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sor Bowden emphasized the importance of having a multi-racial, gender-balanced team that was socially sensitive during the public hearings, and creatively flexible during the consultative process, for the overall design success of this facility.

Several panels dealt with fostering leadership in research and scholarship, and a number of models of mature, well funded, well-organized community design or research centers were presented. These centers were characterized by:

- clearly focused or bounded activities, limited, for example, to a geographic area, or regional needs for certain types of expertise;
- research or community design programs “designed” to take advantage of clusters or “constellations” of faculty interest and expertise;
- alternatively, focus areas strategically developed through new faculty hires;
- partnerships across disciplinary areas, including government agencies and sometimes private-sector entities, to form interdisciplinary teams;
- centers created and managed to support and benefit the faculty—to make it easier to produce quality, competitive work.

Examples of such centers include the Hamer Center at Pennsylvania State University, the East St. Louis Action Research Project of the University of Illinois, the Restoration Institute at Clemson University, the ESF Center for Community Design Research, State University of New York (Syracuse), and the Design Centre for Sustainability at the University of British Columbia.

At the highest level, academic leadership was considered as a model for civic leadership. Keynote speaker David Orr (Oberlin College), author of *The Last Refuge* (2004); *The Nature of Design* (2002); *Earth in Mind* (1994); and *The Campus and Environmental Responsibility* (1992), among others, made a passionate and direct appeal to the audience to utilize the position of educator to greater advantage in service of environmental

values. Orr’s talk, “Lessons from Katrina,” was simultaneously sobering and inspiring. Rather than dismiss Katrina as a freak event—a random catastrophe—this hurricane was in fact a much-anticipated and should-have-been-planned-for event; its patterns were recognizably linked to global environmental problems. The impacts of Katrina, Orr demonstrated, resulted in part from short-sighted land use and land management practices throughout the Mississippi’s watershed and into the Gulf of Mexico. “Environment is the linchpin,” Orr said. “Get it wrong, and a lot of other things go wrong too.”

Urging environmental designers to help fellow humans to see and understand large-scale, long-term patterns and environmental processes, Orr further charged the audience to engage in proactive, interdisciplinary efforts to advance broad-scaled, long-term plans for a more sustainable future. Armed with a clearer understanding of design as a civic pedagogy, he argued, educators in our field(s) need to become bolder. If universities are complicit in the problems and inequities of society, then individual faculty and administrators need to address tougher concepts and “bigger conversations.” Remember lesson number one?

Three public servants who just happen to be trained in environmental design shared the final plenary session. The Honorable Maurice Cox, City Counselor of Charlottesville, and Professor in the School of Architecture at the University of Virginia; reminded us that—from the garden to civic space—“the moment design enters the public realm, it becomes a political act.” The message from architect Richard Swett, a former Congressman (1991–1995) and Ambassador to Denmark; and Robert Weygand, FASLA, Adjunct Faculty of Landscape Architecture and Vice President for Administration at the University of Rhode Island, was simple and clear: the best way to lead is by example. Commitment, participation, and presence, they argued, are absolutely vital to making a difference in a community.

In the broader “landscape of leadership,” designers lead on so

many levels: as motivators, as educators, as bridge-builders, and yes, as generalists—people who “connect the dots” of knowledge in other fields. In that spirit, the first joint ACSA/CELA Administrators Conference was a valuable encounter, and one we hope will become an annual event. Notwithstanding the price of admission was a bit steep for many rank-and-file faculty, the organizers are to be congratulated and encouraged to pursue more collaborative ventures in future.

EXISTENCE AND EXPERIENCE IN CONTEMPORARY GARDEN DESIGN

Dumbarton Oaks and the United States Botanic Garden.
Washington D.C. May 4–7, 2005.

Reviewed by Jonathan Cha

What better place than Dumbarton Oaks for a symposium highlighting the rapid proliferation of gardens and garden festivals, and for bringing together artists and theorists to discuss experience in contemporary design? In his opening address, Michel Conan, Director of Garden and Landscape Studies at Dumbarton Oaks, asserted, “As societies change, the experiences offered by gardens change with them . . . we can expect creation in gardens to enable contemporary dwellers to engage in new experiences that are significant and pertinent today.” Although not participating on the panels for the eight sessions, the invited artists contributed to informal discussions, and an international roster of speakers — from Canada, France, Germany, Great Britain, India, Italy, New Zealand, and the United States — explored a broad range of new conceptual, aesthetic, and social experiences of the garden.

Priyaleen Singh and Christian Tschumi, presenting Mohammed Shareer’s and Shigemori Mirei’s gardens, focused on a new engagement with *nature* and on reinterpretation of historical gardens. Susan Herrington and Philip Pregill both argued that Claude Cormier’s and Isamu

Noguchi's gardens took time into consideration and tended to create new rituals in their designs. They suggested that Cormier's *Benny Farm* project addresses socialness in aesthetic experience; striving for shared meaning by removing barriers between artworks and audiences. They also suggested that Noguchi's *California Scenario* focuses on everyday life experiences and on new ways of engaging with the world, much like Shareer's and Mireis' gardens.

