

Articles, interviews, essays



The Harm of Harmonising

Zaš Brezar

This article questions the role of ‘harmonizing’ in light of the unharmonious era of global environmental and social change. It interrogates aesthetic regimes that go beyond the ‘beautiful’ and posits that the harmonization of environmental and social tensions is a matter of ethical sustainability.



Günther Vogt: “Ecology is Invisible”

Zaš Brezar

An interview with a renowned Swiss landscape architect whose work operates at the intersection of spatial planning and art.



Strategies Against Sameness #2

Zaš Brezar

The series of articles focuses on the application of theoretical tools to achieve a broader, more flexible, responsive, and less rigid design expression.



Artificial Intelligence, Generative Design and Landscape Architecture

Zaš Brezar

These articles investigate the evolving role of artificial intelligence and its transformative influence on contemporary design methodologies.



The Cute, the Bad and the Ugly – On Urban Biodiversity and Ecological Aesthetics

Zaš Brezar

The text examines the perception of other living beings in an era of ecological crisis and questions the role of aesthetic criteria in making ethical decisions regarding urban biodiversity.



The Enchanting Secrecy and Liberating Uselessness of Roofs

Zaš Brezar

The text addresses flat roofs and their role in popular culture, conceptualizing them as ‘free spaces’—detached from representational roles and the traditional norms that typically govern the use and design of such spaces.



The Paradigm Shift and Spaces of Meaning

Zaš Brezar

The article explores the conceptual shifts necessary to address the challenges of the Anthropocene, focusing specifically on the typologies of the garden and the cemetery.

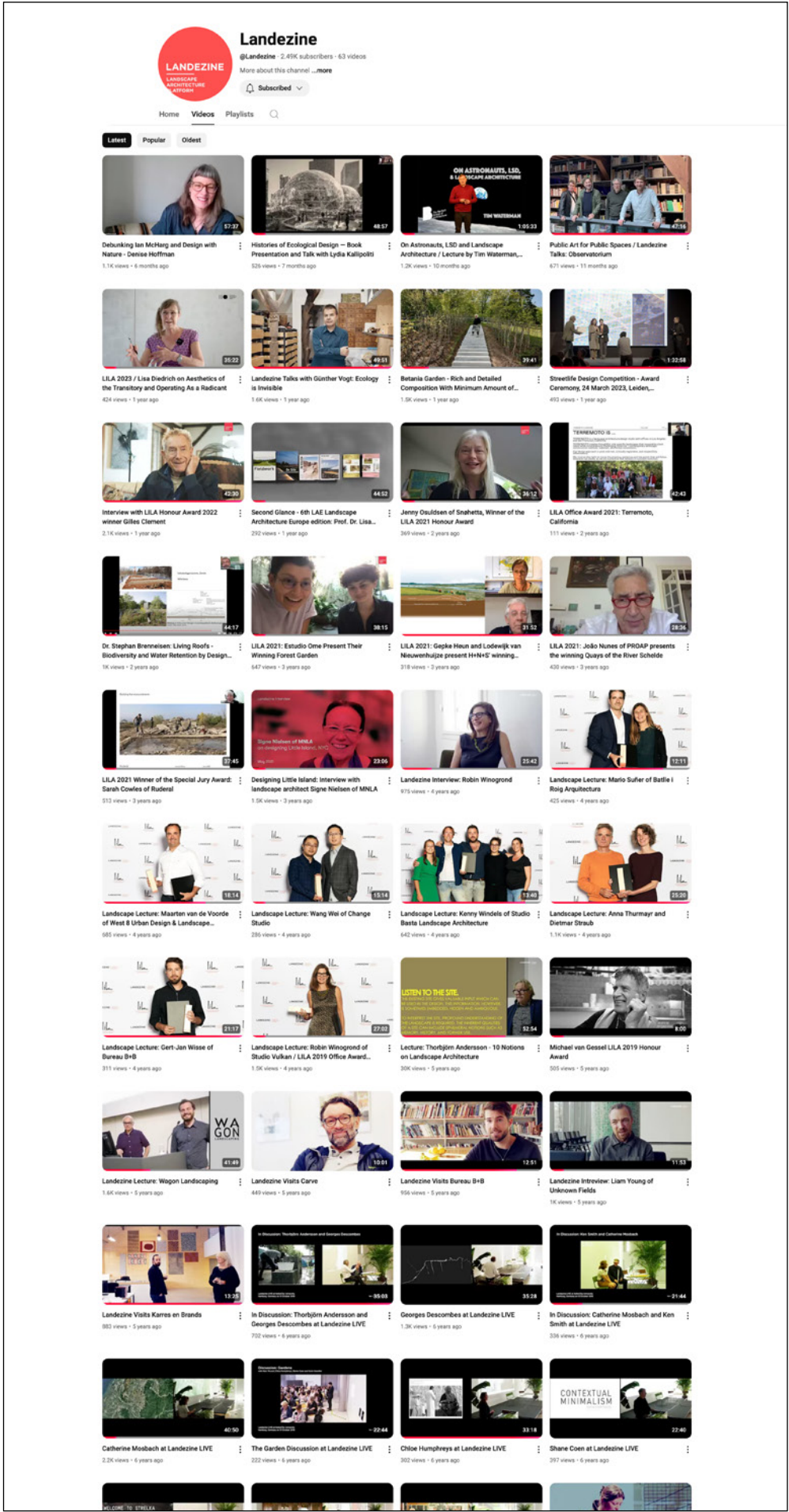


Shaping Discourse: Reflections on the ISUP Symposium and the Value of Professional Symposia

Zaš Brezar

The critique of a Swiss symposium expands into a broader reflection on the nature of symposia and their role within the profession.

Interviews and guest lectures



Articles, Interviews, Essays



**Palimpsestous Landscapes:
Post-Industrial Parks**
[Urška Škerl](#)



Wild Playgrounds
[Urška Škerl](#)



**Liam Young: Half-Earth-
Planet-City**
[Urška Škerl](#)



**HPO: On Temporary and
Incomplete**
[Urška Škerl](#)



**On Trees and Beasts, or How
Ideas of Nature Shape Our
Spaces**
[Denise Hoffman Brandt](#)



Designing (In)Equality?
[Bridget Snaith, PhD](#)



**How to Not Build:
Tempelhofer Feld**
[Urška Škerl](#)



**Can the Right to Landscape
Bridge Socio-Environmental
Challenges?**
[Laura Menatti](#)



**AI in Landscape Architecture:
Beyond the Myth of AI-Human
Rivalry**
[Zihao Zhang](#)



**Designing with Applied-
Philosophy**
[Alexandre Champagne, Ph.D.](#)



**Landscapism in Nature
Conservation**
[Dr. Jevgeniy Bluwstein](#)



**Designing for People (With
Bad Intentions)**
[Marit Noest](#)

Presentations of practices

Landezine features hundreds of firms from around the world, ranging from large, internationally established practices to emerging and promising young offices. The platform also showcases multidisciplinary studios that operate at the intersection of architecture and landscape. In doing so, Landezine places European firms side-by-side with other successful practices from across the globe.

LANDEZINE

Projects Offices Articles Topics Products Study LILA Awards Brands

Find Landscape Architects

Search by Country

Germany / Switzerland / Uniola

10 projects



Starting from January 2023, the offices of Hager Partner AG and Keller Damm Kollegen GmbH have bundled their combined 65 years of expertise in the fields of landscape architecture and urban planning under the name Uniola. At Uniola, our unwavering commitment lies in design that thoughtfully responds to the unique characteristics of each location and [...]

+

Finland / Casagrande Laboratory

5 projects



Established in 2003, Casagrande Laboratory is an internationally operating architecture, biourbanism, and innovation company. We have more than 20 years of experience in designing award-winning projects throughout the world. Our multidisciplinary approach allowed us to create a portfolio of work with a broad spectrum of projects and clients. Our practice has no boundaries. Our work [...]

+

Denmark / Norway / BOGL

11 projects



LILA 2025 Office Award Winner: BOGL is an award-winning Scandinavian architecture firm specializing in landscape architecture and urban planning. We shape the spaces around, between, and above our buildings and cities—connecting people and nature through thoughtful, sustainable designs.

+

Netherlands / De Urbanisten

3 projects



A dedicated team De Urbanisten is a renowned office for urban design and landscape architecture based in Rotterdam, The Netherlands. The office was founded in 2009 by Florian Boer and Dirk van Pelpe. Today, De Urbanisten consists of an international team of about twelve urban designers and landscape architects. The team is curious by nature, [...]

