

The role of red in contemporary landscape design

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Abstract. In this research 25 contemporary landscape architectural projects using RED in their design have been examined, described and compared, in order to understand how this strong monochrome colour behaves in various types of gardens and public open spaces. The study seeks to comprehend what kinds of theoretical and artistic planning goals are at work in the ideological background of this new tendency to apply red. The first part of the article describes red and reddish shades in natural landscapes and urban areas. In the main body of the article 25 compositions are analysed in a summarizing-table, according to the timeline, studios, designers, location, size and functional types. The appearance and forms of red, the symbolic design aims, the materials, the real and perceived dimension of the red colour are also reviewed, not only in the table, but also in qualitative descriptions. The article discusses metaphoric meanings and narrative references of red, its various shades, and the contemporary choice of material. It underlines that everyday associations and first connotative meanings of red are crucial in background design in many cases. A detailed chapter presents our discussions on how these projects can be grouped according to their application of red: (1) red as conceptual and artistic intervention tool; (2) red as a tool to link, connect and renew post-industrial, segregated zones; (3) how red as an activating colour gets places and people moving, playing. Finally, the Chinese focus and the futuristic side of red will be discussed.

Keywords: red, landscape design, contemporary landscape architecture, landart.

Introduction: Red in everyday life, natural landscapes and urban areas

Red plays an important role and unique defining character in several parts of our everyday life: it is used to distinguish animals (*robin redbreast, red pine and red onion*); it appears in literature (*The Red and the Black*) or in astronomy (*Mars, the red planet*). Red can express antagonism, extremes; symbolize life, love, passion, maidenhead, brides, the erotic (*red-lamp districts*), blood, injuries (*Redcross*), death or celebrations (*red-letter days*). It was used as fertility-colour in ancient times (*red Easter eggs in Europe*) or as guarding feature (*blood of lamb on the doors of Jews*). In history red was used as a colour of the emperor or - later - dictatorships (*China – Emperor's colour, Russia*).

Common fields of our life are associated with red: red tiles of the roofs, the clay of tennis courts and athletic tracks, red curtains and velvet seats of theatres, red traffic lights, fireplugs, lighthouses or red orientation lights of harbours and airports. Red became “the colour” of products as *Ferrari, Vodafone, Red Bull, Coca-Cola, LEGO* or *Adobe*. Plenty of these –apparently irrelevant– associations will show up in the following composition as design background, planning-ideology or as connotative colour narrative in contemporary landscape design.

The so-called ‘engine red’ is almost impossible to find in natural landscapes. The *Red Rock Canyon* of the *Bryce Canyon (Utah)*, the reddish cliffs of *Danxia-Landform (Gansu, China)* or the red-soil terraces lynchets of *Lexiaguao (China)* are part of the world heritage because of their extraordinary character in scenery. The rock of *Uluru* is a

thousand feet high, kite-shaped rock formation in the middle of Australia; its flanks are steep, bare and startlingly deep terra-cotta - a colour which shades off into a delicate pale magenta from a distance (a darker purple on the shady side) and turns fiery on the western stone faces at sunset. The unusual form, together with the remarkable colour, result in the strongest landscape monument born by mythic ancestors – with its narratives it is an imaginative construction of an ancient culture [6].

There are some other red-landscape narratives, too: the leftover spoil tips of bauxite mining were historical land uses in Hungary (*Bakony-Hills, especially at Gánt*), but this post-industrial heritage turned to be a miserable memory after the toxic red-sludge spill catastrophe in Hungary in October 2010: the red flood-level is still kept as a memento on the white wall of vernacular buildings. In Vermont or in Japan the maple-leaved forest turns into a burning orange-red carpet in autumn, which creates an impressive local tourist attraction.

In urban design red plays an important role not only on the facades of *Petra (Jordan)*, but also in Moscow's *Red Square*, whose original name *Krasnaja*, does not only mean *red* but “nice/beautiful” as well. Permian-age red sandstone can change the visual character of a settlement, for example at *Slekmorlie (Scotland)*, *Agra (India)* or at *Balatonalmádi (Hungary)*. In London the fire-red post boxes, phone boxes, buses and red labels have created a unifying brand-colour for the capital.

All these cases mentioned above underline that the “uncommon red touch” in landscape/urban scenario has a certain distinctive power, that of changing the identity of natural settings and giving new interpretation to a site. The effects of red shades will be deeply examined in the upcoming chapters.

