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WATER

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

FROM THE PRESIDENT

From China to India. These last months have been wonderful! I had the opportunity to spend time with the participants of the Jinzhou-IFLA-J-COM-Project, travelling between Beijing and Jinzhou and was also invited to the ISOLA National Congress in Ahmedabad.

For both trips I had the pleasure to share responsibilities and work with Alan Titchener, our very dear Asia-Pacifica Vice-President!

Regarding the Jinzhou-Project, I was very touched by the enthusiasm and positive energy of the participants which included 20 young and middle aged offices that were selected from all around the world for having made some truly amazing garden design proposals to be installed at the Landscape Art Exhibition in 2013. The atmosphere of the trip was full of friendship, very similar to a College excursion! We had a wonderful time and were very spoiled by the care of the Jinzhou government and our very dear J-COM friends.

In Ahmedabad, Alan and I had the pleasure of learning about the experiences of our ISOLA colleagues and the cultural and social heritage of the immense and incredible country of India!!! Professor Baghwat, founder of ISOLA is still the intellectual head of India´s Landscape Architects and a deeply loved teacher! I also told him that the next time I visit I would love to sit in on his class so I that I can also tell everyone with pride that he is my teacher!

While there is still some very exciting news to be shared, it will have to wait until the next issue of the Newsletter!

With a big hug,

Desiree Martínez

River Landscape Renewal

Klara Salzmann

Since the end of WW2, the landscape of the Czech Republic followed a similar development pattern to the rest of Europe. Land ownership has remained infringed and its appearance has been shaped by overall economic development. However, in the aftermath of the 1948 coup, the situation changed dramatically and the state assumed ownership of virtually all land. One of the first actions on the agenda of the new Communist government was land confiscation and unification following the Soviet model. Needless to say, the terrain configuration differs drastically from the large flat fields of Russia, resp. Ukraine. The forced collectivization eliminated the small field strips and replaced them with huge unified acreages, hundreds of hectares in size. What followed was the destruction of all trees, alleys, trails and anything else standing in the way of "progress". Many small streams and brooks were diverted into underground drains; the rivers were channeled to speed up the outflow, many minor water springs vanished. Even more destruction affected the lives of the former landowners, the man/land relationship and the loss of independence of people living on and from the land. The consequences of this destruction are still visible regardless of the 70 years that have passed and the previous 20 years of the new regime.

Biodiversity, especially that of birds and plant life, as well as traditional erosion control systems consisting of diversified small fields, crop rotation, minor roads and trails, dikes in brooks and other waterways declined to the point of extinction.

GIANT BULLDOZERS DESTROYED THOUSANDS OF YEARS OF LANDSCAPE DEVELOPMENT IN MINUTES.

The waterways were channeled into underground drains resulting in substantial soil erosion. The subsequent rains washed the most fertile soil away and due to a decrease of water retention the floods became more numerous and severe.

The liberation of 1989 began a real effort to correct the injustices of the past, which included a new landscape policy. The program called *The Complex Land Register Adjustment* aimed at land zoning and arrangement, returning the confiscated land to the original owners and/or implementing land exchange compensation.

In Southwestern Bohemia you can find the small township of Spalene Porici making headlines in a consistent effort towards landscape improvement and renewal following the European Landscape Convention principles. Since the very beginning, the local authorities have cooperated with the public in the fulfillment of these five principles:

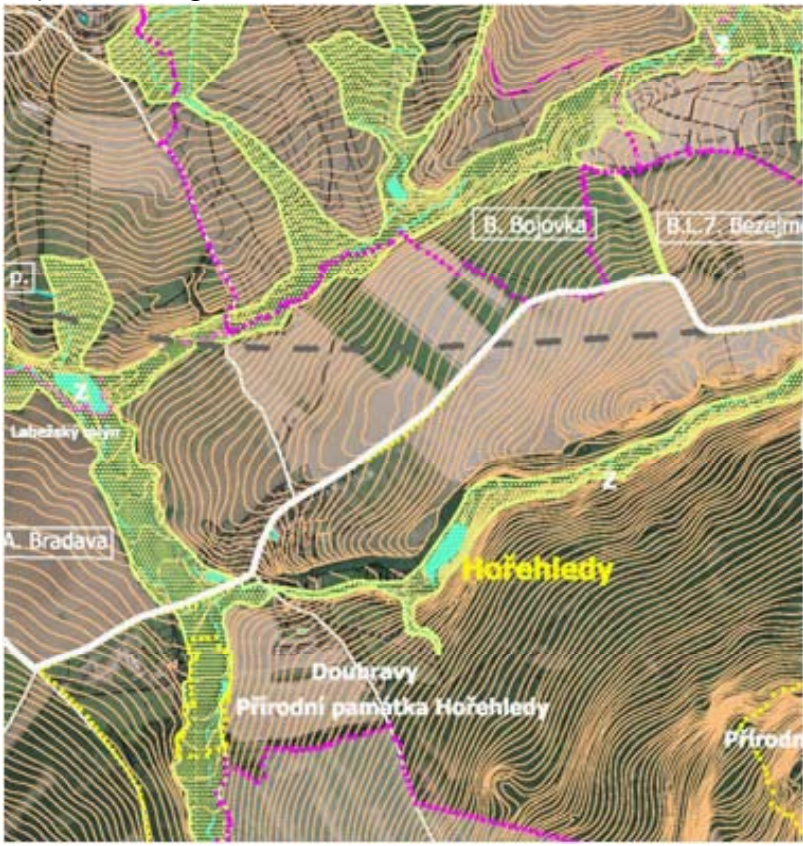
1. Make the landscape easily accessible.
2. Renew landscape hydrology.
3. Enhance biodiversity.
4. Enhance cultural heritage.
5. Utilize local energy potential.

This article is focused on water management enhancement. Any attempt to turn back history and renew the local pre-1945 landscape would be futile. The new landscape must serve the needs of today's population. Agriculture has lost its original importance and is now linked to work in accord with European Union principles. The renewed Spalene Porici landscape should be based on the renewal of past road and river networks.

THE RIVER LANDSCAPE

The river landscape is based on the alluvia space, defined as space left to the river to manage its own life, free to meander, deposit sediments and create original forest biotypes. For the landscape, the river is a vascular system comparable to this system in the human body. At the same time, this very system can serve human communication and recreation in a rural setting. In addition, it can augment urban greenery. Furthermore, the riverside creates a continuous favorable climate as the river itself is naturally continuous.

The Spalene Porici landscape renewal integrates the river landscape as part of the whole territory as depicted on Fig. 1



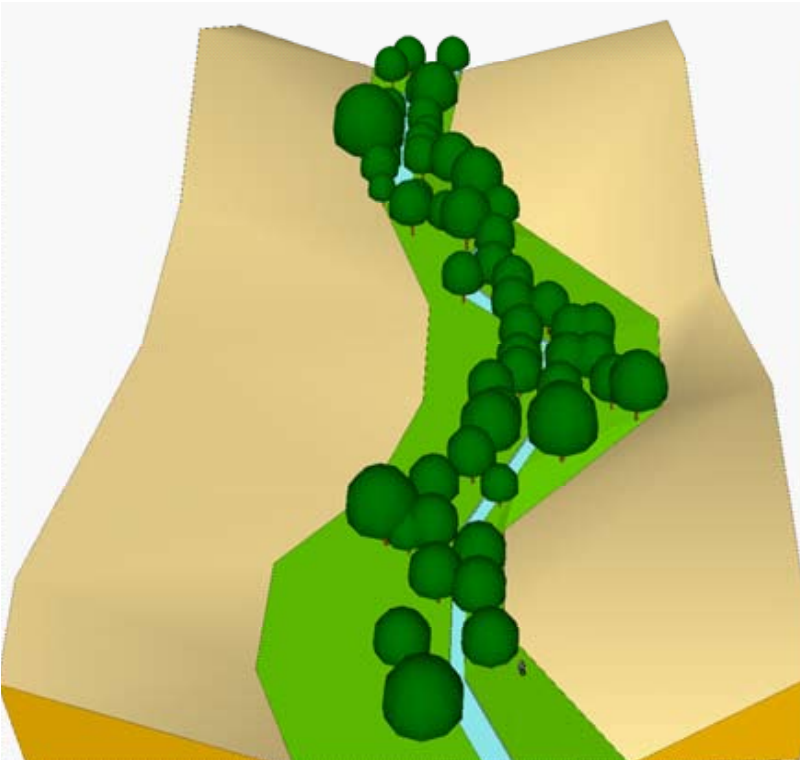
This includes the adjoining small stream and river valley areas usually covered with grass and serving to accumulate excess water. The same territory can also serve as cattle or sheep pasture. This is a fragment of an original natural landscape with original riverbank cover vegetation. It is important to adhere to original native species when selecting riverbank vegetation.

One part of the riverside landscape has been preserved in its original scope while the other was created by follow-up secondary growth. Put simply, the streams which were channeled after the war became overgrown with random vegetation while other parts of the landscape remained bare. Various drainage pipes became stuck and as a result water flowed out in unexpected places, out of control. This forced us to renew the riverside landscape to its original proportion. This includes:

1. Defining the riverside landscape area.
2. Gaining the affected area back under city ownership and control.

3. Project design.
4. Creating a meander water stream.
5. Planting original tree and shrub species.
6. Creating meadows along the stream.

(Fig.2)



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New Paradigms Require New Tools

Warren Cory Gallo

One of the first examples of sustainable stormwater design I experienced firsthand was in a community trying to encourage sustainable stormwater development by building a beautifully integrated rain garden/infiltration basin at a new public library. After walking the site and looking at the rain garden and even the fabulous green roof on the building I was left wondering, "why is there a huge detention basin out back?" When I inquired to the local stormwater agency, they really didn't know how to use the traditional stormwater modeling tools to determine if the green roof and infiltration basin would meet their own requirements. So, a traditional detention basin was designed as if nothing else was done. While this may have been okay for a public building, it's hardly a good argument to make to a developer who's trying to stretch every dollar. We need better tools.

Additionally, it's unclear if this public library were to be built by a private developer if they would have been required to do anything at all. The city's ordinances don't require small sites to manage stormwater. Rather, they require large parcels to manage major 100-year flood events. This policy relationship is common in many U.S. cities and only makes the largest parcels manage the largest rain events. This relationship doesn't exactly lend itself to a sustainable stormwater approach. Moreover, what's the cumulative impact of all those parcels that the policy allowed to be developed without stormwater management? We need better policies.

