PLACE: A SITUATION OF BECOMING

CLAIRED O’SHAUGHNESSY

HOW CAN THE BECOMING OF A SITUATION BE REPRESENTED AND ENCOURAGED THROUGH DESIGN?
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1.0 PLACE, SITUATION, BECOMING
This is a masters by design project in Landscape Architecture. The research was conducted using a competition brief for an otherwise inconspicuous inner city terrain to develop a design technique that attempts to achieve some of the goals of place theory without falling prey to the essentialism associated with the tradition of this theory.

One of the aims of this project is to participate in a general rehabilitation of place theory in design discourse, in order to deal with some of the problems that arise as a result of a commonly adopted global design approach which does not acknowledge the specific circumstances of a landscape. The problem that immediately presents itself is that place theory and the concept of place are considered by some no longer to be relevant in a time when they have already been widely criticised. As Edward Casey says in *The Fate of Place*, 'Space and Place are historical entities subject to the vagaries of time'. The term 'place' has been tainted by historical references which are considered singular, exclusive and socially damaging. Therefore the reintroduction of this term in contemporary architectural discussions has been done with caution and thorough redefinition. Throughout this project I have made myself aware of the criticisms, while familiarising myself with the motivations of traditional place theory. The aim of the project is to meet at least some of the criticisms and make place theory a useful way to approach the design for dynamic, becoming landscapes.

One of the key figures in the understanding of place theory is Yi-Fu Tuan. In his book *Space and Place: The Perspective of Experience*, published in 1977, Tuan discusses the difference and relationship between the concept of space and that of place. He proposes that space lies open, suggesting the future, inviting action, and requiring movement and change. Place, on the other hand, is enclosed humanised space, requiring a collection of static memories or relationships for its existence. Therefore, compared to space, 'place is a calm centre of established values'. While this book provides useful discussion on distinguishing characteristics and relationships between that which is considered space and that which is considered place and what is necessary for transformation from the former to the latter, it is often necessarily ambiguous. This is a common trait of phenomenological writing, making it difficult to apply to landscape design in reality. Also in its very honest, almost conversational approach there are striking contradictions, as in the movement between an individuals' relationship to the place and outsiders' perception of this interpretation. And again, space, which is said to represent freedom, is in one section considered as a geometric unit measurable and unambiguous but later on there is the suggestion that as opposed to space a place is known and measured. However, what is useful is the consideration of measurement of a landscape through experience and not
through simply geometric means. One of the challenges faced in this project is how this measurement can exist in a communicable way so the experience of place is not simply limited to the individual.

Shortly after the publication of Tuan’s book, the idea of the spirit of place or genius loci was discussed in the writing of Christian Norberg-Schulz most notably in his 1980 publication, *Genius Loci: Towards a phenomenology of Architecture*. Initially understood in Roman mythology to be the protective spirit of a place, it was perhaps made relevant for landscape architecture through the work of English poet, Alexander Pope. The concept of the ‘genius loci’ receives from Norberg-Schulz its most thorough contemporary investigation. He explicitly links the importance of this concept to phenomenology and place making. The work of Norberg-Schulz presents a predominantly Western understanding of genius loci as an essential spiritual figure possessing the answers to all in regards to the understanding of a particular place.

Through this work and more evidently in a later publication titled *The Concept of Dwelling: On the Way to Figurative Architecture* Norberg-Schulz reinvigorates the work of German philosopher, Martin Heidegger. Here Norberg-Schulz supports Heidegger’s promotion of place as a static destination on the linear timeline that is the journey of existence between earth and sky, life and death. He suggests that the understanding of place is a mutual agreement developed in the psyche of all who experience a particular place. In expressing Heidegger’s ideas about dwelling and place, however, Norberg-Schulz does not identify the potential problems that arise from these essentialist and almost purely anthropological ideas. His identification of a need for a poetic to interpret the ideas is useful, though, and he advances sculpture and poetry as two ways to express the ‘genius loci’. Once again these ideas are particularly culture specific, and ‘expression’ through these means may result in the exclusion of many groups necessary to the contemporary understanding of place.

Even at the time of this publication Norburg-Schulz received much criticism. In particular a Heideggerean understanding of place was often seen as being politically and socially restrictive. French Philosopher Jacques Derrida presented a lecture in 1987 titled ‘Heidegger: Open Questions’ which discusses the connection of Heidegger’s work to the Nazi political regime and his shifting idea of the spirit resulting in Heidegger being the champion of the German spirit. This highlights the aspect of domination inherent in traditional place, where one Godhead figure presents the answers for all, removing the ability to question, which Derrida identified as been the essence of Philosophy. The privileging of the anthropological aspect of place presented by Heidegger and Norberg-Schulz also came under scrutiny. The distinction between
humans and all other phenomena of a place was seen as being another device which
excluded particular groups and therefore made the idea of place as something which
was only for particular individuals who chose to mindlessly subscribe to the ideas of
the dominant figure. Even a supporter of place theory, Edward Casey suggests that
'place is not singular much less ideal'. In order to deal with these highly problematic
issues inherent in traditional place theory it is important that any revisitation presents
the ideas in a way that can be opened up to multiple interpretation acknowledging
not only identity but also difference.

This is discussed in the work of Kim Dovey. In his paper titled 'Dialectics of Place:
Authenticity, Identity, Difference,' published in 2002, he identifies the problems
associated with a traditional understanding of place theory yet suggests that its
reduction to text has meant that that it has been 'stripped of its fertile complications'.
Dovey suggests concepts of place should be approached 'dialectically, as the products
of conflict, contradiction, resistance and the play of difference' And that it is only
through this approach he argues that authenticity of place can be achieved. Dovey
goes so far as to say that to ignore place is to reject difference.

Dovey also discusses the relevance of revisiting place theory to overcome some of the
effects of globalisation such as the production of what Marc Augé describes as the
'generic city' or the 'non-place.' For Dovey place is a necessary part of how we are
positioned in the world. He discusses the work of Anthony Giddens and the necessity
of what Giddens terms 'ontological security' as a way we can engage and protect
ourselves within the world and how this appropriation and expropriation of space is
necessary for our ongoing survival.

The removal of science from the interpretation of a place, science typically being
understood in the third person and traditional ideas of place being understood in the
first person, meant that it was difficult to communicate ideas of place in a way which
could credibly be understood by others, science often being seen as the means of
providing answers. However, connecting place theory and phenomenology to science
seems impossible when, as discussed by John Berger and cited in Dovey's paper
ambiguity is a necessary part of place. 'Authenticity comes from a single faithfulness:
that to the ambiguity of experience'. It is for this reason that another poetic needs
to be approached to investigate place, one that can deal with these ambiguities but
somehow make sense of collective experience. This is where French Philosopher,
Alain Badiou's understanding of the world through mathematical set theory appears
to be a useful tool in understanding the landscape. Badiou's use of set theory to
manage landscapes into sets and explore the relationship between these sets allows
for the appropriation and expropriation of phenomena necessary to the understanding
of place. The process of appropriation gives right to (or selects) groups which are both vital to the existence of a situation and which at the smaller scale belong to a particular set. Expropriation brackets out phenomena which are either threatening to the situation or do not belong to any sets which comprise the situation and are therefore superfluous to it. The process of appropriation and expropriation is the structuring of the situation. The landscape is then presented as the situation rather than simply a site, which is defined by geometric boundaries. Situation acknowledges both that which is physically represented but also that which is not. A situation can be ‘a whim, a supermarket, a work of art, a dream, a playground fight, a fleet of trucks, a mine, a stock prediction, a game of chess, or a set of waves.’ This method of abstraction does not suggest a hierarchy of considered groups and so seems a more inclusive poetic than those presented by Norberg-Schulz. Badiou addresses the potential problems of the techniques which he presents and seeks to overcome them. He also cites the work of other philosophers in a manner that suggests that there is no single correct answer, no single ‘genius loci’ as implied through the work of Heidegger and Norberg-Schulz. This embraces the existence of multiplicities within a situation, various outcomes, and a variety of interpretations.

