

# 20.9.

9:15

**Luento**

**MAISEMA(-ARKKITEHTUURI) TAITEEN KENTÄSSÄ, osa 3**

10:15

**Luento**

**MAISEMA-ARKKITEHTUURI JA KAUPUNKIKEHITYS, osa 1**

11:15

**Tuntitehtävä 1 palautetta, pienryhmätyöskentelyä**

13:15

**Tuntitehtävä 2**

14:15

**Luento**

**MAISEMA-ARKKITEHTUURI JA KAUPUNKIKEHITYS, osa 2**

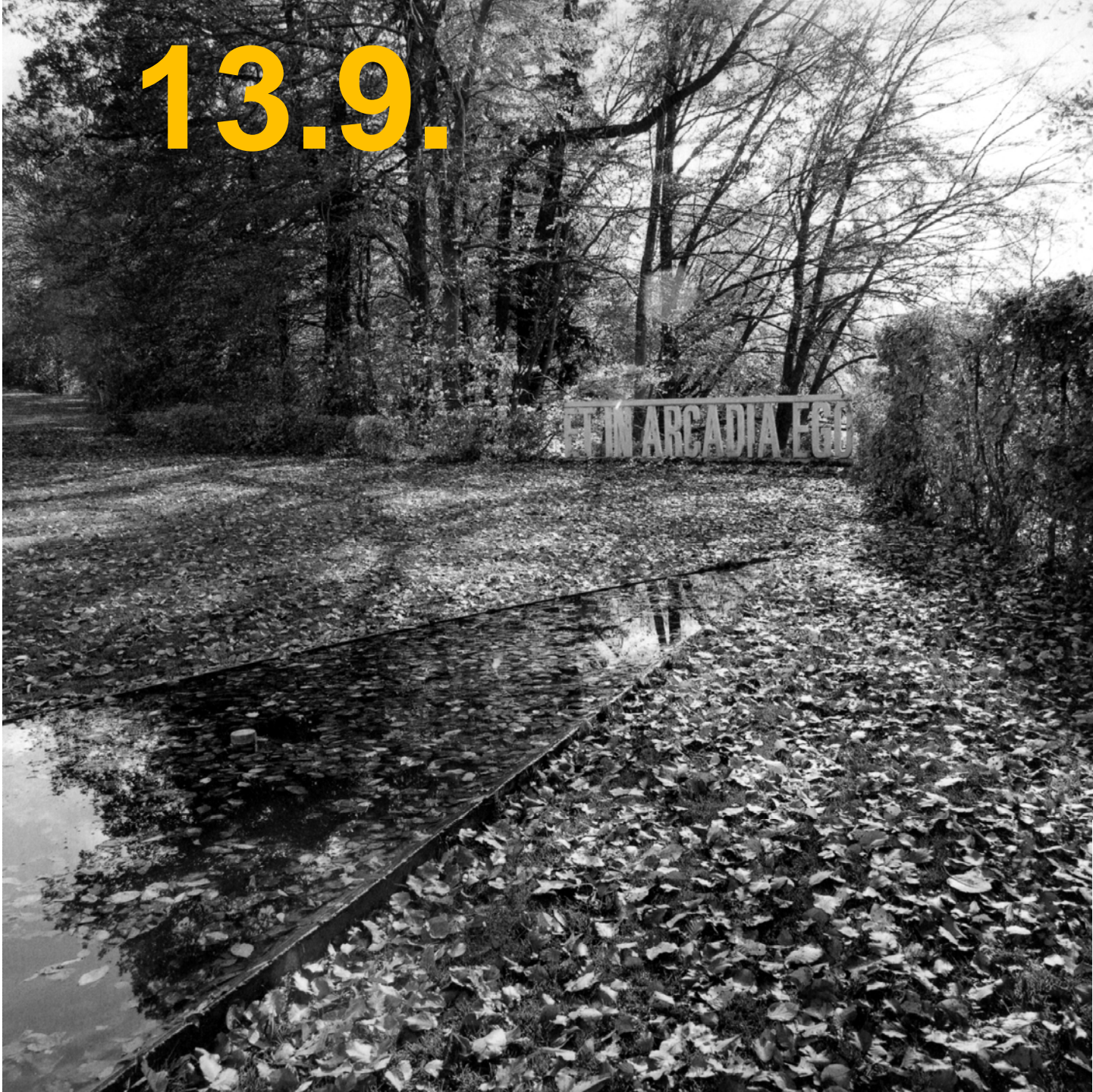
15:15

**Luento**

**MAISEMA-ARKKITEHTUURI JA KAUPUNKIKEHITYS, osa 3**



13.9.





***”Da steht der Garten beinahe schon metaphorisch für Ersatznatur, weil er die Antipoden Natur und Kultur zwangsläufig in sich vereint.***

***Wo besser und direkter können wir den sorgsamen Umgang mit der Welt üben als in ihrem Mikrokosmos, dem Garten?”***

***Dieter Kienast 1997***

**”Puutarhassa konkretisoituu luonnonkaipuumme, se yhdistää luonnon ja kulttuurin, toistensa vastakohtat.**

**Missä muualla kuin puutarhan mikrokosmoksessa voisimme olla paremmin ja suoremmin suhteessa maailmaan ja pitää siitä huolta.”**

**Dieter Kienast 1997**





**käsitetaide  
minimalismi  
maataide**

...

**rakennustaide  
puutarhataide?**



Le Corbusier (1887-1965)  
Villa Savoy, Poissy  
1929-31

käsitetaide  
minimalismi  
maataide



rakennustaide  
puutarhataide?





Le Corbusier (1887-1965)  
Villa Savoy, Poissy  
1929-31

moderni  
puutarhataide?



puutarhataiteen  
modernismi?

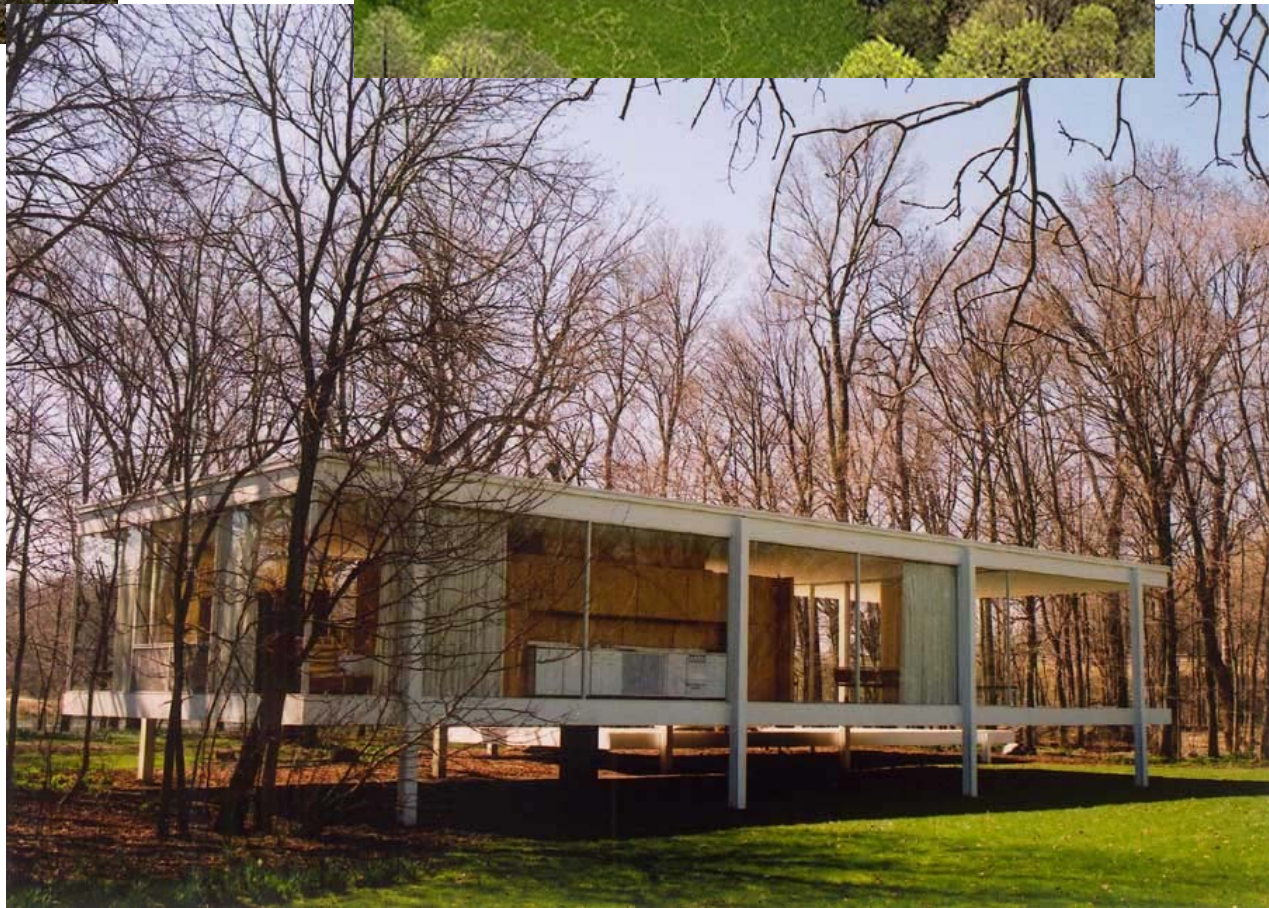




**Le Corbusier (1887-1965)**  
**Villa Savoy, Poissy**  
**1929-31**







**Mies van der Rohe (1886-1969)**  
**Farnsworth House**  
**Chicago 1946-51**





**Richard Neutra (1892-1970: Kaufmann Desert House, Palm Springs CA 1946**





# RICHARD NEUTRA

on building

MYSTERY  
& REALITIES  
of the

SITE

Richard Neutra (1892-1970)





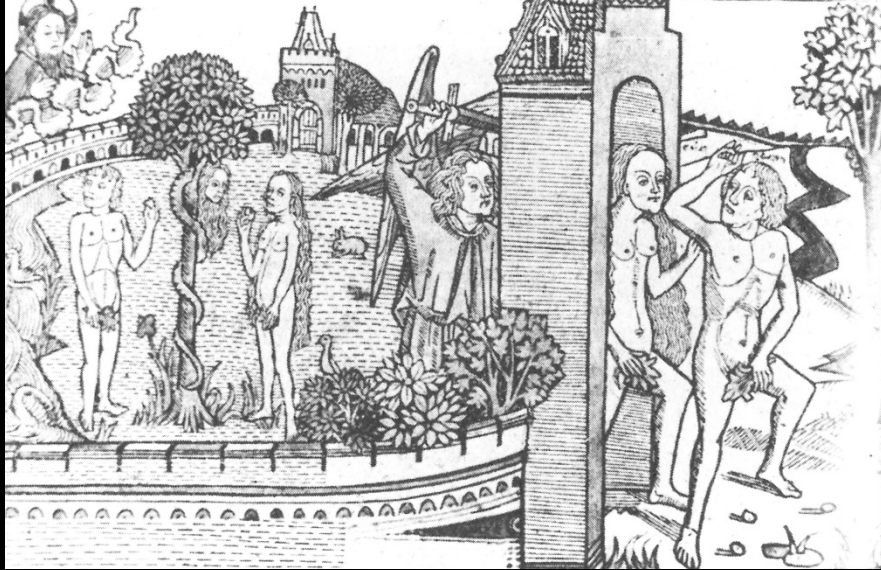
**Willy Lange (1864-1941):  
Gartengestaltung der Neuzeit, 1907**





**De Braak Park  
Amstelveen, Hollanti, 1939  
Christiaan Broerse (1902-1995)**



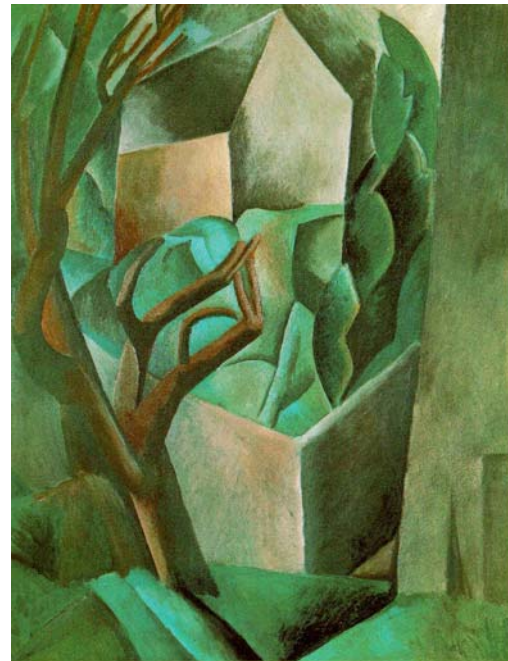


# HORTUS CONCLUSUS

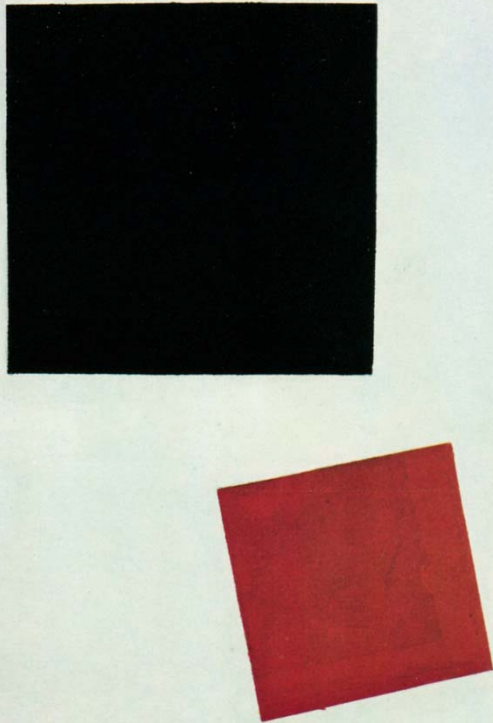




**Pablo Picasso (1881-1973):  
Maisematutkielmia 1908**



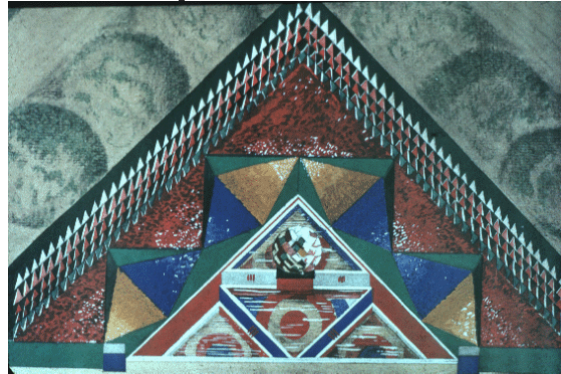
**Kasimir Malevich (1878.1935):  
Suprematistinen sommitelma,  
punainen ja musta, 1914-1915**



