



80 2012

The World of Landscape Architecture

20 Years of Topos



Speaking about Drawing

An exploration of representation in recent landscape architecture

In 1992, the first issue of *Topos* was released. This was no coincidence. We may consider the last twenty years as a golden era for landscape architecture. However, we need to consider the years preceding 1992 to identify the significant markers of this new era. My own period of study at Wageningen from 1985 to 1991 ironically illustrates a telling shift. Initially, all students were prepared for troubles in terms of finding a job. By 1991, offices had started to fight for young colleagues. Economic growth was one reason, a renewed interest in design and new challenges for landscape architecture were others. The 1982 competition for La Villette could be considered an early trumpet call for a new focus in landscape architecture and its importance cannot be overestimated. But we also have to note that different countries in Europe had their own pace of development. France seems to have begun very early with the (re)start of the Versailles school in 1976 and subsequent urban renewal projects. Spain had its own marking points with the end of the Franco era in 1975 and the 1992 Olympics in Barcelona. In the Netherlands, a very interesting change can be observed between 1985 and 1995. Almost all well-known Dutch offices including West 8 started in that decade. They were prompted by a new professional climate that caused an emancipatory jump for landscape architecture, enabling it to conquer the city and equal architecture. Such changes were not only about designers and design projects. A surrounding network of initiatives stimulating, supporting and reflecting on the profession was built – including *Topos*.

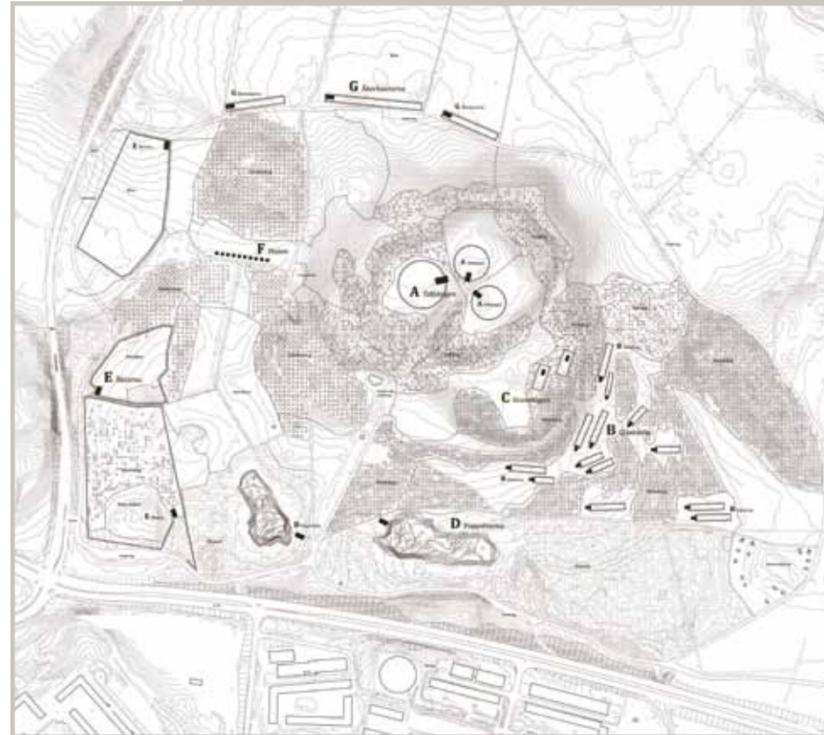
Professional changes inevitably influence drawing. But a giant autonomous change for landscape representation was caused by the computer. Some considered the computer a threat, others a chance, but in either interpretation it became a new reality. It was the beginning of a new era which roughly coincides with the changes mentioned above. But there is more. We should mention the changing relation between the designer, the client and the public and the growing involvement of the developer as well as public bodies. These relationships changed the meaning of the drawing. More than just preparing for construction the drawing became a medium that explained, explored and seduced. In a much wider frame we can see that society is deeply affected by mass media. From film and comics to the internet and social media the very idea of the image and its meaning is changing deeply. A range of architects have taken the lead in these changes but it is perhaps OMA who should really get credit for igniting changes in drawing strategy during the period which we discuss here.

In a pragmatic view, drawings are the means of getting a project done. But once we isolate drawings from a project they become pieces of work that embody experience and reflect developments. Drawing influences practice; practice influences drawing and drawing influences other drawing. To reflect on this, I selected some 20 drawings. I am interested in sections within the tradition of section drawing; in the hidden meanings of colours in drawings; in the way a drawing can be understood as Dutch, French or Danish.

Drawing, be it by hand or digitally, is quintessential for the work of landscape architects. Yet there is no vivid debate on representation and little overview of drawing production as such – its meaning and its efficiency.

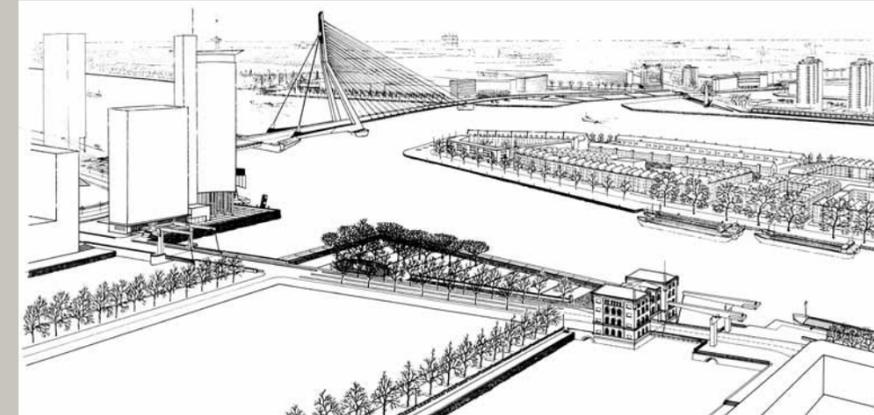
This is a valid thought, as landscape architecture always had strong ties to the specific topographic and cultural challenges a country faces. What drawing types do we use and how does this help us to explore or communicate ideas? In a more theoretical sense, this is an issue of taxonomy. Drawings have a name and are part of a family. This is no academic question. Drawings are based on codified conventions that promote understanding. The rapid evolution of drawing means and mass media blurs the role and definition of specific representational forms. In this essay I give every drawing its proper name. If this raises discussion I would be happy as it makes us become aware of these taxonomic problems.

