Enclosed Garden and Terrace: Using Landscape Ideas to Review Two Recent Australian Houses

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Abstract

It appears that fresh insights into architecture may be achieved by using the lens of landscape to reflect on architectural ideas and built projects: prospect-refuge theory allowed Hildebrand to postulate deep-seated universal preference for Wright’s houses; landscape ideas concerning topography and the forest have been used to re-assess Aalto’s architecture; and the concept of the enclosed garden has been used by Aben and de Wit to review modern and contemporary projects. Landscape discourse appears to be a valuable critical tool with which to present new perspectives on architecture, especially in connection with the natural world.

This paper uses the lens of landscape to review two houses by influential Sydney architects: the Palm Garden House by Richard Leplastrier, and the Kangaroo Valley House by Bruce Rickard. These contemporary houses serve as vehicles through which to consider the kinds of insights that landscape discourse may bring to architectural history.

The designs of both houses demonstrate significant meditation on human relationships with the natural world, landscape, and site, while also transposing architectural ideas from various cultures and eras into eastern Australian settings. The walled garden and the levelled terrace are landscape concepts which carry historical and cultural significance as well as contemporary
resonances. The pisé-walled Palm Garden House is reviewed as an enclosed garden, while the Kangaroo Valley house, located on a hillside terrace, is considered as a small villa and patio. Existing literature and personal experience provide the bases for this paper’s ‘thought experiment’.

Introduction: the lens of landscape

Historical perspectives on architecture may be refreshed by being re-seen through the discourse or the lens—the history, words, images and concepts—of another field, as in the use of the lens of landscape to see or re-see an architectural subject. Landscape ideas—including ideas about the Italian hill town, the Finnish forest, the forest town, and the garden porch—were included in the scope of Alvar Aalto’s thinking about architecture, and have been used by historians to consider his achievements and his legacy. For example, landscape historian Marc Treib uses the idea of ‘Aalto’s nature’ in 1998 to see the form of Aalto’s buildings in relation to the forms of topography: ‘The concave schemes reiterated the contours of fissures and valleys. The convex schemes complemented or reinforced rising landforms. And for those that lacked potent natural features Aalto constructed his own architectural landscapes.’

Geographer Jay Appleton hypothesized an instinctual preference for landscapes which offer the viewer a balance of shelter, visual security and outlook over territory. Grant Hildebrand employed Appleton’s ‘prospect-refuge theory’ to postulate that the appeal of houses by Frank Lloyd Wright, Jørn Utzon and others may be explained by their symbolization of landscape settings where a viewer might feel secure within a space, with opportunity for viewing out over terrain. Appleton’s prospect-refuge theory opens new ways to see and articulate architectural aesthetics, and is referred to below.
This paper uses the lens of landscape to review houses by Richard Leplastrier and Bruce Rickard, influential Sydney architects renowned for their awareness of nature, landscape and site, and for their innovative, aesthetically appealing responses to landscape conditions in eastern Australia. Two weekend houses in eastern New South Wales—Leplastrier’s Palm Garden House in Sydney (1972-76), and Rickard’s Webb House in Kangaroo Valley (1998)—are reviewed, using landscape concepts to discuss the appeal of the projects in terms of architectural relationship to the natural world.

Richard Leplastrier: The Palm Garden House

Four landscape constructs are used to consider Leplastrier’s Palm Garden House: the enclosed garden; the garden as paradise and campground; the house as a landscape microcosm; and the idea of prospect-refuge symbolism. The late Rory Spence’s description of an early version of the house design is still pertinent to the built project:

Leplastrier identified that the house should be positioned hard up against the southern boundary, so that there was minimal disturbance to the palm grove and a sunny, north-easterly aspect . . . [The house is] organised around a linear spinal storage or gallery, with a storage and service zone along one side, including kitchen, bathing facilities and toilet, and two rooms for day and night use on the other, inserted into the space between the trees.6

The two-room weekend house sits beside a clearing in a remnant grove of palm trees close by a northern Sydney beach. The suburban block is bounded on two-and-a-half sides by a red rammed-earth (pisé) wall about 1.8m in height, its outer face tapering upwards in three steps with copper drip mouldings for rain protection, while its inner face is modulated intermittently by vertical buttresses or nibs for structural stability and space division. The terrazzo floor of the house sits on brick footings, while an open veranda/gallery runs along...
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the edge between the pavilions and the garden, decked in beech planking, and roofed with glass supported by greenhouse glazing bars.\(^7\)

