HEPIA Genève
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joint master of architecture

Reading Landscapes II

« Le temps retrouvé » - Lectures des paysages jurassiens

Theory Seminar Sbu
March 2nd -6th 2015 in Saint-Imier, Switzerland
Bern University of Applied Sciences - Architecture, Wood and Civil Engineering
Joint Master of Architecture

“The truth of architecture is always concrete.”

Terunobu Fujimori

These forests unapproachable by death,
That shall endure as long as man endure...;

The immeasurable height
Of woods decaying, never be decayed
The stationary blast of waterfalls...

William Wordsworth (1770-1850), The Prelude 1850

Image Front & Back:

Gustave Courbet
Paysage dans le Jura, 1864

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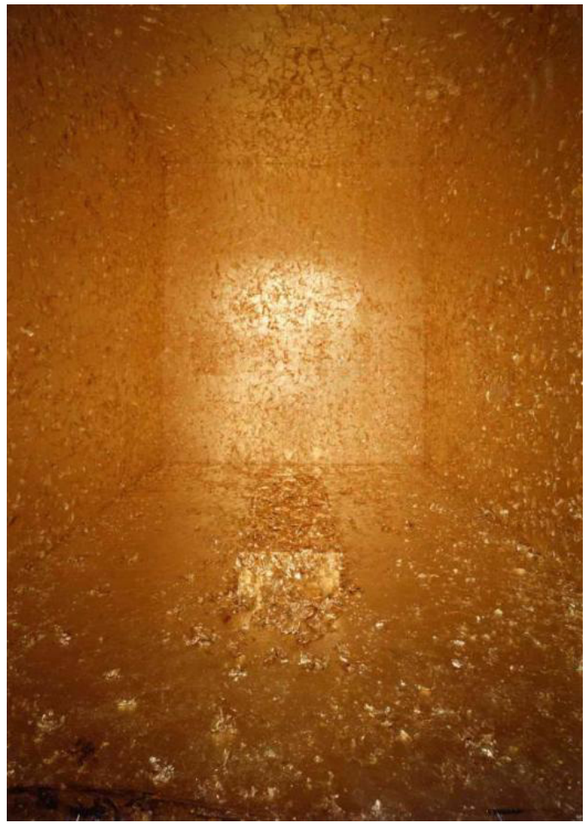


James Lee Byars
The death of James Lee Byars, 1982/1994
© Estate of James Lee Byars

« Le temps retrouvé » - Lecture des paysages jurassiens

In this Spring Semester 2015, the Theory Seminar S4 – Reading Landscapes II – « Le temps retrouvé » – Lecture des paysages jurassiens will take place in Saint-Imier, a charming little town located in the Jura (Canton of Berne). It seems this spot is far removed from the rapid and stressful changes that we, and the society we live in, are experiencing. On arriving here from the noisy capital and cities, we seem to find what we believe to have lost: time, serenity and ourselves. How can we explain this achievement of landscapes, of which the Jura offers so many examples? How can these spatial-atmospheric qualities be preserved in view of the fact that this region won't remain „untouched" and is in need of a further economic development?
In fact the landscape of the Jura is not "untouched" even its most pastoral sceneries are the result of a long process of shaping by nature and culture.

We will survey, document and analyse the specific atmospheres of six different communities that are situated in the vicinity of the Parc régional Chasseral: Nods, Sauge (Frinvillier, Plagne and Vauffelin), La Neuveville and Cormoret. Since the conscious perception of atmosphere requires not only an enduring dwelling on the "object" of analysis but even a dwelling in its "object" – an atmosphere is nothing you can perceive positioned vis-à-vis of "it", you have to be "within" it – we will dwell in this region of the Jura.

Saint-Imier will host our meetings and the lectures will be given there: Martin Schuler (geographer) will shed light on the topography of the Jurassic landscape and its geological history. The astonishingly rich cultural past linking the Jura to central events in European history will be introduced by Daniel Glauser (Art Historian). Tim Kammasch will deal with the challenges imposed by the phenomenon of atmosphere on any attempt at a theoretical explanation thereof, and will present ways of documenting and generating atmosphere that can be drawn from poetry and the narratives of literature. Nathalie Mongé (Architect) will convey non-quantifying analyses of spatial-atmospheric qualities used in landscaping architecture and will furthermore introduce strategies as to how to generate atmospheric landscapes. Philip Ursprung (Art Historian) will elucidate the atmospheric perception and design of landscapes by the Land Art movement. As guest critics, the students will receive the support of Géraldine Guesdon-Annan (engineer agricultural and forest sciences), Maurus Schifferli (Landscape Architect), and Nicolas J. Hünerwadel (Architect and Stage-Designer).

The seminar is organised by Tim Kammasch (Prof. Theory of Architecture, JMA-AHB) Stanislas Zimmermann (Prof. Architectural Design, JMA-AHB) and Markus Zimmermann (Research Associate, JMA-AHB).

Saint-Jus: Ian Hamilton Finlay
Ian Hamilton Finlay and Sue Finlay, Little Sparta Sculpture Garden, Dunsyre, Pentland Hills, Lanarkshire
Photo: onceawildchild, 2009

Introduction to the Topic

The Phenomenon of Atmosphere and its Exploration

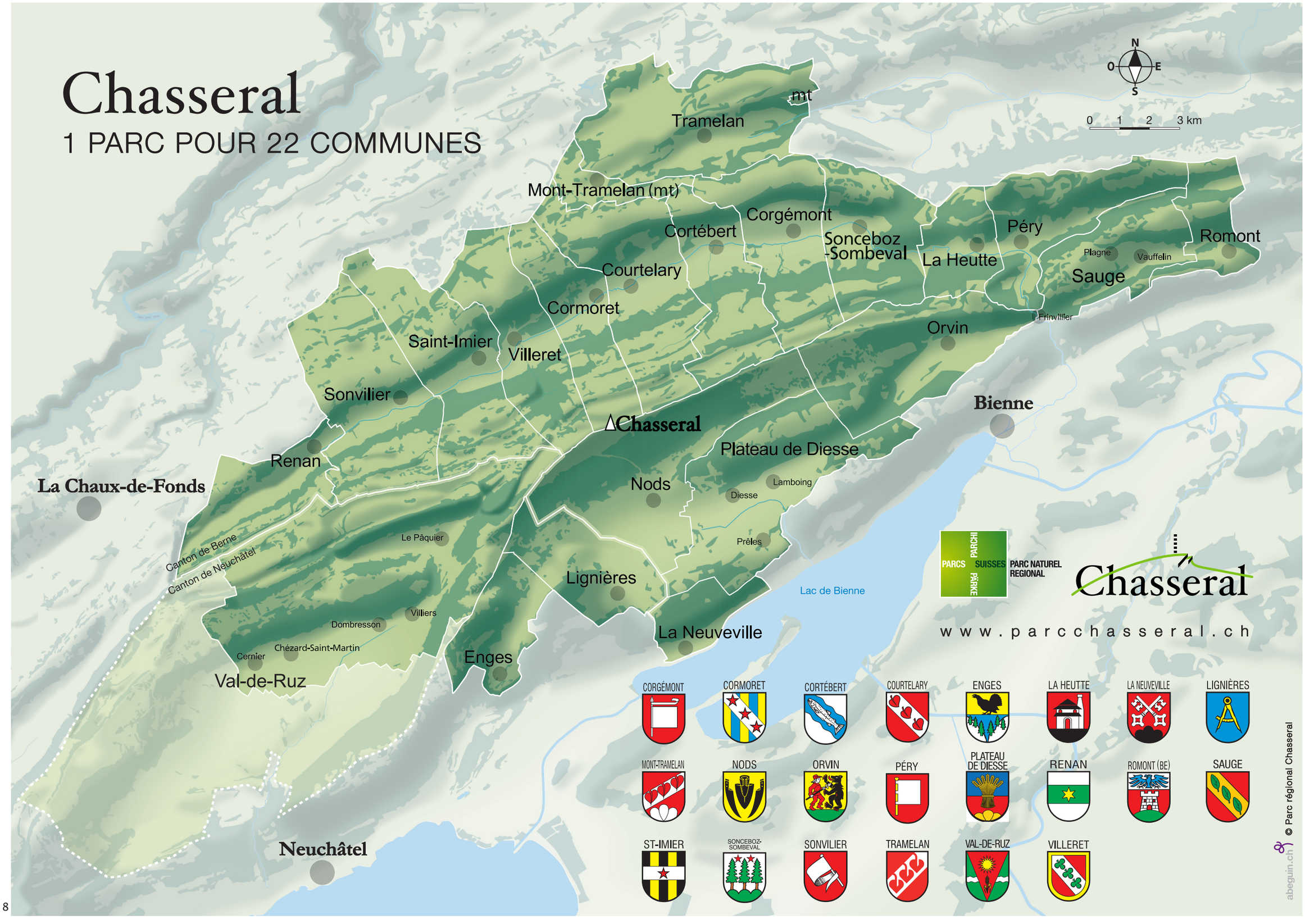
The concept of atmosphere, probably more than any other in the current discourse about architecture, denotes a dimension of the architectonically designed space which though blatantly real and perceptible – even experienced as the quality of a space – nonetheless resists any attempt at measuring and quantifying it. There is also no teaching material in the form of "how to" guides or toolboxes etc. to communicate the generation of atmosphere. Wherever rules fail, learning may help out: contributions are made by philosophy as well as through the evocative descriptions of inner and outer spaces, from a room to a flat, a house, a street, green spaces and parks, natural and built landscapes, that can be found in world literature. In particular the depictions in painting (quite a few architects have their roots in painting or were practicing both architecture and painting, such as Bramante, Michelangelo, von Knobelsdorff), garden and landscape architecture as well as land art can be a source of inspiration and practical knowledge (not rules but experience, attention) for architects. The theory seminars in Burgdorf seek to acquaint students with such disciplines relevant to architecture. The seminar S4 Reading Landscapes II « Le temps retrouvé » - Lectures des paysages jurassiens - offers on the following pages of the reader a general introduction to the traditions of the art of horticulture and landscape architecture. The lectures will then provide insights into the natural and cultural history of whichever case study the students will be working on for a week: in the municipalities of Nods, Sauge (Frinvillier, Plagne and Vauffelin), La Neuveville and Cormoret, which are situated within the Bernese Jura, in the Parc régional Chasseral, that derives its name from the Mont Chasseral, and in its immediate surroundings.

