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**URBAN  
FUTURES**

**3**

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**3**

**WHAT ABOUT  
LANDSCAPE?**

A CONFERENCE ORGANISED BY THE UNIVERSITY OF GLOUCESTERSHIRE  
LANDSCAPE ARCHITECTURE TEAM WITH THE SUPPORT OF THE  
COUNTRYSIDE AND COMMUNITY RESEARCH INSTITUTE, 21-22 JUNE 2018

### **Urban Futures 3: What about**

**Landscape?** was part of our annual activities in landscape and architecture research within the School of Art and Design. It celebrated the broadening possibilities for this expanding but seemingly ambiguous field of landscape within current design discourse.

This conference built upon our research symposium in Urban Futures 1: Researching the Territory Between Space, Heritage, Living and Environment in the 21st Century - which examined the landscape of future cities from both philosophical and practical perspectives. As Professor Jonathan Hill has noted, inherent in the original Italian word for design, *disegno*, was a duality suggesting both the drawing of a line on paper as well as the drawing forth of an idea. We took this dual connotation as making explicit the close relationship between thought and practice which underpins our collective design research interests. The symposium brought together academics from Asia and the UK, with invitees from English government agencies and private organisations.

In Urban Futures 2: Researching the Territory Between Urbanity and Rurality, we again collaborated with Professor Janet Dwyer and the university's Countryside and Community Research Institute, and invitees from Asia, to explore the growing importance and possibilities of the peri-urban hinterland. Drawing back to Lefebvre's 1970 publication on the erasure of the long-held distinction between the country and city, we examined the shared challenges of these unique landscapes.

For What About Landscape? we considered the landscape from multiple perspectives, drawing upon: its historic relationship to its depiction; its relationship to the human action of modelling the urban or natural environment; and its creation of new specific aesthetic visions, experiences or characters. But what is happening

now? How has the concept of landscape been changing? What is the landscape of the present? And what about our and its future? Cities are constantly growing, overloaded by images and inputs; the areas between urban and rural environments are left to change without clear visions; the relationships between human beings and nature are always more hidden and complicated; natural areas are disappearing or have been transformed in protected untouchable open-air museums; even sustainability itself seems at times to already be an old-fashioned trend while the rhythm of our life is increasing constantly.

In this context, what is the new meaning of landscape and how are human beings creating new relationships with nature? As the Catalan poet Antonio Machado noted, 'there are no paths, paths are made by walking' and this conference examined these questions: defining the landscape as social, economic, political, artistic, design, historic and theoretical products of its own era; and identifying its transformations, from the past to the future. Trying to focus on the concept of landscape broadly, the conference produced interdisciplinary and innovative discussions related to this expansive topic. Within this framework, the conference welcomed international researchers - from academic and professional environments - whose research is related to the concept of landscape, and who so generously wanted to contribute their expertise to this compendium of possibilities for its future.

We warmly welcome our contributors included in these proceedings as well as all of the attendees.

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# A DIVERSE LANDSCAPE FOR THE FUTURE

Conferences are peculiar events. The majority of times, in just a few days, you are exposed to a huge amount of ideas. At the end of them, you feel exhausted, although potentially richer.

The international conference held by the University of Gloucestershire last year has been an intense two-day experience. In less than 48 hours, we had the pleasure to listen to 2 great keynote speakers, and about 15 researchers from 4 different continents. It has been a relevant, amazing adventure, but I am glad that I had some time, after this, to think more carefully and reflect about all the thoughts, proposals and comments collected during the days. Now, through a more sensible perspective, I believe I understand better all the main lessons that I learned through the shared research projects.

First of all: there is so much beyond sustainability. In the recent years, the concept of landscape has been often associated with this already outdated, although very important, trend about sustainable/green approaches. This conference revealed that researchers are actually considering this trend from very different and peculiar perspectives, offering refreshing visions of the topic.

In the text of Chiara Pradel, Rethinking ground. Imagining and recycling earth, for instance, the landscape is not just the result of re-shaping the earth, but a complex process of physical movements and changes that should be considered more carefully and from a sustainable perspective. Bethan Walke, on the other hand, in Brexit. In search of the picturesque? Re-framing landscape for the twenty-first century, is focusing more on social and cultural aspects of

a sustainable method to reconsider the English landscape after Brexit. Finally, the paper Dynamic landscapes? by Jonna Majgaard Krarup focuses on the opportunity of rethinking global warming from a deep, ancient and equal relationship between nature and man potentially well expressed through some beautiful contemporary examples of landscape architecture.

Another important lesson is related to the richness of research methods. The papers presented offer a multitude of methodologies applied to support arguments, and to develop and analyse ideas. The conference was, indeed, an important moment of comparison and debate about how researchers can investigate landscape.

For example, in the paper Intangible communal traits: a mould for tangible urban cultural landscape, Abhishek Jain is using visual analysis of maps and photos to understand the changes of urban contexts, finally identifying a relation in between spatial and social features. In a completely different way, Victor Alegria and Mauricio Carcamo, explored the notion of drifting through a documentary research, focusing on physical connections, in their Dérive/ drift: walking, drawing and devising on the architectural, urban and territorial projective practices. Again in a different way, Wang Fan, Nie Qingjuan and Guo Yao, in their Research on the application of morphological structure change theory in Chinese classical gardens: taking the baoding “Ancient Lotus Pond” are studying historical changes of Chinese gardens through the application of morphological theories.

Finally, the last, fundamental lesson that I learned, and that I believe you can retrace through all the papers published, is that we cannot define landscape as one, specific, rigid thing.

In Anna Celeste Rubino's paper, The role of school's architecture in the process of renewal of the urban patterns and of the landscape in small cities, for instance, the landscape is a dialogue between environment and buildings. For Elif Kendir Beraha, Horror Vacui: Landscape imaginary in an age of urban densification, landscape is an opportunity to interpret our cities and to transform them, in particular focusing on empty spaces - or "horror vacui". Finally, in Living Memory: The Construction of Mnemonic Landscape in Times of Industrial Uncertainty, Marco Spada writes about abandoned industrial landscapes, and the role of acting memory in the recovery of these places.

To conclude, we asked researchers from around the world: What about Landscape? and we received answers extremely interesting, but also so different that it seems almost impossible to define exactly the future of research in this field. Right at the end of conference, I admit, I was a little disappointed; I was hoping for a more clear and defined perspective. But now I can argue that this is the best result that we could have imagined.

Research on landscape is growing fast and broadly. It is still a new field, full of great potentialities. We cannot put boundaries, labels, or define categories; we should instead celebrate diversity. The papers presented in this conference proceedings are doing exactly this: they represent a complex and rich scenario, full of great new sparks for the future.

**Carla Molinari**



# INTANGIBLE COMMUNAL TRAITS: A MOULD FOR TANGIBLE URBAN CULTURAL LANDSCAPE - CASE OF DHARAMPURA, SHAHJAHANABAD

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## **SHORT BIO**

Abhishek Jain is a practicing architect, researcher and urban regeneration professional from India, who has been involved in teaching architecture and urban studies as visiting faculty in reputed institutes like, School of Planning and Architecture, Delhi and Faculty of Architecture and Ekistics in Jamia Milia Islamia etc. He is an urban heritage enthusiast and does research on the same especially in context of organically grown old cities of India.

He has started an initiative called Shahjahanabadi Foundation in 2009 and since then actively working on the heritage awareness program through certain events and documentation in the old city. He has been born and brought up in Shahjahanabad and currently writing a book on the city.

## **ABSTRACT**

Organically grown historic Cities have always been known for their culture and lifestyle which helps in generating tangible urban fabric and built character. Residential quarters of such historical cities based on communities which can be religion based, trade based etc. usually grew organically with time and leads to interdependency of tangible urban fabric and intangible sociocultural pattern. Such living pockets are known with different names in different organically grown old cities of India like "Mahalla", "Katra", "Bara", "Pol", "Ahata" etc.

Research envisions futuristic urbanism for residential pockets in Old cities as they have proved to be interesting webs of such residential pockets which act as laboratories for evolution of cultural traits based on community, religion, trade etc. This paper illustrates that these traits and organic character generating richness and diversity in old neighbourhoods is the main key which signifies a sustainable urban future for historic old cities. Research has been restricted to current social and spatial characteristics, to study "Dharampura" a living neighbourhood and its intangible heritage in City of Shahjahanabad (Old Delhi). Here historical transformation of Mahalla in relation to city also plays an important role to understand its significance as how intangible heritage plays an important role in giving birth to a tangible one. Research is relevant in terms of understanding qualities of organic character of organically grown neighbourhoods in old cities especially when they are in their transition period, of historic towns to commercial zones of expanded city.

# **1. INTRODUCTION**

## **1.1 CITY OF SHAHJAHANABAD**

City of Shahjahanabad was the capital City of Mughal Empire established in mid-17th Century. City has been planned with main commercial spines and public squares and further residential quarters have been demarcated and grown organically with time in form of large mansions and gated neighbourhoods based on religion and occupation-based communities known as “Mahallas” and one based on commercial workshops and houses of work mans were known as “Katras”. As the Mughal nobility was most varied in terms of religion, sects, ethnicity, and regions. There were professional classes of Jains, Khatris , Kayasthas, Baniyas, Marwaris, Kashmiri Pandits and Kashmiri Muslims. Due to layers of history and gentrification the city became more and more dense and branched further in itself.

## **1.2 Gated Mahalla of Dharampura**

In old city of Shahjahanabad (Delhi), Gated Mahalla of Dharampura is the organically grown jain (community) area adorned with some heritage jain temples of early 19th Century having both associational and cultural significance. Mahalla is abutted with two important secondary commercial streets Dariba- e- Kalan, famous as city’s gold and silver market, as well as Kinari Bazaar, famous for laces and rakhi trade which together intersect and meet the primary commercial street of Shahjahanabad called Chandni Chowk street, also known as spine of the city. Mahalla starts with a narrow street called “Sethon ka Kucha” acts as the main entry of this gated Mahalla from Dariba- e- Kalan, this street was majorly occupied by the havelis of jewellers having shops in Dariba- e- Kalan. It also contains another important jain temple sanctuary of settlement called as Bara Jain Mandir. Street further intersects with another divided into two parts one is known as Gali Anar wali and another one as Gali Dharampura.

Both further branches out into certain small totally residential pockets known with different names based on number of havelis they possess for example, Satghara, Chheh ghara, Panchghara, Chaughara etc. Mahalla majorly has two main chowks with community based traditional amenities losing character in today’s time and two other sub centres as well all of them have Jain temples and wells for daily jain rituals.

## **1.3 HISTORY OF NEIGHBOURHOOD**

Earlier in mid 1600s to late 1700s, area contains two important mansions of nobles of royal court, Haveli of “Ustad Hamid” (one of the builders of red fort) and Haveli of Nawab Shahdi Khan, and that is the reason that earlier “Sethon ka Kucha” was known as “Kucha Ustad Hamid” and Gali Gulian as “Chhatta Shahji” and have direct linkages with “Jama Masjid”. But in early 1800s, area has been allocated to Jain community by court to build a temple and jain neighbourhood grew in inner quarter of area around the first planned Jain temple with shikhara built by Raja Harsukh Rai (Imperial treasurer) in the reign of Akbar II, and soon the area got converted into a gated mahalla<sup>2</sup> of Jain community with building of another jain temple called “Jain Bara Mandir in Sethon Ka Kucha” and Aggarwal Jain Panchayat<sup>4</sup> was established as the main caretaker of temples and Jain community.

- See figure 1

## **2. MATERIALS AND METHODS**

This case study uses a strategy based on use of cultural traits as indicators to analyze organic physical and social growth of a neighbourhood in historic old cities of India. Here historical transformation of Mahalla in relation to city also plays an important role to understand its significance. After that proposals have been given to upgrade spatial character of Mahalla,



being sensitive to local communal traits, which helps in improving social structure of Mahalla, are proposed to have a positive futuristic urbanism for this Urban Cultural Landscape.

### **3. ANALYSIS OF SOCIAL CHARACTER SUPPORTED BY ORGANIC MORPHOLOGY**

The organic plan of Mahalla2 not only defines a natural expansion of community but also gives birth to certain urban elements helps in generating the social structure of neighborhood like certain chowks having specific purpose for community, lanes with dead ends majorly acts as private residential zones with their own small size chowks (intersection of streets) totally dedicated to residential interaction only, it also gives birth to certain mysterious semi-public zones in the Mahalla2. For eg. Dharampura consists of two important typologies of streets, one which acts as the main primary street of Mahalla2 includes Sethon ka Kucha, Anar ki Gali, Gali Dharampura and another which includes all residential pockets. The major difference between the two typologies of streets is character of buildings as the residential units present on the former one has mixed use buildings, and buildings on the latter one are purely residential in nature; even these branching streets with cul de sacs have been named on the basis of number of houses it bears like Satghara, Chheghara, Chaughara, Panchghara etc. Main Spine Street with mixed use buildings having day to day need shops and residences above and behind, this street has two important chowks (intersection of streets) having Jain temples, Aushdhalyas (defunct), Jain Library, Jain Schools acts as main junction of interaction in morning hours and having tea shops as well as pan shops in close proximity acts as main zone of interaction for youngsters and elderly men leads to a sense of social cohesion

and belongingness to inhabitants.

### **4. ANALYSIS OF CHOWKS (INTERSECTIONS OF STREETS)**

Due to disproportionate street and built dimensions ratio, Chowks (intersection of streets) are losing their character of being interaction spaces. Secondly extensions done by Temple buildings have led to covering of chowks and converting them to semi-public areas instead of public areas. Inbuilt Social cohesion is there in the area due to organically grown built and its relation to street which are active whole day due to mixed use character of buildings on primary street whole day generates sense of security and community there. But due to extensions, because of lack of development controls, these chowks5 have been overshadowed by expanded built which makes these heritage temple buildings visually in accessible.

■ See figure 2

#### **4.1 JAIN FESTIVALS CELEBRATED AT DHARAMPURA**

PARYUSHAN / ANANT  
CHAUDASH PROCESSION

“Paryushan Parva” organized every year in the auspicious month “Bhadrapad” of the Hindu calendar extends from the fifth day to fourteenth day of the bright fortnight. The festival ordains the Jains to observe the ten universal supreme virtues in daily practical life.

MAHAVIR JAYANTI PROCESSION

The birthday of Shraman Bhagwan, the last Tirthankar, is celebrated on the thirteenth day of the fortnight of the waxing moon, in the month of Chaitra. On this occasion, a grand chariot procession, community worship, glorification of the Lord, discussions, discourses, seminars and devotional and spiritual activities are organized. On

this day, a magnificent celebration takes place at Kshatriy Kund in Bihar because Bhagwan Mahavir was born there.

#### NAVMI MELA / PROCESSION

On the 9th day of paryushan a big procession takes place as part of ending of Paryushan.

Palki of god, with jewelled indras are the highlight of procession.

- See figure 3 & 4

#### **4.2 BUILDING USE SURVEY AND ANALYSIS**

Percentage of mixed use buildings are more on the primary street of Dharampura, internal pockets are still totally residential. In Anar ki Gali area more no. of havelis have been converted to goldsmith workshop compounds and leading to gentrification due to coming of Bengali labourers (Goldsmith). Recently one of the big haveli's conversion into a heritage hotel led to some unrest in Mahalla, as Jain community residing in are not in favour of drinking and non-veg cooking in hotel.

#### **COMMERCIALISED BUILDINGS SURVEY AND ANALYSIS**

56% of buildings out of 119 plots are partially commercialized which means mixed use, here the definition of mixed use is changing as commercial activities like workshops and godowns which are not compatible with residential use of buildings are also coming up. Proximity of two commercial streets of Dariba Kalan and Kinari Bazaar is leading to expansion of commercial building use in dedensified buildings affecting residential nature of area.

#### **DEDENSIFIED BUILDINGS SURVEY AND ANALYSIS**

18% of the buildings out of 119 are partially dedensified due to lack of contemporary amenities and decaying physical fabric of the neighborhood and is leading to gentrification in area.

## **5. DISCUSSION**

### **5.1 ISSUES ON BASIS OF COMMUNITY INTERVIEW**

Major issue of neighbourhood came out of discussion are dedensification because of lack of amenities like dispensaries, two wheeler parking, basic sanitation and waste management. Gentrification due to increasing commercialisation in neighbourhood, is also leading to economic disparity and loss of community traits in neighbourhood. Basic elements like "Chabutra" (Platforms on periphery of houses used for sitting and street interaction) are going because of encroachment of shops to the edge of streets. Another important issue came out of interviews is about lack of maintenance of traditional and heritage buildings because of loss of traditional construction techniques faced by contractors (Rajmistris) of neighbourhood. And lack of initiative by Dharampura resident welfare association and Aggarwal Jain Panchayat4 is an another issue for decaying urban built.

### **5.2 SOCIAL ISSUES**

#### A) LACK OF INTERACTION SPACES

In this neighbourhood of Shahjahanabad people have a very fixed lifestyle and habits, of which public and semi-public interaction is an important part which is majorly catalyzed here by spaces like connected terraces and chowks inside the temple and tyagi bhawan complexes, this Social interaction is getting barred due to infill commercial use at certain buildings in middle of continuous built fabric.

Women can still socially interact in big courtyards of temples but men really can't interact socially more in neighbourhood due to optimization of chowk spaces by building extensions and less use of chabutras in front of havelis due to opening shops, Then only 2 panshops in the neighbourhood are the only interaction zones. No places

for old men for interaction in Mohalla.

#### B) INCOMPATIBLE BUILDING USE IN THE BUILT FABRIC

Due to expanding commercial activity from Kinari Bazaar and Dariba Kalan, (59% of fully and partially converted units), existing indigenous jain population is moving out of the Mohalla and old city. Terrace networking got barred and people can't interact.

#### C) DUE TO DEDENSIFICATION OF JAIN POPULATION

Currently, 18% of Havelis are partially dedensified as well as 5% fully dedensified and 59% buildings have got converted into fully or partially commercial building use, is product of dedensification and reason is incapability of residents to maintain the structures as well as lack of social infrastructure like dispensaries, clinics, Coed Schools in neighbourhood.

#### D) UNHEALTHY LIVING ENVIRONMENT DUE TO COHABITATION

20% of the Havelis have been cohabited by multiple families (rented), as per the traditional haveli typology, it has been made to serve a single joint family, but now due to imposed increased no. of users. Buildings with one or two toilets and extended partition areas, leading to covering of courtyards and degraded living conditions.

#### E) IMPACTS OF GENTRIFICATION ON LIVING JAINS

Due to expansion of no. of dedensified buildings in Mohalla, Commercial building use is expanding and leading to gentrification of area from upper middle and high class of people to lower labour class and more of marginal and day workers creating economic disparity in Mohalla as 67% population is still the original jain population of area affecting social interaction in area. Conversion of

one of the oldest jain haveli in a hotel is also leading to fear of loss of jain lifestyle in area due to upcoming tourism not supporting jain traits like vegetarianism and anti alcohol drinking etc.

### 5.3 STRENGTHS

#### STRONG ASSOCIATIONAL VALUE

Due to presence of heritage Jain temples and first jain settlement, area has a strong associational value with jain heritage in Shahjahanabad.

#### PRESENCE OF TEMPLE SANCTUMS AS BUILT HERITAGE AND TEMPLE LIBRARY (RARE MANUSCRIPTS)

Jain temples being an important part of historical urban fabric with lots of dependency of people on that for day to day activities at the same time it has a lot of historic and aesthetic value.

#### SENSE OF BELONGINGNESS TO AREA, POSSESSED BY EARLIER GENERATION

People of last generation are still living there because of their sense of belongingness which needs to be transferred to newer generation.

#### JAIN OWNERSHIP OF BUILDINGS

83% of the buildings are still owned by jain community, so it still has a major stake of jain community.

#### PRESENCE OF JAIN PANCHAYAT AS A COMMUNITY LEVEL INSTITUTION

Aggarwal Jain panchayat being an oldest community level institution still have a say in community and maintains all public building of community level in area.

#### JAIN FESTIVALS AND PROCESSIONS, INDIGENOUS TO AREA

Shahjahanabad being the first place in Delhi for Jain congregational festivities and Dharampura due to its temples being an important part of processions to this day.

## REMAINING, STRONG SOCIAL STRUCTURE OF AREA

Sense of togetherness in terms of social structure of a Jain community is still there, and remaining historical built fabric still supports it.

## SAFE FOR ALL (EYES ON STREET)

Due to connectivity of Jama Masjid, Dariba Kalan and Kinari Bazaar from all three sides, active movement of people is there until late evening which makes it safe for women till Kucha Seth stretch of area (Except Anar ki gali).

### **5.4 RECOMMENDATIONS WITH SUSTAINABLE FUTURISTIC URBANISM**

The outcome of community development in Dharampura can be crystallized in the link between physical interventions and the awareness of community about the process of conservation. The increase of community awareness about the project transforms community from a watching audience to an actor in the process. Another major stake is of Aggarwal Jain Panchayat<sup>4</sup> and Dharampura resident welfare association should take their responsibilities and involve external NGOs documentation and analysis of traditional and historic buildings. As well as training programmes for contractors (Rajmistris) of neighbourhood should be conducted to revive their traditional methods of renovations and construction.

Local neighbourhood level committee should be made to look at future requirements of neighbourhood after the operational process which should involve people from inhabitant community, Dharampura Welfare Association and Aggarwal Jain Panchayat also the local NGOs who have a better understanding of area for expert advice. To increase social cohesion community development, recreation programmes should be arranged, which will encourage and promote community traits of neighbourhood, so its identity and positive percept

image should be maintained.

For local amenities, on basis of detailed survey a conservation management plan should be framed out considering community as the main stakeholder. On the other hand by making adaptive reuse schemes for neighbourhood dedensified buildings, basic amenities should be re-planned in neighbourhood. Similarly local level agencies should be considered as important stakeholders and through their collaboration with resident welfare association and community, local area waste management plans should be made and sanitation issues should be sought with a futuristic approach.

Neighbourhood level funding programmes should be made with community participation and funds from Jain temples and Aggarwal Jain Panchayat of neighbourhood. A neighbourhood maintenance charge should be framed by Resident welfare association, and it should be used for positive development and amendments in neighbourhood.

## **6. CONCLUSIONS**

For a futuristic urban regeneration of organically grown neighbourhoods, in historic core cities, it is important to understand their morphology and community structure with detailed typology of traditional residential units, secondly how morphology governs the community activities in neighbourhood.

Another important learning from the research is that the urban regeneration strategy made for neighbourhood should be made by considering already existing potentials which are biproducts of organic morphology and layers of transformation as well as the basic traits of community which signifies the cognitive percept image of neighbourhood for inhabitants.

The two way approach, of having tangible and non-tangible dimensions of



strategy should be followed, so that each and every issue and potential related to area will come into consideration. And one should always consider quickly changing needs and space dynamics of neighbourhood, and to control that in future, agencies and committees should be made in area who takes care of it in future as well, here community should always be considered as main participant. An integrated Rehabilitation scheme with conservation plan should always be framed for futuristic regeneration.

■ See figure 5

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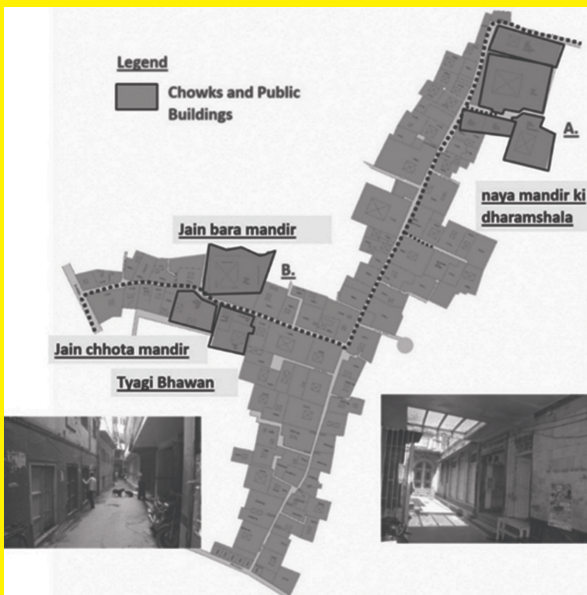
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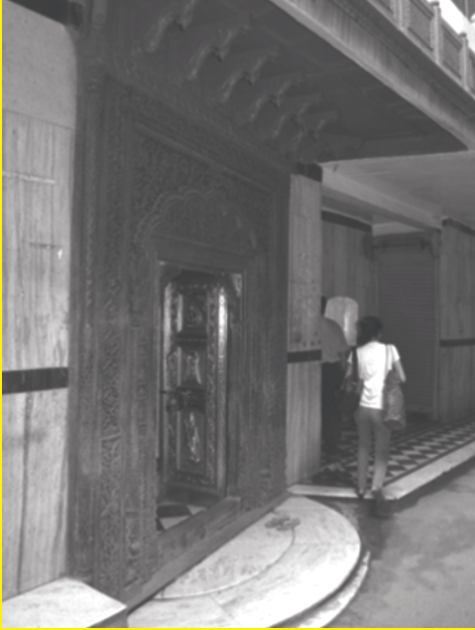
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**FIGURE 1:** Map showing Gated Mahalla of Shahjahanabad.



