INTRODUCTION BY THE PRESIDENT OF ECLAS

ECLAS, the European Council of Landscape Architecture Schools is the organization representing the interests of academic institutions that provide teaching programs and undertake research in the discipline. Founded as a loose organization at a conference in 1989, it grew to first become the European Conference of Landscape Architecture Schools, was renamed a council in 2000 to reflect its wider interests, and ultimately was registered legally as a membership organization in 2006. The main aims are "to foster and develop scholarship in landscape architecture throughout Europe by strengthening contacts and enriching the dialogue between members of Europe's landscape academic community and by representing the interests of this community within the wider European social and institutional context." The annual conference forms the basis of the council's activities, but a number of initiatives have also developed since the early days, the most important being the recently ended "LE:NOTRE Thematic Network. Project in Landscape Architecture." In 2006, ECLAS founded JoLA, the Journal of Landscape Architecture, as its vehicle for publishing high quality academic output. The conference is therefore the centerpiece of ECLAS's annual activities and represents the main opportunity for the academic community to get together and discuss research, critical practice, teaching, and so on. The conference program has evolved over time and is held each year in a different country by a member university. There are keynote papers by well-known and highly respected academics and practitioners, oral and poster sessions, parallel activities such as a doctoral colloquium for young academics and researchers, a meeting of heads of landscape schools and departments, and the executive committee meeting. There is also the annual General Assembly of ECLAS and the ECLAS awards ceremony, where outstanding achievements of ECLAS members are recognized and celebrated. The conference also includes field visits and excursions, and of course a conference dinner.

Each school hosting the conference identifies a theme and set of subthemes that form the basis of the conference. Calls for abstracts are followed by reviews and the selection of a full program of oral presentations, with approximately four parallel sessions being held. Papers are then written and published in the proceedings. At the Hamburg conference an innovation was introduced—a PechaKucha session—where contributors could offer something more than a poster, but less than a standard oral presentation. These were often a means for younger researchers to present works in progress and obtain valuable feedback from more experienced colleagues.

For the proceedings to be accurately described as "proceedings," they should proceed from the conference and reflect not just what people wrote in the papers accompanying their presentations, but also the flavor of the discussions that took place in the sessions, as well as the keynote papers which are usually not produced beforehand, and the summaries, if any, made by session chairs and others. If a conference is to help move forward the discipline or subject area that serves as the program theme, then the ensuing reflections are highly significant. Hence, it is advisable to allow some time to pass before producing a volume that truly reflects the spirit of a conference and captures more than the sum of the papers delivered.

The ECLAS Conference held in Hamburg in September 2013 was memorable for many reasons. The location, St. Katharine's Church, was an outstanding venue. It was an inspired choice for being a fallback location, after it became clear that the original planned venue in the new HafenCity University Hamburg campus would not be completed in time. Everything could be found under one roof, the pastor made us very welcome and joined in the event himself. We got to hear the amazing organ, a replica of one on which Bach had played, and everyone could easily mix, meet, and network.

St. Katharine's Church sites on the edge of the HafenCity, across the canal. We were also able to visit and experience the renaissance of the old port area, as well as see the building exhibition and garden show, taking place in Hamburg at the same time. These possibilities added considerable value to the conference. At a reception in the city hall held at the invitation of Dr. Dorothee Stapelfeldt, the Second Mayor and Senator for Science and Research of the Free and Hanseatic City of Hamburg, we were able to hear more of the ambitions and aims of the HafenCity project from key people involved in taking it forward.

Finally, I would like to thank Christiane and Karoline (Jane and Karo) for the hard work they put in organizing and running the conference, as well as taking the extra time to produce these excellent proceedings. It is an aim of ECLAS to continually improve the quality of the conference and this example helped to do so.

Simon Bell
President of ECLAS

THE EXPERIMENT "SPECIFICS"

Many questions arose when HafenCity University Hamburg was chosen as the venue for the ECLAS Conference 2013. ECLAS provides a basic framework and structure for every conference, which allows the host university to develop it further and add specific details. We were fascinated by that recurring academic ritual of shaping an event in various fashions according to each location and university. What does it mean for the field of landscape architecture if the HCU hosts and organizes such a demanding conference and exhibits the global professional discipline? And how can we best represent the research profile of a still very young university— a university "under construction"—founded just in 2006? What should be the title? What should be the main focus of the conference program? Or as phrased by Simon Bell: "What spirit can we instill in the conference?"

At HafenCity University, landscape architecture is particularly involved at the interface of architecture, city planning, and civil engineering, which suggests the term interdisciplinary as a possible title for the conference. Hence, the conference program should of course attract a wide range of disciplines. We invited colleagues from various HafenCity University disciplines to explain and define the role of the landscape within their degree programs. In an ongoing process of thought and discussion, the concern gradually shifted to analyzing the differences between disciplines and working patterns, and focusing on individual profiles in order to gain a better understanding of our interdisciplinary discourse. This process led us to the opposite term and finally to the title, SPECIFICS. Through this process, we realized that defining the specifics is, in fact, the basic condition for interdisciplinary practice. The need subsequently arose to define the task and role of landscape architecture as follows: a fundamental task of landscape architecture is to examine the typical characteristics and potential of a place, to reveal its genius loci, and thus extract the specificity of the location. The shaping of cultural landscapes owes much to regional experiences and individual interpretations alike.

During the conference, guests were introduced to the specificities of Hamburg as a subject of consideration. Under the title, "Specifics in One Place," Jürgen Bruns Berentelg, director of the HafenCity GmbH and sponsor of the conference, invited internationally renowned landscape architects, who distinguish themselves as being responsible for HafenCity's open spaces, to a critical discourse on the nature of their work. This resulted in a keynote contribution on the prelocation of HafenCity University, now within the new HafenCity Hamburg urban district, to that of the former port. But can the title SPECIFICS be applied to the question of research profiles and the methods that accompany them? Research and teaching approaches shape the thinking of future generations of landscape and environmental planners. The immediate task is to emphasize differences of quality and concentrate on significant strategies for research and teaching against the backdrop of globalization. During another intensive discussion on various research perspectives at the HCU, we developed together with our neighboring disciplines the following subtitles for the sessions: "Nature Happened Yesterday," "Who Owns the Landscape," "Best Practice Landscape Architecture," "Landscape and Structures," "Event and Conversion"

The call for papers triggered an intense process of evaluating the 268 submitted abstracts and selecting suitable contributions for the final shaping of the program. Selected presenters—all highly respected academics in different fields—were involved in the organization and selection process from the early developmental phases of the sessions. They were responsible for the arrangement and configuration of their panels. The moderators' final assessments and comments on the sessions in these proceedings enriched and revised the overall perspective beyond the respective views of each individual presenter. We have allowed ourselves curatorial freedom and opted for a personalized selection process based on a preceding anonymous review procedure. In her contribution, Kelly Shannon excellently presented the scientific practice of such methods but moreover analyzed the weaknesses of amalgamation.

We were also particularly interested the marginal areas, the interfaces between art and the sciences. Landscape architecture is a relatively new profession in research. It is not possible to rely on traditional methods and is often reliant on the methods used by other sciences (humanities, and so on). Therefore, it was our concern to include the specific practice of landscape architecture in the conference as a subject of reflection, within the session of best practice landscape architecture. Design theory has been pointed out as an original means of expression and of landscape architecture. To what extent can different design methods contribute to the construction of a basis for theory? The question as to whether design itself is research was an issue of controversy. This, and other discourses, is analyzed in this publication.

Opening with the film *Nightfall* and the parallel lecture by artist and researcher James Benning created a wonderful prelude to the spirit of the conference. The film *Nightfall* opened the conference entitled SPECIFICS with a call to reveal, to bring forth nature in its unending (sustainable) existence. In his lecture on the methodology of his practice, James Benning addressed landscape architecture as an ontological discipline. What could we learn from the widespread international network of specific experiences and how can we draw inspiration from them? Bringing together all the specific cultures in landscape architecture led to a true, overall understanding of the similarities and differences in our professional practices. We look back on an exciting time and are impressed by the richness of content. It documents the current discussions in landscape architecture in the form of the Proceedings of the Conference of 2013.

Christiane Sörensen, Karoline Liedtke
Editors

"SPECIFICS" AS FORUM FOR INTERDISCIPLINARY LANDSCAPE RESEARCH

SPECIFICS was an exciting opportunity and challenge for the HafenCity University Hamburg (HCU). As a still very young university, we felt honored and privileged to host the 2013 annual conference of the European Council of Landscape Architecture Schools (ECLAS). Christiane Sörensen and her team of landscape architects at the HCU were able to host and organize an inspiring program for the conference, which attracted researchers and practitioners from a wide range of disciplines. Not only planners and designers, but also social scientists, engineers, artists, and representatives from the humanities gathered in Hamburg to discuss vital and prevailing topics of landscape architecture. To have the international community of leading scholars and professionals in this field as guests at our university was a unique experience and a chance for fundamental debates about landscape architecture and its intertwined relation to other areas of research. I am, therefore, glad that by publishing the papers of the conference in this volume, readers will have the opportunity to relive major discussions and intellectual debates of SPECIFICS.

