



English summary of chapters in PhD Thesis 'Landscape transformations. A new paradigm for working with the synergy of physical and abstract landscapes

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English summary of Chapters in

LANDSCAPE TRANSFORMATIONS

A new paradigm for understanding and working with the synergy of physical and abstract landscapes

The thesis is divided in four parts which consist of eight Chapters organised in the following structure:

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Entrance

Part 1

Opening – The landscape of the thesis

Transition – montage I

Montage I – From objects and zones to conditions and transitions

Part 2

Transition montage I –II

Montage II –Experience of (types and) conditions

Part 3

Transition montage II –III

Montage III – Mapping of (types and) conditions

Transition montage III –IV/V

Montage IV/V – Shapes of condition and the event of condition

Part 4

Transition montage IV/V – Exit 1

Exit 1 – Conditions, spatial event and bodily event

Exit 2 –Perspectives, new openings and entrances

Part 1 (Opening and Montage I) establishes a field, a critical thinking and a certain point of view.

Part 2 (Montage II and III) deals in different ways with the visible and not-visible in the construction of landscapes. The point of view from Montage I is being used in the exploration of (other) views and specific operations.

Part 3 (Montage IV/V) tries out and enlarges the methodological device, which has been developed through Montage I-III, especially the creation and operation model in Montage III. Spatial and bodily parameters concerning landscape view and operations are presented.

Part 4 (Exit 1 and 2) are testing the found parameters of the former montages in eight chosen landscapes. The parameters are then reworked as a founding for new openings and perspectives in the work with the construction of landscapes in design and planning.

Chapters

The naming of the chapters refers to a movement and an awareness of spatial experience and influence through a landscape, the movement and montage of ideas and findings in the process of the thesis and the

role of movement central in the method used and discussed in the PhD project. The first of the eight chapters is a preface named Entrance describing focus, ambition, method and structure of the thesis. The second named Opening is the opening chapter into 'the landscape' of the thesis: what it contains, and why and how it discusses this. Chapter three to six is named Montage I to IV/V and have specific sub-titles referring to the exact study carried out in them. These are the central chapters, where the thesis explores, shows and discuss investigations and results of the research project. The chapters are leading to Exit 1 which qualifies the result further by testing it. In the end spatial parameters and parameters of sensory experience is being displayed. In Exit 2 the result is being discussed and future perspectives are presented. Between Montage I- IV/V and Montage IV/V to Exit 1 are there four summaries in red. Each summary is a transition to the next chapter/step of investigation/discussion describing what has been found and what's now being studied in the continuous movement and unfolding of the thesis' creation.

Entrance introduces the task, the ambition, the motivation and the business of the research project and thesis. The introduction makes an argument for a form of the thesis capable of containing those experiences done in the field between landscape view and conception operations between physical and abstract space. Focus of the thesis is Architecture as knowledge/knowledge production about/of what sensory perception is. Central for the work is the question how you can strengthen architectural practise through *how* you produce knowledge in Architecture. This doesn't mean knowledge as the finished design proposal or knowledge based on a well known practise – but how an architectural practise can be qualified further as a notion of continuous generative thinking and action, a continuously changing construction. A central focus of the thesis is the notion of space instead of the notion of form, not elements of space but space it self - how space 'acts' spatially and it's bodily and sensory influence. The target groups are architects and planners on governmental, regional and municipal and adviser level, as well as students in Architecture and Planning. It can also have an impact on other fields as Art and Philosophy.

The visual form of the thesis is the diagram. Diagrams and diagrammatic thinking function as 'pictures' and abstract machines of the generation and thinking and are qualified through this use. It forms the 'drawing style' of the thesis. The writing is one track, the drawing another, which both intersects and discusses the track of explorations and by that tests and establishes a language about conception operations.

