

Eternally teething? Environmental protection and the landscape architect in Australia

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abstract

This paper explores the profession of landscape architecture historically in terms of how it sought to define itself as part of the environmental movement in Australia in the 1960s and early 70s. Attitudes toward environmental issues and ensuing environmental protection relative to particular people, events and organisations will be discussed through an analysis of the formative years of the AILA. The landscape architect's response to forms of environmental consciousness will be clarified and questions asked about the profession in a contemporary sense. Has time changed anything?



Introduction

August 2006 marks forty years of the Australian Institute of Landscape Architects (AILA). When the AILA formed in August 1966, Australia was undergoing a cultural transformation. Heightened awareness of the Australian environment came largely as a product of the post World War II development boom and a growing sense of nationhood. New ideas were being imported from overseas, mainly from England and America, where similar pressures were apparent. A strong case for landscape architecture was the decay in the visual quality of the urban environment. Environmental impact came in the form of ad hoc development and lack of respect for preserving trees and open space and the corresponding deterioration of visual scenes.¹ Yet the exact relationship between the rise of environmental consciousness of the 1960s and the profession's birth in 1966 has never really been explained. The residual impact on the collective identity of the profession could be anything from a deeply engrained commitment to mere superficiality. For example, the happy motto for the Australian profession (between 1986 and 2001) was: 'Helping you to make Australia a better place to live'² and the current Code of Professional Conduct for members of the AILA clearly cites 'The Landscape and Environment' and includes words such as 'protect' in its statements.³

Recorded histories of Australian environmental movements⁴ have a startling lack of reference to Australian landscape architects. Perhaps the three most often cited individuals who have been acknowledged contributors to an emerging environmental consciousness but were also associated in some way to the Australian profession are Walter Burley Griffin (1876–1937), Edna Walling (1895–1973) and Professor John Turner (1908–1991). However, these people largely predated the Australian profession or only occupied marginal roles. Landscape architects from the modern profession do not figure strongly. Likewise, expected associations between landscape architects and architects like Milo Dunphy (1929–1996) and Donald Gazzard (born 1929), who both were important environmental advocates and activists with initiatives in Sydney such as The Paddington Society⁵ and the Total Environment Centre, are similarly absent.⁶

These absences heighten the ambiguity surrounding the profession's role in environmental issues. Does it reflect the generalisation made that '... landscape architects do not appear to be a radically politicised group'?⁷ My analysis suggests that the kind of environmentalism that landscape architects preached (and perhaps still do today) was less about stopping environmental destruction and more about smoothing over what others perceived as necessary change. In this paper, I want to look at the early years of the Australian profession in order to identify the relationship between the landscape architect's struggle for recognition as a legitimate professional and the negotiation of broader environmental issues. I will use the first two AILA conferences as a way of focusing on the Australian condition,⁸ but will also attempt to make generalisations that might form the basis of international comparison.

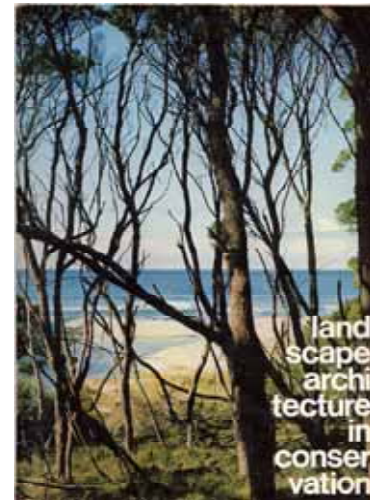
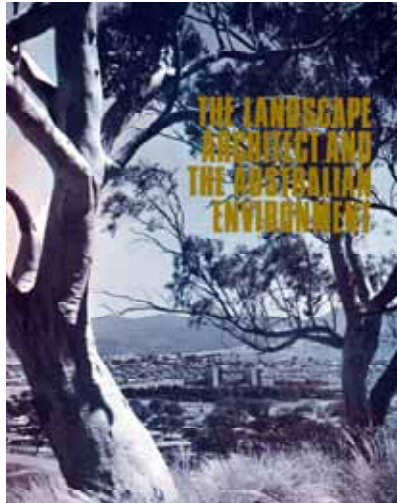
Early attitudes: profession, environment and conservation

