

COLOFON

- ISBN** 90 6868 051 X
- Copyright** 1992, The authors / Stichting Conferentie Artivisual Landscapes, The Hague
- Compilation** Johan Vlug, Tony van der Meulen, Jelle Bennema
- Introductions** Sharon Hebner
- Translation** Transcript, Dordrecht: Cathy Coombe, Ada d'Hamecourt, Jeroen d'Hamecourt, Aryan Roos, Marjolijn Smith, Joke Teekens, Wim van Wijk;
Translation & Communication Services: Maridien Witham-Stam
- Design** Hans Lemmens, Amsterdam
- Printing** Veenman Drukkers, Wageningen
- Production** THOTH Publishers, Amsterdam

- Preface 4** Johan Vlug
One movement is not the same as another
- Cultural-Philosophical Aspects 6** Lucius Burckhardt
Preservation of the landscape, what does it mean?
- 9** Bernard Lassus
Revealing the landscape minimizing restructure
- 13** John Dixon Hunt
Landscape, the Three Natures & Landscape Architecture
- From Design to Result 18** Georges Descombes
The project 'Swiss Way' 1991
- 22** John Körmeling
Impressions of my approach
- 25** Vito Acconci
Public space in a private time
- Plans in Practice 30** James Turrell
Extract interview
- 34** Kinya Washio
The Japanese garden and the question of the beautiful landscape
- 37** Martha Schwartz
Our Culture and the Art for Public Places
- Floriade '92 42** Michiel den Ruijter
Allocations, park and exhibition
Allocations, exhibition and artists (Jouke Kleerebezem)

PREFACE

One movement is not the same as another

Driving from The Hague to Amsterdam one passes Schiphol Airport. There, to the left of the motorway, is a landing strip; at night it is a straight strip, bordered by rows of countless lights, part of an invisible and therefore unmeasurable landscape. Driving past it, this enormous rectangle revolves around you, so to speak. A fascinating sight.

The sculpture 'Dancing Square' (1987) by Marijke de Goey, is a steel structure which has been erected alongside the 'Pleyroute', a motorway south-east of Arnhem. This 20-metre high steel construction, is a square balanced on one point, the top edge of which is folded over an imaginary line and it appears to be suspended over the road. From the perspective of the passing motorist, the steel square continuously changes shape, constantly captivating people's attention.

The landscape of the new polder of 'Oostelijk Flevoland' is an agricultural landscape, characterized by a precise and strikingly linear lay-out. A typical product of landscape architects from the fifties and sixties. This landscape, which did not even exist thirty years ago, appears to have been there for ever. The farms with their traditional windbreaks of trees planted in straight lines one behind the other, form regimented 'green blocks'. These parallel rows form a complete pattern. Driving parallel to the rows, between the 'blocks', one perceives a rather enclosed coulisse-like landscape. However, if one drives in another direction, one sees a vast, open landscape with widespread 'green blocks' which continuously change position relative to each other.

These three examples illustrate that it is always a matter of a visual game, a stimulation of our perceptive senses. That which we can see: how can it best be interpreted? What is the most correct 'Gestalt' here? Yet each example is the result of a characteristic domain. The visual effect can be the desired aim, or it can be of minor importance, or completely irrelevant. In spite of this the outward appearances are comparable.

At the 'Artivisual Landscapes 1992' Conference the relationship between Landscape Architecture and Visual Art is the central theme. Judging by the outward appearances one sometimes gets the idea that the disciplines tend to merge. Recently, people have also started to use each other's visual methods and techniques to an increasing extent.

However, on closer examination, it appears that each discipline works from its own fundamental principles, options and goals. Also, the projects within the two disciplines are developed according to their own laws. Landscape Architecture and Visual Art are completely separate in these respects.

This duality, the fact that one can speak of both overlapping and limiting, is typical of the relationship between landscape architecture and visual art.

Behind this simple statement lies concealed a world of discussion.

Johan A. Vlug, landscape architect
chairman of the foundation
'Conference Artivisual Landscapes 1992'

Amsterdam, March 28th 1992

