

1. The City as Infrastructure
 - a. Engineering is civilizations way of creating “clean cities”, through repeatable solutions to sanitation, transportation and drainage with the end goal of improved public health and safety.
 - b. While we do not think of sewers as beautiful, we associated them with a controlled, maintained environment that is safe from disease and therefore better than an undomesticated environment.
2. The City as Garden
 - a. Historical urban design has exhausted ecological resources by replacing natural functions with technology and replacing native landscapes with romantic ones.
 - b. Landscape Architecture did not move into modernism at the turn of the century along with the other fine arts, but rather stayed in the mode of Olmsted’s Central Park.
 - i. The landscape as seen in Le Corbusier’s and other modern cities is offered as relief to the congested urban city.
3. The Contemporary City
 - a. Sub-urbanization has had a significant affect on landscape architecture. People leaving the city bring the domestic, romantic landscape with them. People returning to the city demand a return to the City Beautiful, a livable city with beauty, access, and security equal to the suburb they are leaving.
 - b. A traditional City Beautiful is not possible in the “21st Century because there is no way to achieve consensus on the definition of the city, the role that the city should play in our lives, or what elements would make it beautiful.”
4. The Open-Ended Landscape
 - a. In his work, the author seeks to “connect people with a sense of place by offering an open-ended environment – one that is neither an empty vessel nor one that is a deterministic composition.”
 - b. In order to be meaningful the open-ended landscape must be layered with the patterns and symbols of human use.
5. Sustainability
 - a. While the City Beautiful’s landscape expressed dominance over nature, the landscape was second to formal order. Designers now have the opportunity to express the natural landscape of a region rather than replicating typologies from elsewhere.
 - b. These designs also have the possibility of developing new technologies to replace conventional engineering, replacing damaging technologies with more appropriate ones.
6. Aesthetics
 - a. The new aesthetic communicates the value of the ecological processes which the design is trying to restore, and does not give a false sense of ecological actuality.
 - b. Aesthetics are the representation of pride and a representation of a people and their values. How can this pride be developed in doing the right ecological thing, rather than in domesticating a landscape? We cannot change a culture’s aesthetic judgment by appealing to its sense of principle.
 - c. “Ecology in the city should function with a restorative power, using the interface of nature and built form to reveal and interpret their mutual interdependence.”
7. A New Urban Aesthetic
 - a. Nature is a force which affects the city, a new aesthetic includes cultural disorder and “accidents” of nature revealing to the public both the human condition and the significance of natural processes.