

*Between hermeneutics and datascares:  
A critical appreciation of emergent landscape  
design theory and praxis through the writings of  
James Corner 1990–2000 (Part Two)*

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THIS, THE SECOND OF A TWO PART ESSAY, continues to trace the theoretical work of James Corner over the period 1999–2000. Following Corner's lead, this second half of the essay summarises and comments upon some emerging design methods and specific design projects so as to situate the issues raised in part one. Part two begins with the unbuilt Parc de la Villette of 1982 by Rem Koolhaas and discusses its ramifications. The essay revolves around arguments put forward by Corner in the late 1990s for the agency of landscape design as structuring development rather than symbolising culture and nature, arguments for what landscape design *does* not what it *means*. To facilitate this, the writings of Bart Lootsma and Alex Wall who, along with Corner, presented the most pertinent and provocative themes in Corner's latest book *Recovering Landscape: Essays in Contemporary Landscape Architecture*, are considered in some detail. Part two concludes with thoughts on datascaping – a new design methodology synonymous with current trends in Dutch urbanism and one that impresses Corner with its capacity to manage and manipulate complex design programmes.

Taken as a whole, the essay offers neither a set of findings nor feigns conclusion rather, it goes to the co-ordinates Corner has set out and explores the field they demarcate. The essay does, however, seek to qualify the claim that James Corner is articulating a middle ground between the deleteriously exclusive categories of landscape planning and landscape design and that this middle ground is crucial for landscape architecture's future as a 'synthetic and strategic art form'.

INTRODUCTION

PART ONE OF THIS ESSAY established the philosophical grounding of James Corner's theoretical work in the early 1990s and discussed Corner's faith in landscape design as the topos of culture's existential orientation. In following his decade of writing about landscape architecture, part one found that the edges of Corner's thinking lie with the rubric of hermeneutics on the one hand and the concept of *landschaft* on the other. Although hermeneutics and *landschaft* would seem to diametrically polarise Corner's work, this second essay attempts to demonstrate through design techniques and projects, that Corner's work leads to and is part of a potential synthesis. In order to develop his arguments and continually define his shifting position, Corner's writing has utilised oppositional structures, however, if we fold his decade of theoretical work upon itself we find a potential reintegration of practices generally isolated as modes of planning or modes of design.

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KEY WORDS

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Datascape*

REFLECTION

To varying degrees, the design techniques, projects and practitioners put forward by Corner, and surveyed below, could all be said to be in pursuit of an art of instrumentality. As this essay will explain and explore, such a pursuit tends to erode the disciplinary boundaries of architecture, landscape architecture and planning.

In introducing his latest book, *Recovering Landscape*, Corner suggests something similar to an art of instrumentality when he momentarily defines landscape architecture as a “synthetic and strategic art form”.<sup>1</sup> As opposed to arranging scenery on the one hand or rationalising productivity and streamlining development on the other, Corner’s landscape architect is one who intervenes more powerfully, creatively and critically in both the make up and meaning of the world. Corner argues persistently that, in order to intervene in developmental processes in such a way, landscape architects need new design methods and more sophisticated modes of representation. Corner asserts that “landscape as a culturally significant practice is dependent on the capacity of its inventors to image the world in new ways and body forth those images in richly phenomenal and efficacious terms”.<sup>2</sup> Corner’s studio-based practices and writings champion the creative processes of collecting, interpreting and representing data, particularly when the processes lead to design propositions that locate meaningfulness at the structural and programmatic level.

A place that has been formative in Corner’s intellectual and creative shift away from the semantic intrigues of design toward the programmatic motors of design, and one that is seminal to a genre of work that seeks an ‘art of instrumentality’ is Rem Koolhaas’s unbuilt design for the Parc de la Villette, produced in 1982. This essay’s focus on praxis in contemporary landscape architecture begins there.

## SEMINAL GROUND

The last few decades of the twentieth century have been a boom for the landscape design industry and one can sense an increasing architectural interest in the ideas and potential of landscape architecture. However, there remains a relative dearth of speculative and critical landscape architectural projects. By this I mean there is not a lot of landscape architecture created for landscape architecture’s sake, that is, projects that risk safe amenity and specifically test ideas and new techniques. For this reason, among others, Corner is not alone in repeatedly reading a lot in to Koolhaas’s Parc de la Villette. The plan, now almost two decades old, appears in Corner’s writings on ecology and mapping and is often cited in articles by Corner, Wall and Lootsma in Corner’s latest book, *Recovering Landscape: Essays in Contemporary Landscape Architecture*.

It is a measure of Koolhaas’s “cunning fluency with imaging”<sup>3</sup> that the plan can play an enduring variety of polemical roles. For Corner, the plan is an emblem of “reformulating form and program into freshly hybrid conditions”,<sup>4</sup> but he also borrows it to flesh out a discourse on designed ecologies, illustrating the point that designed ecologies need not look at all like the way the world once was.

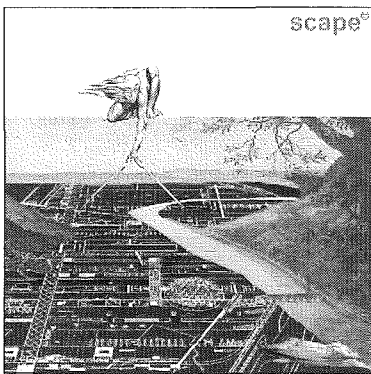


Figure 8: Photomontage by Richard Weller and Tom Griffiths, 2002.

The self-organising striations of the plan by Rem Koolhaas for Parc de la Villette (1982) becomes a model for the whole landscape, one with no architect-Gods or memories of paradise. Buildings, open spaces and infrastructure are interwoven into one extensive hybridised condition – simply ‘scape’.

Corner agrees with Sanford Kwinter in thinking of Koolhaas's proposition as an evolutionary leap, that its qualities of indeterminacy, non-hierarchical striations and programmatic overlays can be understood, not only as ecological metaphors, but actually as socio-ecological catalysts instigating self-organising processes and injecting "indetermination, diversification and freedom into both the social and natural worlds".<sup>5</sup>

Closer to the truth of the proposal by Koolhaas and his Office for Metropolitan Architecture (OMA), is simply the work's legitimate claim to facilitate a range of "programmatic events, combinations, improvisations, differentiations, and adjacencies".<sup>6</sup> As Corner elucidates in his essay 'The Agency of Mapping', the project deployed a system of programmatic layers, separated them out and then superimposed them so that "the resulting structure is a complex fabric, without centre, hierarchy or single organising principle".<sup>7</sup> In fact, layering is a singular organisational principle, but it is one that invites accident and creates complexity as each layer is added to others. Layering programmatic parts of a design brief deftly avoids two things: beaux-arts spatial structures and landscape as symbolic imagery. Although each layer of Koolhaas's mechanical compilation can be couched in purely functionalist, programmatic terms, the resultant "thickened surface" forms a "mosaic-like field of multiple orders".<sup>8</sup> Paradoxically, function in this case leads to surprising form. Likened to the various different games written over the one gymnasium surface, Corner suggests that the resultant fusion of layers might incite hybrid games; a nice idea, but an unlikely reality. 'Reality' in this case matters because the praise for Koolhaas's Parc de la Villette, and much work designed in similar vein, claims to effect and create reality, not just represent it.

