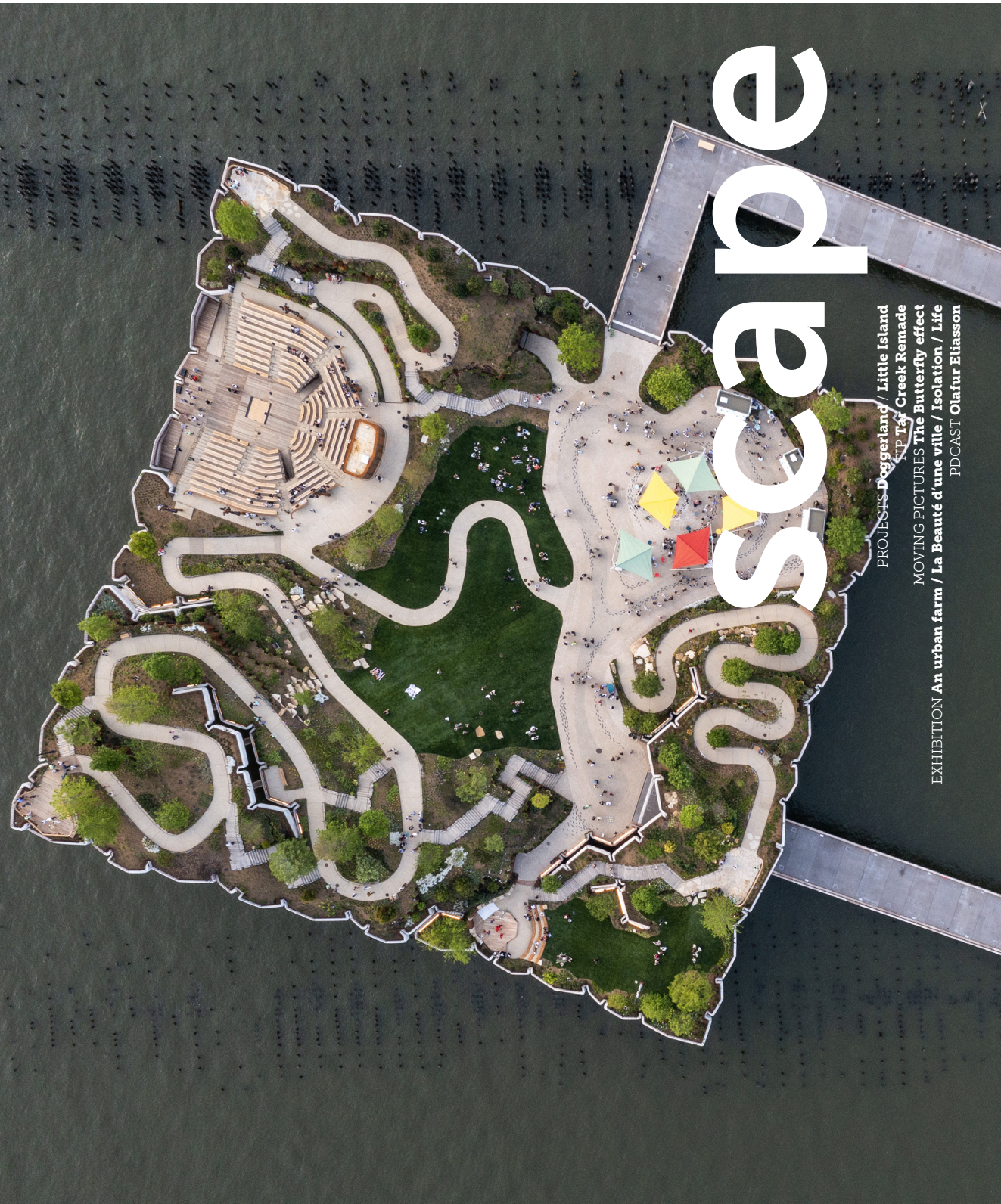
Digital Magazine

the international magazine for

landscape
architecture
urbanism

02
2021



scape

PROJECTS **Doggerland / Little Island**
TIP **Tar Creek Remade**
MOVING PICTURES **The Butterfly effect**
EXHIBITION **An urban farm / La Beauté d'une ville / Isolation / Life**
PDCAST **Olafur Eliasson**

scape

Digital magazine #2

Little creatures

The Dogger Bank is a mythical name. It is a long stretch of land in a shallow area of the sea in between England, Norway and the Netherlands that was gradually submerged under water when the sea levels rose after the last ice age. The sea is only 13 metres deep. I always thought something terrible had happened here, and that many animals came here when the water rose and rose. Something for a movie, or a bad dream. But scientists largely refuted that story: many of those bones that were found there, had been propelled there by the waves.

Later, it was the scene of a fair amount of naval battles: from 1696 onward, the English, French, Germans and Dutch battled it out here for centuries. Why they chose to do that there I do not know. Perhaps the middle of the sea offered the most space. Nowadays, a new battle is going on and the area has caught the interest of energy companies: windmills at sea need ground to stand on, and on the Dogger Bank the seafloor is close by.

What is life under water? That dark world where all those little organisms live, crawl, stick and swim? A student from Amsterdam created a design for this underwater world. To be more precise: for the places where the windmills touch the bottom of the sea. Those places, she discovered, can be designed in such a way that it contributes to a richer marine life. It is a fantastic study, convincing, inspiring and admirable. A large part of this digital edition of Scape is dedicated to it. And from Dogger Bank it is only a small step to the Hudson river in New York where a new and spectacular park was built on an artificial island. On over a hundred pillars, all potential nesting areas for the small life that resides in the water - though this design mostly focuses on life above the water and all the creatures that flock here. Including the people queueing up, eager to enter the park.

In a time where climate change is becoming an ever greater threat and energy and biodiversity is a top priority everywhere, we suddenly notice the invisible. Like insects being crushed on motorways. Designers have found something for this, too: something that mostly looks like an enormous spider web. We can't wait...

Harry Harsema
Editor in chief

Dogger Bank / The breeding ground of the North Sea

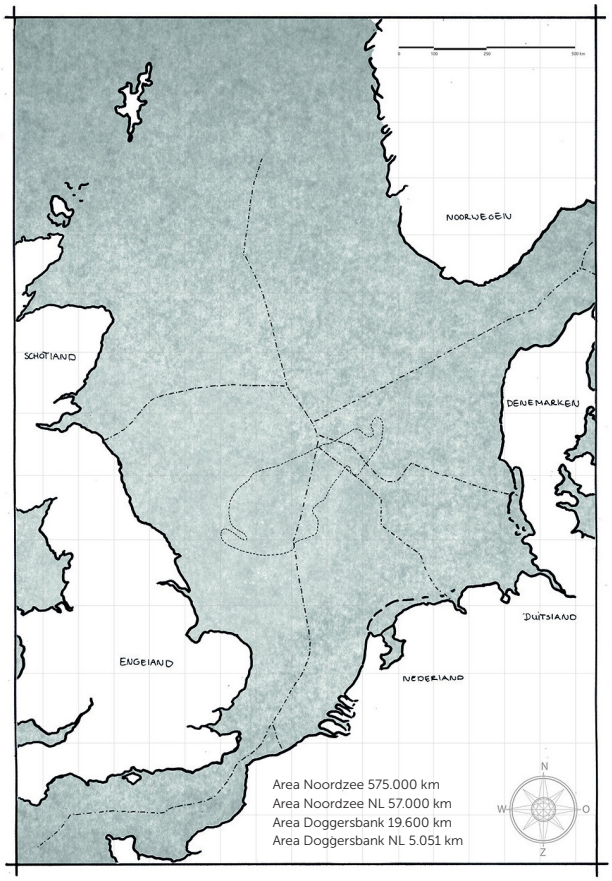
by Daphne de Bruijn & Harry Harsema

Design for a wind farm on the Doggers Bank by Ziega van den Berk, winner Archiprix 2021.

How can we meet the need for energy as well as improve the ecosystem of the North Sea? This is the question that Ziega van den Berk, Master of Landscape Architecture at the Amsterdam Academy of Architecture, asked herself. With her design for a wind farm on the Dogger Bank, she won the **Archiprix 2021**, a Dutch prize for the best graduation projects in the fields of architecture, urban design, interior and landscape architecture. Her visuals are stunning and the jury stated: The project adds a whole new dimension to the design of wind farms at sea by hitching the brief to nature development on the sea-bed. Looked at through the eyes of the marine life, the **project** examines the ingredients of the wind farm and explores ways of using these to further the quality of the underwater habitat.

What made Ziega pursue this special topic? Ziega: 'I am interested in the voice of other life. And through my fascination for the relationship between people and nature, I also became interested in our relationship with the sea, considering all the plans we have for the North Sea. Without a second thought, the North Sea is divided into squares and lines to be used and exploited in many different ways. But we cannot think of the sea as a blank "sheet", it is a habitat with many inhabitants and it is important that we become more familiar with this sea habitat and all that live in it. We have to get involved, from the field of landscape architecture as well. We have to contribute to research through design and join forces with all other disciplines for a healthy sea.'

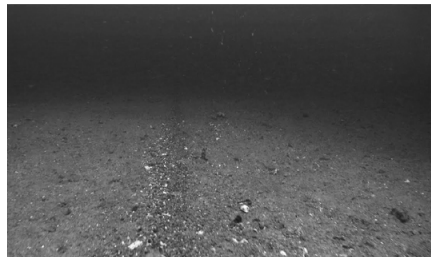
People are not the centre but merely part of a complex and all-encompassing system. With this starting point, Ziega opts for an approach in which life on earth is designed in a sustainable and equal manner. She chose the Dogger Bank, a shallow area in the North Sea, as the location for her project.



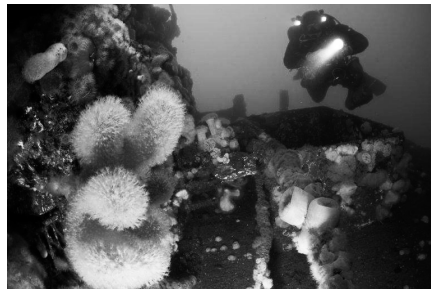
The North Sea with Doggers Bank in the middle.

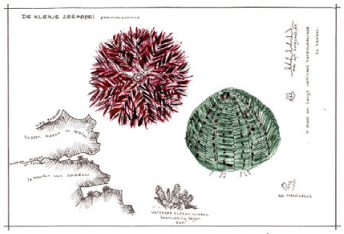
60% of the Netherlands is sea, if you do not know the sea you do not know the Netherlands

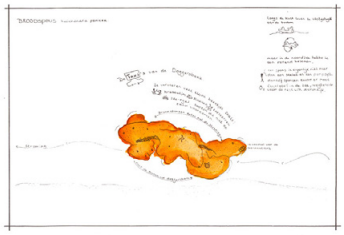
Especially in the last 60 years, the North Sea bed has been affected by intensive fishing. As a result, life in, on and just above the sea bed mainly consists of pioneer species and the North Sea bed has changed into a barren desert.