The notion of landscape is in itself already interdisciplinary. It is omnipresent in planning, in cultural aspects of metropolitan development, as well as urban design. Therefore, the HCU appears to be not only a suitable, but also a demanding venue for the annual ECLAS Conference. As a focused university of the built environment, interdisciplinary teaching and research between design, technology, culture, society, the arts, ecology, and economics are everyday challenges at the HCU. During the time of the conference, our researchers had many chances to put forward their interdisciplinary approaches and questions of the role of landscape within the manifold debates about the built environment and urban society. The new ideas, methods, and hypotheses presented in response by specialists of landscape architecture and planning from around the world will be a lasting benefit for our university. Therefore, the contributions of this volume show, once more, in which ways the analysis of urban and regional landscapes are at the heart of every institution of the planned and built environment. For a conference dedicated to specifics in landscape architecture, we believe that choosing Hamburg as the conference's location had a lot to offer for the participants of the conference. The HCU is a significant component of the emerging HafenCity district, currently Europe's largest Inner City development project. Right next to HCU, Lohsepark, envisaged as the "Central Park" of HafenCity, will be built by 2015. Being a vital part of such a large project with a development time that will last for another decade proves that institutions of higher education such as the HCU can play a major role in urban revitalization. At the same time, as a university, Hamburg's HafenCity gave us the possibility of being in the middle of a laboratory, of an urban experiment ready to be explored. While SPECIFICS was taking place in Hamburg, two other experiments were held: the International Building Exhibition, and the International Garden Show, which also raised new questions, offered new approaches, and presented new solutions for urban development. All this added to the intellectual uniqueness of the conference in Hamburg, which was made possible through the support of the Deutsche Forschungsgemeinschaft, HafenCity Hamburg GmbH, Hamburg's Architectural Association, and others.

Who can take up the current challenges to generate new ideas for exploring urban landscapes if not young researchers? Therefore, I was especially grateful to be asked to introduce the PhD colloquium "Creating Knowledge" during the ECLAS Conference. Hans-Jörg Rheinberger, director of the Max Planck Institute for the History of Science, once said: "When you do research, you haven't discovered yet what you don't know." This quote is a reference to the well known (and shortened) ancient quote "I know that I know nothing," but it transforms the thought into a double negation making the task of the researcher even more complex. Rheinberger's quote tells us something about the special condition of research: a serious researcher is in the dark and hopes to discover something that nobody has found before on his or her expedition. Research, therefore, should raise types of questions which do not predict what they will discover. As a researcher, one needs to bear the state of irritation, disturbance, at times also boredom, indirect perception, or insight. Allowing uncertainties is necessary to find the right questions of research. In this sense the conference motivated young researchers to question and challenge their presumptions, causing a helpful "PhD-confusion." SPECIFICS in this way stimulated a new generation of researchers to find the right questions for many years to come.

Gesa Ziemer
Vice President of Research, HafenCity University Hamburg

THE PARADOXES OF PEER-REVIEW (FOR LANDSCAPE ARCHITECTURE)

Since the eighteenth century, methods for the assessment of science have been instilled through official societies and academies, initiated with the Royal Society of Edinburgh in 1732. Today's peer review process is a direct descendent of its earliest iteration developed for the hard and social sciences, whereby an impartial review of experts in the same field (peers) serve an evaluative or gatekeeping role towards claims to knowledge, old and new, and for "possible errors of fact or inconsistencies of argument" (Ziman 1984 quoted in Bedeian 2004,198) before publication. The now conventional format for modern science—introduction, method, results, discussion—repeated in countless "scientific" papers in all academic disciplines and followed by rote, is a supposedly rational sequence of activities resulting in new knowledge. "Peer review … is a linchpin of academic life" (Eisenhart 2002). The process controls access to funding, is utilized by universities to make decisions about hiring, promotion, and tenure, and to assess the quality of departments and programs.

Yet, for decades, the peer review process has been held under increasing scrutiny and has raised concern regarding bias, fairness, unnecessary delay, and general ineffectiveness. Moreover, critics contend that review panels tend to comply with conventional standards, thus disqualifying innovative and unorthodox scholarship, as well as young researchers and researchers with diverse perspectives (Bedeian 2004; Eisenhat 2002; Suls and Martin 2009; Trafimow and Rice 2006). Inevitably, peer review panels are vulnerable—to a certain degree—to nepotism and strategic maneuvering, depending on the contexts in which the process occurs.

In the arena of the built environment, there are further complexities and concerns regarding peer review. First, there remains the continual transition from professions to disciplines; the shift from professional diktat towards cerebral endeavor has been evolving worldwide. According to the Swiss architect Bernard Tschumi, research is the mechanism through which professions advance and improve their techniques, and escape the tendency to reflect the prevalent mode of production (quoted in Milburn et al. 2003, 126).

The transitory process is artificially hastened by the "democratization of education" and leveling of the educational playing field (evidenced in Europe by the Bologna Process), with the consequence that more research must be produced by faculty and doctoral students alike. Second, in landscape architecture and architecture, the perceived dichotomy between research and design has led to tremendous debates concerning academic scholarship and research assessment (Benson 1998). Knowledge production in landscape architecture, as in architecture, is generally a complex interplay of socialcultural, historical, economical, and even technological components, rather than the product of an absolute truth, as in the sciences. And, at the same time, it has been well-documented that, historically, there has not been a deep-rooted research culture in landscape architecture; it is predominantly an emerging phenomenon. The field's ongoing struggle to establish design as a viable form of research comes from a long-standing battle to reconcile forms of traditional knowledge with requirements of rigorous scholarly research (Benson 1998; Milburn et al. 2003).

Landscape architecture clearly needs research, and a double-blind peer review process guarantees a certain degree of impartiality, validity, and reliability. At the same time, there are numerous faults in the peer review system that can be improved. However, if its basic principles are followed, then it appears to be the best process academia has at this point to "democratically" assess research. Yet, landscape architecture (like architecture and other creative fields) can perhaps do better and create new frameworks for research and papers in the applied arts—particularly, for instance, ones that are distinct from science's "introduction, method, results, discussion." Landscape architects can more convincingly become reflective practitioners, provide engaged critique, and not simply attempt to mirror the science canon. ECLAS conferences are the perfect test beds.

Kelly Shannon
JoLA Editorial Team

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NIGHTFALL

"Nightfall … is a ninety-
seven-minute study of changing
light, from daytime to com-
plete darkness. It is a portrait
of solitude. Nothing happens—
no wind, no movement,
just changing light."

JAMES BENNING

IN FACT NATURE
THE FILMS OF JAMES BENNING: DECIPHERING THE LAND

In his keynote address, the artist James Benning reveals himself also as a researcher, as someone who is searching for the foundation of his art. In an abstract language he leads us to a basic understanding of his work. His text is a mathematical metaphor for his oeuvre.

James Benning bases his method—the Greek word for the way one's work progresses—on a string of instants, of infinitely short time intervals that are lined up to constitute the axis of time. As one often says, "time has passed in an instant."

CHRISTIANE SÖRENSEN
Since 2006 Christiane Sörensen has held a chair for landscape architecture at the HafenCity University Hamburg. From 1989 to 2005 she was a professor at the University of Fine Arts, Hamburg. Here she founded the research and teaching lab "Topographic Thinking and Designing" in 2003. The lab is a platform for interaction between artistic and space-related disciplines in landscape studies and environmental issues. In 2003 and 2004 she held a Lady Davis Professorship at the Technion-Israel in Haifa. In addition to her academic position, Christiane Sörensen has her own landscape architecture office. Many of her projects are the result of early successful competitions. In 2014 she was responsible for organizing and curating the ECLAS Conference in Hamburg.

In Benning's work, landscape serves as a framework for experiencing the flow of time, but also for the durability beyond the limitations of a time segment.

Nightfall represents a real experience of time in the staging of a Californian forest. In only one take, it shows the forest as day becomes night—a systematic documentation of the flow, the essence of time, as night is being made. We witness how sunny spots turn pale white and then to total darkness.

The film screening is a meditative tour de force due to the highly focused attention demanded of the viewer. We move between the opposite poles of meditative contemplation and a strange agitation brought on by intensively staring into the picture that is fully devoid of additional effects. Only the humming of insects marks a physical presence.

Nothing seems to happen, but in fact there are many changes. The relationship between light and dark changes. The memories of one moment must be kept open for the next one. We are asked to give ourselves over to this process of guided attention and perception. The spectator is left to him or herself and becomes vulnerable and open to the unfolding of the pictures. We gradually let go of the pressure to discover a deeper sense. The conference participants experience an unexpected reality after a long journey, which was certainly full of certain expectations of the conference. They become part of a common process of "arrival."

The term landscape, in German "Land-*schaft,*" implies the *creation* of the land, and thereby, a common process of taking possession of the territory. Landscape is always a common concept. The film by James Benning thus embodies, at the opening of the conference, the collective appropriation of the topic "landscape." *Nightfall* requires a naive attention to pictures and sounds. It does not include the sentimental aesthetics so common in European romanticism, generated by an image of dusk that has multiple encodings.

In his lecture "All of Life is Memory," Benning presents a pragmatic scheme for his visual acoustic expedition through the American landscape. He simplifies the complex perceptions of landscape by reducing our memories to a projection on the time-based axis—"in fact, memory." This radical method of working translates the modern understanding of landscape into film. This concept captures reality without evoking it. In contrast to the European tradition in art, memory here is free of a subjective charge, and can be understood as the pure experience of time.

Paul Cézanne, a precursor to modernity, painted the St. Victoire mountain in Provence more than eighty times and, in the course of this artistic concentration on this multifaceted object in the southern landscape, reduced the topos mountain to a triangle; meaning the mountain is detached from its landscape and becomes finally an aesthetic construction. This step is what made Cézanne the father of abstract painting.

Benning's *Nightfall* was filmed in a forest high up in California's Sierra Nevada mountains. The precise choice of location was the result of the author's lifelong experience. Omitting all distracting side effects could only have been done by someone with proven and highly developed artistic and technical skills.

For the viewer, the forest remains vague, seemingly without a precise localization. Like in Cézanne's paintings, we encounter an artistic concentration that overcomes the weight of a fixed location. This "no-place," which leads to a true understanding of the temporal processes in nature, is radically different from the globalized, completely unspecific but fixed "non-place," as described by Marc Augé in his renowned *Non-Places*: *Introduction* to an *Anthropology* of *Supermodernity* (1995).

