



Landscaping *from the ground* up



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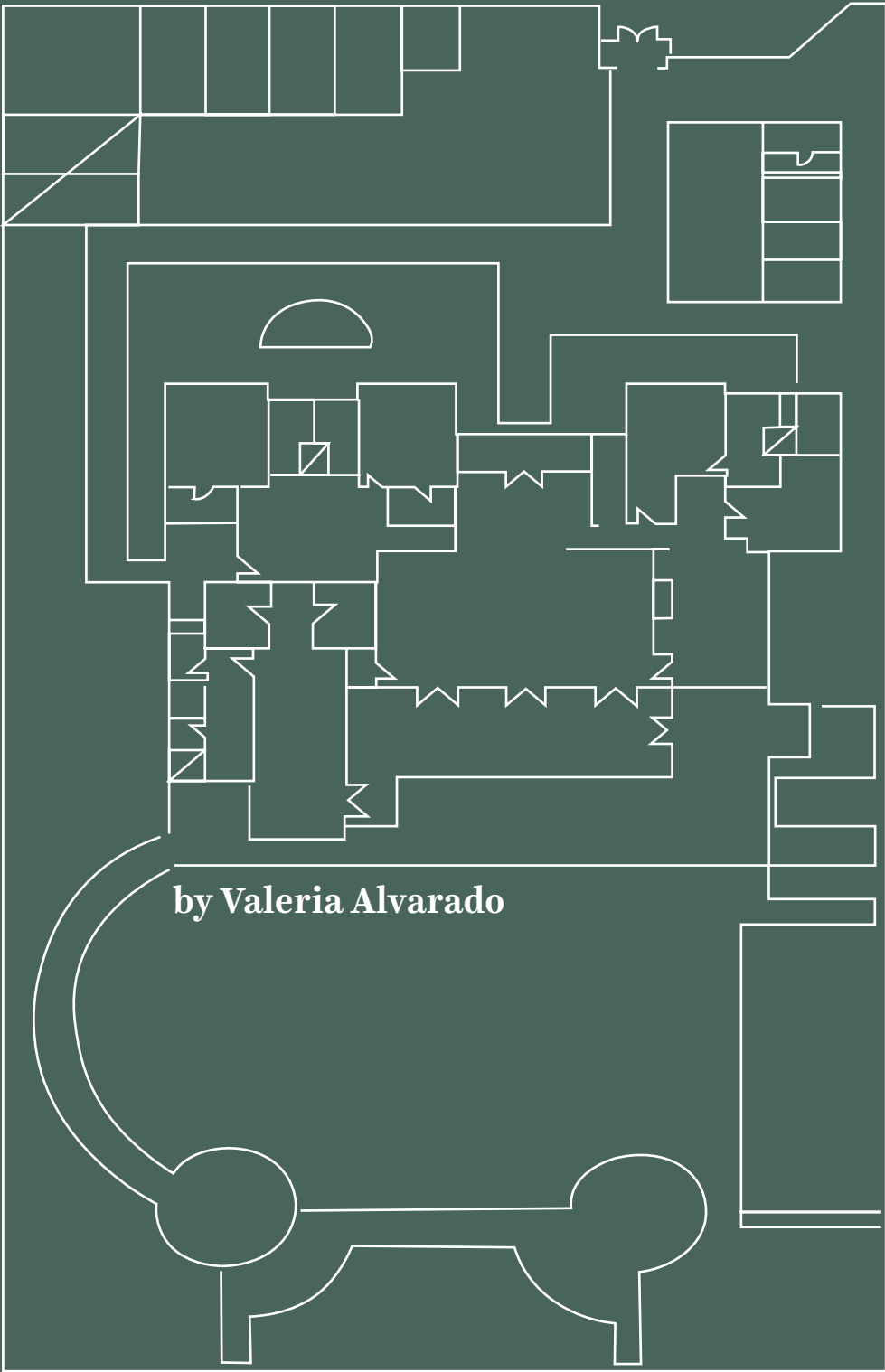
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Landscaping projects are the lungs of the city.

There are a thousand ways to create emotions.

*Claudia Gutierrez Archive:
Work in progress*





by Valeria Alvarado

Claudia Gutierrez

Landscaping from the ground up.