The method of the thesis and research project is that of the montage. Landscape elements and materials are replaced by view and operations to create new insight about the relation landscape and conception, rather than new landscapes. The thesis is not a literary and philosophical explanation, but an interactive and constructive creation. Self-observation - self/reinterpretation is an essence of the thesis and the montage. Overall the thesis can be seen as one montage of a sequence of montages. Each chapter is a montage of parts, which 'drives' it forwards towards a thinking and a creation: a discovery which transits and is worked with in later montages. The thesis deals with an internal level of view and tools in the landscape profession and an external level of theories mainly from the philosophical and artistic field in relational thinking, artistic

generation and conception operations. These two theoretical levels are working together with an empirical one of explorations in physical landscapes and studies of what is spatially, bodily and conceptually experienced. They are influencing each other and leading to a third level, where the focus is on the general aspects of self-observation in generative work. These levels are studied through a diagrammatic work with diagrams. To be able to gain knowledge about view and operation, while working, is it necessary to make observations on your own work. Through such self-observation and by hitching Philippe Boudon's Architecturology – science of the abstract space of architectural thinking – with diagrammatic and diagram transformations by Frederik Stjernfelt (inspired by the relation between inductive, deductive and abductive processes by Charles Peirce), a creation and operation model is developed. The self-observation and opening of the connection between explorations and theory in the thesis is done through this model. The model by itself is a montage, which the single montage (chapter) and the total thesis reflect. Self-observation – self/reinterpretation happens on several levels.

The structure of the thesis seeks to hold on to the circular movement between explorations, theories and experiences/conception through chapters and transition texts. The montage chapters can be read separately and as a whole. Each of them is an experimental exploration, which text and drawing are a movement through, and an assemblage concerning action and creation of landscape view. Together the four montage chapters can be seen as a greater argument of the construction of landscapes through jumps between actions and creations: conception operations.

Opening – The Landscape of the thesis describes the field, the thesis opens and constructs. The thesis and research project is originally based on a curiosity about how the relationship between Danish rural landscape and the city and the respectively administrative zones have changed over the last 50 years, and how the landscapes float together as situations of different densities. The surprise increases, when finding that plans and planning legislation are characterized by separated zones, regulations for specific areas and thoughts of an equal society. Contemporary floating densities avoid that order and which planning tools seeks to hold to control chaos of real life.

The base for the thesis is reflection on how you architecturally - meaning inside a spatial practise with focus on space and its spatial effect and bodily influence - can deal with the development, expression and way of working with landscape. The thesis sees Actor-Network Theory as a background perspective and shifts to more elementary and specific levels between conception and conception operations. The thesis and project seeks to describe dimensions, which planning processes can be strengthened by; dimensions that can strengthen architectural work with spaces for people and their possibilities through space to conceive and connect with the world. The chapter describes the thesis' interest in an artistic point of view that focuses on *how* knowledge (Architecture, Art) is produced instead of what knowledge (Architecture, Art) *is*. By this Art is considered to be presentation rather than re-presentation inspired by the American architect Stan Allen and

American landscape architect James Corner. They have both through their practice and theoretical production contributed to a changed view on the relation between the physical world, the influence by those working with physical changes of the world and tools to change with. The thesis is also influenced by an eighty year old tradition in the Danish academic landscape architecture tradition of working with strong connections to Art's discussion of society and flux and dynamism in the work with plant material and landscapes. Training in working with a infrastructural, dynamic and process oriented point of view and experience from cross disciplinary teams have also influenced and demanded a constant and necessary questioning and reflection on the role of the architect, architectural competences and tools in connection to planning and design of landscapes on the big scale. Traditionally knowledge of factual character in relation to the build environment has been fore grounded meanwhile a revealing of how knowledge in the profession is produced is still lacking. The profession itself indirectly contributes to a lack in explicit knowledge production and how it's used in generative processes in Architecture. The thesis therefore deals with a field construction based on two assumptions: the first is landscape characterized by spatial conditions, the second, based on the first mentioned, is enlargement of common methods of landscape analysis with a dynamic and complex point of view. This has the potential to support the interaction between the physical world and human beings and describe the complexity and relativity of generations made.

