



ARIZONA STATE UNIVERSITY
GENERAL STUDIES COURSE PROPOSAL COVER FORM

Course information:

Copy and paste current course information from [Class Search/Course Catalog](#).

Academic Unit The Design School Department Landscape Architecture

Subject LPH Number 310 Title History of Landscape Architecture Units: 3

Is this a cross-listed course? No
If yes, please identify course(s) _____

Is this a shared course? No If so, list all academic units offering this course _____
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): _____

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.”

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:			
YES	NO		Identify Documentation Submitted
<input checked="" type="checkbox"/>	<input type="checkbox"/>	1. History is a major focus of the course.	syllabus, schedule, sample lectures and text TOC
<input checked="" type="checkbox"/>	<input type="checkbox"/>	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
<input checked="" type="checkbox"/>	<input type="checkbox"/>	3. There is a disciplined systematic examination of human institutions as they change over time.	syllabus, schedule, sample lectures and text TOC
<input checked="" type="checkbox"/>	<input type="checkbox"/>	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.	

Course Prefix	Number	Title	General Studies Designation
LPH	310	History of Landscape Architecture	H

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.

Criteria (from checklist)	How course meets spirit (contextualize specific examples in next column)	Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)
1. History is a major focus of the course.	This text below addresses criteria 1-4, so occupies the combined column space: As the text description of the H general studies designation states: "The opportunities for nurturing historical consciousness are nearly unlimited. History is present in the languages, art, music, literatures, philosophy, religion,	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.
2. The course examines and explains human development as a sequence of events influenced by a variety of factors.	and the natural sciences" 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.	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.
3. There is a disciplined systematic examination of human institutions as they change over time.	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	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.
4. The course examines the relationship among events, ideas, and artifacts and the broad social, political and economic context.	institutional changes over time. The course, using human-designed environments, examines the "relationships among events, ideas, and artifacts [esp. built environments]" within the broader social, cultural, political, economic and ecological context.	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.

LPH 310 Catalog Course description: Physical record of human attitudes toward the land. Ancient through contemporary landscape planning and design.

2015 Review of G, HU and H General Studies Designation for LPH 310

Syllabus

LPH 310—History of Landscape Architecture

Professor Rebecca Fish Ewan
TTH 1:30-2:45, Design North 60

Office: CDS 306
Office Hours: TTH 12:00-1:00
e-mail: rjfish@asu.edu

Fall 2015

"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, ping-pong, 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 up-coming 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.

Grade	Cumulative points	approx. percentage range*
A+	290 or higher	98% +
A	270-289	91-97%
A-	250-269	85-90%
B+	230-249	78-84%
B	210-229	71-77%
B-	190-209	64-70%
C+	170-189	58-63%
C	160-169	55-57%
D	150-159	51-54%
E	149 or less	50% -

*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.gardenvisit.com/>

World Heritage: <http://whc.unesco.org/en/>

Carcassonne: <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/smph/eng/>

Stonehenge: <http://www.nationaltrust.org.uk/stonehenge-landscape/>

Taj Mahal: <http://www.tajmahal.gov.in/>

Alhambra: <http://www.alhambraGranada.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/>

Filoli: <http://www.filoli.org/>

Park Guell: <http://www.parkguell.cat/en/>

LPH 310: History of Landscape Architecture—References at ASU

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.

- Agnelli, Marella (1987). Gardens of the Italian villas. In association with Luca Pietromarchi, Robert Emmett Bright, Federico Forquet. New York: Rizzoli.
ARCH STACKS SB466.18 A35
- Alphand, Adolphe (1984). Les promenades de Paris. NJ: Princeton Architectural Press.
ARCH STACKS DC759 .A56x
- Andrews, George F. (1975). Maya cities: placemaking and urbanization. Norman: University of Oklahoma Press.
HAYDEN STACKS F1435.3 .A6 A52
- Balmori, Diana, Diane Kostial McGuire & Eleanor M. McPeck (1985). Beatrix Farrand's American landscapes: her gardens and campuses. Sagaponack, N.Y.: Sagapress .
ARCH STACKS SB470 .F37 B35
- Bisgrove, Richard (1992). The gardens of Gertrude Jekyll. special photography by Andrew Lawson. 1 st American ed. Boston: little, Brown.
ARCH STACKS SB470.J38 B57x
- 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
- Brownell, Morris R. (1978). Alexander Pope and the Arts of Georgian England. Oxford, Eng.: Clarendon Press
HAYDEN STACKS PR3637 .A35 B7
- Byne, Mildred Stapley & Arthur Byne (1924). Spanish gardens and patios. Philadelphia, J. B. Lippincott company; New York, The Architectural record.
ARCH STACKS SB466 .S7 B8
- Clifford, Derek Plint (1966 & 1963). A history of Garden Design. New York: Praeger.
ARCH STACKS SB470.5.C55
- Coffin, David R (1991). Gardens and Gardening in Papal Rome. Princeton: Princeton University Press
SCI STACKS SB466.182 R6361991

- Constant, Caroline (1994). *The Woodland Cemetery: toward a spiritual landscape: Erik Gunnar Asplund and Sigurd Lewerentz, 1915-61*. Stockholm: Byggforlaget.
ARCH STACKS NA 1293.A8 C66x
- Crandell Gina (1993). *Nature pictorialized: "the view" in landscape history*. Baltimore: Johns Hopkins University Press.
ARCH STACKS SB470.5 .C731993
- Cranz, Galen (1982). *The politics of park design: a history of urban parks in America*. Cambridge, Mass: MIT Press.
ARCH STACKS S.B482 .A4 C73 1982
- Crisp, Sir Frank, 1843-1919 (1979). *Mediaeval gardens, "flowerymedes" and other arrangements of herbs, flowers and shrubs grown in the Middle Ages: with some account of Tudor, Elizabethan and Stuart gardens*. New York: Hacker Art Books.
ARCH STACKS B451.C7
- De' Medici Stucchi, Lorenza (1990). *The renaissance of Italian gardens. In association with Giuppi Pietromarchi ; photographs by John Ferro Sims*. London: Pavilion.
ARCH STACKS SB457.85 .04
- Downing, Andrew Jackson, 1815-1852 (1988). *Pleasure grounds: Andrew Jackson Downing and Montgomery Place. with illustrations by Alexander Jackson Davis; edited, with an introduction, by Jacquetta M. Haley*. Tarrytown, N. Y.: Sleepy Hollow Press.
SCI STACKS SB470.D68 A3
- Dumbarton Oaks (1978) *John Claudius Loudon and the early nineteenth century in Great Britain*. Elisabeth B. MacDougall (ed.). Washington, D.C.: Dumbarton Oaks Trustees for Harvard University.
ARCH STACKS SB63 .L62 085
- -(1979) *Ancient Roman gardens. Dumbarton Oaks Colloquium on the History of Landscape Architecture, VII*. Elisabeth B. MacDougall and Wilhelmina F. Jashemski (eds.). Washington, D.C.: Dumbarton Oaks Trustees for Harvard University.
ARCH STACKS SB458.55 .D85 1979
- -(1982). *Beatrix Jones Farrand (1872-1959): fifty years of American landscape architecture. in Dumbarton Oaks Colloquium on the History of Landscape Architecture, VIII*. Diane Kostial McGuire and Lois Fern (eds). Washington, D.C.: Dumbarton Oaks Trustees for Harvard University.
ARCH STACKS B470.F37 D85
- -(1983) *Medieval gardens /. Dumbarton Oaks Colloquium on the History of Landscape Architecture, IX*. Elisabeth B. MacDougall (ed.). Washington, D.C.: Dumbarton Oaks Research Library and Collection.
ARCH STACKS SB458.35 .D86
- -(1984). *Ancient Roman villa gardens.. Dumbarton Oaks Colloquium on the History of Landscape Architecture, X*. Elisabeth Blair MacDougall (ed.). Washington, D.C.: Dumbarton Oaks Research Library and Collection.
ARCH STACKS SB458.55 .D85
- Eliot, Charles William? 1834-1926 (1902). *Charles Eliot, landscape architect, a lover of nature and of his kind, who trained himself for a new profession, practiced it happily and through it wrought much good*. Boston, Houghton, Mifflin.
ARCH STACKS SB470.E6 E6
- Festing, Sally (1991). *Gertrude Jekyll*. London: Viking; New York: Penguin.
ARCH STACKS SB470.J38 F47x

- Goode, Patrick, Michael Lancaster (eds.) (1986). *The Oxford Companion to Gardens*. Oxford & New York: Oxford University Press.
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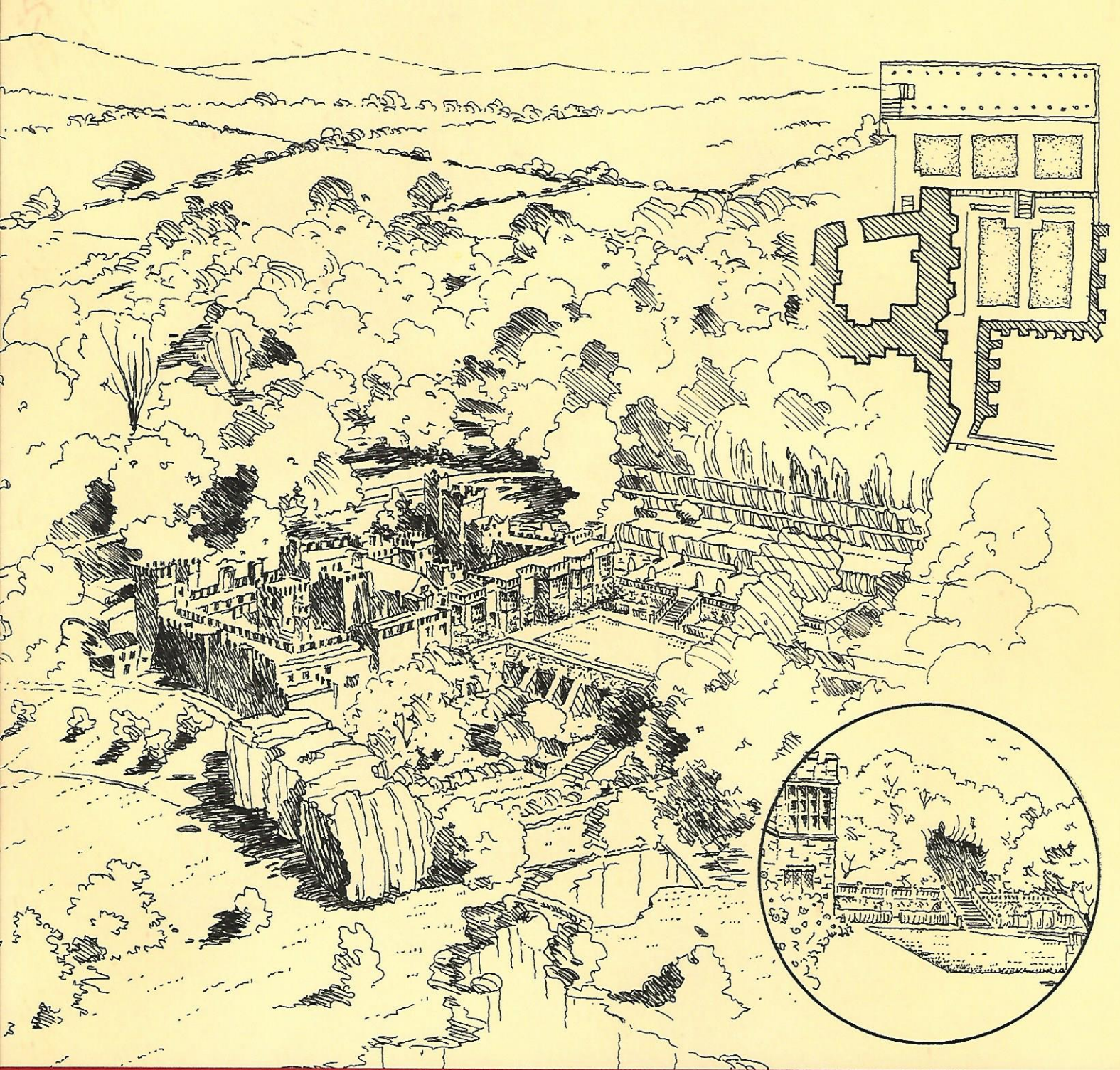
Schedule

LPH 310 Fall 2015

	Tuesday	Thursday
Week 1		Aug.20: Introduction Landscape as Historical Text
Week 2	Aug. 25: Module One: Sacred Landscapes Spiritual Beliefs and Place-Making	Aug. 27: Module Two: Paradise & the Wall The Meaning of Enclosure
Week 3	Sep. 1: Paradise & Islamic Gardens Replication of an Ideal	Sep.3: Module Three: The Italian Renaissance Order and Reason
Week 4	Sep. 8: Italian Renaissance Public/Private Space of Villas	Sep. 10: Sacred Landscapes & Paradise Test (50 pts)
Week 5	Sep. 15: Italian Renaissance Public Life of Piazzas	Sep. 17: Module Four: Renaissance Chateaus to Gardens of Monarchy
Week 6	Sep. 22: 17th Century French Gardens Rene Descartes' Sense of Space in Place	Sep. 24: Module Five: 18th Century English Landscape Romanticism
Week 7	Sep. 29: Italian & French Landscapes Test (50 pts)	Oct. 1: 18th Century English Landscape Romanticism
Week 8	Oct. 6: English Public Parks From Church to State to the People	Oct. 8: Gardens in China and England cultural transference
Week 9	Oct. 13: FALL BREAK class doesn't meet	Oct. 15: English and Chinese Landscapes Test (50 pts)
Week 10	Oct. 20: Module Six: Democracy in America: Early Colonial and U.S. Landscapes	Oct. 22: Thomas Jefferson ideals and impact on the landscape
Week 11	Oct. 27: Cemeteries as public open space	Oct. 29: Olmsted and Public Space We the People & Urban Parks
Week 12	Nov. 3: Olmsted and Public Space cont'd We the People & Urban Parks	Nov. 5: A Nation Divided: Cival War and the American Landscape
Week 13	Nov. 10: Early Colonial landscapes thru Olmsted Test (50 pts)	Nov. 12: Module Seven: An Expanding Nation: The National Park System
Week 14	Nov. 17: Immigration and the Democratic Landscape	Nov. 19: The Gendered Landscape of the Domestic Sphere
Week 15	Nov. 24: Shifting Economics: California Estate Gardens	Nov. 26: Thanksgiving Holiday
Week 16	Dec. 1: Extra Credit Film	Dec 3: National Parks thru California Estate Gardens Test (50 pts)

LPH 310

Textbook Table of Contents



ILLUSTRATED HISTORY *of* LANDSCAPE DESIGN

Elizabeth Boults & Chip Sullivan

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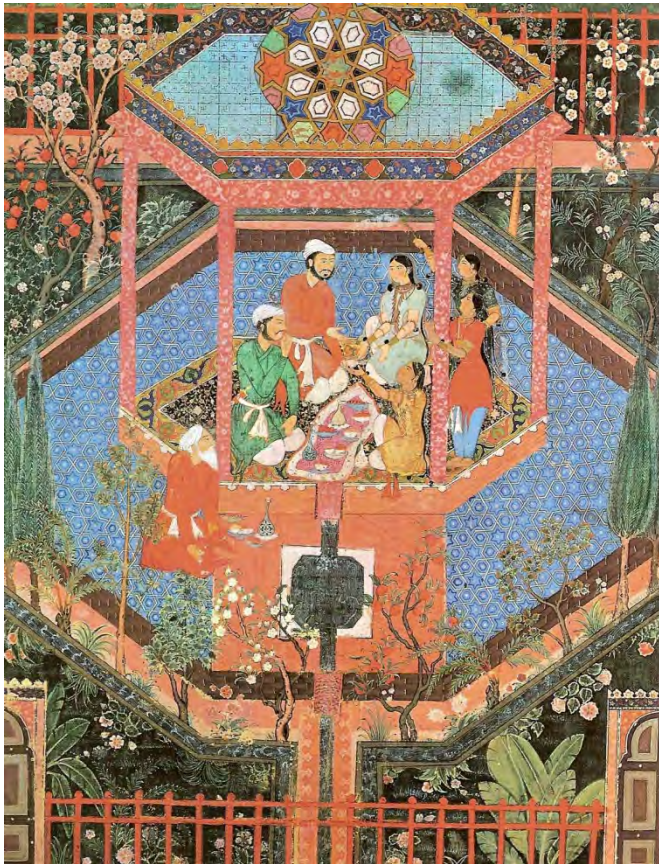
Lecture Example 1

Paradise

This lecture illustrates the connection between historical concepts of paradise and place-making

Paradise on Earth

God creates Eden, an earthly Paradise with its four rivers: Phison, Gehon, Tigris, and Euphrates.
Genesis 2:8-17



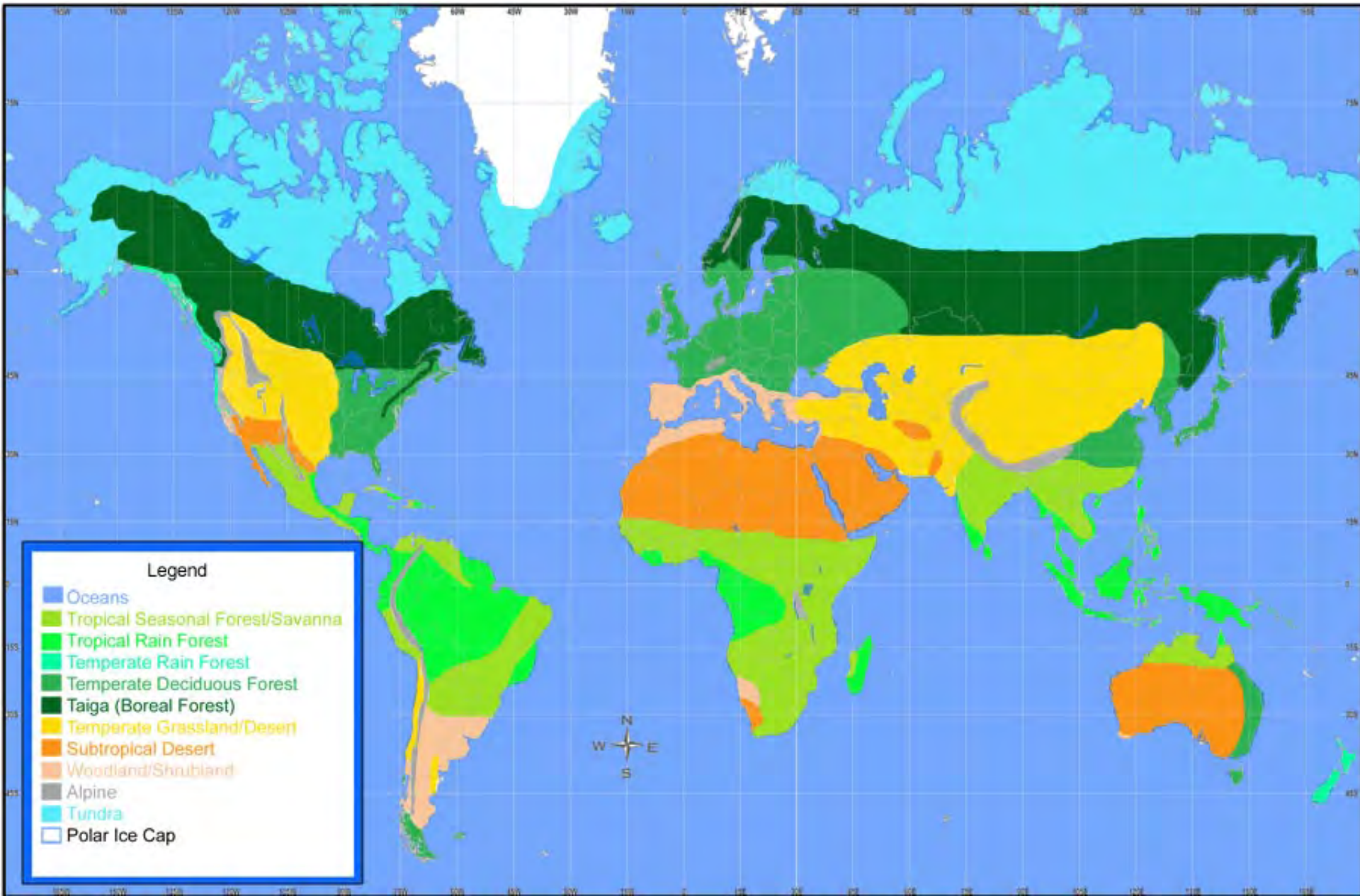
Paradise in the afterlife

“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

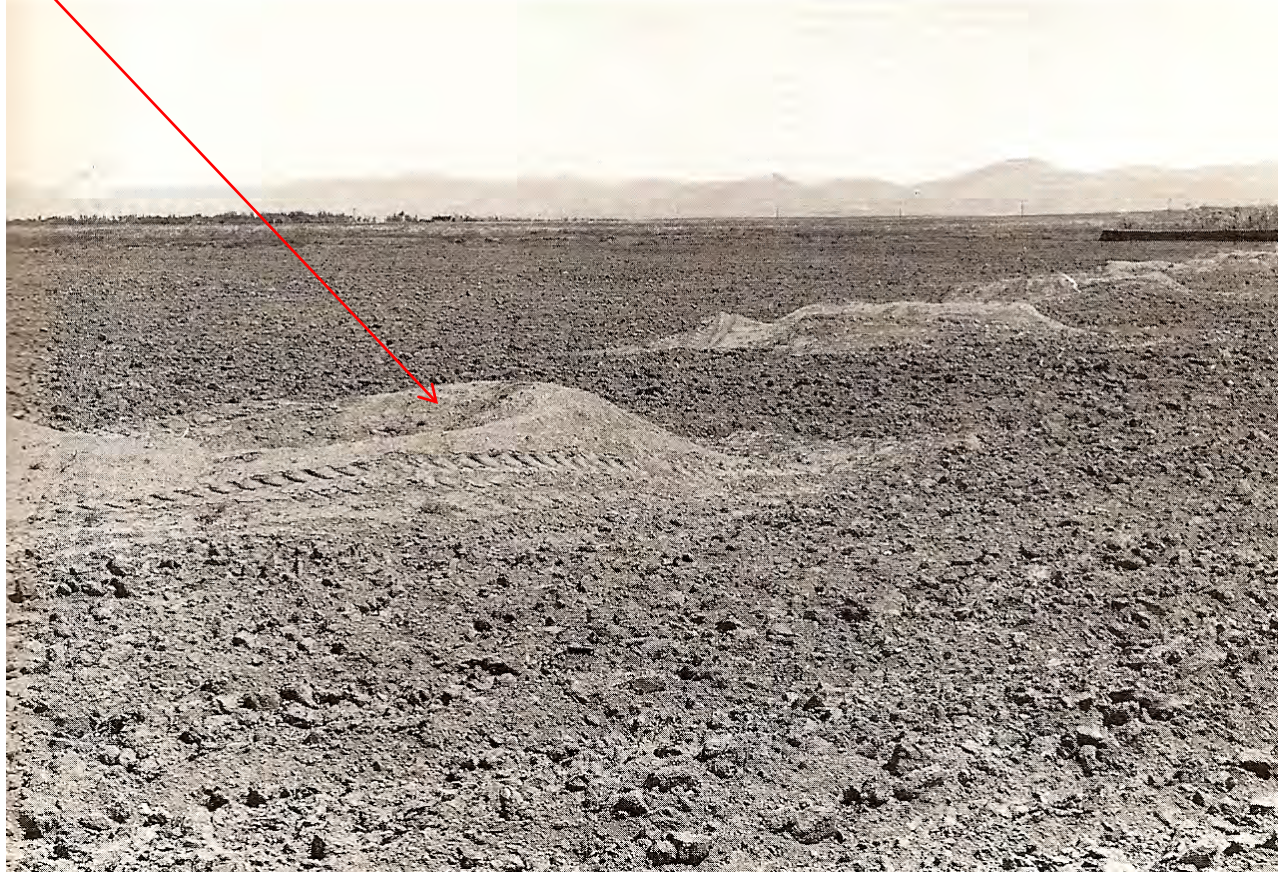
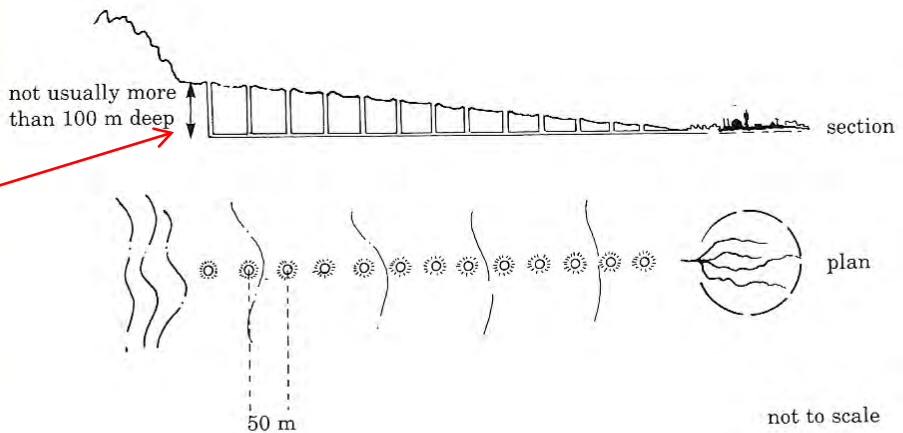
- 570 AD Birth Of the Prophet Muhammad
- 711 Spain becomes part of the Umayyad Empire (Islam)
- 786 Great Mosque founded, Cordoba
- 1238 **Alhambra** begun
- 1349 Black Death
- 1377 **Court of the Lions**
- 1478 Beginning of the Spanish Inquisitions under King Ferdinand and Queen Isabella
- 1492 **Granada 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

World Biomes



Coping with Aridity

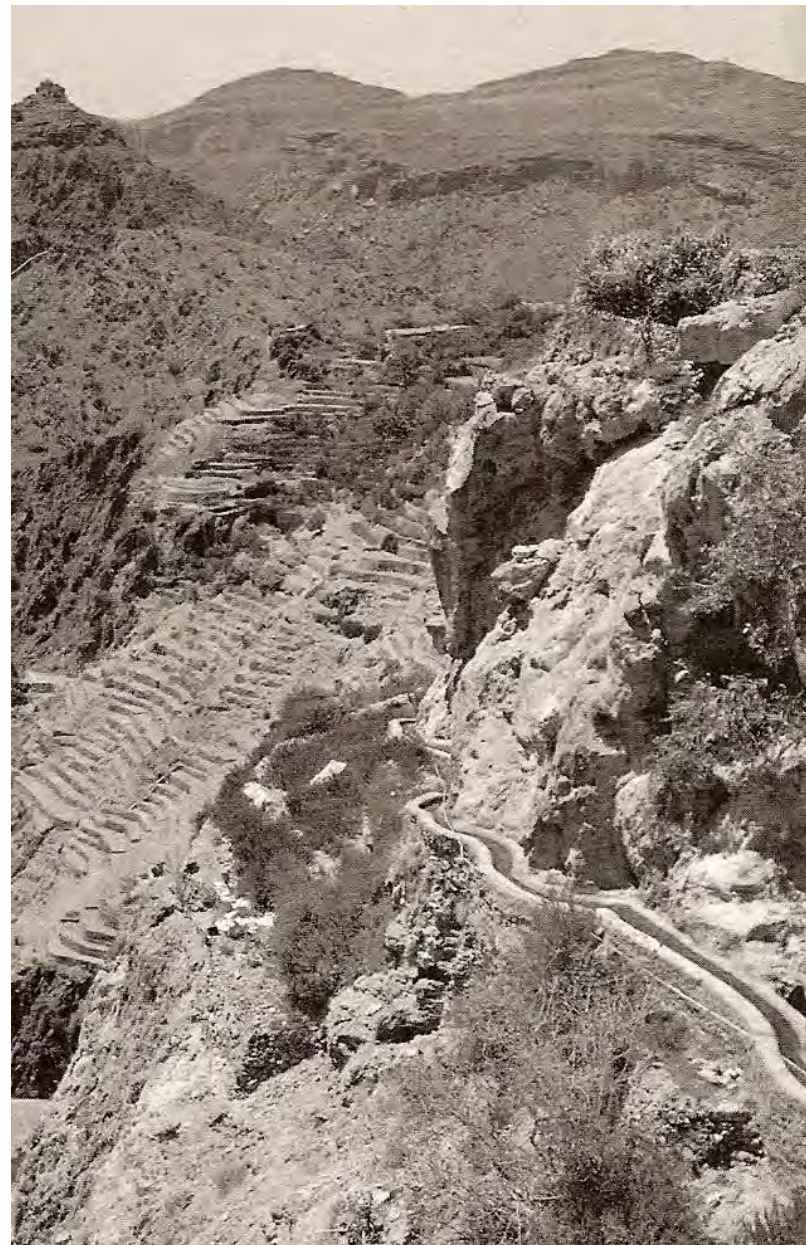
The Qanat



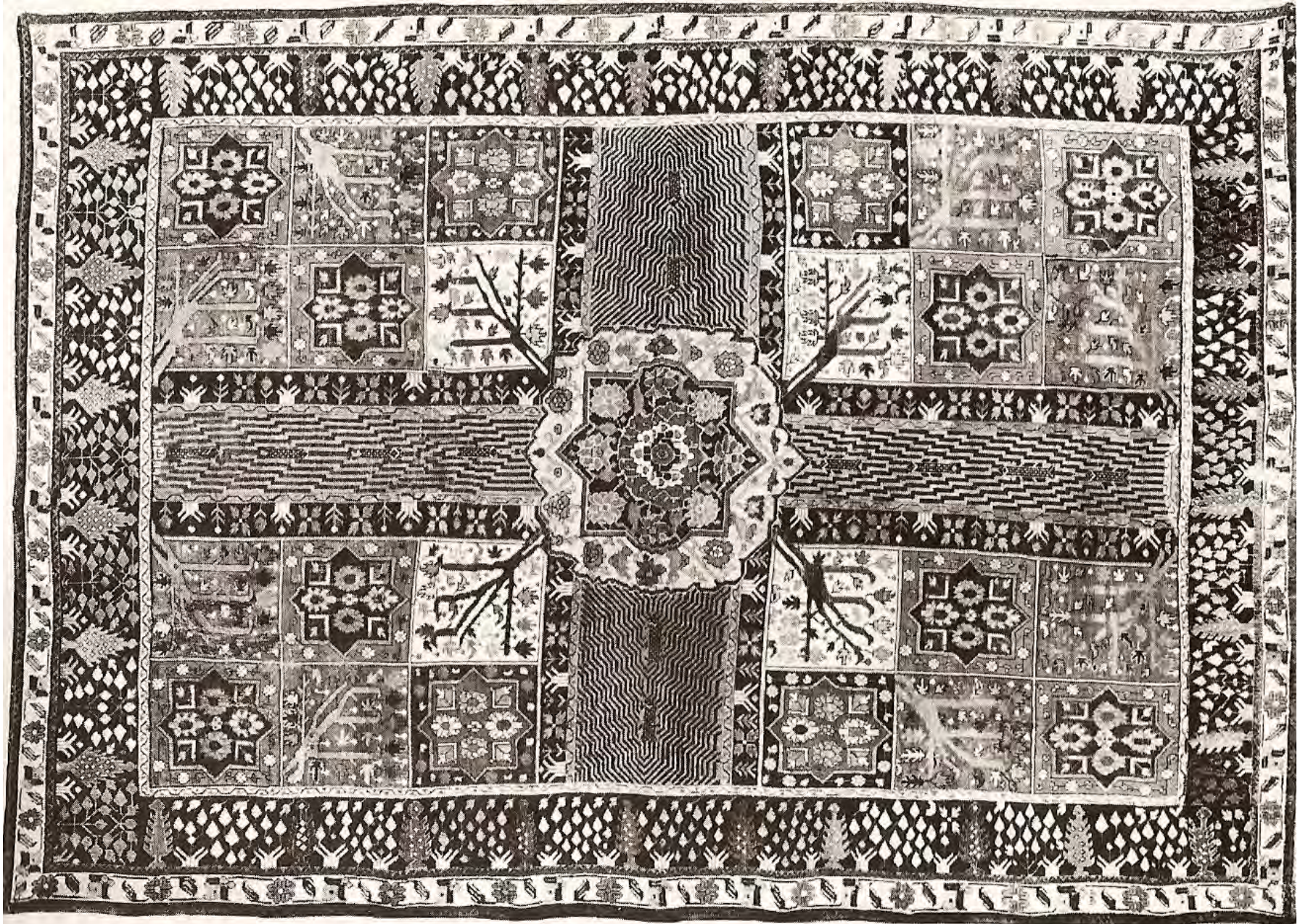
oxen used to run waterwheel
irrigation method for the gardens
Akbar's Tomb, near Agra



