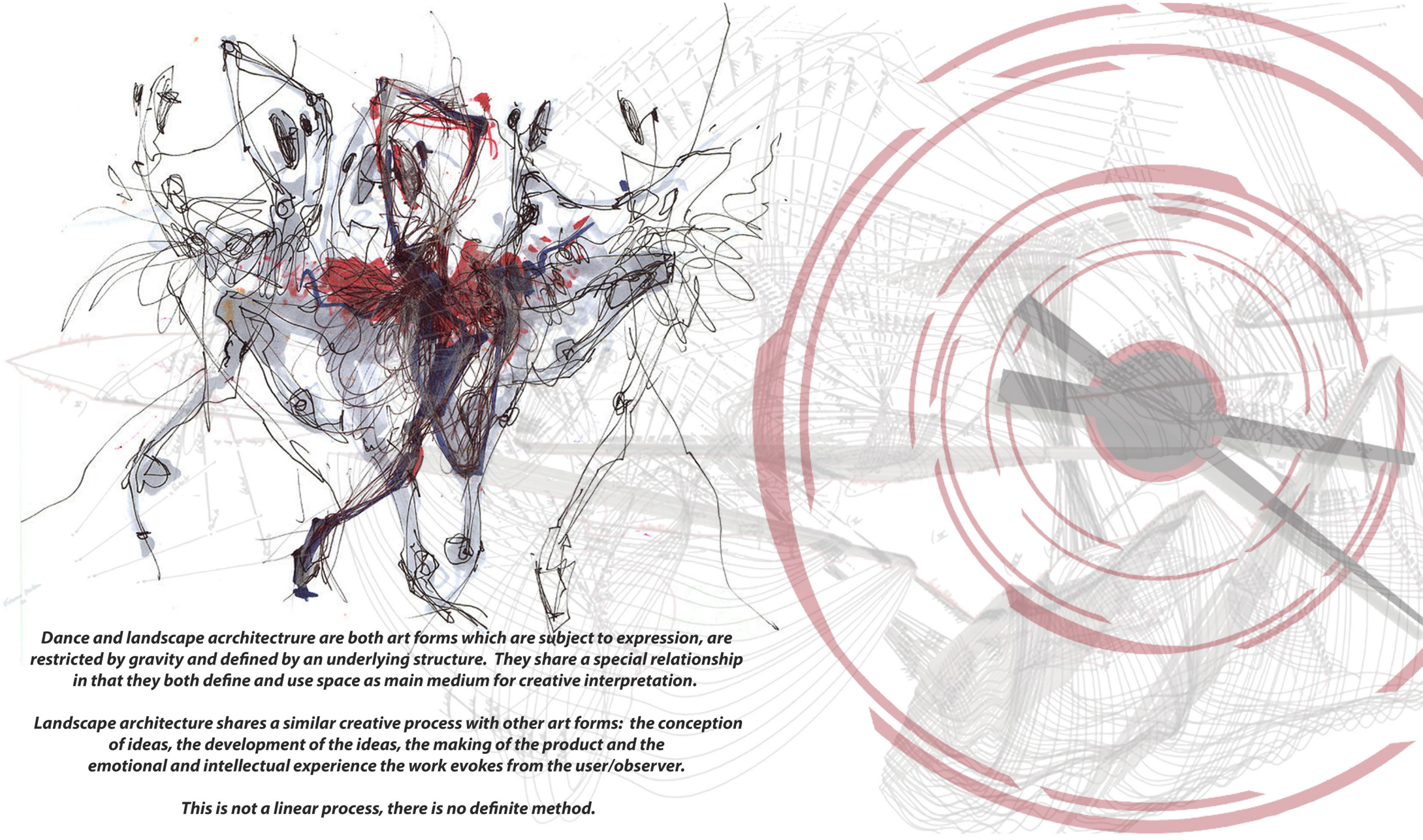


## Chapter 4

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### THEORETRICAL DISCOURSE

Performance landscape.



***Dance and landscape architecture are both art forms which are subject to expression, are restricted by gravity and defined by an underlying structure. They share a special relationship in that they both define and use space as main medium for creative interpretation.***

***Landscape architecture shares a similar creative process with other art forms: the conception of ideas, the development of the ideas, the making of the product and the emotional and intellectual experience the work evokes from the user/observer.***

***This is not a linear process, there is no definite method.***

Fig 4.1: Dance performance vs. landscape (Author 2015)

## 4.1 Introduction

Looking at the theory discussed in the previous chapter, landscape can be recognised as a changing and dynamic entity that develops intuitively and grows where it deems appropriate and satisfactory for its needs. Landscape architects should work with this change as a medium to design landscapes that allow for the variation and expression that comes from within nature itself. The lingering question that is still vague within the profession of landscape architecture is how to guide this change in the landscape without suppressing its unique ability to be flexible. As mentioned, landscape architecture practice stems from a lot of different fields, such as science, art, gardening, etc. Seeing landscape as a performance, something that has become evident from the research, we can now possibly look at another type of performance in order to gain knowledge of how to deal with this living, changing, moving entity called nature.

