Assemblage 2 Case Study 3_ROYAL PARK_part 2

Following this file are two other files:

- ‘Case Study 2_Royal Park_part 3’
- ‘Case Study 2_Royal Park_part 4’
ROYAL PARK FROM THESE ROADS

(refer to drawings titled:
• Gatehouse Road – South Bound
• Gatehouse Road – North Bound
• Flemington Road
• Macarthur Road – East Bound
• Macarthur Road – West Bound x 2)

For most of the surrounding roads the land rises from the road into the park, and then up toward the more elevated and out-of-view part of the park. Attention whilst driving along these busy roads, due to speed, vegetation and topography tends to be forward and not ‘into’ the park to the side of the vehicle. The movement of the land generally upward from the eye level of the drive in conjunction with the vegetation on the land further defers attention from the view to the park and to the road ahead. Gaps in the trees, by contrast with such deferral, make fleeting suggestions of the rising surface.

These shifts in elevation are experienced as significant shifts in the entering, exiting and passing of the city. The ‘Native Island’ is experienced as part of the entering, exiting and passing of the city. Viewing into, or the viewing of, the park during such shifts expresses such shifts.

In most places the topography would, itself, be enough to obscure views across the park from the surrounding roads. If we ‘add’ the trees in as well there are virtually no views from one side to the other. In general the views into the park are restricted mainly to the edge with, depending on where you are around the park, limited views or occasional glimpses beyond this. They provide minimal visual access to the interior at best. The combination of auto-movement and bodily preoccupations get you to defer from the park.

THE ‘NATIVE ISLAND’ DOES NOT PRESENT ITSELF AS A DESTINATION FOR THOSE DRIVING PAST

These very movement-oriented road sections are also very long and, significantly, very uninterrupted by stops or access points. There are no carparks or vehicle access points from the two major roads into the park.

Other large parks in the inner area tend to offer many readily understood ‘reasons’ (attractions, functions, recreational facilities, floral displays etc.) to be a destination and obvious carparks to encourage them as destinations.

The southern part of Royal Park, for most who experience it, which is by passing car, presents itself as a place to pass-by or as part of the driving experience. Depending on which road and which direction someone is passing it will appear as something of: a generous inner urban park, a fleeting and passing experience, impression or image of ‘bush’ or even something rural, rather than a destination by car. There is a lightness of such an impression in the sense of how limited it is given how preoccupying the act of driving past is.

In contrast to Royal Park, the inner city has a series of ‘set-piece’ parks within easy walking distance around its edges. These feel part of the inner city. Royal Park North is more akin to Albert Park, south of the city, in not being within easy walking distance, being large and being focused on regionally important sporting attractions. However, the ‘Native Island’, itself, has very limited sporting facilities. The playing fields and golf course on the northern part of Royal Park each have their own significant carparks located inside the park. On the ‘Native Island’ players and viewers at the single playing field must park on the road edge and walk to the oval. Most of the ‘Native Island’ is not recreation-oriented.

So, from a vehicular perspective, there is a strange combination of the ‘native island’ not being known as or as presenting itself as a destination, at the same time as there being, probably not very consciously, something of a mystery about the interior or use of this large
and prominent park. A light mystery about this large piece of land and its raised removed interior. The light native mystery about the removed interior of the ‘Native Island’ is part of the sense of driving past.

ROADS AND PARK CONFIGURATION

How roads relate to park configurations is important. The other large parks in the inner city area may have one or two major roads bounding them but Royal Park is particularly dominated by high volume and relatively high speed (especially Elliot Avenue) roads. The other parks tend to have much larger proportion of their edges facing less busy-fast urban-grid type roads and more residential roads.

The configuration of Royal Park as a whole is less unitary and geometrical than most of the other set-piece inner city parks. There is a major road moving through Royal Park (and a tram line). Locating a busy road in a more set-piece ‘traditional’ geometrical park would have been seen as improper and as endangering their integrity. This means that along Elliot Avenue there is an experience of driving through a ‘landscape’ as compared to passing a park, as with most of the other urban parks (and the other two surrounding roads). The designers have through their planting accentuated this experience of moving through a landscape, moving through something like bush (what Australians call ‘natural’ forest). Roads tend to move around set-piece park configurations and help define and contribute to them presenting themselves as more readily identifiable entities and destinations. The large hospital complex that is on the ‘native island’ would probably not have happened in the set-piece parks either. It contributes to obscuring the sense that the ‘native island’ is an entity. (It also has a major influence on how the ‘grass circle’ is experienced.)