Materials and methods

In this unusual and contemporary topic we have had to rely mainly on digital documentation of existing design projects (www.landazine.com, landarch.com) beside of limited printed literature. The research process comprised the following steps [9]:

STEP 1: In the first phase we collected all kinds of landart installations and landscape design projects correlated with the colour red, and we have done a student-survey as well - to get deeper understanding of red connotations of LA-students:

Empirical study: In April 2013 nearly 100 LA-student were asked about their impressions about the RED-colour and their association of 4 projects. In the study about “*first impressions of red*” the answers listed a wide repertoire as: *blood-65 people, rose-30, love-25, fire-24, passion-21, poppy-12, heart-11, power-11, less than 10: hot, wine, sunset, China, war, anger, prohibited, fox, wild, angry, dynamic, brick, red carpet, flag, bull, magnificence, emotions, excitement*. All of these will be reflected in the examined projects. The 4 sites were: Christian Broda Sq., Grand Canal Sq., Garden of Cosmic Speculation and City Lounge, which were also analysed by semantic bipolar-scale-ratings as *friendly-unfriendly, rich-poor, exciting-boring...* The most strange, irritant and unfriendly was the Grand Canal Sq. (*big green sharp shapes with red columns*) and the friendliest was the Garden of Cosmic Speculation. According to students the most dynamic, modern, and unusual is City Lounge.

STEP 2: In the second phase we reduced the examples to 25 existing open-space projects where the red is reflected in a characteristic – dominant way (Table 2).

STEP 3: In the third phase we described the projects according to similar parameters (9) and analysed its ideological - theoretical design background (Table 3).

STEP 4: In the last phase we concluded aims, tendencies and main adaptation fields, material usage of red and grouped the projects. In this article conclusions will be discussed according to these findings.

Instead of introducing the project one-after another (as in the research study), we grouped them into chapters of *Results and discussion 1-6*. Some belong also to more chapters, more conclusions.



Fig. 1. Red follies in La Villette as recurring focal attractions
[Source: photo by A. Eplényi, 2007]



Fig. 2. Red flags of Scottish Clans in Chinese-style
at C. Jencks' garden at Garden of the Cosmic Speculation,
Scotland [Source: photo by A. Eplényi, 2007]



Fig. 3. Quark installation of Jencks at the same garden
[Source: photo by A. Eplényi, 2007]



Fig. 4. Engine red industrial heritage transformed into
quotations of events of Scottish History at the same garden
[Source: photo by A. Eplényi, 2007]

Red-projects along the timeline

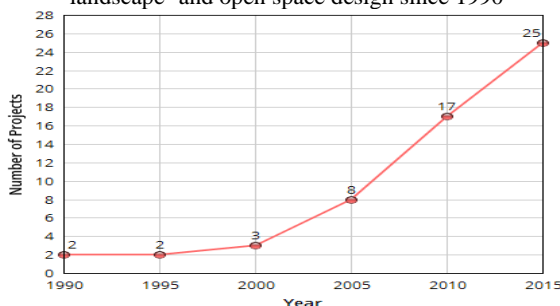
The timeline (Table 1) clearly demonstrates that the number of red projects has intensively risen since 2005. The phenomenon of using one emphasised, strong, monochrome colour has become a *trend* in this last decade with the spread of conceptual design approaches. In the Post-Modern era only some examples existed, but had enormous emphasis on this topic. La Villette Park and Jencks' own Garden at Portrack House are two very influential fore-runner examples [5].

(1.) **Park La Villette** (Paris, FRA, 1982-98) – One of the largest public parks in Paris. The aim was to integrate the area in the city, and to render the buildings different functions with landscape architectural tools. De - and then re - constructed, the red buildings serve as a periodic raster rhythm in the green park, offering the “variety and similarity of the red gesture” at the same time. They have a unifying role, but are local focus attraction at once. This design approach can be considered as an essential theoretical principle in many later cases of using monochrome colour elements in landscape architecture.

(2.) **Garden of Cosmic Speculation** (Dumfries, GBR, 1989-2006) – C. Jencks' own garden is made up of more than 40 different units. Together, these elements create a unique post-modern composition. The red-coloured objects are not the key motifs of the garden, but we get in contact with them several times while strolling around. There are three different application forms: symbols of the Scottish history reflected in local engine-red iron features; Chinese traditional bridges, paths (her wife was an expert in traditional Chinese landscape architecture); the third role of red is connected to quantum physical findings (quarks) [5]. Since 2005 more then 3-5 projects underline the spread of this new design tool every year. The temporary Landart Installation, Garden Festivals and smaller Urban-Street Art interventions of the last decade have strengthened and confirmed the studios that using one repetitive colour or form will result in an impressive effect on open spaces. They noticed that an installation might

TABLE 1

The total number of characteristic usage of red in landscape- and open space design since 1990



“stay for a longer period” as well, thus turning into a long-lasting piece of art. Contemporary furniture design also makes the best of these unique, individualised objects.

