



Exploring the Post-Modern Landscape

or, They thought it came from Memphis.

This Practicum Report is submitted to the
Faculty of Graduate Studies in partial fulfillment for
the degree of Master of Landscape Architecture.

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EXPLORING THE POST-MODERN
LANDSCAPE
OR, THEY THOUGHT IT CAME FROM MEMPHIS

BY

DEREK K. MURRAY

A practicum submitted to the Faculty of Graduate Studies
of the University of Manitoba in partial fulfillment of the
requirements of the degree of

MASTER OF LANDSCAPE ARCHITECTURE

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Exploring the Post-Modern Landscape

"No one, no ideology or religion, has any great authority in our time".

Francois Lyotard

DISCONNECTED OBSERVATIONS

The following are disconnected observations of post-industrial culture and the city. These observations are introduced to the reader so they can be recognized (as associations and images) further into this work.

Social theorists Max Weber and Georg Simmel, among others, have observed that man thinks, feels and responds differently in the city than outside of it, and that the city is peculiarly central to the destiny of man. Simmel argues "that the deepest problems of modern life arise out of the attempt by the individual to preserve his autonomy and individuality in the face of the overwhelming forces of a historical heritage, external culture and technique of life."¹ Don Martindale in the Prefatory Remarks to the translation of Max Webers' *The City* elaborates this point. "Metropolitan man is subjected to an unusual volume of stimulation and he develops a mentality of protecting himself against the elements of the external environment which would uproot him. This means he must act with his head rather than his heart. To yield to deep emotional reactions is to be crushed. His environment intensifies his awareness, not his feeling, leading to a dominance of the intelligence. Intellectuality, which extends in many directions with the specialization of the urban landscape,

¹ adapted from Weber, M. p. 32

is characteristic of the city."² Martindale reinforces this notion of man's urban alienation by again interpreting Simmel. "The modern city is pure intellect. Civilization is pure tension; and intelligence is the capacity for understanding at high tension. In every culture the intellectual is the final type of man. When tension becomes intellectual no other form of recreation is open to it but that of the world itself. Civilized man tends toward sterility with a metaphysical turn towards death."³

Although these theorists first presented their arguments in the early part of the twentieth century, they remain, in light of what we term "contemporary" social and architectural thought, incredibly poignant and intact. Modern architecture is judged by its natural product: the modern city; the urban environment devoid of collective values. The city has removed our freedoms. It has become the messenger of all things, increasingly literate, necessitating man/woman's need for the immediate and blatant .

No technical revolution has produced such a great and lasting effect upon our world as the quantification and elaboration of information. It is the production of information that is to be the most valuable resource of our time. "Our age. . . has watched a new artificial universe move ahead, composed of wires and circuits, which resemble more organic material than mechanical. It was at this moment when architecture and the transmission of information became fused. It was inevitable that the constrictive, utopian characteristics of

² Ibid, p. 33

³ Ibid, p. 38

the *avant garde* of the twenties would become evident, reducing itself to pure material production." ⁴

The term Post-Modern or Post-Modernism in discussing most everything, is immediately reduced to a debate discussing only matters of style or type, overlooking any idea of social and symbolic intention. It reduces all to mere fashion. Post-Modernism, for the purposes of this practicum is a social and cultural condition based in our cultures' social structure and social contract. The term Post-Modern is most accurate in discussing or describing the present cultural condition or historical epoch, partly a consequence of what is called the information explosion, the advent of organized knowledge, world communication and cybernetics. Fundamentally it is a response to a common dissatisfaction with Modernism, composed of the eclectic mixture of any tradition with that of the immediate past. It is both a continuation of Modernism and its transcendence. It is a time of incessant choosing in an era when no orthodoxy can be adopted without self-consciousness and irony, because all traditions seem to have some validity. As an artistic and creative response Post-Modernism varies within each artform, both in its motives and its time frame.⁵

"Post-Modernism has become a cultural way-out of modernity; the forced amnesia of half a century. It is a way of seeing, a view of the human spirit, an attitude towards politics as well as culture. It expresses the spiritless spirit of man, a global class of customer, omnivorous in consumption, embellically linked via

⁴ Portoghesi, P. p. 11

⁵ Many of the postmodern positions presented here are the fundamental arguments pioneered and championed by C. Jencks. It is the Post-Modern polemics presented by Jencks that best articulate what I observe to be the world upon us. (see Jencks, Charles. *What is Post-Modernism.*)

mass media with mass culture. "6 Its usefulness allows us, architecturally speaking, to compare different things arising from the common dissatisfaction with modernity. Post-Modernism, by its discourse demands a vaster need for qualitative experiences and a tactile contact with the environment that seemed anti-ethical to the civilization of the machines.

The Post-Modern world of computers, global communication and organized knowledge rages chaotically around us. Its product is a culture with no definable ethnic domains, no tradition and little iconography. The result is a Post-Modern man/women alienated from the world around him/her, because we no longer have the capacity to properly interpret the continual bombardment of new information against a set of established understandings.

"During the 20th century we have witnessed a shift in the concept of the Park, which can no longer be separated from the concept of the city. The park forms part of the vision of the city...The inadequacy of the civilization vs. nature polarity under modern city conditions has invalidated the time-honored prototype of the park as the image of nature. It can no longer be conceived as an undelimited Utopian world in miniature, protected from vile reality. What we see then is the exhaustion of the open-space concept faded with the reality of the cultural park. Hence we oppose the notion of Olmsted, widespread throughout the 19th century, that 'in the park, the city is not supposed to exist.' To create false hills hiding the Peripherique ignores the power of urban reality."⁷

⁶ Jameson, F. p.

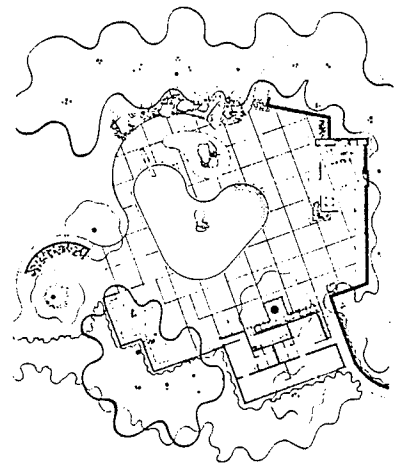
⁷ Tchumi, Bernard. p.1

MOTIVATION

It has been proposed by Marc Trieb, Steven Krog, and others, that Landscape Architecture never really developed itself as a true Modernist expression, relating directly to a Modernist ideology. These polemicists assert, therefore, that an exploration of Modernist theory be the starting point for a modern Landscape Architectural discourse. This Landscape Architectural intelligentsia further assert that the discipline of Landscape Architecture is ill-suited to undertake anything but a re-explorative approach because of the lack of a body of Landscape Architectural theoretical knowledge.

It is my opinion that these authors are incorrect in their assertions. Firstly Landscape Architecture has certainly experienced a Modernist expression, evidenced in the works of Garrett Eckbo, Thomas Church, Dan Kiley, and Isami Noguchi. To think of Church's Dewey Donnell residence, the humanity of its organic forms, or Noguchi's abstraction, purity, and intended disharmony for the court at the Beinchke Rare Book Library as anything but a modernist expression would be silly. "Garrett Eckbo outlined a "modernist" program in *Landscape for Living*. Quoting freely from Corbu and Wright, Eckbo outlines how to create Modernism; the high social and moral purpose, the artistic rationale, and most importantly the systematic relationship of architecture, interior, object and industrial design."⁸ Given the current ideological crisis of the Modern movement, the blatant and overtness of contemporary culture, the notion of a Landscape Architectural advance

Plan of Thomas Church's
Donnell Residence, Sonoma,
Cal., 1948.



⁸ Walker, Peter. p. 124

guard prophetizing an aesthetic moral base and the purification of language seems to me to be at the least naive if not socially and morally objectionable. Secondly, these authors may be correct in asserting that there exists no theoretical body of knowledge that relates directly and solely to Landscape Architecture, but they are in error regarding Architecture and Landscape Architecture as fundamentally different theoretical disciplines. They are one and in the same, their difference lies only in their sensitivities. It is this fundamental disassociation of Landscape Architecture and Architectural theory that is responsible for an impoverished Landscape Architectural theoretical understanding.

There has been for the past twenty years much theoretical debate discussing the Post-Modern cultural condition and its inherent manifestations in art, in architecture and in literature, but little, if any consistent and significant work theoretical, practical or otherwise discussing Landscape Architecture's contribution to this discourse. It has been vehemently maintained that much of what has been done in Landscape Architecture over the past forty years has been Post-Modern, (here I am thinking of much of *Landscape Architectures'* January, 1990 issue) because the works are sensitive to context, to human activity, and to underlying histories. It may be true that these are possible attributes of a Post-Modern expression, they cannot, however, be attributed to a primary Post-Modern theoretical position, based, as Post-Modern theory is, in a contemporary socio-cultural understanding. These works are being judged in light of the end product, not upon a critical theoretical stance. For me, the strength of Architectural Post-Modern theory still lies untapped. " ... The Post-Modern quest for meaning offers the only true answer to the short comings

which were realized by Modernism itself, and even more important: that it represents a creative departure from the impasse of pure reason. During the last two decades Architectural theory has left behind the 'puritanical repression' (Jencks) imposed by functionalism, with the aim at arriving at a new language of meaningful forms "⁹ This is not to assume that Architectural Post-Modern theory can be transferred intact to Landscape Architecture, but nonetheless its investigation provides the correct starting point for discussing Landscape Architecture's contribution to addressing the demands placed upon it by contemporary society.

What is to be the new vision for the urban landscape, the vision for Landscape Architecture? What are to be the appropriate archetypical forms communicated in the urban landscape? What is to provide its sense of place and culture? What is to be its new social and moral role?

Such is the theoretical point of departure for this practicum.

⁹ Norberg-Schulz, Christian. p. 14

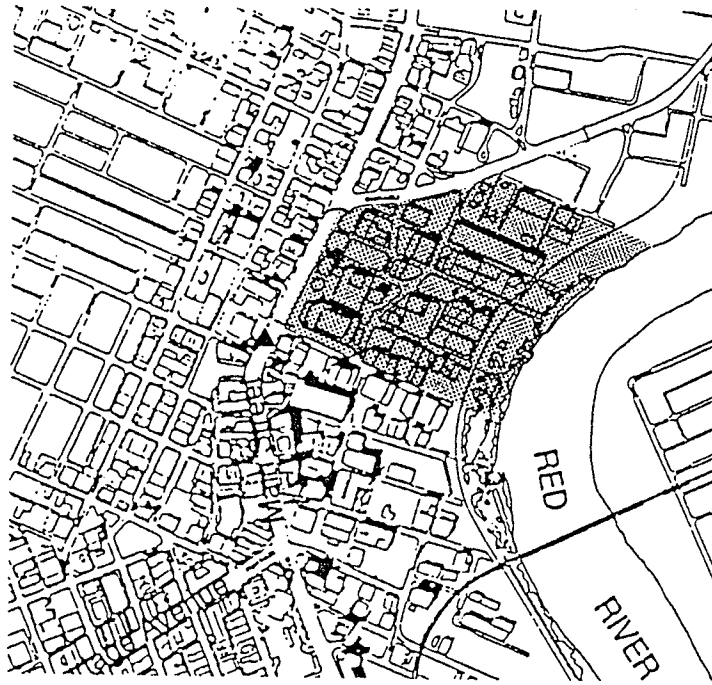
INTENT

It is the primary intent of this practicum is to develop a Post-Modern Landscape Architectural theoretical framework, and to explore several levels of design development for a chosen site working exclusively within the parameters of this framework. The site has become a vehicle through which to explore Post-Modern theories and their validity as an appropriate contemporary design rationale for the discipline of Landscape Architecture.

Site

The site and accompanying preliminary program for the design component of this practicum proposal has been selected from the Alexander Dock District Concept Plan, A.D.D.C.P., commissioned by the Riverbank Enhancement Program under the auspices of the Core Area Initiative. (a result of the current redevelopment of the Alexander Docks.) The boundaries of the A.D.D.C.P. study area are Main Street, George Avenue, Red River, and the line formed by Market Avenue to Main Street.

This district is rich in its variety of functions and amenities. Theaters, museums, heritage buildings, industrial activities, and a poignant physical and social history (both locally and nationally significant) are linked directly to the river, downtown, and the Exchange District. Unfortunately the area has fallen for the most part into a state of decline and is at this time "seen . . . as a twilight zone", disassociated with its human activity



A.D.D.C.P. study area.

and cultural diversity.¹⁰ The area, therefore, provides incredible opportunities for design intervention.

The A.D.D.C.P. is designed to be a guide for development in the area and is based on five main study objectives:

- 1) bring the area into the mainstream of public consciousness as a part of downtown Winnipeg;
- 2) improve links with the river;
- 3) enhance public use of and access to the riverbank lands;
- 4) improve the quality of the physical environment generally through the district;
- 5) and to encourage a variety of mixed uses, whether through public or private initiative, to thrive in the area.¹¹

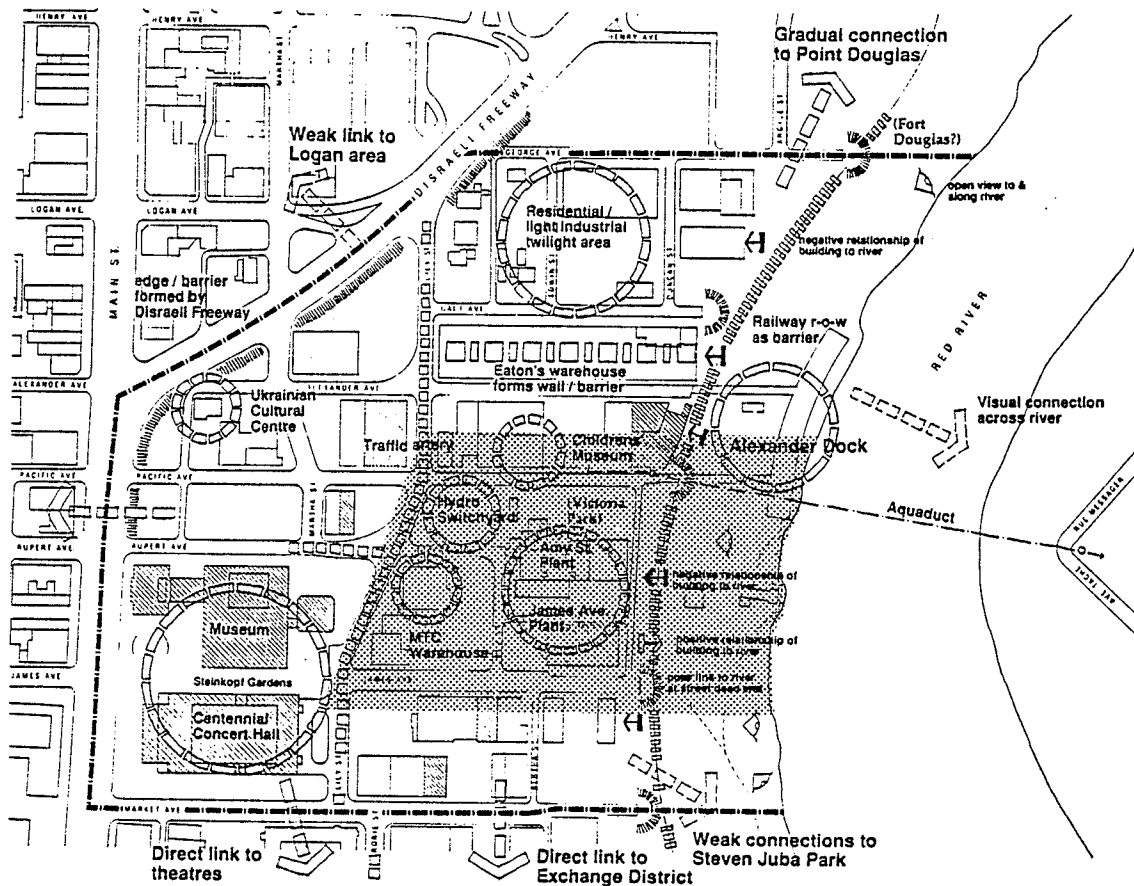
¹⁰ Simon, A., Llewellyn, T., p. 1

¹¹ Simon, A., Llewellyn, T., p. 3

The A.D.D.C.P. provides a historical overview, albeit brief in its perspective, recommends future developments within the area, details land use, and provides a summarization of the areas linkages, cultural facilities, patterns of circulation, utilities and infrastructure, railway R.O.W., and riverbank lands. The A.D.D.C.P., in addition, outlines three alternative development strategies, isolating and elaborating the author's preferred strategy.

