Landscape Architectural Perspectives as Agent for Generous Design

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Abstract

Landscape architectonic compositions that draw on the underlying landscape structure can function as a carrier for changing programmes, cultures, processes, etc. Precisely such an explicitly spatial design is required to foster the inclusive city, one that is not only socially just but also sensitive to the environment while allowing for and evoking diverse social and natural processes. The objective of an 'inclusive city' is often related to social issues, which might easily lead to the exclusion of ecological values; the opposite approach may prove equally exclusive. Inclusivity also means creating room for the unexpected. From a design point of view, this requires two underlying attitudes: a willingness to see any design assignment from different perspectives as well as a readiness to create sustainable, flexible and open designs.

These two attitudes are inherent to landscape architecture, which traditionally prioritizes the site over the programme, and—because of the long term, time-based condition of the landscape—is forced to think in open-ended designs. In this paper we discuss a selection of graduation projects of the landscape architecture track at the TU Delft in order to illustrate how inclusivity is inherent to a complete understanding of landscape architecture. Four essential perspectives on analysis and design—perception, palimpsest, process and scale continuum—are discussed in order to reveal their capacity to serve as a basis for designing inclusive urban landscapes.

KEYWORDS

landscape architecture, education, perception, palimpsest, process, scale-continuum, inclusive urbanism, generous cities

1. Introduction

When based on the underlying landscape structure, landscape architectonic compositions can function as carriers for change, transforming programmes, cultures, societies, intentions and interpretations. A truly inclusive city is not only socially just, but also sensitive to the environment, allowing for and evoking diverse social and natural processes. Explicit spatial design is needed to enable this type of inclusivity. From a design point of view, this requires two underlying attitudes: a willingness to see any design assignment from different points of view (through different lenses or perspectives) as well as a readiness to create sustainable, flexible and open designs that allow for change.

These two attitudes can be considered inherent to landscape architecture, which traditionally takes the site as the entry to transformation rather than the programme, and—because of the long term, time-based condition of the landscape—is forced to think in terms of open-ended design. "As a profession, landscape architecture is inclusive, seeking to actively promote consensus between stakeholders. Landscape architecture encourages interaction with the broader community and draws upon consumer interest. Users hold the key to how an area works and how it should work in the future. Collaborative planning and design through the involvement of those affected is a key ingredient to successful outcomes." (James Hayther, IFLA president, in IFLA news #97) However, this is not as straightforward as it sounds.

Good examples notwithstanding, we perceive two opposing tendencies, specifically in projects that focus on social and/or ecological issues. At one end of the spectrum, we can identify landscape architects who tend to focus on problems and solutions with a technical and scientific basis, isolating rather than including. This attitude gives rise to concerns "about the relation between recent design cultures and the socio-political context in which they seek to intervene, with the associated hypothesis that these designs risk being too disconnected from their socio-political context in order to 'hit the ground' and materialize," as De Block, Lehrer, Danneels and Notteboom state in their insightful critique on metropolitan development in Brussels, which they view as an example of a much broader tendency. They rightfully question the contemporary, simplified landscape approach with its tendency towards a techno-managerial rationale based on infrastructural and ecological systems, while ignoring competing spatial claims and democratic political processes, "thus ultimately subjugating everything to a scientific reading of the territory." (2018, pp. 81-94) Landscape architects at the other end of the spectrum tend to emphasize political-social processes, preferring to act as process managers with less concern for spatial or physical-contextual issues, or for the meaning and perception of place.

A focus on social issues might easily lead to the exclusion of ecological

values and thus to a less sustainable city, just as a focus on ecological values could lead to the exclusion of social qualities. Moreover, by focusing on social or ecological system services based on measurable data, we can easily exclude less visible, less expressive voices in society. Inclusivity implies exclusivity. Hence, to avoid the narrative often associated with inclusivity, it would be better to speak of a "generous" city, as this: leaves room for friction, for multiple views, for change and for the unexpected (Voorthuis, n.d.).

Whereas designing for inclusivity starts from a perceived problem (exclusivity), an essential component of landscape architecture—in the view we have developed at TU Delft—is that the starting point of any design is not the problem statement but the specific properties of a place and its situation. These constitute both the rationale and the material for making landscape architectural designs in which the form and character derive from the physical, atmospheric and historical properties of the location and the larger territory. The rich, complex and layered properties of a place that will then form the starting point for design can only be grasped when viewed from different angles. Thus, social and ecological inclusivity (or generosity) is not an assignment in itself, but is—or should be—inherent to landscape architecture in general. Indeed, adopting different perspectives in analysis and design can be described as an inclusive design attitude in itself.

Urban landscape theorist Sébastien Marot distinguished four principles as the foundation of landscape architectural analysis and design, namely:
- the choreography of specific materials and spaces in the landscape (three-dimensional sequencing);
- recalling and building on history (anamnesis);
- staging and cultivating new conditions (preparation); and
- creating relationships with boundaries, adjacent areas, the environment and context (relational structuring) (1995, pp. 49–50).

These perspectives have been further elaborated by others such as Prominski (2004), Jauslin (2012), Nijhuis (2013) and Van der Velde (2018). Over the years the authors have deepened their own understanding of the perspectives through guiding students in their graduation projects. Specifically, we have refined and redefined them as *perception*, *palimpsest*, *process* and *scale-continuum* to underpin the analysis and design of (urban) landscapes in research and education. In the following, we will illustrate and study each perspective separately by presenting several graduation projects. The aim is to illustrate the range of aspects and interpretations of analysis and design within each perspective. In light of the issue at hand, it is important to stress that we deliberately selected graduation projects which did not address the question of inclusivity as their assignment. This shows that inclusivity is always included (even unintentionally) in the design process if these per-

spectives are fully embedded. We will argue that considering landscape architectural analysis and design from these different perspectives is not so much a novel design attitude but a revaluation of existing landscape architectural knowledge.

