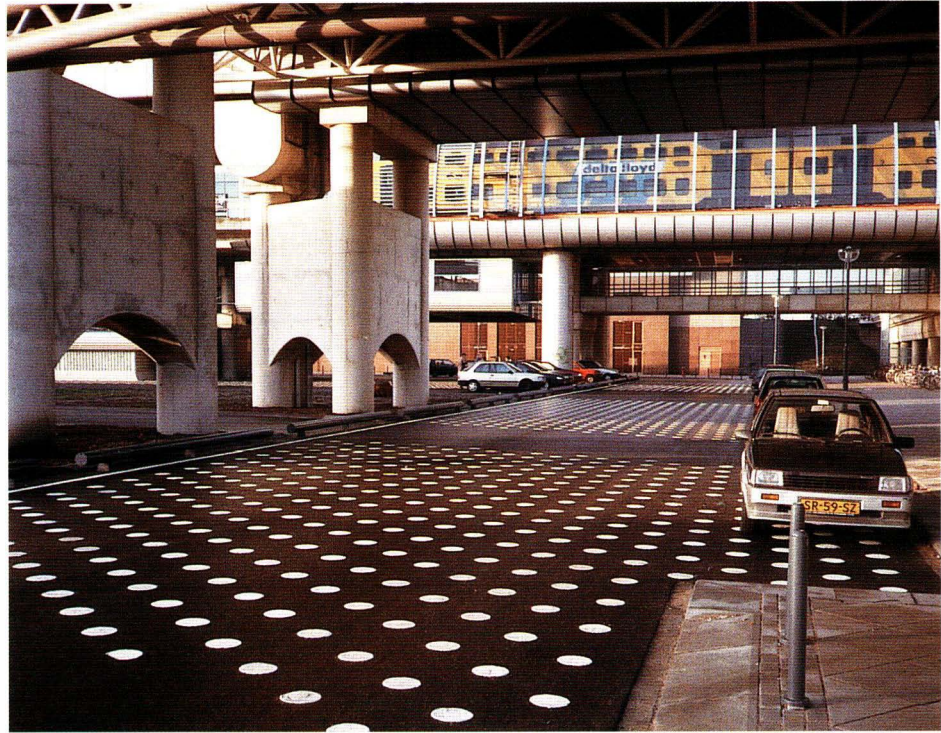


The resulting landscape is part of a *Gesamtkunstwerk* - a total work of art - which represents an attitude to life that is promoted by the patron. Only with the patronage of an individual on an almost eighteenth-century scale can such an achievement be realized. Here, the process (not the product) of landscape design approaches garden-making, a process that can develop, change and mature. City and public patronage can also be long-term, but with so many changing political interests to represent politically this public patronage can be a double-edged sword. The long, politically complex development of the Rådhusplads in Copenhagen - which lasted from the competition in 1979 to its completion in 1995 - was just such a case (pages 56-59). The Rådhusplads is an example of a project that has been subject to political pressure. Another Danish scheme, Ørestad (pages 44-45), has been controversial from its inception when, at architectural competition stage, it was boycotted by the Danish professional architectural body. Ørestad is very much about free-enterprise land development without traditional planning controls, but in a way which much of the private sector (as developers) might well not favour. How to achieve coherent design in such a climate is something that Ørestad's designer, Jeppe Aagaard Andersen, is grappling with. Landscape design can be a long, arduous haul.

This is not a book about garden design, but the work of one avowed garden designer is included. Fernando Caruncho's work at Mas de los Voltes (pages 14-17) is a design of mown paths, wheat fields, and two species of tree. It is a late twentieth-century example of the old concept of the *ferme ornée*: indeed it recalls the plates of garden plans in Stephen Switzer's *Ichnographia Rustica* of 1718. Mas de los Voltes is more a demonstration farm than a garden, and as such it should be of interest and inspiration to all designers. Generally there is remarkably little work in these pages which can be thought of as garden-like or gardenesque - there is a lack of herbaceous plant composition in the chosen schemes. In some cases, as in that of Shodo Suzuki, it is because of a lack of faith in garden maintenance rather than through any dislike of planting. As Suzuki has written, 'Gardens represent the embodiment and symbol of landscape in man's mental image.'<sup>2</sup> Therefore, this lack of the horticultural and the herbaceous is not necessarily representational of the



