



BOZAR
23.09 — 6.11 2016

**THE
INVENTION
OF
LANDSCAPE**

A CONTINUOUS STORY

Landscapes have long conjured up an image of harmony that is distinct from cities. And yet cities are a combination of landscapes set alongside each other. The beauty of landscapes within cities is essential for our quality of life and our sense of well being. Urban landscapes contribute to our attachment to the city of Brussels and its different neighbourhoods, as well as to the image they reflect of Brussels beyond our borders. We often forget the value of the panoramic views which allow us to discover the grandeur of cities and the proximity of elegant streets and façades, or the intimacy of gardens sheltered by trees.

These reflections led me to organize the first Urban Landscape Biennial in Brussels. The event should allow us to appreciate and reveal the richness of our city region, which is too often reduced or limited to its function as an administrative capital. We also have expertise in this area, which deserves recognition. Developing a pleasant, harmonious urban landscape that improves the living environment for its residents, and giving nature back its full place in the very heart of the city, are ongoing objectives, and I hope, with all my heart, that this Biennial will also help promote exchanges with other major European cities, so that we can all enrich each other and develop 21st-century cities that unite modernity, nature and the *dolce vita*.

This first edition of the Urban Landscape Biennale takes place from 23 September to 6 November 2016. It is the result of a huge cooperative effort between people who are passionate about architecture, urban planning and gardens, as well as a number of private and public partners. It offers time for conferences, time to explore Bas Smets' exhibition, *The Invention of Landscape: a Continuous Story*, developed by BOZAR, time to discover the opening of a surprisingly small new park, called *Parc de la Senne*, and walks in the intimacy of private gardens, open especially for *Jardins en fête*, organized by the CIVA Foundation and the René Pechère library.

With *The Invention of Landscape*, we are celebrating the marvellous work of human imagination, mathematics and physics: the work of landscape architecture, which concerns us all. I hope that you will appreciate the multiple talents unveiled during this exhibition and that you will then look at Brussels and other major cities from a new and more visionary perspective.

Enjoy your visit!

Céline Fremault
*Brussels Minister of Environment
and Quality of Life*

The Centre for Fine Arts (BOZAR) is not an enclave within the city, but is physically connected with the Mont des Arts by means of its many doors and corridors, both below ground level and above. From the very beginning, BOZAR had endeavoured to continue and express this engagement with the city of Brussels, envisaged in the original design by Victor Horta. It does so not only through the master plan for the restoration and modernization of the building to create further links with its surroundings, but also through a cultural programme dedicated to reflection on architecture and the city. We have examined the ambitions of Brussels as the capital of Europe in a series of exhibitions: *Brussels: Imagining the Capital of Europe* (2007); *Building for Brussels* (2010); *4x4: 4 Visions of the North-South link* (2012); and *Brussels 2040: Three Visions of a Metropolis* (2012).

The Invention of Landscape: A Continuous Story, curated by Bas Smets and commissioned by Brussels Environment and the cabinet of the Brussels Minister for the Environment, Céline Fremault, extends this initiative further. After all, the past few decades have seen a growth in the awareness that landscape is a fundamental connecting element in any urban setting. Landscape architecture succeeds, perhaps even more than architecture or urban design,

in accentuating continuous cohesion, and in offering urban residents genuine references that they can recognize. Landscape brings about connections even more than iconic buildings can: it creates continuity and at the same time confers identity on a location. Bas Smets is a master in the exploration of the visual strength and potential of landscape architecture, and has brought his visions and projects to the attention of an international public.

The exhibition is part of a new initiative of the Brussels Capital Region, which BOZAR is eager to support: the development of a genuine biennial exhibition dedicated to landscape. The Brussels Urban Landscape Biennial (BULB) will further represent Brussels pre-eminently Green European Capital, and help make its residents more keenly aware of the urban environment in which we live.

Paul Dujardin
CEO & Artistic Director BOZAR

The Invention of Landscape: A Continuous Story explores the notion of landscape in five different art forms, each told by personalities who are regarded as authorities in their respective fields of painting, cartography and printmaking, photography, cinema, and landscape architecture.

A specific theme has been selected for each art form in consultation with nine co-curators. All the exhibited works are reproductions. The focus lies on the development of landscape through the thirty-two selected works. Taken together, they show landscape as a mental construct that helps us understand the reality around us, each time in a different way.

PAINTING

The exhibition opens with the origin of the notion of landscape. Dr. Véronique Bücken, head of the Old Masters section of the Royal Museums of Fine Arts of Belgium, has chosen works from their collection to illustrate the evolution of landscape painting as an autonomous genre. In Europe, the first landscapes were created in the 15th century in the Low Countries with the representation of windows in painting. The frame of the window made it possible to open up a view of the world that was detached from the often religious scene depicted in the foreground. In this context, the landscape became autonomous in both form and content. In the following step, the landscape dominated the whole painting, and later still, the landscape became the sole subject of the composition. In the course of this development, the imaginary and inaccessible heavenly world was gradually replaced by a representation of the recognizable earthly world.

CARTOGRAPHY AND PRINTMAKING

For cartography and printmaking, Colin Dupont and Dr. Joris Van Grieken, both historians and members of the academic staff of the Belgian Royal Library, have made a selection from the library collection. The selected works show the relationships between the development of cartography, topography, surveying and landscape painting. Interesting hybrid forms emerged in the 16th century, in which relatively accurate mapping was combined with views of imaginary mountains, or in which the territory of the Low Countries was represented in the form of a lion. It was only later that cartography concentrated on the exact mapping of the physical form of the land.

PHOTOGRAPHY

For the section on photography, a selection has been made from *Recollecting Landscapes*, a 're-photography' project in which some sixty sites in the Belgian landscape were photographed

and re-photographed at four moments between 1904 and 2014. Photography objectifies the perspective on the landscape and introduces the image of the landscape as a documentation of physical reality. *Recollecting Landscapes* reveals the landscape as perceived by people on the ground, as the result of innumerable major and minor decisions and actions. The series of photographs selected by curators Prof. Dr. Bruno Notteboom and Prof. Dr. Pieter Uyttenhove, from the University of Ghent, reveals the slow pace of the elements that structure landscape through the course of time.

