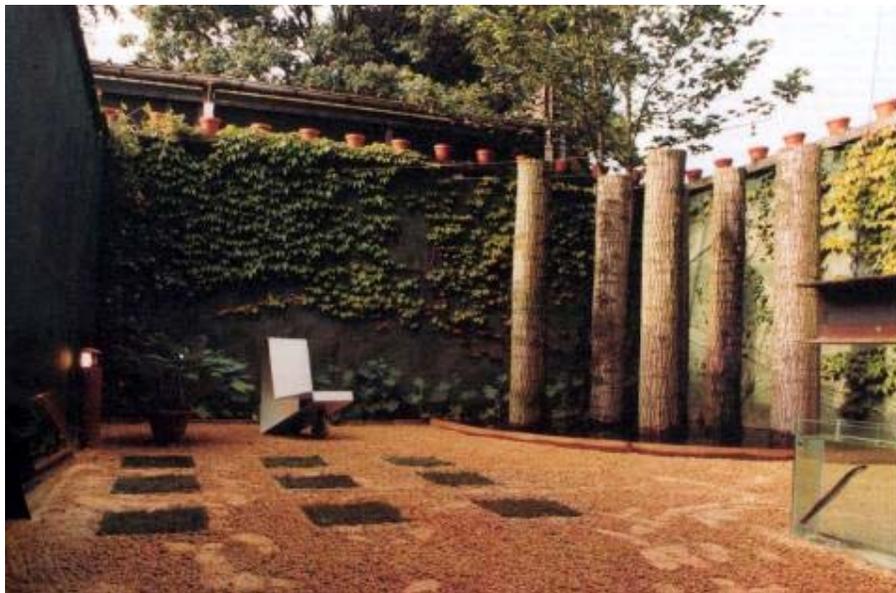


The planning and the aesthetic of contemporary garden

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De Certau declares a garden "map of the world, or map of one world": in fact in it "forms and signs normally lost are picked up. Near or exotic products, flowers, trees, buildings from all over the world have gathered in this miniature of the universe" and that is the "the garden tendency, today and yesterday." Knowing the contemporary garden means then to know the world in which we live, because, as free expression of art, it not only embodies the projection of our imaginary, but it becomes a laboratory of knowledges and techniques of our time, and a very fertile ground for experimentations. This is why the garden is also considered mirror of the future: on reading the appearances of this art we are able to understand the novelty facing us and also to know what of the past seems relegated to have conditioned and it will condition the future development.



“Concrete Garden”, Gent

After this introduction, it becomes logical to wonder if any tendencies exist in the contemporary planning of the garden and, if so, it is possible to recognize them. The purpose of my thesis has been giving an answer to these questions, through the analysis of the space positions, the poetry, and the meaning of the garden to the thresholds of the new millennium. It doesn't matter whether the search for an answer has been the true reason or simply a pretext to explore a fascinating art that, unfortunately, in our Country still finds very little space, while it becomes remarkable the running made and the results.

The first part of this work has been dedicated to the analysis of the cultural circle in which the garden is inserted today and to the most important aesthetic appearances that characterize its planning. It emerged a facet panorama, which is tied up to some big matters which are the subject of today's garden design debate, which are: the relationship between the garden and the city, the garden and other artistic expressions, the garden and technology, its aesthetic purposes and its social implications, its renaissance after years of stasis.

In the second part of this work we can see a more specific analysis of the public park and private garden realities. It has been deepened the more interesting and useful sides to define today garden architecture panorama: the meaning of private and public garden, its being implement of revaluation for the house and open urban areas, in the European reality as in the Italian one.

To this point, after having done a necessary historical excursus in order to understand what cultural and style matrixes are connected with today experiences, we can enter inside the problem through the file and the analysis of a large sequence of plans realized all over the world, in varied functional spheres occurred after the Villette Park, which represents a real turning point in the history of garden art.



Villette Park, Paris

From this file we have therefore passed to define different classes of gardens projects, each one with its own characteristic, in which have been included the latest fifteen years realizations, so that allows to emerge the varied tendencies in garden planning. The most interesting notice in the common parameters plan research, has been the presence of coincidences in attitudes of garden designers instead of in stylist garden characters: this is why we have included inside the same category very different stylistically plans.

In the end, we have underlined the aspects that mostly characterize the contemporary planning and that, perhaps, will allow future people to remember them as typical gardens of our time.



Vall D'Hebrón Park, Barcelona

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