

HANDBOOK ON PICTORALITY

2022*

Adding the gaze of beauty
and harmony to Landscaping

the grass is greener where you water it

- Robert Fulghum



INTRODUCTION

The landscape as we find it today in 2022, is a reflection of numerous different needs and demands. Only the forest as a protected element can counteract the sprawling mass of buildings. As a result, impacted by the different interest groups, a disharmonious landscape emerges that clouds the viewer's eye. Roads and infrastructures designed on a drawing board cut through the rhythm of the hills and do not harmonise with each other. Every tree and bush in the field is an anathema to the monocultures of agriculture, resulting in flattened landscapes that are a joy to neither animals nor humans.

The approach from the perspective is missing. Not enough attention has been paid to the harmonious integration of the buildings into the overall picture from the view itself. Nevertheless, the found landscape always reflects a part of human and cultural history, a reflection of social structural changes and functions as a mark of identity for the population. The memory value of our natural landscapes competes with the flourishing building development and a divergence of imagination and reality becomes apparent.

This book aims to provide information on how a harmonious development can take place, including the complete picture. It is an attempt to show rules with which a landscape can be created, which is not opposed by building development, but with which a harmonious whole can be achieved.

PATHS AND ROADS

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WORLD OF PLANTS

02

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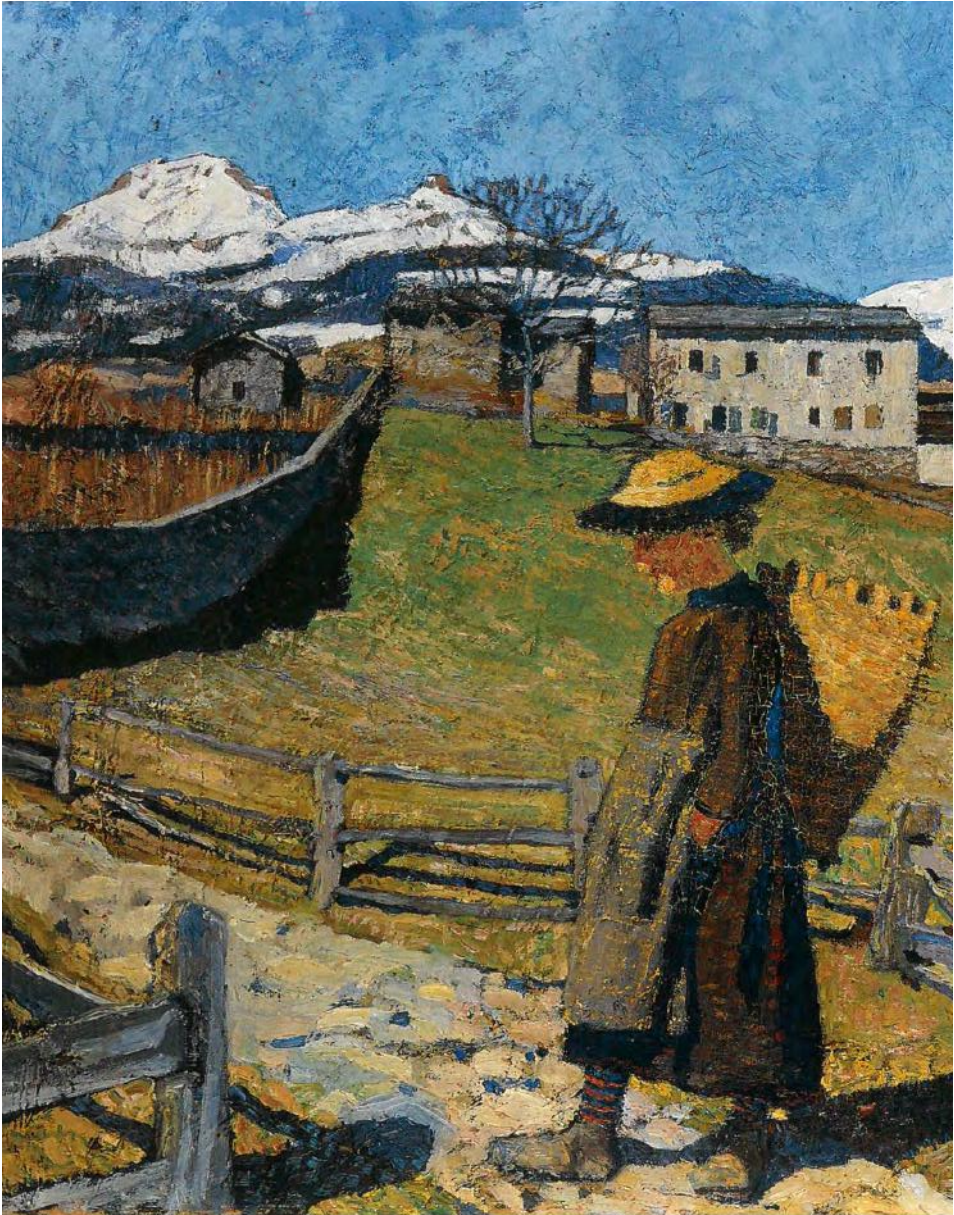
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THE BUILT

03

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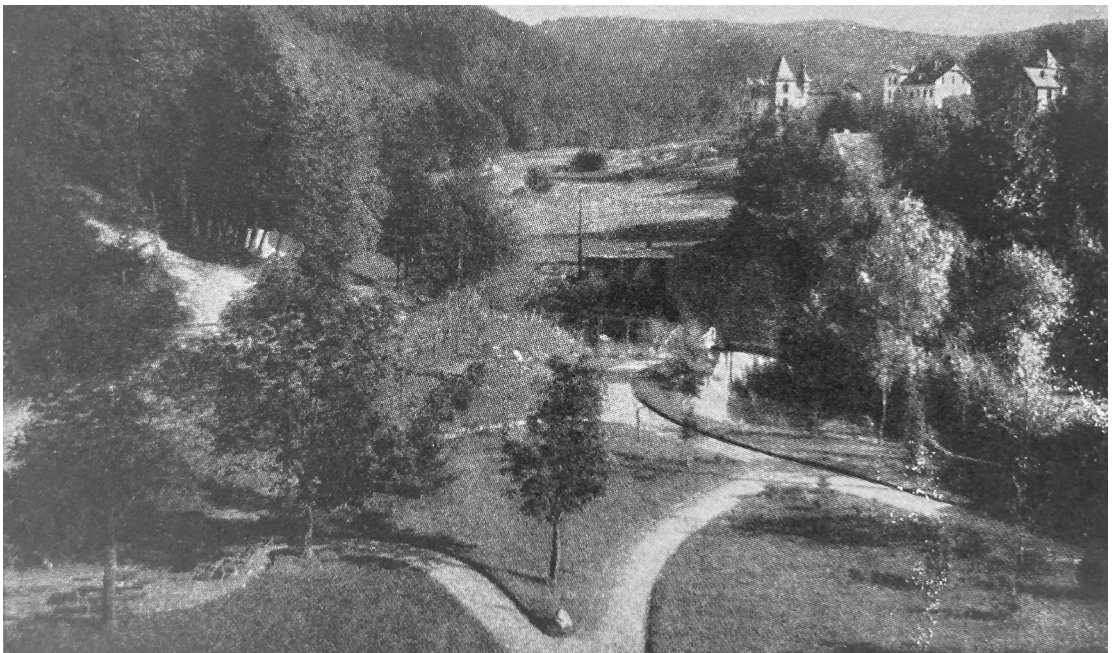


EDMOND BILLE, FIRST SPRING (1907)

01

PATHS AND ROADS

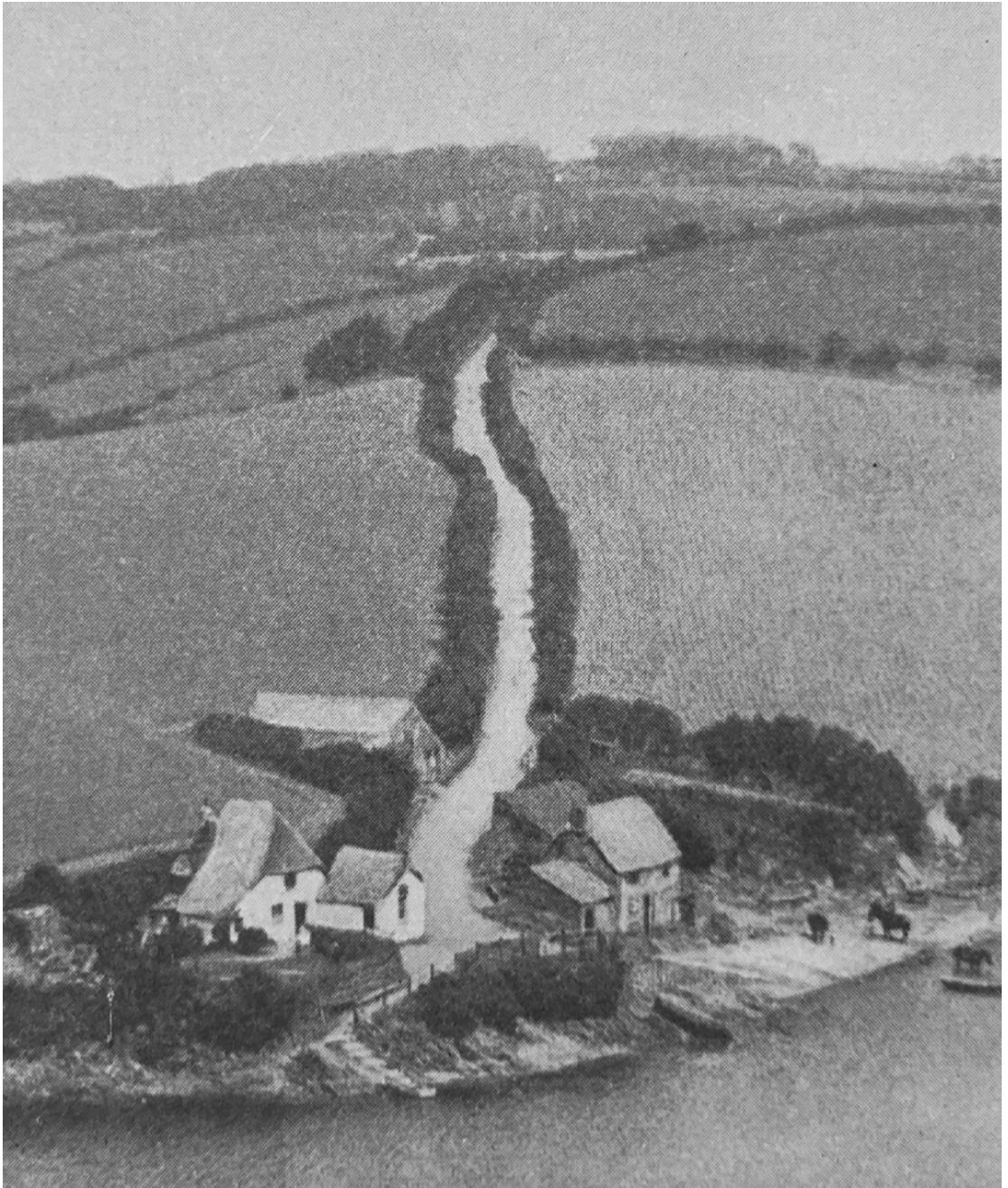
We begin with the consideration of paths because they are the first step in the cultivation of a country. The most necessary thing for a person who is treading uncontested land for the first time is to pave the way. The path is the mark of whether a land is inhabited by people or whether it is deserted. It divides the landscape into fields and forests, settlements, bridges and tree plantations line up along it, and wherever light and dark, green and red meet, the path always forms the contours in some form or other. In this way, it always forms the great backbone of culture, as it were, to which the other links are attached.



