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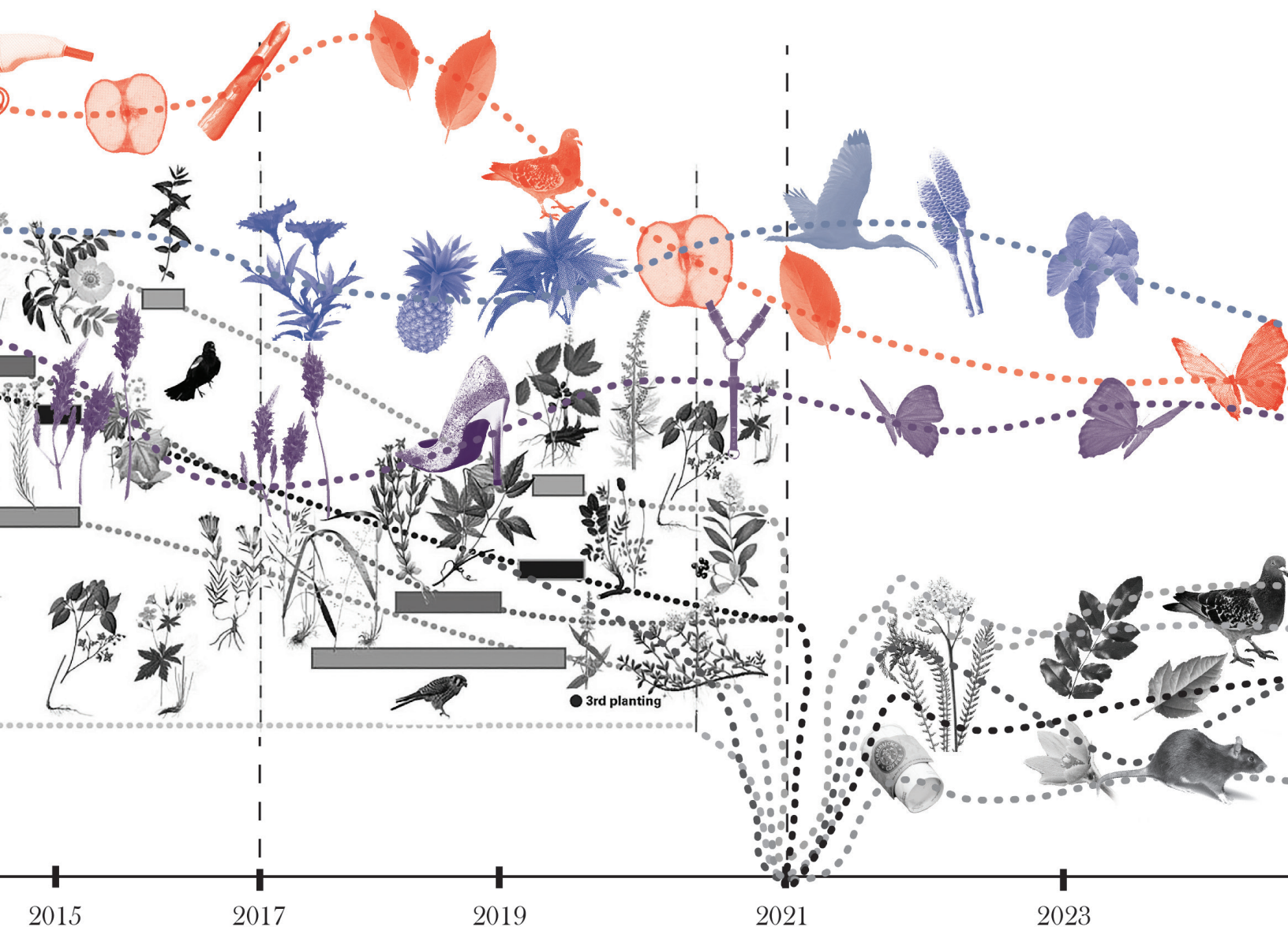
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INTRODUCTION

This graduate project in Landscape Architecture seeks to subvert the dominant narrative that sets nature apart from culture in favour of an adapted landscape image that is reflective of a more hybridized or cyborg landscape.

IMAGES FOR EARTHLY SURVIVAL

OTHER NATURES OF THE LOW LINE



release form.

Landscape Architecture

School of Architecture and Landscape Architecture
University of British Columbia

Rebecca Anderson

Images for Earthly Survival: Other Natures of the Low Line

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Rebecca Anderson

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abstract.

This project argues that representations of landscape are used to communicate political and ideological agendas. Whether removing untidy nonhuman nature to create an idealistic picturesque image, or erasing indigenous populations to create the image of an untouched wilderness, representations of nature are not neutral, but absolutely political. This project makes the claim that the images of landscape that were born in the 17th and 18th centuries continue to serve as an archetype for the production of built landscapes, and are therefore implicated in setting the scene for the anthropocene (an era characterized by unprecedented environmental degradation, species loss, and social inequities). With retrospective awareness, landscape designers are presented with an opportunity to either continue to perpetuate a dichotomous image of landscape that treats nature as a subordinate other, or to explore alternative narratives that embrace cyborg nature: part culture- part organism.





Fig. 1: Adapted from *Artists Studying from Nature*, by Claude Lorrain, 1639 (Wikimedia Commons, n.d)

"While I concur with and applaud the recent shift in the field away from appearance in favour of performance, I would argue that the centrality of representation to the very origin of the field recommends a fully theorized and critically contextualized understanding of the landscape image... I suggest that we necessarily need new models of representation, new strategies for imaging, new modes of subjectivity; particularly those appropriate or specific to our contemporary urban culture."

(Waldheim, 2007)

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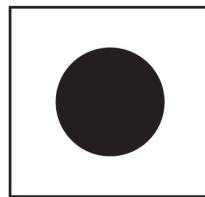
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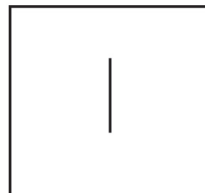
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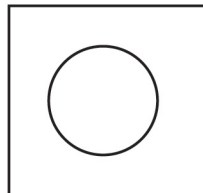
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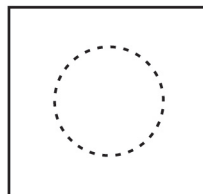
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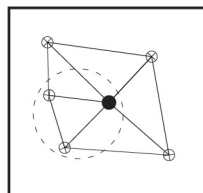
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This project is dedicated to John Broadley.

I would like to thank Fionn Byrne for his enthusiasm and support as I took risks, philosophized, and got lost in imaginary landscapes.

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PROJECT STATEMENT

01.

Nature:

"Nature in early modern and ancient times... was contrasted with art (techne) and with artificially created things"(Merchant, 1980).

"The critical distinction between art and nature concerns their different efficient causes: nature is its own source of motion, whereas techne always requires a source of motion outside itself"(Atwill, 1998).

Culture:

"Specifically culture consists of language, ideas, beliefs, customs, codes, institutions, tools techniques, works of art, rituals, ceremonies and so forth"(Urvebo, 1997).

The Image of Landscape that continues to serve as an archetype for contemporary landscape architecture is born from a dualistic assumption that nature is distinct from culture; an idea that has deep roots in early Western capitalist philosophy. Formative landscape architectural projects (including the designs of William Kent and Capability Brown) were modeled after picturesque paintings that depict a domesticated and pastoral nature - passive and easily exploitable (Waldheim, 2007).

This outdated landscape image has set the stage for the anthropocene (a period characterized by human caused environmental degradation including the 6th mass extinction) and does not reflect the degree to which human activity and technology has altered the "natural world." In this way, nature is necessarily a product of the social conditions under which it is produced and can no longer be conceived of as separate from culture, but rather as a hybrid.

The primary intention of this graduate project is to subvert the dominant narratives that set nature apart from culture in favour of alternative images of landscape that are more reflective of hybridized or cyborg nature (a combination of nature and design). Through representation of cyborg landscape narratives, this project seeks to generate more egalitarian modes of producing landscapes through rendering visible the human and non-human actors that have been erased by a hegemonic image of landscape.

This project argues that visual landscape representation has historically (through landscape paintings) and continues to (through architectural rendering) greatly influence the form of built landscape projects. Thus, it is important to consider what type of future we intend to build, and by extension, what is the most appropriate image for our desired future.

METHODOLOGY

02.

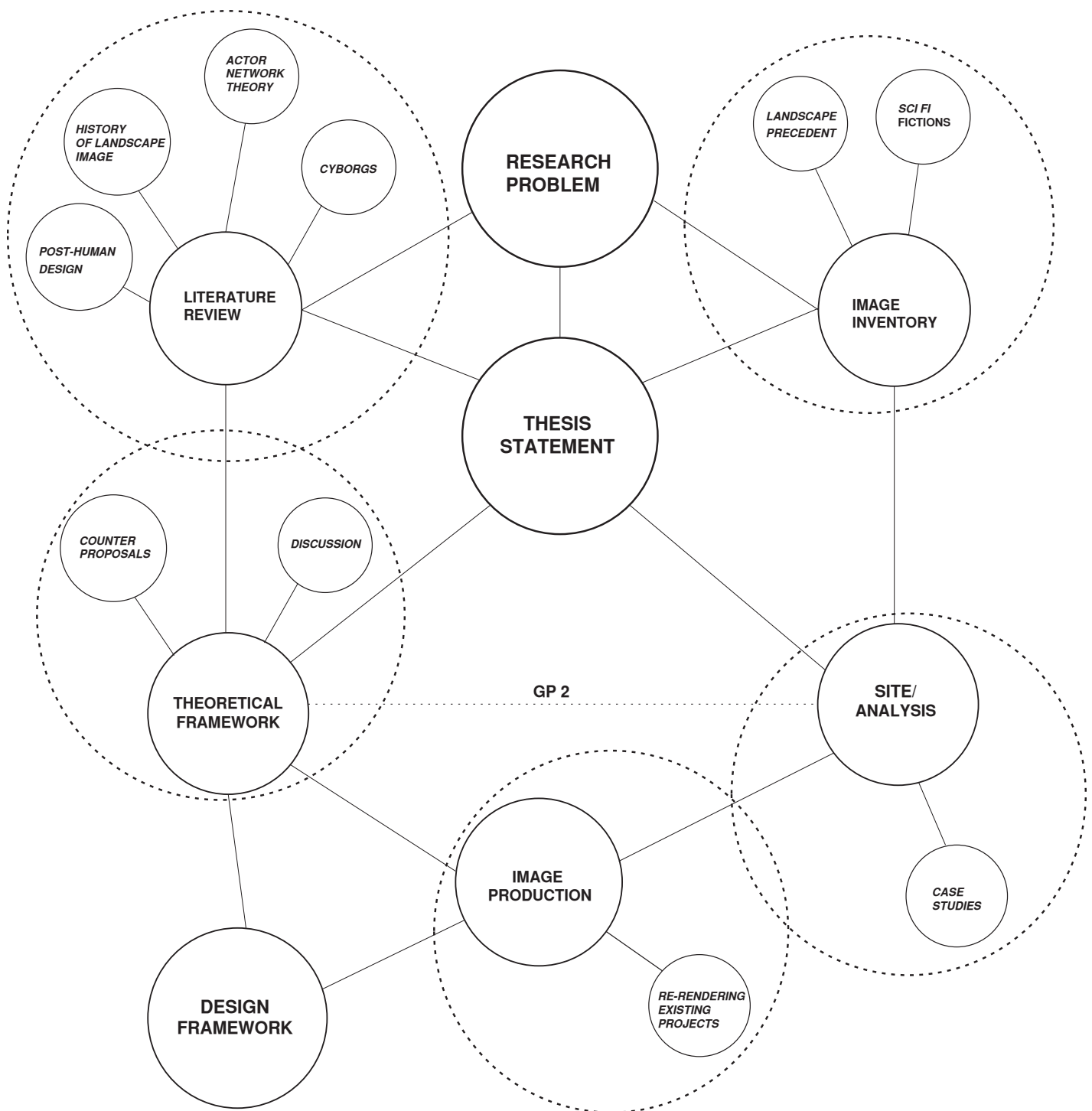


Fig. 2: Methodology diagram
(Anderson, 2018)

STRATEGY

02.

Post humanism:

"...characterized by the concern for, first of all, upsetting the normative conventions that position Western "man" as the universal bearer of the human; and second, countering the hegemony of anthropos relative to other forms of (nonhuman) life. Post humanism thus appeared as a new critical epistemology that not only combined a variety of anti-humanist and post-anthropocentric positions, but also attempted to exceed the terms of this binary scheme" (Gomez- Luque & Jafari, 2017).

Anthropocene:

"Relating to or denoting the current geological age, viewed as the period during which human activity has been the dominant influence on climate and the environment" ("Anthropocene | Definition of Anthropocene in English by Oxford Dictionaries," n.d.).

Cyborg:

"A cyborg is a cybernetic organism, a hybrid of machine and organism, a creature of social reality as well as a creature of fiction" (Haraway, 1991).

This graduate project leverages social theory and narrative towards a framework for speculating on future visions of landscape beyond the anthropocene.

To begin speculating on landscape images that are more responsive to current environmental conditions, it is necessary to discuss the origins of this idea. The discussion in Section 03 of this graduate project explores the conception of landscape during the 18th century (as proposed by Cosgrove and others), and helps solidify this project's thesis.

A subsequent literature review of the use of post - humanist theory within the realm of design was conducted to help support this project in seeking alternatives to Western anthropocentric landscape images.