Viviana Modonese

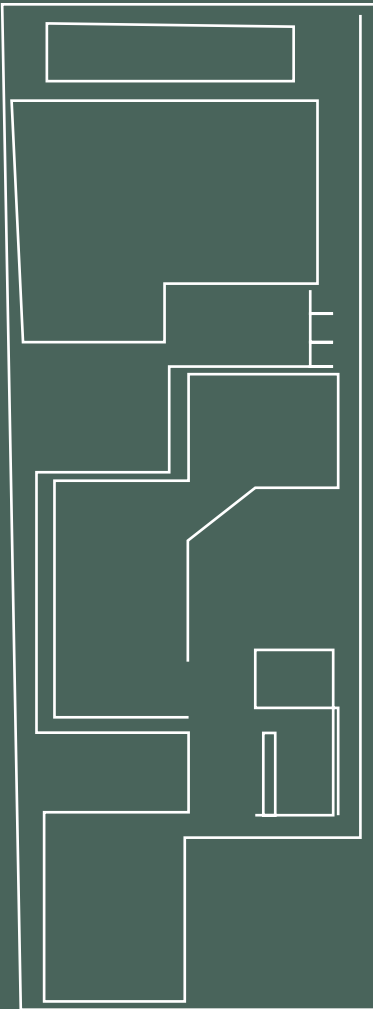
Urban landscapingom

Martha Schwartz

International project developercommentary

Biography

Biography Claudia Gutierrez



Claudia Gutierrez was born into a numerous family in Lima Peru in August 1960. She constantly saw her mother working in her garden as a hobby, working with different plants and flowers, especially with roses that then decorated her house for every special occasion. She grew up always interested in the art world and then studied interior design at EDIM (Escuela de Decoración interior de Miraflores) in Peru. Shortly after getting her degree she moved to Washington D.C and started an associate degree in graphic design in northern Virginia Community College. After her graduation, she worked for almost ten years designing various logos for different Peruvian companies and branding in the food industries like tags, packaging, and more.

While she worked as a graphic designer she did a lot of self-taught and personal work as a landscaper, she says her best and favorite project was her own country home in Cieneguilla, the

suburbs of Lima where she saw her garden grow from scratch to a mature 30-year-old project. She constantly enjoyed landscaping projects as a hobby. She welcomed people over and those guests constantly celebrated her landscaping work and asked if she could do their own houses. She started noticing a market for her then landscaping hobby so she enrolled herself to study a course in soils and fertilizing at the University of La Molina to get the hang of the technical aspects of being a landscaper because, as she says, she already knew the aesthetic of this discipline.

Her bag of clients started to grow exponentially from single house remodeling to massive housing and office projects. The “Camino Real” business center was one of her first biggest proj-

ects where the design brief was to develop the common green areas for these set of corporative buildings. She also leads the landscape design and maintenance of the green and common areas of a beach clubhouse in the southern part of the city of Lima, where she overcomes issues of water shortage and harsh desert-like ecosystems where she works with clever dripping irrigation systems to overcome this hurdles. She tackled her next challenge with “El Augustino” low-budget housing project where she had to design and develop parks within the condominium buildings for the community leisure including aspects like children’s parks, sports areas, and green open spaces.

“She believes that green equals life”



Biography

Un equipo líder, capacitado y motivado por hacer las cosas bien. Somos arquitectos, diseñadores industriales, ingenieros agrónomos, técnicos en jardinería, instalación y manejo de áreas verdes, personal administrativo y legal, además de nuestros colaboradores y proveedores, los que dan el soporte profesional, técnico y la calidad a nuestros proyectos.

Perseguimos, desde el 2010, el sueño de entregarle a Lima y las ciudades del Perú la calidez y frescura a través de la naturaleza. Asumimos un compromiso con el cuidado del medio ambiente, con nuestra ciudad, con nuestros clientes y usuarios, para generar una mejor calidad de vida para todos.

¿Qué necesitas para instalar un jardín vertical? Básicamente se necesita un punto de agua y energía para el sistema de riego automático y un punto de desagüe para drenar el agua residual de riego. Se pueden ubicar en cualquier superficie de

soporte como una pared de ladrillo, sistema dry wall, concreto, estructura metálica o de madera. ¿En qué consiste el mantenimiento de un jardín vertical? Las plantas, al ser seres vivos requieren de un mantenimiento periódico. Corte o poda, limpieza de hojas, control de plagas y enfermedades, abonamiento e inyección de nutrientes son necesarios para un óptimo desarrollo. Para eso se deberá de considerar la altura del jardín vertical y hacerlo accesible a su mantenimiento.

“Amo cuando la vegetación se apodera de la ciudad; de los espacios.”



Biography

Martha Schwartz is a landscape architect, urbanist, artist and climate activist. Her work and teaching focuses on the urban public realm landscape and its importance in making cities “climate ready”. As founder and Senior Partner of Martha Schwartz Partners, she completed projects around the globe, from site-specific art installations to public spaces, parks, and projects that focus on working with cities at strategic planning levels. Martha Schwartz is a tenured Professor in Practice of Landscape Architecture at the Harvard University Graduate School of Design and is a participant of the GSD Climate Change Working Group.

Schwartz foresees landscape architecture as the leading profession to face the challenge of Climate Change. At Landscape Architecture Foundation’s “New Landscape Declaration” summit on Landscape Architecture and the Future in 2016, Martha’s “Declaration” was one of the key proponents of the industry’s current position that Climate Change is a central issue to the practice.