The ‘native half’ of Royal Park has a size that would tend to make it important and prominent in the inner city. However, the less geometrical configuration, low and native-dry-‘informality’ of the vegetation is more akin to ‘open space’ reserves in the middle and outer suburbs.

PEDESTRIAN ACCESS ACROSS THE ROADS SURROUNDING THE ‘NATIVE ISLAND’

There is very limited pedestrian crossing access along Flemington Road, Macarthur Road and Elliot Avenue. It can be a mission finding the crossing areas and then a long way across the actual roads themselves. This contributes to the ‘native island’ being island-like.

Movement is an important party of defining the edge of the ‘native half’ of Royal Park. Being more or less triangular means that there is a greater edge-to-area ratio so what happens on the edge has a greater influence than in a more square-rectangular configured park.


The eastern end of the ‘Native Island, the ‘Circle Area’, is distinctly different from the western end, the ‘Western Native Area’. The interior of the eastern end of the ‘native island’ has a much vaster sense of ‘interior’ space than the western end, where you tend to be conscious of passing traffic at most locations of that end.

This results from a combination of:

• the much larger area of the eastern end (49 hectares versus 18 hectares);
• the configuration of the eastern end (effectively a 5 sided shape versus a triangle)
• the relatively ‘quiet’ edge of Gatehouse Street at the eastern end;
• the hospital complex at the eastern end that acts as a barrier to the park (480 metres along Flemington Road, 290 metres along the tram line into the park and 100 metres along Gatehouse street);
• the combination of the shape of the land and/or the edge plantings on this landform means that visual and aural influences are relatively much less at the eastern end than at the western end - where, even though there is significant edge planting, the central ridge allows the exterior activity to have a greater influence on the interior.

The vaster sense of interior space at the eastern end is an expression of the way that these factors ‘pull’ the interior away from the edges.
Flemington Road

You negotiate the busy traffic around the large roundabout and then turn toward the city, which is the next thing to enter.

And the city comes back into view.

The giant flagstand signals the turn into the city.

Down further lies terrain and other more urban institutional buildings coming into view on your left.

The city is clearly in view on the horizon. You feel like you are now really starting to enter it.

You reach the top of the rise and the hospital which has replaced the park. The trees on the road diminish and you start to view downward with the occasional glimpse forward toward the city skyline.

It is still enclosed on the road. You see someone on a bicycle on the road. The park seems larger still yet the intention obscure.

You start to get a sense of the movement on the road as you progress. This section of road contracts gradually to the suburban roads behind you.

To get here you must likely come from the suburban west and crossed the Maribyrnong River. You've just come through a very busy series of intersections and from being low down near the river you start to rise at the intersection. It is evident that the main lines running uphill consistently. This is a narrow and shaded area after the open and wide roads before this. In some ways you need to concentrate along here. Otherwise you might be able to view into the park on your left, which signals the entry into Melbourne. There is a strong sense of boulevard importance to this entry. The darkness of the trees and made a stop, walk out and find a vantage point. You get a sense that it is a large and generous park but it is difficult to see into it from the road.
The road flattens out and you are about to arrive at Royal Parade. You then move around the university and start heading east and away up Royal Parade to the north.

You start to turn away from the park.

This is a large slope.

There is a really strong sense of the rising ground moving up toward an open horizon. A strong image of this hill.

It always seems a pleasant view in here. People walking on the path next to the path under the trees. The road steadily rises. The traffic calming measures get you to concentrate, especially when it is busy.

The turn ahead is obvious.

The park sits above you to the left facing down towards the residential area.

You pass the busy hospital, sometimes slowing to let drivers negotiate coming and going from the hospital.

This is often used as a shortcut around the city.
You are about to cross the train line and move away from the zoo. You anticipate the numbness of the road ahead. Your view to the sides is constrained.

