

POLYTECHNIC OF TORINO
FACULTY OF ARCHITECTURE
Degree in Architecture
Honors theses

Culture of the garden and architecture in Europe in the early twentieth century. A tipological exemplification between Arts and Crafts and Jugendstil.

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The thesis aims at understanding the compositive nature of the garden, in the period between the end of the nineteenth century and the beginning of the twentieth century in Europe.

The study has developed from the knowledge of the significant moments in the history of the garden, on a widened publicistic and bibliographic search that enabled us to notice the principal concepts in comparison with current and contemporain critical opinions. The structure of the thesis develops in an anthological choice of the most important sources, above all contemporary to the period examined, compared to the analysis of the iconographic and documentary material, so as to enucleate ideology, structure and formal distribution of the garden, in England and in the German area.

The analysis of the sources, as a primary factor, had the object of understanding the theme of the relationship between the inhabited internal space, and its extension in the space of the garden, in comparison with the comprehension of social and cultural changes.

These phenomena, seen in a break moment like the beginning of the early twentieth century, are reflected in the planning and in the use of the garden.

We tried to delineate with graphical examination the result of our research.

In Great Britain, after the fashion of formal style became landscaped thanks to W.

Kent, the creative impetus in the art of the garden, gradually weakened in the

nineteenth century, and it was reduced to corrective acts of the landscape gardener.

The artificiality and the absence of formal rigour determined two contrasting

doctrines, both belonging to the movement of the Arts and Crafts, which most

operations between the end of the nineteenth century and the beginning of the

twentieth century refer to.

On the one hand W. Robinson supported the return to easier schemes with a style nearer to the nature; on the other hand R. Blomfield supported the return to more formal schemes. In a moment of revival of rural life, after industrialization, the work of Gertrude Jekyll and Edwin Lutyens, careful to the use of local plants and materials, was surely nearer to the Robinsonian school.



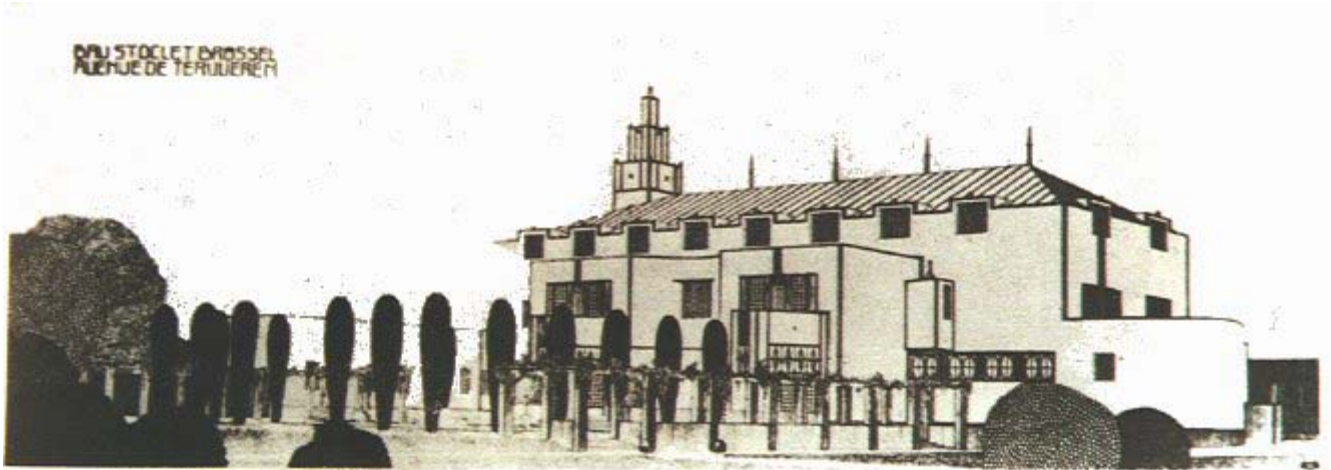
Munstead Wood: main border . Helen Allingham, 1900

Differently artists like C.E. Mallows, O. Hill, R.S. Lorimer and C.R. Mackintosh, the latter already careful to continental novelties, were more influenced by Blomfield and so more formal.



Tirley Garth: Mallows - West View

In the German area, the architects influenced by English publicistic, followed the formal stream, and they created green spaces like architecture transfiguration, the Palazzo Stoclet in Bruxelles represented the climax of this style.



Prospective of Palazzo Stoclet to the garden. J.Hoffmann

The phenomena regarding the Mediterranean area, specifically France and Italy, directly influenced by the English experience, have been analyzed with a bibliographic catalogue integrally translated and written, that we have considered fundamental in order to record the trends.