**The Palm Garden House as *hortus ludi*: pleasure as a portal to significance**

Leplastrier himself writes ‘[t]he heart of this home is a garden, into which the house dissolves at its edges like a mirage.\(^6\) The Palm Garden House may be seen as a version of the garden type of *hortus ludi*, the garden of delight and earthly pleasure, a ‘profane interpretation of paradise’,\(^9\) as described by landscape architects Rob Aben and Saskia de Wit.\(^10\) The medieval garden type of *hortus ludi* (garden of play) was the enclosed outdoor setting for courtly life, of ‘dining, dancing, conversing, playing, bathing’,\(^11\) pre-dating the contemporary outdoor room, ‘the playground of daily life where the qualities of the open air join with the safety and ease of the home.’\(^12\) Architect Philip Drew views the Palm Garden House as a contemporary pleasure pavilion fitted to a garden: ‘This was not intended for full-time use. Its primary aim is pleasure: the provision of shelter is of lesser importance than the enjoyment of the palms and the surrounding garden.’\(^13\)

Secure within the visual and acoustic privacy of the earth wall, the Palm Garden House is organized and crafted through a combination of trees, flowering plants, water, and light-filtering architectural elements (timber blinds, retracting roof, fabric walls, and glass veranda roofs\(^14\)). Jennifer Taylor testifies that ‘the delicacy and gentle beauty of Leplastrier’s architecture is most delightfully shown’ in the Palm Garden House;\(^15\) the aesthetic pleasure of the garden would appear to be central to the project.\(^16\) Marc Treib, in the essay ‘Must Landscapes Mean?’, recalls that delight, comfort and well-being are long-standing subjects of historical and popular garden literature, though not of professional or academic writing;\(^17\) questioning solely intellectual interpretation of landscape designs, he suggests that pleasure may be a necessary portal to significance.\(^18\) Treib argues for the validity, even the privileging, of sensed experience, because of its predictability: ‘pleasure is still more predictable than
meaning . . . pleasure may provide a more defined path toward meaning than the erudite approaches to landscape design.¹⁹

A key significance of the Palm Garden House may be its very sensuousness. Peter Carey (Leplastrier’s friend and sometime client), in the novel The Tax Inspector, describes a character, in a house very like the Palm Garden House, experiencing ‘a feeling of such serendipitous peace that she felt she could, if she would let herself, just weep.’²⁰ The notion that contemporary Australian architecture might have the capacity to move people, fictional or real, is arguably a significant aesthetic end in itself, in the everyday world and in architectural history.

Treib’s notion of the ‘predictability’ of aesthetic pleasure in built environments suggests recent work in the field of evolutionary psychology, where John Tooby and Leda Cosmides in 2001 consider the evolutionary value of aesthetic experience, asking why people find stories interesting, or landscapes pleasurable:²¹ ‘why might we be designed to experience a deep sense of beauty in response to such encounters?’²² The psychologists link aesthetic pleasure with biological advantage: ‘because it is often advantageous to pay attention to people, things, or situations of high value, valued entities are often experienced as perceptually rewarding as well.’²³ The sensuous pleasure of the hortus ludi, rather than being vapid indulgence, may be a predictable indicator of biological advantage; further biologically-related significance and meaning may radiate from concepts of the combined pleasure of landscape and architecture.

The Palm Garden House as paradise and campground

The idea of earthly paradise is an architectural ideal, as Aalto argued in 1957.²⁴ Earthly paradise may become habitable through the provision of little more than a tent; Leplastrier
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writes of beginning a house design by camping on the site: ‘It is the best way to feel a place out. The form of the terrain, its effect on climate, the path of animals and the sun. Where do you put your camp fire?’ Leplastrier has also remarked that the Palm Garden House might have been improved by the presence of a fireplace or a hearth.

The theme of camping close to nature recurs in twentieth-century architecture: in 1929 Frank Lloyd Wright built Ocatilla, his experimental desert studio/camp, and later the permanent canvas-roofed Taliesin West (1943), his ‘far-western desert camp.’ Aalto’s Muuratsalo retreat is a walled courtyard with a fire at its heart, recalling the sensation of winter campfires: ‘the glow from the fire and its reflections from the surrounding snowbanks create a pleasant, almost mystical feeling of warmth.’ The owners of Glenn Murcutt’s Bingie Point house—its parti influenced by the Palm Garden House—had camped on the site and wanted ‘a lightweight shelter, closer to a tent than a country house, in direct contact with nature.’

