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#### Further readings

Bauman, Z. (1989). *Modernity and the holocaust*. Polity.

Braidotti, R. (2011). *Nomadic subjects*. Columbia University Press.

Clément, G. (2015). *The planetary garden and other writings*. University of Pennsylvania Press.

## Undefined terrain

Within the city there exist overlooked areas that offer different sensations from formal parks: spaces in between roads and railways, or abandoned plots of land, where another kind of vegetation flourishes. This kind of unruly vegetation represents an *undefined terrain* that does not care about following rules, and which effortlessly presents a messy beauty. Lately this has also been found in newly established green urban areas, often referred to as 'urban nature'. Another example can be found in parks where grass is left to grow for the benefit of insects, and where the park's orderly appearance changes significantly. These examples of undefined terrain can open up ideas about the role of the gardener in the city, and about how to balance the wild and the planned. Sociologist Zygmunt Bauman referred to modernity as a garden culture where the weeds had to be cleared away, along with everything else that did not fit a certain order (Bauman, 1989). The French thinker and gardener Gilles Clément (2015, p. 79) refers to the 'planetary garden' where everything is connected: 'A garden is always a planetary index. Ecology destroys the notion of the "enclosed" garden'. Thus, careless nature in the city represents a motion towards a less fixed conception, something feminist philosopher Rosi Braidotti elaborates on in *Nomadic Subjects* (2011), where she suggests that we need to adopt more fluid positions – instead of sticking to preformed opinions, we need to learn to move between concepts. Undefined terrain changes our expectations of green spaces within the city, and proposes inclusion as well as transformation.