



International Federation of Landscape Architects
Fédération Internationale des Architectes Paysagistes

NEWSLETTER

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CHANGING THE URBAN PARADIGM

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Deadline for articles (500-1000 words plus illustrations) last day of the preceding month



FROM THE PRESIDENT



We have arrived at end of 2012; both an intense and exciting year for Landscape!!! Highlights were without doubt, the congress in Cape Town, the Florence declaration as an outcome of the UNESCO and ITKI event, the launch of the LALI in Medellín and the Shanghai Declaration. Many thanks from the bottom of my heart to all chairs, co-chairs, UNESCO partners, engaged delegates and friends who made this possible!

In other news, we are all working hard to update the operation of our organization, through an updated Strategic Plan and an ordering of our historic files and legal situation. All of this requires the hard the work and engagement of our dear EXCO members and delegates. All of the effort we put forth in order to create a better organization will benefit all of us and of course the profession! Right now, I am enjoying the holidays with my family. I Hope you all find time to share with the people you love and care for!

We can choose now, to begin a new era, a new cycle and a new year on the way to a more sustainable and equitable world! We can begin to interact with all people and all living things with love and respect!

I sincerely hope we as an organization, but also as individuals can contribute to a better World!

With a big hug and my very best wishes for happiness, love and health in 2013

Desiree Martínez

City of Open Works

By Martin Søberg, Ellen Braae, Svava Riesto

Cities change and so do the tasks and agendas of landscape architects. In recent years, we have witnessed a proliferation of new types of urban schemes. Re-developing existing urban structures has become an arena for rethinking the city as such. This re-use of metropolis has fostered projects that are often created as more or less open works; they challenge existing typologies through an inclusive design method. Well-defined and familiar urban typologies such as the park, the square and the perimeter block courtyard are hard to find among these new projects. Rather, hybrids of existing types and new modes of urban public space emerge. A key aspect of this development is the recognition that most often, landscape architects are called in to work on sites that are already urbanized before the design intervention. Yet many landscape architects consider the existing site as generative for design: not as a restraint, but as a stepping stone towards creative attitudes and complex public open spaces (Fig 1 and 2). The heterogeneity of an existing urban area – its tangible and intangible layers - is retained and strengthened in many recent design projects. This often results in public spaces with multiple atmospheres and possibilities for a broad range of uses and users.

The contemporary reinventions of urban public space are closely related to the nature of those sites that landscape architects are commissioned to handle. The de-industrialization of many European cities has taken place for many decades but has accelerated within the past 10 to 15 years. It



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Shanghai Declaration 2012

23rd October 2012

We the delegates of IFLA Asia Pacific convened in Shanghai, the People Republic of China and kindly hosted by Chinese Society of Landscape Architects (CHSLA) on 21st October 2012 for the Council Meeting of IFLA Asia Pacific representing our respective National Association with the agreement of 800 participants of IFLA Asia Pacific Congress 2012, do hereby:

- *Recognizing that there is growing interest in the services that the landscape architecture profession provides in landscape planning, design and management in the Asia Pacific Region.*
- *Recognizing that global impacts on the environment such as climate change, population increase and pollution put increasing pressure on the world landscape which in turn, requires increasing expertise to address complex problems.*
- *Recognizing that people value the landscapes of the Asia Pacific Region (APR) which contributes to the quality of life and culture in cities, towns and rural areas.*

This conference of Asia Pacific Region (APR) declares that:

1. **"Each country of the Asia Pacific Region (APR) should have a law in place for the Landscape Architecture profession".**
2. **"The professional associations of Asia Pacific Region (APR) support the accreditation of education programs for Landscape Architecture. The Associations should have a registration system for Landscape Architects which is endorsed by the Government in each country".**
3. **"The Asia Pacific Region (APR) of International Federation of Landscape Architects (IFLA) declares its support for an International Landscape Convention".**



Dato' Ismail Ngah,
IFLA Vice President

Jointly Endorsed by IFLA Asia Pacific Regional Council Members and CHSLA President:

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Nor Atiah Ismail (ILAM)	Soehartini Sekartjakrajini (IAU)	Xiaoming Liu (CHSLA)



Fig 1: Manuel Ruisánchez' Güell River Park, Vilablareix. Tabla rasa situations are non-existent: As this project demonstrates, many landscape architects consider both tangible and intangible layers of a site as generative for design.



Fig 2: Realgrün Landschaftsarchitekten's Central Railway Axis, Munich. Public open space is being reinvented in urbanized areas: The heterogeneity of an existing urban area is retained and strengthened, resulting in varied public spaces with multiple different atmospheres and possibilities for a broad range of uses and users.

has cast off abandoned production plants, massive distribution areas and other large industrial structures in the urbanized parts of Europe. The decision to redevelop railroad tracks or other significant infrastructures to other urban functions indicates socio-economic changes. It is also connected to a renewed attraction of metropolitan lifestyles with roots back to the late 1970s. Environmental concerns have in many cases influenced decisions to reuse existing structures rather than demolishing them.

Redeveloping existing, often industrial urban structures has become an arena for re-thinking

the city as such. Designers are often occupied with strengthening the relationship between the site they work on and other sites. As the city is used in new ways, our idea of urban life and what a city is and should be becomes affected. This prompts us to question which roles the public sphere plays in the contemporary city, which role it should play in the future and which role designers should play in the development of urban public spaces. For example, Parc de les Aigües in Figueres (Fig. 3) is a complex mesh of open and intimate spaces that can be appropriated by multiple activities and users. These are not predetermined by the commissioner or the landscape architect. We are



Fig 3: Michel & Miquel's Parc de les Aigües in Figueres, Catalunya. A complex mesh of open and intimate spaces that can be appropriated by multiple activities and users. These are not predetermined by the commissioner or the landscape architect.

witnessing a renaissance of public urban life. This, however, often focusses on individual activities, or those of groups of people with common interests, who share certain agendas. Thus, it may exclude other groups and users.

Yet there is still room for complexity. Many recent European landscape architecture projects seem to be based on an understanding of the city as consisting of various layers. Their design exposes

temporal and spatial synchronicity. Different historical layers inform each other and interrelate in the new design, as do aspects of the site with both global and local relevance. Also, the flow of the city is often alluded to in recent landscape architecture projects. Many comprise an idea of motion. Flow is recognized in existing lines of infrastructure on site and reflected in the projects' formal organization; parallel stripes, fragmented rows of trees and barcodes.