The film *Nightfall* at the beginning of the conference entitled SPECIFICS represents the emergence of nature in anticipation of its own existence. Making nature visible is an active and creative process, and precisely the task and challenge of the landscape architect. *Nightfall* equally stands for generating thoughts and concepts of nature, for deciphering landscape, and for revealing its properties, in order to concisely establish the true essence of nature: in fact, nature.

ALL OF LIFE IS MEMORY

Mathematicians represent the real numbers on a straight line and every real number has a particular place on that line. If we look at the set of counting numbers, $C = \{1, 2, 3 \cdots + \infty\}$, we see that they are evenly spaced (one unit apart) and go on forever, that is, they are infinite.

The number zero wasn't accepted as a number until the twelfth century. The church had objected to a symbol representing nothing. Once zero was in place, the natural numbers, $N = \{0, 1, 2, 3 \cdots + \infty\}$, were born. The unit distance could now be defined as the distance from zero to one.

Adding the negative counting number gave the set of integers, $I = \{-\infty \cdots -3, -2, -1, 0, 1, 2, 3 \cdots +\infty\}$. Note: since the integers can be counted (that is, put in one to one correspondence with the counting numbers) both sets are of the same size, even though the counting numbers are a subset of the integers. It is easy to count the integers starting with 0, then 1, then -1, then 2, then -2, and so on.

Between any two integers there is an infinite amount of fractions; for example, between 0 and 1 there is $\frac{1}{2}$, and $\frac{1}{4}$, and $\frac{1}{8}$, and $\frac{1}{16}$, etc. This can go on forever. Yet, there is a way to count all of the fractions, just queue them up by giving them a place in the queue like an airline does when it calls first class, business class, group 1, group 2, group 3, and so on. Each fraction's group number is simply determined by adding its numerator to its denominator, that is, $\frac{1}{2}$ is in group 3, $\frac{7}{8}$ is in group 15, $\frac{3}{29}$ is in group 32, and so on. Like the airplane queue, each of the groups will be finite in size and can be called in order, making it possible to count the set of all fractions even though the number of groups of fractions is infinite (unlike the airplane example). The set of all fractions is known as the rational numbers, $R = \{\frac{p}{q}$ where p and q are both integers, $q \neq 0$, and p and q are not both even$\}$, At this point one could think that all of the points on the real number line have been defined, that is, taken up by the rational numbers, yet there are more points on the line that have not yet been named than have been named. This is because even a larger set of numbers exist that can't be expressed as fractions, they can only be repressed as decimals whose digits never repeat and go on forever.

$\pi = 3.1415926535897932384626433832795028841971693993751058209749445 \ldots$, the ratio of a circle's circumference to its diameter, is perhaps the most famous example of these kinds of numbers. Since π's decimals go on forever, its value can only be stated as between some interval, the more digits considered, the smaller that interval, converging only when an infinite number of decimals are reached, which of course is never realized. These kinds of numbers form the set of irrational numbers, R'. It is easily proven that the irrational numbers cannot be ordered and therefore cannot be counted. Simply assume a full list of the irrational numbers exists. One can then show that an irrational number can be found that is not in this list by creating a irrational number whose first digit is different from the first digit of the first number in the list, and its second digit is different from the second digit of the second number in the list, and its third digit is different from the third digit of the third number in the list, and so on. Therefore no complete list of irrational numbers can ever be achieved, making them not countable. They are in fact, a larger infinite set than the infinite set of rational numbers that can be counted. This is known as the second order of infinity. There is a third order of infinity, which is even larger. It is the set of all curves. For me, this is a rather startling notion that infinite sets can vary in size. A fourth order of infinity is yet to be found.

Finally, all of the points on the real number line have been defined. Any point on the line is either a rational number or an irrational number, but not both; they are mutually exclusive. To accommodate these two infinite sets, R and R', a point on the real number line has no dimension, which is the main point of this talk. Now consider the real number line as a time line, where zero is the present. The positive numbers represent the future, and the negative numbers represent the past. As of yet, we cannot move along the time line, that is, travel in time. We are stuck at zero, but zero has no dimension, meaning the present doesn't actually exist, as soon as the future becomes the present, it becomes the past, instantaneously. All of life can only be understood through memory, in fact all of life is memory. Consider a car passing with its directional light blinking as it passes. At the present, the light is either on or off, it isn't blinking. We only think it is blinking because we remember that it was off when it is on, and that is was on when it is off. In fact to sense that the car was moving at all can only be perceive through memory. At any moment in the present the car is located at one particular spot. It only moves through time, and there is no time at the present. Perhaps *talking* itself is the best example of this. By the time I get to the end of any sentence the first word of that sentence is easily understood to be in the past, in fact any word that you hear me utter is already in the past, not because the speed of sound is slow (although that does add to it), but because the present has no dimension. So how do we make sense of anything? It's always from memory. What has just occurred is judged from what we've experienced in the past, along with what we've read, been taught, or told. But this should never be a one-way street. Even though new experiences can only be understood through memory, the past should also always be re-evaluated from the present, otherwise we will only reinforce our own prejudices, be them right or wrong …

JAMES BENNING

"I was born in Milwaukee, Wisconsin, during World War II in a German working class community that sent its sons to fight against their cousins. My father worked on the assembly line for a heavy industry corporation that was then building landing gear for the U.S. military. Later he became a self-taught building designer. I played baseball for the first 20 years of my life, receiving a degree in mathematics while playing on a baseball scholarship. I dropped out of graduate school to deny my military deferment (my friends were dying in Viet Nam) and worked with migrant workers in Colorado teaching their children how to read and write. Later I helped start a commodities food program that fed the poor in the Missouri Ozarks. At the age of 33 I received an MFA from the University of Wisconsin where I studied with David Bordwell. For the next four years, I taught filmmaking at Northwestern University, University of Wisconsin, University of Oklahoma, and the University of California San Diego. In 1980 I moved to lower Manhattan, making films with the aid of grant and German Television money. After eight years in New York I moved to Val Verde, California, where I currently reside, teaching film/video at California Institute of the Arts. In the past twenty-five years I have completed fourteen feature length films that have shown in many different venues across the world." (Benning, CalArts, California Institute of the Arts)

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LANDSCAPE AT WORK
SOME THOUGHTS ON JAMES BENNING'S FILM NIGHTFALL

Over more than two decades, the artist and filmmaker James Benning has developed an enormously rich body of work on the contemporary landscape in the United States. Films like the *California Trilogy* or *RR* uncover how today even majestic landscapes are drawn into global chains of production and distribution. In such a constellation it becomes clear how naive and actually unaware of the interplay of natural and societal processes our cultural stereotypes of idyllic landscape and its purity actually are.

In this impressive body of challenging films on landscape his recent work

ANGELUS EISINGER
is an urban historian and urbanist, held the chair for History and Culture of the Metropolis at HafenCity University Hamburg. With his practice, Perimeter Stadt, he is also involved in consulting and conceptual work in urban planning competitions and studies. Since April 2013 Angelus Eisinger is the director of the RZU—Regional Planning for Zürich and the Surrounding Area.

Nightfall is the most daring one. In this ninety-seven minute recording of a dusk, Benning applies an extreme minimalism. *Nightfall* has a completly static framing and a real-time unfolding taken in a forest situated 8,000 feet high in Sierra Nevada, California. There is no human or animal presence visible but, as Michael Pattison has put it in his review of the film, the "inevitable and natural process" of day turning into night.

Nightfall does not rely on any of the typical codings of landscape. It neither deals with dimensions or graininess, nor conflictive readings or banal functions. Questions like, "What is the exact species of the trees shown in the film?" or "Where is the place James Benning took his pictures?" are of no relevance. Instead, *Nightfall* forces the spectator to take a second and even a third look at common interpretations of nature. The rigidly structured frame of trees refrains from being a foil for classical discourses. But as the movie proceeds, our professional understanding and our culturally inherited expectations of nature and landscape are being put to the test: *Nightfall* is not a film about landscape, it shows landscape at work. Let me quickly illustrate how deep and fundamental the difference between these two approaches actually is. Eric Rohmer's tender and moving film *L'heure bleue* circles around the swift moments when night is turning into day. It captures the transition between these seconds of perfect silence and encompassing darkness on the one hand and the shy singing of the first birds on the other—soon followed by a huge orchestra of voices and sounds. Rohmer's narrative is that of the beauty of life and the wonders of creation. The fundamental experience of the morning breaking somewhere in the French countryside reassures the characters of their existence and their mystical embeddedness. Like with the great French landscape painters of the nineteenth century, Rohmer's depiction of landscape in time is driven by the romantic concept of nature as the true source of introspection and self-awareness.

Nightfall does not allow for such shortcuts from nature to culture. On the contrary: its utter clarity and thorough awareness are provocative as it forces us to experience and thereby accept the beauty of nature as a relentless and stubborn process. The factual regime of nature knows no interactions with the realm of man, it follows strictly its own agenda.

To put it differently: James Benning's *Nightfall* sheds light on the fundamental gap between the realm of nature and the cultural readings of it. The physical time

nature demands to unravel the transition from day to night does not meet with our cultural codings of it. *Nightfall* invites a sobering view on the natural drivers of landscape transformation. As, minute by minute, the screen gets darker and darker, our culturally inherited expectations and notions of nature are being challenged. In true effigy of our fixed image of the beautiful late afternoon, nothing seems to happen in the first thirty minutes. Then, step by step with light as the only variable changing colors, surfaces and sounds will start to alter. The radical empiricism of the setting lays nature bare. The artistically produced experience of nature at work is in no way redeemed by offers of interpretation. Instead, this uneasy objectivity of James Benning's approach invites his audience to a somewhat painful question and answer while the darkening is taking place. The spectators' minds start wandering over the minutes and hours the film takes to unravel. Eventually, you will be starting to contest your ideas about landscape and nature. And by that you will become aware of their myths and their shortcomings.

