GLOSSARY

The following Glossary is arranged alphabetically according to the »Species of Theses« employed by the authors, from ATLAS to WRITING-DRAWING. The contributions appear here side by side, without suggesting a hierarchy or thematic boundaries. Together, they provide a broad overview of what practice-oriented research looks like in different contexts today. Among them are well-established research formats as well as experimental ones that challenge the conventions of the scientific article. The glossary is intended as a loosely structured collection that emphasises the multiplicity of approaches, and their open-ended possibilities in research concerned with practice.

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ATLAS
Comprehending Enclosures of Urban Nature

Anna Keitemeier

Abstract: The enclosing of spaces of nature in urban contexts is today again a common practice in Paris. Whereas modern planning produced open green spaces, multiple changes in the late 20th century resulted in the revival of the *urban park*, which refers again to the traditional element of structural enclosing. After defining the enclosing of spaces of nature in Paris as a research object and situating the genre of atlas in research practice, this article elaborates upon the *atlas* as an epistemic genre and a visual form of knowledge production. Urban landscape projects realized in previous decades are presented while critically discussing the applicability of the atlas to urban and landscape design research.

Keywords: Altlas, Design Research Methodologies; Urban Landscape Design.

The Enclosing of Spaces of Urban Nature in Paris as Research Object

In France it is common to enclose urban parks and public gardens. Elements of enclosing are particularly present in the Parisian urban space and they manifest spatially in different forms, as walls, fences, and ditches, often equipped by street furniture and technical devices. As this form of separation is an element of the everyday urban landscape, it does not usually receive closer attention from the locals. For me, a person socialized in Germany, where parks are commonly open green areas, these borders in urban space are still remarkable elements, and the further I investigated the types of enclosure, the more I was intrigued. Etymologically, the terms *garden* and *park* derive from the act of enclosing a plot of land (Turner 2005: 1; Vernhes 2015). Accordingly, the enclosing is an inherent element of these outdoor spaces, which not only fulfill a functional and protective role but also a symbolic one (Berque 2011). The structural enclosing separates the garden from the surrounding rural or urban territory and it is only through this element that the

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garden is individualized and autonomous (Mosser/Brunon 2007: 59). As a spatial configuration specific to urban landscape design, the enclosing intervenes into human-dominated spaces of nature and highlights a historically specific and culturally determined element of separation. In differencing and connecting at the same time, the enclosing constitutes in itself a space where different gestures and activities of control are performed. It is the aim of my doctoral thesis to situate the contemporary practice of enclosing in a *longue durée* (Braudel 1958) – the term anchored in the French Annales School – giving priority to long-term historical structures –and to question its spatiality and materiality as a manifestation of epistemic views, notably the human/ non-human relation.

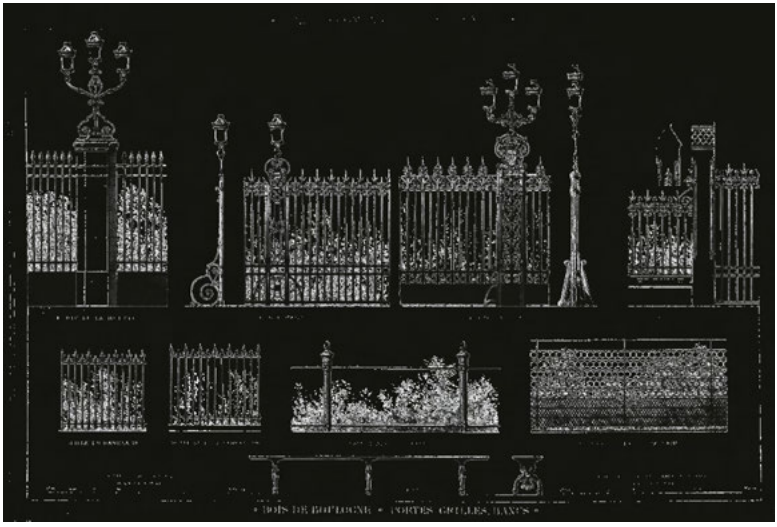
The Ontological Ambiguity of the Garden

Foucault describes the garden as the most original form of *heterotopia*. According to him »heterotopias always presuppose a system of openings and closings that makes them at once isolated and penetrable« (Foucault 1984 [1967]). Consequently, an ontological ambiguity is touched upon here: The garden as an *other place* is defined through its border and at the same time necessarily transcends it (Mosser/Brunon 2007: 66).