The zoo is to your left, which you've been to a number of times. The top of the hill (34Fh) is to the right of the road.

You roll up onto what feels like the flatter top part of the hill and your views are constrained on both sides, but you still get a sense of the land opening up behind the trees to a higher level. You get a sense that the park is large and like a hill, though it is hard to tell if you have not been there. There is some light through the trees which suggests the sky and the top of the hill.

This is a fairly long and gradual incline and you get occasional glimpses into the interior of the park and it suggests a rising movement of land covered by open trees. It is easier to very dry timber. A tree is visible in the bare patches of ground which stand out for inner-city parks.

The road to the right looks like a country road with a sort of 'loop' on both sides, not particularly like a city road.

We are bypassing the city. This is the best way to move past the city from the west. This is usually a busy rural road. You feel like you are leaving the industrial and commercial area behind. The trees are large.

Everything seems to converge on this intersection, which is like a gate to the city.

You start heading down towards the park, often trying to change lanes. The trees emerge more.

You've crossed the Maribyrnong River from the suburbaan area passing some medium sized industrial/commercial buildings. Crossing the river feels like you're crossing into the city or at least into the inner-city area. Get a glimpse of trees ahead which signals that you are getting close to the city and the larger intersections ahead.
The road widens and slows down to stop. Once past this intersection you will be starting to move past the city and will start gradually heading downhill and out east.

It always feels like a bit of a race to get past this park.

There is an intersection just past this corner.

You start to feel like you are on the top of this rise and are about to start moving past the park and back into a more built-up area.

Not much time to look though.

And starting to cross what feels like the centre of Royal Park. Sometimes you can get a glimpse across to the right to see the city against the sky through a light wall of trees. There seems to be a large flat area or plateau on the top of the rise which we have been moving up.

You are passing the Zoo and approaching a roundabout.

The road narrows down to one lane and your attention is now just on driving. You don’t have much time to look away from the road as the road is not straight.
Until you approach the busy intersection with Flemington Road which always tells you you are leaving the city.

And start to roll down the hill with the long slope of Royal Park moving down beside you.

It is more contained here and you focus ahead much more.

And you start to sense you are moving past this surface.

Which do not last for long.

There are more generous glimpses across this great surface.

The road is usually busy for the driver. The large scale of the top of this hill is suggested as you pass by the light line in the background which looks like a grass surface shining in the sun.

There is a strong sense of the flatness across the view and it suggests you are elevated and looking out over something, though you don't ever get to see it clearly.

You've come from the east and are heading west. You've crossed Royal Parade and you get a glimpse straight ahead into Royal Park, which seems like a piece of 'bush'. If you are a passenger you might have enough time to look at it.
THE NATIVE ISLAND AS TRAFFIC PRODUCED PEDESTRIAN ISLAND: SEPARATION AND CONNECTION (WITH PARKVILLE)

Beyond the ‘Native Island’, Flemington Road, Elliot-cum-Macarthur Road and Royal Parade function to make an effective island also of the larger triangular-ish area within these busy roads. The city auto-movements flow around this island set it relatively apart from the surrounding areas. The separation is greatest on the Flemington road and northern sides, with busy and wide roads making crossing challenging or very restricted.

The southern residential area of the suburb of Parkville faces onto the ‘Circle Area’ part of the park, and even with the sometimes very busy Gatehouse street this area is, because of the separation of the larger triangular-ish area the ‘Circle Area’, drawn away from the surrounding world and closer to the ‘Circle Area’, being part of the same larger ‘island’. The ‘Circle Area’ has a relatively intimate relationship to this residential area. It would be seen by many of those who live here as ‘our’ park. The separating action of the Flemington/Elliot/Macarthur/Royal Parade traffic and roads work to draw this residential area to the ‘Circle Area’, producing a sense of connection between them.

THE TOPOGRAPHY REQUIRES SOME EFFORT

Crossing the park in most directions involves at least some uphill walking. Walking from where the hospital is to the circle involves a 1 in 20 slope, which technically is considered on the borderline between being a path or a ramp slope. The US ANSI ‘permits ramps with a slope of 1:20 to have a maximum run of 50 feet’. The distance up this slope is, however, 300 meters, and so requires some investment of effort by someone walking up this slope.