The founding members of the AILA were a divergent group. The descriptor 'mongrel profession' appears most apt, for not only were they of broad disciplinary background but they often had contradictory personal motivations.⁹ Despite this fact, among those who attended the early conferences, there was great excitement and enthusiasm: members of the new AILA at least seemed like-minded¹⁰ in their concern over environmental degradation. The first two conferences



of the AILA made the quality of the Australian environment and its conservation, their central theme. Both conferences had input from internationally recognised advocates for environment and nature conservation.¹¹ The inaugural conference in 1969, *The Landscape Architect and the Australian Environment* (see Figure 1) was held at the University of Melbourne exactly three years after the AILA's formation. The second conference in 1971, *Landscape Architecture in Conservation* (see also Figure 1) was held in Adelaide in association with the Australian Conservation Foundation (ACF).

Figure 1: Book covers. Australian Institute of Landscape Architects, *The Landscape Architect and the Australian Environment* Proceedings of the conference conducted by AILA at the Prince Philip Theatre, The University of Melbourne 1969, Canberra [left]; AILA and ACF, *Landscape Architecture in Conservation*, Proceedings of a conference of the Australian Institute of Landscape Architects held in association with the Australian Conservation Foundation, Adelaide [SA], 19–22 August 1971, Netley [SA].



Distinguishing landscape architecture from garden design was an obvious preoccupation. At the 1969 conference, George Seddon's presentation, a precursor to *Sense of Place*,¹² combined natural science with aesthetics in order to explain visual quality. Seddon's paper, titled 'The Quality of our Landscape',¹³ espoused the kinds of landscape values that reflected many of those in attendance and Seddon was viewed as an important orator for the profession.¹⁴ He acknowledged the significance of Australia's colonial landscapes but gave equal weight to the importance of design in harmony with indigenous landscapes.¹⁵ The attitude was that landscape architecture could achieve a worthier goal once split from garden design and that worthiness had something to do with meeting a broader environmental agenda. Seddon implied that without a deeper appreciation for the indigenous landscape the '...results may be mere gardening rather than the building and retaining of good environment. Of course, there is nothing wrong with gardening as long as it doesn't confuse the serious work of landscape design.'¹⁶

It is important to give some historical background. In 1967 it was proposed that the AILA as an organisation, join the ACF, itself a newly formed organisation.¹⁷ Many supporters of landscape architecture, such as Turner and Grace Fraser (born 1921), were also affiliated with the ACF. These affiliations occurred in a period when the ACF was about to undergo a major upheaval. Francis Ratcliffe, a CSIRO entomologist and founding member of the ACF believed that scientists and professionals from business and government should constitute the ACF.¹⁸ Conservation was an attempt to reconcile economic implications with nature conservation.¹⁹ The ACF received harsh criticism in its early years for being too conservative or as Milo Dunphy put it, 'an "old boys" brigade [who] inevitably took the ACF down a more conservative path.'²⁰ The socially and politically motivated green movement of the 1970s marked a distinct shift away from the maxim 'wise use of resources' and in turn alienated members of the old conservation movement.²¹ In this



way, landscape architects' illisiveness in historical accounts of key environmental events could be because they fell between the cracks of different forms of Australia's environmental movement of the late 1960s and that of the early 1970s.

