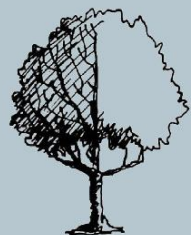




ovale



globoso



espanso



piramidale



prugnente

Università degli Studi di Cagliari

Facoltà di Ingegneria e Architettura

Laurea Magistrale in Architettura LM4

Corso opzionale 4 C.F.U

ARCHITETTURA DEL PAESAGGIO

/

LANDSCAPE ARCHITECTURE

Docente:

Adriano Dessì

Prima lezione:

10/03/2022 ore 15:00

Aula Ex Presidenza - Palazzo Cugia

Iscrizioni entro 10/03/2022:

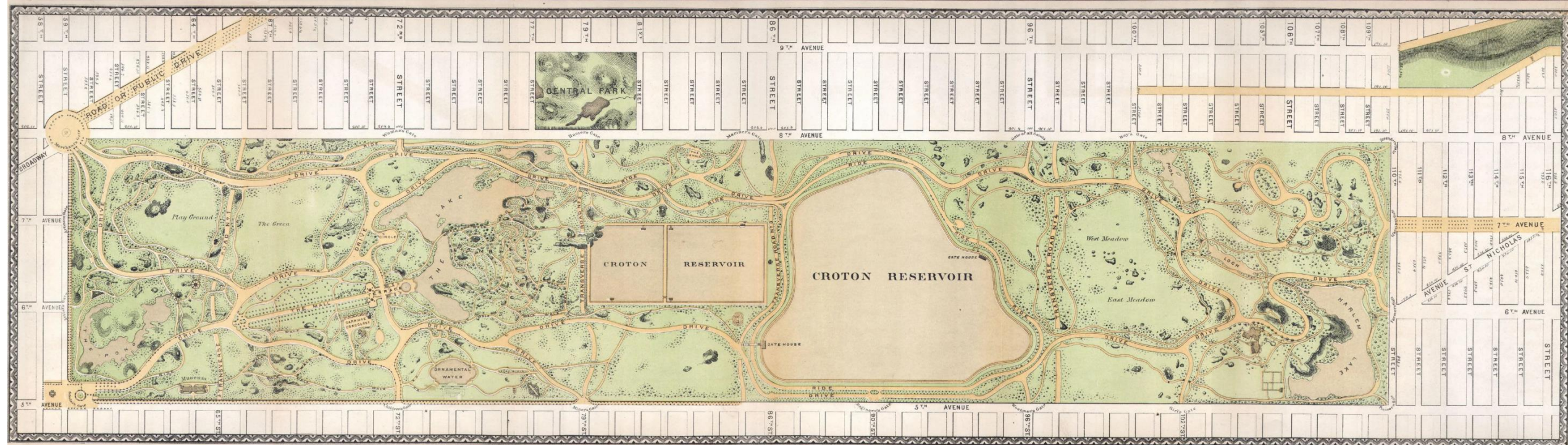
adriano.dessi@unica.it

III_C

I luoghi: il giardino moderno e il parco urbano

Corso di Architettura del Paesaggio

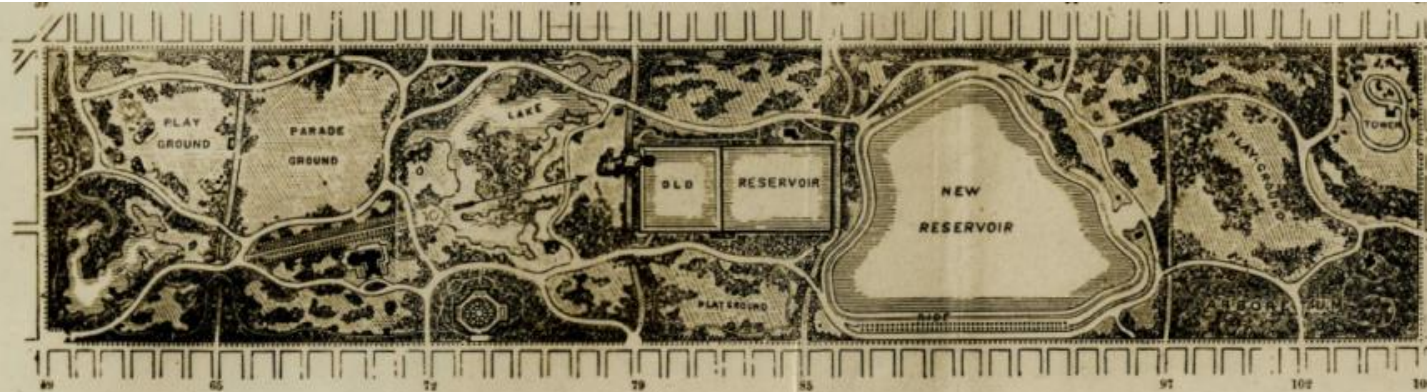
Adriano Dessì
19 maggio 2022



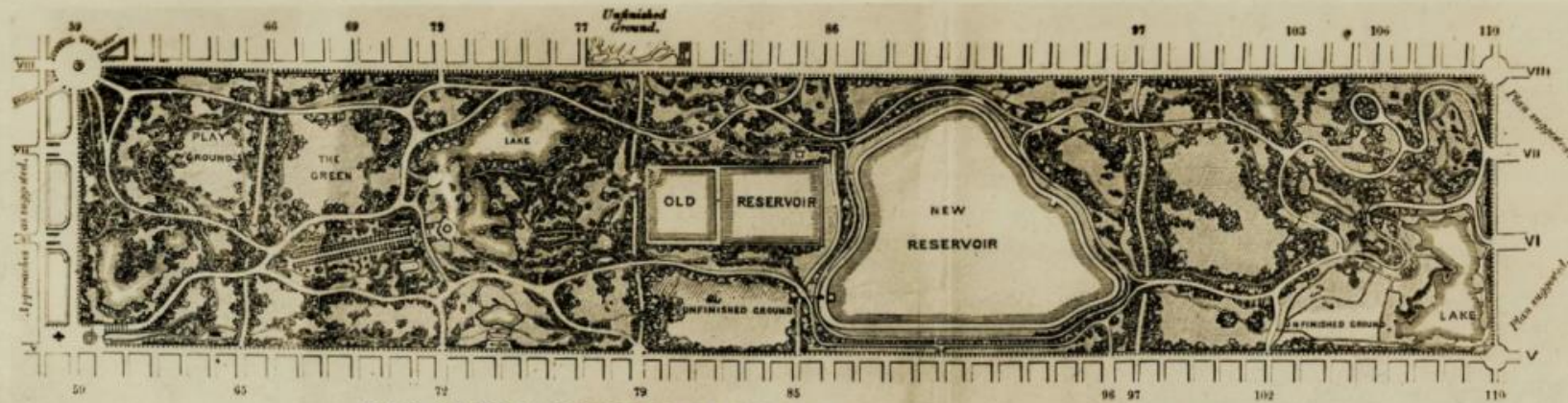
Planimetria di Central Park,
Frederick Law Olmsted, 1857



Sheep Meadow
Frederick Law Olmsted, 1857



FIRST STUDY OF DESIGN FOR THE CENTRAL PARK.
From a Wood-cut made in 1858.



MAP OF THE CENTRAL PARK, 1868.

Planimetria di Central Park,
Frederick Law Olmsted, 1858-1868



Planimetria di Central Park,
Frederick Law Olmsted, 1858-1868



**Planimetria di Central Park,
Frederick Law Olmsted, 1857**



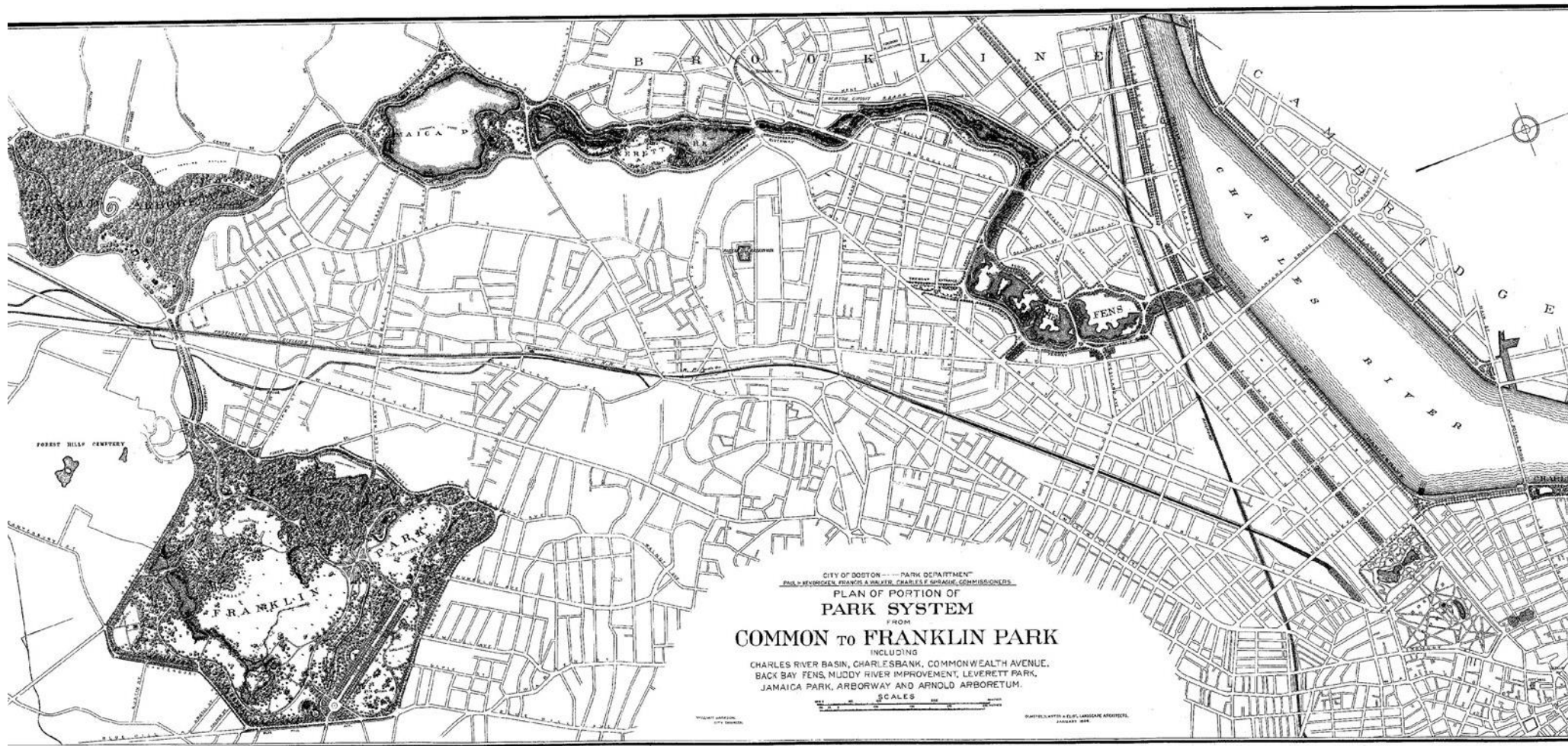
Old Croton Reservoir e New York Cristal Palace
1855



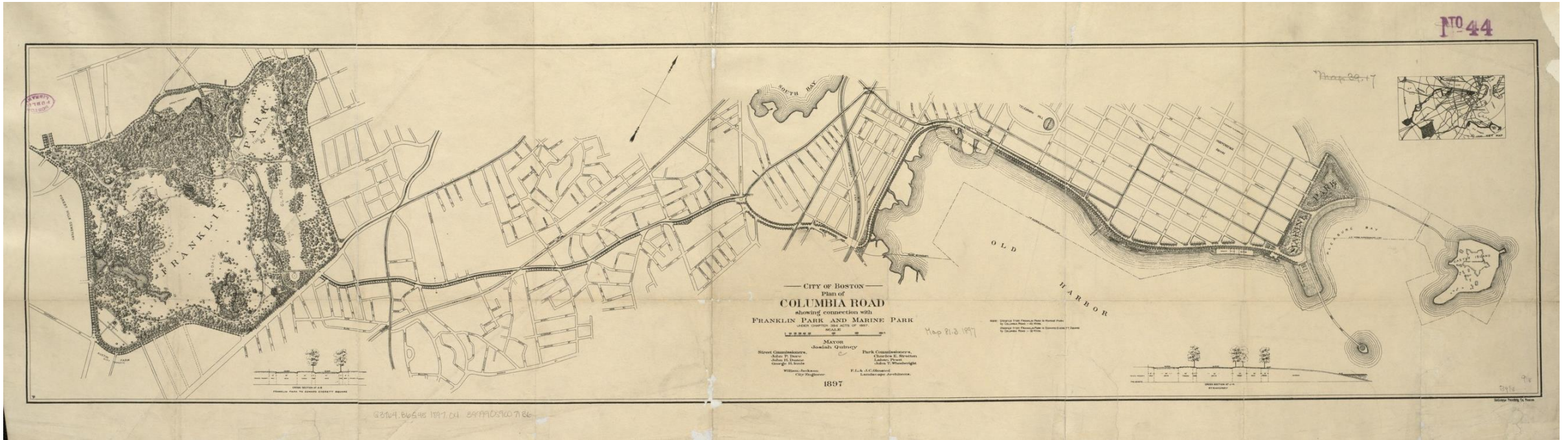
New Reservoir, Central Park
Frederick Law Olmsted, 1857