She is a founding member of the Working Group of Sustainable Cities at the Harvard University Center for the Environment, a founding member of the Landscape Architecture Foundation’s “Working Group on Climate Change”, and has recently founded Mayday.Earth, a non-profit organization focused on educating non-scientists and generalists about geoengineering and global-scale solutions which can be integrated into practice, thus expanding the role of landscape architecture.

Martha Schwartz is the recipient of numerous awards and prizes, including the Honorary Royal Designer for Industry Award from the Royal Society for the Encouragement of Arts, Manufactures and Commerce for her outstanding contribution to UK design; the Cooper Hewitt National Design Award; the Women in Design Award for Excellence from the Boston Society of Architects; an Honorary Doctor of Science from the University of Ulster in Belfast, Ireland; a fellowship from the Urban Design Institute;

visiting residencies at Radcliffe College and the American Academy in Rome; an Honorary Fellowship from the Royal Institute of British Architects; Council of Fellows Award by the American Society of Landscape Architects and most recently a Doctor Honoris Causa from the Boston Architectural College.

Her work has been featured widely in publications as well as museums, including the Chicago Institute of Contemporary Art, the Museum of Modern Art in New York and the Royal Academy of Arts in London. She is presently a guest professor at Shanghai Jiao Tong University, School of Design and is the chair of the jury for the Obel Award in Architecture.

“Schwartz “focuses on the urban public realm landscape and its importance in making cities climate ready.”



1

Plants have always been my hobby

VA – How did you start studying or practicing landscaping?

CG – Well, it was a thing that I always liked. Plants have always been my hobby. As a child, my mother had a large garden and she always spent time watering and pruning. I remember that she planted roses and had them in her garden. She always had roses in her living room, roses of all colors. And that always inspired me and I loved it. I always felt drawn to the arts field in general. I never directly thought about dedicating myself to landscape design, but I started with interior design, then graphic design, and in the end, because of destiny, I started designing my own house, and people who went there loved it and they told me “why don’t you do mine?” And so I started as a hobby and then it became my job. I took courses at the University of La Molina because I knew about design, shapes, colors, but I didn’t know so much about soils and fumigations, insecticides, and all the techniques of what landscaping means. So I took a course on that and from there I started moving forward and worked 30 years in landscaping and I loved it.

*Buscando Nuevas
Plantas: ARVE Perú*





“Yo soy diseñadora industrial de profesión.

La historia comienza así.

En el 2008 mi esposo, que es arquitecto, fue parte de un Proyecto de techo verde en el piso 7 en Miraflores.

Fue allí cuando pensó y dijo cuántos jardines en los techos necesitamos en Lima.

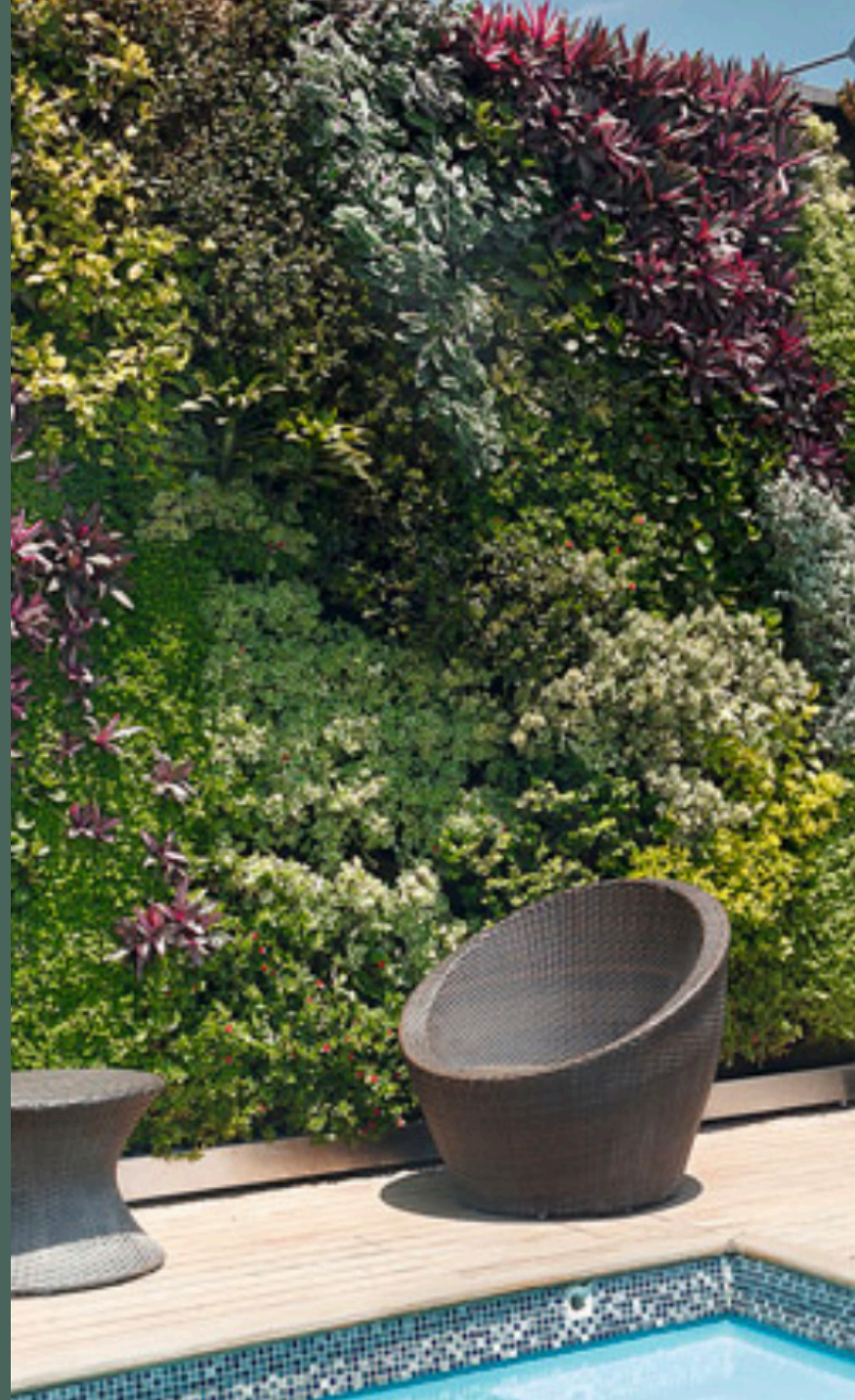
Investigamos muchísimo sobre impermeabilizaciones, diversos sistemas, etc, etc. Conversamos y visitamos a personas que estaban haciéndolo en su país desde hace varios años; viajamos a brasil y

