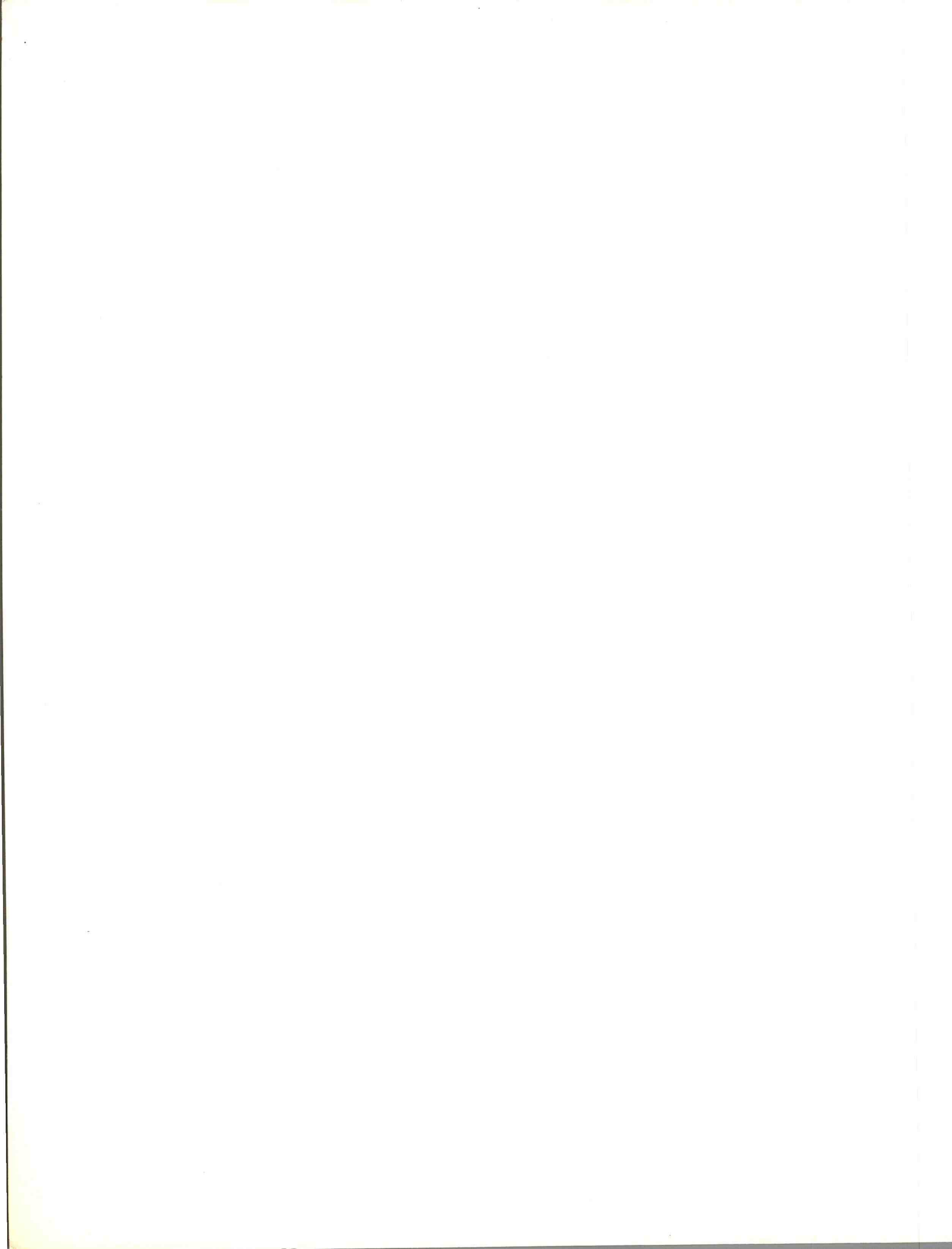
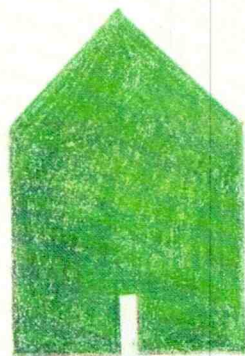


DESIGN QUARTERLY 120

**GREEN ARCHITECTURE:
NOTES ON THE COMMON GROUND**

BARBARA STAUFFACHER SOLOMON





The Green House #1



Design Quarterly is published by Walker Art Center Vineland Place Minneapolis Minnesota 55403

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Graphic designer: Robert Jensen
Design for this issue: Barbara Stauffacher Solomon
Circulation: Linda Krenzlin

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Walker Art Center
ISSN 0011-9415

Design Quarterly is listed in Art Index. Change of address: to insure receiving all copies, give old address as well as the new one and allow five weeks for change to become effective.

Subscription rates:
4 issues, \$9
8 issues, \$16
12 issues, \$21

EDITOR'S NOTES

The common ground is that area where nature and the built environment overlap, where architecture creates an edge for nature. Green architecture belongs to the common ground. In

Barbara Stauffacher Solomon's essay and in her drawings of 16th- and 17th-century gardens, we are introduced to the intricacies of this most ambiguous element in our environment. We are made aware of the design of that space where landscape and architecture come together.

Today, essentially two kinds of landscape design are practiced. One relates as closely as possible to wilderness, to raw, untamed nature. The English romantic garden exemplifies that image and was, of course, the inspiration for Frederick Law Olmsted's most illustrious public garden, Central Park in New York City. The second landscape type, in which the *hand-of-man* is more apparent, has its precedents in the Renaissance gardens of Italy and France and in the elaborately manicured formal French gardens that were the progeny of Louis XIV at Versailles and Marly.

Solomon's choice of sites clearly reflects her preference for the second type of landscape design, and her drawings provide an understanding of history through her experience of the present for, as she has said, *A drawing is different from being there*. What is seen and what is drawn are not the same, and although

her drawings may represent what is, they are also about what was and what could be. Layers of time unfold in sequence as she draws both past and existing elements of a site. These gardens are generally well ordered, classical in their references, overlaid with a strong grid pattern. The drawings are in part an attempt to understand the process of design that creates a garden, a process to be understood before it is possible to make a new garden. Among those sites that we have included—all of them European—are:

Villa Barbaro, in Maser, that is perhaps the strongest example of Palladio's brilliant conception for the gentleman farmer. Primary residences for owners who were directly concerned with the land and the crops, Palladian villas brought together the farm and the pleasure garden to create a new, complex landscape in which the common ground defines the separation of farm and garden.

Château Gaillon is an Italianate French garden of the 16th century, with 24 square knots (intricate flower beds) and two large mazes. This garden through its *conceits* and its expressions of fantasy, including its so-called secret garden, provides a prelude to the French formal gardens that were to follow in the reign of Louis XIV.

Marly was the second of Louis's great retreats. It afforded even more privacy than he had achieved at the Trianon of Versailles. Meant to be a sort of *hermitage* it became, in fact, a very complex, enormous garden filled with various entertainments and diversions. Its site, an entire valley, contained a great water garden and topiary that was among the most elaborate green architecture ever devised. Marly is now a public park.

Finally, Solomon has drawn the Portico of San Luca in Bologna, a two-kilometer-long building that resembles the innumerable covered walkways in the heart of Bologna. This remarkable passage takes the Sunday stroller from the center of the city to a sanctuary in the hills. It is here that nature and art literally converge on the common ground.

All of these gardens provide both pleasure and intellectual stimulation, for they contain the attributes of imposed order, enclosure, vista, yet they reflect their beginnings, as they are inevitably the products of climate, soil conditions and natural vegetation.

Barbara Solomon's drawings and landscape architecture are in part expressions of her background as a graphic designer, particularly of such

large-scale graphic works as her justly famous designs for Charles Moore's Sea Ranch in California. The controlled definition of color and form within a grid—an element common to both disciplines—dominates this current work to create a highly articulate interpretation of the garden observed.

MSF

AUTHOR'S NOTE

This issue of *Design Quarterly* was designed as it was being written. The initial fragments of material became a working framework for the organization of the text and drawings. Drawings follow text, text follows drawings; both are seen on the 8½ x 11 inch page.

The grid is used as an organizing structure (in evidence, invisible or contradicted) on the ground and on the page. It connects the buildings to the trees and allows random action within its order; it relates the words to the pictures and links one idea to another. Both the plough and the pen draw grid lines. Scale changes.



