

2011

GAD: The fortune of Garden Art Design/ πῶ A v a n t g a r d e

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Zografou Municipal Enterprise of Development (DEADIZ)

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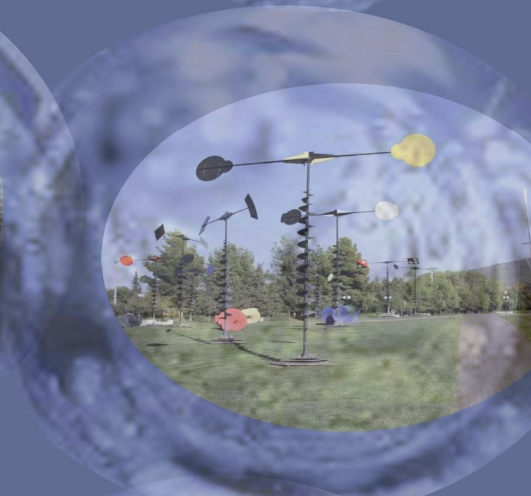
Culture Programme



Culture

GAD: The fortune of Garden Art Design contemporary avant-garde

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GAD

GARDEN
ART
DESIGN

GAD: The fortune of Garden Art Design/ Avant – garde.

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Municipality of Florence, Environment Department (Italia)

Gerencia de Urbanismo, Ayuntamiento de Sevilla (España)

Tallinn City Government, Municipal Engineering Services Department
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Preface:

People have always admired a sculpture whether it was in a prominent place or simply appear in a corner somewhere.

The GAD project tackled an emerging cultural challenge defined by contemporary trends for integrated creativity between visual arts, applied arts and architecture in garden design.

The historic umbilical cord between garden design and arts is crossing a complex evolution spacing between high quality, innovation and excellence on one hand, and risk of banality on the other. Gardens, being synonymous of quality crossings between time, culture and nature, merit a high level interaction with arts and architecture.

Actual gardens do achieve excellent intrinsic design quality but they also have to match due and qualifying appointments, in their cultural cradles, with arts and architecture.

Four European cities, Zografou (Athens), Florence, Sevilla and Tallinn, involve local groups of artists and their garden designers in this project, aiming to make a treasure of the available knowledge, intelligence and capacities and invest them into an innovative approach assessing actual relationship, emerging tendencies and fortune between arts and garden design. The concept of the project includes a distinct potential able to determine a contribution to accelerate artistic creativity development and promotion in Europe.

Through this project were examined contemporary trends and was assessed their quality potential in the research of new expressions between arts and gardens in Europe, through the following activities that were planed:

- The state of the art was assessed and the historical references of the concept were defined, recent ideas, designs and realizations and their critics and reviews were examined and compared, in order to understand and codify the challenges.

- A complexity of interdisciplinary interactions was developed between artists, garden designers and stakeholders in cities, following progression of activities through eight ateliers and three targeted visits, aiming to establish shared recommendations and to produce four collegial and inedited fresh creations in the partner cities.

- Raise awareness about the project's challenges, pleading for quality and developing a promotional campaign through four exhibitions and the present book, aiming to further sustainable networking through an observatory.

This project aims to make a treasure of the available knowledge, intelligence and capacities and invest them into an innovative approach assessing actual relationship, emerging tendencies and fortune between garden design on one hand and visual arts, applied arts and architecture on the other.

Gardens are indeed crossing our days an evolution getting in contact and interacting with a large range of artistic creations, innovating the garden concept. The recreational, relaxing and cultural purpose of a garden is more and more tackled by thematic artistic creations introducing new expressions, that complement the green character traditionally obtained by flowers, plants and trees. This is the case of several recent realisations, a new avant-garde that starts unveiling a trend, but still misses an appropriate definition and categorisation.

It is not the first time in their history that gardens face an evolution of their concept and design, but it is the first time that a large interdisciplinary artistic convergence is concerned: lights, sounds, colours, senses, installations, memories, music, or the more traditional thematic approaches, sculptures, shelters, waters. The most important distinction of this evolution is that is not related to the introduction of a renovated use, as for instance happened during the centuries with plants collections, zoos, greenhouses, labyrinths, but is confirming and strengthening the use of gardens as

qualified public open space for recreation, reflection and relax, introducing new cultural excellences, related to contemporary arts, that strengthen and complement, re qualifying the contemporary green garden.

The Art in a garden and generally within a landscape adds character to the region and reflects elements of culture.

Finally, I would like to end this preface with what Odysseas Elytis said:

“Landscape is not what some perceive, all just a land, plants and water.

It is the projection of the soul of a nation on the matter.”

Odysseas Elytis

Georgio Risicaris
Coordinator of the project

1. Learning from the History

1.1 Learning from the History – Greece

Introduction.

The creation of gardens is not a phenomenon new to the history of humanity. The art of configuration of gardens began to be considered from the first Asiatic cultures and in ancient Egypt and from there in Greece. One of the most known gardens of antiquity was the **Hanging Gardens of Babylon** one from the seven marvels of world.

The ancient Greeks

The ancient Greeks appear not to offer many things in gardening and in Landscape Architecture more generally. There are not many elements present today to define the evolution of garden design. According to Jellicoe (1994), the lack of water and also the Greek preoccupation with the philosophy are the reasons why they did not produce gardens. On the contrary, according to Roger (1998), even if the Greeks had not devised the term landscape they filled the 3 other criteria (according to Augustin Bergue) that they determine a society with conscience of landscape. They allocated, that is to say, gardens which via the Painting and the literary discoveries that exist declare an authentic sensitivity in the subject of Art in the Landscape as well as in the landscape as form of art.

In the Homer years the gardens did not only constitute spaces utilitarian (for the production of fruits) but there are reports and in temples of adoration of Gods as well as in burial sites and in the Tombs where there existed sculptures, mosaics and murals which represented various deities and various representations from the daily life of persons.

Throughout the sixth century B.C., Greek artists made increasingly naturalistic representations of the human figure. During this period, two types of freestanding, large-scale sculptures predominated: the male kouros, or standing nude youth, and the female kore, or standing draped maiden. Among the earliest examples of the type, the kouros in the Metropolitan Museum (32.11.1) reveals Egyptian influence in both its pose and proportions. Erected in sanctuaries and in cemeteries outside the city walls, these large stone statues served as dedications to the gods or as grave markers. Athenian aristocrats frequently erected expensive funerary monuments in the city and its environs, especially for members of their family who had died young. Such monuments also took the form of stelai, often decorated in relief.

(http://www.metmuseum.org/toah/hd/argk/hd_argk.htm).

Archaic Period:

According to Claude Calame in ancient Greece, the gardens coincide mainly with the holy places and with thickets dedicated in particular gods that are known to us mainly via the poetic texts. With a paradoxical way the meadow with the flowers, that in general it represents the center of natural sanctuary, is connected with the force of Love that is protected from Aphrodite, or with the death under the jurisdiction of Hades and his wives Persephone. Contrary to the manufactured literary landscapes, the thickets of ancient Greece can become comprehensible as ritual places. Places that arouse the poetic disposal in compositions of usually adore character.

This type the poetic action, as ritual action, represents more specifically a inaugural tour in the sector of love and death, which is controlled by the deities that we reported.

It is mainly a place of meeting between the gods and the persons, so are often found there symbols of fertility, death - and sometimes rebirth in the ceremonies of adoration. It is the correct place for inhumations, and is connected with the idea of Golden Season and her abundance.

However what does a thicket look like? Substantially it is a sacred precinct, a delimited place dedicated in the Gods, sometimes densely vegetated and sometimes naked from vegetation, as it is described by Pausanias.

The nature was modified by certain human interventions that varied from simpler until henceforth complex: a fencing, an altar, a statue, a grave or perhaps a temple, plants of all types, adoration totals, or all these elements together. It is a distinguishable entity, sketched out in the space with various types of fencing that is to say hedges, stones of delimitation, etc.

In this thickets the persons founded Asklepieia, spaces that is to say where they worshipped Asklepios, god of cure.

His centres of adoration were various Asklepieia, the most known of are the Asklepieion of Trikkis (Trikala), the Asklepieion of Epidaurus, the Asklepieion of Titanis, the Asklepieion of Athens, the Asklepieion of Kos, the Asklepieion of Lissos, the Asklepieion of Lebinos, the Asklepieion of Kyrinis and other. Almost, there was not a Greek city that it did not have at least Asklepieio.

Characteristic examples of gardens of adoration of Archaic Period are:

- 1) The Asklepieion of Trikkis (Trikala), which is considered to be, by many people, the ancientest and the most eminent. (*"Εστί δ' η μιν Τρίκκη, όπου το ιερόν του Ασκληπιού το αρχαιότερον και επιφανέστατον"*).



Source: asklepieion.mpl.uoa.gr

2) The Asklepieio of Epidaurus from which emanated the most important Asklepieia "*Τα γὰρ Ἀσκληπιεία τὰ ἐπιφανέστατα γεγονότα ἐξ Ἐπιδαύρου*".



Source: www.tdpeae.gr

- 3) The Asklepieion of Kos that that Stravon calls “intensely glorified and many full of offers.
("σφόδρα ἐνδοξον και πολλών αναθημάτων μεστόν".)



Source: www.panoramio.com

- 4)The Asklepieio of Pergamos which the temple of is adorned by three golden statues: Asklepion, Health and Telesforos.



View of ancient Pergamon (Photo. Liza Ebert). Source Magazine Istorika Themata_ copy 44 _page 33.

The Parthenon and Erechtheio of Athens, that were built roughly the 5th century B.C. as temple of adoration of goddess Athena the one and as temple of adoration of Poseidon the other, constituting example of development of sculpture and Art since they were built the 5th B.C. of century in the newer history it comes once again in the limelight via Pikionis who created and designed the corridors which connect ancient with the news harmoniously, via a form of sculpture.

The work of Pikionis under the Citadel is a monument of functionalism with respect in the tradition and the historical elements of space. A monument of dialectic of relation that (it should) conditions the urban growth of city with the memory. With few reasons, it is a work that “haunts” the contracting perception of this power, as long as of course it exists.



Part of the Parthenon frieze
Source: Wikipedia

Parthenon
Source: Wikipedia



Southwest view of Erechtheion
Πηγή: Wikipedia

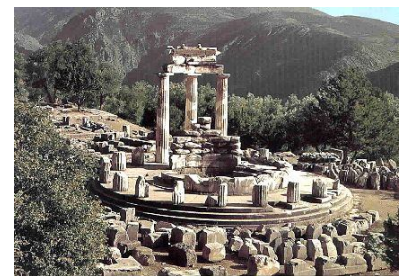


Caryatid – Erechtheion
Source: Wikipedia

Delphi site is located in lower central Greece, on multiple plateau/terraces along the slope of Mount Parnassus, and includes the Sanctuary of Apollo, the site of the ancient Oracle. This semicircular spur is known as Phaedriades, and overlooks the Pleistos Valley. Southwest of Delphi, about 15 km (9.3 mi) away, is the harbour-city of Kirrha on the Corinthian Gulf.

Delphi is perhaps best-known for the oracle at the sanctuary that became dedicated to Apollo during the classical period. According to Aeschylus in the prologue of the Eumenides, it had origins in prehistoric times and the worship of Gaia. In the last quarter of the 8th century BC there is a steady increase of artifacts found at the settlement site in Delphi. Pottery and bronze work as well as tripod dedications continue in a steady stream, in comparison to Olympia. Neither the range of objects nor the presence of prestigious dedications proves that Delphi was a focus of attention for worshippers of a wide range, but the strong representation of high value goods, found in no other mainland sanctuary, certainly encourages that view.

The ruins of the Temple of Delphi visible today date from the 4th century BC are of a peripteral Doric building. It was erected on the remains of an earlier temple, dated to the 6th century BC which itself was erected on the site of a 7th century BC construction attributed to the architects Trophonios and Agamedes.



The 6th century BC temple was named the "Temple of Alcmeonidae" in tribute to the Athenian family which funded its construction. It was a Doric hexastyle temple of 6 by 15 columns. The temple was destroyed in 373 BC by an earthquake with the third temple completed on the site by 330 BC. The third temple is attributed to Corinthian architects Spintharos, Xenodoros, and Agathon.

The pediment sculptures are a tribute to Praxias and Androsthene of Athens. Of a similar proportion to the second temple it retained the 6 by 15 column pattern around the stylobate. Inside was the adyton, the centre of the Delphic oracle and seat of Pythia. The monument was partly restored during 1938-1941.



The classic Period:

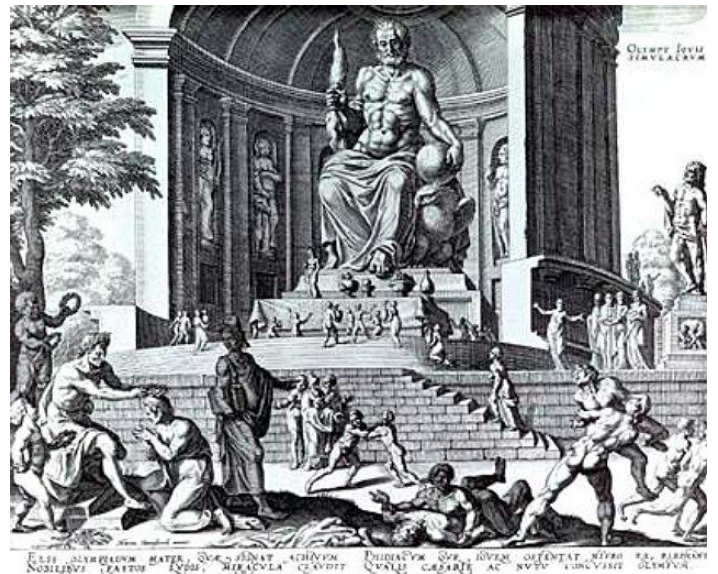
The sculpture in Athens and Attica during the mature classic period from the 450 until 400 B.C. is acquaintance mainly from the sculptural decor of monuments that is work prototypes and certainly dated that are realized with decisions of city. It is however known and individual statues that had been assigned in holy, which are reported by the sources and are saved in Roman copies. Our knowledge for the sculpture is supplemented by works more humbly, orders of private individuals, as are the sepulchral and offers sculptures, but also the bas-reliefs that stamp public resolutions with agreements. In Athens worked then lots of sculptors with leading Phidias, Agorakritos and Alkamenis. Their work is also determined by their attendance in the decor of monuments.

In the creation of heavenly ideal world from the union of adversative patterns of Virgules is reflected the original wish of persons to be removed from weaknesses of culture conquering clean, original and internal knowledge of world. The Ideal of a harmonious world, from the problems of daily life, it influenced in the growth of architecture of gardens from the season of antiquity until today.

The manufacture of decorative gardens and gardens is observed in each season of history of humanity. While in ancient Greece of classic period (5th Century B.C.) existed smaller in extent gardens, as well as big extents with gardens that belonged in holy temples, from 27 B.C. and afterwards in the Roman Empire it began a big interest from the affluent social orders for the manufacture of imposing gardens. The fashion of villa, villarustica or villasuburbana, is this characteristic growth and visible in a lot of points in Italy even today.

Characteristic example of classic season is Ancient Olymppia.

Olympia, was city of ancient Greece in Ilia, known as the place of conduct of Olympic Games in the classic years, comparable in the importance with Pythoess that was organized in Delphi. In Olympia was found the golden ivory statue of Zeus work of Phidias, which was been acquaintance in the antiquity as one of the seven marvels of world. The starting line of Olympic Games is dated before 776 B.C. and was taken place each four years.



Hellenistic Period:

It is an important Period which unfortunately has not been appreciated as much as it deserves and it should be marked that it is the season where the beauty will play important role. This is obvious also from the art which appears to change from the style of classic years. Now the decoration plays important role. The arts develop, thus are created new astonishing and unique works. This is the Hellenistic Period that will last from the 323 until 30 B.C.