Mexico para aprender, regresamos al Perú con muchas ideas, inmediatamente desarrollamos nuestro propio sistema de jardines verticales “made in Perú” y lanzamos ARVE en casacor 2010; con un jardín vertical de 80 m² con más de 3000 especies.

Ganamos el premio al mejor espacio paisajista y ahí empezó todo. Han pasado 12 años...”

Viviana Modonese

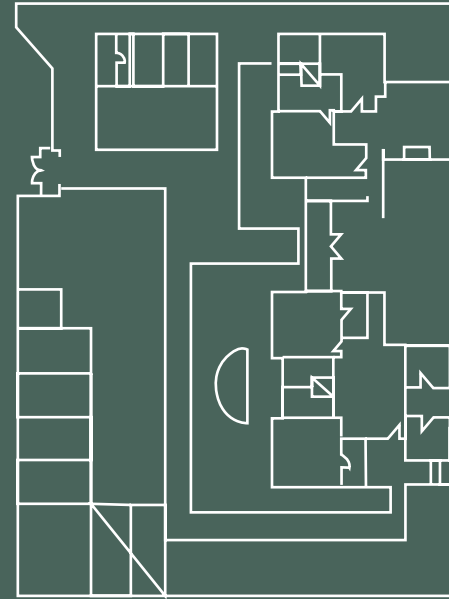
*Vertical Gardens:
ARVE Perú*





VA – What do you like most about being a landscaper or landscaping performance?

CG – Let's see, what I like most about landscaping is the capacity for transformation. I love to see a space, sometimes it is just a pile of dirt and starts from scratch, from seeing it brown to see it green. Sometimes when there are renovations to do Some people sow by sowing anything, but without any design criteria and transforming that and group things by themes, by colors, by shapes. I love seeing the transformation that can be achieved in a green space and I love how it can be changed from nothing to an aesthetic thing.



“What I like most about landscaping is the capacity of transformation. I love to see a space, sometimes it is just a pile of dirt, from seeing it brown to see it green.”

*Claudia Gutierrez
Personal Archive:
Cienuquilla Project*

2

Landscaping kind of complements
and embellishes the architecture

“Así como un bosque está en armonía y equilibrio es así como la arquitectura interviene en la ciudad para aportar y el paisaje para complementarlo. Es un equilibrio constante.”

Viviana Modonese

“The core team of design professionals consists of landscape architects, urban planners, architects, horticulturalists, field implementation specialists, and senior project managers, with backgrounds from Europe, North America and Asia. This diversity in disciplines and backgrounds affords MSP the agility to work across all scales and cultures, and allows its team to be nimble in even the most challenging urban and social contexts. In addition to its core team of professionals, MSP collaborates intensively with many internationally known architects and external consultants, expanding the breadth of the practice and enabling effective response to any scale of planning or design problem.”