Results and Discussion 1: The narrative and metaphoric references of red are very diverse

One would not think that almost all of the first red-associations listed above could serve as metaphoric reference for an LA-project. Open space elements (shade, pavement, material or the furniture forms) can function as a connotative link to some meaning of the historical, functional, memorial background of the site (Table 2). Contains these symbolic-associative values. Here are some examples of diverse narratives.

(12.) **Robert Hochner Park** (Vienna, AUT, 2008-09) –*blood*– The park surrounded by buildings is located in Vienna. The topic of blood is derived from an earlier slaughterhouse that stood here. The colour appears in different ways in the plan: the bright red roof symbolizes the entrance gate of slaughterhouses; the fluid dark-orange benches are symbols of red blood cells, and most of the red-leaved perennials, too, serve as blood reference [4].

(14.) **Mór Ditrői street** (Budapest, HUN, 2010) –*red carpet, red velvet*– A pedestrian street was created next to *Theatre Vig* to encourage comfortable waiting before the plays. In the middle lane of the pedestrian zone there is a mosaic formation of multi-functional furniture sets and various plant boxes. The elegant, softly purplish-red symbolizes the red curtain and velvet seat of theatres. The graceful red furniture is created of stainless steel with elegant, hand-cut flower patterns from Hungarian folk motifs [2].

(4.) **Monte Laa Park** (Vienna, AUT, 2003-05) –*brick*– The park is located in the suburbs of Vienna. The whole area of 9 hectares was a new investment. It was formerly the site of a brickyard. Behind the idea of the park was the aim to create a new city centre that everybody loves. The green area has linear shape, and the light brick-red colour appears on the walls. The whole height-difference is 10 meters, which is cleverly solved with ramps [4].

(13.) **Zeillern City Center** (Zeillern, AUT, 2009) –*carpet*– With hardly any connection between the castle and the church, the small town of 1500 inhabitants does not have a venue or a real centre. So the aim was to create a neat, tasteful area between the sights of the town. The designers relied on the brainstorming result of a community design - a “unifying red carpet-layer”: a coloured concrete pavement linking open spaces.

TABLE 2

The overview of the 25 “RED” landscape architectural design projects [E. Tóth]



TABLE 2

The comprehensive summary of the 25 “RED” landscape architectural design projects [A. Eplényi – E. Tóth]

