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



FROM THE PRESIDENT



First of all, I would like to thank everyone for the enthusiastic response to the international month of Landscape Architecture! The organized events all over the world are truly

thrilling and the substantial contribution to this issue of IFLA-News is also remarkable!

Right now as I am writing this message, I am in the United Nations Compound in Nairobi, Kenya, observing the 23rd Governing Council.

We had the Habitat Professional Forum (HPF) meeting on Tuesday April 12th. The HPF is a multidisciplinary group that gathers professional associations such as the UIA, ISOCARP, IFLA and others, each of which are committed to supporting the UN-Habitat in its goal of developing and fostering an improved quality of life in cities. In this way, IFLA is also contributing with a multidisciplinary approach at the global level. Curiously, this event took place in April, our Landscape Architecture month and was about multidisciplinary practice, a wonderful coincidence!!!

With a warm hug from Nairobi and looking forward to seeing you all in Zurich!!!

Desiree Martínez

BOFFA MISKELL LIMITED: Multi Discipline . Collaboration

Rachel de Lambert

Boffa Miskell is New Zealand's largest and longest running (since 1972) landscape architectural consulting firm. The practice is employee owned by 33 shareholders which make up a portion of a 156 person staff. We have offices in Christchurch, Wellington, Tauranga, Auckland, and in 2010 we established a small project office in Shanghai, China.

Interdisciplinary collaboration is fundamental to the way in which we practice landscape architecture at Boffa Miskell. Internally, our projects are informed through inputs from landscape architecture and urban design as well as through the ecological, sustainable, cultural and planning disciplines, and are supported by a strong GIS, CAD, graphic design and visualization team. Externally, we have enduring relationships with leading engineering and architectural practices as well as artists, conservation specialists, social planners, transport planners, recreation and tourism specialists, economists and property specialists.

The different perspectives which come from working closely and collaboratively with a 'best-for-project' attitude across a wide range of disciplines stimulate the design process and deliver highly competent, functional and innovative projects.

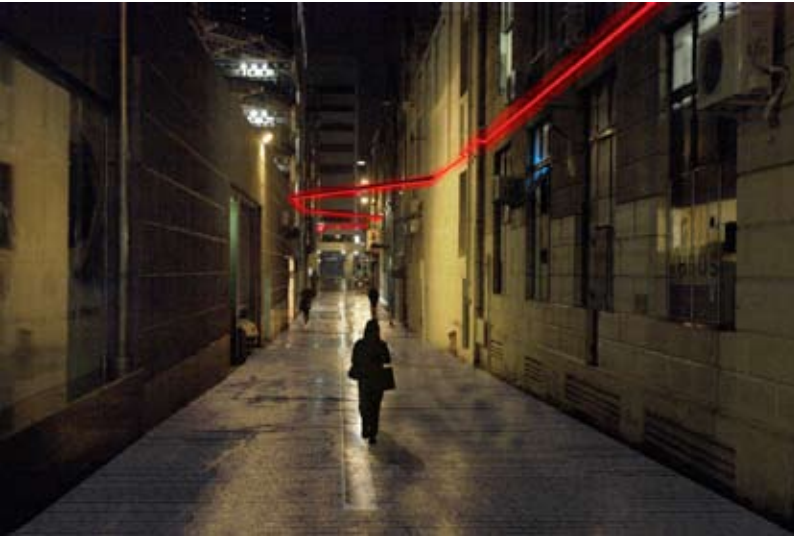
One recent exemplar project resulting from close design collaboration is St Patrick's Square in Central Auckland. This project involved a partnership agreement with the client; the Auckland City Council (currently the Auckland Council), the design team led by Boffa Miskell, a number of key suppliers and the contractor. Boffa Miskell is also the lead consultant for the interdisciplinary design team responsible for Auckland's central business district (CBD) streetscapes delivery program, having been selected by the former Auckland City Council as the preferred consultant for the 150 million dollar (NZ), 10 year upgrade project (2004



St Patrick's Square



Fort Lane



Fort Street

– 2014). Our team includes Boffa Miskell landscape and urban designers as well as planners, civil and structural engineering input by Jawa Structures, transport planners from Traffic Planning Consultants, and LDP who are specialist lighting consultants. In the St Patrick’s Square project we also collaborated with artists Steve Woodward and Mary-Louise Brown to seamlessly integrate art into the design of the square. This collaborative team is now making progress on two of Auckland’s first shared space projects on Elliott, Darby and Fort Streets, in the central part of the city which are due for completion prior to the Rugby World Cup.

The success of this internal and external cross-discipline, project focused collaboration is evident in the quality of work achieved. St Patrick’s Square has been recognized with New Zealand’s highest design award, the NZILA George Malcolm

Supreme Award, and was also placed in the top six projects of the World Architecture News (WAN) Urban Design Built Projects Awards in 2010.

Another significant cross discipline project that Boffa Miskell completed recently is the Northern Gateway Alliance (NGA) in which we held the role of Environmental Manager as well as specialist

Northern Gateway



ecology advisor to the project team working on the extension of the Northern Motorway from Albany to Puhoi (ALPUR) north of Auckland. This project has won both NZILA, as well as Engineering and sustainability awards.

Drawing from experience gained on the NGA project, Boffa Miskell planners, ecologists, landscape architects and urban designers have also formed part of the Alliance that will deliver the Mackays Crossing to Pekapeka Expressway project north of Wellington.

Landscape architects have the potential to play significant roles on the multidisciplinary teams that are working on major infrastructure projects and which bring about positive environmental outcomes. They are challenging projects that often result in significant landscape change but which can produce positive landscape and community outcomes in the face of that change.

From our perspective, working across disciplines in collaborative teams provides opportunities to



widen our sphere of influence and to promote excellent landscape design and environmental outcomes across a wide range of projects. We enjoy the challenge of advocating for landscape in the company of our fellow specialists and are rewarded when the unmistakable value of our involvement is evident in the built project.



St Patrick's Square

Advice in Forging International Landscape Architectural Research Partnerships: A Personal Perspective

Dr. Jon Bryan Burley, FASLA, Michigan State University
Chair of the ASLA International Professional Practice Network

As Chair of the ASLA International Professional Practice Network, I am pleased to share with you some of my personal perspectives concerning forging and engaging in international cooperation and in joint academic scholarship. International activity can be exceptionally rewarding both in building friendships and serving the needs of the planet, but it does not just happen automatically. It takes vision, perseverance, and patience.