In their all encompassing text titled Municipal Stormwater Management, Debo and Booth described 9 historical paradigms in the development of stormwater management practices and approaches. The most recent paradigm was aptly named "green and bear it". This latest paradigm, which is reflective of what Landscape Architects call sustainable stormwater management, has a few very simple concepts: manage stormwater at the source, maximize infiltration, concentrate efforts on smaller, more frequent rain events, and use small scale BMP's to mimic pre-development hydrology. There have been some stunning examples of projects that have been able to meet these goals while at the same time aspire to something more: education, visual amenity and even art. Many of these additional benefits have been described in great detail by Echols and Pennypacker in what they call "Artful Rainwater Design".

Artful Infiltration Basin for pervious areas in Portland, OR. U.S.A. (Photo by Author)

Artful Infiltration Basin for impervious areas in Portland, OR. U.S.A. (Photo by Author)

It's difficult for municipalities to encourage these practices, when our old tools for modeling stormwater flows were designed for much larger applications. Using the rational method or TR-55 to size six different rain gardens to manage a small residential courtyard is more than a bit cumbersome. So, many municipalities are left with what they're comfortable with. Policies that support outdated tools and tools that support outdated practices.

Could it be "simpler"? While there have been many fascinating examples of sustainable stormwater design that have come from Portland, or, perhaps their biggest successes are hidden in their *Stormwater Management Manual* developed by their Bureau of Environmental Sciences. First is a simple policy decision that aligns with the sustainable stormwater management concept of "manage at the source". Portland requires every project creating over 500 sq. ft. of impervious area to meet its requirements. That's basically the size of two parking stalls. The idea is simple; every small increase in imperviousness needs to be mitigated.

Second is another simple policy decision, manage the 2, 5 and 10 year events for detention. Many U.S. municipalities require the 25 or even 100-year event to be detained on-site, but due to a large application trigger (described above) only a few projects have to do it. When looking at an entire watershed, the cumulative impact is greater if there are 100 projects managing the 10-year event than if there are 10 managing the 100-year event. Additionally, the facilities are smaller and can be more easily incorporated into tight urban spaces.

Third is an ingenious sizing tool which the city has developed to meet their policies using innovative Best Management Practices including infiltration basins, flow-through planters, pervious pavement, and green roofs. There are two versions of the tool: a simplified approach and a presumptive approach. The simplified approach allows anyone to quickly determine the required land area required for each of the tools offered using basic sizing factors. The presumptive approach is a little more advanced but still very user friendly and most importantly, it allows designers to meet the city's requirements using a wide range of BMPs that the old modeling tools aren't designed to deal with. The result is that BMPs can be more seamlessly integrated into the building and site design.

Portland is unique and is different than anywhere else in the world, but their approach to policies and tools are adaptable. Stormwater is a cumulative problem where every increase in imperviousness adds to the overall problem. Our policies have to reflect this reality. The tools to manage stormwater at the source are not supported by the same tools used to design large detention basins. If we are to encourage small-scaled, infiltration based facilities we have to adopt new tools to support them. What is needed now is research on both policies and tools. There are many studies on how BMPs work, how effective they are at removing pollutants, etc. What's lacking is an understanding of their cumulative impact when applied under a certain set of rules or policies. What's lacking is an understanding of how designers meet regulations with this new set of tools. We need better policies and we need better tools if we are to fully engage this next paradigm of sustainable stormwater management.

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Urban Waterfront & Public Space

Pēteris Strancis

This is a brief article regarding water space and the interplay of the urban waterfront and society. It is food for thought, why is it that so many cities' waterfronts have become less functional, less accessible and less lively. Included here are also potential approaches and planning instruments that can be implemented to change this situation.

Water is one of the basic elements of life. Thus many great civilizations and cities were established near water courses or bodies, which were not only the source of food, but also crucial to transportation. Up until the early 20th century, rivers were used as major inland routes. With the development of sophisticated transportation and infrastructure, river traffic was replaced by roads and railroads. The rapid development of industry and infrastructure during the late 19th and 20th century introduced changes to the functional and spatial structure of many cities. In some places the vitality and economic activity of urban centers decreased (Hagermann, 2007; Biedriņš, Liepiņš, 2004).

Due to the development of technology and an increase in ship and cargo sizes, historical city centers inevitably became less and less suitable for maritime activities. While they were cleared, they also lost their functionality and vitality. Considering this issue globally, port territories are the active parts of a city, which have always undergone changes depending on local structural changes. Port territories in some way also respond to political, economic and technological changes and approaches. Nowadays the former port and industrial areas of many major cities are being transformed for the purpose of other functions which are more sophisticated and profitable. There is a trend to create parks, gardens, beaches and marinas, which add value to such territories. (Gomez, 2008) Such water development is a peculiar phenomenon, which highlights its cultural heritage – the coast. Through renovation of former ports and industrial areas a new public space is being created, and it offers free access by individuals to water (Malone, 1996).

Growth and changes during the 19th and 20th century due to industrial development and urban expansion has significantly affected city centers and coastal areas, including ports and marinas. With increased cargo turnover, production capacity and volume, there was (and there currently still is) the trend to relocate ports outside of city centres or even outside of the city. Due to these territory changes, partially or completely, many urban centers are open for new development. Correspondingly, the number of inhabitants in former port and adjacent areas has often decreased. Additionally, with the continued growth of industry and motorization, changes to the distribution of population and a decrease in the vitality of cities has become commonplace as a result of the suburbanization processes of the 20th century. Some cases demonstrate that city centers are populated by mostly elderly people in historical areas, while younger people tend to choose living in new buildings; new development centres or even in the suburbs (Oliveira, Pinho, 2010). In many cities this process has not yet been completed but is ongoing. One may even assert that this is one of the greatest challenges to modern cities.

Sochi, Primorskaja Naberezhnaja, benches on the beach, people enjoying the view (SOLI 12:45)

Sochi, Primorskaja Naberezhnaja, people are attracted by other water-related features – sunset (SOLI 16:45) or ships entering the port (SOLI 3).

Post-industrial development and changes in the 20th and 21st century in most cases are related to the regeneration of industrial areas in cities. This is mostly due to the poor state of these areas after previous operational periods, social needs and an increased competition between cities. A major reason for many changes is also the fact that water as a resource is being appreciated more and more, both in terms of substance and space, and as a reflection of the increased awareness regarding future threats resulting from climate change and increased flooding.

Regenerated waterfronts within cities provide a wide range of recreation and entertainment opportunities for urban residents. Thus the development of coastal areas has become a generally approved reality being used as an economic tool to repopulate currently empty city centers (Marshall, 2001).

The spatially functional relationship between the negative processes and corresponding loss of vitality of waterfronts may be explained with a simple example; Daugava riverside in Riga City center (11.novembra krastmala). By looking at the old engravings or studying early literature, we understand that the Daugava riverside was once one of the most active parts of the city. This was mainly due to the port and trade activities on the river-front. Imagine, if we remove the ships and berths, we also automatically remove the herring barrels from this picture. As a result, the number of market stands would also decrease and in the end, most of the people would lose interest in the waterfront. The addition of urban roadways and the effect of motorization brings us to the current situation. It can be said that by eliminating the traffic and communication function of waterways, they are transformed into borders within a city, and thus a once central place is deemed as periphery on the mental map of the city's inhabitants and visitors.

In order to break this "border"-stereotype water must be seen as a spatially functional element of the urban environment. During the previous century water and waterfronts have become predominant elements in the attraction of vacationers, seeing recreational activities near and on water as a major tourist attraction (Hall, Page, 2002). One may ask, if there are such places in an urban area, and in theory this place should attract locals and visitors due to its location, accessibility and natural views, why are people still not interested? Is it not due to the fact that the aforementioned "border" has not only become a strong stereotype, but that many water fronts have still not transformed for the purpose of other functions?

It seems that the "border-effect" is deeply engraved into the minds of local inhabitants and experts. In most cases, when waterfront development is planned, sites are only fully planned up to the water line. While water is often the symbol, the brand, as well as the functional/spatial element of a particular site, it is not a secondary element or an element of low value in a periphery. Again, one may ask: Is water truly understood and integrated within the urban environment and does it have an equal chance of becoming a public space similar to a park?

If we change our attitude and approach towards water sites by integrating them into waterfront public space, a synergy is created. The strict functional and psychological border is removed.

Engraving (or graphics) of Daugava riverside and ships, 11.novembra krastmala (street running along the riverside)

In considering the planning and development of waterfronts, one shall bear in mind that according to Jan Gehl, there are territories where something happens simply because it happens (Gehl, 2010). A place is found attractive by man, if there are other people and if there are certain dynamics. The advantage of water is that it is a constantly changing urban element. Should we add comfortable and accessible facilities to be used to enjoy it ie. functional landscape elements and water based activities would create an interesting and vital urban waterfront.

Access and systems. One way of classifying water and waterfront activities, based on planning solutions applied to waterfronts in Europe, the USA and Australia, may offer a wider notion of functional features and the interplay thereof, and therefore may aid in the planning of public waterfront spaces.

Processes and infrastructure may be subdivided by their location:

- Waterfront – water (lowering of boats, promenade, marina, life-saving unit, camping)

- Water surface (boating, fishing, sailing, water skiing)

- Underwater (diving, exploring ship wrecks) general (sluice, bridges, water power plants)

Function in terms of scope, type, contrasts. One very important principle is to ensure certain preventive safety measures as well as comfortable leisure and living amenities in and near these areas.

In this way, potential conflicts may be avoided:

- Active – loud and noisy water vehicles (speed boats, jet skis) boating, sailing, water skiing.

- Calm – (wildlife/ nature) watching, fishing, swimming, camping and tenting.

Winter activities in the city – ice fishing (Āgenskalns bay or Daugava River near Ģipša Fabrika (Gypsum Factory).

Seasonal use of waterfront territory may affect the available alternatives and habitual use of waterfronts. Especially countries located further north, areas which may be poorly accessible during summer or accessible only by water vehicles, may become widely-used places for leisure activities during the winter:

- Winter – ice fishing, ice sailing, skating, walking
- Summer – swimming, boating, beach activities

Natural, site specific and functional features are significant elements, which in certain cases may

limit the accessibility of restricted areas (e.g. protected natural areas), or on the contrary may facilitate the use of waterfront areas and improve safety (e.g. lowering of boats, fuel stations, berths, lighthouses, navigation marks). This group also includes special areas, which imply certain limitations on use, e.g. natural and cultural heritage monuments and sites, as well as areas that require certain measures to be undertaken, such as coast strengthening and dredging or cleaning of water bodies.

This is certainly not the only approach to water and waterfront planning, yet still, water is similar to our roads and parks in the urban environment in that it may play a significant role as an integral element of a public space. Similar to inland areas water should be assigned certain tasks, roles and functions, which will ensure natural linkages with urban residents and the waterfront. In this way, it will be possible to create and plan functional and integrated water spaces in urban areas.

