Course information:
Copy and paste current course information from Class Search/Course Catalog.

<table>
<thead>
<tr>
<th>Academic Unit</th>
<th>The Design School</th>
<th>Department</th>
<th>Landscape Architecture</th>
</tr>
</thead>
<tbody>
<tr>
<td>Subject</td>
<td>LPH</td>
<td>Number</td>
<td>310</td>
</tr>
<tr>
<td>Is this a cross-listed course?</td>
<td>No</td>
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<tr>
<td>Is this a shared course?</td>
<td>No</td>
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</tbody>
</table>

Course description:
Requested designation: (Choose One)
Note- a separate proposal is required for each designation requested

Eligibility:
Permanent numbered courses must have completed the university's review and approval process.
For the rules governing approval of omnibus courses, contact Phyllis.Lucie@asu.edu or Lauren.Leo@asu.edu.

Submission deadlines dates are as follow:
For Fall 2015 Effective Date: October 9, 2014
For Spring 2016 Effective Date: March 19, 2015

Area(s) proposed course will serve:
A single course may be proposed for more than one core or awareness area. A course may satisfy a core area requirement and more than one awareness area requirements concurrently, but may not satisfy requirements in two core areas simultaneously, even if approved for those areas. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirement and the major program of study.

Checklists for general studies designations:
Complete and attach the appropriate checklist
- Literacy and Critical Inquiry core courses (L)
- Mathematics core courses (MA)
- Computer/statistics/quantitative applications core courses (CS)
- Humanities, Arts and Design core courses (HU)
- Social-Behavioral Sciences core courses (SB)
- Natural Sciences core courses (SQ/SG)
- Cultural Diversity in the United States courses (C)
- Global Awareness courses (G)
- Historical Awareness courses (H)

A complete proposal should include:
☒ Signed General Studies Program Course Proposal Cover Form
☒ Criteria Checklist for the area
☒ Course Catalog description
☒ Course Syllabus
☒ Copy of Table of Contents from the textbook and list of required readings/books

Respectfully request that proposals are submitted electronically with all files compiled into one PDF. If necessary, a hard copy of the proposal will be accepted.

Contact information:
Name: Rebecca Fish Ewan
Phone: 480-965-9769
Mail code: 6015
E-mail: rjfish@asu.edu

Department Chair/Director approval: (Required)
Chair/Director name (Typed): Craig Barton
Date: initial 2/4/15; resubmit 4/22/15
Chair/Director (Signature):

Rev. 1/94, 4/95, 7/98, 4/00, 1/02, 10/08, 11/11/12/11, 7/12, 5/14
April 22, 2015

Dear Historical Awareness Subcommittee,

I appreciate the opportunity to resubmit again the application for the Historical Awareness designation for LPH 310. I have included all the required material. In reviewing the rationale I received for the initial denial and in e-mail communication with your chair, Professor Julia Sarreal, particularly after resubmitting the first time on March 19, I have revised both the syllabus and course schedule to better reflect that LPH 310 is a history course that uses the built environment as a text for reading cultural, political, spiritual, economic, technological and philosophical shifts over time. Below I briefly further clarify the course intent with respect to the issue that led to the initial denial.

Since 1988 when LPH 310 was first awarded H designation, the course has been taught not as a history of the landscape architecture profession, but rather a history course that uses the built environment to reveal significant shifts in cultural, social, economic, ecological, and philosophical beliefs and practices over time. Landscape architecture as a recognized profession emerged near the beginning of the 20th century. By examining the time span the course covers, it can be seen that the LPH 310 course takes a broad perspective of place-making, covering human place-making activities from 27,000 years ago to the end of the 19th century (see schedule) The course treats the landscape as a historical textbook from which the students can read shifts in cultural, political, spiritual, economic, philosophical, technological and ecological conditions. The built environment is an ideal medium for learning history, because it is ubiquitous and yet varies in response to region, culture and the passage of time. For instance, early on, the course examines the idea of paradise from the perspective of the major religious factions and considers how these concepts of paradise are revealed in the landscape (see lecture example 1).

The built environment as a medium for understanding human history is aligned to the ASU catalog description for the Historical Awareness general studies intent:

"The objective of the historical awareness (H) requirement is to help students develop knowledge of the past, which can be useful in shaping the present and future. History is present in languages, art, music, literature, philosophy, religion and the natural sciences, as well as in the social science traditionally called history."

The Design School
PO Box 871605, Tempe, AZ 85287-1605
480.965.3536 Fax: 480.965.0968 design.asu.edu
Much of the built environment is called landscape architecture, not to denote the profession but to describe an engaged cultural practice of modifying the environment that often merges and overlaps art, philosophy, religion and natural sciences. Studying built environments from the past is a rich way for students to explore history.

The LPH 310 course has been designed for a broad audience and has always offered a way for students across the campus to engage in the study of history. LPH 310 is included on the list of approved courses in history for the Herberger Institute of Design and the Arts Bachelor of Arts in Design Studies degree, an interdisciplinary degree nonprofessional degree. In addition, throughout its 27-year span of offering the H designation, students from across the university have satisfied the Historical Awareness area by taking LPH 310. In the nearly ten years I have taught the course, students from 40 majors outside of those offered in The Design School have taken the class, including majors in business, engineering, microbiology, psychology, geography, justice studies, earth space exploration, secondary education, kinesiology and jazz performance. Recognizing the diverse interests of the course student body, I have endeavored over the last decade to ensure the content remain broad and relevant to this population of students. Losing the H designation would not just negatively impact landscape architecture students, but would diminish the options for exploring history open to other majors. A faculty of landscape architecture history has unique expertise in reading the landscape as an historical text, and this perspective can expand the interpretation of history beyond human actions (such as wars) to include the creation of National parks, cities, streets, gardens, cemeteries, all places that embody human ideas.

Thank you again for your time and attention to the LPH 310 H resubmission. I look forward to your response.

