

Landscape – Great Idea! X-L Arch III

April 29th - May 1st, 2009

Conference Proceedings,

Part II Keynotes



Contents

1. **Opening Keynote** by Marc Treib – 3
2. **Final Keynote** by Helen Armstrong – 13

Imprint

Editors

Lilli Licka, Eva Schwab

Publisher

Institute of Landscape Architecture
Department of Landscape, Spatial
and Infrastructure Sciences.
University of Natural Resources and
Applied Life Sciences

Vienna, April 2010

Great [Landscape] Ideas

Marc Treib

Introduction

The organizers of the conference “Landscape—Great Idea!” proposed two overriding themes to direct the presentations of the participants.ⁱ The first of these addressed the use of landscape as a model for disciplinary or interdisciplinary investigation; the second, concerned issues of scale [figure 1].



Fig. 1: Gustav Vigeland, Vigeland Sculpture Park, Frogner Park, Oslo, Norway, c. 1939–1949.

Both are quite valid and very much needed subjects of investigation, and both encompass large territories of thought open to broad interpretation. For example, landscape-as-model seems to underlie the idea of landscape urbanism, although I must admit that despite my readings on the subject I still have little idea what landscape urbanism comprises as a coherent body of thought.ⁱⁱ On the one hand landscape urbanism seems to be how architects would like to think the landscape operates, and how they can then make cities by applying that metaphor or model. Infrastructure, for example, is not urbanism per se—at least as I see it. Infrastructure resembles the human circulatory system: very much necessary for life but hardly a human body, much less a human being. Instead, I feel that urbanism involves form, construction, and spaces either green or built. Landscape urbanism seems to be more about urban design or planning than about true urbanism as such. But this is not my main point.

Using landscape as a model is difficult because landscape has been used historically as a metaphor—if not a model—for so many other disciplines and practices: “the political landscape,” “the economic landscape,” or “the landscape of the mind.”ⁱⁱⁱ How can we then

use the landscape as a model within the practice of landscape architecture? As many writers have already shown, the main lesson when considering the landscape as a model is to think beyond the limits of the immediate site, the immediate task at hand.^{iv} I like what the Finnish architect and city designer Eliel Saarinen once said: “Always look at the next larger thing.”^v

And then there is the issue of scale, the second grand theme. A part of my unappreciation for naturalistically modeled landscapes is that they are not really “nature” while pretending to be so. To evolve environments and ecosystems, nature requires eons of time and extensive territory. To claim you will “restore” a prairie or wetland on a quarter hectare seems a little crazy to me. The result is usually less a true wetland than something more akin to an animal habitat in a zoo removed from its original context. Of course, we benefit from the restoration of the processes involved, but need we try to replicate the appearance of the wetland when the new context differs to so a degree from the original situation? To design a region is a hopeless task; we don’t design a region, we plan or manage one. To manage or plan a personal garden or even a park is equally hopeless, because at this smaller scale the consequences of the constituent elements, as well as the larger structure, are more evident. While both landscape design and environmental planning may be grouped under the larger umbrella of “design”, there are in reality far different animals. We need both, of course.

All of these are very large issues that pose very large questions, and both lie at a scale far beyond my knowledge and understanding. Instead I want to return to the very title of the conference, to discuss several landscapes insightfully derived from an idea, possibly a great idea. A caution: This essay will present and juxtapose apples, eggs, lamps, and boxes—that is to say, there are no explicit affinities among the selections. Think of this essay more as a starry sky: We can construct readings or constellations from what is out there, although those stars may not have been created with any conscious plan.

Approaching the subject academically we might break that conference title into its constituent words: “great” and “ideas.” Great implies something beyond the ordinary, something exceptional, perhaps influential as well. Ideas themselves are more difficult to define. Abstractly the word might refer to a mental impulse, but in design an idea would need include the development and manifestation of that mental impulse. The actual forms and spaces of landscape architecture are critical to our lives; we need to achieve landscapes that are perceptually rich—that is, they must offer more than mental formations alone. Thinking must take form.

So these great ideas need also to be great landscape ideas. In the following pages I will nominate and discuss a number of landscapes—drawn both from history and more recent years—that embody what I feel are exceptional ideas. These places acknowledged—and solved—the pragmatic issues that faced them with original ideas, but they became memorable places because they transcended their functional programs. Simply put: they elevated pragmatics to poetics. To map out a broad range of possibilities these examples illustrate ideas rooted in different areas of the making or experience of landscapes. These include ecological and technical demands, as well as aesthetic issues of form and space, horticultural initiatives, social concerns, and perhaps even ideas touched by humor.

The process by which landscape architecture is realized is often complex, requiring extended periods of time for resolution and realization. I would propose that we consider the making of landscapes in terms of four major aspects: conditions, process/method, materials/form/space, care. The conditions describe what exists prior to design; they include natural and environmental parameters as well as social considerations. Process and method address how we approach the design of the project and must include cultural and technical issues as well as those that involve design method alone. Form and space are the characteristics of the place, whether relying principally on living materials or those that are more inert and synthetic. And finally, I would propose that care or maintenance equals in importance the previous three categories—after some years any project is as much, if not more, the design of the gardener than the landscape architect. Admittedly, tracing the care and growth of any landscape project since its inception is difficult, if not impossible. As a result, a discussion of maintenance in this paper will be minimal.

Ideas in Landscape Design

Expressing an idea in landscape design is far from an easy task. The constraints by which the artist works are primarily internal to him or her. A painter starts with a piece of blank paper or perhaps a canvas or copper plate. The surface of the panel or sheet offers little. We expect artists to give form to an idea although, admittedly, we are often unable to read, understand, or interpret that idea. Sculptors and architects work in space, and again we expect that the form will be created rather than taken without mediation by the designer from the existing situation. Perhaps this search is less obvious in architecture than in sculpture because we must contend with the environmental criteria, the brief, and the forces of gravity and entropy. But the materials must be shaped. Architects give shape to those materials, hopefully in a socially and environmentally responsible way.

Landscape design is far more problematic in terms of

realizing an idea in form and space. Trees and plants grow as they have grown. We may shape a tree or let it assume its more natural form. But we do not expect a tree to represent an idea. As a result most people do not look for ideas in designed landscapes. Instead they look for comfort, pleasure, and perhaps these days, some sign that the landscape meets the requirements for being sustainable—if not aggressively confronting the worsening environmental situation that threatens us. To begin, perhaps we might outline the range of ideas that have historically informed landscape architecture. Certainly, reformation and ordering is one of them. To that we need to add ideas about horticulture, reconfiguring the patterns of native growth, importing foreign species, mixing them for the effects of aroma or texture or color. Landscapes also express social ideas, of course, both in the basic typologies of what constitute our design projects, but also the specific forms they take. For example, society defines both the needs and the forms of the park. Both needs and forms change over time.

Reordering

History provides us with a number of outstanding ideas. Perhaps the most basic physical act of design is to reconfigure existing natural conditions. Impressive in this regard is the simple power of the Ise shrines, the grand shrines of the Shinto religion indigenous to Japan [figure 2].



Fig. 2: Kazahinomi-no-miya (Subsidiary shrine), Naiku (Inner Shrine), Ise, Japan, 1953 rebuilding.

According to Shinto, the deities, or kami, share the same spaces as humans without the distinctions of above and below characteristic of Western religions.^{vi} At Ise, the principal act of making a place was removal rather than addition.^{vii} Voids shaped as rectangles mark the territory of the shrines, thereafter surfaced with gravel of different textures and slightly varying tints. Four concentric fences further define the gradient of sacred spaces, enclosing precincts in which the shrines are built. All these buildings—some 225 structures—have been rebuilt more or less regularly, more or less in the same form, since at least the 6th century. To effect this rebuilding, an

alternate site for the structures stands in waiting on land adjacent to the site currently occupied. Thus, when the current structures have been erected, the void of the alternate site expresses potential. This is a great idea: in terms of power to evoke a place, a void can equal a solid, and a space can equal a building.

The seventeenth-century French landscape designer André le Nôtre also had a great idea (actually he had a lot of them).^{viii} He had the precedent of Renaissance Italy, of course, but there and then an unstable political climate required defensive measures that found sites on elevated hillsides. The garden evolved first as an addition to the villa, with its rooms sited and clustered together as the topography allowed. By the middle of the sixteenth century gardens such as that at the Villa Lante began to integrate architecture and landscape, although that particular garden accompanied no real villa as such. In France, le Nôtre was provided with greater opportunities. The land was abundant, if water was not. His clients wanted grandeur and he could provide it, enfolding house and garden as a consistent and complete environment. The axis provided the garden's structure—but only as its armature and not as its meat. At Vaux le Vicomte le Nôtre's genius found it's most perfect expression, but to my mind it is less the axis than the unexpected appearance of the transverse canal—or the asymmetrical treatment of the wooded areas—that is the most interesting feature of the scheme.

If Vaux was his perfection, and Versailles demonstrated his mastery of landscape at a truly colossal scale, the landscape of Chantilly shows le Nôtre at his most inventive. Here he could not build a new villa, here Jules Hardouin Mansard was not his architectural collaborator. The château at Chantilly was medieval—the seat of Louis II de Bourbon, Prince de Condé—and le Nôtre's charge was to create a landscape that matched in grandeur the military accomplishments of his client.^{ix} Rather than embracing the existing castle, surrounding it with gardens of intricate complexity, le Nôtre skirted its stone pile entirely. As it nears the entrance to the chateau the walkway gradually rises, focusing the view on the statue of the Grand Condé silhouetted against the sky [figures 3A, 3B, 3C].^x The closer one approaches the statue, the more one views the heavens rather than ground plane. Beyond the statue, a grand tapestry of water basins, paving, and the horizon snaps into view. Le Nôtre's manipulation of geometry and topography is stunning. It is based on a great idea that considers topography a modeling medium, as clay is to a potter—and tells us that at times, the section may govern our experience of the site.



Fig. 3A: André le Nôtre, Château de Chantilly, France, c. 1680s. The approach.



Fig. 3B: Château de Chantilly. The Grand Condé.



Fig. 3C: Château de Chantilly. The vista.

At almost the same moment, the Japanese emperor Gomizono-o had a great idea in some ways similar to le Nôtre's. The emperor himself is usually credited with the design of the garden of Shugaku-in in Kyoto, although he no doubt collaborated with tastemakers and directed experienced gardeners and laborers.^{xi} Moving uphill from the entrance and lower garden, along a path today lined with pine trees, one enters through a simple gate of wood to the upper garden that crowns this hillside garden. High, trimmed hedges enclose a narrow stone stair rising steeply through a tightly defined channel of space that curves upward toward the light [figure 4A] . Emerging

from this enclosure a mysterious force behind us causes us to turn: to experience an incredible vista over virtually all of northern Kyoto [figure 4B]. This use of spatial contrast—the contrast between the narrow, rising, winding enclosure and the grand limitless vista—was certainly a great idea. And even today, when modern construction intrudes on the view from Shugaku-in, that magnificent power remains.



