

THE STROLLER for the TERRITORIES OF THE FUTURE

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In the last Conference context: LANDSCAPE and IMAGINATION(1), The landscape, framework for our day-to-day practical lives in an increasingly globalised and virtual world, is a fundamental element of commitment with respect to the social and physical conditions undergoing transformation in our society. The aim of this conference was to discuss the contribution that education and training in landscaping can provide to responsibly come to terms with a world in transition.

How to instruct these changes in the various types of courses involved in teaching landscape design and the landscape project: universities, schools and departments of architecture, landscaping, town planning, horticulture, agronomy, etc? What links should be developed with other scientific fields? What knowledge and know-how needs to be changed? In the educational system, how to take the various perceptions of the environment into consideration? How can we “move beyond modernity” and use the resources of imagination to construct the foundations of sustainable territories? These are the questions to be raised today for the future

Researchers, teachers and educators who are aware of the challenges represented by landscapes, must be aims to examine fundamental issues and the conditions for their transmission to the generations being educated in a rapidly changing and transforming world. Understanding the landscape as “*an area as perceived by people*” (European Landscape Convention, 2000), signifies that the future of landscapes depends on what the collective consciousness produces as values and functions for the milieu, as well as crucial societal choices to be made for the coming years.

Imagination and all creative resources are called on to develop new guidelines and adapt to the various landscape levels and significances. Relevant, dynamic and innovative training incorporating the latest knowledge implies the use of adapted methods in inter- and trans-disciplinary approaches when facing the practical problems of protecting, managing and developing landscapes. It calls for and invites the incorporation of a broad field of investigation and reflection once the conceptual changes resulting from the sustainable development framework have been understood. Thus, this landscape future will examine the conditions for the development of an innovative path and for individual and collective responsibility in the transformation, management and use of tomorrow’s *landscaped territories*.

For this conference about the Landscape future we need to think and study the main questions of the human perceptions and how is possible imagine it. We need new pedestrian and so new quality and concept of the space. We need new landscaper.

THE STROLL. The architecture of the pedestrian for a new concept space

The stroll is a singular walk that the stroller undertakes pleasantly along the route suggested by vocation, by chance, intuition, or custom.

We are there, dissolved, delivered, and dominated by the details of the landscape and its insignificances. The stroll is a tribute to living things, things that are denied by aspirations for progress and speed. It is in defence of the delay, see active, of abandoning it.

The stroller is a disguised traveller, one who surrenders to changeable, he resigned from the order and that builds on the disorder of things, a joyful journey that never dries up. Diametrically opposite and contrary is the pedestrian, angered and hectic, with an irreconcilable with his desire to end obedient, assumes the established order avoiding confusion on their way and did not walk to everything what him sufficiently in a journey dedicated to his destiny and purpose.

In the cities, there are more pedestrians and fewer strollers. The strolls commonly match proportions related to normative parameters sidewalks where the walk puts in hours hidden or addressed to schedules preset based on an activity specifies: go to work, go shopping... ..., pedestrian functions; not to mention their contribution towards a culture of environmental for to eliminate excess cholesterol and offer a greater sustainability in urban processes.

Pedestrians have given "foot" also to the production of spaces for the rites and urban acts of mass where its temporality makes subservient to a fleeting and fragile economic covered by the severe construction spending control and security. Old public spaces, decent comfort rooms and forums where there were no pedestrians and the citizens lived, return to deal with to claim an attitude of the public.

Robert Walser wrote "The Stroll" in 1917(2). The book of Walser transforms us because our eyes of the world, at the end of reading this book, are contaminated by the joy of not belonging, of not succumbing to the set paths. So, in addition, we abandon and are able, through the other, unrelated, appropriate us a different look. And as Benjamin, who was a passionate reader of Walser, warns about the flâneur, on the walk we are able to abolish the individual past to melt in the collective past. In fact, the apparent idleness of the stroller is an exercise of thought seeking the authentically different to find, at long last, the similarity. This is precisely the proposal of Walser: "(to the stroller) satisfies it the spirit, dedication and loyalty and they raise on its own and insignificant person of stroller, which too often has a reputation for vagrancy and useless waste of time." (Walser.)