**New Reservoir, Central Park
Frederick Law Olmsted, 1857**



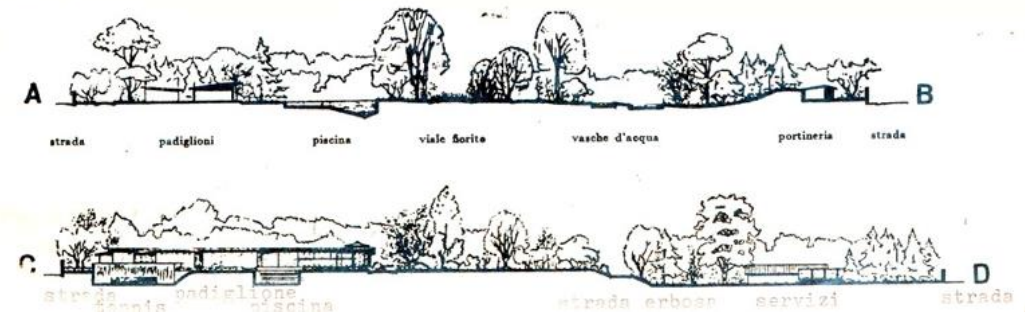
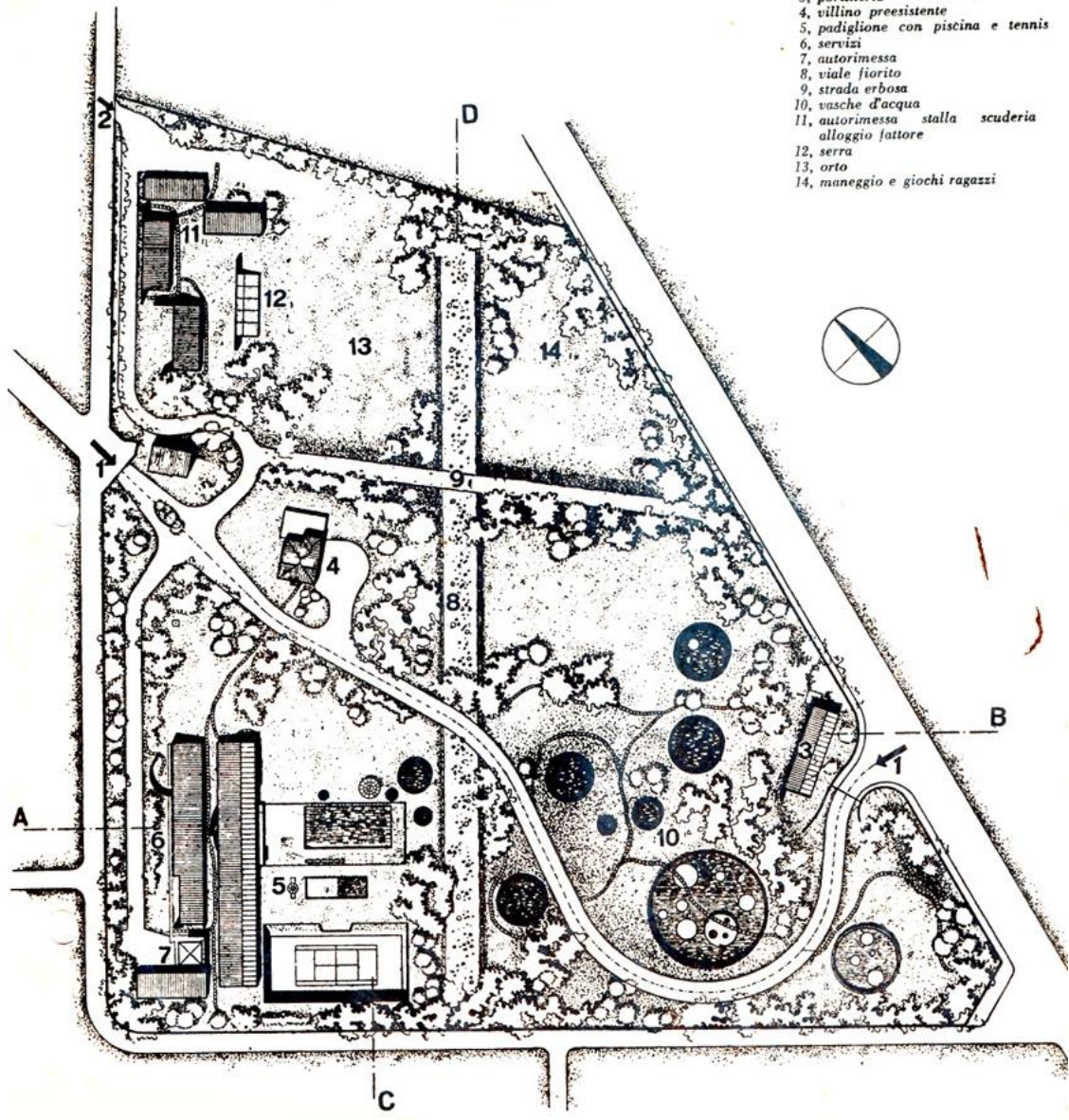
Sistema lineare di parchi a Boston
 Frederick Law Olmsted, 1865



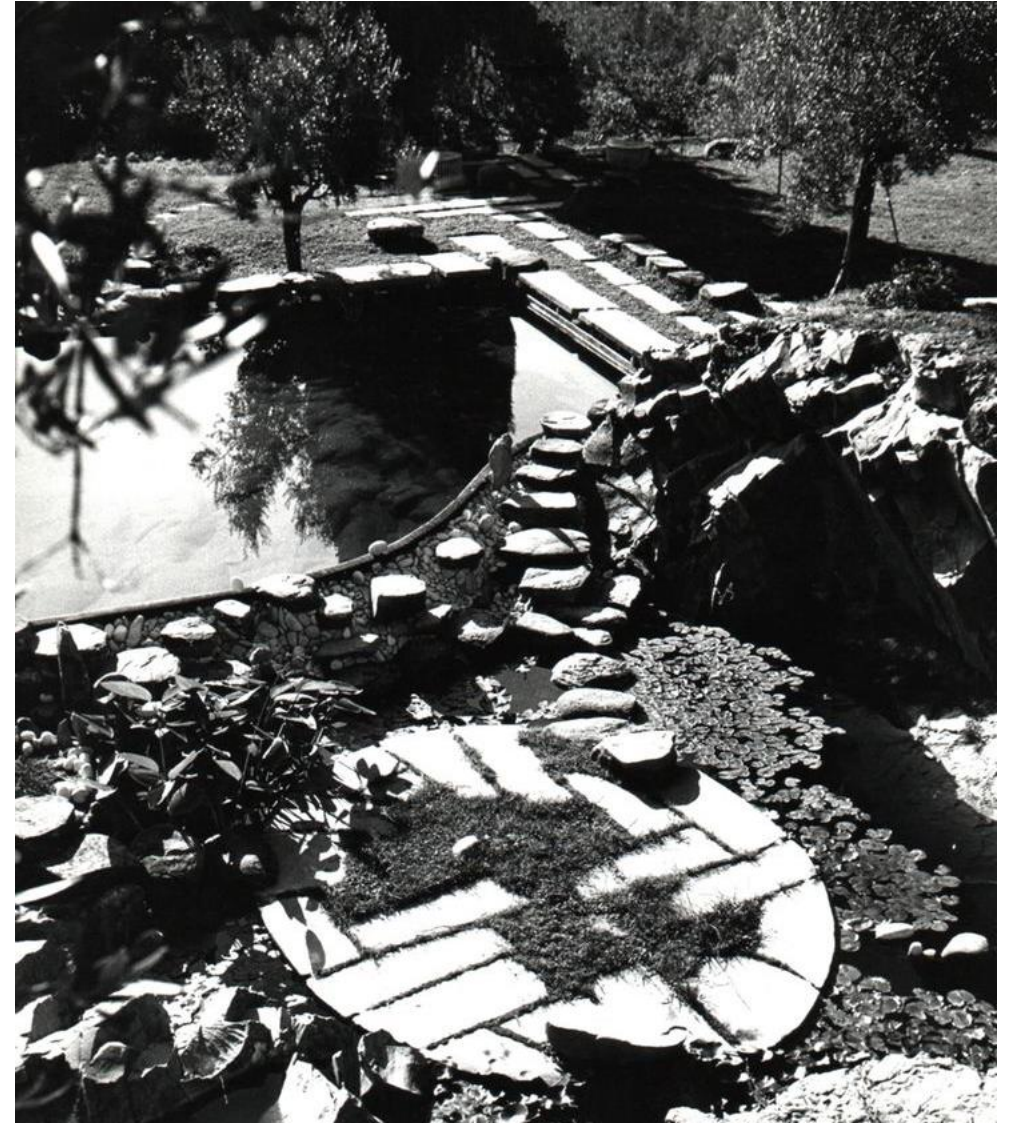
Progetto della Columbia Road, Boston
 Frederick Law Olmsted, 1897

un giardino a Saronno: pianta e sezioni

- 1, ingressi
- 2, ingresso ai servizi
- 3, portineria
- 4, villino preesistente
- 5, padiglione con piscina e tennis
- 6, servizi
- 7, autorimessa
- 8, viale fiorito
- 9, strada erbosa
- 10, vasche d'acqua
- 11, autorimessa stalla scuderia
alloggio fattore
- 12, serra
- 13, orto
- 14, maneggio e giochi ragazzi



Parco di Villa Fiorita a Saronno,
Pietro Porcinai e BBPR, 1952-58



Parco di Villa Fiorita a Saronno,
Pietro Porcinai, 1952-58



**Parco di Villa Fiorita a Saronno,
Pietro Porcinai, 1952-58**



Parco di Villa l'Apparita
Pietro Porcinai,
Siena, 1965



Parco di Villa l'Apparita
Pietro Porcinai,
Siena, 1965



**Memoriale ad Enrico Mattei
Pietro Porcinai,
Pavia, 1963**



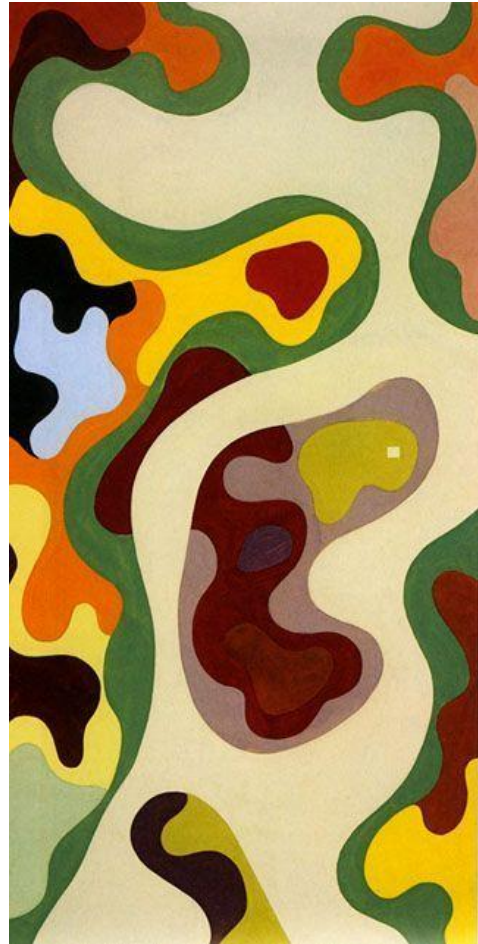
Memoriale ad Enrico Mattei
Pietro Porcinai,
Pavia, 1963



Bruno Zevi : «È un memoriale solenne proprio in quanto rifugge da ogni retorica.[...] Porcinai, uno dei rarissimi esperti italiani nella disciplina del paesaggio, ha semplicemente recinto un prato, dando un esempio di moralità degno di essere meditato dai committenti e dagli architetti facinorosi»



Memoriale ad Enrico Mattei
Pietro Porcinai,
Pavia, 1963



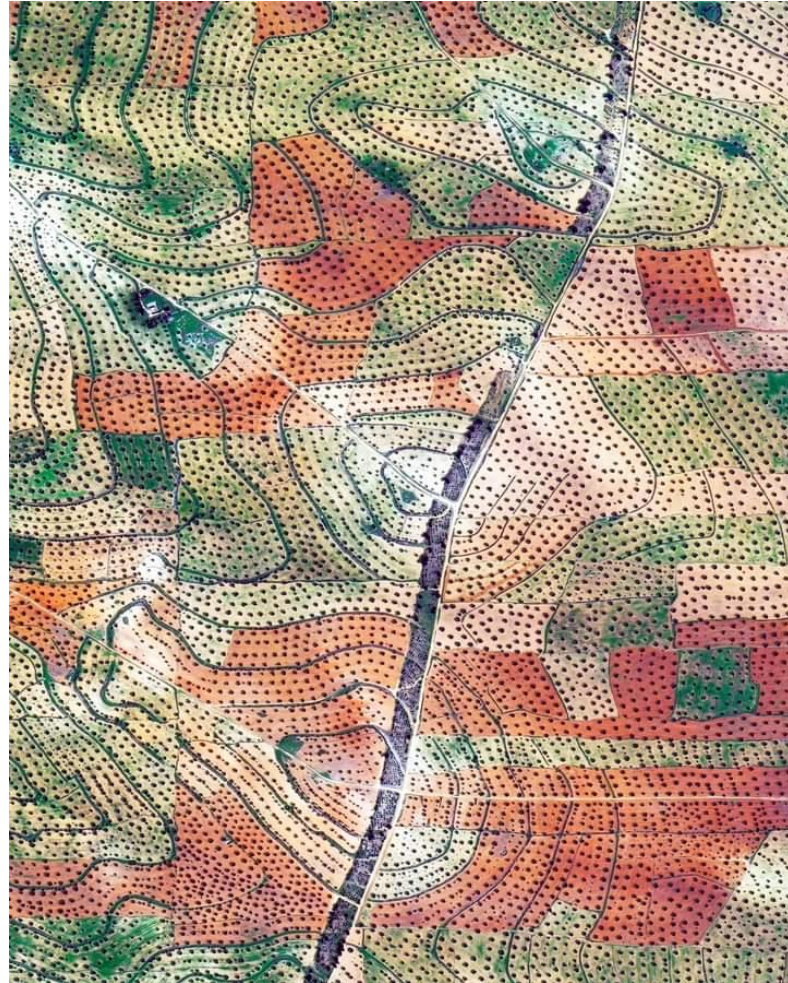
Giardino per casa sulla spiaggia
Roberto Burle Marx, 1965