Importance of blending in: too much means a loss of visibility of the human influence, too little makes the path a foreign body in the landscape.

COUNTEREXAMPLE

Country roads
PATHS AND ROADS



Tracing the tectonic structure and forming it as a backbone



Road regulation for modern needs led to a straight line arranged in bends and the loss of rhythm.

COUNTEREXAMPLE

Rhythm of the landscape
PATHS AND ROADS



Powerful serpentine lines support the feeling of wandering into the distance and create their own rhythm of strong movements, calmed by the final straight line of the horizon.

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PATHS AND ROADS
Straight road

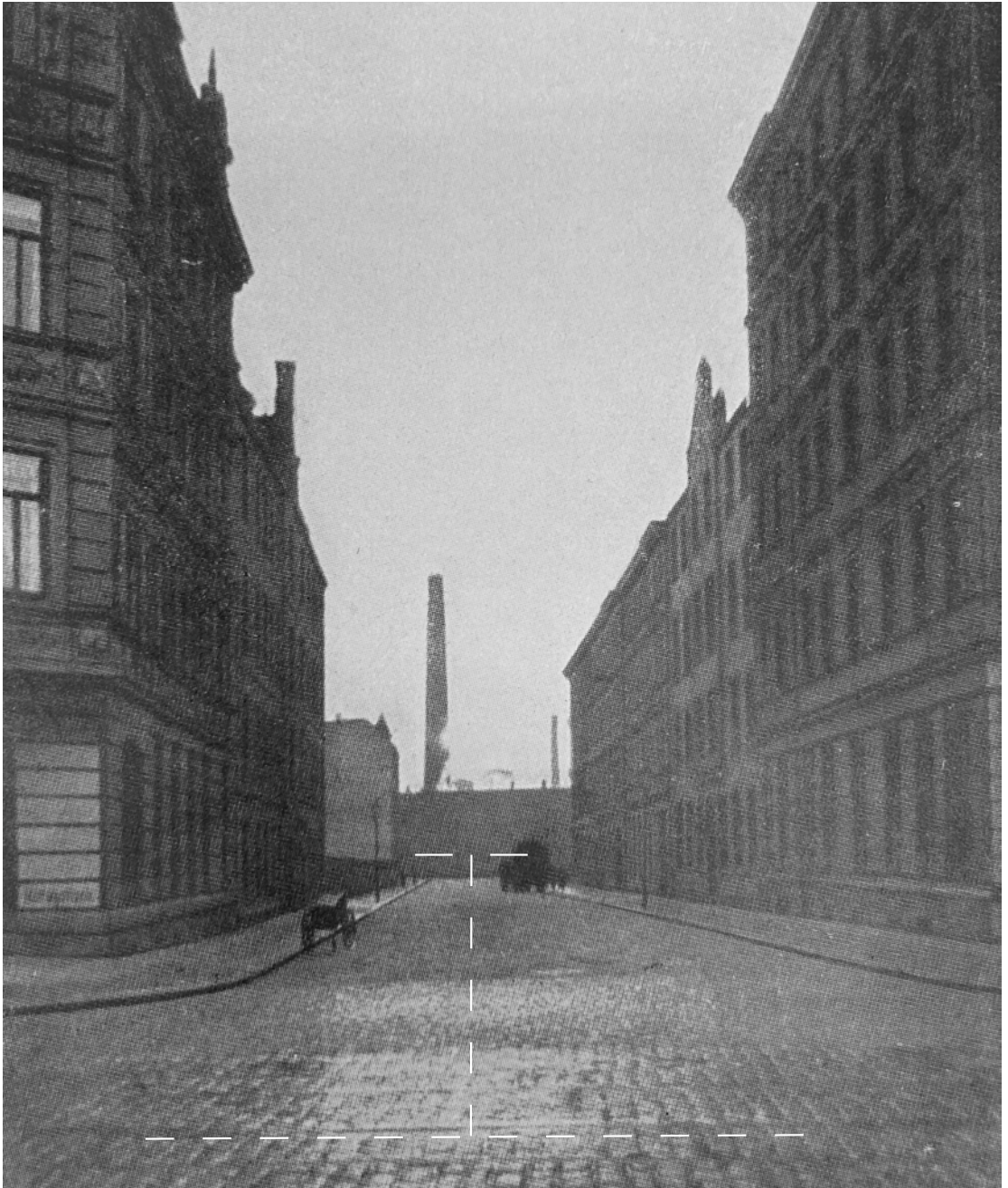
EXAMPLE



EXAMPLE

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PATHS AND ROADS
Straight road





COUNTEREXAMPLE

Straight road
PATHS AND ROADS



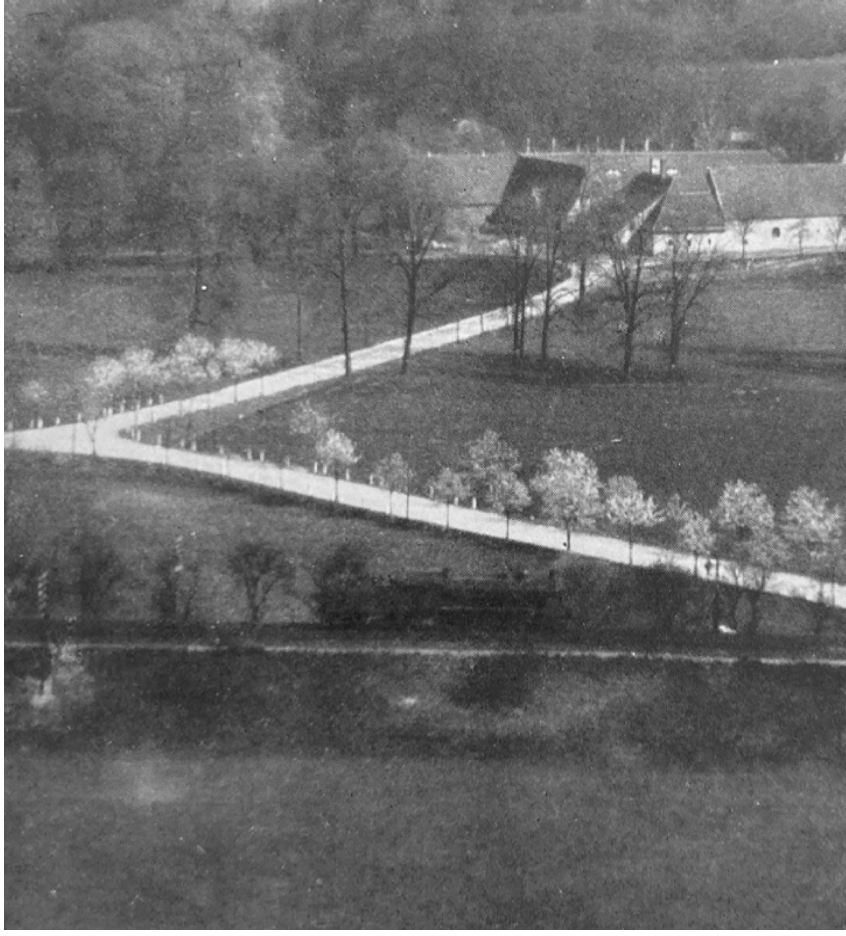
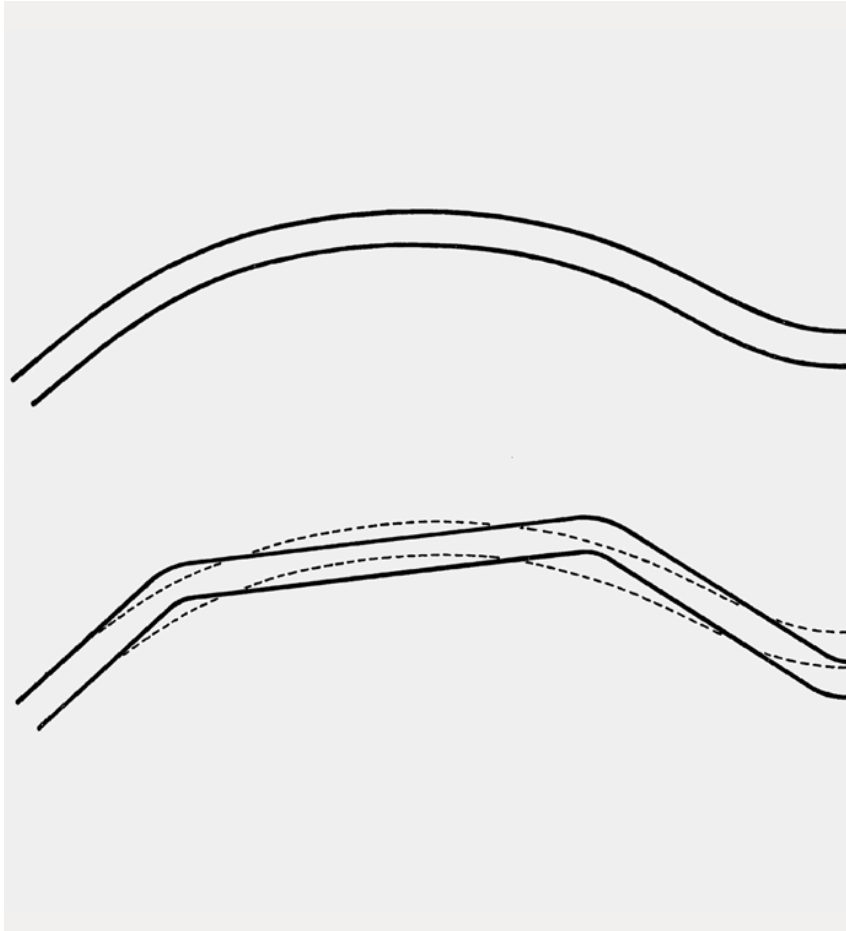
Straight road
PATHS AND ROADS
17