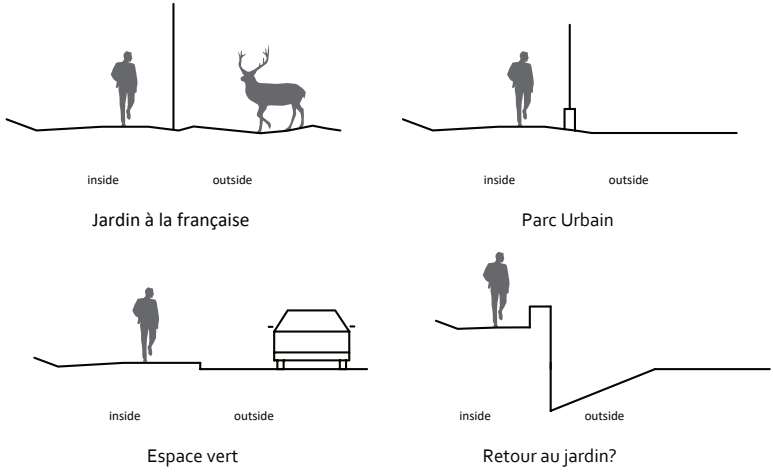
From the Jardin à la française to the Retour au Jardin at the End of the 20th Century

In order to comprehend today's role of enclosing spaces of nature, the element has to be investigated in a *longue durée* of French landscape design. In this context, the baroque *jardin à la française* has to be underlined, being characterized by the principle of imposing order on other living entities. The overarching symmetry is one manifestation of the human ambit of control over nature (Haubl 1999: 48–49; Turner 2005: 292–295).

Further, the »Transformation de Paris«, mainly directed by George Eugene Haussmann was a vast public works program executed between the 1850s and 1870s that completely changed the city's morphology and image. Within this transformation, the creation of a modern system of public green open spaces played a major role. The engineer Adolphe Alphand realized squares, parks, and forests, in which English landscape architecture and notably the residential squares of London served as references (Alphand 1867–1873; Lawrance 1993: 114). Whereas the large forests at the periphery of the city remained mainly open, squares and urban parks in Paris were explicitly subject to regulation and guarding, which manifested in the installation of



1.
Emile Adolphe Hochereau (1867 –1873): »Bois de Boulogne. Portes, grille, bank«, engraving in: Adolphe Alphand: Les Promenades de Paris. Public Domain.



2.
Enclosing spaces of naturein longue durée of French landscape design. Drawing: Anna Keitemeier.

fencing (Santini 2021: 252–256). These elements used were part of the uniformity of street furniture (fig. 1).

The post-war period in France, characterized by economic boom – *Les Trentes Glorieuses* – is known to go hand in hand with the urban planning goals of functional separation, declared in the Charter of Athens (CIAM/Le Corbusier 1946 [1943]). The notion of »espace vert« (Mosser/Brunon 2006: 19; Mehdi et al. 2012) prevailed in this period and the identity or aesthetic quality of »green space« was most often not the center of attention. It was considered that there was a qualitative and figurative crisis of the urban landscape design project (Cortesi 2000: 37–40).

Multiple turning points set in motion a reversed trend in France starting from the 1970s on: First, a growing awareness of ecological concerns (Charvolin 1997), second, an increasing attention towards the social aspects of the built environment (Ministre de l'aménagement du territoire 1973), third, transformations in academia and in the training of landscape architects (Dubost 1983; Blanchon-Caillot 2007), and fourth, a renewed regard for the past and understanding the city through its morphology, namely its buildings and spaces (Lucain 1981).

As new urban landscape projects were installed on the conversions of former industrial facilities located in the central districts, these designed spaces emerged once again as an independent element of the urban morphology. The competition of the Parc de la Villette in Paris is considered as a key event with international significance that launched a revival of the »urban park« and set in motion a shift in urban landscape architecture This is debated in French art history discourse as the »Retour au jardin« (Mosser/Brunon 2006: 21), referring to the work of Rossario Assunto.