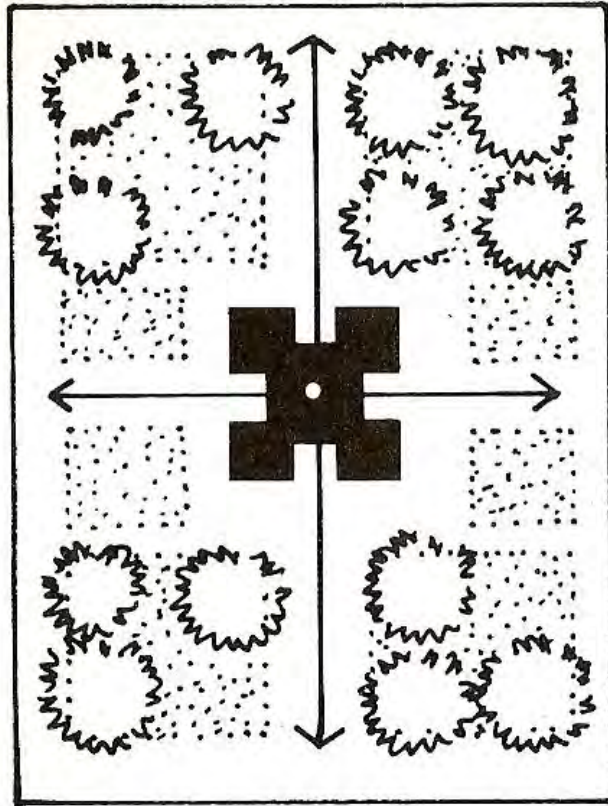
water transport using a **Falaj** (small aqueduct), Oman



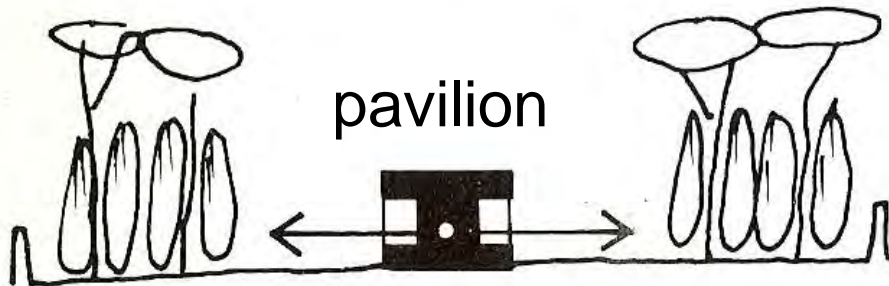
Paradise Garden from the Persian *Pairidaeza* (walled park)



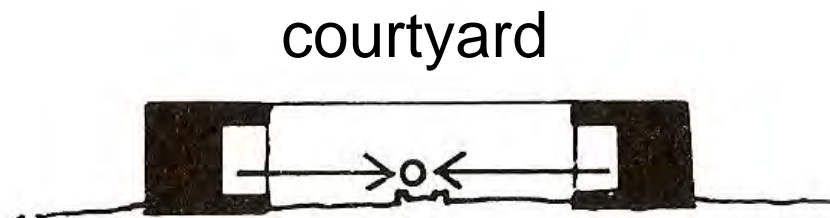
Two perspectives on the garden as reflection of the Cosmos from *Gardens of Paradise* by John Brookes



←
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

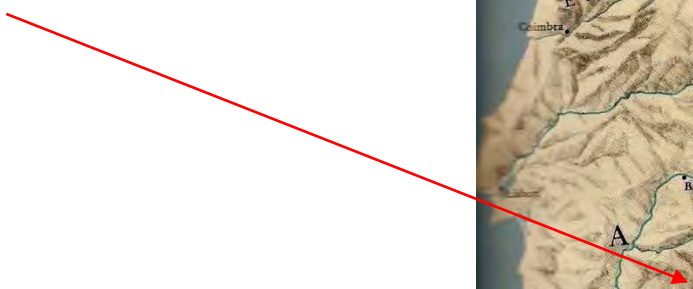
- Pairidaeza (paradise garden)
- Chenar (plane tree), fruiting trees and flowers
- Chahar Bagh (quadripartite garden)
- Chadar (Water Chute)
- Chabutra (raised stone platform at cross axis of chahar bagh)
- Baradari (open-sided pavilion)
- Pavilion (no chairs)
- Runnel: small, at-grade water course
- Serpent Water Course
- Water within Water
- Hierarchical Terraces: Zenana at high terrace, most private
- Tile mosaics/fine geometry

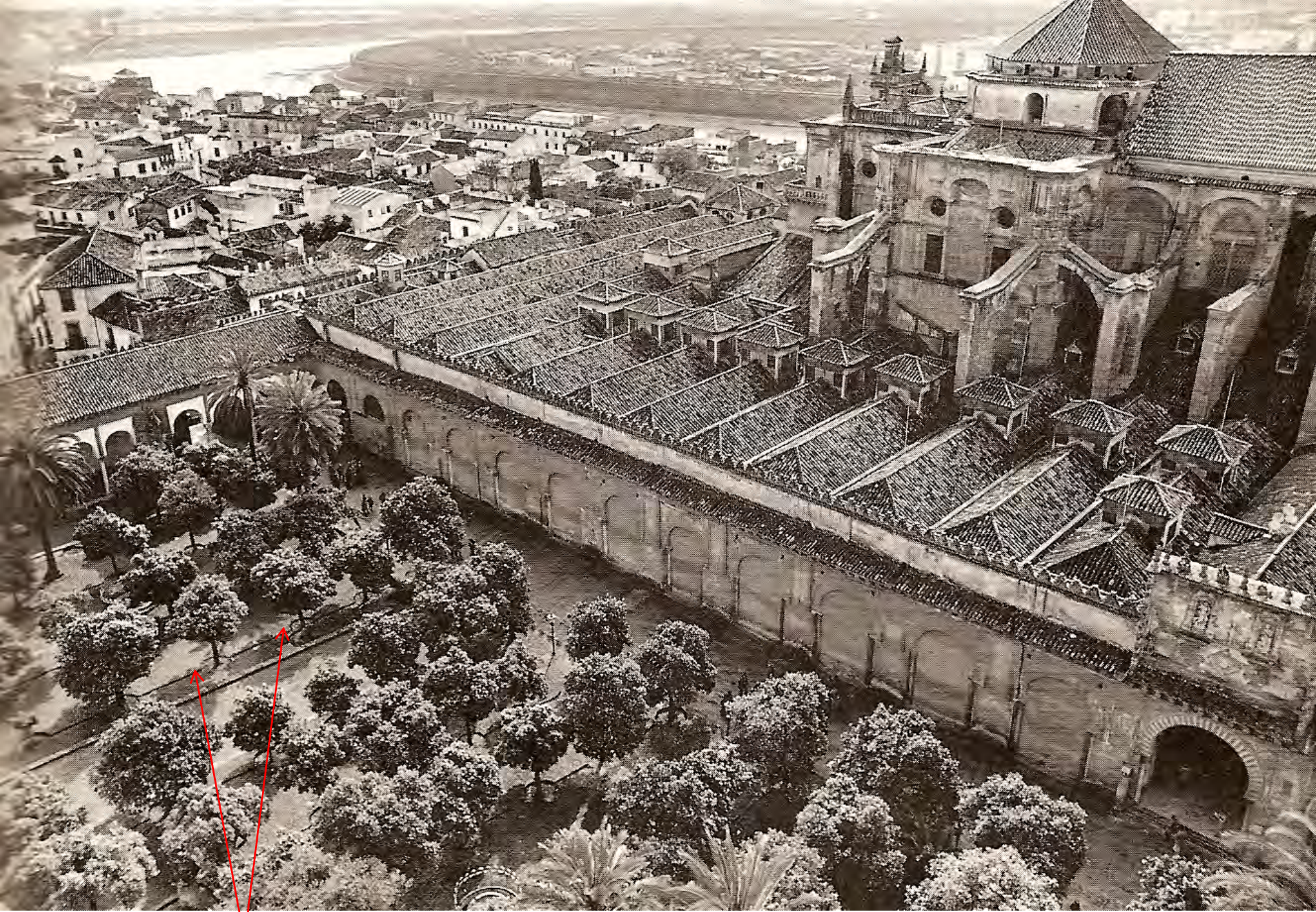
Moorish Spain

Cordoba

Seville

Granada





Runnels

Court of the Oranges, Great Mosque, Cordoba

Elevated walks bring foliage into view when seated

Alcazar , Seville

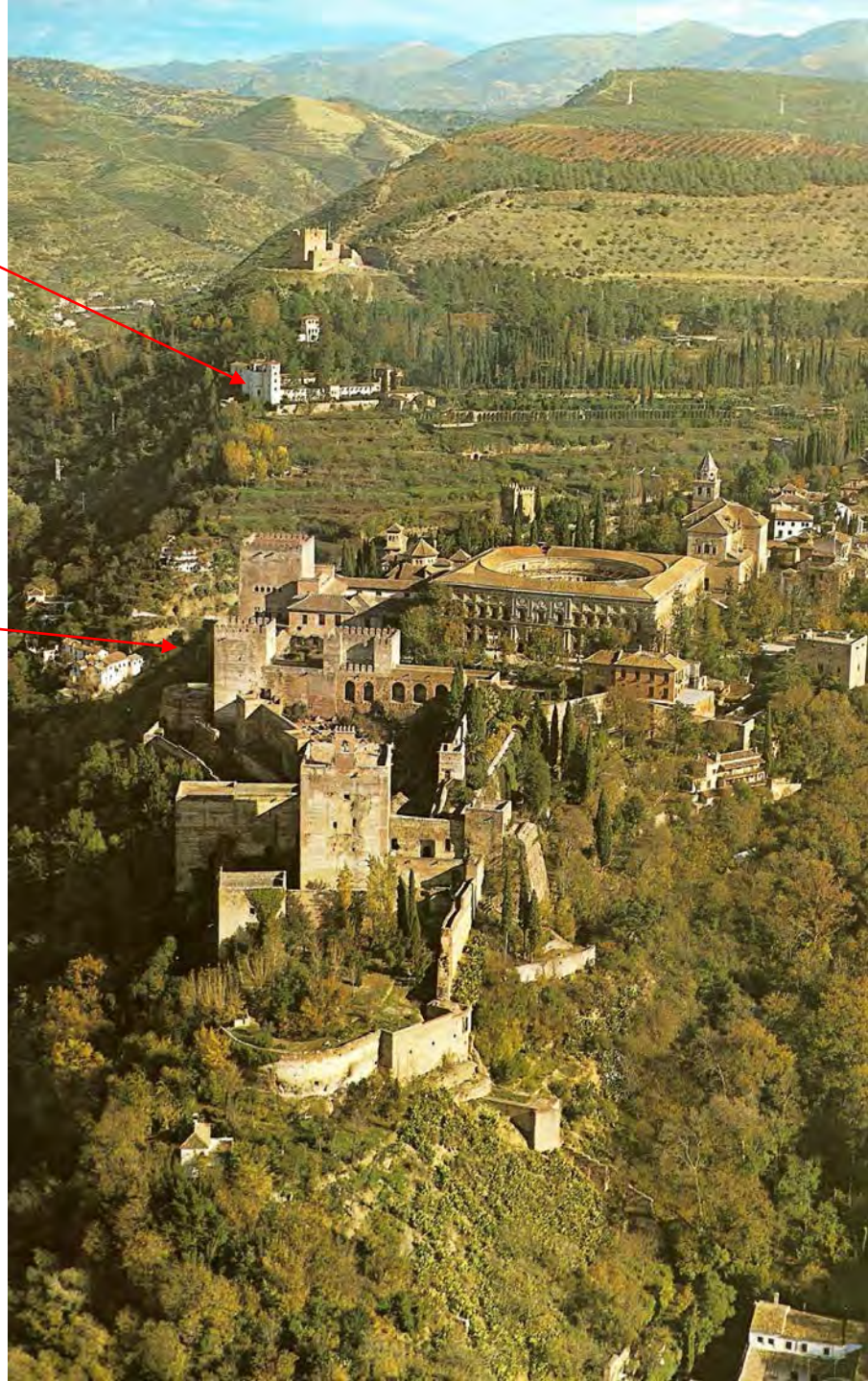


Basins designed to hold water

The Generalife

The Alhambra

Granada, Spain
World Heritage
Sites since 1984





- 1 Gate of Judgment, now the principal entrance to the Fortress.
- 2 Gate called Puerta del Vino.
- 3 Towers.
- 4 Armory.
- 5 Watch Tower, Torre de la Vida.
- 6 A Battery.
- 7 Towers.
- 8 Place of the great subterranean Cisterns.
- 9 Remains of the Arabian Palace.
- 10 Palace of the Emperor Charles V.
- 11 Synochial Church.
- 12 Castles Towers &c.
- 13 Towers Flanking the Wall of Fortress.
- 14 Aqueduct, connected with Genarobide.

General Plan
of the **FORTRESS** of the **ALHAMBRA**

الحمرا

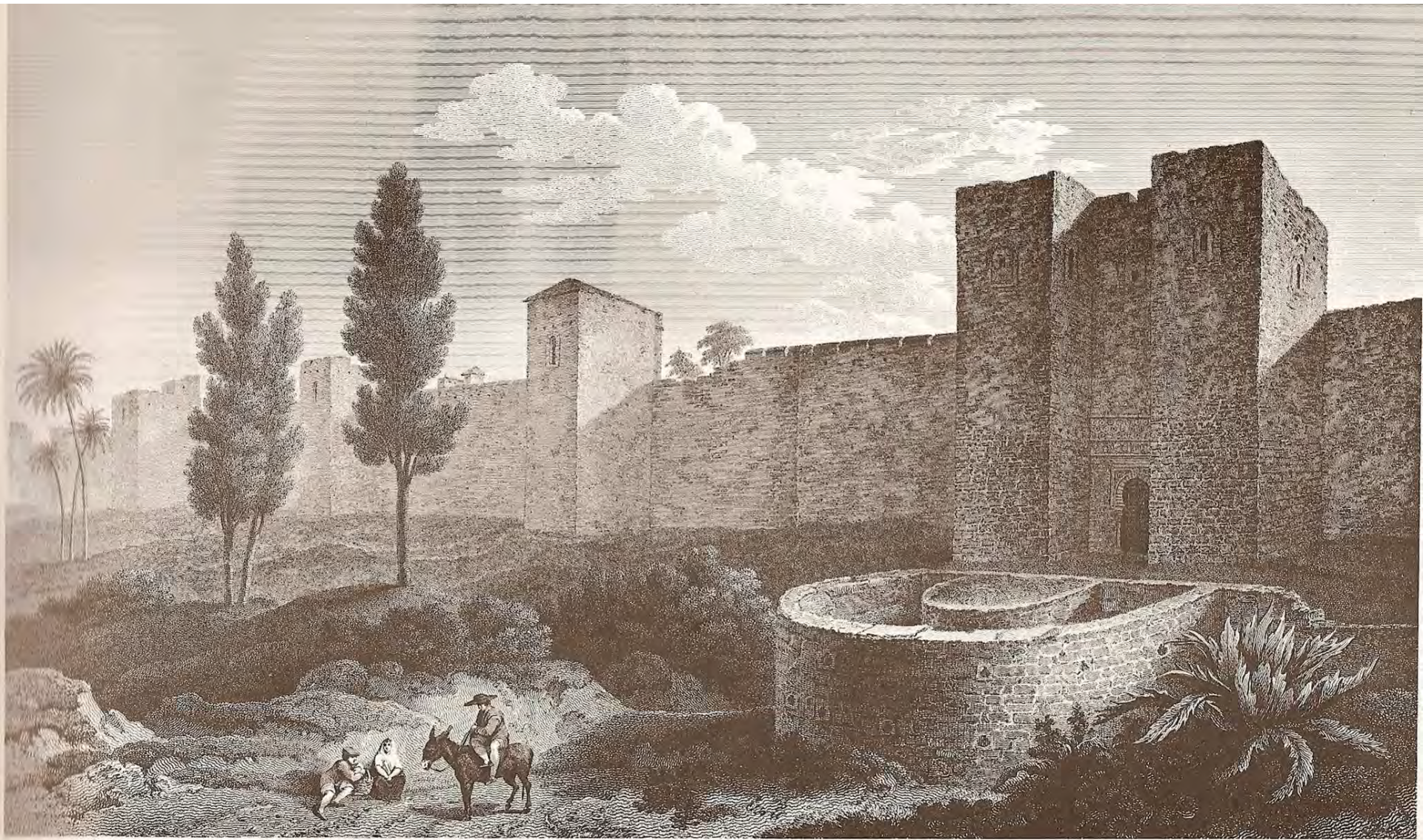
100 200 300 400 500 600 700 800 900 feet

- 15 Reservoir Tower.
 - 16 Remains of an ancient dwelling.
 - 17 Gate, called Puerta de los siete suelos.
 - 18 Prison Tower.
 - 19 Remains of a building called the Murid's Palace.
 - 20 Royal Villa of Generalife.
 - 21 Remains of a castle called la Silla del Moro.
 - 22 Arabian Cistern called Baño de las Damas.
 - 23 Coach entrance to Generalife.
 - 24 Ruins of a Fortress.
 - 25 Castles and Towers — Torres Vermijas.
 - 26 Remains of a Fortress.
 - 27 River Darro.
 - 28 Part of the City of Granada.
- No. All the strong shaded parts represent ancient works.

Elevated siting for defense



unornamented facades

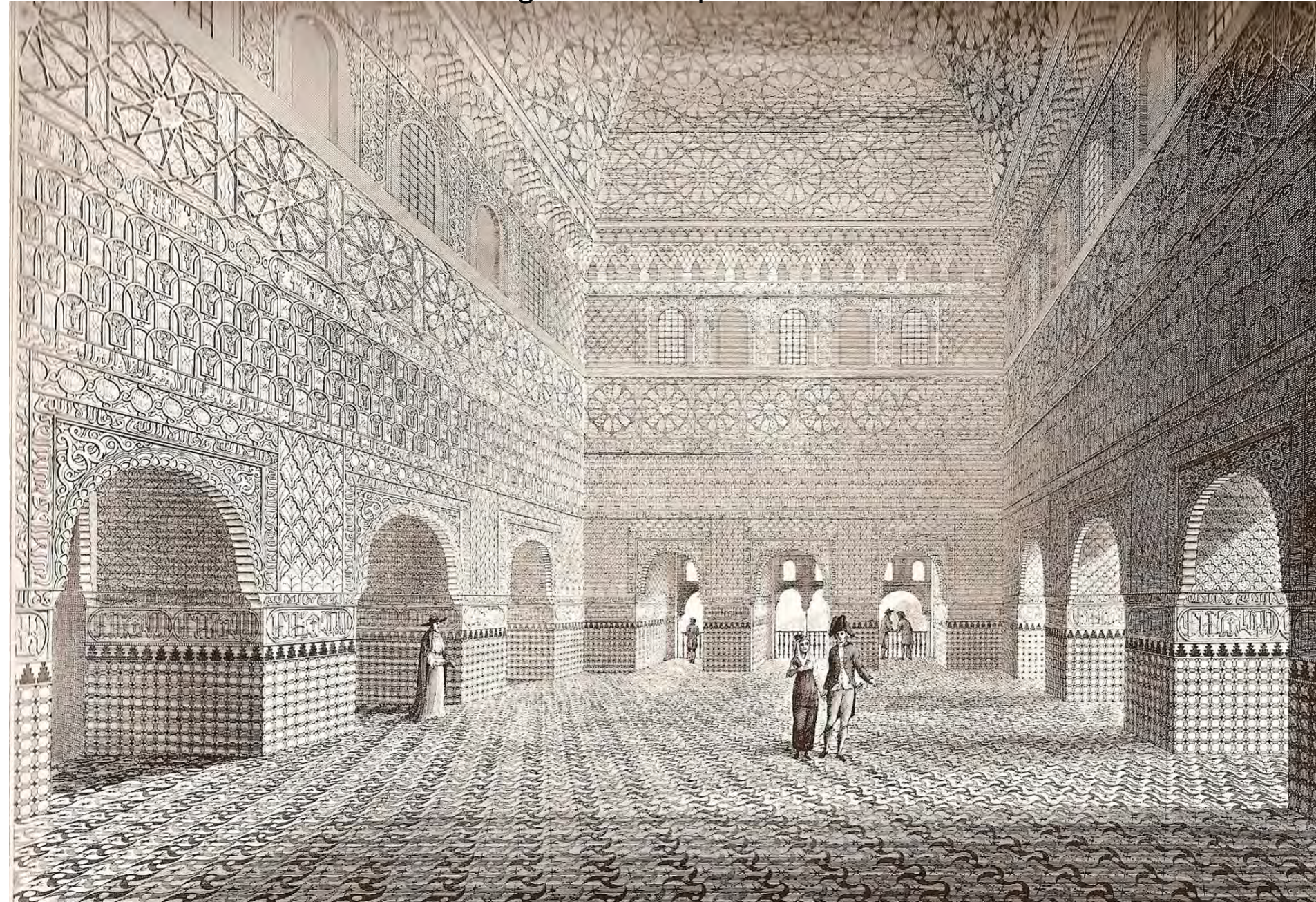


THE PRINCIPAL ENTRANCE TO THE ALHAMRA.

Entry Gate

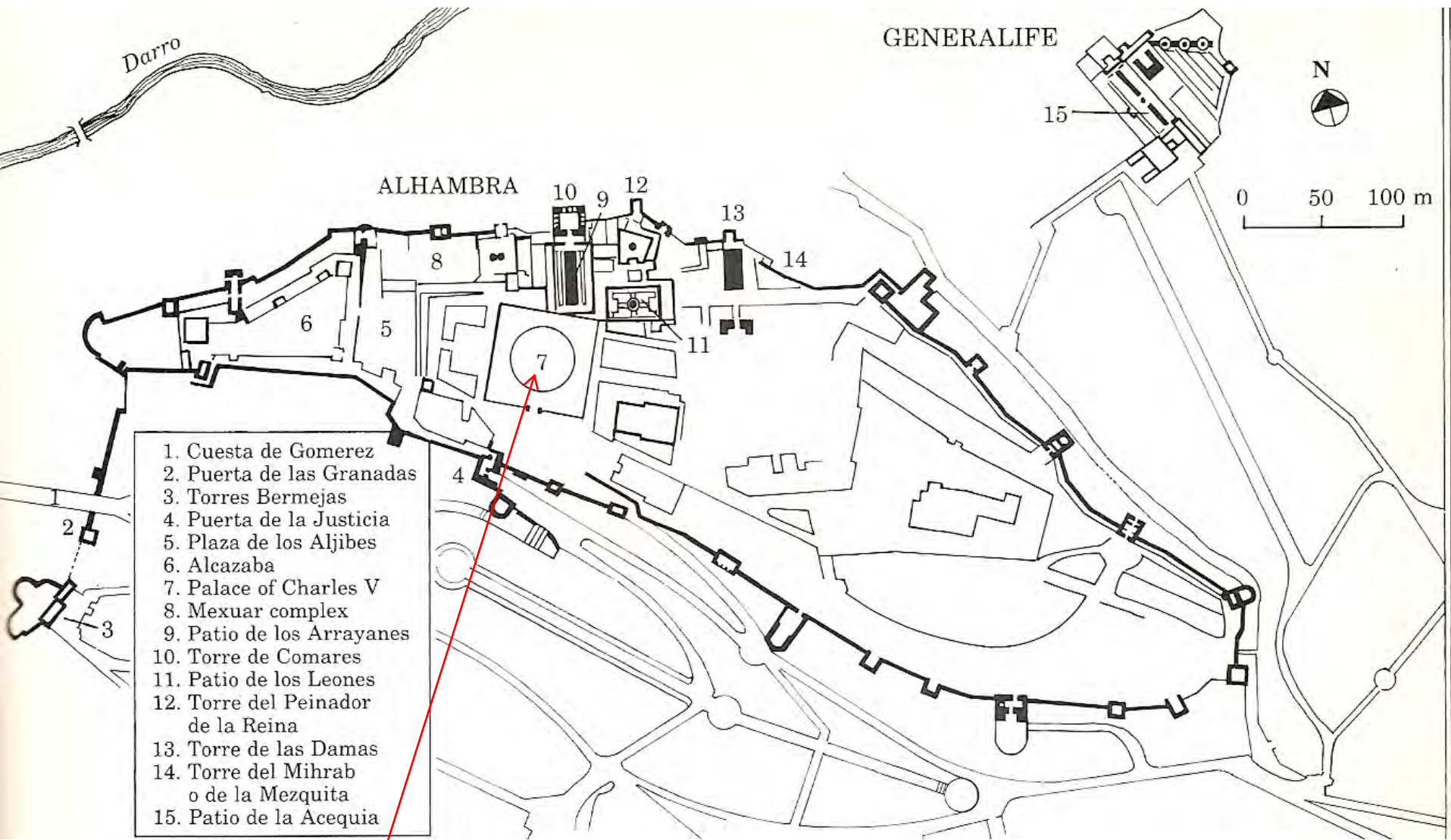


By contrast, the interior spaces are elaborately decorated with Quranic text and geometrical patterns

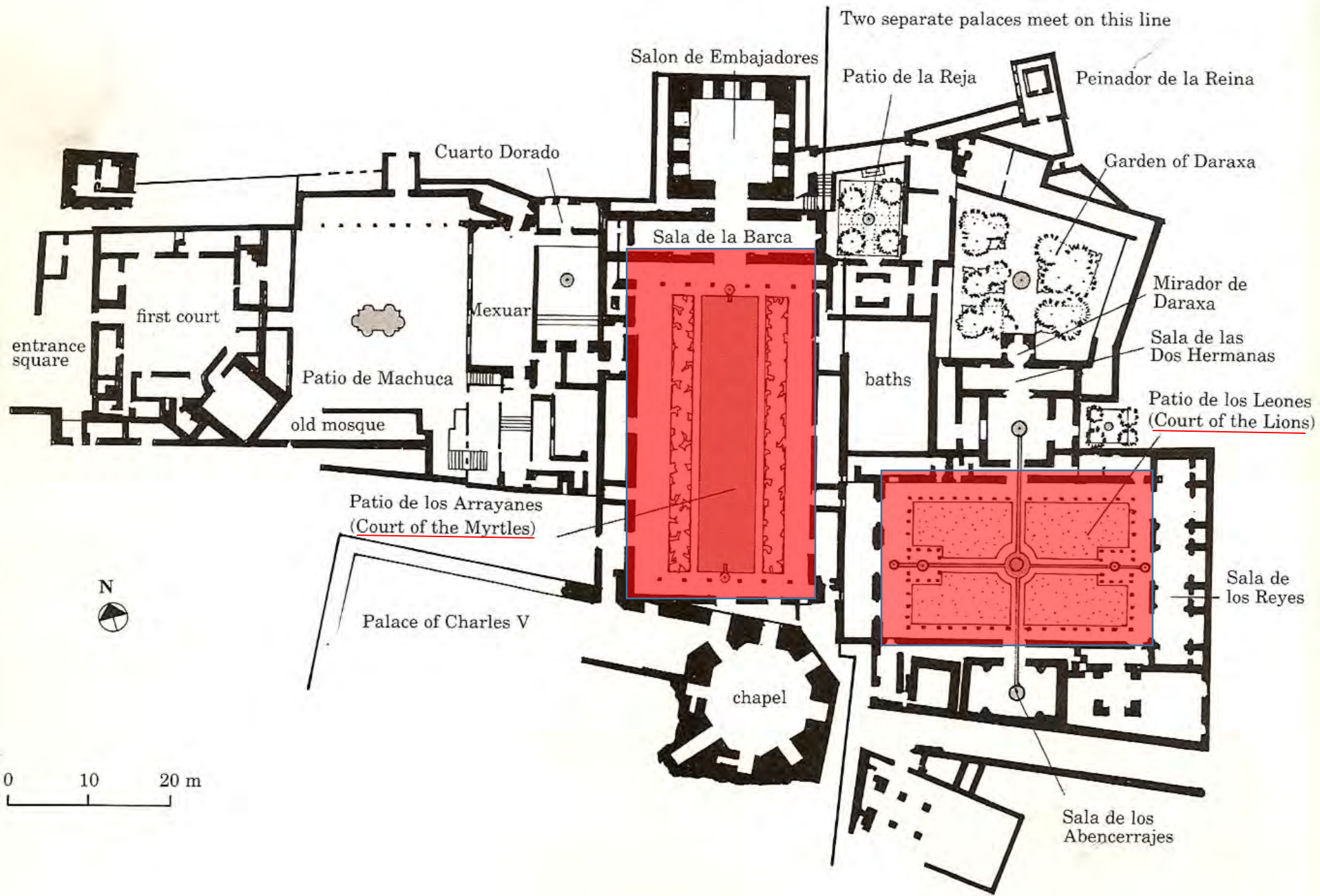


Complex
Geometry
of tile pattern





Palace of Charles built later (#7) out of scale with other structures
And with no dialogue with exterior (& not part of lecture focus)

