

Alvar Aalto's Muuratsalo house,
understood through Jay Appleton's prospect-refuge theory

John Wright Roberts
B.Sc.(Arch.) 1978, B.Arch. 1982

Dissertation submitted for the degree of Master of Philosophy (Architecture)
March 2009

Statement Of Originality

The thesis contains no material which has been accepted for the award of any other degree or diploma in any university or other tertiary institution and, to the best of my knowledge and belief, contains no material previously published or written by another person, except where due reference has been made in the text.

I give consent to this copy of my thesis, when deposited in the University Library**, being made available for loan and photocopying subject to the provisions of the Copyright Act 1968.

**Unless an Embargo has been approved for a determined period.

John Wright Roberts

Dedication

To the memory of my parents, Jim and Janet Roberts.

For Maria, Julius, and Margot.

Acknowledgements

Thanks to my supervisors Professor Robert Cowdroy, and Dr Steven Fleming.

Thanks to colleagues at the University of Newcastle for reading part or all of this dissertation at different times in its writing.

Thanks to the Alvar Aalto Foundation, Finland.

Alvar Aalto and Jay Appleton are acknowledged with gratitude.

Thanks to Maria Roberts for reading, editing and support throughout.

Thanks to my teachers and students.

Table of Contents

Statement Of Originality	ii
Dedication	iii
Acknowledgements	iv
Table of Contents	v
Table of Figures	xii
Abstract	xiv
Synopsis	xv
CHAPTER 1 INTRODUCTION	1
1.1 Preface	1
1.1.1 Alvar Aalto: designer of landscapes	1
1.1.2 House architecture: Aalto's Muuratsalo house	2
1.1.3 Appleton and Hildebrand: landscape symbolism and architectural preference	3
1.1.4 Using prospect-refuge theory	3
1.1.5 Research: topic, question, methodology	4
1.1.6 Methodology	4
1.1.7 Literature search: What does the literature suggest?	5
1.1.8 Benefits and justifications of the research	5
1.2 Personal ruminations: Aalto, architecture and landscape	6
1.2.1 Alvar Aalto, and a curiosity about architecture and landscape	6
1.2.2 Centenary re-evaluation	7
1.2.3 Appleton and a landscape theory	7
1.2.4 Hildebrand and a landscape methodology	8
1.2.5 A controversial architect?	9
1.2.6 Australian site and landscape	10
1.3 Dissertation Research: Summary	11
1.3.1 Dissertation key terms	11
1.3.2 Research Question	11
1.3.3 Research Objectives	12
1.3.4 Method of research	12
1.3.5 Architectural experience and architectural history	13
1.3.6 Style, idiom, spelling, etc.	13
CHAPTER 1 NOTES	14
CHAPTER 2 METHODOLOGY	
METHODOLOGY OF THE RESEARCH	16
2.0 Chapter 2 Introduction	16
2.0.1 Methodology: an overview: architecture and landscape	16
2.0.2 A house and a theory	17
2.1 Research methodology	18
2.1.1 Landscape, experience, and architectural aesthetics	18
2.1.2 Architectural knowledge	19

