis. It is taboo. Why would an author devote nearly three pages, thus far, to explicitly providing autobiography within a thesis? It may seem self-serving and unwarranted, but my exposition of self is entirely reflective of my education and it is crucial to answering the thesis question posed. Within the Environmental Design program, during my first year (2000) the crux of the program was centred upon knowing the self in order to become aware of what biases our process and, thereby, influences our designs – a student-centred curriculum. After eight years of professional practice within Land Use Planning, it is still the central question that drives my search for critical dialogue; a skill that I would not have aquired without University. This is the critical function of higher education – to think critically. This function is paradoxically contained within set disciplinary fields that tend to frown upon those who think laterally, for it would seem logical that interdisciplinary movement threatens the bound definitions of professional fields. In other words, think critically, but within your department. The preconceptions of the discipline threatens and confound both the academia and profession of landscape architecture as landscape architecture is inter-disciplinary in nature and oft-regarded as a profession which other professions can capably overtake, as discussed in the previous chapter. That which bounds us provides definition and substance – whether the boundary is physical, social, or other. . Thereby, the logic would ensue that boundaries prevent non-existence. I am defined by what surrounds me. Yet, those same boundaries limit tolerance toward flexibility. An example might be that a person who lives in a urbanized area with no physical experience of the wilderness may have

preconceptions of not only what a wilderness landscape is and its associated value, but also may have preconceptions of those who live in or have experienced wilderness landscapes and their related social, political and economic value - as was seen in the waves of European settlement in North America. How landscape architects design for the landscape and its people is tied to the individual and social values placed upon the land and its people.

The concept of "I" as a self-contained, self-regulating and self-creating entity is a concept of the enlightenment. Liberalist thinkers, such as John Adams (1735-1826) or John Stuart Mills (1806-1873), describe the individual in this manner and argue the valours of this individual in relation to the state[3]. Boundaries are placed to distinguish the individual from the state, and these ideologies Liberalist Western cultures tend to embrace without question. The fact that "I" is mutuable, however, is true and inevitable. "I" does not stop at the boundary of a definition, it flows over or moves away from, it fluctuates and expands upon, or is oblivious to, what it is, for that is indicative of the complexity and irrationality of human nature. "I" is grouped within a culture, a milieu, a larger paradigm that is subject to change based on the desires of the moment and the masses. As a general example, the same person who protested for civil liberties in the 1960's could be the same person (by birth certificate) who now supports America's Homeland Security Act of 2002, which deeply limits free speech and movement and is very un-liberalist in theory and practice.

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3 John Adams *On Natural Rights, Essay on the Canon and Feudal Law*, 1756; John Stuart Mills *On Liberty*, 1859.

This suggests that "I" is not necessarily a self-regulating entity, but rather a being open to memetic desire and emotion, a concept proposed by French Philosopher Rene Girard (*Deceit, Desire and the Novel : Self and Other in Literary Structure*, 1961). Memetic emotion is a feeling that swells magnetically through a group, that builds and dissolves differences until all that is left is the group and the one in conflict of the group, or the victim. No one wants to be the victim, therefore, in order to survive, one tends to forgo their own capacity for rationalized decision making for the decision of the group: otherwise called acquiessence.

Scapegoating, according to Girard (1961), is the prime characteristic that unites all cultures. The desire to belong to a group is a prime characteristic of life itself, for there is protection in numbers, and survival is an innate instinct. Girard (1961) proposes that in all pagan cultures, scapegoating was used as a method to contain "memetic escalation" – answering violence with further violence, which if left uncontained would lead to apocalypse. The group's violence would be taken out upon an innocent victim(s). That innocent victim would then be worshipped for their sacrifice once peace had settled amongst the group. Members of the group join in on the emotion swelling within the group. The highest level of mimicry is when the victim admits the right of the group to condemn, such as found in the trials of intellectuals, landowners, minorities, and other scapegoat persons in, for example, Stalinist Russia.

Mimicry is both innate and conditioned. Humans have a high capacity to learn and evolve through mimicry. While the individual is not entirely mindless of choice or incapable to resolve problems in new and innovative manners, there is a great deal of action that is performed due to influence without consciensious consideration and rationalization. "We" are 'blind' to what influences us. When babies mimic their parents, affection ensues as reward for the infant's efforts. This concept is to be further explored in the chapters to come. The patterns of mimicry are found in everything that we do and are and become. The proposal that "I" is not self-creating is thus understood. We do not originate our desires, rather we perceive what other's desire and compete to obtain what it is we think they want. Girard (1961) would go further to contest that we desire the being of others – to consume who they are so that we may become them, who has more than you. One may strive to mimic their parents, or a teacher, or a professor… and to a degree those people do desire that the child or student mimic them. Imitation is the most sincere form of flattery, afterall. However, once the imitation exceeds the abilities of the one being imitated, then, Girard (1961) asserts, the roles reverse and competition ensues.

The individual is, in fact, created by all that surrounds and influences that person, and, inversely, all that surrounds and influences that person is created by (or affected by) the group. In this sense, Girard's Memetic Theory (1961) can be understood in terms of landscape architecture: space does not prescribe action; space influences and directs action. This understanding becomes obvious once one associates the physical space with their memory of what they did in that space and reflections on why the space informed such action. This is not to say that the novel and unexpected cannot happen, but rather

gives strong indication to the typical use of space. For example: squares are places of public gathering, walks are places of collective movement, thresholds are places of boundary that may provide welcome or warning… examples are countless. What is less obvious and provides much room for learning, potential for creativity, and development of design is that space can be both read anthropologically (there is potential to learn about a culture(s) by studying the artifacts' spatial arrangments) and (this I find even more exciting) that space can be used to expose and even alter (but, hopefully, not prescribe) rudimentary social behaviours, such as the social act of scapegoating and the resultant landscapes of sacrifice.

FIGURE 3

One of the most potent contemporary examples of how landscapes can exemplify and elicit critical thought is American-born, Landscape Architect Maya Ying Lins's Vietnam Memorial in Washington, D.C. The competition criteria included a provision that the design "make no political statement about war" (http://thewall-usa.com/information.asp) yet "be reflective and contemplative in nature" (http://thewall-usa.com/information.asp). The angled, singular cut in the earth gave visual and historical connections to the Washington Monument and the Lincoln Memorial. Visitors experience the elegantly made, singularly cut memorial, marked by cool, reflective black granite engraved with 58,272 names, as though they are a part of the memorial. An observer can see that in the

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reflection of the granite those who visit the memorial see not only their own face as they read the names of the dead, but, eventually, their whole body as the memorial gradually moves down into the landscape. It is this perception of being in the ground, like those that are dead, coupled with the length of the memorial, which cleverly maintains a human-scale; that awakens one to the effects of war. It is a physical scar that we all bear.

FIGURE 4

The memorial does not seek to scapegoat, or lay blame on an innocent victim, and did not seek to divinize – make the dead into gods - or heroize the dead (that is, until a statue and oversized flag pole was added in 1982).   I find it interesting that an American-born woman of Chinese descent designed this space to memorialize Americans who died in a politically and socially contentious war.

The site relates a tale of the individual within the context of the desires of the state and of the discordance that may lie between the two. Many citizens enlisted became 'draft dodgers' by relocating to Canada to avoid having to fight in a war in which they did not want to partake. The motivation to seek assylum may have been out of self-preservation or out of adherence to ideals that were in opposition to the desires of the State. It is my assertion that living memory of the draft lottery system plays an important

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role in the ability to decipher this tale. While the effects of war are generally understood

by all manners of "We", whether the living knowledge of the Vietnam War will be

remembered beyond those who lived under the American Draft Lottery System is

unknown.   Inevitably, it is most often that the desires of the group subsume and

assimilate the individual, even if it leads to his or her death. And just like there may be

many different "I's" that define the individual, there are also multiple sets of We.

PART 2. Who is We?

As Nancy Etcoff
(http://www.ted.com/talks/lang/eng/nancy_etcoff_on_happiness_and_why_we_want_it.h
[tml](tml)) described in her lecture on happiness: forgetting about the self is key to happiness.
"We" is me lost in flow. With "We", I am no longer focused on "Me". I belong to a
greater group. "We" means I am not alone. "We" is happiness… …and a starting point
for play and creativity. I am protected by "We", because You, who are with me are, by
common association, all my friends. Therefore, I am supported by "We". As a social
creature, I have come to accept that "We" matters more than "I" - in as much as "We"
does not sacrifice me. I do prefer to exist.

By being part of a group, "I" am relevant. These groups build boundaries that give
"I" further definition. One can view "I" as a centre within a moving pattern of "We" that,
in its positive form, offers further definition and enhancement to "I". In its negative
form, it consumes and destroys "I", as explained earlier through the example of
scapegoating. It all depends upon the memesis preferred.   I have also come to accept that
"I" is changeable based on the "We" that surrounds me. So the logic ensues that I will
seek to surround myself with the "We" that best supports the "I" that I want to be. As the
saying goes, if you want to soar with the eagles, don't hang out with turkeys.

"We" contains all those that I wish to gather together in agreement with what is being stated. The ruse, though, is that by trying to capture you in my sets of beliefs and values, I have, in fact drawn a boundary between us. At times you may stand behind that boundary, maybe because you are not a woman, or maybe because you are not a new mother, or maybe because you do not agree with the value system that I hold dear.

Then at other times, you may wish to be inside of the boundary, because somehow I have made my statement desirable, although (in truth) you know that it does not belong to you. So you find ways to bend yourself, through the perception of who you believe yourself to be into what you want to become, and only those who claim to 'know' you can see that you are unlike who you once were.

"We" is tricky. There is a desire to belong when I say "We", but there is also a desire to push away. In as much as "We" gives further definition to "I", it also has the capacity to eliminate past- or 'other'-definitions of "I". "We" is a part of the cultural milieu, which oft times influences the perceptions of individuals and professionals about their fellow citizens and clients, of the values that are shared, and of the actions to be taken, especially with regard to cohabitation and to our impact upon the landscape.

As designers, landscape architects work within a living framework of "We's" – "We's" who have interest in the spaces that landscape architects' design. In 2006, along with my future husband, I purchased a 1930s' bungalow home on a corner lot in a 1920s' community named Seven Oaks. Through my work with Gord Mackintosh's MLA office

(2010-2011) and the work with the Seven Oaks Residents Association, I can assert that the neighbourhood is loved by those who live there and desired by those who know of its existence. Featuring a lovely neighbourhood park at its northern boundary and a smaller park with Catholic Cathedral at its southern boundary connected by a winding drive, Scotia Avenue, that parallels the river to the east, the neighbourhood lends easily itself to pedestrian movement. Seeing people on the street enhances the sense of security and well-being within the neighbourhood. Knowing that the residents' homes are on display for those that walk their neighbourhood, the majority of neighbours maintain their homes and yards and a large number adorn their properties with gardens.

Our lot had a hedgerow of cotton easter along the front westerly boundary that bled into a mixed hedgerow of elm, ash, maple, carrigana, and other species, that both projected perpendicularly to divide the front and rear yard and as continuation of the front row towards the rear of the property. In the front yard was a large flowering Crab Apple tree, a Globe cedar and a Colorado Blue spruce, and in the rear was a stately American elm tree, three White spruce, one Black spruce and four Globe cedars. There was a rear-yard deck that was nearly the same footprint as the house and that led out to the detached garage by lowered boardwalk. A pergola was built along the south side of the detached garage, extending over the boardwalk, with grape vines growing inamongst the wire frame above.

The lot was very desirable, even though the quaint bungalow was less than 800 square feet – a size often doubled and tripled in most new-build neighbourhoods. The house lacked storage space, closets, renovated bathrooms, and modern fireplace. Yet, families were competing to own the home, in part because of the charm and character of the home and yard and, in part, because of the physical setting of the house – the community within which it was placed. The streets are lined with mature American Elm, sidewalks are provided on both sides of the street, and people populate these streets – there is a perception of the neighbourhood being valued. Therefore, there is a perception that the neighbourhood will care for those who dwell within that home.