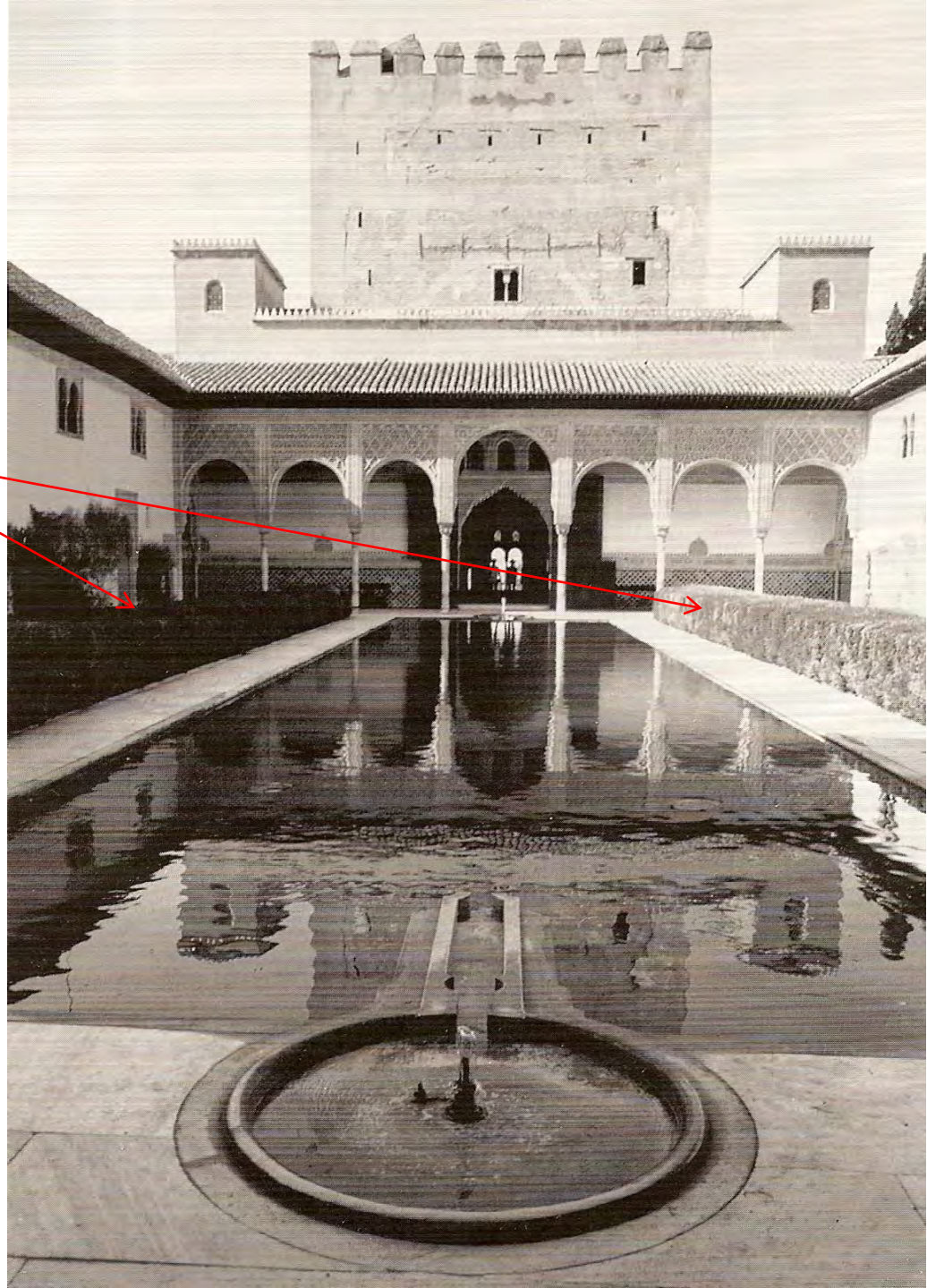


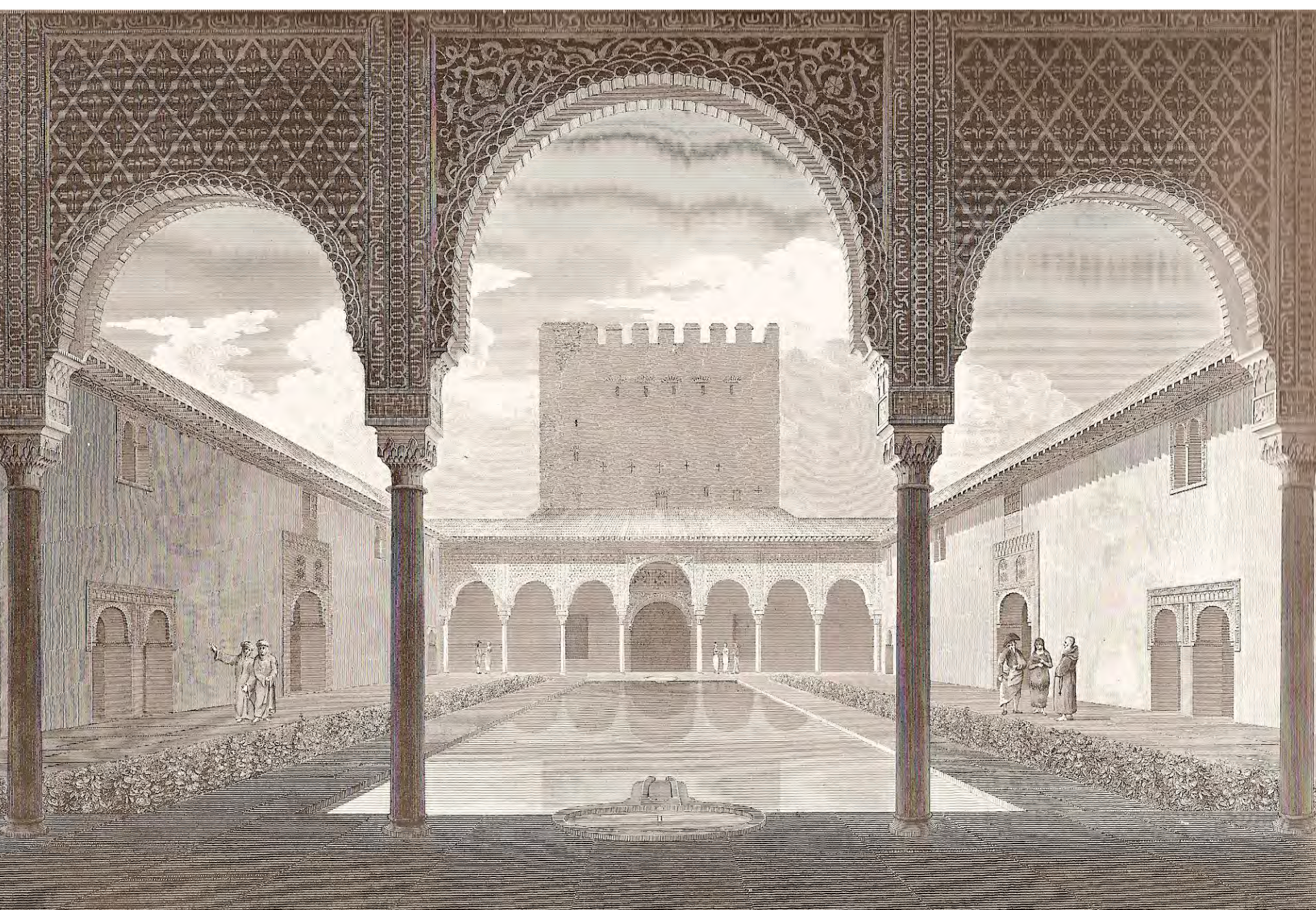
Courtyards of the Alhambra

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

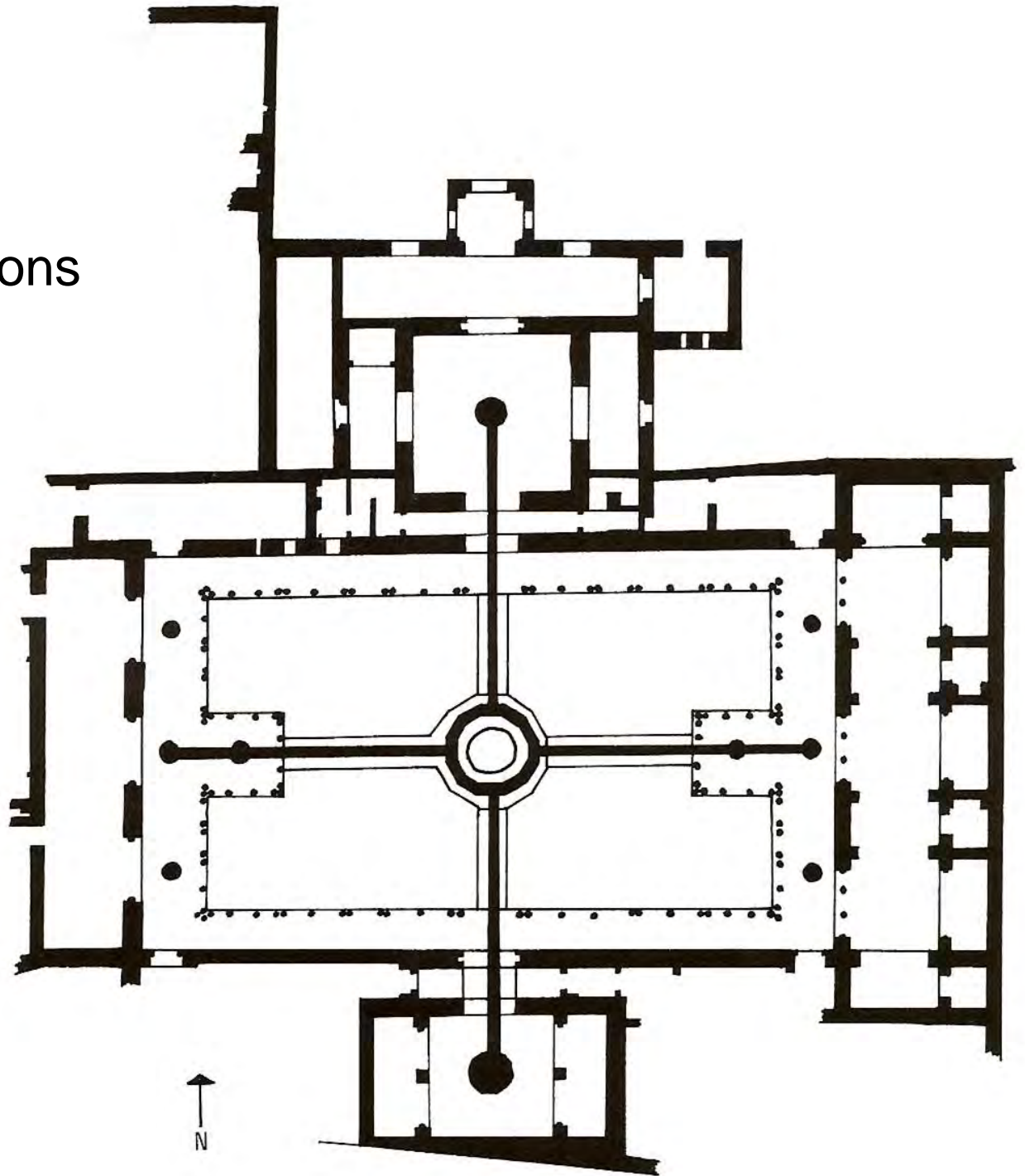




Contained space for inward and upward reflection

Court of the Lions

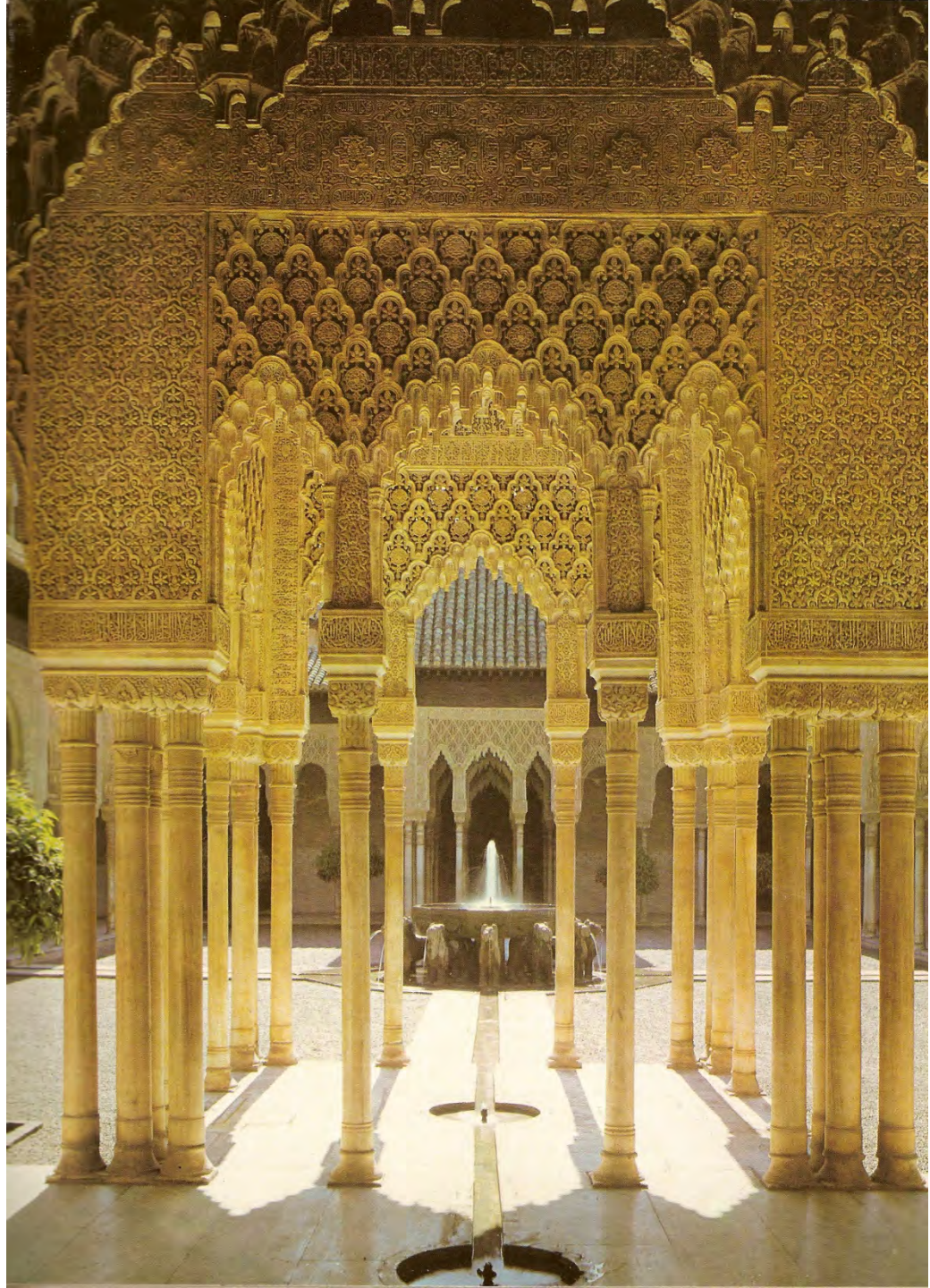
Quadripartite
runnel design
Symbolic of
Quranic rivers
of milk and
honey





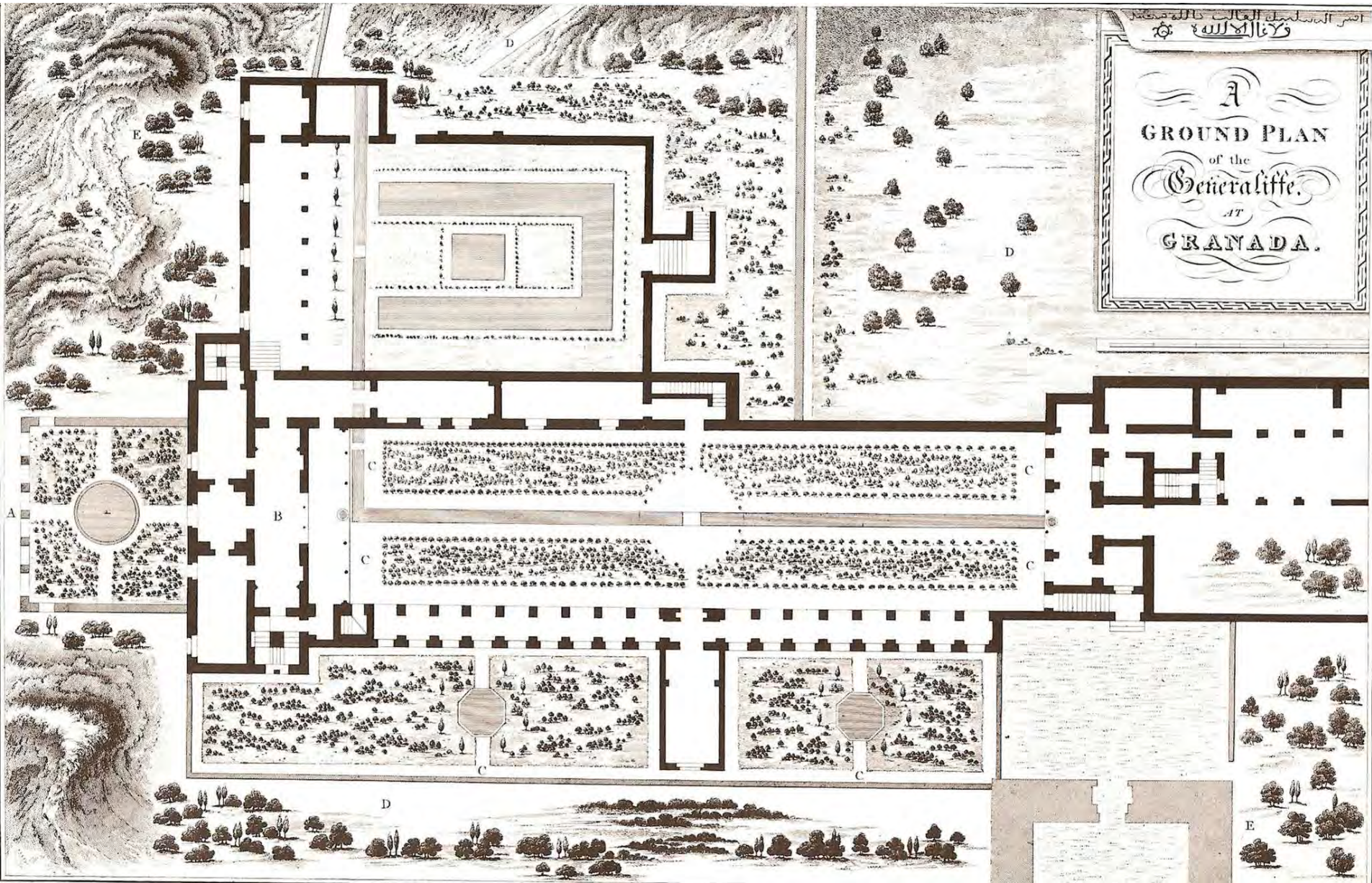
Court of the Lions

transparent
architecture





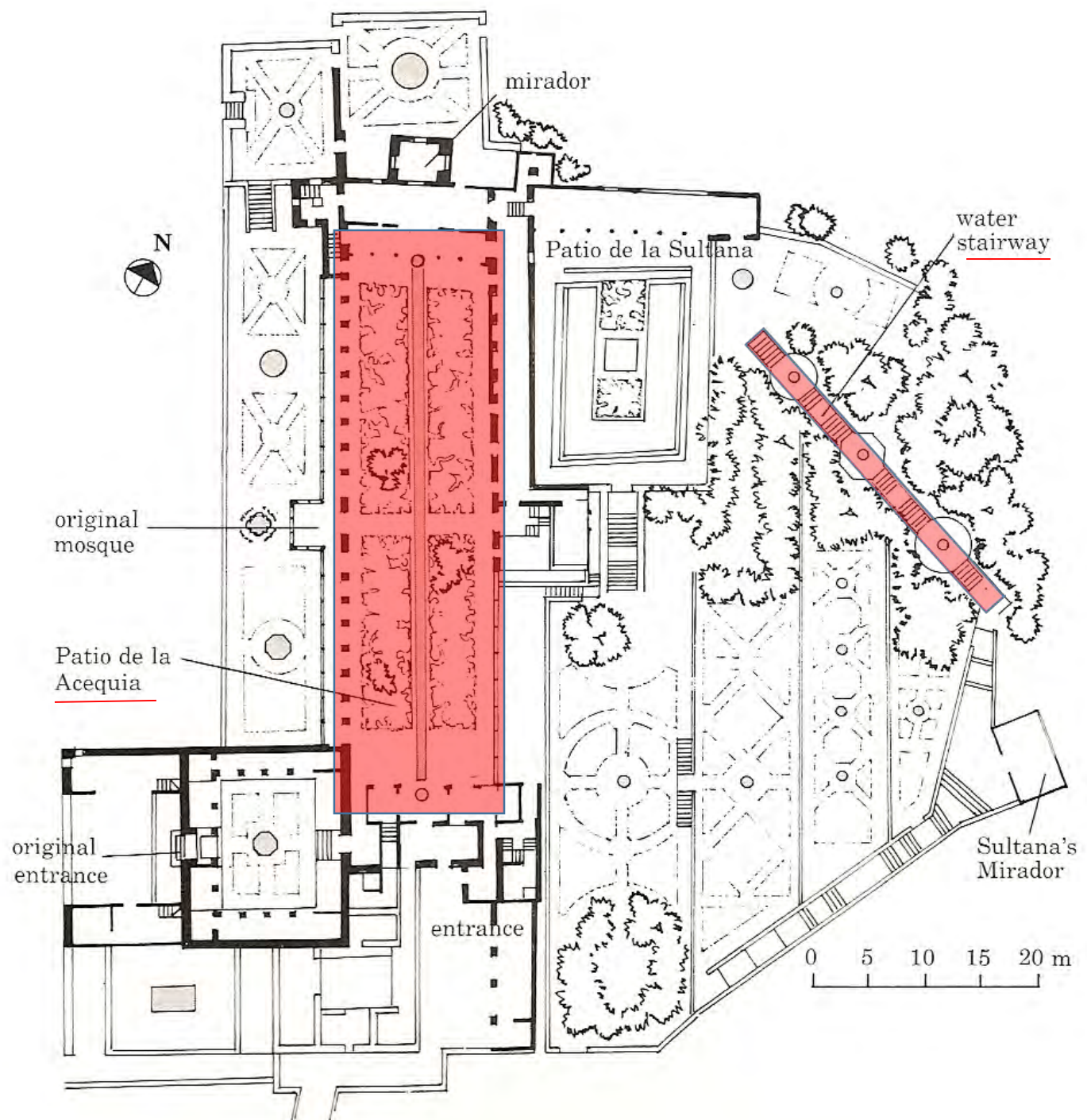
Generalife



Generalife

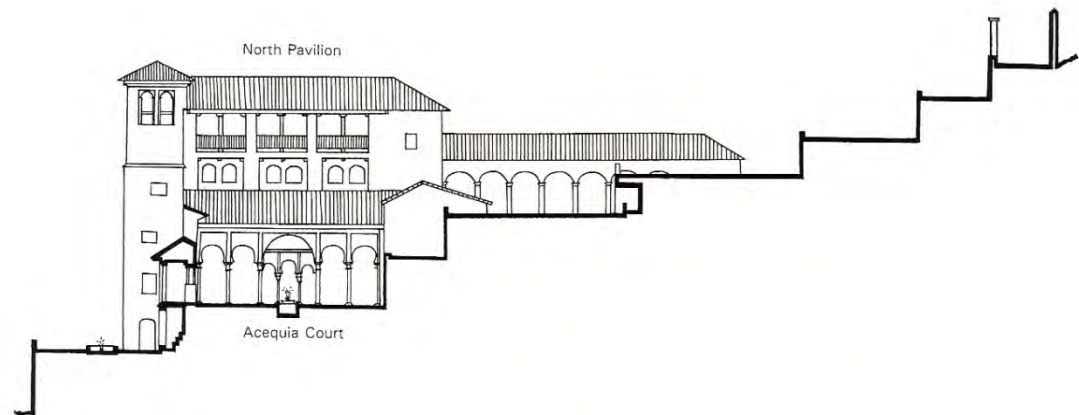
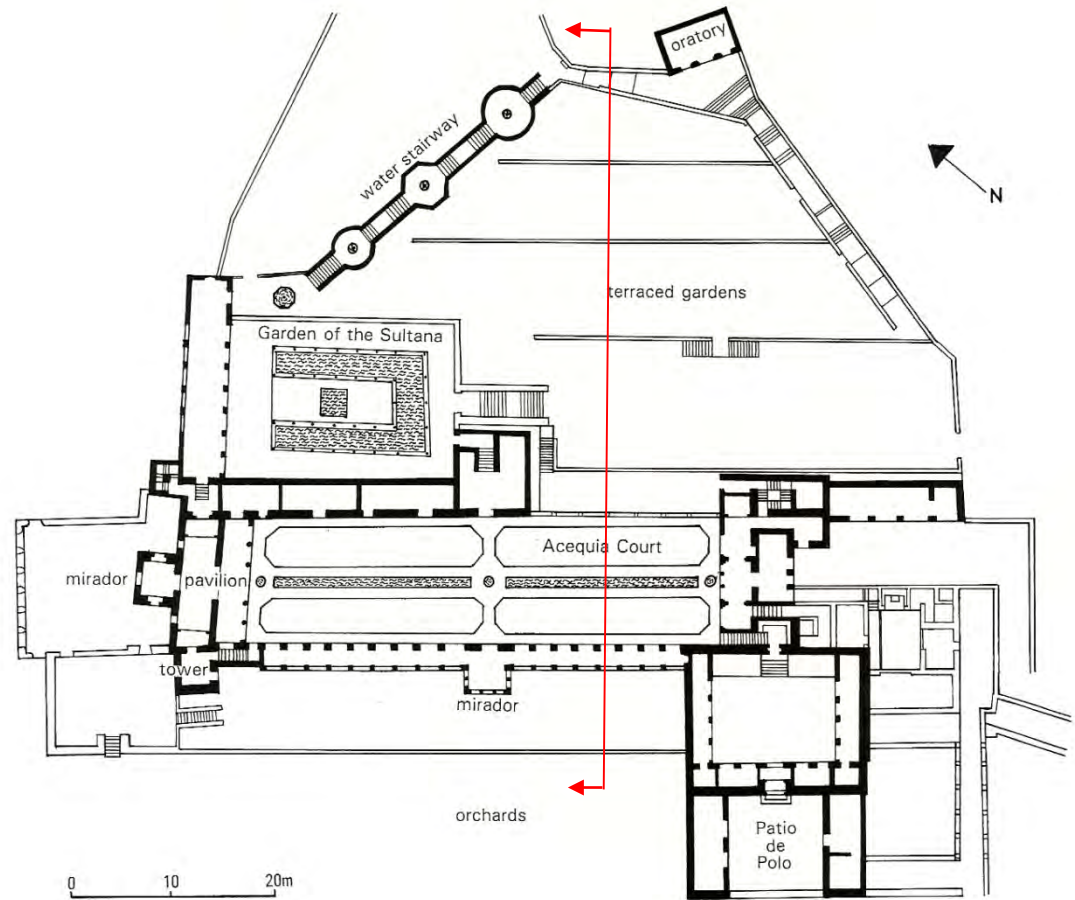
Designed for escape and relaxation

- More abundant planting
- Splashing water
- Sensual



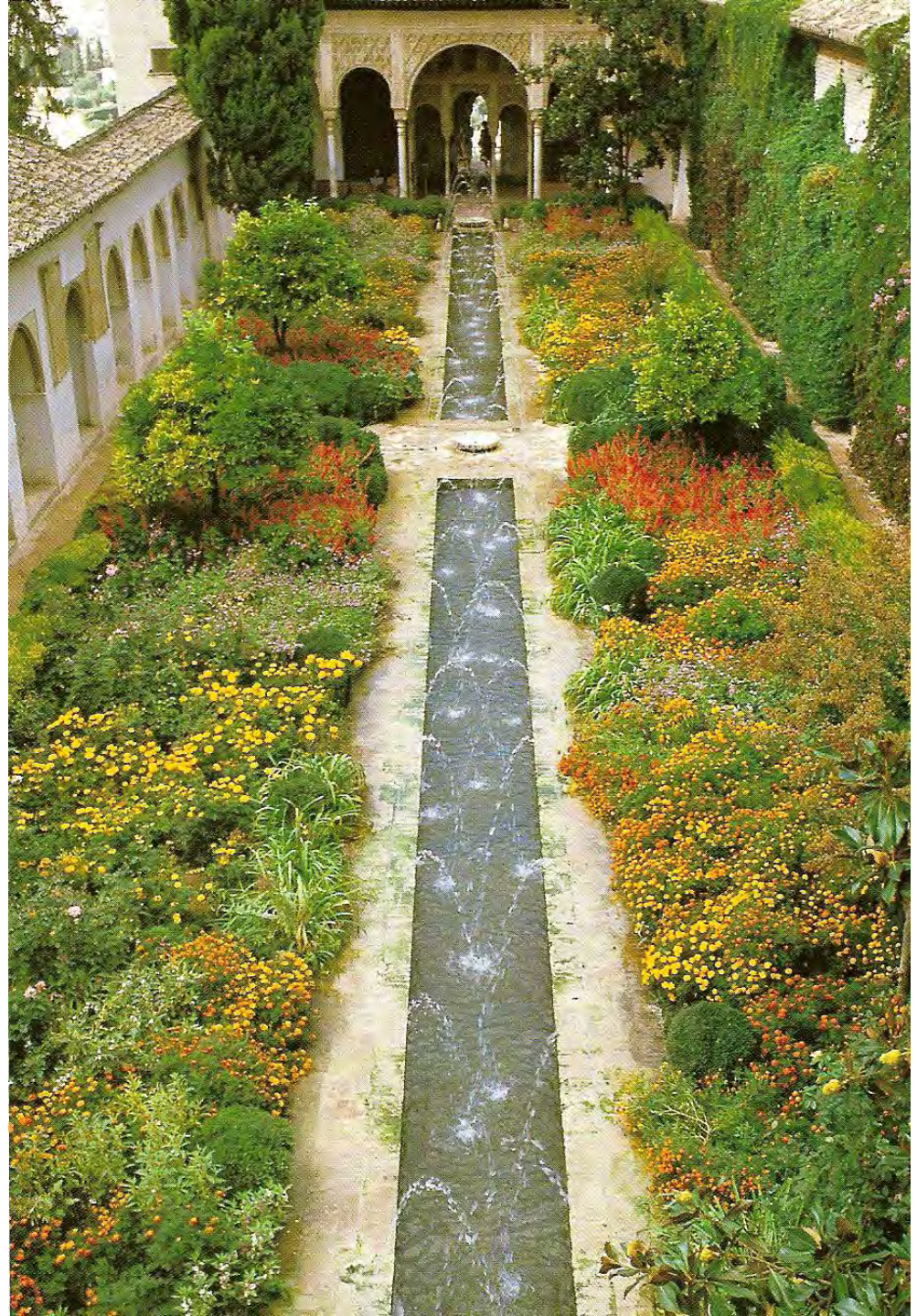
Generalife

Spaces defined by elevation changes, terracing



Patio de la Acequia
Generalife, Granada

planting beds
with mixed
perennials



Planting on south-facing wall reduces heat absorption and re-radiation off stone wall

