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DETROIT DISTURBANCE AND RECOVERY • **RIO DE JANEIRO** PLANNING FOR BIG SPORTS EVENTS • **MEDELLÍN** INTEGRAL URBAN PROJECTS • **SONGZHUANG** CREATIVE CLUSTERS • **BUCHAREST** URBAN PERIPHERY AND POST-SOCIALIST CITY • **COPENHAGEN** MANAGING CLOUDBURSTS • **KIRUNA** CHALLENGES OF MOVING A TOWN • **LESSONS LEARNED** SUBURBS OF THE FUTURE • **ESSAY** SMART CITIES AS DIGITALLY AUGMENTED SPACES • **PETER LATZ** SPECIAL SECTION BY TOPOS LANDSCAPE AWARD WINNER 2013

TOPOS LANDSCAPE AWARD 2013
PETER LATZ HONOURED FOR HIS LIFE'S WORK

Peter Latz and his wife Anneliese worked together to create their own special garden. The photographs and plan on the next few pages show their private garden in Ampertshausen near Munich.

German landscape architect Peter Latz has been awarded the Topos Landscape Award 2013. This is the first time Topos has honoured a landscape architect for his life's work. Latz has influenced the profession worldwide. His Landscape Park Duisburg-Nord has played a particularly important role, and is considered internationally to be a model for the conversion of brownfield sites. With this project, Latz set the basic standards for the design and use of post-industrial areas. His ideas about this former ironworks have also enriched the debate about what parks should provide at the beginning of the 21st century. Other internationally known projects include Harbour Island in Saarbrücken, Parco Dora in Turin, and the redesign of the former Hiriya Landfill in Tel Aviv.

Latz's method of working is based on a "syntactic design concept", and his approach is especially characterised by an analysis and discussion of the site and its context. Considering local conditions and initiating ecological and social processes while keeping all forms of intervention at a minimum is more important to him than developing a recognisable style of design.

In addition to his work as a practicing landscape architect, Latz has also influenced generations of students through his activity as a professor, at first at the University of Kassel and later at the Technical University Munich Weihenstephan, where he has been teaching for 25 years. As an "Emeritus of Excellence" he is still closely connected to the TU Munich Weihenstephan. He has also taught at universities around the world, for instance as a visiting professor at the Harvard Graduate School of Design and as an adjunct professor at the University of Pennsylvania.

Peter Zöch

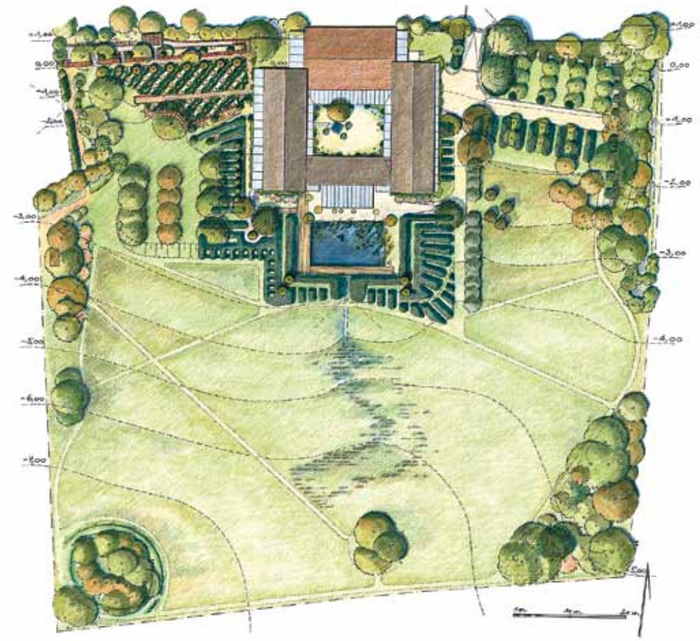
Udo Weilacher

His expertise is highly respected in both the world of international professional practice and that of university research and teaching, and yet his work cannot be described in a general sense, as his projects are far too diverse. All of Peter Latz's projects are infused with a desire for precise craftmanship and have a theoretical and scientific foundation based on a knowledge of the interdependencies that underlie each project.

DRIVEN BY THE WILL TO REBUILD INSPIRED BY THE INGENUITY OF THE RENAISSANCE

For a better appreciation of his work, it is important to bear in mind that Peter Latz is the son of an architect and was born in 1939 as the oldest of eight children. He grew up in the Saarland, an industrial area on the border with France often plagued by dramatic structural crises, during the era of post-war reconstruction in Germany. This period of time confronted Latz with challenges that continue to have a considerable influence on his work today. At its core were questions about the efficient and sustainable use of existing resources – at that time still a way of ensuring the existence of a large family. The promotion of principles of self-sufficiency in the garden and the development of creative building techniques, using for instance seemingly worthless rubble, played a crucial role in those days and can still be found in Peter and Anneliese Latz's own garden.

Driven by a desire for independence and productive work with nature and the landscape, Peter Latz originally wanted to be a farmer and have his own farm, but since this didn't exist he began to grow vegetables for his family in his parents' garden. The money he earned from a self-planted orchard was then used to finance his studies. The dream of having his own farm did not become reality until 1991, when he bought one near the city of Freising. On the edge of a small village Latz and his wife bought one hectare of land and a small, old farmhouse, which was converted into a kind of four-sided farm complex within the next two years. Two-thirds of the ensemble is now used as a landscape architecture office, and one-third as a private residence. Vegetable and ornamental gardens were created on 3,000 square metres of the property, whereas the majority of the land was designed as an extensively cultivated meadow parkland. Peter Latz designed the buildings as well as the gardens, as he sees buildings, the grounds around them, and the landscape as parts of the same fabric, the regulatory mechanisms of which need to be carefully understood. A similar underlying principle with regards to both the architecture and landscape architecture was employed here.



Peter Latz

OPEN SPACE IN TIMES OF AFFLUENCE

One feature is the conscious use of building materials. "I must say at the outset that I work with all materials. But if we have opted for a particular material, we try to take that as far as we can." Peter Latz explains. A reduction in the variety of materials used in all of Latz + Partner's projects tends to stengthen the supporting structure. In his own garden pruned boxwood and hornbeam hedges lend it a powerful character and Latz says that Italian Mannerism is an important source of inspiration for him. "On the one hand there are certain items there that have retained the same structure for centuries. I was enormously impressed by the fact that this is possible, and especially that it is possible by horticultural manipulation. This also made me resist a nature ideology which suggests that in nature everything grows as it has to. The second thing that comes from this period is that it is possible to conduct esthetically exclusive experiments, and they do not even have to make sense [...]. These two elements of Mannerism are enormously important to me." In Latz's opinion, current landscape architecture can only be successfully practiced and further developed if one has a knowledge of the history of gardens. "One thing is clear in any case: It is not possible to take up any critical position without the historical repertoire and a knowledge of garden art. Then you only risk reinventing the wheel, and sometimes you even believe it in the end."

