

**LANDSCAPE ARCHITECTURE
AND INFRASTRUCTURE OF THE
TWENTIETH CENTURY**

Selections from the Docomomo Chapters

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(editors)

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This book presents landscapes of the Modern Movement era in order to raise awareness of the role of landscape architecture among the wider public and within the International Committee for Documentation and Conservation of Buildings, Sites and Neighbourhoods of the Modern Movement, referred to as Docomomo. It seeks to broaden understanding of a diversity of landscapes beyond the more well-known, drawing attention to places that may previously have been marginally understood, dislocated or beyond categorisation.

The conversations with the authors attuned us to how landscapes are thought about in the context of Docomomo, and its pursuit of the conservation and documentation of significant places. This has demanded an enormous amount of dedication and energy by all authors and Docomomo members, but the results are worthy of the effort, as it now represents the geographical diversity and complexity of the landscapes of this movement. The eighty-six sites found in this publication represent landscapes in thirty-eight countries and have been divided into five themes within which the sites are ordered alphabetically under sub themes.

On behalf of the Docomomo International Specialist Committee on Urbanism and Landscape and the editors, we extend our thanks to all contributing authors and Docomomo chapters. The Docomomo chapters and their members played a crucial role in the selection and preparation of the texts, and in many cases authors relied on earlier writing and documentation that had been developed by members of the chapters. In some countries, such as those that did not have a Docomomo chapter at the time of the book's preparation, independent authors assisted.

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In editing this book, we have emphasised a great breadth of cultural input. In subtle ways we have attempted to permit the distinctive voices of the contributors' cultures to co-exist with the English language. This required a fine balance between achieving clarity and readability while also retaining nuances in expression that we felt gave voice to the individual contributor's way of expressing their ideas. It also needs to be acknowledged that the project entries' text and images are the responsibility of the project entry authors. We, the editors of this book, take full responsibility only for the parts of the book we have co-authored. The five thematic introductions go some way to synthesise some key dimensions brought out across the collections of project entries, but it is left to readers to pursue their own forms of analysis on the basis of the rich sets of data that the project entries jointly represent.

The Editors

PREFACE

Miles Glendinning, Vice-Convener (Convener 2006–22) of the Docomomo International Specialist Committee on Urbanism and Landscape
Docomomo ISC/U+L: <https://sites.eca.ed.ac.uk/docomomoiscul>

The activities of Docomomo, throughout its more than three decades of existence, have been marked by a strong creative tension between the ‘local’, represented by the over seventy national and territorial working parties, and the ‘universal’ themes of modernism, covered chiefly by a range of international specialist committees (ISCs) established to explore key problem areas or transnational issues. These include ISCs on Registers and Documentation, Technology, Education and Theory, and Sustainability—and finally also our own ISC on Urbanism and Landscape (ISC/U+L), which was set up in the late 1990s with the task of promoting the documentation and protection of modern ensembles, landscapes and environments, as opposed to individual ‘setpiece’ buildings. Its remit stemmed from a growing realization that the traditional heritage concept of the ‘individual monument’ had hitherto been too dominant in Docomomo’s work, and in any case flew in the face of the Modern Movement’s original emphasis on the planning of large ensembles and landscapes, and their integration into broader frameworks of social and economic modernity.

In practice, our work has focused almost exclusively on research and documentation—not least because of the extra challenges of actually achieving ‘activist’ preservation of entire urban or landscape ensembles—and our ISC website lays out a wide range of resources resulting from these activities. For instance, a succession of thematic conferences and seminars has been documented through e-proceedings, including the 2011 landscape heritage conference, *Landscapes of the Recent Future*.

This new book, however, takes Docomomo’s engagement with international modernist landscape heritage to an unprecedented level of ambition and complexity, while continuing to reflect our organization’s ‘creative tension’ between the national and transnational, in its thematic arrangement of a wide range of individual case studies prepared and submitted by thirty-eight national and local working parties—ultimately amounting to eighty-six case studies submitted by individual chapters, representing over half of the total number of working parties (see Introduction below for more detailed exposition of the arrangement rationale).

As the Convener of the ISC/U+L, I am delighted that this ambitious project has now reached fruition, and hope that its combination of geographical comprehensiveness and thematic incisiveness will exert a wide influence in setting new standards of landscape heritage documentation and analysis at both a local and global level.

FOREWORD

Modernist Landscapes as a Key to Environmental Well-being

Ana Tostões, Chair of the Docomomo International Specialists Committee on Publications, and former President of Docomomo International (2010–21)

To the memory of Gonçalo Ribeiro Telles (1922–2020)

'The landscape garden, in its original forms, was made in reflection, and not in imitation, of the landscape.'

Roberto Burle Marx (Doherty, 2020)

If the architecture of the Modern Movement triggered a revolution in ways of living and of using the city, approaches to territory and to landscape design have undergone a radical transformation towards an ecological philosophy. From both an aesthetic and philosophical point of view, the way they are thought about has changed enormously, heavily influenced by both the visual arts and the science of ecology.