CINEMA

Film directors Michaël R. Roskam and Bouli Lanners have selected landscapes from their own films. Their selection reveals the importance of the frame. The framed view carves a demarcated image out of chaotic reality in a similar way to the operation of the window frame in 15th-century painting. The four films shown here were all shot in Belgium, but they show similar landscapes in a different way.

LANDSCAPE ARCHITECTURE

The materials and works mentioned above show that landscape does not have a physical reality, but is produced as the visualization of the existing land. The distinction between land and landscape is therefore essential: the land is a given, the landscape is our perception of it.

Landscape architecture was a later development, and can be regarded as a continuation of the evolution of the landscape in these different art forms, anchoring it in a long and glorious tradition of the imagination of landscape. While painting, cartography, photography and film enable an existing territory to be seen or experienced as a landscape, landscape architecture transforms its physical reality.

The exhibition concludes with a new vision for the urban landscape of the Brussels metropolitan region. This vision is the result of design research carried out within the framework of the *Metropolitan Landscapes* study. It charts existing, yet latent landscapes, and thereby forms a blueprint for a new, exemplary landscape.

On the basis of the 32 works selected for this exhibition, the visitors are invited to imagine the landscapes of the future.

Bas Smets

Curator of the Exhibition

Landscape Architect & Civil Engineer Architect

Founder and Director of Bureau Bas Smets

PAINTING

The greater prominence gradually given to landscape in Flemish painting, beginning in the 15th century and continuing through the beginning of the 16th century, reflects one of the central preoccupations of humanism: putting mankind at the centre of the world. The golden background on which religious scenes were traditionally painted kept believers at a distance from holy figures, who were purposely located in the celestial world: an 'other-worldly' and inaccessible place. Introducing landscapes into these pious paintings contributed to the gradual reduction of this distance. It was one of the techniques used by artists in their attempt to humanize holy scenes. Flemish artists then went on to replace these tentatively introduced early landscapes with 'the open window on the world', which opens up biblical spaces by introducing elements of reality. The landscape is described here in a microscopic way, with both near and distant elements being detailed with the same level of precision. The landscape subsequently took over the whole background of the painting, offering a cosmic vision of the world as a metaphor of

earthly conditions: depicted from above, mountains, hills, valleys, rivers and oceans could all be seen by the viewer at a glance. The very organic, sometimes invented or exaggerated elements of nature, offered characters from the Bible a symbolic décor of earthly paradise. An illustration of person's journey through life, landscape makes it easier for followers to identify the protagonists of religious history by making sacred imagery more accessible, thus encouraging them to follow their example.

From then on, landscape as a representation of the world went on to constitute a new challenge for artists. By releasing it of its religious content, and by dropping its purely decorative role, Pieter Bruegel the Elder made landscape the very subject of the composition. Through his capacity to depict the real world, focused on atmosphere and climate, without also divesting it of its moral content, Bruegel went on to raise the painting of landscapes to the level of a genre in its own right, one that was to have extraordinary success from the 17th century onwards.

Master of the Annunciation of Aix
Christ du Noli me tangere:
Backside of the right section of the
trptych of the Annunciation, 1443-1445
Collection KMSKB-MRBAB Brussels

In the middle ages, religious scenes were often painted on a golden background. When the landscape does appear, it is suggested in a sketchy way, as on this section painted in 1443 by a Flemish artist active in Aix-en-Provence. The few bits of grass, the plants, the tree and the leaves are drawn in a linear way on a background embellished by decorative patterns.



1

Rogier van der Weyden
Pietà, ca. 1441
Collection KMSKB-MRBAB Brussels

The scene tenderly illustrates the universal theme of the immeasurable grief of a mother faced with the death of her son. The artist evokes the location of the event with just a few elements: the foot of the cross on Golgotha. The luminous halo adds a mystical dimension to this desolate landscape and encourages everyone to worship by identifying themselves with the characters.



2

Follower of Rogier van der Weyden
Madonna with Child, before 1494
Collection KMSKB-MRBAB Brussels

In Flemish painting, interest in landscape developed in the fifteenth century. While the subject of the painting is still religious, the closed world of the biblical area opens onto a universe where the town, river, landscape and nature are depicted in great detail in the limited area of the window.



3

4

Gerard David
*Madonna and Child with
the Milk Soup*, ca. 1515
Collection KMSKB-MRBAB Brussels

In this painting about worship, the Virgin is an attentive mother feeding her child. Just like the different household objects, the landscape visible through the window anchors the scene in daily life, removing the boundary between the spiritual world and the real world. Directly appealed to, believers can more easily identify themselves with this painting.



5

Joachim Patinir
*Landscape with St John the Baptist
Preaching*, undated
Collection KMSKB-MRBAB Brussels

With Patinir, the religious scene is immersed in a cosmic representation of the world where the plain, the fields, a hill, a mountain, a river and the sea sit alongside each other. Each element of the landscape, carefully thought through, has a symbolic dimension. The river is the river Jordan. The baptism of Christ is taking place on one of its banks.



6

Follower of Joachim Patinir
*Landscape with the Rest on
the Flight into Egypt*, 16th century
Collection KMSKB-MRBAB Brussels

An 'other worldly' depiction of the world, this well organised composition brings together different landscapes that man might encounter during his journey through life. Metaphors of the *peregrinatio vitae*, the river and the path wind their way into the depths of space. The painting continues to be an exhortation to follow the example of the bible.



Herri met de Bles
*Landscape with St John the Baptist
Preaching*, undated
Collection KMSKB-MRBAB Brussels

With Herri met de Bles, the cosmic landscape acquires an atmospheric dimension in which air circulates in space, giving it a new semblance of reality as it is developed in detail by the artist. Some elements are very exaggerated or even invented. That is the case of the *arco naturale* [natural arch], the pierced rock, a recurrent motif for this artist.



7

Pieter Bruegel the Elder
Winter Landscape with a Bird Trap, 1565
Collection KMSKB-MRBAB Brussels

The landscape is no longer a decor here but is the subject of the painting. While the painting no longer has a religious subject, it does maintain moral content. The fragility of the ice and the trap that threatens the birds illustrate the precariousness of existence. This symbolic painting, which is often copied, is the starting point for winter landscapes as a genre.



8

CARTOGRAPHY AND PRINTMAKING

The respective developments of landscape painting, surveying, topography and cartography are more closely intertwined than one might suppose. However, this entangled history has inevitably been written from the single perspective of one of these resulting genres.