Fig. 4A: Emperor Gomizuno-o, Shugaku-in Villa, Kyoto, Japan, c. 1660. The narrow stairs leading to the upper garden.



Fig. 4B: Shugaku-in Villa. The vista revealed.

Admittedly, these two gardens represent ideas expressed in space and technique applied to existing site conditions. The first responds to the dicta of a historical structure and a pre-existing garden, the second with what had been, and remains in part, productive agricultural terrain. Both, in their differing ways, express attitudes or ideas about nature and human relations to it. The first uses geometry to structure movement and experience; the second actively rejects geometry, instead fashioning a landscape more natural in manner. Each in its own way, however, demonstrates how the reshaping of natural conditions may result in a garden of exceptional merit. Each employs an idea beyond one that accommodates function alone. And lest we think that the Japanese garden always accepted nature as given, note that the pond in the upper garden at Shugaku-in is an earthwork dam tens-of-meters high that—like Versailles—demanded an enormous amount of resources and human labor to realize.

Reuse

The reuse of old materials has been with us since we began to build, whether for practical or symbolic purposes. The great mosque in Cordova, for example, reused columns taken as the spoils of war and occupation. The interval of the mosque's arched bays remains somewhat constant, but the individual columns vary to a considerable degree. This is symbolic reuse. The Catalan architect Antoni Gaudí reused discarded textile equipment for the grills over the windows at the Colonia Güell chapel, although we are more familiar with his reuse of derelict materials from the serpentine benches faced with broken ceramics at the Parc Güell in Barcelona [figure 5].^{xii}



Fig. 5: Antoni Gaudí, Parc Güell, Barcelona, Spain, 1914. Benches faced with broken ceramics.

Japanese garden makers, however, used old materials for a different, and in some ways more aesthetic, purpose. They employed the concept of *mitate*, literally “re-seeing”, but what in English is better rendered today as “recontextualizing.”^{xiii} Here associations attached to certain elements could be transferred to a new project, in particular, those suggesting time and veneration. Discarded millstones—their functional role now passed—could become stepping stones in the garden. Looking upon them, ideas about age, and use, and purpose might all enter the mind of the garden visitor, transferring the significance of prior service to its new locale. Roof tiles might find a new life stabilizing earthen walls or guiding the course of water on the ground. Reuse in these situations concerned meaning as well as heightened aesthetic sensitivity.

Reforming places represents at larger scale the reuse of materials, a practice found in both the human and animal worlds. Biologists talk of “targets of opportunity,” the simplest use of existing conditions. The woodpecker patiently carves out a nesting place from a tree, but the cuckoo may use that nest, profiting from what another has made.^{xiv} To create a structure to attract a mate, the bower bird uses berries and grasses in his natural habitat, but if available he will also use aluminum cups from campgrounds or the paper wrappers of straws from urban sites. The making of places, too, may profit from targets of opportunity. In the 1930s, the sculptor Harvey

Fite acquired a disused bluestone quarry in Saugerties, a small community north of New York City.^{xv} His intention was to reshape the quarry as a space in which to display his sculpture. As he worked on reforming its stone floors and walls, however, he found that it was the quarry itself that had become the subject of his sculpture—the quarry was the sculpture. Over more than 30 years he worked on the site, leveling some areas, modeling others, working stone upon stone to create the work he called *Opus 40* [figure 6]. We could read this landscape as a very early precursor of what we normally today call land art. But it all began by a clever vision of the possibilities lying within a derelict site.



Fig. 6: Harvey Fite, *Opus 40*, Saugerties, New York, 1939–1976.

In the 1970s, the idea of reuse instigated the retention of industrial equipment in the Gas Works Park in Seattle, Washington. There, the landscape architect Rich Haag argued for keeping the industrial equipment from the former coal gas facility as a way of establishing a connection with the past, in particular the history of the site. This was a great idea, and it was the first of a series of landscape projects that culminated in the Duisburg-Nord Landschaftspark designed by Latz and Partner, which opened to the public in the 1990s [figure 7].



Fig. 7: Latz and Partner, Landschaftspark Duisburg-Nord, Germany, 1989+. Overview.

In contrast to Gas Works Park, where the industrial relics were fenced and kept distance from the visitor, at Duisburg-Nord the equipment became a metal and masonry mountain upon which to climb and explore, upon which

to play, and from which to view. Given the increasing number of remains from the Industrial Age, we have had a number of parks that have followed within the course established by Latz and Partner. But we must credit them with a great idea, and a rather great landscape achieved through reuse and remediation.

Botanical ideas

Not all great ideas solve great problems. Some evolve from the careful use of ecology and horticulture, for example. Consider a relatively small garden by Swiss landscape architect Dieter Kienast in the Zurich suburb of Mauer.^{xvi} The clients were two botanists who had acquired some 450 plants in their previous garden and were now moving to new quarters. Kienast's task was to accommodate these plants in their new garden and to provide a framework for accepting even more species in the future. Kienast's great idea was to start his design below the surface of the earth. He divided the rear garden into four strips, each of them filled with a different type of soil: loam, sand, clay, and gravel [figure 8]. Thus the structure for organizing the planting was not purely aesthetic but scientific: each plant would inhabit a zone filled with soil conducive to its growth. For human movement and use Kienast overlaid concrete paving derived from the forms of ice it begins to break up at the end of winter.



Fig. 8: Dieter Kienast, Koenig-Urmi Garden, Mauer, Switzerland, 1996. The rear garden.

He didn't stop there. Another lovely, if not large-scale idea: the wall that separates the garden from the main road would be made of rammed earth—a material that erodes in Switzerland's rains and snows, continually revealing the changing textures and colors of its aggregates. The wall was set at an angle to the lot creating a triangle of soil left open to the street. This outer zone was also a part of the collection, but this section was made public and open to the neighbors and visitors to Mauer. Here we can see the meeting of horticultural, social, and aesthetic concerns—a very rare intersection in today's world. Maintaining the garden would involve nearly continuous change through growth and addition.

Also rare today are the creative combinations of plant textures and colors that characterized gardens by Gertrude Jekyll.^{xvii} Jekyll, as artist and master botanist, combined color theory from painting with horticultural knowledge and sensibilities acquired through experience, creating linear symphonies in plants while managing their growth and staged blooming [figure 9].



Fig. 9: Gertrude Jekyll, The Manor House, Upton Grey, England, 1904. Mixed border.

The dimension of time rarely appears in discussions of her work, but it was absolutely essential for avoiding a single peak period followed only by dead flowers, green leaves, and brown earth. In addition Jekyll was able to “re-see,” in the Japanese sense of the word, the potential for using vernacular horticultural practices to achieve aesthetic effects. At her home in Munstead Wood, for example, the nut walk reinterpreted the traditional form of hazel copses that are cut annually or bi-annually to reap saplings for wall and fence construction, or for firewood and charcoal. Perhaps learning from Jekyll, Vita Sackville West and Harold Nicholson added a nut walk to their own garden at Sissinghurst, carefully staggering the plantings to sculpt a more intricately flowing promenade.^{xviii}

The most creative use of horticultural practices might be found in topiary, where plants serve human purposes. One might argue that topiary is an unnatural practice, that shrubs and trees are forced to assume forms that natural processes never intended. A counter view holds that topiary depends on a deep understanding of these very processes. Fruit trees are pruned to provide a greater yield. Tea bushes are pruned to stimulate growth and the production of small, more flavorful leaves. In Japan, it is said that *karikomi*, which we normally translate as topiary, derived from the masters of the tea ceremony who realized the aesthetic potential of clipped forms. This idea finds its most elaborate manifestation in the amazing hedge garden at Daichi-ji in Shiga Prefecture.^{xix} One wonders about how the current form of the garden relates to its original conception. In Japan there were historically no design drawings, and probably

few verbal instructions to be handed down from one gardener to another over the course of time. The hedge that provides the garden's primary subject took decades to mature and to be clipped into the form we encounter today [figure 10]. Surely, this is a gardener's garden, although in the past the gardeners may have included the monks and acolytes themselves. Here it is maintenance that dominates original conception, demonstrating once again that a landscape is a dynamic site always balancing the relation of growth and human control. At Daichi-ji the result is a garden visually stunning in both the green months and in winter, when its leaves turn a purple before being replaced by new growth in spring. The form, maintained by the gardener, is static; however, the quality of the leaves, and ultimately the presence of the hedge, issue equally from the botanical properties of the azaleas.



Fig. 10: Daichi-ji, Shiga Prefecture, Japan, early 17th century. The hedge of the main garden.

We rarely have today the resources for the intensive gardening and maintenance common before the First World War in the polite world of Gertrude Jekyll's clients. But some botanical gardens have used great ideas to create settings for their collections. Perhaps the most spectacular of these is the Royal Melbourne Botanic Garden at Cranbourne. Here the landscape architects Taylor Cullity Lethean, in collaboration with horticulturalist Paul Taylor, created a spectacular center for the botanical garden, drawing on the forms of the Red Center that occupies the heart of the Australia continent [figure 11].^{xx} In their design, the landscape architects have made no effort to replicate the soil and plants as they grow in the wilderness; instead they accept that a botanical garden is always artificial, at least to some degree. A dramatic waterway suggests the rivers that water the Bush, while allowing children who dare to wade into the water. To be sure there are plant collections arranged as they grow in the wild, but these are grouped by ecological zones rather, once again, than trying to copy the natural situation.



Fig. 11: Taylor Cullity Lethean with Paul Taylor, Royal Botanical Garden Melbourne, Cranborne, Australia, 2006. The Red Sand Garden.

An important feature of the Australian center is the spinifex plant which grows with almost no need for moisture. As the plant seeks water, it expands outward to take form as a ring rather than a solid circle. Because the climate of Melbourne is too cool to support spinifex, the designers substituted a different plant, rhagodia, which will not assume the shape of a torus and will require pruning to keep it low. A purist would say this is cheating; but those of us who are more forgiving can accept this as a necessary resolution of the conflict between idea and reality—while also accepting the need, at times, to utilize representation rather than precise replication.

Urban ideas



Fig. 12: Lawrence Halprin, Auditorium Forecourt (Ira's Fountain), Portland, Oregon, 1966.