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PROJECT

ZARAGOZA: A New Strategy For Water and Green Space

Carlos Avila

THE SUBURBAN LANDSCAPE OF ZARAGOZA

The city of Zaragoza is situated at the intersection of three rivers: the Ebro, a large river channel that generates an agricultural valley in the northwest-southeast direction; the Gallego, from the Pyrenees which forms a green wedge in the northern part of the city; and Huerva a minor channel sourced in the mountains to the south of the province of Zaragoza. Additional to this structure is a fourth inland waterway which is the Imperial Canal of Aragon, existing hydraulic infrastructure from the eighteenth century.

However, the most peculiar character of Zaragoza's suburban landscape is that these natural green spaces of both natural and agricultural character, linked to river channels are embedded in a steppe environment that personalizes the majority of the Ebro valley.

This kind of landscape-oasis that makes up Zaragoza, speaks of the importance of water for both the residents of the capital, and for the rest of the region, from the point of view of production, climate and temperature control, as well as a generator of natural areas of great ecological value.

THE WATER PARK

The award given by the International Exhibitions Bureau (BIE) of the International Exhibition of 2008 to the city of Zaragoza, served as a starting point to develop an accompanying plan that gave absolute priority to the riverbank plan whose strategic objective was to convert the Ebro River into the "Main Street" of the city. The implementation of this plan has allowed the recovery of spaces linked to the river creating a large green corridor about

8km long on both sides. Within this scheme, the creation of a large park was envisioned, linked to the exhibition area in the Ranillas Meander (a zone in the west of the city), where the water would be a structural element that would give personality to the new green space of the city.

This called for an international competition, won by a team comprised of the Spanish architects Iñaki Alday and Margarita Jover and the French landscape architect Christine Dalnoky, who proposed a design very adapted to the parceled structure of cultivation and the existing hydraulic infrastructure (ditches), reinforcing the silver character of the riparian vegetation of the forests bordering the site.

The importance of this park for the city of Zaragoza is manifested when a comparative analysis is done with other major parks in cities like London or New York. Regent's Park in London boasts

a ratio of 0.22 m2 of green space per inhabitant. Central Park generates a ratio of 0.18 m2 per person in New York. Compared with these large cities, the ratio of the surface of the Water Park with the population of Zaragoza is of 1.85 m2 per inhabitant, which clearly shows the impact it has on the whole city.

This park, as its name suggests, is structured around water according to two criteria:

- The management of natural areas linked to the river
- The design of the park based on the existing hydraulic network of ditches.

The treatment of the areas near the river has consisted of the reinforcement of riparian vegetation supported, both by new plantings, as in the expansion of flood planes through setback of the mote that previously protected neighboring crops.

This mote had invaded the riparian band of woodland generating slopes that prevented contact with the river, also restricting the flood zone. It generated a dynamic transformation in the river and impoverished the ecological quality of the strip.

Elsewhere the problem was the appearance of areas full of discharge and debris with subsequent contamination and impact on the landscape.

The project addressed comprehensively the treatment of these areas of great landscape and ecological importance, returning space to the river in order to inundate surfaces and allow the emergence of protective vegetation and of new environments that have increased the biodiversity of the river.

With regard to the treatment of the interior of the park, it is organized around the complex hydraulic structure based on existing network of irrigation in this agricultural area. This hydraulic system takes water from three sources to improve its quality, utilize its aesthetic and entertainment potential, and then return it to the river through an infiltration system that has enriched the biological system of vegetation on the river banks.

THE BANKS OF THE EBRO PLAN

As mentioned above, this plan had as a main objective the strengthening of the urban role of the river Ebro by generating a structural axis fully inserted into the fabric of the city, to enable the urban residents to enjoy the environmental and landscape characteristics of leisure that our river channel possesses.

THE OBJECTIVES PURSUED BY THE PLAN WERE:

I. Restructuring of urban mobility: on both sides of the river a new structure of mobility was developed with respect to the three displacement systems, ensuring at all times the longitudinal continuity of circulation.

In the pedestrian area, three types of longitudinal paths were created: one that ensures a transition to the (easily flooded) water level, another to an intermediate level between garden areas (at times able to be flooded) and a final area at road level and therefore more urban in character, which is protected from flood against a 500 year storm.

With regard to bicycle traffic, the accompanying plan created a network of bike lanes on both sides of the river, allowing bicycle circulation for both everyday necessity and for leisure. In addition to the bike lanes, in bridge zones, a new system of bike rental stations has been developed.

Finally, the Riverbank Plan project has also allowed for the completion of the road network along the banks of the river, ensuring the continuity of traffic and creating new scenarios capable of accommodating new urban facades.

II. Strengthening the connection between the two sides of the river: this was achieved by creating a new bridge for road traffic (the Third Millennium Bridge) which enabled the closure of the Third Belt (a basic circulation route within the urban perimeter of Zaragoza). Additionally, three pedestrian bridges have created new icons in the city, highlighting the bridge designed by Zaha Hadid.

III. The creation and regeneration of parklands on the banks of the Ebro: This was addressed by a number of projects that fostered the recovery of obsolete or degraded green spaced and created new green areas in abandoned sites whose only function was for marginal sectors of the population, preventing use by all urban residents.

These projects of creation and regeneration of the riverside parks, have improved the green axis linked to the river in addition to strengthening the fabric of the city's open space.

IV. Design of a Utility Plan: this permitted activities in the river environment with the objective of creating a live and dynamic axis. This plan was developed through the creation of urban infrastructure both for regeneration (kiosks and restaurants) and recreation (inland waterways, children's play areas) and sports (marinas, sports fields, and gymnasiums).

V. Artistic Intervention Program: Through the call for international competitions, which were managed by a jury made up of members from several countries renowned in the arts, a program was designed that allowed the realization of a set of interventions lining the Ebro where you can appreciate the work of such artists as Richard Deacon, Claus Buri, Jaume Plensa, Eva Lotz, Atelier Van Lieshout, Federico Guzmán and Michael Winstone among others.

INTERVIEW

PROF. BHAGWAT interviewed by
ALAN TITCHENER Vice-president Asia Pacific Region

AT. Professor Bhagwat, you are considered to be the Father of the Profession of Landscape Architecture in India. Can you please tell me, where your first interest in landscape architecture emanated from, and where you received your initial training?

PB. Bhalchandra Bhagwat, my father was an accountant by training, but his one and only love was for nature and garden design. He had a keen eye for observation and strong desire for design and with a lot of detailed observations and self learning he made garden design his career. This was in the 1920s. He undertook designing and executing gardens for several Royal families, who in those days were very eager to have European type gardens and he was commissioned to design such gardens and various public spaces in some important cities and towns in what was then known as Bombay Presidency.

He joined the Empress Botanical Gardens, in Pune as an Assistant Garden Superintendent. This garden was one of the many gardens which were then established by British botanists in India. It was established around 1863 by the Agri-Horticultural Society of Western India.

He also regularly conducted a forum, supported by a newspaper called "Sakal", and made gardening materials and information easily available to the citizens of the city, through discussions/demonstrations held every Friday.

In the year 1936 or so he was offered the position of Superintendent of the Empress Botanical Gardens. So my interest became stronger and I started learning under him, when I was barely 8-9 years old. I remember the early morning walks in the gardens, when he would teach me about the value of trees, shrubs and creepers, their grouping etc. He would also test my knowledge during such walks. This helped me to have a good foundation in plant material.

I completed my B.Sc.Agriculture with Honors in 1950 and I was a university rank holder. I had planned to be a landscape designer/landscape architect. But at that time there were no institutions to study landscape design.

I was looking for some suitable opportunity and it came in the form of Dr.Edelman, Head of the Soil Science School, at the Agricultural University of Wageningen, Netherlands, when he visited India to promote Dutch systems of land-reclamation. During his visit to the Empress Botanical Gardens, I discussed my desire and he was kind enough to offer his help for me to undergo training in landscape architecture. I joined the program, however due to several factors; I also realized that, it would take a much longer time than I had anticipated. Prof. Bijhover, Head of the Department, noted ecologist and cofounder of what was then a new thought in landscape design i.e. regional planning based on natural resources helped and guided me. The other co-founder was Prof.Brian Hackett, of New Castle University, who I had the honor of having as my teacher as well.

I was in the Netherlands, from February 1951 to August 1952. During a visit to Denmark, with the students of the department, I was very impressed with the landscape work being done in that country. I applied for admission to the Royal Academy of Fine Arts, Copenhagen. It was my luck that the famous landscape Architect of the Scandinavian countries, Prof. C. Th. Sorenson who was the Head of the Department, was of the opinion that, I should work in his studio, which could be a far better arrangement for training. I was fortunate to have this opportunity to work in his studio, from September 1952 to July 1953.

However to be able to practice as a Landscape Architect in India, I required a professional qualification. I found out that the University of Durham, was offering a Post-graduate Diploma in landscape design, perhaps the only such program at that time in the entire British Commonwealth. It was here that I studied under Prof. Brian Hackett, from July 1953 to March 1954. I was able to do all this, with the support of my father and mentors like Prof. C. Th. Sorenson and Prof.Brian Hackett.

AT. Would you please briefly out-line your career path to date leading up to your current role?

PB. On my return to India, it took almost six-eight months for me to settle down. I worked with the Gardens Department of the Municipal Corporation during this period. I have always believed that if you search, then you will find that opportunities are always there and you must have abilities to make them work for you.

My first big break was, getting commissioned as a Landscape Architect, for a large Petroleum Refinery, the housing colony and the sports complex. This was being developed near Bombay. I was waiting for the interview, which was being held in the site office. Four senior Dutch officers were discussing some important issues, in their language. All of the sudden one of the officers inquired if I understand Dutch? I replied immediately in Dutch that I had studied in Holland. They studied the proposals and confirmed the appointment. At that time, I was working with the Empress Botanical Gardens as their landscape architect. The total work of design and development lasted for about two years.

Around the same time, my father retired from the Empress Botanical Gardens and the Managing Committee appointed me as the Superintendent of the Gardens. It was essential to see that the Gardens earned sufficient funds to maintain themselves. It was a big challenge and the only way was to increase the landscape design and development work. All my work during this period was done within the range of 300 km., in the Bombay-Pune region. The works included private gardens, public parks, Industrial sites and works for the Indian Armed Forces.

During this period, a student studying towards his Bachelor of Architecture at the Sir. J. J. College of Architecture, Bombay approached me to find out if I could deliver a few lectures on Landscape Archi-

tecture to the final year students. I had to be frank with him and tell him that a few lectures would not help students to understand the total scope of the subject. Ultimately, I agreed to deliver about 20 lectures, over a period of 8 weeks, without any honorarium.