Michel Conan spoke eloquently on the ambiguity of aesthetics and on the profound sense of duration in Bernard Lassus's *Colas Gardens*. Udo Weilacher reminded us through Dieter Kienast's words that, "nature is not only green, it's also gray" and that, "gardens, parks and plazas should tell stories, both old and new ones. . . ." This made for a good transition from the artistic gardens and processes of Cormier, Noguchi, Lassus, Kienast and others to the more naturalistic ones, such as those of Chacel, Clément, and Johanson. Peter Jacobs presented Chacel's ecogenesis process of reconstituting and restoring the landscape and the ecology of place as a "national identity construction" and a three-part process (wilderness-landscape-garden), changing cultural and social visions of the place. Equally, Clément's *Jardin planétaire*, presented by Jacques Leenhardt, centered on the recreation of a relationship between people and nature-landscape in an educational process aimed at creating sustainable gardens. Leenhardt suggested that Chacel's work can be understood as an *inside-out* process (nature to culture) and Clément's can be understood as an *out-inside* process (culture to nature) where both people and local history, rather than universal concepts, are essential to the creation, utility, and longevity of the gardens.

Continuing with the idea of *Art as Garden* and of *Garden as Natural Process*, Nicolas Soulier and Xin Wu presented Cécile Daladier's and Patricia Johanson's gardens as events in the landscape that challenge participants to solve their enigmas. Daladier's ephemeral sensory gardens were presented as a dialogue

with nature—a cultural element giving new social attitude to the place and a new form of life to abandoned sites. The senses are part of a *patrimonialization* that contributes to changing social perceptions. But is this a garden? Soulier answers that the sensory garden goes beyond the object by creating an all encompassing landscape experience for the user, one that transforms the site to garden—"*Ce n'est pas une sculpture, c'est un appel dans le paysage*" (it is not a sculpture, it is a call from the landscape). Like Daladier, Johanson focused on the importance of social engagement in new landscapes projects. From experience to immersion, art is used for its visual, utilitarian, and confrontational possibilities.

Michael Spens addressed Charles Jencks's contribution to the experience of garden aesthetics through dialogue among people, activity, and nature. Massimo Venturi Ferriolo focused on the individual experience, the sacredness of place, and the *capacità dello sguardo*. He presented Paolo Burgi's cosmological spectacle and the interaction of ethics, place, existence, and aesthetics through the poetics of landscape as the "*salità verso la bellezza*" (the ascension towards beauty). The Origin Garden, the site of human meeting and discovery of infinity, is all about the aesthetics of landscape, the ethics of contemplation, and "a place of many stories to tell." Burgi's project is also about gardens in time ". . . *dov'è c'è tutta la possibilità di conoscere*" (where knowledge is abundant and accessible to all).

On the topic of the poetics of gardens, Jacky Bowring discussed Andy Goldworthy's *Garden of Stones*. Referring to Magritte, she defined the work as a "poetically tragic landscape experience." Like Daladier's work, Goldworthy's perception process is an aesthetic end in itself. The project illustrates nature's capacity in the most difficult circumstances; and this garden is an outstanding "memorialisation of tragedy." Bowring's talk was an excellent prelude to Stephen Bann's presentation asking whether Sculpture Parks should be considered as gardens. Dan Graham then talked about the perception and par-

ticipation process in his work and, in particular, the mediation of the body in aesthetic experience, while reminding us that his work is mainly for children and parents on weekends! His refreshing talk was a fine finale to a superb symposium.

Recurrent themes at the symposium included art and social implications as central issues in garden creation; contemporary gardens that create new aesthetic experiences by confronting users with the unexpected; and de-stabilizing preconceptions about nature. Art is no longer confined to museums, and gardens are neither simply self-referential nor enclosed (upon themselves). The symposium suggested a tendency towards the renewal of interest in the Sublime and the search for *verticality* in the exploration of "everyday human experience."

The next symposium in this series, *The Archeology of Garden Imagination* (cosponsored by The Huntington and Dumbarton Oaks), will take place in The Huntington, San Marino in Los Angeles on May 17 and 18, 2006.

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LANDSCAPE LEADING THE WAY:
INTERNATIONAL FEDERATION
OF LANDSCAPE ARCHITECTS
42ND ANNUAL CONGRESS
Edinburgh, Scotland. June 26–29,
2005.

Reviewed by Alan Tate

The United Kingdom Landscape Institute should be congratulated for stepping forward to host this event. It is difficult to combine affordability for a wide range of member countries, intellectual and practical currency, and a sense of being somewhere central to the discipline. However, while the event succeeded in attracting representatives from more than 40 countries, it never seemed to have enough cohesion to