Studying precedents from science fiction, art, architecture, and landscape architecture that have explored the cyborg concept has helped to inform potential design applications of these theories (particularly in the second part of this graduate project).

In the second part of this project, a case study of a contemporary landscape architecture project (The Highline) was conducted applying findings from GP1. This case study considered the significance of Picturesque, Sublime, and Modernist images of landscape in the representation and formal design of contemporary landscape projects. Through counter narratives, this project, *Other Natures of the Low Line*, seeks to elucidate the potential consequences of continuing to perpetuate these aesthetics within the discipline of landscape architecture.

3.1





HISTORY OF THE LANDSCAPE IMAGE

Definitions of Landscape:

Early 17th century:

"A picture representing natural inland scenery, as distinguished from a sea picture, a portrait, etc"(Waldheim, 2007, p.4).

Early 18th century:

"A view or prospect of natural inland scenery, such as can be taken in at a glance from one point of view; a piece of country scenery"(Waldheim, 2007, p.4).

"The Dutch word *landschap* (first Englished as *landskip*) means not land itself, but a description or depiction of land"(Hunt, 2002, p. 14).

This chapter provides an overview of the origins and development of the landscape image. In the following sections I argue that the definitions of landscape that were born in Europe in the 17th and 18th centuries continue to have considerable relevance in the discipline of landscape architecture today. These definitions position the human subject outside of the landscape, and suggest that vision is the primary mediator between the individual human and external nature (see definitions above). This chapter argues that the production of culture and the production of landscape have a reflexive relationship that can be traced throughout the history of the landscape image. Expanding on the idea of landscape as a social construct, I suggest that through literature and art, the landscape image becomes a work of collective fiction. Finally this chapter makes the case that historically and presently, landscape representation renders the viewer as the owner of the view, and therefore denies that subjectivity of non-human subjects within the landscape (Cosgrove, 1998). The intention of this chapter is to provide historical context and to serve as a jumping off point for the discussions that take place in subsequent chapters of this graduate project.

Fig.3 Adapted from *Landscape with Ascanius Shooting the Stag of Sylvia* by Claude Lorrain, 1682 (Wikimedia Commons, n.d)

In *Social Formation and Symbolic Landscape*, Denis Cosgrove (1998) explains that the landscape image (or landscape idea) is the product of 17th century elite European sensibilities. He traces the relationship between prevalent ideologies and aesthetic ideals during this period, and points to the physical manifestation of these ideals through the production of landscape. The most significant ideological shift in Europe during this time was the transition from feudalism to capitalism. The decline of agrarianism and the rise of industrialization “represents a radical alteration in material relations between human beings and their land”(Cosgrove, 1998, p.37). For example, the transition from common lands to enclosure in late 18th century England is emblematic of the rise in individualism (signified by notions of private property and ownership) and decreased emphasis of the land as a means for survival. Cosgrove (1998) furthers this idea by suggesting that the rise of humanism during the modern period freed Europeans from a religious explanation of the existence of the natural world; therefore, nature become an object that could be owned, controlled, and improved upon.

The rise of individualism also extends to picturesque landscape paintings and subsequently to the construction of formal gardens. Throughout the early modern period, the landscape image was a way of seeing. Artistic and literary representations of landscape were symbolic of the way in which a particular society articulated their relationship with the external world (1998, p.9). Sight increasingly became regarded as the mediator between human beings and the world around them. The application of linear perspective to landscape painting located the individual artist or viewer outside of landscape - effectively offering “an important element of personal control over the external world”(1998, p. 18). The use of linear perspective afforded picturesque paintings a higher degree of realism, and thus, these paintings began to be seen as true representations of landscape. Another “important effect of linear perspective is to arrest the flow of history at a specific moment, freezing that moment as a universal reality”(1998, p.26). In other words, objectifying a moment in history as universal reality negates the possibility



Fig. 5 Adapted from
*Landscape with Saint
 John on Patmos*
 by Nicolas Poussin, 1640
 (Wikimedia Commons,
 n.d)

of alternative narratives. An ancillary function of picturesque paintings was the domestication and commodification of a formerly alien and uncultivated nature (Waldheim, 2007, p.36). A phenomenon that authors such as Charles Waldheim have likened to colonial attitudes at this time.

A final consideration of the influence of the landscape painting is how these works of art seemingly impacted the profession of landscape architecture. Alexander Pope, a poet and a source of inspiration for garden designers (such as England's William Kent) is oft-quoted as saying that "all-gardening is landscape painting" (2007, p.32). Further he stressed that paintings be used as models for the construction of formal gardens.

William Kent (who is responsible for notable landscape projects such as Stowe Gardens) was greatly influenced by the work of Pope and picturesque painter Claude Lorain, and these influences can be seen in the form of his gardens. The picturesque landscape aesthetic was not only applied to 18th century English landscapes, but was also emulated in early 19th century American gardens such as the landscape at Monticello (Thomas Jefferson's estate) (Bennet, 2018).

In addition to expressing authority and the changing material relationship between human beings and nature, the early modern landscape image also communicated social prestige.

In their discussion on *The Use and Misuse of Historical Landscape Views*, Harris and Hays examine the ways in which 17th and 18th century representations of landscape communicate material wealth and social standing. They suggest that estate paintings were not intended to depict the true conditions and forms of the site per se, but rather to convey the estate owners specific political, moral, or social agendas. "The gardens that appeared as the central subjects of such representations also functioned as reflections of cultural capital based on the international and local cultures of education, literacy, collecting, and theater... Likewise, choosing the right garden forms, reading the correct theoretical and horticultural texts,



Fig. 6 Adapted from *Peticolas, View of the West Front of Monticello and Garden, 1825* (Wikimedia Commons, n.d)

and cultivating the requisite number of exotic plants were as important as the collection of material objects in asserting status, and the prints displayed those choices, whether factual or desired" (Harris & Hays, 2008, p.11). In this way, the landscapes depicted here were intended for an audience that were educated in the language of the picturesque garden. These gardens are, as Chandra Mukerji (1994) puts it, "highly literate" and their narrative was one of cultural capital and power.

Examination of the origins of the landscape image reveal that these representations of landscape are as much works of art as they are fiction. The position that picturesque paintings and formal landscapes are constructed social fictions is shared by both Waldheim and Cosgrove. Cosgrove (1998) argues that "all painting is in large measure a work of imagination," and suggests that early modern representations of landscape intentionally blur the line between reality and fantasy (p.27). This sentiment is echoed by Waldheim (2007) who suggests that "the picturesque is in effect a theory of association, a function of imagination" (p.32). The recognition of the landscape image as fiction is an invitation for an expanded discussion about the use of storytelling within landscape architecture, but it also raises important questions about authorship and the construction of the landscape image.

In conclusion, acknowledging the origins of the landscape image is crucial to understanding the formation of the discipline of landscape architecture and as a starting point for future discussions about the direction of representation within the discipline. Early modern landscape paintings communicated control over and a separation from all subjects within the landscape, as well as a distinct message about social standing and taste. An idea that was born during the European transition to capitalism that continues to influence the way in which landscapes are represented presently. This chapter has considered the degree to which landscapes are a work of collective fiction, and how this insight may impact future directions in exploring the creative possibilities of landscape design.

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DEVELOPMENT OF THE LANDSCAPE IMAGE

The previous section considered the origins of the landscape image, and argues that early depictions of landscape are socially constructed, highly communicative, and effective in the externalization and domestication of nature. Sharing its origins with the genre of landscape painting, the early landscape image relies on sight as the primary means by which it is realized. In the following section, I continue to discuss the landscape image throughout history, focusing on significant ideological shifts within the discipline of landscape architecture and the associated impacts on the creation of the landscape image. As my intention is to understand the interplay between representation and culture, and the resulting physical implications on the landscape, discussion on specific tools for representing landscape will be minimal. In the following section I argue that while the motivations behind the landscape image have changed since the 18th century, many of the main tenets remain intact. In the last section, I made the case that early representations of landscape place the viewer outside of the landscape; suggesting that humans have supreme control over nature, and by extension denying the agency of non-human lives within the scene. Despite recent efforts to represent human life as part of a larger ecological network within subsets of landscape architecture such as landscape urbanism, the primary function of the landscape image remains largely unchanged. Another theme that will carry over from the previous section is the consideration of landscape as fiction. I maintain that landscape design has always operated within the realm of fiction, from 18th century picturesque that made its affiliation with storytelling explicit through references to theatre, to computer generated designs that simulate visions of an improved future.

Fig. 7 *Breaking the Frame.*
Adapted Digital Rendering by
Architettura Collectiva, 2015

The intention of this chapter is not to propose a alternative representational technique for landscape architecture, but rather to consider the power of representation and speculate on how landscape architects may use representation to depict a new relationship between humans and nature.

As Diana Balmori (2014) points out in *Drawing and Reinventing Landscape*, during the 19th century shifting ideals (particularly in relation to scientific realism) became evident as “the dominant mode of rendering [began to reflect] a new cultural desire to convey information” (p.57). Balmori explains that landscape was severed from the arts in the 19th century in favour of an expanded study of horticulture, botany, and geology (p.57). Representations of landscape gained technical precision as measured plans and sections began to replace the estate paintings of the previous century. Another important representational contribution of the 19th century is the landscape Panorama (as espoused most famously by landscape designer and painter Humphrey Repton). An interesting function of the panorama discussed by Balmori (2014) is its seeming desire to “break the frame” of the picturesque, extending the view of the landscape to include greater context. Despite the disciplines growing concern for scientific accuracy and consideration of the landscape beyond the pictorial frame, nature continued to be viewed as immobile. Further, like the picturesque paintings of the previous century, these panoptic views of the landscape were not neutral. As Harris and Ruggles (2007) explain in *Landscape and Vision*, “in panoptic vistas, the viewer brings a landscape into being but remains unseen, and therefore is imbued with a globalizing sense of totality and with an imperial and even divine power” (p.24).

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Fig. 9 Redbooks by
Humphrey Repton
([cityzenart.blogspot](http://cityzenart.blogspot.com),
2010)

The 19th century was a significant moment for the discipline of landscape design as the practice expanded to North America and throughout Europe (Balmori, 2014). It was also during this period that the term Landscape Architecture was coined (Balmori, 2014). Early American landscape architects like Frederick Law Olmstead helped the discipline transition from a service reserved for elite Europeans into the public domain. As the romantic sublime gained popularity, particularly through literary representations of landscape such as

Thoreau's *Walden*, a renewed interest in wilderness was reflected in the designs of early American parks such as Central park.

Far from natural, the wilderness aesthetic became colonized in these highly maintained American landscapes, and once again, social and political agendas are naturalized.

The Western image of landscape was reconfigured yet again throughout the 20th century as landscape design began to reflect modernist ideals. Following the first world war, influential modernist architects like Le Corbusier sought architectural solutions to social and economic challenges. Influenced by American modes of capitalist production, such as Fordism and Taylorism, Le Corbusier attempted to apply a similar model to the production of ar-

chitecture (McLeod, 1983). Aligning with their counterparts in Architecture, landscape architects like Dan Kiley and Garrett Eckbo developed minimal, rational, and functional designs that were liberated from the nostalgia and ornamentation of the previous two centuries (Imbert, 2008).

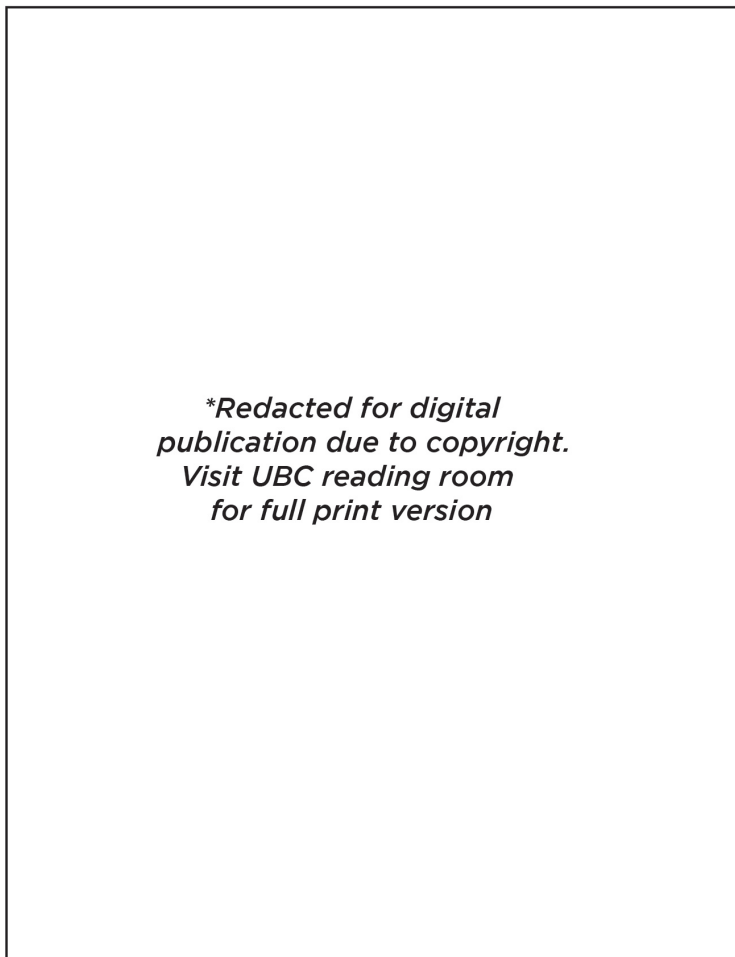


Fig. 10 Jean Canneel-Claes, landscape architect; Louis-Herman de Koninck, architect. Canneel garden, Auderghem, Belgium, 1931. Axonometric view with plan of house (Marc Trieb, 2005).