As regards ecology in the Parc de la Villette, perhaps if the masses were to interact with its bands of 'stuff' then the park's potential theatricality could bespeak, or at least represent, a sort of contemporary cyborgian ecology, a gymnasium without a roof. But if the abattoir, which the park meant to replace, was an absolute end point in the monstrous, de-natured ecosystem of feeding a city, one wonders by comparison what ecological order Koolhaas really had in mind for the site when he ruled it up and sprinkled confetti over its corpse? This is not to belittle the ecological allegory of indeterminacy in the programme of a park, but one questions whether park design should be reduced to what the protagonists of the performative over the representational refer to as 'organisational field-systems'.

What matters in design culture is not that complex scientific and ecological ideas such as indeterminacy may be [mis]appropriated to new designs, for no-one can claim the true 'ecology' or its representation, but that more fecund design strategies are invoked and circulated as rhetorical icons of practice. Significantly, Corner extrapolates from Koolhaas's Parc de la Villette to suggest "that a truly ecological landscape architecture might be less about the construction of finished and complete works, and more about the design of 'processes', 'strategies', 'agencies',

and ‘scaffoldings’ – catalytic frameworks that might enable a diversity of relationships to create, emerge, network, interconnect, and differentiate”.<sup>9</sup> Koolhaas’s programmatic alchemy has, in this sense, been good to think with and it is remarkable that landscape designers and academics have done so little with it. Equally remarkable is that Bernard Tschumi’s victorious and realised scheme for Parc de la Villette shares much in theory with the unbuilt diagrams of Koolhaas, and yet the disappointments often reported from the former do not cast shadows upon the latter.<sup>10</sup>

At Parc de la Villette the lullaby of landscape in the city was sacrificed to the model of big warehouses without roofs and, even after 20 years, no-one really knows what to do with the mutilated corpse. So, the public vote with their feet and head to Parc des Buttes Chaumont, a nineteenth-century Arcadia just up the road. Whether Arcadia turns out to be a more stubborn model in the imagination of the public than all the challenges to it might have expected, is not of immediate importance, what is of interest is that Koolhaas’s programmatic alchemy has gestated into a broader, contemporary conception of landscape architecture, shared by a new generation of urbane architects and landscape architects. Koolhaas’s Parc de La Villette has become a model for the entire landscape of contemporary culture.

In the early 1980s Koolhaas referred coldly to his systems approach to the design of Parc de la Villette as an exercise in setting out a “field of social instruments”. Expanding upon this, he now approaches the whole city (including its arable lands that are subject to the same systems) as simply “SCAPE®” a condition in which architecture, infrastructure and landscape are understood in a singular hybridised condition, one better negotiated by structural design strategies than preoccupations with aesthetic finery.<sup>11</sup> It is this sensibility that has gripped

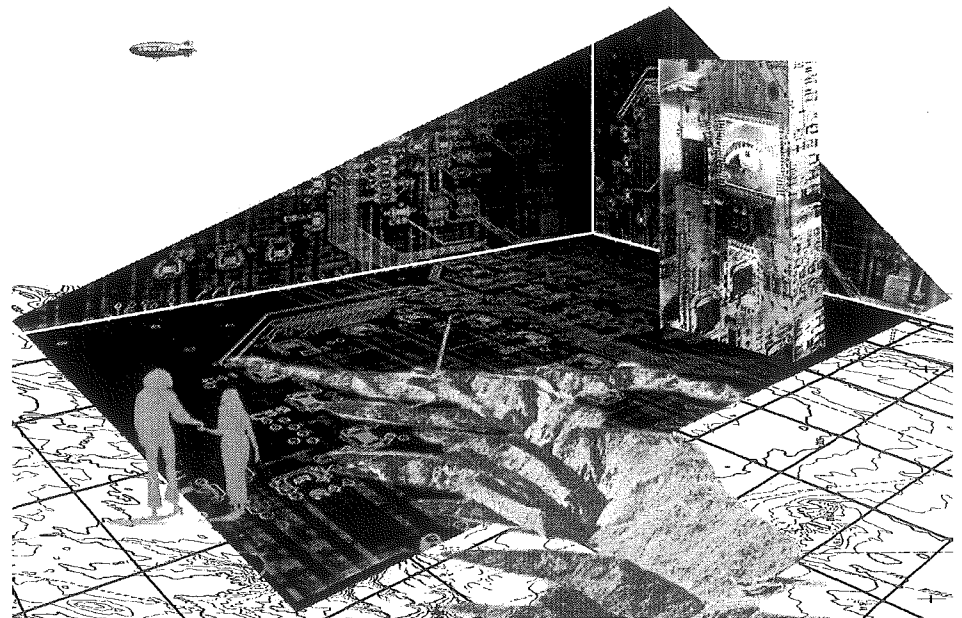


Figure 9: Photomontage by Richard Weller and Tom Griffiths, 2002.

The ghosts of Archigram and Superstudio lead us into a future where, as described by Alex Wall, the ground plane of the city is “catalytic emulsion” or a circuit board, either determining or simply streamlining development.

the imagination of architect Alex Wall, who contributes an article entitled 'Programming the Urban Surface' to Corner's book *Recovering Landscape: Essays in Contemporary Landscape Architecture*.<sup>12</sup>

## FIELD CONDITIONS

Alex Wall introduces this new urban landscape as "a catalytic emulsion, a surface literally unfolding events in time".<sup>13</sup> Just as Corner heralds his *landschaft* by juxtaposing it with the *landskip* that it is not, Wall sets his 'catalytic emulsion' in opposition to the pastoral. Wall explains that design strategies are strictly "instruments, or agents, for unfolding new urban realities, designed not so much for appearances and aesthetics as for their instigative and structural potential ...".<sup>14</sup> Echoing Corner, he explains that this new urban landscape is best understood as "the functioning matrix of connective tissue that organises not only objects and spaces but also the dynamic processes and events that move through them. This is landscape as an active surface, structuring the conditions for new relationships and interactions among the things it supports".<sup>15</sup> Wall speaks of a landscape as if it were a power board, a surface through which to run internet cables, sewerage systems and whatever else is needed to "increase its capacity to support and diversify activities in time".<sup>16</sup> He reminds us that design strategies should be "targeted not only toward physical but also social and cultural transformations, functioning as social and ecological agents".<sup>17</sup>

Wall's rationale for his conception of urban landscape design is based on new urban conditions of placelessness and the mobility of capital, goods and people – very real, but not yet well understood conditions seemingly at odds with landscape architecture's traditional desire for groundedness, orientation and emplacement. For Wall, these disorienting conditions of late capitalism have forced a shift from seeing cities in formal spatial terms to reading them as dynamic systems of flux. As opposed to the squares, parks and districts that the Krier brothers and new urbanists would have us reconstruct along classical or vernacular lines, or the nature many landscape architects mourn the loss of, Wall talks of cities in terms of "network flows, non-hierarchical ambiguous spaces, spreading rhizome like dispersals and diffusions, strategically staged surfaces, connective tissue, ground as matrix and accelerant".

What I think Wall and others are moving toward is this: All things ultimately come from or go to the ground, therefore, the landscape is *the* infrastructure of the future, not just the inert or decorative field into which mechanisms are placed. To privilege the field is to assert both the landscape that exists, and that which can be created as *the* conditions to which all other infrastructural elements or networks are answerable.<sup>18</sup> This announces an architectural paradigm shift in landscape architecture's favour. The shift involves a turn to relational readings of objects – a turn inspired not only by increased complexity and contingency in urban conditions, but also derived from the way in which both ecology and physics teach us of interconnection. This perception of landscape design owes

more to futurism, early architectural modernism and systems thinking than it does the orthodox landscape architectural pedigree of English landscape gardens, democratic parks, the garden city, ecology and Jane Jacobs. Although thoroughly 'modern' in its progressive spirit, the conception of landscape design to which Wall alludes is contrary to early twentieth-century modernism because it privileges rather than marginalises the landscape. To put it another way, perhaps what Wall and Koolhaas are foreseeing and instigating is the arrival of landscape architecture's own belated modernism. With no memory of Arcadia, paradise or a golden age, and probably unimpressed by anti-urban ecology, perhaps Wall and Koolhaas are not so much architects as a new kind of landscape architect.