Characteristic sample of Hellenistic Period constitutes the citadel of ancient Lindos:

The citadel of ancient Lindos, is on the top of vertical rock (116 m. height) above the sea. In the South end of precipice exist the ruins of temple of (4th Century) and holy Lindia Athena. In this point were found figurines of 8th century lots of bases of statues of Hellenistic Season, with the signatures of their authors, that prove the big activity of Rhodes Faculty and small objects of Roman Years. An impressive building is Makra Stoa -20 columns have been restored. Near are found the ruins of temple of Dionysus, the ancient theater with gradines dug in the rock, the grave of Kleovoulos - a vaulted burial monument of the 100 B.C. In the space of citadel and in sides of cape Krana, the ground is sown with ruins of graves. After the main entry, the medieval palace and the old Byzantine church of Saint Ioannis. Afterwards scales lead to the Propylon (5th century). There, on the Stone is engraved Lindiac trireme.

(<http://immenseblue.gr>)



Apart from the citadel of ancient Lindos, which is important work of that season that until today even if it was not rescued is characterized as one from the marvels of then world is the Colossus of Rhodes.

The Colossus existed a gigantic statue set up in the harbour of Rhodes. It was manufactured by brass and it was 33 meters height. the architect Charis drew it and needed 12 entire years until it was completed 280 B.C.

Round 226 B.C. that is to say roughly fifty years afterwards its completion the Colossus fell. An earthquake destroyed it and cut from it the knees.



Roman Period:

With the term Roman art we are reported in the entire artistic creation in ancient Rome, mainly at the period of Roman Empire. It incorporates elements lent from the Etruscan and Greek artistic tradition. This is interpreted easily, if we remember that for a long time Roman lived under Etruscan effect and that with their extension to central and southern Italy and Sicily (3rd century B.C.) they came in direct acquaintance with the Greek art. Also, it is known that from 2nd century B.C. the Roman generals when they turned from winning expeditions in the East, used to adorn their “triumph” with work of Greek art and that the admiration of rich Roman for the Greek art and their wish to decorate their houses with Greek work, led them to the copy famous work of Greek art. This way, Roman helped to remain alive the Greek artistic delivery that was later to expand as Greco-Roman art in the all Roman empire and to play decisive role in the future development of European art.

In the last period of democracy, the Roman art clearly shaped her own character: the Roman work, although were created by Greek artists and had the seal of Greek effect, were inspired by the Roman traditions and they express Roman ideally, e.g. the preference for the imposing building and the rich decoration.

The villas of the period are known because they allocated a lot of space in quiet and isolated corners, their gardens were full with decorative objects and statues which in combination with bloomed beds achieved the better esthetic result, such is also the villa “Dionysos” a brilliant building with exceptional mosaic and careful studied decoration.



In Greece during the Roman Period the Greeks copied in Roman style and produced work that to this days is still important. Such is the Villa of Attic Erodes as well as the Conservatoire Attic Erodes.

A museum of sculpture but also all ancient arts was the villa of Attic Erodes in Eva Kynoyrias (characterization that however does not constitute exaggeration for the particular villa) a impressive villa that mirrors the personality of her maikina founder, his adoration for the art and the education but also the tragic side of his life, when he lost wife and children.



In 161 A.C. the Athenian noble, Tiberius Claudius Attic Erodes, wishing to honour the memory of his wife, Aspasia Annias Rigillis, built one still theater. It was an accommodated building in which were given musical events and for this reason were named Conservatoire. The space that was intended for the public, had 32 lines of gradines and it fitted 5.000 roughly spectators. As in the theaters of Roman season, the orchestra had semicircle form. The scenic building was found in the depth of scene and it had three floors, two by which they are maintained up to today. The facade, height 28 m and width 2,40m impresses with its dimensions. The wall of scene was richly decorated with architectural made of marble elements as well as with columns and arches in the front department of three-level scene. The two higher floors probably were same with the intermediate floor. In openings they was found statues where represented the Roman Emperor Attic Erodes and his family as well as other sculptures.



M

While Europe covers the Middle Age, a period of fundamental changes and instability under the veil of extreme mysticism, the gardens are limited in vegetable gardens and in monasterial with aromatic

and therapeutic plants, while in the cities they disappear almost completely, expressing the defensive attitude of human of Middle Age toward the nature.

At the period of Middle Age, according to testimonies in writing and representations, were presented the gardens of castles that were useful for the pleasure of house-holders (Jellicoe 1994). One garden like this contained flowers in flower-beds and planters, pruned (shaped) thorne bushes, sculptural and various decorative, climbing and pergolas and still dense borders with thorn bushes for the creation "internal micro-landscapes"

Renaissance:

The period of Renaissance according to the scientists, Landscape Architecture was developed considerably with the resurgence of classic ideals of Greeks and Romen and then Europe was influenced and the current place of Europeans. The plants that were used were same with the Greeks and the Romen.

Byzantium maintaining the organization of Roman Empire was presented as her continuity and maintained enough elements from the Roman aesthetics. Important moreover are presented also the influences from the Persia and Babylon, while as long as they increase the contacts of Byzantium with the Arabs so much are adopted also arabic gardening perceptions.

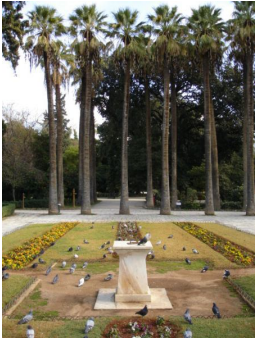
The Turkish conquest imported also elements from the Islamic gardening perception in Greek gardening while from in the 19th century are presented also the effects European gardening that became possible via economic, commercial and cultural relations with the nature.

The influences the French and English rhythm are also today visible in the old houses of Kifissia in Athens and region of Towers, in Thessalonica, as well as in the National garden and other public parks that were drawn the first decades of 20th century and they reflect not only influences but also tendencies and intentions of amounting bourgeois order. On the contrary in the small private gardens of cities and villages the manufactures are simple and answer in the practical and esthetic needs of their householders.

Characteristic are the bold brilliant coloured combinations, as well as the love for intense colours and perfumes.

National Garden of Greece:

The **National Garden of Greece** is a peaceful, green refuge of 160.000 m² with the Zappeion wich was added in 1880. It is in the center of the Greek capital, Athens . It is located directly behind the Greek Parliament building between the avenues of Amalias, Vasilissis Sofias, Irodou Attikou and Vasileos Konstantinou, across from the Panathenaiko or Kalimarmaro Olympic Stadium of the 1896 Olympic Games. The Garden also encloses some ancient ruins, tambours and Corinthian capitals of columns, mosaics, and other features. On the south-east there are the busts of Capodistrias, the first governor of Greece and of the great Philhellene, Eynard, and on the south side of the celebrated Greek poets Dionysios Solomos , author of the Greek National Hymn, and Aristotelis Valaoritis. The national Garden was the garden of royal palaces and was drawn at the decade 1830. Today its visitors will find in this extent, small lakes with ducks, playground and a library with 6.000 books, as well as a small zoological garden and a botanic museum.



Zappeion:

In the center of city of Athens, in a extent of 130 acres, between the National Garden and the Temple of Olympios Zeus, is extended the Garden of Zappeion. It frames the neoclassic rhythm building of Olympia, which was renamed in Zappeio Palace to honour the two cousins Zappa, national benefactors and sponsors of its construction. The garden is distinguished for its architectural drawing, which initially had studied Theofilos Hansen, while he received his final form from Gallo of architect Ntezire Maton. The excellent garden configurations, the elaborate lounges, the eminent metal lamp-posts and the work of art that appear between the trees' crowns, contribute in the configuration of ideal space of recreation for modern Athenians, charged from romantic memories.

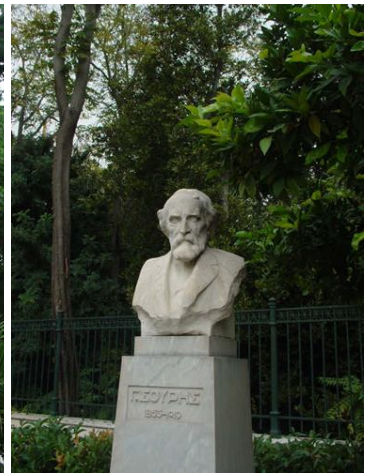
Past - the sculptures:

In the end of the 19th century, the Garden acquired sculptures of monumental scale, representing the history of modern nation. During the Interwar, with initiative of Philological Association "Parnassos", were placed in the Garden of Zappeion the busts of poets Ach. Paraschos and G. Soyri, work of G. Dimitriadi of Athenian, as well as poet I. Polemi, work of Tinios of sculptor Loukas Doukas. With expenses of K. Eleftheroydaki, it created from Michalis Tompros the bust of historical K Paparrigopoulos, while little later, with initiative of Committee Olympias and Bequests, G. Dimitriadis created the bust I. Kiriakou, chairman of Committee.

Present - the deterioration in the matter:

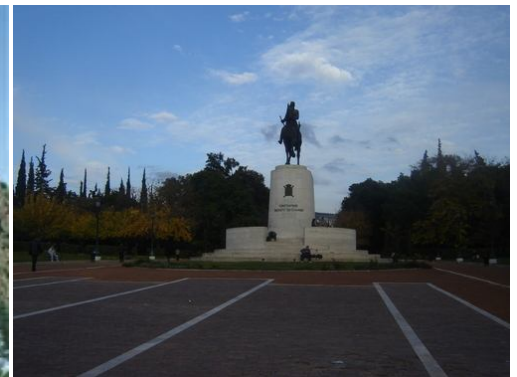
Through this very short report in the sculptures of Garden and their artists, anybody conceives that is a total of newer sculptural art appreciable but also instructive, a particular department of our cultural heritage, that with the line we owe to safeguard. As each what constituted from matter however, thus and the work of sculpture beings in the deterioration, that physiologically befalls with per year. Moreover, as it happens in the all outside sculptures, in this deterioration catalytic role play the environment and all that are included in this four-syllable definition: climate, microclimate, atmosphere, pollutants, temperature etc.

Allocating the advantage of comparison with the remainder outside sculptures of Athens, we conclude easily that the sculptures in the space of Zappeion are the most significant in representing greek art than any other examples found. This supremacy is constitute in the best situation of their maintenance but also in their successful, at majority, arrangement, that contributes on one side in their appointment and on the other hand in the evasion of their vandalism. The access in them is limited discreetly and effectively or by the configuration of green that surrounds sculptural (as happens in the Love Toxothraysti and in Little fisherman or from the tasteful railing, that creates the required distance from the spectator (as it happens in the statue of Varvakis).



Pedion tou Areos:

The area of Pedion tou Areos covers an extent roughly 277.000 m² and is fixed by the avenue Alexandra and the roads Mavrommataion, Evelpidon, Moustoxidi and Mpousgou. The park took its name from the Royal Faculty Evelpidon, which was accommodated there. From 1900, when the Military Academy was erected in the Eastern side of park and the Equestrian Faculty in the road Mavrommataion, all this space was identified with the military education. In 1934 the transformation of space in public park was decided and became the required work. The municipality of Athens also decided the configuration of named "Avenue of Heroes", assigning in the Union of Greek Sculptors to manufacture busts of fighters of 1821's Revolution made of marble. The results of this initiative were presented in common 1937, when was shaped completely the "avenue" with busts of Athanassios Diakos, Konstantinos Kanaris, Georgios Karaiskakis, Mantos Mayrogenous, Nikitara, Mpoumpoulinas. The sculptures are work of famous artists of that period, as Athanassios Aparti, Michalis Tomprou, Fokionow Rok, etc. The entry of the park in the intersection of the Alexandra avenue with the Mavrommataion road adorns the cupreous statue of efiippos king of Greece Konstantinos A', which created the Italian architect Konstantino Betriani and his compatriot sculptor Frantsesko Parizi. In the entry of park, from the side of avenue Alexandra, dominates a statue of goddess Athena, which is dedicated in British, Australian and New-Zelander soldiers that lost their lives during the Second World War. The sculpture was created by the sculptor V. Falireas and the architects F. and E. Kidoniatis (1952).



The modern Greek Sculpture Park at the Glyptotheque

In a country whose ancient civilization has left behind masterpieces of sculpture, it makes sense that sculptors feature among the greatest names in the history of modern Greek art.

The National Sculpture Gallery (also known as the National Glyptotheque) of the National Gallery recently inaugurated at the Military Park in Goudi offer city-dwellers an opportunity recreation activities (pleasant walks in cool, lush surroundings) and generally fills in that missing gap since until recently no Greek museum had a special section on Greek sculpture. The project was funded by the Stavros Niarchos Foundation.

Works from some of the most important Greek sculptors of the late 19th and early 20th century (Yiannoulis Halepas, Dimitrios Filippotis, Lazaros Sochos are among them) as well as a sample of postwar and contemporary Greek sculpture are currently on display. A sculpture by Rene Magritte and a recently acquired work by Antoine Bourdelle are also on show. The surrounding park, is filled with outdoor sculptures and it has greated an important sculpture park in Greece.



1.2 Learning from the History – Italy

Gardens history

The Garden has always been present in human history as a "place of peace and delight", since ancient times, being inspired by the Eden image, each civilization has tried to recreate a place which could represent the "earthly paradise". It is no coincidence, in fact, if the term "paradise" comes from the Greek word "paradeison" which means as a matter of fact "garden", which may also be found on the Iranian word pairi-daeza = "fenced place".

In the classical literature, there are several references to mythical and symbolic places, from the Hesperides garden, where a tree with golden apples grew, to ornamental gardens reproduced in 1500 B.C. Egyptian drawings which represent lakes covered with lilies and lotus flowers surrounded by palms. Even Xenophon, in the IV Century B.C., speaks of a "paradise garden" belonging to Dario the Great and of the Persian tradition in the art of gardening: This art developed paradoxically in the arid and hostile environment of the desert, finally there are stories which describe the fabulous hanging gardens of Babylon, considered one of the Seven Wonders of the World.

The Babylon hanging gardens

The hanging gardens were one of the most famous traits of the ancient city of Babylon, even if there is no real proof of their existence, although archaeologists have identified ruins which correspond to these gardens. We know about their existence only because written testimonies were left.

Greek and Roman authors refer that the gardens were constructed around 600 B.C. by order of Nabuccodonosor II king of Babylon, city situated by the borders of the Euphrates River, South of today's Iraq capital, Baghdad.

Some Latin historians said that these gardens were built near the river, in a dominant position above the Babylon walls with a terraced structure, 3, 50 m wide each. The last terrace, the fourth, which was a garden to all effects, was situated even 40 meters from the ground, occupying the entire top of the construction.

Nabuccodonosor adorned the gardens with several types of trees and plants, carried to Babylon from all parts of the known world at the time. In the gardens grew figs, almonds, walnuts, pomegranates and lilies and several varieties of plants were cultivated, some appreciated for their beauty, their flowers and fragrance, others for their curative use. The prosperity of gardens depended surely on an efficient irrigating system exploiting the Euphrates' water.

The Egyptian gardens

The most ancient remains of gardens are found in the Egyptian frescoes.

In Thebe's tomb, a fresco was recovered representing a luxurious villa dating 1405-1370 B.C. in which was figured a house with its garden, delimited by a wall. Around the building are depicted flower beds and paths bordered by figs and palms.

In Karnak, on the walls of Tuthmosis III temple, 256 different species of plants were found in the figures which witness the attention of the Egyptian culture to the vegetation study and give precious information on the variety of species cultivated: in the garden there were ornamental plants such as palms and alimentary plants such as figs, olives, walnuts and grapevines.

Egyptians gave a lot of attention to the creation of gardens, because of the need to rip the earth from the desert and create places of restore for the body and the spirit, where water and shadow were fundamental elements.

Hence in Egypt a garden model was born: a boundary wall to protect form the sand storms and the Nile flooding, and a vegetable garden of rectangular form with trees planted alongside a regular trait, of linear forms, where the line of plants were alternated by the channels, where harmony was respected from the colors and the shades to the combination of the different vegetables.



Greek gardens

Despite the shape of its territory, Greece as well had gardens from the beginning of its civilization: in fact it comes from the Greek world the idea of a natural site fertile but uncultivated, consecrated to the gods, representative of the ideal "*locus amoenus*".