Water splashes on the tile and provides evaporative cooling



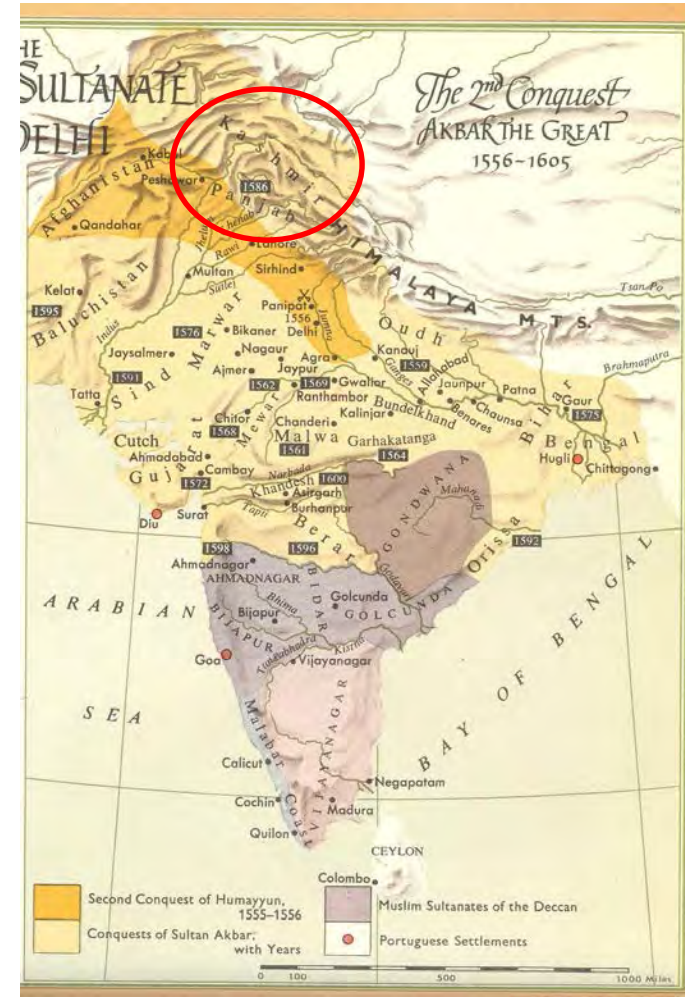
Water Stairway, Generalife

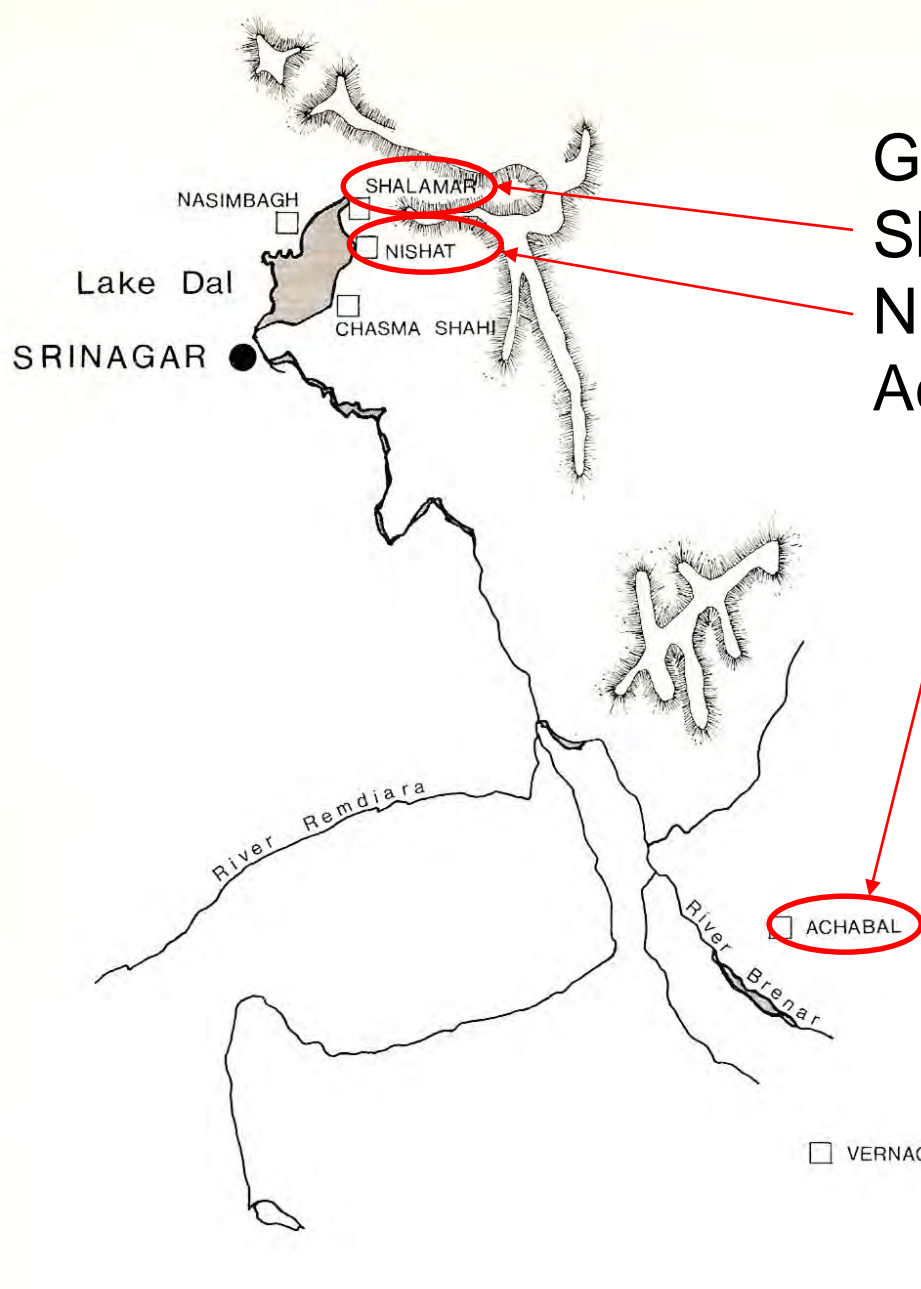


Mughal Gardens



Valley of Kashmir mountainous border region of India and Pakistan





Gardens:
Shalimar Bagh
Nishat Bagh
Achabal

0 5 10 m

Bagh-i-Vafa

c. 1590

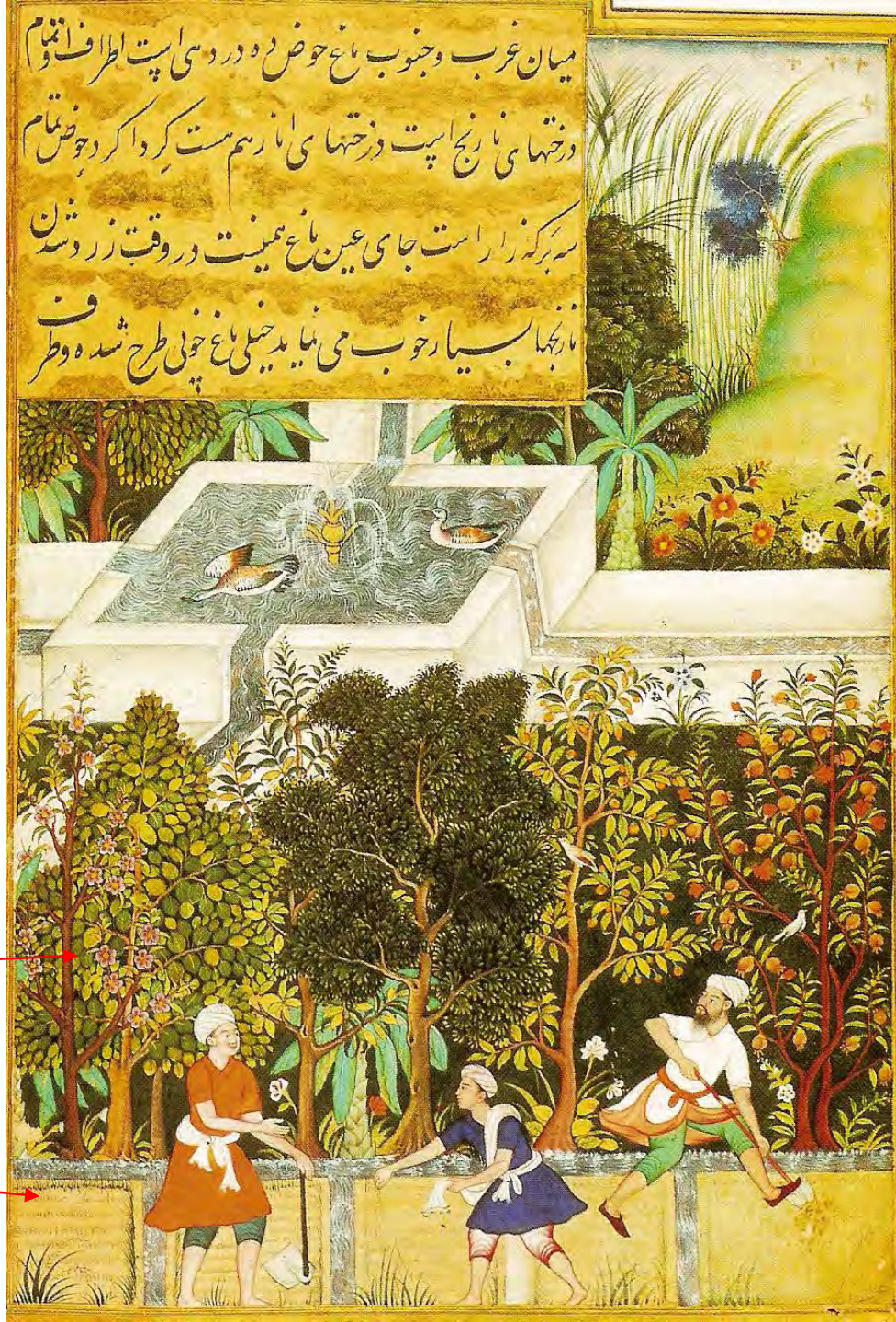
Laid out by Babur (1483-1530)
Founder of Mughal Empire

Garden Type:
Chahar Bagh = Quadripartite
division by water channels

Other Elements of Chahar baghs:

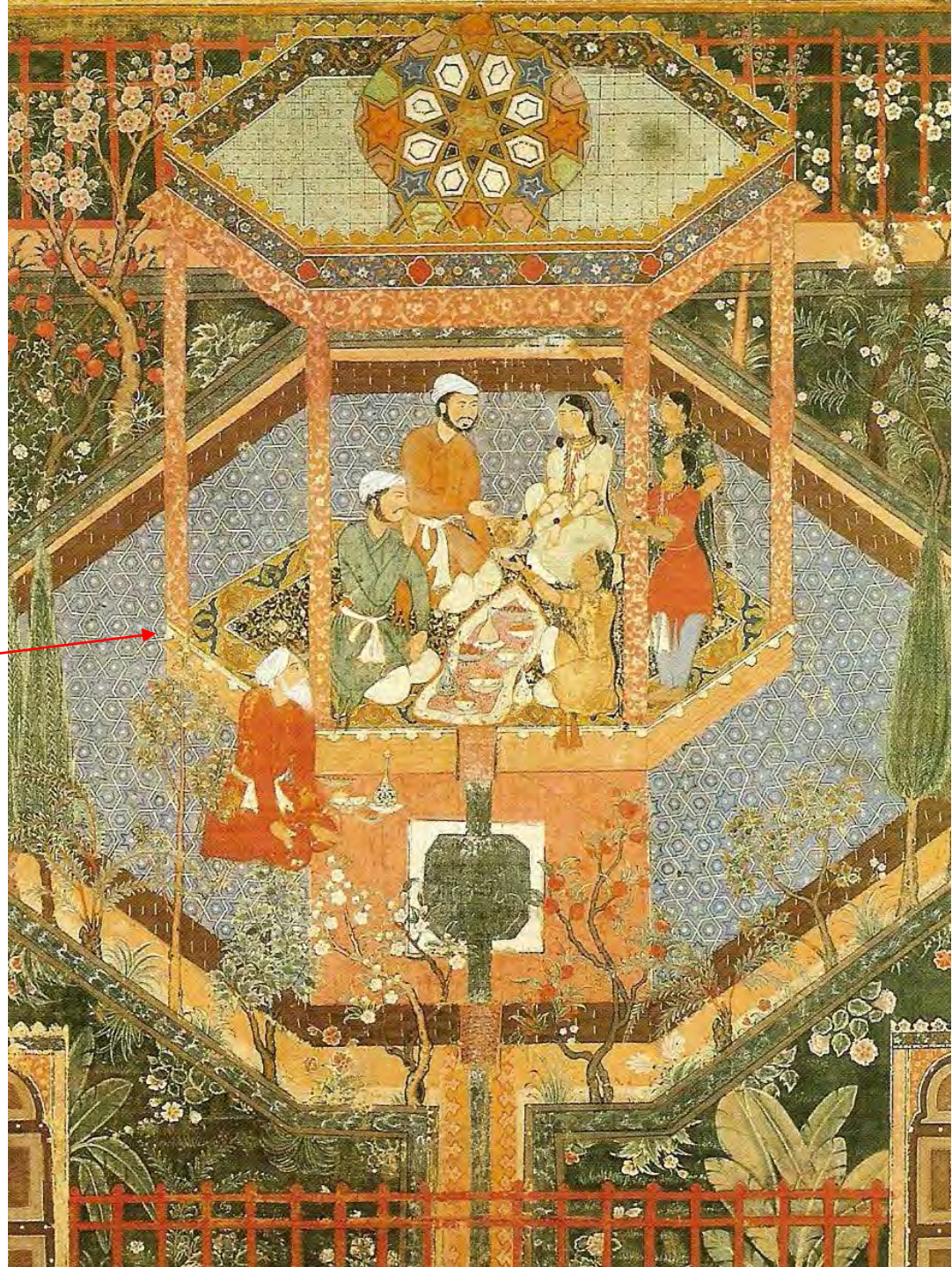
Fruiting trees: Palm,
pomegranate and orange
Abundant vegetation

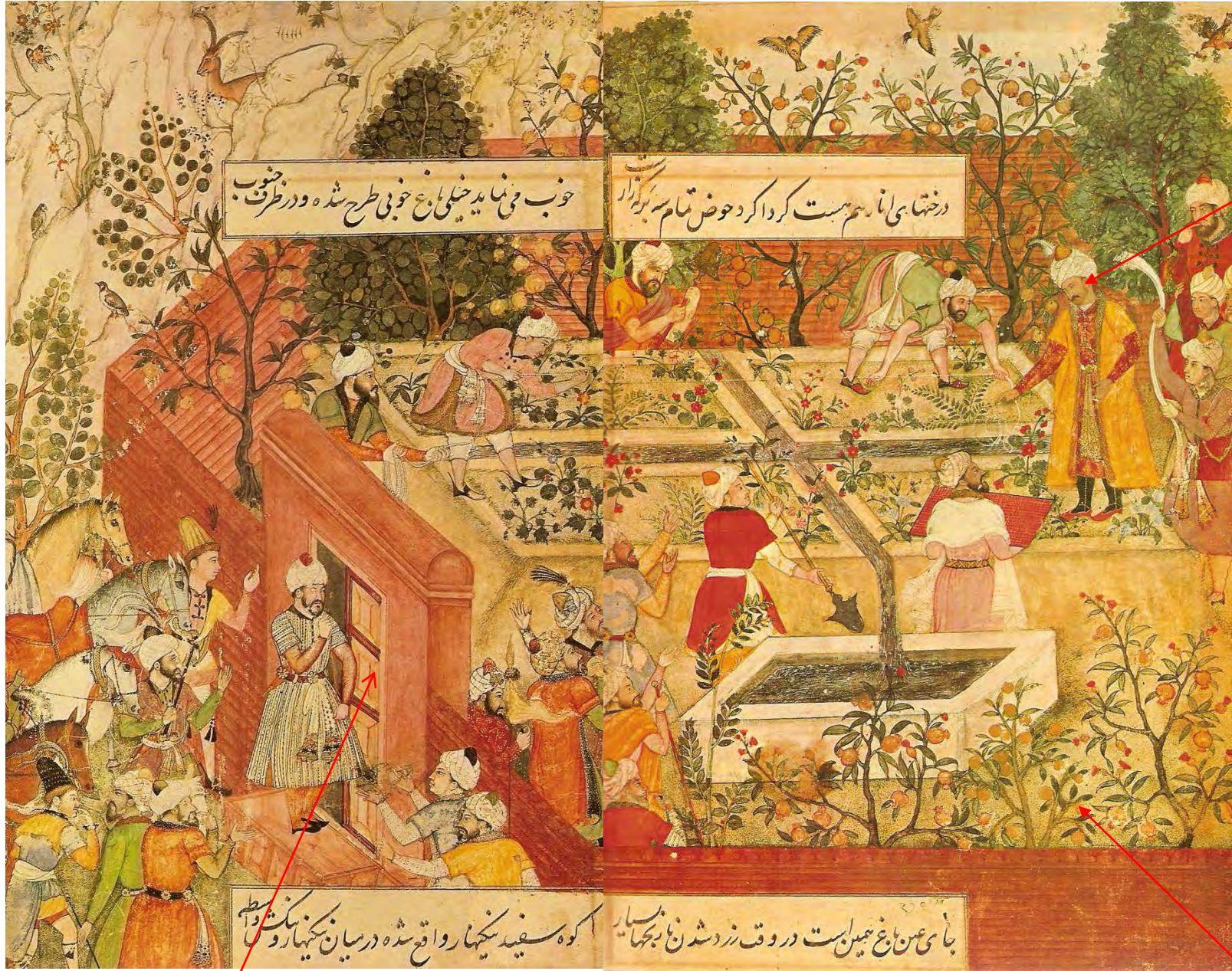
Walled enclosure



Mughal Miniature
c. 1565

Pavilion
(baradari)





خوب می نماید خیلی باغ خوبی طرح شده و در ظرف آب

دختما می انار هم هست کردا کرد حوض تمام سه کبره آزار

اکوه سفید نیکهار واقع شده در میان نیکهار و نیکهار

باغی عن باغ نیک است در وقت زرد شدن باغ بسیار

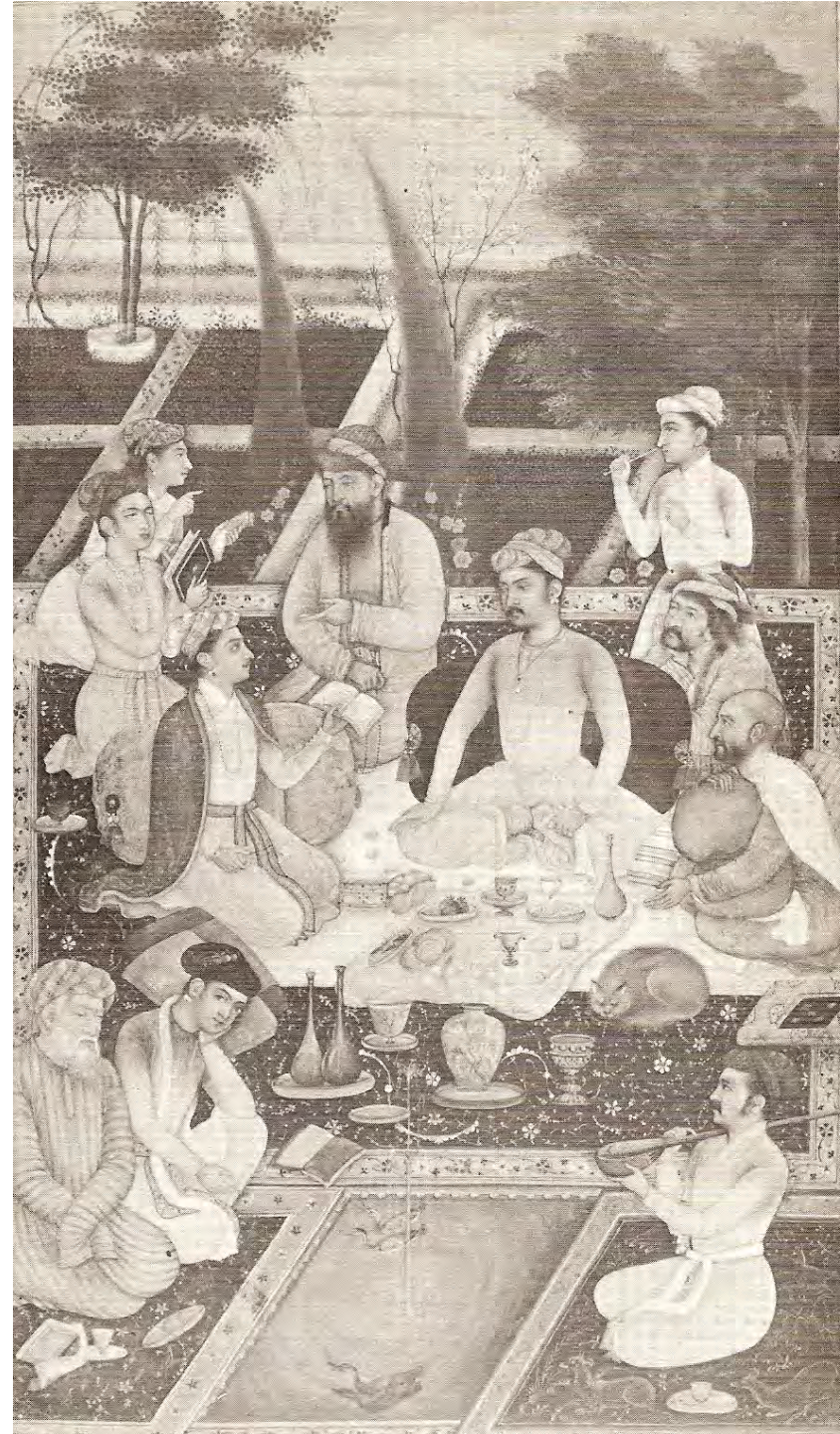
Babur

wall and gate

Babur in Bagh-i-Vafa

pomegranate and orange

Typical use of the garden:
seated on the ground
deep in literary discussion
by reflecting pool
enjoying food and drink



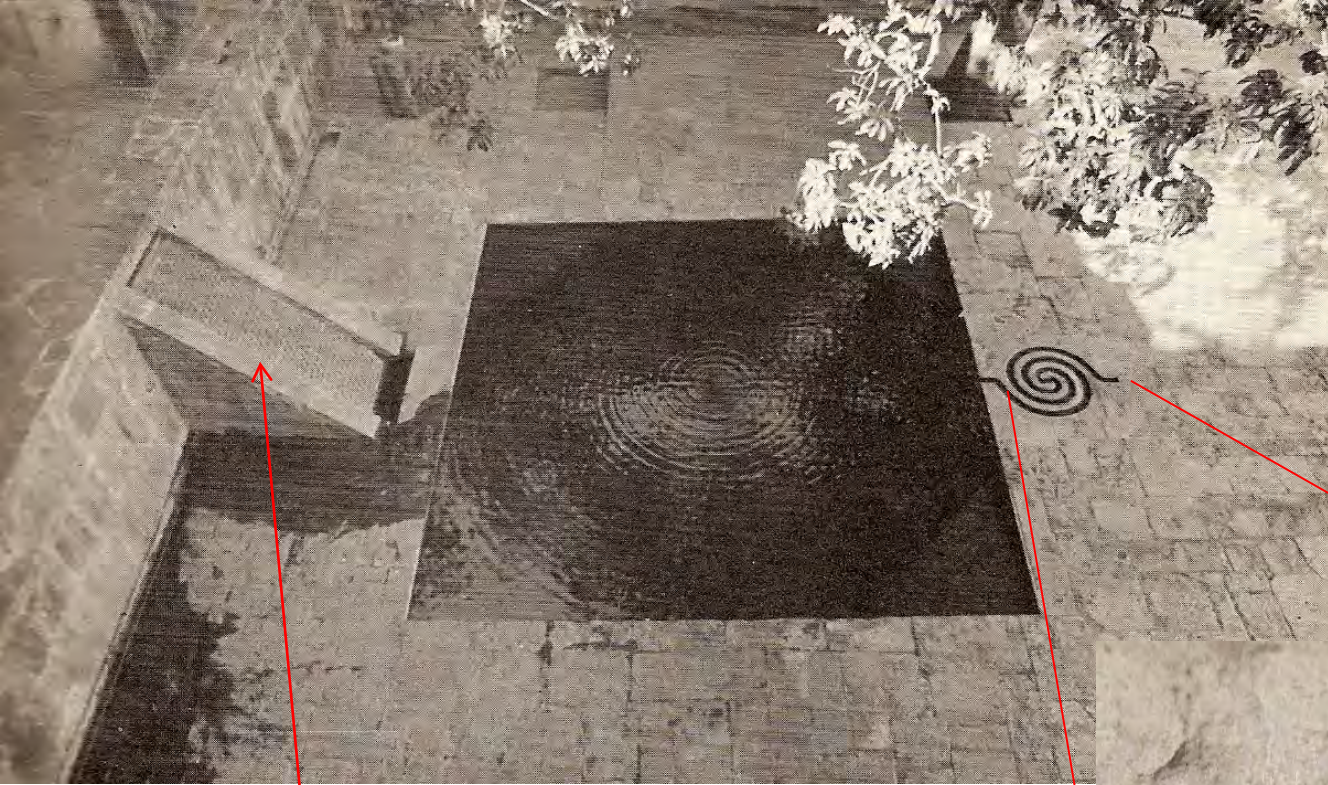
Images depict human uses of the Paradise Garden and elements, especially the wall, fruiting trees, abundant plants, and water

outside



inside





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



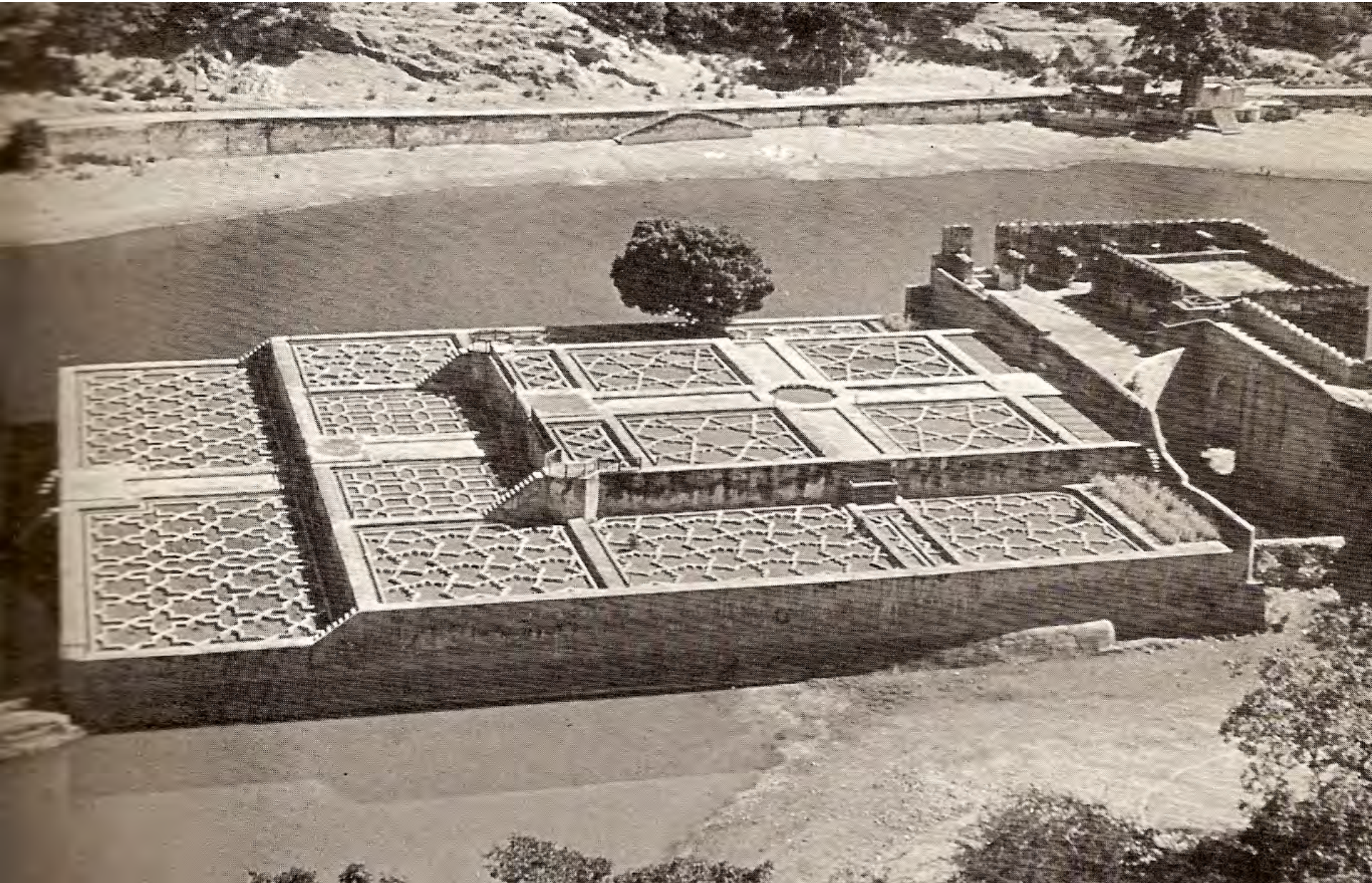
Designated World Heritage Site in 2011 (part of recognition of the Persian Garden)