Even though both authors share the conception of a landscape as primarily an infrastructural medium, Wall's futurism somewhat distorts Corner's humanism as encountered in part one of this essay. It could be contended, therefore, that a landscape as a service matrix is potentially reductive and easily degraded to an instrumental complicity in nothing other than the technological streamlining of the world, a world that Corner's hermeneutics once resisted. However, the suggestions of such complicity in Wall's model must be measured against what is arguably the failing of landscape design and planning, either to resist and critique the postmodern city or to re-imagine it creatively. In simply begrudging the city, landscape architecture ends up sulking in the corner of the metropolis or just tending its gardens. Landscape architecture, a discipline that could read and direct the field, needs, therefore, to entertain new design paradigms and scrutinise its philosophical disposition in an effort to avoid the status quo where it is trivialised and commodified by the very forces it might have once hoped to resist.

Landscape architects have always known that their field is more than inert or decorative and that development should be structured from the ground up, but they have had trouble articulating this to other traditionally more powerful disciplines. Wall's hyperbole is different to landscape architecture's existing philosophical base not only because of its futurism, but more so because it encourages a landscape position that is co-extensive with, rather than dialectical to, the city. And yet, Wall's ultimate aims are not dissimilar to those one expects landscape architects to hold high. Wall declares that the control of field conditions "may be the only hope of withstanding the excesses of popular culture - restless mobility, consumption, density, waste, spectacle, and information while absorbing and redirecting the alternating episodes of concentration and dispersal caused by the volatile movement of investment capital and power".<sup>19</sup> In seeking to resist the forces of globalism, Wall moves back to a more familiar critical regionalism, but he does so without recourse to aesthetics of the local landscape. What then would Wall's landscape look like?

## FIELD FORMS

Despite his insistence that instrumental design strategies transcend aesthetics, there is a systems aesthetic at work when Wall concludes that "the emphasis is on the

extensive reworking of the surface of the earth as a smooth, continuous matrix that effectively binds the increasingly disparate elements of our environment together”.<sup>20</sup> Wall illustrates his thesis with images by ‘Superstudio’ from the 1970s, images wherein the chaos of the city and the complexity of the real landscape is, miraculously, smoothed over by Cartesian grids extended in all directions. Certainly then, on the face of it, the landscape in Wall’s vision can lose its cherished local difference and become subsumed with, and enervated by, the mechanics of the city.

Corner’s colleague, Stan Allen, articulates similar interests to Wall but arrives at a vision of landscape that avoids homogeneity.<sup>21</sup> Allen attempts a theory of design that moves beyond the *object of desire* to the *field of events*. First, this means that in situ assessments of site conditions pay particular attention to the process of change and have a sensitivity to flux. No site is a static platform waiting for something, rather the site is a four-dimensional interdependent system. Allen, like Wall and Corner, dismisses design’s preoccupation with spectacle, grand semiotic messages and static, ideal geometries. Allen, influenced clearly by the new sciences of chaos and complexity, argues that overall form ensues not from the top down but somewhat unpredictably from localised iterations of parts, from the bottom up. Whereas in Wall’s futuristic descriptions of new urban fields there is a sense of impending homogeneity and streamlining, for Allen a sensitivity to field conditions ensures difference at the local level.

We can begin to more clearly imagine ‘field conditions’ by considering some of the examples Wall puts forward. Although seemingly at odds with Wall’s marginalisation of aesthetics, sensationally visual architectural projects, such as the Yokohama International Port Terminal by Foreign Office Architects, seem intent on blurring objects into their fields. In this project, the whole building is liquefied into an idealised and abstracted landscape of fluid folds. Highly de-natured and stylistic, yet wanting to explain themselves in functional terms, such architectural meltdowns are easily induced in computers where, unfortunately, most of them will remain. Nonetheless, such projects serve as powerful indicators of a hybridised and increasingly fluid urbanism that seeks interconnection rather than fragmentation, field conditions rather than objecthood.

Struggling somewhat to find evidence equal to his rhetoric, Wall presents the Dutch landscape architects’ ‘West 8’, led by Adriaan Gueze, as a model landscape architecture practice. Although urban squares are superseded by his own account of a new urbanity, Wall directs us to West 8’s *Schouwburgplein* (Theatre Square) in Rotterdam as an example of a zone “where the public appropriates and modifies the very surface of the city”.<sup>22</sup> When we ask why the public can do this here and not in any other empty city square, we are told that the plaza has built-in footings for ephemeral structures and that the public can interact with the spectacular robotic lights that flank the square. The design’s success is due to West 8 knowing what not to do. They have not littered the place with the detritus of their own hermeneutic subjectivity nor have they sought images of cultural continuity by manifesting palimpsests of the site’s historical context. West 8’s minimalist neo-

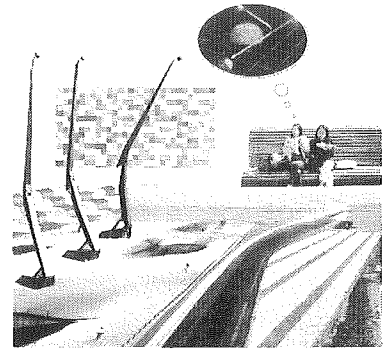


Figure 10: Photomontage by Richard Weller and Tom Griffiths, 2002. The interactive lights from West 8’s *Schouwburgplein* in Rotterdam have walked up onto the roof of the Yokohama International Port Terminal, an icon of building as landscape and object becoming field, by Foreign Office Architects. Off to one side is also West 8’s bold supergraphic at Oosterschelde. A Japanese tourist, a global post-modern flâneur draws the connection between contemporary ‘field conditions’ and Einsteinian spacetime.

functionalism can also be seen in their simple environmental installation at Oosterschelde, a photogenic super-graphic that also happens to have some ecological merit. The stripes of different coloured shells not only suit the visual dynamics of a drive-by audience but also function well as a feeding ground for a local bird population.

Gueze has emerged as a paradigmatic landscape architect by his well-publicised turn to instrumental concerns and urban planning. West 8 claim to lead projects, not clean up afterwards. Unlike the soft environmental artworks that we have come to expect from landscape architects, Gueze's only artwork in recent times was to spread out 800,000 model homes in front of the Netherlands Institute of Architecture. This alarming display of the impending suburbanisation of the Dutch landscape not only focused debate but also demonstrated West 8's active embrace of infrastructure and architecture.<sup>23</sup> It is also worth noting the 'model' citizens that Gueze has in mind when producing design. He believes, "[t]he urbanite is self assured and well informed, finds his (sic) freedom and chooses his own sub-cultures. The city is his domain, exciting and seductive".<sup>24</sup> So, in Holland at least, the flâneur is back! But, even if Gueze's sociology seems romantic, landscape architecture should welcome this ideal client as an alternative to the hapless victims of modernism, or the desensitised suburban consumers that much landscape design must have in mind when it spreads out its familiar palliative embellishments.