2.1.3	Landscape knowledge	20
2.1.4	Interdisciplinary knowledge	20
2.1.5	Methodological assumptions: ontology	20
2.1.6	Methodological position: a postpositivist approach	21
2.1.7	Research method and literature	22
2.1.8	Research scope	23
2.1.9	The literature review	24
2.1.10	Literature search methodology	24
2.1.11	Key sources: architectural and landscape anthologies	26
2.2	Argumentation: defined boundaries and limits	26
2.2.1	Ontological and epistemological boundaries: overlap of architecture and landscape	26
2.2.2	Defined boundaries and limits (1): ontology	27
2.2.3	Defined boundaries and limits (2): epistemology	28
2.2.4	Process of argumentation: landscape in architecture	29
2.2.5	Language and terminology	29
2.3	Methodological paradigms	30
2.3.1	Landscape and nature as paradigms for understanding architecture	30
2.3.2	A landscape paradigm	31
2.3.3	Historical methodology: the relation of mankind to the natural order	32
2.3.4	Landscape: history and theory	33
2.3.5	Research in action: literature and the visitor	33
	CHAPTER 2 NOTES	35
	CHAPTER 3 THE 1998 AALTO CENTENARY	
	LANDSCAPE EMERGES AS A CRITICAL DISCOURSE FOR ARCHITECTURE	38
3.0	Chapter 3 Introduction	38
3.0.1	Alvar Aalto centenary and evolving historical opinion on landscape	38
3.1	Landscape in pre-centenary writing	39
3.1.1	Aalto's words and works	39
3.1.2	Scully: solid forms, not space	40
3.1.3	Giedion: the irrational and organic Aalto	41
3.1.4	Baird: ruins and balustrades	42
3.1.5	Schildt: <i>Sketches, Own Words</i> , and a biography	44
3.2	Landscape in pre-centenary revision	45
3.2.1	Porphyrios: a new discourse	46
3.2.2	Quantrill: urbanism and nature	47
3.2.3	Approaching the centenary: guidebook themes	47
3.2.4	Weston: nature and culture	48
3.2.5	Prelude to centenary: the topic of landscape	48
3.3	Centenary and Landscape	49
3.3.1	Aalto centenary writing	49
3.3.2	Curtis and Frampton: from survey to essay	51
3.3.3	Frampton: Aalto as a designer of landscapes	52
3.3.4	Curtis: mythic landscapes	53
3.3.5	Pallasmaa: logic of the image; fragile architecture	55
3.3.6	Treib: Aalto's nature	56
3.4	Post-centenary: landscape and Aalto's legacy	57
3.4.1	After 1998: Wang and Pallasmaa	58

3.4.2 Samuel and Menin: Aalto's primitive hut	59
3.5 Towards a landscape perspective	61
CHAPTER 3 NOTES	63
CHAPTER 4 ARCHITECTURE'S UNDERSTANDING OF LANDSCAPE	
ARCHITECTURE'S UNDERSTANDING OF LANDSCAPE, IN TERMS OF NATURE, LANDSCAPE AND SITE	69
4.0 Chapter 4 Introduction	69
4.1 Nature	71
4.1.1 Key sources, key events	71
4.1.2 Nesbitt: the human relationship with nature: representation and symbolization	71
4.1.3 <i>Keywords</i> and <i>New Keywords</i> : nature and culture	72
4.1.4 Forty: historical and theoretical usage of Nature	73
4.1.4.1 Nature (i): nature as the source of beauty in architecture	74
4.1.4.2 Nature (ii): art as a second nature	75
4.1.4.3 Nature (iii): rejection of nature	75
4.1.5 Aalto: philosophy and nature	76
4.1.6 Aalto, nature, and master architects	77
4.1.7 Against the Modernist <i>tabula rasa</i> : context and nature	79
4.1.8 Aalto's humanism	80
4.1.9 Aalto and Le Corbusier: nature and space, self and refuge	81
4.2 Landscape	84
4.2.1 Scully: Modern architecture, landscape, humanism	84
4.2.2 Frampton: organic and biological	84
4.2.3 Curtis: social landscapes	85
4.2.4 Treib: landscape and terrain	86
4.2.5 Berrizbeitia and Pollak: 'reciprocity' of architecture and landscape	87
4.2.6 Forest dreaming: Nordic building, Nordic landscapes	88
4.3 Site	90
4.3.0 Importance of the site: the specificity of a given place	90
4.3.1 Rowe: Le Corbusier, the Ideal Villa, La Tourette, and the site	91
4.3.2 Frampton: cultivating the site	93
4.3.3 Cache: topography and the city site: specificity and identity	94
4.3.4 Burns and Kahn: Site matters	95
4.3.5 Redfield: the suppressed site: Le Corbusier's houses	96
4.3.6 Leatherbarrow: technology and topography	97
4.4 Conclusions:Nature, landscape, site	101
4.4.0 Nature, landscape, site as architectural knowledge	101
4.4.1 Conclusions: the architectural site	101
CHAPTER 4 NOTES	103
CHAPTER 5 A LANDSCAPE VIEW OF ARCHITECTURE, IN TERMS OF THREE CONCEPTS: LANDSCAPE, GARDEN AND TERRACE	109
5.0 Chapter 5 Introduction	109
5.0.1 Introduction: the lens of landscape: a landscape view of architecture	109
5.0.2 Landscape: key sources	109