**Top: figure 1 - Carrascoplein is a scheme by West 8 which uses the land beneath the tracks of Amsterdam's Sloterdijk railway station. An example of simple pattern-making, the design incorporates white dots painted on asphalt.**

**Above: figure 2- The tradition of heemparks - a kind of nature park - has been established in The Netherlands since the 1920s. The example illustrated here is De Braak Heempark in Amstelveen.**





Top left: figure 3 - The late Derek Jarman's shingle garden at Dungeness, Kent, England, is an example of artistically inspired garden-making. Jarman - an artist, film-maker, gardener and diarist - used plants with a horticultural bravura.



Top right: figure 4 - The Centre for Alternative Technology has been developed incrementally since the 1970s on the site of an old slate quarry in the Corris valley, near Machynlleth, Wales.



Above: figure 5 - Hafensinsel Bürgerpark, Saarbrücken, by Latz + Partner. Begun in 1979 and set on a former quayside area, this is the earliest large-scale post-industrial scheme. It re-uses the materials of the site and allows the natural regeneration of plants.





general direction of either landscape architecture or indeed the author's own interests. Dan Kiley, whose pocket-sized Agnes Katz Plaza is included (pages 30-31), is typical of those landscape architects who come from a garden design background. Landscape gardening, and amenity horticulture in particular - as represented by the clever horticulture of the Dutch *heempark* movement (figure 2) or the likes of the late film-maker Derek Jarman's garden (figure 3) - should not be seen as being rejected in these pages. To quote John Dixon-Hunt again, 'Gardens focus the art of place-making or landscape architecture in the way that poetry can focus the art of writing.'<sup>3</sup>

However, it is a useful corrective to illustrate those areas of landscape design that are insufficiently well known. The professions of landscape architecture and landscape design are not particularly high-profile. This book aims to help raise that profile.

Landscape design also encompasses the much larger-scale task of designing new urban districts or towns as Adriaan Geuze of West 8 has done at Borneo Sporenburg in Amsterdam (pages 52-55) and Jeppe Aagaard Andersen at Ørestad. Both use a landscape sensibility to model urban development, to set the rules of the game and the elements of planning structure in a way that can then allow architects to operate within that wider framework.

There is a great deal of urban design here, and whether it is an architect who is the prime mover - for example Helmut Jahn at Potsdamerplatz (pages 22-25) or Daniel Libeskind at the Jewish Museum (pages 114-117), both in Berlin - does not matter. They have worked with landscape architects in a way which allows them a stage on which to operate.

<sup>3</sup>The difference between much of landscape design and architecture is that landscape design is much more concerned with process, growth, change and time as opposed to finite form, line and unchanging spaces, which are so much the concern of architecture. Therefore the inclusion of sculptural and architectonic landscape designs - such as Martha Schwartz's work at the Kitigata public housing (pages 26-29) or Batlle i Roig's Tramvia Park near Barcelona (pages 48-51) or Room 4.1.3's Garden of Australian Dreams in Canberra (pages 142-147) - demonstrate that

some projects have something more akin to stage set design or pop concert production than the usual work of landscape architects. These schemes are about place-making and the creation of a setting with a readable message, whether it is for learning about a nation's identity, as in the Canberra scheme, about finding a place to play, as at Kitigata, or for connecting communities, as at Tramvia Park. Indeed at Kitigata Martha Schwartz has needed to impose a strong coherent identity precisely because the apartment buildings were designed by architects who had been instructed not to visit the site or to work together (thanks to masterplanner Arata Isozaki's unorthodox brief). Knowledge of site is the essence of landscape architecture - there is such a thing as *genius loci*.

There is one scheme which is a subtle exception to the rule that this book is about landscape projects that have been built and planted. Northam Community Project in Western Australia (pages 138-141) is about the rediscovery of identity for a dispossessed Aboriginal community and very much about social process rather than design. The design work illustrated is therefore not as important as the process of trying to help a community re-find its place in Western Australia. It was also a process whereby students of European descent (*whitefellas*) from the University of Western Australia can begin to come to terms with what their ancestors have done to Australia's first inhabitants.