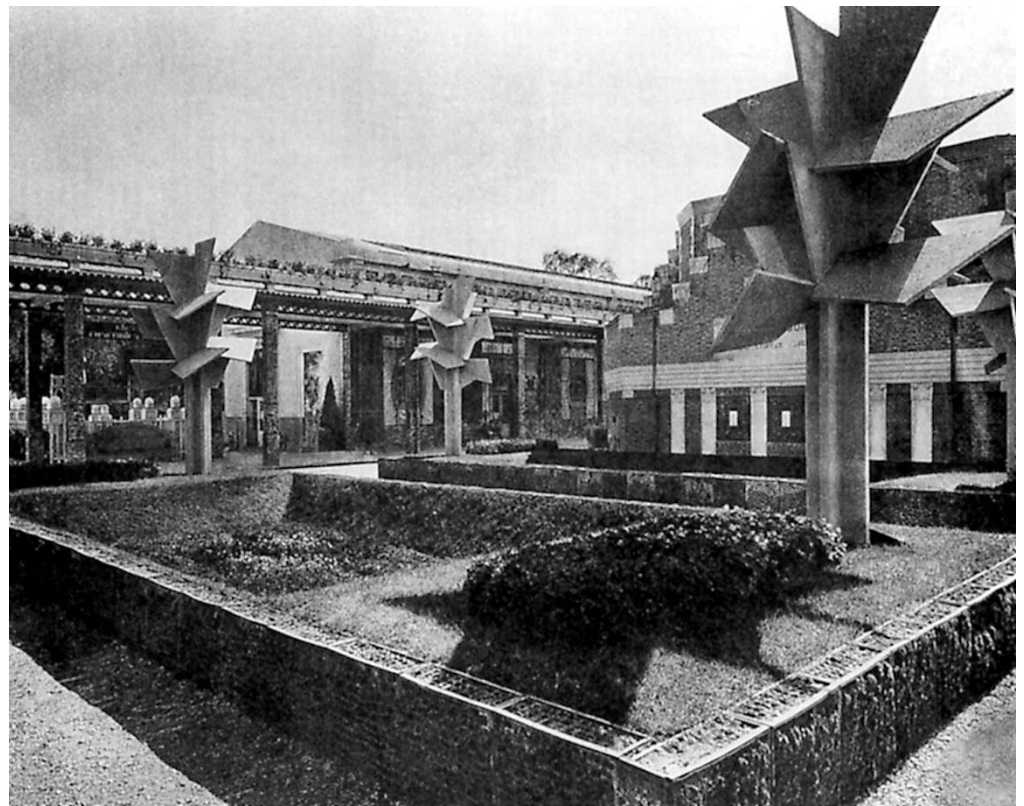




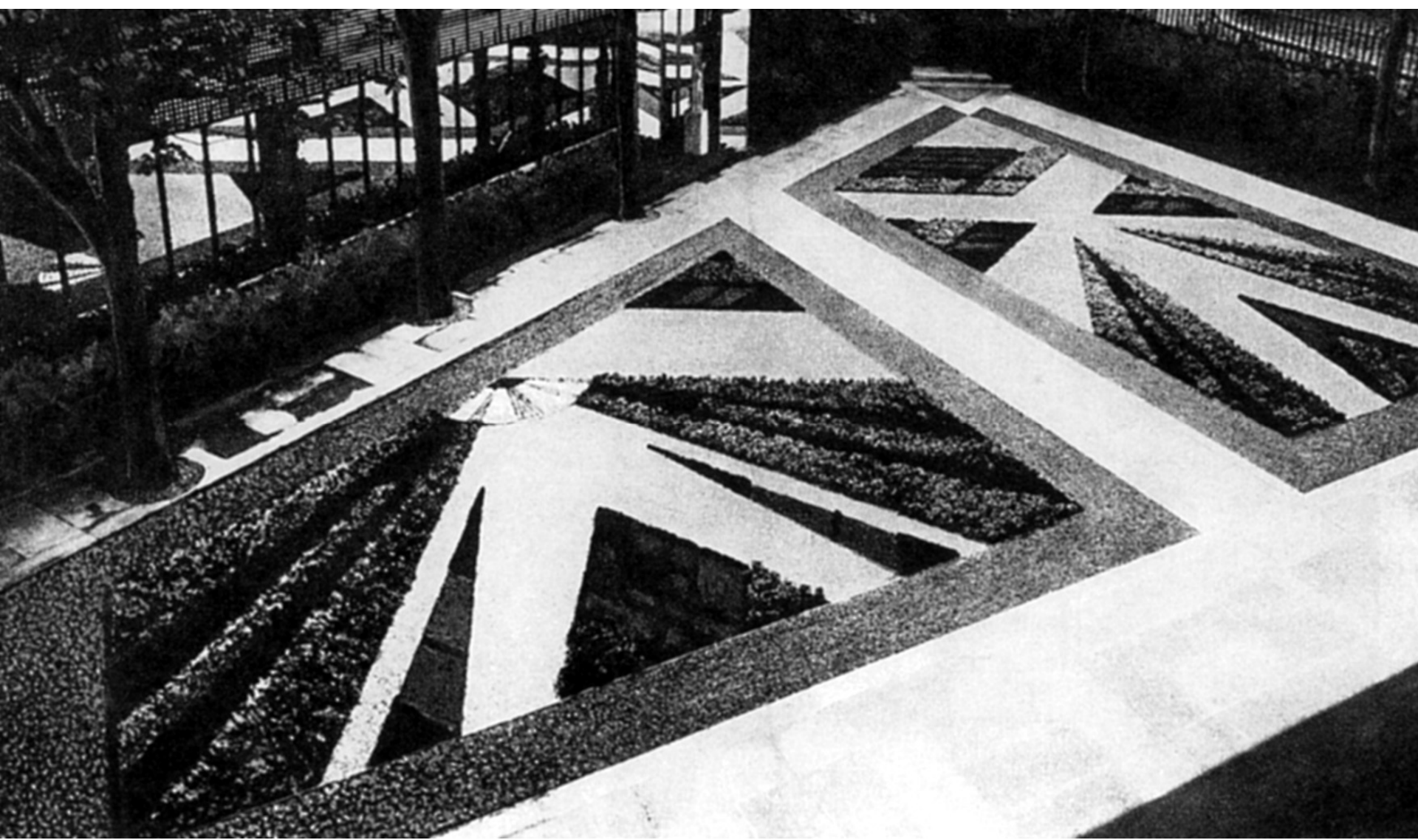
**Gabriel Guevrikian (1900-70):  
Jardin d'eau et de lumière.  
Paris Expo 1925.**



**Robert Mallet-Stevens (1886-1945)  
Jardin de l'habitation moderne.  
Paris Expo 1925.**







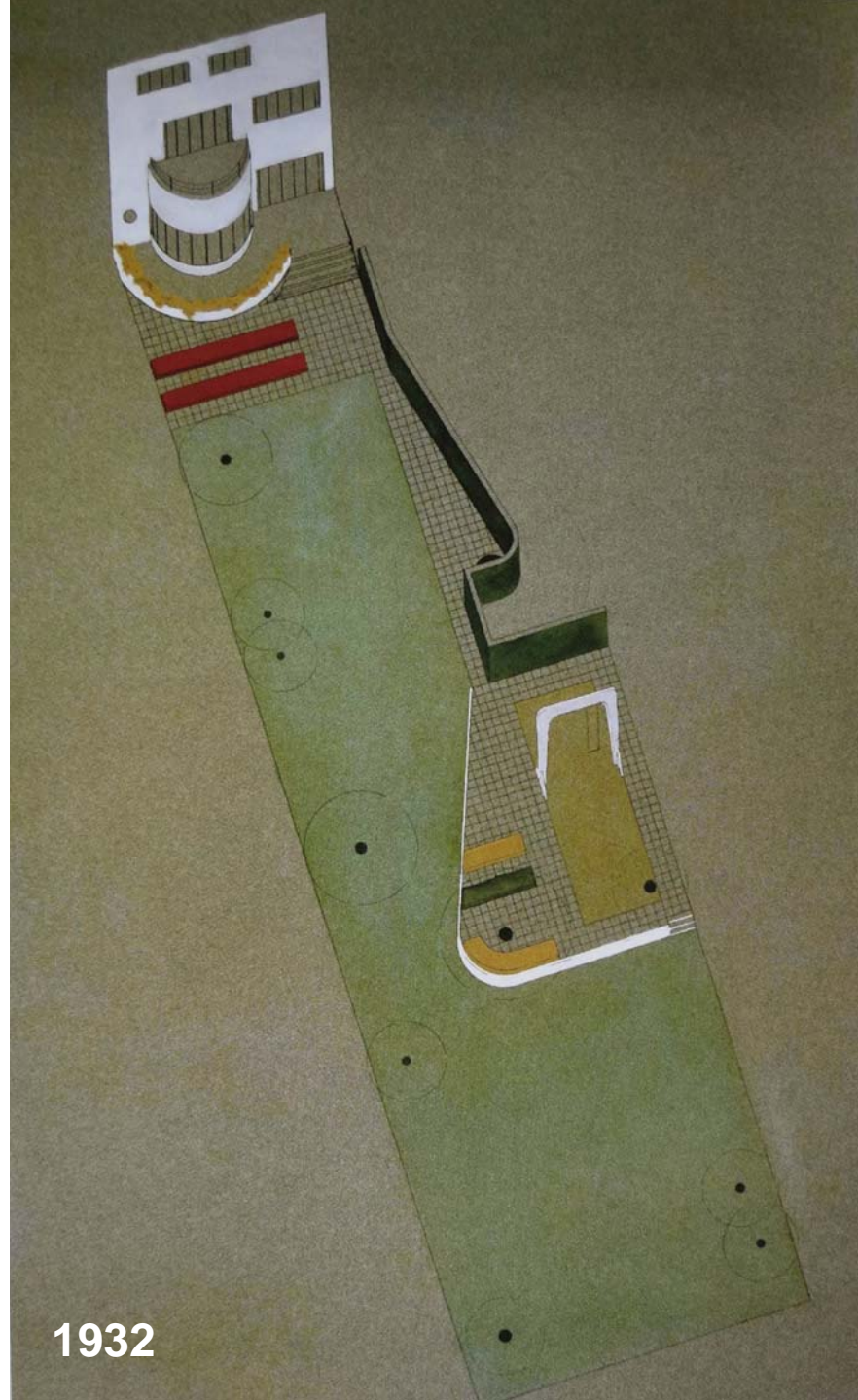
**Paul Vera (? attr.):  
Puutarha Nouilles, Place des États-Unis. 1924.**





1930

Jean Canneel-Claes (1909-89)



1932



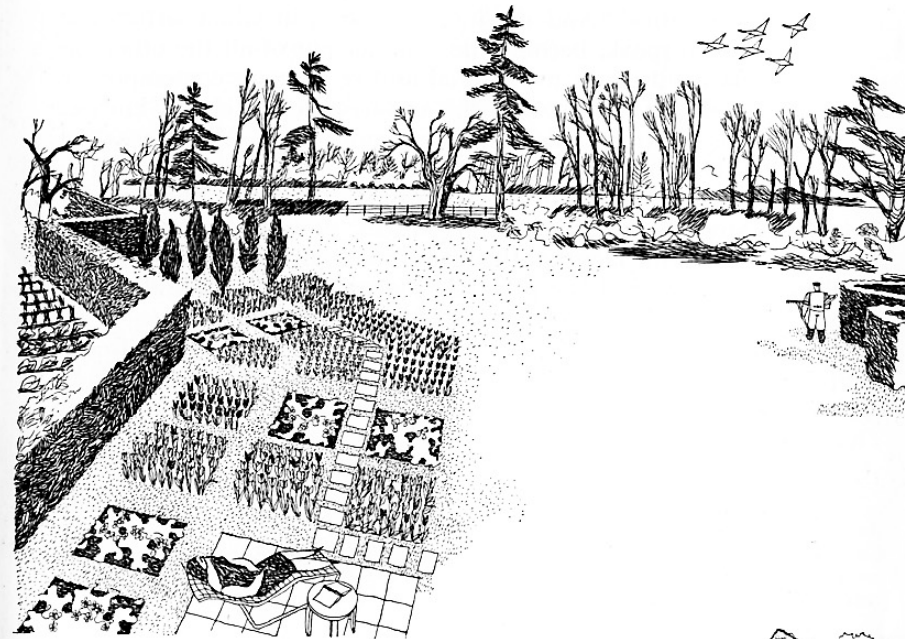
GARDENS IN THE MODERN LANDSCAPE



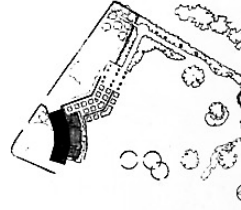
Garden for a week-end house at Cobham, Surrey. The land is frankly planned as a playground and for low upkeep cost. A combined swimming-pool and boating lake is flanked by a sandy foreshore for sunbathing. All original trees remain on the site and new planting consists of flowering shrubs and waterside plants. This house and the houses in the two illustrations on pages 74 and 75 were designed by Raymond McGrath. The gardens illustrated on pages 72-76 were designed by the author.



TOWARDS A NEW TECHNIQUE



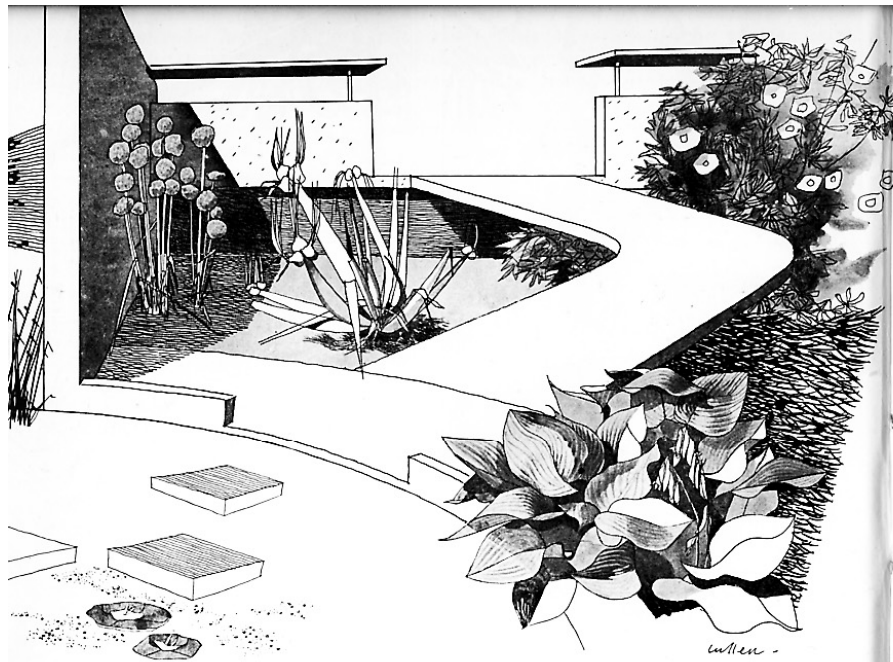
Geometric shapes in a garden at Walton-on-Thames. To the left a combined rose and tulip garden leads to a walk between flowering shrubs which borders the entire plot (about an acre in extent). A hedge divides the garden proper from a kitchen garden running alongside the road. Asymmetric as opposed to central axial planning saves the main lawn area from unnecessary sub-division. To the right are circular spaces enclosed by hedges designed for the display of sculpture.



**Christopher Tunnard (1910-79)**

**Gardens in the Modern Landscape. 1938, 1948.  
Kuvitus Gordon Cullen.**



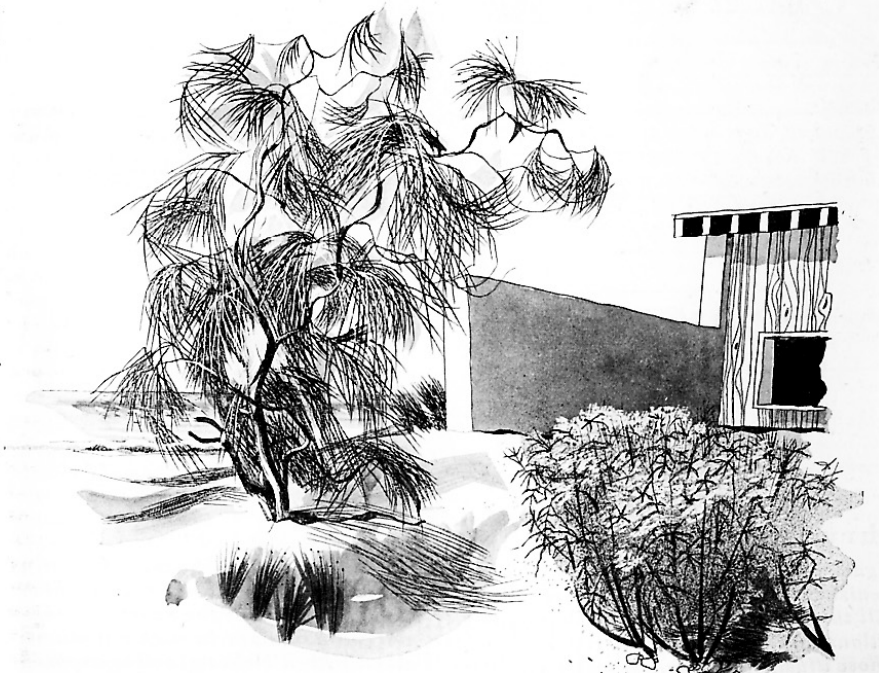


### Plants with grey foliage

*Romneya trichocalyx* (Matilija Poppy); *Hosta Fortunei* (Plantain Lily); *Allium* species and varieties (Ornamental Onions). Plants with grey foliage and yellow flowers are not difficult to find; sometimes, however, grey and white make a more effective combination for the garden. Here are three suggestions for plants with whitish inflorescences which will be found useful architecturally, for example to back concrete walls and ramps about the house, as in the sketch. *Romneya trichocalyx*, on the right beyond the ramp, belongs to the poppy family. It comes from California, and is not hardy enough in most places here to plant very far from a sunny protecting wall. Even then it is better to cut the old growth down to the ground each spring; new stems will grow six to eight feet in a season and flower profusely in June, as well as intermittently thereafter throughout the season. It prefers a well-drained stony soil. The special requirements of the Matilija Poppy are more than compensated for by the architectural character of its stems, foliage and flowers. A plant could be more desirable for a favoured place near the terrace. Care could be taken to plant *R. trichocalyx* and not *R. Coulteri*, which is more commonly grown, but flowers less freely in our climate. By the water's edge is shown *Hosta Fortunei*, one of the Plantain Lilies, a herbaceous plant with blue-grey foliage and white flowers. Members of the genus *Hosta*, or *Funkia*, as it is sometimes called, like a deep, moist soil in which to develop their deeply ribbed root leaves. The clumps improve with age and may be left undisturbed for many years. Some ornamental members of the onion family appear on the left of the sketch. *Allium pepeloprasum leucanthum* with its globular heads of flowers is nearest the stone wall; to its right is the so-called Welsh Onion, which comes from Siberia. The latter has no distinct bulb, but the variety shown produces aerial onions among the leaves.