A drawing is never innocent. It cannot be seen apart from the office and its intentions, the assignment, the client, the situation, the country, the time. Here I want to explore these sort of relations. I want to position this essay as an exposition. Let us imagine to enter a big room in which a choice of drawings is present. My research provided me with a body of almost 500 selected drawings from 30 offices, and with interviews commenting on this drawings. From these, I selected a range of representations. It is not my intention to present “the best 20”, but a mix of all representational types; all countries present in the research, with a focus on the Netherlands; the themes and the scales landscape architects work at today. This enables us to really speak about drawings. Note that I relate images to offices, not to individuals. Authorship in drawings has been source for innumerable conflicts. Generally, a drawing is a product of complex teamwork involving project inventions, drawing inventions and hard work. Do also note that drawing includes hand drawing and digital drawing. I would prefer to include models in the word drawing, but for this article I stick to two-dimensional representations: plans, sections, visualizations, diagrams. May I invite you to enter?



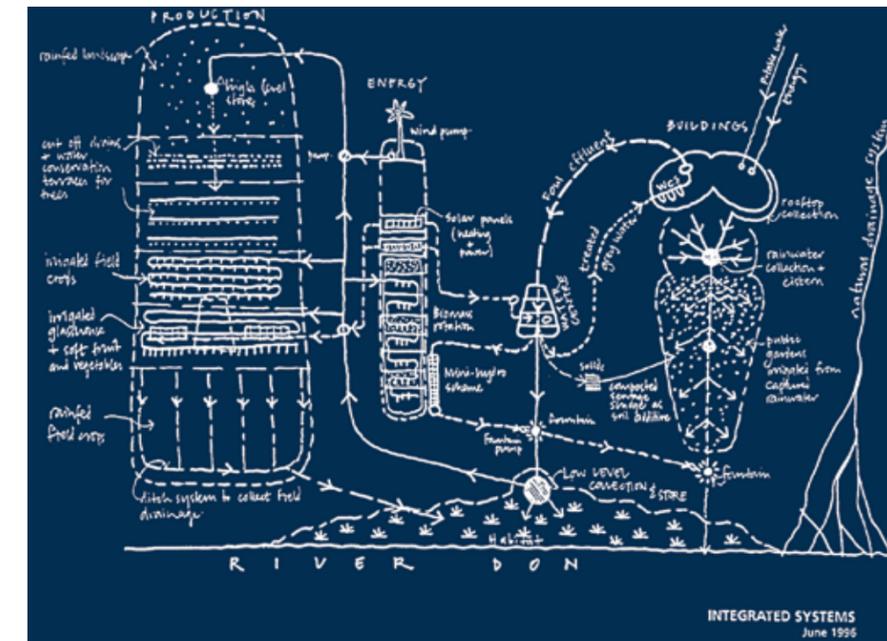
Kristine Jensen still supports the idea that the plan drawing is the key representational type – though there is clearly little evidence of this today, given the aggressive march of visualizations and diagrams. Her plan drawings are very beautiful but not easy to read. They don't reveal all information at once, as they have many layers and are quite precise. In taxonomic terms this drawing shows the difficult role of the plan in landscape architecture. The scale of working; the intervention in an existing context and the lack of clear building structures challenge the traditional definition of the plan. Landscape architects often operate in a grey zone between plan and map and diagram, which requires precise reading. In terms of drawing cultures, this drawing pays a tribute to the strong Danish tradition of black and white drawings, drawn in thin lines with great exactness and a stunning awareness of the aesthetics of the drawing as such. The Danish drawing tradition is a good example of an approach which is not very present anymore, but then again seems to be revived in these sort of drawings.

Arkitekt Kristine Jensen's tegnestue; plan drawing 1:2.000; winning entry Järvafället cemetery competition 2010; AutoCad/Illustrator



The bird's eye perspective, introduced in 16th century cartography, was long a perspective normal people would never have a chance to really experience. Even if this is easier today, the bird's eye perspective is not in vogue. In fact, this is strange. The transformation of the city and the landscape is difficult to understand. Plan drawings are often not very accessible – they combine physical reality, symbols and strategic messages. It is the bird's eye view that can allow a better understanding of a project. This specific one is a very good example, but is also ambiguous. It seems to focus on the bridge, which is Ben van Berkel's famous “Swan”. The subject however is a public space in the foreground. In the late 1980s the south side of the Rotterdam river started to be redeveloped, as we saw happening in waterfront cities all over the world. The small park is part of that development; the bridge is the symbol of it. So the chosen perspective is a smart attempt to establish a relation between the two, and to suggest a certain proximity to the very centre of Rotterdam. As may be clear from the date of the drawing, it is all drawn by hand.