+

Austria / Karin Standler Landscape Architecture

<https://landezine-award.com/>



Founded in Ljubljana in 2016, LILA has grown into one of the most prominent international awards in landscape architecture. In 2025 alone, the program received approximately 300 entries from across the globe. In the post-pandemic era, the jury sessions are hosted in Ljubljana, featuring established experts in open space design from Europe and the United States.

The LILA juries seek out projects that transcend conventional manuals and linear design processes. We look for work that aims to open new horizons and signal new directions, while remaining—above all—socially and environmentally sustainable. Every jury decision is accompanied by a formal written citation justifying the selection.

LILA consists of the following categories:

LILA Honour Award – Awarded primarily to individuals who have made a significant contribution to the profession through design, advocacy, theoretical work, or publishing.

LILA Office Award – Awarded to firms that consistently provide relevant responses to contemporary social and environmental challenges.

Project Awards – Recognizes realized landscape designs across various scales and typologies.

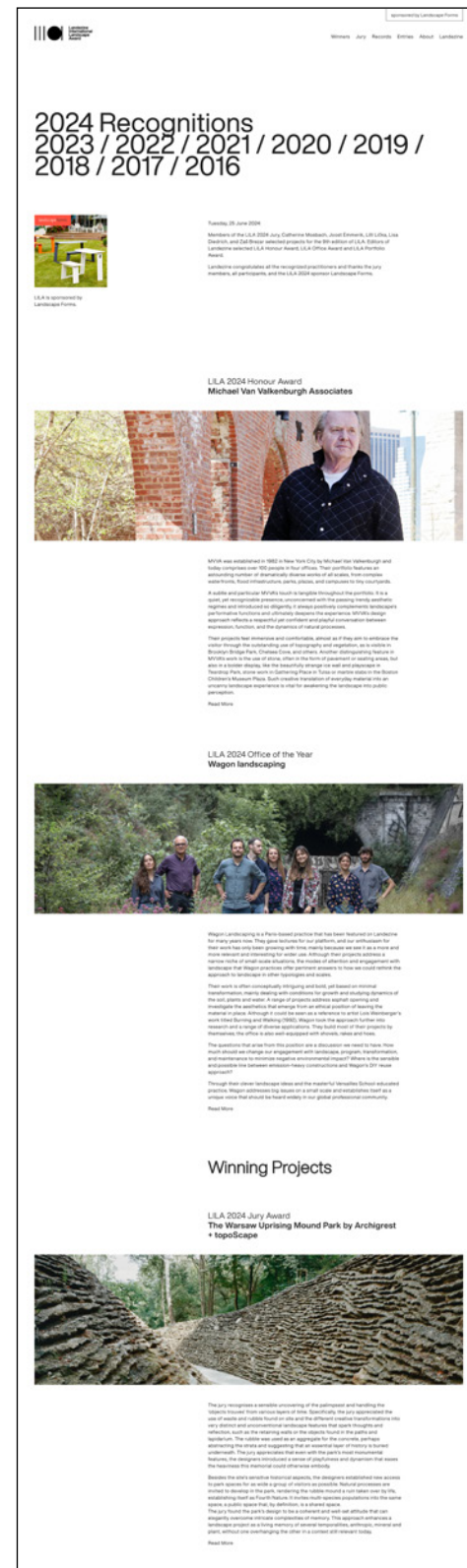
LILA Revisited Projects – Dedicated to landscape designs that were completed 15 or more years ago, evaluating their longevity and evolution.

LILA Landscape and Architecture – Explores and interrogates the relationship between architecture and landscape, highlighting projects built on this specific connection.

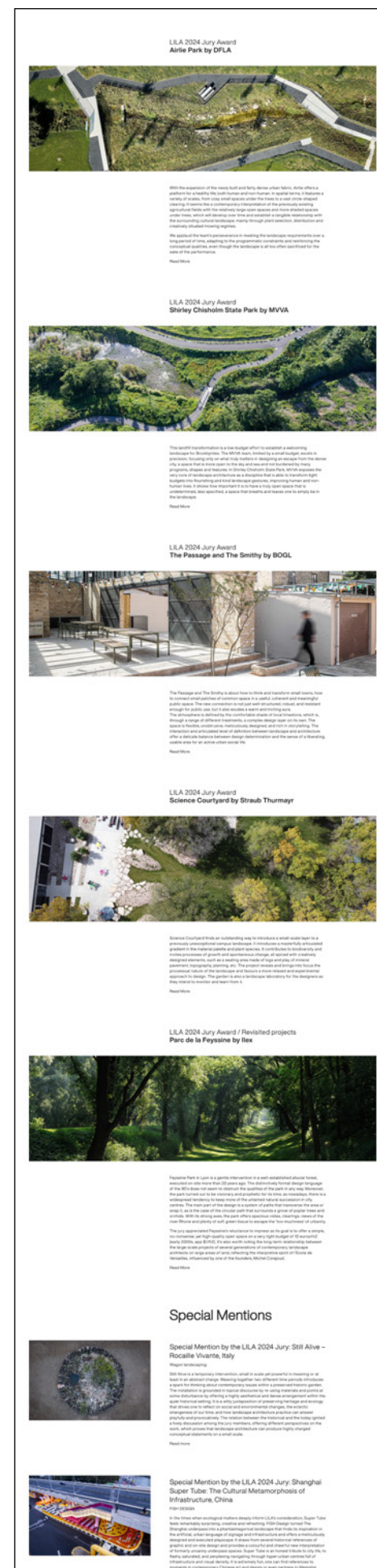
LILA Portfolio Award for Students and Young Professionals – Recognizes promising and innovative approaches from designers under the age of 36.

Juries 2016 -

Thorbjörn Andersson, Sweco
 Kai-Uwe Bergmann, BIG
 Chih-Wei Chang, SWA
 Shane Coen, Coen Partners
 Sarah Cowles, Ruderal
 Georges Descombes
 Lisa Diedrich, SLU
 Joan Duran, Batlleiroig
 Andrew Egmond
 Joost Emmerik
 Martí Franch, EMF
 Maria Goula, Cornel Uni
 Kathryn Gustafson, GP+B
 Gary Hilderbrand, Harvard GSD
 Chloe Humphreys, TLS
 Kristine Jensen
 Sylvia Karres, karres/brands
 Hanneke Kijne, AHK
 Ana Kučan, Studio AKKA
 Luigi Latini, Benetton Found.
 Perry Lethlean, TCL
 Marianne Levinsen
 Lilli Lička, BOKU
 Teresa Moller
 Catherine Mosbach
 João Nunes, PROAP
 Jacqueline Osty, Osty et Ass.
 Jenny Osuldsen, Snøhetta
 Marc Pouzol, lebalto
 Martin Rein-Cano, Topotek 1
 Robert Schäfer, Topos Magazin
 Hannah Schubert, Bureau B+B
 Ken Smith
 Francois Vadeplied, Wagon
 Robin Winogrand, Vulkan
 Gert-Jan Wisse, Bureau B+B



Over the years, the list of award-winning works, firms, and students has grown extensively. For more information, a comprehensive archive of all laureates is available at: <https://landezine-award.com>



Streetlife Design Competition

<https://streetlifiedesigncompetition.com/>

Streetlife
Design
Competition

Jury Post-Winners Entries 2025 About

The call for the second edition of the Streetlife Design Competition is now closed.

We thank all participants, and we are excited to see so many interesting submissions, see below!

The jury will select finalists from all entries that arrived at the SDC 2024-2025. The finalists will travel to Leiden, The Netherlands and present their work before the jury on Friday, 28 March. The winners will be announced shortly after the presentations.