In addition, Wall talks of major public works, such as new transport interchanges, networks and linkages, urging that they can be thought of as generating not destroying urban landscape spaces. At the level of urban design, Wall cites the work of Koolhaas (OMA) at Melun-Senart in France, which apparently shows how landscape can be prioritised in the procedure of setting conditions for further development. In OMA's scheme the only fixed entities are a series of negatives or tracts of landscape.<sup>25</sup> With these delineations the unpredictable and inconsistent nature of complex urban development can, not only proceed, but be encouraged. To the landscape architect, the idea of firstly securing open spaces as a strategy for place making is hardly new, however, it does seem as if it takes a glamorous architect of considerable authority and rhetorical skill, to give it publicised credence.

## NOT GARDEN CITIES

Koolhaas's most recent attempt at landscape architecture (designed in collaboration with the graphic designer, Bruce Mau) is not a garden city, rather, it is a park design entitled 'Tree City'. 'Tree City' is the winning scheme for the large, post-industrial, Downsview Park in Toronto. Here, over a vast and banal ex-military site, Koolhaas proposes a matrix of 1,000 paths and intermittent clumps of trees. Disarmingly simple and happily meaningless, if it is to be believed, this matrix is a cost-effective superstructure, within which a diversity of other programmes might eventuate. Reminiscent of Capability Brown's eighteenth-century plantings that were both beautiful and economic, and criticised as such, Koolhaas's groves of trees create an easy, soporific identity for this site.<sup>26</sup> Once again, turning the

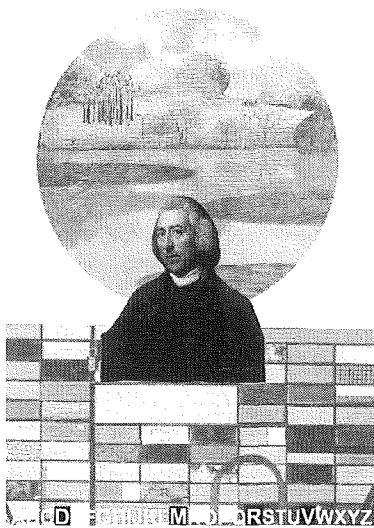


Figure 11: Photomontage by Richard Weller and Tom Griffiths, 2002. The strangely soporific vision of 'Tree City' by Rem (Capability) Koolhaas, the winning design for Toronto's Downsview Park (2001). The design is predominantly comprised of a labyrinth of 1,000 paths and clumps of trees that cover the site like polka dots. Beneath this bubble (by graphic designer, Bruce Mau) is the grid of MVRDV's 'Plant-Pixel City', their "bettonesque" garden show touted to become a new town outside Potsdam in Germany.



tables on the normal sequence of events, 'Tree City' is a landscape strategy before it is an architectural development.

The Koolhaasian offspring, MVRDV also demonstrate a desire to move beyond crafting architectural objects and stake their new and noisy practice on its ability to negotiate the complex field conditions of the contemporary landscape. Not surprisingly, MVRDV have produced 'Plant City', a staged developmental strategy beginning with the 2001 German National Garden Show (BUGA Bundesgartenschau) held, on this occasion, in Potsdam, southwest of Berlin.<sup>27</sup> Here, as with 'Tree City', attention to programme and infrastructure in time developmental stages with in-built degrees of diversity and unpredictability are paramount. Almost making a mockery of it, MVRDV's negotiation of the National Garden Show as an instigative event is instructive for its systematic yet pluralist sensibility. In wanting expressly to free their labours from what they read as landscape architecture's burdens of "'nature', 'purity', 'harmony', and 'nobility'", MVRDV asked "[i]f it is conceivable to make a park where all demands, every imaginable paradox, all garden elements, all styles, all issues are unceremoniously gathered together in an 'e-quality' that avoids morality and prejudice, one where every element can have the space to show its beauty and power".<sup>28</sup> With apparent disregard for the site's intrinsic qualities, and the subsequent abandon that this affords, MVRDV's first move was to spread out what they call a "vegetal Manhattan", a horticultural Noah's Ark that was to exclude no plant species or design styles. Indeed, MVRDV has described this supermarket of landscape architecture and horticulture as "Bettonesque".<sup>29</sup>

For the actual garden show, everything is arranged alphabetically so as to avoid what MVRDV refers to as "artistic composition".<sup>30</sup> Top-soil is removed and stored as hills, atop of which are restaurants where each table has a telescope so visitors can enjoy the exhibits without actually walking through the show. Each grid unit has one main night-light that projects as the concordant alphabetical letter. The designers enthuse that this allows the site to be read from aeroplanes as a 'text message'. After the festivities of the garden show are complete, housing, in a range of styles and densities, is grafted on to the remnant gardens. The grid units of the matrix of Plant City are 20 x 50 metres, deemed appropriate for a range of building typologies MVRDV propose to developed. The grid is subdivided by 3.5-metre-wide paths that later become the streets of the new town. MVRDV names this new townscape 'Pixel City' claiming it to be a "true garden city" and one with such diversity and intensity that the differentiation between field and object collapses, or as MVRDV puts it, the field itself becomes an object.<sup>31</sup>

There is something refreshing, yet juvenile in this exaggeration of design programme and the designer's forecast of diversity, and one cannot help but envisage a far tawdrier outcome. Although novel, and witty, MVRDV's Plant-Pixel City is ultimately not that dissimilar to Rob Krier's 'Kirchsteigfeld', a formal, conservative, beaux arts garden city for 35,000 people, itself not far from Potsdam. Krier's master plan, developed in the early 1990s, accords with his renown aesthetic determination

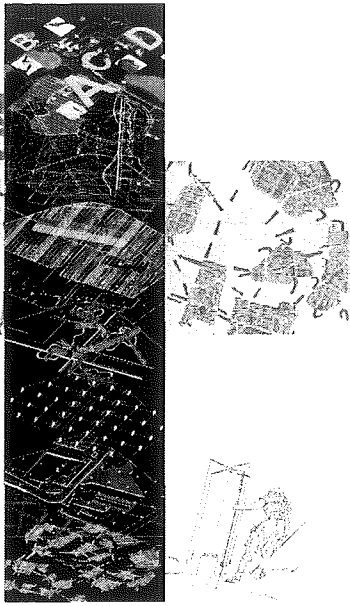


Figure 12: Photomontage by Richard Weller and Tom Griffiths, 2002. From the ground up the overlaid maps include Guy Debord's desire lines through Paris, Bernard Tschumi's Parc de la Villette, OMA's Parc de la Villette, Peter Eisenman's site analysis for the University Art Museum of the California State University at Long Beach and finally, Raoul Bunschoten's gameboards.

to model the future on what he understands as the best of (most legible urban form) the past. Krier's master plan breaks down into courtyard components wherein it attempts to achieve some measure of aesthetic diversity by ensuring that different architects design different houses in each courtyard package. The courtyards, designed by landscape architects Muller Knippschild Wehberg, are all different in form but are also all designed primarily to hold stormwater.<sup>32</sup>

Whilst he includes other architects in his version of conformity Krier imposes a strict level of homogeneity over the entire 'Kirchsteigfeld' development, whereas MVRDV confuse botanic diversity with human diversity and propose the chaos of the global supermarket flung across an American grid. Genuine difference eludes them both.

## MAPPING

MVRDV, and Koolhaas, are developing design techniques that can cope with the contingencies and complexities of manifold design programmes in sites that are expected to be many things over time. Corner, with a view to re-aligning landscape architectural projects more powerfully toward such cultural conditions, also argues consistently for new techniques of design process and representation, and it is to this major aspect of his career that I now devote some time.