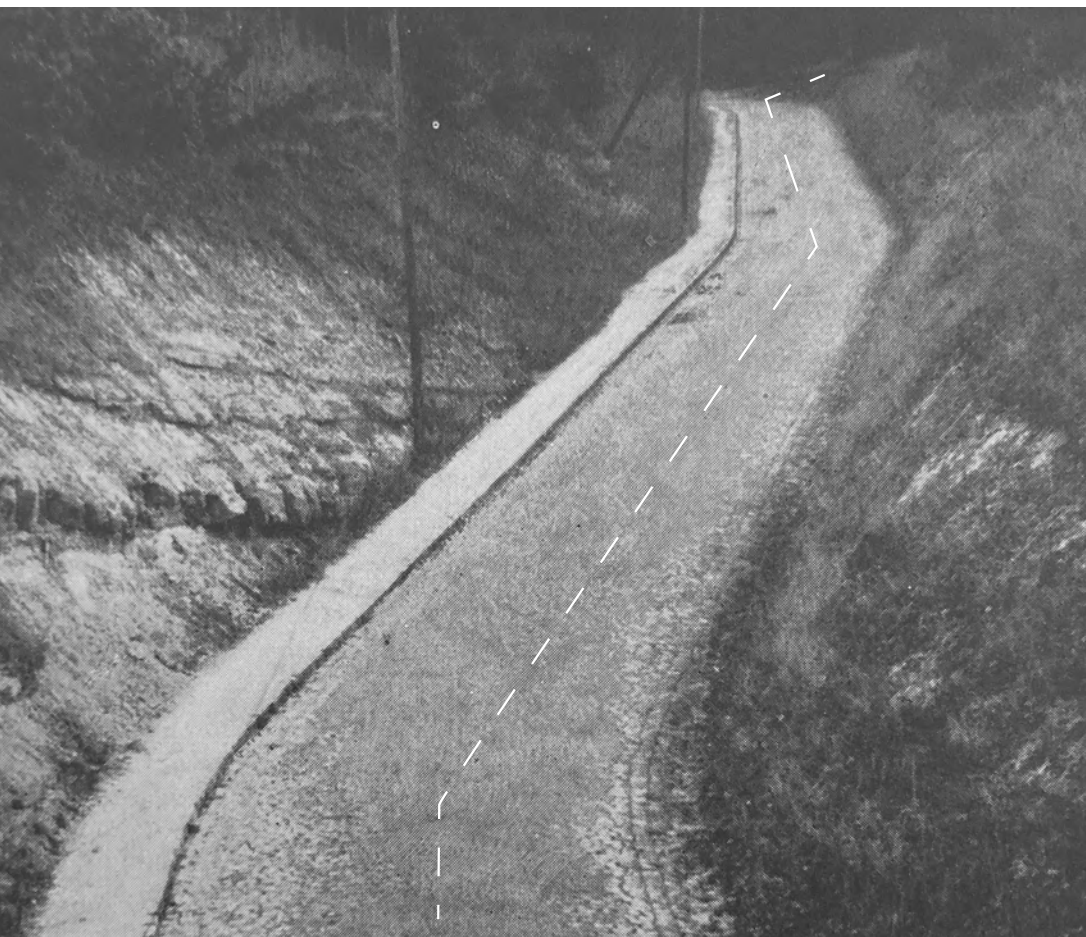
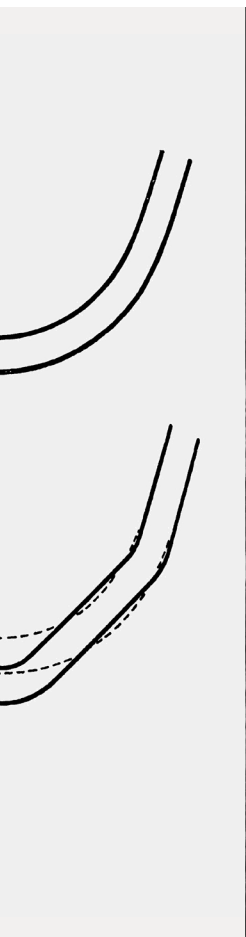
EXAMPLE

18
PATHS AND ROADS
Bend or curve

COUNTEREXAMPLE

EXAMPLE







Unfavourable road holding leading to no visible destination with hard bend.

COUNTEREXAMPLE

Bend
PATHS AND ROADS
20

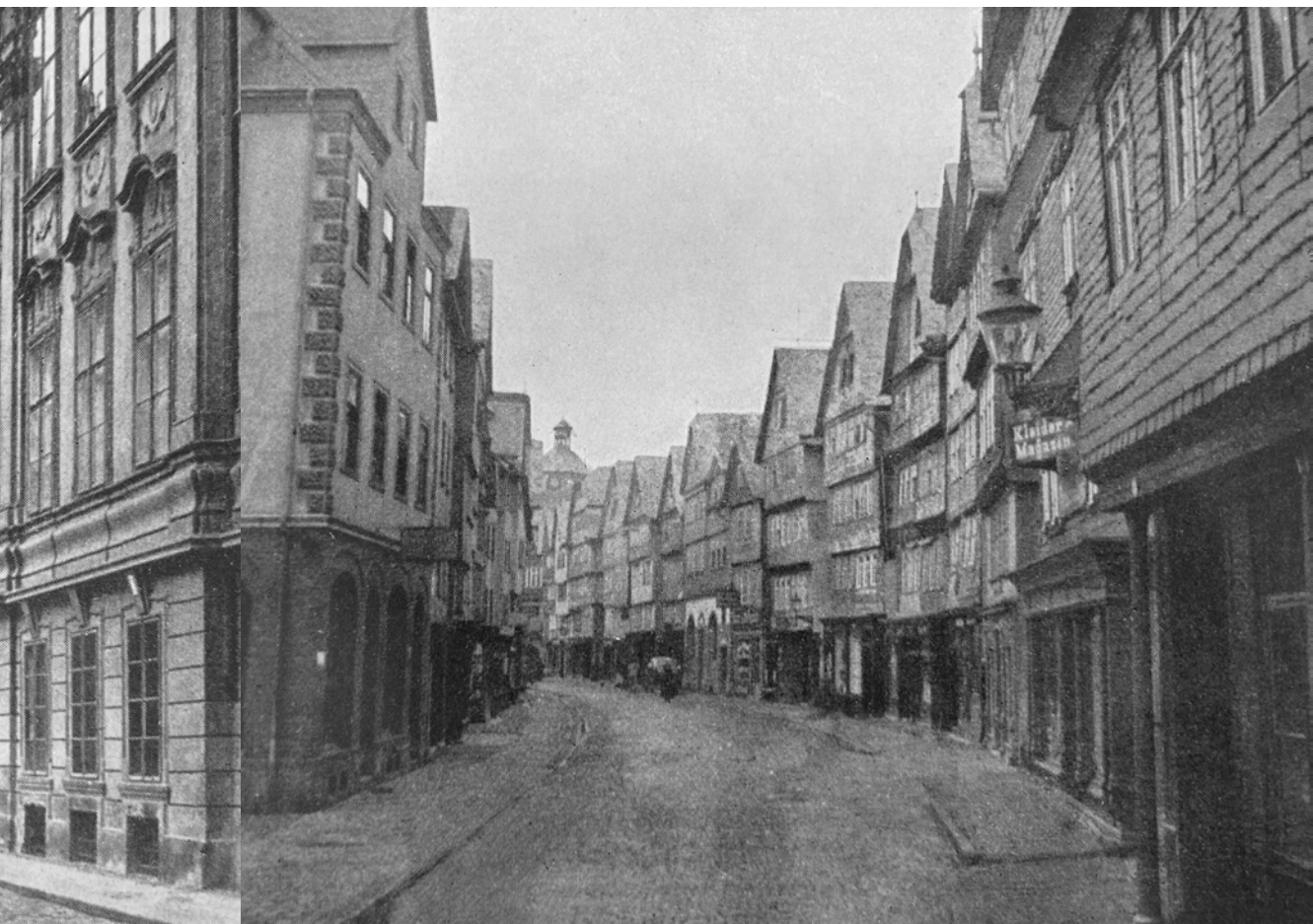


The good curvature in a street alignment makes all house fronts visible.

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PATHS AND ROADS
Positive road layout

EXAMPLE







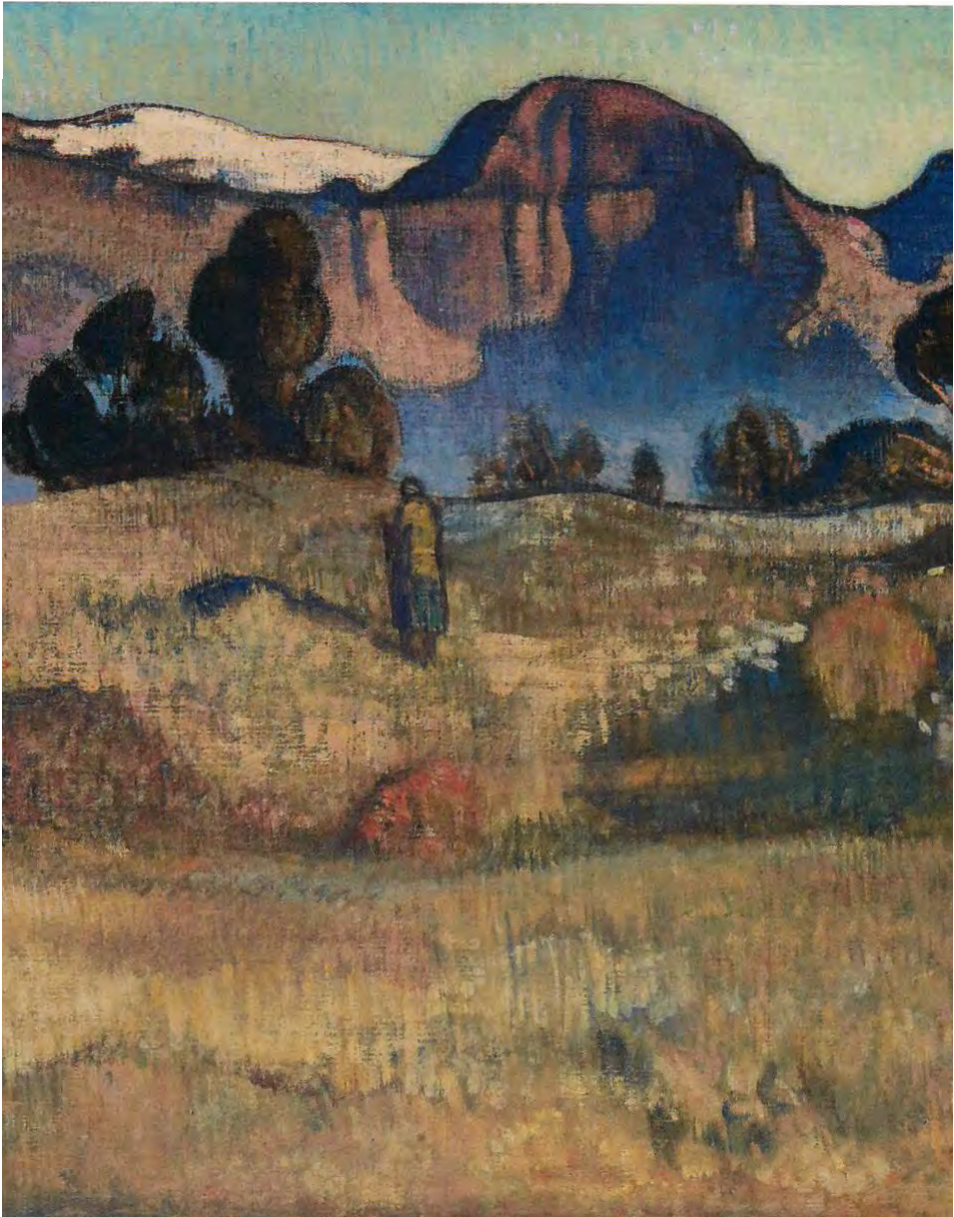
Nice street layout in a double curve with the completion of the streetscape by the castle.

EXAMPLE

Double curve
PATHS AND ROADS



Good curvature of the road alignment. The church dome is given scale by the houses.