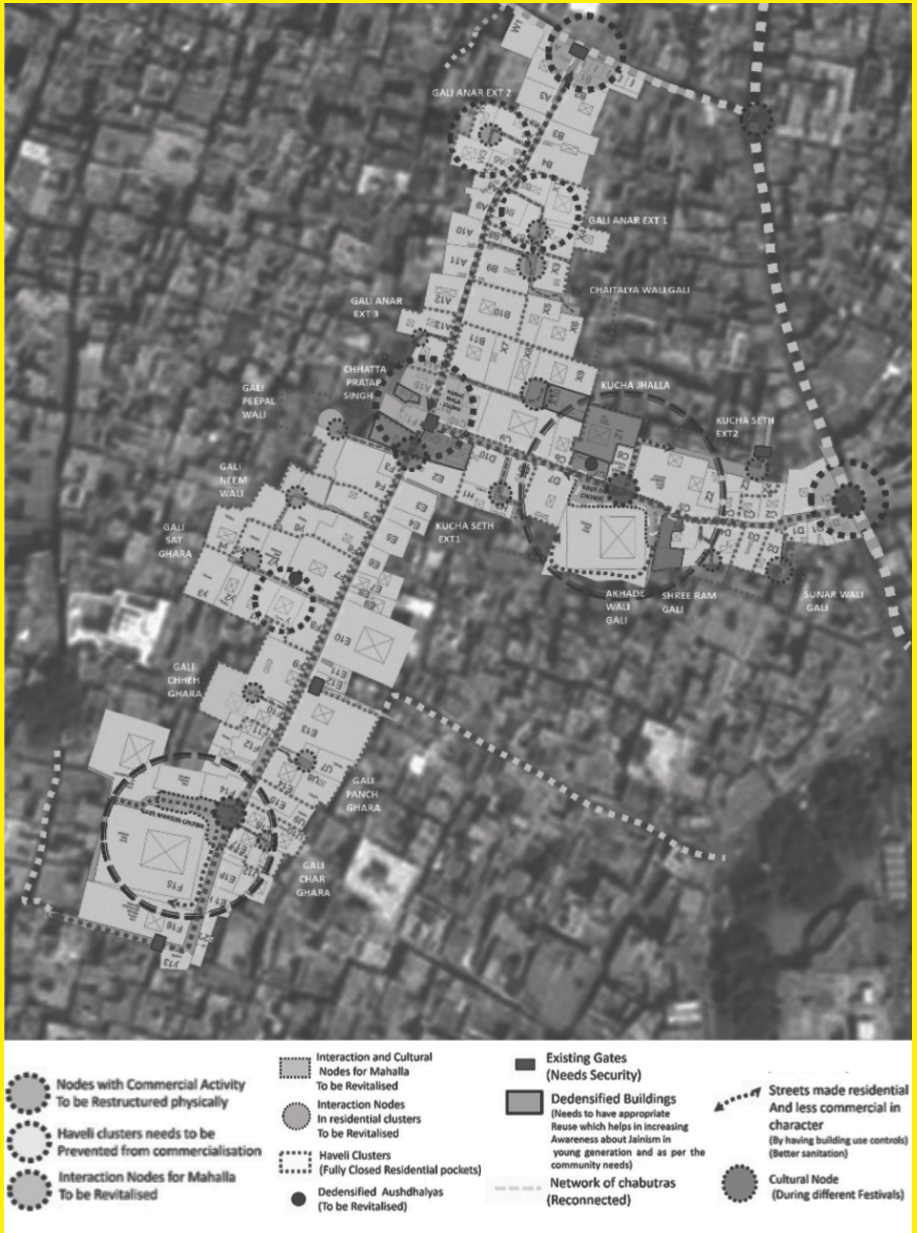
**FIGURE 2:** Map showing location of Jain Temple Chowks.



**FIGURE 4:** Picture of Bara Mandir at Sethon Ka Kucha.



**FIGURE 3:** Picture of Naya Mandir at Gali Dharampura.



**FIGURE 5:** Map showing proposed recommendations with intervention areas in neighbourhood.

# DÉRIVE/DRIFT: WALKING, DRAWING AND DEVISING ON THE ARCHITECTURAL, URBAN AND TERRITORIAL PROJECTIVE PRACTICES

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## ABSTRACT

Historically the notion of drift or drifting (Debord's *dérive*) gathers meanings related to erring, digressing and/or wandering with different degrees of intentionality, chance and intuition (Careri). On the other hand, walking, drawing, and devising, involved in the primary stages of projective practices, are usually similarly metaphorized. "Methods" as search by trial and error and even divergent thinking are common in those areas. Despite the above, these similarities and tacit practices have not been deepened with greater conceptual rigor. Additionally, the theory of the embodied mind, raised from cognitive linguistics (Lakoff), philosophy (Merleau-Ponty) and neuroscience (Rizzolatti), among others, resituated the nexus body-thinking.

In this context, is it possible to understand/conceptualize drifting in territory and in a blank page, and wandering over ideas as synonyms? Are territory, page and mental imagery homologous? This paper addresses



the relationship between walking (the territorial), drawing (the graphic) and devising (the mental Imagery) in the architectural, urban and territorial projective practices. This text proposes drifting as an acting procedural technique, relevant to projective practices, and as an alternative way to know (Maturana). But even more so, to project in those areas.

Methodologically, this work is a documentary research with a generalist character. The above is done by repairing the three concepts in the light of embodiment, the embodied and the characteristics proper to the case study (walking, drawing and devising) and the correlate mind-body. Finally, the disciplinary scope of the nexus between walking, drawing and devising, associated with drift as a (cognitive/enactive) acting procedural technique, is discussed.

## **1. INTRODUCTION**

Historically, the notion of drift includes meanings related to erring and wandering (both physical and mental) with different degrees of intentionality, chance and intuition: from the expression «a boat a drift» to the International Situationist *Dérive* (Debord), the mathematical derivation of infinitesimal calculus (e.g., to obtain the function's derivative) and even the (filo)genetic drift (edge), proper of evolution and Darwinism, among others. All of them consider similar meanings linked to the procedural uncertainty, partial in the development of a flowing action.

Meanwhile, drawing (as (re)presentational wandering), erring and thinking, involved in the primary stages of projective practices, are usually similarly metaphorized. "Methods" such as learning by search or by "trial and error" are copiously recognized in the arts as their own. Even mental correlates of them, like divergent thinking, are habitual predicaments in those fields in search of the desired creativity. In spite of the

previous phenomenon, these similarities and even tacit practices are not deepened with great conceptual rigor.

On the other hand, at the end of the 20th century, embodiment and embodied cognition took on theoretical strength, supported by theories in linguistics (Lakoff, Fauconnier and others), philosophy (Johnson, Merleau-Ponty, Husserl, Kant and others), cognitive psychology/biology (Rosh, Varela and others) and confirmed by findings in neuroscience (Gallese, Rizzolatti and others), conducted at the University of Parma. Theoretically speaking, this resorted the thought-body nexus, blurring the long-lived Cartesian dualism. The finding also restored the body and the concrete experience as the physical foundation of language —and thinking—. Thanks to all this, today we know with certainty that we as humans think as we corporally do.

In that context, is it possible to understand/conceptualize drifting in the city, in a page and in the mind as synonyms? Are territory, page and mental imagery homologous beyond the obvious metaphor? Do we drift as we walk, draw and devise architectural, urban and territorial projective practices?

The present work aims to generalize drift as a parallel or alternative behavior to "method". It is useful not only to know (in the broad sense), but as a *maniera* (mode) of stochastic doing, ad hoc to the architectural, urban and territorial projective practices. In consequence, the hypothesis of the paper proposes drift as a ludocreative and acting procedural technique, extracted from the common procedural substrate, inherent to walking (the territorial), drawing (the graphic) and devising (the mental imagery).

## **2. THEORETICAL FRAMEWORK**

Etymologically, the verb «*derivar*» (both in Spanish and in other Romance

languages) comes from the Latin *derivare*, which has its origin in 'coming from a certain source'. This points out to diverting a river or stream of water (Gómez De Silva, 2013 [1998]). Additionally, «derive» (in English) adds a registrable meaning up to 1500 A.C., which refers to 'obtain by a process of reasoning'. In reference to words, 'arise by a process of word-formation', 1550s; meaning 'trace or show derivation' is from c.1600. General sense of 'get, gain, obtain' (as from a source or origin) is from 1560s; that of 'arise, spring' (from) a source or origin is from 1660s. Related: Derived; deriving (ONLINE ETIMOLOGY DICTIONARY, 2018). From the foregoing, it is evident that the notion of «derive» has a nature strongly linked to the divergence or deviation in the movement of a flow or flowing action that occurs. It can also be noticed that this divergence or inflection is not confined to a single area, but extends from a concrete action (the deviation of a channel) to an abstract mental operation (to reason and to conclude through a divergent or non-linear path). In both cases, it refers to a change in the form or *maniera* (manner, in the Vasari sense) in which the active flow (channel or path reasoning) occurs. It is then the notion of drift a highly modal and relative meaning to the way in which something flows or unfolds. As we shall see, this is one of the central components of the meaning of drift.

## 2.1. MATHEMATICAL DERIVATIVE

In mathematics, the derivation has a long history. In calculation, the derivative of a function quantifies the average speed with which the value of the said function changes in a certain interval, when the interval considered for the independent variable becomes smaller and smaller. The mathematical derivative seeks to pin down the specific rate of change in an interval part of a route, through successive reductions of the interval to determine it in an exact position of the total itinerary. The derivative of a function is then a local concept which,

in relation to the already mentioned meaning of diverging or deviating, is intended to specify the magnitude of the inflection in an exact position of the flow or flowing action. With the accuracy intended by a formal system of symbols (formal language), the meaning of derivative also preserves the idea of inflection or local change along a linear and continuous but no regular path.

The derivative of a function is then a local concept that, in relation to the meanings of divergence or deviation of data, refers to the magnitude of the inflection in an exact position of the flow or flowing action. With the accuracy intended by a formal system of symbols (formal language), the meaning of derivative preserves the idea of inflection or long-term local change, continuous and not homogeneous.

## 2.2. PHYLOGENETIC DRIFT

All in all, the evolutionary drift has probably been the most widespread notion of drift, product of the scope of Darwin's postulates. The idea that man derives from a common primate ancestor through a genetic drift produced by trial and error, changed the understanding we had had until then of the living. This implied a dynamic and continuous understanding of life, but, at the same time, random and dependent on interactions with the environment.

■ See figure 1

This also extended the notion of drift from a mere unforeseen inflection in a linear course, to a complex interrelated mesh defined by inflections and multiple spontaneous interactions. In effect, the Darwinian model questioned, not only evident preconceptions such as creationism and anthropocentrism, but also scientific assumptions such as the degree of control, certainty and/or incidence of an observer when knowing. The notion of drift is then focused on the structural characteristics of evolution. Regarding the latter, Maturana says: «the

living being will move in its evolution as a living being, in a continuous structural change specified at every moment by its structure, but which follows a course determined by the conservation of its organization in the field of their interactions in the medium» (Maturana, 1982, p. 7). Maturana also adds regarding the nexus between subject (observer) and object (evolution) that: «if the observer thinks he can describe the medium he will say that he selects in the living being his ontogenetic structural change; if he recognizes that he cannot do it, he will say that the ontogeny of the living being takes place in a structural drift with conservation of adaptation and organization» (Maturana, 1982, p. 7).

This implies that the observer's point of view that investigates an observed action structurally affects the definition (and conclusions) that it will obtain about the observed object: «Everything said is said by someone» (Maturana & Varela, 1999, p. 13). If we consider this structural scope of the observer on this observed object, we will also conclude that «What we observe is not nature itself, but nature exposed to our method of questioning» (Heisenberg, 1958). This means that, if Darwinian evolution is “seen” ex post, it is easy to describe it (re-present it) as a process or sequence of (certain) steps that have taken place, along a continuous (linear) flow. On the other hand, if the observer tries to describe an “observed” action before it occurs (ex ante representation), he can only (re) present future hypotheses (prefigure) or try simultaneous projections that diverge towards a horizon of multiple and future possibility(es). In this conjectural field of multiple possibilities, the project and/ or the projective is located as species.

### **2.3 CONTINENTAL DRIFT THEORY**

Another application of the notion of drift is continental drift. It refers to the displacement of continental masses of earth with respect to each other during a geological time. Wegener proposed that

the current continents floated a drift on a plastic substrate and that they all derived from a single supercontinent called Pangea. The use given by Wegener to the notion of drift in his Theory of continental drift is similar to that coined by Darwin in the realm of the living, consolidating with it the Darwinian meaning as a descriptive model of a natural phenomenon in both the inert and the animated. The idea of continents floating “adrift”, most likely parallel of the nautical image boat a drift, preserves the initial etymological metaphor of inflection in a linear flow or flowing action that occurs. This constitutes an evidence that the meaning of drift has incorporated the uncertainty and the out of control as the primary characteristic of the action that inflects in an unstable medium describable only in probabilistic (stochastic) terms.

### **2.4 SITUATIONIST DÉRIVE**

Finally and probably corollary of all the above, the notion of situationist dérive arises. Already used as a technique to approach the city and the territory, it is conceived as a «mode of experimental behavior linked to the conditions of urban society; technique of fleeting passage through diverse environments. It also designates the duration of a continuous exercise of this experience» (Internationale Situationniste, 1958). It was considered a specific technique or instrument to explore the city, recognizing the effects of the psychogeographic nature in the territory through constructive playful behavior. This playful attitude is reflected in the letting go, in actu for the demands of the terrain and, in general, the different possibilities (Debord, 1958). Despite the distance with the epoch of the situationists: «Still today, the situationist drift is probably the most effective instrument to penetrate the contradictions of the world without losing energy opposing them [...] Drift is a device that does not oppose becoming, but allows it to happen and to unfold, accompanying it towards its own ends:

to cross the sea, a fluid territory and in constant movement —and, therefore, a territory of “here and now” as are usually all urban phenomena—, obtaining power and accompanying the energy of the wind, of this pure immaterial force that stops when it stops» (Careri, 2016, p. 34).

## **2.5 PROJECTIVE DRIFT**

Finally, in the (architectural, urban and/ or territorial) the notion of drift landed from situationism, not only as a ludo-creative technique to know a given context, but as a concept to name the intended wandering of projective inquiry. Indeed, with greater or lesser figural load, the notion of drift combined procedural (“methodological”) issues such as indeterminacy, chance and uncertainty, all of them characteristics of the well-known “trial and error” method, common to the arts and formativity in general. Thus, the constant and circular repetition (Zumthor, 2004 [1998], p. 55), the iterative reduction of uncertainties (Argumedo, 2008, p. 52) and, in sum, the in actu formativity of the project and/ or the so-called open processes are included in the notion of Projective Drift.

## **2.6 CONSTRUCTION OF THE OPERATIONAL DEFINITION OF DRIFT**

Considering the above, and everything previously reviewed, the notion of Projective Drift is conceived in the present writing as a ludocreative and acting procedural technique, a form of ad hoc behavioral knowledge to the in vivo production of form and figure. ‘Projective Drift’ is then an alternative to ‘Project process’ here proposed to more accurately characterize the stochastic nature of design practices with high formativity.

■ See figure 2

# **3. DEVELOPMENT**

## **3.1 WALKING**

«Traveler, there is no path, paths are made by walking» Antonio Machado

Walking involves one of the constituting features of being human. The faculty to move on foot, in an erect manner, freeing hands and face, increased in the human the possibilities of displacement, maneuver and communication (Le Breton, 2015). Although walking is defined as this form of bipedal movement, our motor system does not participate exclusively through the subtle game of balance and coordination of the extremities. It is our whole body and psyche that gets involved in the perception of the environment.

As Schopenhauer indicated, «Knowing, together with moving for reasons conditioned by it, constitutes [the] true character of animality» (Schopenhauer, 2016 [1818] p. 22). In effect, «If we approach an object, it gets bigger in our visual field. If we turn around: it stops being in our visual field. If we close our eyes, it disappears. If we walk around the object, it changes its profile. [...] From the point of view of this sensorimotor approach, [this] is not something that happens to us or something that happens in the brain. It’s something we do» (Nöe, 2010, p. 85-86). In this psychogeographic construction, then our intentionality and the knowledge we have of the context in which we are involved participate.

That is why not all walking has the same characteristics. Going is not the same as wandering, and in turn, these are not the same as going forward or taking a walk. In other words, walking involves a series of behaviors and ways of travelling that differ in the relationship established by the walker with the territory, through the degree of knowledge of the environment (certainty) and the intention or objective of his displacement (purpose).

In this way, if the degree of knowledge of the place or territory is greater, and there is more clarity or determination of the point of arrival, then walking would mean going forward, i.e., towards the objective. As the certainty about the environment decays or the purpose

of the travel has a greater degree of indetermination, then walking would vary between going, taking a walk and wandering. The latter constitutes the one that extremes the conditions of uncertainty and lack of purpose.

In order to err without a goal, to waste time and to find spaces (Careri in (Colafranceschi, 2007)), it is necessary to put the drift into practice. The accidents of the territory, turned into opportunities, can be exploited to find places or articulate spaces already known in a new order. The goal and the route are in constant tension and are susceptible to define in actu during the walk. Going forward, going, wandering and taking a walk are susceptible to use the drift as a way (technique) to proceed when walking.

### 3.2 DRAWING

«Drawing is like talking a line for a walk» Paul Klee

In the field of drawing, as in walking, the action takes place in an extensive medium. The pencil draws and leaves a mark on the paper surface, according to the intention of the artist. In the medium, hands and eyes interact simultaneously and constructively, oscillating between specific aspects of the drawing and the total of it. Unlike walking in a territory, the change of scale or reductive homothety usually involved in drawing, intensifies the representational component of the graphic itself. In other words, the graphing of a reduced version of an existing —or imagined— object makes it possible to test that object (figure 3).

In this respect, it is necessary to distinguish between representing (presenting again) an existing object and prefiguring (figuring previously) an object that does not exist or is future-proof. Both cases do not constitute the same action. As Berger asserts, «Almost all artists can draw when they discover something. But drawing in order to discover, that is a divine process; it is to

find the effect and the cause» (Berger, 2013, p. 86). Indeed, the key question here is whether the drawing exists a priori or a posteriori of being drawn, i.e., if the drawing represents an existing one or if the drawing prefigures a non-existent future. This depends on the degree of certainty and purpose that one has regarding the drawn object. By representing (something known) there is greater certainty. This leaves little room for scoring (one wanders «how» one should draw, not «what» to draw). For its part, mapping also has a defined object, however, its purpose is more open, given the multiplicity of conjectural interpretations when mapping («how» to draw and some aspects of «what» to draw are tested). As for the prefigurative (projective) drawing, although there is a purpose that guides the drawing, it follows an amorphous purpose, that is, although there is a known design goal, there is uncertainty about the form of that final object. There is also an inaccuracy of “how” that is obtained (then the («how» and the «what» are drawn simultaneously). This indicates that we are dealing with a practice of a projective nature, of a stochastic nature, where the “product” as well as the “process” is being tested and defined, at the moment in which it is being activated (formativity).

The notion of drift illustrates this last phenomenon and allows to lead the drawing towards the concretion of the objective by trial and error. Accidents are then a potential over which the figure can derive in another and nurture the result in formation. In this light, but without a specific purpose, the graphing is located, that is, drawing graphs on paper without necessarily looking for an objective figure. Just doing graphically and/or wandering on the sheet as an open exercise. This is the scope of the expression. Kimon Nicolaïdes's sketchy contour drawings are an example of the latter, where perception and sensorimotor action, without necessarily



passing through thinking, produce the formative action. The abstract expressionism of Jackson Pollock is also an example of this in the field of painting.

■ See figure 3

### 3.3 DEVISING

«Imagination allows us to leave the ordinary course of things. Perceiving and imagining are as antithetical as presence and absence. To imagine is to absent oneself, to launch out towards a new life» Gaston Bachelard

Finally, we must review the mental sphere, particularly the production of ideas. As indicated at the beginning of this writing, the body-mind nexus has been widely ratified since the end of the 90s. Today we know with certainty that humans think as we do corporally. We know that the structure of our mind has inherited and inherits (phylogenetically and ontogenetically) corporeal remnants that, mixed with perception in real time, build, in the first person, our experience.

Indeed, it has been shown that constructively we assemble our mental imagery on a corporal physical foundation, and this not only in terms of action verbs (Bergen, 2013). We operate our mind on symbolic, iconic and/or acting representations that structure it. When we think, that is, when we operate our mind on symbol systems, for example, we define and travel along different “routes”, made possible by the structure of language, through which we pass over and over again.

From that perspective, thoughts are nothing more than symbolic habitus (in Bourdieu sense). But not only that is possible. In formative mental operations such as ideation it is possible to connect unconnected routes or, if one operates on formally less structured representations, even to open unpublished connections. In effect, a “new” idea occurs when electrical charges that had previously interacted at the conscious level

converge or interact synaptically. In other words, creativity as emergent property arises when unprecedented electrical configurations, which can be valued socially, are produced. From this logic, the mental creative act is a kind of inflection of the “way” or deviation in habitual electric grid, which occurs in innumerable cases by chance or serendipity. This is explicitly referred to by the idea of divergent thinking (De Bono).

In this context, in a homologous exercise that we have done with walking and drawing, we will define different ways of devising, according to the degree of finality and certainty in the “process”. When the purpose is clear and options are looked for around something concrete, we refer to the action of configuring. In the projective exercise, configurations of diverse materiality and scale are constantly searched for, all of them guided by a purpose but without definite form (amorphous purpose). Speculating on its part corresponds to the “process” by which ideas are tested, trying without any prejudice (without prior judgment or pre-structure) options of configuration. When the purpose is more concrete, but the object on which it is designed is more ambiguous, then the operation will be mentalizing. Finally, imagining alludes to the operation of ideation that occurs in a range of less certainty and less concrete purpose. Despite the considerable systematization efforts that are made of the creative process, —and the insistence of calling it process—, the reality is that the path through which ideas emerge as fertile is uncertainty. (Figure 4).

■ See figure 4

## 4. CONCLUSIONS

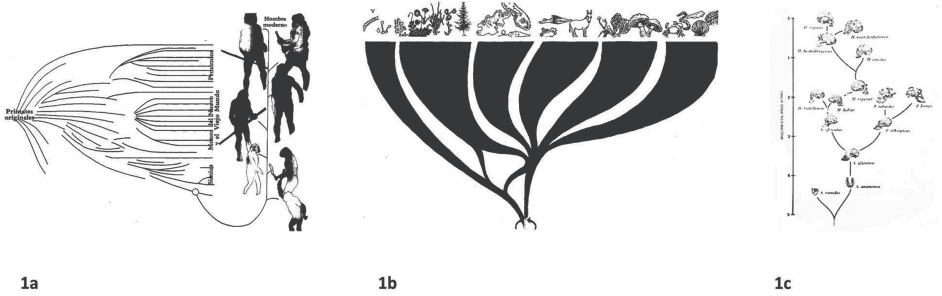
As we have seen, the notion of drift has broad references in various fields of science, arts and social science. Likewise, from the panoramic review carried out, the deepening and conceptual development of the notion of drift

understood in the terms proposed here is suggestive and necessary. In other words, Projective Drift can be defined as a ludocreative and acting procedural technique, a form of ad hoc behavioral knowledge to the innovo production of form and figure. Maybe it is time to carefully overview our disciplinary procedural practices, to attend in detail its characteristics and potentials, over the unrestricted valuation and unreflective implementation of “methodologies” which are alien and/or more disciplinarily distant. Indeed, the meaning of Projective Drift is proposed as an alternative to the notion of Projective process, because it accurately characterizes the stochastic nature of projective practices with high formativity. At the same time, it suggests a different scope in distinct areas, especially in fields where disciplinary practices are rubbed with the method and/or the traditional methodology and its consolidated hegemonic supremacy.

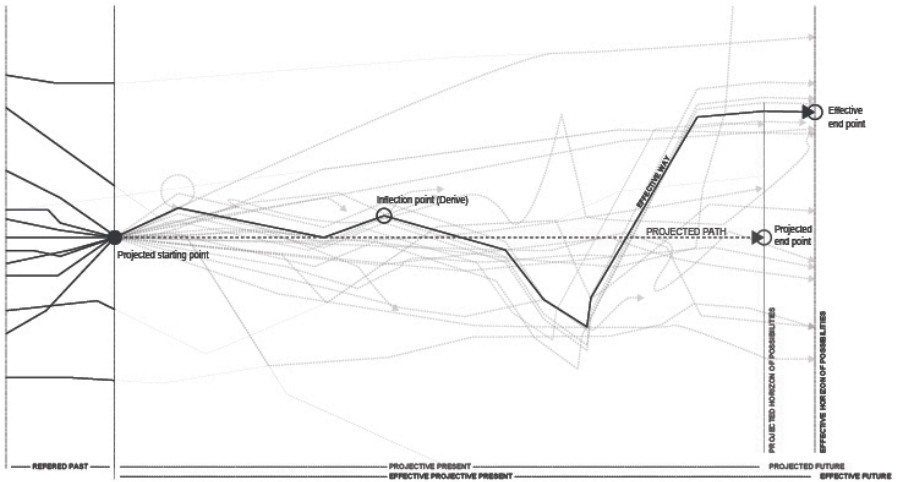
For its part and as it has been revised through the theory of embodied mind (Embodiment/Embodied Cognition); walk, draw and devise, share procedural substratum beyond metaphor, as practices that link body and mind in a complex experiential cocktail that mixes action, mind and uncertainty.

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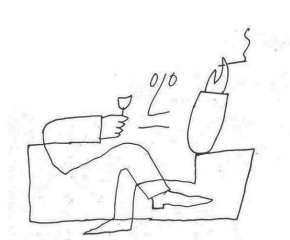
**FIGURE 1:** Image 1a. Hominid lineage, in «The Tree of Knowledge», Maturana, H. & Varela, F., p. 144 / Image 1b. Organic evolution from the original lineages, in «The Tree of Knowledge», Maturana, H. & Varela, F., p. 70 / Imagen 1c. Genealogy of different species of the human family, (Ian Tattersall) in «The hand. How its use shapes the brain, language, and human culture», Wilson, F. p. 31.