2. Perception

In landscape, space is not a void determined by its built surroundings, but rather a habitat in which the sky and the subsurface enter into diverse relationships, shaped by the properties of both. Since the experience of space (perception) is the core of the relationship between people and landscape, the aesthetic dimension is strongly emphasized throughout the Landscape Architecture master track at TU Delft. Students are taught to create aesthetic spatial structures as spaces to be experienced. "The aesthetic dimension is not an optional add-on to managing the town and landscape as dynamic systems but an integral aspect. Aesthetics is not a matter of ornamentation but of creating experiences and spaces for social routines and spatial anchored activities." (Braae, 2015, p. 122) Clearly, this perspective addresses the shape and functioning of three-dimensional landscape space, which creates spatial dynamics. Perceived space consists of physical as well as ephemeral and structural components. It concerns the shape, dimensions and proportions of the space, as well as the plasticity of surfaces, screens and volumes, and finally its appearances in terms of colour, texture and light. It also addresses spatial relationships regarding structural organization and organizing principles. The focus is on research and design of the landscape as experienced "from the inside" by an observer moving through space.

With a growing emphasis on complex systems in architecture, urbanism and landscape architecture, there seems to be a fading appreciation of the perception of form, the immediate and the sensory. However, in order to act, to plan and to relate to our living environment, one first needs to experience it. Perception through all our senses is central to reading and designing inclusive landscapes for people, animals and plants. The perceivable form is the container, as it were, to hold the content such as planned programmes as well as unexpected uses, well-researched and not (yet) understood social and ecological processes. Intense spatial compositions (valued through perception) offer space for change and, as such, are the starting point for generous urban landscapes.

In order to unearth the underlying landscape qualities of the fragmented urban landscape of Germany's Ruhrgebiet, Boya Zhang takes walking as an entry for her thesis project (2016). Her hypothesis is that by walking through a fragmented area such as the Ruhrgebiet, which has a history of social and ecological problems, we can begin to create connections in the landscape. The bodily sensations and muscle movement of walking are essential as-

pects of landscape perception. As James Gibson elaborated: "Not only does [locomotion] depend on perception, but perception depends on locomotion in as much as a moving point of observation is necessary for any adequate acquaintance with the environment. So, we must perceive in order to move, but we must also move in order to perceive." (Gibson, 1979, p. 223). Based on research by Lawrence Halprin (1970), Zhang uses a system of "scores" to note various external and internal aspects of her route, with the aim of objectifying her personal experience as the basis for site analysis and design that connects space, movement and experience. Dissecting her own experiences while walking different routes, she translates essential modes of perception—the kinaesthetic, the visual and the auditory—into diagrams that express turns in the road, ascents and descents, road crossings, scales as well as the proportion of space, sound and vision (Fig. 1). By emphasizing the experience of the walk, Zhang opens up the lost spaces of the Ruhrgebiet, a strategy that not so much determines and directs as gives space and allows for a wide range of effects and uses. The paths will enable—even trigger—different experiences, regardless of the background or social status of each walker. Hence, we see that starting from experience rather than from function generously opens up the landscape for people without exclusion.

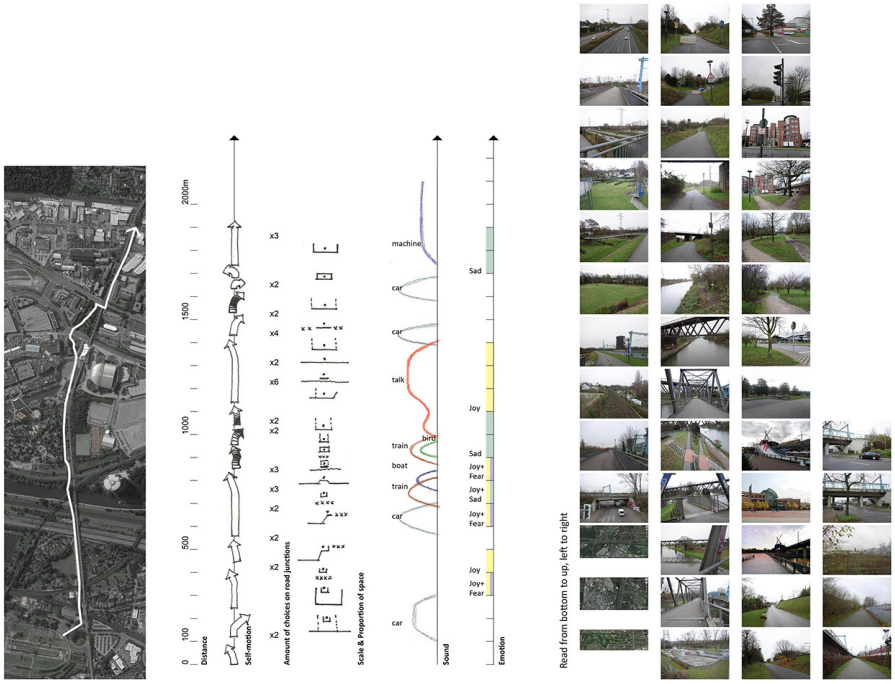

Figure 1. 'The Shape of a Walk': the score as a tool for the transformation of subjective experiences into site-specific qualities. (B. Zhang, 2016)

The perspective of perception not only addresses passive perception but also the affective relationship between space and perceiver. Spatial structure cannot be reduced to a description of fixed properties; it is not an issue of formal outlines but is also relevant because of its potential for action. This understanding informs the starting point of the project by Alexandra Karampournioti, who has designed a series of urban gardens in Rotterdam, borrowing from the affect theory as elaborated by Gibson (1979). The design expresses the gardens' potential for action, namely the way their site-specific qualities can affect and are affected by the observer, the user. She translates her precise and sensitive site analyses into "affective gradients", thereby generating design responses which can in turn create new affective gradients (see Figs. 2 and 3). These aim to deviate from the expected while bringing "the promise of returning to chaos; [the gardens] are a most marvellous uncertain and fragile centre that allows us to become other, to escape the homogeneous, embrace heterogeneity, only to make ourselves anew." (Smith, 2017, p. 34). Karampournioti's emphasis on the unexpected and the unusual is an attempt to turn the city away from a focus on programme and control, opening up spaces for social appropriation as well as unforeseen natural processes.