DESIGN QUARTERLY 120

**GREEN ARCHITECTURE:
NOTES ON THE COMMON GROUND**

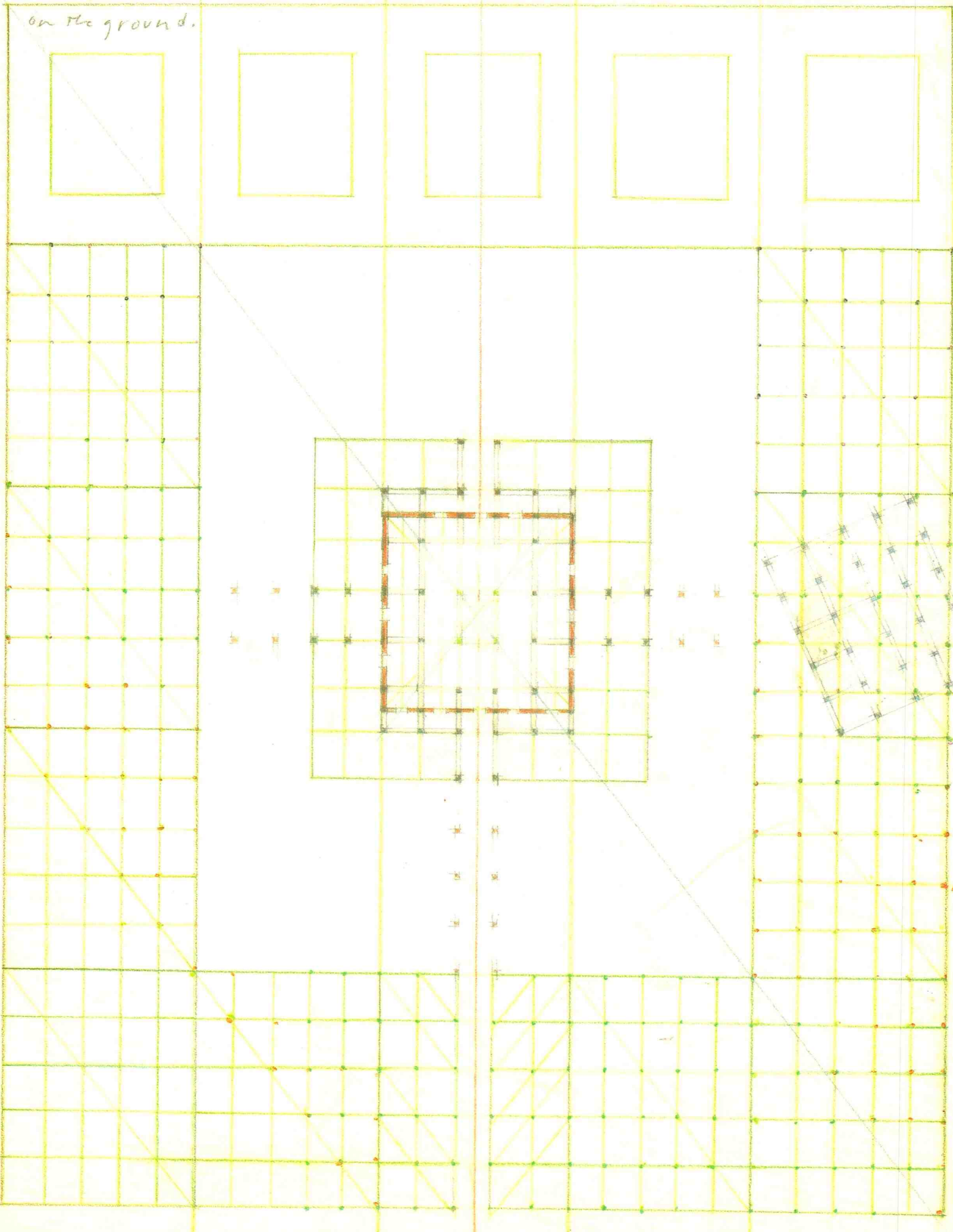
BARBARA STAUFFACHER SOLOMON

CONTENTS

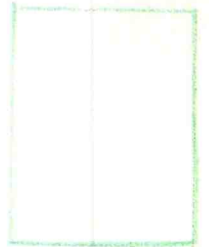
- 7 ELEMENTS**
- 9 THE COMMON
GROUND**
- 11 VIEWS: VARIOUS
AND DRAWN**
- 17 GREEN
ARCHITECTURE**
- 30 SELECTED
BIBLIOGRAPHY**

The Green Grid:

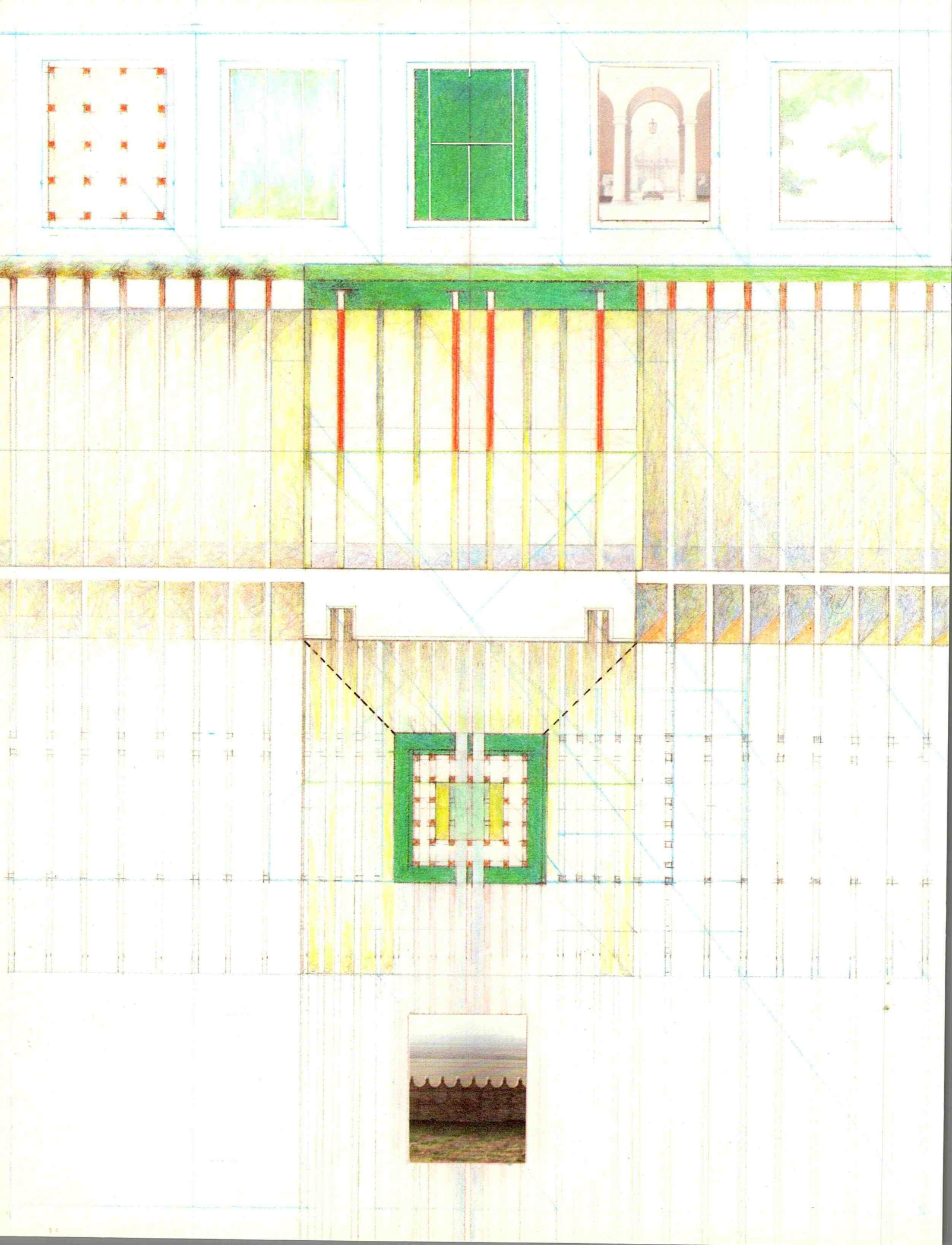
on the ground.



on the page.



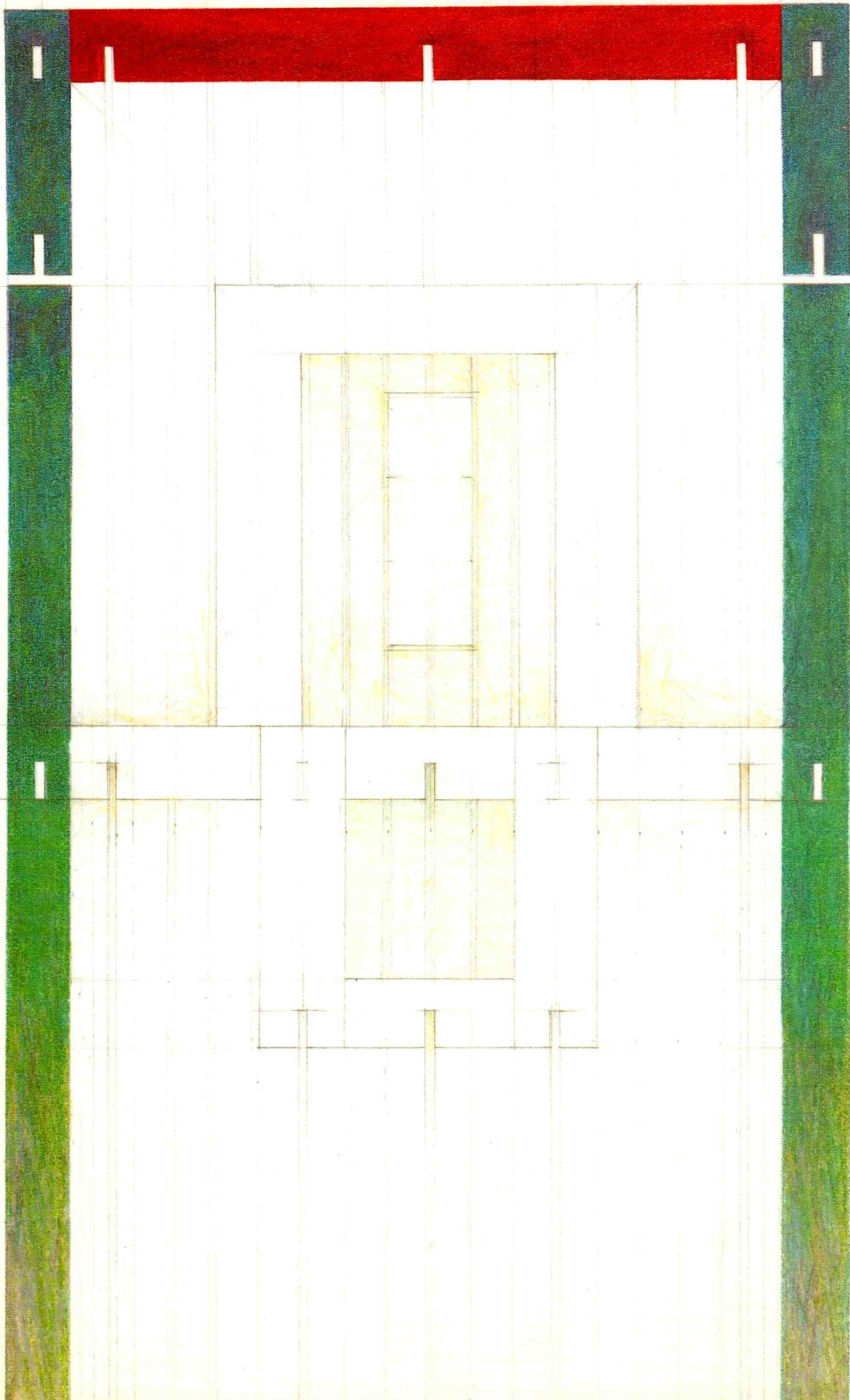
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ELEMENTS

of the common ground that one can draw, build or plant:

Furrowed fields and orchards; arbors, *malls* and *allées*;
walls with doors and windows;
promenades;
in and outdoor theaters of green, water, marble or plush;
balustrades and public stairways and ramps;
gates, gatehouses, gates in walls, gateways over streets;
portals, thresholds and foyers;
porticoes;
squares and greens: common, bowling and civic;
pools for swimming and reflection; pool houses and cabañas;
courts: fore, rear, ceremonial or tennis;
balconies and belvederes; grandstands and circus tents;
fairs, expositions, resorts and amusement parks;
greenhouses and rooms for the wind;
parks and park buildings;
canopies and awnings;
pergolas;
outdoor cafés; sidewalks with signs, lights and trees;
passages, paths, enclosed streets and fences;
lobbies and galleries for waiting, shopping, strolling;
aediculae;
entrances: the front stoop; porches (front and back);
the backyard and the middle block;
housebridges and bridgehouses;
wings and platforms for performing, waiting and diving;
canals, grottoes, *rochers*; *bosquets* and their green rooms;
public boathouses and houseboats;
gazebos, pavilions, pagodas and temples;
topi- and avi-aries;
railway, snow, garden and backyard sheds; barns and coops;
landings; covered bridges, barges and piers;
stadiums, bandstands and picnic tables;
coves and alcoves;
colonnades;
and
the vestibule, veranda, dog trot, roof garden, deck, loggia,
balcony, piazza, trellis, terrace, atrium, patio, peristyle,
exedra, sunroom, *ramblas*, courtyard, cloister, recreational
center, pool house, public bath, baseball diamond, parcourse,
running track, campsite, recreational vehicle hook-up, stoa,
villa and château with its garden,
green architecture
and
the (framed) views from all these places
through the next layer of leaves or glass or people
to
the next.