Nr.	NAME	YEAR	DESIGNER	LOCATION	SIZE	AREA	THE RED	MATERIAL	RED QUANTITY (1-5)	SYMBOLISM, FUNCTION
1	La Villette	1982-1998	Bernard Tschumi	Paris, FRA	35 ha	urban public park	geometric pavilions	metal	4	Deconstruction, fragmentation focal points
2	Garden of Cosmic Spec.	1989-, 2003-2006	Charles Jencks	Dumfries, GBR	30 ha	private garden	small objects	metal, wood	3	Postmodernism, multi-layered meaning, chinese red, industrial red
3	Zhongshan Shipyard Park	1999-2001	Turenscape	Zhongshan, CHN	11 ha	brownfield area	building construction	metal	4	Brownfield area, industrial elements, quality change,
4	Monte Laa Park	2003-2005	Albert Wimmer	Vienna, AUT	1,44 ha	brownfield area	abutment	concrete	2	Brickyard, landscape historical references
5	Australian Garden	2005, 2012	TCL	Cranbourne, AUS	40 ha	botanic garden	central horizontal surface	sand	4	Landscape imitation, landscape identity
6	City Lounge	2005	Carlos Martinez	St. Gallen, SUI	~0,8 ha	city center	pavement and street furniture	molded rubber	5	Hall - marketing, connecting trees
7	Red Ribbon Park	2005-2008	Turenscape	Qihuangdao, CHN	20 ha	riverside landscape	bench	metal	3	Degraded area - quality change, ribbon - connection
8	Tianjin Bridged G.	2005-2008	Turenscape	Tianjin, CHN	22 ha	brownfield area	unique objects	metal	4	Brownfield area, industrial elements, quality change,
9	Christian Broda Square	2006-2007	Beitl	Vienna, AUT	0,5 ha	city square	columns	metal	1	Square defining with vertical elements
10	Penthouse Garden	2006	WES & Partner	Hannover, GER	no data	private garden	cabinet	plastic	3	Living room - red cabinet
11	Grand Canal Square	2007	Martha Schwartz	Dublin, IRL	1 ha	city square	pavement, lamp post	resin, metal	4	The Red Carpet, light installation, lively crowd
12	Robert Hochner Park	2008-2009	Karl Grimm	Vienna, AUT	0,32 ha	urban public park	amorphous objects	concrete	1	Blood, red blood cell, city history
13	Zeillern City Center	2009	Nonconform Architektur	Zeillern, AUT	0,056 ha	city center	pavement , horizontal surface	concrete	2	Carpet, city center definition
14	Ditrői Mór Street	2010	Lépték Terv	Budapest, HUN	0,4 ha	city street	street furniture	metal	3	Velvet chair, red curtain, fine details
15	Ready, Steady, Go!	2010	Janser, Koller	Graz, AUT	0,46 ha	city street	pavement	molded rubber	3	Runway, connection, new character, humour, play
16	Garscube L. Link	2010	7N, RankinFraser	Glasgow, GBR	~1 ha	junction	pavement, flower-shape lamp post	resin	4	Cheerful details, counterpoint of grey underpass
17	Van Campenvaart Playground	2010	Carve	Hague, NED	~0,05 ha	playground	pavement, playing device	molded rubber	3	Play, happiness, joy of life
18	Plaza at Bavnehøj Arena	2011	Opland	Copenhagen, DEN	0,7 ha	public park, playground	pavement, playing device	molded rubber, metal	2	Game, activity, sports
19	Superkilen	2011-2012	Topotek1, Superflex, BIG	Copenhagen, DEN	3,3 ha	city square	pavement, unique objects	asphalt	5	Symbolism - cohabitation of different cultures
20	WHATAMI	2011	stARTT	Rome, ITA	0,06 ha	city square	huge artistic lamp post	plastic	3	Poppy field, decoration, lighting
21	Gardens by the Bay	2012	Grant Associates	Sanghaj, CHN	54 ha	urban public park	thematic elements	plastic, metal, concrete	3	"Supertree", gate motive, futuristic area
22	Burnley Living Roofs	2013	Hassell	Melbourne, AUS	0,05 ha	roof garden	benches, unique elements	metal	2	University garden, pilot area
23	Mid Main Park	2013	HAPA	Vancouver, CAN	no data	city square	pergola, bar stools	metal, plastic	3	Historic elements - milk bar, straw, bar stools
24	Toddlers Playground	2014	Espace Libre	Paris, FRA	0,25 ha	playground	pavement	concrete, molded rubber	2	Game, activity, identity, character
25	Clos Layat Park	2014	BASE	Lyon, FRA	3 ha	urban public park	pavement	molded rubber	2	Game, activity, identity, character
	Conclusions	Most of them after 2005	Prominent role: Turenscape	China and Austria focus	Full spektrum	Mostly urban areas	Mostly pavement and exciting small architecture	Mixed use of materials	3	Clever color application, in all case there is a strong theoretical background: landscape narrative / historical reference to the city/ unifying role



Fig. 5. Blood cell-formed red planting-benches by the former slaughterhouse in R. Hochner Par, Vienna [Source: wikipedia.com]



Fig. 6. The purple-reddish furniture design refers to the red curtain and velvet seats of the neighbouring theatre [Source: photo: A. Eplényi, 2014]

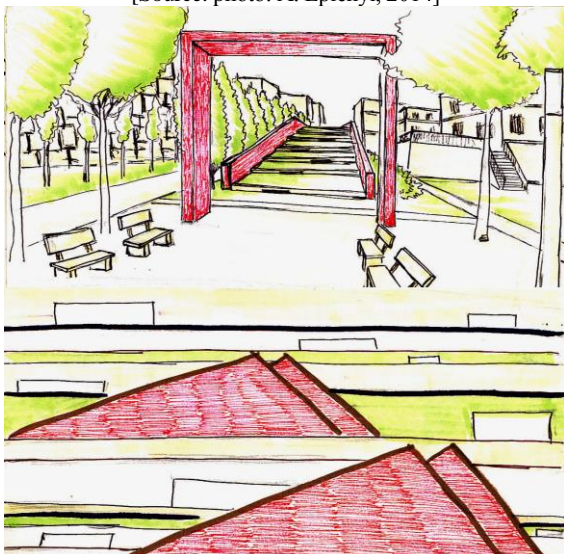


Fig. 7. Visual analysis of LA-Students of a view and abstraction of former clay pot-landforms of Park Monte Laa, Vienna [Source: photo by A. Eplényi, 2012]



Fig. 8. Ready, steady, go! Street with red running lanes in Graz [Source: photo by E. Frohmann, 2015]

Results and Discussion 2.: Three main functional fields of red interventions:

The application of red in “some way” into the design can be examined in all scales of landscape architecture projects: from small local street/square renewals or playgrounds to large, post-industrial urban development plans.