The Lettenviadukt project in Zurich (Fig. 4) emphasizes different modes of movement and layers of the city. Various urban and temporal scales are linked: a global network of fast movement, while the rough materiality of the viaduct's stones and new concrete paving secure a sensorial presence. Rather than separated, different functions, scales and atmospheres are layered and interact.

Landscape architecture has always dealt with time. But today designers deal with temporality in extreme and formless ways. This correlates with what might be termed soft programming, which implies including a broad range of possible uses, which are not necessarily specified in advance.



Fig 4: Schweingruber Zulauf Landschaftsarchitekten's Lettenviadukt Fuss- und Radweg, Zurich. Various urban and temporal scales are linked: a global network of fast movement, while the rough materiality of the viaduct's stones and new concrete paving, secure a sensorial presence.



Fig 5: Hager Partner's Rudolf Bednar Park, Vienna. Photo: © Rupert Steiner. At first sight a rather traditional urban park. But it is organized according to a striped structure that differentiates flows; moving from an active part on the south-western side of the park to the more quiet, residential part on the north-east.

The Rudolf Bednar Park in Vienna (Fig 5) is at first sight a rather traditional urban park, surrounded by blocks. But it is organized according to a striped structure that differentiates flows; moving from an active part on the south-western side of the park to the more quiet, residential part on the north-east.

Many recent landscape architectural projects tell stories about time. Why should they? Why mimic the railway line or other structures once here? And do such stories leave room for people to interpret the places anew and add new stories in the future? In other words, how 'open' is the work of landscape architects? Openness concerns the room for interpretation, multiple uses as well as how the project is inscribed in the city. The existing site can be used as a conceptual starting point. Previous structures on site can be depicted or narratives can be told through the design. There are multiple strategies for dealing with history, but they all pose questions about power – who interprets and for whom?

By designing open works rather than striving at becoming an omniscient master that creates fixed works of art, the landscape architect enters a dialogue. This implies preserving selected elements or structures and leaving them open for fresh interventions and interpretations. Such an approach stresses the non-stable and embraces existing elements. Landscape architects affirm heteroge-

neous conditions, physical structures and spatial and material differences. They thereby often create rich and interesting new urban public spaces as open works within a larger, urban context.

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The Chinampas of Xochimilco: An Ancient Cultural Landscape Threatened by a Growing Metropolis.

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Next to Mexico City, one of the biggest metropolises in the World, still exists the site of Xochimilco (flower seedbed in Aztec), a cultural landscape consisting of thousands of chinampas that made a great impression on the Spanish conquerors when they arrived there in 1519. The chinampa is an ingenious artificial work that began at least one millennium ago on the lakeshores of the southern part of the Valley of Mexico. It consists of elongated rectangular fields surrounded by waterways. Such artificial fields were built in shallow water, starting with a basket-like enclosure of branches following its perimeter (the chinamitl that gives the name to the chinampa). The enclosure was filled alternating layers of organic matter (plenty of smaller branches and leaves mixed with organic soil) with layers composed of earth, rubble and other solids. Once the artificial land reached about 1.5 m above the water level, its perimeter was planted with ahuejotes (*Salix bomplandiana*), an endemic tree that



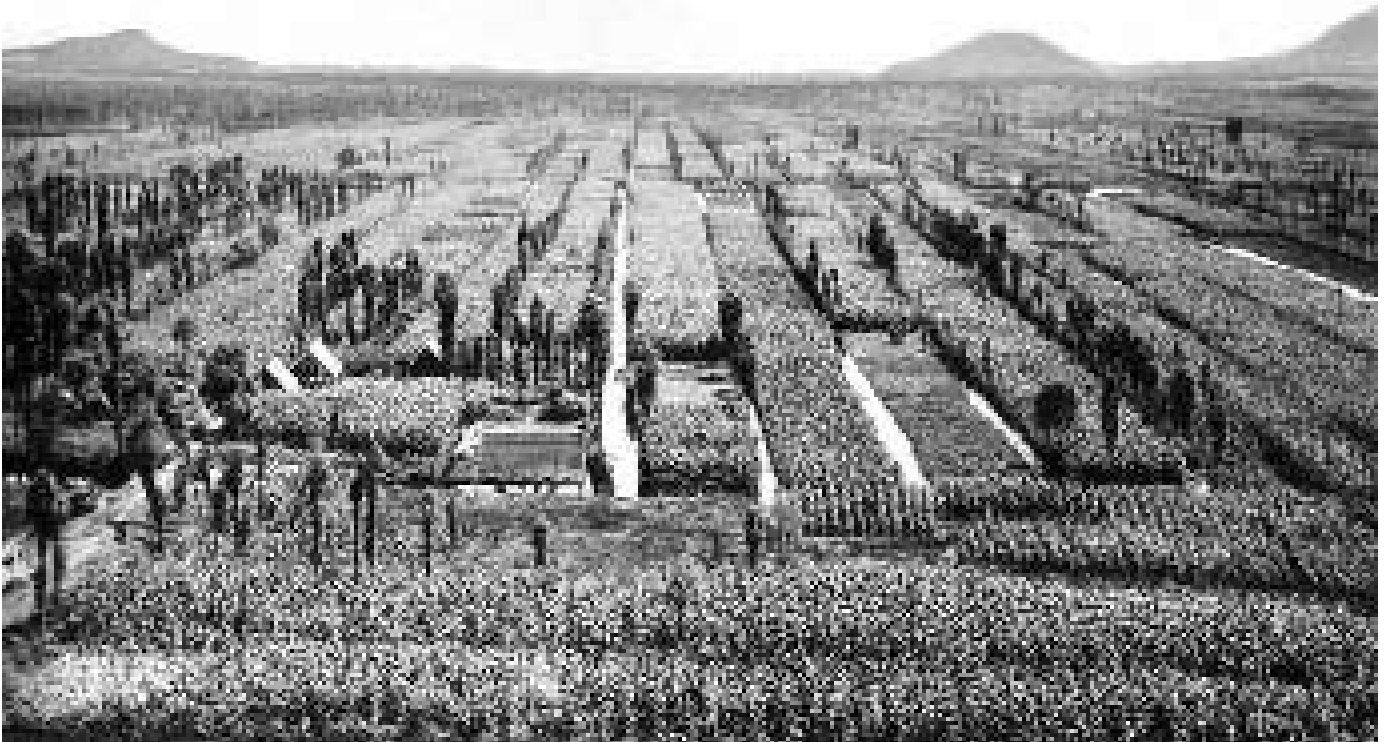
grows vertically throwing scarce shadow around. But its roots grow vigorously until they reach the bottom of the lake, thus fastening the chinampa to the ground and avoiding its erosion.