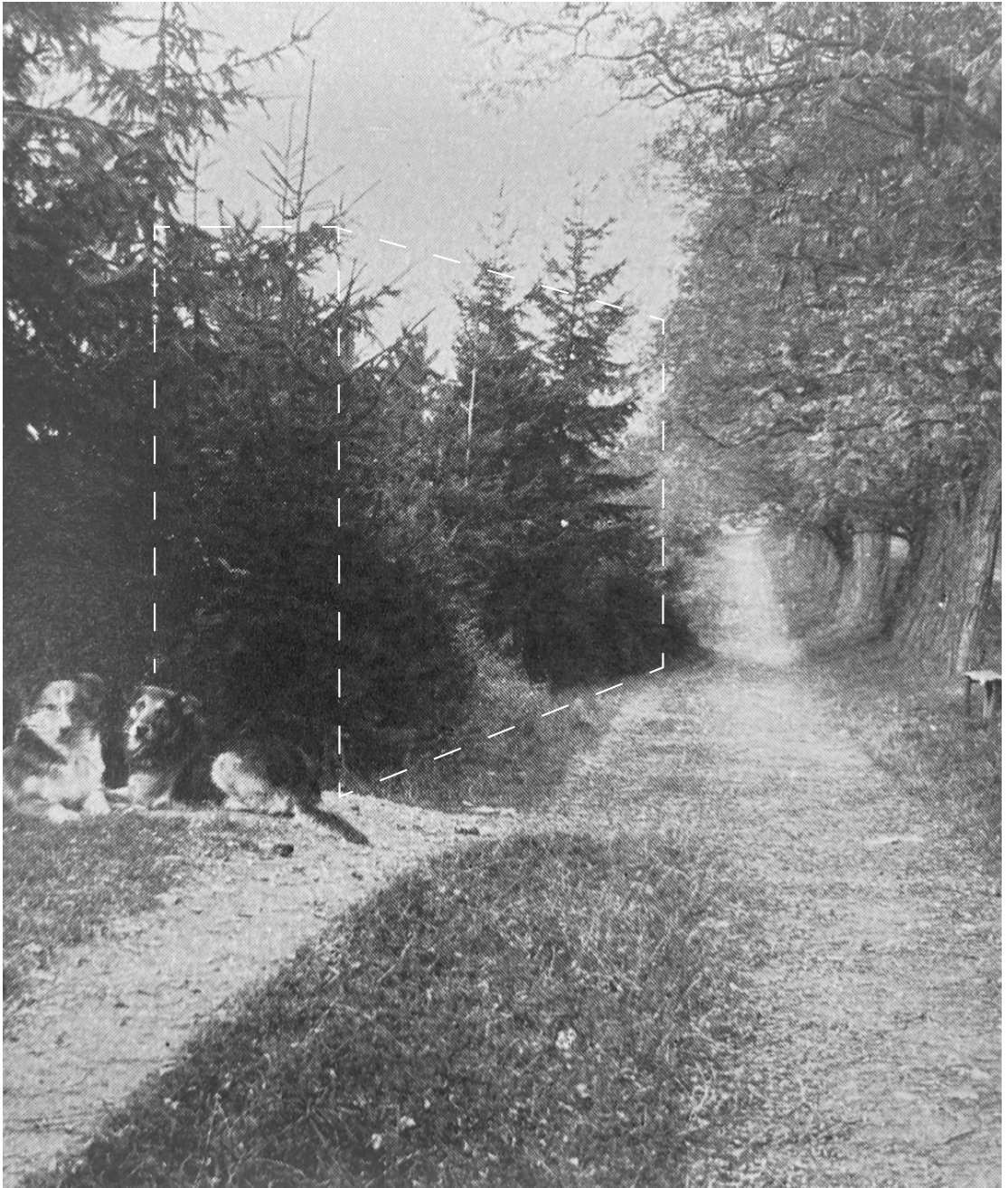


EDUARD VALLET, MOUNTAIN VERCORIN II (1927)

02

WORLD OF PLANTS

The visible image of the landscape can be shaped by means of the trees, the largest plant in space. There are three different uses for them, with countless transitional forms: the cluster, the rhythmic avenue or as a solitary.



The spruces block the view and provide no shade.

COUNTEREXAMPLE

Avenue of trees
WORLD OF PLANTS

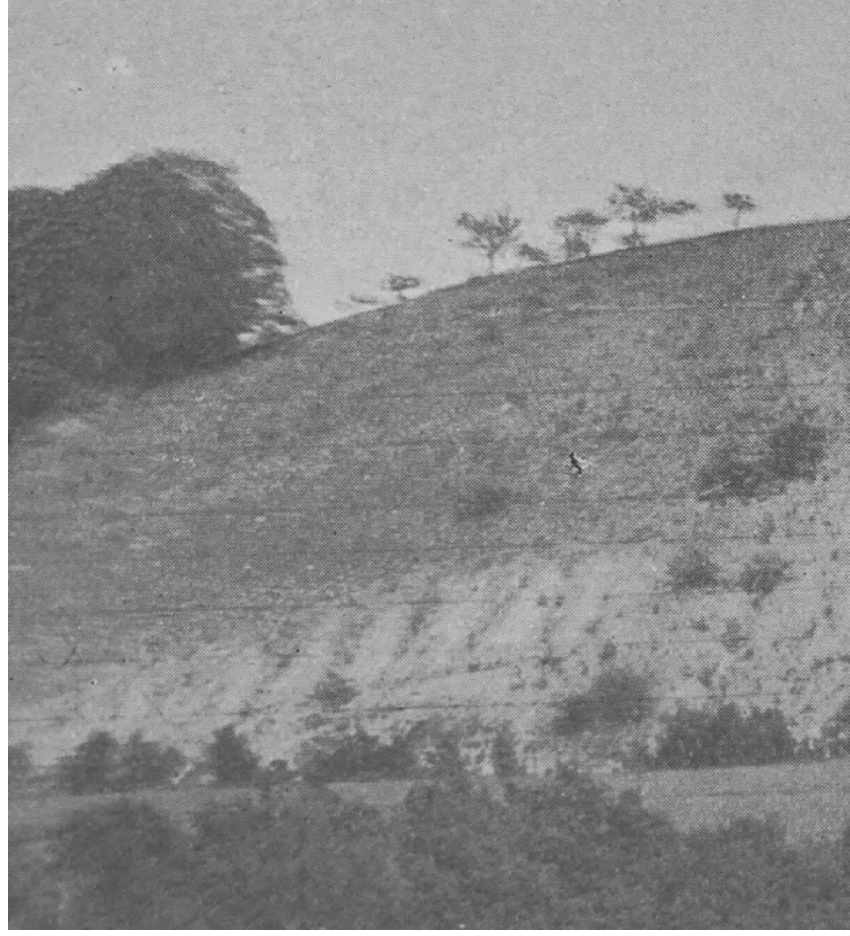


Shaping an alley with cherry trees provides shade and a view at the same time

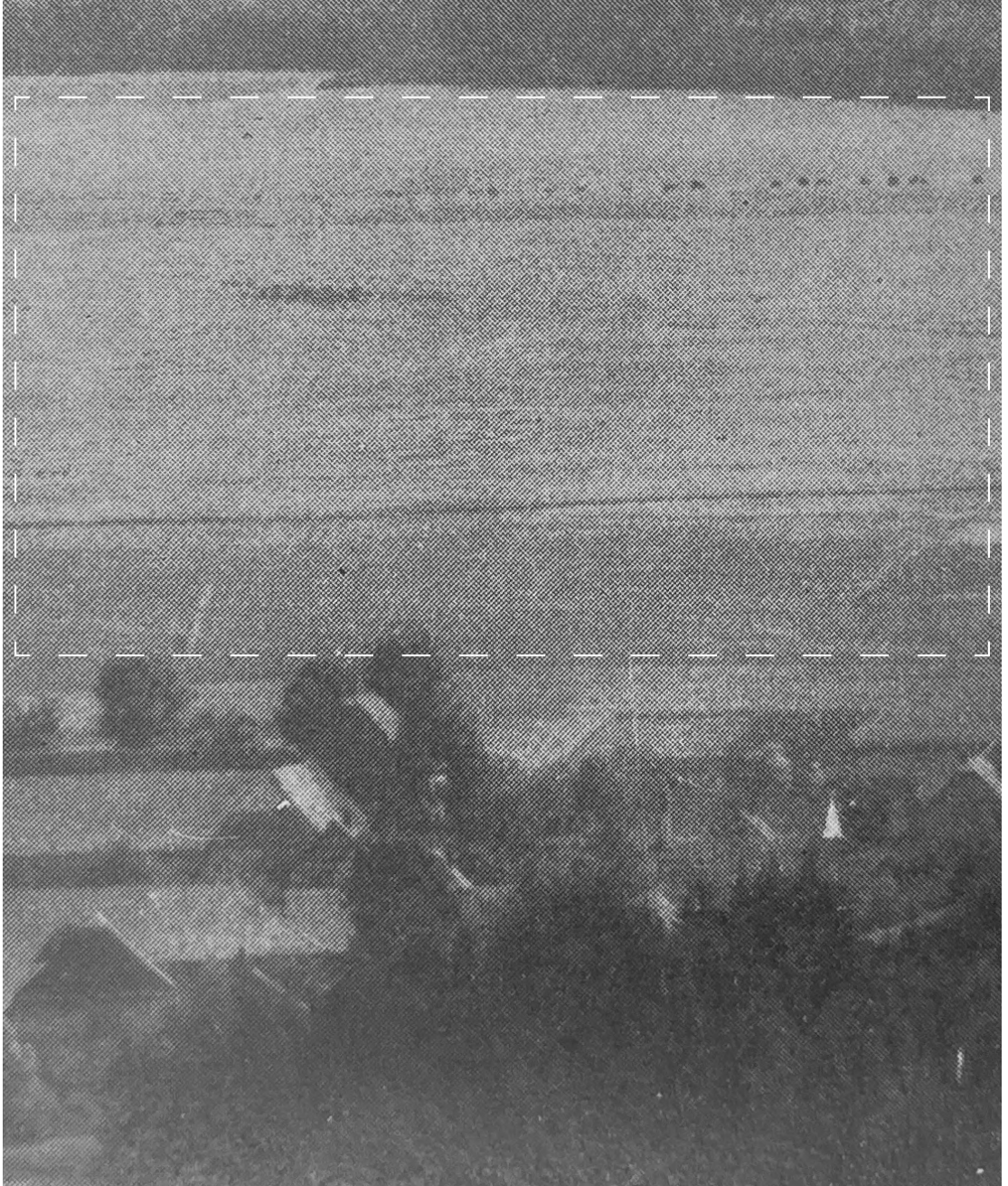
30
WORLD OF PLANTS
Scale visualisation

EXAMPLE

EXAMPLE







Lovely settlement with bare fields above carries a sensitive sense of bleakness to the overall picture.