In 1971, Leplastrier visited and was impressed by the water and tiled surfaces of the walled paradise of the Alhambra. The Alhambra courtyards are regarded by Charles Moore as ‘elaborate and beautiful campsites’, places for ‘camping elegantly’: ‘The collision of rustic and elegant . . . affords us special pleasure—and an entire palace for camping in, where rooms are gardens and gardens are rooms, seems the ultimate luxury.’ Aalto dreamed of the house type as a potential paradise: ‘Architecture has an ulterior motive . . . the thought of creating a paradise.’ Viewed simultaneously as paradise and campground, the Palm Garden House exemplifies elegant camping, in small, finely-wrought pavilions, intimately close to the natural world, and securely enclosed within the garden wall.
The Palm Garden House as landscape microcosm / metaphor

Landscape architect Ann Whiston Spirn asserts, somewhat hyperbolically, that for Leplastrier, ‘Landscape is everything, the broad structure, as well as the details.’ Leplastrier describes the Palm Garden House as the immediate local landscape in microcosm: ‘The plan form is generated by the greater landscape. The surrounding red earth wall stands for the background hills and the meniscus pond the horizon of the sea.’ Expanding on this idea, Philip Drew, in *The Coast Dwellers* (1994), makes a major claim in describing the Palm Garden House as a landscape metaphor at two levels of scale: ‘the immediate level of the beach and the surrounding hill, and the geographical level of the eastern seaboard of Australia.’ Thus framed, the pisé wall represents not merely local hills but the Great Dividing Range, the corridor stands for the Pacific Highway, the vaulted roof stands for the sky, and the decks represent coastal plains and beaches.

Adrian Forty, in *Words and Buildings*, argues that successful metaphors ‘rely on the unlikeness of things, not upon their likenesses.’ He recounts that an effective metaphor ‘borrows an image from one schema of ideas, and applies it to another, previously unrelated schema.’ So while it is relatively unsurprising that the house should relate to their local landscape context (as do vernacular maritime structures in Sydney such as Wiley’s Baths at Coogee, or Dawn Fraser Pool, Birchgrove) the surprising effectiveness of Drew’s continental metaphor comes from its leap of scale: the vast scale of the continent is condensed to that of the Palm Garden House—reminiscent of Utzon’s graphic use of the scale and form of earth’s sphere to find his solution to the problem of the shell roofs of the Sydney Opera House. The local and the continental metaphors lift perception and understanding of this beach house significantly above that of the suburban context, into a high imaginative realm, revealed, explained and intensified by landscape discourse.
Prospect-refuge symbolism at the Palm Garden House

A further landscape idea referring to the Palm Garden House is the notion of ‘prospect and refuge’, derived from geographer Jay Appleton's theoretical explanation of landscape aesthetic preference—or, what people like about landscape, and why. Transferred into architecture, Appleton’s prospect-refuge theory supports an argument that the aesthetic appeal of particular works of architecture derives partly from a visitor or viewer’s feeling of being in pleasing landscape settings, in secure shelter, with a view out. Spence adopts the ‘perennial themes of prospect and refuge’ to reflect on Leplastrier’s layered composition, ‘from a more open perimeter to a protected, sometimes heavy-walled interior.’ Spence also merges the Japanese landscape concept of ‘shakkei’ or ‘borrowed landscape’—whereby distant landscape fragments are visually incorporated into the immediate view—with the idea of prospect from the building: ‘His buildings always open their walls to the external world, often to a distant prospect but sometimes to a more intimate clearing or courtyard, drawing that world into the internal space by techniques adopted from the art of “shakkei”.

At the Palm Garden House, the viewer has the buttressed wall as a refuge behind, while a built or vegetative screen secludes the viewer in shadows, intensifying and modulating the feeling of security beneath the barrel vault, facing a forest clearing—what Appleton has atavistically termed a ‘foraging-ground’. In such a setting, balancing security and outlook, the viewer feels safe, informed and at ease.

