



Country / City ..... United States, Cambridge, MA  
University / School ..... Harvard Graduate School of Design  
Academic year ..... Spring 2018  
Title of the project ..... Turnpike Metabolism: Reconstituting National Infrastructure Through Landscape  
Authors ..... Ernest Haines



# PERFORMATIVE NATURE

Barcelona International Landscape Architecture Biennial

September 2018 **Barcelona**

SCHOOL PRIZE

X International Landscape Architecture Biennial

**Máster d'Arquitectura del Paisatge -DUOT - UPC**

ETSAB- Escola Tècnica Superior

d'Arquitectura de Barcelona

Avenida Diagonal, 649 piso 5

08028 Barcelona-Spain

## TECHNICAL DOSSIER

|   |   |
|---|---|
| Title of the project                    | Turnpike Metabolism: Reconstituting National Infrastructure Through Landscape |
| Authors                                 | Ernest Haines   |
| Title of the course                     | ADV9342 - Independent Thesis in Satisfaction of MLA I                         |
| Academic year                           | Spring 2018   |
| Teaching Staff                          | Robert G. Pietrusko, Thesis Advisor - Charles Waldheim, Thesis Coordinator    |
| Department/Section/Program of belonging | Master of Landscape Architecture I  |
| University/School                       | Harvard Graduate School of Design   |

Written statement, short description of the project in English, no more than 250 words

When one thinks of national infrastructure, the interstate highway system immediately comes to mind. Nearly fifty thousand miles in length, planned and constructed for over half a century, it is the largest contiguous landscape in the United States of America. However, in its current state, the highway disproportionately produces the landscape rather than vice versa. This thesis proposes a set of systems and methods that allow the landscape to actively push back upon and define the way infrastructures are developed in the United States by making landscape formation, composition, and metabolism primary drivers.

As the issue of “crumbling infrastructure” continues to become more relevant in the face of global instability, there is a priority to rehabilitate our nation’s infrastructure. A proposed consortium leverages the responsibilities and interests of existing government agencies by locating their operations in research stations across the country. These stations collect data, experiment on the ground, and develop standards and guidelines to be used nationally. Research Station #25, in New Jersey’s Meadowlands, is the primary locus of this thesis. In this site, Turnpike Metabolism explores the ways an active feedback loop between sensing, design, construction, use, degradation and replacement redefine infrastructural metabolism in the United States.

For further information

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Consult the web page <http://landscape.coac.net/>

Infrastructural production in the United States is overseen by a number of federal and state agencies. These agencies operate as consortium where state and national departments, turnpike authorities, and others, render the United States, Geographic Regions and Local conditions through infrastructure.

In each instance, concerns of landscape architecture find relevance. Within the highway, aesthetics and materials are standardized, cut and fill operations are determined, and hydrological systems are accounted for.

Historically, landscape architects have been involved in the production of the highway. As the United States pivots towards reconstructing and renovating national infrastructure, this project proposes a world where landscape actively pushes upon and defines the way infrastructures are developed in the United States.



Interstate Highway System  
National

More specifically, the Dwight D. Eisenhower National System of Interstate and Defense Highways, is a system of interstate highways that render a nation. Mostly constructed during Eisenhower's term in office, it could possibly be the most common experience shared amongst American Citizens. Standardized sections create a uniform experience of continuous landscape.



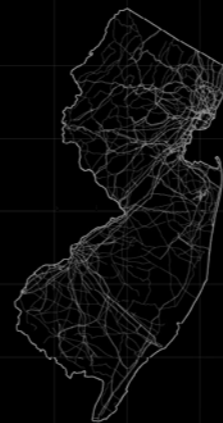
Interstate 95  
National/Regional

The main Interstate Highway on the eastern coast of the United States, it runs from Maine in the north towards Florida in the south. It is one of the oldest routes in the Interstate Highway System. Though magged by separate states, and in some cases routed through other turnpikes such as the New Jersey Turnpike, the highway creates a linear reading of the region and the coast.



New Jersey Turnpike  
Regional/State

Controlled and managed by the New Jersey Turnpike Authority, the NJ Turnpike is one of the, if not the most, world traveled corridors in the world. Rendering New Jersey as a Corridor between New York in the north and the Delaware Memorial Bridge in the south, the turnpike trumps any other image of New Jersey - making it a sort of state unto itself.



New Jersey State Roads  
State/Local

(NJDOT) is responsible for transportation issues and policies in the State of New Jersey. They maintain and operate the State Highways and public road systems, plan and develop transportation policy and assist with rail, freight and intermodal transportation issues.



**Station Name:**  
Yakima River Highway  
Monitoring Center

**Station Number:**  
#120

**Location:**  
Yakima, WA

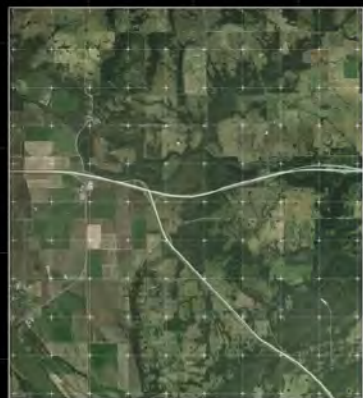
**Station Leadership:**  
WSDOT

**Geographic Region:**  
Pacific North West

**Landscape Conditions:**  
Mountain, Atmosphere

**Date Constructed (BIMADW):**  
02/08/2024

**Site Description:**  
The Yakima River flows in the Cascade Range and flows south toward the Columbia River. The geographic conditions of the highway rather than the beautiful views of the surrounding mountains are shaped by both curves of the highway. The predominant section of the highway is through the landscape rather than being influenced by it. The Highway Monitoring Center experiments on the interface between the mountain, its ecology and the grade of the highway.



**Station Name:**  
Muskogee Turnpike  
Research Facilities

**Station Number:**  
#54

**Location:**  
Webbers Falls, OK

**Station Leadership:**  
ODOT

**Geographic Region:**  
Mid West

**Landscape Conditions:**  
Forested, Agricultural

**Date Constructed (BIMADW):**  
05/24/2023

**Site Description:**  
The Muskogee Turnpike begins southeast of Tulsa and extends as far as the border of the state of Oklahoma. The Muskogee Turnpike is a major highway in the Muskogean region. The Highway Monitoring Center experiments on the interface between the highway, its ecology and the surrounding landscape.



**Station Name:**  
Meadowlands Turnpike  
Research Station

**Station Number:**  
#25

**Location:**  
Kearny, NJ

**Station Leadership:**  
NJDOT, NJDEP

**Geographic Region:**  
Mid-Atlantic

**Landscape Conditions:**  
Estuary, Landfill, Urban

**Date Constructed (BIMADW):**  
07/10/2020

**Site Description:**  
The Meadowlands Turnpike is a major highway in the Meadowlands region. The Highway Monitoring Center experiments on the interface between the highway, its ecology and the surrounding landscape.



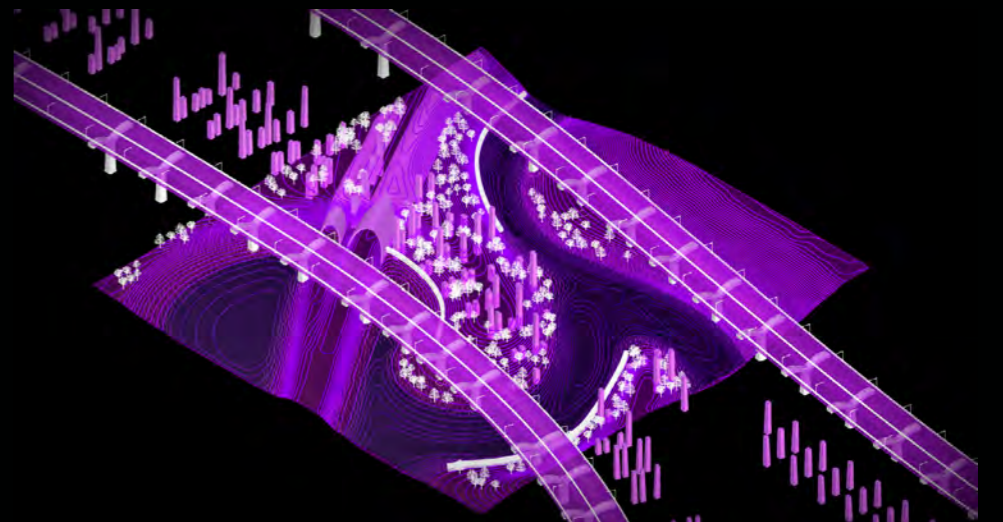
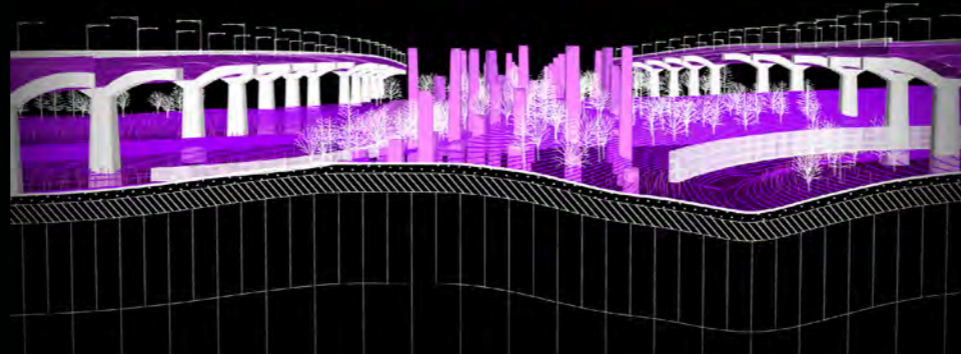
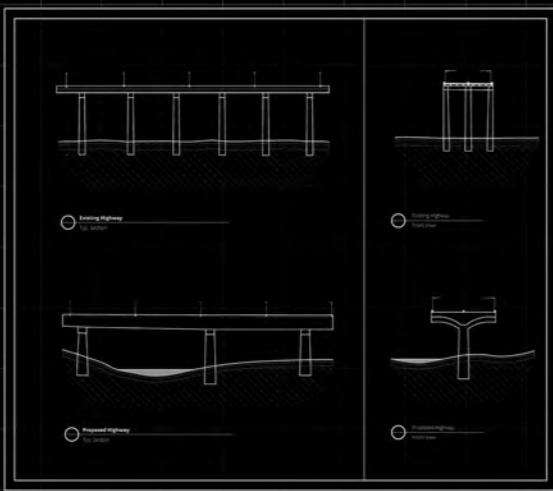
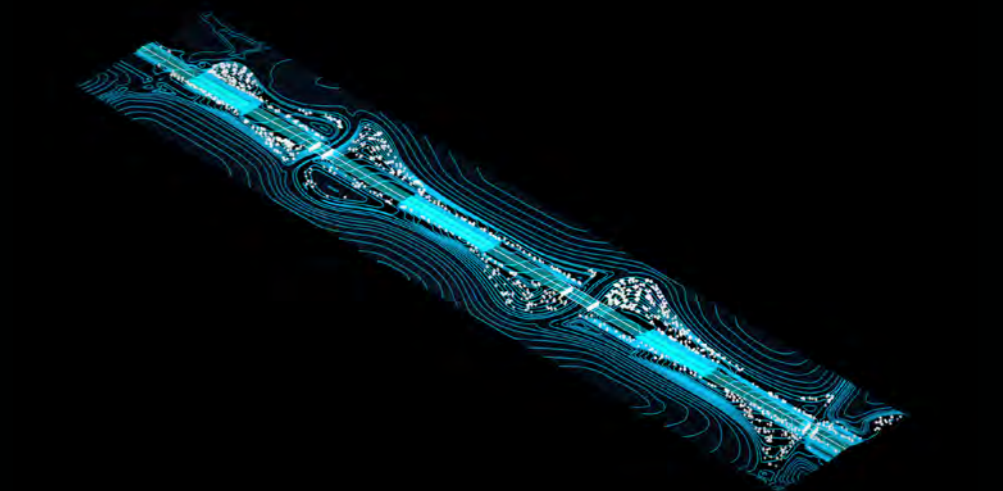
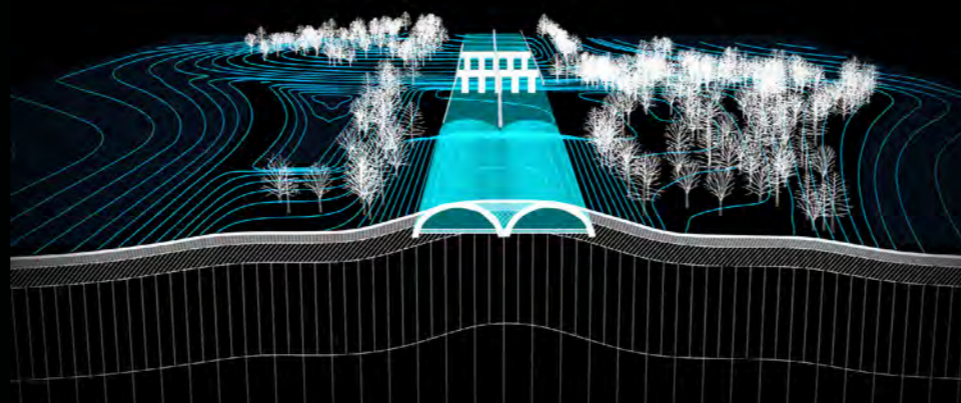
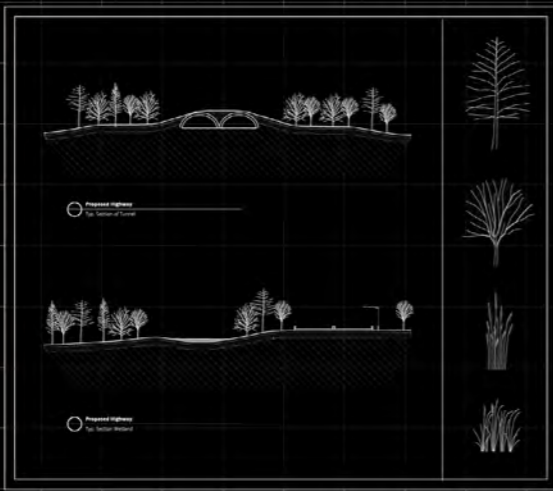
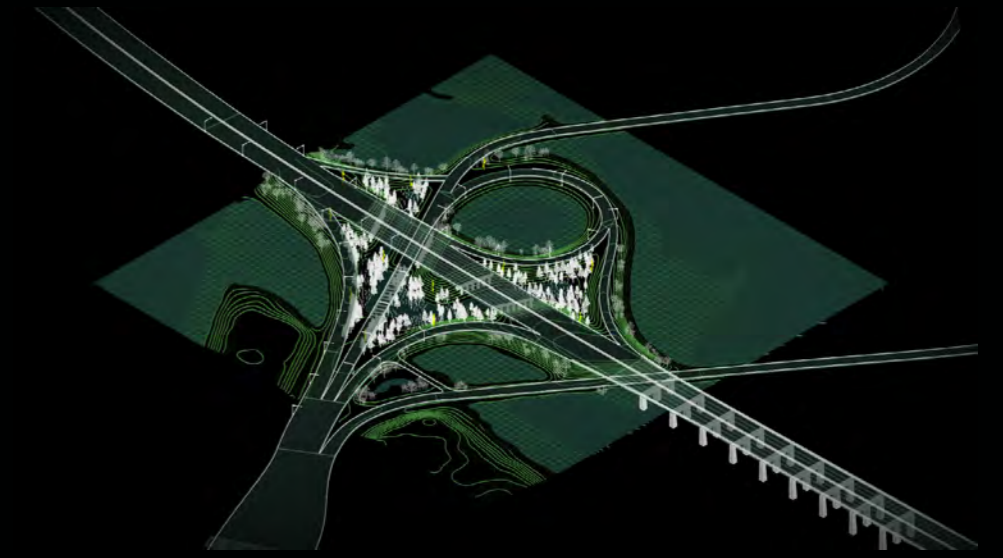
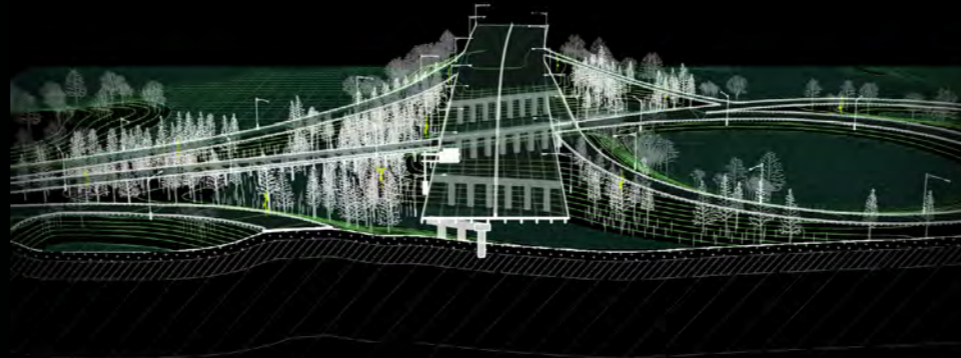
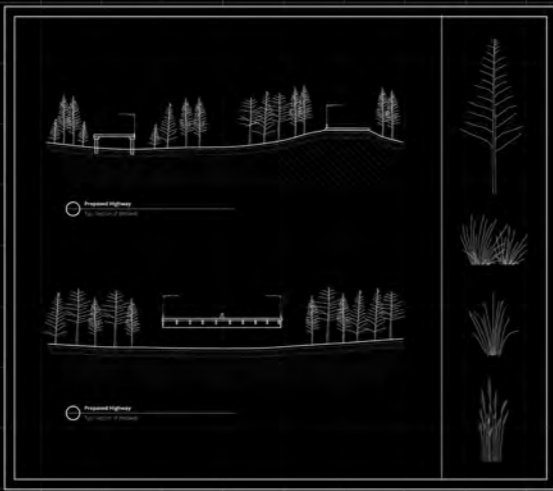
To achieve this, the responsibilities of state and federal agencies are tweaked to direct their interests towards the infrastructural landscape. Sites along the highway become sites for experimentation.