Bagh-e-Fin

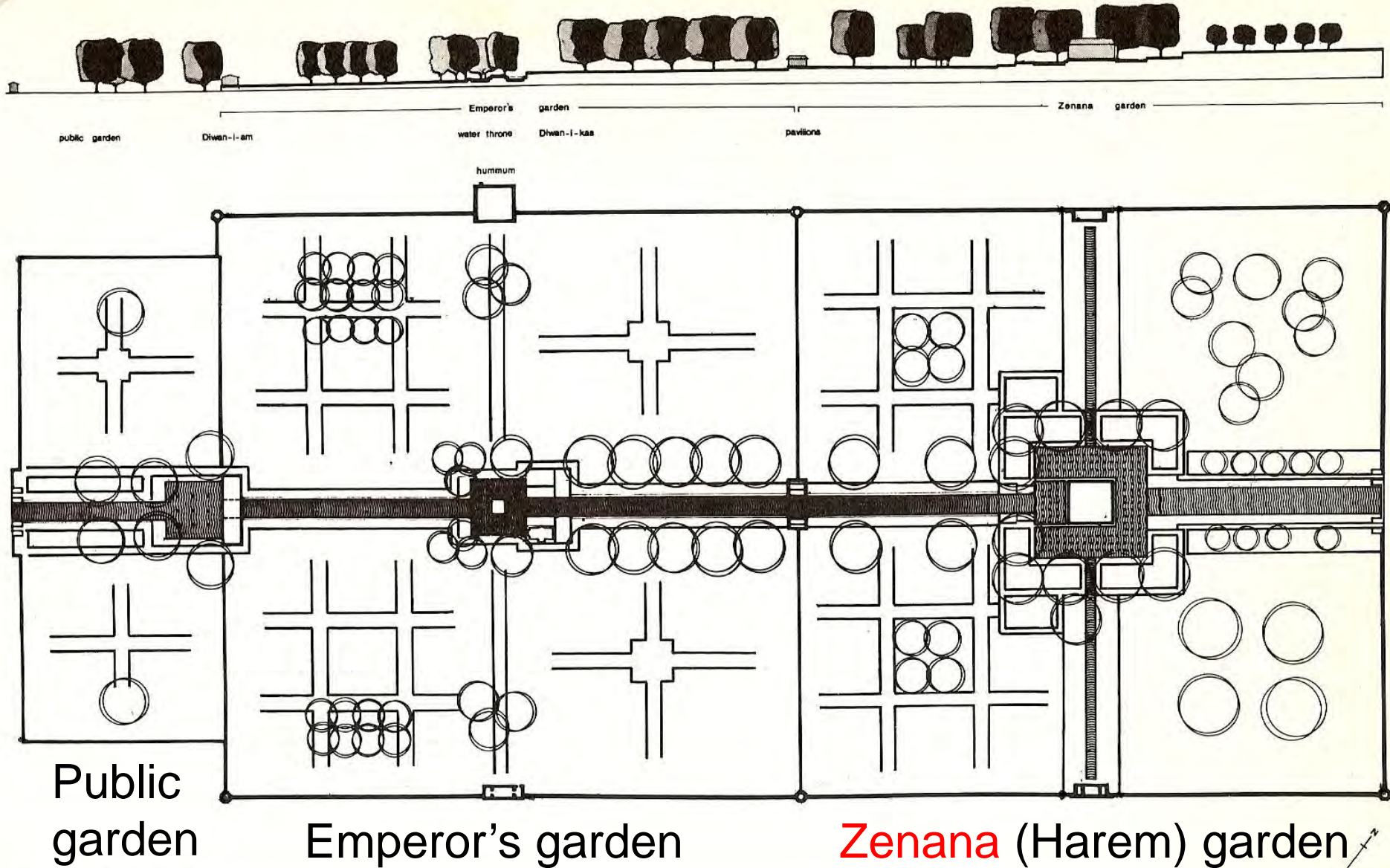
fountain within a fountain



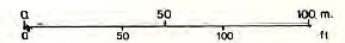
Lake garden at Amber, Jaipur



Shalamar Bagh (Abode of Love), Kashmir



*Shalamar Bagh, Kashmir.
Plan and section of the garden.*



Canal at Shalamar Bagh



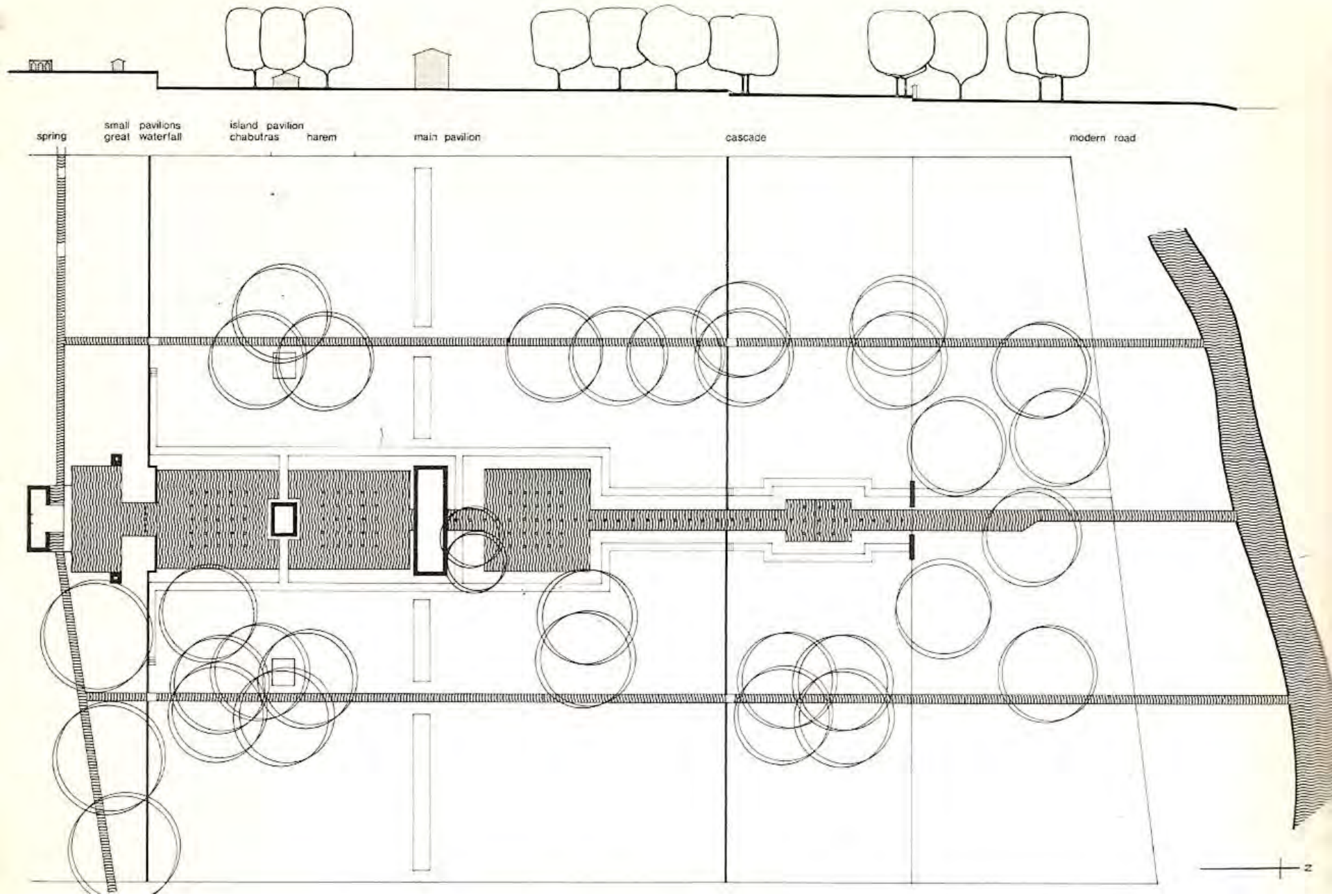
Shalamar Bagh

Commissioned by
Emperor Jahangir
(ruled 1605-1627)

His reign heavily
influenced by his 20th
wife Nur Jahan
(mother of Mumtaz
Mahal)



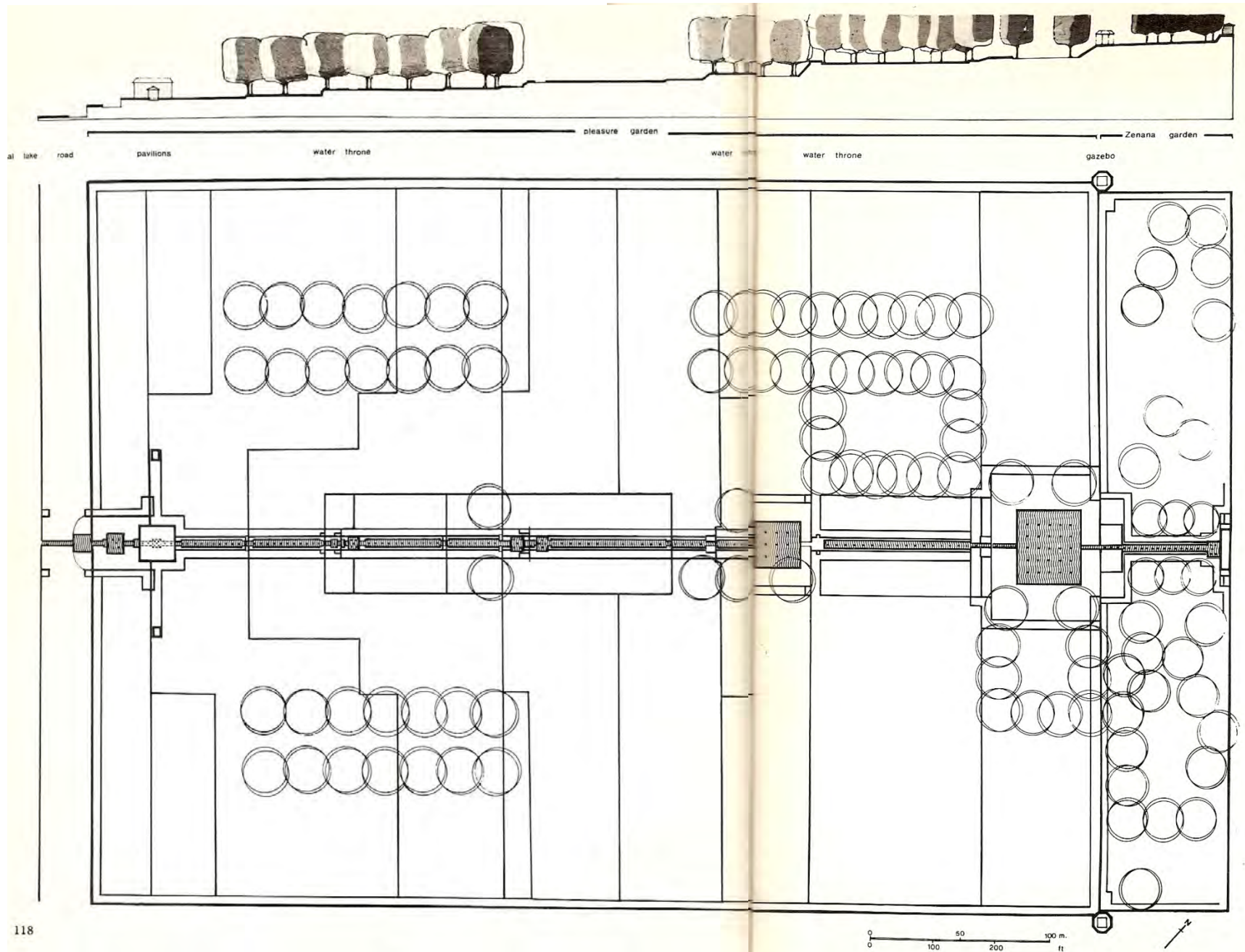
Achabal, Near Islamabad, Kashmir Commissioned by Jahangir



Achabal Gardens, Kashmir



Nishat Bagh



Nishat Bagh,
Kashmir

Designed by Nur
Jahan's brother, Asif
Khan

Chadar



Nishat Bagh

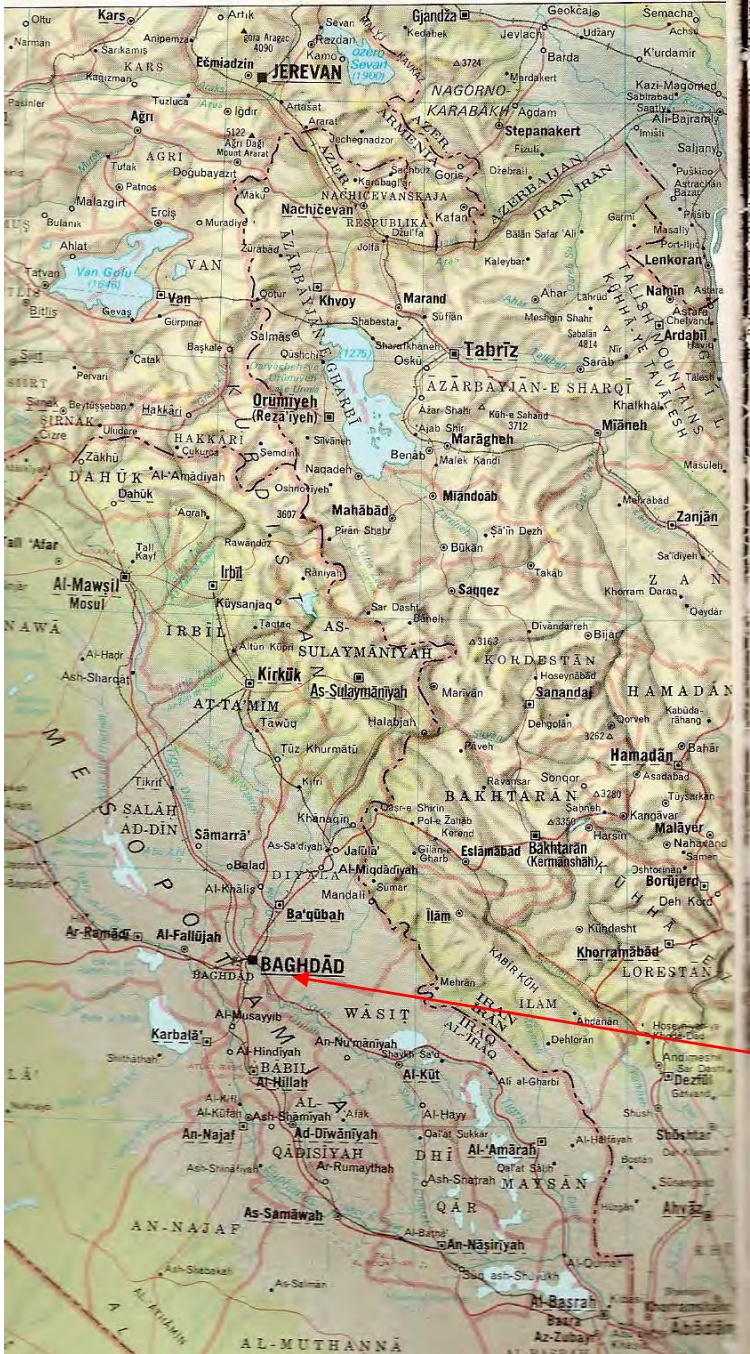


Chadar at Nishat Bagh



Water Chute (Chadar), Nishat Bagh, Kashmir





Isfahan

Now in Iran

Baghdad

Now in Iraq

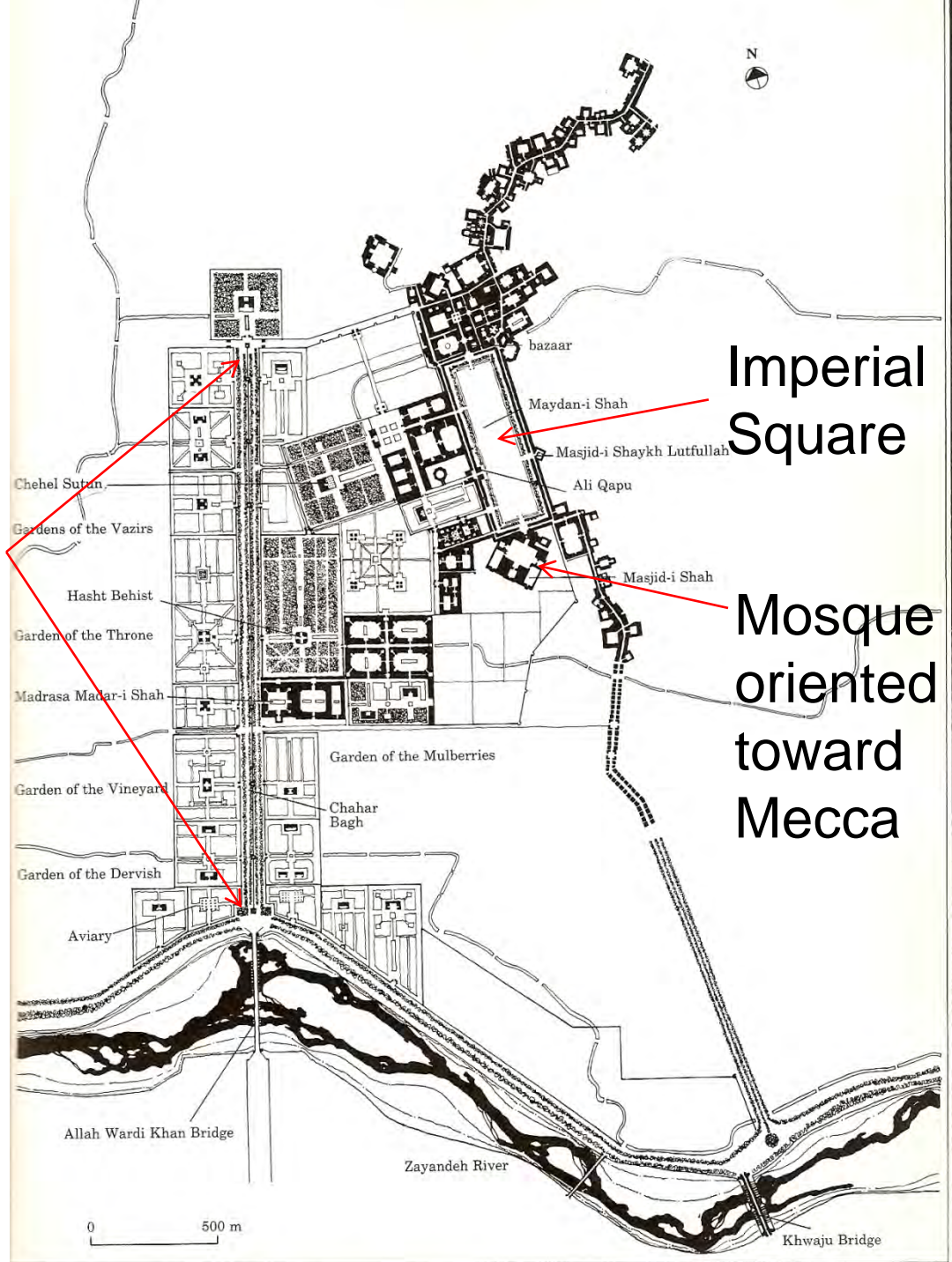
Isfahan

c. 1598

City designed as a Garden

Commissioned by Shah Abbas

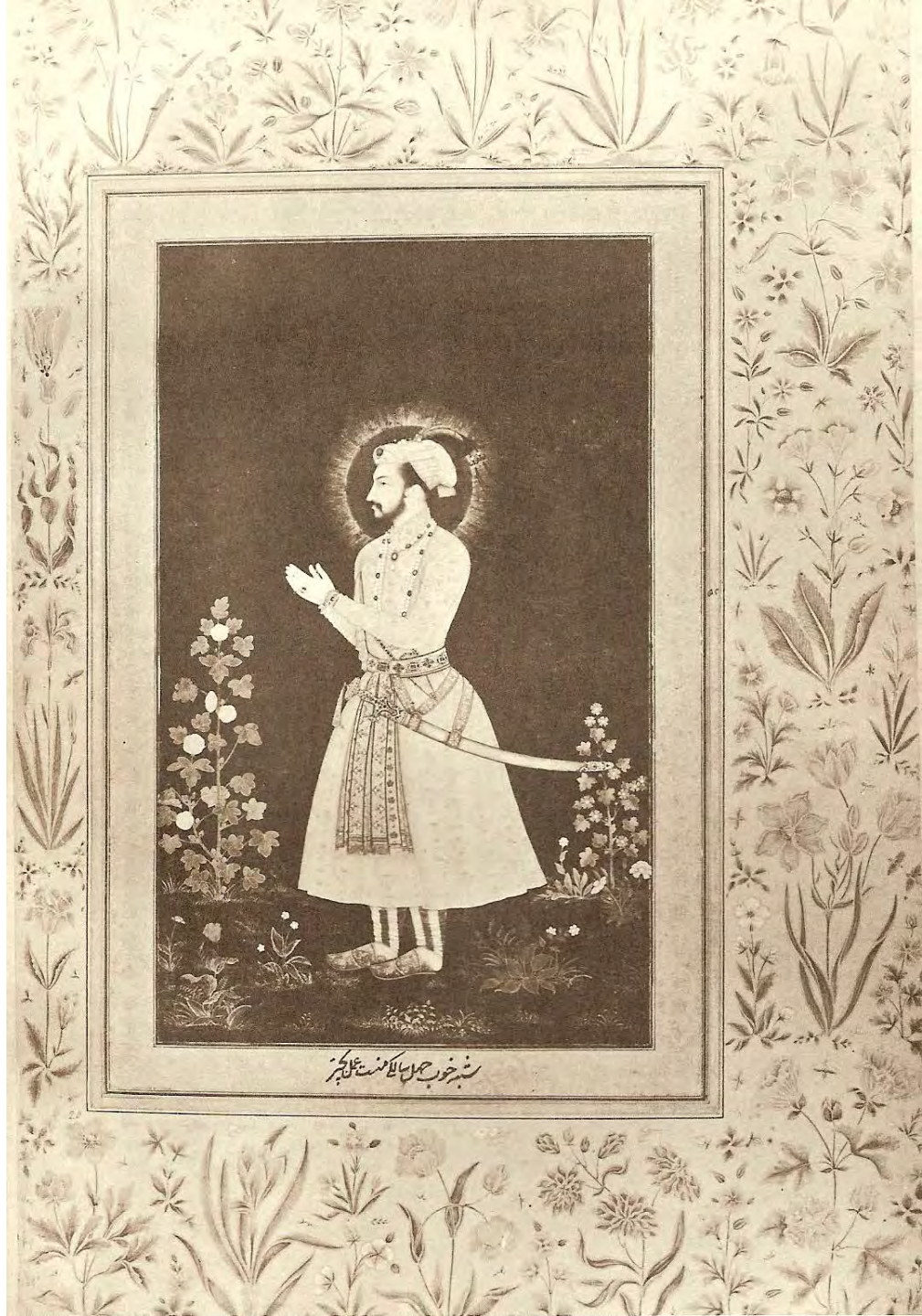
Chahar Bagh Avenue



Mosque, Isfahan



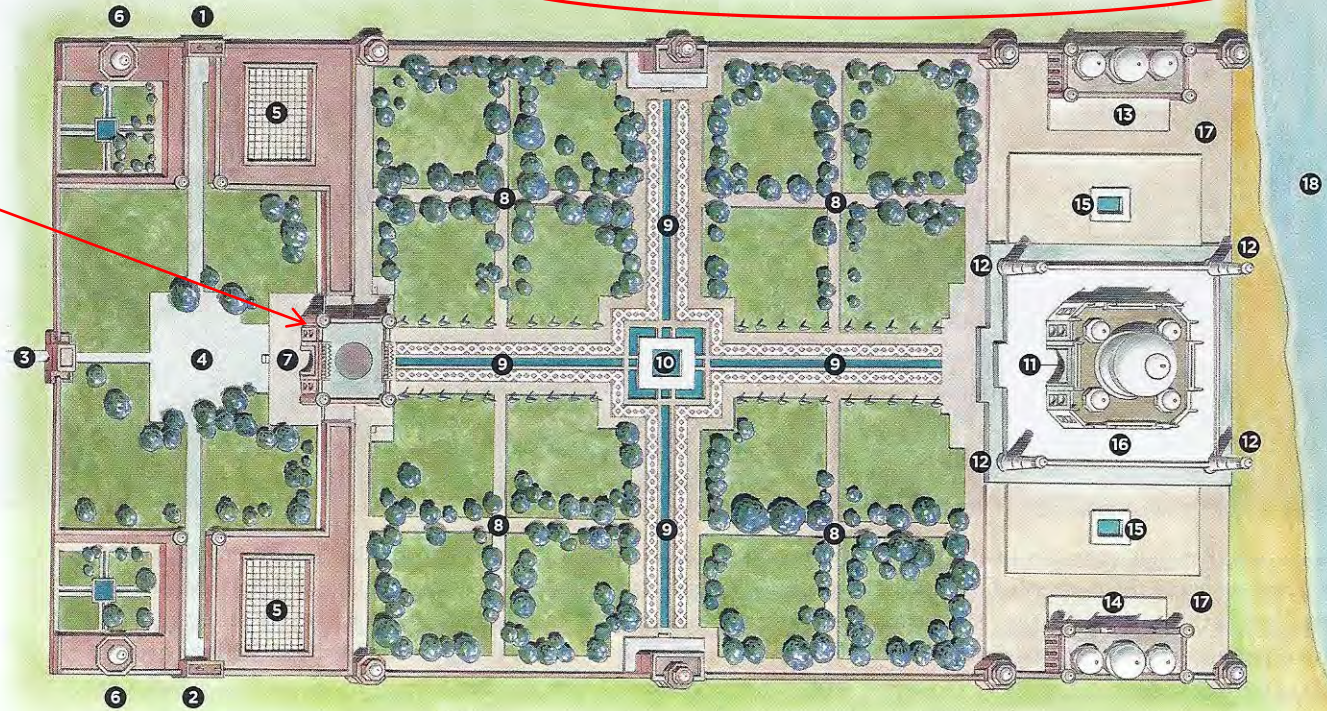
Shah Jahan
(ruled 1627-1658)
with saffron, iris,
tulips, and
daffodils



A Vision of Heaven on Earth

The Taj Mahal's 42-acre complex of buildings and gardens mirrors an Islamic idea of Paradise

Entrance
inscribed
with text re:
entering into
paradise



1 WEST GATE

2 EAST GATE

3 SOUTH GATE

Originally faced an entry area filled with bazaars and caravanserai (inns)

4 JILAUKHANA

forecourt

5 KHAWASSPURAS

Living quarters for tomb attendants

6 SAHELI BURJ

Subsidiary tombs, believed to be the burial sites of two of Shah Jahan's "lesser wives"

7 GREAT GATE

8 CHARBAGH

four-square garden

9 WATER CHANNELS

Symbols of the four rivers of Paradise mentioned in the Koran

10 CENTRAL POOL

11 TAJ MAHAL

Mausoleum of Mumtaz Mahal

12 MINARETS

13 MOSQUE

14 MIHMAN KHANA *guesthouse*

15 POOLS

16 MARBLE PLATFORM

17 SANDSTONE PLATFORM

18 YAMUNA RIVER

The largest tributary of the Ganges River, 851 miles long

Current threats
from pollution
and subsidence

Image from Sept 2011 issue of *Smithsonian*, article on the decline of the Taj Mahal

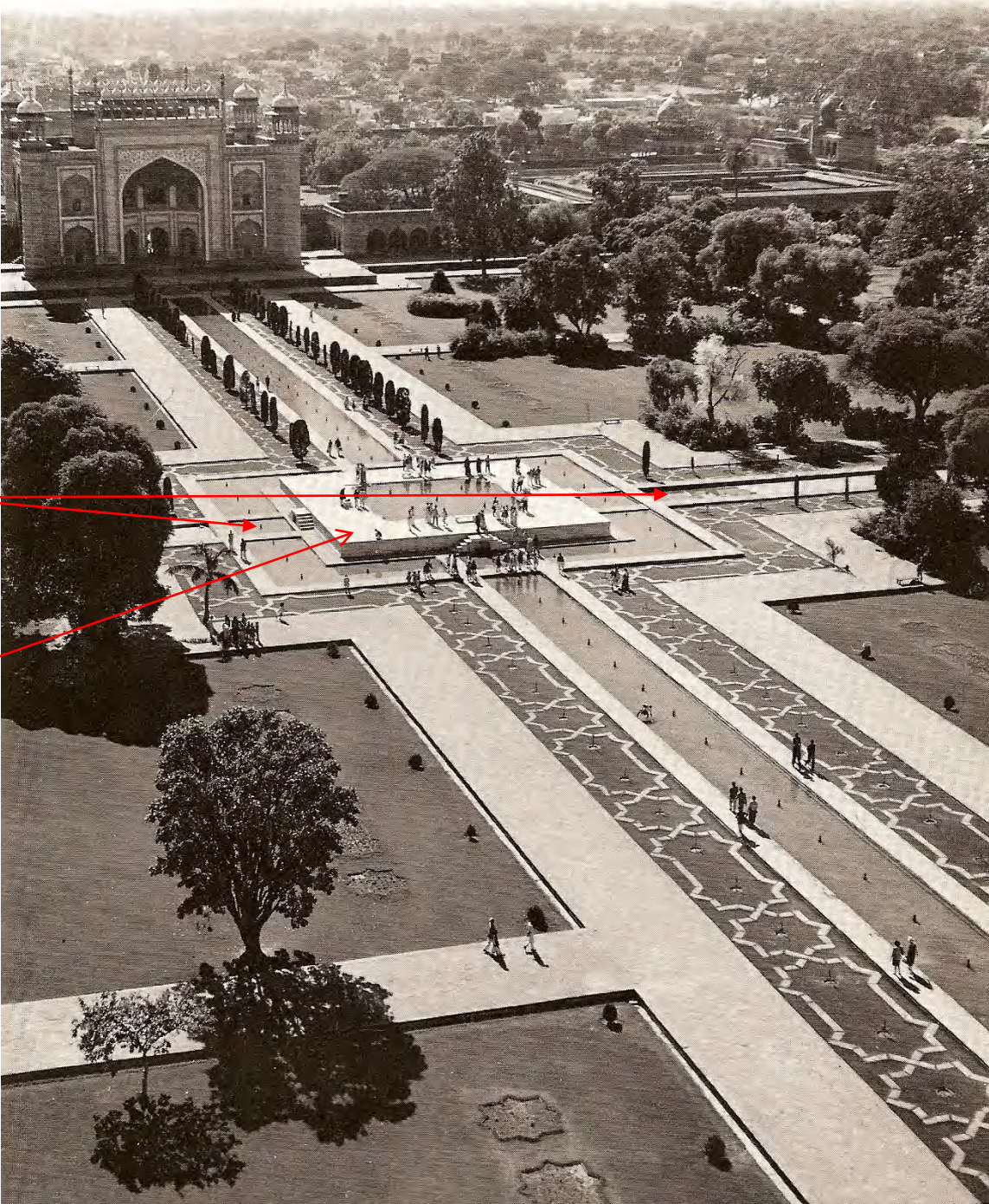


Building siting differs from typical mausoleums that were generally sited at the chabutra of the chahar bagh

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
 - 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

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

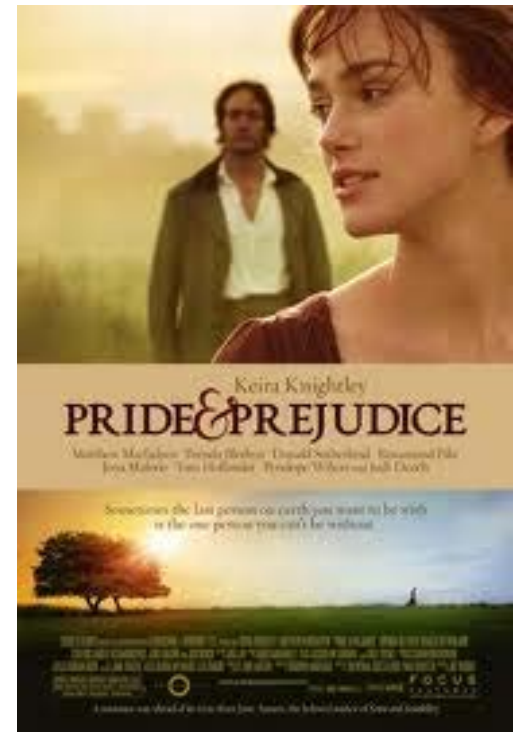
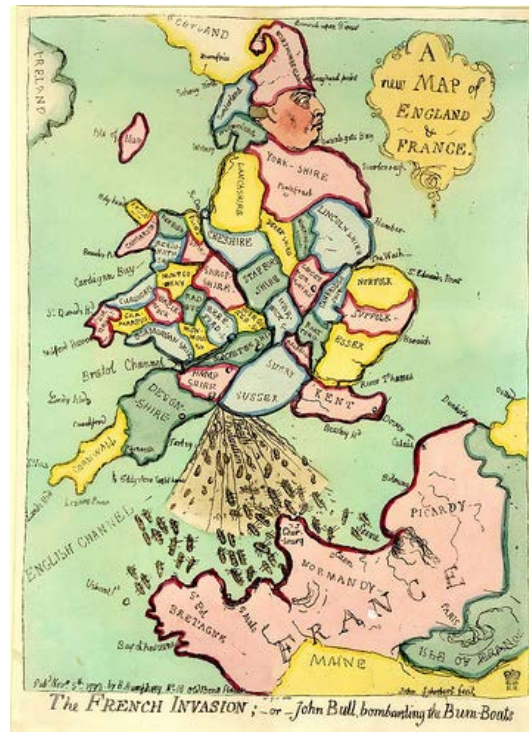
Map of the British Isles, 1710

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.