Badiou defines situation as the ‘place of taking place,’ acknowledging the continuation of a place rather than the traditional understanding of place as being in a state of statis. As Sennett suggests and Dovey discusses ‘place-making must find a way for contacts to endure’ and in order for this to happen any revisiting of place theory must recognise the effects of time. It is important to understand the landscape as a series of events and their involvement of the past, present and future relationships to the continuation of a place.

Through this project I propose a methodology for designing a situation of becoming. The methodology is based on Dovey’s presentation and critique of place theory and Badiou’s understanding of situation by way of set theory.

1 Casey, 1997, p 298
2 Tuan, 1977, p 54
3 Ibid, p 43
4 Ibid, p 200
5 Casey, 1997, p 286
6 Dovey, 2002, p 45
7 Ibid, p 47
8 Berger cited in Dovey, 2002, p 48
9 Badiou, 2003, p 7
10 Ibid, p 9
11 Sennett cited in Dovey, 2002, p 50
OVERCOMING THE EFFECTS OF GLOBALISATION AND ‘SUPERMODERNITY’

Although concepts of place always exist, seemingly it is not until the effects of instability of identity are experienced that the term ‘place’ is confidently revisited and redefined with a clear ambition for recovery. Global socio-economic conditions are currently such that a decline in the understanding of becoming in relation to the world can result in the fragility of will to continue. There is an increase in what Marc Augé terms as ‘non-places’, ‘spaces which cannot be defined as relational, or historical, or concerned with identity.’¹ Characteristics of these spaces are creeping into places which we must encounter to survive; into what should be places of dwelling. This movement questions identities and as a result disregards difference. As suggested by Augé’s term ‘supermodernity’ the lived experience of non-places and the continual fluctuations of social and political status occurs in a state of constant apprehension, which is impossible to maintain. This leads to a dissatisfaction and anxiety with the effects of modernism. Such dissatisfaction breeds new situations, the effects of which have not been accounted for, and make the transformation of the self almost impossible.

One of the aims of landscape design which satisfies the need for the identity of a becoming, should be to prevent subjects breaking their fidelity to the event of, or within, the situation. In doing this subjects can regain a sense of the ‘ontological security’² which Dovey discusses as being necessary for a ‘being’ to be able to sustain ‘the routines and habits of the familiar world’. Ontological security expropriates the aspects of the world which ‘would otherwise engulf us and cause paralysis of will’³. Recognising this need for self security in an ability to deal with the world is useful when understanding how to provide for multiples in a situation which is to continue as a place. However, the term ‘ontological’ in its discussion of ‘being’ in the world is problematic as it suggests a static existence, where ‘being’ exists in moments alongside the world without alluding to the affects that occur as a result of the relations which evolve through their movement in time. To move beyond a Heideggerean understanding of place the more dynamic discussion of becoming with the world seems helpful. This concept permits an understanding of transformation and promoting the continuation of the situation through the design process.
ACKNOWLEDGING TIME

As mentioned above a more dynamic understanding of place is necessary for landscape design in the current climate. Representing the landscape as a situation allows for the becoming of events within the situation based on relationships between the events. A situation delegates importance on the basis of the specific circumstances of the situation rather than through globally assigned significance. For example, in the situation in question for this project, if the site (which is but one set of the situation) was examined without prior knowledge of the evolved dynamics one might assume that the space, which through its international form assumes the picturesque courtyard, works in the manner which it was intended to. There exists a tree which provides shade, meandering paths and park benches. It is enclosed on two sides and can be accessed from the footpaths. However one must go beyond the formal aspects, to which understanding the landscape through site is limited, in order to understand the deterioration and potential disappearance of this set. The concept of situation allows the designer to understand the social, political and historical affects which may not currently represent themselves on the site and yet which have transformed this model into its current presentation.

The situation also presents its own potential so the designer can perhaps understand first what becomings and relationships need to be sustained before proposing the interventions, which will promote their endurance. Approaching the design process in this order also provides solutions which are driven by the needs of the situation itself rather than enforcing icons of activity on a site which is the right size but may reject or consume the foreign objects to the detriment of the situation. A situation should have the security and the ability to transform with time, whatever calculated and unexpected events it may encounter. 'Chance proceeds from the Infinite – that Infinite you have affirmed'4

ADDRESSING EXCLUSION

'Place making based on exclusion, sameness or nostalgia is socially poisonous and psychologically useless; a self weighted with its insufficiencies cannot lift the burden by retreat into fantasy. Place making based on more diverse, denser, impersonal
human contacts must find a way to endure.\textsuperscript{75} The exclusivity inherent in idealising landscapes must be overcome in order to allow for the becoming of a situation. In response to the loss of identity and difference, which results from a world transformed by globalisation and purely outside decisions, Henri Lefebvre speaks of the ‘rights to the city’ of urban dwellers. There is the suggestion that there should not only be a ‘right of access’\textsuperscript{6} but a right of authority, an ability to participate in the shaping of their own environment. This is the transformation of becoming. It permits an understanding of how a multiple has shaped and been shaped through its existence in the situation and how the contacts necessary for this can endure. For this appropriation of ‘dwellers’, equally, expropriation must occur. The term expropriation is more to do with a certain bracketing out of the world necessary for a becoming to endure in its surroundings rather than an exclusion which through imposing new essentialist circumstances, with the goal of idealisation, denies access and authority to groups who have a right to the situation. The designed situation which allows for becoming is not a romantic image which purifies the landscape. ‘There is no admissible reason for beings to resemble anything more essential than themselves.’\textsuperscript{77} Through this project I would further suggest that perhaps the designed outcome should not even continue in a manner as noble as Dovey would hope, is this not just another form of idealisation based on different political values?