The consortium of agencies maintain research stations across the country, with the primary goal of collecting and analyzing environmental data, experimenting on types of landform and producing design guidelines and standard sections for use in the production of national infrastructure

Data created in this way is metabolized by the Consortium. Each research station has a set of spatial and ecological characteristics which can be utilized in infrastructural projects with similar spatial and ecological conditions.

For example, on the north west coast, the Yakima River Highway Monitoring Center performs experiments relating to the connection between the mountainous region, its ecology and the grade of the highway. Information is shared nationally, where topographic change is extreme.

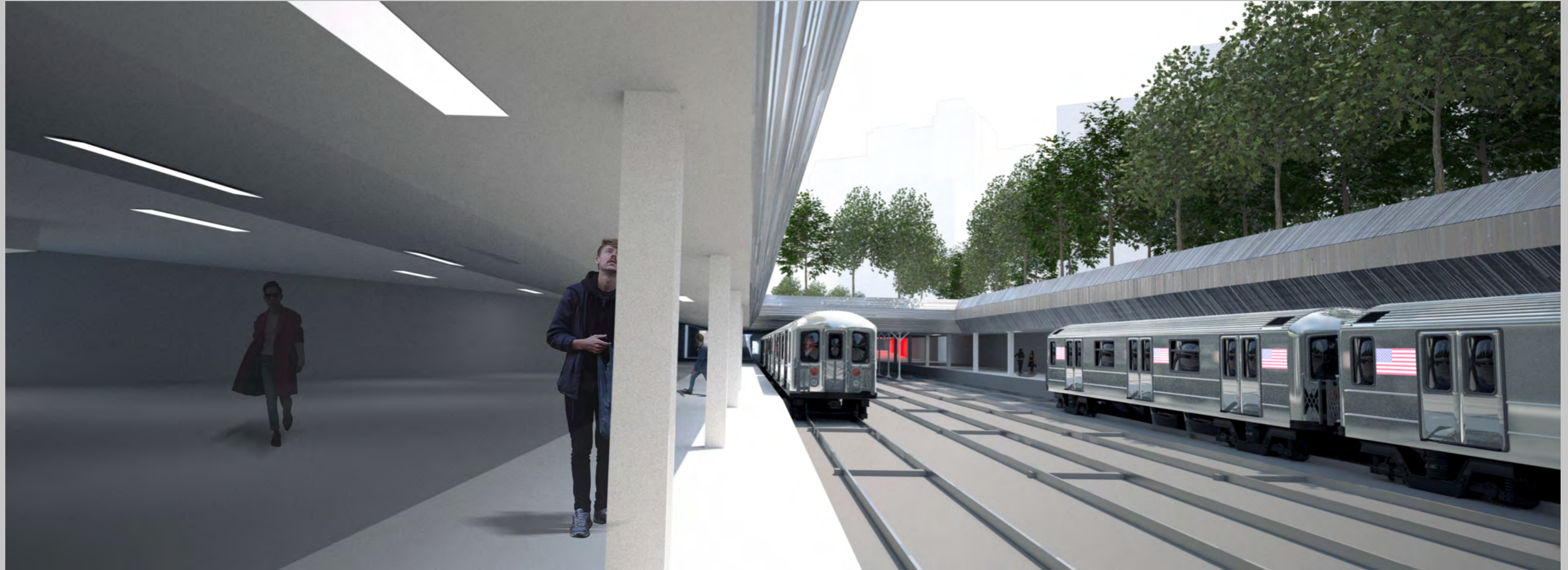
Or, in the mid-atlantic, the Meadowlands Infrastructural Research Station develops new standards for infrastructural maintenance and development in an estuarian condition. Information is shared across the country, where wetlands are a major concern in ecological functions.



Of the many research stations across the country, the primary locus for this story is at #25 in the Meadowlands in New Jersey. Here experiments are carried out on ubiquitous types of infrastructure.

In three of these experiments, the interchange, the linear stretch and the highway replacement project are indicative of both local conditions and those seen across the country.

In each of these experiments, the needs of hydrological and ecological systems as well as a balance between cut and fill operations weave landscape and infrastructure together.



A B O V E / B E L O W \_ **B R O A D W A Y**

Country / City .....

University / School .....

Academic year .....

Title of the project .....

Authors .....

United States / Cambridge

Harvard Graduate School of Design

Fall 2018

Above / Below **Broadway**

Daniel Berdichevsky





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## TECHNICAL DOSSIER

Title of the project Above / Below Broadway  
Authors Daniel Berdichevsky  
Title of the course Broadway Shuffle II: Performance / Space  
Academic year Fall 2018  
Teaching Staff Gary Hilderbrand  
Department/Section/Program of belonging Landscape Architecture  
University/School Harvard Graduate School of Design

### Written statement, short description of the project in English, no more than 250 words

Broadway (and on its extents most of Manhattan) exists on a constructed, thick ground. Its urbanity depends on underground infrastructure which have been built as a continuous process during the late 19th and 20th century. By acknowledging and understanding Broadway's street level as a second floor, one can re-imagine the space of the city.

This project aims to extensively connect Broadway's ground level to its underground as an interconnected urban and vegetal surface on which both enter into a true performative dialogue.

At the same time it acknowledges the current state of its infrastructure, opposes its continuous physical and cultural neglect, and proposes treating this space as a "public treasure" in the same way in which many other important elements of New York are today.

The project converts Broadway from the 62nd to the 67th streets into a pedestrian boulevard with an urban "Forest" above and an extended subway station with continuous ramps below. The subway then becomes opened or "daylighted", and a new type of urban space for NY is created.

A field condition inspired by Broadway's Diagonal within the Manhattan grid is developed to generate the paver system which displays this urban condition, plus allows for the linear set of trees, sidewalks, streets, urban furniture and connection to Lincoln Center

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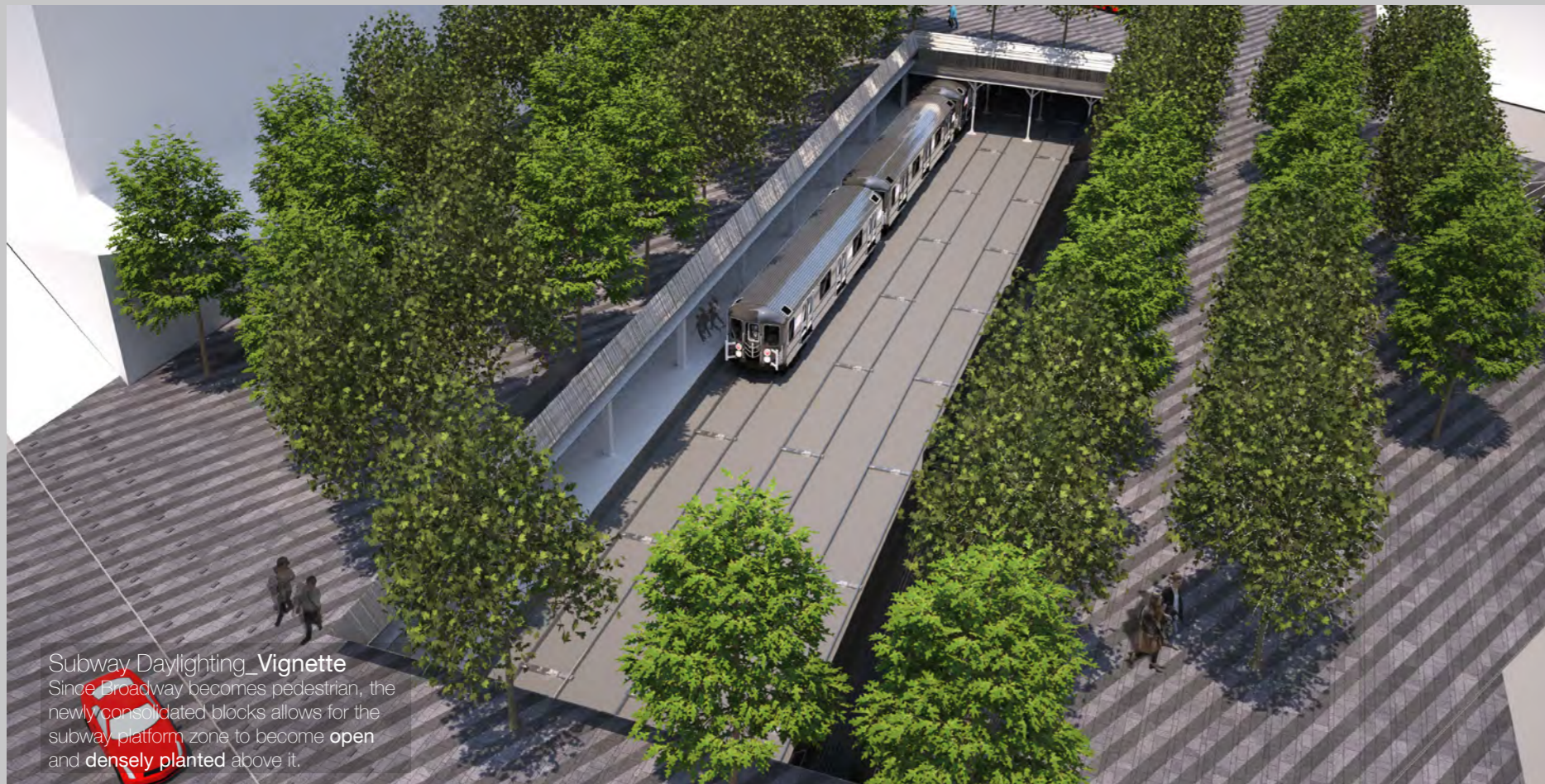
# ABOVE/BELOW\_BROADWAY



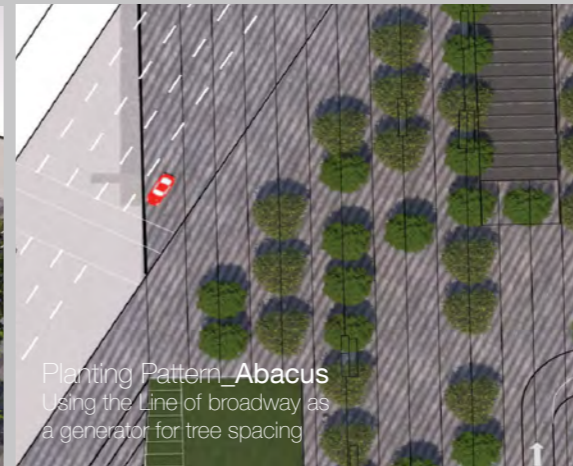
**Above Broadway\_Vignette**  
Here the pavers, trees, urban furniture and subway accesses become visible in perspective and create a new type of street.