5.0.3 Key concepts: landscape, garden, and terrace	110
5.1 Landscape: a view of landscape	111
5.1.1 The word landscape: view or prospect	111
5.1.2 Landscape ontology	113
5.1.3 Landscape and nature: the human presence	114
5.1.4 Landscape: survival or construct	116
5.1.5 Cosgrove: landscape as an ideological concept	117
5.1.6 J. B. Jackson: everyday landscapes	117
5.1.7 Laurie Olin: nature, feelings, the everyday, and the landscape architect	119
5.2 Garden	120
5.2.1 Garden as a landscape type	120
5.2.2 Ideas of garden: place, memory, theatre	121
5.2.3 Appleton: <i>Hortus conclusus</i> as foraging-ground	123
5.2.4 Aben and de Wit: <i>Hortus conclusus</i> and <i>axis mundi</i>	124
5.2.5 The enclosed garden: resolving dualities?	125
5.3 Terrace	127
5.3.1 A basic concept of artificial landscape	127
5.3.2 Hertzberger: terrace and house, space and place	128
5.3.3 Pure, harmonious, civilized landscapes	130
5.3.4 An ideal place: the elevated sheltered terrace	132
5.3.5 The Villa Medici	134
5.4 Overview: the lens of landscape	136
5.4.1 The lens of landscape	136
CHAPTER 5 NOTES	139
CHAPTER 6 AALTO	
ALVAR AALTO: BIOGRAPHY, HOUSE, LANDSCAPE, AESTHETICS, ATAVISM	144
6.0 Chapter 6 Introduction	144
6.0.1 Early childhood	144
6.0.2 House architecture and landscape	145
6.1 Aalto's life experience	146
6.1.1 Finnish landscape and Aalto's childhood	146
6.2 Aalto's house architecture	148
6.2.1 Aalto's house architecture: eating, sleeping, working, playing	148
6.2.2 The single-family house: architectural ideals and significances	149
6.2.3 Finnish vernacular architecture	150
6.2.4 <i>Aitta</i> : a natural solution	153
6.2.5 Aalto House, Helsinki: home and office	154
6.2.6 Villa Mairea: icon of modernity	157
6.2.7 Muuratsalo summer house: an Experimental House	161
6.3 Aalto, landscape and site	163
6.3.1 A kind of town	163
6.3.2 Aalto's architecture as landscape: Frampton	164
6.3.3 Aalto's architecture as landscape: Curtis' mythic landscapes	166
6.3.4 The landscape of ideas	168
6.3.5 The Italian hill town	169
6.3.6 Levelled land	170