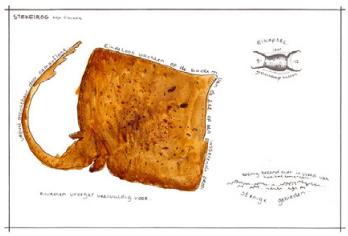


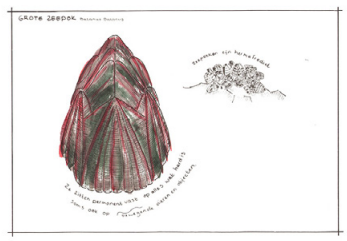
At the moment, 1.5% of the North Sea is hard substrate, consisting of buoys, wrecks, drilling platforms and windmills. In other words, artificial substrate. But this hard substrate is the source of life of many marine species. Organisms attach to the surface or use it as shelter. 50% of all biomass in the North Sea can be found on or around hard substrate.

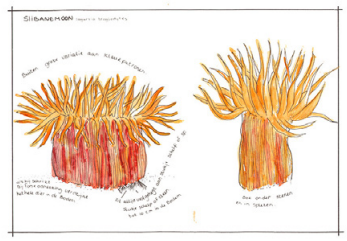












Who are they? What do they do? What is of importance to them and what does their day look like? The designer has watched video footage recorded by researchers on their yearly expedition to Doggers Bank. She has collected information online about marine life and has researched animal species that live on Doggers bank as well as organisms on wrecks and drilling platforms (hard substrate). She also approached marine biologists and asked them to oversee

A young sea / Geologically, the North Sea is a young sea. It originated after the last ice age when the climate became warmer and the rapidly rising sea levels submerged the land that connected Europe and Great Britain. The Dogger Bank, a shallow part of the Dogger Land, also disappeared under water during the Early Holocene. The Dogger Bank is almost 500 kilometres long and its depth varies from 30 to 16 metres below sea level. Marine biologists agree that 150 years ago, the water was quite clear and algae grew on the ocean floor. A fifth of the sea bed consisted of natural hard substrate: rocks, oyster beds, clay and old peat.

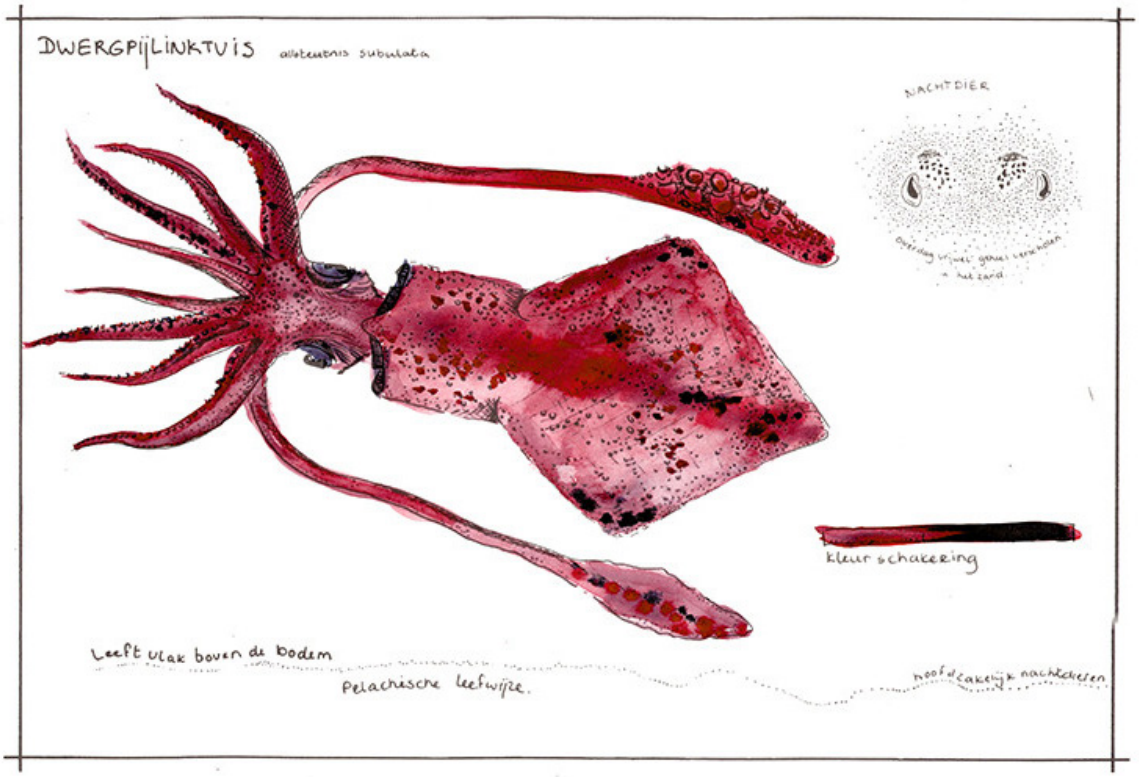
In the last 60 years in particular, the North Sea bed has been affected by intensive fishing. Partly because of this, the breeding ground for marine life, the hard substrate, has almost completely disappeared and the bottom is comparable to a barren desert.

You will also find remains of wrecks, buoys, drilling platforms and windmills.

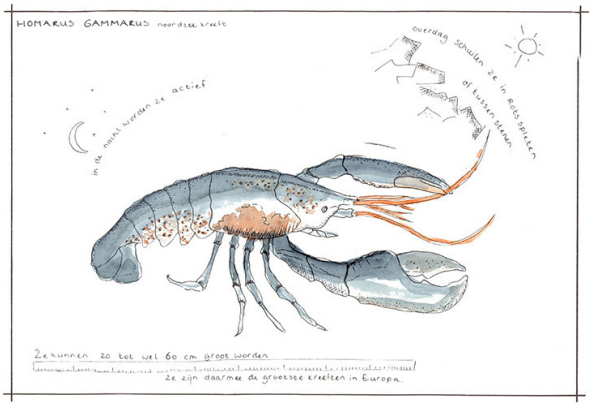
The North Sea is a potential location for installing wind turbines to achieve the climate goals. The Dogger Bank is seen as a very suitable location due to the high wind speeds and its shallowness, which makes it cost-effective to install windmills. Ziega sees an offshore wind farm as an ideal opportunity to add hard substrate, which would benefit marine life. From a barren desert as a sandy sea bed, to oases of life with the help of the substrate.

She has invested a lot of time in collecting information about marine life, sea animals and their habitats. Who are these animals? What do they do? What is of importance to them and what do their days look like?

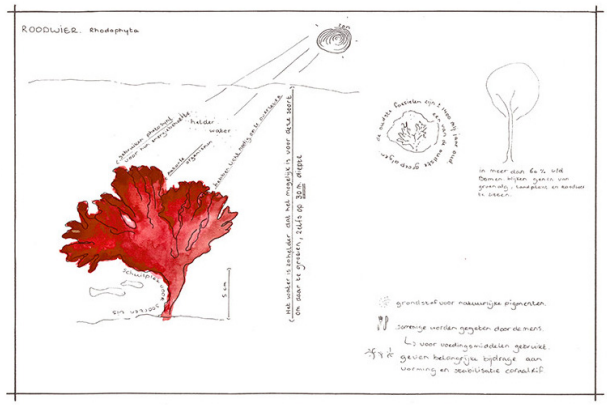
Ziega's research resulted in design parameters. Some animals need sheltered locations, others prefer the current. Some need large places to hide, others prefer small cracks. Hard substrate is essential for this. The main idea is: the more diverse the habitat, the larger the biodiversity.



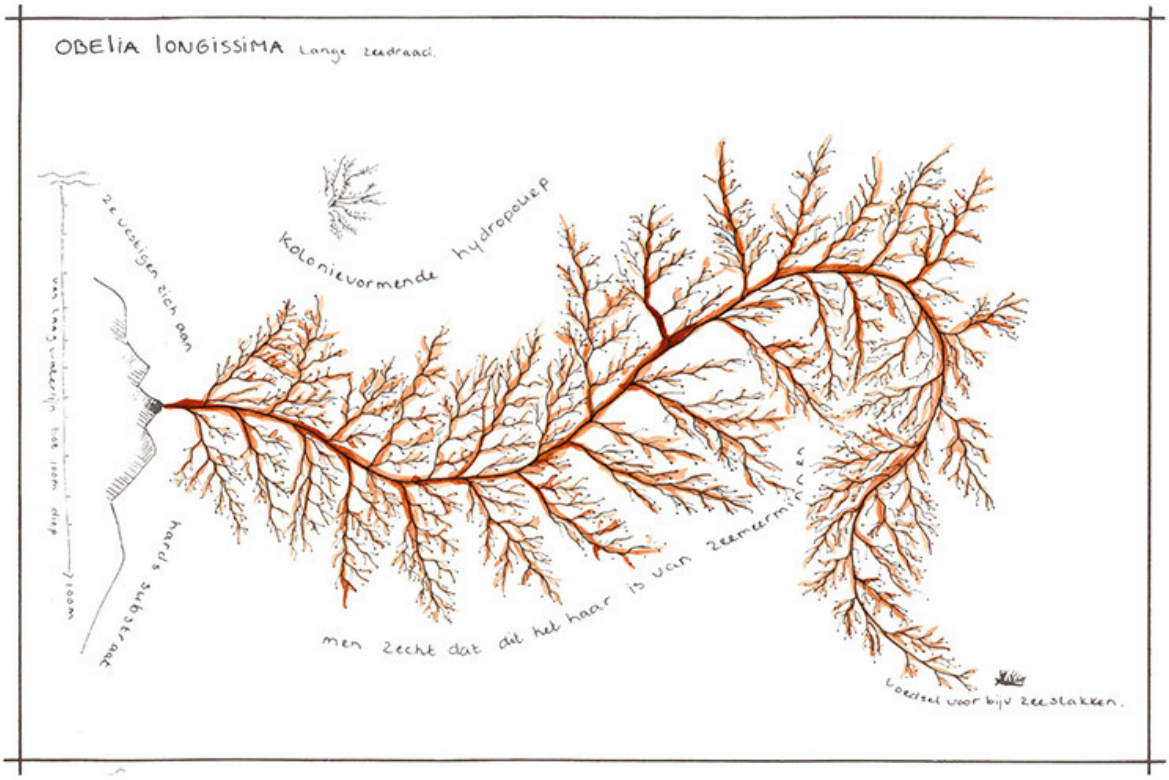
The European common Squid. Lives just above the sea bed and is mainly nocturnal.



The European lobster. The largest lobsters in Europe, they hide during the day and are active at night.

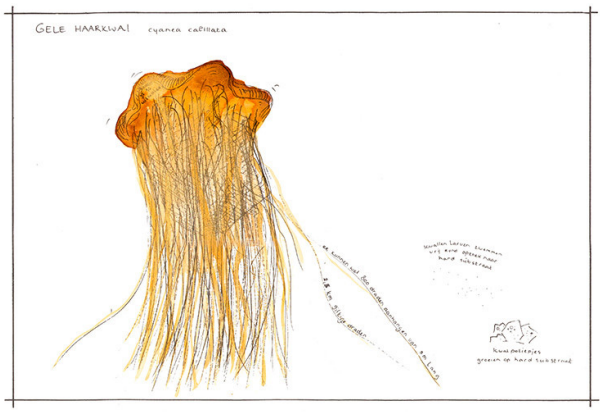


Red algae. In clear waters this species can grow even at depths of 30 metres. Some are eaten by people and they make a vital contribution to the formation and stabilisation of the coral reef.