It is my firm conviction that if we want to overcome the destructive forces digging deep into our urban landscapes, we will have to develop a novel understanding of the interplay between landscape and its societal roles. This understanding will have to start from the willingness to arbitrate between the fundamentally different demands and logics of the natural realm and the various urban systems. But what are the appropriate readings and codes for this contemporary landscape? James Benning's rigorous film provides no answers. Instead, it points to the real reality of landscape.

NATURE HAPPENED YESTERDAY

Trial Reflection on the Specific Role of Landscape Architecture

The process of taming nature is still progressing, and research has probed deeply into civilization's most distant corners. The research methods used in the natural sciences, especially the life sciences, serve to increasingly relativize the dividing line between humans and nature. More than other disciplines, landscape architecture has always been concerned with the link between scientific and artistic practice. Its role is to understand nature in all her complexity and to make visible our interactive embeddedness in nature.

What are the aftereffects of events, such as the nuclear meltdown in Fukushima or the oil spill in the Gulf of Mexico? Examining global issues regarding the environment demands a level of sensitivity that transcends political borders; it also calls for a way in which to make joint action possible.

Sometimes familiar cultural landscapes are subject to irreversible change. Now that the relationship between culture/technology and nature has become fragile, how will the profession continue to best fulfill the task of reconciling them? The consequences of these developments require a new basic understanding of the sphere in which landscape architecture operates. Therefore, it is worthwhile to reach an agreement on certain specific, necessary research and teaching topics:

• What value is attached to nature in societies with constantly changing value systems?

Nature as an expression of yearning:
• How are perceptions of "nature" changing?
• How close to nature are we, how far alienated?
• What future-oriented aesthetic practices are needed?
• Are people waking up to the environment?

Nature as differentiated from the concept of culture:
• Does this differentiation still make sense?
• What visions guide us when we seek to preserve and cherish natural and cultural landscapes?
• Are trends towards a new understanding of landscape apparent?
• What approaches to teaching exist to convey an understanding of nature to the future generation of landscape architects and planners?

NATURE HAPPENED YESTERDAY
NATURE VERSUS CULTURE

NATURE OR CULTURE, THE WRONG QUESTION: FREEING LANDSCAPE FROM ITS SILOS

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Her research focuses on planning and management of multifunctional and changing landscapes in urban, rural, and peri-urban areas, with multiple values and conflicting interests and stakeholders. She is interested in ecological, cultural, social,and experiential dimensions of landscape; the challenge of a holistic and interdisciplinary approach to planning; the underlying ideas behind landscape policy and planning tools, and how these are influencing the landscapes.

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THE RISE OF "LANDSCAPE"

The European Landscape Convention promotes landscape as the frame of everyone's daily life, a tool for sustainability, a unifying concept merging nature and culture, and a cross-sectoral imperative that cannot be side-lined into a single policy area (CoE 2000/2006). It is in force in thirty-eight of the Council of Europe's forty-seven member states, and affects in theory over 80% of the EU's population. The ELC is, however, difficult to operationalize, and in most European countries the ELC's concept of landscape does not have a prominent role in legislation or policy.

The English word "landscape" in European usage evolved in meaning and breadth throughout the latter part of the twentieth century, and continues to do so in the twenty-first century. (For partial summaries see Wylie 2007; Bell et al 2011). Alongside its common meaning as scenery or a view, there now (for example) sit many more nuanced views of landscape as representation and symbol (Cosgrove and Daniels 1988), as polity and place (Olwig 2005), as politics (Bender 1993) and social construction (Luginbühl 2012), as a way of seeing and of being (Spirn 1998), as a matter of

human rights (Egoz et al. 2011), and as a tool for change as much as protection (Selman 2006, Fairclough 2007, Sarlöv Herlin 2004). This is a much more plural view of landscape, with a less excluding perspective and with an underlying sense that landscape is a common and universal good, and whose study must cross all disciplinary boundaries in order to have policy impact (see for instance ESF/COST 2010). Understanding or appreciation of landscape no longer depend mainly on the visual senses, but on other sensorial engagements, such as taste or sound, and with engagement through cognition, memory, association, action, and experiential participation, which helps to re align landscape both to its earlier dimension rooted in community belonging and action, and to the ELC vision of landscape as democratic participation.

THE "LANDSCAPE" CHALLENGE

The landscape concept is however problematic with regards to its national and linguistic differences. English "landscape" and French *"paysage,"* used in the two official versions of the ELC, are not (as many scholars have remarked) equivalent and neither is fully transferable into other languages. Landscape takes second or third place in public policy and interest behind less culturally sophisticated notions such as nature, ecosystem services, biodiversity, "countryside," or old-fashioned approaches to heritage. These appear less ambiguous but are also less unifying, more reductionist, less comprehensive, and ultimately less socially relevant and on their own of less value for future policy. The weakness of the landscape concept is also emphasized by contrasting meanings and interpretations of the word in humanities versus natural sciences, exacerbated by long-established habits of seeing landscape as a sectoral or single-disciplinary issue.

Finally, landscape is still often treated as a fragile inheritance requiring expert protection, rather than as a robust dynamic organism that is continually socially reconstructed as part of human culture.

In our current research, of which this paper is an initial notice, we are reflecting upon some of these problems through analyses of European and national progress reports of the implementation process of the ELC. Relevant are national differences arising from history, culture language, and planning traditions, including the varied background of the principal responsible ministry for the convention in different countries. Landscape is still frequently treated as the domain of a single discipline or sector. This dilutes the ELC's sophisticated treatment of the nature/culture relationship and its "offer" of a landscape-led project that can address sustainability challenges.

It is interesting to analyze first [FIGURE 1] where responsibility for landscape sits in each country. In a majority (about 67%) of states, the government departments chiefly responsible for landscape policy and the ELC are those dealing with environment or nature, in 17% it is a planning and development department, and in about 1%, it is a culture department. To exemplify this: in the Nordic countries, ELC implementation in Sweden is led by the cultural department, while environmental departments are taking the lead in Norway, Denmark, and Finland; in the many countries of the former so-called "Eastern Bloc," only in Albania does a cultural ministry lead the convention.

Landscape assessment is a key tool promoted by the ELC, and here too there is diversity across Europe (Fairclough and Sarlöv Herlin 2013). In many parts of Europe there is a tendency for practitioners to focus on character-based methods developed in the United Kingdom from the early
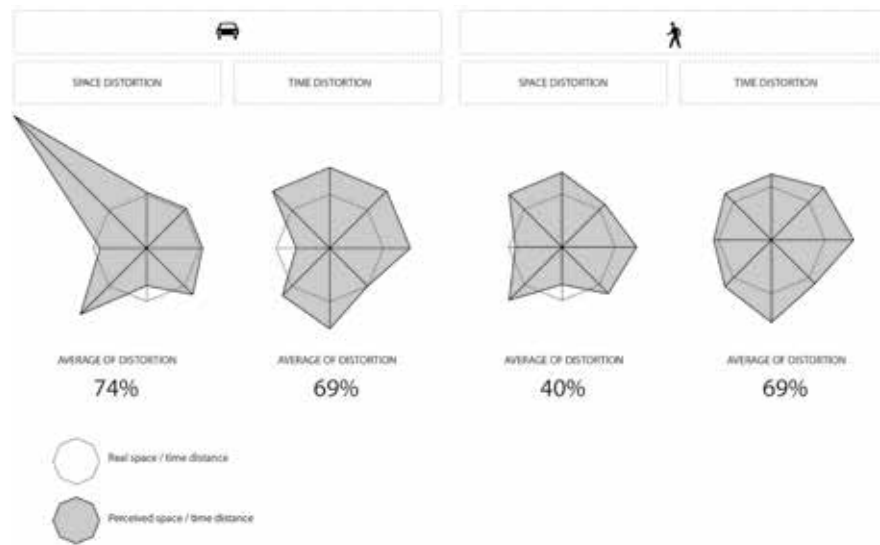
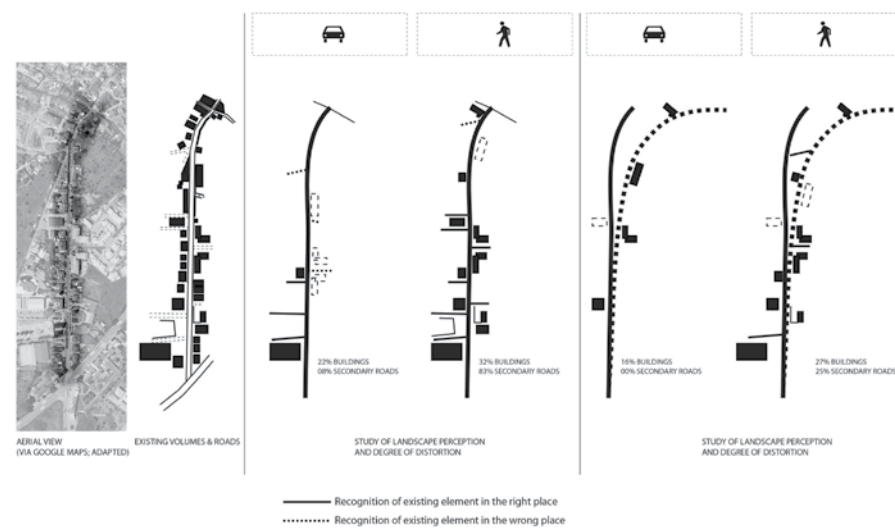**FIGURE 7** Perceived space and time distances in relation to reality (questionnaire 2)

