1.
LANDSCAPE ARCHITECTURE

LAND- MASTER TU DELFT

2010 - 2011

BEST WORKS 2011 - 2012

LANDSCAPE ARCHITECTURE

CONTENT

QUARTER GUIDE Q1 2011 - 2012

ARCHITECTURE AND LANDSCAPE

MSc Track in Landscape Architecture

Landscape Architecture is an independent design discipline related to Urbanism and Architecture. The landscape architect is a designer of space; the design process itself is a synthesis of art and technology in which considerations of topography, the natural processes that shape a landscape over time, and the formal, material and cultural qualities of place all play essential roles. Each project is a unique reflection of geometry and geomorphology, artefact and nature, form and function.

Theory and Practice

The Delft MSc Track in Landscape Architecture focuses on the full scope of the discipline – from planning to design practice, from theoretical considerations to practical exercises, and from research to policy-making. It examines crucial topics such as lowland landscapes and the urban realm through a scientific lens, and is linked to a parallel research programme through methods, projects and researchers. In addition to design skills, landscape architecture requires knowledge of plants and vegetation types, soils, hydrology, ecology and sociology. The relationship between the Landscape Architecture track and Architecture and Urbanism is evident in its focus on architectonic form and the urban realm.

The Curriculum

The programme is offered once a year and commences in the autumn semester. The first three quarters of the programme are complementary and introduce the student to the fundamental domains of Landscape Architecture at TU Delft. In the fourth quarter students are encouraged to focus on Landscape Architecture in order to broaden their core knowledge and skills base. The 3rd semester graduation studios are structured around projects within the research programme. Students contribute to research projects in the form of design research, comparative analysis and design experiments. They develop a study plan and a proposal for a graduation thesis to be undertaken in the fourth semester. The development of a critical position in relation to the discipline, society and the built environment is an important objective of the graduation year. Students join an excursion to a site in the Netherlands once every quarter and participate in an international excursion once a year.

Q1
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ARCHITECTURE AND LANDSCAPE

Architecture and Landscape explores the landscape as an experimental field of architecture. The relations between building, city and landscape, between urban culture and nature and the understanding of landscape in terms of time and space are its central themes. The object of study is the relationship between landscape architectonic space and interior, that is elaborated for instance in the garden: the most condensed unity in which the historical, functional and spatial complexity of the landscape is made manifest. Here the implicit qualities of landscape are made explicit and are given form and expression.

The quarter consists of a design studio – Design of an Experimental Villa -, a lecture series – Landscape as an Experimental Field of Architecture - , a seminar – Research by Drawing - and a workshop – Green Architecture.

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VILLA URBANA

DESIGN OF AN EXPERIMENTAL VILLA

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INTRODUCTION

'Nearly everything that encloses space on a scale sufficient for a human being to move in is a building.' as Nikolaus Pevsner wrote in An Outline to European Architecture (1943). Architecture can thus be defined as that which arises from an interaction between mass, space and movement; mass enables space, space enables movement. The experience of landscape is enabled by architecture. Landscape architecture takes place on the interface of architecture and topography.

On the other hand contemporary architecture has been strongly influenced by the concept of landscape. Landscape has become important to architecture in understanding the temporality of experience, the contextual relations and the spatial and material development of individual buildings and of the city. In innovative design practice, methods and concepts that are traditionally used to describe landscapes are being applied to architectural space.

Villa Urbana addresses a design task in which the relation between building and landscape, or between urban culture and nature, can be probed and redefined: the experimental villa. The villa is a classic type that carries a rich reservoir of lucid visions. The topic of the design project is the discovery of the landscape in all its facets as an object of architectural treatment.

The goal is not only to investigate the influence landscape can exert on architecture, but also to investigate what architecture does with the landscape, thereby exposing how the point of departure for a genuine design culture lies in a merger of the two. The drawing is thereby a central instrument for research and design (registering, analysing and experimenting). The studio aims to discover the tool-kit of a landscape architect, to gain understanding of the landscape, to build up compositional knowledge and skills and to discover a personal 'handwriting'.

Villa Urbana:
Case Study House # 22, Los Angeles, USA.
Pierre Koenig,
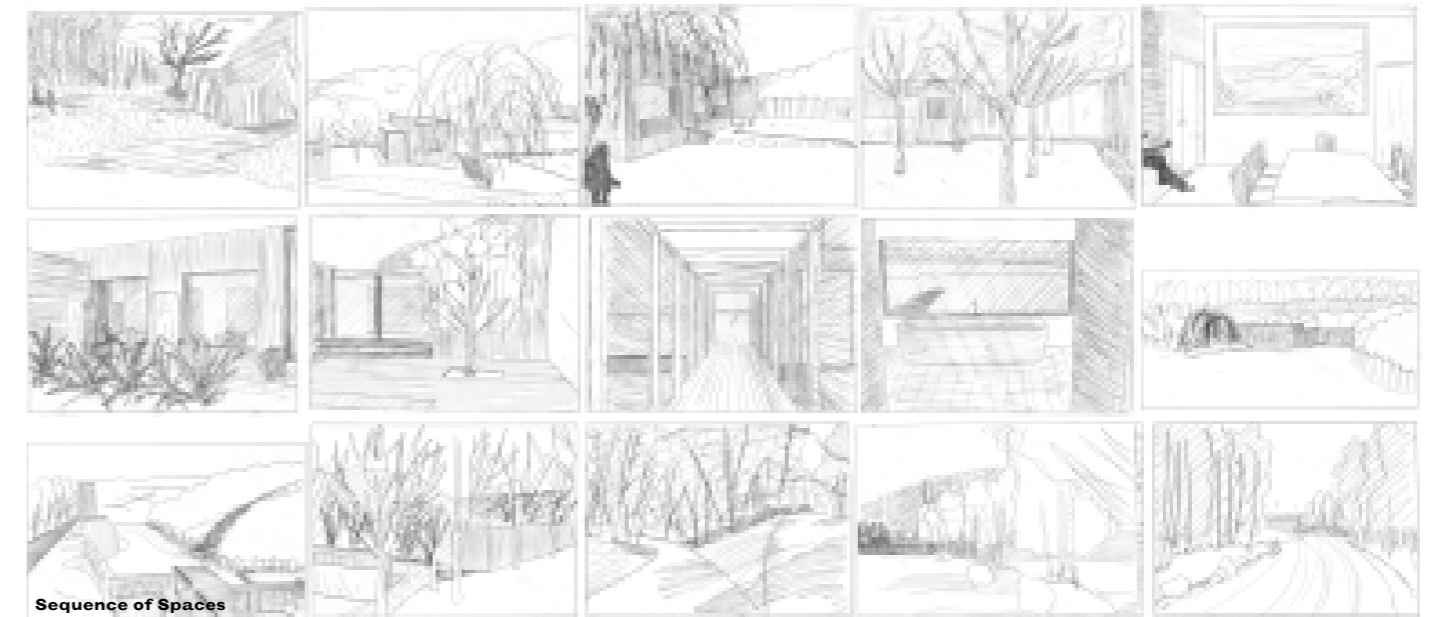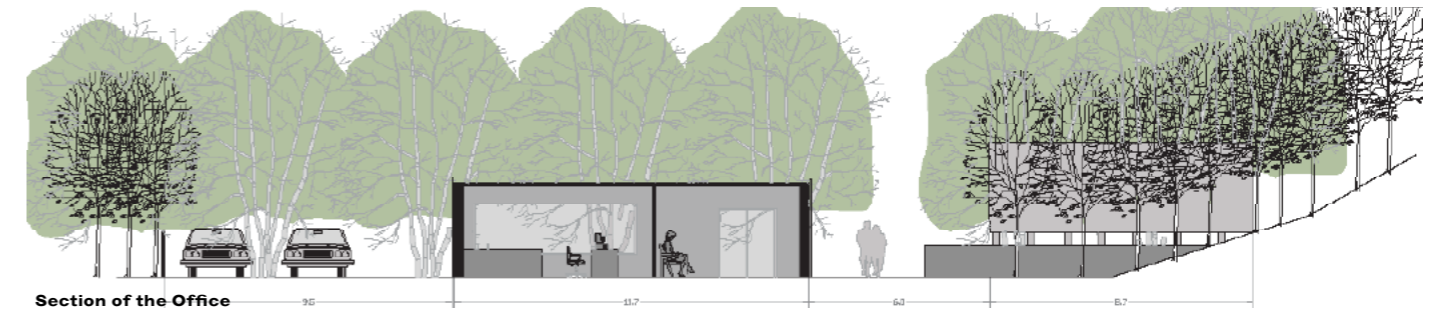1959.
(Photograph by Julius Schulman)

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VILLA URBANA

STUDENT WORK OF LAURA SPENKELINK

Concept

The house and office, designed for a physical therapist, are literally separated by a big cliff. The two are also on the edge between the re-naturalized and still functional part of the quarry. This cliff and the office are however part of a public route through the quarry, designed to experience the difference between the quarry and the forest.
When entering the house first is the kitchen, the spill of the house. The rest of the rooms - the sitting room more introvert, literally in the rock and the bathroom and sleeping rooms outward facing the pond- are connected by a glass hallway that serves as an intermediate between these different atmospheres and functions.

Map of the Villa

Overview of the Plan

Section of the Office

Sequence of Spaces

Impression

Impression

Impression
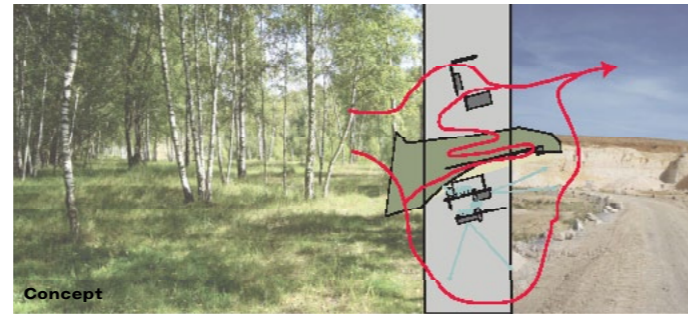
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VILLA URBANA

STUDENT WORK OF MARITA KOCH

The Young ones, living apart together

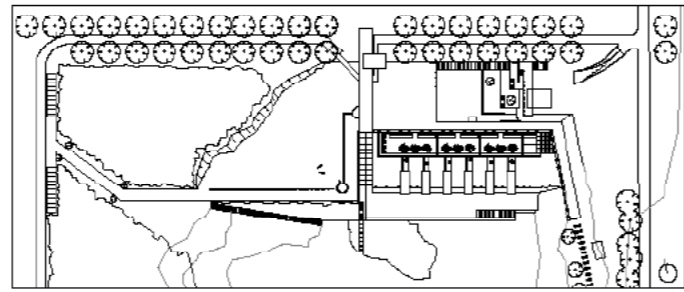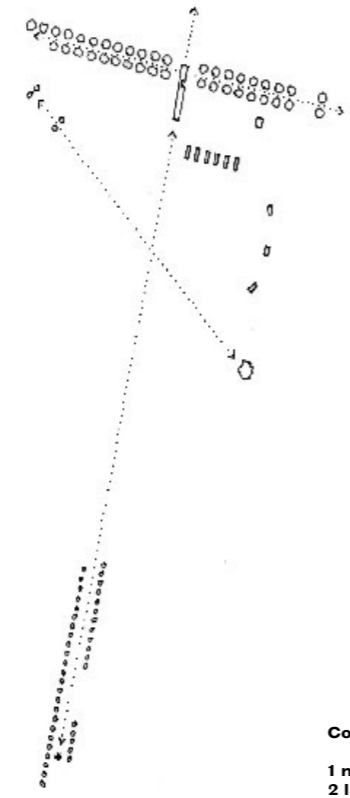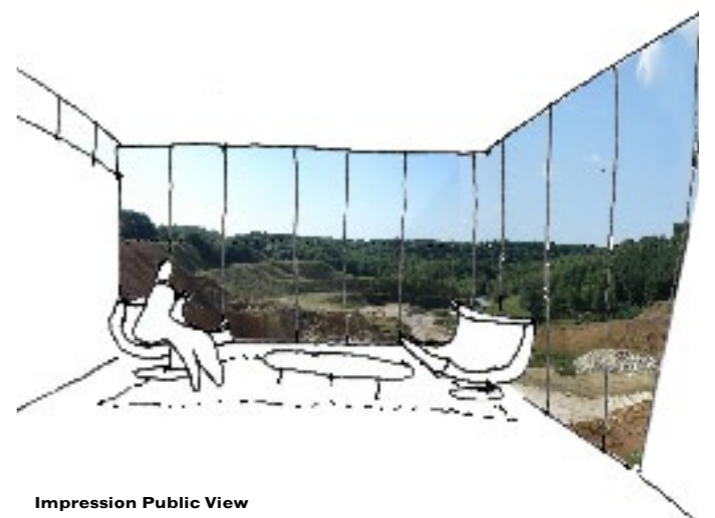This dwelling complex is situated at the edge of a
limestone quarry in Margraten. Six single elderly
people (60+) are living together in an environment that
contributes to staying fit and accommodates space for
their creativity. The program of this dwelling complex
is pulled apart and scattered over the complete
height of the wall of the quarry (35m). An internal and
external (open air) route binds the parts of program
to each other and to the quarry. Each part has its own
specific location in and relation to the quarry and to
the material of the quarry, the limestone.

Concept quarry landscape

1 main axis (statue at the end)
2 lane of trees
3 sight line to special tree

MB   main building
PD   private dwelling
BH   bath house
S   ateliers
MR   marl room
GH   glass house
HM   horse meadow
OR   orangerie

Plan

Public route

Private dry route

Private route

expention of existing forest   like existing
edge   handrail
reference   parthenocissus quinque folia
Engelmannii   1 tilia x europea

Section A

Section B

entrance for
visitors
with parking

cupressus
sempervirens stricta   existing slope   stair reference   marl room   private dwelling   slow stairs   atelier reference

Impression Marble Atelier

Impression Privat View

Impression Public View

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LANDSCAPE ARCHITECTURE 1

LANDSCAPE AS AN EXPERIMENTAL FIELD OF ARCHITECTURE

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INTRODUCTION

The lecture series addresses theories, methods, techniques and concepts of landscape architecture. The architectonic relations between building, city and landscape, between urban culture and nature and the understanding of landscape in terms of time, space and nature are presented and discussed. Seminal stages and objects in the development of landscape architecture will be addressed, by means of discussing and presenting explanatory design examples. Topics are: the mediaeval Hortus Conclusus, the Italian Renaissance Villa, the French Formal garden, the English Picturesque Garden, and the American Modern Villa and spatial perception.

The aim is the rediscovery of the bases, the idiom and the grammar of landscape architecture, to penetrate the dynamics of creative and experimental thought in landscape architecture. By researching the past in such a way a contribution is given to the revival and emancipation of the field: by constructing a knowledge base that enables comparison and appreciation. The analyses of the examples constitute a valuable instrument to position the landscape architectural design and to penetrate into the logic of its specific tools.

The emphasis is on the discovery of the complex rules with which a design is built up and how the examples, by the re-occurrence of the same elements and orders, can be compared and characterized. The involved theories, concepts and design aspects are brought into a wider scope during the lectures, addressing e.g. optical aspects of the visual perception (architecture of spatial experience), analytical and compositional techniques, and typological research.

The Enclosed Garden: Kleiner Garten im Schnee
(Woodcut print by Werner Berg, 1955)

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REFLECTION, REPRESENTATION AND REINTERPRETATION OF NATURE

FORCES INFLUENCING MODERN LANDSCAPE DESIGN TRENDS

STUDENT WORK OF ERICA CHLADOVA

INTRODUCTION

The major developments in the evolution of the field of Landscape Architecture can be contextualized into five distinct stages over time. During these five well-documented phases, starting during the medieval period and ending in the modern, the perception of the landscape in relation to the built form, but more especially to nature itself, underwent a striking transformation. In each, the Hortus Conclusus, the Italian Renaissance, the French Formal, the English Picturesque and the Modern, the representation of nature and relationship to architecture was altered within the design of the landscape, as a direct result of other cultural changes occurring simultaneously. The reflection of cultural beliefs and advancements in relationship to the observation of the natural world can be explored through the direct comparison of traditions in the arts: architecture, literature, painting, and society: religion, politics and class hierarchy. Occurring at different points in history and in varying areas of the western world, each development in the relationship of nature and landscape took place in parallel to a significant change in local cultural history.

The Modern era, from the end of the 19th Century to the end of the 20th, marked by the beginning of the industrial revolution, presents the most recently documented important shift in the perception of designed outdoorspaces in our everyday lives. Today, major works of landscape architecture exist for the public realm, in the form of urban parks that have replaced traditional designed garden landscapes, but have a stronger relationship to architecture, on the scale of the metropolis as a whole. This new typology is a product of growing urban centers and the desire for access to parks by all residents. Two types of parks exist in cities: those at a large scale that were designed as integral components of the urban grid and those that have in filled vacant lots in the form of smaller parks. Three parks, all located in New York City will serve as a survey of these typologies. Central Park (1857) is arguably the first, largest and most important landscape to emerge as a result of changing attitudes towards urban space in America. Paley Park (1967) is a perfect example of a 'vest-pocket' park located amongst a sea of skyscrapers a typology that emerged during the urban crisis of the 1960's. Finally, The High Line (2009-present) serves as Manhattan's newest open space, reclaiming an abandoned rail track above and crossing the city. It represents a new prototypology based on the two previously mentioned types of parks, forming the emergence of a third kind of urban park and potentially the sixth stage of designed landscape trends, the contemporary reclaimed brownfield, unique to present time and possible due to the de-industrialization of our urban centers.

HISTORICAL BACKGROUND

The first documented development of the western tradition of landscape design was the Hortus Conculus during the High Medieval period (1000-1300). Idealized mainly as a symbolic spiritual space for communication or meditation, it was small and enclosed, with great symmetry and central focus.

During the Italian Renaissance (1300-1600) a renewed interest in culture and achievements in literature, art, science and architecture formed a cultural revolution. This shift was expressed in Italian garden designs of the time through a new fascination with rationalization, in the form through symmetrical and geometrical plantings, along with the emphasis on separation of otium and negotium. Utilizing for the first time perspective, depth, and view axes (as was done in paintings of the time), Italian gardens conquered hilly landscapes around Florence and Rome, forming a visually connected network of Villas belonging to the most important families and religious figures of the time.

The middle of the 17th century saw the rise of the French Formal garden trend, led by Louis XIV and designer Andre Le Notre. The reign of Louis XIV was defined by domination and power and these ideals were directly expressed in the garden design of the era, with the apparent never-ending extension of axes far into the countryside, beginning at the chateaux of the estate, and culminating typically with an important focal point in the distance, imposing grand designs on large areas of land.

Approximately one-hundred years later, during the 18th century, several events marked the beginning of the era of English Picturesque garden design as part of a growing Romantic movement. The picturesque found fascination in the creation of an aesthetic and spatial experience, landscapes which responded to the natural topography of the site, embracing and emphasizing the beauty of wild nature, while inserting man made architectural follies along nonorthogonal pathways and routes through the gardens, freeing landscape design from its rigidity.

As a direct result of the Industrial Revolution at the end of the 19th century a final shift in landscape trends occurred, but was split into two branches. The most prominent examples of these developments took place in the United States, largely due to the fact the its cities still remained relatively small at the time, and then entered all in unison, a period of rapid growth, during which urban planning on a scale never before attempted played a major role. Modern landscape garden design evolved on the West Coast, in Los Angeles, where a different kind of urban expansion was taking place. The low-rise, slow growth of the city allowed for large single family residential lots, with an emphasis on enclosed private garden design. Gardens became new functional outdoor living spaces, with direct relationships to the adjacent residential architecture.

On the East Coast, comprehensive master plans for cities like New York were drawn up, and the traditional organic growth of the cityscape disappeared. The urban park became the ideal natural oasis in the relentless grid of city blocks and presented the second, and most important, branch of modern landscape design, affecting the public as a whole and interacting with the fundamental architecture of the city.

URBAN PARKS IN AMERICA

As the era of urbanization continues today, the role and form of the urban park in America has evolved in direct response to various pressures placed on perceptions of the importance of outdoor space in today's culture. The first urban parks in America were envisioned as pleasure grounds, places for city dwellers to escape into nature for walks and various recreational endeavors, exemplified by New York's Central Park. Conventionally the countryside has always stood in opposition to the city: simple, healthy and peaceful vs. crowded, polluted and stressful. Rapid growth in the 1850's meant that American cities grew and filled relatively quickly, without the organic and slow developments of European cities to which improvements and amendments had proper consideration and evolution. "The parks that Americans built to improve their cities derived not from European urban models but from an anti-urban ideal that dwelt on the traditional prescription for relief from the evils of the city - to escape to the country" (Cranz 1982, 3-5).

However, the unstructured and picturesque landscapes of the early pleasure ground parks (lungs for the city,
serving a hygienic purpose) came under scrutiny in the early 20th century with the rise of interest in the reform landscape. Playgrounds, athletic facilities, and public baths became common in new park design as a method of organizing the masses. Using the urban park to promote reform was abandoned abruptly in the 1930's when it was recognized that urban parks were simply obligatory in cities and they should provide services to the inhabitants without any specific justifications or agendas. A new focus on leisure and recreation took over, however, and athletic facilities were expanded exponentially throughout cities with fervor never before seen. Pushed by the Depression and later War Era spending on public social programs, the expansion lost focus on the greater urban scale, and most of the new interventions could hardly be labeled as parks. In 1965 when the mayor of NYC refocused the public's attention on urban 'open space', a new term at the time (Cranz 1982, 135), an important shift took place in the characterization of the urban park typology. This shift was a response to the middle class flight to the suburbs occurring at the time. The need to reinvent the definition and possibility of the urban park through its strengthening on a large but dispersed scale, able revitalize small portions of vast city sections, became imperative. Vest pocket parks, small installations in the greater city fabric, were New York City's response to the crisis. The parks, generally infill of vacant lots throughout the densest boroughs were programmed with a range of activities dependent on their adjacencies, but always acting a mini refuges from the greater city surrounding them. One of the most influential examples of VP parks was Paley Park in Midtown Manhattan.

At the beginning of the 21st century the demand for new open space in cities as well as overarching considerations of vast areas of the urban center have occurred due to the effects of deindustrialization. As industry has been pushed farther from urban cores, large tracts of land, mainly rail and shipping yards or disused industrial complexes, have left vacant brownfield sites scattered throughout the cities of America. The problem of these spaces has led to the evolution of the latest urban park typology: one that reclaims the brownfields and seeks to create new connections in the urban fabric previously interrupted by publicly inaccessible lands. One such project is the currently under construction High Line in Manhattan.

This essay will explore the forces impacting the inception of these three urban open space typologies, as exemplified by the parks previously mentioned, examining the development of the urban park in America, rationally the fifth (Modern) and slowly becoming the sixth development in the western landscape tradition.

CENTRAL PARK, NEW YORK

In America during the 19th century a new perspective on urban form and culture emerged. The expansion of the urban grid and the creation of urban parks were included in projects that "attempted to redirect and control American urban development at what was arguably its most crucial period – the years between 1840 and 1900 – when cities were growing and changing at the most rapid rates in the nations history, when they were becoming increasingly complex as physical and social spaces, and when they were taking the shape of modern metropolitan areas." (Schuyler 1986, 1) The urban park typology emerged as part of the urban landscape as civic leaders attempted to define a new culture caused by migration from the country to the city and from the farm to the factory. The emergence of sizable urban centers, it was argued, was a direct threat to the republican experiment of Jefferson and Madison, among others, who supported an agrarian way of life as the future of the young country. In 1811 a gridded plan of streets was created for the greater part of the island of Manhattan as urban expansion was envisioned on a mass scale (1st-155th Streets running east-west).
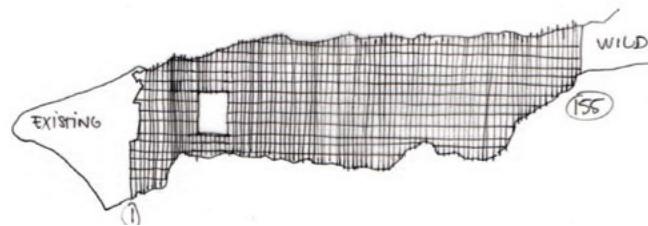
Manhattan grid 1811

The problem of the plan however lain in its lack of differentiation which left no room for grand buildings or differing zoning types. The narrow and long lots more suited to commercial districts were infused with residential as well, and thus led to the rise of cramped tenement housing. The epitome of a commercial metropolis, NYC was based on speculation. "As the pace of city growth accelerated, as the problems of urban congestion were aggravated by the inflexible grid iron, the case for a new urban landscape became compelling." (Schuyler 1986, 23) The conditions of life in the city during this era led to a dichotomy in American thought, between urban and rural values. Nature was continually idealized as a place of renewal, while urbanism deprived residents of daily contact with it. Many writers and painters at mid-century, like Ralph Waldo Emerson, Thomas Cole and Nathaniel Hawthorne, produced many works that compared the ills of the city with the benefits of the country, and yet it was noted by George William Curtis that "the poets and other people who have been so enthusiastic about the country have lived in the city and wrote their eulogies within the brick walls," (Schuyler 1986, 35) further emphasizing this indecision about the future of the nation.