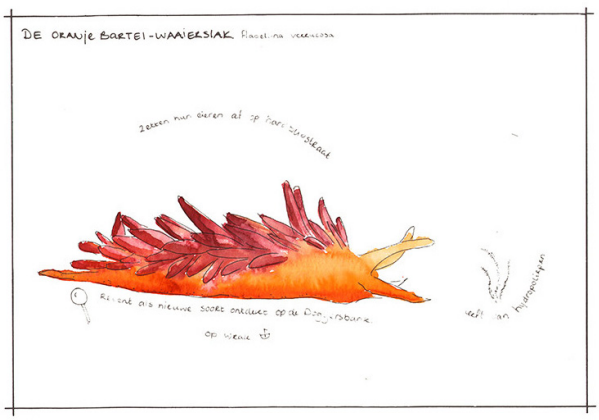


Obelia longissima. A colonial hydropolyp and eaten by for example sea snails.

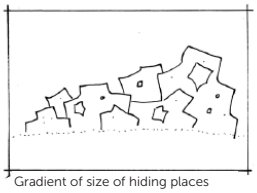
Obelia longissima is said to be the hair of mermaids

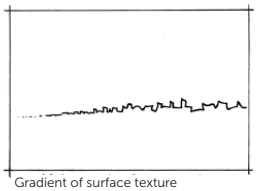


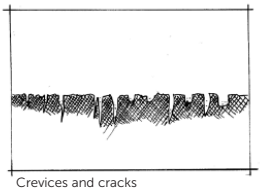
Lion's mane jellyfish. Can have up to 800 tentacles which are poisonous and can measure a total amount of 2.5 kilometres in length.

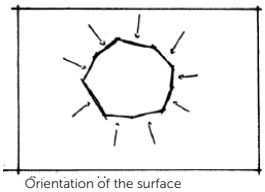


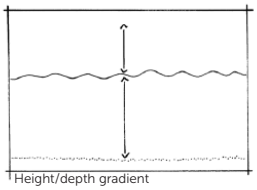
Red-gilled nudibranch. Recently discovered as a new species on Doggersbank. They lay their eggs on hard substrate.

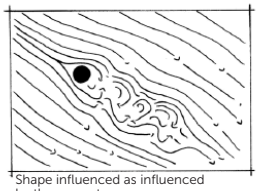

Gradient of size of hiding places

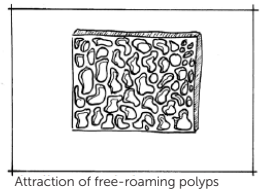

Gradient of surface texture

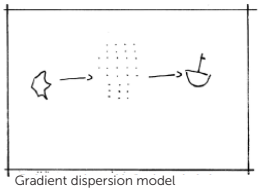

Crevices and cracks

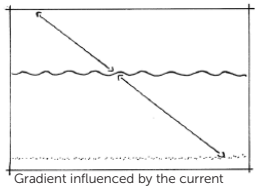

Orientation of the surface

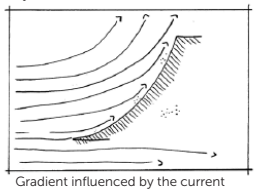

Height/depth gradient

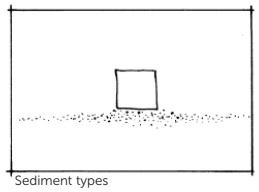

Shape influenced as influenced by the current

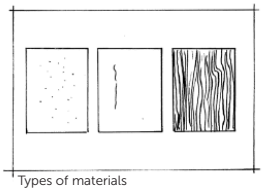

Attraction of free-roaming polyps

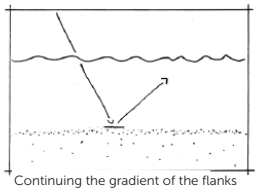

Gradient dispersion model

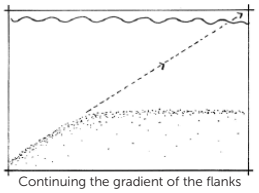

Gradient influenced by the current

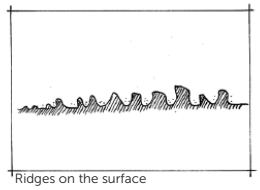

Gradient influenced by the current

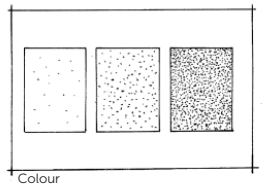

Sediment types


Types of materials


Continuing the gradient of the flanks


Continuing the gradient of the flanks


Ridges on the surface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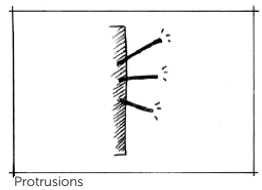
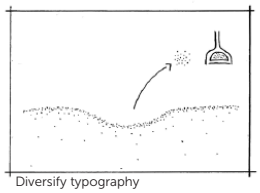
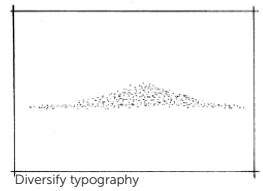

Protrusions


Diversify typography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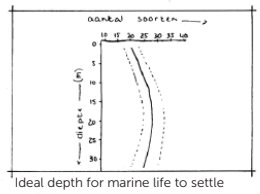


Ideal depth for marine life to settle

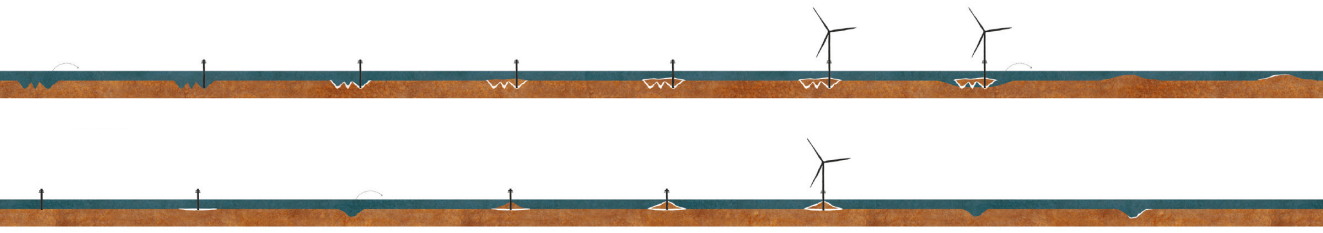
The design parameters - the aspects that affect the design. These are the dials a designer can turn and thus design with.

The larger the diversity in types of habitats, the more biodiversity

The Grotto method (above) creates hills in the surrounding area, the Cone method results in craters. Both methods contribute to a landscape with many more elevation gradients.

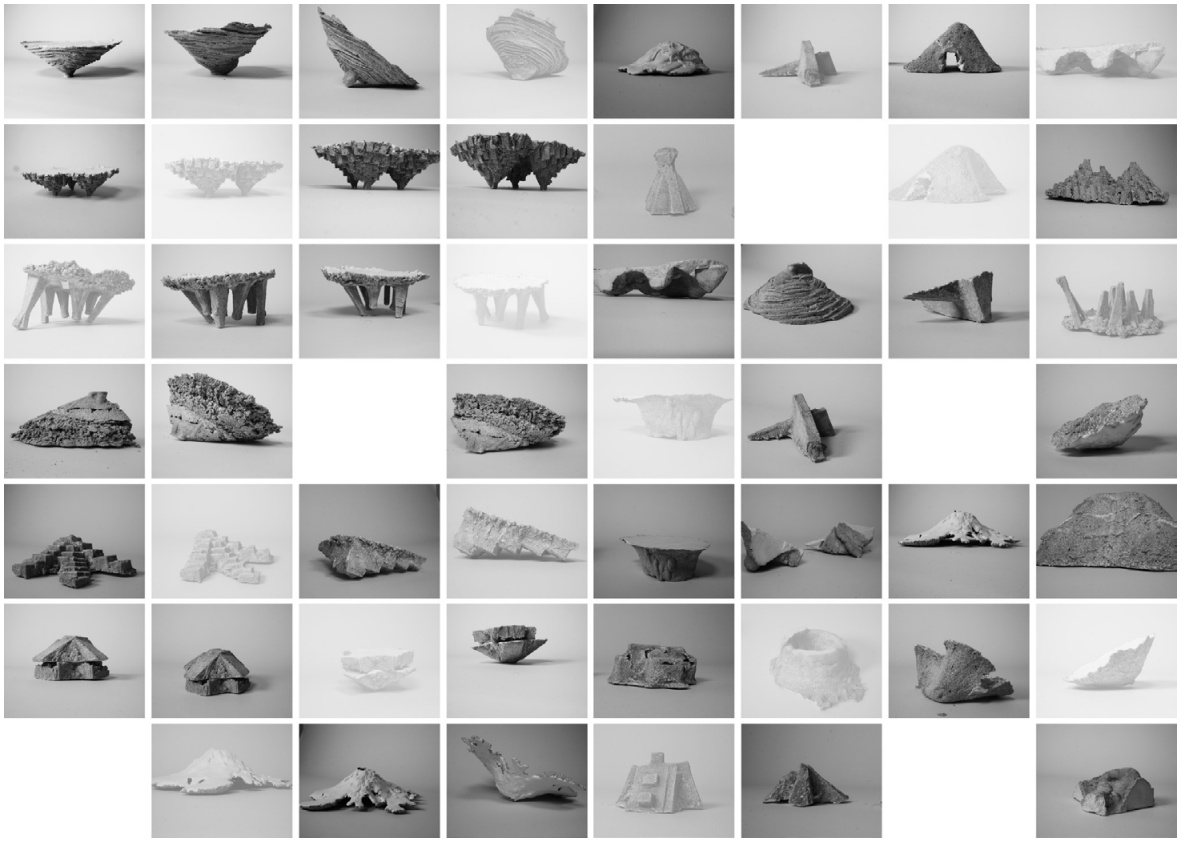
Types of windmills / There are different types of windmills. The designer uses the Gravity based model. The advantage of this type is that it can be installed without pile driving - which is harmful to marine life. The model also has a larger surface area of hard substrate, which benefits marine life. It can act as a reef. Two methods have been developed to create windmill bases and thus a habitat for marine life. The Grotto method creates hills and the Cone method leaves craters. This results in a landscape with more height differences and more gradients. The **foundations** are made from local materials such as land and gravel.

The height and light conditions of the Dogger landscape in the north require a different approach to the design of the windmill base than in the south. Depending on the height, either the Grotto or the Cone is used, or a mix of both. For this, several different props based on the amount of windmills have been designed.