It was a pleasant surprise to meet about ten students of this program, at a function to celebrate 50 years of the program, recently. These old students of mine are now senior leading architects and they told me that they still had with them notes from my lectures. They claimed that, these notes were their primer for landscape design. I was happy to see that the profession has taken root.

On the surface things were well under control. My work was being recognized, but I was unable to fathom the scope of the profession. I was aware that I was not working to full capacity and I was going round and round in circles, like a mad dog trying to catch his tail.

I had ample opportunities to study, to teach and perhaps the most important one was to participate in the Regional Planning work undertaken by Prof. V. N. Prasad. I completed my M.Tech. in Regional Planning, with emphasis on Natural Resource Planning. I was associated with work on the Damodar Valley Development Plan, Gazira Regional Development Plan (Gazira is a cotton growing area of Sudan), Design of Town-ships for Steel Plants, Heavy Industrial Developments etc. These works were done under the leadership of Prof. V. N. Prasad, Head of the Department and Deputy Director of IIT.

In the year 1965, I joined the National Institute of Design, Ahmedabad. It was a joint venture between the Government of India and the Ford Foundation. NID was a new experiment in design education. The Institute would invite world renowned designers in various fields and groups of students would work under these designers. Originally the study areas were Architecture, Graphic Design, and Textile Design etc. At present there are similar Institutions at several places and the areas of study have also been enlarged. NID offered excellent opportunities to practice the profession of landscape architecture. I led the projects that NID undertook for several landscape architecture commissions almost all over India, but the major work areas were in Bombay and all over the state of Gujarat.

I left NID in the year 1972, to be the Head of the Department for the first post-graduate program in landscape architecture, at the School of Planning and Architecture, New Delhi. I left this position after working there for a short period of six months or so to return to Ahmedabad and start my design office, which has expanded, when Aniket my son, returned after completing his post-graduate education.

Today I spend my full days, researching on ancient Indian landscapes, or teaching the post graduate program in landscape architecture, that I head at the CEPT University. The office undertakes a complex mix of commissions, and typologies- and I enjoy seeing the directions that it takes. So it is with some pride that I see that the journey that my father started is being continued by my son- and by all accounts influencing the profession as significantly as ever.

AT. I am interested to know what your guiding philosophy regarding landscape architecture is, and how you go about sharing your knowledge of landscape architecture with your students. Can you please explain?

PB. One of things that I try hard to explain and enthuse students about is the vastness and the wondrous extent of this profession. In today's world, we often seem to take a myopic view of the profession, as that of addressing say urban landscapes, or making gardens of a certain kind. But the fact that the full spectrum of ecology, understanding the land, and at all times appreciating our relation to it is key for making spatial relations and arrangements that are relevant, valuable, and culturally apt, this is my constant endeavor.

I don't known, whether I have any defined philosophy but the basic thinking is engraved and becomes a part of your personality. I think Prof.Sorenson's work, always had a 'grace', that of a Ballet Dancer, there was softness in the design to be seen, there were no harsh elements. One always felt, that the whole design had been created with you in mind. His planting proposals were creations of sheer beauty. Whereas Brian's, (as Prof. Brian Hackett always insisted, on addressing him) work had ecological logic, which helped planting design. Our work on restoration of Timba stone quarry is based on the training I had under Brian. He visited the Timba site and was most happy to see the work. I follow very simple ways while working with students. The teacher in you must learn, first the possible multiplications of their good/desirable qualities and the possible division of their undesir-

able traits. One has to learn to minimize the age gap, between the teacher and the student. This works, and I can vouch for it, based on my past experience. This is perhaps; someone would like to call sharing of knowledge. You make students responsible for their way of life/working, and always remain as a silent partner, but not an observer.

AT. India is recognized as being one of the cradles of civilization in the world. How is this reflected in the landscape of India, and in the values that influence the planning, design and management of the landscape in India?

PB. The Harrapan culture, on the river Sarswati, is somewhat younger than the Mohenjo daro. It was an agricultural culture, with farms in square or rectangular shapes, and water was brought by canals and irrigation was done with geometrical precision, to see that the entire field would get the same amount of water. They used to harvest two crops per year, the farmers were aware of nitrogen fixing legumes, so every three rows were planted with wheat or barley; they used to sow one line of legumes/pulses. The culture collapsed, because the Sarswati River changed course.

This Indian (Aryan?) civilization was a Hindu civilization. (Hindu- modification of the word 'Sindu" the residents of land/area (Sanskrit word 'Stan') along the Sindu river. They were fully aware of the five elements, fire, rain, earth, wind/air and space. They had perfected the science of the seasons, had knowledge about the Earth moving around the Sun and the Moon moving around the Earth. They were peace loving people and were not Idol worshipers, but out of their collective wisdom, they understood and appreciated the role of the five natural elements, which were defined and worshiped by them.

These five elements are, 'FIRE', 'RAIN', 'EARTH', 'WIND/Air" and lastly 'SPACE' not to be mistaken with the sky. "VEDA" Indian religious scriptures, which were chanted daily around the square shaped fire alter, have been handed down, from one generation to another, in oral form only. Planting and maintaining woodlands/orchards for public use was considered a very pious act. This was the beginning of the scared groves, a tradition which still continues, in some parts. It was perhaps one way to preserve bio-diversity.

At the tail end of the Harrapan civilization, a great scholar, economist and politician, named Kautilya or Chanayka, had classified vegetation in five divisions, starting from Jungle-Forest, where predatory/large animals stayed, then to "Van", where Sages, built their schools for training students; it had wild animals, but these animals were not harmful. The common word for Sage's abode is 'Tapo van". Tap means penance and Van means safe forest. Then comes 'Up-van' a forest park, where people can visit for recreation/outings etc. 'Udyana' a large garden or a park and last 'Sanket sthala' a meeting place. Trees, shrubs, creepers and grasses were considered very important, for human habitation and were safe-guarded.

Reflection on these values while clearly seen in mediaeval towns, was ruptured with the colonization of the country, and further by ill understood ideas of urbanism and now what is sometimes called the global idiom. So while in the rural areas of the country there are wonderful traditions of tending to the land such as grasslands of Kutch/ Rajastan as well as water conservation systems in parts of western India; these traditions or social responsibilities are now tenuously preserved and are barely functioning in present times. How long these landscapes would survive is anybody's guess and with poor unimaginative planning made worse by the rather scary vision of some present day decision makers, Indian landscapes, whether in the rural areas, or in the forests, or in the cities are under immense stress.

There are some encouraging signs, like the work for example we have done for Timba stone quarry, other lime stone quarries across the country, some desert tracts in Rajasthan or Shirpur town development, or more recently some extremely valuable and large examples of urbanity that we have commenced work on; but these are few cases and we need many more such developments.

I find some of my students doing really excellent work in these areas; but there is so much to do, and we have just begun. Other than that except for Mohans firm, Integrated Design, I find that most professionals do need to evaluate their goals, and examine their aptitude.

AT. India is identified as a member of the BRICS collective of emerging economic powerhouses (Brazil, Russia, India, China, South Africa) that is driving (and seems likely to continue to drive) the world economy. What effects do you expect this explosion of growth and rise in economic power to have on the Indian landscape over the short, medium and longer term? (By that I mean, say, 5 - 10 years, 10 - 20 years, and 20 years plus).

PB. The simple figures are that India with a population of 1.17 billion people, has about 500-600 million people living in rural/semi rural areas, and by all accounts, about 300-400 million will become urban over the next 2 decades. I don't need to tell anyone what this means. It's as if a whole new nation will be forged in the coming time. This is going to cause immense stress on the landscape, resources, and habitats. And the pace at which this is happening and will continue to happen will be and is simply intimidating. We will need an alert, competent, positive and energetic set of organizations and professionals to monitor and manage this. There are many such institutions in India such as the Bombay Natural History Society, or the Center for Science and Environment, then there are 2-3 schools of landscape training and there are some alert professionals and media, who are doing their best; so there are some very positive and healthy efforts. But the problems are simply of scale and time; not so much of knowledge or capability, and dealing with this is the real challenge. Rather often the biggest culprits are greed, corruption, arrogance and apathy. So unless there are systemic changes, we may well find the present development to be an unpleasant stage, in our evolution.

AT. What sorts of work are Indian landscape architects involved with at the moment? Do you see any new trends emerging?

PB. I think the Indian landscape profession is healthy and kicking and even more so in the last decade. You see, in the 50s and 60s when Mr.Satish Khanna, and me and later Mr. Ram Sharma, and Mr. Ravindra Bhan, began practicing, it was the heady days of developing a new profession in the country. And we handled a great range of work from private gardens, to large public undertakings. All of us had been trained either in Europe or in the USA, and surely we brought a lot of learning to our work here. We really set up the frame work of the profession, and I think demonstrated in some sense its larger content and responsibility.

The late 70s, perhaps right up until the late 80s we, along with a few more who came in held down the fort in some sense. The decades from 1980, until 2000, were difficult ones. Barring one or two professionals, Aniket is one of them, Prof.Shaheer from Delhi is perhaps another, Dr. Priyaleen Singh through her writings is yet another, who really expanded and articulated the idea of the profession, there was a sense of being moorless. The professionals, who started in the late 80s, could not grapple with changing economic winds and the new demands, and we as a profession struggled. You have to remember that it was only in 1993 that the second program in Landscape architecture, which has a very broad based curriculum and excellent faculty, was set up at the CEPT University.

But I would say that in the last decade, I have much to be happy about when I have seen a number of young students doing exceedingly impressive work. Mr. Umesh Wakale at Pune is only one of those many. Ms. Geeta Wahi Dua, with the landscape journal she brings out and does excellent work. This list may be long but their work needs to be appreciated and in an appropriate public platform. CEPT has also encouraged the past students to open their offices, in larger cities. At one time the professionals were concentrated in New Delhi, Bangalore and to some extent in Mumbai and Pune, but the students of the CEPT University, were encouraged to establish their practice in the smaller cities, like Baroda, Surat, Indore, Sangali, Belgaum, Jaipur, Raipur which are now some of the new centers for professional offices.

So in that sense, I think that the profession is getting better entrenched, in what is a vast country; and that albeit a small number, but the idea of excellence and interpretation of the profession is clearly there. More and more firms are involved in research, public landscapes, environmental development works, in addition to other typologies of the profession.

AT. How is acceptance of landscape architecture going at a government level in India, and with other design professions such as architecture, engineering and planning?

PB. Dramatic in terms of acceptance with architecture and engineering. Planning as a discipline itself remains mired in antiquated thinking, so not so much. Government is uneven, remarkable in some instances, nonexistent in others, and tied down to the government formalities.