As proof, after our first summer at our new home, we left for a week-long vacation. That spring I had spent a great deal of my time outdoors with my husband tending to the hedgerows, painting the walls and trim reshingling the roof of the home and garage, and building and planting vegetable and flower gardens in both our front and back yards. Our neighbours knew who we were, and so when my husband's relative was left to care for the house he was confronted by a neighbour, who we had never met but only saw in passing, who was wary to protect his neighbourhood, aware that the young man did not belong. Weeks after, the man came up and introduced himself confirming the tale our cousin had told us.
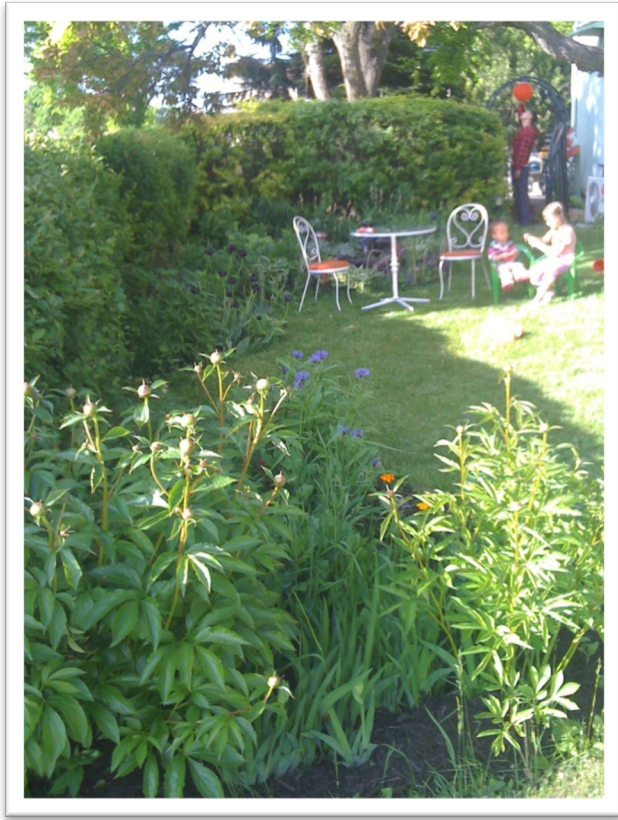
FIGURE 5

He complimented us on our development and care for the yard – a yard he had seen unattended and left to decay in years prior. He appreciated our display of flowers and noted how he saw that many people would stop or slow as they passed our yard to enjoy the changing display. He asked questions on species and arrangments and future plans. We since built further gardens in the front-yard, dug a front-yard pond (not more than two-feet deep to avoid Manitoba Building Code Regulations on fencing, which would destroy the view, and to avoid the requirements for permits from the Planning department), and placed a bistro set for impromptu lunches and late evening socializing with our neighbours whom we've grown to know and appreciate.

While Seven Oaks is a desirable neighbourhood, it is far from 'ideal'. The neighbourhood has its share of graffitti, litter, derelict yards, houses used to grow marijuana or make crack-cocaine, and violent crime. For example, a young teenage girl was abducted two-blocks from my home on July 23, 2010 (http://luxtonneighbourhood.blogspot.com/2010/08/scotiajefferson-sexual-assault-update.html). Prostitution is prevalent towards St. John's Park along Scotia Avenue and St. Cross Avenue. Each weekend I watch a couple of men, likely homeless, push their shopping carts from garbage bin to garbage bin to pick through the refuse for glass and tin. Yet, this neighbourhood is not left to be consumed by these feared and typically perceived as less-meritous-aspects of "We" – typically referred to and understood as "Other".

The neighbourhood is moderately diverse in ethnicity relative to the overall Winnipeg population, with a growing Filipino population. The majority of the population is European-descent with pockets of Asian, North-Central-South American, and African descent. Currently there is an ongoing conversion of the median age of ownership, giving rise to a younger, family-oriented population. Economically the neighbourhood runs the spectrum from Volvo to 'Value Village' (Thrift Store). Federally, the neighbourhood is represented by a Conservative member of parliament at the time of this writing, but that is more reflective of the Ward that encases the neighbourhood – the larger We. Both provincially and municipally, the neighbourhood is represented by members from the New Democratic (socialist) Party. However, there is a growing polarity within the neighbourhood when elections ensue, as displayed through political

lawn signs posted in private yards – which points to a memisis of the greater Ward.

What I have been working towards building is a resident's association for our neighbourhood, mostly to build neighbourhood awareness and stewardship, but also to further development of our neighbourhood by seeking public funds for small projects. What I was struck with, after hearing Arnold Randt speak at the 2011 Manitoba Professional Planning Conference, is the possibility for a retrofit of our current neighbourhood to enhance the pedestrian orientation, restore and promote permeable surfaces and the implementation of policies which aim towards reducing ecological footprints and improving sustainability within a community. A major stumbling block has been that in spite of the perceived safety of the neighbourhood, few neighbours want to become committed to a Resident's Association. Of all the mailers delivered to the residents the only resident to respond was me.

We have become a culture that consumes disposably, and as such, a greater proportion of Canadians are carrying debt that has never been seen before. Additionally, many Canadians live paycheque to paycheque and are not saving for retirement. This has created a culture that is addicted in many ways to many things, and the longheld Canadian cultural belief that we need to take care of our neighbours, because no one should lose their house to help a sick parent or child, is being consumed by consumer-driven desires. In this sense, desire changes culture. In order to understand the fluctuating sets of We – for whom landscape architect's design – a discussion must be presented on desire (the paradox of desire/love) and its affects on "I" and "We".

PART 3. Paradox

FIGURE 6

The funny thing with paradox is - that just as it is grasped - it is lost. This is the essential element of paradox.

-Carson, Eros, the Bittersweet, 109

SECTION 1: Paradox of Love

"As Proust said, classically beautiful women should be left to men without imagination" (De Botton, Essays in Love, 76). Imagination enjoys playing with a certain amount of ambiguity. Compared with Wittgenstein's duck-rabbit (Figure 6), one could see either a duck or a rabbit. Value is precariously placed upon the disposition of the beholder. Compare Platonic virtue to Stendhalian virtue: one is weighted towards the physical perfection of the object of desire, the other toward the subjective preferences of the beholder. A Platonic beauty is one who has all the attributes of a Greek statue: physically fit, proportionate and symmetrical, and has abundance where deemed desireable, such as in musculature, bossom, mane, and similar features of desirability. A Stendhalian beauty has imperfections, such as a large mole between the eyes, a hairy

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upper lip, eyebrows that meet, a gap between the teeth, and similar such imperfections.

When one thinks of a Platonic beauty, one might name Sophia Lauren, Elizabeth Taylor,

Marilyn Monroe, or Catherine, Dutchess of Cambridge; When one thinks of a

Stendhalian beauty, one might name Frida Kahlo, Lauren Hutton, Barbra Streisand, or

Katharine Hepburn.

 "All human desire is poised on an axis of paradox, absence and presence its

poles, love and hate its motive energies" (Carson, 11). The Greeks creation myth[4] tells of

how humans were once rounded beings, that were happy and whole, but became split into

two-halves by Zeus, as a consequence for entering Olympus. Because of this divide, as

individuals we must search to find our missing half: this is the premise of Eros- of why

we fall in love.

The romantic mythos claims that life will be better, simpler, and filled with

happiness once we find our missing half (Carson, 12). It is the happy ending to the tale.

That it be an ending to a tale is fitting - for once united, the story of desire ceases to exist.

The ending to the tale is a release of the desire. However, if as whole beings we were

happy, why then did we try to reach Olympus? This is the paradox of the Romantic

Myth: we do not desire completion in another, we desire the desiring of another.

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4 "The speech of Aristophanes in Plato's *symposium*. Here, Aristophanes accounts for the
nature of human eros by means of a fantastic anthropology (189d-93d). Human beings were
originally round organisms, each composed of two people joined together as one perfect
sphere. These rolled about everywhere and were exceedingly happy. But the spherical
creatures grew overambitious, thinking to roll right up to Olympus, so Zeus chopped each of them
in two. As a result everyone must now go through life in search of the one and only other person
who can round him (sic) out again" (Carson, 31).

People learn that to maintain desire, one must not come so close to the object. They do not wish to see the true nature of the object of desire, for they do not want desire to end. Carson (1998) explains that separation, not wholeness, is key to maintaining eros. For a novel to exist, the novelist must thwart the lovers aim in order for the novel to continue, but at the same time, the story must end… There is delight found in paradox - either in that it continues on and on – finding delight in the continued separation; or, in that there is a conclusion – or an end to the tension. We like being situated in the blindspot - the centre of action - the ruse. There is an emotional schizophrenia, of two warring factions within paradox.

Our desires are not our own[5] – that while we are not mindless of our desires, we are influenced by the desires of others in everything that we do. The majority of my education in Environmental Design made me deduce that humans desire what is deemed to be beautiful, ideal, and authentic, but Girard (1961) - *I believe rightly* - points out that humans only desire in as much as we see others desiring those same things.

My mutability of person found over my years of writing is living evidence of the effect of eros. I am not a self-contained individual, but rather I am the composition of all that surrounds me, and all that influences and drives my passion. The boundaries of my person are blurred by interaction with those people and the environment that surround. Space, therefore, has power – it either has the power to draw me in and integrate "I" into

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5 Girard (*Deceit, Desire and the Novel : Self and Other in Literary Structure*, 1961, 31)

a set of "We" if I find the space desirable, or it has the power to separate "I" from a set of "We" if I am repelled or excluded. In a cartesian sense, that which is most immediate and constant would seem to have the greatest impact and that which is more remote and infrequent would seem to have less sustained impact. Which is not to say that a single remote-event could not change my life, my values, or the sets of "We" to which "I" identify, but that the majority of my habits and behaviour sets are contained within the sets of "We" and the related environments that I encounter everyday. In a contained environment sense, that which I desire outside of my own flesh becomes more desirable the further away it is from me, yet not removed or completely obscured from my line of sight - the grass is only greener so long as one knows that it is there. If aesthetics are concerned with beauty or the appreciation of beauty, then distance, or perceived distance, has key influence the aesthetic preferences of "We" and "I". Ergo, distance is the aesthetic.

FIGURE 7

Love is what makes us real

– The Velveteen Rabbit, **Margery Williams, 1922, p. 29.**

The word love evokes many understandings and innumerable clichés. Why would the concept of love be important to landscape architecture, and to which concept of love are we referring? The Greeks define love in four areas: Storge, or natural love; Éros, or desiring love; Philia, or familial love; and, Agápe, or supernatural love (J. Mark Halstead, *Teaching About Love*, 2005, p. 291.

Storge is the love that is 'naturally' given to a child or parent regardless of whether or not that person is likable or their actions pleasing to the one who loves them.

Éros is the sensual longing for someone or something else. It is passionate, intimate love and typically bestowed on a lover or object of desire. This is where the English word erotic originates, however, eros is more than just sexual desire. Plato argued that one attaches eros to the image of a person, but that eros is truly a desire for beauty, and that the search for beauty often seeks the ideal within the person.

Philia is a love denoting loyalty to one's family, friends and community. It is removed from passion and is therefore deemed virtuous. One who volunteers in their community, who watches out for neighbourhood children, who brings food to a sick friend, who spends time with friends and family, is expressing their feelings of philia.

Agápe is deeper than general affection, it is true love for someone in spite of your own wants or desires. This type of love can be bestowed on a spouse, a child, or for someone you hold in high regard, but classically it is used in terms of love between oneself and one's God(s). These four types of love are clearly defined and accepted, and as such will be interwoven to set the framework to describe love's relationship to landscape architecture.

SUB-SECTION 1-A: Genesis and Genetics - Storge

A birth day is sacred; this is something that I learned with the birth of my first child. Having believed prior to this experience that birthdays were meant to be glamour-filled social events, I now understand the true meaning of a birth day. It is the moment I realized how important love is to my existence and how deep the love for one's child can root. I never knew how much my parents loved me until my daughter came into my life. This section, however, is not about a parent's love for their child, but rather how love is understood and developed by the child.

Current pre-natal information encourages pregnant mothers to begin bonding with a child in-utero. While some of the recommendations may be commercially motivated - selling tapes, courses, and other maternity products - the underlying message is to bond with the baby as soon as possible. The baby, however, having no choice but to develop within the womb of a woman is acclimatized to a specific environment. The fetus experiences sensations of warmth, movement, scent, sound, and light.

Once born, a mother's breast will emulate the scent of the embryonic fluid in order to encourage the newborn to suckle. Videos of drug-free, vaginally birthed babies show that not only will a newborn instinctively seek to breast feed upon birth, but also that he or she will actually crawl towards the nipple, unaided, if placed upon the mother's stomach. Once on the mother's chest, the mother's skin will warm to keep the newborn's temperature close to the temperature in-utero. As the baby grows, mothers are

encouraged to bond using direct skin-to-skin contact, as the mother's temperature will continue to adjust to meet the baby's needs. Just as amazing, a mother's breast milk will also modify to meet her baby's needs, not just in quantity, but also in substance. A mother's breast milk is uniquely adapted to her child, providing all nutrients and antibodies for the baby.