Ecological process is a significant development in landscape architecture, and one which the profession has been exploring since the early 1970s. The majority of ecological schemes illustrated here are didactic. For example at the Portland Water Pollution Control Laboratory (pages 182-185) Murase Associates have reinterpreted that nineteenth-century phenomenon, the waterworks garden, as an ecological example of publicly accessible sustainable stormwater management for the Portland Bureau of Environmental Services. Herbert Dreiseitl, of Atelier Dreiseitl, has been investigating water management throughout his career as a landscape architect, and his work is exemplary in the way it has realized processes that reverse the past one hundred years of stormwater engineering and increase natural habitat types in urban areas. The two Dreiseitl schemes featured in this book include one for Hattersheim, a small town in western

Above: figure 6 - Latz + Partner's Duisburg Nord Landscape Park, opened in 1994, is the best known example of post-industrial landscape design. A major city park was created on the site of the disused A.G. Thyssen steelworks.





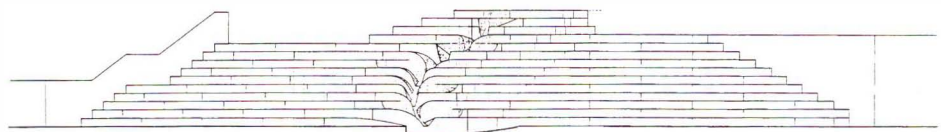
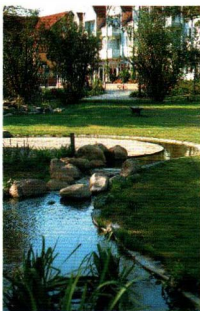
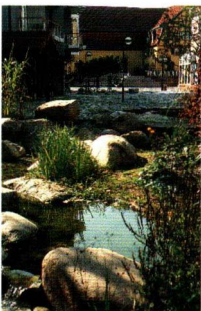




Left: Rough granite paving slabs provide a safe non-slip crossing for all.

Above: In the park, the retention pool - complete with fountain, reeds and irises - forms the end of the circuit. From here a pump re-circulates the water. The pool is encircled by simple bound macadam with granite-slab stepping stones.





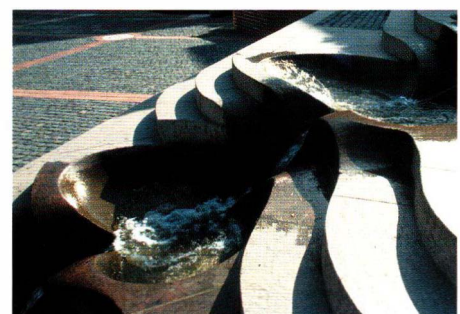
Above left: Towards the pool, the watercourse becomes planted and naturalized.

Above right: Water meanders through the park, with the market square in the distance.

Top right: The key elements of the market square: solid granite steps are sculpted into flowform basins which lead down to a brick-edged rill. Note the specially designed manhole cover.

Above: Elevation of the steps. In fact, these were designed by modelling rather than drawing.

Right: Detail of the flowform steps which help to aerate the recycled water.





### Sony Complex

Potsdamer Platz, Berlin, Germany, 1992-2000  
Peter Walker, William Johnson and Partners

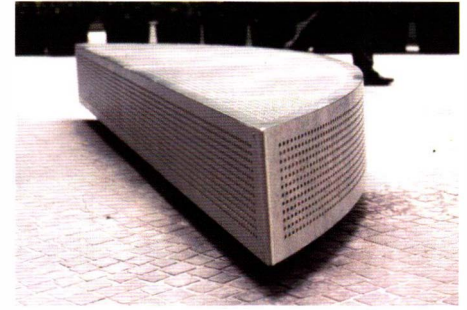
The Sony Complex was one of the first developments to begin after Berlin's reunification, when the American architect Helmut Jahn won the competition in 1992. The developers - a joint venture comprising the Sony Corporation, Tishman Speyer Properties and Kajima Corporation - had bought the land from the City of Berlin. The former wasteland site, which was bisected by the Berlin Wall, is now set to reclaim its pre-War role as the centre of Berlin's nightlife. Originally the City stipulated that the developers keep to the old street blocks and that buildings should not exceed 35 metres (115 feet) in height to be consonant with the historic pattern of Berlin's streets. Sony agreed as part of the deal to build a permanent home for the German Filmhaus and to lease it out at a low rent.