Lagging slightly behind, landscapes in print followed the development of landscape painting until the middle of the 16th century. The print by Gian Paolo Cimerlini is an Italian engraved interpretation of a landscape with St Christopher, in the style of Joachim Patinir and Herri met de Bles. It shows a typically 'imaginary', sweeping panoramic landscape filled with coulisse hills and bizarre rock formations. Pieter Bruegel the Elder turned the printed landscape into an independent genre, earlier and more radically than in his painted oeuvre.

A genre at the crossroads of cartography, painting and printmaking is the city portrait, which became popular in the 16th century. Every reasonably-sized city wanted to impress with a painted portrait characterized by robust city walls and prestigious towers. The city portrait that Uyttersprot made of Brussels is the oldest to have survived. From the late 16th century, city

portraits often decorated the borders and margins of maps, as in the *Leo Belgicus*.

The maps exhibited present Western cartographers' visions of the landscapes of our region from the 16th to the 18th century. While Jacob van Deventer's maps offer a modern feel in terms of their precision and homogeneity, they were produced at the same time as a view of Bruges published by Sebastian Münster, with the city's horizon filled with mountains. And what about the *Leo Belgicus*, which invents a territory in the shape of a lion as the emblem of our region? The representations in *Civitates Orbis Terrarum* are above all a conception of the city. As for *Theatrum Orbis Terrarum*, by Abraham Ortelius, it bears witness to its creator's quest for uniformity. It is in this sense that these maps all 'invent' a landscape.

These iconographic descriptions are essentially focused on certain features of the landscape. A city is depicted via its architecture, its remarkable buildings, its fortifications and the environment in which it is located. For a region or a country, it is the cities, rivers, forests and boundaries of territories that count. These elements show the main features of the subject that is being depicted.

Sebastian Münster
Bruges, 1550 < 1572
Collection KBR Brussels

The *Cosmographia Universalis* (1544) is a written description of the world together with some views and maps. In the first editions, these illustrations do not seek to represent the reality of the place but tend to show stereotypes. The example of Bruges is particularly striking.



9

Georg Braun & Frans Hogenberg
Ghent, 1572 < 1612
Collection KBR Brussels

The *Civitates Orbis Terrarum* (1572-1617) brings together maps, views and texts on cities from across the whole world. The works illustrate a conception of the city that highlight its churches and its places of power. Local emblems and costumes make the reader feel a sense of immersion in that period.



10

Michael Aitzing & Frans Hogenberg
Leo Belgicus, 1586-1588
Collection KBR Brussels

The first *Leo Belgicus* is the work of Michael von Aitzing. It appeared in 1583 and was followed by many other works that were inspired by it. The allegory of the lion established itself because most of the emblems of the provinces that made up the former Netherlands had one.



11

12

Giovanni Paolo Cimerlini
Landscape with St Christopher:
 after Herri met de Bles, plano, undated
 Collection KBR Brussels

This type of panoramic imaginary landscape goes back to the work of masters such as Patinir and Herri met de Bles. As this Italian engraving from 1568 shows, it was popular all over Europe and continued to be so for a long time. Cimerlini no doubt took a Flemish painting or drawing from the time of his birth as his model.



13

Jan Uyttersprot
Bruxella in Brabantia: View of Brussels
 from the *Scheutveld*, 1574
 Collection KBR Brussels

This engraving is the oldest existant printed city portrait of Brussels. The view of the city is taken from a hill outside the walls so that the viewer receives a strong impression of the commanding city walls, impressive towers and sumptuous churches. The buildings are represented in larger dimensions to add to the grandeur of the capital of Brabant and the Netherlands.



14

Abraham Ortelius
Brabantiae Germania Inferioris,
 1573<1575
 Collection KBR Brussels

The *Theatrum Orbis Terrarum* (1570) is considered as the first 'modern' atlas. The different maps (of which some are the work of Jacob van Deventer) follow a homogeneous style and mainly cover the cities, rivers, forest and boundaries of the territories in terms of landscape.



Jacob van Deventer
Brussels, 1558-1575
Collection KBR Brussels

This document is part of a collection of maps of two hundred twenty cities of our regions. The drawing shows the ground plan and elevation. That makes it possible to highlight the most remarkable buildings whilst respecting the proportions. The surroundings are also visible with villages, rivers and roads.



PHOTOGRAPHY

The didactic plates by the botanist Jean Massart for the two volumes of his photographic atlas *Les Aspects de la végétation en Belgique* (1908 and 1912), form the starting point of the re-photography project *Recollecting Landscapes*. Although Massart also wanted to represent the landscapes of Brussels and Wallonia in the same way, the outbreak of the First World War obliged him to limit the atlas to Flanders. Massart reinvented the image of the landscape in the service of scientific systematization. Although the photographs display a high aesthetic sensibility, he explicitly referred to them as scientific and not artistic artefacts, for example, by adding information in the margins of the plates. At the same time, he created an ideal image: a landscape that was determined by a close cohesion between geography, natural plant growth and agriculture.

Some sixty of these landscapes were re-photographed by Georges Charlier in 1980, Jan Kempenaers in 2003-2005, and Michiel De Cleene in 2013-2014. The motives behind repeating these re-photography projects evolved and changed. While in 1980, photographers primarily felt the need to show the decrease in biodiversity, the two latest stages were motivated by the need to understand the transformation of landscape on the basis of landscape design, architecture, urban design and town and country planning. This led to different choices in the use of colour and camera angle, in which the

aesthetics of the image and the documentary content both played a role. *Recollecting Landscapes* reveals what cannot be seen in the classic instruments of analysis and design, the map and the plan: landscape as perceived by people on the ground, as the result of innumerable major and minor decisions and actions.

Although in many cases, *Recollecting Landscapes* visualizes large-scale and often violent transformations of the landscape under the influence of urbanization, industrialization, the construction of infrastructure and the upscaling of agriculture, the selection for this exhibition shows a more gradual evolution of the landscape. The series of photographs shows continuity, rather than discontinuity. A certain slowness of pace also emerges as a result of the archetypical elements that have structured the landscape over the course of time: differences in elevation, rows of trees, borders of plots, brook and river valleys, sunken roads, dikes, etc. They may be fragile or dominant; they are metamorphosed over the years, but still make their presence felt.