Important springs and rivers coming from the neighboring sierras provided this artificial land with plenty of freshwater needed for high-productivity agriculture. Even Tenochtitlan, the Aztec capital in the middle of the northern lakes, enlarged its original size thanks to the chinampa-system. Many authors since the XVIIIth Century onwards have described this process and its importance. ¹

1 Best versions in English by Armillas, Pedro

Placed on the World Heritage List in 1987, the chinampas of Xochimilco now face two main problems that threaten their preservation: the further growing of the neighboring Mexican capital, and the consequent scarcity of water. This article summarizes the results of research done there recently, a first step to record accurately the actual state of the chinampa system, diagnose its problems and

(1971), "Gardens on Swamps", in *Science*, vol. 174, nov. 12; see also Parsons, J., Brumfield, E. and Parsons, E. (1982), *Prehispanic Settlement Patterns in the Southern Valley of Mexico. The Chalco-Xochimilco Region*, Memoirs, Num. 14, Ann Arbor, University of Michigan Museum of Anthropology.



propose strategies for its complete recovery. The area surveyed, of about 90 hectares with a total of 540 chinampas, represents only 3 to 5% of the whole chinampa area in several stages of preservation. Half of them are a few feet under modern soil or in flooded areas. Therefore, the chinampas that should be preserved or rescued would be around 20,000 to 25,000 units.

Designed to register the attributes of each chinampa, a standard field record-sheet was used that allows an input up to 672 alphanumeric data on both sides. One side shows geographic and topographical data, presence of watercourses and water-depths, obstacles in water circulation, presence and frequency of ahuejote trees (including some plagues they face), types of land use (agricultural or other, including urban uses), cultivated species (mostly vegetables or flowers) and cultivation systems including most important traditional or modern resources and equipment. On the same side of the record-sheet, there was space for such details as flooded areas (or those prone to flood) and presence of solid wastes, modern greenhouses, urban

infrastructure and dwellings. The type of soil tenement and labor-force by owners or others was also considered. The opposite side of the same sheet included space for sketches of the chinampas, an overall assessment of its preservation (physical, productive and total) and a generous space for other qualitative remarks, as well as 3 or 4 pictures of the recorded chinampa.

The 540 resulting survey-sheets were processed and systematized with the aid of computing methods, GIS software and databases. A general diagnosis of the surveyed area was summarized in 18 maps, whose main results show that:

- The width of each chinampa varies between 6 and 18 m, with a mean around 12 m. Their length may be between 50 and 500 m. long. The mean surface is around 1200 sq.m. Compared with its Aztec predecessors that were only 4 to 6 m. wide, modern chinampas are bigger and broader.
- One striking detail is that as a whole, more than 90% of the orthogonal pattern in the chinampa

areas follows a longitudinal orientation to the North deviated ca. 15° to the East, very close to the urban-pattern orientation of Teotihuacan, the great classical metropolis that flourished almost 2 millennia ago on the northern side of the same Valley.

- The state of the network of waterways is critical: ca. 30% of them are still navigable, but 25% are obstructed, 12% are dry and 34% now have their watercourses filled with earth. The main cause of these deficiencies is the huge amount of underground water extraction that produces an uneven sinking of 2m in the central areas of the ancient lake, compared with only some centimeters in the former lakeshores. The uneven sinking produces low water levels in the southern part of the surveyed area and flooding in the northern sector. Moreover, the former freshwater has been substituted by treated wastewater of low quality and insufficient volume.
- Even if there are areas with an acceptable density of ahuejote trees, more than 50% show several types of deficiencies. Some sectors with two main plagues (mistletoe and malacozoma worm) were also detected.
- The prevalence of traditional cultivation methods, instruments and equipment is remarkable. Farmers use preferably organic solutions and the productivity still gives 4 to 7 harvests/year.
- But at the same time, the marginal zone between the chinampa areas and the ancient villages (now urban suburbs of Mexico City) suffers a growing pressure towards its urbanization. It starts with the introduction of infrastructures, follows with the gradual building of provisional shelters and greenhouses and ends with the filling of waterways and erection of new houses. The process is slow and is known as "ant-invasion".

With the help of the information assembled, a first attempt to calculate the actions needed to restore the surveyed area was displayed. It gives volumes of restoration work (longitude of waterways to

clean or to re-excavate, and/or to fill again with water, ahuejote trees to plant, and so on). This is an example of the usefulness of this type of field study. The local authority now has an idea, formerly unknown, not only about the size of the problem but also of the amount of effort needed to solve it thoroughly.

At the same time, the research project allowed the participating team of more than 15 scholars and students of a public university to make contact with the owners of the chinampas, the majority interested in the complete recovery of a site that has double relevance for its economic, cultural and touristic value. The study is already published in Spanish² and the authors hope to soon promote a full English version.

Landscape Design and Accessibility

Mónica Pallares-Trujillo

SAPM Vice-President/ Mexico's IFLA Delegate

Nowadays it is hard to understand the real meaning of the city. What used to be the *civitas* –the city- the place created for and by the *cives* -the citizens-, the place of democracy and the place where one lives.

Today it seems we live the other way around. The city is no longer the place for the citizens. We do not come in contact with democracy. Everyday life in the city represents survival. The car took the place of the *cives* and the city has transformed into a motor circulatory system. Today the image we have of our cities is closer to that of the fluent of blood cells under a microscope. The *cives* have become so invisible in these networks that they can be barely recognized.