This book constitutes an attempt to gather a worldwide twentieth-century vision from within the Docomomo network. Until recently, Docomomo registers have predominantly focused on architecture. As a first step towards 'Making Twentieth-Century Landscapes Visible', the editors Jan Haenraets, Andrew Saniga and Gulnur Cengiz (Haenraets, 2011a; Haenraets, 2011b; Saniga, 2012), challenged all Docomomo chapters to share their records and increase vital knowledge of landscape design. International Specialist Committee on Urbanism and Landscape (ISC/U+L) activities were already striving to increase awareness of the significance of landscapes and urban planning. As the editors of this book argue, 'there is still much to be done to elevate the importance of landscape architecture and urban planning'. This volume is the result of a formal call by the ISC/U+L in 2018 for submissions from every Docomomo chapter.

This research aims to capture the rich diversity of cultures that characterizes Docomomo's DNA, and to show how gardens, parks, industrial zones, and public spaces have been conceived and used. The compilation of this book represents an extraordinary attempt to not only register modernist landscapes, but also to characterize the diversity of concepts and gather different visions from a variety of places, thus making connections between landscapes all around the world through the Docomomo network. The ambition is for landscapes and gardens to receive greater emphasis and deeper study in Docomomo's activities and knowledge.

Docomomo is a worldwide network of professionals, architects and town planners, practitioners and researchers, historians and theoreticians, who share a strong conviction in the importance and current relevance of Modern Movement architecture. Through this affinity with modernity, we all wish to draw on a worldwide heritage as a sustainable design tool, as a method for thinking about projects, and finally as a key for the future of architectonic production and cultural debate.

Docomomo was founded on the belief that the challenges of forthcoming decades must be faced using a twofold strategy: on the one hand, the utilization of usage, change and transformation processes, i.e. skilful, sustainable and exemplary interventions in Modern Movement buildings, neighbourhoods and landscapes; and on the other, the pursuit of greater territorial scope, investigating new cultural and geographical territories where modern architecture has played a significant role. In this call for new geographies and notable interventions, I have no doubt that our goal will remain the demonstration of the longevity of the thought process underlying modern architecture, ensuring the recognition of modern culturally diverse identities worldwide.

During its three decades of existence, Docomomo has created an international network of researchers, experts and supporters currently organized into more than seventy chapters across all five continents. The importance of Docomomo as an internationally recognized organization, as well as its capacity to develop initiatives related to the exchange of ideas and experience, and raise public awareness, will continue to grow. However, this depends on the institution's ability to arise the interest of individuals involved in processes of heritage conservation, ranging from researchers to administrators, and to win over public opinion, which still tends to regard the twentieth-century's architectural heritage with a certain degree of indifference. In this sense, this heritage needs to be understood as a model, a manifesto or a symbol for sustainable development, redefining the legacy of modernity in globalized societies.

As we know, the conservation and transmission of this heritage is a complex task whose success is dependent on the extent to which society, as a whole, can understand and appreciate the value of Modern Movement architecture and landscape concepts.

In this attempt to make modern landscapes visible, the editors divided this overview into five core themes. The first, 'From Domesticity to Urban Vision', considers the revolutionary shifts that occurred in the private garden and the public city, expressed in the 'spatial integration of architecture and landscape' as a unitary concept crucial to the contemporary approach to territory. This chapter features specific cases on different scales, such as the garden at the Huarte House (1965–67) with its specific Mediterranean roots based in the Hispano-Muslim garden, linking the cultures of the east and west, or the large-scale plan for the new Punjab and Haryana Capital (1950–60), Chandigarh. The second chapter introduces 'New Parks and Places of Leisure' as spaces of recreation designed to meet the need for leisure facilities, identified as one of the main democratic principles of modernism. In a range of examples, from Flamengo Park (1961–65) in Rio de Janeiro to the Gulbenkian Foundation Gardens (1963–69) in Lisbon. Thailand's Lumpini Park (1925) and as well as the Garden of the Provinces and Territories (1960–62) in Canada, the intimate relationship between architecture and garden is analysed, revealing the modern values underpinning this fruitful symbiosis. The chapter devoted to 'Institutions, Education and Health' approaches

campus plans around the world, specifically those of universities from Ghana (1951–59) to Australia (1972–75) and Iran (1934–66). ‘Landscapes of Infrastructure and Production’ are presented in the fourth chapter, combining analyses of places such as the Brenner Motorway (1966–74) in Italy, Israeli Road No. 90 (1967–71) in Israel, the Narrows Interchange (1963–74) in Perth, Australia, and the Atatürk Forest Farm (1925–38) in Turkey. Finally, ‘Memory, Commemoration, Provocation’ is the theme for the fifth chapter which brings together the Turku Cemetery (1964–83) in Finland, the Rab Memorial Cemetery (1953) in Croatia, and the Žale Cemetery (1938–40) in Ljubljana, as well as the spectacular Kaunas Ninth Fort Memorial Complex (1976–84) in Lithuania, the Little Sparta Garden (1967–97) in Scotland, and the Chillida Plaza del Peine del Viento (1975–77) in Spain.