AT. ISOLA (the Indian Society of Landscape Architects) was formed relatively recently. What challenges does ISOLA face and how do you anticipate that ISOLA will be able to contribute to the profession at a global level?

PB. Yes, a few of us, in fact ten of us, most of us from Ahmedabad, decided to set up the ISOLA, in the year 2003. Funding for formation of the ISOLA, all travel related to its activities, were borne by the individuals. We hosted the IFLA-APR regional

conference in the year 2004, in Bombay, which was a grand success. It's a new organization and will go through the trials of all organizations until either they settle down, and will do relevant work, or will be empty shells with no effect on the profession at all. Only time will tell.

The first few years we made dramatic progress, and now things are settling down slowly. To be a valid representative of the profession, it will need to be an egalitarian, organization with purpose/ clear objectives and an understanding of the profession to the fullest and furthermore will need to develop an appreciation for academic thought and quality in design .

Organizations are built slowly, and ISOLA will also take time. The teacher in me has made me always hopeful, as I am always. Having said that, it's relevant to note, for example that professionals from India have won the IFLA regional awards every year, since its inception in India. A few Indian firms are globally recognized as relevant firms on the world map.

I strongly feel that it is now high-time that ISOLA must set itself a clear agenda of mapping best practices, best research /documentation studies, and making these available to the world at large. I believe that there are lessons to be learnt from the way Indian practitioners are dealing with complex issues, with limited resources. ISOLA could communicate this as well and also help in expanding the idea of the profession and sharing ideas with the profession in its immediate neighborhood such as in Pakistan, Bangladesh, Afghanistan, and Shri Lanka etc. The organization must find noble leadership, to chart its path for the future; only then will it become the voice of the profession.

AT. Would you like to add anything else?

PB. I have been thinking about this for some time, and we are beginning to work on a spatial knowledge repository for India, that is a free resource so that information is available and can be shared. Perhaps if IFLA can do something similar for the region it would be useful; also I think IFLA should take the lead in organizing smaller sharing occasions amongst professionals from countries in the region – occasions that could be more informal. Lastly I would like to share with you advice given to me by Mrs. Ulla Bodorff, a very senior landscape Architect, in the year 1953. "People will come to you, not because you know the names of 100 plants, but for your ability to use ten plants to help them to have their dream come true."

Art in the Public Realm

Liesel Fenner

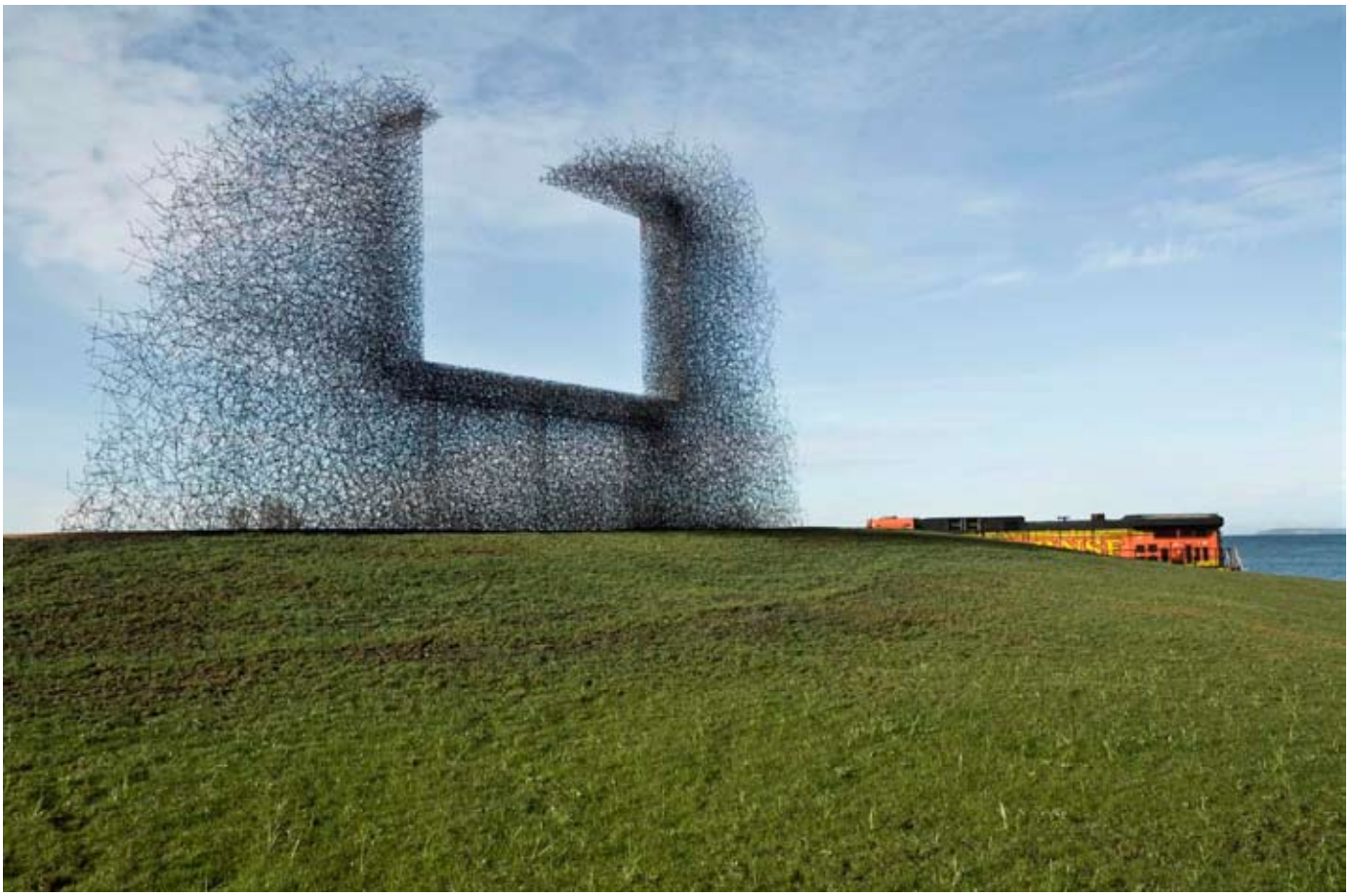
The Americans for the Arts Public Art Network (PAN) is the only professional network in the United States dedicated to the field of public art. As a program of Americans for the Arts, the nation's leading nonprofit private organization for advancing the arts in America, PAN strengthens efforts to advocate for policies and best practices.

Contemporary public art is a wide-ranging art form encompassing both temporary and permanent art. Artworks are typically developed as part of a larger construction or development project and administered through a Local Arts Agency Percent-for Art program. There are more than 350 public art programs across the United States, both publicly and privately funded.

Since 2000, the Public Art Network's Year in Review award program has annually recognized outstanding public art projects through an open call submission and jury selection process. Each year, two or more public art professionals are selected as curators to review more than 400 submissions of work installed or completed in the previous calendar year and select up to 50 public art projects. The following projects were recently selected in the 2011 PAN Year in Review and highlight the diversity of projects being built today.

Non-Sign II by Lead Pencil Studio is sited in Blaine, Washington at the United States-Canadian border and was commissioned by the United States General Services Administration Art in Architecture Program. The border community is an area with an excess of advertising billboards and Non-Sign II represents the opposite of a billboard. Designer's Daniel Mihalyo and Annie Han's piece consists of a blank frame surrounded by a web of stainless steel rods. Billboards typically direct viewer's attention away from the landscape. However this work opens a window to the landscape by the creation of the negative space of what would have been a billboard. Lead Pencil Studio hopes that Non Sign II, elicits a "What was that?" moment from viewers driving by, creating an awareness of the signage landscape of the border zone and opening up a 'free' space. "How very American" stated the designers.

The Walled Garden at Mellon Park in Pittsburgh, Pennsylvania was restored in honor of Ann Katharine Seamans, a young artist and dancer from



Pittsburgh who had frequented the garden to stargaze with friends on many occasions. 7:11AM 11.20.1979 79°55'W 40°27'N was created by Janet Zweig as part of the park restoration initiated by the Seamans family, in partnership with La Quatra Bonci Landscape Architects and the Pittsburgh Parks Conservancy.

Landscape Architects Fred Bonci and Natalie Byrd from La Quatra Bonci of Pittsburgh were contracted for the renovation of the Walled Garden.

Zweig developed a memorial to commemorate Seamans' life and spirit designing 150 stars and

planets within the garden lawn representing the star configuration above Pittsburgh when Seamans was born in 1979. That date and star coordinates give the work its title. The artwork is enjoyed by park visitors both day and night.

The Singing Trees addressed an environmental issue plaguing the western North American pine forests. The mountain pine beetle has devastated acres of forests resulting in the loss of millions of trees. In Vail, Colorado, artists Ben Roth and Brad Watsabaugh, in collaboration with Todd Oppenheimer, a landscape architect with the Town of Vail, created a model environmental artwork that serves to educate the public about the pine beetle. The artists contracted to have three lodgepole pines – dead from the ravages of the mountain pine beetle -extracted from private property and transported to Ford Park in the Town of Vail. The trees used in the art installation were scheduled to be cut for fire prevention and forest health preservation. The artists sliced the trees longitudinally from root to top with chainsaws and created long horizontal benches with the remaining halves of the split trees. The results are 90 degree structures arranged in a theater configuration encouraging the public to gather, interact and learn about the history of the tree-benches and the scourge of the pine beetle. Viewers seated on the tree benches observe a blue-stain pattern within the wood grain, illustrating the natural process of the fungi, carried by the beetle that ultimately kills the pine.

Microphone Rack was created by a trio of Tennessee artists, inspired by Nashville's rich history as a communications, broadcasting and music center. The site-specific bike rack was designed as a gateway to Music Row and situated on a round-

about with many restaurants and retail shops nearby. Franne Lee, Keith Harmon, and Mac Hill created the bike rack for the Metro Nashville Arts Commission to encourage bicycle transportation and illustrate that art can successfully combine functionality and durability with design excellence. The Microphone Rack is constructed of powder-coated stainless steel and bikes park and lock to the microphone's looped cord.

Liesel Fenner, ASLA is the Public Art Program Manager at Americans for the Arts in Washington DC, and develops national programs and services advocating for excellence in art and design in the public realm. She builds partnerships and cultivates leadership through the Public Art Network which has membership of over 1000 art and design professionals. Liesel is a licensed landscape architect (CA) and practiced landscape architecture and urban design in the San Francisco Bay Area. She attended the Rhode Island School of Design and received a Masters of Landscape Architecture degree and a Bachelor's of Landscape Architecture from the University of California, Davis.