The gardens described by Homer in the *Odyssey* were only vegetable gardens and orchards. Only by the end of the 6th Century B.C. in the towns green areas were created, near the temples and other public buildings. These were areas which were left as much as possible to their natural state and decorated by fountains and water basins, brightened by shady plants and fragrant rose gardens with porches suitable to repair from the sun and the rain, ideal places to practice physical exercises. Impossible, moreover, to not associate the idea of the garden to the meditation of the Greek philosophers such as Epicurus, and to the meeting places typical of the Polis, such as the agora or the gymnasium; even Plato held his lessons in the Academy: a particularly beautiful garden.



The private gardens in the cities were seldom and of small dimensions, on the other hand it was widely diffused the cultivation in terracotta vases of plants such as fennel, lettuce and wheat as well as the rose imported from Macedonia by king Midas. From them it derived the cultivation of ornamental plants which through the centuries arrived to us.

The rise of Alexander the Great, diffused the oriental model garden between the Greek aristocracy; in the rich cities of Thebes, Pergamum and Rhodes it became popular the use to realize public and private parks, composed of clearing enhanced by violets, iris and roses, and groves of myrtle, cypress, as well as elms, fruit trees which alternated with other decorative elements such as statues, caves and temples.

The Roman gardens

The Roman gardens started as vegetable gardens, as small plots of land fenced in order to grow alimentary plants. Around the II Century B.C. the distinction between country villa and city villa began: *hortus* or *villa* indicated the rural garden, *horti* were instead called the complex formed by buildings and gardens around and at the center of Rome.

In ancient Rome, after an initial period of urban green used for utilitarian purposes, there was a progressive development which was influenced by the models of the Greek tradition even if it developed characteristics of the Latin culture. These could be traced in the art of pruning (*Ars topiaria*), in the birth of architectural types, such as the arbor (*peripteros*), the aviary (*ornithron*), the round temple (*tholos*) and the introduction of green *insulae*. The public parks became popular during the Empire already with the traits of the modern public green areas and it became an architectural element of the urban landscape, with geometrical forms, characterized by a relaxing, social relation and cultural purpose: idleness.

Nevertheless, if in Rome little has remained of the famous *horti*, we have many documents on the gardens of Pompeii and Ercolano, which have been maintained in a perfect conserved state under the ashes of the Vesuvio Vulcan. The Pompeian garden, smaller than the Roman, was always within the house, embellished by fountains and pools. The big courtyard, surrounded by porches with columns included the *viridarium* with flowerbeds, paths, fountains and statues.



Water was the central element of Pompeian gardens always embellished by fountains, channels, as documented by the excavations. Pollen, seeds, remains of carbonized fruits, allow us to know the types of plants cultivated: often these plants were trees chosen for their fruits; such as grapevines, figs, cherries but there were also oleanders and pomegranates. The Pompei gardens were small but agreeable areas where house and nature intertwined pleasantly.

From some manuscripts, for instance *Naturalis Historia* of Pliny the Elder it was possible to discover that the oak, the Holm, the spruce and the pine were used in large parks; the cypress in order to delimit the gardens, the lime tree and the palm tree were used in the city, as well as the oleander, the ivy, the fruit trees and flowers especially roses and violets. During the Empire, the magnificence of the gardens achieved great splendor in the homes of the Emperors such as the Hadrian villa (115 - 137 A.C.) in Tivoli, where the natural view of the local landscape could be admired by the terraces of the villa.

Hadrian's Villa



Hadrian Villa - Tivoli



The magnificent villa (about 17 miles from Rome) built by the emperor Hadrian to be his official residence is the largest and most luxurious of all the Roman imperial villas. This residence, which originally covered more than 126 (hectares), was more a town than a villa. Here Hadrian, an accomplished architect, provided for himself, his court and his many guests, all the amenities to be found in the capital city. There were palatial living quarters, recreational areas, baths, libraries as well as lodgings for slaves and the imperial guards. Plentiful water from a spring in the overhanging hills and the nearby Roman aqueducts lavishly fed the many pools, fountains and lilies that adorned the villa and gave it life.

Although *Villa Adriana* has been studied by classical archaeologist and architects for centuries, the gardens which were such an important aspects of the residence had been given little attention.

Structure and architecture

Hadrian's villa was a complex of over 30 buildings, covering an area of at least 1 square kilometre (c. 250 acres) of which much is still unexcavated. The villa was the greatest Roman example of an Alexandrian garden, recreating a sacred landscape. The complex included palaces, several hot springs, theatre, temples, libraries, state rooms and quarters for courtiers, priests and slaves.



The ruins of Hadrian's Villa in their present state

The Villa shows echoes of many different architectural orders, mostly Greek and Egyptian. Hadrian, a very well travelled emperor borrowed these designs, such as the caryatids by the Canopus, along with the statues beside them depicting the Egyptian dwarf and fertility god, Bes. A Greek so called "Maritime Theatre" exhibits classical ionic style, whereas the domes of the main buildings as well as the Corinthian arches of the Canopus and Serapeum show clear Roman architecture. Hadrian's biography states that areas in the villa were named after places Hadrian saw during his travels. Only a few places mentioned in the biography can be accurately related with the present-day ruins.

One of the most striking and best preserved parts of the Villa are a pool and an artificial cave which were named Canopus and Serapeum, respectively. Canopus was an Egyptian city where a temple (Serapeum) was dedicated to the god Serapis. However, the architecture is Greek influenced (typical in Roman architecture of the High and Late Empire) as seen in the Corinthian columns and the copies of famous Greek statues that surround the pool. One anecdote involves the Serapeum and its peculiarly-shaped dome. A prominent architect of the day, Apollodorus of Damascus, dismisses Hadrian's designs, comparing the dome on Serapeum to a "pumpkin". The full quote is "Go away and draw your pumpkins. You know nothing about these [architectural] matters." Once Hadrian became emperor, Apollodorus was exiled and later put to death.

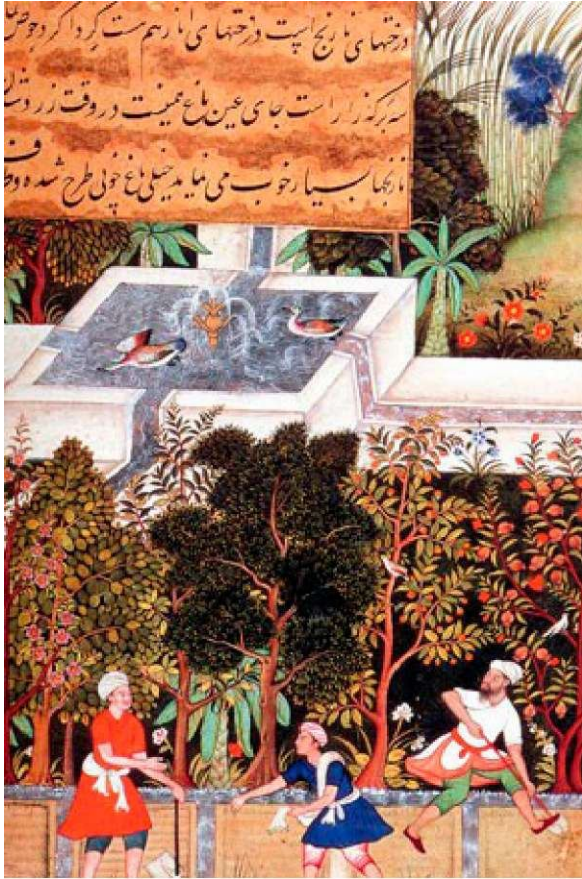
An interesting structure in the Villa is the so-called "Maritime Theatre". It consists of a round portico with a barrel vault supported by pillars. Inside the portico was a ring-shaped pool with a central island. During the ancient times the island was connected to the portico by two drawbridges. On the island sits a small Roman house complete with an atrium, a library, a triclinium (a formal dining room) and small baths. The area was probably used by the emperor as a retreat from the busy life at the court. The villa has numerous architectural styles and innovations. The area has an extensive network of underground tunnels. The tunnels were mostly used to transport servants and goods from one area to another. The paths and roads above ground were reserved for more high-ranking residents of the Villa. Domes and barrel vaults are used extensively. The domes of the steam baths have circular holes on the apex to allow steam to escape. This is reminiscent of the Pantheon, also built by Hadrian.



Grand Thermae

The Arab garden

The Islamic garden was indicated in the Koran as the symbol of paradise, that is a place of delight and pleasure where the happiness of senses could be found. Diffused in the Mediterranean basin from the 8th Century, the Islamic culture produced an art where the garden acquired a central and important role which contributed to the realization of texts where specific indications were given for the type of vegetables to be used and the which installation should be used in the design of the garden. Thus, in the Abulcasis treaty, of the 10th Century, where may be found good norms on how to realize gardens: from the choice of the place, to the methods of water supply; from the geometry of the flowerbeds to the use of plant species; from the fence to the use of water as an "architectonic" element.



The Arabs with their deep math, geometry and scientific knowledge, experts in the classification and description of botanical species applied to the garden severe geometrical rules and they elaborated an implantation where the experiences from other civilizations with whom they had contact could be found. In fact it is possible to assert that the Arab garden was the result of the knowledge fusion that the Arabs acquired particularly from the Egyptian, the Persian and the Roman culture. From the Persians the Islamic garden inherited the decorative taste and the rectangular plant delimited by high walls, from the implantation of the Roman garden the Arabs instead took the classic strictness. However, contrary to the Western gardens which were generally used for a walk, the Islamic gardens were created as a place for contemplation and pleasure, green spaces with the primary function to be enjoyed.

The garden was almost always rectangular and delimited by high walls covered by vegetation; the contrast of shadow and light was important. The Islamic garden does not open to the outside, from which it is entirely isolated by a fence, whereas it organizes itself around a center composed by a mountain or a kiosk devoted for rest. Water, symbol of life and purity constituted in the garden the most relevant element and it was always present in different forms: pools, channels, fountains, jets which gave to the garden also a sound characteristic.

The fountains, of octagonal, star shaped or circular form were shallow to avoid the waste of water, they were often embellished by animal representations (the courtyard of the Lyons of the *Alhambra* is the best example), and they constituted the principal trait of the Islamic garden .



The Mediterranean elements most used in the Islamic garden were the cypress (considered by the Koran as the symbol of eternity and female beauty); the pomegranate symbol of life and hope, the date palm symbol of fertility, but also the magnolia, the almond trees, citrus fruit and myrtle were used for the borders.

Among the most beautiful realization of the Arab gardens there are those Arab-Hispanic: the Patio de los Narajos of the Mosque of Cordoba; the Generalife gardens and the Alhambra gardens in Granada.

Finally, we may assert that the Arab culture wanted to represent in the garden the Muslim paradise, a place so rich in delights such as to satisfy all five senses: the sight with the color of the flowers, the smell with the intense fragrances of each season; the touch with the freshness of the trees and the leaves; the taste with the fruits flavors; the hearing with the murmur of the water.

The Medieval garden

The long historic period known as the Middle Ages which regards around a thousand years, from the fall of the Western Roman Empire (476 A.C.) to the discovery of America (1492), was for a long time considered a period of barbarism and decadence between two golden ages in the history of man: the Classic Ages and the Renaissance. History has reassessed the Middle Ages as an important period for the European civilization where high values of different cultures were fused: Greek, Roman, Christian and German.

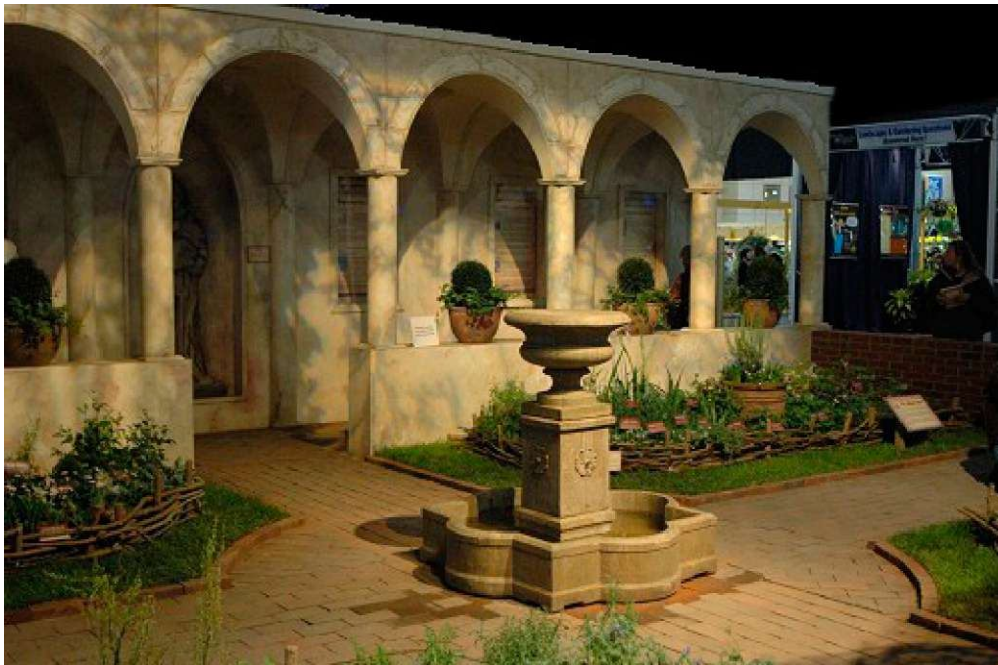


The Church played a strategic role during the Middle Ages in particular for being able to guarantee a minimum of a social and civil organization.

In fact, next to the castles, fortifications and fortresses several monasteries were built. The monasteries. In the gardens of the castles or in the cloisters of the monasteries were always small fenced areas.

The convents had a complex structure closed by a boundary wall within which were situated buildings, organized around one or several cloisters, the gardens and all the structure had all the necessary in order to guarantee autonomy to the convent. The gardens, arose within the walls and they were in general clearly distinguished among themselves in different spaces according to the typologies cultivated: there was an area for the vegetables and the fruits called *pomaria*; another part was reserved for the cultivation of herbs and for medical plants (*verziere or herbaria*) and a third area, called *viridarium* was formed by the tree garden.

The cloister (*claustrum*= closed space) was an area more or less large, open air, surrounded by a porch, of regular and usually squared form. In the middle of the cloister often there was a well, symbol of God, source of life. In the Middle Ages the relationship with God was much felt, thus it also influenced garden art which became a place where to be in contact with divinity.



Also in the Middle Ages city, behind the houses, rose narrow vegetable gardens delimited by a barrier wall, where aromatic herbs and other common vegetables were cultivated in ordered squares, often there were also some small vineyards and fruit trees, in this way the *hortus conclusus* was created, a perfect garden, where nature could recreate the original beauty of creation.



Of these small medieval gardens born within the castles' walls, in the monasteries' cloisters or behind the city houses some literary descriptions have remained, as well as representations, such as the multicolored backgrounds of some of the paintings of Beato Angelico.



Two types of gardens recur in the medieval documents: the *Hortus conclusus* and the *Hortus deliciarum*. The hortus conclusus is a garden closed and protected, placed inside the cloister, and it is seen as a place which offers repair where flowers and fruits are cultivated and are full of symbolism, such as the rose, the Virgin flower, also symbol of divine blood; or the lily, symbol of pureness and poverty; and also the violets, symbol of modesty; and the pomegranate which represents the church; the fig, metaphor of sweetness; olive, symbol of mercy and even the clover which refers to trinity.



The *Hortus deliciarum*, is the castles' garden, it is singed in the chivalry novels. The Roman *de la Rose*, written in the 1220 by Guillaume de Lorris was completed in 1280 by Jean de Meung, it describes a garden made of colors and perfumes, where different species of tree fruits and ornamental plants grow, rich of water. Metaphor of the "courtly love", the garden symbolize the path followed by the knight in order to find happiness.



The vegetable gardens of Santa Croce, in Florence, as Hortus conclusus, typical arrangement of the convents have been reported since 1263. During the 18th Century a large portion of the land and the main building situated along the San Giuseppe street were given to the Rucellai that realized their "abode of delight" In the beginning of the 19th Century the structure was sent to the marquises Dufour-Berte and then until 1855 the vegetable garden remained divided into squares and

characterized by small perpendicular paths. As witnessed by Florence's map elaborated in 1896-1897, also this green area was transformed in a romantic garden: high trees, tortuous paths, high hedges, hills and fields. After many years of uncontrolled transformations, the city's municipality intervention in 1998 brought the garden back to its design of the late 1800.