The volume resulting from this inspiring challenge is astonishing and beautiful. It represents the foundation of an in-depth study of this major chapter of our modernity, which will shed new light on built environments created within the complexity of contemporary life, as the fascinating landscape types boldly identified by the authors clearly show. The examples extend from private to communal gardens within the scope of domestic and residential landscapes; transport landscapes, including airports, motorways and streets in the sky; and from industrial and commercial landscapes, to public amenities and leisure landscapes, while also considering the main conservation and ecological questions for the future. I would venture to say that this book sets a fresh challenge to the whole Docomomo community, and will inspire all of us to contribute further and extend the knowledge gathered in this initial endeavour.

During the twentieth century the contributions of several authors around the world have had an impact on the welfare of society and the environment. Christopher Tunnard’s (1910–79) manifesto, first published in *The Architectural Review*, and later as the book *Gardens in the Modern Landscape* (1938), remains an essential reference, stressing the importance of the profession of landscape architecture. Tunnard described the gardens surrounding a building as being in perfect harmony with it, thus challenging prevailing views and commonly accepted styles of landscape architecture. He saw his book as an introduction ‘to the brave new world of landscape’, as it challenged current conventions, setting out a new approach to nature, and breaking apart most widely accepted conventions such as symmetry, the garden envisioned as a picture, and the separation between architecture and garden. Its most enduring idea is that ‘A garden is a work of art, and it remains a vision for guidance as one tries to extend the garden’s benefits of rest, recreation, and aesthetic pleasure to a wider public, in the larger landscape’ (Tunnard, 1938). The book’s impact in the English-speaking world was substantial. In reviewing it, Geoffrey Jellicoe (1900–96), an important figure in the field, heaped praise on Tunnard’s work. For Lawrence Halprin (1916–2009), it acted as a revelation for him and his future career. Tunnard’s work was regarded by another key figure, Garrett Eckbo (1910–2000), as an inspiration to defy the strict rules of landscape education, and became a major influence on subsequent work. Inspired by Thomas Church (1902–78), widely regarded as the father of modern landscape architecture, Eckbo saw landscape design as a vehicle for social change. His seminal book *Landscape for Living* (1950) essentially defined modern landscape architecture, and his influence on generations of designers continues today. Disenchanted with traditional landscape design, he began linking the roles of architecture and art to landscape architecture. Roberto Burle Marx (1909–94) exemplified this approach when,

in his own words, he 'decided to use natural topography as a surface for composition and the elements of nature, mineral and vegetable, as materials for the plastic organization, the very thing which other artists try to do on canvas with paint and brush' (Doherty, 2020).

When awarded the Fine Arts Medal of the American Institute of Architects in 1965, Burle Marx was hailed as the 'real creator of the modern garden' (Doherty, 2020). His texts and lectures confirm he saw himself not just 'as a gardener, artist, and botanist, but as a landscape architect whose ambition was to bring radical change to cities and society' (Doherty, 2020). In fact, in 1954 Burle Marx made this very clear by saying that 'to build a garden means to act ethically and aesthetically.' The understanding he had then acquired through his work—building and maintaining gardens, parks, and town areas since the 1930s—helped him to formulate a concept of the garden as the application of adequate knowledge of the ecological environment to meet the requirements of civilization. Burle Marx realized the richness of crossing cultures and the influence of one culture interacting with another. As he argued, 'It is true that the West has a different landscape history than the East. Different and poorer, and also more recent. On the other hand, it is well known the extent to which Western landscape has owed a debt to Eastern influence since the fourteenth century in Italy, and even earlier on the Iberian Peninsula' (Doherty, 2020).

As landscape design is rooted in site and society, it emerges from and addresses a rich interdisciplinarity, encompassing environmental, social and even artistic issues which inform its making and give form to the spaces in which we live our lives. As Burle Marx explained, 'The garden is, must be, an integral part of civilized life: a deeply-felt, deeply-rooted, spiritual, and emotional necessity' (Doherty, 2020). In fact, the design strategy involves an interdisciplinary team—landscape architects act in close and active cooperation with building architects and the engineers responsible for structures and infrastructure. The continuity between interior and exterior space, and the exchanges between nature and Modern Movement architecture that are incorporated through a formula-free relationship, reveal intense formal, technical and spatial experimentation. This way of thinking and designing open space, based on ecological processes, is well described in the work *Design with Nature* (1969) by Ian McHarg (1920–2001). One of the themes that currently inform the design of contemporary landscape is the concept of landscape urbanism, championed since the end of the twentieth century by Charles Waldheim. The affirmation of the landscape architecture profession has manifested globally in the realization of innumerable attractive, equitable and sustainable environments. Gonçalo Ribeiro Telles (1922–2020) is a key exemplar: he envisioned and gave voice to the development of landscape policy in Portugal, from large region-wide landscape projects to planning small parks and gardens, including the development of the Green Plan for the City of Lisbon.