1 Augé, 1996, 77
2 Giddens, 1990, 92
3 Dovey, 2002, p50
4 Badiou in a discussion on the maxim of Deleuze in regards to the question of chance and the eternal return, 2000, p72
5 Sennett cited in Dovey, 2002, pg50
6 Dovey, 2002, p48
7 Badiou, 2000, p43
2.0 SITUATION
The situation chosen for this project is based on the ‘Mission in the City’ brief which was presented in the middle of 2006. The partners in this project were the Auckland City Council, St Matthews in the City, The Auckland City Mission and ASB bank trusts. It is an open brief for a situation where there is currently a historic church and a mission centre which provides services such as childcare, healthcare, nourishment and support. These are divided by a carpark building with an area also for carparking in front. The site currently works as a thoroughfare for the few pedestrians who wish to move between the heavily trafficked Hobson Street and the smaller, quieter end of Federal Street. The marginalised people who rely on the mission centre often linger at the edges of these buildings but are repeatedly pushed out, like the people passing through on foot by the business of the carpark. On the Federal Street side there are two historic houses next to the carpark at the rear of the mission and behind the church an insidious courtyard with a large protected oak tree which is rarely used for anything but determined ploughing through to other ‘places’. The
relationship between the functions of the situation are limited and there is a desire presented in the brief to make this situation work as a whole rather than discrete entities which compete against each other. There is evidence of a transformation in relation to the needs of the city but with little consideration to future effects. It is important to maintain the functions and structures contained within this situation for the character of the city, however they need to be recovered in a way that will connect to the city as a whole and be able to work and become together. There is something at stake here which needs to be examined. 'If it is indeed the quality of the designed landscape that has been lost, we must also ask whether or not, or in what ways, it should be recalled.' The quality of the connections within the situation and it connections to the broader city need to be secured to transform this into a place of becoming.

1 Treib, 1999, p29
KEY

A  Hobson Street
B  Wellesley Street Footpath
C  Federal Street
D  St Matthew's Church
E  Busstop
F  Historic Houses
G  Protected Oak Tree
H  Mission spaces - Healthcare, Childcare and other Social Services
I  Opp Shop
J  Carpark Building
K  Carparking at Street Level
L  Courtyard Space
M  Mission Service Carpark

Location of figures 1 - 27 indicated on plan unless outside of frame
2.2 SITUATION INVESTIGATION AND ANALYSIS

USING PHOTOGRAPHY

Analysing photographs and film footage of the situation provides an important distancing of the designer from the multiples which they are to investigate. Tuan suggests in *Space and Place: The Perspective of Experience* that if a place is too close it could become idiosyncratic and hence unimportant.¹ Since the appropriation and expropriation of the landscape is a vital step to understanding the situation it is necessary to temporarily withdraw the self from the situation in order to understand other relationships.
When photographing the situation, therefore, it is critical to avoid any preconceptions of what can be drawn out of the resulting images, otherwise the designer's prejudice of the situation may remain throughout the investigation.
Extracting imagery from photographs taken from the site is a useful way to identify the relationships which are necessary to the becoming of the situation. The generated images allow the designer to investigate multiples as they occur in their specific situation and as a result suggest relationships which are coded through patterning and marks and other physical traces which represent the existence of an event. 'As a totally chance, incalculable, disconnected supplement that surges forth in a situation and instantly disappears, the event is only recorded in its disappearance in the form of the linguistic trace that it leaves behind'.

In landscape architecture the evental traces are not so much linguistic as they are represented physically to and through a subject. Such traces are highlighted as a result of removing elements which deflect focus away from the multiples in question.

Figures 1-27 are examples of evental traces, that have, and continue to, constitute the Mission in the City situation. In this project, the role of these traces is to provide the designer cues as to its ongoing emergence.
The identification and selection of emergent traces is done at various scales so that the situational design process is not limited to multiples simply within the bounds of what is represented at one level. Large scale images allow the designer to understand the relationship of the situation to the broader city (figure 28) and the images which present multiples and relationships at the micro scale provide necessary traces and patternings of the specific emergence of the many multiples that cannot be understood at the macro scale (figures 1-27).

Part of the Mission in the City Situation Plan: The imagery and text for this is taken from the contents of the Mission in the City brief. This image represents past, present and potential situations and indicates its relationship to other parts of the city which are to be considered in the design process.
Hobson Street Front Photograph: The images relating to the sets identified in the written description are extracted.
from this image. They then hold some relationship to the other sets through their location in this photograph.
THROUGH SET THEORY

For the process of trace extraction it is important that there is some sort of control derived from the situation itself. The situation as it currently presents should be assessed and represented in a similar way to how one is to understand it for the design process. It is important first to understand the situation as it exists and through this develop motivation for the design, ie, what is the desired transformation? By describing the situation in writing and then scripting a desired outcome for it, one can begin to use the images collected through the extraction process to diagram the situation a) as it stands and then b) as it will become (figures 42 and 43).
MISSION IN THE CITY SETS

St Matthews in the City
Their activites
Auckland City Mission
Social Services
Housing
The Site
Activities and Uses
The Church
Old Character Buildings
Open Spaces
The Physical Elements
The Community
Commercial Uses
Trees
Opp Shop
Buildings
Drop-in Centre
Carpark
Courtyard
Hobson Street Frontage
People on Foot
Ideas
Residents and Visitors
Congregation
Federal Street Frontage
Federal Street
Connections
Aotea Quarter
Victoria Quarter
Learning Quarter
The Universities
Design Principles
The desired situation, interpreted from the Mission in the City brief, involves an ongoing relationship between key multiples that ensures their continuation by catering for their situation specific existence. The multiples identified in both the description of the current and potential situations will form the inventory of sets which control the extraction process. It is important to make sure that groups that have a right to the situation are not excluded.

The set names speak of becomings without reference to their attributes. Rather, these can be recognised in relation to the viewer from, on the one hand, the imagery within the set and, on the other, the set’s relation to other sets. For example, some of the set names derived from this situation are buildings, activities and uses, physical elements, and church. Such identification is necessary to prevent a multiplicity from belonging to other multiplicities. This belongingness is vital to the structure of the situation.
Diagramming the situation in its present and desired conditions provides the designer with a useful reference for monitoring its progress through the design process. Presenting the situation as a set diagram also allows it to open up into the individual sets, which facilitate the design process by working with the potential becomingness for each individual set which through their relationship with each other contributes to the becomingness of the situation.
Walter Benjamin proposed that ‘Ambiguity is the figurative appearance of the dialectic, the law of the dialectic at a standstill’. The suggestion in this project is that the images collected through photography disclose the dialectics present within a situation, or at least within the moments captured, and that these allude to their historical and potential states. However, although these ‘dialectical’ images imply ambiguity, the ambiguity of experience inherent in place is often not physically represented. One of the obvious limitations of simply using photographs to represent a situation is that non-physical events are not included in the presentation of the situation exclusively through this means. Favouring a single medium excludes many events vital to a situation and to the understanding of place. One way to present events which are not physically represented, such as ideas, historical events, connections, social conditions, and actions which speak about the situation in time is to extract elements of text from a written description and include these in the representation of the situation (figure 28 and opposite). This technique goes some way towards avoiding the privileging of the physical. Constructing sets from a written description of the situation’s structure helps to accommodate ‘anything that is, regardless of its modality’.

In her examination of the work of Walter Benjamin, Buck-Morss discusses how a visual rather than linear logic was needed in order to create a dialectical image which would present the ambiguity of experience. She says that concepts should be ‘imagistically constructed, according to the cognitive principles of montage.’ Textual descriptors, therefore, may be extracted as images and presented in the same manner with other images, so as not to create an apparent hierarchy (figure 28 and opposite). When this representation of the situation is opened up for the design work the dialectics and ambiguities that present themselves as a result of this composition are better understood. This helps to avoid the false clarity which comes with the logical preconceptions both of the text in raw format, and the images prior to investigation with their deceptive relationship to the ground.