According to Funk & Wagnalls Standard Dictionary, to perform, means: “To carry out in action; execute; do. To act in accord with the requirements or obligations of; fulfill; as a duty or command.” In this context, the performer will be defined as “one who carries out his promise or does his duty” (McMillan et al. 1965:937). When referring to the performance of landscape, this goes against what was discussed in the previous chapter. One can try to command nature to grow, but if the conditions are not right, a very poor performance will inevitably be the result. Thus, landscape architects need to “command ecologically” (McHarg 1967), as stated in Chapter 3, rather than command nature and confine it to predefined borders, limiting its potential. Although nature carries out an action as it has the inherent ability to do, it is the ecological processes that influence the performance of nature.

Where does this leave nature in terms of performance? A further definition by Funk & Wagnalls Standard Dictionary states that performance means: “A representation before spectators; an exhibition of feats (an act or accomplishment of great skill); any entertainment” (McMillan et al. 1965:937). In this definition the meaning of representation would be to “serve as a symbol, expression or designation of; symbolize” (McMillan et al. 1965:1069). Here the main goal of the performer is to entertain an audience through the expression of something. If nature is the performer in this scenario, it would express its inherent skill to change, grow and react to the ecological conditions that are shaping its context. Now, if we see ecology as the thing that we are commanding to perform in a certain way, can we not look at nature as the performance artist that expresses this performance of ecology? The question is though, what type of performance art is appropriate to study for this investigation?

When dealing with theatre, art or environmental tools, as in the analogies in Chapter 2, we are always using the principle of creator versus created. In art, the painter

paints a picture to their liking. This picture may give the illusion of life, change and movement, but it remains essentially static. The painter is in control of the outcome. When we use ecology as a tool to fix the broken environment, even though we take into account the natural processes influencing it, we still perceive nature as something that we control and command to do what we intend it to do, disregarding the fact that nature is alive and has a will and personality of its own. Even in theatre, the director is mostly in control of the outcome of the performance through the script and through directing, even though the actor has their own personality, it is still to a degree controlled. But there is one performance art that does not confine itself to the above statement: dance performance. In most performance arts, the separation between the creator and the created is clear: the painter is not the painting itself, the actor is not completely the character being performed, but the dancer IS the dance (Salwa 2014). This is the one performance art where the performer is a unique, changing, dynamic entity that can never be subjected to full control. Every performance is unique and every dancer has their own variations to bring to the performance. It is the same in nature. The thing we are looking to control and design is a living, changing, unique entity that can never be subjected to full control. By looking at dance performance studies, landscape architects can be informed on how to choreograph the movement of this unique, individual, living entity.

Dance performance and landscape architecture are connected in the sense that both define and use space as the medium for creative interpretation. Thus we can explore ideas of choreographing the movement in the landscape in landscape architecture through the ideas of another creative discipline, dance. Although all artistic fields are different in their conventions and mediums, there is a connection between them in the creative process that is followed:

By participating in them, we immerse ourselves in them.

Gardens are not static, they change over the years, decades and seasons, according to rhythms and biological processes regulating annual growth and decay; therefore it is impossible to decide what the finished shape of the garden will be.

Gardens have a conspicuous phenomenal dimension: light, temperature and weather play a role and are part of the garden.

Gardens are to a large extent unpredictable because of the presence of nature and cannot be subjected to full control.

Gardens should be treated as co-creators and not as mediums for human expression.

(Salwa 2014:47)

The above-mentioned facts clearly show the undeniable similarities between landscapes and dance performance. More than anything, they are based on the