By analysing the 25 examined projects we concluded that there are three main fields according to functional aims of using red: (1) red as **conceptual, artistic** intervention tool; (2) red as a tool to **link and renew post-industrial**, segregated zones; (3) red as **an activating** colour gets places and people moving, playing. This provides a good framework to understand why and how red is used nowadays:

(I) Red as conceptual, artistic intervention tool

Long before red urban design appeared plenty sculptures, landart installation used the monochrome (esp. red) colour: *Tal Streeter – Endless Column*; *BCA Landscape – Garden of Light*; *West 8 – Garden of 10000 Bridges*; *D. Berset – La Ligne Rouge*; *K. Perschke – The Red Ball Project*. [7.] [8.] So it is clear that this tool has the strongest theoretical background. All of these ideas are reflected in high aesthetic values, selective details and a sophisticated form design. The symbolic meanings and references are conceptually strong and the result is often dumbfounding.

(23.) **Mid Main Park** (Vancouver, CAN, 2013) – Due to a newly built commercial building the square became smaller. The inhabitants started a community project and defined the key-words of the area: shelter, meeting-point and history. The designers created a lovely park along these criteria, and placed two powerful elements referring to a Milk Bar once located here in the middle of the 20th century: a huge, red, straw-shaped pergola and some bar stools in the same colour.

(20.) **WHATAMI** (Rome, ITA, 2011) – The name of the project is an acronym (“*What am I*”) which was the name of the first puzzle in the world. It refers to the mobile elements. The green artificial hills are in front of Z. Hadid’s MAXXI Museum. The square offers place for big events, so the moving elements are really practical. The bright red, huge plastic poppy field is not just for fun, they serve also as lights and speakers.

(15.) **Ready, steady, go!** (Graz, AUT, 2010) – The aim was to give a unified visual connection in the area and create a new strong identity for the district. The tramways mark the red colour rubber pavement like a running lane, being 750-metres long, around the whole block. So it is not just a coherent and useful feature, but a funny design as well.

(10.) **Penthouse Garden** (Hannover, GER, 2006) – The idea was to create a comfortable, traditional living room. The ceiling is the sky; there is a green grass-carpet on the white marble floor; grey curtain hangs around the room. The only furniture is a huge, shiny, high-quality red cupboard in the room.

(II) Red as a tool to link, connect and renew post-industrial, segregated zones;

We have concluded in the introduction, that an uncommon, monochrome (red) colour has the power to give a fresh, new-fangled, re-identifying ‘*tabularasa*’ - effect to an abandoned site. Urban design is in sore need of reclaiming post-industrial areas in order to provide new identity to former, abandoned and neglected traffic zones. A consolidating ‘red-carpet pavement’ or a larger scale periodic, rhythmic, constructional or sculptural red feature can be reunifying in the landscape. Monotonous, dejected grey areas can be refreshed with an attractive and flaring colour.

(3.) **Zhongshan Shipyard Park** (Zhongshan, CHN, 1999-2001) – This post-industrial development was a huge shipyard before. The planners only wanted to maintain the natural habitats in good condition, but the landscape architects wished to emphasize the post-industrial mood and heritage as well; so they kept the big metal structures paired in white and red colour. Some structures have the function as lookout points or pavilions around the water feature.

(16.) **Garscube Landscape Link** (Glasgow, GBR, 2010) – The area is located under a huge motorway zone, so it is actually an underpass. It connects two residential zones, and the cyclists and pedestrians passing by perceived the space closed, noisy, dirty and formidable. The aim was to create a friendly and quiet place in this grey (under)world. The planners used synthetic resin pavement and big colourful flower shapes. There are 50 hilarious rose-orange and red aluminium butterfly flowers, from which the 6m-high ones are not just for decoration, but serve also as lighting.

(III) Red as an activating colour gets places and people moving, playing.

Since the temporary BUGA-playground (2005), designers have been more enthusiastic to use friendly, humorous forms and colours in play areas (for. ex.: *Rudolf Bednar Park*: a play area designated only by yellow sticks; *Orange Monster playground*, Meza; *Blue Imagination Playground Block* of designer P. Rockwell). From the psychological point of view red reminds one of: *power, warmth, activity, fire, power, offensive and striker mood as well as speed-up*. All these characteristics describe children’s playing attitude and energy level, thus harmonising with its functional needs. The examples described below confirm this argument:

(17.) **Van Campenvaart Playground** (Hague, NED, 2010) – This barrier-free playground is in the housing area of The Hague. Its aim is to give the same place-experience for healthy and disabled children as well. Everybody can use the equipments, because here is a huge ramp in the playground. The total height difference is 1,8 m. The playground is rectangular, a really graphic shape, and the red colour enhances this. Naturally, it has rubber pavement.