The attitude that the wise use of resources could be a form of conservation explains why the forestry profession was at the forefront of conservation in the first half of the twentieth century. It also helps position landscape architecture because as a profession it often found itself aligned with the forestry. In the nineteenth century in North America, Olmsted conceded forestry as a likely replacement for that of landscape architecture in the development of Central Park through his association with forester Mr Gilford Pinchot.²² In the absence of landscape architectural training, forestry was an appropriate substitute, and in the late 1890s, Griffin studied forestry at the University of Illinois as part of his architecture degree. In Canberra, forests were an important aesthetic component of Griffin's scheme later to be developed by T G C Weston (1866–1935), who was Officer-in-Charge of Afforestation (1915) and Superintendent of the Parks and Gardens Branch.²³ Later in the twentieth century, the association between landscape architecture and forestry in Australia continued with Lindsay Pryor (1915–1998) who was formerly a forester, and his role in developing the landscape of Canberra between 1944 and 1958²⁴. This echoed trends in England and later, Sylvia Crowe wrote *Landscape in Forestry* in 1966²⁵ (see Figure 2). But by the late 1960s and early 1970s, foresters found themselves alienated by the new environmental movement and this had the potential to divide the profession of landscape architecture. Parallels occur in the American context in 1913 when forester G Pinchot wrestled with the ASLA and Olmsted Jnr. over the damming of the Hetch Hetchy Valley at Yosemite, California.²⁶

At the 1969 conference, it was not surprising to find that landscape architect, Raymond Margules (born 1926), who was formerly a forester but had traveled to North America to gain qualifications in landscape architecture, attracted lively debate. In Margules's paper titled 'Landscape/Architecture and Forestry'²⁷ he attempted to enumerate landscape value as a way of effectively managing environmental impact. This echoed developments in Visual Resource Management occurring in North America and later in the 1970s in Australia.²⁸ Margules outlined his own opinion regarding

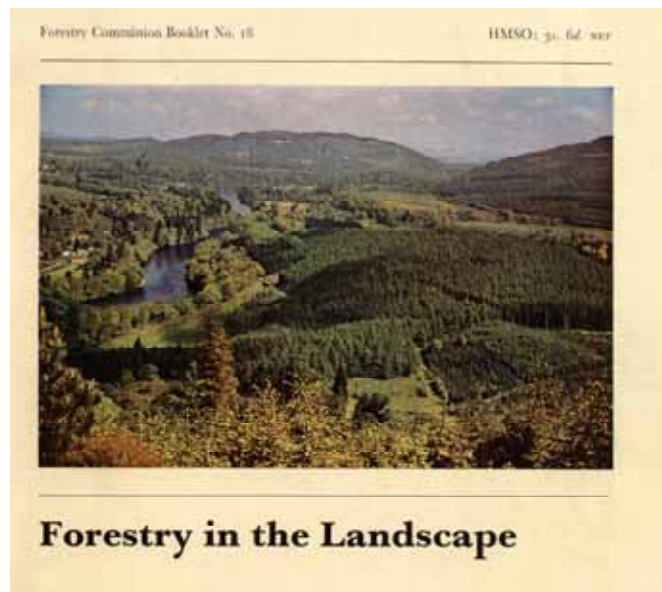


Figure 2: Booklet cover. S Crowe, *Forestry in the Landscape*, 1966. Sylvia Crowe's publication addressed issues of forestry from the point of view of the landscape architect in Britain.

a definition of landscape architecture within '...a three dimensional model, having technical, scientific and artistic co-ordinates.'²⁹ It was the artistic co-ordinate of design, as applied to the discipline of forest science Margules used to define landscape architecture. After presenting, the sorts of questions aimed at Margules expressed distaste for the scientific approach and ranged from direct criticism of foresters as leading conservation to more loaded questions like; 'Don't you agree that exotic plantations conflict with the natural landscape?'³⁰

The paradox was that while the practice of many landscape architects at that time might not have been too scientific, it was nonetheless defined by the 'wise use' maxim. Participation in environmental causes meant ameliorating environmental impact through cosmetic manipulation rather than stopping destruction. One notable practitioner who worked on mined sites in the 1960s and 70s was retrospectively asked if they had been involved in environmental debates and they responded;

No, but then there weren't really environment [pause] there weren't any environmental debates as such. Now what do I mean by that? We were seen to be the supporters, we didn't have to get into debates. Now why am I saying that? It was, that was our work! We were the ones doing it!³¹