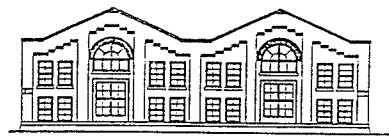
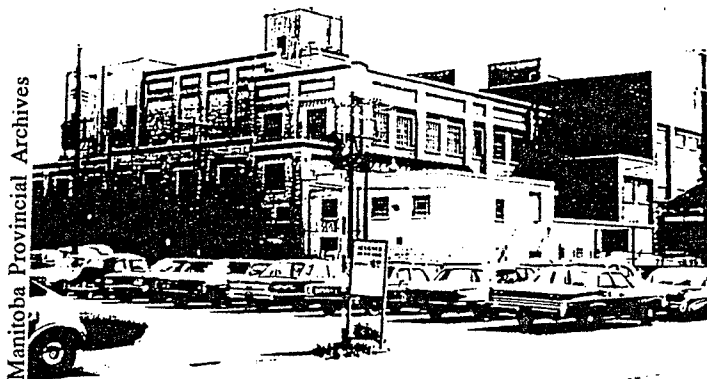
This practicum has examined, for the purpose of design a site within the A.D.D.C.P. study area. This site being bounded by Amy Street, Pacific Avenue, James Avenue, and the two Riverbank developments comprised of Stephen Juba Park and the Alexander Dock Riverboat proposal. This site, presently contains the Amy Street

Analytical diagram of A.D.D.C.P. study area. The shaded area is the site used for this practicum.



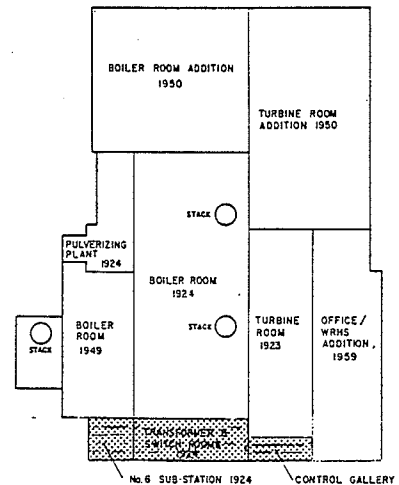
Steam Plant, the James Avenue Pumping Station. The MTC Warehouse Theater, Manitoba Museum Design Studio, a parking garage and two small parking lots sit just outside the sites boundaries. The Amy Street Steam Plant and the James Avenue Pumping Station have been identified for redevelopment by the A.D.D.C.P., and it will be the design of this area, conforming to the conceptual program of the A.D.D.C.P. that will form the main body of the design component of this practicum.

The Amy Street Steam Plant originally built in 1924, is scheduled to close in the summer of 1990. The associated electric substation will continue to remain in operation for an unknown period of time. Therefore, an undetermined portion of the front part of the Amy Street building will be necessary for substation equipment. The James Avenue Pumping Station, which at this time is subject to limited use is currently being solicited for development proposals.



East Elevation of the James Street Pumping Station.

Amy Steet Steam Plant, Plan. Shaded area is the peice that will remain after partial demolition.



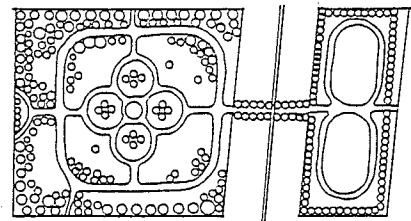
Amy Street Steam Plant

The findings of the Alexander Dock District Concept Plan have be used to establish a rationale for design intervention, and have provided a pragmatic point of departure for the design component of this practicum. The design development outlined in the A.D.D.C.P. for

this site was undertaken as an initial program. This included linkages to the major cultural venues in the area, adaptive re-use of the James Avenue Pumping Station, and the development of an Industrial Archaeological Plaza and Park through the site of the Amy Street Steam Plant.¹² It is the design of this Plaza and Park that comprises the design component of this practicum.

It was not the intent of this practicum to rely emphatically and exclusively upon the summarizations and conclusions illuminated in the A.D.D.C.P. Its value lay as a resource document; focusing design criteria, and providing detailed site and contextual analysis. The processes of design resolution, design theory, form, symbolism, and revealed histories are my own.

Historically this site was once partly occupied by Victoria Park (1895-1926). Built in 1895 the park was developed in a formal style with shady walkways, sectioning flower beds from open spaces, rustic wooden benches tucked into secluded places and a Bandstand for summer concerts. The park was surrounded on three sides with comfortable bungalows, two-storey frame houses and a few low-rise apartments.



Plan of Victoria Park, 1919



Manitoba Provincial Archives

Victoria Park. c. 1919

¹² Simon, A., Llewellyn, T., p. 28

Probably Winnipeg's finest park during the early part of the century, Victoria Park was the location for much of the rallying and labour demonstrations of Winnipeg's General Strike of 1919. The General Strike was a Landmark in Canadian political and labour history. "... no episode was more spectacular, explosive or meaningful than the Winnipeg general strike of 1919. It was the first and only time in Canadian history that a major city was split clearly into two opposing classes."¹³ Mr. Doug Clark, Urban Design Co-ordinator for The City of Winnipeg, has suggested that the destruction of the Victoria Park in 1926 had as much to do with resentment and oppression of the the city's citizenry, due to their strike, as to the natural evolution of the urban core as officially cited.



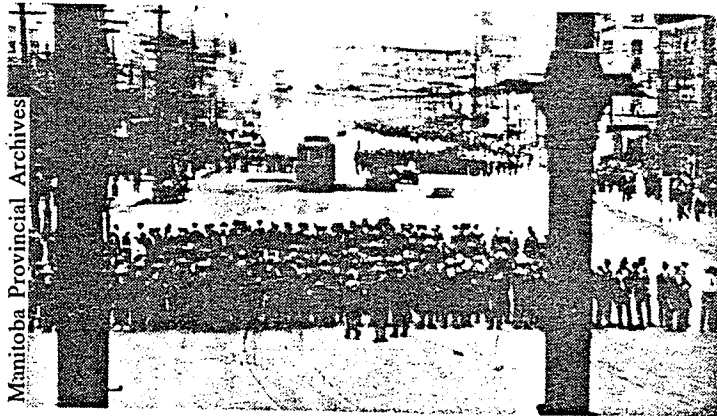
The second charge of the RNWMP, galloping north on main Street. Note the clubs in their hands. The crowd was throwing stones. (June 21, 1919)



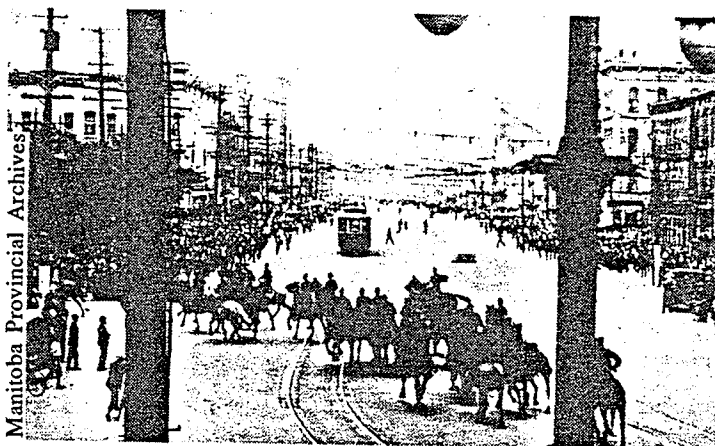
The Mounties are now behind City Hall, and one man is lying on the sidewalk, apparently shot. Another is kneeling at the curb. As the crowd broke and ran, the Mounties fired at the legs of the strikers.

¹³ Penner, Norman, p. ix

It will be the concept of design to honor the strikers of the Winnipeg General Strike of 1919, and to recognize the social and economic importance the Winnipeg General Strike played in both civic and national history. The design will also reference the site's archaeological history, both physically and socially, ie., Victoria Park and the inherent unfulfilled conceptual promises of elevated standards of living (City Beautiful Movement) and a healthier urban living environment for the cities people. The entire site will be designed as an expression relating to these concepts and themes, and will be appropriate to the nature of the sites social and cultural functions.



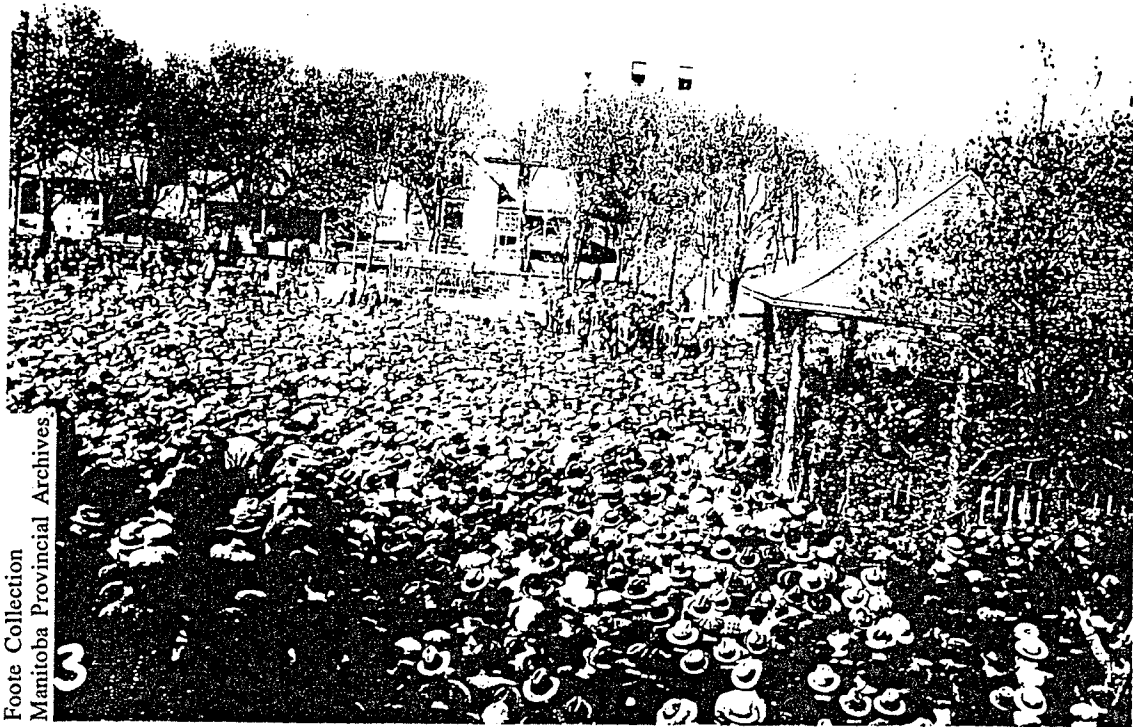
'Special Constables' are lined across Main Street to prevent the crowds from returning, and to guard the volunteer firemen trying to put out a burning streetcar. (June 21, 1919)



The third charge. This time the Mounties returned with clubs in the left hand and .45 revolvers in the right. (June 21, 1919)

It should be noted, that this particular site was chosen primarily because of its attractive potential for examination as a Post-Modern theoretical expression and, secondarily, for the rationale for design intervention provided by the A.D.D.C.P.

"Rev. Wm. Ivens --the terrible -- called out: 'The Citizens' Committee say you must call off the sympathetic strikes. What is your answer?' Five thousand men and women answered 'No!' "



Footnote Collection
Manitoba Provincial Archives
3

Striker's meeting in Victoria Park. Sunday evening, May 25th, 1919

GOALS AND OBJECTIVES (summary)

The Goals and Objectives of this practicum can be summarized as follows:

- to develop a Post-Modern Landscape Architectural theoretical framework;
- to explore several levels of design development for the chosen site working exclusively within the parameters of the theoretical framework;
- to further develop and explore an outlined concept, maintaining the idea as the fundamental design determinant throughout the entire design process. . . including detailed design solutions;
- to discuss within the inner city, using the chosen site as a vehicle, a strategy for social and moral awakening and reform;
- to explore a contemporary Landscape Architectural expression, its resultant forms intrinsically linked to urban man, culturally based, appropriately symbolic , contextually and historically vented.

POST-MODERN FRAMEWORK

The development of a Post-Modern Landscape Architectural Framework, constructed from an 'untapped' Architectural theory is a critical component to this practicum. The constructed Post-Modern Landscape Architectural Framework is a response to the issues outlined in the Disconnected Observations and Motivation sections of this report. But it is not the origin of the Framework that warrants lengthy discussion here. It is the 'principle' of developing a culturally expressive (Post-Modernism) Framework, and its effect in the creation of form that is of critical importance to this

work. It is enough that the reader is aware that the Framework has been constructed primarily from the readings of the Annotated Bibliography included in this practicum report. This Annotated Bibliography is a significant component of this work. It is intended to be read not as a casual supplement to, but as an integral component of this practicum.¹⁴

The Landscape Architect has a moral responsibility to try and alleviate the problems faced by contemporary society through the design of appropriate cultural symbols (meaning). This is not to say that the Landscape Architect must address all problems of Post-Modern society, but rather must intelligently situate himself/herself to address those few which are reasonably accessible, and which are reasonably understandable by the general society at that time. This Framework is a set of preconditions for creating such a culturally symbolic and readable landscape. In a world where analytical scholarship has forced into consciousness the conventions behind design. These precepts are necessary preconditions for creativity. As Charles Jencks maintains "the only escape from the rule-governed art is to suppress from consciousness the canons behind ones creativity - hardly a comforting liberation."¹⁵ This work is focused upon a social programme and the assumptions and conventions behind a Landscape.

¹⁴ Credit must be given to C. Jencks for it is 'the understanding of Post-Modernism according to new emergent canons or rules' as outlined in his article "The New Classicism & its Emergent Rules", *Architectural Design*, vol. 58. no.1/2, 1988 that were the initial point of departure for the development of this Post-Modern framework. A few of Jenck's canons remain intact, others have been modified by myself to suit my own interpretations, while new ones have been developed to further reflect my own or others positions on the subject.