(24.) **Toddlers Playground** (Paris, FRA, 2014) – In Alfortville district the children areas are one of the most important field of community design. In this little park there are countless functions: playing area for two different age-groups, resting zone, varied materials and plants and a herb garden. The red appears on the rubber pavement and on the vertical facade of the terrain stairs, where the visual effect is less drastic.

(25.) **Clos Layat Park** (Lyon, FRA, 2014) – The whole area is a new development of a wooded, neglected zone. The red colour gives a new, but gentle character and helped to find identity. Rectangular, red rubber locates and marks the children area. Like in other projects, the activating red colour has the main role, emphasised by the complement green toys.

Results and Discussion 3.: The fine shades and materials of red creates a big difference in perception

There are dozen shades of red from *terracotta, Carmen, cinnabar, violet, purple, pinkish, brownish or more orange-like*. In most cases the classical “engine red” or “fire red” is used, but other shades can suggest metaphoric meaning. Jencks combined the Chinese-red with the UK Engine red of the neighbouring railway bridge. At Mór Ditrói Street the magenta-shade recalls a more elegant, velvet-seat and curtain of the nearby theatre. At Monte Laa the shade is more close to terracotta reminding us of the former clay-pot land use. The Australian Botanical Garden also adopted exactly the shade of the brownish-red-soil in the design. At Robert Hochner park the light-red is softened with red/purple-leafed annuals and small shrubbery. Similar to the pavement of town-centre of Zeillern, in the settlement of Balatonalmádi (Hungary) most houses and stone fences are built from red sandstone, which results in a natural, reddish townscape.

These later projects underline that soft, dissolved, broken red shades can be added to the open spaces in a more organic way, almost without drawing attention to themselves. This might explain us why the pavement is broken into various shades of red in Superkilen Park – to soften the large, open monochrome surface into a complexity and variety of mosaic combinations. The most extreme example

is the City Lounge, where the open space is covered overall with a monochrome, homogeneous, strong, aggressive red shade.

(5.) **Australian Garden** (Melbourne, AUS, 2005, 2012) – The aim was to imitate and adopt the natural Australian landscape in the botanic garden. The designers at TCL studio are enthusiastic about the Australian earth-red colour, so they often use it in their other plans as well. The Ephemeral Lake is located in the central of the botanic garden and represents authentically the dry and dreary continent with little watercourses.

(19.) **Superkilen** (Copenhagen, DEN, 2011-12) – Lots of immigrants settled in this district from various countries and with diverse cultures. With a great deal of humour the planners brought a lot of different street-equipments from 60 countries: benches, litter bin, bike storage, water features... The red mosaic platform helped to integrate these elements into one peaceful, unified space [1].

Results and Discussion 4.: The red in natural green surroundings against grey urban settings

When comparing the location of the projects it emerges that the majority are located mainly in urban settings, in globalized circumstances. Because its positive, activating, attracting and unifying effects, red offers good application possibilities in order to create a contemporary, fresh and trendy design.

If red is used in urban (grey) settings, the planting rarely gets a dominant role, because these concepts are usually based on design moods which are emphasised with new, artificial materials and elements, instead of larger green, planting tools. In urban settings the planting is limited by the infrastructure wires.

One can see that the red in deep green, natural settings seems to be “natural”, as poppies on the meadow, red tulips or roses. This complementary colour reminds us of natural features - red is harmoniously embedded as in Jencks’ installations, or in the long Red Ribbon in China. On the other hand, in urban settings this complementary effect disappears. At Grand Canal and Superkilen the complementary green is represented with artificial surfaces, which cannot reach this nature-like outcome. If green natural volumes are lacking, the red plays the main actor-role in the neutral grey space.

(18.) **Plaza at Bavnehøj Arena** (Copenhagen, DEN, 2011) – The square is located amidst a handball arena, a football stadium, a children care centre and a swimming pool. Landscape architects had to solve the problem of parking, resting and transport zones. Red is reflected here on various playful equipments: lanes, lamps, pavement, metal plays. The newly designed park became a flowing sports ground in the grey suburb.