The chapter describes the thesis' involvement in the question of how knowledge is produced through generative artistic developments linked to explorations in a Danish, Nordic and European context since the mid nineties. How to think and act differently is presented by a hitching between American David Leatherbarrow's notions of latent horizons, the notion of scale by French Philippe Boudon and his notions of space of conception. By this the chapter presents an understanding of space and of conception in Architecture presented as jumps between scales generating a set of creations, by which the *how* in Architecture can be described. The thesis seeks to explore the methodological aspect of how to generate as an enlargement of Boudon's focus on what generates. Through that the thesis seeks to open the architects and planners space of conception to strengthen spatial and bodily influence and awareness in the network of specific competences of other professions. The chapter elucidates that such latency, relational and generative points of view contains an enlargement of existing methods of landscape analysis. Further the chapter elucidates that methods lack of dealing with the aspect of self-observation and its argument for a method characterized only by inductive and deductive tracks. Self-observation is central to the thesis because architects are working, drawing and 'building' continuously on their own drawings and models. They communicate with their own creations in the production of ideas, form and argument. Drawings and models are not only representations of ideas, projects, buildings or landscapes. They are indeed tools of the architects own dialog, communication and observation of own observations of the world. How ever, such work is unfortunately tacit knowledge incorporated in the architectural profession through apprenticeship and not made explicit in the profession itself or in relation to others. Another reason for focussing on self-observation

is that an attempt to describe it and create a language about it, is important for the role of Architecture in society. Architects use of self-observation to stimulate awareness of the user of landscape can be seen as a capability of aesthetic experience linked to the capability of bodily presence – the capability to observe and reflect upon stimulations of the space – physical as abstract – and its bodily influence: an important foundation for Architecture.

Focus on bodily and sensory awareness is seen in parts of contemporary Architecture and Art. The chapter displays three projects by the architecture office Sanaa, architect Peter Eisenmann and artist Olafur Eliasson. They all have an explicit point of view on bodily and sensory awareness, the experience and role of movement and the possibility of the site, building or installation to engage and influence the user/visitor, who is not only a spectator but interacts with the work and thereby gain insight in his own conception of it. Through a discussion of Eisenmann's Jewish monument 'Denkmal' in Berlin, Sanaa's '21st Century Museum of Contemporary Art' in Kanazawa and Olafur Eliasson's 'The Light Setup' installation in Malmø outlines the chapter a focus and a point of view, which is interesting to develop in relation to landscape view and conception in the work of the contemporary landscape in the thesis.

The role of movement in physical and abstract space and bodily presence are elucidated through the German theorist Gernot Böhme's approach of Atmosphere and bodily presence: bodily awareness in conceiving physical space without being in it. The role of movement is likewise a central part of the Situationist movement in the 60'ties, where theories of Dérive and Detournement and mental psycho-geographic maps proposed detours and changes of the existing society. How these maps are used, how you move from one to another is not expressed. A focus on movement can also be found in the Non-site Theory of American artist Robert Smithson. He establishes new understanding of sites from movement and tours of sites as 'site-seer' (Marot) collecting materials from the site exhibiting it in galleries afterwards. An abstraction of the site is created, which both refer and represent the site and present a new understanding of the site. With the Spiral Jetty project in 1970 Smithson becomes 'site-maker' (Marot), and it seems, as in relation to the Non-site Theory, there must be a system of un-visible and un-spoken jumps and 'spaces', which Smithson use in his creation, but aren't making explicit. An extended understanding of maps as diagrams, by which experiments of thoughts are stimulated, seems to be able to open up such a system.

The renewed focus on mapping techniques in the nine-ties especially anchored in the US highlights mapping as an instrument to connect and work with a range of scales influencing a site. Smithson talks about scale operating by uncertainty. This uncertainty as a possibility are Allen and Corner dealing with through notation as 'mapping the unmappable' and mapping as 'speculative and eidetic operations'. Meanwhile Corners approach has been part of the establishment of the Landscape Urbanism paradigm and is stated through "how to do" descriptions. This can seem instrumental or have been used so, and can lead to a way of acting and operating without awareness of bodily presence and relations between a site, ones observation, and conception of it. The thesis therefore has a focus on conception as a generative ability above an expression of

biological mechanism and uses the work of Deleuze and Guattari on diagrams as abstract machines and diagram transformations by Frederik Stjernfelt as tools and 'pictures' of thinking. Such view can be seen linked to a part of conception research where knowledge is a question of verbally ability and through a bodily ability nonverbal communication as well as abilities connected with sensory systems.