¹⁵ Jencks, Charles. "The New Classicism & its Emergent Rules", p.26

The following ten preeminent precepts are the fundamental Post-Modern Framework which this work has been constructed within. This Framework is by no means representative of an inclusive or fundamental portrayal of Post-Modern Architectural theory. It is at most, a representation of the 'state of the art' of my Post-Modern Architectural understanding.

They are presented as a series of notes, as they are to be read and interpreted as a set of workable preconditions.

1. Pluralism (radical eclecticism)

- Directly associated with the fundamental preposition of Post-Modern thought; "No one, no ideology or religion, has any great authority in our time."
- Pluralism is communicative in its role, addressing a wide and divergent audience.
- It is a radical eclectic mixing of languages with specific and functional intentions. These several discontinuous texts combine to form their own meaning, allowing for multiple readings of a suggested narrative.
- Necessary (radical eclecticism) in addressing complex urban realities.

2. Order

- Associated with Pluralism and radical eclecticism.
- Little is at stake or achieved in works which begin and end with contradiction
- Order is necessary in avoiding a chaotic scenography
- Order provides a datum from which disorder may be preceived.

3. Urbane Urbanism (contextualism)

- Works must engage their surroundings, fitting in as an urban component while also extending the urban context itself.
- Works must recognize new technologies. (unlike L. Krier)
- Tschumi's work is called anti-contextual in that it "subverts borders upon which the notion of context depends".

4. Anthropomorphism

- The human body as source of inspiration and as legitimate subject matter.
- Subliminal imagery at many different scales.

5. Sustaining the "I" Over Time

- Works must maintain a relation between past and present; a historical continuum.
- Aspires beyond nostalgia and pastiche, allowing individuals unconscious recollection reacting against or at least avoiding the schizophrenic tendencies of 20th century culture. (Jameson)

6. Double-Coding (Jencks)

- Double meaning
- Both a continuation of Modernism and its transcendence
- Two levels of meaning (as opposed to the singular, self-referential work of Modernism), one which addresses the works ultimate users, and, two, a sensitive minority (as opposed to Jenck's "concerned minority, usually other Architects", which suggests elitism and arrogance).

7. Dissolution of Boundaries between Creative Disciplines

- Other creative disciplines no longer isolated and removed from Land. Architecture/Architecture.
- Other creative disciplines observed and engaged as a possible source of inspiration.

- Other creative works to be incorporated as part of Land. Architectural / Architectural expression . . . to be incorporated into the narrative, e.g., Pegasus at the entrance to Villa Lante; 1. the work of a contemporary sculptor and; 2. providing mythical allusion to what lies beyond.

8. Multivalence (Jencks)

- Work reaches out to many different adjacent references and associations.
- The work becomes resonant as a symbol, consisting of linking forms, colours and themes into an organic unity.
- One part of the work relates to as many other parts as possible.

9. Traditions Reinterpreted

- Use of conventions must be innovative to avoid simple replication and to properly address the demands placed upon it by a contemporary society.
- These conventions must re-establish themselves as valid solutions and expressions to avoid *pastiche* and other Post-Modern nasties.

10. Language as Symbol

- Contemporary symbolic content
- Work may include, but aspires beyond the symbolism of the pre-literate and catonic myths, e.g., the spiral; from which life goes in and out of.
- Presupposes the necessity for a Language of Landscape Architectural forms.

PROCESS OF DESIGN

The world which surrounds us no longer consists of locally rooted ethnic domains, but has become an open multitude of fragments from the most varied of origins. Thus the pluralistic condition of society goes together with the dissolution of the understanding of 'place'. The bombardment of information via the media makes us also experience a "simultaneity of places", which disrupts the need for a sense of belonging and identity. We live in a world with no tradition and little iconography.¹⁶ Thus, Post-Modern man/woman is alienated from the only available world, with nothing standing in memory to relate understanding.

Martin Heidegger has probably contributed the most to a positive, non-nihilistic Post-Modern theoretical understanding with his concept of *thing*. Heidegger uses the word 'gathering' to explain the nature of the thing. "It neither denotes a 'sign nor a symbol', since the function of a sign is indication, and of a symbol representation. The thing (and the work) does not represent anything (that is, something already present somewhere else), but as a gathering of a world, it is an identity in its own right, at the same time as it brings the world close to man" It may be considered an image, since it makes something invisible come into presence. Any work of art, therefore, is an *imago mundi*. Poetry speaks in images, Heidegger says, and 'the nature of the image is to let something be seen.' Poetry therefore serves life. It reveals things as they are, and enables man

¹⁶ Norberg-Schulz, Christian. p. 13

to realize the scope of his being-in-the-world: 'to dwell poetically.' "17

"In poetic language truth is brought to the world, but it also has to be 'set into work'. Art is the setting-into-work of truth, as *alethia*, that is, the disclosure of something that so far had remained hidden. Martin Heidegger places human life between the earth and the sky, and Architecture and Landscape Architecture as art is the means to make this condition visible. Heidegger says in his *Hebel* essay, "The buildings bring the inhabited landscape close to man and at the same time place the nearness of neighborly dwelling under the expanse of the sky."¹⁸ Thus, an authentic Post-Modern Architecture (Norberg-Schulz) and Landscape Architecture become a "manifestation of man's being-in-the-world" opening up for the recovery of meaning.¹⁹

The fundamental concern of Post-Modernism is its communicative role and the quest for meaning in a world devoid of tradition, and composed of little iconography. To Heidegger language provides our only hope of rescue. It is easy, therefore, to put forward, using Heidegger's thinking on the real nature of symbolism as a necessary foundation, that the language of Landscape Architecture which is both new and old, having evolved not only from pragmatic necessity, but also from symbolic sources contains the only promise of producing a meaningful Landscape Architectural expression in the Post-Modern world.²⁰

17 Ibid

18 Ibid

19 Ibid, p.14

20 Martin Heidegger's thinking has been dealt with quite superficially here. For proper understanding the reader is suggested to initially consult Norberg-Schulz, Christian. "The Two Faces of Post-Modernism".

The Post-Modern 'recovery of meaning' is not to assume that a mannerist or purely representational Landscape Architectural language is what I am suggesting. What I am reiterating is Post-Modernism's goal is to produce culturally based works, whose understanding or reading, which implies language, is available to the general population. Understanding, which in Modernism has been privy to only a select few, namely Landscape Architects. This issue of understanding and the reading of a work will be discussed further later on in this section.

The two Processes of design discussed here, 'Spatial Construction' and 'Landscape as Symbol' are based primarily in the preposition for a 'recovery of meaning', with the goal of creating a culturally symbolic Landscape Architectural expression.

These two processes although presented independently are by no means exclusive of each other. They are discussed individually for the ease of description, and of understanding.

Spatial Construction

All Architectural periods have developed their spatial constructs and dimensionality as a product or response to the time and environment for which they are situated. Like, for example, the Baroque's concern for spatial balance and wholeness arose partly from the new 17th century mathematics of Guarino Guarini and the reaffirmation of the doctrine of universality of the church (Reformation). The contemporary Landscape Architect, in order to address the needs of contemporary society and to create a work that is responsive to our time, is

immediately faced with the problem; what defines the Post-Modern space, what describes its critical conceptual framework, what constructs its critical descriptive geometry?

Film and videos are providing us with a complete and consistent artistic expression of the Post-Modern condition. Although these art forms arose out of contemporary literary theory, they are presented here as a pivotal Post-Modern artistic expression because they are focused upon the primary senses of hearing and sight. This primacy upon the visual is the nucleus of Baudrillard's "The ecstasy of communication."²¹

The significance of Post-Modern film and video can best be described in terms of Jacques Lucan's theory of schizophrenia (although briefly explained here). "Lucan believes that schizophrenia is largely a language disorder and the failure of the infant to accede fully into the realm of speech and language. The experience of temporality, human time, past, present, memory, the persistence of personal identity over months and years -- this existential or experiential feeling of time itself -- is also an effect of language. It is because language has a past and a future, because the sentence moves in time, that we can have what seems to us a concrete or lived experience of time. But since the schizophrenic does not know language articulation in that way, he or she does not have our experience of temporal continuity either, but is condemned to live a perpetual present with which the various moments of his or her past have little connection and for which there is no conceivable future on the horizon. In other words, the schizophrenic experience is

²¹ For more understanding of Baudrillard's communication and Post-Modernism see Foster, Hal. "The Anti-Aesthetic, Essays on Postmodern Culture.

an experience of isolated, disconnected, discontinuous material signifiers that fail to link up into a coherent sentence. The schizophrenic thus does not know personal identity in our sense, since our feeling of identity depends on our sense of the persistence of the "I" and the "me" over time.

On the other hand, the schizophrenic will clearly have a more intense experience of any given world than we do... as temporal continuities break down, the experience of the present becomes powerfully, overwhelmingly vivid and material: the world comes before the schizophrenic with heightened intensity, bearing a mysterious and oppressive charge of affect, glowing with hallucinatory energy."²²

The film *Blade Runner*, directed by Ridley Scott provides us with a metaphor of this condition. Drawing inspiration directly from contemporary Post-Modern cultural theory, Scott does not present us with a real geography, but an imaginary one; "a synthesis of mental architectures."²³ The city of *Blade Runner* is a city poignantly expressive of post-industrialization. It is an eclectic imaginary assemblage of neon Dragons, Coca-Cola signs, Frank Lloyd Wrights' Ennis-Brown house, the Great Pyramids, set amidst garbage, relentless rain and bathed in a neo-baroque light. "It is a polyvalent interchange structure, the product of geographical displacements and condensations"²⁴ *Blade Runner's* narrative space exists superimposed, portraying different orders of temporal space and time. Connections are not made at random but are ruled by logic. It is an inclusive architecture, "balancing and

Blade Runner, 1982. Deckard in pursuit of Replicant.



²² Jameson, Frederic. pp.118-120

²³ Bruno, G. p. 66

²⁴ Ibid. p. 66

reconciling opposed meanings . . . absorbing conflicting codes in an attempt to create (what Robert Venturi calls) 'the difficult whole.' "25 It can and does include ugliness, decay, banality, and austerity.

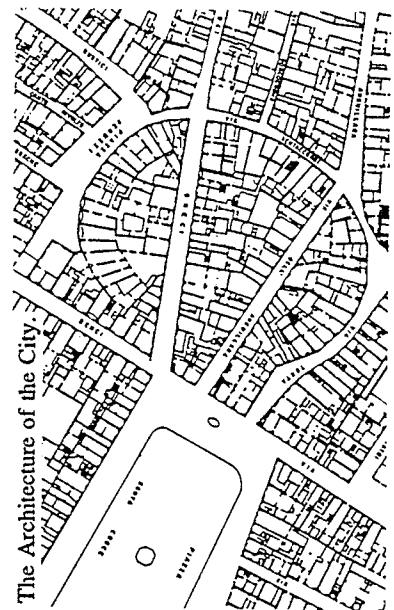
The city of *Blade Runner* is not an orderly layout of skyscrapers and ultracomfortable, mechanized interiors; rather it is an aesthetic of decay, the melting of the high tech exposing the "dark side of technology" and the process of disintegration and the necessary production of waste.

It is the spatial construct of films and videos such as *Blade Runner* which artificially manufacture the inability to perceive the 'I' or 'me' over time by constructing the 'whole' (or in Lucan's case the text) with several legitimate orders of information (spatial, temporal, cognitive and narrative) superimposed one upon the other. Producing a chaotic, yet visually expressive product mired in the present.

As the Post-Modern Landscape Architect is to seek inspiration from other disciplines or other works. It is the spatial construct of film and video that has provided the inspiration for the spatial construction of this work.

Complexity and richness in urban design is seldom available to a contemporary work, particularly in North America where our urban history is only one or two hundred years old. Unlike a city such as Florence where thousands of years of urban history have effected successive development (or layers) partially, completely or not at all. Urban complexity and richness that we see in Florence is something that could only be derived

Plan of the Santa Croce district, Florence, indicating buildings constructed on the site of the Roman amphitheater.

