



Ernst Cramer, The Poet's Garden, G59 horticultural exhibit, Zurich 1959



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**50 Years**  
**The Poet's Garden**  
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„To abstract is to express the virtuality of nature, to make known some instance of its possibilities, to actualize a relation out of infinite rationality, to manifest the manifold“

*McKenzie Wark, A Hacker Manifesto, Cambridge 2004*

Content, potential, character: the question is what constitutes the inner nature of landscape architecture; its current nature, implying that its character would change, not just its appearance or its form.

When I began to decide upon landscape architecture as my profession, I was impressed by the breadth of its range; I perceived political statements and artistic ones, ecological and technical, poetic ones... A large and complex net of possibilities, orientations, inclinations, achievements; the weave so dense that I perceived no core, and its very nature remained strangely ungraspable. In essence, this perception has remained until today. Does blurriness constitute the character of landscape architecture? Is it its potential?

The Poet's Garden, fifty years ago, gave landscape architecture a sharpened appearance. Or, does it remain a strange, singular specimen? It is good, that in reviewing Ernst Cramer's temporary showpiece, the garden receives contemporary cultural recognition. The reinvigoration of the garden as a meaningful root of landscape architecture promises enrichment—beyond categoric typologies. The garden's lack of a clear, cordoned off definition as a type creates access points for a continuous widening of landscape architecture's horizons. The concept of the garden exemplifies specific form contingent with singularity. Each garden a new attempt; and an experiment. The fascinating qualities of Cramer's garden are the daring sculptural individuality and the embrace of abstract poetics.

I wish today for landscape architectural statements: poetic, singular gardens, which in many ways dare to go beyond borders.