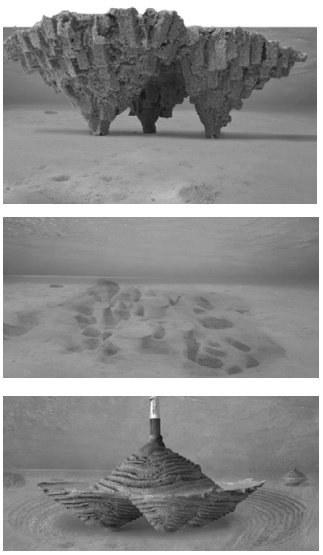
Method Grotto above. The trailing suction hopper dredger makes a hole. The foundation is positioned, and then the first layer of composite is poured. The bottom acts as formwork and the trailing suction hopper dredger fills the hole with sand. The base is then covered with another layer of composite. The trailing suction hopper dredger partly removes the sand from under the base. The sand that is sucked away can create a new elevation gradient in other places. Specific parts of this new gradient may be hardened with the composite.

Method Cone below. The foundation is positioned and a first layer of composite is poured that creates the bottom of the base. The trailing suction hopper dredger removes sand from a specific place, which is then deposited at this location. The base is covered with another layer of composite, so the rest of the windmill can be installed onto the foundation. This method leaves creates in the area, which results in new gradients. Specific parts of this new gradient may be hardened with composite.

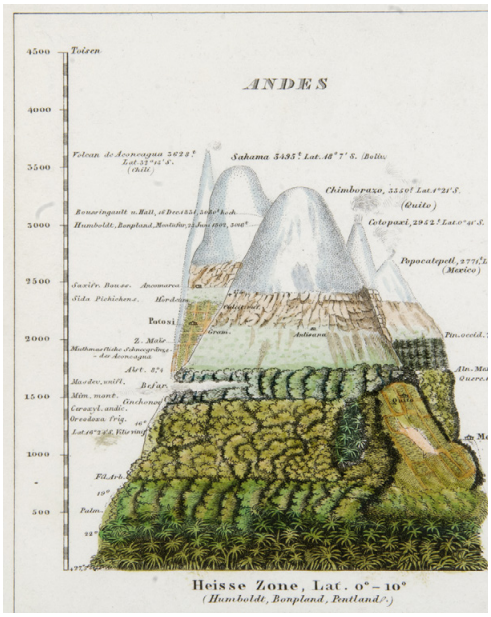


Examples of foundations that can be made from local materials: sand, gravel and a binder (not concrete) or composite. The design method of the Grotto and the Cone provides the opportunity to create a wide variety of windmill bases.

The windmill bases can serve as artificial reefs and stepping stones for species that can now reach otherwise inaccessible areas



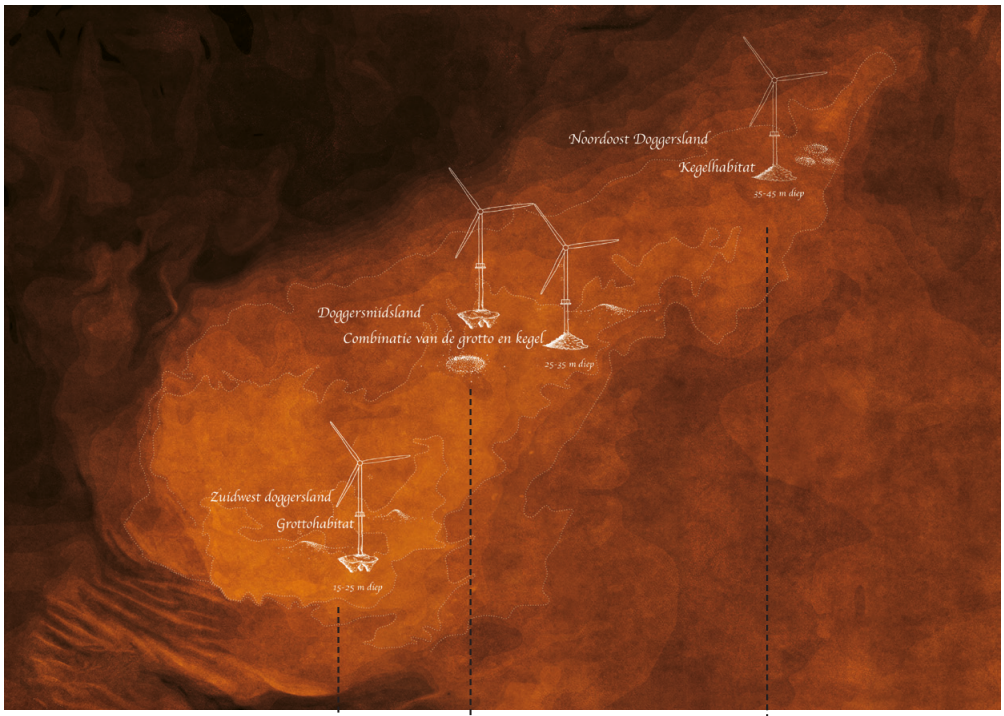
Studies of windmill base and landscape.



A reference for the vertical stratification: a visualisation by Alexander von Humboldt shows the different habitats in the Andes mountains that are influenced by height.

Horizontally over 100 metres, the transitions in types of habitats are very gradual. Vertically over 30 metres however, they are very prominent.

The colonisation of the base in stages. First, sponges, hydropolyps, obelias and swea snails will appear. After this, fish such as cod, klipfish, pouting, and octopi, benthos (bottom feeders), bryozoans and lobsters will follow.

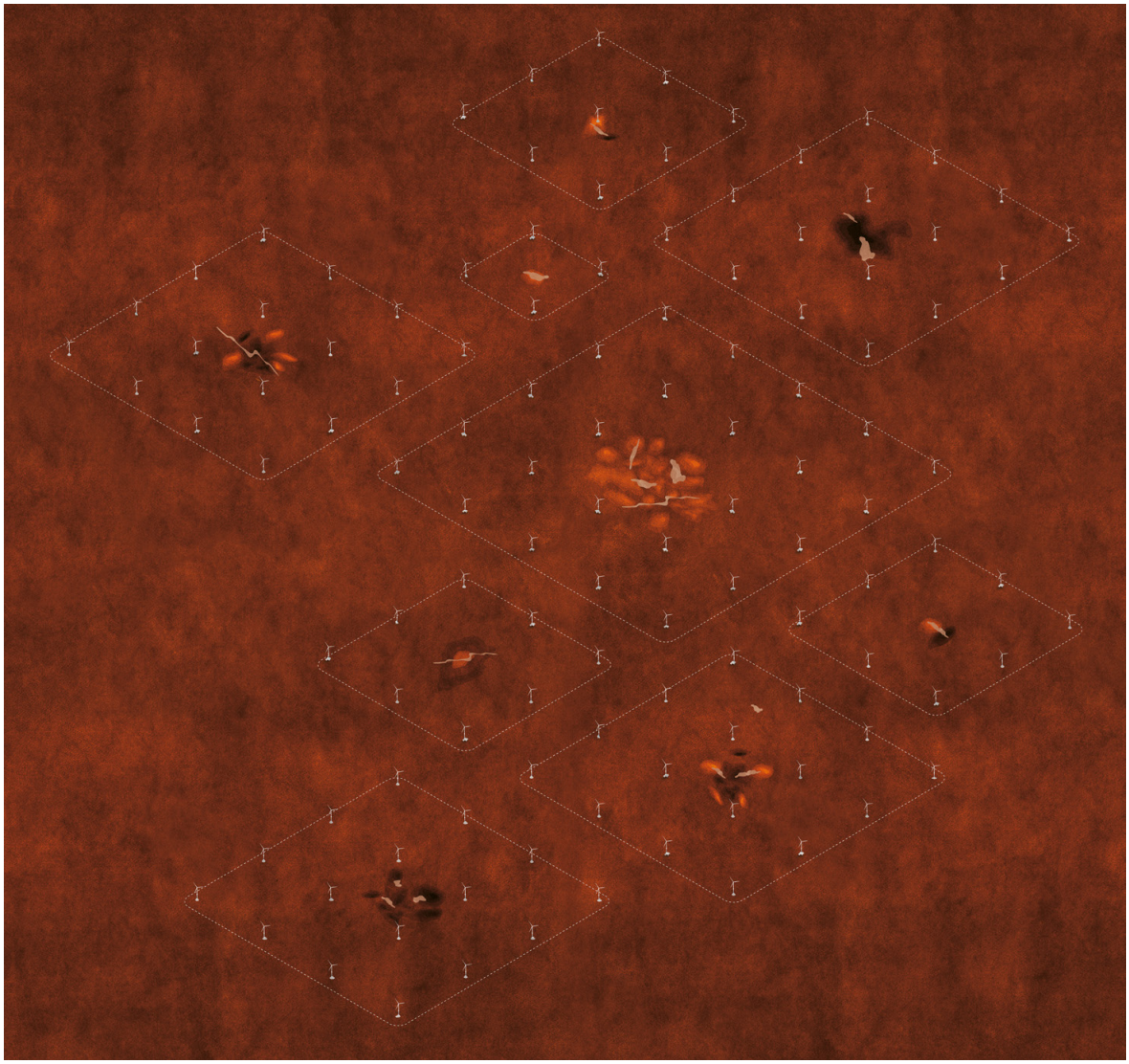


The two types of windmill bases - Grotto and Cone - are used in specific places on Doggersbank. Elevation levels determine which of the two types will be used.

North east Doggerland The Cone method will be used in places with an average depth of 40 metres.

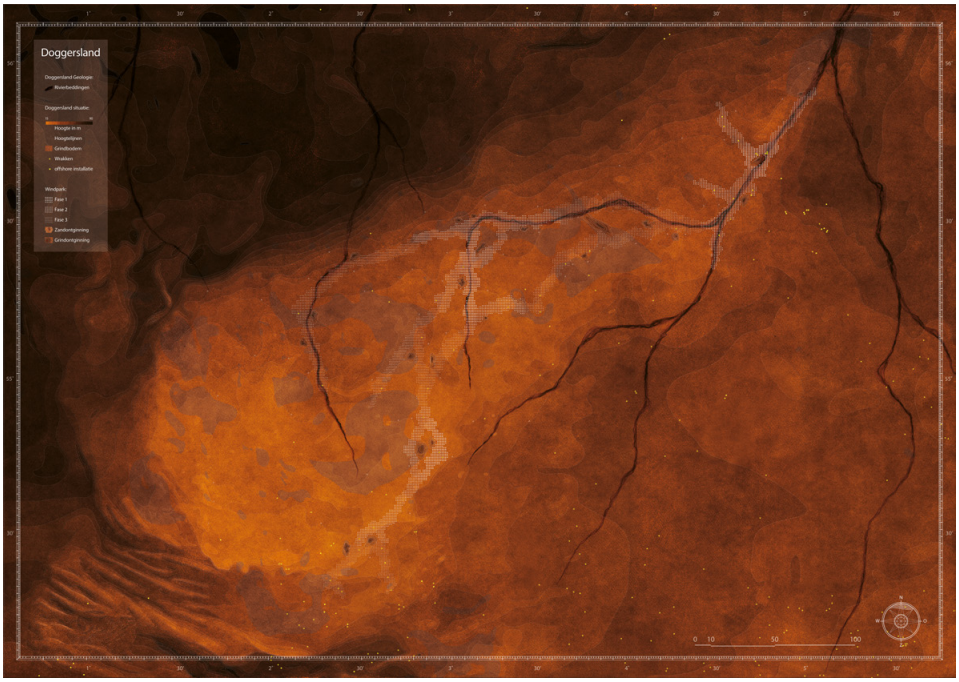
Dogger Midland A combination of the two different bases will be used here.