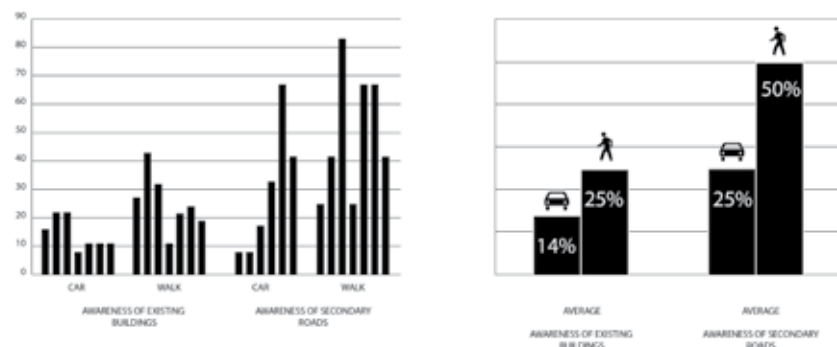**FIGURE 8** Landscape perception (questionnaire 2)

FIGURE 9 Awareness of existing elements in the trajectory (questionnaire 2)

THE HUMAN EXISTENCE BETWEEN NATURE AND ARTIFACT

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"Specific objects are simple in their shape and materiality and they can be inserted directly without mediation. Their simplicity and directness nourishes and challenges the perception of the observer. This encounter and insight makes the visitor part of the work of art." Donald Judd

PROJECTS

A place is a fixed point in a space. In a particular area, it has something that draws attention to it and is of an emblematic nature. Our aim is to create "specific places," places with special significance and of an outstanding character. We also give "non-places" a new, positive identity, thereby enabling them to become attractive landscapes. In this process we make use of identifiable artificiality such as the sugar cones in the play area at the Löbau State Garden Show, and non-identifiable artificiality such as the constructed eco-nomic axes as visual axes, and the old branches of the Danube in the alluvial forest area near Tulln. We dig, peel away the layers, and reveal specifics in the areas we discover abandoned, forgotten, or relegated. We search relentlessly for the special quality and highlight it, unexpected and attractive, like the sedimentation beds that become a water garden or the ancient forest that is quietly permeated and observed.

DESIGN WITH NATURE

GROUND AS A DESIGN MATERIAL IN LANDSCAPE ARCHITECTURE

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design practice / design materials / design methods / design research

INTRODUCTION

The term "ground" in landscape architecture is a large do-
main with different aspects and scope. Ground is first of all
the result of geological processes where the upper layer of
bedrock is transformed into soil.

Ground is also the surface on which all intervention takes
place. The nature, form, and character of the ground surface
is an elementary starting point for all landscape architectural
projects. It is also the surface of the earth, think of the term
"ground level" being the existing elevation as a starting point.
Secondly, the sort of material that this surface is made of,
is an important criterium; sand, peat, clay, and rock. For this
aspect we mostly refer to the term "soil."

The disciplines of geology, hydrology, soil science, and
climatology are closely related to the way ground is used
in landscape architecture. Climate directly influences the
geology of a site, plant growth, and vegetation indirectly
influence the formation of soils.

Finally, ground is intricately related to culture at large; the
relation between man and environment over time has cre-
ated a history of the site that is part of the culture. Vitruvius
(1999) was the first to draw attention in his writings to the
importance of ground, site, and soil for future use of the land.
He deals extensively with the choice of site for construction
and mentions the criteria that have to be taken into account.
A special mention has to be made of projects in land art,
in which artists and designers have developed a special
approach to design with the land as such (Beardsley 2006).
In the paper we distinguish between different aspects of
ground as design material. First of all, the physical aspects
that include also the technical; secondly, the user aspects
and finally, the artistic dimension of the use of ground in
projects like in land art. In most programs in landscape
architecture, ground gets specific attention that is also reflect-
ed in textbooks like R. K. Untermann (1973) and more gen-
eral ones like Kevin Lynch (1974) and J. L. Motloch (2001).

A BRIEF RETROSPECT. SOME HISTORICAL EXAMPLES AND PRECEDENTS—THE MONT SAINT-MICHEL VERSUS VERSAILLES

In both cases, the site has been enhanced by human inter-
vention but in the case of Mont Saint-Michel **[FIGURE 1]**, the
site before intervention has not been changed whereas in
Versailles **[FIGURE 2]** it has been largely modified by the plan
of Le Nôtre. Both cases are examples of making use of the
existing topography (Mont Saint-Michel) versus the changing
of the ground surface in the case of Versailles. Both princi-
ples are still valid today.

MAKING USE OF GEOMORPHOLOGY

Le Nôtre made use of water, water systems, and valleys of
different scale and size **[FIGURE 3]**. In Vaux, Chantilly, St.
Cloud, he used an existing valley but the three valleys are very
different in size and scale although the design principles were
the same (Hazlehurst 1990; Rostaing 2001; Farhat 2006).

CONTEMPORARY PRACTICE; PROJECTS IN HOLLAND, FRANCE AND GERMANY

No project in landscape architecture can be realized without
taking into account the soil, the ground level, the surface
material. First of all because of the fundamental role of soil,
ground, earth as part of the natural system. Secondly comes
the site that has to be chosen or prepared for the program.
Here the typical phenomena associated with ground and soil
come into the picture; grading and leveling, cut and fill, ter-
racing and retaining walls, exposition and microclimate
(Marsh 1983; Kirkwood 2004). We have chosen three cases of
projects from three countries: Holland, France, and Germany,
that show a special attention for ground as a design material.

**Holland; Enkhuizen, a naviduct as a new way of engineering
the different flows** The interaction between land, water, and
flows, is brought to a new synthesis by redefining the prob-
lem of traffic over land, traffic over water, and the location of
the dredge depot in a corner behind the dike.

France; Paris, Parc de la Villette, Jardin de la Treille
The creation of "a space in place"; by digging out the ground
and thus creating a special atmosphere for park visitors but
also for concerts and performances in the garden. At the
same time, it also creates a special microclimate. Every year
the grapes are harvested and used for the production of a
special wine "Cuvée de la Treille" **[FIGURE 4]**.

**Germany; Munich, Riemerpark, the transformation of for-
mer airport into a new urban landscape.** A playful compo-
sition of ground level by making use of small differences
in elevation: view lines, green surfaces, different types of
metalling and vegetation **[FIGURE 5]**.

HISTORY AND HISTORICISM IN LANDSCAPE ARCHITECTURE

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historicism / archeology / design knowledge / epistemology / conservation / development

INTRODUCTION

Scope and Outline In this paper we want to address the question of history in the context of landscape architecture. Since this is a fairly broad subject, we have distinguished three aspects to focus on: history of the landscape as object of planning and design, history of landscape architectural interventions, and design in the context of history.

Terminology In the research for this paper we found that certain terms, definitions, and meanings were becoming confused. Therefore, we give a short overview of the key terms as they are used in this paper [**FIGURE 1**].
The idea that values change and develop with historical time is by now so much part of common wisdom that it is difficult to imagine a different point of view. Yet the idea is, historically speaking, of fairly recent origin. It began to take shape in Europe as a whole in the seventeenth century, but was not given a consistent philosophical or historiographic formulation until the rise of the Romantic Movement in Germany in the late eighteenth century. In the twentieth century, the Modern movement

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HISTORIOGRAPHY
Historiography can be described as the history of and reflection on history.
In headlines a distinction between two aspects can be made.
- The study of history as a discipline; theory, methodology. The history of writing in history, the methods used for analysing and interpreting historical events. The critical examination of sources, describing, analysing and interpreting these historical events.
- The body of historical knowledge on a subject, a topic. The study of a defined subject, a topic or case; for instance: the 'historiography of the industrial revolution'.
The historiography of landscape architecture in Europe is still based on a limited amount of sources like Gothein (1914), Jellicoe & Jellicoe (2006), Mosser & Teysot (1991). These studies are based on original research by the authors and add new information to the body of knowledge.
Other studies like for instance Kluckert (2000) make use of these sources and add only new photographs.

HISTORY
History is the study of the past and the description and interpretation of what happened in the course of time. Interpretation, reconstruction and narration are all part of the work of historians in general. Because history is based on the study of written texts, the use for landscape architecture is limited because of the lack of social and cultural context found in artefacts, objects and other interventions. Historical information needs to be complemented by information from cultural anthropology, archeology, cultural geography like Braudel introduced in the 20th century for instance in his 'Grammaire des civilisations' (Braudel, 2008).
Chouquer (2000) has worked out an approach for research of landscapes in which he analyses the agricultural patterns, parcelling and the structure of agricultural settlements. The study of parcelling could also be of great use for the analysis of the form of the landscape as object of planning and design and to gain insight into the development of human intervention.

HISTORICISM
The term 'historicism' originates from the architecture in the 19th century that made use of historical styles like for instance the Houses of Parliament in London. Classicism is a form of historicism in the sense that it refers uniquely to the classics and not to historical styles in general. In landscape architecture we also see this phenomenon especially in the 19th century. Jellicoe & Jellicoe (2006) mention for instance Tsarskoe Selo (St. Petersburg, 18th c.) as example of eclecticism in landscape architecture.
Colquhoun (1989) distinguishes three kinds of historicism based on definitions from the dictionary.
- The theory that all sociocultural phenomena are historically determined and that all truths are relative; this can be seen as a theory of history.
- A concern for the institutions and traditions of the past; this is a viewpoint.
- The use of historical forms; a practice in art and design.
There is no guarantee that the three have anything in common. (…) according to Colquhoun.

FIGURE 1 This diagram gives an overview and comparison of the key terms and definitions that are used in this paper.