The second national conference in 1971, jointly run by the AILA and the ACF, revealed that scientific bases were not easily aligned with the founding members of the AILA. Arguments persisted over where the jurisdiction for issues such as pollution should lie.³² Turner cautioned landscape architects over issues of professional jurisdiction and conservation and while supportive of landscape architects taking a role in the regeneration of mined lands, believed that such involvement was highly contingent on the support of local, state and federal government bodies.³³ In addition, mining companies were seeking the scientific advice of trained foresters and biologists.³⁴ Turner's definition of a landscape architect capable of claiming jurisdiction in conservation largely resembled a forester trained in design, and thus people like Margules.³⁵ This is not to say that other founding members did not see themselves as appropriately qualified, but as I have explained, because of the divergent nature of the teething profession, the extent to which the young profession could respond cohesively was limited. If the scientific base proved a vexed issue, what was the strongest application of an environmental agenda in the work AILAs founding members? Two important findings emerge.³⁶

Firstly, individuals equated an intuitive appreciation of the Australian indigenous landscape with environmental action and national identity.³⁷ Landscape architects wanted to articulate a '...new awareness of the power and significance in the indigenous Australian landscape'.³⁸ At the 1969 conference, Melbourne designer Alistair Knox (1912–1986) cited environmental destruction, including cutting down forests, and pollution among the key considerations in working with Australia's indigenous landscapes.³⁹ Implicated in the argument for indigenous landscape was nostalgia for the Australian Aboriginal⁴⁰ and Knox proceeded to build an argument for landscape value that was based on an emotional and nostalgic underpinning rather than an intellectual one. He explained that appreciation of the Australian indigenous landscape 'was generally an intuitive experience like falling in love. The loved one becomes more beautiful and we become obsessed...'⁴¹ Designers identified with the Australian rural and designed landscape in a way that mimicked the character of the Australian wooded landscape, often referred to as the 'bush'⁴² No doubt individual practices in Australia's capital cities varied considerably; the people who made up Melbourne's



Eltham Mob clearly differed from the Sydney Bush School designers.⁴³ But on the whole, evidence of an environmental approach was often thought of as the cosmetic transformation of urban parks and gardens into facsimiles of the Australian bush (see Figure 3). In some cases this meant a sensitive approach to new urban development but in other cases, the bush aesthetic was panacea to destruction of the environment by ill-planned developments. Design that utilised Australian native plants and local materials was the basis of design inspiration and underpinned much of the rhetoric behind Bruce Mackenzie's meteoric rise to fame. Mackenzie was one of the few during the 1980's publish his views on conservation,⁴⁴ and back in 1966 he wrote:

The indigenous nature . . . should reign supreme whether it be a home garden, a neighbourhood environment or a whole city. Such a splendid opportunity exists to exude a strong national character in all our developments via the medium of landscape promotion compared to other design fields where bricks and mortar convey such a universal image.⁴⁵



Figure 3: Newspaper clipping. E Lord, 'This Garden Goes Native', *The Sun*, Thursday, October 1, 1964, p 48. The bush garden movement received widespread publicity.

The second application of an environmental agenda to the work of landscape architects came via the organisational environment. Within the government organisations that emerged in the post World War II years dominant professions of architecture and engineering were held accountable for the threat of loss of natural and urban landscape values and as a result, new niches for landscape architects were created within public organisations. Organisations like the National Capital Development Commission (formed in 1958) and Western Australian's Public Works Department generated influential roles for landscape architects and the promise of strategic input. As one practitioner put it, '... all the movers and shakers were employees of Government.'⁴⁶ But multidisciplinary environments such as the NCDC and the PWD clearly had an internal pecking order in terms of professional competition. Landscape architects were subordinate to other professionals so much so that the roles of coordination that traditionally more powerful professions such as engineering and architecture possessed remained entrenched.⁴⁷ The various ways in which landscape architects attempted to negotiate labyrinthine bureaucracies and competing professions is far too complex to explain here, but it included pandering to architects for a share of development budgets and developing symbiotic relationships with planners.