Sincerely,

Rebecca Fish Ewan
Associate Professor of Landscape Architecture
The Design School
Arizona State University Criteria Checklist for

HISTORICAL AWARENESS [H]

**Rationale and Objectives**

Recent trends in higher education have called for the creation and development of historical consciousness in undergraduates now and in the future. From one perspective, historical awareness is a valuable aid in the analysis of present-day problems because historical forces and traditions have created modern life and lie just beneath its surface. From a second perspective, the historical past is an indispensable source of identity and of values, which facilitate social harmony and cooperative effort. Along with this observation, it should be noted that historical study can produce intercultural understanding by tracing cultural differences to their origins in the past. A third perspective on the need for historical awareness is that knowledge of history helps us to learn from the past to make better, more well-informed decisions in the present and the future.

The requirement of a course that is historical in method and content presumes that "history" designates a sequence of past events or a narrative whose intent or effect is to represent both the relationship between events and change over time. The requirement also presumes that these are human events and that history includes all that has been felt, thought, imagined, said, and done by human beings. The opportunities for nurturing historical consciousness are nearly unlimited. History is present in the languages, art, music, literatures, philosophy, religion, and the natural sciences, as well as in the social science traditionally called History.

Revised April 2014
Proposer: Please complete the following section and attach appropriate documentation.

### ASU--[H] CRITERIA

**THE HISTORICAL AWARENESS [H] COURSE MUST MEET THE FOLLOWING CRITERIA:**

<table>
<thead>
<tr>
<th>YES</th>
<th>NO</th>
<th>Identify DocumentationSubmitted</th>
</tr>
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<tbody>
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</tbody>
</table>

1. History is a major focus of the course. syllabus, schedule, sample lectures and text TOC

2. The course examines and explains human development as a sequence of events influenced by a variety of factors. syllabus, schedule, sample lectures and text TOC

3. There is a disciplined systematic examination of human institutions as they change over time. syllabus, schedule, sample lectures and text TOC

4. The course examines the relationship among events, ideas, and artifacts and the broad social, political and economic context. syllabus, schedule, sample lectures and text TOC

### THE FOLLOWING ARE NOT ACCEPTABLE:

- Courses in which there is only chronological organization.
- Courses which are exclusively the history of a field of study or of a field of artistic or professional endeavor.
- Courses whose subject areas merely occurred in the past.
Explain in detail which student activities correspond to the specific designation criteria. Please use the following organizer to explain how the criteria are being met.

<table>
<thead>
<tr>
<th>Criteria (from checksum)</th>
<th>How course meets spirit (contextualize specific examples in next column)</th>
<th>Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. History is a major focus of the course.</td>
<td>This text below addresses criteria 1-4, so occupies the combined column space: As the text description of the H general studies designation states: &quot;The opportunities for nurturing historical consciousness are nearly unlimited. History is present in the languages, art, music, literatures, philosophy, religion,</td>
<td>The course syllabus, especially the general description and objectives, schedule, sample lectures and text TOC, offer insight into the way in which human-made landscapes reveal social, cultural, ecological, spiritual, political and economic changes over time. With each lecture, the landscape is used to reveal how, for example, the physiographic conditions and the political or religious institutions influence changes in the land over time, how these actions write the text of history into the landscape.</td>
</tr>
<tr>
<td>2. The course examines and explains human development as a sequence of events influenced by a variety of factors.</td>
<td>and the natural sciences&quot; In this spirit, this course examines human history, using the landscape as the primary text. The course premise is that by considering how people have changed the landscape through time, the students are better able to understand how cultures and communities change in response to economic, political, social, cultural and ecological shifts.</td>
<td>The same materials support that landscape is used to reveal the factors that influence the sequence of events relevant to human development. The lecture on the sacred landscape (attached) follows the shifts in cosmology and how changing spiritual beliefs about god(s) results in changes in the design and site planning of sacred landscapes. The lecture on 18th century English landscapes examines the effect of shifts in philosophical paradigms and their impact on the built environment changes.</td>
</tr>
<tr>
<td>3. There is a disciplined systematic examination of human institutions as they change over time.</td>
<td>This course covers over 27,000 years of human history, up to the start of the 20th century, while the profession of landscape architecture itself began in 1899. So, the course title may be a bit misleading, but the course content is by no means simply a professional history or even a history of a field of study. It is designed to be a history course. The course uses the built environment as a medium for understanding cultural and</td>
<td>The same materials support this criteria as well, especially the sample lectures that are included, in part, to show how the institutions of religion and art have shifted over time. These shifts can be seen/read in the landscape.</td>
</tr>
<tr>
<td>4. The course examines the relationship among events, ideas, and artifacts and the broad social, political and economic context.</td>
<td>institutional changes over time. The course, using human-designed environments, examines the &quot;relationships among events, ideas, and artifacts [esp. built environments]&quot; within the broader social, cultural, political, economic and ecological context.</td>
<td>The same materials support this criteria as well. The major artifacts examined are the built environment. Each lecture considers the relationship between landscape place-making and the broader context.</td>
</tr>
</tbody>
</table>
LPH 310 Catalog Course description: Physical record of human attitudes toward the land. Ancient through contemporary landscape planning and design.
Syllabus
"There is nothing inorganic... The earth is not a mere fragment of dead history... to be studied by geologists and antiquaries... not a fossil earth, but a living earth."

Henry David Thoreau

"Each of us, individuals and civilizations, has been held upside down like Achilles in the River Styx. The artist mixing his colors in the dim light of Altamira; an Egyptian ruler lying still now, wrapped in his byssus, stored against time in a pyramid; the faded Dorset culture of the Arctic; the Hmong and Samburu and Walbiri of historic time; the modern nations. This great, imperfect stretch of human expression is the clarification and encouragement, the urging and the reminder, we call history. And it is inscribed everywhere in the face of the land, from the mountain passes of the Himalayas to a nameless bajada in the California desert."

Barry Lopez, *Crossing Open Ground*, 1989

"The study of landscape history contributes its share to the new approach by reminding us, among other things, that since the beginning of history humanity has modified and scarred the environment to convey some message, and that for our own peace of mind we should learn to differentiate among those wounds inflicted by greed and destructive fury, those which serve to keep us alive, and those which are inspired by a love of order and beauty, in obedience to some divine law."

John Brinckerhoff Jackson, *A Sense of Place, a Sense of Time*, 1994

1. CATALOG DESCRIPTION
   Physical record of human attitudes toward the land. Ancient through contemporary landscape planning and design.