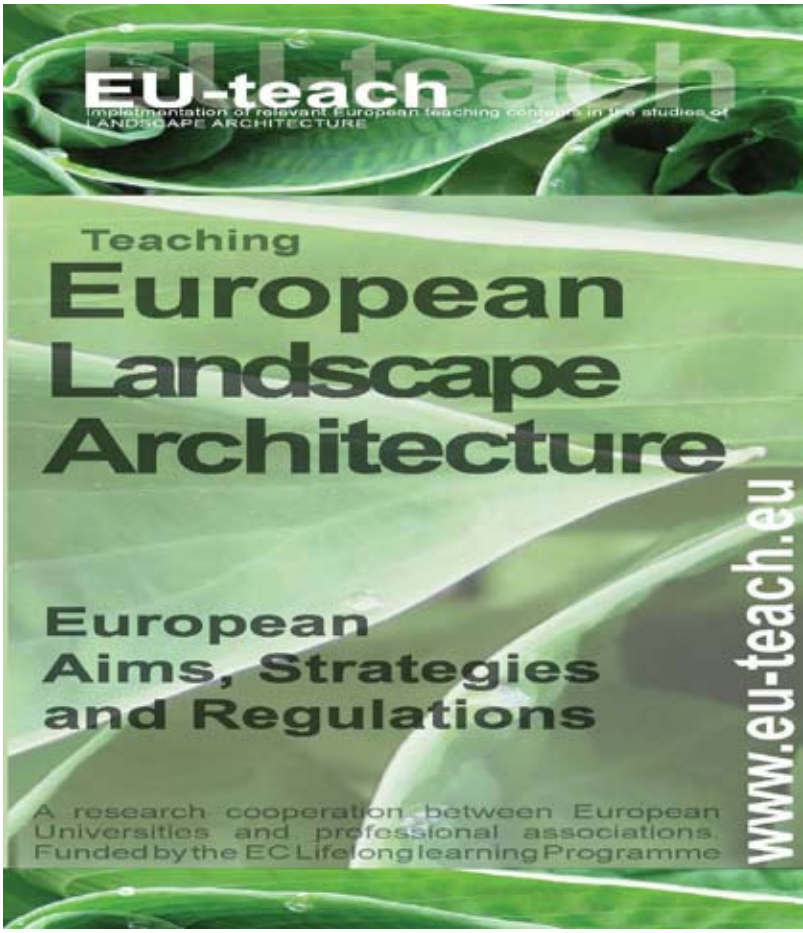
Learning for Europe

Implementation Of Relevant European Teaching Content In The Studies of Landscape Architecture

Andreja Tutundzic

European aims, strategies and legal requirements have an increasing influence on the work of landscape architects. This applies in particular to European legislation but also European regulation concerning (for e.g.) construction standards or the recycling of materials. To have knowledge of them is the basis for a successful participation in the European labour market.

In the project "Implementation of relevant European teaching contents in the studies of landscape architecture (EU-Teach)" four universities (University of Sheffield, University of Kassel, Corvinus University of Budapest and University of Applied Science Weihenstephan-Triesdorf as lead partner), the European Council of Landscape Architecture Schools (ECLAS) and the European Federation of Landscape Architecture (EFLA) are working together to anchor this knowledge more firmly in the higher education of landscape architects.



The project consists of three steps. As a first step, the project partners and their members developed a "list of relevant European teaching content". In the project "European" is understood in a political, not a geographical sense. It refers to the Council of Europe with its 47 members (including the EU-27) and provides a rather comprehensive view on "Europe" meaning that also EU candidate countries are involved.

The list is oriented towards the "Tuning document" of LE: NOTRE (Tuning Landscape Architecture Education in Europe, 2010, s. http://www.le-notre.org/), but is developed under a specific European perspective. It comprises European aims, strategies and rules which a landscape architect needs to know and in principle which should be taught at each university of landscape architecture. Besides European basics (administration, legislation and history of Europe) eight fields of work were differentiated and described.

For each field of work a checklist has been developed which includes the definition of the field of work, relevant European topics within this field (e.g. biodiversity, sustainable urban planning) and the most substantial laws and strategies concern-

ing this field of work. The result is a (comprehensive) list with 118 topics which has to be considered as a recommendation for the higher education of landscape architects.

In a second step the list was tested in practice: the four involved universities evaluated their current study courses based on the list. Furthermore the priority of the topics listed and the preferred level (bachelor- or master-level) were discussed. EFLA evaluated the importance of topics listed also from a practical and professional point of view. All partners involved agree that time-intensive basic knowledge which is connected with practical skills and the realization of plans have to be taught at the bachelor-level.

However the scale of "basic knowledge" differs between EFLA and the universities in some points. A deeper knowledge, for e.g. in spatial planning, sectoral planning, topics with international focus and the field of funding are important for the master-level. There is still uncertainty about fields in which a lot of new regulation has been recently released (e.g. environmental information and staff transfers).

Due to limited personnel and financial resources, not every university will be sufficiently qualified to offer all relevant European teaching content. However to create access for students gaining the necessary knowledge, the development of teaching clusters is desirable. Each university could contribute specific study courses to these teaching clusters. Currently EU-teach considers (as a third step) the legal, organizational and professional requirements for the realization of teaching clusters. The involved universities are developing first ideas for specific teaching offers. The closing conference will take place on October 12th 2011 in Freising. The participants will also discuss a follow-up project which should deepen the results. For detailed information see (http://www.eu-teach.eu/downloads/) and our project flyer.

7th National ISOLA Conference

The 7th National ISOLA Conference organizing committee and the faculty of landscape design of the CEPT University had the privilege of holding the Conference of the Indian Society of Landscape Architects, on September 10th and 11th of 2011,

in Ahmedabad. After great deliberation the committee members decided the topic of the conference was to be 'Cultural Landscapes'. The study scope was focussed on how our ancestors used and looked after the natural resources which are basic constituents of landscape and debating what is known about the landscapes of the earliest and up to the classical period of sub-continental civilizations around the 5th century CE.

In the keynote speech, Padmashree Prof. B.V. Doshi shared his view that cultural landscapes bind together lifestyle, habitat, resources and natural landscape history. He noted that in present times, the landscape and its meaning have both changed. The meaning of culture has been modified, and therefore the values that are talked about are most important.

Speaking at the conference as an invited speaker, the president IFLA, Ms. Desiree Martinez and the Global Chairperson of IFLA's, Cultural Landscape Committee CLC, Ms. Patricia O' Donnell shared their visions of cultural landscapes which were very ably supported by illustrative examples. Ms. Patricia used her country's culture very effectively as an example of why cultural landscapes need to be studied. Their presentations demonstrated the global reach of ideas emerging from and rooted in the western context, as well as their influence.

Dr. Sung-Kyun Kim shared the historical development and Garden-traditions from the South-Korean perspective and in his presentation he offered insights and examples as to why the concepts of landscape architecture, developed in the west militate against the ethos and meanings found in traditional approaches. His examples from South-Korean landscape history and the premise that the theory of landscape architecture of Eastern cultures must be written from within, resonated deeply with some of the other presentations, as well as struck a chord with the participants at the Conference.

Panel discussions revolved around the relevance of the numerous ideas that were discussed at the conference, which included the familiar themes of theory, practice, 'culture', the global vs. the local, standards, benchmarks, trans-national frameworks and the role of embedded professionals in facilitating change at the local level as well as the global sweep of the Landscape Convention.

On the side-lines, conversations revolved around social and economic change and our contribution

to a sustainable future as well as the difficult task of acknowledging and accommodating cultural diversity. Social responsibility and defining values clearly were other discernible themes that ran through these conversations, which also suggested greater transparency and engagement with political decision making. There seemed to be a consensus forming around the idea that perhaps there is no 'one recipe' in cultural landscape intervention.

Attended predominantly by younger professionals, innovation in response to climate-change, and the place of traditional knowledge and techniques were acknowledged as possible tools for practice. One key highlight of the conference was the presence of voices from diverse cultures. Presentations ranged from the identities of Asian traditional cultural landscape investigation, focusing on the cross-regional integration of culture from the Asian point of view to the definition of landscape, by Mr. Alan Titchner, from the perspective of autoch-

thonous cultures in Aoteroa/New Zealand, which made for stimulating listening. Additionally, an animated presentation by Prof. Rana covered the ideas of sacred places in Buddhism through the examples of the four places directly associated with the Buddha's life, Ms. Jusna Amin's (presented by Prof. Bhagwat) introduction to the Indonesian cultural landscape and the ways of thinking and reading its natural landscape was well received.

The latter half of the conference saw the presentation of technical papers by researchers ranging from historians and archaeologists to conservationists and landscape architects, who described various cultural landscapes and 'places' of study. Studies explored the imagined, enacted, performed and transformed aspects of space that become the cultural landscape of belief, practice and celebration.

Prof. Nayanjot Lahiri explored ancient relict landscapes and artefacts, ranging from stupas to large bricks and pottery in and around Junagadh, especially in the valleys around the Girnar hills. Through the location and character of such remains, she examined the possibility of the earliest circuit of worship in and around the great Girnar and its hills and forests, being Buddhist in his religious orientation. Prof. Vasavada discussed conceptual and methodological approaches to cultural site conservation while Shweta brought the insights of a landscape architect to understand the living cultural landscape of Majuli Island.

The professor, Dr. Dhavalikar, renowned archaeologist of India who has worked on Harappan Archaeology, brought up the aspect that cultural landscape or landscape archaeology has made rapid progress in the western world as a refinement of settlement pattern strategy and as a most effective way of understanding the past. He, then, demonstrated how man has been adapted to the changing environment throughout time by discussing the ephemeral cultural landscapes of Gujarat from the fourth millennium. Dr. Bhan's special expertise in ancient technologies and craft studies led him to highlight the development of food- production economies through the establishment of urban cities and towns during the Integration Era of the Harappan Tradition.

Mr. Popli offered the conference some insights on how the conceptual underpinnings of 'cultural landscapes' are located within the linguistic and conceptual structures of western scientism, which is founded upon materialism and utilitarianism as historical phenomena, and its negation of alternative world views; and that these are alienated from the root metaphors of heterodox, plural and long-lived cultures such as ours. Purpose illustrated preservation-ism through cultural landscapes in the west derives from antiquarianism and materialism wedded into western (post-industrial) cultural attitudes, which contrast sharply with the rural systems and ways of life in our own context which are not yet extinct. This view advanced the goal of cultural preservation through landscape conservation.

All delegates who attended the conference were happy to have the opportunity to exchange ideas with foreign delegates, share their wisdom and note the role played by IFLA. The conference came to a close with a high note and well received thoughts that authenticity of traditional practices are intangible values and this is what develops 'Culture'. We look very forward to similar opportunities in future.