Although the architectural plan and section remained relevant throughout the 20th century, axonometric drawing, physical modeling, and use of photography became increasingly common. “The trio of representation—model photograph, axonometric view, and garden photograph—depicted a somewhat synthetic space that stressed an internal composition clearly defined by a frame. This framing of the space allowed the self-referential garden to be truly modern, removing from sight any uncontrolled picturesque surroundings” (Imbert, 2008, p.130). The axonometric view is of particular interest as it favours form over perspective - or as Imbert asserts, removes “all sentimentality and chance”(129). In this way, this mode of representation is used to convey a modernist interpretation of the relationship between humans and nature; one that treats nature as a means to an end rather than a means in itself. Here the image landscape is neither of pictorial ease or carefully curated wilderness, but rather a vehicle for communicating order.

The emergence of landscape urbanism is arguably the most dramatic shift in thinking throughout the history of landscape theory. Ian McHarg’s seminal book *Design with Nature* advocates for ecology as integral to any landscape project (McHarg, 1969). The work of McHarg (as well as others such as James Corner and Charles Waldheim) is assisted by a prescriptive method of mapping and layering of data; a way of drawing that has paved the way for numerous built projects such as Fresh Kills in Brooklyn, The Highline in New York, Madrid Rio in Madrid, and Downsview Park in Toronto. As Balmori points out, landscape urbanism views nature as a process, and if the process is understood, nature will guide the designer in making ecologically sound decisions (2014, p.81). Landscape urbanism shifted the focus from the garden scale to a municipal or even regional scale. Computer aided mapping (and later GIS) and systems diagramming emerged as modes of representation that were best suited for spatializing complex ecological networks across various scales (Balmori, 2014). Increasingly, science (particularly ecology) became the primary driver for landscape design, and these data driven designs offered a degree of objectivity that was previously unmatched within the discipline. Critics of landscape urbanism, however, have accused its proponents of abandoning all concern for aesthetics and human experience in favour of scientific objectivity. The image of landscape created by landscape urbanists attempts to represent the changeability of nature, and importance of

systems thinking and environmental sustainability for the continuation of our planetary existence. In other words, nature is no longer seen exclusively as a resource, but also as having inherent value. Despite this momentous shift in the way of seeing landscape, the case could be made that landscape urbanists are interested in the processes of nature insofar that they can be co-opted for human benefit.

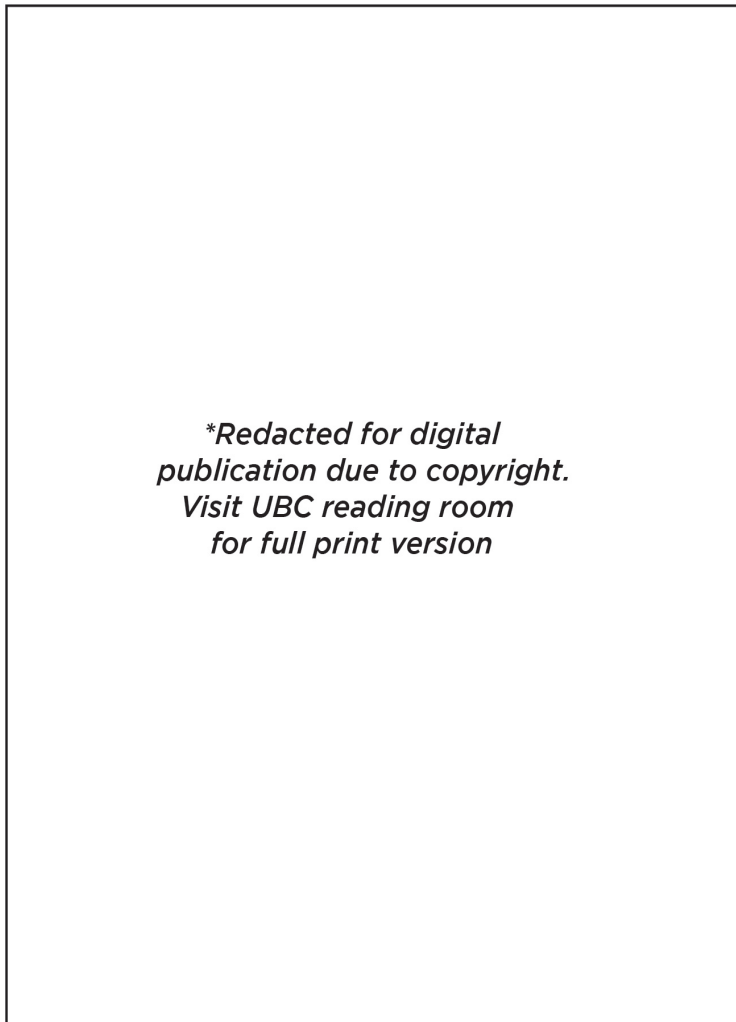


Fig. 11 Diagram from *Design with Nature* by Ian McHarg, 1969

On the subject of contemporary landscape representation, Diana Balmori (2014) offers the following: "the discipline [of landscape architecture] is now in a contested territory, politically and culturally, since its new understanding of nature is not yet shared by society at large. A deep cultural divide exists between those who find the view of nature as constantly changing to be indispensable for engaging with the world, and those who resist this idea, hoping to remain in a static equilibrium, maintaining the status quo through technological fixes". In the last 30 years, the production of landscape representation occurs nearly exclusively in the digital realm. The degrees of abstraction from the physical landscape have increased manifold: from an artistic interpretation of the landscape on a canvas to an algorithm generated 3D model. John May (2017) argues that architectural representation has largely moved past orthographic surfaces towards simulation. "What we see on post-orthographic surfaces is simulated representation- electrical simulations of the orthographic formats that once repre-

sented the world. But unlike drawing, imaging does not want to be a representation of the world, it wants to be a presentation of the world, an automatic and perceptually up-to-date, real-time model of the world"(p.19). Here the line between reality and presentation, and between nature and technology, is increasingly blurred. Through software plug-ins like Grasshopper for Rhino, landscape architects are able to simulate the "real world" with increasing accuracy. Like all of the previous representational techniques mentioned, these simulations are of course subject to bias on the part of both the programmer and

the landscape architect. The introduction of virtual and augmented realities to the representational arsenal may be a promising step towards reconciling the externalization of nature through representation. In a similar way, animation and film may allow for the representation of the landscape throughout time releasing the landscape image from its previously static frame. However, for these representational methods to be effective in illustrating cyborg landscapes, a cultural shift within the discipline is required.

This chapter has considered the landscape image as a mirror for a shifting Western perception of nature since the 19th century. Though significant representational and technological advancements have been made since the 19th century, the 21st century landscape image has yet to progress past the romantic notion that the natural world is external to humanity. There is ample evidence to suggest that landscape has been used as vehicle for communicating social and political agendas throughout history; however, these messages have largely communicated the supremacy humans over an external and exploitable nature. With this in mind, the next chapter considers how landscape architects can adapt methods of representing landscapes to communicate a more hybridized understanding of nature.

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Fig. 12 A Cyborg Ecology. A sediment model made using Grasshopper applied in realtime to a sand model by Leif Estrada, and Praxis, 2018

Section 3.2: References

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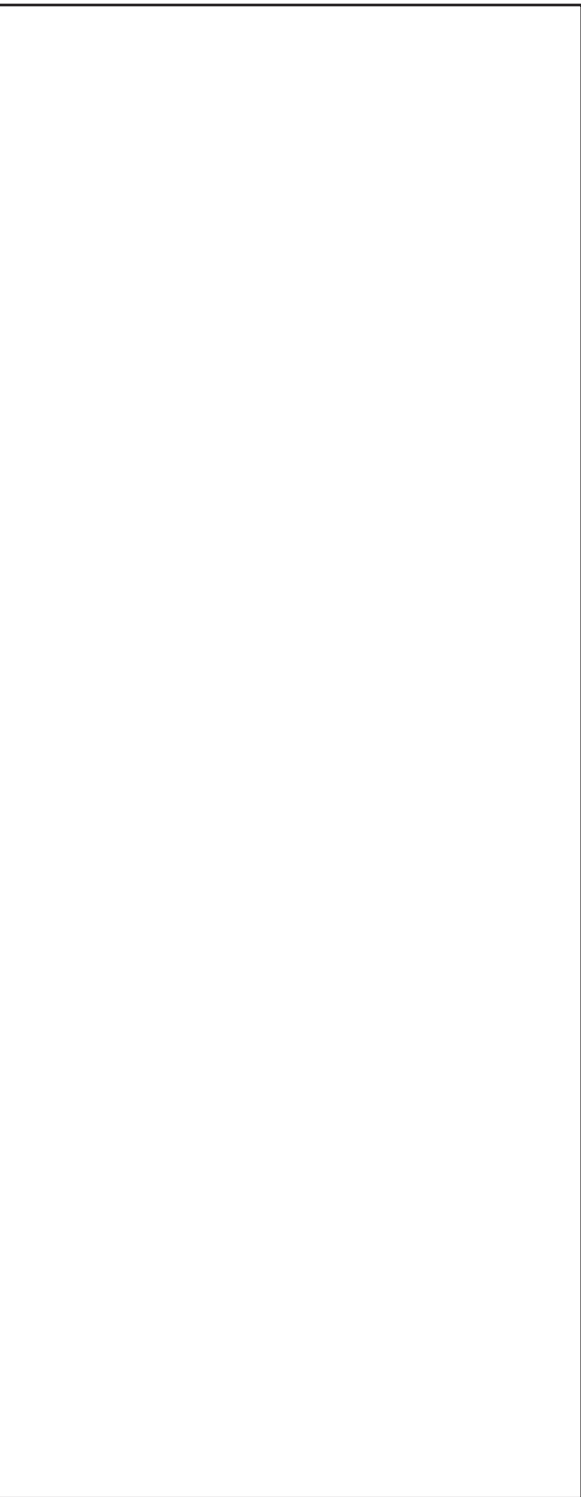
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“We are told that the old forms and old media just no longer work and that, instead, we need new ways of visualizing and presenting design information. This may be true. But very rarely—almost never—do we learn just what is wrong with existing practices and just which of them might need to be revised or replaced”

(Treib, 2008)

Fig. 13 Adapted from MVVA submission for The Jefferson National Expansion Memorial, 2015

04.

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SUSTAINING THE LANDSCAPE IMAGE

In section 02 & 03, I provided a history of the landscape image and made four central claims against traditional landscape representation:

- 1.** that traditional landscape representation typically denies that subjectivity of nonhuman subjects within the landscape;
- 2.** that the landscape image is a fictional representation of the living world, and yet the majority of its representational techniques are static;
- 3.** that the production of culture and the production of landscape have a reflexive relationship;
- 4.** and the majority of modes of landscape representation position the human subject outside of the landscape, and suggest that vision is the primary mediator between the individual human and external nature.

The following section is an exploration of social theory, narrative, and precedents that seek to address these challenges by providing alternatives to the traditional images of landscapes. I do not propose an abandonment of traditional modes of representation in favour of a new model, but rather that landscape architects ask how these methods could be adapted to better suit a contemporary understanding of landscape.

Fig. 14 *View of Stowe House and Gardens, 1829*
(Wikiwand, n.d)

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4.1 IMAGING: *HYBRIDITY*

Towards a Cyborg Image of Landscape: A Disruptive Interlude

To this point, I have made numerous references to a hybridized image of landscape that seeks to decenter the anthropos as the sole creator and sustainer of landscape. The following section seeks to provide theoretical support for such a concept, and inform the direction of the subsequent counter narratives.

Near the end of the 20th century, the romantic notion of nature and its associated dualisms were subject to scrutiny by scholars from vastly different disciplines (Cronon, 1994; Haraway, 1991; McKibben, 1989). Central to these critiques is the claim that a dichotomous image of nature is not only inaccurate, but also harmful. In his seminal essay, *The Trouble with Wilderness; or, Getting Back to the Wrong Nature*, Cronon (1995) describes the romantic desire to return nature to a pristine state, free from the “taint of civilization” as an erroneous myth that further degrades the environment that it seeks to protect. He laments that the 19th century image of wilderness does not account for the degree to which humans always have, and continue to shape nature through culture (in both ideological and material ways), and sees value in protecting only the most remote natures. Cronon’s claims, though made over 20 years ago, remain relevant in contemporary production of nature and by extension production of the landscape image. It would appear that the collective image of nature in the 21st century is closer to the sublime than not. Illustrating this point, Cronon (1995) suggests that “most of us, I suspect, still follow the conventions of the romantic sublime in finding the mountaintop more glorious than the plains, the ancient forest nobler than the grasslands, the mighty canyon more inspiring than the humble marsh”.

Fig. 15 Adapted still from
Bladerunner 2049, 2017

Contemporary conservation policy and ecological design also appear to subscribe to this type of thinking. Conversationalists advocate for landscapes that are free from human disturbance, and landscape ecologists base their models on projections of native ecosystems that existed prior to European settlement (despite widespread evidence that human indigenous populations also extensively altered their environments).