### Woody Plants for Sandy Soil

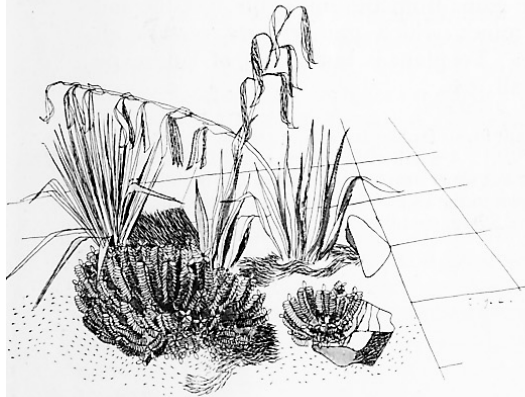
*Genista Aetnensis* (The Etna Broom); *Tamarix pentandra* (Tamarisk). The two subjects illustrated are useful for planting on sandy banks and borders where close screens are not required, although the Tamarisk (on right of sketch) can be trained to make a hedge by the sea-side if cut back each April. Its showy pink flowers are produced in July and August, when comparatively few shrubs are in bloom. This species is preferable to the spring-flowering kinds, which need cutting back after flowering, and care should be taken to obtain *T. pentandra* (or *T. hispida aestivalis*, as it is sometimes called). The Etna Broom (left) needs very little pruning, and should be allowed to obtain its full height of twenty to thirty feet, after shortening the growth during the first two years to induce bushiness. The bark of its elegant, slightly pendulous branches becomes yellow with age and the whole shrub is conspicuous for its almost complete absence of leaves. It, too, flowers in summer, rather later than most brooms. There is much to commend in its habit of growth. The twisted branches and the delicate, whip-like younger shoots make a perfect response to any unbroken architectural surface.





## ARCHITECTS' PLANTS

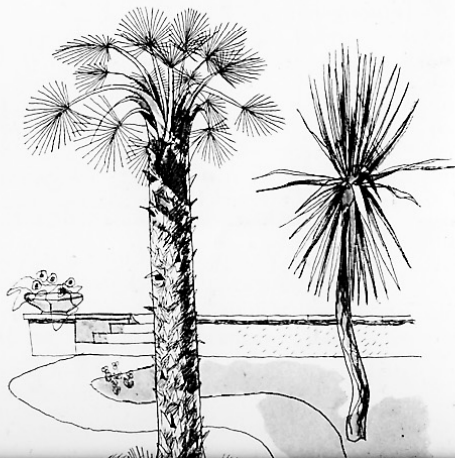
The plants illustrated are intended as examples of useful structural material and have not been chosen especially for their interest when in flower. Nor are they strictly the *formes architecturales* which M. Correvon, the Swiss plantsman, has taken pains to identify, but are rather a selection from those subjects which in various ways can be employed to contribute to the shape or atmosphere of certain familiar settings. The cultural details apply only to Great Britain. The sketches are by Gordon Cullen.



### Hardy Plants for an Exotic Effect

*Yucca gloriosa* (Adam's Needle), *Phormium tenax* (New Zealand Flax) *Dracæna australis* (Cordylina), *Trachycarpus Fortunei* (Chusan Palm). These plants are suitable for courtyards, the angles of terrace walls and similar places which are not exposed to north or east winds. They are hardy at Kew in sheltered situations and will grow on most soils, but prefer light, well-drained ones, and withstand drought well. All are excellent for sunny seaside gardens, but with the exception of the yucca are not recommended for planting north of the Thames. In very favoured situations the

fore they reach this stage the flower stems are excellent for interior decoration. The yucca is the most commonly grown of the plants illustrated and has done duty on many a rock garden where "something striking" has been considered necessary to offset the monotony of large stretches of close-growing plants and stones. It shows to greater advantage in an architectural setting—on a roof garden or on the terrace. Winter damp and snow does it more harm than frost. The veronica in the foreground is an unidentified species which happened to be in the artist's path.



### Room Plants

*Tradescantia zebrina* (Wandering Jew); *P. tobira* (Pittosporum); *Aralia veitichii*; *Dracæna sandieriana*; *Philodendron cordatum*; *Euonymus* var. silver queen. Plants which are required to stand indoors for some time (very few can per se withstand atmospheric conditions which human beings find agreeable) best kept in the original pots in which they are supplied by the nurseryman plunged in a container such as the one shown, which is lined with zinc and with peat or sphagnum fibre. This helps to prevent the roots from drying consequently, frequent use of the water-can, which in inexperienced hands source of danger to most room plants, can be dispensed with. Spraying the foliage with a fine syringe, however, cannot be done too often, and another advantage of the peat bed is that it tends to absorb the consequent drip from the leaves. Of the plants illustrated is showy in flower, since flowering plants indoors very frequent renewal. The creeping *Tradescantia zebrina* (used here as ground cover) does provide some colour when in bloom, but its chief interest lies in its leaves, which are striped on the upper surface and rose red underneath. The plant with the slender stem and digitate leaflets is *Aralia veitichii*, while the contrasting foliage next to it belongs to the familiar Room Plant. The striped grass-like subject below is *Dracæna sandieriana*, which comes from the Congo and lasts well under trying conditions. The climber trailing against the picture is *Philodendron cordatum*. Its smooth, leathery leaves are easily syringed clean. The variegated evergreen shrub, against the pillar, *Euonymus silver queen* has already been mentioned, but not illustrated in this series.





**Bentley Wood 1938  
Halland, East Sussex**

- **Serge Chermayeff (1900-96)**
- **Christopher Tunnard (1910-79)**





Adapted from *Architectural Record*

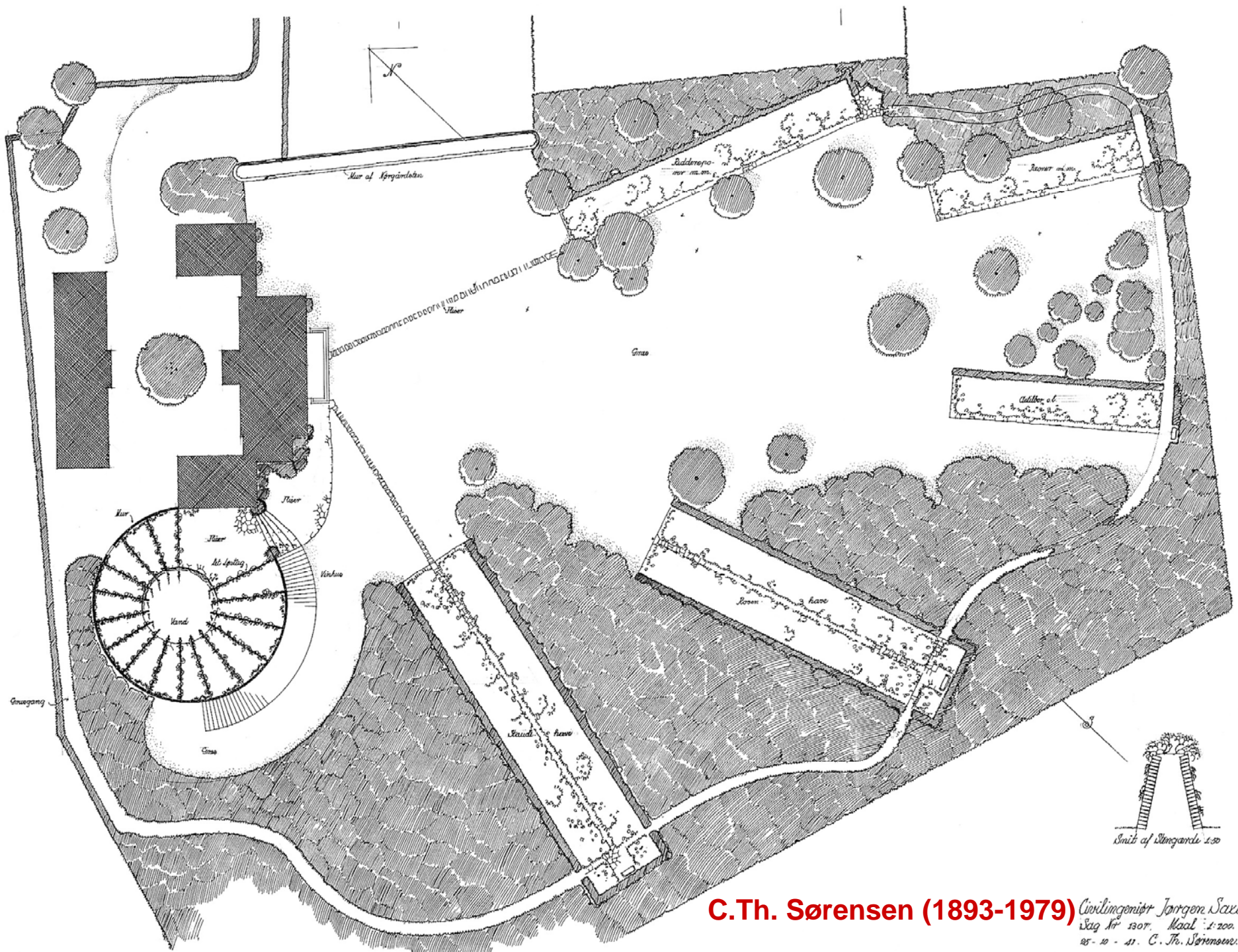
Outdoors-indoors?

Indoors-outdoors?



Adapted from *Domus*



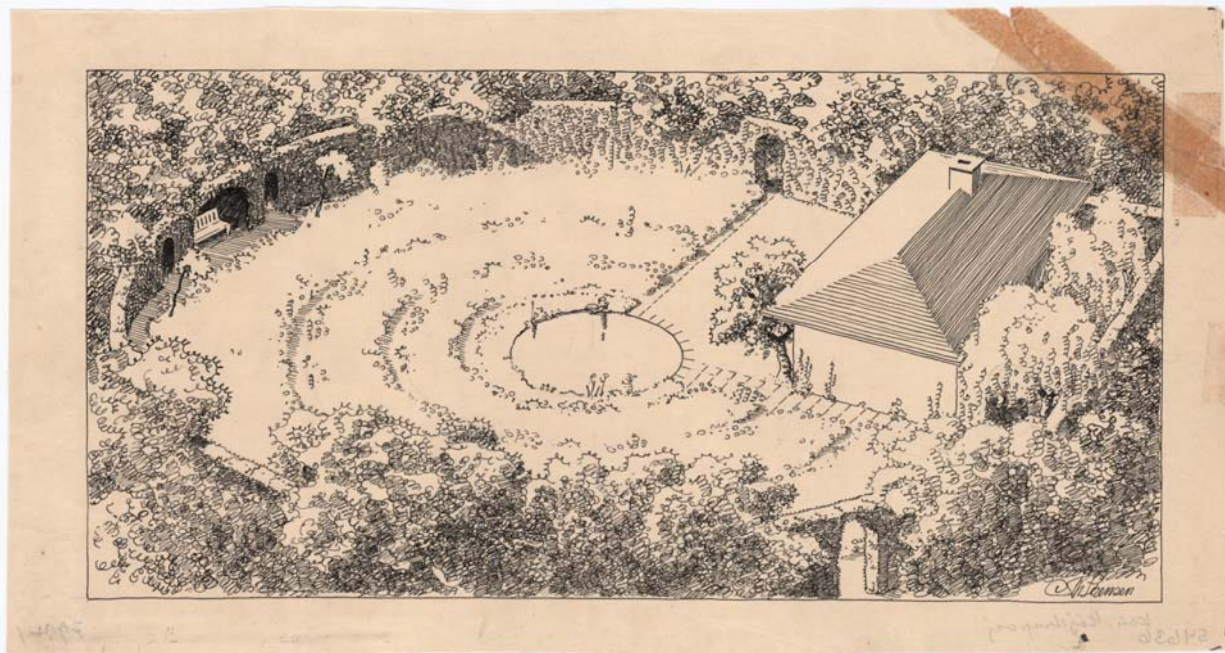
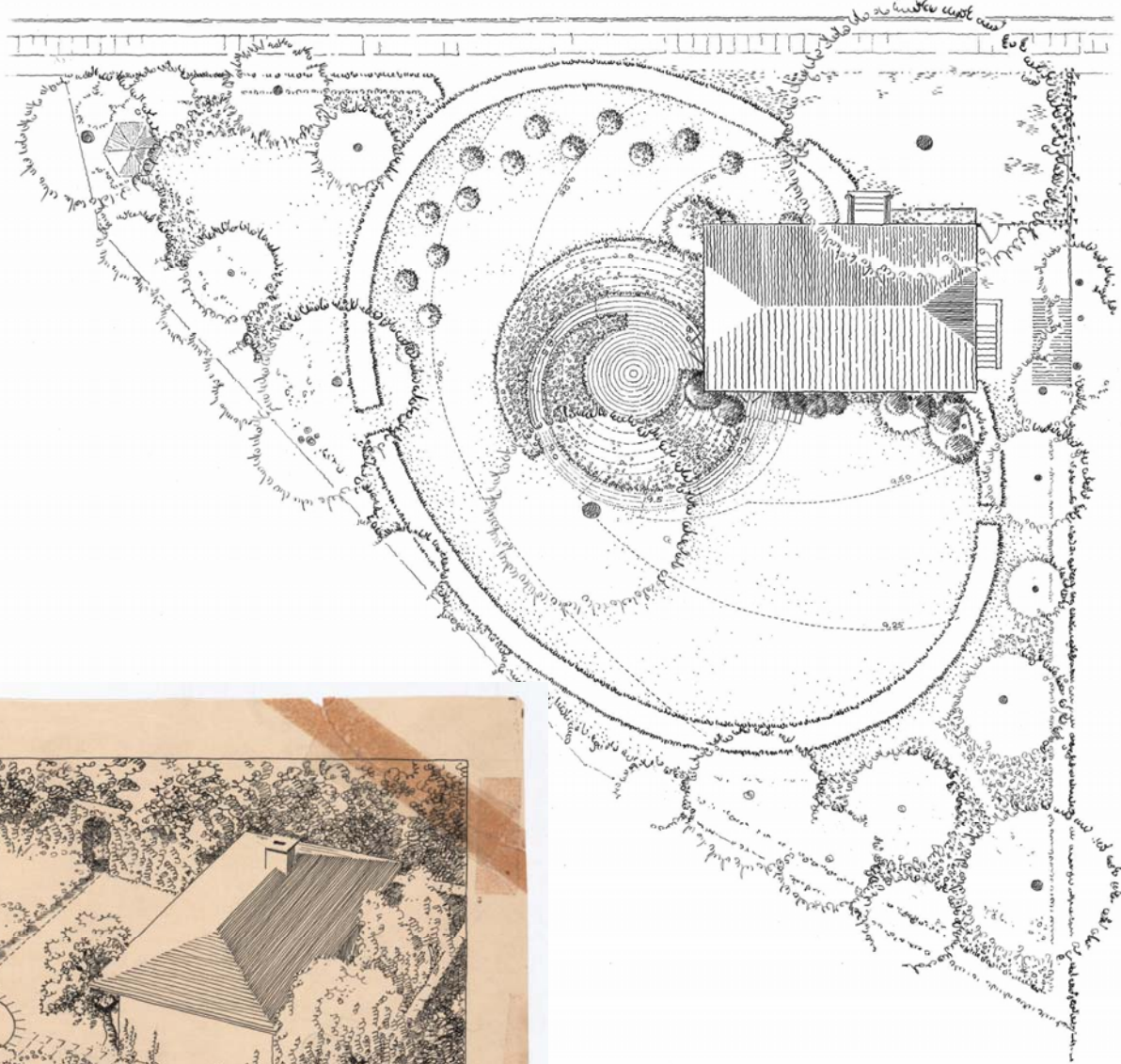
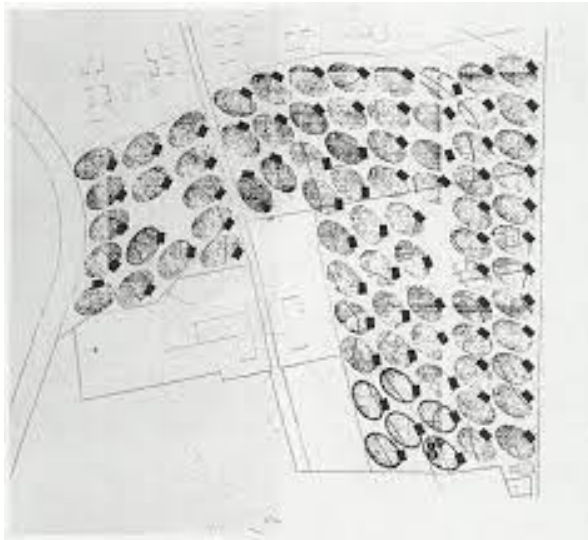


**C.Th. Sørensen (1893-1979)** Civilingeniør Jørgen Saxild

Sag Nr 1307. Målt 1:200.