However, essentially this is a very commercial property development providing 132,500 square metres (1.4 million square feet) of gross floor space.

The 2.5 hectare (6 1/2 acre) Sony site occupies a triangle with an apex on Potsdamer Platz itself and lies between Bellevuestrasse, Entlastungsstrasse and Potsdamerstrasse and extends to Kemperplatz, where it meets the Tiergarten.

At the centre of this plot is the Forum, which is surrounded by five 12-storey buildings, while five other buildings face the outer street sides of the triangle. The masterplanners Murphy/Jahn have opened up the traditional Berlin block form and connected the usual introverted internal courtyard to the outside world. At the same time they have created an internal sweep of pedestrian streets with the lozenge-shaped Forum - a major public space - at the centre. There is another smaller piazza alongside the 24-storey curved office tower. The buildings sing transparently with light at night. The Forum is 100 metres (328 feet) across and covered with a hyperbolic cone of PTFE (polytetrafluoroethylene) glass fibre membrane strips alternating with laminated glass to create a huge internal piazza, flooded with striped sunlight. The 11-storey high space is filled with people walking to the U-Bahn station, patronizing the street-level restaurants, and passing by in a state of 'osmotic synergy' with city life outside.

Sony's eight-storey European headquarters is at the northern Kemperplatz apex, while on Bellevuestrasse sit a residential development and the rebuilt Grand Hotel Esplanade, into which the surviving Kaiser's Room was incorporated as a restaurant. Sony used its muscle to persuade the City to accept Jahn's scheme, which rose far too high, broke the rules, and generally defied expectations.



Peter Walker's landscape scheme exploits the exploded city block form and celebrates the overlap of public and private realm. Large granite paving slabs - familiar elements in the Berlin city scene - cover the ground and are contrasted by perforated inlays of aluminium panels, which act as drainage gratings and allow freedom in the placement of trees. The floor of the Forum is composed of a series of layers, which rise or open to reveal elements beneath. The circular pool at the centre is partially cantilevered as a glass disc over the cinema's lower level, projecting ripples and letting natural light flood the area underneath.

Light is also used to unify the site in the form of strips of glass set diagonally into the pavement which are illuminated by fibreoptics at night. Stainless-steel furniture and allées of row trees are also used throughout to lend a sense of unity. In response to the Centre's rule-breaking architectural scheme Walker celebrates the site's modulation between old Berlin, with its rigid urban block structure and granite, and Jahn's high-tech vision of a modern city.



Above: The traditional introverted Berlin city block has been opened out and connected to the wider city as a public place. At the centre of this plot is the covered Forum. The streets are located on the plan as follows:

1. Potsdamer Platz
2. Bellevuestrasse
3. Entlastungsstrasse
4. Filmhaus
5. Neue Potsdamerstrasse

Above: Stainless steel - a Peter Walker trademark - is used for street furniture.





Left: Allées of row trees and stainless-steel benches are used throughout to lend the scheme a visual unity.

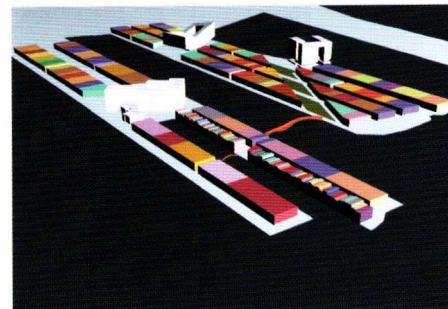
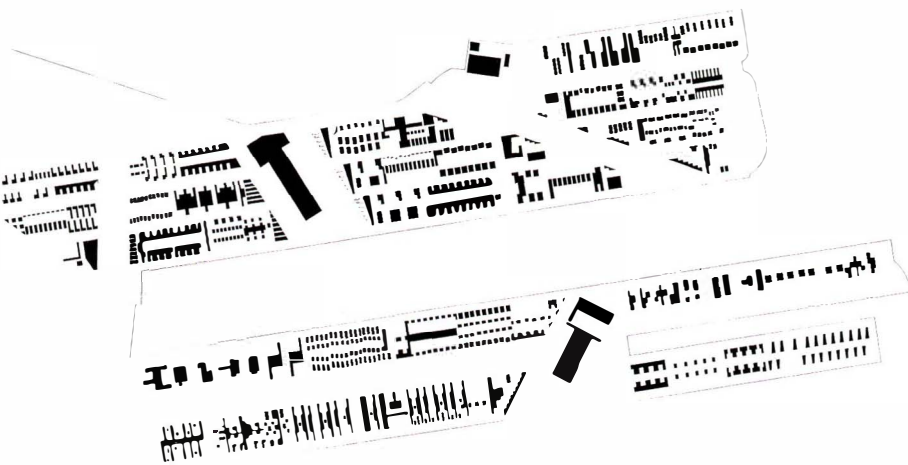
Above: The theme of circles and semi-circles is set by the pool and the adjacent planted area. Typical Berlin granite paving slab is inlaid with lines of perforated aluminium sheeting and diagonal lines of glass; fibreoptics light these at night.