   General Studies: HU & H & G

2. PREREQUISITES
   Landscape architecture majors; ALA 100 or ALA 102; passed the degree milestone review, or non-majors with sophomore standing.

3. GENERAL DESCRIPTION
   What is history? The Oxford English Dictionary defines it as “that branch of knowledge which deals with past events, as recorded or otherwise ascertained; the formal record of the past, esp., of human affairs or actions; the study of the formation and growth of communities and nations.” This course addresses history by examining the “otherwise ascertained” evidence of “past human affairs or actions,” especially as they reveal the “formation and growth of communities and nations.” What we will use as evidence are records and remnants in the landscape to help us piece together a clearer understanding of human events and communities of the past.

   Landscape architecture is the built work of human environments, such as cities, gardens, streets, gathering sites for spiritual practices, places to recreate or to be buried. As such, the history of landscape architecture is the narrative of human life as told by the landscape, particularly landscapes changed by human intervention and invention. In this way, the lawn tells the story of the technological invention of
the mower. Or the highly controlled gardens of Versailles reveal the story of Louis XIV’s reign as an absolute monarch. The control he exerted on his garden reflects the power he wielded on the people of France in the 17th century. Similarly, the Moghul palace grounds recount the tale of an emperor’s hierarchy of power and his shifting roles in public and private life. The planting and layout of his private garden is much more intimate and lush, while the large public courtyards provide a platform for him to appear politically strong.

Landscapes tell stories of human life and are records of political, economic, social and ecological conditions of the past. In this way, landscapes are history texts. In this class, we will read these texts.

4. COURSE OBJECTIVES

The fundamental objective of this course is to help students see the act of place-making in an historical context.

By the end of this course students will:

− Have been introduced to significant periods of human history from ancient times to the beginning of the 20th Century as revealed through the examination of built work, such as gardens, cities, streets, parks, and cemeteries;

− better understand the interconnection between culture, land, technology, and the design of the built environment;

− be able to recognize historical context when examining human-made places;

5. COURSE REQUIREMENTS

− Reading: Required reading assignments will be taken from the text.

− Attendance: You are expected to attend class. I post the lectures on Blackboard to help students prepare for exams, but do not consider them a replacement for being present in the lecture hall. Critical thinking exercises conducted in-class account for 15% of your final course grade.

− Participation: Students are expected to participate during class. Participation will include exams, note taking, asking questions, in-class critical thinking exercises and the more passive activity of viewing images.

− Common Decent Public Behavior: The following are basic forms of potentially rude and inappropriate behavior of which I would prefer not to remind adults to avoid, but am obliged to make note of due to previous class disruptions:
  • Do not attend class if you plan on leaving before it ends. Exception: you alert me to the reason for the necessary early departure at the beginning of class and then sit in a seat that permits you to exit without disrupting the class.
  • No surfing, stumbling, texting, pinging, blogging, tweeting, instagramming, pintristing or any other form of being virtually elsewhere via digital technology during class. In other words, phones are off and in pockets during lectures and exams, and laptops are used for note-taking only. Students who take notes with laptops need to practice self-control. I am not as entertaining as a fainting kitten. I can live with this knowledge, but require that no student remind me of it during class by viewing one of the million kitten videos available on YouTube. Also, research shows that multi-tasking inhibits retention. While people may think they are invisible and inaudible while watching kittens faint on YouTube, they aren’t (Think Maxwell Smart in his Cone of Silence).
Additional time will be required outside of class to prepare for exams and read from the text. You will be provided with an exam study guide a week prior to an upcoming exam. These are often the exact same study guides sold by third-party vendors, because they take them from me without asking and then sell them to students. I don’t endorse this practice and have developed the course materials to give students what they need to study for exams.

6. COURSE STRUCTURE and EVALUATION

In a perfect world, we would travel the globe visiting gardens, plazas, cities and countrysides, reading the history directly from the landscape itself. This is not a feasible approach, so we will try our best to grasp the complex, layered, and fascinating human history from images of landscapes, pages in books and our own imaginations.

The course content is presented in modules that are structured to focus on a specific aspect of human history and the landscapes that can be read to reveal important cultural, political, economic, social, philosophical and ecological conditions that shape and provide context for the human events and actions that unfold during the given period. While it is easier to grasp history in bits, it’s important to realize that the shifts in the landscape were often more gradual than presented in this course. However, some large events, such as wars, are catalysts for change and also are mechanisms for transference and merging of cultural, political, economic, social and philosophical practices.

Module One: The Sacred Landscape: examines major spiritual belief systems and practices and places that illustrate the role of spirituality in people’s lives in human history. Ancient cultures are examined in this module. Landscapes in Greece, France, Japan and the United States examined.

Module Two: The Development of Paradise: considers concepts of paradise and the ways people have endeavored to create landscapes to mimic these concepts. Landscapes in the Middle East, India and Europe examined.

Module Three: The Emergence of Reason: examines the shifts in the built environment that reflect a growing cultural embrace of logic, reason and scientific thinking. During this module, we also see how history can fold in on itself when aspects or ideas of the past are brought forward. Landscapes of Italy examined.

Module Four: From City State to Absolute Monarchical Rule: The gardens of Versailles and other 17th-Century landscapes are examined to see the shift from the city states of the Renaissance in Italy to the eventual absolute rule of King Louis XIV in France. Landscapes of France examined.

Module Five: Monarchical Control gives way to the Romanic Individual: In part, as a reaction against the control wielded by absolute monarchy, people in 18th-Century England developed a more emotional and individualized perception of the landscape. In this module, we can also see how imperialism leads to the adoption and adaptation of differing cultures, as revealed in the landscape. Landscapes of England and China examined.

Module Six: Democracy in the Landscape: This is a long module that follows the establishment of the United States and the way in which the new ideals of democracy are revealed in the landscape. American urban parks, cemeteries and places established by Thomas Jefferson examined.
Module Seven: An Expanding Nation: This module begins to examine how westward migration affected the perception of the landscape. Additionally, it considers democracy as it expands to become more inclusive and how this impacts the built environment. Landscapes in the United States examined.

Evaluation is based primarily on exams. While this (below) may seem like a lot of tests (never a welcome prospect), exams are designed to be short and specific to a few periods/landscape types in an effort to help you contain and process the diverse and large quantity of information covered in this course. In-class critical thinking will be evaluated through brief exercises (short answer questions, quizzes, image identification…) that will occur at any given moment during class to gauge student retention and analysis of content delivered during lectures.