The Human Scale
Paris / Portugal / Faculty of Sciences of the University of Porto

1812

Woven Time
Kitchener / Canada /

1811

Höyük
Istanbul / Turkey /

1810

Athens' backyard
Greece /

1807

Kreuz-Siedl
Berlin / Germany /

1806

Street Living Not Left Living
Manchester / United Kingdom /

1805

Unveiling the Layers of Place
Spain /

1803

Three Stripes of Green
Stockholm / Sweden /

1802

Unearthing The City's Hidden Gateway
Sheffield / United Kingdom /

1800

A Case for the Disappearing Commons
San Francisco / California / USA / BAA7 - Bay Area Museum Institute of Technology

1797

Healing Energy
Kiev / Ukraine / Academy of Architecture Amsterdam

1797

The Thread of Life
Paris / Portugal / Faculty of Sciences of the University of Porto

1796

Carving a way
Nice / France /

1795

STREAM - Renaturalising Riquinha to Protect Matosinhos beach
Porto / Portugal / Faculty of Sciences of the University of Porto

1794

Whisper's of Emocrium
Rome / Italy / Sapientia University of Rome

1791

IN/between: Community occupying the interstitial
Manchester / United Kingdom / Victoria University of Wellington

1786

The Western Green
New York / New York / USA / University of Connecticut

1785

Rootscape
United Kingdom /

1783

Stitch the Border
France / Switzerland /

1782

Wied is-Sewda Regeneration
Malta /

1781

Heritage in the Depths
Bulgaria /

1779

Symbiosis Beyond the System
Isp / Romania /

1778

The Learning Curve
Stockholm / Sweden /

1777

The Inward Journey
Mexico City / Mexico / Universidad de Chile

1776

Blooming Horizons
Detroit / Michigan / USA / American University of Beirut Khaymah

1768

Lost and Found
Sydney / New York / USA / SUNY College of Environmental Science and Forestry

1763

Glitchscape
Sydney / New York / USA / SUNY College of Environmental Science and Forestry

1762

Becoming Known
Sydney / New York / USA / SUNY College of Environmental Science and Forestry

1761

Senescence and Efflorescence
Sydney / New York / USA / SUNY College of Environmental Science and Forestry

1760

Overcoming Separation
Sydney / New York / USA / SUNY College of Environmental Science and Forestry

1759

Pandemonium Heritage
Atlanta / Georgia / USA / Clemson University

1758

From Powder to Dust
From Dust to Us
Czech Republic / Mendel University

1757

Bending Boundaries: A Sight to be Leased
Toronto / Canada /

1754

Reclaiming Connection
Georgia / USA / University of Georgia

1753

Echoes of Industry
Oberhausen / Germany / OST Ostschweizer Fachhochschule Regensburg

1752

Greenville Skate Park
South Carolina / USA / Clemson University

1750

Site Decompressed - Ethical Function Follows Light in Urban Landscapes
New York / New York / New York / NYU

1749

Community's Corridor: Navigating Creekside Connections
Kentucky / USA / University of Kentucky

1746

Moving Mounds
Kentucky / USA / University of Kentucky

1743

Echoes Through the Mounds
Kentucky / USA / University of Kentucky

1742

Réquiem: The Story of the Lost Soldiers
Warsaw / Poland / Uniwersytet Jagielloński

1739

Art Against Violence
Warsaw / Poland /

1738

A Lost Diary in London
London / United Kingdom /

1736

The Ground Project
Richmond / USA / Virginia / CEPT University

1734

Reblooming
Kharkiv / Ukraine / O.M. Balaban National University of Urban Economy in Kharkiv

1733

Common as public good: Reclaiming the wounded soil of the mines
Greece /

1732

Re-Envisioning Lives
New York / New York / USA / University of Pennsylvania

1730

Fantastic High Street
London / United Kingdom /

1726

Echoes in Stone
Matera / Italy / University of Bari At Khaymah

1725

Woven Together
Seattle / Washington /

1721

From Ruins to Roots
Kharkiv / Ukraine /

1716

The Fertile Meadow of the Canal
Paris / France /

1709

The Sensory Seins
Glasgow / United Kingdom /

1706

Vicinity
Belgium /

1705

A Chance: A Lost Site for a Green Transition
Miami / Italy /

1703

In our backyard
Utrecht / The Netherlands /

1700

Emergency Landscapes
Stockholm / Sweden /

1696

REFLECTIONS ON SUGAR HILL
Los Angeles / California / USA / University of Georgia

1694

The Herndon
Atlanta / Georgia / USA / University of Georgia

1693

Tie-Uo
Milano / Italy /

1689

The Streetlife Design Competition is a design contest for students and young landscape architects and architects, co-founded by Landezine and Streetlife (based in Leiden, Netherlands). The second edition will conclude in March 2025 with the announcement of the winners. Students are tasked with identifying a problematic site in their local vicinity and developing a design proposal for it. The site must not exceed one hectare in size and must ensure public accessibility. In this second edition, the competition received 86 proposals from around the world.

Awards:

- 1st Prize: €7,000.00
- 2nd Prize: €3,000.00
- 3rd Prize: €2,000.00
- 3x Honorable Mentions: €1,000.00 each

2025 Jury:

- Sylvia Karres, Partner at karres+brands
- Giulia Frittoli, Partner at BIG-Bjarke Ingels Group
- José Almiñana, Principal at Andropogon
- Peter Krouwel, Director and Owner of Streetlife
- Zaš Brezar, Editor-in-Chief of Landezine

5

1. Alignment with the European Landscape Convention

Landezine actively advances the Convention's core principles by treating landscape as a public good essential to human well-being, democratic life, and environmental responsibility, addressing both ordinary and outstanding landscapes.

2. Lasting Transnational Impact

For more than fifteen years, Landezine has operated as a durable, independent platform with global reach, influencing professional standards, public discourse, and landscape practice across Europe and beyond. It has become a reference point and a busy crossroads in the hearth of the professional community.

3. Exemplary Awareness-Raising Role

As the most visited professional landscape architecture platform worldwide, Landezine significantly raises awareness of landscape issues related to climate change, biodiversity loss, pollution, and social inequality. Landezine co-creates the image of the profession, by a curated archive of more than 3000 projects from all over the world.

4. Credibility and Integrity in Landscape Practice

Landezine plays a leading role in exposing greenwashing and short-term, image-driven approaches, promoting responsible, long-term practices that strengthen trust in landscape architecture as a discipline. It uses its reach to address key issues, often also critiquing the profession itself.

5. Support for Publicness, Participation, and Future Generations

Through open publication, international awards, and student initiatives, Landezine broadens participation in landscape discourse, supports emerging professionals, and reinforces the idea of landscape as a shared public responsibility.