An emphasis on landscape ideas—hortus ludi, paradise and camping, landscape microcosm, and prospect and refuge—as they contribute to an explanation of the aesthetics and the appeal of the Palm Garden House, helps identify and historically locate key ideas of this influential project in terms of human relationship with the natural world.
Bruce Rickard: the Kangaroo Valley House

A number of landscape experiences and ideas are encountered at Bruce Rickard’s Webb House (1998), a small freestanding weekend house located inland at Kangaroo Valley, two hours south of Sydney. The house’s composition and experience are reviewed here through the lens of landscape, firstly using ideas of terrace and platform, then through a landscape-based comparison with the Villa Medici at Fiesole.

Site and house: terrace and views

Rickard’s Webb House (referred to here as the Kangaroo Valley House) sits on an east-facing hillside outside the town of Kangaroo Valley, in the Illawarra Range south of Sydney. The subdivided block adjoins cattle farms and remnant rainforest, with views of the Great Dividing Range forming a horizon 15-20 kilometres to the east. Middle distance views eastward from the house are of steep slopes cleared for grazing, and eucalypt woodland on hilltops. Rickard describes the house:

a small and simple home, just one bedroom and a studio apart from the living and dining area. The view is to the east and is available to every room. Protection from the eastern sun is given by planted spotted gum trees and sliding adjustable timber shutters. The living area opens on to a northern deck which is shaded during summer by a strategically placed large Australian red cedar tree.49

Quoted in a Sydney Morning Herald feature article, Rickard describes his ‘natural inclination’ to orient the house northward, facing across the slope, a strategy which would have involved building down the hill, rather than along the contour.50 However, Rickard’s client intervened decisively in the siting of the house: ‘He thought it would sit better in the landscape if it went with the contours.’51 As a result, the house runs along the contour, across the slope of the...
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hill; the deck sits at the northern end of the house, extending kitchen and living/dining rooms out across the hill, into the sun, plants and views.

The house sits on a narrow and level cutaway portion of hillside which resembles a short section of road, cut with civil engineering accuracy and economy; Rickard says, ‘we didn’t put any filling in front of the building. So it sits in the land as if there had been no excavation, and the filling was actually used to support the floor so we didn’t have to use formwork.’

The house is approximately twenty metres long and seven metres wide; the 32 square-metre concrete-tile-paved outdoor deck, without awning or canopy, extends the living room northwards along the cut edge of the hill. Windows along the long east side of the house open every room to an extensive eastward prospect. A hundred metres to the south, on an adjacent block, Glenn Murcutt’s long, narrow Fletcher-Page house (1998) is located, ‘squeezed between two contour lines’. The house sits across a south-facing slope, taking in escarpment views, with sun entering the house from north—uphill, and ‘behind’ the house. In both houses the orthodoxy of aligning the house to north for sun penetration is rejected, superseded by the overwhelming visual imperative of sweeping views of natural and agricultural landscape.

A finely-crafted concrete sill provides a continuous datum at seat height along the building’s eastern edge, supporting sliding windows and shutters. The sill, Rickard says, ‘goes out onto the terrace . . . It acts as a balustrade, so you don’t fall over the deck, and also acts as a seat or table . . . plus aesthetically gives you a sense of enclosure.’

Rickard’s sill—a ‘trademark’ appearing in other houses—suggests and achieves interior and exterior enclosure: landscape thinking, ideas of outlook and enclosure—prospect and refuge—govern the location and composition of the house, and appear responsible for much of its effect and feeling—in Rickard’s words, its aesthetic sense. The terrace, a landscape element, literally
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underlies the house, while the deck extends the house, strategised to sit in the landscape, with distant views from every room.

McHarg, Wright, landscape and architecture

Rickard studied landscape architecture in Pennsylvania in the 1950s with Ian McHarg, and his landscape strategy, positioning the house relative to access, views, slope, and planting, seems informed and deliberate. Taylor mentions the influence of Wright: ‘Rickard not only introduced the mellow colours and low, protective lines of Wright’s houses into Australian bushland settings, but he had an uncanny sense of the spatial qualities of this work. His quite beautiful houses have a strong, three-dimensional quality.’

Wright's architecture, and the terrace—sited to maximise the effect of the view—suggests that landscape provides a key to the aesthetic appeal of the house, and that ideas relating terrace and house are particularly relevant to understanding the aesthetics of the Kangaroo Valley House. Wright's own house Taliesin in Wisconsin (1912) appears to be a considerable influence: elaborated terraces continuing rooms into the hillside, low stone sills defining and linking inside and outside spaces, and low built-in seats by expansive windows are Taliesin elements reinterpreted by Rickard in the Kangaroo Valley House. Neil Levine, writing on Taliesin, remarks that the ‘hillside siting, the terracing . . . the stone seats and exedra . . . are reminiscent of such Italian examples as the Villa Medici at Fiesole.’ This idea is used to discuss the appeal of the Kangaroo Valley House.