The selection shows this continuity as a given dynamic: continuous change is taking place, even in landscapes that barely appear to be changing at all. On the other hand, important efforts are being made today that do not immediately result in large, visible changes, but make an essential contribution to nature conservation, nature development and increased biodiversity.

In the foreground 'de Hoge Blekker', the highest dune in Belgium, the result of human and natural interaction. The landscape behind it consisted of a row of fishermen's cottages on small plots of land. In 1999 the terrain was declared a Flemish reserve, which is managed today by the Agentschap Natuur en Bos. A camp site has come to light at the foot of the hill where the vegetation has been cleared.



Jean Massart
Koksijde, Hoge Blekker, 1904



Georges Charlier
Koksijde, Hoge Blekker, 1980



Jan Kempnaers
Koksijde, Hoge Blekker, 2005



Michiel De Cleene
Koksijde, Hoge Blekker, 2014

The moat formed part of the defences of the historic abbey and farm Ten Bogaerde, on the border between the edge of the dune and the polder. The meadow was enclosed by poplars for water management and as a wind-break, but they gradually lost their function. Electric fences bounded the fields. In 1989 the ministry decided to protect the landscape. The solitary poplar was replaced by a new tree.



Jean Massart
Koksijde, Langgeleed, 1905



Georges Charlier
Koksijde, Langgeleed, 1980



Jan Kempnaers
Koksijde, Langgeleed, 2004



Michiel De Cleene
Koksijde, Langgeleed, 2014

18

The crops grown in the agrarian landscape on the edge of Eeklo have changed drastically since 1904: from flax to dairy farming, arable land and maize. This resulted in the disappearance and subsequent reappearance of the view into the distance, but the elongated parcellation remained determinant and is still visible in the border of the reed. In the background an imposing high-voltage pylon and the spreading of the outskirts of Eeklo.



Jean Massart
EKLO 23, 1911



Georges Charlier
EKLO 23, 1980



Jan Kempenaers
EKLO 23, 2003



Michiel De Cleene
EKLO 23, 2014

19

The Donkmeer is an example of a horse-shoe-shaped lake that was once a meander until it became separated from the Scheldt. The rich population of aquatic plants disappeared in 1980 after the discharge of rinse water for sand extraction nearby. In the background stood Villa Astrid, once a luxury hotel that has now become a youth club. After recognition as a reserve in 1996, a process of further silting occurred that has turned the water surface into a boggy wood.



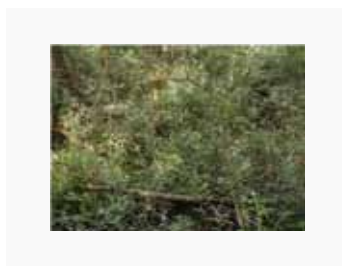
Jean Massart
Berlare, Donkmeer, 1904



Georges Charlier
Berlare, Donkmeer, 1980



Jan Kempenaers
Berlare, Donkmeer, 2003



Michiel De Cleene
Berlare, Donkmeer, 2014

The Voorstesloot links the Donkmeer with the Scheldt. Many of the meadows on the banks were later planted with poplars, which were later replaced by pasture for cows. Today the area is part of the Donkmeer nature reserve. The aim is to turn meadows into extensive grasslands with a much greater biodiversity and the restoration of the bankside vegetation.



Jean Massart
Berlare, Voorstesloot, 1904



Georges Charlier
Berlare, Voorstesloot, 1980



Jan Kempenaers
Berlare, Voorstesloot, 2003



Michiel De Cleene
Berlare, Voorstesloot, 2014

The Hollebeek was used in 1904 to soak flax. The small boy on the left of the soaking well is André, Massart's son. From the 1960s the arable land was turned into pasture, the well was filled in, and the pollard willows beside the Hollebeek cleaned up. On Kempenaers' photo the soaking well has been replaced by a silage for cattle fodder, flanked by a row of young poplars as a green screen. Only a few poplars survived over the years.



Jean Massart
Temse, Hollebeek, 1905



Georges Charlier
Temse, Hollebeek, 1980



Jan Kempenaers
Temse, Hollebeek, 2003



Michiel De Cleene
Temse, Hollebeek, 2014

22

The series of photos shows the silting up of the Durme, making it no longer navigable for large vessels. A vegetation of dense shrubs took over. In the background lies the Durme bridge of the N41, which was opened in 1980. This is one of the few spots along this part of the river that will not be drastically affected in the future by the construction of areas for controlled inundation.



Jean Massart
Waasmunster, Durme, 1904



Georges Charlier
Waasmunster, Durme, 1980



Jan Kempenaers
Waasmunster, Durme, 2003



Michiel De Cleene
Waasmunster, Durme, 2014

23

The photo of the Scheldewijk in Bornem, planted with walnut trees, is a clear indication of the scientist Massart's aesthetic sensibility. The reinforcements in connection with the Sigma Plan, which was launched after the serious floods of 1976, thoroughly transformed the dike body. Breaches will be made in this dike in the coming years to create a controlled inundation area.



Jean Massart
Bornem, Groot Schoordijk, 1904



Georges Charlier
Bornem, Groot Schoordijk, 1981



Jan Kempenaers
Bornem, Groot Schoordijk, 2003



Michiel De Cleene
Bornem, Groot Schoordijk, 2014

CINEMA

Michaël R. Roskam and Bouli Lanners studied fine art before turning to film making. This background probably explains why they explicitly visualize landscape in their films. The four films presented here were all shot in Belgium, but show similar landscapes in a different way.

Michaël R. Roskam selected fragments from *Carlo*, one of his first short films, and from his first feature film, *Bullhead*. In both films, the landscape is very deliberately framed. The same shot is held for several seconds, while the passing of time is measured by the birds flying up and by the waving of the vegetation in the wind. The landscape is presented as a dynamic painting.

The frames by Bouli Lanners are from his first two feature films, *Ultranova* and *Eldorado*. The landscape is shown, not as a static image, but as a moving one, as a 'travelling'. The director measures the landscape by means of a moving object, very often a car. It is noteworthy that both directors have filmed the same street in Limburg, with different results. In *Carlo*, the image stands still, with only the leaves of the trees waving.

In *Eldorado*, the camera follows a car driving through the street.