- In-class critical thinking 45 points (15 at 3 points each)
- Exam #1 50 points
- Exam #2 50 points
- Exam #3 50 points
- Exam #4 50 points
- Exam #5 50 points
- Total 295 points

All exams use scantron sheets. Scores will be posted on Blackboard. The final course grade will only be posted through the official grade posting system for ASU.

Grades are not given; they are earned. It is your responsibility to prepare for class and exams in a way that best enables you to earn the grade you hope to earn. If your study habits aren’t working for you, adjust them. I am happy to talk with you about ways to adjust your study habits so they might serve you better. The course grade is determined by the total from the in-class writing exercises, points scored on the exams and any extra credit points you earn. The final course grade you receive is determined following the grade range noted below. I developed this range based on well-over a decade of data on student test scores. In my experience, students who attend class, study in earnest for the exams and don’t forfeit points through unexcused absences are able to succeed gradewise. More importantly, this numerical system clarifies the grade issue enough so that everyone can focus their minds on the more rewarding pursuit of learning, through the study of landscapes, how rich and complex human history has been.

<table>
<thead>
<tr>
<th>Grade</th>
<th>Cumulative points</th>
<th>approx. percentage range*</th>
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<tbody>
<tr>
<td>A+</td>
<td>290 or higher</td>
<td>98% +</td>
</tr>
<tr>
<td>A</td>
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<tr>
<td>B</td>
<td>210-229</td>
<td>71-77%</td>
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<tr>
<td>B-</td>
<td>190-209</td>
<td>64-70%</td>
</tr>
<tr>
<td>C+</td>
<td>170-189</td>
<td>58-63%</td>
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<tr>
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<td>160-169</td>
<td>55-57%</td>
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<tr>
<td>D</td>
<td>150-159</td>
<td>51-54%</td>
</tr>
<tr>
<td>E</td>
<td>149 or less</td>
<td>50% -</td>
</tr>
</tbody>
</table>

*The percentages noted here are not exact, but I give the range in approximate percentages here because it’s helpful to know percentages when you want to determine your progress throughout the semester. At any point you can just divide your points earned to-date by the maximum points available to-date and get a percentage. From this, you can estimate the grade towards which you are heading and endeavor to adjust your course, if you are not heading towards the grade you aspire to earn.
Occasionally life interrupts and you may need to miss an exam. It is completely your responsibility to avoid this, if possible (since I only allow a make-up if you have proof of a legitimate cause for missing an exam, such as death in the family, hospitalization, deployment or other unavoidable occurrences that I consider acceptable excuses) and to arrange with me, in a timely fashion, to take a make-up exam.

Because the in-class exercises are each worth only 3 points, I do not offer make-ups for these points. If you attend class regularly, missing 1 or 2 of these exercises might not have much effect on your final grade. However, if you habitually miss class, you could forfeit 45 points and throw yourself out of A range.

7. REFERENCES
   
   Required:
   – Boult, Elizabeth & Chip Sullivan (2010). *The Illustrated History of Landscape Design*. NJ, Wiley. This text is available as an e-book and in paperback through a variety of distributors. There will be a copy on reserve in the library as well. This text reveals periods of human history, shifts in philosophical, political and cultural narratives, by examining the built environment throughout significant periods in human history.

   Recommended:
   – Rogers, Elizabeth Barlow (2001). *Landscape Design: A Cultural and Architectural History*. NYC, NY: Harry N. Abrams, inc. This book has excellent images and is a great resource for someone interested in delving a bit deeper into the cultural history of the periods and places we will cover in this course.

   Other recommended sources: Below are some available sources for those of you who are curious to learn more about the places and periods covered in the course. All sources on this list are available online or through the ASU libraries (see call numbers follow each citation)

   LPH 310: History of Landscape Architecture—Online References
   It’s still possible to visit most of the places presented in class. The links below are for a few of the many websites that can provide more information about historically relevant human-made landscapes. You can also Google each subject or person covered in class and find more. Be aware that historical information can vary and you will be tested on information presented in class, not gleaned off of www.FredsHistoryFactsThatAreTotallyMadeUpByFred.com

   American Society of Landscape Architects: http://www.asla.org/
   Cultural Landscape Foundation: http://tclf.org/
   Garden Visit (info on existing gardens around the world): http://www.gardensvisit.com/
   Carcasonne: http://whc.unesco.org/en/list/345
   Master of the Nets Garden: http://whc.unesco.org/en/list/813
   Ryoan-ji: http://www.ryoanji.jp/smhp/eng/
   Stonehenge: http://www.nationaltrust.org.uk/stonehenge-landscape/
   Taj Mahal: http://www.tajmahal.gov.in/
   Alhambra: http://www.alhambradegranada.org/en/
   Villa D’Este: http://www.villadestetivoli.info/storiae.htm
   Versailles: http://en.chateauversailles.fr/homepage
   Blenheim Palace: http://www.blenheimpalace.com/
   Royal Parks in London: http://www.royalparks.org.uk/
   Monticello: http://www.monticello.org/
   National Association for Olmsted Parks: http://www.olmsted.org/
   Mount Auburn Cemetery: http://mountauburn.org/
   The Glebe House Museum and Gertrude Jekyll Garden: http://www.theglebehouse.org/
   Dumbarton Oaks: http://www.doaks.org/
Books remain an excellent resource for history. ASU has a vast library of these relic objects and I recommend a visit to the Architecture and Environmental Design Library (the name itself is a relic of days gone by when the library was housed in the College of Architecture and Environmental Design [It merged with the College of Art to form the Herberger Institute for Design and the Arts].) This library is the storehouse for most books on design.