Many of the projects Latz + Partner have built, for instance Harbour Island in Saarbrücken, or the Landscape Park Duisburg-Nord, are less an homage to garden art, and instead draw their conceptional strength from a conscious investigation of historical role models in garden art. Latz is often concerned with the legibility of the landscape and the use of design elements as elements of speech that are intended to stimulate a dialogue between people and their environment. "A crucial feature to me is the conviction that open spaces, landscapes, are made up of various layers of information that first of all need to be analysed. It could always be that you don't discover all of them at first, but you must be able to make out the essential ones." The qualities historical and contemporary layers have, whether they can be complemented or repaired, or whether it is perhaps more appropriate to replace them completely with new layers of information are questions that landscape architects constantly have to deal with when designing.





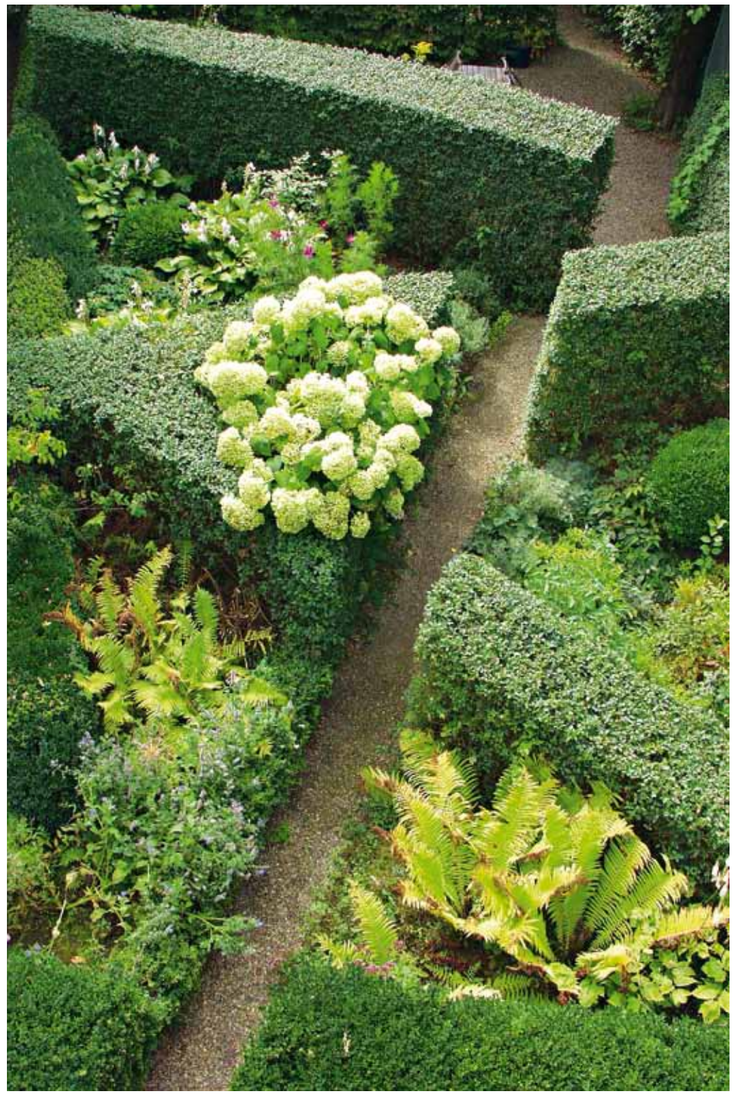
Many of the design attitudes, strategies, and elements that have an almost exemplary character in Latz's own garden have been part of Latz + Partner's standard repertoire for some time now. These include a) an understanding of the landscape as a structure consisting of layers of information, which must be analysed in minute detail before any intervention is carried out, b) the adaptation of garden-cultural, horticultural, and agricultural methods and techniques, c) the Mannerist gardens of the Renaissance as a source of inspiration for garden-art and landscape architectural inventions, d) the creation of sustainable structures using hedges, walls, and paths, etc., e) a commitment to the recycling of materials in the sense of "cultural recycling", f) a deliberate combination of both unrefined and refined elements, and g) a concentration on unity within diversity, for instance with respect to a choice of materials.

This article is based on the the essay "Landscape architecture as cultural valorisation" in: Weilacher, Udo: Syntax of Landscape. The Landscape Architecture by Peter Latz and Partners. Basel Berlin Boston 2008. All quotations are taken from this book.

Lawn mowers and the dream of a quiet life

I hate lawn mowers when they start howling at the neighbours around lunchtime. When it comes to my own lawn mower, however, I'm quite happy to use it. I can design with it, on a scale of 1:1. It willingly does what I ask of it, making stripes, straight lines and intricate curves, and circles and ovals in the meadow as well; some just like the ones I've already created, others have a completely new shape. The reward for this work is a surprising carpet of flowers through which our guests carefully saunter.
The Villa Ruspoli in Vignanello is one of the Renaissance gardens in Italy that Giorgina Masson described in her books. We were to meet the white-haired gardener at the villa, but arrived much too late after driving along the narrow roads that lead to it. We were lucky, however, and he was still waiting for us in the café. The gardener led us through the closed garden and talked about the precise shapes of the boxwood parterres. At a balustrade that separated the garden from the surrounding landscape he looked back, and with a proud gesture told us how he began to shape the boxwood at one end of the garden, only to turn around and do the same thing all over again when he was at the other end. Month after month, year after year. His gesture indicated that it was very much his garden. From that moment on I began to dream that someday I would be able to maintain a garden in such a relaxed fashion. I was able to fulfil the first part of the dream when I started my own boxwood and rose garden, but I still have to work on the second part.

Representation, retreat and experimentation –
Gardens allow us to do nearly everything



Mown paths structure the meadow landscape in Ampertshausen (this page). In our photographer Christa Panick's garden hedges intersect each other in all directions (page 91 left). The boxwood parterre made of organic structures in Latz's garden is an homage to the one at the Villa Ruspoli in Vignanello (page 91 right).
Exhibition gardens have their own rules. The inclusions in the Jura slabs at Chaumont sur Loire organised and shaped the project (page 92). At the BUGA in Munich a similar principle was developed for the "Wetterwechsel" (changes in the weather), this time in the shape of a turbine (page 93 top). A "Master Garden" for the 9th International Beijing Garden Exposition consists of a skeleton made of 3-metre-high granite slabs. Visitors walk through the mist as if going through a tunnel (page 93 centre and bottom).

LOOKING BACK OR LOOKING AHEAD?

The reason for this article forces us to look back at projects that themselves became retrospective as soon as they were built. I would therefore like to try to interpret the future in order to better understand the present. I have chosen three themes from different fields of work:

- The ambivalence of technical progress, which is familiar to us all
- The transformation of technical elements and structures into landscape
- The idea that urban infrastructure systems can be harmonised with one another

Spatial patterns remain stuck in the past and possible solutions for a large proportion of the problems we face have been exhausted. New problems require new solutions and, if technically necessary, new procedures as well. There is probably no longer any way of avoiding open procedures. This means, however, that the task has to be clearly separated from the context where and when something has to be decided upon; that the "planning of the planning" has to be systematically organised.

THE FOUR DEVELOPMENTAL PHASES OF URBAN OPEN SPACE

Four phases can be observed in both urban open space policy and open space design: a phase of need, a phase of demand, a phase of supply, and a phase of affluence.