Beyond Eden

So how are landscape architects (also implicated in sustaining the nature culture dualism) to work towards creating a more hybridized image of landscape? Donna Haraway's (1991) cyborg concept offers an alternative to the Western myth of nature that may inform the creation of a contemporary landscape image. In her influential essay, *A Cyborg Manifesto: Science, Technology, and Socialist-Feminism in the Late Twentieth Century*, Haraway (1991) explains that a cyborg "is a cybernetic organism, a hybrid of machine and organism, a creature of social reality as well as a creature of fiction". She goes on to explain that effort to sustain the culture-nature dichotomy is futile. "By the late twentieth century... the boundary between human and animal is thoroughly breached. The last beachheads of uniqueness have been polluted if not turned into amusement parks - language, tool use, social behaviour, mental events, nothing really convincingly settles the separation of human and animal"(p.152). At the intersection between human and animal (or organism and machine) lies the cyborg, an entity that "would not recognize the garden of Eden" as it is not a product of the original unity story (p.151). Without obligation to return to a mythic state of innocence, the cyborg allows us to continue with the mongrel nature (Pollan, 1997) that we have inherited.

Designers such as Bradley Cantrall, Justine Holzman, and Kees Lokman have evoked Donna Haraway's (1991) cyborg concept in the design of responsive landscapes that embrace landscape as a co-collaborator (Lokman, 2017). An example is the Wildness Creator developed by Cantrall, Martin, and Ellis which is

"...a conceptual design for an autonomous landscape infrastructure system that creates and sustains wildness by enhancing nonhuman influences while countering all forms of human influence. It is a deep learning computing system that controls a physical infrastructure that can sense and manipulate the environment and interact with organisms" (Neeson, 2017, p.163).

Functionally, the Wildness Creator is a cyborg that reseeds and controls invasive species. The approach to the cyborg concept taken by Cantrall and others has been criticized, however, for being rather utilitarian and missing elements of radical storytelling that are central to Haraway's manifesto (Davis, 2017).

Storytelling for Earthly Survival

Radical storytelling as a means of producing a hybridized landscape image will serve as a point of departure for the next discussion. As previously discussed, literature was instrumental

in the creation of the early landscape idea. Further Haraway (1991) suggests that "the media of the cyborg is language," and thus, it seems fitting to begin an exploration of the cyborg landscape image with fiction. Works of science fiction, beginning with Mary Shelley's *Frankenstein* (1818), explore and give form to the boundary between human and nonhuman. In *Ecology Without Nature*, Timothy Morton (2007) recognizes the usefulness of science fiction as a didactic tool for envisioning "how to carry on in a cyborg world" (p.186). He commends both Scott's *Bladerunner* and Shelley's *Frankenstein* for asking their audience to identify with these "monsters" and consider the degree to which we are all replicants.

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PRECEDENT

Patricia Piccinini's Curious Imaginings in a series of hyper-realistic animal- human hybrid sculptures that are featured at the 2018 Vancouver Biennale.

Piccinini's work challenges us to explore the social impacts of emerging bio-technology and our ethical limits in an age where genetic engineering and digital technologies are already pushing the boundaries of humanity (Imcurious, n.d.). The likeness of these creature to humans, and the domestic setting in which the installation is set causes the viewer to empathize with these creatures and consider their agency.

The sculpture shown here (right) is called Kindred. The artist describes this work with the following statement:

The idea that we, as humans, are uniquely and fundamentally different from other animals is at the cornerstone of how humans have traditionally thought of themselves. This belief of "specialness" allows us to exploit the environment and other beings around us so completely. However, both genetic analysis and scientific observation are showing us how small those differences actually are... here unique individuals are each set at a different point on a continuum of greater or lesser animal-like behavior. The focus shifts from their differences to their connection.

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Project Title: Curious Imaginings

Author: Patricia Piccinini
Completion Date: 2018

Type: Vancouver Biennale
Art Installation, sculptures
made of Silicone, fibreglass,
human hair, found objects
Relevance to this graduate

project:
representation of cyborg
nature, discussion about
the increasingly blurred
boundaries between hu-
mans, animals and technol-
ogy

This graduate project seeks to emulate Piccinini's use of representation as a vehicle for expressing an alternative relationship between human and nonhuman beings. This installation causes the viewer to consider the possibility of alternative biological futures that challenge the view of nature as neutral.

Keeping the work of Haraway, Cronon, Shelley, Scott, and Piccinini in mind, this graduate project asks how landscape architects can adapt the tools of their trade to move beyond the picturesque image of landscape.

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4.2 IMAGING: *ALTERNATIVE NARRATIVES*

Towards an image of landscape that represents diverse, hybridized narratives and the mobility of nature.

As discussed in Section 02, landscape perspective and pan-optic drawings were inspired by the theatrical and literary qualities of picturesque paintings. More recently, the final rendering seeks to capture an elucidative moment and convince the viewer of the project's narrative. However, as criticized by Balmori (2014) and others, these practices treat nature as an immobile other, and deny the possibility of alternative narratives.


Excessively Imaginative Design

Both science fiction and landscape architecture are engaged in world-building; using visual representation and narrative to creatively communicate alternative futures. Both aim to convince their audience of the believability of their proposals; however, as science fiction is largely fictional, authors are free to explore alternative visions of earthly existence. If landscape architects embraced their storytelling capabilities and were to consider similarly fantastic futures, what would be the outcome?

Anthony Dunne and Fiona Raby (2013) see great potential in applying “excessively imaginative” thinking to design challenges. “As we rapidly move toward a monoculture that makes imagining genuine alternatives almost impossible, we need to experiment with ways of developing new and distinctive worldviews that include different beliefs, values, ideals, hopes, and fears from today’s” (Dunne & Raby, 2013, p.189). They remind us that the proposal is central to the design process, and is necessarily intended to propose an alternative future. Therefore, designers are always entertaining the boundary between reality and fiction.

Fig. 17 Anja Kempa, Graduate at Bartlett School of Architecture, presents a vision for how spring could be recreated in Tokyo, once cherry trees fail to blossom because of climate change, 2014

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"It sometimes seems that story is approaching its end. Lest there be no more telling of stories at all, some of us out here in the wild oats, amid the alien corn, think we'd better start telling another one, which maybe people can go on with when the old one's finished...Hence it is with a certain feeling of urgency that I seek the nature, subject, words of the other story, the untold one, the life story."

Ursula k. Le Guin, 1988

Fig. 18 Jason Lamb, recent graduate from Bartlett, takes "an unconventional approach towards hydraulic fracturing" (Lamb, 2014). The project speculates the transformation of Blackpool from an industrial Petropolis, to a less resource dependent and decentralized sustainable city.

As I have suggested in Section 02 of this graduate project, ideology continues to be mirrored in the physical landscape and as Dunne and Raby (2013) suggest, ideology also holds the potential for significant change in the way in which humans relate to nature. Through the creation of images, designers have the capacity to persuade their audience of what is possible. "...the actual limits of what is achievable depend in part on the beliefs people hold about what sorts of alternatives are viable" (p.151).

Communicating Urgency

Ursula K. Heise, an English professor at UCLA and an advocate for multi-species justice, uses science fiction as a didactic tool for understanding the present moment and imaging a post-human future. Heise argues that often science fiction may be understood as a rereading of the present disguised as a dystopian future, as the issues explored in speculative fiction are almost always already present. In this way, science fiction may teach us about the present moment with a sense of urgency that is not typically expressed in mass media. Heise (2016) also recommends that science fiction be used to question human exceptionality through the exposure to fictional nonhuman characters (such as aliens) that have not co-evolved with humans. She explains that through science fiction, we may reflect on human-caused planetary transformation, and decide what it means to be human and "offer opportunities for redefining it" (Heise, 2016, p.21). Finally Heise suggests that a purely scientific view in face of mass planetary species loss is not sufficient. "The goal, then, is to understand how endangered species and extinctions mean- that is, to go beyond understanding what they mean ecologically toward understanding how they mean culturally. The future of endangered species and of biodiversity conservation is not, in the end, just a matter of science, but also and mainly one of histories, cultures, and values" (p.24).

Both Dunne & Raby and Heise offer insight into how designers may co-opt the tools of science fiction with the goal of affecting large-scale change through design. Through narrative and cinematic technology found in science fiction films and literature, landscape architects may begin to represent a renewed relationship between humans and nonhumans.

PRECEDENT

A Rigged New World is a graduate project by Hannah Gaengler (2017) at the Harvard Graduate School of Design. This project explores a future vision of landscape in which human and non-human agents are given equal rights to their environ-

ment. Gaengler describes a technocratic solution to environmental challenges that plague the 21st century. Her proposed solution to contemporary social and environmental problems is an Algorithm called “Mother Algorithm”. The Mother Algorithm is a “mathematical model of nature that would provide the guidelines for the governance of all life on earth” (Gaengler, 2017). She envisions the algorithm to be designed and developed by an activist group of programmers and environmental extremists. In this model, “all life on earth, including humans, is ranked according to its contribution to the system it is a part of” (2017). The goal of this project is to stabilize earth’s ecological

health so that humans and animals can continue to inhabit it.

This graduate project will draws Gaengler’s use of speculative narrative to communicate a political message, and Dunne and Raby’s “excessively imaginative” design thinking to propose an alternative to anthropocentrism and the associated environmental degradation.

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Project Title: Rigged
New World
Author: Hannah
Gaengler
Completion Date: 2017
Type: MLA Thesis Proj-
ect, Art Installation
Relevance to this grad-
uate project: graphic
representation, use of
Narrative description,
discussion about land-
scape architecture and
the society vs. nature
dichotomy

Section 4.2: References

Anja Kempa's drawings imagine an artificial spring in Tokyo. (2014, July 11). Retrieved December 05, 2018, from <https://www.dezeen.com/2014/07/11/anja-kempa-remembering-spring-drawings-bartlett-tokyo/>

Balmori, D. (2014). Drawing and reinventing landscape. Wiley InterScience (Online service). Chichester, West Sussex: John Wiley & Sons Inc.

Dunne, A., & Raby, F. (2013). SPECULATIVE EVERYTHING (pp. 159–189). Cambridge, MA: MIT Press.

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LeGuin. (n.d.). Retrieved from <http://www.trabal.org/texts/pdf/LeGuin.pdf>

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INTERLUDE

Part one of this Images of Earthly Survival: Other Natures of the Low Line has made the claim that representations of landscape are never neutral. A representation of reality is necessarily, at least in part, the product of the producer's bias. As discussed, the choice of representational method and content is highly communicative, and historically these methods were used to communicate political and ideological messages. With this in mind, this graduate seeks to co-opt the means of representation towards subversive ends.

We can no longer base landscape interventions on the myth of returning the “natural world” to an edenic state. As long as humans continue to inhabit the earth, they will alter their environments. Of crucial importance is the challenge of shifting the dominant narrative from one that sets humans outside of the landscape, to one that acknowledges that the landscape is a co-creation between human and nonhuman forces. This will require an adapted landscape image- a task that landscape architects are uniquely positioned to tackle. As Donna Haraway (1991) states, “Who cyborgs will be is a radical question; the answers are a matter of survival” (p. 153).

Part two of this graduate project will build on the theory and precedents cited in this booklet. The intention is not to propose a entirely new method of representation, as this may risk the same pitfalls as the methods critiqued here, but rather to revisit traditional methods that hold the capacity for telling alternative stories. The second part of this graduate project will begin with a case study of the Highline in New York City, exploring this project through the lens of social theory and critique.

01.



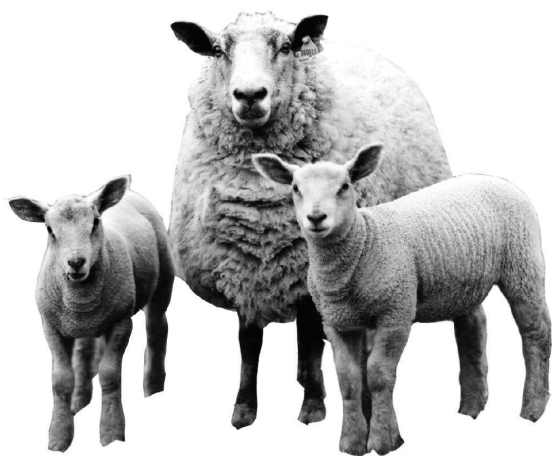
nature as female.

02.



nature as god.

01.



nature as domesticated.

02.



nature as threatening.

01.



nature as political.

02.



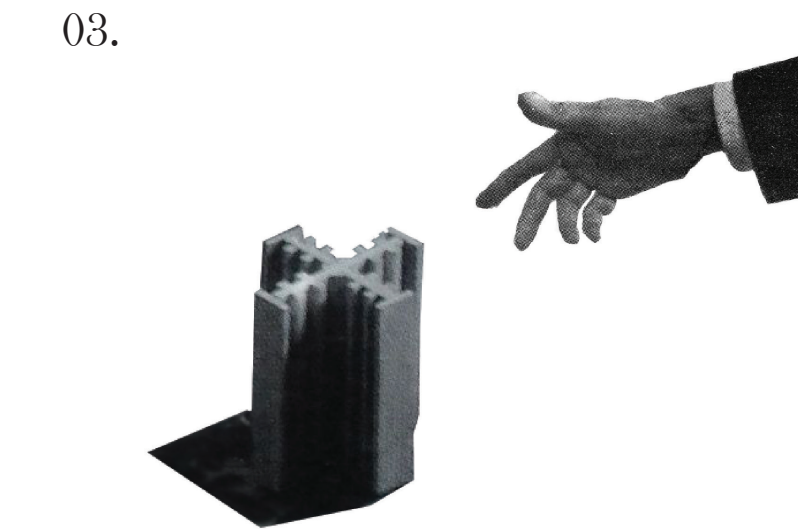
nature as political.



nature as irrelevant.



nature as apolitical.



city as nature.



nature as hope.



nature as political



nature as political.



