

New concepts in landscape architecture 1995-2015

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Abstract. Analyzing landscape architecture projects realized from 1995- 20015, concepts of use and interpretation of water, representation variety of landscape patterns, giving new use and image to place, and vertical landscapes were recognized as balancing the need for images of nature with use of modern and innovative technology. In cases creating new or renovating landscape was used concept of representation variety of landscape patterns. Using linear park concept and small garden concept were created landscapes where space of democratic freedom was combined appropriate privacy. Concept of traces and islands based on lessons of history without regressing and concept of connections between historical threads that have inspired projects preserved cultural heritage landscapes. Concept of vertical landscape has rising interest from ecological and aesthetical aspects. Another theme is reuse of former industrial or dockland sites, old railways.

Keywords: concept, water, linear park, small garden, historical landscape.

Introduction

Landscape architecture – is landscape either natural (untouched), farmed (by farmers) or gardened (by homeowners)? –landscape architect is trained in the construction of scenery, in composition of landscape elements so that a harmonious view will be presented. With more reflection today landscape architects – in their work with roads, new built developments, tourist sites, forestry management, and so on – will make things appear to fit together, to put things in place, screening out the undesirable while preserving and framing the scenic moment [1].

With in the field of landscape architecture, concept is a starting point, the general principle that guides thoughts, plans and designs [2]. A concept expresses in concise form, in words and images, the way landscape architects envisaging desirable developments in physical planning as well as the required type of intervention to achieve these [3].

A concept formed during a design process can be defined as the creative and structuring moment at which the first designs arise. It is usually developed and visualized in sketch drawings [4]. The first search for design concepts is exemplified in Ian Hamilton Finlay's conceptual garden "Little Sparta" in Scotland: garden and sculpture exist in a site-specific and dialectical relationship, foregrounding the conceptual, symbolic, and allegoric facets of the history of landscape architecture [5].

Materials and Methods

Landscape remains an object of contemplation; it is presented (and conceived) as something to be beheld, typically from a distance. As such, landscape exists here largely as a visual image, a picture, albeit

one that is dense with semantic value [6]. Analyzed landscape architecture projects realized from 1995-2015 were most recent concepts from landscape architecture critics and visited by author projects, in revealing analysis of the new directions possible for landscape design at the start of the twenty first century. Landscape architecture project concepts were analyzed using 3 actual for public questions:

How to make a landscape, balancing the need for images of nature with the realities of high technology?

How to create a space of democratic freedom which combines a social theater with the appropriate privacy and contemplation?

How to draw upon the lessons of history without regressing?

Results and Discussion

The concepts are brought forth in a multitude of scales and qualities. Many of the projects are working biological, social or aesthetic models; from storm water management to reconnection of the pedestrian to the urban network, from a play on infiltration of technology into our daily environment to molding contours that catch sunlight and cast shadow [7].

The beginning of new solutions are to be worked for, but also in theory and practice, in experimental ways, because the fast pace of social change today makes long term development of serious planning and design strategies increasingly more difficult, and will make them almost impossible in the future. Beside the innovative, lasting designs – that are in no way mere traditional, ready made images that only need to be staged – temporary, experimental external space-



Fig. 1. Water stream in the residential area in Oslo Norway [Source: photo from author private archive, 2011]

projects with in a framework of landscape architectural symposia, landscape-artistic events and garden-exhibitions will become even more important in future [8].

For balancing the need for images of nature with the realities of high technology in landscape were recognized following concept groups: concept of use and interpretation of water, concept of representation variety of landscape patterns, concept of giving new use and image to place.

Knowledge of material properties and processes is fundamental to innovation in design applications. Conceptual and practical approaches to design development and dialogue have shifted toward a research-driven design process in which the opportunities and constraints of materials and construction techniques become integral to design intent [9].