THE TOPOGRAPHY ORIENTS WALKING DIRECTIONS AND SETS UP DESTINATIONS

The topography very strongly orients movement around the ‘Native Island’ of Royal Park. Just as this topography tends to deflect or push away walking vectors that pass near the ‘Native
Island’ such topography also sets up the uphill part of the ‘Native Island’ for a range of desires-vectors seeking something beyond the rest of the park and beyond the workaday outside world. In this sense the topography potentialises the top of the hill as a destination of sorts for such a range of desires-vectors.
METROPOLITAN ECOLOGY OF PARKS

(refer to figure titled: City of Melbourne Parks and Gardens ‘Location Map’)

A park is potentialised by its relationship to other parks and open spaces and other entities and activities that might compete for park-users attention. What might be seen as the unique characteristics of a park is made unique in relation to the wider ecology of spaces and relevant activities.

Royal Park as a whole is, in the greater Melbourne area, a very large parcel of land. If residential land and the river valleys and road systems are excluded it would be in the top 10 largest pieces of single use land parcels in the greater Melbourne area. The southern ‘Native Half’ of Royal Park is the only large native park in the inner city and one of a handful of large native parks in Metropolitan Melbourne that is not associated with linear waterways and their valleys. It is the only large dry and elevated non-waterway native park/land within 10 km of the city and one of the few in the whole greater Melbourne.

THE INNER CITY ECOLOGY OF PARKS

This map invites comparison with other parks in the City of Melbourne. All of the other large Melbourne City parks tend to be closely associated with the city centre and to be either set-piece ‘exotic’ / ‘English’ style set-piece nineteenth century spaces with a much greater range of functions and features packed into often much smaller areas.

Most could be walking destinations from the city and are commonly part of tourist itineraries. Many Melbournians have never been to the southern part of Royal Park and tourists would rarely venture there.

As an indicator of how Royal Park sits in relation to other parks the way that the council presents them might be useful. When these parks are described on the Melbourne City Council website the attention is on ‘features’, facilities, amenities, activities, horticultural display and history. Each of these other parks generally has a paragraph long list of features on the council website. Royal Park has a list of features as well. The features that are associated with Royal Park are mostly to be found in northern Royal Park and relate to sporting and recreational facilities and Melbourne Zoo. In such lists some attention, unlike for other parks, is given to the native/indigenous vegetation dimension. “Maintained as native bushland, Royal Park contains interesting remnants of the area’s indigenous vegetation, with an abundance of eucalyptus and Allocasuarina (Sheoak) trees.”

Other aspects receive much less attention for the various parks on this website. Aside from the usual features there is a small mention of spatial quality at Treasury Gardens: “The small and peaceful Treasury Gardens...” The emphasis in the discussion of Royal Park is, however, on experience. “Whether walking or cycling through grassland and woodland, surveying the city skyline from expansive hilltops, kite flying by day or star gazing by night, visitors will find much to enjoy in Royal Park.” These experiences all relate to the native island part of Royal Park, and in particular the grass circle. It is interesting what does not get onto lists of features and hence. Of the southern part there is mention of the replanting trials of native grasses. The designers of Royal Park certainly championed native and indigenous plantings but did not see Royal Park as a re-creation of Nature and the psychological experience of it was an important part of it. In sharp contrast to the other parks, Royal Park is discussed in terms of experience.

There are at least three friends groups of Royal Park. In their aims they talk about indigenous vegetation, biodiversity and other things. They also refer to the protection of ‘landscape character’ and ‘uniqueness’. The relative unknownness of Royal Park and how strongly locals feel and fight about their park suggests something that locals tend to know and others who do not live there tend not to.
So, overall in terms of the ecology of parks in Melbourne, the southern part of Royal Park is a very generous area of land devoted to a ‘native park’ or ‘parklands’. For a park as close to the city it has a very restrained use of the facilities and ‘features’ in comparison to what would be expected of more traditional civic-oriented parks and a very restricted provision of sporting facilities considering it is not a ‘traditional’ park. For such a large park it is not setup for lots of visitors. If anything, recent developments in the park have sought to restrict the range of functions and uses that the park would facilitate. In this regard the southern part of Royal Park does not tend to fit into expectations about parks in inner Melbourne or Greater Melbourne. The unique landscape character that locals feel about Royal Park seems to have a lot to do with what it defers from – normal park uses, layouts, styles and expectations, large numbers of visitors / tourists / groups / crowds - and also what it accentuates – experience, scale, openness, raisedness and views, dryness, nativeness and local access amongst other things.