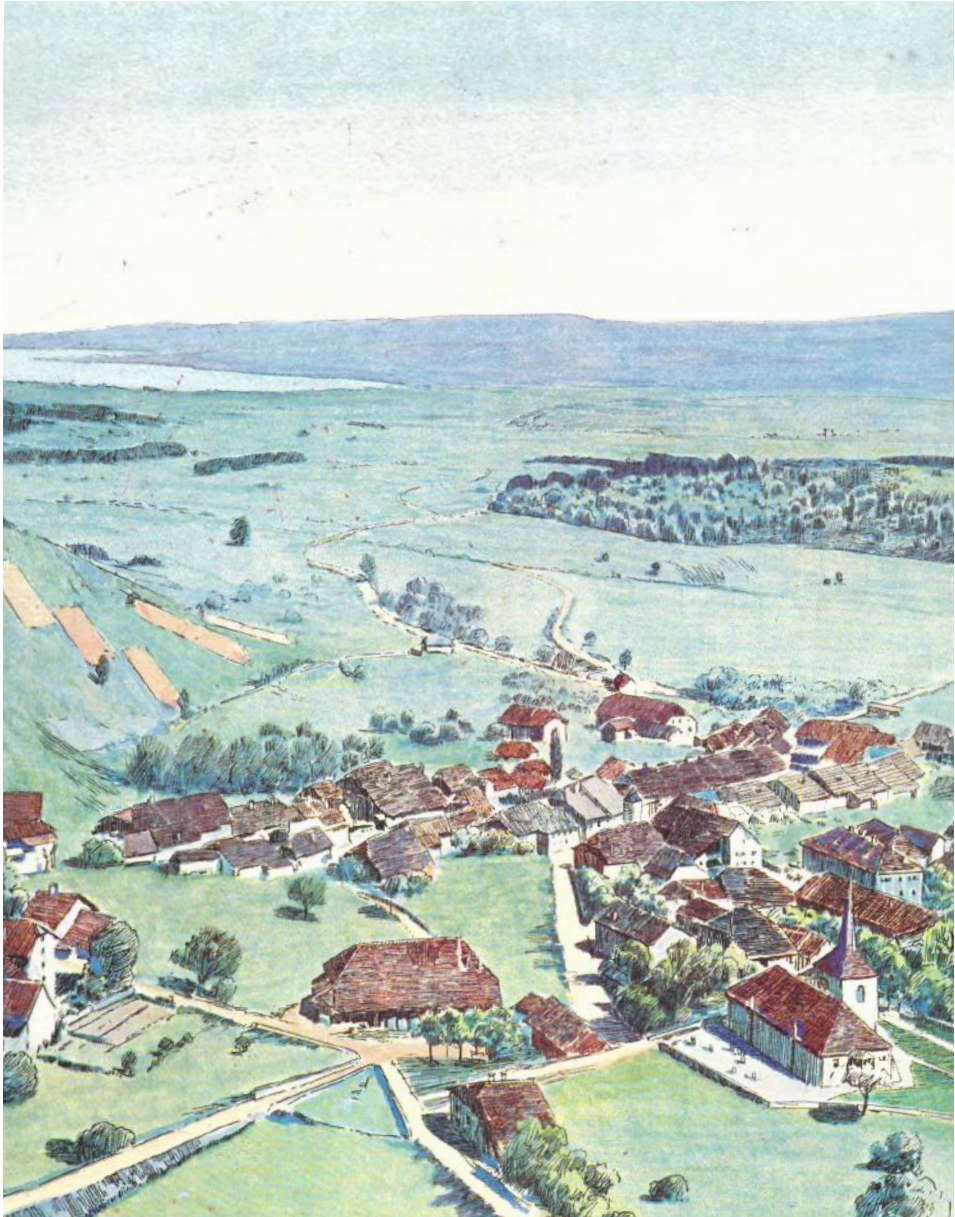
COUNTEREXAMPLE

Wasteland
WORLD OF PLANTS



Friendly, serene and prosperous expression: scattered fields with rich stands of small and large groups of trees and bushes.

Enhanced ideal image of the happy field with abundantly exploited fields covered with golden ears of corn, however, in the small valley a wild bush and tree plantation is granted.



OUVRONS LES YEUX, PAYS BLEU OU VALLEE DU RHONE (1907)

03

THE BUILT

With the complete absence of any human settlement on long and wide stretches, a longing arises over time to once again recognise a roof between the treetops. Temporarily wanting to get away from the hustle and bustle of people and losing oneself in solitude still happens in the safe feeling of the protective community.

One could say that the most beautiful part of the landscape is the human dwellings. They are the rallying points for all relationships to which all roads lead and all rivers and streams find their way. Even a small individual building has great significance for the landscape, even if it only appears as a patch. The sculpture of the landscape can be elevated to the maximum by the art of man, but the significant and beauty can also be obscured or even completely destroyed by bad building activity.

The uniform overall appearance of an expanding urban formation can be achieved so that the peripheral development reveals its beauty. If the appearance of towns and villages lacks a clear spatial form that is immediately recognisable to everyone, they lose their value in memory - they cannot be grasped mentally and appear as cubes poured out in the landscape, thus not creating an organic whole.







Composition: High buildings above, small houses below.

EXAMPLE

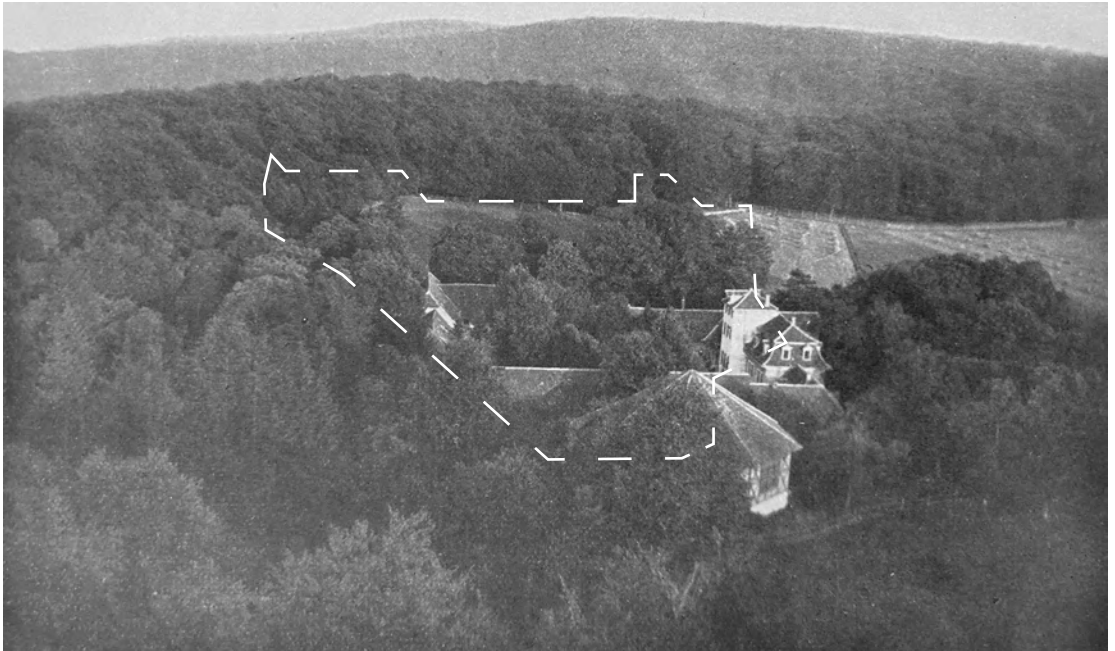
City boarders

THE BUILT

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Harmonious enhancement of the cityscape.



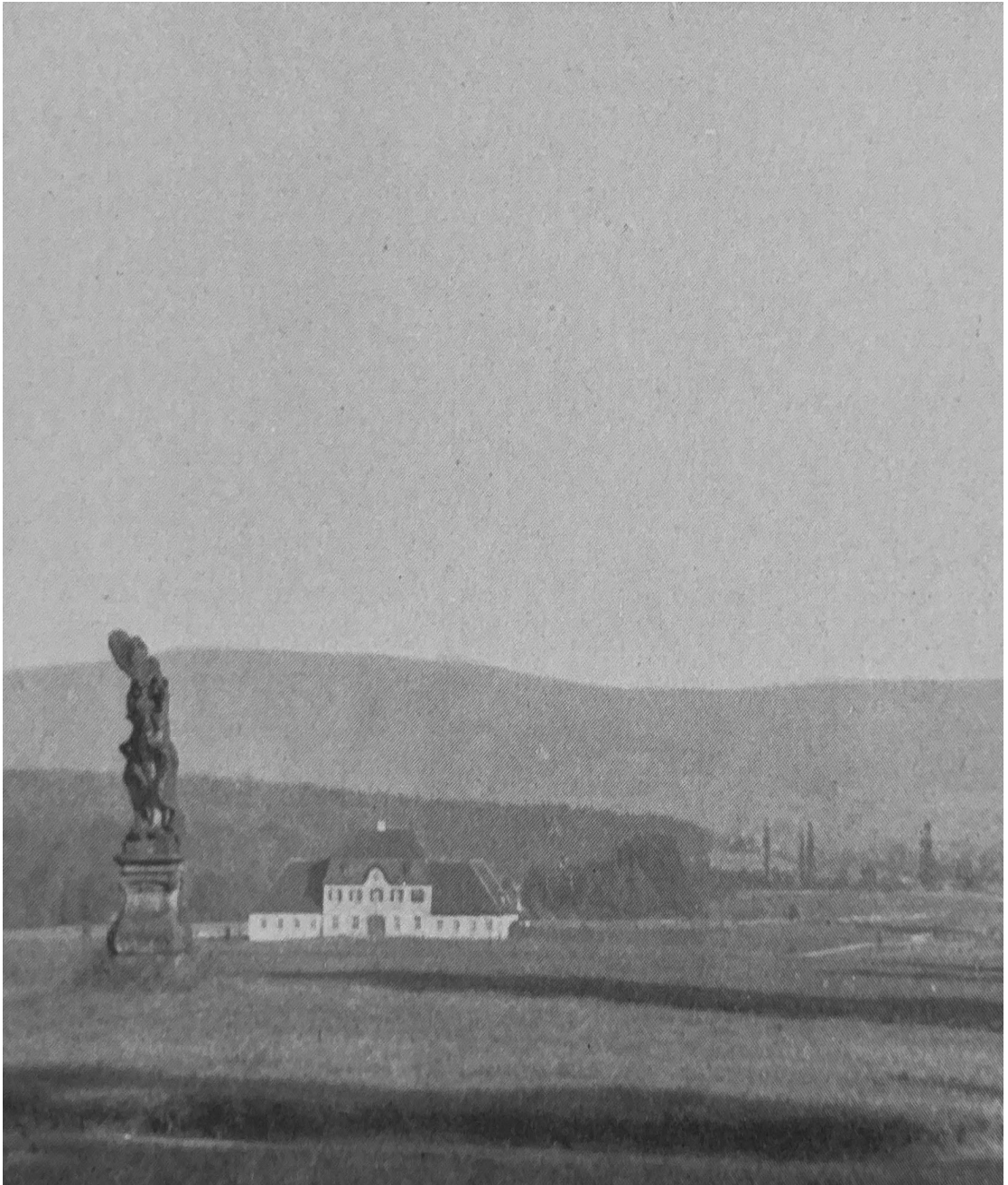
The development of the valley floor creates a homely impression. The building is secure in the care of its surroundings and forms an entity.

EXAMPLE

City borders

THE BUILT

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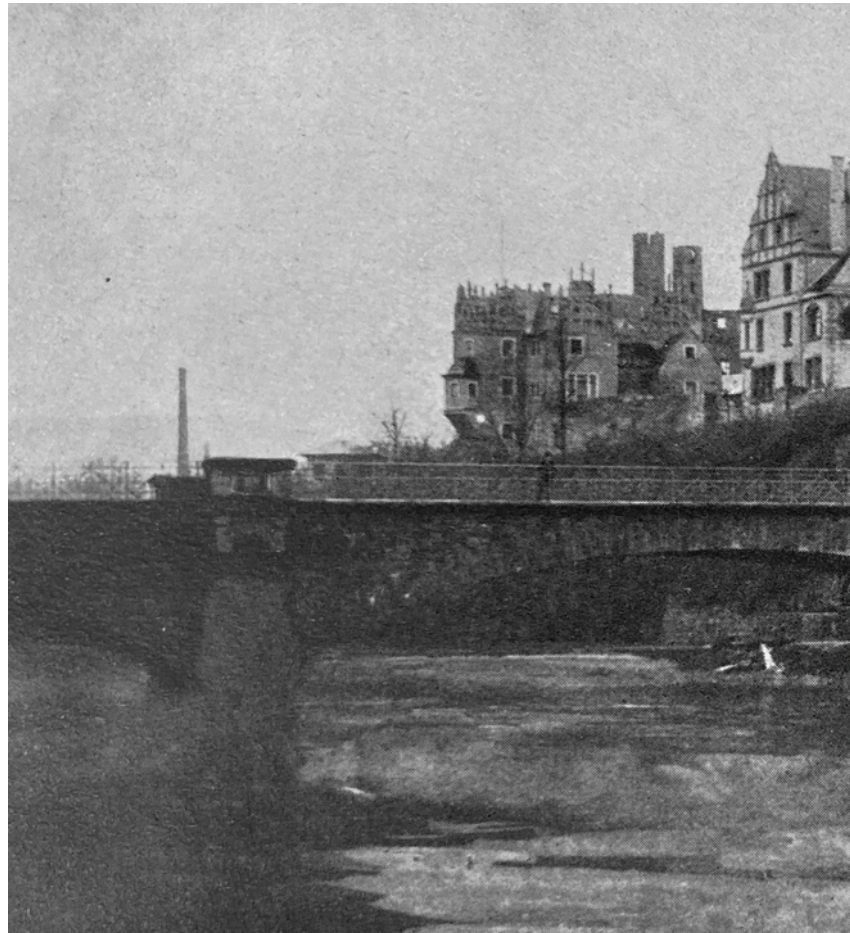
You have to reckon with long views from the distance in the valley. It is the land of long, straight avenues, vistas, perspectives and uninhibited development in length and breadth.