Overleaf: Sunlight through the tensile roof structure creates an ever-changing pattern on the Forum floor, and filters through the glass section of the pool to project rippling effects on the level below.









Above: Build your own house and have a boat mooring, too - this is the ethos on Borneo.

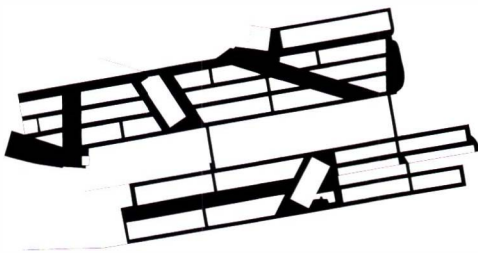
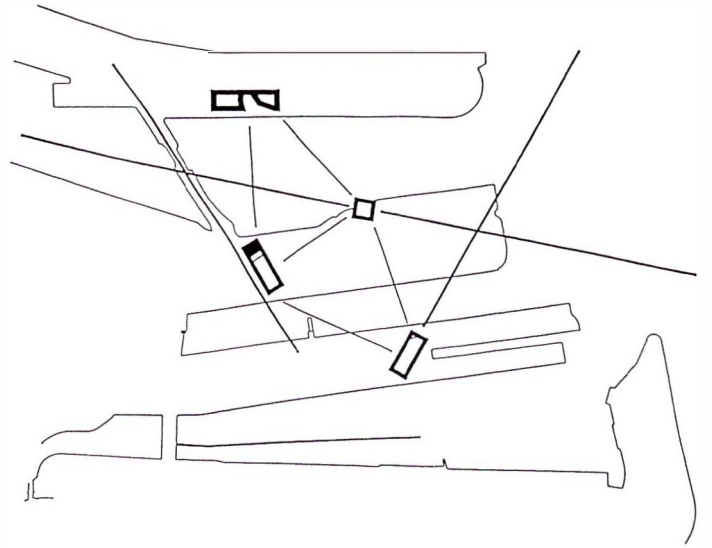
Top left: This roof plan, with built structures in black, reveals the surprising amount of private open space between and within the houses.

Top right: A model showing the organization of buildings, landmarks, connecting bridges and connecting open spaces. The three housing blocks can be clearly seen.

Right: Ground floor spaces, now used for parking or utility storage, can easily be converted into cafés, workshops or galleries as owners' needs change.







Top left: View down the large diagonal cross space on Sporenburg - the roof of The Whale building can be seen on the far left rising above the terraced housing.

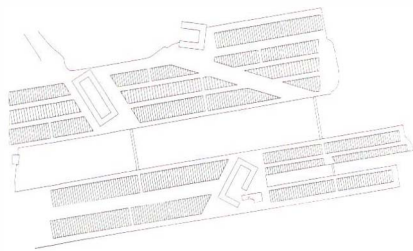
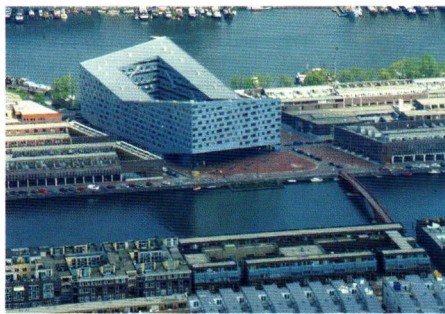
Top right: Plan showing the arrangement of the viewlines and landmark buildings. Views run both between the landmark buildings and from the buildings westwards along the Verbindingsdam to the city centre and eastwards to IJburg and the eastern tunnel mouths.