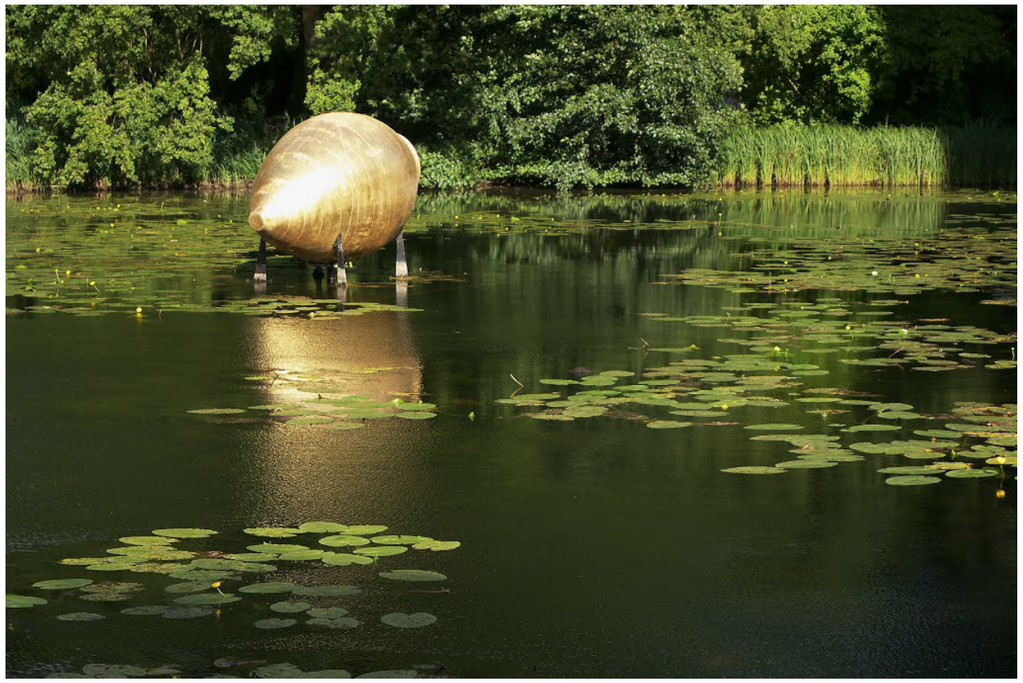
What can architects learn from landscape architecture?
(the list is not meant to be exhaustive!):

1. Very specific tools that enable us to better capture the spatial-atmospheric qualities in situ: landscape architecture employs methods of representation that have been nearly completely forgotten in the course of the computerization of architecture. In this way, it manages to document aspects of our experience of space, such as moods, the effects of colours, materiality, the factuality of which cannot be reduced to metric dimensions.
2. The meaning-generating force of the constellation: the relationship between body and space volumes, i.e. between substance and interspace (distribution, density) of nearby as well as distant spatial relationships for our perception.
3. Related to the above: overcoming the focus on the building substance and its form, still prevalent in architecture.
4. In contrast to architecture, where nowadays there is an all too quick abstraction away from the concrete – which occurs already at the stage of working with plans and with (analogue as well as digital) models – landscape architecture pays attention more to the fact that we never perceive space from a distance, from the outside, but always "embeded" or steadfast (»inständig«: Heidegger), i.e. by being bodily-mentally involved with it respectively integrated within it.
5. As far as the generation of atmosphere is concerned: landscaping not only engages the visual sense of human beings but also the olfactory and the haptic ones, the complete body-synaesthetic and kinaesthetic perception.
6. Landscape architecture (naturally) places a strong emphasis on time since each landscape is alive and continually in motion, and not only in terms of the various images offered by the living elements within the landscape during the annual seasonal cycle, the changes through light, climate and growth and decay, but also the temporal dimension of its geomorphologic development – its natural history, as well as the history of its cultivation by humans – its cultural history. A third dimension of time to be considered is finally our sequential perception. Paths layouts are of central importance for the creation of atmospheres as they lead our perception and open up various aspects in temporal sequence to the recipient integrated into the landscape. This last point is considered in architecture under the category of site development and servicing (circulation) customarily only from a purely functional point of view.

Chasseral

1 PARC POUR 22 COMMUNES





James Lee Byars
The Spinning Oracle from Delphi, 1986
Castle of Moyland, Bedburg-Hau, Germany

The image of the landscape inclusive of its inscribed settlement structures, as in the case of the municipalities in the Jura, describes the architecture of landscape to a certain extent as a synesthetic and kinaesthetic lived network woven of a succession of tiny touches, in which the recipient is integrated in a corporeal-mental way.

How to theorize atmosphere?

In Architektur und Atmosphäre (Munich 2006), the philosopher Gernot Böhme addresses the atmospheric dimension of space: he mentions that it is non quantifiable because it is concerned with the way spaces affect us. This is what Böhme calls »atmosphere« or also “corporeal space” (p.15).

What we then experience in spaces is impossible to »measure«, just as in the case of a toothache. Yet the experience of space is neither a purely subjective experience, let alone mere imagination, nor is it possible to tie down atmosphere in space as being the latter’s objective characteristic. Rather, atmosphere is constituted by a relationship between space and the human being exposed to and situated in it; according to Böhme, atmospheres respectively spatial-atmospheric qualities are »quasi- objective«.

If architecture deals with spaces for human beings, if it places human beings at the heart of its endeavours, it will not be sufficient to declare them the measure of all things only to measure them like any other thing. Furthermore, it is necessary to take into consideration that a human being is a body, alive, feeling and experiencing, and that it has the faculty of self-awareness and self-perception, we speak of »enlivened corporeality« (belebte Leiblichkeit) (Böhme 2006, 14) and its „existential orientation” (Befindlichkeit); the latter term already suggests the spatial dimension of our form of existence.

If architecture aims to respect human beings as the measure of its art, it must take a human measurement of human beings, i.e. try to comply with their perception of space even if this is deemed »unscientific« or »irrational«. Already in the preface to his work Architektur und Atmosphäre, Böhme tries to formulate new categories for the perceived impressions of space from the perspective of human beings (as sentient beings in space). They are for example: narrowness and spaciousness, which are not metric entities to be expressed in numbers – their value depends on their actual spatial constellation and configuration (such as the effect of light and the materials chosen), i.e. they are therefore relative, dependent on the built context as well as the senso-motoric perception and the recollections of human beings, shaped by personal experience as well as cultural conditioning – in fact the role of the individual and collective memory, the »image« of the landscape established in a culture, is essential for the understanding of the phenomenon of atmosphere.

Before the controlling gaze: primary, corporeal perception of spatial atmosphere

In his essay The Work of Art in the Age of its Mechanical Reproducibility , written in 1936, Walter Benjamin stresses the essentially optical and tactile perception of architecture:

> *»Buildings are received in a twofold manner: by use and by perception. Or, better: tactilely and optically.«*
>
> (Walter Benjamin, The Work of Art in the Age of its Mechanical Reproducibility, Michael William Jennings, Brigid Doherty et al. (eds.), Harvard 2008, 40.)

For Benjamin, buildings are the paradigms of an art that is mostly received in an unfocused way. In everyday life, architecture is, so he claims, perceived perfunctorily and casually, in a »state of distraction« (40). »On the tactile side, there is no counterpart to what contemplation is on the optical side« (40). Both ways of perceiving architecture, optical and tactile, are characterised by habit:

J.-W. v. Goethe
Swimming Perception, 1887
Aesculap-Temple at Villa Borghese, Rome, Summer

> *»Tactile reception comes about not so much by way of attention as by way of habit. The latter largely determines even the optical reception of architecture, which spontaneously takes the form of casual noticing, rather than attentive observation.«*
>
> (Walter Benjamin, The Work of Art in the Age of its Mechanical Reproducibility, 40.)

The perception of aura, whose loss in the age of industrially produced visual reproductions is discussed by Benjamin with a view to the consequences in terms of art experience, can be interpreted as a special case of atmospheric perception. This becomes clear when one consults a passage from Goethe's novel Elective Affinities (1810), about which Benjamin wrote a detailed essay:

> *»His [man's, T.K.] character, personality, inclinations, tendencies, the locality in which he lives, his environment and habits together form a whole in which he lives (the German text reads »schwimmt«; »swims«) as in his own element, his own atmosphere, and in which alone he can be comfortable.«*
>
> (J.-W. von Goethe, Elective Affinities, transl. by R.J. Hollingdale, London 1971, 2005, 287.)

Even if the quoted passages occur in quite different contexts, one can at least state a few structural similarities between experiencing aura and perceiving atmosphere: the spatial character of atmosphere the person who perceives finds himself in, which Goethe stresses by his constant use of the preposition »in«, is suggested by Benjamin when he talks about the aura's »genuineness« and the necessity, if one is to experience aura, to see the original, undergo the ritual and exertion of pilgrimage and step into the work of art's sphere. Benjamin emphasises aura being simultaneously close and remote with regard to the person perceiving. Nevertheless, this does more than explain the peculiar fuzziness that pertains to the perception of aura: it also stresses the spatial dimension of experiencing aura. Furthermore, it is remarkable that habit, which according to Benjamin determines tactile as well as visual perception, plays an important role in the perception of aura and atmosphere for both Goethe and Benjamin.

The notion of »habit« brings the social and historical dimensions of experiencing aura and atmosphere into play. When images appear in our mind's eye, seemingly combining by free association, when we remember stories and past times we experienced ourselves, when we remember dreams and desires (»inclinations« in Goethe's words), we experience ourselves as not being master of our own will. The passage quoted from Goethe's Elective Affinities comes to reflect on this affective situatedness, in which we internalize our social environment into our habitual actions, and, in so doing, always also reconstruct our living environment. Its rules and patterns inscribe themselves into subjective experiencing and combine into, sometimes unpredictable, connections that underlie, as dispositions, the motives of our actions.

In the quoted passage Goethe describes the disposition from out of which people experience their environment including other human beings. According to Goethe's ontological definition, the »ability to meet« is a basic existential state (Heidegger) rather than a conscious human ability. It seems that humans cannot but act in this way: they quasi consist in coming together and being affected by each other and the surroundings. But this basic existential state is a wobbly one: there is no secure ground for confronting one's fellow human beings and oneself with methodologically firm steps. Human beings lack a firm base, an unshakable foundation (Descarte's illusion of a »fundamentum inconcussum«), where the thinking self encounters itself and feels secure in self-recognition. Instead, they »swim« in a primeval soup, which is anything but clear, »as if in an atmosphere«. As an existential state, human knowledge and perception has always somehow been with the things and fellow human beings it is perceiving via custom, habit and inclination. It is not outside, but within and involved [»inständig«]: within but without fixed position, humans float or »swim«, so that their primal perception of the world is not focussed but blurred.