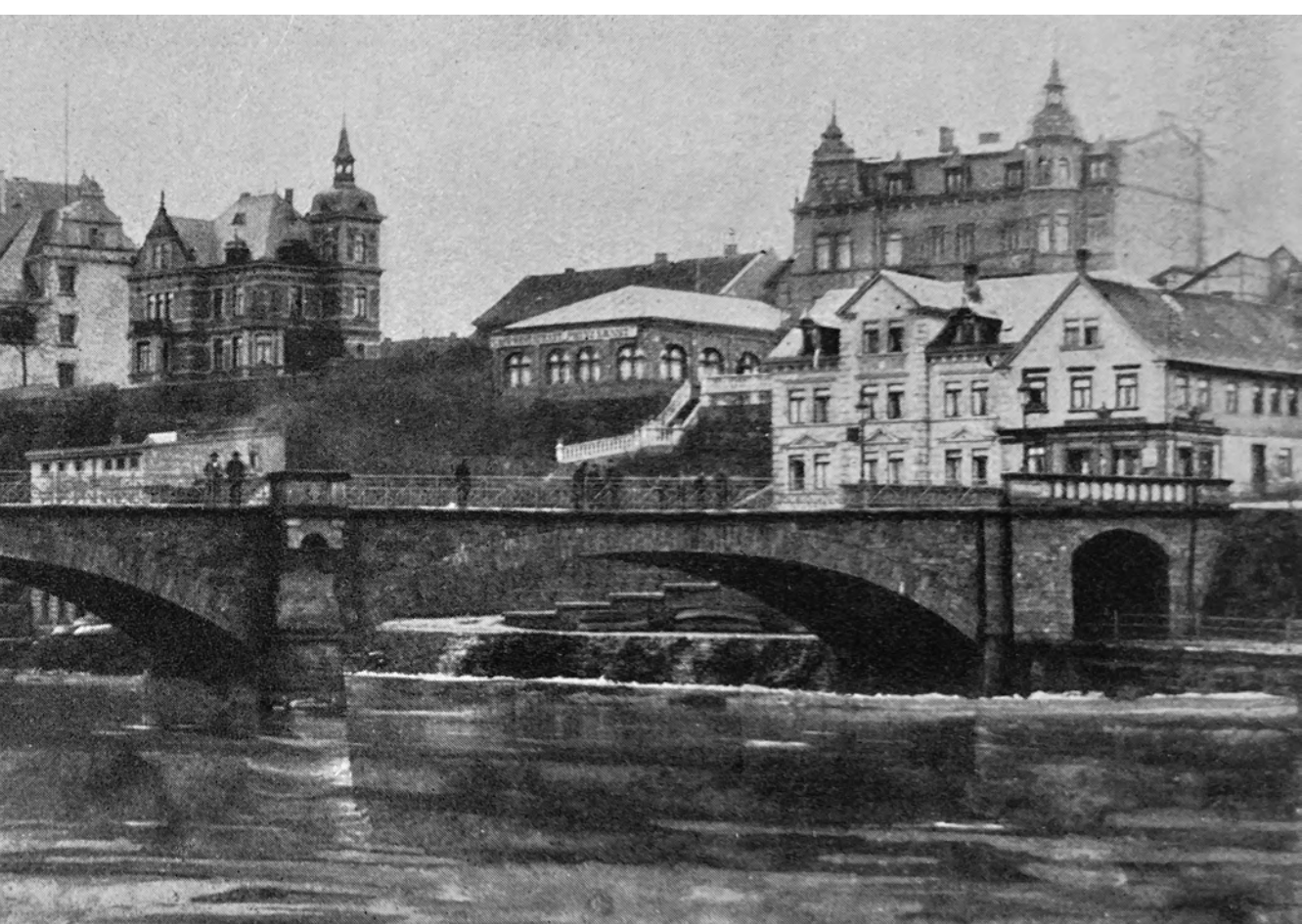
Contemplation from afar

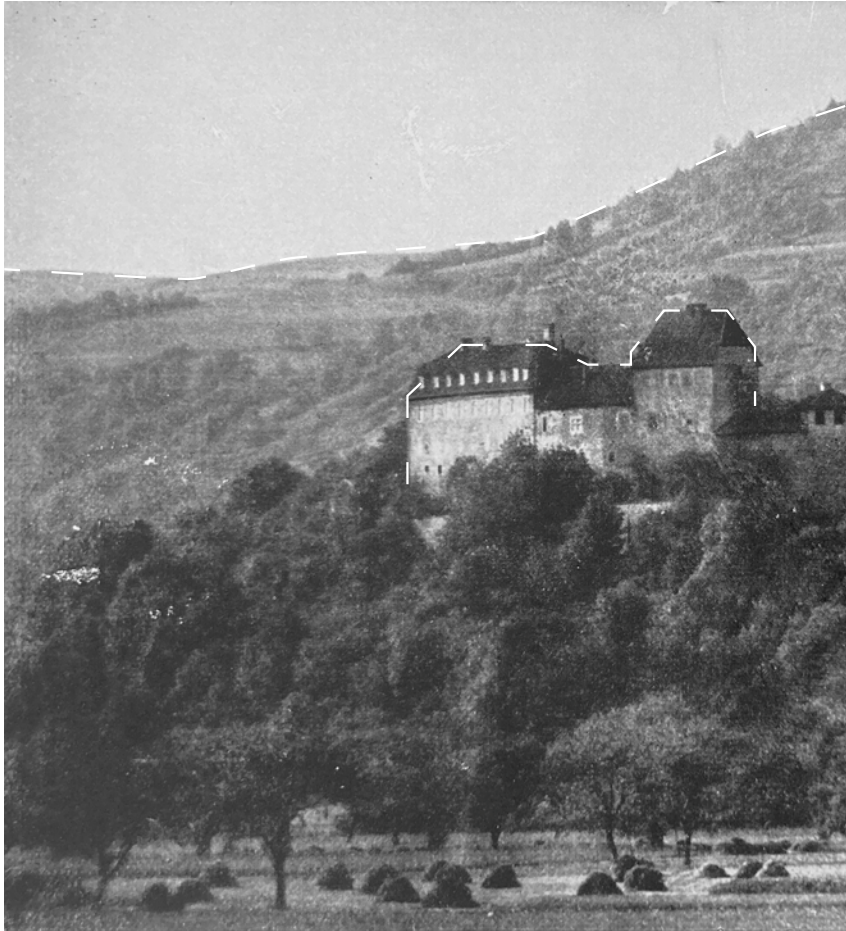
THE BUILT

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EXAMPLE











The lack of an overall design can be seen in the randomly planted trees and bushes with which the building together cannot create a landscape.

COUNTEREXAMPLE

Interrelation
THE BUILT
46



The outline of the flat hill is circumscribed only by the wall and the church roof and in a sense grows together, creating an overall composition.



The flat-roofed school building does not fit in well with the overall picture.



A fortunate roof conversion gives the school building a silhouette that is well suited to the local character of the buildings.



The offset of a wide street and a square creates an image in itself in which a conclusion is generated.

EXAMPLE

Square effect

THE BUILT

50



A closed square image with an extremely favourable corner location for a monumental building in the front view.



Although there are gaps in the enclosure, the effect of the development is one of unity.

EXAMPLE

Square effect

THE BUILT

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Advantageous placement of the fountain on the square. It looks as if it is on the traffic axis, but it is cleverly moved out.

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THE BUILT
Square effect

COUNTEREXAMPLE

EXAMPLE



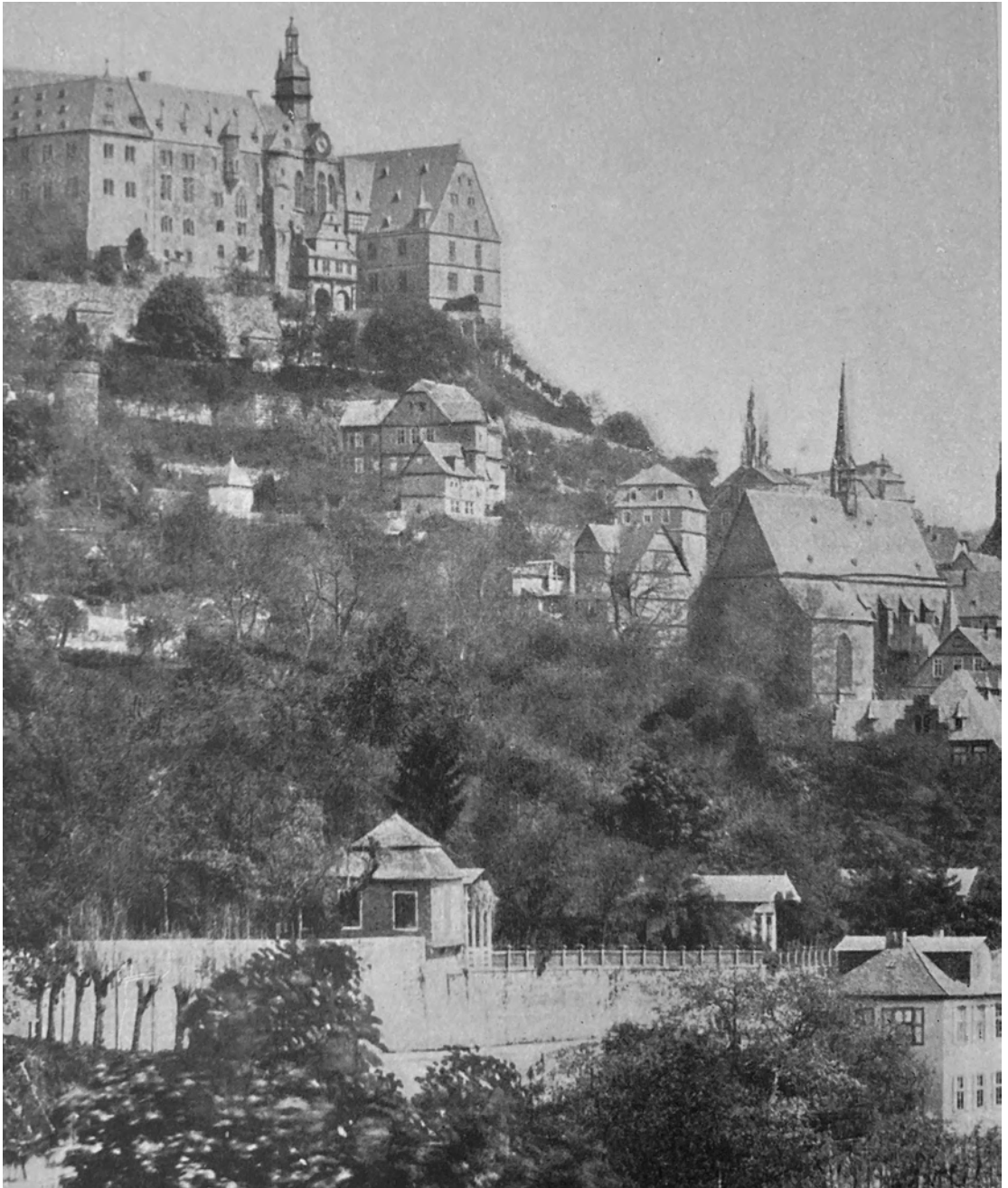




Harmoniously integrated church complex.