After having sketched these key developments in the enclosing of spaces of nature in French landscape design history, fig. 2 aims to give a visual overview of this evolution. Short hand sections are used, as this type of drawing is not only demonstrative, but is also a key tool in the process of landscape design (Bava/Hössler/Philippe 2021: 5).

The Atlas as Tool to Think through Urban and Landscape Design Research

The atlas as a time-honored genre has recently been rediscovered in architectural design research. In the tradition of the 16th-century geographer, Gerardus Mercator, the notion of atlas became associated with cartography,

which in the following centuries aimed to show the word as it *really* was and to produce *true* knowledge about the surface of the earth (Halder/Michel 2018: 12). Especially with the rise of modern nation states, atlases were seen as a medium of power, they became tools of education and everyday objects. Today, many alternative approaches have emerged (Kollektiv Orangotango+ 2018). The following references show how the atlas has become an evolving epistemic genre.

The Atlas as a Processual Work Approach

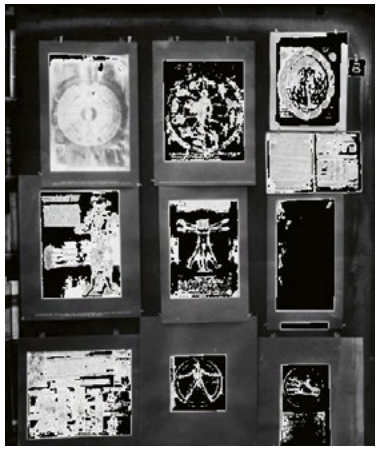
One inspiring case of the notion atlas is the *Bilderatlas Mnemosyne* by the historian of art and culture Aby Warburg from the 1920s. Although this work was never finished and only published in a book posthumously, the way that Warburg conducted his analyses had a significant impact on research methods in various disciplines, launching an »iconic turn / pictural turn« (Bachmann-Medick 2016: 232, 250–252). Moreover, the *Bilderatlas* has been called an »Organon« of transdisciplinary visual studies (Diers 2006: 185).

In this research Warburg conducted a form of media archeology, referring to an immense archive of visual material that he pinned on different thematic panels (fig. 3). As he continually reorganized his material and made photos of the different states of configuration, Warburg followed a processual work approach. The research process is thus an activity in situ and in actu, resulting in a spatial constellation and a common site for contemplating and reflecting (Weigel 2013: 4–5).

Contemporary Forms of Atlases in Spatial and Urban Design Research

The atlas has been rediscovered as a concept in architectural research and collaborative design practice in recent years. Other than the approach from Warburg, these atlases usually contain visual material that is not only collected, but also created by the researchers. Producing these forms of atlases follows at least two scopes: First, they are a tool for knowledge production in research as they bring together different visual media, and second, they aim to classify existing (built) phenomena in order to serve as a reference system and handbook for practice. In the following, three publications of this type of atlas are presented.

The publication *Squares. Urban Spaces in Europe* (Wolfrum 2015 [2014]) compares different squares in Europe. The projects investigated are made comparable by using the method of drawing, namely redrafting (ibid.: 310). Consequently, all projects are drawn in the same scale and manner, namely



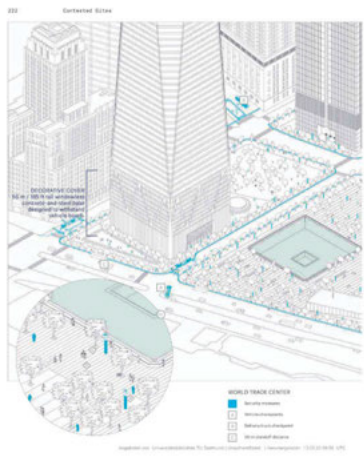
3.
Panel B of the final version of Warburg's Bilderatlas, 1929.
Courtesy: The Warburg Institute.



4.
Wolfrum, Sophie (ed.) (2015, 175): Squares. Urban spaces in Europe, Basel: Birkhäuser, Place Georges-Pompidou. Drawing: Francesca Fornasier and Heiner Stengel.



5.
ARCH+ 191/192: Schwellenatlas – Von Abfallzerkleinerer zu Zeitmaschine (2009, 26), Laurent Stalder/Elke Beyer/ Kim Förster/Anke Hagemann (eds). Absperrgitter (barrier grid). Drawing: Katja Gretzinger.