South west Doggerland The Grotto method will be used in places with an average depth of 20 metres.

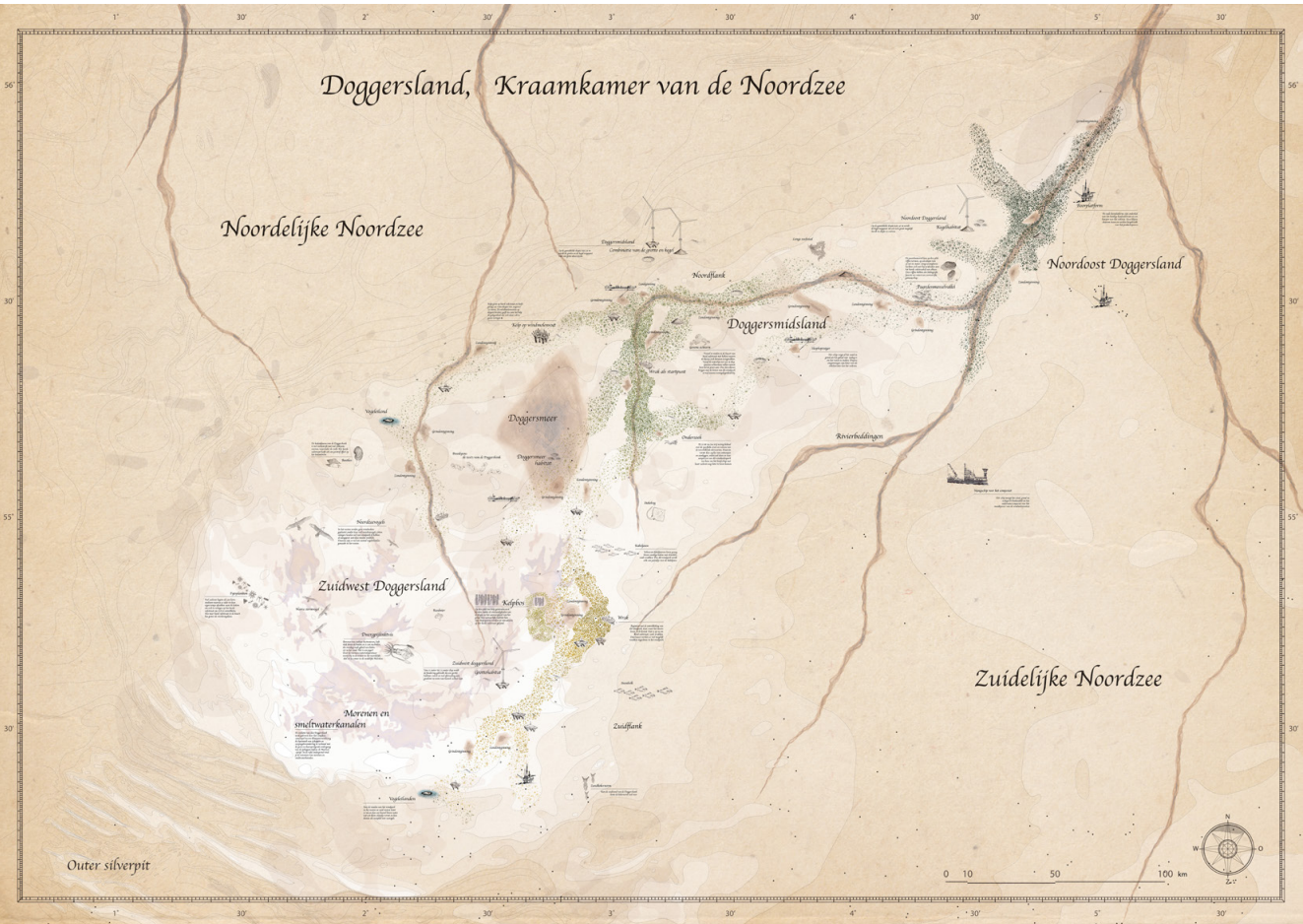


Ziega designed different props of 4,8,16 and 24 windmills. The larger the prop of windmills, the more earthmoving will be required which results in a larger area of newly formed landscape. Hard substrate is created at the elevation where most marine life will develop, at a depth of between 15 and 25 metres.

The larger the prop of windmills, the larger the newly formed landscape



Wind Farm Doggerland. The placement of the windmills is related to the location of river beds.

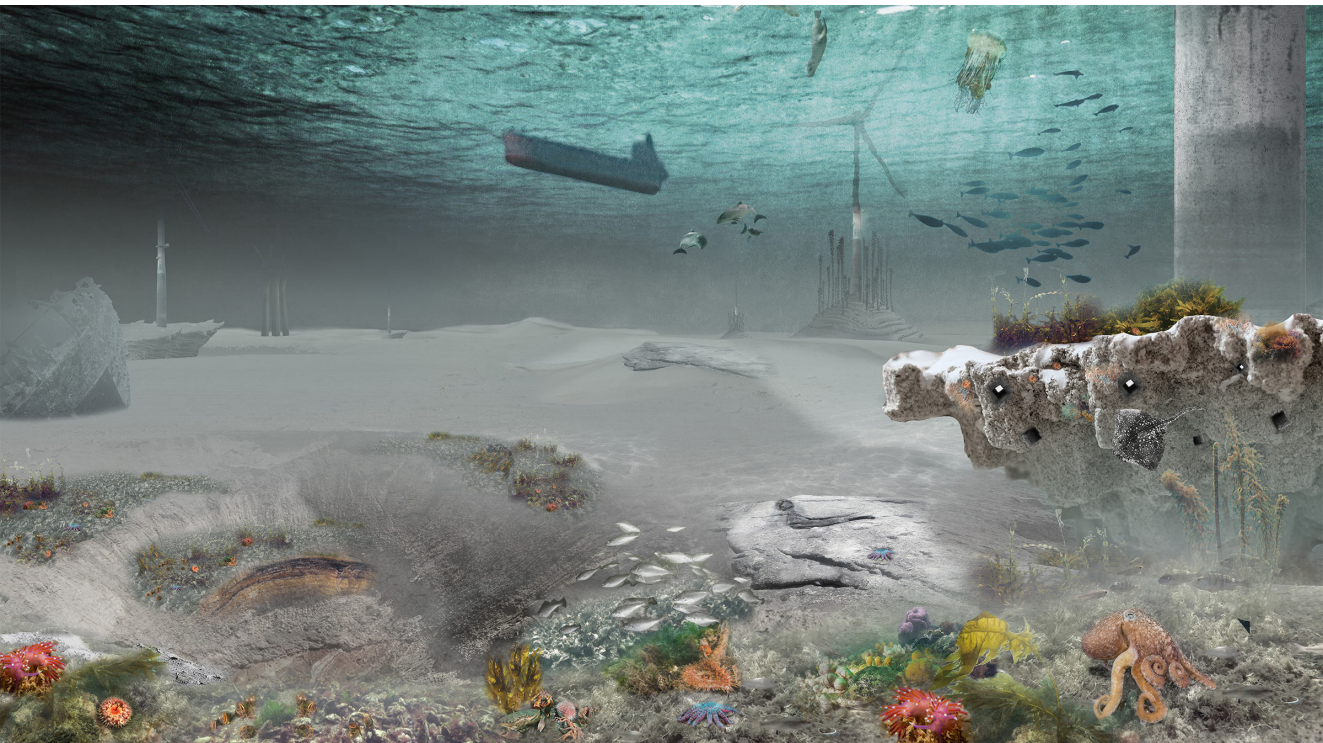


Project
Windpark
Locatie
Doggerbank, Noordzee
Designer
Ziega van den Berk
Design
Winner Archiprix 2021

Underwater nature / When the energy transition is completed and the windmills have served their purpose, the start of an underwater nature reserve will have been formed. A new landscape, a nursery of considerable size, that can contribute to the recovery of a healthy North Sea. 'We cannot merely take things, we also have to give something back,' says Ziega.

Ziega works for MUST. As a follow-up to her graduation project, she will start a new research project into offshore wind farms together with MUST and the Embassy of the North Sea. How can we build a wind farm that truly does justice to the non-human interests of marine life? We continue to work on the radical perspectives on the underwater world of wind farms. We will submit these radical design proposals to the tender Hollandse Kust West, a new offshore wind farm. By participating in this tender, we want to provide policy makers, nature organisations, builders and other stakeholders with perspectives, inspiration and information to use the energy demands as an opportunity to greatly improve the North Sea's ecosystem.

A nursery of considerable size.



tip

'A project so utterly terrifying and so utterly complex that any sense of a resolution within a 15-week period is almost impossible'

From the article ***Tar Creek Remade: Taking on 120 years of environmental injustice at an Oklahoma Superfund site*** by Alex Anderson, Department of Landscape Architecture Harvard Graduate School of Design. The article is related to a design studio on Picher, a town where 'huge irregular gray blots and dark pools interrupt the geometric precision of roads, and the colorful smear of Tar Creek runs diagonally through the town'.