EXAMPLE

Encloser
THE BUILT
56



Good development of a steep slope.



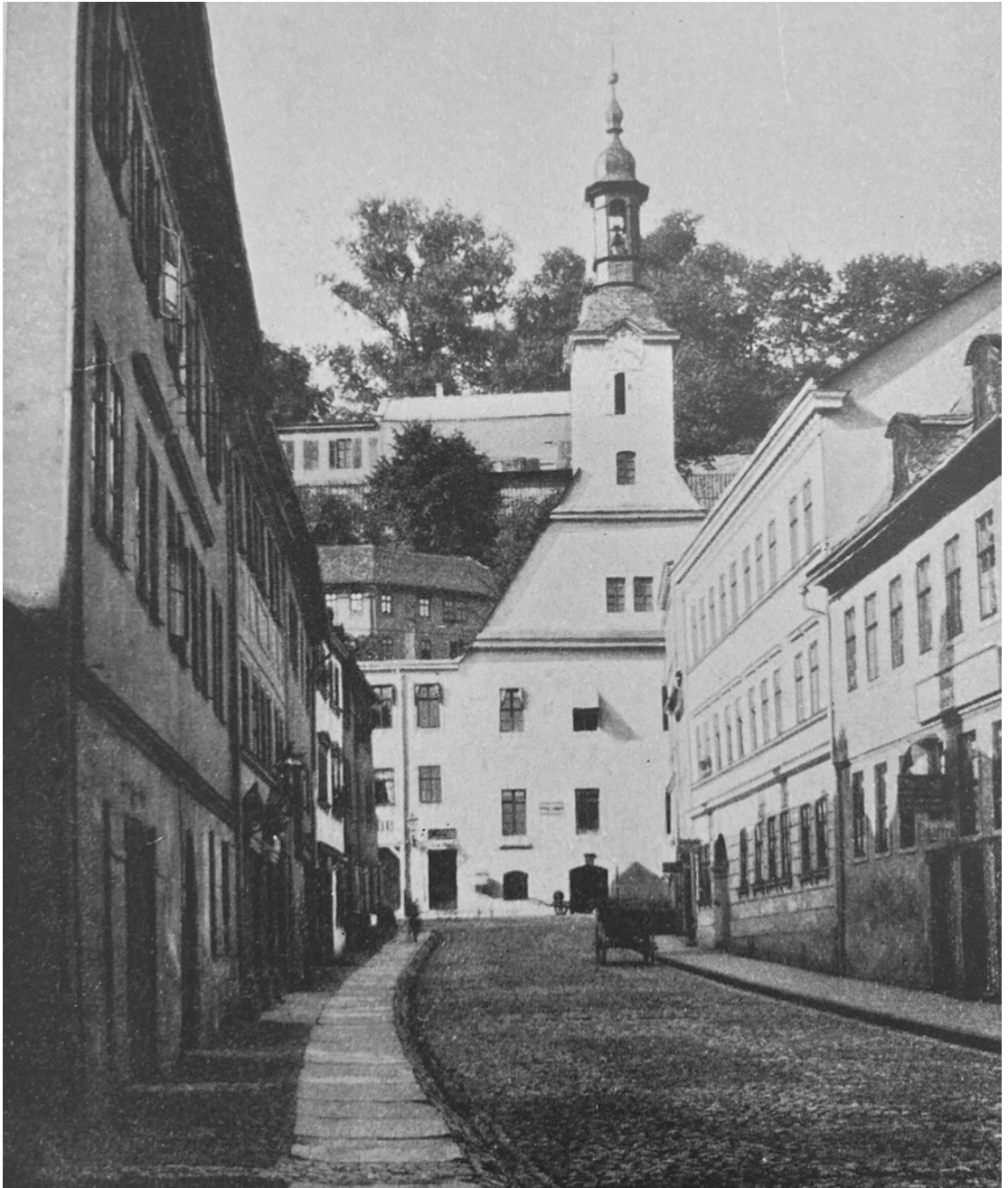
Unfortunate placement of a church building on a very large square. It creates the effect of a completely incoherent overall structure.

COUNTEREXAMPLE

Monumental buildings

THE BUILT

58



The scenic church building closes off the street to the back and is thus set in stage.

Monumental buildings

THE BUILT

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EXAMPLE



The unplastered façade does not show the beauty of the material as in other good examples, but shows a lack of care.

COUNTEREXAMPLE

Suburban house

THE BUILT

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Presence of balanced proportions so that a harmonious line is present.

Suburban house

THE BUILT

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EXAMPLE

THE BUILT

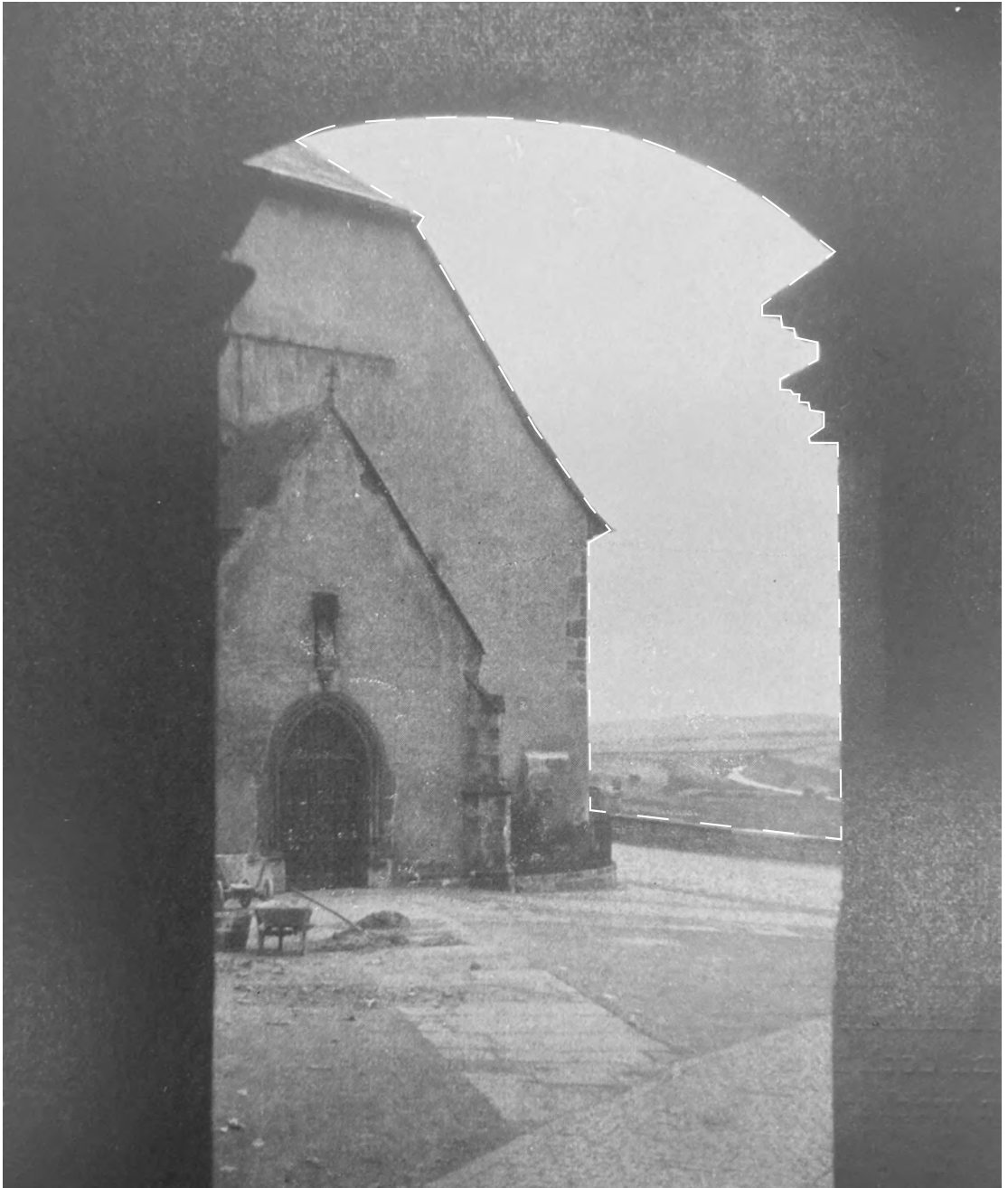
Suburban house

COUNTEREXAMPLE

EXAMPLE







Reversal relationship in which the village no longer becomes part of the landscape but the landscape appears within the framework of the building.

EXAMPLE

Framing the landscape

THE BUILT

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With a fortunate design, it reveals itself as a setting like that of a jewel.