BACK TO NATURE IN MEGACITIES

FIGURE 1 Joburg Central Business District in foreground, mine dumps of the southeast. Soweto in background. Highrise buildings are Carlton Centre and Carlton Hotel, and freeway is M2. The former is still the tallest building in Africa and was built by the mining company Anglo American. (Courtesy of Ray Eckstein, 1976)

THE WILDERNESS DOWNTOWN.
THE INDETERMINATE NATURE OF JOHANNESBURG'S MINE DUMPS

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Johannesburg / gold mining / mine dumps / urban transformation / post-industrial landscape / urban wasteland

DEPARTURE

Wasteland. Derelict area. Residue. Badland. Void. Terrain vague. No-man's-land. Brownfield. ...

In the city of the twenty-first and late twentieth century, there are many names for something so unwanted. Being in transition from a manufacturing to a service-based economy, the legacy of the industrial age remains one of the biggest challenges for landscape architects. The totalizing notions of industrial capitalism and Fordism became the fundamental idea of modernist urbanism. In the face of de-industrialization from the nineteen-seventies onward, the urban fabric underwent severe change. Its most apparent symptoms are the dilapidated industrial structures fallen into disuse and the environmental hazards they bring about. They cause cities all over the world to be traversed by interstitial spaces. Yet also the mechanistic, positivistic perspectives of looking at these spaces ideationally and dealing with them practically are inherited with them. These spaces are often seen simply as leftovers of possibly thriving, past and different values, and modes of production. Appearing to be outside of our conceptualization of utilizable

space, two stances prevail: either seeking a technical fix or a moralistic demanding of a decrease in consumption. Within the post-industrial spaces the crude relationship we have toward a nature/culture dichotomy becomes apparent.

URBAN WASTELANDS

Since these spaces started to persist, their invalidation as urban wastelands is contested. From the nineteen-seventies onward, coinciding with progressing de-industrialization, a new gaze at the big city was recognizable. Ignasi de Solà-Morales (1995, 119) observed that the empty, abandoned spaces became the new fancy of the urban photographer. These places, he states, are internal to the city yet mentally exterior to the urban system. Because they are not inhabited by architecture, by the built volume, they constitute places of insecurity. They may be appropriated, but those activities are undefined and uncontrolled, they are the "negative of the city." A decade later, Gil Doron (2000, 2007) examined what is known as urban void or places of nothingness by directly looking at them. He states that the reason for authorities not being able to integrate them into concepts of space other than degraded and empty, lies in the problem of looking at them from afar. Spaces void of architecture often only become replenished with meaning through real estate speculation. In reality though, those

places lack neither activity nor order (Doron 2000, 247pp). When such spaces are finally turned, the discussion, Elizabeth K. Meyer (2007) argues, on the reuse of disturbed sites is focused on remediation techniques necessary before human use can be safe. Highlighting this particularity fails to show what these places mean to the communities that surround and use them (ibid., 60).

JOHANNESBURG

Johannesburg is probably the only example of an African metropolitan modernity (Mbembe 2004). In 1886, the year of its groundbreaking, Johannesburg was the first site on the African continent where capital, labor, and industry all came together. Here, the modernist "city as machine" not only manifested through modes of production, but also along the spatial ramifications of apartheid. It is still a city of extremes. While it is the economic powerhouse of the country and the continent's financial hub, landscapes of shacks sprawl around it. Urbanization is increasing, as is income inequality. Its citizens have to rely ever more on emerging informal systems and, after almost twenty years of democracy, the city still struggles with the challenges of inclusion.

Located at almost 1,800 meters above sea level on the Witwatersrand, Johannesburg is the only megacity in the world
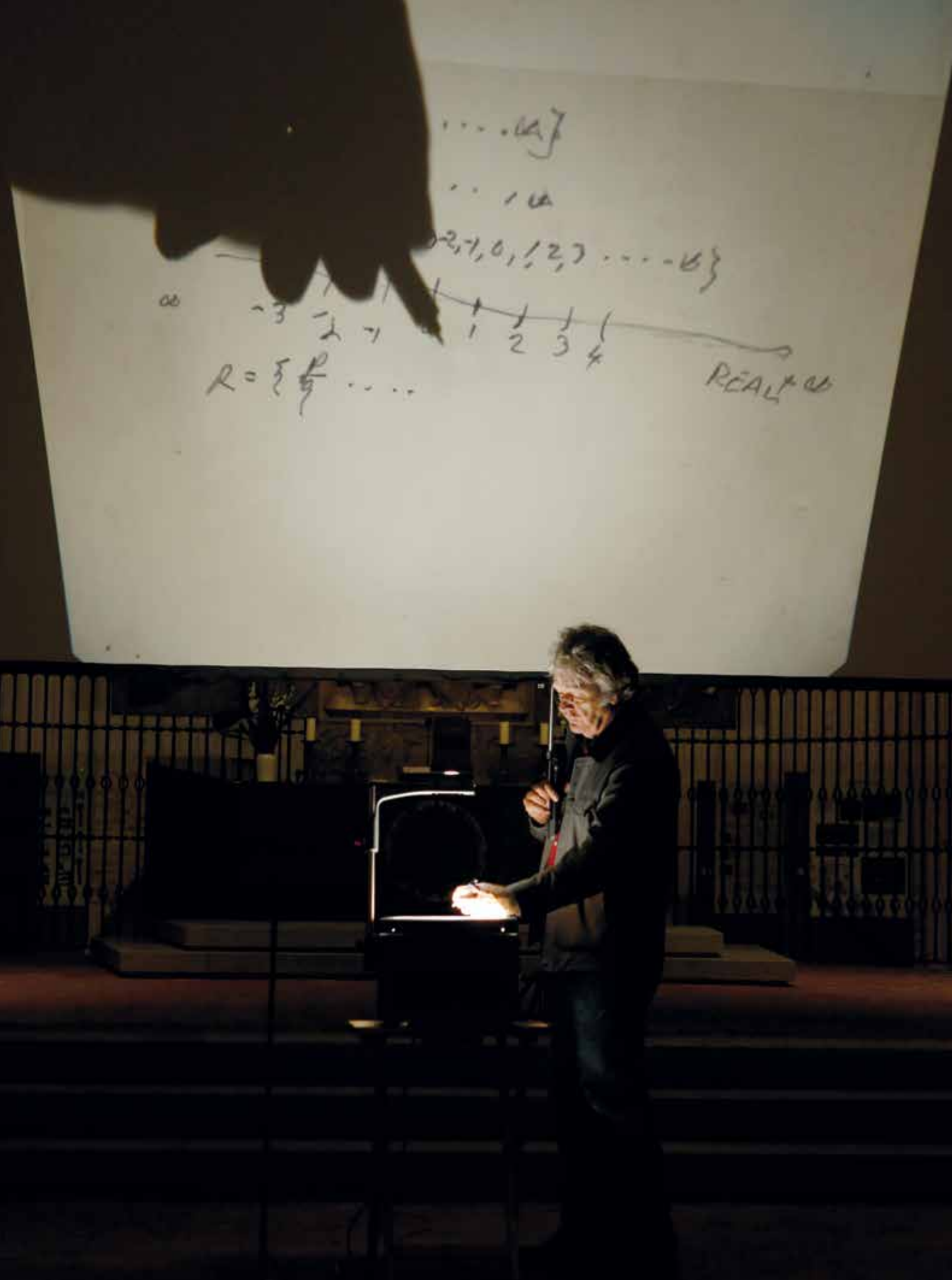
WHO OWNS THE LANDSCAPE?

Collective Appropriations and Landscape Planning

This session is dedicated to the gradual emergence of a new collective awareness of our daily environment. There are two levels on which this may be approached: The first is to look at current forms of private, individual, and collective engagement, as expressed in projects like garden collectives, urban agriculture, and so on. But also to identify the reasons underlying this yearning for community as well as the social or community-building influence such current forms have on shaping and developing the environment. And finally, to identify new forms of ownership that are being now evaluated for landscape's future.

With this in mind, a second approach would be to spotlight and critically appraise the instruments available to landscape and environmental planners. In what way does community engagement actually lead to a fresh scope for action and to a new quality of public involvement, which accordingly requires more advanced planning instruments?

What is the role of the profession of landscape architecture within these processes? Do we need to expand landscape architecture education?

THE RIGHT TO LANDSCAPE

COMMUNAL LANDSCAPES AT RISK

LANDSCAPE PLANNING

GREEN INFRASTRUCTURES

BEST PRACTICE LANDSCAPE ARCHITECTURE

There are many examples of landscape architecture and environmental design all around us. At the same time, we move about in the virtual sphere of a set of unbuilt ideas, seeking orientation among a range of appealing models with their specific attitudes and intentions. The critical examination of "good professional practice," both past and present, is tied up with design academies and the history of their influence in landscape architecture. The search for inspirational educational institutions, for role models whose personality and attitudes impress others—the aim is to encourage people to regard the critical contemplation of specific landscape architecture academies as a topic for research.

What continuities and traditions define the classic repertoire of landscape architecture? What aspects reveal differences, where do innovative styles emerge? What fundamental changes in design teaching may be observed? What new developments are emerging or call for our attention? What aesthetic practices are necessary for the use and implementation of technical developments?

BEST PRACTICE LANDSCAPE ARCHITECTURE
FUNDAMENTALS

IS THERE A DESIGN THEORY?

FIGURE 4 The garden of the Aire Rive, Geneva

Descombes have introduced along the river are like fragments of a three-dimensional map of the site's territorial substrate; a map addressed not to the bird's-eye view, but to the thinking body of the walker, engaged in the breadth and depth of the territory (Marot 2004, 74). This way of engaging critically in landscape architectural projects as laboratories for the development of new tools and skills, can be described not as a "reflection-on-practice," but more so as a "reflection-in-practice," a *thinking-with-ones-feet* (Schön 1983).