Most Americans (90%) never experience the world outside of the USA, Canada, and Mexico. In contrast, I have been so very lucky to work and study

with some brilliant people from around the world. My international perspective formatively developed when I was six years old, as an American living in Canada. I was exposed to the neighbors and friends of my mother who were academics in music, wildlife biology, and anthropology at the University of Alberta and who traveled around the world. As a young boy I thought that I should, at an older age, possibly be like them too, but I did not know what subject I should pursue as a future academic. All subjects seemed interesting to me but each subject also seemed limiting. Then, when I was 17, I met Robert H. Knowles, a landscape architect at the University of Alberta and a graduate of the University of Michigan, it only took me a minute to realize that in essence, a landscape architect was what I was and that I should pursue landscape architecture academically and maybe if I can, become a professor in landscape architecture. I like professional practice, but I had a talent in primary and secondary school as a lecturer/presenter and I even had a little bit of an entertainer in me. I enjoyed studying and going in my own direction, rather than designing something strictly for a client. Since that time, I have been very fortunate and have taught at least one university class each year for the last 35 years and published over 250 papers, abstracts, and reports.

During the first few years of my life, I lived in the forests of the upper peninsula of Michigan. There was no television, only radio. I thought that everyone in the world lived in low density settings in the woods, picked berries, hunted deer, cut wood with a chain-saw, fished, and enjoyed winter sports with very deep snow. Then my life changed and my world perspective changed when my family moved to the "big city," a region with only 150,000 people (Duluth, Minnesota/Superior, Wisconsin), but I thought it was a huge metropolitan area. I was just beginning my journey to explore the planet. So now, in my professional and personal life, I have enjoyed field sketching and studio oil painting, playing guitar and the piano, studying plants, insects, amphibians, reptiles, birds, and mammals, growing in my garden magnolias, rhododendrons, dwarf evergreens, fruit trees, nut trees, and ornamental grasses, teaching graphics, studio design,



landscape planning, design theory, and construction, researching visual quality, wildlife habitat design, surface mine reclamation, landscape planning, landscape history, and landscape field methods, and daily being in contact with fellow researchers in France, Portugal, and P.R. of China, plus interaction with colleagues in Germany, UK, Sweden, and Italy. Each day is filled with anticipation, wonder, and beauty.



figure 1.

If one is truly interested in working at an international level, I do have a couple of recommended ingredients for the recipe to facilitate the international adventure. First, especially for Americans, learn several languages. Most educated people around the world (over 60%) speak several languages, but not the typical American (only 20%). While English may be the current universal international language, knowing more than just one language is very helpful. My international cooperation with my French colleagues began because I had studied some French for three years in high school (fall 1970- spring 1973). In 1997, I was in London when a dean of a French horticultural and landscape college had visited MSU. The MSU administration knew they had several faculty in Europe at the time, but I was chosen to “check them out” by visiting the school and MSU paid my expenses. It was my first trip to France. Since then, I have visited France nine more times, bringing three MSU landscape architecture classes (2001, 2002, 2005) to visit the school (the next visit for MSU students in 2012), had five of the French

professors visit and give lectures about their landscape specialty at MSU. I have written four papers with two of the French faculty members and served on a PhD committee in France (Figure 1), plus one of the French professors has served on one of my student’s MSU masters committee. Three French students have studied with me at MSU conducting research and publishing five papers. This forthcoming academic year (2011-2012) I have been invited to France to work on research with researchers at the school. My knowledge in statistical methods and a wide variety of research techniques has really been beneficial in building the relationship. If I had not worked so hard learning so many techniques and taking so many classes at the university level earlier in my life, I would not have been in a position to be invited by the French government of Anjou. French people are extremely kind. It is such a beautiful experience in France. What I really like about the French is that every French man and woman are quite independent thinkers who each believe they have the best ideas. My colleagues at Agro-campus Ouest in Angers, France, are energetic scientists, with brilliant minds, and thoughtful “problem-solvers.” My personal goal is to someday give a lecture completely in French.

At one moment in my life, around 1985, I began to wonder if I would ever get to engage cultures like the French, as my career seemed to be moving quite slowly. But I kept my focus, writing papers, learning more, earning an MLA, and a PhD. In 1997 I was in a position to be of some use. Thus my second piece of advice to suggest as an ingredient is: one should invest in developing skills so that one has something of importance to offer. Having an interest in international cooperation is often not enough of a reason for others to engage in your services.

In 2003, I was also fortunate to have a Fulbright in Faro, Portugal. This was made possible because I had earned a PhD., published greatly, and was in a position to participate with Portuguese academics. Portugal was very intriguing to me because the country is a little “out-of-the-way” when compared to the United Kingdom, France, Germany,



figure 2. Bom Jesus do Monte, Porto, Madeira,

Azores, Evora, and all of the Algarve, I discovered extremely interesting projects and places that merited study and incorporation into the literature. This leads to my third ingredient in the recommendation: go to places that others are not frequently visiting. This approach will lead to opportunities that have already been realized in more frequently traveled and visited countries. Because of my experiences in Portugal, I had opportunities to write papers about Bom Jesus do Monte (Figure 2), land transformation in the Algarve, Portuguese visual quality perception, and post-industrial development in Portugal, serve on a PhD committee, and participate in European Union related activities.

When I was 14 living in Canada, I read E. H. Wilson's two books about his travels in China. I was fascinated by China and for school reports in 1969, I studied the Cultural Revolution in China and the natural history of the Taklamakan Desert (塔克拉玛干沙漠). My social science teacher said that my presentation of the Taklamakan Desert was the most brilliant lecture he had ever witnessed. Maybe I was just lucky and maybe he was just being supportive, but I did enjoy learning about China. Back in 1969, one could not visit China, but I always hoped that someday I could. By 2005, I had widely published and had a fair amount of experience. There was a conference at Tongji University in Shanghai, and I was fortunate to be selected to present a paper at the conference. My visit to China was like a dream, a beautiful experience. During my visit, I met two professors from Nanjing Forestry University who had been sent to Shanghai to build international connections, but

they were quite shy and standing off to the side of the entry hallway. I sought them out and I was happy to talk to them and promised that I would come and visit the next time I came to China. A year later, I returned and learned about the many common issues facing American and Chinese academics. I came back a third time (Figure 3) to present a series of lectures presenting ideas and concepts in landscape planning and developed an exchange program for professors to come and visit Michigan State University (so far 8 professors have come to MSU each for a whole semester). In addition, much of China has yet to be incorporated into the planning and design literature and there were abundant opportunities to publish about Chinese visual quality perception description of significant historic places, and description of unique planning, design, and development methods in China. By 2011, I had visited China 8 times for a total of 26 months. My China experience illustrates my fourth recommendation: talk to the shy people standing in the corners, facilitate the dreams of others and one will find a place to be welcomed. It seems like many visitors will gravitate to conversing with those who are already famous, but I believe the opportunities lie with others who have unmet desires and aspirations.



figure 3.

My final recommendation is that it is important to be patient. It takes times to forge partnerships and it takes a sincere interest in others and the realization that there is much to learn from others. When



figure 4.



zhou, P. R. of China (Copyright © 2007 Dr. Jon Bryan Burley all rights reserved).