Projects



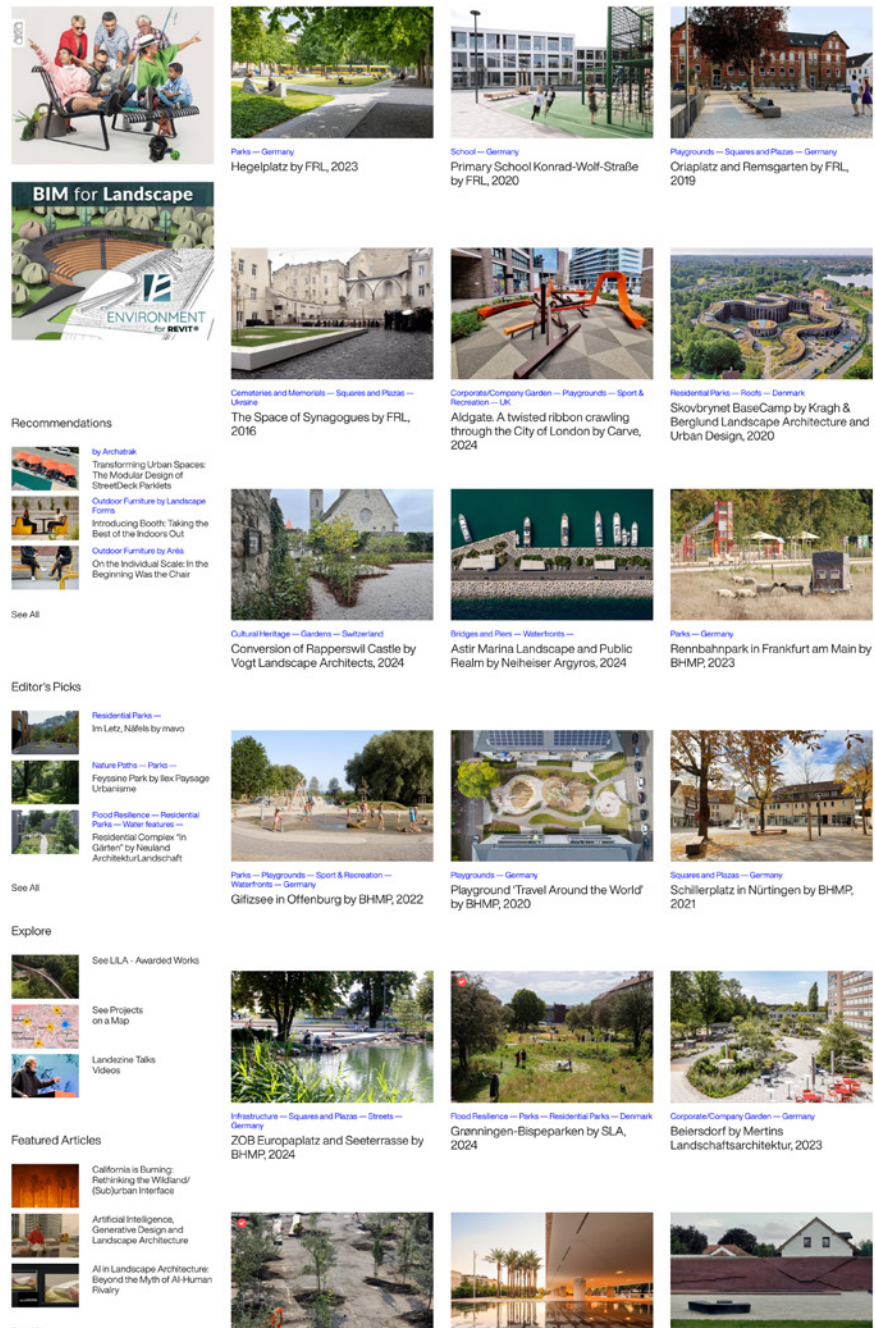
Browse Projects

By Country

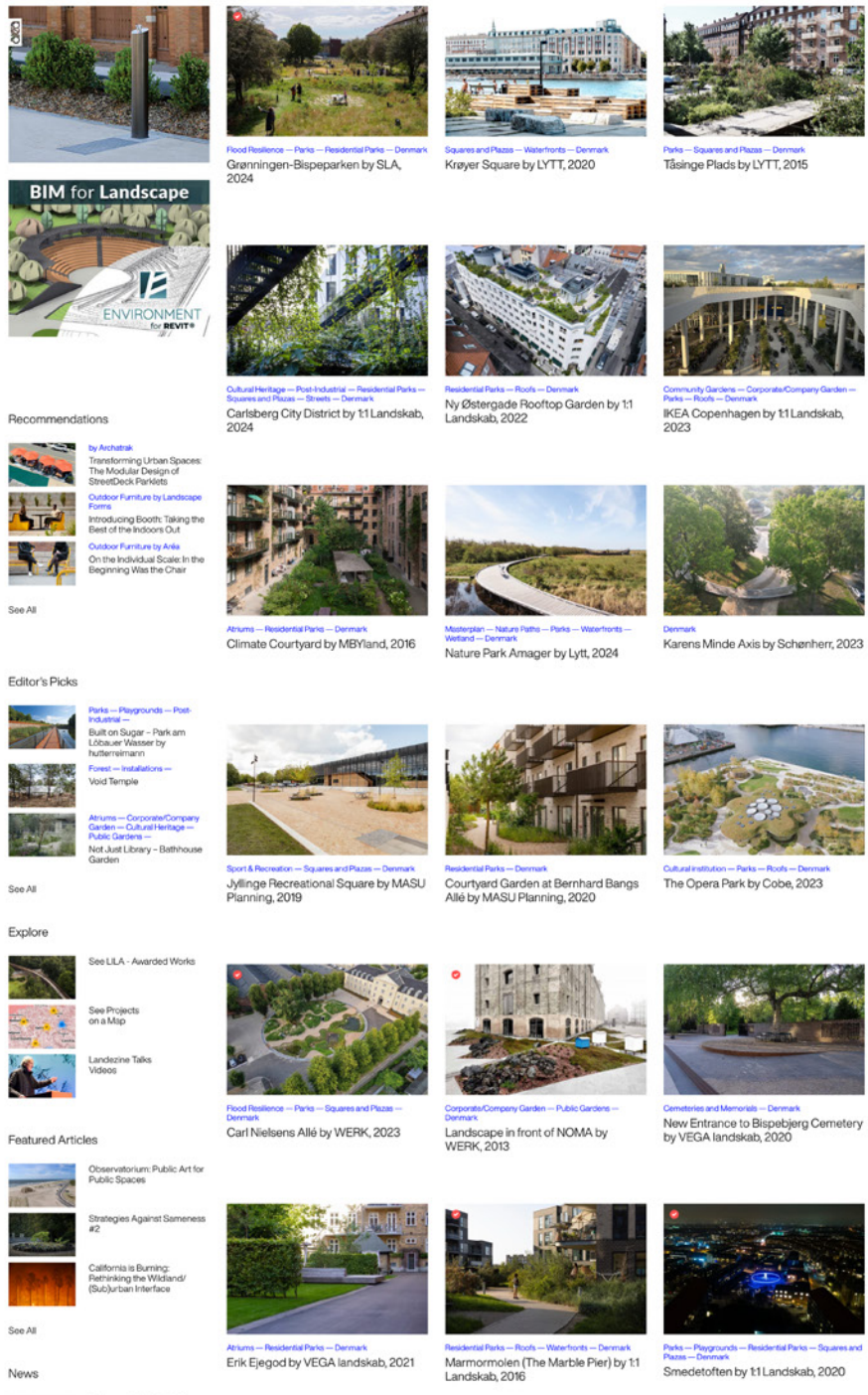
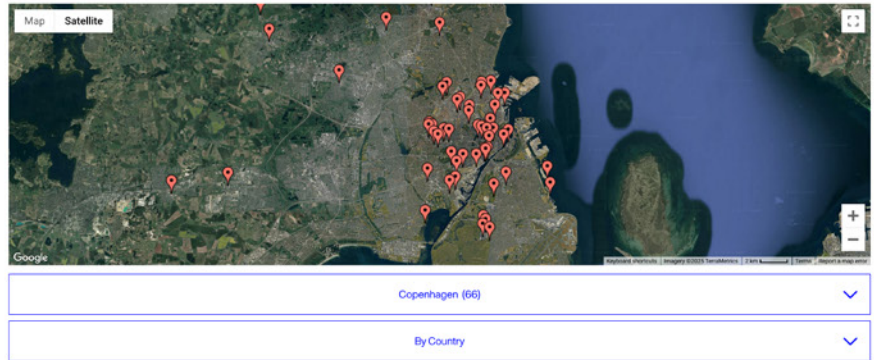
Landscape Typologies

Select Office

Playgrounds — Parks — Water features — Squares & Plazas — Gardens — Schools — Parking — Streets — Waterfronts — Riverbanks — Courtyards — Bridges & Piers — Sport — Forest — Wetlands — Campus — Corporate — Residential — Post-Industrial — Roofs — Cultural Heritage — Restorations — Skate