1 Tuan, 1977, p3
2 Badiou, 2000, p10
3 Badiou, 2003, p16
4 Benjamin cited in Dovey, 2002, p48
5 Badiou, 2003, pg7
6 Buck-Morss, 1991, p218
USING THE SETS

While the images constructed during the analysis phase are appropriate commentaries on the structure of the situation, it needs to be opened up into sets to allow the designer to enter it (figure 44). Due to the fact that the images for each set are from the situation diagrams, they will always hold some relation to the situation as a whole so that vital relationships are not ignored. Through movement the whole is divided up into objects, and objects are re-united in the whole and indeed between the two the whole changes.\(^1\) In doing this the designer makes sure that each group identified as necessary to the situation is accounted for, and as a result the situation can continue. Dealing with the situation as a whole is overwhelming and it is difficult to accommodate each group in the design.
After the design intervention has taken place the situation is revaluated according to how it has transformed through this process. The Venn diagrams constructed at the analysis phase of the project can be used and re-drawn according to the new situation that has resulted from the intervention (figure 50). From these diagrams the designer can determine if the relationships necessary for the endurance of the situation are maintained or beginning to form, both within the set and within the situation. This can also be assessed by making sure that each of the elements within this transformed set is included in the following analytical drawings, the scaled section (figure 52) and investigation configured at the more personal scale (figure 53)
SPECIFIC TO THE SITUATION

Situations can reveal their own potential through the representation of past and future events. In figure 45 one can see images and texts which represent the courtyard set. These images have been extracted from the situation diagram presented in figure 28. They are the marks from this diagram which are, have been, or could be part of this set, each aspect important to the continuation of the set in this situation. This image allows the identification of any multiple that is not currently part of the courtyard set, or whose extinction is immanent, as this will become the instigation for the motive behind the design intervention. In the case of the courtyard set the word 'linger' (and its position in relation to the city) emerges as the motivation for the design.

Extracted set multiples from the situation diagram using the contents of the brief
The imagery on this page relates and is representative of the courtyard set. It is extracted from the situation diagram which uses the contents of the brief. As this diagram which these images are extracted from includes groups which are not physically represented it presents not only the current situation but also potential situations.
Images represented on this page are taken from the situation diagram which presents the extracted traces and patterning from early situation analysis by arranging them according to general relative positions on the ground.

Assessment of where and how 'lingering' currently occurs within this set of the situation and how this process affects can be transferred to allow the lingering of people or passersby.

Extracted set multiples from the representation of the situation using traces and patterning
As the images used for the design are representative of the existence of that set within the situation, investigation of how this multiple can occur in its specific circumstance can be derived from how it has, or does, occur in the particular set already but in different groups (figure 46). This should then be understood in terms that can be translated to the multiple in question (figure 47).
Extracted set multiples from the situation diagram
using the contents of the brief with proposed traces and the addition of potential multiples
The imagery used to map the traces on the site and suggest the potential of what needs to be added, subtracted or altered is derived from the initial images collected (figure 48). This ensures that the intervention event belongs to the situation and can act in fidelity to it. ‘The object of these enquiries,’ Badiou says, ‘is to work out how to transform the situation in line with what is revealed by the event’s belonging to the situation.’ He uses the term ‘truth procedure’ both because it reveals the potential of the situation and because ‘it unfolds a new multiple: the ‘truth’ of the previous situation.’ The result is a more thorough understanding of the situation through each intervention.
This image is useful to investigate relative height and bulk, relating the designing something purely orthographically which may have an entirely different relationship in reality.
This image also indicates which multiplexes should be included in the section cut to analyse their relationships.

It also shows where these set may cross over with others, highlighting these as options for the selection of the set.

This image is useful to compare to two similar diagrams prior to any design work, as grouped sets according to their current situation and the other are grouped then according to the desired situation according to the brief.

One of the purposes of this image is to see how this diagram evolves with the design relative the two diagrams just mentioned.

Situation presented as a set diagram after design for this set
(The design of the 'activities and uses' set selected from this diagram is shown in Appendix A)
Secta cuts through groups represented within this outline.
MAINTAINING INTRA AND INTER SET RELATIONSHIPS

It is important that a relationship remains between the images extracted for each set throughout the design process. The presence of these elements determines the existence of each set in the situation. Each image used for the design of a set does not by itself represent the set. It relies on the presence of the other drawings. The number of images produced in each set is the result of what is necessary to represent the set to ensure that these relationships are considered. What is lacking in one image needs to be represented in another.

As mentioned above, before physical interventions are made in the design of each set the desired traces are transposed onto the representative drawings (figures 47 and 48). These traces and accompanying sketches speak of the relationships between the groups in the set rather than the groups themselves or the physical operations which have achieved this, as the existence of these relationships is vital to the existence of the set within this situation. This is how the design is approached in the images prior to the investigation of the situation through the Venn diagram (figures 45-49). The interventions necessary for these relationships to occur are concretised only after these relationships have been designed for empirically.

The Venn diagram (figure 50) is used not only to monitor the presentation of the transformed situation but also to monitor the transformed set and to decide whether as a result of this set design the groups identified are represented within the bounds of the line which encloses its images. This diagram dictates where the section cut is placed so that intra-set relationships can be monitored through this drawing (figure 51) and also in the following drawing (figure 52) which investigates the transformation of these multiples and their relationships through time at a more intimate scale. The latter images are worked over with each set design so that the effects of each intervention can be examined within the context of the previous sets to check that the earlier motives are still adhered to (figure 53 and refer to appendix A where this image is worked over with the design of the following two sets).

Another function of the Venn diagram is to select the set to be considered next in the design process. The selection is based on two considerations, a) which other set (or sets) the set that has just been operated on forms a relationship with, and b) which set is enclosed in a boundary line that intersects with the boundary line of the current set. While there are often many sets which fit these criteria, one must be selected. This gives continuity to the design and allows each set to be worked on in relation to the last so eventually the situation is understood as a whole (Refer to appendix A to see how this process is continued).
FIGURE 52

This image is at a numeric scale (1:500) so that physical interventions can be conceptualised and checked in relation to the heights of existing events.

This image only includes the multiples related to this set to check that the design has acknowledged each of these multiples and to investigate resulting relationships as well as the continuation of existing ones.

les of this set
Study of textures and relationships resulting from set design

This image is to investigate the design at a more personal scale.

This image will then be modified with each additional set design to make sure that the intentions of this set design are not lost with the addition of the others. This also allows me to investigate the becomingness throughout the process.

1:20 study of textures and relationships resulting from set design.
- Existing car park
- Shadow of existing tree
- Steel retaining having earth from church
- All textures are taken from structural analysis imagery and modified based on the results of the design interventions
- Roots of existing tree
UNDERSTANDING THE IMPORTANCE OF SCALE

When investigating the situation prior to separating the images out into sets for the design process, it was apparent that not all the situational information could be represented at simply one scale. Even when trying to combine some of these scales the representations became confusing and did not suggest how one could enter the situation (figure 54). Therefore the images collected for the investigation and analysis are more helpful if they are kept separate according to which aspects they present about the situation through their scale.