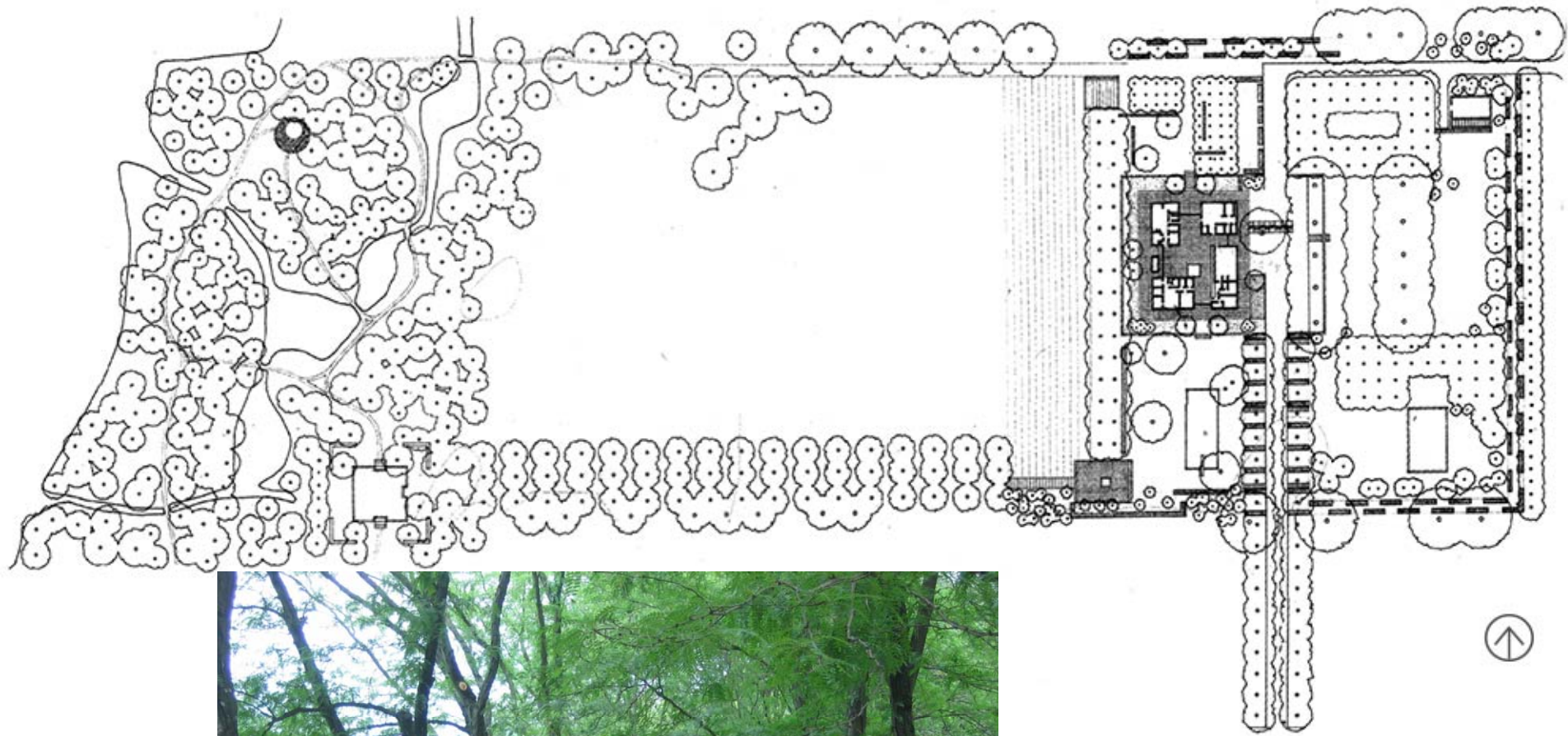
25-10-41. C. Th. Sørensen.





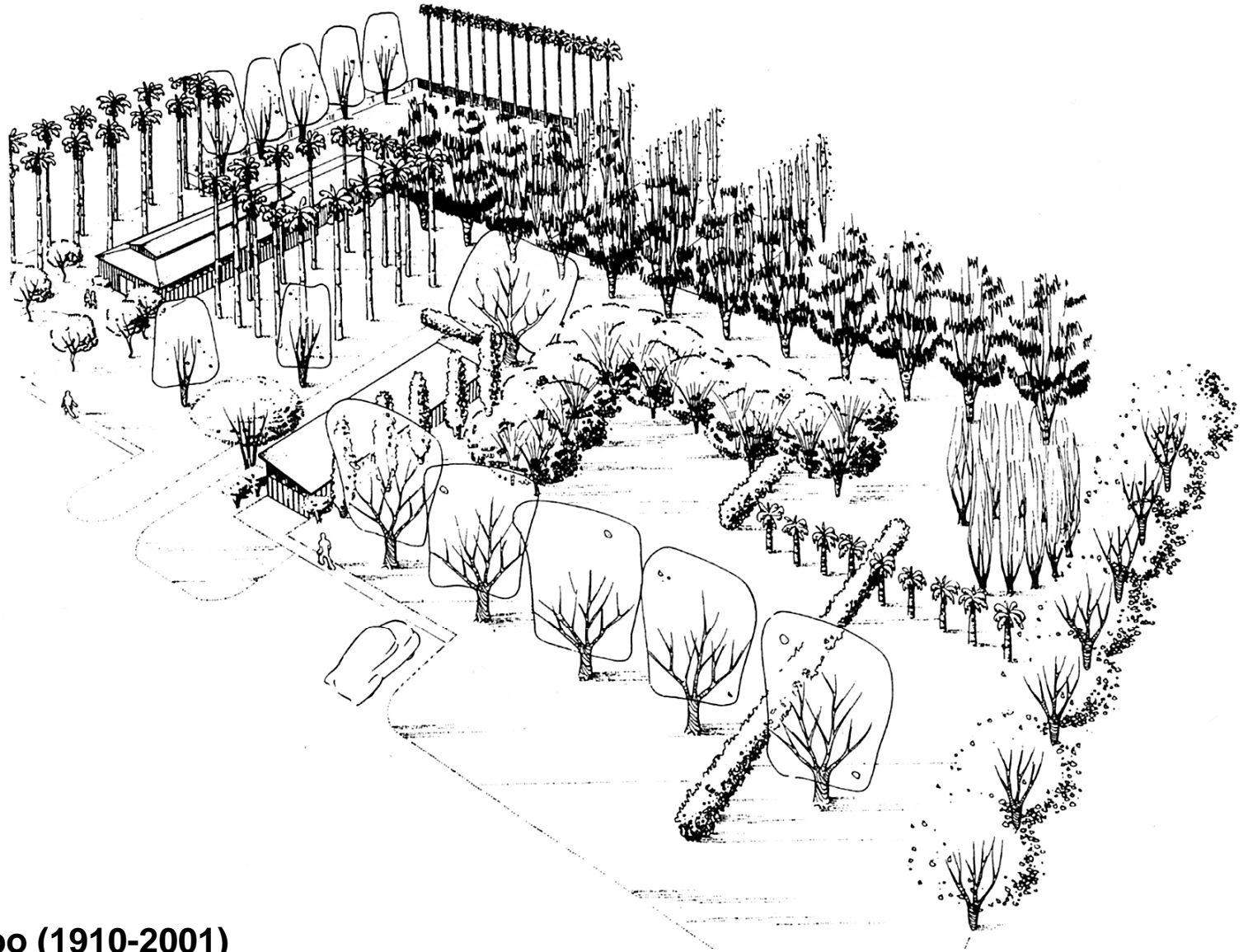
**C.Th. Sørensen (1893-1979)**





**Dan Kiley (1912-2004):  
Miller Garden 1955-58  
Columbus, Indiana**



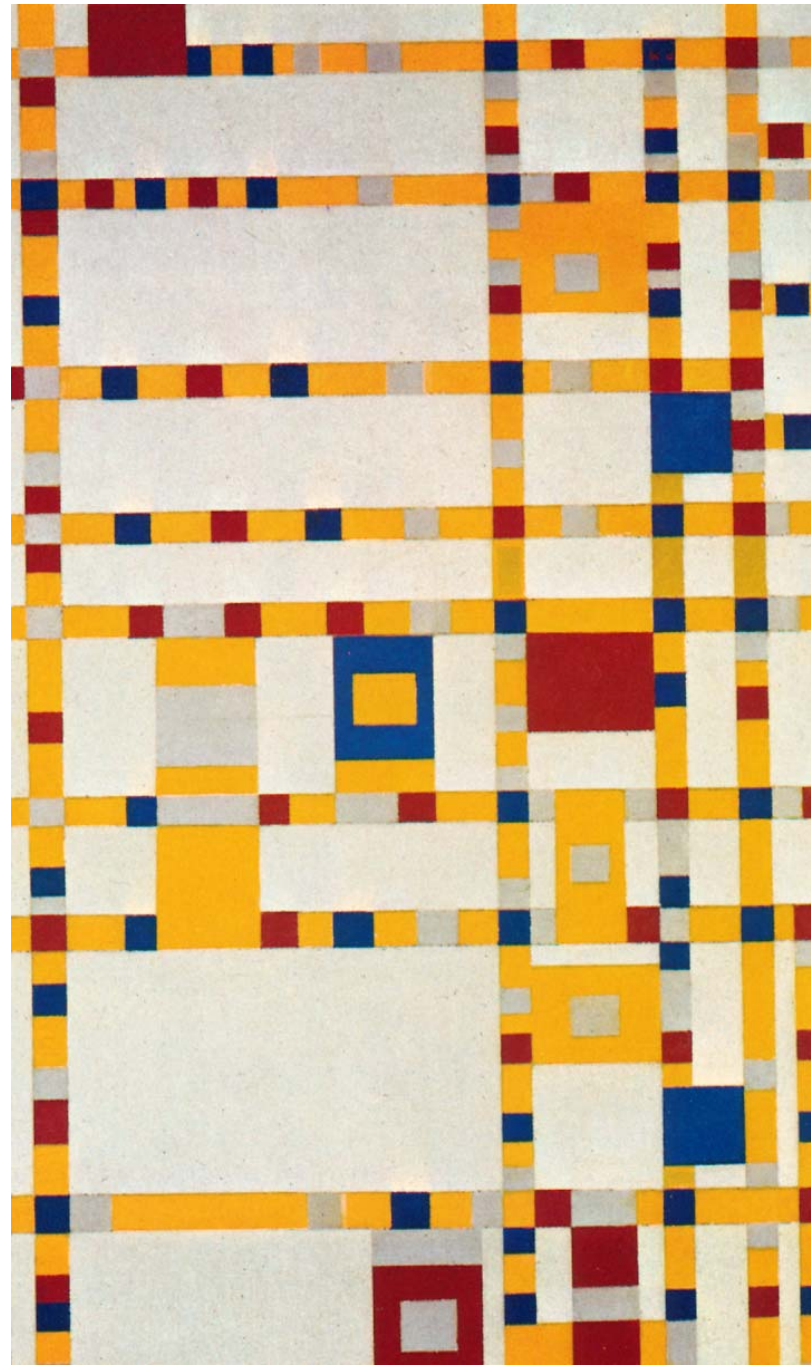
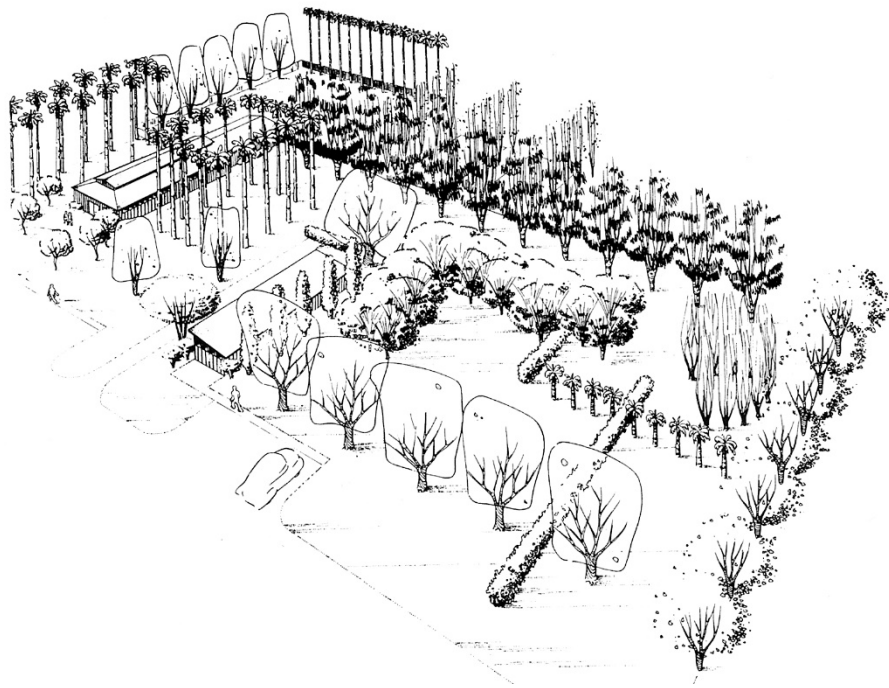