The state of being within, »in« the atmosphere, makes it impossible to perceive from a

Pierre Etienne Théodore Rousseau
Cottages in the jura
France, 1834

distance and to differentiate, synthesise and order the received sensory impressions into objects of knowledge: perception is far too fuzzy and chaotic for this. The sensory stimuli, which are subject to enter into resonant interplay with each other, trigger memories that in turn intensify and modify the way we experience things. Georg Franck describes this phenomenon as an »alchemy of emotions«. Succinctly so, given that this process, which can hardly be either controlled or anticipated, creates an amalgam in which external impressions and subjective emotion not only trigger, but participate in diverse interactions and combinations.
Goethe's metaphor of swimming perception also occurs in Georg Franck's essay describing primary perception, where he talks of the »blinking of attention« (»Blinzeln der Aufmerksamkeit«, cf. Franck, Architektonische Qualität, Munich 2008, 230). What he means is an »unfocused way of paying attention, which somewhat unsettles the clear categories into which mind sorts impressions« (Franck, 230). Current research also emphasises this state of being involved or situated »within« when perceiving (which, we remember, manifests itself in Goethe's frequent use of the preposition »in« and his metaphoric description of »swimming in an element«). Thus, Gernot Böhme writes:

> *»There is something spatial about atmospheric perception, which is indeed how to characterise it in general, but it also applies to the particular case of detecting atmospheres via ingression. Atmospheres are detected as some kind of space one blunders into. This is not metric space, naturally, and has nothing to do with space in the sense of geometry but in a most abstract way, for example in the sense of topography. It is space nevertheless, insofar as one is able to step into it, be in it and be encompassed by it. Above all, perceiving it by being mentally and physically involved in it is in itself an experience of space: I am here and I feel so and so. (...) With this, we found a further important characteristic of atmospheres: they are moods that expand spatially in no particular direction – objectively as it were."*
>
> (Böhme 2001, 47)

Let us summarise what causes the fuzziness that pertains to the experiencing of atmosphere: We are dealing with a prereflexive dimension of human perception when the categories of discursive thinking cannot be accessed yet. In this primary experiencing of space the two sources of experiencing, self and environment, are still one. The sense impressions are not isolated and cannot be assigned to individual sensory stimuli (cf. Böhme 1995, 2001; Franck 2008). Instead, when we experience atmosphere, we experience (according to Franck 2008) a complex and seemingly undifferentiated interplay of sensory stimuli and their internal synesthetic bonding with uncontrolled fragments of unconscious remembering and expectations. Experienced atmosphere is thus a complex amalgam, an emergent combination of the above factors, factors that in reality can hardly be told apart, and poses quite a methodological challenge, as it asks for the combination of subjective and objective analytical strategies when analysing the aesthetic qualities of a location.

Galio odorati fagetum
Archive Maurus Schifferli

Cultivating the In-between-Space: Lessons from Landshaping

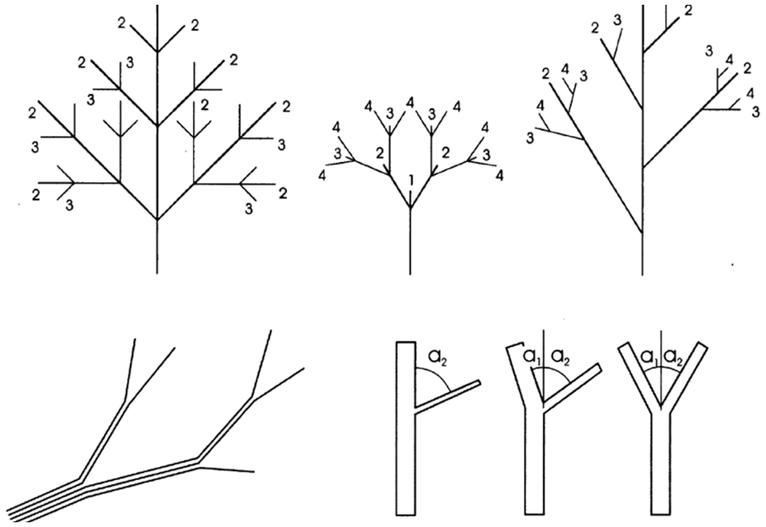
»...mais il faut cultiver notre jardin.«

Voltaire's image of the garden that must be cultivated invokes the call on us to make our technical-instrumental powers available to a non-alienated concept of life and to assume greater responsibility for our own selves through the active pursuit of gardening.
The cultivated natural landscape that is carefully fostered and tended bears quiet and fruitful testimony to the civilisation of the humans active within it. It is not a miracle then, but part and parcel of general knowledge and education, grown over centuries and with great relevance for the architectural design of spaces that is to be found in gardens, like a secret laid bare – in those that still exist, those that exist merely as descriptions and those that are being newly laid. A proposition that contemporary land planning can spurn only at the cost of yet more bleak faceless satellite towns with dead spaces in-between. If we take more ambitious present-day architecture as our yardstick, then we will see that the boundaries between the design of interior and exterior spaces has become ever more blurred of late – in places such as the Rolex Learning Centre we can even talk about ›interior landscaping‹. The theoretical reflection is rather lagging behind at present – as if the categories were failing whereas a cultivated sensibility allows further progress.

La nature n'existe pas:
wilderness as cultural / cultivated landscape or the order of nature

Vegetation communities, developed successively to reach a stable climax, constitute the antithesis to the city and the cultivated landscape it dominates. The typical primeval forest of the Swiss Mittelland is the forest-master beech-forest (galio odorati-fagetum). Forests cover the world wherever humans have not cleared it. After humans conquered almighty nature, the wildness of the forest has been owned by the ruler – at least ever since there has been hunting in the forests. Hunting is a pleasurable activity but also a recurring ritual enactment of man's victory over nature. The notion of „natural wilderness" has lost its usefulness due to the incessantly increasing anthropological appropriation of the earth's surface. It seems therefore more appropriate to speak of cultivated or cultured landscapes, forever undergoing changes because of the interaction of man and nature: metamorphoses. Landscape architects are particularly interested in the question of the order and internal logic of these metamorphoses. They seek the deep structure, the underlying morphologies for these changes.

It is with numbers, i.e. with quantitative methods, that we will attempt to grasp the foundations of the structure of our world order. It is with numbers that we relate our human existence to the environment, to our products as results of our quest for ideals, for what is right or unalterable
– all of which our creative efforts can merely approximate.
Geometry is the result of our efforts to coordinate our physical geometry in space and time. Their relations inscribe themselves in humans as memory, it with their help that humans (re-)construct their world and thus make it predictable. But even the long-lost untouched wilderness used to display a programmatic morphology that resulted – with processual self-directed coincidences of separate elements - in a self-coherent order and logic and finally lead to a climax community. The growing of a beech serves as an example, its morphological design with opposite branching following a strict inner logic. Exterior climatic, geological or plant-sociological influences and disturbances are all factors that lead to the creation of individualization and let in wilderness and chaos – so that no leaf is exactly like any other, as Leibnitz already observed. Among such influences are the fight for sunlight and human manipulations, not intended as the work of an ordering gardener but more often than not as paving the way for chaos.
Contrast this with the garden as a genuine part of a landscape, as a self-contained non-referential mental construct, grown from an idea. It is formed in the mind of an individual, i.e. the landscape as picture is a construct, a symbol that is acquired on the basis of an



Principle of Branching
Archive Maurus Schifferli

individual biography and is then given its final shape in the process of cultural reproduction under the influence of the particular cultural background. These mental landscapes take shape in metaphysical gardens. Within them, part and whole work together, just as they do in a text. The landscape is conceived as a coherent, well ordered unity. The art of uniting attaches a certain importance to the different interplaying elements and the individual joins into a well-ordered overall design – even breaks or interferences can be integrated into the system; open systems that work with gaps, the (an-)aesthetics of deprivation (as in the case of the English garden) are conceivable.
But it is not only in the designed garden that the whole equals more than the sum of its parts. The composition, i.e. the proportion into which the elements are brought, generates a surplus of meaning. The interplay of density (distance/proximity), materiality (matter), the normative structure and the spirit of the place (genius loci) generates atmosphere, wherein we yet always have to incorporate human beings. S/he does not observe atmosphere from the outside, as an object. Atmosphere discloses itself in an „in-abiding" (Heidegger) resp. immanent perception. One is part of what one perceives atmospherically. The complex interplay of difference and materiality continues in our perception – as the normative-aesthetic rating of our preferences and aversions, fears and hopes, memories and wishes with which we relate, beyond the immediate presence, to remembered pasts but, also intentionally ahead, to plans, hopes etc. of a possible future.
Hence the atmosphere in the case of the garden, of the landscape but also of the city, is not a static one. Time as a factor, the dynamics of ongoing modifications, unrelenting metamorphoses allow atmosphere to be understood either as a delicate state or as the phenomenon itself of these dynamics.

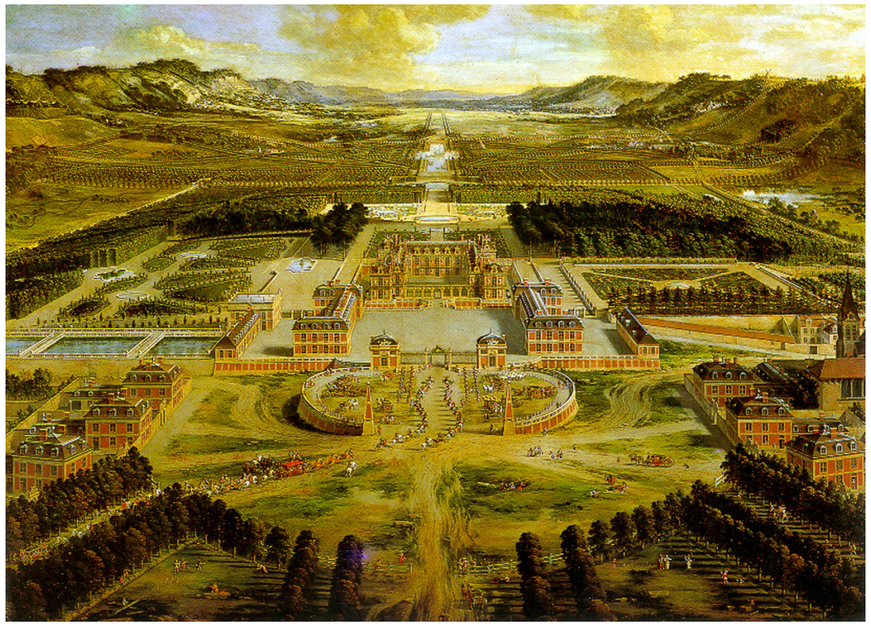
Shortcut I: History of the Garden

The art of garden design is among the most significant achievements in terms of the cultivation of our earth. In this field, two parallel yet diametrically opposed trends were already in evidence in ancient times. One the one hand, there was the development of the landscaped parkland and on the other, the horticultural landscape. Both of them arose, as contrasting, space-creating and landscaping principles, from the two fundamental activities of humans: pasture farming and agriculture. Only very late did pasture farming lead to landscape parkland, for example in England. By contrast, agriculture, horticulture and viticulture developed very early into horticultural landscapes and finally resulted in the formal garden as the origin of the art of garden design.
The beginnings of the art of garden design coincide with the sedentariness of human beings. Next to or near the first dwellings, the enclosed garden replaced the open field. The garden is probably older than the exposed, farmed fields. It was only very much later that the garden became detached from the dwellings. Its structure or division depended as a rule on the nature of the soil from which it was wrung. However, the cultivation of plants necessitated regular plots from the very beginning.
The two most important styles used in the 18th century two different languages. The formal so-called French garden of the baroque proposes models as to how the world structured by humans should relate to the chaotic, inhospitable environment. The English landscape garden, by contrast, claims the disorder of nature to be an order in which a harmonious society could live and make a living. The art of garden design has still not shaken off the influence of both forms of gardening.