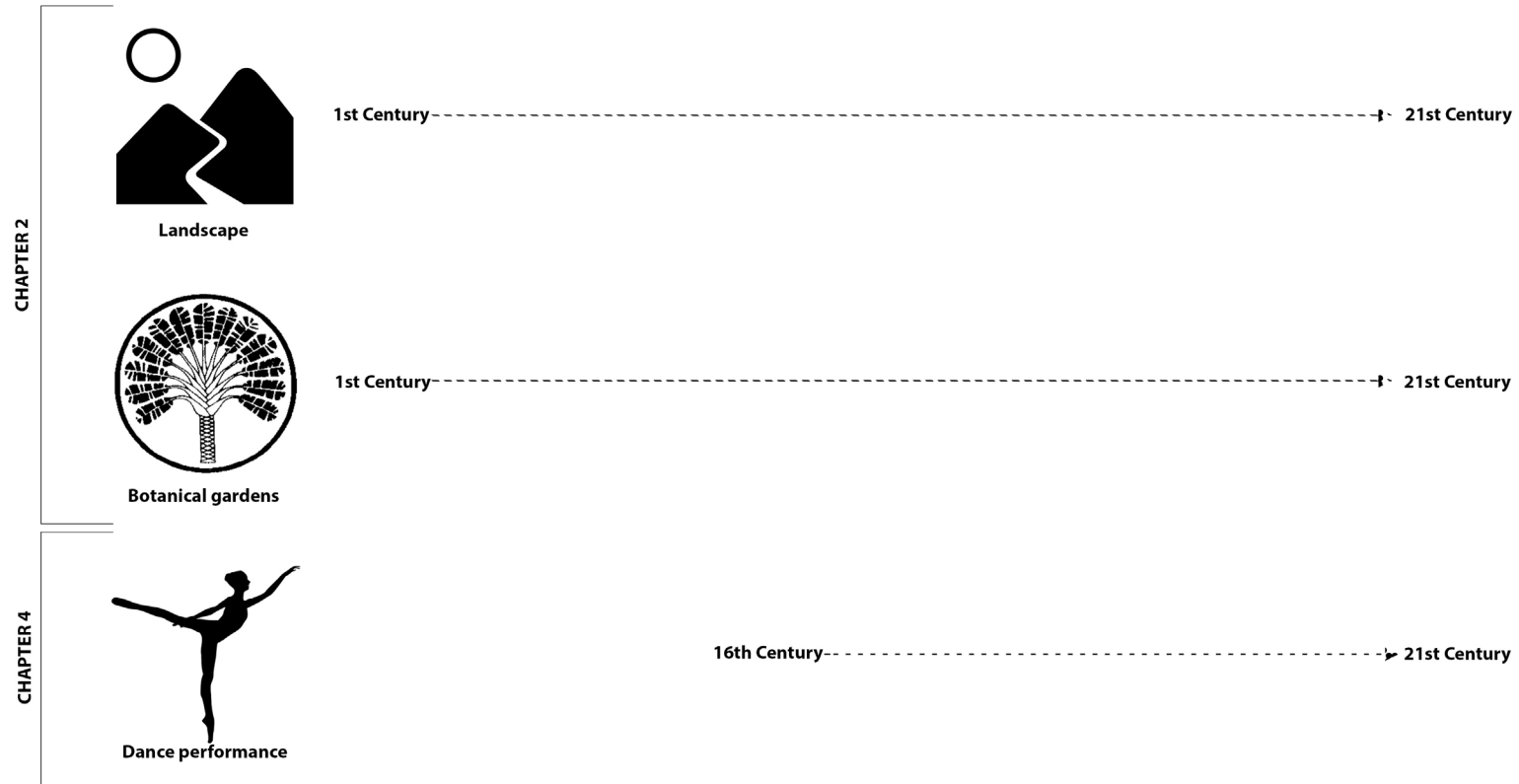


Fig 4.2: Research methodology diagram (Author 2015)

principles of dance and the principles of what landscapes consist of, the essence of what makes dance, dance and what makes a landscape a landscape. But, as the principles of landscape design have evolved over the centuries, as discussed in Chapter 3, dance principles have also evolved along with changing world views, redefining the definition of what a dance performance is in the present. Now, can this new approach to dance performance teach us something about the way that we design landscapes? To answer this question we need to see whether there is a direct relationship between the way dance has developed over the centuries and the world views that influenced the way we designed landscapes. This will confirm the validity of using the analogy of landscape as a dance performance to see how contemporary dance principles can start to influence the way we approach landscape design.

## 4.2 The Evolution of Performance

Many different forms of dance performance exist, such as ballet, hip-hop, freestyle, etc. This study will focus on the evolution of performance and the formal dance styles originating in Europe, during the same period that landscape design started to develop. When one looks at how landscape design has evolved over time together with world views and the change in paradigms, as mentioned previously in this thesis, one can extend this to see how dance has evolved during the same periods and learn something from what it has become.



Fig 4.3: 19th Century dance (California Ballet company 2010)

### 4.2.1 18th and 19th centuries: Renaissance to Romanticism

Ballet developed throughout Europe, from a courtly arrangement of moving images used as part of a larger spectacle, to a performance art in its own right, the ballet d'action. This new form swept away much of the artificiality of the court dance and strove towards "the concept that art should aspire to imitate nature" (Laurson 2012:45). This ultimately resulted in costuming and choreography that was much more liberating to the dancer, and conducive to a fuller use of the expressive capacity of the body. The ballet now focused more on the emotions, the fantasy and the spiritual worlds, which heralded the beginning of true pointe-work. Now on her toes, the deified ballerina seemed to magically skim the surface of the stage, an ethereal being never quite touching the ground (Comte 2004:94).

This has a close relation to landscape design during the same period. Landscape design during the Renaissance was based on control over nature in order to dignify man. Similarly, dance during the Renaissance was largely based on formal, courtly dances used to dignify the elite. As a paradigm shift moved into the Romantic era, landscape design changed drastically into the romantic idea of nature, where man was seen to be equal to nature rather than above it. Here again we can relate dance to this world view as it changed into imitating nature and being equal to it, as opposed to the artificial dance of the previous era.

### 4.2.2 Early 20th century: Modernist



Fig 4.4: Bauhaus ballet in 1920's (Bátki 2002)

It was during the explosion of new thinking and exploration in the early 20th century that dance artists began to appreciate the qualities of the individual, the necessities of ritual and religion, the primitive, the expressive and the emotional (Comte 2004:101). In this atmosphere modern dance underwent an explosion of growth. Suddenly there was a new freedom in what was considered acceptable, what

**ERA**

**LANDSCAPE PARADIGM**

**METAPHOR**

**DANCE PARADIGM**



Fig 4.5: Evolution of dance performance (Author 2015)

was considered art, and what people wanted to create. The 20th century was indeed a period of breaking away from everything that ballet stood for. It was a time of unprecedented creative growth, for dancers and choreographers. It was also a time of shock, surprise and broadening of minds for the public, in terms of their definition of what dance was. It was a revolution in the truest sense (Laurson 2012:45).

This development in dance went hand in hand with architecture and world views, as a time was entered when the machine became a big influence and designs were largely influenced by art, such as in Le Corbusier's works, in a way that was unprecedented at the time.