Certainly one of the really great urban landscape ideas underlay the monumental fountains designed by Lawrence Halprin in the mid-1960s [figure 12]. These fountains in Portland, Oregon, abstracted the forms of the Sierra Nevada Mountains, in Halprin's view, bringing to the city the experience of nature at a 2,000-meters altitude. The construction in concrete is rather crude with few real details except in the aggregates and finishes of the concrete. But there are some wonderful ideas that

solve critical problems created by building codes. For example, to avoid the necessity for handrails at the end of the concrete ledges Halprin's office devised pockets near their edges with a depth that matched the height of the handrails required by law—essentially forming a series of underwater ha-has.^{xxi} Although the depth of the water flowing over most of the fountain is less than 10 centimeters, the perceived volume of liquid tumbling over the precipice is impressive and exciting. But beyond all the clever solutions to practical issues, the really great idea was to conceive the plaza and the fountain as one thing. Not a fountain in a plaza, but a fountain as a plaza, or the plaza as a fountain. To this day, some forty years later, they remain engaging and popular .

The word hybrid is fashionable these days in landscape and architectural theory, the idea being that traditional, restrictive definitions of places and disciplines may no longer apply. Rather than items which fall neatly into any single category we now have typologies that move from one category into another, or join as a new hybrid aspects of more than one category. We might say that the fountains in Portland were an early examples of this kind of thinking, joining together the historical distinctions between fountain and plaza. The MFO Park in Oerlikon, Switzerland is a more recent example, in this case joining aspects of the greenhouse or botanical garden with the plaza and perhaps the park. Burckhardt and Raderschall created a structure of steel framing and mesh upon which a carefully orchestrated mixture of plants were inserted and trained to climb [figure 13].



Fig. 13: Burckhardt + Raderschall, MFO Park, Oerlikon, Switzerland, 2007.

The structure also successfully manages the microclimate within the space: the vines that cover the mesh are deciduous, providing not only color and texture to tantalize the eye, but also shade during the warmer summer month; in winter, conversely, they allow the sun to penetrate into the space. In addition, the design maximizes the size of the site by adding surface area in several levels above the ground. This sort of thinking—that is, bringing together two historically distinct typologies and enriching them with a knowledgeable mix of plantings—has yielded a distinct urban space that works well within

the strict boundaries of the surrounding buildings. It also softens what might have been a severe and uninviting place had it been left as only a paved plaza between buildings with some few trees and benches.

Building, Plaza, Water

A more recent great urban idea directed the design of the new opera house in Oslo which opened in 2008. As Halprin joined fountain and plaza, Burckhardt and Raderschall plaza and green house, the Norwegian firm Snøhetta joined plaza and roof as a hybrid typology [figure 14].^{xxii} Here is a plaza to climb, an angled spiral of planes that brings visitors to the top of the building—even visitors who would never enter the opera house itself.



Fig. 14: Snøhetta, Opera House, Oslo, Norway, 2008.

We know of other sloping plazas, foremost among them the Campo in Siena, but also the parvis in front of the Centre Pompidou in Paris. But these are only open spaces before buildings—they do not wed building and plaza. However, the roofs of other buildings offer surfaces we can walk upon—without doubt, an interesting idea. The passenger terminal in Yokohama by Foreign Office Architects is one of those, although it is ultimately neither sophisticated nor exciting. More successful is the library for the technical university in Delft designed by Mechanoo, where skillful maintenance insures that its grass roof will welcomes use in varied weather conditions. Concrete pads provide dry surfaces for sitting when the grass is wet; the railing at the top of the slope is carefully hidden so that one reads the roof's grass plane as ending with the sky. These are the precedents and parallels, but in Oslo—at least in the two year of its existence—the plaza itself is an event that attracts visitors. It is a stadium without a game, a place where the stadium itself, paired with the view of the city and the Oslo Fjord, comprise the main event. It's a great idea.

Idea and Sustainably

We must also mention written and drawn ideas that greatly affected the making of landscape architecture, even if the landscapes that resulted from them were

of only normal interest. Ian McHarg's polemic *Design With Nature* was internationally influential, I believe, because there was a method attached to the theory, instructing landscape architects how to achieve the goals he proposed using overlaid maps.^{xxiii} But, as noted at the beginning of this essay, we also need to distinguish environmental planning from landscape architecture. The McHarg method, at least in modified form, works well for the management and planning of large territories, but it can only establish the parameters within which a detailed landscape design—like a garden, a park, a plaza—can be achieved. Analysis may suggest but will not provide a creative solution, only the standards by which to judge the environmental merit of the project.

We all talk of sustainability these days, but I am troubled by the attention directed to this concern and this concern alone. I think it would be better to use the adverb sustainably to describe how we design rather than sustainability as a single goal. That is, ecological concerns should guide the way we design—but they are not the sole criterion for judging the value of a landscape.

My favorite examples of an ecological landscape are the Patios of the Oranges in Spain, in Cordova or Seville [figure 15A].



Fig. 15A: Patio of Oranges, Seville, Spain, 16th century+. Seen from above.

Recent scholarship has suggested that these trees were grown primarily for their agricultural production, although I can't help but think that the planting of orange trees also represented some greater aspiration. Oranges won't grow in the arid climate of southern Spain without irrigation. Water was precious and the system of rills to irrigate the orange trees was carefully configured for maximum performance and minimum evaporation, opening or closing certain channels as needed. These were the functional concerns. But the solutions to these pragmatic issues were raised to the level of art. The Patio de los Naranjos in Seville was completely rebuilt in the 1930s and today its shows only a small fragment of its histo-

ry. Nonetheless, it represents a sustainable landscape superbly executed, with careful paving detailing and beautiful fountains [figure 15B]. It demonstrates that a sustainable landscape need not mimic the surrounding natural landscapes, and that from necessity one can create an art form.



Fig. 15B: Patio of the Oranges, Irrigation rills and fountain.

In Conclusion

Having reviewed these selected examples, what might we summarize about conceiving, developing, and applying great ideas? There are great pragmatic or functional ideas, those that masterfully address the problem using a minimum of means. Ideally, they would also possess an aesthetic dimension that provides us with more than the mechanical aspect of the problem, as did the Patio de los Naranjos. There are great ideas about horticultural practices, those that employ a knowledge of soils, and plants, and water, telling us that we can not design great places without a thorough knowledge of our materials and techniques. There are great ideas in the urban landscape, ideas that understand architecture and space and perhaps more significantly, how humans use and experience those spaces in supporting and perhaps even pleasurable ways. And there are great aesthetic ideas that draw from the worlds around us—both natural and constructed—but translate them into a landscape beyond the normal. Behind all of these I would like to think that designers can give society and the planet more than the contributions of the botanist, the sociologist, or the environmental engineer.

Two more examples that represent really great ideas provide a conclusion to this essay: one is social and technical; the other is from the world of art. In Africa, as most of us are aware, providing a clean and regular flow of water is one of the most crucial needs. Both people and plants die from lack of water, from polluted sources, from the unsteady flow that plagues all aspects of our life. The problem has been the technology and investment for bringing water from the ground. I do not know who first had this idea, but it is probably the most significant design idea I have encountered for many years. The idea, as are many great ideas, was very sim-

ple. Kids, and even adults, like to play. Why not use play equipment to pump water from the ground into storage tanks above ground? The group Playpumps now has an active program to provide equipment for villages in Africa and their success has been limited only by their available financial resources.^{xxiv} The program has been enormously successful, in large measure because it tapped into basic human nature in a creative way. No doubt the children do like to play on this equipment, but both kids and adults alike can also see the social benefit of their actions—which I suspect encourages them to use the equipment longer than they normally would.

The last idea is entirely aesthetic, and perhaps I should have showed it before mentioning the Playpumps as it might seem frivolous in comparison. But I will show *Puppy* by the artist Jeff Koons not to degrade the more serious work, but to show that we can also bring humor and delight into the world [figure 16].



Fig. 16: Jeff Koons, *Puppy*, 1992. Recreated at the Guggenheim Museum, Bilbao, Spain, 1997.

Puppy was first realized in Germany, nearby Manifesta 9 in Kassel in 1992.^{xxv} It was an immediate success. Why? For one, the form is enigmatic and requires the attention and interpretation of the individual viewer. This intrigue encourages engagement. To make *Puppy* Koons covered a frame with living plant materials to shape an identifiable and rather cute sculpture, sufficiently abstracted to garner the appreciation of both the general public and the high art world. *Puppy* has been recreated in a number of places since its initial showing, among them Rockefeller Plaza in New York City and on a more permanent basis, in front of the Guggenheim Museum in Bilbao, Spain. It has become the most popular aspect of the museum, and virtually all of the museum's visitors first have their pictures taken before *Puppy*'s highly textured surfaces. The great idea was the perfect mix of cute, serious, natural, formed, realistic, and abstracted, and the result is a work that delights all sorts of people of all ages and nations.

These two last great ideas in some ways stake out the territory in which landscape architects work. The challenges of the natural world can be met through simple

and inventive solutions. The challenges of our everyday lives can be met by an art that appeals to us, but also engages us in the world in which we live—and perhaps its also asks more from us. Hopefully, these challenges will be met by a good number of great ideas in the future. I can only hope so.

Notes

ⁱ Eva Schwab to Marc Treib, email 5 June 2008.

ⁱⁱ On "landscape urbanism" see Charles Waldheim, ed., *The Landscape Urbanism Reader*, New York: Princeton Architectural Press, 2006; Richard Weller, "Planning by Design: Landscape Architectural Scenarios for a Rapidly Growing City," *Journal of Landscape Architecture*, 2:2008. For a diverse view see Pierre Donadieu, "Landscape Urbanism in Europe: From Brownfields to Sustainable Urban Development," *Journal of Landscape Architecture*, 2:2006.

ⁱⁱⁱ A similar problem plagues the study of maps, as noted by Arthur H. Robinson and Barbara Bartz Petchenik, *The Nature of Maps: Essays toward Understanding Maps and Mapping*, Chicago: University of Chicago Press, 1976.

^{iv} See Carol J. Burns and Andrea Kahn, eds., *Site Matters: Design Concepts, Histories, and Strategies*, London: Routledge, 2005.

^v Quoted in Reinhold Martin, *The Organizational Complex: Architecture, Media, and Corporate Space*, Cambridge, Mass.: MIT Press, 2003, p. 192.

^{vi} For an introduction to Shinto see Sokyo Ono, *Shinto: The Kami Way*, Rutland, Vermont: Charles Tuttle, 1962, and C. Scott Littleton, *Understanding Shinto: Origins, beliefs, Practices, Festivals, Spirits, Sacred Places*, London: Duncan Baird, 2002.