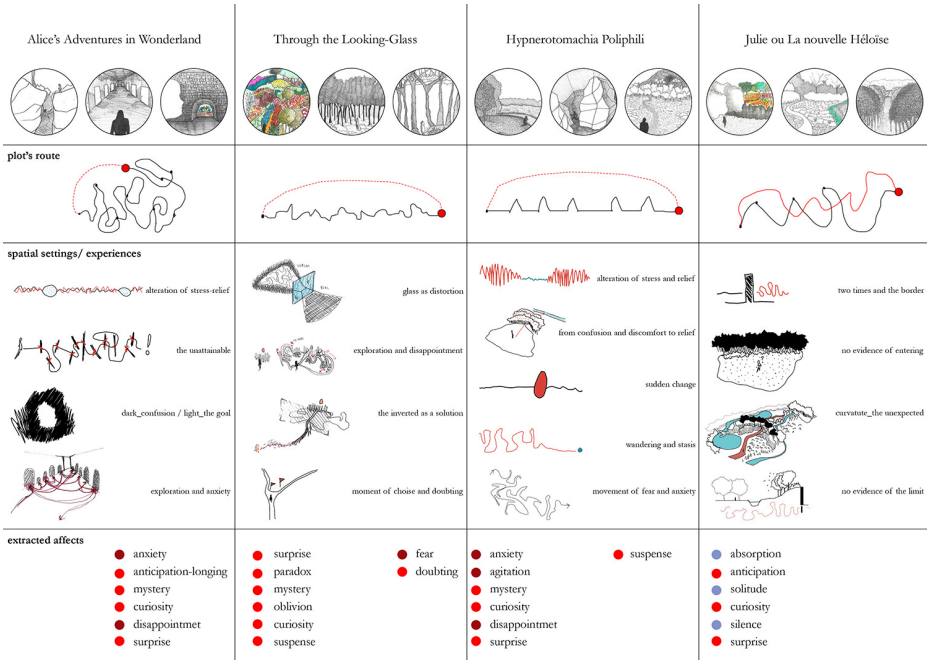

Figure 2. 'The Gardens of Deviation': analysis of effects in fictional gardens. (A. Karampournioti, 2018)

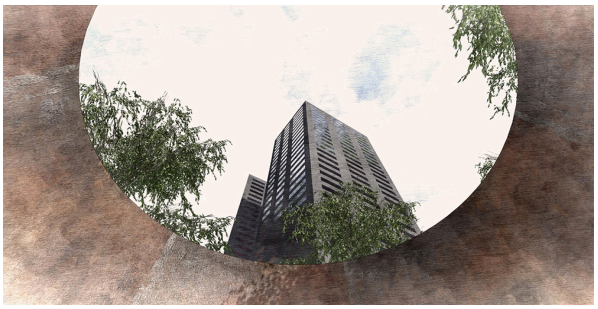

Figure 3. 'The Gardens of Deviation': design intervention emphasizing the "feeling of sublime isolation". (A. Karampournioti, 2018)

3. Palimpsest

Characteristically, landscape architects think in extended periods. The present plays a modest role, sandwiched between the weight of the past and opportunities for the future (Van Etteger, 2015, p. 221). The *genius loci*, the character of the place, concerns the geographical and aesthetic, the historical and social character of the location. As it appears to us at a certain instant, landscape is the result of a series of past developments, of a succession of layers over time and a series of decisions taken at different moments for various reasons. Landscape architectural design is not autonomous but adds successive chapters to an ongoing story. As such, the landscape can be "read" as a biography that reveals all activities as well as political, cultural and economic changes of the past as a layered entity. This explains our use of the term palimpsest, which originally referred to the practice of reusing parchment or vellum by scraping or washing off existing text. As this was never a perfect process, a remnant was always left, overwritten but still visible if looked at in a particular way. Similarly, a landscape can be conceptualized as the product of successive episodes of physical change, still more or less visible as a different layer in the current landscape. These traces of different times can reinforce or contradict one another, while old and new patterns are superimposed and present at the same time. Knowledge of these layers is one of the starting points for new transformations of the respective landscape. This attention to the past does not mean that a landscape architect should shy away from radical changes when needed: a well-considered response to what went before may be a subtle transition or a sudden rupture. As Elizabeth Meyer wrote: "The landscape does not sit silently awaiting the arrival of an architectural object. The site—and land—speaks prior to the act of design." (1997, p. 168). A sound basis for both natural and social transformations is to design spaces based on site-specific qualities, thereby allowing for multiple and unexpected practices and uses.

In the graduation project of Federica Sanchez, the many layers of a site's history come together symbiotically as a basis for her design proposal. Starting with the objective of researching and designing a so-called "healing landscape", the decayed and eerie ruins of the former psychiatric hospital San Salvi in Florence does not seem the most obvious choice. Yet the site's history as a place for healing offers exactly those qualities needed to guide the design, which Sanchez conceives as a slow metamorphosis from a *locus terribilis* into a *locus amoenus* (see Figs. 4 and 5). This is achieved by taking the strong, concentric spatial concept of the former hospital as a framework for a sequential design that transitions from open to enclosed, from natural to architectural, from action to contemplation, and so on. By transforming this tear in the urban fabric into a landscape, and the impenetrable walls into connectors, the former hospital becomes an integral part of the city, accessible to schoolkids, tourists, hipsters and tired businesswomen as well as the homeless and the socially excluded.