Fig 4.6: 20th Century dance (Renmark Dance Academy 2015)

#### 4.2.3 The late 20th and early 21st centuries: Post Modernism and Conservation

After the explosion of modern dance in the early 20th century, the 1960s saw the growth of postmodernism. Postmodernism veered towards simplicity, the beauty of small things, the beauty of the untrained body, and unsophisticated movement. The famous "No" manifesto rejecting all costumes, stories and outer trappings in favour of raw and unpolished movement was perhaps the extreme of this wave of thinking. There are glimpses of beauty to be had of much incredible dancing in an age when dance technique progressed further in expertise, strength and flexibility than ever before in history (Comte 2004:105).

A clear link between dance styles and landscape design during this period is the "No" manifesto, as mentioned above. As dance became more raw, concentrating on the purity of the human body and what it has to give to the dance in a most honest way, landscape design was also stripped of excessive design endeavours and went



Fig 4.7: 21st Century Post Modernist dance (Wikispace n.d.)

back to nature in its purity, to focus on what it is that nature wants to be, rather than shaping it into something we want it to be.

As man evolves, he gains knowledge on several subjects. Endless precedents exist on how things have been done throughout the years and we learn from them, keeping some aspects and drastically changing others. In doing so, our technique progresses to new levels never reached before, becoming better and more informed and complex with each passing year. This process can be seen when looking at most things in life. Specific to this dissertation, we can clearly see how dance and landscape architecture have evolved over the years into a state that possesses more knowledge, understanding, skills and creativity than ever before. Thus, can we now turn to performance art principles and learn from them to inform the way we design landscapes? To do this we need to take a detailed look at the principles of contemporary performance art.

#### 4.2.4 21st Century

During the Renaissance nature needed to conform to dignify man. In the 21st century the roles have switched. Now, man should conform to sustain and conserve nature. Design has started to take a turn for the better, working with nature rather than against it (McHarg 1995). The new theory on change in landscapes has taken this relationship with nature to a new level, one which also has many similarities to the present principles of dance performance.

What has performance turned into? The latest development on this line of dance is the Postmodern dance, which started in the late 20th century and is still developing with the passing of time. Thus postmodern dance principles will be discussed in

more detail in the following table to get to the very essence of postmodern dance and the principles it is based on. These principles are then compared to those of landscape design and what these refer to in terms of the analogy of landscape as performance and landscape theory.

In the table above, one can clearly understand the essence of postmodern dance, as well as the essence of landscape design (as proposed in Chapter 3), and how postmodern dance principles can start to influence the way we design landscapes.

	Performance principles: (Naranjo 2015)	Landscape design principles:
1	“Anything goes” (time of subjectivism), which means that everything proposed is valid.	Allowing nature to grow where it wants.
2	Any person is a dancer (with or without training), exploration of daily life movement as a sufficient aesthetical experience.	Not using exotic plants to impress audiences, but rather showing the beauty in nature that occurs regionally.
3	Keeping technical virtuosity as basis on which any movement is based.	Basing design on ecological principles in order to create 'technically correct' grounds on which nature can perform.
4	Substitution of aesthetic judgment by observation and analysis (notions of good and bad loose importance).	Not seeing groomed and well maintained landscapes as the only good aesthetic, but seeing the beauty in raw untamed nature.
5	Intention of approaching dance to life and big audiences (dance in the streets, performers that are not dancers...).	Not seeing weeds as bad, but allowing them to establish where they want in order for them to create conditions where other species can start to establish, leading to a higher biodiversity.
6	Identification of social and ideological marks in the body and its movement.	Seeing the individuality and uniqueness of each plant and embracing that difference.
7	Refusal of the pretention of creating a vocabulary, repertory or style.	Refusal to create a pre-conceived plan, narrative or set way of movement.
8	Questioning of the value of the notion of ‘author’ of an art piece.	Redefining the role of the landscape architect and the way the representation of landscapes is portrayed.
9	Performance: doing something more than representing it. Dancers, actors, musicians and visual artists have the same status within it. Frontiers between artistic genres become undefined.	Not completely allowing nature to be in its original state, such as the Romantic idea of nature, but doing something more than representing it.
10	Importance of improvisation.	The importance of allowing variation in the garden.
11	Exploration of repetition as a compositional method.	Repetition/pattern used to compose spaces in the landscape.



## Case Study Fuerza Bruta The call of the wild

A precedent of how postmodern dance has evolved by transcending the norm in the profession of dance performance, as well as whether this approach to dance can influence landscape design in any way, will be discussed in the following paragraphs. A precedent of postmodern dance performance that is ahead of its time, is “Fuerza Bruta: The call of the wild”. It encompasses the principles mentioned above, but pushes the boundaries thereof even further. t



Fig 4.8: Fuerza Bruta: pool spectacle (Pulumbarit 2012)



Fig 4.9: Fuerza Bruta: running man (Hager n.d.)



Fig 4.10: Fuerza Bruta (Centro Cultural Recoleta n.d.)



Fig 4.11: Fuerza Bruta: interactive audience (Centro Cultural Recoleta n.d.)