Most dominated among projects was concept of use and interpretation of water. Sound of water has been so unconsciously attractive to humans of all cultures at all times. It can make us hear silence, and not only the silence after or between sounds, but the silence with and beyond all sounds. We

experience something of our own original nature, with and beyond all form and non-form the sounds of a gunshot, a jet plane are hardly conducive to such experience [10]. Usually parks consist of several individual systems, the lowest of which, the water system. Special concept was developed for the water park of a still-water system fed by rain water. From streets, roofs and squares the rain water is channeled to the water park. Collection and use of water is visible in every situation, and as far as possible (Fig. 1).

Concept of momentary, daily and seasonal cycles of ephemeral forces such as wind, rain, fog, clouds, light, sound and temperature animate the landscape with a vast array of experiential conditions [11].

Important becomes concept of diverse biological and visual system of water ways. Proposed profile contains different water zones [12]:

- planted bank area (10–50cm);
- normal zones (50–200cm);
- deepzones (up to 250cm) for settling;
- gravel and sand banks.

An extensive storm –water management system using indigenous riparian habitats is the spin of the

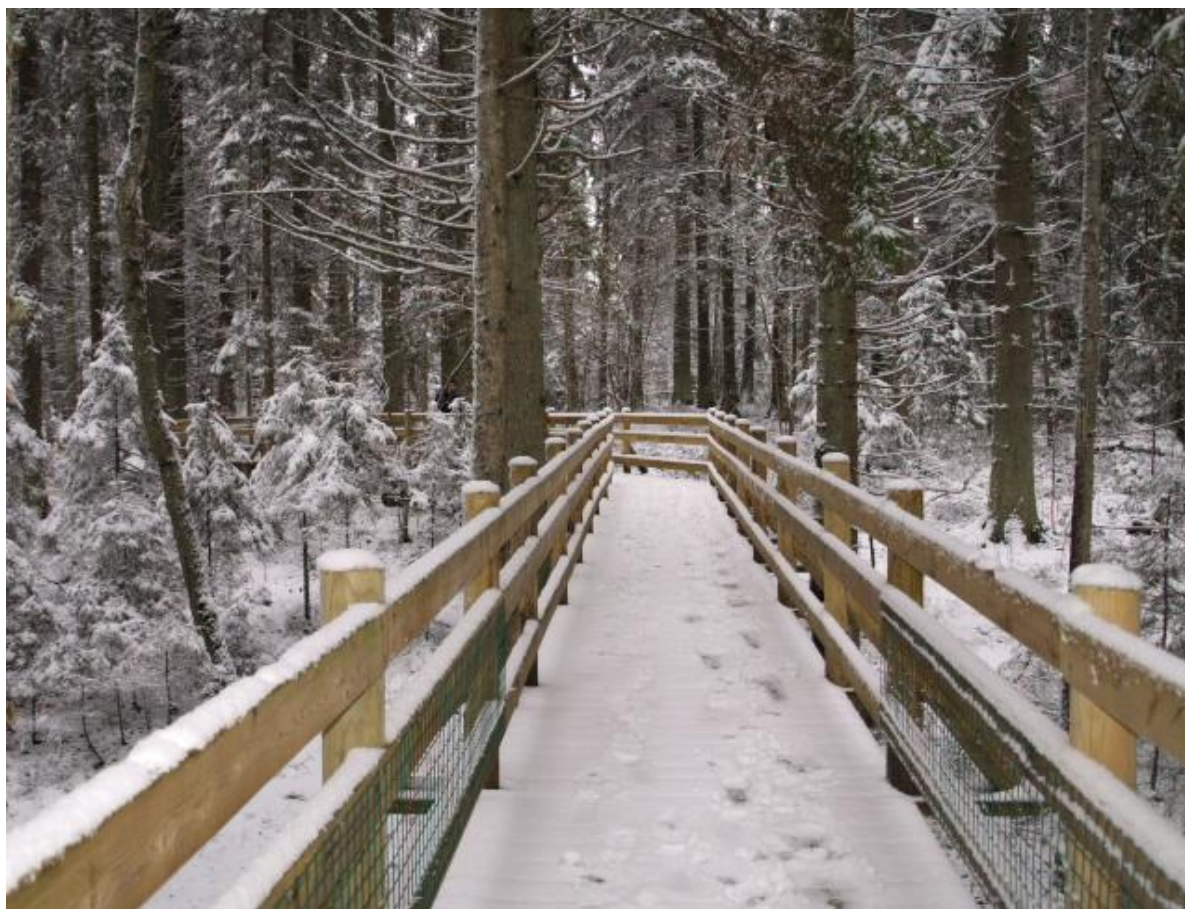


Fig. 2. Nature trail in forest area in Ligatne Nature Park Latvia [Source: photo from author private archive, 2012]

open space system, and is fully integrated into the recreational facilities. In another cases the straight line of the embankment is fragmented by different types of vegetation. Methods of small scale, local water retention, and infiltration begin compensate for the depletion of natural spongy structures (soil, wetlands) [13].

Creating new or renovating landscape traditionally was used concept of representation variety of landscape patterns. In designing parks and public spaces were used specific local areas in landscape. Nature represented a harmony of pattern and process, form and function, at all scales. Each scale interlink with the next forming an integrated and naturally ordered whole, organization exists in space and time [14]. The scheme will be a sequence of cultural and recreational venues following the course. As well as giving shape to the landscape, the river, for example, also divides it, and the scheme's most significant contributor will be uniting of the two embankments in the form of a suite of bridges [15].

Landscape architecture now reoriented to serve communities in the new industrial towns and to

realize ideas of wilderness protection and agricultural development for society as a whole [16]. Using this concept the design was governed by following principles:

- the design would grow out of the inherent qualities of the place – the biome, region, the local plant communities and habits, and reflect the cultural history and indigenous architecture of local woods;
- all design thematic structure, site organization, interpretive paths, plant displays, architecture and even site management techniques – would reveal the major natural processes and express the evocative qualities of this place.

Planting design would celebrate native plant communities and reflect the architecture of nature – the underlying structure and organization (expressed as pattern) of each plant community type (Fig. 2) [17].

It is important to mention how valuable local peoples knowledge, creative paths and natural links in an increasingly globalized world are. It is a remarkable piece of evidence. Beauty we translate now as the voice of art, in shaping nature

jointly in environmental and aesthetic ways [18]. View landscape as a scene for unconventional exploration, yet they share an urge to link site conditions to ecological and cultural contexts by unusual programmed interpretation, use of materials and form composition. Visitors are invited to proceed the visual detail of each project and open dialogue between site and context, between process and performance, between sensation and memory [19].

Another challenge is the balance between more or less maintenance-free landscape architecture, and projects that require daily care and attention [20]. Concept recognizes the temporal dynamism of landscape systems and requires that maintenance unfolds as a series of choreographed performances throughout the lifecycle of a landscape site [21].

Rising interest in vertical landscapes, such as hanging gardens, tensile vine structures, and multi-tiered green facades [22]. Vertical landscapes also represent a conceptual shift toward a synthesis between landscape and architecture [23].

For the concept of giving new use and image to place the central idea is to adapt the purposes of the structures. It might seem absurd to compare elements of park to the alps, but climbing paths across the masses of concrete do give that impression and are used for training [11]. It is possible to use the brutality of architectural intervention in landscape as a means of confrontation, but it can also be reduced by methods of adapting and masking. One possibility of bringing the architectural body into connection with the landscape is interconnection. This process requires the architecture to dissolve into structures on the periphery of natural spaces that thrust in to vegetation and are overgrown by it in the course of time. Objects, space and place have very different psychological annotations. Buildings as objects basically demand attention and admiration, buildings as space are initiations to enter, buildings as place are occasions to participate [12]. As Jan Gehl proclaimed first life, then spaces, then buildings – the other way around never works [26].

