

As a nation, we have long preferred to live in the suburbs, a way of life sustained by the regional highway system. Increasingly, we are moving our businesses to new, car-oriented cities that are springing up all over the country. These "perimeter centers" are not defined by the edge of a host city, but rather are ordered by the highway interchange. Perimeter centers cannot be understood in terms of conventional building-to-building or building-to-road relationships, but as abstract circuitries of roadway, each isolated from the next by an insulating "green veil" connecting unseen structures in gardens of commerce and living.

Perimeter centers and their emerging building typologies have been unfairly criticized for deficiencies in comparison to traditional urban forms. They represent a morphological change as different from the Strip as the Strip was from Main Street and the conventional urban grid. In 1968, Robert Venturi, Denise Scott Brown, and Steven Izenour analyzed the Las Vegas Strip as the dematerialization of Main Street's slow-moving spatial enclosure into a mid-speed array of information. The Strip, in turn, has been further dematerialized by the interstate highway network into an aspatial, but ordered, contemporary City in the Garden.

It is interstate highways that have provided the mechanism on a regional scale for the reclamation of paradise in the extended garden of America. This high-speed system and accompanying development cannot be comprehended through traditional types of urban analysis. Search the figure-ground topographies of King of Prussia, Pennsylvania; Perimeter Center, Georgia; Tysons Corner, Virginia; or Irvine, California, and few, if any, spaces attain focal status as "rooms". Like a broken kaleidoscope in which the elements fail to coalesce into recognizable patterns, buildings and asphalt appear like isolated, internalized fragments, neither figure nor ground.

Perimeter center icon

The Nolli plan of Rome has become the architect's icon of the traditional city, and the Strip as information overlay has assumed a comparable role in our understanding of the mid-speed automotive world. What is the graphic icon of the high-speed perimeter center? Neither figural space nor information display, the icon of this new urban form most closely resembles electronic or hydraulic circuitry, with each line representing an individual automotive passage, each overlay an interchange, and each node in the diagram corresponding to a destination. In short, the only self-contained spaces in the new perimeter center are internalized and privatized automobile and building interiors; everything beyond these realms is simply asphalt circuitry overlaying a garden. Nonetheless, this circuitry, and the garden it occupies, can sustain analysis as a purposeful—even desirable—vernacular form. Further, and perhaps more disturbing to architects,

it is our contention that architecture is rendered nearly meaningless in this new taphyrr.

Prior to the advent of the interstate highway system, infrastructure and buildings normally shadowed each other, with the road, be it Main Street or the Strip, providing the economic and social justification for buildings or signs that define its sides. The conventional building-to-street relationship, however, dissolves along the interstate highway system. Motorists cannot reach buildings directly from the high-speed roadway. The result is the disassociation of building from street infrastructure; the interstate highway exists visually independent of buildings. Its formal organizing principle is the green veil rather than adjacent buildings or signs. Like insulation surrounding electrical wiring, the landscape visually isolates the roadway from buildings and other roads, first by a uniformly deep band of lawn to either side, and, in some instances, by a border of trees. This fragmented, green-veil concept is extended to perimeter center roadways at all hierarchies of scale. Garden is substituted for building and roadway as the principal ground of the new city. Unlike the conventional American city or the Strip, in which buildings and roadways define each other, it is the garden network of roadway green veils that provides the most basic continuity of perception in a perimeter center.

From chessboard to hourglass

The omnipresent arrangement of streets in the conventional American city is the grid. In theory, the grid affords a nearly infinite potential for movement from one position to another. But like a chessboard, such variables as size, direction, turn limitations, and blockages may preclude certain permutations. By contrast, the citizen motorist in a perimeter center moves about in a morphological model that may best be characterized as an hourglass. Proceeding from home to work or the mall by automobile, the potential field of choices narrows in successive stages as the motorist approaches the perimeter-center interchange. His or her daily journey starts at the front door, then proceeds from the driveway through an extensive network of local capillary streets to two-lane, mid-speed collectors, to a regional highway, to an interstate access interchange, then to an interstate itself, and finally to a perimeter-center interchange.