Analisi dei paesaggi per i giardini di una casa sulla spiaggia
Roberto Burle Marx, 1965



**Giardino nella terrazza del Banco di San Paulo,
Roberto Burle Marx, 1983**



Colture ulivetate in Tunisia



**Giardino nella terrazza del Banco di San Paulo,
Roberto Burle Marx, 1983**



Pittura per i Minister of Army Gardens, Brasilia
Roberto Burle Marx, 1970



**Minister of Army Gardens, Brasilia
Roberto Burle Marx, 1970**



**Giardino nella terrazza del Banco di San Paulo,
Roberto Burle Marx, 1983**

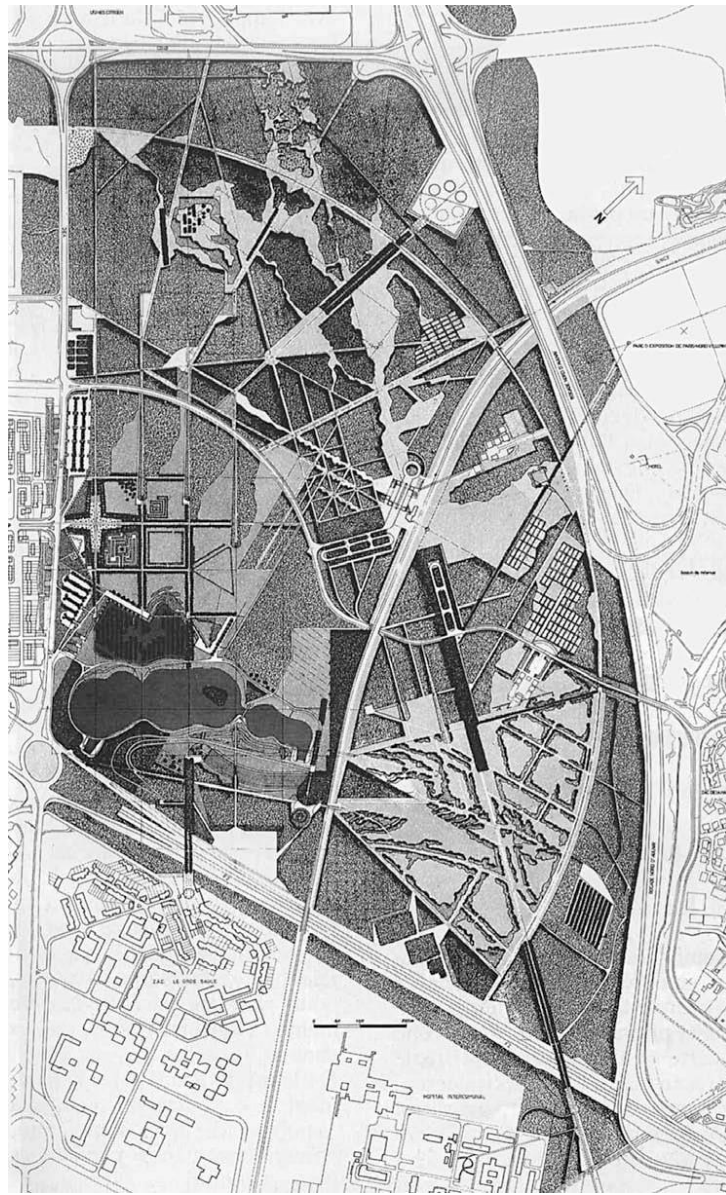


Colture ulivetate in Tunisia

Michel Corajoud, in opposizione al concetto di paesaggio come strumento di «neutralizzazione della città»:

«fin dagli inizi degli anni '70 i paesaggisti si formavano in una scuola di orticoltura e agraria, di conseguenza le loro conoscenze sulla città e l'architettura era carente. L'idea di natura era l'unica che supportava il loro lavoro negli spazi urbani. Io credo che l'idea di lavoro dei paesaggisti nello spazio interstiziale delle città dovrebbe essere, al contrario, quella di introdurre l'architettura in quanto esiste una necessaria continuità di intenti tra gli edifici e gli spazi esterni che essi generano»;

«in un momento in cui la tendenza dominante dell'architettura contemporanea è quella di produrre oggetti duri e isolati, mi interessa, al contrario, comprendere e intrecciare le multiple relazioni esistenti tra gli elementi del paesaggio»



Parc du Sausset, Aulnay-sous-Bois, 1985
Michel Corajoud



Parc du Sausset, Aulnay-sous-Bois, 1985
Michel Corajoud



Parc du Sausset, Aulnay-sous-Bois, 1985
Michel Corajoud



Parc du Sausset, Aulnay-sous-Bois, 1985
Michel Corajoud



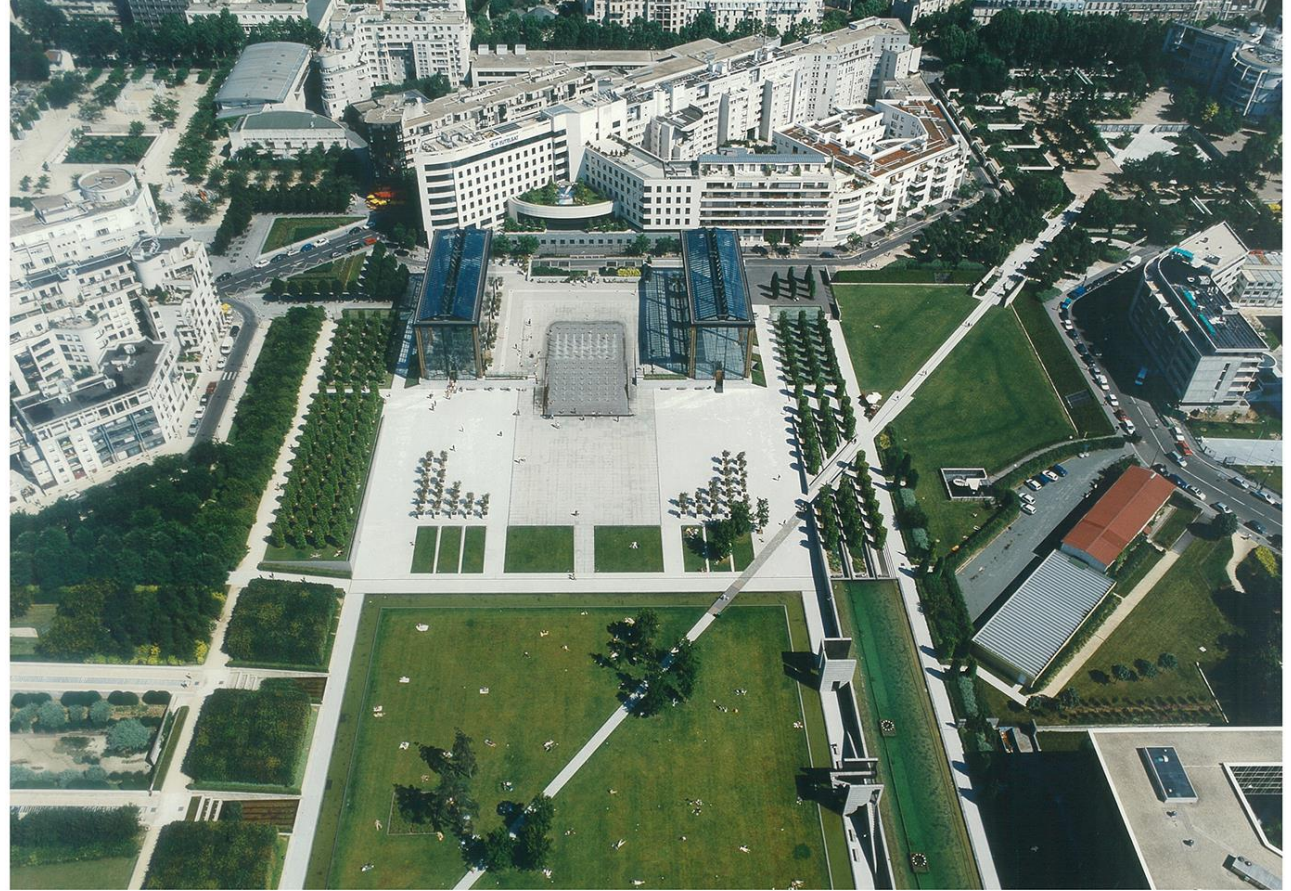
Parc du Sausset, Aulnay-sous-Bois, 1985
Michel Corajoud