The movement to create public parks within cities gained momentum within expanding cities throughout the western world. The American park however, developed with much greater urgency than those in Europe, which began simply as extensive royal parks opened finally to the public. In order for the nation to maintain the vision of its agrarian values it was important that open spaces be provided for the public, to protect public health and provide areas for recreation. The parks, however, would have to be democratic institutions that remained compatible with republicanism. In 1857 public competition was launched for the design of a park at the center of the grid of Manhattan. Frederick Law Olmsted and Calvert Vaux won the competition with a plan that attempted to "achieve large expanses of natural beauty that would stand as the antithesis of urban conditions" (Schuyler 1986, 85) Olmsted wrote in 1850, "probably there is no object of art that Americans of cultivated taste more generally long to see in Europe than an English park." He envisioned the design of the park as a rural landscape within the city that would "present an aspect of spaciousness and tranquility...affording the most agreeable contrast to the confinement, bustle, and monotonous street-division of the city." (Schuyler 1986, 85) The park would thus be the country within the city "rus in urbe", an island in an island that could shut out the city.
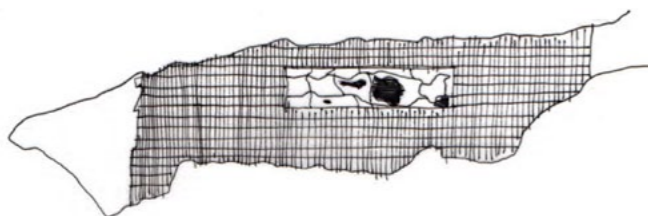
Central park 1857

The concept of the country in the city was of course not a new one, in antiquity, during the Renaissance and in Augustan England it was already sought to combine the advantages of the two, mainly in the form of a city house with an extensive garden, or through the maintenance of two residences, one within the city boundary and one within the rural surroundings. During the mid-19th century proponents of urban parks concluded that cities were problematic and that places were needed for families to escape cramped flats. The trend, supported by new transport systems, of creating separate commercial and residential areas within the grids broke with previous traditions of integrated land use, allowed congested cities to expand further and further, unhindered. The distances between the "superior" countryside and "deficient" city were thus expanded and the obvious solution of creating countryside within the urban area was implemented. New York's Central Park was the first major attempt to achieve this. Olmsted created an alternate urban environment in the park, but rejected the idea that the countryside was somehow superior to the city. He instead felt that the two were symbiotic and "a naturalistic recreation ground (was) an essential element of the modern metropolis." (Schuyler 1986, 92) Using landscape design to promote psychological and physical health he created a pastoral scenery, with expansive open meadows, concentrated areas of trees, several lakes and meandering paths to contrast the confinement and rigidity of the city. Upon its completion, Olmsted realized that a single oasis could not accomplish the task of relieving the city from itself, and thus he undertook the creation of a series of parkways and park systems that would extend the benefits of parks to all neighborhoods of the city. His system became, ultimately, a comprehensive metropolitan solution to the recreational needs of the modern city. (Schuyler 1986, 5)


Aerial view Central Park oasis vs gridded highrise blocks

PALEY PARK, NEW YORK

Between 1900 and 1965, no major changes in the form of the urban park typology took place. Civic leaders became obsessed with using parks as elements of reform in a rapidly expanding population comprised of many different kinds of people, all with some problem they felt needed to be improved. Recreationists after the Depression and World Wars infused cities with facilities for athletics, but failed to produce any "un-programmed" and truly open spaces. Urban parks had been characterized as open spaces only starting in the mid 1960's, marking a shift in perception of public space. In 1965 an urban crisis began, and in hand with it came the movement of rediscovery and restoration of urban open spaces, lasting through the 1980's.

The departure by the middle class from the neglected urban cores left civic leaders with a choice to make: to maintain community standards in major cities or let the cities be abandoned to those who had no means of
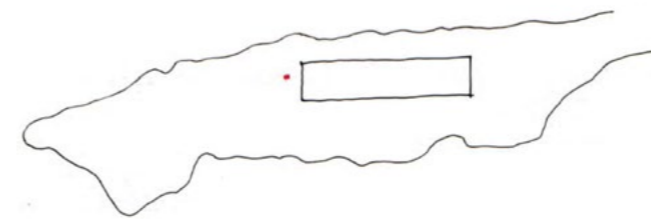

Location paley park on Manhattan

escape. (Cranz 1982, 137) The middle class no longer sought park services and began avoiding parks, considered unsafe and a key point of the urban crisis, far from its cure. A new era of park planning, programming and development was undertaken. The old models were not applicable, with the decline of urban living conditions during the '50's and '60's and space was limited. A new openness towards innovation and possibility suddenly emerged. The pleasure ground had been programmatically unexciting, and the new urban open space would be invigorating and new, a miniature performance in the city 's established rhythm.

Claiming the abandoned spaces of the city and saving them from their usual blighting fate became the driving force behind the new movement. Previously claimed by the occupants of the neighborhoods these vacant sites imbued an "anything goes" attitude. Kids played in them, people dumped garbage on them, they were used to conduct shady business. As such they had no real boundary with the city, a characteristic the new parks would embrace: city flowed into park and park into city. During the '60's a time when all things were becoming "freer" the parks became so too. Traditionally many activities prohibited in parks were suddenly allowed: dogs, concerts, kites, alcohol, bicycling. For designers, the creation of an experience was most important, not in the form of relief from the city, but rather in creating a place of play or relaxation, compared to the working atmosphere of the streets. These types of parks came to be known as vest pocket parks, small, usually one lot areas, claimed for public use in an already developed urban area.

One of New York's most famous vest pocket parks is Paley Park in Midtown Manhattan, which opened in 1967 and was designed by the landscape architecture office Zion&Breen. It quickly became one of the city's landmarks, occupying a minimal space (one-tenth of an acre) and has been crowded from day to night by shoppers, office workers and nearby residents. The focal point of the park is a twenty-foot high water wall at the rear, which provides a background of sight and drowns out the typical city sounds. The park is occupied by locust trees, at twelve-foot intervals, and by moveable tables and chairs rather than standard park benches. (Seymour 1969, 2)
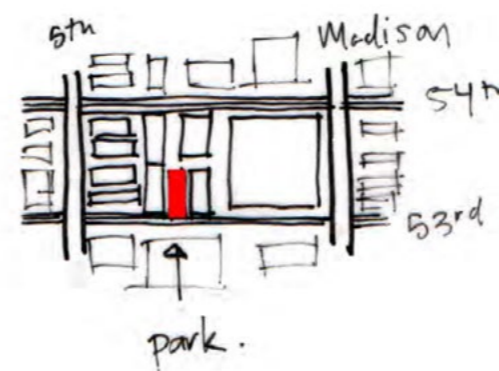
Paley Park lot as one component of the block
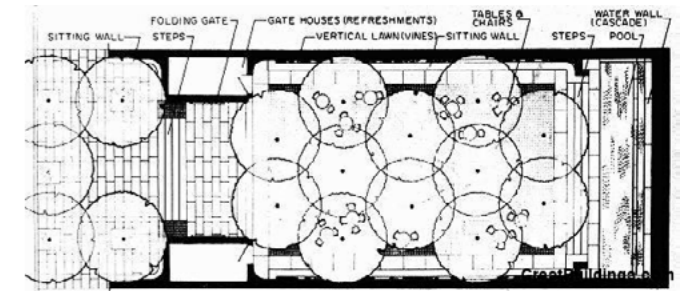
Plan of Paley Park: Zion&Breen

Created by the effort of a private citizen, yet spearheading the new park movement, the privately-owned public space provides a center of interest for the local community, but came about in an unlikely manner. In 1963 the Park Association of NYC enlisted the landscape office of Zion&Breen to put together an exhibit at the Architectural League of NY of vest pocket park proposals for three vacant sites (then being used as car parks) in the center of Manhattan, in an effort to point out the need for small parks in the city. The proposals for 'outdoor rooms', sheltered from the hustle and bustle of the city were thought provoking and practical, and it was urged by the designers that multiple such parks be created throughout Manhattan.

"For such parks to contribute effectively to city life, they must be readily available. Further, they should not be looked upon as mere amenities. They have become necessities, and necessities must, by definition, be close at hand, easily come by. Their presence must be felt everywhere throughout the area - on the way to work, on the way home, as well as during the lunch hour. If such a system of parks is to succeed, there must be proximity, as well as profusion – one such park for each square block." (Seymour 1969, 3)

The exhibit was a subject of disagreement: the Traffic Commission, claimed it was too expensive and impractical, as they needed the space for parking, while the City's Parks Department argued the three acres was the smallest manageable size for a park. The Park Association, however, did not give up circulating booklets and appealing to citizens. Finally, the William Paley Foundation donated the funds and space for one of the VP parks to be built on 53rd Street between Fifth and Madison Avenues.

Citizens immediately took to the typology and a broad campaign was launched to expand the vest-pocket park program throughout the boroughs, creating new urban refuges and playgrounds for children.


Paley Park from 53th street

The tradition of claiming degraded sites for the design and building of urban parks began long ago, already applied in the case of Central Park (Low 2005, 23), when the topography of the area was deemed troublesome to the expansion of the city grid. Vest pocket parks, which also reclaimed vacant lots continued this trend, but on a miniature scale. Since the mid-1990's a new trend has begun, marked by the reclamation and renewal of post-industrial brownfield sites in cities across America and the re-evaluation of the role of urban parks in the city fabric. A "massive process of de-industrialization that has accompanied the shift toward global communication and service economies" has begun. (Corner 1999, 14) New York City once again leads this trend, celebrating the recent completion of Phase I of the High Line running through Chelsea in Manhattan.

Brownfields are defined as "real property, the expansion, redevelopment, or reuse of which may be complicated by the presence or potential presence of a hazardous substance, pollutant, or contaminant." These sites can be within and outside cities, but tend to be concentrated in inner core areas and in older industrial districts. They result from previous activities such as manufacturing and storage. (De Sousa, 2004) The focus of recent redevelopments has been industrial and commercial, mainly through private-sector investment, generating new employment opportunities and allowing municipalities to expand their tax base. More recently, however, a growing number of cities have started to convert brownfield sites into "greenspaces" as part of a more comprehensive strategy for improving the state of the urban environment in an attempt to enhance the quality of city life. A series of government-approved acts in the US have made it easier and more attractive to redevelop these sites.

The 'greening' (or creation of open space within an urban center) of brownfields has enormous potential for improving city environments, as well as for enhancing their recreational functions, ecological conditions, and aesthetic appearance (each enhancement promoted by a separate group of professions). It includes the production of parks, public spaces and gardens, outdoor sports facilities, natural habitats, so-called green corridors, and children's playgrounds. (De Sousa, 2004) Many of these redeveloped sites have sparked rises in adjacent land prices and spurred interest in the surrounding neighborhoods. Recent writings on landscape architecture and urbanism cite that "a reexamination of infrastructural space involves the recognition that all types of space are valuable, not just privileged spaces of more traditional parks and squares, and they must therefore be inhabitable in a meaningful way…(via) rescue from the limbo of urban devastation." (Mossop 2006, 171)

The High Line project is the archetype of this new urban park prototypology. Combining the principles of a "natural" refuge from the city, idealized in large urban parks, and the rehabilitation of leftover vacant spaces as was done with vest-pocket parks, it seizes a long disused elevated railway and turns it into a space for public revitalization. The original elevated rail was built in the 1930s, as part of a massive public-private infrastructure project called the West Side Improvement. It lifted freight traffic 30 feet in the air, removing dangerous trains from the streets of Manhattan's largest industrial district in an attempt to reduce the number of accidents occurring the 105 at-grade crossings (Wikipedia and Friends of the Highline, 2010). Used to transport goods between the rail terminal and the warehouses along the avenue it ran through buildings to avoid covering the street below. During the 1950's and 60's, due to the increase of interstate trucking, the line fell into disuse and was partially demolished. The remaining portion (intact today) was last used to transport goods in 1980

and has since been abandoned, with several lobbies for its demolition. Private citizens formed a group called Friends of the High Line, challenged the rails demolition in the 1990's, and began documenting the changing environment on the tracks as wild grasses and trees grew on it. Realizing the potential for a new urban open space, public support grew and funding for the preservation and redevelopment of the High Line was secured in 2004. Local landscape architects James Corner Field Operations and architects Diller Scofidio+Renfro led the design of the project, with planting design by Piet Oudolf. Phase One of Three was opened to the public in 2009, running for approximately ten city blocks. A further ten blocks have yet to be redeveloped. Including a public promenade, native plantings, new public squares and several stairs to the streets below, the park is a new type of urban hybrid space. The mayor of NYC noted recently that the High Line project has helped usher in something of a renaissance in the neighborhood: by 2009, more than 30 projects (several high profile and directly adjacent to the line) were planned or under construction nearby (Wikipedia, 2010).
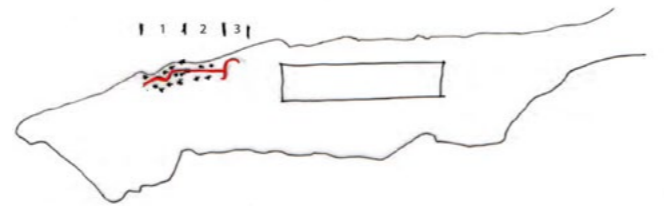
High Line location on Manhattan with new developments in the neighborhood surrounding

Aerial view High Line

High Line promenade

CONCLUSION

More than a century ago the urban landscape park movement in the USA was born in New York City. It was a blend of moral visions and business-like foresight. (Cranz 1982, 81) From the initial pleasure ground, through the reform and recreation eras, to the infusion of the urban fabric with ideally programmed open space vest pocket parks, to present day reclamations, the urban park in America has undergone a wide range of definitions and characters. Several forces, political and social, have had their role in changing society's perception of the role of open space, just as they had in all previous shifts in landscape design traditions. During the last generation a change has taken place in our conception of open space in the urban and regional environment, including many attempts to define its role within and relation to the architecture of the city.

Large parks of in the 19th century generally served a hygienic and sanitary function to relieve the pressures on the citizens living in cramped city quarters. These parks mimicked the size and shape of traditional aristocratic estates, and their value within the grid was indisputable. Due to the parks massive size and central locations, however, they were difficult to access on an everyday basis. During the 1960's a movement began to reclaim vacant sites throughout the city fabric. As densities continued to increase, these small urban spaces provided intermittent but immediate relief to the neighborhoods they occupied. At the time many people deprived of parks and gardens for so long began to move away from the center of cites and into the suburbs, creating new pressures and misbalance within the city core. A fundamental redefinition of the scale and purpose of the urban park was formed.

Urban parks have the ability to work on multiple levels: providing relief from chaotic cities, activating disused sites, and creating focal points within neighborhoods that have the potential to raise surrounding property values and desirability. The urban park movement in the United States, exemplified by NYC's varying open spaces, is one branch of the Modern phase of the evolution of the field of Landscape Architecture. The global deindustrialization of urban cores and the redevelopment of former industrial sites with new open spaces could potentially mark the beginning of the sixth phase. James Corner, lead designer for the High Line has said, "landscape may still embrace naturalistic and phenomenological experience but its full efficacy is extended to that of a synthetic and strategic art form, one that aligns diverse and competing forces (social constituencies, political desires, ecological processes, program demands, etc.) into newly liberating and interactive alliances." (Corner 1999, 2)

The reappearance of the importance of landscape design on a large scale within culture, after decades of indifference spurred by monocultural urban sprawl, is allowing the redefinition of what landscape really is and might become. These brownfield sites are the testing grounds for new theories on the future of the field: other than pastoral or gardenesque – a contemporary metropolis as a whole can be construed as a landscape. (Corner 1999, 2) Sites will now be remade, not just made.

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Paley Park: http://www.greatbuildings.com/cgi-bin/gbc-drawing.cgi/Paley_Park.html/Paley_Park_Plan.jpg

High Line: http://www.djc.com/stories/images/20100915/HighLine_AerialView_big.jpg

High Line: http://blah.agenciaginga.com/wp-content/media/2009/06/highline21.jpg

AR1LA030

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RESEARCH BY DRAWING

DRAWING AS A DESIGN TOOL

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INTRODUCTION

During this seminar the fundamental role of the drawing in landscape architectural research and design will be explored and discussed. The drawing will be addressed as a fundamental tool for the designer and serves as a generator for creativity.

Research by drawing is about the drawing as instrument for landscape architectonic research and design. In this seminar the drawing in landscape architecture will be explored and discussed in an interactive setting based on visual and written essays.

The central question is: How do designers approach a design question and what role does the drawing play in this? In landscape architecture the drawing is a wide-ranging instrument for architectonic research by means of representation, analysis and imagination. Drawings are vehicles to communicate specific information, for visual exploration, thinking on paper (visual thinking) and expression of a vision. The drawing is a fundamental tool for the designer and serves as a generator for creativity in which different sorts of media can be employed.
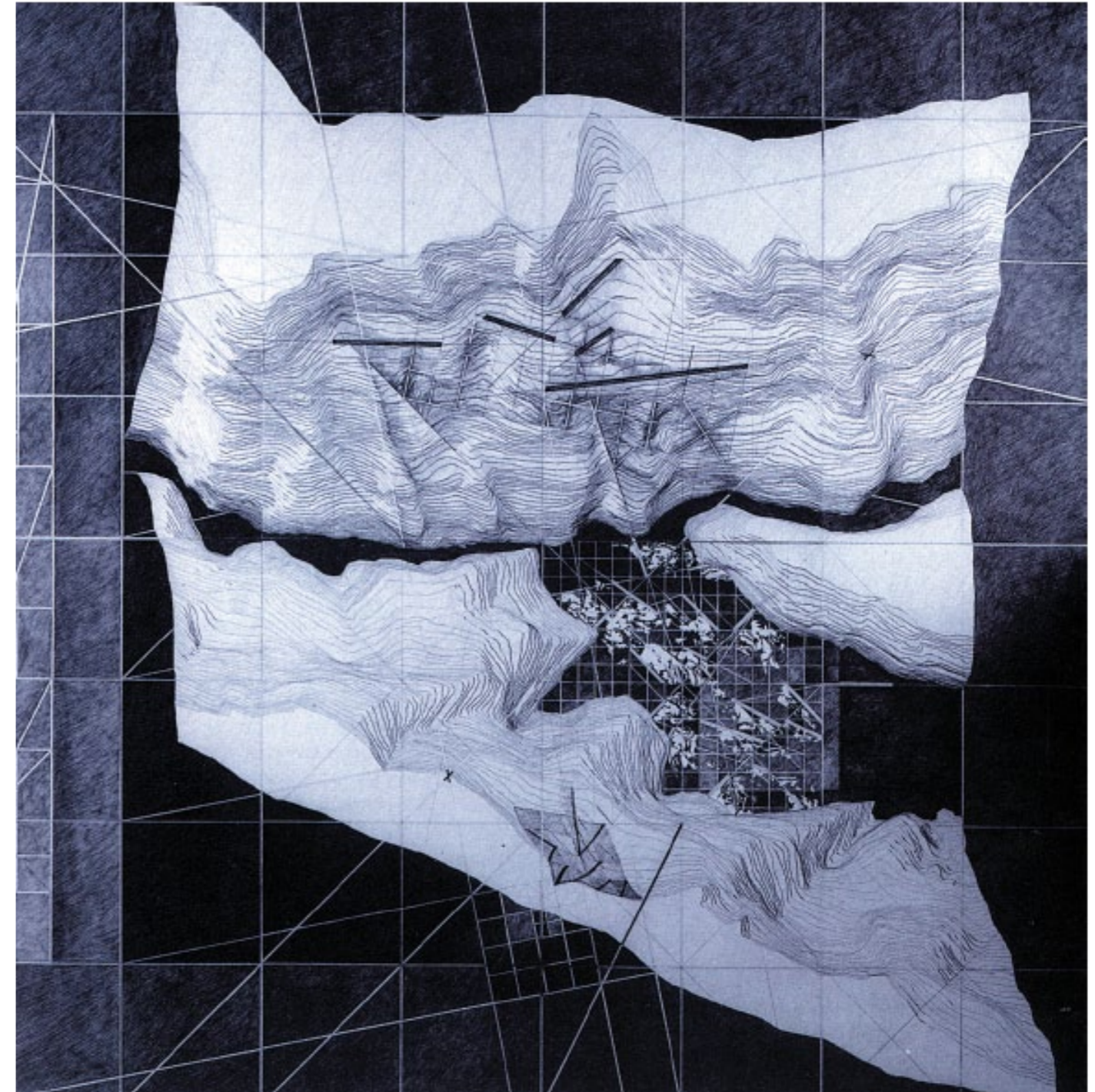
Design study of a
dynamic water landscape:
Jardins Elementaires,
Michel Desvigne,
1988.
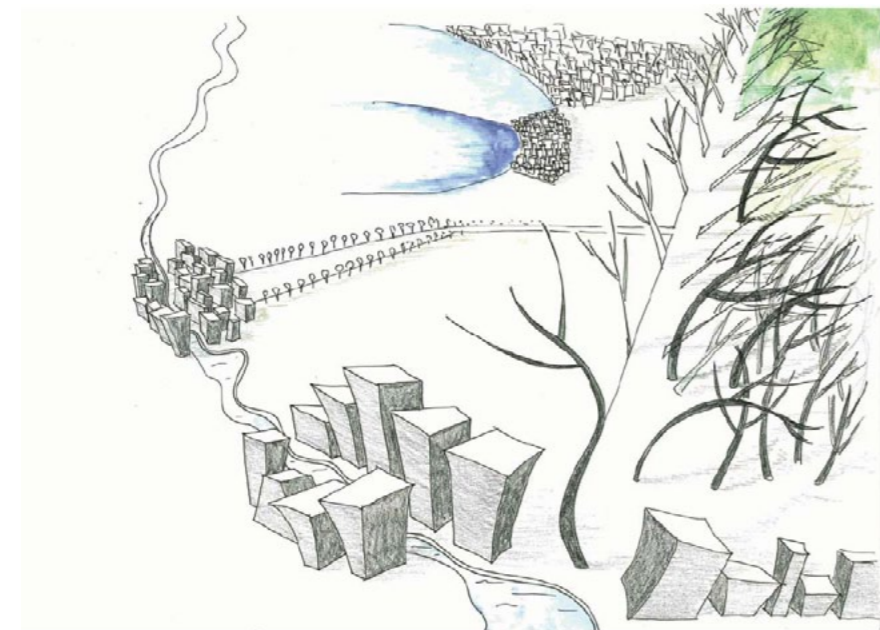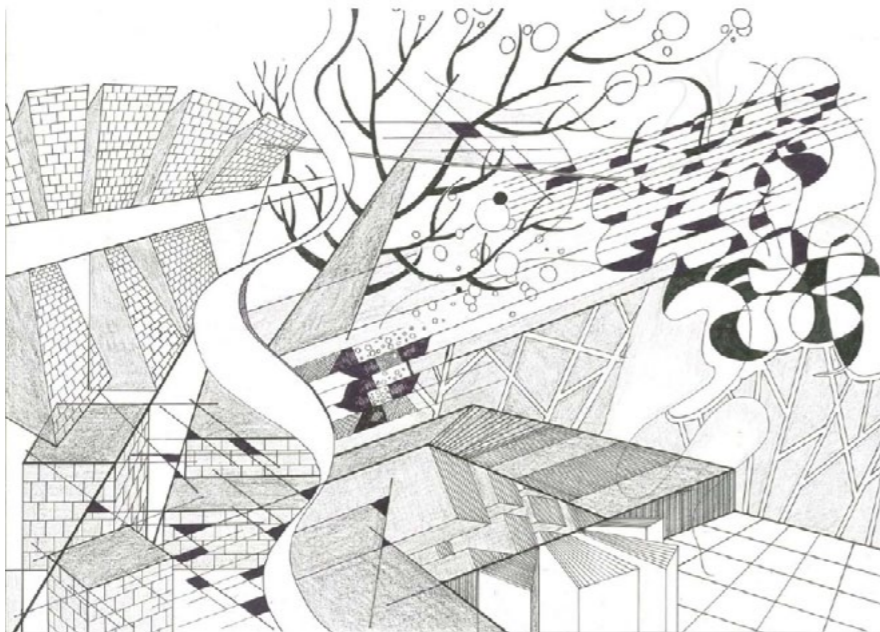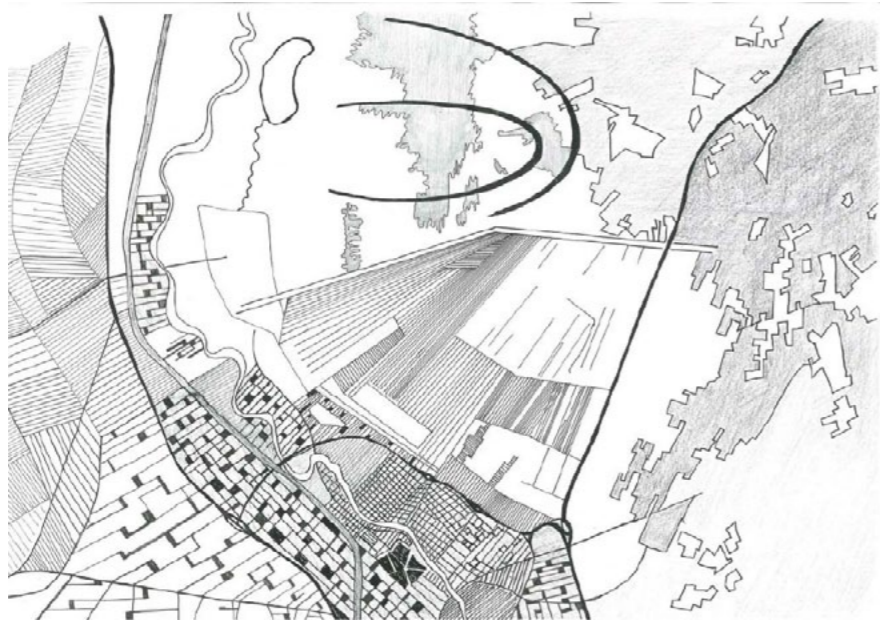
Student Work of
Sanne Allersma
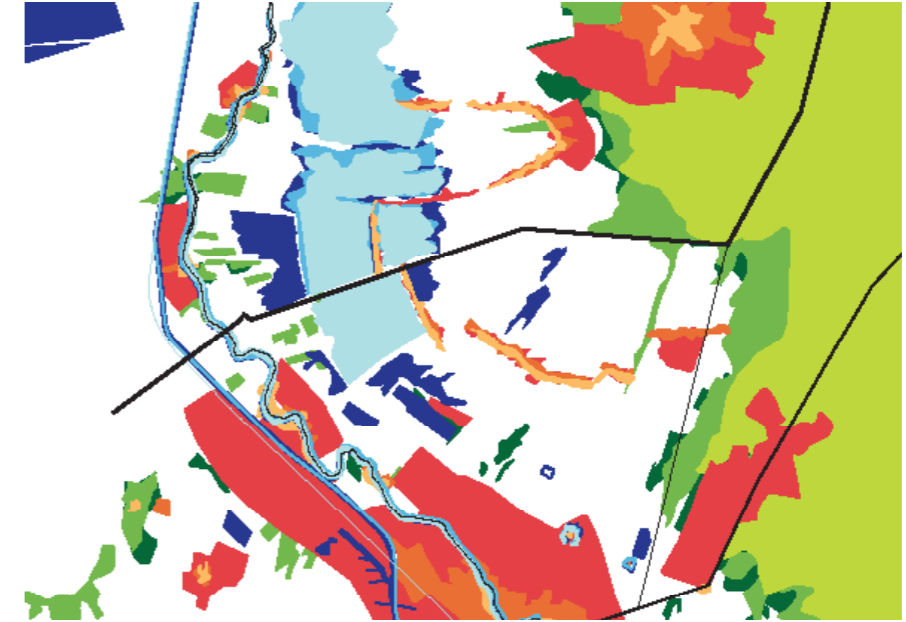
Student Work of
Emma Ottevanger

AR1LA040
—
GREEN ARCHITECTURE

DESIGNING WITH PLANTS

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INTRODUCTION

During this workshop the role of planting in landscape architecture will be explored and discussed in terms of architecture and time dynamics.