When deciphering a situation one must understand the phenomena feeding into and being extracted from it in relation to the broader landscape. Included in the contents of the Mission in the City brief was an aerial photograph to present the relationship of the site to aspects of the city which were to be considered in the design. Figure 45 shows the imagery extracted from the aerial photograph with the text images for the courtyard set. The situation of the city informs the situation of this part of the city. Connections, visitors, activities and uses, destinations, historical growth and decay, are but a few of the groups included in the Mission in the City situation which must be understood in the broader sense as they do not present themselves for long durations or have a current relationship with the physical site. These aspects are represented in the macro-scaled images (figure 47) which are used to trace the multiples in question for the design.

The analysis of micro-scale traces exposes relationships and events responsible for their existence. These can help the designer to understand how a particular event exists within the specific situation. For instance, the images extracted for the courtyard set shown in figure 46 have been used to see where 'linger' (the multiple selected from the macro-scaled image) currently presents itself in this situation. The concept of lingering refers to the group which currently 'pass through' the situation. It includes the ‘people on foot’ and ‘residents and visitors’. A stronger connection, however, needs to be made between these multiples for the endurance of this set. Since ‘pass through’ is included in this group, therefore, it must still be maintained. Marks are made where these traces occur in such a way as to enable these conditions to be translated to the multiple in question (figure 47 and 48).

These phenomena must then be traced back onto the macro scaled image in order to understand how this information can be interpreted for the groups in question. To further investigate how these traces could exist in reality and what the physical intervention for this transformation might be, the designer should look at imagery

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An early attempt at a ‘What’s There Now’ Situation Diagram: The images constructed at various scales are all used in the same situation diagram. The entangled lines and images that cross through these lines represent the situation as a whole. However, the confusing structure of it makes it difficult to extract out the individual sets for the design process. The situation diagrams needed to have a clearer structure so that they could be reused and reinterpreted at each stage of the design process.
which presents the situation at a scale that shows the elements that have to be operated on (figure 48). The traces from the macro-scale image are mapped onto this one at the same scale and then altered according to the further detail discovered in this image.

This is worked on simultaneously with the imagery extracted from the street front photograph, as the proposed interventions are still very much based on their representation and not actually existent in the world. In the same way that the marks made in the plan view are relative and empirical rather than measured geometrically, the three dimensionality of the interventions and resulting transformations are investigated relative to other elements presented in the situation (figure 49). At this stage it is important to design and interpret the relationships within the set so that the geometric measurement is not favoured over any other sort of experiential measurement.

However, the design comes to a point where this experience needs to be presented in a way which deals with its relationship to the ground, to understand its full implications. This is where scaled drawings become necessary to the process. The 1:500 scaled section (figure 52) starts to communicate the drawings in a language understood clearly by designers and allows one to make decisions that did not present themselves in the ambiguity of the other drawings. This is also true of the following investigation at 1:20 where the designer explores the relationships at a more personal scale. These drawings begin to communicate the transformed situation through a convention which other designers are familiar with.
DEALING WITH AMBIGUITY

One problem that presents itself when representing the work through the coded language of architectural scale is the purification or simplification of the experience. There should be an early focus on designing through images that present the relationships within the situation to ensure that such relationships are accounted for. It becomes important, however, to separate the ideas involved in the design of the work from the communication of the work, as the representation that documents the transformed situation should present the ambiguity of experience but not in itself be ambiguous.

When using, for design, the photographs collected at the investigation and analysis stage of the project the designer is working with the ambiguous dialectics inherent in that place. Each of the sets extracted from the situation diagrams relate to written concepts without qualitative description. This can only be understood if the dialectical images on the page avoid unnecessary clarification. The situation is presented with all aspects, ‘necessary, contingent, possible, actual, potential, or virtual’

1 Badiou, 2003, p39
2 ibid, pg21
3 ibid, pg21
4 Benjamin cited in Dovey, 2002, p48
5 Badiou, 2003, p7
<table>
<thead>
<tr>
<th></th>
<th>Description</th>
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<tr>
<td>1</td>
<td>Hobson Street</td>
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<td>2</td>
<td>Wellesley Street Footpath</td>
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<td>Federal Street</td>
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<td>St Matthews Church</td>
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<td>Busstop</td>
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<td>6</td>
<td>Historic Houses</td>
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<tr>
<td>7</td>
<td>Entrance to Site from Footpath. Texture of sloping terrain continues onto footpath</td>
</tr>
<tr>
<td>8</td>
<td>Cracking in terrain channelling people into the spaces housed within the structure and continuing down the side in same track as site drainage.</td>
</tr>
<tr>
<td>9</td>
<td>Crumbling Terrain continuing over opp shop</td>
</tr>
<tr>
<td>10</td>
<td>Cracking down the side of steel wall for vegetation</td>
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<td>11</td>
<td>Disruption and gentle ramping up of footpath over and around oak tree roots</td>
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<td>12</td>
<td>Protected Oak Tree</td>
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<td>13</td>
<td>Tiered ground intended as steps and seating</td>
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<td>Steel wall deflects movement back down into Federal Street</td>
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<td>15</td>
<td>Entrance from or Exit to Federal Street, through under 14</td>
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<td>16</td>
<td>Disrupted terrain separating levels of pedestrians and vegetation leading movement through the site with friction</td>
</tr>
<tr>
<td>17</td>
<td>Entrance to underground level path through feeding hall and other mission services</td>
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<td>18</td>
<td>Mission spaces - Healthcare, Childcare and other Social Services</td>
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<tr>
<td>19</td>
<td>Entrance to Carpark on top of structure from Hobson Street</td>
</tr>
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<td>20</td>
<td>Carpark for activities and uses housed within the structure</td>
</tr>
<tr>
<td>21</td>
<td>Stairs to and from activities</td>
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<tr>
<td>22</td>
<td>Entrance to carpark underneath for Mission workers</td>
</tr>
<tr>
<td>23</td>
<td>Path continuing down into Aotea quarter</td>
</tr>
</tbody>
</table>
FORMATION: A PLACE OF BECOMING?

Potential Mission in the City Site Plan resulting from design process
Potential Mission in the City Site Plan resulting from design process
Federal Street Level

24  Path through feeding hall and other mission services
25  Feeding hall and storage spaces
26  Mission service area for feeding hall. Accessed by mission workers from lower carpark
Potential Mission in the City Site Plan resulting from design process
Hobson Street Level

27  Space for church activities and other activities of the congregation
28  Opp shop
29  Carpark for mission workers
30  Cultural activities and associated commercial uses
ABILITY TO TRANSFORM

Figures 55-57 and 59-66 represent the situation after it has undergone the interventions which were derived from the design process developed throughout this project. It is necessarily incomplete as there is the potential for an infinite number of sets when understanding the situation through set theory. The work presented is intended to show the transience and becomingness of the situation, not to represent one romanticised static moment. It is therefore a fragment of an ever-transforming situation. It suggests a past and alludes to the future through a trailing off of potential situations.