Parc du Sausset, Aulnay-sous-Bois, 1985
Michel Corajoud



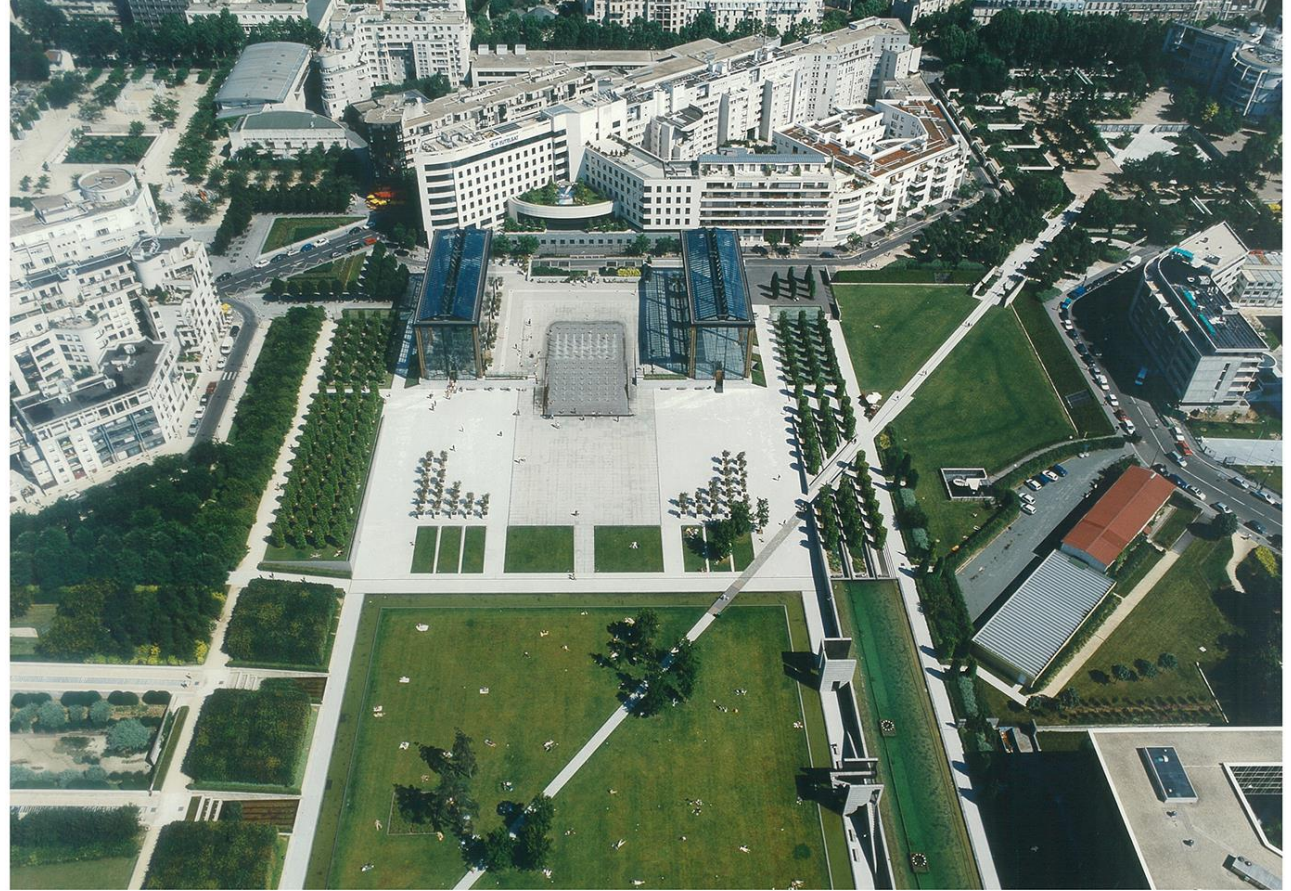
Parc de la Villette
B. Tshumi, 1998



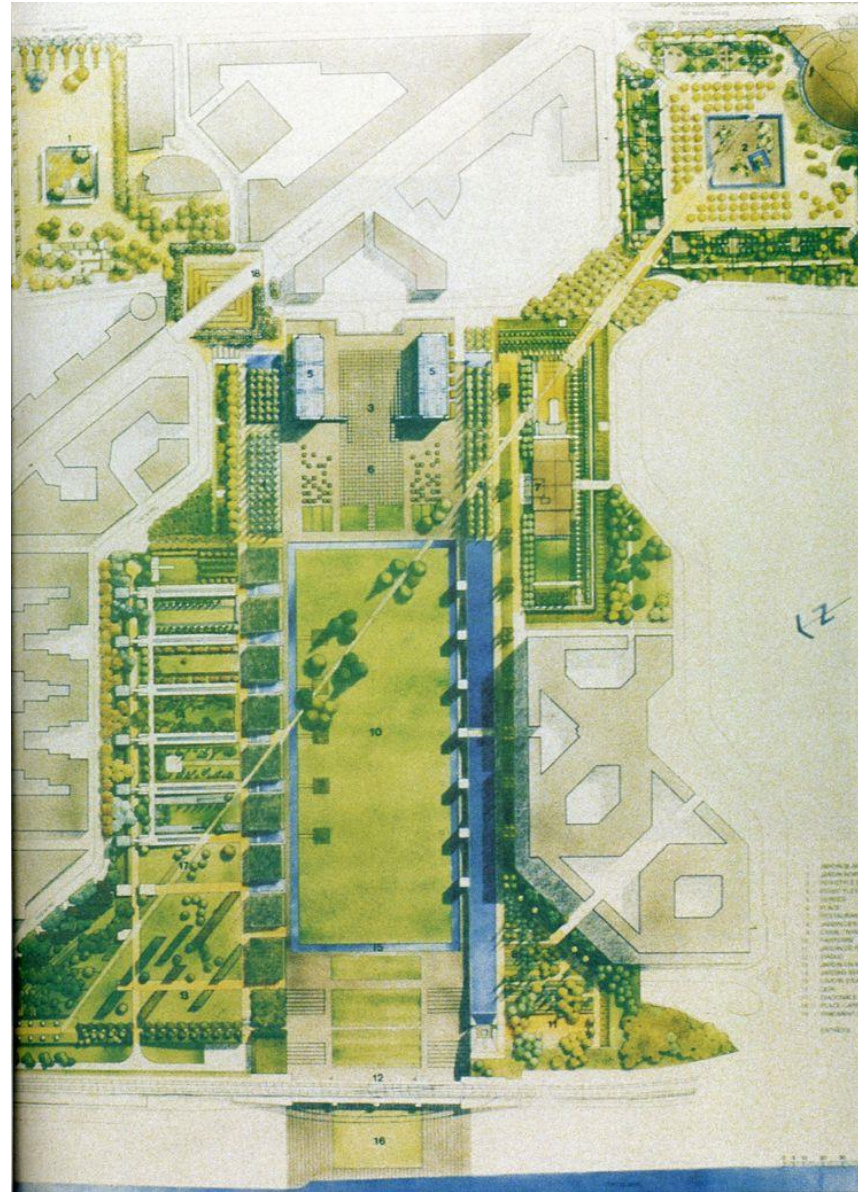
Parc André-Citroën
P. Berger, G. Clément, 1992



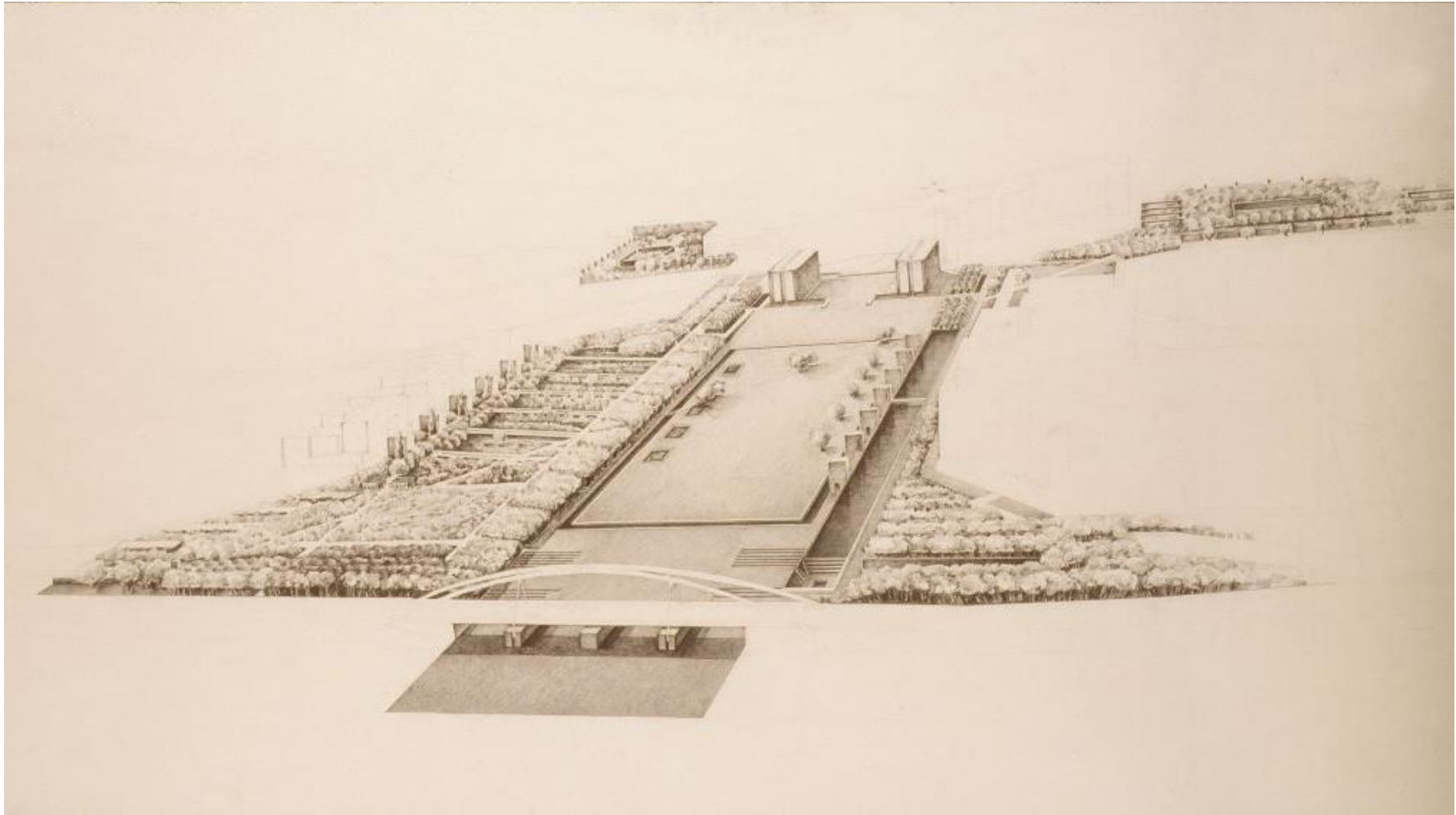
Parc de la Villette
B. Tshumi, 1998



Parc André-Citroën
P. Berger, G. Clément, 1992



Parc André-Citroën
P. Berger, G. Clément, 1992



**Parc André-Citroën, disegno originario di progetto
P. Berger, G. Clément, 1992**



**Parc André-Citroën, le prairie centrale 320x130 metri
P. Berger, G. Clément, 1992**



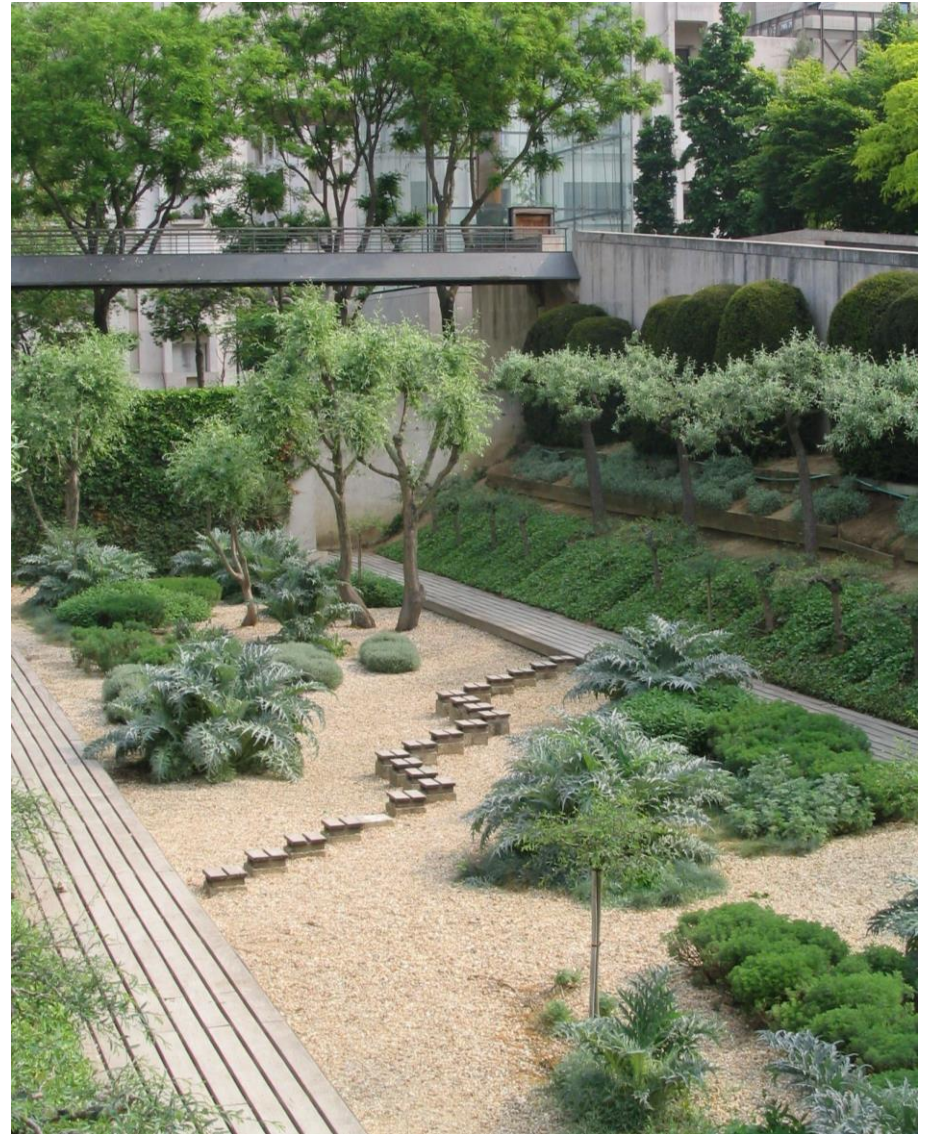
Parc André-Citroën, la explanade centrale con le serre degli agrumeti (*Citrus Sinensis* e *Nobilis*) e della macchia (*Nerium Oleander* e *Ficus Elastica*)
P. Berger, G. Clément, 1992



Parc André-Citroën, i giardini seriali
P. Berger, G. Clément, 1992



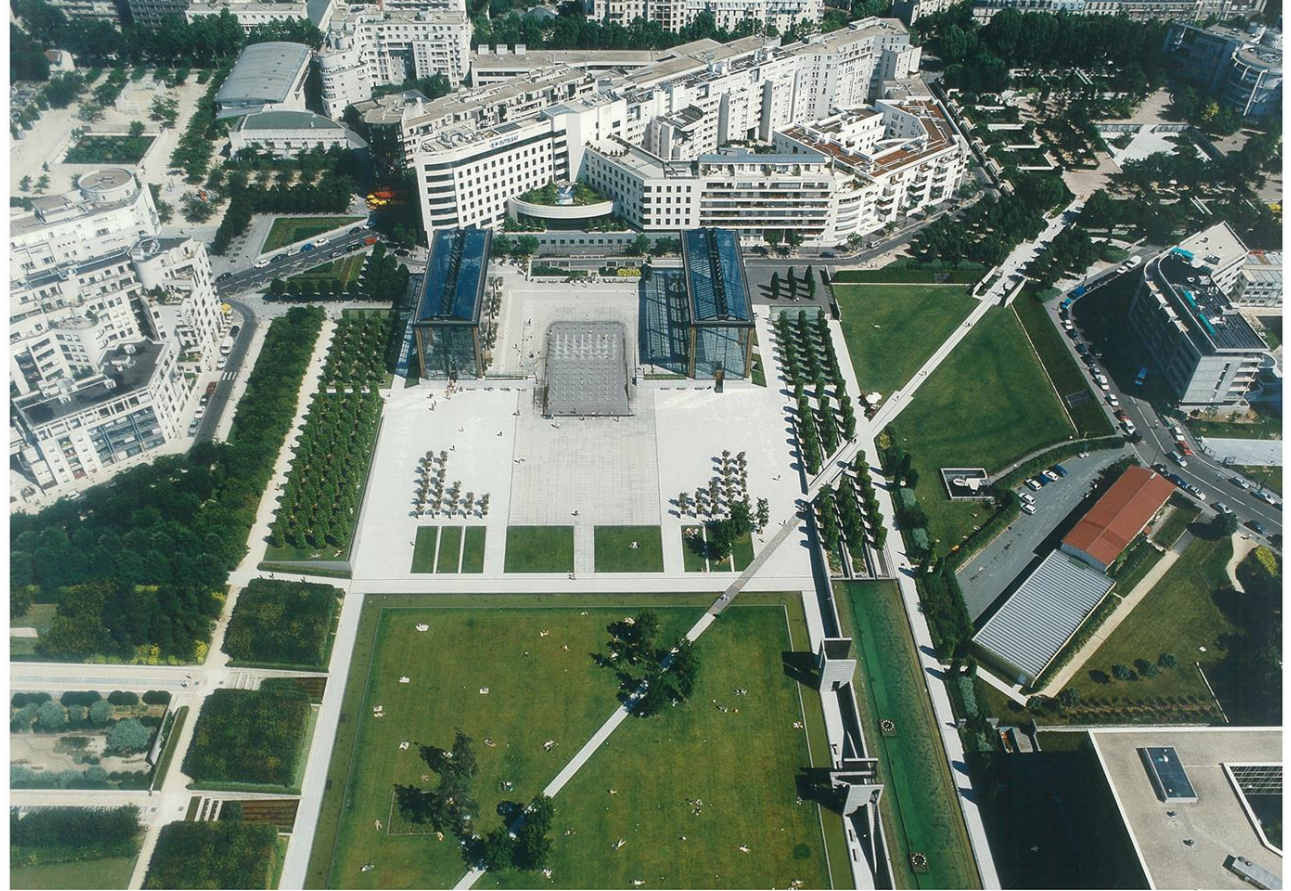
**Parc André-Citroën, i giardini seriali, il giardino «orange» e il «blanc-noir»
P. Berger, G. Clément, 1992**



