

Zeitschrift: Pamphlet
Herausgeber: Professur für Landschaftsarchitektur, Christophe Girot, ETH Zürich
Band: - (2023)
Heft: 27: Terrain vogue

Artikel: Unfolding hope
Autor: Mosbach, Catherine
DOI: <https://doi.org/10.5169/seals-1044305>

Nutzungsbedingungen

Die ETH-Bibliothek ist die Anbieterin der digitalisierten Zeitschriften auf E-Periodica. Sie besitzt keine Urheberrechte an den Zeitschriften und ist nicht verantwortlich für deren Inhalte. Die Rechte liegen in der Regel bei den Herausgebern beziehungsweise den externen Rechteinhabern. Das Veröffentlichen von Bildern in Print- und Online-Publikationen sowie auf Social Media-Kanälen oder Webseiten ist nur mit vorheriger Genehmigung der Rechteinhaber erlaubt. [Mehr erfahren](#)

Conditions d'utilisation

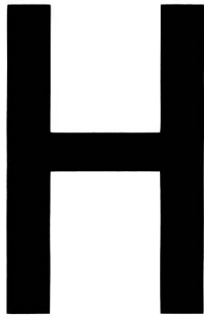
L'ETH Library est le fournisseur des revues numérisées. Elle ne détient aucun droit d'auteur sur les revues et n'est pas responsable de leur contenu. En règle générale, les droits sont détenus par les éditeurs ou les détenteurs de droits externes. La reproduction d'images dans des publications imprimées ou en ligne ainsi que sur des canaux de médias sociaux ou des sites web n'est autorisée qu'avec l'accord préalable des détenteurs des droits. [En savoir plus](#)

Terms of use

The ETH Library is the provider of the digitised journals. It does not own any copyrights to the journals and is not responsible for their content. The rights usually lie with the publishers or the external rights holders. Publishing images in print and online publications, as well as on social media channels or websites, is only permitted with the prior consent of the rights holders. [Find out more](#)

Download PDF: 07.02.2026

ETH-Bibliothek Zürich, E-Periodica, <https://www.e-periodica.ch>



HOPE

UNFOLDING HOPE

Catherine Mosbach

Landscape design is carried by wind and light. It spreads here and there, on the skin of the globe, via centers of higher education. The discipline has been emancipated since the emergence of niches such as the Ecole National Supérieure du Paysage de Versailles, which detached from the Ecole d'Horticulture in 1974. Its evolution in recent decades is delightful because of the horizons it aims for and the hope it nurtures.

We welcome these advances, which we hope will be achieved despite a reality that too often falls back on the boundaries between disciplines. They feed our intuition that there is an urgent need for transmission against prevailing winds and tides, and setting our sails reflects a vision and courage which, despite its

limited scope, has created new sites of discovery. This attitude as discoverer and initiator of new eras fosters an appetite and curiosity carried by convictions and intuitions that dig before knowing and find while digging. Progress in the field of science is aggregated and shared over time, revisiting previous stages in order to explore further. The practices of architecture and landscape design are woven into the representations that are embodied in public commissions. However, the societal view is often positivist and rarely a mutual one. Vigilance is required not to lose the thread and to disseminate those practices as widely as possible.

Dissemination takes place through the experiences of the project, in the sense of the physical reach of a vision, and through its instruments of manufacture, just as through the possibilities of spontaneous appropriation. Some experiences can take five to ten years to emerge, beyond the stages of maturation. This temporality involves several generations building an effective critical mass that can promote transmission. Dissemination occurs through texts, collected words, books and critical articles that reveal a site's opportunities, programs, and their tools of implementation. A landscape project relays a reality, an experience, phenomena depending on the seasons and events. A text, a drawing, an image conveys a point of view. Changing the point of view orients the event seen and transmitted, just as the wind orients the seed. Dissemination is done through teaching in the



Taichung Central
Park by mosbach
paysagistes, Philippe
Rahm, Ricky Liu



broad sense of the term: the targets vary according to the geographical hub, be it Zurich, Versailles, Boston, Philadelphia, Milan, Barcelona, or Oslo, to name but a few. Here, the landscape project is tackled through repeated explorations, always open, adjusted to the particular place, according to the point of view taken. There, it is a specialization, an added value of a dominant discipline. Elsewhere, the focus is on the masses, the collection of data, their assembly on a large scale which establishes a horizon line to be reached. Dissemination is done through the numbers. In this sense, those paths are followed in parallel, with various intensities, temporalities, and rhythms.

Testing the dividing lines means considering architecture and landscape, art and science, infrastructure and equipment, fluids and solids on the same level, rather than indexing one in favor of the other, as is too often the case. Making a project opens up avenues of possibility that

the collective consciousness has not yet grasped as available resources, if not yet acquired. Breaking down the boundaries challenges traditional practices in advance of potential hybridization: Practicing, observing, making visible and accessible to the greatest number of people what is not known in advance. Training to transgress offers fertile ground, explored here and there by means of new tools such as sound waves—mastering—and why not space too. The crossover of “assets” cannot be confined in the regulation mode by the academic perimeters. It explores the terrain like so many markers, clues to fields of investigation, probing the past and announcing the future in ambush. This dialectical stance shatters the separating barriers of decades, stratified by self-centered attitudes. Taking a step aside is an opportunity to at once look, feel, receive, emit, and be ready for other developments that do not emerge solely from within the self.