Fig. 9. Plaza at Bavnehøj Arena with red play- and sport equipments and pavements Copenhagen [Source: photo by B. Tógyér, 2015]



Fig. 10: Vertical red columns stop pedestrians to rest at Christian Broda Platz in Vienna [Source: photo by A. Eplényi, 2009]

(9.) **Christian Broda Platz** (Vienna, AUT, 2007) - The square was rather a huge crossing zone before its re-design. The 9m-high red columns draw attention to the square now from all directions, the vertical features put an end to the Mariahilfer Str., while creating a resting zone for the pedestrians [4].

(22.) **Burnley campus’ Living Roofs** (Melbourne, AUS, 2013) – As the city is getting hotter and drier, the researchers examine how they can develop sustainable and energy-efficient building systems, so this small green roof at the University of Melbourne also serves as research spot on suitable plants. Many curved red lines are used as a side to planting boxes; designating seats and marking different test zones. Red is unusually combined here with the wood pavement.

(11.) **Grand Canal Square** (Dublin, IRL, 2007) – This rectangular square is surrounded by a theatre, a hotel, a business centre and the open harbour. Schwartz united the space with a red and (again) with a supplementary green carpet, the two crossing each other. Red to symbolize the red carpet of runways and theatres, leading to the entrance from the seaside. The huge red lighting columns recall the orientation lights of dark harbours and airports to the target, but carry a reference to the busy nightlife as well.

Results and Discussion 5.: Red is beloved in Chinese landscape architecture

When we look at the geographical spread of these projects, their growing number makes China an important focus point. The red has long traditions in the vernacular architecture: wooden columns, plates, the roof of imperial buildings symbolising happiness, elegance, good fortune and joy. It is used on holidays, new year's eve, special occasions, but it was forbidden at funerals. In ancient China red gained its meaning from fire, but here it was not regarded as a symbol of danger or destruction, but rather a good thing: a flame which expands, prospers, cracks and rockets. *"The Chinese people have a saying: hóng hóng huǒ huǒ, or literally "red, red, fire, fire" meaning the life of someone expands, prospers, cracks and rockets like red flame. By the same principle: huǒ le, "caught fire" means something has gained considerable popularity, and the adjective: huǒ bào, "fire and explosion" refers to places such as busy markets jam-packed with people, or a book or movie which is packed with action and excitement. The colour red has acquired these characteristics over millennia, and has today the symbol of prosperity and happiness"* [10].

We can underline that red enjoys an active part of today's culture and this puts the case clearly why it is used so often in landscape design. It counteracts with natural living (green) materials, as green is the supplementary colour of red in the colour circle. This gives a new, elegant content, an elation identity on the slums or polluted zones - where usually these projects have been undertaken. Red seems to be a good eye-catcher contrast tool for restoring these degraded environments.

Because red is deeply embedded and familiar in Chinese culture *Turenscape* was the first to invent this dominant monochrome colour use around 2000. In Chinese LA-design projects red is used bravely, in large amount, along urban-scale dimensions, but usually on transparent surfaces: long walkways, look-out towers, metal constructions, smaller benches or long, narrow forms. It never occurs as an intensive carpet or pavement.

On the other hand, red is only represented in effective, but limited way in Japanese landscape-history and garden-art. The sacred bridge at Shinkyo (Nikko) crossing a picturesque river valley since 767 is a red symbol. These arched, Chinese-style wooden red bridges (*sobi-bashi* originating the "impossible-to-pass" bridges of early imperial Paradise gardens) are common in stroll-gardens, but always in its original vernacular character. Beside this, red is used on umbrellas, tablecloths and pillows of outdoor tea-ceremony garden parts; and, of course, in naturalistic dimensions of the autumn maple-colours.



Fig. 11. Chinese-style red bridges and wooden paths at the Garden of the Cosmic Speculation [Source: photo by A. Eplényi, 2007]

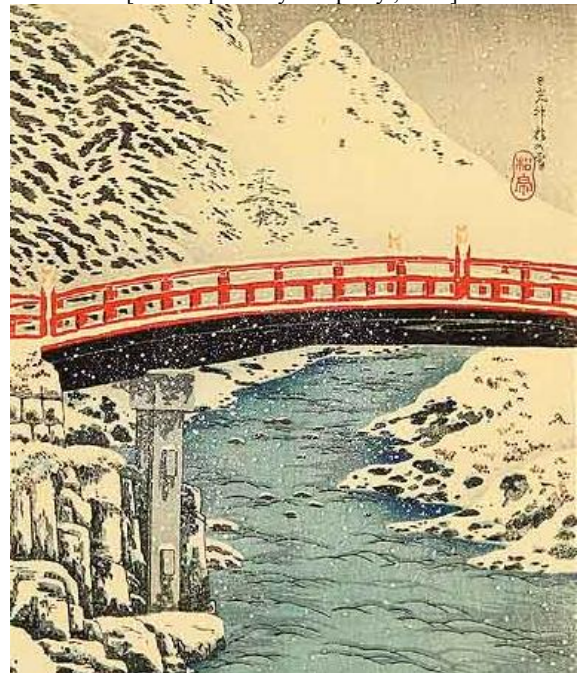


Fig. 12. Shinkyo bridge by Nikko [Source: Hiroaki Takahashi 1936]