The 15th Century garden

As opposed to the cloister medieval garden, closed to the external world, the garden from the humanistic era rediscovers the taste for ornamental elements.

The 15th Century represents the highest moment of the Renaissance gardens and Florence is the best expression in history of the "garden art", becoming a symbolic place for the birth of the modern garden idea which still prevails today. In that period, within the city walls several buildings with gardens were built. At the same time, the city's surrounding hills, see the gradual emergence of the villa which supersedes the typical medieval building typologies made of small turreted castles or battlements.

Parallel to this transformation there is a different organization of the spaces around the house, the concept of the Renaissance garden is affirmed, that is a modern garden as an artistic creation belonging to the culture of modern men, opposite to the medieval idea of a closed garden within the four walls "hortus conclusus" which had no relation with the outside world. In this way, the Renaissance man thus shows his sense of nature: he feels to be at the center of the Universe and he is pleased by it. It is the rebirth of man after the Middle Ages. In this period the garden is completely separated by the kitchen garden.

The rise of the Medici family rule, first Cosimo, then Lorenzo, helped Florence in becoming in the second half of the 15th Century the greatest economic, cultural and artistic center of Italy and of Europe. The Italian gardens and in particular the Medici gardens will inspire several architects and artists of the whole world.

The unification of the regional territory and the birth of the Grand duchy overcome the medieval fragmentation and, at the same time, the big commercial banking dynasties invest relevant resources on the environment, building sumptuous villas and country residences with great and spectacular gardens, studied to amplify the beauty of the places and the magnificence of the residences. The design guidelines are targeted for a careful choice of where to give rise to the house, choosing panoramic places, open on the landscape, so that the glance may range freely on the flowery glades, plains, shady forests and rich water streams.

These were marvelous locations, where the orographic natural conformation was modified and exploited in order to better emphasize the beauty of the sites, the slopes were used to create land terraces and open fields, linked between them with stair flights and scenic staircases, the boulevards direct the gaze on the most interesting spots, creating visual perspectives which emphasize fountains, waterfalls and water plays, statues, caves and labyrinths. Since the vegetation is shaped by excellent pruning, the tree species preferred are those that may be pruned such as the cypress, laurel, myrtle, boxwood, oak. The almost complete absence of seasonal flowering, cultivated instead in small secret gardens with aromatic herbs, must not suggest a monotonous view as a whole, but the opposite the presence of many different green shades, enjoyable all year long, creating suggestive atmospheres, fully compatible with the surrounding environment.

The villa is hence inserted in a natural environment, but around it the architect creates a new landscape which however has a tight link with antiquity. Some examples are the gardens of the following villas " Petraia, Castello, Careggi and Cafaggiolo"

Cafaggiolo, was remade by Michelozzo in 1457, the garden of the Poggio a Caiano Villa was designed in 1479 by Giuliano da Sangallo, all these villas combined the ornamental characteristic

with the cultural and agricultural function. The garden has a privileged relationship with the requiring new development possibilities.



The Flemish painter Utens, charged by the grand Duke Ferdinand I, reproduced in fourteen lunettes for the "great hall" of the villa of Artimino, the Medici villas of 400 -'500. Its value lies in having left documentary evidence on the role and value assigned to the garden at this time.

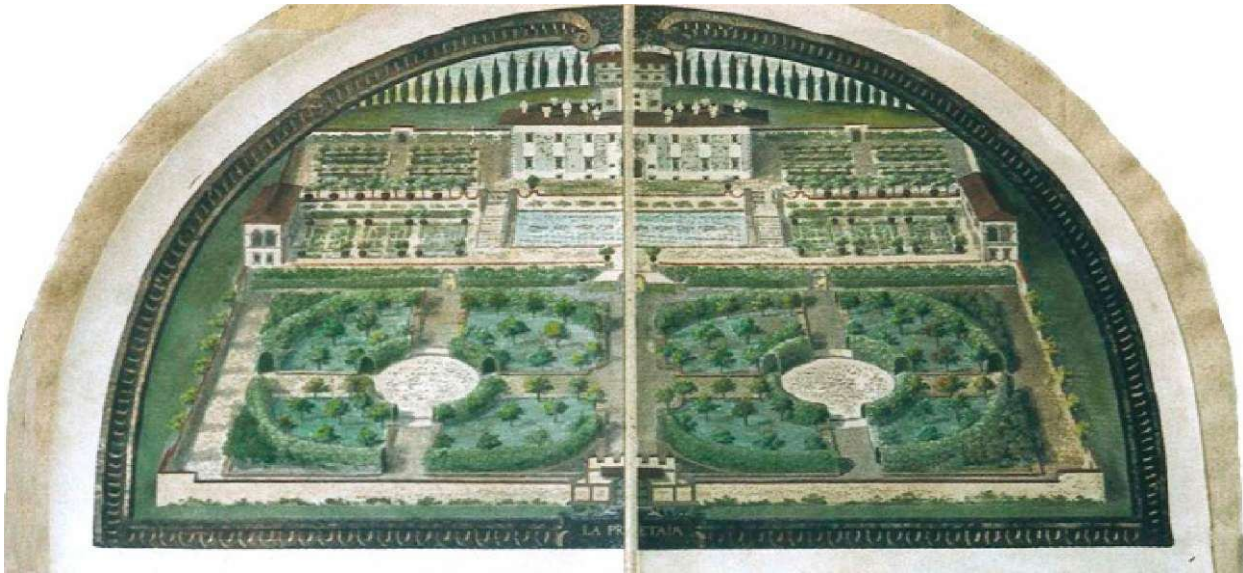
In the Medici-Riccardi palace, built by Michelozzo it was realized a garden whose hedges had animal forms following the fashion of the *ars topiaria*, in another courtyard were inserted sculptures and ancient bas reliefs. As *Giorgio Vasari* tells, Lorenzo wanted the San Marco garden to become an antique museum where artists could practice. The garden in fact was visited by the best artists: *Sandro Botticelli*, *Filippino Lippi*, *Domenico Ghirlandaio*, as well as *Leonardo* and *Michelangelo*, who surprised the prince carving the head of a legendary faun. In this refined cultural frame, dominated by Neo-platonism ideals, the garden was sung by poets and depicted by painters.

At the end of the 15th Century, Florence was a whole garden. Reporters such as Benedetto Dei, in the Florentine Chronicle registered 138 vegetable gardens and gardens.



Giusto Utens, Villa Medicea of Poggio a Caiano

Rome, was another city besides Florence, where the garden art flowered. If in Florence the Medici villas were significant examples, the gardens of the Roman villas were more complex, they were wanted by the popes and the patrons of the time which constituted the maximum expression of the ornamental garden of the 1400. These gardens, put together the most traditional functions such as cultivation and hunting to new ones, this is the garden which is called the Italian style garden: *giardino all'italiana*.



Giusto Utens, Villa La Pietraia

These new functions were taken from the Greek-Roman classical world which could be summarized as garden as "place of delight", intended as the shelter for intellectuals, artists and literary men, for persons looking for spirituality and meditation; or delight as a place where to share celebrative events with the court and the nobility: leisure and game.



Giardino di Villa La Petraia

The 16th-17th Century gardens

The Renaissance is the golden century for the Italian garden, it is in this century that the garden has a decorative and architectural role. The evolution of the garden in Florence developed during the 17th Century with the birth of the Boboli garden, main reference of the garden concept both for its large scale and for its relevant interventions; the fountain, labyrinth, prospective avenues systems, artistic appeals, caves, perspective floors, statues, marble tiles, polychrome plasters. In this period it is affirmed the basic role of the multi material decoration which distinguishes the ornament in its complex artistic expression which has to be in harmony with a continuous and erratic nature metamorphoses.

Boboli garden





The history of the Renaissance villas, beginning in Florence, culminated in Rome in an extraordinary splendor and it regards mainly the Pope's courts. Some of the most relevant examples are the realization of Bramante's Belvedere gardens for pope Julius II and Villa Madama designed by Raffaello for Clement VII, villa Farnese at Caprarola designed by Vignola of Bagnaia, and above all that of villa d'Este in Tivoli designed by Pirro Ligorio.

The extraordinary economic and cultural prosperity period of the Medici Tuscany, gave Florence an international role. The management of the urban areas not built was also influenced by the Medici rule which gave to the urban and suburban green areas new functions.

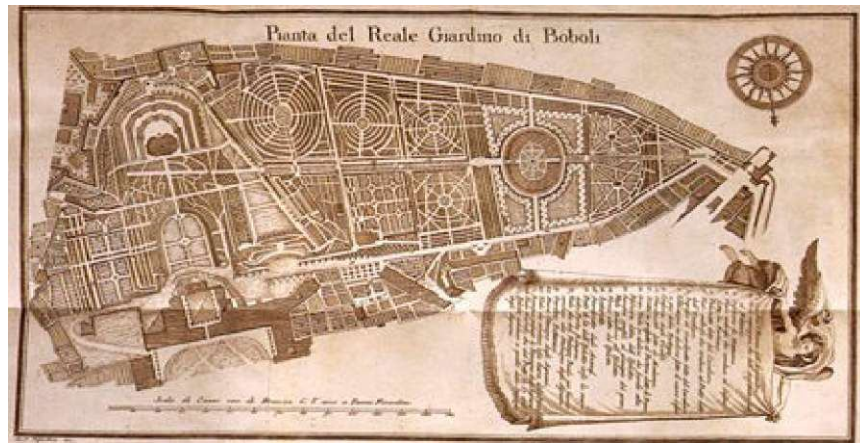
The Medici interest for the Sciences was decisive for the development of the garden art design.

Cosimo I promoted the botanical studies which resulted in the institution of the "Semplici" garden in 1545 which was directly linked with the rise of the Florentine noble gardens.

In the Boboli garden great importance was given to statues and to some buildings, such as the 1700 Kaffeehaus (a rare example of rococo taste), the Coffee House is situated in the high part of the garden, where it is possible to enjoy the view on the city, or the "Limonaia" still in the original *Lorena green color*.



It may be asserted that Boboli is an open air museum, both for its architectonic-landscape setting and for its sculpture collection which goes from Roman antiques to the 16th and 17th Century.



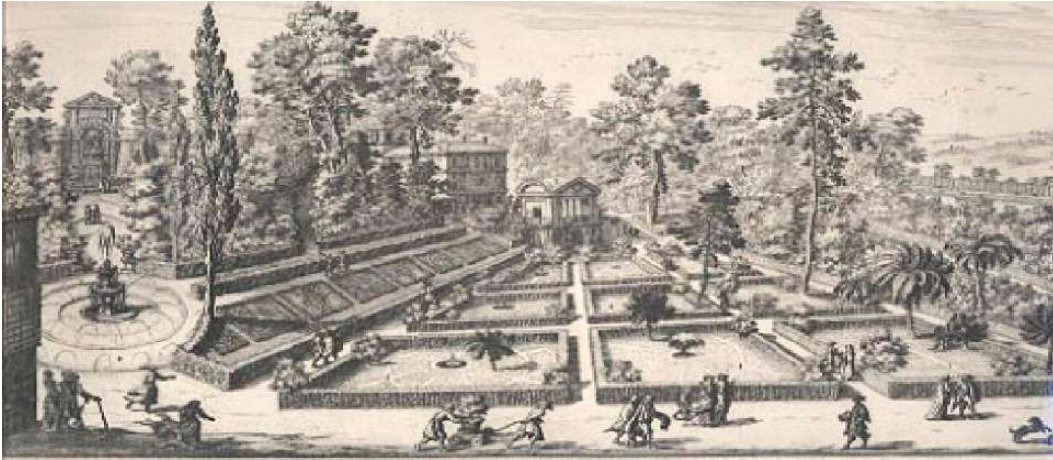
In 1549 with the land property passage of the Pitti Palace and of the Boboli garden from the Pitti family to the Medici family, being it bought by Eleanor of Toledo, wife of Cosimo I, the enlargement and embellishment of the garden started. These impressive works implicated also the garden installation, which was started by Niccolo Tribolo. He left a project for the amphitheater whose space was recovered from the hill, with the first axis the North-West/South-East prospect between the palace and the future Belvedere Fortress. After Tribolo's death in 1550 the direction of the works passed to Bartolomeo Ammanati and then to Bernardo Buontalenti.



The Italian garden ratified Italy's absolute dominance in the garden art design throughout Renaissance and it laid the basis for the successive confirmation of the great French gardens of the 1600. It is the natural evolution of the Humanism garden, already product of the culture and it was characterized by the perfect harmony of its forms, its proportions and the botanic component.



Boboli: Fontana del Nettuno



Roma: Giardino del Belvedere

A clear and efficient example of the Italian style garden is constituted by the Vatican Belvedere courtyard designed by Donato Bramante for Pope Julius II. The courtyard develops on three levels; it is designed to link the different Vatican structures with the Innocenzo VIII villa, called Belvedere, and it is intended to receive the Pope's antique collection. The architecture of the 16th Century garden is diffused starting from Bramante's Belvedere garden and Raffaello's Villa Madama and Villa Giulia, the works in Domenico Fontana, Jean de Boulogne called Giambologna, Bartolomeo Ammannati and Bernardo Buontalenti in all of Italy and in Europe.

In the Roman Renaissance gardens, the characteristics of the garden moved away from the concepts expressed by Leon Battista Alberti, which intended the garden as an escape, a peace oasis where intellectuals could meditate; the Roman Renaissance gardens still had the model of the secret garden, a medieval reminiscence of a small place of gather, closed and isolated from the rest of the large open garden spaces. One of the main attractions of the Italian garden, inherited from the Arabs were the water plays.

The garden art design was immediately acknowledged by France which elaborated its own version maintaining the main axis and the geometry of the castle, separated by the garden through a ditch dominating the whole area. The French gardens had larger dimension compared to the Italian gardens and their plant widened the search for the infinite space which characterized the Baroque French garden. The European kingdoms raced to realize larger and more magnificent gardens, as if to impose their domination on Nature: one of the most striking examples is the Versailles garden wanted by Louis XIV, which responds to a wide and complex iconography program. To the master gardener Le Notre it was given the charge to realize the "Great Design", with a project which in respect of the natural land conformation remodeled deeply the landscape in order to adapt it of the aesthetic tastes of the king who wanted to insert a series of terraces on a drop of 30 meters.



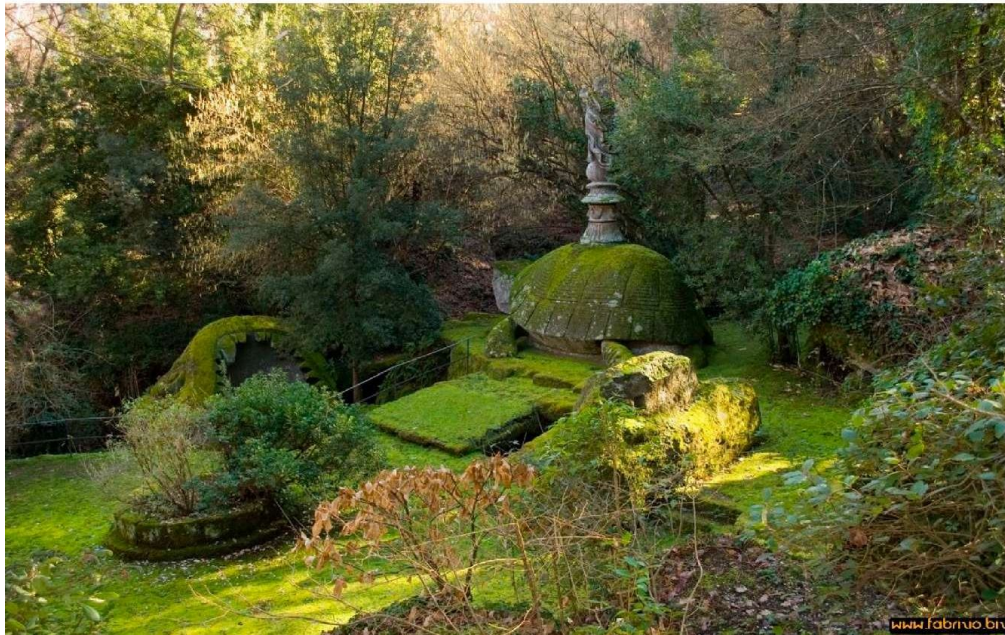
Versailles garden

The Baroque garden

This type of garden, was instead the representation of the infinite space and of surprises. The sounds, the waterfalls suggested to the visitors and the spectators the illusion of being in a magic place, where the architectural and natural elements melt in continuous mutual exaltation. Some examples of baroque gardens in Italy are the sacred woods of Bomarzo, nearby Viterbo, and the Aldobrandini villa in Frascati.