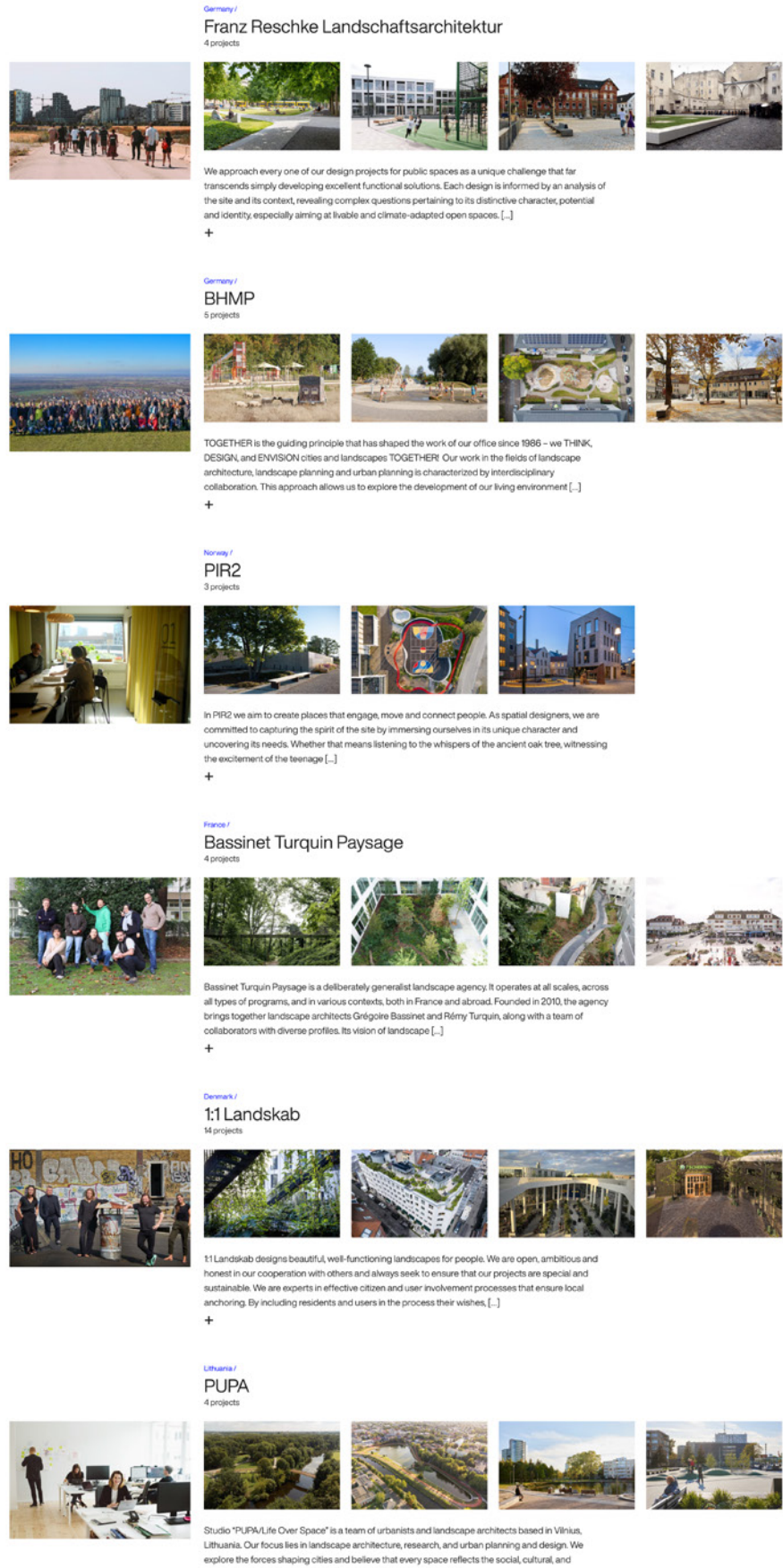


Copenhagen



Find Landscape Architects

Search by Country



We approach ecology and social justice—two central themes in contemporary professional discourse—with a critical and independent perspective, drawing attention to the often-overlooked risks of harmonizing the environments we inhabit. While landscape architecture today is strongly oriented toward ecological concerns, we also underscore the growing phenomenon of greenwashing and its implications for the discipline. In a time of rapid environmental and social transformation, we examine how design methodologies are evolving and advocate for responsive, adaptive planning processes that are unafraid to engage with complex and difficult societal and ecological realities. One of the core focuses of our work is the promotion of critical thought. We publish essays, articles, and interviews that address issues related to the design of open space. Our aim is to bridge the often-distant realms of academic inquiry and everyday planning practice, making critical theory more accessible to spatial designers operating in real-world contexts. Here are selected quotes from recent publications.

The word ‘forest’ is also used as a greenwashing device, similar to ‘park’ is often used to name shopping centres.

— Urška Škerl: [Forest Typologies](#)

A low-res design creates conditions where ambiguity is not an obstacle but a productive tool in reforming perception.

— Zaš Brezar: [Low-Res Landscape](#)

I have no faith in the term nativity. Native doesn’t really exist. We have known this for a long time, and we like to think about adaptability right now.

— Gary Hilderbrand: [The World Is Too Cacophonous, and I Think It’s in Our Power to Calm a Place](#)

Continuous extensive landscape interventions have been made in order to make use of, control and extract value from the water, irreversibly changing the waterscapes and aquatic ecosystems.

— Sebastian Guha Skjulhaug [On Designing Just Urban Waterfronts](#)

Urbanization is over. Of course, it isn’t literally over, but the future lies in reimagining and adapting what has already been built.

— Denis Delbaere: [Infrascapes as New Landscapes, Critique as New Landscape Architecture](#)

Soil contains social relations. If we think of neoliberalism as a social relation, then it’s not hard to imagine what a neoliberal soil would look like.

— Seth Denizen: [Soil Contains Social Relations \(and It’s Our External Gut\): Thinking Through Soil](#)

Ecological designer is capable to displace their ego and produce ideas that are simple and exemplify other things beyond. When a design becomes a living experiment, it goes through necessary ugliness. It cannot be the shiny brilliant object which is finished.

— Lydia Kallipoliti: [Histories of Ecological Design, an Unfinished Cyclopedia](#)

Ruins demonstrate that architecture has the right to decay and that this decay does not strip it of its ontological weight.

— Gaia Radić, [OOO: The Inner Surplus of Meaning](#)

A complete utopic resolution must then mean the end of possible transformation, and hence: the death of the utopia.

— Beatrice Palmquist: [The Realistic Idea To Be a Dreamer](#)

Very essential for this country is that its landscape is in constant transformation. The idea that everything is ‘makable’ is very present here and people do not hesitate to replace what is recently made.

— Alexandra Tišma & Han Lörzing [on Dutch Landscape](#)

Landscape should be radically alienated and unfamiliarized. Paradoxically, it was these very aesthetic norms of familiarization that alienated the landscape in the first place—applying a universal standard across diverse environments, rendering landscape a familiar aesthetic category rather than a singularity of a place.

— [Zaš Brezar: Harm of Harmonising](#)

Once we’ve established that forests are by and large a product of our cultural ideas, and that this has been the case for many centuries, the roles that they are cast and our ability to negotiate these roles becomes paramount.

— [Dan Handel on Forest Metaphors](#)

Slightly losing control of the design is an aspect that puts us at risk and opens us to new perspectives of work. It’s a new model of engagement in our practice. We disappear a bit, we lose control to let the people in.

— [Taktyk: “Landscape Architecture is Not Enough”](#)

In public space, dissensus is real and must be exposed to initiate a reconfiguration of the sensorium and informed communal space to serve as common ground for developing shared values and shaping healthy communities.

— [Alexandre Champagne: Designing with Applied-Philosophy](#)

Landscape is above all a powerful idea with material consequences. Rather than taking landscapes for granted as given spaces where nature and culture meet, I propose that we should begin our inquiry by paying attention to landscapism, how the idea of landscape is mobilized to see, know, and intervene in nature-society relations.

— [Jevgeniy Bluwstein: Landscapism in Nature Conservation](#)

Preferences for landscapes and nature are neither universal nor completely idiosyncratic; differing ‘legitimate tastes’ and approved behaviours appeared linked in some ways to cultural identity.

— [Bridget Snaith, PhD: Designing \(In\)Equality? Audience Diversity & Landscape Aesthetics in London’s Olympic Legacy Park](#)

Stewards belong on cruise ships where they can nurture guests and clean up as per the captain’s orders. Calling ourselves stewards of the earth, we illegitimately situate every other living thing as guests that we are, fundamentally, in charge of.

— [Denise Hoffman Brandt: On Trees and Beasts, or How Ideas of Nature Shape Our Spaces](#)

When iteration becomes easy and inexpensive with AI tools, perhaps it’s time to rethink the ‘iteration culture’ in design practice—a strategy now often used to justify hours billed to clients by showcasing the volume of work.

— [Zihao Zhang: AI in Landscape Architecture: Beyond the Myth of AI-Human Rivalry](#)

The term deep landscape acknowledges the unknown depth – not by precisely defining it, but by recognizing it as unmeasurable and by including its existence.

— [Elisabeth Sjödahl: Deep Landscape](#)

Revealing social and ecological friction and problems that can’t be solved by our design is productive. In other words, beautifying, hiding and masking this friction robs the spectator of a chance for discussion, reflection and perhaps, political action.

— [Zaš Brezar: The Cute, the Bad and the Ugly – On Urban Biodiversity and Ecological Aesthetics](#)

In a high-trust society, where the public has a general level of trust in the government and its officials, seeing security measures can add to the feeling of safety. In low-trust societies, the opposite seems to be the case. Depending on where you are, being safe and feeling safe are different things.

— [Marit Noest: Designing for People With Bad Intentions](#)

In tuning our mindset for a more ecological future, we should absolutely dehumanise non-humans and Nature. Cartoons we show to kids, where animals talk and act like humans, do not contribute to ecological thinking.

— [Zaš Brezar: The Cute, the Bad and the Ugly – On Urban Biodiversity and Ecological Aesthetics](#)

About the initiator

Zaš Brezar (1984) is a Slovenian landscape architect and founder of Landezine – Landscape Architecture Platform. Graduated from the University of Ljubljana, he spent several years as a practising landscape architect before founding Landezine in 2009. In 2016, he co-founded the LILA – Landezine International Landscape Award. He is focused on the politics of the production of space in, specifically on aesthetics in the context of environmental distress and social injustice.