2 González Pozo, A. (Coordinador), Armillas, I., Díaz Berrio, S. et. al.(2010), *Las Chinampas de Xochimilco al despuntar el siglo XXI: inicio de su catalogación*, México, Universidad Autónoma Metropolitana.



Today's cities are divided by barriers

To talk about an accessible city is to talk about a city for the citizens as originally planned. A city that considers the people that live in it is a friendly city. An accessible city should allow every person to be part of it, to experience it and to live in it.

The situation people live today in the cities is segregation. Instead of being the place for an exchange of knowledge, ideas and experiences- it is today a place of division. The structures of the contemporary city make an extreme division between people: those in cars, those using public transportation, those on bikes, those walking and those with disabilities; everyone must choose their

Landscape links people to the city

Even when walled cities, from many centuries ago, do not exist anymore; walls and barriers continue to exist within the city. As a citizen, the everyday experience of a city implies encountering and overcoming barriers. Urban renewal is more focused on creating motorways, elevated avenues; elements that continue to divide the city structure by generating walls and barriers that in some cases are impossible to pass through.

Therefore accessibility is an important topic in urban design. Would it be possible to re-create the city without the borders and barriers that are now part of its composition?

Landscape architecture is currently in a unique position to contribute to the improvement of the built environment of our cities. This is because landscape architecture is the profession most closely linked to the design of environments in which human beings live, i.e. the city.



Accessibility means: a reachable place for everyone



own lane to navigate the city. The way the citizens experience the contemporary city is completely different!

Talking about accessibility now goes beyond contemplating if the access to a park needs a ramp for people with disabilities. Even thinking about solving that specific challenge means that we are not thinking in an inclusive way.

That is why we need to reconsider the way we approach design. Landscape architecture can make it easier to understand the "how". Since landscape architecture has a design approach that links people with the environment, through landscape design citizens can reconnect with their city.

To connect with nature, space and place is one of the most democratic activities people can do. Re-thinking how we integrate a project into the city can be the beginning of how we want to experience it.

We can talk about design standards, how a ramp should be, how long or how to develop it; but accessibility implies much more than that. We need to consider that what we want is to improve the places where we live and to integrate people: from the mother with her baby, children and young people, to the elderly and people with disabilities.

In our life time, the city has become a barrier that is leaving many people alone, not letting them to coexist or to feel part of a community; it is necessary to rethink the way we want to break down these barriers. Re-thinking public space with an integrative approach could be how we reclaim the city.

Design implies solving problems through creative solutions, but always thinking of the user. Appearance and function must be related in every solution, in this way we can re-link people to the city, the *cives* to the *civitas*.

For a long time the city seemed to be the model of evolution, today the meaning of progress has more to do with achieving a better quality of life. Therefore, understanding that we belong to the city and that the city is part of us will be the way to present projects with an accessible focus, where everyone can feel part of the place, rather than out of place.

So an accessible design can be intelligent and at the same time creative. It must understand the needs of people and the needs that we will have in a determined time. Instead of dividing people, as has become most common in the contemporary city, through an integrative design approach people of all characteristics can live and experience a park, a plaza, a space; and correspondingly the city itself.



Through integrative design people of all characteristics can live and experience a place

We spend a lot of time looking for design solutions when maybe the solution is not as complicated as we believe. Integration is what we need to concentrate on in order to design accessible places.

Landscape architecture in the present is playing the role of connecting urban places in a city and re-integrating the urban structure. This role implies integrating people as well. An accessible landscape goes beyond how I can reach a place, it means if it is reachable for people and if people can be integrated within it.

Designing accessible places must be based in how we do not want to keep people apart. Accessibility means to break down borders and barriers, from the physical ones to the social, cultural and ideological ones.

Tree planting at Educational Facilities in Urban Areas. Two examples in Cambridge, MA.

Carol Johnson

In the late 19th Century the Chinese gazetteer Ding Wei wrote, "One thinks mournfully of how swift is the change in landscapes in the course of time."

What Ding Wei wrote about time and landscape is not always totally true. Sometimes, especially in urban areas, time gives trees maturity, size and scale and the new landscape is enhanced, not mournful.

Examples of such urban landscapes are easily found at educational institutions.

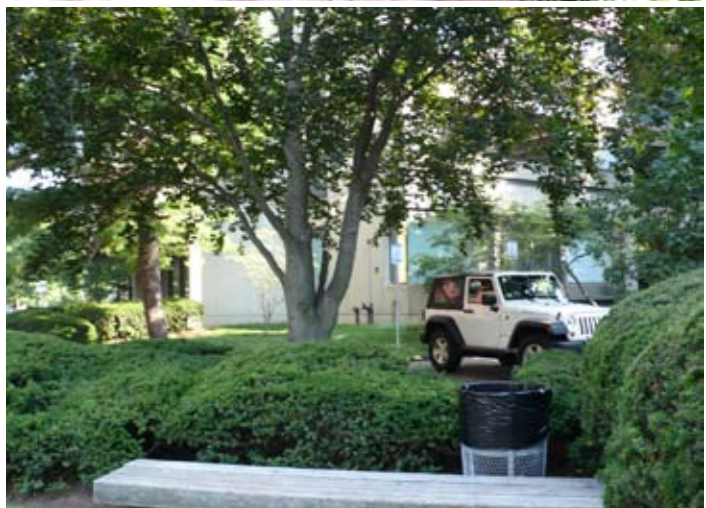


Two buildings at Harvard University built in the 20th Century are interesting case studies in how campus buildings have impacted their neighborhoods and how tree planting has affected their appearance over time.

First is the Gutman School of Education Library designed by Benjamin Thompson Associates and built in 1972. The site formerly had two historic houses

along Brattle Street with the Design Research store between them. Both houses had become architects' offices but the facades and spaces in front of them had maintained their original Brattle Street character. Both houses were moved to the back of the property to make room for the Library. Their small front lawns were replaced by large areaways between the massive concrete of Gut-





man and the Brattle Street sidewalk to the west and Appian Way to the north.

The landscape architect, Carol R. Johnson Associates, sloped the areaway walls and built them in brick to try to link these spaces to the ground level and the neighborhood. The areaways are planted with flowering crabapples and evergreen yews which fill these great depressions yet still allow light into the library's basement level rooms.