Figure 4. Dr. Burley drawing in Nanjing, P. R. China. When Jon starts drawing in China, he picks a location "out-of-the-way" alone, but by the time he has completed the drawing, he is surrounded by many curious observers (Copyright © 2007 Dr. Jon Bryan Burley all rights reserved, used by permission).

traveling abroad, it is important to be flexible, highly tolerant, humble, and eternally optimistic. I recommend attending IFLA meetings, or as I do as an academic, participate in the World Scientific Engineering and Academic Society, or other international activities.

In closing, as much as I have traveled, I find that Julius Fabos, Carl Steinitz, and Jim Palmer have already been there and established a connection. So much for believing that I am forging new networks and connections; they were there before me. Enjoy the international opportunities. I hope that the recommendations are part of your recipe for your success (Figure 4).

CAPTIONS FOR FIGURES

Figure 1. PhD. committee for Vincent Bouvier (third from right), in Angers France, who used the eye-computer to study visual eye response to landscape images, thus the special eye-puter special pose. Dr. Burley is second from the left (Copyright © 1997 Dr. Jon Bryan Burley all rights reserved, used by permission).

Figure 2. A drawing by Dr. Burley of Bom Jesus do Monte (Good Jesus of the Mountain) in Braga, Portugal (Copyright © 2003 Dr. Jon Bryan Burley all rights reserved, used by permission).

Figure 3. Dr. Burley (center) with many international and American friends in the Lingering Garden, Su-

World Landscape Architecture Month in Quebec, Canada

April 2011

Celebrating a Profession That Contributes to The Urban Quality of Life

Raquel Penalosa

On March 21st, 2011, a resolution stipulating that the City of Montreal will join Quebec Landscape Architects (AAPQ) in the recognition of the World Landscape Architecture Month was adopted by the City Council. The City, that recognizes the importance of design for its development and diffusion is engaged in supporting and promoting design initiatives and made a point of being a partner of this annual event. Landscape Architecture in Montreal is well represented. It is home to the only French speaking School of Landscape Architecture, *l'École d'architecture de paysage de l'Université de Montréal*. The Mount-Royal Park, one of the most important works of Frederick Law Olmsted is a daily attraction for Montrealers and visitors all year long. On April 15th, in a special ceremony at City Hall, Mrs. Helen Fotopulos, Executive Committee Member, responsible for culture, heritage, design and the status of women of the City of Montréal, will make the official announcement of the recognition by the City of Montreal of the World Landscape Architecture Month. Last May 2010, Mrs. Helen Fotopulos also headed the delegation that carried out the celebration of the 54th IFLA World Congress in Montreal in 2010, at the 47th IFLA World Congress in Suzhou (China).



For more information, please see the following link: http://www.aapq.org/docs/externe/evènements/11_MMAPcommuniqué.pdf

Green Terraces A Commitment to Our Cities

Sonia Carmena



From Proyecto Janus- professional architecture office
We direct our activities in construction towards a fusion with the natural environment as a way of living and thinking about the profession. Among the systems that our practice has developed, Verde Arriba®, (Go Green)

Terrazas Ecológicas (Ecological Terraces, winner of the XXI Entrepreneur Award, 2007) and Q_Habitar Sustentable (Sustainable Habitat), all combine housing with care for the environment. These solutions were created with a focus on accountability for activity within the urban environment and with the commitment to incorporate environmental topics in project work and in construction.

Within the current focus, the most urgent and critical is that which has to do with energy. Construction and household energy use are responsible for 50% of the energy consumed worldwide, transportation accounts for 25% followed by industry also accounting for 25% (global figures vary between cities and countries). So the design of the human habitat, from the urban to residential, is transcendental to the objective of redirecting the inefficient patterns of our society towards a more sustainability path.

In the development of our own constructed environment we have altered hundreds of natural processes. When construction intervenes in territories,





small or very large environmental changes occur; interaction with the environment is permanent.

Among other variables, presently due to the large increase in personal vehicles and the saturation of the roadways, the trend in building construction is to place the parking in situ. As a result, what was originally a permeable surface which allowed for the natural drainage of groundwater and the return of moisture to the atmosphere by evaporation is now an impermeable surface exacerbating urban flooding resulting from rain. Terrazas Verdes attempts to reestablish the natural water cycle by providing new construction and environmental benefits to our habitat.

Verde Arriba® is an innovative system in Argentina as it is built with local materials and utilizing the building culture of our region. There are similar developments in many other countries because vegetation produces an effect that counteracts the consequences of pollution and because it is possible to have green space at home, the workplace, in city schools, thus improving the quality of life for people and protecting the natural environment.

In itself an ancient practice, the return to the cities took place in the early twentieth century when the modern movement reclaimed the value of the earth for human beings as the space which we inhabit. Over time, technological advancement is making the application of what were once considered more expensive green alternatives increasingly accessible to the point that today they are no more expensive than those techniques traditionally applied.

Besides the benefits to the construction industry and at the urban level that we are already aware of, a Green Terrace strategically implemented can provide a substantial number of LEED® credits towards the sustainability certification of a building that already falls within the following parameters: sustainable sites, efficient use of water, energy, atmosphere, materials, regional priority, education and awareness, environmental quality and design innovation.



Eco-terraces as well as Verde Arriba® also allow for intervention in buildings that are already completed. This feature is essential in large cities where the urban fabric leaves little or no room for new green space. It is important to verify that the structure of the building can support the additional weight and to entrust the construction to trained professionals. With this, strong landscape design and proper execution, we gain an important sector of leisure and recreation that boasts multiple benefits.

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Making Visible Deserted Landscapes In Spain: An Opportunity for Social and Economic Development in Depressed Areas

María Victoria Sánchez-Giner
Manuel Fernández-Díaz

Spain, with its distinct geographic location in southwestern Europe just above north Africa, and its varied climate, hosts a unique variety of landscapes. Most of the country is influenced by the Mediterranean climate, which results in Mediter-



ranean vegetation, with exceptional characteristics. Although this landscape has undergone major transformations there are significant areas of preserved Mediterranean woodlands. What is less known is the presence of the desert in the Iberian Peninsula, but the truth is that there are significant areas where low rainfall and inconsistent soils have resulted in this type of landscape throughout the European continent.

When we talk about Iberian deserts, we refer to stunning panoramas, sculpted by the weather and time on soft Tertiary and Quaternary soils. In geological terms this is known as Bad-Lands; a sort of landscape, with its own identity, and which leaves an imprint on the identity of its inhabitants.

These lands have been historically depressed regions, in a socioeconomic sense. Resources for subsistence are scarce, which has contributed to a low population in vast geographical areas. These territories have been reviled because of these extreme circumstances, which is why society has not given back to these deserted landscapes.

It could be argued that because vegetation is the first thing one sees in a landscape, we feel more attracted by the forest and not by the desert. As the scientist González Bernaldez (1988) pointed out, this is what we could call "phitophilia" or "greenophilia". At first glance, the desert landscape lacks the shine of a forest, but it has significant natural value which has been unappreciated by humans historically. This is why deserts have become invisible places. This invisibility is due, to the inherent characteristics that make life difficult there.