6.4 Aesthetics	172
6.4.1 Aalto's architectural aesthetics	172
6.4.2 Experiment and laboratory	172
6.4.3 From doorstep to living room	173
6.4.4 Aalto's concavities and Utzon's convexities	177
6.4.5 Asplund, site and Aalto	178
6.4.6 A damaged but still beating heart	179
6.4.7 Aalto and postmodern discourse	180
6.4.8 Porphyrios: scientific, aesthetic and ethical valorizations of nature	181
6.5 Atavistic, primitive, biological	182
6.5.1 Archaic figures	182
6.5.2 Atavism and hunting	183
6.5.3 Archaic, atavistic and biological influences in Aalto's architecture	185
CHAPTER 6 NOTES	187
CHAPTER 7 APPLETON'S PROSPECT-REFUGE THEORY	
THEORIES AND UNDERPINNINGS: USES BY HILDEBRAND AND OTHERS	195
7.0 Chapter 7 Introduction	195
7.0.1 Jay Appleton: landscape and prospect-refuge theory	195
7.1 Jay Appleton: landscape and prospect-refuge theory	195
7.1.1 Appleton's key publications	195
7.1.2 Appleton's key sources	196
7.1.3 Appleton's quest: habitat theory and prospect-refuge theory	198
7.1.4 Appleton's proposal: a framework of symbolism	199
7.1.4.1 Terminology of landscape symbolism: a prospect-refuge lexicon	199
7.1.5 Pleasure as the driving force	201
7.1.6 Appleton's theory in architecture	202
7.1.7 Hildebrand's use of Appleton's theory to consider Wright's houses	203
7.2 Prospects, refuges and space	204
7.2.1 Spatial choice: prospect and refuge space in architecture and landscape	204
7.2.2 Aesthetics of habitat: Higuchi and <i>zofu-tokusui</i>	205
7.2.3 Norberg-Schulz: existence, enclosure, space and place	206
7.2.4 Bachelard: prospect-refuge spatiality of the house	207
7.2.5 Landscape and architectural space: the courtyard house	209
7.2.6 Landscape and architectural space: enclosed garden	210
7.3 Biological and architectural: nature and culture; biology and humanity	212
7.3.1 Elements of our innate make-up	213
7.3.2 Aalto and Appleton: reconciling nature and biology, culture and humanity	213
7.3.3 A bio-cultural and archaic background	215
7.3.4 The right place: camping and the Alhambra	216
7.3.5 After Appleton: Bourassa and the aesthetics of landscape	217
7.4 The Darwinian adaptationist program	218
7.4.1 Evolved human responses to landscapes	218
7.4.2 The savannah hypothesis	219
7.4.3 Through landscape: an extended view using prospect-refuge theory	221
7.5 Prospect-refuge theory: methodological problems: spatiality, biology, culture	222
7.5.1 Prospect-refuge theory: the problem of spatiality	222
7.5.2 Prospect-refuge theory: the problem of biology	223

7.5.3 Prospect-refuge theory: the problem of culture	224
7.6 Conclusion	225
CHAPTER 7 NOTES	226
CHAPTER 8 MUURATSALO	
AALTO'S MUURATSALO SUMMER HOUSE: ANALYSIS AND EXPERIENCE, THROUGH THE LENS OF PROSPECT-REFUGE THEORY	233
8.0 Chapter 8 Introduction	233
8.0.1 Introduction: knowledge and experience	233
8.0.2 Three perspectives: approach, outside, inside	234
8.0.3 Method: theory and experience	235
8.1 Aalto's summer house: history and theory	236
8.1.1 A Finnish summer house	236
8.1.2 Ethic of a summer house: work between swims	238
8.2 The summer house: experiment, retreat and refuge	239
8.2.1 Taliesin and Muuratsalo: architects' own refuges	239
8.2.2 Muuratsalo as setting	241
8.2.3 Summer house: prospect and refuge of the house site	242
8.3 Analysis and experience: approach: prospect and refuge	245
8.3.1 Approach by water	245
8.3.2 Site and refuge	247
8.3.3 Entry portal: a threshold between house and landscape	249
8.4 Analysis and experience: outside: prospect and refuge	252
8.4.1 Courtyard and landscape space	252
8.4.2 Courtyard and prospects	253
8.4.3 Courtyard: horizons, lines of vision, prospect and refuge	255
8.4.4 Courtyard and cultural aesthetics: urbanism in the landscape	257
8.4.5 <i>Coulisse</i> and theatricality: combining prospect and refuge	259
8.4.6 Enclosed garden and refuge	260
8.4.7 North and east: side and back doors	262
8.5 Analysis and experience: inside: prospect and refuge	265
8.5.1 Windows, views, prospect	265
8.5.2 Peephole views	266
8.5.3 Interior prospect: the painting loft	268
8.5.4 From the living room: vistas and thresholds	269
8.5.5 Janus and the Finnish home of two faces	271
8.5.6 Interior refuge symbolism	273
8.6 Overview and reflection: prospect and refuge	275
8.6.1 Prospect: approach, outside, inside	275
8.6.2 Refuge: approach, outside, inside	276
8.7 Overview: experience and prospect-refuge symbolism	277
8.7.1 The visitor's experience	277
8.7.2 Conclusion: Muuratsalo aesthetics: knowledge and experience	278
CHAPTER 8 NOTES	279