CLICK HERE TO SEE THE FILM

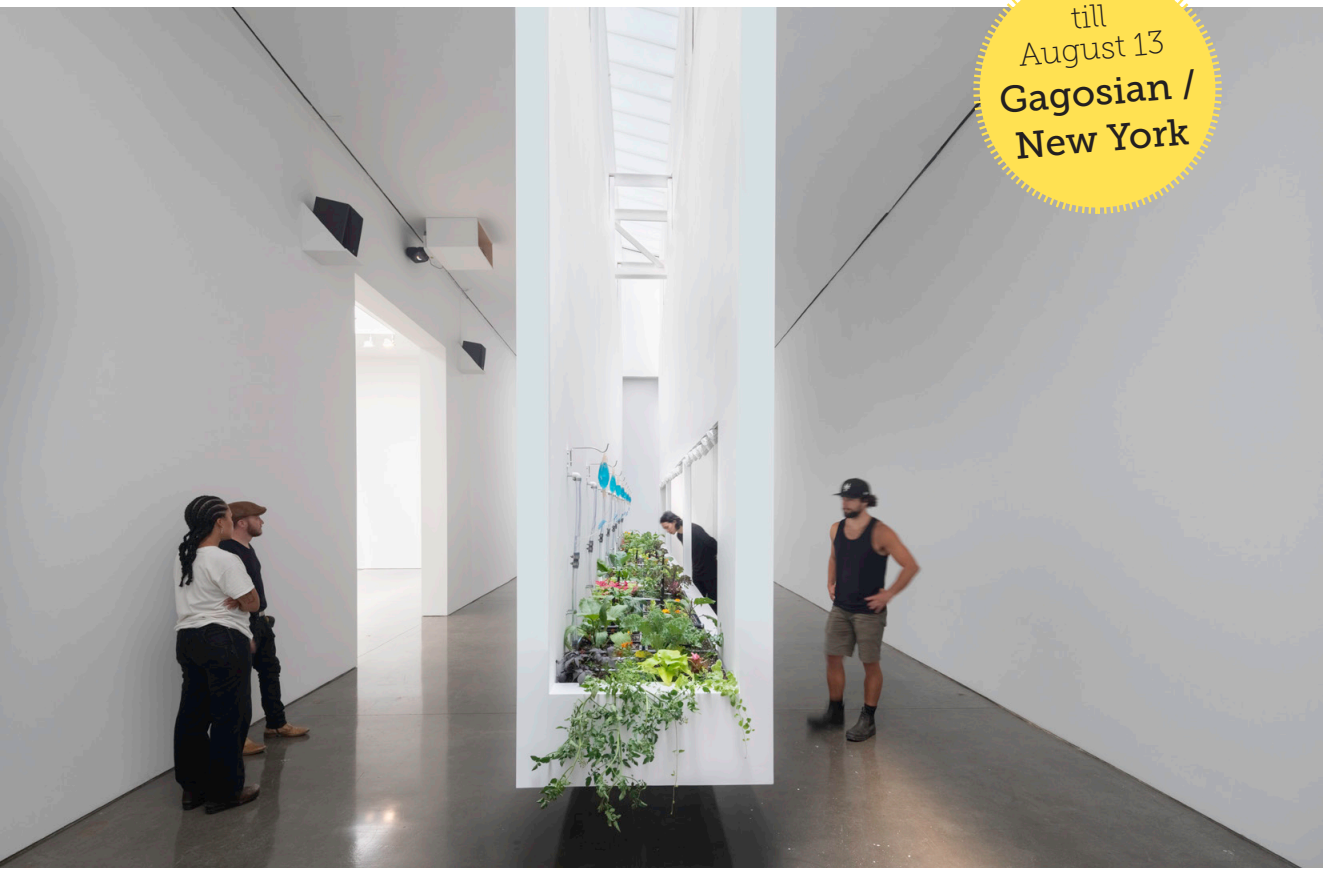
The Butterfly effect / With a large web

Insects struggle to cross motorways. They get crushed all too quickly. The only time they stand a chance is when there are traffic jams. There is even a butterfly that has learnt to wait for that. The designers of DS Landscape Architects, Venhoeven CS and Studio Solaris, have come up with a solution for this. For a test location in the Strabrechtse Heide nature reserve in the Netherlands, they developed a large web that is stretched over the road. This web can also be used to generate energy. And there are even more aspects that make this idea a great contribution on a global level to ensure improved biodiversity, responsible energy sourcing and a more pleasant living environment. In the video and the manifesto, the designers explain how this is possible!

exhibitions

Into green / An urban farm in New york, a Parisian garden at Pavillon de l'Arsenal, an oak and a walnut tree in Roldisleben and bright green colored water alluminating at night in Basel

Exhibitions
/ Are we really that different?
Gagosian, New York
/ La Beauté d'une ville
Pavillon de l'Arsenal, Paris
/ Isolation Baummitten
Spiegel|Arche, Roldisleben
/ Life
Fondation Beyeler, Basel



Photos Brett Beyer

Are we really that different? / An urban farm in New York

An urban farm in a gallery. This can be found at the Gagosian Gallery in New York. It is an installation designed in collaboration with artist and activist Linda Goode Bryant. She is the founder of Project Eats, an initiative in New York to make healthy, local food accessible to everyone. Currently, seven urban farms in four different boroughs in NYC have been completed. The installation Are we really that different? was based on this idea. Diller Scofido + Renfro have designed a 40-feet tall suspended installation, that hosts plants on life support inside a gallery. To realise this they redirected light from the sky above and used water from the gallery's back of house via intravenous drip bags filled with nutrients.

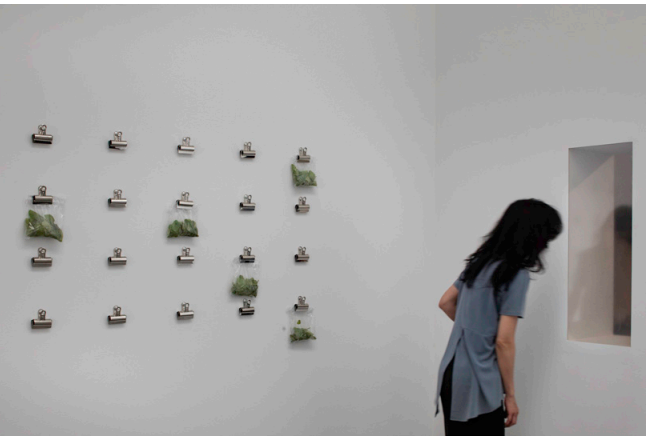
Different types of edible vegetables and flowers are harvested each week and hung on the wall in little bags, so visitors can share and eat fresh vegetables. The expected harvest for the two months that the exhibition lasts is 500 pounds of food.

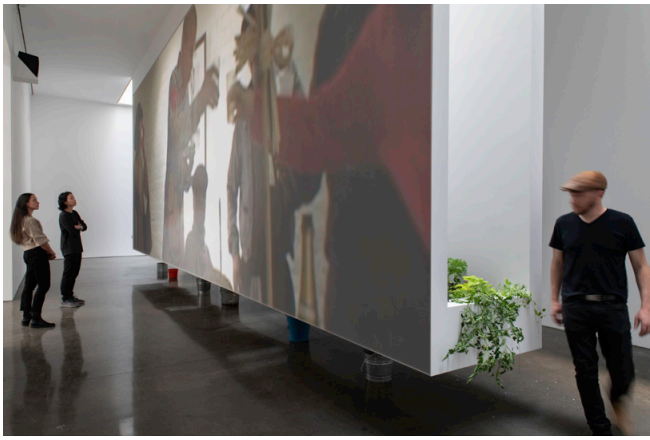
In addition to the operational urban farm, a video will be shown, created by filmmaker Linda Goode Bryant.

The video highlights the symbiotic, and often parasitic, relationships between humans and nature that arise in the modern industrial world.

The installation Are we really that different? is part of the exhibition Social Works that considers the relationship between space and Black social practice.

The expected harvest for the two months that the exhibition lasts is 500 pounds of food





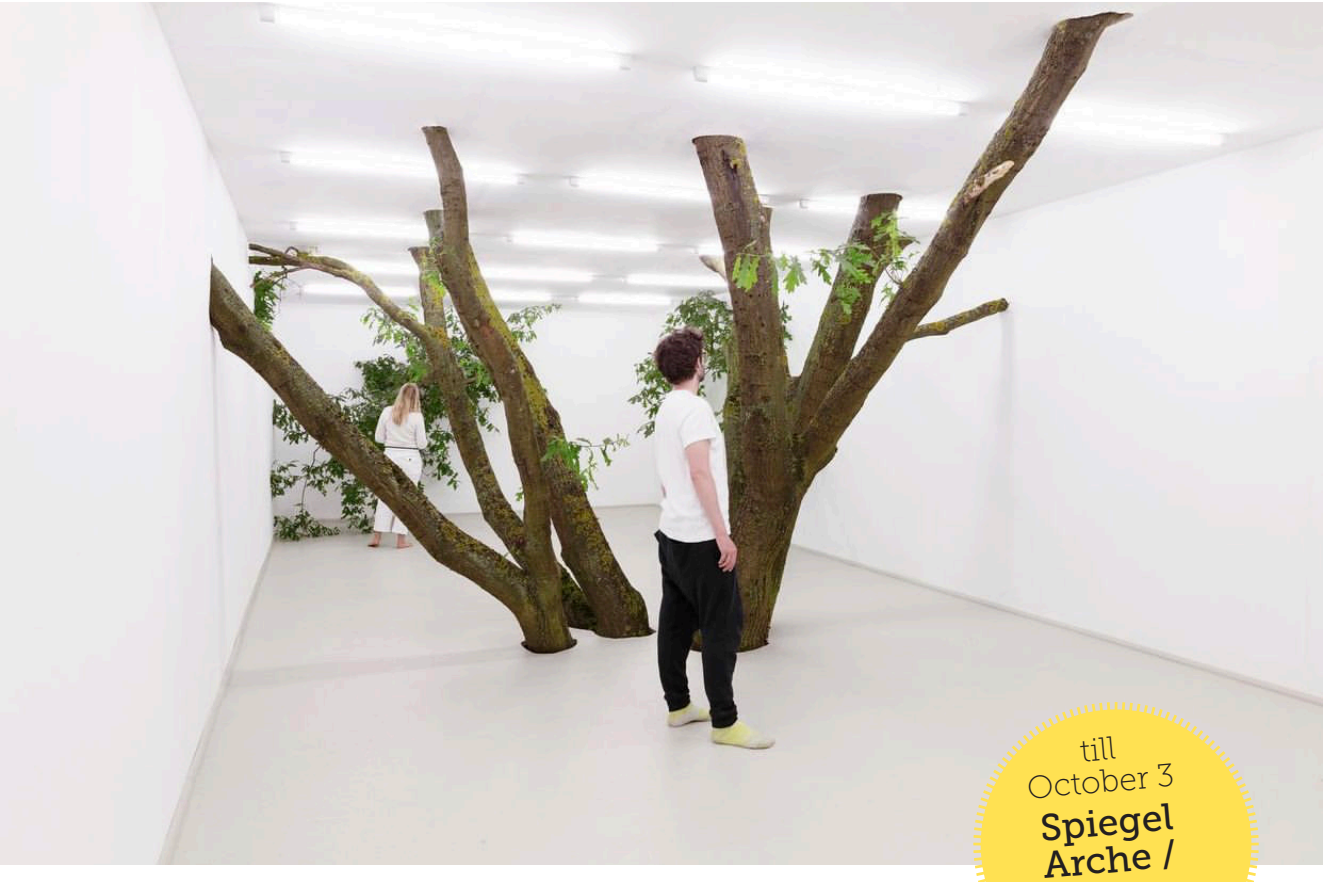
Photos Yann Monel

A city's beauty /
An environmental transition in Paris

For the exhibition 'La Beauté d'une ville' at the Pavillon de l'Arsenal in Paris, Wagon Landscaping has designed a garden called 'avant/pendant/après'. The exhibition shows the diversity of plants in the contemporary urban landscape. The garden consists of four plant collections. The first refers to the traditional ornamental styles found in parks since the 19th century. The second shows the biodiversity that contributes to the balance within the biotopes of the contemporary city.

A third collection is called 'the companions of the climate transition' and shows species from other climates, adapting to the Paris climate. Finally, there is a collection of species that have adapted to the urban soils of Paris. These species demonstrate the wealth of the poor lands of the city.