We have long felt that we live in a time of affluence. We are not, however, completely convinced of this, or perhaps not convinced anymore. We have to watch as fountains and water features are turned off and swimming pools are closed because communities can't pay for the electricity and water. We have also watched how a society buoyed up by unemployment benefits can be created, and how forgotten terms such as "deprived" and "need", and "hardship" and "makeshift" have begun to play a role once again.

Need, demand, supply, and affluence each create completely different actors and actions, which is not only clearly reflected in the programming and design of open space but especially in the way we work together with other professions.

Need provokes shared activities, forces an economical way of using material in order to secure the well-being of those involved. Community gardens and allotment gardens, with their various legal provisions, continue to be models of this. Large allotment garden complexes, with their publicly usable areas, have had a great influence on the shaping of cities and metropolitan areas. There are currently enough existing parcels for all those who wish to have one.

Self-sufficiency, as it should be practiced by poor families without a monetary economy, has little similarity to the type of gardening practiced during the 1970s, which was often done due to a mixture of tradition and an appreciation of natural science. In a private household like the one run by our grandparents, one works for an hourly wage under three euros, but with gloves. This type of self-sufficiency is not a question of survival, it is a hobby, and one, incidentally, that supports an entire sector of the economy.

The objective was much less the production of food than it was the playing of a role. Whether one mows the lawn or pulls out the weeds in a vegetable patch makes little difference. The statistics the associations keep show how little food is actually grown, and how allotment gardens are generally considered to be nothing more than a place to spend the weekend. The sports facilities, which are usually thought of and maintained in an extremely functional way, need to be considered as well. I would have rather seen the cinder pitches and concrete seating areas as a commercial zone.

Once this period of need has been overcome, one is confronted with long lists of "demands" that need to be satisfied with, or in, open space areas. A large segment of the profession is still occupied with this kind of work. Tasks and types of solutions were described according to the rules of functionalism. And the reputation that landscape architects acquired during the first phase still exists today; they are per se "the good guys".

The boundary to the phase of supply is fluid, and one hears words like "accepted", "sustainable", and "ecological". Just as in a supply side economy, it is common to advertise and celebrate. During competitions the exact fulfilment of requirement lists is no longer verified, and instead more attention is given to aesthetics, which is reclaiming the position it once had.

The transition from the phase of supply to the phase of affluence is discernable by the fact that competing concepts are judged according to the laws of marketing. They are subjected to the allure of the event: "The eventisation of nature" is what Moritz Baumstieger recently called it in the *Süddeutsche Zeitung*. The sites should "be played", which means they have to be played in order to meet the sales targets. You can guess what lies ahead: Parks will be stylised as significant sources of income, and a little later privatisation will follow.

In pure culture these phases are seldom found. Outdated institutions, regulations, and funding guidelines are difficult to do away with. The remaining items on the requirements list are being checked off. In return, traditional institutions slip into the phase of supply: arboretums and botanic gardens – which have not been an object of research in a taxonomically oriented form for a long time – have become popular.

ECOLOGY IS NOT AN IMAGE

Ecology, an old name for the sophisticated science of "a balance of nature" related to biology, is becoming a planning cliché in the alternative scene, and future students already bring it with them to their first interview. Ecology, which requires that research has measurable results, is not suited to being a planning cliché and cannot be misused as formalism, and yet it has great influence as a criterion.

Horticultural practice, either learned or put to use in practical training, optimised the use of horticultural plantings for 40 years. It maintained the flowerbeds, created new breeds and selections, and adapted wild perennials to the garden. And now it has to choose between this familiar and practised repertoire and the composition of a different species potential (in the Landscape Park Duisburg-Nord "multiplicators" were therefore trained, i.e. master craftsmen who know how to deal with this new objective).

LANDSCAPE STRUCTURES

When the rapeseed blossoms in April, parcels of land become brushes in the design of the landscape. Simple and clear, property lines are even invisible when they become active as a pattern due to different kinds of fruit cultivation and phases of growth. Large fields threaten to swallow the images of these parcels and to change the landscape more than the agricultural reforms that came before. It is surprising, and yet understandable, that people barely react to all this activity. Viewers have their potential locations, but due to a lack of pathways have few options. An unwanted distance replaces the landscape of communication; "Friendly people send their greetings from the fields" – that's history. Tourist landscapes have been created, however, but their design vocabulary is rather global. Outdated agriculture in holiday areas is maintained as part of an elaborate marketing campaign, and the grouchy farmer has been replaced by a friendly hotelier.

Their didactic structure corresponds to educated middle-class expectations: Biotopes and bird and nature trails should explain "nature".

Nature and landscape, education, ecology, and sustainability were able to supplant the dream of "urbanism through density" widely held in the 1960s. The supply of brownfields, a gracious description of the disaster that the decline of the coal and steel industry represented, pushed down the price of land. Land for parks and landscape could then be acquired once again. Although the sites were mostly contaminated, efforts to reclaim them became a standard part of most projects. In adjacent areas people began to modernise, rebuild, and develop a modest amount of tourism. And thus, as density decreased many regional projects automatically slipped into the phase of supply, or even into the phase of affluence. The positive thing about this is that the amount and size of the land is no longer argued about, and quality has become the most important issue instead.

This abstract theory of the four phases could have unexpected consequences for the profession if there are changes in its area of expertise. There are also serious implications for the educational system, as its internal structure follows the functionalist model. And three tasks must now be redefined simultaneously: changing objectives, changing areas of competence, and a different team that includes some uncharacteristic professions.

COUNTERWORLDS AND TRANSFORMATIONS

A new counterworld is, in principle, being demanded and provided. This counterworld will initially run into the old one, as it is nothing more than a pleasant dream, the transformation of the real world. Outside of religion, it is seldom discussed how this process will actually occur, how counterworlds are actually structured. It is not very surprising, and is even slightly shocking, when you realise that the elements of the real world will decide whether and how they are to be transformed; what a counterworld will therefore look like. Nature makes a special kind of counterworld possible; it can also use the images of the real world, which contain a different message once they have been transformed. We attribute it with being able to mitigate conflicts by anticipating harmony. And we expect harmony from the landscape, which is a difficult thing when you consider the kind and number of actors involved, actors who have pursued very different goals in the past few generations.