This book approaches environmental planning without forgetting to include issues related to urbanism. As the authors argue in a previous work, 'during the Modern Movement, design approaches and attitudes to the city explored optimistic, ecologically-connected, and multi-disciplinary visions ... A new appreciation for the value of "landscape" played a fundamental role in contributing to the quality of lifestyles, environmental well-being, and the social and cultural identities of our cities' (Haenraets and Saniga, 2016).

The vision of landscape as an ecological system is one of the points in the construction of our shared process of modernization that has shifted the most: at the turn of the twentieth century, a park was seen as the 'lungs of the city'; in the 1960s, it became classified as 'ecology'; and today, it has taken its place within the larger concept of 'sustainability' (Treib, 1993; 2011), linked to climate changes considered by current scientific understanding of planetary problems as a worldwide emergency.

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ESSAY

MAKING TWENTIETH-CENTURY LANDSCAPES VISIBLE

Jan Haenraets, Andrew Saniga and Gulnur Cengiz

The twentieth century saw designed landscapes evolve against a backdrop of change and revolution. The post-World War II era saw the type and number of designed landscapes grow, challenging the narrow definition of parks or domestic gardens. This came largely in response to rapidly expanding urban development and pressures for planners and designers to be more responsive to site and context. Environmental quality became a key driver in the establishment of institutional landscapes such as university campuses, commercial sites such as shopping malls and centres, and infrastructure such as freeways, reservoirs, powerplants and so on. Suburbia and residential development sprawled, claiming vast tracts of land and placing new pressures on the environment. Correspondingly, the built environment professions were in a state of flux, jostling for position, being delivered new types of work, or going through sometimes troubling periods of redefinition in response to the public's increasing environmental consciousness. In many contexts, particularly European, South American, Australasian, and indeed most places other than America (where the profession of landscape architecture formally emerged in the nineteenth century), the twentieth century saw parallels between the evolution of ideas and the establishment of the profession of landscape architecture. This adds a layer of complexity to the way we identify and define the modern landscape as a product of an emerging discipline, making it important also to clarify landscape architecture's role and significance in the context Docomomo.

Initiatives: reviewed and renewed

Landscape architecture is embedded within the organization of Docomomo in complex ways that to date have not been fully explored or appreciated. Docomomo's full name is complex in itself: the International Committee for Documentation and Conservation of Buildings, Sites and Neighbourhoods of the Modern Movement. Like its associated disciplines of architecture and planning, landscape architecture is enveloped within the acronym Docomomo, and likewise within the organization's remit. Yet if architecture arguably holds a relatively direct association with the 'Buildings' part of Docomomo's title, landscape architecture's pairing with 'Site'—or even 'Neighbourhoods', for that matter—is comparatively less direct. To an extent, the same could be said for planning. Collectively, however, Docomomo International's Mission Statement (reproduced at the end of this book) revolves around the claim that towards 'the end of the 1980s, many modern masterpieces had already been demolished or had changed beyond recognition' and initiatives that championed safeguarding of architectural heritage from this era began to emerge (Docomomo International, n.d.). In 1988 Docomomo International was established with its Eindhoven Statement published in 1990 (Docomomo International, 1990), underlining the need to 'Identify and promote recording of works of the modern movement,' and to 'bring the significance of the modern movement to the attention of the public, the authorities, the professions and the educational community' (Docomomo International, 1990).

The 1990s certainly saw a wave of new initiatives on twentieth-century architecture and heritage (Slaton et al., 1995; Stalon et al., 2000) yet in terms of the ‘Sites and Neighbourhoods’ part of Docomomo’s title, the advances were comparatively small. The first significant conferences that emphasized the recognition and conservation of landscapes included the 1995 Preserving Modern Landscape Architecture conference at Wave Hill, New York (Birnbaum, 1999), and the 1998 conference on the theory of post-war gardens and landscapes in the United Kingdom (Woudstra and Ratti, 2000). Docomomo International and its chapters regularly launched events and publications, and started the development of its own registers (Haenraets, 2010). In 1996 Docomomo also launched its International Specialist Committee on Gardens and Landscapes (Panzani, 1996), which would evolve into the International Specialist Committee on Urbanism and Landscape (ISC/U+L — see mission statement at the end of this book). Docomomo’s bi-annual international conferences and its journal would also start to feature occasional landscape-themed papers.

The ISC/U+L’s activities illustrate the fact that persistent efforts have been made to increase awareness of the significance of landscapes and urban planning, but its initiatives still remain modest. The ISC/U+L has taken up the role as a point of contact for landscape advice to international chapters and to respond to inquiries from outside the Docomomo membership, and occasionally has organized themed events, such as the 2011 Landscapes of the Recent Future conference (Haenraets, 2011b). Nevertheless, in the 2000s there was a marked stagnation of momentum in the championing and safeguarding of the landscapes of the Modern Movement (Haenraets, 2011a). Samples of commendable progress can be seen in the work by The Cultural Landscape Foundation in the United States, while the Approaches for the Conservation of Twentieth-Century Architectural Heritage: Madrid Document 2014, and its developing committee, the International Council on Monuments and Sites (ICOMOS) International Scientific Committee on Twentieth-Century Heritage, still illustrate how landscape architecture remains largely overlooked (ICOMOS ISC, 2014).