The particular use of native plants on the ‘Native Island’ sets it apart from how native plants tend to be used extensively in parks and parklands. This is most exemplified in the native plantings along Melbourne waterways that tend to be revegetation schemes, where the plantings and other elements seldom vary from almost obligatory arrangements. When extensively used they are distributed in something like gardenesque or picturesque arrangements of native plants in management-friendly scatters and arrays, usually associated with slasher mowing, mulched garden beds and sometimes mounding. On the face of it the ‘Native Island’ may not seem to wander too far from such use of native plants, which would be easy to characterize as a product of the seventies native plants enthusiasm. It is common to commend the ongoing native grass experiment at Royal Park. Spending some time with Royal Park, however, reveals much more than a progressive approach to grassland establishment. As it might here become a little obvious, the limited and relatively common materials used (pedestrian paths, native and exotic grasses, native trees and shrubs, etc.) are employed in ways that reveal something much more fully conceived at a ‘landscape scale’.
How The Following Series of Drawings Have Been Constructed (and why)

*assemblage and affect*
This case study aims to describe a particular assemblage associated with Royal Park. It aims to describe the particular affect or affectuality of interest and the relevant processes, the assemblage, involved in the production of this affectuality. The assemblage functions through the ‘integration’ of worldly relations by human bodies in Life.

It is structured around one walk-in-and-out experience or visitation. The following series of drawings focus on the on-the-ground part of the assemblage. As with the Federation Square case study only one route has been examined here, as it seems that analysing one telling, dominant or important experience of a landscape can provide a practical understanding of, or more precisely an entry point to, the relevant assemblage in question. (It should be noted that Royal Park was examined in other ways as part of the research for this case study.)

*how to draw the relevant-participating off-site relations into the case study?*
Prior to this point in the case study most of the case study has been focusing on communicating the relationships beyond the on-the-ground experience of Royal Park that play a part in, or feed into and make sense of, the on-the-ground dimension of the assemblage.

Relationships, in time and space, ‘beyond’ Royal Park and the walking experience are essential parts of the relevant assemblage and become part of the assemblage through the unfolding bodily-landscape relationships. The relationships beyond the on-the-ground experiencing of Royal Park, if they are part of the assemblage, do not act at a distance from the bodily-relation (something not affirmed in much recent work). The presentation here of relevant ‘greater’ relationships is here often carried out prior to the on-the-ground experience in a manner designed to transform the sense of the how the on-ground experience functions.

*the singularity of a vector*
This case study, as experience has also shown, aims to get to something of the singularity of this experience, the singularity of the functioning of a particular ‘vector’, and hence to provide access to something of the singularity of other vectors and experiences of Royal Park. Connecting with some singularity involuntarily and machinically affords connection with more singularity. Singularity begets singularity.

*bodily-landscape relations*
The various unfolding bodily relationships with the relevant relations of the landscape are the focus of the on-the-ground experience of Royal Park, and the focus of the assemblage of interest. This thesis contends that such bodily relations, which appear to be central to how landscapes ‘work’, are given very little attention in the recent design discourse, even if they are explicitly mentioned.

*the key dimensions*
After some investigation – and with opinions from others - I was able to identify what seemed to be the key interacting sets or realms of relationships involved in the assemblage. The complexity of the functioning of this open system cannot be understood as just being numerically complex or diverse.