On the shrines at Ise see Kenzo Tange, *Ise: Prototype of Japanese Architecture*, New Haven: Yale University Press, 1964; and Yasutada Watanabe, Robert Ricketts, trans., *Shinto Art: Ise and Izumo, Shrines*, Tokyo: Heibonsha, 1974.

^{vii} Marc Treib, "The Presence of Absence: Places by Abstraction," *Places*, 4:3, 1987; reprinted in Marc Treib, *Settings and Stray Paths: Writings on Landscapes and Gardens*, London: Routledge, 2003, pp. 74–85.

^{viii} Among the numerous publications on André le Nôtre, those of particular interest are Thierry Mariage, Graham Larkin, trans., *The World of André le Nôtre*, Philadelphia: University of Pennsylvania Press, 1999; Allen S. Weiss, *Mirrors of Infinity: The French Formal Garden and 17th-century Metaphysics*, New York: Princeton Architectural Press, 1995; and F. Hamilton Hazelhurst, *Gardens of Illusion: The Genius of André Le Nostre*, Nashville, Tenn.: Vanderbilt University Press, 1980.

^{ix} Nicole Garnier-Pelle, *André le Nôtre (1613–1700) et les jardins de Chantilly*, Paris: Somogy éditions d'art, 2000.

^x See Hazelhurst, *Gardens of Illusion*, pp. 303–326.

^{xi} Marc Treib and Ron Herman, *A Guide to the Gardens of Kyoto*, rev. ed., Tokyo: Kodansha, 2003, pp. 135–141. On the garden design techniques of hide-and-reveal and borrowed scenery (shakkei) see Teiji Itoh, *Space and Illusion in the Japanese Garden*, Tokyo: Weatherhill, 1973.

^{xii} See Conrad Kent and Dennis Prindle, *Park Güell*, New York, Princeton Architectural Press, 1993; James Johnson Sweeney and Josep Lluís Sert, Antoni Gaudí, New York: Frederick A Praeger, 1960

^{xiii} Marc Treib, "Making the Edo Garden," *Landscape*, Number 1, 1980.

^{xiv} On building by animals see Juhani Pallasmaa, *Eläinten arkkitehtuuri / Animal Architecture*, Helsinki: Museum of Finnish Architecture, 1995; and Karl von Frisch, Lisbeth Gombrich, trans., *Animal Architecture*, New York: Harcourt Brace Jovanovich, 1974.

^{xv} See Deborah W. Dalton, "Harvey Fite's Opus 40: From Private Garden to Public

Art Work," in Mark Francis and Randolph T. Hester, Jr., *The Meaning of Gardens*, Cambridge, Mass.: MIT Press, 1990, pp. 198–205.

^{xvi} On the Urmi-Koenig garden, see Kienast: *Gärten Gardens*, Basel: Birkhäuser, 1997, pp. 168–175.

^{xvii} Publications by and about Gertrude Jekyll are numerous, for example, Gertrude Jekyll, *Coulour Schemes for the Flower Garden*, London: Country Life, 1908. More recent studies include Richard Bisgrove, *The Gardens of Gertrude Jekyll*, Berkeley: University of California Press, 1992; Judith Tankard and Martin Wood, *Gertrude Jekyll at Munstead Wood*, Godalming: Bramley Books, 1998; and Michael Tooley and Primrose Annander, eds., *Gertrude Jekyll: Essays on the Life of a Working Amateur*, Durham: Michaelmas Books, 1995.

^{xviii} For basic information on Sissinghurst see Adam Nicholson, *Sissinghurst*, Warrington: The National Trust, 2008, especially "The Nuttery," pp. 2-0–21.

^{xix} Daichi-ji dates from the early seventeenth-century and is, at times, credited to the noted aesthete and garden maker Kobori Enshū—although no documentary evidence supports this claim.

^{xx} Marc Treib, "Representing a Continent," *Landscape Architecture*, October 2007, pp. 140–153.

^{xxi} The ha-ha, or sunken fence, was a key element of the eighteenth-century English Landscape Garden, devised to prevent the intrusion of cattle while maintaining an unobstructed view of the landscape from the house.

^{xxii} Marc Treib, "Climbing a Plaza," *Landscape Architecture*, November 2008, pp. 44–51.

^{xxiii} Ian McHarg, *Design with Nature*, Garden City, NY: Doubleday, 1969.

^{xxiv} See <http://www.playpumps.org> and <http://www.waterwellsforafrica.org>, both accessed 20 October 2009.

^{xxv} See <http://www.jeffkoons.com/site/index.html>, accessed 19 October 2009.

^{xxvi} See http://www.publicartfund.org/pafweb/projects/00/koons_j_00.html, accessed 19 October 2009.

Reworking the Landscape Idea

Helen Armstrong

Abstract

The idea of landscape, considered to be a way of seeing as view or prospect, is a cultural concept which emerged from new approaches to the production on the land since the Renaissance. The Landscape Idea traditionally carried cultural and moral significance because the observer remained apart. This paper discusses the difference between being within the land in contrast to being an outside observer. It suggests that the Landscape Idea should be reworked so that it can include being within landscape. The arguments for revising the idea of landscape draw from the innovative activities on marginal urban landscapes. The paper concludes by suggesting a number of ways that the reworked idea of landscape can play in design processes.

The Emergence of the Landscape Idea

In today's era of big ideas, the 'great' idea of globalisation appears to be faltering. This is particularly evident in 21st century cities. While some cities are growing and often not doing it well, many others are shrinking, suggesting that there is a limit to how much urbanisation can be stretched over the globe, because rips and tears are appearing and the resulting voids are getting bigger. There are so many crises emerging in the concept of global urbanisation that as the renowned urban planner, the late Jane Jacobs, warned as recently as 2004, we have a 'Dark Age Ahead'.¹

The concept of Dark Ages is generally associated with Medievalism which, although obscure, was not necessarily a dire age. This candle-lit period was a time for reflection and deep thought; a time for learning and studying; a time for the slow gestation of ideas; and a time for respecting the land as a place of dwelling and working, a place of worship and as a place of belonging.

During this period under Feudalism, the relationship with the land embodied a natural economy² where neither the products from the land nor the land itself, were regarded as commodities for the market place. Instead, the land was held communally, requiring duties, obligations, and customs from the lords down to the serfs and back up again, in a complex system of interlocking obligations. The land and the people were closely intertwined. At this time ideas and beliefs about the land were mystical, possibly fearful, but always respectful, where people went about their lives as 'existential insiders'³. This way of living and working with the land began to change as mercantile capitalism gradually replaced

Feudalism. Now the products from the land and even the land itself could be sold. This shifted the people's relationship with the land and according to the cultural geographer, Denis Cosgrove⁴, was the beginning of the Landscape Idea. The word 'landscape' became part of the lexicon, denoting a way of seeing the land rather than a way of being in the land. This way of seeing, represented through art and design, was mediated through subjective human experience and hence was a social construct which was fundamentally about society and economy. Inevitably this required an associated shift from being an insider in the land to being an outsider who could view a landscape, distanced in the main through commodification.

For over 400 years the Landscape Idea evolved from 15th century single point perspectives, to the 17th century representations of horizontal extensions over the territory (Plate 1), to the elaborate connoisseurship associated with the view in 18th century formal gardens (Plate 2).



Plate 1: Single Point Perspective
Boboli Gardens, Florence (a.p.1993)



Plate 2: The 18th century Picturesque view, Stourhead, Dorset,
(a.p.1990)

By the 19th century with the rising new middle class, derived from the profits of industrialisation, the Landscape Idea's horizons diminished. It was reworked as municipal parks and mountain rambling to provide recreation for the workers. But a more serious challenge lay in the rising power of scientific and industrial thought. For scientists,

the concept of 'landscape' had little value as an objective scientific term. The Landscape Idea became marginalised to scenic places (Plate 3) away from powerful cities and industry. The city, rather than the land, was the focus of society now that the market dominated all aspects of life.



Plate 3: The Landscape Idea as scenic views, Alps, West Austria (a.p 2004)

Living and working in the city reinforced the Landscape Idea as a view outside the city and outside oneself. Instead intimate engagements with nature in the city were associated with small city parks and gardens.

Thus in 'landscape' we are dealing with an ideologically charged, complex cultural product, laden with symbols and meanings. Under various phases of capitalism, 'landscape' was consistently reformulated as an idea that bounded, defined or designed territory, overlain by aesthetic connotations that represented the affective relationship between land and social life.

Since September 2008, capitalism has been faltering under the Global Financial Crisis. By the 21st century, capitalism has become synonymous with globalisation and its associated anonymity. Who now determines the view? In a globalised world, where is the outside? What is the cultural construction of landscape today?

Reworking the Landscape Idea

Perhaps it is time to revisit the Landscape Idea, adjusting the view so that it looks in as much as it looks out, while we move to a new era where the relationship between people and land is more akin to medieval values. This suggests that we once again become 'existential insiders' within a system of interlocking duties and obligations related to land and place. This does not mean a return to Feudalism but rather that we can draw from its communal concepts while creating something appropriate for the 21st century (Plate 4). The question is, can we reconcile the concept of landscape as a particular

way of viewing from without, to include a reworked way of existentially being within?



Plate 4: City farming, Oakland and Brisbane
<http://www.spiegel.de/fotostrecke/fotostrecke-47799-6.html>
<http://www.nscf.org.au/wp-content/uploads/2010/01/nscf1.jpg>

There are some indications that this is beginning to happen on the marginal lands, the holes left in shrinking cities, where empowering ideas about landscape are evolving. In the detritus of the post-industrial era and the chaotic endgame of globalisation and Neo-Liberal Capitalism, there are emerging sites of innovation and optimism. Marginal lands are allowing for the redemption of hope and a return to the original aspirations of modernity. Like the Medieval landscapes, they are sites for reflection and contemplation (Plate 5), which, through their disturbing qualities, stimulate a form of creativity that keeps us engaged with deep dwelling. They act as counterfoils to the predictable city of commodities and programmed living.



Plate 5: A chair for contemplation, Sydney (a.p.1999)

Since the early 1980s planners and designers have been dominated by neo-liberal utopianism in a desire to escape the dystopia of post-industrial ruins. Contemporary theorists about utopianism question naïve utopian planning that ignores the contributions within dystopias; in particular, learning to live with disorder and diversity. The sociologist, Peter Kraftl, argues that, for good town planners decay in the present and in the future should be one of the tricks in the planners' box⁵. The urbanist De Sola-Morales, in his manifesto 'Flexible Differences' (1998) saw similar potential in desolate sites. He was wedded to the DeLeuzian concept of contemporary flexibility which he saw as ethically and socially responsible. He believed *'the task to be accomplished is not the conservation of the past but*

the redemption of hopes that we held in the past – the redemption of optimism.⁶

Sites of Optimism

Where are these sites of optimism that are exploring a different relationship of landscape and people? In Europe and parts of USA, optimistic loci vary from actual places such as in Rome, Berlin, Lausitz and Detroit to projects such as the Shrinking Cities, IBA, and Stalker activities, to forums for ideas such as Urban Catalyst and ArchiLab.