MSP Profile

*Claudia Gutierrez
Personal Archive:
Project Plan*





VA – Regarding the relationship between architecture and landscaping, what do you think landscaping brings to architecture?

CG – A lot. It is very interesting for me, because the landscaping kind of complements, finishes, accompanies, embellishes the architecture. Architecture can be very beautiful, but green is life for me. And an architecture project without the landscaping work beside it... I think it remains incomplete for me. It is a perfect complement and can add a lot to the architecture. Definitely.

VA – How interesting! At some point, I heard a saying that landscaping is the dress or clothes that dress up the architecture

CG – That's exactly what I meant. It's like the final ornament, it's the finishing touch. It's like dressing it, it's like decorating it. For me, it is to complete it. It is the perfect complement. I think they go hand in hand. Architecture with landscaping.

VA – What aspects do you consider while designing a landscaping proposal that will eventually

complement an architectural project? Regarding the operation or the concept of it?

CG – Well, you definitely have to consider the style of architecture, there is modern, ancient, classical architecture. And before designing you have to consider looking at the architecture, and seeing what plants fit that style. You should never forget what the client wants too because sometimes you tend to design and not think about what the customer wants, which is also an important part of the design. And guide it, because sometimes there are clients who do not know exactly what they want or do not know how to translate what they want into a landscaping layout. It is a combination of understanding the style of architecture, acknowledging what the client wants, and choosing the right plants to create the environment or the design and style that you want.



*Claudia Gutierrez
Personal Archive:
Cieneguilla Project*

3

I wouldn't call it obstacles
but rather challenges.

^{VA}—As for landscaping and geographies, it is a topic that interests me a lot and I would like to ask you some things related to that topic. Have you designed in any geographically diverse places? Tell us about some.

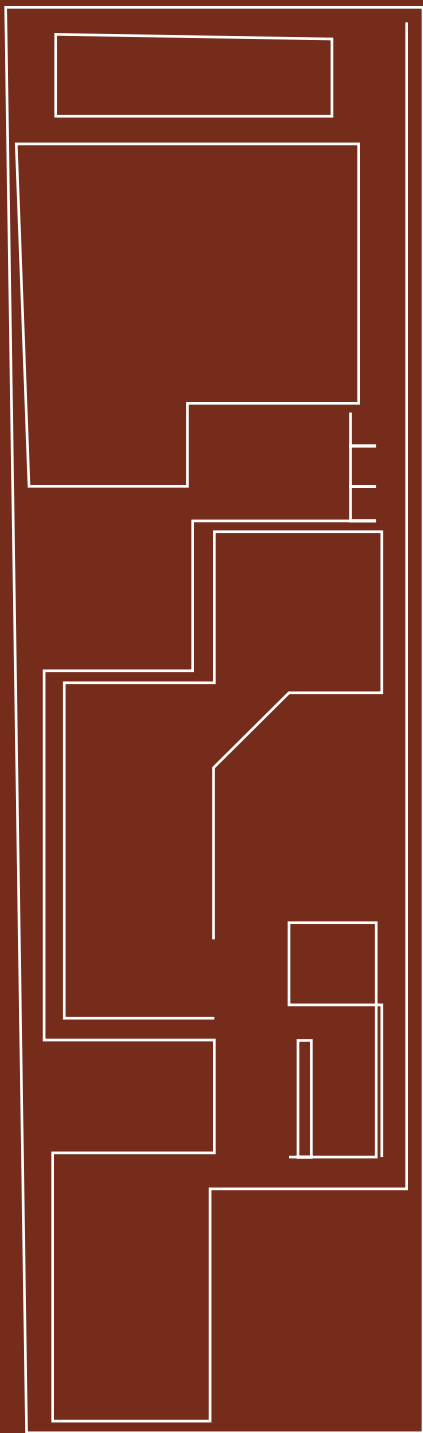
^{CG}—Well, I have basically designed in Lima, I have designed, on the coast, on the beaches, in Cieneguilla, which is at the beginning of the mountains and within the city of Lima with urban designs. In each place, there are different challenges. Each place has its own particular climate, plants, the type of irrigation. Every place is definitely different, right? The coast of Lima is very, very dry, for example, and certain plants can be used and in each design location, you have to do some research to see which plants are suitable for the project.

^{VA}—Exactly. You have made me think about the following question. Peru has different microclimates, even within the city of Lima. How do you tackle this design hurdle?

^{CG}—Lima has many microclimates, especially depending on the height above sea level, because Lima starts from sea level and goes all the way up to Cieneguilla that is the beginning of the mountains, and depending on certain heights the climates vary a lot. Even with the metropolitan city of Lima, the different neighborhoods have different microclimates. As a landscaper, you have to observe and determine the right plants depending on what kind of soil and climate you are working with. Some soils are saltier and the type of plants that one can use is more complicated or those projects that are close to the sea, have the sea breeze that affects some type of plants. So you have to investigate the type of soil, the type of climate, to decide what plants are you using in your design. That definitely affects the overall design of the project because you have to have in mind not only the aesthetic of the project but also the functionality and longevity of it depending on the site you design on.