Today, and for the past few decades, society has taken a second look at deserts, and now finds in them new opportunities for development. In the case of the deserts of Southeastern Spain, it was the film industry that rediscovered this wild and forgotten landscape. Today a thriving tourism industry is dependent on these landscapes. The future of many of these regions is now focused on the recovery and reclamation of its past, its heritage and its landscape. Geographic isolation has contributed to maintaining its essence. In an

increasingly globalized world, unique identity has become a valuable treasure.

Environmental authorities, in the last decades of the 20th century, have recognized the value of these landscapes and have protected many of them. Some examples are Bardenas Reales Nature Park in Navarre, Tabernas Nature Landscape, in Almería and Gebas Protected Landscape in Murcia.

Fortunately, we are witnessing a process of revaluation of the landscape. Society has a new interest and feels the need to reacquaint themselves with territories that were once unknown and far away. Improved knowledge contributes to a better assessment and appreciation of the landscape, since, the perception and interpretation of the landscape depends on the degree of awareness, sensitivity and culture of individuals and human communities, especially those who are involved in it (López Bermúdez, 1999).

We must not forget that the meaning of the landscape has changed in the 20th century. Today we do research, get to know and assess every type of landscape and accordingly, society is becoming aware of this. As Sanz Herraiz pointed out (2000), inhospitable places located within the limits of human survival, such as the heart of the desert, are also landscapes, valuable landscapes.

The purpose of this brief paper was to show how deserted landscapes can reactivate, and should be able to environmentally, socially and economically reactivate thier regions. This requires awareness and understanding of the landscape, beginning with those who live there.

As Fabregas Busquets (2009) stated: the attribution of meaning to the signs of a landscape by a recipient cannot be separated from the existence of values and attitudes that represent a strong ideology and emotion, as individuals always operate within a social context and a particular culture.

Accordingly, contemporary society and culture must face these new challenges to the landscape, so that it can be assessed, understood and utilized.



Gebas, Murcia. SE Spain



Tabernas, Almería. SE Spain

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PROJECT

Cristina Le Mehaute
Buenos Aires, Argentina



*Libertador:
Landscape: Cristina Le Mehaute - Magdalena Ordoñez
Photography: Amparo Bernabe*

LIBERTADOR

A white river of *Impatiens sultanii* streams in from Liberator Avenue, leaving to one side a green formation of mondo grass (*Ophiopogon japonicum*), it then turns, winding capriciously and enters the building that is already flooded, not with flowers but with white stones contained by stainless steel edging at different heights. This movement creates varying slopes, which add to the sensation of major movement, all resting in a sea of mondo grass. The mirror on the left wall extends and deepens the space, transforming the image. Finally, the mighty white river is detained by the window of the building, allowing visitors to enjoy the design from the interior as somewhat provocative.





MULIERIS

Why this design on the ground floor of this building

The architecture of this piece is summarized by two round edged triangles, which create a sharp juxtaposition to the two rectilinear towers. This was the first component that moved us towards curved lines.

The second common denominator was that almost 99 % of the building's ground floor had very shallow soil depth which could not support or sustain the planting of trees.

Thirdly, the building is extremely tall in comparison to the small area on which it stands.

The fourth inspiration came solely from the visual, wonderful to the north side facing a lively boulevard, the south side looking towards the "Parque de la Mujer" and to the east and west towards neighboring buildings.

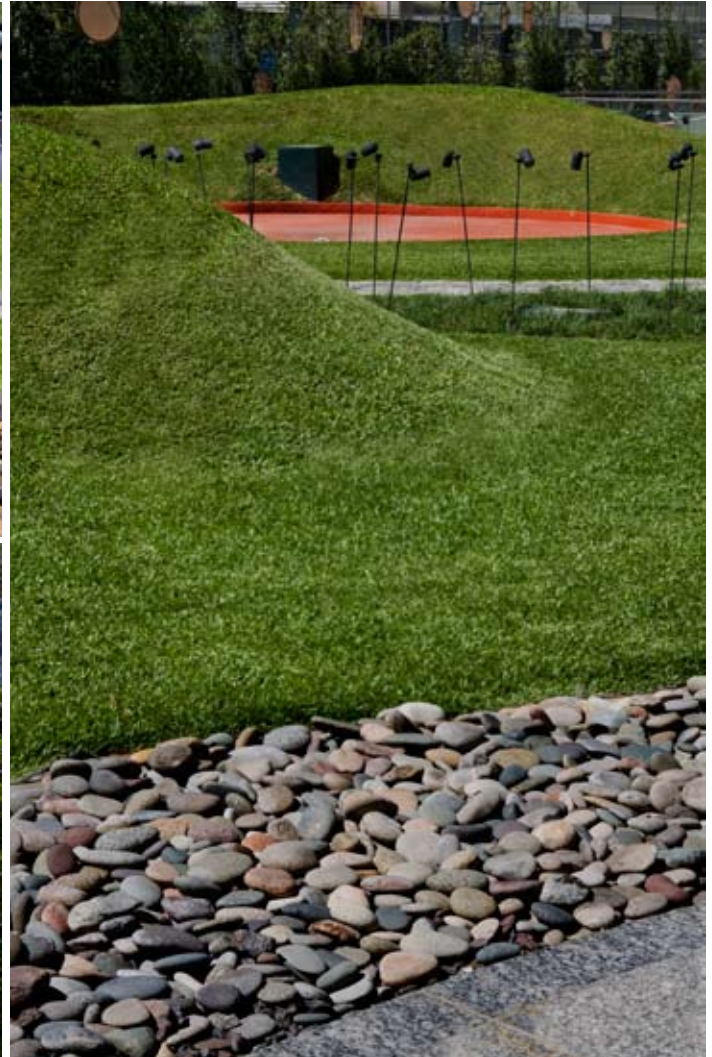


All culminated in the following:

The use of metal trees with glass fruit, which is responsible for giving height to the design.

Different levels that amplify the space, combined with circles that become colorful outdoor rooms, and generating a succession of circles that bring together in the space an inspired design language: they bathe in the pool, climb the trees, rise along

*Mulieris:
Arqchitecture: Arq. Luis Diaz
Landscape: Cristina Le Mehaute -
Lic. Lucila Buron – Maria Lartyrigoyen
Photography: Amparo Bernabe*



the dividing wall, passing alongside star jasmine (*Trachelospernum jasminoides*). Finally they climb cone shaped earth formations, now blue and at street level, they clear right of way and create a boundary for parked cars.

The project is held together seamlessly through the use of *granitullo* stones that circulates through the space, zigzagging while connecting both towers.

Thus creating a drawing that can be seen from the apartments in the rising building, utilizing the terrace as a green drawing surface made from synthetic grass on the roof of the mixed used lounge that began as a plain surface where we extended our green palette.