Michaël R. Roskam tells an anecdote about the theme of the frame:

In connection with his latest film, RAN, a journalist asked Akira Kurosawa – and I'm paraphrasing a little here – how he, Kurosawa, still managed to find the most grandiose landscapes. For instance, he referred to a famous panoramic shot showing two armies of thousands of samurai attacking. One streamed from under the hills towards the centre, the other rolled on horseback from top to bottom. The camera had to be hundreds of metres away from the battlefield to take the shot. 'How do you find a landscape like that, and above all, how do you manage to frame it?' The modest master of cinema must have smiled as he looked at him. He said: 'I didn't really have much choice. This gigantic piece of land was all we had. And as for the frame, there was no alternative. If we framed more to the right, Tokyo airport came into the picture, if we went too far to the left, we were stuck with the enormous logo of the Sony factory in the picture. The frame was simply the result of the limitations we faced.'

00:00:30 — 00:01:10



00:07:11 — 00:07:17



00:31:45 — 00:31:48



00:46:57 — 00:47:02



00:00:06 — 00:00:18



00:00:18 — 00:00:25



00:00:25 — 00:00:28



00:00:28 — 00:00:37



00:17:45 — 00:17:50



00:20:47 — 00:21:45



00:29:34 — 00:29:58



00:55:37 — 00:56:01



00:15:36 — 00:15:40



01:06:15 — 01:06:24



01:12:25 — 01:12:39



01:14:27 — 01:15:08



LANDSCAPE ARCHITECTURE

City and landscape are usually regarded as polar opposites. Yet we also talk about the urban landscape or cityscape. If it is a question of the unfettered potency of the self-development of a big city, we even dare to talk about the city as a second nature: we see the city as a sort of autonomous metabolism, which urban design – human intervention in the spatial planning of the urban development – can barely grasp.

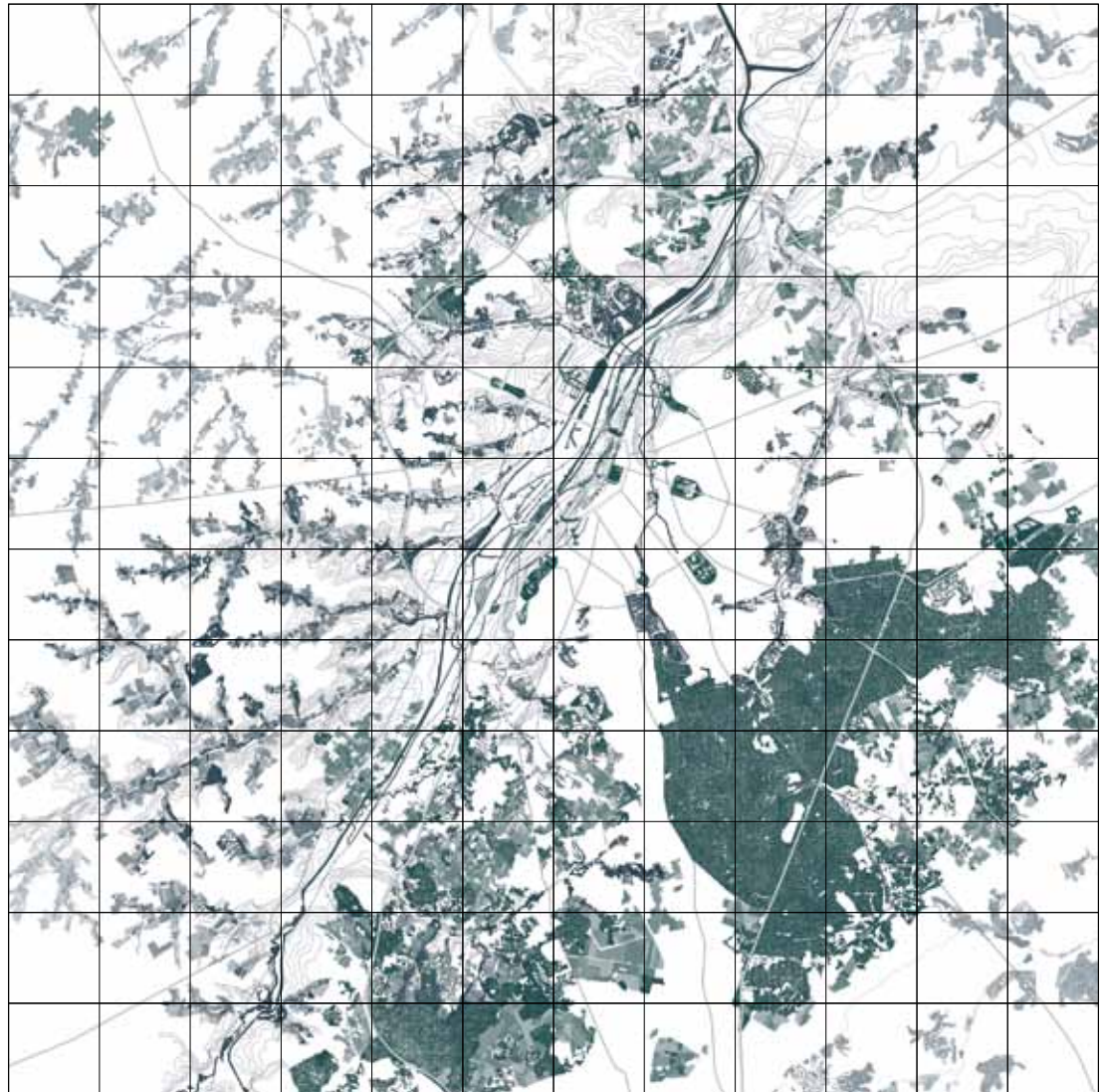
This all points to a different way of looking at the city today, in order to better understand it. The view of the city as landscape has gained ground in the last few decades, coinciding with the growing extent and diffusion of urbanization since the second half of the 20th century. At the very least, cities have become urban regions. To comprehend that large scale, it helps to examine how the substratum of the landscape influences the form of the city built on top of it. What are the main features of the underlying landscape of the city? How do the nature of the terrain and the hydrographic conditions affect how the city functions? These are natural elements that pay no heed to administrative boundaries.