The main entrance to Gutman is on Appian Way just down the street from the main School of Education building. A pathway from Appian Way behind Gutman connects it and the historic houses and provides handicapped access to the main entrance. Existing trees were preserved and these trees were supplemented by new planting which,

after more than forty years, has a stature and scale which relate to the building mass.

The service entrance is on the Brattle Street side of the building. Initially it was thought that servicing would be minimal and parking would be permitted only for special visitors, so the area was paved in brick to make it appear less vehicular. As time has passed, more and more parking and service containers occupy this space, but the trees planted are maturing nicely and have in some areas a visual dominance. The landscape architects chose a European beech tree which has grown to be a dense large feature for the space between the service area and Brattle Street. It is already large enough to shield some of the service elements. Two white pines were located near the building to connect it visually to the environment during all seasons of the year. The pine trees add significance



to the distant views of the building from Church Street and Brattle Street. The early photographs of the project do not show as the recent ones do how the scale of the trees relate to each other and the building. The interior of the building has been recently renovated. No major changes are under way on the exterior.

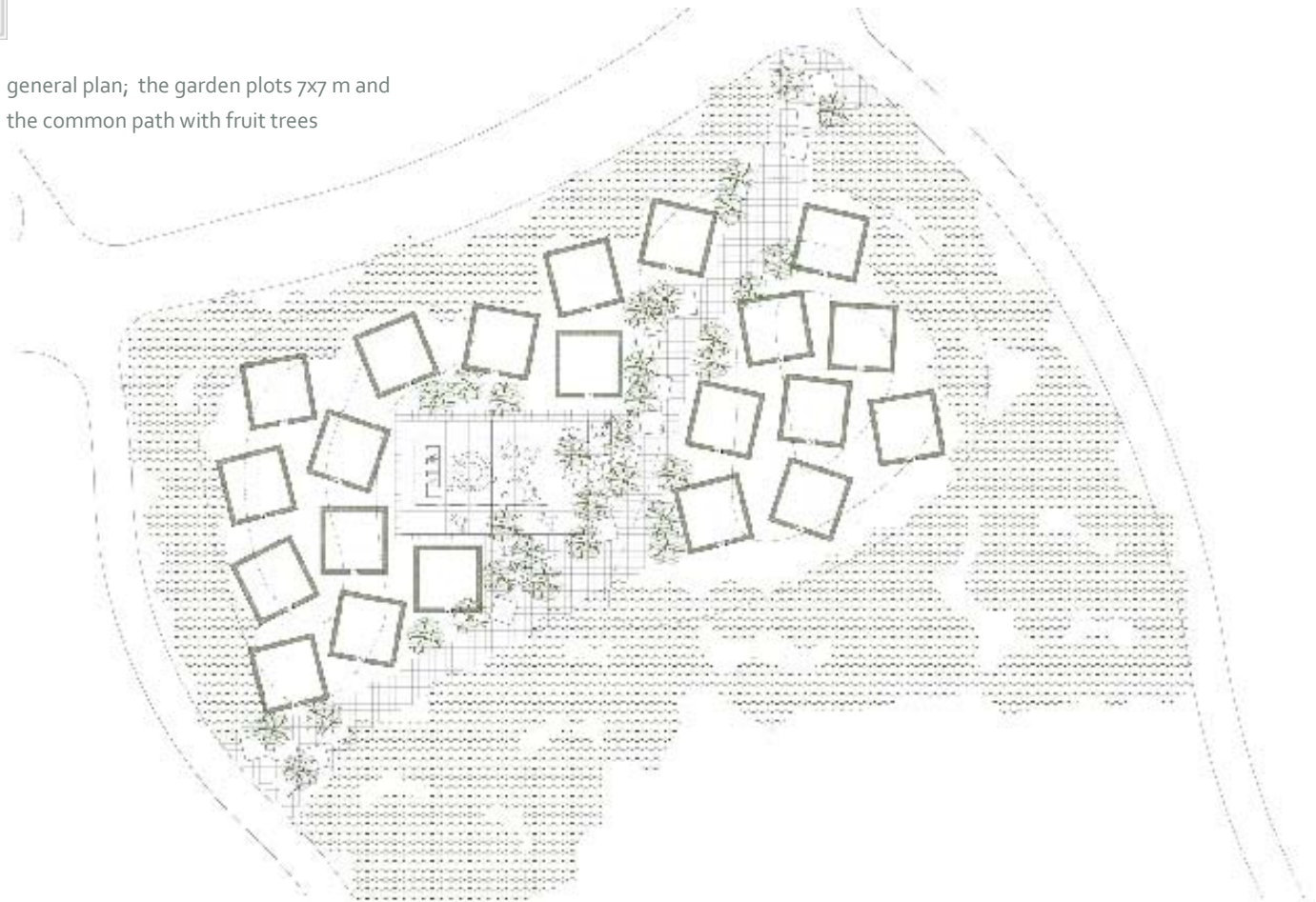
A second example of mid-century modern at Harvard University is the Carpenter Center, which is the only building designed by noted Swiss architect Le Corbusier in the U.S. The site is adjacent to Harvard Yard across Quincy Street and extends to Prescott Street. It is located between the Faculty

Club, a Georgian building, and the Fogg Art Museum, also Georgian. Legend has it that when Le Corbusier visited Harvard Yard, he was impressed with the diagonal walkways there. They inspired him to design the diagonal ramp to the upper main level at the Carpenter Center.

A comparison of the relationship of the building floor grades to the outside world at Gutman and the Carpenter Center is interesting. At Gutman, the main entry is just up a few steps above nearby grade level, but on three sides of the building the site is excavated so a lower level is fully opened to daylight. On Brattle Street and Appian Way this



general plan; the garden plots 7x7 m and
the common path with fruit trees



opening is a deep masonry areaway. At the back of Gutman, it is a sloping grass berm. At the Carpenter Center, Corbusier's ramp goes up to the main upper level. At the ground level the grade slopes from Prescott Street and Quincy Street to just below the entry to the main public spaces which are at the lower level of the building. No areaways are needed. There is just enough space to slope the grade to the entry level. When the building was first built, it was not handicap accessible. The landscape architects, Carol R. Johnson Associates, regraded the path under the ramp and rebuilt the stair from Quincy Street to the lower entry. This solved the accessibility issue without changing the setting of the building.