Walls, planted and built, remember a common ground.

THE COMMON GROUND

Common ground is where architecture and landscape overlap. It is where the forms of streets and hills shape the forms of parks and buildings. Common ground is somewhere between closed privacy and open exposure.

For some years God was in the details; He now yearns to return to the garden.

As architecture separated from the land around it, the inside walls lost contact with the layers of planted and built elements on the other side of the wall. There was here, the object, and there was there, the ground; there was no common ground in between for people to enjoy.

People move through trees and thresholds as easily as they see the two in the same glance. There is no line where landscape stops and buildings begin. Trees become columns. The park leads to the building; the building makes a view of the park. Paths clarify rather than obscure.

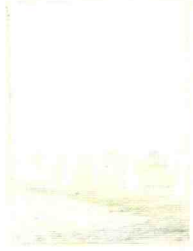
On common ground there is an ambiguity between public and private, real and fantastic, outdoors and indoors, nature and technology and most other things.

**As pines keep the
shape of the wind
even when the wind
has fled and is no
longer there
So words [or walls]
guard the shape of
man even when man
has fled and is no
longer there.**

**George Seferis
On Stage in Three
Secret Poems
from S.S. Draenos
Thinking Without a
Ground in Hannah
Arendt: The
Recovery of the
Public World, 1979.**

Since *practically no one can afford to have very much* dwelling these days, public and semi-private recreational gardens can provide some of that paradise lost. The amenities that won't fit into the individual budget or lot can be realized in the collective park/paradise. We in the cities are obsessed with nature and with paradise. In California, nature as paradise is the recreational garden. We use it to improve our bodies, incidentally our minds and certainly our chances for immortality. In the cities we can decide that a selected rectangle in the grid will be green. This piece of hallowed ground becomes particular, possessed, a garden. A square of grass is a garden. A tree is a garden. We plot a path, enclose a lawn, order trees and make the water rise. We plant a palm, and like the green rectangle, the palm tree, standing alone, or in straight lines, assuredly leads to paradise. We make a park. It is uncommon common ground; a green theater for playing and playacting.

Winter in the Veneto from Maser towards the Sea



The God of the 17th century, like its gardeners, always geometrized; The God of Romanticism was one in whose universe things grew wild and without trimming and in all the rich diversity of their natural shapes. The preference for irregularity, the aversion to that which is wholly intellectualized, the yearning for échappées into misty distances—these were eventually to invade the intellectual life of Europe at all points. Arthur O. Lovejoy Great Chain of Being, 1936

There is:

- the long view of time and memory;
- the point of view of the individual in bodily space;
- the far view of the building in plan and from across the valley; and
- the view of the valley from the window or the arcade.

There is:

- the near view where the front door meets the garden path; and
- the view in the photograph on the page.

And drawn, there is,

- the view of man-made common ground as planted and built nature and
- the view drawn on the 8½ x 11 inch page.

IEWS: VARIOUS

In elevation the shape of trees changes (as when one crosses borders); in plan cultivation is geometric.

Men who work the land have always furrowed their earth into sensible straight lines. They have planted their orchards in grids. Until enlightened romantics sought to free the trees along with the people, the habit of planned order was the model for paradise, gardens, palaces and for the avenues and perimeter blocks of great cities. Inhabited land and cities are both man-made.

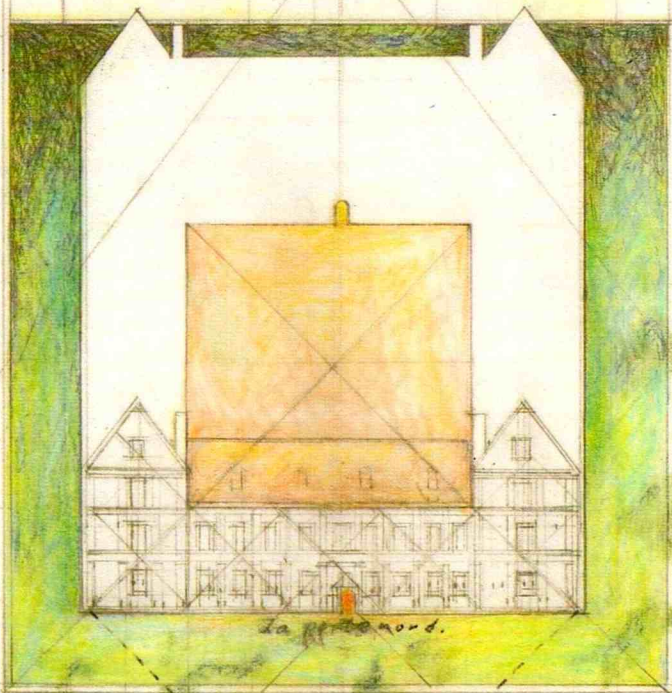
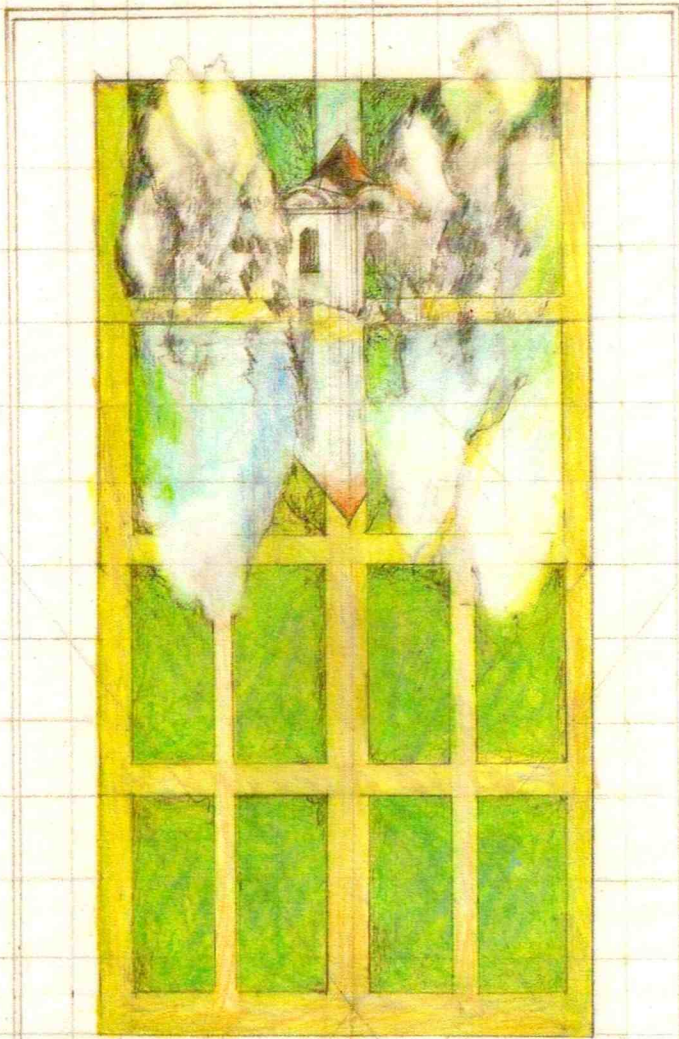
There was the need for many revolts. Many occurred. One of these revolutions—the modern movement in architecture and planning—retained the vocabulary of an earlier revolt. It reconsecrated romantic nature and floated its new socially beneficial technological objects in this escapist myth. In order to preserve its virginity the romantic garden needed to face away from the white tower and meander vistalessly.

The landscape was fractured into two morally opposed sets of images. There was *natural* nature, found and free (made by God and the English), and another, man-made and ordered (forced, authoritarian and French). The ordered, man-made (and glorious) landscape became identified with the authority of the man-made (and diseased) city. Technology was separated from the opium of wild nature. The existing city was black; the utopian countryside was green. The rebellion against any repetition of undesirable historic precedents from the city and its buildings became a rebellion against the repetition of planting trees in straight lines.

Le Corbusier's (1927) . . . *one cornice seen against the sky . . . a most important advance towards a noble architecture . . . adding enormously to the happiness of the inhabitants,* became Anthony Vidler's (1978) . . . *nightmare of the isolated building set in an undifferentiated park.*

In *L'architetture della città*, Aldo Rossi points the way ahead as he refers back to Carlo Cattaneo's definition of *Nature as the artificial homeland which contains all the experience of mankind*. There is no distinction between buildings and landscape since together all inhabited places are the work of man: . . . *every region is distinguished from the wilds in this, that it is an immense depository of labor . . . the land is thus not a work of nature; it is the work of our hands, an artificial homeland.*

What do the trees that are planted say to those scattered by the wind?



Ancy-le-Franc

Fontaine Blanche
Yonne

Armançon

Dijon

CÔTE-D'OR

Ancy-le-Franc - Serlio Plan 182 Savonar An Italian chateau made French by the king

- 1545 Antoine III de Clermont-Tonnerre, owner. Sebastiano Serlio, architect.**
- 1578 Charles Henry, Count of Tonnerre, owner.**
- 1683 Marquis of Louvois, owner.**
The formal garden was replaced by a romantic lake with island and pavilion.
- 1844 The Marquis of Clermont-Tonnerre again acquires Ancy-le-Franc.**
- 1981 Michael and Jacques Guyot, present owners.**

Open daily except Tuesday with guided tours. The stable is a vital part of the region.

Ancy-le-Franc is a pure Renaissance structure. The château is a square around a square interior court. Originally a square belt of water enclosed the building. Each outward facing doorway is different from the other, suggesting four views of, or toward, the world.

Of all the châteaux of the Renaissance, Ancy-le-Franc is the only one always attributed to an Italian architect. But the soil is French and the trees are French. Despite being called the *Italian Palace of Burgundy*, Ancy-le-Franc is exceedingly French.