*the process of emergence of the landscape (of the assemblage and affect)*
Landscapes are not just simply there waiting to be inhabited by organisms. Landscapes are world-organism connections and emerge with the connection. Different organisms produce different landscapes. As with all landscapes there is a strict and rich selectivity that is particular to Royal Park. This selectivity seems to emerge through a relationship between the particular bodily capacities, the functioning of the senses (including the proprioreceptive sense), the orientation of the particular ‘vectors’ and the particular unfolding landscape relations that emerged as relevant to that vector.
Such assemblages have certain capabilities and motivations and only take in (or integrate) certain aspects of the world around it, only those aspects that emerge to be relevant to it (the process of abstraction). From the abstraction process emerge certain dimensions and spacetime differentiations (the process of differentiation). The ecological interaction of the dimensions and differentiations ‘then’ determine each of the dimensions and differentiations (specification). Each of the dimensions and differentiations ‘then’ functions in the assemblage, in terms of the affect that has emerged (function). The affect is the focus of the functioning and the differentiations and dimensions function in relation to the affect. Overall, this open system process, as discussed elsewhere in this case study, can be called the process of abstraction-differentiation-specification-functioning – or how the landscape comes into being (emerges) and does what it does (affect and sense). More briefly, the various dimensions that have emerged (differentiation) are set in relation to each other and determine each other (specification) in the production of affectuality. The empowerment which is the unfolding affectuality unfolds with changes in the relevant relationships.

**The system, structure and functioning of the representations**

The following pages attempt to produce a set of representations that graphically allows an understanding of the interaction of the important relationships in space and time with the intensive shifts and affectual productions associated with such shifts. These representations do not attempt to ‘picture’ the particular assemblage in question, or the affects produced - or even recount conscious experience as a casual examination might suppose. In a sense they represent nothing. They are not trying to represent movement, as is popular (which Deleuze would say involved a ‘spatialising of time’). (Extensive) bodily movement itself is not important and has no significance. The ‘introduction of time’ into space is not about movement it is about the production of intensity, affect and sense. ‘Real movement’, as Constantin Boundas says.

Individual drawings, representations, objects, words and sentences are in a sense not important. It is the unfolding system of interacting representations that are important, the assemblage of representations. Each page is associated with a significant transition experienced on the ground. Each type of representation on a page if tracked over time, between transitions, shows shifts in various relations within itself. Each page shows a series of such types of representations. The movement between pages therefore shows interactions of relations of various types that are set in relation to the unfolding affectuality.

These unfolding series of representations are designed to work together. It is what flows from them or between them that is important: intensity, affect and sense if they work: 1. intensity as the unfolding relationality of the world as expressed in the concrete spacetime parts of the unfolding world; 2. affect as the unfolding power or force of the landscape and, 3. sense as the singular significance of the unfolding power of force—involving us and the world indiscernibly, pathically and involuntarily. Affect as an involving us yet autonomous and occurring before consciousness.

They should be read for what occurs between them, drawing what has happened in one page into the next and so on, intensively. This process is designed to parallel the interactions of the landscape, being an unfolding interaction of spacetime relations with each other, that together produce landscape intensity, affects and sense—and rhythms, dynamisms, ecologies and structures and territorialities of affect. Interspersed within the following series are three longitudinal section drawings. They attempt to summarise the locations of the extensive, intensive and affectual dimensions of the walk-through on one sheet, so that they may be cross-referenced with each other. I.e. changes in the extensive (space) may be correlated with intensive and affectual changes. The assemblage that the human body integrates (or that the landscape integrates through the human body) through time can also be understood in planar spatial representations. Near the end of the example is a simple plan-view summary of the various affectual realms (the ‘structure’) that this assemblages produces.

Landscape affects are affects that ‘we’ are part of, that go beyond us and that the landscape can be seen as doing. They can be located spatio-temporally (as in the longitudinal section and plan) and result from the concrete interaction of relations of the world and us.
Extensive spatial and temporal relations are shown in the drawings. Such extensive drawings are capable of communicating a certain range of intensive relations within themselves and a wider range between themselves.