- “Visual feast of action, surprise and dance that lead the audience through an interactive world of well organised chaos.” Julian Rudd, dance director.
- Exploration of more unusual, abstract and artistic ideas away from the mainstream.
- It is intrigued by a sense of difference and rebellion against what other people are doing and celebrates individuality and uniqueness.
- Aerial, experimental theatre that connects with the most primitive of emotions.
- Spectators are both audience and participants.
- “Fuerza Bruta” has a universal language capable of moving audiences the world over.
- Spectators remain standing, trying to guess where the set will emerge or descend from.
- Unpredictability causes an adrenaline rush that lasts throughout the whole show. (Pulumbarit 2012)

This performance is focused on movement and the dance itself, but the way it is represented is exciting and unique; it surprises and it interacts; it is unpredictable

and captivating. These aspects can definitely play an important role in the way we design landscapes.

There is definitely value in looking at dance principles to help inform the design of landscapes in motion. Some of these principles are already present in the theory of change in landscapes as discussed by Raxworthy, Spirn, Clément and others. Some aspects are however mentioned in the principles of postmodern dance that have not yet been specified, and which can add great value to the expansion of this theory

and the outcome of the design. These will be discussed in the following paragraphs.

The German performance theoretician Erika Fischer-Lichte points out that:

“... there are no contemplative spectators, only immersed participants; performances are not stable: every time a performance is performed it is different. They have a strong phenomenal aspect, because of such factors as light, space, and time are decisive for what the audience participates in, this means that they are not merely external or accessory, Performances are multisensory, for they stress bodily interactions and reactions, and this is one of the ways their meanings are produced. What is more, they blur the traditional distinction between author and actor or creator and audience, since all of them co-create and re-create the performance time and again. It is therefore wrong to treat the dancers as vehicles of the author’s ideas. As a result, performances are rather unpredictable and have no fixed meaning.”

(Salwa 2012, p. 378)

### 4.3 Extended theory

#### 4.3.1 Principle 2:

Any person is a dancer (with or without training); exploration of movement in daily life as a sufficient aesthetic experience.	Not using exotic plants to impress audiences, but rather showing the beauty in nature that occurs regionally..
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This principle states that there is beauty in the norm; thus what we do and see every day can be an aesthetic experience as well, and shouldn't be overlooked. It doesn't have to be foreign or beyond our own capabilities. Thus in landscape terms it can mean that our regional landscape has a beauty to it that should be appreciated. We should be able to enjoy the beauty of our regional landscape since we are more ecologically equipped to reproduce it rather than to create conditions to grow exotic plants. This is a phenomenon that has already started to take root in design all over South Africa, such as at Forum Homini, designed by Green Inc Landscape Architects.



Fig 4.12: Forum Homini (Greeninc 2013)

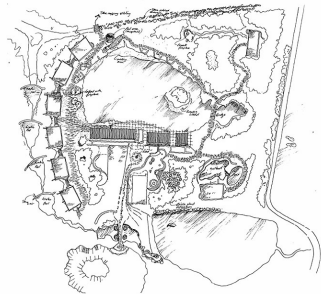


Fig 4.13: Forum Homini Plan (Greeninc 2013)

Regionalism is defined as the “[d]evotion to the interest of one’s own region” (Mielcarek 2000:49). Geographic research has confirmed the validity of ‘region’ as a unifying theme or identity to which local inhabitants relate. This leads to regional pride amongst these locals, which is necessary for the appreciation and understanding of that place. This type of design emphasizes the area’s unique, natural features, and the importance of being responsive to the region (Mielcarek 2000:49). Specific to botanical gardens, using regional plants rather than exotic plants can enhance a community’s relationship with the local environment. This becomes a crucial resource for researchers as well as inhabitants, as regional plant collections can show people how to manage and treat local landscapes such as scenic recreation

areas, neglected urban areas and designed open space. This type of design as well as the change over time is largely based on ecological design.

#### Case study Crosby Arboretum, Edward L. Blake

The Crosby Arboretum in Picayune, United States, is the premier native plant conservatory of that region. It allows for the study of plants and plant products so that these can be utilized to their best advantage, and also ensures their continuous propagation in the future. Through the Crosby Arboretum, aesthetic, agricultural, scientific and industrial contributions of native plant species and ecosystems can be examined in a real-life setting. The mission of the arboretum is preserving, protecting and displaying plants native to the Pearl River Drainage Basin ecosystem, providing environmental and botanical research opportunities, and offering cultural, scientific, and recreational programs.

The Arboretum was designed to be an evolving landscape that abstracts the natural habitats of plants and animals within the Pearl River Basin. Each exhibit illustrates a combination of past human influences and natural succession that reveals the drama and beauty of the regional flora. The pond, slough, pathways, bridges, landscape features and pavilion weave together into a seamless whole, fortifying each other’s presence.