Immerse yourself in the beauty of the urban greenery and let the adaptability of plants surprise you.



till
October 3
Spiegel Arche / Roldisleben

An oak and a walnut tree / Isolated in Roldisleben

Somewhere in the middle of the German countryside, you will find two containers placed on top of each other diagonally, fully covered in mirrors. This creates a spectacular and extraordinary view on every moment of the day. The construction, called SPIEGEL|ARCHE, will be the centre of exhibitions, installations and other art projects for 5 years. The first season opened with the installation ISOLATION BAUMMITTEN by artist Fabian Knecht, former master student of Olafur Eliasson. Knecht is known for his performative artwork in public spaces.

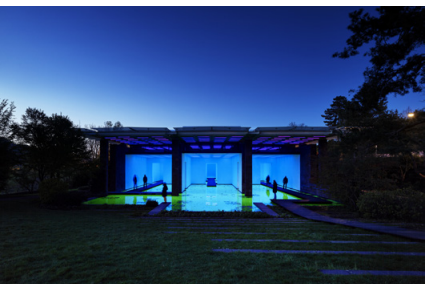
Ever since 2015 he has been reversing the relationship between artwork and exhibition space. With his serie ISOLATION he places a temporary wooden structure around a landscape, such as a moor, a forest or a garden. On the inside, the woodwork is white as snow. Close to SPIEGEL|ARCHE in Roldisleben the artist built two new installation rooms where the trunk meets the crown. The treetops of an oak and a walnut tree have been torn from their environment and the surrounding context by this isolation. As a visitor you suddenly find yourself between the enormous arms of these giants.

Fabian Knecht places temporary structures around landscape (..) Suddenly you find yourself between the arms of an oak

till July 31
Fondation Beyeler / Basel

Photos Mark Niedermann

LIFE glows day and night / An amazing experience



What if the facade of the museum is removed and the interior spaces turn into outdoor spaces, filled with clear green water from the adjacent lily pond. When everything flows into each other and is accessible day and night not only for humans, but also for the weather, the climate, plants, microorganisms, birds and other living creatures? This, in short, is the idea behind the exhibition LIFE in the Fondation Beyeler in Basel. The designer is Danish-Icelandic artist Olafur Eliasson in collaboration with several parties including landscape architect Günther Vogt. The plants in *Life* – dwarf water lilies, shellflowers, water ferns, and more – were carefully selected by him.

'Ever since I began practising as an artist in the early 1990s, I have been interested in perception and in the cognitive and cultural conditions that shape it. *Life* comes to life through your active encounter with it, through your perception', says Olafur Eliasson. For those unable to visit the exhibition, a detailed **website** has been developed with all sorts of extras, such as life streams, podcasts and articles.

Do viewers move the artwork into their 'now' – the moment and world in which the encounter takes place?

Olafur Eliasson

podcast

'I'm making the whole exhibition area into an environment. There's not gonna be much in there, it's flooded'

The guest in **this episode** of the podcast series In the studio by BBC World Service is Olafur Eliasson, an award-winning Danish-Islandic artist. Olafur prepares to flood the Beyeler museum for his project *Life*, shown in the *exhibitions* on the previous pages.

An exploring talk of some 30 minutes. Other podcast are on **the website**, especially created for this exhibition.
Also available on **Spotify**!

Little Island NY / A remarkable place to escape city life

by Daphne de Bruijn & Harry Harsema

Landscape Architect Signe Nielsen:
We likened this to a leaf floating in
water: a green oasis floating in the river.

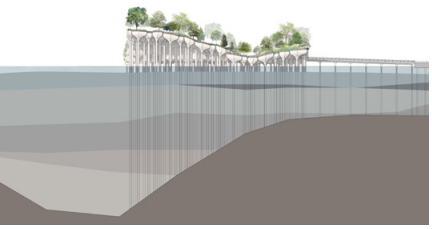
A new green star has risen in metropolitan New York. Following Central Park and the Highline, **Little Island** is a new and very special major attraction: an urban oasis in the Hudson river. The project is a pier, an island and a park all at the same time. '... the park creates opportunities to take a stroll through a glade, scramble over rocky outcrops, have a picnic on a lawn, take in a performance, enjoy the views or simply sit on a bench and read a book all within just a couple of acres of newly created green space reaching out over the Hudson River'. This is how Mat Cash characterises the park. Cash is a partner at **Heatherwick Studio** and project leader of the design team that also consists of Signe Nielson of New York landscape architecture firm **MNLA** and engineering firm **Arup**.

The design team started by rethinking what a pier is. The starting point was not the physical pier, but the experience of the visitor: the feeling of being above water, to leave the city behind and be surrounded by green, of course inspired by Central Park. Essentially, a pier is a flat surface where boats moor. But the team wanted to design a new topography, also to contrast the flat streets of Manhattan. The first reference was a curled up leaf that floats on the water with its ends sticking up to protect the middle from the wind. The idea to lift the park came from the remaining wooden poles in the water, remnants of old piers, that are now protected and serve as important habitat for marine life and breeding ground for fish.

Heatherwick Studio decided to create the pier and the island as one entity. The poles necessary to support the pier are not only used to hold up the deck, they are part of the deck in an organic way. They widen at the top and form pots that together create an arched deck. The 132 precast concrete pots vary in height. The concrete poles at the bottom reach down to 80 metres under water where they have been anchored into the rocks.

The corner of the pier is lifted so the sunlight can reach under the island which benefits the marine

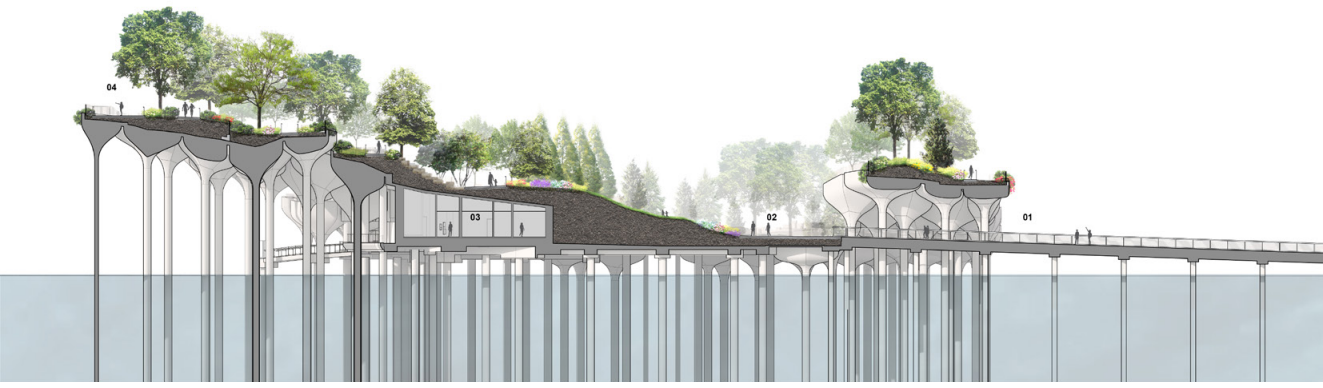
habitat. The corners of the island are 'curled' in order to create hills, viewpoints and a natural amphitheatre.



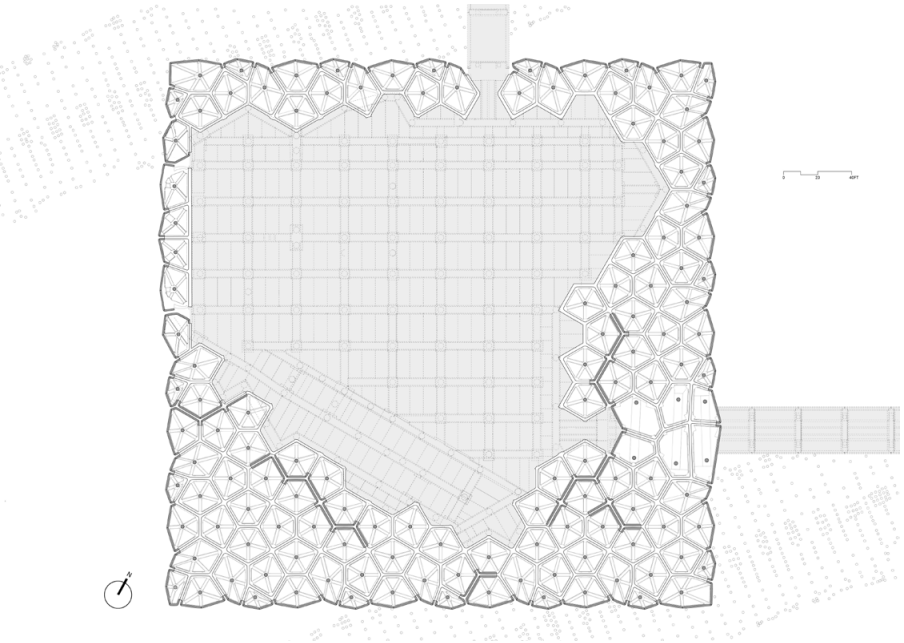
The 132 precast concrete pots vary in height. The concrete poles at the bottom reach down to 80 metres under water.

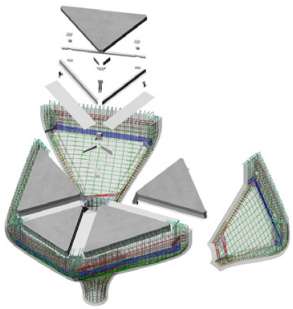
When deciding on the shape of the pots, the designers were inspired by nature and especially by the ice mosaics that appear around the wooden poles when the river freezes. They translated this into an organic pattern that could be standardised for manufacturing. The precast components were transported by boat and assembled on location in order to cause minimal disruption to the city. The pots have been filled with over 400 species of indigenous trees, shrubs, grasses and perennials that contribute to the biodiversity of the area. Every corner of the island represents a different microclimate, depending on the topography, sun exposure and windpatters. The landscape design was created by MNLA.

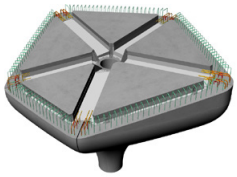
Above The amphitheatre and the rooms underneath. At the right the highest viewing point.



Under The corner of the pier is lifted so the sunlight can reach under the island. Under the pier you can fin back-of-house spaces.

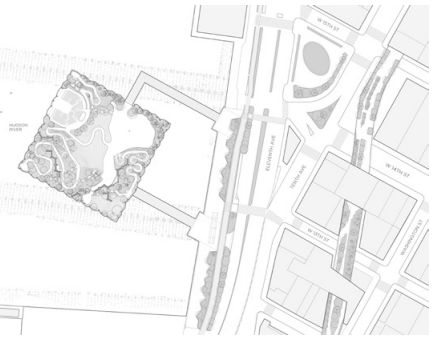






The construction was done on location with material that had been transported via the river by boats, in order to cause minimal disruption to the city.