Orthodox maps succeed brilliantly by reduction of that which they pertain to represent. Design, itself unable to proceed without studying and making maps, cannot work with the overly reductive nor the overly complex. Because designers are interested in depicting and intervening in the manifold, interconnected nature of reality (in both poetic and pragmatic senses) they need mapping techniques that, on the one hand, open themselves to the infinitude of poetics and, on the other, carefully hone and manage the facts of the situation. Such maps do not exist, they must be constructed by design.

Instead of design paradigms that defer creativity until after the data is collected, Corner stresses that the entire process of collecting, assembling and inter-relating data is creative.<sup>33</sup> The data might in fact be 'pure' and 'objective' but the way it is manipulated is not. Corner explains mapping is rhetorical and hermeneutic; it is not "the indiscriminate listing and inventorying of conditions as in a tracing, table or chart but rather a strategic and imaginative drawing-out of relational structures".<sup>34</sup> What also appeals to Corner is that the rhetorically crafted map might be an end in itself, projecting not toward justifying yet another designed commodity or spectacular image, but serving to activate a different reading of a situation. To that end Corner, in his essay 'The Agency of Mapping: Speculation, Critique and Invention', which is in many ways a seminal landscape design-studio text, presents an array of new design techniques, entitled: 'Drift', 'Layering', 'Gameboard' and 'Rhizome'.<sup>35</sup>

'Drift' implies transgressive paths through institutionalised frameworks, an example of which is the Situationist icon '*Discours sur les Passions de l'amour*', a montage by Guy Debord. The artist has taken fragments of conventional maps of Paris and rearranged them into a personalised, chimerical non-plan, a labyrinth of 'desire

lines' through the city. More concerned with (dis)orientation than linking A to B, Debord's map proposes nothing by way of design and everything in terms of imaginative re-occupation of a place. For Corner, the idea of drift "discloses hidden topographies within ruling, dominant structures in an attempt to re-territorialise seemingly repressed or spent ground".<sup>36</sup>

The technique of 'layering', as regards its manifestation in Koolhaas's design for Parc de la Villette has been discussed already, Corner, however, also takes time to accredit the technique to Peter Eisenman, in conjunction with the landscape architect Laurie Olin.<sup>37</sup> Eisenman's interest in layers is not driven by programmatic facilitation so much as by his desire to use architecture to mine the way texts and images entwine and distort within the mind. Corner says Eisenman constructs "a radically new fiction out of old facts" forcing the data into new forms. Certainly, the results of Eisenman's assemblages seem more troubled than the innocuous contextualism that mainstream landscape architecture arrives at by similarly layering information.<sup>38</sup>

Gameboards, exemplified by the practice of Raoul Bunschoten, are interactive maps that allow the multiple and inherently conflicting interest-groups within a certain place to participate in the design planning process and 'play out' their differences. The designer/facilitator attempts to translate the numerous and richly eidetic projections that bear upon a certain place, into spatial terms inscribed upon the map. As Corner explains it, the facilitator is not a mere go-between but stages the process rhetorically. This involves not the abstract accumulation of data as one expects in a Geographic Information System (GIS) mapping inventory but, rather, it is described as a "street level ethnography"<sup>39</sup> that places the designer on a very fine line of directing, but not predetermining, processes and outcomes.<sup>40</sup>

Mapping, for Corner, is a creative process concerning "... connections, relationships, extensions and potentials ..." - in a word rhizomatic.<sup>41</sup> Like the roots of mangroves, the principle of the rhizome is mainly horizontal growth but also vertical extension. Each node in the system is its own centre yet bound to every other in a non-hierarchical, multi-directional network. For example, unlike the tree of knowledge, the Internet is rhizomatic and, as a spatio-temporal metaphor of contemporary culture, its fundamental principle is not taboo and teleology but connectivity.

Connectivity is also a fundamental ecological notion where we relearn, through chaos theory, the ancient and Eastern notion of all things being interconnected. We learn also that greater potential is conferred on the local event's ability to effect the whole. It follows that cities and individual sites are increasingly understood in terms of their interconnectivity, as opposed to their bounded isolation. Corner describes a site in terms of its "... connections, relationships, extensions and potentials. In this sense then the grounded site, locally situated, invokes a host of 'other' places, including all the maps, drawings, ideas, references, other worlds and places that are invoked during the making of a project".<sup>42</sup> Denis Cosgrove suggests that sites are encrypted with "postmodern geometries and global images, the emerging forms of locality implied by networks".<sup>43</sup> Similarly, cultural



Figure 13: Photomontage by Richard Weller and Tom Griffiths, 2002. Daniel Libeskind's rhizomatic and intentionally chaotic master plan for the centre of Berlin (1991) montaged into an aerial image of the Potsdamer Platz and surrounding landscape.

geographer, Doreen Massey extends this new sensibility suggesting, “instead of thinking of places as areas with boundaries around, they can be imagined as articulated moments in networks of social relations and understanding”.<sup>44</sup> In this cluster of associations, the rhizomatic metaphor comes to life as both a mindscape and ecology of contemporary culture. For Corner, the metaphor of the rhizome heralds a mode of design that no longer seeks to reflect heaven's Platonic forms, rather, it is “burrowing and extending”, laterally interconnecting and “structuring new and open-ended relationships”.<sup>45</sup>

## NOT A TRACING

Corner urges designers to make maps not tracings. In agreement with the celebrated French spatial poetics of Gilles Deleuze, Corner argues that tracings “return to the same” whereas maps can concoct, convey and connect up with alternative worlds. A map to an alternative world is Daniel Libeskind's remarkable plan for the invited design competition for the Potsdamer Platz in Berlin in 1992. Libeskind's plan is primarily rhizomatic but simultaneously layered and not unlike a buildable rendition of Debord's *Discours sur les Passions de l'amour*.<sup>46</sup> Unlike almost every other plan for the resurrection of Potsdamer Platz, that elected timidly to end the twentieth century by clinging to the palimpsest of the nineteenth, Libeskind could not *return to the same*.

The design proposition is structured along nine main lines of force that are derived from specific events and specific places related to, but not necessarily within, the site. This mandala is the author's own geomancy of the Potsdamer Platz, as opposed to official maps and histories. Fractalising along the nine “muse” lines, the design reaches out in all directions, transgressing any boundary it encounters. Libeskind's proposed labyrinth is partially underground, at ground level and hovering above ground. It is unclear what is open space, what is built space, what is street and what is building, what is figure and ground. Layered into the maelstrom are particular people's signatures, the periodic table, slices of many other cities and fragments of the author's other projects, all questioning where Berlin begins and ends as an idea, as a story and as a place. Libeskind's map ultimately hovers between the real and the impossible, between a mindscape and a cityscape.

Whilst the plan image would seem to indicate three dimensional form, it obfuscates the readily quantifiable real estate packages that developers and bureaucrats expect from architectural master planning. The plan is asking perhaps for a different way of constructing a new city centre and maybe its seemingly ‘natural’ complexity is actually arguing that order will arise, not from the master plan down but, from localised iterations up. Itself the result of somewhat indeterminate processes, this map by Libeskind, clusters uneasily around one of the twentieth century's most complex and excruciating sites. Whereas most other submissions seemed ready, willing and able to build a more streamlined new Germany, Libeskind's map beckons us into a city that is foreign to everyone and, hence, a place anyone might make home.<sup>47</sup> If Libeskind's labyrinthine map leads us anywhere it is out of the twentieth century.