The UIA World Congress

The UIA World Congress is a major international architectural event that attracts around 10,000 architects, engineers, researchers and students. Since the inaugural World Congress in Lausanne, Switzerland in 1948, it has taken place triennially in 23 different cities around the world. On the theme of "DESIGN 2050," UIA 2011 TOKYO, the first UIA World Congress in Japan, provided all of the participants with opportunities to discuss the future of architecture and of cities through various programs including keynote speeches, technical sessions, international competitions, workshops, exhibitions and tours.

During the conference 4 topics were discussed including:

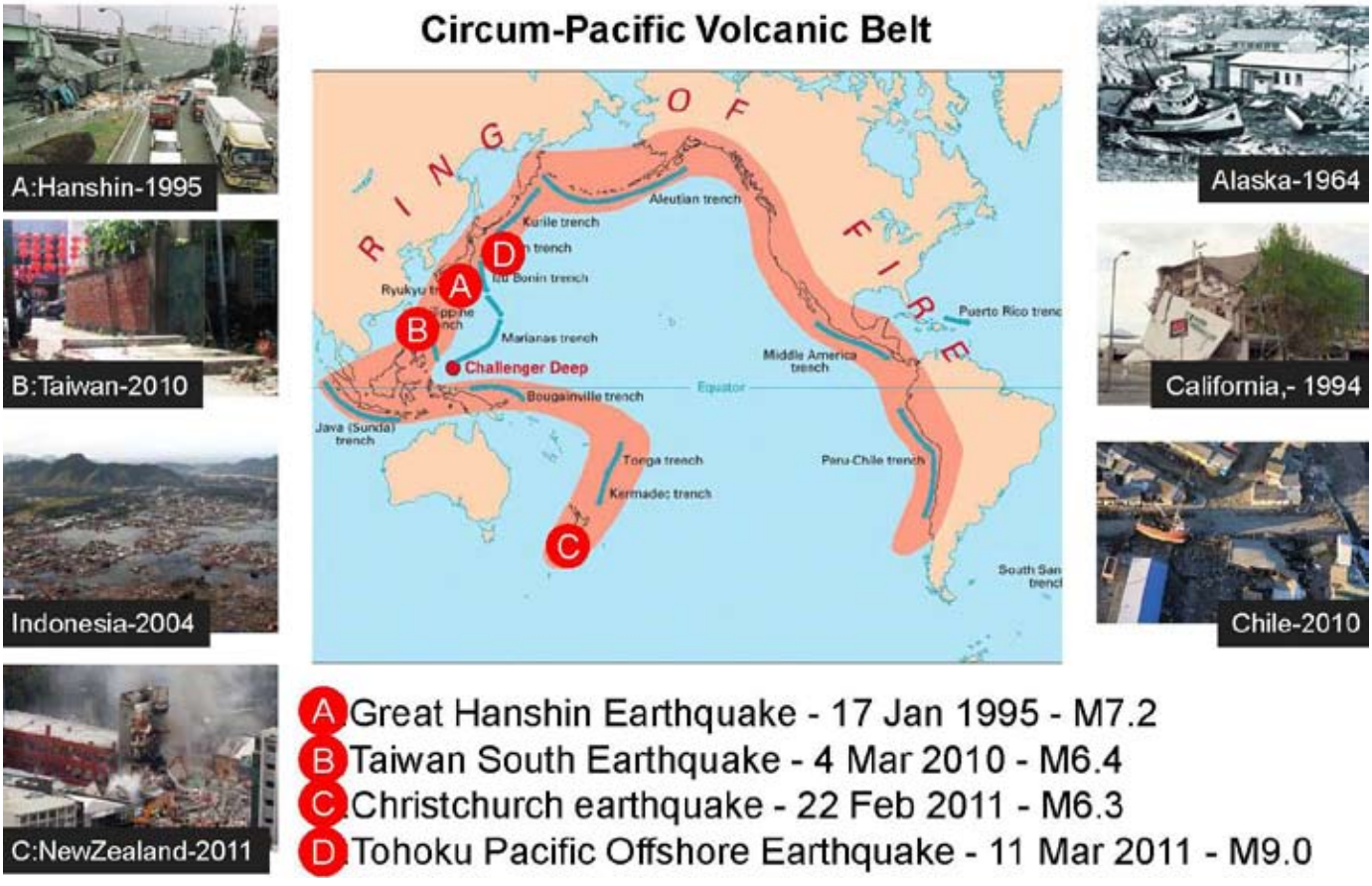
- Global scale landscape
- Regional scale landscape
- Urban scale landscape
- Garden scale landscape

TOPIC 1. GLOBAL SCALE LANDSCAPE

Under the first topic of global landscape scale, the mitigation of natural disasters was discussed in light of the recent disasters that have affected the global community with emphasis on those that occur within the "ring of fire" including:

- Great Hanshin Earthquake - 17 Jan 1995 - M7.2
- Taiwan South Earthquake - 4 Mar 2010 - M6.4
- Christchurch earthquake - 22 Feb 2011 - M6.3
- Tohoku Pacific Offshore Earthquake - 11 Mar 2011 - M9.0

The task force discussion considered the role of landscape architects in the regeneration after natural disasters taking into account the following subjects:



- Disaster prevention
  - Town planning in view of natural disasters
  - Eco-friendly town planning
- Reconstruction
  - Securing lifelines
  - Desirable temporary housing
  - Emotional/mental care, and workshops for raising hope
- Reorganization
  - Town planning with the natural environment
  - Techniques that optimize natural power
  - Cooperation with larger regions

Other projects that were introduced in the conference include the Kizuna project which incorporates the utilization of a shared international knowledge base to construct environmentally friendly land-

scapes that consider each respective country's view of nature, culture and climate.

TOPIC 2 REGIONAL SCALE LANDSCAPE

Under the second topic, the potential for national environmental evaluation based on the ecological planning method developed in the 1980's to prevent the fukushima nuclear power plant disaster was discussed, pulling examples from Ian McHargs's strategies of optimal and non-optimal land use.

TOPIC 3 URBAN SCALE LANDSCAPE

Under the 3rd topic the memorial at ground ZERO in New York City, designed through a collaboration between Pater Walker, LA and Michael Arad, Architect was considered and presented.

TOPIC 4 GARDEN SCALE LANDSCAPE

Finally, under the 4th topic the traditional relationship of the Japanese house garden was discussed in terms of its unity with the natural environment.

WELCOME AFRICA!

Professor James Taylor
Chair, IFLA Africa Committee

The International Federation of Landscape Architects is pleased to announce the formation of the IFLA Region of Africa. This new organization reflects the recent development and contribution of the profession of landscape architecture in Africa. This new Region incorporates national associations from Kenya, Morocco, Nigeria, and South Africa. Malawi, Niger, Rwanda, Tanzania, Tunisia, Uganda and Zambia are also represented through individual members.

The new Region was launched at the IFLA Africa Symposium on Landscape Architecture Education and Practice held at Jomo Kenyatta University of Agriculture & Technology, Nairobi, Kenya on October 5 -7, 2011. The Symposium was a great success with nearly 200 participants in attendance. Papers were delivered on education and practice in Africa. Keynote speakers, Martha Fajardo, James Taylor, Christian Werthmann, John Beardsley, and Hitesh Mehta provided insights on the international practice of landscape architecture in developing countries.

Educational capacity is improving in Africa with six universities currently offering professional programs in landscape architecture. A student competition was sponsored by the Symposium and entries were received from Europe, Kenya and South Africa.

Planning is moving forward for developing an agenda for the Region which will be formally presented at the IFLA World Congress to be held in Cape Town, South Africa in September 2012. See the next edition of the IFLA News for more details about Africa.

IFLA African Region Organizational Meeting Participants

3 Reflections on the **WORLD LANDSCAPE EXPOSITION** in Jinzhou 2013

Jesús Hernández

The World Landscape Exposition that will be held in the city of Jinzhou China in 2013 will show a selection of design work from practitioners from distinct parts of the globe. Designers from Australia, Colombia, Denmark, Spain, Philippines, Holland, England, India, Iran, Lithuania, Mexico, New Zealand, Portugal and Singapore will show through their design the current situation of landscape architecture on the international stage.

The Expo, which has been organized by the city of Jinzhou, has had the important support of IFLA which has been in charge of organizing the international landscape competition as well as fostering the collaboration among local authorities and selected landscape architects.

The organization, development and results of such an extraordinary event has the potential to give way to many reflections, here are some that merit sharing.

THE WORLD EXPOSITION AS AN INSTRUMENT FOR REFLECTION ON LANDSCAPE ARCHITECTURE IN THE 21ST CENTURY

An international landscape exposition is by definition an exceptional event based in the presentation of diverse landscape architectural work submitted by designers who hail from many different contexts. This time the organizers of the expo wanted to go even farther by asking designers from around the world to propose gardens that reflect the landscape tradition of the country of origin of the designers, seeking the connection between each garden and the local culture of the creator.

The question posed by the organization of the expo and IFLA, is a major challenge that defines some of the current aspects of our profession, intertwining two opposing concepts such as global and local.

Globalization is a phenomenon that affects each sphere of our society including the practice of landscape architecture. Many of the LA's that will participate in this expo practice in foreign countries, while others collaborate internationally, in fact all of the practitioners, while we each practice in our country of origin we are increasingly influenced by global information based in the rapid exchange of ideas and expertise. For this reason, we are all immersed in what we could call "global landscape" that allows us to developed projects in foreign lands as an integrated imported practice.

On the other hand landscape has historically been a discipline related to the tradition and culture of the place that is based on the use of botanical techniques developed from the climate and local culture.

The mechanisms used by the developers participating in the Jinzhou exposition to integrate both aspects into a single design have been very different. These proposals range from figurative and narrative to the more abstract and conceptual thus showing the enormous wealth of creativity in the current panorama of contemporary landscape architecture.

All of these responses together create a polymorphic portrait, but at the same time a single unit which reflects a profession that is not only differentiated by its regional diversity but is increasingly united in its global dimension.

2 CULTURAL HERITAGES, SOCIAL AND ENVIRONMENTAL FOR THE CITY OF JINZHOU

It is estimated that the expo will be visited by tens of millions of visitors from different parts of China during the few months that it will be open to the public. During this period, the expo will become an important tool for the dissemination of international landscape and the development of an important cultural work.

However beyond the projected time of the exposition, the planning of its use after it has closed and the proper "recycling" of its site is very important. Therefore, the site of the exhibition which comprises 176 hectares will be transformed into a vast urban park open to all residents of Jinzhou, operating as a public space for social interaction and in turn strengthening local identity.