The thesis discusses the diagram as a relational field to understand its function and effect and how to work with that instead of its meaning. The diagram is abstract – a machine used in space of conception - and therefore not a representation of reality. It is in this space that the bodily and sensory dimension is combined with the physical space and that of thinking. The thesis therefore explores and discusses mapping as conception operations and conception as diagram transformations. This event is embedded in the work with diagram transformations described by the Danish artist Willy Ørskov in his Object Theory in 1966. He states that an event is an object in its becoming, and an object is a congealed event. He states that his theory is a sculptural view on relations in a range of levels - between objects, object and subject, subject and society. The thesis is strengthening this theory by a hitching of Deleuze and Guattari's notions of the fold in Thousand Plateaus, 1980 - a fold diagrammatic work also contains through the work with the diagram in relation to landscape as object and a work on the diagram, where the diagram itself becomes the object of explorations. These theorists and practitioners are all working in relation to the fold in creative generation and are useful in the opening of generative architectural work in the thesis. Communicating the not-communicative and mapping the unmappable – the event of self-observation - is what the thesis seeks to do. Montage I to Exit 1 show and describe how.

Montage I – From objects and zones to conditions and transitions - is the first exploration concerning the Danish landscape and elucidates views and methods behind its current expression. Statistic material and Danish national planning reports from 2001-2009 (Landsplanredegørelser) are analysed as a view and perspective of the Danish landscape formed by a growth and sustainability approach in the search for not-visible phenomenon's and themes in the current approach, which the approach and the view itself overshadow. An example is a trademark of the landscape, which is not visible and/or therefore not visible in the representation of the landscape/current view of landscape. In Montage I there is a searching for a way of 'thinking differently' and finding a dynamic view of the Danish landscape – a view, which seeks to understand and work with the fold between humans and the world, which the human being itself has an influence on - a view focussing on experience base density. Together the chapter establishes a frame for a relational form of reflection and action, which strengthened the work with landscape as a construction. A frame the following chapters fulfil. Montage I gives you an understanding of the current landscape as characterised by flowing and spatial conditions being physical expressions of social, cultural and economic structures and processes. The Human being is a part of this meeting, which emphasizes the relation between the way landscapes are dealt with and shaped. Landscape seen as spatial condition and not as an object,

which can be observed at a distance, calls for an accession in both physical conditions and creative conditions in humans interaction with the world. Here body and movement indeed are central, since it's through those that relations between physical conditions and humans creative capacities have its base. Not-visual phenomenons and themes are explored through the production of graphic material in relation to the analyses of the statistic material.

Montage II – The experience of (types and) conditions describes sensing and movement in physical landscapes in to study fields, across Jutland and Zealand and Lolland-Falster. It explores if the conceived not-visible phenomenons and themes from Montage I can be sensed, experienced and conceived in the physical landscape. Focus of the study is to 'access' the conditions and investigate their character and spatial expression. By this trademarks are being explored, which can draws and communicate a current picture of the Danish landscape. Both experience of trademarks in the landscape and in the way landscapes are perceived and conceived, becomes clear through the gradual cognition when sensing and moving around. Scales are understood as bodily and active and acting extensions to the perspective of phenomenology on interplays between world and humans. What you see with your eyes - the physical visible – is enlarged with the not-physical in sensing and translating what is sensed to experience. Sensing, movement and body is elucidated as scales in the construction of landscape in relation to Gernot Böhme's approach of Atmosphere and bodily presence,, the theory of Derive and Detour (détournement) of the Situationist movement and Robert Smithson's theory of the Non-site. By these methods the chapter elucidates the body as a centre in the founding and acquisition of space, even though the last two methods don't speak direct about the role of the body. The chapter elucidates the difference between sensing and experiencing.