**FIGURE 2:** Development of the Dérive/Drift scheme, as acting procedural technique. Own elaboration.



3a

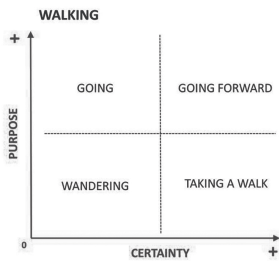


3b

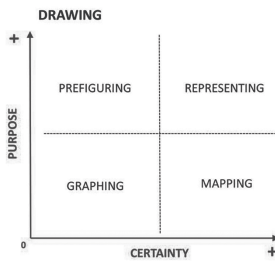


3c

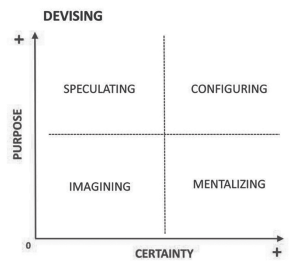
**FIGURE 3:** Image 3a. «Sketchy contour» exercise of Betty Edwards/Kimon Nicolaïdes, in «Tomo 05. mME» (CUBOOK), Cárcamo Pino, M. A., p. 38 / Image 3b. Saul Steinberg draw / Image 3c. Drawing-object that explores the continuous nature of the line, Francesco Chiacchio, with permission of the author.



4a



4b



4c

**FIGURE 3:** Images 4a, 4b and 4c. Schemes of the relationship between Purpose and Certainty in the three studied areas: Walking, Drawing and Devising. Own Elaboration.

# HORROR VACUI: LANDSCAPE IMAGINARY IN AN AGE OF URBAN DENSIFICATION

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## **SHORT BIO**

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## **ABSTRACT**

Urban sites within the rapidly expanding metropolises inadvertently display various degrees of neuroses. The most common form of urban neurosis is arguably “horror vacui”, with urban empty space under the threat of extinction due to an unbridled densification of the built environment. In this densified urban context, the notion of the landscape necessarily undergoes a radical transformation: once a breathing ground for the urban dweller’s communion with nature, the urban landscape becomes mere commodity, having reduced to a visual ornament rather than an integral part of the urban experience. This presentation will seek to address the constituents of such change by referring to historical and contemporary urbanistic practices and accompanying instances of landscape imaginary from the city of Istanbul. Several specific sites and their changes in recent history will provide the cases for illustrating the degree of horror vacui, fear of empty space, within the context

of the Istanbul metropolitan area by referring to historical and contemporary documents, as well as future planning proposals and accompanying depictions of the “new landscape”.

## **1. INTRODUCTION**

Urban sites within the rapidly expanding metropolises inadvertently display various degrees of neuroses. One of the most common forms of such neuroses is arguably horror vacui, with urban empty space under the threat of extinction due to an unbridled densification of the built environment. In this densified urban context, the notion of (green) empty space necessarily undergoes a radical transformation: once a breathing ground for the urban dweller’s communion with nature as well as with other urban dwellers, (green) voids within the urban landscape become mere commodity, having reduced to a visual ornament rather than an integral part of the urban experience.

In this essay, based on a budding research interest concerning the psychological impact of urban landscape, I seek to address the constituents of such change by defining different types of empty spaces in relation to their patterns of use and accompanying instances of landscape imaginary from the city of Istanbul. Through examining the depictions of various types of open space within the context of the Istanbul metropolitan area by referring to historical and contemporary documents, I hope to arrive at an alternative understanding of the psychology of urban experience by contrasting the concept of horror vacui, fear of empty



space, with its conceptual opposite, *amor vacui*, love of empty space, and their concomitant implications for the changing landscape imaginary.

## **2. DEFINING THE VOID: A CARTOGRAPHICAL OVERVIEW OF ISTANBUL AND ITS LANDSCAPE**

- See figure 1

For visitors and residents alike, the urban experience of Istanbul is closely related to its impressive topographical and botanical characteristics. Although deliberately named as the “city of seven hills” (Daily Sabah, 2016) by the Emperor Constantine following the example of Rome during its establishment as the capital city of the Byzantine Empire, arguably it is the Bosphorus that is the city’s more defining geological feature with which Istanbulites readily identify themselves. Incidentally, the Bosphorus, or *BoDaz* as lovingly called in Turkish, is also the greatest stretch of urban empty space actively utilized by the city’s inhabitants.

For the purposes of this essay, I will be defining any urban area unoccupied by buildings or fixed transportation networks as urban voids. That definition is doubtlessly too general; including the designed and undesigned urban spaces alike. Defined as such, for Istanbul, an urban void might denote a city square or a small scale park, as well as an inner city forest or the Bosphorus Strait itself. In this context, examining the depictions of the city on historical maps may help in illustrating the importance of the active urban voids, especially of the natural and undesigned variety, for the urban experience in Istanbul.

Since the initial maps from the 15th century, depictions of the historical peninsula and the city walls define the character of the city of Istanbul. That may be similar to the depictions of many other

cities from the same period, however, the main bodies of water surrounding the peninsula, while defining its natural limits, also show a distinctive urban characteristic formed by the constant interaction between sea and the land, as well as the verdant flora afforded by the many waterways in close proximity.

Most maps from 15th to 18th century show only the walled-in city, with little reference to the city’s important hinterland, the Bosphorus. An example from this period, Ottoman admiral and cartographer Piri Reis’ map of Istanbul from his famous *Kitab-ı Bahriye* (1521) shows the walled-in city at the confluence of the Bosphorus Strait and the Golden Horn, with the rest of the inhabited areas shown bordered by vast stretches of greenery. One interesting aspect of this map is its depiction of the Princes’ Isles in detail, shown larger than their actual size in comparison to the surrounding areas, and in bright red, probably due to the existence of iron ores in the islands giving the soil a reddish hue.

Seen from later maps as well as historical accounts, before the modern expansion of the city, both sides of the Bosphorus strait were sporadically inhabited, dotted with fishermen’s villages, with busy sea traffic in various scales, both between the two sides and along the strait itself. Without going into much detail about the historical urban development of the city, this characteristic has established important vista relationships, as well as patterns of coexistence with the naturally occurring flora and fauna within this region of ecological biodiversity before the advent of unbridled urban densification. In modern times, while planning criteria have been based on the vista zones along the facing coasts, such as special planning permits regarding the preservation of the urban silhouette according to degrees of visibility, the aforementioned patterns of coexistence through the use of green urban space have not been taken into consideration.

As Istanbul's hinterland (KafescioĐlu, 2018) until the late 19th century, Bosphorus and its connected green zones including a variety of woodlands and wetlands supported the city by providing locally sourced fresh produce from fisherman's villages, and community gardens known as *bostans*. In addition to this, old imperial hunting grounds, and other woodland areas have historically been used as leisure gardens that formed an important part of the urban experience. One other defining characteristic of the city was the vast networks of water distribution in the form of aqueducts, providing uninterrupted water supply carried from freshwater sources close to the inner city. In that sense, the voids shown in the period maps, although seemingly empty, pointed to a vibrant green infrastructure that sustained both human and animal populations alike within the region.

While gazing at the abandoned and uncared for landscape covered, as it was, in brush and myrtle I avoided firing my imagination from the beautiful and verdant gardens randomly sown with date palms and orange trees. I showed no surprise at the ancient remains, the decorated marble capitals of columns lying amongst the weeds, and registered no wonder as I examined and noted them down dispassionately. But this did not mean that I was disinterested or unconcerned with the places I visited and what I saw. It was impossible not to be moved as I observed the Bosphorus, the Marmara and the Dardanelles as nature has bestowed on these places a beauty unimaginable. (Olivier, 1807)

So describes a nineteenth century traveler, Guillaume-Antoine Olivier, the landscape around the city of Istanbul. One of the interesting aspects of his map is that it is one of the first thematic maps showing the geological characteristics of the whole Bosphorus Strait, while noting certain agricultural practices outside of the city walls as defined by the characteristics of the

landscape. His depiction of the urban area is significant in terms of its focus on the void, its geology and how it affects the urban experience, rather than concentrating on the built space.

From the city dwellers' perspective, urban voids are important as places of sustenance in the urban landscape, of coming together with other city dwellers as equals, or of an encounter with whatever natural characteristic is left within the unbuilt parts of the city. In that sense, they provide a means of identification, a chance of communion with nature, while also supplying non-human elements of our environment with much needed refuge. The various species of plants and animals encountered in green empty spaces, as well as the various species of people from all backgrounds encountered in designed urban voids such as city squares form critical constituents of an urban ecology. They are where the urban space gains the characteristics of a particular place, by letting different kinds of city dwellers identify with the city in their own way. Urban voids are "active landscapes" (Preston, 2003, p.56) that provide embodied interaction with places, which is also crucial to our cognitive development.

The relationship between an embodied mind and the physical environment has been described as "the body's silent conversation with things" by David Abram. (1997, p.49) In this conversation, physical environments are used as mnemonic activators that ground oral histories by acting as constant points of reference. (ibid, p.176) According to Abram, the participatory nature of perception *in situ* involves "the concerted activity of all the body's senses," (ibid, p.59) and cognition emerges from the situated body's experience of the shifting landscape in a polysensorial fashion. This discussion, which underscores the importance of synaesthetic preconceptual experience of the physical surroundings, makes

a compelling argument for physical sites as powerful mnemonic devices and reference systems. (ibid, p.60)

How would this argument for the necessity of active urban voids get linked with the urban neuroses instigated by the contemporary city? Urban voids are ambiguous by their definition, and ambiguity, while fostering unforeseen relationships, may also cause great anxiety. In this sense, urban voids are also sites of confrontation with the “other,” be it a different kind of city dweller, or “nature” itself. Letting go of the compulsive need to fill the unforeseen with the known requires a leap of faith that is difficult to achieve. The notion of horror vacui, a neurotic reaction to contemporary urban experience, as well as a concept encountered in art and cartography may give us an inkling of why urban voids do not always have positive connotations, especially for those in positions of power.

### **3. HORROR VACUI: TRACKING THE CHANGING LANDSCAPE OF ISTANBUL THROUGH GOOGLE EARTH IMAGES**

- See figure 2

Encountered in art and design, the concept of horror vacui – literally, fear of voids – denote a tendency to fill up empty spaces with objects or information. (Lidwell et al., 2010, p.128) It is sometimes associated with actual neuroses and outsider art, with examples from mentally disturbed patients illustrating their need to fill the pictorial space with compulsively packed detail. In cartography, the concept is more closely associated with the fear of the unknown – not being able to stand the ambiguity of uncharted territories; medieval mapmakers felt the urge to fill the voids within the maps with every monster imaginable, or with superfluous ornamentation and notes. (Miller, 2017)

In his thorough exploration of the contemporary urban experience in relation to a variety of neuroses it engenders, Anthony Vidler (2000) traces the history of horror vacui in the modern metropolis, as part of a family of topophobias. (ibid, p.28-32) According to Vidler, estrangement, change of scale, unpredictability of crowds all seem to contribute to the development of such phobias ranging from the fear of empty or open spaces to the more commonly known claustrophobic experience for the dwellers in a contemporary city. My concern here however, is to point to a specific category of urban dwellers, the urban planner in a position of power, and their pathological tendency to control the ambiguities of urban space seemingly fueled by an exorbitant degree of horror vacui.

Armed with the latest techniques of cartography to creatively legislate and develop according to private interest, contemporary urban planning practices in Istanbul inadvertently display horror vacui in abundance, portrayed by a tendency to fill up every unoccupied piece of urban land by any means at their disposal. Needless to say, this approach wreaks havoc with the already dwindling green infrastructure, while pushing city dwellers to the margins of a fractured urban space. In this context, seemingly objective techniques of vision afforded first by transportation technologies (as in the aerial photographs) and later by information and communication technologies (as in GIS, especially in the form of Google Earth images) also become tools for massive urban transformation (Denis Cosgrove, 2001).

2015 data from Istanbul Metropolitan Municipality shows that the amount of public green space (parks and gardens) in Istanbul is 2.2% of the overall metropolitan area, the lowest percentage among the 37 world cities listed. (WCCF, 2018) This dire situation seems to be the result of the aforementioned tendency to fill seemingly inert/empty

spaces (seen in the aerial photos as voids among built areas). In this sense, filling up the urban voids is a strategy that is slowly suffocating the residents of Istanbul, who are losing their means of sustenance among neoliberal pressures that prioritize construction as the main economic activity.

Figure 2 shows the visible and irretrievable consequences of unbridled densification through juxtaposing two Google Earth images set six months apart, illustrating the degree of horror vacui in the current planning approaches encountered in Istanbul. In this state of affairs, even the sea itself is not spared from the effects of unchecked construction boom. In order to build an alternative public gathering ground for mass events, construction waste is used to cover an area of 673.000 m<sup>2</sup> (to provide perspective, larger than the surface area of some of the Princes' isles), changing the centuries old outline of the historical peninsula, not to mention the catastrophic ecological impact on marine life.

#### **4. AMOR VACUI: REMEMBERING ISTANBUL FROM THE CITY DWELLER'S PERSPECTIVE**

■ See figure 3

*"Ce groupe de Cyprès, sur le Sommet culminant de Skutari, est visible même du Pont"* (Pervititch, 2000).

Thus writes Jacques Pervititch, a Croatian topographer/ engineer born and raised in Istanbul, on one of the maps that he has painstakingly prepared for the Central Office of Turkish Insurance Agents between the years of 1922 and 1945. Known later as the Pervititch maps, these detailed maps still form a great source of reference for the urban morphology and landscape of Istanbul, beyond their intended purposes. The detailed notes taken by

the Istanbulite Pervititch show his love of the city that goes beyond a pragmatic concern for insurable building stock:

In the section 76 he pointed out to a hill, explaining that the entire Çamlıca electric tramway line could be seen from that point, and that the cypresses on the opposite hill presented a delightful view. He added as a footnote the ruins of the wharves on the Üsküdar shores, the sandy parts of beaches, and the currents caused by the powerful sea winds in the Bosphorus. (Sabancioğlu, 2000, p.23)

These non-pragmatic field notes take existing site properties as landscape values that are important in determining the characteristics of the urban space itself, regarding each area in its own specificity, assigning them a place value through care and precision. Needless to say, this approach is the diametrical opposite of the developer's approach giving free rein to economic pressures, and destroying the very qualities that are critical to a rewarding urban experience that is fostered by amor vacui, or the love of empty space.

Another instance of amor vacui can be observed in the photographs of Ara Güler, (1928-2018) a famous photojournalist from Istanbul. His photographs portray the daily life of Istanbul with a keen sense of what makes the urban daily experience specific for the city dwellers. In his scenes, the possibilities offered by the elements of the city are told through a loving city dweller's perspective. Some feature the coexistence of urban dwellers of different species, bound together in a relationship of sustenance and care. His photographs remain as a testament to the times when the value of the intangible characteristics of Istanbul, such as the yearly migration of storks and passing of huge tunas along the Bosphorus were more commonly recognized.

It is perhaps no coincidence that both of these city dwellers belonged to minority groups, Pervititch having come

from Croatia as a child, and Güler, while born in Istanbul, might have sensed his identity marked by being a part of the Armenian community as well as being an artist. The sense of wonder displayed by these Istanbulites show that they do not take the specific urban characteristics for granted: it is the deliberateness of their attention that betray a sense of anxiety for the precariousness, or the temporality of urban assets. However, instead of leading to fear, for these urban dwellers the anxiety leads to a love of the urban voids. Perhaps the reason why *amor vacui* is not the predominant tendency in the contemporary city of Istanbul is that most of its inhabitants take the city and its specific landscape as fixed assets, letting the developers' perspective homogenize the city beyond recognition, effectively effacing all difference, rendering a positive urban experience almost obsolete.

## **5. BETWEEN FEAR AND LOVE: ISTANBUL'S CONTEMPORARY LANDSCAPE IMAGINARY**

■ See figure 4

Joan Ockman, in her review of Vidler's foray into spatial neuroses reflected in the modern metropolis, contrasts his approach with that of Gaston Bachelard's "topophilic investigation of space." (Ockman, 2001, p.240) Through pointing out a different conceptual understanding of urban psychology by coining a derivative term, *amor vacui*, and juxtaposing it in contrast to its neurotic opposite, I have briefly investigated the possibility of a different psychological experience, and an alternative landscape imaginary that might start from the appreciation and protection of urban voids.

Fear and control inevitably lead to the mindless, unsustainable and sometimes downright cruel filling up of the urban empty space, as in a

public square rendered uninhabitable by massive clouds of tear gas during a protest. In contrast, a seemingly overcrowded ferry ride toward the Isles, although not ideal, forms an active constituent of a positive urban experience afforded by the available sea transport, making Bosphorus effectively a public urban void to be enjoyed.

In an era of massive urbanization, guarding an alternative landscape ideal is crucial. Access to urban voids and their protection as urban commons for all city dwellers, human and non-human alike, should form the basis of an alternative landscape imaginary if urban experience is to continue as the predominant form of daily experience throughout the world. In the long run, the intangible heritage of using urban voids as much needed urban commons might be the most crucial asset to keep for the future of our cities.

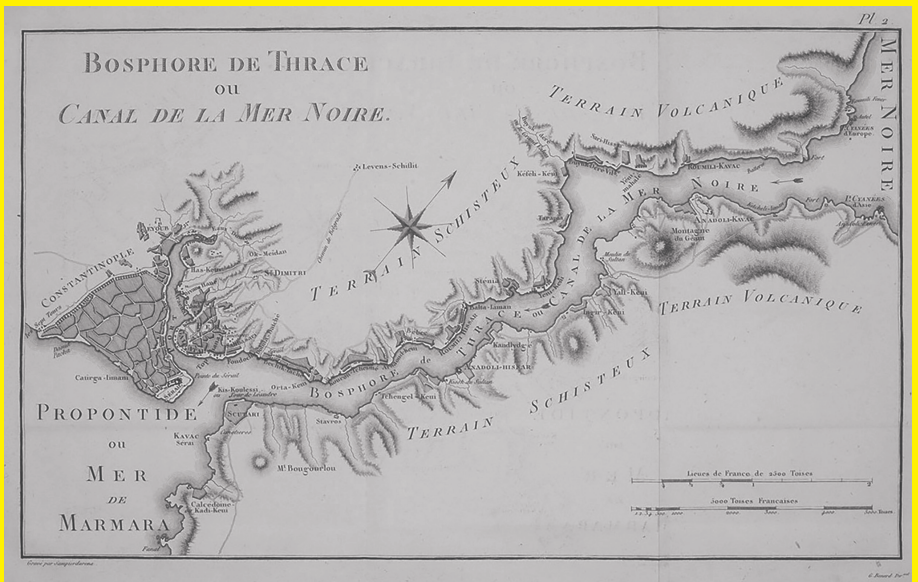


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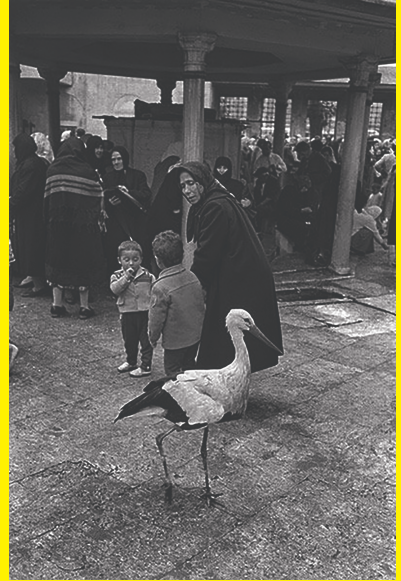
**FIGURES 1a & 1b:** Two maps of Istanbul, showing different characteristics of the city: on the left, a 16th century map from Piri Reis' *Kitab-ı Bahriye* (*Book of Navigation*) showing the historical peninsula with part of the Golden Horn and Bosphorus along with the Princes' Isles in the Sea of Marmara; below, an 19th century map from French traveller Guillaume-Antoine Olivier's *Voyage dans L'Empire Othoman, L'Egypte, et la Perse*, showing the geological makeup of the whole Bosphorus strait, in between the Sea of Marmara and the Black Sea.





**FIGURES 2a & 2b:** Google Earth images showing the rapid construction of a new public gathering ground on the shore of the historical peninsula near Yenikapı: top, the image of the coastline from March 2013, bottom, the same area 6 months later, December 2013.





**FIGURES 3a & 3b:** Two photographs from Magnum photographer Ara Güler showing urban scenes from the 50s Istanbul: above, “Man carrying tuna”, 1951; right, “Eyüp Sultan Tombs”, 1958.



**FIGURES 4a & 4b:** Designed and incidental open spaces from Istanbul showing two extremes of feeling: on the left, Taksim Square during Gezi protests clouded by tear gas, AFP/Bülent Kılıç, 2013; on the right, Princes Isles ferry filled to the brim with Istanbulites, Ada Gazetesi, 2017.

# DYNAMIC LANDSCAPES?

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## **SHORT BIO**

Jonna is a trained landscape architect (1988) from the School of Architecture Aarhus, Denmark. She holds a PhD (2003) in landscape aesthetics and the notion of nature in relation to production landscapes. She has approximately 12 years of experience from different private landscape architectural firms (1987/1988-1999/2000). Since returning to academia in 1999, she has been teaching and conducting research within landscape and urban studies at different schools of architecture both nationally and internationally.

Jonna is affiliated to the Royal Danish Academy of Fine Arts, School of Architecture, Institute for Architecture, City and Landscape, in Copenhagen, as Associated Professor, where she currently is head of the Master Program in Landscape Architecture. Further, she develops and teaches courses at Bachelor, and at Master and PhD level. At the moment Jonna is supervisor for two PhD students.

Her research focuses on climate change adaptation. A pivoting point herein is the notion of nature and landscape as active and decisive players along with and parallel to economic, cultural and other parameters.

## **ABSTRACT**

The relationship between human beings and nature is complicated. Global warming seems now to even increase this as the impacts of climate change suggests man to reconsider and adapt the physical relations between

cities, infrastructure and landscapes and the sea. But, also to reconsider our notion of nature and landscape, and of landscape architecture.

Timothy Morton (2013) suggests that global warming should be considered a hyper object. An entity of such vast temporal and spatial dimensions that it defeats the traditional idea about what an object is. In this understanding climate change is an un-escapable and omnipresent object. But, if global warming is an object, is nature and landscapes then still also to be considered objects, and we – human beings – as subjects and outsiders?

In his book, *Nature doesn't care*, (1996) Sven-Erik Larsen argues that nature and landscapes are material processes. Processes that we interact with; processes where something is preserved for later use, something disappears and something new arises – as dynamic, systemic and changeable processes. Nature and landscape and human beings thus takes on equal roles. But, what does it mean that nature and landscapes are equal to man, and not objects, in design projects?

The aesthetic experience may be a first step for us to try to reflect on how such an understanding of nature and landscape will impact the landscape architectural project. Examples of newer urban/landscape spaces forms the outset for this reflection on what a new meaning of landscape as dynamic processes could be.

## **1. PROLOGUE**

Observation 1: The Opera house in Oslo by Norwegian office Snøhetta. The opera is situated at the very bottom of the Oslo Fiord. As the Oslo opera house takes the shape of a Ziggurat, with the opera square wrapped around the opera house you climb the building as if it was a mountain. The climb is steep and a bit slippery. At the very top you have a fantastic view. People are all over, they sit, they pick-nick, drink beer, and they gaze at the fiord. There is nothing else but the climb on the white marble and the view.

Observation 2: Kvæsthusbroen/Ophelia square in Copenhagen by Danish office Lundgaard & Tranbjerg. It is situated by the sea in the inner harbour. The square is flat and sloping down into the water – like Copenhagen. The square is almost empty; there is a café and an entrance pavilion to the underground parking areas, a few benches but beside that it is an empty surface. Nothing but a rough surface sloping down the water and a fantastic view of the surrounding city and the sea.

- See figures 1 & 2

## **2. INTRODUCTION**

In a time of global warming questions on what is happening with the landscape becomes a topic of interest for both professionals and non-professionals. Research documents changes in the flora and fauna – global warming brings uncertainty regarding nature and landscape. Will this uncertainty lead to changes in our perception of nature? What will happen with the landscape and landscape architecture?

The concept of landscape has always been bound to the idea of representation, but what does landscape architectural representations represent? Besides representing a series of programs and conditions, a landscape also represent man's perception of nature. A perception

of nature can be described as a socio-cultural 'agreement' on man's relationship with nature, and is thus rooted in a cultural context and in time. Changes may be conditioned by societal, technical and philosophical shifts, and will have an impact on the physical landscape.

My assumption is that climatic changes results in environmental changes, which lead to changes in man's perception of nature, and this will have implications for landscape architecture and for the landscape.

Global warming is, according to IPCC (2014) caused by an interaction between natural and cultural processes, suggesting that man has become a natural force himself. The acknowledgement hereof has led to the characterization of our time as the Anthropocene. The Anthropocene is not a geological era in the traditional sense, it is more a slogan for the age of climate change (Purdy, 2015), and signifies a renewed awareness on man's relationship with nature, and of the scale of man's impact on nature.

This awareness has both a pragmatic, a philosophical, and a political side. Professor Simon Lewis (2018a) suggests an additional fourth strategy to the three known strategies on how to deal with the climate changes, 1.: we adapt by reducing greenhouse gas emissions (mitigation), 2.: we adjust to the new climate conditions and hereby try to reduce the negative impacts hereof (adaptation), or, 3.: we accept that the suffering consequences of doing nothing or too little to mitigate and adapt. The fourth possible strategy take its point of departure in although the diagnosis of climate change is a scientific problem, the answers to the diagnosis is not. It is a political question and it deals with regulation, and is based on political will and power (Lewis, 2018b). Hence the answers are also to be sought after in urban and landscape planning and design, as planning is regulation and thus impact



the cities and the landscapes spatially.

In the following I will discuss different references from theoretical and philosophical sources, from the arts and from the landscape architecture itself. Examples which illuminate tendencies that may be interpreted as emerging changes in our perception of nature.