ArchiLab in Orléans

ArchiLab⁷ has become a major forum for research into architecture and planning the city. Since 1999, teams of designers and planners from all over the world have been invited to introduce their projects at annual Orléans International Architectural Conferences.

In early 2000, conferences explored popular themes, such as the dynamics of urban flows; alternative 'Earth Economics', and architecture for the age of globalisation. Contemporary urbanity, however, was not challenged until Archilab2004 'From Naked City to Smart Mobs' which explored the seminal work of Debord and contemporary Situationism undertaken by "Smart Mobs"⁸; those new, informal organizations produced by the rise of wireless computer networks.



Plate 6: Archilab2004 posters, www.archilab.org

The curator, Bart Lootsma, made shrinking cities the key exhibits at the conference, saying 'Globalization does not just produce new prosperous metropolitan concentrations of urbanity; it also causes large areas to shrink. Parts of the "Third World" are folding into the first.'⁹

By 2008-9, ArchiLab has gone beyond identifying the problem and now calls for strategic ways to address population decline, regional competition and globalization, presenting the European continent as the laboratory to test ideas.

The Shrinking Cities Project

Far removed from the boosterism of growing cities, shrinking cities are increasingly places for innovation because their prevalence is challenging traditional ideas of the city and urban development. They pose such basic urban design questions as, what gives a city coherence if the built environment is no longer a continuum? Heroic master planning in this context is inappropriate; instead, it is necessary to understand how cities develop in unplanned and autonomous ways in order to undertake less orthodox interventions.

In this respect, concepts of 'weak planning' using 'soft factors' which draw from cultural developments, new forms of communication and the establishment of unexpected social networks, such as 'Post It' cities¹⁰, are emerging. This is most tangible in the subculture of youth music. Many shrinking cities have produced important new musical cultures; techno arose in Detroit and much of British punk and hip hop came from Manchester and Sheffield in the late 1970s, contributing to these cities' redevelopment in the 1990s.

Clearly shrinking cities are a cultural challenge. They put our current urban development values into question and they generate new urban cultures that demand innovative models for action.

The German architect, Philipp Oswalt, took up this challenge by initiating the Shrinking Cities International Research Project¹¹. Based in Berlin, Oswalt's Shrinking Cities Project is a daunting undertaking that aims to come up with remedies, specifically, artistic and insightful architectural and planning solutions, to the problem of shrinking cities.

Intriguingly, shrinkage is being seen as an opportunity as much as a problem. To Oswalt and to his team of artists and designers, the shrunken city is a template for the city of the future, a canvas on which creative minds can develop new and better ways of living.

Shrinking Cities Project- Reinventing Urbanism¹²

Oswalt hypothesizes that at some stage in the 21st century, shrinking and growth will be in equilibrium, but the processes will result in two quite different societies in terms of urban development, economic growth, lifestyles, and much more.

Through his international ideas competition 'Shrinking Cities - Reinventing Urbanism'(2004), new ideas of the city, based on the specific peculiarities of shrinkage, were explored by inter-disciplinary teams from around the world, using four shrinking cities, Halle/Leipzig, Germany, Manchester/Liverpool, Detroit and Ivanovo, Russia. The ideas were provocative and highlighted that the

shrinkage of cities radically challenges traditional disciplines of landscape design, architecture and urban planning. However, Oswalt argues, this does not discharge such space-oriented disciplines from their responsibility to design.

Equally Oswalt challenges the design responses to places of decline which use symbolic strategies via iconic architecture or by the artificial urban hype associated with consumerism and entertainment. He argues these modes are now exhausted.

Re-inventing Urbanism - Stage Two

In the second phase of the project (2004 to 2006), Shrinking Cities Project focused on eastern Germany, first with an ideas competition then with directly commissioned thematic works. Responses ranged from artistic performances to self-empowerment projects, from landscape interventions to planning and economic action concepts.

As well, the Shrinking Cities Project published a number of books. *Shrinking Cities, Volume 1: International Investigation (2005)*¹³ contains the analytic data related to investigations and comparative information between cities. *'Shrinking Cities. Volume 2: Interventions'*¹⁴ presents concepts especially in the fields of architecture/urban planning, landscape architecture, media, theatre, and art, as five fields of action;

Retreat / De-Urbanization: presents forms of urban retreat; images of a city; in the process of withdrawal, ferality, and dematerialization.

Re-Interpretation / Re-Appropriation: Space and material that have grown superfluous are reinterpreted and re-appropriated to take on different functions and meanings.

Reorganization: Transformation of shrinking cities through new forms of societal organization and interaction leading to new forms of spatial conception, planning, and design.

Rules: Urban space can no longer be planned, but is shaped by emerging societal rulebooks. New rules of the game for urban actors lead to a different kind of urban development.

Identity / Communication: Perception, image, and identity as 'soft' factors.

Shrinking Cities, Vol. 2: Concepts for Action(2006)¹⁵, provides an international overview of experimental actions including artistic intercessions, sustainability architectural and landscape interventions, strategies of media communication and city marketing, to new legal regulations. The result of disseminating these ideas was an atmosphere heady with possibilities. Also in 2006 an Atlas of

*Shrinking Cities*¹⁶ was published containing world maps, city portraits, and explanatory essays; all presented with innovative graphics. A recent Shrinking Cities Project (2008) has focused on filmic interpretations of shrinking cities. A traveling film festival featuring new films from Eastern Germany has been screened in numerous shrinking cities around the world. The ripples of innovative thought are continuing to influence the people and the urban landscapes capable of responding to these challenges.

Berlin

Although Halle/Leipzig, Manchester/Liverpool, Detroit and Ivanovo have been pivotal case studies, Berlin leads the way in transforming urban wastelands into sites of optimism. Considered 'poor but sexy', Berlin's marginal spaces are hives of activity (Plates 7, 8).



Plate 7, 8: Culture of the makeshift, Berlin (photographer Mark Brown, 2007)

Berlin is deeply in debt and yet is rich in creative potential derived from the numerous idealistic people from all over the world who are surging into the city searching for socially relevant solutions in a changing world. It would seem that orthodox economic measures cannot overcome Berlin's financial problems; therefore the city is an ideal exploration site for restructuring the notion of work and society. Berlin is now a laboratory with the courage to experiment¹⁷. Despite the many problems, the city is enriched by spaces of imaginative possibility. As Berlin's former Senator for Science, Research and Culture, Adrienne Goehler, points out, today Berlin thrives on being more heterogeneous, dirtier, poorer, and more squalid than all other German cities¹⁸.

To see Berlin as a laboratory means taking seriously the city's attempts to develop a culture of the 'makeshift'¹⁹. This way of living and working, where one does not know today what tomorrow will be like, requires city spaces to operate differently. The fleeting, the nomadic, the transitory, and the makeshift, which Berlin offers in abundance, match this unpredictable way of life. Marginal places are not experienced as blight, but as workshops for inspiration.

Berlin is pioneering self-help projects, mostly with high ecological standards which are capturing the interest of urban planners. Temporary gardens, cultivated collective-

ly, emerge in the wastelands between houses. Structural ruins become movie and theatre spaces. Vacant areas are revived by cultural and social cooperatives which band together for economic production and ecological management. These 'precarious' actions²⁰, which might once have been attributed to bohemians and hippies, have become the forerunners of more highly evolved concepts and designs for future ways of working and living (Plate 9).



Plate 9: Gleisdreieck Park, Berlin, www.sla.dk/Images/indhold/gleisdreieck/gleisdreieck2.jpg

The organisation Milan-based group, Multiplicity, acting as urban detectives, search for these innovative activities in wasteland sites because as the director Stephano Boeri points out, 'It is in these sites, at the periphery of geopolitical imagery that Europe is changing most rapidly. It is here that innovations emerge and it is possible to imagine the future...'²¹

Urban Catalyst

Another urban forum, Urban Catalyst²², has developed a unique archive for architects, planners, municipalities, developers, property owners and others from their investigations into temporary uses in residual urban areas. They note that conventional architecture and urban planning are increasingly unable to address the radical transformation occurring in the cities and landscapes we inhabit.

This is exemplified by the Arizona Markets, one of the largest black markets in the Balkans, providing work for 30,000 people in over 2000 businesses; an example of a self-planned city on wastelands²³. When the market grew to a size where problems of sanitation and fire risks needed to be addressed, the district government prepared a master plan that turned the market into a conventional shopping mall. As a result the vital and innovative market disappeared and the shopping mall is empty. Attempts to remove the Mumbai slums have similarly failed. The inability of planners and designers to grasp the significance of spontaneous, flexible and innovative development in public space highlights how much can be learnt from informal activities in wastelands.

To address this Urban Catalyst's interdisciplinary network from five European metropolises (Helsinki, Amsterdam, Berlin, Vienna and Naples) coordinated by Studio Urban Catalyst at the Technical University of Berlin, has developed models of action and strategic planning tools, which integrate the potential of temporary uses into long lasting

urban developments.

Despite this, the indeterminate status of urban marginal lands and their non-planned, spontaneous 'urbanity' constitute a pronounced paradox for established city planning and urban politics. Based on marginal lifestyles, informal economies, artistic experimentation, a deliberately open public space allowing for a high degree of social and cultural inclusion, these complex qualities of animated 'indeterminate' spaces are difficult to incorporate into planning procedures. As a result 'non-planning' planners are emerging on the urban scene. This new type of planner may creatively alter the urban agenda²⁴.

Detroit: A Different Urban Paradigm²⁵

Many Berliners see Detroit as a kindred spirit, a mystical place of great music, art and architecture, a postindustrial apocalypse that is as much a rich breeding ground for creative minds as it is a victim of late capitalism. Detroit's techno music is famous in Berlin, where there is more than one dance club dedicated to the Motor City's minimal, raw beats²⁶. For all these reasons, Detroit's raunchy reputation is seen to fascinate Germans. Despite this, the emerging urban paradigm in Detroit is different.