Lectures

2025 – Bralni seminar, Dessa x FA, pri prof. Petri Čeferin
2024 – Predavanje na dogodku Streetlife, Leiden, NL
2024 – Aesthetics Between Ecology and Politics of Public Space, Simpozij Landscape As Architecture, ISUP/USI Mendrisio, Švica
2024 – Medtem v krajinski arhitekturi, Fakulteta za arhitekturo, Ljubljana
2024 – Design With Natural Processes, Università degli Studi della Basilicata, Matera, Italija
2024 – Predavanje o krajinski arhitekturi v New Yorku na DKAS, BF, Ljubljana
2024 – Aesthetics Between Ecology and Politics of Public Space, MVVA - Michael Van Valkenburg Assoc., New York
2024 – Landezine Platform, Rutgers University, New Jersey
2024 – Aesthetics Between Ecology and Politics of Public Space, Cornell University, New York
2024 – Prostorsko načrtovanje za podnebne spremembe, Mreža za prostor / IPOP, MSUM, Ljubljana
2023 – Zelene površine univerze in mesta, ULTRA, Univerza v Ljubljani, Biotehniška fakulteta
2023 – Gostujoči kurator serije predavanj za program krajinske arhitekture, Academie va Bouwkunst, Amsterdam
2023 – Contradictions and Ambiguities of Ecological Aesthetics, Academie van Bouwkunst, Amsterdam
2022 – Brisanje Mej – ZAPS / Dan arhitektov, MAO

Symposia, organisation, curation

2025 – so-kurator krajinskoarhitekturne konference DKAS, April, 2025
2025 – so-organizacija zaključnega dogodka Streetlife Design Competition, Leiden, Nizozemska
2024 – predavanje Michael Young, Fakulteta za arhitekturo, Ljubljana
2020 – so-kurator programa za posvet Etični vrt, DKAS (odpadlo zaradi covid)
2020 – programski vodja simpozija o krajinski arhitekturi, Vestre, Berlin (odpadlo zaradi covid)
2019 – LILA Honour Award, serija predavanj o nagrajencu, Academie van Bouwkunst, Amsterdam, Nizozemska
2019 – programski vodja, Simpozij o oglaševanju v javnem prostoru, MAO
2019 – predavanje François Vadepied in Matthieu Gontier,

Wagon, Mestni Muzej, Ljubljana
2019 – simpozij nagrajencev nagrade LILA, Sicli Pavilion, Ženeva, Švica
2019 – predavanje Thorbjörn Andersson, Mestni Muzej, Ljubljana
2018 – programski vodja, Simpozij o fenomenu krožišč, Moderna galerija
2018 – programski vodja konference ‘Attitudes’, HafenCity Universitaet, Hamburg, Nemčija
2018 – programski vodja simpozija ‘Read/Write Landscape’, Stara mestna elektrarna, Ljubljana
2017 – programski vodja simpozija ‘Beyond Green’, Stara mestna elektrarna, Ljubljana
2017 – programski vodja simpozija ‘Landezine LIVE’, Stara mestna elektrarna, Ljubljana

Juries - International

2025 - 2016 – LILA: vodi, organizira in sodeluje v žiriji za nagrado LILA – Landezine International Landscape Award
2025, 2023 – Streetlife Design Competition, organizira in sodeluje v žiriji za študentski mednarodni krajinskoarhitekturni natečaj
2022 – “Super-jury”, žirija za glavno nagrado WAF – World Architecture Festival
2021 – “Super-jury”, žirija za glavno nagrado WAF – World Architecture Festival
2018 – Nagrada Landscape Architect of the Year, The Hungarian Association of Landscape Architects (HALA), Budimpešta
2012 – Public Space Prize, CCCB Barcelona, Board of experts

Juries - Slovenia

2025 – ZAPS Natečaj ELES, Polnilni park
2024 – Komisija za Prešernove nagrade 2025, MzK
2024 – Žirija za slovenski pavilijon Beneški bienale
2023 – Slovenska nominacija za nagrado Mies vdR.
2021 – Vurnikova nagrada, Center za arhitekturo
2020 – ZAPS Natečaj vrtec Bohinjska Bistrica, ZAPS
2019 – Plečnikova odličja, DAL
2018 – Nagrada Zlati svinčnik, ZAPS
2017 – Nagrada Zlati svinčnik, ZAPS

Print publications

2025 – Unframe Landscape, esej, Jubileumsparken, knjiga o parku, Gotheburg, Švedska
2025 – Under the Rug, esej, LAE Landscape Architecture Europe
2025 – From Asphalt to Oasis, esej o urbani preobrazbi soseske L’Arco, Matera
2025 – Harmony Disrupted, esej, ISUP/USI Journal, Mendrisio, Švica

Outsider magazine, september 2024



Zaš Brezar is a landscape architect and the founder and editor of the international landscape architecture platform Landezine. He studied landscape architecture at the Biotechnical Faculty in Ljubljana and worked as a designer for a significant period. He is active as a writer, has participated in numerous national and international juries, and has lectured both at home and abroad. Today, the Landezine platform is the most visited landscape architecture website in the world, while the LILA – Landezine International Landscape Award is among the most recognized in the profession.

How did the Landezine platform begin? I founded Landezine toward the end of my studies in 2009. At that time, there were very few online platforms featuring landscape architecture projects. As students, we used to exchange photos of reference designs on USB sticks. I traveled a lot and photographed landscape projects, so I created a website for study purposes where I uploaded my photos. The positive response from colleagues showed that the concept was promising, so I began developing the site and opened it to the public. Interest in the platform grew, and eventually, landscape architecture firms began reaching out, wanting to add their projects to our database. In the beginning, the development of the platform was completely organic and unplanned. For several years, Landezine was my “after-hours” project while I worked as a designer at Studio AKKA. Since around 2013, Landezine has been my full-time work; I rarely engage in design anymore, only occasionally participating in interesting projects at the conceptual level or as a consultant.

In 2016, I invited my German colleague Robert Schäfer to collaborate. He is the founder of the renowned—and for a time, nearly the only—professional magazine Topos. He had served as its editor-in-chief since its founding in 1992. At that time, he had just parted ways with the publisher, and the Topos Award he managed had ceased upon his departure. Together, we founded the LILA – Landezine International Landscape Award, which we have further developed in Ljubljana over subsequent years.

How have the LILA awards evolved over time? The first LILA awards were given only to firms, as they were based on the original award concept. Awards for specific projects were introduced carefully

in later years. We did not want a vast number of categories, which is the practice of some architectural platforms that have over a hundred. Initially, we only gave awards for projects in public space. However, we realized that many high-quality and interesting designs could not fit into that category due to their small scale, simplicity, or private use, so today the awards are open to all types of realized projects. The global landscape architecture sphere is not small, and the critical mass of projects is relatively large. We award few projects, but through them, we try to say as much as possible. This year, for example, we awarded six projects. Personally, I think this year’s selection was one of the most interesting and unexpected, and I hope we continue with this level of relevant surprises in the future.

Next year you celebrate the 10th anniversary of the award. At Landezine, we are preparing for the tenth edition, as the first was awarded for 2016. we will focus our attention on reflecting on what the LILA awards actually are, what they mean and communicate, and who they are intended for. In ten years, they have become recognized in global professional circles; therefore, they require careful reflection and a self-critical “cut” in continuity.

How do you determine when a project is of high quality? Quality could be defined based on criteria, but that method soon fails. A large number of very interesting projects compete for LILA awards that would easily meet the criteria and qualify. Such a selection would be too broad. I am happy that so many works compete for the award; in nine years, we have received over 2,000 applications. However, we usually award projects that contain “something more”—those that are exceptional, special, sparky, have their own expression, and

are not afraid of being provocative or breaking rules. These are interesting spatial interventions that address social relations and the environmental future, responding bravely and lucidly to the multi-layered nature of open space.

This year’s LILA Office Award went to Michael Van Valkenburgh Associates (MVVA) from the USA and the French studio Wagon Landscaping. What was the background for the award to MVVA? Awarding studios

does not involve a traditional jury process; the jury is not involved in the selection. Instead, we consult within the Landezine collective based on our continuous observation of the international professional community. These decisions mature over a long time. MVVA has been active in landscape design since the early 1980s, and the vast majority of their designs have stood the test of time. In the American context, it is a fairly experimental firm with a distinctly diverse typological and expressive range. At Landezine, we studied their work, visited them in person in Boston and New York, and interviewed Michael.

In the context of public space design in the USA, one must understand that the “image” is often very strictly defined, as it must be approved by various decision-makers. The aesthetic ideal is still very strongly colonized by the 19th-century English landscape style. In the USA, a park is more an aesthetic category than the singularity of a specific place. In Europe, decision-makers are generally more receptive to advanced design processes that build on the identity and uniqueness of a space and are less likely to avoid radical expression, “strangeness,” or the unexpected.