The baby will also recognize the voice of the mother and the voice of a partner that was supportive of the mother during the pregnancy, turning to look for the parent(s) at birth. These external sounds, in addition to the normal activities of the mother, such as taking the bus, listening to music, or vacuuming the house, will be familiar and comforting. Internal sounds such as the constant pulsating of the placenta next to the fetus' body, which sounds similar to a windstorm with a regular "shooshing" beat, and the mother's heartbeat will also be recognizable and soothing to a newborn.

The normal physical movements of the mother will also provide reassurance to the baby. Whether the mother was on bed rest or danced through her entire pregnancy, a fetus experiences all the movements of the mother, moving in all planes of direction.

Each of these environmental factors compose habitat for a fetus. This is why newborn babies often cry inconsolably if left to sleep alone, in the quiet, on a cold, still surface. Mothers often find that walking or dancing with a newborn baby will soothe or end crying and help an infant fall asleep. While movement may help with the release of gestational gases, it also has been proven to activate the vestibular system.

The vestibular system of the body locates and positions the body in and through space. It is a combination of several organs and sensory systems that each work to inform the brain how to balance the body, including the eyes, inner ears, jaw, fingers, palms, soles of the feet, joints, and gravity receptors in the skin. Activating the vestibular system can lower blood pressure, adjust the heart rate, improve muscle tone, affect limb position, produce immune response, stimulate arousal and sharpen balance. The technical term for this activity is **vestibular stimulation**, and it also has been proven to guide personal preference for pattern and rhythm (Phillips-Silver, Trainor, 1430, http://www.wjh.harvard.edu/~lds/readinggroup/phillips-silver2005.pdf). Infants, in a test-group observed by Phillips-Silver and Trainor, were bounced to a two- or three-beat pattern. These infants showed preference for music with the same beat pattern. Those in a control group that listened passively to the same types of music showed no preference for one or the other beat pattern. Through their research, it was deduced that the body's involvement in the experience of music informs other sensory preferences long-term. The kinesthetic is tied to the auditory. While all sensory systems are in different stages of development as a child grows, it is clear that they inform and develop one another. As such, is it possible that the process of habituation at this early stage informs spatial preferences?

The space around us informs what we are physically capable of doing, or inclined to do; it also provides the boundaries for sensory stimulation. This is the study of environmental psychology. Environmental psychology "is the study of transactions

between individuals and their settings. In these transactions, individuals change the environment and their behaviour and experiences are changed by the environment." (Gifford, *Environmental Psychology, Practices and Principles,* 1) From this field has evolved environment behaviour studies, which seek to obtain information about how and why we affect and are affected by the environments we inhabit.

For example, a typical office environment can be designed to control movement, sound, and sight, in many ways. Access may be restricted to certain offices by certain people or that the building is not accessible to certain body types. The layout may inform the type of motion that one is expected to express, such as walking along corridors and completing work while seated at a desk; dividers may diffuse noise or block sight lines; employees may have limited views to outdoor spaces and natural light; and the ability to control one's environment may be only available through contacting another person in another building half-way across a city.

IMAGE SOURCE:

http://umanitoba.ca/map/buildings/images/arch.jpg

The John A Russell building located at the Fort Garry Campus of the University of Manitoba was designed for the students of Architecture in 1959. The intent of the design was to provide a space that allowed natural light into all spaces. The space was also designed to allow views across and through. It was meant to inspire a student to design in an open and 'honest' manner and to promote a sense of community within the

faculty. This assertion was drawn from my work as the editor of Warehouse Journal 14 (2005-2006). Through my personal, non-scientific observation, what evolved was a high level of competition amongst the students, who were afforded no privacy due to the design . As such, many students built cubicles to demark and define their space and their selves. Groups of "We" were mainly defined by department, but within each there were sub-groups of "We" that worked to compete for grades and coveted 'genius-designer' status.

Students in this space have a high level of imitation. Girard (1961) would credit this to the nature of desire – we desire those things that we see others desiring and that through competing for these things, we become more and more alike (http://www.cbc.ca/ideas/episodes/2011/02/28/the-scapgoat-rene-girards-anthropology-of-violence-and-religion/ Part 1, 13:00). In my first year of Environmental Design (Aquino, 2000), I had a personal experience with conflict, where one student in my Studio group decided to destroy my final drawings and model the night before the final presentation. This student destroyed my work, in part, because she was unable to complete her work. She blamed me, effectively making me the scapegoat, for why she could not complete her work. We had been assigned to complete work as a group, but the group dynamic was not working cohesively. As such, it was difficult for all members within our group to complete the work required. Prior to the event of my work being vandalized, I had engaged an argument with one of our fellow group members, who in turn told this student, who vandalized my work, that I was unwilling to work with the group. I was an obstacle to her success (Part 1, 15:00). As such, she sought to destroy my

work and thereby destroy my ability to compete in the same field. It was a very unfortunate experience, but a very valuable lesson. This is one such example of memetic desire.

Can desire be related to the development of a newborn based upon the environment in which the fetus was carried until birth and, then, where the newborn was raised?   If so, there are many factors to be considered, including climate, economic status, cultural milieu, and the parenting style preferred by the primary caregiver. Professor Seymour Papert[6] stated that knowledge is situated, meaning that it cannot be detached from the situation in which it is constructed, and that the context of human development is always culture (1991,1993). For example, cold climates may limit a caregiver's ability to expose their newborn to the outdoor environment; a caregiver's financial situation may necessitate implementation of a family-bed or that the caregiver cannot stay-at-home; the cultural milieu may encourage a mother to develop her career advancement, thereby removing her as primary caregiver and allowing the father to stay-at-home; the parenting style chosen may prefer on-demand caregiving instead of scheduled caregiving. Aside from these and many other situational factors, the physical design of the home and of the exterior space in which an infant is raised will create possibilities and barriers when raising a child.

As a child grows, opportunities for privacy become important, so that a child can

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6 http://learning.media.mit.edu/content/publications/EA.Piaget%20_%20Papert.pdf

develop as an individual. This is how a child learns to self-regulate and it is very

important during this process that the child have access to the parent or caregiver when

needed. At first, a newborn senses that they are vulnerable to attack when they do not

smell, feel, or hear their parent(s), therefore immediate proximity, or skin-to-skin contact,

is desired. As the infant grows, he or she may only feel safe if the parent is next to them

while they play. Eventually, the child becomes comfortable with the adult moving further

away, so long as visual contact is maintained. Once object permanence is obtained, a

child may feel safe so long as the adult is in auditory range. Therefore, a home that is

designed to separate the infant and caregiver, by limiting both the visual and auditory

ranges, would increase an infant's level of distress the longer it takes a caregiver to reach

and comfort that child. Thomas David and Carol Weinstein proposed that the built

environment should foster personal identity, foster the development of competence,

provide opportunities for growth, promote a sense of security and trust, and allow both

social interaction and privacy (1987).

Many North American parents rely on monitors to allow them mobility while

their infant sleeps, is entertained, or playing; in other parts of the world where owning a

monitor is not feasible or reasonable, parents wear their infants. Wearing a newborn –

the act of carrying your infant throughout the day - increases the child's motor

development skills, through vestibular stimulation (Bril, Sabatier, 1986); it also increases

the child's environmental exposure at a young age, providing opportunities to be in

spaces they might otherwise not experience if the parent relies on devices such as baby

swings, televisions and playpens.

A baby experiences the world through his or her body, mainly by touch and taste. What is heard or seen on a screen does little to promote interactive development in a young child (Christakis, 11). It can overstimulate the mind, training the child to desire continuous stimulation, resulting in behavioural abnormalities such as Attention Deficit Hyperactivity Disorder (ADHD); and thereby, alter brain development[7]. Dimitri A Christakis (2008) writes, in Acta Pædiatrica, "when infants watch TV, in spite of claims made to the contrary, they are less interactive with parents and other caregivers and are *simultaneously* exposed to the formal features of the medium. Measuring exposure to television then is at once measuring in large part both *decreased* adult interaction and *increased* stimulation" (11). Christakis (2008) is careful to note that what is watched on television and how it is watched is typically not broken down in most studies, thereby giving a generalization of the effects, however the connection to ADHD is clear and founded, warranting more research into environmental factors (12).

Babies must interact in order to develop an understanding of how something works. Freeplay, or rough and tumble, teaches decision making skills, develops behavioural response, and informs young children of acceptable social interaction. This is found in sharp contrast to mainstream practice, where young children have been

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7 "In a longitudinal study of early exposure to television and cognitive outcomes at school age, we found no evidence of benefit and in fact found detriment (56). Each hour of average daily television viewing before age of 3 years was associated with deleterious effects on the Peabody Individual Achievement Test Reading Recognition Scale of 0.31 points (95% confidence interval [CI], −0.61 to −0.01 points), on the Peabody Individual Achievement Test Reading Comprehension Scale of 0.58 points (95% CI, −0.94 to −0.21 points) and on the Memory for Digit Span assessment from the Wechsler Intelligence Scales for Children of −0.10 points (95% CI, −0.20 to 0 points). Again, whether these associations are mediated via a direct effect of the medium or via displacement is unclear, but this study did attempt to control for cognitive stimulation that infants received from their home environment" (12).

coddled, moulded, and pushed by parents who have their child's future in-mind. There

are several terms used to describe the behaviour of parents pushing their children to excel

at various tasks that are formalized and constructed by adults for children. Activities such

as group sports like soccer or gymnastics, accelerated learning programs such as baby

Einstein or Montessori schools, and girls and boys programs, such as scouting or

pageantry, are often grouped together so that some children are enrolled in before- and

after-school activities nearly everyday of the week. These formalized and constructed

programs often shield children from failure and mould "star" students that could not

excel outside of the system.

Formalization of activities also informs the built environment, as more

recreational complexes must be built to host structured play, such as hockey, soccer, and

other similar sports; and, as more facilities must be built to provide spaces for structured

learning. This is not to say that there are spaces designed and built for freeplay, for

example skateparks, but there is a trend towards formalized activities and structured

parenting (Christakis, 12).

The paradox of this scenario is that even though our 'instincts', would have us

believe that we are being the 'best-parent-possible', that we are in-fact taking away our

childrens' abilities to self-regulate. Storge has blinded us to seeing that children desire

self-directed experience, even if it causes injury. Po Bronson and Ashley Merryman

(2009) attribute the wayward direction of 'instinct' to the myth that "maternal instinct is

innate" (*Nutureshock*, p. 5). An example provided by Bronson and Merryman is the

"inverse power of praise" (p. 9) that if you tell your child just how great they are, through the work of Dr. Carol Dweck, neurobiological science asserts that the child will abstain from putting out extra effort (p. 15).

In Japan, the activity of hyperparenting (Rosenfeld, *The Over-Scheduled Child, Avoiding the Hyperparenting Trap*, 2001) has been prevalent for decades, as access to education and well-paying jobs is highly competitive. These children are placed in high-achievement programs and great pressure is exerted on them by their families to achieve the goals set out for them by their education mothers. As a result, these children are predisposed to become *hikikomori*, or hermits, unable to deal with environments that are not self-contained and highly controlled.

Jean Piaget (Gavin, Bremner J., 346) described spatial development as moving through three distinct phases: the **egocentric** phase, where all spatial knowledge refers to the self; the **allocentric** phase, where elements of the environment are seen in relation to one another; and, the **geocentric** phase, where space is understood as absolute, within which elements are related to each other through spatial principles such as proximity and separateness.

The outcome of overprotective nurturing has resulted in adults with behavioural abnormalities, such as reclusive behaviour. Those on the other end of the pendulum, with no protective nurturing, would likely also suffer from various anti-social behaviours. In Canada, a well-known example would be the reserve school system, where the

government forcibly removed children from their homes to be placed in an education system that denied them connections to their known upbringing. Children were forced to speak a language they did not know, to dress in manners that they were not accustomed, and to mould into a lifestyle that was entirely foreign. The result of this action has resulted in generations of First Nation peoples who are struggling to recover their individual and collective identities and to understand their inherited connection to the land from which their ancestors were forcibly removed (Dannenmaier, 2008*)*.

Storge may be the basis for an individual's spatial preferences. It is known that we learn through imitation. We not only imitate those that surround us, first by imitating our parents, then our peers and other sets of "We", but that we also imitate our surroundings. We imitate our surroundings by copying elements of the designed landscape either in part or in large portions, for example Central Park, New York City, New York; that we imitate our surroundings by being responsive to elements of the non-designed landscape through our desire to be connected with other organisms (Edward O. Wilson, *Biophilia*, 1984).

Memesis and the Landscape –

Central Park, New York City, New York

FIGURE 9

When Frederick Law Olmstead (1822-1903) went on his European Tour in 1850, he spent six-months walking formal gardens and touring some of the world's first public parks (____. (2007) Parks and Gardens) In 1859, he visited Derby Arboretum. The arrangments of the plantings at Derby (Scot Medbury, *Taxonomy and Arboretum Design*, 1991, p. 16) and elements of the design at Birkenhead had influence on the design for Central Park (Olmstead & Vaux).