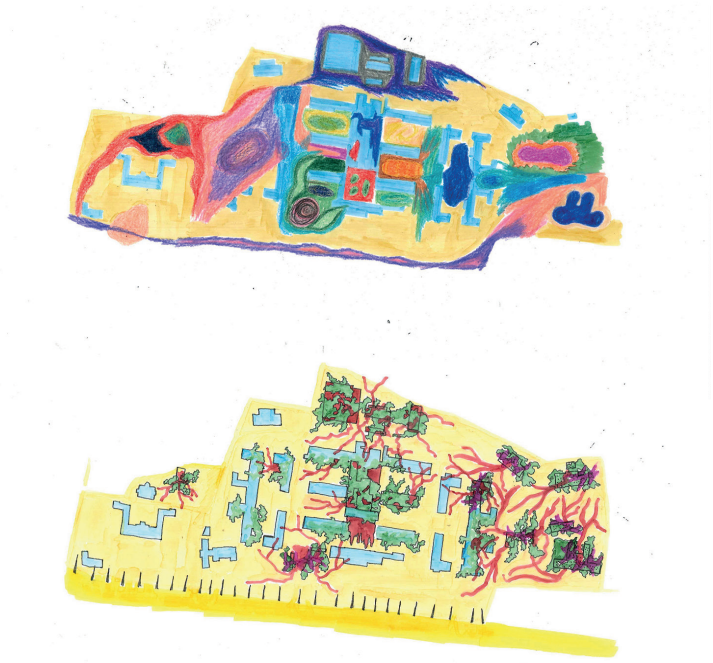

Figure 4. 'Healing Landscapes, Ex-psychiatric Hospital into Healing Landscape': the metamorphosis from locus terribilis into locus amoenus. (F. Sanchez, 2018)

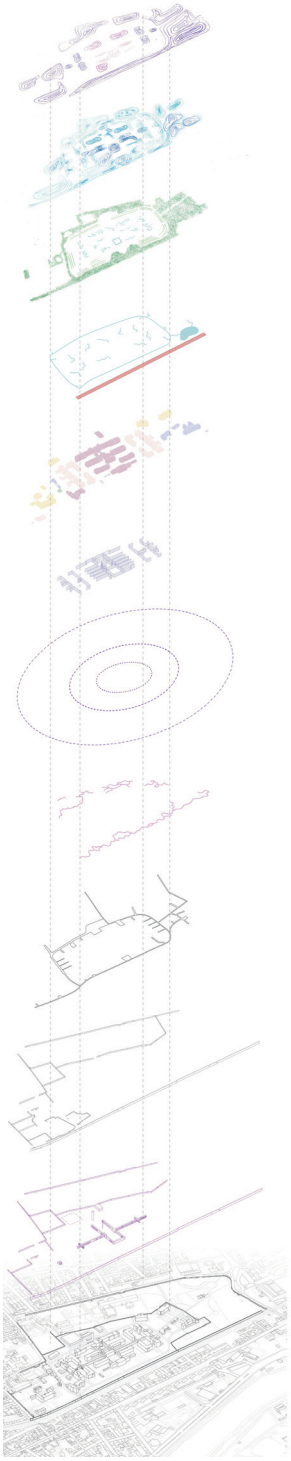

Figure 5. 'Healing Landscapes, Ex-psychiatric Hospital into Healing Landscape': layers of site analysis inspiring the "layers of rings" concept that guides the site transformation. (F. Sanchez, 2018)

Understanding the landscape as a palimpsest does not mean an uncritical acceptance of the existing but necessitates an alternative reading, one that searches for latent conditions, possibilities and processes. Eleni Chronopoulou's reading of Kifissos, an abused river area in Athens, Greece, is an example of this. Kifissos has become part of the city's infrastructural network, functioning as a highway and a conduit for sewage. The unpredictable dynamics of the river are strictly confined by concrete boundaries, expressing a conceived necessity to dominate nature. Chronopoulou describes the site as representing a juxtaposition of natural vs. constructed elements, formal vs. informal urban patterns or indeed uncontrolled dynamic processes vs. overcontrolled landscapes. Kifissos acts as a spatial boundary in the city, articulating the phenomena of social segregation while reflecting the tense urban tissue of neighbourhoods that have been formally designed, as opposed to those that have grown spontaneously. The reading of the existing landscape in terms of these oppositions exposes latent conditions of coexistence (see Fig. 6). Extracted from their habitual settings, these conditions translate into design concepts, combining to create a flexible landscape architectural framework that integrates social, environmental and technical aspects. The new topography is based on that which came before. The resulting connective landscape not only addresses the relationship between the river, the highway and the city in terms of water safety and adaptiveness; it also aims to create an integrative landscape that is open to various acts of appropriation, a joint surface for diverse social groups (see Fig. 7).

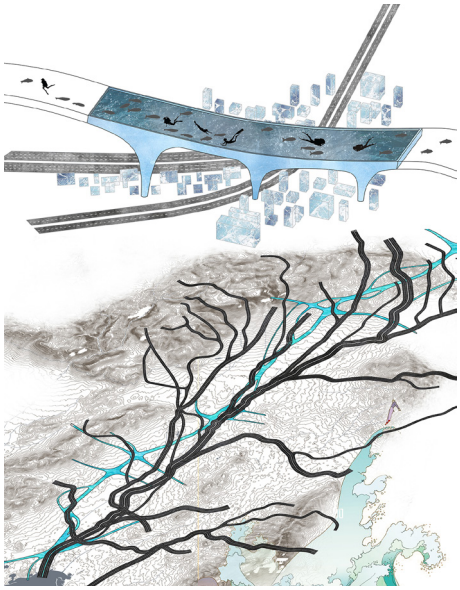

Figure 6. 'The oppositions of Kifissos, from static duality to dynamic coexistence': concept of flows. (E. Chronopoulou, 2018)