05.

OTHER NATURES OF THE LOW LINE

*T*his project argues that visual representations of landscape are used to communicate political and ideological agendas. These representations tend to depict nature as being separate from culture; treating humanity as malign and nature as benign. With greater historical prospective, however, the viewer understands that our relationship with nature is not so black and white. Whether removing untidy nature from the frame to create a picturesque image, or erasing indigenous populations in order to create the image of an untouched wilderness, is it clear that representations of nature are not neutral, but absolutely political. This project makes the claim that the images of landscape that were born in the 17th and 18th centuries have set the scene for anthropocene (an era characterized by unprecedented environmental degradation, species loss, and social inequities); and further that contemporary landscape projects continue to perpetuate these images and are thus implicated in sustaining this trend in Western development.

With retrospective awareness, however, landscape designers are presented with an opportunity: to either continue to perpetuate an image of landscape that treats nature as a subordinate other, or to explore alternative representations that embrace nature as a collaborator. This work recognizes the power of image creation and storytelling, and asks designers what stories they intend to tell.

NATURAL MYTHS

05.

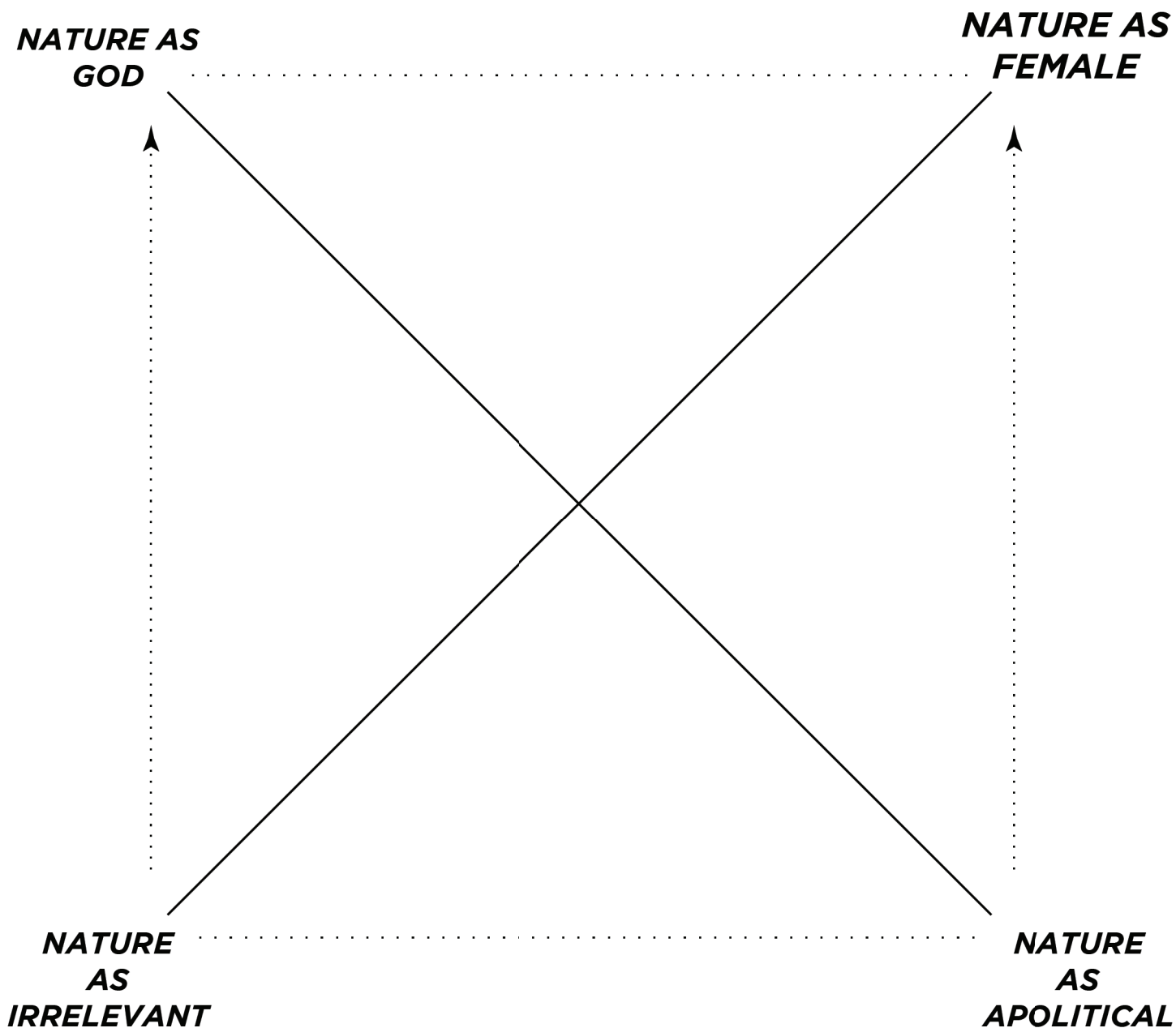


Fig. 20: *Semiiotic Square:
Natural Myths (Anderson, 2019)*

To begin to speculate on how designers could represent their relationship to nature differently, it is essential to understand how hegemonic groups in Western culture have historically represented their relationship with nature. I suggest that since European enlightenment, natural myths have tended to fall into 4 overarching categories:

That Nature is female; That Nature is god; That Nature is irrelevant, and That Nature is apolitical.

The first myth, that nature is female, nature is domesticated and fertile, and seen as an antidote to the English industrial city. This myth is best represented by the picturesque paintings of Claude Lorrain and the English landscapes such as Stowe.

The second myth, that nature is god, nature is untouched and awe- inspiring - this myth is best represented in the sublime landscape paintings of the Hudson River school.

In the third myth, that nature is irrelevant, the city or state has become nature (human nature). Technology and a resource based industry supersedes non- human nature. This myth is represented by master planning works of Le Corbusier or Ebenezer Howard.

The fourth myth is that nature is politically neutral. Here nature signifies hope and a potential anti-dote for the associated impacts of climate change. This myth is best represented by Landscape Urbanist projects such as those by field operations like the High-Line.

The topic of how Western representations of nature shapes the material environment is a layered and complicated (yet important) subject, that cannot be fully addressed within the scope of this graduate project. As such, this project does not aim to provide one final solution, but rather aspires to start a conversation about how contemporary landscape projects continue to perpetuate these myths (both through representation and formal design), and how through recognizing these dichotomous tropes, designers may be empowered to propose alternative myths.



This project proposes a fifth category of myth. One that rejects the notion that our relationship with nature is black and white, and embraces the cyborg nature that the anthropocene has inherited (nature as neither fully natural or fully cultural). This myth, that nature is political, asks how design can assist nature and naturalized identities in gaining greater agency through co-opting the processes and tools of image creation that labeled them as other. This project considers four narratives that respond to the four aforementioned myths.

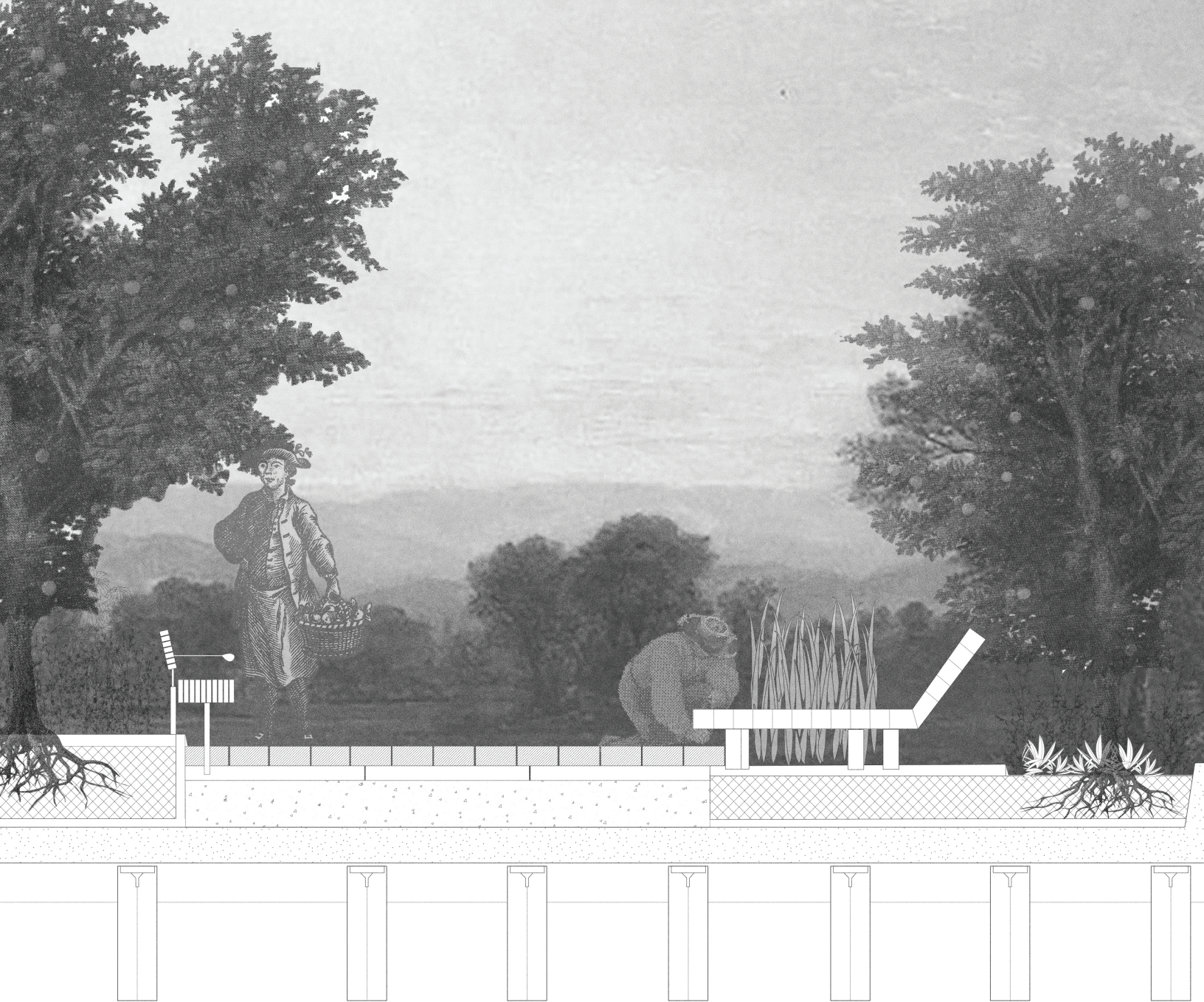


Fig. 21 *HighLine Section: Harvesting Apples* (Anderson, 2019)

This project uses the Highline as a microcosm of contemporary landscape projects, and a starting point for the four counter narratives that are situated within the fifth category of myth, that nature is political.

Through representing multiple narratives, this project rejects one singular interpretation of nature, and suggests that through a diversity of interpretations, we can begin to gain a clearer picture the meaning of nature in the anthropocene. To quote Donna Haraway (1991), “...to be other is to be multiple, without clear boundary, insubstantial, frayed”.

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5.1 THE HIGHLINE: RECORDED NARRATIVE

Since its redesign in 2009 by James Corner Field Operations & Diller Scofidio + Renfro, the Highline has been the subject of much critique and praise. Located in the former meatpacking district of NYC, this project has captured global attention and has become the standard of success for landscape architecture projects. This site has been referred to as urban palimpsest, a site with a layered history of unusual adjacencies, where wild cultural and ecological communities were free to thrive.

Image and narrative were instrumental to the redesign of this elevated park in Chelsea. In the early 2000s, photographer Joel Sternfeld captured idyllic photographs of an abandoned post-industrial structure that had been colonized by ruderal vegetation, creating an image of a new wilderness. A rare space of spontaneity and disorder within the heavily ordered metropolis. The voluntary ecological community that occupied on the Highline prior to the redesign came to signify optimism: a hope that even in the most unnatural of places, that nature will find a way. Easing our anxieties about any impending ecological disasters. What is not captured in these photos, however, is the human community that inhabited this site.

Fig. 22 Photograph from *Walking the Highline* by Joel Sternfeld, 2000 (thehighline.org, n.d)

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Fig.23

Photograph
by Gregoire Alessandri-
ni, n.d (galessandrini.blogspot.
com, n.d)

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In the 80's the High Line was host to a diverse population of addicts, artists, homeless, racialized, queer, or sexually non-conforming individuals seeking privacy (McEntee, 2012). By the early 90's, New York's meatpacking district was known as a site of sexual and artistic liberation. Like the picturesque and romantic landscapes of the past, the redesigned Highline capitalizes on formerly alien human and nonhuman communities; the site's wild history is domesticated and made legible through design, and any unruly characters are removed from the frame.