Bomarzo



In opposition to the Renaissance concept which was dominated by nature and molded by man there was the Enlightenment thought and the comeback to a less artificial vision of the green, less scenic where because of the different landscape, (France and England) the masonry elements, such as terraces and staircases, were purposely ignored, these were characteristics of the scenery from the Italian style gardens, whereas larger areas with slopes were favored with the effect of having wide views as far as the eye could see. Everywhere there were flowers, symmetric flowerbeds, with ponds and tanks backing trimmed trees, shrubbery etc.

This reaction accompanied what happened in the artistic and literary sectors with Romanticism, giving rise to the romantic or landscape garden. The landscape architect decided to imitate nature drawing parks and gardens with clearings, vegetation patches or water courses similar to the natural environment. In the 1800 in the cities the first parks and public gardens were realized, these were addressed to the citizens which used the green areas for recreation and play. The labyrinth has a mystic and symbolic meaning: it is the intertwinement of vegetation and high hedges and at the same time it is entertaining and the Christian symbol for the path to redemption.

The Palladian villas are found in the countryside and they form a continuum between architecture and landscape; architecture enters nature through porches, columns and stairs. Nature on its side continues to live in the architectural structures which depict mythology scenes and nature.



Cornaro Palladian Villa

In England more space is conquered by flowers organized in Knots, flowerbeds with complex drawings and a prelude to the French "*parterre de broderie*".

In Florence, during the 17th Century the garden art interest was witnessed by the intense activity of the architects Giulio and Alfonso Parigi in the works at Poggio Imperiale and in Boboli, where they interpreted a refined culture able to unite strong literary and figurative theatrical suggestions. To be highlighted the works of Antonio Novelli at Orti Oricellari and of Gherardo Silvani in the Corsi villa in Sesto.

During the 18th century the Lorena reformism influenced the city's aspect. In 1775 it was instituted the public Natural History Museum annexed to the garden, ten years later Giuseppe Manetti started to recover the Cascine park.

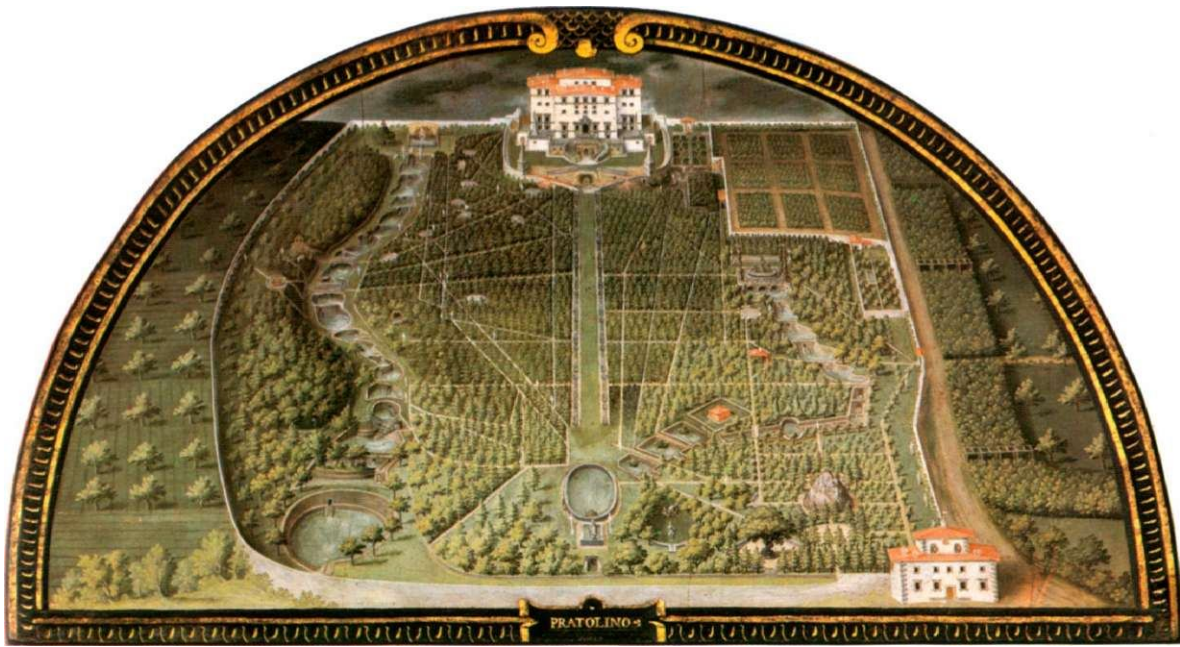


At the beginning of the 19th Century the fashion of the English garden started. The marquis Tommaso Corsi realized the first English garden of Florence, issuing Giuseppe Manetti for the design.

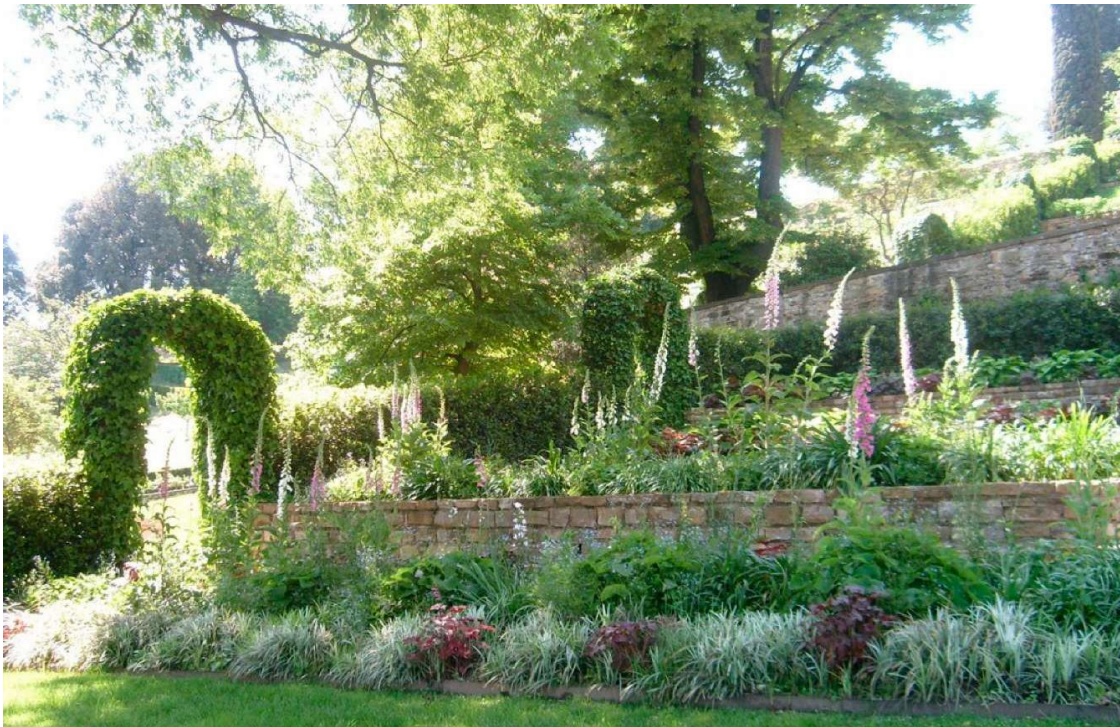
The Serristori, Corsini, Guicciardini, Gherardesca gardens were also arranged according to the English style.

The garden of the marquis Pietro Torrigiani and the Orti Oricellari garden of Giuseppe Stiozzi Ridolfi were modified by Luigi de Cambray Digny, as well as the Corsi garden in Sesto was transformed into an English garden in 1815 according to the advice and the design of Francesco Inghirami.

Radical restructures were also made to the gardens in Poggio a Caiano, Poggio Imperiale, Petraia, Castello, Pratolino and Boboli, were important architects were involved, despite the critics by the defenders of the Italian style gardens, these architects were: Manetti, Cambray Digny, Joseph Frietsch, Giuseppe Cacialli, Giuseppe Del Rosso.



Antonio Targioni Tozzetti edited in Florence in 1825 a collection of flowers, fruits and citrus most searched for the decoration of the gardens designed by artists.
In 1854 the Horticulture Tuscany Society was founded which organized yearly expositions of plants and flowers in the most important Florentine gardens.



Firenze: giardino Bardini

From the beginning of the '800 the commercial aspect starts to develop with an increasing determining role regarding importation, diffusion and selling of plants, at first from the North America colonies and then from China and India and on a minor scale from other parts of the world. The introduction of exotic plants had the effect of an earthquake on the garden's style, changing the picturesque current that had dominated the English style gardens until then, giving life to a new concept of the green area, where in the composition of a park each plant, its form, its color, its smell has a decisive role.

Italy's unification and the transformation of Florence into the Capital provoked an important urban renewal. The need to link the new neighborhoods with the old historic center produced a drastic and considerable change to the city, urban walls were demolished, new residential neighborhoods were made and the complex system of the park of the Colli avenue was realized as well as the ring avenues by architect Giuseppe Poggi.

The old order built by the lordships and the dynasties, with their gardeners associated by a common passion for horticulture was leaving space for the "new". The industrial revolution provoked great social and environmental transformations which saw the birth of movements of thoughts which promoted the need to improve the quality of life within the city.

It is in this context, on the urban scene, for the first time the concept of "public space" appears in its modern meaning, that is, an open space and a common meeting place. The "green space" had hence to furnish functional services besides being a space for contemplation and for collective imagination.

This new concept created a tight correlation between the urban choices for the city's development with the social initiatives aiming to improve the living conditions of the citizens. A first concrete example may be found in the recovery and the restoration of the Cascine park and in the following initiatives and design realizations conceived by Giuseppe Poggi, the architect.

It is Poggi himself who, with farsightedness and creativity, introduces in Florence in his designs the concept of "public garden", facing successfully the challenge to harmonize all urban implications tightly linked with the overall design of the city. A concrete example may be found in the avenue ring realized along the same lines of the French Boulevards, in the gardens realized with decorative flowerbeds which ornament the plazas and so on, creating in this way a unit system with multiple functions: hygienic, ecologic, protective, recreational, aesthetic.

Giuseppe Poggi, in this important historic moment for the city of Florence was able to match the role of the engineer with the role of the urban architect anticipating in this way the "city designer" figure.

Conceiving the new Florence, Poggi saw the city as one unique entity and not as a set of components. He had the examples of the French and English contemporary experiences and at the same time he knew very well the history and the characteristics of the Florentine parks, private and public and so he is able to combine the pureness of classic architecture with the naturalness of the vegetation.

The city and its urban development

A comprehensive look at Florence's public green allows to observe its composite origin: to the big urban interventions when it was capital of Italy (1864), in the '900 were added a series of anonymous and irrational interventions which, conditioned the landscape choices and the urban green spaces.

However, in regards to the gardens, the urban plan of Bellincioni foresaw the realization of an almost linear two park system, one at east and one at west of the city, the first North and the second South of the Arno river at the height of the Cascine, in the Isolotto area. There are indications of these guidelines found in the 1962 plans of architect Detti which even extend to the opposite side of the Arno river (Anconella area) the green space destination of the city's Eastern park.

After all, while in Europe, in countries such as Germany and England, a new landscape concept was developing which would see the birth of landscape architects, and the insertion in the universities of this new subject, in Italy there is a delay on the training of these new figures. In order to bridge this gap, undoubtedly, it is impossible not to mention the dedication and the talent of the Florentine Pietro Porcinai, the most important person in Italy in regards to landscape. Class 1910, son of Martino head gardener of one of the most beautiful gardens in Italy, Villa Gamberaia in Settignano, after having his diploma from the Agriculture school of Florence he starts to travel in Europe where he met prominent personalities of the new figures of landscape architects which induced him to return to Italy convinced to spread the new urban and landscape requests in a country apparently not interested in landscape as a professional subject. In 1948 he was one of the founding members of the IFLA (Italian Federation of Landscape Artists) and, in 1981 he was among the petitioners of the "Historical Gardens Restoration Chart", known as the Florence Chart. In his long career he received many official awards, especially abroad, among which that of the Bavarian Fine Arts Academy in 1979 awarded by F.L. Von Sckell. Author of over 1000 projects realized all over the world, essential to the landscape history in Italy, prophetic in his visions regarding the need to provide town planning with an environmental component which blends into the landscape, probably because he was too ahead of time, he had a controversial relationship with the public administrations, among which Florence, regarding the new quests for the management of green spaces. He died in Florence in 1986, he intervened in the organization of the historical gardens of S. Marco plaza and Santa Maria Novella plaza. In other parts of the country, among his various assignments, we highlight the design of the Olivetti park in Pozzuoli in 1953, which marks the first time that a landscape artist is called for the setting up of an industrial area; then as ENI's (Italian Energy Company) consultant (1962) for the landscape set up, and always in those years the trees of the Brennero highway, however it is in the private sector that his project philosophy finds its best expression becoming the synthesis between tradition and innovation: Roseto villa (1962) in Florence is considered the most important example of the garden designs of the mature Porcinai.

1.3 Learning from the History – Tallinn

/pildid: Tallinna uldvaated, panoraamid/

FOREWORD

Tallinn as a city of **GARDENS**

Initiator of Green Capital of Europe movement, Tallinn is said to be a city of parks: in May 2006, representatives from 15 European cities and the Association of Estonian Cities gathered here to sign a memorandum on the Green Capital of Europe. The idea of introducing the title of Green Capital of Europe refers both to the nature of the city as well as its people. On one hand, Tallinn has parks dating from Middle Ages and the Baroque period together with a variety of forest parks or park forests (in 2005, over 2200 hectares of woods), yet on the other hand its inhabitants express constant yearn for ever greener city. The particular usage of green areas is characteristic to Nordic condition: they vast forest like greeneries on sandy soil are popular among the locals as ski trails in winter and hiking trails in summer, being of various lengths and degrees of difficulty so that everyone can choose one suitable to their skill level. One can also point out differences between native and Russian speaking part of the population in terms of enjoying public space: Estonians tend to regard things more practically, thus they are often jogging, bicycling ie ,sporting' through the space. The Russian speaking citizens on the other hand seem to take full advantage of quality urban space, as they spend their time in the parks on a slower pace, often returning to their favourite spots.

/pildid: suusatav perekond, pagipingil istuv paar/

Tallinn as a city of **ART**

For the third time, in 2009 Tallinn was chosen as one of the world's seven most intelligent communities from among 400 candidates. The selection criteria for the Intelligent Communities Forum include both the development level of the infrastructure as well as the ability to be attractive to talented people: it was highlighted that all Tallinn's schools have computers and Internet connections, and wireless Internet is available in more than 365 locations, of which 60 are free. After the economic collapse following the Soviet period, Tallinn has become an economically developed city, and this thanks greatly to the introduction of innovative information technology solutions in everyday life. Yet, the public urban domain is poor in artworks compared to other capitals in Europe: this makes one ask whether all the members of society are taken into consideration. Is Tallinn a good community for all the members of that community? Can art in public space enhance our quality of life? If so, then how? One of the main public parks in Tallinn, Kadriorg, hosts Estonian Art Museum KUMU, which might offer a challenging perspective of bringing Garden Art Design on a new level in Tallinn.