**Parc André-Citroën, i giardini seriali, il giardino «bleu» e il «jardin argent»
P. Berger, G. Clément, 1992**



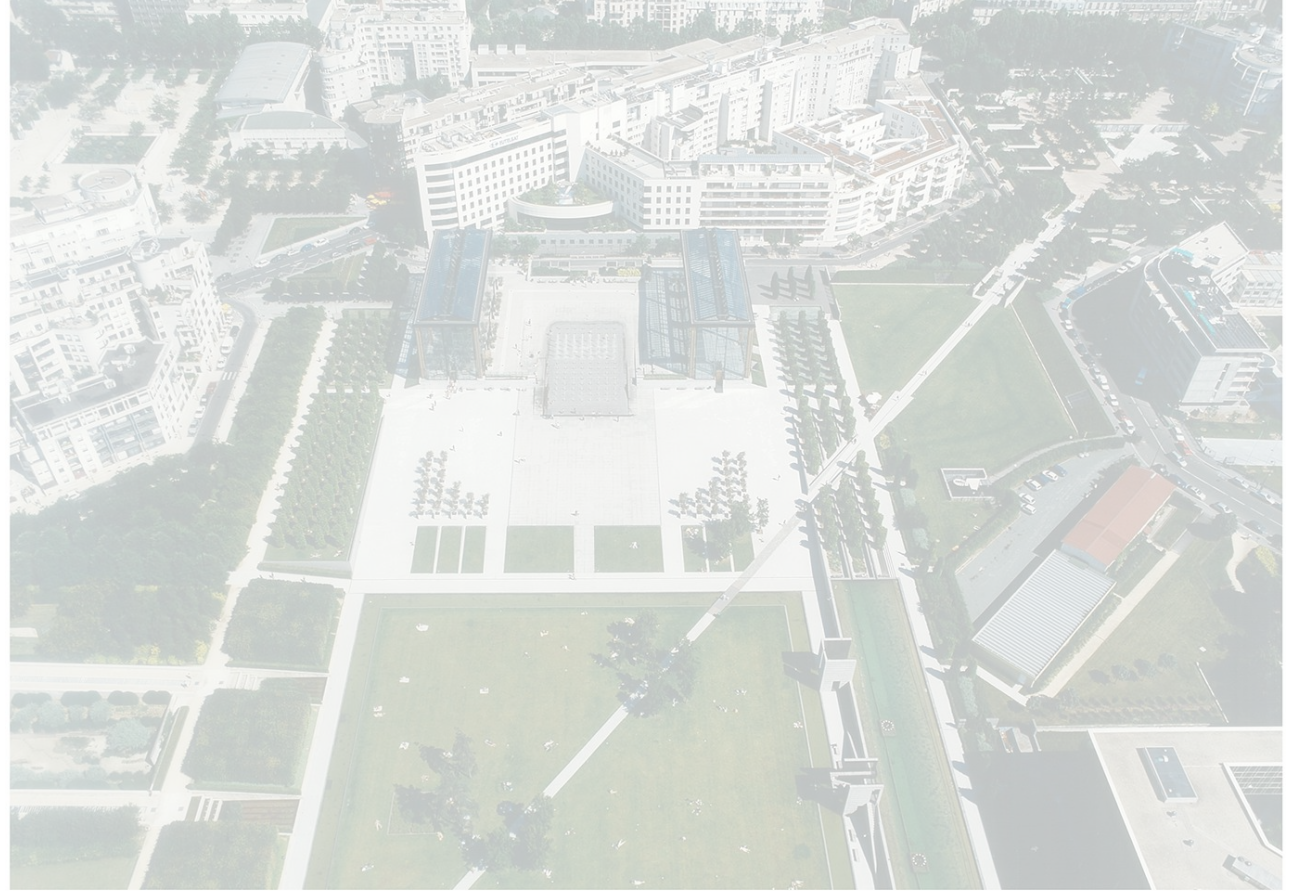
Parc de la Villette
B. Tshumi, 1998



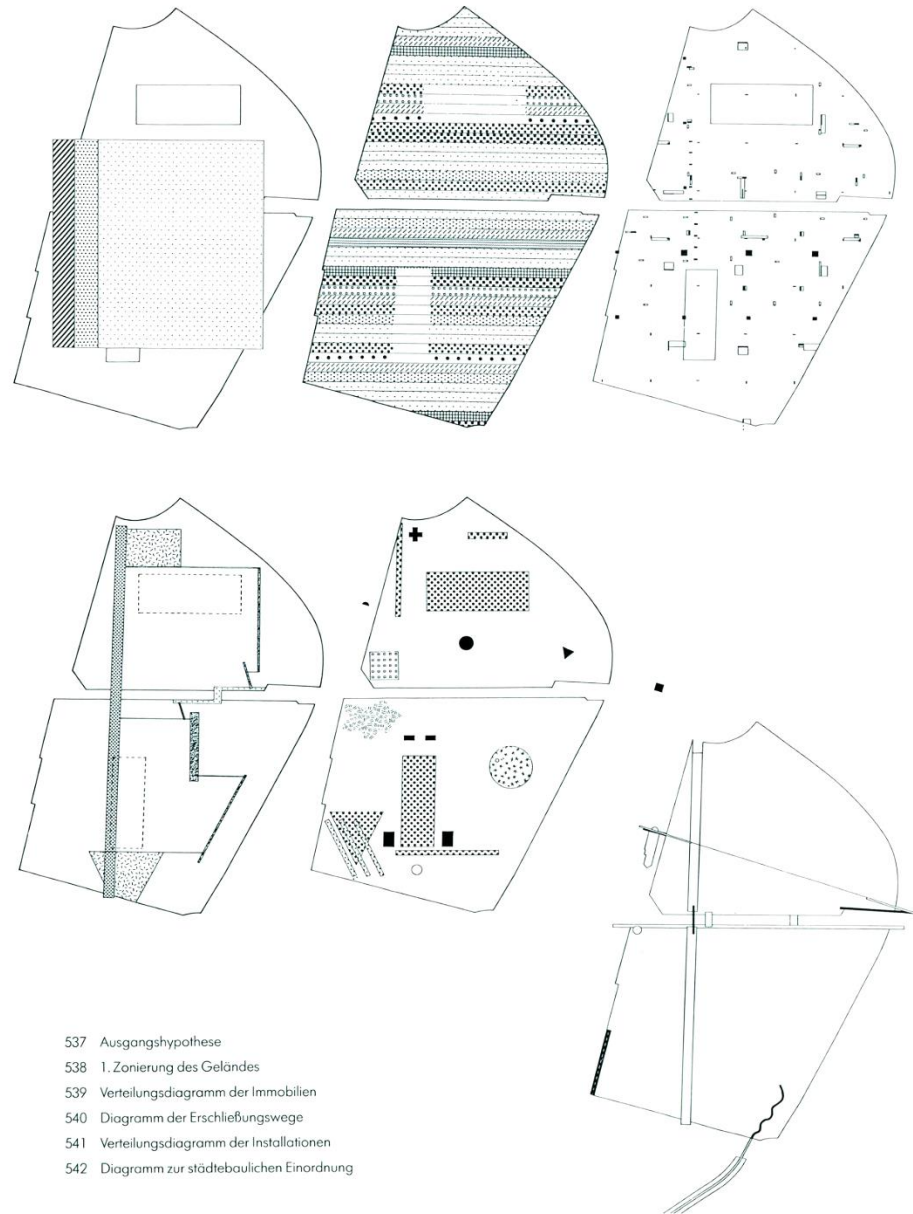
Parc André-Citroën
P. Berger, G. Clément, 1992



