

Editorial

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Planning has shaped our cities, our countrysides, and relationships between people, animals and nature, for centuries. From Haussmann's 'Paris boulevards' to the marriage of town and country in Ebenezer Howard's 'garden city' planning ideologies have produced diverse spaces. Ideologies reflect and enable the cultural and economic forces of a society. As critics of US planning policy, including Noam Chomsky, Neil Smith and Kanye West have addressed, the aftermath of Hurricane Katrina in New Orleans uncovered an American governmental planning regime that values war and surveillance over justice and equality. In Europe, the impacts of planning can similarly be seen in the context of the Netherlands, which emphasizes spatial use in the face of increasing population density and a social democratic government. This planning regime promotes an ordered public space, and recent efforts to ban the wearing of burkas in a nation home to more than one million Muslims demonstrates the underlying tensions that often inform -or resist- supposed rational and objective planning and spatial organization strategies.

What comes to the fore in reading planning history is that designs have influences that work rhizomatically, where what is planned sprouts innovations and consequences in many different fields. Momoko Allard opens this issue, contemplating the changing social and economic landscape that followed the construction of Roppongi Hills, a major commercial and residential project that has altered Tokyo's urban landscape. Tokyo presents a tension between the control over space in a city without a central aesthetic form and the manipulation of planned space through art. Drawing attention to the historic 'legacy' of planning in the United States, Lisa DePiano, Kiara Nagel and annalise fonza expose the inequalities felt by African-American communities during the past 150 years, "Hanging Planning's Dirty Laundry" demands that such mistakes are not perpetuated. Gordon Brent Ingram's "Unresolved Legacies," documents the assumptions that enable ecological restoration to avoid colonial history of British Columbia. Acknowledging Aboriginal legacies in landscape design and opening spaces for their incorporation into current restoration projects are central to preventing landscape planning from becoming yet another neo-colonial tool.

Allard alludes to a central issue that planners and planning scholarship will face in the years to come, namely that planning control is a fleeting opportunity frequently displaced by opportunity and invention following project implementation. Recognizing the need for contingency, Scott Rogers envisions *the imagined colliery*, exploring the tension of authenticity and deceit in planning. His proposal for Crowsnest Pass extends the boundaries of traditional planning practice by asking whether history itself is within planning's domain. Jocelyn Thorpe's poem, "Wetland revitalized" illustrates ambivalence following decades of supposedly well intentioned work. Impositions on landscape are featured in poetic images by Lucy Lu and Edie Steiner. Lu offers interventionist comment on a neglected urban remnant, while Steiner documents fragments of the urban fabric discarded along the Leslie Spit where they take on more ambiguous meanings. In the same way that Thorpe, Lu and Steiner ask the reader to see the archaeology of the city within a natural space, Liz Forsberg's article "The Human River" uncovers rivers hidden by Toronto's drainage system, narrating the river to the world through text and body. In the springtime parade of river walkers, the water flows hidden by city planners are opened to pedestrians, cars and sunshine.

Contributions by Ute Lehrer and Brian Hrac offer a versatile consideration of Toronto's planning and consider the looming influence of the Ontario Municipal Board, a legacy of the Harris Era's 'Common Sense Revolution.'" Lehrer offers a commentary of her experience attending an OMB hearing as a homeowner and community advocate that reveal the influence of developers in the planning process. Hrac presents a critical analysis of the gentrification process with emphasis on the creative class, which informs development in artistic enclaves such as the West Queen West district.

Throughout the issue, Linh Ly's photographs of in-between spaces offer a taxonomy of peripheral spaces between houses in major Canadian cities. At once a macro and intimate analysis, these images reveal the subtle – but intentional – distinctions that exist between cities and ourselves. Ly's photos offer a glimpse of the inbetween and form an appropriate metaphor of the intention of this issue of UnderCurrents, illustrating the scholarship and art that flows between the fields of planning, ecology, and cultural studies.