At the Carpenter Center there are two trees along Quincy Street. These trees aid in setting the building into its context. In addition a third tree was planted in the turn of Corbusier's ramp off Quincy Street. It unites with the other trees beside the road to make a foliage mass which creates a setting for the building and its special form. In winter the twigs and branches make visual tracery in front

of the façade. Currently a great expansion of the Fogg Art Museum next door is underway. Will the new Fogg and the Carpenter Center join together? Perhaps some more tree planting along the ramp down to Prescott Street will be thought about. Right now there are old stumps from trees removed on the east side of Prescott Street. If space permits, perhaps new tree planting on both the east and west sides of Prescott could be undertaken. These trees would link both academic buildings to their neighborhood. Another tree at the bend of the Le Corbusier's ramp by Prescott Street would link the experience of entry to that of exit and unite the various views and spaces.

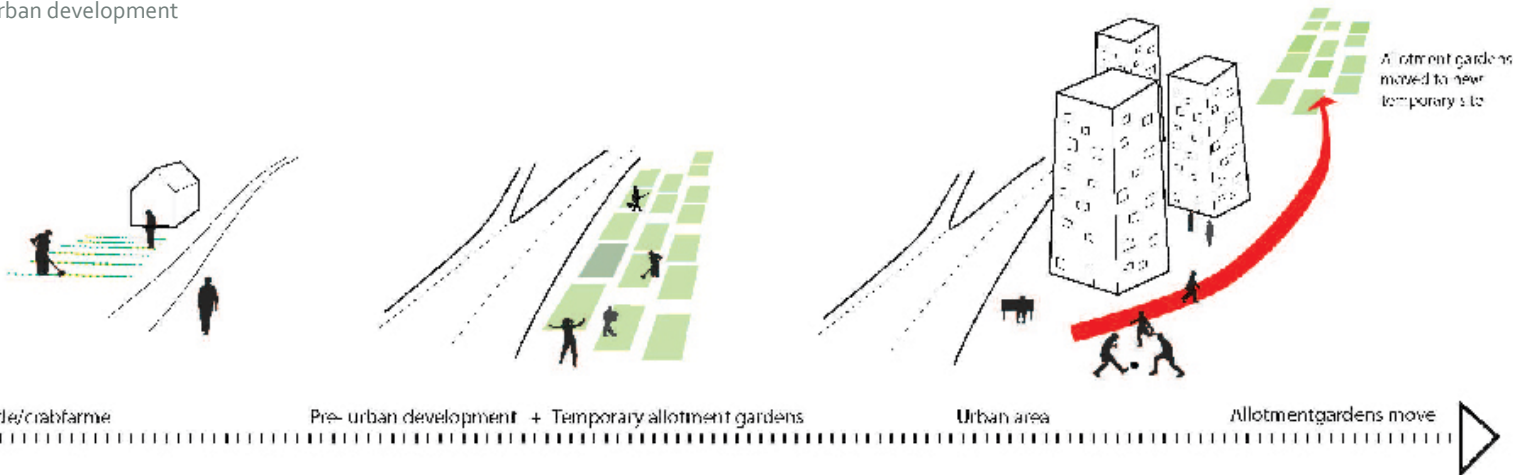
There are other elements of site improvement plans which change over time: pavements, walls, stairs. These are more relevant to Ding Wei's note that "One thinks mournfully of how swift is the change in landscapes in the course of time." Only the trees in the landscape grow in time to change one's perception of a place and fully enrich it.

“The World is a (Kitchen) Garden” by MIST+grassat

Anne Dorthe Vestergaard, landscape architect MAA . Anne Galmar, landscape architect MAA MDL

The theme of the entire Expo in Jinzhou is “The World is a Garden” and within this framework, landscape architects were asked to submit a design proposal that reflected their local traditions for landscape architecture and gardening. From this frame we decided to work with a contemporary version of the typical Danish allotment garden

Jinzhou urban development



Project data:

MIST+grassat (landscape office DK) design proposal for part of the World Landscape Expo 2013 in Jinzhou, China. Pavilion and shed in collaboration with TRANSFORM (architect office DK). Project designed 2011, currently under construction, planned opening in Jinzhou May 2013.

The project is our entry to an international competition that was held in 2011 as a joint venture between IFLA, the organizing committee for the Chinese Expo and the Japanese Horticultural Association. The judging committee selected 20 different proposals from all over the world, to be constructed in an area of the Expo Parc in Jinzhou.

– adapted to the local conditions and to the present day status of urban development in China.