Trees and shrubbery, hedges and herbaceous plants have always been a core design element of landscape architecture for creating spaces, providing accents or orientation and offering shelter against the natural forces. In this workshop the emphasis is on basic knowledge of assortment and its architectonic application in order to define and organise space into imaginative compositions.
Crucial is the understanding of the relationship of planting with architectonic spaces, objects, materials, and constructions.

Starting point is the architecture of plants: the habitus or appearance. This consists of formal characteristics such as: size, shape, textures and colours, but also of time dynamics such as seasonal changes and growth. The brief is: a) to understand the formal typology of trees, b) to make a planting plan – determining the type of arrangement, type of habitus and eventually type of tree – and c) to visualise its development through time in a given architectonic context.

Top Left:
Solitary Tree:
Private Garden,
Belgium,
Jacques Wirtz,

1975

Top Right:
Grove with Glade:
Lincoln Memorial Garden,
Springfield, Illinois, USA,
Jens Jensen,

1936-1949

Bottom Left:
Tree Lines:
Wind Break:
Populars near Elburg, NL,
Green Sculpture

Bottom Right:
???????

AR1LA040

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ANALYSES

STUDENT WORK OF
ERICA CHLADOVA,
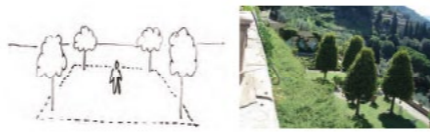MARITA KOCH &
ANYI ZHOU

APPLICATION- BORDERS

DEFINING SPACE

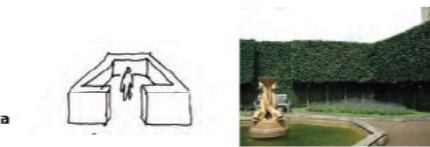solitaire can mark end of an axis

defining space with solitaires

defining space with
different ground covering

defining space with physical border; create a
chamber

defining space with roof
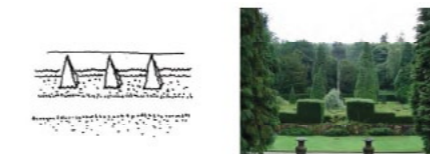

ORGANISING SPACE

hedge above eye level;
creates 'narrowness'

hedges below eye level;
creates 'expansiveness'

organisation of space through different
ground coverings and shrubs and hedges
that run crosswise to line of sight

suitable borders;
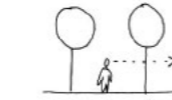small space - border just above eye level
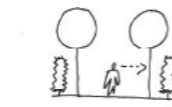
large space - high borders

ROWS

perimeter marked visually;
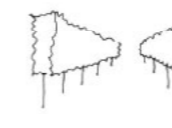with low hedges or plants

perimeter marked physically;
with screen

row of solitaires

row of strips of trees

touching rows of trees;
creating corridor

10

APPLICATION- GROUPINGS

REGULAR GROUPING: SOLITAIRE TREES

"Mature solitaire trees have a
powerful effect in a landscape.
They are landmarks visible at some
distance."

A solitaire tree is often used as
a focus (chinese juniper) or to
dominate a space (american oak)
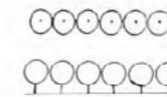
Chinese Juniper   Armenian Oak

11

REGULAR GROUPING: TREES IN A LINE

Trees in a line can be divided into
two categories: ROW and HEDGE

Rows of trees can define a space
and impose a rhythm. In cities, river
banks, streets and edges of squares
are lined with rows of trees.

Hedges are used to bound and
space in a linear manner

Trees for hedges: Trees for rows:

Thuja   Poplar

REGULAR GROUPING: TREES TO CREATE AN AVENUE

Multiple rows of trees create
avenues. They are often used
to define the borders of a street,
creating a functional and beautiful
space between and under the trees.

Phoenix tree

AR1LA040

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DESIGN

STUDENT WORK OF
MICHIEL VAN POUDEROOIJEN,
LISANNE VAN NIEKERK &
ROCHELLE WOLVERS

Q2
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DUTCH LOWLANDS

Dutch Lowlands **explores the landscape as an experimental field of collective cultural endeavour. The term** Dutch Lowlands **covers the constructed water and polder spaces in the cultivated landscape and the cityscape of Holland. The appearanc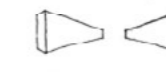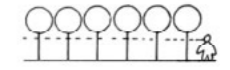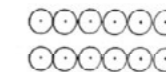e of the Dutch landscape is linked to its position in the Rhine and Meuse delta and to the geomorphology of this area between the mainland and the sea. The Fine Dutch Tradition is the result of numerous historical transformations, and it is defined by a set of characteristics: usefulness of programme; modest resources; meaning and clarity of form. How can we explore this Fine Dutch Tradition in new design experiments?**

 The theme of this quarter is *to design a significant landscape architectonic articulation of the Dutch polder landscape* **on different scales.**

**The quarter is built around 4 different courses:
The design studio, entitled** New Dutch Waterscape, designing a leisure landscape **is the core activity in this quarter.
The lecture series Landscape Architecture 2:** Dutch Landscape Architecture **explains the techniques and materials used in the lowland design and the specific forms and qualities of Dutch Landscape Architecture that emerged from the lowland conditions.
The** Reflecting Ideas on Landscape **seminar discusses the theoretical approaches to landscape design.
The** Landscape components **workshop focuses on the form and sustainability of water structures and elements in the polder.**

AR1LA050
—
NEW DUTCH WATERSCAPE

DESIGN OF A LEISURE LANDSCAPE

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INTRODUCTION

The Dutch landscape is the result of a long struggle with nature. The inhabitants of Holland have, for centuries, worked with care and devotion on the cultivation of their delta, turning it into a landscape where they feel at home, an inalienable heritage.

The landscape is a product of organisational talent, business acumen, enterprise, science, technology, artistic feel and a love of nature. This Fine Dutch Tradition has been famous since the 17th century and is based on a dynamic approach to landscape, emphasised by the constant adaption of the Dutch water system. Today the polder water system that gets rid of undesired water by pumping it off risks becoming a victim of its own success as ground levels subside, sea levels rise, and prolonged periods of drought become more commonplace.

As research shows, there is a need to find space for more water retention capacity in order to diminish the threat of the 'boezem' or outlet waterway system not having sufficient capacity to discharge the water peak load. At the same time, water retention in the polder provides easy access to clean storage water during dry summers.

There are, moreover, many other questions such as the marginalisation and scale increases of agricultural areas and the expansion of urban areas leading to disintegration of the landscape.

Questions of how the urban world is going to deal with the logic of the polder landscape and its landscape architectonic qualities and how (new) programmes can be integrated into that landscape in a sustainable way are highly relevant for today's development of new technical models and planning.

As designers our main contribution to this discussion will be research into and the design of the landscape architectonic form as a vehicle for generating this new landscape. The mission is to design *a significant landscape architectonic articulation* of the Dutch polder landscape and more precisely in this studio - for a specific polder. The task is to revise the water system, to integrate water retention and to deal with the programmatic transformation of urban fragments: a highway and leisure functions in an existing agricultural polder landscape.
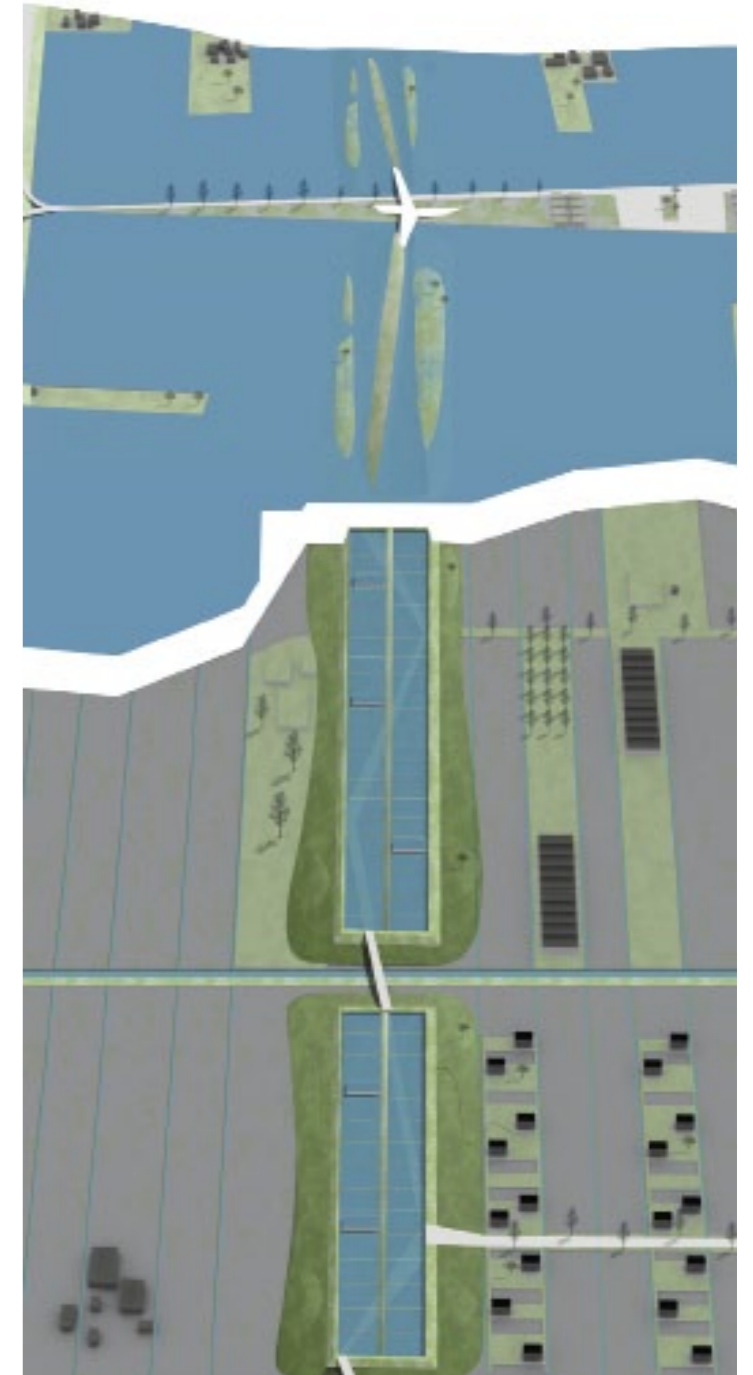
EMU Design of waterpark in 'Ronde Venen', Netherlands, 2010
C. Pisano: The water broadcasting machine

AR1LA050

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POLDER UP

STUDENT WORK OF ERICA CHLADOVA

The Midden Delfland polder presents a unique peri-urban situation. Having remained much as it always was, only a few points within the polder have changed over time. Even fewer places appear from a distance as "destinations". This project seeks to intensify four key areas within the polder, capitalizing on areas already undergoing change. By utilizing programs such as agriculture, recreation or culture already found within the polderscape and condensing them within singular points, new destinations within the landscape are created. To mark these points within the flat fields, each new island has its own tower (70m), which stores water for the programmes on the ground and also contains some indoor, year round, functionalities. From all edges of the polder these towers provide a visual marker.
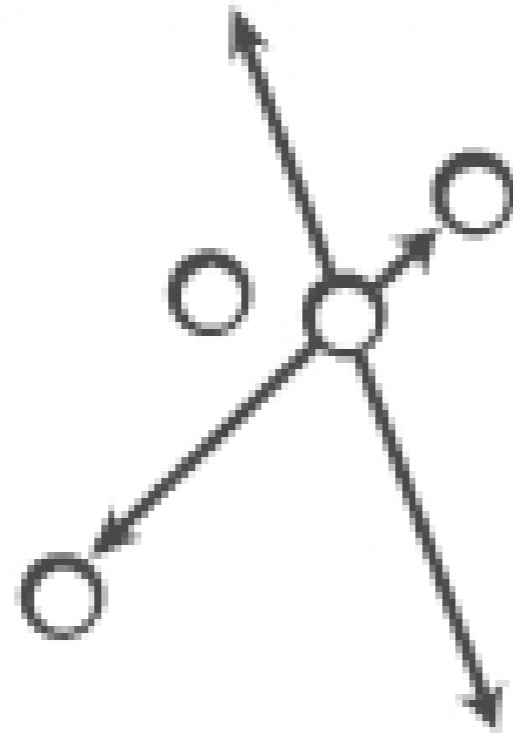
BirdsEye

Concept
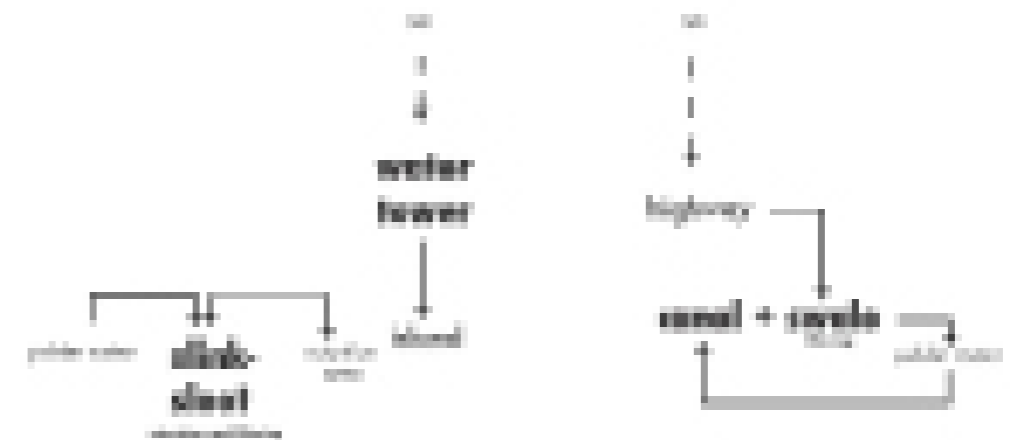
Watersystem

AGRI-ISLAND
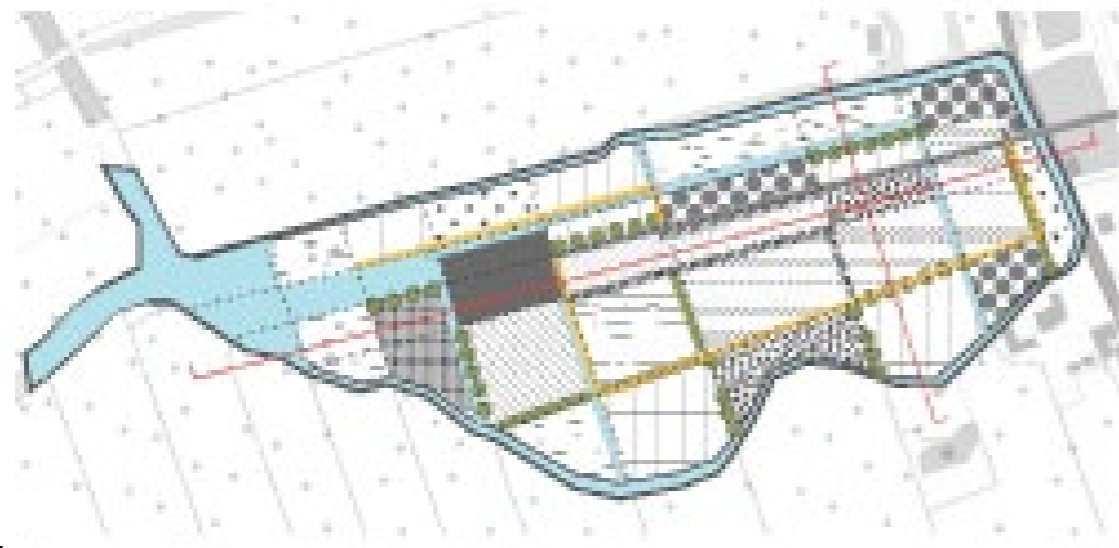
Plan

Different layers

Sections and Perspective

Details

REC-ISLAND

Plan

Different layers

Sections and Perspective
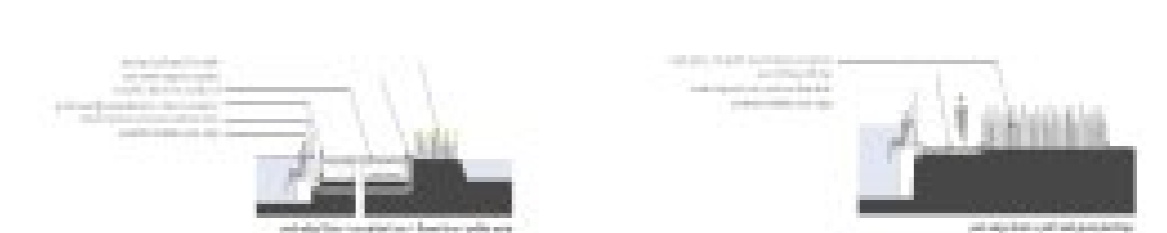
Details

AR1LA050

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EAT ALIEN DELFTLAND

STUDENT WORK OF CAMILLA MIGLIORI

Midden-Delfland's cities borders are very sharp. There is a lack of interaction between city and countryside. The project aims to reconnect these two elements through the medium of food as the linker between the place of production and place of consumption. Three paths to reconnect users with their landscape have been designed. The new water system, a unifying layer, keeps most of the water on the polder, depurating it and using it for cultivation and leisure activities.

Concept
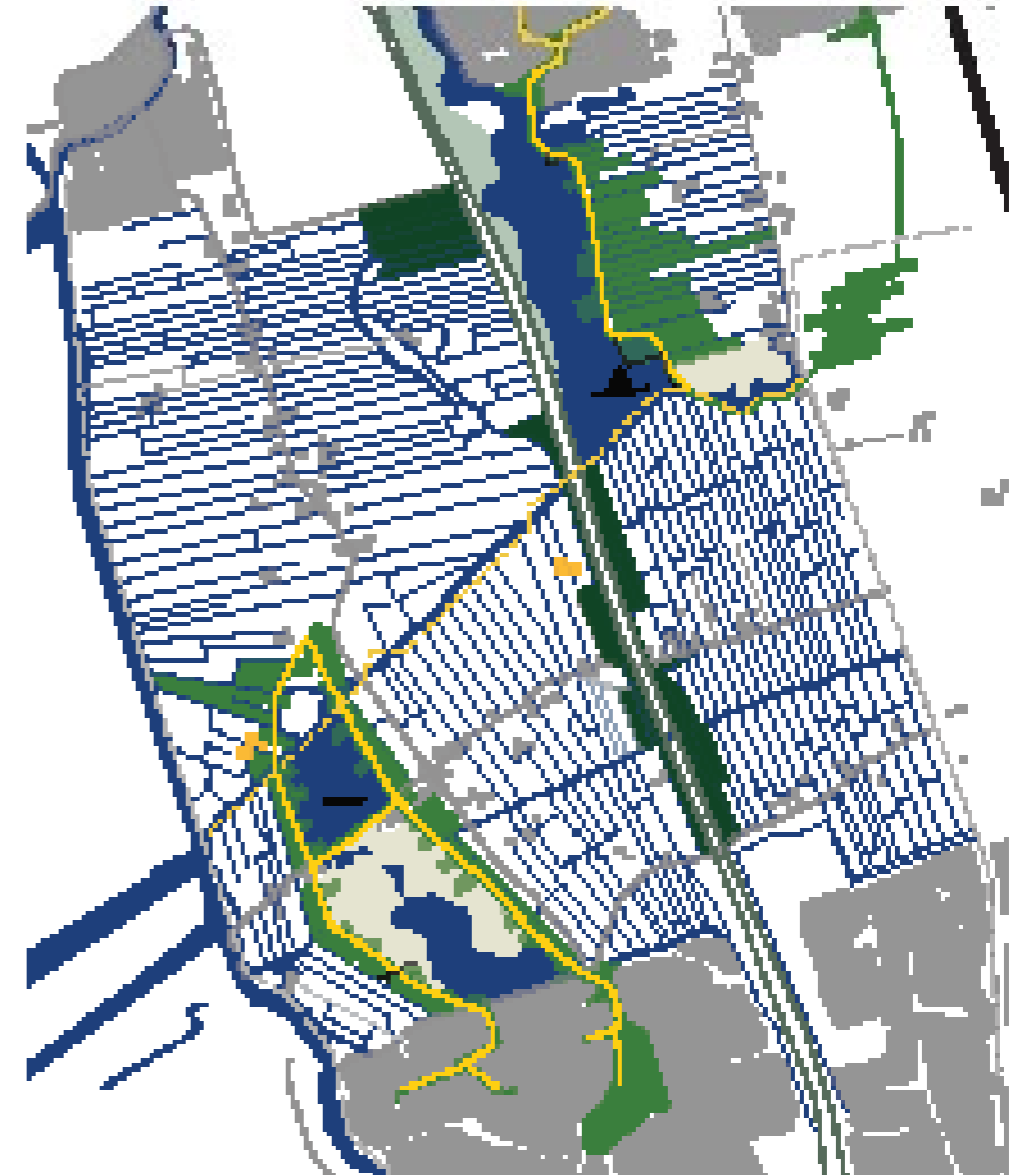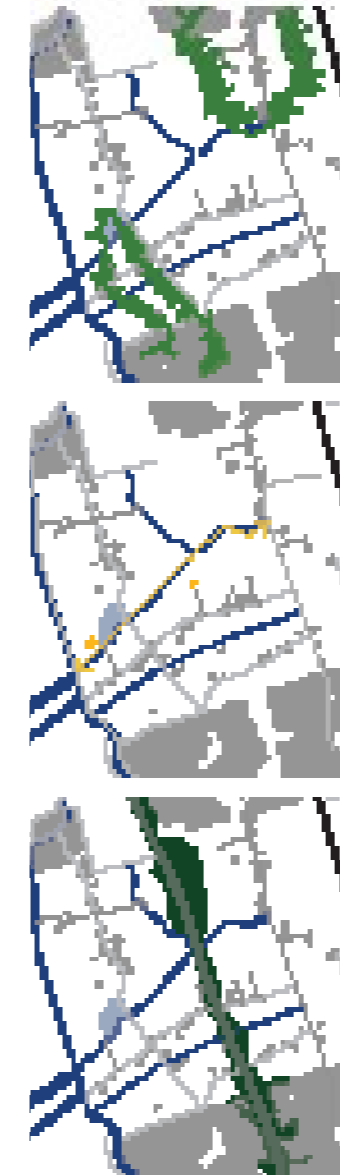
Plan
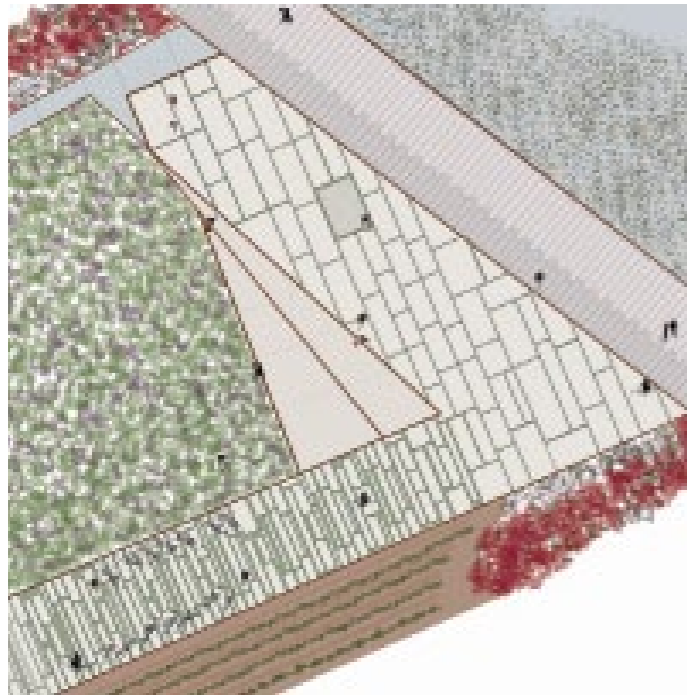
Plan of the Square

Impression of the Walking Path

Sections

Impression of the Highway

Impression of the CyclePath

ZoomIn Plan

AR1LA060

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LANDSCAPE ARCHITECTURE II

DUTCH LANDSCAPE ARCHITECTURE

MARK HENDRIX

INTRODUCTION

In the lecture series the development of the Dutch land-making process and Dutch landscape architectonic design will be explained and analysed against the background of updating land use and the new interrelationship between landscape and city. The proposition that the landmaking process (the condition of the Dutch Lowlands) produced a specific Dutch Landscape Architecture will be discussed.

Fortification- city
Naarden, Netherlands
(Photograph: unknown)

AR1LA060

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LESS FIGHTING, MORE FLEXING

THE USE OF ADDED FUNCTIONS TO ACCOMMODATE THE INCREASE OF WATER LEVELS.