VIEWS: DRAWN

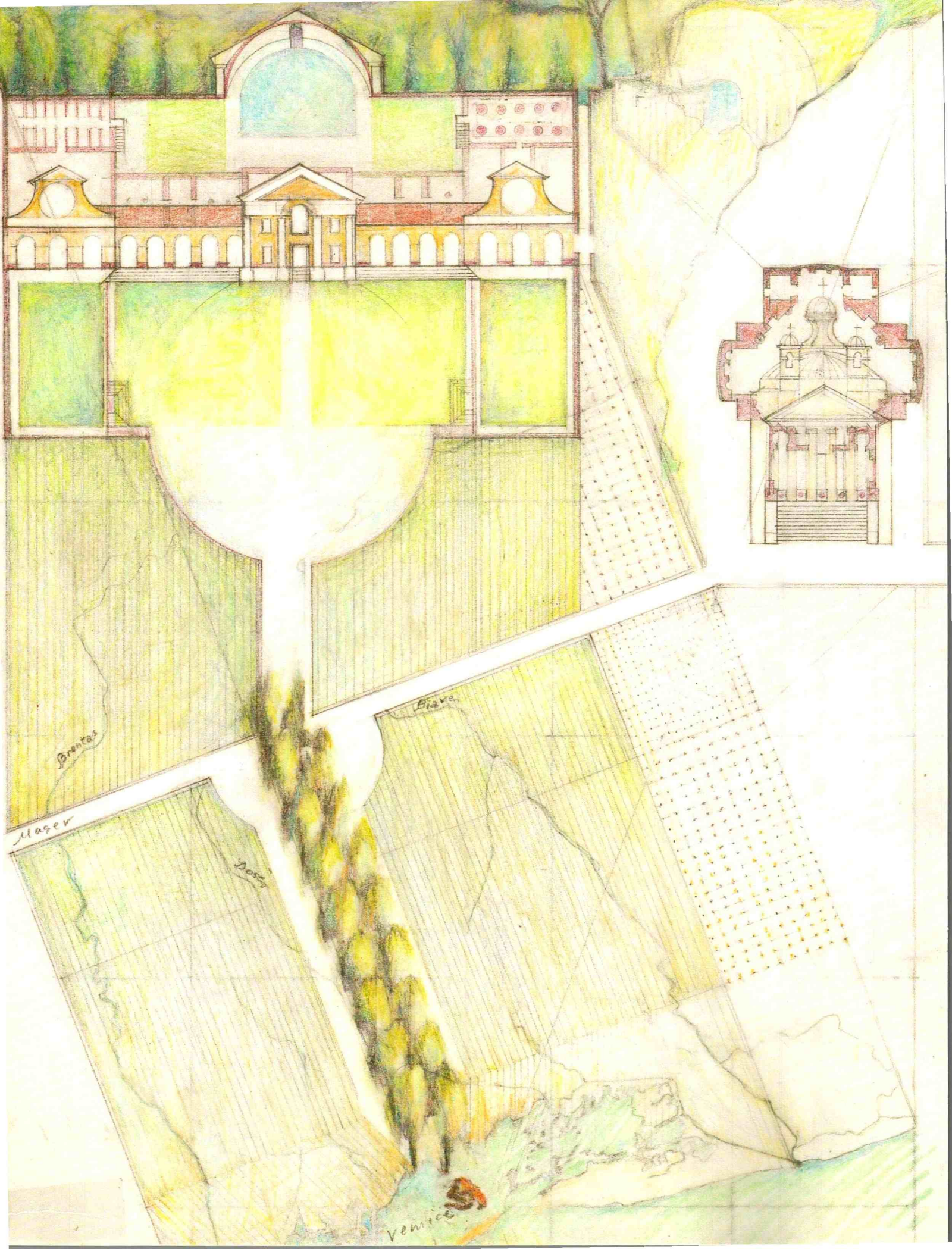
A drawing is different from being there; a photograph is just as different.

A drawing can try to show the place as the architect and original client conceived it, what historians have written about it, plus the way it felt to walk through it in the rain last Sunday.

A drawing can try to show the building from the inside out; what you know about it and what you only can see. The sky and mountains are inside the front door; the bottle in the cellar is opened on the roof. A drawing can try to see the building from the inside stairway to the tower view and from the dank garden under the retaining wall to the light-drenched terrace facing the canal.

To draw the common ground between the object and the ground on the piece of paper is to draw (not the shadow of convention, but) the plan, the elevations, sections and paths of movement. There are overlays from maps, texts, photos, sketches and memory. You draw what you see, what you've read and what is in the back of your head. The drawing represents what is there and analyzes what might have been and could be.

The story of the common ground is told by walking from one room, indoors or out, to the next. Floors, walls and ceilings of verdure alternate with those of stone, wood and water. One walks through a succession of elements linked by straight lines. Paths radiate. Views emerge. Lines of trees color the path as if it were immersed in the sea. One sees ahead at each new glance through layers of transparent walls. One is not lost. Stairways and ramps make the player move through space rather than stare at it. The action involves playing and playacting, remembering old texts and where you were five minutes ago. The plot is hinted; a glimpse of green through an arch, a view down a balustrade, the sound of water. The story is not revealed at any one point; there is surprise and ambiguity.



Brentas

Mager

Doss

Biave

Venice

VILLA BARBARO
Maser

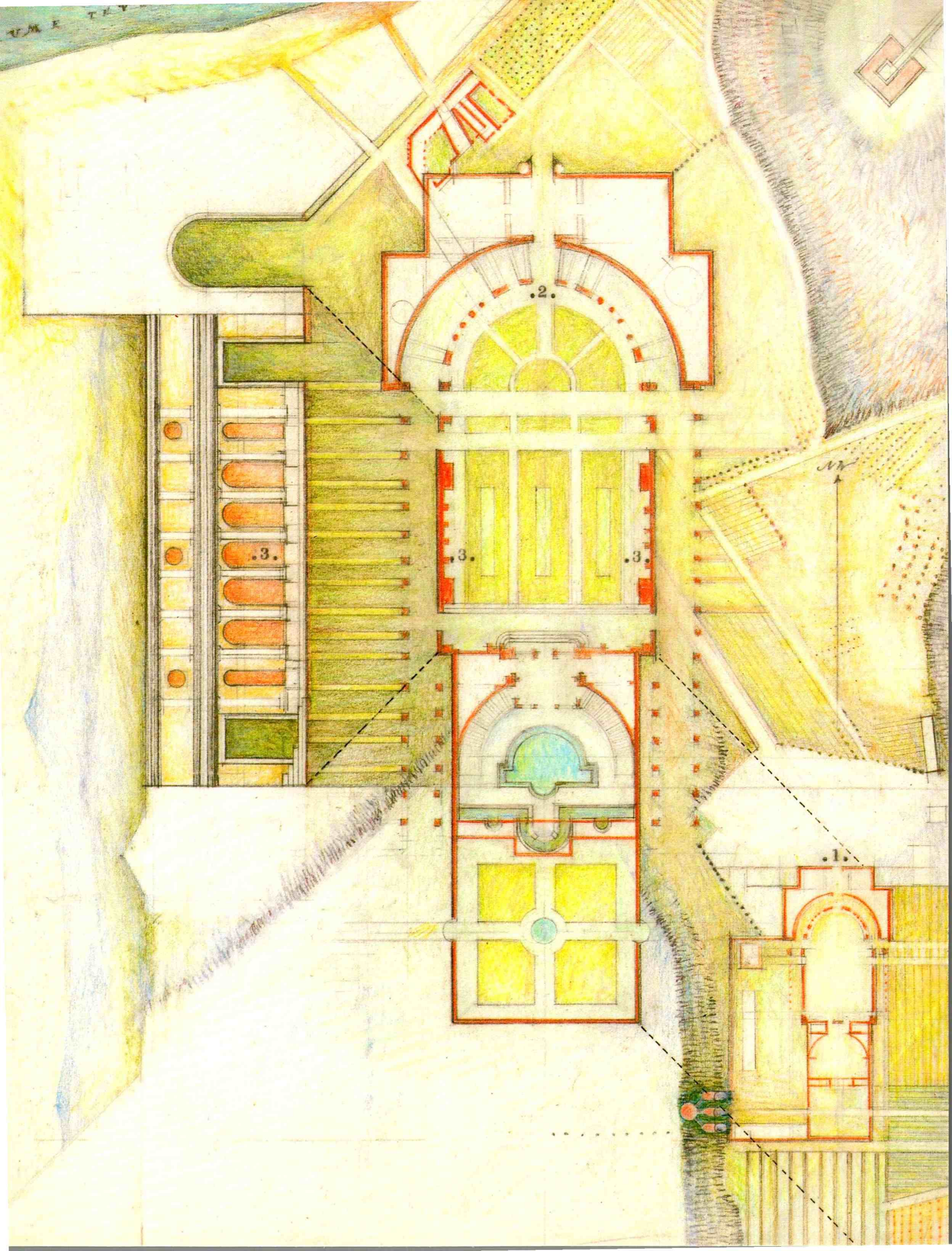
1560 Daniele and
Marcantonio Barbaro,
owners.
Andrea Palladio,
architect.

Privately owned.
Open Tu/S/Sun 2-5

Villa Barbaro was made to be a working farm. Geometry on the land was a natural measure and mark of human existence and habitation. Habitable land was used to serve the orderly patterns of husbandry.

In *The Villa Gardens of the Veneto, The Italian Gardens*, 1972, Lionello Puppi defines villa architecture as . . . *an active confrontation with nature, achieved in the structuring of this nature, and that it may be considered fully realized to the degree that structured nature was integrated with and resolved in it, responding to the complex functional needs (utilitarian or spiritual, utilitarian and spiritual) that gave birth to the villa: He contrasts the unreal*

recreational villas of the *entroterra*, with the villas of the Veneto that gave form to the *real*, historical/ economic events of that area. *In Palladio's method of planning, the relation to the site is one of the indispensable dialectical poles of a total involvement, and his executed work lives in an atmospheric circulation made possible by the constant exchange between interior spaces and nature: The precise provision, conceived within a very large design, of an outdoor space (the garden) that functioned as intermediary between the internal organization of the building and the less restricted, no longer tamable spaces. A further interesting observation (clued by Tafuri) is that Palladio's objective use of planning allowed subjective display, not in territorial urbanization but in the interior of the villa and as an iconographic program in the garden. Palladio's planning solved the proprietary and service functions of the complex as it was logically based on the history of the area, not on whim.*



- 1519 Cardinal Antonio del Monte, original owner.
1533 Cardinal Giovanni Maria del Monte, owner.
1539 Jacopo Mellghino, garden architect.
1550 Giovanni now Pope Julius III.
1551 Giorgio Vasari, architect.
Michelangelo, architect.
Bartolomeo Ammannati, architect.
Giacomo da Vignola, architect.

Open daily
except Monday.

The Legend of Villa Giulia:

At Villa Giulia

1.
The facade fronts the mountain. The axis follows the line of the valley. Furrows and walls from the vigna widen to become buildings.

2.
The view from the vestibule of the casino extends through doorways to the farthest garden. The portico is a half-circle; proscenium wings for the courtyard-theater. The flat site needs levels. Stairways curve down to a nymphaeum and on to a pool in its island. Here caryatids support double loggia on their heads. Below is the dank grotto.

3.
The walls of the theater are doors to the fields. Toward the theater bays and niches house gods. Toward the mountains walls house farm tools.

[When]

as in corridors of a house, where the human step circulates as if it skirted the angles of furniture and shoes never wear out, the place has the character of an immense collective apartment . . .

[where]

palaces and churches . . . play the part of great divans of repose, tables of entertainment, expanses of decoration. And somehow the splendid common domicile, familiar, domestic and resonant, also resembles a theater . . .