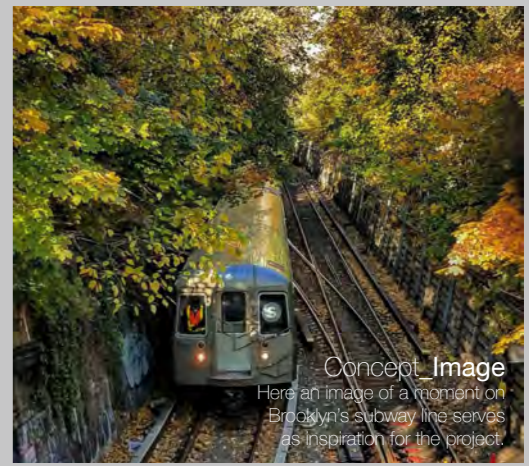
**Detail Section\_Perspective**  
Showing the constructed and vegetal reality of how the 2 layers of the city would meet and perform.



**Subway Daylighting\_Vignette**  
Since Broadway becomes pedestrian, the newly consolidated blocks allows for the subway platform zone to become open and densely planted above it.



**Planting Pattern\_Abacus**  
Using the Line of Broadway as a generator for tree spacing.



**Concept Image**  
Here an image of a moment on Brooklyn's subway line serves as inspiration for the project.

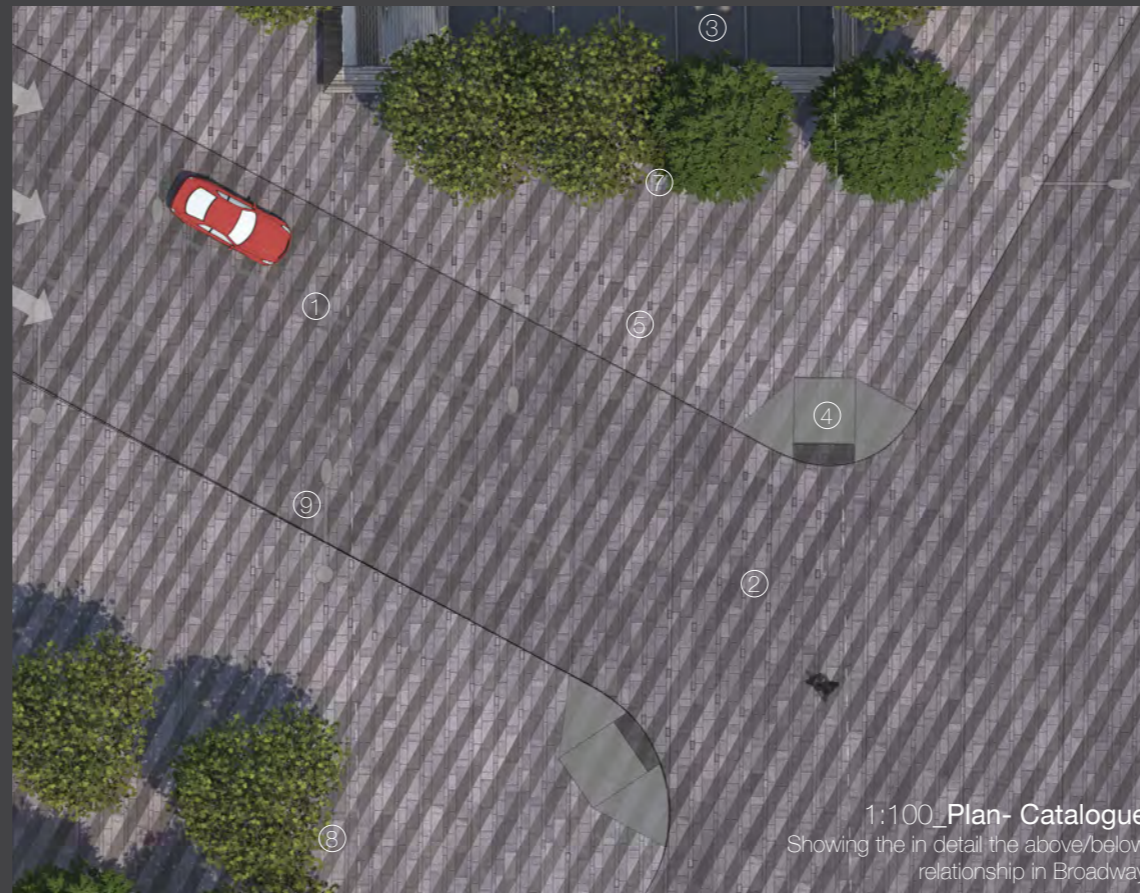


**Cross Section**  
Looking at the moment where the subway station becomes open to above and how the 2 levels work.

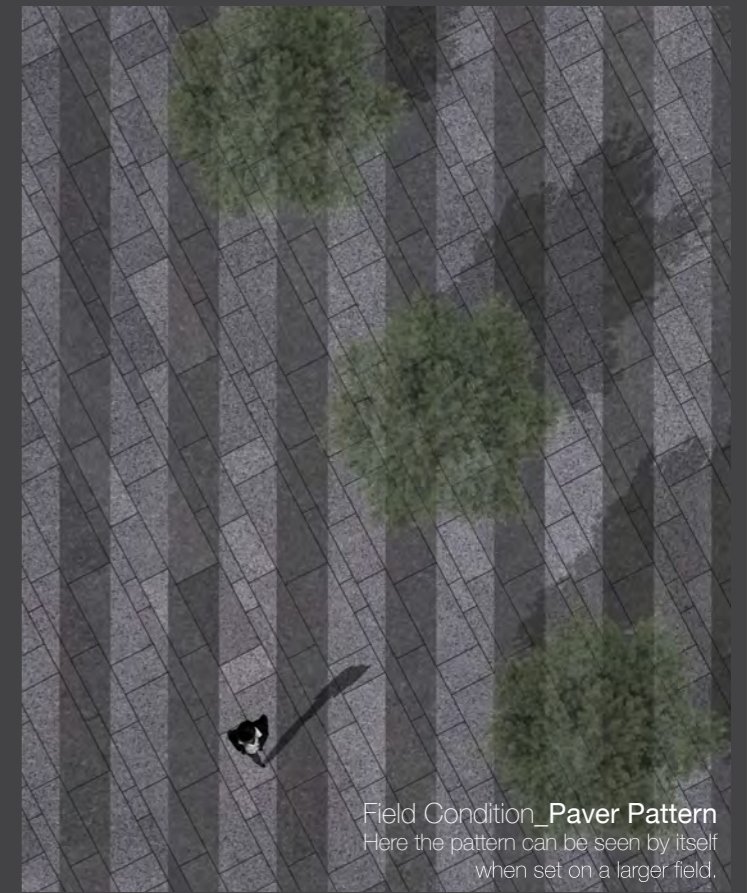




**1:1000\_Above Plan**  
Looking at the overall Pedestrian project along Broadway



**1:100\_Plan- Catalogue**  
Showing the in detail the above/below relationship in Broadway



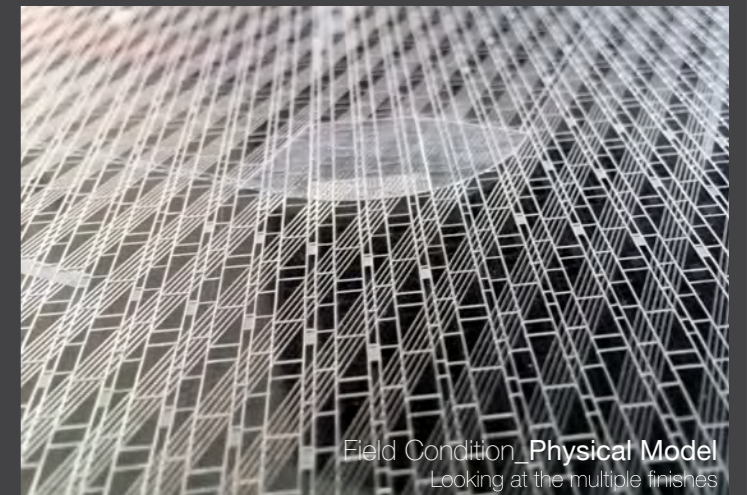
**Field Condition\_Paver Pattern**  
Here the pattern can be seen by itself when set on a larger field.

Key

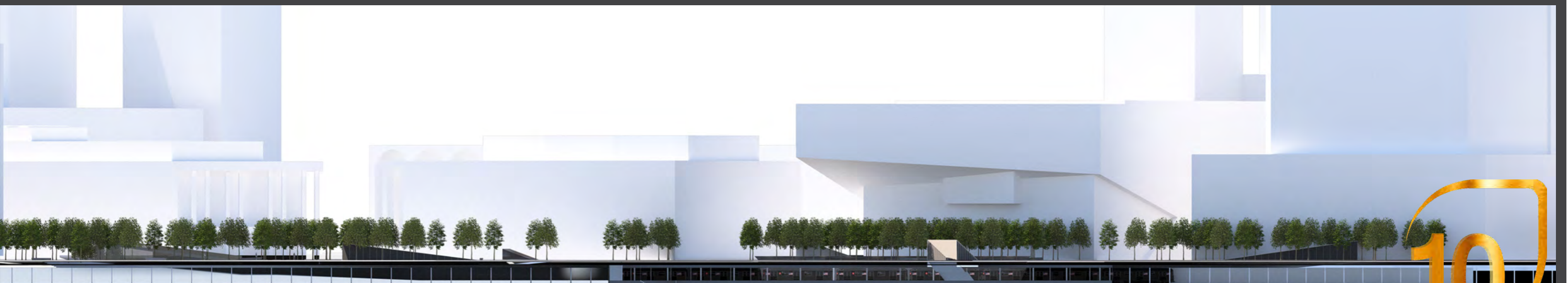
|                      |                       |
|----------------------|-----------------------|
| 1 Car lane division  | 6 Light /water        |
| 2 Crosswalk          | 7 Small tree spacing  |
| 3 Subway Daylighting | 8 Large Tree spacing  |
| 4 Corner Ramp        | 9 Streetlamps spacing |
| 5 Sidewalk           | 10 Furniture          |



**Times Square pavers\_Reference**  
Designed by Snohetta



**Field Condition\_Physical Model**  
Looking at the multiple finishes



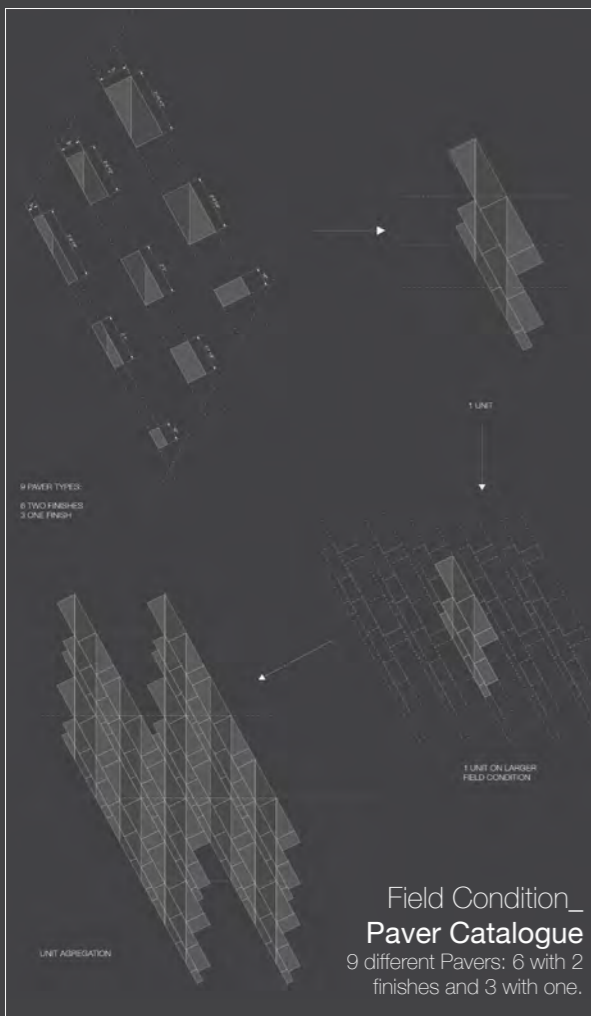
**Longitudinal Section**  
Looking at the relationship within the planted street and the excavated underground.