The baroque garden in France

Only the baroque saw the culmination of the unity of house and garden aspired to in the renaissance. On the one hand, architecture aligned itself more with the garden and, on the other hand, the garden extended architecture into the exterior space. In the same manner as in the construction of castles, the garden also featured self-contained, linked rooms adjusted to the principle axis such as the parterre, the avenue and the bosket. Unlike the Venetian villa garden, the French garden was not situated on hills or steep slopes but rather on flat ground or on gentle slopes so that not cascades or fountains but rather calm waters were predominant. A view from within the plane was only possible via prolonged vistas, hence the invention of the well-known perspectives with avenues of trees and forest aisles to guide the gaze into the distance.

Formal principles:
- Baroque garden as a metaphor for the dominion over the proletariat and nature in France, specific solution for the inner structure of space: the parterre (new spatial idea)
- the French garden aspires towards the expansive, no clearly delimited unity, no individuality
- plurality of different stimuli side-by-side that should be made to interrelate through an ornamental or artistic pattern
- no fixed plane of reference, not point of reference, no natural foundation can be recognised anymore (loss of reality); the existing topography is negated and totally re-designed (demonstration of power)
- axial fusion of house and garden
- separate parterres symbolise different stages in time (astrological and mythological themes)
- when looking back from main axis, the steps of the individual planes melt into one single staircase; the spatial dimension thus becomes an ever-moving entity (loss of reality)



Versailles, Baroque Garden
Archive Maurus Schifferli

Most important design elements:
- any number of parterres can string together (never-ending imaginable string of pearls), including castle as a chain link
- placing of allegorical representations
- reservoir in the main axis of the garden
- collection of Mediterranean plants in pots (orangeries).

The English landscape garden

In the middle of the 18th century – at the same time as the French garden, after centuries of development, aspired to its crowning achievements – the landscape garden in England blossomed as a trend against the architectural garden. Requirements for the evolution of this garden in England were the favourable bio-climate and the meadow vegetation of the hilly landscape of Britain. Agricultural production was moved over time to the colonies and arable land was transformed into meadows, leading to seemingly romantic parklands. Nature itself thus grew to be the yardstick of all things beautiful and natural beauty became artificial beauty. Landscape painting of the 17th and 18th century rather than architecture was made the role model for the garden, which was no longer one as such. The theatrical paintings by the French painters Claude Lorrain and Nicolas Poussin, with their staggered arrangements of ancient ruins, medieval as well as exotic architecture, conformed exactly to the new ideal scenery – the lost paradise as a natural ideal landscape.

Formal principles:
- surpassing nature – nature made nobiliary by humans
- rejection of any defining geometric design
- responding to the peculiarities of the place (genius of place)
- because of the „concealed boundary“, expansion of the garden into open landscape- the unfathomable immeasurability of the garden
- choreographed like a film - the movement from landscape picture to landscape picture
- representation of the pointless
- English landscape garden as a metaphor for the individual freedom of human beings
- English landscape garden aims at the heart (not the brain)

Most important design elements:
- concealed trench ha-ha (invented by Charles Bridgeman)
- topography; tensions in the landscape artificially enhanced, elevated
- vegetation (little or no flower decorations)
- trees (woods, groves, clumps, single trees) to create spaces, to signify special places
- extensive lawn/meadow, among others pleasure ground (lawn for leisure and sports)

Origin of further typologies and concepts still common in landscaping and gardening

English Landscape Garden Stourhead
Archive Maurus Schifferli

today

Egypt: oldest gardens, irrigation systems

Babylon: birthplace of the park, hanging gardens

Persia: tomb groves

India: city parks

Greece: idealised kitchen garden, no large-scale gardens because of democratic form of government, temple gardens, groves, public gardens for games and sports (gymnasia), promenades

Romans: villa garden, roof garden because of overcrowding, blending of evergreens

Arabia: court garden, water stairs and trick fountains
Shortcut II: Gardens in Literature: Reading Landscapes - Re-Writing the Self

Heaton Park, Manchester
Archive Maurus Schifferli

The analogy of the well-tended garden and of the composed serenity of the soul is a powerful one. It has appeared as a recurrent theme in great European literature ever since its beginnings in the ancient Middle East, where even before Genesis, in the epic of Gilgamesh (around 2700 BCE), the garden was being praised as a paradise, as a cherished cultural landscape. Its architect in the case of the garden of Eden in the old testament is no one else but God. God as landscape artist or landscape architect who be-masters nature and offers a non-estranged existence to the first humans in his garden. Non-estranged, i.e. Adam and Eve were part of the biotope, having not yet eaten from the tree of knowledge. But, as the myth tells us, having been seduced by the snake, they did reach for the fruit; its consumption gave them deliberate understanding. They recognised their nakedness, recognised their surroundings, their knowledge became distanced and objectivising. They therefore knew good from bad. For this reason they had to be driven out of paradise and become mortal, why this should be is a moot point even among early rabbinic exegetes of Genesis. From a phenomenological point of view, it is possible to state that the expulsion from paradise had already happened with the consumption of the fruit, not thereafter. Are allowed into paradise only those who do not reflect upon it but simply blossom within it. But tasting the fruit from the tree of knowledge caused exactly this, a driving apart of the perceiving subject and the perceived object: a knowledge-distance. This new distancing way of looking at things is what had Adam and Eve driven from Paradise. By objectifying paradise they could see its limits; and it was no longer possible for them to perceive themselves as a moment of, and involved „within“, paradise. As far as their perceptions are concerned, it is possible to say that with the consumption of the fruit, Adam and Eve switched from a primarily bodily or atmospheric perception to an objectifying knowledge. Recognising themselves, their nakedness, they felt paradise‘s concealing envelope fall away from them and they found themselves without protection at the mercy of the external. That moment of recognising their nakedness wrote this distance into their proper existence, mind and body were no longer simply one; they were at once divided. This myth, according to a phenomenological reading, tells of the loss of an in-abiding awareness and its replacement with a differentiating manner of cognition.

From Reading to Writing Landscapes

Landscapes and gardens cast their spells on us, their aura exerting an undiminished fascination. Pictures of landscapes and gardens conquer the world, are seen as an ideal. Natural landscapes and old cultivated landscapes especially possess a charming attractiveness. What do they have in common? Obviously something indefinable, a mystic charisma resides in them. In the course of humans‘ endeavour to harness the forces of nature, to „replenish the earth and subdue it“, they have discovered the beauty of the landscape – not that this stopped them from spoiling a great part of the earth in a non sustainable effort to be efficient. But not only does man influence landscape, the landscape also shapes mankind. Despite worldwide mobility, many people are rooted to the places of their childhood and attached to the images of their memories. There are places we feel attracted to, that attract us irresistibly – what is this invisible force that does not let go of us?
Striving for a system of classification – in the sense that we see mathematical calculations and programming as the foundation for all structures and systems – we will try to capture

as exhaustively as possible a specific atmosphere with all its influencing circumstances. We see this analysis as an attempt at an integral phenomenology of real spatial experience.
With reference to Heidegger‘s philosophy, we assume man to have an existential footing in his environment. In his late writings, Heidegger called the being of people „residing“. This active residence develops for man if he orients himself within his environment and if he can identify with it, in short: if he perceives his environment as meaningful. Personal identity presupposes identity of place and orientation. The identity of a place is a constituent of being human and a requirement for achieving a living residency in the world. Orientation in space happens concomitantly with this space constituting a „totality of involvement“. Space as totality of involvement is life-worldly space, and as such is no longer homogenous like the Euclidean resp. geometric space. Its separate spaces are not equal to each other, rather they differ in quality, depending on the actions to be taken in them.
Identification is only possible if the space possesses character, a genius loci. If man acquires an existential space, this space becomes place, a space with a specific atmosphere.
Building on a systemic analysis it might be possible to read the character of the existential resp. life-worldly place, taking into consideration single phenomena as well as the abundant connections that they entertain which simultaneously join and distinguish them. These connections mark the phenomena‘s specific value within the whole. Conversely, these connections between the single phenomena constitute at the same time this „whole“, the atmospheric situation resp. the character of a place or landscape.

Phenomenon: the interplay of materiality and structure (intervals/density) in our background-awareness

A place will always be a totality (a whole), a relational overall-phenomenon formed from concrete things with material substance, form, surface and colour. The question is how far its quantitative measuring will help us to determine the atmosphere.

Structure of order

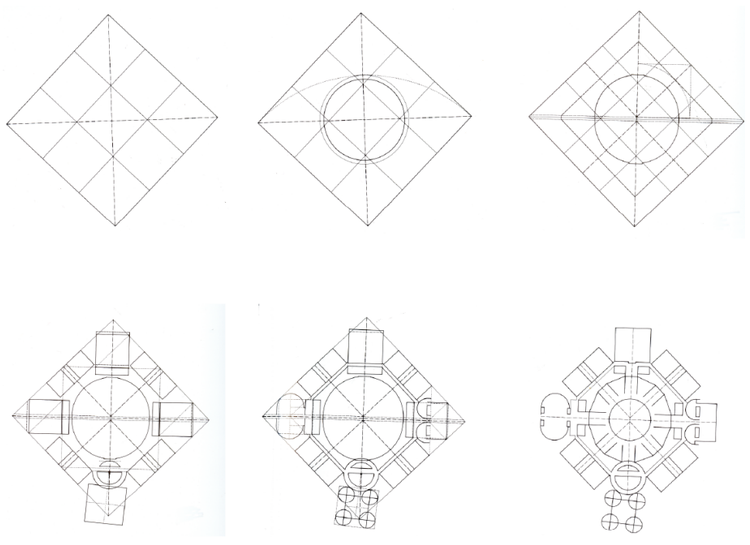
Places constitute themselves from a concrete middle or from an abstract idea. Rhythm is injected into them through morphological, topographical or functional rules, which undergo over time diverse processes.

Mental identity

Symbolic charges translate places or landscapes into signs. Magic and cosmos are determining factors. The magical view interprets the interrelationship of forces and objects. It interprets the origin of nature as procreation between earth (gaia) and sky (uranus) with the most important influences such as tectonics (topography), water and vegetation. The abstraction of a systematic cosmic order gives rise to a well-ordered world with the four (ordinal) directions and the axis of the earth. In this instance, rationality complements magic
Possible paradigm/cognitive model of the structural analysis to investigate real places and atmospheres.