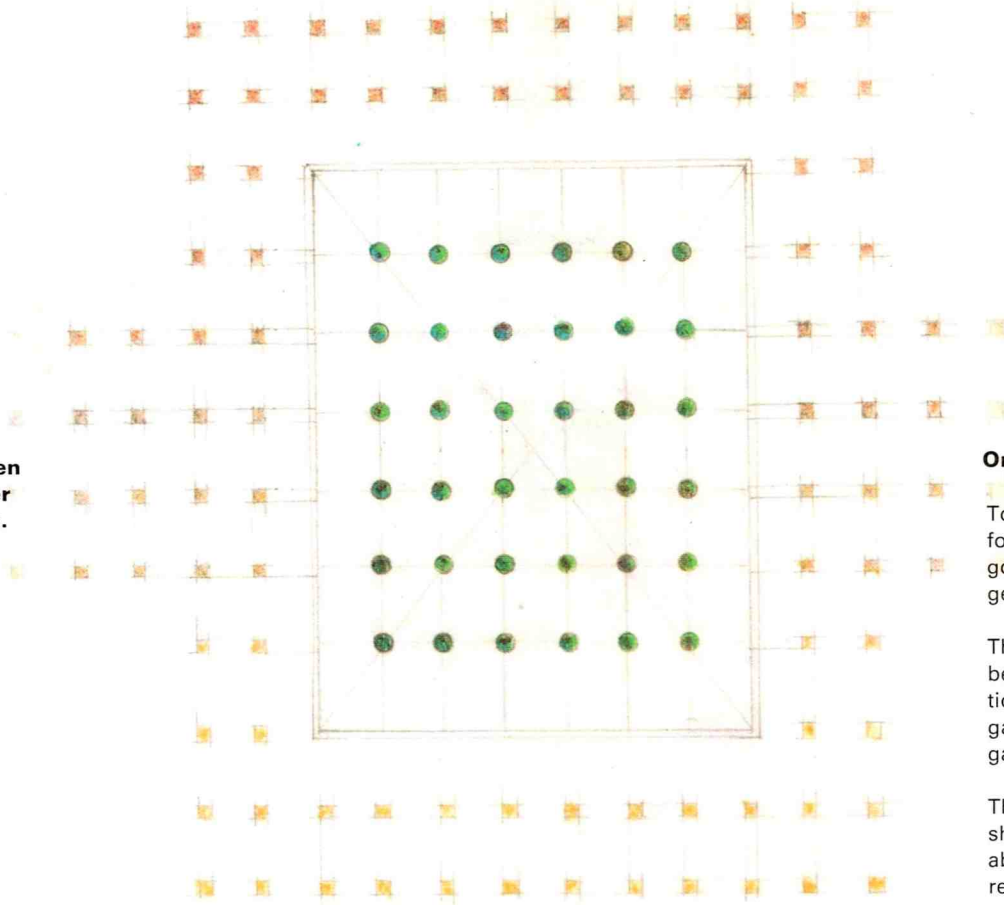
Henry James
The Aspern Papers, 1888

Green architecture is not just green. Henry James is talking about Venice and Venice is pink and gray (unless one sees olive corridors of water and lime ceilings of sky). Venice is, however, somewhere where landscape and architecture overlap to make common ground. The *splendid common domicile* is made by connecting walls with doors and windows along a structure of especially un-common ground. Order encloses magic.

So too, the villa/château and gardens where formal gardens flow from building to building. Here a rectangle of grass rises at right angle as a green wall to draw its shape on the sky. On this un-common common ground permanent and impermanent elements merge in non-buildings, buildings that are not quite buildings and trees that are almost buildings.

Order is orientation, not alienation;
enclosure provides a sense of well being;
magic is in the line of trees that is a garden.

**There is a garden
which is neither
forest nor farm.**



Order:

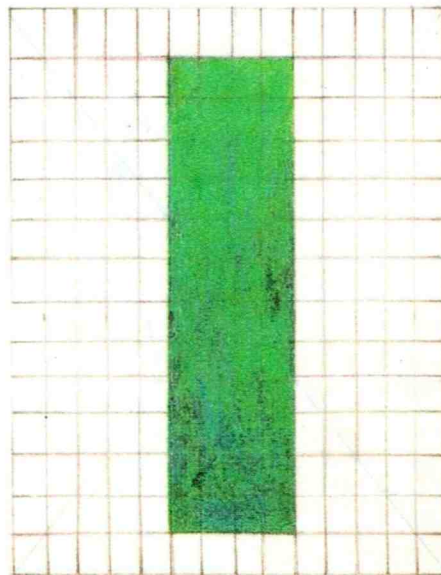
To order a garden is to follow the pattern of the gods. Cultivation is geometrical.

There need not, now, be a dramatic distinction between the farm garden and the pleasure garden.

The farm garden, when shown in a painting of about 1400 B.C., has a rectangular pool of water surrounded by symmetrically placed trees. The gardens of the agricultural villas of the Veneto during the 16th century continued this same structuring of nature for both agriculture and pleasure.

A pleasure garden described by Xenophon about 400 B.C. (Christopher Thacker's *The History of Gardens*) delights in the same elements: *The beauty of the trees, the accuracy of the spacing, the straightness of the angles, and the multitude of the sweet scents.*

There is solace in this clarity and the illusion of order in the placement of elements. Straight paths bring views of the horizon into the picture. The wild wood abides alongside. Green walls enclose meadows and shelter secret salons. Order includes variety; reason leads to fantasy. Even that symbol of confusion, the labyrinth, is enclosed in a square or circle.



*The Urban Garden
The green rectangle = paradise*

**The green (or blue)
rectangle is paradise.**

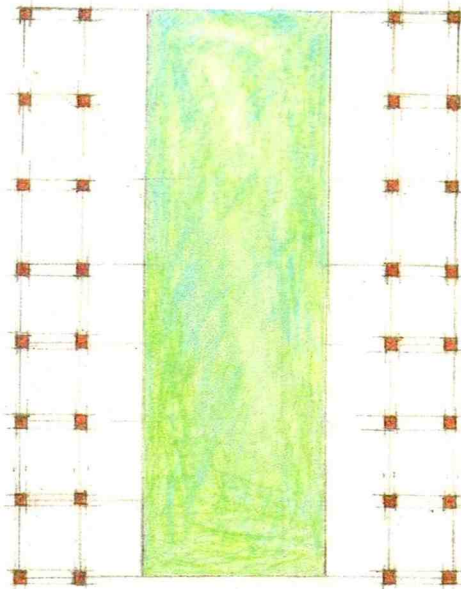
Geometry allows fantasy.

Enclosure:

Enclosures are links between the private dwelling and the public way.

The word *garden* comes from the Indo-European root *gherd*, meaning enclosure. The word *paradise* comes from the old Persian *pairidieza*, meaning enclosure. It is unpleasant to be exposed.

The gods have always lived in clearings, sacred groves or green theaters enclosed by special walls.

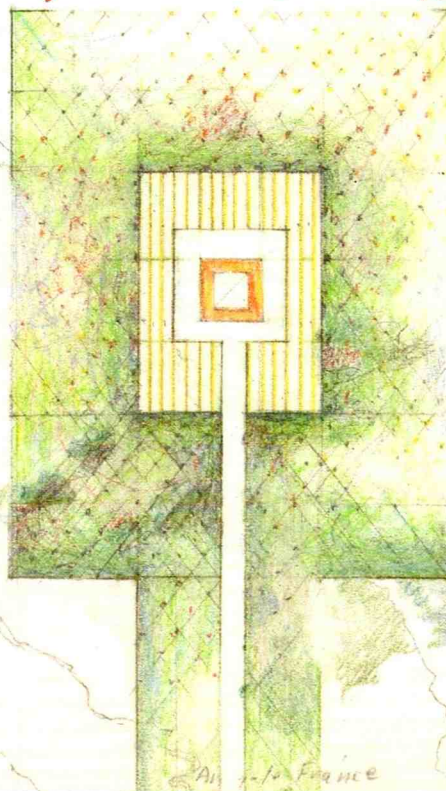


A pool of water = order.

Actually a [swimming] pool is, for many of us in the West, a symbol not of affluence but of order, of control over the uncontrollable. A pool is water, made available and useful, and is, as such, infinitely soothing to the Western eye.

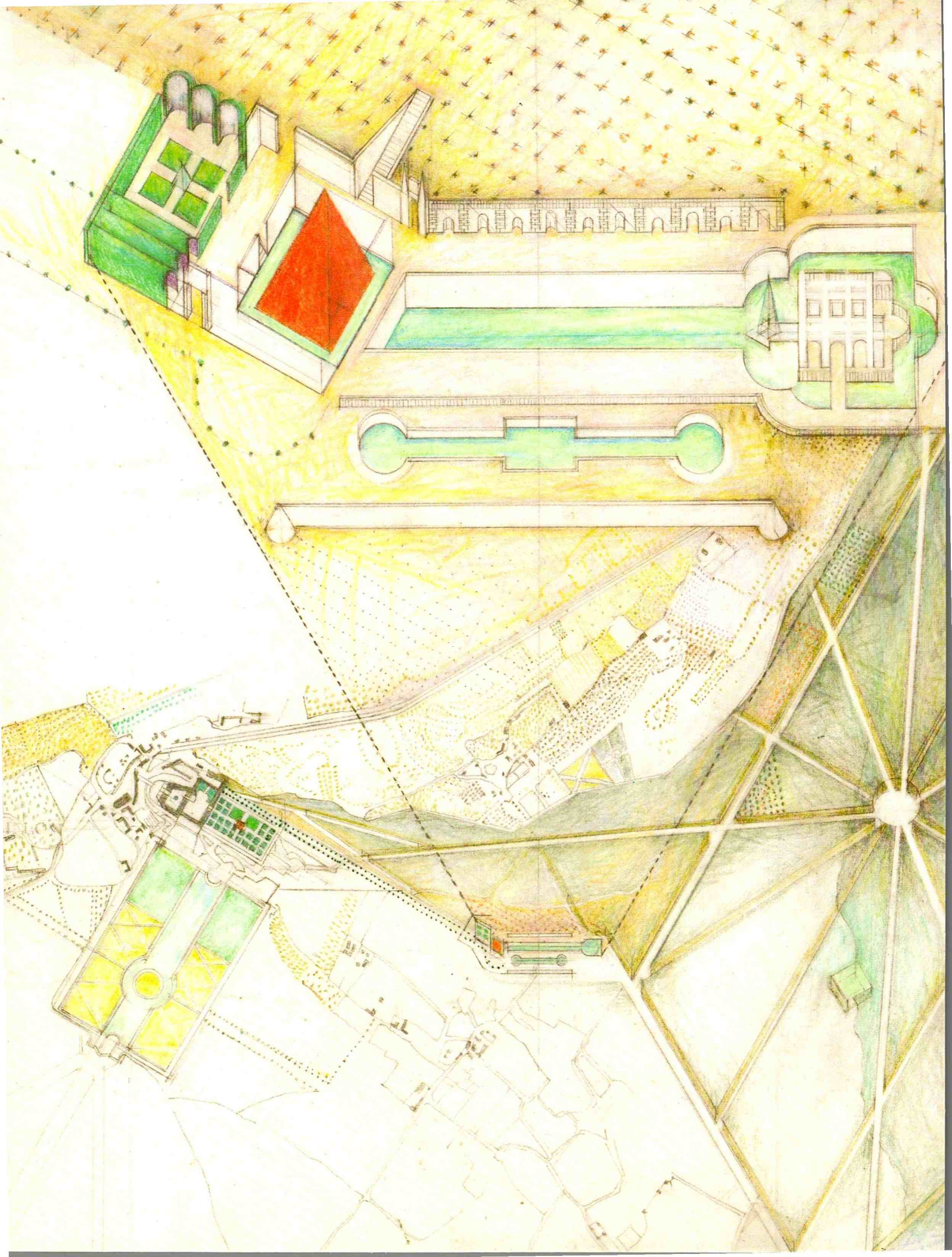
**Joan Didion
The White Album,
1979**

Agriculture = geometry.