The aim is to contribute to a discussion on whether and how these changes impact the landscape and landscape architectural thinking and practice.

Two positions crystalize and are discussed; the one stemming from a philosophical movement, New/Vital Materialism/Speculative Realism; radical in its critique and its suggestion to re-establish humans as objects in a world of objects. The second builds on ideas on a more dynamic and changeable approach to the natural and build environment in landscape architecture and planning.

### **3. STARTING POINT AND CONCEPTUAL FRAMEWORK**

In a Danish geographical context climate changes manifest themselves in an interaction between modified wind and precipitation patterns, in an increasing temperature and in a rising sea and ground water level (DMI, 2014).

A summary of Danish climate change adaptation research reveals that:

- a paradigm shift in the planning and the design of the built environment is needed; by a conversion of our water-bearing infrastructure from being technical and underground to increasingly become visible and surface based (Bergen and Fryd, 2009);
- the landscape and the green structures are weak in the existing planning system, particularly in urban areas (Rosenbak and Jorgensen, 2009);
- the Danish administrative boundaries

and planning systems stems from various de-naturalized definitions and categorizations, detached from the landscape, which in itself is a problem given the climate changes (Krarup, 2015);

- planning systems are locked in sector policies and sector bodies, that hamper comprehensive thinking and planning (Krarup, 2015; Hoffmann, 2015 and Lund, 2013);
- a growing awareness on the 'boomerang effect' between the changing natural conditions, which suggests revisiting our perception of nature and landscape (Krarup, 2011).

In general, the formalized rules and the planning legislation are 'behind' reality.

The research and the actual measures taken to adapt the built environment to climate changes are pragmatic, technical and 'traditional' both in respect to solutions and the thinking behind. It rained heavy, your house got flooded – you have an acute problem. You install a pump, build a water-wall. Problem solved – or is it?

To paraphrase Albert Einstein: 'We can't solve problems by using the same kind of thinking we used when we created them.'

Are there then examples of alternative ways of thinking? Examples that shake a common understanding of nature as 'dead' material (Morton 2016).

Characterizing for the examples discussed are the focus on the aesthetic experience as man's primary mode of investigation in his encounter with the world. This is an understanding of aesthetics that encompasses everything that relates to 'the aesthetic' and thus to our natural inclination to delight in the way in which the phenomena of our world appear, their forms, colors, expressiveness and proportionality. The definition draws on the ancient

Greek definition of aesthetics – to feel, to sense. A definition that also Michel Foucault refers to in his term ‘aesthetics of existence’ (Dehs, 2017). This understanding of aesthetics differs to aesthetics understood as ornamental and as something only concerning form, proportion and style.

The perception of nature may be defined as a social-cultural ‘agreement’ on man’s relationship with nature. This relationship manifest itself in three modes (Larsen, 1996):

1. the ways we interact with and handle nature and natural resources in everyday life (for example in agricultural production);
2. the institutionalized framework on our relationship with nature; rules, legislations, conventions, treaties, protection measures;
3. how we imagine nature; in narratives, in the arts, and in Landscape Architecture.

The perception of nature ≠ the concept of nature.

#### **4. THE FIRST POSITION: NEW/VITAL MATERIALISM/ SPECULATIVE REALISM**

Within Philosophy the questioning of man’s relationship with nature as subject/object defined has given rise to the philosophical movement, New/Vital Materialism/Speculative Realism. ‘(...) an interdisciplinary, theoretical, and politically committed field of inquiry, emerging roughly at the millennium as part of what may be termed the post-constructionist, ontological, or material turn.(...) matter [is seen] as an active force is not only sculpted by, but also co-productive in conditioning and enabling social worlds and expression, human life and experience.’ (Oxford Bibliographies, 2018)

American political theorist and

philosopher Jane Bennet (2010), argues that political theory needs to do a better job of recognizing the active participation of nonhuman forces in events, and theorizes a “vital materiality” that runs through and across bodies, both human and nonhuman. This “vital materiality” is an understanding of ‘things’ (objects) as quasi agents questioning man’s historic and egocentric position in the world.

The movement consists of a rather diverse group of people with accordingly diverse progenitors united by what they oppose. Described by Professor in Philosophy Dan Zahavi (2017), ‘They all had one common enemy: correlationism. (...) correlationism is the view that subjectivity and objectivity cannot be understood or analysed apart from one another because both are intertwined and internally related. (...) On this view, thought cannot get outside itself in order to compare the world as it is ‘in itself’ with the world as it is ‘for us’.

‘According to some of the movement’s protagonists the German 18. Century philosopher Immanuel Kant has ‘poisoned philosophy’ (A. Badiou, 2009) by turning philosophy away from its primary task, i.e. to comprehend the universe, and transformed it into a correlationist circle, intentional correlations, language games, conceptual schemes, and discourses – the so-called, ‘Kantian catastrophe’ (Q. Meillassoux, 2008).

The ambition is to break out of the correlationist circle, why human’s relationship with objects must be revised by insisting on equality among objects. Humans are to be defined as objects among other objects in the world. Whether these objects of the world relate and interfere with one and another is unclear, and so is also whether we as humans are able to gain access to other objects, for example via science. Graham Harman (2011) argues that the objects, the things-in-themselves, forever remain inaccessible to man. We can

only know the appearance of a thing and never its true being, while others argue that there exist some kind of inter-objectivity between objects, which opens a door to the world of things.

## **5. OBJECT-ORIENTED ONTOLOGY (OOO)**

In his book, *Hyperobjects* (2013), Morton argues that global warming should be considered a hyper-object, an entity of such vast temporal and spatial dimensions that it defeats the traditional idea about what an object is.

A hyper-object can be almost everything, The Solar System, oil fields, the long-lasting effects of plastic bags. Hyper-objects are hyper in relation to other entities, manufactured by humans or not.

Hyper-objects are characterized by being viscous – they stick to beings that are involved with them. They are nonlocal, meaning that any local manifestations of a hyper-object, is not the hyper-object itself. They involve temporalities beyond the human scale, and thus they can be invisible for humans for stretches of time. 'Hyper-objects are not just collections, systems, or assemblages of other objects. They are objects in their own right (...) The special sense of object derives from object-oriented ontology (OOO). (...) they [hyper-objects] exhibit their effects interobjectively; that is, they can be detected in a space that consists of interrelationships between aesthetic properties of objects.' (Morton, 2013)

The interrelationships concern the experience of an art object and of its charismatic pull, '[which] is the art object acting on its viewers, a property all objects possess', (Morton, 2013). We experience this charismatic pull as a, Subjective Impression, which, (...) is an attunement to a thing's reality.' (Morton, 2013) '(...) They [hyper-objects] bring to an end the idea that Nature is something 'over yonder' behind a glass window of an aesthetic screen.

Indeed, this very concept of Nature is itself a product of the Romantic phase. Hyper-objects likewise end the idea that things are lumps of blah decorated with accidents, or not fully real until they interact with humans.' (Morton, 2013)

In a spirit of imaginative audacity, it is argued that OOO defends the autonomy of the world as it is in itself, i.e. without being described, categorized, interpreted, ruled, enjoyed, controlled and manipulated by humans. It is an ambition in OOO to understand this world as it is through an examination of the interobjective relationships between objects. Understanding things as quasi-agents has gained foothold within education and architecture, for example by focusing on the importance of the physical environment for learning. Within robotics by addressing questions on the exchange between the natural and the artificial.

It thus seems as the movement is on the same track as others, and that it is only a question of time before we are able to grasp the 'master-plan' behind the world of objects. But, '(...) there is no meta-language' (Morton, 2013), the world and the world of objects is only partly accessible and understandable for humans. Morton claims that Kant left the *Dinge an sich* as trash on the road side, and hence legitimized a perception of nature as a resource and passive 'dead' materiality, subdue to and for man's disposal (Laugesen, Lysgaard and Fjeldsted, 2018).

But why is it for example that 'this very concept of Nature is itself a product of the Romantic phase' (Morton, 2013), does not qualify as a hyper-object, but is labeled a reification, i.e. '(...) a reduction of a real object to its sensual appearance- for another object. Reification is the reduction of one entity to another's fantasy about it.' (Morton, 2013)

I see two possible explanations: If 'this very concept of Nature itself a

product of the Romantic phase' was to be defined as a hyper-object, it would mean a recognition of the product, i.e. a romantic understanding of Nature, as an unescapable object that we live in, why there would be no breaking free of this understanding.

This would be counter-productive to other claims in OOO thinking, hence the concept of nature must be reduced to a reification, or a sensual object, i.e. a reduction of one entity to another's fantasy about it. 'This very concept of Nature', has suffered the unfortunately luck (I am not sure whether it is an unfortune or not to be a sensual object in OOO terms) to be reduced by a human's fantasy about it.

But why Morton uses two different terms, reification and sensual object, about what seems to be the same is unclear. There seems to be some confusion on what objects are, and there also seems to be different categories or hierarchies of objects in Morton's thinking that in order to better follow his thinking deserve clarification. And, what about fantasy? Is it a faculty all objects possess or only ascribed to human-objects? If so, what about equality among objects?

The second explanation: Nature doesn't qualify as a hyper-object because Morton then would accept a constructivist viewpoint and reasoning. Philosophically, constructivism is related to Immanuel Kant's transcendental philosophy and its turning away from the things in themselves in pursuing the opportunities for objective experience. Or said otherwise, the making of them into the things for us - Dinge für uns - and that is of course no-go, following OOO.

What about OOO itself? Is it to be labelled an object, or, a sensual object for other objects as it serves to help object-man to understand other objects? And how are we to understand when it is argued that humans have no access to the other objects of

the world, and when Harman at the same time, '(...) makes various claims about the structure and nature of this inaccessible realm', (Zahavi, 2017).

## **6. THE SUBJECTIVE IMPRESSION IN OOO**

Morton refers to several examples from the Arts that in his opinion are examples of OOO oriented art that examines the inter-objective relationships that humans might have with objects. Morton argues that these examples illuminates the 'Subjective impression' - '(...) an attunement to a thing's reality' (Morton, 2013). Among the examples are poetry by Sheryl St. Germaine, *Midnight Oil* (2010); sound art by Francisco Lopez, *La Selva* (1998); the non-music of Jarrod Fowler, *Percussion Ensemble and P.S.* (2011), and the performance *Timeless Alex*, by Eduardo Navarro (2015). In this performance Navarro sets out to examine what it is like to be a turtle, and Navarro claims that during the performance he felt a turtle was trying to become human. But as art critic Dylan Kerr (2016) states, this impression is up for debate, '(...) the artist crawling into an (artificial) turtle-skin suit and chicken-wireframe carapace before meditating in an attempt to inhabit the consciousness of the reptile he imitates. Rather than invite viewers to speculate on the lives of other creatures, Navarro makes an avowedly good-faith attempt to enter those lives himself, slowing his breathing and crawling around on all fours to complete the autohypnosis. "When I was doing the performance [I felt] that it wasn't me trying to transform, but a turtle trying to become human." The highly personal nature of this experience points yet again to the private lives OOO asserts — whether Navarro really did enter the consciousness of a turtle remains up for debate. (...) OOO artworks tend to be more interested in pointing out how objects exist, act, and "live" beyond the realm of human perception, a paradox of sorts given

the contrived nature of artworks.'

The term Subjective impression is puzzling in itself as the subject-object relation and approach to the world is the primary dichotomy to overcome in OOO, but here it seems as if the subjective is emphasized.

If the subjective impression is 100% subjective, who would then care about Navarro's explanation? It is also a questioning of the social aspect in the aesthetic experience and a dismantling of the embedded appeal, *sensus communis*, in the aesthetic judgement. But then again, the idea of a *sensus communis* also refers to Kant.

In his, *Kritik der Urtheilskraft* (1790), Immanuel Kant demonstrates that when people call one thing beautiful, it is not a judgment by virtue of their understanding but by virtue of their taste. This does not mean that the taste is a private matter. The judgement is based on a sensual susceptibility to which we

are common about (in latin: *sensus communis*). The aesthetic judgment is subjective, but in its essence, it contains an appeal for general consent. Its basic form is not: "I think this bouquet of flowers is beautiful" but rather "Look how beautiful a bouquet of flowers", (Dehs 2017). Even though Kant's emphasis on this social aspect of the aesthetic judgement has been challenged in a sociological perspective by Pierre Bourdieu, it can be argued that the social aspect in the aesthetic judgement play a role within specific social groups and thus then still hold a social appeal. Kerr thus points at a paradox in Morton's use of references from the arts, namely that the art-objects and performances are fueled by and depend on the social dimension in the aesthetic experience, which contradicts OOO theory.

Also Morton himself seems to be unsure how to break free from the traditional, Kantian, understanding of

the aesthetic judgement when he asks, '(...) A profound political act would be to choose another aesthetic construct, one that doesn't require smoothness and distance and coolness' (Morton, 2013). Perhaps it is a slip of the pen, but Morton is not only writing, construct, he also suggests and acknowledge that the aesthetic judgement is social.

Zahavi (2017) described this new philosophical movement as a new discussion partner trying to gain foothold and set the agenda in the philosophical discourse by breaking free of the ruling paradigms.

There are structures and phenomena in a landscape, some tangible and some intangible. Some of these are easily and quickly changed, others are more resilient and stabile. But the point is that they interact all the time, so it is tricky to isolate and focus on one without impacting others. To create a *tabula-rasa* situation in a landscape like in the Arts is difficult.

## **7. THE SECOND POSITION - THE PALIMPSEST POSITION**

Danish professor in literature Sven-Erik Larsen (1996) argues for a perception of nature and landscapes as material processes. Larsen conducts an in-depth study of both historical and more current perceptions of nature with the aim to discuss some of the popular terms and concepts in the Danish discourse on nature and landscape preservation. Among these are: crisis, origin, aesthetics and ethics. Larsen argues that nature is not in crisis, it is a cultural crisis.

In the discussion Larsen refers to urban planner and architect Kevin Lynch (1991) and his exploration of waste and waste processes both in a physical sense and in a metaphorical understanding. Waste becomes the process and the link that connects man and nature. Waste is seen positively, neutrally and negatively,

Leftovers/remains/rest  
positive: resilient  
neutral: sediment

negative: waste  
Left for (later use)/leave out  
positive: potential  
neutral: overlooked  
negative: useless

S.E.Larsen (1996)

Similar ideas are expressed by French landscape architect Gilles Clement (2003), '(...) the sum of the space left over by man to landscape evolution - to nature alone. Included in this category are left behind (délaisé) urban or rural sites, transitional spaces, neglected land (friches), swamps, moors, peat bogs, but also roadsides, shores, railroad embankments, etc. To these unattended areas can be added space set aside, reserves in themselves'.

Also Sara Marini (2009) explore alternatives, '(...) the de-development plan could act as an operating strategy for territorial transformation, overturning the idea that projects are necessarily synonymous with increase and considering waste as the "living matter" of the project, an occasion for looking ahead to imminent futures, for planning givenness through operations of subtraction.'

A similar understanding to Larsen's is presented by Geoffrey and Susan Jellicoe (1987), '(...) Man's destiny being to rise above the animal state, he creates around him an environment that is a projection into nature of his abstract ideas.' The Jellicoes (1987) also points to the essential time aspect in nature and landscape, '(...) today, significantly, time plays little part in the arts. (...) The imagination, for example, no longer cares to bridge the gap, peculiar to landscape, between the seedling and the tree: landscape must be instant.' A similar conclusion is reached by Hommels (2005), despite cities are considered

to be dynamic and flexible spaces it is difficult to actually change them as they are anchored in their own history and in the history of their surroundings.

## **8. LANDSCAPE AS TIME AND RHYTHMS**

French sociologist and urbanist Henri Lefebvre (2004), study of diverse spaces and rhythms in space,

- Cyclic rhythms - rhythms with long intervals;
- Alternating rhythms - rhythms with short intervals;
- The linear: succession of rhythms - the routine;
- The cyclical - movements with long intervals;
- The polyrhythmic - the simultaneous / symphonic; each rhythm / element has its own time in totality.

The diverse, repeating, differing rhythms creating what one might define as the 'street and neighbourhood life' Lefebvre examines how these sensory rhythms and the attribution of meaning change the object - its status as an object is exceeded. In Bennet's terminology the object becomes a quasi-agent.

Applied to the question of landscape as a dynamic phenomenon it is obvious that plant material is characterized by rhythms. Likewise, the geological sub-terrain structures characterized by their very slow rhythms may be seen in opposition to the rapidly changing and now unpredictable climatic (a-)rhythms. It is more complicated how to incorporate such an understanding in spatial planning and development of the landscape and city. I would argue that Giles Clement's theory on the Third Landscape, might be a first step. A next step could be Larsen's Lynch inspired diagram to set up a 'landscape-rhythm-leftoverand-



left-for-diagram' as a tool to better understand, make visible and operational the different rhythms in the landscape and how they interact, interfere, support and oppose and contradict each other.

## **9. CONCLUSION**

The discussion revolves around questions triggered by global warming. It is argued that landscapes represent man's perception of nature, described as a socio-cultural 'agreement' on man's relationship with nature. Global warming and climate changes brings uncertainty regarding nature and landscape and the perception of nature.

Different references from Philosophy, the arts and the landscape architectural discipline are discussed. Two positions crystalize; the first stemming from a philosophical movement, New/Vital Materialism/Speculative Realism including Object-Oriented Ontology (OOO). Radical in its critique and its suggestion to almost erase 300 years history of Philosophy and to re-establish humans as objects in a world of objects. The second position is described as a palimpsest approach, building on what we have but also correcting thoughts and ideas in pursuing a renewed understanding of nature and landscape as dynamic.

The proponents of the first position claims that objects have a life of their own and that they do something – objects are not dead material and resources for us, and humans are not a quasi-divine force. The idea that human beings can – even should – actively reshape the world in their own interests is almost denounced. Instead we have to 'learn' about the other objects in the world and their lives through the arts. In OOO terms the aesthetic experience is described as a Subjective Impression.

It is argued that the Subjective Impression transforms the aesthetic experience by internalizing and

privatizing it leading to a dismantling of the social dimension in the aesthetic experience and perception and in the Arts. This raises a question on whether it will give meaning to develop a perception of nature without a *sensus communis* – the social appeal.

Despite this, there are several aspects and elements in this position relevant and sympathetic for a discussion on landscape with climate change knocking at the door. Most landscape architects know that the non-human material in landscape architectural designs actually do something with the design. Non-human material as quasi-agents is not that farfetched seen from a landscape architectural point of view as it seems to be in Philosophy. The palimpsest position draws on established knowledge, understandings and methods but also criticizes these and suggests changes. The position could thus be characterized as a corrective. The aim is to point at the material processes in the interplay between natural and cultural processes as an understanding operative to further develop the perception of nature and landscape. With the emphasis on processes the time aspect in nature and landscape come in focus. An essential question, and barrier, in relation to the uncertainty brought about by global warming.

The palimpsest approach suggests a circular thinking where material processes and time are made visible and operationalized, and accommodated spatially as quasi-agents. To analyse and operationalize the material processes and time both known and yet un-known variations – rhythms – in the landscape have to be taken into considerations and regarded as spatial programs and co-designers.

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**FIGURES 1 & 2:** The Opera house in Oslo by Norwegian office Snøhetta and the Kvæsthusbroen/Ophelia square in Copenhagen by Danish office Lundgaard & Tranbjerg.





# MOVING GROUND. IMAGINING AND RECYCLING EARTH

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## **SHORT BIO**

Chiara Pradel, PhD candidate in Architectural, Urban and Interior design at Politecnico di Milano, Italy, graduated in architecture at IUAV - Istituto Universitario di Architettura di Venezia and received a postgraduated research master of advanced studies in Architecture of the Territory at USI - Accademia di Architettura di Mendrisio, Switzerland. Her professional experience revolves around landscape architecture and design of private and public spaces, through an experimental approach. From 2005 she works with prof. Arch. Paolo I. Bürgi conducting researches for studios, conferences and seminars at IUAV in Venice and at Politecnico di Milano. Together with studio Bürgi she has participated in a number of international competitions, for example the international design competition for an open-air museum in Gorizia's Karst (1st prize/realized); the "Parkanlage Kreuzlingen Fäschtwiese", Switzerland (1st prize); the CERN emblematic reception area, Switzerland (1st prize/ongoing); and projects like the realized concept for an aesthetics of agricultural landscape in urban context in Mechtenberg, Germany. She lives in Milano (I) and Lugano (CH).

## **ABSTRACT**

The process of re-shaping the land with earth historically has great implications (for instance sacred, social, ecological, artistic, political, economic) for metropolitan, urban, rur-urban and agricultural life. Within the global

economic and environmental status, to reuse earth and to recycle inert waste represent necessary themes as well as fundamental aims for the 7th Environment Action Program and for the UN Sustainable Development Goals.

How can we intervene, through Landscape Architecture? The research for an answer interlaces a first hand, empiric approach through practice, reflection on past and on-going landscape projects and theoretical patterns. Crossing the borders between a wider systematic attitude on ecology (Braungardt, McDonough and Bateson), proceeding through the holistic perspective of Ecological Urbanism and the Topological Landscape Design, following questions appear to be crucial: is it possible to consider a Landfill as a sustainable space, open to transformation, where waste is conceived as a temporary phase or a starting point of a proper design, within a metabolic understanding of the urban context? Through a landscape project, could be recycled earth used as a living, cultivable resource, improving and supporting diversity? Finally, millennia after first ancestral earth mounds, could earthworks made from inert waste change a still existing negative perception to become part of a renewed sublime collective imagination?

## **1. INTRODUCTION**

■ See figure 1

You can find inspiration in everything\* (Paul Smith, 2013)

\*And if you can't, look again

The initial point of this paper, which illustrates the initial stage of my PhD research in Architectural, Urban and Interior Design at Politecnico di Milano, comes from an empiric observation during a site building survey, inside an area for an urban park to be planned in the south part of Switzerland. The research begins from this encounter with a great earth-mound of inert waste placed in the centre of a construction site, coming from the excavations phase of a new architecture to be built in the near future. People inside the site, like workers or designers, were moving all around it as if it didn't exist. The aptitude, indeed, was to think that the earthmound simply should not enter in the creative process and would end somewhere, away.

But where? From an ecological point of view we cannot ignore this 'away' anymore (Braungart and McDonough, 2009): where is, indeed, the 'away' for a big deposit of earth coming out from a human construction site? Why should a landscape architect ignore this 'away', which could be, from a physical point of view, just another place, another possible landscape? And, from a temporal point of view, couldn't this earthwork be considered as a meaningful step in a series of transformations inside the continuous flow of events characterizing the site?

The aim to Rethink ground through both action and reflection on practice of landscape architecture should move, then, from the investigation on the meaning of the word 'ground'. In Italian the noun 'suolo' has two Latin roots: one comes from the root 'sed-' which means something fix, like a pavement where you can stay or sit, while the other root 'sad-' means a place where you can go and allows movement (Bianchettin del Grano 2016).

Moving ground today has a relevant and firmly recognized economic, social, political meaning. But, most of all, to move ground and to recycle it could have

a new, urgent implication in landscape design, and become a fundamental step in landscape design process.

## **2. GROUND ACTIONS INSIDE LANDSCAPE: RETHINKING THE PRACTICE, BETWEEN MEMORY AND IMAGINATION**

Since practice and research, action and reflection are intrinsically linked and form a continuity for my work, the first step of the investigation methodology uses simple, empiric observations and includes exploration through photography, short descriptions, sketches and re-drawings of past design experiences. The aim is to reconsider some basic, implicit actions of the landscape architecture practice like dropping, digging, founding, mass grading, sloping, excavating, filling, contour bounding...

### ■ See figure 2

While we frequently use polished, picturesque photos to explain the final outcome or drawings and 3D representation to evidence the design process of parks and gardens and to describe our work as landscape architects, if we change the point of view and look at the construction phase or at the excavation phase of the same garden, what we could reconsider and observe probably is rather a significant number of earth movements, that most of the time structurally act inside the landscape and impact on it. Watching them provokes a change in the perception of our environment, a necessary question about the human work, a sort of surprise or, sometime, a classic 'climax of horrid sublimity' in the landscape viewer as well as captures, for the landscape architect, new possible spatial thinking, between memory and imagination (Bachelard 2006).

### ■ See figure 3

If we further widen the frame of the point of view of the construction site,



indeed, the second image would witness the significance of those actions on the surrounding landscape, on the urban context, on the near mountain or the lake. For a medium-sized garden of about 5000 square meters in this steep land of Tessin, indeed, it is possible to move more than 45 thousand of materials, while to bring a single cubic meter of type B inert waste (that is non-hazardous inert waste) to a dump costs more than twenty Swiss franc (according to the Tessin Territory Department 2017 price list).

### **3. TOPICALITY:** **HISTORICAL MEANING** **AND PRESENT RELEVANCE** **OF GROUND-BASED** **ACTION IN LANDSCAPE**

The scale of this kind of ground intervention thus becomes not only a matter of expensiveness, site management and performative organization, complex ecological issues and multidisciplinary methodologies, but also a matter of form, of aesthetic and of design approach. How is it possible to rethink ground as a space open to transformation, which receives and returns materials? How could this challenge enter inside the design process? For example working with polluted post-industrial terrain or with inert waste, empowering their forms of development and economic exchange, producing culture and cultivating land both in a concrete and conceptual way, as in a 'dance of interacting parts' (Bateson, 1979)?

In 2017 waste production in Europe has exceeded 2500 millions of tons, of which more than one third was originated by the construction sector (Eurostat, 2017 edition).

By 2020, the European Union with the 7th Environment Action Program (EAP) has set a goal for member countries to recycle 70 per cent of their waste from non-hazardous construction

sites. Even if inert waste recycle is a topic theme for many governments and also for Europe, there still exists a relevant gap and separation between inert waste management and cities, design and planning policies. We probably should critically reflect on it and 'view the fragility of the planet and its resources as an opportunity for speculative design innovations' (Mostafavi and Doherty, 2016).