Atelier Quadrat; bird's eye perspective; Eva Cohen Hartogpark 1992; ink on A2 calque



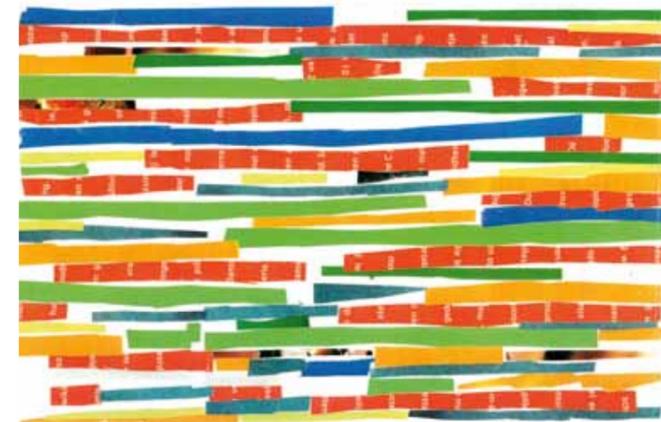
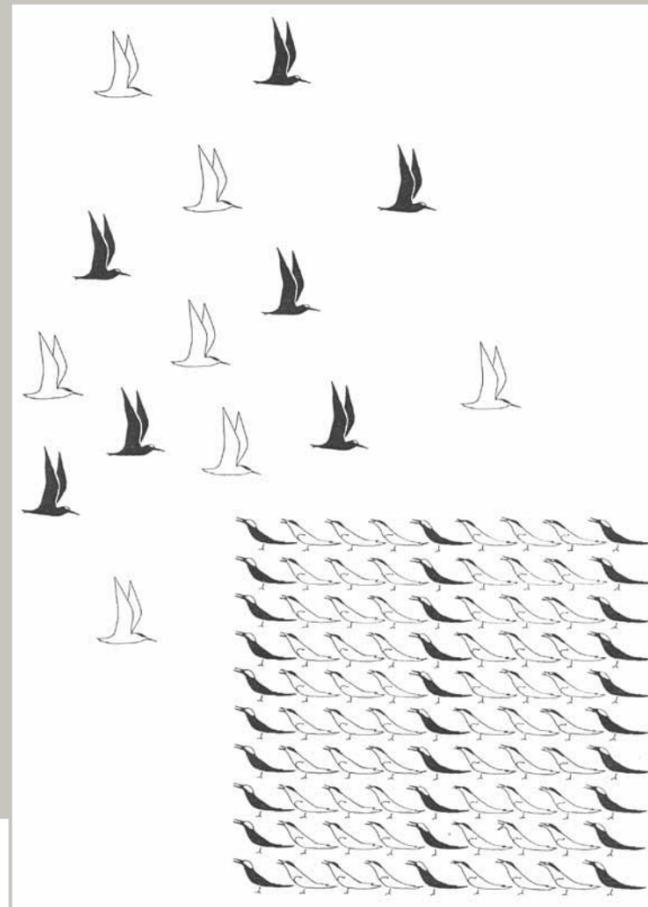
The diagram is a complex representational form. Its role in the design process is multifold. It can be an analytical drawing or a conceptual scheme, made early in the process. Equally, it can be an explanatory drawing at the end: how does it work? The family of diagrams is indicated with many different words in all languages and there is not any convention about what a diagram should show or how it should be drawn. Here we see a diagram which is mainly explanatory. It shows the Earth centre project, a reclamation of a former industrial site, in this case a 160-hectares colliery site in South Yorkshire. It is interesting as it shows a feature of landscape architecture that became much more present during those years: the system as an object of design, systems being related to water, infrastructure, energy. In this case, sustainability is a main driver and the project is laid out to be very effective in terms of recycling and energy efficiency. A hand drawn diagram is quite rare in the portfolio of Grant Associates. The portfolio shows a lot of skilled computer drawing, but hand drawing is also present, especially when the lead designers participate in drawing.

Grant Associates; diagram; Earth Centre 1999; pencil on paper, inverted xerox

One could not have an exposition of today's landscape drawing without an iconic piece made by West 8. This diagram communicates an assumed ecological principle: if they have the chance, birds will rest on surfaces matching their colour. The designers created an orthogonal composition of black and white shells. Although many ecologists strongly opposed the idea, and the project has long since faded, the drawing supported the popularity of the young office and is still known internationally.

This image marks the strong advance of the diagram as representational type, no doubt promoted by OMA. The diagram in this approach is not so much an explanation as a statement. The straight, strong and simple way of drawing (black and white!) clearly helped to make them popular. This drawing also marks the new phenomenon of the iconic drawing that becomes known as such, quoted and imitated. West 8 in its first years turned landscape architecture drawing upside down with its freshness and brutality. The office set new standards for drawing and defined a whole new meaning for the landscape drawing: the image became a weapon in a war. Bold projects will only be reality if political and institutional power can be seduced. The smart image is crucial in this.

West 8; diagram; Oosterschelde storm surge barrier 1990; print on paper



This drawing is a rare combination of a plan and a collage: a collage-style plan drawing. This is relevant in this case, as it enabled the designers to explore a new way of thinking.

One of the major changes in Dutch landscape architecture since 1985 was the advance in the area formerly dominated by urbanism. A state policy report on spatial planning of 1991 had announced 1,000,000 new houses to be built. Ypenburg was one of the locations to accommodate this program. Here Buro Lubbers designed the Masterplan for part 13. If landscape architects got the chance to design city extensions they often showed a great interest in the relations between the original landscape and the new program. They also cared about how water, urban open space and housing were connected. This drawing was made early in the design process when the technique of collage helped to explore intuitively these relations and to define the rough organisation of buildings, green areas and water. The "real" plan drawing made later is indeed highly influenced by the collage. As known from collage in the fine arts, magazines provide useful raw material. It is interesting that this drawing, seen as an isolated object, can be perceived as a piece of art.