The most significant professional relationship in terms of landscape architects satisfying of environmental agenda was the parasitic relationship developed with engineers. Landscape architecture became a sweetener for the impact of engineering and the allusion of less abrasive landscape after infrastructure.⁴⁸ Landscape architects like John Oldham played a dual role in order to achieve conservation; they needed to be artful in maintaining a balance between infrastructure on the one hand and seemingly oppositional objectives of conservation on the other. Oldham also played a significant role in establishing early conservation organisations like Perth's Tree Preservation Society, and later, the Conservation Council of Western Australia, but kept these activities separate from his professional activities within the PWD.⁴⁹ Oldham's brand of environmentalism within PWD projects was political and cosmetic, although his natural design flair enabled an incredibly varied landscape palette. A good case in point is Serpentine Dam⁵⁰ and the Narrows Interchange in Perth (see Figure 4), where a forty-hectare site surrounding a large freeway interchange was landscaped as a way of appeasing initial public outrage.



Figure 4: The Narrows Interchange, Perth, Western Australia. Water colour rendering by John Oldham (undated). Source: J Oldham and R Oldham, *Gardens in Time*, p 275.

Conclusions

A precursory comparison of AILA's formative years with the contemporary situation should provoke and stimulate discussion amongst the profession. Anecdotal evidence suggests that in the realm of decision-making and environmental management, landscape architects occupy marginal positions. As Turner noted in 1971, consultant ecologists or botanists maintained control over the critical aspects of reconstructing indigenous landscapes and complex regeneration work, and landscape architects today merely form part of a larger team controlled by others. The age of the large commissions such as the NCDC are gone and landscape architects employed in public service find themselves rubber-stamping for planning approval or writing briefs for consulting landscape architects in private practice. Other consultants like heritage consultants have emerged and absorbed parts of what landscape architects might have claimed, perhaps for good. Academics, at least in Victoria (but I suspect nationally) are largely absent from environmental debates, including everything from issues of alienation of public open space through to urban design issues, again, giving way to other professions like architecture and planning.



Like the founders of the profession, landscape architects today find themselves working cosmetically *with* infrastructure and not against it, as demonstrated at the 2005 AILA awards night (Victoria and Tasmania). Mr Paul Costigan, AILA's Chief Executive Officer, opened the evening with a call for landscape architects as a profession to claim a role as key players in current environmental issues. Ironically, the winner of the highest award, that of the 'AILA Victoria Award for Excellence in Landscape Architecture' and 'AILA Victoria Award for Excellence in Design' went to the design for the Craigieburn Bypass. During its inception and planning, this project was the subject of debate and criticism over environmental impact and eventually landed it in the Federal Court. The bypass landscape was designed by Melbourne firm, Taylor Cullity and Lethlean in collaboration with an interesting mix of practitioners including, architects Tonkin Zulaikha Greer and well-regarded Australian artist and sculptor Robert Owen. The citation tells that the project was an 'exemplary demonstration of the extended professional arena of landscape architecture' and that the 'controversial bypass had finally aligned itself between richly raw indigenous grasslands on one side and equally testing residential housing on the other.'⁵¹ In actual fact, the selected freeway route, which might have been the product of engineering rather than landscape architecture, ended up passing directly over the richest part of the Barry Street Grasslands.⁵²

The main point of difference that I can determine between old and new is that unlike the founders of the profession who defined a cosmetic approach that 'softened' the scars of progress (in an attempt to 'save' the visual quality of the Australian indigenous landscape), landscape architects today are not afraid to use the design of infrastructure as spectacle, and as something that stands quite apart from the landscape that the particular piece infrastructure may have partially annihilated. If protecting the environment is to be the calling of landscape architecture, one thing remains unchanged; landscape architects may be yet to find a strong voice. °

