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# Editors' Introduction

We are pleased to present the Spring 2005 issue of *Landscape Journal*. As this issue goes to press, it is strange to think of Spring when we have just suffered the rather dismal shock of turning back the clocks and watching the dusk settle in shortly after lunch. Perhaps it is better to be optimistic—like planting bulbs, preparing this issue is an imaginative act of faith that projects well beyond the onset of a cruel central New York winter. Certainly we have enjoyed corresponding with our contributing authors and reviewers this past year. As the volume of new manuscripts grows and we find ourselves busier than ever coordinating reviews and other tasks, we have been impressed with the patient and collaborative spirit of our peers and mentors. You know who you are, and we thank you.

*Emerging Themes*

There are a number of new themes under construction for future issues, including opportunities in cross-cultural education, as well as landscape and race. Many of these themes seem to be emerging from small symposia, workshops, and exhibits. Collecting the best papers from these events is good for everyone—certainly for the authors whose work gains more exposure, but also for the *Journal* which benefits from an ever-increasing breadth and diversity of topics. Our readers benefit as a result of the rigorous and iterative process (presentation, debate, refinements, peer review, feedback, editorial revisions, etc.) that continue to temper and mature these papers. As some of you plan and prepare for future conferences, remember that we are always happy to consider new theme proposals.

That said, rather than let theme issues delay publication of any articles submitted independently, we have adopted a "both/and" strategy: we intend to publish autonomous peer-reviewed articles in conjunction with sets of thematically-coordinated papers, whenever appropriate and possible. This not only provides subscribers with more bang for the *Journal* buck, but also disseminates emerging scholarship in a timely and regular way.

*Landscape Journal On the Web.* We have other good news to report. Current and (some) back issues of Landscape Journal are now on-line and can be accessed and searched electronically. Subscribers from CELA-affiliated programs should have access through their institution's library; individual subscribers will need to register for a password. More information on the procedure is available at http://www.wisc.edu/wisconsinpress/journals/journals/lj_e_edition.html. We thank the leadership of the Council of Educators in Landscape Architecture and the Journals division of the University of Wisconsin Press for cooperating on this important advance.

We are also pleased that a bit of color once again returns to the pages of the *Journal*. This was achieved with the patience and good will of the Press (as well as a faculty publications grant), and considerable 'encouragement' on the part of our editorial board. Again, you know who you are. We pledge to continue working to raise standards for color, paper, print clarity, and overall visual quality of *Landscape Journal*.

*About This Issue.* It has been one year since the passing of Daniel Urban Kiley. The featured article "Mies in Leaf" is the first of what we hope will be many reassessments of Kiley's legacy. As is the case for so many monuments of modernism, much of Kiley's work is in danger of erasure from (often unavoidable) ravages of time and ignorance, changing tastes, transfer of ownership, and poor maintenance, among other threats. Yet Kiley's work retains its enduring beauty and importance for historians, critics, and students of landscape architecture. Marc Treib (UC Berkeley) observes that the subtle quality of 'slippage' in the Miller Garden and other projects is one source of this visual delight. Treib is, of course, one of the chief chroniclers of mid-century modernism; in this new essay, his perceptive critique of spatial sympathies present in the work of Mies van der Rohe and Dan Kiley pays homage to both.

We are also proud to present five peer-reviewed articles that variously probe issues of subjectivity, positionality, landscape perception, and time. The authors represent a range of voices and disciplines (literature, architecture, landscape design, and art), yet their work is somehow linked by a perceptible web of ideas and values. In this issue, they offer us several sensitive and useful demonstrations of emerging techniques for landscape analysis, representation, and design.

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Caroline Lavoie (Utah State University), for example, shows how the physical experience of drawing in the landscape might be adopted more broadly for enhancing sensitivities for site analysis—for students as well as practitioners. "Sketching the Landscape: Exploring a Sense of Place" is liberally and beautifully illustrated with many of the author's own drawings (Figure 1). Paying attention to the visceral, the sensual, and the sublime, Lavoie's paper reveals a refreshingly candid and direct relationship with real places.

Martin Hogue's (Syracuse University School of Architecture) work on the Bonneville Salt Flats uses techniques of digital collage to survey and describe the layered histories of the pursuit of the land speed record in the American West. His intriguing mappings are matched by an engaging narrative, and persuade us that the site's cultural history—an obsession with speed—is somehow integral with its own 'slowness' on a geologic scale of time. Hogue's cross-disciplinary sensibilities help explain how a very specific landscape was reinvented in the course of a love affair between technology and human ambition.

A study by Holly Getch Clarke (Harvard GSD) aligns the concepts of, among others, Félix Guattari and Gilles Deleuze—especially the embodied experience of landscape called the *in-between*—with techniques of representation such as flung ink, diorama and photomontage. Using a wide variety of visual exhibits (including some of her own extraordinary compositions), Getch Clark carefully argues for a new understanding of what Martin Jay (1988) has called *scopic regimes* of landscape. Her rigorous description of the "phenomenological picturesque" maintains the experiential potentialities of perspectival representation while it shrugs off perspective's negative associations with the privileged gaze. This article is as rewarding as it is intellectually challenging.

The *in-between* is also, in part, the subject of a collaborative study by artists and landscape architects Catherine Dee and Rivka Fine (University of Sheffield). Exploring the nuanced intimacy of an industrial wasteland, the article "Indoors Outdoors at Brightside: A Critical Visual Study Reclaiming Landscape Architecture in the Feminine," demonstrates an alternative, gendered interpretation of site. In terms both of history and alternative futures, the authors employ the

Figure 1. Mediaeval Gate, Rovinj, Croatia, by Caroline Lavoie.

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compelling sublety of the *feminine* as advanced by philosopher Luce Irigaray. Using photomontage and other rendering techniques, Dee and Fine show us how the *in-between* of an abandoned industrial landscape may be revealed by critical visual studies.

"Can Gardens Mean?" is the latest entry in an ongoing debate that has occasionally campaigned in the pages of *Landscape Journal*. The important special issue on *Landscape, Form, and Meaning* (1988), surveyed a set of positions that were later polemicized by Marc Treib in "Must Landscapes Mean?" (LJ vol. 14:1). In the current issue, Jane Gillette (Spacemaker Press), a well-established editor and writer, launches an engaging counter-argument straight into the maw of the problem of meaning. Her position that, in and of themselves gardens do not *mean* anything much at all, may puzzle some, could annoy others, and most certainly ought to entertain the open-minded reader. It will also offer an excellent opening gambit for many graduate seminars in garden history and theory.

Connecting the dots of this myriad of papers may yield a vague logic. Among other things, these authors succeed in demonstrating how alternative analytical frameworks may be operationalized by unconventional methods of representation. The reverse may also be true. Can close, subjective experience of particular landscapes beg new forms of documentation? Yes. On the other hand, can new (or newly rediscovered) representational frameworks and devices compel new ways to think about a site? Probably so. Do they have the power to suggest innovative approaches to design? We certainly hope so. From haptic drawing to the phenomenological picturesque, from a condition of stillness mapped by time and motion, to the elusively insistent 'feminine,' and the mute recalcitrance of the genial garden, these articles collectively chart a fascinating range of contemporary thoughts about experience, representation, and making in landscape architecture.

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