Figure 1
Flamengo Park, Rio de Janeiro, Brazil, 1961–65, by Roberto Burle Marx. © Jan Haenraets, 2005.



The general impression remains within Docomomo that its focus is predominantly on architecture, and that there is still much work to be done to elevate the importance of landscape architecture and urban planning. A significant task involves defining and clarifying the breadth of sites across a range of contexts, geographically and typologically. In many contexts, and indeed across a large number of the project entries in this book, planning and landscape architecture share professional territory. Furthermore, collaborative efforts between all the professions appear symptomatic of how landscape architecture tends to be positioned, often with remarkably innovative results. But it has sometimes, too, taken on a subordinate role beneath architecture and engineering, a situation often lamented by landscape architects through time, even stretching back to the regrets of those who formulated the profession in the first instance.

One point of definition needs to be emphasized from the start: crucially, landscape architecture and 'site' are not the same thing as 'gardens' or the 'garden', even though some of the most progressive modernist sites are unique ensembles of domestic architecture and landscape. The integration of indoor and outdoor space, and the application of modernist ideas for domestic architecture as applied to the organization of domestic garden spaces, are distinctive products of mid-twentieth-century design. However, in a bid to broaden appreciation of how modern landscape architecture came to be defined as a discipline and profession, a far wider array of project types has emerged, from the domestic garden to parks, to infrastructural and institutional landscapes, and indeed to whole neighbourhoods or settlements. This book has set out from the beginning, and as a matter of principle, to assemble an expansive and inclusive collection of landscapes, with the aim of building understanding, enabling comparative analysis and promoting the need for further research. However, the book does not aim to chart a comprehensive overview of landscape history in the twentieth century or to key Modernist landscape architecture. Instead, it attempts to contribute examples of sites from diverse regional backgrounds that are worthy of consideration, including examples from countries that at times have received less attention, such as Lithuania. In that sense it is hoped that the book assists in provoking reflection and widening understanding.

In January 2018 the ISC/U+L formally began to develop a thematic book on designed landscapes based on submissions from Docomomo chapters (Haenraets et al., 2018). The initiative had several objectives based upon broadening knowledge and appreciation of salient issues concerning modern landscapes worldwide: identification, documentation, categorization, conservation, management and dissemination. With such a book, Docomomo and the ISC/U+L hoped to potentially enhance the presence and visibility of landscapes in the broader field of twentieth-century historical and theoretical research, and to exert a wider influence beyond academic circles, within heritage and conservation more generally.

Geographical representations and types

Past publications by Docomomo, such as *The Modern Movement in Architecture: Selections from the Docomomo Registers* (Cooke and Sharp, 2000: thirty-two participating chapters), and *Other Modernisms: A Selection from the Docomomo Registers* (Docomomo, 2007: thirty-four participating chapters), organized project entries by countries. Through dissemination of the information these publications helped raise awareness of sites of the Modern Movement, while contributing towards the documentation and widening of theoretical understanding. In this book it was decided to take a thematic approach, with the objective of assisting in documentation and dissemination while raising aspects of conservation challenges and allowing comparisons within individual landscape types.

The ISC/U+L's formal call for submissions was developed in 2018 with all Docomomo chapters being contacted in January 2019. The ISC/U+L requested up to three landscape sites of the Modern Movement era that could represent a range of types and be defined by function, style, regional expression or context in the broadest sense (climatic, technical, fragility, management, etc.). Attention was drawn to places that may previously have been marginally understood—'invisible', in a sense—and were thus worthy of being appreciated in new ways. The call for submissions went out to Docomomo International's seventy-one chapters but this number eventually increased to seventy-four, including some countries that had not had a Docomomo chapter. By August 2020 final entries located in thirty-eight countries had been received, a participation rate of about 51%, which represented eight from Asia, one from Africa, nineteen from Europe, two from North America, seven from Latin America and the Caribbean, one from Oceania (Fig. 2). A total of eighty-six sites were selected from the submissions: sixteen sites in Asia (18.60%), two in Africa (2.32%), forty-nine in Europe (56.98%), three in North America (3.49%), thirteen in Latin America and the Caribbean

Figure 2
Geographical representation by continent for participating countries. © Jan Haenraets, Gulnur Cengiz and Andrew Saniga, 2021.