IMAGE OR GUIDING PRINCIPLE

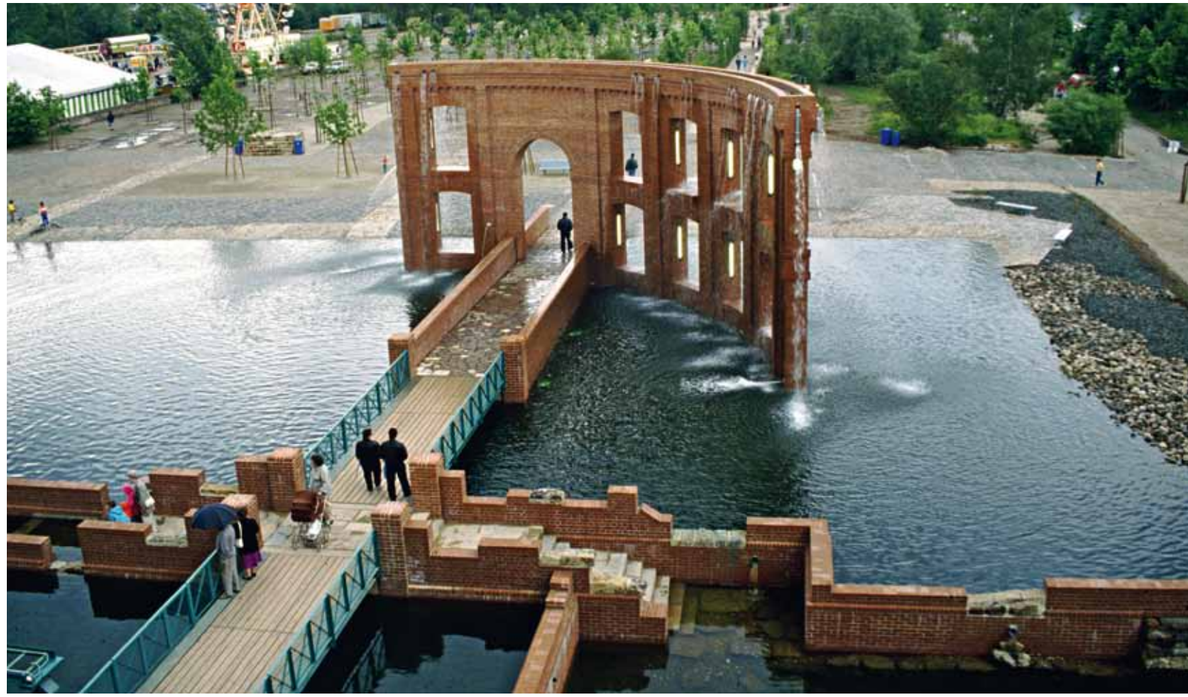
In the course of a working life many role models and guiding principles disappear, along with many enemies. Guiding principles quickly become clichés and delay innovation. The principle of green corridors, for instance, was very often used to create nothing more than foot and bicycle paths. We don't need these kinds of principles, but instead images that modernism successfully forced us to give up. We don't necessarily have to confuse roundabouts with rose gardens. In many instances there lies a bitter realisation that we have forgotten how to deal with images or to use them to stimulate identity. This could be because as more and more companies and individuals propagate their own identity, the existence of an urban identity, which is essential and signals and even requires a sense of common ground, is dwindling away. How we design or reactivate images may determine which cities survive and grow and which are simply forgotten.

The Harbour Island in Saarbrücken –
Postmodernism once again allows images to be used

Three different ideologies in alternative concepts were considered for the destroyed coal harbour in Saarbrücken. In the end the concept that treated the different layers individually was built, even though there was a good deal of scepticism at first.

- The first layer consists of historical remains found on site.
- The second layer is a system of physical and visual connections with the surrounding urban area.
- The third layer is a chain of promenades and gardens. The flickering light of a mirror made of water illuminates the massive concrete underside of a highway bridge. A roaring cascade of water drowns out traffic noise. A paradise garden cut into a mound of rubble passively protects itself from the noise surrounding it.
- The fourth layer consists of gardens that were made of recycled material dug up on site. Students and trainees built the gardens according to a geometric formula. A diverse flora and fauna have since developed on the recycled substrate.

Harbour Island Saarbrücken, page 95: A concept with four layers turned a brownfield site into a public park. The wall of water symbolises the twofold destruction that occurred as a result of bombing and the construction of transport infrastructure.
This page: Recycled rubble from the war as well as construction waste was used to create retaining walls, paving, substrate for vegetation, and 12 new gardens. The gardens, which were arranged according to the Gauss-Krüger coordinate system, were built by students and trainees, who were only allowed to use material from their plot and one working formula. The material used in the "ruins" was brand new.



Ariel Sharon Park: Hiriya –
The mountain of rubbish is no longer what it once was

In the Ayalon Plain on the southeast periphery of Tel Aviv plans were made to create a park named after the politician Ariel Sharon. As a first step it was decided to transform the Hiriya Landfill. The project was initiated in 1999 by Dr. Martin Weyl, the director of the Beracha Foundation, as an art project. A visitor centre has now been created in an old machine shop and here visitors can learn about the history of the landfill as well as about the future of household waste recycling.

From a distance Hiriya appears to be a mystical mountain in the centre of the broad plain of Ayalon. Bounded by two streams, for nine months of the year the mountain is little more than a pale yellow desert.

This *genius loci* – the desert, the wind, and a silhouette, as opposed to an event-landscape – was our concept, and our efforts were successful. We intend to preserve the unique shape of the mountain, or at least the part above the crowns of the trees in the plain. The stability of the steep slopes will therefore be increased through the use of counterweights at the foot of the mountain. Nearly six million tons of construction waste can be brought in and installed to this end.

The concept has a concentric sequence of landscape elements:

- the floodplains of the wadi
- the stabilising terrace at the foot of the mountain
- the steep slope
- the plateau
- an oasis in the inner basin

Before the stabilising terraces at the foot of the mountain can be built, it is necessary to reroute the streams so that they are further away from the base. A wadi will be created in which the water courses can meander freely and where trees will provide shade for visitors. At a higher level skywalks will serve as a direct connection to the terrace at the foot. At this broad intermediate level a regional element, so-called agricultural patterns, will be developed. These are groves of trees planted in a large-scale grid that provide space for a variety of functions such as picnic gardens, sports fields, and playgrounds that can also be used for events and parking areas. The upper section of the slope will be allowed to develop naturally and vegetation will slowly establish itself as a type of garigue.

On the plateau several different techniques have been used. To prevent methane gas from escaping and water from seeping into the mountain, foils and a one-metre-thick layer of clay have been used to seal the surface. Methane gas is collected by a vacuum system and made use of. On the dry, windy surface knee-high green strips indicate where the drainage system is located. Shaped like a tree lying on the ground, its twigs, branches, and trunk lead to small groves and fill water tanks located there. The last visible layer consists of a mineral mulch, gravel, and crushed stone. The heavy material helps prevent the red clouds of dust that are raised during severe west winds, and its light desert colour protects the root zone of plants from the sun's intense light.

Temporary pergolas provide shade until the trees grow large enough to do so. In contrast to the steep exterior slopes, the ground that slopes down sharply to the inner basin will be terraced and provide a framework for a *giardino segreto* at the heart of the mountain. From these terraces one views an oasis with almost tropical vegetation. Water from the drainage layer runs in a sealed water storage system stabilised with gravel. The trees that grow here thus have their crowns, or "heads", in the fire and their feet in the water. The subsurface storage system simulates a real oasis. It helps to keep the temperatures low, even on hot summer days, and reduces evaporation. A double canopy provides shade for the open water areas.

Five interpretations of landscape elements are being developed into a park at Hiriya: a wadi, a stabilising terrace at the foot of the mountain, the steep slope, a plateau, and an oasis. The garden in the centre stores water below the surface to simulate an oasis (see also plans on page 98).
Page 97: Landslides are possible on the steep slopes. A terrace made of heavy recycled material will be used to stabilise the base of the household waste landfill while the silhouette of the part above the terrace will remainded unchanged. The garigue will serve as a model for future vegetation on the plateau. Olive tree groves on the terrace at the foot of the landfill serve as a classic example of an "agricultural pattern".