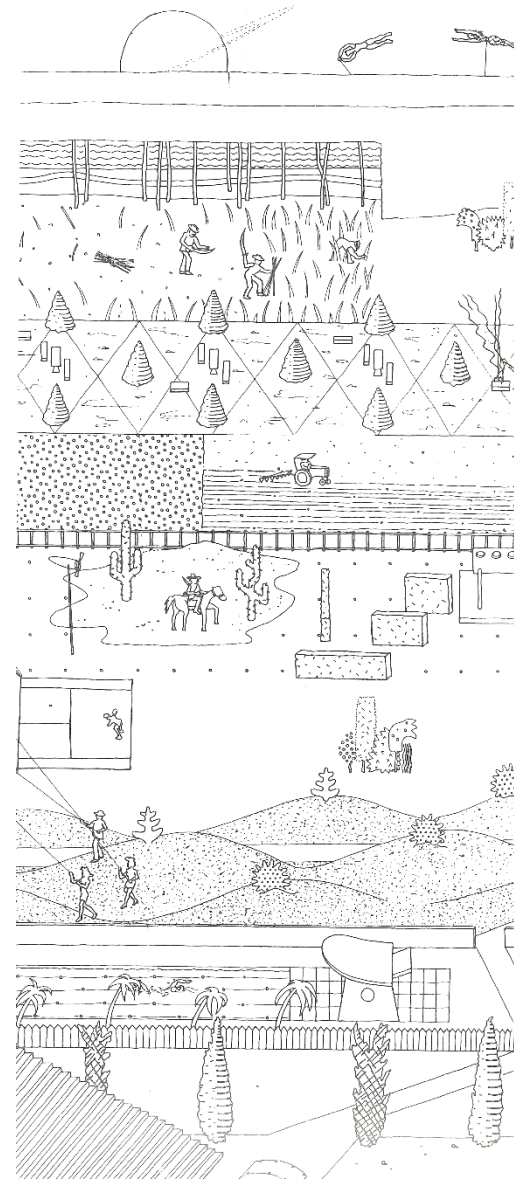
Parc de la Villette
B. Tshumi, 1998



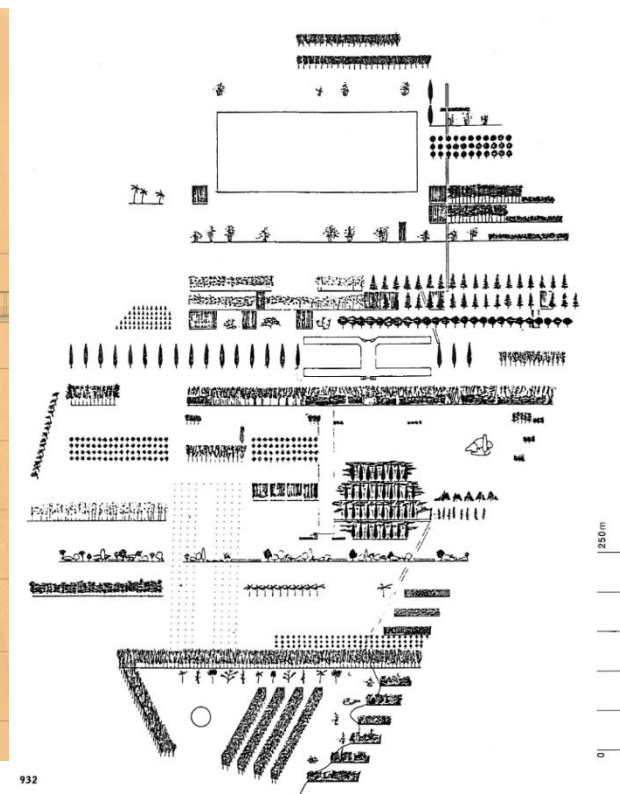
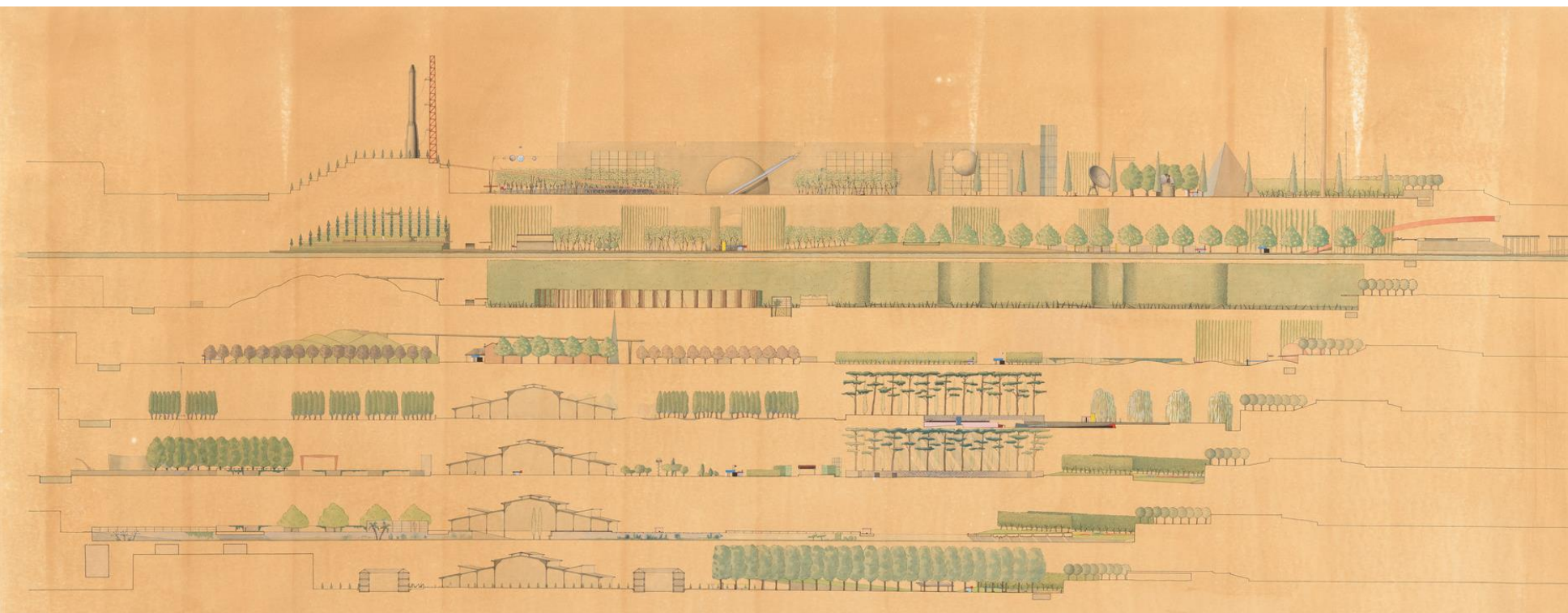
Parc André-Citroën
P. Berger, G. Clément, 1992



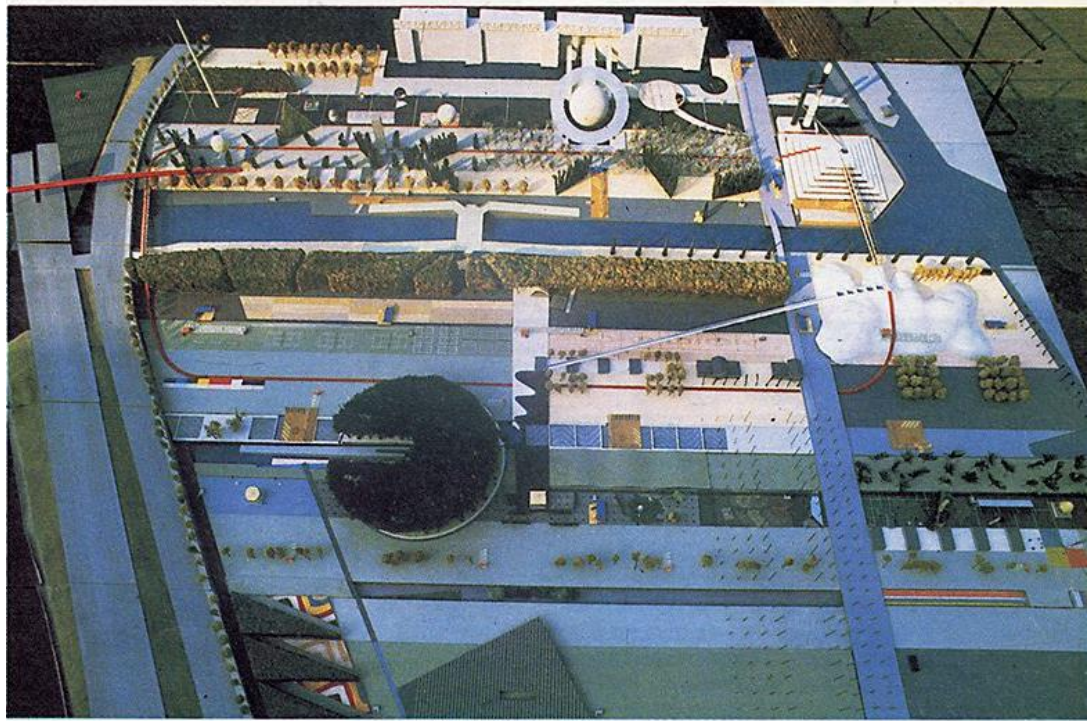
- 537 Ausgangshypothese
- 538 1. Zonierung des Geländes
- 539 Verteilungsdiagramm der Immobilien
- 540 Diagramm der Erschließungswege
- 541 Verteilungsdiagramm der Installationen
- 542 Diagramm zur städtebaulichen Einordnung



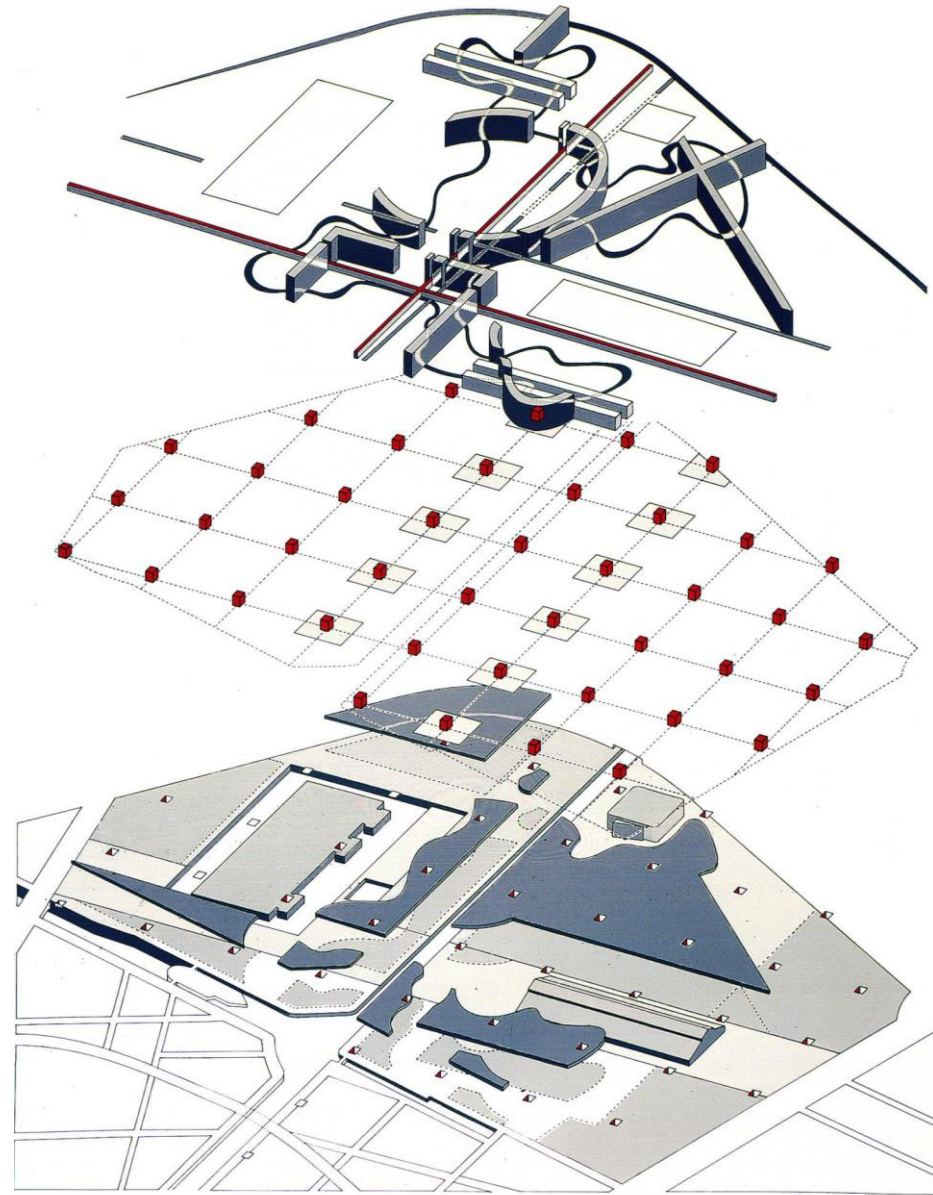
OMA – Rem Koolhaas
Diagrammi di organizzazione «per fasce funzionali»
Parco de la Villette, 1983



OMA – Rem Koolhaas
Diagrammi di organizzazione «per fasce funzionali»
Parco de la Villette, 1983

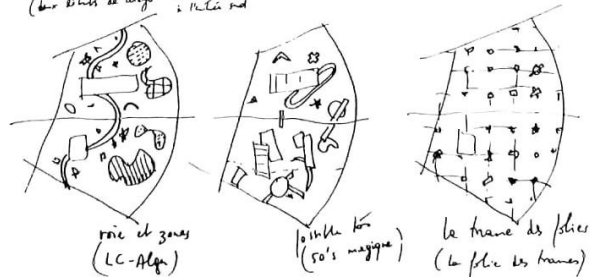
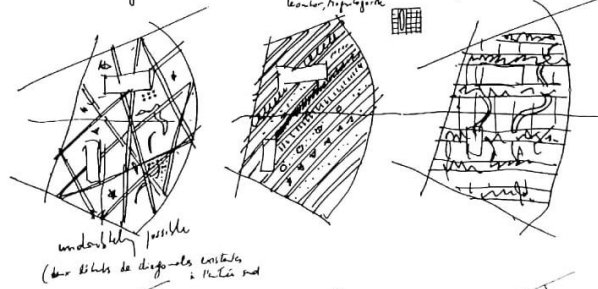
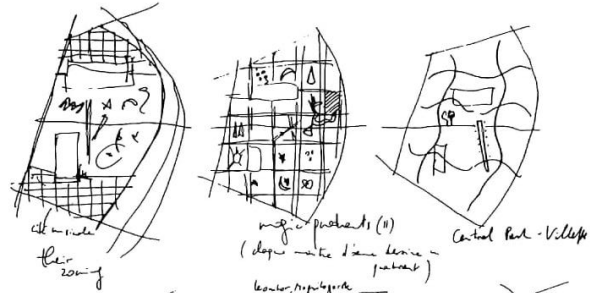
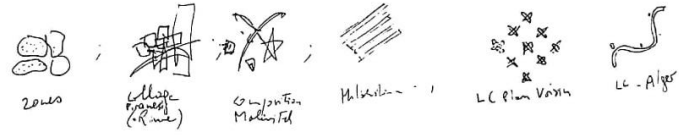
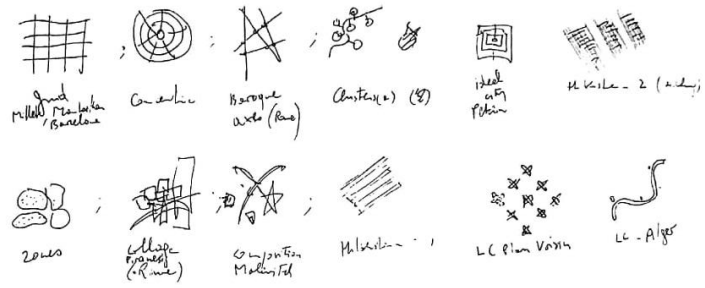


OMA – Rem Koolhaas
Diagrammi di organizzazione «per fasce funzionali»
Parco de la Villette, 1983