STUDENT WORK OF ROBERT VAN DER POL

In their quest against the water, the Dutch are stuck in their approach of these problems. This is nicely put into words by the landscape architect Pierre Bélanger: "High of low, wet or dry, sweet or salt, inside of outside, open or closed. Black and white consequently. The Dutch have difficulty stepping away form these oppositions when it comes to the dealing with water." (Metz 2010) Bélanger together with Nina-Marie Lister are the coordinators of a design course thought at Harvard. The Dutch have always put safety above all else when it came to the water coming from all sides. In the light of the rising water levels they need to take a good look at this approach, whether it needs revision.
In some cases they are already looking at new ways of dealing with the water problems of the future. The municipality of Rotterdam for instance has announced that in the year 2025 the harbor and the city should be 100% climate proof. This seems to be a good initiative; it is building on the fine Dutch tradition of taming the water. This will grow more difficult once global water levels rise even further. This growing problem of drainage needs a new approach, where the water is allowed to fluctuate more. This needs a drastic change where we rise above our heritage and not go for 'climate proof' but for 'climate flexibility.
This will lead to more room for the rivers and rising of the sea level. These new areas give the opportunity to use our land and water in previously unthinkable ways. This restructuring of the water opens up new possibilities for adding value on many layers of these waterscapes. The limitations given by the density of the Dutch lowlands need to be seen as a chance for the dual or multiple usage of these water features. This especially is a hot topic in the Netherlands, because the water boards have made new visions for the waterworks of the future. Because of global warming the draughts will be longer and the rainfall will be more severe. This calls for more water retention in the existing polders and river systems. This raises multiple difficulties but of course also new possibilities. These difficulties will have to be overcome by the possible improvements in the long-term. How can these changes be improved by landscape architects and should also help with the integration of these new transformations in the existing landscapes.

Due to global warming the water level will rise, forming a problem in the coastal areas. While from the hinterland the amount of water the rivers must cope with will increase, because of the heavier rainfall. This has given rise to the need for more water works. This is what the Dutch know and over time became quit good at. But this can not continue forever. Throughout the history there has been a continuous fight between the water and man. This is a battle can not be won; it will take more and more energy to keep the water out. This is energy we do not have to our proposal. So a new era must start where there will be less fight and more flexibility and working together with the water. This will have far-reaching consequences for the people and the land, especially in the polders and along the rivers. "It's important to make the seacoast city a kind of plastic entity that will flex with natural rhythms instead of defying them." says Ellen Kelder, Dordrecht's water manager. (Ireland 2010) This will lead to "living with water" instead of defying it.
In its approach to the new problems the Netherlands have stayed true to their heritage of keeping the water out, but it won't do forever. For this the solutions need to be more progressive and innovative to keep habitation possible in the lowlands.

Water in the Dutch landscape can fulfill different purposes than just drainage. The first thing almost everybody thinks of is recreation, which speaks most to people's

imagination. We can already see ourselves swim in the widened canals and sail across the new retention basins. But is this at all desirable? The efforts that must be taken to preserve the way of living in the lowlands, will take a lot of space, money and time. If these retention systems all have recreation as an added value, this will lead to such an overdose of recreation, that the demand doesn't fit the need anymore. So the water must take over other functions as well, otherwise the land has to be densefied even more. This leads to the question, whether this higher capacity water system can accommodate functions that add extra value for the people that live there.
But which function can be used on a specific place? First it is important to say that not all functions are suitable for all places. Choice of function constrains by the water: depth of water, type of bottom, soil, banks and foreshore, flow velocity and water quality. Constrains by other factors: places of interest, population centers, competition from others providing a similar facility, the attraction of people to the area for other reasons, the existence of enthusiast in the vicinity prepared to teach of run the function and last but not least the current popularity of the particular function. (Dangerfield 1981)

This search for new functions is already on the go in some places. But is still scattered and fragmented in its realization. This is of course to be expected after such a long history of fighting the water. For this the Dutch can find help in the totally new and fresh look on the water problems by foreign students. This collaboration started with the exchange of fourteen students from the Graduate School of Design from Harvard. They were asked to search for possible solutions for new water use in and around urban areas, combining the existing city of Almere and its future sprawl to make flexible use of the water. For this they looked at three main strategies. The making of a climate resistant extension of the city into the Markermeer, adding mounds on the landside of the dikes and one, dubbed 'SuperTerp', outside the dike. The second is the plan 'Almere First!', which proposed the densification of the existing city. This foresees the building up of the now passive ribbons of green now running through the city. This would lead to a better connection of the city to the system of watercourses. The last group restores and adds wetlands and the expansion of the Oostvaardersplassen in the direction of the city. Combining these with new dense urban areas along the new bus routes and ferry line, under the name 'Habitat Habitus'. (Metz 2009)
These new views on the possible solutions for the cities in the Dutch lowlands broaden the whole spectrum of what is possible. These designs show new ways of coping with the water problems of our time. And in that sense they are not so different from the first attempts made throughout history. Form the first dikes and drainage of the peat bogs to the lakebed polders, these where in there time very progressive in there use of techniques and principles. For this the Dutch always relied upon resistant structures to keep the water out, it land was either dry or it was wet, with no middle ground.
In these new proposals there is special attention for the ecological viability of these projects. Whether it is the purification of the Markermeer with the use of wetlands and muscle farms or the connection of the city to Oostevaardersplassen, these things add extra to the overall plausibility of these schemes. For making the new expansions 'future proof', self-sufficiency is especially important. Combining urbanism with food supply, generating energy, water retention and nature development. (Metz 2009) So as to be less dependent on fossil fuels and outside food supplies. This links with the sustainable principles of Almere for urban developments.

Another city which the exchange students from Harvard have taken under there scrutiny has been Dordrecht. Here the main design problem was the shift from security from the water to the production of energy and the availability of sweet water. The new models for Dordrecht try to incorporate new ways of making money from water use. This 'climate capitalism' needs the land- and wateruse to be more productive. Like adding mobile server stations, the need for more capacity in our networks is ever growing. By placing them on the land where they can be cooled with the water from the rivers. The warmth in the used cooling water can thereafter be used in the proposed algae nurseries. The biomass produced by the algae can in the end be converted into energy. This is related to the de-poldering of the whole river delta by opening the Haringvlietdam. This will result in a change for agriculture on dry land with the use of sweet water to the cultivation of wet salty areas. (Metz 2010) This opening of the dam, leads the whole river delta to be exposed to the tidal fluctuations of the North Sea. This opens up the possibility of the cultivation of all kinds of shells and the related opportunities they give, such as food and maybe even pearls.
In the case of Dordrecht the dwellings within this new flood lands with there flexible water levels will have to be adaptive too. Even for this the GSD students have catered the inhabitants every need. Because of the greater chance of flooding, the houses will have a strong vertical partition. Making the ground floor 'safe to flood', the floors above will on the other hand be 'safe from flood'.
These solutions seem at first glance to be too fantastic for reality. On the one hand this is because we still think in black and white; the water should either be in or out. And on the other hand they seem far-fetched due to the fact they are innovative. But this is not where the real power of these projects lies; it is in the imaginative way they use the water to come to new heights, both in water levels and the qualities they add for living and working.

The IJsselmeer is another issue where there could be looked at a new balance between ecology, safety, nature and habitation. The Deltacommissie has expressed the wish to heighten the water level by a maximum of 1.5 meters. This will create a huge fresh water reservoir. Because of the anticipated draughts during summer, this reservoir would be able to satisfy the need for fresh water for not only the north of the Netherlands and Noord-Holland but also the west of the country. (nrc.nl 2008) This has for reaching consequences for the edges of the lake. There are a lot of little historic villages and cities. To protect these urban cores from the rising water the first and very Dutch solution is to heighten the dikes. But this will take away a lot of the qualities these little picturesque cities poses. Take for instance Enkhuizen, a small city in the province of Noord-Holland. Throughout history it has relied on its relationship with the Zuiderzee which with the building of the Afsluitdijk became the IJsselmeer. First it where the harbours for the fishing boats, which over time became the recreational and water sports orientated places they are today. With the raising of the water level this can't be maintained. The prospect of a dike in front of the city isn't an inviting one. Therefore it is necessary to come up with a solution which not only makes the city cope with the water, but also keeps the qualities this proximity to the water offers.
So how to see the water as an entity that can bring extra value for the people living, working and recreating there. The solution should not be about protecting the way it looks, but the way the area functions.

As these examples, show there is a lot to be gained by using innovative solutions. So as to keep the relationship between the land and the water from becoming entirely

black and white, but forming something like a gradient. This will enrich the land adjacent to the water and the cities and at the same time give it its own identity. The future provides these opportunities to restructure the relation with the water. For there are multiple solutions possible, some of them are already mentioned in this text. In this water issue the Dutch should of course go out from their own heritage, but it would add innumerable qualities if they also incorporate these new ideas and functions. For the future waterworks in the lowlands, the Dutch should make use of the new methods of land and water use. For this an outside vision can break through the engrained habits and give a fresh take on the proceedings. Though there have already been taken steps in the right direction, with the help of foreign students and professionals, there is still definite room for improvement. For this the Dutch should look at the lowlands with a whole new mindset, this won't happen over night. But will take some time to set in, for this the help of outsiders could definitely speed up the process. For the lowlands this new outlook has for reaching consequences. It has the ability to tackle the future water problems in previously unthinkable ways. By letting the water run more freely, it will offer up new possibilities for uses in this intermediate zone. We can't go on with our thinking in black and white, but have to move towards a more flexible model for living with the water.

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# REFLECTING IDEAS ON LANDSCAPE

CONTEMPORARY THEORY

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INTRODUCTION

During the seminar different seminal texts in contemporary landscape architectural theory and practice will be examined and discussed. The course focuses on the study of relationships among architecture, landscape, art and urbanism from a landscape architectonic point of view.

Reflecting ideas on landscape is an examination of how contemporary (urban) landscapes are designed, constructed, and culturally valued by landscape architects. The course addresses the theoretical backgrounds of architectural composition of the Dutch and international urban landscape, dealing with the contemporary spatial demands derived from the social, economic and technological development of society, as well as new methods and instruments for landscape research and design. The central question is: *How do contemporary landscape architects deal with landscape development in terms of landscape architectural theory and practice?*

In the course students learn the different professional ways of viewing landscapes and investigate them as designed constructions. Among other things, the landscape architectural theory and practice of the "Delft approach" will be introduced and examined. In this approach the landscape is seen as an object of design, approaching it through study of form and composition. The focus is not only on what (urban) architecture does with the landscape, but also what influence the landscape exerts on architecture, thereby exposing how the point of departure for a genuine design culture lies in a merger of the two.
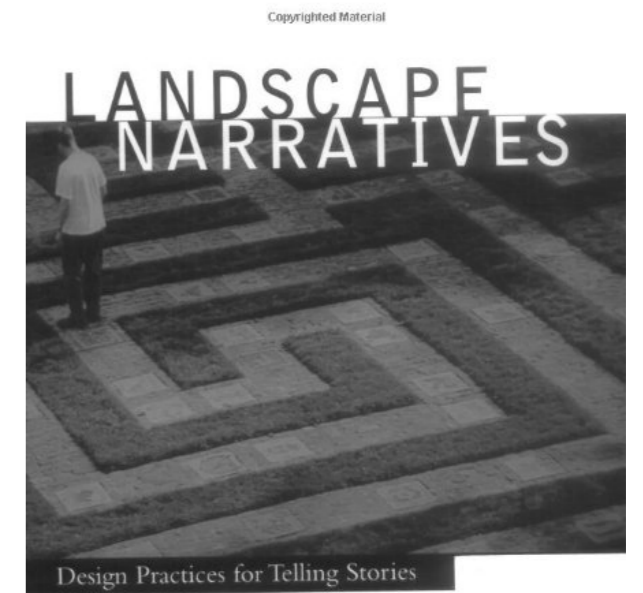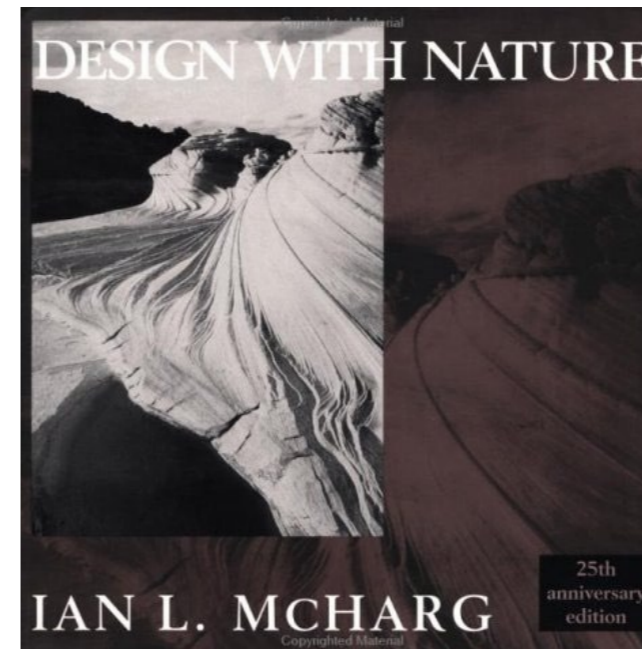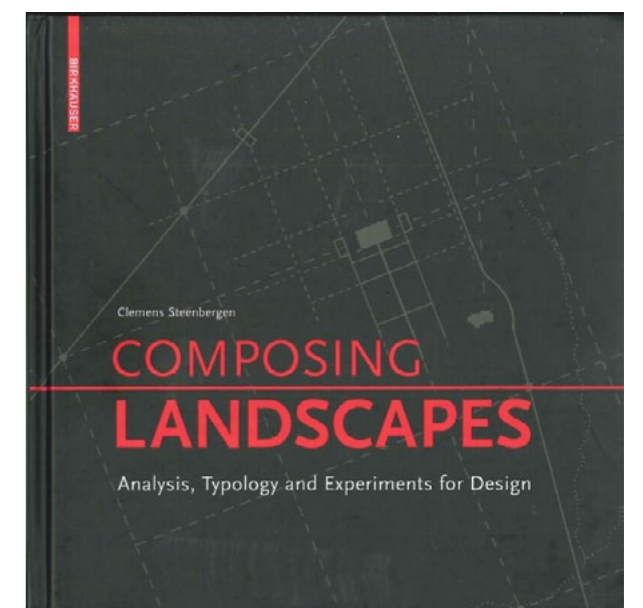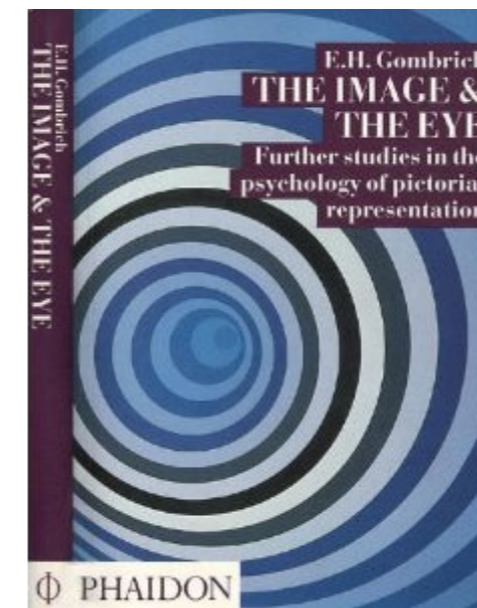
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Cover image:
McHarg, I. (1969), Design with Nature. New York: Doubleday

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Landscape Narratives. Design Practices for Telling Stories. New York, etc.: John Wiley & Sons Inc.

Bottom left:
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Bottom right:
Cover image:
Steenbergen, C.M., S. Meeks, and S. Nijhuis. 2008. Composing Landscapes. Analysis, Typology and Experiments for Design. Basel, Boston, Berlin: Birkhäuser.

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ASPECTS THAT UNCONSCIOUSLY EFFECT THE DEVELOPMENT OF A LANDSCAPE DESIGN:
AND WHY THEY SHOULD BE TAKEN INTO ACCOUNT MORE CONSCIOUSLY.

STUDENT WORK OF ROBERT VAN DER POL

IN EVERY ACADEMIC field it is important to know the limitations and restrictions imposed by the external forces. In the case of landscape architecture these are diverse and can range from the type of soil to the size of the budget. During the process of making the design we rarely stop and think of the restrictions and parameters set by our background, upbringing and life's history. Probably this is a good thing, questioning your own beliefs and ideas when they are so heavily relied upon as the foundation for the creative process, can only be seen as counterproductive. But this doesn't dictate that there should never be self-reflection on these ideas and beliefs. This reflection shouldn't be about the rights and wrongs that can exist in anyone's way of studying and designing, but should make clear ones particular approach of landscape architecture. The constraints that are raised by these internal beliefs and ideas should be clear and known to the designer who wishes to take full control over the processes that govern the creation of landscape architectonic designs. In most cases these constraints coming from within are often unconsciously taken for granted and therefore are very rarely reflected on, once they are settled in. These patterns of thinking have a profound effect on the design. This is not at all undesirable because it gives us hold over the development of the design. But by gaining insight into these particular areas in the landscape architectonic process, the overall field of vision on the discipline broadens. Knowing where you stand in the approach of the landscape design, puts your choices and actions into perspective adding dept to your problem solving capabilities. This will give insight into the role and position that we have taken in the landscape architectonic discourse. Furthermore it also makes us aware of other possible ways of perceiving and approaching our discipline. In this article the focus lies on two main topics, concerning the formation and possible applications of these views.

HOW DID THESE opinions and conceptions on the landscape architectonic processes differ over time and place and how does this affect a person in our profession? This area is concerned with the specifics views an upbringing, education and practise can have on the ways of approaching landscaping problems. In other words; the way we ourselves affect our own thought and design process and where does this have its basis? And why this is important to consider. First of these fields is the way landscaping problems are approached and the cultural background in which it had it roots. These approaches differ throughout history and are closely related to the contemporary views and beliefs of a certain person or institution. In the early stages of the existence of our profession, landscape architecture was looked upon as a new art form. Saying a landscape architect should be: "expressing himself by means of arrangements of forms and colors in outdoor objects as the painter does with oils and canvas, as the sculptor does with marble, as the writer does with language." (Hubbard 1935) In the first half of the century when landscape architecture was a relatively new profession, it was thought that landscape architects should make his compositions with natural materials. Supposedly landscape architects where the only artist designing with such equipment as: "nature's processes, a familiarity with nature's materials, a sensitiveness to the natural beauty of rock and wood and water, which does not form the professional equipment of any other artist." (Hubbard 1935) Someone practicing this profession should be able to combine: "the esthetic appreciation an creative power of the artist, together with the executive skill of the business man." (Hubbard 1935) This illustrates a specific view on the approach of landscape architecture. When still in its infancy our profession was clearly thought of in a different way it is today.

Landscape architectural approaches since then evolved from the idea that a landscape design result from the brainwave of an artist to multiple academically underlain methods. In the Netherlands this has lead to two main trends in landscape architecture. Thought on an academic level, the ways of approaching the problems in landscaping can be divided into the layered and the process approach. With the layered approach the designer starts with the analysis of the existing landscape. "At various abstract levels it clarifies the theoretical and technical aspect of the landscape architectonic form. Moreover, it reveals the generative aspects of the design." (Steenbergen 2003) Within these layers the specific qualities of the landscape are sought after. By abstracting these qualities it is made possible to connect these criteria with each other. In Design with Nature: a step forward the author discusses that: "it is quite impossible to compare a unit of wildlife value with a unit of land value or compare a unit of recreational value with one of hurricane danger. All that can be done is to identify natural and social processed and superimpose these." (McHarg 1969) This approach uses the form and shape of the existing landscape to get to a design. This analysis method will give insight into the intricate connections between the elements that already add value to the landscape. When they are made visible it is thereafter possible to exploit these and add corresponding elements, raising the value of the whole area.
The other approach is the on thought at Wageningen University, which is primarily concerned with the processes that govern the land. Here the form of the design is not the goal, but a result of the criteria given by the natural processes. "This collection of elements is not a haphazard one – between all elements, which together result in 'landscape', a complex set of relations exists in time and space. This set of relations in specific in its composition in each locality." (Vrijdlandt 1976) These are just the tip of the iceberg which forms the whole discourse of landscape architectural approaches. But what they all have in common is there close relationship with the prevailing educational methods and beliefs in a specific time and institution. It is therefore good to take note of these other approaches even if they are not used in ones design process. Just by having a notion of the place a specific design approach has in the whole discourse, will increase our field of vision a great deal. It offers the possibility of finding and using methods which are closely related to methods that are already tried and tested.

HOW TO MANAGE these views and methods that influence our thinking and design process? What methods can be used for solving design problems? And why this is necessary to contemplate. These methods should offer a possible way of structuring the design and the design process. It is impossible to explain all the possible approaches in this article of indeed any document. But it is already a good thing to take note of the different possibilities in design methods. It is obvious that different methods will lead to different end results. The different landscape architectonic design approaches all have there own specific problems for managing the processes. This already starts with the analyses of the site, where an inventory is made of all valuable information that is relevant to the design. But already there are made choices that on what to analyse, vis-à-vis what is important for a specific approach. For the Wageningen approach for example the focus will be on the processes on the site, such as erosion, whereas the people for the Delft approach would look more toward the morphology of the place. By approaching the design for these different angles we gain the information that is needed to make our design. It is however inevitable that these different ways of analysing lead to different ways of designing and later to different end products. It is therefore important to know that even small decisions in the start of the process can have such fare fetching consequences for the end result. On this we have to take note.
After starting with the design there are once again multiple decisions to be made. These decisions are closely guarded by a design concept, which will be a guide throughout the design. But to get to a balanced design more methods can be incorporated. An example of one of these managing principles is the use of narratives. Describing a landscape architect as an author, where the landscape is the story. This way of approaching the design offers many interesting possibilities. It gives the opportunity to organize the design, making links between elements giving them meaning and relationships. This forms a story so to speak, which the visitor or user of the landscape can interpret in its own way. The reader of the design must "put together sequences, fill in the gaps and decipher meaning." (Potteiger 1998) The use of narratives is especially effective for telling a coherent story even if it is only viewed in parts. However even a story doesn't always have single interpretation: "stories are necessarily interrelated with aspects outside their own control. They contain references and traces of other stories by many different authors, and they are interpreted by readers from multiple points of view in different contexts." (Potteiger 1998) By comparing landscape architecture with language we should also be aware of the possible confusion of tongues. In the age of rapid specialization, the language of landscape becomes fragmented into different dialects. This refers to the fact that nowadays each actor in the landscaping domain has its own goals and intentions. "To an ecologist, landscape is habitat, but not construction or metaphor. To a lawyer, landscape may be property to regulate, to a developer, a commodity to exploit, to an architect a site to build on, to a planner, a zone for recreation or residence or commerce or transportation or 'nature preservation'." (Spirn 1998) This attitude leads to tunnel vision, resulting in a one-sided view of the landscape. This should at all costs be avoided, because it will lead to an impoverishment of the designs.
This is just a brief overview of possibilities to govern the design process, but it makes clear the endless ways of maintaining hold over the design. By taking note of ones own design methods, it can once again be places in the greater whole of our landscape discipline.

IT IS IMPORTANT to place ones work in the bigger scheme of things. By making comparisons between your own methods and those of others, we get insight into previously unknown ways of solving landscape architectonic problems. From this we might gain knowledge we can then incorporate into our own methods. This will lead to deepening of our own ways and means of approaching the landscape we have to design. By looking into other peoples methods, even if they are situated at opposite sides of the spectrum, we can still learn from them. Even if it is only to know your own place, it will add a new depth to your approach.

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THE LANDSCAPE AND THE IMAGE

STUDENT WORK OF ANYI ZHOU

INTRODUCTION

'Landscapes and image are inseparable. Without image there is no such thing as landscape, only unmediated environment.' [1] However, an image is far more than an visible picture. Different kinds of image play diverse roles in landscape and landscape design which involves the transformation of a mental image into visible, tangible form. This essay will discuss about landscape from a 'image' perspective. In the first part, the 'visible image' in landscape refers to the pictorial aspect of landscape which will be discussed start from the origin of landscape. The second part - invisible landscape deals with the multiple layers of landscape except for the visual layer. In the last part, 'image' is treated as an instrument of landscape design and creates possibilities for landscape development.

VISIBLE IMAGE IN LANDSCAPE

When the word landscape is mentioned, the first thing comes into mind would be a image of a nice view. In this sense, a pictorial feature of landscape can be seen obviously.'This distinction can be traced back to the Old English term landskip, which at first referred not to land but to a picture of it, as in the later, selectively framed representations of seventeenth-century Dutch landschap paintings'.[1] All eighteenth century English landscape gardens are picturesque, in the sense that they were intended to look like landscape paintings. The finest example of the 'pictorial circuit' garden is Stourhead in England. From 1743 Henry Hoare created an exquisite series of shifting pictures from one building to another round the edge of a large artificial lake.[2] The inspiration behind their creation were the painters Claude Lorrain, Poussin and, in particular, Gaspar Dughet, who painted Utopian-type views of Italian landscapes. The principal aim of the English garden is to create beautiful views - visualized landscape images.

Coast View of Delos with Aeneas, 1672, by Claude Lorrain

What does the beautiful landscape painting represent ? Why do people appreciate those images or even create landscape based on them? This kind of image to some extent reflects the ideal world which significantly admired by people. Like a piece of art work, it acts as the carrier of longing.

For instance, the Islamic garden often shows a classical layout: a rectangular garden is divided into four equal parts by a cross of canal with a set of a fountain in the centre. The spring water comes out and flows to 4 directions, representing rivers of water, milk, honey and wines which comes from the Islamic conception of paradise described in the Qur'an. Here, landscape is the emersion of the ideal world which exists in people's mind.

The cross water in a typical Islamic garden
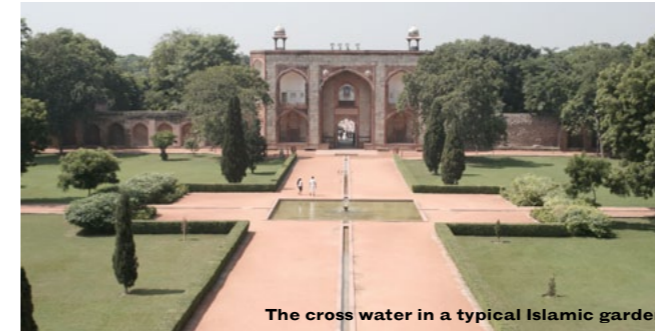
'The scenic overlook, for example, is an apparently benign situation that presents a delightful view. One can survey the land with detached and distanced safety, caught an idealized presence of a harmonious and dreaming situation. Many find escape from the illness of contemporary society in the scene and in their experience of recollection. That the scene itself displaces viewers, keeps them at a safe and uninvolved distance, and thus presents the landscape as little more than an aesthetic object of attention.' [1]

In some degree, landscape comes from image. Pictorial device plays an important role in landscape design through the time. People are always happy with attractive sceneries so that a 'good view' is always need on the basis of edition and modification of the landscape which has the responsibility to create delightful pictorial views to meet people's demand for beauty. That is to say, there is always an underlying esthetic standard or principle of landscape design.