**Garrett Eckbo (1910-2001)**

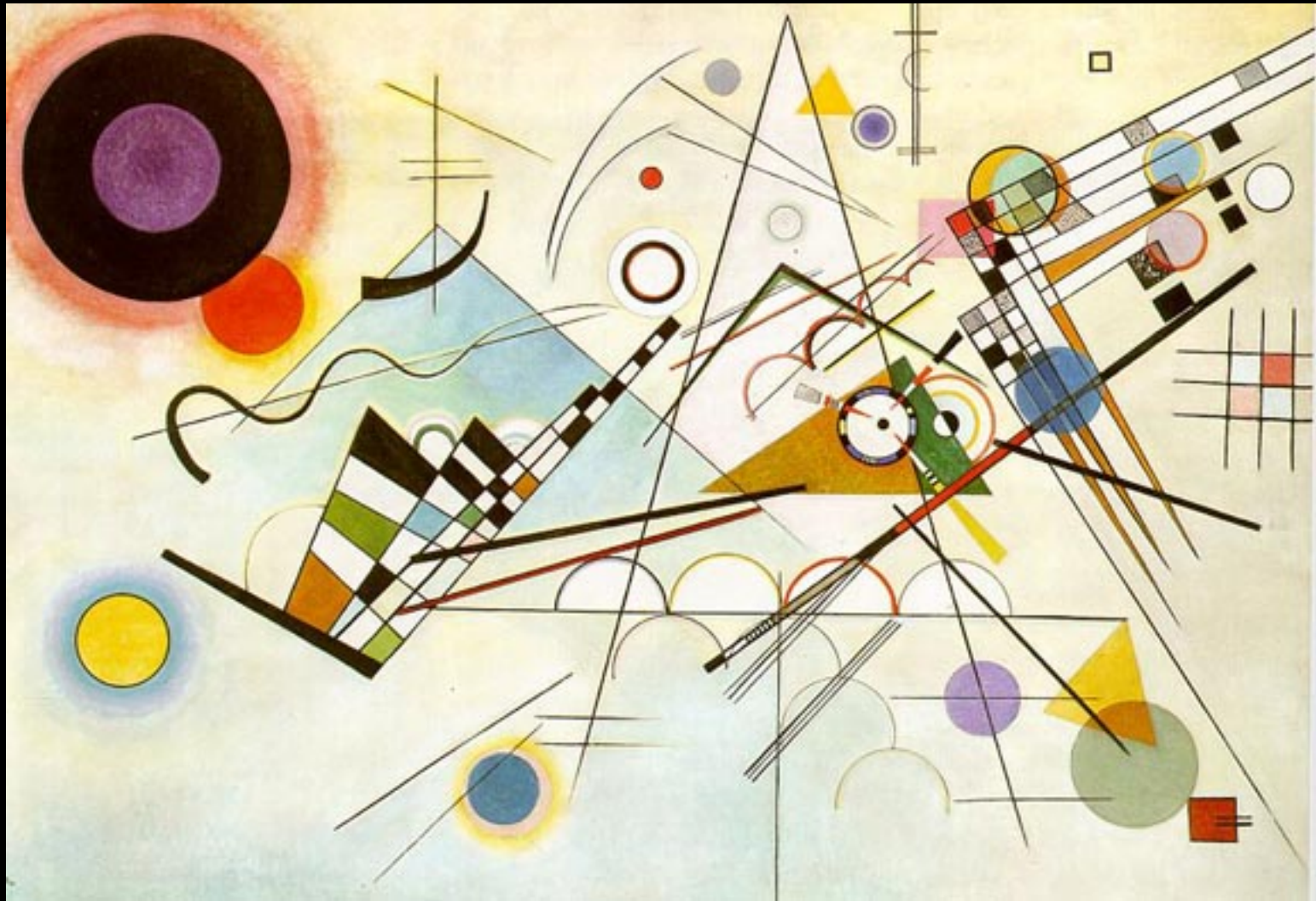
**Weslaco Unit, Texas 1939.**



**Piet Mondrian (1872-1944):  
Victory Boogie-Woogie  
1943-1944**

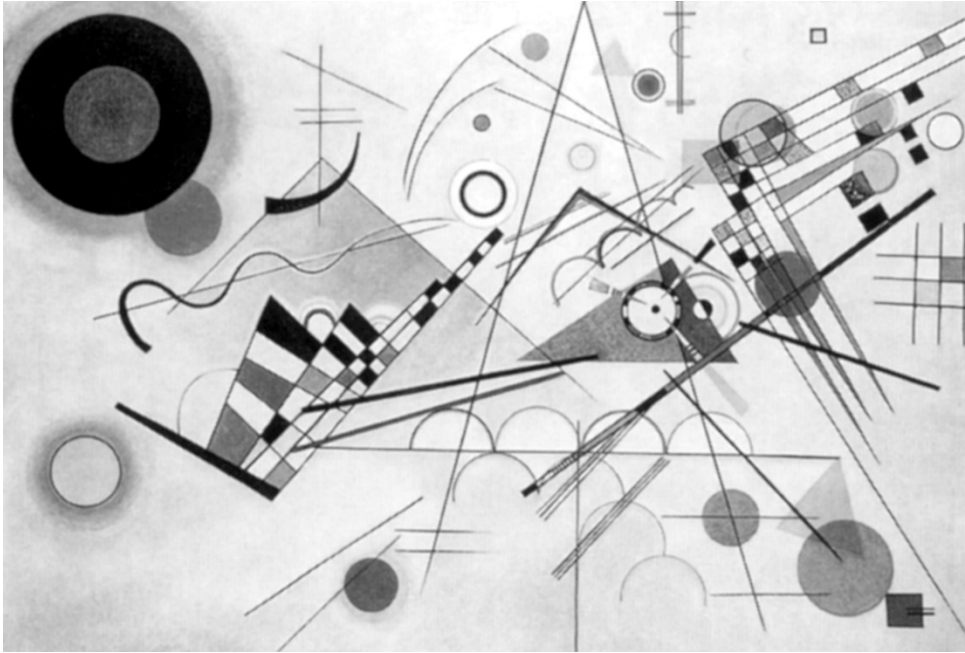






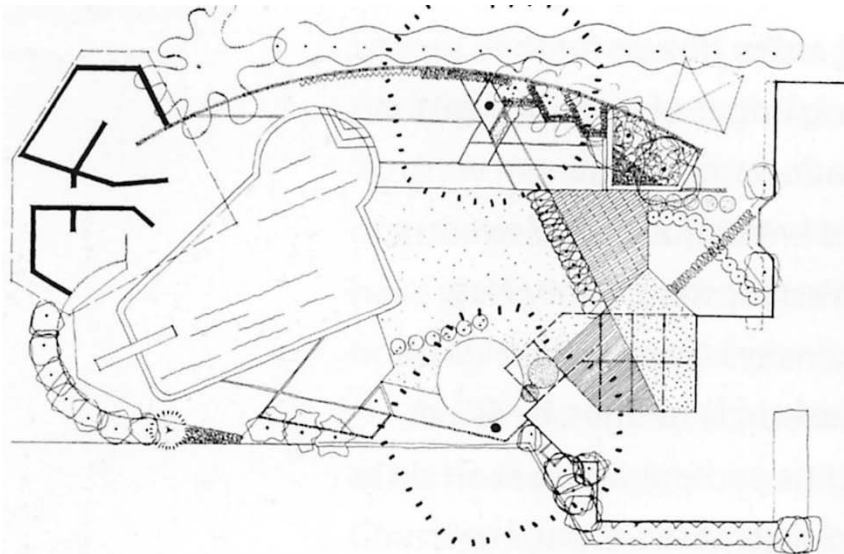
Vasily Kandinsky (1866-1944): Kompositio VIII, 1923





**Vasily Kandinsky (1866-1944):  
Kompositio VIII, 1923**

**Garrett Eckbo (1910-2001):  
ALCOA Forecast garden,  
Los Angeles 1959**

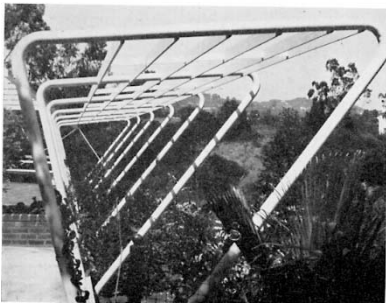




**Garrett Eckbo (1910-2001):  
ALCOA Forecast garden,  
Los Angeles 1959**



81



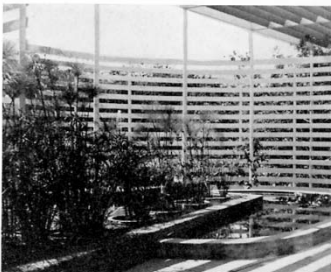
82



83



84



85

86



87













# Garrett Eckbo (1910-2001): Landscape for Living, 1950



**GARDEN IN BEVERLY HILLS, CALIFORNIA 1947**

*Design collaboration—John Bostic  
Photography—Julius Shulman*

49-51—Terrace extension for a large period house in a large flat garden with fine old trees—oriental planes, peaches, Eugenia myrtifolia. Pattern reflects and combines existing materials, and integrates covered terrace and open garden. Tree and shrub pattern suggested to provide continuity, closure, at open end of garden.

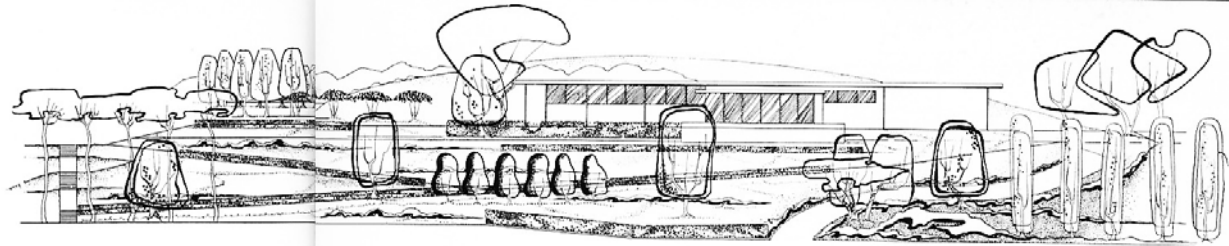
49



**GARDEN IN HOLMBY HILLS, LOS ANGELES, CALIFORNIA 1947**

*Architects—Spaulding and Rex  
Design collaboration—R. Coelho-Cordoza, John Bostic  
Sculptor—Abe Liss  
Pool mosaic—Torrey Spannagel  
Photography—Julius Shulman*

50



52



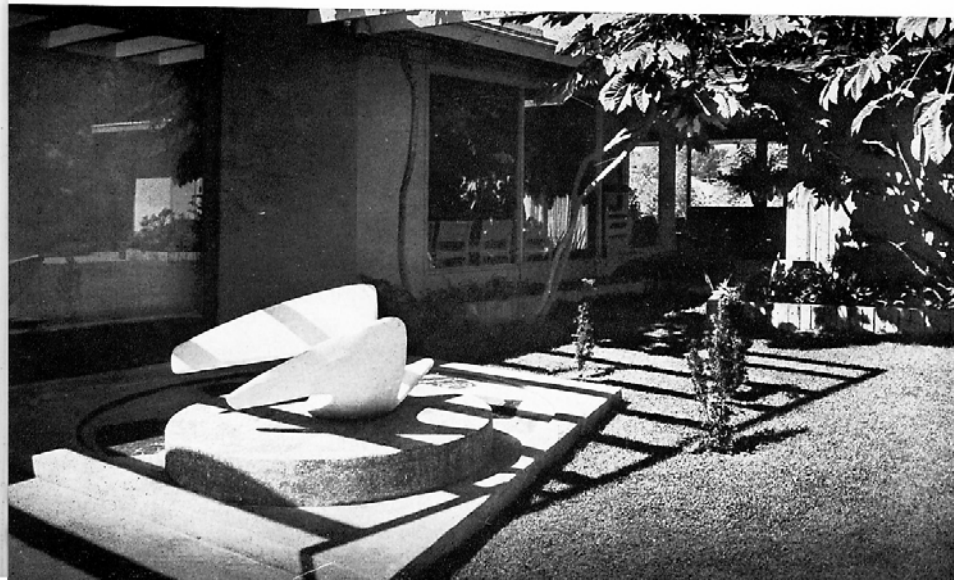
53

52-55—New terrace and remodeling of existing large hillside garden, in connection with remodeling of recent modern house. Terrace incorporates pale dull terrazzo, shallow pool with jet, concrete sculpture built on a steel armature on the job, marble chip pattern in pool. Pool and terrace pattern extended into garden with low split redwood curbs. Flagstone terrace was existing. Front planting scheme dealt with the problem of the large street-front bank.



54

55







**Joan Miró (1893-1983)**



Thomas Church (1902-78)  
Lawrence Halprin (1916-)

# GARDENS

*are for people* THOMAS D. CHURCH

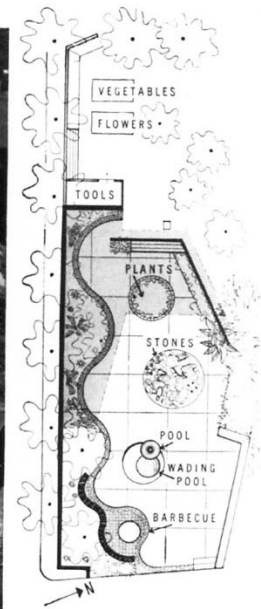


*The Garden  
of the Next America  
is an  
Outdoor Room*



*It's furnished with plants, of course, plus stone, wood, concrete, water, texture, and the*

By Dr. Joseph E. Howland  
House Beautiful's Garden Editor







**Thomas Church (1902-78)**

**The Donnell Garden  
Sonoma, Kalifornia 1947**





















Jean (Hans) Arp: (1886-1966)











## Roberto Burle Marx (1909-94)

- Copacabana, Rio de Janeiro, 1970
- Safra Bank, São Paulo, 1982









Roberto Burle Marx (1909-94)





## Roberto Burle Marx (1909-94)

Burton Tremaine Residence (toteutumaton)  
Santa Barbara, Kalifornia 1948

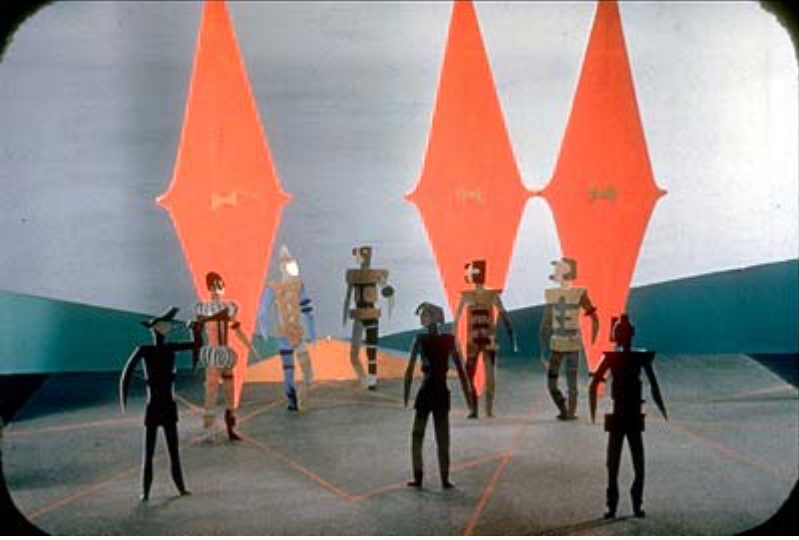
Olivo Gomes puutarhat  
São José dos Campos  
São Paulo 1950, 1965.