Such drawings (and drawings in general, despite common design wisdoms) cannot do all the work required to connect with the relevant intensities and affectualities (especially the affectual and dimension of sense that can only be connected to through affect. Sense is the production of a present affect in relation to all past and anticipated affects, the significance of the affect.5

Text is employed through unfolding with the unfolding sets of drawings to entwine the shifts in the extensive, intensive and affectual (and sense) dimensions of the assemblage. Text has different abilities with the extensive, intensive, affectual and sense than drawings. Drawings and text, I will contend, are much more powerfully capable of giving expression to landscape affect and sense than drawings alone, despite design wisdoms. Together they aim to show the relevant interacting extensive relationships in time and space and to give expression to the intensive and affective functioning produced by this unfolding.

doing justice to what is involved in a landscape assemblage
This case study tries to communicate, in a degree of detail, all that might be involved in this landscape assemblage – and thus point to might be involved in other landscape assemblages.6 The case study attempts to provide a level of adequacy (of the extensive, intensive and affectual) that is uncommon in the discourse of landscape design. It is hoped that this analysis provides a more ‘real’ and ‘realistic’ level of what actually is involved in a landscape assemblage. It is hoped that this analysis is cause for critical reflection on how landscapes tend to be understood, analysed and designed.

the expression of affect and of ‘openness’
The case study aims to give expression (Spinoza) to how the landscapes produces affect and to give expression to what affect is like. The expression of affect requires the parallel production in the case study of the sensation of intensity, affect and sense experienced on the ground. The way that this case study is constructed is designed to produce the involuntary sensations involved in what Royal Park does, in how ‘openness’ functions itself. How it always does – when organisms (humans being the main organism of interest here) connect with landscapes in life.

a little work
The resultant drawings attempt to communicate the complex interactions of the various relationships as efficiently, clearly, precisely and adequately as possible. Engaging with these drawings does, despite my best efforts, as mentioned already, still require some ‘work’ on the part of the reader.

Predominantly, they involve moving through the representations, taking in the emerging shifts and how these cross-relate to other shifts at the same transition and then how these shifts feed forward into later shifts—and how the various dimensions that emerge function in these transitions and how all of this plays a role in the emerging affects and affectuality, without dwelling on any particular representation.

5 I use ‘sense’ in this thesis as it has advantages over Deleuze and Guattari’s later and related notions of ‘expression’ and ‘function’. The main advantage, even if expression and function might be more precise or expressive, is that I find it more accessible in education. I also use the term territoriality in this thesis, which importantly tresses the spatial dimension of sense, the ‘worlding’ of sense/expression.

6 This includes the very bodily-physical relationship to shape, investment, effort, attentiveness, visual relations to the wider world, involuntary relations to relevant past and anticipated relations, etc.
As you enter the park the path relaxes also and every few steps it seems to get easier. The circle path starts to become apparent not far in. Then the flat dome of the circle is facing you. It feels like it is for me and the others who live close by.

After crossing the road you relax. The path enticingly moves around toward the more open part of the background. The footpath almost directly leads onto the main entry path. There might be busy traffic but the road is narrow and easy to cross in the gaps between cars.

As you get closer the sense of the open horizon appears at the same time as you feel that have to work up a short hill which seems to connect you to the park. There is something very special about an open horizon in the city.

If you live in Parkville you are very lucky as Royal Park is so close. It's a fairly short walk for most to get there. As you approach there is an enticing view of the park.
Walking to Royal Park from Morrah St

It is a more mysterious entrance than the main one. A good one for a relaxing walk. The trees make a substantial wall which gives the suggestion of something beyond them with the gap in the trees which highlights the grassed horizon suggesting that it moves up hill significantly.

The entrance is pretty much across the road.

The park is ahead. This intimate street comes up to this very generous park.

Then back up the gentle slope to the road.

You walk through Parkville and the drop down to this local park behind the houses.
It is satisfying getting to the top. You feel like you’ve already had exercise. The hospital is the main focus of attention on this busy and very wide intersection.

As you get closer the noise of Flemington Road is more apparent.

This is a bit of a hill. Very consistent. The houses up the to the path really tell you that it is a bit of an effort. You lean forward to help you walk up the slope. There is a sense, suggested by the sky ahead, that you are heading up and out of the housing area.

Then wait at the lights to cross and sometimes do anyway.

After leaving the house I head downhill to the intersection.

It’s a bit of a walk to Royal Park. The weekend is probably the best time to go. Then I have enough time to relax and enjoy it.

The road isn’t usually very busy, especially on the weekends.
End of part 2