/Pildid: Kadriorg, KUMU/ *Tallinn as a city of DESIGN*

As a Bow To Creativity, among most vivid initiatives in recent years are Tallinn Festival of Light (Valgusfestival) and Design Night (Arts & Lights ie DisainiOO) festival, both promoting experimental approach to urban design in public space. Modern lifestyles and culture tourism benefit from the opportunity for representatives of the creative industry to demonstrate their work. Such festivals make sure that the citizens become acquainted with cultural phenomena, which have otherwise been deprived of attention or been marginalised. The events encompass art, theatre, cinema, music, architecture, design and sciences: Valgusfestival, started in 1999, has collaborated with European Researchers' Night. The first DisainiOO took place in October 2006, with the core of Estonian design on display within the towers in the medieval city wall, the creative

cluster Kultuurikatel and at galleries participating in the festival. Both festivals have addressed urban lighting design: Valgusfestival uses smart lighting as a tool to alleviate the winter blues, DisainiOO focuses on the specific design issues. Both festivals are working closely with Estonian Art Academy, KUMU art museum, local talents as well as an international network of artists and designers.

/pildid: Valgusfestival, DisainiOO/

The paper at hand thus addresses the dual aspects of Tallinn Garden Art Design: unfolding valuable lessons from history, and unleashing the future potential for experimental avant-garde art and design in public space.

Learning from the history: development of Tallinn recreational areas, filtered through the lens of Garden Art Design

While the Bastion Belt park scene around the Hanseatic Old Town from the Middle Ages features 'open-air livingrooms' of the townspeople, then the most prominent Kadrioru park offers Baroque nuances right next to Lasnamae ie Soviet era 'sleeping district' of prefabricated apartment block with a large scale new park area. Such varied visual settings in very close proximity to one another have rendered Tallinn an image that of a city of spatial contradictions: indeed, the urban environment in Tallinn is often characterized by 'old versus new' peculiarities both in a larger, townplanning scale as well as in terms of experiencing the streetscape. Compared to other European cities, all of the above are relatively poor in monumental sculpture and public artworks. Thus, what is the context of garden art design in Tallinn in terms of future perspectives?

/pildid: kontrastid/

The Medieval *Reval* (name of Tallinn during Hanseatic times) was divided between cloisters, which grew culinary and medical herbs in their gardens (mint, rosemary, thyme, ragwort, savory, dill), alongside with decorative plants (irises, roses, lillies). Rose Garden next to Great Coastal Gate, described by chronicle Balthasar Russow as a joyful place to watch boats and ships arrive and leave the harbour, had bastions, frontline bastions and future moat already in 16th century. Today this place serves as a mourning garden in memory of ferry *Estonia* which sank in the Baltic Sea in 1994 (referred to as Estonia Monument in further Chapters). To the West from former Rose Garden, there used to be Parrot Garden, Shooter's Garden, Tower Square and Schnellli Park: the latter a popular recreation site among locals, with Schnellli zigzag moat pond and *Puhkaja* (The Resting Man, 7.5*1.6*2 m, granite, 1995, by T.Kangro).

/Pildid: Puhkaja/

Limestone bastions and frontline fortifications were completed in the 17th and 18th century and complemented by a glacis avenue with an alley of two rows of trees (germ. *Glacis Promenaden*). This avenue has been preserved almost full in Tallinn, only the internal row of trees has been preserved between the area of Viru hotel and Tammsaare Park, which hosts a popular 'sitting' sculpture of a famous Estonian writer and novelist A.H.Tammsaare (J.Soans, R.Luup, 1978). Vegetation of one section of the glacis avenue, namely Kaarli avenue, has been heatedly debated in the local media due to preservation issues of overgrown old trees replacement plans with new plants. Interesting developments have taken place at Harjumagi ie the Ingeri bastion, where one can witness today some of the best samples of contemporary urban design in Tallinn.

/pildid: Tammsaare malestusmark, Harjumae linnamoobel/

Yet, the main pride from the Baroque era for Tallinners is Kadriorg Park, which Peter I started to build in 1718 together with the architect Niccolo Michetti from Italy. Gardening styles up to 1930's embellish this textbook of gardening art: the grandest Baroque park in Northern Europe, consisting of upper part with palace, flower garden and President's Rose Garden, and the lower part which still preserved underground and today covered by a dense stand of trees. The height of the jet of the main fountain serves as a yardstick for mathematical operation for scaling other elements of the park. Another, landscape garden by Georg Kuphaldt, originates from the turn of 19th and 20th century and is located on the coastal lowlands towards the sea from the Baroque park. Freeform park is accentuated with denser woods, adjacent to ancient oak wood with some of the oldest oaks estimated to be up to 700 years of age.

/pildid: baroque flower garden, palaces/

In recent times, Kadriorg Park has become a centre of ornamental gardening and home decoration for all of Estonia: it is increasingly more important to further collaboration with nearby Estonian Art Museum KUMU, completed in 2006. Also, in reference to the seaside promenade urban developments of the new Waterfront, it is vital to enhance Kadriorg Park connections towards Pirita road to the West. For these purposes, two site locations are suggested in this paper for contemporary garden art design in Tallinn: Mereallee (the Sea Alley) leading from the museum and Presidential Palace towards the water, and Pae Park (the Limestone Park) on the other side of KUMU museum, across Laagna road. An initiative by the park authorities to be enthusiastically welcomed is the idea to restore ^diaed ie the Kitchen Garden in the upper part of the park, which also helps to link the existing buildings and gardens with KUMU and Pae Park.

/pildid: Mereallee, ^diaia 3d visualiseeringud, KUMU, Pae park/

Reaching the waterfront along Mereallee, one finds a striking, romantic sculpture of Russalka by A.Adamson dating back to 1902, of an angel facing out into the sea horizon in memory of the 177 men of the Russalka, a Russian military ship that tragically sunk while en route to Helsinki in 1893. The monument has become a famous Tallinn landmark, and a traditional spot for Russian couples to lay flowers (and padlocks to symbolize the strength of the lovers union) on their wedding day. Driving along Pirita road which was constructed for Moscow Olympic Games in 1980, he or she spots a pointed obelisk alongside the highway to Pirita Beach as part of the Maarjamae War Memorial complex by M.Port, L.Tolli, A.Murdmaa and others.

This cement-filled park is similar in its imposing style to other large complexes created in the USSR in the 1960s and 70s. Framed against the backdrop of historically charged city locations, the memorial complex is today in serious need of restoration.

/pildid: Russalka, Maarjamae memoriaal/

Three main districts, ie Nomme, Piritä and Kristiine constitute settlements of garden city type. Ebenezer Howard had created the garden city theory combining healthy and natural environments of the countryside with jobs and facilities of the city. Few years after Welwyn and Letchworth were established in England, in 1886, the founder of Nomme, Nikolai von Glehn, began construction work on his lifetime achievement, today known in Tallinn as von Glehn Park. A story of bewildering ambition and vigor, baron von Glehn who was probably very familiar with works of Antoni Gaudi in Barcelona, designed and built his castle, the greenhouse accompanying it and several sculptures for the garden. The works are mainly in local natural material, yet allowing the emergence of reinforced concrete to shape a flowing and plastic concept of form in his architecture.

/pildid: Glehni loss ja park, Sarviku ja Lohe skulptuurid/

1.3.1. HANSEATIC INFLUENCES: TALLINN OLD TOWN BASTION BELT St. Canutes garden is strongly represented by the landscape characteristic Serene which is a common prerequisite for creating an atmosphere where one can enjoy the peace and quiet, and listen to the sounds of birds, wind and insects. With its diverse character, the park creates a contrast to the urban ambience. The park is strongly represented by the Common characteristic that, with its low trimmed rows of bushes, provides openness. The latter makes it possible to enjoy long vistas and views through tall trees. One can take delight in a fountain situated at the intersection of paths that, by touching it, allows a personal contact with water (Maikov 2008) and creates a playful stay in the greenery.

A moment of festivity is created by the openness of the surroundings of the monument to Fyodor Dostoyevsky that stimulates activities oriented to awareness or performance. One can lose ones track of time in the sunshine on the park benches near the weeping species in the quieter part of the park. Various vertical proportions of decorative bushes and weeping species, blooming at different times, evoke emotions that enhance ones sense of beauty. Known for its attractive setting alongside Toompea Hill, the Danish King's Garden is believed to be instrumental in the history of the Estonia national flag, the Dannebrog.

Virumae park. The triangular part of the park that draws on the colonial style and is enclosed by a fence is largely associated with the Serene characteristic that demonstrates a beautiful, groomed, regular and secure landscape with an aquatic element. Here, the Space is represented in the essence of the park. The Common characteristic is well thought of inside the park whereas there are no views to the outside. The element of festivity is created by an area intended for performances with a long row of benches for spectators in front of it. Children are fond of looking for activities in the empty field of the abovementioned area. A touch of history is added by the preserved pavilion that enables one to forget the present and the unit of settlement, and its elevated location allows reminiscing on the times gone by...

Tammsaare park. There are fantastic tall trees preserved behind the monument to Tammsaare, giving off the essence of an urban forest. The latter is strongly related to the

Space characteristic. The tall trees consisting of foreign species serve its purpose by preventing the creation of contrastive edges. The Common characteristic is represented by a green patch of lawn at the right place and for the right purpose as used in a Londonesque way. The major pivot of the park is the area in front of the monument to Tammsaare that actually serves as a passage area. The majestic elevated area covered with tiles is a nice place of recreation and meeting up with others that have a particular appeal to people of younger age groups. It also offers the Festivity characteristic that is used for performances as well.

Harjumäe park The pavilion and the area in front of it is used for outdoor events, for self-expression and experimentation. In the greenery, one can take in green views, typical of the Common characteristic and long spellbinding views to the town. In the green nooks, one is apt to lose the track of time that is, above all, elicited by big 250-year-old lime-trees of foreign species with wonderful trunk textures. A vertical diversity is created by different levels and a historical flavour is added by the medieval cannon tower of Kiek in de Kok situated nearby.

Kaarli avenue. A green area with long vistas typical of the Common characteristic takes the user to a safe green traffic zone. Festivity is created by the memorial to the

independence and restoration of the independence of Estonia at the end of the avenue. A part of the memorial is a tower clock. The avenue with its 150-year-old lime-trees connects the majestic Kaarli Church with the central square of Tallinn, creating a uniform ensemble. The use of the area is limited by the air pollution caused by heavy traffic.

Hirvepark. The size of the only park situated at the end of a moat is an excellent embodiment of the Serene characteristic. Mixed groups of plants testify to the majestic selection contributing to the wildness of the area. In the park, rich in species, one is bound to find oneself as well as many activities. The essence of the Space characteristic is manifested by the contrast with the town that is further enhanced by the multitude of the species of tall trees. There are various meeting/activity places in form of lawn suited to various events and groups of people. Rare trees and bushes with leaves of different colours, growing side by side, create a nice colour scheme, and individual ancient 100-year-old trees form altitudinal views, and the lofty bastion wall provides food for thought.

Falgi park. Falgi park, situated between two streets and encircled by a wall, is about 150 years old and is located outside of the bastion zone, yet is connected as a green area to

Hirvepark. Small children and their mothers have been given more thought to and the area is rather a play-park with a sand-box in the middle of it. Single ancient trees (oaks, lime-trees and chestnut-trees) add to the historical value of the park and there is a group of more than 100 year-old larch-trees that bring a touch of variety. In autumn the trees offer a singular interplay of colours. The tall trees growing along the encircling wall lend a wild element to the whole area.

Lindamäe park features as its main sights ancient lime-trees that are about 250 years old and grow in the original arch they were once planted into. The lime-trees with their collection of solid and singular trunks form a strong Space characteristic. As an urban forest, it provides an opportunity to retreat from everyday life and take delight in everything the nature has to offer. As the Common characteristic, one can take in the green

views down the hill. The timeless room between the ancient lime-trees is appropriate for meetings (festive, culture)

Toompark. The park is situated on various levels contributing to various experiences. The size of the park allows using all aspects of the Serene characteristic. The Schnell pond, situated in a former moat and forming the main element of the park, untypically adds wildness to the area. Enjoyment of greenery, typical of the Common characteristic, is associated with the unconventional placing of the rows of bushes behind the park benches. The uniting characteristic reveals itself more in the essence of and the multitude of the species found in the park. Large squares of lawn are a suitable place to experiment and play on. The area and mood of festivity are associated with the fountain in the park. One can lose the track of time sitting on a bench and looking at the old buildings of Tallinn and the Toompea hill. Among trees, large white willows bring a variety (variant of sericeae).

Square of Towers. A green area remarkable for its multitude of species (including colour ie beds of astilbe) and the Serene. Various green views and spellbinding places for sitting allow taking delight in the Common characteristic. Various internal parts of the park (different solutions of circles) enable to play, be oneself and to experiment there. On the circular hosta bed next to the fountain there is the pleasure garden. The closest vicinity of the city wall and its towers is meant for festive moments and loss of the track of time.¹

1.3.3. SOVIET LEGACIES: the new *WATERFRONT*

This part of the paper focuses only on areas, buildings and sites along the formerly closed maritime zone which yet await for contemporary and avant-garde garden art design to invigorate the urban development. The sites described lie west of the Old Town, in very close proximity to the city centre: it only takes 10 minutes by driving to reach, for example the Hydroplanes Hangars from Viru Square ie the very heart of the city. Thus, the following does not address successful reconstruction sites from former times, such as Pirita road development together with facilities built for the Summer Games and Yachting Regatta of Moscow Olympic Games in 1980.

Historical Overview: Kalamaja

Kalamaja is a workers' district located directly northwest from the city centre of Tallinn constructed on the ancient stopping place of fishermen and the later area of Patarei barracks. This city district has first been mentioned in 1374 as Tallinn suburb. Mainly two-storeyed wooden residential buildings originating from the end of the 19th and the beginning of the 20th century dominate among the buildings. In addition there are several unique buildings of historical value (Patarei prison complex, seaplane hangars, Tallinn City Hall) in Kalamaja. Taking into consideration the architectural peculiarity and integrity of the region, Kalamaja has been specified in the valid comprehensive plan of Tallinn as a region of cultural and environmental value.

As of 2003 the representatives of 63 different nationalities lived in the Northern Tallinn city district, from among whom the biggest percentage was formed by Russians (49%). 37% of the persons living in this city district were Estonians. Such a big range of

¹ Kadri Maikov, Heldur Sander / Estonian University of Life Sciences, The assessment of the landscape characteristics in bastion parks of Tallinn

different nationalities is primarily subject to enterprises of military industry, engineering industry and fishing industry, which employed mainly labour force, who settled in Estonia from foreign states. As of 2003 7319 inhabitants, i.e. 13,6% of the inhabitants of the city district, lived in Kalamaja region. The region has been reconditioned a lot in connection with the improvement of the living standard and the reputation of Kalamaja as a residential area has increased also. The gentrification process has taken place in the last couple of years, which is accompanied by moving of socially and economically better secure people to Kalamaja.

Historical Overview: Patarei

The design for the construction of a new sea fortress to the location of the old Laanepatarei was approved by czar Nikolai I in 1827. The construction of the complex was started in 1829. 830 soldiers competent in the field of construction and 1000 soldiers-unskilled workers participated in the construction work in the first years. The building was planned to be and constructed in the form reminding a sextant consisting of a 247 m long three-storey gord on the side of the roadstead, two 124 m long radial wings, a mortar battery in front of the connection angle of the radial wings and earthwork. The storeys of the gord were formed of battle compartments reaching across through the building, in the 1.8 m thick walls of which there were loopholes for cannons and guns and flueways. On each floor there were 24 big vaulted battle compartments i.e. casemates with two cannons. The compartments were connected by arch doors. Also, the artillerymen lived in the casemates.

The whole of the seaward defence building was divided into four sections: from stairwell to stairwell and from the outermost stairwells to the round ends of the building. The lunette wings started at the back side of the gord, slightly farther from the ends of the building, which joined with each other in an acute angle. In the exterior walls of the lunette wings there were also loopholes for cannons and guns and flueways, there were windows at the side of the yard. Later on, a mortar battery was added to the complex (in front of the lunette peak) with an aim to reinforce the landside defence of the complex. The complex was inaugurated in 1840, but the reconstruction work of the complex started already in a couple of years: the rooms in the lunette wings were rebuilt into apartments for officers, some of the rooms were adjusted for an infirmary, 32 baker's ovens were built into the casemates downstairs, etc.