The belvedere with its wonderful view was the first part of the project to be built. The panorama of Tel Aviv is especially popular at night, although the vantage point is still difficult to reach. Due to a cut in the top of the landfill, this "group of trees" lies below the upper edge of the slope.

A belvedere was cut into the hillside. The sunken space makes it possible to control the perspective and to mask unwanted views, and especially to avoid having any disturbances in the silhouette as it is viewed from a distance. During the hot summer days the open space first becomes attractive after the sun has gone down. Then, as the light fades, visitors can enjoy the spectacular view of Tel Aviv's skyline. A plaque commemorates the Beracha Foundation and the Gruss family, who donated the funds for this part of the park: A symbol of the transformation from a stinking mountain of rubbish to a public park.

Ariel Sharon Park –

Nature and flood management in the Ayalon Plain

From the belvedere it is possible to look down upon the first phases of construction in the Ayalon Plain. In Tel Aviv expansion and densification have eliminated many open space areas. The distance between the city and the open landscape is growing larger and larger. This type of development can only be compensated for by creating parks, which need to be so big and robust that they can safely integrate such conflicting tasks and interests as recreation, flood management, science, and art.

The Ayalon Plain, which is currently used for agricultural purposes, was from the very beginning a landscape architecture and engineering project that will serve as both a retention basin for seven million cubic metres of water and an intensively used park. These two seemingly irreconcilable goals will be achieved by creating a stringent basic structure, which consists of new topography and simple spatial zoning.

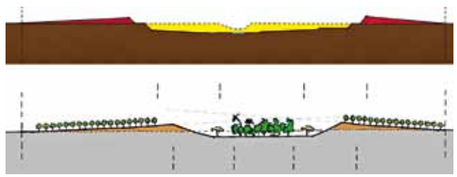
A retention basin will be created that is between 70 and 400 metres wide and up to nine metres deep. The earth removed in the process will be added to the sides of the site so that when viewed from the outside the slopes have a barely visible two percent incline. Seen from the inside, however, the landscape is very dramatic, with 12-metre-high slopes and large cuts for connecting ramps and visual axes. A series of polygonal earthen wedges forms a robust basic element that, like the terraces at the foot of the Hiriya, will be planted in the shape of an agricultural pattern.

A feeling of tension is created between the upper and lower levels, and between the introverted and extroverted spaces. Bands of three different landscape elements intertwine. The first, large-scale element is derived from the area's traditional groves of trees, which enclose the park and represent it to the outside world. The second formative landscape element is the "human corridor", an intensively used and designed band of movement located where the cut and fill of the former terrain meet. Technical infrastructure and facilities for art, culture, and gastronomy are concentrated here. The main circulation network is linked by ramps and bridges over the wadi and flood channel. As third formative landscape element, the "wild forest" runs through the wadi at the Ayalon Plain. A thick canopy of tree crowns arches over a series of interwoven streams that continue to flow during the summer thanks to a system of pumps. A parallel-running band modelled on a savannah serves as a buffer between the intensively used human corridor and the wild forest.

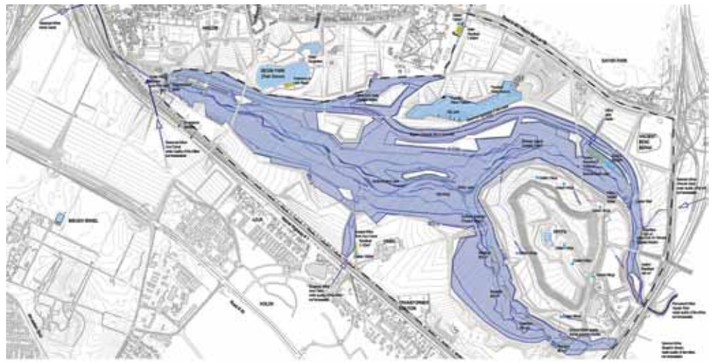
Different layers complement the landscape bands. The low-lying wadi with its streams, narrow paths, and flat bridges is as introverted as the more urban spaces near the inlet and outlet structures. Skywalks connect the raised agricultural patterns directly with the Hiriya mountain or the raised paths at the edges of the slope among themselves. New perspectives open up when walking through the crowns of the trees.

A flood channel has been designed to run parallel to the Ayalon Valley. The channel, which has a bed width of 40 metres, is intended to quickly lead the first, heavily polluted flood wave past the wadi. The lower end of the profile has to remain free of trees and shrubs and is therefore the appropriate place for faster types of sport. If not for the artificial discharge of water it would nearly always remain dry. The flood channel flows into an existing concrete channel at the western end of the park. Two barrages will regulate the amount of water that is allowed to flow into the existing channel. The retention volume corresponds to the amount of water the urban drainage system further downstream is not able to accommodate. Even a 100-year flood will no longer be able to cause a catastrophe.

The scale of the master plan only allows for a few physical images. The plan should be understood as a spatial abstraction, and yet it serves as a basis for making decisions about what land to purchase, and about what kind of infrastructure and temporary facilities are necessary.



Excavation of the retention basin has begun in the Ayalon Plain. Natural processes will be given priority in the wadi. Trees here will have to withstand floodwaters for up to 72 hours when a 100-year flood occurs. The park visually remains in the plain due to the basin's flat exterior slopes. Steep interior slopes and the "Human Corridor" at the existing elevation will produce a topography that is quite varied.



The master plan clearly shows the retention basin and the "Wild Forest". "Agricultural patterns" increase at the outer edges (top). In extreme cases a 100-year flood will cover this proposed wilderness (centre). The closed circuit of the "Human Corridor" lies on a terrace located between cut and fill, on solid ground (bottom).

Page 101 from top left to bottom right: The "agricultural patterns" are groves that can be used in a variety of ways due to their spacious grids and stabilised soils. The park's infrastructure and its most active areas are concentrated in the "Human Corridor", a 10 to 30-metre-wide band. Service and gastronomy are located along this band above the 100-year flood area. An area with grasses and trees serves as a buffer in the transition zone between the "Human Corridor" and the "Wild Forest". Outlet and inlet barrages are impressive structures by virtue of their sheer size. As they will only be used very rarely for flood management purposes, they can be designed to be used for events and service for relatively little money.

Parco Dora Turin –
Transformation of an industrial brownfield site

Every element can become an element of the landscape – even if it's neither flora nor fauna, soil nor stone, fire nor water. It merely has to be used in the sense of landscape.

The Parco Dora in Turin was planned and much of it built at the same time as the projects in Tel Aviv were ongoing. As the team was celebrating winning the competition in Turin they received news that they had also won the competition for Hiriya. My son Tilman and I worked together on both of the competitions. He essentially took over the project in Turin together with the engineering offices STS and Cappato, architects Studio Pession, artist Ugo Marano, and lighting specialists Pfarré Lighting Design.