Olmstead designed the plantings and views based on various parks he had visited during his tour and in response to the nearby Adirondack Mountains. Vaux designed the buildings and other structural features within the park, that again show a strong European imitation. Olmstead had a commitment to egalitarian ideals, believing that all classes should have access to a central park, whose natural views would provide relief from the stress of urban living.

This belief set was formed in response to the working conditions that developed from the Industrial Revolution.

New York City was a much different place in the mid-nineteenth-century. Frontier barabrism was a part of the American milieu which led to a great deal of conflict over territory, especially within the more densely populated cities. Gangs and poverty strongly contrasted the aristocratic socialite community and upper class communities.

In 1857, Central Park was dedicated 843 acre (341 hectare) of public park space in Manhattan, serving the communities of Harlem, Midtown Centre, the Upper West Side, and many other nearby communities.

It is the most visited park in North America. The park was completed in 1873 and designated a National Historic Landmark in 1963.

IMAGE SOURCE:
http://www.google.ca/imgres?q=central+park+skating&um=1&hl=en&client=safari&rls=en&biw=1089&bih=735&tbm=isch&tbnid=NrrzlEQoyJ9ImM:&imgrefurl=http://www.centralpark.com/photos/show/11663/ice-skating-rink&docid=yJemkUekiMOgYM&w=2304&h=1728&ei=Ip5STp_XE6Xy0gGFupW8Dg&zoom=1&iact=hc&vpx=150&vpy=251&dur=1962&hovh=194&hovw=259&tx=162&ty=95&page=1&tbnh=133&tbnw=191&start=0&ndsp=18&ved=1t:429,r:5,s:0

FIGURE 10

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SUB-SECTION 1-B: Beauty, Idealization, and Authenticity - Eros

Does beauty give birth to love or does love give birth to beauty? Marsilio Ficino (1433-99) defined love as "the desire for beauty" (Anna Baldwin, Sarah Hutton, *Platonism and the English* Imagination, 1994 p. 78). The concept of love is strongly linked with beauty, the ideal, and authenticity. What is beauty? What is the ideal? What is the authentic?

What must be understood first, and foremost, however, is the root of our desire: eros. Eros is typically understood as erotic love, but as explained and explored by Anne Carson in her book *Eros the Bittersweet* (1998), it becomes clear that eros is more than an erotic experience. It is a concept which is fundamental, found on many scales, and exists in a variety of situations, which can make eros both subtle and pervasive.

The Greek descriptor *glukupikron*, literally translating to sweet bitter, gives one a sense of the process of eros, for once the object of desire is obtained, the desire must be no more. The desiring, however, is inescapable, often fuelled by imagination and distance. The boundaries between one's self and the object of desire are blurred in this act of imagination, yet when confronted, it is that which separates us that confounds and imbues bitter disappointment. 'Eros denotes *want*, *lack* or *desire for that which is missing* ' (Carson,10). The Romantic Myth tries to convince us that we desire to make ourselves whole through the love of another. This is the rational for our experience of eros, however, if we ever were truly whole as these circular beings, why, then did we try to

reach Olympus (Carson, 12)?

Design culture would try to convince us that what we desire is what we deem to be beautiful, ideal, and authentic. The question is: are those things really what we perceive them to be? When in love, "boundaries of body, categories of thought, are confounded" (Carson, 7). One sees something – be it a quality, an attribute, a thing – that they deem desirable. Suddenly the person realizes that s/he is not whole without the thing s/he desires. What the person imagines s/he needs is projected out onto the landscape and ricochets back, but does not come back as imagined. When it touched the object of desire, the reality of that object changed the projection and perception, and so the person who desires it can never become 'whole' by obtaining the object of desire. People learn that to maintain desire, one must not come so close to the object. They do not wish to see the true nature of the object of desire, for it is not what they desire. Through my research, I believe that people are not generally aware of this realization, at least not in its totality.

Carson explains that eros forms a triangle, or more accurately the ruse of a triangle. "For, where eros is lack, its activation calls for three structural components – lover, beloved, and that which comes between them" (Carson, 16). Desire moves. Eros is a verb. While often tied to the physical, beauty is also evoked through emotive needs. Henri Marie Beyle Stendhal described beauty as "the promise of happiness" (*On Love*, 1822). There is virtue through imperfection. Beauty flirts dangerously with ugliness as love flirts with distain. Indifference would be found in the mundane.

Space has power. It is essential to eros. "Space must be maintained or desire ends" (Carson, 27). Everything has a beginning and an end, a boundary, which distinguishes it from its surroundings – a word, a flower, a story, a life. Each of these things can permeate the senses, affecting, stimulating, confusing and reinforcing those boundaries. Through sound, smell, touch, taste, and sight, we are lured into exploring our boundaries, into playing with our environment, and into desiring something more.

Carson (1998) argues that when we see both what we are and the possibility of what we could be, is the moment of arrest. Eros has set into our bones and it restructures us entirely. What is ironic is that what one perceives they could possibly be is never based on what the seed of inspiration actually IS – instead it is based upon the beautified, the idealized, the imagined, ergo, ruse and pun are often keenly aligned with eros. "Imagination is the core of desire" (Carson, 77).

So what are we seeking when we desire beauty, the ideal, and the authentic?

Beauty is related to the human body. Those things, which are scaled to or that relate to the human body, will have greater beauty than those that are megalithic or microscopic. Questions then arise: to whose body do we compare or relate to when defining beauty? Carson explains that amongst affluent Greek families it was commonplace to send one's pubescent son on a summer sojourn with a much older male to learn of the desires of the flesh. The Greeks coveted the fleeting nature of youth. This desire was likened to a child holding an icicle with a bare hand for the first time. The

object and the sensation are both exciting and fleeting, for once the pleasure turns to pain the icicle is either dropped or has melted away. There is great beauty in that which is fleeting. Beauty is contained in a moment, then forever lost.

Sculptures and paintings can depict the ideal. As summarized in his book *On Painting* (1435)*,* Leon Battista Alberti (1409-72) believed that beauty had fixed proportions, determined mathematically (Grafton, 2000). Often beauty is determined to be that which is proportionate and contains strong elements of symmetry, but the ideal goes much further beyond those two key elements, as is with Christopher Alexander's *Nature of Order* (2003-2004).

Aesthetic theories derived from Platonic ideals often neglect subjective preference (Kant, *The Critique of Judgement, Part 1: Critique of the Aesthetic Judgement, 1790, 2nd Ed. trans. J.H. Bernhard, 1931*). Immanuel Kant's view, as stated in his Critique of Judgment (1790), describes aesthetic judgments as determined on none other than subjective grounds – beauty is in the eye of the beholder[8]. However, the eye is illusory, both in of itself and, further, in connection with the mind. Physically the eye contains a blind spot – this is the location on the eye where the optic nerve head is located on the photoreceptor sheet of the eyeball. Technically, we have two lind spots – one for each eye. There are simple ways of locating one's blind spot, and it may be located differently for each eye, but we are able to exist without being aware of our blind spots as

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8 Idiom. Shakespeare wrote a similar sentiment in Love's Labour Lost, 1588: *"Good Lord Boyet, my beauty, though but mean, Needs not the painted flourish of your praise: Beauty is bought by judgement of the eye, Not utter'd by base sale of chapmen's tongues."*

the mind "makes up" for what we don't see. This is done either by using information

from the other eye or by filling in the void with the surrounding matter into a sensible

solution.

FIGURE 11

For example if one stares at a blank, white screen with an "x" marked on the left

and a filled, black circle of similar size marked on the right, covers the left-eye and

focusses the right-eye on the "x" then slowly moves towards or away from the screen,

eventually the circle will disappear. The mind will fill the blind spot with white, as it is

"making up" what most logically exists by using the surrounding environment to

complete the picture.

This means that, literally, we may not be seeing things as they are. If the mind

can make this error in connection with the physical capabilities of the eye to which we

are generally unaware, it is possible that the mind could make up a great deal more.

Independent researcher Julian Barbour (1999) in CBC Ideas series *Living on Oxford Time*

(2008) postulates that time, itself, is a construct of the mind – that the mind has made a

mistake in how it makes up a sequence of static universes. His notions will be further

expanded in the section: Here and Now – Agape. The point to be understood within this

section, though, is that, with regard to beauty and the ideal, "We" impress our desires

upon the object. In order to grasp the truth of the object, "I" must be willing to accept that

"I" may not be seeing the object for what it is, but rather that I am seeing it through the blind spot where my mind constructs it into an ideal.

Of course, what is so bittersweet – or sweet bitter (if the original Greek term is correctly translated) – is that if my above logic is true, then all of these mechanisms of desire are based on what does not actually exist – an ideal. Further, that landscape architects must be cognizant of their blind spots and how our desires determine their locations - for not everyone's blind spots are located in the same way and we do not design in isolation. As Plato once said, "lovers and philosophers are all inspired to seek truth by eros." Might I suggest that we add "landscape architects" to his list.

Nature of Order –

Christopher Alexander

How do we build places that are filled with life? – This is the principle question that Alexander attempts to answer theorizing that order is inherent in nature and designed space. Alexander offers the following criteria, based on recurrent geometric properties, from which to assess the life of a place:

1. levels of scale   2. strong centres   3. Boundaries   4. alternating repetition

5. positive space   6. good shape   7. local symmetries

8. deep interlock & ambiguity   9. contrast   10. Gradients

11. roughness   12. Echos   13. the void   14. simplicity & inner calm

15. not separateness.

These properties are best described in his book *The Nature of Order.* A brief discussion is warranted, as his theories propose an overhaul of the normalized Cartesian worldview.

"...I believe that there is, at the root of our trouble in the sphere of art and architecture, a fundamental mistake caused by a certain conception of the nature of matter, the nature of the universe. More precisely, I believe that the mistake and confusion in our picture of the art of building has come from our conception of what matter is" (Alexander, 2003-2004).

"The present conception of matter, and the opposing one which I shall try to put in its place, may both be summarized by the nature of order. Our idea of matter is essentially governed by our idea of order. What matter is, is governed by our idea of how space can be arranged; and that in turn is governed by our idea of how orderly arrangement in space creates matter. So it is the nature of order, which lies at the root of the problem in architecture. Hence the title of this book" (Alexander, 2003-2004).

What Alexander is proposing is that a site is not an isolated entity, but rather an imbedded field within an infinitely larger set of fields and that to design without recognition of those larger fields is to design poorly.

Reductionist architectural dogma prescribes power to take apart and reassemble, at our will, vast areas without consequense. According to Alexander, it is the metaphor of the self-contained machine that pervades the cultural milieu and prevents us from understanding design in a holistic manner.

Alexander's writings by no means are limited to the physical object – his writings can be understood in social, political, and other non-material realms, and, as such, have relevance when understanding the complex social systems that determine I and We through the lure of desire. At some point it may seem overwhelming due to the vastness and complexity of the design problem when understood as Alexander proposes, leading one to default to the cart blanche approach - which would be no different as to design without the consultation of We(s) or to design without sensitivity to the ecosytems that

support "We".

I would propose, due to my professional experience in land use planning, that a majority of Canadian *Planning* Acts, Zoning Bylaws, Building Codes, and other regulatory tools are based on the Cartesian worldview and as such, lead to poorly designed communities, which affect all scales of design.

SUB-SECTION 1-C: The Desire to Belong and Being Nowhere - Philia

FIGURE 12

An interactive art project was staged in 2007 called "Domestic Tension", created by an Iraqi-born American artist, Wafaa Bilal. For a month, he confined himself to an enclosed space in the Flatfile Galleries in Chicago (http://www.flatfilegalleries.com/). For 31 days any person with an internet connection could fire a paintball gun at him by remote control, day or night. The project was his way of responding to the Iraq War and dealing with the very personal toll it was taking on him. He's since written a book about the project and how it relates to his experiences growing up in Iraq, fleeing the country and then watching it be invaded by the country he now calls home. The book is called *Shoot an Iraqi: Art, Life and Resistance Under the Gun* (2008) . Bilal speaks of how it is to flee a home, watch it be taken over by enemies and years later, watch your family who still lives in the city from which your family came be bombed.