Levelled land: terrace and platforms

Terraces were historically created for agriculture by laborious relocation of soil behind retaining walls, to manage water and to create arable acreage on sloping land. David Leatherbarrow describes levelled land as ‘the first and most fundamental act of topographical construction’; terracing, the activity of cutting, moving and re-forming site material, may be
seen as an initial ‘cultivation’ or organization of a site. Leatherbarrow notes that the ancient Greek dancing floor or choros brought people together for the civic activities of the polis, on dry, flattened, slightly convex ground, between subsoil and sky; he also refers to Alberti’s view that the Renaissance urban terrace resisted accumulation of litter, and provided an orderly place where ‘level standing equalized or balanced combat’. At the end of a winding road amid steep hills, Rickard’s levelled terrace provides elevation, stability and urbanity, appropriate for dwelling.

In his essay ‘Platforms and Plateaus’ (1965), Jørn Utzon regards the platform as an architectural element with potential to create sensation and spatial drama, seen in his experience of the artificial stone platforms of ancient Mexico, ‘positioned and formed with great sensitivity to the natural surroundings, and always with a deep idea behind. A great strength radiates from them. The feeling under your feet is the same as the firmness you experience when standing on a large rock’. The experience of the flatness and the firmitas of the artificial platform of the Kangaroo Valley House terrace, dramatically contrasting with the steep slopes of the locality, is analogous to Utzon's sensations of surprise, drama and stability on both artificial and natural stone platforms.

The Kangaroo Valley House, as noted above, opens to north and east, and closes against the wind and cold of south and west, where western red cedar walls protect against the weather and hill respectively, and act as storage and service spaces. This architectural strategy seems to owe to Wright’s Taliesin, and to Wright’s Herbert Jacobs House (1936), closed to the street with only small high windows on one side, and open to the sunny garden on the other. In citing these aspects of Wright’s architecture, Rickard further implies a landscape strategy of prospect and refuge, in the sheltered view over the green valley created by this dual combination of security beside solid walls and outlook over the site. Taylor notes in Rickard's houses the creation of terrace elements, and the dual sensations of
security and visual connection—i.e., prospect and refuge—from far inside to far outside the houses:

The climatic conditions of Australia encouraged the extension of the space of the house on to surrounding terraces and patios. Rickard’s houses, with their anchoring massive fireplaces and sheltering forms impart a sense of security. At the same time, glass walls and natural lighting from high sources establish a visual continuity from deep within the dwelling to the sky and the vegetation outside.66

The Renaissance Villa

With its compact floor plan extending to an outdoor deck, located on a terraced hillside with views, the Kangaroo Valley House may be seen as an inheritor of the ideas of Michelozzo’s Villa Medici at Fiesole (c.1450). This was a highly innovative abstract Renaissance villa, a cubic house with gardens on two levels of terrace and a pergola from which to enjoy hilltop views, a place described by James S. Ackerman as being for indulgence, ‘the enjoyment of undisturbed otium.’67 The villa also replaced economic values of earlier villas with ‘ideological values that made an image of the landscape, exalting it as something other than the natural environment, the theatre of daily life.’68

Against the early Renaissance villa type of a small feudal fortress with compartmented gardens, the Villa Medici was built as a freestanding house with terraced gardens.69 Ackerman holds that the villa garden was the first formal Renaissance garden conceived as an extension of the architecture.70 Geoffrey Jellicoe similarly remarks that at Fiesole ‘the house is projected along the hillside into the open air’ along a tall, massive terrace;71 the formal garden became a place for ‘pleasure and philosophical debate.’72 The villa’s terrace recalled the Medici family’s peasant past and agricultural wealth, and provided an elevated

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viewing platform over Florence and the Arno valley, a civilized setting for convocations of Renaissance humanists. Ackerman describes the villa’s composition as both innovative and ‘in harmony with the Virgilian literary topos that on the one hand depicted the sights, sounds and odours of the countryside as ultimate pleasures, and on the other represented the bucolic life as one of joy unalloyed by care or hardship. A similar bucolic harmony is framed and enabled by Rickard’s Kangaroo Valley House, designed as a weekend retreat for rusticating urban visitors, to enjoy a civilized setting on an elevated terrace, with extensive views of an eastern Australian landscape.