Endnotes

- 1 This claim was popularised among professions and among the public in the rhetoric of *Australian Outrage* (see RAlA and D Gazzard [Ed], 1966, *Australian Outrage*, Ure Smith, Sydney). Gazzard noted that the accompanying photographic exhibition of which damned the visual appearance Australian cities in the mid 1960s was received with alacrity by the public, particularly in Sydney (D Gazzard, Interview with Andrew Saniga, 1 March 2003, Jamberoo [NSW]).
- 2 This motto first appeared on the front cover of the November 1986 edition of *Landscape Australia*, (Vol 8, No 4), the official journal of the Australian Institute of Landscape Architects. Subsequently in 1990 the motto was replaced with 'Helping you to make Australia a better place in which to live'. In August 2001 the motto was dropped altogether from the front cover of the journal.
- 3 See 'Code of Professional Conduct', March 2005, <http://www.aila.org.au/education/>
- 4 These publications include: L Robin, 1998, *Defending the Little Desert: the Rise of Ecological Consciousness in Australia*, Melbourne University Press, Carlton [Victoria]; D Hutton and L Connors, 1999, *A History of the Australian Environment Movement*, Cambridge University Press, Cambridge.
- 5 See D Gazzard, 'Landscape conservation in the urban scene', in Australian Institute of Landscape Architects and Australian Conservation Foundation, 1971, *Landscape Architecture in Conservation*, Proceedings of the conference of the AILA held in association with the ACF, Adelaide, South Australia, 19–22 August 1971, The Griffin Press, Netley [SA], pp 27–38.
- 6 When interviewed, Gazzard discussed his career solely in terms of the profession of architecture and planning and had no recollection of any landscape architects being actively involved in the conservation debates such as that of the influential urban conservation group, 'The Paddington Society' in Sydney

- to which Gazzard was a key founder. Gazzard noted that his professional firm, Clarke Gazzard, used landscape architects in the 1960s (mainly Rex Hazelwood) as sub-consultants on plants and planting design but landscape architects rarely played a key role in any of their projects. Gazzard, 2003.
- 7 I H Thompson, 2000, *Ecology, Community and Delight: Sources of values in landscape architecture*, E & FN Spon, New York, p 163.
 - 8 Analysis of the 1970s through to the current day would be beyond the scope of this conference paper.
 - 9 A Saniga, 2004, *An Uneasy Profession: defining the landscape architect in Australia, 1912–1972*, unpublished doctoral thesis, Faculty of Architecture Building and Planning, The University of Melbourne.
 - 10 Bruce Mackenzie's summation began with the comment that the attendees of the conference were a 'well-converted audience'. See A Knox and B Mackenzie, 'The Indigenous Environment as a Concept for Applied Landscape Design', in Australian Institute of Landscape Architects, 1970, *The Landscape Architect and the Australian Environment*, Proceedings of the conference conducted by AILA at the Prince Philip Theatre, The University of Melbourne, 1969, AILA, Canberra, p 47.
 - 11 The 1969 conference proceedings (published in 1970) contained a foreword by the landscape architect from Holland, Roelof Benthem, who at that time was Chairman of the Landscape Planning Commission, the International Union for Conservation of Nature and Natural Resources (IUCNRR). Benthem did not speak at the conference, but was in Australia around that time on behalf of the ACF and the ACF permitted Benthem to meet with the Victorian Chapter of the AILA to discuss landscape architecture and the environment (see R Clough, 'Introduction', in AILA, 1970, p vi). The 1971 conference had representation of the IUCNRR in Raymond F Dasmann, Senior Ecologist for the IUCNRR and widely published author of books related to environment, ecology and conservation (see R F Dasmann, 'Ecology, Conservation and Human Environment', in AILA and ACF, pp 7–14).
 - 12 G Seddon, 1972, *A Sense of Place*, University of Western Australia Press, Nedlands [WA].
 - 13 G Seddon, 1970, 'The Quality of our Landscape', in AILA, pp 13–25.
 - 14 The eloquence and authority with which Seddon was able to present abstract ideas clearly had an impact for the bibliographic data on Seddon (most probably written by Beryl Mann) contained the following statement: 'His paper shows his wide knowledge and his understanding and deep concern for the landscape and the preservation of its quality. He is not a landscape architect; we wish that he was.' See Seddon, p 13.
 - 15 This was done mainly in the context of the University of Western Australia's campus landscape as well as the landscapes of the Swan River. Seddon's book *Swan River Landscapes* was subsequently published in 1970.
 - 16 See Knox and Mackenzie, AILA, p 48.
 - 17 AILA, Minutes of the Annual General Meeting, August 1967, AILA Archives, Canberra. Records reveal that a membership did not eventuate but that Grace Fraser, who was an individual member of the ACF, represented the AILA at ACF meetings (with permission of the CEO of the AILA, P Costigan, the ACF membership services [L Kruijff] provided the information about ACF memberships). In subsequent annual general meetings, Grace Fraser consistently raised issues of conservation and matters arising from the actions of the ACF.
 - 18 Hutton and Connors, p 107.
 - 19 Robin, p 135 paraphrasing F Ratcliffe's *Conservation and Australia*, 1968, p 5.
 - 20 Hutton and Connors, p 108.
 - 21 Hutton and Connors, pp 106–108.
 - 22 F L Olmsted Jr. and T Kimball, [1973], *Forty Years of Landscape Architecture: Central Park*, MIT Press, Cambridge, Mass., p 167.