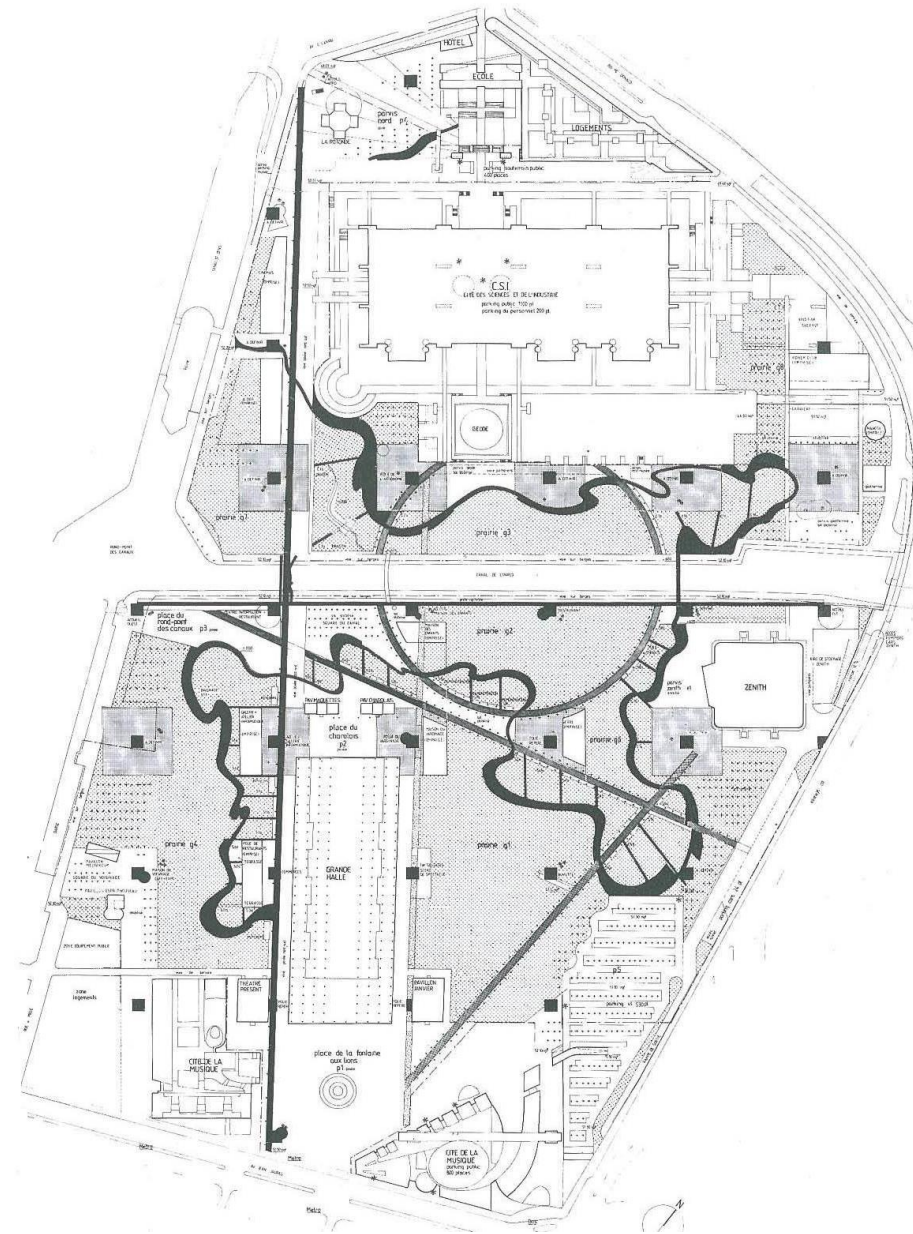


Bernard Tschumi
Diagrammi di organizzazione «layers»
Parco de la Villette, 1998

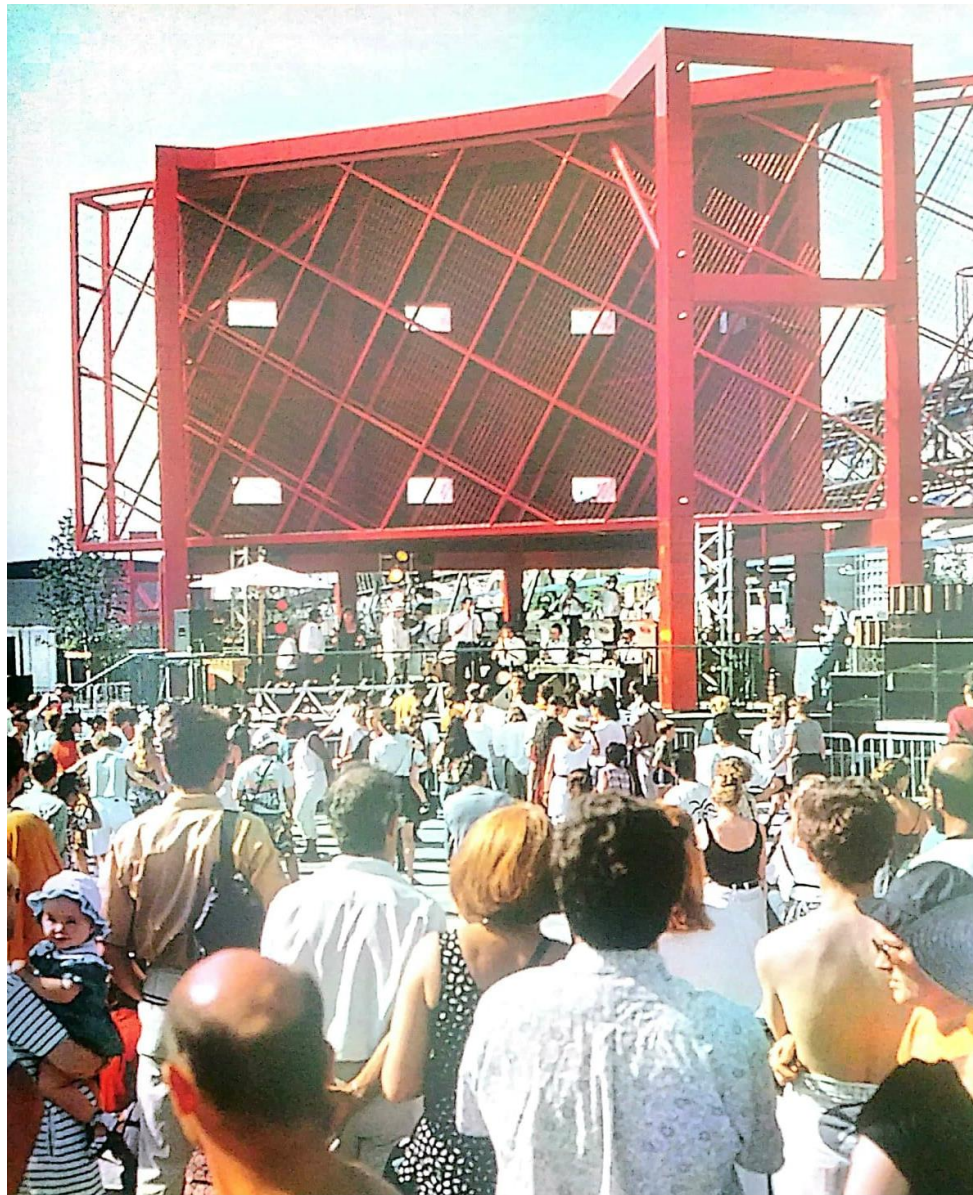
Concepts of large scale organization (city scale)



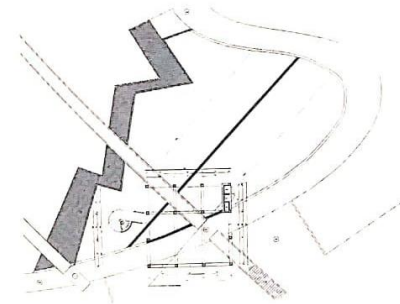
Bernard Tschumi
Diagrammi di organizzazione «layers»
Parco de la Villette, 1998



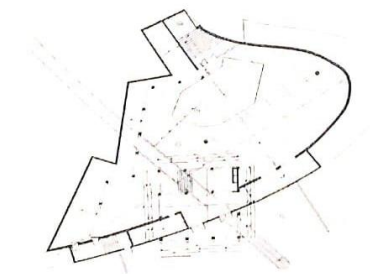
Bernard Tschumi
Diagrammi di organizzazione «layers»
Parco de la Villette, 1998



Il nostro progetto si basa sulla seguente tesi: ci sono edifici che generano eventi. Attraverso i loro programmi e il loro potenziale spaziale, accelerano una trasformazione sociale e culturale già in atto.



Folie R7: secondo piano

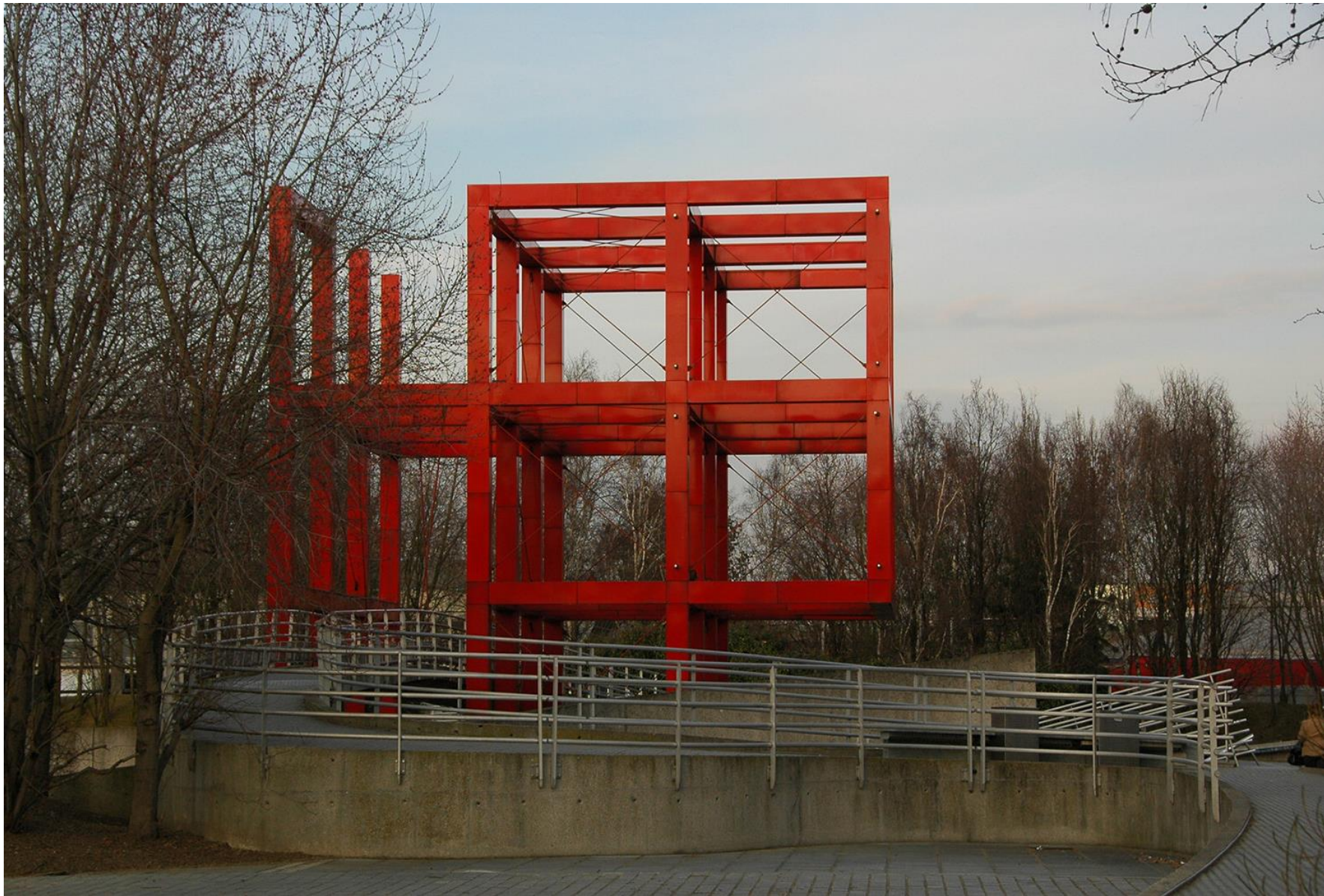


Folie R7: primo piano



Folie R7: jazz club, palcoscenico, bar

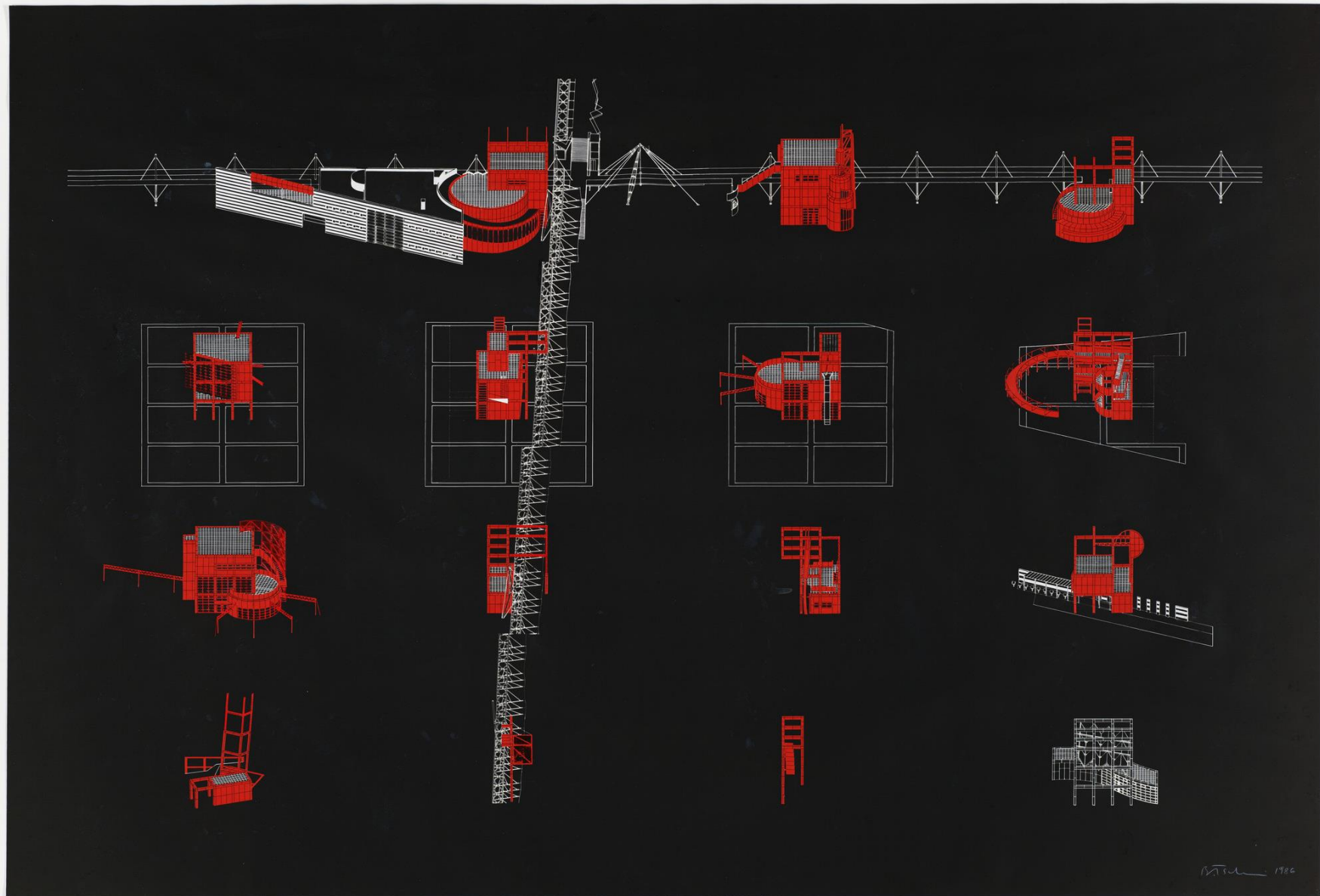
Bernard Tschumi
Organizzazione «per punti»: les folies
Parco de la Villette, 1998