6.
Deane Simpson/Vibeke Jensen/ Anders Rubing (eds)(2016, 223): The City between Freedom and Security. Basel: Birkhäuser. World Trade Center 74°W. Drawing: Line Myhre, Anders Sletten Eide.

black line graphics (ground plans, views, sections, and axonometric drawings). In the introduction, Wolfrum points to the axonometric projection as a »three-dimensional, immediately understandable image« (ibid.: 9). Moreover, the elements that are presented in public space are very simplified, for example there is only one type of tree and human figures are absent.

The project »*Schwellenatlas*« (threshold atlas), published in the architecture magazine *ARCH+* (Stalder/Beyer/Förster/Hagemann 2009), investigates 45 everyday elements of threshold. In adding photos and texts, and especially in developing their own drawings, all elaborated in the same manner to make them suitable for comparison – namely simple graphic isometrics – this research aims to make the different elements comparable. Placing these line graphic isometrics over a plain background, the focus is on the structural character of the element. No human or other living form is represented in the axonometries.

A third reference to be mentioned in this context is the publication *The City between Freedom and Security* (Simpson/Jensen/Rubing 2016). Although the notion of atlas is not mentioned, the book follows a similar approach to the other ones, that is collecting and elaborating visual material: »Isometric drawings, maps, analytical diagrams, and timelines are used to describe the composition, organization, and disposition, as well as the consequences, of the securitization of space in different settings« (ibid.: 177). Here again, axonometric drawings of the situations and the color-coding of different elements are used as a method for comparison. Human beings are presented – as crowds and not as individuals – in a simplified manner.

You Never Read It, You Consult It: The Power of the Atlas

What these three publications have in common is that their predominant visual elements are line drawings, especially axonometric projections. These forms of illustration – as every form of graphical representation – contain an inevitable abstractness. They are the result of selection, omission, isolation, distance, and codification – and are never neutral or passive. Whereas in former times axonometric projections served as tools in the design process and as a method for documentation and comparison, they have progressively become an analytical tool, as shown in the work *Histoire de l'Architecture* (Choisy 1899).

As manual drawing has shifted to digital models in recent decades, the practice of drawing in planning disciplines has again profoundly changed. Being extracted from digital models, today axonometric drawings are rather

demonstrative and not *generative* (Lucas 2020: 164). It is particularly these architectural representations that lead to a dry and factual style of visual storytelling. As the juxtaposition of these drawings suggests connections that cannot be represented in pure text form, these collections create their own powerful form of narrative, focusing on the structural, and apparently *objective*, configuration of space.

The Atlas as Method for Understanding the Enclosing of Spaces in Four Examples over Four Decades

Tracing the Development of Urban Landscape Design

Four parks, designed in the last four decades in Paris and the *Métropole du Grand Paris* in the context of urban redevelopment projects of former industrial sites, are used in this article to show the latest developments in urban landscape design and serve as examples of the atlas applicability: Parc de la Villette (1980s), Parc André Citroen (1990s), Jardins d'Éole (2000s), and Parc de Billancourt (2010s).

Parc de la Villette was part of a transformation project located on the periphery of the 19th arrondissement. »Le Parc - Espace ouvert« was at the center of the competition program (APUR 1975), inviting the participants to orientate their proposals toward the more traditional functions of a park, while also aiming to realize an open park without a fence (APUR 1975: 19). The competition entries changed the discipline of landscape architecture and the urban landscape project on an international level (Barzilay/Hayward/Lombard-Valentino 1984), declaring the park once again as a structural element of the city. As the project was ultimately directed by Bernard Tschumi, the design is mainly characterized by an architectural vision over space, considering landscape secondary. The park opened in 1983 and was realized without structural enclosing. In keeping an openness toward the urban surroundings and in placing some building structures on the green space, the Parc de la Villette marks the shift from the former modernist »green space« to qualitative elements in urban landscape projects (Cortesi 2000: 41–44).