In some cases the stone coins would be elevated to provide seating or reflecting pools, and elsewhere they are flush to the ground with an infill pattern of small granite stone. Fine grasses will be planted between the stones, and as the many visitors stroll through the gardens, paths will be worn into the refined surface while other areas will be left lush and green. This plan had to expand the traditional concept of master planning to create a bridge between the site and its interpretive possibilities,

between scientific and artistic expertise and between a wide variety of specialists [27].

Another theme, clearly identifiable, is reuse of former industrial or dockland sites in Denmark, Sweden. Iconic the more recent landscape park Duisburg Nord, designed by the German practice, Latz + Partner, turned a steelworks with blast furnaces and bunkers into award-winning park [28].

Contemporary landscape architecture is characterized by the reintroducing of contrasting colors and the contrast created by introducing urban forms and materials in rural settings. It must be a place for social, contemplative, and recreational use [29].

Realization of space of democratic freedom which combines a social theater with the appropriate privacy and contemplation are realized in linear park concept and concept of small gardens. The linear park opens pathways to diverse neighborhoods and new recreational spaces and experiences of nature; it invites exploration of alternate modes of transport and of cultural resources. It weaves connections between city and suburb, suburb and country, between nature and culture, among people of different origin, age, sex.[30]. Linear park is answer to the increasing cultural isolation and physical separation in which we often find ourselves. Practical park management considerations, such as maintenance, safety and accessibility, also argue in favor of the linear park. Because of the forms permeability and continuity, the linear park avoids the hazards occasioned by the isolation and disconnection so frequently encountered in many traditional urban parks.

Multiply the destinations, give them panoply of urban, rural, cultural and natural possibilities and this new park becomes a promenade with enormous civic potential [31]. Concept is the merging of landscape and communication: an evolving representations of local and contextual conditions. Methods that elucidate and describe both invisible conditions and occurrences over time [32].

Concept of small gardens in large projects becomes important because gardens are resting places, where people can confront large dimensions with a small spaces. The picture to which these frames ultimately refer is received arcadia. For example, each room sought to [33]:

- illuminate the meaning of the sun and sky;
- identify place in relation to specific times of the day, and season;
- bring the botanical and biological environment into focus;



Fig. 3. Water stream in the small garden in Keukenhof Netherlands [Source: photo from author private archive, 2011]

- express the specifics of the unique place and region;
- reveal the beauty in the currents, reflections, and moods of water;
- reflects on past history.

Here garden means the occupation of individuals within the existing fabric and learning about the environment and vegetation with the help of intellect and hand (Fig. 3). It is an archetypal for of discussion, one of human society with nature [17]. Landscape architecture is profession dealing with the interdependence of environmental processes [35].

Success of garden festivals is points to a new understanding of the garden as a vehicle of contemporary investigation, promote experimentation, established the right to freedom in garden design [36].

The proposed open spaces integrates various uses, such as golf courses, bike paths, trails and several distinct park types, such as traditional green community parks, active sports centers and natural parks. The built public sphere, that intersection of space and information [37].

The lessons of history without regressing included in concept of traces and islands and concept of connections between historical threads that have inspired project.

With idea of cultural landscape; defined by ICOMOS as 'the conviction at dealing with landscapes starts from a consideration of human values, and that there are no objective criteria for determine importance. All interventions should remain traces and islands in the total landscape continuum [38].

In concept of traces and islands landscape architect interprets the structures and spaces, regardless of the historic function they may have had. Such a garden, with its emphasis on utility, clearly has its direct ancestors not in the aesthetic tradition of garden design. But in the Victorian parks and gardens schemes which provided the general public with open spaces for recreation and entertainment. These gardens borrowed some of their aesthetic appeal from private landscape gardens (more usually the formal elements).they were essentially designed as places for people to go and do things in, rather than to contemplate nature [39].

Concept of connections between historical threads that have inspired project used for old unused railway track revitalization. They are spreaded over the landscape, establishing new relationships with the surroundings. Situated mostly on high dams, they offer the local people a panorama of the urban landscape which previously denied to them [40]. Design concept demonstrates connections between many of the disciplines and historical threads that have inspired the work. For example, the internal patterns of various fields of the gardens, composed of grasses and local gravel, contain individual and distinct order in striped, zigzag and radiating patterns that reflect both ancient decorative motifs and the contemporary pictorial elements of works of artists [41].