Buro Lubbers; plan drawing; competition entry Ypenburg part 13, 1998, print on paper

The drawing presented here for a park in Greenwich interests me highly as a unique landscape drawing. It, in a convincing way, depicts time and evolution. The development of an urban forest is the main theme in the project. The drawing does not simply explain the development of the forest. It mainly states that there are several independent stages of maturity which have an individual quality in terms of design. This drawing is important as it denies the idea that a landscape project can be represented by one drawing which shows the project in an unknown year in the future, in its supposed final state. Desvigne here, combining plan and section, shows different moments in time as being independent optimal design conditions. In doing so, the designer is forced to be more precise about what happens over time: how big are trees in certain stages; which configurations might come true by thinning the trees? Apart from that, the drawing has a convincing beauty which has always been present in the French drawing tradition. Desvigne himself became known early for drawing with his work on theoretical gardens, "Les jardins elementaires". Starting from here Desvigne became one of the international stars – in itself an interesting new phenomenon in recent landscape architecture.

Michel Desvigne paysagiste; mixed representation; Millennium Park Greenwich 1997



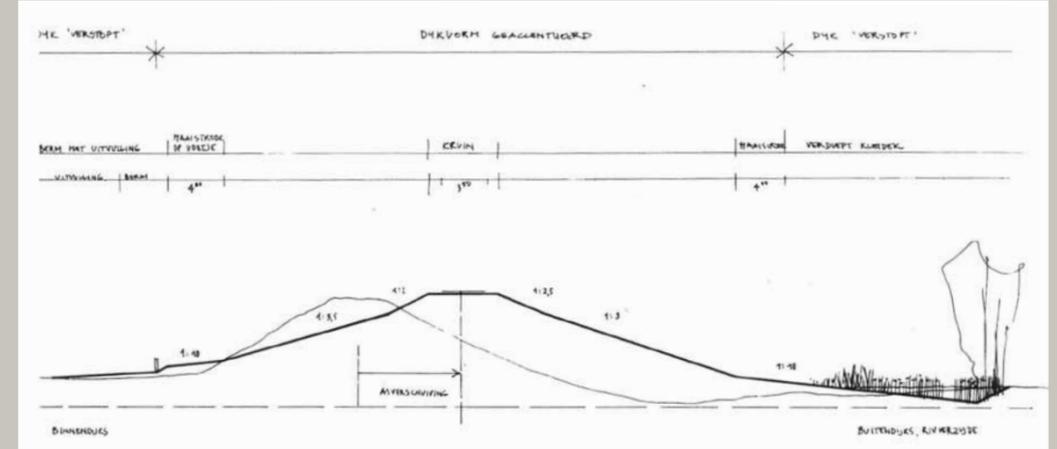
This provocative collage is quite exemplary of the way of thinking of the Edinburgh based office of Gross.Max, founded in 1991. Although they are known for trendy built projects, the office produced a number of somewhat subversive intellectual studies. The collage as a representational type suffered great losses since the introduction of Photoshop and the like. Often only the process of cutting and gluing seems to be enough to indicate that Photoshop work is a collage, even if the result "only" intends to evoke a happy three-dimensional image of the project. The fact that in technical terms these three-dimensional images are stunningly realistic, or better said hyperrealistic, makes it even more wrong to speak in terms of collage. Here we can do so. This image puts itself in a tradition of Archigram, OMA and the young West 8 – if we restrict ourselves to the domain of architecture and neglect the collage as art form. The image is provocative, unclear, suggestive. It mainly infects and prickles the imagination. In the work of Gross.Max, collages don't present finished plans, but generate thoughts which may result in a project. As their visualizations often have the same role, the categories do overlap. Often parts of old engravings are mixed with recent photographs and drawings.

Gross.Max, collage; in Old town new town no town plate 11; contribution to Northern City exposition 2007; Photoshop montage with mixed materials

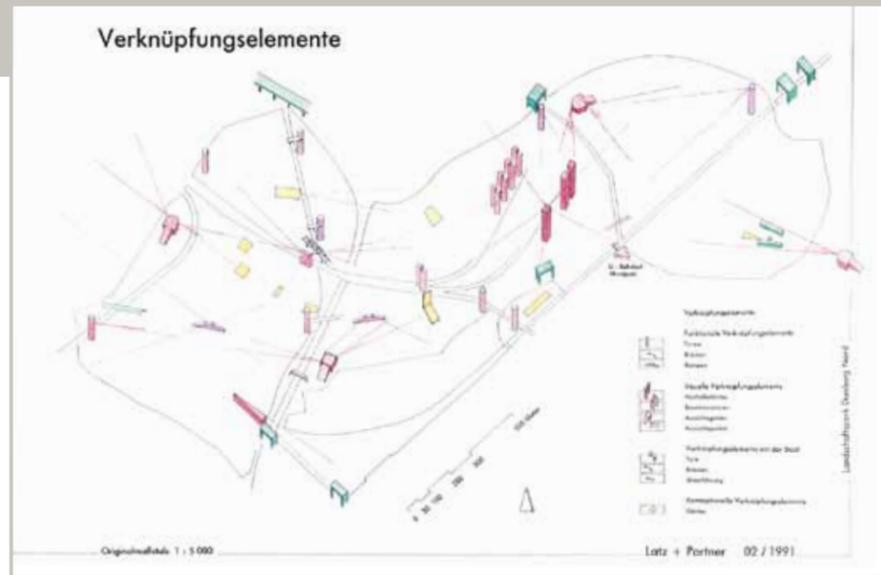


A reason to identify national drawing cultures is that a landscape architectural project itself is often characteristic of a country – like the Dutch way of dealing with the delta. This plan drawing is about an iconic piece of Dutch water engineering: the Afsluitdijk. The drawing is special because of the scale at which the design operates. It is mainly the dike being altered actively. But as the water system is expected to react, the dike is drawn in a wider context of 40 by 40 kilometres. The drawing reveals all complexities plan drawings have in landscape architecture: they combine proposed physical constructions with existing landscape and strategic messages. In this case

the dike is exaggerated as a yellow line present in the drawing, and the blue star indicates a visitors' centre. The existing landscape here is not represented as a map, but as an aerial photograph. Green tones dominate the image. That may be surprising, as water is dominant and generally represented with blues. But how blue is water anyway? This is all about convention and perception. Here greens are chosen consciously as the designers think this would communicate better that the ecological values are strengthened by the design. Hosper; plan drawing; business case Future Afsluitdijk 2010; Illustrator, Photoshop and AutoCad on aerial photograph