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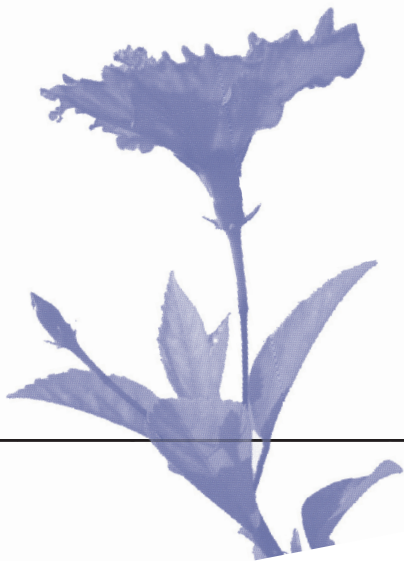


Fig.25

*Children on a
Harlem street, 1938. Hansel
Mieth—The LIFE Picture Collec-
tion/Getty Images time.com,
2016)*

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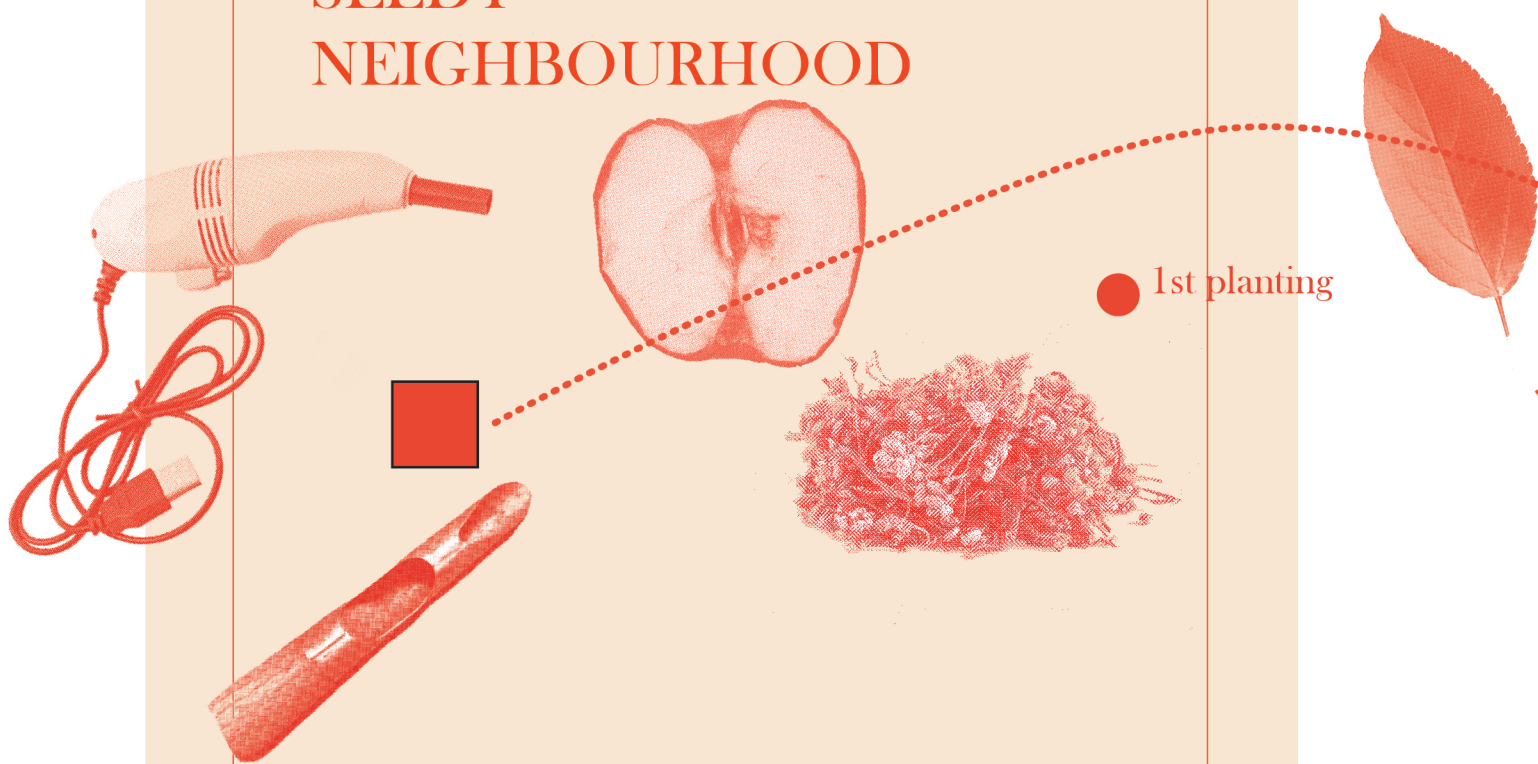


Fig.26

*Photograph from
Walking the Highline by Joel
Sternfeld, 2000 (thehighline.
org, n.d)*

This project picks up where the official narrative left off, embracing the wild characters that have been othered by the creation of this park, and seeks to reinscribe their presence within the urban fabric under the guise of nature. In each counter story I have borrowed visual language from the winning competition panels from Field Operations and company, and have inserted this drawing style into these projects as a means of critique and contrast.

05. SEEDY NEIGHBOURHOOD

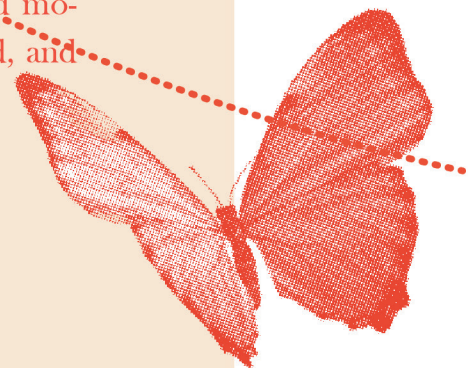


● 1st planting

nature as political

Seedy Neighbourhood

The first narrative, titled Seedy Neighbourhood, challenges the picturesque myth that idealizes the working landscape. Like the picturesque landscapes of the 18th century, the labour that goes into sustaining the image of the highline as a wild landscape is obscured. The highline employs 30 full time staff, 7 FT gardeners, and has a force of over 200 volunteers. The Highline has a maintenance budget of nearly 10 times the averages of parks in NYC. This project foregrounds the unskilled labour force working to sustain this park. Co-opting the story of Johnny Appleseed, a group of labourers have organized to redistribute some of New York's vegetal wealth. Equipped with specialized apparel, members of this subversive crew are able to bank seeds from one of the High Lines original colonizers - the apple tree. Re-planting the seeds in a vacant lot in their neighbourhood of Mott Haven in the Bronx, and the Apple is given greater agency through the opportunity to adapt to a new environment and to increase its resiliency through biodiversity (as any seed within an apple can produce a different variety of apple). The symbol of the Apple has had considerable significance in Western history and has oft highlighted humanity's shifting relationship with nature and morality. Here this symbol of fallen humanity is subverted, and takes on a new meaning of equality.







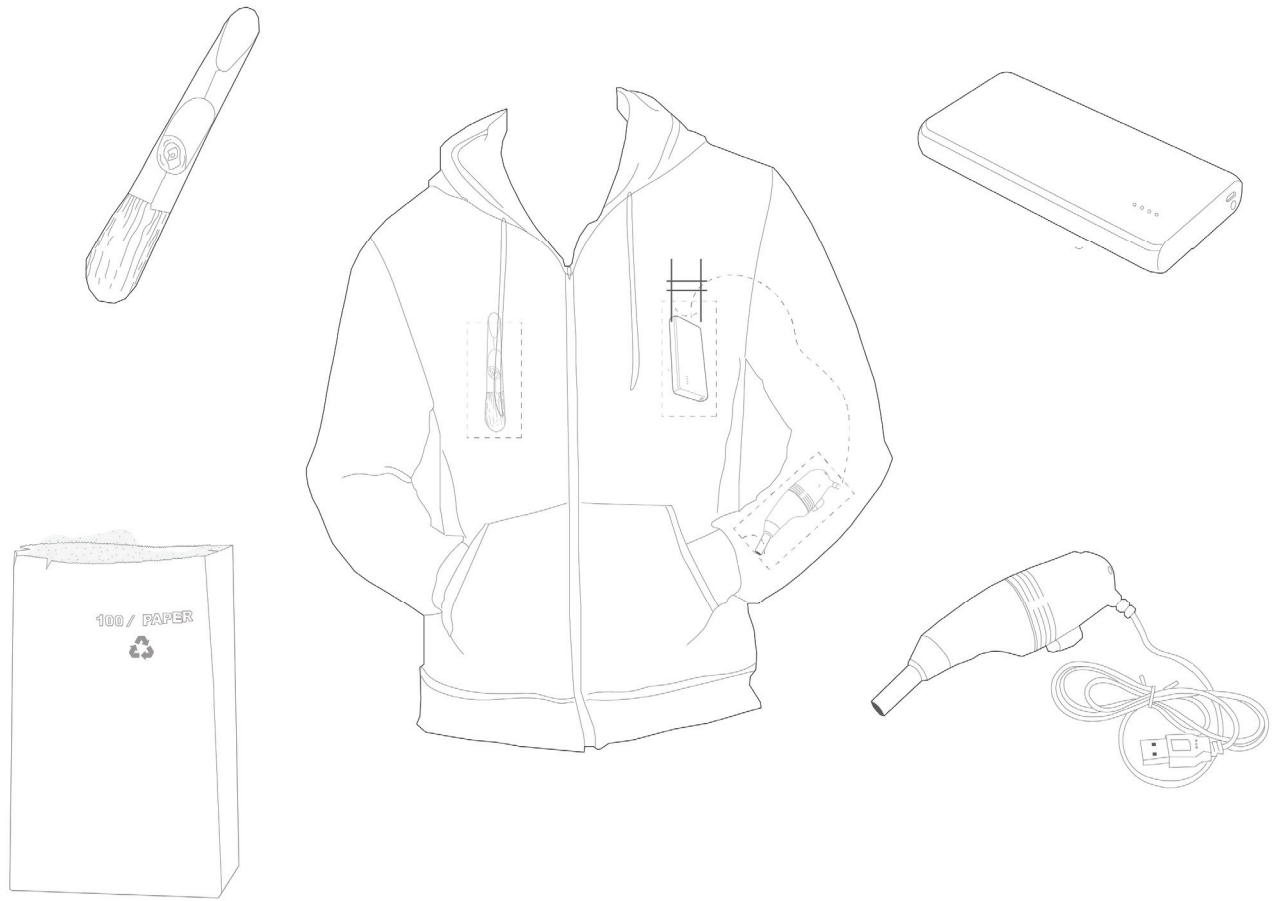


Fig.27 (p.63) *Fruit Forest in Mott Haven* (Anderson, 2019)

Fig.28 *Seed Harvesting Instruments* (Anderson, 2019)

In this story, a group of labourers have organized to collect apple seeds from the Highline, and redistribute them to New York's lowest income neighbourhood of Mott Haven. The Bronx, where this reciprocal site for this project is located, was selected as this borough receives the least resources towards park space in all of New York City. Further, as the picturesque landscapes of the past exclusively severed the ruling class, the Highline primarily serves the City as a tourist amenity and space for the contemporary leisure class. As such this projects seeks to appropriate the aesthetic of the picturesque to benefit the working class that has been historically othered by these landscapes.

Equipped with specialized apparel and knowledge of the Highline's waste stream, members of this subversive crew divert seeds and compost to vacant lot in Mott Haven. Here the non-expert designs the planting, balancing requirements for food security, and aesthetic enjoyment. Through re-planting, the Apple is given greater agency through the opportunity to adapt to a new environment and to increase its resiliency through biodiversity. The symbol of the Apple has had considerable significance in Western history and has oft highlighted humanity's shifting relationship with nature and morality. Here this symbol of fallen humanity no longer symbolizes our desire to return to the garden of Eden, but rather a desire to embrace the cyborg nature of our cities.

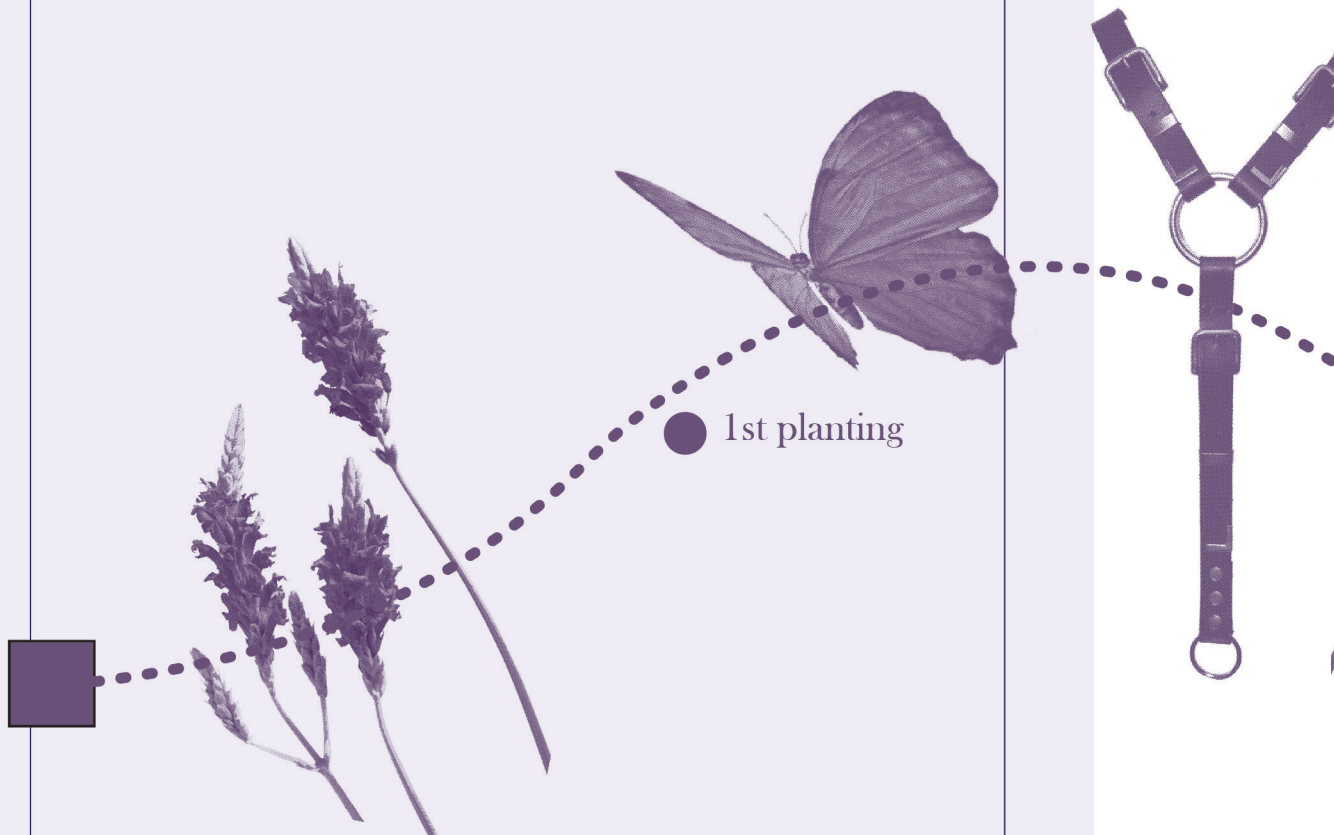


SITE PLAN

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Fig.29 Fruit Forest Site Plan
(Anderson, 2019)

05.
THE LAVENDER
LINE



nature as political.