Bernard Tschumi
Organizzazione «per punti»: les folies
Parco de la Villette, 1998



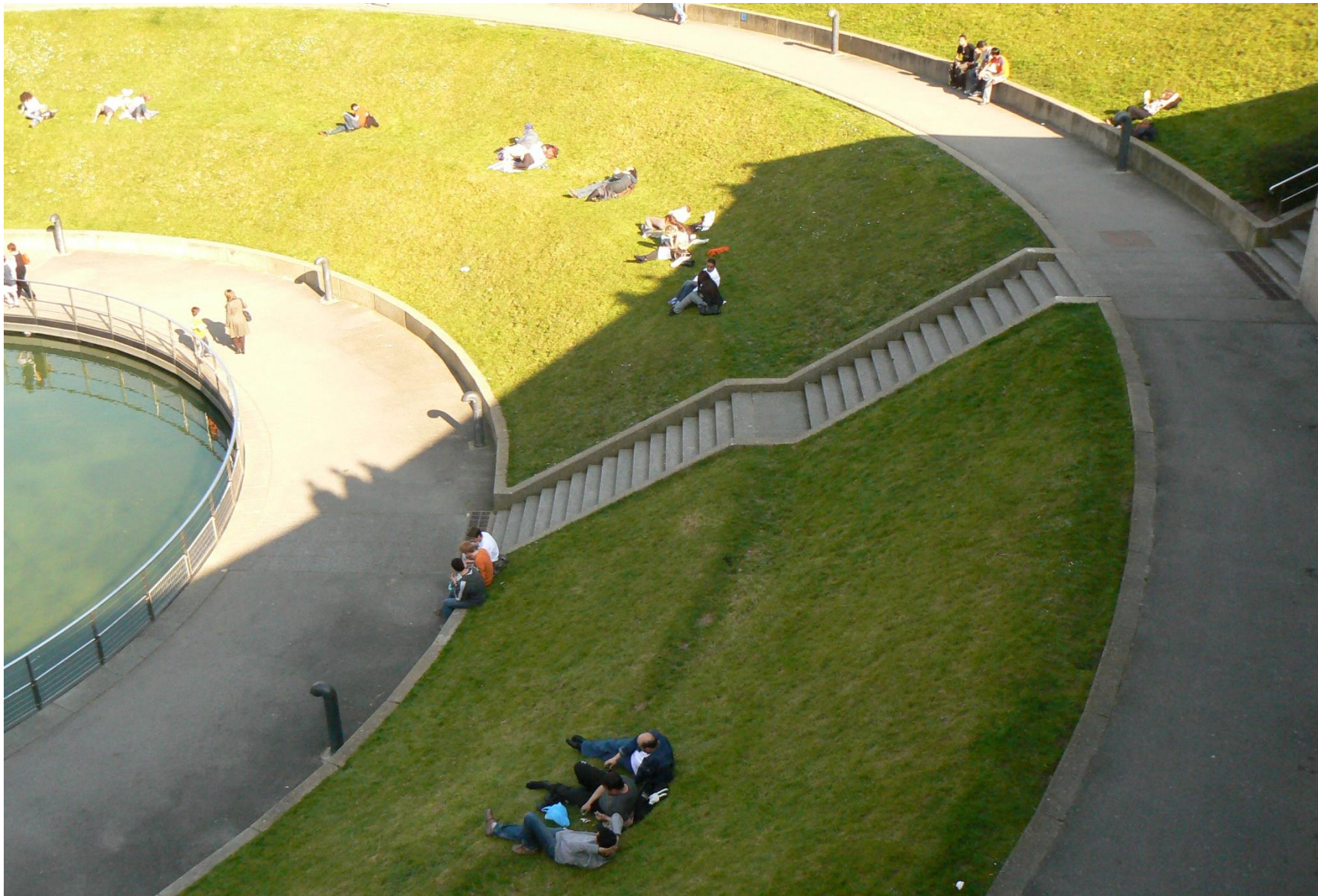
Bernard Tschumi
Organizzazione «per punti»: les folies
Parco de la Villette, 1998



Bernard Tschumi
Organizzazione «per punti»: les folies
Parco de la Villette, 1998



Bernard Tschumi
Organizzazione «per punti e superfici»: les folies e il prato informale
Parco de la Villette, 1998



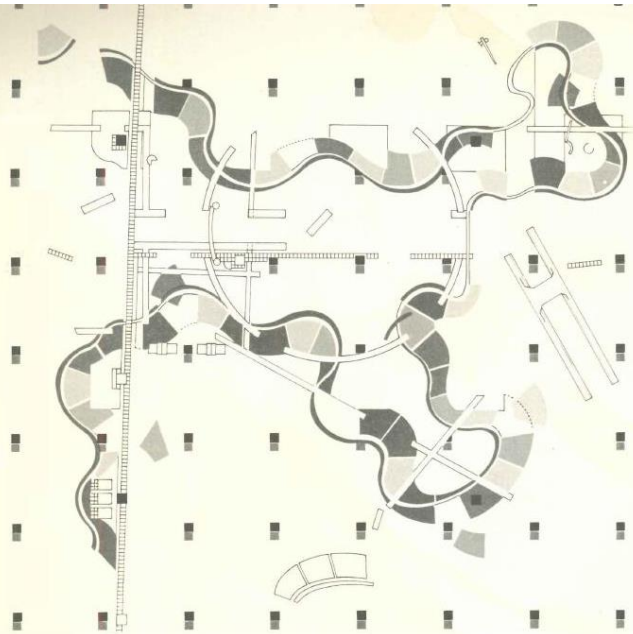
Bernard Tschumi
Organizzazione «per superfici»
Parco de la Villette, 1998



Bernard Tschumi
Organizzazione «per punti e linee»: les folies e i percorsi principali
Parco de la Villette, 1998



Bernard Tschumi
Organizzazione «per punti e linee»: les folies e i percorsi principali
Parco de la Villette, 1998



THE CINEMATIC PROMENADE OF GARDENS: A MONTAGE OF SEQUENCES AND FRAMES CONCEIVED AS SPACES FOR THE INTERVENTIONS OF ARTISTS, LANDSCAPE DESIGNERS, ARCHITECTS AND PHILOSOPHERS. THE PROMENADE OF GARDENS IS DESIGNED AS A FILM STRIP, IN WHICH THE SOUNDTRACK CORRESPONDS TO THE PEDESTRIAN PATH AND THE IMAGE TRACK TO THE SUCCESSIVE FRAMES OF SPECIFIC GARDENS AIMED AT SUCH ACTIVITIES AS BATHING, PICNICKING, ROLLERSKATING, AS WELL AS FOR DISPLAYING THE STAGING OF "NATURAL" PLANTING OR CONCEPTUAL GARDENS (GARDENS BY DESIGNERS).

The structure provides a comprehensive image or shape for an otherwise ill-defined terrain. The regularity of routes and positioning makes orientation simple for those unfamiliar with the area. The advantage of the point grid system is that it provides for the *minimum adequate equipment* of the urban park relative to the number of its visitors.

LINES

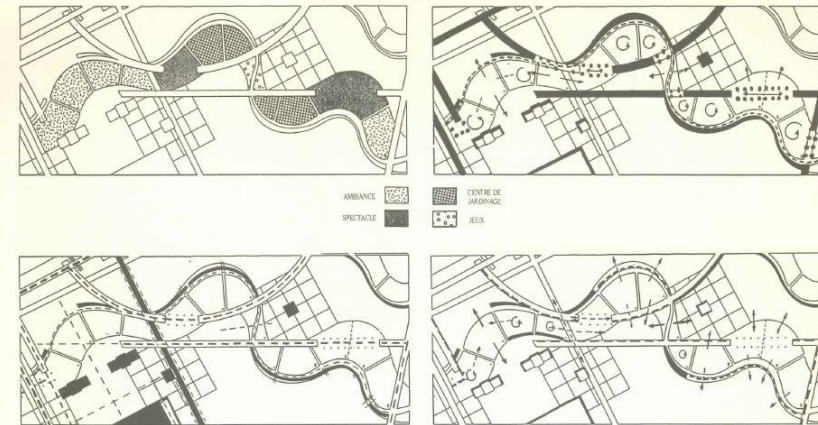
The *Folie* grid is related to a larger coordinate structure (the Coordinates) an orthogonal system of high-density pedestrian movement which marks the site with a cross. The North-South Passage or Coordinate links the two Paris gates and subway stations of Porte de la Villette and Porte de Pantin; the East-West Coordinate joins Paris to its suburbs. A 5 meter wide, open covered structure runs the length of both Coordinates. Organized around the Coordinates so as to facilitate and encourage access are *Folies* designated for the most frequented activities: the City of Music, restaurants, Square of the Baths, art and science displays, children's playgrounds, video workshops and Sports Center.

The Line system also includes the *Path of Thematic Gardens*, the seemingly random curvi-linear route that links various parts of the Park in the form of a carefully planned circuit. The Path of Thematic Gardens intersects the Coordinate axes at various places, providing unexpected encounters with unusual aspects of domesticated or "programmed" nature.

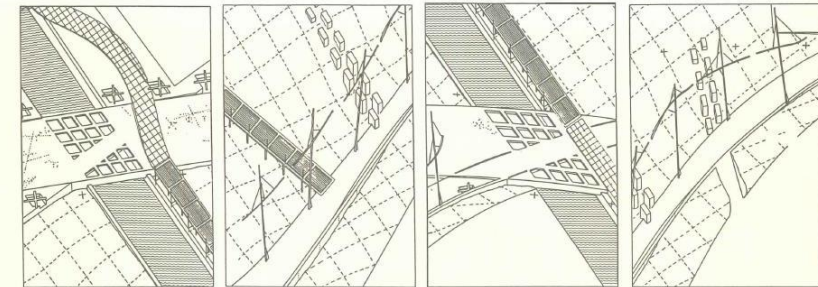
SURFACES

The *surfaces* of the Park receive all activities requiring large expanses of horizontal space for play, games, body exercises, mass entertainment, markets, etc. Each surface is programmatically determined. So-called left-over surfaces (when every aspect of the program has been fulfilled) are composed of compacted earth and gravel, a park material familiar to all Parisians. Earth and gravel surfaces allow for complete programmatic freedom.

Excerpts from the architect's report to the International Jury, 1983.



PRINCIPES DE MONTAGE DES DIFFERENTS CADRAGES DE LA PROMENADE CINEMATIQUE



DETAILS OF THE SUPERIMPOSITION OF THREE DIFFERENT SYSTEMS (POINTS, LINES, SURFACES), EXTRACTS SHOWING THE INTERSECTION OF THE CINEMATIC PROMENADE WITH THE ALLEYS OF TREES AND THE LINE OF O

C O N C E P T O F F O L I E (M A D N E S S A N D T H E C O M B I N A T I V E)

MADNESS

"Madness would then be a word in perpetual discordance with itself and interrogative throughout, so that it would question its own possibility, and therefore the possibility of the language that would contain it; thus it would question itself, since the latter also belongs to the game of language." (Maurice Blanchot)

Madness serves as a constant point of reference throughout the Urban Park of La Villette because it appears to illustrate a characteristic situation at the end of the twentieth century—that of disjunctions and dissociation between use, form and social values. This situation is not necessarily a negative one, but rather is symptomatic of a new condition, as distant from eighteenth century humanism as from this century's various modernisms. Madness, here, is linked to its psychoanalytical meaning—insanity—and can be related to its built sense—folly—only with extreme caution. We aim to free the built *Folie* from its historical connotations and to place it on a broader, more abstract plane, as an autonomous object which, in the future, will be able to receive new meanings.

It is not necessary to recall in this context how Michel Foucault, in *Madness and Civilization*, analyzes the manner in which insanity raises questions of a sociological, philosophical, and psychoanalytic nature. If I suggest that madness also raises an architectural question, it is in

MONTAGE AND SUPERIMPOSITION 108 ■ 16

Bernard Tschumi La «promenade cinématique» Parco de la Villette, 1983



Bernard Tschumi
La «promenade cinématique»
Parco de la Villette, 1983