In the *Metropolitan Landscapes* study, design research methods were used to search for the changing significance of landscape and open spaces in the 21st-century metropolis of Brussels. If we are to face up to the challenges of the Brussels

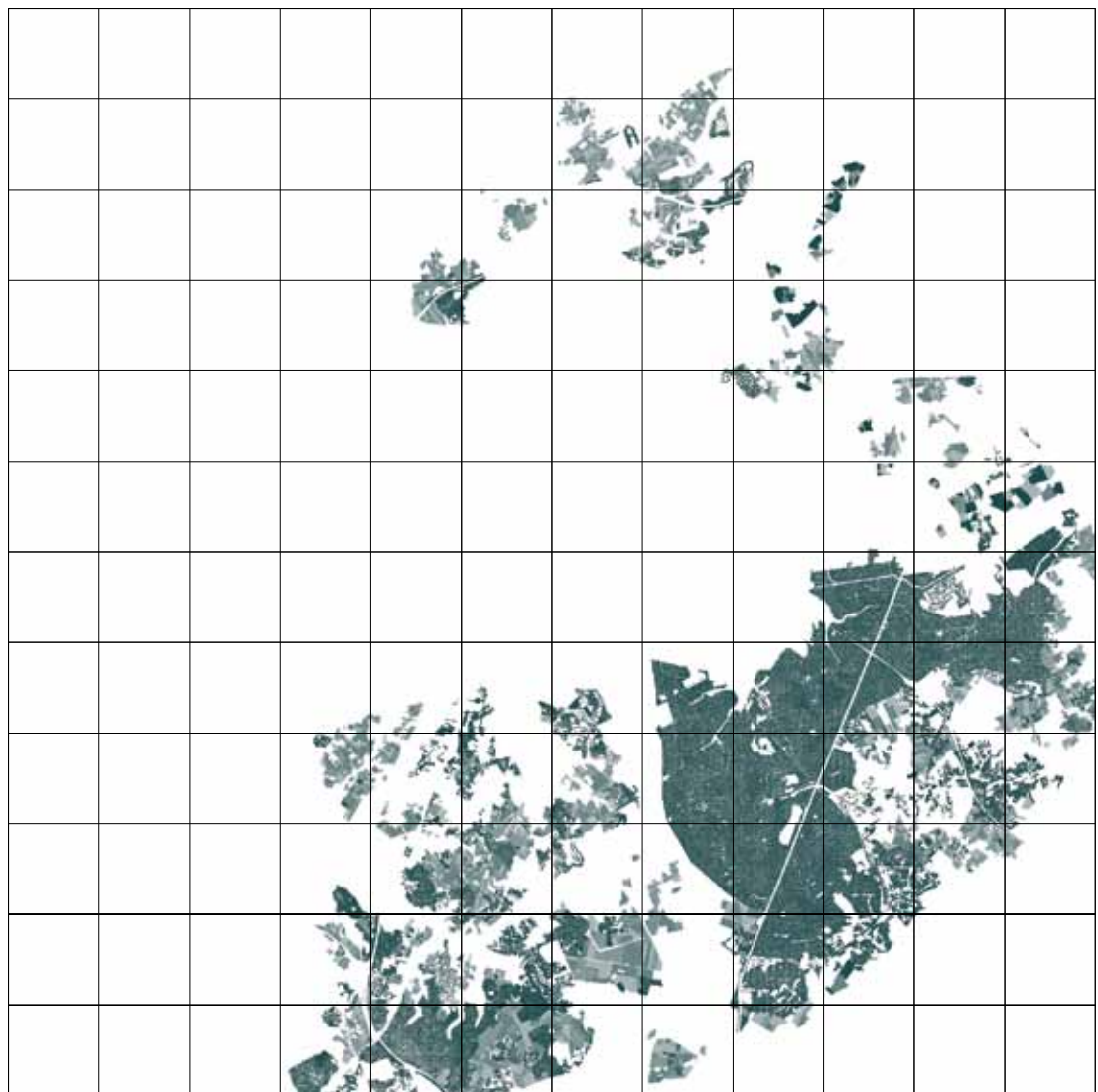
metropolitan region, it is important to cross boundaries and to view Brussels as a single urban landscape. Landscape architecture does not serve here to design a specific project – a park, a garden or a nature reserve – at this or that location, but works at a more fundamental level. The image of the Brussels metropolitan region as a landscape is an instrument for generating alternative ideas and exploring spatial developments in preparing policy decisions.

By examining the territory, with its nodes and opportunities, and by exposing differences of opinion, conflicting interests and choices, the design exercises yield food for thought. Where does the substratum of the landscape loom up in the urbanization process? What value do we attribute to open space? How can we improve both the ecosystem services provided by the landscape and the accessibility of that landscape for the benefit of a broad metropolitan population? Can we draw up projects for the future of that open space between government, citizens, the midfield and businesses? Landscape architecture research does not come up with final answers to all these questions, but it does make a contribution to the debate. In the case of Brussels, what do we want to do with our city as a landscape, and how can we achieve it?

Design research on the possible landscapes of the Brussels metropolitan region makes it possible to create a new vision for the future. This vision is composed of the four latent landscapes that characterise the territory: the Secondary Valleys, the Infrastructure Valley, the Park Network, and the Eastern Woods and Fields. Taken together, they form an exemplary landscape that is an active part of the metropolis.



