Breaking down "pure" space

Landscape architecture alters (spatial) realities; it offers local morphological qualities as starting-points for mental superization. Dissolving or reshaping the closed boundary wall of "pure" space are ways of trying to discover and offer a wide range of connections between "inside" (space) and "outside" (context), modelling, as a morphological disturbance of the uniform, even area cre-landscape architecture means work on the boundaries, the areas and the solids within a spatial situation that is to be developed: processes (from multiplicity to unity, from tree to space). Given that sufficient starting points are needed to be able to create space, landscape architecture alters (spatial) realities; it offers local morphological qualities as starting-points for mental superization. Given that sufficient starting points are needed to be able to create space, landscape architecture alters (spatial) realities; it offers local morphological qualities as starting-points for mental superization...  

The more strongly "pure" space is broken down, the more links with the context are offered, the more three-dimensional the area becomes, the more hardly the space becomes perceptible as a coherent, independent unit. The decon-struction of "pure" space reaches its bifurcation point [25] where the boundary between inside and out-

<s>1.3 Movement and access ("path")</s>

Creating space with height differences
Spatial effect and plants
Spatial size dependent on human proximity
Uniformity of area
Spatial boundaries
From closed to open spaces
Suggesting space
"Pure" space
4 propositions for creating landscape architecture space

3.1 Creating space ("space")

Sign and Content
Prevailing conditions
Means and end
The usual design path
Bifurcation
Creativity
Intention
Intersubjectivity
Designing
Between head and hand
Connection and landscape architecture projects
Forming, design
Form components
Form
Coherence and prior experience
Shape and form
Order
Point - line - area - solid
In the form of open space
Talking about designs – a few introductory remarks

3.3 Movement and access ("path")

Path routing and use of the area
Path routing and spatial shapes
Path routing and visual links
Linking idea/theme/concept

3.4 Repetition as a tool

Path signs and markers
Colonnades and arcades
Network of paths
Shared position
Satisfaction – the disturbance of uniformity
Common features in terms of appearance
Uniformity through common features

Design qualities

1.4 Design qualities

Rhythm
Harmony
Variation
Pattern
Symbols
Process
Scale
Grids
Clarity
Literature
Authors

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Shallow dips can be reinforced by height staggered planting at the edges. These visual elements give the dip a clear, highly independent spatial setting.

Steep garden slopes can be flattened visually by planting taller plants (offering an open view at ground level) on the valley side and lower (dense) plants on the upper side. If the higher elements are on the top side, the effect is increased and the slope is steeper.

Shallow dips can be reinforced by height staggered planting at the edges. These raised sections give the dip a clear, highly independent spatial setting.

The copse or ancient grove, trees grouped densely relative to the surroundings, is an independent spatial type. Groves are “houses”: the unity of area and the border elements emerge almost as a reversal of the usual spaces created by landscape architecture [36]. The crowns of the trees create a darker, roofed and more protected space in comparison with the light, open surroundings that are characteristic for a genre.

The right angle is not called “right” for nothing. With the straight line, it has represented the cultural response to mobile, dangerous and unpredictable nature, human work in the wilderness, from the dawn of human civilization. Both the right angle and the straight line stand for “human work”, for predictability, certainty and familiarity. Where it does not exist really and materially, it is sought and recognized via ideal lines of reference.

A right angle is created when two straight lines meet in such a way that the directions indicated are neutralized: the different movements are in a state of equilibrium. For this reason the right angle is the calmest way different directions can meet. In contrast with this, two lines meeting outside the right angle lead to unrest, instability, but also to movement and dynamics.

As long as the position of a focal point is still clearly and recognizably derived from the context (through direction and position), it confirms (emphasizes) the context it relates to, categorizes itself, “subjects” itself to the contextual requirements. A connection is sought, the independence of the space as a whole is reinforced.

Focal points that lie outside the Force Fields defined by the geometrical or morphological conditions and that are intended to be relevant within the design must a clear, solidly material presence. This applies all the more strongly if the point or the position from which they are viewed is a true “eminently effective” focal point (e.g. geometrical centre).

As long as the position of a focal point is still clear and recognizably derived from the context (through direction and position), it confirms (emphasizes) the context it relates to. If a focal point is not derived from the context (through direction and position), it confirms (emphasizes) the context it relates to, categorizes itself, “subjects” itself to the contextual requirements. A connection is sought, the independence of the space as a whole is maintained.