Plate 10: Abandoned suburban Detroit, Photo Scott Hocking www.treehugger.com/files/2009/03/schools-out-forever-in-detroit.php

Unlike the relatively compact European city, Detroit has been an extensive low density suburbanized American city. As a result, the extent of abandonment has resulted in a kind of sprawling anarchy (Plate 10). Yet out of the ashes something new and optimistic is happening that is far removed from the models used by planners or architects. Because of the destruction of so many houses and the demise of industry, the city now is a strange tapestry of old urban and new 'rural' spaces. The 'rural' areas, made up of more than 500 urban farms, intersect strangely with the decaying infrastructure of a big city. These community-initiated farms are resulting in a different urban paradigm for Detroit where an outer suburban

ring surrounds a re-ruralised core of new farmland and forests occupying the former inner-city (Plate 11). This rural core has been facilitated by the cooperative Detroit Agriculture Network which has assisted communities to undertake urban agriculture in a range of forms.



Plate 11: Detroit urban farming; Fabrizio Costantini/Bloomberg News, www.cityfarmer.info/2008/12/11/gms-bust-turns-detroit-into-urban-prairie-of-vacant-lot-farms/

Although most of the farms are on squatted land, the success of the community-initiated enterprises has encouraged the city administration to develop 'Land Banks' where for merely one dollar, residents can receive the title to land, providing they maintain the land and pay taxes. Many people in the slums of Detroit are purchasing the land together, say five blocks for \$5 and establishing new collectives.

The Architecture of Resistance

Apart from urban farming, there are other ways the social collective has become strong. Kyong Park, the Director of the Detroit-based International Centre for Urban Ecology (ICUE), is working together with the local community on ways to find a new method of architectural practice, called 'the architecture of resistance'²⁷. He believes that this is resulting in an exemplary form of community sustainability rather like an extended family or a feudal village.



Plate 12: Fourth Street Band, www.detroityes.com/news/070726/601pics/301.htm

An example of this is the revitalization by a group of squatters of the almost entirely abandoned Fourth Street in West Detroit (Plate 12). From squatters on abandoned land in the 1980s, Fourth Street has become an inclusive multiracial neighbourhood with a club, a community garden, a children's playground, an open art gallery and a yearly festival that attracts people from all over Detroit. This project is under continual threat of total demolition by the city which wants to widen the highway running parallel to Fourth Street

Other grass roots programs, such as Detroit Summer, have evolved and consolidated. This multi-racial, inter-generational collective, is working creatively to bring about youth engagement in local projects, particularly youth-led media arts.²⁸ As well, intergenerational projects help youth to participate in urban revitalization projects, the most successful being the work on community gardens with Southern-born African-American elders, known as 'Gardening Angels'.

People have been moved by the image of young people and elders reconnecting with one another through tilling the soil. The result has been an escalating urban gardening movement: neighborhood gardens, youth gardens, church gardens, school gardens, hospital gardens, senior independence gardens, wellness gardens and the uniquely North American Kwanzaa gardens²⁹.

Detroit Utopianism

Detroit's plight has generated a number of utopian gestures. On Detroit's east side a radical utopian vision is proposed for urban redevelopment drawing heavily upon an idyllic rural past. Called Adamah which in Hebrew means 'of the earth', it is a plan for a new collective of more than 3000 acres³⁰.

Adamah's creators see this as a model for development in the 'post-industrial' age (Plate 13). The project relies on agriculture, including greenhouses for vegetables, grazing land and a dairy, a tree farm and lumber mill, community gardens and fish farming. The plans also include windmills to generate electricity, ivy-covered freeway buffers to help clean the air, a canal for both irrigation and recreation, plus co-housing to deepen a greater sense of community. It calls for the creation of renewed living and work spaces in such old industrial buildings as the former Packard auto plant.



Plate 13: Adamah Proposal, <http://detroit-disurbanism-project.blogspot.com/2009/02/humilite-comme-posture.html>

Originally proposed in 2000, Adamah's utopian dreaming still resonates for the architectural students at University of Detroit Mercy who recently produced a documentary on the concept. However by 2009, Adamah exists as a more manageable enterprise known as Sustainable Detroit³¹, concentrating on inspiration and networking. The organization now focuses on bringing together local groups that are doing inspiring, Adamah-like work, such as the five-acre community farm and orchard in Romanowski Park in southwest Detroit. Seen as a business model rather than a farm, the project's success is measured in large part by community members' willingness to put in the sweat equity needed to produce bountiful harvests that can provide food for the entire neighbourhood.

A smaller, slightly anarchic, utopian gesture, the Heidelberg Project³² by the artist Tyree Guyton, who armed with a paintbrush, a broom, and neighborhood children, his wife, and grandfather, began by cleaning up vacant lots on Heidelberg and Elba Streets. From the refuse they collected, Guyton began to transform the street into a massive art environment (Plate 14). Vacant lots literally became 'lots of art' and abandoned houses became 'gigantic art sculptures.' He also integrated the street and sidewalks into his mammoth installation. It has caused many problems with the city administrators who have recently succeeded in demolishing some of the work.



Plate 14: Heidelberg project, <http://99problems.org/2009/10/detroit-is-not-urban-wasteland/>

Micro-gestures are also evident in the work of individuals who find ways to survive as post-industrial gleaners. The ingenuity of people collecting abandoned material in post-industrial cities has been the focus of Detroit artist Scott Hocking³³. Called 'scrappers' these people rarely sleep; working through the night to reclaim discarded metal (Plate 15). The scrappers are not alcoholics, junkies or beggars. Instead, like the tradition of European gleaning, they are focused on opportunistic encounters in their difficult work.



Plate 15: 'Scrappers' in Detroit, photo Scott Hocking, <http://www.flickr.com/photos/scotthocking/tags/scrappers/>

Where does the Landscape Idea fit in this scene? In many ways the notion of self-help challenges the original concept of the Landscape Idea. As Detroit loses its tax base, it becomes more difficult to maintain city services. Some communities have taken it upon themselves to provide streetlights, schools, security, community centres and garbage pickup. Like the favelas in Rio de Janeiro, any attempts by the city to regain control through citywide land use plans are resisted because such neighbourhoods have developed a form of autonomy. The relationship between people and their place is free from outside regulations; but it is not without its internal duties and obligations. Such self-help collectives reflect the geography of the informal³⁴. These are Hakim Bey's Temporary Autonomous Zones (TAZ).³⁵

Back Alley Bikes Enterprise³⁶

Empowering landscapes are often extensions from a small catalytic source. Back Alley Bikes began in the summer of 2000 by employees of Detroit Summer. The original purpose of the enterprise was to provide transport for the youth who traveled throughout the city during summer doing intensive community gardening. In the following years, the programs at Back Alley Bikes became increasingly popular with neighborhood residents. Volunteers managed the programs at the shop, all of which were free to the public, including bike art workshops, „Mechanics In Training“ for older youth, and „Community Drop-In“, in which anyone could come and work with a mechanic to learn how to repair their bike.

The bike as a symbol of alternative urbanism informed community events such as bike themed movie nights, an annual Bike Art Auction, in which local artists have contributed paintings and drawings displaying their love for the bicycle (Plates 16, 17). These 'little tactics' and their associated personal stories are much more akin to acting within rather than the Landscape Idea of maintaining distance in order to see.



Plate 16: Back Alley Bikes, Plate 17: Eccentric Bikes
<http://thehubofdetroit.org/> photos by Cybelle

Detroit's culture of cars, bikes and eccentricity featured in the Berlin Shrinking Cities Exhibition. The installation, 'Slim's Bike' by Hernandez and Turner was based on finding "Slim's Bike" in the garbage after James "Slim" Thompson died in 1998. They made a documentary by interviewing people who knew Thompson or saw him riding the elaborately decorated bike, which was 10 feet long and 7 feet high. The documentary reports the folklore that Thompson was rumoured to have done time for sex crimes, but the documentary does not prove or disprove the rumour. Instead Thompson is presented as a metaphor for the two faces of Detroit: the friendly and artistic on one hand, the mysterious and deviant on the other. This paradox, the great and eccentric along with the bad and ugly, persists.

Stalking the Margins Stalking Detroit

Tarkovsky's film, *The Stalker*, (1979) (Plate 18) has inspired a number of designers who are concerned about the hegemonic effects of spectacle cities on the nature of contemporary urban space.

Stalking Detroit is a collection of edited essays³⁷, exploring alternatives for the postindustrial landscape; Detroit providing the template for the cultural and aesthetic dimensions of the city's disappearance into landscape. James Corner's essay³⁸ suggests a return to flexible and open spaces, like the early commons allowing



Plate 18: Scene from *The Stalker*, <http://billsmovieemporium.wordpress.com/2009/05/26/review-stalker-1979/>

random alliances and uses that eventually program the space in loosely accepted ways. He uses the British common, Hampstead Heath in London, with its travelling carnivals, sporting events and clubs, disorganized fireworks displays on Guy Fawkes Day, and tradition of healthy walks, bicycling, nude sunbathing, and swimming as well as youth gang fights and gay activities as an example, particularly as it operates this way within the dense surrounding urban fabric of the inner city. He suggests actions in these proposed flexible urban spaces will emerge from social codes and conventions that regulate the relationships between urban actors in post-industrial societies thus creating a performative urbanism.

Likewise Charles Waldheim sees recently abandoned spaces of the city as potential commons which can be designed through the discipline of Landscape Urbanism, which like landscape architecture, is an interstitial design discipline, operating between buildings, infrastructural systems, and natural ecologies.

Interestingly the Landscape Urbanists have a different agenda to the grass roots organizations in Detroit. Waldheim and Santos-Munne³⁹ proposed 'Decamping Detroit'; a design process which requires decommissioning the land from the city's legal control in four stages; "Dislocation" (disconnection of services), then "Erasure" (demolition and jumpstarting the native landscape ecology by dropping appropriate seeds from the air), then "Absorption" (ecological reconstitution of part of the Zone as woods, marshes, and streams), and then "Infiltration" (the recolonization of the landscape with heteropic village-like enclaves).

They argue that this reversal of normal processes opens the way for a new hybrid urbanism, with dense clusters of activity and the reconstitution of the natural ecology, initiating a more ecologically balanced, inner-city urban form in the so-called 'void'. But inner Detroit is not a void, it is a growing matrix of farms and self-help centres. Waldheim's proposal seems to require that people desert their hard-won urban farms.

Perhaps the Landscape Urbanists' ways of seeing is not so different from the bird's eye view of master planners⁴⁰, made even more removed by seductive abstract representations. They seem to be similarly locked into the Landscape Idea which ensures that they view from afar, preferably from above (Plate 19).



Plate 19: Views of proposals for Governor's Island and Fresh-kill, NY, <http://cityroom.blogs.nytimes.com/2008/08/22/fresh-kills-new-yorks-next-wind-farm/>

A less environmentally evangelistic but no less idealistic response to Tarkovsky's 'Zone' is promoted by the Italian collective STALKER.