- **Brown, Jane (1986).** The English garden in our time: from Gertrude Jekyll to Geoffrey Jellicoe. Woodbridge, Suffolk: Antique Collectors' Club. . ARCH STACKS SB466.G75 E533


  ARCH REF SB469.25 .095 1986

  ARCH SB451 .G6x

  SCI STACKS SB466 .183 G453

  ARCH STACKS SB451 .H37x

  ARCH STACKS SB470 .B7 H56 1986b

  Cambridge, Mass.: MIT Press.
  ARCH STACKS SB457.6 .H8651992

  ARCH STACKS SB470.K4 H86x 1987

  ARCH STACKS SB457.6 .G46

  HAYDEN STACKS GF90 .H86 1985

  ARCH STACKS SB470 .B7 H9 1971b

- Jellicoe, Geoffrey (1987). The Landscape of Man: shaping the environment from prehistory to the present day.
  New York: Viking Press.
  ARCH STACKS SB470.5 J44

  ARCH STACKS SB451 .J68x

- Kirby, Rosina Greene (1972). Mexican landscape architecture from the street and from within. Tucson:
  University of Arizona Press.
  ARCH STACKS SB477 .M6 K5x

  Art Center. These essays accompany the Burchfield Art Center exhibition ‘Frederick Law Olmstead: Designs
  ARCH STACKS NA9015.B83 B87x

  ARCH STACKS E59.A7 K8


- Loudon, John Claudius (1838). The suburban gardener, and villa companion: comprising the choice of a suburban or villa residence, or of a situation on which to form one; the arrangement and furnishing of the house; and the laying out, planting, and general management of the garden and grounds. London: the author. ARCH SPEC SB453 .L88

- Loudon, John Claudius (1850). The villa gardener; comprising the choice of a suburban villa residence; the laying out, planting, and culture of the garden and grounds; and the management of the villa farm, including the dairy and poultry-yard. London: W. S. Orr & co. ARCH SPEC SB453 .L89


  ARCH STACKS SB470.5 .P74

  ARCH SPEC SB471 .P83

  ARCH SPEC SB471 .R427

  ARCH STACKS SB471.R423

  ARCH STACKS NA961 .S56x

  GT3203.A2 S561991

  HAYDEN STACKS ND1354.5 .S72

  HAYDEN STACKS F1435.3 .A6 S8

  ARCH STACKS SB466 .E9 S86x

  ARCH STACKS SB451 .T5x

  ARCH STACKS SB470.53 .A44

  ARCH STACKS SB470.5.T6

  SCI STACKS B63 .J4 G47x

  ARCH STACKS SB466 .J32 K9287

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ILLUSTRATED HISTORY OF LANDSCAPE DESIGN

Elizabeth Boult & Chip Sullivan
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This lecture illustrates the connection between historical concepts of paradise and place-making
Paradise on Earth
God creates Eden, an earthly Paradise with it four rivers: Phison, Gehon, Tigris, and Euphrates.
Genesis 2:8-17

Paradise in the afterlife
“This is the Paradise which the righteous have promised…They shall eat therein of every fruit and receive forgiveness from their Lord”
Quran
Chronology of Islamic Expansion and Garden Making

- 570 AD Birth Of the Prophet Muhammad
- 711 Spain becomes part of the Umayyad Empire (Islam)
- 786 Great Mosque founded, Cordoba
- 1238 Alhambra begun
- 1349 Black Death
- 1377 Court of the Lions
- 1478 Beginning of the Spanish Inquisitions under King Ferdinand and Queen Isabella
- 1492 Granada and Alhambra surrendered to Ferdinand and Isabella
- C. 1500-1650s height of Mughal Garden building
- 1508-1530 Babur, (b. 1483) descendant of Genghis Khan, reigns as first Mughal Emperor
- 1586 Emperor Akbar annex of Kashmir
- 1598 Shah Abbas plans Isfahan and moves capital
- 1609 300,000 of Spanish natives of Arab descent expelled from Spain
- 1632-54 Taj Mahal built by Shah Jahan
Coping with Aridity

The Qanat
oxen used to run waterwheel
irrigation method for the gardens
Akbar’s Tomb, near Agra
water transport using a Falaj (small aqueduct), Oman
Paradise Garden from the Persian *Pairidaeza* (walled park)
Two perspectives on the garden as reflection of the Cosmos from *Gardens of Paradise* by John Brookes

Outward looking Vs. Inward looking

pavilion

courtyard
Taq-i-Bustan

The Paradise Garden: a place unlike the surrounding environment
Gardens of Islam

Places

• Moorish Gardens, Spain
  - Alhambra, Granada
  - Generalife, Granada
  - Alcazar, Seville
  - Great Mosque, Cordoba

• Mughal Gardens, India
  - Nishat Bagh
  - Shalamar Bagh
  - Achabal
  - Taj Mahal

• Sites in Iran
  • Bagh-e-Fin
  • Isfahan, city

Elements

• Pairidaeza (paradise garden)
• Chenar (plane tree), fruiting trees and flowers
• Chahar Bagh (quadripartite garden)
• Chadar (Water Chute)
• Chabutra (raised stone platform at cross axis of chahar bagh)
• Baradari (open-sided pavilion)
• Pavilion (no chairs)
• Runnel: small, at-grade water course
• Serpent Water Course
• Water within Water
• Hierarchical Terraces: Zenana at high terrace, most private
• Tile mosaics/fine geometry
Runnells  Court of the Oranges, Great Mosque, Cordoba
Elevated walks bring foliage into view when seated

Basins designed to hold water
The Generalife

The Alhambra

Granada, Spain
World Heritage Sites since 1984
Elevated siting for defense
unornamented facades
Entry Gate
By contrast, the interior spaces are elaborately decorated with Quranic text and geometrical patterns.
Complex Geometry of tile pattern
Palace of Charles built later (#7) out of scale with other structures
And with no dialogue with exterior (& not part of lecture focus)
Courtyards of the Alhambra
Court of the Myrtles

Named for the fragrant myrtle hedges that edge the reflecting pool

Dark finish of pool material creates a highly reflective water surface
Contained space for inward and upward reflection
Court of the Lions

Quadripartite runnel design
Symbolic of Quranic rivers of milk and honey
Court of the Lions

transparent architecture
Generalife
Generalife

Designed for escape and relaxation

- More abundant planting
- Splashing water
- Sensual
Generalife

Spaces defined by elevation changes, terracing
Patio de la Acequia
Generalife, Granada

planting beds
with mixed
perennials
Water splashes on the tile and provides evaporative cooling.