The international competition for the Parc André Citroën in 1985 (Garcias 1993: 100), located on the banks of the Seine at the 15th arrondissement are in line with what is declared »retour au jardin« (Mosser/Brunon 2006). Realized by an interdisciplinary team of landscape architects, that is to say, Gilles Clément and Alain Provost, and architects, namely Patrick Berger with Jean-

François Jodry and Jean-Paul Viguier, the Parc André Citroën opened in 1992 (Starkman 1993: 88). The project transgresses the disciplinary boundaries between architecture and landscape and rethinks the human – nature relation. Furthermore, it remakes traditional elements of the garden, such as structural spatial and material enclosing. A broad variety of enclosure typologies are realized, leading from hedges, walls, and fences to haha-ditches.

The Jardins d'Éole in the 18th arrondissement was installed on a former railroad wasteland, the so- called Cour du Maroc, and was the result of a long history of political mobilization from the 1990s onward. As the site was formerly a place of conflict between drug dealers and residents, the competition, launched in 2003, was accompanied by sociologists (Renaud/Tonnelat 2008). The winning project of Claire and Michel Corajoud is characterized by green spaces on different topographical levels in the north and a more mineral space in the south. Whereas the initial request was to create a park open and accessible to all without constraints, there was a public fear that the park would be taken over again by drug addicts (Renaud/Tonnelat 2008: 62). Finally, when the project was realized in 2007, it contained structural enclosures on different levels that separated several spaces for different uses. The enclosing elements were mainly designed as simple vertical wire elements which still allowed a visual permeability.

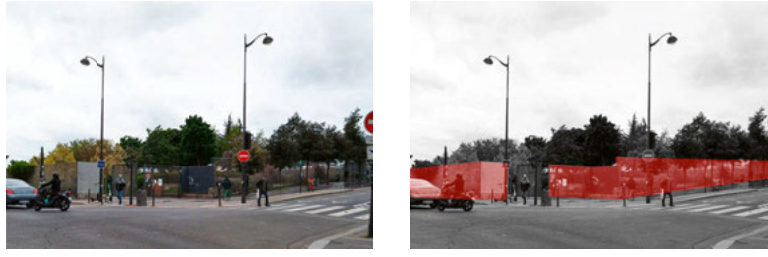
The final project to be discussed is the Parc de Billancourt in Boulogne-Billancourt, a suburb in the Métropole du Grand Paris, characterized by its recent high densification due to the urban redevelopment of the former Renault industrial sites. The site's redevelopment program, the so-called Trapèze, foresees an ecological transformation of the terrain with a park in the center, which is again defined as a constituting element of the urban fabric, serving simultaneously as the main flooding area when the Seine is at high tide (Elsea 2018). Agence TER won the 2006 competition with a design that integrates a surrounding water trench as a constitutive element of the project, serving as a reservoir during high water and concurrently fulfilling the function of enclosing this urban space of nature. The designers aimed to »reinvent the landscape park of the 19th century, where the landscapes are given to see« (Agence TER 2022: own translation). Finally, the realization in 2017 was characterized by different heights, namely the park being on a topographical lower level than the surroundings, thus resulting in a visual permeability from the outside to the inside, even during times when the park is closed.



7.
Parc de la Villette, Paris. Entry from Avenue Jean Jaures.



8.
Parc André Citroën, Paris. Haha-ditch, Rue de la Montagne de l'Esperou.



9.
Jardin d'École, Paris. Entry from Rue d'Aubervilliers.



10.
Parc de Billancourt, Boulogne-Billancourt. Entry from Avenue Pierre-Lefaucheux to the Parc Est. Photography and post-production (2018- 2021): Anna Keitemeier.

The Making of an Atlas: Collecting Data and Elaborating Visual Material

In regard to these different types of enclosed spaces of urban nature in Paris, the method of atlas is used as a processual work. The data that constitutes the atlas consists of my own visual material collected and elaborated from site visits. By (post-) producing it in a similar manner, the aim is to make the different sites comparable. Thus, in bringing these different elements together and rearranging them again and again, the aim of my atlas is to carve out differences and commonalities between the design projects, and to reveal hidden linkages.

The investigation of the projects in situ and in actu is a fundamental research practice of my study. I am hereby inspired by the *Mouvance de la Vilette* movement with its *approche sensible*, which declares the sensual experience as a central element in the construction of spatial entities (De Marco 2016). This research takes the human body as an agent of knowledge production, viewing especially the body's movement in public space as active research practice (Luxembourg 2019: 14).