It is this interchange, not the mall, that is the true focus of perimeter center. It is the single experience that all citizen motorists of the new city share daily. From the passage through the vortex of path and time, the potential for movement again expands outward with an increasing array of choices available to the motorist as he or she nears the destination, be it office, mall, or store. Those choices are inversely related to speed of movement. The greater the speed, the fewer the choices (hence the term limited access); the lower the speed, the greater the potential number of destinations. The profound change in infrastructure from the chessboard to the hourglass model is in the dematerialization of connections between destinations that follows from limited-access highways. At the high speeds characteristic of travel on the interstate highway system, distance is collapsed so that 20 miles may be traversed in the

same time that it takes to cross the 2 miles of the central Philadelphia grid, river to river. The result of these increases in distance between elements in the new city is an altogether new urban form that manifests itself with few conventional object-to-object connections. Nonetheless, with time—not distance—as the measure, this new city is arguably as dense as the conventional city.

The land bay as private garden

The separation of building from building and building from roadway in perimeter centers has been codified in the basic unit of perimeter centers: the land bay. The land bay is a ready-for-development parcel, complete with looping access road, utility infrastructure, and planning permits. It may vary in size, from a circumference of more than 1 mile to less than 500 feet, and it usually houses a single use with attendant parking.

In contrast to the land bay, the basic cell of the conventional city, the block, is a regular spatial unit that may be subdivided into hundreds of buildings or spaces, each with a different function, or it may be occupied by a single building or space. The subcellular structures that occupy the block are coded, typically through zoning ordinances, to exhibit conventional relationships to each other and to adjoining streets and sidewalks. The word block implies a unit to be assembled by addition or subtraction, or alternatively, to be carved away. It is entirely consistent with Nolli's image of the figured city as a solid form given comprehensibility by its voids. Conversely, the land bay conjures up an almost nautical image of amorphous space anchored above, shiplike, by a temporary tenant. In this sense, it is entirely consistent with the high-speed, self-mobile, driven world of perimeter center.

The zoning regulations that govern perimeter center, particularly setbacks and floor-to-area ratios, have come under recent widespread attack as the progenitors of anti-urban form. But these regulations are as consistent with the form of new perimeter centers as traditional urban zoning regulations, such as height and setback, are with the form of the conventional city. And that new form is a garden with buildings subservient to the garden. Perimeter centers can be interpreted as deliberate collections of individual land bays docked against one another; they are developed as privatized gardens in which one works, markets, and resides and that define a collective realm of sorts, interconnected by a network of green-veiled roadways.

The building in the garden

Within perimeter centers, building-to-garden relationships, not building-to-building relationships, are the only formally substantive morphology. The buildings themselves may be best analyzed as components of garden typologies, not as structures that exist independent of landscape. In Perimeter Center, north of Atlanta, this understanding is manifested by applying garden names to office complexes that would formerly have been referred to by number. And each such Office in the Garden is evocative of a landscape type. For example, Ravinia, a mixed-

use office and hotel complex, is a hybrid of two landscape types: "ravine" and "arcadia". It is the ravine, complete with stream and waterfalls in a densely wooded arcadian landscape, that dominates Ravinia - not the buildings, which are only obliquely perceived through the garden. The operative image here is Asher Durand's 19th-century vision of contemplation in the American wilderness, with the office structure, not a rock outcropping, becoming the new vantage point for observation of the garden.

Just as the workplace in a perimeter center may be understood through reference to landscape, so too the mall may be comprehended as a composite landscape/parkingscape. The mall is not Main Street, namely a mixed-use outdoor space accessible to wheeled vehicles and pedestrians. It is a privatized mercantile wintergarden centered within an asphalt parterre of parking lots and encircled by a green-veiled loop road. It displaces our retail experience from the 19th-century streetscape to the climatized garden.