*Claudia Gutierrez
Personal Archive:
Project plan*





“Lima está llena de micro-climas pero tenemos un clima benévolo, si hablamos de lima netamente no tenemos estaciones marcadas, es templado, pero húmedo y vivimos sobre un desierto es algo q muchas veces olvidamos.”

Viviana Modonese

*Claudia Gutierrez
Personal Archive
Project Plan*





Claudia Gutierrez
Personal Archive
"La Honda Beach Club Project"



^{VA} – Water is a very important factor, especially on the coast of Peru. We have problems with water distribution shortage. How do you think this affects the design of a project?

^{CG} – Precisely Lima is characterized by being a city where it does not rain much. In other words, there is no natural water that falls like in other cities, that the plants use to clean themselves or to nurture themselves. It definitely affects the design functionality, you have to resort to different irrigation methods, such as drip irrigation. With this kind of weather, you also have to be mindful of the type of plants you choose to work with. A plant that I work well with these conditions is the cacti family, basically plants that do well with water shortages. We must take this into account for the design of any project.

“Lima después del Cairo es la ciudad más poblada del mundo. Debemos cuidar el agua y diseñar áreas con responsabilidad para la sostenibilidad. Por eso es tan importante el agua, el diseño e ingeniería para un óptimo desempeño en la raíces y por lo tanto una planta fuerte en el tiempo. Hoy en día Desarrollar paisajismo sin una ingeniería de riego es casi imposible.”

Viviana Modonese

4

Clever ways to use space



“Traffic and transit zones are also a clever way to use space because there is often a sidewalk or dead spaces between lanes that you could use to introduce green areas.”

*Martha Schwartz Partners
Lincoln Road Mall,
Miami Beach, FL, USA*

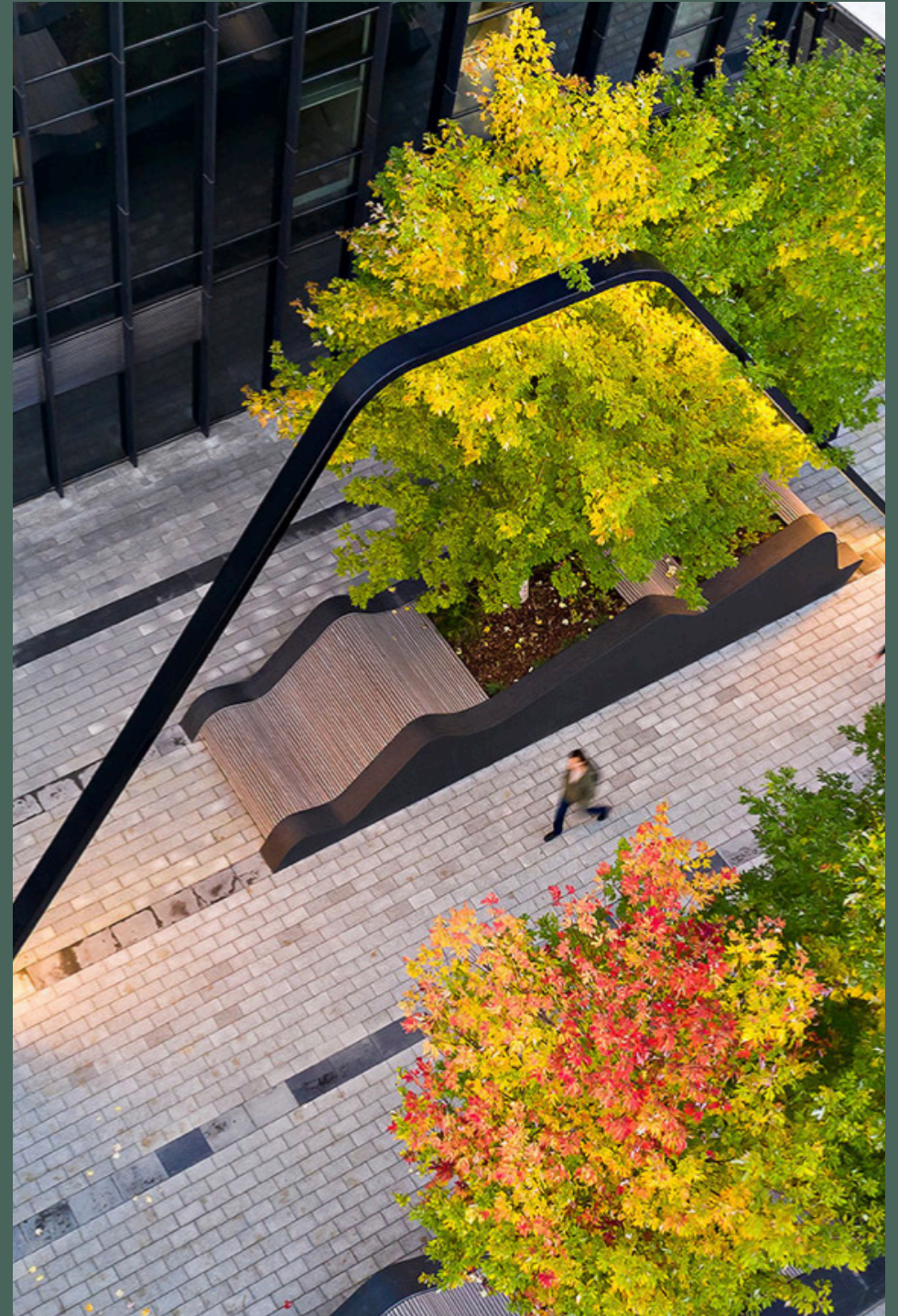
^{VA}—And as you mentioned a moment ago, most of your projects have been within the city of Lima, which is an urban city with a large population. What do you think are the obstacles of urban or city landscaping?