Golden Temple, Kyoto
Archive Maurus Schifferli

Assembly Building Dhaka , Louis I. Kahn
Archive Maurus Schifferli



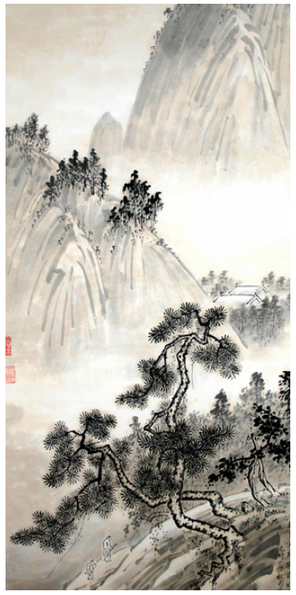
Diagrammatic Plans Assembly Building, Dhaka
Louis I. Kahn
Archive Maurus Schifferli

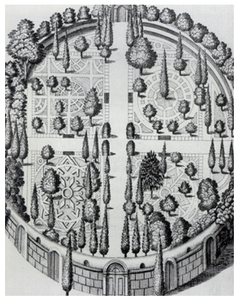
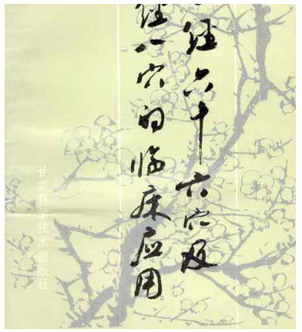
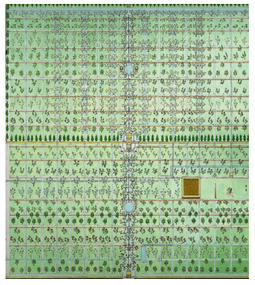
A systemic analysis makes us realise that the idea, the presence of an internal logic and a pure thought stand out against all other ideals. We thus achieve the insight, also in relation to ourselves, about how we can impart to our intentions and actions a philosophical dimension and how we can create metaphysical places of architectural quality. Freedom away from analogy to ideals is the aim of our thinking.

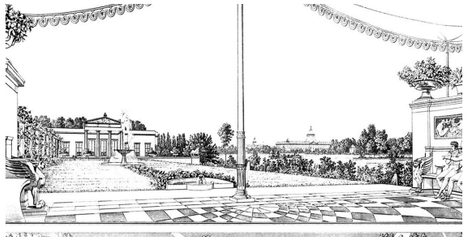
Tim Kammasch, Maurus Schifferli

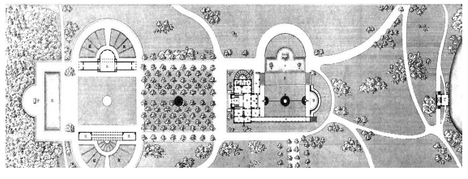
unadulterated place	artificial place

atmosphere, mental experience	phenomenon of materiality	phenomenology	material substance, form, surface, colour, scent	material substance, form, surface, colour, scent	rational positivist
	structure of order	mathematics	systems, morphology, programming	mathematical constructions (direction, rhythm, design principles)	
	mental identity	romantic, didactic	natural original forces, perceptible	reference to originals	symbolic
		cosmic	magic	manifestation of an absolute order	
		functional, classic(al)	ordering of different elements in a limited space	ordering of different elements in a limited space	
		complex	hybrid forms	hybrid forms	





Examples of Images
Archive Maurus Schifferli

Task

Task 1

a. Definition Perimeter
The work groups will first define together an investigative perimeter within one of the six villages proposed, i.e. Nods, Frinvillier, Plagne and Vauffelin, La Neuveville or Cormoret in the Parc régional Chasseral. The perimeter chosen needs to comprise representative spatial-atmospheric qualities and must consider the connection of the built structure to the surrounding landscape.

b. **Presentation spatial atmosphere**
Then, in a first step of the assignment, each student will portray a typical spatial atmosphere within the perimeter. The media of drawing, painting, text or collage may be used for the representation in horizontal A3 format.

c. Analysis and reference to theory
In a next step, the students will then examine which of the material and immaterial elements resp. relations create these spatial atmospheres and will substantiate their findings with reference to the theory of spatial-atmospheric quality. The results will be shown on a horizontal A3 sheet, one per student.

d. Synthesis
In a last step, all will assess together the interplay of the spatial atmospheres within the chosen perimeter and present the results on an A3 sheet. The circulation, the spatial sequence, the position of the observer and the interaction of the sensual impressions are all to be taken into account.

Hand-In task 1: Wednesday March 4h, 4 pm

Task 2

The work groups will develop concepts and proposals for one or several interventions within the chosen perimeter which will increase or further develop the existing spatial atmosphere. The interventions may consist of installations or alterations using materials, light, sound or other media. The concepts of the interventions must be substantiated using the theory of spatial atmosphere. The interventions will be presented on two to four A3 sheets, in horizontal format, which can be supplemented with additional media, such as sound or film.

The strategies of landscape architecture - which were presented during the lectures - for the documentation and analysis of spatial-atmospheric quality should be applied in the tasks, if necessary in modified form.

Hand-In task 2: Friday, March 6th , 08:30 am

«Le temps retrouvé» - Lectures des paysages jurassiens

MZ |150205

Theory Seminar Sbu, Reading Landscape II
Saint-Imier

Place of seminar

Salle des spectacles
Rue des Jonchères 64
2610 Saint-Imier

accomodation students

Hébergement du Pod
Avenue Léopold-Robert 109
2300 La Chaux-de-Fonds
032 926 42 26

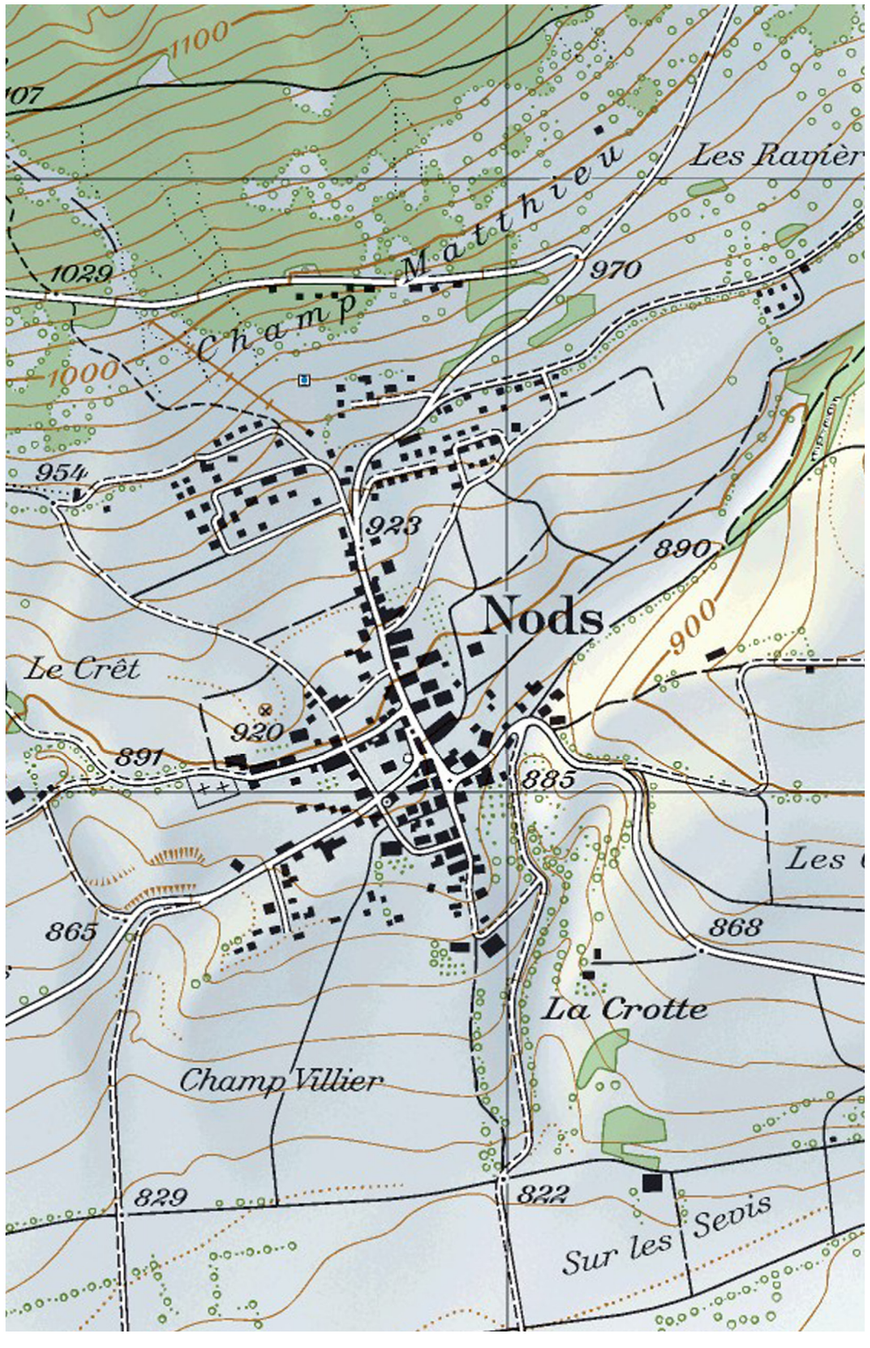
accomodation coaching team

Auberge Mont Soleil
Chez L'Assesseur 119
2610 Mont-Soleil
032 941 23 60

	Monday March 2nd 2015	Tuesday March 3rd 2015	Wednesday March 4th 2015	Thursday March 5th 2015	Friday March 6th 2015	
08:00		09:02 Train from La-Chaux-de-Fonds to Saint-Imier			08:02 Train from La-Chaux-de-Fonds to Saint-Imier	08:00
09:00		09:30 - 11:00 **Daniel Glauser** Lecture Histoire et avenir de l'habitat rural jurassien	09:00 - 16:00 **Teamwork** Second Survey on the sites	09:00 - 13:00 **Teamwork** Task 2	08:30 **Hand-In Task 02**	09:00
10:00	10:00 - 10:30 **Stanislas Zimmermann** Introduction to the topic	11:15 - 12:45 **Philip Ursprung** Lecture Landart			09:15 - 12:00 **Final Review Presentation** Guests: **Géraldine Guesdon-Annan** **Nathalie Mongé** **Nicolas Jérôme Hünerwadel**	10:00
11:00	10:30 - 12:00 **Martin Schuler** Lecture Jura: Geography					11:00
12:00	12:00 - 13:15 Lunch		Lunch on the way	13:00 - 14:00 Lunch	12:30 - 14:00 Lunch	12:00
13:00	13:15 - 14:45 **Tim Kammasch** Lecture Atmosphere	**Groupwork** First Survey of natural and artificial sites and start of the atmospherical analysis			13:00 - 16:00 **Final Review Presentation**	13:00
14:00				14:00 - 22:00 **Teamwork** individual table reviews		14:00
15:00	15:00 - 16:30 **Nathalie Mongé** Lecture Analysis Tools		16:00 **Hand -In Task 1**			15:00
16:00			16:00 - 21:00 Table Reviews Discussion Task 1 Coaching Team and guests: **Nathalie Mongé** **Maurus Schifferli**		16:00 - 17:00 **Final Feedback Discussion Students / Public**	16:00
17:00	16:45 - 17:15 Hand out task 1 and 2	17:30 - 18:30 **Meeting on site** with locals and coaches				17:00
18:00	17:15 - 19:00 Beginn **Group Work**	**Group work** Task 1		Structuring and preparing presentation	18:00 - 19:00 **Public Exposition** with representatives of the communities **Apero**	18:00
19:00	Dinner	Dinner	**Movie**	Dinner		19:00
20:00						20:00
21:00						21:00
22:00						22:00