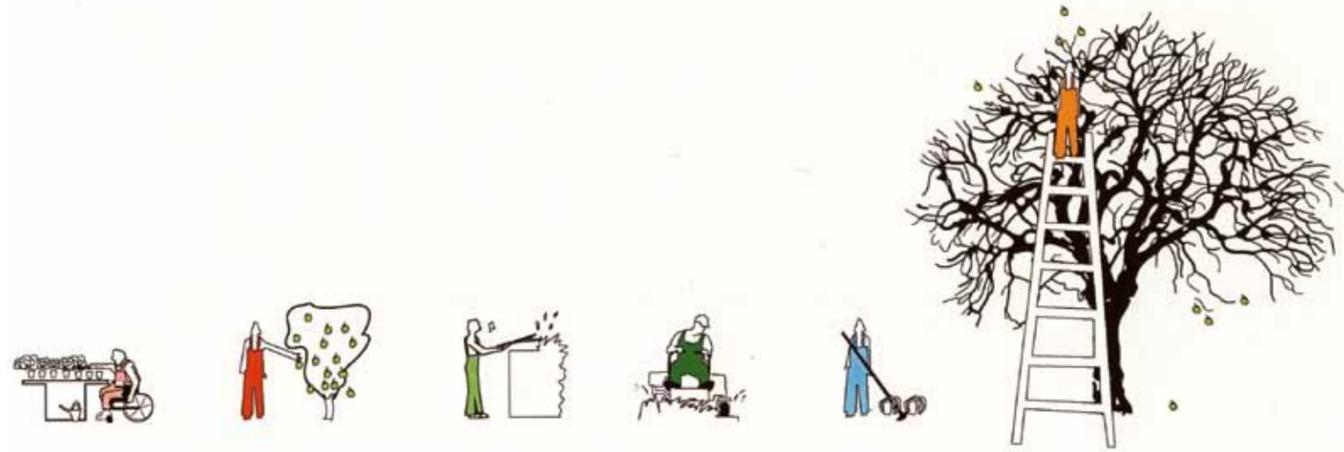
The section in landscape has a strong relation to topography. It is very fascinating that it is a drawing essential to mountainous regions as well as to the seemingly flat low countries where height differences of some metres are crucial for surviving. This project on riverdikes marks the emancipatory jump landscape architecture made. In the approach of H+N+S the landscape architect is not so much the “decorator” once the technicians are ready. On the contrary: he is self-confident, cooperates intensively with the engineers and might lead the discussion. This section shows that the design is about the dike itself. The designers contributed to innovative solutions for the problem of water seeping through the dike, amongst other aspects. A layer of clay operating at the riverside prevents the seepage. This layer of clay was shaped to “invite” new biotopes, by replacing the damaged existing wet biotopes. River floods were expected to leave seeds and small animals – causing a very rapid natural development. This may be seen as a Dutch approach: how can landscape architects offer conditions to generate positive landscape outcomes? As this dike project stretched for 20 kilometres, sections were the dominant tool of controlling the design. Almost 200 sections were drawn. H+N+S landschapsarchitecten; section; River dike reinforcement Afferden-Dreumel 1997; ink on calque



This drawing titled “Connecting elements” is a very incomplete representation of the Landschaftspark Duisburg Nord by Latz + Partner. However, it is essential to understand the plan. I could have presented the plan drawing here, but this as a representational drawing is more interesting. Peter Latz initially didn't want to provide a plan drawing – he expected it to be too chaotic. The park is a building, sometimes literally, with several layers. This representation clearly is a reduction of the plan drawing, but I would call it a diagram as it focuses on the main idea of the park as a building. The Duisburg Nord Landschaftspark is generally acknowledged as the inspiration for a new phase in thinking about parks. More specific it proved that wasted areas can be parks, mainly by a change in perception. In changing our ideas on parks, the Landschaftspark is an equal of Parc de la Villette, 1982. The French example also changed drawing profoundly. In terms of drawing, the Duisburg park is represented in a more traditional way which fits in the approach we recognize in other projects of the Latz office. It is exactly the time AutoCad started to become an aid, and later phases were drawn with that software. Latz + Partner; diagram, original scale 1:5.000; Landschaftspark Duisburg Nord 1992; colour pencil on paper



This drawing, partly traced from a photo, is something in between a collage and a perspective drawing. I tend to call it a collage because it is made very early in the design process. Le balto generally doesn't draw a plan in early design stages. For le balto building, growing and dying are coherent short cycles. The drawing is the laboratory in which, in a quick and spontaneous way, the approach of the office is made specific for the exact location. The collage, used in this way, is very efficient. Plan drawings may come in at later stages for details. At the same time this collage explores a drawing vocabulary that became the signature of the small office. As most of their projects are temporary, drawings will survive them, and have an important role in communicating results next to photographs. Atelier le balto, founded by French designers but based in Berlin, raised discussion with their temporal gardens – can something intended to exist for one year be called a garden? Berlin, with its abundant left overs and its attitude for experiments is the perfect breeding place for this exploration. Different from most other gardens by le balto, this garden in Paris will stay. atelier le balto, collage; Jardin Palais de Tokyo 2002; print on paper, pencil