Photography and Cartography as Tools to Catch the Present

A first group of visual material is formed by photography and cartography. While strolling around on site, snapshots of various situations along the peripheral margins of the parks are taken (figs. 7-10, left column). Holding the camera at a level of about 1.60 meters, these photos aim to mirror the eye-level of the researcher walking upright on the terrain. Then, in the post-production process, the images are transformed into black and white, and the elements and devices that constitute the enclosure of the spaces of nature are color-coded in red (figs. 7-10, right column). This step aims to work out the constitutive elements of the enclosing.

Second, maps form another group of images to reveal the movement on site. The background layer of these cartographies are satellite pictures from Google Maps. In showing the spatial situation from above, these images reveal how the urban park is situated in the adjacent and larger urban morphology. Emphasis is put on the horizontal spatial configuration of the enclosure. To show these spatial organizations of the park, its surface is also marked in the post-production process in red. Thus, the physical demarcation between the space of nature and the surrounding urban fabric is highlighted with a red line, and entries and threshold zones are respectively tagged. This form of cartography also contains an inevitable abstraction, as the verticality of the enclosing elements cannot be represented.

The Production of Isometric Projections

In the third step, the observations on site led to the production of my own orthographic isometries. In aiming at the comparability of the different spatial configurations, all drawings are developed in the same scale and in the same manner, more precisely as architectural line drawings, carried out with computer-aided design software. By color-coding in red the specific architectural elements that compose the enclosure and inking in green the »nature«, the representations make it possible to discuss differences and commonalities in the types of enclosing. As already emphasized in the previous paragraph, this form of graphical representation also contains an inevitable abstractness. The focus of these images is on the spatial composition and highlighting of enclosing devices. In this case, the way human beings and other living entities interact with these built elements and how they make these spaces their own is not emphasized. People are inserted as black silhouettes, serving only as an approximate scale. The diversity of the vegetation on site is reduced to one type of tree which is presented in green lines and green surfaces.

Types of Enclosing Spaces of Urban Nature

The analysis of the different examples in a similar manner by using the method of atlas identified three main types of structural enclosure. fig. 13 shows the three examples drawn as short-hand sections, the same type of drawing used in fig. 2. The first one reveals an open configuration, where the boundary between the inner and outer space is dispersed. It is demarked only by some single elements like pillars. This form of threshold, when understanding it as a space of transition in itself, is found mainly in the Parc de la Villette. The second type, which is predominant in the design of the Jardins d'Éole and in some parts of the Parc André Citroën, is a form of border that articulates mainly vertically, in that it permits visual permeability due to the use of translucent material such as wire with open meshes. The third type is the most complex figuration of enclosing as it expands spatially on different levels and is composed of different materials, such as concrete and stone, but also living and fluid elements like vegetation and water. The natural elements in particular are not static and thus difficult to grasp and represent in the graphic representation chosen, namely line drawings. In this overview, only green lines represent the border's natural component and a grey horizontal line indicates the water's constantly changing height. This last type of border is found mainly in the Parc André Citroën and the Parc de