INVISIBLE IMAGE EXISTS IN LANDSCAPE

Indeed, the development of landscape architecture as a modern profession derives, in large measure, from an impulse to reshape large areas of land according to prior imaging. [3]] However, *purely retinal impression of pictures* is definitely not everything about landscape, especially the vivid and multiform modern landscape.

Landscape is not merely the world we see; it is a construction of that world. Landscape is thus a social and cultural product, a way of seeing projected on to the land. It comes from our daily life, cares more about the real world, without avoiding facing at the problem of contemporary society. People become an important participant of the landscape instead of just enjoying it from a distance. The meaning of landscape comprises a deep and intimate mode of relationship not only among buildings and feilds but also among patterns of occupation, activity, and space. *It presents in sometimes foggy and multiplictious ways, structured but not immediately visible - structured, in fact, more through use and habit in time than through any prior schematization. The emphasis shifts from object appearances to processes of formation, dynamics of occupancy, and the poetics of becoming. While these processes may be imaged, they are not necessarily susceptible to picturing.* [1]

The image here is not a kind of depicting approach,

but some mental images which can be stimulated depending on the former experience. Without specific descriptive landscape image, shaping of images occurs mentally. Just as one can get various images when reading a text without any picture. So if we consider landscape as a text, things come out similarly. Recent interpretations of landscapes as texts see them as having multiple layers of meaning, capable of being read in different ways, with a wide range of simultaneously valid interpretations. [4] In this sense, invisible image refers to the story and meaning behind the object can be seen. These distinct opportunities of interpretation contribute to the " open narratives " of landscape which requires an expanded notion of text, of the role of readers in producing meaning, as well as recognition of landscape as a spatial narrative shaped by ongoing processes and multiple authors.

For example, the project of Pinecote Interpretive Center of the Crosby Arboretum reverses the plot of cultural narratives of progress by restoring the semblance of an original natural order to a site that had been logged, famed, and abandoned. Healing, then, is one of the metaphors which structures the plot of the site.[5] The design uses different species of vegetation in different zones to reflect different stages of ecological succession. Since the species exist in different times in this area so that these zones become metaphors of different times.

Pinecote Interpretive Center of the Crosby Arboretum

IMAGE AS AN INSTRUMENT IN THE REPRESENTATION OF LANDSCAPE

The classical landscape painting can be seen as the origin of the representation of landscape which relies totally on the visual level. As the development of landscape design, great changes have taken place in the imaging techniques, the most distinct feature of which is the shifting from artistic depiction to integrated technical representation.

There are many limitations of the conventional imaging technique in landscape representation.

Since landscape is *the product of changes through time*, it is a changing multi-dimensional process. From perspective of nature, *'Landscape is a living biome that is subject to flux and change by natural processes operating over time. The dynamic action of erosion, deposition and the effects of growth and weather continually transform the structure and pattern of the shifting landscape'.* [4] It is impossible to represent it in one image. Only a particular stage of the whole process can be achieved.

In addition, landscape is a synthetical experience based on all kinds of sensations of human being: visual, auditory, tactile, sense of smell. It also makes it difficult, if not impossible, to represent and experience it externally, as through a drawing for example. New explorations and innovations on imaging technique have been made recent years, not only to depict or represent the landscape, but also to find the hidden logic of the landscape formation. *'It should be empha-*

sized that such innovations do not necessarily have to be radical and completely new; they may derive from conventions of some convention and techniques.' [1] For example, a series of conventional plans of a design programme in different time stages shows the development process of this programme but not only limited to the ultimate plan. Abstraction is an effective way for picking up valuable underlying information from the deceptive appearance and then find the logic of landscape. Michel Desvigne, a landscape architect, spent one year doing research in drawings at the Villa Medici in Rome. Desvigne uses topographical maps and satellite photos in his study. He investigates them by reducing the images to their material and geometric essence which act as the element for finding the rhythms and force lines of the landscape. Instead of using the drawings as static representations, Desvigne uses them for the manipulation of processes. This composition is subject to constant change. He puts the different design interventions to the natural morphology of the isolines to reveal the ' anatomy of the landscape ' which expresses the geometry of the landscape. By leaving out as much as possible and by abstracting the materiality of the landscape and drawing it as a rational construction, the relative proportions and dependencies are made visible.

'Hybridized and composite diagram techniques will allow even further advances in landscape formation because of their inclusive and instrumental capacity.' [3] Montage, for example, enables a multiplicity of issues to be included and incorporated into the development of a project. As a productive technique, it aims not toward limitation and control but toward emancipation and open-ended relations among parts.

CONCLUSION

Today, landscape is no longer only for the emersion of ideal world in beautiful pictorial images. It cares more about the real world. Landscape is more like something to experience than to see. That is to say, landscape is a process of experience during which people act as participant in it. It is a integration of time and space. As landscape designer, what we should do is far more than just representation of peripheral surface, but to shape the invisible image of landscape which lies in the unfolding spatiality. This is a process of creativity and imagination, creating possibilities for the new landscape.

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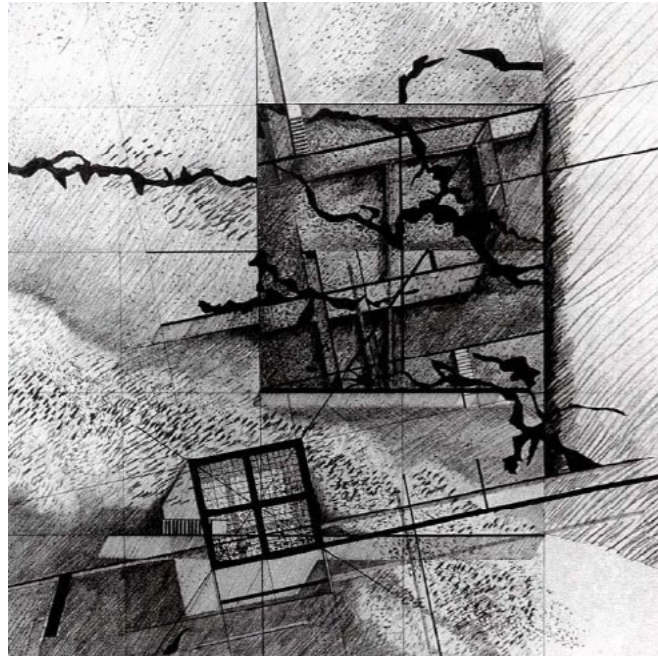
Detail drawing of a dynamic waterlandscape observatory by Michel Desvigne

Nava Convention Hall, 'artist's proofs 3', Thom Mayne, 1992

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LANDSCAPE COMPONENT:

THE FORM OF THE DUTCH POLDER WATER

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INTRODUCTION

In the workshop students research, through different design experiments, the spatial and visual landscape architectonic effects of the polder water. The existing polder water and water works have to be detected and by adding extra (storage)water and water related buildings the identity of the polder landscape is tested and determined.

Water has always been one of the most important formative forces of the Dutch landscape. It is an inseparable part of the polder landscape and accounts for its general identity. The polder water is more visible in the rural area than in the urban field, despite the fact that both areas are based on polder (water) structures.

In history the water design used to be the starting point for each settlement, unavoidable: exploitation of land meant managing the water. Typical Dutch water cities built centuries ago (described in 'Atlas of Dutch watercities' by H. Meyer and F. Hooimeyer and A. Nienhuis) are today still valued for their beauty and heritage of the Dutch identity. These cities, as well as some of the lake-bed and peat polders, bear witness to the water design knowhow among the Dutch.

However, in the last sixty years, water design was practically reduced to water management, left to the technical approach of civil engineers. The water table, even in a polder, was highly manipulated in order to maximise agricultural output. Water in the urban area was hidden underground.

In the past, water in the polder, in addition to its drainage function, used to have many more purposes: a structure to situate a farm or a house on; an element of transport; a place for specific plants and animals. Its drainage function was expressed by visible waterworks, which could be understood by the inhabitants.

Luckily, interest in water as part of a design is shifting as a result of increased concern about climate change. Today's climate is more extreme (more heavy rainfall and more dry periods) and this means more problems for polders ('bath tubs'). The polder water system has not been designed to cope with these conditions and needs to be adapted to this new reality.

Architects, urban planners and landscape architects are challenged to develop new designs whereby the links between water technique, water structure (pattern), water form and program interconnects are forged again.
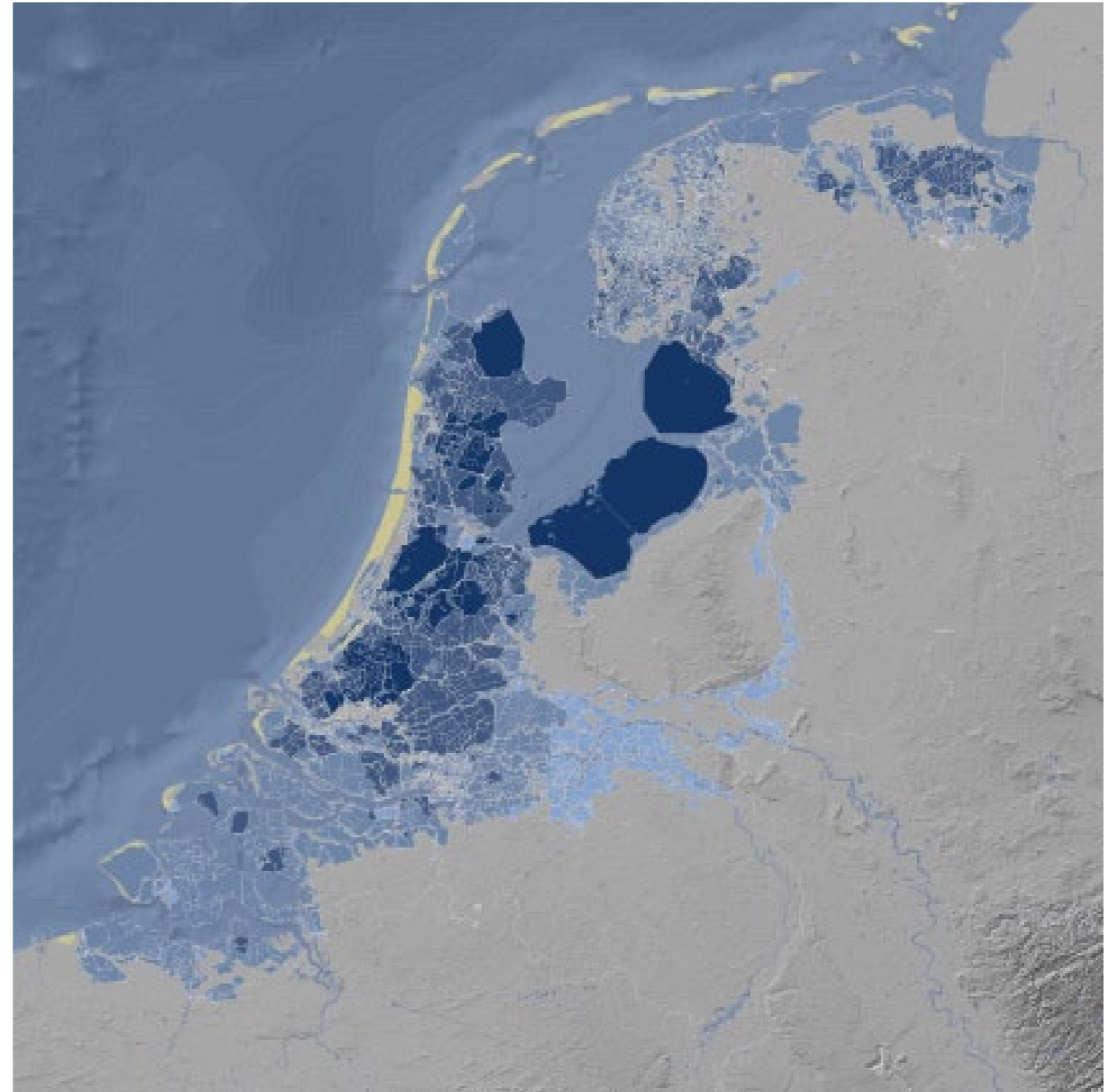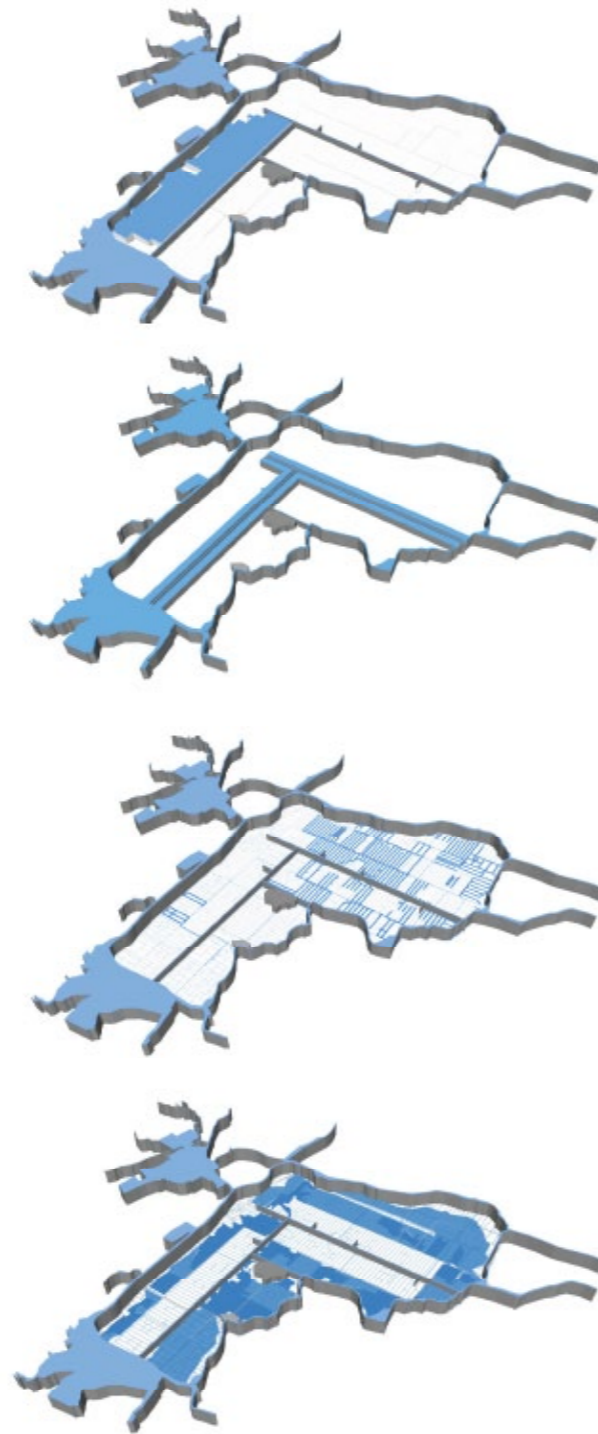

Digitale Poldermap:
Polderrelief, Netherlands
(by I. Bobbink, S. Nijhuis
and M. Pouderoijen)

AR1LA080

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SCHERMER

STUDENT WORK OF
MARITA KOCH,
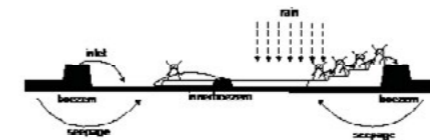RICHARD PAALMAN,
ERICA CHLADOVA &
LAURA SPENKELINK

3D drawings of the 4 different options for extra Waterstorage
Schermer Polder

OLD WATER SYSTEM (UNTIL 1900) - WATERFLOW

POLDER WATER SYSTEM

From the polder level water is pumped in several stages to the boezem. First 1.5m to the innerboezem by a single mill. The innerboezem leads the water to three groups of mills that pump the water in steps the further distance up to the boezem level.

Water can be let back into the polder by stopping the pumps and letting water from the inner boezem flow back into the polder.

remaining peat areas:
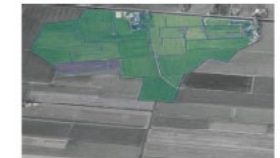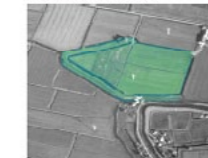
The polder was drained in 1635.

In order to achieve this two new channels were dug in the direction of the sea.

Analyses of the Watersystem of the Schermer Polder

OPTION ONE : LAKE

OPTION THREE : WIDEN SOME DITCHES

Lake Model

pros:
Makes use of the natural lowest point of the polder
Can store a large amount of water, seasonal and peak
Emphasize openness of the polder

cons:
Agricultural capacity is reduced
Extra dikes need to be added
Nowadays wateroutlet via Westertocht will be partly removed

holding capacity: 8.645.000 m3 (waterlevel of 0.76 M)
11.375.000 m3 (waterlevel of 1,00 M)
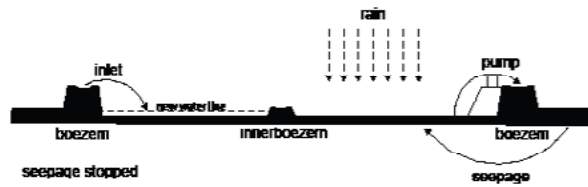
Extending Boezem Model

pros:
inner boezem gets again important but different role
make use of the height of existing innerboezem, so the required surface is relatively small
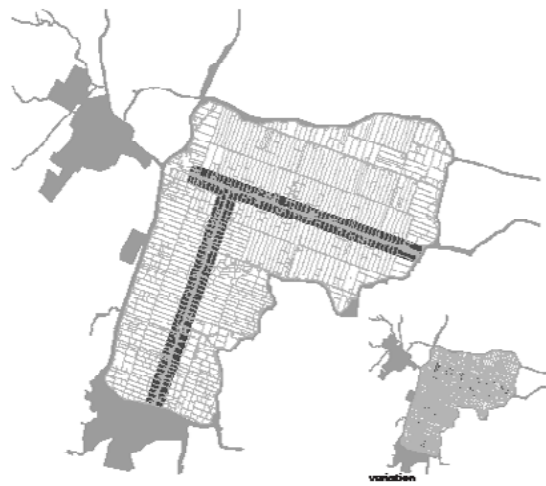waterstructure remains almost unchanged

cons:
can only store seasonal water, not flood water
in this area also most of the dwellings are situated, you have to work around them
dikes are added
pumps are required

holding capacity: 8.045.000 m3 when innerboezem is extended with 441m

OPTION TWO : EXPAND THE INNER BOEZEM

OPTION THREE : WIDEN SOME DITCHES

Widening Ditches Model

pros:
emphasizes the identity of the polder: higher ground vs. low water in the area
the land in between the ditches can still be used
pump locations remain unchanged
no added dikes

cons:
can only store seasonal water, not flood water
everybody's land is reduced in size, instead of just one big area
require larger pumps
a lot of ditches have to be dug out, instead of focussing on one area

holding capacity: 8.045.000 m3 when ditches (and land) are 68m wide
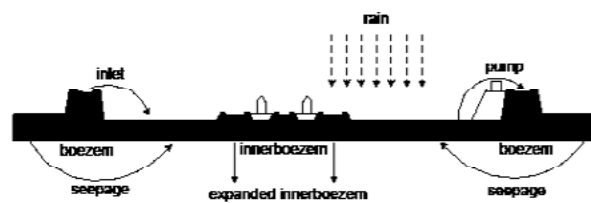
Polder in a Polder Model

pros:
highlights the important cultural and geomorpholoigcal forms in the landscape
can store a large amount of water, seasonal and peak

cons:
agricultural capacity reduced
islands potentially problematic
drastic change to water system
added dikes

holding capacity: 33.425.613 m3

Plans and Sections of the   4 waterstorage options

Conclusions 4 waterstorage options

Q3
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URBAN
LANDSCAPES

Urban landscape is one of four core foci of **Landscape Architecture at the TU Delft**. It deals with the architectonic, technical, topographical, spatial, programmatic and visual relationship between city and landscape: the architectonic constructed spaces within of the city, the architectonic expression of the underlying landscape structure which supports urban form and the open-space structure which surrounds and penetrates cities. The man-made landscape edging the urban realm and the interstitial spaces between cities is also included in the concept urban landscape. The form and representation of nature in the city, and the relationship between public open spaces and collectivity, civic life and urban culture also form part of the concept of urban landscape.

These aspects are developed through the following teaching components:

- the history of urban landscape typologies and urban landscapes;

- concepts, theories and design methods of urban landscape transformations;
- plan forms
- theoretical and methodological positions
- conceptual notions of landscape in the urban realm

- analysis and visualization techniques for the urban landscape:
- the plan figure in relation to existing topography and context
- the spatial structure
- (natural) visual types, materiality, construction
- programme differentiation
- composition schemes

- urban landscape typologies (scale, situation & programme) :
- Scale: garden/court, square, park/park system, estate/domain, urban landscape
- Situation: river-park, polder-city, ocean-boulevard
- Programme: housing, working, travel, recreation, culture, ecology

- experimentation techniques (research by design) for urban landscapes:
- decomposition (isolationg design tools)
- transformation (development of design tools)
- montage (compositional insertion, projection or confrontation)

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THEATRO URBANO:

PARK DESIGN IN URBAN TRANSFORMATIONS

RENE VAN DER VELDE
R.VDVELDE@TUDELFT.NL

JAN MAAS

INTRODUCTION

The focus of this studio is the design repertoire of landscape architecture within the context of the urban realm. Urban landscape architecture is an elaboration of the landscape architectural project within the spatial, social, political and environmental context of the city. It concerns itself with the interplay between nature, landscape and city through spatial design. A central condensation point of these realms is the urban park. Parks are reductions of nature – artifacts composed of natural elements and systems which provide the emotive and experiential qualities of nature within an urban environment. They also offer a range of landscape spaces within the confines of the city, from the contemplative enclosed space of the garden to the unbounded space of the horizon. And they are distinctly urban in that they are centres of civic life and urban culture, providing infrastructures for recreation, sport and free time and forming places of social and cultural interaction for urban communities. Concepts within landscape design such as place and time hold a specific place within park design.

Place

Landscape architecture concerns itself with integrating new programmes into a genius of place with regard to the continuation of quality and identity of the landscape. A successful park design translates topographic and cultural qualities of a site into a new landscape space inside the city; it forms the point of connection between an artificial (urban) environment and an 'underlying', 'outside', or 'previous' landscape. This grounding of the urban in a park is about the creation of a unique point or place in an otherwise generic urban environment. Successful parks thus form topological points in the topography of the city.

Time

Urban park design has a long and complex history. The park design tradition is continually changing and evolving, building on and adapting a tradition or 'body of design'. Each new park builds adds to and adapts this tradition. At the same time, parks are products of political, technological, social and cultural conditions of a particular city in a particular period of time. The way an urban society sees and values aspects such as space and time, nature, landscape and public life, are given implicit or explicit form in park designs. Parks are monuments of the collective cultural ideals of a given period. Park design thus involves positioning in both the historical body of design - and the contemporary societal context. And because landscapes also evolve and change, working with natural cycles and development processes is an important aspect of park design.
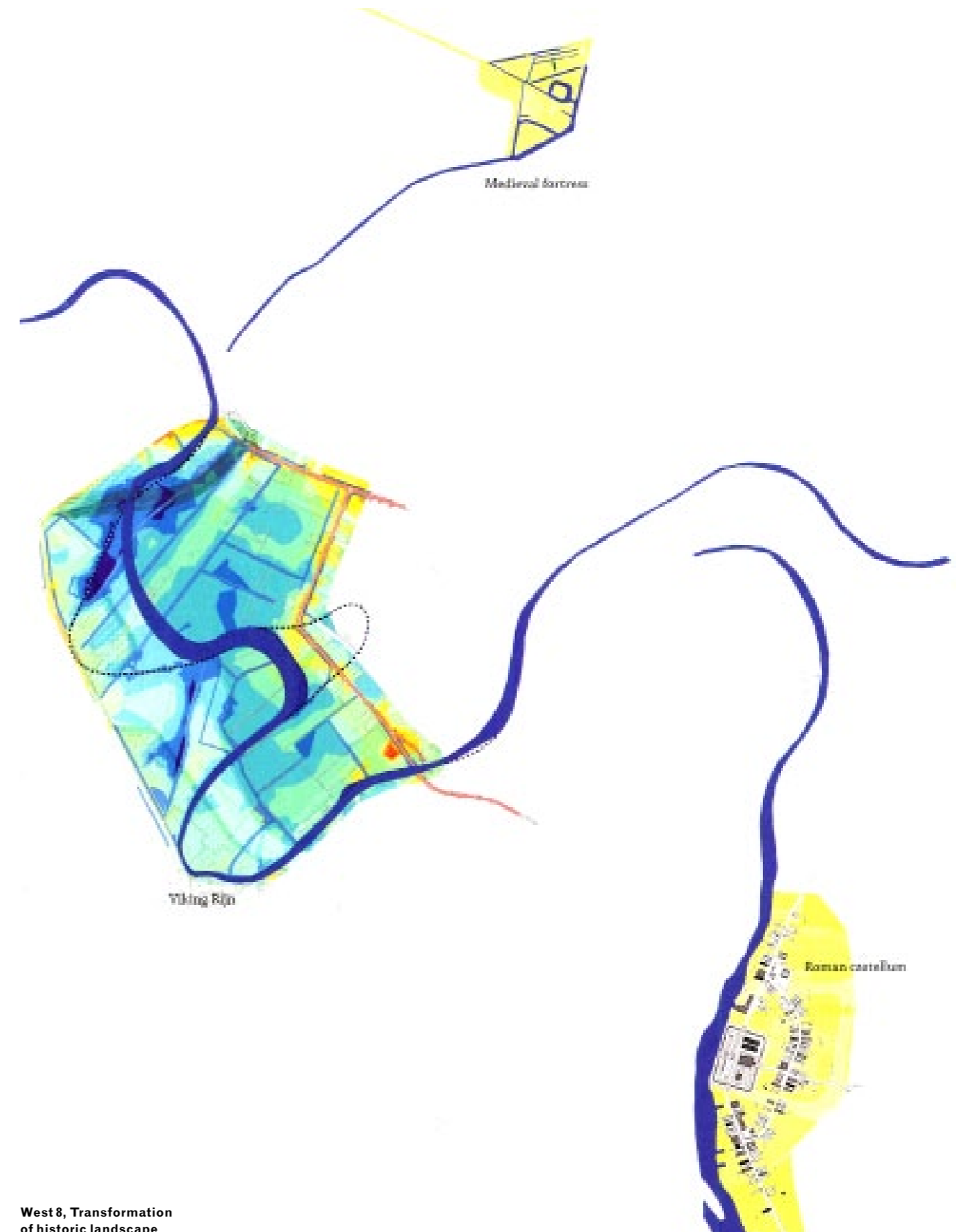
West 8, Transformation of historic landscape forms in a contemporary urban park: Park leidsche Rijn, Utrecht, 1997-2012.