The typical perimeter center residence is either a single-family detached house with front-, side-, and rear-yard setbacks, or a townhouse or garden apartment on an attached, multifamily development. It is the most extended component of the new city, and it may be located anywhere within a 45-minute commute of the citizen motorist's destination. This means that, given the maximum 55-mile circumference of most central city beltways, perimeter center workers and shoppers may live anywhere within a metropolitan region. In this regard, Frank Lloyd Wright's Broadacre proposal, with its even dispersal of houses on 1-acre plots stretched across the continent, has proved prophetic of perimeter center development.

New form of paradise

The modern vision of the city in the garden has not yet evolved as Ebenezer Howard, Le Corbusier, and Wright had hoped, through displacement, replacement, or absorption of the central city, but has come to pass as a new peripheral Eden coexistent with the central city. The terrace view of Le Corbusier's Villa Contemporaine can be likened to developers' visions of life in perimeter centers. In short, the vision has come to pass, but it's been displaced to the urban perimeter. Moreover, the uniform landscape topographies of both Villa Contemporaine and Broadacre have given way in perimeter centers to specificity of individual landscape types. Le Corbusier's desired reduction to a single object-type, applied to both landscapes and buildings, is diffused in the hands of developers to a kaleidoscopic landscape that is consistent with our market economy and politics. Rather than a single public garden, the new city is a collection of privatized gardens, each designed to be unique and easily distinguished from its competing neighbors. Each garden is also separated from its neighbors by a green veil and by patterns of automobile access that stress discord, discontinuity, and distinction to enhance marketing. A modern Eden has indeed been attained: in a perimeter center, the garden precedes all else and lends the center its form and substance.

Byxbee Park Hargreaves Associates p. 40

Georges Hargreaves Associates, in closing a landfill on the shores of San Francisco Bay, made an aesthetic statement about how technology coexists with nature. Hargreaves welcomed fragments of the industrial culture surrounding the landfill - and even expressed the contents of the landfill itself - to create, in 30-acre Byxbee Park, a synthesis of natural and man-made forms, processes and images.

Instead of hiding the park's literal roots in garbage, its artificial hills and dales - planted with low native grasses - reflect the sculpted clay cap over the 60-foot mounds of refuse. Even the methane gas generated by the garbage beneath is celebrated in a small but artfully designed shrine with a keyshaped concrete pad for service trucks. The flame, invisible in the sunlight, casts its mirage-like shadow on the ground. "In that site it was very appropriate," says George Hargreaves, ASLA, "to use industrial iconography the way Olmsted would have used a tree".

Palo Alto Municipal Airport's flight path over Byxbee Park is marked on the ground by low concrete walls patterned as chevrons. For the pilot of a small aircraft, they point to the runway's edge; from the ground their low concrete walls create a series of terraces that retard runoff and will develop their own crop of wildflowers to mark the flight path.

Ruined pier pilings standing in the bay are echoed in a largescale art piece - part Stonehenge, part seagull perch - called "The Pole Field." Arranged in a rigorous grid, the poles vary in length according to the ground contours; some tower overhead, some are short enough to sit on. Their tops delineate a tilted plane.

Such human artifacts are balanced by natural forms. Clusters of hillocks take the natural shape of wind erosion; earthen dams in the swales control erosion and create another micro-environment by trapping water. A pathway of crushed oyster shells - they crunch under your feet - winds through the park. Near the parking lot is the land gate, a dam of earth breached by an opening reminiscent of the sharp, faceted planes of a highway cut.

Artificial landscape Martha Schwartz p. 43

Our American culture is an urban and suburban culture. Very few of us have had firsthand experience growing up in a rural landscape. Professionally, the city and its fringes is where I have chosen to work. It is, therefore, a highly competitive, fast-moving, often vulgar and philistine place run by people empowered by money and often no taste, sense of civic obligation or commitment to the future. It is in this gritty arena, that many professional designers and artists choose to practice, placing their wit, talent and stamina against the forces of evil and injustice - and, worst of all, bad taste - trying, often in vain, to make something out of nothing.