In 1858 the complex was deleted from the list of the land fortresses of the Russian empire, after which the mortar battery was turned into an economic warehouse and the defence barracks into common barracks. 2134 people lived in the gord in 1881. On 15 May 1920 the Estonian authorities opened a house of detention in the former battery barracks and called the complex of buildings Tallinn Central Prison. There was a prison there for decades during soviet occupation, where among others several independence fighters and dissidents were detained. Also the condemned have waited for their end in the battery. Later on, when death penalty was abolished, persons bearing life sentence spent their days there.

Figure 3. Seafortress map of 1825. (source: historical archives) *Historical Overview: Hydroplanes Hangars (Lennusadam Port)*

The construction history of Lennusadam port is connected with the construction of the Seafortress of Peter I. The conceptual plan of the defence system of the Gulf of Finland, Riga and Bothnia was prepared by 1907. According to this design the coast batteries located near Tallinn had to defend the naval port and the ammunition depot to be built to Paljassaare. The seafortress system as a whole had to defend all the most important ports of the Russian empire: Riga, Tallinn, Helsinki, St. Petersburg and it was to be completed by 1916 at the latest.

The construction work of the seafortress was commenced in the years 1912-1913. The construction work gained momentum, when World War I broke out. In addition to the construction of a military airport in Lasnamae, it was planned to construct also a seaplane hangar and port in Tallinn, which preparatory work commenced in 1913 and construction in 1916. At the same time a barrack building and the so-called staff building were constructed on the territory of Lennusadam port. The buildings were completed approximately in 1917 and these are buildings of historical, cultural and environmental value, which represent the neoclassical the so-called military architecture.

Several other planned auxiliary buildings, such as the second group of hangars, were not constructed. The abovementioned hangars have been designed and constructed a Danish company Christiani and Nielsen, the structural designer was Sven Schulz, also, Herluf Forchhammer, the leading specialist of the company participated in it. It was constructed in the years 1916-1917 as part of the Seafortress of Peter the Great before World War I. The 50 x 105 m building with a rectangular ground plan is bridged by three welded reinforced domes, each with the span of supports of 35 x 35 m, thickness on the ridge 8 cm, at the supports 12 cm. These are the first reinforced concrete dome shells in the world.

2. Recent ideas, designs, realizations

2.3 Recent ideas, designs, realizations – Tallinn

Study case of the city of Oslo

In a typical northern European city, an outdoor lighting system can account for as much as 38 percent of the city's total energy use. In an effort to save energy, a new European law requires that street lighting systems use electronic ballasts. To take an example of the city of Oslo, Norway, sought a solution that would satisfy this law, along with various European and worldwide directives to reduce energy use and carbon dioxide emissions. The Norwegian capital also wanted the system to reduce streetlight operating costs, ensure driver and pedestrian safety, and allow remote monitoring and control.

Oslo chose an intelligent street lighting system based on Echelon's LONWORKS technology, an open, extensible architecture that lets control devices from multiple manufacturers interact with each other. The project, the first large-scale implementation of a LONWORKS based control network in a street lighting application, includes replacing older, inefficient mechanical ballasts in the city's 55,000 streetlights with electronic ballasts from SELC Ireland Ltd. The ballasts communicate over existing power lines using Echelon's power line technology. The first 6,500 ballasts have been installed; the rest will be installed over the next three years.

The system was integrated by Kongsberg Analogic AS, which specializes in LONWORKS based energy management solutions, and Philips Lighting, a leading lighting solutions company. The City of Oslo project has generated significant interest from other cities in Europe, and is the basis for the recent E-Street initiative, a research group focused on solutions for reducing energy usage in outdoor lighting systems in the European Union (EU). The E-Street initiative will play a pivotal role in determining EU standards and legislation for intelligent outdoor lighting systems.

Controlling Light Levels Remotely

Echelon's iLON 100 Internet Servers, which act as segment controllers, manage the streetlights and use the mobile telephone data network to communicate with the city's monitoring center. The iLONs log and report how much energy the streetlights use and how long they run, collect information from traffic and weather sensors, and use an internal astronomical clock to calculate the availability of natural light from the sun and moon. This data is used to automatically dim some or all of the streetlights. Controlling light levels this way not only saves significant amounts of energy, but also extends lamp life, thus lowering replacement costs.

The intelligent street light ballasts communicate over existing power lines with Internet Servers acting as segment controllers, which in turn communicate with the City of Oslo control centre over a wireless wide-area network. There are more than 120 million street lights in Europe and roughly 500 million outdoor lights worldwide. Advanced power line communication technology and the remote management

capabilities yield substantial savings for cities that make it a priority to use energy more efficiently.

City employees use Streetlight. Vision's enterprise monitoring software to remotely control the lamps, analyze their behavior, and identify any lamp failures. They also use Philips' StarSense software and Streetlight. Vision's Streetlight Suite software to measure and display energy use. Hafslund ASA, Norway's largest generator and supplier of electric power and security products, is implementing Oslo's street lighting system. The company operates and maintains the city's system as a full service provider. New advanced technologies let the city remotely identify lamp failures and, in many instances, fix them before residents notice them.

Significant Savings

So far, the City of Oslo has reduced energy use by 62 percent: About two thirds of that is due to installation changes and the rest to reduced lamp burning hours. As the public acclimates to the changing light levels, Oslo expects to save an additional 10 to 15 percent in energy use. Expectedly, these savings pays for the new system, with an overall return on investment within five years. Hafslund is considering using LONWORKS as the basis for other systems to which it provides service, which include more than 100,000 streetlights. The company also supplies energy to more than 250,000 streetlights in its grid; those lights may also make use of the infrastructure being built today.

/pildid: kaasaegse tanavavalgustuse disainivdimalused/urban furniture as social art

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In cities you usually notice the bigger buildings first. Then you take a closer look and see the small structures. They are often what constitute the charm or the special character of a street or a square. They appeal to us because we encounter them at eye-level, as it were. They belong to the daily life of the city and thus to us. They are the crystallisation points of social life.

Robert Schafer 'Small Structures' Topos *March 2003*

What constitutes urban furnishing? Besides benches and dustbins it might also include a newsstand, public toilet, phone booth, bus stop, flower stands, a cart selling sugared almonds. All these small constructions fill urban space with people and, in an ideal version, also perfect it, creating a certain atmosphere. In addition to their relating to the surrounding buildings and streets-squares-corners, the dialogue with their users becomes important in reality. Urban furnishings are on a scale that is more familiar and similar to human bodies - just as population and generations

alter and change, designing urban furniture is a continuous process, an adjustment and a dialogue.

Hopefully the international competition Tallinn Module, which ended in February 2004, proved that designing urban furniture is not just a matter of style. The competition was quite successful : 49 works arrived from various parts of the world, with the aim of finding a system of unique street furnishings where different elements (kiosks, phone booths, benches, bus stop shelters, advertising stands, etc.) are united into one conceptual whole, embracing the entire city. The standing practice in Tallinn of scattering widespread catalogue solutions all over the place should be stopped; creating a common concept for street furnishings would help to successfully (read: with maximum variations) emphasise Tallinn's individual face.

Under the leadership of Tallinn City Designer Aavo Ermel, and in collaboration with Gijs Bakker, one of the leading figures at Droog Design, the jury of architects and designers selected five very different ideas. The jury considered of primary importance the possibilities of developing them further, rather than their stylistic qualities. The presented elements had to be easily combined and varied - different urban areas could not be approached using the same means. Ecological and economic factors, resilience and technological details were also considered vital.

/pildid: Tallinna tanavamoobel/

First Prize went to the work **Fold** (authors Clayton Welham, Martin Yong - London, UK). This is a fascinating concept where each piece of furnishing and shelter points towards the centre of town both in colour and form. Local inhabitants would be involved in finding the best forms of urban furnishing so that the new structures would be accepted from the start. In the words of the authors: 'Navigating a modern city can prove difficult for tourists and locals alike. Traditional signage is based upon written language. This architectural proposal shifts away from these conventions to a system of pure signs. Using form to transcend language, an instinctive and universal use of shape and color effortlessly navigates the city.' The collaboration of a graphic designer and a mechanical engineer emphasises the preservation of simplicity, clarity and the social aspect.

Second Prize was given to **Drunken Style** (authors Samson Adjei, Harry Dobbs, Greg Epps - London, UK), which greatly impressed the jury and is the favourite of the present author as well. The work is based on statistics showing that 42.5% of Tallinn citizens have experienced symptoms associated with SAD (Seasonally Adjusted Disorder) and that 65.2% have suffered from the excessive cold of winter. The solution is *Streetforme*: stationary event furniture that, similarly to the winning entry, makes its inner logic direct the navigation in the city. Its graphic surface and floor marking lead to other nearby *Streetforme*, pointing towards the city centre and the landmarks. The most satisfactory elements, with all their details, are the heated bus stop shelter *SAD Tunes* with its interesting lighting, and the carousel-dustbin *Spin-Bin*.

Third Prize went to **City of Glass**, (authors Carmelo Baglivo, Luca Galofaro; assisted by Serena Mignatti, Giuseppe Vultaggio - Rome, Italy) in which all the urban

furnishings are made of glass, featuring a skilful play of light. Luca Galofaro, from Ian+ studio in Rome, says: '...using glass means using light. In December 2003 we received the second prize at an invited competition in Riga - time spent in Latvia taught us how significant light is at your latitude. In our further work we will be eager to create objects of a totally different character and purpose, but using the same materials and technical methods.' Ian+ has won several architectural awards, both in Italy and elsewhere. Luca Galofaro is the author of the books *Digital Eisenman* (Birkhauser 1999), *Artscapes. Art As an Approach to Contemporary Landscape* (Barcelona 2003). Ian+ projects have been shown at Archilab 2000, 2001, 2002 and 2003 exhibitions, as well as at architectural biennials in Venice, Valencia and Portugal. Within the project *HiperCatalunya* of the Barcelona Modern Art Museum, they recently completed a vision, *SportCity*, embracing the entire coast of Catalonia.

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/pildid: voidutood/

3. Critics and opinions

3.3. Critics and opinions – Tallinn

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Module: urban furniture as social art.

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/pildid: voidutood/

4. Tendencies and challenges

4.1 Tendencies and challenges – Greece

*Landscape is not what some perceive, all just a land, plants and water.
It is the projection of the soul of a nation on the matter*

Odysseas Elytis

The biggest work of art is characterized by one powerful urge, which is opposed to one more powerful discipline that conquers it.

Josef Gombrich

The place itself causes you more aesthetically to feel it and more historically to understand it.

I.M. Panagiotopoulos

Artworks and Sculpture Parks add excitement to the built environment. The placement of artworks in a region, changes a region in a sculpture park and lends it to a particular aesthetic substance while also based on their manufacture material converses and harmonizes with sizes, the composition, the all dynamics of landscape as well as the mental outlook of his persons

Sculpture, by its very nature, fulfills the highest ambition of art since its inception: the overcome of damage and death the conquest of eternity, of course. Sculpture raises life, history, in the power of memory. Converts into monument what deserves to be rescued from oblivion.

The 20th century was marked by the turning of the sculptors from Munich to Paris, which dominates the dynamic personality of Rodin and ellinocentric searches Bourntel of Magiol of Ntespio. The sculptors will accept and use the lesson of these authors.

From the decade of 50s, along with painting, sculpture coordinate the pace of the pioneering international trends. Cubism, constructivism, organic forms and «vital mass», exploring new materials, introduction of traffic, time, energy, digital media offer a wide scope for sculptors. The artists will benefit from the opportunities offered by new media and create original works not only local but international.

Sculpture adds excitement to the built environment that's why always the tendencies of the sculpture parks' design change and they adjust to the case each time. Characterized by variety, humor, and incredible creativity, outdoor sculpture gives a visual indication of the degree to which the artistic impulse has become a part of everyday life.

This is the most modern opinion of sculptures for their creations, and based on this they form the last tendency of Sculpture Parks.

The Sculptures are met more and more often in daily representations of human life and they tend to ridicule the daily human movements and also to become an element in each space, that will present art as a piece of life causing indirectly awe to the observer and giving him the occasion to process it without simply observing it or giving him the impression that it simply covers a portion of space.

The themes of the works may differ at intervals but always have one common. The inspiration source is always human life and everything that surrounds him. In the last years modern artworks have been inspired from the technology and the modern way of life.



The following examples state the influence of sculpture and the significance taking nowadays sculpture parks.

1) Odette Sculpture Park (Detroit River)

The Odette Sculpture Park is a museum without walls, a unique park showcasing more than 31 large-scale, internationally recognized works of contemporary sculpture by world-renowned artists. It is a place of convergence and divergence, difference and similarity.

The Odette Sculpture Park is located on the shores of the Detroit River within Ambassador and Centennial Parks, between the Ambassador Bridge (Huron Church Road) and The Art Gallery of Windsor (Church Street).



In this age of futuristic endeavor, the artist shows us a more simplistic time, probably a more naive time, when a flying saucer could activate feelings of curiosity, terror, humour and wonder all at once.



Consolation

2) Kansas City Sculpture Park

The Kansas City Sculpture Park is a 22-acre oasis of park land in the middle of an urban setting. Designed by internationally recognized architects Dan Kiley and Jacqueline Robertson, the Sculpture Park opened in 1989. It contains over 30 sculptures primarily from the 20th and 21st centuries.





Magdalena Abakanowicz's figures are instantly identifiable by their stark imagery. The haunting power of these headless, standing figures invites many interpretations, and the artist welcomes this approach



The modern approach of sculpture parks is to become part of people's life. In this picture it is obvious that the sculptures don't annoy and they don't hinder the development of other activities around them. So this goal is achieved largely

3) Pierre Gianadda Foundation (Martigny-Switzerland)

In the spring of 1976 the engineer Leonard Gianadda discovered the ruins of a roman temple as he was attempting to build an apartment block. Soon after his amazing discovery his brother Pierre Gianadda was killed in an airplane crash. Leonard then decided to set up a foundation in his brothers memory. Today the Foundation consists of several different museums and exhibition centres.

In the Foundations park there is a permanent sculpture exhibition with works by Rodin, Brancusi, Miro, Arp and many others. There are also works by Swiss artists. Temporary sculpture exhibitions are organized regularly.



Gardens and its statues, the building of the museum of the Foundation



Henry Moore, Reclining Figure, Bronze, 1982



Alicia Penalba, Le Grand Double, Bronze, 1979



Jean Arp, Roue Oriflamme Acier, 1962

The above mentioned examples show the tendencies of the design and the themes of different parks and they constitute a challenge for all Sculptors and Designers so that they try to create something proportional.

Another approach of Sculpture parks is the creation of a scenic and the impression in the spectator that it is found in a fictitious world that has just sprang from a book.

4) Bruno's Sculpture Garden

A Sculpture Park that causes the feeling that you are in a fiction world, is Bruno's Sculpture Garden, at the Victorian Village of Marysville (95 km from Melbourne), which was the perfect place to develop Bruno's wish to create a sculpture garden. He bought a property (including a generous piece of sub-alpine forest) and after five months of hard work, he opened to the public Bruno's art & Sculpture Garden. Besides having a gallery with 200 artworks (paintings, sketches and small sculptures) from all over Europe, the garden had fifteen life sizes sculptures. That was then, this is now – over 115 pieces and constantly adding.



Another way of sculpture that has become a tendency in the last years is the organization of Symposia and Festivals of Sculpture that produce artworks and that are being removed after the end of the session.

Some of those which are known are:

Cow Parade

The biggest Landscape report of art in the world was realised in Athens, by the beginning of May 2006 until the end of August, under the aegis of the Municipality of Athens, and gave the possibility in thousands of citizens, artistic and not, to admire closely impressive and original creations.



Hearts in Athens

One of the most popular events that took place in Athens in the first months of 2008 was the “Hearts in Athens” exhibition, where artists designed and created hearts that had different subjects.

The works created in specifically shaped STUDIO in the Olympic real estates of Old Faliron and afterwards they were placed in various points of Athens where the citizens had the occasion to enjoy them. Almost all the Greek Media but also enough foreigner made hommages in this original report and presented some interesting works.