Might this radically subjective and hermeneutic speculation on urban form offer us the historical optimism lacking in Krier's Kirchsteigfeld, and the substance lacking in MVRDV's Pixel City? Libeskind's scheme, sent to the judges in several pieces, with the message attached that "Humpty Dumpty fell off the wall", was resolutely rejected. It was rumoured that Rem Koolhaas, foreseeing the outcome, resigned as a judge.

## FORM FOLLOWS DATA

A new generation of designers are moving out of the shadow of poetic and theoretical giants such as Libeskind and Eisenman. The designers are doing so, first, because there is nowhere else to move and, secondly, because the dialectics of design, as an intensely psychological or spiritual tension between form and function, idea and reality, are now inappropriate orientations for generally getting on in a culture of 'too much data'. Whilst Libeskind projects a radically subjective and poetic overload of information back into the world, maps of design processes that, first, set the subjective author aside, and then saturate themselves in the banal data of a project, are known as datascares. For the so-called datascapist the design process becomes a mode of form follows data, a question of computation not semiotics, a question of negotiating statistical limits not hermeneutic intrigues.

Bart Lootsma, another contributor to Corner's recent collection of essays celebrating the recovery of landscape, explains that datascares are "visual representations of all the measurable forces that may influence the work of the architect or even steer or regulate it".<sup>48</sup> Corner advocates datascares as: "revisions of conventional analytical and quantitative maps and charts that both reveal and construct the shape-forms of forces and processes operating across a given site".<sup>49</sup> Optimistically, Corner asserts "the datascape planner reveals new possibilities latent in a given field simply by framing the issues differently ... in such a way as to produce novel and inventive solutions".<sup>50</sup> Intriguingly then, the datascapist must first convert data into a shape-form that can be used to form a project but that does not betray the original meaning of the data.

Not unlike landscape architecture's recourse to site analysis to justify its outcomes, datascares are thought to have great persuasive, commercial and bureaucratic force, because the subjectivities of the designer can be embedded in seemingly objective data. Whereas more romantic conceptions of the design process see the autonomous designer descend from the ivory tower with an ideal form that then, more or less, collides with site limitations and is endlessly contested, corrected, deformed and starved in the name of the original - the datascapist does the inverse and begins with the outer limits of a project and an acceptance that a project is always already a site of negotiation. Deferring a preconceived design outcome, datascaping actively embraces restrictions and its regulations. For example, Lootsma tells us that some of the most important threads running through West 8's landscape design work are "such apparently uninteresting things as traffic laws and the civil code - things often seen as annoying obstacles by designers who put their own creativity first".<sup>51</sup> Lootsma seems to suffer a residual and somewhat misplaced romanticism when he

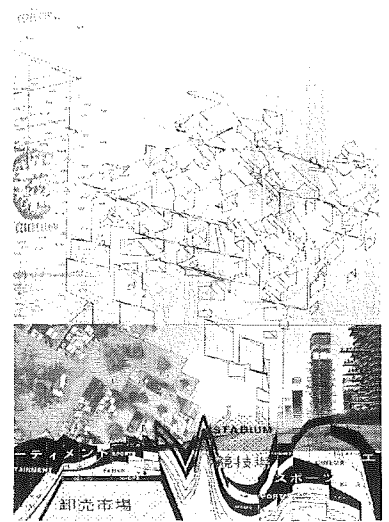


Figure 14: Photomontage by Richard Weller and Tom Griffiths, 2002.

The graph by Rem Koolhaas at the bottom of the montage demonstrates a way of mapping the programmatic features of a project into what is known as a datascape. This two-dimensional organisation of programme translates into the third dimension in two somewhat bi-polar manifestations of data by the Dutch urban designers, MVRDV. The first, directly above the datascape by Koolhaas, is 'Pig City', MVRDV's response to the statistics of pork consumption. The second, evidenced by shrapnel forms, is of MVRDV's 'Claustro City'. The form has been obtained not by intuition or art but by simply mapping banal regulations such as fire restrictions and sun angles into a 100-metre square block of (conceptual) architectural matter. MVRDV argue that, paradoxically, the result is anything but banal. In the background is the perennial spectre of robotics.

goes on to claim, that for a designer to set aside their subjectivity and follow the bureaucratic rules of a given place, means they “commit a genuinely public act in which everyone can participate and perhaps even subvert”.<sup>52</sup>

Winy Maas of MVRDV, a group synonymous with datascaping, also willingly embraces all the economic and regulatory constraints affecting any design project. Maas argues that, in focusing on and working almost exclusively with this factual material, a project’s form can be pushed beyond the romanticism of artistic intuition or known geometry and, further, that the result is somewhere between critique and ridicule of a world unable to grasp the dimensions and consequences of its own data.<sup>53</sup> For example, not unlike Adriaan Gueze literally making a model of 800,000 immanent new Dutch homes, MVRDV recently projected Dutch population numbers so as to extrapolate the number of pigs being consumed at a certain point in the future. This number equated to more land than the Dutch can feasibly afford and so MVRDV produced stark computer graphics of ‘Pig City’, rows of skyscrapers full of pigs, replete with the systems necessary to their feeding, slaughtering and processing.

In this sense, the datascape is both a dystopian shock tactic and a brave refusal to recoil from reality into ‘semantic reserves’ or boutique design. Indeed, from the perspective of ‘Pig City’, much design, and its discourse, seems decadent and largely irrelevant. ‘Pig City’, however, is an extreme example, and a somewhat inappropriate one because, by its nature, it can perhaps escape aesthetic concern. Pig City does to pigs just what Auschwitz or Eastern European architectural modernism did to humans and, therefore, when datascaping is simply a literal extrapolation and manifestation of dramatic data, it is not only relevantly monstrous but also pathetic, and dangerous.

As regards human cities, Maas points out that, in architectural terms, places around the world are not so prone to homogeneity as critical regionalists would have us fear. For Maas, places are manifestly different and this difference is quite simply because of the basic data that lies behind their main formal qualities. Manhattan is the result of certain simple building codes and other quantifiable indices, just as different types of agricultural modes shape certain landscapes. Self-evidently correct as Maas’s point is, it also smacks of an attempt to translate what in the biological world is presented as genetic determinism, on to the plane of the built environment. It is equally self-evident that every city and every landscape is a manifestation of deeper layers of ‘data’ such as the stuff of politics, language, memory and mythology, most of which is hard to map empirically. Everyone knows this, but MVRDV, to its credit, is trying now to get at things from a different angle and in a manner that makes an impact. If this means abandoning or radically relocating the fine art and craft of design then so be it. In this sense, the datascape not only threatens to drain objects of authorial meaning it also challenges the hegemony of the eye in the conception, construction and interpretation of design.

It is easy to understand how datascares are descriptive of design problems and programmes, but not so easy to see how they are generative of inventive (as opposed to crudely neo-functionalist), design responses. How the representation of data

morphs into the third and the fourth dimensions is curious, but perhaps the point is that datascares are not chasing a final and unique aesthetic form. That is, the designer/datascapist is more concerned to reframe the issues and manifold contingencies operating over any given site and, in so doing, might restructure the way a site is thought of or impacted upon by a range of different influences over time. The creative and critical operation of design is directed at the nexus of social, political and economic issues that will ultimately manifest themselves in any given place, which is, in an old-fashioned word – planning. There is no doubt as to the instrumental efficacy of the datascape but there are real doubts as to its potential to collapse into precisely the sort of methodological reductionism Corner originally set his hermeneutics against.