Planting on south-facing wall reduces heat absorption and re-radiation off stone wall.
Water Stairway, Generalife
Valley of Kashmir
mountainous border region of India and Pakistan

Mughal Gardens
Gardens:
Shalimar Bagh
Nishat Bagh
Achabal
Bagh-i-Vafa

C. 1590

Laid out by Babur (1483-1530)
Founder of Mughal Empire

Garden Type:
Chahar Bagh = Quadripartite division by water channels

Other Elements of Chahar baghs:

Fruiting trees: Palm, pomegranate and orange
Abundant vegetation

Walled enclosure
Mughal Miniature
c. 1565

Pavilion
(baradari)
Babur in Bagh-i-Vafa

wall and gate

Babur

pomegranate and orange
Typical use of the garden:

seated on the ground

deep in literary discussion

by reflecting pool

enjoying food and drink
Images depict human uses of the Paradise Garden and elements, especially the wall, fruiting trees, abundant plants, and water.
Chadar
The uneven surface interrupts the flow, creating white water and a sense of more water than is actually flowing

Serpent Water Course

Creative extension of water: heightens the sense of water without opulent and abundant water use
Bagh-e-Fin in Kashan, Iran
example of a water on water element

Designated World Heritage Site in 2011 (part of recognition of the Persian Garden)
Bagh-e-Fin

fountain within a fountain
Lake garden at Amber, Jaipur
Canal at Shalamar Bagh
Shalamar Bagh

Commissioned by Emperor Jahangir (ruled 1605-1627)

His reign heavily influenced by his 20th wife Nur Jahan (mother of Mumtaz Mahal)
Achabal, Near Islamabad, Kashmir
Commissioned by Jahangir
Achabal Gardens, Kashmir
Nishat Bagh, Kashmir

Designed by Nur Jahan’s brother, Asif Khan

Chadar
Nishat Bagh
Chadar at Nishat Bagh
Water Chute (Chadar), Nishat Bagh, Kashmir
Isfahan
Now in Iran

Baghdad
Now in Iraq
Isfahan
c. 1598
City designed as a Garden
Commissioned by Shah Abbas

Chahar Bagh Avenue

Imperial Square

Mosque oriented toward Mecca
Mosque, Isfahan
Shah Jahan (ruled 1627-1658) with saffron, iris, tulips, and daffodils
Taj Mahal
Built as memorial to his wife, Mumtaz-i-Mahal
Begun in 1632
Completed 1648
Designated World Heritage Site since 1983
A Vision of Heaven on Earth
The Taj Mahal's 42-acre complex of buildings and gardens mirrors an Islamic idea of Paradise

Current threats from pollution and subsidence

Entrance inscribed with text re: entering into paradise

Image from Sept 2011 issue of *Smithsonian*, article on the decline of the Taj Mahal
Building siting differs from typical mausoleums that were generally sited at the chabutra of the chahar bagh.
Main Water Axis
Taj Mahal, Agra

Secondary water course
chabutra
Gardens of Islam

Places

• Moorish Gardens, Spain
  - Alhambra, Granada
  - Generalife, Granada
  - Alcazar, Seville
  - Great Mosque, Cordoba

• Mughal Gardens, India
  - Nishat Bagh
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• Hierarchical Terraces: Zenana at high terrace, most private
• Tile mosaics/fine geometry
LPH 310
Lecture Example 2

The 18th Century English Landscape

This lecture illustrates the connection between shifts in philosophical beliefs specific to a particular time period and place-making AND influences of the arts on place-making
Map of the British Isles, 1710

France
18th century England

• 1707: Kingdoms of England and Scotland joined to form the Kingdom of Great Britain
• 1715: Louis XIV dies
• 1717: Horace Walpole born, 4th Earl of Orford, art historian, writer and Whig
• Late 18th Century: Surge of Romanticism as reaction to the Industrial Revolution
• 1775: Jane Austen, author of *Pride and Prejudice*, born
• 1776: U. S. A. declares independence
• 1793: Absolute Monarchy abolished in France and Napoleon plans to invade Great Britain.
<table>
<thead>
<tr>
<th>Knowledge of the world comes from sensory experience</th>
<th>I think therefore I am</th>
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<tr>
<td>The mind is used to enrich and enhance emotional responses to the physical world</td>
<td>The mind is used to hold immutable truths and laws of the physical world</td>
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<td>Emotive and poetic</td>
<td>Rational and mathematical</td>
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<tr>
<td>The mind is a tabula rasa</td>
<td>Emotions and body are unreliable</td>
</tr>
<tr>
<td>Empiricism</td>
<td>Rationalism</td>
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<tr>
<td>Captain Kirk</td>
<td>Spock</td>
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</table>
18th century British Politics

Rise of the Whigs
Whig is a term derived from the Whiggamore Raid against royalists that, by strange coincidence, involved the Kirk party. (Whiggamore is derived from a Gaelic term for horse thief)

Tories, who favored monarchy, were their political opponents.

Whigs were against absolute rule by the monarchy

Whigs supported constitutional Monarchy
Monarch reigns, but under constitutional laws

As was John Lord Somers a very big Whig
Who argued for the abdication of King James II for his allegiance to Louis XIV and the Pope.
Landscape Garden Design: the Literary Arts Influences

Poet Alexander Pope (1688-1744)
*Of False Taste: an epistle to the Right Honourable Richard Earl of Burlington.* His poem references the “Genius of Place,” and Stowe, and helps to establish the **English Landscape Garden Style**

Horace Walpole (1717-1797)
Authored the phrase describing William Kent’s garden designs: Kent “leaped the fence and saw that all nature was a garden.”

Joseph Warton (1722-1800)
Poet
*The Enthusiast* (aka *The Lover of Nature*), published 1744

Excerpt from *The Enthusiast*:

> Rich in her weeping country’s spoils, *Versailles*
> May boast a thousand fountains, that can cast
> The tortur’d waters to the distant Heav’ns;
> Yet let me choose some pine-topt precipice
>Abrupt and shaggy; whence a foamy stream,
>Like Anio*, tumbling roars; or some bleak heath,
>Where straggling stands the mournful juniper,
>Or yew-tree scath’d; while in clear prospect round,
>From the grove’s bosom spires emerge, and smoke
>In bluish wreaths ascends, ripe harvests wave,
>Low, lonely cottages, and ruin’d tops
>Of Gothic battlements appear, and streams
>Beneath the sun-beams twinkle.

