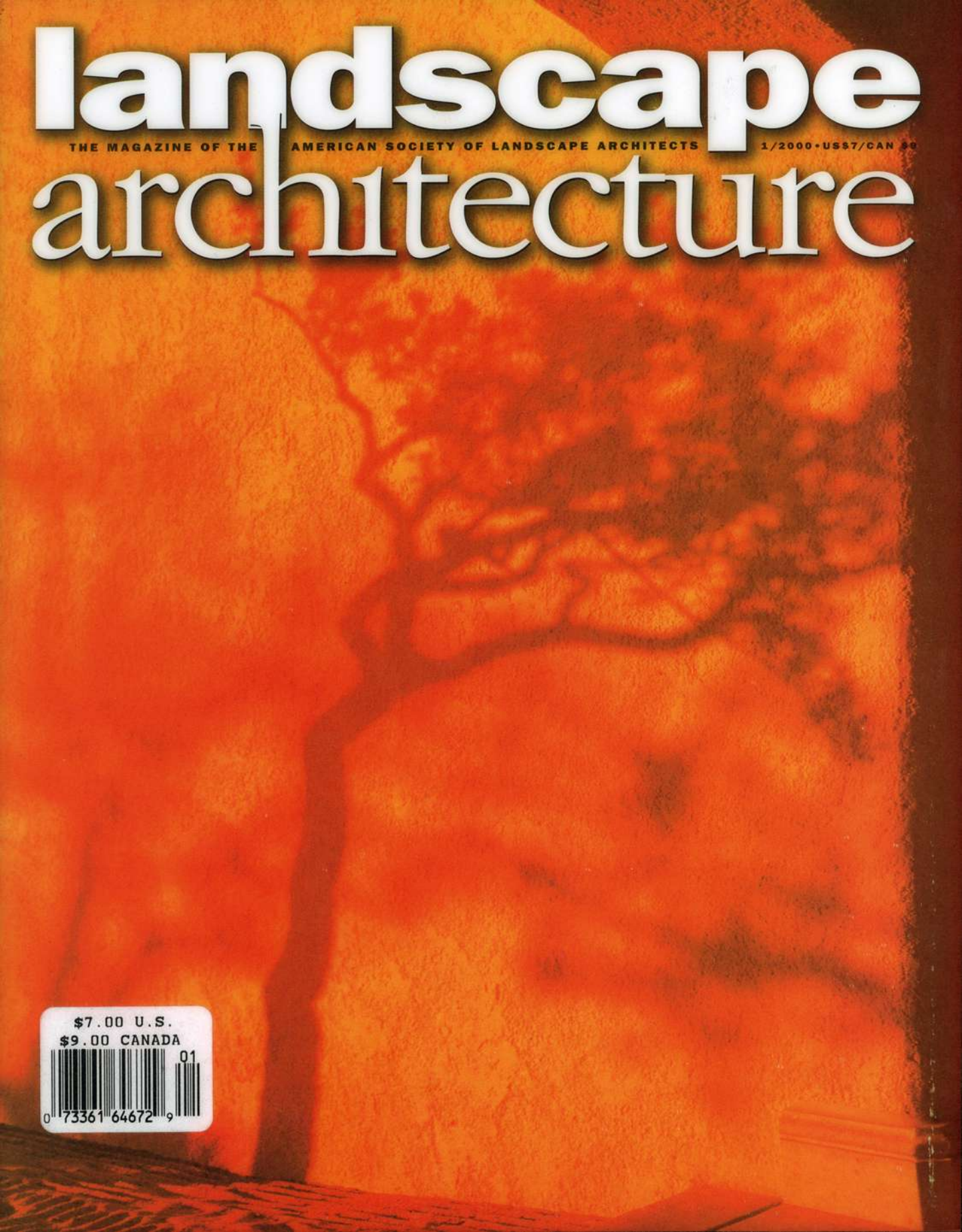
landscape architecture

THE MAGAZINE OF THE AMERICAN SOCIETY OF LANDSCAPE ARCHITECTS 1/2000•US$7/CAN $9



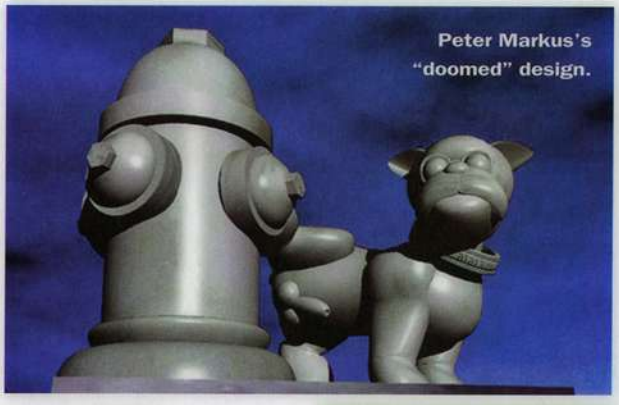
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combing through the three main Jensen archives: those of the Morton Arboretum, the University of Michigan, and the Wisconsin State Historical Society.