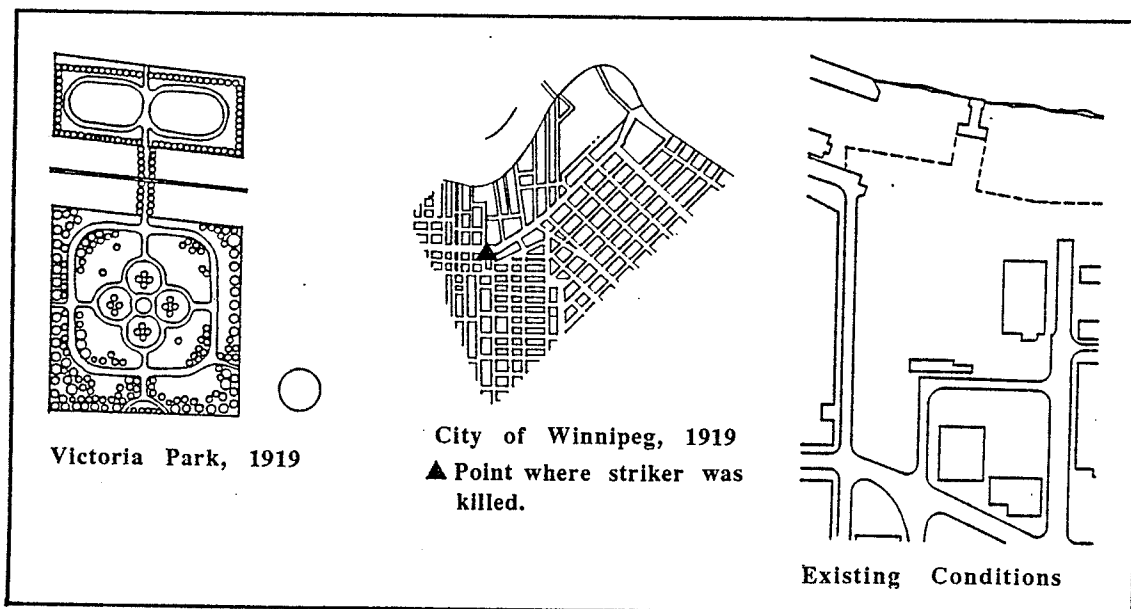


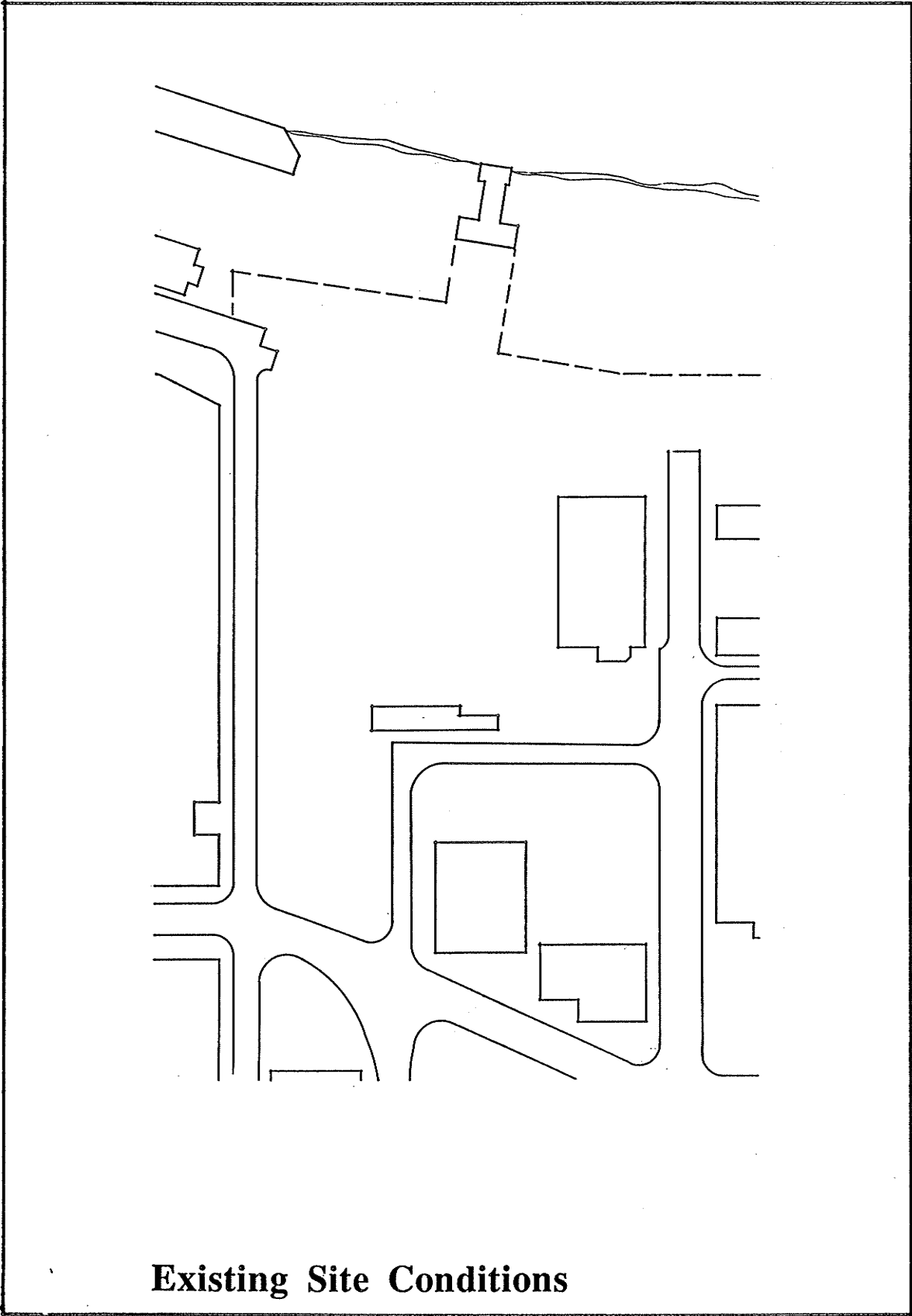
25 Jencks C. *The Language of Post-Modern Architecture*, p. 90

through time, evolving over many centuries or millennia. The design of this practicum has sought to artificially elicit such complexity and richness from the site through the visual interpretation of contemporary film and video. The design has also purposely addressed the necessity for a work to maintain links with the past.

This artificially evoked complexity evolved from the volumetric editing of two superimposed layers of historic information onto the site. Firstly, a plan of Victoria Park (1919), secondly, a scaled plan of the City of Winnipeg (1919). The year 1919 is of specific importance as the reader is reminded that this is the year the Winnipeg General Strike took place. These layers are autonomous logics, where no one order takes precedent over the others. They are, rather, a simple architectural device to construct form and volumetric space. The layer of the 'scaled City of Winnipeg' has been rotated around the centre point of the 'Victoria Park plan', orthogonally orientated to the place of the killing of a Striker at William Avenue and Main Street. This manipulation was done firstly as an architectural symbol to signify the death of a Striker (hence, the intensity of the strike) and,

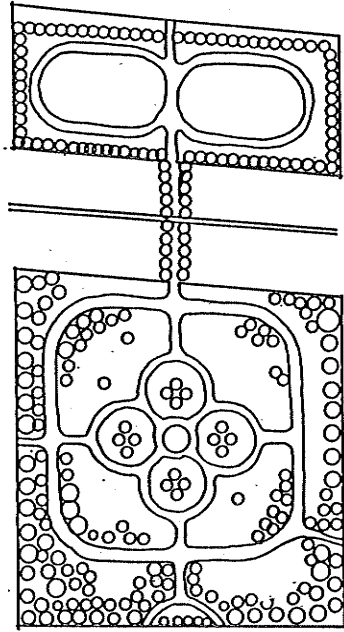
The three historical layers used for the Spatial Construction of this work.





Existing Site Conditions

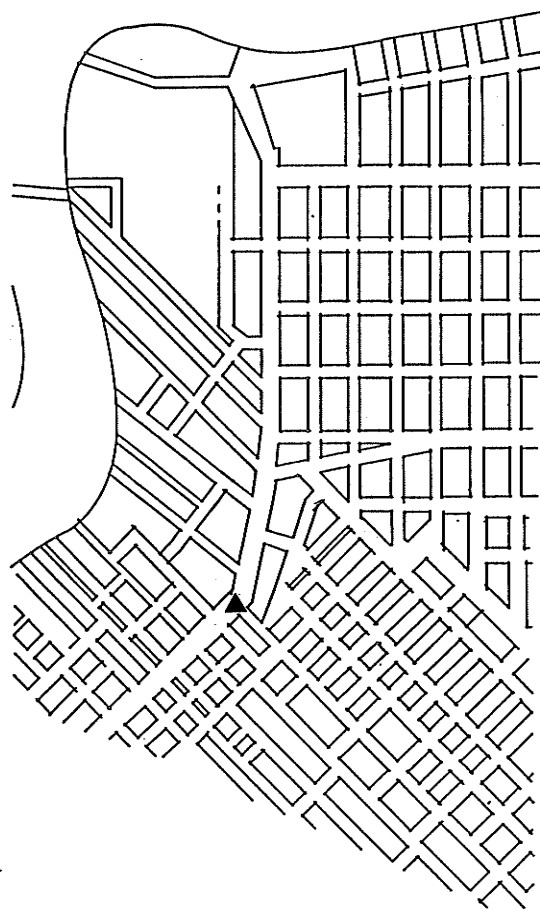




SUPERIMPOSED HISTORICAL LAYERS.

Plan of Victoria Park, 1919





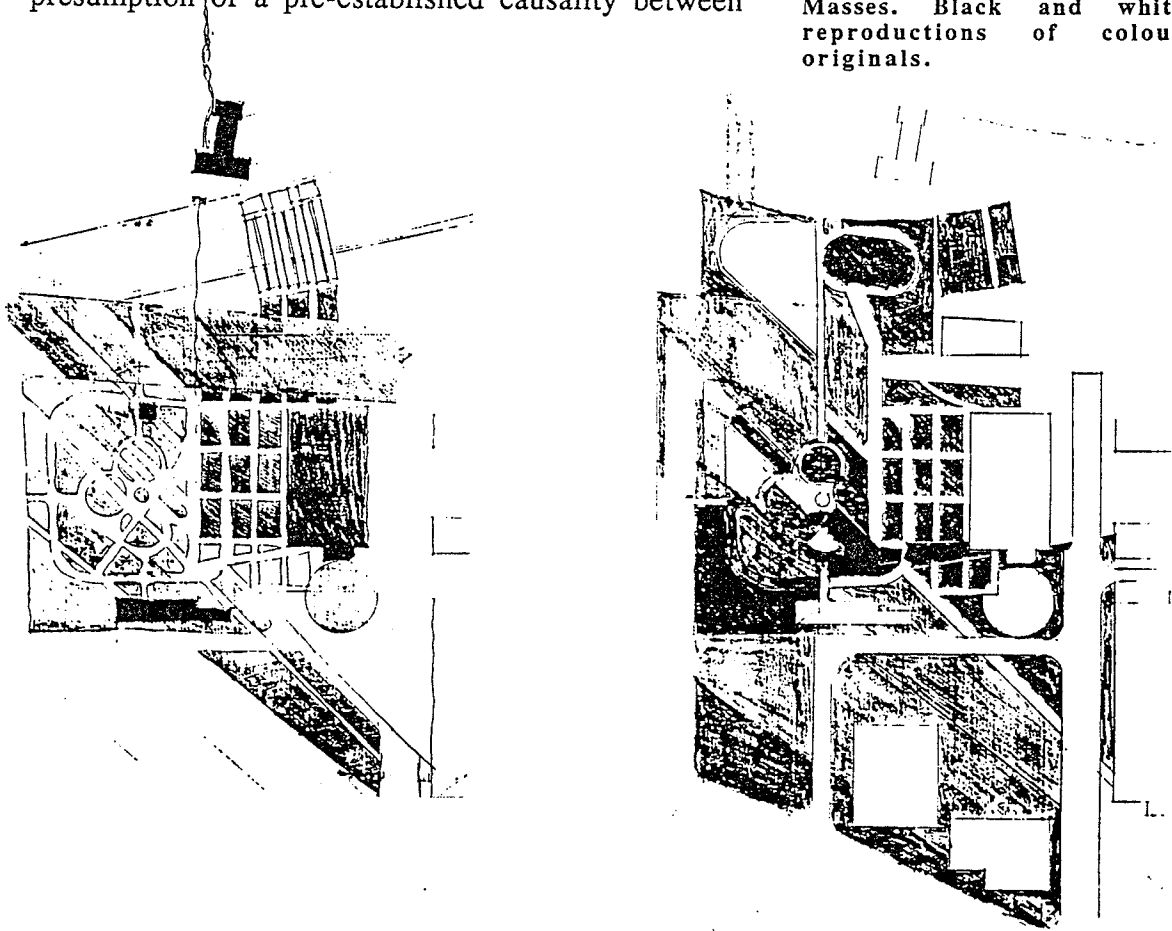
**Scaled Plan of the City of Winnipeg, 1919
(orthogonally rotated).**

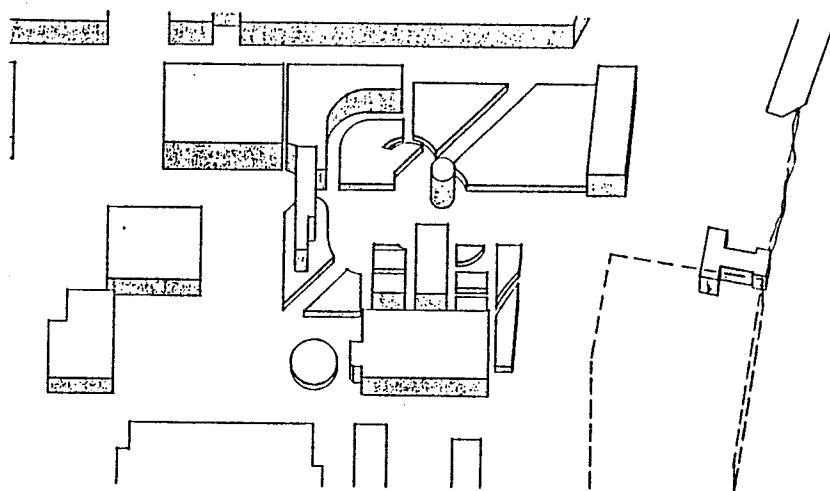


secondly, as a tool for which to address the necessary pedestrian movement through the Park as outlined in the A.D.D.C.P.

This urban intervention consists of the de-construction of what exists (de-construction involves the dismantling of conventions and by doing so revealing their inherent contradictions, not so much as discarding them but more aptly reapplying and expanding them) by critically examining the historical layers which preceded it, and by adding layers derived elsewhere. "The independence of superimposed structures thus avoids all attempts to homogenize the park into totality. It eliminates the presumption of a pre-established causality between

Editing process of Volumetric Masses. Black and white reproductions of colour originals.



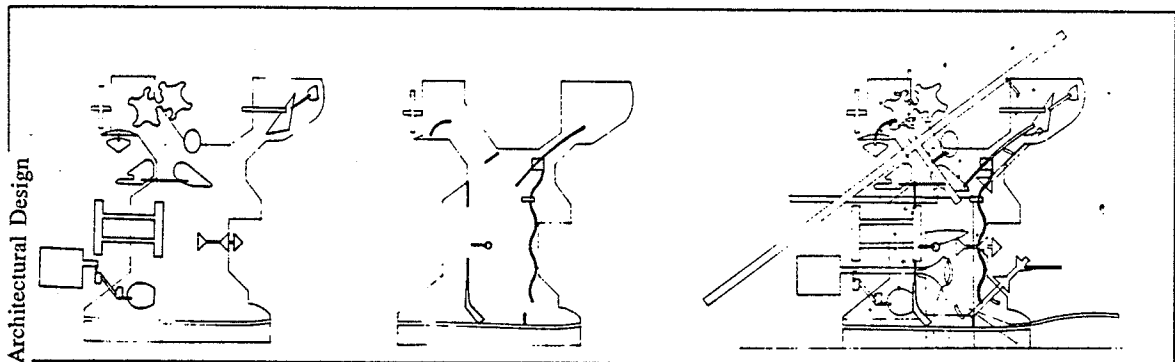


EDITED VOLUMETRIC MASSES.

program, architecture and signification".²⁶ Thus, the process of design presented here has removed itself from the Modernist convention and myth that form is to follow function and of traditional rules of composition, hierarchy and order. Allowing the Landscape Architect opportunities not afforded to a modernist design process.

The process of layering different orders one upon the other as a means of the generating form and space is not without precedent. In Elia Zenghelis' project for Parc Citroen-Cevennes, Paris, Zenghelis attempting "to mirror and yet transform these architectures in a transition from city to park" adopts a strategy of replication where built complexes are transformed into vegetal masses superimposed with differing levels of connections (metropolitan, Quartier, Neighborhood, internal, synthesis), thereby producing a series of clearings or Vegetal courtyards which are programmatically responding to the buildings around.²⁷ Probably the most complex, and certainly the most discussed project whereby the layering, or more aptly the superimposition of differing orders is used as a means to articulate space is Bernard Tschumi's Le Parc De La Villette. Tschumi overlays "'the system of points', 'the system of lines' and 'the system of surfaces' each representing a different and autonomous system (a text),

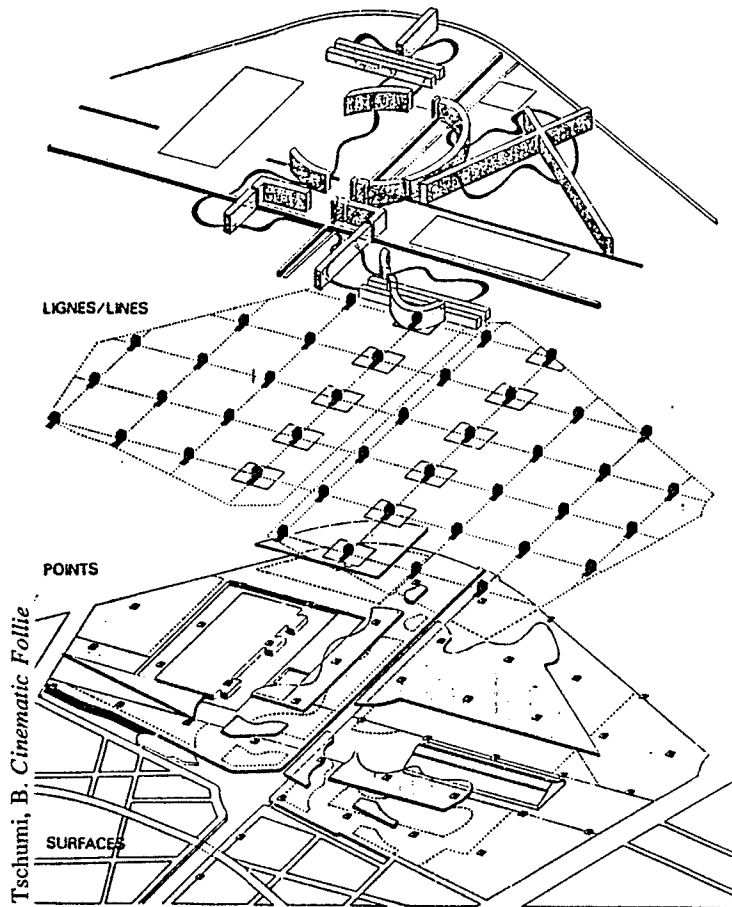
Elia Zeenghillis, Parc for Citroen-Cevennes, Paris. Overlay of connections, neighborhood, internal, synthesis.