There are many aspects of Modernism which are useful in today's world, intentions such as social egalitarianism; honesty in the use of materials; optimism about the future; and the optimistic belief in human rationality. While it was based to some degree on environmental improvement, architectural Modernism, however, has not been kind to the landscape. A great distinction divides the Modernist architect's attitude towards architecture and the Modernist architect's attitude toward the landscape. Architectural Modernism has been remarkably disinterested in issues collective space, focusing instead on the building-as-object without developing value for open space. Nor was a formal attitude towards the built landscape established. Instead it was left as a moral arena whereby the landscape was to be left unmanipulated although socially utilized. Curiously, even those architects who see buildings as being able to manifest ideas are often antagonistic towards landscapes that display visual or intellectual power. Visible landscapes, those landscapes with obvious form, are perceived to be "in competition" with the building.

To allow the building to "read" more clearly, the content of the landscape must be drained. Although every other aspect of the design environment - from buildings to soup spoons - has been seen as fair game by architects, Modernism never envisioned the landscape as manufactured space or allowed landscape to address issues of form and composition. Well-designed, affordable manufactured products were a goal of the Bauhaus, but the landscape was to remain the pure, interstitial fabric upon which buildings were placed. The landscape was clearly not an arena in which cultural attitudes and ideas could be explored. Exterior space was, and has remained, a moral battleground and until recently, has never been viewed aesthetically. Perhaps more harmful has been the relegation of outdoor space to function as the repository of all the utilitarian and functional needs of the city such as highway streets, parking lots, fire-lanes, utility corridors, trash dumpsters etc. We collectively lack a value for space for ceremonial, spiritual or environmental purposes. Most sadly we have very low expectations of how this utilitarian open space should function aesthetically.

The lack of a Modernist vision for our manufactured landscapes is one of the many factors which has had a devastating effect upon our urban and suburban landscape environments. In most development, the landscape should function to serve utilitarian, social and at best environmental needs but is not called upon to function intellectually or aesthetically. The fact that landscape architecture has been in existence as a profession in the U. S. for over a century, and that only a small body of notable physical work of any intellectual rigor exists after those hundred years, attests to the unfertile ground which exists for the proliferation of landscape design ideas.

Many ideas central to architectural Modernism still have relevance to me, and thus, I distinguish my work from historicist and neo-classicist designers. Of Modernism's social agenda the basic optimism towards the future - where "good" design can be available to all classes - holds the most power. I view the manufacturing process not as a limitation, but as an opportunity, with rationality seen in a positive light. Landscapes can no longer be made in the tradition of carved stone and the fountains of Renaissance Europe. Instead they must be made today from concrete, asphalt and plastic, the stuff with which we build our environment on a daily basis. Non-precious material and off-the-shelf items can be used artfully, and with this attitude we can build beautiful landscapes; not only for the rich, who today will no longer pay for fancy materials, but also for the middle-class, who can't afford them. Because we live in a pluralistic society, we can no longer afford high-level craftsmanship with which to build. That we must embrace technology to find the opportunities inherent in mass-production appears as valid today as it was to the early Modernists. Nostalgia about the good-old-days of craftsmanship and "good" materials is a retrograde sentiment that may still be indulged by the wealthy, but nostalgia cannot send us forward into the future. Modernism implied an optimism about the future through its refusal to look backwards. While these Modernist sentiments are certainly not new attitudes in architecture, landscape architecture has been reticent to deal with the aesthetics of technology, and has evolved a profession based around the romanticization of the past.

We also must recognize that our public spaces and landscapes are not, in fact, the theoretical open spaces preserved through the vertical stacking of high-rise buildings, or the Renaissance gathering places of cities such as Barcelona or Paris. Our public spaces are our highways, streets, parking lots, strip shopping centers, malls and vast roof-tops. Because these areas do not fall into our notion of "landscape" or as "architecture", they are unclaimed and unloved. Neither environmentalism nor our romantic notion of landscape address the kind of public open space which comprises 95 % of our urban and suburban environment. Architects by and large have little concern other than those which exist inside their building footprint, and landscape architects are either unwilling or incapable of tackling such tough unsavory areas.