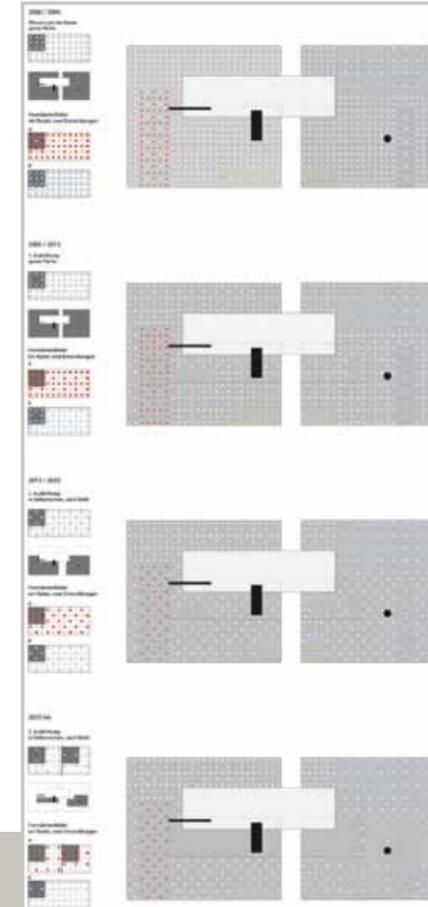
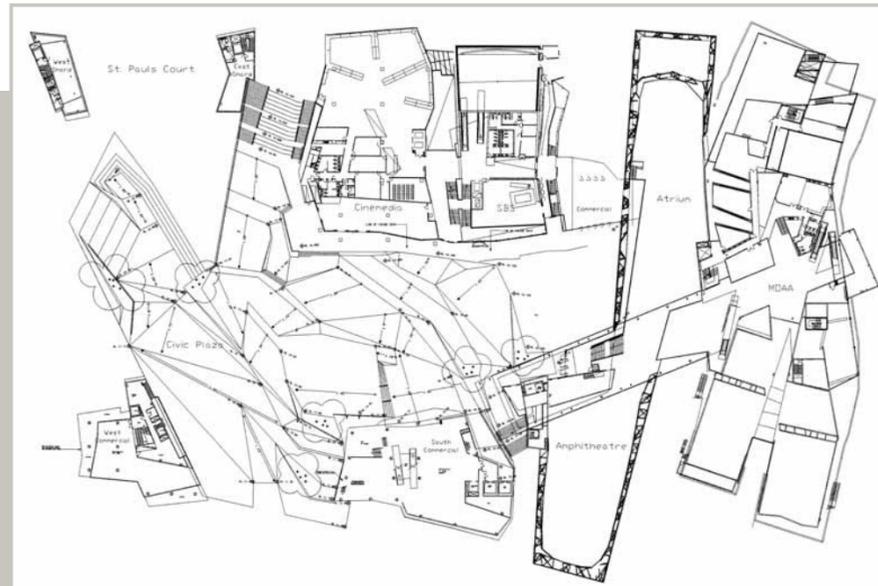


One of the very implicit convictions in our profession is the way we hand over a project to a client. Most offices make a small booklet. The booklets are compositions of text and images. Van Paridon x De Groot often rely on a (printed) powerpoint. In doing so, the position of text changes radically. Text may be used, but only in headlines and statements. Van Paridon x De Groot tell a story in short texts and images on very white pages. This drawing is situated anywhere in between the diagram and the comic. The narrative element of the project is shown in a diagrammatic way. We could see this in a larger frame. The comic, as an inspiration for architecture drawing, is an interesting representational form as such. Drawing in a comic style was very present in the work of OMA and Neutelings, but also goes back to Archigram and Le Corbusier. In architecture, these forms of representation were fun but often they were used quite intentionally to position the office within the ideological battles architecture knows so well. Once such drawing approaches arrived in landscape architecture, they seemed to have lost their ideology and were just being practical, joyful, smart ways of representing. This drawing of Van Paridon x De Groot is a good example.

Van Paridon x De Groot, diagram; Schuytgraaf healing garden 2006; Illustrator

In this plan drawing buildings and urban open space are no longer separate entities. The landscape is a building; the building a landscape. Lab architects invented this concept and won the first round of the Federation Square competition. Karres en Brands was invited to be their partner in the second round. At that time, landscape architecture in Australia was more about the green ingredients. In their Dutch approach, the landscape architect designing an urban open space in a very architectural way was nothing new. The black and white drawing mirrors this attitude. It was drawn in strong collaboration with the architects. The way of drawing the plan was as heavily discussed as the plan itself. Already in the concept, the complex topography with triangular forms was very important. As a consequence this drawing, even if it is made in a conceptual phase, is very technical and precise. Intensive work in a model study was essential to understand how the landscape and the buildings fitted together. Once that was done it could be drawn. This drawing essentially was made to prove that the plan could be built. The drawing afterwards was considered to be very beautiful and became a key drawing in every presentation of the plan later on.

Karres en Brands, plan drawing; Federation Square Melbourne 1999; FormZ software and twodimensional print