Philosopher Smackdown

John Locke (1632-1704) vs Rene Descartes (1597-1650)

A circular portrait of John Locke, showing him with long, dark, wavy hair, wearing a dark blue or black robe over a white shirt with a ruffled collar. He is looking slightly to the right of the viewer.

Knowledge of the world comes from sensory experience

The mind is used to enrich and enhance emotional responses to the physical world

Emotive and poetic

The mind is a tabula rasa

Empiricism

Captain Kirk

A portrait of Rene Descartes, showing him with long, dark, wavy hair and a mustache, wearing a dark blue or black robe over a white shirt with a ruffled collar. He is looking slightly to the left of the viewer.

I think therefore I am

The mind is used to hold immutable truths and laws of the physical world

Rational and mathematical

Emotions and body are unreliable

Rationalism

Spock

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)

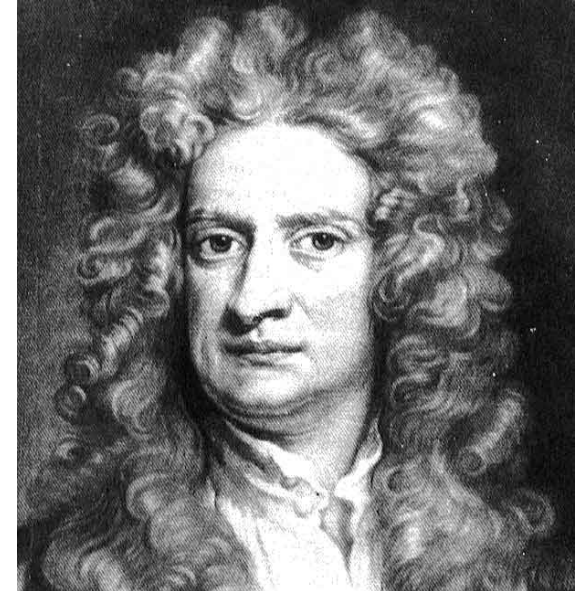
Tories, who favored monarchy, were their political opponents.

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.



Sir Isaac Newton ↑
Was a Whig



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.**”

Thomas Whatley (d. 1772)
Observations on Modern Gardening, 1770
Promoted landscape design as a liberal art

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

Edmund Burke (1729-1797)

Philosophical Inquiry into the Origin of Our Ideas of the Sublime and Beautiful, 1756

Uvedale Price (1747-1829)

On the Picturesque, as Compared to the Sublime and the Beautiful, 1794

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*

Richard Payne Knight (1747-1829)

An Analytical Inquiry into the Principles of Taste, 1805

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 Cumaean 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

Classical structures set in a bucolic landscape



Claude Lorrain, Landscape with Aeneas at Delos, 1672

Also
influential
were
depictions of a
more rugged
landscape



Joachim Patnir, Saint Jerome in a Rocky Landscape, c. 1515



Giorgione, The Sunset, 1506

Here, the figure is absorbed in the immensity of wilderness



J. M. W. Turner (1775-1851), *The Falls of the Clyde*, 1802

Raphael
1483-1520

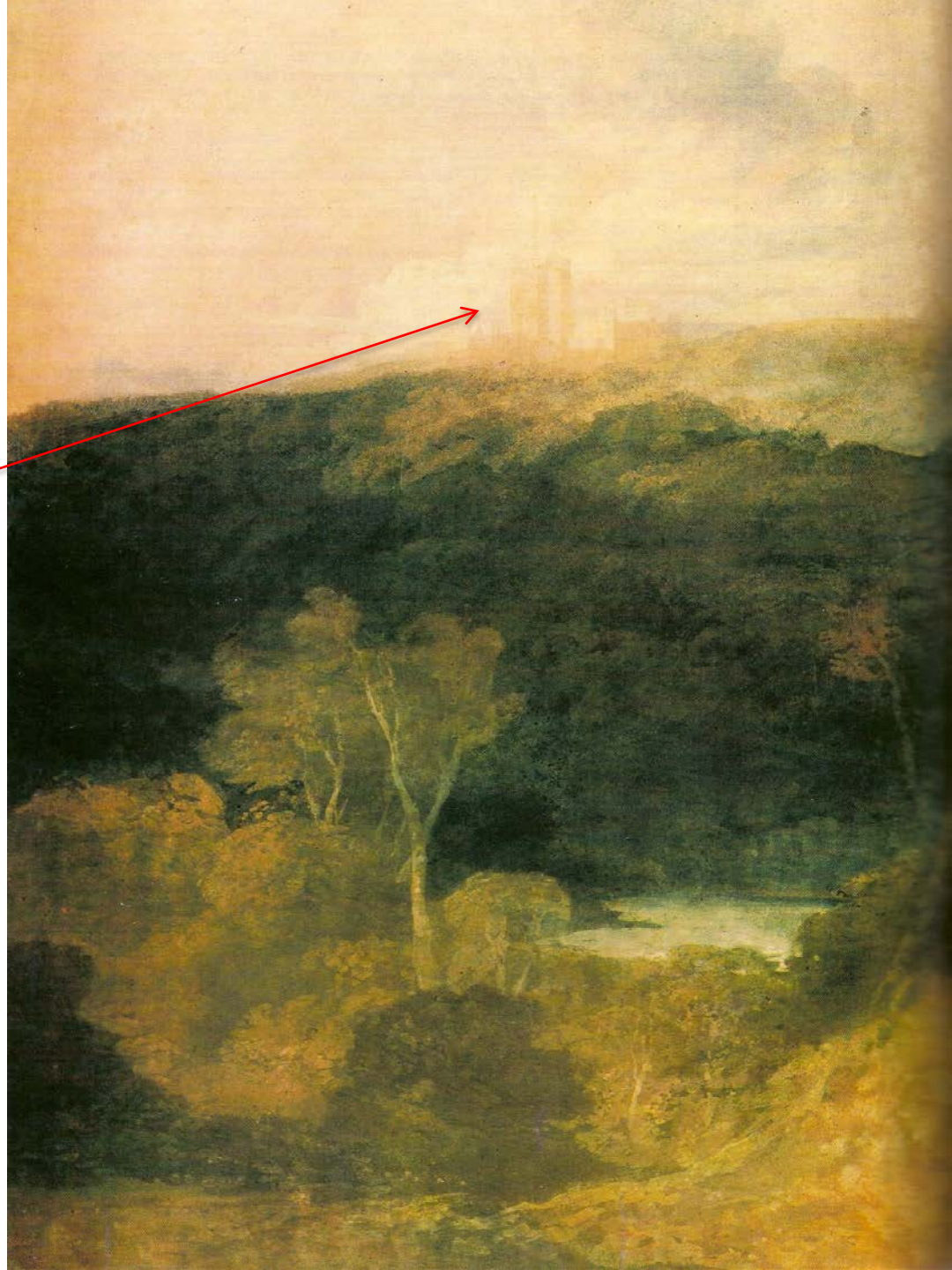


In contrast,
this
Renaissance
painting
emphasizes
the figure,
and the
landscape is a
small
backdrop

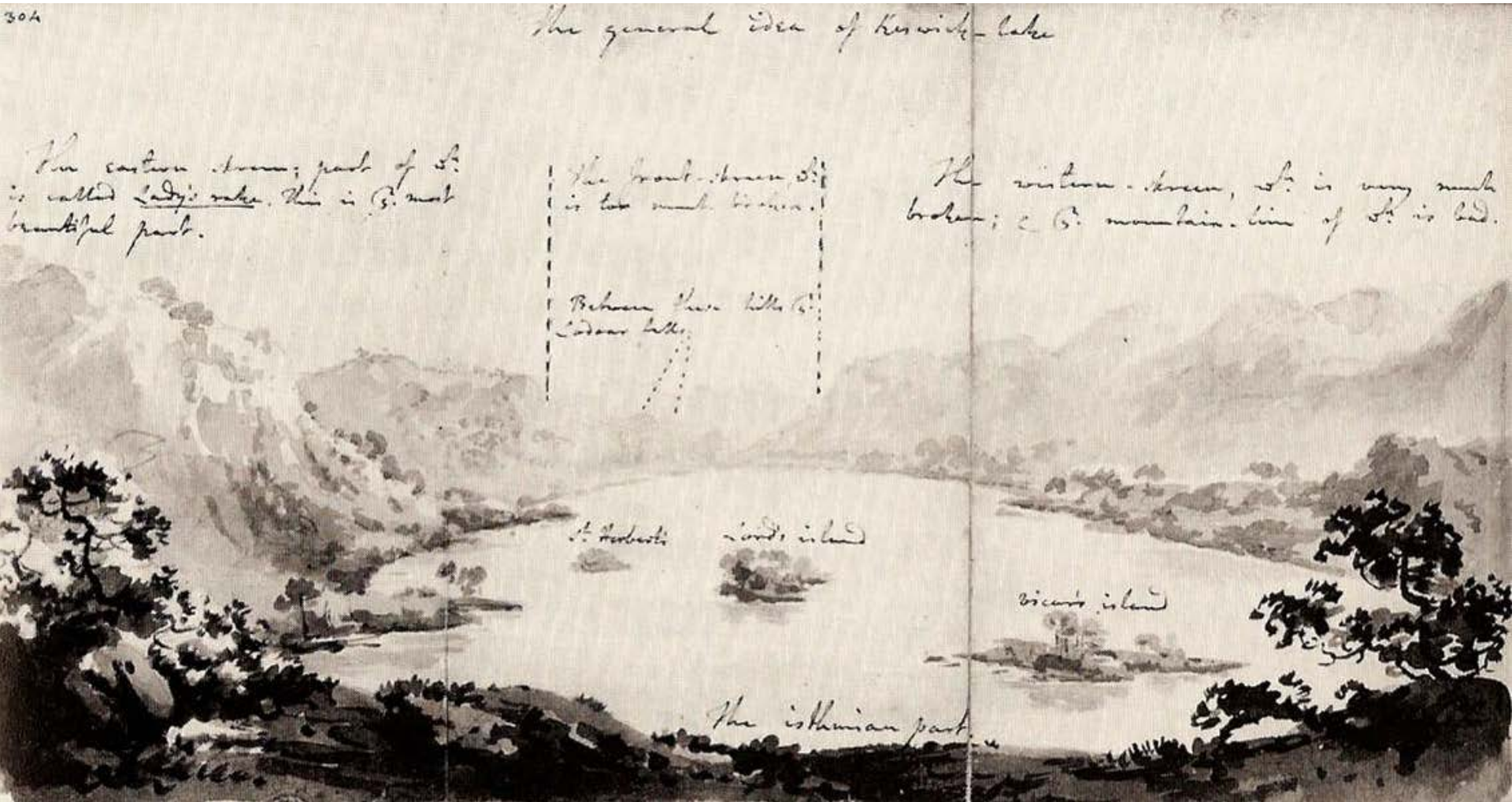
Saint Catherine
of
Alexandria

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.



William Gilpin, "The General Idea of Keswick-lake," 1772

And vineyards clothe the bending brow
'Steal of the lingering copsewood 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



How lightly the waves of the broad Meuse
crispied with the first breath of the mor-
ning as we swept over the long bridge
that crosses the river from Namur, 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 delicate.

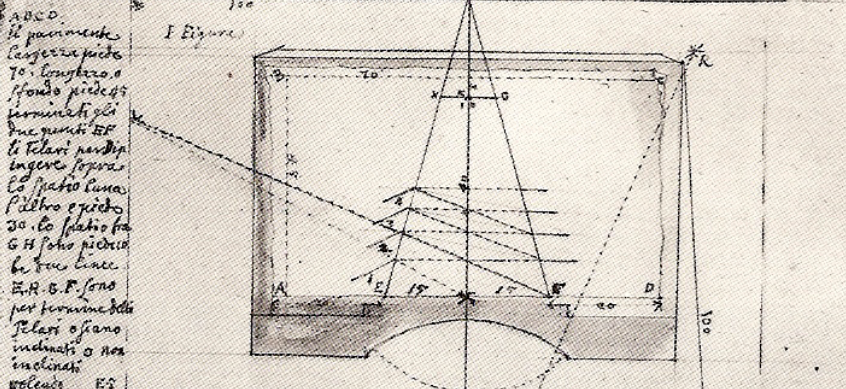
“To see
clearly is
poetry,
prophecy,
and religion,
— all in one.”

Functioned as a guidebook for recognizing beauty

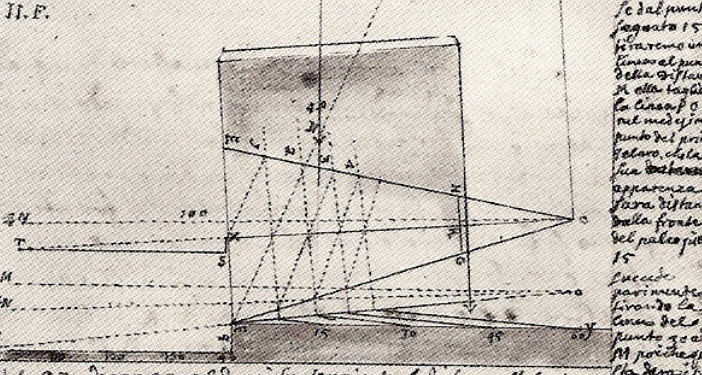


Furness-abbey, William Gilpin

*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*



ABCD.
Il pavimento
La terra picda
70. longhoro o
ffondo picda o
terminati o
due punti EF
li Tellari per dip
ingere sopra
Lo spazio luna
l'albro e picda
30. lo spazio fra
G H solo picda
li due linee
E, H, G, F. sono
per terminare del
Tellari o siano
inclinati o non
inclinati
volenti ES
operare regola
Horizonti e non
a caso si devono
allongare que
due linee H e
FG fine che non
contornino an
fate l'angolo
O il quale fino
per punto picda
medale o punto
della veduta in
questo se para
per la carta
quando non
si può fare
regola nel Tell
tra per imped
inclinato del ma
regola del
regola del
O si deve fare
la linea orizzontale O Z. dove e ad
Dopo sia terminata la distanza N Cantaria
della fronte del palco X picda 40 Da X e da N, a O sono picda 100 La quale devono
trasportare nella linea orizzontale O Z dove e una stella questa punti si trovano
Dopo va aggiunto li due linee O Z, e F L come si vede meglio nel
e figurato che 100 picda sono fra O et N e il punto O, altrettanto sono
tra il punto O e il punto della distanza R dove e la stella dunque per
provare il luogo picda della distanza del Tellari per operazioni regolare
si opera come si fa con la regola ordinario tirando le diagonali al
punto della distanza
per esempio in figura la linea segnata 10, 20, 30 et 40 esseri il profilo del pavimento
della veduta 40 picda Contano dal palco F, H e G et tra di 15 picda la linea F V
segnata 15, 30, 45, e 60 e parallela alla linea del piano P e per via per conoscerne
all'altitudine del palco del qual punto V, era alta picda 5 dovendo esseri la non parte
della sua cornice.



II. F.

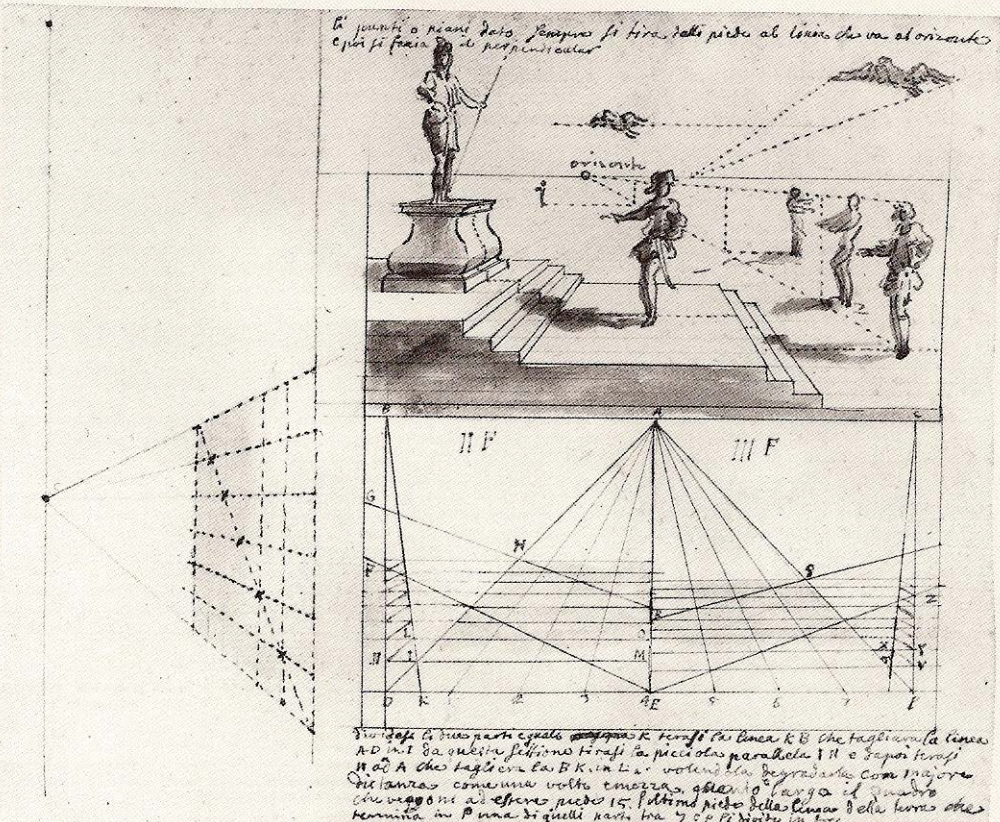
Il punto
segnato 15
tiraromo una
linea al punto
della veduta
alla tagliata
la linea O
nel medesimo
punto del piano
delato, che la
sua distanza
apparecchia
sara di tanti
della fronte
del palco picda
15
cucchi
parimente
tirando la
linea del
punto q ad
M perche
sta dentro
alla veduta
20

Il punto
segnato 15
tiraromo una
linea al punto
della veduta
alla tagliata
la linea O
nel medesimo
punto del piano
delato, che la
sua distanza
apparecchia
sara di tanti
della fronte
del palco picda
15
cucchi
parimente
tirando la
linea del
punto q ad
M perche
sta dentro
alla veduta
20

William Kent Italian Diary

1714-1715

Analytic studies of visual perception



li punti o piani della veduta si tira dalle picda al punto che va ad oriente
e più si fanno di perpendicolar

II F

III F

Si suppone che una parte eguale segna K sopra la linea K B che tagliata la linea
AD in I da questa si tirano H sopra la picda che parallela H N e sopra l'angolo
H ad A che tagliata la BK in L e volenti la diagonale da gradarla con l'angolo
del piano come una volta emessa, allora lo spazio il quale
che regge ad essere picda 15. sottinteso picda della linea della fronte che
termina in P una di quelli parti tra 7 e 8 divide in due

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.



J. E. Smith, "Hafod House" in *Fifteen Views Illustrative of a Tour of Hafod*, 1810

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

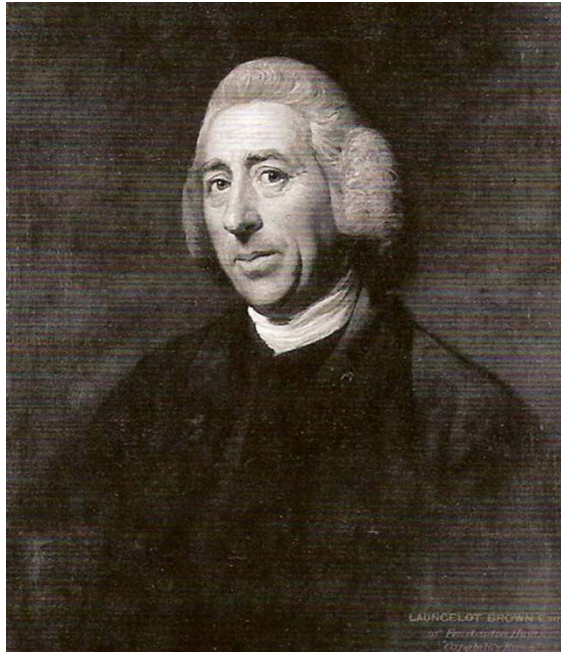


William Kent (1685-1748)

Landscape Gardeners



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



Painting → Landscape Design

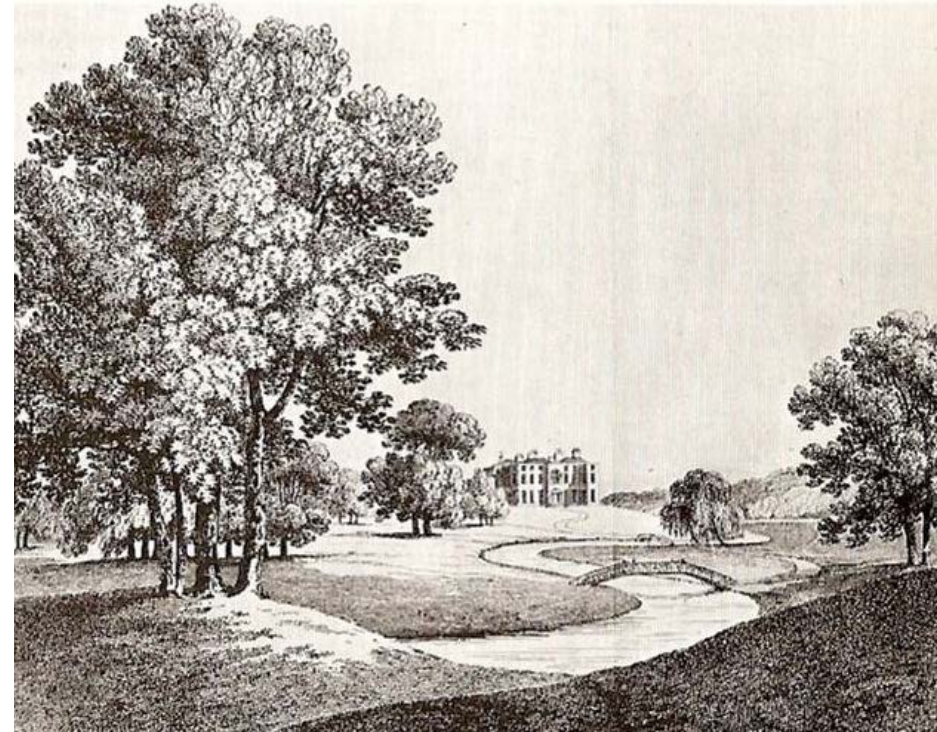
Downtown Castle
Landscape Design
by Richard Payne
Knight
1751-1824



The idea of landscape improvements
Making nature better than nature has made itself



before



after

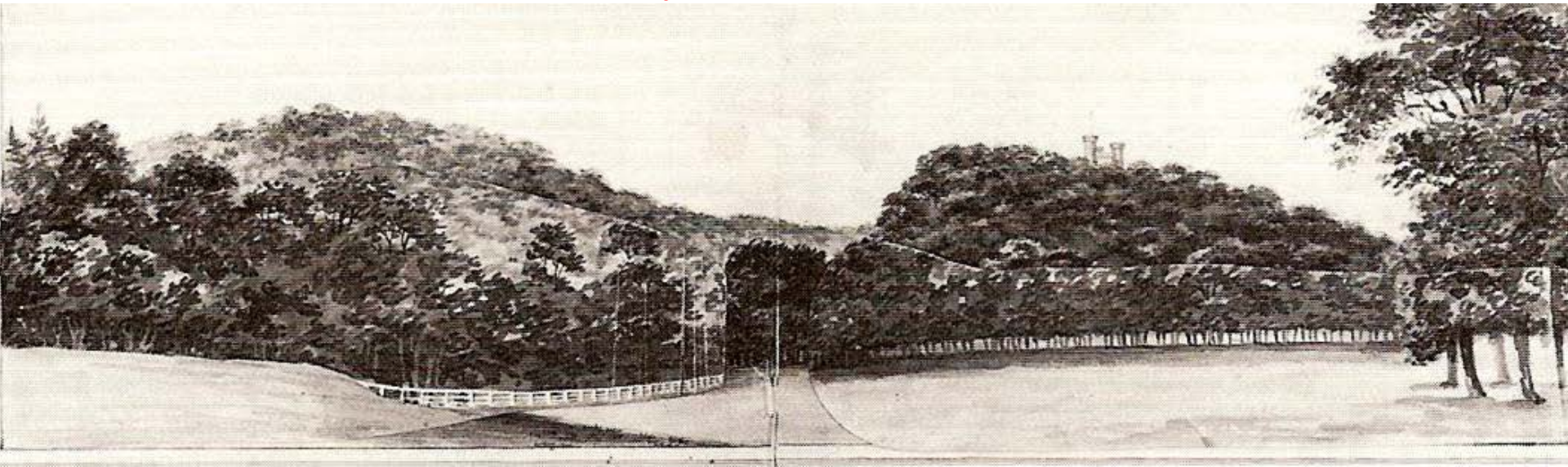
From Richard Payne Knight's *The Landscape*, 1794

Before and After sketches for clients

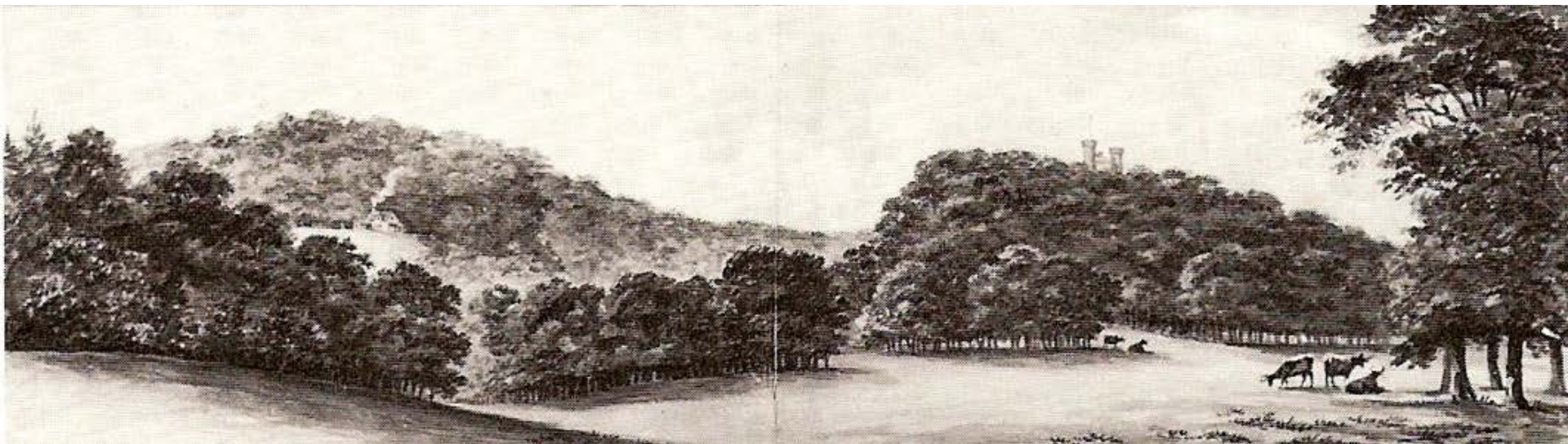


Repton Red Book for Batham Abbey, proposed changes below

Example from a *Humphry Repton Red Book*, (books begun in 1789)

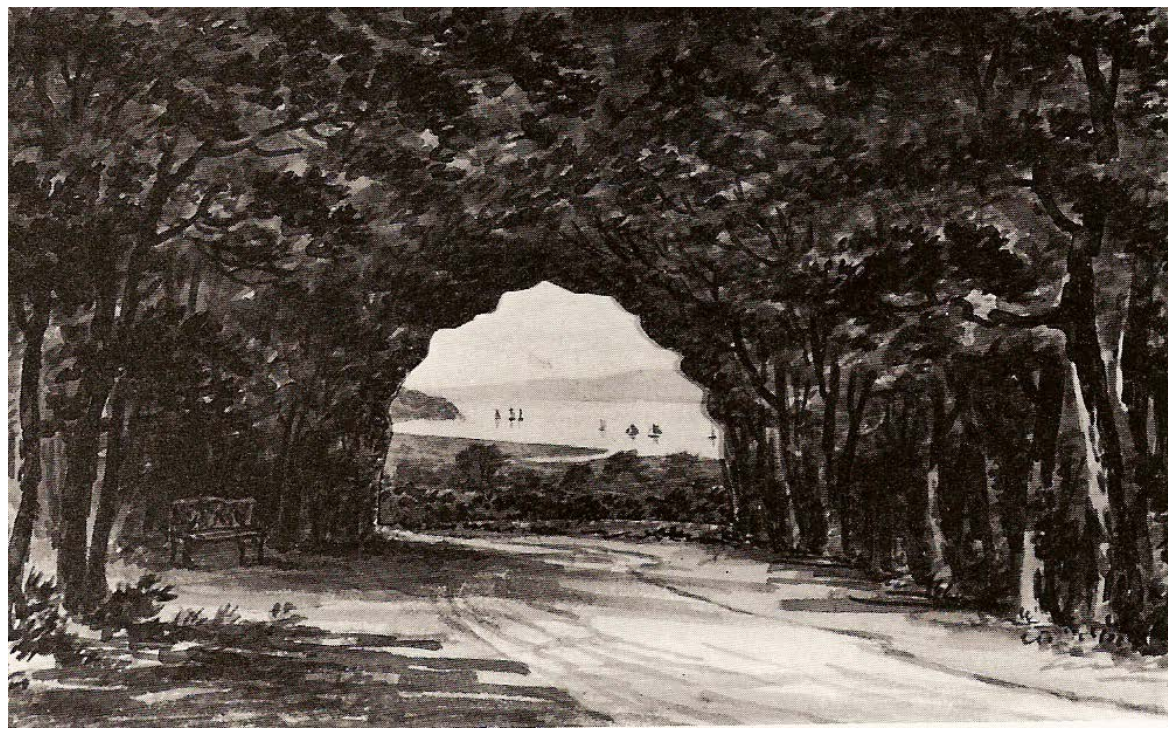


What is different?