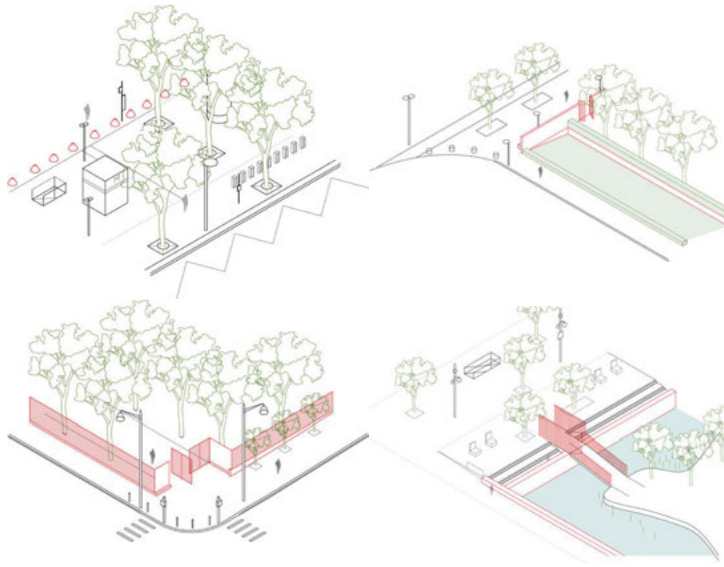




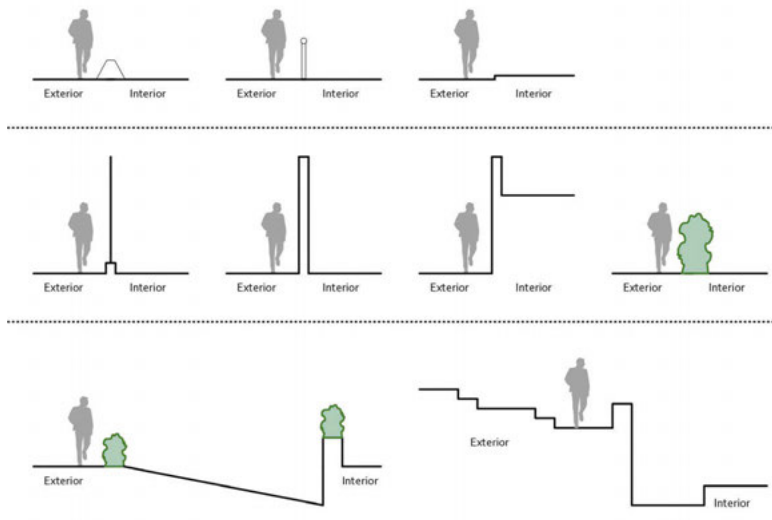




11.
From top-left to bottom-right: Parc de la Villette, Parc André Citroën, Jardins d'Éole, Parc de Billancourt. Satellite images: Google Maps. Post-production: Anna Keitemeier.



12.
Isometric projections of situations of park enclosings. From top-left to bottom-right: Parc de la Villette, Parc André Citroën, Jardins d'Éole, Parc de Billancourt.



13.
Types of enclosings of nature in contemporary urban landscape designs. Drawings: Anna Keitemeier.

Billancourt, both containing deeper reflections on ecology and the human relationship to nature. This last example in particular shows that the applicability of the chosen approach has to be critically reflected as it cannot convey the vegetative component of enclosures as changing entities.

Concluding Reflections: The Atlas as a Process in Urban and Landscape Design Research

In following a processual approach, Aby Warburg comprehends the atlas as a dynamic tool of knowledge production that is able to reveal hidden linkages and enduring cultural structures. In aiming to point out these lasting connections between the research material, Warburg's objective is similar to the interest of the *longue durée* (Braudel 1958). The former's novel approach, namely the construction of the atlas as a visual memory bringing into motion a paradigm shift, shows that epistemic reference systems and methodologies – in short, ways of knowledge production – are constantly evolving.

I also understand my research practice as an open process of collecting, reorganizing, and producing knowledge. With reference to three examples of atlases in architectural and urban design research, I stress that the epistemic significance of confronting and the dialoging of different factual visual material is to animate reflections on the underlying linkages. Furthermore, I consider my atlas as a snapshot of an open processual approach of broader methodological investigations in urban and landscape design research. As »openness« is also an intrinsic characteristic of the research object –urban spaces of nature, being under constant transformation – an adaptive method is required to provide answers to further emerging questions.

Taking into account my atlas's intrinsic characteristics of openness and constant renewal, the visual material collected has to be examined critically. Whereas photos and cartographies can be seen as being able to catch the present in a (more or less) neutral way, the line graphics and their interpretive character are of another quality. Coming from a background of architecture and urban design, my perception is trained for the static dimension of the built environment, resulting in the ambit of clean representations of line graphics, such as the descriptive axonometries of the references discussed and those elaborated in this research. These forms of representation, playing mainly a demonstrative role, are one-sided reductions of the public space as they can only illustrate the *factual elements* of spaces, omitting the transfor-

mative and living character of the landscape projects. Indeed, they are not able to demonstrate moving entities, such as humans and other forms of the living like vegetation in public space. These representations remain silent on how different living entities interact with these spaces.

In taking the creation of the atlas as a processual approach of collecting, reorganizing, and producing knowledge, my dissertation project keeps exploring the integration of the visual material that is capable of better understanding the living character of public spaces.

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