Montage III – Mapping of (types and) conditions continues the work with experience of spatial conditions and landscape types in the study fields, and translate and transform the experience to conception through mapping. Mapping techniques is discussed as a specific awareness and tool in the translation and transformation of experience to cognition. Such awareness deals with the notion bodily presence as a transition between sensing, experiencing and conceiving. The chapter discuss differences in seeing maps as representation, picture and diagram, and whether a diagrammatic work can be understood as an abstract machine of conception and diagrams as the tools and 'pictures' of thoughts and cognition. Diagrams contain, both as representation and presentation, an aspect of becoming. A central question is if diagrams can force/be a specific awareness on bodily presence in working, and if conception can be understood as awareness of the event of reflective gestation?

Maps and mapping techniques are discussed as dynamic and sensitive perspectives and operations (measurement) compared to a more static approach; proportional and metric measurements. Mapping are discussed as a bodily presence and awareness; a relational action and thinking through the psycho geographic

/ mental maps of the Situationist movement, the Non-site theory of Smithson in relation to creations of the mapping, and as notions and speculative and eidetic operations by Allen and Corner. Mapping is elucidated as a diagrammatic thinking by those and Frederik Stjernfelt's (Peirce), Michel Foucault's (Deleuze) and Gilles Deleuze's and Félix Guattari's work with diagrams and a dynamic thinking. Philippe Boudon's description of the space of conception as a relation between processes of creation and conception operations is combined with those descriptions of diagram transformations, which at the same time is enlarged by this. This exploration makes the founding for an operation and creation model, which is being use to open up the mapping of spatial conditions and type in montage III. The relation between conception operations and creations are described as jumps between diagrams, which makes the jumps, and at the time are creations embedded in new diagrams. Montage III is leading to an understanding of spatial conditions as a spatial 'action' - a spatial event, in and between spatial condition and different types of landscapes. The relation between conception operations and creations as jumps is elucidated through the operation and creation model. The model enlarges traditional landscape analysis with the possibility of working creative with the architects sensing, experience and conception; his work with sensing in both physical and abstract space.

Montage IV/V – Condition shapes and the event of condition study general aspects embedded in specific aspects of the mapping of spatial conditions and types in montage III. Here there is a closer look at the relation between spatial conditions and what/how they 'do/act' spatially. By that types of landscapes are qualified as a spatial event instead of function. Montage VI/V moves toward a bigger abstraction. The methodological apparatus developed in montage I-III is being tested here. The chapter investigates jumps between diagrams as a sliding of conception where bodily presence is vital. Diachronic produced models are used in the study, and synchronic taken photos of them are developed to new diagrams. Through these an in-depth investigation of relations between conditions takes place. The work with the models can be seen as a mapping, but with no reference to a physical landscape and therefore not as a creation of a non-site as introduced in Montage III in relation to Robert Smithson's Non-site Theory. In Montage IV the work is rather done in a 'non-site-site' which folds back to a 'non-site' in Montage V through 'in-visu-situ' operations in the work with the models in the abstract conception space. VI/V is seen as one montage since IV and V is folded together.

The relation between physical space and abstract space of conception is qualified through this new 'non-site-site' layer and 'in-visu-situ' operation as an extension to Robert Smithson's Non-site theory. Hereby space of conception is qualified further as jumps between a set of operations and creations, which is being worked at and thereby becomes new operations and not only new creations. Qualified is also bodily experience without being in physical space (space independent bodily conception) and spatial experience by enlargement of bodily presence without being in physical space with the body (Böhme). This can be seen as an aesthetic operation in generative architectural work by observation and creation/stimulation of bodily presence as a

vital self observation. Finally the chapter brings forth five issues of a dynamic view of landscapes based on the event of conditions and four issues in relation to operations in the work with a dynamic view of landscape conditions. By this the chapter states that it's important that the spaces and landscapes, we plan and design, are worked with as an entire volume of buildings and plantation and their spatial and bodily effect.