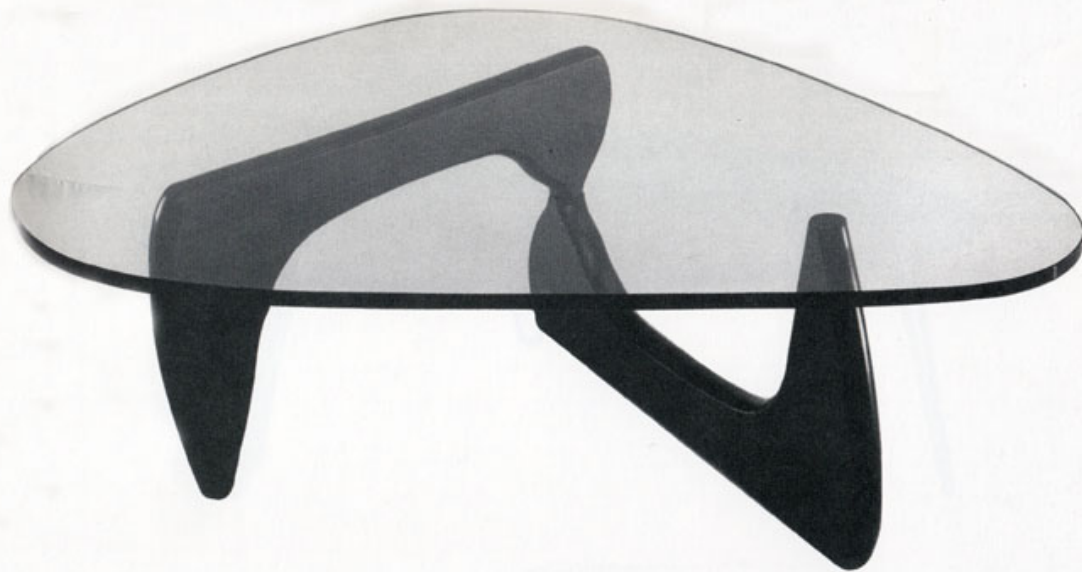
GARDEN by ROBERTO BURLE MARX







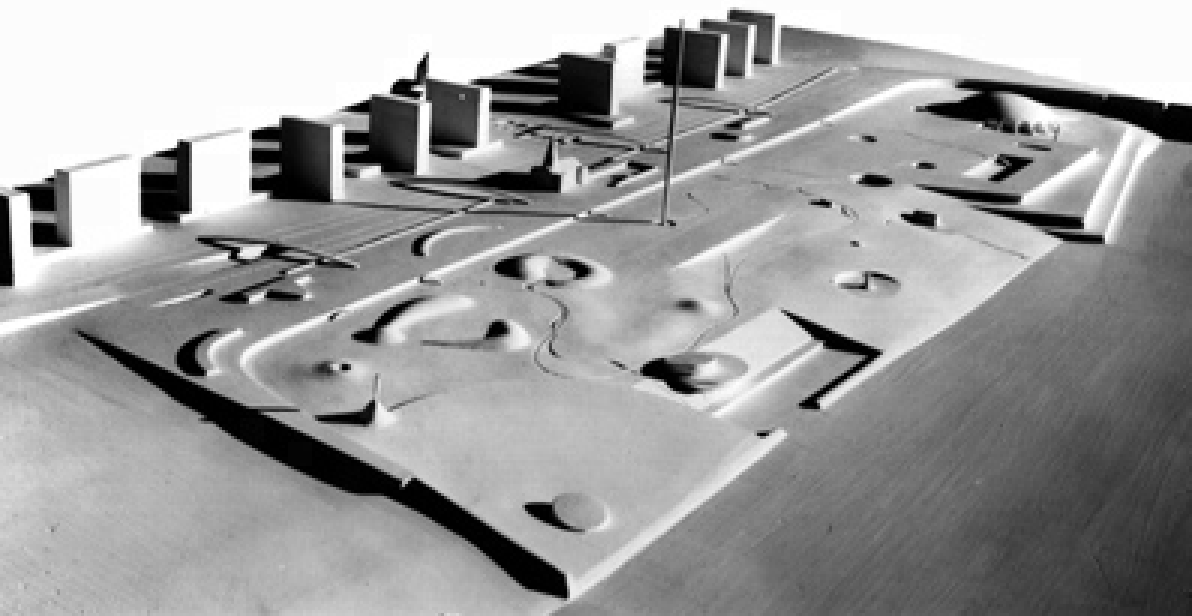
**Isamu Noguchi (1904-88)**







**Isamu Noguchi (1904-88)**

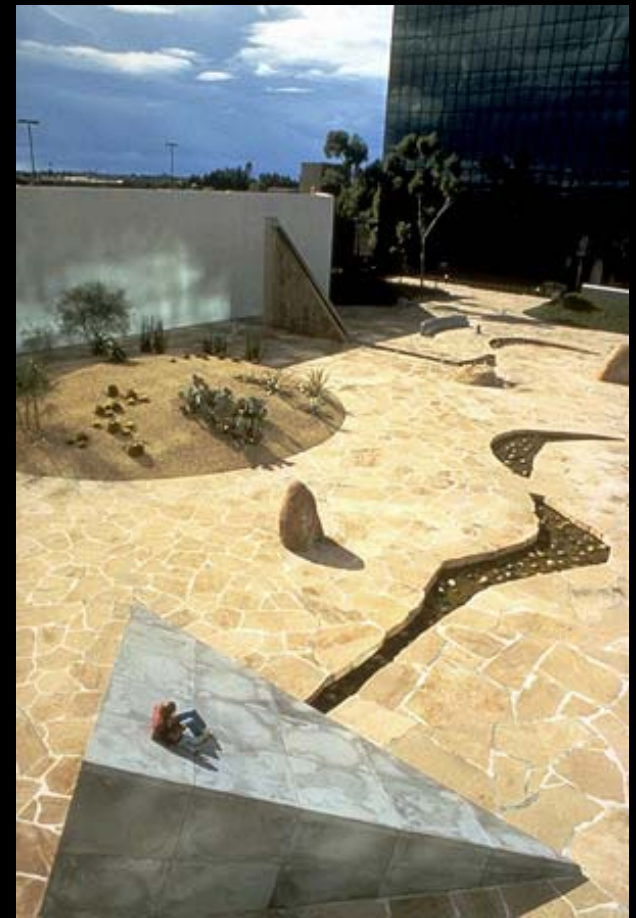






## Isamu Noguchi (1904-88)

- California Scenario 1980-82











**Peter Eisenman (s.1932):  
Denkmal für die ermordeten Juden Europas  
Berlin 2005**







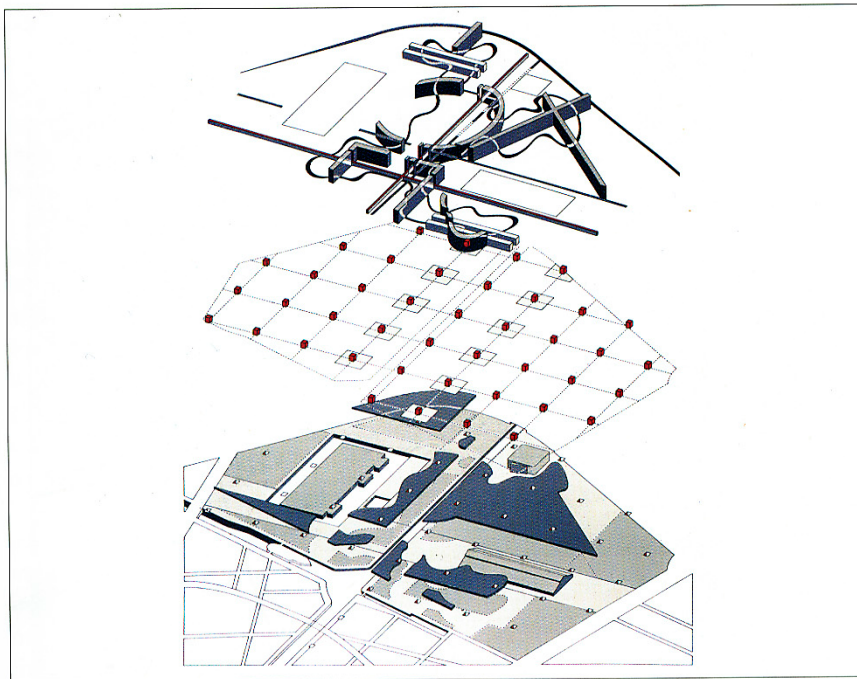
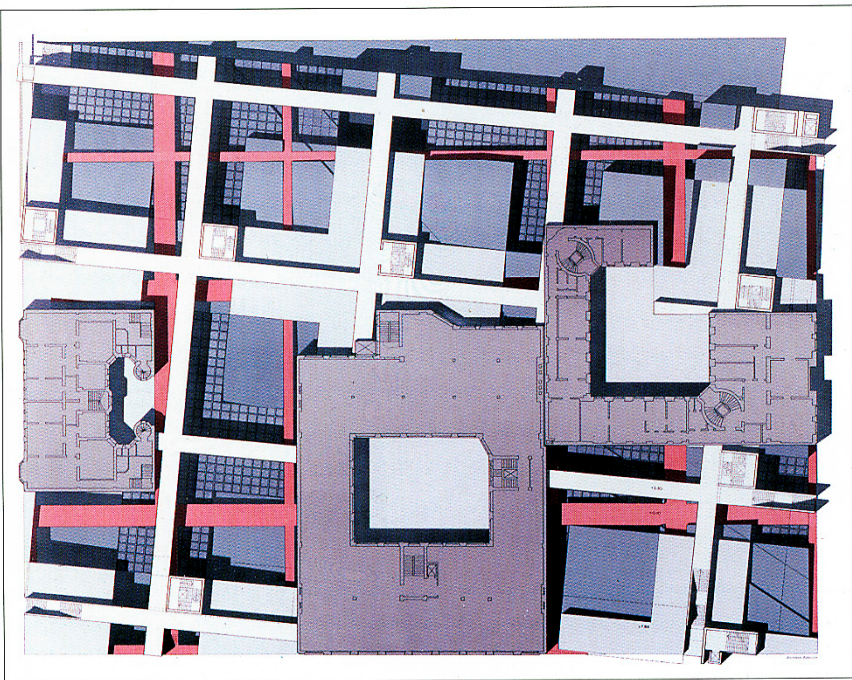


**Peter Eisenman (s.1932)  
Cidade da Cultura de Galicia  
Santiago de Compostela  
2012**









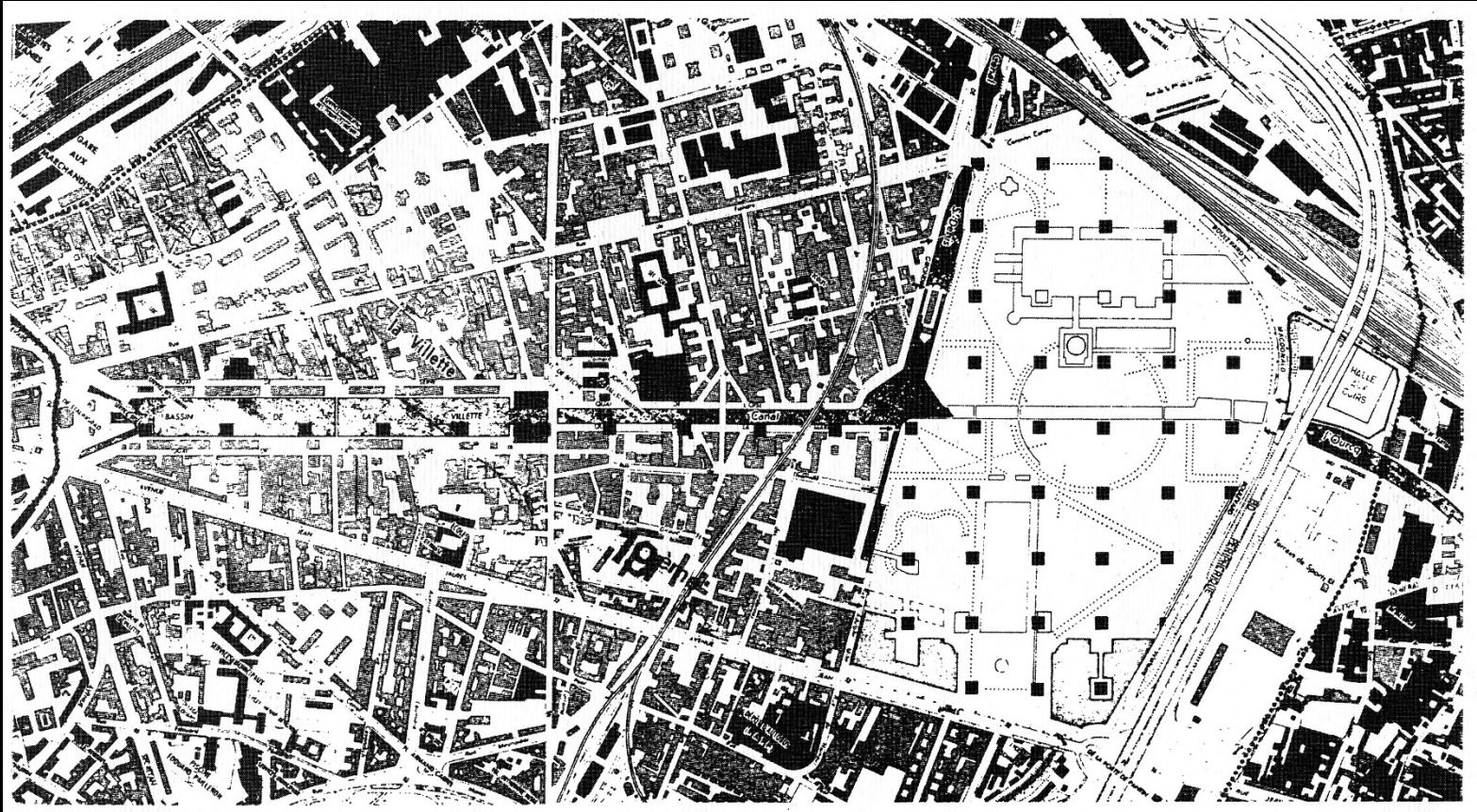
**Abbé Laugier: Observations sur l'Architecture  
1765**

**”Whoever knows how to design a park well will have no difficulty in tracing the plan for the building of a city according to its given area and situation. There must be regularity and fantasy, relationships and oppositions, and casual, unexpected elements that vary the scene; great order in the details, confusion, uproar, and tumult in the whole.”**

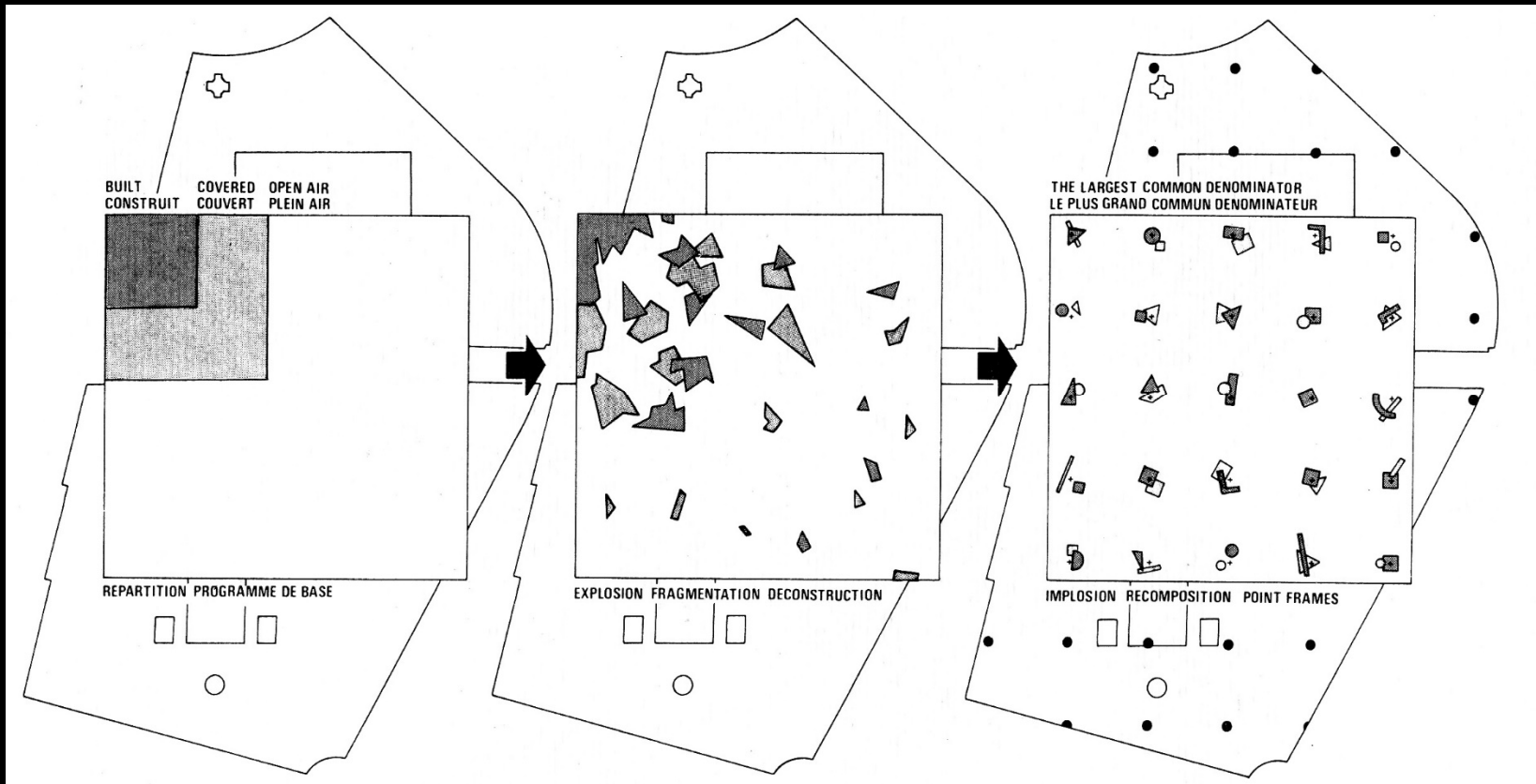
**Quoted by Bernard Tschumi  
in 'The Pleasure of Architecture' AD March 1977**