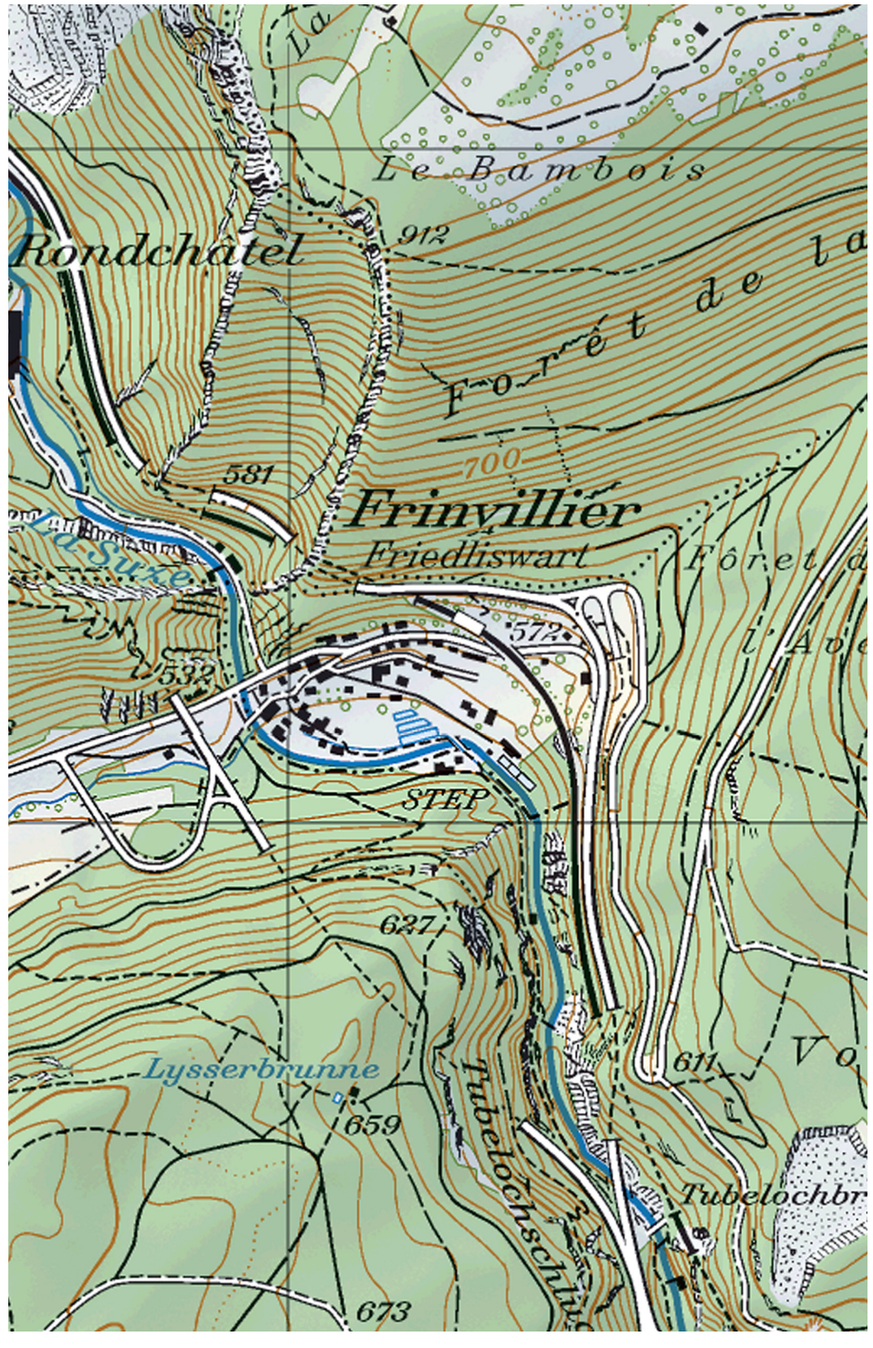
Nods

47°06‘54.78“ N, 7°04‘47.01“ O 917 m 1:10‘000



Frinvilier (Sauge)

47°10‘08.38“ N, 7°15‘18.05“ O 532 m 1:10‘000



Plagne (Sauge)

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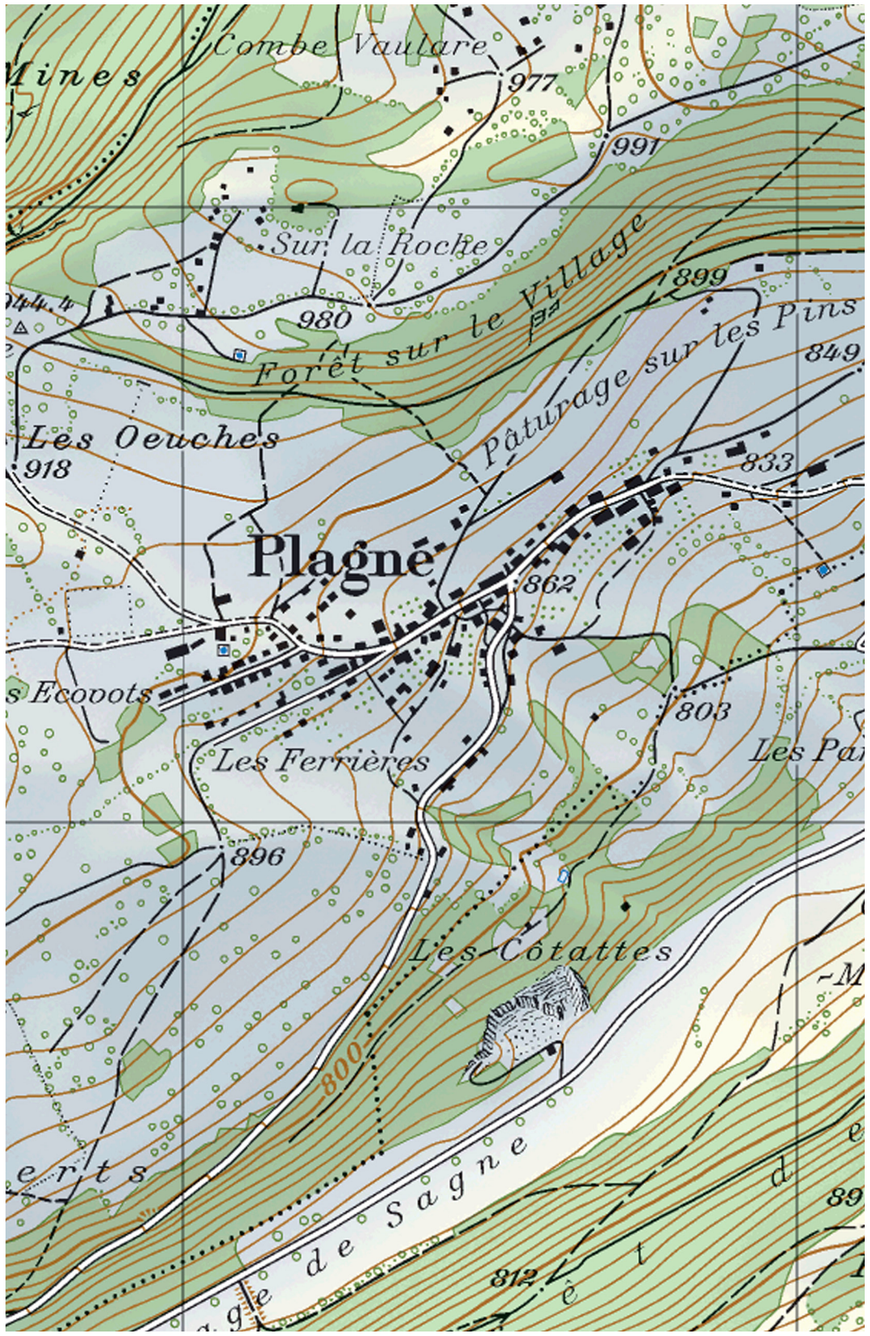
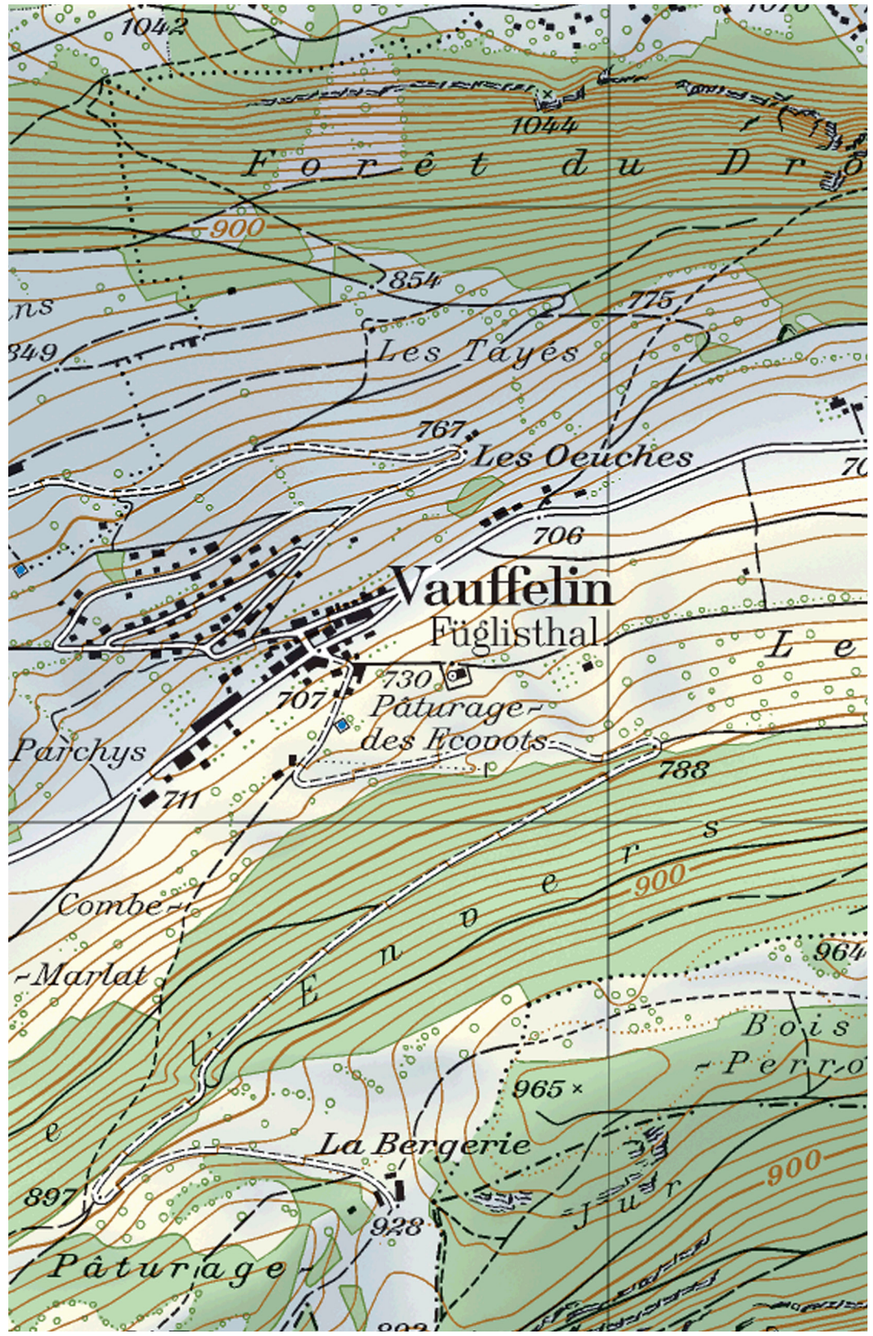