Bilal expresses an intense need to connect the comfort zone with the conflict zone within the We of North America. Bilal fears a sense of complacency in society, of not dealing with the war, of being apart from the war and questions how We can make decisions and judgements from the perspective of someone in comfort. Part of the rational one employs to justify pressing a button that will kill someone half-the-world-

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away is to place trust in a superior – the superior tells you to fire and you press the button, because you trust the judgement of that superior. Wafaa asserts this detachment of responsibility is compounded with the removal from emotional ties – by no longer seeing the victims as human – and by no longer being in the situation (http://www.cbc.ca/thecurrent/2009/03/march-16-2009.html, Part 3). One cannot smell fresh blood spilling from a human body or the putrid stench of decay as bodies are left without burial.

In response to these concerns, Bilal built a 20x30 foot living space, complete with a bed and desk, where a camera was trained with a paintball gun placed 20 feet away, although the gun was designed to shoot from 200 feet. Bilal identified himself as Iraqi and allowed those with an internet connection to take control of the paintball gun and shoot at him day and night. He received 80 million hits on his website from168 countries. 68000 paint balls were fired and he was hit 6500 times over the course of the 31-day exhibition.

What he experienced was that although his mind could rationalize the events, his body produced its own defense system. It was a highly-charged emotional experience. While he was able to cope during the event, he lost control of his emotions once the exhibit was complete. The question that formed for Bilal was: "What happens when the guns fall silent in Iraq? What they are doing is protecting themselves on a daily basis just to get through to the next day?" (http://www.cbc.ca/thecurrent/2009/03/march-16-2009.html, Part 3).

Bilal recognized that "We" create an emotional distance under these circumstances; that "We" like to see events rendered in a form, because then it speaks of the past, it doesn't speak of the present. Therefore "We" are separated from the events that happened, disconnecting us from responsibility at the time. This made me wonder, can landscape architecture speak of present events? When saplings can take decades to mature, when grounds require ongoing maintenance to remain as designed, it seems that landscape architecture is caught in both the future and the past, but unable to capture the present, relative to the immediacy of structures which can be put up and rebuilt quickly.

Eudaimonia (Gr.) is plainly translated as happiness. Happiness is often either anticipated or reminisced - hence optimisim and nostalgic happiness. To engage in the present is dangerous and prone to commitment. To wait for an afterlife, or to reminisce about the past, affords us reasoned justification to disconnect from our immediate circumstances and surroundings. As De Botton discusses in his book *Essays In Love* (1993), "the inability to live in the present lies in the fear of leaving the sheltered position of anticipation or memory, and so, of admitting that this is the only life that one is ever likely (heavenly intervention aside) to live" (137-8). To know that one is happy now is also to anticipate that it will end. Not knowing when that point is, induces anxiety and makes one unable to enjoy the present situation. Happiness lies in the blind spot. It is illusive, continuously in flux, and comprised of that which surrounds it. The construct of nostalgia and the search for the authentic are deeply rooted in the memory of happiness, for in our past we tend to reimage events, moments, and things as being better than what they were at the time. When we were five, on a late summer afternoon, we would look

out at the rain and complain to our mothers that we are bored and have nothing to do, yet as adults we think of that same summer day and remember it with such affection that the boredom is forgotten and the joy of being a child is exhalted.

Carson (1998) quotes Stendhal, in his celebrated essay on love:

"Leave a lover with his thoughts for twenty-four hours and this is what will happen: At the salt mines of Salzberg, they throw a leafless wintry bough into one of the abandoned workings. Two or three months later they pull it out covered with a shining deposit of crystals. The smallest twig, no bigger than a tom-tit's claw, is studded with a galaxy of scintillating diamonds. The original branch is no longer recognizable. What I have called crystallization is a mental process which draws from everything that happens new proofs of the perfection of the loved one. (1957, 45)"

So what is authentic? And why do we place value upon things which we deem authentic?

Andrew Potter, columnist for McLean's magazine, wrote the book: *Authenticity Hoax: How We Get Lost Finding Ourselves* (2010). He explains that typically, society views the authentic in the same terms as the concepts of nature, family, organic, community: all terms that imbue a common sense of moral goodness. What Potter warns us of is fake authenticity, fuelled by status seekers, versus what he terms genuine authenticity, which exists, but as he explains is complicated and generally impure for a variety of reasons.

Those that drive hybrid vehicles are 'morally better' than those that drive octane-based vehicles. The man driving the Toyota Prius feels smug in his moral goodness, describes Potter, when he compares himself to the van-driving 'soccer-mom'. Potter best elicits his point by noting that, socially, people view the purchase of local fare as being morally superior than buying from outside markets – such as in the case of buying meat. According to Potter, 'everyone' wants to buy meat that is raised in local proximity to the market, however, 'no one' wants the local abattoir next to their house. Not-In-My-Back-Yard. There is a conflict of interest that makes the search for the authentic hypocritical. Potter explains that in our move to the modern, technologically driven world, there has been a sense of loss, supplying nostalgia for the past, that fuels self-criticism for the present. The authentic is in the past and the present is superficial.

Much like beauty and the ideal, the authentic is attainable only when imperfect. It is an illusion – one that we insatiably reach for – not because we want to obtain the perfect object, but because, as Carson (1998) maintains, we desire to reach. It is the reach that motivates us. It thrills us. It keeps us from being static. That which is motionless is dead. When we reach, we are alive. The experience of what we touch reinforces our existence - we are bounded by our flesh and by our surroundings. By impacting those surroundings, we learn to mark not only that we exist, but that we existed and it informs others of what was reached for – what was desired – the beautiful, the ideal, the authentic.

Love and thought are incompatible, as thought implies judgment. Can one design without thought? Or are designs, then, loveless? In terms of reductionist, Cartesian design and administrative law, a lack of care for one's neighbour, directly or not, seems entirely possible. What I mean by 'directly or not' is that one's actions on the land can affect their neighbour immediately next to them through, for example, noise or smell, or those actions can affect a neighbour distant to them through, for example, the pollution of air or water.

In terms of Zoning Bylaws, the laws are put in place to group common sets of We based on use type – Residential, Industrial, Commercial, Parks and Recreation, Agricultural, and Open Space (typical use types) - and the separation of these sets of we are expected to reduce conflict and improve health and safety. Zoning Bylaws are a response to worsening health conditions of employees and residents in industrializing cities. By separating uses, the intent was to protect people from unnecessary exposure to pollutants and to regulate and control industries through proximity – meaning that if you know where the industries are, they are easier to regulate. One might scoff at that notion, thinking, "how can you NOT know where an industry is?" – but, being employed to enforce bylaws, I can tell you it can be very easy within the current system to be unaware that a business or industry is being run from a property illegally. For example, many auto-salvage wreckers seek large-wooded agricultural properties to set-up their wrecking facilities. Once they have been on the land for enough time, there may be legal standing to remain, because the authority having jurisdiction did not make reasonable efforts to have the business removed. The reality is, though, that the majority of municipalities do

not have the resources to emply enough by-law officers to regulate every aspect of every by-law. The system is there to guide businesses and industries to operate within the legal parameters of the bylaws and for those who operate illegally, the main way of bringing them into compliance is through neighbourhood complaints.

As previously noted, not all uses are permitted in all zones. Within those main use types, there are permitted uses, conditional uses, and not-permitted uses. Permitted uses can be allowed on EVERY property in that same zone; not-permitted uses are not allowed on ANY property in that same zone; conditional uses can be allowed on a property-by-property basis through the permission of a regulatory body, such as a Planning Commission or Council. While a single-family dwelling is permitted in all Residential Zones, it is not permitted in an Industrial Zone; and a home-based industry is generally a Conditional Use in all zones that allow single-family dwellings. Of course, as best seen in North America, the result of these Zoning Bylaws has been the separation of work and home and a consequent pattern of urban sprawl that is largely dependent on motor-vehicles. This effect was arguably enhanced by the underlying cultural memesis of frontierism (Fujita, Mari. 2008) – a Cartesian worldview by-product.

Within these bylaws are legislated ways of overtly separating classes of We based on what is affordable. For example, cottage property owners protect their land values by ensuring that dwellings of a given size are built by property owners subject to Development Agreements. Zoning Bylaws prevent these same owners from placing recreational vehicles on their land for habitational purposes, if they cannot afford to build

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a home yet wish to enjoy their land – thereby protecting the tax base and maintaining a certain class of people. Most bylaws have parking tables that require parking to be assigned, therefore priviledging private transportation and, by effect, devaluing public transportation. *The Planning Act of Manitoba* requires that all lots in new subdivisions require frontage on a registered road – for the access of services and the assessment of taxes – and bylaws further regulate minimum lot sizes and areas - this limits sensitivity to ecological design and possibility for variation. In May 2011, I heard Randall Arendt, landscape planner, speak on Conservation Planning at the Manitoba Planning Conference. He exaulted both Radburn and Wildwood Park, and that the reason why we do not have more of these successfully designed communities is because of the restrictive (*& irrational*) regulations affecting Land Use Planning.   The paradox is that there is a perception that Planning is for the people, yet without connection to the land, these regulations place the people at a disadvantage in economic, ecological, social and other realms.

The effect of these bylaws is supported by other government agencies that often buck variation when sought out by applicants. For example, currently Manitoba Conservation has a restriction for septic fields at a minimum lot size of 2 acres. This affects subdivision standards outlined in Zoning Bylaw Bulk Tables, as the majority of Rural Residential lots must have a minimum of 2-acres to support a septic field. The paradox in this regulation is that it is not the size of lot that supports a healthy septic field, but the ability of the soil to percolate. One could build on 2-acres of land where the soil drains at a rate that supports a healthy septic system or one could build on 2-acres of

land that is totally impervious – as the majority of clay soils are in the Red River Basin. It is not the size of lot, but the type of soil that matters. Yet the regulation stands.

Manitoba Food and Rural Initiatives has a regulation in place that limits possibility of subdivision in Agricultural zones. This is a measure to keep farm land in farm use and prevent conflict of use, such as was seen through the courts in the case of Lisoway vs. Springfield Hog Ranch Ltd (November 24, 1975) where the complainants sited "nuisance, claiming that smells, effluvia, and other noisome accompaniments to defendant's hog-farming operation next door have invaded enjoyment of their own home and its environments beyond tolerable levels" (M.J. No. 188, ¶1). In Canadian Tort Law, "the simple language adopted by Salmond, p. 63, (states the following:) 'a rule of give and take, and live and let live'. For (ibid) 'a balance has to be maintained between the right of the occupier to do what he likes with his own, and the right of his neighbour not to be interfered with'" (¶10).   The Lisoways were entitled to injunction restricting the defendant from resuming or continuing his hog operation.

Earl Butz, the 18th United States Secretary of Agriculture infamously told farmers under the Eisenhower administration: "adapt or die" – an ominous statement made 20 years after Secretary of Agriculture Ezra Taft Benson said "go big or get out" (Berry, 1999), which has resulted in the commercialization of the family farm – it simply is not affordable to make a living as the costs cannot be easily recouped by small operations, as has been conveyed to me by many of the residents who farm local to where I work. The result has been larger equipment, larger farms, monoculture and genetically-modified

grade farming, and intensive livestock operations (ILO's). The effect of this economic

memesis has been insensitivity towards the supporting ecosystems through loading of

nitrates, use of fertilizers and pesticides, and the forgoing of typical agrarian stewardship

practices, such as shelterbelts, fallowing, and mixed farm-use.

Where families wish to stay on the land and maintain a smaller operation – or

support the family in a larger operation - the subdivision regulations are prohibitive and

not supportive of what they are designed to protect – farm use. In an Agricultural zone

lots are designed to be 4-acre (Agricultural Restricted), 40-acre (Agricultural Limited),

and 80-acre (Agricultural General) lot sizes (Rural Municipality of St. Andrews Zoning

By-law 4066, Agricultural Bulk Table 11 – Site Area Requirements). These sizes are

designed to support a variety of farm use that, in theory, should transition down into rural

residential and then into suburban residential neighbourhoods to prevent conflict of use.

Of course, with the trend in farming to farm larger and larger fields, these lots sizes are

relatively obsolete and strongly lean towards a migration to residential uses. That said,

there is a provision that allows farmers to subdivide larger acreages into 2-4 acre lots, if

they are retiring and wish to stay on the homestead, if the lot is heavily treed and not able

to be farmed or if there is a 'natural' subdivision, such as a waterway or Provincial Trunk

Highway, that divides the land. Once subdivided the new lot may be sold off to and

consolidated by another farmer or it may be sold off and developed in theory to another

farmer who wishes to build a home and farm the land. What generally happens, though,

is that the land is developed for a residence and the new owners rent the remaining land

out to a nearby farmer, as, from my work-related anecdotal experience, they have no

intention of farming the land themselves. As a result, there is a potential conflict of use.

Additionally, most children who wish to work with their families on the farm want to

build permanent homes within the homestead, so as to maintain proximity, share

resources such as outbuildings and protective plantings, and not use up valuable

agricultural land. The same regulating document that allows the homestead to be

subdivided for the purposes described above, prevents the addition of permanent

dwellings on the same title. The irony is clear.

