

Photo-Op: Et in Arcadia Ego

ADAM, WE ARE TOLD, was the first gardener, having been planted in the Garden of Eden 'to dress it and to keep it.' Since the day he succumbed to the serpent's wiles, we exiles have sought from the earth more than simply a place to stand. The same implements of agriculture that are the totems of civilization were used to fashion nature into forms that engage deep longings. The ancient Greeks created sacred groves; Native Americans, burial mounds. In 2004, Ohio native Maya Lin created 'Eleven Minute Line' (above), a tortuous 500-foot-long earthwork in the verdant Swedish countryside, which recalls the millennium-old Serpent Mound in her home state. Resembling the carefree doodle of a child, it retains a vestigial sense of ceremonial significance while achieving an airy, modern sense of freedom. Philip Jodidio's '**Landscape Architecture Now!**' (Taschen, 416 pages, \$39.99) lushly illustrates the range of landscape projects around the world that have sprung up in recent decades. New urban parks, many in places abandoned by industry, offer a spatial Sabbath for hemmed-in city dwellers: Manhattan's High Line is a languorous, grassy expanse perched atop an old elevated rail platform, while an archipelago of angular green fields hugs the shoreline in Seattle's Olympic Sculpture Park. Such carefully crafted glades, the work of star architecture firms like Weiss/Manfredi and Diller Scofidio + Renfro, may seem like places for mere leisure. But many have a more serious purpose. In the hills of Pretoria, South Africa, Freedom Park's winding stone paths, smooth waterfalls and 'Wall of Names' commemorate all of South Africa's war dead from the bloody 20th century—including those who died in the struggle against apartheid. Our need to sow the soil with memory, it seems, still runs strong.

—The Editors