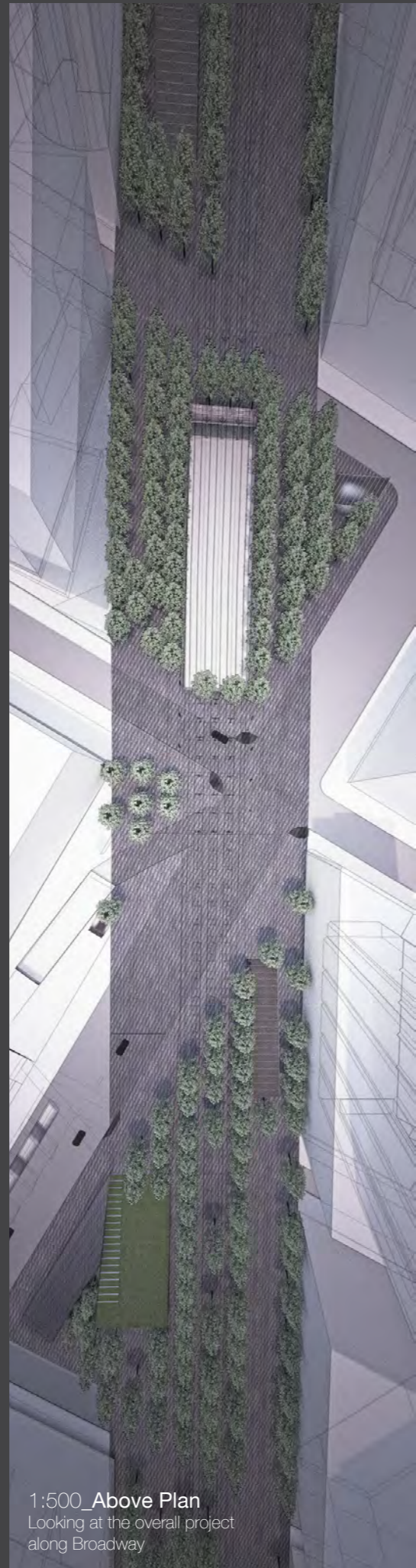
# ABOVE



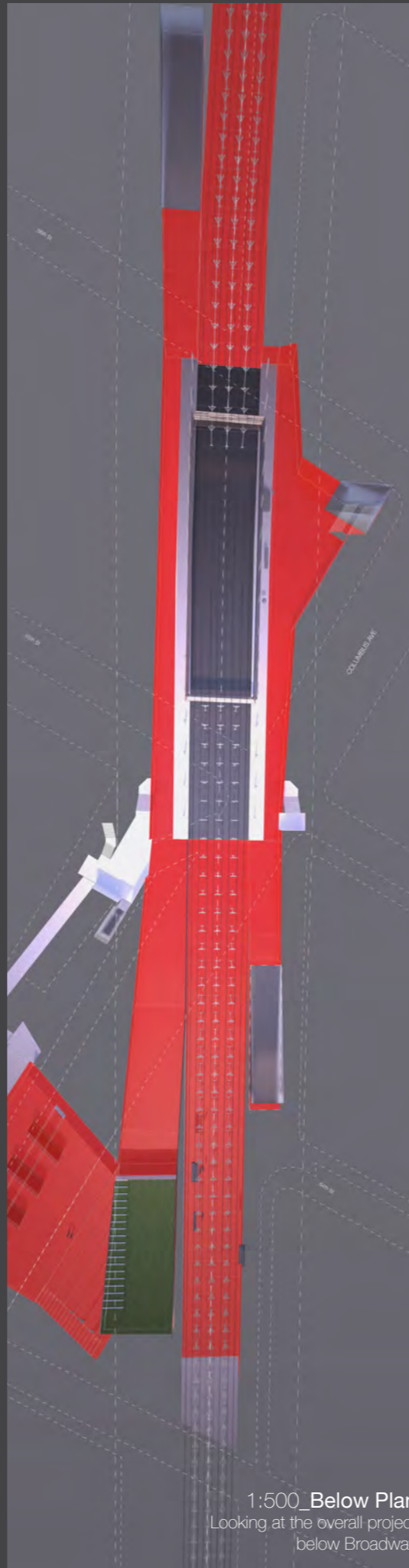
**Above view\_Vignette**  
As seen from Lincoln Center's central stairs. Both London Plane Trees and Pin Oaks were chosen given it's familiarity, beauty and resilience within the New York's park department list of allowed street trees.



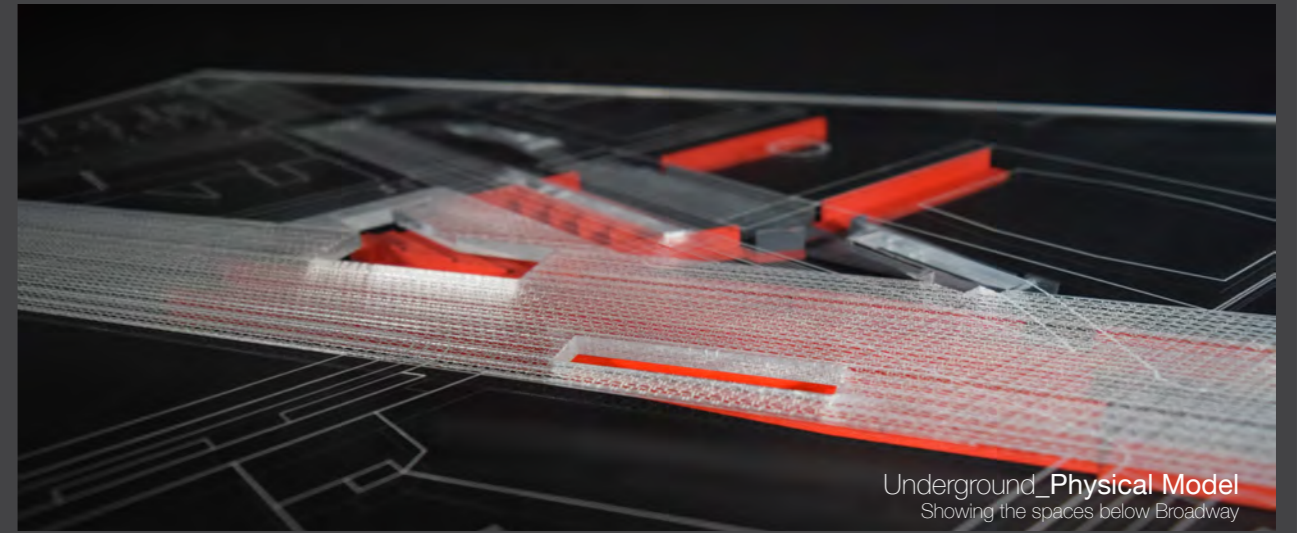
**Field Condition\_Paver Catalogue**  
9 different Pavers: 6 with 2 finishes and 3 with one.



**1:500\_Above Plan**  
Looking at the overall project along Broadway



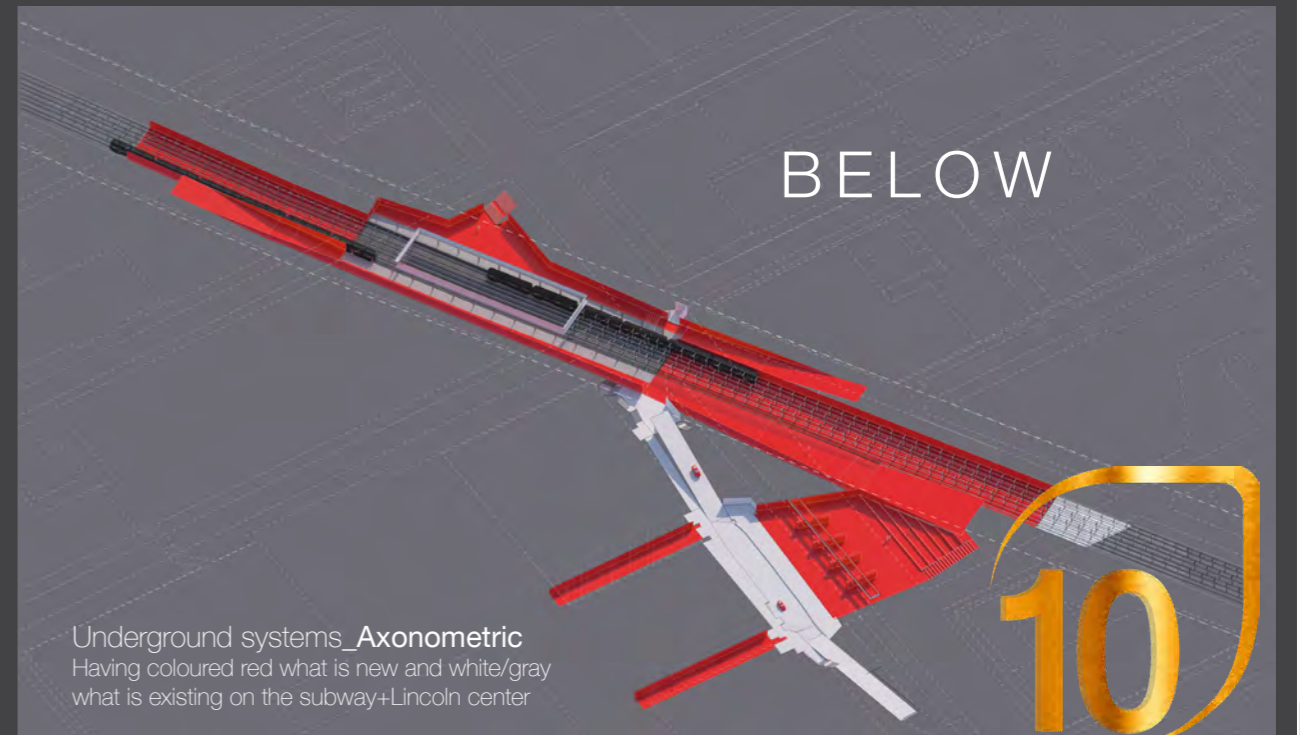
**1:500\_Below Plan**  
Looking at the overall project below Broadway



**Underground\_Physical Model**  
Showing the spaces below Broadway

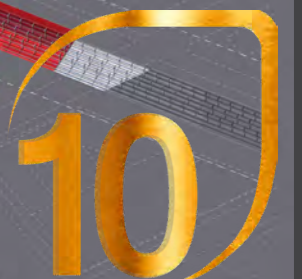


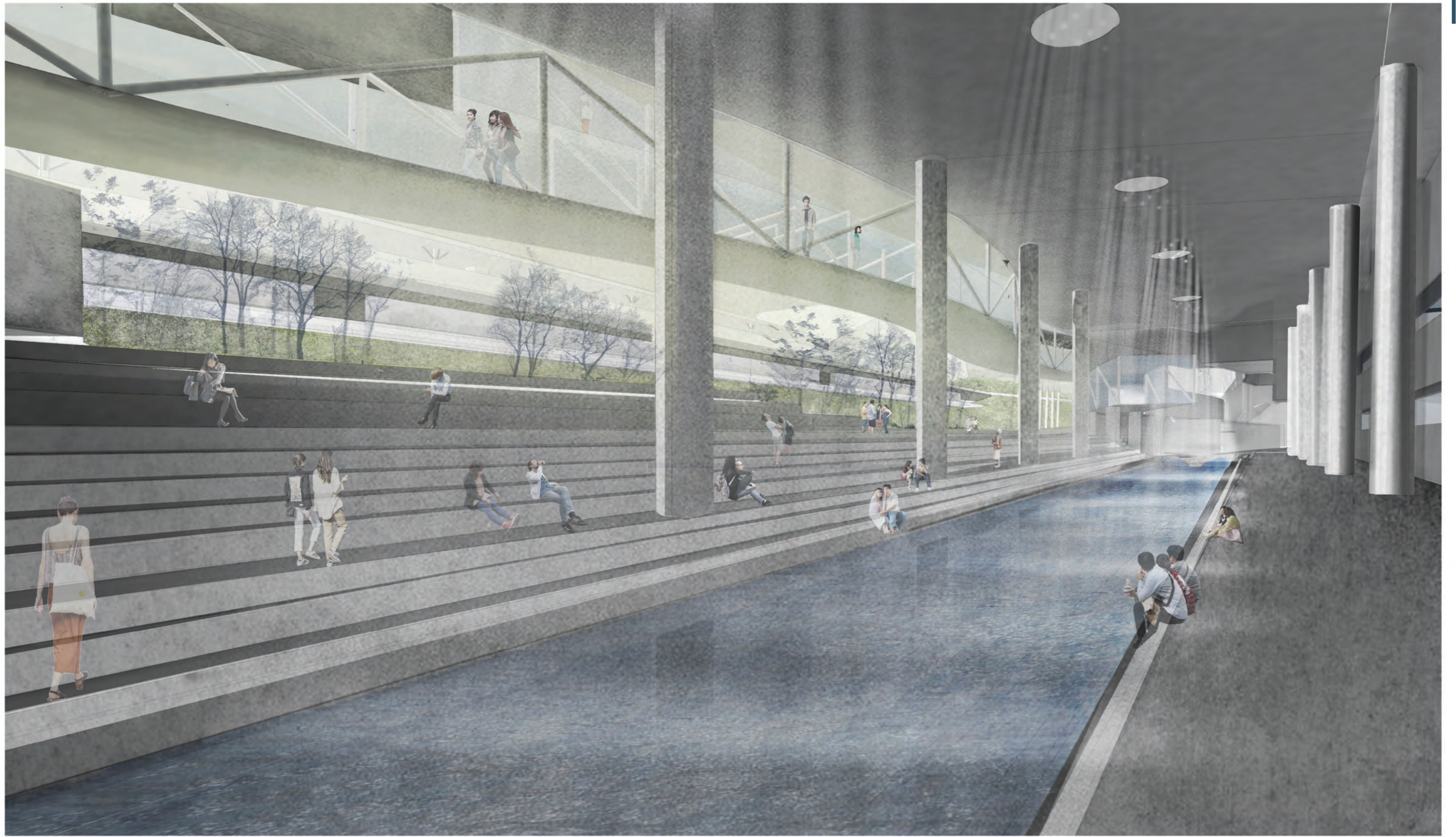
**Ramp to subway\_Vignette**  
Showing the moment where the train can be seen on movement from the ramp