Athens by Art Festival



Apart from the sculpture as we have it in our minds, another form of art similar to sculpture is the architecture of some buildings. One characteristic example of such architecture, are the stages of the Olympic Games of Athens.



The configuration of spaces requires bigger attention because it is sought the creation of frame of “dialog” between the users and in the sculptures. This means that designing should not become simply for a place of sculpture so that it is prominent, but via the configuration the user must be prompted to approach and to observe the work.

Final objective is to change a downgraded and problematic point in an outdoor sculpture case - glyptothque.

There, is located also the necessity of 2 sections (landscape architecture and sculpture).

Although, Sculpture has many things to teach us, and there is always room for a sculpture we observe that most of artworks are transitory and they are, most of times, removed after the exhibitions.

We hope that through GAD this will change and that the spark will be given for the creation of suitably organized spaces so that sculptures are entertained and they are appeared via the configuration.

4.3 Tendencies and challenges – Tallinn

Across Laagna road from Estonian Art Museum KUMU, located in Kadriorg park, there is an old limestone quarry at the beginning of Lasnamae, which in the Middle Ages used to be the source of our national building material limestone. This was used for building the monumental Old Town that is today listed as the UNESCO World Heritage. Preserved in its natural condition, this 35 hectare beautiful reserve has been gradually filled with water over time since the Middle Ages, thus the site has developed into a recreation landscape with a lake of several hectares.

To plan additional activities for this area, an urban planning ideas and architectural design competition was held in 2006, to foresee support services for the area. Eesti paeliit ie The Estonian Limestone Union has suggested that in the future, the high bank of the lake which magnificently displays limestone layers of different periods of time, would become a suitable location to host a limestone museum. It is crucial to ensure good connection of the quarry to KUMU and Kadriorg park, as key link across Laagna road, to invigorate the smooth pedestrian flow between Lasnamae and the new waterfront.

/pildid: Pae karjaar hetkel, projektid/

Contemporary avant-garde Garden Art Design challenges on Tallinn waterfront can be best characterized by European 10 competition site agenda, where the programmatic idea of the project site on seaside promenade between Linnahall and Kultuurikatel was to design it into an urban city park that is directly connected to the continuous waterfront promenade. Population statistics, current trends in urban development point towards urban sprawl: the residential areas are moving out of the city. Behind the city limits new single family house districts are growing. From 1989 to 2000 the population of Tallinn decreased 16%. The reasons were urban sprawl and the emigration of Russian population to Russia.

Population statistics and lifestyle trends:

The average life expectancy of inhabitants is increasing.

The use of cars is increasing.

Heavy industry is moving out of the city limits.

The number of people working in the service sector is increasing.

Conscientious planning of the waterfront area into socially diverse, well-connected dense urban environment could be seen as a medium to prevent the expansion of expensive urban sprawl that promotes an extensive consumption-oriented lifestyle. The square in front of the Linnahall together with main entry stairway will become a

city square between the future City Administrative building and the new Tallink company administrative building. The new city square will be exposed to sun from southern direction, most of the project site to the western evening sun.

In the competition project the connection between the new city square and the urban park should be resolved along the western side of Linnahall as a pedestrian and bicycle path. The design of the project site should

create an open, aesthetic public space for the inhabitants and visitors of Tallinn which could function as a contemporary recreation area. Within the project site, proposals should be made for the location, design and principles of the fish-market.

make proposals for planning the small-scale spatial elements and the necessary building volumes and functions. The planned structures should contain functions directed to the general public or contain functions that support the public functions. The planned structures should organize and create the urban space. When new building volumes are proposed in the competition entry, it should also show the service accesses to these buildings and if necessary solve parking.

ensure public access to the waterfront promenade.

the design of access roads and paths, parks and buildings should follow the accessible or universal design principles.

solve the vehicular access to the existing port on the western side of Linnahall.

provide enough bicycle parking spaces, also provide some parking spaces for cars

The main access to the project site by car will be solved at the underground level of the building. The planned underground parking garage will be in common use by the new administrative building, Linnahall and Cultural Factory. The configuration of the existing access road can be changed if necessary. While designing and proposing activities to the project site, it is important to think about activities all year round including winter time which is rather cold in Estonia.

Urbanisation and the Sustainable City

New environment

The recent developments in Tallinn region have been going in two somewhat divergent directions: the densification of the city's central areas and urban sprawl in the surrounding municipalities. From urban sustainability standpoint creating quality public space has a critical meaning in raising the value of urban environment and making it more attractive. The Rotermann district (Rotermanni kvartal) has so far been the most successful example of well-thought-through quality, dense urban development.

New Mobility

Bicycle paths and smooth human friendly public transportation play a vital role in the future developments of the city of Tallinn. In a longer perspective a new tramline is planned to be built along Tallinn's waterfront connecting Pirita and Kopli peninsula. Cycling is definitely going to be an important way of transportation in the future Tallinn which brings about the necessity for a city-wide cycle paths network.

New urban environment is functionally multi-layered, containing multiple meanings and active 24 hours a day. The surrounding area of the project site is multifaceted, with historic continuity and contains elements of different eras. New pedestrian-friendly public space with well thought through contemporary design solutions with small elements working together with the existing features have to support and create the new identity.

New Urban Ways of Life

Public space has to be solved and sorted out from practical, everyday user's standpoint. Therefore the new functions surrounding the public space have to be related and opened up to the public space as much as possible. Tallinn will be the cultural capital of Europe in 2011 and therefore the more in focus also from sustainable development point of view. How to link the habitual use of contemporary urban space and the opportunities of modern technology? Contemporary design solutions are also important from the educational standpoint.

Tallinn Bay is the largest urban infrastructural element connecting different Tallinn districts. Throughout history it has functioned as the main engine of the city's major developments. The vast construction plans along the Tallinn Bay influence the functionality, structure and identity of the whole city. After a brief analysis the continental areas neighbouring the project site can be divided into two:

1. The areas to the west from the project site are characterised by a continuous strip of industrial zones and harbours that are bordered by residential districts from inland. Practically from the edge of the project site Kalamaja milieu area starts. Kalamaja district consists of simple apartment houses that were mainly built between 1910 and 1940 as housing for rent. The biggest value of the district is its preserved original, unchanged complete structure of the early workers' housing quarter. The houses are mostly two or three stories high and mainly built of wood. Considering the area's architectural uniqueness and unity the Tallinn General Plan determines Kalamaja as a district with milieu value. As the standard of living has increased, more economically secured people have moved to live in the area. It has been vastly refurbished and the impression of Kalamaja as a residential area has significantly risen.
2. The area to the west of the project site (the big concert hall Linnahall, harbours) is currently characterised by some new buildings, harbour facilities and traffic nodes. The key points are the movements in Tallinn harbour - Old Town and Tallinn harbour - City centre directions. In the future the promenade for pedestrians and bicycles running through the actively developing area will have to be connected to the existing coastal pedestrian-bicycle path running along Pirita road.

Detailed Description of the Site *in Perspective of the Transformation of the Site* The project site is located in North-Tallinn (just on the border of the City Centre) next to

the large concert hall Linnahall, close to Kalasadam (Fish Harbour), in the impact area of the Old Town and Tallinn harbour. The topography slightly rises in the inland direction. The difference of ground level heights throughout the site is about two meters.

Existing buildings in the immediate surroundings of the project site (see map TALLINN- EE-PS-M2) P5hja pst 27, P5hja pst 29, P5hja pst 31, P5hja pst 27a: To the west of the project site lays the Cultural Factory, which functions as a creative industry incubator. The centre brings together different kinds of art, creative industry businesses and environmental activities. The property of the Cultural Factory contains a chimney (korsten) and a ramp (estakaad,) of the former electric power plant, the administrative building (administratiivhoone) of the former Tallinn power plant and a gas container (gaasimahuti) of the former Tallinn Gas company, which all are protected by the historic preservation act.

Mere pst 20

To the North-East of the project site there is the big concert hall called Tallinna Linnahall (riiklik arhitektuurimalestis reg nr 8781) designed by Raine Karp and Riina Altmae. It is a cultural centre that contains concert-, theatre- and conference hall that seats 4300 people, also cafes and an ice skating rink. It was completed for the 1980 Moscow summer Olympic Games (as Tallinn was the host city for the Olympic Yachting Regatta). When designing the building the architects considered it important to preserve the view of Tallinn's Old Town skyline from the sea. At the time of construction of the building it was impossible to remove the railroad tracks leading to the harbour, so the building had to function as a railway bridge as well. The closed nature of the building together with the grass-covered earth piled up against the exterior walls alludes to the near-by bastions built during the Swedish reign. Linnahall received the Grand Prix award of the Interarh-83 Biennale and the gold medal and award of the president of UIA and in 1984 it received the Soviet Union State Award. Therefore the building was included in the list of protected historic buildings. According to current plans the ice skating rink will be turned into a conference centre and the cooling water ponds (in the Northern end of the building) are replaced by an exhibition space.

Sadama tn 1

To the East of the square in front of the festive entry staircase of Linnahall the new administrative building (administratiivhoone) of Tallink shipcompany is under construction. The building was designed by Meelis Press.

Historic Heritage Protection Restrictions

The project site is located in the protection zone of Tallinna Linnahall and the Cultural Factory as both are protected by the heritage protection act. The protection zone of a registered heritage object extends to 50 meters from the building. The idea of setting the protection zone around the registered building is to ensure the visibility of it and to prevent attaching new construction to the original.

The height of the new planned buildings should not exceed the height of Tallinna Linnahall (24 meters from ground level due to protected view corridors to the Old Town).

Vegetation

In the central part of the project area, the address being P5hja pst. 20b, a parking lot is located that is articulated with oak trees planted in a regular pattern. Oak trees are also growing on the north side of the P5hja pst 33 and P5hja pst 33a properties. Trees that have to be preserved can also be found on the territory of the Cultural Factory. The existing trees on the project site are recommended to be considered in the overall design concept of the vegetation of the area.

Transport and Traffic: International Transport Connections

The project site is located about 500 meters from Tallinn Harbour, 4,7 km from Tallinn Airport, 1 km from the railwaystation and 2,7 km from the bus terminal. The helicopter landing platform is located at the northern end of Linnahall. At the northern end of the project site the smaller boat (running between Tallinn and Helsinki) port is located.

City Transport, Public Transportation

The project site is located next to the main road called P5hja puistee which ensures a good connection between the project site and other city districts. The tramline that connects Kopli peninsula to Wemiste and Kadriorg runs along Mere pst. and passes by the project site quite closely. The nearest bus stop is located 170 m from the site (in front of the Cultural Factory at P5hja pst.)

Bicycle Paths

Considering the overloaded road network from car traffic it is clear that bicycle transport will have a favoured status in the future developments of Tallinn. This has to be considered in the competition entry. An international bike trail passes by right next to the project site. The network of Tallinn's bike paths can be seen here (jargmiselt, dotted line marks the planned international bike paths, green lines are existing separate bike paths, red lines bike lanes next to the car lanes). In the competition entry it is important to create quality bike trail along the planned waterfront promenade.

Surrounding Traffic Scheme

On the Southwestern edge of the project site runs the property that was formerly used by railway tracks (the direction of which matches the planned road that will pass by Kalamaja). The area to the south of the project site is planned for a new Tallinn City administrative building for which an international architectural competition is going on right now. With the competition entries it is considered to put the new planned 2-lane road underground at least in the area of the new administrative building. The vast green area between the project site and the Old Town is dominated by uncomfortable traffic nodes for pedestrians.

In the competition proposals are expected that show improvement of the connections between the project site and the Old Town to make them more pedestrian- and bicycle-friendly.

Surface conditions, geology

According to the master plan of 1994-96, the surface at the project site consists of mostly sea sediments (sand + clay) and fill of unknown origin. The difference between height levels of the sea and coastal area is 1 meter.

Recommendations and specifications BASTION

BELT

Statistical connection between spatial characteristics²

In terms of implementing contemporary garden art design in Tallinn, then according to recent studies of bastion parks in Tallinn, the characteristics that are most captivating in the gardens of Tallinn at the moment are Culture (historical location that is enthralling and enables to lose the track of time) and The Common (green, open area that offers different views and nails one to a place) as they have the strongest relation ($0.5 < 0.004$).

Another relation that could be brought out ($0.46 < 0.001$) is Serene (peace, quiet, sounds of wind, animals and birds, no disturbing elements) and Space (recreational effect, entering into another world). The latter is presented in the trunks of large trees that create rhythmicality. Yet the existence of which can be considered special in a park is the festivity characteristic (Festive), which rarely occurs in other green belts. There is a relationship ($0.44 < 0.004$) between Common and Festive, but it stays within the limits of a relevant relationship.

KADRIORG

An experience becomes meaningful and remembered by something different than usual, by wonder. The character of Tallinn, and especially of Kadriorg park is that of a landscape of layers, a collage of memory: layers are glued on top of each other, hidden and clear, old and new, astonishing and beautiful. The meaningful public space of perspective Mereallee and proposed Pae park across Laagna road not only creates a crucial link to for Kadriorg park to reach the new Waterfront and connect to the sleeping area of Lasnamae, but it can induce urban activity, liveliness, tension.

Similarly, the value of future Kitchen Garden outcome does not necessarily lie in built projects, but also in generating activity, which can bring both character and memory into the field of avant-garde garden art design practice. Activities on the site may initiate a new way of thinking about a specific place and the value that it can have in the eyes of the public. By research at the site different layers of time, geography, and culture are revealed. Experimentations, temporary interventions and expositions are ideal tools for involving the public and arousing a collective consciousness of the identity of a place.

² Kadri Maikov, Heldur Sander / Estonian University of Life Sciences, The assessment of the landscape characteristics in bastion parks of Tallinn

WATERFRONT

Much of the economic growth of Tallinn has been due to the harbour areas and coastal industrial enterprises. Looking back in history, it can be said that the industrial growth influenced Tallinn in two ways: new jobs were created, the city grew and developed rapidly but the whole waterfront was handed over to trade, military industry and transit. Later on, the link to the sea disappeared and the citizens didn't identify Tallinn as a coastal town. Also the city planning was focused on the developments in the city centre and periphery.

Connecting the city with water became apparent again in the beginning of 1970-ies, before the 1980 Moscow summer Olympic Games. After the Soviet occupation the

harbour areas of the city centre have been gradually opened up to the public but so far most of the area has remained a no-man's-land articulated with car traffic networks and parking lots. Through numerous discussions, planning competitions and master plans since pre 1980 Olympic Games era the city of Tallinn has reached clear conclusions in terms of future developments of the waterfront area.

The biggest and most important ones are the waterfront promenade (with accesses to the water) running along the coast from Piritä to Paljassaare peninsula and the idea of continuous greenbelt around Tallinn's Old Town. The plans and wishes about the waterfront developments have gained a new vision due to several architectural competitions, the recent real-estate development boom and high media attention. The probability of realising all kinds of plans has risen. The private landowners have actively started developing the waterfront areas.

Many interesting proposals have been made to solve the connections between the seashore and Old Town and the city centre: integrated traffic solutions, a new tramline from Paljassaare peninsula to Kadriorg, smooth promenades along the coast, also urbanistic solutions for roads which support the idea of co-existing car and pedestrian movements. Vacated harbour and industrial areas create space for socially diverse live-work environments, awaiting for artists, landscapists and designers to contribute to the development process.

Contemporary avant-garde experimental garden art design can act as catalyst to further positive transformation of the area towards greater cultural enrichment in carefully chosen spots of intervention. It is feasible to plan art installations in symbiosis with other planned activities, construction works and projects in progress, so that both economic as well as artistic efforts serve of mutual benefit and generate synergies, attractive for tourists as well as locals. While doing so, one must consider the aspects of an integrative approach.

The questions to dwell upon for artistic interventions on Tallinn seashore: can an art intervention act as urban furniture? How can innovative streetlight become a work of art? What can we learn from environmental art in public space in terms of its energy efficiency? Can a piece of monumental sculpture serve as an outdoor classroom for local schools? How is the artistic intervention enhancing our sense of navigating the city? How is the artwork contributing to the memory of experience, to evoke emotion of identity of space? In which way can contemporary garden art design reveal the specifics of Tallin.