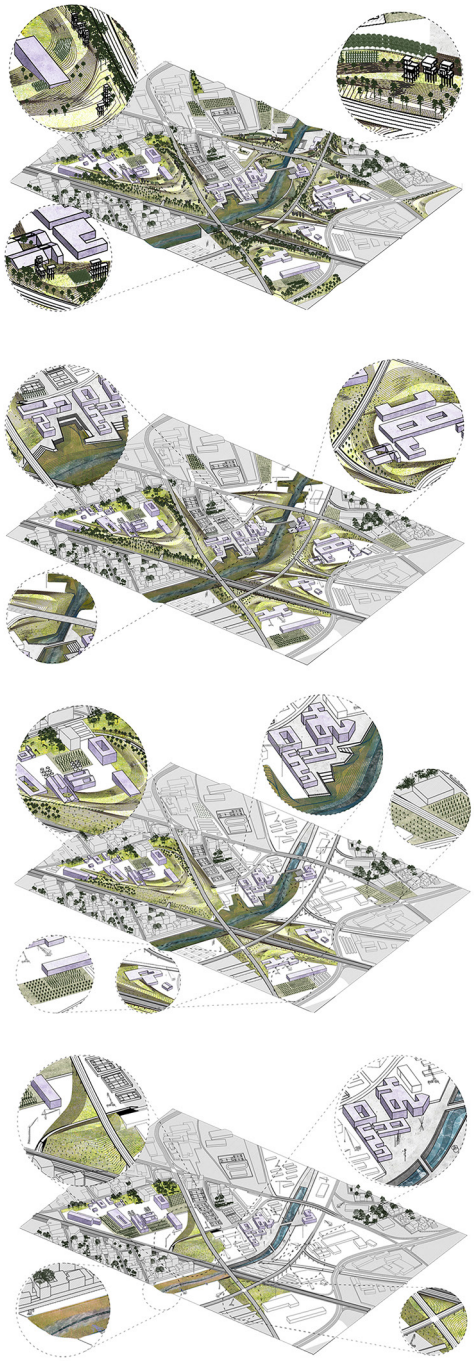

Figure 7. 'The oppositions of Kifissos, from static duality to dynamic coexistence': gradual growth of the topography of affordance to the growth of vegetation and the emergence of informal interventions. (E. Chronopoulou, 2018)

4. Process

As architecture, urbanism and landscape architecture continue to evolve as professions, they are increasingly being forced to address the issue of complexity. An understanding of and ability to work with processes are now recognized as essential to research and design efforts to reshape the built environment. Growing populations and the speed of technological developments have increased the dynamics of systems and made it almost impossible to forecast the near future. For landscape architects, this perspective is an integral part of the discipline, since the primary "material" we work with grows, erodes, weathers, etc. Every landscape can be said to present a dynamic, continuous process of becoming.

Reading the landscape as a palimpsest promotes an understanding of form, spatiality and structure as a legacy of the past. If, on the other hand, we view the landscape as a holistic and dynamic "system of systems", then it is understood as an expression of the dynamic interaction between ecological, social and economic processes. These various processes are continually altering the landscape, making the dynamics of transformation a key issue in research and design. Any landscape architectural design is essentially open-ended. By reading a location as a living and dynamic organism, the landscape architect prepares locations, however rundown or contaminated, for an unforeseen future. Considering the time a plan needs to evolve, the focus has to be future-based instead of responding rigidly to today's needs. Designing in this way means accepting a landscape as being unfinished and incomplete; instead of building a definitive solution, seeds are sown, residents mobilized, questions asked and potentialities structured. In order to design inclusive landscapes, we must take account of ecological, economic and social processes.

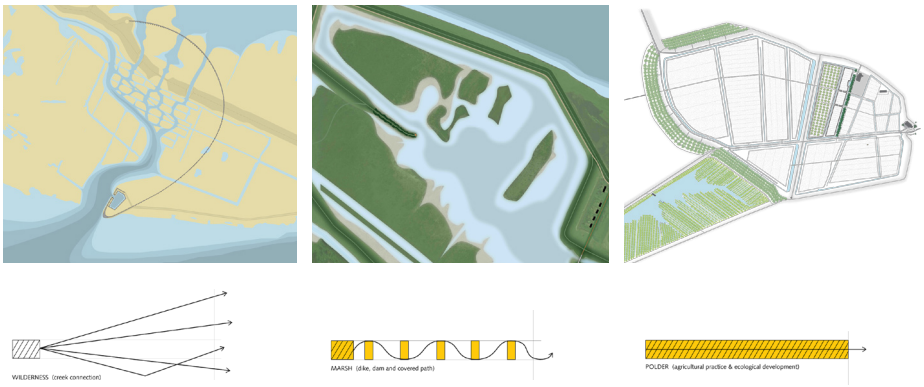

Figure 8. 'Tiengemeten, Three Design Approaches to Nature Development': wilderness, polder and marsh each have their own maintenance regimes. (M. Overvoorde, 2016)

Process design projects assume the role of strategies to steer likely future developments by establishing structures and forms to support, facilitate and provoke these transformations. By including processes of construction and maintenance, Margot Overvoorde emphasizes the phases of implementation and the measures needed to support or develop the project. The project site Tiengemeten, an island in the Netherlands, is composed of three different landscape types: polder, marsh and wilderness. By considering these landscapes as three different expressions of the man–nature relationship, she extracts three approaches, each with their own unique degree of design, intervention and management strategy to address diverse natural processes. The polder reflects the cultivated landscape through the design of one overall system of intervention and continuous management (see Fig. 8). Small interventions in the marsh provide the conditions for ecological development and the chance to experience and understand this development. In contrast, only one precise intervention is made in the wilderness, namely to release freshwater intertidal processes from human control in order to change the landscape and create ideal conditions.