²⁶ Tschumi, Bernard. p.vii

²⁷ Zenghelis, Elia, pp.77-80.

whose superimposition on another makes impossible any composition, maintaining differences and refusing ascendancy of any privileged system or organizing element."²⁸ If one can draw immediate criticism to both of these schemes, is that they are conceptually created as a place specifically exhausted to the mass movement of people and not to their gathering. Not unlike Modernist Architecture these works, as published in any case, do not communicate with its ultimate users and do not make effective links with the past.



Tschumi's system of points, lines and surfaces. Le Parc De La Villette.

²⁸ Tschumi, Bernard. p.vi

Landscape as Symbol

Heidegger's philosophy is most convincingly articulated in regarding symbolic Landscape Architecture and the language of Landscape Architectural form. As mentioned earlier in this report it is the 'recovery of meaning', and the language of Landscape Architecture the contains the only promise of producing a meaningful Landscape Architectural expression. A meaningful Landscape Architectural expression requires the creation of appropriate cultural symbols.

A symbolic Landscape Architecture implicates **multivalence** where one part of the work relates to as many other parts as possible. A successful symbolic Landscape Architecture " is a continual interplay between explicit and implicit themes, some of which direct the understanding and others which engage the imagination, so that the viewer is pulled and self-propelled at once."²⁹

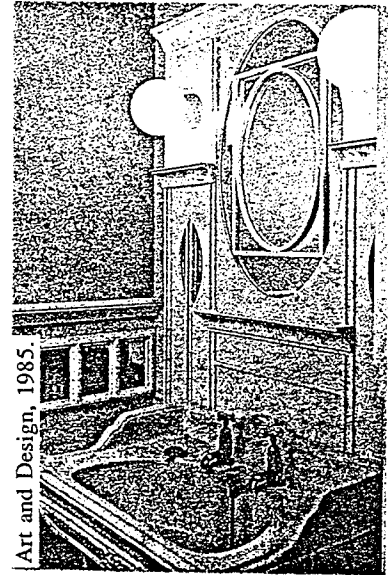
The design The Amy Street Steam Plant site has used a method of 'abstract representation' to construct such a culturally symbolic Landscape, composed of the interplay of themes and concepts. Charles Jencks defines abstract representation as "the abstract and stylization of representational themes so that they can be read explicitly in one or two ways, but which needn't always be apparent. The virtue of abstract representation is that it allows several readings of a work, but because it is somewhat abstract, (by the dynamism inherent in the process of Spatial Development) it allows one to overlook representation altogether.

²⁹ Ibid, p. 17

The use of abstract representation is not without precedent. Charles Jencks' own Thematic House in London uses themes concerning cosmic space and time, the Four Seasons, the recurrent rhythms of natural time, or important characters in cultural time. All the signs, symbols, forms and painting which were used to address these themes "add up to a whole interpretation: very few of them are gratuitous, or unrelated."³⁰

This understanding of a design at many different levels is directly related to the fundamental preposition of Charles Jencks' book *The Language of Post-Modern Architecture*, 1978. Jencks defined Post-Modernism in 1978, as he still does today, as "double coding: the combination of Modern techniques with something else, (usually traditional building) in order for Architecture to communicate with the public and a concerned minority, usually other Architects."³¹ Modern Architecture (and Landscape Architecture) failed to remain credible partly because it did not communicate with its ultimate users and partly because it failed to make effective links with the city and history. The solution perceived by Jencks, and used in this work, is double coding. The language of this work, therefore, becomes both elitist and popular as well as being based on "new techniques and old patterns."³² The benefit of the double coding besides the obvious symbolic implications, is that it introduces traditional landscape into the design. The use of traditional landscape elements counteracts the schizophrenic tendency of the superimposition process, allowing the individual to **perceive the 'I' and 'me' over time**. This section, 'Landscape as Symbol' is best understood through example.

The Cosmic Loo, Jencks' Thematic House, Earth, Heaven and Infinity, recurring themes throughout the house are represented by the square, circle and oval respectively are detailed in a mirror above the sink.



Art and Design, 1985

³⁰ Jencks, C. *The Thematic House*, A&D, p. 48

³¹ Jencks C. *What is Post-Modernism*, p. 14

³² *Ibid*

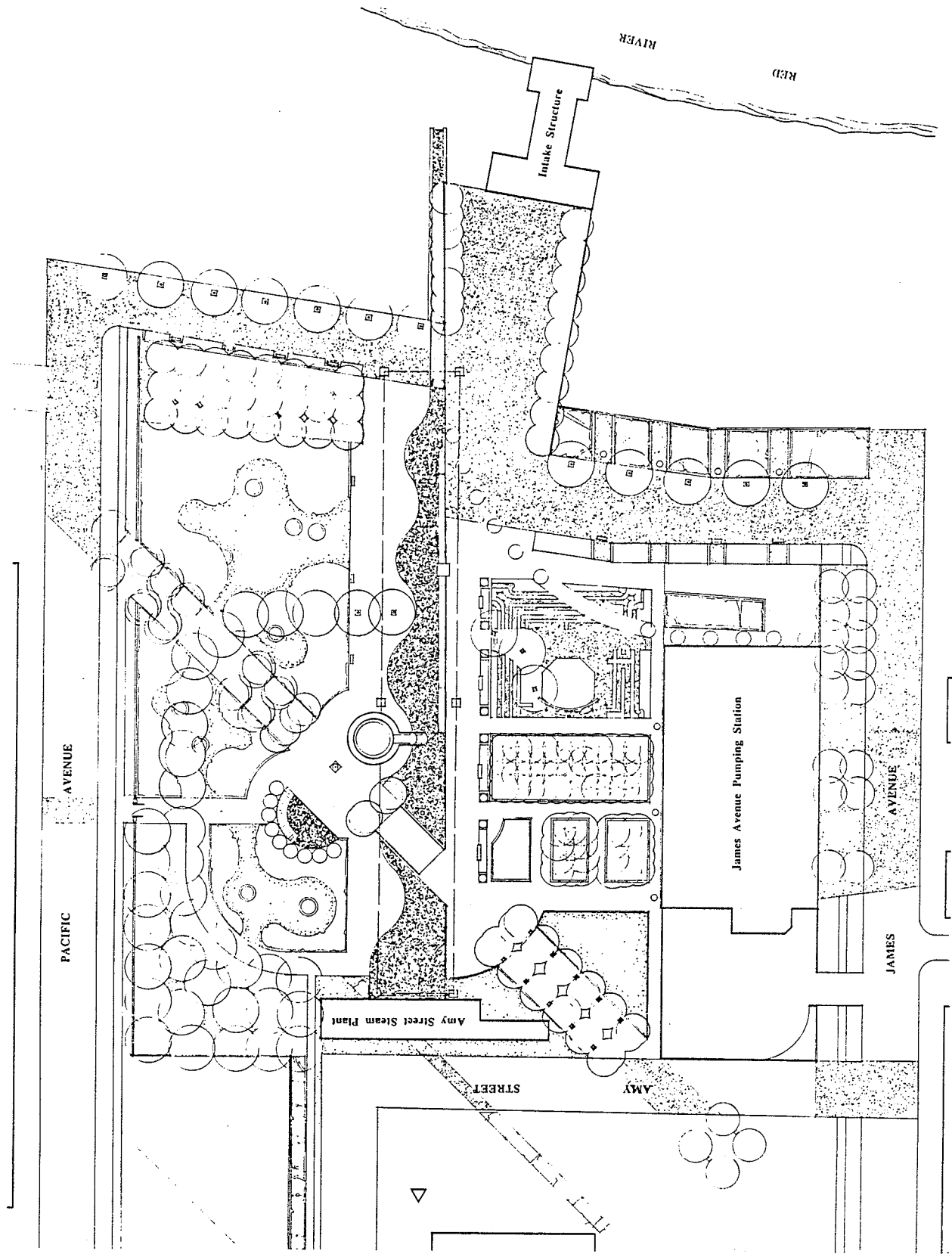
ARTIFACT BY DESIGN

It was the intent through the initial editing process to render a spatially complex design. It was also the intent to produce a design that was eclectic in character. This desire for the eclectic was partly influenced by the eclecticism of the Victorian Garden style, to which Victoria Park owes some inspiration, but most importantly to address the need for a **Radical Eclecticism** and **Double Coding** which is necessary to encompass the pluralism that is our social and urban reality.



Thacker, History of Gardens

The Egyptian Court at Biddulph, one of the most successful of the eclectic gardens of the nineteenth century. Having passed through this tomb like entrance, the visitor goes on into a 'Cheshire cottage', while the gardens and the buildings of 'China' occupy an entire and secret area to one side.

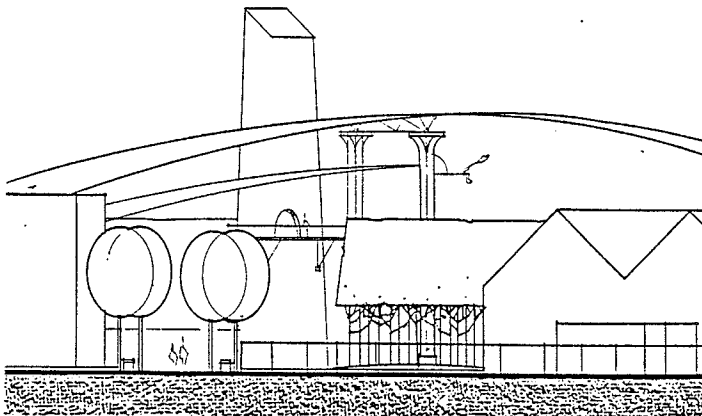


PLAN OF ARTIFACT.

As mentioned earlier in this report, one part of a design must relate to as many other parts as possible, symbolically resonating throughout the structure. The following tour through the design will demonstrate how the themes of the Winnipeg General Strike, and the sites archaeological and social history are symbolically carried throughout the entire design. Derived either from the editing of the superimposed layers or by the intuitive decision making of this Designer, these themes are carried through as many levels of design as possible.

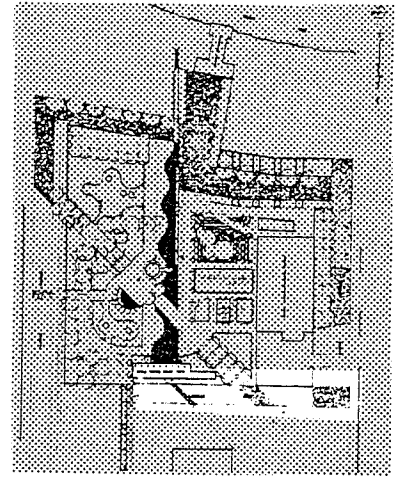
This tour will also demonstrate how the design of the Amy Street Steam Plant site addresses the precepts outlined in the original Post-Modern Framework.

The Winnipeg General Strike was an important moment in our social history. It was a violent and tragic moment. In deference to this sombre theme, a dignified approach or introduction to the park was felt to be more appropriate. All entrances into the Park proper have been detailed in a subtle so as not to celebrate personal arrival. Primary entrances have been articulated with basic park vocabulary, namely trees and grass. The visitor is to wander in, somewhat unsuspecting of the intensity, complexity and richness that lies beyond.



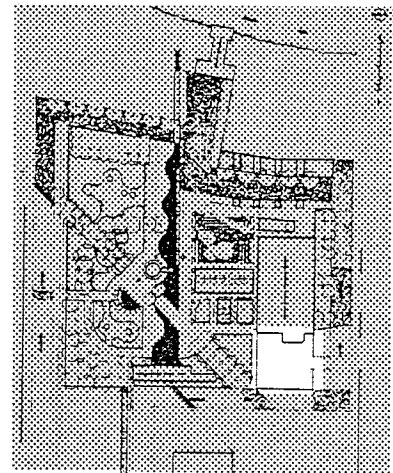
Primary pedestrian entrance into the park off Amy Street.

Announcement of the site outside of the park proper has been achieved with simple changes in paving material and subtle interventions of Lilac hedges, or in the case of the Hydro Sub-Station a band of red paint. These subtle interventions outside the Park proper are extensions of lines formed within the Park from the Spatial Construction process. Therefore, the Park seeks to extend into its surroundings, fitting in as an urban component while also extending the urban context itself. (**Urbane Urbanism**). The use of Lilac, a traditional hedge species used throughout the city, including the Provincial Parliament Buildings, is developed against a modern technique, giving these interventions a **double coding** of meaning.



Interventions extending out of the park, into the city.

The parking lot at the front of the James Avenue Pumping Station has been surrounded with chain link fence, a typical fencing material throughout the District. The side which faces the Parks entrance is electric blue in colour. This fencing detail stops the eye at the fence then allows it to look beyond into the parking lot, at exhaust pipes, chrome bumpers and grills. It was important in the conception and the detailing of this park that you are continually reminded of where you are, addressing the Post-Modern Framework precept of **Urbane Urbanism** by visually engaging the urban context, not denying its presence.



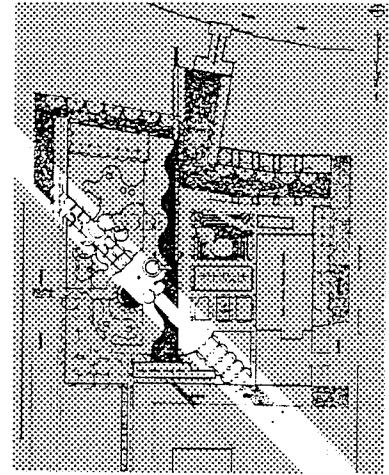
Parking lot in front of the James Avenue Pumping Station.

Fencing of the Park has been treated by the radical mixing of languages, corresponding to both contextual situations and to the parks own internal characteristics. (**Pluralism**). An eclectic mixture of

wrought iron (old/traditional fence vocabulary) and chain link (new) has been used. Chain link is a material expressive of Modernism, and is used throughout this area of the city, therefore its use here further addresses the engaging of context.(Urbane Urbanism)

The primary pedestrian access that cuts through the entirety of the site is orientated from the centre of the Old Victoria Park and is aligned to the point at William Avenue and Main Street where a striking worker was beaten and killed by the R.N.W.M.P. This primary axis lined with statuary and a double allee of trees functions as the primary corridor which moves people into and through the site, linking up with Pacific Avenue, the Children's' Museum and the Alexander Docks Development at one end, and the Exchange and Theater Districts at the other.