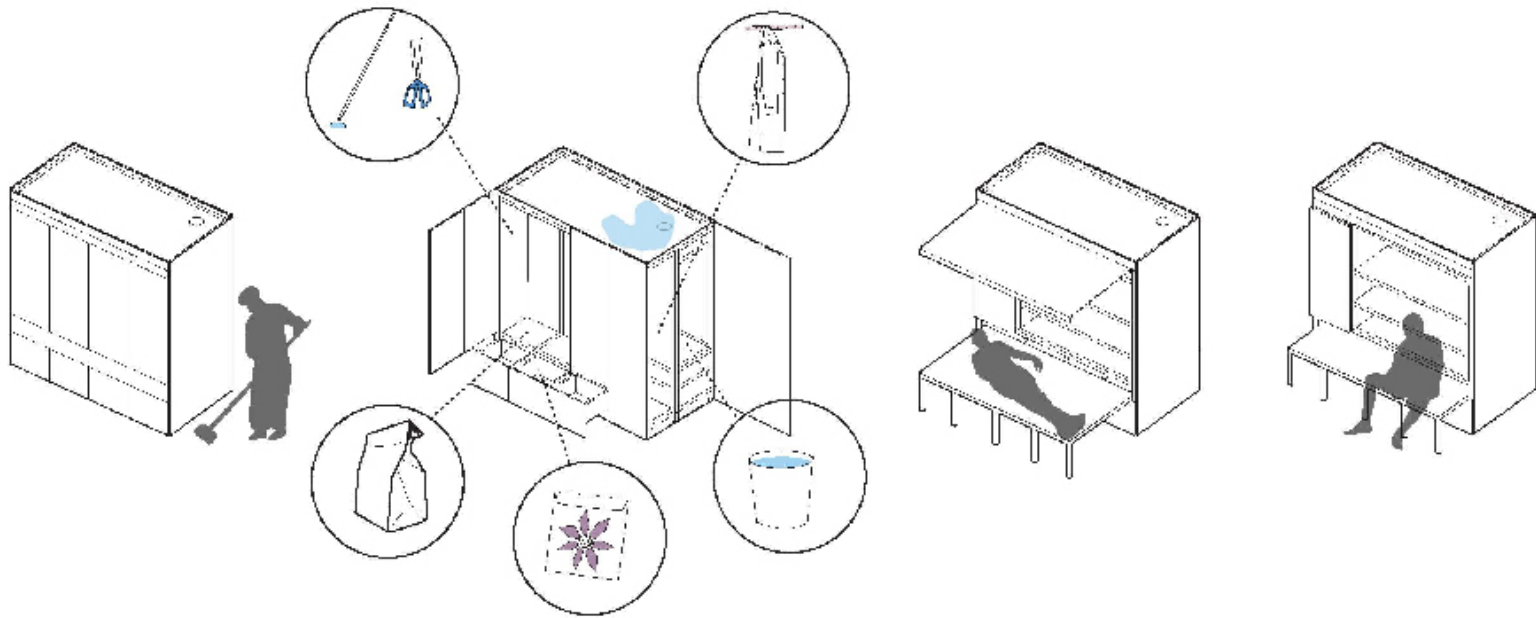
The Danish allotment garden has a long history dating back from common gardens outside the city walls in the 16th century but had its peak during the 19th century where it was also used as an element within city planning. The allotment garden is never owned but always rented – i.e. the government or local municipality owns the land and the users (local residents, often families) are then renting the plot and the right to use it – at a very low price. This of course applies a lot of administrative issues – from the organization of the local

general section; the soft slope of the landscape is contrasted by the horizontal lines of the hedges

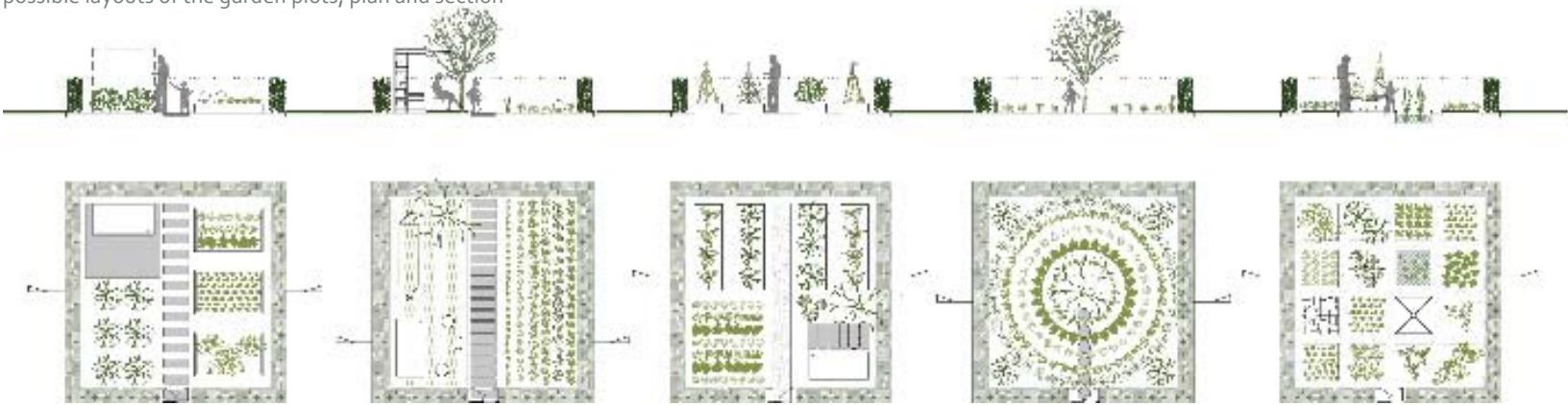




diagram shed



possible layouts of the garden plots, plan and section



community where the single plot renters need to coordinate and work together – to the dealing with the land in terms of city planning. Today many of the areas with allotment gardens have been considered so valuable that they are now classified as “protected”, but originally they were dynamic elements in city planning: areas let out for different future use (in the time of the big epidemic diseases they were thought of as possible burial grounds) or areas “in-between” other plans, that were being used as gardens for a time but could be moved to someplace else.

So we wanted to introduce the idea of the temporary allotment garden as a possible tool for the present Chinese urban development – the idea of using temporary free space in order to raise

the quality of life for local residents by using their engagement and labor to cultivate these spaces – and then our title became “The World is a (Kitchen) Garden”.

The project itself is quite simple – in an open clearance within the general dense plantation of trees (that is established by the Expo) we make 21 small square plots, 7x7 meters, defined by a ligustrum hedge – a typical Danish way to surround a garden but a native plant of China! A paved common path, lined by fruit trees, is floating through the garden plots, as a “main road” in the system, creating access for the public in the Expo. The brief asked for a light building / “pavilion” in the project, which in our proposal is the building for the common facilities – kitchen, bathrooms and storage – and can

perspective from the common path floating through the area



be used as a restaurant during the Expo, serving dishes made from the locally grown vegetables. Each garden is equipped with a small shed for storing tools and creating shelter when it rains, like a piece of furniture that can be unfolded for different uses. Our initial idea was that the detailed layout of the single plots should be done by local families who should be in charge of the garden during the expo and after. However, this was not possible, so we designed 8 typical ways of organizing the garden, from the very efficient and well-ordered vegetable gardens with raised beds and water basins to the more relaxed garden with fruit trees and space for a hammock. Then, luckily, our Chinese collaborator Wang Rong who, for the Expo, is in charge of making the final construction drawings for our project is adding the “local touch”. With her knowledge of Chinese vegetables and local conditions she is adapting our design so the melon plants will not explode the green house and the water chestnuts will grow well!