For forward looking place-makers of today, the value of the site's story is more important than formal and compositional concerns [42].

Natural and cultural landscapes are considerable attractions in terms of recreation and tourism but must be ensure that such development does not damage the existing character of the landscape [43].

Site remediation techniques for the treatment and reclamation of post industrial residue or disturbed ecologies have been used [44]. Green infrastructure is a social tool, where it takes on invisible implications of cultural symbolism in addition to its physical manifestation. Landscapes that read as signs carrying ideological messages have lost ground to place-making as networks where people move and interact, as platforms for aspirations [45].

Even the most avant-garde of contemporary landscape architects is still likely to be preoccupied with scenic construction, albeit perhaps of an eccentric, seemingly abstract order. And here, of course, lie the contentious issues of taste and style that have been intrinsically associated with landscape affairs since the seventeenth century, issues that remain embedded most deeply in local and regional conflicts between preservationists (heritage groups) and entrepreneurs (whether of economic, programmatic or artistic/creative impulse) [46].

Thus, many landscape architects have found a role to play in contemporary society that mirrors exactly what the above – imagined layperson would expect: they have emerged as scenic (and, increasingly, ecological) mediators, aiding in development while screening out (rendering invisible) its effects [47].

Conclusion

A concept expresses the way landscape architects design developments as well as the required type of intervention to achieve these. In general recent landscape architecture concepts are working biological, social or aesthetic models. Aims and ideas were from storm water management to reconnection of the pedestrian to the urban network, from a play on infiltration of technology into our daily environment to molding contours that catch sunlight and cast shadow.

Beside the innovative, lasting designs temporary, experimental external space- projects with in a framework of landscape architectural symposia, landscape-artistic events and garden-exhibitions will become even more important in future.

Landscape architecture now reoriented to serve communities and to realize ideas of wilderness protection and agricultural development for society as a whole. Planting design would celebrate native plant communities and reflect the architecture of nature – the underlying structure and organization.

Analyzing landscape architecture projects realized from 1995-2015, concept of use and interpretation of water, concept of representation variety of landscape patterns, concept of giving new use and image to place, concept of vertical landscapes were recognized as balancing the need for images of nature with use of modern and inovative technology. Creating new or renovating landscape was used concept of representation variety of landscape patterns. Dominated among projects was concept of use and interpretation of water.

For the concept of giving new use and image to place the central idea is to adapt the purposes of the structures. In designing parks and public spaces were used specific local areas in landscape. Linear park concept and concept of small gardens created landscapes where space of democratic freedom were combined a social theater with the appropriate privacy and contemplation. Linear park concept is answer to the increasing cultural isolation and physical separation. Practical park management considerations, such as maintenance, safety and accessibility, also argue in favour of the linear park. Concept of small gardens means the occupation of individuals within the existing fabric. Garden festivals are points to a new understanding of the garden, promote experimentation. Concept of vertical landscape, such as hanging gardens, tensile vine structures, and multi-tiered green facades, have rising interest from ecological and aesthetical aspects. Another theme, clearly identifiable, is reuse of former industrial or dockland sites, and green

infrastructure is recognized as a social tool. It must be a place for social, contemplative, and recreational use.

Contemporary landscape architecture is characterized by the reintroducing of contrasting colors and the contrast created by introducing urban forms and materials in rural settings. View landscape as a scene for unconventional exploration, yet they share an urge to link site conditions to ecological and cultural contexts by unusual programmed interpretation, use of materials and form composition. Beauty we translate now as the voice of art, in shaping nature jointly in environmental and aesthetic ways. Natural and cultural landscapes are considerable attractions in terms of recreation and tourism.

Concept of traces and islands based on lessons of history without regressing, but concept of connections between historical threads that have inspired project. New design concepts in landscape architecture demonstrate connections between many of the disciplines.