As many recent Landscape interventions reveal in many different ways, from the reclamation of the post-industrial landscape context of the Ruhr region in Germany to Fresh Kills landfill renewal in USA, actions addressed to recycle, reuse and rethinking of the ground are very actual (Mostafavi and Doherty, 2016) and become, even today, keys to re-enter inside the meaning of landscape practice and enlighten its etymology. 'Landscapes', indeed, according to John Stilgoe comes from the term 'landschop': the earth shovelled and shaped for human live (Stilgoe 2015). Besides, the process of reshaping the land with earth historically has great implications (for instance sacred, social, ecological, artistic, political, economic) for metropolitan, urban, rur-urban and agricultural life (Bourdon 1995). There are many examples, from Neolithic to Le Notre, from Dinocrate to Capability Brown, throughout all the Landscape design history. Description of moving ground actions in English landscape park, indeed, would fill volumes: if we think to the several variations that the invention of ha-ha wall have had over time, undoubtedly a master example of ground-based action could be found in this sunken hedge, which serves to separate private gardens and landscape, allowing at the same time the uninterrupted view toward the land horizon. In addition, the fact that in ancient times extraction and ground-moving assets were being made by hand in a very expensive, long-lasting and laborious way, contributes to transmit its preciousness and the exceptional nature

and meaning of earthworks in landscape.

Also the word 'earthwork' here could be read as a quotation, remembering the title of the art exhibition 'Earthworks' held in 1968 in New York at the Dwan gallery. This exposition has introduced a very topical reflection on ecological and formal issues, on nature and human actions, on the beauty of discarded things like earth and on their value for our culture. To explain the revolutionary approach of 'earthworks' by, among others, Robert Smithson and Claes Oldenburg on art movement, the essay of Rosalind Krauss 'Sculpture in the Expanded Fields' (Krauss 1979) points out the new role of sculpture in relation with architecture and landscape. But its meaning, today, is again shifting and becoming more and more significant and complex also for Landscape discipline, which has, inside Krauss structuralist diagram, a quite marginal role (Meyer 1997). If we change the point of view from sculpture and land art to landscape architecture, we will probably shift from the supposed linear, static diagrammatic implications to more complex actions and connections, where the rethinking of the ground is strictly linked with the rethinking of inert waste, opening up and expanding the fields and the imaginary not only of sculpture, but also of landscape architecture.

For that reason, casting about this new kind of 'earthworks' the investigation searches for study cases that could be relevant to highlight an innovative design approach, which expands the fields of Landscape design, clarifies and, sometime, anticipates policies.

## **4. EXAMPLES AND REFLECTIONS**

- See figure 4

AlpTransit is a rail route through the Alps, which connects Germany with Italy, providing a highspeed link and permitting to optimize networks

between Northern and Southern of Europe. The first route of the project is the Lötschberg tunnel which was opened in 2007, the second route is the Gotthard with three important tunnels: the Ceneri Base Tunnel in the southern part (15 km long), the Zimmerberg Base Tunnel in the northern section (total length 20 km) and the Gotthard Base Tunnel, inaugurated in 2016: a 57 km long underground tube connecting Erstfeld, in Canton Uri, to Bodio, in Tessin. Its entire excavation volume is estimated in about 13.3 million cubic meters, more than five Cheops pyramids of materials, of which about 46 percent has been reused in projects for embankments or for concrete aggregates, while 53 percent has been used for environmental restorations, filling material for cultivation or construction materials and 1 percent has been sent to a special reactor landfill for contaminated material. This high percentage of reuse and restoration projects is a meaningful value: to reuse inert waste would also mean to optimize the economical aspect of a construction site, not only considering the immediate costs of the procedure. Indeed, as in many countries the landfill waste management method is the cheapest, landfill charges need to be high enough to make landfilling economically and socially unfavorable. Moreover, the AlpTransit construction site organization shows that in order to limit the ecological and environmental impact, it is necessary to not act in a fragmented way, but with an overall strategy for which the landscape project must intervene from the beginning, i.e. from the strategic and planning phase, acting in synergy with structural, mechanical, and electrical engineers as well as waste specialists, as do environmental and transportation experts together with architects and landscape architects.

In Erstfeld the Alptransit excavation materials were treated, separating the lower quality aggregates (B materials) from the higher quality aggregates (A

materials), which were then processed on site by concrete production plants and other processing plants, allowing for the A materials to be used to produce concrete that was used for the construction of the tunnel itself. The lower quality aggregates (about 3.3 million tons) were instead used to fill the delta of the river Reuss: they were transported by train and then by ship up to the delta, which was in critical condition due to the strong erosion caused both by the deviation of the river route and the excavations for the extraction of gravel which occurred during the 80s.

Thus, 'renaturalization' here means the reintroduction, in a completely artificial environment, of characteristic, morphological elements of the natural river environment that cover a fundamental importance in the functionality of the fluvial ecosystem. Those measures through the years have helped the delta's natural accumulation process and have improved the regeneration of both a natural and human habitat. Recently the extraction of gravel through the digging boats has started again, re-initiating a circular process of ground movement and a shaping and reshaping of the environment (see in this regard also the concept of "shifting adaptabilities" about responses to changes in landscape and the fluid relationship between humans and their environment clearly described by Margaret Grose).

Working with those volumes of earth, in such a cross-disciplinary way means the need to broaden the horizons in term of methodologies of reading of the site and of representation, to better relate with time, to control both the small and the big scale of intervention. At a distance of about 500 km from the Reuss delta, in Sigirino, Tessin, we find another project of a 3.5 cubic meter depot for the AlpTransit, which deals with the theme of inert waste through a holistic approach, conceived by Atelier Girot. The intervention will become the biggest

artificial mound in Switzerland, with its final elevation of about 150 meters. The understanding of the site for such a large-scale and complex territorial intervention in an environmental and sensitive surrounding is essential to creating a contextual integration with the close village of Sigirino, in order to avoid just a monumental overlapping or an accidental deposit of detritus, disconnected from the surroundings. Thanks to the stabilization of materials coming from Monte Ceneri and an articulated water collection system, the artificial hill is shaped with gradual slopes where the plants can grow. Visitors' paths lead to discover the new topography, while precisely underlining the new morphology of the terrain in continuity with the existing rocks. Acting simultaneously on a small scale, the intervention pursues a detailed physical, epidermal 'contact point' of the 'artificially fabricated mound' with the existing Ferrino mountain, which is a construction stratigraphically and geologically shaped by the forces of nature. The project thus tries to reconstruct a natural-shaped depot by means of a wider understanding of the structural and formal logic of the existing site: Atelier Girot, together with ETH Zürich, elaborates a point-cloud model which creates a kind of virtually enhanced landscape that represents the moving, potential dynamics of the territory with its spatio-temporal flows and its transformations, including the cultural as well as the natural presences, tracing the guidelines from which the observation of the site and the project should move. Girot defines this methodology with 'a term referring to the physical and poetic reality of a landscape, suggesting a sense of wholeness, namely topology' (Girot et al. 2013: 81). Working topologically, indeed, 'means examining in detail the planned site of intervention, understanding it in relation to other aspects such as landscape, infrastructure, or built structures' (Girot et al. 2013: 14). Through a topological approach

unstable, metamorphic, nomadic spaces in which the conflict or the coexistence of languages and overlapping of meanings of opposite signs are present can also enter inside the project. Looking at the fluid representations of Sigirino by Atelier Giro, it also seems that the concept of time, including its deformations, perturbations and interferences with space, turns into the complexity of the site to finally interlace several elements in one single comprehensive and innovative narration of landscape.

■ See figure 4

From a distant point of view, Hiriya appears to us as a sort of monolith, a sacred mountain or a piece of land art, with its yellow shaded earth emerging in the core of the plain and plants growing and framing it. It formally recalls some primitive mound sculptures, like the pre-Colombian Monks Mound in Illinois, thanks to its outstanding profile about 60 meters high (its belvedere is one of the highest observation points in the area) placed as a centerpiece of the park, near Tel Aviv. If one omits the elements of the context that could reveal the contemporary period and the modern urban development, Hiriya could lead to another notion of time, with the poetry of its shape – touched by the winds of Ayalon Plain – which is hiding, just as an earth-mound, what is effectively inside of it. Indeed, in reality Hiriya is a closed dump containing both commercial and household trash. Active since 1952, in 1998 it had reached its limit (about 25 million tons of waste) and after its closure in 2004 it has been the object of an international design competition to rethink its role inside the park and in relation to the city. In the approach used to project this site, it is possible to recognize the way Latz + Partner conceive the reclamation of wastelands, as for example in designing the industrial park of Duisburg Nord, an approach that does not need to mean the removal or the neglect of history, but its inclusion, even if it is a harbinger of a

'genius loci' telling us about the past and the narration of a 'Drosscape'. Here again Latz by all means recognized the value of what remains, choosing to maintain the existing configuration of the landfill, working to support its slopes, which should be held together, and preserve its form, even leaving the trail of the lorries dip access route. On the other hand, through a broad design intervention he defines a new step in the life cycle of the place, as 'respecting diversity in design means considering not only how a product is made but how it is to be used, and by whom [...] it may have many uses, and many users, over time and space' (Braungart and McDonough, 2009: 139). The reclamation of Hiriya took place by the excavation of a retention basin of floodwater, the introduction of recycling plants to treat sewage and pollutants and by digging, isolating and handling the inner contaminants and methane through a special bioplastic layer, covering it with gravel and soil, shaping trough terraces and – in the renaissance phase of the landfill – cultivating it as a park. While trees provide a further securing element for the firmness of the slopes with the help of their agricultural patterns and their direct water consumption, once again they reclaim the site's surface, together with the indigenous natural species (olives, oaks, palms, carob trees...), while the interior part of the mountain becomes a kind of Mediterranean, sunken oasis. At the base of Hiriya, recycling plants transform most of the waste into energy thanks to an anaerobic digestion process, all around a 2 acre park that is still growing with trails, leisure and recreational areas which in the years to come will become a green lung for the urban region: a process that will last a long time. In this sense there is no contradiction with the idea of 'Park' that Latz purposes, rather an effective design act to overcome the separation between waste management and urban policies, promoting a dialogue of landscape, architecture and environment with economic and political matters.

## **5. CONCLUSION**

The design of a big depot, a landfill, or an earthwork inside a great or a small building site, within a metabolic understanding of the context, is a contemporary and urgent challenge for landscape architecture. In analyzing three different creative practices in relation with ecological thinking we find some shared principles:

- Moving ground actions in Landscape should be integrated into a systemic approach, which starts from the very beginning of the project in order to allow for the long-term considerations of the ecological effects of human actions and interactions.
- The rehabilitation of wastelands, the recycling of inert waste could anticipate and clarify policies in a concrete and inventive way.
- Finally, the design is an opportunity to rethink our ground and to expand the field(work) of landscape architecture, catching our culture's new values and renewing a sublime collective imagination.

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**FIGURE 1:**  
Earthwork in the  
building site (photo  
Chiara Pradel).



**FIGURE 2:**  
Detail of a private  
garden (Project  
Studio Bürgi, photo  
Chiara Pradel).



**FIGURE 3:**

Photo of the construction site from the Lake (photo Chiara Pradel).



**FIGURE 4:**

Sigirino, depot of inert waste from Alptransit (photo Chiara Pradel).





**FIGURE 5:**

A cultural approach, Hiriya Landfill, Latz + Partner (photo courtesy of Latz + Partner, Kranzberg, Germany).

# THE ROLE OF SCHOOL'S ARCHITECTURE IN THE PROCESS OF RENEWAL OF THE URBAN PATTERNS AND OF THE LANDSCAPE IN SMALL CITIES

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## **SHORT BIO**

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## **ABSTRACT**

Starting from some references to Aldo Rossi's poetics, according to which architecture is one of the ways of survival that humanity has sought, it comes that the construction of the city and its urban patterns is the result of a social product and project.

The reflections on the genesis and urban growth through its building types and the search for forms capable of reinterpreting historical typological plans and entering a specific place, becoming an expression of a social life, unites Rossi's research with other architects operating in Italy and in Portugal.

Investigating the theme of the school's architecture, we intend to highlight how

some design research and interventions, have become, to paraphrase Rossi's expression, "urban facts", characterizing the patterns of the city and its landscape.

In detail, some school buildings built in smaller centers have been examined, which become a reference point for the population, a "monument to everyday life". Analysing the volumetric aspect of the building, its compositional characteristics, its materiality, which sometimes refers to the existing buildings, we discover architectures capable of evoking the structure of the city thanks to their form.

Through the analysis of the school of Sever do Vouga in Portugal, designed by Pedro Domingos, the school of Monteleone di Puglia, by architect Torricelli, and the school of Cagli by Interstudio, this paper highlights how this school architecture refuses self-referentiality. These buildings make dialogue with the pre-existing environment, configuring themselves as pattern, open to possible comparison between architectural culture and landscape transformation processes.

## **1. INTRODUCTION**

Although less and less populated, the small towns have the advantage of keeping alive the collective dimension, more and more in decline in large cities.

The simplicity of everyday life, the direct interaction with the surrounding landscape and nature, the people habit

to spend time not only in private homes, but also in public spaces, allows small towns to preserve the identity of some places where the relationship between sociality and the community is kept alive. They are essentially made up of the square, the church and its related environments, and public buildings such as libraries and schools. School buildings in small housing community are not only teaching and learning places, but also social life places where to hold meetings, popular events, sports and recreational activities open to the whole community.

The architect task, in any field of intervention but specifically in the minor centers, it's to know through a detailed documentation the city architecture.

Only after having understood the link between the inhabitant and his land, the architect can be the interpreter of the "genius loci" according to the meaning given by Schultz: the existential space has to contain qualities given by the presence of recognizable places, useful reference points to man for orientation (Schultz, 1969).

In order to respond as closely as possible to human needs, the designer has to adopt strategies and tools suited to the urban scale of intervention, taking into account the dimensional aspect of the country. Understanding urban characters means investigating the connections between the activity and the architecture of spaces using various disciplines, from urban sociology to environmental psychology, from the construction survey, through the study of typological and morphological characters, to housing conditions and heritage use (Pugnaloni & Ramazzotti, 1984).

## **2. METHODOLOGY**

The methodological approach of the research project is structured following the aims listed below:

- Identifying the structuring elements

of the landscape identity in three different areas characterized by low anthropization, with small towns inhabited surrounded by natural landscape

- Examine the urban structure of population centers, major and minor architectures and the road structure
- Survey of the visual and physical connection between town, landscape and school building
- Definition of the school architecture quality in relation to the context and landscape

The research is based on multi-method interpretative study involving observation of architectures and comparative analysis, based on functionality criteria, typological study and distribution of spaces.

The two Italian schools described were visited and photographed. The analysis of the architectural language is based on the study of the design methodology of the architects. The school designed by the Interstudio group, located in the Marche, is part of an architectures survey of the late twentieth century in the Marche region, in which I took part, promoted by the Ministry of Cultural Heritage (Mibact) as part of the National Census of Italian Architectures of the Second Twentieth Century.

The study of Torricelli's design method for the school in Monteleone di Puglia, derives from architect's lectures in the university course attended at the Polytechnic of Milan.

References to the Portuguese architectural tradition of the late twentieth century derive from a bibliographic study. The information about Portuguese school designed by architect Domingos derived from articles, blogs, video.

### **3. DISCUSSION**

#### **3.1.A SCHOOL ARCHITECTURE THAT CONNECTS THE HISTORICAL CENTER AND LANDSCAPE**

Architecture as city construction in the time, of public and private buildings, of public spaces and streets, can substantially influence people ways of life, favoring, hindering or denying social and behavioral practices.

The Italian architect Aldo Rossi in his studies on the genesis of the city shows how the construction of the city and its urban pattern are the result of a social product and project. According to Rossi, "architecture is collective by its nature" and the construction of the city is given by the combination of the collective and private dimensions (Rossi, 2011). He identifies in urban monuments, the "signs of collective will" that preserve the characteristics of permanence and constitute fixed points of urban dynamics (Rossi, 2011).

Interpreting the characters of permanence and sharing the concept of monument as "urban fact", result of a collective construction, the architect Torricelli designs a school building in Monteleone di Puglia that is in constant relationship with the collective dimension of the small town of the Subappennino Dauno.

This architecture is close to Rossi's thought as it translates the themes of the study of typology and pre-existences, seeking a connection with the local architecture both on the morphological level and on language. Torricelli comes from the same cultural sphere as Rossi. He graduated at Polytechnic of Milan, where actually he teaches, sharing the traditional themes of the Milan school. His design path is close to the Rationalism language, to the study of urban stratigraphy and is based on the inseparable link between city and architectural project.

In Torricelli's project for the school in Monteleone, it reflects the desire to create a dialogue with the surrounding landscape, in line with the Italian architectural culture characterized by a phenomenological approach to urban events. As Carlo Cattaneo theorized, the specificity of the Italian territory consists in the "intimate union of the city with its territory" and in the "moral bond between the countryside and the cities". Cattaneo believed that the city would continue to form an inseparable body with its territory, since the whole of the inhabited places is the work of man (Cattaneo, 1931). As in most of the small villages of Puglia, the nature of the territory dictates the rules of construction.

Torricelli's compositional process starts from the territory topography, characterized by a strong difference in height. The new school building is generated by a careful study of routes and views and at the same time establishes a direct relationship with the historic core, to which it is connected in a straight line by a road that leads from the main square to the school entrance (Torricelli, 2010).

This road of connection does not end at the point where it meets the school building but continues indefinitely towards the valley. Torricelli's school does not interpose itself to close the visual perspective that leads from the square to the countryside but frames the landscape through an open opening in the stone wall at the main entrance of the school.

Passing through this path, which had been conceived as having no doors, we find directly on a large terrace facing east on the landscape, incorporated into the volume of the school building.

The sense of continuity between the urban core and the countryside is therefore strengthened by this perspective axis that starts from the Town Hall Square, crosses the school and leads the gaze towards the open space



of the Monti Dauni landscape. Below the terrace, designed as a free accessible square, there is a civic hall, which can also be enjoyed by the entire community.

■ See figures 1 & 2

The building is composed of two main bodies arranged perpendicularly, joined to different levels by long corridors which connect the several rooms that house the nursery, primary and middle schools. On the north side there is a volume containing a staircase that connects the terracing levels, the square and the garden. The purity and simplicity of this architectural element evokes a sort of metaphysical scenography open on the landscape only in the upper part, with windows cut into the wall.

The use in the facades of the local stone and of the white plaster, as well as the size and scanning of the openings, is inspired by the typical housing architecture of Monteleone, creating a dialogue with the urban landscape on the linguistic level.

Looking at the town far away, by a morphological point of view, we can read the juxtaposition between the undifferentiated pattern and the residential character and some monumental emergencies, first of all the main church. The new school in terms of size and function is a monument of a collective nature, but able to establish a relationship with buildings on a smaller scale thanks to the architect ability to assimilate those peculiar elements of the local architecture, both in the design of volumes and elevations, both in treatment of external surfaces.

### **3.2 A SCHOOL EXTENSION DEVELOPED ON THE PROGRESS OF GROUND**

In spite of the geographical distance and the different nationality of the architects, different elements join the architecture of Torricelli with that of Pedro Domingos, a Portuguese architect trained at the

studio of João Luís Carrilho da Graça. The school designed by Domingos is located in the small municipality of Sever do Vouga, near Aveiro, Portugal.

Aveiro in the nineties was the scene of the project of the University Campus entrusted to Nuño Portas and the Study Center of Porto Architecture Faculty (which in those years included architects like Álvaro Siza Vieira, Gonçalo Byrne, Alcino Soutinho, Edoardo Souto de Moura, Alberto Dias). This is a project that marks the passage with respect to the theme of the school's architecture not only in Portugal, so as to contribute strengthening the appreciation of the group and, at an international level, we start talking about the "Porto School". Both schools are located in small hill towns with a predominant agricultural economy and they constitute a connective of physical and social relationships. They condense various functions within them: in the case of Monteleone the school building also houses the police headquarters, a civic hall and open spaces for play; it is also close to the square, which acts as meeting and stopover place and a reception center for immigrants.

In the case of Sever do Vouga due to the proximity to the different villages of the Macico da Gralheira region, which use the school for both educational and extra-school activities in the afternoon.

The multi-purpose nature of these buildings is a turning point for architectural design in small centers, where architectures that lend themselves to a multiplicity of uses are more likely to work. The importance of the role played by the Portuguese school for the educational and associative functions, has made essential the expansion intervention operated around the four pre-existing buildings.

To the original complex have been added new buildings, which draw a permeable enclosure characterized by



open paths with suggestive views.

The building houses a primary and secondary school, with classrooms arranged on different floors, which can be accessed from a single entrance, located on the intermediate floor. The closed spaces of the classrooms alternate with open spaces thanks to the construction of two large courtyards overlooking the valley. The whole project shows the will to strengthen the dialogue between the scholastic architecture and the surrounding landscape. From the classrooms you can enjoy the view of the landscape, a factor that evades the sense of estrangement that in some cases the students experience in buildings with compact perimeter surfaces and with few openings. The possibility of looking at the landscape during the lessons positively influences the psychological level and reinforces the sense of belonging of the students to their territory.

■ See figure 3

The strengths of the Pedro Domingos project are the quality of the spaces and the ability of the new building to relate to the existing buildings, taking the particular topography of the place as a peculiar design element. The use of the white bonds Torricelli and Domingos' schools and it becomes, on one hand, an expression of cultural exchanges between European countries, on the other hand it has an ethical and identity value, inherited from the Greek, Christian and Islamic tradition.

In the Portuguese architectural tradition from the second post-war period, the use of white becomes a response to the fashions generated by the decomposition and recomposing sometimes arbitrary of post-modern architecture. Starting from the architectures of Fernando Tavora, passing through Alvaro Siza, the white is a characteristic element of the Portuguese architectural vocabulary, which young architects like Domingos adopt as invariant

of contemporary architecture.

### **3.3 FLEXIBILITY OF SPACES AND VISUAL CONTINUITY BETWEEN INTERIOR AND CONTEXT**

The landscape assumed as the foundation for the design of a school architecture is also a distinctive feature of a work by the Interstudio group of designers in the 80s in Cagli, a small town in Marche region, in the province of Pesaro-Urbino.

The school in Cagli is located in a hilly area, outside the inhabited center. Cagli is a small town in the province of Pesaro-Urbino of Roman foundation, reachable along the Via Flaminia, which leads from Rome to Fano, on the Adriatic coast.

Starting from Fano, you cross the Burano valley and the Furlo Gorge, located along the original route of the Via Flaminia. The amazing landscape of the Umbrian Marche Apennines is characterized by rocky massifs that are reflected in the river and by steep gorges, which today are part of the State Natural Reserve of Gola del Furlo.

The territory of Cagli extends in an area of great landscape variety, with valleys and hilly areas, glades and woods. The heterogeneity of the Marche landscape is represented in illustrious pictorial works by Renaissance artists who worked in the Marche, such as Piero della Francesca and Raffaello Sanzio. In their works we can observe the close link between natural landscape and human settlement. The different architectures scattered throughout the territory outline "an environmental state, product and testimony of an ancient balance between man and the natural environment" (Agostinelli, 1978).

The school of interest is a Technical Commercial High School, located on a hill, in a low-density residential area, separated from the historic center by the river Burano. The school is difficult to reach by walk by the students as it is far

from the town. This condition is criticized by the Japanese architect Watanabe, one of the members of Interstudio, for the impossibility of establishing a direct relationship between the architecture of the school and the city.

Therefore, the designers decide to take the landscape as a privileged interlocutor using the topographic datum as a starting point for the articulation of the floors. Even the typological datum relates to the natural physical context, since the distribution of spaces, paths and views tries to establish a balance between nature and architecture.

The school in Cagli is part of a design thinking current that starts from the experiences of the school architecture of Aldo Van Eyck in Holland, Herman Herzberger and Giancarlo De Carlo. With the latter, in fact, two members of Interstudio collaborated, in the years when De Carlo worked at the colleges of Urbino.

The school, which stands on the ground following the development of the ground, visually incorporates the landscape thanks to the multiple views from different internal points and physically the nature, with the trees that are approached to the portico, on the main front.

Architectures can establish a dialectic relationship with the context, partly undergoing it, partly dominating it, as a new architecture enters the process of continuous transformation of the landscape and the territory (Cao, 1995).

■ See figures 4 & 5

The compositional process of Cagli school aims to mediate between functional design and flexible space planning.

The building is developed along a central line, which not only has the function of connection but it is also a space for relationships, where students

can stand during breaks. The various rooms are annexed to this central body, with different rhythms and groupings depending on their function.

The main entrance acts as a watershed between two groupings: on the left there are the rooms dedicated to common activities, such as auditorium and library, on the right the area with the classrooms for regular teaching activities and spaces for the administrative sector.

The architecture of this school shows a typological and linguistic complexity in the planimetric distribution, with considerable variations according to the floors, and in the vertical articulation of the spaces.

The dynamism of the compositional choices is also evident in the play of full and empty volumes, in the presence of ramps and stairs, in the oblique course of the walkways that connect the distribution corridors to the classrooms.

In the southern half of the school, climbing to different levels, you can enjoy the view on the landscape, which becomes particularly evocative in the upper floors, equipped with a multi-purpose outdoor space.

The architect Watanabe in describing the school expresses the clear desire to benefit from the school's interior, the picturesque view on the historical core, so that students can strengthen the sense of identity and pride towards this small center, to whose construction designers of the caliber of Francesco di Giorgio Martini contributed.

The three examples of scholastic architecture presented, not only constitute monuments with a clear civic value, but due to their volumetric articulation manifest a strong relationship with the topographical characteristics of the respective places.