- 23 See L T Carron, 1985, *A History of Forestry in Australia*, Australian National University Press, Canberra, p 281.
- 24 L D Pryor, 1992, *Transcript of oral history: Lindsay Dixon Pryor interviewed by Matthew Higgins, July 1992: (9 double-sided cassettes, dubbed from 18 master reels)*, Deakin [ACT], p 2.
- 25 S Crowe was an important supporter of the Australian profession and had strong interests in forestry as a subject of landscape architecture and had published in this topic (see S Crowe, 1966, *Forestry in the Landscape*, Her Majesty's Stationary Office, London).
- 26 See M L Simo, 1999, *100 Years of Landscape Architecture: some patterns of a century*, ASLA Press, New York, pp 51–52.
- 27 See R Margules, 'Landscape/Architecture and Forestry', in AILA, 1970, pp 37–38. This paper was the only paper within the conference's proceedings to have had the discussion that followed included in published form
- 28 See A Correy, 1982, 'Visual Perception and Scenic Assessment in Australia', in *XX World Congress IFLA + AILA*, Canberra, Australia, September 1982, AILA, pp 169–183. The impact of McHarg's *Design with Nature* in combination with growing environmental and ecological consciousness was critical for the profession of landscape architecture in America and in other parts of the world and ostensibly appeared on the intellectual scene in Australia via Raymond Margules's and John Gray's conference papers at the early AILA conferences in 1969 and 1971 and in the mid 1970s through George Seddon and the Centre of Environmental Studies, The University of Melbourne.
- 29 Margules, AILA, p 34.
- 30 Margules, AILA, p 37.
- 31 Anonymous, Interview with Andrew Saniga, 26 September 2000, West Perth [WA].
- 32 See 'Recommended action and conclusions', in AILA and ACF, p 59.
- 33 See J S Turner, 1971, 'Extractive Industries and the Landscape', in AILA and ACF, pp 18, 20–21.
- 34 See Turner, AILA and ACF, p 21. See also D M Calder, 1970, 'Planning for Conservation', in *Victoria's Resources*, Vol 12, No 1, March-May, pp 13–16; J A Howard, 'Aerial photographs in Resource Planning', *Victoria's Resources*, pp 21–23.
- 35 Turner's description warrants quotation in the form of a footnote. He stated that the appropriate training for a landscape included the following: 'First he is born with some of the genes which give artistic ability and the feeling for space in design, the power to use hands both in the field and in the drawing office. Then he should grow up with a close acquaintance with the Australian bush, and acquire a love for and a reasonable working knowledge of the plants, both native and exotic, and of the varying types of landscape. He will probably require example and encouragement from an interested and competent parent, friend or schoolmaster, plus the ability to reach the countryside from a city and to explore it on foot. He should take an undergraduate course in Forestry, Agriculture or Ecological Botany, to include thorough studies of soils, plant physiology, taxonomy, ecology, climatology. He should spend his vacations working with a progressive road-making authority or with a soil conservation department, gaining technical expertise. Before or after graduation it would be preferable for him to be apprenticed to a horticulturalist or to take a diploma course in horticulture at one of the advanced colleges. His training would conclude with a year or two of postgraduate course work in town and country planning, including legal studies, design, photogrammetry, mapping and land use. He should be warned that, after this long and expensive training, he would not be likely, at first, to earn as much as a veterinarian, a dentist or an executive in one of the other extractive industries, but he would certainly be in a position to make a great impact upon the face of Australia.' See Turner, AILA and ACF, pp 24–25.
- 36 See Saniga, 2004.