The Lavender Line

The second narrative, The Lavender Line, highlights the myth of the Highline as an untouched and uninhabited wilderness. As previously mentioned, prior to the redesign, Chelsea and the Meat-packing district were home to various non-conforming subcultures, particularly significant was the large queer community that inhabited this area prior to 2009. This project employs *Lavandula angustifolia* as a tool for re-inscribing queer space and mapping the displacement of less-affluent queer communities within Manhattan's West Side. "Lavender-lining is a neologism that deliberately combines the celebratory marking of gay pride parade routes with the discriminatory practice of drawing red lines on maps to identify urban areas supposedly undesirable for mortgage insurance and investment purposes." Here this symbol of queer culture in NYC is intentionally naturalized as a subversive gesture. A group of plant savvy queer activists use Guerrilla gardening tactics planting Lavender on boulevards, between buildings, on vacant sites, etc marking sites of queer history in the Westside of Manhattan. These sites become the planting plan, and through the medium that supported their displacement, we are reminded of the community that once inhabited this site.





69 R&L RESTAURANT



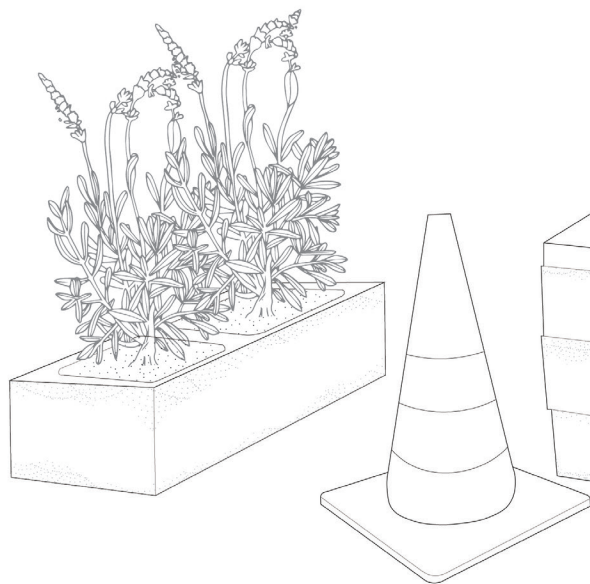


Fig.30 (p.69) *Lavender Fields*
(Anderson, Carruthers 2019)



Fig.31 *Lavender Planting Diagram* (Anderson, 2019)

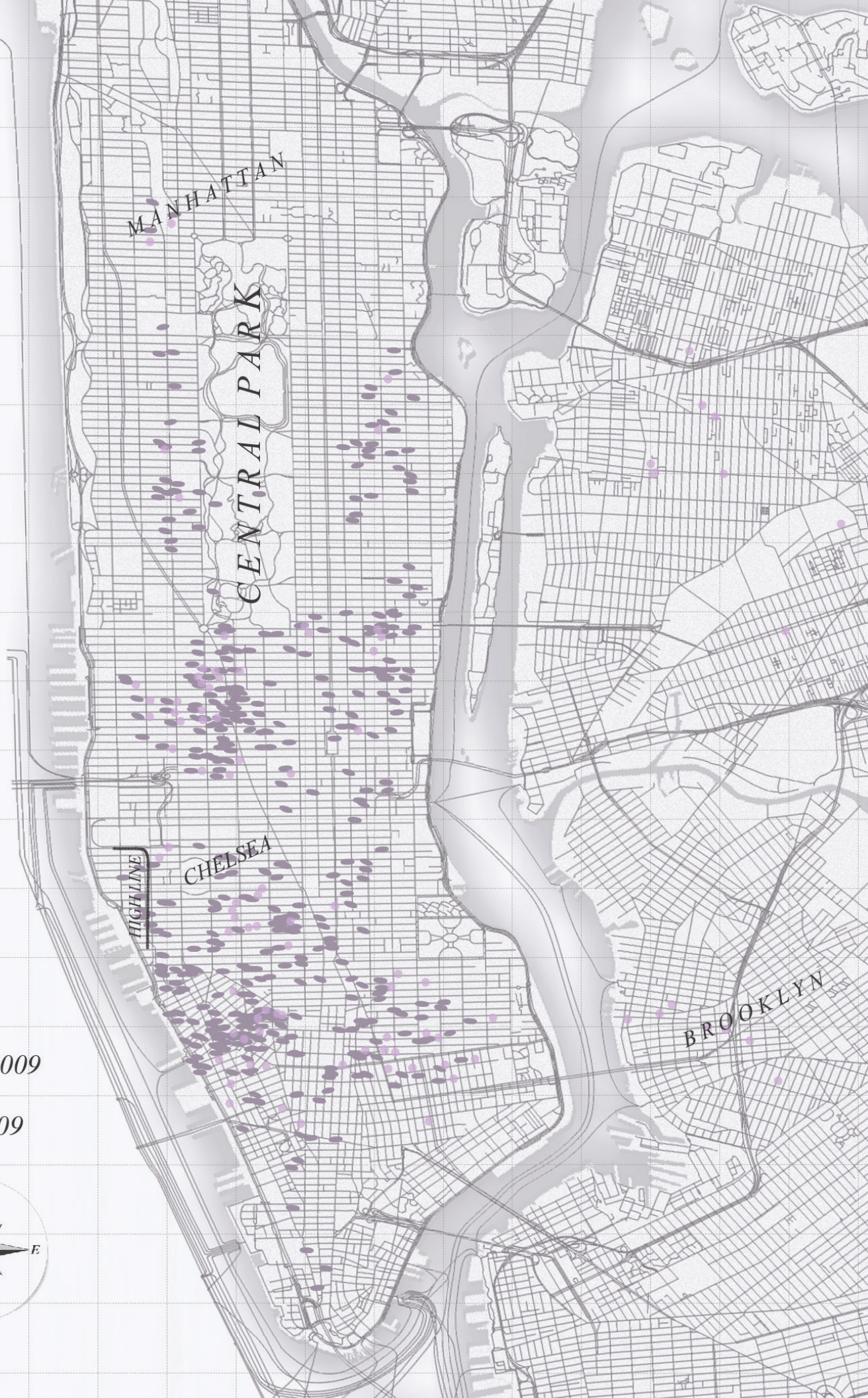
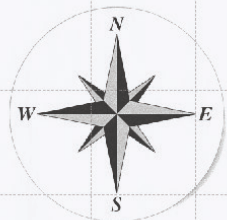
Fig.32 (p.71) *Lavender Planting Plan*
(Anderson, Niedoba 2019)

Just as the images of romantic landscapes of the 19th century have erased the histories of human and non human communities that inhabited these lands before colonization, much of the wilder history of this site is not made apparent in the site's redesign. Following the war, Chelsea and the meatpacking district were marked as areas that are undesirable for investment through the process of redlining, and were host to a significant amount of NYC's social housing stock ((Interboro Partners, 2017). Housing unaffordability have made it challenging for many of these establishments and populations to remain on this site; particularly trans-gender communities that historically experience disproportionate rates of housing discrimination and homelessness in the United States. As real estate prices in Chelsea have gone up 103% since 2009 (McEntee, 2012), many queer establishments have been priced out.

Former owner of the nightclub Florent, two blocks from the Highline, describes a marked effort to clean up the neighbourhood in the years leading up to the redesign. Although there is still a strong queer presence in Chelsea, as Darren Patrick (2017) explains in *A Queer Urban Ecology of the High Line*, the Highline's queerness has been re-branded, and invoked as a cultural, economic and sustainable "added value," attracting a demographic of largely affluent gay white men to settle here (Baker et al., 2017). In 2010, organizers of the long running fetish festival were forced to erect a wall so not to disturb park visitors, an illustrative example of the neighbourhoods shifting demographic (Interboro Partners, 2017).

● before 2009

● after 2009



05.

STOP AND SMELL THE MOSES



nature as political

Stop and Smell the Moses

The third narrative, Stop and Smell the Moses, challenges the history of modernist large scale infrastructure projects in New York City by celebrating the communities that were fragmented as a result of their construction. In the mid 20th century, it is estimated that the urban renewal projects, such as the original highline, spearheaded by Robert Moses displaced over half a million New Yorkers (a disproportionate percentage of whom were African American). The redesign of the highline contains elements of design that are formally modernist such as Agri-tecture paving system that both emulates the structure of the defunct rails and proposes a technological solution for separating programmatic uses and vegetal elements from hardscape. This project proposes an alternative present for the highline in which the the planting on the highline is redesigned to represent the linkages between the country's colonial endeavors and continued history of displacement through "renewal" and gentrification. The planting palette detailed here challenges the concept of native planting and asks if all planting for decoration is an imperial act. In the proposed replanting, species from the colonies are freed from their southern context and planted on the highline, representing the Afro- Caribbean and African American communities that have a deep history in New York City.