Cut a rectangle in the forest and it's yours.

© All rights reserved



- 1501 Cardinal Georges d'Amboise constructed château on existing foundation.
- 1506 Pierre de Mercogliano, garden design.
- 1550 Cardinal Charles de Bourbon, owner. Jacques Androuet du Cerceau, architect.

Château destroyed. Ruins of garden remain.

Colin Rowe talks of this *highly assertive, slightly frenzied episode*;

Eugenio Battisti finds Gaillon *Renaissance picturesque—a legerdemain of built rock mountains with white arcadian ruins*;

John Sherman finds a *fascinating ambiguity of reality, naturalism and idealization, illusion and reality; a man-made rock hermitage (with hermit) and planted green stone rooms for dining*;

Du Cerceau wrote in 1567 of this design as *A place of isolation full of pleasure*;

and, about the same time, Montaigne reacted with *Que sçais-je?*

Magic:

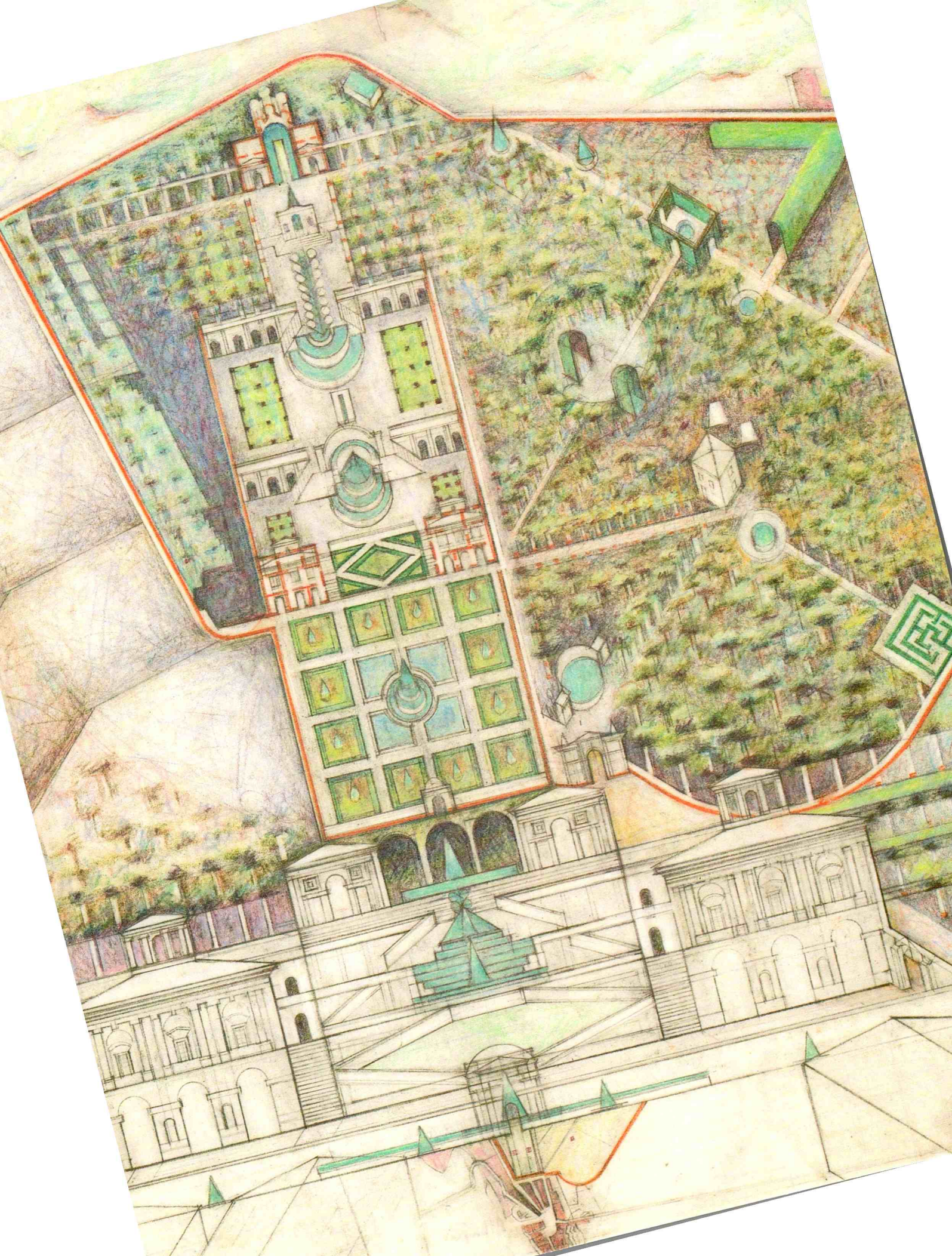
In Italy, Alberti (1452), intrigued by classical ruins, suggested building caves with oyster shells on the walls and grottoes with green wax to imitate moss. The new wonder at the science of geology produced a wondrous new illusion of geology.

In France, Bernard Palissey (1563, *Recepte Véritable*), delighted in making romantic grottoes with walls covered by faience birds and bugs. His ideal garden contains (according to Thacker) *a green temple built of living trees planted and trained into classical columns. Carefully administered cuts cause the deposit of fresh wood and natural protuberances that shall correspond to the pedestals and capitals. . .*

Renaissance plans, ordered and man-made, carried on their own romance with classical ruins, picturesque grottoes and arcades. Escape, illusion and the love of isolation is built into their gardens.

Magic is the art of producing illusions by legerdemain.

There is magic in men making mountains of sea shells and columns of trees. There is magic in Villa Giulia's conjured roofless theater for popes and butterflies; in Gaillon's *large mountain in a small box* (Battisti); in Verneuil's arbors encircling the hillside and lap pools forming green islands. There is magic in Villa Lante's sacred grove and green theater, in Villa Pigneto's palace for picnics and Marly's gilded *colony of gazebos* (A. Blunt) with their enclosed playgrounds in the park. There is magic in the insides of outdoor theater and the outside of movie houses, in the back of Grey Walls, in circus tents, grape arbors, cafés under trees and shops under awnings, fishing piers and Pacific Palisades. There is magic when illusion is reality and opposites merge.



Villas/châteaux + formal gardens:

The villa is a place where opposites come together:

change	+	permanence
decay	+	growth
love of the primitive	+	love of the artificial
high technology	+	arcadia
righteousness	+	hedonism
a fascination with planting	+	a fascination with building
to impress	+	to enjoy
the salon in the forest	+	the grotto in the ballroom
fantasy	+	reality
decadence	+	health
a place to hide	+	a theater for performances
randomness	+	geometry
the irrational	+	the rational

**VILLA LANTE
Bagnaia**

Among other events of the Italian Renaissance, the situation was ripe in 1564 to bring Mont Sant'Angelo into the form of Villa Lante. Bramante had designed the Belvedere Court at the Vatican (1520); Vignola had honed up in France, at Villa Giulia and at Caprarola; and the good Cardinal Ridolfi had caused an aqueduct to be built for Bagnaia (1549), (and incidentally, for the Bishops' already enclosed hunting park) by Tommaso Ghinucci, hydraulic engineer and architect.

Landscapes and buildings were designed by
Giacomo da Vignola, architect.

Water
descends

on axis
through gardens parting palaces;
from
the grotto Fountain of the Deluge, to
the Fountain of the Dolphins and
the chained crayfish waterstairs down to
the Fountain of the Giants. Here
the outdoor dining table with its
trough for cooling wine. After that,
the Fountain of Lights descending to a
pyramid of water in a circle in a square.

circuitously
through salons in the forest;
from
the rectangular reservoir for trout
and a jet up to the sky,
the Fountain of Dragons,
the Fountain of Bacchus,
the Fountain of the Unicorn,
the Fountain of the Ducks,
the Fountain of Acorns and
the Fountain of Pegasus.

Pinewoods become
pergolas. The earth is embanked. Bright
terraces stand on dank
grottoes.

Stairways link levels.

Fountains mark landings and two identical
casinos (Palazzina Gambarà, 1568 and Palazzina Montalto, 1612) enclose a symmetrical
fountain mountain and a hillside
green theater.

The formal garden is admittedly *the work of our hands, an artificial homeland*. Its history is the path of Western men.

The formal garden traveled with the Arabs to Spain and France and Italy. On each land it had antecedents in the local farm gardens and on each land the plan grew different elements and elevations.

The Spanish soil for the most part soaked up Arab, later French and Italian influences. Ascending and descending groves of olives and oranges surpass any static foreign imports.

France, open and green, allowed the French to be enamored with clarity and their broad horizon. They expanded the paradise plan and added monumental simplicity and grandeur. For the French, building a garden has always been making green architecture. Battisti notes that *All the elements (geometrical arrangements, the association of vineyards and roses, lavish use of water, as well as the symbolic imitation of the Garden of Eden surrounded by the four rivulets, and the curious and bold grafting) appear in the French gardens of the 13th and 14th centuries, that like chivalry, love poetry, secular music, mathematics and mechanics, and a lot of philosophical ideas, reflect Near Eastern culture*. And regarding the French in Italy and the Italians in France: *Naples, where Boccaccio describes his first garden (about 1342–45) is close to Islamic Sicily; but the nobles who laid out the gardens were French*.

Italy, varied, lush and resplendent in contrasts, provided hills to allow the Italians the delight of moving earth, making terraces, promenading on embankments and enjoying views. Furrows led to columns. Walls and field houses connected. Green walls became white walls. By the 13th century in Tuscany horizontal furrows—a *spigola*—were shaping the hills (Battisti). The *limonieras*, grew at Garda. Grand terraces and stairways linked levels. Arbors were architecture. Inhabited nature became the garden and the villa/château with garden became a green theater.