In addition to excellent technical knowledge, MVVA combines all these aspects into a unique design process that at times playfully challenges the aforementioned American context while offering multi-layered and responsive public space. For example, the recently completed Brooklyn Bridge Park in New York demonstrates great skill in participatory processes. When the local community and



The Warsaw Uprising Mound Park, Archigrest + TopoScape

Kaj si misliš o čedalje bolj priljubljenem konceptu na naravi temelječih rešitev? Izraz res pridobiva na popularnosti, se mi pa zdi zgrešen, nesmislen. Spravljaj se, kaj pomeni 'na naravi temelječe'. Ampak če postimo ob strani reproduktivno dialektiko kulturnega – naravnega, se tudi besedi 'veštev' poskušam izogibati, saj deluje zelo pretenciozno. Kaj je rešitev in za koga je nek poseg v resnični rešitev? Predvsem javni prostor je kavioten, v njem tekame veliko interesov: javno – zasebno, razvoj – varstvo, različne družbene skupine, druga živa bitja itd. Vedno gre za odlaševanje. Izpraznjanje ali boljše splošnjevanje do tistih, ki ne udvajajo 'rešitev', bi morala izraz opustiti, saj sicer izpade družbeno gluhi ali vsaj pokrovljeniki. Sam raje uporabljam besedo poseg ali ukrep. Poleg izraza, ki prihaja seveda iz angleščine (nature-based solutions), je problematično tudi dejstvo, da se prejema in jave bolj uporabljan, tudi na ravni Evropske unije. Tapopularnost postaja izzadež, ko bi ta besedna zveza lahko pregledala stroko, kot je krajinska arhitektura. 'Na naravi temelječe rešitve' ne smajo postati izhodilke oblikovanja javnega prostora, ker gre za zelo ovrnjen koncept, ki se ne ukvarja dovolj z drugimi družbenimi temami, kot so kulturna danosti v prostoru, dediščina, prelo omejenice politične funkcije javnega prostora, oblikovalski izraz itd.

Nagradili ste tudi ameriški projekt za javni park Shirley Chisholm State Park v New Yorku in kanadski projekt manjše ureditve študentskega kampusa Science

Courtyard. Ali lahko to gesto razumemo kot odziv na trenutno stanje v ameriški krajinski arhitekturi? Seveda. Oba projekta predstavljata relevanten pristop k načrtovanju. Pri prvem gre za projekt prilagoditve zaraške depozicije z minimalnimi sredstvi V ZDA, predvsem v mestih, novo javno avtomobilskih črnih čevleč projektov. Deloma je to zaradi potrebe po kakovitni izvedbi zaradi izredno velike uporabe površin in opreme. Deloma pa gre pogosto tudi za preveč oblikovanja, veliko opreme, oblik, za preveliko število materialov in stikov na kvadratni meter. Shirley Chisholm State Park pa ponudi veliko tranzicij in evostavljaj odgovor za razmerna malo denarja. Ponudi zgolj krajino z zelo prevredno umestitvini programi. Druga ureditev, na študentskem kampusu v Kanadi, pa sicer zelo togi strukturi kampusa, ki se ponavljaj v večini anglosaških držav, ponudi neko novo mehanizem in igrovo, ki jo študenti sami gradijo z uporabo. Torej gre za projekt, ki lahko predstavlja pristop k preoblikovanju nekaterih kampusov, saj izboljšaja kakovost študijskega okolja za študente.

Kako veš, da fotografije projektov, ki so jih biroji poslali za objavo pri Landezine, niso bile deležne dodatne računalniške obdelave? Pri posredovanih fotografijah res večkrat opazimo, da je slikovno gradivo računalniško obdelano. Običajno gre za nedolžne posege: računalniško dodelane tratne površine, ki se po sebi nikoli niso upedele dobro zaradi in ne posej verjetnosti bodo. To ni sporno. Težava so lahko nedolžne rabe

neighbors in Brooklyn Heights were asked twenty years ago what they wanted, their answer was clear: an agreeable park arrangement that would raise property values and as little programming as possible to avoid crowds and problems. Through two decades of negotiations, it is now an extremely programmatically rich public space, which is a major achievement in the real estate dynamics of New York.

Also interesting are MVVA's smaller projects, where personal expression is more palpable. They very often include something in their projects that looks unusual and does not always seek merely to please the user. They usually achieve this “strangeness” through the use of stone, as if they always want to express something that “lies beneath,” forming new images and thus bringing the landscape back into people’s consciousness.

What were the main reasons for the LILA award to Wagon Landscaping? At Wagon, they primarily work on smaller, more narrowly focused projects. In landscape architecture, we often ask how to design space with as little material consumption as possible, minimum emissions, and without the environmentally problematic movement of large masses of construction waste. They keep almost all waste



Science Courtyard, Shwabi Thymey

fotografij. Večkrat se je prepletlo, da so objeljene fotografije ali deli fotografij pristali kot del nekih drugih vizualizacij za nek drug projekt. Torej ni šlo zgolj za referenco, ampak za vdelavo vne fotografije obstoječega projekta brez dovoljenja.

Zares velik problem pa so besedila, ki jih posredujejo biroji. Nekateri pri pisanju besedil uporabljajo umetno inteligenco in je jeziki posledično subopten. Podobno nestruirni in nezanimivi so opisi projektov, ki jih pišejo najeti pisci, ki nimajo ustreznega znanja o oblikovanju in so posledično teksti tržno usmerjeni, opisujejo utopične situacije in močno otepljane učinke projekta. Takaj greza strokovnost in takisti deli ne pripomorejo k ozavešljanju o pravih problemih in razumevanju okolja.

Lahko navedete kakšen konkreten primer?

Na žalost jih je veliko in mislim, da ni potrebe po izpostavljanju enega. V spominu mi je sicer ostal opis izvestnega projekta Times Square v New Yorku biroja Shwabeta, ki je tudi prejemil nagrado LILA za objavo. Tekst je sicer navajal resnične podatke in ni bil nikakor etično sporen. Bil pa je izrazito tehničen in ni je ignoriral celotno dodano vrednost projekta. Pred desetimi leti sem obiskal njihov biro na Manhattanu in takrat je bila izgradnja trga v pobem razmahu. Gre namreč za prvo elektrificirano in osvetljeno ulico v New Yorku, kar so posnemi tudi več kulturni noir filmov. V tem duhu se je Shwabeta duhovito in obenem zelo subtilno poslužil z oblikovanjem urbane opreme. Oblikovanje klopi je navdahnjeno z značilnimi oblikami avtomobilov iz petdesetih let, za dakovanje so izbrali črno-beli tlak, ki spominja na ambient noir filmov, pri detajlih pa so uporabili kovino, ki reflektira odsev ikončnih svetlečih reklamnih panojev in tako priziva edinstveno iskustvo. Birojski opis projekta pa govori zgolj o parametih povečanja javnega prostora,

Ali lahko kot krajinski arhitekt uspeš v Sloveniji? Seveda lahko, vprašanje pa je, ali tudi finančno.

Kako krajinsko arhitekturo razviti v Sloveniji?

Vprašanje je v resnici zelo kompleksno. Najbrž pa z aktivnostjo, ozavešljanjem, posredovanji zakonodaje, vztrajnostjo in predvsem dobriimi idejami.

material on-site and incorporate it into the new design. They often select construction waste from local dumps, which also serves as additional inspiration in the design process itself. It is design with found materials. On a small scale, such design is quite possible; the question Wagon poses is how such a principle could be applied to larger projects.

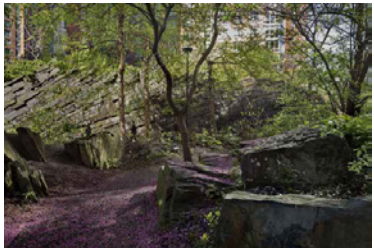
A very well-known project of theirs is Asphalt Jungle, where they broke up existing asphalt and reused it. The idea of breaking, perforating, and reshaping existing asphalt came, among other sources, from the famous artwork Burning and Walking (Lois Weinberger, 1992). They expanded the idea and researched its technical effects in different contexts and materials, and especially how recycled asphalt affects the soil and plant growth conditions. They experiment a lot with natural processes and succession, using invasive species—something we will soon be unable to avoid due to their resilience to changing climatic conditions.

A provocative project that you awarded this year with a ‘Special Mention’ is the Shanghai Super Tube project by Fishdesign in China. It is a phantasmagoric design of an under-bridge space that finds inspiration in

artificial, urban landscapes. In the landscape architecture world today, the main focus is on environmental issues. A whole host of extremely problematic terms are used with high frequency, be it “green infrastructure,” “nature-based solutions,” or “ecological aesthetics.” LILA, of course, wants to discover new relevant approaches to landscape design, but it also recognizes the aforementioned uniqueness of an intervention. Super Tube is such a project. Of course, we did not want to send a message that all such interventions must look like this one. The award went primarily to the expression and uniqueness of this project, and perhaps even as a critique of “ecological aesthetics,” which so markedly dominates landscape design, often merely as a style.

Climate change adaptation has indeed heavily saturated the discourse on landscape design, which is fundamentally positive, but the discourse should nonetheless be much broader. I think a kind of “uncomfortable silence” arose with the awarding of Super Tube, because today, due to environmental issues, it is harder to understand projects that visibly show respect for the urban, even the hyper-urban, the chaotic, or as you said in the question, the “artificial.” As one of the five jurors, I am very happy about this uncomfortable silence and the debate it seeks to open. Such moments are very important for the character of the award.