Vauffelin (Sauge)

47°11‘14.69“ N, 7°18‘00.51“ O 711 m 1:10‘000

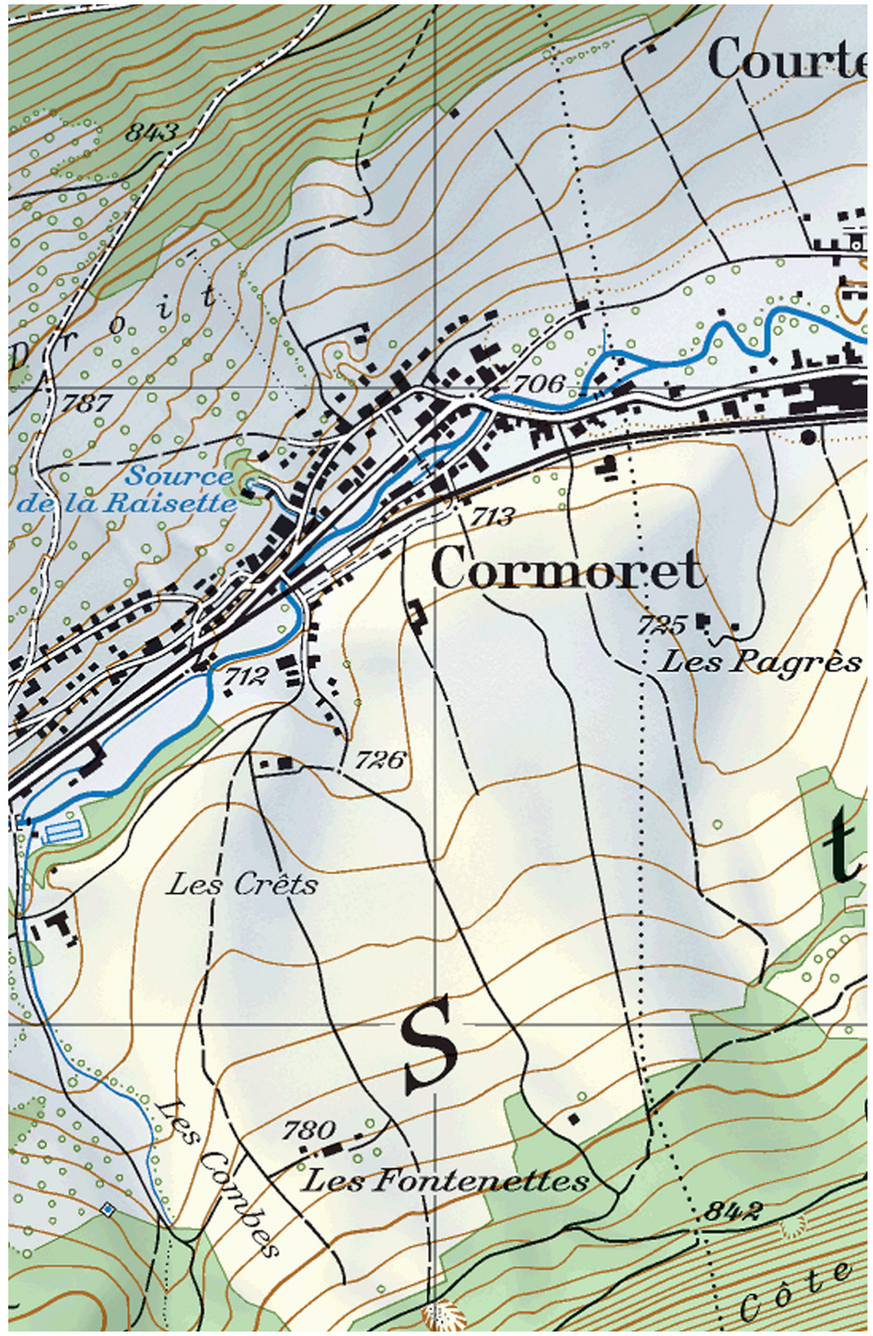


La Neuveville

47°04‘03.75“ N, 7°05‘58.27“ O 465 m 1:10‘000

Cormoret

47°10‘24.82“ N, 7°03‘12.04“ O 714 m 1:10‘000



Contributors

Nathalie Mongé Niogret

Architect
Professor and researcher at hepia, Geneva

Nathalie Mongé est Architecte D.P.L.G. diplômée de l'école de Paris-Belleville. Après une expérience internationale dans des bureaux d'architecture et d'urbanisme, elle crée le bureau m+n architectes sarl en 2009 avec Raphaël Niogret. Elle rejoint l'équipe pédagogique de hepia en Architecture du Paysage et monte avec Laurent Daune professeur HES le groupe de recherche « Projet de Paysage » sur les thèmes de la construction de la ville - nature, des relations avec le grand paysage, de l'aménagement des espaces non-construits.

Géraldine Guesdon-Annan

Sociologist, Engineer of agricultural and forest sciences
Responsible of landscape and cultural heritage, Parc Chasseral

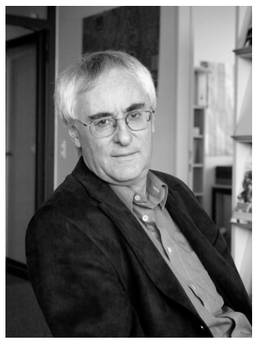
Géraldine Guesdon-Annan est titulaire d'un Master « Recherches comparatives sur le développement », de la E.H.E.S.S (Ecole des Hautes Etudes en Sciences Sociales, France), d'un Master en « Aménagement et Maîtrise d'Ouvrage Urbaine » de l'École Nationale des Ponts et Chaussées, France et d'un Master en Sciences appliquées agronomiques et forestières de la Haute Ecole des sciences agronomiques, forestières et alimentaires, Suisse. Elle a fait des nombreuses enquêtes de terrain et de recherches combinées à une solide formation en anthropologie et sociologie sur les théories du développement. Elle a menés des projets dans un environnement international en partenariat avec des ONG locales en Afrique, en Asie et au Moyen-Orient.

Daniel Glauser

PhD ès sciences, Geography,ethnology and archaelogy studies
Training as a precision engineer

Daniel Glauser collaborated as an editor for ISOS (Federal Inventory of Swiss Heritage Sites) of the canton of Waadt, for „office des monuments et des sites du canton de Neuchâtel)", for the section of historical monuments and archaelogy of the department public affairs of the Canton Waadt.
Among his recent publications are „Ouvrage Histoire et avenir des fermes vaudoises", 2013 and „Ouvrage Les chalets d'alpage du Parc naturel régional du Jura vaudois", 2012. Daniel Glauser was the curator and president of the museum of art and sciences in Sainte-Croix between 1986-93.

Martin Schuler



Master in Geography, PhD ès sciences, EPFL
Senior researcher, teacher, director of laboratory
and professor at ETH, Lausanne

Direction of CEAT (Urban and Regional Planning Community), an institution created in 1975 by the governments and universities of the Western Swiss cantons, the Swiss Government as well as the CUSO (Conférence Universitaire de Suisse Occidentale).
Teaching at EPFL in the field of territorial development; direction of PhD thesis and master diplomas in architecture and engineering at ENAC, in Geography in other Universities of Western Switzerland.
Researches in territorial analysis: redaction of the «Atlas des mutations spatiales de la Suisse», an atlas of the transborder massif of Jura, and the «Mountain Atlas of Kyrgyzstan»; studies on the spatial differentiation in urban contexts.

Philip Ursprung

Art historian, Dr. phil
Professor for the History of Art and Architecture, ETH Zürich

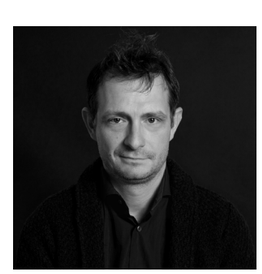
Philip Ursprung studied art history, history and german literature in Geneva, Vienna and Berlin; 1989 Licence ès Lettres, Université de Genève; 1993 Dr. phil., Freie Universität Berlin; 1999 Habilitation, ETH Zürich; 2007 Visiting Professor, Graduate School of Architecture, Planning and Preservation, Columbia University New York; 2011 Visiting Professor BIArch, Barcelona Institute of Architecture; since 2011 Professor for the History of Art and Architecture, ETH Zürich.
Recent publications:
Allan Kaprow, Robert Smithson, and the Limits to Art, translated by Fiona Elliott, Berkeley, University of California Press, 2013.
Gordon Matta-Clark: Moment to Moment: Space (ed. with Hubertus von Amelunxen, Angela Lammert), Nürnberg, Verlag für Moderne Kunst, 2012.

Nicolas Jérôme Hünerwadel

Architect and Urban Designer
Researcher at ETH Lausanne

Nicolas Jérôme Hünerwadel studied Architecture at the ETH Zürich and Urban Design at the University of Geneva.
Already in high-school, he also took up an intense dance training, which he continued during his architectural studies in Zürich. After a career at one of Switzerland's major architectural firms, he established his own architectural studio in Basel. In 2007, he opened his second studio in Lima to handle his Peruvian projects. Hünerwadel Partnership is consulting on and designing master plans, public and green spaces, public buildings, housing complexes, multifamily and private houses, office buildings, research and laboratory buildings, spaces for art, including the Swiss pavilion for the Leipzig Book Fair.
In 2012 and 2013, Nicolas Hünerwadel was Visiting Professor at NTNU Trondheim (Norwegian University for Science and Technology) at the Department of Architecture and Urban Design. He has lectured at the EPF Lausanne, the UDK (University of the Arts) Berlin, and the University of Kassel. He is currently working on a dissertation and the publication of his interdisciplinary research into the sculptural work of artist Walter de Maria at EPF Lausanne.