The Schematic Master Plan outlines the following design principles for the Arboretum’s Interpretive Center (Pinecote) site development:

- 1 Displaying habitats as well as flora
- 2 Creating displays that enhance the character of the native landscape
- 3 Fostering a sense of place appropriate to the Piney Woods region of Mississippi
- 4 Interpreting how perceptions of landscape by industry, agriculture and forestry have resulted in changes in landscape appearance and land use patterns
- 5 Developing a holistic approach to interpreting what we see
- 6 Encouraging a synthesis to develop between the arts, sciences and humanities
- 7 Focusing on doing a few things well and emphasizing quality
- 8 Interpreting the role of fire as a major determinant of landscape form
- 9 Displaying the arboretum landscape as a process rather than a product

(Kurtaslan & Brzuszek 2013: 356)

The designers enabled the site to “express itself” by introducing periodic fire to maintain the savanna exhibit which displays native plants in the context of regionally occurring native plant communities. At the Arboretum, each exhibit is modelled

after natural habitats found and oriented at appropriate locations. Predominant plant species found in these habitats are then planted among the existing vegetation structure of Pinecote. These “introduced” species are located with scientific accuracy and a designer’s eye so that visitors have an opportunity to understand the processes that shape plant communities as well as experience the heightened drama and beauty of the Piney Woods. Pinecote has no irrigation lines or other artificial life support systems, thus the existing site hydrology plays a crucial role in the survival and management of all plant community exhibits.

Gardener William Robinson (1838-1935) was one of the first to abstract nature in garden designs. Within natural environments, Robinson was very sensitive to landscape design characteristics, including vegetation colors, forms, and textures. He advocated studying the spatial composition of a natural landscape in his book *The Wild Garden* (1870) by observing how the boundaries of a space are contained by the trees and shrubs. Similarly, Anne Whiston Spirn (1998) stipulates that landscape architects play a role in creating the “conspicuous expression and visible interpretation” of landscape, and that the use of artistic interpretation plays an important role. Whiston Spirn (1998) states that “the current understanding of nature and culture as comprising interwoven processes that exhibit a complex, underlying order which holds across vast scales of space and time, not only demands a new aesthetic, new forms, and new modes of design, construction, and cultivation, but also prompts a fresh appreciation for the forms of the past and the processes by which they were created.”

Water exhibits can also be found in the Crosby Arboretum. For ecosystems that feature riparian or wetland systems, water is an important element in the interpretation of ecological design. Its surface, colour, form, reflectiveness and movement are landscape elements in terms of bio-physical perspectives. It creates a sense of a place. For developing relationships of people with water, every form of land use must be based upon a clear understanding of the relationships with the water within the physical characteristics unique to each place.

#### 4.3.2 Principle 11

Exploration of repetition as a compositional method.	Repetition/pattern used to compose spaces in the landscape.
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Patterns are found in nature across all scales. Patterns represent a way for man to find order in the chaos that is nature. As M’Closkey (2013) explains, “... pattern is the structure of nature without looking like ‘nature’, that is, without looking like the scenic view of nature that many expect of our landscapes.”



Fig 4.16: Crosby arboretum: Gum pond exhibit (Kurtaslan & Brzuszek 2013)



Fig 4.17: Crosby arboretum: annual burning (Kurtaslan & Brzuszek 2013)

According to M'Closkey (2013), the reason why the use of pattern in landscape architecture as a design strategy is frowned upon comes down to the following arguments:

- 1 Pattern is associated with uniform geometries and flat surfaces. Because of this, patterns are considered excessively visual and pictorial (that is, superficial).
- 2 A pattern involves repetition, and repetition implies monotony.
- 3 Some patterns are easily generated, thus lending themselves to uncritical adoption (cut and paste).
- 4 Applied geometrical patterns are autonomous; their logic is accounted for in and of themselves, which goes against the notion of 'site-specificity'.
- 5 Patterns are static. They are too controlling and suppress the mutable material of landscape. Therefore they do not represent our current understanding of nature as dynamic and prone to fluctuation and disturbance.

Looking at this head-on explanation of why patterns should not be a design generator, it becomes questionable how the author can even consider to look at patterns in a design strategy that aims to be the opposite of what is described above. The design needs to react to the dynamics of nature, it needs to break away from the picturesque landscape, it needs to have complexity, and it needs to take ecological factors into account. So why turn to repetition and pattern?

Pattern needs to be understood more broadly as a technique for creating order, rhythm, frequency and cadence. It is the technique of repetition, rather than any particular geometry, that characterizes pattern (M'Closkey 2013). This idea goes back to the design principles of Simonds, who stated that space modulation consists of a sequence of transitions from one space to another. If sequence is marked with the rhythmic recurrence of one or more spatial qualities – size, shape, colour, lighting – a cadence soon becomes evident, which can have a considerable emotional impact on the moving observer – cadence being a rhythm, tempo, beat or pulse (Simonds 1983).

This repetition, the patterns in the landscape, can be more than surface deep, and they do not necessarily have to be static. Some patterns act as a recording of the changes in environmental conditions by being intermittent and appearing only under particular circumstances. "The pattern can offer a framework that is layered with information and draws attention to functions that a landscape assists with such as water absorption and capture, without forsaking formal and perceptual coherency" (M'Closkey 2013). They can be implemented to reveal the processes that have created them, as natural patterns do. By revealing these processes in the form of patterns and repetition, we do not try to conceal the fact that the landscape is constructed. Instead of distilling nature, we should rather celebrate our technical

ability to reproduce nature. This technique of revelation with patterns can also make a process legible whilst allowing for a high level of diversity. Introducing patterns onto a site, instead of merely mapping what is existing, allows for the natural systems to expand into an organized form.

These patterns can be used to convey different rhythms and manifestations in the landscape such as: lighting (daily), blooming (seasonally) and watering (intermittent and stratified) (M'Closkey 2013).