New solutions are to be worked for in theory and practice, but also in experimental ways, because the fast social change today makes long term development of design strategies more difficult. Landscape architects have emerged as scenic (and, increasingly, ecological) mediators, aiding in development while screening out (rendering invisible) its effects and have found a role to play in contemporary society.

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Kopsavilkums. Analizējot publicētās ainavu arhitektūras kritikas un autores apmeklētos projektus, kas realizēti periodā no 1995. līdz 2015. gadam, kā galvenās izdalāmas koncepcijas par ūdens lietošanu, ainavu daudzveidības demonstrēšanu, jaunu pielietojumu un tēlu veidošanu teritorijām, vertikālo ainavu veidošana. Šīs koncepcijas atklāja kā ar modernu tehnoloģiju pielietojumu sabalansēti var saglabāt dabisko ainavas tēlu. Veidojot vai renovējot jaunas ainavas, plaši tiek pielietota koncepcija, kas reprezentē ainavas daudzveidīgo rakstu. Tomēr dominējošā vietā ir ūdens interpretācijas koncepcija, vismaz kā viena no projekta slāņiem.

Ainavu arhitektūras projektos koncepcijā nosaka projekta galvenos dizaina principus un norāda ar kādiem tehniskajiem paņēmieniem to var realizēt. Mūsdienu ainavu arhitektūras projektu koncepcijas ir darbojošies bioloģiskie, sociālie vai estētiskie modeļi. Koncepciju mērķi un idejas variējas no lietus ūdens menedžmenta līdz gājēju drošība nodrošināšanai un no spēles ar ūdeņu infiltrācijas līdz gaismu un ēnu modelēšanai. Blakus inovatīviem ilgtspējīgiem risinājumiem būtisku nozīmi ieguvuši ainavu arhitektūras simpoziju un izstāžu eksperimentālie dārzi, kuriem ir nozīmīga nākotnes ietekme. Ainavu arhitektūra šodien orientāta kalpot sabiedrībai un realizēt idejas, kas saglabā dabisko vidi un attīsta laukus visas sabiedrības labklājībai. Augu dizainā kā galvenais ir dabiskās augu sabiedrības un to struktūra.

Koncepcijās, kurās tiek veidots jauns vietas izmantošanas veids un tēls centrālā ideja ir apgūt dažādu struktūru pielietojumu. Parku un publisko telpu dizainā cenšas lietot specifiskas lokālas teritorijas ainavā. Lineārā parka koncepcija un mazu dārzu koncepcija rada ainavas, kurās eksistē telpa demokrātiskai brīvībai ar vienlaicīgu sociālā teātra un nosacīta privātuma efektu.

Dārzu festivāli ir sākuma punkts jaunai izpratnei par dārzu un veicina eksperimentēšanu. No ekoloģiskā un estētiskā aspekta ir pieaugoša interese par vertikālo ainavu koncepciju. Vēl viena būtiska tēma ainavu arhitektu praksē ir iepriekšējo industriālo un ostu teritoriju pārveide, kā arī zaļās infrastruktūras pielietojumam kā sociālajam rīkam.

Kultūrvēsturisko ainavas elementu saglabāšana bez to vērtības mazināšanas ietvertas koncepcijā par dažādu vēsturisko iezīmju un salveida ainavu saglabāšanu un koncepcijā par vēsturisko iezīmju savstarpējo saistību ainavā, kas reizē kalpo arī kā iedvesmas avots projektā.

Visās aplūkotajās koncepcijās ainavu arhitekts darbojas kā vizuālais mediators, pieaugot ekoloģiskajam aspektam, projektā redzamus izceļot ainavas efektus vai gluži pretēji nevēlamos makējot. Ātro sociālo pārmaiņu dēļ, ilgtermiņa dizaina stratēģijas mūsdienās ir arvien grūtāk realizējamas, tādēļ tiek piedāvāti arvien jauni risinājumi gan teorijā, gan praksē, gan eksperimentālā veidā.