## **4. CONCLUSIONS**

A sketch by Le Corbusier shows how the architectures change their image such as environmental conditions change, and the character of the landscape changes with human intervention (Cao, 1995).

In the schools of Torricelli, Domingos and Interstudio the close relationship between nature and architecture does not reduce the identity perception of the artefact, but it gets new meanings.

In the case of the school of Monteleone di Puglia the physical context is exactly on the border between the natural landscape and the anthropized landscape, given the proximity of the building to the historical center.

In Sever do Vouga, instead, the natural landscape constitutes the context in which the school stands, like in Cagli school, where the school designed by the Interstudio group is completely immersed in the natural landscape.

Architecture draws from the beauty of the natural landscape a dimension of space and dream, while by the urban core the values of history and tradition, elements that can contribute to develop a sense of belonging and awareness in the students.

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**FIGURES 1 & 2:**

Views of Torricelli's school and small town of Monteleone di Puglia (photos Stefano Topuntoli).



**FIGURE 3:**

View of school in Sever do Vouga, designed by Pedro Domingos (photo Fernando Guerra).



**FIGURES 4 & 5:**

Technical Commercial High School in Cagliari  
designed by Interstudio group.



# LIVING MEMORY: THE CONSTRUCTION OF MNEMONIC LANDSCAPE IN TIMES OF INDUSTRIAL UNCERTAINTY

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## **SHORT BIO**

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## **ABSTRACT**

This article examines the case of the decline of the industrial landscape. The aim of the paper is to analyse the role of the acting memory in landscape, from the scale of the factory to the natural and agricultural landscape to the city, following the architectural experiences that represent a sort of offshoot of the factory within the working-class neighbourhoods. This article explores the dynamics of the construction of the idea of the industrial landscape, and the analysis of the role of memory within geography.

A seminal analysis, currently ongoing through a survey, is shown in conclusion, regarding the population of Taranto and its province, an area where steelmaking has been in decline for some time, but

which, for various socio-economic reasons continues to produce.

## **1. INTRODUCTION**

The dual nature of large industrial plants, on the one hand necessary equipment for the production of goods and on the other hand objects that have a disruptive impact on the urban scale, makes it difficult to talk about the industrial landscape in a coherent and articulated manner. Only in a few cases, in fact, the industrial landscape (Spada, 2018) has been studied as an alternative form of landscape, different from the natural one and alternative to the urban one.

In some exceptional cases, industrial infrastructures, especially those that refer to a neoclassical or Victorian idea of a factory, have been integrated into the urban landscape, which has incorporated them into its unstoppable path of expansion and diffusion.

This process, common in England, as well as in Germany, France, Italy and the United States, has partly produced a romantic idea of the industrial landscape: large brick factories, with large windows and steel beams have become the containers of new residential developments, commercial activities and cultural centres at the service of modern neighbourhoods no longer in historic centres but also in the sprawled suburbs.

What still represents a singularity, therefore, is no longer the single factory, the small workshop or the brick warehouse, but rather the large

industrial object, the steelworks, the mine, the shipyard, the petrochemical plant, in other words the objects no longer made of bricks, but made of metal, which exclude entire parts of the landscape from understanding: objects so large as to be a backdrop, more than a real landscape, inaccessible, hostile and essentially unconnected with the territory that hosts them.

The purpose of the article is to analyse the role of memory within the territory dominated by large factories. To do this, we proceeded, in Sec. 2, through an analysis of the iconography of factories, then, in Sec. 3, we proceeded to define the role of the “Scapes”, according to Appadurai. In Sec.4, we will discuss on the theme of the geography of memories, also looking at the specific case of Taranto and, finally, in Sec. 5, we will conclude and we will look at the future development of the research.

## **2. THE ICONOGRAPHY OF THE PRODUCTIVE LANDSCAPE**

The iconographic idea of the factory has materialized in a series of archetypal concepts about the same forms of industry and production: chimneys, shed, machinery, warehouses and infrastructure of conveying materials are some of the archetypal elements that, in the collective imagination, represent the idea of factory and production. Although we do not fully contemplate the purpose, use and function of the individual machines and processes of which they are part, we are able to recognize simple forms as “industrial”.

To make some example, the hyperboloid of the cooling towers brings us back to the (often erroneous) idea of nuclear power plants, just as the chimneys lead us to think of plants at high temperatures, while the towers of elevation remind us of the moment of extraction.

In this sense we can imagine the factory as a landscape, and not as an element of the landscape: in archetypal forms we recognize values and processes that we are not able to know in depth, but that refer in our memory to a series of works and procedures that we can recognize in the finished products and services.

The industrial landscape, however, was born as an extension of the English countryside landscape, the factories are seen as a direct extension of the master's house and, by extension, as an addition to the city. As Gillian Darley points out in his “Factory”, the epitome of this aestheticisation of the industrial landscape takes place immediately after the creation of the first factories, through Humphry Repton's Red Book (circa 1810), a device to illustrate the “before and after” of the productive additions to the residences, from the point of view of a landscape architect. Darley wrote: “The epitome of the mill as a Picturesque adjunct to the country house – before long the Cromford mills appeared alongside Chatsworth House on Derby china – was in the landscape architect Humphry Repton's Red Book for Armley House, near Leeds. These books, prepared individually for clients, were an ingenious device of his own invention, in which a watercolour overlaid by another on a flap illustrated the scene before and after improvements. Unusually, Repton decided to humour his client, Benjamin Gott, a leading textile manufacturer and merchant, by featuring his newest and most advanced factory, Armley Mill, in the ‘after’ view in the Red Book of 1810.”

The fundamental dyscrasia between the image of the factory and the factory itself in reality immediately became evident: mephitic fumes, unbearable miasms, intrusive logistics and all the other negative externalities of the production plants in the area transformed Repton's watercolours into the definition of a utopian and false illusion.

Still in 1852, the image of the city of

Manchester by Kersal Moor, painted by William Wyld for Queen Victoria, represents one of the bucolic representations of the industrial landscape: in a narrative that follows the picturesque English tradition of the landscape painting, the lower half of the painting represents a classic pastoral scene, with the gentle countryside that slopes towards the river, and the figure under the tree on the left. The upper half, on the other hand, represents the wall of chimneys and mining towers surrounding the city, illuminated by a white, aseptic and apocalyptic sun: the wind moves to the right the mephitic fumes narrated by Friederik Engels only 4 years earlier in his essay “The condition of the working class in England” (Engels, 2009).

■ See figure 1

In order to avoid misunderstandings, however, a necessary clarification must be made. There is no date, or threshold, before which the representation of the factory was hypocritical or naive and after which another narrative was given, representing the social realism of the work of the factories. The process is long and differentiated throughout Europe.

In 1825, Penry Williams’ representation of night work in Cyfartha ironworks, Merthyr Tydfil, South Wales, recalls Piranesi’s echoes in a sublime and infernal dimension of the scene: Piranesi himself, in his cycle on the Prisons of Invention, can be identified as the first representative of a sublime dimension of production: in some plates, in particular the VII (The Smoking Fire), the representation of the area of the prison is similar to those, later, of the industrial spaces, specifically the works of metallurgy.

The narrative of the factories has therefore always been divided, until the late 90s of the twentieth century, between choral rhetoric and social denunciation. Only with the crisis of the last twenty years, with the relocation of

large manufacturing industries to Asia, has there been a shift to a dimension of description of the crisis. From a narration of anti-ideology, represented for example by the Becher couple, we have moved on to an aesthetic of decay and abandonment, as in the case of the couple of artists Botto & Bruno.

The role of the landscape was therefore to support the iconography of creation/invention: creation of goods for a new society and invention, by the architects, of a new paradigm, colossal and lyrical, for an architecture that could hardly have been realized otherwise.

■ See figures 2 & 3

### **3. EXPLORING THE “SCAPES”**

In a paper on the tourism of the industrial heritage Benito Del Pozo and Alonso Gonzalez (2012, p.447) argue, the dominant paradigm of considering industrial heritage in largely economic terms entails “a break with local communities” and often a disregard, or at least playing down, of the territorial context and cultural landscapes in which these industrial sites and artefacts may exist. In the following paper, we seek to further unpack these ideas. Our overarching aim of the paper is to examine how the materiality of industrial sites is a central element of the preservation of memory. Drawing on a range of cases in different contexts, we examine the various ways that these industrial histories, and cultural landscapes of which they were/are part, become (re)scripted as these sites cease, or begin to cease, their industrial activity. Moreover, we examine how such changes to the physical spaces – that is erasing many of the material artefacts to which memories are attached and drawn from – also impacts upon the social and cultural histories of those places. In doing this, we suggest that scale is crucial to this endeavour. For smaller scale industrial sites, the potential to create a physical memorial and associated narratives of

this history is arguably limited. For larger scale industrial plants – those which Benito Del Pozo and Alonso Gonzalez (2012) suggest have been underexplored in research to date – offer the potential to not only preserve memory, but also have the scope to move beyond the singular narrative of memorializing (or “museumifying”) the specific industrial function to offering multiple, and potentially competing narratives.

Geographers have recently paid attention to the importance of industrial heritage (Edensor, 2005) related to the “scapes”: anthropologist Arjun Appadurai (Appadurai, 1990) suggests how the suffix “scapes” could be used to describe in a more complex way the composite territorial system, in which static features (those invariants of soil and natural resources) are added to specific dynamics and flows, overlapping or mutually disjointing and articulating different meanings of the landscape. Through the dimension of “scape” – that is the description of different cultural structures on the same territory – we can connect a single space to a global concept of geographical phenomena, studying those leaps of scale that we have identified previously.

Edensor remarked that: “When industrial sites are closed down and left to become ruins, they are dropped from such stabilizing networks. Prior to this however, factories are exemplary spaces in which things are subject to order: machines are laid out in accordance with the imperatives of production, shelves accommodate tools, and a host of receptacles, notices, utilities and equipment are similarly assigned to particular spaces and positions. Following dereliction, the condition of these objects reveals that without consistent maintenance, social, spatial and material order is liable to fall apart. As soon as a factory is abandoned to its fate, the previously obvious meaning and utility of objects evaporates with the disappearance of the stabilizing network

which secured an epistemological and practical security” (Edensor 2005, p.313).

Echoing Johnson’s description of space, “spaces themselves constitute the meaning by becoming both a physical location and a sight-line of interpretation” (Johnson, 2002, 294) we proceed to an interpretation of the “Industriyscape”, that is the regional path that, starting from a crisis, led the territory to assume new meanings and new forms of development.

#### **4. GEOGRAPHIES OF HERITAGE AND MEMORY**

In discussing memory and heritage, O’Keeffe (2007) offers a useful distinction between personal (or individual) memory, which are the memories of individuals, and historical (or “collective”) memories which are focused how these memories are situated in broader narratives (Tchoukaleyska, 2016). In drawing a parallel between the two, Harrison et al (2008) notes how the logic of personal memory has been scaled up to consider the role of heritage: “If personal memories can be mediated by the materiality of photographs, then collective memories might also – and perhaps must – be buttressed by preserving authentic traces of the past as mnemonics, symbols or (an increasingly fashionable trope) “icons”.”

What is important to this discussion of heritage, is the way that heritage serves to materialise memory (Benton, 2010). Central to this logic is the idea that this process of memorialisation, particularly through material artefacts, is central to sustaining memory – something which Nora’s idea of *Lieux de Memoire* develops, where he argues that as living memory fades or ceases, heritage becomes important, central to the way that we remember the past. These “sites of memory”, he suggests, are “complex things. At once natural and artificial, simple and ambiguous, concrete and abstract, they are *lieux*—places, sites, causes—in three senses—material,

symbolic and functional” (Nora, 1996, p.14). The places, therefore, are not only physical sites, real spaces where something happened, but they are also rituals systems linked to the territory, processions, celebrations, commemorations and, finally, the narrative systems of autobiography and of the storytelling, i.e. that system, the transmission of memory through the narrative relationship between place and event. In this tripartite system of relationship between history and memory, the factory – and in general the system of cultures defined as “Industryscape” – turns into a memory medium, both explicitly (through the exposure of its architectural structures and ruins) and implicitly, through the narrative recollection of strikes, labour struggles and collective successes.

In more recent analyses, there has been a critique of this view of heritage as distilling memory. In what has been termed the “heritage debate” (Lumley, 2005) – that is, the interlaced discussions of what “past” heritage comes to represent, as well as who comes to speak for this past and heritage (see also Lowenthal, 2015) – geographers have played a central role in highlighting that heritage, in itself, has its own specific histories and contexts (Harvey, 2001) and is open to multiple interpretations, or put another way, there are multiple “heritages” (Ashworth, Graham et al. 2007). Much of this discussion of heritage focused on its socially-constructed nature, with anthropologists and cultural theorists in particular highlighting the way that heritage is constructed through social and cultural processes. As Megill (1998) claims, this past is something which becomes (re)created, subjectively, in the present. Smith (2006), taking a more ethnographic approach, highlights the importance of what she terms “Authorized Heritage Discourse”, which moves beyond a myopic focus on material objects, towards recognizing the way that discourse

is structured. As Smith argues: “If we accept that “heritage” represents, and is an expression of, the cultural values of a society, and that these values are not inherent in a heritage item or event, it then follows that it is these values that identify and make certain sites, places or events “heritage”, not the other way round” (Smith, 2006, p.29). Accordingly, other researchers have gone on to recognize that in addition to material heritage, what is also important is “the reading which it is given by communities and human societies in the present” (Harrison, Fairclough et al. 2008, p.3).

In encompassing this dialogue between material artefacts and the various practices of preservation, we follow Harvey (2001) and others in the use of the term “heritageisation”. Such a framing is important to recognize that heritage is more than just material artefacts, it is also a process of construction. Furthermore, it leaves space for the recognition that these processes have specific historical and spatial contexts. As Dicks (2008) eloquently observes “different heritage projects make different cultural appeals, of course, and it is important to recognize these differences rather than lumping all instances of heritage together”. Important too, is the recognition, along the lines of Laurajane Smith of heritage: “...the definition of heritage has started to broaden itself to include cultural elements like memory, music, language, dialects, oral history, traditions, dance, craft skills and so forth. However, within the international classification of heritage, there is a decided tendency to define “heritage”, and then “intangible heritage”, as two separate things. It is my task here to not only marry these two concepts of heritage together, so that “intangible heritage” becomes simply “heritage”, but also to redefine all heritage as inherently intangible in the first place. That is, what is actually the subject of management and conservation/preservation practices, and what visitors and tourists engage with at heritage

places, are the values and meanings that are symbolized or represented at and by these heritage sites or cultural practices.” (Smith, 2006, p.56)

Important to the consideration of the industrial heritage that we consider in this paper is the complex issue of heritage and living memory. Most discussions of heritage and memory have focused on collective memory, something which is eloquently encapsulated by Kansteiner (2002, p.189): “...memories are at their most collective when they transcend the time and space of the events original occurrence. As such, they take on a powerful life of their own, “unencumbered” by actual individual memory, and become the basis of all collective remembering as disembodied, omnipresent, low-intensity memory”.

Kansteiner (2002) uses the example of the memory of the Holocaust in American Society to exemplify this point. They note how millions of people, who have no direct experience of the event itself, utilise the limited numbers of stories and images which are (selectively) presented to them, and although these experiences may not be intense or overpowering, they are nonetheless important to shaping their worldviews. Parallels can be drawn with heritage sites. When they represent events or activities outside the realm of living memory, there are likely to be less competing narratives than for those which are in the living memory of more of the population, where they might over their own, competing, versions of the event. In the case of factories such as those discussed in this paper, however, living memory may serve to complicate this relationship. Where watershed events, such as the closure or partial closure of the factory, has forced a rapid movement into the alternative, heritage use, many individuals may have a living memory of the factory and its context which conflict with those chosen in its new use. The recognition of these events as a watershed allows the overcoming of a problem that is difficult

to detect while it is happening, namely the lack of allocation of a specific value to the “traumatic” event. In this case, in fact, the absence of value assigned to the event by the community (and the subsequent narration of it) leads to a fragmentation of the memory and to an appropriation of it by a single faction. In this way the value of the narrative is not perceived as a common value, but as a specific narrative of a group (i.e. manager groups, trade unionists, ambientalists, etc.). The narrative then binds to a “scape” and, if not properly transmitted, threatens its very existence. As Benito and Del Pozo argued: “In bygone days a cycle of production involving a populace and its forms of settlement (villages, towns, and cities) created a unique landscape, one that bore a rich load of heritage and culture, whether on the coast or inland, whether in a mountain valleys, on a plateau, or in a delta....Many of these landscapes are in peril because their cultural value is not recognized” (Benito Del Pozo and Alonso Gonzalez 2012, p.461).

In seeking to look at these wider landscapes, one approach has been to seek to democratise the way that heritage is presented, by giving voice to “non-official” narratives. However, where geographical context has been thought through in less detail is in the issue of scale. As David Harvey (2014, p.579) has recently argued: “if we are to understand how heritage works, we must examine what scale does, and how heritage and scale interact”. Central to this discussion, and central to the argument in our paper, is the recognition that “all heritage occurs somewhere” (Graham, Ashworth et al. 2000, p.4) and that we need to recognize the spatial contexts in which heritage exists. Harvey (2014) pays particular attention to the socially constructed, and politically, scalar hierarchies of local-global and examines how these are often taken on unproblematically in the designation and narration of heritage sites. He pays



attention to the ways that narratives of national identity are played out in local heritage sites, but calls for closer recognition, following Massey (2005), multi-dimensional nature of space and identify the specificity and uniqueness of the constellation of relations which make up a particular place.

Although it has not often been discussed, the scale of that which this industrial heritage (re)coding has taken place is important. In the United States, there have been larger-scale (re)uses of industrial heritage relating to tourism, such as Keweenaw National Historical Park (Liesch, 2011) and Rivers of Steel (Brown, Mitchell et al. 2003). As Benito Del Pozo and Alonso Gonzalez (2012) note in relation to Spain, on the other hand, there has been a tendency until recently to focus on “single, isolated elements of note” rather than seeing the wider potential for urban regeneration and development.

## **5. CONCLUSIONS**

A preliminary survey, still in progress, was carried out on a temporary specimen of 26 qualified subjects, without control group, questioned through an anonymous online form and available from the author for further analysis. The subjects were asked a series of general questions and then were invited to give their opinion on some cases of industrial recovery. For each image, the interviewees gave a judgment of between 1 and 7 with respect to the criteria of “Pleasantness”, “Dangerousness” and “Safety for children”. The last part of the investigation concerned the memory of the subjects.

The analysis showed that 62% of respondents believe that ILVA will close in the next 25-30 years, while only 12% believe that it will remain active; 65% of respondents believe that structures should be demolished, while 27% believe that should not. Among those who believe that ILVA will close,

50% believe that structures should be demolished, 38% do not and 13% do not know. However, 50% of the respondents believe that the future of the area should be a park in which the factory structures are integrated, while 27% believe that there should be a park without any reference to the factory. 67% believe that a total remediation of the area is possible. An additional study is needed to complete the survey, and will be published on a further article.

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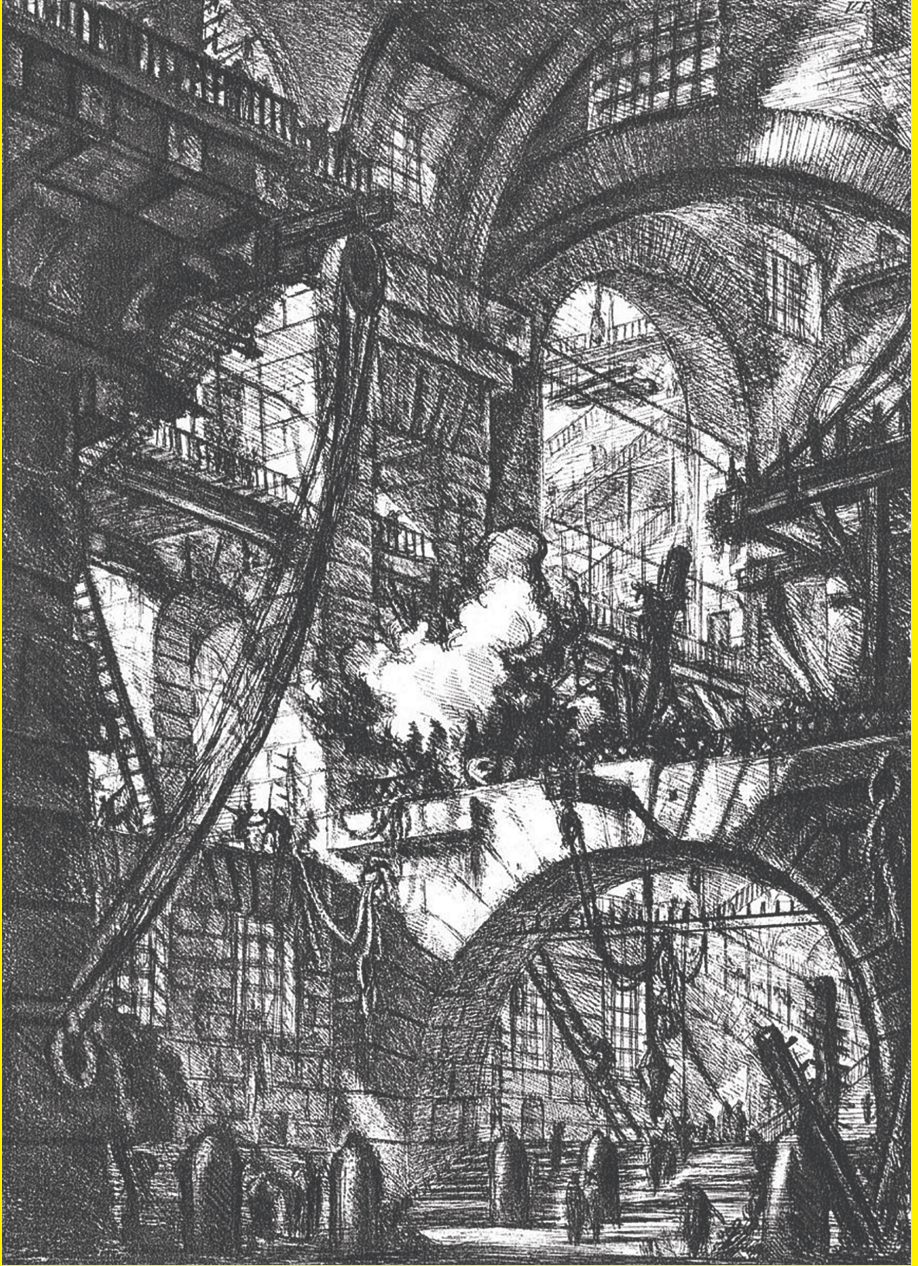


**FIGURE 1:** William Wyld, A view of Manchester from Kersal Moor, 1852.



**FIGURE 2:** Penry Williams, Cyfarthfa Ironworks Interior at Night, 1825.





**FIGURE 3:** Giovanni Battista Piranesi, *Il fuoco fumante*, in *Le Carceri d'Invenzione*, 1761.

# RESEARCH ON THE APPLICATION OF MORPHOLOGICAL STRUCTURE CHANGE THEORY IN CHINESE CLASSICAL GARDENS: TAKING THE BAODING “ANCIENT LOTUS POND” AS EXAMPLE

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## **SHORT BIO**

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## **ABSTRACT**

In order to analyze the evolution of Chinese classical gardens and analyze the internal driving force during history, this paper will take Baoding, Ancient Lotus Pond as an example to reveal its changing process by applying morphological structure theory. It will draw on the analysis method of morphological structure change and by applying a dynamic view of the development. The process of morphological change is analyzed in two aspects: first, morphological period division. And second, morphological structure analysis. According to the characteristics of the morphological structure of the Ancient Lotus Pond, the process of transition is divided into six morphological periods. And for each period in time, its shape, ring

structure, centripetal structure and linear structure, have been changed on their structures. And it has been introduced in detail during the specific analysis. As a result, the natural environment, social and cultural conditions are the conditions, which are the elements that influencing major changes in the shape of the garden structure. This paper applying morphological structure change theory to examine Ancient Lotus Garden's development, which revealed it adopted and transferred foreign culture and simultaneously continued with a self-innovation development. It provides evidence that demonstrates the Chinese classical garden can be studied by applying morphological structure change theory.

## **1. INTRODUCTION**

Chinese Classical Garden presents a unique style, distinguished among the world's gardening art, which is the treasure of Chinese culture. The earliest gardening activity in China can be traced back to the Shang dynasty (B.C.1600-B.C.1046) (Chen Zhi, 2006). But the summary of gardening theory started from the middle of Ming Dynasty (1565-1644), and gradually formed the traditional analytical method of gardening theory (Chen Zhi, 2006). The traditional analytical methods are combined with modern space theory and psychological theory to form the modern method of garden analysis

with the development of the times (Chen Zhi, 2006). The morphology merging with other disciplines constantly to form a new research area. Morphology was introduced into urban research to form urban morphology in the early nineteenth century, which subject is mainly aimed at studying the material mechanism of urban form and the role of various factors in the process of evolution (Peng Yigang, 1986). The theoretical method which is formed to study the change of morphological structure in urban area that used to analysis of the Chinese Classical Gardens is a new perspective.

In this research a new theory of morphological structure change is introduced in the existing research methods of Chinese Classical Garden. It makes a morphological analysis in the vicissitudes of Chinese Classical Gardens. Combining with the social and material environment of the garden, the development and evolution process of garden would be divided into several stages at a comprehensive historical and dynamic view. In order to make a longitudinal contrast between the morphological and structural characteristics in different stages, we will further analyze the factors that cause the formation of Chinese Classical Garden. Through the specific analysis of the Baoding Ancient Lotus Garden, to sum up the general rules and provide research direction for analysis in Chinese Classical Garden morphology change process, this research may be useful for the protection, reconstruction, management of Chinese traditional garden and also can provide the reference to the construction of the modern gardens.