- 37 For many early landscape architects, personal experiences of the bush were the unerring backdrop to the stories of inspiration and the very reason for pursuing landscape architecture as a profession (see A Saniga, *An Uneasy Profession*, 2004). The importance of nature and in particular, Australian nature, as source of inspiration and influence was supported in C Bull, 2000, 'In What Way Influential? The Projects, People and Events that Landscape Architects Consider Significant in Australia', *Landscape Australia*, Vol 22, No 2, p 114.
- 38 A Knox, 1980, *We Are What We Stand On: a personal history of the Eltham community*, Adobe Press, Eltham [Vic], p 97.
- 39 See Knox and Mackenzie, AILA, pp 39–49.
- 40 Knox stated: 'The aboriginal [sic] likewise has a grace and a simple gentleness to endure in the implacable surroundings. He moves in silence among the sand and boulders, or stands immobile on one leg, resting on his spears, nicely balanced between survival and eternity.' See Knox and Mackenzie, AILA, p 43.
- 41 See Knox and Mackenzie, AILA, p 40.
- 42 'The Bush' is an Australian expression that is often used with ambiguous assumptions, about the landscape form that constitutes its definition. The landscape aesthetic typical of the Bush School consisted of rock boulders, Australian native groundcover plants, low shrubs and middle storey plants, and a canopy of Eucalyptus sp. See G Ford, 1999, *Gordon Ford: The Natural Australian Garden*, Bloomings Books, Hawthorn [Victoria].
- 43 Melbourne saw the rise of the 'Bush School' of landscape architects and landscape designers for whom Ellis Stones was a key mentor for practitioners such as Alistair Knox, Gordon Ford, Peter Glass, etc. Sydney's most influential counterpart was the Sydney School and the professional development of practitioners such as Bruce Mackenzie, Harry Howard, etc. It is clear that other, like practitioners, perhaps less notorious, could be identified in other Australian cities.
- 44 Mackenzie presented at various conferences and took a firm position regarding the destruction of forests and protest against Hydroelectric Commission in Tasmanian (see G Seddon and M Davis, 1976, *Man and Landscape In Australia*, Australian Government Publishing Services, Canberra; and B Mackenzie, 1983, 'Rain Forests Today and Tomorrow', in *Landscape Australia*, Vol 5 No 1, pp 44–46).
- 45 B Mackenzie, 1966, 'The landscape environment—a wasted potential', *Architecture in Australia* November, p. 118.
- 46 R Margules, 'Interview notes accompanying interview with Andrew Saniga, 17 February 2000, ACT. The relationship between landscape architects and government receives discussion in other countries. For example, see P Cutler, 1985, *The Public Landscape of the New Deal*, Yale University Press, New Haven, p 85.
- 47 As Canberra's Federal Capital Director of Design and Construction (1912–1921), Griffin was ultimately superior in official status to the kinds of subordinate roles that landscape architects achieved in the post World War II years.
- 48 R Clough, Interview with Andrew Saniga, 2 March 2003, Double Bay [NSW].
- 49 J Oldham [with R Oldham], Interview with Sue Graham-Taylor, Swanbourne [WA], 1997 [courtesy of S Graham-Taylor]. John Oldham developed relationships with politicians in order to make progress (for instance his role in Arbor Day).
- 50 See A Saniga, 2004, Artless or Artful? John Oldham's profession of landscape architecture in 1960s Australia', in J Raxworthy and J Blood [Eds], *The MESH Book*, RMIT University Press, Melbourne, pp 286–307.
- 51 AILA home page, www.aila.org.au/victoria/awards2005/awards2005list.htm, 1 Feb 2006.
- 52 Scott Watson [VicRoads], Telephone conversation with Andrew Saniga, 15 February 2006.