The Warsaw Uprising Mound Park project is interesting precisely because of its more abstract image. This artificial hill was created as a dump for the ruins of the city of Warsaw, which was heavily destroyed in World War II. Over time, the mound was covered by vegetation. The studios Archigrest and TopoScape attempted to reveal the deep layers of the soil and ruins again and present them in an abstract way as artifacts. There are not many explanatory signs in the park, or they are located in a separate area. This design allows visitors a more open interpretation of the space. The authors of the park design try to suggest what might have happened at the location in



Super Tube, New York, Michael Van Valkenburg Associates

leti vprašali lokalno skupnost, bližnje sosesde na Brooklyn Heights, česa si želijo, ki jih poretijo jasno: ugaajočo parkovno ureditev, ki bo dvignila cene nepremičnin lastnikom, in čim manj programa, da ne bo veliko ljudi in problem. Skladi dve desetletji pogajanj je danes tam programsko izredno bogat javni prostor, kar je v nepremičninskih dinamikah New Yorka velik dosežek. Zanimivi pa so tudi manjši projekti MVVA, kjer je osebnosti izraz bolj odloplji. V svoje projekte zelo pogosto vključijo kaj, kar izgleda nenavadno in ne želi vedno zgolj ugajati uporabnikom. To čudnost običajno dosega z uporabo kornja, kar bi želi vedno izraziti nekaj, kar 'leži spodaj', in iz tega tvorijo nove podobne in tako obdajti krajino v zavesti ljudi.

Kakšni pa so bili glavni razlogi za nagrado LILA biroju Wagon Landscaping? Pr Wagonu delajo predvsem manjše, obje usmerjene projekte. V krajinski arhitekturi se večkrat sprajajo, kako prostor oblikovati s čim manj porabljenega materiala, čim manj emisij in okoljdo problematičnega premikanja večjih mas odpadne gradbenega materiala. Tega skrajaj v četrti obdobju na lokaciji ter vključijo v novo ureditev. Obidni gradbeni material večkrat tudi izbirajo na lokalnih odlagališčih, ta služijo tudi kot dodaten vzpored v samem oblikovalskem procesu. Gre za oblikovanje v najdenim materialu. V manjšem merilu je tako oblikovanje precej mogoče, vprašanje, ki je Wagon izraze, pa je tudi, kako bi tak princip uporabili pri večjih projektih.

the past and to evoke curiosity and interest in visitors regarding the meaning of the space and its historical stratification. When we visit spaces that are designed more abstractly, a different process of understanding occurs between the user and the space, one that includes questioning, imagination, and indeterminacy. Such spaces are usually more memorable and leave a stronger impression.

What is the role of landscape architecture today? I find the aesthetic role very important, but not in the sense of being “pleasing,” rather in terms of reacting to the political dimension of space. How a designed space reflects the socio-political situation through aesthetic experience, what problems it mirrors, and what connection this has to real life. Which unpleasantness in a space do we cover with a “green carpet” to push them out of public view, which ones should we not, and why?

Lately, I have been particularly interested in when it is a designer's social responsibility to design something that is not pleasant, something that exposes other social problems. Such projects could perhaps be called a platform for democratic dialogue. Just as Wagon exposes construction waste. Or the way Republic Square



Projekt Still Allee – Realizirano v Švici, za razstavo objavljen na il paesaggio. 7 giardini per la bioedilizia, Wagon Landscaping



Shanghai Super Tube, Fishdesign

krajinskom oblikovanju, velikokrat zgolj kot stil. Prilagoditve na klimatske spremembe so res izrazito preplevle, vendar bi o oblikovanju krajine, kar je v osnovi pozitivno, vendar bi moral ta biti vseno veliko širši. Mislim, da je pri nagraditvi Super Tube nastala neka nelagodna tišina, saj je danes zaradi okoljske problematike težje razumeti projekte, ki vidno izkazuje spoštovanje do urbanega, celo hiperurbane-ga, karstičnega in karstičnega tehnike učinke v različnih kontekstih, materialih in predvsem, kako recikliran asfal vpliva na tla in rastne pogoje rastlin. Veliko eksperimentirajo z naravnimi procesi in sukcesijo, uporabljajo invazivne vrste, čemur se zaradi njihove odpornosti na spreminjanje se klimatske razmere kmalu ne bomo mogli več izogniti.

Projekt The Warsaw Uprising Mound Park je zanimiv ravno zaradi svoje abstraktnosti podobne. Umetna vzpetina je nastala kot odlagališče ruševin mesta Varšave, ki je bilo v drugi svetovni vojni zelo uničeno. Čez čas je vzpetino prekrila vegetacija. Studia Archigrest in TopoScape sta poskušala globoko plastii tal, ruševine posvoto razkriti in jih na abstrakten način pokazati kot artefakte. V parku in prirotnih veliki posnajevalnih tabel oz. se nahajajo v ločenem delu. S tem oblikovanje parka obiskovalcem omogoči bolj odprto interpretacijo prostora. Avtorji parkovne zasnove poskušajo ugaerirati, kaj bi se v preteklosti na lokaciji lahko dogajalo, in pri oblikovalcih izraziti ravnodvestnost ter zanimanje za pomen prostora in njegovo zgodovinsko razplastenost. Kadar običajemo prostora, ki so abstraktno zasnovani, se med uporabnikom in prostorsom zgodi drugačen proces razumevanja, ki vključuje preproprekovanje, domišljijo, nedoločnost. Taki prostori so običajno bolj zapomnitvi, pustijo močnejši vtis.

Kakšna je vloga krajinske arhitekture danes? Zelo pomembna se mi zdi estetika vloga, vendar ne v smislu uprjanja, temveč bolj reagiranja na politično dimenzijo prostora. Kako nek oblikovan prostor predo estetske izkušnje od nekake družbeno-politične situacije, kakšne probleme zrcaliti kakšno zvezo ima to z realnim življenjem. Katere neoprjetosti v prostoru zasrno zredno preproga, jih odnrmemo iz pogleda javnosti, katerih ne bi smeli izkati. Predvsem me zadnje čase zanima, kaj je družbena odgovornost oblikovalca, da oblikuje nekaj, kar ni prejetno, kar razgalja druge družbene probleme. Takim projektom bi morala lahko reki platforma za demokratičen dialog. Tako kot Wagon razgalja gradbene odpadke. Ali pa tako kot je v naši bližini Trg republike za nekatera neoprjeno prazen. Si predstavljate, kako žalostna novica za demokratizem javni prostori bi bila ozdenitev trgatrga, ki ima tako pomembno funkcijo prav s svojo praznino, da čaka in poslušaj? Tudi v naši bližini, ob robu Ljubljanskega barja, projekt RCERO s svojimi fasadami kar leži od omreževanja o razmnojo z odpadki in tako vdeluje v javnem prostoru. Vse te značilnosti so morla za nelodga lahko negirne, vendar menim, da so najpne in pravilne. Če se kje skrije prej omenjena določila o estetiki, se v tej neoprjetosti sočenja veliko prej kot v navidezno 'naravnih' zasnovah, zdelih fasadah in drevesnih strelah. Menim, da je prva tovrstna arhitekcijska estetika izkušnja odprga prostora tista tovrstna sposobnost, ki je lastna krajinski arhitekturi in jo loči od drugih sorodnih disciplin. Prekorno harmoniziranje prostora ima lahko zavajajoče in tako negativne družbene učinke. Menim, da je koncept slikovitosti krajine in idilične narave očitaje najpne zavreči, če se kdikolito odriho ležiti tečaj, povezan z družbeno-ekološkimi spremembami.

(Trg republike) near us is, for some, unpleasantly empty. Can you imagine what sad news it would be for a democratic public space if this square were “greened”—a square that has such an important function precisely through its emptiness, that it waits and listens?

Also nearby, on the edge of the Ljubljana Marsh, the RCERO project with its facades practically screams with awareness about waste management and thus participates in the public space. All these features might be unpleasant for someone, but I believe they are necessary and correct. If “ecological aesthetics” is hidden anywhere, it is in this unpleasantness of confrontation, much more so than in seemingly “natural” plantings, green facades, and trees on roofs. I believe that precisely this kind of articulation of the aesthetic experience of open space is the core competency inherent to landscape architecture that sets it apart from other related disciplines. Excessive “harmonizing” of space can have misleading and thus negative social effects. I believe that the concept of the “picturesque landscape” and “idyllic nature” is becoming increasingly necessary to discard if we want to honestly tackle the problems associated with socio-environmental changes.