The intention was to turn a 45-hectare brownfield site near the centre of Turin into a park after manufacturing was completely halted and all but a few buildings were demolished. The periphery of this former industrial area has the usual shopping centres, research, social, and religious facilities, and residential buildings up to 20 storeys in height. The rapids of the Dora suggest the image of an intact fast flowing river, but this is not the case at all. The river is heavily polluted and disappears under a concrete deck in the eastern part of the park. According to a feasibility study by Andreas Kipar, the area along the Dora was to remain free of any buildings and the Corso Mortara, at that time a highway directly adjacent to the river, was to be hidden below a high terrace. The former industrial site had several roads running through it. This fact, together with the quality of the remains of the industrial buildings, led us to divide the park into five sections, each of which had its own individual character. Although most of the buildings had been removed, we found information that we then analysed and used to develop the structure and appearance of the park.

The first section of the park is dominated by a catwalk that hangs from old steel columns and continues on the same level in the next section of the park. This section is called the *Vitali* and contains the most important legacy of the industrial period: two factory buildings that make this the natural centre of the park. All that remains of one of the buildings is a grid of columns, while the second one has a roof and is a kind of "urban loggia" that provides space for a great variety of activities. In addition to sport and recreation, cultural activities are especially popular, and are protected from the rain and the sun by the roof. If you follow the catwalk to the old factory at night you will discover a mysterious world there.

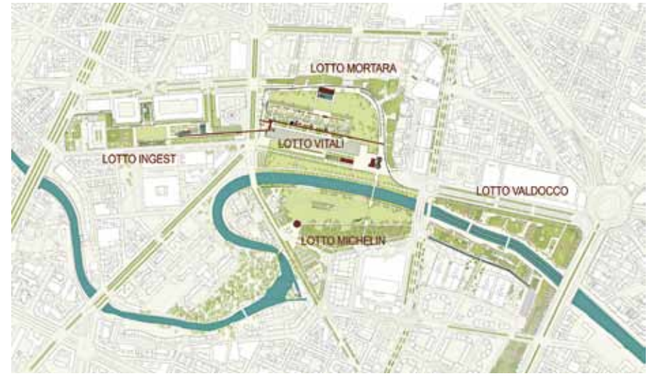
The only elements that remain in the second factory building are the giant columns and the concrete staircases. The roof is missing from the building and its history is now told by this ruin. The system of clamped columns – a technical anomaly of both buildings – can carry bridges, stairs, and ramps and therefore connect the individual sections of the park. This bizarre grid will be transformed into a "futuristic jungle" through the use of robust climbing plants

The catwalk continues to the high terrace above the encased Corsa Mortara. As an "urban balcony", here it turns into a promenade with new trees and continuous lines of benches. A water system, the main element of which is a water garden with spectacular climatic effects located in the former cooling towers, has yet to be built.

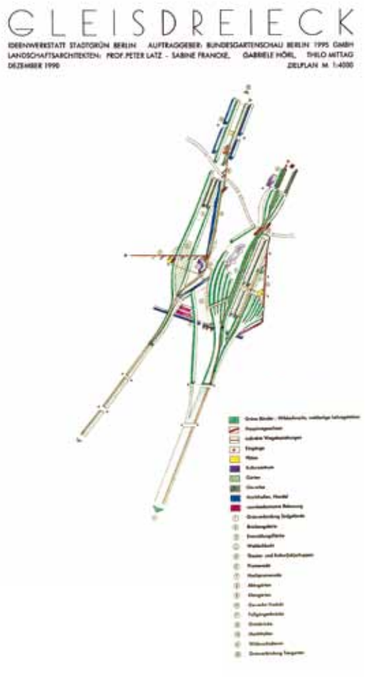
Upon the opening of the park in 2011, the highway along the riverbanks was demolished and transformed into promenades and spacious meadows between the existing avenues. The great potential of this brownfield site made it possible to use its industrial heritage to create a special relationship between the city, the landscape, and nature.

Brownfield sites very early ensured that a different relationship between society and nature could be created. They made it possible to fashion a direct individual or even a collective reference, for example through the Alpine Association, which runs a climbing school in one of the old ore bunkers at the Landscape Park Duisburg-Nord.

Parco Dora in Turin: Four abandoned industrial properties and a transport structure were turned into five separate parts of a park. The massive steel columns of a factory building form the basic structure of the "iron jungle". Virginia creeper and other climbers will slowly spread and cover the mighty columns. One preserved building with a variety of uses has become a kind of centre. At night lights replace the roof's spatial enclosure.



Landscape Park Duisburg-Nord –
Chaos remains chaos, five layers of a transformation



The design for the Gleisdreieck in Berlin can be seen as the precursor for the Landscape Park Duisburg-Nord. Chaos can only be understood and explained through abstraction (above).

Page 105: Five parks overlap one another with their own structures at the Landscape Park Duisburg-Nord. The clear water canal has replaced the Old Emscher sewage canal. The watercourse alters its shape where it passes through the slag heap. In the track harp "one walks like a locomotive rides". From the Railway Park visitors can see the "giardini segreti" in the old sinter bunkers.

This landscape park is a project created as part of the International Building Exhibition Emscher Park. With more than 100 projects, the IBA carried out exemplary work for the restructuring of the region under the leadership of its charismatic director, professor Karl Ganser, from 1989 to the beginning of the new millennium. The aspiration of also combining high quality architecture with social and ecological aspects was indeed new.

And now, 22 years after the project was begun, Duisburg-Nord is a true people's park; open 24 hours a day, 365 days a year. As an industrial monument it has become a tourist attraction and is a space for enjoying hitherto unknown aesthetic charms.

The landscape of the park is a rational construct whose layers of information contained in its structure were preserved and transformed. The Harbour Island project in Saarbrücken is considered to be its precursor, but this is only true when built projects are compared with one another. For me the precursor was more a project put on hold because of the *Wende* (the political changes that led to the fall of the Iron Curtain), the Gleisdreieck in Berlin. This project made us realise that chaos could only be overcome through abstraction.