^{CG}—Each project is a challenge because each one is different and has its own specific characteristics. But I just love the challenge to see what to do with each project and it makes you think and create different ways of overcoming those challenges and create different styles. Perhaps in urban areas, the challenge may be in space. As an urban city tend to grow upwards and basically every inch of the city is used for housing you have to be smart on the ways to include green areas and provide the wellness that gardens provide without utilizing big spaces.

“There is definitely little space to work on landscaping in Lima.”

The parks are very important because they are the lungs of the city so those are pretty important to provide clean air for the city. Traffic and transit zones are also a clever way to use space because there is often a sidewalk or dead spaces between lanes that you could use to introduce green areas. On the other hand, you can use vertical gardens that act as a decorative piece as well and are very efficient in terms of space and lately I’ve been seeing that green rooftops are starting to become popular because that was often an unused space that we can reclaim and use to populate with landscaping projects. In residential projects, we often use planters outside windows and small spaces to decorate the architectural piece but also to ornament the view of the home.

*Marths Schwartz Partners
Vilnius Plaza, Vilnius, Lithuania*





Marths Schwartz Partners:
Nouvelle at Natick,
Natick, MA, USA

“Cuando Lima comenzó a crecer de manera desordenada, sin un plan urbano, pasó de Lima la Linda a lima la horrible. Si no hay un “master plan” para el crecimiento u ordenamiento de nuestra ciudad el efecto será caótico. En nuestro caso debemos de actuar en la marcha con lo que tenemos, tratando de trabajar de la mano con la empresa privada primero”

Viviana Modonese

“Martha Schwartz Partners (MSP) is a leading international design practice whose work focuses on activating and regenerating urban sites and city centres. Situated at the intersection of public realm, urban design and site specific art, MSP has 40 years of experience designing and implementing installations, gardens, civic plazas, parks, institutional landscapes, corporate headquarters, master plans, and urban regeneration projects. MSP works with city leaders, planners and builders at a strategic level so as to advocate for the inclusion of the public landscape as a means to achieve environmental, economic and social sustainability. MSP’s work demonstrates a deep commitment to the urban landscape as it performs as the platform for sustainable cities that are healthy across all aspects, sectors, and domains of urban life.” MSP Manifesto

“Edificio UTEC

Más de 3000 m² de áreas verdes en una universidad de 11 pisos. El oxígeno que respiran los estudiantes y la belleza de sus jardines hacen que sea un edificio amigable.



Edificio Real 2

Edificio diseñado por Jean Nouvel. Este conjunto de edificio en pleno corazón de san Isidro hace que la manzana sea una burbuja verde, cuando caminas por todo este complejo sientes que estuvieras en otra parte del mundo.



Hyatt CENTRIC

Una plaza con más de 50 especies y árboles de 10 metros de altura. La sensación es increíble cuando estás allí en medio de dos edificios. El hotel y el edificio de oficinas.



Edificio de Pardo y Aliaga

*Bermas de Barranco
Cuando uno es peatón te das cuenta de los cambios en la ciudad y gracias a una empresa privada pudimos hacerlo.*



“Lately I’ve been seeing that green rooftops are starting to become popular because that was often an unused space that we can reclaim and use to populate with landscaping projects.”