This primary intervention which physically imposes itself on the site, and symbolically out into the City, addresses the Post-Modern precept of **Language as Symbol** in that it symbolizes something beyond pre-literate representation. It also addresses the precept of **Traditions Reinterpreted** by using conventional landscape elements, in this instance statuary, allee and axis' as a functional, but more importantly as a symbolic solution. This 'reinterpretation of traditions' re-establishes their use here as valid Post-Modern solutions. The precept of **Dissolution of Boundaries Between Creative Disciplines** has been addressed through the use of the statuary as integral components of the Landscape expression, not only as a supplement to the design. This use of statuary, as well as other artistic media as integral components of the Landscape expression are used throughout the site. These works of art are not all the creation of this designer, but would be

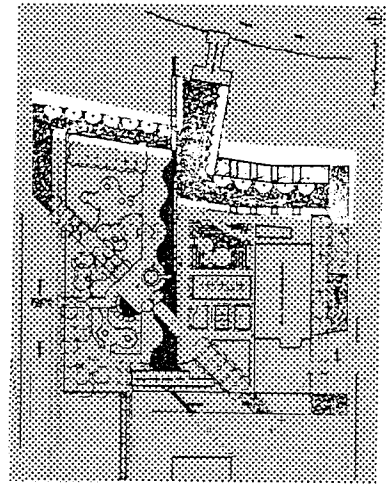


Primary pedestrian intervention.

works commissioned from other artists to present other interpretations of the Strike and the sites archaeological and social history. The reader is also reminded that it was contemporary film and video that provided the inspiration for the spatial development of this design, again addressing **Dissolution of Boundaries Between Creative Disciplines**.

A Corridor representative of the rail line that pushed through Victoria Park in 1907, now functions as a shared vehicular/pedestrian environment. This Corridor services existing and proposed developments and addresses the need for increased access to the river. It will in future act as a collector for movement along the Red Rivers edge as Railway land is acquired and further development occurs. The surface of this shared corridor is paved with the rubble of the demolished Amy Street Steam plant, laid in a manner designed to restrict vehicular movement to a safe crawl. This Corridor follows the bed of an old rail line moving north through the site. but is disrupted by the imposition of a deep Trench which causes a significant jog in the Corridor. This jog in the road forces both vehicular and pedestrian traffic to confront the Trench. Vehicular traffic is given a visual clue to this jog in the road by an arcing line of Tower Poplar which follow the layout of an old railway spur line.

This Corridor addresses the Post-Modern precept of **Urbane Urbanism** through the engagement of its surroundings by the recognition of an urban situation, ie. vehicular and pedestrian functional co-existence. The Corridor also implies two levels of meaning, **Double Coding**; because of its symbolic representation of a once imposing rail line, and the symbolic re-

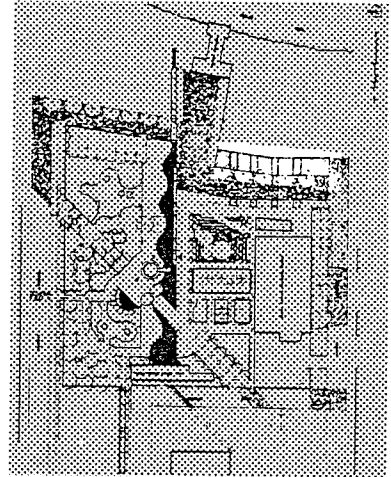


The 'Corridor'.

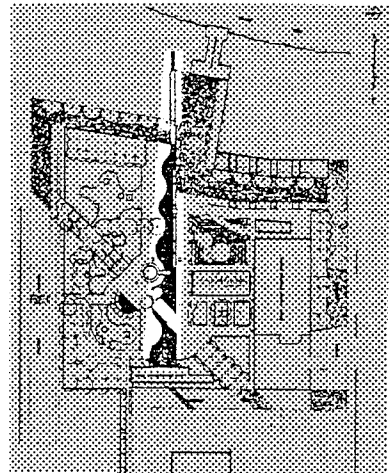
interpretation of using the rubble from the demolished portion of the Steam Plant as paving material.

The east edge of this Drive which abuts Stephen Juba Park is treated with an alternating pattern of Lilac hedges and lawn. This rhythmic articulation is in direct opposition to the pastoral/naturalistic space of Stephen Juba Park, engaging its contextual surroundings through contradiction, not assimilation. (**Urbane Urbanism**) Five statuary elements are set in the lawn. Depicting four laborers and one upper class gentleman this **traditional reinterpretation** poignantly reinforces the sometimes forgotten fact that the Strike consisted of not one viewpoint, but of two very opposed positions. The areas of lawn would ideally become an intervention through the landscape development of Stephen Juba Park, providing unobstructed visual corridors to the river.

The 20 foot deep Trench that divides the site in half, conceptually/thematically represents the two opposed positions of the Strike as an imposition to the site in the same way the development of the Amy Street Steam Plant, to which the Trench is physically joined, was a violent imposition to Victoria Park and to the neighborhood as a whole in the aftermath of the strike. The Trench comes as a direct result of this designers tour of the Steam Plant. prior to demolition. The internal volume of the original Steam Plant, which extends far below grade is filled with a network of metal catwalks. Moving up and along these catwalks is very unsettling. as you peer down through a sea of metal The Trench is to elicit this same unsettling feeling. Conceptually it is the below grade remnant left behind after the demolition of the Steam Plant. The Trench creates a forced perspective through which people may pass, visually focused upon the river. The Trench functions both as a

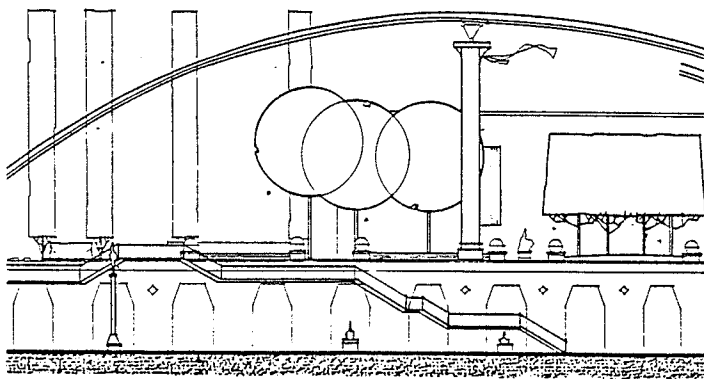


Five Statuary depicting the duality of the Strike national interpretation. Set against the pastoral space of S. Juba Park.



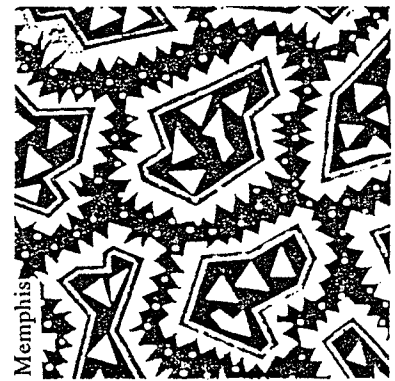
The 'Trench'.

pragmatic and interpretive element. It axially directs people through the site and contains interpretive features such as sculpture, artifact and inscription which express the themes of the General Strike and the sites archaeological and social history. The walls of the Trench are constructed of material and are detailed similar to the remaining portion of the Steam Plant building. Six copper jets are installed in the floor of the Trench which will emit small, continuous amounts of cold steam. The paving of the Trench is a pattern ("Zambia") borrowed from the Memphis Design Group whose works celebrated opposition and rejected convention. This schizophrenic pattern of the Trench's floor further reinforces a feeling of anxiety as the walls close in upon the traveller. The South face of the Trench contains cells which are available for commercial development, eg. restaurants, shops etc. The light emitted from these shops at night will create a mysterious glow ascending from the middle of the Park. A descending Vault is the primary access down into the Trench. This Vault is encircled by Tower Poplar which visually signify it in the landscape.

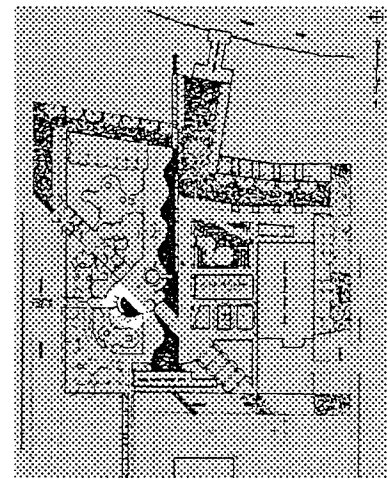


The length of the Trench is canopied with layers of green metal grill work which roll above the surface of the Park. This rolling Canopy is symbolic of the progression of the Strike itself, rising slowly, but continuously to a

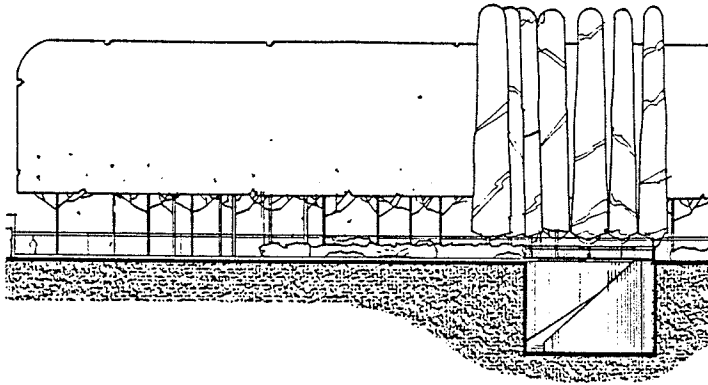
Pattern design (*below*) 'Gabon' by Nathalie du Pasquier, for Memphis, 1982.



Longitudinal section (*lower left*) through the 'Trench', facing south.



Descending 'Vault' (*above*).

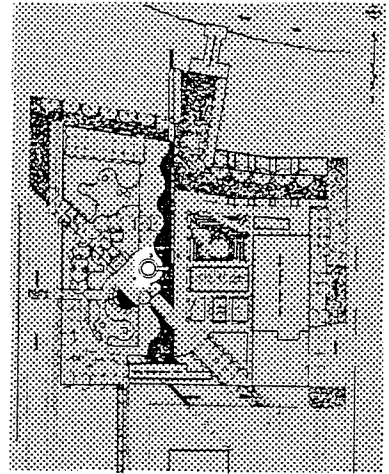


Section through 'Vault',
facing north.

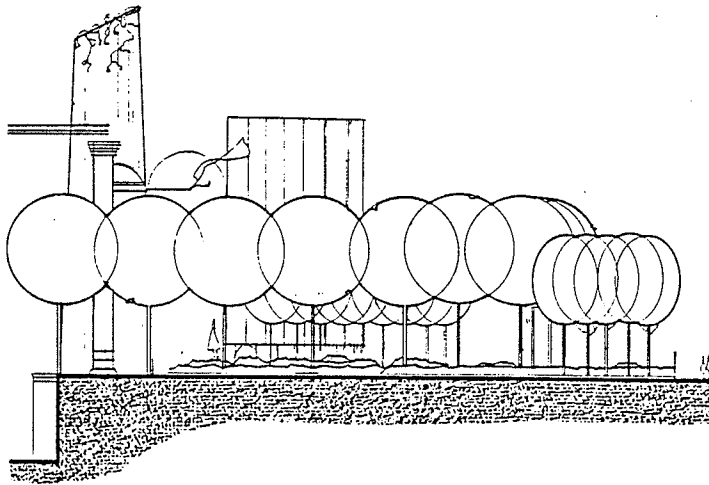
crest then falling sharply. Fabricated from material typical to the period of industrialization and Modernism itself, this construction suggests the extensive network of catwalks which filled the internal volume of the Steam Plant and surround the Intake Structure, yet recall Victoria Parks rustic covered walkways and arbors. The South wall of the Trench has a catwalk bolted to its side which enables the pedestrian to experience the Trench at several different levels and allows for a secondary access point down into the Trench.

Visually, and possibly symbolically, the Trench is the strongest and most overt element on the site. It addresses many of the precepts of the Post-Modern Framework both in its relation to the park as a whole and as a work unto itself. **Pluralism** through its communicative role, **Urbane Urbanism** through its physical and visual connection to the Red River (off-site) and its physical connection to the Steam Plant remnant, **Double Coding** through its symbolic allusion, by forced perspective and symbolic imposition and through literal interpretive components all of which facilitate experience of the Trench at many different levels, both cognitive and emotive. **Multivalence** in its own right, and **Language as Symbol** through its use of inscription as symbolic expression.

The outlook tower with its circular catwalk and lookout platform which suspends above the depths of the Trench recalls the image of the three smoke stacks of the Steam Plant which have been visually dominant in the area since the building was erected in 1924. This Stack is constructed of material and detailed similar to the Trench and the remaining "slice" of the partially demolished Steam Plant. The servicing requirements for the commercial spaces in the Trench are contained beneath and within the volume of the Stack.



The 'Stack' (above).

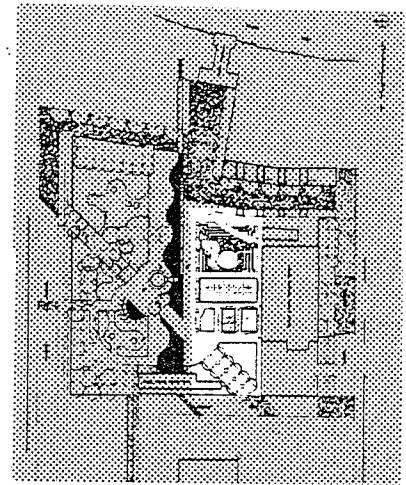
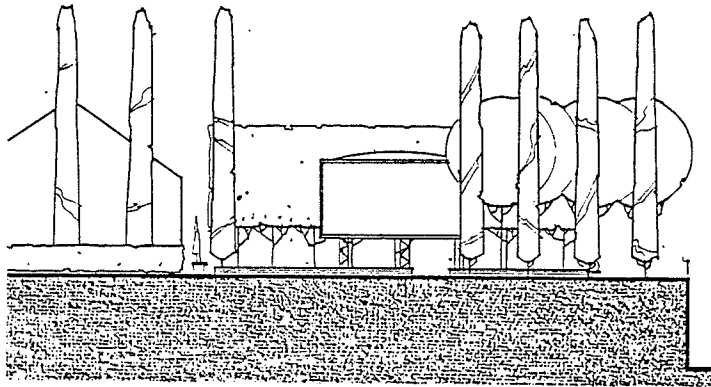


Section (left) through the north portion of the park, facing west.

The 'Stack' is presented here as a **Traditional Reinterpretation** of the archetypical "mount" of the Classical garden from which one may view the beauty of the Garden in its entirety, and to the landscape beyond.

Three (eroded) archetypical garden elements , the labyrinth, bosque and parterre have been selected to be used along the vine covered North side of the James Avenue Pumping Station. These elements have been chosen quite subjectively as they figuratively represent an emotive response; anxiety, claustrophobia, and sense of discipline/order respectively which would have been experienced by the Strikers.

The use of classical garden elements, eroded through the layers of Spatial Construction, are reinterpreted for different uses in this work. Thereby addressing the precept **Traditions Reinterpreted**. For example, the low walls of a Labyrinth no longer are used for folly or games, but now function as seating for a stage and a video screen; the incorporation of current technologies (**Urbane Urbanism**). The plan of the original Bandstand at Victoria Park has been used for the stage/lectern.