The Modernists architect's break from Beaux-Arts and classicism is an important icon for landscape architecture. As the architects had to shed the old in order to develop an aesthetic and philosophical stance to deal with the social needs of post World War I in Europe, we all must now shed our romance with our "wilderness" heritage and the English romantic landscape in order to deal effectively with our expanding urban and sub-urbanization. America's romance with its English roots, and the related nostalgia for the (imagined) English countryside has blinded us from seeing our landscape as it truly is today and has inhibited the evolution of an appropriate approach to urbanization. We must also begin to examine our collective lack of value for our outdoor spaces and the importance of a beautiful physical environment.

While our culture professes to be repelled by what and how we build, we still have been unable to conjure other formal vocabularies than those established by economic values. We swing between the strangely dichotomous attitudes of either viewing our landscapes as romantic and pure, or having no value for it is it can be used indiscriminately.

My own work is well-rooted in both traditions of garden making and in contemporary art. Secondly, I approach landscape design as an artist, not a planner, horticulturalist or environmentalist. My initial interest in the landscape came from sculpture made by artists such as Robert Smithson, Michael Heizer, Richard Long, Walter DeMaria and Mary Miss, artists who broke from the traditions of the studio and the commercial New York gallery scene by venturing out into the wilderness to do their work. There they created monumental landscape-inspired sculpture. These landscape objects could not be contained in a gallery and or sold for profit. Producing early examples of both conceptual and environmental art, these artists were the bellwether of a new wave of environmental awareness. I am both energized and challenged by the complexity of the city as the early earthworks artists took inspiration from the untouched landscapes of the American southwest.

Much art may be important only in that it creates discussion and in the end critical self-evaluation. That every work of art or landscape be a timeless masterpiece is ultimately not the question. More importantly, provocative art and design foster an atmosphere of growth through questioning and challenge to the established standards.

My view is, landscape is a fine art and a means of personal expression. It is not enough that the landscape perform as the functional, interstitial fabric flowing under heroic modernist highrises, as merely a respite from everyday life, a decoration around some building or a pleasant place to be. Like other art forms, it must provide stimulus for the heart, mind and soul if it is to contribute anything to the culture. It can be an expression of contemporary life and made from a contemporary vocabulary. The landscape can be a medium, as art and architecture, where-by ideas can flower and evolve.

Harima Science Garden City
Peter Walker
p. 46

To create a master plan and to provide detailed landscape designs for Harima Science Garden City offered us an unusual challenge. Working with architects Arata Isozaki and Associates, we were asked to create a city in the forest, a town unique for both Japan and the late twentieth century.

The setting of this new city, now under construction, is the mountainous interior of Hyogo Prefecture, in a long upland valley. Until recently this valley was remote, with mountains rising up on all sides. Now two tunnels, one on the north, one on the south, provide entrances to the valley. Soon the distances between this garden city and other

cities, towns, train stations, airports and seaports will be measured in fractions of an hour.

The reason for building this garden city is the new Synchrotron Radiation Facility. The scientists, specialists and researchers who will come from distant parts of Japan and abroad to work here will be pioneers, not only in their careers, but also in their lifestyles. This will not be a traditional Japanese city, with high concentrations of people, vehicles, structures and bustling activity. Nor will it be a traditional rural community, with intensive farming on all relatively flat and terraced land; nor a typical commuter suburb. Rather, this experimental community will be an intimate, daily experience of city and wild landscape.

In the city's heart is the Town Park, the centerpiece of which is a large field for sports and celebrations. This feature is linked by tree-lined boulevards to the major buildings and plazas of the city and also linked by bicycle paths and walkways to a neighborhood school and its playfields. Two complete vehicular circulation systems are overlaid and sometimes run in parallel: one for motor vehicles, the other for bicycles. A complementary system of linear parks and pedestrian trails penetrates the city. Many offices, shops, homes, libraries and installations for scientific research will be built in clearings within the forest of pine, oak and cryptomeria.