LAB-POSITIONING

Bruno Latour reminds us that if we are not able to follow up our studies inside the walls of laboratories far enough to take into account questions *outside* the laboratory, we are at great risk of falling back into what he describes as an internalist vision of science (Latour 1983, 152). He proposes to not focus on the laboratory itself but on the construction of the laboratory and on its position in the societal milieu as seen in the presented landscape laboratories. They illustrate that the very difference between the "inside" and the "outside," and the difference of scale between "micro" and "macro" levels, is precisely what laboratories are built to destabilize (Latour 1983, 154).

This process of destabilizing dichotomies is one reason for establishing the Aarhus Landscape Laboratory and for landscape architects to return to the long-neglected discipline of suburban studies derived from garden art. Here certain

landscape architects linked by their tradition and professional culture to the middle suburban zone—the birthplace of their discipline—are among a very few people today capable of revealing the rich complexity of sites and situations where other specialists see only chaos (Marot 2004).

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BEST PRACTICE LANDSCAPE ARCHITECTURE
LANDSCAPE ARCHITECTURE HERITAGE

THE FINE ART OF BEST PRACTICE

TEMPORARY LANDSCAPE AS THEATRE: SMALL EVENTS, BIG FUTURES

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Rennie Kai-Yun Tang is a designer and educator based in Los Angeles, and Assistant Professor of Landscape Architecture at California Polytechnic State University, Pomona. She often collaborates with artists on site-specific works that fuse concepts drawn from her various fields of expertise, including architecture, urban design, and dance. Her research interests include temporary landscapes, movement-based analysis of public spaces, and measuring social dimensions of the built environment. She is currently working in collaboration with a choreographer on a commissioned project for the Van Abbe Museum in Eindhoven, the Netherlands, to design a public tour for the museum. She holds a Bachelor's degree in architecture from McGill University and a Master of Science in Architecture and Urban Design from Columbia University. For more information see www.rennietang.com.

temporary urbanism / urban theater / Los Angeles /

urban experiments / open streets

SITUATING TEMPORARY LANDSCAPES

Much literature covers the broad arena known as temporary urbanism along with various allied "urbanisms" such as tactical, incremental, guerilla, pop-up, transient etc. (Hou 2010; Haydn 2006; Greco 2012). These movements grew out of a climate of economic uncertainty in cities throughout Europe and North America resulting in a lack of resources, power and control to implement formal master plans (Bishop 2012, 3) that often take several years or even decades to implement, if at all. Further reinforced by academic critiques declaring the death of the master plan (Cuff 2011, 19) and the need for alternatives to planning (Haydn 2006, 19), temporary urbanism has risen to the foreground to confront these realities. In light of this, temporary projects are now happening in primary civic spaces such as parks and streets and thus could be aptly called temporary landscapes (Mayo 2009). CicLAvia is an open streets event in Los Angeles that removes vehicles from streets to encourage active recreation. In a city that is defined by its car culture, this event temporarily constructs urban life in a place not typically associated with it. Like a living organism CicLAvia follows and reacts

to the more permanent environments it attaches itself to. In this analysis short-term effects of CicLAvia are correlated with long-term projects in the city to reveal critical relationships that may be of value to designers and planners [**FIGURE 1**].

METHODOLOGY

In order to explore the hypothesis that temporary landscapes can serve as tools for urban research, it is necessary that the researcher rely on the project—as designed—to self-produce its own data. Unlike researchers who design their own experiments (Felson 2005; Hirsh 2011; O'Doherty 2013; Halprin 1969), I will study an existing temporary landscape to demonstrate its viability as a research experiment. The characteristics of temporary landscapes that make this point evident are: controlled temporal and spatial conditions, action-based data and repetition. Each iteration of the event allows for a process of reflection, feedback, adjustment, and analysis, elements necessary for urban research.
Drawing from methods of urbanist William H. White, I approach the area of study as if entering into a theatrical scene, playing the dual role of spectator and participant (Whyte 1980). The findings presented in this paper emerge out of my role as "spectator," including an interview with one of CicLAvia's co-founders. During the next phase of this research I will be attending CicLAvia events as a participant-

researcher to observe "from the inside." The use of theatrical or role-playing strategies as urban probes requires researchers to become equals with other participants (Pink 2008; Saeter 2011) so they can experience the event from the perspective of their subjects. As an experiment "in the making" that is continually learning from itself, my task within this process is to collect and assemble the data to reveal potential avenues for continued exploration of this method.

RESULTS

TABLE 1 displays data for a number of long-term projects either recently completed or in-progress. Short-term reactions are reflected by the changes in CicLAvia routes and activity hub locations for each event. **FIGURE 2** graphically conveys the frequency of CicLAvias combined with a timeline of long- and short-term related events, while the mapping locates these events in relationship to all the routes combined. **FIGURE 3** depicts CicLAvia routes as evolving threads crawling across the city in response to current events.
These graphics demonstrate the strong interconnections between short-term (CicLAvia) and long-term projects in the city and how they fuel and respond to each other. The timeline indicates that CicLAvia's frequency is increasing. The mayor's comment that he would like CicLAvia to

LANDSCAPE AND STRUCTURES

Landscape and environmental planning are an intrinsic element of engineering sciences, and, in turn, a cultural landscape would not be possible without engineers. Technical innovations are often a counterpart of inventions in the field of landscape architecture. How we deal with infrastructure is an important issue when it comes to the specific characteristics of a region. Infrastructure is an integral part of cultural landscapes; it determines their look and feel and is responsible for providing the means of using and developing the area.
What forms of open space are now generated by hybrid infrastructure constructions? What landscape images do they create and how do they determine how landscape is perceived and understood?
How can the involvement of landscape planners help in the design of functional constructions?
What interdisciplinary knowledge and learning experiences are necessary to find satisfactory methods of dealing with these structures and their possible alteration in technical, environmental, and design terms?

MULTIDIMENSIONAL LANDSCAPES

WATER AND STRUCTURES

LANDSCAPE AND STRUCTURES
ENERGY LANDSCAPES

EVENTS AND CONVERSION

Certain spectacular events should serve to release the energy needed to drive positive developments in towns and regions, such as Olympic Games, football world cups, world expos, or—as in Hamburg in 2013—the International Garden Show and the International Building Exhibition.

However, the trend towards "festivalization" is not just limited to major events, but applies to various different scales and dimensions of public and private events. Despite the extensive preparation involved in staging such an event, it is stil essential for sufficient focus to be directed at the capital expenditure and changes in the landscape space with long-term visions for its legacy use. Because, unlike the spectacular event itself, such legacy plans will sustainably determine the character of the sites that will still be utilized and maintained after the spotlight has been turned off.

The festivalization of spaces means a deliberate staging of exceptional situations. How can the experiments and innovative potential that are introduced by the events be sustainably integrated into everyday life?

What is the relationship between event and subsequent use? Is the initiating event actually in the background and its legacy use the true focus of attention, or the other way round? What priorities have which consequences?

How do planners treat what is left behind? What planning methods are also suitable for long-term processes?

How are the understanding of long term planning processes and process-related designs implemented in the curriculum of landscape architecture education?

EVENTS AND CONVERSION

LARGE-SCALE EVENTS AND THEIR LEGACIES

PECHA KUCHA

Pecha Kucha:
(Japanese: ペチャクチャ,
chit-chat) is a presentation
style in which twenty slides
are shown for twenty
seconds each—six minutes
and forty seconds in total.

POSTER

SARA DEMIR
ONER DEMIREL

The important role of urban squares identity
urban open spaces, visual symbols, identity card, konak square, izmir/turkey example

Karadeniz Teknik Üniversitesi
Trabzon-Adana, Turkey

DANIEL MATĚJKA
LUKÁŠ LATTENBERG
JANA ŽÁKOVÁ

Practical experience with conversion of railway brownfields
Best practice landscape architecture

Mendel University, Faculty of Horticulture
Brno, Czech Republic

KRISTÝNA STARÁ

Landscape Perception
Spatial Planning and European landscape convention in Czech Republic

CTU Prague, Faculty of Architecture
Prague, Czech Republic

ZUZANA AMBROZOVA

Awarded projects of landscape architecture in the Czech Republic
Best practice landscape architecture

Mendel University
Brno, Czech Republic

BRUNO MARQUES
SIRLE SALMITSU
SULEV NURME

Creative Design Studios
The challenges between teaching and public engagement

University of Technology, Tartu College of Tallinn, Tartu, Estonia

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BARBARA K. ADÁMKOVÁ

Contemporary private garden in the Czech Republic
a research of the most common types and forms in relation to its designer

Mendel University, Faculty of Horticulture
Department of Garden and Landscape Architecture
Brno, Czech Republic

SABINE BOUCHE-PILLON
SÉBASTIAN BONTHOUX

Teaching urban ecology
Participatory science experienced by landscape architecture students trough a case study in urban ecology

UMR CNRS/CITERES
L'école Nationale Supérieure de la Nature et du Paysage (ENSNP)
Blois, France

PARICHEHR GOODARZI
SHAGHAYEGH ROSHAN
MOHAMADHOSSEIN ALVAND

Who owns the landscape?
Inheritors of the landscape

University of Fine Art Tehran, Landscape Architecture, Tehran, Iran

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URSZULA FORCZEK-BRATANIEC

The force of natural succession in a landscape
the application of visibility analysis for the effective visual resource management

Cracow University of Technology,
Landscape Architecture Institute
Cracow, Poland

ZUZANA AMBROZOVA

Small towns in the Czech Republic form the viewpoint by landscape architect
Best practice landscape architecture

Mendel University
Brno, Czech Republic

SARA DEMIR
ONER DEMIREL
M. AKIF ERDOGAN
MELIZ AKYOL

Altindere valley national park
natural and cultural landscape resources, analytical hierarchical process, visibility analysis, ecotourism

Karadeniz Teknik Üniversitesi
Trabzon-Adana, Turkey

CHANG CHIN-YU
CHEN HSIAO-HUI
HSU TSUI-FEN
HUANG YI-CHING

The evaluation of selecting the low-maintenance plants on outdoor vegetation wal in taichung city