**Underground systems\_Axonometric**  
Having coloured red what is new and white/gray what is existing on the subway+Lincoln center

# BELOW





Country / City      USA / Cambridge  
University / School      Harvard University Graduate School of Design  
Academic year      2017 - 2018  
Title of the project      The Woven Edge: An Activation & Excavation of Hidden Infrastructure in Ochanomizu, Tokyo  
Authors      Elizabeth Savrann



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## TECHNICAL DOSSIER

|   |  |
|---|--|
| Title of the project                    | The Woven Edge: An Activation & Excavation of Hidden Infrastructure in Ochanomizu, Tokyo |
| Authors                                 | Elizabeth Savrann  |
| Title of the course                     | 1403 Excavating Space & Nature in Tokyo  |
| Academic year                           | 2017 - 2018  |
| Teaching Staff                          | Toru Mitani & Manabu Chiba   |
| Department/Section/Program of belonging | MLA I  |
| University/School                       | Harvard University Graduate School of Design   |

Written statement, short description of the project in English, no more than 250 words

The premise of the studio was to engage with unifying transportation and waterfront in Ochanomizu, Tokyo through the excavation of nature on the urbanized Kanda River. As it exists, there is so much overlapping infrastructure that the river is rendered invisible in a way – it is covered and obscured by the presence of heavy flood walls, highways and fast-moving trains. The goal was to identify and find space and nature in this complex urban setting by embracing and embodying flows to encourage stay.

The project widens the Kanda River by exposing an underground flood management channel. This excavation between the existing subterranean infrastructure and the Kanda creates room for the design of an active waterfront, dual rivers, and a functional edge condition. The river walls slow water speed and enable vegetation growth, program and architectural form. The structure is connected to the Marunouchi Station and is an extension that allows visitors and commuters to experience the public river side. It acts as a respite, especially in comparison to shopping centers which normally adjoin metro-stations. Through the integration and exposure of the infrastructures on site, the character of the Kanda River in Ochanomizu is revealed and celebrated. In summary, the project 1) Excavated the hidden water management canal, 2) Re-purposed this space to house a new interior shallow river, and 3) Used the infrastructure as design tool and redesigned the Kanda River canal walls, breaking them into braided filaments, distributing them interiorly, and effectively widening the river into a flood plain.

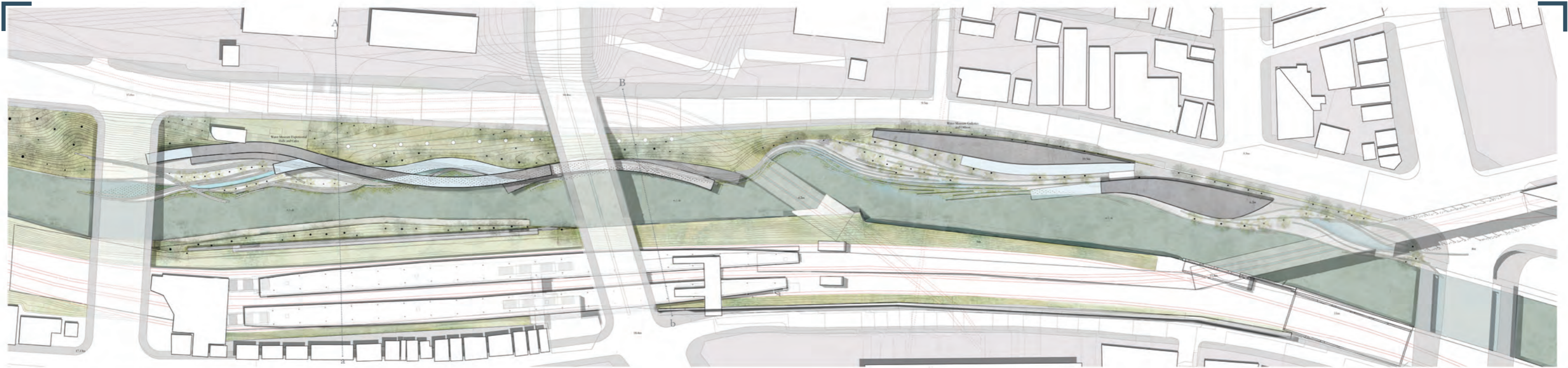
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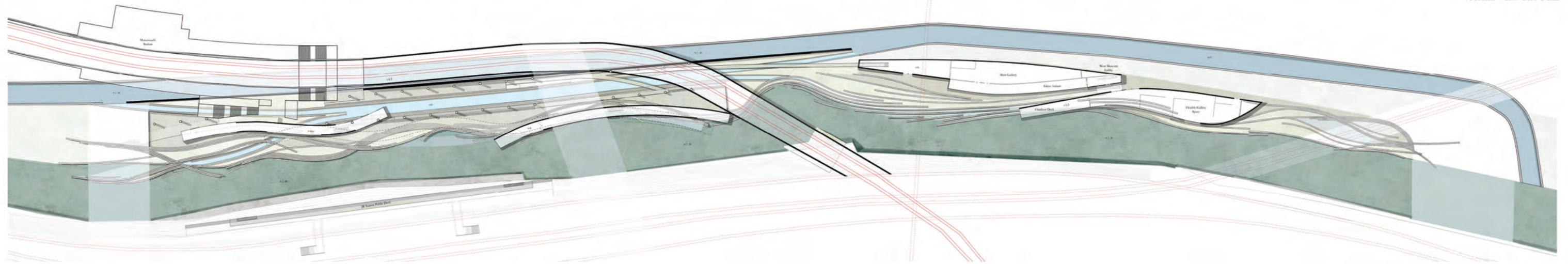
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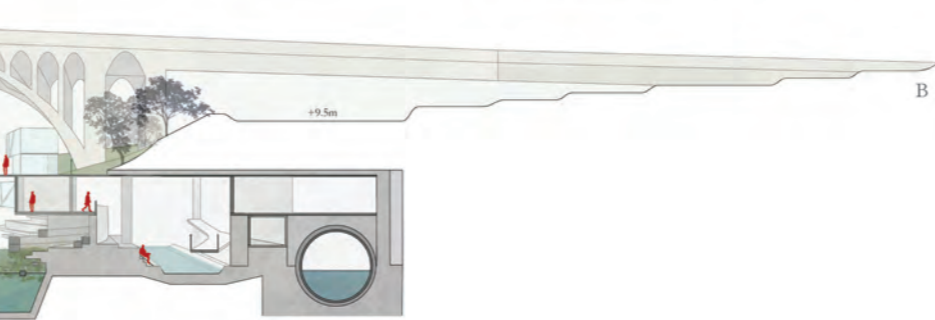
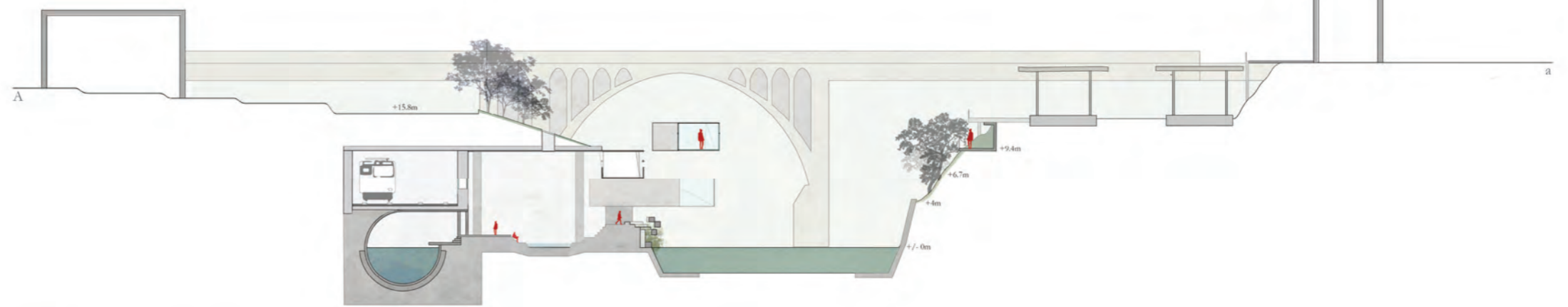
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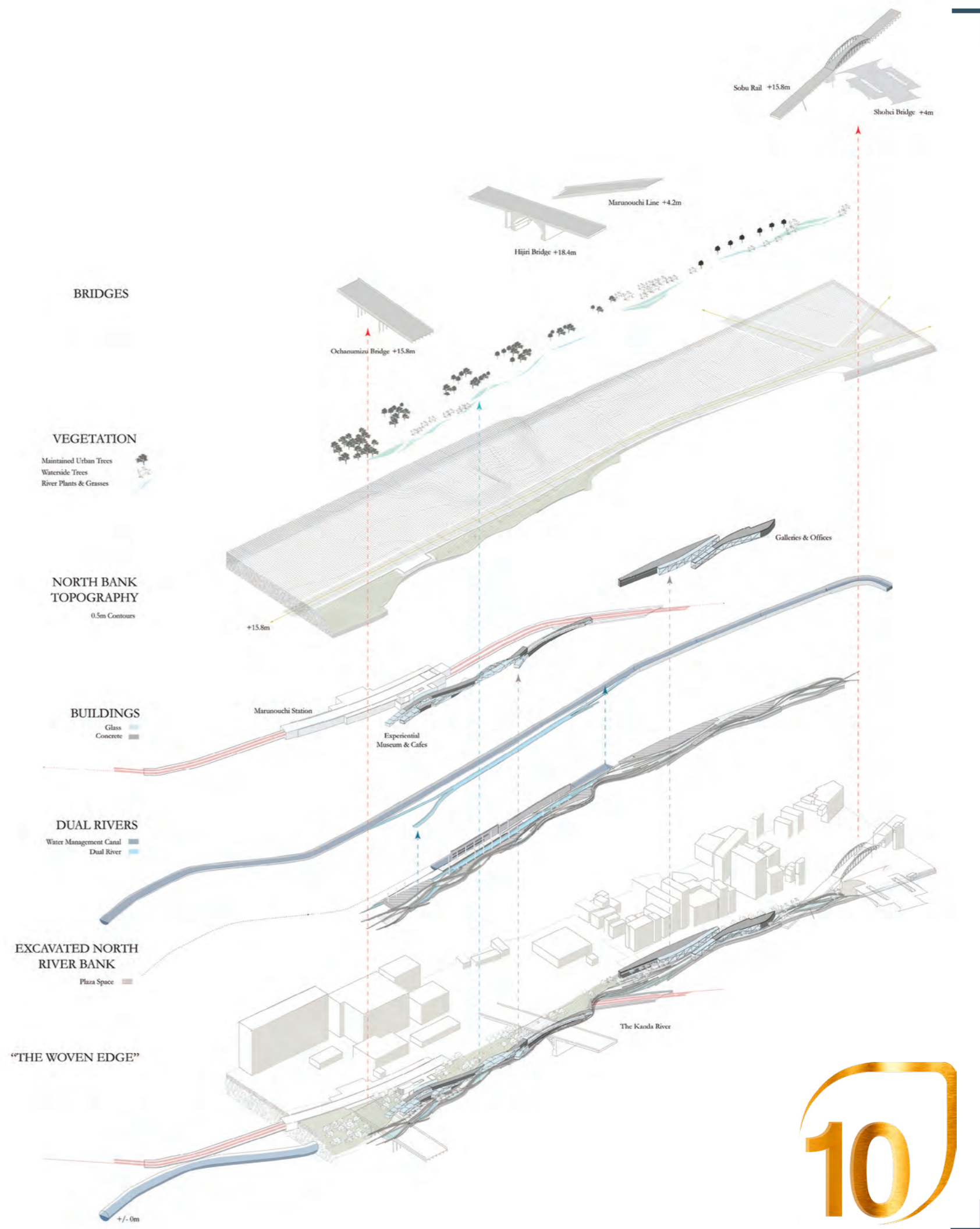
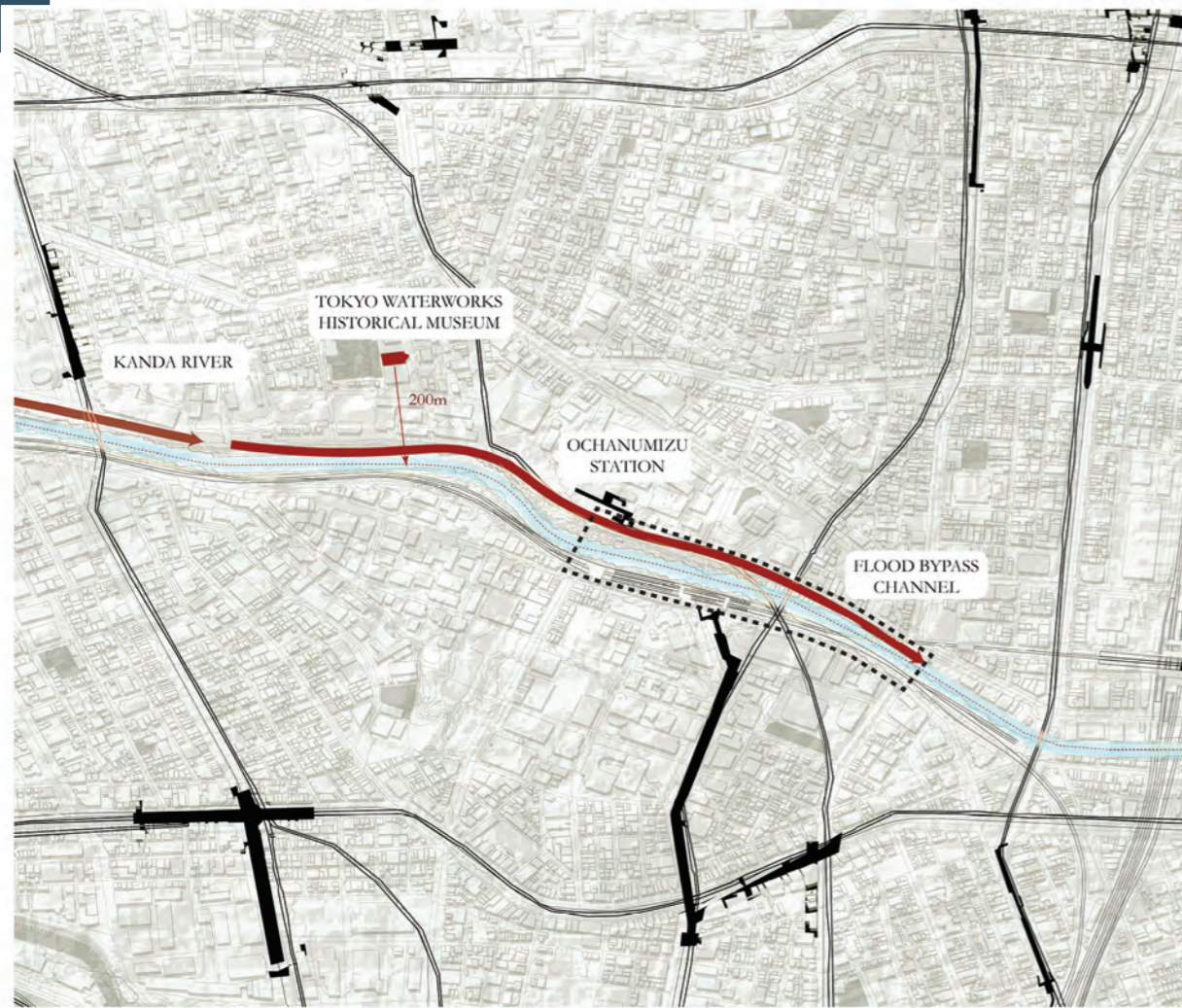