Above left: In this plan the open public spaces are represented in black. The streets are orientated east-west, while the major landmark buildings are orientated along the north-south connecting spaces.

Above centre: One of the inner 11 metre (36 foot) wide streets: the street is shaded for much of the time in winter due to its east-west orientation.

Above right: The quayside along the Spoorwegbassin: with people comes change and development.





Above: The ownership plot diagram shows how direct and systematic this project is.

Top: Adriaan Geuze's big red Venetian-style bridges, which connect the quays, are Borneo's most characteristic design gesture. These bridges are fun to walk over and allow

ease of navigation, but because they do not comply with Dutch disabled access regulations they were legally declared pieces of sculpture rather than bridges.



Above centre and right: The Whale apartment block by Fritz van Dongen of De Architect Compagnie dominates views of Sporenburg. The zinc-faced building occupies the same

ground plan area as one of H.P. Berlage's 1920s Amsterdam housing blocks and consists of 214 apartments, with ground floor offices and basement parking.



## Rådhusplads

Copenhagen, Denmark, 1979-95  
KHR/AS Arkitekter

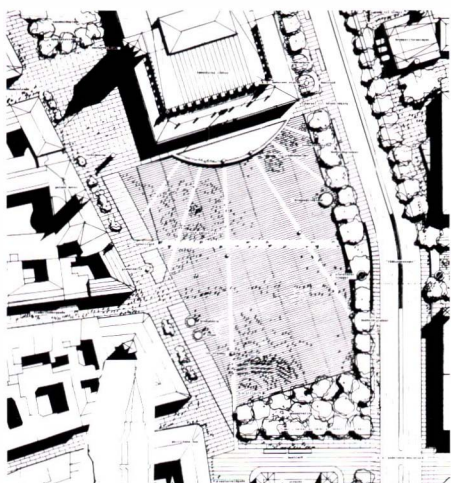


Rådhusplads is *the* place for great public celebrations and demonstrations in Copenhagen. From royal weddings and political demonstrations to the 1945 Victory parade, it is Copenhagen's Trafalgar Square or Place de la Bastille. Martin Nyrop's great brick City Hall and bell tower (completed 1905) dominate the square to produce an architectural composition reminiscent of the Piazza del Campo in Siena. Nyrop carried that inspiration further in his design for the square, which originally included a small cockleshell-shaped bowl - like that of the Piazza del Campo - facing the City Hall. In 1947, however, the square was repaved in granite. By the 1950s Rådhusplads was dominated by new shops, hotels and offices, and the original design gave way to a traffic intersection for trams, buses and cars.

The citizens of Copenhagen became unhappy with their once great city square and in 1979 a competition was organized for its redesign. The winning design, by KHR (Knud Holscher and Svend Axelsson) and traffic engineers Anders Nyvig A/S, was eventually completed in 1995, the year in which Copenhagen took its turn as European City of Culture. The new design involved a complete reorganization of traffic, including east-west links to Strøget, Copenhagen's main pedestrianized shopping street, and to Vesterbrogade, the street which leads to the main railway station and to Tivoli Gardens to the south. The unification of the two main pedestrian parts of the square was achieved by closing a portion of Vesterbrogade (although cyclists can still cross). Within this 6,000 square metre (21,000 square foot) pedestrian space there now exists a new and larger bowl-shaped depression, with a transport terminal and city information building. The bowl-shaped depression was achieved by raising the edges of the pedestrianized square, thus reducing the impact of the traffic around three sides.

To the south-west, the original Nyrop-designed balustrades and steps link the City Hall with the square, while to the north-west the terminal building is located beside a new bus terminus. Lines of maple (*Acer*) row trees reduce the impact of the buses in the terminal area and four horse chestnut trees (*Aesculus hippocastanum*) were placed at the southern end of the City Hall façade. Otherwise the square is unplanted.

The design is unshowy in its simplicity, featuring alternating bands of black granite and pre-cast concrete within the border of granite steps. In Copenhagen the design has been controversial precisely because it is so subdued. The form of the square is created by the buildings - the City Hall being the focus at one end and the terminal building - with its 60 metre (197 foot) long steel beam - elegantly and quite modestly provides a conclusion at the other. Traffic has not been excluded - it dominates the two long sides of the square, but no longer dominates the square itself. Indeed, the noise and bustle of traffic, especially at night, provide a cacophonous sense of excitement, enhanced by the illuminated façade of the Information Centre and the neon signs of the square's commercial buildings. Big city life is celebrated by a quiet and subtle design.