Maurus Schifferli



Landscape Architect FH, BSLA, SIA
Professor for Landscape Architecture AHB BFH

Maurus Schifferli works since 2005 as a professor at the academy of architecture Burgdorf. I was a guest lecturer at the academy Erfurt (Germany) in 2005 at the faculty of landscape architecture. He founded the company 4D Landscape Architects in 2000 and Maurus Schifferli Landschaftsarchitekt in 2014. He passed with distinction (with Prof. Dr. sc. Dipl. Arch. ETH Bernhard Klein) the diploma of landscape architect at the academy Rapperswil SG HRS. He's working on the Stadtentwicklungskonzept Bern (STEK). His recent works are:
the Areal Schleife in Zug with the architect Valerio Olgiati, the Edificio scolastico in Grono with the architect Raphael Zuber and the Neubau Schulanlage Leutschenbach, Zürich with the architect Christian Kerez.

Tim Kammasch
Dr.phil, BSA-assoc
Professor for Architectural Theory AHB BFH

Since 2008 Professor for Architectural Theory at the Joint Master of Architecture, Berne University of Applied Sciences. 2005–2007 Lecturer and Assistant-in-chief at the Department of Philosophy, Zurich University. 2001 ETH. Doctorate in Philosophy, University of Zurich. 1997–1999 Assistant at the Chair of Prof. Dr. Kurt W. Forster (Architecture and Art History), Institute of History and Architectural Theory (gta), Zurich ETH. 1997–1998 Working for Exhibitions at the Zurich Art Museum (in team with Guido Magnaguagno and Juri Steiner) 1997–1999 Participating in the founding team of trans, architectural review of the Department of Architecture, Zurich.
Recent publications:
Zugegeben, Die Staatsräson: Die Follies von Florian Dombois im Innenhof des Potsdamer Stadtschlosses, in: Zugabe - ein Kunstwerk von Florian Dombois für den Landtag Brandenburg in Potsdam (Kunst und Bau Nr. 1), St. Gallen 2014.
„Taktile Denkanstösse. Leibliche Raumerfahrung bei Walter Benjamin und Aldo van Eyck“ , in: werk, bauen + wohnen, 6/2013, 16-23

Stanislas Zimmermann
Dipl. Architect ETH Lausanne SIA BSA
Professor for Architecture

Since 2006 Professor for Architecture and 2009 - 2015 Head of Joint Master of Architecture at the Bern University of Applied Sciences. Architectural studies at ETH Lausanne with Professors Inès Lamunière, Miroslav Sik, Luigi Snozzi and Martin Steinmann. In 1997 Stanislas Zimmermann founded together with Valérie Jomini it design, a label for furniture and design in 1997. In the same year they founded the architectural practice jomini & zimmermann architekten in Zürich.

The recent work of the office comprises a refurbishment of a family house in Belmont, Lausanne and a development of a industrial plot in Burgdorf.
They are the authors of the house Faraday in Bern, the interior of the Café Kairo, Bern and the restaurant Lötschberg, Bern in collaboration with localarchitecture. Lausanne.

Markus Zimmermann
MSc Arch ETH Lausanne
Research Associate Master Studies Burgdorf

Markus Zimmermann holds a Master degree in Architecture ETH Lausanne. He‘s ongoing a formation as site manager at the FHNW Muttenz. Since 2010 he‘s working as a research associate at the Berne University of Applied Sciences. He co-founded the collective z00 in 2010. Since 2011 he runs his own architectural office FORMAT, Markus Zimmermann, Architekt in Bern.
Markus Zimmermann is working in the fields of architecture and urban design. He‘s especially interested in the topic of built identity, and the design of habitat. He‘s actually working on a refurbishment of a single-family house near Bern. He recently won the first prize for the Europan 12 competition, the adaptable city in Couvet, Val de Travers in collaboration with the collective z00.

Ian Hamilton Finlay
Sea Coast after Claude Lorain 1985
Litograph on Paper, Tate Britain, London

Glossary

Genesis
Describes the coming into being of something through processes of origination and development (formation, evolution, origin).

Genius loci
The Latin expression genius loci, translated literally, means „spirit of a place“. „Spirit“ in Roman mythology originally denoted a familiar guardian spirit (genius) often portrayed in the form of a snake. The expression genius loci in Roman antiquity referred to religious places of worship such as temples and ritual places but was also applied to more profane aspects of life such as provinces, cities, places, buildings or particular rooms within these buildings. Within the monotheistic Christian tradition, the term spirit is defined quite differently as a rather vague spirituality. In this sense, the genius loci means the spiritual atmosphere of a place, which is supposed to be shaped by the spirit of the humans who dwelt there or still live there.

Climax
Climax denotes in ecological terms a relatively stable final state of vegetation developed during succession (from the Latin climax “ladder”, resp. “final stage”, the topmost rung of the ladder, figuratively “highpoint”). From a botanical point of view, the community of plants establishing itself in climax is also called climax-community (in the case of forests also climax forest community, i.e. at succession end-stage).

Cultivated landscape
Cultivated landscape is defined as a landscape shaped by humans. Important factors (“effective factors”) in the origin and development of the cultivated landscape are features (local conditions) of the natural environment, original fauna and flora, human influences as well as the resulting interactions thereof. The Central-European cultivated landscape is characterized by agricultural use. Until the first half of the 20th century, this type of use created biotopes with high species diversity (for example wetlands (no moor biotopes), heaths, orchard meadows) which were to a large extent lost again subsequently for economical, profit-orientated reasons in the course of the intensification of farming. However, the existing cultivated landscapes – depending on the degree of intensification, which can vary considerably according to region – has a greater species diversity (biodiversity) overall than is possible in a humid floral region dominated by forest.

Landscape
»… an area, as perceived by people, whose character is the result of the action and interaction of natural and / or human factors.«
(Source: European Landscape Convention)

Landscape Architecture
»Landscape Architects conduct research and advise on planning, design and stewardship of the outdoor environment and spaces, both within and beyond the built environment, and its conservation and sustainability of development…«
(Source: International Federation of Landscape Architecture)

Landscape Planning
»The Aspect of the land use planning process that deals with physical, biological, aesthetic, cultural, and historical values and with the relationships and planning between these values, land uses, and the environment.«
(Source: United Nations Education Programme)

Metamorphosis
Metamorphosis (in Greek μεταμορφωσις) in natural sciences designates the process of transfiguration, conversion and transformation: · metamorphosis (in zoology) means going through different developmental stages in animals · metamorphosis (in botany) is the transmutation and alteration of the basal organs of plants · metamorphosis (in geology) refers to the transformation of rocks through high temperatures and pressure.

Morphology
Morphology (from the Greek μορφο, morphè = shape, Form and λογος, lógos = word, study, reason) as a branch of biology is the science of the structure and form of organisms. Morphological examinations can constitute the basis for widely different fields of research. The purely descriptive recording of shapes and shape changes during development often results, in modern biology, in a specific classification of organisms. Morphology thus constitutes the foundation for systematics and evolution theory.

Natural landscape
Natural landscape is defined by contrast with cultivated landscape as a landscape whose components (flora, fauna and inorganic elements) and appearance come close to the natural state free from any influence. It is not or hardly affected by humans. The landscape together with its animate components (biocenosis) can develop in the course of natural succession with no or few disturbances. There are no natural landscapes nowadays in the entire world that have not been influenced by humans. Gases and dust particles emitted by humans can be detected worldwide. The term “natural landscape” is occasionally applied to areas that have been only insignificantly affected: high mountain regions like the Himalayas, deserts, tropics etc.

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General Information

Equipment: Material and tools

Material and tools necessary for the Seminar, students need to bring their own!

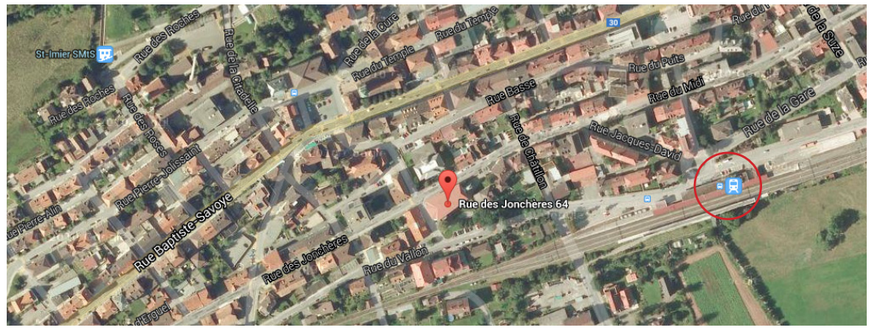
Various pencils, colour pencils, ball point pens, felt tip pens, if available small box of watercolours or ink.
Furthermore pencil sharpener, eraser, ruler, glue stick, scissors, cutter, adhesive tape; possibly A3 drawing pad or A3 cardboard with clips.
Plans and A3 paper will be provided.

IMPORTANT:

None of the tasks requires a computer, bringing your computer is at your own risk. Each student has to bring his or her Reader and his or her Textbook.

Place of seminar

Salle des spectacles
Rue des Jonchères 64
2610 Saint-Imier

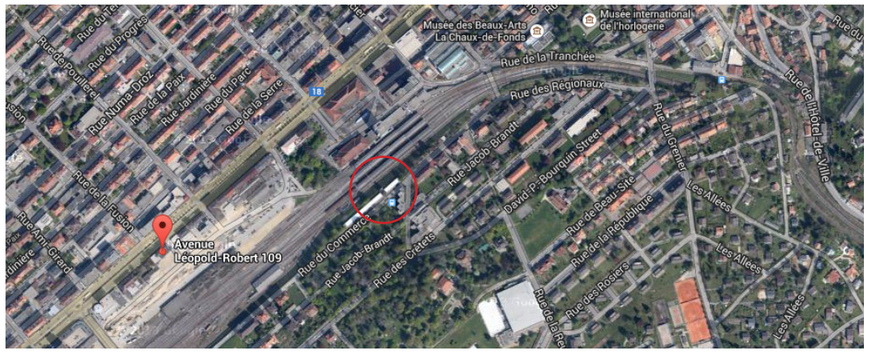


Train Station
Saint-Imier

Place of Seminar

Accommodation:

Hébergement du Pod
Avenue Léopold-Robert 109
2300 La Chaux-de-Fonds
032 926 42 26



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La-Chaux-de-Fonds

Place of accomodation

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