To stroll is an opportunity to look at the world with warmth, as if the winds caress us while we walk on the asphalt slovenly to pass. The stroller, immersed in the innocence of their walks without a destination, not make buildings of concepts because it is not the philosopher looking for tracks and traces of what that unveils the things; He, on the other hand, leaves them, ceases to belong to himself, contemplates with disbelief the environment and he swims in the calm waters of his abstracted eyes. In this, however, he played his deepest intuitions, because through their vagrancy get surprise genuine thoughts, to more deep prophecies may occur, even in the city, even in the future of the city, in his project.

The architecture of the pedestrian space from the conception of public space and not only pedestrian and from the need for the stroll as a determining factor in the quality of the collective perception of the space, this requires to deepen on the following headings:

1. The architecture of public space between nature and artifice

We propose an architecture that is attentive to logic of the place as a balance between experience and rationalization, between reason and history, between the territory and the logic of the place, place as landscape urban, natural or artificial, but never invented. For those who work on the city, find a reflection or the idea on the natural element is a key issue, especially in these times in which we avoid fixing our gaze on the physical environment and to pay greater attention to a series of "entities" such as television, the press,... the media in general, they have somehow become evocative elements of real and unreal dreams and to reduce our capacity for interpretation of the site or of the place.

We must ask ourselves what is the natural element which we feel collectively and even connects us and identifies us, in order to understand the city and its landscape. On the one hand the

natural element must be a consequence of the city and therefore respond to the concept of the urban functionality, but, on the other hand, it can be understood from a conservation viewpoint as a territory, as an autonomous entity.

This view leads to a question. Is it possible to make a natural element following the instrumental available and specific rules of architecture and urbanism? On the other hand, must the intervention be at the service of the functional logic of the city? or must the intervention in the service of the intuition of an evocative landscape?. How deal us with natural elements in the city, in the place?

2. The shape of the look

The flâneur is a person who enjoys the stroll, which revels in this, with aspirations but nothing pretentious. At the sight of a space or new location, to build, is not envision a new reality, not even a new form of address, but scenery for changing the tone of the old look. The presence of elements which remember dates of the past should not be understood as a return to the paradise of nostalgia marked by the degradation of the territory, but as a historical example that conservation is also a form of intervention. Like a search of regaining confidence in the ability of man to order their environment. To do this we must assert the ability to create landscape to disrupt the temporality in its more pragmatic and less metaphysical dimension. The continuity of life requires a change of pace which, in turn, can only derive from a new way of approaching things linked to an alternative concept of enjoyment and welfare. To be modern is not to celebrate the present, miss the past or idealize the future, but to live intensely the contradictions of their simultaneity. To modernize an urban space implies deduce the structure of that space and provide directions to the flâneur or stroller, slowing your steps and seducing a path in which to enjoy your senses.

Nowadays nothing is as valuable as the free own time management. Many things capture our attention, looking where nothing happens. Alternatives to the use and conventional enjoyment of time discover us the research dimensions of play, a sort of spiral that make the diversion of temporality.

The artist of modern life not transports us to exotic dimensions, but it recalls the urban maze outside proposing us wander through other environments and encounter other neither more nor less fictitious conventions which the governing outside of the heterotopia.

The garden faces nature and ideal, i.e. what, with what should be. But that is no longer what determines a tamed nature but a runaway progress, Entropic and mechanic become second nature. And what should be is not already an essential idea in the mind of a demiurge. These spaces must be a reflection on the nature of the story about the dialectic between his mechanics and draft humanist. As the garden idea embodied, but only in a line that offers a journey which folds itself linearity and makes it reflect on itself. It is not a paradise lost and regained, it is only a seductive figure of the language that breaks the literality of a prosaic reality to affirm an idea of welfare based on the inflection of temporality.

3. A new dimension of the public spaces.

Pedestrian spaces between squares, streets and buildings. What else?

Public space is an environment of social coexistence, where activities and services are distributed effectively and efficiently to meet the needs of citizens.

This public space is wrongly understood like is associated to a soil, which it belongs to State. It relates to the surfaces, which by regulations of the State, are due to "free green building" in a city or town. So, it is a surface defined and fully dimensioned.

This free public space should be considered, not a place or a site determined and perfectly bounded, as it could be a square...because the public space also forms the sidewalks surrounding the square, the streets around the square,... the whole is what creates the public space. Therefore, we should not be understood these spaces as limited and finite places. I think you must introduce the concept of landscape to talk about public space. The landscape must specify and act on free public space, understanding the landscape as an element of identity essential to a community, to create experiences that link and identify a society with the place.