Above: KHR's 1980 layout plan: The Vester Voldgade roadway is on the left, where the Strøget feeds into the square, to the bottom right is the bus terminal, the City Hall is to the top and H.C. Andersens Boulevard runs along the far right.

Top right: The City Hall seen from the Information Centre across the square.





Above: The square from the north end, with the bus terminal to the left and the terminal building and Information Centre in the near foreground. Though the square does not exclude motor vehicles, pedestrians

still have a feeling of 'ownership'. The whole square is slightly tilted down to the front of the City Hall.

Right: The Information Centre at night. The illuminated windows follow the line of the Utrecht Building behind and on the far side of the bus station.

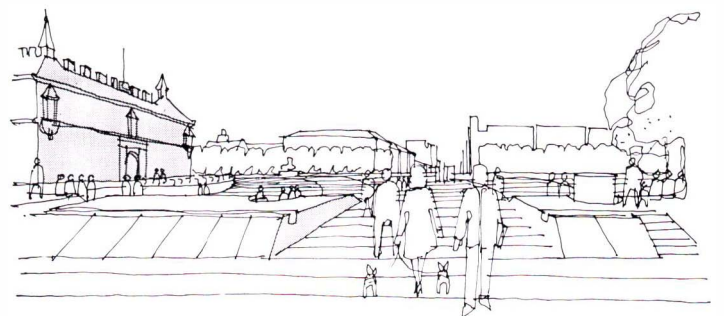






Above: View from the City Hall steps across to the Information Centre and the Utrecht Building on the far side of the square. Pedestrians come first.

Right: Early sketch of the view from the Vester Voldgade where the pedestrians from the Strøget approach: the sloped enclosure in the drawing has since become steps.