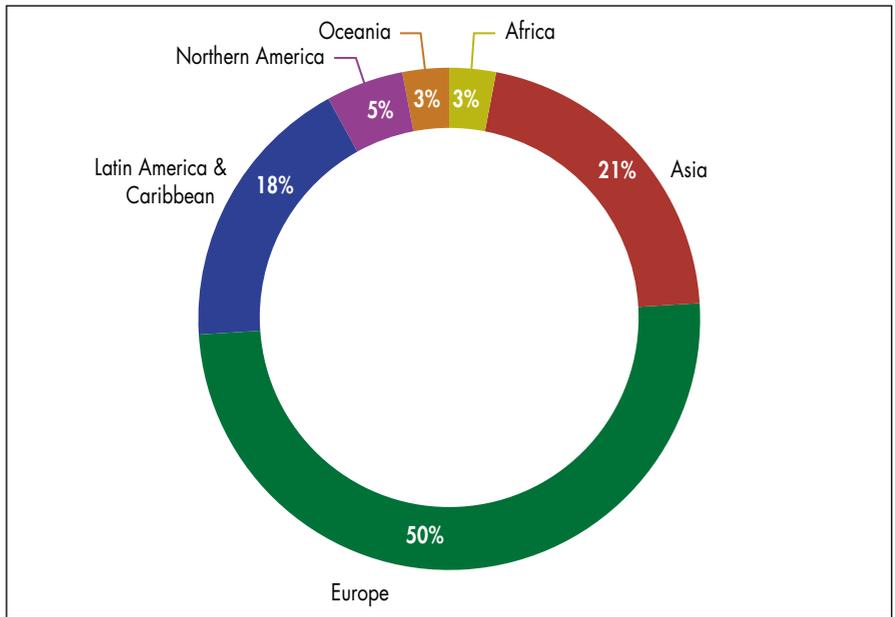
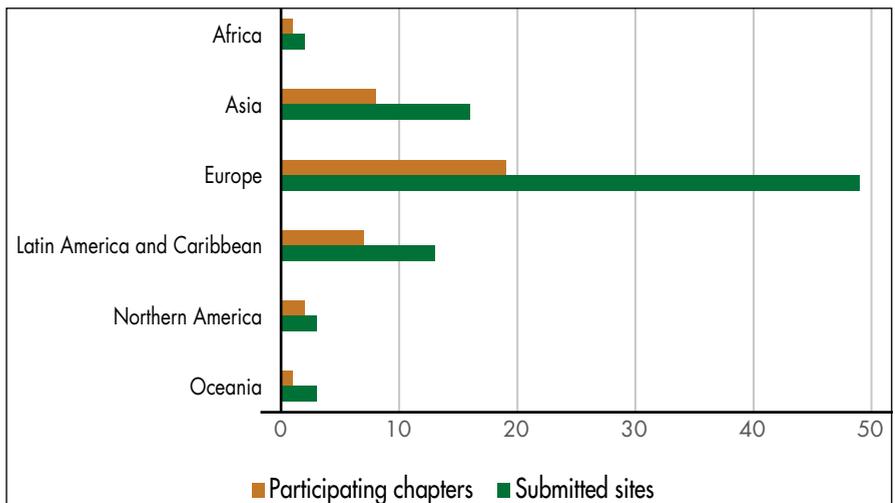


Figure 3
Overview of the geographical spread of the entries by region, together with the number of participating Docomomo chapters and non-chapters for these regions. © Jan Haenraets, Gulnur Cengiz and Andrew Saniga, 2021.



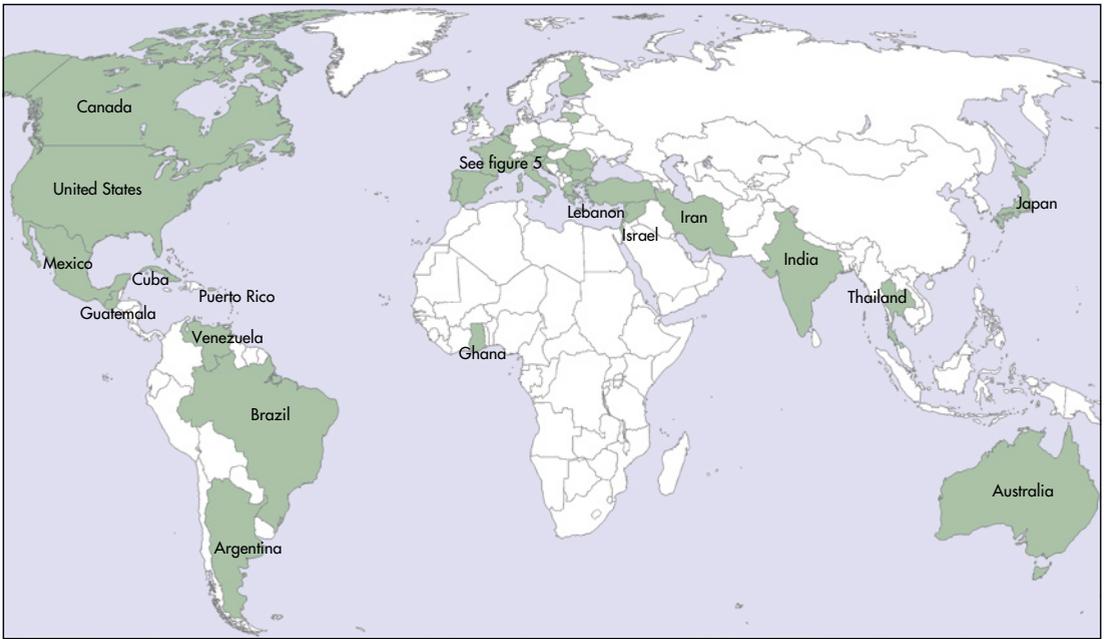


Figure 4
Global map of countries with landscape entries. © Jan Haenraets, Gulnur Cengiz and Andrew Saniga, 2021.