Open space (parks, gardens, avenues, highways, roads, squares, parking lots, etc.) has acquired a role in the definition of the shape of the city. On the other hand, the city has delegated many activities/ roles which are not capable of sustaining. But in the continued growth and mutation of these roles and the continuous diversification of potential users, what limits of variability the landscape project can and must show on the public space definition?

Architecture is more explicitly an artifice, as long as it acts according to manipulation and transformation of nature and often, in clear opposition to nature. But the same architecture is an integral part of the landscape. And the best architecture is the one which works, in the first-person, in the interpretation and integration (including by denial) of the landscape.

To project the "public space" means - equal or more than to project the landscape – so, to make an artifice in nature, to manipulate the perception or the human experience. Sometimes, this means differentiate deeply and clearly of the natural forms, contrasted forms of construction or even avoiding contact with natural forms.

There is a perfect harmony of technical projects between landscape and public space and, in this sense "kinematics", landscape and architecture tend often to melt and confused in a single aesthetic operation. Currently, conventional public space does not respond to applications, behaviours, and perceptions that the citizen requests. The dimension of the public has crossed the boundaries of its own spatiality defined in Modern Movement, to locate in territories where the rules of his conception are contrasted with their own roles giving rise to natures, surfaces and places of diverse characters, where the architecture must provide answers. Hybridization between a tectonic conception of space and its environmental and landscape response characterize this new dimension of mix between persuasive instinct and order. The static and monumental public dimension in contemplative view and representation has disappeared; The singularity is in the concept of landscape.

But in any case to act on the landscape from this dimension of public space we need an architect like mediator (interdisciplinary) with technical capacity and aesthetics to act on nature, the territory and the city with the ability to accept the different.

EPILOGUE: THE LANDSCAPE AS FORM AND TEMPORALITY

The landscape project as a form in motion, in transformation (of culture space, image and the culture of the landscape).

The landscape is formed by life forms and, therefore, changing, such as vegetation or the same climate and atmospheric agents. Therefore, the landscape is the representation of forms (natural or artificial) in evolution and in continuous mutation. Time and the mutation are part of the landscape project, which, therefore, it is foreseen growth, the seasonal change, the deterioration and the maintenance.

The landscape is a procedural form, as is also the landscape project. The forms of the landscape are founded in the movement, perception in motion. The time factor and movement factor are substantial in the landscape project. A landscape is also changing because it is experienced from

the inside and is, literally, shaped by the movement of the user, such as a work of contemporary art in the tradition of minimal art and land art.

Time of the landscape and the time of the city: the city, the architecture, urban functions have times long but also very short, probably different that the natural landscape, the time the stations or the time of decades that a tree used to reach maturity.

When the goal is a future time, may develop the project through a set of strategies that govern the construction process? These means measure and mark a landscape setting geometries, itineraries, tours, spatial coordinates, Visual perspectives, spatial and geographical coordinates, architectural landmarks, vegetation, wooded, systems of systems.

The landscape can not be defined, and can not be identified with the territory only, with the dimension of the broad field; It is necessary to reflect on its dimension more fine, more articulated, and as a result, we have to consider the landscape, also, as a point of view, a way of seeing the surrounding space but also the interior and even the mental and utopian, and, therefore, a way to look at and live.

Today, often, work on the landscape means collaborate with forms of nature to manipulate them in function of a new aesthetic operation and use where the art, biology, architecture, engineering, botany, etc., provide a framework of study and necessary to reflect. It is interesting to evaluate the interaction of method and substance between draft landscape and architecture, engineering project, the environment project, provided is given greater importance to a strategy articulated on the territory and do not fall into definitions.

The reflection on the landscape cannot be confined only to pay attention to their definitions, however important they may be, but it must also move towards genuine mediation, based on the results that it produces, and is necessary to see his efficiency and to identify the investigative value that links it between the different subjects that underlie it.

Spatial sequences, circulation and tours - in short the kinetic aspect of spaces, including the revival picturesque are decisive factors for acting on the landscape of space pedestrian, but not only linked to the tectonic spatial dimensions and the Orthodox instruments of the urban contemporary.

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