To emphasise the feeling of being away from the city, the entrance is in the middle of the island. There are two gangplanks to reach the island that follow the direction of the street pattern of the city. Once on the island, you find yourself in an oasis of green, with paths meandering through the trees and grass hills where you can sit and watch life pass by.



The original Pier 54 had an entertainment function. To allow for this on the new island, three entertainment spaces have been integrated into it. On the furthest, most western edge, surrounded by hills and trees, you will find an amphitheatre with 700 seats made of natural stone. When looking at the stage, you will see the spectacular backdrop of the sunset over the Hufson river and views of the Statue of Liberty. In the south a more intimate stage can be found: a 200-seat spoken word state. In the centre is a more flexible space for bigger events.

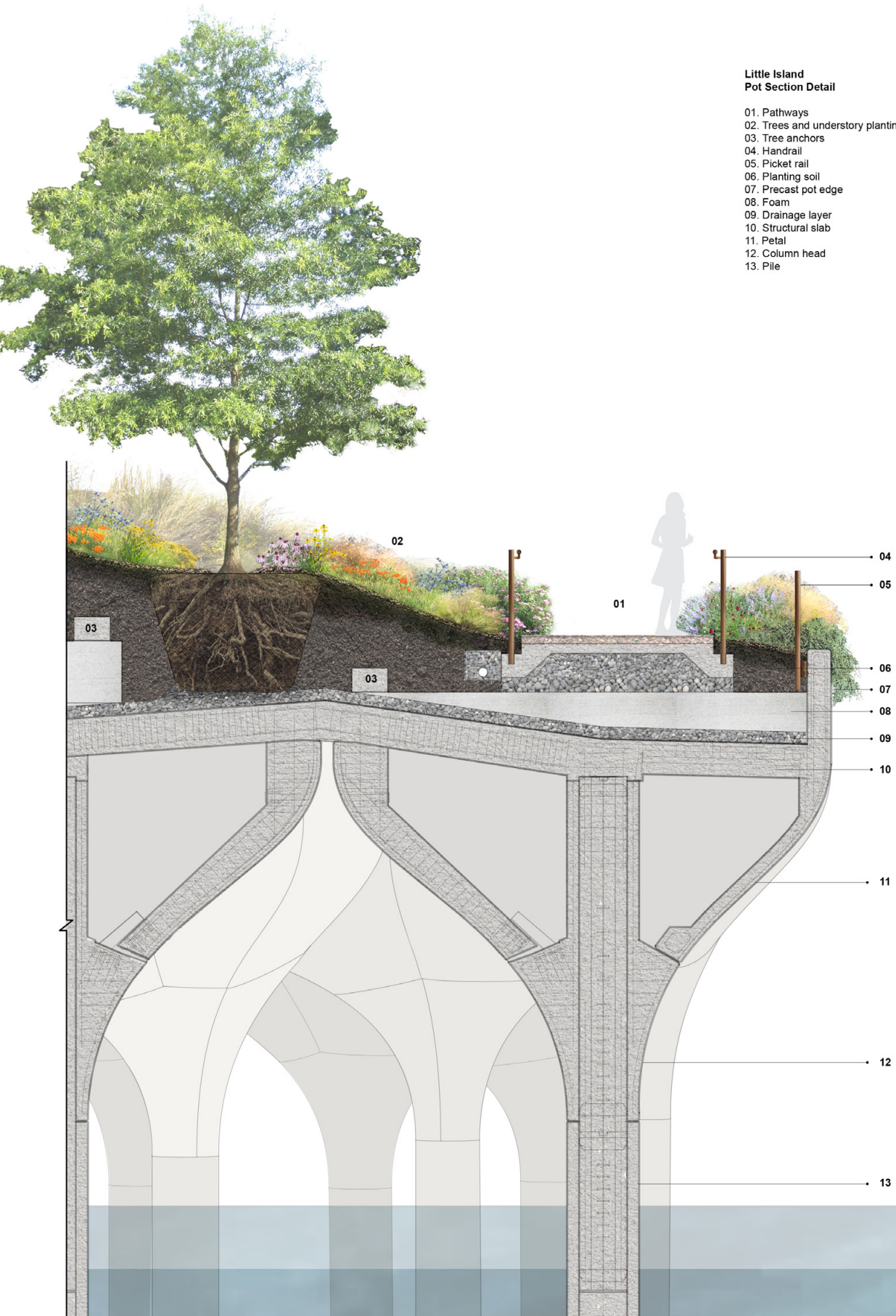
The theatre needed back-of-house spaces, but the design team did not want buildings in the park. The solution came in the form of the height differences of the different pots on the bottom of the deck. This created space to build extra spaces such as toilets and drssings rooms. Another viewing platform was created here too, with a unique perspective on the river and the pier.

.. we likened this to a leaf floating in water

Signe Nielsen

Little Island
Pot Section Detail

01. Pathways
02. Trees and understory plantings
03. Tree anchors
04. Handrail
05. Picket rail
06. Planting soil
07. Precast pot edge
08. Foam
09. Drainage layer
10. Structural slab
11. Petal
12. Column head
13. Pile



The general design of the planting in four seasons: spring, summer, fall and winter.

I am very pleased with the continuous sequence of bloom, the enormous number of pollinator species, and the juxtaposition of colors and textures of the many plants

Signe Nielsen

'scape magazine asked landscape architect Signe Nielsen of MNLA about the remarkable project of Little Island.

Signe Nielsen: The project is a replacement for an existing pier that was badly damaged and closed to the public after Hurricane Sandy. That pier was always envisioned a site for performances and events, because of its distance from residential buildings. Based on those two facts, the architects proposed a shape that is more conducive to large gatherings than the typical long, skinny rectangles of the other Hudson River piers. And, in order to make the park resilient to future storms and sea level rise, the park is elevated much higher than the adjacent public walkway. The two "bridges" that carry visitors from the elevation of the walkway to the elevation of the pier rise 10 feet over a gradual slope. Hence the new pier appears to be an "island". The new pier/park is exactly the same square footage of the demolished pier, merely in a different configuration, and shifted in location to preserve the timber pile fields of the former piers, which contribute to the marine habitat and create a wonderful juxtaposition of old and new.

What was your inspiration?

I was inspired by several aspects of the project. The first is the dramatic topography that creates exposed cliffs against the water, so we likened this to Acadia National Park on the Maine coastline. The second is the fact the park is set apart from land - so we likened this to a leaf floating in water: a green oasis floating in the river. The third inspiration derives from the age-old tradition of Japanese strolling gardens where visitors stroll through a landscape with trees and water and rocks framing their views and directing them where to walk. There are moments in such gardens where the larger landscape beyond the site becomes "borrowed" and becomes embedded in the visual experience. For us, the "borrowed" scenery is the cityscape and the river. As I delved deeper into

the planting design and began to incorporate sun and shade, wind and circulation, I became inspired by a late 19th century English garden designer named Gertrude Jekyll. She gave her gardens names based on her plant palette, such as “the afternoon garden”, the “summer garden”, the “red garden”. The different parts of the park have very distinctive microclimates which, in turn, helped direct the plant selection. From there I began to play with color relationships, textures and forms.

What are the things you are most proud of?

I am proud of two aspects of the design for which our firm is largely responsible. One is the circulation routes which are comprised of accessible slopes that lead the visitor to the major vistas and venues. These routes offer a number of “short cuts” with stairs and boulder scrambles. This means that one does not have to retraces ones steps and can ascend or descend by

different routes, and hence, visual and physical experiences. The choreography of the circulation is tied directly to the choice of plants and placement of trees. The second thing is that now that I have witnessed all 4 seasons of the landscape and watched it grow in over 4 seasons, I am very pleased with the continuous sequence of bloom, the enormous number of pollinator species, and the juxtaposition of colors and textures of the many plants.

Is something to regret?

I do not regret anything. I think this park offers a different point of view about what a park can be. So often urban parks are filled with designated activities like playgrounds, sports courts, fitness equipment, skate parks, picnic tables and such. There is so little room to be free and to be inspiring. My hope is that people come to this place and have to use their own imagination to decide their route and what they would like to experience at that moment. It will change each time one visits as the sky, wind, temperature, sun and, of course, the landscape, are constantly changing. My hope is this park will be a special moment that complements the many other public spaces and facilities within Hudson River Park. Little Island does not stand alone, it is part of a larger west side system of parks.

Is there a follow up of this project?

The City of NY, because of state environmental regulations, does not permit adding landfill into or shade over the rivers that surround the city. So unless an existing structure in the water is removed, no additional in-water coverage is permitted. Therefore, additional "islands" will not happen, regardless of their potential value for human use or benefit. The environmental protection of the water outweighs any possible human benefit, other than possibly storm protection.

We are working on numerous waterfront sites, some with the intent of transforming abandoned indus-

trial areas to public parkland and some to strengthen waterfront cities' resilience to storms and sea level rise. While we seek to imbue these waterfront projects with public benefit and environmental restoration, the aesthetics and complexity of Little Island are not being translated to other parks we are working on.

Project
Parks and Open Spaces, Waterfront
Location
New York, NY
Designers
MNLA, Heatherwick Studio, Arup, Standard Architects, Fisher Marantz Stone, C&G Partners, Mueser Rutledge Consulting Engineers, Irrigation Consulting, Inc., Hunter Roberts Construction Group (Construction Manager)

Commissioned by
Little Island
Period of design and construction
2013 - 2021
Area
2.4 acres

The island is open for visitors daily between 6am and 1am. Reservations are required from 12pm (free).

The vision that's been built is based on taking these piles and turning their tops into dramatic planters that fuse together to make a richly-planted undulating landscape

Thomas Heatherwick

Thinking, acting, letting go

/ Three decades of rejigging the landscape
H+N+S Landscape architects

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Portrait /

Terremoto

Scape already presented their beautiful, luscious and evergreen garden in the hills of Northern California. And now we have a portrait of the design studio. With a view on some iconic projects and an interview with David Godshall, one of the founders. What inspires the studio?

Dossier /

Loyalty

What drives European designers to leave their comfort zone and start working on projects in Peru, South Africa, Mexico, Jordan or Kenia? To design a coffee bean greenbelt on the borders of the Andes or improve public space in a Township in Cape Town? What inspired them? What did they learn? What could they achieve? A round table discussion with some landscape architects, projects and reflections.

Dossier /

Remnants of old wars

Photos by Marc Wilson of the remnants of defense structures of World War II inspired us to write an essay on how we deal with these scars in the landscape. Are they to be left to the elements and become ruïns? Or can they be used in other ways and for new landscape structures, such as the Dutch Defense line? Two extended image-essays and a reflective essay on this very special form of cultural heritage.

Portrait /

H+N+S Landscape Architects

A portrait of the Dutch office, famous for their approach to water management, nature and landscape design. Three decades of thinking, acting and letting go. With a presentation of recent works and their sources of inspiration.

... in the new issue #17

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Text
Daphne de Bruijn, Harry Harsema

Translation & Text editing
Jackie Harsema

Design, concept & production
Daphne de Bruijn

Published by
Blauwdruk Publishers

'SCAPE E-ZINE / DIGITAL MAGAZINE is produced 5 times a year