Fig. 13. Outdoor tea-ceremony set in Rikugien Garden, Tokyo [Source: photo by A. Eplényi, 2005]



Fig. 14. Various red installations at Tianjin bridge gardens, a well-known signature of kongjian yu
[Source: www.turenscape.com]

(7.) **Red Ribbon Park** (Qihuangdao, CHN, 2005-08) – *Turenscape* rehabilitated the natural area next to the river, but also wanted to link the site with the city. So they have found a solution which preserves the environment in good condition with the least interventions. A long *red ribbon* was created, where a combined, huge, playful bench-pathway traverses the riverside. In the night it also lights up, and it also has carved planting-pots in it. We consider it as one of the most sustainable, minimalist but essentially clear aesthetical project of the 21st century so far. The idea has just been repeated in the Red Flag Canal project, where the lifted red walkway appears in a mountainous landscape [3, 8].

(8.) **Tianjin Bridged Gardens** (Tianjin, CHN, 2005-08) – It has been a really neglected brown field zone, so the aim was to optimize its condition by constructing a huge diverse natural service for the 10 million inhabitants in the city. The city and the park is connected through an elevated metal *Skywalk* structure, with an industrial lookout pavilion and many smaller, fluid and cubist red pieces of furniture combined with Cor-Ten steel rusted elements and soft grass vegetation. The visual dominance of red and the mood is reminiscent of the design of La Villette.

Results and Discussion 6.:

Red is often used in futuristic projects

Many of these red and other monochrome projects suggest a “futuristic-futurescape-mood”. No wonder that the book *Futurescapes* [4] chose the Red Ribbon as front cover. On the Burnley campus of University Melbourne experiments are carried out on future plant use, which is emphasised with the red features. The City Lounge has also transformed the downtown into an artificial landscape, on small

scale. Conversely, the Shanghai urban development creates a magical garden-chain network on huge, red, artificial canopy tops on skyscrapers.

(6.) **City Lounge** (St. Gallen, SUI, 2005) – The inner city was rehabilitated to unify and modernize the area. The red (which is the brand-colour of Raiffaisen in Switzerland) rubber pavement-carpet distends in a very dominant (nearly brutal) way. The aim was to wake the grey monotony of business centres, but it became a futuristic Mars-landscape which is somewhat irritating to the users.

(21.) **Gardens by the Bay** (Singapore, CHN, 2012) – This is an incredibly futuristic development in Shanghai, one of the most gigantic cities on Earth. People here are totally isolated from nature, so they created a huge nature-town between the houses. The plan was to add lots of little thematic gardens in one common element. The result is the set of 50-metre-high, red *Supertrees* connected with paths high up in the air. In the glasshouse gardens red appears in bridges and gates.

Conclusion

The article underlined that the monochrome use of one colour is a current tendency in contemporary landscape design. Red shadows play especially important role out of the other colours. Red is a strong, effective and impressive colour, which draws attention in natural-green as well as in grey urban surrounding. All kinds of associations of “red” as well as cultural narratives are reflected in the theoretical design-aims. Red is often used to unify-and-reorganise segregated urban areas or in sport- and kids’ spaces with activating role. Dominant use of red is beloved in China’s big, post-industrial park-rehabilitation and in futuristic projects.

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Kopsavilkums. Pētījums iekļauj tāda fenomena izpēti, kā sarkanās krāsas pielietojums dizainā 25 mūsdienu ainavu arhitektūras projektos, tā izpēti, aprakstīšanu un salīdzināšanu. Pētījuma mērķis ir saprast, kā šī monohromā krāsa darbojas dažādās vidēs – atšķirīgu veidu dārzos un publiskajā ārtelpā. Pētījums ir mēģinājums aptvert kāda veida teorētiskie un mākslas mērķi projektēšanā ir par pamatu šīs jaunās tendences – izmantot sarkanu - ideoloģiskajam fonam. Pētījumā apkopota arī vēsturiskā informācija, kas spilgti attēlo sarkanās krāsas izmantošanu ainavu arhitektūras projektos. Svarīgi, ka sarkanā krāsa tiek lietota ne tikai kā dizaina elements, bet tai ir nozīmīgs ideoloģiskais pamatojums.