Punctuating the documentary are reminiscences by Jensen's contemporary Alfred Caldwell, filmed on his 85th birthday, not long before he died. One expects a record of Jensen in the video; one doesn't expect this added glance into Caldwell's passions. The late landscape architect delivers some of the film's best lines. Jensen was "a genuine person," Caldwell reflects. "He was firm, difficult to get along with, but he was genuine."

The culmination of Jensen's life, and hence the film, is his work to establish the Clearing, his revolutionary school on Wisconsin's scenic Door County Peninsula. The school, still in operation today, embodies Jensen's belief in the importance of a close relationship between human beings and the natural world. "When you hear about the greats in conservation you hear about Muir, Leopold, Stegner, and others," Tishler says. "Jensen's been overlooked as a giant in American conservation history. Let's give him his fair moment in the sun."

For a copy of the video—which the Tishler team donated to the Clearing for use as a fund-raising tool—send $34.95 plus $6.00 for shipping and handling to The Clearing, 12171 Garrett Bay Road, P.O. Box 65, Ellison Bay, WI 54210; call 920-854-4088; or fax 920-854-9751. More information about Jensen can be found at the Wisconsin Public Television web site at *pro.la.wisc.edu/LA250/* or at the Clearing's web site—*theclearing.org.*



Peter Markus's "doomed" design.

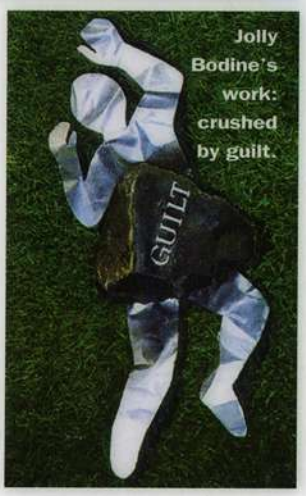
Theme Park

Death by Design

TIMESHARES FOR THE DECEASED

For those who think no greater insult can be added to injury than a nondescript slab of granite placed over one's tomb, there may be an alternative. Sponsored by Investors Real Estate Development, the Final Curtain is a new kind of memorial park, where creative types can design their own sepulchers.

The Final Curtain maintains a web site—*www.finalcurtain.com*—to which artists, writers, graffiti masters, filmmakers, and, yes, landscape architects can submit designs for their own graves, along with an explanation of their philosophy. Later, the artists can buy a plot in which to execute their designs in one of several new memorial parks to be built over the next few years. Planned for several major cities around the country, the parks will be designed in the shape of an artist's palette, with plantings carefully chosen to display different colors at different times of year. Moreover, these memorial parks will offer all the trappings of other theme parks—including museums, restaurants, children's playgrounds, and more.



Jolly Bodine's work: crushed by guilt.

Clearly, the five-hundred-acre parks will not be designed for the easily offended. The nearly thirty monument proposals on-line so far range from mildly humorous to somewhat sinister to considerably ribald. For example, mixed-media artist Jolly Bodine (somewhat ironically named) has designed a figure crushed by guilt—for "things done and not done"—whereas graphic artist Peter Markus's design features a dog urinating on a fire hydrant, an admission that "we are all alone and we are doomed."

The future dead may also opt to join a timeshare program through which their remains can be transported to different parks on a rotational basis, allowing them, as the company says, to spend "autumn in New York, summer in California, spring in Paris, and winter in Florida."

Paul Corey, the Final Curtain's associate marketing director, says that more ideas are on the horizon. The company envisions including interactive kiosks where family members might be able to express their longing or grief and get prerecorded messages from the deceased in return. He adds that Final Curtain artists can be commissioned to create fittingly irreverent resting places for noncreative types as well.

• FROM THE ARCHIVES •

"Of this I feel very much convinced, that town planning to be successful must be largely the outgrowth of the circumstances of the site and the requirements of the inhabitants....It seems to me that a theoretic preference for formalism or informalism, while it may find ample scope for expression within the limits of the conditions, in no sense justifies either the neglect to satisfy the requirements of the case or to respect the conditions of the site."

—RAYMOND UNWIN,
Town Planning in Practice, originally published in 1909

COURTESY THE FINAL CURTAIN