The project has a simple planting palette of grasses (*Axonopus compressus*) as well as the flowering plant that travels through the space caliandra (*Calliandra tweedy*) both loving and sensitive, it moves to the rhythm of the wind, creating small masses which give unique character to the space. Thus when looking at the Mulieres, there is only one dominant species, showing off its flowers and smooth leaves, resembling those of giant ferns.



INTERVIEW

ROSA GRENA KLIASS & EDUARDO BARRA
interviewed by **DESIREE MARTINEZ** IFLA President

Reflections on the life of **FERNANDO CHACEL**

ROSA GRENA KLIASS

DM: How and when did you meet Fernando Chacel?

RK: In the seventies, when Chacel moved from Rio de Janeiro to São Paulo we began a very nice relationship.

DM: Can you elaborate on his relationship with Roberto Burle Marx and on your relationship with him? Can you tell us about any projects that you worked on together?

RK: We have never really worked together but we were both very active in the fight for the profession.

Chacel worked with Burle Marx in the beginning of his career and he used to talk about it with pride and joy.

DM: Can you tell us about his participation with IFLA?

RK: When I began to participate with IFLA Chacel was an individual member. His further participation has always been through the Brazilian Association ABAP, which was founded in 1975.

DM: In your opinion, what was Fernando Chacel's greatest contribution to the profession of Landscape architecture?

For me, Chacel's work is really the continuation of that of Roberto Burle Marx. If we consider the international importance of Burle Marx, we can understand Chacel's role in the world of Landscape Architecture.

Burle Marx, throughout his career always combined the search for nature with his work, through the use of native vegetation, which was not easy in the early fifties. He treated landscape projects as works of art.

Chacel developed a methodology that he used to engage in projects that went further than mainly using native plants; the concept of Ecogenesis, while never forgetting the value of the artistic aspect of his landscape projects. The most emphatic example is the Linear Park in Rio de Janeiro, the Gleba E.

EDUARDO BARRA

DM: How and when did you meet Fernando Chacel?

EB: In 1974, Fernando Chacel was invited by the Brazilian Architects Institute to coordinate a course on Landscape Architecture. He invited professionals from different areas of knowledge to speak to the pupils, and I was one of the 300 students who had signed up. This was my first contact with landscape thinking. One year later, I knocked at the door of his office and said "I want to work with you". Chacel showed me the table where he was working and asked if I could go over his sketch with ink. At that time, I was studying architecture at the graduate level and attempted to make the most beautiful drawing I had ever made in my life. For the following two years I worked as an apprentice in his office.

DM: As a personal friend, what did you appreciate most about him?

EB: He was a great teacher, but not in the traditional sense, as he was a bit chaotic as all geniuses are! However his "method" was perfect in order to understand the complexity and importance of the issues in landscape architecture science. Chacel drew sketches with nervous but resolute lines, without apprehension or doubt. He simultaneously explored different paths in order to determine the best solution. This was not only his personal way of working, but a wonderful way to guide the young student seated at his side.



DM: Can you share a personal anecdote with us?

EB: Chacel was a collector of knives, despite his sweet personality. He would go to congresses of knife collectors and studied the different types in books and catalogues. He always had a knife in his pocket. One day, we went to the Ministry of Justice to present our case in front of a powerful judge regarding our fight to preserve the Flamengo Park. The office was in a building with many security officers and metal detectors. When we were on the 4th floor, in the waiting room of the Judge, Chacel showed me a knife that, I don't know how, but that he had hidden in his valise. I remember sweating with fear in that moment.

DM: In your opinion, what was Fernando Chacel's greatest contribution to the profession of Landscape architecture?

EB: His love and respect for Nature. The most important moment was the creation of the Eco-genesis concept. With this concept, he built the most important works of his career that we will all appreciate for the rest of our lives.

In Memory Of Fernando Chacel

Peter Jacobs

The formal aspects of Chacel's work weave the opportunities and constraints of a changing dynamic of living plant materials with the social and political realities of a vibrant, complex and emerging urban culture. The "gardens" that Fernando Chacel and his network of associates have produced in the rapidly urbanizing shadow of Rio de Janeiro challenge our understanding of the natural and the artificial, as well as the forms and meanings associated with both. They provide settings for new urban experiences, informed by a collective imagination anchored in the paradise of Amazonia and the tensions of modern urban life.

The formal language of the plan is immediately recognizable as belonging to Burle Marx. As Fernando Chacel observed, "he painted with plants

creating focal points, hierarchies and a multiplicity of uses at different scales of landscape intervention, creating harmonious and balanced microcosms... and left us with the extraordinary polychromes of his parks and gardens where the friendly shadows and the blooming expositions of his trees perpetuate his relationship with the landscape".²¹ This formal signature almost masques the programmatic commitment to illustrating the relationships of the mosaic of plants that can be found in the various climatic and landscape settings that stretch from the coast to the foothills of the mountains that surround Rio.

If Roberto Burle Marx concentrated on the artistic project of expressing the genius loci of Brazil, Fernando Chacel has spent considerable time and energy in repairing the ravages of industrialization and urbanization that developed as a result of its modernization. **He has done so by forming partnerships with botanists, geomorphologists, engineers and architects united in the mission of reconstituting the landscapes lost through neglect and greed.**

His career has been something of a "parcours d'accident". In the early 1950's he played the accordion in a band featured in local music halls while he was studying architecture. He was introduced to landscape architecture while working in the studio of Roberto Burle Marx where he produced gouache paintings of the Master's plans for an exhibit in Paris. His career changed course in 1963, when he started to work on the restoration of dam sites being constructed by the Central Electricque du Sao Paulo (CESP). He and his partner, the biologist Luis Emygdio de Mello Filho, formed the firm "A Paisagem" and were the first to deal with issues of landscape and environment at this scale. He later succeeded his partner as Director of the Parks and Gardens Department of the City of Rio.

His association with international environmental organizations convinced him of the pressing need to conserve the network of unique ecosystems that characterize Brazil. By 1986, the democratic structure of the country had reasserted itself, although the loss of forests and other unique land-



scape structures continued at an alarming rate. In response, Brazil's National Environmental Council made it mandatory to carry out Environmental Impact Studies of development projects that would significantly alter physical, biological, and socio-economic characteristics of the environment.

Where pure conservation measures failed, as was so often the case, the opportunity to mitigate the impacts of development stimulated his imagination. Chacel quickly embraced the domain of landscape planning that built on his accumulated experience in landscape restoration, working with multi-disciplinary teams and his significant experience within the rapidly expanding urban environments of Sao Paulo and Rio. Landscape solutions might ideally seek to "re-create" an ecosystem as compensation for development impacts, a process he called "eco-genesis".

Eco-genesis involves human intervention in the landscape; it is a man-made process that utilizes the associations and individuals of original ecosystems to restore neglected or devastated landscapes to biological health. The idea of "Ecogenesis" accepts human intervention in the design of natural process, adapted to the social and environmental context, to augment and to substitute for those aspects of the natural setting that have been disturbed or destroyed. These ecosystems of substitution, even if somewhat different from those that have been lost, are intended to transmit to future generations the environmental values and the complex web of social and natural associations that were found in the original. As such, they form part of the infrastructure of a new cultural landscape and garden aesthetic.