This paper divided into three parts. In the first part, it introduces the theory of morphological structure change, and which is theory we used to analysis the Ancient Lotus Garden's development in this paper. The second part will talk about the process of change with morphological structure of the Ancient Lotus Garden. And it

will from five directions to analysis the evolution of morphological structures of the Ancient Lotus Garden. And the final part will present the findings and future recommendations at the end.

## **2. ANALYSIS OF THE THEORY OF MORPHOLOGICAL STRUCTURE CHANGE**

### **2.1 THE CONTENTS OF THE THEORY OF MORPHOLOGICAL STRUCTURE CHANGE**

The study of morphological structure is mainly to analyze the changing process of objective things by using the research idea of morphology. It divides the evolution process into different morphological stages, and analyze the sequence relationship in the evolution process of different stages. Comparing the characteristics of different stages and making analysis of the morphological structure of each of these stages to draw objective conclusion about the directions of development. Therefore, the evolution process of the morphological structure of garden mainly from two aspects—the morphological period and the morphological structure (Whitehand, 1984).

- 1** Morphological period. For gardens, the plan pattern and buildings are material representation of the form stage. If they were stable in a period of time, so it is regarded as a Morphological period.
- 2** Morphological structure. The inner spatial system of the form area that is made of various spatial elements including various open degrees. And by applying quantitative description and analysis of several essential elements in the spatial system to study the relationships that occurs within them. And the study itself is the morphological structure.



## **2.2 THE SIGNIFICANCE OF THE THEORY OF MORPHOLOGICAL STRUCTURE CHANGE**

The main significance of the analysis which is using the theory of morphological structure changes has been represent as (Gu Kai, 2001):

First, the whole process of change is studied. The study of morphological structure changes proceed is from morphological period perspective to a complete diachronic analysis. From the whole process of morphological structure change, it avoids one-sided analysis of morphological structure in a certain state.

Second, the corresponding relationship between the function and the morphological structure is clarified. From the change process of morphological structure, it can clearly reflect the growth of functional demand and makes corresponding adjustment of morphological structure, which indicates the construction of morphological structure is to meet the corresponding functional requirements.

Third, a clearer analysis of the influence factors of morphological changes. According to the theory of morphological structure change, we can further clarify the direct factors that influence the change of morphological structure and study the internal factors that drives the change of morphological structure.

According to this diachronic dynamic analysis, Chinese Classical Garden can be restored from the process of morphological and structural change of the gardens, including the courtyard pattern, the garden road and the nature of the courtyard in different periods. And it fully reflects the formation and evolution process. The morphological features of the garden would be analyzed and studied from different morphological periods to study all kinds of factors that drive the evolution of morphological structure. Comparing the changing process of landscape

form longitudinally to explore the general rules and new references for the study of Chinese Classical Garden.

## **3. THE EVOLUTION OF MORPHOLOGICAL STRUCTURE OF THE ANCIENT LOTUS GARDEN**

The object of this study is the ancient lotus garden in Baoding city, which is one of the Chinese top ten famous gardens. It is the earliest extant garden which is famous with its water features in the north of China. The garden is designed to lay out the soft landscape features surround a core pond, which concentrating the essence of the garden culture from the north to south in China.

### **3.1 THE MORPHOLOGICAL PERIOD OF ANCIENT LOTUS GARDEN**

The process of morphology evolution has been divided into six parts, they are: The private garden period of the Yuan Dynasty (1227-1289), The official garden period of the Ming Dynasty (1565-1644), The academy garden period of the Qing Dynasty (1710-1746), The Imperial Palace period of the Qing Dynasty (1746-1906), After the liberation (1948-2002) and A new era of the garden (2002-now).

In the private garden period of the Yuan Dynasty, the garden belongs to the landlord class, which cannot own enough resources to supply itself (Chen Zhi, 2006). While in the imperial palace period of the Qing Dynasty the garden belonged to royalty, and it was built as a palace, where were a lot of resources supplied for it (Chen Zhi, 2006). In the academy garden period of Qing Dynasty there were some important changes for the Ancient Lotus Garden (Meng Fanfeng, 1984). For example, a completed system of an artificial Mountain-pool pattern had been formed, which it has been preserved until now. The nature of the garden changed into public garden, in the period after the liberation. At the same time, the function and service objects

has been changed, which is in order to meet multifunctional requirements for modern garden requirement and to meet the needs of people.

As a consequence, the morphological structures of the Ancient Lotus Garden made important improvements during these periods of time in history. These changes fall into their individual categories which divided by the whole evolution process. And the analysis based on these changes during different period in time which have been illustrated in the table below.

- See figure 1

### **3.2 THE EVOLUTION OF MORPHOLOGICAL STRUCTURES OF THE ANCIENT LOTUS GARDEN**

According to the six periods of the garden, we can analyze the law of the morphological evolution and the characteristics of the garden landscape shape and structure between the various periods. It is the emphasis of this research.

#### **MOUNTAIN-POOL PATTERN**

Collocation of rockery and pond is one of the most important landscape forms in Chinese classical gardens, the ancient lotus garden also adopted this classic concept. It has been created an artificial mountain pool structure with representing its own characteristics during different morphological periods. The Ancient Lotus Garden laid the pattern of the mountain and pool in the private garden period of the Yuan Dynasty (1227-1289). It was transformed for the first time in the official garden period of the Ming Dynasty (1565-1644) and the second time in the academy garden period of the Qing Dynasty (1710-1746). In the following three periods, the pattern of mountain and pool has always been used in the garden period since the academy garden period of the Qing Dynasty (1710-1746).

- See figure 2

From the beginning of the garden's construction, the pool has been made as a core feature. The garden's functions and aesthetic were reliant on the pool. Artificial mountains helped the garden to add vertical changes, which created a new sight for the owner and visitors to enjoy a three-dimensional beauty of the pool and the whole garden.

Throughout the years, the pattern of the mountain and pool has become imperfect and rich constantly. There forms a complete system of the mountain and pool in the academy garden period of the Qing Dynasty (1710-1746). The pool had been divided into two parts, the Northern part and the Southern part. The Northern part is larger and with a wider calm water. The Southern part is just like a river which was winding and narrow with rushing water. At the same time, two artificial islands had been built. The larger island which was as big as the Southern pool stayed in between of the two pools. There are artificial mountains and buildings on the large island that helped to separate the Southern pool from the Northern one. Another island is very small that it only can fit a little pavilion on it. There are two tiny bridges linking the small island to the Northern and the Southern banks. The two artificial pools and two artificial islands were the framework of mountain-pool pattern system in the garden, they created various combinations of morphological structures. The evolution of the garden continued in following years. There were changes in owners, buildings and environment but didn't change the pattern of the mountain and pool. This pattern was internalized into the morphological feature, and has been remained to the present.

#### **THE CIRCULAR STRUCTURE CENTERED ON THE POND**

The circular structure centered on the pond is often found in Chinese classical gardens. In particular, in small and medium sized gardens, it usually

uses a cohesive pattern to create an open sense in the limited space (Chen Congzhou, 2007). The buildings and landscapes in the Ancient Lotus Garden are arranged around the ponds to form a circular morphological structure, which is centered on the pond. It was constantly developed and improved during different morphological periods.

■ See figure 3

In the private garden period, the Ancient Lotus Garden was built just for the owner to play. While, in the academy period, the garden has met the functional demands of academy and hotel. And in Qing dynasty, it must satisfy requirements of living, playing and working, when the garden was used as an imperial palace. Whereas in the current era, the garden needs to satisfy the requirement from the modern age, which need a multifunctional space. Structure and landscape have been developed to meet the increasing requirements from the social environment during these different morphological periods. Which means the function of structure and landscape were no longer simple. They were not only for ornamentation function but also for other requirements of the owners throughout different morphological periods in the Ancient Lotus Garden. As the analysis above, it demonstrates the circular structure is mainly influenced by the needs of the garden function.

### **THE CENTRIPETAL STRUCTURE WITH THE PAVILION AS THE CORE**

As an important architectural form, the pavilion occupies an important position in the layout of the Chinese garden space. The Ancient Lotus Pond garden's layout is one of the best examples of pavilion in garden design in China. At the same time, the centripetal structure was built around this pavilion. Pavilions as the core feature in the concentric structure of the Ancient Lotus Pond. During the different periods three pavilions have been built, which are Linyi

Pavilion, Li Pavilion and Shuixin pavilion.

■ See figure 4

The pavilion is an important part of the morphological system in a garden, it helps to make the whole system become a better one (Chen Congzhou, 2007). The Linyi pavilion and Li pavilion made a perfect example on this. The pavilions' location had the best vision, but they were not outstanding from surrounding buildings. They all helped the morphological structure become a better one, which were coordinate with other buildings in the whole system. But the Shuixin pavilion was not the same. With the development of the landscape idea, the Ancient Lotus Garden reached the peak of the garden art. The Chinese classical gardens fell from the peak to the decline in later period of the Qing Dynasty. There were lacking of gardening technique, more and more complex architectural style buildings were built in this period. Shuixin Pavilion was built in such conditions. It was looking for the beauty of the architecture itself, which ignored the coordination with the surrounding scenery. It has lost the soul of artistic conception in Chinese classical gardens.

In the following decades, the Ancient Lotus Garden had been destroyed time after time. Buildings which made up the circular structure had only a few remained. The Shuixin pavilion has become the symbol of the garden and not only a part of the garden but almost the whole garden. Because there was nearly nothing else remained in the garden. The circular structure had gone in that times, until the garden had been restored after the liberation period. The circular structure was rebuilt with considerations of the pavilion, which were lifted one meter and half to match the height of the pavilion (Chai Ruxin, 2009). The development made the circle a better structure for the whole morphological system of the garden.

The pavilion is one of the centripetal structures. It was the core feature of the centripetal structure that means it played an important part within it. But if taken out of its surrounding area, as it owns, it won't represent as important as it would within the scenery. Because in Chinese philosophy everything is in-bodied into the universe and within it everything is connected and inseparable (Chen Congzhou, 2012). It is coordinated with the building which around the core to make the circular structure (Chen Congzhou, 2012). When the pavilion outstanding from other buildings in the circle, the whole structure would be breaking up into fragmentation. So, the circular structure must be balanced with the core and the buildings around.

### **THE LINEAR STRUCTURE OF BUILDINGS**

The main building group of the Ancient Lotus Pond has been located on the Northern shore of the pool. Because the location has good lighting conditions and perspectives that there were more buildings had been built on. The building group constructed a linear structure which was reflected the development and changes of the garden architecture in the Ancient Lotus Pond.

- See figure 5

The Linear structure of buildings have two important restrictions for its formation. The first one is the demand of the orientation of Chinese Traditional Architecture. According to Chinese tradition a good orientation of a building should site on North and face to South. So buildings in Ancient Lotus Garden had to be built on its Northern shore of the pool. And the other restriction is geographic condition, there was a main street in the north part of the garden that is not far away from the pool. The area in the garden for building is limited. Buildings can only be built in between the pool and the street and extended to the east and

west to construct like linear structure.

Moreover, a number of buildings increased each time when the Garden nature changed, which means the demand from the owner has been changed and more structures were built. Many different architectural styles of buildings have been built during each individual morphological period in time. As a result these different varieties types of building structures have connected together and constructed a whole linear structure in the Garden. In summary, the linear structure is restricted by its geological conditions as well as the demand of its functionality.

### **THE EVOLUTION OF MORPHOLOGICAL EDGE**

The morphological edge of the Ancient Lotus Garden has been changed many times in the process of the morphological evolution. The edge of the urban garden is an important element (Liu Yanchen, 2013). Because it not only represents the limitation of the area but also shows a connection which links directly with its surrounding environment and the city. To study the morphological edge of the Ancient Lotus Garden will show the influence between the city and the garden during each morphology period. And it will represent an evolution of the morphological structures.

- See figure 6

The Ancient Lotus Garden is located in the city center as an urban garden. Its edge was influenced by the city constructions and the owners demand throughout different morphology periods of time. From the private period to the imperial period, the status of the owner upgraded the garden. And the area of the garden had been increased constantly, the street and other buildings besides the garden had to be removed. The garden influenced the city by expanding its total area and it did not limit the garden edge to expend. While, in the following two

periods, the area of the garden had been restricted by urban planning and economic conditions. The area of the Ancient Lotus Garden has been shrunken to half of its size maximumly in time. In conclusion, the main condition to influence the edge of the garden are owner's status and the city development. And the additional condition were the coordinated development of cultural construction and economic construction.

Meanwhile the edge also shows the owner's attitude to the garden and city. Before the liberation, the garden was belonging to the private owner and it was based on private ownership. Hence then the edge was designed to be enclosed to protect the garden from visit and stranger. After the liberation, the garden's nature has been changed into public garden. The garden did not belong to anyone personally anymore. It was opened to everyone to visit and enjoy its beauty. And the edge changed into open structure, which intentionally to open up the division between the garden and the surrounding environment. It helped the garden integrate within its surrounding block buildings of the city. On the other hand, the city block buildings around the garden was planned to be repaired into a traditional style to match the Ancient Lotus Garden. That made the edge became blurred, which means the garden is not to serve someone but everyone in the city.

#### **4. CONCLUSION**

Through the analysis of the Ancient Lotus Pond case-study, the evolution of morphological structure of ancient lotus pond was divided into six morphological periods. We analyzed rockery-pool pattern, circular structure centered on the pond, centripetal structure with the pavilion as the core and linear structure of building. In each period has sum up the factors that directly affected the morphological structure changes, including natural environment, social culture and economic conditions.

From this case study, it demonstrates the development of morphological structure influenced by the material conditions and the landscape concept as foundation. Meanwhile, gardening is a kind of social activity. The change of morphological structure in garden is influenced by social environment. Garden is a reflection of social ideology of spatial art. It needs to meet the demands from people and to match with its spiritual civilization from its era. A good morphological structure of a garden is always aiming to create a beautiful landscape for people to enjoy.

Chinese classical garden art has its distinct characteristics. It is an innovative form of art, adapting foreign ideas and at the same time transferring them into its own concept. While, to study the Chinese classical gardens cannot use a static analysis at a certain time. It needs to use a morphological dynamic perspective to analyze. And from its development and change process to analyze its whole development vein and causes.

The existing Chinese classical garden has gone through a long process of change. It cannot be wholly understand if by merely looking at its current morphological period. The development of Chinese gardens is based on Chinese classical garden art. And the Chinese characteristics of garden art is always maintaining its own inherent throughout different morphology period. The essence of developing a Chinese modern garden is firstly to understand its own characteristics by applying morphological structure theory. And then to adopt and transfer a foreign culture to fit into a local Chinese condition.

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Morphological period	Garden nature	Social environment	Morphological feature
The private garden period	Private Garden	The gap between the rich and the poor is obvious	cater of the owner's interest to design the garden's features
The official garden period	Official Garden	Social environment is more stable Official corruption is serious	The level of official gardens rigidly stratified
The academy garden period	Academy Garden	The productive forces developed and social environment is stable The Qing Dynasty ruled to the peak The decline of the Qing	Dividing the different courtyards to meet the functional requirements of the Academy
The Imperial Palace Garden period	Imperial Garden	Dynasty's rule Further strengthening centralization	Beautifully constructed to satisfy the Royalty
After the liberation	Public Garden	Insufficient productivity	Protection of the reserved landscape add recreation facilities
A new era	Public Garden	High speed development of productive forces Promoting spiritual civilization	Restoration of garden landscape

**FIGURE 1:** Analysis table of morphological period.

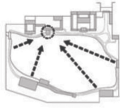



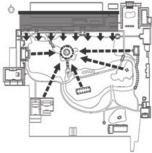


Morphological period	Transformation	Morphological feature	Cause Analysis
The private garden period	Digging pond	The surface of the ground work is gentle and avoiding lumpy. And the water feature is focus on calm water flow	To create an open mountain garden in the city
The official garden period	Clean up the pond Set up rockery	Not changing the terrain condition of the land	Began to build rockery. It is influenced by its literacy at that time
The academy garden period	Heap of islands Reconstruction of water system Built rockery	More layers and styles of landscape	Garden Art has been developed The economy is sufficient to support

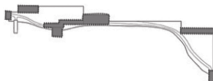
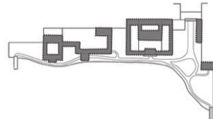
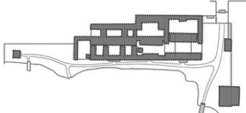
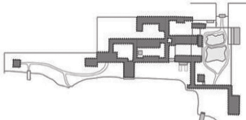
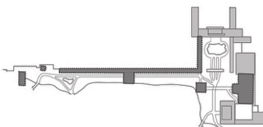
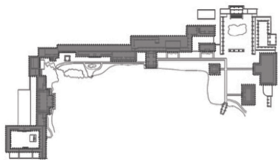
**FIGURE 2:** Analysis table of major changes of mountain-pool pattern.

Morphological period	Ring structure	Morphological feature	Cause Analysis
The private garden period		simple circular structure	The low productivity of the Yuan Dynasty Limited private economic resources
The official garden period		Completed with help of government building	The government is able to dominate more social and economic resources
The academy garden period		Composed of different courtyards	Rapid economic development in the early Qing Dynasty Pay attention to the Academy garden
The Imperial Palace Garden period		Perfect circular structure	The ruling class has a great deal of economic resources
After the liberation		According to the retained building to complete circle	Low productivity
A new era		Repair and restore the original building	High speed development of productive forces

**FIGURE 3:** Analysis table of circular structure.

Morphological period	Pavilion	Feature of pavilion	Centripetal structure	Morphological feature
The private garden period	Linyi Pavilion			Open water Gaze converging
The official garden period				
The academy garden period	Li Pavilion			Located on the island Small volume Good position
The Imperial Palace Garden period				
After the liberation	Shuixin pavilion			on a large scale Graceful Single line of sight
A new era				

**FIGURE 4:** Analysis table of the pavilion.

Morphological period	Linear structure	Morphological feature	Cause Analysis
The private garden period		Simple building Fewer numbers	The low productivity of the limited private economic resources
The official garden period		Connecting to the government buildings	Facilitate the service of officials
The academy garden period		Two courtyard was built Connected with WanjuanLou	Independence of the courtyard
The Imperial Palace Garden period		Various architectural forms Using corridor connection	Convenient service for royal members
After the liberation		Only corridor to replace the repairmen of the original buildings	Insufficient economic conditions
A new era		Repairmen of the original building Remain the new building	Improvement of economic conditions

**FIGURE 5:** Analysis table of linear structure.

Morphological period	The edge of garden	Morphological feature
The private garden period		Single function , area is small, only a private garden
The official garden period		The houses in the north were demolished and expanded
The academy garden period		Adjusted the water system expanded to its west and south, The government attached great influence to academy gardens,
The Imperial Palace Garden period		The edge expanded outward, The ruler had the power, and there were no resident nearby

**FIGURE 6:** Analysis table of morphological edge.



# BREXIT. IN SEARCH OF THE PICTURESQUE? RE-FRAMING LANDSCAPE FOR THE TWENTY-FIRST CENTURY

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## **SHORT BIO**

Bethan Walke is currently an MA student studying Landscape Architecture at the University of Gloucestershire. Prior to undertaking her masters, she had a varied career in government. She has a BSc (Hons) in Geography from the University of Swansea. Her research and design reflect her interest in both the physical processes and human interactions inherent within the creation and understanding of landscape.

## **ABSTRACT**

This paper considers the notion of landscape; a history of landscape design and landscape change, reflecting on a future outside the European Union. Brexit presents many challenges and opportunities, but in landscape discourse issues appear to coalesce around 'the environment'. Within the changing context presented by Brexit, this paper contemplates landscape architecture's wider potential to respond, with its ability to be expressive of diverse interests, values and full of cultural meaning. Landscape architecture, by bridging a divorce between science and art, can help create an imaginative, place-based future in response to a country currently facing imbalance, multifarious interests and pressures. Several themes emerge from this research: an eidetic picturesque landscape – a coalescence of nature and culture that naturalises conflicting perspectives; a geographic and poetic environmentalism; and a geography of discontent. In conclusion, a landscape of 'neo-picturesque geographies' is considered.

## **1. INTRODUCTION: A GREEN AND PLEASANT BREXIT**

'Rethinking what landscape actually is – or might yet become – as both idea and artefact.'

(James Corner, 1999: p.1)

Inherent within the concept of landscape is multiplicity and ambiguity; with different 'ways of seeing', landscape can be as much imagined as it is physical. This paper attempts to understand the current changing context of Brexit, its challenges, and the opportunities for landscape architecture. Landscape architecture's roots are as a representational art, but discussions and ideas have coalesced around issues of the environment (Landscape Institute, 2016, 2017, 2018; Gove, 2017; Greener UK, 2017; Grayson, 2016; Helm, 2017; James, 2017). I argue that in doing so its practice risks becoming a scientism, rather than also poetic, metaphysical, expressive of diverse values and full of cultural meaning and potential.

The notion of landscape as a cultural product, as an expression of our relationship with nature and as a strategic instrument for wider change in the context of Brexit have, perhaps, not yet been fully explored. This paper seeks to fill this gap. It does so through an understanding of the different, often competing ideas and 'ways of seeing' landscape; an exploration of past landscapes and landscape change; and our relationship with nature. The development of cultural geography

identified the historical and socio-political dimensions as key to understanding landscape (Berger, 1972; Cosgrove, 1984; Cosgrove and Daniels, 1988; Wylie, 2007), linking cultural landscapes with modes of production. They argued that landscape be understood critically in terms of the historical context in which it was produced – the politics of the time and the organisation of society, not through internal aesthetic judgements, such as beauty. Other readings have been historiographic and more concerned with visual change (see Hoskins, 1955), or on the other hand, emphasise landscape as space for human needs, less concerned with aesthetics and design (for example Jackson, 1984).

Critical insights into the ideas of landscape are necessary because economic and industrial strategies, housing initiatives or even Brexit, don't happen in a social, economic or political vacuum, so neither does landscape change, its spatial planning and design. Reflecting on these landscape histories and rediscovered readings of landscape, the intention of this research is to be both philosophical and practical. The aim of this paper is to find fresh perspectives and deeper meaning to landscape and landscape architecture in these changing times. I argue that, whilst discussions about the future of environmental and land management, post-Brexit are important (APPG, 2017; Berkum, S. van et al., 2016; Grayson, 2016; Helm, 2017; Lightfoot et al., 2017; Mitchell, 2017), the referendum highlighted a geography of discontent – a national divide of social and economic inequality which landscape architecture could help resolve by being a catalyst for transformation (Green 2017; Mckenzie, 2017; Milburn & Shephard, 2017; Moore, 2016; Wheeler, 2015, Wilson, 2016).

This search of past landscape change finds several ideas emerging: an eidetic picturesque landscape – a coalescence of nature and culture that naturalises conflicting perspectives; a geographic

and poetic environmentalism; and a geography of discontent. I explore these in three sections: Visions of the imagination; Romantic geographies; and Civilisation and its discontents. Landscape Architect James Corner in *Recovering Landscape*, suggests that, in responding to modern challenges faced by society, landscape designers can and should consciously place landscape in the foreground of cultural and political life. Through critically engaging and intervening, he argues, landscape can be recovered from years of relative neglect, to one of invention 'rethinking what landscape actually is – or might yet become – as both idea and artefact' (Corner, 1999: p.1). In conclusion, this paper considers a landscape of 'neo-picturesque geographies'. A hybrid, skilfully and creatively intertwining seemingly divergent perspectives. Uniquely British in its diversity and history, yet modern and forward looking, working with multiple and complex post-Brexit geographies to deliver change.

## **2. VISIONS OF THE IMAGINATION**

The idea of landscape as scenery is explored by investigating the picturesque movement, the landscape garden, and the context of their development, including its significance in defining a relationship with nature. The picturesque has left an enduring legacy by which we value and judge landscape, one that is predominantly scenic, but the cultural expression of which, particularly its economic and political context, is often not scrutinised. Literary critic, novelist and social historian Raymond Williams (1921-1987), asserts that 'A working country is hardly ever a landscape. The very idea of landscape implies separation and observation' (Williams 1973: p.120), dividing the natural world into 'practical' and 'aesthetic' landscapes. Such a distinction comes about, he argues, because of social history – the need and ability to separate production



from consumption. Eighteenth century landlords, inspired by art and the Grand Tour of Europe, equipped with new insights into geometry, perspective and scientific inquiry, could re-imagine, control and modify nature. The resulting landscape gardens, a form of bourgeois art, creating beautiful and uninterrupted views from a specific vantage point – the house, lawn and terraces. Landscape parks and gardens also represented the peak of a rapid and systematic transformation of the wider landscape by eighteenth century estates, through the means and process of parliamentary enclosure.

### **2.1 THE PICTURESQUE: CONTROL AND FREEDOM**

The pictorial ideal of the picturesque movement is perhaps one of the most influential artistic movements which left its legacy in landscape parks and gardens, as well as landscape art, literature, poetry and writing. The picturesque theory mediated the two extremes of the 'Sublime' and the 'Beautiful' in the eighteenth-century debates about what constituted aesthetic good taste, suggesting that it is roughness, irregularity and asymmetry that is pleasing to the eye. Influential were the craggy precipices and wild nature of Salvator Rosa (1615-1673), the lower altitude Roman 'campagne' landscapes of Nicolas Poussin (1594-1665) and Claude Lorrain (1600-1682), for example Landscape with Hagar and the Angel (fig 1).