Conclusion: two landscape ideas

The use of the lens of landscape to review two quite special weekend houses suggests that the projects may be regarded as inheritors of two landscape ideas, the enclosed garden and the terrace. The use of landscape thinking, from both landscape and architectural sources, indicates that landscape influences composition and experience of the houses, and supports an argument that the aesthetic appeal of such site-related architecture derives from the presence of landscape as symbol, metaphor and experience.

This paper may be viewed as a beginning for further enquiry into relations between history and theory of landscape and architecture. Further research into the influence of site and landscape on Leplastrier’s and Rickard’s predecessors and contemporaries (such as Hugh Burich, Bert Read, Adrian Snodgrass, and Peter Myers) may contribute to ongoing development of historical understanding of the role of landscape and site in Australian architecture.
Acknowledgements

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Endnotes

1 Writings related to landscape by Alvar Aalto include: “The Hilltop Town” (1924); “Architecture in the Landscape of Central Finland” (1925); “From doorstep to living room” (1926); “Journey to Italy” (1954). See Alvar Aalto in his own words, (ed.) Göran Schildt (New York: Rizzoli, 1998).
7 Spence’s description of the house is complemented by details observed personally by this writer, 1975-1981.
10 Aben and de Wit discuss typology of the enclosed garden: hortus ludi—the courtly pleasure garden; hortus catalogi—the botanist’s collection garden; and hortus contemplationis—the monastic garden of contemplation; see Aben and de Wit, The Enclosed Garden, 37-58.
11 Aben and de Wit, The Enclosed Garden, 42.
12 Aben and de Wit, The Enclosed Garden, 42.
14 Spence, Leplastrier, 161-162.
16 Spence, Leplastrier, 156.
18 Treib, “Must Landscapes Mean?” 131.
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19. Treib, “Must Landscapes Mean?”, 133.
30. Spence, Leplastrier, 166.
32. Spence, Leplastrier, 148.
37. Leplastrier: Spirit of Nature, 26; see also Spence, Leplastrier, 164.
38. Drew, The Coast Dwellers, 137. The metaphor originates with Leplastrier; see 10, 174.
41. Forty, Words and Buildings, 100.
42. Utzon emphasizes that the original analogy is at the scale of the planet; the story of the orange as solution merely illustrates the analogy. Pi Michael, Skyer, colour film, 55 minutes, DR-TV, The Danish Broadcasting Corporation, 1994; recounted in Richard Weston, Utzon: inspiration vision architecture (Hellerup, Denmark: Editions Blondal, 2002), 132-133. A bronze plaque on the steps of the Sydney Opera House permanently illustrates the breakthrough analogy.
43. Appleton, The Experience of Landscape, 1.
45. Discussing sky symbolism in the opening roof of the Palm Garden House, Spence refers in a footnote to Grant Hildebrand’s ‘phenomenological analysis of Frank Lloyd Wright's prairie houses according to Jay Appleton's concepts of prospect and refuge’; Spence, Leplastrier, 18, 159; see also 168.
46. Spence, Leplastrier, 168.
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47 Spence, Leplastrier, 168.
51 Allenby, “A Bit of all Wright”.
52 Allenby, “A Bit of all Wright”.
53 In Francoise Fromonot, trans. Charlotte Ellis, Glenn Murcutt: buildings + projects 1962-2003 (London: Thames and Hudson, 2003), a contemporaneous house (the Webb House) by “the neo-Wrightian architect, Bruce Rickard” is noted, 266.
54 Allenby, “A Bit of all Wright”.
55 Taylor, Australian Architecture Since 1960, 36.
56 Taylor, Australian Architecture Since 1960, 36.
57 McHarg’s highly influential ideas and methodology are set out Ian L. McHarg, Design with Nature (New York: Doubleday, 1971).
66 Taylor, Australian Architecture Since 1960, 36.
68 Taylor, Australian Architecture Since 1960, 36.
69 Ackerman, The Villa, 78.
70 Ackerman, The Villa, 63-67.
71 Ackerman, The Villa, 74.
73 Renaissance humanists and philosophers such as Angelo Poliziano, Marsilio Ficino, and Pico della Mirandola gathered in the Medici villas; Ackerman, The Villa, 76-77.
74 Ackerman, The Villa, 78.