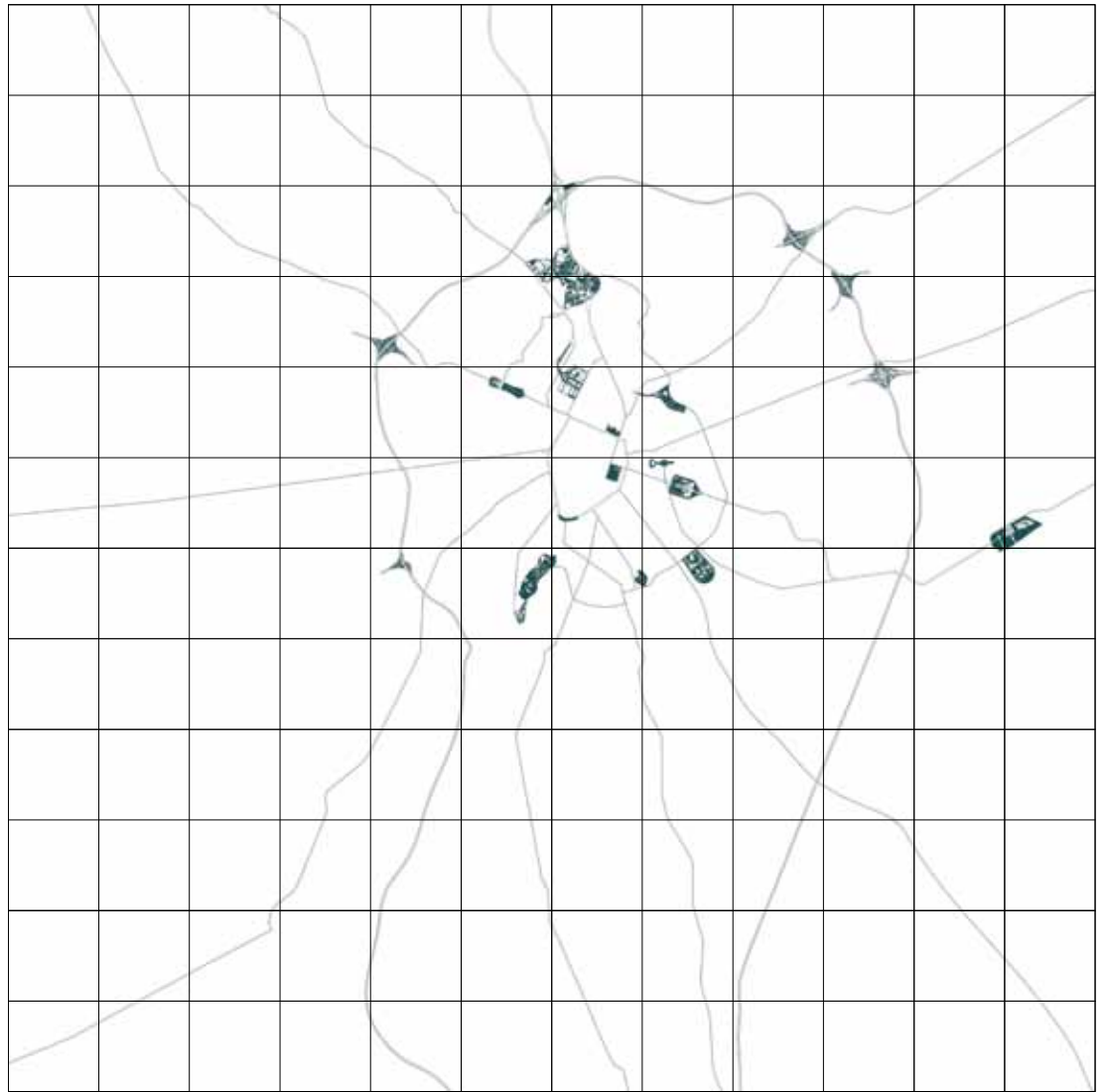
East of the Senne valley, the Forêt de Soignes, the meadows and arable land form a virtually continuous landscape. This landscape is actively used for recreation and is regarded as the green lung of Brussels. The different features of this large-scale landscape provide a natural eastern boundary to the urbanisation of the metropolis.



30

Bureau Bas Smets
Park Network, 2016

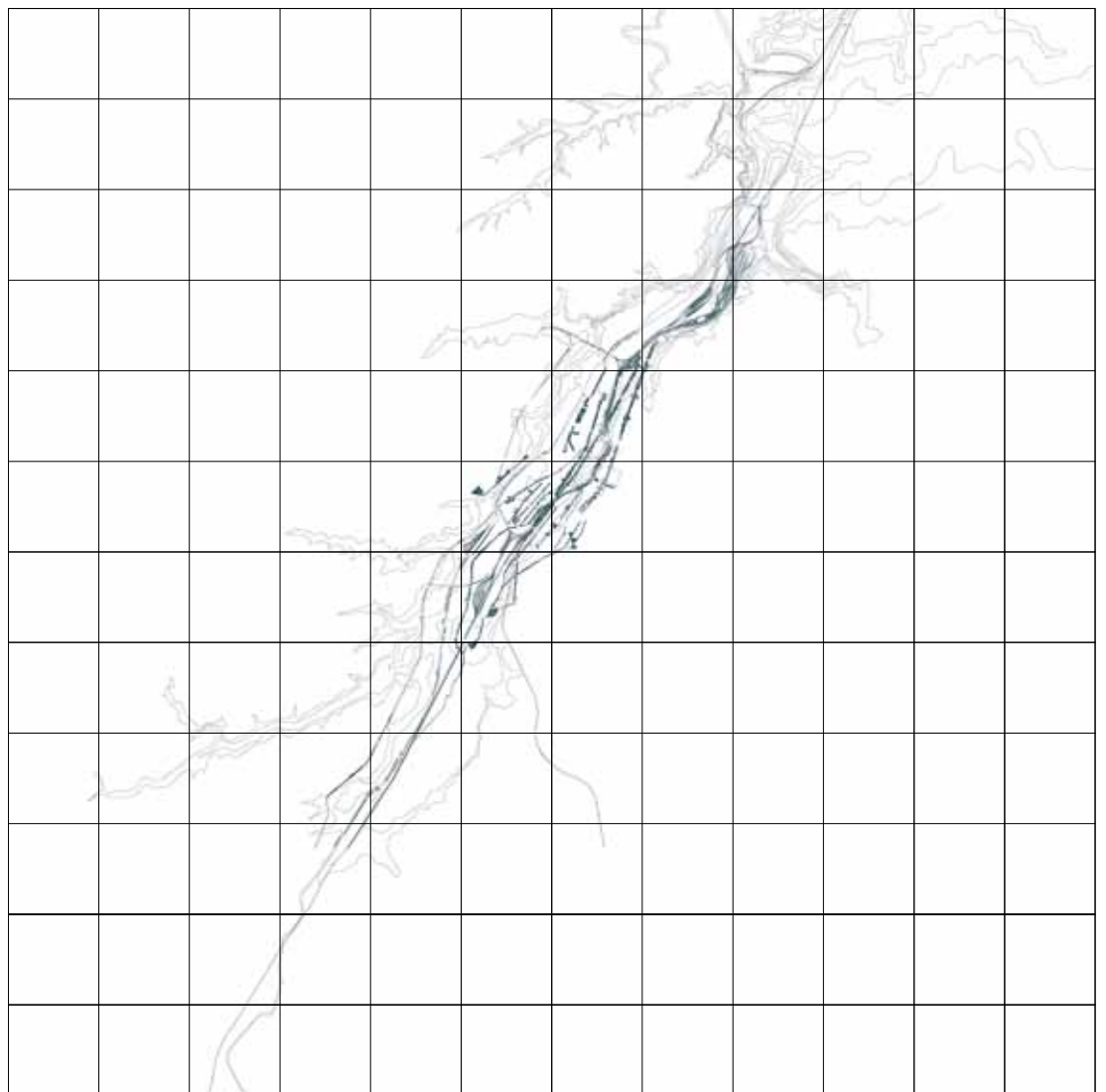
Brussels has a rich tradition of public park construction. Scattered over the territory, these parks form a network that is easily accessible by public transport, car and bicycle. New planned parks will strengthen this network further. In their design and use, these parks differ from the natural systems.