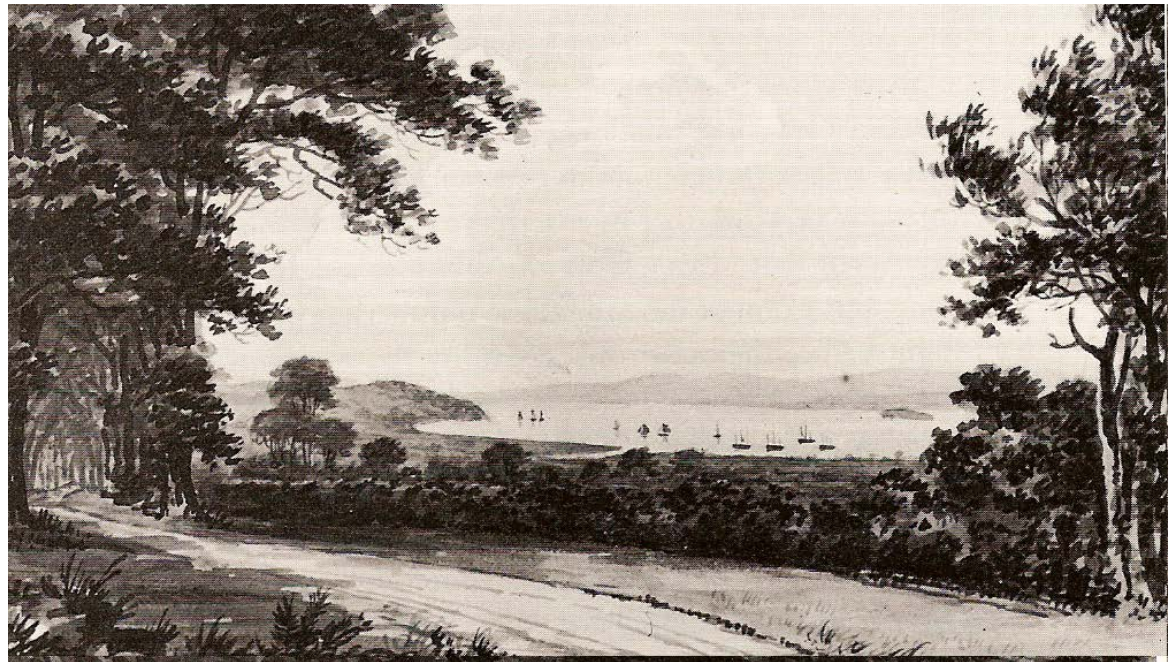
View at Blaise Castle, Lower Showing Repton's Improvements

Before



From
Repton
Red Book
for Blaise
Castle,
1795-96

After



Before

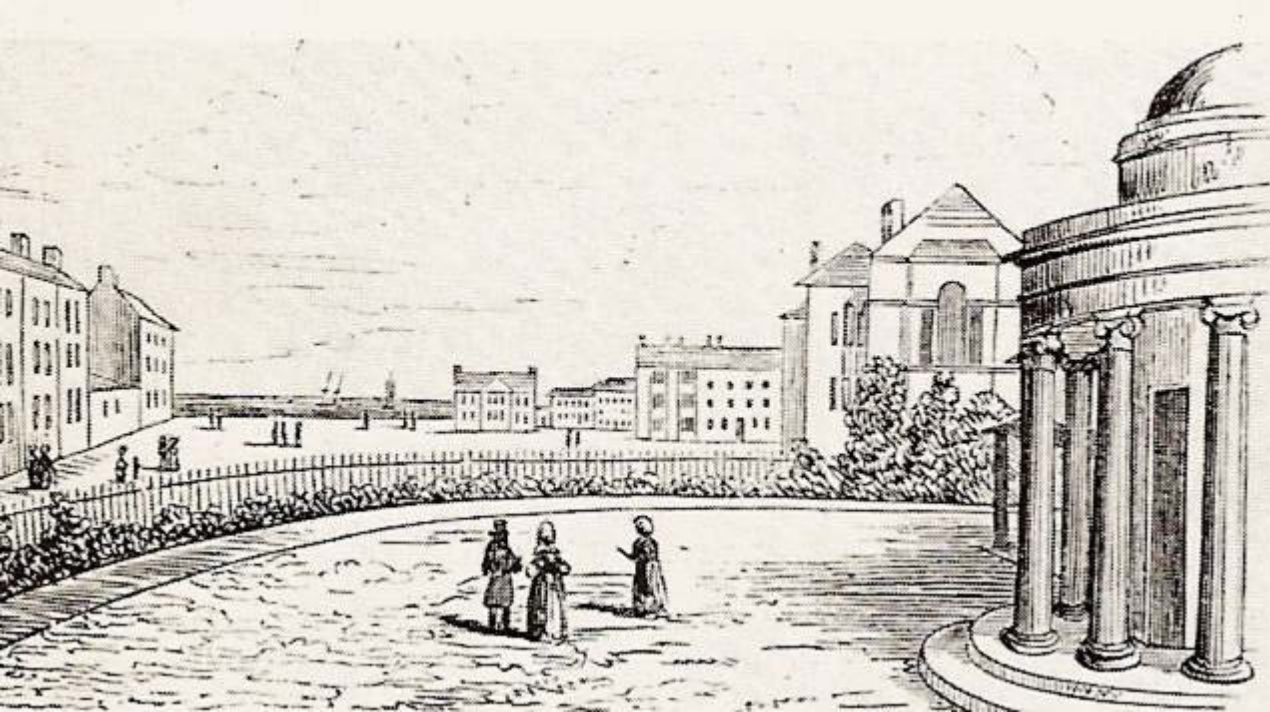


Humphry
Repton's
Cottage
Garden in
Essex

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

After





Before

Whether these changes would be improvements was certainly debated

After

Repton sketches for Brighton Pavilion

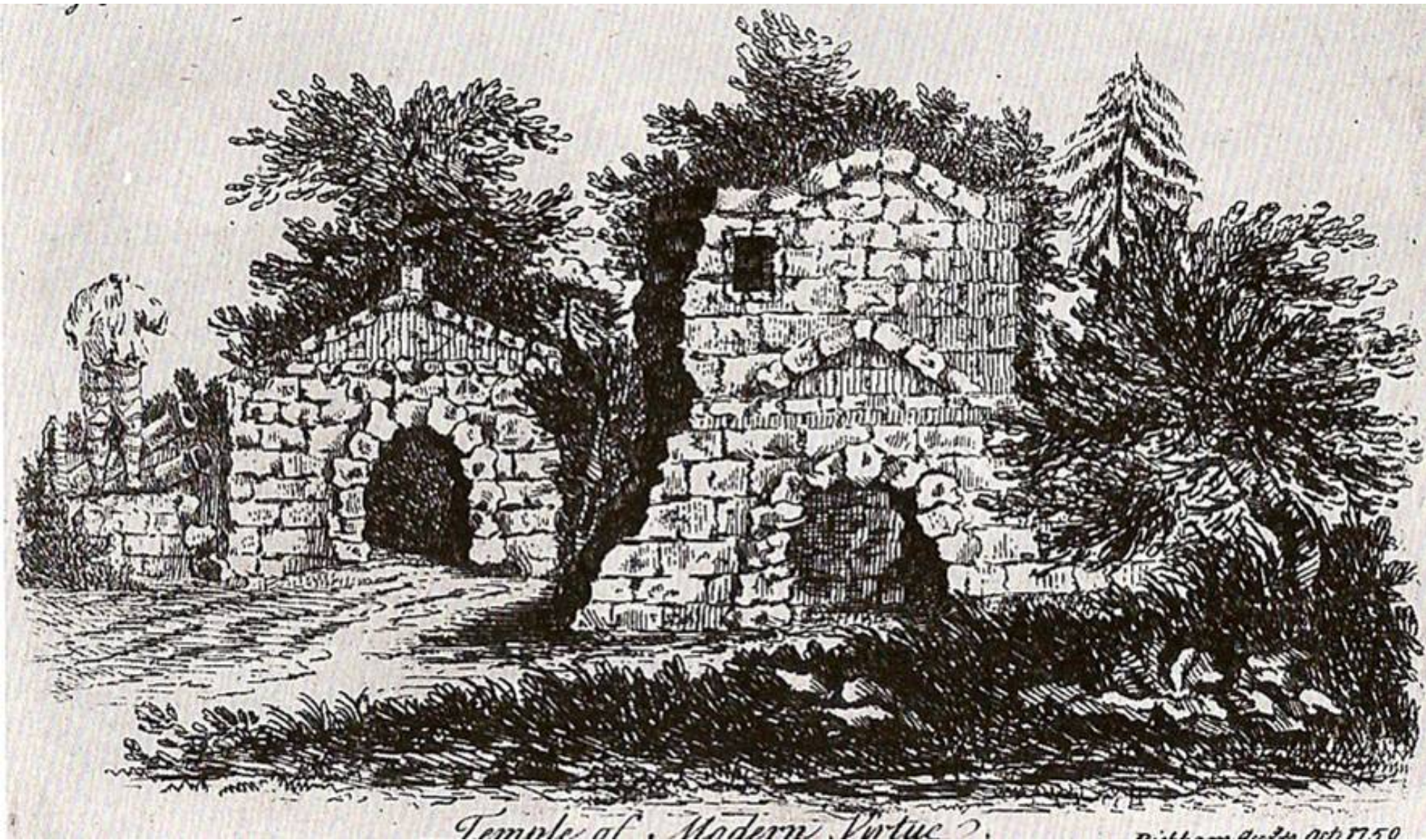


The sketch as a marketing tool, a way to show the client what is proposed



Humphry Repton, Proposed Scene from Babworth Red Book

Images from Landscape Gardens: The Romanticized Ruin



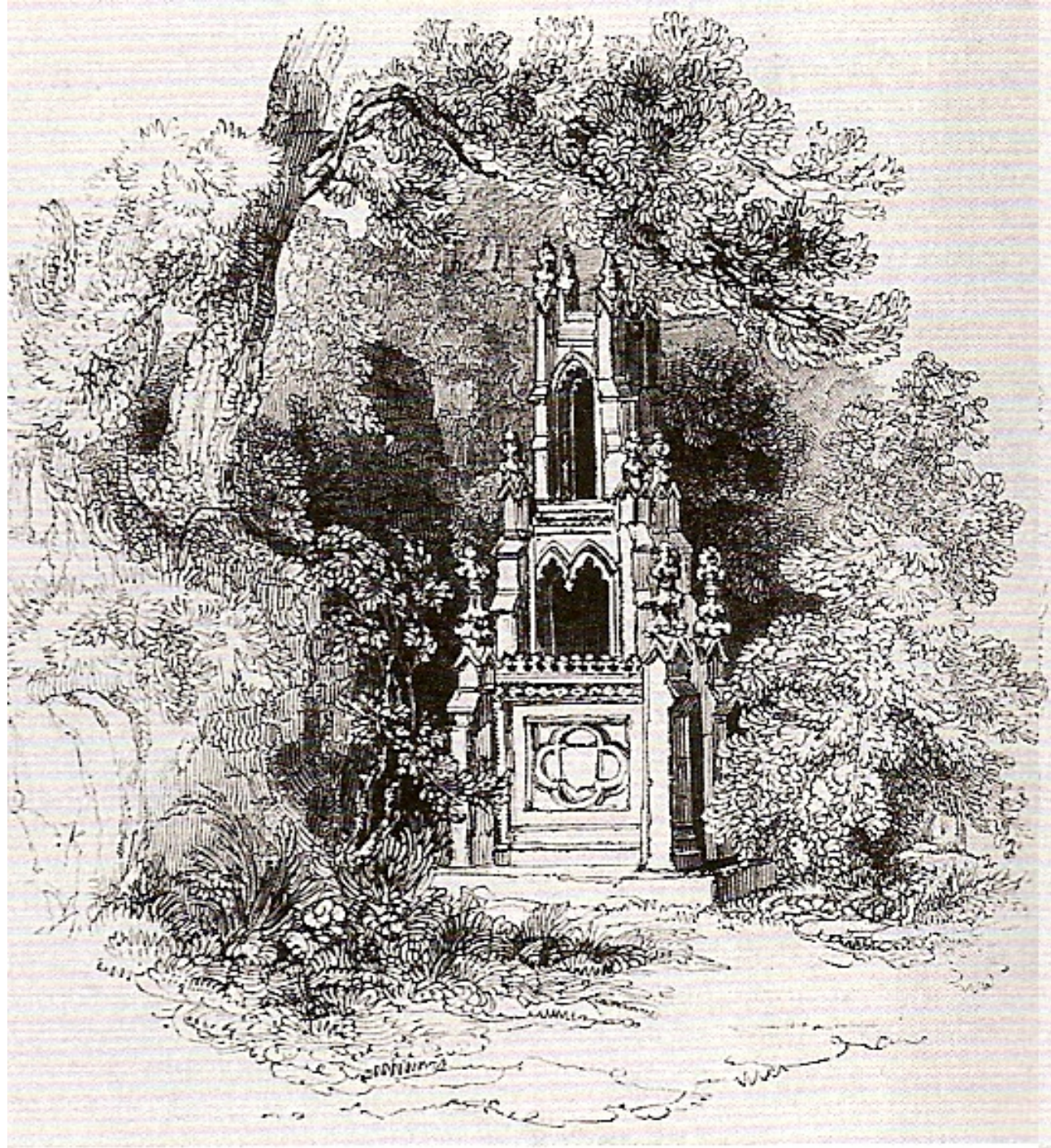
Temple of Modern Virtue.

Stowe, 1750

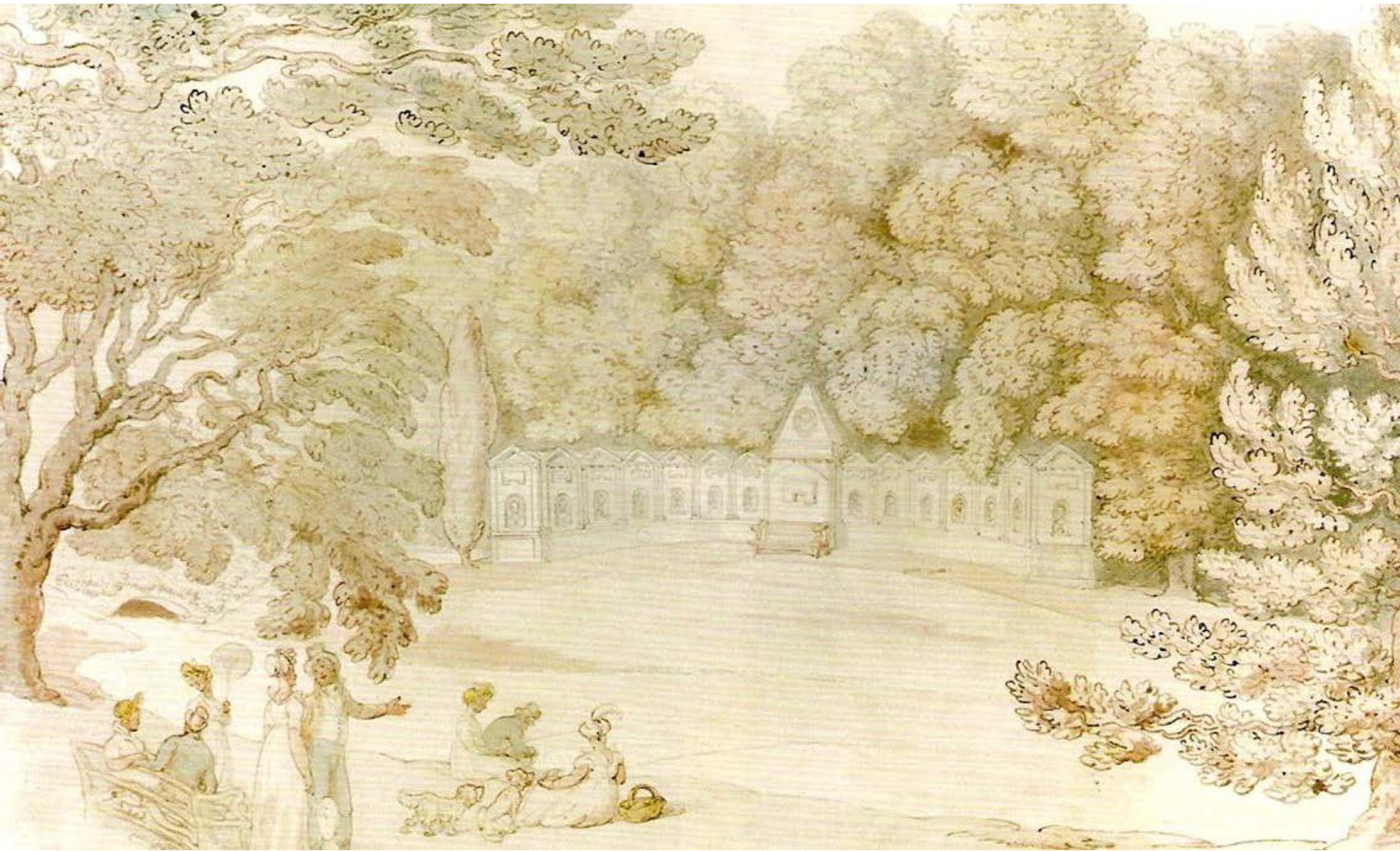
Stowe, Temple of Modern Virtue, in 1750 guidebook by George Bickham

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



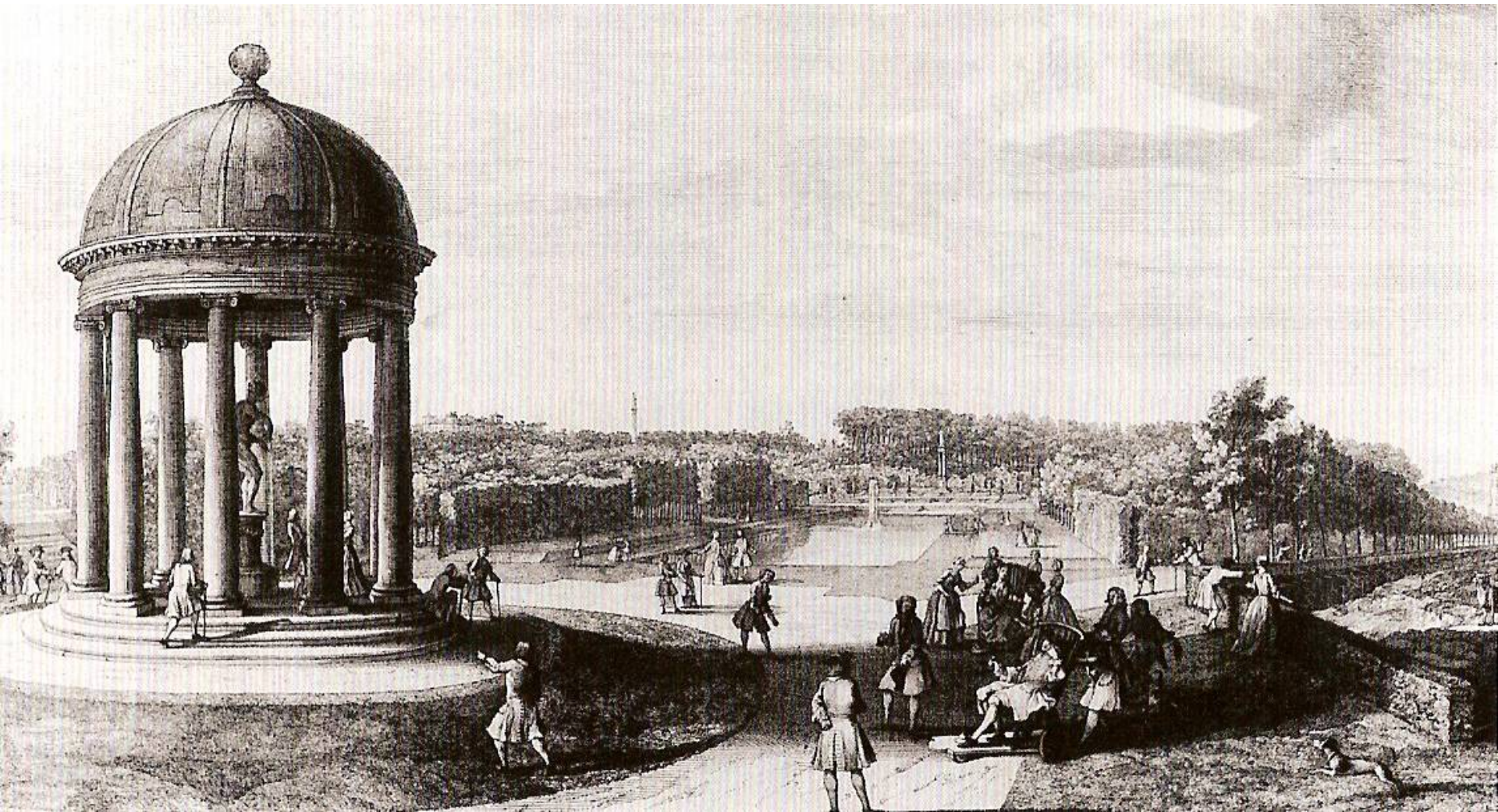
Great Obelisk in Chiswick Gardens



Stourhead, 1777 engraving by Vivares

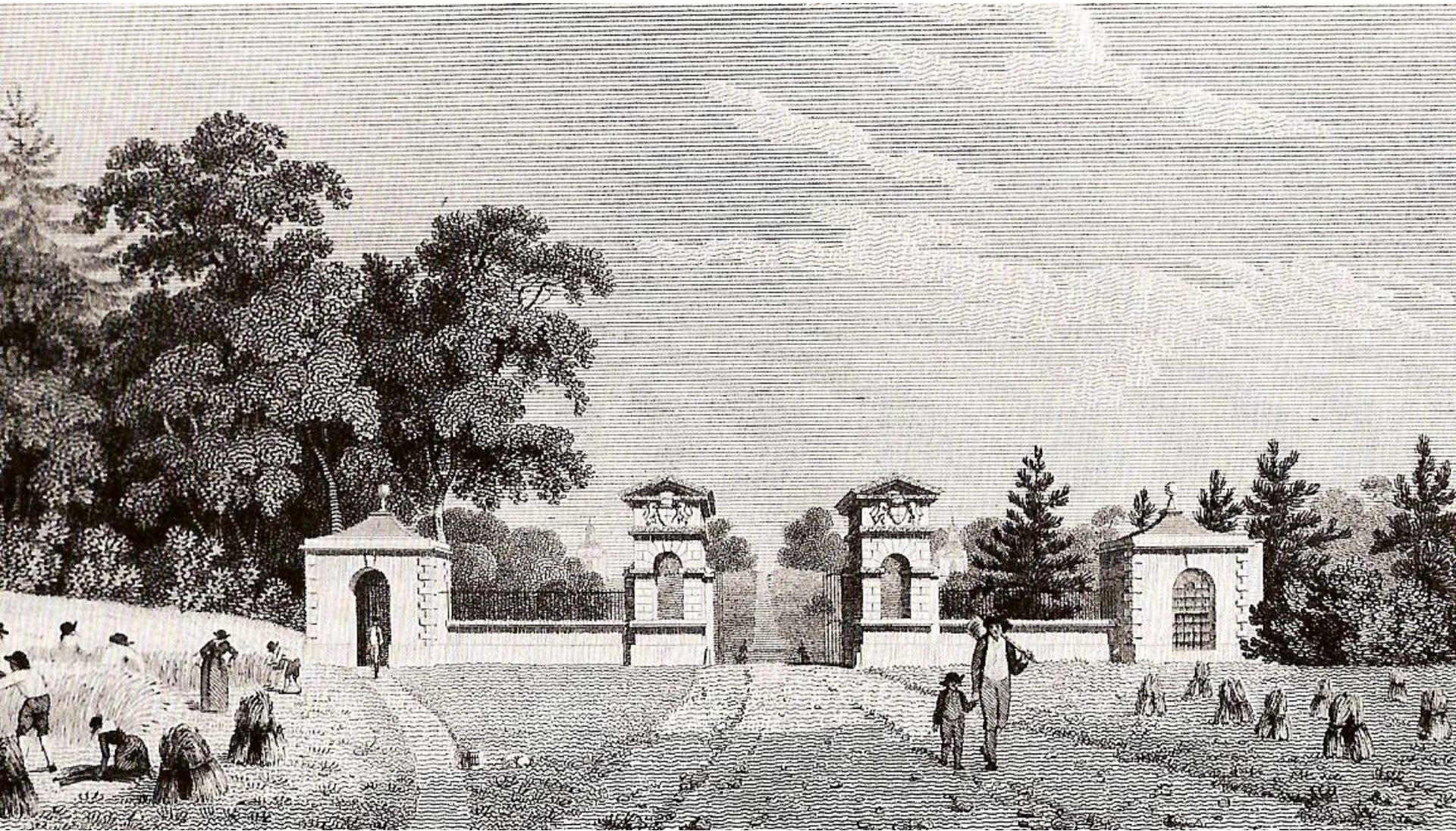
Gibbs Building at Stowe





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





The Longleat Tree tapestry (1980) depicting a 400-year history

Longleat House

Warminster, Wiltshire. ☎ 01985 844400. 🚗 Warminster then taxi. **House** ☐ daily. 🗓 25 Dec. **Safari Park** ☐ Apr–Nov: daily. 🗓 📺 📺 📺 📺 www.longleat.co.uk

THE ARCHITECTURAL HISTORIAN John Summerson coined the term “prodigy house” to describe the exuberance and grandeur of Elizabethan architecture that is so well represented at Longleat. The house was started in 1540, when John Thynne bought the ruins of a priory on the site for £53. Over the centuries subsequent owners have added their own touches. These include the Breakfast Room and Lower Dining Room (dating from the 1870s), modelled on the Venetian Ducal Palace, and erotic murals painted by the present owner, the 7th Marquess of Bath. Today, the Great Hall is the only remaining room which belongs to Thynne’s time.

In 1949, the 6th Marquess was the first landowner in Britain to open his stately home to the public, in order to fund the maintenance and preservation of the house and its estate. Parts of the grounds, landscaped by Capability Brown (see p22), were turned into an expansive safari park in 1966, where lions, tigers and other wild animals roam freely. This, along with other additions such as the world’s longest hedge maze, the Adventure Castle and Blue Peter Maze, and special events, now draw even more visitors than the house.

Stourhead

STOURHEAD IS AMONG THE FINEST EXAMPLES of 18th-century landscape gardening in Britain (see pp22–3). 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 lake, surrounding it with rare trees and plants, and Neo-Classical Italianate temples, grottoes and bridges. The Palladian-style house, built by Colen Campbell (see p24), dates from 1724.



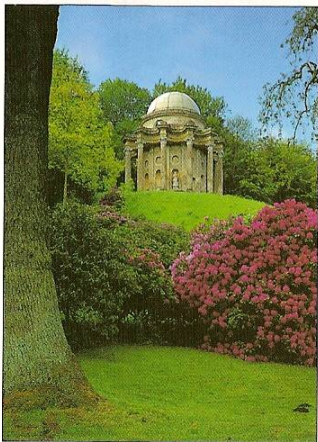
Pantheon

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

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 of Apollo

The Classical temples that dot the garden were all designed by influential architect Henry Flitcroft (1679–1769).

Gothic Cottage (1806)



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.



★ **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.



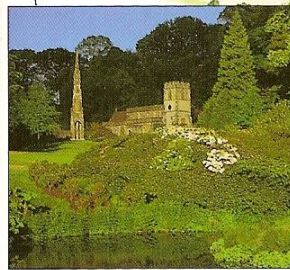
Stourton village was incorporated into Hoare’s overall design. 📺 📺

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

📺 📺 **St Peter’s Church**
The parish church contains monuments to the Hoare family. The medieval monument nearby was brought from Bristol in 1765.