M'Closkey (2013) concludes in rightfully stating that: "Patterns, as diagrams of process, carry the potential to bind together oppositional categories that still seem to plague discussions in landscape architecture — system versus composition, representation versus performance, matter versus symbol, vision (distance) versus immersion (multi-sensory)." The design approach of this thesis project will attempt to make the presence of processes known as ordering systems in landscape design which, according to Walker (1997), are necessary in order for them to be expressive. For man to design with nature, he needs not to camouflage the fact that it is man-made, and that it has been remade to support new uses and habitats. We can be creative in the way that we deal with sites in order for them to function the way we intend them to, by guiding flows, growth and energy in overt displays of patterns so as to reveal our understanding of landscapes today.

#### 4.4 Landscape as Performance

After a more in-depth study of the evolution of dance, one can clearly see the relationship that exists between dance performance and the world views of each particular paradigm. This makes it relevant to look at postmodern dance principles to inform the way we design landscapes.

The aim of looking at dance performance as a means to design is to suggest a different way in which to view landscape. Thus, to move away from previous analogies such as landscape as theatre, painting or tool, as mentioned in Chapter 2, we should be viewing it for what it is and what has become clear when looking at the theory regarding change in landscape – which is landscape as performance, drawing inspiration from another type of performance: dance.

In this analogy the different parties involved can be defined as follows:

- Performance: Includes creators, performers and an audience (as opposed to art, having only creator and beholder).
- Creator/choreographer: Landscape Architect (not the creator of the garden itself but of its project or plan).

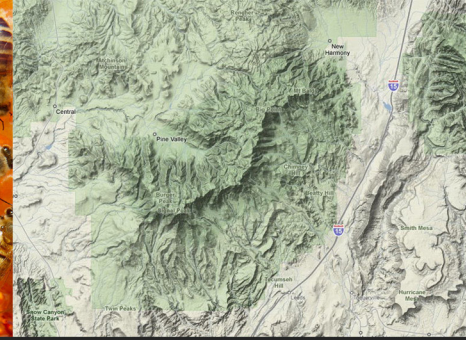
- Performers: Natural elements; dancers acting in the way intended by the designer but still remaining autonomous in the sense that the principle of their activity is hidden in them and that the designer has to refer to it.
- Audience: Visitors, being the co-creators of the garden in the same sense in which an audience co-creates the performance, for example, by their reactions and interpretations.

Through using analogies in landscape architecture, such as garden as painting or garden as theatre, we grasp some aspects of gardens which would otherwise remain unnoticed. We are given an informative comparison which suppresses other aspects that then seem to be quite irrelevant (Salwa 2014:50). An example would be garden as painting, focusing one's attention on the visual, a perfect picture of nature, manicured to a desired image and framed. This analogy focuses on the visual, what is seen constantly, the vistas, and keeping up this picture throughout the years. Comparing gardens to architecture gives one the idea that gardens are places to inhabit. Gardens as poems would suggest that we try to decode their hidden meanings. Opposed to these analogies, this author suggests that a garden can be perceived as performance, meaning nature as a living, changing thing that exists in context to its surroundings and responds to and develops out of the ecological processes taking place around it. Now, comparing gardens to performances follows in the footsteps of older perspectives, but changes the point of reference. The task of the metaphor is to allow one to better come to terms with the essence of the garden.

## 4.5 Conclusion

Out of the research methodology that was followed, it is clear that a lot can be learned from the performance arts in order to guide the performance of the landscape. These ideas have manifested themselves in the works and writings of several landscape architectural geniuses, and have merely been compacted into an easily understandable analogy and evolved further in order to get to a design approach. These manifestations will be compacted into a design manifesto in order to clearly state what it is that will be taken from the research and allowed to influence the design approach of this dissertation.

A shift to a new paradigm has offered a creative opportunity to recover landscape as a primary focus of cultural production, and the patterns of landscape architecture that have emerged over the past two decades.

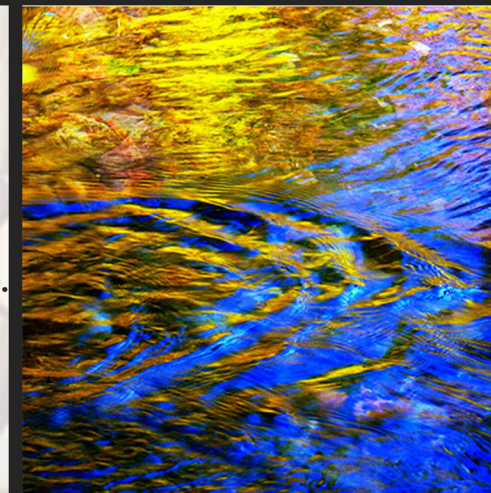


Beneath patterns lies the process that c  
There is a complex interdependency be



Consciously or unconsciously we seek order out of chaos.