Making form, and crafting its semiotic load, cannot be indefinitely deferred or completely conferred on to mechanisms beyond the author. One must take responsibility. As Sanford Kwinter says, diagrams do not lead causally to forms, so conceptual and aesthetic leaps are made in datascaping that can really only be accounted for by designers manipulating computers and their design programmes.<sup>54</sup> The unique author, wrestling with the problems of translating poetic meaning into form, is now replaced by the datascapist manipulating computational limits and real-world rules. In emergent processes of computer-generated design, new intellectual and representational problems arise, but simultaneously, the reciprocity between designer and project across the gap between ideas, forms, site and programme begins to accelerate. The computer encourages and enables a more fluid design process between mind and matter.

Data related to a programme or a site is fetishised in architecture at the moment. This is promulgated by the fact that computers can take reams of banal information, convert it into zeros and ones and then visualise previously unimaginable and unbuildable spaces. Landscape architecture, however, is no stranger to site data. On the contrary, it has made site analysis data central to its design process and philosophy for the last three decades. Landscape design and planning have both been effective at collecting data, but it could not be said that they have been good at creatively manipulating that data. Although some of the design results and claims made for datascaping seem as faddish as they are inflated, we can productively ask that, if the datascaper can now, according to Corner, take bland data and make novel and inventive solutions why has the landscape design process as we know it not been able to?

First, the purpose and medium of landscape design should not, and does not always lend itself to the pursuit of formal novelty. Secondly, where landscape architects have paid close attention to their data they have perhaps expected it to do all the work. Positivist rather than hermeneutic sensibilities have reduced the catalytic role of the author in any design process beyond recognition. Alternatively, consider that much landscape architecture, whilst paying lip service to site analysis data, has not in fact worked with the data carefully enough and allowed it to come to the surface. This is because designers are often more intent upon usurping the data rich design process as they make haste toward the mimesis of a

preconceived, expected or desired image. For example, regardless of what site data might indicate, designers and clients will, as is often bemoaned, arrive at something picturesque. Finally, in so far as the computer is an essential tool for the creative manipulation of data, we should recognise that computer-aided design in landscape architecture is incipient and, therefore, it is too early to admonish for a lack of inventiveness. Certainly the opportunity is there for landscape architecture, because every site is a richly imbricated datascape, a complex ecological and cultural field condition that can be modelled and then shaped. The computer can work in time, simulating and visualising dynamic processes of change under specific conditions – modelling complex ecological and cultural flows in relation to design interventions. What beckons within the conceptual and technical frame of the datascape is an intersection of the deleteriously divided art and science of the discipline.

Lootsma stresses that the datascape “is less about philosophy, theory, and aesthetics, and more about how the visionary and the pragmatic may be combined in creative and paradoxical ways”.<sup>55</sup> Lootsma continues to distinguish a new generation from the old, declaring that datascaping is concerned with “critical pragmatism” not critical regionalism.<sup>56</sup> We know that the grand narrative of reconciling modernity with place, rules the passion of critical regionalism – so the question to ask of Lootsma’s critical pragmatism is ‘critical of what?’ and ‘pragmatic toward what end?’. Lootsma, Wall and Corner all answer that the purpose of design is to “realign the conditions of late capitalism toward more socio-ecologically enriching ends”.<sup>57</sup>

In the final analysis, the datascape is either a canny placing of the art of design where it is least expected, or an end game. Gerrit Confurius, editor of *Daidalos: Architecture, Art, Culture*, sees datascaping as a form of modernism cured of the great illusions of the twentieth century. But this could mean simply postmodernity, which postmodern theorist, Dick Hebdige devastatingly defines as modernity without hope. Perhaps, for our purposes, there is hope in thinking that a “form of modernism cured of the great illusions of the twentieth century” could be a definition of a relevant practice of landscape architecture.<sup>58</sup>

## CONCLUSION

With express support for the idea and methods of the datascape, Corner explains that his own design work aims “to both subvert and engage dominant interests”.<sup>59</sup> Importantly, Corner *does* design, but his projects do not feature in his writings and it has not been the purpose of this essay to test Corner’s theory against his design work. Corner’s design projects, in so far as one can tell, do start to give form to his repeated priority, that design engages at the level of structural, ecological, cultural, economic and political forces that impinge upon sites. However, if there is attention to hermeneutic richness in Corner’s work then it is not explicit, but buried deep in the instrumental aspects of each place.

In the light of all that Corner has said about the theory and praxis of landscape architecture his design projects deserve scrutiny, especially now that his finalist



scheme for Downsview Park in Toronto can be read against those by Tschumi and Koolhaas. Additionally, the practice he shares with architect, Stan Allen has just won a competition for the design of Fresh Kills, a vast wasteland on Staten Island, in New York. This project seems well timed and is of such a scale and complexity as to facilitate a manifestation of the issues this essay has circumscribed.

The main feature in Corner's writings is his foundational faith in landscape architecture as a medium through which larger historical questions of meaning, modernity and ecology can be enacted and influenced. Part one of this essay drew an arch, from hermeneutics to *landschaft* and attempted to chart the philosophical undercurrents into which these columns are plumbed. Part two sought to apply and examine this in closer proximity to design projects and emerging design techniques. My purpose in this whole essay has been to offer an unashamedly subjective survey of a body of work by a landscape architect I consider to be particularly relevant. The breadth of the field Corner's polemics light up conveys a grandeur that is properly within landscape architecture's philosophical and practical scope. James Corner's writings have not didactically prescribed what landscape architecture is or how it is to be made but he has set the coordinates for landscape architecture to be discussed and practised as a "synthetic and strategic art form", if not the *Gesamtkunstwerk* in the twenty-first century.

## ACKNOWLEDGEMENTS

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## NOTES

<sup>1</sup> Corner, J (1999) Introduction: Recovering Landscape as a Critical Cultural Practice, in *Recovering Landscape: Essays in Contemporary Landscape Architecture*, Corner, J (ed), Princeton Architectural Press: New York, p 2.

<sup>2</sup> Corner, J (1999) Eidetic Operations and New Landscapes in *Recovering Landscape: Essays in Contemporary Landscape Architecture*, Corner, J (ed), Princeton Architectural Press: New York, p 167.

<sup>3</sup> Eidetic Operations and New Landscapes, above n 2.

<sup>4</sup> Eidetic Operations and New Landscapes, above n 2, p 164.

<sup>5</sup> Corner, J (1997) Ecology and Landscape as Agents of Creativity in *Ecological Design and Planning*, Thompson, G and Steiner, F (eds), John Wiley & Sons: New York, pp 81-108, p 102.

<sup>6</sup> Ecology and Landscape as Agents of Creativity, above n 5.

<sup>7</sup> Corner, J (1999) The Agency of Mapping: Speculation, Critique and Invention in *Mappings*, Cosgrove D (ed), Reaktion Books: London, p 235.

<sup>8</sup> The Agency of Mapping: Speculation, Critique and Invention, above n 7, p 235.

<sup>9</sup> Ecology and Landscape as Agents of Creativity, above n 5, p 102.

<sup>10</sup> These disappointments are largely anecdotal and also based on my own experiences of four different occasions. Academically, Elizabeth Meyer does a sound job of exposing the park's reality versus its rhetorical positioning. Meyer, E (1991) The Public Park as Avante-Garde (landscape)

Architecture: A Comparative Interpretation of Two Parisian Parks, Parc de la Villette (1983–1990) and Parc des Buttes Chaumont (1864–1867), *Landscape Journal*, v 10, pp 16–26.