The sloping terrain (7 on title plan) continues an alternate path down from the footpath on Hobson Street. This terrain cracks and crumbles around the structure (underneath 20 on title plan) and with the direction of the slope. Paths can be forged and manipulated according to the needs of the people using the terrain and the water which channels down the site. Vegetation will grow in the remaining pockets where the conditions allow it. As pedestrians meander in, over and around this pavement they are directed into the cultural centre which is held within
this structure. The centre gathers the activities of the church and cultural and commercial activities related to those occurring in the Aotea Quarter of the city, as the proposed paths through the site can become a more direct and interesting way to pass through to these areas of the city. The structure of these spaces is not defined and can be transformed with the transforming needs of the city and the transforming identities of those using it. ‘No longer do we have single identity which lasts relatively unchanged throughout our lives, but rather we have – or can have if we so choose to recognise the opportunity – multiple identities, fractured identities and provisional identities which shift and mutate according to our age, body, city of residence, cultural tastes and general attitude.’ This situation has always been one that has adapted to the needs of the city, yet not in a way that will allow the contacts, necessary to the existance of the situation, to endure. It is important that the ability to transform remains but, also that it acknowledges its connection to the situation as a whole. In this case a framework is provided as a control point which these transforming and sliding activities can shift around and within. It is a place where these activities can gather.
Courtyard Section (Section reference shown on figure 51)
The steel structure supports a raised path leading into the courtyard space from the Wellesley Street footpath. This structure can be pushed and gently warped by the roots of the oak tree. Currently the roots are bound by the concrete footpath and stone wall surrounding the footpath, which would have been constructed without the consideration of their eventual spread. This transformation should be noted in the use of the space. The raised footpath protects the roots from being walked over but does not, through this interaction, separate these groups. This element represents the lack of permanency within the situation as a surface which continually changes its relationship with its surrounding environment.
WORKING WITH THE CURRENT SITUATION

The representation of the potential situation (figure 59) is based on the representation of the existing situation (figure 58). This invites comparison and allows them to be read using the same language, showing that the design work derives from the analysis of the situation itself.
All the paths designed to move through or down the site are directioned according to the slope, drainage or filtering of the site, whereas those that seek to collect or gather are directed across to capture this movement. There is a continual flow through the site but also moments of lingering or slowing. The disruption of what was once a space that had to be traversed to get to a desired destination has transformed into a journey which can become a place in itself within the city.
The existing concept 'pass through' was particularly important when designing the mission spaces. The configuration of these spaces is based on the movement through the site of people who service its margins. One such space is the feeding hall which is also a general meeting place. The slope of the site at the point in which people can travel down the side of the structure mentioned earlier is carved out to reveal an underground area to conduct the activities of the mission (24 and 25). On the opposite side of the passage is an area where mission workers can serve people using the service of the feeding hall. This part of the service is within the structure which gathers activities. It can be accessed directly from the carpark on the same level (29). This carpark can be entered from Federal Street and exited on the Hobson Street side so that there is a passing through on this side as well. All the mission buildings function off this lower carpark and around the margins of the larger structure (9, 18 and 26).
The gathering of cars on this site was an important link to the city to maintain its commercial viability. From the commercial uses set it appeared necessary to capture passing traffic through the attraction, presentation and ease of experience. While the lower carpark is simply for the gathering of people who service the mission and is accessed behind its main street front presentation, the carpark on top is presented toward the Hobson Street front. The angle of the structure in relation to the site is based on advertising and billboards that currently exist to capture the attention of people travelling at the speed in their cars along Hobson Street. Since the structure is sunken into the ground there is a gentle ramping up of the road to a carpark on top. With time the granular surface will wear down leaving traces of the entering, populating and smooth exiting of the carpark, thus revealing the structure and ordered repetition of this activity (20).
The proposed vegetation is also based on that which exists in similar conditions within the situation already. However, the new planting is catered for in a way that allows it to survive and to present paths through the site and provide shade where necessary. The use of vegetation is in relation to the connection of the site to other parks within the city, in particular to Myers Park and Albert Park. In these parks the vegetation is ordered to line the paths that pass through them to the various destinations in the city. In the Mission in the City situation vegetation lingers in the cracks in the paving that result from the intervention of the steel wall. It is this that defines the paths through the site that lead to other parts of the city.
CONTINUATION AND ENDURANCE OF RELATIONSHIPS

Within the current situation many of the events considered have limited ties to other events, resulting in their immanent separation from the situation. The aim of the design work is to promote their continuation and forge new relationships which will aid in this if necessary.

Currently the relationship of 'people on foot' to the situation is based on the shortest route through or in relation to one of the destinations such as the mission centre or the church. This is limited because of the exclusion of this group due to the confrontation, domination, and activities of the carpark. The carpark is positioned between the grand church and mission building on the opposite side, which only reveals its identity through the people positioned outside. The path leading into the site is designed for the travelling car whereas the rest of the path is separated through texture, fencing and height of signage. There is a strong direct route forged straight through the site. If the 'person on foot' was to stay any longer they would feel foreign to the situation. Currently there is no need or desire for many of this group to frequent this site.
The transformed situation invites the Hobson Street pedestrian through the sloping terrain which continues the texture of the footpath and then begins to filter the pedestrian through the site. This path not only presents the option to be channelled into the activities housed in the structure but also guides the pedestrian through and around this structure and then over the Opp shop building. The pedestrian is presented with the opportunity to enter the Opp shop or continue alongside the two historic houses where these are filtered out into the now pedestrian-based Federal Street down towards the Aotea Quarter (path shown by 23 title figure and figure 61). Along this journey one is presented with a number of options. One can participate in the activities housed in the structure, including that of the church, and one can easily enter and use the opp shop. There is also the option simply to become aware of these activities but continue through the space to the cultural centre of the city. Now the ‘person on foot’ does not need to consider themselves foreign to the space as they have become necessary to these encounters.
FIGURE 62

Carpark Section (Section reference shown on figure 51)
Another access to the site is through the path which lifts from the Wellesley Street footpath. This path disrupts the flow of foot traffic continuing straight past the site to present the option of entering the courtyard space. The pocket created by the curve and the fracturing of the tiered ground allows for lingering to occur but also gives the opportunity to be deflected back down into Federal Street (14) and shorter route towards the Aotea quarter of the city perhaps attracting people to make the journey through this space and thus heightening this connection.

The interventions seek not only to perform this forging of relationships but also the ‘bracketing out’ of the world, which Dovey identifies as being necessary to the security of becoming.

The cracking which occurs as a result of the steel intervention that creates niches for the vegetation is also used as a device to separate the plane of people passing through from this vegetation. The paths forged by people and the detritus that they leave behind contribute to the destruction and poor condition of the vegetation. It is for this reason that the path entering the courtyard from Wellesley Street is raised above the roots of the oak tree, and that the cracking on this side of the wall is used as a terrain operation. By this means a stepping and sloping landscape is created that with its friction promotes the lingering of people who may choose to dwell in this space. Its removal from the level of the lingering of this vegetation allows the becoming of this vegetation by avoiding the domination of people using the space and the destruction of this necessary group.

1 Borden, 2007, p64
The evaluation of the work should be based on three questions: Firstly, do the representations disclose becomingness? In Chapter 2.0 Situation, the evental traces are extracted to record the occurrence of events and their relationship to other events specific to this situation. This investigates how becomingness can be represented. It is further explored in the work presented in this chapter where events in the situation are represented as being transient and ever changing. These are represented in a way that suggests the necessity of a past and future condition for this representation to exist.