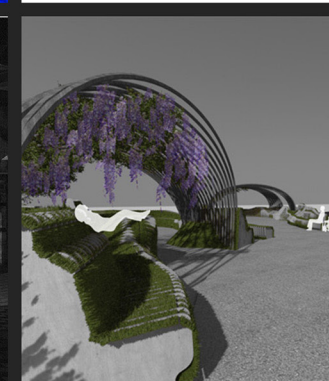
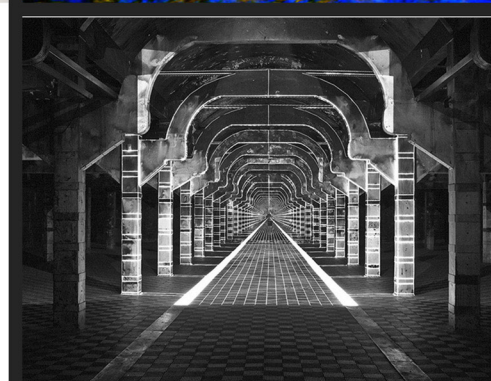
We tend to look for patterns which seem to make sense out of the knowledge that we have about our world, whilst being aesthetically satisfied by the relationship of each part of a whole.



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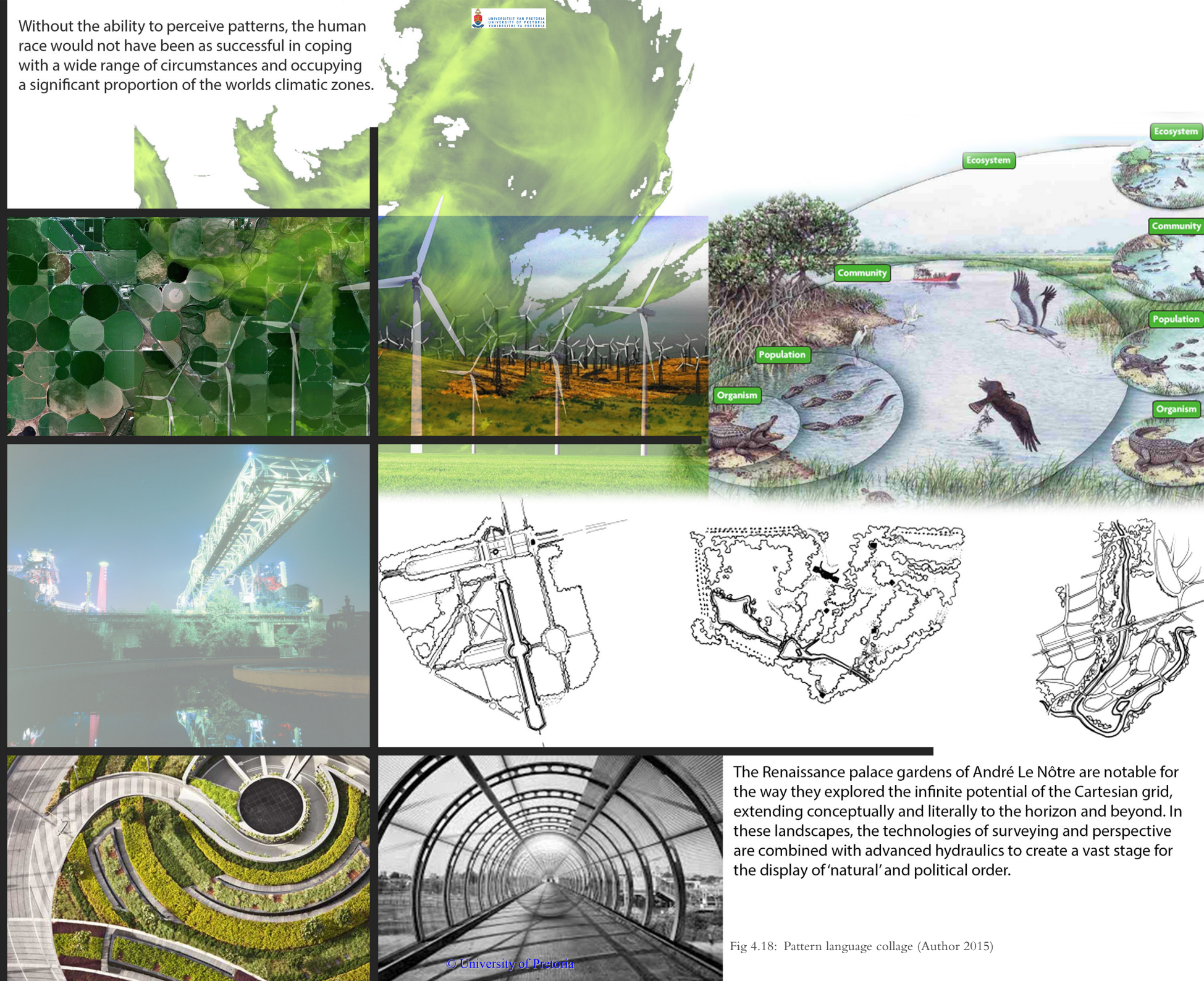
The refocus on process highlights the phenomenological and performative role of landscape, and a contemporary reclaiming of site creates palimpsest-like patterns in which earlier site histories are excavated, reinvented and reinscribed.

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eated them.  
etween processes.

Without the ability to perceive patterns, the human race would not have been as successful in coping with a wide range of circumstances and occupying a significant proportion of the worlds climatic zones.



ord at night showing the  
elict industrial geometry,  
nd organic regeneration.

The Renaissance palace gardens of André Le Nôtre are notable for the way they explored the infinite potential of the Cartesian grid, extending conceptually and literally to the horizon and beyond. In these landscapes, the technologies of surveying and perspective are combined with advanced hydraulics to create a vast stage for the display of 'natural' and political order.

Fig 4.18: Pattern language collage (Author 2015)