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DESIGN

STUDENT WORK OF SANNE ALLERSMA

In the new park design the too large park area is divided in zones, each with their own character based on the surrounding area. The main path system follows the direction of the zoning and has an interwoven character so different spaces and places, where several activities can take place, are created. An urban square at the southern edge and a public orchard at the Northern edge invite people into the park.
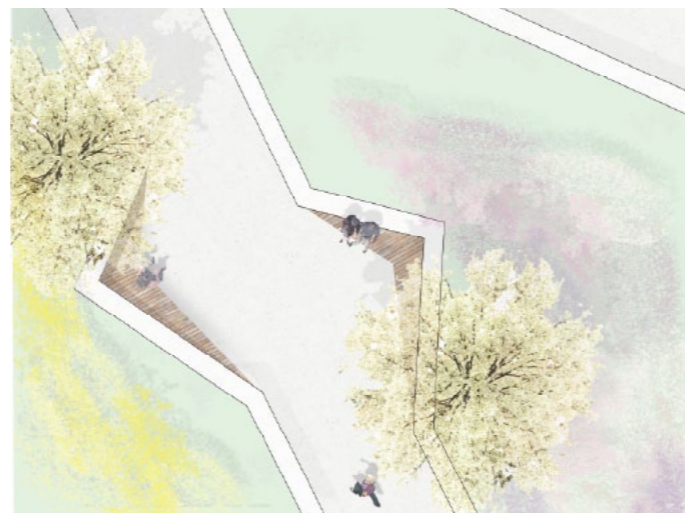

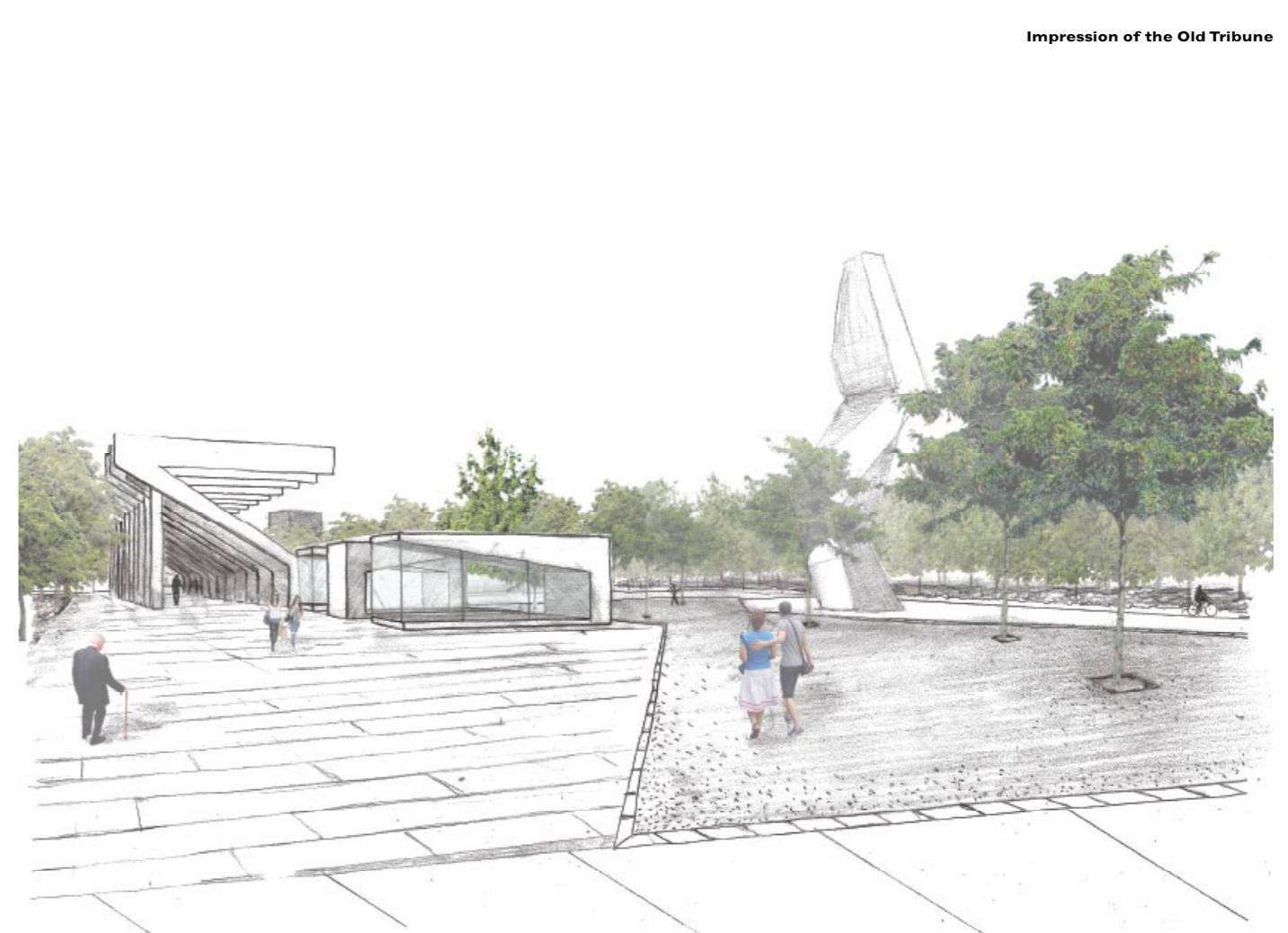**Zoom-in of the Plan**

Zoom-in of the Plan

Plan

Zoom-in of the Plan

Impression of the Waterfront

Impression of the Old Tribune

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DESIGN

STUDENT WORK OF ANYI ZHOU

Schoterbos is a park in Haarlem in the region of Noord-Holland. It used to be an isolated park with clear boundaries and the identity of which is quite weak. The idea is to break the stiff edges and turn it into interesting relationship with the urban context. So, the 'dunescape' with organic and various forms is brought into the urban park. Some of the hills are 'transported' directly from the sand dunes between Haarlem and North Sea. Also, part of the soil in the park area is dug to make the hilly landscape. Thus, different types of landscape are made according to different types of soil.

Plan
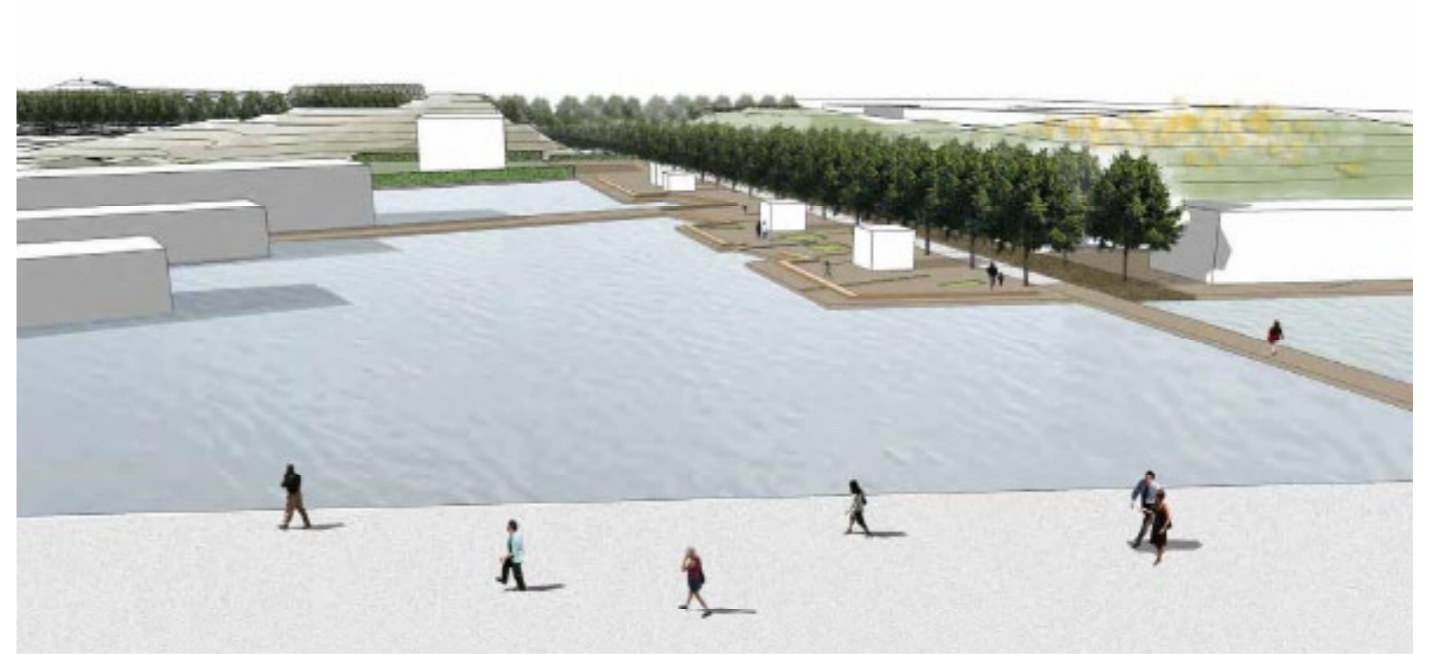
Impression OUTSIDE

Impression OUTSIDE

Impressions INSIDE

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LANDSCAPE ARCHITECTURE III

## URBAN LANDSCAPES IN HISTORY AND THOUGHT

RENE VAN DER VELDE
R.VDVELDE@TUDELFT.NL

INTRODUCTION

From a disciplinary point of view, the urban landscape can be understood, ordered and acted upon via a broad set of 'windows' grouped under the term landscape architecture of the city: the design of public spaces, the interaction of city form and the underlying landscape, developing architectonic concepts of nature and urban culture, urban transformations related to landscape architecture and landscape architecture as a laboratory for urban design.

The lecture series Urban landscapes in history and thought deals with landscape architectural history and theory within the context to the urban realm, focussing on the seminal stages and projects in the development of landscape architecture and the city. It gives an overview of the 'body of knowledge' of landscape architecture in relation to the city, exploring the history of the discipline in relation to urban history and the theoretical concepts of landscape architecture in relation to urban design theory. Key topics include: the city as a landscape architectonic construction, the garden as a spatial laboratory for urban form, the genesis and history of the urban park, typologies of urban landscape and the urbanised landscape.

These topics are addressed in 6 lectures structured around the seminal moments in the development of the architecture of the urban landscape: the architectonic staging of urban space, the development of the landscape in the urban network, the confrontation between landscape form and the urban programme, the dissolution of the city perimeter and the development of the metropolitan landscape. Critical theoretical positions correlating with these periods are explored in the lectures.
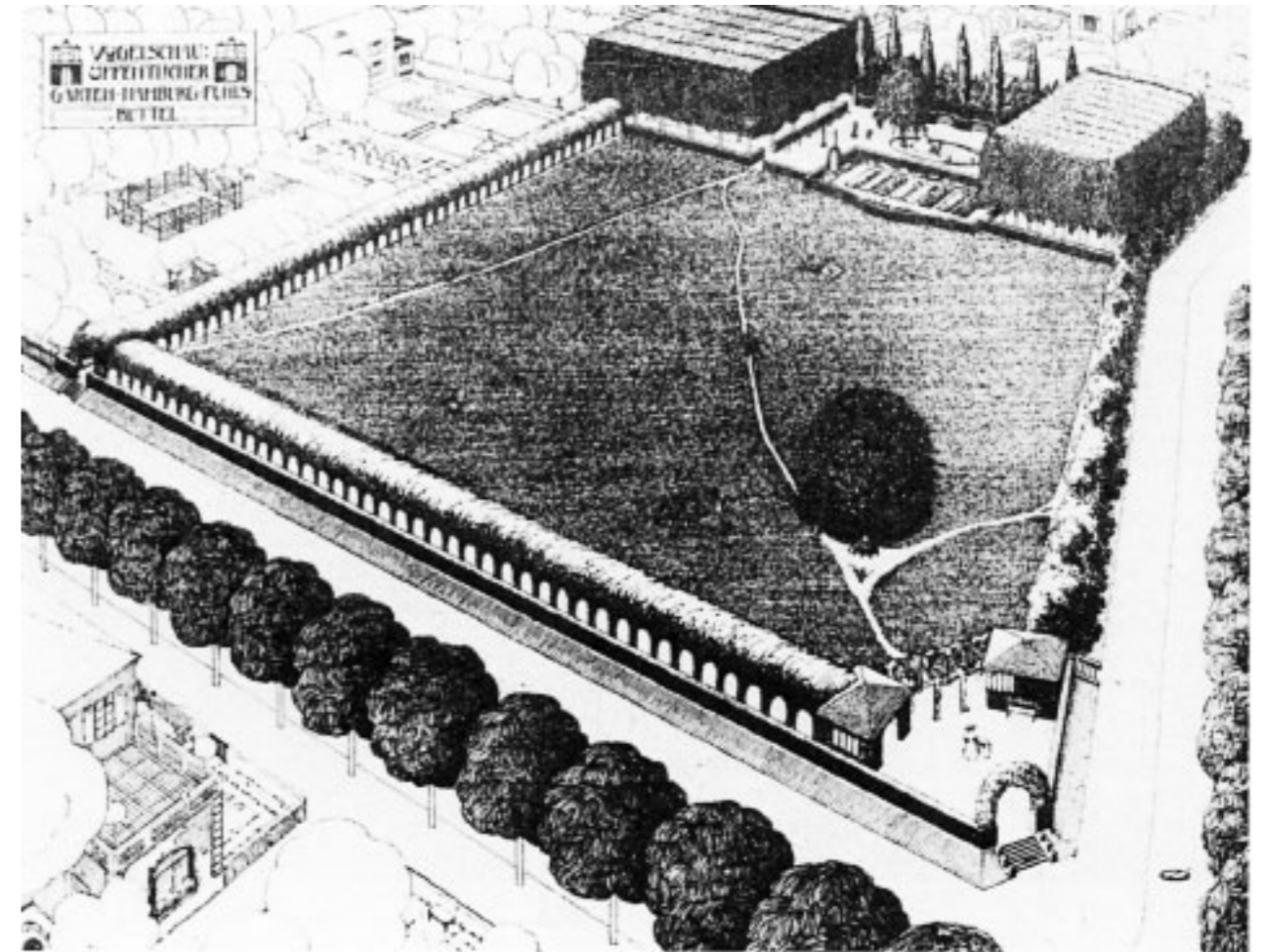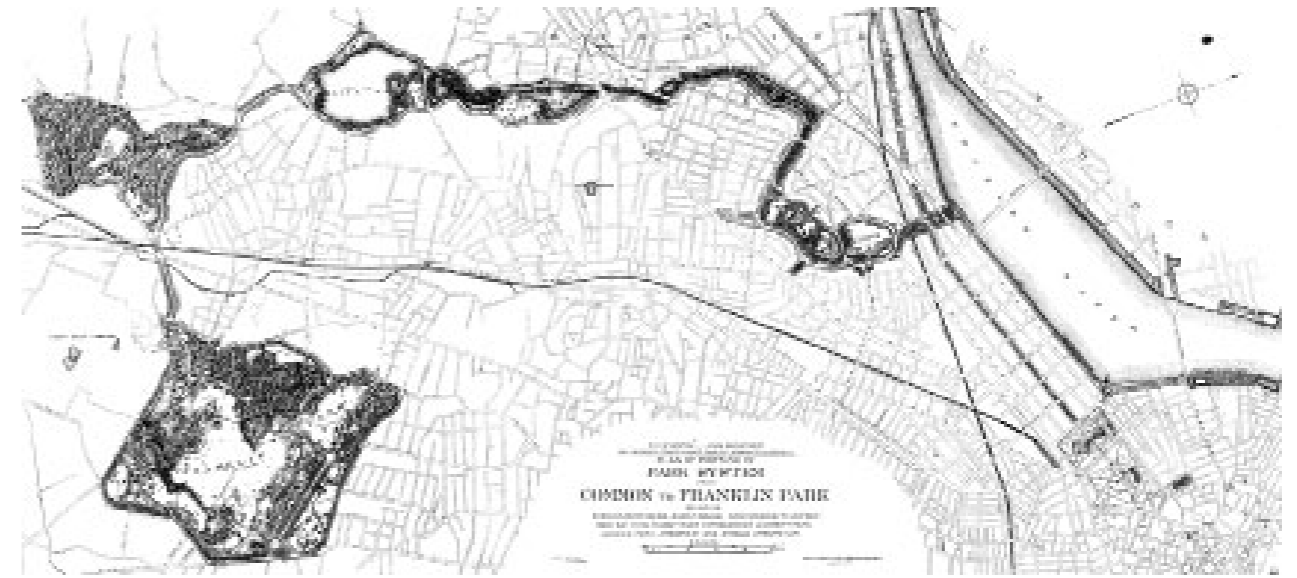
Top:
 Frederick Law Olmsted
and Charles Eliot,
The Boston park system,
1894-1902

Bottom:
L. Migge, Design
for a public park in
Fuhlsbuttel, 1913

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ANSWERS TO LECTURE QUESTIONS

STUDENT WORK OF ERICA CHLADOVA

LECTURE 1: URBAN LANDSCAPES Saskia de Wit

1a. The two most important park types that are at the origins of the present day urban park are the 19th century landscape park and the 20th century 'Volkspark'(Peoples Park). Describe their characteristics, their relation to the city, their differences and how they relate to each other. Make schematic drawings to support your answers.

The 19th century landscape park was designed for strolling and relaxing. Its formal composition was based on the English picturesque gardens, which were modified to the urban typology to create a landscape park. Based on illusion and creation of nature within the city, it was composed of circuit paths with a series of views set up along them. Designed for the city dwellers to have a place to experience the landscape, or the constructed "ideal" of nature without having to leave the city, it was conceived as a glorified picturesque garden for all, and thus had only a singular use and appeal. The 20th century Volkspark evolved as a response to the perceived "lack of cultural value" of the landscape park. With an entire space for just walking and relaxing, the park had no assigned use for the space between the paths, only serving as illustrative backdrop. With programmatic integration between city, landscape and people the Volkspark found its response to the Landscape Park, integrating city and landscape, and imbuing the landscape with the same uses as the city. Assigning function to the spaces of the park activated it and created hierarchy. Its main goals were to serve public gathering and recreation, which finally functionally did more than just emulate nature. Dismissing the organic layout of the picturesque landscapes, the designers of the first Volkspark's used the French and Italian formal organization methods, creating an interesting overlay of new and old typologies within the urban condition. The programming of the urban park made it an open and integral piece of the modern city fabric, a destination of its own with something in addition to its basic role as public space.
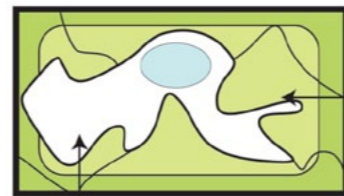

19th century
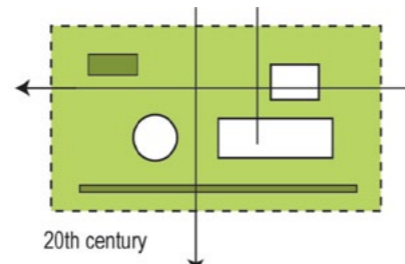
20th century

1b. Parks transform underlying landscapes into landscape architectural compositions within the urban fabric. Name two transformation 'types' or themes and describe them using examples. Make schematic drawings to support your answers.

Two transformation types are infrastructural transformations and the application of a programmatic carpet to organize space.

Infrastructural transformations involve amendment of the spaces created by the impact of infrastructure on land and cityscape. Cutting through and imposing themselves on the fabrics of each, infrastructural elements impact the perception of the urban realm. The perception, however, works in two directions: that of the occupier of the infrastructure, be it highway, railway or city wall looking out, or that of the city and landscape interrupted by the massiveness of the infrastructure and its impact on sight and sound.

Because of the tensions created by these elements within their surroundings, often unique spatial opportunities arise for designers to seize and design. There are several examples of this: city walls were the first abandoned infrastructural elements to be converted. Their form allowed for new walking circuits within the cities to be added, promenades with long strategic views and shorter designed picturesque ones through the additions of plantings along the paths. The Highline and Promenade Plantee are modern reclaimed elevated railway structures that have been restored, planted and programmed, creating a new park typology within each city, cutting through neighbourhoods above street level and seamlessly connecting them. Their accessibility has shifted the role of the element from one of blight and abandonment to one of a new type of public space, activating the urban spaces adjacent. Another type of infrastructural transformation is that of the freeway cap. Freeways, while they connect disparate parts of the city, have a tendency to cut through and interrupt the urban fabric separating and weakening the connection of adjacent neighbourhoods. Especially within urban centres and downtowns this presents a large problem, as was the case in Seattle. When, luckily enough, a freeway runs below the level of the street grids, a bridge can be built to reconnect the blighted areas on either side of the motorway, and a new open space can be added on top creating a physical pathway and also hiding the freeway from view, creating a successful urban intervention, as was the case of the Freeway Park.

A second transformation type is that of the programmatic carpet. The first times parks were programmed was in the early 20th century with the development of the Volks and Stadtsparks of Europe. With growing urban industrial centres and increasing populations places for recreation and gathering were required, and parks took on a new role within the city, acting as an extension of already existing programmes. Meaning and destination was imbued into the park and forms of space were defined by their use, not just their composition. The programmatic carpet took on a new methodology in park design during the competition for the Parc de la Villette. Two entries, that of OMA and the winning design of Bernard Tschumi, who both avoided creating spatial compositions, but rather let programmatic definitions and relationships set up the order of the park. The programme became the organizing element of the landscape. In the case of the OMA scheme a strip method of bands and layers denied an overall continuity or hierarchy within the design. Tschumi took a separate method, separating uses and recombining them in layers to create new overlapping conditions, defined and assigned different roles within the park. Neither method consciously designs the form of the park, but the condition of chance and strict adherence to methodology forms the composition, based on use.
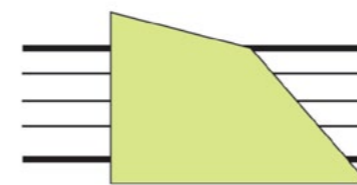
infrastructure + park

programmatic carpet

LECTURE 2: THE LANDSCAPE SCENOGRAPHY OF URBAN SPACE Wouter Reh

2a. Describe in your own words two characteristics in the design of the Horti Farnesiani which demonstrate the way in which urban space was thought about and given form in 16th century Rome. Make drawings to support your answers.

2b Describe in your own words two characteristics in the design of the Jardin des Tuileries which demonstrate the way in which urban space was thought about and given form in 17th century Paris. Make drawings to support your answers.

2c Describe in your own words two characteristics in the design of Regent's Park which demonstrate the way in which urban space was thought about and given form in 19th century London. Make drawings to support your answers.

Rome is a city based topographically across and around seven hills, forming its genus loci. Throughout its history the seven hills played important mythological, religious, formal and spatial roles. The Palatine Hill, on which the Farnese Gardens were built, was the birthplace of the city, was occupied for centuries by different leaders, and underwent many spatial developments over time. Several important families competed for control over the city during the 16th century and their villas on the slopes of the hills surrounding the valley of the city created a network of sight lines and axes over the cityscape. Pope Paul III, of the Farnese family, leading the city for 15 years during the height of the Renaissance, ordered the renovations of two of the most important hills of Rome: the Capitoline and the Palatine. The Capitoline was to become the centre point of the Roman government, and the Palatine, across the Forum from the Capitoline was transformed into a formal botanical garden that joined the villa compositions surrounding and set up a prototype for a new style of public garden. Covering the sides and top of the hill with terraces, ramps and pavilions, it created a scenic architectonic route of unfolding panoramas and revealed and emphasized several archaeological discoveries, utilizing height change as a major design element. The garden was divided into quadrants, in a classic style, and had a fountain at the centre. A design based on those of the private palaces, it brought the Horti to a central position within the public space at the centre of the city.

The Jardin des Tuileries lying between the Louvre and the Place de la Concorde bridges the centre of the city of Paris with a rise in the landscape through the use of a great axis, one of the main compositional elements of 17th century French formal garden design. The composition is governed by the framing of views and vistas within the city, which master the horizon. The layout of the garden helped to regulate the growth of the city's urban development by creating a new relationship of the river to the hills behind. Under Louis XIV, Le Notre was commissioned to redesign the gardens in the 17th century. His design was meant to be viewed form above, and made important use of ramps, terraces and allees to create the spatial layout. The grand perspective was extended from the western Concorde edge to the Champs Elysees with the implementation of an avenue, further expanding the impact of the garden axis on the city as a whole.