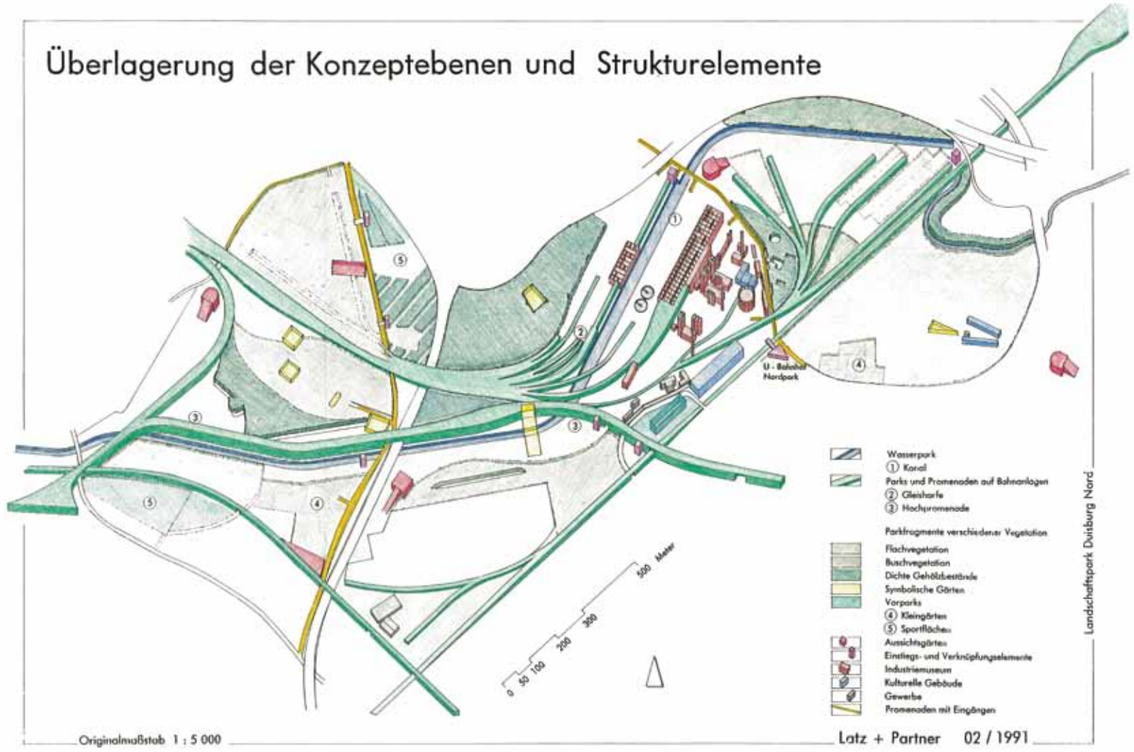
The first transformation was the metamorphosis of the space and objects belonging to the blast furnace plant and the infrastructure that surrounded it. A second metamorphosis arose after 10 to 15 years through the influence of natural development, maintenance, and vegetation management. Duisburg-Nord has definitely become a park.

In the 1920s the blast furnace and coking plant were still far away from other uses. The "modernisation" of production, transport, and traffic, and increased urban development then made a great deal of space unusable and resulted in a chaotic situation. As the coal and steel industry in Europe declined dramatically, the Meidericher Ironworks was closed down in a number of steps between 1985 and 1994.

The vision of this project, with its unique set of prerequisites, was to completely alter the connotation of environmental pollution that comes to mind when we think of the term "heavy industry". Despite the perceived state of chaos, the objects of production on site have been rediscovered and transformed into elements of the landscape. Public life has taken over the space and filled it with new functions. Users have gotten involved with the project and formulated new sub-projects.

Space comes before function and animates people to try types of sport that are linked to far-away landscapes. In the old gasometer divers have created an underwater world. The ore bunkers have been turned into the rock towers of a mountain landscape and children play between sheer rock walls. Adolescents, who are usually neglected in park development programmes, meet in the protection of the roofed magazine where manganese and iron ore was formerly stored. Sport and playground equipment have been installed between reinforced concrete bulkheads.

This project confirmed the approach that industrial ruins are not scrap and rubble, or ugly and useless, but are actually fascinating structures, when it is possible to transform the elements of industry into those of the landscape. The spaces, which originally appeared to be so chaotic, were not reorganised and instead the individual systems were made comprehensible. In this new connotation the gigantic machines became objects of identification, landmarks and mythical creatures that arouse associations with the monsters in Pier Francesco Orsini's park in Bomarzo. The master plan from 1991 shows the overlaying of the different layers and

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is just as chaotic as things are in reality. The principle of the layers is more understandable, however, with its contradictory sets of rules in an abstract drawing with five independent systems: The Railway Park, the Water Park, and the Urban Promenades are complete systems. The contrasting types of vegetation, neophytes, and industrial soils are visible in different fields. A system of connecting elements links the various levels and layers with one another: slag heaps and blast furnace platforms, underpasses, ramps, and bridges link the park visually and physically with the adjacent neighbourhoods. Gardens in the ore bunkers, at the educational farm, and in the "fore-parks" create associations with other areas or with well-known gardens. The major technical elements of the old ironworks are visible from many points in the city. They are indispensable. Natural processes have conquered the technical forms and convey the idea of a dominant nature.

If one follows the theory of phases mentioned before, it is easy to see that in many cases there are signs here of the fourth phase (affluence). Use and operation are not managed by a public parks department, but instead by the city's marketing department. The objects are indeed spectacular and they have gained legitimacy as witnesses of the past.

In the park there are gardens that serve as a contrast to the natural succession areas. The gardens were built on several levels in the old material bunkers and their well-maintained plants are reminiscent of the *giardini segreti* of the Renaissance. The vast batch bunkers were merely closed off and unless opened for special occasions remain unused. A wall between the well-maintained so-called *Stadtrand* garden and a swamp that is left to itself uses the thousand-year-old dualism between culture and wilderness.

The goal of the canal and water system, on the other hand, is to establish natural processes. Biological processes that function according to ecological rules are at work here, but they are maintained by technical systems. They are both an artefact and nature. The original sewage canal of the Old Emscher River was turned into a clear water canal that is fed by rainwater collected on site and water from a polder. The water is then enriched with oxygen using a wind turbine. A series of platforms and bridges attracts visitors to the Water Park.

The most effective spatial layer is probably the Railway Park, which is responsible for the internal and external circulation and greatly influences the park's topography with its embankments and the so-called track harps (*Gleisharfen*). Its linear structure connects it to the surrounding city and runs far into the local neighbourhoods. Its bridges and walkways create a separate level above the gardens and Water Park. In order to design the Railway Park we had to learn "to walk like a locomotive rides".

In the heart of the blast furnace plant lies the Piazza Metallica. With the poetry of its solid forms and traces of erosion it symbolises the transition from the real process of producing iron to a park.

The strategy of giving the various layers of information and the decoding of the chaos precedence over the creation of a coherent form has led to a robust structure. Thanks to a new way of looking at things, the ruins of production that have existed for some time, as elements of the landscape, attain a semantic quality. The process of transformation will one day – it could have already been yesterday – be perceived as relatively simple in comparison to a cultural and technological change that I can only express in a theoretical sense. And with this sentence we once again switch back to the realm of theoretical analysis.

Impressions from the Landscape Park Duisburg-Nord, from top left to bottom right: Cowperplatz (1). The "alpine" playground (2). A festival at the Piazza Metallica (3). Vegetation changes the semantic quality (4). Technical structures dominate during the winter months (5). Blossoming cherry trees show the transformation (6). Large areas are left to themselves (7). The rotten birch logs in the fern's garden are periodically replaced by new ones (8). Fore-gardens at the large bunker wall: Wilderness survives in the garden (9). Rainwater and water from a polder feed the 600 metre-long clear water canal (10). Rainwater is treated in the former cooling ponds (11). The track harp: The rising and falling of the embankments looks like land art (12). The promenades on the embankments continue on the catwalk (13). The "frost flowers" pattern on the surface of the hematite slabs was first discovered after the foundry had closed down. A 7x7 grid of them was installed at the Piazza Metallica (14). They got their traces of erosion from the flow of metal in the manganese ore foundry (15). A walkway breaks through the walls of the ore bunker gallery (above).