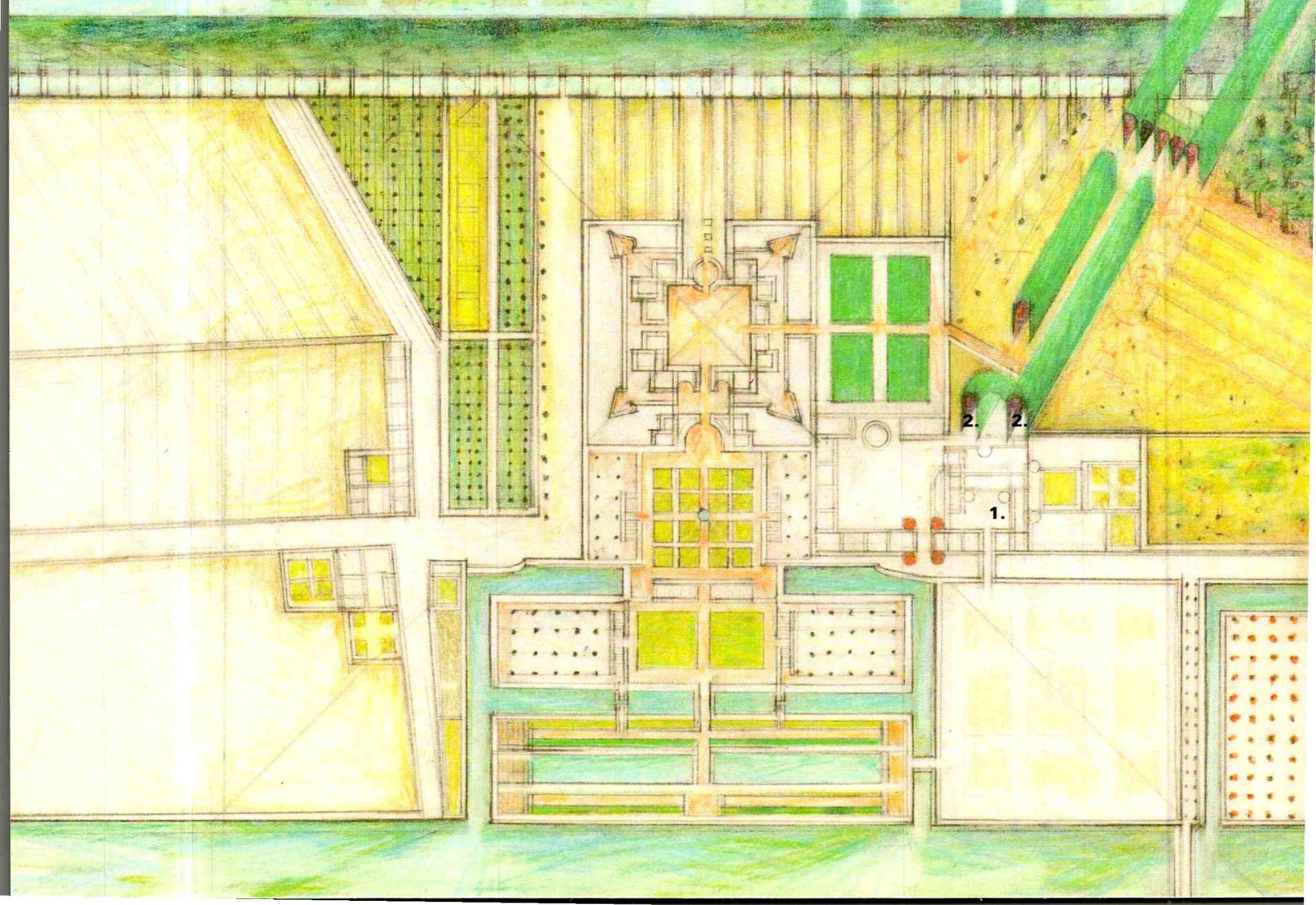
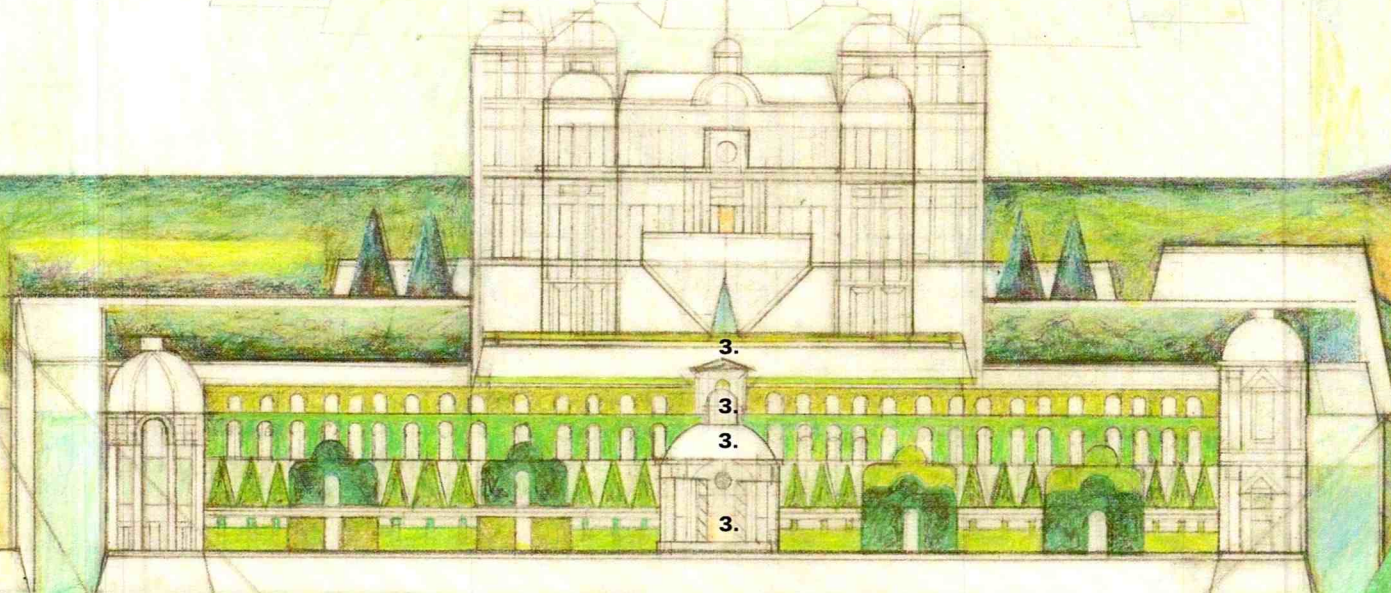
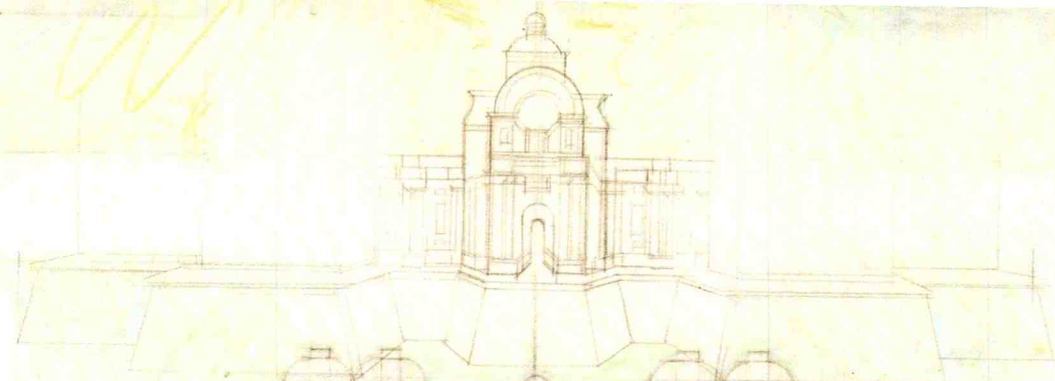
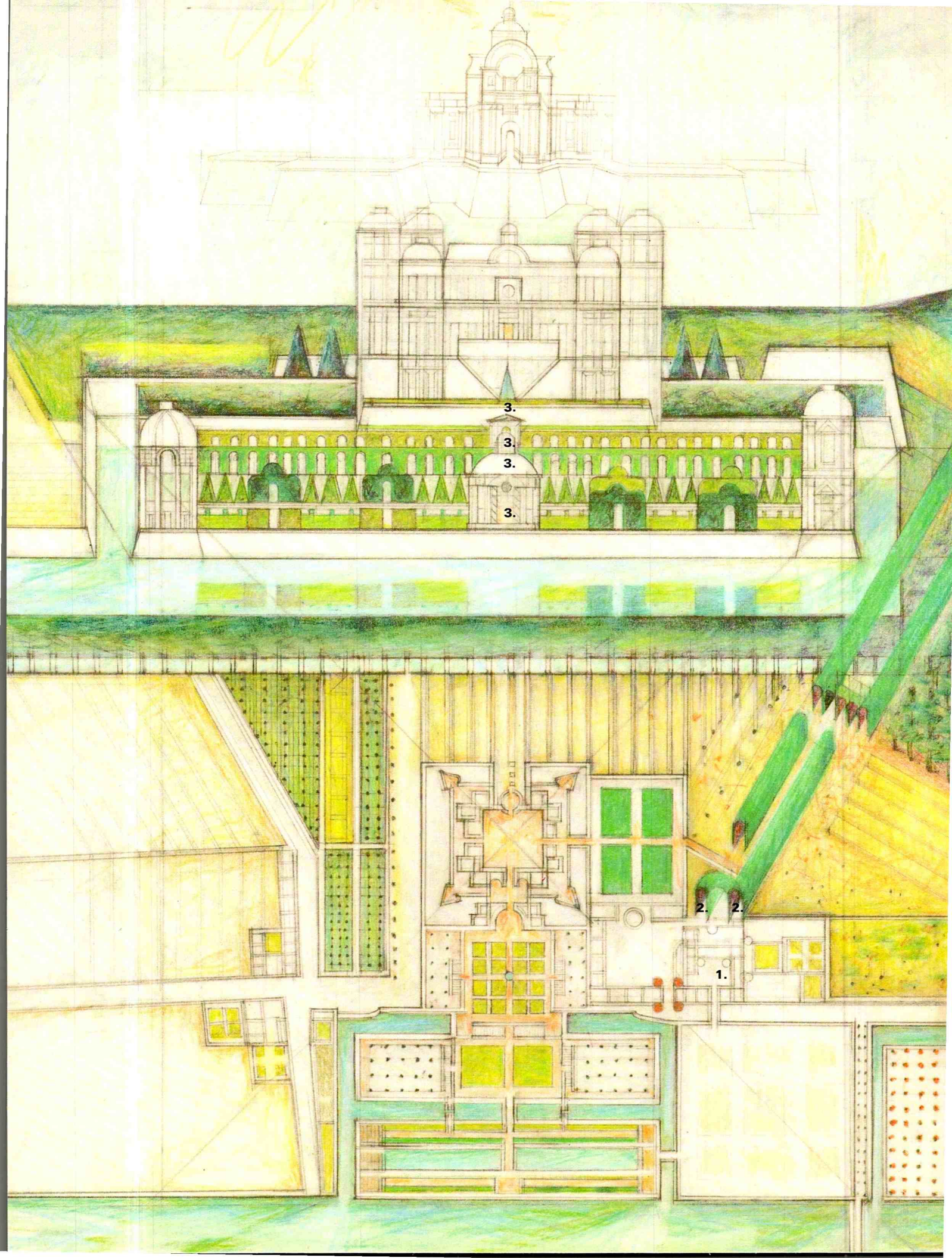
- 1568 Philippe de Boulinvilliers, owner.
J.A. du Cerceau, the Elder, architect.
Jacques de Savoie, Duc de Nemours, owner.
- 1600 Henri IV, owner.
J.A. du Cerceau, the Younger, architect.
Salomon de Brosse, architect.