Figure 5
Map of Europe and part of the Middle East with countries that submitted landscape entries. © Jan Haenraets, Gulnur Cengiz and Andrew Saniga, 2021.

(15.12%), and three in Oceania (3.49%) (Fig. 3). The global map and map of Europe of countries from where sites were selected (Fig. 4 and 5), together with the overview list by countries in the appendices (Country List of Landscapes), well illustrate the geographical spread. In terms of geographic representation Europe still predominated in absolute numbers of sites and as a proportion of responses. This bias is significant because as the entries were subject to comparative analysis it became clear that for mid-twentieth-century European landscapes the impacts of socio-political change related to World War II were often critical to how a site was defined. Clearly other parts of the world were also influenced by World War II, indirectly as a result of post-war development boom, but the scale of change often played

out more centrally in the ‘fate’ of sites in the European context. A notable example was the impact of communism for the Soviet Union, where landscapes often became a canvas for expressing social engineering and reform.

In this sense, period became an important factor. Several of the project entries went through extended periods of design and construction, often spanning multiple periods of social, political and cultural change or upheaval. The highest number of project entries fell under the 1930s, 1950s, and 1960s—with the latter the most strongly represented period (Fig. 6). The timeline in the appendices provides an overview of the entries by region (Timeline of Landscapes). The fact that some projects from the 1990s and later were submitted offered the opportunity to increase awareness of what some chapters defined as ‘modern’, providing the opportunity to illustrate a level of continuity and reinvention through time.

Within the call for submissions a list of types of designed landscapes was distributed, which has been included at the end of the book (Landscape Types). This list included ten overarching types, with corresponding examples. The authors of the submissions were asked to list up to three applicable types for their landscape. The number of times that a category was mentioned across each of the ten types demonstrated variabilities in emphases and questions of definition (Fig. 8). What stands out from the entries is that public amenity landscapes and urbanism; leisure landscape; domestic and residential landscapes; and institu-

Figure 6

Overview of the landscape entries by their earliest period of development. © Jan Haenraets, Gulnur Cengiz and Andrew Saniga, 2021.

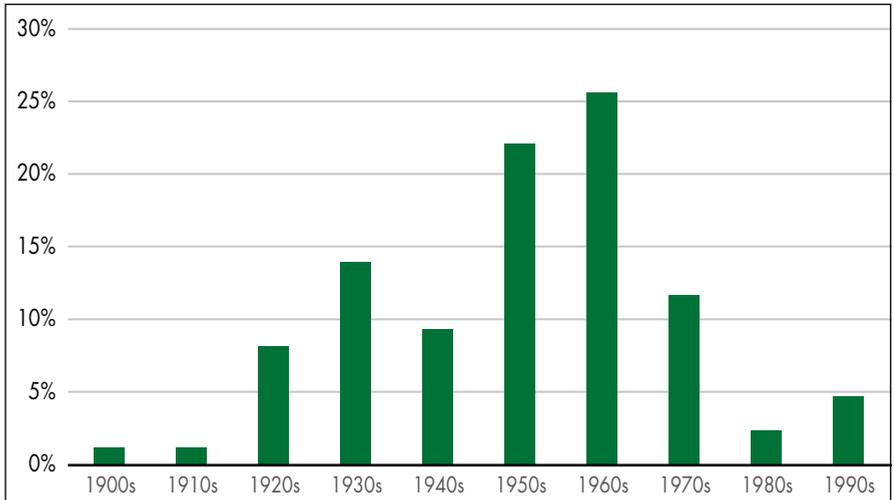


Figure 7

Little Sparta, the garden of Ian Hamilton Finlay, Scotland. © Jan Haenraets, 2006.



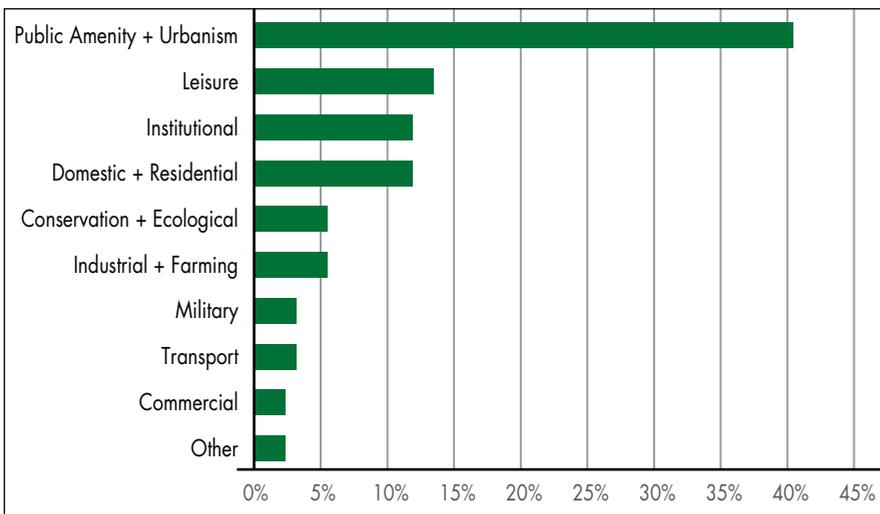


Figure 8
Overview of the main categories of landscape types mentioned under the entries. © Jan Haenraets, Gulnur Cengiz and Andrew Saniga, 2021.

tional landscapes dominated the entries, which reflects the thematic chapters of the book. The less dominant were transport landscapes; industrial and farming landscapes; military landscapes; commercial landscapes, and those relating to conservation and ecological oriented landscapes.