In the landscape parks and gardens of the wealthy, the 'Beautiful' was characterised by smooth sweeping lines and curves, typical of Brownian landscapes with expansive sweeps of turf, strategically placed clumps of trees and the creation of lakes through the damming of streams, for example. The landscape at Stowe is significant because it is where three of the great landscape gardeners Charles Bridgeman (1690-1738), William Kent (1685-1748) and

Capability Brown (c.1716-1783) worked for a time and demonstrates this stylistic shift in taste (fig 1). The picturesque was, in essence, a taste for nature and naturalness, linking art and nature. By definition a landscape fit for a 'picture'. It is this link which makes it fundamental to the aestheticisation of the English countryside. However, the appropriation of nature by a wealthy 'elite', blurred the distinction between nature and culture. In doing so it 'collapsed the opposition between nature and the cultural processes (social and aesthetic) that appropriated it' (Bermingham, 1987: p.14), thereby naturalising the existing social relations and control in Georgian society.

The landscape garden at Rousham, Oxfordshire, redesigned by Charles Bridgeman and William Kent in the 1730s, is significant in the emergence of the picturesque movement and the conflation of ideas about nature and culture. Rousham led visitors (educated and of a certain social class) through a series of allegorical statues based on classic mythology, temples and follies. The combination of Classical and Gothic allusions, embodied within this 'natural' landscape, the ideologies of a new Whig England with its freedom and individual liberty (individuals being men of property) (Cosgrove, 1998). Such changes set England apart from other European countries such as France where monarchical absolutism continued. The landscape garden at Rousham can also be understood as revolutionary, the observer became a participant, free to create and frame their own 'pictures' of nature in the landscape as they moved through the garden.

### **2.2 LANDSCAPE AND MORALITY**

As the popularity of the pictorial aesthetic increased and gardens grew in size (in the creation of extensive landscape parks, whole villages are known to have been removed in order that the pictorial scene be fully realised), so did questions about the growing distance between

landlord and local communities, and the morality of landowners 'conspicuous consumption'. Significant in the change of taste away from Brown's extensive style toward a more picturesque landscape design (the fashion reaching a peak in 1790-1815) was criticism by Richard Payne Knight (1750-1824) and Uvedale Price (1747-1829). Price and Knight were instrumental in the development of the picturesque theory as it applied to the designed landscape (Thompson, 2009). They considered that landscape should depict nature's irregularity, roughness and decay and rejected Browns bland, 'smooth' lawns: 'A painter, or whoever views objects with a painter's eye, looks with indifference, if not with disgust, at the clumps, the belts, the made water, and the eternal smoothness and sameness...' Uvedale Price (1810), (Cited in Thompson, 2009: p.54).

■ See figure 1

Price and Knight also rejected the size of landscape parks as 'conspicuous consumption' – an audacious display of the aristocracy's prestige and money. Humphrey Repton was a leading garden designer during this time and his work represented a stylistic shift from that of Brownian landscapes (Capability Brown died in 1783). Humphry Repton's ideas about design and landscape aesthetics were influenced by his own politics, acutely aware of the declining relationship between landowners and the communities beyond landscape park perimeters and his part in its design. His approach was typical of an older conservative paternalism for landscape and he felt at odds with the new 'agrarian capitalism' and dismayed by the nouveaux-riche industrialist clients who he felt only had interest in either profit or scenery, preferring the taste of 'ancient families' and a benevolent conservatism (Daniels, 1982). Both Repton and Price's criticism of the picturesque reveals a relationship between landscape design and political ideology. Repton reveals his growing disenchantment with the

picturesque in an open letter to Uvedale Price, the landscape garden being described by Repton as: 'the happy medium between the wilderness of nature and the stiffness of art; in the same manner as the English constitution is the happy medium between the liberty of savages and the restraints of a despotic government;' Humphry Repton (1795) (Cited in Daniels, 1982: p.114).

## 2.4 PROSPECTS

In one sense then, the picturesque was part of landscapes' imaginative recovery for which the practical and everyday means of production were necessarily excluded in order to create one's own vision of nature. An aesthetic and imaginative composition, but one that also controlled social relations, the social order being 'naturalised' through nature. The picturesque was therefore a powerful and creative medium, the landscape garden its most ambitious project – a vision of the imagination and a prospect in which the landscape garden was just as much a product of politics and the economy, as it was about nature and art.

The physical legacy of eighteenth-century estates and their 'pictorial' picturesque gardens are part of a history of landscape and of bourgeois art, never neutral from the motivations that created them. These characteristically scenic landscapes have, over successive centuries, and repeated representation and use, become part of our culture: traditional, pastoral and harmonious, rooted geographically beyond the town and city. Powerfully visual, they are able to occupy a place in our cultural imagination as national landscapes. The aesthetic legacy of the picturesque tradition remains, particularity in protected landscapes, the landscape garden and galleries. At a time of landscape change or loss (a continuing evolution of agriculture, the economy, politics, social needs and attitudes towards nature), landscape as a picture and scenery, is available

once again for its imaginative recovery.

However, landscape architecture must be careful that, in conceiving a 'Green Brexit' (Gove 2017), sustainable design approaches don't become just a green and picturesque gloss to meet a popular consumption of a 'green and pleasant land' and a 'taste for nature'. Any claim of sustainable design and its purpose and function of designing with natural processes, habitats and biodiversity, as well as preserving beautiful landscapes, needs to be continually questioned.

### **3. ROMANTIC GEOGRAPHIES**

Rather than landscape as scenery, a 'way of seeing' landscape that I assert is apparent in contemporary sustainable approaches of landscape architecture, this chapter explores potential immanent and philosophical perspectives of landscape.

#### **3.1 'EARTHRISE' AND THE DAWN OF ECOLOGICAL THINKING**

December 2018 will be the 50th Anniversary of the Apollo 8 mission, the first manned space mission to leave the Earth's orbit. The Astronauts witnessed, by chance, the Earth rise from the Moon's horizon. The event captured on colour film was the first high quality colour image of our planet from space and became one of the most famous and influential of the twentieth century, particularly for the environmentalism that emerged in the 1970s and widely used as a cover illustration for magazines and journals, both cultural and scientific.

But photography, like the realism of picturesque landscape art, is supposedly objective – the camera never lies. The image, as it was originally framed by Anders, is orientated with the lunar surface vertical not horizontal as subsequently published. Cosgrove (1994) asserts that, in placing Earthrise in a cultural and historical context, the image captures two divergent discourses of human territoriality. The

former could signify to the world American ambitions of economic and technological imperialism, for the benefit of 'all mankind', a socio-economic order and power over space (Cosgrove, 1994). The other, with Earth appearing fragile, appeals terrestrial life on Earth, organic and spiritual.

Whilst knowledge of the biosphere may be relatively new, the evolving science and environmentalism can in fact be plotted back centuries, before we had such distant and compelling images as Earthrise. Thomas Treherne (d.1674) was a poet and theologian from Hereford. Treherne's manuscripts were unknown to his romantic successors such as Wordsworth, Coleridge and Blake; and artist, critic and conservationist John Ruskin (1819-1900), only having been discovered in 1895, and not known more widely until the twentieth century. Treherne's mystical, poetic expression extends beyond the material world: 'till you are clothed with the heavens', a transcendental perspective of Earth and the cosmological order, centuries before our modern view of the planet in its totality. Whilst natural landscapes could stir feelings of mortality and reverence, understood as a sublime beauty, Ruskin's theorising of the natural world placed humans humbly in their place, within a moral order (Peter Fuller, 1988). He and his sympathisers believed that there are phenomena to explain life that is beyond the visual. Ruskin's theories were indeed contrary to the emerging sciences and economics (and the capitalist modern world) during the late Victorian era, subjectivity being undermined by a new objectivity and causal reasoning.

#### **3.2 THE PICTURESQUE ECOLOGIES OF CONSTABLE COUNTRY**

As well as poetry, Romanticism also found expression in art, a departure from the classical Renaissance tradition of rules, harmony, and depictions of myths and legends of ancient Greece and Rome that had previously dominated

western culture. The painted landscapes of John Constable and poetry of John Clare were both produced at a time of great change in the countryside as the economy was transformed from an agricultural to a largely industrial one. Constable (1776-1837) describes his own painting as 'a labour of love', his painstaking attention to detail reflecting a concern for changes to the landscape of Dedham Vale. For example, in *Ploughing Scene in Suffolk* (fig 2) his attention given to the distinctive regional vernacular – the red tiled roofs and tall church towers, the provenance of the plough and friable loam soil. It is the vastness of the skies and flatness of the landscape, argues Prince (1988: p.112), that 'presses the figures down into the earth, diminishing their stature' creating a 'divinely ordered ecosystem' (Prince, 1988: p.111). The ploughmen are subordinate to the natural environment, compared to Gainsborough's portraits, for example, where the landowner presides with 'exclusive possession' (e.g. Gainsborough's *Mr and Mrs Andrews*).

■ See figure 2

### 3.3 JOHN CLARE AND THE POETICS OF PLACE

Unlike Constable, poet John Clare (1793-1864) belonged to a class who were the victim of enclosure. The landscape of his poetry offers another alternative perspective on an expanding agrarian capitalism and its effects (such as field enclosure), not only on the landscape, but also the individual's specific experience of place. He wrote about the parish of Helpston, his Northamptonshire birthplace and home for much of his life in his poetry. His response to the landscape in the poem *Helpstone* is very personal and individual: 'A tree beheaded, or a bush destroy'd: / Would in my mind a strong attachment gain, / A fond desire that there they might remain' (Clare, 1820: p.7).

In concentrating on Helpston and

his relationship to the locality and its community, Barrell argues that Clare was opposed to the ideology and process of enclosure, which denied work and 'sought to de-localise, to take away the individuality of the place' (Barrell, 2010: p.120). Even though the effects of enclosure would have been the same elsewhere, Clare has written specifically about Helpston, paying close attention to the personally familiar details of that particular landscape, capturing a 'sense of place' and local distinctiveness as he felt it. Here, in focusing on the locality and its familiarity to him, Clare's treatment of landscape and place, and its intimate human associations, is different from the generalising and distancing effect of the picturesque and its expression in landscape art (Lucas, 1988).

#### LOCAL AND GLOBAL: LANDSCAPE GEOGRAPHIES

Constables' elemental Suffolk and Clare's poetic Northamptonshire are both geographically rooted in a concern for their specific environment. Demonstrating a working relationship with the land – landscapes on which livelihoods and communities relied upon, they are suggestive of an emerging environmentalism. With expansive landscapes, large skies, productive and fertile soils, crops at the mercy of the weather, Constable himself was part of the agrarian landscape processes, working the land through his art, rather than a distant observer.

Constable and Clare's geographic relationship to the environment, their attachment to place and localism is in contrast to the modern, global conception of the environment, epitomised by images like *Earthrise*. Both however, have an intrinsic romanticism. The *Earthrise* image, in an increasingly secular society, if nothing else, highlights our own cosmological insignificance and the paradox of 'home' as something both global and local. I argue that such smallness makes the experience and

sense of rootedness and belonging ever more important, a feeling that Constable and Clare found expression in through their art and poetry, landscapes that were organic and quotidian. If humans are part of life on Earth and its fragile and complex web of ecologies, then in the interconnected, globalised twenty-first century, we need to play a more active role in its stewardship, where nature is not subjugated or exploited, but rather where humans and their needs are understood as part of nature.

### **3.4 A GEOGRAPHIC AND POETIC ENVIRONMENTALISM**

The idea and significance of ordinary, everyday local landscapes, risks, I argue, being eclipsed by other ways of seeing landscape. Michael Gove's vision for the environment, titled 'Green Brexit' (July 2017), effectively communicates a patriotic and scientific vision for change. Patriotic because the landscapes and places he refers to are imbued with nostalgia, scenic heritage passively benefiting the nation collectively.

The vision refers to romantic literary landscapes. In the context of reforming agriculture policy, it cites Byron: "to love not man the less but nature more" and eulogises Wordsworth's Lake District.

Use of popular scenic landscapes can also conjure a romantic nationalism, idealisations of a collective past, a mythic national landscape used as an emblem and unifying force at a time of change and division (Daniels, 1993; Lowenthal, 1985; Lowenthal 1991; Wright, 1985). Such a highly visual and culturally hegemonic idea of landscape risks being empty of meaning and purpose. The ordinary, even degraded landscapes, particularly close to, or within urban areas, and the significance they play in everyday lives has perhaps been lost in the political rhetoric. As well as the many implications of Brexit and how the landscape discipline might respond, a critical understanding of the many dimensions of landscape and its

diversity are necessary. With landscape objectified and nature categorised and measured, landscape architecture already risks becoming a scientism. The immanent and philosophical meaning and experience lost, along with opportunities for new ways landscape and place could address the social and economic issues highlighted by Brexit. A more expansive notion of landscape is needed in such divided, politically charged and changing times.

## **4. CIVILISATION AND ITS DISCONTENTS**

Two different ideas of landscape have been explored finding one visual, scenic and ideological; the other quotidian, organic and spiritual. The following considers how these different readings of landscape have played out in a modern history of change, where landscape has been a contested space of competing ideas.

### **4.1 GARDEN CITY LIVING AND THE 'PSYCHIC BALANCE WHEEL'**

Here, my search of landscape change found that utopian visionaries such as Ebenezer Howard (1850-1928), married modernist progress and the social organisation of space, with a romantic rural idealism – but one in which the urban was re-imagined as positive, blended with the environmental benefits of the rural. Although many of the original social aims of the Garden City movement were lost in the evolving planning system, and architecturally translated into a popular interpretation of a rural ideal (Relph, 1987), the original motivations and ideas from which inspiration was drawn could easily be overlooked.

The new Garden City experiment at Letchworth, much larger in ambition and scale than the Victorian model settlements that had preceded it, attracted much interest, helped by its proximity and transport links to London. North London landscape painter,

Spencer Gore (1878-1914), stayed in Letchworth for a short time, painting *The Beanfield, Letchworth* (fig 3). The Garden City vision can be better understood through such artwork, which supported Howard's idea as a harmonious blend of country and city, nature and culture. The chimneys in the distance, within an agrarian landscape, 'points towards a peaceful coexistence between the worlds of nature and manufacture, a modern vision in keeping with Howard's vision of Letchworth' (Upstone, 2009). Howard's vision was motivated by, and responded to, social and economic problems, but aspects of the subsequent design (by architects and planners) were perhaps rooted in the prevailing tastes and representative of how a predominantly urban or suburban culture saw itself (Holt, 2012), the original social and economic aims lost in the evolving planning system.

#### **4.2 'BACK TO THE LAND' AND NEO-ROMANTICISM**

At the beginning of the twentieth century, the more abstract ideas of neo-romanticism enabled landscape beauty and use to co-exist as it cast landscape in new ways. Understood as being one and the same thing, neo-romanticism could combine scenic beauty, rural ideals and rural rejuvenation, with modern, scientific, ecological and cultural relationships with the landscape. This research finds planners, architects, designers and 'human ecologists' demonstrated that the modern needs of society and landscape could be mediated with nature and ecology. Most radically perhaps in the case of Wales between the wars, where notions of modernism, progress and industrial capitalism (driven by the politics and nationalism of *Plaid Cymru*), were re-cast within a rural geography (Gruffudd, 2008).

■ See figure 3

In the UK after the Second World War, optimistic modernity and rebuilding included large public infrastructure

projects such as power stations, roads and reservoirs, these required science and rational decision making, but also good design to assimilate them within the landscape. For example Crowe's landscaping and gardens for the *Trawsfyndd* nuclear power station, in *Snowdonia* (fig 4), balancing functionalism with aesthetic beauty. Such concerns were reflected in the work and writing of other leading landscape architects, for example Brenda Colvin's *Land and Landscape* (1948), Nan Fairbrother's *New Lives, New Landscapes* (1970) and Crowe's *Tomorrows Landscape* (1956). Accepting the need for modernisation, they believed that with careful planning and design, modern needs could be assimilated into the landscape.

So it has been found that notions of rurality, or a need for contact with nature, and visionary modern thinking are not necessarily antithetical. However, the reasons for growth in a ruralism and a search for nature were complex. Different values, ideas and identities interplayed with landscape as pressure on land grew, for recreation, modernisation and development to meet social needs. Landscape as an escape, was complex, holding a multiplicity of interests, beyond simply a restorative contact with nature and fresh air. These interests looked to the past and shared a common interest in an 'anti-modern', a disillusionment with commercialism, modern life and for many, its monotony. Discontentment with modernity and pressure on landscape change also challenged notions of identity and cultural continuity, the aesthetic disorder in the countryside associated with a sense of social disorder, where landscape became a contested, sometimes political space (Walke 2018). These differences however, are seen to be an important element from which new ways of thinking about landscape emerged. As Trentmann (1994) asserts, 'civilisation and its discontents is part of a history of change, one is never



present without the other'. However, this discontent can initiate new and visionary ideas, producing something new, a hybrid that is modern, whilst at the same time traditional. The future is not necessarily found in the past.

■ See figure 4

### **4.3 A GEOGRAPHY OF DISCONTENTS**

Balancing landscape's qualities and benefits (e.g. delivering a range of functions and services to society such as sustainable agriculture; green infrastructure; health and wellbeing; and cultural capital, in both city and countryside), against other competing demands in today's world (e.g. the need for energy, transport, food and housing), are needed if modern landscapes are to work in everyone's interest. Mid-twentieth century landscape architect Geoffrey Jellicoe called such 'public' landscapes, 'collective landscapes' (Jellicoe & Jellicoe, 1975). How we value landscape and the myriad of process and benefits it supports are vital. The quality of the environment and its protection may change post-Brexit, but if landscape and its change is to deliver its full potential and enhance all landscapes' quality post-Brexit, landscape architecture needs to recast how landscape can engage society with place, recognising both the special and ordinary. As with Howard's Garden City, or Plaid Cymru's ideas for rural rejuvenation, such a 'neo-romantic' outlook could bridge a divide in landscape – between modernity and 'scenic' landscapes of the past, between city and country.

## **5. A GREEN AND PLEASANT BREXIT: NEO-PICTURESQUE GEOGRAPHIES**

This research explored past landscapes and landscape change; and our relationship with nature. The notion of landscape was found to be dichotomous. On the one hand, it could be understood as scenic and distant. On the other

hand, functional, experiential and local. History has shown that, at times of change, this tension is not necessarily antithetical. These competing interests and ideologies opened up new ways of seeing landscape. Through a rediscovered reading of landscape, the intention of this research was to find fresh perspectives and deeper meaning to landscape and landscape architecture in these changing times, one that is both philosophical and practical.

Several themes have emerged from this search of landscape histories: an eidetic picturesque landscape – a coalescence of nature and culture that naturalises conflicting perspectives; a geographic and poetic environmentalism; and a geography of discontent. This search found that, on closer inspection, landscape, like Brexit, reveals dualities that are often obscured by a picturesque idea. Any new reading of landscape must acknowledge landscape's diversity and competing perspectives, meanings and motivations. Landscape is not a just a cultural artefact of the past, but a space where contemporary problems and competing interests need to be negotiated: of nature conservation, recreation, culture, tourism, flood mitigation, CO2 sequestration, renewable energy, agriculture, local rural and urban economies, regeneration, housing, infrastructure, thriving communities and, at the centre of which, are people. Brexit brings into focus a need for change – to address social and economic problems. It also brings risk, and the potential for change to landscape. To return to landscape architect James Corner and his suggestion that, in responding to modern challenges faced by society, landscape designers can and should consciously place landscape in the foreground of cultural and political life – this research has, through critically engaging argued that, post Brexit, landscape can be recovered from years of relative neglect, to one of invention 'rethinking what landscape actually

is – or might yet become – as both idea and artefact’ (Corner, 1999: p.1).

A landscape architecture of ‘neo-picturesque geographies’ is proposed as a result of this search: a hybrid of the traditional scenic notion of landscape and landscape’s ‘geographies’ – the social, cultural, economic and physical processes and form of landscape. Processes that range in scale from the specificity of place, to a regional, national and global scale, both human and natural. Diverse in function, meaning and experience, meeting varied needs. Not empty scenic images or monetary values on a spreadsheet. A new picturesque, where the designed landscape could be used consciously and instrumentally to engage society poetically with land and nature.

Brexit and landscape are perhaps an inevitable part of a history of change, but one in which the scenic ‘framing’ of landscape is inevitable because of its association with a sense of nationhood and an imagined identity. There is opportunity for landscape architecture, how it might help deliver local and regional regeneration and global industrial strategies, responding to diverse needs and interests, as well as landscape’s multiple and complex geographies. Neo-picturesque landscapes could enable the cultivation of repeated re-framing to accommodate a wide variety of places, communities, needs, a diverse beauty and nature – landscapes multiple and diverse geographies. Such landscapes may have the ability to be a catalyst for strategically delivering social, economic and environmental outcomes, with prospects beyond Brexit, addressing the long-term challenges of the twenty-first century.

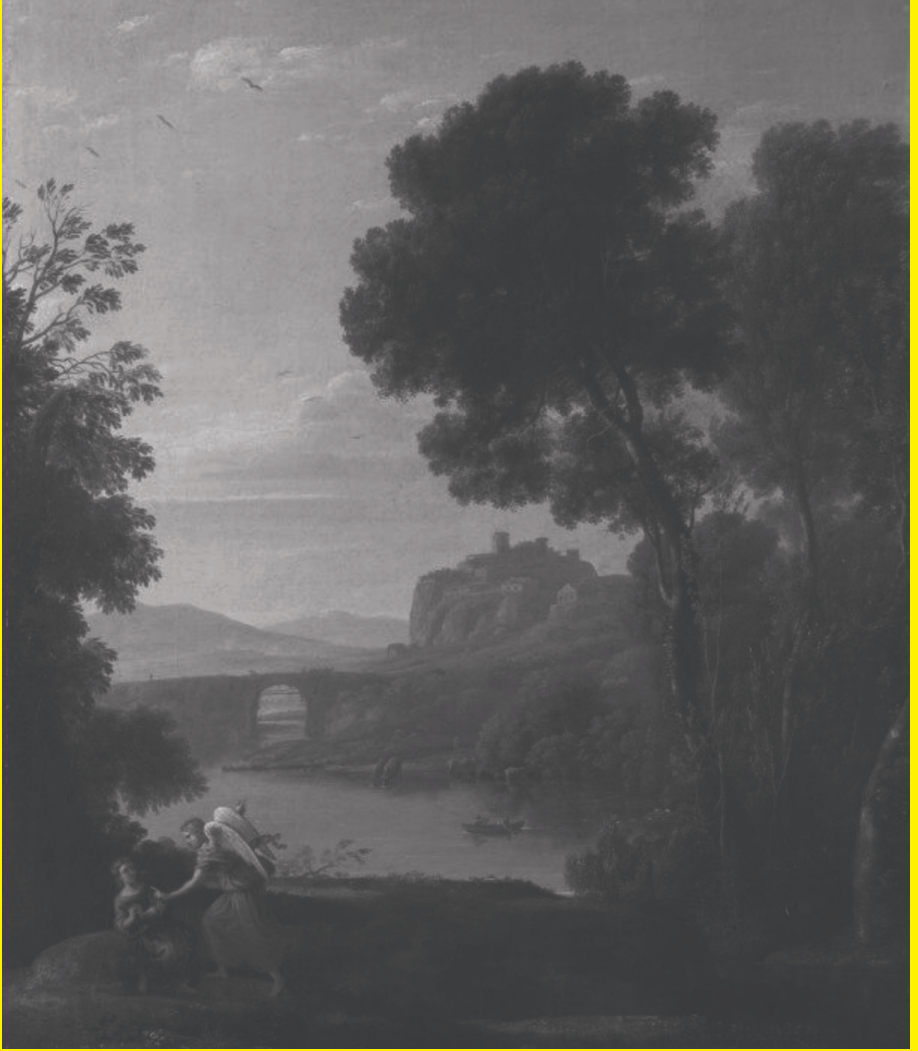
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**FIGURE 1:** Claude Lorrain, *Landscape with Hagar and the Angel* (1646), National Gallery, London.

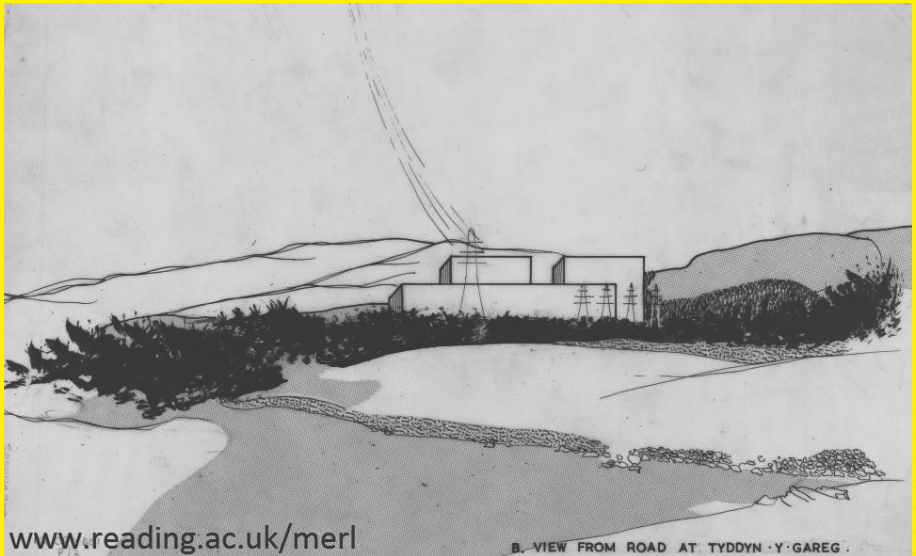




**FIGURE 2:** John Constable, *Ploughing Scene in Suffolk* (1824). Yale Center for British Art, Paul Mellon Collection.



**FIGURE 3:** Spencer Gore, *The Beanfield, Letchworth* (1912). The Tate, London.



**FIGURE 5:** Trawsfynydd nuclear power station, Snowdonia, Gwynedd, North Wales, Landscape design by Sylvia Crowe. Landscape Institute Library and Archive at the Museum of English Life, University of Reading.



# NOTES





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