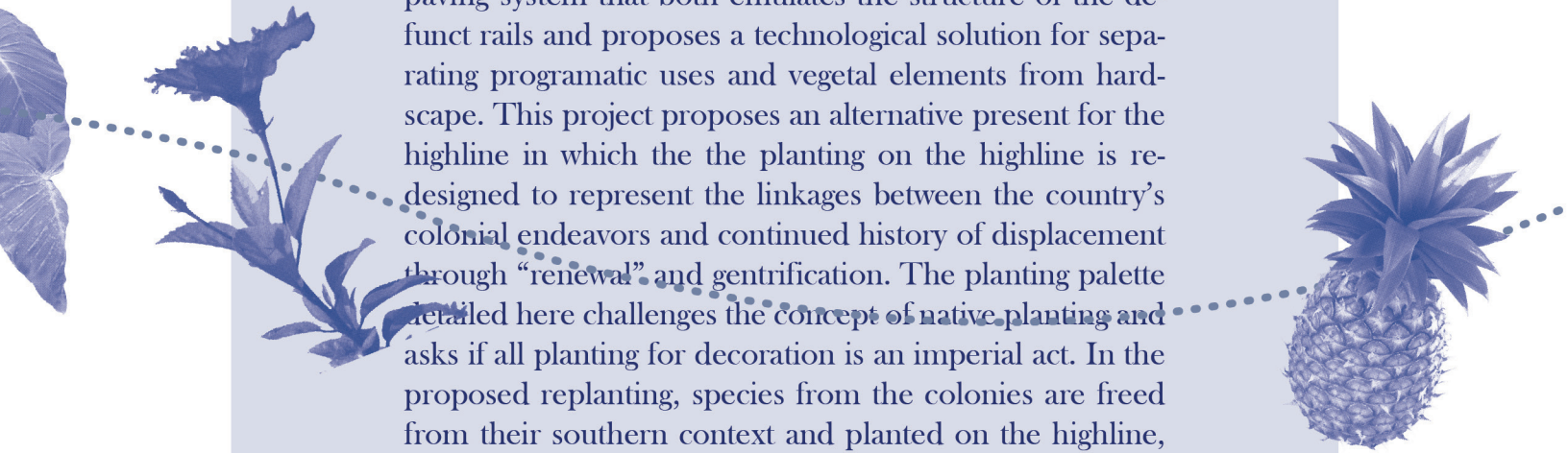








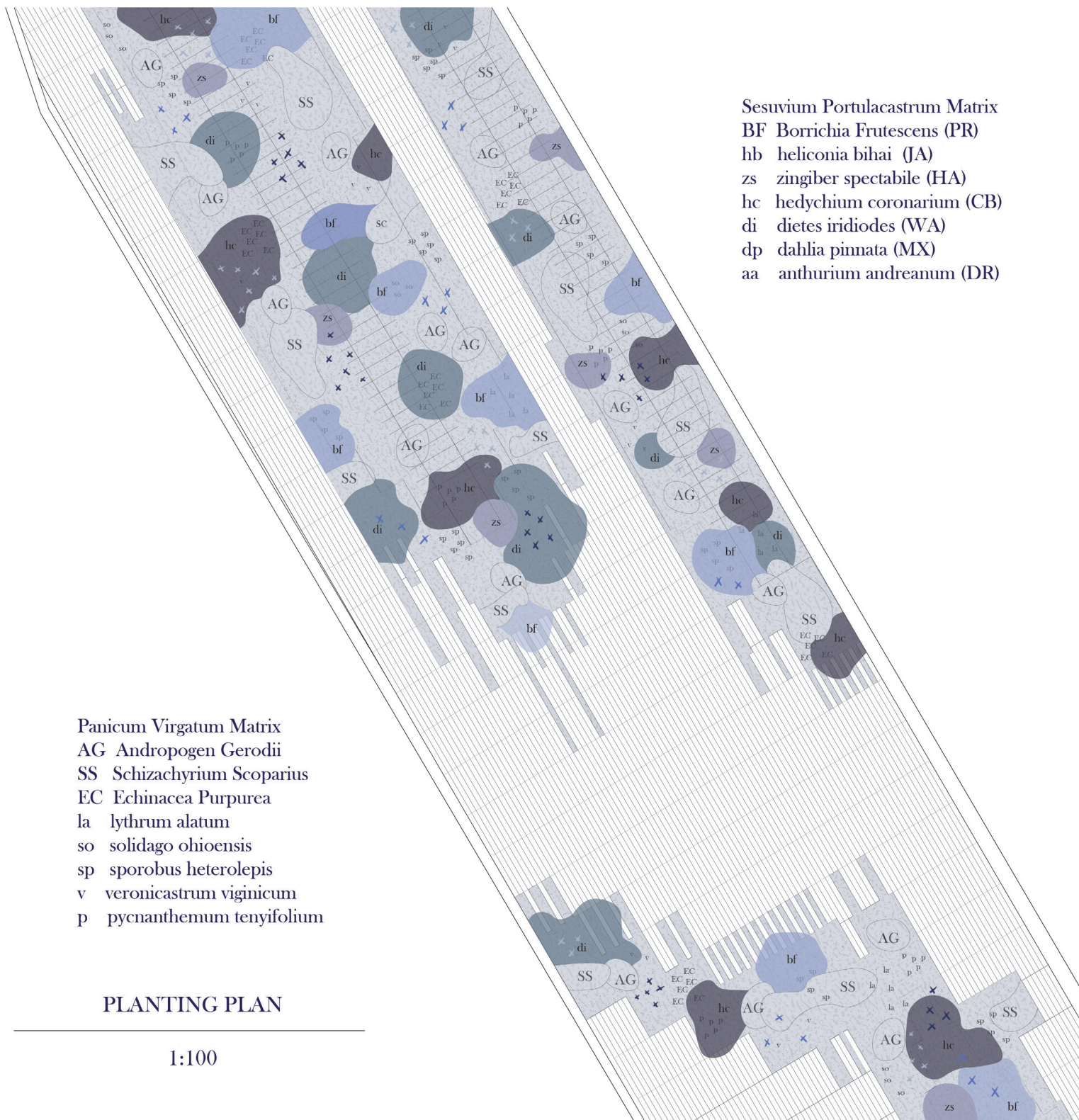
Fig.33 (p.74-75) *Stop and Smell the Moses - Perspective* (Anderson, 2019)

Fig.34 *Robert Moses with New Haven Plants* (Anderson, 2019)

Fig.35 (p.77) *Stop and Smell the Moses - Planting Plan* (Anderson, 2019)

More abstractly, this project draws parallels between the displacement of racialized human populations in the 20th century city, and the “displanting” of indigenous plant species that took place during colonial expansion to the Americas (Barber, 2016). During colonization, plants were taken from the colonies were brought back to European to be planted as ornamental species in gardens. Conversely, plants were brought to the colonies from Europe, permanently transforming the American landscape, making it increasingly difficult to define what constitutes a native planting. As such, this project asks if all planting for ornament is a colonial endeavor, and what can landscape architects gain by acknowledging the shared history of displacement between plants and people?

The planting palette detailed here (left) features plants that are native to the communities that were displaced by Moses’ expressways the 20th century; with species from the Caribbean, West Africa, Mexico, and the Southern United States. Acknowledging the role that plants play in signifying who is welcome in a space and what programs are acceptable, in this proposal plants the challenge the rigidity of the agri-architecture system and the American planting aesthetic as proposed by the Highline’s garden designer Piet Oudolf.



05.

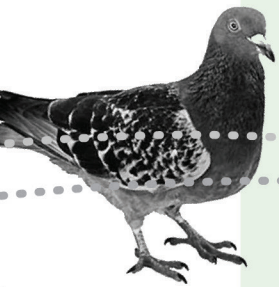
IMAGES FOR EARTHLY SURVIVAL

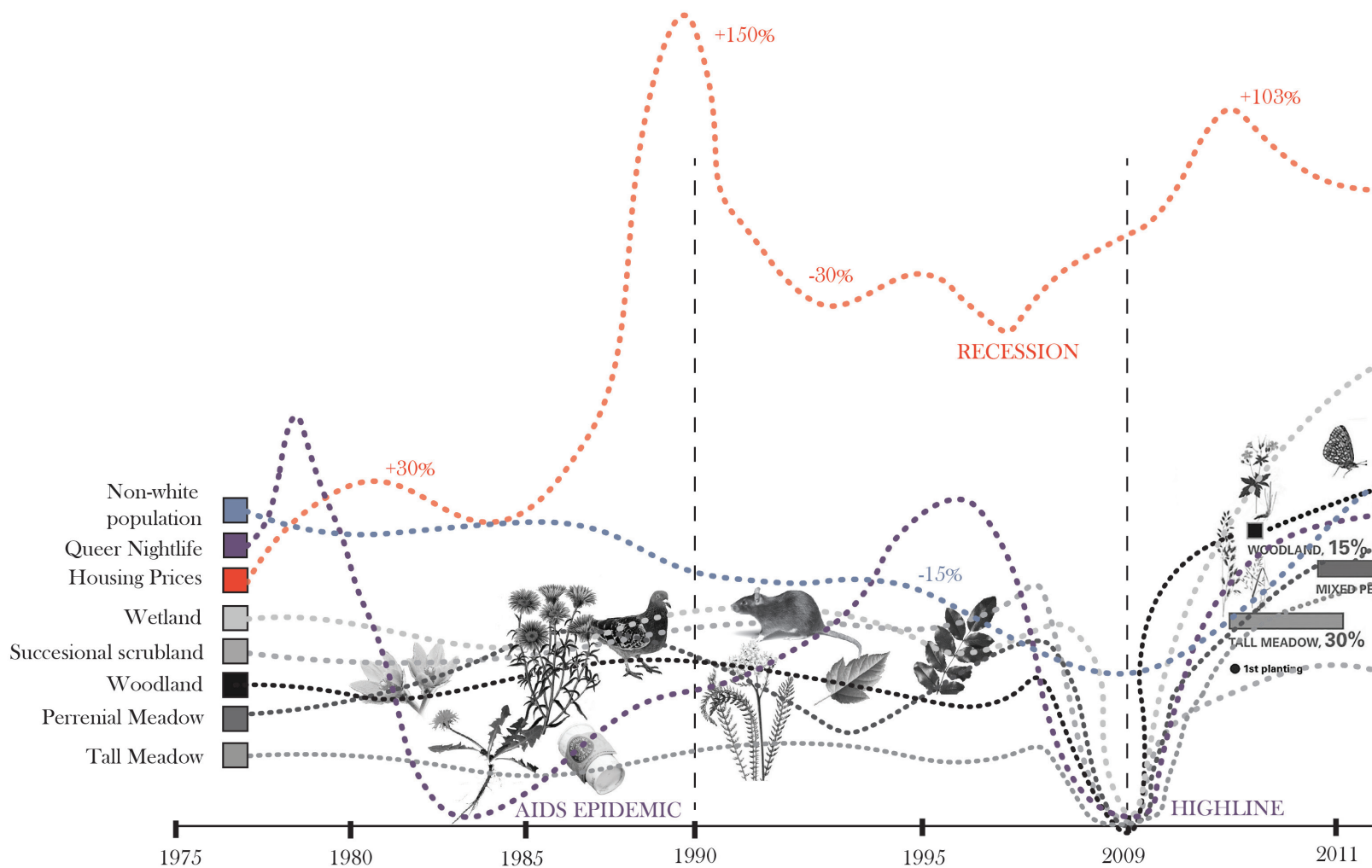


nature as political

Images for Earthly Survival

The final narrative, images for earthly survival, that responds to the environmental aesthetic of landscape urbanism, is less of a design proposal and more of a provocation. What if rather than trying to domesticate wild nature (through co-opting a wild natural aesthetic as has been done on the highline by removing the ruderal vegetation that had autocolonized), and making wild culture palatable as I have described in the previous three narratives, designers embraced the messy ecological and cultural communities that the anthropocene has produced. In the face of the 6th mass extinction, landscape architecture ought to embrace the novel ecologies of our city's, and consider how design fits into this framework. Perhaps the role of the designer in the current epoch is not to make nature legible through design and representation, but to present a greater diversity of images of nature that afford nature (of which we are apart) with greater visibility and agency.





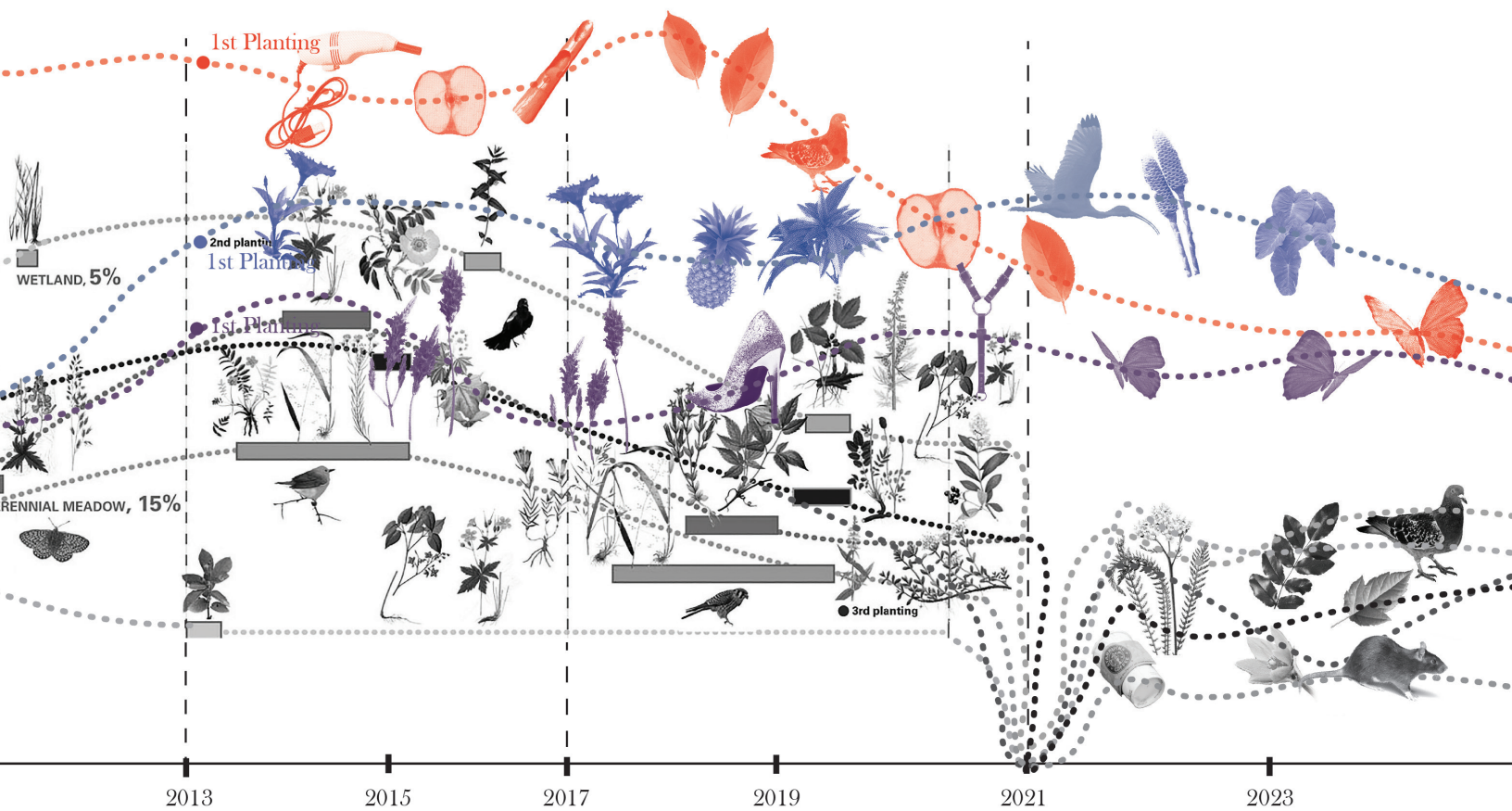


Fig.36 Other Natures of the Low Line - Cyborg Succession (Anderson, 2019)

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“Cyborg [imaging] is about the power to survive, not on the basis of original innocence, but on the basis of seizing the tools to mark the world that marked them as other. The tools are often stories, retold stories, versions that reverse and displace the hierarchical dualisms of naturalized identities. In retelling origin stories, cyborg authors subvert the central myths of origin of Western culture. We have all been colonized by those origin myths, with their longing for fulfillment in apocalypse” (Haraway, 1991, p.175)