STALKER in Rome

Stalker is an Italian collective of artists, architects, writers, film-makers that engage with marginal lands and abandoned areas on the edge of cities. Stalker undertakes multiple roles as custodians, guides and artists for these places through activities which seek to reveal 'the apparently unsolvable contradictions of salvaging through abandonment'⁴¹. Unlike the Landscape Urbanists' proposals which are developed from a distance and made even more removed by abstract representations through complex computer algorithms, Stalker maintain that only an archive of direct experiences, such as walking, can inform responses to these 'territories'.

They guide walkers into uncertain spaces which create a sense of apprehension. But it is only in this state that one can experience heightened perceptual intensity that makes the journey/walk a series of unfolding discoveries. As the Cologne artist, Boris Seiverts, claims, one the last urban adventures is walking the urban wastelands.⁴²

Stalker argues that by defending these lands, the experience of the city is enriched by 'continuous and diffused confrontation with the unknown'. This sentiment is further evident when they suggest that this is the only way to recover 'the wild, the non-planned, the nomadic' within the heart of the city; providing, I would suggest, the intellectual and creative space for a new Medievalist way of seeing (Plate 20).



Plate 20: Crossing the Territory with Stalker, <http://digilander.libero.it/stalkerlab/tarkowsky/manifesto/manifest.htm>

But their way of seeing is not as melancholy as Tarkovsky's 'Zone'. Instead Stalker transforms the contradictions embedded in these places into optimistic poetic relationships, saying 'to intervene on a territory is not merely an act of planning but an act of creation, an attempt to assemble contradictions and transform them into poetic relationships: ultimately one is more attentive to modifying how space is perceived than the way space itself exists.'⁴³

Their walks become oppositional atlases, revealing the people and places not included on city maps. Despite their serious intent, they exhibit a light touch in their *dérive*-inspired 'transurbances'.⁴⁴

STALKER and others such as MIS-GUIDE in Britain see walking as a critical practice, capable of aesthetic and social transformations of a landscape. Stalker's various 'walks' have criss-crossed Rennes, Milan, Miami and Berlin. Similar to the Situationists, in each city their walks result in an abstract map based on drifting through residual spaces. Using these maps, they present a reverse reading of the city where the urban mass turns into an amorphous background in contrast to the vitality of the city's marginal zones.

Neither Waldheim's focused environmental strategies nor the grass roots collective enterprises in shrinking cities, nor even the poetic engagements undertaken by STALKER, address Philipp Oswald's position, namely that although the shrinkage of cities radically challenges traditional disciplines of landscape design, architecture and

urban planning, this does not discharge such disciplines from their responsibility to design.

The Crisis for Designers

If the crisis does not discharge the space-oriented disciplines from their responsibility to design, perhaps seven possible scenarios for design are worth considering as representations of a reworked idea of landscape. Designing for this reworked Landscape Idea includes many ways of seeing landscape, ranging from the outsider's objectified view, to the empathetic insider immersed within landscape, to those situations which require resonating between inside and out.

Design Scenario 1: Continue the Spectacle

As Oswalt predicts shrinking and growing will reach a form of stasis but there will be two types of urban formations with different lifestyles, economies, and much more. The cities derived from growth may well seek to continue to design new urban landscapes that provide the setting for spectacle and play.

The city as a complex of digital pleasure zones exemplified by the current Designated Urban Entertainment Developments will continue as themed and branded places of commodified play with its functional and totalitarian characteristics, including pre-determined promenades, organised urban events, and highly controlled environments for shopping (Plate 21). The spectacle may also embrace concepts for new 'bio-cities', seductively combining digital hedonism with environmental sustainability objectives (Plate 22).



Plate 28: Khan Shatry Entertainment Centre, Plate 29: Lily Pad, Bio-cities, Solent News & Photos Kazakhstan, <http://www.inhabitat.com/2007/03/26/norman-fosters-entertainment-center-in-kazakhstan/>

Design Scenario 2: Extend Landscape Urbanism's Environmental Priority

Landscape urbanism posits environmentally designed landscapes as the fundamental ordering system in the contemporary urban dispersed and fragmented condition. In terms of sustainability, this approach is highly relevant, as it is tactical, focusing on a minimal intervention to spur the most fundamental change in priorities. The preeminent concern is designing for a re-invigorated ecology.

Landscape urbanists' ideas are abstract representations, employing computer algorithms to achieve creative mapping (plate 23). Such abstraction is an extreme of distancing in the Landscape Idea, not only through techniques for understanding and representing the landscape, but also the ability for the landscape itself, molded after this abstract view, to foster stronger connections with its inhabitants.



Plate 23: Landscape Urbanism mapping - site plan for Mammoth Museum by Balmori & Assoc, http://www.landscapeandurbanism.blogspot.com/2008_04_01

Design Scenario 3: Allow for Beauty in Reworking the Landscape Idea

Elizabeth Meyer⁴⁵ argues for including beauty and aesthetics into the concept of sustainability by designing landscapes that create awareness, empathy and care. She urges designers to rescue the 'visual' from spectacular design, bringing it back into the collective of senses. She calls for design as an immersive poly-sensual experience (Plates 24, 25).



Plate 24, 25: Recycled materials, Ballast Point, Sydney, Australia, a.p. 2009

Where ancient concepts of beauty are smooth, round, and harmonious, Meyer argues that such concepts should now include the ecological paradigm and conceptions of beauty based on the resilience of materials subject to extremes; in other words, new designs for coping with the uncertain.

Design Scenario 4: Explore Subdue Designing with Community Collectives

Community-design is often seen as unpalatable to many designers, however the ways marginalized communities have created the spaces they inhabit have inspired some artists and designers such as Vito Acconci, Lebbeus Woods, and Kyong Park from the International Centre for Urban Ecology (ICUE) (Plate 26).



Plate 26: Community Garden, by What If, UK, Graze the Roof, Glide Memorial Church, SFO
Images from <http://112.bp.blogspot.com>

The ICUE's manifesto endorses Gil Doron's architecture of resistance⁴⁶ where art and design are enmeshed into the political and social life of cities, not from corporate or institutional bodies but rather, created works in concert with the imagination and aspirations of communities. Such designs work against the tidy logic of monolithic plans and allow a community to create its own social and public space.

In this context, some cities are looking at new models for city gardens (Plate 27) which involve community engagement as responsible citizenship. Harking back to the Medieval system of interlocking duties and obligations for all, from the city institutions to the homeless, these city gardens could be the locus of local food production, new forms of bartering, innovative environmental design, resilient and flexible examples for 21st century communities.

Medievalist values also allow for the slow gestation of reflective ideas; and time for respecting the land as a place of dwelling and working, as a place of worship and

as a place of belonging.



Plate 27: Urban Farming in Germany <http://www.cityfarmer.info/category/meetings/>

Design Scenario 5: Explore the culture of temporary landscapes

Building on the creative ways the 'culture of the makeshift' has been explored in Berlin, designs for temporary engagement with places can provide enjoyment as well as enriching marginal lifestyles and informal economies. Such designs invest public open space with a high degree of social and cultural inclusion (Plates 28, 29).



Plate 28: Live Lane, Sydney; a. p. 2009, Plate 29: detail of Live Lane, a.p.2009;

Design Scenario 6: A New Language of Spatiality for Infrastructural Landscapes

The infrastructural landscapes, abandoned, functioning or new, have a drama that requires a new language for their spatiality so that these places elicit a sense of community empathy and belonging (Plates 30, 31).



Plates 30, 31: Intriguing spatiality of motorway infrastructure, Sydney Australia, a.p. 2006

One of the winners of the 2006 design award for European Public Open Space, NL architect's Zaanstad Underpass has addressed the marginal space under

motorways. The Südgelände Nature Park in Berlin is particularly interesting as it allows for flexibility and change. There are also other designers who are working with wastelands and derelict sites in open-ended and experimental ways. In contrast, the Turcot Yards in Montreal (Plates 32, 33) highlight the inadequacy of landscape designs that seek to conceal infrastructure instead of comprehending the layers of meaning in these places and their surreal possibilities.⁴⁷



Plate 32: Walking the Turcot Yard, <http://www.urbanphoto.net>, photographer Karen Spencer, 2008; Plate 33: Art in Turcot Yards, http://brandavenue.typepad.com/brand_avenue/page/2/

The Barcelonan urbanist, Ignasi de Sola-Morales, understood the latency in such areas. Warning against expedient interventions in these residual spaces, he suggests their treatment should be undertaken within a contradictory complicity⁴⁸ that does not shatter the very elements which maintain their continuity in time and space. Can designers intervene in these spaces without asserting control and orthodoxy? Ignasi de Sola Morales says 'Only through attentive concern with continuity – not the continuity of the planned, efficient and legitimated city – but listening attentively to the flows, the energies and the rhythms which the passing of time has established.'⁴⁹

Design Scenario 7: Developing a New Alliance with the Supernatural

In some cases, wastelands are so vast that they almost defy redevelopment. Numerous books have been devoted to the poetic work of Peter Latz in the industrial wastelands of the Ruhr Valley, but of a vaster scale and possibly more challenging is the Fürst-Pückler-Land in the south of Brandenburg where from 2000 through to 2010 a new concept of 'landscape' is emerging. New designs at 24 sites in the Lausitz, an extensive region of open-cast lignite mines between Berlin and Dresden, are seeking ways to deal with one of the most extreme post-industrial landscapes in Europe today. The area is now Europe's largest landscape construction site where mountains of overburden are remodeled and new lakes created.

Different options were considered for these dramatic landscapes.⁵⁰ One was an extension of the existing remedial work where the biggest coal pits have been turned into lakes, waste heaps re-vegetated, and

remaining industrial structures demolished. However by erasing the region's recent history, the sites become bland and monotonous. Another was to do nothing; to leave the landscape to its own devices as a kind of wilderness. But this ignored dangers of subsidence as water in the pits gradually rose, as well there was a risk of contaminating nearby waterways.

The selected option initially focuses on educational tourism and water recreation, while allowing time for ephemeral landscapes to appear and disappear, and yet unknown uses can evolve, such as the Welzow-Süd oases (Plate 34).



Plate 34: Emerging oases in the mining desert, Welzow-Süd open-cast mine, <http://www.iba-see.de/en/erleben/projekte/projekte>

In these vast wastelands one can experience slow time as the pits gradually fill. Watching the inexorable submergence of the dune-like remnants of the mining process and the plants that colonise these spoil heaps is engrossing. This indeterminate landscape where vanishing dunes become odd-shaped islets fringed by drowning plants and saplings, ultimately lost beneath huge spans of water, evokes the qualities of the Sublime, so recently lost to us with the impact of tourism on over-used wilderness (Plates 35, 36, 37).