These regulations result in the sprawl of rural residential neighbourhoods - an

effect, which opens a Pandora effect of other issues and concerns. I suspect that, given

Alexander's logic through his book *The Nature of Order* (2003-2004), the geometry of

these regulations affects design at other scales, producing an escalating memetic desire to

consume in order to belong.   And just as the Romantic myth is pervasive in the cultural

milieu, so is the Rural Living myth… being that it is desirable to live outside the urban

fabric – both for health and spiritual wellbeing - and this myth is compounded through

story, imagery, and advertisement, fueled by an economic machine, and enforced by law.

The law exists to provide order in a society – it is meant to be the "expert" – but in order

to do so, the law must isolate itself from those things that cause conflict. Or otherwise

stated: the law must be above human desire, sin and irrationality. The paradox is, that the

effective result of the laws put in place to maintain order is that they are irrational,

unnecessary, and enacted with disregard to both land and culture. To be clear, there is no

love in a Zoning Bylaw. Why would the law lack episteme? Possibly because few

administrators walk the land they regulate; possibly because the law is disconnected from

the land and the sets of We. And those We's are continually created and divided in response to the desires that drive I into being. As Girard (1961) proposes, it is not first I and then desire results, but rather that first there are desires and those desires shape and form I.

"Words have edges," Carson writes, "so do you" (35). It is the edge that is crucial. It is with the edges of our tongues and our fingertips that we determine what is ours and what is other. We instinctively love what is ours and fear what is other. There is always an element of separation and the desire to reach out across the event horizon bounding us.

Love for Thy Neighbour, Love for the Land: a Paradox – Charles Thomsen

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IMAGE SOURCE:
University of Manitoba Libraries, Building Index,

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FIGURE 13

In 2004, during my undergraduate academic studies at the University of Manitoba, Professor Charles (Charlie) Thomsen (now Professor Emeritus) took the third-year landscape architecture environmental design class on a tour of his personal property in the City of Winnipeg.

Professor Thomsen came to Winnipeg from the United States in 1976. He was educated with a Masters in Regional Planning from the University of Pennsylvannia, and taught in the Department of Landscape Architecture within the Faculty of Architecture at the University of Manitoba for over 34 years.

He drew inspiration from the Prairie School Architects (Penn, Wright, Sullivan), and landscape architects Jensen and Caldwell. At the Regional scale he was most influenced by McHarg and Phil Lewis; at the site specific scale, his greatest influence was Jes Jensen (email correspondence June 23, 2011).

Thomsen is dedicated to planting what is both sympathetic as well as expressive of the local landscape. This approach lead to indigenous plantings and planting arrangements that, especially in the case of his Winnipeg residence, did not conform with popular

property design.

Instead of maintaining a sea of well-cut, Kentucky blue grass, Thomsen planted trees that spoke to the northern prairie environment.

The 'We' that surrounded often disagreed with their neighbour as to what was an appropriate planting style in a suburb. While his work was responsive to the ecological realm, unfortunately it led to conflict in the social realm.

IMAGE SOURCE:
University of Manitoba Libraries, Building Index,

FIGURE 14

SUB-SECTION 1-D: Here and Now - Agape

FIGURE 15

Are landscapes of post-war necessarily memorial landscapes? I don't think the average North American would like to tour an active warzone as they might a park. So how can landscapes connect us here and now?

Events of war may be located time-zones away, yet people, here, may be culturally connected to those under fire, there; or the events of war may have happened decades ago, yet people, now, may be culturally connected to events, then. As previously stated, We desire connection to our landscapes. Through the landscape We explore our being – We are defined – We are bound. There is memory in the landscape – We can anthropologically exhume our history. There is definition of being in the landscape – We demarcate our territory in space. But where is 'here' and what is 'now' and what is the relevance of these indexicals to landscape architecture?

In June 2011, I partook in the 1919 Strike Tour hosted by the Manitoba Municipal Employees Convention in Winnipeg, Manitoba. This tour took a bus-tour of various sites in Winnipeg that related to the 1919 Strike, including the Ukrainian Labour Temple and the former Vulcan Iron-Works plant via the neighbourhoods of Weston, Dufferin, and Lord Selkirk, north of the Canadian Pacific Railway exhange, the neighbourhood of

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River Heights near Wellington Crescent and Kingsway, City Hall, the soup kitchens near Main Street and Higgins Avenue, and the Point Douglas neighbourhood, in chronology of the tour. What this tour opened my eyes to, was a significant past event that impacts the landscape of Winnipeg and that was not a part of my cogniative map. Figure 15 shows the telephone operators at their work; these operators – women – were the first to go on strike (Manitoba Historical Society, Manitoba History, Number 11, Spring 1986).

Here and now are subject to who is speaking. These indexicals are a part of our language and form a way for us to make sense of the events and physical spaces that surround us, but they are not concrete things that exist without our being there at that moment. In terms of here, that statement is easy to grasp – as here is wherever we are, and if we are no longer there, that here ceases to exist – the city, park, farm, or wherever we were remains but is no longer 'here'. Here stays with us.

What is more difficult to convince is that the same is true of now. David Deutsch, a physicist wrote the book *The Fabric of Reality* (1997), in discussion with Dan Falk of CBC Radio, explains that everyone knows here is relative; that we have a choice as to where we are, but that the same is not true of now, as we are not able to move about in time as we can in space. (*Living on Oxford Time, Ideas, May 27, 2008*). There is a perception that time marches forward and that we are subject to its wills.   The illusion of time, according to Julian Barbour (1999), is not a real entity but a construct of our minds.

Physical separation defines one as being apart or away from another person or group of persons. In terms of I and We, I is defined at the moment of choice when I decides which We's desires to imitate. I is best defined when the desires of We are not imitated, because rarely are we ever isolated from We. Generally there is some We that I belongs to. The boundary that defines We allows one within the group to act without care for those who do not belong to the same group. The criteria one uses to identify with another and the significance of that criteria is based on one's life experience. Criteria such as family, clan, tribe, nation, race, ethnic background, age, gender, sexual orientation, religious belief, educational background, profession, etc… can separate and define us into multiple groups of "We" and "Other".   Physical geographical separation further enforces the cognitive acceptance of "We" and "Other". A mountain range, a desert, a sea… nature's physical separation of habitable spaces; a neighbourhood, the city's limits, a nation's border… human constructs that delineate space and define groups; the telephone, the television, the computer, the internet… separating one from physical human contact, but it also can create pockets of what Katherine Brickell and Ayona Datta call Translocal Geographies (*Translocal Geographies, Spaces, Places, Connections*, 2011).

In their book of the same name, Brickell and Datta (2011) explore the diaspora of various sets of We through several essays that explore scales of territory and connectivity between migrant workers and the spaces they consider to be home. Diaspora concretizes otherness, anchors memory and nostalgia for homelands and/or 're-memory' (Tolia-Kelly 2004b), according to the authors (Brickell and Datta, 5). Their work is a response to the

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local-global milieu, its linkages to community form and politics, and its translation into cultural capital. For migrant workers, home can be split between the here that they currently occupy to earn a living and the here they once occupied with other family members. This recurring phenomenon is fairly new to our living memory, as the majority of migrants through the nineteeth and twentieth centuries migrated to flee persecution and war. It is a modern phenomenon that people immigrate to provide better lives for those left behind in the homeland. Migrants tend to be far more engaged in their mobility, "making strategic decisions in order to capitalize on their social and cultural networks and gain access to new and diverse spaces of social and political power" (Brickell and Datta ,13-14). This has resulted in the hybridization of identities around "race, ethnicity, religion, and nationality, which are continuously negotiated in different spaces, places, and locations" (Brickell and Datta ,14). What I found to be very interesting was an account my husband gave to a fellow immigrant of his experience as a new immigrant to Canada from the Phillipines. My husband noted that the discrimination he felt was not from the Caucasian population, but rather from his fellow Filipinos who had already obtained their citizenship or were born in Canada.

IMAGE SOURCE:
http://www.setterfield.org/Stonehenge%20arial.jpg

FIGURE 16

Detachment from a group or an event separates one from a sense of responsibility. One can imagine that no responsibility should be felt because: "I am not a part of that

group", "I was not alive then"; "I did not live there"; "things are different for me"; "it's not real". The result is a separation of time, space, and emotion. It also leads to various cultural myths that have evolved from cognitive misunderstandings that are at the very heart of consciousness, or as Barbour (1999) proposes, the 'problem' of consciousness (*Living on Oxford Time , Ideas, May 27, 2008, 36:00)*. Because We understand time as a progression that We have no control to reverse, because We are aware of our own mortality, and because We are social creatures subject to conflict due to the desires that We seek to obtain and the limited resources that surround, that there is an inclination towards religion and, therefore, towards ritual. Rene Girard (1961) explains that human culture begins when people spontaneously unite against a single victim, from which a sacrificial cult, which is the basis for all cultures, originates. This sacrificial cult is the result of memetic emotion that escalated to the point of the murder of an innocent. Girard (1961) postulates that the reason this original murder occurred was due to fears over the survival of the group, and as the murder seemed to satisfy the Gods, the sacrific became ritual in order to dissolve the group of any ills.

In all pagan cultures, humans desire to satisfy the Gods. Sacrifice is the means by which these cultures appease their Gods. Burnt offerings and offerings of food and blood are typical, but what is more scandalous is human sacrifice through a group-determined scapegoat. The scapegoat is the obstacle [scandalon (Girard (1961)] that keeps We from the thing that they desire, be it rain, safety from a warring tribe, fertility amongst their group. Due to their sacrifice, or in some circumstances martyrdom, the evil is dispelled, their body is fit to eat, and they become divinized by the group. The group does not see

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sacrifice as murder, as it is done at the behest of the Gods (Girard (1961)). Landscapes of sacrifice are typical in these cultures. These landscapes enforce the ritual's right to exist within the community and provide connection to the realm of the Gods. Once the obstacle (or *scandalon, GR*) is killed, the group will have what they want: the favor of the Gods. The landscapes that serve these rituals are therefore of utmost importance.

With alphabetic literacy came change in the way societies viewed and understood themselves. Carson (1998) notes that, "oral cultures and literate cultures do not think, perceive or fall in love in the same way" (42). The ability to see what one is saying, to make a permanent record of those thoughts, affords pre-meditation and the ability to alter what is written. This change in paradigm is due to the written alphabet and is made desirable to the many sets of "We" through the act of publication. Carson (1998) states, "an individual who lives in an oral culture uses his senses differently than one who lives in a literate culture, and with that different sensual development comes a different way of conceiving his own relations with his environment, a different conception of his body and a different conception of his self" (Carson, 43). Self control is achieved through the ability to ignore the senses and focus on a given task. To learn how to read and write one must learn to ignore that which surrounds them and focus upon the visual sense and the motor connection to the hand. To control one's senses is to control one's self and not be subject to the environment of We that surrounds. Carson (1998) reinforces Girard's (1961) assertion by stating, "when an individual appreciates that he alone is responsible for the content and coherence of his person, an influx like eros becomes a concrete personal threat" (45).

Spoken words have a sensual phenomenon as breath is everywhere, states Carson (1998), "there are no edges" (Carson, 49). Without breath there is no speech: "the conception of breath as universal conductor of seductive influences and of persuasive speech" (Carson, 55). A good orator can quickly frenzy a crowd with memetic emotion, whereas a book can be put down. The separation between the writer and reader is evident in a book. Written words desensorialize. Words have edges. Carson (1998) contends, "for the inhabitants of an oral society live much more intimately blended with their surroundings than we do. Space and distance between things are not of first importance; these are aspects emphasized by the visual sense. What is vital, in a world of sound, is to maintain continuity" (Carson, 49). We is a critical part of continuity, therefore the sacrifice of I is more readily accepted than in a literate culture where I is valued. Words symbolize the self, and as such contain aesthetic pleasure. Letters can be inscribed with great beauty giving further quality to the formailzed abstraction of sound. A letter's strength is contained within its ability to mark the edges of sound and its ability to place the reader in the coveted position of the blindspot – where all the action unfolds from the viewpoint of an observer. Whether it be the edge of a letter, the edge of I, the edge of We, or the edge of a place, there is a dynamism and power to that edge. It is that boundary that contains all memory and emotion, for it is the place were one is defined.