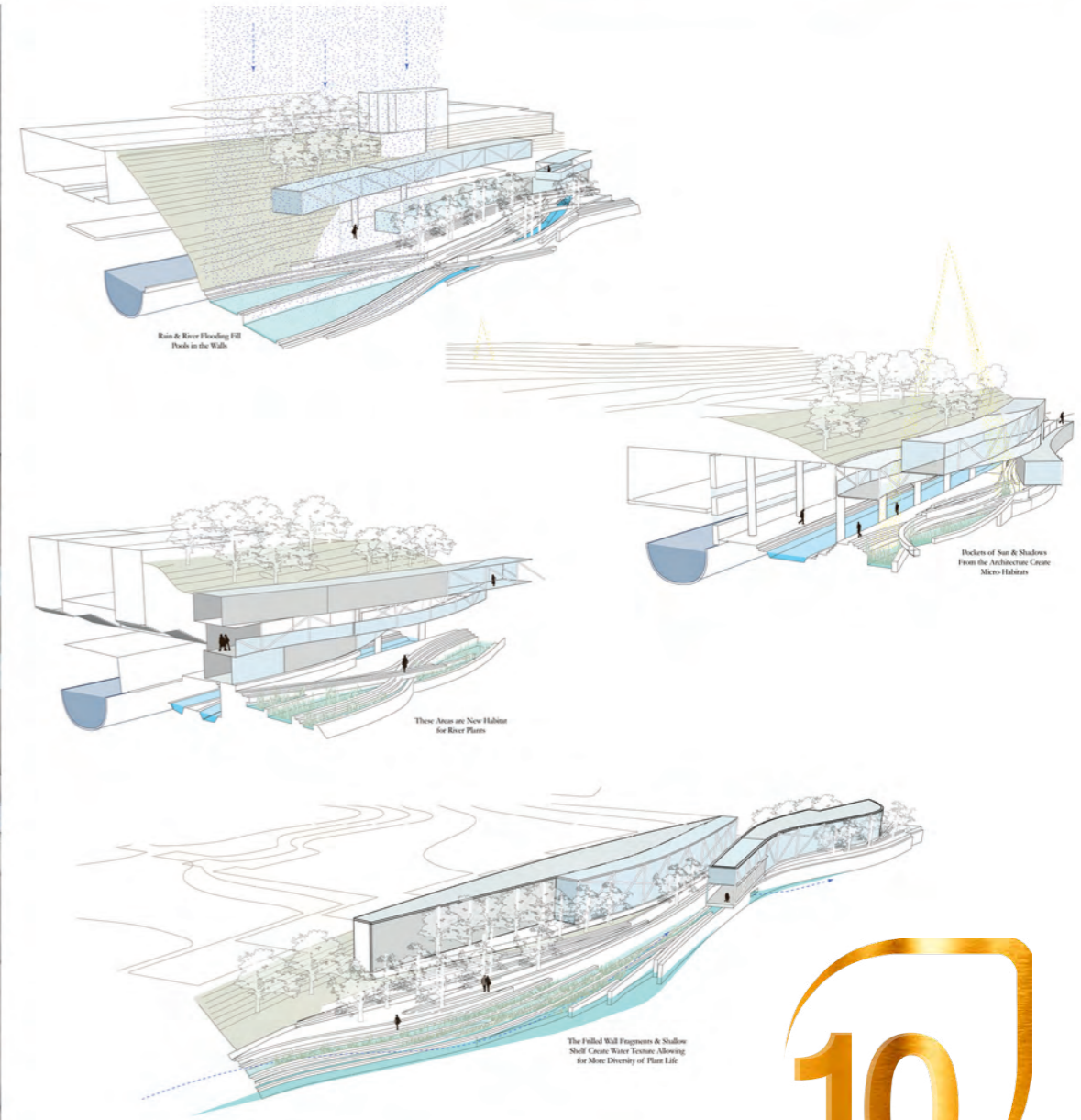
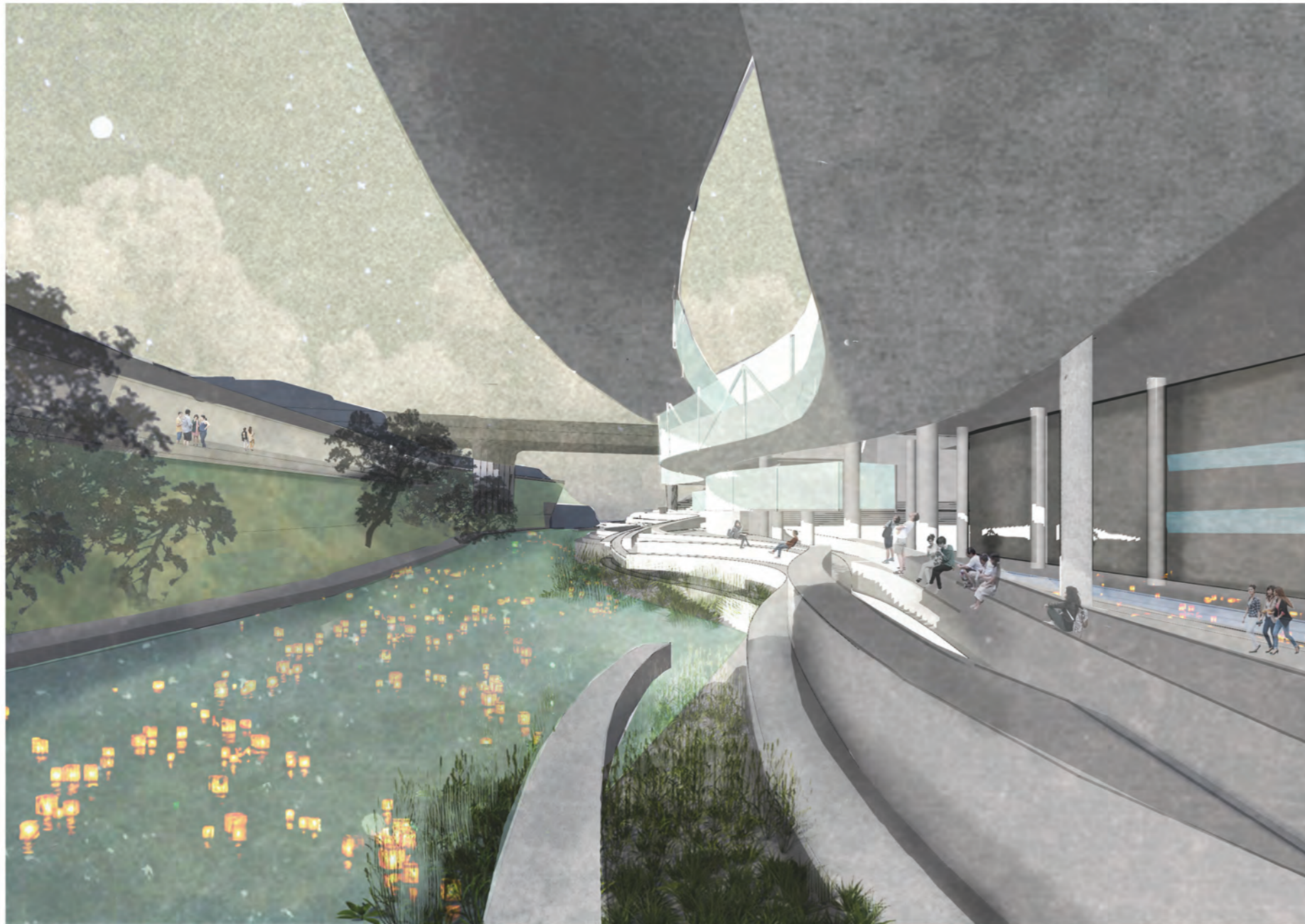
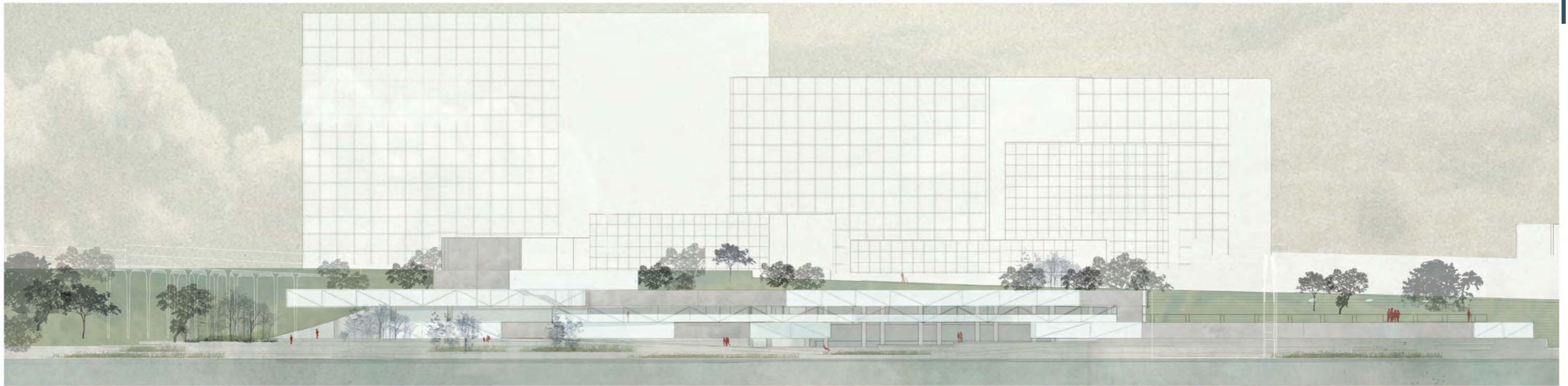
Aerial View Site Plan



First Floor Plan









# Rise

*A Guide to Boundary Resistance*

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Country / City    United States / Cambridge, MA  
University / School    Harvard University / Graduate School of Design  
Academic year    2016-2017  
Title of the project    Rise: A Guide to Boundary Resistance  
Authors    Alexandra Mei

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08028 Barcelona-Spain

## TECHNICAL DOSSIER

|   |  |
|---|--|
| Title of the project                    | Rise: A Guide to Boundary Resistance                 |
| Authors                                 | Alexandra Mei  |
| Title of the course                     | MLA Thesis   |
| Academic year                           | 2016-2017  |
| Teaching Staff                          | Robert Pietrusko, Charles Waldheim, Bradley Cantrell |
| Department/Section/Program of belonging | Department of Landscape Architecture                 |
| University/School                       | Harvard University, Graduate School of Design        |

Written statement, short description of the project in English, no more than 250 words

The assumed objectivity of the land/water boundary forgets the memory and identity embedded in coastal landscapes. In response, continued local acts of boundary resistance and subversion can sustain such communal identity. For a steadily increasing amount of coastal communities, this boundary line on the map is not only moving constantly, it is formed by physical characteristics on the ground that the Army Corps of Engineers has determined to be a boundary between private land and state-owned water. In the case of the Biloxi Chitimacha Choctaw tribe on the Isle de Jean Charles, Louisiana, this Ordinary High Water Mark divides native and state properties. This Native American community, forced to leave for a land-locked parcel farther north, will eventually lose their island to the state as this mark rises with the sea in the next fifty years. However, if the water mark can be altered and blurred, the tribe will maintain ownership of their land and have a reason to return after they leave. Using the format of a guidebook, the project suggests acts of community resistance against this mark, and strategizes how island communities can maintain access to their waters and their culture. Through the persistent action of the community, the island is still their own. Their identity as Native Americans strengthens and continuously re-establishes as they shape their own land. Here, culture and landscape have a co-dependency that renders the land evermore present in our current conversation of political boundaries. Social formation is derived through landscape practices and conversely, the land is formed by the memory and identities embedded in it.