CHAPTER 9 CONCLUSIONS	283
9.0 Chapter 9 Introduction	283
9.1 Research aims and achievements	283
9.1.1 Research topic and question	283
9.1.2 Summary of research achievements	284
9.2 Research methodology: book and building	285
9.3 Research goals, benefits and structure	285
9.4 Research knowledge: literature and experience	286
9.4.1 Research literature	286
9.4.2 Research experience: visit to Aalto's summer house	286
9.5 The field trip as research method	287
9.6 Research findings	287
9.6.1 Findings: prospects and refuges, actual and symbolic	288
9.6.2 Prospect and refuge examples	288
9.6.3 The contribution of architecture	289
9.7 Prospect-refuge theory: building and site; cultural and natural	289
9.8 Problems of prospect-refuge theory	290
9.9 Recommendations: landscape in education; fieldwork in research	291
9.9.1 Landscape and education	291
9.9.2 Fieldwork in research	292
9.10 Future research	292
9.10.1 Research direction 1: evolutionary aesthetics in architecture	293
9.10.2 Research direction 2: Aalto's sites and landscapes	294
9.10.3 Research direction 3: prospect and refuge in Italian urbanism	294
CHAPTER 9 NOTES	296
BIBLIOGRAPHY	297

Table of Figures

Figure 1 Erik Gunnar Asplund. Skandia Cinema, Stockholm.	78
Figure 2 Säynätsälo Town Hall. Southern view, turfed stairs into courtyard.	86
Figure 3 Rem Koolhaas/OMA, Villa Dall’Ava, Paris. Living room and garden.	88
Figure 4 Ideal villas in ideal landscapes.	91
Figure 5 The medieval garden of contemplation, the <i>hortus contemplationis</i> .	120
Figure 6 Muuratsalo. Section, looking north.	128
Figure 7 Herman Hertzberger, ‘Space is a longing’.	130
Figure 8 Villa Medici, Fiesole. Ground plan.	136
Figure 9 <i>Aitta</i> courtyard house. 7a. Competition drawings. 7b. Enlarged view.	153
Figure 10 Muuratsalo. Perspective view from water. Sketch by Alvar Aalto.	154
Figure 11 Aalto House, Helsinki. Ground floor plan.	156
Figure 12 Aalto house, Helsinki. Garden (south) view.	157
Figure 13 Villa Mairea, Noormarkku. Ground floor plan.	158
Figure 14 Villa Mairea. View from south.	159
Figure 15 Villa Mairea. North (front) elevation.	160
Figure 16 Muuratsalo House. Floor plan with outbuildings.	162
Figure 17 Säynätsälo Town Hall. Corridor and northern stairs.	168
Figure 18 Fra Angelico, <i>Annunciation</i> (c.1440-50).	175
Figure 19 Muuratsalo house. View from living room south into courtyard.	176
Figure 20 Villa Mairea. Living room, stairs, fireplace.	177
Figure 21 The <i>zofu-tokusui</i> landscape type.	209
Figure 22 Interior space and the courtyard house.	213
Figure 23 Säynätsälo Town Hall: Transformation of types.	214
Figure 24 Aino Aalto. Villa Flora, Alajärvi.	242
Figure 25 Muuratsalo. Alvar Aalto using the courtyard’s east wall as easel.	244
Figure 26 Muuratsalo. Location drawings by Alvar Aalto.	246
Figure 27 Muuratsalo. Site plan. Unbuilt irregular structures to east.	247
Figure 28 Muuratsalo. Early sketches showing north elevation and site plan.	248
Figure 29 Muuratsalo: the forest understorey.	249
Figure 30 Muuratsalo. View of house from lake.	251
Figure 31 Muuratsalo. Approaching the site by ferry from south.	252
Figure 32 Muuratsalo. Approaching house along granite spur.	252
Figure 33 Muuratsalo. The house in the forest, seen from the granite spur.	254
Figure 34 Muuratsalo. Western elevation: window and screened opening.	254