Only some terraces remain.

1. The ancient château for which the rest is a large-scale remodeling.
2. Du Cerceau, writing about his work at Verneuil, puts particular emphasis on the *allées* in The Park. He refers to two in particular which Philippe de Boulinvilliers had made: One leads to the rabbit warren and the mill at the top of the hill before it circles around to the new château; the other provides a pleasant and practical way to get from the old château to the new.
3. Four grand terraces of promenades and parterres, arbors and *allées*, fountains and grottoes, with a thermal bathing pavilion at the center, are surrounded by reflecting canals.

Verneuil is in that sequence of garden complexes demonstrated at Villa Lante, blown up, and out, at Versailles, and modified back to human scale at Marly.

Geometry is illusion.



Clarke

MARLY
Ivelines

The Legend of Marly:

- 1. Paths link green rooms;
- 2. walls enclose meadows;
- 3. the meadow grass grows shorter where the walls have been.
- 4. The park is a green theater.

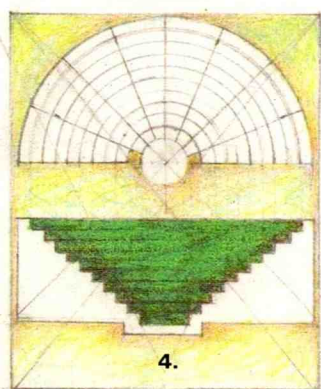
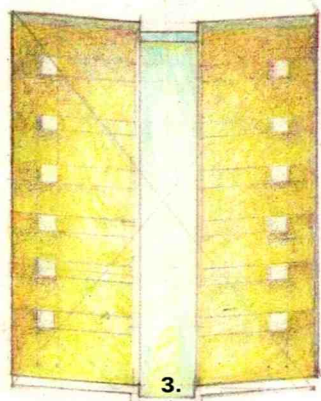
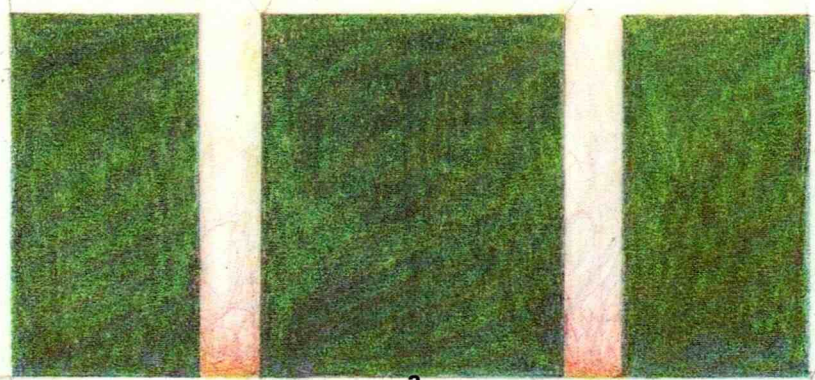
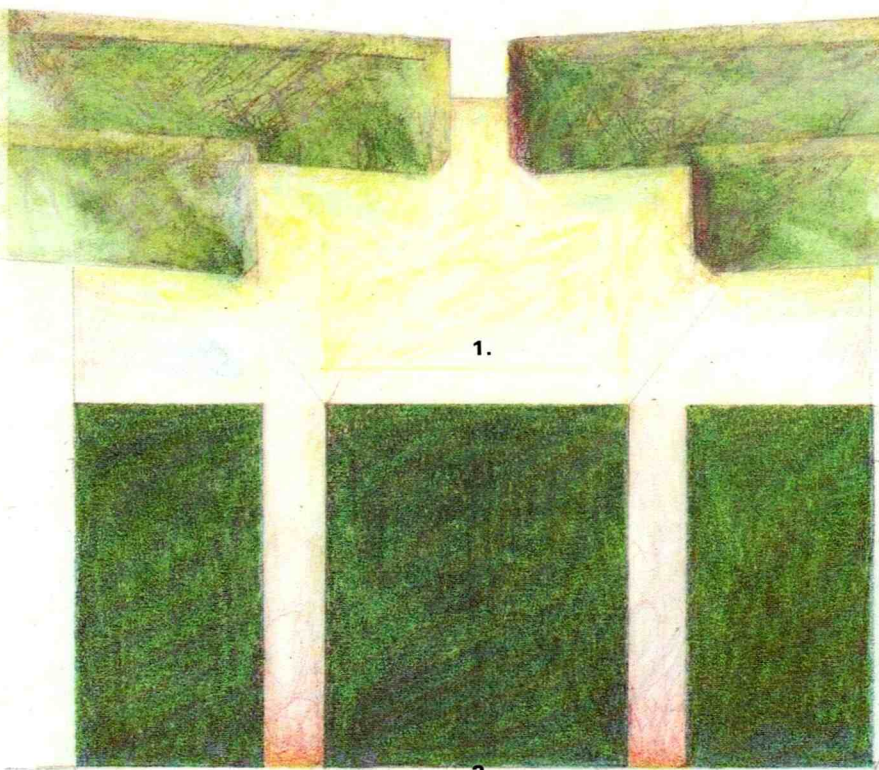
1677 Louis XIV, owner to
1714 and landscape designer.
Hardouin-Mansart, architect.

Marly is green architecture.

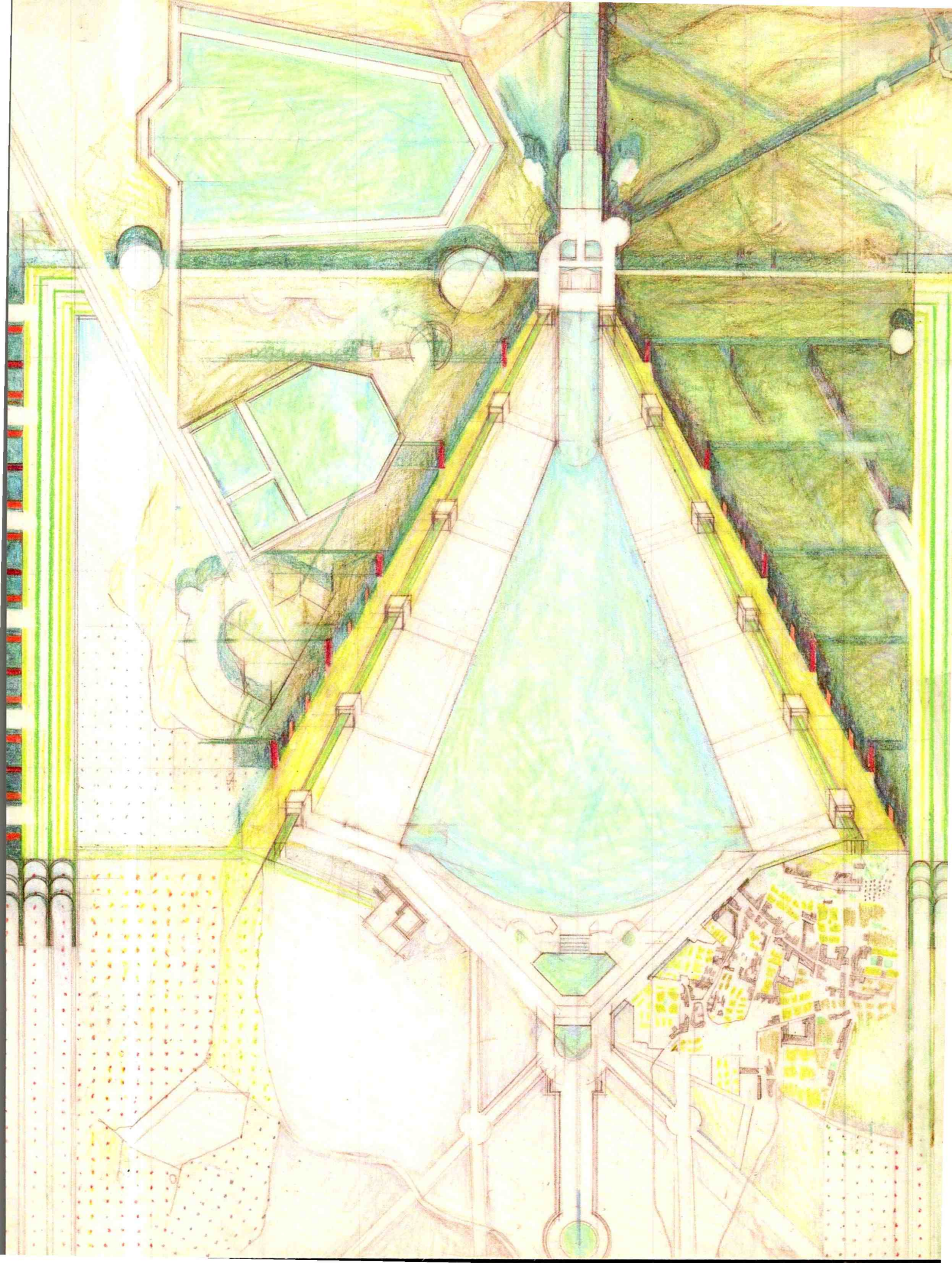
Louis XIV's program called for *bosquets*. *Bosquets* enclosed green rooms. Each green room was a paradise and landEscape.

Marly was a model for its own destruction. This suburb of gilded gazebos anticipated the minimal house and recreational garden.

Today only the landscape remains. The planted forests are green walls enclosing fields for picnics.



the Park is a Green Theatre



The Portico of San Luca is a two kilometer *porch* connecting an urban center with a holy mountain

It is:

1. landscape architecture, where the distinction between planted landscape and constructed building is eliminated and the use of permanent or impermanent materials does not define a discipline;
2. public and private in that an extensive semi-public/semi-private ground compensates for the lack of private amenities available to each individual;
3. a connection between buildings for strolling, running, talking, sitting, playing, praying and playacting.
4. a system of 666 almost identical components adapted to an always varying terrain;
5. a sequence of seemingly endless idealized passages broken to allow a utility road up to the mountain;
6. a civic/sacred element financed by each family paying for *their* arch;
7. a stage set built of rendered masonry, not of precious materials;
8. a pink wall to view across the valley; a yellow passageway with doors and windows from which to walk onto and into the land;
9. a promenade open to the vistas and closed to the rain;
10. a passage to the orchards and to the church;
11. an extension of the church, an extension of the city and a connection to the hills;
12. ordered, enclosed and magical;
13. common ground; and
14. green architecture.

- 1674 A portico was extended from Porta Saragozza in Bologna to the 11th-century Santuario della Madonna di San Luca in the fields.**
- 1718 The Senate and Cardinale Origo Legato, had**
- 1723 Carlo Francesco Dotti, architect, build the Arch del Meloncello at the end of the arcaded portico along the street and continue the portico up the hill to the new santuario.**

In daily use.





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Design Quarterly 120
is supported in part
by a grant from
Herman Miller, Inc.

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