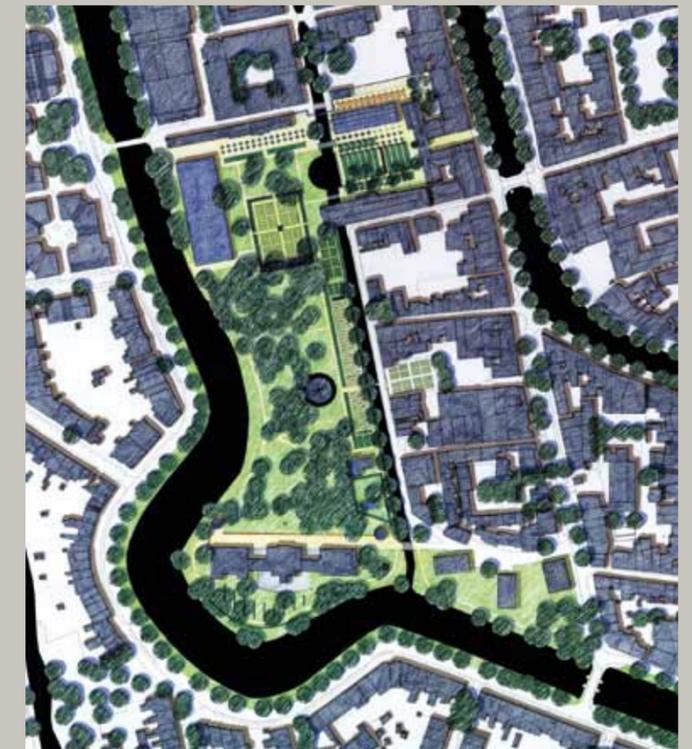


I like this image because it is as ambiguous as a drawing can be. Only one who looks very closely discovers that the drawing is a series in time representing the thinning of trees. At a first glance however mainly the aesthetics of the drawing, suggesting a fine composition and a smart design, attract attention. And maybe this is in our image oriented society what a drawing should do: attract attention at first glance; stay in mind by its sheer beauty and give away layers of information through more careful study. In the context of very polished and detailed Swiss landscape architecture plans, Schweingruber Zulauf stand apart. Their

vocabulary is about the unfinished and imperfect. Oerliker Park is one of the first designs in which the office tried out this approach (in that time: Zulauf Seippel Schweingruber). Being one of the first, it is now regarded by the office itself as a bit too polished, compared to more recent projects. Nevertheless, the project became very known. The narrative of this diagram has been told so often that it became almost boring for the designers. In reality, the park didn't change that much as the design is not very flexible. Their newer projects grow in a more flexible way. Schweingruber Zulauf; diagram; Oerliker Platz Zürich 1997

The two decades behind us saw the transition from hand drawing to computer drawing. The office of MTD has a long history in very skilled hand drawing. Here a final presentation drawing is shown. It is a bit suggestive to show a hand drawing of MTD as if a long history inevitable forces us to do so. Already their predecessors Buys and Van der Vliet were highly interested in new drawing techniques and would certainly have tried out the computer if they could have done so. And MTD does, with success. Now the office can show its ability in both fields. In drawing hundreds of plans, a balanced colour choice and mastery of the colour pencil were developed. The typical combination of purples, browns, greens and black give a strong signature. The hand drawn versions win in my opinion over the later computer versions. The effect of texture and irregularity is still unsurpassed by the computer. There are valid reasons however to prefer the computer like the efficiency of the drawing process. For a profession which values authenticity and originality so much, this seems shallow, though. One can only hope that offices like MTD don't forget the colour pencils and inspire new generations to use them.

MTD; plan drawing; Renovation of Hortus Leiden 1997; colour pencil on paper

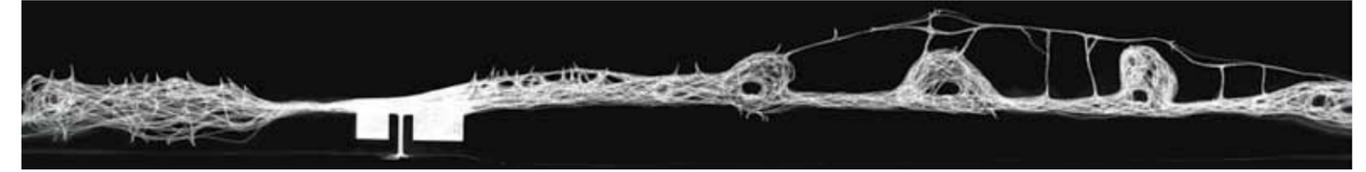




OKRA was founded in 1994, at a time when computers for a lot of landscape architects were still considered science fiction. OKRA was an early adaptor and for years they excelled with advanced visualizations. Today's perspective drawing in the computer has blurred meanings. This one is an interesting example. It presents ideas on the central area of Croydon, London. The image is not really photorealistic, but it suggests a reality as it could be in some years. Or not? The three-dimensional structure of buildings and the width of the streets are a reliable part of the image. They can be correlated with the plan drawing. The very prominent and decorative flowers however are mainly the way in which

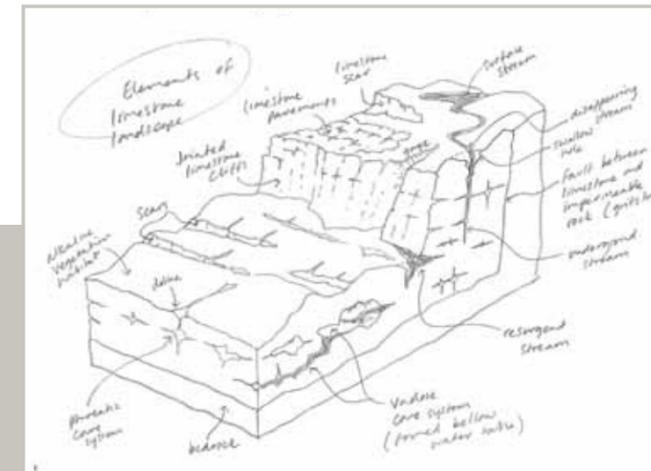
OKRA finishes such images in most of its projects. The reason to do so is clear: in this planning phase discussion about plantings is useless. So we just need to see "something" in the picture, and it should be attractive. This image shows the representational challenges of today. From the quick transgression of the hand drawn perspective drawing to extremely photorealistic visualizations made with Sketch-Up and Photoshop, this family of drawings still is in a somewhat vague area without clear conventions and definitions. The word "impression" would quite well describe the ambitions of this drawing.