Overvoorde distinguishes between landscape processes to create a legible and differentiated landscape, which is one way of creating space for everybody. Barbara Prezelj, on the other hand, celebrates the friction inherent to a diverse society. She proposes ways in which one can productively engage with places of friction, more specifically with the unfamiliarity of disturbed sites, without reducing their complexity or eliminating their creative potential for the sake of "familiarization". In an age when novel approaches to contaminated sites are much needed, her design proposal for Fort de Vaujours, an abandoned nuclear site and a designated area for gypsum extraction near Paris, rejects instant solutions to advocate a performative approach to design. This combines the performative capacity of a landscape with its cultural expression, embracing uncertainty and, over time, striving towards a multitude of affective encounters. The main challenge of the project is not only to understand a landscape as a complex system in a process of constant change, but to simultaneously view the landscape intervention as a continuous action that can unfold in various directions with various outcomes (see Fig. 9). In this way, the project could well be described as an instance of "continuous participatory design", one where feedback is not recorded in conference rooms or on-screen using computer modelling but preferably on-site, so that design can be shaped by the conditions of a specific locality, and where actors involved in the design process are not exclusively human (see Fig. 10).

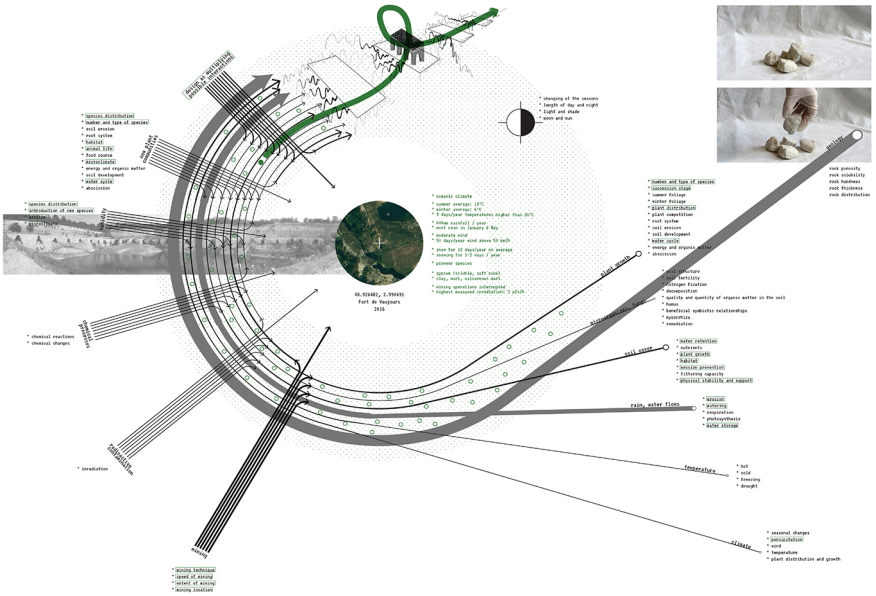

Figure 9. 'Unfamiliar Territory, Approaching Posthuman Landscapes': diagram of forces guiding the development of the site. (B. Prezelj, 2016)

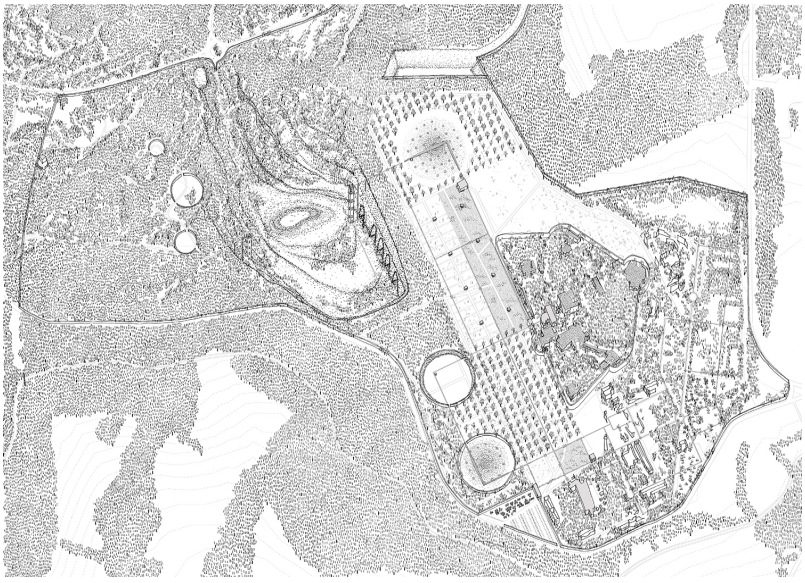

Figure 10. 'Unfamiliar Territory, Approaching Posthuman Landscapes': potential site development in 2047. (B. Prezelj, 2016)

Another approach to designing with landscape processes is taken by Ayu Tri Prestasia, who aims to develop an adaptive landscape strategy by integrating the dynamics of water, ecosystems and humans in order to enhance the spatial and social quality of the Volta estuary of Ghana. The outcome of this project reveals the potential of guiding development and triggering discussions between stakeholders in order to realize sustainable solutions for the problems of population growth, insufficient food production, high unemployment, rising sea levels, and the deterioration of ecosystems. One of the approaches to steer processes is building with nature: making use of natural processes, such as catching sediments in the riverbed, while integrating flexible solutions for infrastructure and creating opportunities to boost economic and ecological conditions. Moreover, "building with nature also means building with society" (De Vriend & Van Koningsveld, 2012). Defined design interventions, such as a path and a watchtower combined with a water reservoir, are implemented to monitor and measure the development of the processes and to transfer knowledge (see Fig. 11). These nodes accommodate and invite various groups of local residents to meet, learn and work as well as to appropriate the landscape and become part of the living estuary.