.21 Fernando Chacel, Speech in honor of Roberto Burle Marx

Preliminary Report of The Habitat Professionals Forum Plenary Meeting Nairobi, April 12th, 2011

CONTEXT

The plenary meeting of the Habitat Professionals Forum (HPF) took place April 12th, 2011 in Nairobi, parallel to UN Habitat 23rd Governing Council. The

Habitat Professionals Forum is the platform for human settlement and built environment Professional organizations worldwide, within the Habitat Agenda.

The meeting was attended by presidents and appointed representatives of the International Union of Architects (IUA), the International Federation of Landscape Architects (IFLA), the International Federation of Surveyors (FIG), the Global Planners Network (GPN), the Commonwealth Association of Planners (CAP), the African Planning Association (APA), Isocarp, the Union of Iberoamerican Planners (UIU), the European Council of Spatial Planners (CEU), the Association des Professionnels du Développement urbain (AdP), the Commonwealth Association of Surveyors (CASLE), and WIEGO.

The meeting led to significant decisions regarding partnership among built environment professionals and HPF action plan preparing for World Urban Forum 6 (WUF 6) in Napoli Sept. 2012, and Habitat III Summit.

FORMAL ENDORSEMENT OF THE HPF CHARTER

HPF partners have formally approved the Charter that was submitted for discussion at WUF 5 Habitat Professionals Roundtable: The role of human settlements professionals in delivering a sustainable and equitable future.

Five thematic papers were discussed during the meeting, to be circulated among HPF partners for approval before the end of 2011: World Urban Campaign Tools (IFLA-AdP), Social, Economic and Environmental Harmony (IFLA-IWA), Pro Poor and Inclusive Approaches to Development (CEU-WIEGO), Heritage Culture and Sense of Place (IUA-AdP), Climate Change (CAP-GPN). A Complementary Paper on Professional Values was Added for Circulation (GPN).

UN Habitat has confirmed its commitment to ensure translation of HPF Charter into UN Languages and will be displayed on the UN-Habitat website in the HPF section.



PUBLICATION OF THE CHARTER

HPF Partners responded positively to the UN-Habitat proposal to publish a document on HPF and the HPF Charter, showcasing the role of professionals as catalytic partners of local and national governments as well as of the private sector, delivering resilient and inclusive cities. UN-Habitat will bring financial support to ensure the publication of the document, in the form of a book. The book shall be completed by the end of 2011 and released in spring 2012 at the next HPF plenary meeting in Paris.

EXPRESSION OF HPF SUPPORT TO A REINFORCED ROLE OF THE HABITAT AGENDA PARTNERS

HPF partners witness a global shift in urban development trends worldwide: economic and energy crises, constant urban growth, climate change adaptation and mitigation issues must be addressed in partnerships.

HPF partners underline the catalytic role of the UN-Habitat private sector unit in supporting the role of professionals within the UN system. They regret that this, GC dialogue session devoted so little space for the Habitat agenda partners. HPF partners strongly support Resolution n7, option 2, to be submitted during at UN Habitat Governing Council, ensuring that the Habitat agenda partners shall have the right to vote at future GC's.

DISCUSSION ON HPF STRATEGIC ORIENTATIONS

UN-Habitat representatives recalled the role of HPF within the Habitat Agenda and the key role of professionals to deliver sustainable urbanization policies (MDG 7), in partnership with UN Habitat. UN Habitat Medium Term Strategic and Institutional Plan (MTSIP) is the framework for partnerships between UN-Habitat and the Habitat Agenda Partners. The World Urban Campaign can also provide significant dissemination opportunities for HPF.

HPF partners welcomed the statement by the Executive Director of UN-Habitat during the opening session of the Governing Council, underlying the role of urban planning and design, as well as

infrastructures in delivering sustainable cities. They also welcomed the new orientation of UN-Habitat back to the basics and the need to anticipate and not only react to urban changes. They welcomed the voluntary orientation of UN-Habitat Executive Director to tackle urban needs through concrete action.

IsoCarp and the Global Planners Network presented an assessment and complementary visions for the future of HPF. Discussion has included issues such as financing of future HPF initiatives and organization, as well as knowledge and network based strategies in a globalized society.

HPF is happy to welcome a new member, The Union of Iberoamerican Urbanists (UIU), which has formally applied for HPF participation.

HPF IN WUF 6 AND HABITAT III

HPF partners are committed to taking a leading role in preparation for the next World Urban Forum scheduled in Napoli in Sept. 2012. UN Habitat has confirmed the principle of the organization of a HPF roundtable. HPF partners have expressed their wish for enhanced participation and visibility within plenary session dialogues and enhanced partnerships with other habitat agenda partners such as the private sector.

HPF partners underline the need for a Habitat III Summit. They express their intent to mobilize all of their constituencies worldwide, that is, over 6 million professionals, and the need for UN-Habitat to give a voice for professionals in the next steps of preparation of this major issue.

HPF AGENDA 2011-2012

HPF will hold its next meeting in Paris, mid-March, 2012, after the United Nations Conference on Climate Change, COP17, in Durban, before Rio+20, and six months prior to WUF 6. UN-Habitat is willing to consider using the opportunity to set up an Expert Group Meeting regarding the role of professionals in the future Habitat agenda and UN-Habitat MTSIP.



Information has been shared among partners regarding member organization agendas in the coming period, offering opportunities for debate and presentations regarding HPF principles and charter: IFLA, Zurich, June 2011, IUA, Tokyo, Sept. 2011, Isocarp, WuHan, Oct. 2011. Other events to be noticed shall be communicated to HPF Secretariat before June 1st 2011.

Remarks and complementary information to the present report shall be sent to HPF Secretariat (p.liberato@uia-architects.org) and copied to reporters (renaissance_urbaine@yahoo.fr; clive.harridge@entecuk.co.uk) before June 1st 2011. Final report will be circulated by June 30th 2011.

Reporters: Nicolas Buchoud (GPN), Clive Harridge (CAP)
HPF Chairman: Louise Cox (UIA). HPF Meeting chairman: Christine Platt (CAP), and Desiree Martinez (IFLA)
HPF Secretariat: UIA
UN Habitat HPF focal point: Christine Auclair and Raphaëlle Vignol, private sector unit

Student Landscape Architecture Design Competition

A record number of entries!

Eva Tschudi, Head of Communication, HSR

To mark this year's 48th IFLA World Congress, the annual student competition is dedicated to the topic of "Urban Boundaries" as sustainably deal-



ing with land as a resource is a globally recognized goal. Even so, towns and villages continue to expand as long as there is sufficient space. The pressure on the landscape is growing and all too often it is still only regarded as potential development. In conjunction with these trends, the urban boundary is becoming critically important; it is the link to the open landscape that allows humans to meet their fundamental need to experience nature.