Identification of the self separates one from the desires of the group. One who is trained to control one's senses should be able to rationalize memetic desire – to separate their desires from the desires of the group - to see the story from the perspective of the blindspot and uncover the lie of the scapegoat. This is the understanding Girard (1961)

conveys through his discussions on memetic desire. He credits the written work of the Bible in uncovering the plight of the scapegoat from stories such as Cain and Abel and the story of Jesus. Agape – classically understood as the love God has for His people – is the highest form of love. It is through these biblical stories that the imitation of Christ is sought and condemnation for imitation irradicated – for in other forms of desire, if one imitates a master too well, conflict will ensue. In the case of human conduct the paradox is: Imitate me, but do not become me. The question ensues: How can one imitate without assuming likeness?

"Within Western traditions of aesthetic thought, the concepts of imitation and mimesis have been central to attempts to theorize the essence of artistic expression, the characteristics that distinguish works of art from other phenomena, and the myriad of ways in which we experience and respond to works of art. Mimesis is integral to the relationship between art and nature, and to the relation governing works of art themselves" (Puetz, 2002).

Garden History: Philosophy and Design (Tom Turner, 2004) states "If our understanding of nature depends on our conceptual framework, then concepts should have a central place in the design of gardens" (Chapter: Post-Modern/Conceptual Gardens). If our conceptual framework is based upon imitation, then what in the landscape do we seek to imitate, to replicate, or to borrow from?

SECTION 2 - Paradox of Liberalism

Girard's (1961) concept of desire is directly at odds with most liberalist thinking, that we are self-contained individuals with wants and desires of our own and a right to be left as such. The fundamental right of personal freedom is a paradox unto itself, as coercion through media is pervasive and strongly directs a society's needs and wants. David Suzuki (2008) stated that he underestimated the ability of the corporate world to fight back against the green-movement through effective and persuasive media campaigns (McParland, 2008). The core of desire is not rational.

Political philosophy distinguishes between *episteme* and *doxa*. **Episteme** is true, well, founded, first-hand knowledge; **doxa** is opinion, knowledge or belief based on other sources. While the goal is to achieve episteme, the majority of the population cannot devote time to debunking the doxa they espouse. Instead the population relies on the opinions of "experts" to inform the general population of the ways of the world (Dickerson and Flanagan, *An Introduction to Government and Politics*, 85).

Doxa leads to conflicts in belief systems. – which is why I can belong to so many sets of "We". Lyman Tower Sargent (1978) defines ideology as, *"*...a value or belief system that is accepted as fact or truth by some group. It is composed of sets of attitudes towards the various institutions and processes of society. It provides the believer with a picture of the world both as it is and as it should be, and, in so doing, it organizes the tremendous complexity of the world into something fairly simple and understandable …

An ideology must be a more or less connected set of beliefs that provide the believer with a fairly thorough picture of the world" (*Contemporary Political Ideologies: A Comparative Analysis*, 3).

Landscape architecture is a political act, deeply connected to society, government, and politics. In private projects, the design and development of the landscape is often handed the entrails of the budget. In Canada, major landscape projects are typically publicly funded. These public ventures tend to be driven by grass-roots movements and spurred to completion by political desires and accolades. Media portrayal of politics is often biased, by such things as media ownership and associated agendas; media use of political linguistics has created incorrect usage of terms and therefore built subsequent cultural misunderstandings of political terms.

SUB-SECTION 2-A: Basic Concepts in Political Science

Humans, male and female, are social creatures by nature. Unlike some species that only come together to mate, humans form **societies** for everyday interaction. These societies tend to be at least as large as a family or band, and from these societies sets of preferred behaviour patterns have been instilled. While it may seem a minor note, it is very important to point out that society has no will (Dickerson and Flangan, 3). Only individuals contain will. As such, in political science, society is not considered a conscious formation. This understanding is key to understanding the role of society, government and politics (Dickerson and Flangan, 3).

Rules of conduct are regular, predictable behaviours, such as marriage, work, and recreation. Being able to understand and predict behaviour keeps society harmonious. As not every society agrees on what these preferred sets are, these rules of code and conduct, need to be, conflict occurs. For example: if an unrelated male were to sit very close to a married female in an uncrowded setting, in some societies, that gesture could get one, or both, parties killed. Yet in other societies, there would be no cause for concern. Societies, however, must interact. The cause for interaction could stem from a basic need for variety in a gene pool to the exchange of ideas, goods and services. Because of these interactions and the likelihood of conflict, the need to instill rule or order has evolved in the form of a **government** body.

Government is "a specialized activity of those individuals and institutions that

make and enforce public decisions that are binding upon a whole community"
(Dickerson, Flanagan, 5). The basic premise of government is to protect society from
external attack, but closely linked to that is protection from internal conflicts. Therefore,
government creates order. Without this, governments fail. To be able to create and
maintain order, those in government must gather support of the population and of their
colleagues. The concept of gathering support in government is a systematic effort,
typically referred to as **politics**. J.D.B. Miller (1962) wrote that politics "is about
disagreement or conflict" (Miller, *The Nature of* Politics, 14). David Easton (1979)
referred to politics as the authoritative allocation of values (Easton, *A Systems Analysis of
Political Life*, 21). If a government's rule is not in-line with the desires of the population,
that government can be undermined and overthrown. Popular support is necessary
regardless of the type of government in power.

Governments instill order through power (Dickerson and Flangan, 5). Power is
garnered by **influence, coercion, authority**, or some combination thereof (Dickerson and
Flangan, 15). **Influence** is the power to persuade, typically through appeal (Dickerson
and Flangan, 16). Appeal can be made to the intellect, the passions, self-interest, or
group solidarity. **Coercion** seeks consent through deception or force (Dickerson and
Flangan, 16). This can be in the form of white lies, manipulation, verbal threats,
blackmail, or physical harm. **Authority** is commanded by right or respect (Dickerson and
Flangan, 18).

A key understanding to this third power type is the difference between natural and

public authority. **Natural authority** is the relationship of child to parent or pupil to teacher (Dickerson and Flangan, 19); **public authority** is a deliberated created agreement (Dickerson and Flangan, 19). An easy way to distinguish who is a natural authority and who is a public authority is to ask whether the person in that position is "an authority" or if they are "in authority". The predicate "an" denotes natural authority, as in a researched scholar is an authority in the given field of her research; the predicate "in" denotes that power was granted to them by others, such as a police officer who has been charged with taking control of a riot after a hockey game is acting in authority of her duties (Dickerson and Flangan, 19).

Authority, as commonly used in speech denotes a natural quality some people have, such as blue eyes or large ears; authority, however, is a social construct. An individual only has authority if others respect and obey their rule. With the right of command, or **authority**, comes the belief in rightness of a government, or **legitimacy**. These two variables must coexist and their relationship is proportional in that the greater the legitimacy is of a government, the greater the authority (Dickerson and Flangan, 20).

German sociologist Max Weber (1864-1920) classified three types of authority: **traditional**, **legal**, and **charismatic** (Gerth, Mills, ed. And trans., Part II). Traditional authority is based on inherited power, such as found in a monarchy (sovereign); legal authority is based on the rule of law, such as found in a republic (state); charismatic authority is the perception or projection of extraordinary individual ability, such as found in a prophet. Charismatic authority has the most potential for revolution, even though the

impetus and campaign is often credited to one person. The audience must first be receptive to the message of a charismatic leader then the leader must maintain legitimacy through influence, coercion, or authority.

The mechanisms put in place by government to facilitate rule and order include military and police systems, as well as court and judiciary systems, in addition to the legislative system. Each system tends to inform and build the other systems. Depending on the type of government in power, one system can take precedence over the other. Customary Law, also referred to as **Civil Law**, is an evolutionary form of law with basis in divine law and tacit reason (Dickerson and Flangan, 15). Civil law before it was uniformly codified varied from state to state, and even between cities within a state. As civil law could vary from person-to-person, case-to-case, there existed an inherit bias that was sought to be resolved through **Common Law**, found in most English-speaking countries (Dickerson and Flangan, 29). Common law is based in civil law, but the difference became that Common law was written down, unified and precedent based. The outcome of a case could be reasonably predicted based on previous rulings of similar cases.

Justice, therefore, was perceived as fairer and more conventional. Unfortunately, when cases were not clearly defined, or previously resolved, a solution in common law could take decades to evolve. Eventually civil law became uniformly codified. The Napoleonic Code forms the basis of civil law for most European countries. For each case in civil law, the solution is clearly laid out. Lawyers of civil law are known to take there

time pouring through Code books to find out how the case will be resolved. Common law divides law into public (constitutional, administrative, and criminal law) and private (contracts, land, and family relations) realms, which can overlap and the solution can be illusory. Lawyers of common law are known to pour through cases trying to connect a given case and its resolution to their case in an attempt to convince a judge of its relevance. Common law can become so entangled and muddy that, when warranted, the solution is legislated and codified so that the law can better deal with conflict and find resolution in a timely manner. Examples in Canadian law are the Criminal Code and the Labour Relations Codes.

To summarize the above basic principles, because individuals have will and desire yet seek social interaction, conflict can occur. Therefore, rules must be set in place to create and maintain order. Order is maintained through authority and legislation. Executive systems (government, military and police) create and administer legislation. The legislative system debates and enforces rules of law. Judiciary systems determine the outcome of conflicts or enact the rule of law. The power held by each system depends upon the values of the societies under the state's rule.

Dickerson and Flanagan (1994) argue that the final component of this complex social construct is the understanding of **international order** (Dickerson and Flangan, 65). International order is **anarchic**, meaning that it is without a sovereign order or, in plain terms, the power is decentralized. While some states create coalitions to gather support, there is no singular authority in international politics. Those representing the

state must **negotiate** and **bargain** with other state representatives in order to develop

trade agreements and **treaties** that will mutually benefit each partner. When a state

cannot negotiate, bargain, or trade, the result can be **revolution**, internally, to gain a more

persuasive leadership or **war**, externally, to take what is desired. "War amongst liberal

democratic states rarely happens" (Dickerson, Flanagan, 67), proposing that there is a

strong link between domestic politics and foreign policy. However, scarcity of resources

will test that relationship as supply and demand fluctuate. The desire for security from

military threat, **economic struggle**, **environmental disaster**, and crimes against **human

rights** create both a need and a desire for interdependence. Speculation about these

relationships is the basis for political science.

FIGURE 17

The world is connected through a series of ecosystems, which do not pay head to

National boundaries. As such, international law is a key concern, especially in places

where ecosystems breach the boundaries of defined nations. One such example I

experienced while undertaking my Bachelor of Environmental Design at the University

of Manitoba was the International Peace Garden, which straddles the Canadian-American

border in the Province of Manitoba and State of North Dakota. This Garden's focal point

is the definition of the boundary as shown by Figure 17. What could be further addressed,

especially with regard to the location of the gardens is the shared resource of water, both

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surface and ground.
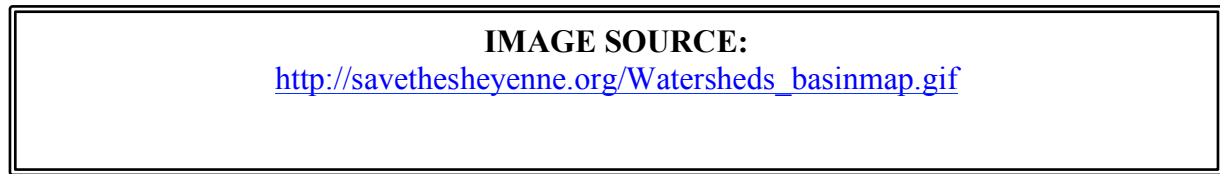
FIGURE 18
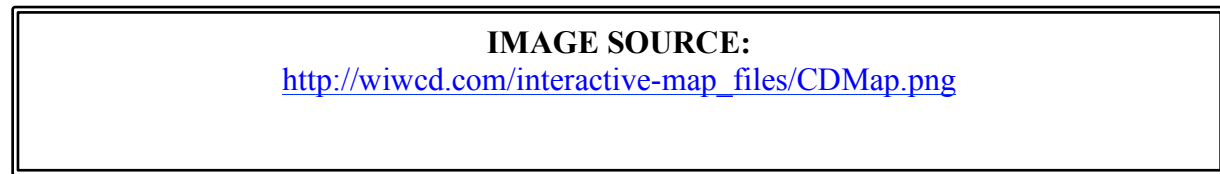
FIGURE 19

SUB-SECTION 2-B: Ideology

All philosophy is a footnote to Plato

– A.N. Whitehead, 1978.

With the advent of the world wide web, the acceptance of expert knowledge has become ever more convoluted both in the quantity of information available and the quality of the knowledge provided. Some users of the internet may not be careful to reference the source of the information, therefore citing flawed doxa. At the same time, this accessible medium has challenged the notion of expert: who has the right to profess knowledge?