Symbolic of the new city will be two monumental stone "lanterns" raised above street level on mounds flanking the central sports fields. The massive stones, a by-product of on-site earthwork operations, recall traditional Shinto earth deities. The lighting of the mounds via the embedded stone crevices evoke the City's humane commitment to technological innovation in sympathy with nature.

Antwerp
Toyo Ito
p. 48

An urban space can be defined as a stream of various things like people, cars, sound and air. Therefore introducing a new plan for a city is an act of modifying present streams or generating vortexes in the currents. It is not constructing a dam against the existing current nor resigning oneself to the existing current. For instance, if one erects a pole in the river, changes are caused in the water currents around the pole. If one places two poles at a short interval apart, the movement of water changes in a complex way due to their interference effect. In urban space, vortexes represent the places where people gather and spend their time.

In a natural environment, the place where people gather may be determined by terrain, location or trees, or direction of the wind. In an urban space, the place where gather is selected by more artificial factors such as the relationship between buildings, the flow of transportation between them. In both cases when architectural factors such as columns and screens are placed in the space, by taking into account the wind, sound, information, flow of transportation, etc., the mode of

flow changes instantly, giving small eddies around such installations. This effect could be an minimal device for creating a place for the gathering of people. In order to turn it into architecture, it is necessary to give a certain organization to these architectural factors. It may be named a structure or a style in an abstract sense, but when given a form, the place for the event becomes architecture. In other words, a phenomenon will not end as a mere phenomenon but remain continuously to be incorporated into a stable and orderly system.

When architecture and city space are defined according to this concept, people can stand in the various currents while at the same time being covered by a frame and the structure of an architectural form. They become enveloped within duplicated, and yet contradictory, spaces; i.e. an unstable ephemeral phenomenon in a hard structure which constantly seeks stability and continuity. City and architecture of today lead a precarious existence, keeping a delicate balance in an ambiguous and unstable space. If one builds an architecture which is anachronistically monumental by relying on a style which is no more than a cliché, it would not awaken empathy in our contemporaries. Currents and vortexes: with this point of view we would like to suggest a way for Antwerp as an urban space of the 21st Century.

A city is not a tangible object which can be easily read, such as a solid form, but rather it is a field in which a stream flows with a gathering of people and activity. The objective of urban design is to discover a space, develop the flow, nurture it, and control it. From inside this process one can find energy which is not found in the stagnant world. This is by no means an energy which would destroy its surroundings. Instead, it is an energy born from the surroundings themselves, and the surroundings softly fuse to form an existence.

The project

The city Antwerp had flourished as a center of marine transportation in Europe. The city faces the river 'Scheldt' even though it is situated more than 80 km from the North Sea. All the activities for the port became a part of the city's life, and the city had grown enveloping and embracing these activities. After late 60's and 70's a modern large-scale port was constructed in the northern part, port activities moved there from the center of the city, and the city lost its spirit.

In our proposal a ring will be developed to softly surround the city with a green tract along it. This helps reduce traffic congestion in the inner city. Four characteristic districts, i.e. North, Quay, South, and the Left of the city are regarded as important quarters for the city's future development. On the left bank we proposed introducing a system where the natural environment and the city's function follows one after another in a layered flow, and fusion occurs. Here we aimed at an influential growth of the city by the inter-relationships of these areas and the old city centre.

The South is divided into two smaller areas, which are the Old South nearer to the old city centre, and the New South whose site

is now unused. The New South faces the Ring and Scheldt and is regarded as an introduction to southern suburb and to the left bank as a gateway to the city, because of junctions of transportation systems. A Grand terminal is proposed and this area can be a residential and business district.