A record number of entrants submitted their concepts dealing with landscape architectural responses to conflicting values for land, and showing that urban boundaries can be positive transitional elements between the urban landscape and undeveloped space. The entrants are bachelor and master students from all over the world. By the end of March, when the deadline for the submission expired, the competition office led by Prof. Joachim Kleiner and Dipl. Ing. Kerstin Gödeke had received around 360 design concepts, this number by far exceeding the average of the usual 250 designs.

In a next step, the jury will be meeting at the campus of HSR *Hochschule fuer Technik* in Rapperswil, Switzerland, April 11-12 to appraise the students' work and to determine the winner, the runner-up and the third place holder. HSR is hosting this year's Student Competition, the charette and also a two-day meeting of the IFLA delegates in Rapperswil in June. The jury will consist of five members representing various cultural and academic backgrounds; Prof. Beverly A. Sandalack, research leader from the Faculty of Environmental Design at the University of Calgary, Canada, Andy Cao, Loeb Fellow 2010-11, Harvard Graduate School of Design, with both American and Vietnamese cultural backgrounds, from The Netherlands, Maïke van Stiphout, DS Landschapsarchitecten, Amsterdam, Prof. Christoph Jensen from the School of Architecture and Urban Planning, Hochschule Weihenstephan-Triesdorf, Germany, who won this prestigious prize herself as a student, and who has a Danish background and finally Prof. Joachim Kleiner, Landscape Architecture, HSR University of Applied Sciences, Rapperswil, Switzerland. In order to best accommodate the international nature of



the student entrants, the jury is also composed of a diverse and international panel.

The results and the winners of the competition will be announced during the congress in Zurich in June, and the ten best design concepts will be displayed both at the HSR campus and on the congress website so that all IFLA members can judge for themselves. We wish all of the entrants good luck!



FHO Fachhochschule Ostschweiz

Landscape Architecture Education and Practice In Africa IFLA Symposium

IFLA AFRICA COMMITTEE and the **JKUAT DEPARTMENT OF LANDSCAPE ARCHITECTURE** would like to invite you to the 2nd IFLA AFRICA symposium to be held from the 5th-7th of October 2011 at the Africa Institute for Capacity Development (AICAD) – JKUAT. The symposium focuses on "Landscape Architecture Education but will also address the advancement of the profession in Africa".

THEME AND TOPICS:

"Landscape Architecture In Africa: Status of Education, Practice and Future Challenges"

TOPICS TO BE ADDRESSED WITHIN THIS THEME ARE:

- Status of Education
- Landscape Architecture Profession
- Relevance and Challenges of Landscape Architecture
- Cultural Landscapes
- Research Techniques and Methods
- UNESCO Landscape Charter for Africa (workshop)
- Collaboration across the Continent (workshop)

The organizing committee is accepting papers based on the above themes. Please email Abstracts of proposed presentations as a pdf file to iflasymp@gmail.com by 15th March 2011 for review.

Important dates for the review process are: Abstracts due: March 15 2011. Notification of acceptance: March 30, 2011. Full manuscript draft due: April 30, 2011 Reviewed manuscript due: July 1, 2011. Conference: October 5th -7th. 2011.

There will be 1 day of pre-symposium tour to experience a variety of the Kenyan landscapes: designed and natural in and around the city of Nairobi.

As part of this symposium we are organizing a student competition. This runs between March 25th and August 15th 2011. More details will be available on the Department's website soon.
<http://www.jkuat.ac.ke/land-arch/>

Invited Keynote Speakers include:

Prof. P. Ngunjiri JKUAT | Prof. James Taylor, Africa IFLA Committee Chair | Martha Fajardo, Past President IFLA, Colombia | Hitesh Mehta, Landscape Architect, HM Design | Prof. Christian Werthmann Harvard University, USA | Prof. John Beardsley, Harvard University, USA

The conference language is English. The symposium is organized by the IFLA Africa Committee in cooperation with the Department of Landscape Architecture JKUAT. The conference proceedings will be published as fully reviewed papers by IFLA. For further information please contact:

IFLA Africa Symposium Committee.
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Telephone: +254-(0)20-800 8490
Fax: +254-(0)67-527 11
Abstract submission i [asyp gmail com](mailto:asyp@gmail.com)

The Symposium goal is to reach a consensus on major educational issues, advancement of the



profession, approaches to continental and international cooperation, identification of needs and programs, discussion on establishing African standards and means for recognizing programs in landscape architecture. We shall conclude with a series of recommendations on courses of action on these topics.

STATUS OF EDUCATION

This subtheme focuses on the past and current status of education in landscape architecture, the philosophies including overviews of specific degree programs offered in the participant countries. These could include Diploma, Bachelors and Masters degree courses in Landscape Architecture. What is the future of Landscape Architecture education in Africa?

PROFESSIONAL PRACTICE, RELEVANCE AND CHALLENGES OF LANDSCAPE ARCHITECTURE

This subtheme looks at professional practice, with its challenges and relevance in varied African contexts. It explores whether the current courses as offered are relevant to the practice and industry at large, offering feedback to educators. This subtheme shall also tackle issues related to practice and regulations in represented countries.

COLLABORATION ACROSS THE CONTINENT AND BEYOND

This subtheme looks at the various Landscape Architecture course available in Africa and explores credit transfer possibilities to enable mobility, collaboration and sharing of human and physical resources. It also looks at the tools available to enable collaboration such as the Le-Notre Thematic Network used by ECLAS in Europe. What are the possibilities of professional collaborations across borders?

UNESCO LANDSCAPE CONVENTION FOR AFRICA

The Landscape Convention for Africa will seek specific and general measures to achieve landscape protection, management and planning. This is part of a larger UNESCO/IFLA initiative for a Global Landscape Charter. These could be awareness-raising, training and education. It may further

explore landscape character assessment to measure social value and monitor changes.

CULTURAL LANDSCAPES

Cultural landscapes are read as living memoirs of societal change, development and attendant interactions. How our landscapes changed and what is the future in the face of rapid urbanization?

RESEARCH TECHNIQUES AND TEACHING METHODS

This will look at the research and teaching methods that are used in different schools and explore possible linkages and the exchange of ideas. This may also look at case studies, critiques and presentations of specific seminal projects, built and non-built.

TECHNOLOGY & MATERIALS

Sustainability defines the way we design, specify and construct our landscapes. What tools and technologies are available to users for research, education and practice? What innovative materials are available to the design and construction teams for experiment and or actual project implementation?



International Federation of Landscape Architects



Department of Landscape Architecture, Jomo Kenyatta University of Agriculture & Technology (JKUAT) Kenya

Message of gratitude from Japan

Dear IFLA friends and colleagues:

We Japanese are going through an immensely severe trial of life.