Exit 1 – Conditions spatial event and bodily event explores how landscapes 'act' spatially, the bodily influence of their 'acting' and bodily presence and experience in physical and abstract space. In Exit 1 physical landscapes are ones again investigated in relation to issues of the dynamic view of landscape, conditions and incorporated operations found and founded in Montage I-IV/V. These issues are tested, transformed and enlarged by exploiting it again in eight selected physical landscapes in a 'new' investigation - so to speak - sensing landscapes as in Montage II and translating the sensed to experience by abstract models as in montage III. Now abstract digital models are used to qualify a bodily event of the eight landscapes by descriptions of spatial 'action' and the bodily influence of that. A paradigm takes shape by an enlargement of the issues in Montage IV/V.

The chapter assigns how to enlarge and build on to the current view of function, where landscape is seen as an object. It assigns an interpretation and assessment of the current view by hitching view on function and object with character of condition, type and dynamic condition and in the end spatial event of condition. Exit 1 exploits a possible enlargement of the administrative and functionally definition of landscapes with what/how landscapes spatially 'do/act', and the bodily influence of their 'acting'.

Exit 2 – Perspectives, new openings and entrances concludes on the spatial parameters and operations created in the thesis and makes perspectives and new openings. It thereby elucidates how the spatial and bodily events can strengthened the work with landscapes spatial 'action' and bodily influence and the relation between transformations and events in creating a paradigm for understanding and working with the synergy of physic and abstract landscapes. Next Exit 2 stresses that the thesis contribution is an enlarged view of landscape and an enlarged way of working with landscape. Current methods of landscape analysis are extended with movement and sensing in non-physical non-visual space – the abstract space of conception through a sliding scale of conception as jumps between operations and creations. The thesis exploits through the operation and creation model sliding transitions in the work and diagrams as both tools to make these operations and as creations by and through the operations. Conception operations as a sliding between diagrams as both tools and creations, enlarges landscape analysis and mapping to an active, conscious and reflective work with the planners own observation and reflection . The thesis exploits and shows such work as a continuous alternation between inductive, deductive and abductive (Peirce) processes, where current methods describe the first two as separate, not the third and not at all sliding between operations and

creations. By exploiting this alternation the thesis enlarges and qualifies the innovative and generative aspect, which isn't described in landscape analysis inherent in it and the notion 'The spiral method'. The folding between conception operations and creations is the action of knowledge creation in Architecture, which then can be described and shared by more. The thesis seeks actively and with great awareness to make an understanding and a language about this fold. This interweaving of method and creations is characterised by a specific awareness of self observation. The thesis makes such a self observation - a skizo-analysis (Deleuze & Guatteri) using a paranoid-critical method (Koolhaas) - to qualify the exact same in the work. The operation and creation model has a potential to be used as a tool to open up the generative work of the architect and planner, so that the work easily can be used in planning processes, and how you work spatially and architecturally in the development of projects. It can strengthen dialog and discussion among many since the diagrammatic way of working and the use of diagrams are open for new input and issues.

At last Exit 2 exploits the relevance of the parameters in the teaching of architects and planners, in design and planning of landscapes on governmental, regional, municipal and adviser level. Planning legislation needs to be enlarged with spatial and bodily parameters, regional physical plans needs to be re-introduced and landscapes work with in a regional scale and with those parameters. Teaching needs to be further developed to support the architects' awareness of the use of movement and bodily and sensory points of view in future planning and design. A double up of the Danish forest area within 80 years, growing amounts of soil from the building and road construction and increased amounts of water from extreme rain and floods, produces new hybrid landscapes. Municipalities dealing with these new landscapes stands in front of series of architectural, technical, planning and experienced based tasks, which can be combined. These new hybrid landscapes of forest, forms of soil and areas for flood water could be qualified by spatial, bodily and sensory parameters as well as the working method used. The planning and design of tomorrows Danish landscape can then be qualified by parameters important for human beings and the users' experience instead of mainly technical and metrical parameters.