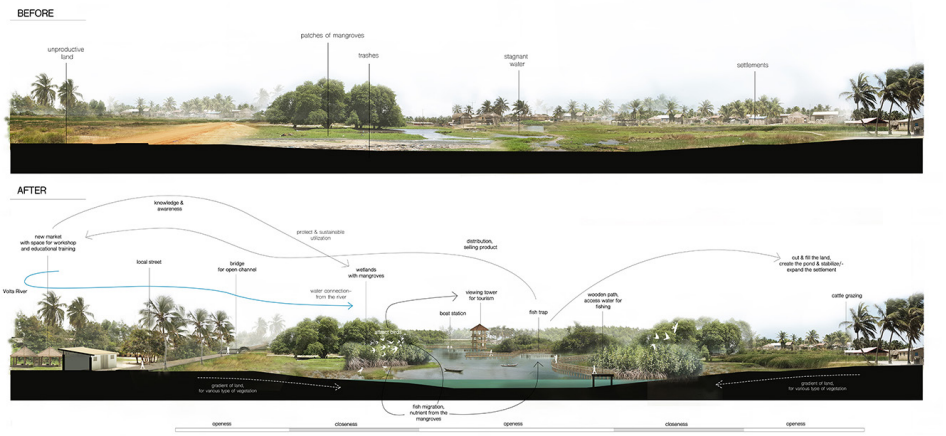

Figure 11. 'The Living Estuary of the Volta Delta': Changes in a highly dynamic landscape in the Volta Estuary, Ghana, before and after the transformation. (A. Tri Prestasia, 2018)

5. Scale-continuum

No site exists in isolation or in a state of complete exclusion. A landscape intervention not only creates new local realities but also changes and influences systems that transcend the location. It affects and is affected by stakeholders within and outside the site boundaries, and on different scales, which means that inclusive design looks beyond the confines of a design location. The first step towards inclusivity is thinking in relations. The supportive structure for these "stakeholders" is the physical landscape, a relational structure that connects scales with spatial, ecological, functional and social qualities. Any landscape architectonic design has a spatial and physical connection to its direct surroundings and further afield, in a telescopic series of spaces stretching up to the horizon. This is the expression of the physical situation as well as the social, political and ecological context.

In this respect it is helpful to consider three domains encountered by designers, as distinguished by Carol Burns and Andrea Kahn (2005, p. xii). These are the domains of intervention, influence and effect. The first corresponds to the formal (ownership) boundaries of a design location, i.e. the location that a designer receives from a client with an associated design query. The domain of influence addresses the various systems and forces that act on the location, even if they do not take place within its boundaries, such as groundwater levels or infrastructure. The design intervention often introduces elements whose influence goes beyond the location itself, thereby determining the domain of effect. This is the area outside the location that is influenced by the intervention, such as rising house prices due to the construction of a new park or changing ecosystems.

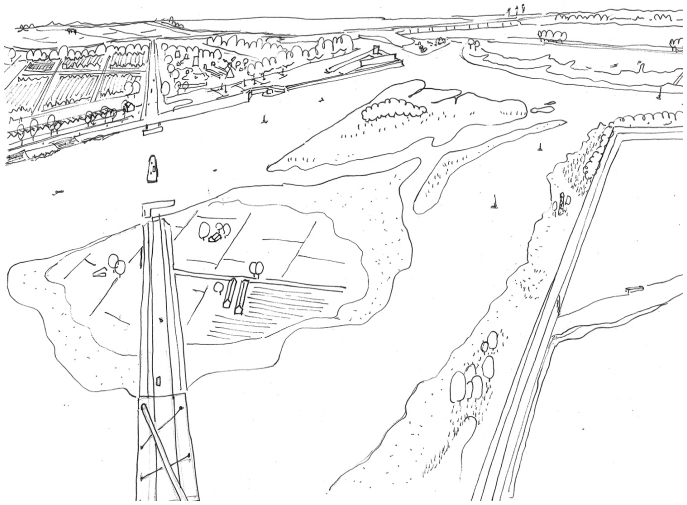

Figure 12. 'People Watch, Let Nature Build': the wide channel connects to large lakes and changes the course of the water flow in the Delta. (E. Ottevanger, 2016)

Emma Ottevanger illustrates how a single design intervention can have effects on different scales through her design for a wide channel to "pierce" Goeree-Overflakkee, an island in the Southwest delta of the Netherlands. This intervention changes the discharge course of the Rhine, creates an extensive freshwater reservoir, adds to the existing boat network and opens up new possibilities for the delta ecosystem. The channel connects Haringvliet Lake with Grevelingen Lake, two former sea inlets, while also reconnecting the village of Stellendam—which has been pushed to the interior of the island through land reclamation—to the open water. This would enable the village to attract water sport enthusiasts and develop its tourism sector, thereby creating new employment opportunities (see Fig. 12).

If not executed with an understanding of scalar relationships, a single design intervention can also destroy the scale-continuum, as Maria Alexandrescu highlights in her analysis of Nicolae Ceaușescu's civic centre (which includes the Palace of the Parliament) in the heart of Bucharest. Its construction established a rigid "frame" by demolishing the old city fabric and fencing off the site. As diagnosed by Alexandrescu, the urban void that was introduced imposes a fixed scale on the landscape, destroying a pattern of scalar relationships (street-yard-house-neighbourhood). However, this is just one instance of what a frame can do. Derived from the theory developed by Cache and Speaks (1995), the non-scalar concept of the frame that Alexandrescu introduces both as an analytical tool and a design element questions what it is that makes things specific. To understand landscape through the frame is also to perceive landscape as continuous, under constant transformation, always susceptible to further articulation and elaboration. With her design intervention of a series of frames, which interact with the existing frames, Alexandrescu generates an overlapping "frame of frames", resulting in a series of nested parks that stretch across scales (see Fig. 13). Each frame additionally acts as a "germ", operating beyond its boundaries while remaining localized as an intensity. Combined, overlaid and meshed with other interventions, each frame produces frames at larger scales, re-framing the site and the city. In contrast to the construction of the civic centre, which put into action several defined forms of use (parliament, art museum, ministries), these new framing devices activate the site, enabling but not imposing multiple meanings and practices. One example is an orchard, which incorporates and uses the existing frame of a natural ridge to construct semi-underground storage cellars for the harvested fruit. The orchard encompasses meadows to attract bees and encourage the pollination needed for fruit production, thereby reintroducing cultivation practices once common to Bucharest. The design helps to generate a communal, productive landscape.