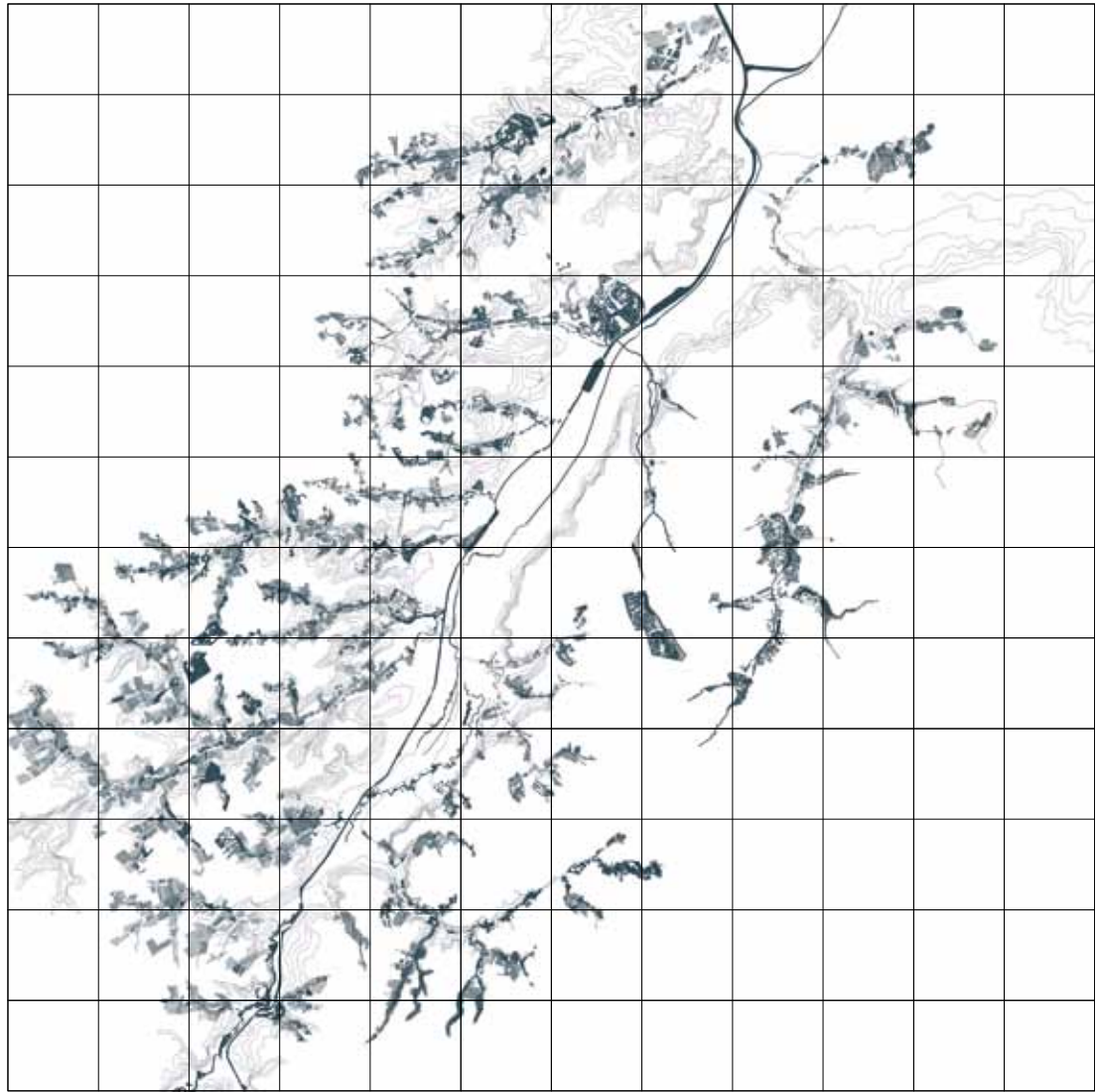
31

Bureau Bas Smets
Valley of Infrastructures, 2016

The topography of the Senne valley has exerted a great influence on the position of the major infrastructures. The canal, the railway and a large part of the road network follow the contour lines. The river is no longer visible, but its valley is shaped by these parallel infrastructures. The development of the valley as an infrastructural landscape confers a clear structure on the territory.



Brussels is characterised by an unusual hydrographic structure. A series of tributaries flow into the Senne, that runs in an enclosed channel beneath the city centre. Each of these secondary valleys links a large number of green and open areas to form a unified system. These secondary valleys can be strengthened to become linear park landscapes that enable greater water catchment and thereby reduce the risk of flooding.



This visitors' guide is published on the occasion of the exhibition *The Invention of Landscape: a Continuous Story*, organised by the Centre for Fine Arts, Brussels (BOZAR) in the context of the Brussels Urban Landscape Biennial (BULB) at the initiative of the Brussels Minister for the Environment Céline Fremault and Brussels Environment.

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We would also like to invite our visitors to discover the original paintings, maps, and prints in the collections of the Royal Museums of Fine Arts of Belgium in Brussels and the Royal Library of Belgium.

The exhibition is organised in the context of the Brussels Urban Landscape Biennial (BULB): www.bulb.brussels.

BRUSSELS URBAN LANDSCAPE BIENNIAL

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