Reflecting on our project, we now – almost 2 years later – can see that our Kitchen Garden is part of a global movement of “urban gardening” – but this was not our starting point. As with all of our projects we were thinking about context (Denmark and China) - program (contemporary translation of traditional gardening culture)- and then even more important - involvement – a theme that is always very important to us, whether dealing with outdoor city space, play grounds or private gardens. Finally, we wanted to make a statement - that even being a small garden in itself our “Kitchen Garden” could be a powerful comment on present Chinese urban development.

Meanwhile waiting to see our Jinzhou project finished in May 2013, we recently – September 2012 – had the pleasure of being invited as key note speakers in a conference / work shop in Mexico City on “Huertos Urbanos”. We were invited by the Mexican office “Büro Verde Arquitectos” - the architects of one of the other selected entries for Jinzhou – and local key persons in the workshop,

that was organized as collaboration between the Association of Mexican Landscape Architects, the Mexican Association of Architects and the national university, UNAM. Being part of a very ambitious and well-planned workshop we spent 5 fantastic days lecturing, learning and discussing - bringing our local Danish traditions, knowledge and way of thinking into the Mexican context – making it clear to everyone that as well as vegetables and flowers, “urban gardening” is also a new way of approaching landscape projects!

Denmark, January 2013

GRIJSEN. Experience the Public Space

Tim van den Berg

ABOUT US

We are convinced that a proper interpretation of public space makes people relax; it energizes

and brings people closer together. Design and functionality in parks and with street furniture in general can make an important contribution.

MISSION

We help our clients to optimize their positive impact on the social experience through public space. The users experience pleasure, comfort, surprise, contact and security. We achieve this by using human-centered, functional, durable and distinctive solutions that take the lead on innovation.

PROCESS

We become familiar with the objectives and considerations of our clients. For us, the challenge is not only meeting expectations, but exceeding them wherever possible.

PASSIONATE AND REALISTIC

Personal cooperation gets the best results. We are open and reliable and pride ourselves on our pas-





sion and commitment. Additionally, a sober realism in tune with our Dutch roots is to be expected.

Thus, we ensure pleasant cooperation and very satisfied customers!

Towns and villages, neighborhoods, parks and landscapes have their own characteristics and identity. Good urban and landscape design emphasizes not only this identity, but also adds something extra and allows for upgrading. Grijzen advises and supports you. We work to give the public space more value.

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Grijzen want as many people as possible to enjoy their public space. Making public space better, by offering convenience and creating spontaneous contact between people. Since 1989, Grijzen has

been engaged in the many possibilities of public space. Here we respond with fresh, innovative and well designed products.

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Our designers combine surprise and functionality with durability. The products of Grijzen can be characterized by simplicity, style and comfort. One of our signatures is that our products are also good to combine.

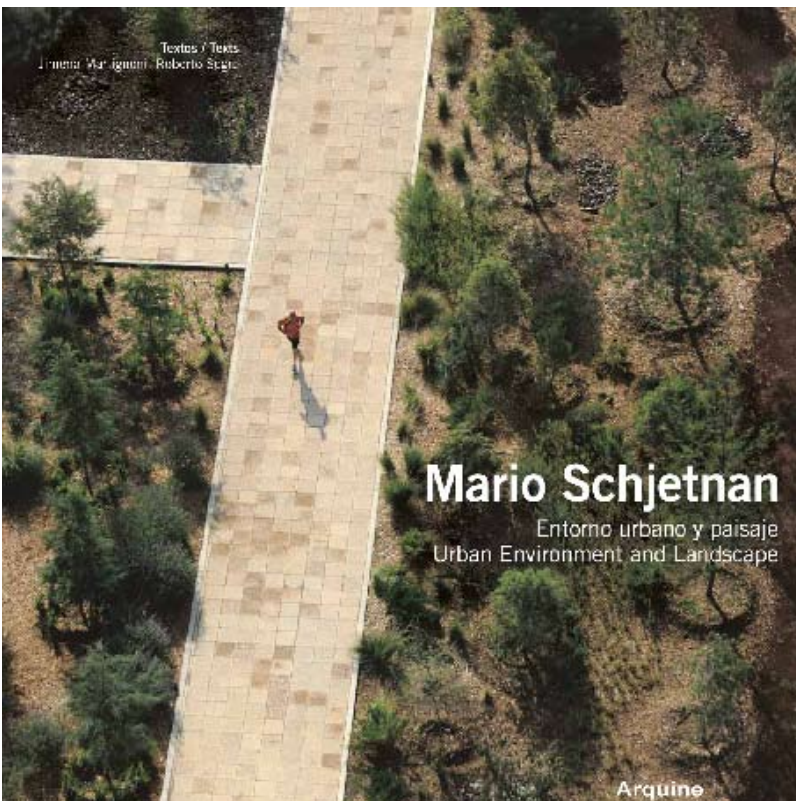
PROFILE GRIJSEN PARK & STRAATDESIGN:

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Mario Schjetnan Urban Environment and Landscape



Jimena Martignoni, Roberto Segre

Review by Mónica Pallares

This book is about Landscape Architecture with an interdisciplinary approach; always aspiring to improve the quality of life of the users who inhabit the projects. This is the signature of Mario Schjetnan's work.

This book presents 10 built projects developed by Mario Schjetnan leading the firm *Grupo de Diseño Urbano* (GDU) from 2000 to 2010 in Mexico and the United States.

The selected projects represent an overview of Mario Schjetnan's work that is known for his commitment to sustainability and to minimizing the impact on natural resources, ranging in scope from the public domain to developments of an urban-architectural nature with semi-public function.

Projects are presented through astonishing photographs, first sketches, accessible drawings and plans.

The essays contained within the book were written by two prestigious Latin-American critics of architecture and landscape architecture: Roberto Segre from Brazil and Jimena Martignoni from Argentina. Roberto Segre addresses the dialogue between history and nature, landscape's social function and the syncretism of Mexican landscapes in Mario Schjetnan's creations. Jimena Martignoni opens up conversion of postindustrial areas, the use of water and the preservation of archaeological plant life, imprinted in the projects.

Roberto Segre asserts that Mario Schjetnan is one of the greatest Landscape Architects in Latin America and the main figure exponent of the Mexican school. His creations seek to create dialogue between tradition, culture and the natural world.

The book is a solid reference of contemporary Landscape Architecture in Mexico.

*Mario Schjetnan/Urban Environment and Landscape
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