<sup>11</sup> For a succinct summation of Koolhaas's continued conflation of architecture and landscape into hybrid conditions, see Angelil, M and Klingmann, A (1999) Hybrid Morphologies: Infrastructure, Architecture, Landscape, *Daidalos: Architecture, Art, Culture*, v 73, pp 16–25.

<sup>12</sup> Wall, A (1999) Programming the Urban Surface in *Recovering Landscape: Essays in Contemporary Landscape Architecture*, Corner, J (ed), Princeton Architectural Press: New York, p 233–249.

<sup>13</sup> Programming the Urban Surface, above n 12, p 233.

<sup>14</sup> Programming the Urban Surface, above n 12, p 243.

<sup>15</sup> Programming the Urban Surface, above n 12, p 233.

<sup>16</sup> Programming the Urban Surface, above n 12, p 233.

<sup>17</sup> Programming the Urban Surface, above n 12, p 234.

<sup>18</sup> I have explored this further in a recent keynote address at the 2001 MESH landscape conference at the Royal Melbourne Institute of Technology (RMIT). A transcript is available in CD format in *KERB, Journal of Landscape Architecture*, 2001, November, #10.

<sup>19</sup> Programming the Urban Surface, above n 12, p 247.

<sup>20</sup> Programming the Urban Surface, above n 12, p 246.

<sup>21</sup> Allen, S (1997) From Object to Field in *Architecture After Geometry*, AD, #127, pp 24–32.

<sup>22</sup> Programming the Urban Surface, above n 12, p 242.

<sup>23</sup> A range of West 8's projects can be found in, Molinari, L (ed) (2000) *West 8*, Skira Publishing: Milano.

<sup>24</sup> Gueze, A cited in Programming the Urban Surface, above n 12, p 242.

<sup>25</sup> Programming the Urban Surface, above n 12, p 238.

<sup>26</sup> See the following website established by Tom Leader and others for the express purpose of reviewing the five finalist schemes for Downsview Park, <http://juncus.com/home/home.html>.

<sup>27</sup> The Bundesgartenschau – National Garden Show is a major event in the German design calendar, and landscape design companies compete to win the event. The show itself is a major attraction, but it is also expected to instigate more enduring urban design developments in any given locale.

<sup>28</sup> MVRDV, FARMAX (1998) *Excursions on Density*, 010 Publishers: Rotterdam, p 620.

<sup>29</sup> MVRDV, FARMAX, above n 28, p 621.

<sup>30</sup> MVRDV, FARMAX, above n 28, p 622.

<sup>31</sup> MVRDV, FARMAX, above n 28, p 623.

<sup>32</sup> Muller Knippschild Wehberg (MKW) is now reconfigured as Lutzow 7. I am aware of the design of Kirchsteigfeld because, with MKW, I worked on it.

<sup>33</sup> The Agency of Mapping: Speculation, Critique and Invention, above n 7, p 217.

<sup>34</sup> The Agency of Mapping: Speculation, Critique and Invention, above n 7, p 230.

<sup>35</sup> The Agency of Mapping: Speculation, Critique and Invention, above n 7, p 229–250. Not only do these examples present an array of contemporary techniques that landscape architects can develop further, as has been the trend in design studios for some time now, they also help qualify Corner's brash rejection of "the narrative references of high art".

<sup>36</sup> The Agency of Mapping: Speculation, Critique and Invention, above n 7, p 235.

<sup>37</sup> The Agency of Mapping: Speculation, Critique and Invention, above n 7, p 237–239.

<sup>38</sup> The Agency of Mapping: Speculation, Critique and Invention, above n 7, p 239.

- <sup>39</sup> The Agency of Mapping: Speculation, Critique and Invention, above n 7, p 243.
- <sup>40</sup> The Agency of Mapping: Speculation, Critique and Invention, above n 40.
- <sup>41</sup> The Agency of Mapping: Speculation, Critique and Invention, above n 7, p 213–214.
- <sup>42</sup> The Agency of Mapping: Speculation, Critique and Invention, above n 7, p 224.
- <sup>43</sup> Cosgrove, D (1999) Liminal Geometry and Elemental Landscape: Construction and Representation, in *Recovering Landscape: Essays in Contemporary Landscape Architecture*, Corner, J (ed), Princeton Architectural Press: New York, pp 103–119, p 118.
- <sup>44</sup> Massey, D (1993) Power, Geometry and a Progressive Sense of Place in *Mapping the Futures*, Bird, J (ed), Routledge: London, pp 68.
- <sup>45</sup> The Agency of Mapping: Speculation, Critique and Invention, above n 7, p 244.
- <sup>46</sup> I have described this scheme and others submitted to the 1992 competition more substantially elsewhere. See Weller, R (1996) Lebensraum: The Life and Death of the Potsdamer Platz, *Transition: Discourse on Architecture*, v 50/51, pp 40–52.
- <sup>47</sup> Writing in Corner's *Recovering Landscape: Essays in Contemporary Landscape Architecture*, Alan Balfour passes over Libeskind's plan as "fantastic and outrageous". Whilst hardly enthusiastic for the winning design, Balfour also intimates that Libeskind's work would fail to give form to public life. Balfour suggests that the work is emblematic of a discipline corrupted by authorial subjectivity. Balfour neglects to tell us upon what basis design work should then be placed and, in my view, he misreads the spatial potential for public life that Libeskind's provocative plan could instigate. Balfour mentions the landscape design proposition of replacing the existing earth of the site with that from international borders as "the ultimate symbolic landscape". Through no fault of his own, Balfour neglects to credit it to Room 4.1.3 in association with Muller Knippschild Wehberg. See Balfour, A (1999) Octagon in *Recovering Landscape: Essays in Contemporary Landscape Architecture*, Corner, J (ed), Princeton Architectural Press: New York, pp 87–100, p 96.
- <sup>48</sup> Lootsma, B (1999) Synthetic Regionalization: the Dutch Landscape Toward a Second Modernity in *Recovering Landscape: Essays in Contemporary Landscape Architecture*, Corner, J (ed), Princeton Architectural Press: New York, pp 251–274.
- <sup>49</sup> Eidetic Operations and New Landscapes, above n 2.
- <sup>50</sup> Eidetic Operations and New Landscapes, above n 2.
- <sup>51</sup> Synthetic Regionalization: the Dutch Landscape Toward a Second Modernity, above n 48, p 266.
- <sup>52</sup> Synthetic Regionalization: the Dutch Landscape Toward a Second Modernity, above n 48, p 266.
- <sup>53</sup> Maas, W (1999) Datascape: The Final Extravaganza, *Daidalos: Architecture, Art, Culture*, v 69/70, p 48–49, p 49.
- <sup>54</sup> Kwinter, S cited in Eidetic Operations and New Landscapes, above n 2, p 166.
- <sup>55</sup> Synthetic Regionalization: the Dutch Landscape Toward a Second Modernity, above n 48, p 257.
- <sup>56</sup> Synthetic Regionalization: the Dutch Landscape Toward a Second Modernity, above n 48, p 264.
- <sup>57</sup> Synthetic Regionalization: the Dutch Landscape Toward a Second Modernity, above n 48, p 273.
- <sup>58</sup> Confurius, G (1999) Editorial, *Daidalos: Architecture, Art, Culture*, v 69/70, p 6–7.
- <sup>59</sup> Corner, J (1999) Field Operations, *Architecture of the Borderlands*, AD, vol 69, 7–8/1999.