**Bernard Tschumi:**  
**Parc de la Villette, Parisi**  
**1982-1991**

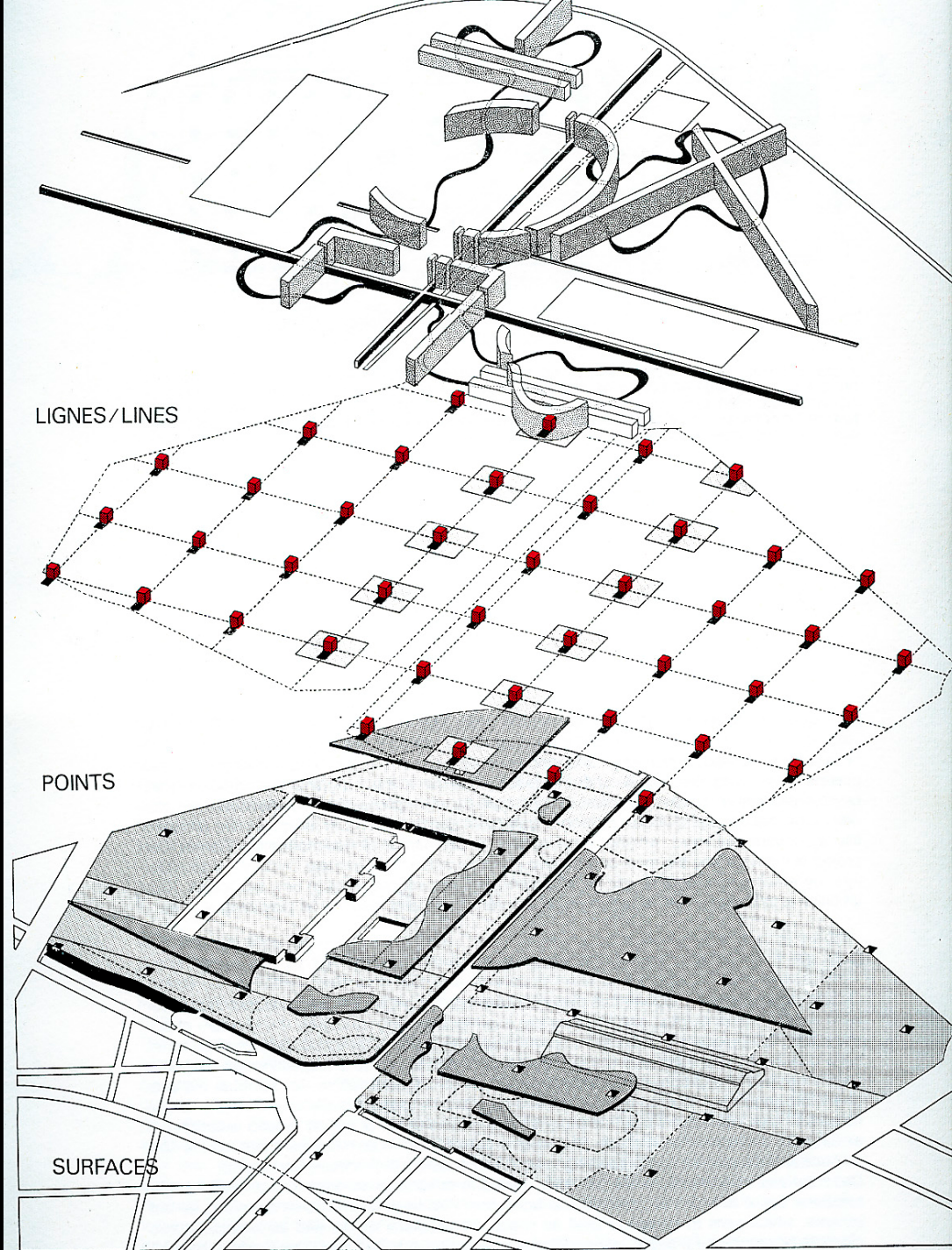




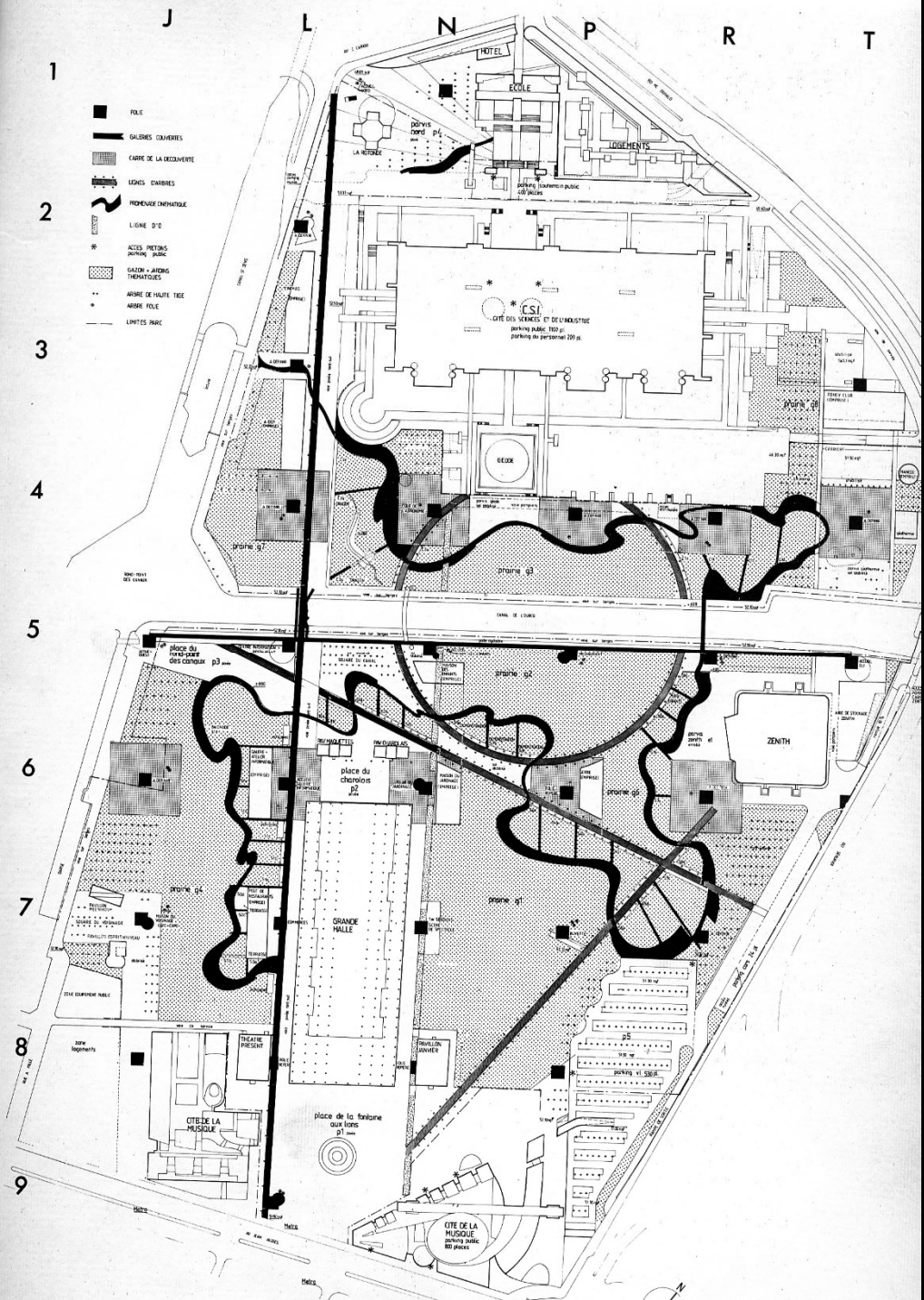




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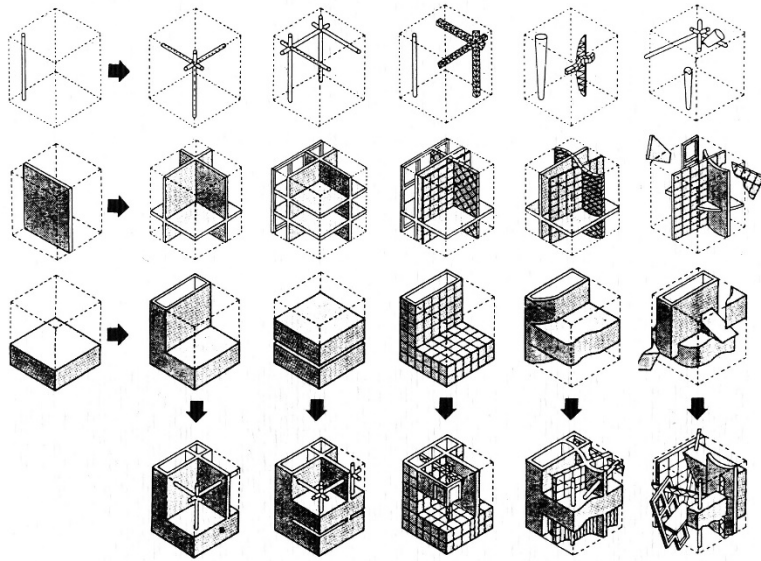




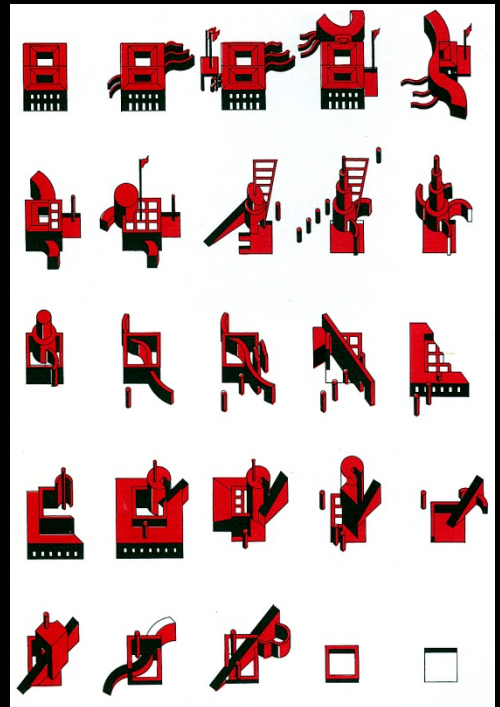




(INTERSECTION RÉPÉTITION QUALIFICATION DISTORTION FRAGMENTATION)



TYPE A FOLIE SIMPLE	TYPE B FOLIE AVEC GALERIE	TYPE C FOLIE AVEC PALET	TYPE A' FOLIE SIMPLE	TYPE B' FOLIE AVEC GALERIE	TYPE C' FOLIE AVEC PALET







SAUVAGE

SAUVAGE





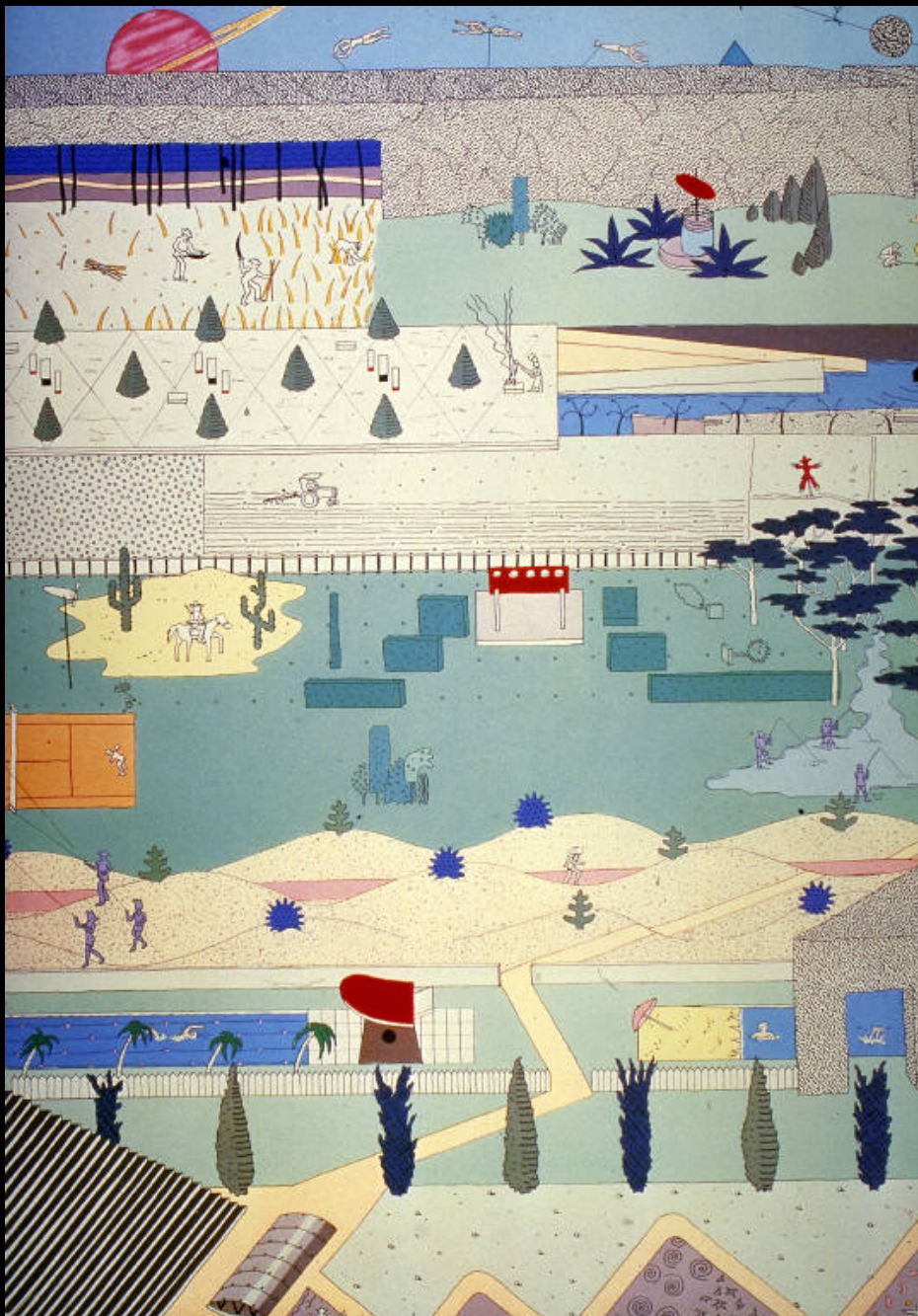












OMA  
Office for Metropolitan Architecture  
Rem Koolhaas  
Parc de la Villette / kilpailuehdotus