Plate 35: The largest inland lake emerging at Cottbus Ostsee, www.iba-see.de, Plate 36: Muskau Coal Crescent, www.muskauer-faltenbogen.de, Plate 37: Fürst-Pückler-Park Branitz, www.pueckler-museum.de

Revising the Burkean Sublime⁵¹

The Sublime was fundamental to the Landscape Idea because although the supernatural evoked terror, it could be viewed from afar in relative safety. However the concept of the Sublime varied. The 18th century philosopher, Edmund Burke, saw the Sublime as terror; whereas the philosopher, Kant, saw the Sublime as infinitude arousing the awareness of one's inability to comprehend the immeasurable. Both positions are relevant today.

Is there now a new form of Burkean Sublime in the vast wastelands of former mining in Eastern Europe? Such sites arouse a sense of awe promoting contemplation and reverie. The 18th century, the Burkean Sublime is a now fading phenomenon. We are no longer in awe of wilderness. There is not a wild place left that cannot be visited by tourists. But mining wastelands evoke the awesome failure of modern industrialism. In these dark, uncertain, confusing sites lie compelling and fearful challenges to our image of ourselves as sophisticated 21st century urbanites.

The 18th century Sublime engendered humility. It was intended to stimulate reverie. Its power could overcome the excessively ordered universe envisioned by the Enlightenment. Perhaps the role of 21st century Sublime is to engender some humility by the awesomeness of industrial failure but equally the alarm over current globalised control, particularly now that cracks and fissures are appearing.

Conclusion

The Landscape Idea as a way of seeing the view or prospect is clearly a cultural concept imbued with moral significance which emerged from new approaches to the production on the land since the Renaissance. The question posed now is whether in post-industrial times, the idea of landscape continues to carry cultural and moral significance? It would seem that such significance has been eroded with globalisation and late capitalism's commodification of landscape. In contrast, a different cultural model which looks at social and environmental responsibility has emerged from the marginal landscapes in shrinking cities. This suggests that we need to revise the concept of the Landscape Idea by reconciling seeing landscape from afar with a reworked way of existentially being within landscape.

This revised Landscape Idea results in a number of ways in which people can experience contemporary landscapes. From without, we can be humbled by the new sublime in abandoned mining landscapes. From without, we can also playfully engage with spectacular entertainment landscapes.

From within, we can engage with community, re-establishing a complex set of obligations between people and the land. Similarly from within, we can engage in a renewed sense of beauty in sustainable landscapes and resilient materials.

As well, in our re-worked Landscape Idea, we can be simultaneously without and within while we experience the drama of infrastructural landscapes. Equally as landscape urbanists, we can move without and within as we either create abstract maps or engage closely with renewed ecology.

If landscape is to be fully explored as an important idea, we need to recognize the diverse and complex forms of engagement within which we plan and design.

Endnotes

1. Jacobs, Jane (2004) *Dark Age Ahead*, New York: Random House.
2. Marx, K and Engels, F (1973) *Selected Works Vol 1*, Moscow: Progress Publishers, p 503 as cited in Cosgrove Denis (1984) *Social Formation and Symbolic Landscape*, London: Croom Helm, p55.
3. Relph, Edward (1976) *Place and Placelessness*, London: Pion
4. Cosgrove Denis (1984) *Social Formation and Symbolic Landscape*, London: Croom Helm
5. Kraftl, Peter (2007) 'Utopia, Performativity and the Unhomely' in *Environment and Planning D : Society and Space* 2007(V25), pp120-143.
6. De Sola-Morales (1998) *Differences: Topographies of Contemporary Architecture*. Trans Graham Thompson & Sarah Whiting Cambridge, Mass: MIT Press, p5.
7. ArchiLab is organized by the City of Orleans, with the support of the Centre Regional Contemporary Art Collection [FRAC Centre], which has focused on contemporary architecture. <http://www.archilab.org>
8. Rheingold, Howard (2002) *Smart Mobs: the next social revolution*, Cambridge, Mass: Perseus Publishing
9. Lootsma, Bart (2004) www.archilab2004 – editorial Bart Lootsma
10. Giovanni La Varra, *Post-It Cities*, http://subsol.c3.hu/subsol_2/contributors0/la-varratext.html
http://www.cccb.org/en/exposicio-post_it_city_occasional_urbanities-16445
11. *Shrinking Cities* is an initiative project of the Kulturstiftung des Bundes (Federal Cultural Foundation) in cooperation with the Project Office Oswald, the Galerie für Zeitgenössische Kunst (Gallery for Contemporary Art), Leipzig, Foundation Bauhaus Dessau and the magazine archplus. www.shrinkingcities.com
12. *Shrinking Cities – Reinventing Urbanism*; a project initiated by the German Federal Cultural Foundation, together with the magazine archplus, (www.shrinkingcities.com/projekte)
13. *Shrinking Cities, Volume 1: International Investigation* (autumn 2005) edited by Philipp Oswald on behalf of the German Federal Cultural Foundation Berlin: Verlag

Hatje Cantz publications

14 Shrinking Cities, Volume 2: Interventions (2006) edited by Philipp Oswalt on behalf of the German Federal Cultural Foundation, Berlin: Verlag Hatje Cantz publications

15 Shrinking Cities, Vol. 2: Concepts for Action (2006) edited by Philipp Oswalt, Berlin: Verlag Hatje Cantz publications

16 Atlas der Schrumpfenden Städte/Atlas of Shrinking Cities (Spring 2006) Eds. Philipp Oswalt and Tim Rieniets. With editorial assistance from Elke Beyer, Anke Hagemann, Kristina Herresthal, and Henning Schirmel, Berlin: Verlag Hatje Cantz Publishers

17 Adrienne Goehler, former Senator for Science, Research and Culture in Berlin, City of Sydney City Talk, 'Liquid Cities', October 2007

18 Adrienne Goehler, Keynote Address for the symposium Liquid Cities: a Conversation between Berlin and Sydney, October 2007, Customs House, Sydney

19. Adrienne Goehler, *ibid*

20. Adrienne Goehler *ibid*

21 Stefano Boeri Uncertain States of Europe, 2005:154 http://www.acturban.org/biennial/doc_planners/boeri_europe.htm

22 Urban Catalyst, European research project (2001-2003) <http://www.urban-catalyst.net/index.php?lang=en>

23 Arizona Markets in Aksamija, Azra (2005) 'Urban Navigation' in Park, K. (ed) Urban Ecology: Detroit and Beyond, Hong Kong: MAP BOOK PUBLISHERS. 40-42.

24. Jacqueline Groth and Eric Corijn (2005) Reclaiming Urbanity: Indeterminate Space, Informal Actors, and Urban Agenda setting in Urban Studies, Vol. 42, No. 3, 503-526

25 Metro Times: 'Detroit is not alone .Can an art project help remedy global post-industrial decay?' by Lisa M. Collins 12/10/2003

26 Metro Times - Music: Losing your mind in Berlin Cover Story. Losing your mind in Berlin Nowhereland: Hawtin, Magda and the Berlin scene. Photos by Walter Wasacz. www.metrotimes.com/editorial/story.asp?id=6949

27 Architecture of Resistance in Park, Kyong (ed) Urban Ecology: Detroit and Beyond, Hong Kong: MAP BOOK PUBLISHERS.

28 Detroit Summer, www.detroitsummer.org

29. Kwanzaa is a unique African American celebration with focus on the traditional African values of family, community responsibility, commerce, and self-improvement. Kwanzaa is neither political nor religious and despite some misconceptions, is not a substitute for Christmas. It is simply a time of reaffirming African-American people

30 Adamah. www.sustainabledetroit.org/about/adamah.php

31 <http://www.sustainabledetroit.org/> ; Grace Lee Boggs (2008) 'Detroit City of Hope: Building a sustainable economy out of the ashes of industry.' In http://www.inthesetimes.com/article/4247/detroit_city_of_hope/

32 Heidelberg Project <http://www.heidelberg.org/history.html>

33 Scott Hockings, www.thedetroiter.com/JUNE04/hocking.html

34 Kesteloot, C., Meert, H. (1999), „Informal spaces: the geography of informal economic activities in Brussels“, International Journal of Urban and Regional Research, Vol. 23 No.2, pp.232-51.

35 The Temporary Autonomous Zone, Ontological Anarchy, Poetic Terrorism. By Hakim Bey. www.hermetic.com/bey/taz_cont.html

36 Back Alley Bikes <http://www.thehubofdetroit.org/>

37 Georgia Daskalakis, Charles Waldheim, Jason Young (2001) Stalking Detroit, Barcelona: ACTAR

38 James Corner 'Landscaping' in Georgia Daskalakis, Charles Waldheim, Jason Young (2001) Stalking Detroit, Barcelona: ACTAR

39 Waldheim and Santos-Munne 'Decamping Detroit' in Georgia Daskalakis, Charles Waldheim, Jason Young (2001) Stalking Detroit, Barcelona: ACTAR

40 Charles Waldheim (ed) (2006) The Landscape Urbanism Reader, NY: Princeton Architectural Press; De Certeau, Michel, (1988) The Practice of Everyday Life, translated by Steven Rendell, London: University of California Press.

41 Stalker <http://www.osservatorionomade.net>

42 Sieverts, Boris Archilab 2004 / <http://www.archilab.org/public/2004/en/ft2004.html>

43 Stalker Manifesto <http://digilander.libero.it/stalkerlab/tarkowsky/manifesto/manifest.htm>

44. A Walk About The City: Stalker, The Transurbance And The City Map By Danielle Wiley, 2006 Rome: Campagnaromana www.campagnaromana.net

45 Elizabeth Meyer (2008) 'Sustaining Beauty', LAM; George Santayana (1988): Sense of Beauty (Dover).

46 Gil Doron (1999) 'The Dead Zone and the Architecture of Transgression' in the Planning Factory, no 10 Summer 1999. <http://www.bartlett.ucl.ac.uk/planning/information/PF/PF10>

47 'Abandoned Turcot rail yards come to life with creative vision' by Andy Riga, The Gazette, 5th February 2007

48 De Sola-Morales, Ignasi. (1996). 'Terrain Vagues', in Quaderns 212 Terra-Agua. Barcelona: Col·legio de Arquitectos de Catalunya .34-44.

49 De Sola-Morales, *ibid*

50 IBA, Internationale Bauausstellung - Fürst-Pückler-Land <http://www.iba-see.de/>

51 Edward Wendt (2002) The Burkean Sublime, PhD thesis, Department of Art History and Archaeology, Columbia University, NY