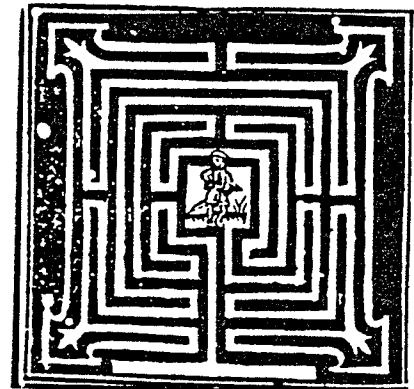


Eroded traditional garden elements: parterre bosque and labyrinth.

Sectional view of the eroded labyrinth and the Media screen.

The north portion of the park, north of the Trench, remains the most expressive of the Victorian Garden or Gardenesque style. For here the Victoria Park layer is more than partially remembered as it tends to dominate the other superimposed layers. This area makes no attempt to imitate the Victorian style but is an 'abstract representation' of the Victorian struggle with eclecticism; the pastoral/naturalistic setting and the Italianate treatment of centre, axis and imagery. This area consists of a series of grassed rooms enclosed by low masses of shrubbery. These rooms are punctuated with mass bedding of flowers which are reminiscent of those of Victoria Park, but are scattered here like a bunch of marbles as opposed to the traditional placement of 'in the centre'. (**Traditions Reinterpreted**) The edges of the shrubbery are consciously forced and contrived; an

This labyrinth is from Thomas Hill's *Most Briefe and Pleasant Treatyse* (1563). It is the labyrinth that was used in this design.



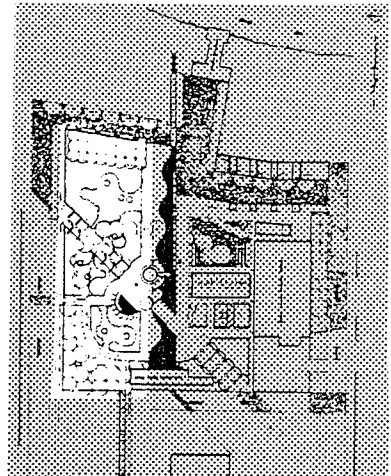
excessive and amorphous expression of the naturalistic. Functionally these "green rooms" serve as quiet enclosures for passive and meditative recreation, and as test plots for the Winnipeg Horticultural Society. A practice which was typical in the early part of the century. A secondary entrance to this part of the Park off of Pacific Avenue is detailed intimately with a simple wrought iron gate flanked by two granite piers, is placed in the same position as the entrance of the original Victoria Park.

The precepts of the Post-Modern Framework are to be maintained as rules for design throughout the complete process of the design, not just to the level of design resolution developed in this practicum. I can quickly imagine the detailing of the iron grates covering the Trench's copper steam jets, or the rhythm of the window mullions of the Trench's shops.

A single unheralded cast iron marker marks the off-site point in which the superimposed layers match in real scale. This is for my own self-indulgence.

CONCLUDING REMARKS

The preceding walk through the Park has demonstrated how the Post-Modern Framework was interpreted or translated in the design. The primary objective of this practicum was to develop a Post-Modern Landscape Architectural theoretical framework, and to explore several levels of design development for the chosen site working exclusively within the parameters of the framework. This work has not addressed all of the precepts of the Post-Modern Framework, as not all of the precepts have validity or associability for all designs.



The 'Gardenesque'.

It has addressed most of the precepts at some level of resolution. What was discovered through this process, and is of most importance, is that there are some conditions of Post-Modern design resolution that must be deemed as fundamental to creating a culturally symbolic Landscape. In reflection, most of the readings that went into the development of this practicum, the **recovery of meaning, language and symbolism** were discussed as being fundamental for a positive Post-Modern expression. All 10 precepts developed at the beginning of this practicum are in some way an expression of this fundamental concern, albeit not consciously on my part. So too are the two components of the Process of Design; Spatial Development and Landscape as Symbol are directly related to this fundamental concern. However, it took the length of this work for me to understand this critical and pivotal truth.

The injection of this new found truth at the beginning of this report may have produced a more readable and coherent practicum report. But the focus of this practicum was the exploration of the design process, therefore, truth has been included in its chronological order.

The infinite number of decisions that go into producing a final design, or product, are greatly effected by the atmosphere surrounding the designer at that moment. Although some decisions in this work would remain for the most part intact if made under different conditions because of an underlying structure. Many would not. What was produced today may be considerably different from what would be produced tomorrow. This is the

inescapable, wonderful unpredictability of design, fumbling through the beginnings of a new historic episode. The very nature of Post-Modernisms pluralistic debate secures this irrational rationalization.

A second objective of this practicum was to explore Post-Modern theories and their validity as an appropriate contemporary design rationale for the discipline of Landscape Architecture. I am confident that the design solution and the design process presented here validates Post-Modern theory as an appropriate design rationale for the discipline of Landscape Architecture. It must be stated though, that the positions taken in this work represent one of an infinite number of possible approaches, and is in no way a definitive or absolute approach to contemporary design resolution. It is at most a point of departure arising from the inability of the Modernist design process to render a culturally symbolic Landscape.

BIBLIOGRAPHY

ANNOTATED BIBLIOGRAPHY

"Post-Modern, Postmodern"

The entries in this annotated bibliography are arranged alphabetically. Collectively they provide a foundation of Post-Modern architecture, urbanism, Landscape Architecture and philosophical thought. It is by no means an attempt at an exhaustive collection of Post-Modern theory, it is though a collection that demonstrates the extreme latitude of opinion and practiced theory on this subject. This work has been named "**Post-Modern, Postmodern**" to reflect this condition of philosophical latitude, disagreement and misunderstanding. These readings have provided the foundation and inspiration for this practicum.

ARTICLES

Aslet, Clive. "Classicism for the Year 2000", *Architectural Design*. vol. 58, no. 1/2, 1988.

The author discusses the positive qualities of classicism - the permanent cultural values, the rationality and comprehensibility that underlie it's populism; the monumentality and presence that have lent it's forms to politicization - and argues that far from being 'facist', classicism is the source of hope for a future of 'real' architecture.

Baudrillard, Jean. "The Ecstasy of Communication", *The Anti-Aesthetic, Essays on Postmodern Culture*, Bay Press, 1983, pp.126-134.

Bruegmann, Robert. "Two Post-Modernist Visions of Urban Design", *Landscape*. vol. 26, no. 3, 1982, pp. 31-37.

The author discusses the American vs. the European trend of urban design . . . the populist as opposed to the rationalist through examinations of the work/theory of Venturi, Scott Brown, Rossi/Krier.

Butler, Francis. "Two Poetry Gardens", *Landscape Architecture*. vol. , no. , 1986.

The author examines two gardens, Ian Hamilton Finlay's Stoney Path in Great Britain, and her own Shadow Garden in Berkeley, California. The author polemicizes for the necessity of contemporary symbolic content in art and architecture in an increasingly literate and corporate state.

Cavett, Mary Ellen et al., "Social Philosophy and the Early Development of Winnipeg's Public Parks", University of Winnipeg Research Grant, 19??

City of Winnipeg, Historic Buildings Committee, researcher, Sheila Grover. *21 Amt Street; The Winnipeg Hydro Steam Plant*, January, 1989

Eisenman, Peter. "Blue Line Text", *Architectural Design, Contemporary Architectural Profile*. 198?, pp.6-9.

- Farrell, Terry. "Postmodern Urbanism", *Art and Design*. vol. 1, no.1, 1985, pp.16-21.
The author discusses the positive aspects of Post-Modern urbanism as opposed to modernist urbanism. Seen as an alternative lifestyle rather than an applied style the author demonstrates his position using current (1985) British urban schemes. (E.E.).
- Foster, Hal. "Postmodernism: A Preface", *The Anti-Aesthetic, Essays on Postmodern Culture*, Bay Press, 1983, pp. ix-xvi.
- Frampton, Kenneth. Some Reflections on Postmodernism and Architecture. *ICA Documents 4*, 1986, pp.26-29.
The author outlines the origins and influences of his 'split' philosophical and political Post-Modern point of view. Frampton goes on to outline six points for an architectural resistance; models of critical thought as far as architecture is concerned, should be resolved if we are to generate a true Post-Modern expression.
- Frampton, Kenneth. "Towards a Critical Regionalism: Six Points for an Architectural Resistance", *The Anti-Aesthetic, Essays on Postmodern Culture*, Bay Press, 1983, pp.16-30.
- Gitlin, Todd. Postmodernism, *Utne Reader*, J/A, 1989, pp.
- Graham, Dan. "Not Postmodernism: History as Against Historicism, European Archetypal Vernacular in relation to American Commercial Vernacular, and the City as Opposed to the Industrial Building", *Art in America*. no.51, pp.58.
The author discusses two opposed theoretical/philosophical positions; European (socialist) and American (capitalist). Socialism is considered in the work of Krier/Rossi and capitalism in the work of Venturi. The politics of architecture or "architecture as politics" is also discussed.
- Habermas, Jurgen. "Modernity - An Incomplete Project", *The Anti-Aesthetic, Essays on Postmodern Culture*, Bay Press, 1983, pp. 3-15.
- Hume, Christopher. "Powerful Design, Dispassionate", *Landscape Architecture*, February, 1990, pp 32-33.
- Jacobs, Peter. "A Convergence of 'Isms' ", *Landscape Architecture*, January, 1990, pp. 56-61.
- Jameson, Fredric. "Postmodernism and Consumer Society", *The Anti-Aesthetic, Essays on Postmodern Culture*, Bay Press, 1983, pp.111-125.
- Jencks, Charles. "The Thematic House", *Art & Design*. vol. 1, no. 9 , 1985, pp. 14-19, 48.
The author discusses 'signolic' and 'symbolic' architecture. The latter championed in the works of Venturi and the former by the author himself. The symbolic architecture is further illustrated through the example of Jencks' private house.

Jencks, Charles. "The Casual, The Shocking, The Well Ordered Acropolis", *Architectural Design*. vol. 54, no. 3/4, 1984, pp. 48-55.

The author presents a Post-Modern review of James Stirling's New Staatgalerie, Stuttgart. "With confidence and wit, implying all sorts of future directions: architecture must acknowledge current technology and social reality as much as city forms and universal archetypes".

Jencks, Charles. "The New Classicism & It's Emergent Rules," *Architectural Design*. vol. 58, no. 1/2, 1988 pp. 10-15.

A polemic discussing a new 'freestyle classicism' (as opposed to a canonic version of the traditional language) emerging as the third phase of Post-Modernism. The author outlines 11 formulae or canons of this new form of classicism. This methodology is richly supported with works of Alberti, Brunelleschi, L. Krier, Graves and T.S. Elliot.

Jencks, Charles. "Post-Modernism and Discontinuity", *Architectural Design*. vol. 57, no. 1/2, 1987, pp. 5-8

The author discusses the value of pluralism and the practice of contextualism against the Modernist tabula rasa on fitting into a desperate environment of typical urban problems. It is against such a background the author reviews recent works of James Stirling and Jeremy Dixon.

Jencks, Charles. "Post-Modernism and the Eclectic Continuity", *Architectural Design*. vol. 57, no. 1/2, 1987.

The author discusses the validity of style as a means of expressing complex urban realities. The author admits to it's limit as a consistent architectural solution.

Kay, Jane, H. "Modernism: The Invisible Guest", *Landscape Architecture*, January, 1990, pp. 40-45.

Krier, Leon. "Tradition - Modernity - Modernism (some necessary explanations)", *Architectural Design*. vol. 57, no. 1/2, 1987, pp.37-43.

The author presents, as a response to the unclarity and confusion of architectural vocabulary definitions, notions and primary concepts of current architectural terminology. The article is an excerpt from Krier's SOMAI directorship policy statement.

Krier, Leon. "Hardcore and Softcore Kitsch", *Art and Design*. vol. 1, no. 6, 1985, pp. 4-6.

A scathing discussion of Modernism and it's bastard son Post-Modernism. "It is (Post-Modernism) a negation of modernism, a negation of a negation taking itself to be an affirmation and goal. As a bastard of modernism, it is both symptom and expression of the latter's moral collapse."

Krier, Leon. "The Consumption of Culture", *Oppositions*, no. 14, Fall, 1986 pp.

The Consumption of intellectual and physical labour are discussed in the cultural evolution of Europe from the French revolution onward. The author suggests that the formation of the bourgeois state was (ultimately) to blame for the loss of culture and cultural specificity in architecture. Neo-classicism the only redemptive effort on the part of western culture to concretize that which was good at the start of industrialization . . . it gave humanity something more than a moment o relief, something which, functionalism could not. (E.E.).

Krier, Leon. "A City Within a City: The new Quartier de la Viltte, Paris 1976", *Architectural Design*. vol. 47, no. 3, 1977, pp. 200-213.

Discussed are Krier's drawings and explanation of his submission in the La Villette competition for a new Quartier in Paris, France. Facts and figures give this product an added dimension of plausibility, something of which Krier is most often criticized.

Krier, Rob. "A Criticism of Modern Architecture or About the Downfall of the Art of Building", *Architectural Design*. vol. 53, no. 9/10, 1983, pp. 4-10.

The author selectively examines architectural works over the last 50 years and their historical/theoretical justification. Both Good and Bad are considered. The emphasis is directed toward the process of industrialization, mechanization, and mass production which brought about the downfall art (read craftsmanship) of building. (E.E.).

Krog, Steven, R. "The Language of Modern", *Landscape Architecture*. vol. 75, March/April, 1985, pp. 56-59, 130.

Latham, Ian "Leon Krier, a profile by Ian Latham", *Architectural Design*. vol.57, no. 1/2, 1987, pp. 33-37.

A brief profile of L'Enfant Terrible, his general theories and work to the assuming of the SOMAI directorship are presented here. Unfortunately the author provides little more than a biography with little insight or judgement supported by only a few line drawings.

Lyotard, Francois. "Defining the Postmodern", *ICA Documents 4.* , 1986, pp.6-7

The author discusses small personal observations; "in order to point out - and not to resolve" some problems surrounding the term postmodern. The author presents his material not to close the debate, but to open it, to allow it to develop by avoiding certain confusions and ambiguities. The author distiguiushes three such debates; architecture, progress and expression of thought.

Lyotard, Francois. "Pipetizione, Complessita, Anamnesi", *Casabella*, vol. 49, October, 1985, pp.44-45.

A second translation of "Defining the Postmodern", see above.

Miller, Robert. L. "No Style At All", *Landscape Architecture*, January, 1990, pp.47-49.

Norberg-Schultz, Christian, "The Two Faces of Post-Modern, *Architectural Design; Profile, Contemporary Architecture*, 1987, pp.10-15

The author presents two opposed meanings of Post-Modernism. The

Papier, Deborah. "Rombus Room", *Landscape Architecture*, January, 1990, pp. 50-55.

Park, Kip. "The Steam Solution; Winipeg's endangered Amy Street plant was ahead of its time in 1924, *Canadian Heritage*, February-March, 1986, vol. 12, issue 1, pp.30-35

Porphyrios, Demetri. "Architecture and the Post-Modern Condition", *ICA Documents 4*, 1987, p. 30.