*river that fed Roman aqueducts and gave life to Rome*
Theorists of Beauty and the Picturesque

**William Hogarth** (1697-1764)
The Analysis of Beauty, 1753

**William Gilpin** (1724-1804)
• Observations on the River Wye and several parts of South Wales, etc. relative chiefly to Picturesque Beauty; made in the summer of the year 1770, 1782
  • Observations relative chiefly to Picturesque Beauty made in ... 1772, on several parts of England; particularly the Mountains and Lakes of Cumberland and Westmoreland, 1786

**Edmund Burke** (1729-1797)
Philosophical Inquiry into the Origin of Our Ideas of the Sublime and Beautiful, 1756

**Richard Payne Knight** (1747-1829)
An Analytical Inquiry into the Principles of Taste, 1805

**Uvedale Price** (1747-1829)
On the Picturesque, as Compared to the Sublime and the Beautiful, 1794
Influence from Painting

Salvator Rosa
1615-1673

“Precipices, mountains, torrents, wolves, rumblings – Salvator Rosa”

Horace Walpole’s description of a 1739 trip through the Alps
In these paintings, consider the landscape, how it is depicted.

Salvator Rosa, River Landscape with Apollo and the Cumean Sibyl
Other painters who influenced the 18th-Century English Garden Style

Nicolas Poussin, classical architecture with wilderness
Nicolas Poussin, The Triumph of Pan, 1636
Nicolas Poussin, The Adoration of the Golden Calf, c. 1634
Nicolas Poussin, Landscape with a Man Killed by a Snake
Claude Lorrain, Seaport with the Embarkation of the Queen of Sheba, 1648
Claude Lorrain, Landscape with Aeneas at Delos, 1672
Also influential were depictions of a more rugged landscape.

Joachim Patinir, Saint Jerome in a Rocky Landscape, c. 1515
Giorgione, The Sunset, 1506
Here, the figure is absorbed in the immensity of wilderness.
In contrast, this Renaissance painting emphasizes the figure, and the landscape is a small backdrop.

Saint Catherine of Alexandria
J. W. M. Turner
View Across
Bitham Lake to
Fonthill Abbey

Human-made objects hazy and obscured
Analytic studies of beauty found in nature and the careful development of the act of seeing→ Theory that how one perceives the landscape and records/analyzes these perceptions informs design.

And vineyards clothe the bending brow. Head of the clinging cypress now.

John Ruskin
Page from his childhood journal

“the greatest thing a human soul ever does in this world is to see something, and tell what it saw in a plain way.”

Modern Painters

“To see clearly is poetry, prophecy, and religion, —all in one.”

Now lightly, the waves of the broad stream, crested with the first breath of the morning, as we swept over the long bridge, that crosses the river from Varaz, and looked back on the rich dome of its small, but beautiful cathedral, as it began to smile to the first glance of the joyous sun that was drinking up the dew.
Furness-abbey, William Gilpin
Observations, relative chiefly to *Picturesque Beauty*, made in the year 1772, on several parts of England; particularly the Mountains, and Lakes of Cumberland, and Westmoreland
William Kent *Italian Diary*
1714-1715

Analytic studies of visual perception
The Claude Glass

Reveals the desire to see the world differently

Curved and tinted so the mirror becomes a mechanism to transform the landscape into a more romanticized image
This later painting shows the fully realized concept of the pastoral idea of beauty in the design of country estates — tree clumps, fields sweeping up to house, and even the cattle and cowherder have become part of the designed landscape.
Dead trees, craggy rocks, rustic bridge, & curved path creates a romantic image of wilderness.

J. E. Smith, “The Cavern Cascade at Hafod” in *Fifteen Views Illustrative of a Tour of Hafod, 1810*
Theories on Beauty and influences from painting become incorporated into garden design

Stowe, Seasons Fountain and Grotto in 1805, drawn by J. C. Nattes
Landscape Gardeners

William Kent (1685-1748)

Charles Bridgeman (c.1680-1738)

Humphry Repton (1752-1818)

Capability Brown (1716-1783)
Claude Lorrain, *View of La Crescenza*, a painting once owned by Richard Payne Knight

Downtown Castle Landscape Design by Richard Payne Knight 1751-1824
The idea of landscape improvements
Making nature better than nature has made itself

From Richard Payne Knight’s *The Landscape*, 1794
Before and After sketches for clients

Repton Red Book for Batham Abbey, proposed changes below
Example from a **Humphry Repton Red Book**, (books begun in 1789)

What is different?

View at Blaise Castle, Lower Showing Repton’s Improvements
Before

After

From Repton Red Book for Blaise Castle, 1795-96
Humphry Repton’s Cottage Garden in Essex

In *Fragments on the Theory and Practice of Landscape Gardening*, 1816
Before

Whether these changes would be improvements was certainly debated

After

Repton sketches for Brighton Pavilion
The sketch as a marketing tool, a way to show the client what is proposed.
Images from Landscape Gardens: The Romanticized Ruin

Stowe, Temple of Modern Virtue, in 1750 guidebook by George Bickham
Stowe, Gothic Cross in 1827,
Steeley Guidebook

Nature as wild, a setting for classical ruins and objects
Rendered as though looking into a Claude Glass, in sepia with the sides turned in

Stowe, The Elysian Fields with the Temple of British Worthies
drawn in 1805 by Thomas Rowlandson
Great Obelisk in Chiswick Gardens
Stourhead, 1777 engraving by Vivares
Gibbs Building at Stowe
Stowe, view of the Queen’s Theatre from the Rotunda

c. 1733 engraving by Jacques Rigaud
Romanticizing agricultural labor, like Wordsworth and Coleridge did with poetry

Stowe, Oxford Gates, engraving by T. Medland
Stowe, Grecian Valley in 1805, drawn by J. C. Nattes
The 18th century English Landscape Gardens

**Blenheim**
Henry Wise, 1705-1716
Capability Brown, 1764

**Stowe**
Bridgeman and Kent, 1713-1738
Capability Brown, 1740-1751

**Rousham**
Bridgeman Plan, 1720s
Kent, 1737

**Stourhead**
- Had a series of design influences
- Owner/Designers Henry Hoare II (with Henry Flitcroft), c.1744-1765
- Richard Colt Hoare, 1785 (inherited from uncle)-1838
- Henry Hugh Hoare (Colt’s ½ brother), 1838-1841
- Hugh Richard Hoare (HHH’s son), 1841-57
Stourhead

STOURHEAD IS AMONG THE FINEST EXAMPLES of 18th-century landscape gardening in Britain (see pp.22–23). The garden was begun in the 1740s by Henry Hoare (1705–85), who inherited the estate and transformed it into a breathtaking work of art. Hoare created the garden, surrounded by rare trees and plants, and Neo-Classical Italianate temples, grottoes and bridges. The Palladian-style house, built by Colen Campbell (see p.24), dates from 1724.