The South Dock in the Old South district which was filled in perviously is a unique area not only due to its bridge-like crossing area but more importantly due to the nature of the area which could be redeveloped as an important cultural core. This particularity and uniqueness allows for the gathering of various flows and activities in the area.

The public cultural establishments, including libraries, cinemas, galleries, art museums, and experimental theatre will be placed in the same area as the existing art museum, modern art and photography museums in order to create and enhance the cultural characteristics of the district of the Old South. In addition, to fulfill the needs of the area residents and the public, a grand-scale underground parking area and a surface-level garden park will be created.

The filled in South Dock will first be dug out so a new spirit of the district can be found such as water which was symbolic in the past. By being dug out, the area will return to its original state measuring approx. 880 m x 80 m x 13 m depth. The Dock will then be divided in two levels; the lower level utilizes space functionally and technically. Functional parts of the cultural establishments, such as the access to and between the buildings are placed within the given area of the parking space. The upper level is created by the contours of the relative degree of influence that radiate from the existing public cultural establishments. This flow on the upper-surface level is created by four layers of nature, i.e. flowers, grass, and wooded areas. This area may be considered the district's architectural urban landscape. The proposal suggests that the main body of the buildings sinks below the natural surface.

The architectural design is buoyant in the flow of nature and able to create spontaneous and ever-changing activity.

Irish Sky Garden James Turrell p.59

The Irish Sky Garden will be a series of spaces that engage our perception of the sky. It will comprise four enhanced natural landforms: the crater, a softly moulded negative half ellipsoid; the mound, a higher structure rising from a circular groundform with a gently sloping dome; a walled pasture; and a pyramid, the highest of the four making use of a naturally shaped pointed hilltop.

The visitor walks to the grounds with these artworks from the entrance at the Tower Lodge. The path leads along the shore of Lough Abisdealy through extraordinary forests. A romantic ascent passes through the remains of an overgrown nineteenth century garden with a waterfall and steps carved out of a massive rock. This leads the visitor past the base of the pyramid which cannot yet be entered. From this point of the Sky Garden a path rounds upwards to the top of the prehis-

toric site Liss Ard. Here the visitor is guided from the Liss along the high wall on the ridge to the entrance.

Although now there are no paths imposed on the walker, view-points and perspectives exert an irrepressible attraction that serves as a guide. Depending on personal feelings, the visitor can move first to the nearby elliptical crater or to the more distant mound.

In detail, the three clearly reshaped landforms of crater, mound and pyramid, covered with grass and low shrubs, all enclose a central chamber of either ellipsoidal, cylindrical, or cubical volume. Each chamber is open to the sky through a sharp-edged aperture. Each chamber generates a different perception of the light of the sky which additionally varies between night and day. The twilight generates the most impressive light effects. The shape of the imbedded volume determines the shape of the vaulting.

The more or less opposite ways out of each chamber direct the observer's initial selection of approach. For example, from the crater space, the visitor feels two tensions, one as an axis ending at the mound, the other, a result of the slope of the water shed which leads to the pond. There, the perfectly flat mirror of water acquires a special reflecting quality as old, tall trees form an effective overhead shading roof.

The visitor's walk progresses on a natural ramp of glacier rock bounded by a high stone wall. The walk along the wall ends in a partly enclosed yard where a wall - a Sky Wall - gives a sudden feeling of total enclosure. Only sky is seen. An axially set flight of steps hints at the way out over the wall of 2.5 m (8'2") in height. Reaching the top of the steps, an unexpected and thus dramatic view overwhelms the visitor. The width of the blocking wall presences the glance over the soft Irish pasture land.

Over the wall the visitor proceeds down a much narrower flight of steps to the lower rear side of the pyramid. A tunnel goes through the pyramid guiding to a little terrace cut into the pyramid's lake-side slope and thus framing, for the first time, this overall panorama. Another steep flight of stairs ends in a final narrow grotto-space. Its damp atmosphere of rampant moss and fern gives the visitor a last moment to reflect on previous perceptual experiences.