Combined with the restrictions to the geographical spread of entries, this underlines that the book can not be interpreted as a comprehensive historical overview of twentieth-century landscape architecture, which as explained was neither the objective of the book. Rather, it provides a valuable catalogue, the formation of which has enabled the editors to use their broad expertise in the history of landscape architecture to: coordinate the selection of projects; work with contributors to refine descriptions and analyses; synthesize types by way of the editors' thematic essays and their distillation of groupings; and, assemble a carefully constructed record of the process of international engagement in order to produce a survey that should be measured as much by its inclusivity as by the valuable information it has amassed.

Based on the entries received it was decided to group the entries under five themes that best reflected these types. Within each theme, project entries have been organized chronologically under sub-themes. The thematic chapters have short introductions with key reflections and findings, with indicative examples sampled directly from the authors of the project entries. For each project entry, general information is provided: location, relevant dates concerning design and developments, main designers, project type and key words. This is followed by a brief description of the site with an emphasis on aspects such as the context and background of its creation, design characteristics and significant features, and in some cases, the challenges of current conservation and of recognition of the site's heritage value in terms of existing conditions. Selected references provide information for further reading and a background to the current studies of these sites. To assist with placing the individual sites within the wider context of the century's landscape design history, the two lists at the end of the publication provide overviews of the scope and significance of the project entries. The first overview, Country List of Landscapes, illustrates the book's geographic diversity, and can be read together with the global map (Fig. 4) and map of Europe (Fig. 5) of countries represented by participating authors. The second, Timeline of Landscapes, provides a tool to visualize all landscapes in a chronological arrangement of the twentieth century by decades.

From documentation to management and beyond

This book brings together landscapes from the different regions of the world in a bid to promote a comparative analysis that to date has not yet occurred within Docomomo, other than via tacit recognition of landscapes as curtilage to buildings. To prepare the submissions some chapters had the advantage of being able to rely on existing local or national registers. Other chapters had to develop completely new material, a situation sometimes made more difficult due to a lack of skilled professionals to engage in the stewardship of landscape heritage of the Modern Movement. Some chapters appeared not to have had a list of significant sites, meaning that a first challenge was to decide which sites would be suitable. In these ways, the preparation of this book may have initiated a moment of reflection in Docomomo's chapters regarding their current status in terms of documenting and understanding significant sites in their regions.

Significant gaps in information extend to the existing conditions of sites and likewise the challenges faced in their ongoing viability and management. This book raises the need for stewardship, in order to progress protection, revitalization and adaptive reuse while respecting the cultural significance of landscapes' intangible and tangible layers. It also highlights the need to keep heritage landscapes relevant in rapidly evolving societies. Issues of conservation and management are addressed unevenly across the collection of project entries. Some submissions strongly emphasize the current challenges, the lessons learned from conservation, and—in some cases—the urgent risks posed to the sites. An important observation was that many of the entries did not address intangible layers and instead focused predominantly on the tangible aspects of the landscapes and their developments.

The preparation and assembling of this book has acted as a catalyst in raising interest in 'landscape', in the broadest possible sense, amongst Docomomo chapters. It has already sparked dialogue and action. For example, in March 2018 Docomomo's Israel chapter proceeded to organize a conference on Landscapes of the Modern Movement to increase awareness and assist in the development of the submissions. Furthermore, countries not previously associated with Docomomo have participated in the initiative, having been sought out by the editors for their involvement. It also appears that the role of the ISC/U+L became a prime driving force, despite the committee's small scale relative to the total collective membership of Docomomo International.

In conclusion, this book decisively underlines the need for Docomomo International and the ISC/U+L to continue to develop strategic actions that can attract multi-disciplinary audiences to the organization and to its activities. Additional calls to chapters should invite them to submit database fiches on landscape architectural and planning sites and neighbourhoods to Docomomo's registers, or to organize activities with landscape topics, as well as regularly invite landscape-themed contributions to its Docomomo Journal or to the Technology Dossiers.

The presence and visibility of the practice of landscape architecture within Docomomo and the research community, as well as the general public, should be significantly enhanced in the formulation of the collection of projects presented in this book. It sheds further light on the origins of the profession and its contributions to the built environment during some of its most formative years—an epoch of revolutionary change across the world. In broadening understanding there is potential for landscapes that had previously been 'dislocated' to instead become 'integrated', as legacies, both good and bad, of designed landscapes of the twentieth century, and beyond.

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