Framing the landscape

THE BUILT

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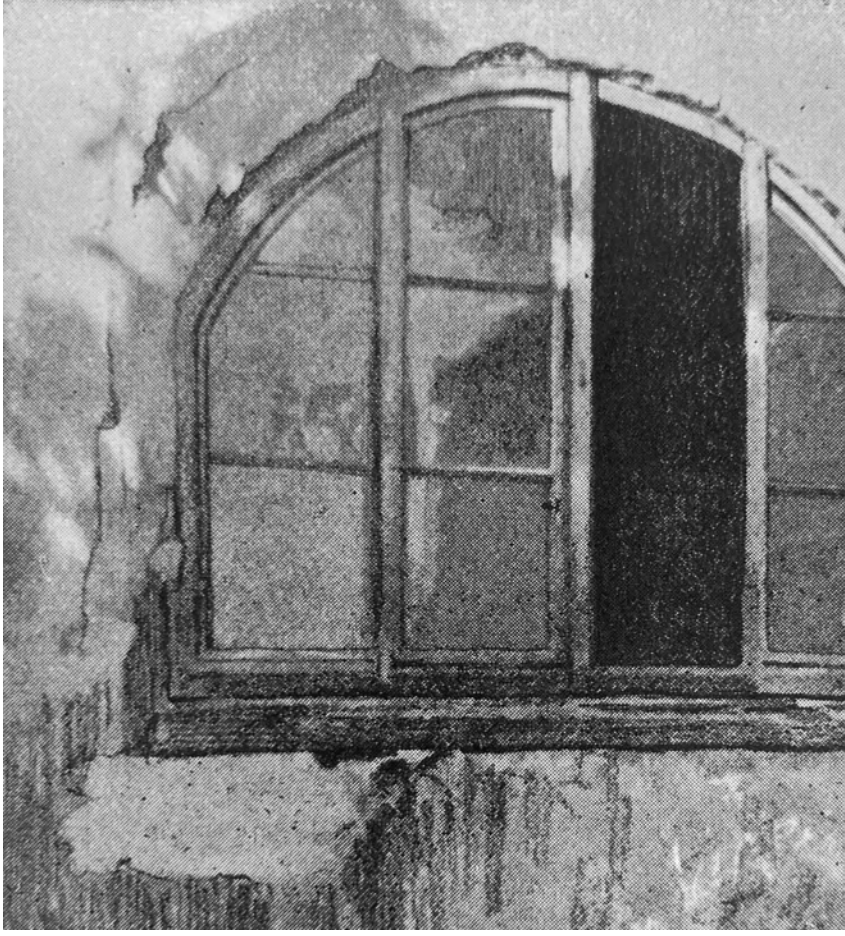
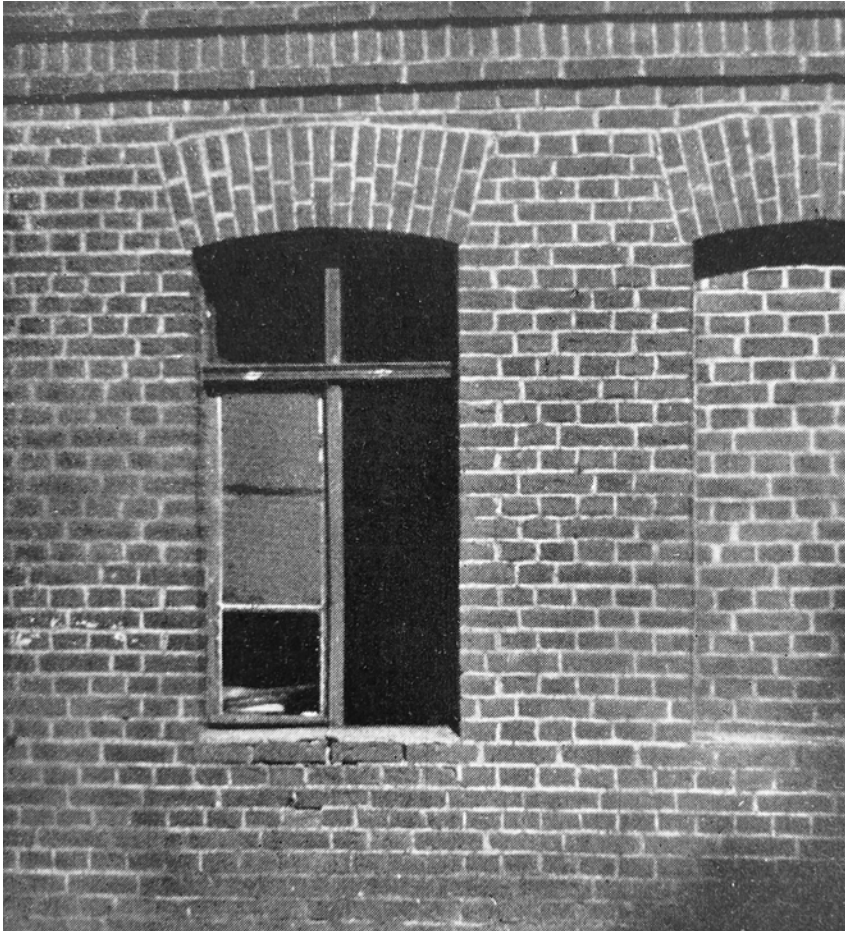
EXAMPLE

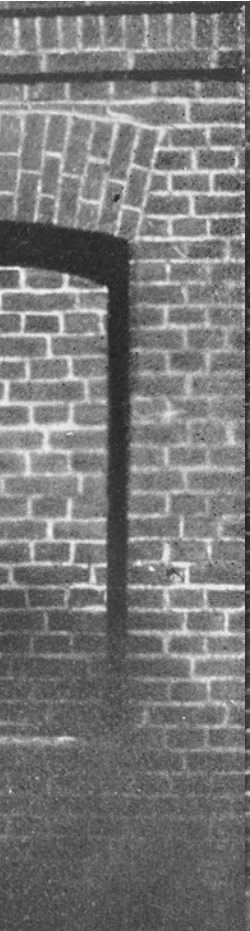
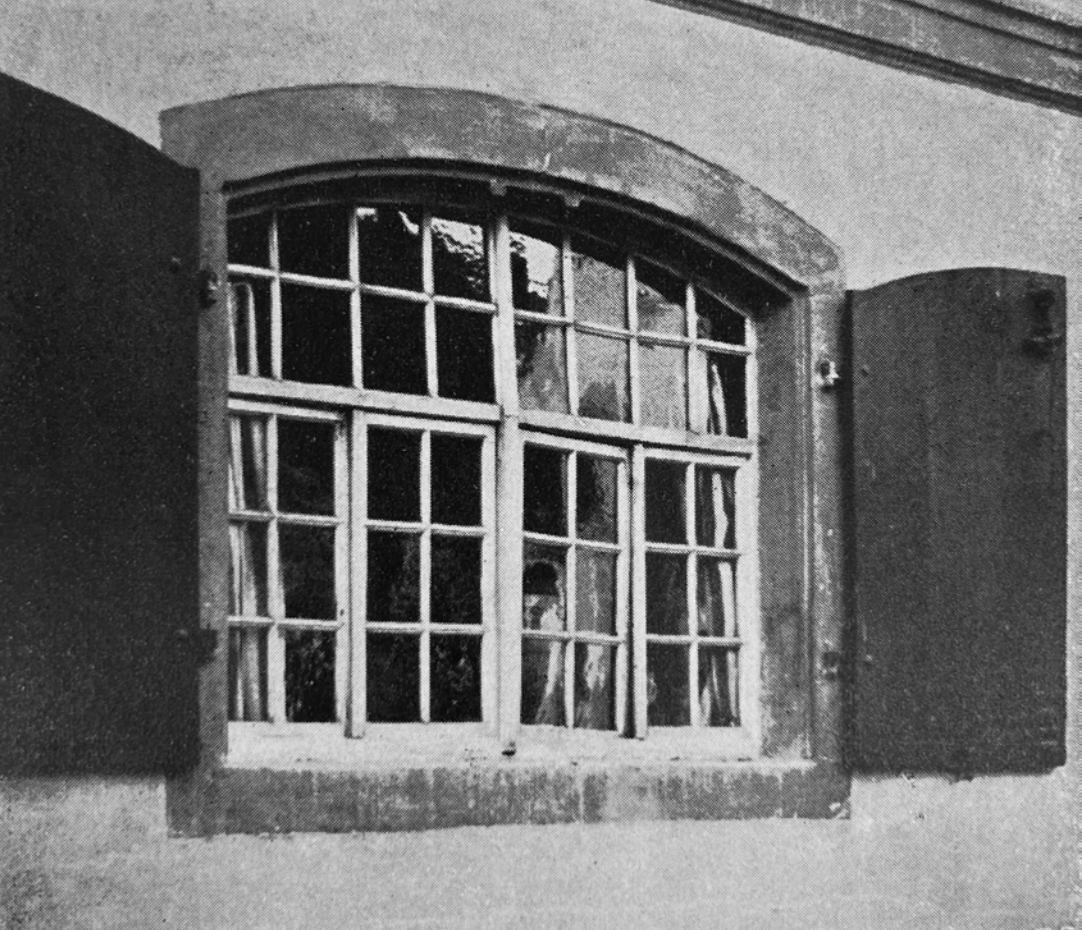
THE BUILT

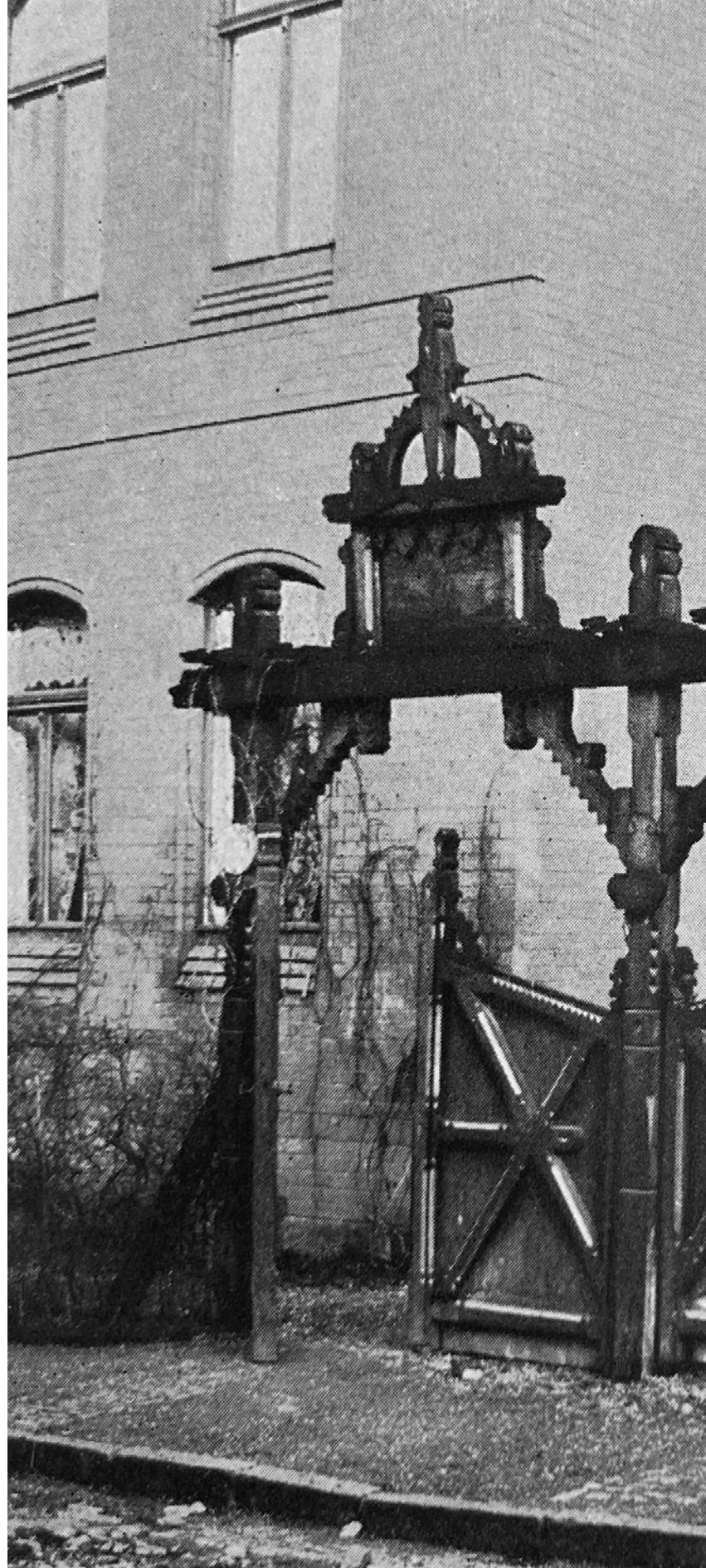
Windows of a factory

COUNTEREXAMPLE

EXAMPLE









EXAMPLE

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THE BUILT
interspace

APPENDIX

Fatio, Guillaume, *Ouvrons les Yeux, Voyage esthétique a travers la suisse* (1904)

Schultze-Naumburg, Paul, *Kulturarbeiten, Band 1: Hausbau* (1912)

Schultze-Naumburg, Paul, *Kulturarbeiten, Band 1-3: Kulturarbeiten* (1928)

Schultze-Naumburg, Paul, *Kulturarbeiten, Band 4* (1909)

Schweizer Heimatschutz, *Zeitschrift Heimatschutz = Patrimoine*, (1906-ff.)

LISA ADELMANN

Master Thesis FS22

VOLUPTAS Chair Charbonnet / Heiz ETHZ

Chair for the Theory of Architecture Prof. Laurent Stalder ETHZ