Figure 35	Muuratsalo. The ‘massively arching open rock’.	256
Figure 36	Muuratsalo. Right to left: courtyard, portal, slot, lake.	257
Figure 37	View west from Muuratsalo house. Muurame Church on horizon.	260
Figure 38	Muuratsalo. The stepped western courtyard opening.	260
Figure 39	Muuratsalo. Diagram, lines of vision.	262
Figure 40	Muuratsalo. Photograph. Line of vision south from courtyard.	263
Figure 41	Muuratsalo. Looking south and west from courtyard.	266
Figure 42	Muuratsalo. White painted outer walls, red brick courtyard walls.	267
Figure 43	Muuratsalo. Northern entry with turf stairs.	269
Figure 44	Muuratsalo. Living room wing, seen from north.	269
Figure 45	Muuratsalo, ‘back’, east view.	270
Figure 46	Muuratsalo. Floor plan.	272
Figure 47	Muuratsalo. Painting loft above.	274
Figure 48	Muuratsalo. View south from living room into courtyard.	278
Figure 49	Muuratsalo. Courtyard portal and dowel trim.	279
Figure 50	Muuratsalo. Corridor of bedroom wing.	281
Figure 51	Muuratsalo. Main bedroom.	282

Abstract

This dissertation reviews the literature of architecture and landscape history published in the period from approximately 1975 to 2008, to consider the role of landscape symbolism in explaining the aesthetic appeal of the house architecture of distinguished Finnish architect Alvar Aalto (1898-1976).

Landscape discourse—the literature, history, theories and terminology of the field of landscape—is relevant in that it may offer insight into Aalto’s well-known affinity for nature, landscape and the architectural site, as recorded in late twentieth-century architectural history, and as set out in Aalto’s own words. Landscape discourse may also enable an enriched reading of Aalto’s house architecture.

The study considers relationships between discourses of architecture and landscape, especially as landscape offers new insight into architectural aesthetics, and focuses on landscape-related themes in Aalto’s domestic architecture. Jay Appleton’s prospect-refuge theory—originally put forward to discuss the aesthetics of landscape and used by Grant Hildebrand to discuss Frank Lloyd Wright’s houses—is adopted as a ‘lens of landscape’ to consider the aesthetic appeal of Aalto’s 1953 Experimental House at Muuratsalo. It is hypothesized that landscape-symbolic elements in the composition of this well-known house may partly account for its aesthetic appeal.

A close reading is made—employing the concepts and terminology of Appleton’s prospect-refuge theory—of compositional elements of Aalto’s Muuratsalo house, both as described in architectural historical literature, and as observed by the writer in person in 2008. Aspects of nature, landscape and site appear to be incorporated and perceived in the house’s composition, along with arguably landscape-symbolic elements, leading to conclusions involving landscape as a factor in the aesthetic appeal of Aalto’s house.

Synopsis

This dissertation examines landscape in the architecture and thinking of the distinguished Finnish architect Alvar Aalto, to consider landscape as a component of the appeal of his house architecture. This Synopsis introduces the central concerns of the study, and outlines research aims and methods. It also introduces key examples of historical and theoretical writing on architectural conceptions of landscape, and on landscape itself. It looks briefly at Aalto and his domestic architecture, and at Jay Appleton and aspects of his theory of landscape aesthetics.