Secondly, have the techniques been sufficiently developed and well enough utilised to demonstrate that it is possible to encapsulate becoming? This includes the techniques used for situation investigation and analysis presented in Chapter 2.0, the design process developed in chapter 3.0 Towards Becoming and the further investigation through the images created for chapter 4.0 The Situation: A Place of Becoming? The technique developed for the design was to first take account of the becomingness within the set in question through the relationships of multiples of the set. Then, by designing for and understanding potential traces before arriving at the physical manipulations that would allow these traces to occur, becomingness became integral to each design decision that was made. The design, being a result of the becomingness, meant that it could potentially act in fidelity to the situation.

Thirdly, is set theory a useful way of structuring the situation and disentangling it for the design process? This is demonstrated in the work presented in chapters 2.0 and 3.0. Ordering the imagery and text into sets suggests their relationships to other sets in that they can only exist as a part of the situation. Using Badiou’s understanding that a situation can encompass ‘anything that is regardless of its modality’\(^1\) means that when using the sets for the design process becomings are considered rather than entities. Each set’s relation to other sets results in the design being a continuous process where it is acknowledged how the design of one set affects the existence of others. This is monitored through the Venn diagrams (figures 42, 43, and 50), the sections (figure 52) and smaller studies (figure 53), it is also inherent in the sets’ relationship to the situation.

1 Badiou, 2003, p7
ION OF CONTEMPORARY PRACTICE
5.1 CONTEXTUALISATION OF THIS WORK IN THE SITU

ANXIETY

Returning to the issues outlined in the introduction regarding the overcoming the effects of globalisation and supermodernity (p10) anxiety can be one of the negative outcomes which can result in a becoming breaking their fidelity to the situation. Identity is no longer a stable factor in the existence of any becoming. This, combined with the uneasy freedom of spaces and the lack of connection a becoming experiences with non-places, combined with ever-changing status has resulted in a sense of anxiety. ‘The main characteristic of the contemporary individual is anxiety, regarding all that protects him from anxiety’.\(^1\) The anxiety of existence and ability to deal with future encounters is questioned when one is unsure what form they will take or what defence they will have when their own transformation is uncertain. To endure within a situation the becoming requires the will to continue which comes with secure relationships within the world and as a result ‘places’ where these secure relationships can be found.

One of the other major factors contributing to this anxiety is climate change and the reports which drench the media and discussions with ‘doomsday’ consequences for the future. The sustainable design or redesign of landscapes is seen as one of the ways in which we can begin to anticipate this unknown future. Although this aspect of anxiety has not been a focus of this project the way in which it has affected the discipline is still relevant. People become very aware of the transient events which comprise their situation. In order to deal with the ever-changing we cannot simply design for the static. ‘It is now the context that dictates movement and the people that have to adapt’\(^2\) rather than viewing the landscape as a field of operations. ‘This global climatic phenomenon, which leads to paying renewed attention to the context of place, can thus paradoxically bring about a return to the local.’\(^3\) Our local situation needs to be prepared for unpredictable events.

In order to live locally our situations need to be derived locally. ‘The geopolitical landscape will become less global and more introspective’.\(^4\) Situation-specific design using locally derived sets is one way of dealing with this anxiety.

RECOVERY

In order to deal with unpredictable futures we must observe and learn from the past, without unnecessary glorification. The continuum of a landscape gives clues to how it will react to certain events and, as a result, what is necessary to embrace the desired
and resist the threatening. From this we can learn how to recover landscapes rather than dominating spaces. The impact of quantitative approaches to development has meant that the world has been left with situations which have a detrimental effect on the environment and society. There has been a shift in much of the Western world to qualitative design to repair the past mistakes and prepare for the future. 'The term recovery implies that something once lost, devalued, forgotten, or misplaced has been found again, retrieved, and brought forward with renewed vitality.' In the introduction to the book titled *Recovering Landscape: Essays in Contemporary Landscape Architecture* landscape designer and theorist James Corner proposes that disciplines working with the design of the landscape have a certain responsibility to reorganise elements of the landscape, the noun, and landscape, the verb, 'in the most liberating and life enriching way.'

There is so much at stake when designing landscapes that will be able to endure with the arrival of future events and provide for the 'rightful return' of that which has been misplaced or forgotten. Therefore a knowledge of the situation and the past, present and future phenomena is vital. So much of the city has been filled with displays of wealth and urbanism that original situations have been replaced. In order to recover the city we must consider how this situation can become with its specific groups and their specific relationships in a way which will have a positive affect on the city. There is the opportunity for a landscape to become a place rather than a sequence of events if the designer considers it as a situation with vital relationships which are necessary to this becoming as opposed to 'a space for their own display.' Situation design through set theory allows for the appropriation of particular groups through these vital relationships and crucially bracketing out of aspects of our world important for this recovery.

**PLACE-MAKING**

Place has become an important way of considering the future of local landscapes. As a result many individuals and organizations have set about rules and methods in which this can happen. In the examples used below it is seen that people rely less on the city as a whole to go about their daily lives, and conduct most of their dealings indoors. Consequently many urban spaces have failed due to their lack of attraction. 'In a society situation where use of public space becomes more and more a matter of interest and choice, the quality of the spaces becomes a crucial factor for the death or life of modern cities.' Throughout this project there has been the suggestion that relationships within a situation are 'necessary' to its ongoing survival. Of course,
however, there is the element of choice which has been understood as a means of attracting people into the space. For example, creating a more pleasant or convenient route through the site to get to cultural centres in the city means that people using this route become a necessary part of the places which they occupy on the way, such as the cultural centre and related commercial activities. Although there is always a degree of choice for some groups, and this is integral to their appropriation, there is a lesser degree for others. The specific existence of particular groups within the situation in question, as in many situations, is totally reliant on their relationships to the situation and the endurance of these relationships. Place is not simply space for the recreation of the people with the designer providing a controlled release to the structure of their daily lives. Some of the general criteria used to assess the success of a place are relevant to the way in which the ideas presented are idealised.

The Centre for Public Place Research (CPPR) has presented three key factors that must exist in order for a place to be successful. The first one is ‘protection’, that one should be kept safe from ‘accident, insecurity and discontent.’ This relates to the forming of particular relationships and bracketing out those that make it difficult to continue, which is the intent of designing for a situation which will become. Bracketing out traffic from people on foot is but one suggestion on how this feeling of security can occur, for instance in the designed situation shown in figures 55-57 and 59-62. However, the CPPR intention is much more towards pushing cars out of places altogether. They suggest that ‘probably the worst heritage of Modernism is the city sacrificed to the automobile.’ This may be the case but it has become an integral part of the city’s history and to ignore it would be detrimental to the becoming of the Mission in the City place in relation to its continuation so far.

The second key CPPR factor is ‘comfort’. The ease with which activities are carried out is important to the becoming of a place. If a becoming is not comfortable with its situation then it will break relationships in order to seek new ones which are more suitable and therefore disrupt and eventually destroy the structure of the situation.