The future park will become a green lung for the city of Jinzhou and will be the backbone of future urban developments in the area. Unlike some universal expositions that have been designed only to meet temporary need and then have turned into dead zones in the city over time, the Jinzhou World Expo is committed to developing a sustainable project that involves cultural, social and environmental heritage for citizens of the region.

3 REINFORCEMENT OF THE DISCIPLINE OF LANDSCAPE ARCHITECTURE AND THE ROLE OF PROFESSIONAL PRACTICE The design process of the International Exposition of Jinzhou has united professionals around the world in a collective project. The invited landscape architects visited during several days in September in order to see the site where the future park will be constructed and to discuss their proposals with the local technical teams that will assist in its implementation.

During these days the project was presented to the press, there were work sessions to outline the implementation of projects and the site has been reclaimed from the sea with the help of hundreds of trucks carrying earth without stop.

On the one hand, the act of participating in a joint project has created close ties among landscape architects, reinforcing the collective sense of the profession. On the other hand the result of this collaboration has materialized in the creation of a work of great media impact that will project landscape architecture into the circles outside of our profession.

In the same way as in other world exhibitions, the promotion of the culture of each country is increasingly linked to the modern architecture of the pavilion where it is showcased, landscape exhibits could become a vehicle for promoting the profession of landscape architecture.

At The International Exposition in Jinzhou Landscape will be open to the entire world thanks to the essential support of IFLA, the importance of the discipline and the essential role of the professional landscape architect.

Jesús Hernández is a Landscape architect who lives and works in Holland with the frim Casanova+Hernandez and will be participating inthe World Landscape Expo of 2013 in Jinzhou.

2012 IFLA Sir Geoffrey Jellicoe Award: Call for Nominations

The IFLA Sir Geoffrey Jellicoe Award is the highest honour that the International Federation of Landscape Architects can bestow upon a landscape architect. The Award recognises a living landscape architect whose lifetime achievements and contributions have had a unique and lasting impact on the welfare of society and the environment and on the promotion of the profession of landscape architecture. The award is bestowed annually on an individual whose work and achievements merit this recognition.

ELIGIBILITY

The award is open to landscape architects throughout the world who are members of a Member Association of IFLA. The nominee must be an academic, public or private practitioner whose merit, talent and actions are respected internationally. Entries can be submitted in the following categories:

a. Landscape planning, design or management

b. Improvement in the quality of human settlements or environments

c. Landscape architectural education and research.

NOMINATION OF CANDIDATES

Candidates may be nominated by IFLA Member Associations, delegates, individual members and allied organizations, as well as independent sources.

NOMINATION INFORMATION

Nominations should include the following information:

a. A letter of nomination describing the nominee's qualifications for the award, including his/her academic background and achievements, a summary of his/her work and its scope, and a review of the way that this work has contributed to the profession of landscape architecture and its international practice. The letter may be no more than three pages in length.

b. A letter of support, including confirmation that nominee is a member in good standing, from the nominee's member association must be submitted along with each nomination, if someone other than the member's association is the nominator.

c. Contact information for both the nominator(s) and nominee, including name, address, email address and phone contact information.

d. All the nomination material must be submitted in English.

SUBMISSION OF NOMINATIONS – DUE DECEMBER 31, 2011 Nominations for the Sir Geoffrey Jellicoe Award must be submitted electronically to the

Administrative Headquarters of the International Federation of Landscape Architects in care of:

IFLA
International Federation Of Landscape Architects
Fédération Internationale Des Architectes Paysagistes

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BOOK REVIEW

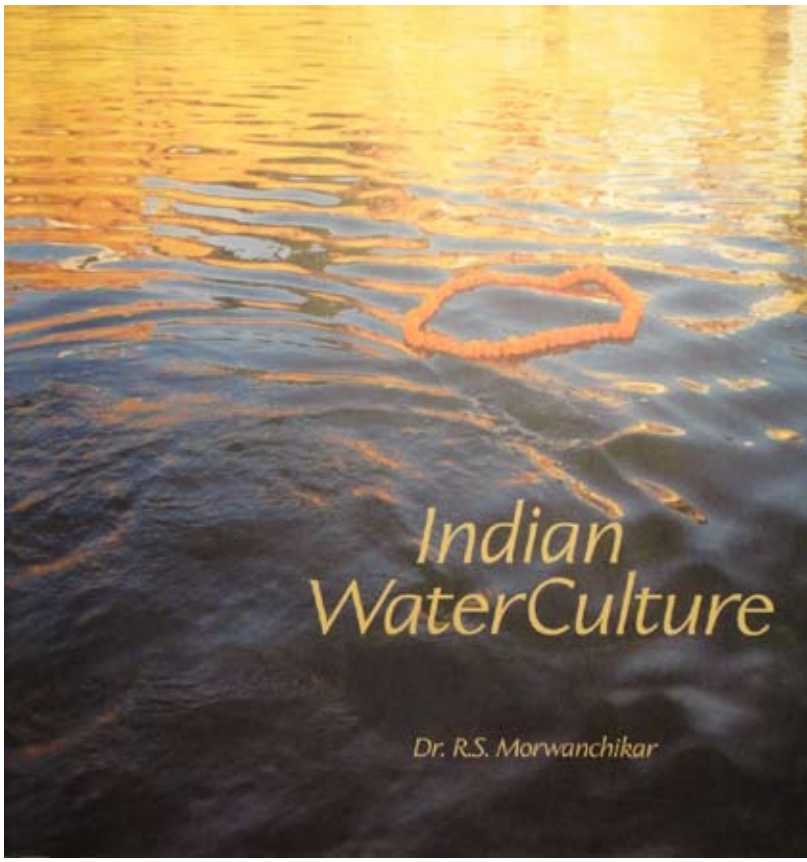
INDIAN WATER CULTURE

Authore: **Dr. R.S. Morwanchikar**
Review by **Swati Sahasrabudhe**

India is a country of natural and cultural diversity. Its versatile geomorphological setting has offered and nurtured various cultural responses by its people. This nature/culture interaction involves people's interaction with three elements; land, water and vegetation, and is predominantly evident in the manifestation of the element water in various creative, tangible and intangible ways. The Indian Landscape provides a conducive setting for the evolution of cultural landscapes associated with water with its natural form, and through the traditions that have been passed from generation to generation. India is a monsoon dependent region. The local calendars and the culture in India are both based on the natural cycles of the sun, the moon and water dating back to ancient times. This association of water with the people of India forms the basis for the elaboration of this book, which conveys the timelessness of 'Indian Water Culture.'

Contemporary India faces the problem of making water equitably available. The demand and supply has gone haywire with the population explosion and the growing need for water for industry vs. its basic need for drinking and agriculture. The politics of water has limitations that hinder the possibility of meeting these social and economic objectives. The pollution and exploitation of upstream water resources have had devastating implications on the downstream or dependent regions. The once upon a time celebrated access of water has become a warfront issue in India within the political, social and economic realm.

In the introductory chapter, the author addresses the contemporary global issue of water crisis and the related intellectual discourse through a discussion of universal truths; the existence of mankind as a living and cultural being and the impossibility of this existence without water. The book recognizes the need for water conservation as a continuous aspect of life and civilization. It defines 'water culture' as that which 'encompasses various facets of society's relationship with water'. It states



'water culture is the thought given to the equitable distribution of the available water amongst all and to the continued existence of the society with its accepted mode of life'. The primary objective of the book is to highlight the concern to re-establish the lost culture based relationship of people with water. The author has selected the Indian context (historic and contemporary) as a backdrop for the comprehensive discussion in the book.

The book establishes its base with a scientific understanding of the geomorphologic context of India and further establishes a chronology of Indian history with respect to water management and attempts to correlate the same on a global scale.

The chapter titled 'Rivers and Culture' is an interesting journey connecting the essence of cultural history as a byproduct of cultural geography. The river basin supports and nurtures culture in a particular way; the Indian sacredness of this phenomenon is highlighted, taking contextual references of the eleven significant river basins on the Indian sub-continent e.g. The Sindhu Basin, The Ganga Basin, The Yamuna Basin, The Krishna Basin, etc. All of these rivers have a sacred presence and they are referred to as goddesses who create and nurture life.

The book takes a fresh look at Indian mythology and 'Vedic literature' with an Indian Hydrological perspective, which is an interesting element in this book, establishing a connection between the scholarship and ethos of Indian history and culture.

The book respects Indian traditional water wisdom by describing and taking account of the regional water management systems in India including water management systems associated with various natural and manmade forms of water such as rivers, lakes, canals and wells. Traditional water wisdom is described in detail explaining its systems, components and local vocabulary. The sequential deliberation of information from past till present is the key to the wide spectrum of the book. The association of physical water systems with religious and cultural beliefs manifested and lived by people in the form of rituals, festivals and celebrations represents the humane and secular approach of the book.

The author, a much respected and well-known scholar and historian has based the content of the book on folk, literary and material sources and has elaborated on them in a separate chapter. The bibliography, containing references from Marathi (the local language), translated literature from Sanskrit and \ English conveys a sincere effort to explore the profound significance of the book's subject matter.

The book is organized in a simple comprehensible structure, consisting of twelve chapters with relevant illustrations, though the clarity of these illustrations is an issue in certain places. The book reaches the reader with its scholarly yet simple way of describing, discussing and elaborating the crucial issue of the water-based culture of rural and urban India.

The book makes a sincere attempt to make present and future generations aware of the valuable Indian traditional water wisdom and appeals to readers to take up this wisdom as an ancestral treasure and to explore 'Indian water Culture' by bringing together the best of that culture and the technology, for the sustainable benefit of all mankind.

Translation of Maharshtra Government Award winning Marathi Book 'Bharatiya Jalasamskriti' by the same author.

Published by: Vivek Vyaspeeth, Navi Mumbai, Thane, India
Co-published by: INTACH, Indian National Trust for Art and Cultural Heritage
Year of Publication: 2009 I ISBN 819084630-2
265 pages I Illustrated (Hard Cover) Size: 252 mm x 252 mm

Swati Sahasrabudhe, member of ISOLA (Indian Society of Landscape Architects) is an Assistant Professor in the Department of Landscape Architecture, Dr. B.N.College of Architecture, University of Pune, India. Along with her active involvement in teaching, she is a researcher of the Cultural Landscapes, of her home state -Maharashtra India.

Swati Sahasrabudhe can be reached on swati.landscapestudio@gmail.com

EDITOR'S NOTE

I would like to formally note a mistake made in last month's Newsletter, *Art in the Landscape*. The article by Liesel Fenner, *Art in the Public Realm*, was left out of publication and for that reason has been included here. I apologize for this oversight and hope you enjoy the article along with the entirety of this month's edition of the News.

Shirah Cahill - Editor