Grotto

Tunnels lead to an artificial cave with a pool and a life-size statue of the guardian of the River Stour, sculpted by John Cheere in 1748.

Pantheon

Hercules is among the statues of Roman gods housed in the elegant Pantheon (1753).

Gothic Cottage (1806)

Iron Bridge

A walk of 2 miles (3 km) round the lake provides artistically contrived vistas.

The Lake was created from a group of medieval fishponds. Hoare dammed the valley to form a single expanse of water.

Temple Bridge

Turf Bridge

Temple of Flora (1744)

Stourhead House

Reconstructed after a fire in 1902, the house contains fine Chippendale furniture. The art collection reflects Henry Hoare’s Classical tastes and includes The Choice of Hercules (1637) by Nicolas Poussin.

Colourful shrubs around the house include fragrant rhododendrons in spring.

STOURTON village was incorporated into Hoare’s overall design.

Pelargonium House is a historical collection of over 100 species and cultivars.

The reception contains exhibitions illustrating the story of Stourhead.

Entrance and car park

STAR SIGHTS

★ Temple of Apollo

★ Stourhead House

Visitors’ Checklist

(NT) Stourton, Wilts. 01947 840125, 01995 37330, 01947 840150

House: Apr–Oct

11am–5pmFri–Tue (last adm. 4.30pm). Gardens: Apr–Jun for check of opened dates. www.stourton.co.uk

limited 11 11 11

Longleat House


Safari Park: Apr–Nov. Daily. www.longleat.co.uk
Stourhead, Wiltshire
Adapted from 1779 & 1978 Plans

Compare plan To Italian Renaissance Villa Gardens And Gardens of 17th Century France
Compare and Contrast these Garden Designs and Identify the Country and era for each

What is emphasized?
A garden crafted as a series of views, like a sequence of paintings, doesn’t read well in plan.
Stourhead’s Major organizing elements

Movement is then guided by placement of eyecatchers, bridges and follies

Topography

Water features

Vegetation
Charles Bridgeman
(c. 1680-1738)

Transitional figure

Was Royal Gardener

Collaborated with **William Kent**, since Kent lacked knowledge of horticulture

Kent was both architect and garden designer

William Kent

c. 1685-1748
Rousham becoming more Romantic

Sketch of Charles Bridgeman’s scheme for Rousham, about 1720

William Kent’s transformation of Bridgeman’s scheme
2. Bowling Green  
3. Ha Ha  
5. Lower cascade of the Vale of Venus  
6. Octagonal Pond  
7. Upper cascade  
8. Statue of Venus  
9. Cold Bath  
10. Elm walk with Apollo statue as focal point  
11 & 14 Eye catchers/follies  

Applies elements that become common visual devices in 18th century landscape gardens
Rousham

Kent’s Planting Plan reveals the design of a naturalistic landscape

Plant legend reads
All trees drawn thus...
Tall forest trees standing in groups
Show underwood
Tall evergreens standing in groups
Charles Bridgeman’s c. 1719 bird’s eye view of Stowe
Stowe, Buckinghamshire

Begun in 1715 by Lord Cobham

1739 Engraving of Original Plan
Designed by Charles Bridgeman with John Vanbrugh

Shows influences of 17th century French design: long straight allees, Rond-Point, Patte d’Oie (goose foot) and geometric pools
Stowe Plan, 1739, looks a bit like Vaux-le-Vicomte
Stowe Plan c. 1770s, reveals the erasure of the formal design
Stowe, 1777 Lithograph shows design work of Charles Bridgeman and William Kent
Some Major Design Elements

A  Mansion
B  ‘Entrance’ pavilion
C  Temple of Friendship
D  Palladian bridge
E  Elysian Fields
F  Temple of British Worthies
G  Temple of Ancient Virtue
H  Temple of Concord
I  Queen’s Temple
J  Gothic temple
How it is today

[Map of the house and gardens of the Most Noble the Marquis of Buckingham
At STOWE
in Buckinghamshire.

1. Boycott Pavilions
2. North Front
3. Statue of George I
4. Temple of Concord & Victory
5. Fane of Pastoral Poetry
6. Cobhram Monument
7. Wick Quarter (Saxon Deities)
8. Queen's Temple
9. Gothic Temple
10. Chatham Urn
11. Season's Fountain
12. Cook Monument
13. Shell Bridge
14. Temple of British Worthies
15. Palladian Bridge
16. Temple of Friendship
17. Pebble Alcove
18. Congreve Monument
19. Bridgesman's ha-ha
20. East Lake Pavillion (Bell Gate)
21. West Lake Pavillion
22. South Front
23. Eleven Acre Cascade
24. Hermitage
25. Temple of Venus
26. Queen Caroline's Monument
27. Rotundo
28. Menagerie
29. Doric Arch
30. Temple of Ancient Virtue
31. St Mary's Church
32. Grenville Column
33. Grotto

Please note this map does not include modern buildings.
Lancelot ‘Capability’ Brown
1715-1783

Worked under Kent at Stowe and then was head gardener

Criticized for bland interpretation of nature, lacking sublime (elevated, awesome, lofty sense of beauty) qualities

And for clearing away historically important gardens
Blenheim, Oxfordshire
Castle designed by John Vanbrugh 1705-1722
Gardens redesigned by Capability Brown
Blenheim Client: the Duke of Marlborough
Blenheim
Plan by
Henry
Wise and
John
Vanbrugh

Blenheim
after
changes by
Capability
Brown