The design of Regents Park involves not only a landscape park, but also an urban plan of the area surrounding. For this reason, it was an important undertaking, with great influence on the expansion of London during the 19th century, though the entire plan was ever executed. Designed as an extension of Westminster at the area of Marylebone, the park was the culmination of a longer ceremonial road that connected Prince Regent's Carlton House residence, up Regent Street, through the Piccadilly Circus and Portland Place, ending at the Park Crescent. A mixture of large and small family houses overlooking the park and forming a new neighbourhood planned by John Nash, were designed to pay for the development of the park and scheme. This new neighbourhood was to be the living quarter of the rich and

a new edge of the city, and typified by the typology of urban country houses of Bath at the Royal Crescent. Within the park itself, features of the existing natural landscape were used, and elements such as the hill, inner and outer circuses, broad walk and boating lake were composed to form a scenic route and stage for urban life. The entire plan, including the ceremonial road, made use of the topography of the area and created continuity within the design.


rome   paris   london
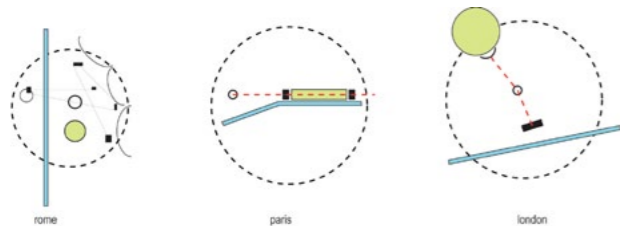
LECTURE 3: LANDSCAPE IN THE URBAN NETWORK Berrie van Elderen

Central Park was developed in the rigid grid structure of New York on the least valuable and most difficult piece of land within Manhattan. Across the length of the park the higher edge of the city is at the south, with main entrances strategically placed at Columbus Circle/Broadway and 5th Avenue (major arterial roads) and a higher topographical area at the north toward Harlem. As a land surveyor, FL Olmstead understood topography and used it to his advantage. Envisioned as a green oasis, providing relief to the grid and also to the residents of the city while promoting health and hygiene (via relief of crowding), Central Park was strategically inserted into the urban fabric, but ignored the rigidity of the city grid in its design. Roads that cut across the park connecting the east and west sides do not cross at grade, but underneath, allowing the parks circulation paths to be uninterrupted. The park is designed with a "wild" core at the centre, with a pastoral scenery surrounding it at the city edges. Composed of gardens and meadows (that are programmed) and wilderness areas (the provide backdrop), the park has a unified overall characteristic. The park was designed with a green wall to the city, creating an introverted space within, but over time the buildings surrounding the park have been built higher than the trees, and the relationship has switched: the park is now looked upon by the city. Over time the programming of the park has shifted as well. Previously only including a handful of assigned functions such as parade and sportsfields, ice skating, gardens and civic builings, the park underwent several changes and additions throughout its history, the biggest of which was the removal of one of the reservoirs and its replacement with a great lawn.
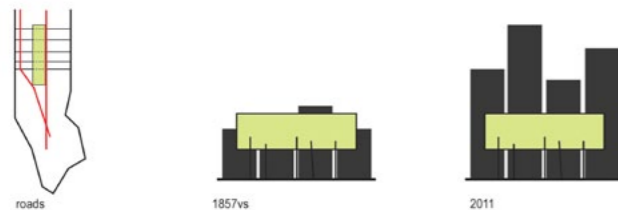
roads   1857vs   2011

The work of Cerda exemplifies a strategy for the layout of a city. His city plan was one of the first to use modern planning tools, with studies of the existing city and other cities influencing the plan. Three main components inform the plan: improvement of hygiene by allowing residential and industrial sectors to have their own space and density with increased light and ventilation, allowance for unimpeded movement of traffic (goods and people) through wide avenues and intersections with chamfered edges, and the broad idea of the new city whereby the plan influenced not only new expansion but also proposed reforms for the existing. He used a homogenous grid of 113x113m (his calculated ideal) blocks with 20m wide streets overlayed on the topography of the area outside the original walled city centre and connecting neighbouring municipalities, to form the basis of the plan. Wide avenues of 50m worked at a metropolitan scale to diagonally connect transport centres and landscape features surrounding the city. Building regulations were included in the plan that stipulated maximum building heights and densities, to promote Cerda's ideals of hygiene and liveability.

Over time however, because the plan was implemented over 150 years, several differences arose between the original idea and the execution. One of the main diagonals was never built, but was replaced by a series of lesser diagonal avenues proposed by Leon Jaussely to connect certain monumental buildings and annexed towns. The idea of having 2 parks per 14 block sections of the city also never came to be as demand for residential housing remained high throughout the execution of the plan. Within the later 20th century several processes were undertaken to increase the amount of public space by opening up the interior courtyards and gardens. Further to that increase in density, the building regulations on height and footprint were largely ignored, leading to enclosed blocks, and differing typologies of buildings than previously envisioned. Following several different periods of growth the Eixample now retains a mixed assortment of typologies and styles, which define the characteristics of each neighbourhood within the grid.

The success of Cerda's plan was its ability to evolve and undergo change and influence by other great thinkers that followed him during the continued growth of the city.

The development of the city park has at its basis the interest of allowing citizens to have a place for relaxing and recreating separate from the hinterland surrounding, a place integrated into the city fabric. Social consciousness and urban reform movements were the result of unprecedented urban expansions during the time of the industrial revolution that expanded the distances between city and landscape. In order to provide "lungs for the city" and promote hygiene and health, several design projects were implemented. In order of increasing "social consciousness" the least conscious was Regents Park, followed by the Vondelpark, the Stadtspark Hamburg, Central Park, and finally the Eixample.

Regent's Park would be the least conscious as it was originally envisioned as a Palace grounds, with private villa estates that were inaccessible to the public. Opened in 1835 to the public, initially for only two days a week, while eventually becoming an urban park, it was not started as one. The Vodelpark, equally singular in vision, was established by a group of citizens for the purposes of a place to ride and stroll, and charged an entrance fee in its early days. Growing in sections, the park took on its final form a

decade after the project was started. Handed over to the city in 1953, the park has undergone several design changes and additions over time. The Stadtpark Hamburg and Central Park are the most conscious city park designs, though they function differently. Envisioned as places of escape and recreation, they are the city's response to an increasing pressure and density, giving people public space to do with as they saw fit, within a structured design. The Eixample is not a city park but an neighborhood plan, and it has at its basis not only green space in the form of parks and their benefits, but the layers of traffic, light, space and relationships between built forms. On a larger scale, it is the most structured and conscious, touching many more aspects of urban design rather than just being an introverted insertion into a set aside space.

LECTURE 4: LANDSCAPE FORM & URBAN PROGRAMME Berrie van Elderen

The Stadtpark Hamburg design marks a clear shift in the perception of the appropriate components of an urban park. Considering the landscape style park to be less than effective at meeting the needs of the city population, its use no different than that of the "natural landscape", the Stadtsparks and Volksparks offered programmatically defined spaces, which were extensions of city functions, housed within the landscape.

Specific to the Hamburg plan, the design was made to support public gatherings and recreation. Composed of a large central axis with smaller rooms supporting various functions grouped around it, the park itself worked as a neighbourhood would, with differing scales of space and marked destinations and forms within it, that weren't necessarily determined by the natural form of the landscape, but were representations of the interaction of culture and nature.

With the growth and industrialization of the city of Hamburg in the 19th century, many of the former green spaces were built up. Recognizing the reduction of open space available to citizens, the government decided to buy and develop land into a city park. The recognition that city parks were integral components of city planning was thus established, and the precedent continued to have influence in the planning of many city expansions throughout the early 20th century.

layout: axis, field, rooms   city expansion into landscape (white) with space retained for city park not typical in old city centre (black)

The Niddatal is a town concept where city and landscape work together to form a unity, using green structure as a backbone. In an attempt to deal with the housing problems facing Frankfurt during the 20's, the concept was conceived using modernist principals, based on a satellite system of systematized and functional small housing units built in the "large-block" construction method. It marked the beginning of industrial production methods, including those of interiors, on the form of the city. With respect to the landscape, the valley formed by the river Nidda was to act as a park and buffer to the existing villages of the area which were to be connected by the new Seidlungs or settlements, to form an

urban band. The Nidda is an important landscape element in Frankfurt's Green Belt and the valley connects the other elements: forest and ridges.

Extending 1.5km over the landscape the settlements interact with the topography in two ways. A main road and tall buildings run along the ridge of the hill, with smaller winding roads connecting. One these smaller streets, houses run parallel to the slope, descending into the valley and allowing for views to the river. The plan consists of two halves, east and west, which interact with the landscape differently.

siedlung connects existing towns, park as buffer   Niddatal as part of the GrünGürtel of Frankfurt

A park is a specially designated area, natural or unnatural, for recreation and pleasure or the protection of a significant habitat.

As urban centres have expanded and densified over time, the role, form and typology of the park has shifted in response. Previously parks were used as hunting grounds or were large natural landscapes enhanced by designers. Eventually during the era of industrialization, parks within cities were areas created to preserve openness and access to nature within the urban fabric, with recreational functions added later. Now, with deindustrialization, parks have become an option for the development of disused brownfield sites, further changing their typology to a more ecologically based restorative role. Any space large or small, between two other uses, or out in the middle of the countryside, can become a park, and this is the problem of its definition. As the role of the park changes, so does its definition. It is a typology influenced by many factors and is thus not static or predictable.

LECTURE 5: METROPOLITAN PARKS Rene van der Velde

The competition brief for the competition for the Parc de la Villette included the goal of creating a new model for the 21st century park, pushing the boundaries of the definition of what a park really is in the city, and acting as the genesis for park design revival. Accomplishing all these goals, the competition entries set the tune of modern park design theory and methodology. Designed as a regional city park, the winning design compromises several layers, that when overlayed activate each other through overlap and chance. The first is a series of urban elements: follies, that set out in a grid, that draw the city into the park breaking the threshold between them. The second and third are elements already used in the landscape and volkspark movements respectively: pathways, which here have become lines of movement, sequential and curved or direct and parallel for access, and programme zones, which here are the surfaces that the paths cut across and the follies intervene in. The major difference is in the design for la Villette the elements of the functionalist model have been reconstituted and the organizing structure of the park has no relation to use and no inherent hierarchy. Space is not formed singularly by programme, path or architecture, but by the overlap of all three, in any combination. As a methodology, the process is interesting as a landscape architectural strategy, but is also intrinsically an urban design one. The design for la Villete partially sets the precedent for the reconsideration of the

approach to design on all scales in the 21st century.

5b. Certain conditions in metropolitan environments have a considerable impact on park planning and design. Give a critique of two metropolitan parks currently under development in the Netherlands in terms of how their design relates to these conditions. Make schematic drawings to support your answers.

Park 21:
The Park 21 is currently under development in the Haarlem-mermeer, designed by Vista. Occupying 1000 hectares of agricultural and ecological land it seeks to be a connection of other recreational and green spaces between the dunes and flower fields to the west and the lakes to the east, while forming the north-south connection between the Chip Woude and the green heart. Serving a primarily recreational function for the region, the polderscape is transformed into a landscape with farm, sport and entertainment activities overlayed over the gridded structure, capturing the open space for several uses.

 The design is meant to be a catalyst in the area for further developments, especially housing and urban agriculture. Working in a gradient, the western portion is primarily parkland with a lake and recreation centre. The centre is reserved for mainly agriculture use, while the east is focused on leisure. Over the whole design networks of pathways weave through, and extensive plantings enrich the ecological environment.

 The condition of the metropolitan environment, in this case the Randstad, sets up the impetus of this park design as recreation functions within the landscape become more desirable. The spaces between the network of towns can be filled in and social movements such as increasing interests in agriculture also play an important role in the form of the design. The park, due to its location, is a mix of several types of space, not possible or probable within a dense city centre: it is an amendment of the countryside.
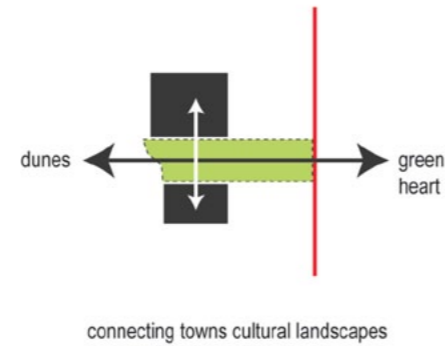
Leidsche Rijn Park:
The Leidsche Rijn Park design is approximately 300 hectares, and was won by West8 through a competition in 1997. Acting as a buffer zone to the suburban zone surrounding, which did not want to become a part of the city of Utrecht, it forms the anchor point of a new residential district with 35.000 homes, to be completed through 2025.

 Again in this case, the park is acting as a development catalyst. Recognizing the necessity of access to open space, new communities are often designed in conjunction with parks. What is interesting though, is the large scale planning of urban expansions that often lack personality, with no history and no reference, relying on the park to do the work of improving the quality of life: it is the only thing with capacity to change and evolve over time, especially in the first 30 years of the project.

 The design of the park itself offers a myriad of spaces and programmatic functions to serve the residents of the area. Three edges: river, ecological zone and pergola protect the core of the park and shield the park from the relentless urban expansion. Within its core are green spaces, woods, water courses, pathways and play areas that are highly introverted. This central core is surrounded by functional programmes: sports fields, allotments and a recreation circuit.

 Working on separate scales, these types of parks do not interact with the urban environment the way that the Volksparks or Landscape Parks did. They are hybrids that work on local and regional scales, even Leidsche Rijn which is nearly equivalent to Central Park in size, will never have the density surrounding to effect it. They respond to demographic shifts, evolving leisure lifestyles and work and recreation patterns, with an emphasis on market demand and politics, reflecting the socio-spatial trends of the 21st century.

connecting towns cultural landscapes

buffer for existing towns and development anchor for new ones

AR2LA030
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PLANNING & DESIGNING URBAN LANDSCAPES

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SEMINAR 1: URBAN LANSCAPES SCALES

Landscape architecture in the context of the urban realm operates at varying scales; it deals with the layout and design of larger urban landscape systems (green networks, waterways, and infrastructural spaces), the definition and composition of public space networks, and the design and materialization of individual public spaces. These scales are operationalized via a range of different plan forms such as green structure plans, water plans, urban structure plans, public space plans, tree plans etc. The objective of this seminar is to gain insight into these scales and and develop skills in preparing proposals using various plan forms.

SEMINAR 2: INTEGRATED PUBLIC SPACE DESIGN

The subject matter for the 2nd seminar focuses on the area surrounding the design studio site. The park design for the Schoterbos forms the centrepiece of a transformation process in which the urban district around the park (the Jan Gijzen zone) is to be developed into a new urban centre for Haarlem north. The counterpart of the new Schoter Park is the intensification of the node Rijksstraatweg/Jan Gijzen kade. What is the future overal structure of green, water and infrastructure in Haarlem North? Which kinds of public spaces adjoin the park and what are their defining characteristics? What are the spatial, formal and temporal characteristics of these spaces? How are their functional aspects resolved? How are the threshold zones defined? How does the new urban form relate to the form of the park? And finally, how will the rest of the area develop as a result of these interventions?

Top left:
Bureau Alle Hosper, Landscape development plan. Perm masterplanning, 2009.

Top right:
Bureau Alle Hosper, Landscape structure plan. Perm masterplanning, 2009.

Bottom left:
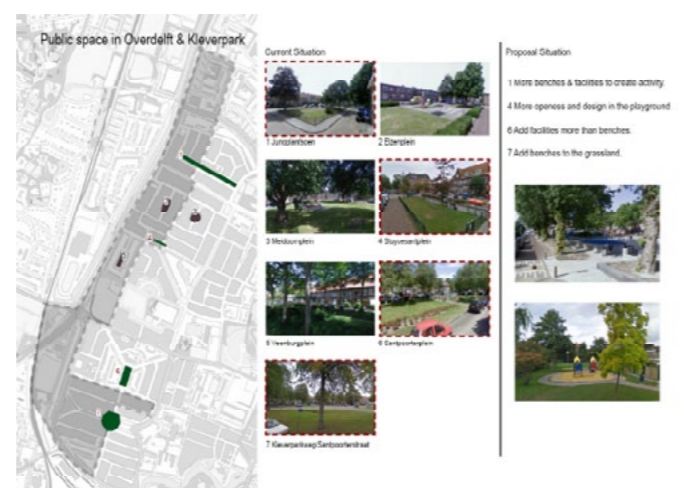**Bureau Alle Hosper, Public open space plan. Perm masterplanning, 2009.**

Bottom right:
Bureau Alle Hosper, Public space design plan. Perm masterplanning, 2009.
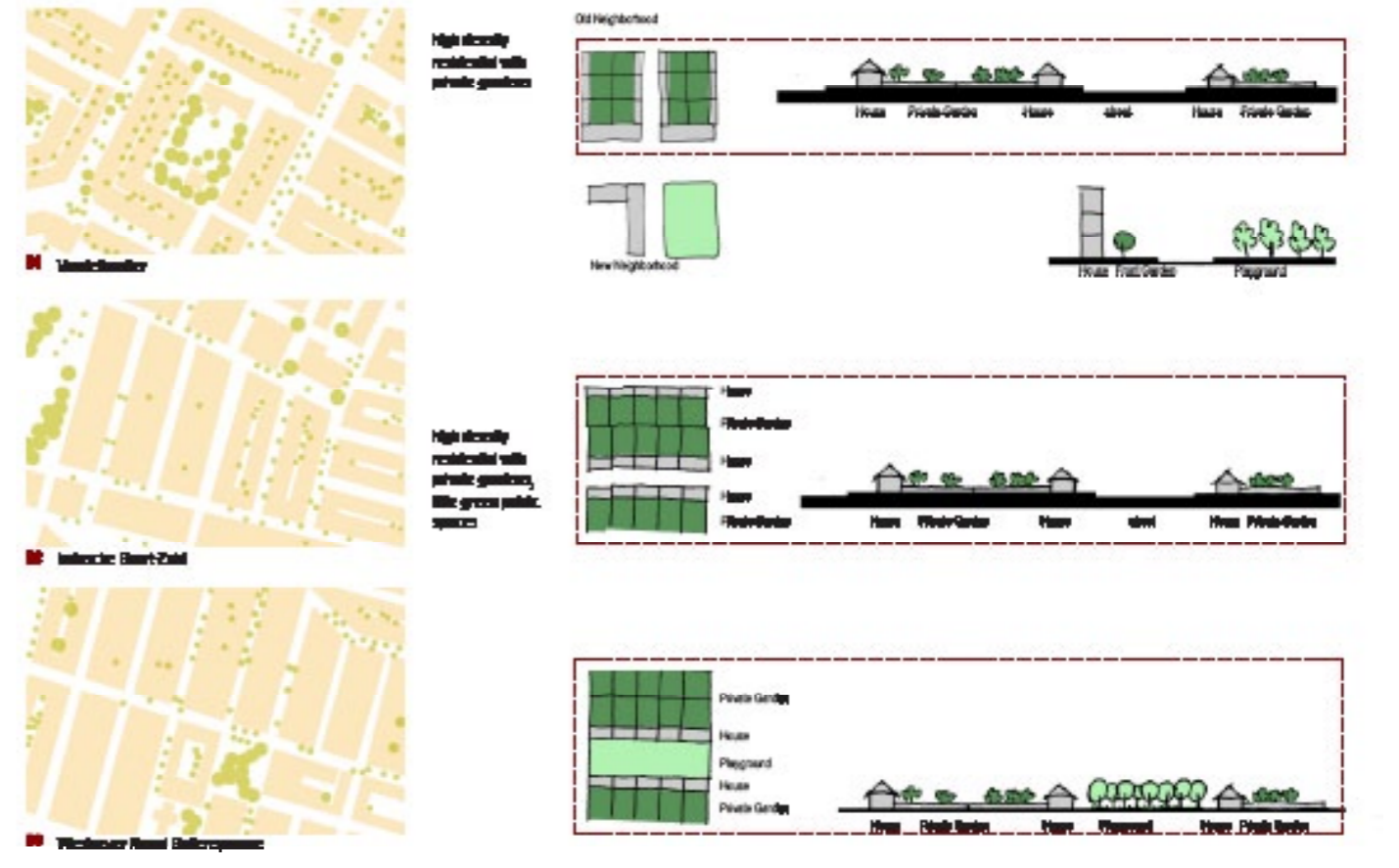
AR2LA030

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GREEN STRUCTURE PLAN

HAARLEM

STUDENT WORK OF ERICA CHALDOVA, RICHARD PAALMAN,
ROBERT VAN DER POL,
JIALING ZHANG & NAUN KIM

Road condition (Vondelkwartier/Indische Buurt-Zuid/Westoever Noord Buitenspaarne)

Public space in Overdelft & Kleverpark

Neighborhood Type A : Delftwijk, Planetenwijk, and Indische Buurt-Noord

Neighborhood Type B: Vondelkwartier, Indische Buurt-Zuid, and Westoever Noord Buitenspaarne

AR2LA040
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UNDERSTANDING & CONSTRUCTING URBAN LANDSCAPES

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WORKSHOP 1: ANALYSIS & VISUALIZATION

Analysis and visualisation is integral to the design process and closely related to one another. If we draw an analysis, we visualise our opinion of a given setting by highlighting relevant aspects and suppressing less important details. In the same way, any visualisation requires us to select from the real world those aspects that fit our goals, be it in a photograph, drawing, painting or model.

The aim of the workshop is thus twofold: in the first place to find appropriate ways of representing the spatial problem of urban landscapes and second, to find an appropriate and personalised way of presenting a design proposal. The emphasis is on analysis and visualization techniques dealing with the interrelationship of city and landscape, at various scales and at various levels of abstraction.

WORKSHOP 2: URBAN LANDSCAPE DETAILING AND CONSTRUCTION

The second workshop focuses on detailing and construction for urban landscape projects. What are the specific technical provisions of the urban environment? How do you detail urban spaces such as streets, squares and parks? The subject for the workshop is the park design project and its context. Detailing & construction technology and are to be incorporated into the design proposal.
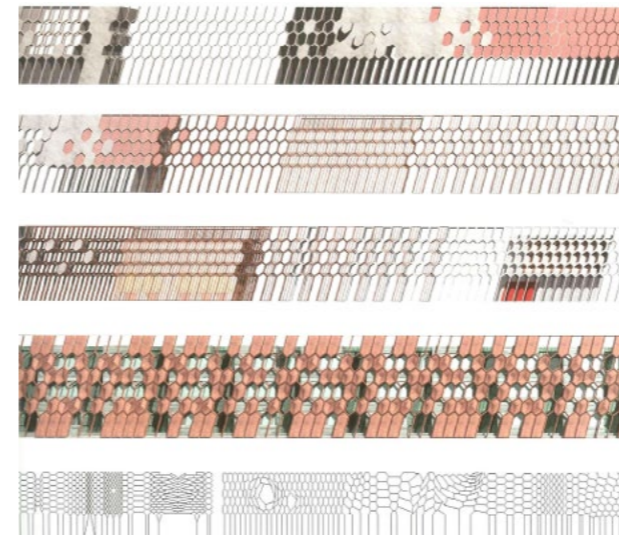
Top:
**Lighting mast study,
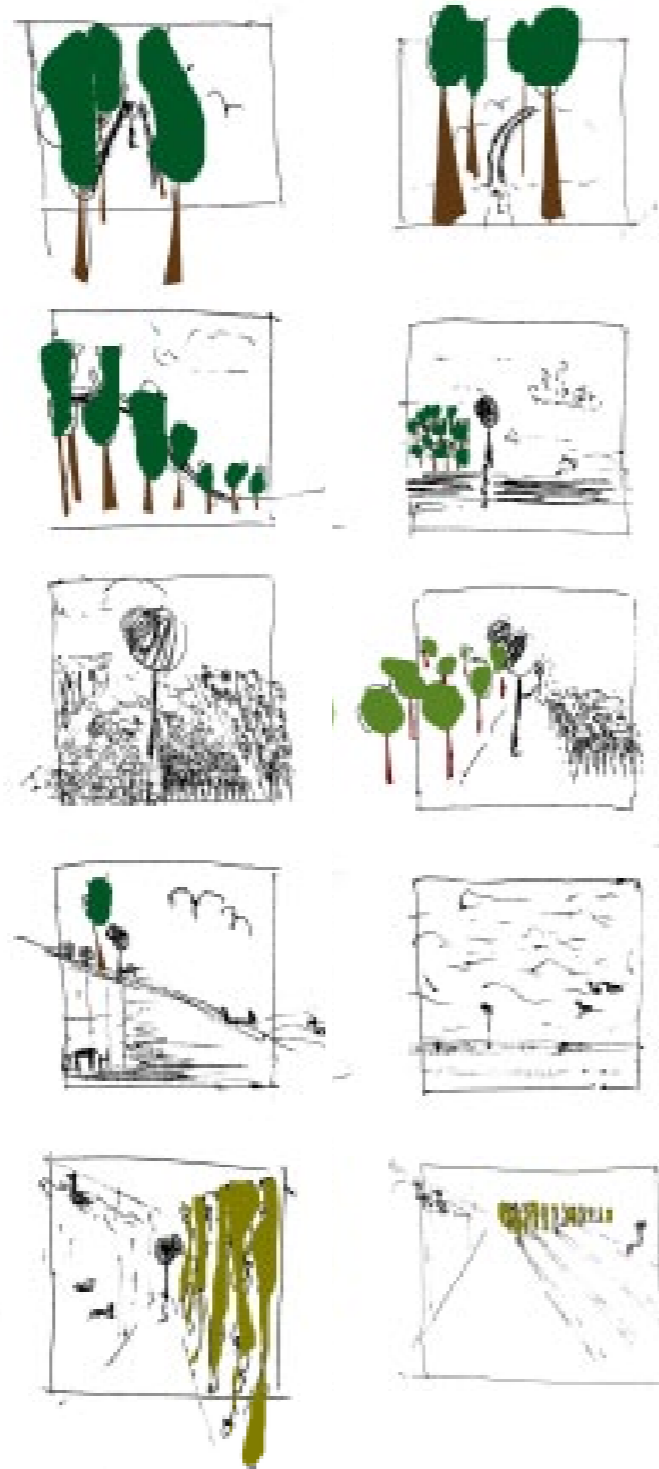Schouwburgplein,
Rotterdam. West 8, 1992**

Bottom:
**West8,
Materialization
Park Leidsche Rijn,**

AR2LA040

—

DETAILLING

DETAILLING

URBAN

PLAN

STUDENT WORK OF STEFANIE VAN DE HEUVEL

SCENOGRAPY
concept drawings of elements elaborated in the Urban Plan

ELABORATION OF THE AVENUE
Result

In the section becomes clear that the path is located lower. In this way the distance to the tops of the trees becomes larger and a stronger perspective is achieved.

westerse plataan

Lighting from beneath, the trees look extra tall in the dark

Workshop Urban landscape detailing and construction
AR2LA040
Stefanie van den Heuvel

ELABORATION OF ORCHARD
Result

Ideal distance between trees has to be 8,5 metres. dimension of area becomes about 100 by 100 metres.