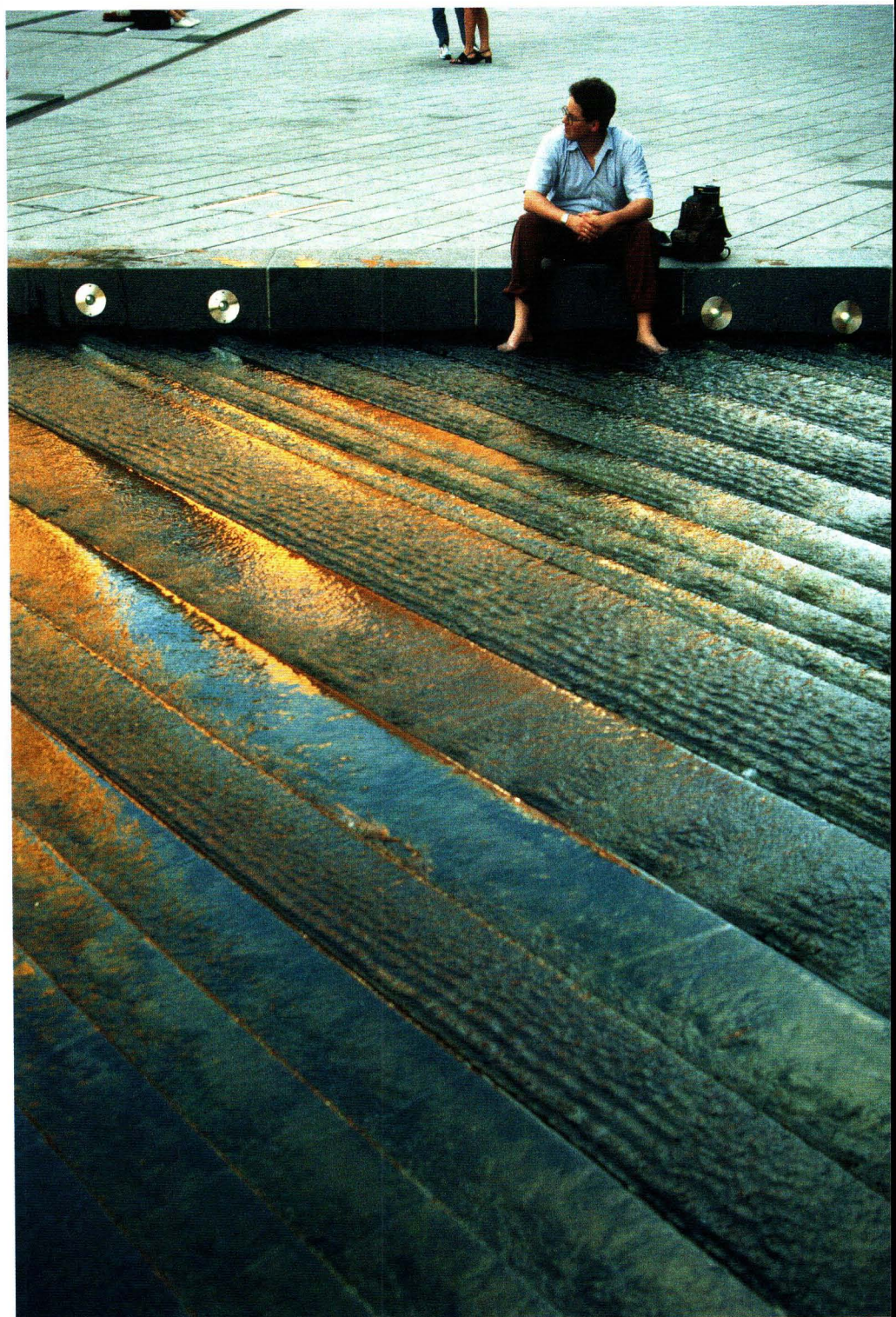
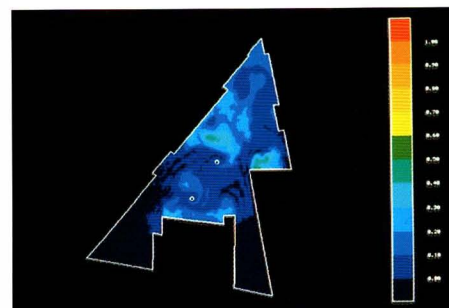
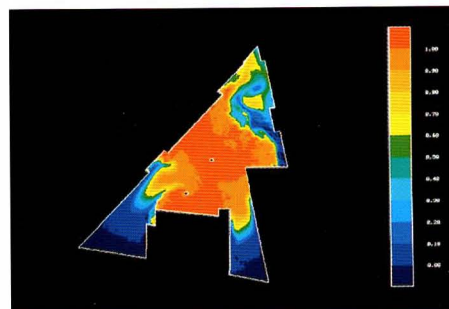
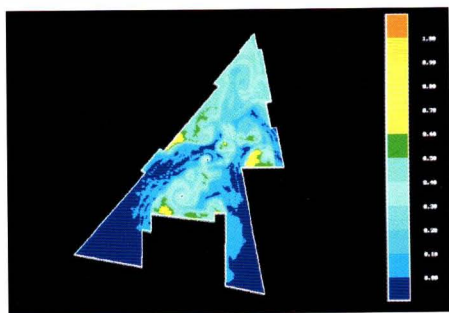




Right: Paving patterns are subtle.



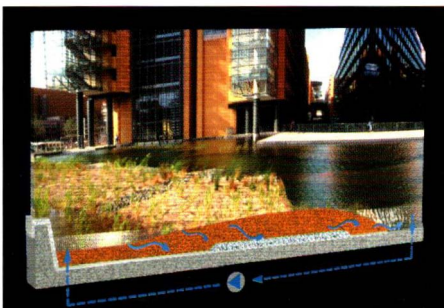




Left: A simulation of water flow in the Hauptgewässer pool. Computer modelling was used to optimize the location of water inlets and outlets.

Above: Wave patterns on the weirs. At the weir edge, bulkhead lights are set into the solid grey granite. This material is wholly appropriate to Berlin, where granite blocks are traditionally used for paving.





Left: Computer-generated section showing the successive layers of the water management system. Nutrient extraction takes place through a root filter of reeds, over a gravel filter

and liner. Because of the proximity of the State Library, the liner 'sandwich' also features a fine water-sensing mesh, which gives warning of any leaks.

Above: The gravel and reed filter areas. Trees and plants affirm the place of nature in the midst of a commercial development.