CAIXA FORUM, Madrid 2007  
Herzog – de Meuron  
Patric Blanc



















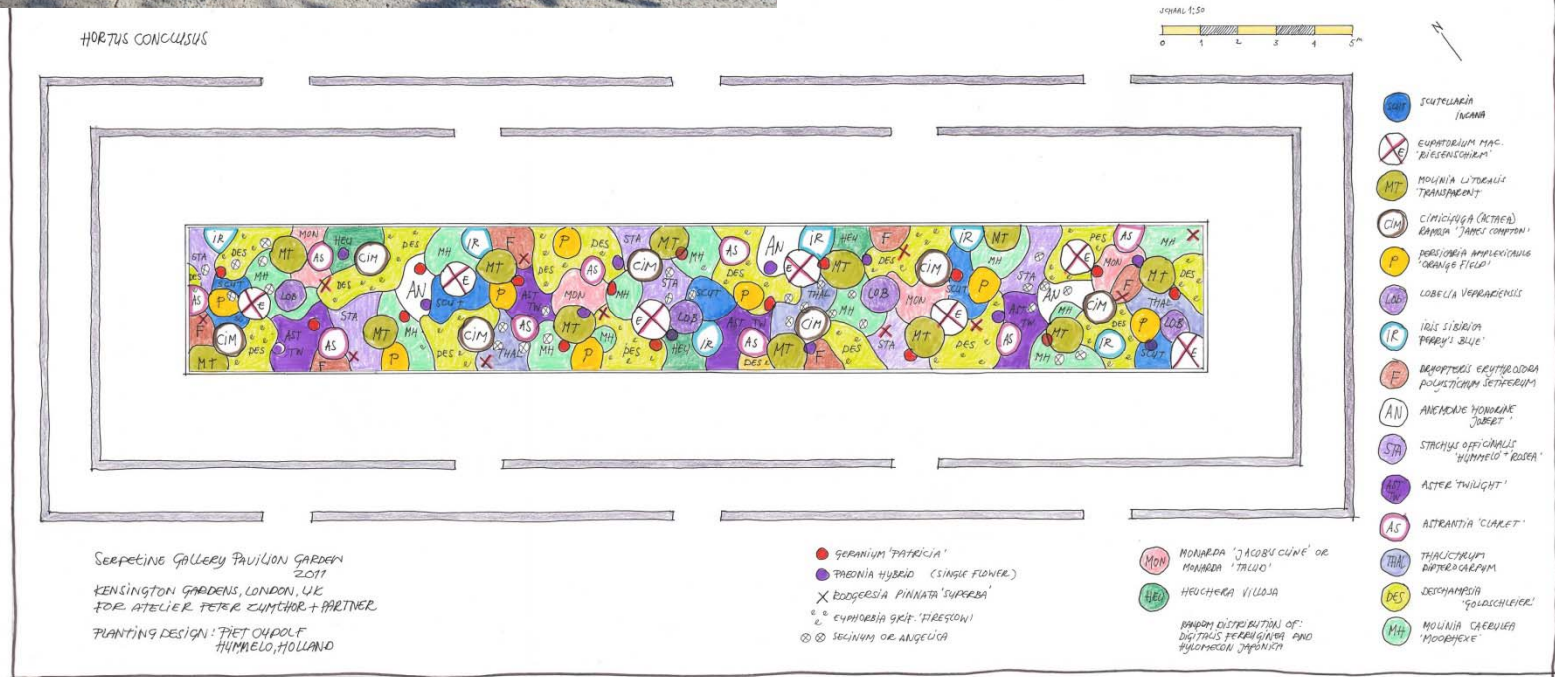






Serpentine Gallery  
Hyde park  
Lontoo  
1.7.-16.10.2011

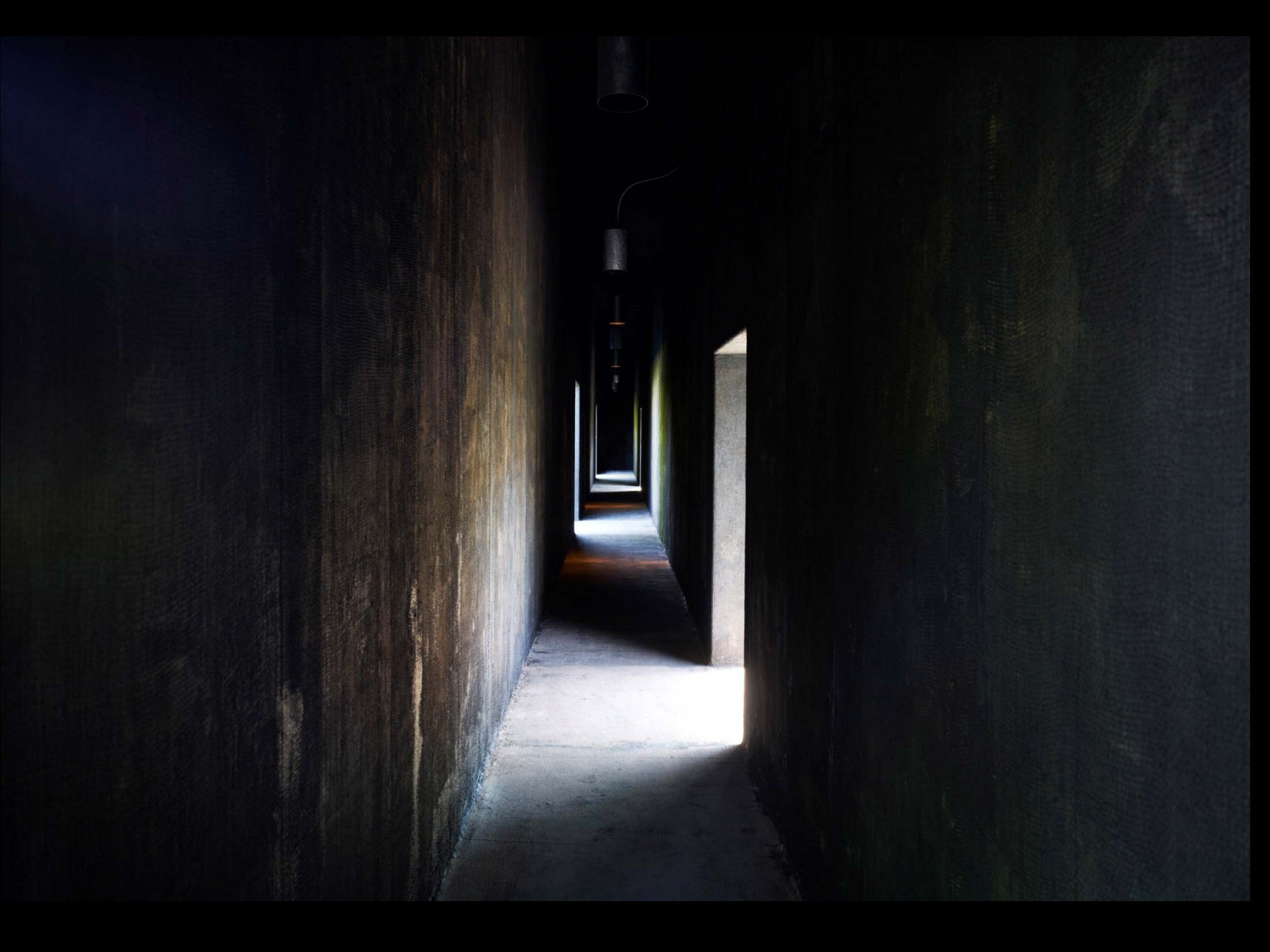
Peter Zumthor (s. 1943)  
Piet Oudolf (s. 1944)



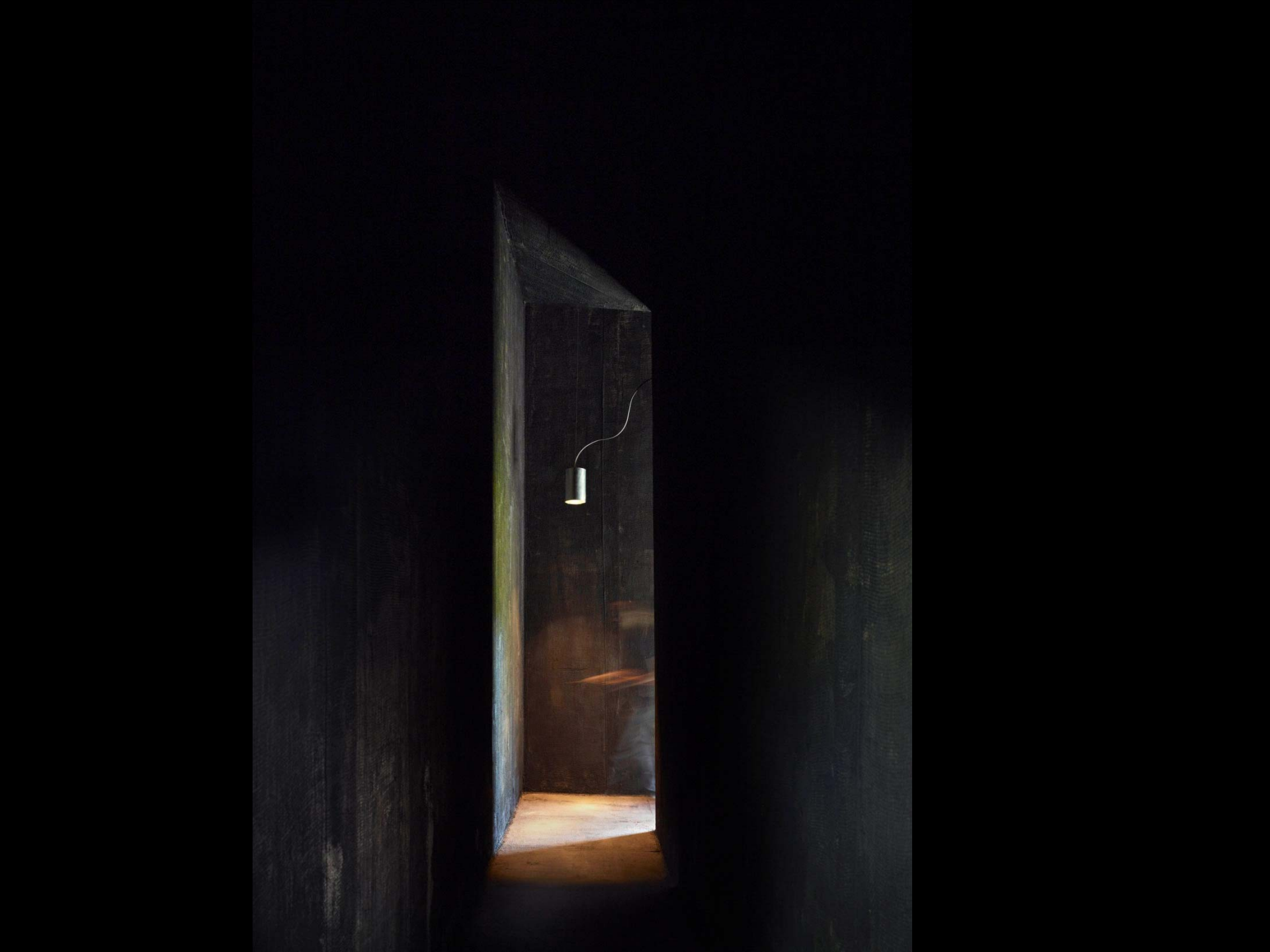








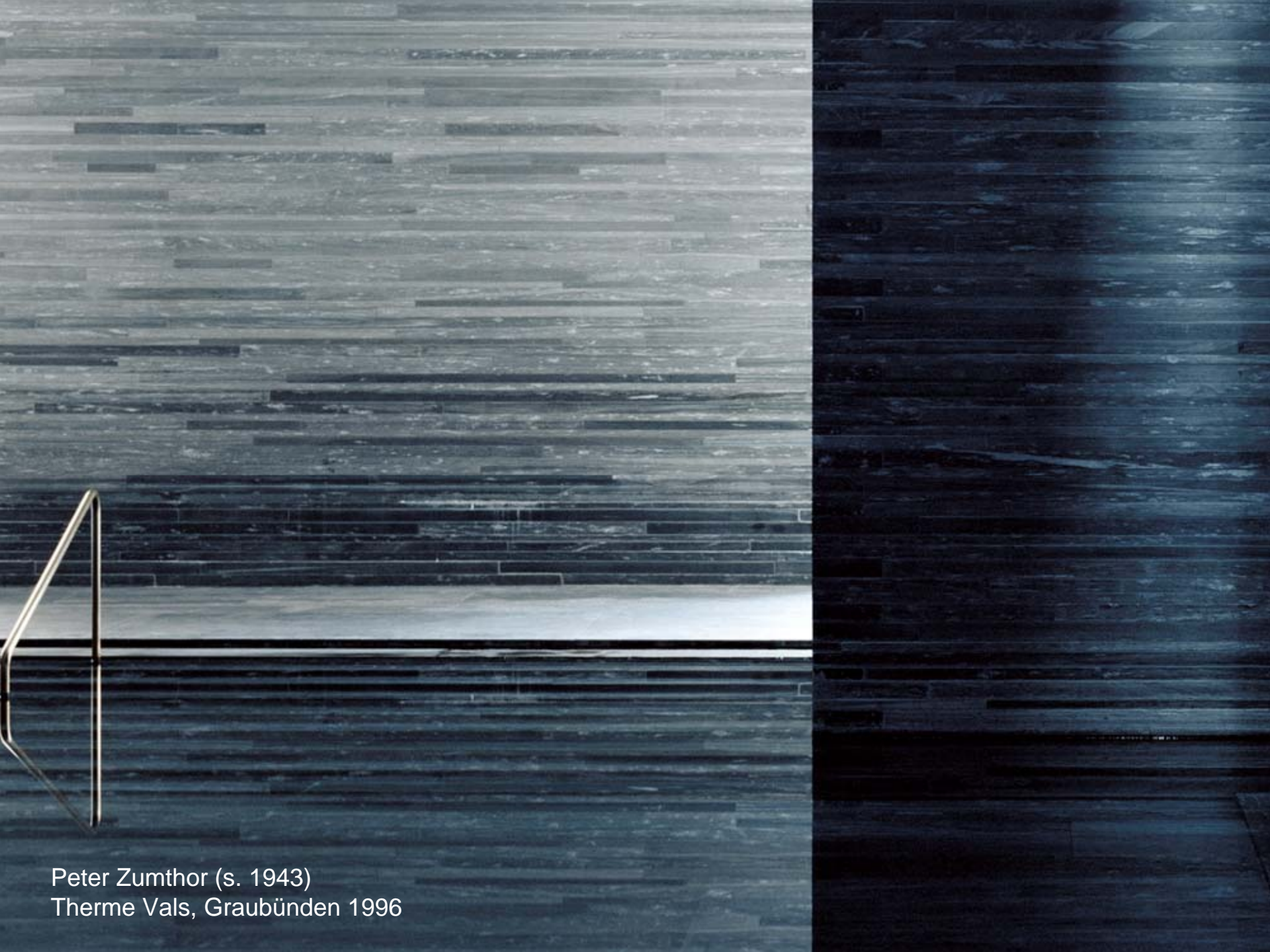






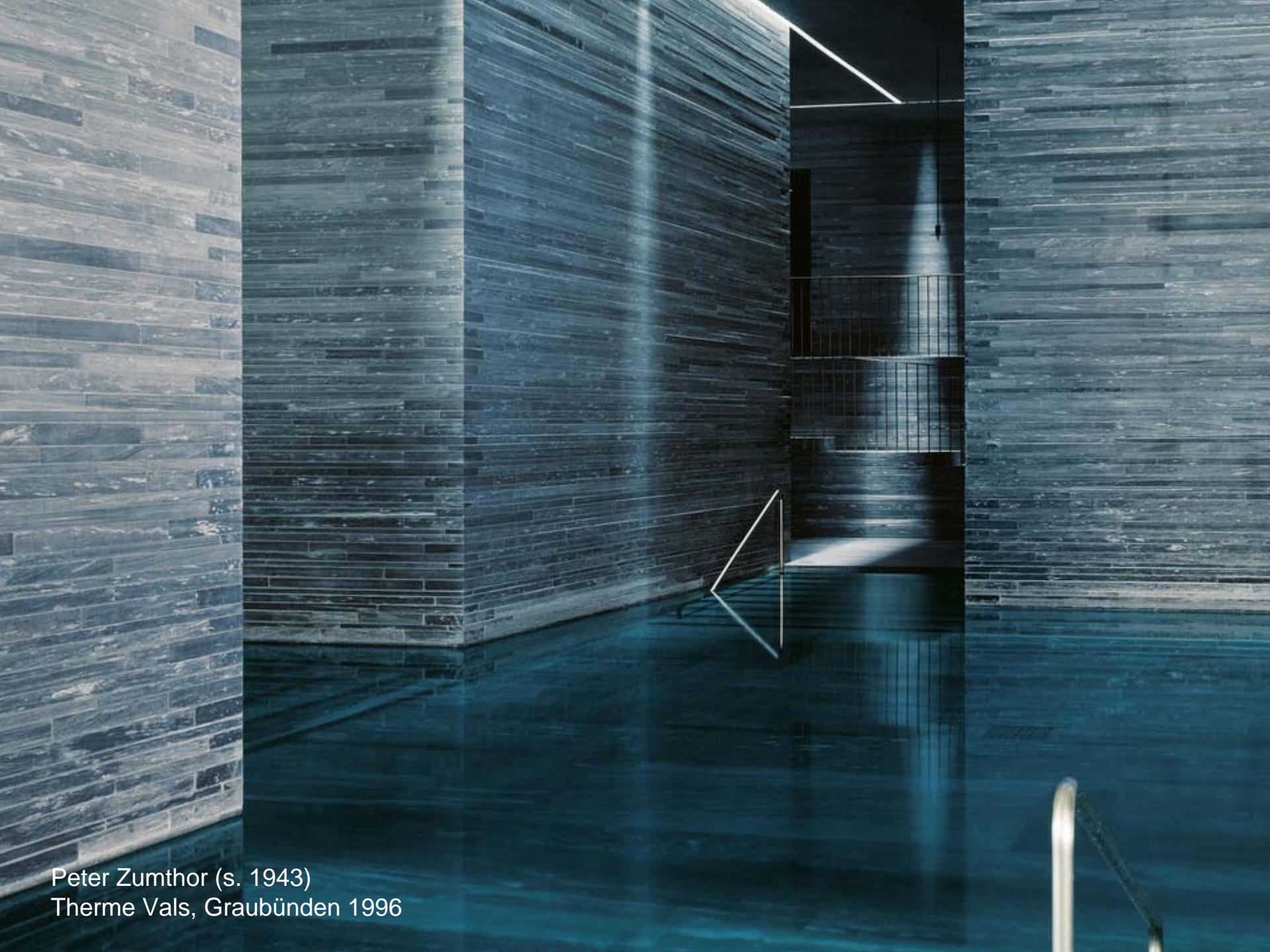






Peter Zumthor (s. 1943)  
Therme Vals, Graubünden 1996





Peter Zumthor (s. 1943)  
Therme Vals, Graubünden 1996





**Piet Oudolf (s.1944): Gräflicher park, Bad Driburg, 2008**





**Piet Oudolf (s.1944): Gräflicher park, Bad Driburg, 2008**









Abraham Mignon (1640-1679): VANITAS, 1665-79





Adrian van Utrecht (1599-1652): VANITAS, n. 1642







# meaning?

= merkitys, tarkoitus, sanoma, syy

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## Form, Meaning, and Expression in Landscape Architecture.

Laurie Olin 1988 / Landscape Journal 7:2

## Must Landscape Mean?

Marc Treib 1995 / Landscape Journal 14:1

## The Content of Landscape Form / The Limits of Formalism

Marc Treib 2001 / Landscape Journal 20:2

## Can Gardens Mean?

Jane Gillette 2005 / Landscape Journal 24:1

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**René Magritte (1898-1967):  
La condition humaine 1933**