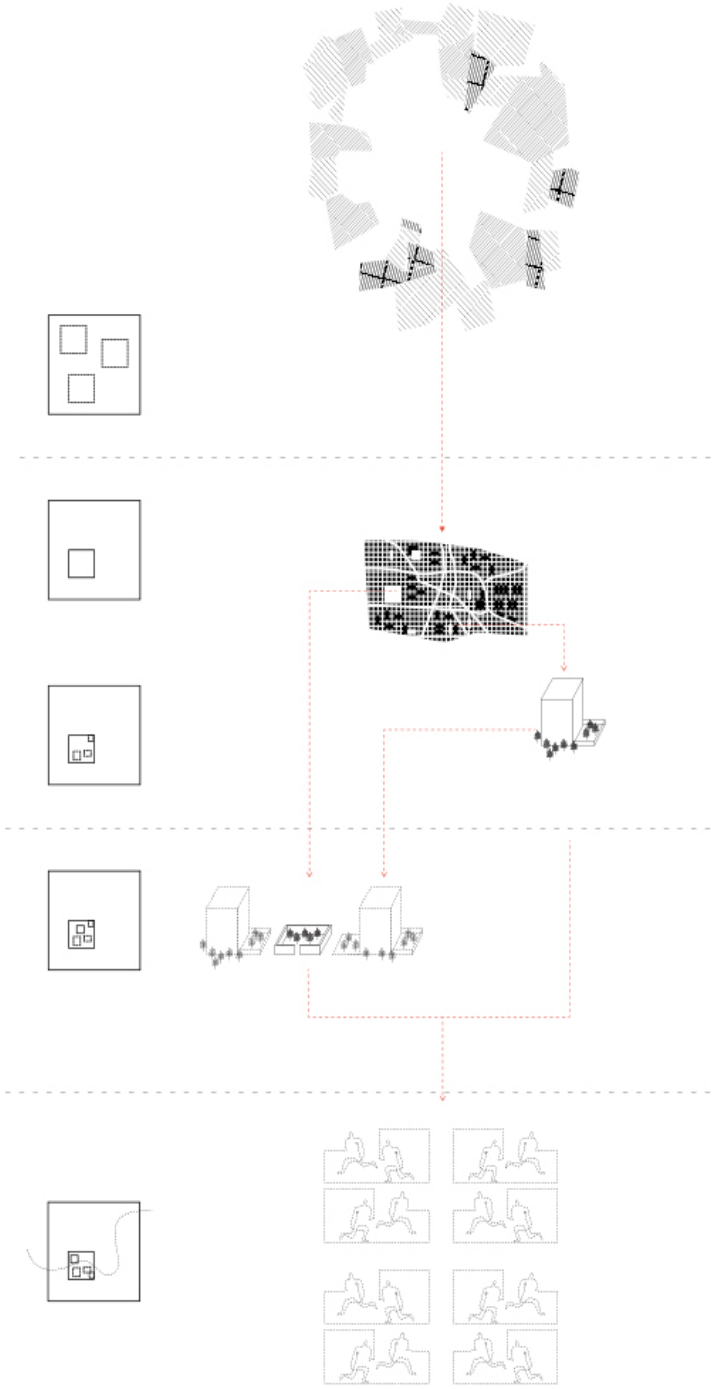

Figure 13. 'Frame of frames: the hierarchy of frames describes a typical urban fabric of Bucharest before the commencement of the destruction undertaken for the new civic centre, where the hierarchy of framing and separations ensures a permeability which moves through nested scales from dwelling to neighbourhood, to city.' (M. Alexandrescu, 2016)

6. Conclusion

In following these diverse design perspectives, the students have all established frameworks for inclusivity. They have created compositions that are spatially defined but open in content, compositions that are not so much determined by their use but which allow for multiple uses, involvement, integrations of flora and fauna, interpretations, affects, meanings and processes. The four discussed perspectives—perception, palimpsest, process and scale-continuum—enable a designer to create an (urban) landscape for all, for the known present as well as the unknown future.

From the project descriptions, it becomes apparent that none of the perspectives are mutually exclusive; indeed, they cannot work in isolation. Each of the works address, more or less consciously, all four perspectives for their analysis and design of the urban landscape. Whereas the combination of a specific location, design context and the personality of each designer has inevitably led to one of the perspectives becoming more strongly expressed or explicit (a common thread, as it were), it is still informed by the other perspectives, and vice versa. This is the richness and value of the landscape architectonic approach. Each perspective takes the landscape qualities of the site as the starting point rather than a problem, programme, or intention. By beginning with the landscape itself, we can avoid the imposition of any specific programmatic requirement, instead allowing for multiple uses and users. This is inclusivity in its most basic sense. Together, these perspectives provide input for the creation of a spatial, material and perceivable framework that works through all scales and evolves over time. Landscape architectural design that is rooted in alternative readings of the landscape from different perspectives of space and time can sustain such a framework, derived as it is from the latent conditions, possibilities and processes found in the existing landscape. Creating a framework rather than accommodating specific programmes implies that the design does not choose or select which meaning, use, user or agent to include or exclude, but even accepts and welcomes collusions and frictions.

Designing for inclusivity does not, and should not, instigate new ways of design. Quite the opposite: methods of design that start by reading an existing landscape from different perspectives serve to inform inclusivity and foster generosity. A generous city is more than an inclusive city; it allows for and invites multiple (human and nonhuman) uses, users and interpretations, the known and the unknown, in smooth cooperation as well as in friction.

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