INFRASTRUCTURE SYSTEM CONFLICTS AND A VISION

A large part of the money that cities invest in infrastructure really only serves as compensation for conflicts between individual systems that have been maximised. Cities have an increasingly hard time of financing these elaborate structural interventions, but a surrogate for them is difficult to imagine at this point in time. Open green space is among the amenities that are affected. It doesn't only have to be interpreted as a last resort when an attempt is made to take standard systems that have been independently developed and adapt them to each other. It is simply necessary to do this, even if a certain amount of the efficiency of the individual systems is lost in the process. The battle to be the leading system, which is indisputably being won by private automobile traffic at the moment, has begun. A great change could take place if the word "mobility" was pushed out of first place. At first this might sound easy to do. In order to develop compatible system properties, the competence of landscape architects, in both science and in practice, must be substantially broadened and deepened, even if it results in the loss of competences in other areas.

Engineers have invented and developed perfect systems for our cities. These are independent of one another, and yet the more perfect and dense they become, the more they come into conflict with other systems. Solutions in the form of structural measures as compensation are too expensive. It also appears as if the quality of public space continues to decline despite the effort made with these structural projects. The task is now to make more modest interventions more attractive.

The method of resolving conflicts by increasing the spatial separation of these systems has been exhausted. In the end, the only alternative may be the involuntary renouncement of infrastructural services.

And thus, instead of perfecting the systems, adaptation has to be the goal and the quality of public open space should be put at the top of the list of priorities. Up to now landscape architects have responded to this challenge with little enthusiasm, although they have been confronted with it for some time. This is perhaps understandable, as they are not sure of what their role will be in the new team and the consequences this will have on the educational system is extremely hard to imagine.

Peter Latz

born in Darmstadt in 1939, lives and works in Kranzberg near Munich, Germany. He graduated from the Technical University Munich as a landscape architect and completed his studies in 1968 after postgraduate research and studio work in urban planning at the RWTH Aachen. In the same year, he set up studios for landscape architecture and planning in Aachen and Saarbrücken together with his wife, the landscape architect Anneliese Latz. In 1974 home and office were moved to Kassel and 14 years later to the Munich region. Since 1988 the practice has operated under the name Latz + Partner (www.latzundpartner.de). In March 2011 their son, the architect, urban planner, and landscape architect Tilman Latz, who had been a third partner for ten years, took over the practice.

From the beginning of practising, teaching, and his research work, Peter Latz has been concerned with scientifically grounded ecological urban renewal. Since the early 1980s, a focus of his work has been the reconversion of post-industrial sites. The metamorphosis of the former Thyssen ironworks into the "Landscape Park Duisburg-Nord" and his work on the reorganisation and new development of the European Quarter Kirchberg in Luxembourg has gained him worldwide recognition.

The projects of Peter Latz and Latz + Partner have been featured in numerous publications and exhibitions, including *Groundswell – Constructing the Contemporary Landscape* at MOMA New York, and received many awards such as the BDLA prize 1989, the First European Prize for Landscape Architecture Rosa Barba 2000, the Grande Médaille d'Urbanisme from the Académie d'Architecture Paris 2001, the EDRA Place Planning Award 2005, among others. In 2010, Peter Latz received the Green Good Design Award "for being a leader, pioneer and innovator in Green Design".

Peter Latz started his academic career as a lecturer at the Academie van Bouwkunst in Maastricht (Netherlands) and was appointed full professor at Kassel University in 1973. From 1983 to 2008 he held the chair of landscape architecture and planning at the Technical University Munich and left the place of his teaching and research activities as Emeritus of Excellence. Peter Latz was an adjunct professor at the University of Pennsylvania for many years, guest professor at Harvard University, and has held numerous seminars at universities worldwide.

Team of Latz + Partner 2013, from left, 1st row: Tilman Latz, Dörte Dannemann, Peter Latz, Susanne Genilke, Inés Draber, Anneliese Latz, Sophie Holzer, Christine Rupp-Stoppel; 2nd row: Tina-Maria Huss, Silke Metzler, Sonja Hlawna, Gerwin Gruber, Daniela Strasinsky, Kerstin Hoch, Rebekka Stracke, Daniel Konrad; 3rd row: Marcus Rindt, Michael Schulze, Michael Stegmeier, Ulf Glänzer, Oliver Keil, Burkhard Krüpe

Key Projects

Postindustrial Landscapes

- **Ariel Sharon Park, Tel Aviv, Israel**
  The Hiriya Landfill and Ayalon Flood Plain;
  with Tahal Ltd. since 2004
- **Parco Dora, Turin, Italy** with STS Bologna, V.Cappato, C.Pession, U.Marano, G.Pfarré 2004-11
- **Tangshan – Nanhu South Lake District, China**
  Master plan with Liu Xiaoming 2005-06
- **Landscape Park Duisburg-Nord, Germany**
  with Latz-Riehl, G.Lipkowsky 1991-2002
- **Harbour Island City Park, Saarbrücken, Germany**
  1985-1989

Classical Landscapes

- **Volkspark and Federal Garden Show Potsdam 2001, Germany.** Master plan with F.Jourda and HHS 1996/97, realisation southern parts 1997-2001
- **Green Belt, Frankfurt am Main, Germany**
  Grüngürtelbüro Hegger, Latz, Lieser 1990-92
- **Parks in Kirchberg, Luxemburg**
  Parc de la voie romaine, Park Klosegroendchen, Parc Central with École Européenne and Centre National Sportif et Culturel 1993-2006

Urban Transformations

- **Plateau de Kirchberg, Luxemburg**
  Master plan for the renewal of the European Quarter with J.Jourdan, Ch.Bauer, K.König 1990-93
- **Avenue John F. Kennedy.** Conversion of the motorway with LuxConsult, TR Eng., ARCOOP 1993-2014
- **Mittlerer Ring, Munich, Germany**
  Reorganisation of the central ring road south-west with Stracke/Zurmöhle 1997/98
  New parks and promenades above the tunnel from 1997
- **Squares in Esch-sur-Alzette, Luxemburg**
  with Ch.Bauer and G.Pfarré 2004-07
- **Pedestrian precinct in Melsungen, Germany**
  with HHS 1996-97

Open Space

- **TU Munich, Weihenstephan, Germany.** Experimental gardens built together with students 1986-2009
- **University Marburg, Lahnberge, Germany**
  Master plan 1976-80; Clinical Centre and different scientific institutions 1976-2007
- **Science City Ulm, University 2 West, Germany**
  Master plan with O.Steidle 1988; Engineering research institutes and central library 1988-2001
- **Green Houses + Green Street, Berlin, Germany**
  Pilot project with Steidle, Herzog, Schneider-Weßling, Faskel, Stürzebecher 1981-85
- **Federal Garden Show Berlin 1985**
  Gardens made and run with TUM students
- **Wattenscheid – Höntrop, Ruhr, Germany**
  New town quarter 1970-85
- **DSD Headquarters Saarlouis, Germany**
  Infrastructure and open space 1969-71

Special Objects

- **Exhibition gardens in France, Germany, China**
  "Mist Garden" Chaumont-sur-Loire 1998, "Change of Weather" Munich 2005, "The Spine in the Mist" Beijing 2013
- **Dachau Concentration Camp Memorial Site**
  Reorganisation main entrance situation 2002-09

For a more substantial list of projects see:
www.latzundpartner.de