Destruction caused by a natural disaster and subsequent radiation leaks; we have experienced an event that may only occur once in a thousand years.

Over twenty thousand sacred lives were taken, along with several hundred thousand homes, nu-



merous villages, and communities were wiped out in a single moment.

We can only express our deepest condolences to the victims and pray for the quickest recovery from the depths of our hearts for those who have survived yet are still living under the fear of radioactive pollution and numerous aftershocks, in addition to the other enormous losses that are being experienced as a result of the disaster such as seawater-soaked farmlands.

We would like to thank the world again for all of the incredible support and kindness that we have been shown through the donation of relief supplies, technical advice, on-hand experts and financial support.

It is an immeasurable comfort to experience this warm hearted response from the world, and it has encouraged us to forge onward with the overwhelming task of reconstruction.

Fortunately, through the spirit of cooperation and mutual assistance, the Japanese people have successfully overcome tough times in our history, and we will do so again.

It is truly moving to see the selfless discipline with which people are queuing up for supplies and water, for long periods of time, without complaint, or the looting of goods.

Such a disaster is also a harsh reminder that we human beings cannot ignore nature, and have perhaps put too much confidence in technology and expansion. We have primarily focused on economic growth, speed, efficiency, centrism, and profit.

As we begin reconstruction, we must work on the reformation of national land, the shifting axis of values: from unlimited growth to adequate scale, growth to stability, *arreglo* to *andante*, efficiency to sustainability, centralization to dispersion, profit first to wellness first, over-confidence in technology to respect and learning from nature as well as from history.

One of the most important concerns is that each living space should be an independent and self-sufficient unit in the total composition.

We landscape architects have a mission to lead national land reform planning.

Such a mission is not just for us but is a subject where we should be exchanging ideas with fellow landscape architects from all over the world, where we hope to gather wisdom developed in different countries and through experience with different environments.

Let's take something positive from this harsh reality and use it as an opportunity to open up a dialogue for our future, and to step forward together.

YES, WE HAVE SOMETHING IN COMMON!!

March 2011, Under the Pink Cherry Blossoms

Fumiaki Takano, Chairman IFLA Japan

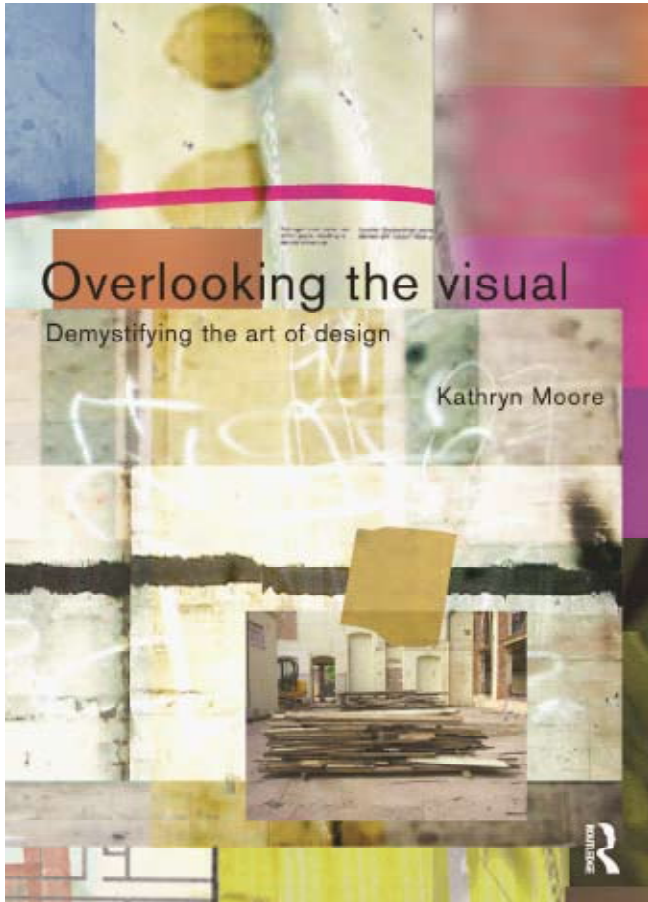
Hiko Mitani, Delegate of IFLA Japan,
Vice-Chairman IFLA Japan

BOOK REVIEW

Overlooking the Visual: Demystifying the Art of Design

BY **Kathryn Moore**, Reviewed by **Gareth Doherty**,
Graduate School of Design, Harvard University, Cambridge, Mass.; e-mail: gdohertry@gsd.harvard.edu

In this mesmerizing book, Kathryn Moore turns traditional assumptions about design, and design education, upside down and inside out. Moore tells us that "a radical redefinition of the relationship between the senses and intelligence is long overdue" (1), and not just demolishes existing perceptions, but through the 254-page book, offers a vision for the re-conceptualization, and teaching, of design.



Moore tells us it all went wrong with the Enlightenment when an overt rationalism became dominant, relegating the sensual, including visual, knowledge to the sidelines (17). "The crux of the problem," says Moore, "is that an intractable rationalist paradigm dominates our thinking to such a degree we no longer give it much thought" (6). Materiality becomes separated from intelligence but, Moore argues, that to consciously adopt a specifically sensual approach serves to acknowledge this difference and reinforce the binary. Influenced by philosophers such as Gilbert Ryle, Hilary Putnam, and Richard Rorty, Moore suggests that in order to re-evaluate the way we think about design, designers need to engage with ideas at all stages of the design process and that artistic practice needs to engage with "space, words, shadow, light and form" (9).

We cannot understand theory without practice and vice versa, and this integration of the theoretical and practical is inherent within the book itself

where copious illustrations and design projects are as every bit integral to the book's argument than the text itself. The sequence of images of a sublime sea remind us that the sea has smell, color, and memories. Just like the visual. Part of Moore's argument is that the visual is not just about what we see but is itself a political and emotional construct. Through eight highly engaging chapters, with titles such as "The sensory interface and other myths and legends," "Teaching the unknowable," and "Objectivity without neutrality," Moore outlines a vision for landscape architectural education with design at its core.

The book is dense and theoretical, but well written and lucid. It fits within a growing literature on the anthropology of design, and a movement in design away from the design of objects and processes to the understanding of context and how and why we design. Moore has a lot in common with artists like Olafur Eliasson, who sees the political ramifications of the emotions, and anthropologists like Alben Yavena, who recently published an ethnography on the design process of the Office for Metropolitan Architecture. Not alone does Moore outline the problems with design education but proposes alternative models. This active agency of the designer that comes through in the book is part of the reason this book, or chapters thereof, should be essential reading for design educators, and students, and indeed for anyone interested in processes of design.

Kathryn Moore is a Professor at the Birmingham Institute of Art and Design, Birmingham City University, UK. Moore is past President of the Landscape Institute, the UK representative of IFLA, and an experienced educator and practitioner.

(Abingdon and New York: Routledge, 2010). Pp. 254. \$155.00 cloth, \$44.95 paper.