For further information

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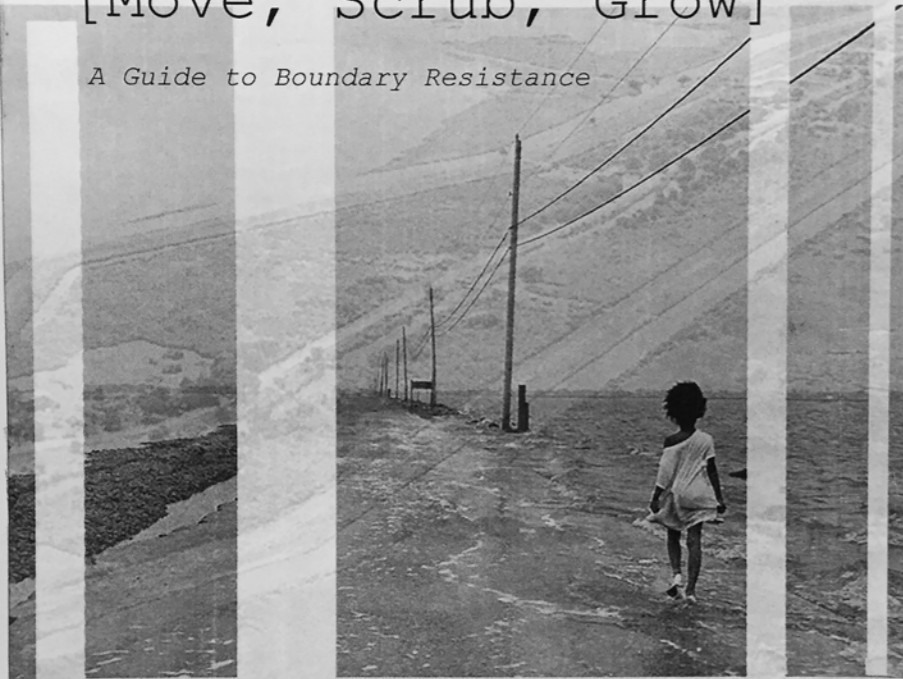
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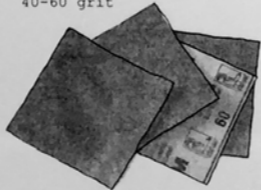
# [Move, Scrub, Grow]

A Guide to Boundary Resistance



No.1, May 2017  
Isle de Jean Charles, LA

sandpaper : coarse,  
40-60 grit



plastic bucket :  
same one, filled  
with water



## tools

sponge  
toothpaste  
sandpaper  
baking soda  
wood stain  
brush

sponge :  
preferably  
with a hard and  
soft edge



brush : any that  
will spread the  
wood stain



toothpaste :  
the non-gel  
kind



baking soda : less  
than a dollar at  
Pointe-aux-Chenes  
Supermarket



wood stain :  
dark finish,  
fence stain



## find

"staining or discoloring of natural or man-made objects due to the frequent presence of water."

With any boulders or wooden posts, frequent water inundation will have left a dark stain, leaving a clear indication of water's presence. You'll find these boulders all along the Island Road, and you'll find wooden posts supporting any bridges, signs in the water, or fishing docks. The Delineators use such clear marks as a way to measure the ordinary height of the water when no other clear Indicator is present onshore. They level the mark with the nearby land to project the mark there.

## remove

If the mark is either gone or faked, the Delineators won't be able to tell which one to use! To remove the stain, mix an equal amount of baking soda and toothpaste in the bucket. The amount will depend on how much you're scrubbing off: usually 6" of stain will require 3 tablespoons of each. Scrub this mixture on the line and remove until there is a noticeable height difference in the water line. Even better, use sand paper after the mix dries to discolor it further.

## fake

This will require a wood stain that is darker than the wood on the bridges and posts surrounding the island. With the brush, paint the stain significantly above (at least 2' higher) than the original mark. It should look much higher than the water level, so the Delineators could not possibly mistake it for the actual one.





presence of litter and debris



leaf litter disturbed or washed away



destruction of terrestrial vegetation



cracking



multiple flow events



**Construction Documents**  
A Guide to Boundary Resistance

The guidebook illustrates 9 of these indicators and what to do to change the nature of the Ordinary High Water Mark and disrupt such a superficial boundary. Explaining the nature of the water mark, who delineates it, and their process of marking, the guide intends to make such boundary-making transparent in order to effectively challenge it. Providing the framework for shifting this boundary, the guide imagines a cultural and generational undertaking of weekly and monthly actions that will ultimately transform the community's island. The community's acts would be seasonal, taken on a monthly basis to effectively shift the boundary, it would ultimately coincide with the state surveys that happen every couple of years.

Drawn by: Community knowledge and desires

| Guide Instructions                    |           |
|---------------------------------------|-----------|
| Rise : A Guide to Boundary Resistance |           |
| Scale                                 | 1 : 1     |
| Rev Date                              | 5.11.2017 |
| C-4                                   |           |

**find**

These areas of flow events are a bit less linear. Rather than looking for a dividing line, look for water on the pavement or roadways. These areas are evidence of the incoming water, leaving behind shallow puddles and soaked plants. The water will creep into gutters and driveways, but focus on the areas closest to the shore. This is where you can best change the water's path.

**collect**

Find any debris material that you are able to relocate to areas of water. This includes large branches (ones that are more than an inch in length), gravel, and even small rocks. The water will creep into the gutters and driveways, but focus on the areas closest to the shore. This is where you can best change the water's path.

**displace**

Using what you've collected, build mounds up to 10" tall that jut out from the shore about 10". A tarp could be used to cover the mounds. The mounds should be at least 10" high and 10" wide. The mounds should be made to resemble a natural rock formation.

**[move]**

**MULTIPLE OBSERVED FLOW EVENTS**

**find**

Staining or discoloring of natural or man-made objects due to the frequent presence of water.

**remove**

Use the broom to remove the stains. You can remove the dead vegetation between the broom and the ground. Try not to remove the live vegetation (one reason to do this by hand, as these sites will have to wait until the next survey to be removed). If you're in a shape to still have some of the dead vegetation, leave them in place. They will still provide a barrier to the shore.

**[scrub]**

**WATER STAINING**

**find**

The incoming salt water destroys many of the plants on the shore, leaving behind dead leaves and branches in its wake. These plants take the form of dead mats on the shore, about a 30" wide band of branches and leaves, or they'll be strewn about between the brooms on the shore. Sometimes dead stems will be scattered in water and will be difficult to see. They will still provide a barrier to the shore.

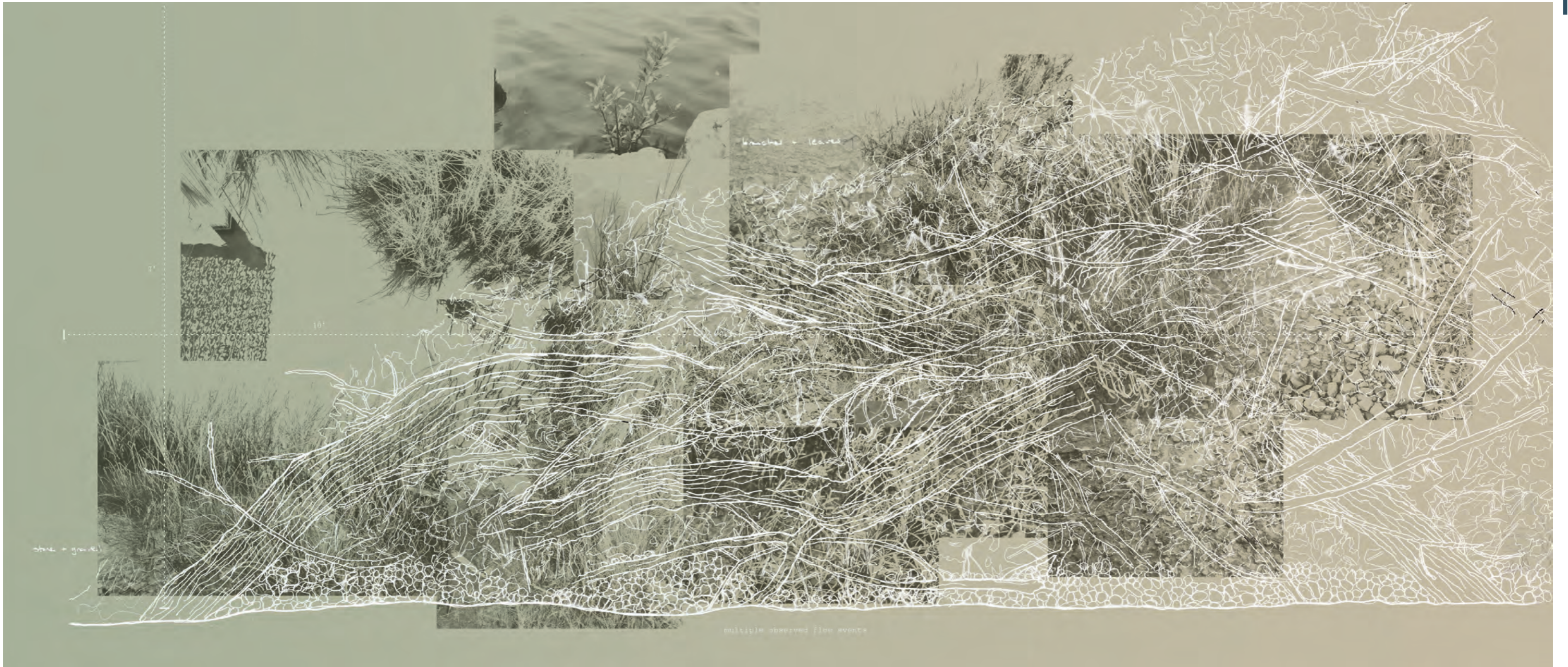
**remove**

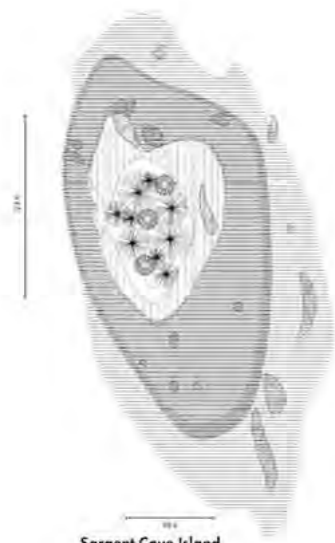
Use the broom to remove the dead vegetation between the broom and the ground. Try not to remove the live vegetation (one reason to do this by hand, as these sites will have to wait until the next survey to be removed). If you're in a shape to still have some of the dead vegetation, leave them in place. They will still provide a barrier to the shore.

**[grow]**

**DESTRUCTION OF TERRESTRIAL VEGETATION**

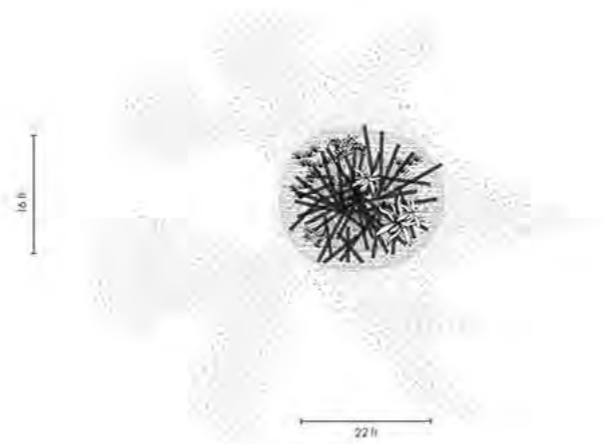






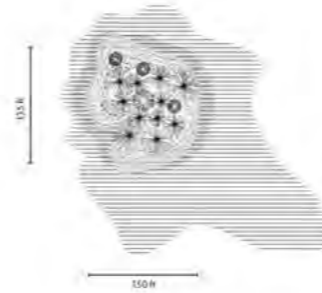
**Sargent Cave Island**

The blackbird whistled in the autumn winds.  
It was a small part of the pentonime.