The author discusses the cultural values which comprise the core of postmodern architectures condition. The author focuses on the emphasis on fragmentation, the emphasis on the disintegration of the compositional and stylistic systems, the use of ironic commentary and parody, phantasmogoria, and the demise of the public realm, all of which together comprise the postmodern ideology of pluralism . . . "Bringing about the disintegration of culture and tradition into spurious and vacuous imagery".

Porphyrios, Demetri. "Imitation and Convention in Architecture", *Architectural Design*. vol. 58, no. 1/2, 1988, pp.

The author discusses a theory of imitation and convention as it applies to architecture. Drawing much support from Aristotle's "Theory of Poetry and Fine Art" the author rejects postmodernism while adding further relevance and appreciation to the works of L. Krier.

Portoghesi, Paolo. "What is the Postmodern?", from, *After Modern Architecture*. New York: Rizzoli, 1982.

An eloquent and passionate examination of the conditions of postmodern culture; it's necessity as an evolutionary history, a refusal, a rupture, a renouncement of modernity. ". . . this recovery of memory, after the forced amnesia of a half a century, is manifest in customs, dress (full, casual, and the various revivals), in the mass diffusion of an interest in history and it's products, in the ever vaster need for contemplative experiences and contact with nature that seemed antithetical to the civilization of machines."

Portoghesi, Paolo. "A New Renaissance," from, *After Modern Architecture*. New York: Rizzoli, 1982.

The author outlines the Post-Modern condition 1) The Age of Information, 2) The Fall of Centered Systems, 3) The Crisis of Resources and the City-Country Relationship following the development of post-industrial societies; architectures reaction to these symptoms. "The Post-Modern has signalled, therefore, the way out of a movement that for some time stopped moving ahead, that had transformed itself into a gaudy bazaar of inventions motivated by the alibi of technological experimentation."

Simon A. , Llewellyn T. "Alexander Dock District Concept Plan", commissioned by the Riverbank Enhancement Program, Core Area Initiative, The City of Winnipeg, 1989.

Trieb, Marc. "Postulating a Post-Modern Landscape", *Process Architecture*. vol. 61.

The Author discusses at length the transmission of aesthetic development from art to architecture to land. architecture from the 19th century to modern times. The author ends the work by naively rejecting the classical landscape as a source for Landscape Architecture's progression into postmodernism. The work offers little as a solution, only that "context offers us the greatest source of enriched landscapes"; supported only with a few examples of landscape as art.

Walker, Peter. "Don't Give Up on Modernism", *Landscape Architecture*. January 1990, pp.124.

"Winnipeg Parks", *The Winnipeg Tribune*, August 8th, 1895

Wyuer, John. "Television and Postmodernism", *ICA Documents*. 1987, pp. 52-54.

The author discusses the modernist theory of the dependence of the visual; a manifestation of which is the television. The author provides examples of British programming which have evolved into, in essence, a postmodern condition. The value of the work is found primarily in the author's articulate summary of postmodern culture.

Guillan, Bruno. "Ramble City: The Blade Runner and Post-Modernism", *October* 41. 1987, pp. 61-74.

The author discusses symptoms of Post-Modern culture, namely pastiche and schizophrenia through examinations of the film "The Blade Runner" (based on the novel "Do Androids Dream of Electric Sheep." by Philip K. Dick). The article is easily understood with lots of fun for lovers of the movie.

Zenghelis, Elia. "Project for the Parc Citroen-Cevennes, Paris", *Architectural Design, Contemporary Architectural Profile*. 198?, pp.76-80.

BOOKS

Benevelo, Leonardo. *The History of the City*. Cambridge: MIT Press, 1980.

The author examines the influences and ideas that have affected the evolution of the city over time. The text is well translated but provides only an overview, giving little insight. The merit of the book is found in it's wealth of illustrations, of which there are over 1500, providing one with information the text alone could and does not provide.

Eco, Umberto. *The Name of the Rose*. Harcourt Brace Jovanovich, New York, 1984.

A superb novel providing an excellent example of postmodern double-coding (the use of previous forms), by the foremost literary theorist.

Foster, Hal, editor. *Postmodern Culture and the Anti-Aesthetic*, Bay Press, Port Townsend, Washington, 1983.

The work is a collection of essays by numerous artists responding to a Post-Modern artistic movement. As a whole the collection is dedicated to and indicative of the confusion that exists within both proponents and objectors of Post-Modernism.

Jencks, Charles. *The Language of Post-Modern Architecture*. fourth edition, Rizzoli International Publications, 1977,1984.

Since the book was first published in 1977 it has become something of a classic, first announcing the birth of a movement, and in it's later editions defining it . . . It is a story of the failure of Modern Architecture to communicate with it's users and the attempt today of Post-Modernists to overcome this failure. The text is lavishly accompanied by over 300 illustrations. (publishers note.)

Jencks, Charles. *What is Post-Modernism*. Academy Editions/St. Martins Press, 1986.

Considered to be the main definer of Post-Modern architecture, the author considers the concept as it relates to art, literature and social philosophy. Using typical Post-Modern devices of exposition, including irony, allegory, and parody Jencks shows the evolution of this tradition. "The concept of Post-Modernism should be applied to those artists and architects who have a more complex relation to tradition and communication; who both continue and transcend modernism . . . a process defined as double coding". The author draws on examples from art, architecture and literature, evolutionary charts, to numerous illustrations to clarify his position.

Horn, Richard. *Memphis; Objects, Furniture, and Patterns*. A Running Press/Quarto Book, Philadelphia, Penn., 1985.

Lyotard, Francois, *The Postmodern Condition: A Report on Knowledge*. Manchester University Press, 1984.

Defining the postmodern as incredulity toward metanarratives. The author is concerned primarily with the condition of knowledge in our scientific age, in particular the way it is legitimized through the "grand narratives" such as the liberation of humanity, progress, the emancipation of the proletariat, and increased power. These Master narratives, he contends have gone the way of previous ones such as religion, the nation-state and the belief in the destiny of the west. This work is certainly the most referenced and influential to date. It is an essential read for anyone considering the postmodern.

Moore, Charles, William J. Mitchell, William Turnbull Jr., *The Poetics of Gardens*. Cambridge: The MIT Press, 1988.

The authors present a playful and affectionate typology of gardens; from the landscape designs of ancient China and India to those of Capability Brown and Walt Disney, and the modern American suburban homeowner. Charmingly written and profusely illustrated the work is by far the best of its kind to date; the exploration of qualities of space that create the promise of the garden, examining the most important patterns and ideas that contribute to the garden. The work ends with an 'eavesdrop' for hints and suggestions about how the garden patterns and ideas of the past can be appropriated, reinterpreted, and transformed for our own time and our own place.

Mumford, Lewis, *The City in History*. Harcourt Brace Jonavich: New York, 1961.

The study of the city and its role in world civilization . . . from nomadic and agricultural civilizations of the ancients. Mumford discusses the form, functions and purposes of the earliest cities, then does the same for Greek, through modern cities. Philosophical and moral considerations concern the author throughout and underlie his final statements concerning the city's essential role and his hopes for the future. (BRD).

Penner, Norman, editor, *Winnipeg 1919: The strikers' own history of The Winnipeg General Strike, Second Edition*. James Lorimer & Company, Publishers, 1975.

The Winnipeg General Strike of 1919 was a landmark in Canadian political and labour history. This book presents us with a lively and clearly written strikers' account of the strike. Supported with more than 40 photographs the work offers us the perspective on the strike by the people who organized it.

Porphyrios, Demetri, "*Krier, Leon: Houses, Palaces, Cities.*"
Architectural Design Profile 54, AD Editions Ltd: London, 1984.

Assembled in this volume, by one of architectures most respected practitioners and eloquent academicians is a systematic overview of Leon Krier's work to date. This profile is truly a tribute to a contemporary polemicist who is absent of all Post-Modern cliches and has made the most complete and consistent rejection of Modern architecture. Adding further dimension to this beautifully illustrated work are three introductory essays by Colin Rowe, Jaquelin Robertson and Demetri Porphyrios. ". . . Krier's work means to take a stance not simply in matters of architecture but more profoundly in matters of morality and lifestyle".

Portoghesi, Paolo. *Postmodern, The Architecture of the Post-Industrial Society.* New York: Rizzoli, 1983.

Radice, Barbara. *Memphis.* New York: Rizzoli, 1986

Rossi, Aldo. *A Scientific Autobiography,* Opposition Books, Cambridge: MIT Press, 1981.

In the genre of architectural heroes an eloquent personal record...reminisces convents and castles, the emotional pull of holy sanctuary, Melvilles dramatics, an adolescents fear of death, a young artists way with life. Beautifully illustrated, Vincent Scully's postscript is a significant work unto itself.

Rossi, Aldo. *The Architecture of the City,* Opposition Books, Cambridge: MIT Press, 1982.

The book is the author's major work of architectural and urban theory. Originally written in 1966 it has been translated into three languages. In part the work protests against functionalism and the Modern Movement, in part an attempt to restore the craft of architecture to it's position as the only valid architectural study and in part an analysis of the rules and forms of the cities construction. The Author's critique focuses on the neglect and the destruction of the city, to Rossi the city is a cumulative and man-made creation where site and structure is an artifact - "a place of collective memory where earlier meanings are retained even as it's function or context is forced to change".

Tchumi, Bernard. *New Designs, Bernard Tschumi Cenegram Folie Le Parc De La Villette,* Prineton Architectural Press, 1989.

It is a graphically stunning book by the Architect describing his controversial first prize project currently under construction in Paris. In addition to over 30 colour illustrations the book includes a theoretical introduction (which brek from traditional ideologies of Architeture and Landscape Architecture) and several texts written during the development of the project, among which are extracts from the competition report, feasibility studies, and project descriptions. (Publishers Note)

Venturi, Robert. *Complexity and Contradiction in Architecture*. Museum of Modern Art. 1966, 1977.

Championed by an artful introduction by Vincent Scully the book is by the author's own admission is both a criticism and explania. The author discusses the necessity for complexity and contradiction in architecture as opposed to incoherence and arbitrariness of incompetent architecture. Proclaiming duality the author stresses the excitement and necessity of ambiguity, the distorted, the perverse, and a compromising architecture via a catalogue of Mannerist, Baroque, and Rococo motifs. The author describes in detail the works which excite and inspire him. The book concludes with a chapter of Venturi's own work up until 1966. (not updated with second edition). Vincent Scully, in the introduction to the second addition still maintains as he proposed in 1966 that this work is the most important writing on the making of architecture since Le Corbusier's *Vers une Architecture* of 1923.

Venturi, Scott Brown, Izenour. *Learning From Las Vegas*. Cambridge: MIT Press, revised edition 1988.

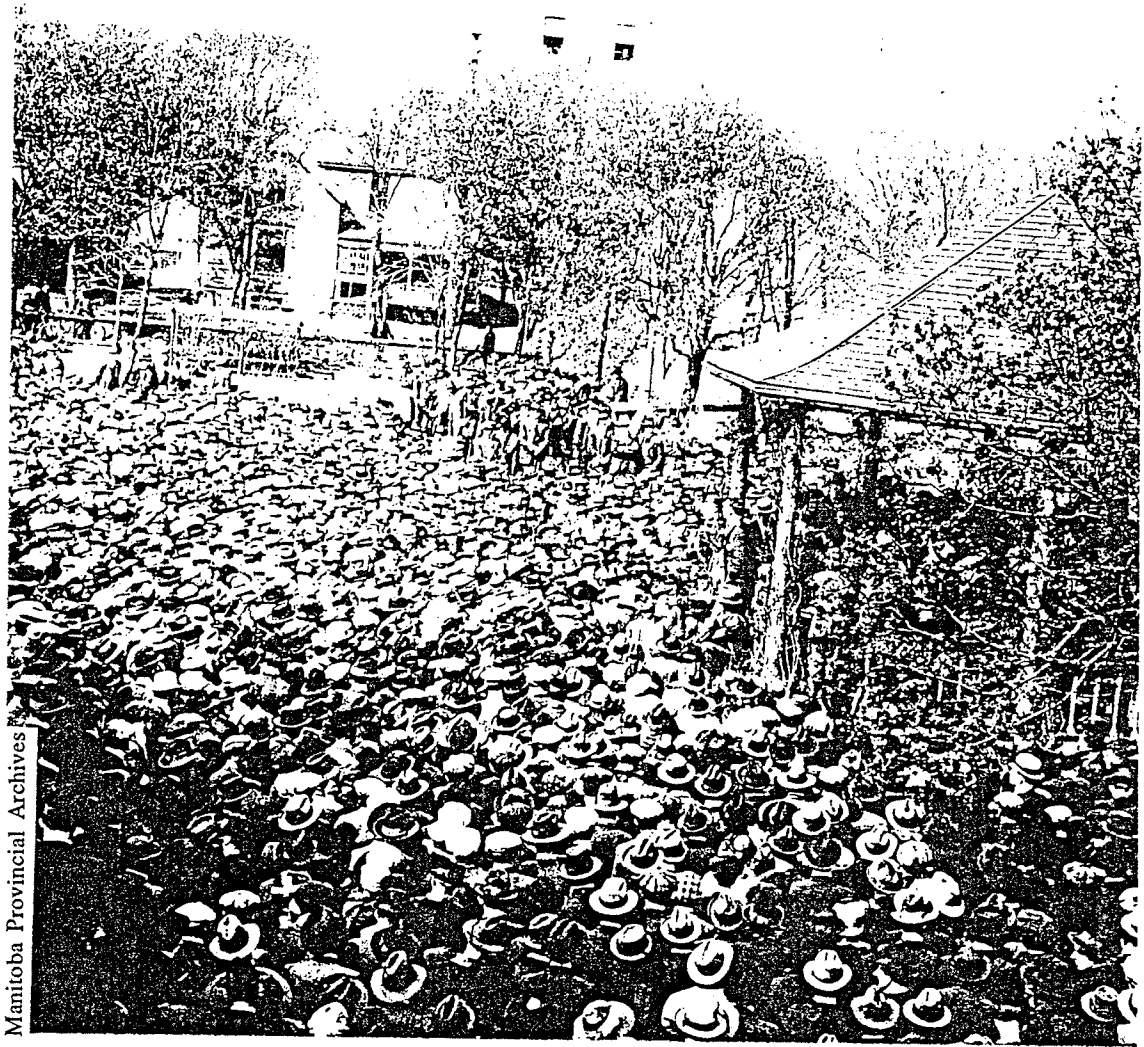
The second of Venturi's work, it is linguistical in it's approach. It is not about Las Vegas as the title suggests but a treatise on the symbolism of architectural form, primarily concerned with the function of sign in human art. The author calls for architects to be more receptive to the tastes and values of the "common people" and less modest in their erections of heroic, self referential monuments. The concise text is well supported by a plethora of illustrations. "We look backward at history to go forward; we can also look down to go upward. And without holding judgement may be used as a tool to make later judgement more sensitive. This is the way of learning from everything."

Weber, Max. *The City*. translated and edited by Don Martindale and Gertrud Neuwirth, The Free Press, New York, 1956



Manitoba Provincial Archives

Royal opening of the Amy Street Steam Plant, June, 1924. His Royal Highness, Prince Edward attending.



Manitoba Provincial Archives

Striker's meeting in Victoria Park. Sunday evening, May 25th, 1919