

Objekttyp: **BackMatter**

Zeitschrift: **Pamphlet**

Band (Jahr): - **(2015)**

Heft 19: **Field instruments of design**

PDF erstellt am: **05.07.2024**

### **Nutzungsbedingungen**

Die ETH-Bibliothek ist Anbieterin der digitalisierten Zeitschriften. Sie besitzt keine Urheberrechte an den Inhalten der Zeitschriften. Die Rechte liegen in der Regel bei den Herausgebern. Die auf der Plattform e-periodica veröffentlichten Dokumente stehen für nicht-kommerzielle Zwecke in Lehre und Forschung sowie für die private Nutzung frei zur Verfügung. Einzelne Dateien oder Ausdrucke aus diesem Angebot können zusammen mit diesen Nutzungsbedingungen und den korrekten Herkunftsbezeichnungen weitergegeben werden. Das Veröffentlichen von Bildern in Print- und Online-Publikationen ist nur mit vorheriger Genehmigung der Rechteinhaber erlaubt. Die systematische Speicherung von Teilen des elektronischen Angebots auf anderen Servern bedarf ebenfalls des schriftlichen Einverständnisses der Rechteinhaber.

### **Haftungsausschluss**

Alle Angaben erfolgen ohne Gewähr für Vollständigkeit oder Richtigkeit. Es wird keine Haftung übernommen für Schäden durch die Verwendung von Informationen aus diesem Online-Angebot oder durch das Fehlen von Informationen. Dies gilt auch für Inhalte Dritter, die über dieses Angebot zugänglich sind.

## **Plates**

- I** Ilmar Hurkxkens  
James Melsom  
Philipp R.W. Urech
- II** Ilmar Hurkxkens  
Georg Munkel
- III** Pisa University Library, Italy
- IV** Ilmar Hurkxkens  
Johannes Rebsamen  
Pascal Werner
- V** Jörg Rekittke
- VI** U.S. Government Printing Office  
(bookstore.gpo.gov)

## **Acknowledgements**

This Pamphlet would not exist without the inspiring conversations that I have had with Christophe Girot over the last two years. I thank him for his trust and solid contribution.

Furthermore, I would like to thank James Melsom for the countless field trips and productive lab hours spent together, Jürg Conzett and Marcus Schmid for their many topological insights, Johannes Rebsamen and Pascal Werner for their retaining wall survey high up in the Alps, Jörg Rekittke for a wild rubber boat ride down the Ciliwung River and Edward Eigen for his remarkable, electromagnetic perception.

Finally, a big thank you to my colleague Lara Mehling for making this Pamphlet a reality, and to colleagues Isabelle Fehlmann for copyediting the German text, and Albert Kirchengast and Susann Ahn for getting this Pamphlet off the ground.

IH

**James Melsom** (B.Hons Architecture, MAS Landscape Architecture ETH Zurich) has taught and conducted research since 2007 at the Chair of Landscape Architecture of Professor Christophe Girot at the ETH Zurich. He heads the Landscape Visualization and Modeling Lab (LVML), focused on the design and digital simulation of landscape processes and teaches landscape design at both the postgraduate and undergraduate levels. A regular contributor of conferences and design workshops, parallel to his roles at the Chair, he works as a registered Landscape Architect in Switzerland (BSLA) and in collaborations throughout Europe and Asia.

**Jörg Rekittke** is a skilled nursery gardener. He studied landscape architecture at the Technical University Berlin and l'École nationale supérieure du paysage Versailles and received his doctorate from Aachen University. He worked as a landscape architect in Berlin and Cologne and was cofounder and art director of Lenné3D GmbH. Since 2009, he has been Associate Professor in the Master of Landscape Architecture program, National University of Singapore. He also held positions at Aachen University and University of Wageningen.

**Marcus Schmid**, born 1950 in Schaffhausen, Switzerland, studied architecture at the ETH Zurich, receiving his diploma in 1979. After working on both architectural and infrastructural projects within various firms in Graubünden, Schmid joined Konzett Bronzini Partner in Chur in 1999. He is a member of the Society for the Art of Civil Engineering (ETHZ) and the Swiss Society of Engineers and Architects (SIA).

Every given site is specific and successful landscape design must respond to its given features. This means that before proposing a transformation of the site, one needs to understand its form. This issue of *Pamphlet* argues that it is impossible to design landscapes without a thorough knowledge of field instruments. These instruments measure the geometry of the land, observe and describe physical features, and finally help to conceive the “Topology” of a landscape. *Field Instruments of Design* assesses what they actually measure, what they reveal, and how they have long influenced the course of landscape architecture.