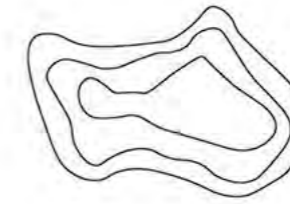
**Beaver's Lodge**

I do not know which to prefer,  
The beauty of inflections  
Or the beauty of innuendoes,  
The blackbird whistling  
Or just after.



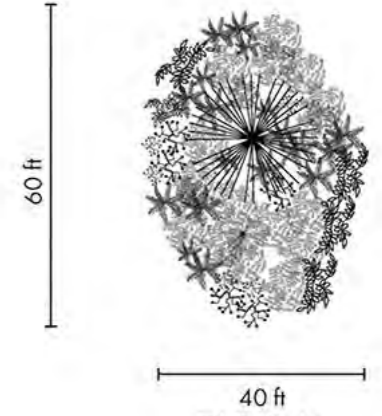
**Island in Aunt Betty Pond**

Among twenty snowy mountains,  
The only moving thing  
Was the eye of the blackbird.



**Sommes Pond Island**

At the sight of blackbirds  
Flying in a green light  
Even the bows of wachow  
Would cry out sharply.



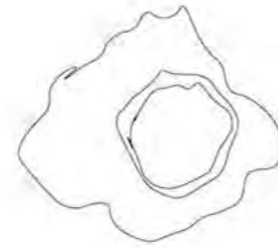
**Pitch Pine Garden**

Idles filled the long window  
With barbaric glass.  
The shadow of the blackbird  
Crossed it, to and fro.  
The mood  
Traced in the shadow  
An indecipherable cause.



**Keig Pond**

O thin man of Haddam,  
Why do you imagine golden birds?  
Do you not see how the blackbird  
Walks around the feet  
Of the women about you?



**Breakneck Bog**

He rode over Connecticut  
In a glass coach.  
Once, a few pressed him  
In that he sat back,  
The shadow of his equipage  
For blackbirds.



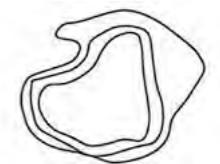
**Sargent Pond**

I know noble accents  
And lucid, inescapable rhythms;  
But I know, too,  
That the blackbird is involved  
In what I know.



**Cadillac Mountain Traffic Island**

I was of three minds,  
Like a tree  
In which there are three blackbirds.



**Sawyer Island**

The river is missing  
The blackbird must be flying.

Country / City United States, Cambridge

University / School Harvard University

Academic year 2017/2018

Title of the project Thirteen Ways of Looking at an Island

Authors Stacy Passmore





# PERFORMATIVE NATURE

Barcelona International Landscape Architecture Biennial

September 2018 **Barcelona**

SCHOOL PRIZE

X International Landscape Architecture Biennial

Máster d'Arquitectura del Paisatge -DUOT - UPC

ETSAB- Escola Tècnica Superior

d'Arquitectura de Barcelona

Avenida Diagonal, 649 piso 5

08028 Barcelona-Spain

## TECHNICAL DOSSIER

|   |                                       |
|---|---------------------------------------|
| Title of the project                    | Thirteen Ways of Looking at an Island |
| Authors                                 | Stacy Passmore                        |
| Title of the course                     | The Anatomy of an Island              |
| Academic year                           | 2017/2018                             |
| Teaching Staff                          | Eelco Hooftman and Bridget Baines     |
| Department/Section/Program of belonging | Department of Landscape Architecture  |
| University/School                       | Harvard University                    |

Written statement, short description of the project in English, no more than 250 words

Ecologies and climates have always changed over time. Globalization, urbanization and human-driven climate change have accelerated these changes, continually restructuring global ecologies. We cannot return to the past, and altering the current trajectory of global warming and CO2 emissions is unlikely. In this context, this project looks at the changing vegetation of Mount Desert Island, to reflect on past, present and future vegetation as a way of understanding evolving climate conditions and the migration of plants and animals. Today, the migration of species (human, animal, vegetative) is accelerated by natural disasters and climate changes that challenge the fixed spatiality of national boundaries and demographics. This project proposes thirteen new islands within and adjacent to the island, that can serve as sites of research and comparison with present conditions, helping humans to be more open to change. These new 'wild gardens' will function as petridishes, moments of experimentation and proposition, accelerating future botanical conditions, some of which may include plants that are today considered undesirable but realistically are expected to expand their ranges north. The project aims to help people recognize that 1) all species move in response to climate changes, 2) that we are all part of a planetary climate 3) that we as humans choose how we respond to the changes.

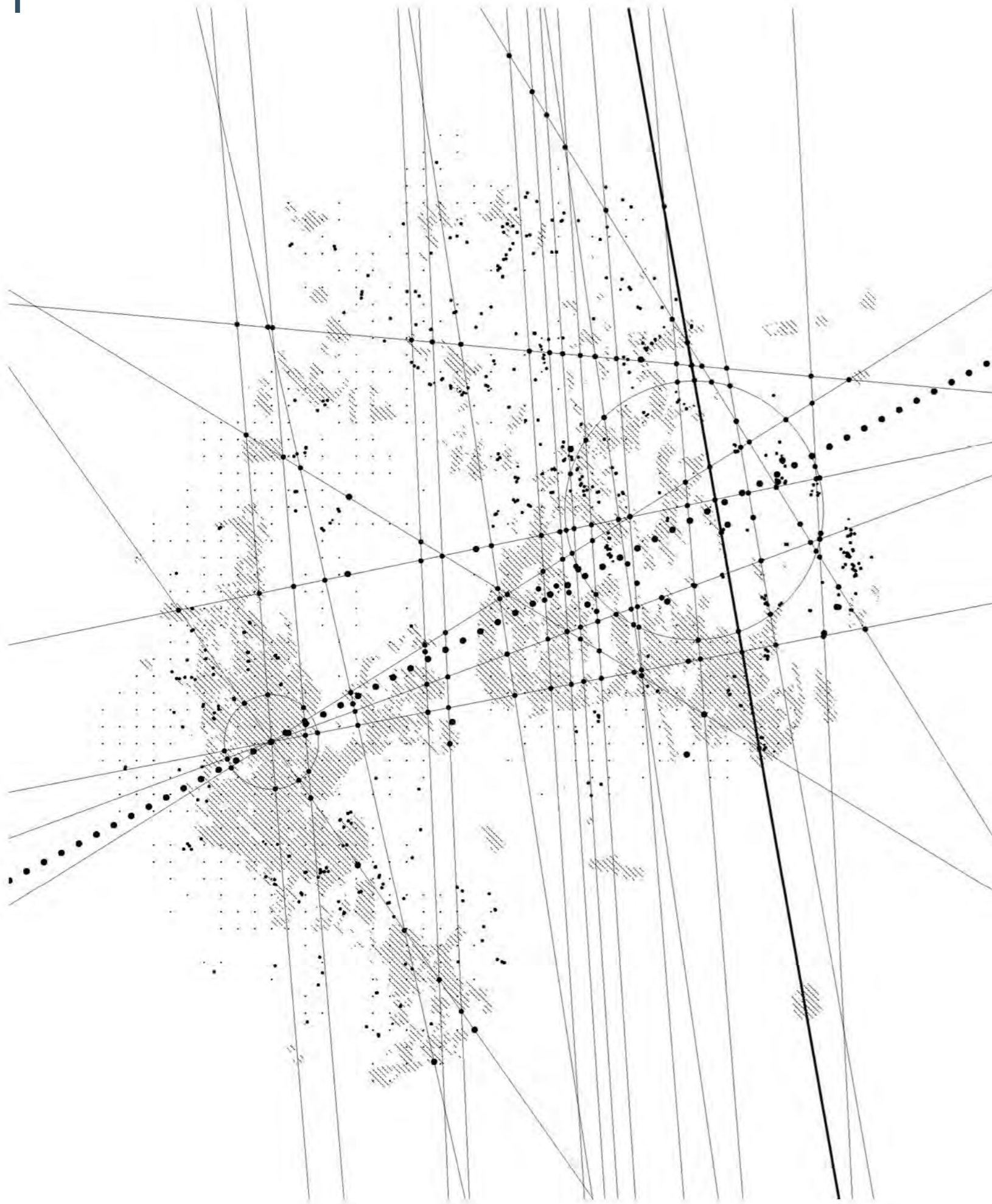
For further information

**Máster d'Arquitectura del Paisatge -DUOT - UPC**

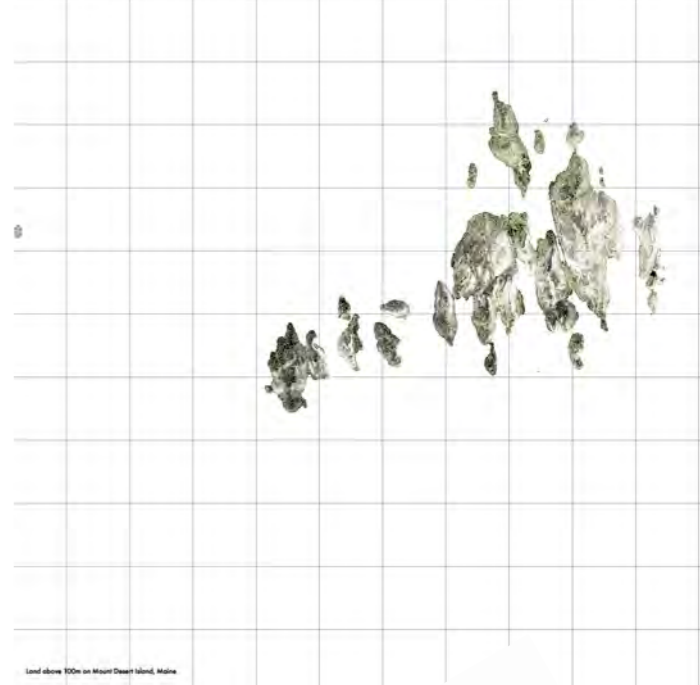
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Consult the web page <http://landscape.coac.net/>



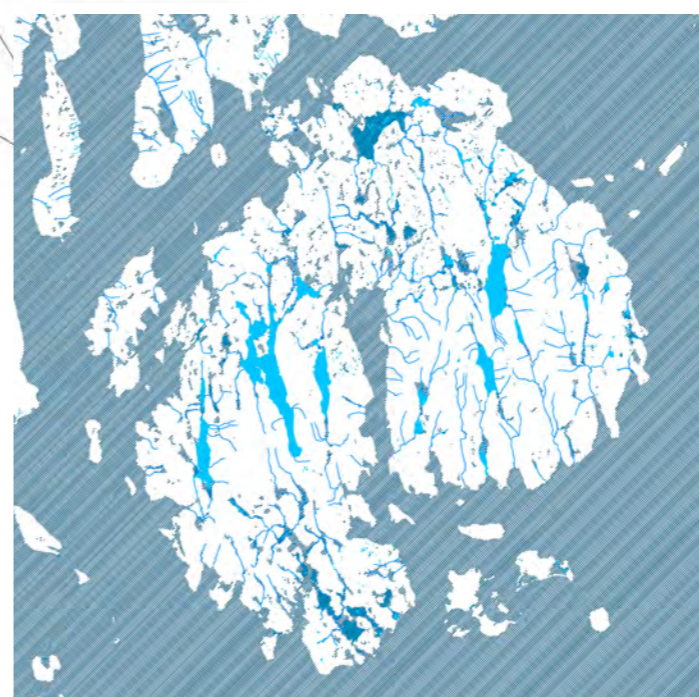
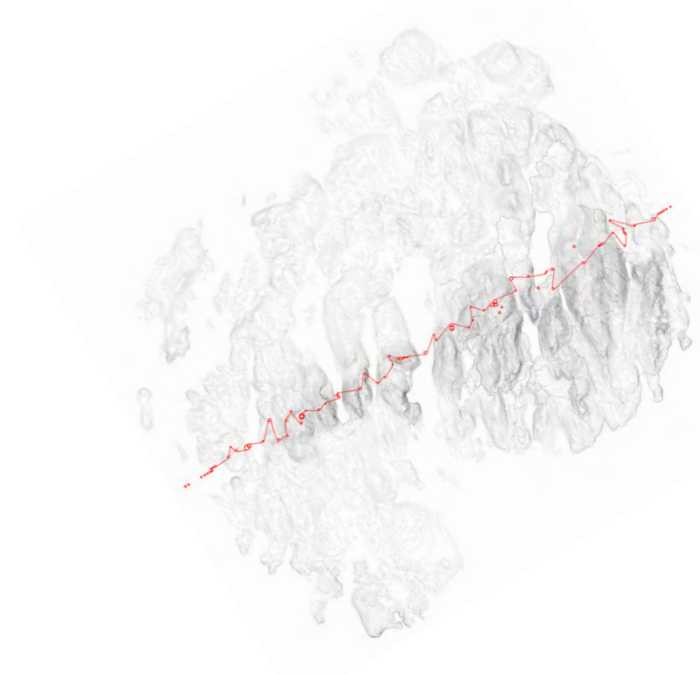
Unconsolidated bedrock, color only on Mount Desert Island, Maine



Land above 50m on Mount Desert Island, Maine



1961 wells and Barlow 1937-2007 on Mount Desert Island, Maine



Open, road and trail center surface on Mount Desert Island, Maine