Kenneth Frampton's 1998 conception of Alvar Aalto's capacity as a 'designer of landscapes'¹ associates Aalto's name with landscape thinking, and suggests that Aalto's architecture is a suitable vehicle for architectural research, particularly for looking at architecture through a landscape lens. The work of Grant Hildebrand, who uses Appleton's theoretical framework of landscape aesthetics to investigate preference for the domestic architecture of Frank Lloyd Wright, suggests that Appleton's ideas may shed light on other areas of architectural history, particularly the work of Alvar Aalto.²

Writings by Aalto, Appleton, and Hildebrand provide a basis for research aims, objectives, and methodology, as well as a *research topic*—defined as **landscape as a component of architectural aesthetics**.

Personal ruminations outline the study's convergence of two topics: the appeal of Aalto's house architecture; and landscape as setting and complement for architecture. The two areas of interest together form the *research question*—**Can the appeal of Aalto's Muuratsalo house be understood in terms of landscape aesthetics, with particular reference to Appleton's prospect-refuge theory?**

Landscape and Alvar Aalto are brought together to form the *general hypothesis* of the dissertation—that the appeal of Aalto's Muuratsalo house may be understood

in terms of landscape aesthetics, with particular reference to Appleton's prospect-refuge theory.

With the study introduced in Chapter 1, the research intentions and activities of the dissertation—the aims, definitions, processes, assumed realities and knowledge, and other methodological components of the research project—are set out in Chapter 2 *Methodology*, with the literature review process seen as a conclusive and appropriate methodological end in itself.³

Chapter 3 reviews Aalto centenary literature to observe recent tendencies in architectural history's understanding of landscape, and of Aalto's work particularly. In Chapter 4, three topics of landscape-related discourse in architectural history and theory—nature, landscape, and site—are reviewed, to gauge architectural historical understanding of landscape.

In Chapter 5, landscape literature is analyzed to frame a landscape perspective on elements of landscape and architecture: reflection on two landscape concepts also found in architecture—the garden and the terrace—shows how landscape discourse may contribute to an expanded understanding of architecture. The landscape paradigm may enable an extended investigation of Aalto's architectural aesthetics; the lens of landscape may reveal layers of significance beyond the building-focused discourses of architecture.

The difference between what may be seen as Appleton's 'biological' version of landscape, and Cosgrove's 'cultural' perspective also helps define the present study, which is interested more in Appleton's 'experience' of landscape as a means of explaining preference for Aalto's architecture, than in Cosgrove's socially and economically 'constructed' idea of landscape (which is also foreign to the general direction of the Aalto literature).

Chapter 6 focuses more closely on literature dealing with Alvar Aalto: his life, houses, landscape, aesthetics, and a theme of atavism pervading his work and

ideas. Chapter 7 considers the theories and writings of Jay Appleton, especially his prospect-refuge theory; it also considers the benefits of the use of Appleton's ideas and theories by Hildebrand and others in explaining preference for landscape-aware architecture.

Chapter 8 is derived from both the literature and this writer's personal experience of the Muuratsalo house. Following Hildebrand's method, the concepts and terminology of Appleton's theory of landscape aesthetics are used to look closely at prospect-refuge symbolism in the Muuratsalo summer house. The writer's experience of the house, and a close reading of the literature are used to reflect on the appeal of the Muuratsalo house and how that appeal relates to landscape aesthetics.

In Chapter 9 the insights of the research into landscape and architecture, especially the value of landscape aesthetic theory to look at Aalto's house architecture, are reviewed to conclude the dissertation.

NOTES

¹ Kenneth Frampton, 'The Legacy of Alvar Aalto' (1998), in *Labour Work and Architecture: Collected Essays on Architecture and Design* (London: Phaidon, 2002), p.238.

² Grant Hildebrand, *The Wright Space: Pattern and Meaning in Frank Lloyd Wright's Houses* (Seattle: University of Washington Press, 1991).

³ Chris Hart, *Doing a Literature Review: Releasing the Social Science Research Imagination* (London: Sage Publications, 1998), p.13.