The dimension in this section is wrong, the orchard has to be 100 metres in spite of 25 in this drawing.

Workshop Urban landscape detailing and construction
AR2LA040
Stefanie van den Heuvel

Two examples of the detailling of the elements in the Urban Plan

Q4
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HERITAGE LANDSCAPES

In the Heritage Landscapes **quarter we will explore topography as a product of time and we will learn to carefully intervene in established and highly appreciated spatial qualities. Historic urban settlements, landscape architectural structures and historic buildings are considered valuable as such but also contain important design resources, which offer both restraints as well as inspiration to future spatial developments. Harnessing these resources requires a speci! c design attitude combining history and new ideas.**
The public interest for landscape in the beginning of the 21st century is enormous. There is a general feeling that in the cultural landscape our collective history can still be observed and appreciated. Landscape expresses an almost existential desire for slowness, identity and place, complementary to social acceleration and economic globalization. Landscape protection and preservation instruments are well developed and widely implemented to prevent unplanned transformation and deterioration of the quality of the historical panorama.
In the quarter Heritage Landscapes we will develop and implement design tools to investigate the characteristics of cultural landscapes on different levels of abstraction and scale. We will also learn to look 'behind the scenes': to analyse the factors that have led to landscape structures, patterns and artefacts and to determine to what extent these historic factors are still relevant.
The historic landscape is presented and interpreted not so much as the static landscape 'painting' but merely as a dynamic source of interpretation and inspiration to landscape planning and landscape architecture for the future. We will discuss the social and cultural signi! cance of historical continuity and test the transformability of topography.

The quarter includes the design studio Transformation of Green Monuments**, the lecture series** Landscape History and Design**, the seminar** Debating Heritage Landscapes **and the workshop** Identity and Place: heritage landscape analysis**.**

AR2LA050

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TRANSFORMA-TION OF GREEN MONUMENTS

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INTRODUCTION

The design project focuses on a spatial intervention in a green monumental ensemble in a rural or urban setting (e.g. historical landscape villa, old urban park or similar). The aim of the studio is to make a well-elaborated, detailed landscape design proposal that expresses the students conceptual, stylistic and professional attitude towards landscape history and green cultural heritage.
In this design studio we will focus on the historic landscape between the city regions of Leiden and The Hague. This landscape is considered of crucial importance to the spatial quality of the urbanized areas that surround it. For that reason it has an of! cial protected status as National Buffer Zone. The region is known for its numerous villa parks and extensive estates that date back to the 17th century. Recreational pressure is high, ecological interest as well, but ! rst and foremost the arguments behind the collective concern and protection of this landscape come from cultural history. More speci! cally we are going to redesign the area that is closed off by the villages of Leidschendam and Voorschoten, the Vliet and the railway track. This is the so-called Duivenvoorde Corridor. Especially in this area the delicate balance between preservation and development is constantly on the table of the decision makers.

Trompenburg, Karres en Brands, 2011

AR2LA050

DESIGN

STUDENT WORK OF KARIEN HOFHUIS

The project criteria asked for a new vision on the corridor connecting the green heart and the dune areas. This corridor currently consists of greenhouses and estates. Seeing as the decision was made to remove the greenhouses and emphasize the estate character, I decided it was also important to pay attention the role of an agricultural program in the history of the area and in connection the historical estate grounds.
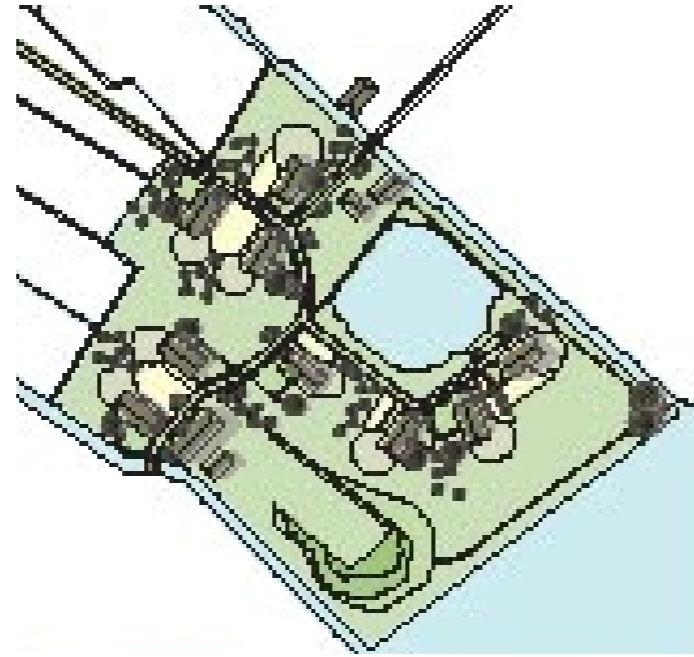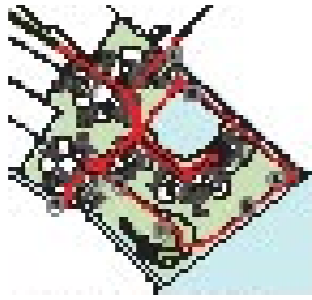The Design proposes an agricultural route connecting three scales of farming; Community gardens, Residences with production and Farms overseeing larger parcels of land. The route passes through each of these areas as well as a market placed strategically on former estate grounds, this item serves as the public connection to local products.
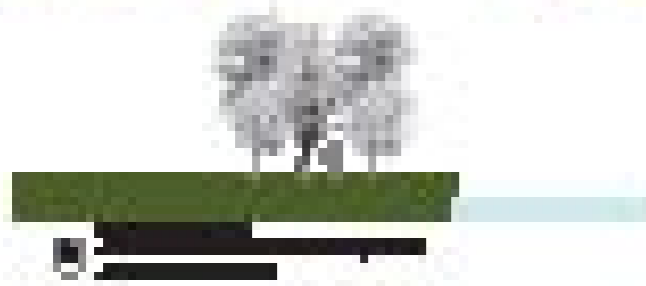

Masterplan

Plan

Plan of Estate

Zoom In of Plan of Estate

Plan of Estate

Zoom In of Plan of Estate

AR2LA050

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DESIGN

STUDENT WORK OF ROBERT VAN DER POL

Together the proposed "Greenhouse Estates" will form a network and define the Duivenvoorde corridor, preventing sprawl into the landscape by creating spaces with clearly defined edges and views over the surrounding area. The new estates use the historic intertwinement of food and timber production and recreation together with the contemporary greenhouses; this leads to a structure of dense but introvert estates containing glasshouses, dwellings, orchards, meadows and production forests. Ensuring the continuance of the historic and existing land uses by incorporating them in one overall strategy.
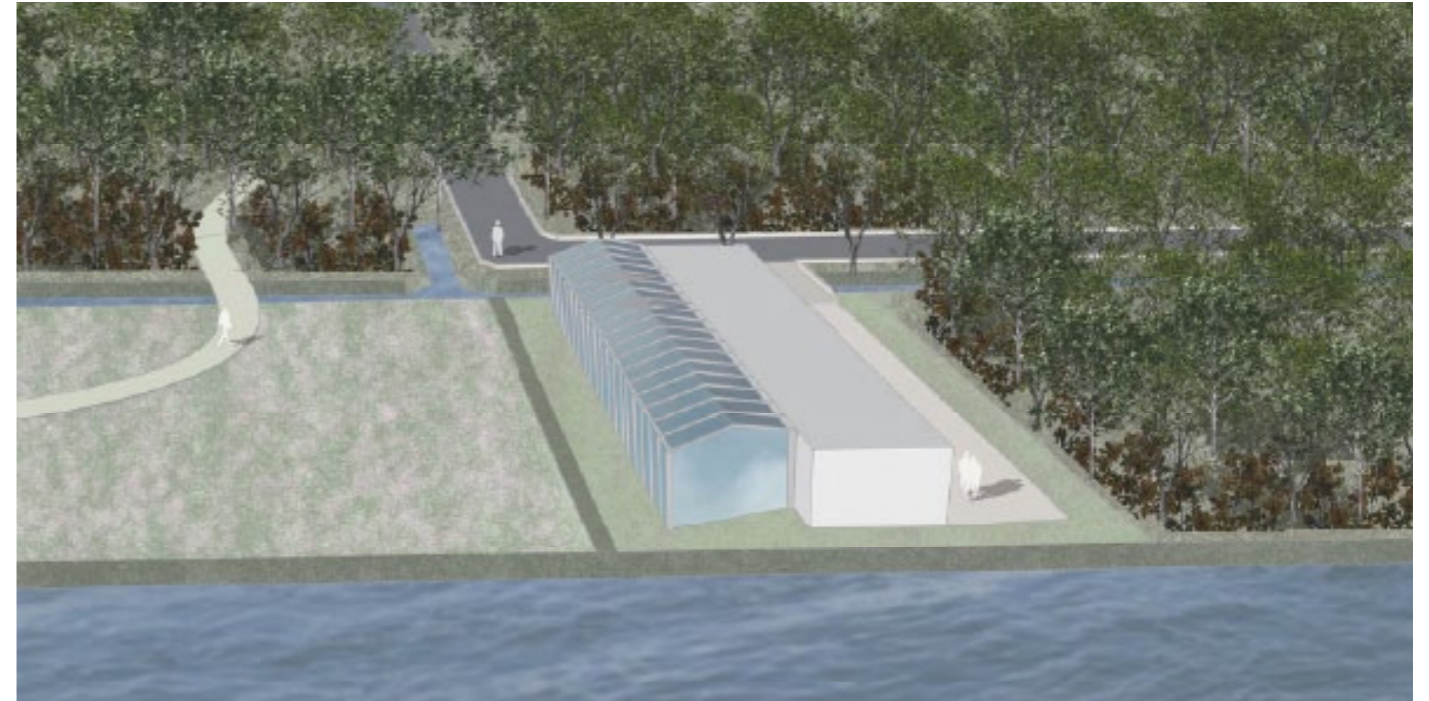
AR2LA060

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LANDSCAPE HISTORY AND DESIGN

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INTRODUCTION

During this lecture series, guest lecturers with different backgrounds and working experience present current views on heritage landscapes and green monuments. Afterwards, students are asked to produce a comparative analysis and short description of two exemplary landscape redesign project.

Picture of Kinderdijk

AR2LA060

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ESSAY TITLE

SUBTITLE

STUDENT WORK OF ...

AR2LA070
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DEBATING HERITAGE LANDSCAPES

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INTRODUCTION

In general, society takes a rather intuitive position to the non-urbanized landscape: it needs protection, because it cannot 'take care of itself'. As a result of that, planning procedures and strategies have been developed and are being implemented to preserve the rural panorama on different levels of scale and intensity. In the cultural landscape we project our collective need for history, continuity, slowness, and 'placeness'.

In three debates the theoretical dimensions of these heritage landscapes will be discussed. Supported by relevant literature we will detect the arguments and dilemmas that are related to landscape preservation and landscape transformation. We will investigate the role of spatial dynamics in relation to landscape values (economical, historical, aesthetical, ecological) and we will try to ! nd out to what extent our cultural background in" uences our view on that matter.

The aim of the seminar is to encourage the students to systematically read, think, debate and write on this important topic that directly affects their work as a landscape architect.

Top:
West Wheal Owles & Wheal, Cornwall, Edward Stamps, c 1900 (Cornwall Mining Corporation)

Bottom:
West Wheal Owles & Wheal, Cornwall, Edward Stamps, today (Cornwall Mining Corporation)

AR2LA070

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LIVING IN CULTURAL LANDSCAPES

STUDENT WORK OF ANYI ZHOU

INTRODUCTION

"In the 1990s the term cultural landscape was adopted by various international bodies as a conservation category. UNESCO's World Heritage Committee agreed in 1992 on revised operational guidelines specifying that cultural land-scapes could be protected in accordance with the World Heritage Convention of 1972 (Eidsvik 1993; Rossler 1995; Aitchison 1996). In 1995 the Committee of Ministers f the Council of Europe adopted a Recommendation on the Inte-grated Conservation of Cultural Landscapes Areas as Part of Landscape Policies (Darvill 1996)..." [1]

All the information above indicates an increasing atten-tion which has been paid on the preservation of cultural landscape over the world in these days. Indeed, "variety cultural landscapes represent different regions of the world. Combined works of nature and humankind, they express a long and intimate relationship between peoples and their natural environment" [1] People can learn from the past through the trace and memory carried by the cultural land-scapes. However, many problems have come out because of the excessive or inappropriate approaches of preserva-tion and development of cultural landscapes. For example, many cultural landscapes were turned into recreational and tourism area since their original functions couldn t work anymore according to the new life style. On one hand tour-ism acts as an income-generator, but on the other hand as the major threat to both landscape and identity. To preserve or to use seems to be one of the major challenges in land-scape planning and management. "It addresses the basic questions we have to solve – do we need museum land-scapes that preserve the appearance of a certain time or do we want landscapes that live the life it used to."[2] Things that loose their functions tend to disappear. Is it possible to keep landscape as completely the same as it was? And, it is possible to continue the former human activity till contem-porary society all the time? If it is not, what should we do to maintain the vitality of cultural landscapes?

MATERIAL AND MENTAL LANDSCAPES

To answer these questions, it is inevitable to study the essence of cultural landscape so that to know what aspects of it can be preserved and to what extent it can be preserved.

With preservation, authenticity is one of the major concerns. As far as possible, many preservationists insist keeping original outward of the landscape site. In this sense, the landscape is treated as a totally material thing which is mentioned in Carl Ortwin Sauer's theory: Landscapes, whether physical or culture, were material things. They were real and knowable through the visual sense. He defined landscape as "an area made up of a distinct association of forms, both physical and cultural," while cultural landscape was something "fashioned from a natural landscape by a culture group. Culture is the agent; the natural area is the medium, the cultural landscape the result."[3] There's no doubt that much information can be read from the visible elements of a cultural landscape, however, what if one doesn't know anything about the background history or story of the landscape site? Then he/ she will find it difficult to understand the meaning of the landscape site? Then he/ she will find it difficult to understand the meaning of the landscape only by seeing the stationary and lifeless objects without human activities. Cosgrove considered landscape "not merely the world we e

see ... [but] a construction, a composition of that world" that represents the world in much the same way as a landscape painting.[3] He thought landscape is an epistemology, a historically specific way of experiencing the world developed by and meaningful to certain social groups.

The „material landscape' is much easier to be preserved than the „mental landscape'. Landscape elements can be protected, but people's life can't be reproduced. For example, "Gobustan Rock Art Cultural Landscape rising out of the semi-desert of central Azerbaijan is a plateau of rocky boulders hosting an extensive collection of some 6,000 rock engravings, which are a testimony to a warm, wet period after the last ice-age when people lived in caves, harvest food from the savannah grasslands of the plains, and fished in the greater Caspian Sea, then linked to the Arial and Black Seas. The rock engravings indicates a way of life connected with hunting and fishing at a time when the climate and vegetation of the area were warmer and wetter than today."[1] However, people did not live in the caves anymore and the way of life has disappeared for a long time in real life. We can never talk to them but speculate their spiritual live and social construction from the images.

Gobustan Rock Art Cultural Landscape
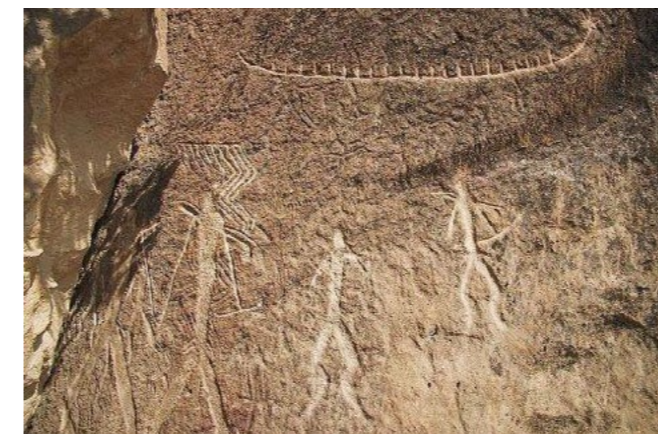
Gobustan Rock Art Cultural Landscape detail

VARIES SOLUTIONS TO DIFFERENT ISSUES

What the „material landscape' looks like is decided by people's life style. „Mental landscape' comes from people's life. As a production of interaction between human and na-ture, cultural landscapes change when the people's activi-ties change. Since people's life style keeps changing all the time, the role of the same landscape site will be different in different periods of time. According to different situations of cultural landscapes, they should be treated with different appropriate approaches.

1. Museum landscape
The function of the landscape didn't fit for the contempo-rary society but they still have some significant distinguish-ing features which are visible material form. This kind of landscape can no longer be used as it was, the appearance of it is preserved to stay in a certain time so as to make the later people know about the past. Gobustan Rock Art Cultural Landscape in Azerbaijan is a good example of this type of landscape.

2. Continuing landscape
This kind of landscape retains active social role in con-temporary society closely associated with the traditional way of life, and in which the evolutionary process is still in progress. At the same time it exhibits significant material evidence of its evolution over time. It can be seen as the most completely preserved type as cultural landscape. Not only can people live in today still see the visible features of the landscape, but also keep the original function and living style. In another word, there are still local people liv-ing there in a unique and traditional way. For instance, the Lavaux wine terrace in Switzerland which was put in the World Heritage Landscape list in 2007. "The Lavaux wine terraces stretch for about 30km along the south-facing northern shores of Lake Geneva from the Chateau de Chillon. The steep, narrow stone walled terraces cover the lower slopes of the mountain side between the villages and the lake's edge. Above are forests and pasture and across the Lake, the high peaks of the Alps. The chalky limestone soils and benevolent climate, improved by the sun reflecting off the Lake and stone terrace walls, are ideal for the pro-duction of Chasselas grapes. The Lavaux has always been a highly prized area for wine and one that has been controlled and developed to optimize its returns to monasteries, can-tons or wealthy owners. Its landscape of villages, small towns and intensively planted vines reflect the changing system of production and patronage over ten centuries."[1] It is now a functioning and thriving landscape that has been adapted to allow partly mechanized production. Extensive remains of houses, mills, fortified towers, and much of the landscape structure, provide an expansive reflection of the way wine production has evolved during that time.

Lavaux wine terrace, Switzerland

3. Reuse landscape

This type of landscape is quite similar to museum landscape in some aspects. The original function didn't work anymore, whereas its unique landscape appearance exists as a symbol of a certain time or event. The difference is reuse landscape provides opportunities for people in nowadays to add new functions and meaning to it, just as to put new things into an old cupboard. "The Landschaftspark Duisburg Nord in Germany is a big reuse project of many of the coal-mining and steel-manufacturing sites in a 200-square-mile area of Germany bordered by the Lippe, Ruhr and Rhine rivers."[4] The most spectacular of the reclamation efforts so far has been that at Duisburg. Defying the traditional serene notion of "park," Latz's design juxtaposes nature with industry by transforming massive industrial objects into places of culture and recreation. It reconstitutes the original fabric in ways sympathetic to its configuration by using water to make slides, ponds, swimming pools, a diving and manufacture high-tech weapons systems, including components of the atomic bomb.

Landschaftspark Duisburg Nord, Germany

4. Extension of landscape spiritual

Since cultural landscape embodies the local identity and represents different regions of the world, the preservation of cultural landscape can't be limited to the landscape site itself. The essence and spirit of the cultural landscape should be studied and applied into the development of local modern landscape and society. Throughout the history of the French landscape, the combination of inheritance and innovation has promoted the development of French landscape. As the representative of Classic Garden Art, Le Notre's Style has had a profound influence on the modern landscape design in France. The most Significant character of Le Notre's Style garden is the pursuit of the rational landscape which is in the perfect order and proportion. "Mathematically-based ratio analysis method is used to help gardeners find the most rational composition."[5] The spirit of the landscape was not only used in the modern park design, such as Parc André Citroën, but also in the urban planning from the very first which can be seen in the big axis starts from Versailles and Dürer in Paris. "The concept of 'axis extending' then became a dominant factor in the development of Paris," said by urban designer Edmund Bacon.

CONCLUSION

The cultural landscape is the result of the nature beauty and the human power. It's the production of people's intelligence. It's more than a group of visible landscape elements. To preserve the cultural landscape doesn't mean to put a fence around it, but to play a role in our contemporary life. Representing the past, melting into the current, extending to the future, cultural landscape can be regarded as the source of modern landscape design and social development. People's life style is changing all the time, but the way of solving problems from a landscape perspective will never be eliminated.

Night view Paris, France

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[4]. Hardy, Hugh, 2005, The Romance of Abandonment: Industrial Parks

[5].Xianming Tu, 2010, The Inheritance of Le Notre's Garden in French modern landscape

AR2LA080
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IDENTITY AND PLACE

HERITAGE LANDSCAPE ANALYSIS

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INTRODUCTION

For landscape architecture, architecture and urban design, the analysis of the context plays an important role. Designers are asked to de! ne the identity of an area before they take up a design proposal. Which are the historic spatial characteristics and essentials? Which historic elements can be found and how are they expressed? How did urban and cultural processes in" uence the landscape? And next, how can these spatial essentials be described, visualised and used in a new plan?

The main goal of this workshop is to visualise the topography and spatial identity of a protected landscape (e.g. a National Landscape). Aim is to de! ne the regional landscape essentials and to reinterpret these elements in a land art proposal and if possible materialization of the proposal in real space.

Top:
Terschelling, Oerol 2010;
'Jaarringen', **SLEM**

Bottom:
Coast of Terschelling

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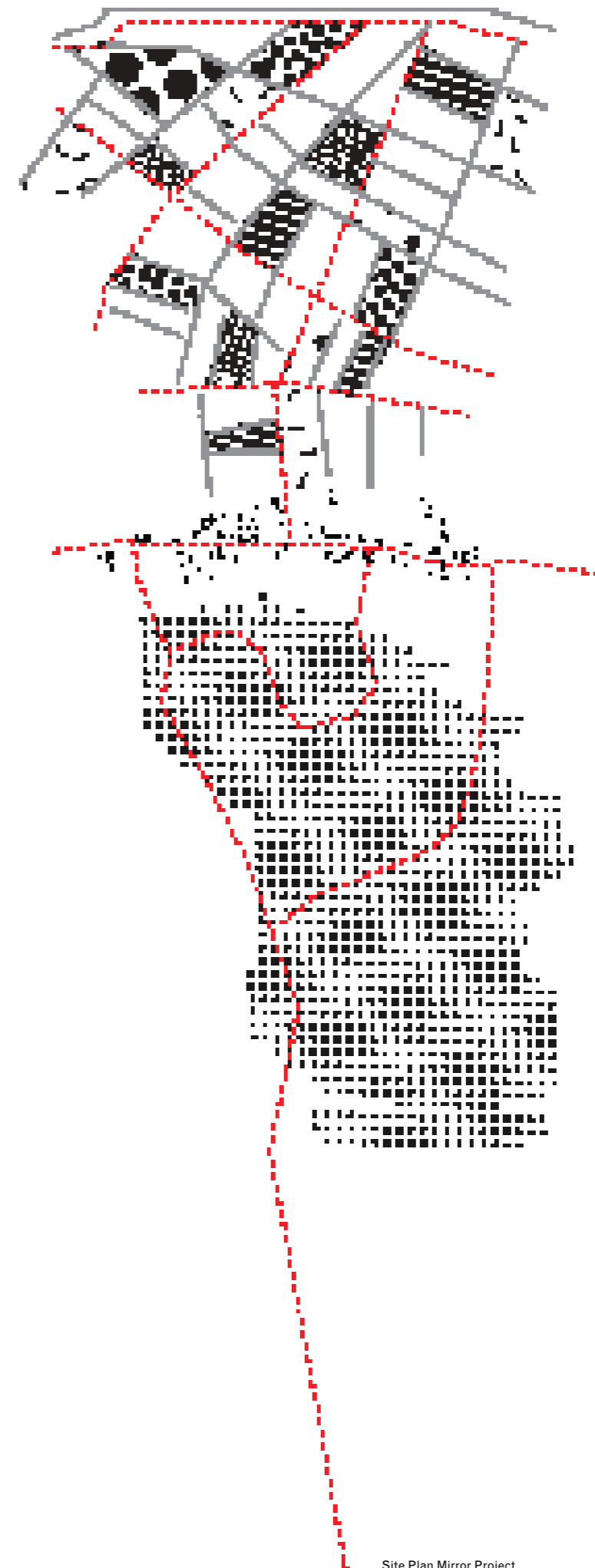# OEROL

PASSPORT PROJECT

STUDENT WORK OF ALL STUDENTS

´With Oerol as our stage, the beach and tides as our canvas, and the audience as our performance, we seek to identify and highlight the unique features that compose the spatiality of the island of Terschelling. We take as our inspiration the patterns that have been inscribed over and compose the landscape, which is formed by polder, town, forest and dune.´

Landscape Mirror is a collective production of the inaugural group of students of the new Landscape Architecture Master Track at TU Delft, and is accessible to all with an Oerol passport. This production will be built up during the festival with the help of the public. Every day something new happens and the final outcome is not set.

The mirror seeks to make the visitors of Oerol aware of the development of the island over time, both natural and man-made. Taking a cross section of the island, through our site at Formerum, from the Noordsee to the Waddensee, cutting through all the landscape typologies, our installation starts at the end of the dunescape, and mirrors the conditions found behind them on the beach.

For the festival's 10 days we, along with the audience, will compose our forest, town and polder by making an abstractions of the island's real landscapes using simple materials. Find us at our camera obscura placed on the dune path, for an introduction to our project.

The landscape of the island has many stories to tell: mirror the island and discover the hidden qualities it has to offer.

Site Plan Mirror Project

SCAPE
ARCHI-
TECTURE