OKRA; visualization; Croydon 2009; mixed software



This splendid drawing is in representational terms a very complex one. It is not a plan in the classical sense – the design as such is not about building things. It is mainly about designating places. In this case, the harbour of Rotterdam is expected to be the coolest place to go with your car and drive around. The unashamed plea for the beauty of industrial landscapes as such, like harbours and airports, places the design in the approach of OMA, MVRDV and West 8. They started to brand these places as the hot spots for modern city life. This drawing describes a possible scenario of driving around in the sandy surface. What makes the drawing splendid is its coherence with the concept: the five meter long drawing has been created by joining two pencils, representing car wheels, and "driving around" on the paper. In the Rietveld office, all drawing techniques are accepted. Highest computer standards are applied next to laborious hand drawing. The only criterion is the expressivity of the drawing, and its ability to communicate the idea. This self-confident mix of all drawing techniques, including traditional ones, seem to be characteristic of the new generation.

Rietveld Landscape; plan drawing; Maasmond study project 2009; ink on paper



The Swiss office of Vogt Landschaftsarchitekten is admired for their design, for their drawing work and their publications. It would have been best to present a model as this is the stronghold in their representation. However, as I restrict myself to two-dimensional representations, I chose this block diagram, also displayed in their beautiful book "Distance and Engagement". It is made as an exploration of the English lime landscape while walking. Walking as a form of exploration is done more often by Vogt, in the tradition of artists doing so. Hand drawings for that reason still have a great presence. The office likes to be inspired by ways of drawing in science. This block diagram mirrors geography depicting the relation between landforms and landscape formation processes. The role of this drawing is analytical. However, it is made without the context of a project. Vogt is known for independent study and exploration before a project specifically requires such research. That doesn't mean they are made for fun. Their publications reveal a great interest in the beauty of drawing as such. More than that, these studies often inspire design projects later on. This drawing, as part of the exploration of lime landscapes, informed the design for the surface of the Novartis Campus.

Vogt Landschaftsarchitekten; diagram; in "Distance and Engagement" p. 51; 2010; pencil on paper

Outlook

The very first conclusion of this piece of work may be that other selections of drawings would have been possible: other countries, other themes, other phases in the planning process. I agree, and let's do so! Drawings, as such, have too seldom been the subjects of reflection. Considering drawings helps us understand our practice and design processes. It would be very interesting to speak about sketches, analytical drawings, models, drawing in China, for example. Architects, as always, have been more active in focusing on drawing as such. It is stimulating that recent publications like those of Nadia Amoroso and Elke Mertens show landscape drawing.

Having seen this selection, inevitably the question comes up what the future of landscape architecture drawing may be. Do these drawings stand for an era that just ended or will we draw the same in the coming years? Any serious attempt to predict the future of drawing will be superficial due to the strong technical evolution we are part of and the economical turbulence we are in. In fact, even our reading of the last years may change – will we, for example, consider the rise of

social media as a turning point in drawing? So more than giving a prediction I'd like to formulate an agenda for landscape architectural drawing in the coming decades. In my opinion there are three challenges: reconquering lost terrain; taxonomic clarity and self-confidence.

The first challenge, reconquering lost terrain, implies the revaluation of drawing by hand. In welcoming the computer, we exaggerated. Today it seems we only can produce a serious drawing digitally. But the way we drew before 1990 still is valid and often stunning for its beauty, particularity and simple tricks. We complain about a worldwide generic way of drawing. (Re)turning to non-digital production certainly would help a more authentic drawing style. To be precise: it is not about a choice before or against. The computer stimulated efficiency and brought striking new opportunities. It is about the smart mix of both.

A concrete victim of digital developments I want to mention is the collage as a representational type. Today's drawing and the technical possibilities for photoreality seem to speak against rough non-realistic drawings like the collage. But especially in landscape, reality is a troubled concept, as we mainly speak about time frames of 15 up to 50 years. A revaluation of the collage as a more open and interpretative drawing type might support the inherent uncertainty in our work.

The second challenge is the abstract task of a more coherent taxonomy. Design drawings explore, represent and communicate future landscapes, and to do so in a professional way our drawing types need clear definitions and awareness of their role. Work has to be done to build up a specific landscape architecture taxonomy including all of today's technical possibilities. This is partly a reflective question for researchers, but just as much a challenge for professionals to be explicit in and about their drawings and the meanings they have.

The third challenge is the self-confidence to define our own specific drawing ambitions,

independent of the architecture tradition. My research leads me to the conclusion that time, change and dynamics deserve more attention, being very specific features of landscape architecture. The emblematic example is the park, which needs decades to mature. We should strive for representing time in a more seductive, educative and strategic way. This may inspire us to study representation in other disciplines such as animation, film, or comics. It may also prompt us to explore new drawing types. But the existing drawing types can work perfectly, if only we are aware of the life span of a project, from its starting phase to maturity or decay.

Two decades of landscape architecture drawing show us a cheerful variety of beautiful, smart and authentic results rooting in tradition and stimulated by rash developments in drawing technique as well as in the profession itself. I can only hope to be able to repeat the idea of this essay in 2032, twenty years after now, more or less the time for which most of today's visualizations of landscape are drawn. Little fantasy is needed to expect on-going changes in drawing technology and building processes. If next to that my drawing agenda makes sense and influences our production, we will enjoy fascinating new drawing experiments.

This article is a product of the PhD research "Drawing Time" by Noël van Dooren. How does current landscape architecture represent time and dynamics? And is the way we do it sufficient, regarding future professional challenges? The core of the research is a series of interviews and, related to those interviews, a collection of drawings. Interviews have been held with 35 leading practitioners in Northwestern Europe, with a focus on the Netherlands. The author is research fellow at the Academy of Architecture Amsterdam 2010-2013. The research is supervised by Erik de Jong, professor of Culture, Landscape and Nature at the University of Amsterdam Humanities Faculty and Udo Weilacher, professor of Landscape Architecture and Industrial Landscapes at the Technische Universität of Munich.