Tung-Hai University, Department of Landscape Architecture, Taiwan

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CLAUDIO BERTELLI

What we talk when we talk about about water
or how I learned to start worrying and love the climate

HafenCity Universität Hamburg
Landscape Architecture
Hamburg, Germany

OLAF SCHROTH

Social acceptance of energy landscapes
social acceptability of renewable energy options in British Columbia's landscapes

University of Sheffield, Department of Landscape
Sheffield, United Kingdom

JOZEF SEDLÁČEK
LENKA KULIŠŤÁKOVÁ

Complex by design. Rich by nature
How to deal with historic designed landscape in recent land use policies

Mendel University, Department of Landscape Planning
Lednice na Moravě, Czech Republic

CATHERINE SZANTO
RITA OCCHIUTO

Towards a redefinition of the meaning of the landscape of Liége
proposal for a landscape experiment

University of Liége, Faculty of Architecture, Research Unit "Ville-Territoire-Paysage"
Liége, Belgium

IRENE BITTNER

Active youth in urban open spaces
Urban open spaces and physical activities of the young–a case study in Vienna

University of Natural Resources and Life Sciences | BOKU
Institute of Landscape Planning
Vienna, Austria

HALIL ÖZGÜNER
ZEYNEP AKGÜL GÖK
NESLIHAN YAŞAR YILMAZ

Conflicts between public and commercial use of sidewalks in urban areas: a case study of Isparta, Turkey

Süleyman Demirel University, Landscape Architecture, Isparta, Turkey

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KATARZYNA HODOR

Conduct model to restoration of historical gardens
Cultural heritage, model of conduct based on the concept of revalorisation of historical gardens in Cracow, southern Poland

Cracow University of Technology, Institute of Landscape Architecture
Cracow, Poland

AGNIESZKA ANNA OLSZEWSKA

Meaning in the landscapes of contemplation
how to give significance by design

University of Porto, Faculty of Science
Porto, Portugal

PARICHEHR GOODARZI
ALI ASGHAR ADIBI
MOHAMADHOSSEIN ALVAND
ZAHRA GHOLAMI
AHMAD ALI FARZIN

The mutual landscape of pilgrimage landscape and natural landscape
the holy rivers' hidden landscape in the city of Tehran

Tehran University and Polytechnic University of Turin
Tehran and Turin, Iran and Italy

MAIJA JANKEVICA

Nature in the city
Comparison of determined landscape ecological aestehtics in different urban areas: case of Latvia

Latvia University of Latvia
Jelgava, Latvia

WOLFGANG NOVAK
ANASTASIOS ROIDIS

Topography of Shadow
An experiment study of shadow patterns on large scale terrains

ETH Zurich, Landscape Architecture
Zürich, Switzerland

IRENA ÜBLER

Descobrir Guimarãe—creative tourism
an urban signage project for the European Capital of Culture Guimarães 2012, Portugal

Descobrir Guimarães, European Capital of Culture Guimarães 2012
Guimarães, Portugal

CAMILLE MAHAN
LANA MERRILL
PAUL SICILIANO

Designing for Resilience
Reshaping Purdue University's Campus into an Ecologically Sound Future

Purdue University
Department of Horticulture & Landscape
West Lafayette, Indiana, USA

SUSANNE ISABEL YACOUB

Landscape taking new approach
film | hd | 14 min | statements about landscape architecture in a changing world in "Return of Landscape" by Akademie der Künste, Berlin 2010

Landschaftsarchitektur+video, in cooperation with vista, Berlin, Germany

JĀNIS GRUNDBERGS
OZOLA SILVIJA
REINIS BAHS

Landscape specifics of Durbe town: the great achievement of little gardener
Best practice landscape architecture

Liepaja Regional Building Council, Latvia
Riga Technical University, Liepaja Branch, Latvia
Durbe Museum, Durbe Town, Latvia

SILVIA MINICHINO

Dutch and Italian renewable energy-related design critique

University of Florence,
Faculty of Architecture,
Florence, Italy

MADARA MARKOVA

Meaning of Latgale Upland everyday church landscape in development and growth of region and society

Latvia University of Latvia
Department of Architecture and Construction, Jelgava, Latvia

NADYA KERIMOVA
VALERY NEFEDOV
MARIA MOROZOVA

A design of urban constructions
building as a resource for urban green open space

State Forest Technical University
& University of Architecture and Civil Engineering
Saint Petersburg, Russia

KELLEANN FOSTER

Expanding design education globally
What´s needed for an effective online studio environment?

Penn State University, Stuckeman School of Architecture and Landscape Architecture, University Park, PA, USA

GIDEON SPANJAR
MARCO FACCHETTI
PETER R. HOBSON
SARUHAN MOSLER

The Shift
From landscape orientation to comprehensive vision on eco(system) infrastructure

Writtle College Writtle School of Design Centre for Econics and Ecosystem Management, United Kingdom

PANITA KARAMANEA

Who owns the landscape?
Landscape education as a field of research, rethinking the void, the case of the Venetian wall and moat of change-crete

Technical University of Crete, School of Architure Landscape Design, Greece

CHANG CHIN-YU
TSAI WAN-CHIEN
CHEN HSIAO-HUI

Attitudes of Park visitors towards Park Trees in Taiwan

Tung-Hai University, Department of Landscape Architecture, Taiwan

MOHAMMED MALLA MAHMOUD

The domination over nature
Landscape phenomenological approach toward understanding our relation with nature

University of Minho, School of Architure, Guimarães, Portugal

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ADRI VAN DEN BRINK

Design in the Planning Arena
Regional design for the MHAL region, Maastricht/Heerlen (NL), Hassel/Genk (BE), Aachen (DE), Liége (BE)

Wagening University, Landscape Architecture, Wageningen, the Netherlands

HUIRAN TANG

An exploration towards site specific design
research based on contemporary landscape architecture in Berlin

Technische Universität Berlin, Germany

YING LI

Public Open Spaces (POS) in China and the UK
A comparison study of Design and assessment of Public Open Spaces in Tianjin and London

University of Greenwich, Landscape and Architecture Department, United Kingdom

JÖRG SIEWEKE

Miss!ssippi
Mapping the marginalized deltaic landscape of southern Louisiana

University of Virginia/RWTH Aachen
Berlin/Charlottesville, VA
Germany/USA

ANA VALLARINO KATZENSTEIN

Research Methodologies
An innovative teaching experience—linking-landscape, project and research

Udelar, Design laboratory
Montevideo, Uruguay

ANTJE BRÜNING

Garden Tourism Southeast Europe?
types of garden and open space heritage sites in Southeast Europe for new cultural tourism perspectives

Technische Universität Berlin, Institute for Landscape Architecture and Environmental Planning, Chair for Vegetation Technique and Planting Design
Berlin, Germany

ZUZANA PŠENÁKOVÁ
INGRID BELČÁKOVÁ

Specifics and landscape conditions of dispersed settlement in Slovakia
a case of natural, historical and cultural heritage

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NAFISE SEYEDE
MARIEH MEHRANNEZHAD
SAMIRA MIVEHCHIAN

Sustainable development of urban landscapes
landscape designing as a tool into achieving sustainable development

Tehran University
Landscape Architecture Department
Tehran, Iran

ROELAND MEEK

Tidal landscape of the eemsdam
the changing attitude of the dutch towards water and nature

University van Hall Larenstein
Velp, Netherlands

VENUE: ST. KATHARINEN

An integral part of this meeting was experimenting with a unusual and special location. Since the new University building was still under construction during the conference, we were looking for a long time for a suitable and dignified location. We were happy, when St. Katharinen offered us their generous space. The original church dates back to the thirteenth century and has gone through many changes since. It was the church for the lifely port area and symbolizes the openess and cosmopolitan spirit of Hamburg. We realized that this huge space could be experienced as a landscape that needed to be discovered and designed. In fact, students of the HCU prepared arranging the interior space of the church and could experience thereby a 1:1 planning.

UNIVERSITY CHURCH

The Hauptkirche St. Katharinen is one of the five central City Churches in Hamburg with the special function as University Church and church for the HafenCity. The foundation of St. Katharinen dates back to 1250 AD, when Hamburg expanded its borders to the south. Throughout the centuries, St. Katharinen became social and spiritual centre of an area, which changed from a rural to an urban space with high density. The growth of the congregation was harshly interrupted in the end of the nineteenth century, when Hamburg joined the customs Union of the German Reich. At that time, the baroque city south of the church was teared down and replaced by a customs free area with warehouses, the so called "Speicherstadt," behind a fence with customs control. About 20,000 people lost their homes then and had to leave the parish. In 1943 the bombings of World War II heavily destroyed St. Katharinen like vast parts of Hamburg. After the war the people of Hamburg re-erected the church as sign of peace, reconciliation and hope. However, right north of the church the Ost-West-Strasse was built like a city-highway through the heart of the city isolating St. Katharinen from the rest of town. In the 1990 the start of the HafenCity project brought St. Katharinen back on stage as active player in civil society and in the development of a merely business and harbour area to a mixed urban area with high density. Today, after the fundamental renovation of the church from 2007–2012, St. Katharinen presents a public space of unique historical, cultural, social, and spiritual quality for the City of Hamburg both with the church-square, the solemn and bright inner room of the church, and the restored historical organ. The church-tower is one of the most beautiful landmarks in skyline of Hamburg. St. Katharinen is raising her voice in the interdisciplinary debate on how to sustainably implement "peace and prosperity of the city" and it's people (Jeremiah 11). As University Church and church for HafenCity, St. Katharinen has been happy and proud to open her doors for the ECLAS Conference 2013 in Hamburg.

Frank Engelbrecht
Pastor

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