Clever ways to use space



*Viviana Modonese:
Beach House Rooftop*

5

Landscaping projects
are the lungs of the city



“Fuera del parque de aguas, del malecón y algunos parques más, a Lima le faltan áreas de intervención pública para el ocio y el descanso, que sean no solo sostenibles sino consumibles. El aporte del paisaje en la ciudad es indispensable para tener una mejor calidad de vida. Las ciudades en el mundo son más hermosas, libres y felices con áreas verdes que los usuarios puedan utilizar. Es el contacto con la naturaleza.”

Viviana Modonese

*Edificio Real Plaza 3:
Viviana Modonese*

“MSP understands the urban landscape as the platform upon which human and natural environments can be brought into an artful balance. The engagement of people by bringing delight and playfulness to urban life is fundamental to the practice’s process. The practice strives to create places that are used and beloved by people. Through their design, the practice champions the human need for connection, identity and enjoyment. The creation of humane spaces can, as a result, positively impact sustainability by supporting density and the benefits and efficiencies gained through urban living. MSP’s expertise and commitment to landscape as a means for activating urban sites have led to the design of highly effective and well used public and private spaces. The team’s landscapes, installations, and large urban projects continue to shape the environments they are part of and the lives of the people who use them.”

MSP Profile



HEMEROCALIS
AMARILLA

AGAPANTO
LILA

CLAVEL CHINO

1 mt.

PIEDRA

CODROSMA



^{VA} – What do you think urban landscaping brings to the community or society? I think in your previous answer you already mentioned it a bit, but if you have something else to add.

^{CG} – As I said, they are the lungs of the city. Green contributes a lot to the oxygenation and cleaning the air people breath. People also require spaces outside their homes to share with others like biking lanes, children’s playgrounds, dog parks and all of these spaces need or work well with landscaping projects. Those are perfect opportunities to merge two goals for urban design, leisure, and landscape design. Those kinds of spaces bring joy and wellness to the cities population. In other words, you are not only planting trees and flowers, you are generating a healthy lifestyle. Landscaping design, in my perspective, works with urban planning very tightly because in a city with little space you need to find clever ways to introduce leisure areas and because most cities have started out as very spontaneous layouts, it is now the architects and landscapers work to spin around what the already have and work out a smart solution.

6

There are a thousand ways
to create emotions

“Any vertical garden project, involves shapes, colors, textures. There is an aesthetic issue to them.”

There are a thousand ways to create emotions



Vertical Garden Montage:
Viviana Modonese

VA – I am very interested in the relationship between landscaping and emotion or what this can generate. How do you think landscaping projects can create emotion?

CG – Definitely, some plants are more, let's say, rigid. Other plants are more plastic, softer. So if one wants to create a gentle, romantic garden, so to speak, there are creepers that can be used to create gazebos and intimate spaces. If you want to create something more zen-like, then you make a calmer design, with few elements or with softer things to be able to meditate or have adequate spaces to be calm. There are a thousand ways to create emotions. Maybe you want something vibrant and then you fill it with color. You can create a thousand emotions with plants. Plants are definitely a contribution in that sense for the client, for whatever the client wants to feel or create.

VA – And can you tell us about any project that you think was successful in generating or creating an emotion? Can it be personal or can it be a client that you think has been successful?

CG – The project that I feel most successfully portrays an emotion is my own house at Cieneguilla. It is like that because I also created separate spaces because on that land today there are three houses and I didn't want there to be much registration

of one another, so I used plants and bushes to generate privacy with a very kind and gentle natural barrier. There were also many children, so I included a zone for children and another area for adults. It seems like a multi-family concept and that everyone likes to go. It is a space that gives you peace, peace of mind, it's like relaxing. The way things are organized, designed, and planted immediately gives you a relaxed feeling, just lying in a hammock and feeling the leaves of the eucalyptus trees that I planted. It gives you an emotion for me of relaxation, tranquility, satisfaction, peace.



Suculents
Viviana Modonese

“Of course a landscaper can see 50 shades of green and so much more. There are a thousand shades of green.”

There are a thousand ways to create emotions





VA – You have just mentioned the color palette and nature offer a diverse palette of colors. How do you use this tool during your design processes?

CG – You definitely have to choose a palette, because with flowers there are so many colors and the same for the green tones, there are a thousand shades of greens and greyish greens, more lemon color, greens of all kinds. Then one has to choose a pallet from the tree, to the bushes, the intermediate plant, the ground cover. Some people do not like a lot of colors in their garden so you work with greens and some people do like a lot of colors. But I personally don't like the excessive use of color. I choose a range, for example, I choose oranges and yellows or maybe fuchsia and purples or maybe only white, which is very nice and with that one works. In other words, one chooses a palette of greens and colors and works with that.

VA – You have made me think of this as a curious fact that they say that Eskimos can see more than 50 shades of white. Do you think a landscaper can see more than 50 shades of green?

CG – Of course a landscaper can see 50 shades of green and so much more. There are a thousand shades of green.

*Martha Schwartz Partners
Fengming Mountain Park,
Chongqing, China*