The third factor which derives from the existence of the other two is ‘enjoyment’. This is a factor that is necessary to attract the groups who have the choice to become with the situation, however, it suggests that places are only encountered in times of recreation. The continuation of a becoming could not allow for constant enjoyment and the times that lead to or surround this enjoyment must also be considered. It
may be the case that enjoyment is not necessary to a becoming for their relationship to the situation to continue. Therefore, perhaps it could be considered that the relationship of a becoming to the situation should be as positive as the circumstances allow for the becoming to remain faithful to the situation, whether this includes enjoyment or not.

These ideas are of course positive and should lead to the popularity of a place. However, unless popularity is a concern within the situation it should not be used to judge the success of a landscape. It may be that in some cases popularity of one group within the situation is detrimental to others and will transform the situation in an unrecognisable or undesirable manner. If these ideas are proposed in relation to public place, it may be necessary to the desired situation of 'a public place' that 'popularity' is an integral set.

There is less concern surrounding the above concepts as there is with the supporting CPPR diagrams that present place as returning to the essentialist landscape which has already been presented as problematic. Words such as 'delight' and 'serendipitous' recur throughout the writing of another organisation, the 'Project for Public Space,' which makes these global concepts recall the writings of Norberg-Schulz. In the 1980s he suggested that this feeling of 'serendipity' is shared by all who at some point inhabit a place, a claim which once again marrs the concept of 'place'. General criteria to assess the potential success of a situation can be useful but these rules should not be developed in relation to the specific circumstances of the situation. A situation should be first assessed before the desired outcomes are scripted.

1 Solà-Morales Rubio, 1995, p121
2 Bava, 2007, p15
3 ibid, p15
4 McGregor, 2007, p25
5 Corner, 1999, p10
6 ibid, p2
7 ibid, p10
8 Raxworthy, 2007, p14
9 Dovey, 2002, p50
10 Gehl, 2007, p16
11 ibid, p19
12 Schäfer, 2007, p3
6.0 SITUATION OF THE PROJECT
LACK OF NOBILITY

The desired outcome of this design process did not seek to be as noble as Sennett’s aspiration discussed by Dovey that ‘Place-making based on more diverse, denser, impersonal human contacts must find a way to endure.’ This was seen as idealising the landscape, a tendency which has been criticised in the past. However, one of the reasons that the idea of place-making has resurfaced as being a valid way to improve our landscapes is this very idea that it will improve our landscapes. To recover landscape, values must be introduced at some level in order to, as Corner suggests, provide for ‘life enriching’ experiences and deal with the current anxiety. Using the description of the desired outcome in the design of these sets is one way to approach this. However, the appropriation of all aspects of the current situation which might be integral to it but generally detrimental to the overall recovery of the landscape, may be allowed to flourish within this setting due to their inclusion in the design process. This project deals with the becoming of a situation but not necessarily the morally conscience becoming of a situation. Morally conscience is perhaps too righteous a term. Instead, including the ethical, Deleuze’s sense of it as an incitement to consider encounters between bodies on the basis of their relative ‘goodness’ for those modes that are relating, may be more appropriate for the rejuvenation of the contemporary landscape. In order to introduce the ethical conscience one may need to be more critical of the current situation and include the desired ethical transformations in the scripting of the desired outcome. In this way they may be dealt with through the design process and present in the transformed situation.

CRITERIA FOR ASSESSMENT

Vincent Descombes in a discussion on Deleuzian ideas of ‘value judgement’ critically points out that ‘there are not and could never be universal values, common to all’. Therefore the possibility of interpretations based on multiple viewpoints can not be judged from the perspective of a singular set of values. This raises the questions of how one should direct discussion, and of what outcomes equal a positive reaction to the work? Setting up criteria based on global characteristics prior to understanding the specific situation becomes redundant as the situation unfolds. Not only does the situation unfold throughout the process, but the terms become further defined within the context of the work. This removes hierarchy within the project. The images may
be used to assess the language while that language is developing, those very images thus changing the reading of these elements of the project at each stage. As a result no one aspect of the project has the authority to assess the other. Perhaps the project should be assessed in its ability to address the broader issues in the contemporary field which have evoked the genesis of the project, such as ‘addressing exclusion’, ‘overcoming globalisation and ‘supermodernity”, dealing with ‘recovery’ and current ‘anxiety,’ and approaching ‘place-making’ in a contemporary way.

RELATIONSHIP OF DESIGNER TO SITUATION

‘The importation of material from elsewhere, the plurality of knowledge that accompanies the formation of architecture, is a guarantee that architecture will be open, especially open to the play and danger of ‘meaning’. In this project the danger of meaning was seen as a threat to return to the ideals and essentialism of traditional place theory. Initially the the attempt was made to avoid meaning and deny the origin of the representational material, in order to achieve a neutrality to the project. However, attempting to hide the hand of the designer is an impossible task. Therefore avoiding the presentation of this position is false and secretive. ‘Genesis myths in architecture, always include a hidden place or moment where something fishy is going on’. Since suspicion leads to a questioning of the validity of the project, there needs to be a contemporary means of addressing meaning rather than camouflaging it. The position of the designer within the situation is necessary to its structure and to the direction of its transformation. Perhaps, then, it is a case of the designer ‘set’ of the project containing qualities adequate to their ability to act in fidelity to the situation and to become with the evolving situation that gives them the right to communicate the work. Once the confidence of this relationship is established the relationship of others to the situation of the project can be found through this becoming.

1 Sennett cited in Dovey, 2002, p50
2 Corner, 1999, p2
3 Roffe, 2006
4 Descombes, 1980, p157
5 Ingraham, 1998, p19
6 ibid, p19
APPENDIX: DESIGN

The images in this appendix exemplify the design process two that followed the design of the courtyard set pr
used through this project. The two sets presented are the
esented in chapter 3.0 in the body of the document
Extracted set multiples from the situation diagram using the contents of the brief

Activities and uses set
Extracted set multiples from the representation of the situation using traces and patterning
Activities and uses set
Extracted set multiples from the situation diagram using the contents of the brief with proposed traces and the addition of potential multiples

Activities and uses set
Larger scale version of extracted situation diagram to investigate physical interventions

Activities and uses set

fed the soul

spiritual

place

for services, practice, and

spiritual

social service providers

non-profit services

care and food facilities

diversity and their live two character

marginalised people

fed people
Extracted set multiples from street front photograph

Activities and uses set
Situation presented as a set diagram after design for this set

Activities and uses set

Set naming:
- deep in centre
- app shop
- theatre
- executive quarter
- learning centre
- the workshops

Set functions and uses design set
Sectional elevation of relationships between multiples of this set

Activities and uses set
Study of textures and relationships resulting from set design

Activities and uses set
Extracted set multiples from the situation diagram using the contents of the brief

Carpark set
Extracted set multiples from the representation of the situation using traces and patterning

Carpark set
Extracted set multiples from the situation diagram using the contents of the brief with proposed traces and the addition of potential multiples
Larger scale version of extracted situation diagram to investigate physical interventions

Carpark set
Extracted set multiples from street front photograph

Carpark set
Situation presented as a set diagram after design for this set
Carpark set
situation
put carpark design set
Sectional elevation of relationships between multiples of this set

Carpark set
Study of textures and relationships resulting from set design

Carpark set
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