The use of the word "ideology" was introduced by French philosopher Antoine Destutt de Tracy (Dickerson and Flangan, 86) as the science of human conciousness, but due to his criticism of Napoleon, the emperor's response was to ridicule de Tracy's doctrine as obscure and without basis. Marx and Engels resurrected the term referring to it as the reason for class conflict and economic struggle:

"[One should always distinguish between the] *economic conditions of production,* [which are the essence of class conflict, and] *the legal, political, religious, aesthetic, or philosophic – in short ideological – forms in which men (sic) become conscious of this conflict and fight it out.* [Economic relations are the] *foundation on which rise legal and political superstructures and to which correspond definite forms of social consciousness*"

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(Marx, *A Contribution to the Critique of the Political* Economy, 44).

Ideology is the persuasive force behind political action (Dickerson and Flangan, 87). It contains values and assumptions that are held in common. It is not merely the doxa of one person, but agreed upon by a society (Dickerson and Flangan, 88). These values and assumptions are normally passed on by learnt behaviour sets often conveyed through the language of a culture, meaning the way in which they express their ideals. Moral and ethical issues are contained within ideologies. And while the integration is never perfect, ideologies are organized and based in logic.

That said, an individual within a given society can avidly defend conflicting ideologies within the framework of one sentence: for example, by demanding lower taxes, but also demanding better quality of education and health care. To insist that government inform residents of the whereabouts of pedophiles, yet insist that the government should have no business in people's bedrooms[9], a statement made famous by Reform liberalist Prime Minister Pierre Elliot Trudeau (*Globe and Mail*, December 12, 1967, page 61), is another such example. While ideologies cannot be so complete as to frame reality in its entirety, in political science, ideology is the term used to define political action. It is an abstraction of reality.

Like family members who have common physical traits, gestures, and/or

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9 "Obviously, the state's responsibility should be to legislate rules for a well-ordered society. It has no right or duty to creep into the bedrooms of the nation" (*Globe and Mail*, December 12, 1967, page 61).

mannerisms, members of society belonging to one ideology may not all believe the same dogma, but instead hold in common basic principles, which distinguish them from other ideologies. However, even the well educated rarely fall solely under one ideology. It is much more common for members of society to hold beliefs in multiple ideologies that change depending on the subject, the audience, and the accountability. Of course, it goes without saying that practice and ideology are not normally cohesive in their results. Ideology informs practice, but human understanding and desire can manipulate the outcome of ideal.

Most ideologies are humanistic and secular. However, most ideologies can easily be combined with religion and some may be egalitarian to both living and non-living entities. Common types of political action are: liberalism, conservatism, socialism, and nationalism. The notions of *liberté* (liberalism)*, égalité* (socialism)*, and fraternité* (nationalism) all stem from the French Revolution; only conservatism held onto the belief that traditional knowledge and authority should be maintained in the face of revolution. These common types are ever changing and evolving as new belief systems emerge and begin to take power, such as feminism, environmentalism, and anarchism.

This is important to understand as political ideology sets the social framework for the layers of "We" that surround "I".

SUB-SECTION 2-C: Liberalism

Liberalism is typically divided into two camps of ideology: Classical and Reform. Liberalism, as a whole, has four major principles: personal freedom, limited government, equality of right, and consent of the governed (90). It is upon the understanding and enactment of these four principles that classical and reform liberals differ. This difference can be easily distinguished when observing liberalism in Canada versus liberalism in the United States of America. Americans would argue that Canada is a socialist nation, not liberal. This is because reform liberalism is very similar to social democracy, and Canada is understood to be a reform liberalist nation. America is very strongly a classical liberalist nation, which explains why no American president has, to-date, been able to convince the American population of the need for a publicly-funded national medi-care system. In order to understand why, we must first understand the four principles of liberalism and the debates that separate the ideology into these two camps.

Liberalism is historically a western ideology based on constitutional government. The British Whig government established the tradition of liberty under law. It is the writing of several prominent Whig, American, and Scottish thinkers that established Liberalism and its principles. These writers include: John Locke (1637-1704), Adam Smith (1723-90), Thomas Jefferson (1743-1826), James Madison (1751-1836), and David Hume (1711-74) (90). Their contemporaries, John Stuart Mill (1806-73) and Alexis de Tocqueville (1805-59), further debated these principles resulting in the evolution of reform liberalism (Dickerson and Flangan, 90).

Personal Freedom is the absence of coercion. Popular elements of personal freedom include the ideas of free speech, religious freedom, private property rights, and the right for political opposition. Many legal battles have been debated with reference to one of the above personal freedoms, as they tend to be protected by a liberal nation's constitution or charter of rights. The debate between classical and reform liberals occurs around the notion of what constitutes coercion. Canadian writer Pierre Berton questions the ability of one to be free from coercion:

> *"A man (sic) who can't afford a streetcar ticket, let alone real*
>
> *travel, who can exercise no real choice in matters of food, clothing,*
>
> *and shelter, who cannot follow the siren song of the TV commercials*
>
> *(sic), who can scarcely afford bus fare to the library let alone a*
>
> *proper education for himself or his children – is such a man free in*
>
> *an affluent nation?* (Pierre Berton, *The Smug Minority*, 42-43)."

While no one is actively coercing the subject of Berton's writing, the social-economic conditions of the individual in relation to the society create conditions, which limit the person's ability to freely act. This is the very heart of the debate on what constitutes personal freedom between classical and reform liberals. Reform liberals would argue that it is the responsibility of the government to reasonably provide for those with less, which, according to classical liberals, is in direct opposition to the second principle of Liberalism: limited government.

Limited government is the premise that the state should merely serve the populous in a rudimentary nature: by providing protection from outside attack and from fraud or force from within. In classical liberalism, the government is seen as a night-watchman, a body that oversees but does not interfere. Reform liberals demand that government must, within reason, interfere to create a more equitable living condition for all; that freedom cannot be equally attained due to inequities of wealth, status, and power. The state, therefore, should act as "a positive force that ensures social welfare in the broad sense, that ensures the availability of leisure, knowledge, and security" (Dickerson and Flangan, 92). It is the movement for spaces of public leisure that created the popular need for landscape architects; prior to this, private landowners of means hired gardeners and landscape architects to design spaces that only they and their guests could enjoy.

The provision of public spaces paid for with public money is also in conflict with the third principle: **equity of right** (Dickerson and Flangan, 92). Equity of right means that everyone plays by the same rules and no one is shown preference to excel. However, under this framework, classical liberals believe that the spoils of earnings belong solely to the one who possesses those earnings. The result of this belief means many major business owners reap the majority of the profits while being dissociated from the labour. In this sense, there is inherent inequity of wealth, status and power. Classical liberals strongly believe in the equal protection of property, regardless of the size, and strongly object to state redistribution. They believe that the market is the most efficient means to obtain wealth and income; that, in the long run, free enterprise and the free market will improve living standards. Reform liberalism evolved out of the subjective perception

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that the free-market created wretched living conditions of the slums of the Industrial Revolution **source**. As well, the amount of competition in the market place has been reduced and dominated by giant firms (oligopolies), placing greater wealth into fewer hands. "Extremes of wealth and poverty are criticized as violations of social justice, even if they have arisen without violation of law" (Dickerson and Flangan, 106-7).

Reform liberals tend to prefer **equity of result**, based in a socialist concept: equality of opportunity (Dickerson and Flangan, 92). In order to reduce social and economic differences, reform liberals desire government's intervention through taxation (progressive taxes), public school and medi-care systems, social welfare, and various other social systems. By providing opportunity for those who would not normally be subject to such opportunity, a reform government does not guarantee wholesale equity of result; it simply provides the opportunity for one to improve their social-economic conditions. It is still the responsibility of the individual to seek such opportunities and use them to improve their circumstances. In a socialist system, it is the responsibility of the community to ensure the individual is equal.

The final principle of liberalism is **consent of the governed**. Universal suffrage is a reform liberalist understanding of consent of the governed – that all under the state have the right to vote for their government. In India, there is currently a debate over whether or not nomadic Indians, known as the Lohar, have any rights to social programs and services, as they do not have physical addresses (Dickerson and Flangan, 93). Well known for caste systems, such as the Untouchables (widowed women), India is relatively

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young (since 1951) as a liberal democratic nation, and, like many liberal democratic nations, has not yet achieved universal suffrage. The ownership of land (a stipulated amount) was the sole criteria of classical liberals to be able to vote (Dickerson and Flangan, 93). A "natural" extension of land ownership is payment of taxes to a government. It is generally understood that if one pays taxes, they have the right to vote. The rule of law is, therefore, entrusted to those with the capability to vote. If the rule of law enacted by a government is arbitrary to the trust of the people, the people have a moral obligation to overthrow the government and re-establish a new authority. This places legal authority over traditional authority, thereby placing the government at the mercy of the people.

While it may seem clear that reform liberalism is more egalitarian than classical liberalism, it should be noted that classical liberalism fought "against slavery and privileges of nobility; against discrimination imposed on ethnic or religious minorities; against monopolies and tariffs that favored corporations or producer cartels; and against government patronage in employment and public works" (Dickerson and Flangan, 101). The main difference between classical liberalism and reform liberalism is the difference between justice and social justice. "Justice is a firm and unceasing determination to render to every man (sic) his due" (Sovereignty, 139). Social justice is the sufficient equalization of wealth, status, and power so that a desirable range of outcomes can be obtained.

SECTION 3: Paradox of Landscape – conclusionary remarks

"Begin by considering the lay of the land and water.

Study the work of past masters, and recall the places of beauty that you know.

Then, on your chosen site, let memory speak, and make it into your own that which

moves you most."

– 11th century Japanese Nobel (Love Every Leaf: The Life of Landscape Architect

Cornelia Hahn Oberlander, 13)

So what does four years of writing amount to? Where is the thread that connects this all into a meaningful submission that meets the criteria for a thesis in Landscape Architecture? What I am striving, reaching, desiring to find in completion to is to demonstrate an understanding of what motivates desire and how we define ourselves through the landscape as a result of that desire. The intent of this thesis was to catalogue and seek to understand why we desire what we desire and how this desire is transcribed onto the landscape. By analyzing the four classical notions of love: storge, eros, philia, and agape, the motives for desire were expressed. Examples were provided of design methods that seek to create desirable spaces, landscaped spaces, that seek to provide resource for our desires, and administrative law in relation to property planning that seeks to control and regulate our desires.

As previously noted, I believe that one must value and care for the land they live in, must desire and create the land they wish to inhabit, must revere the land that marks

their history, must understand the land that shapes their culture, must protect the land that sustains their being, and must respect that the land is shared with and desired by others who may not have the same sets of values and desires, whereby conflict of use can ensue.

As landscape architects, to plan and design in a multicultural setting, we must develop a relationship with the land and its inhabitants to create experiences that express and explore the many boundaries of being – the mutability of self – and the inherent need for We. The paradox is that the definitions of I and We are constantly in flux and that the bylaws regulating human use of space lack meaningful discourse with human desire and a lack of flexibility to shift with the flux.

Applying this knowledge can be used to assist landscape architects through the design process by understanding the complex systems that interact to define I and We. Therefore, these theories are tenable and may be implemented subject to the complexity of I and We identified. Who we are is in the landscape. That landscape is reflective of how I and We are defined through complex systems of desire and resultant attempts to control and regulate that desire. If these definitions are rife with paradox, it would be easily deduced that our landscapes would be equally riddled with elements of paradox. That while a landscape is born out of imitation, its imitators never reach the same magnitude of grandeur; that while a landscape can be expressive of a culture's desires, it can have little or no life beyond those desires; and, that while a landscape may attempt to express neighbourly love through sensitivity to the ecosystem, neighbours may feud over the shape and form that landscape takes.

"Seeing my hole, I know my whole", the pun, while painful, grasps a truer meaning – I must see that I don't see in order to understand what surrounds the object in the blind spot. By refocussing my mind to the surrounding field, I can better understand what the blind spot is affected by and what the blind spot needs to be in terms of a designed project.

How, as landscape architects do we implement our knowledge of desire within our designs? I simply offer simply - with great sensitivity and self-control. The questions that were the most important in my first year of Environmental Design are still the most imporatnt to me after eight years of professional practice in land use planning. That question is: Who are you? It is a question that evokes critical thought, which is the entire point of higher education – to be able to think critically.

While one might become uptight that this thesis does not follow certain conventions – by omitting I and by maintaining strict disciplinary lines – I, clearly, do not subscribe to such reductionist beliefs. And arguably, within an inter-disciplinary field, 'We', as landscpae architects, should be encouraged to think laterally and grasp the greater geometry of academia. At the head of these realizations is that I will not provide a formula to follow in order to easily grasp, manipulate, and employ what this thesis entails. Design is not a formula, if you wish to design well – it is a relationship.

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