VISITORS’ CHECKLIST

(NT) Stourton, Wiltshire.
☎ 01747 841152. ☎ 0891 335205. 🚗 Gillingham (Dorset) then taxi. **House** ☐ Apr–Oct: 11am–5pm Fri–Tue (last adm: 4:30pm). **Gardens** ☐ 9am–7pm (or dusk if earlier) daily. 🗓 📺 📺 📺

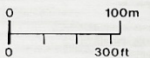
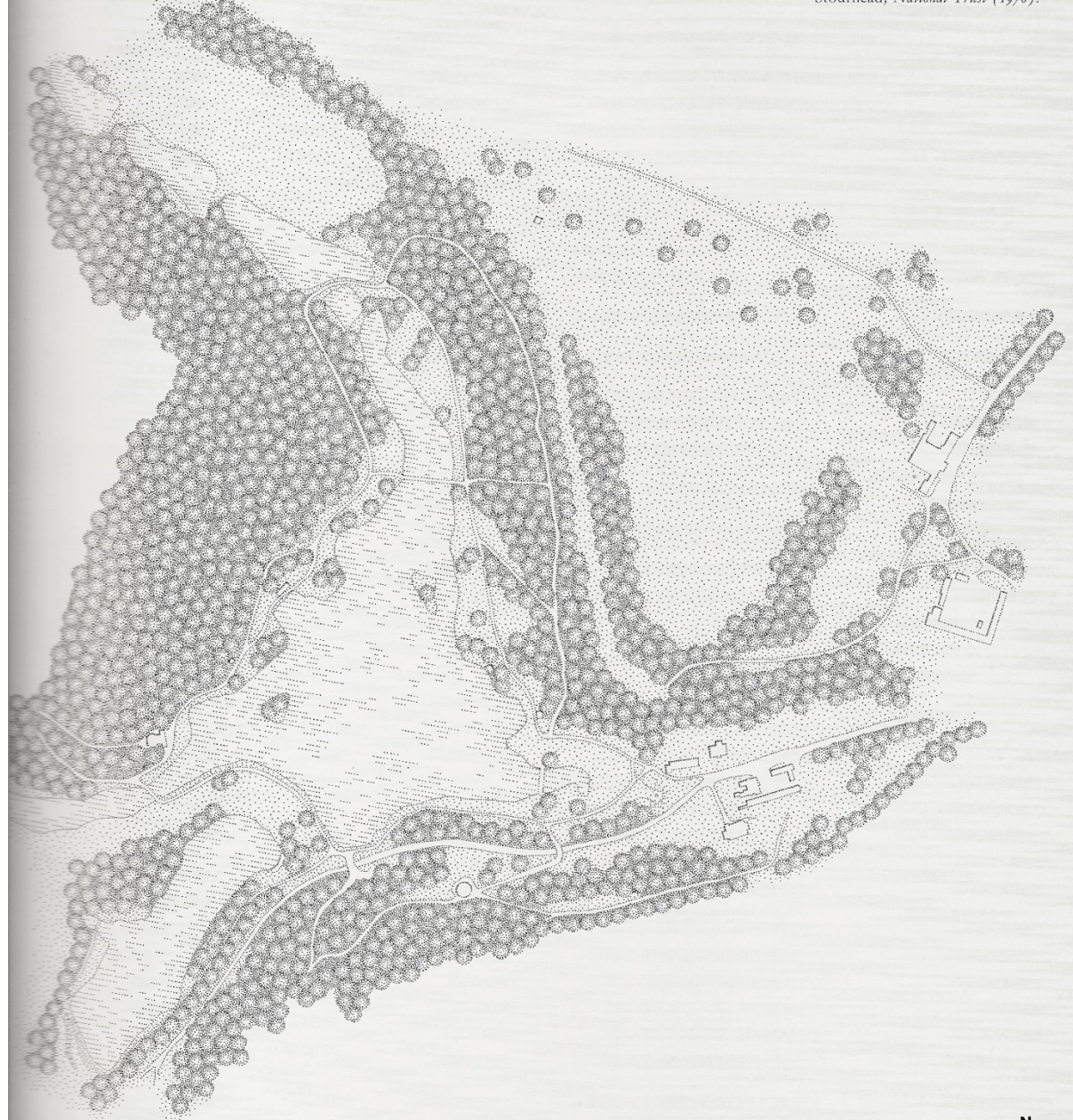
STAR SIGHTS

- ★ Temple of Apollo
- ★ Stourhead House

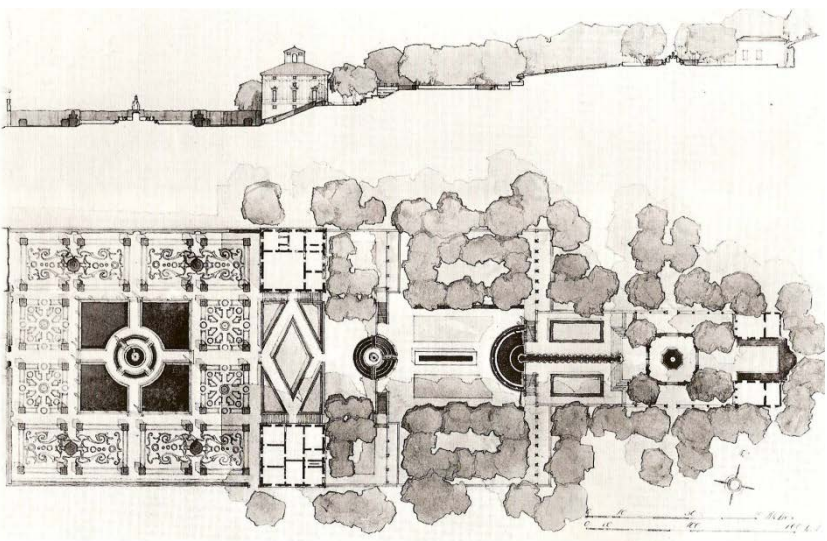
Stourhead, Wiltshire

Adapted from
1779 & 1978
Plans

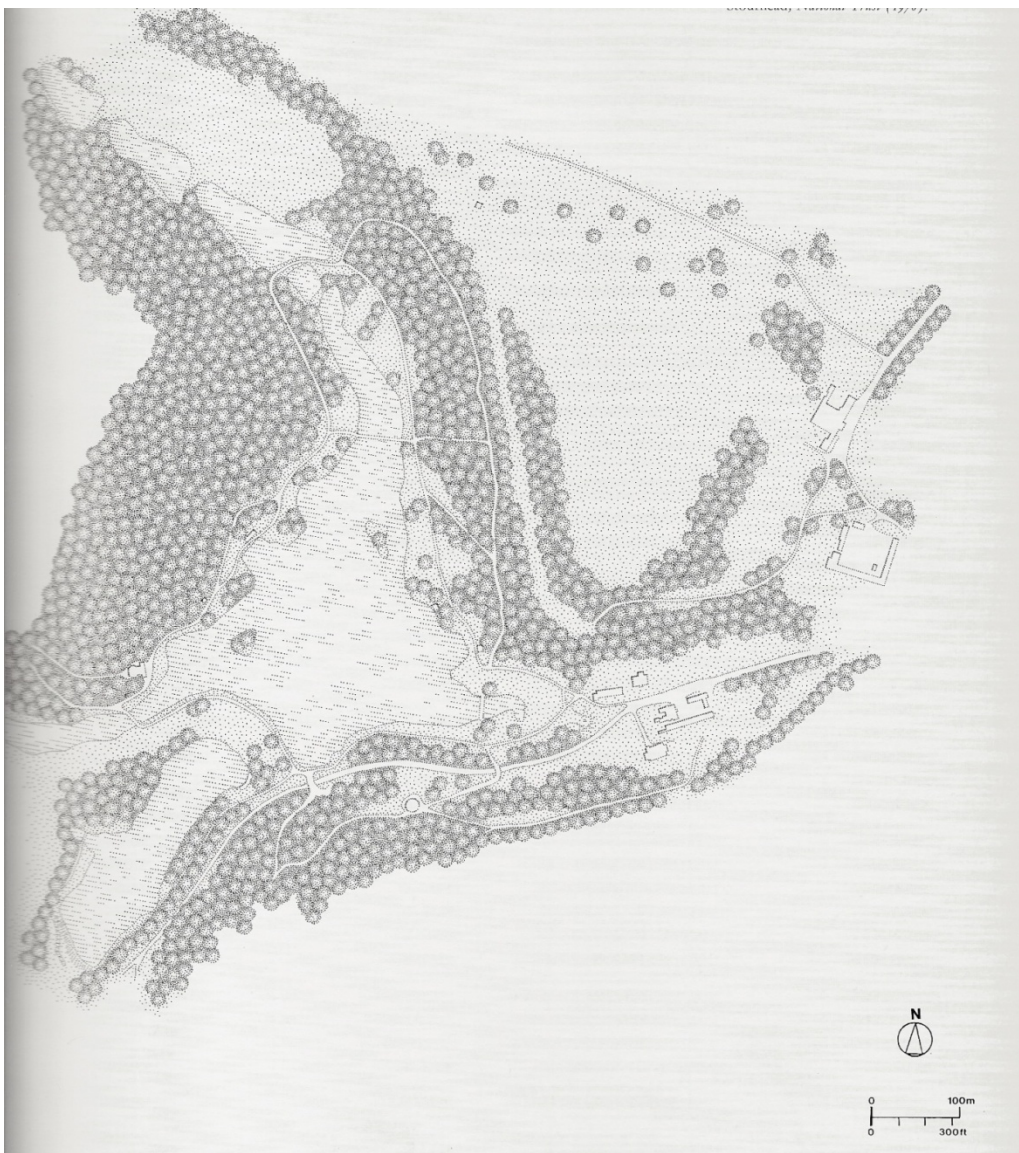
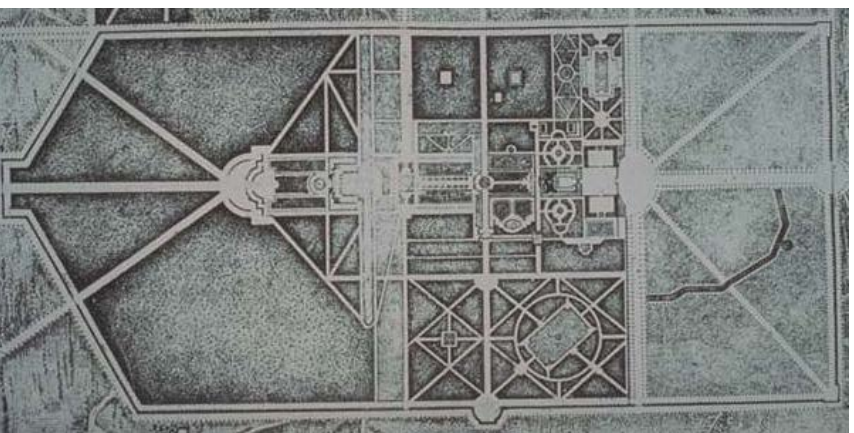
Compare plan
To Italian Renaissance
Villa Gardens
And Gardens of 17th
Century France



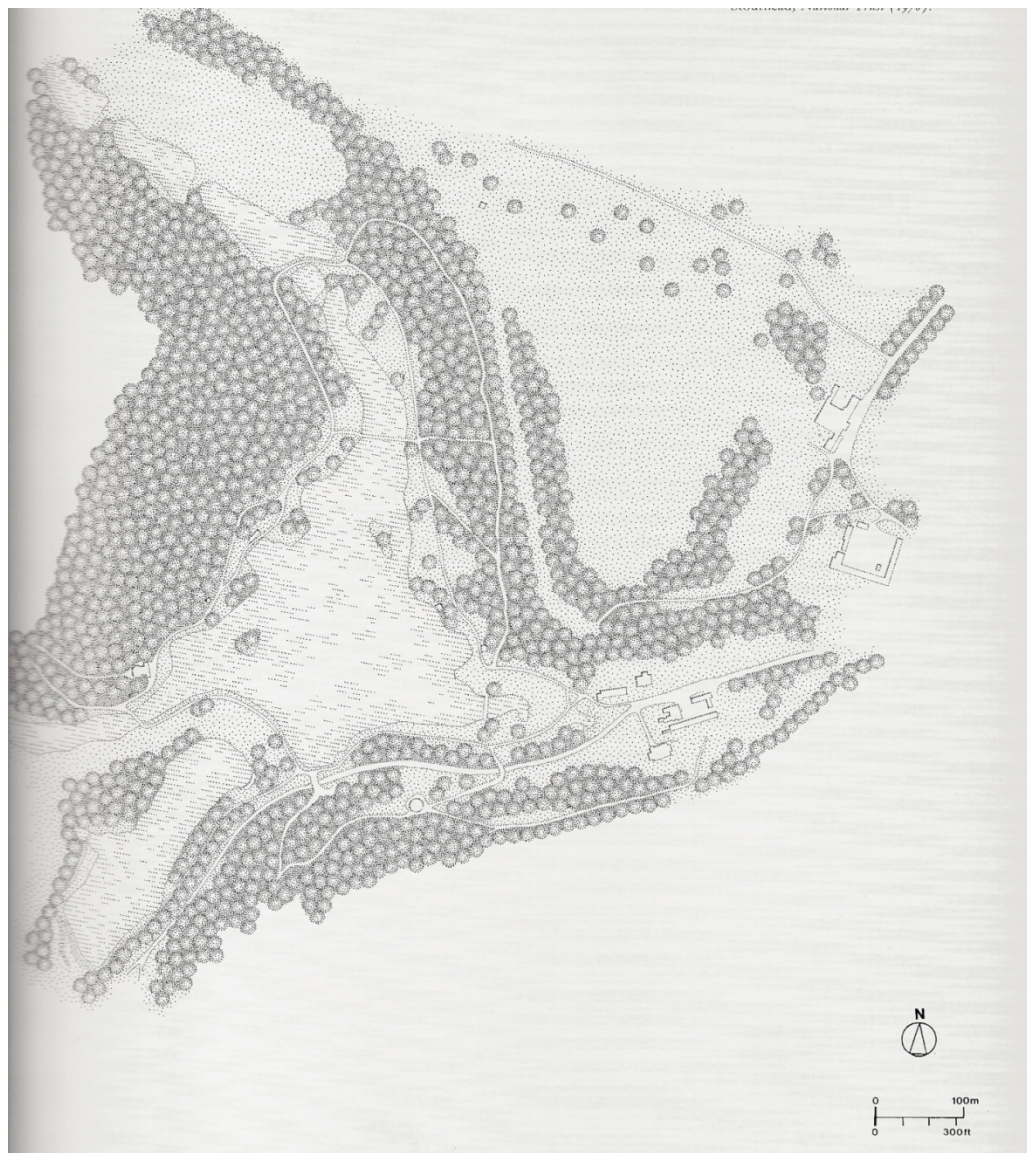
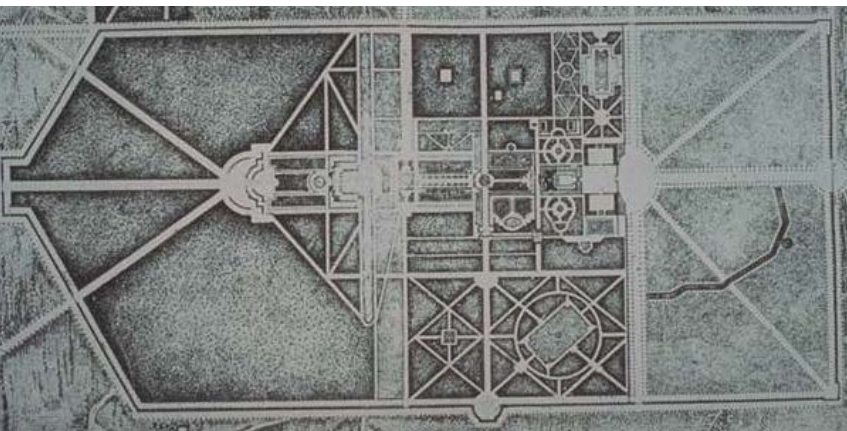
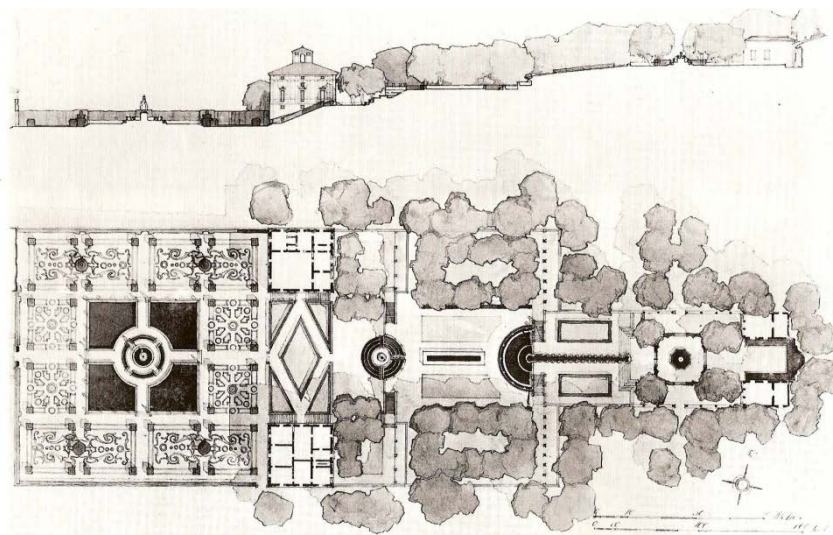
Compare and Contrast these Garden Designs and Identify the Country and era for each



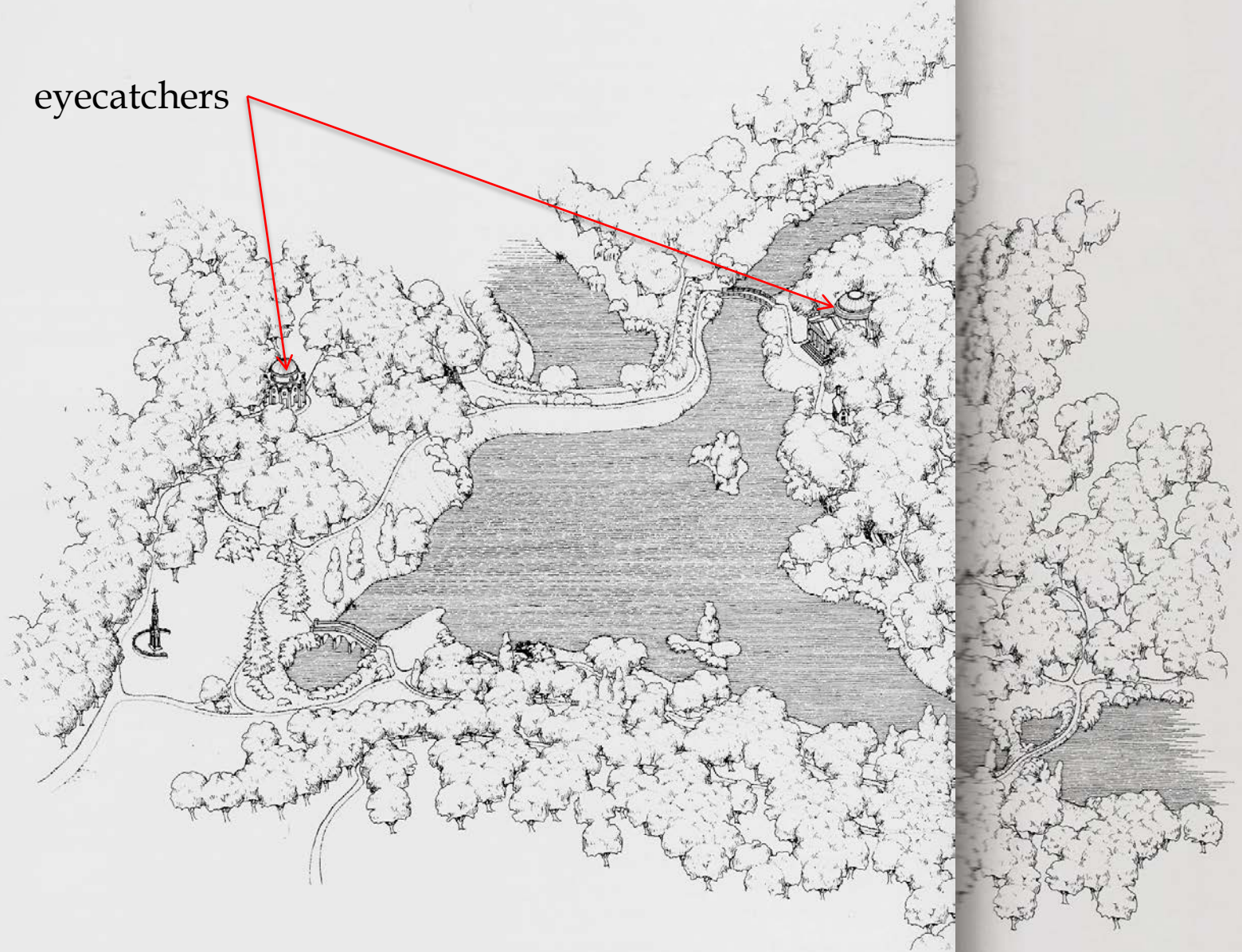
What is emphasized?



A garden crafted as a series of views, like a sequence of paintings, doesn't read well in plan



eyecatchers



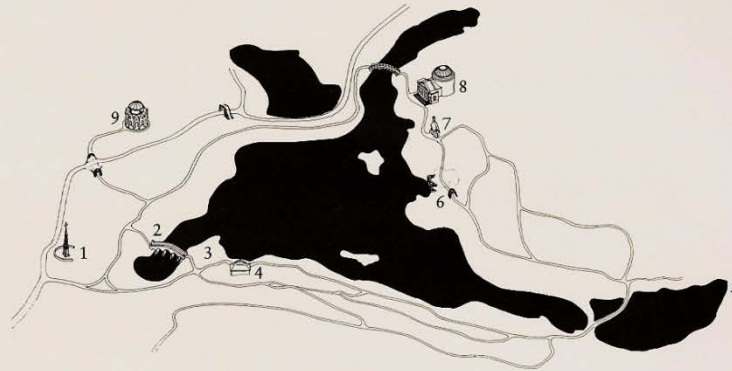
Stourhead

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

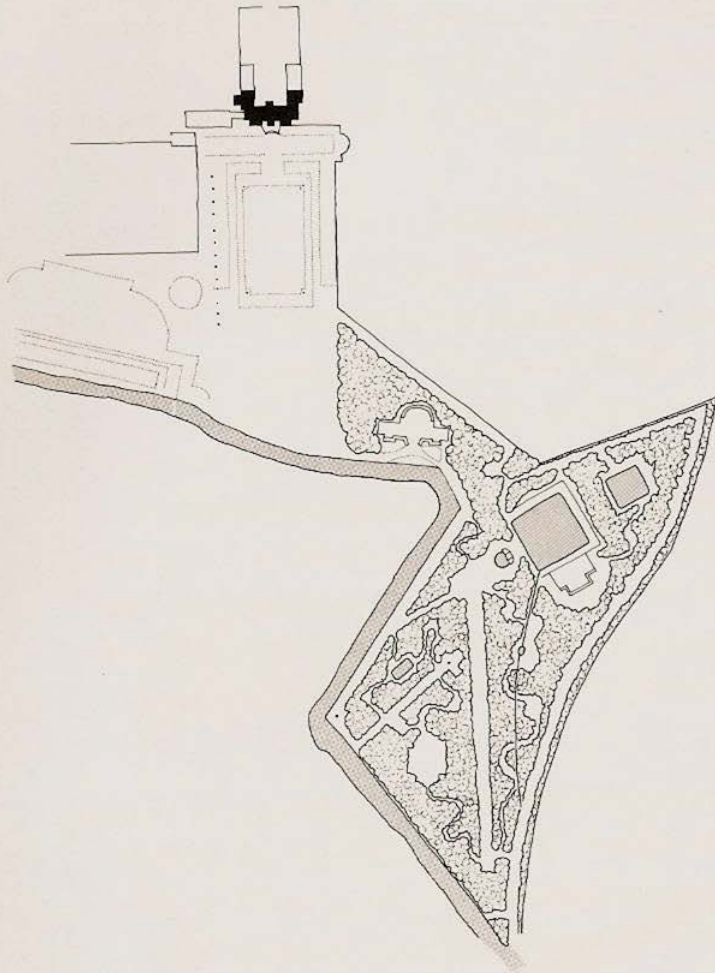
Collaborated with
William Kent, since
Kent lacked knowledge
of horticulture

Kent was both architect
and garden designer

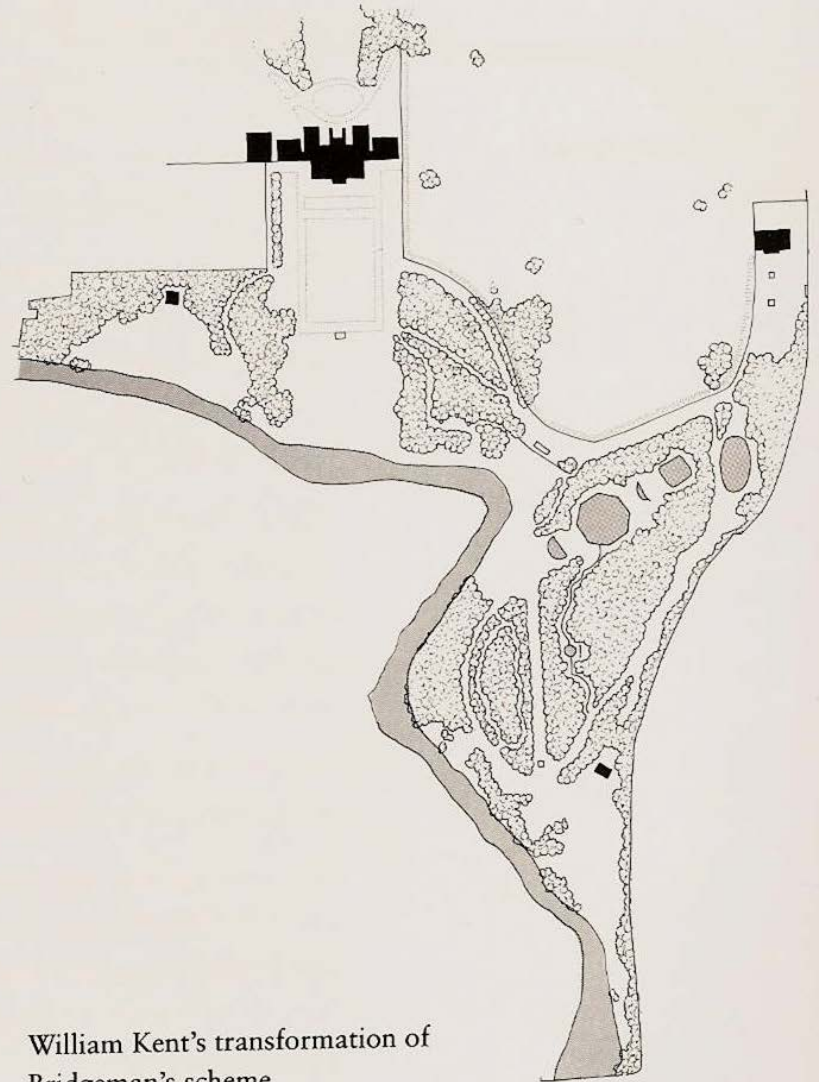


William Kent
c. 1685-1748

Rousham becoming more Romantic

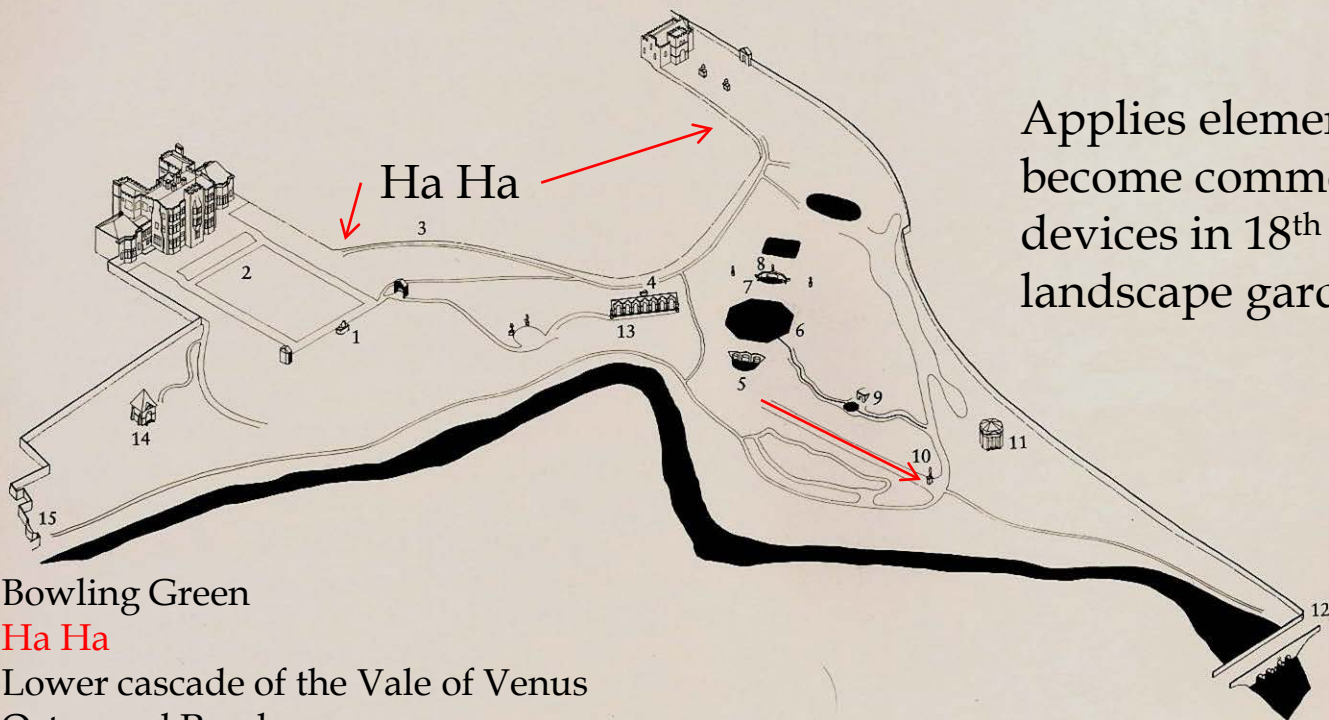


Sketch of Charles Bridgeman's scheme for Rousham, about 1720

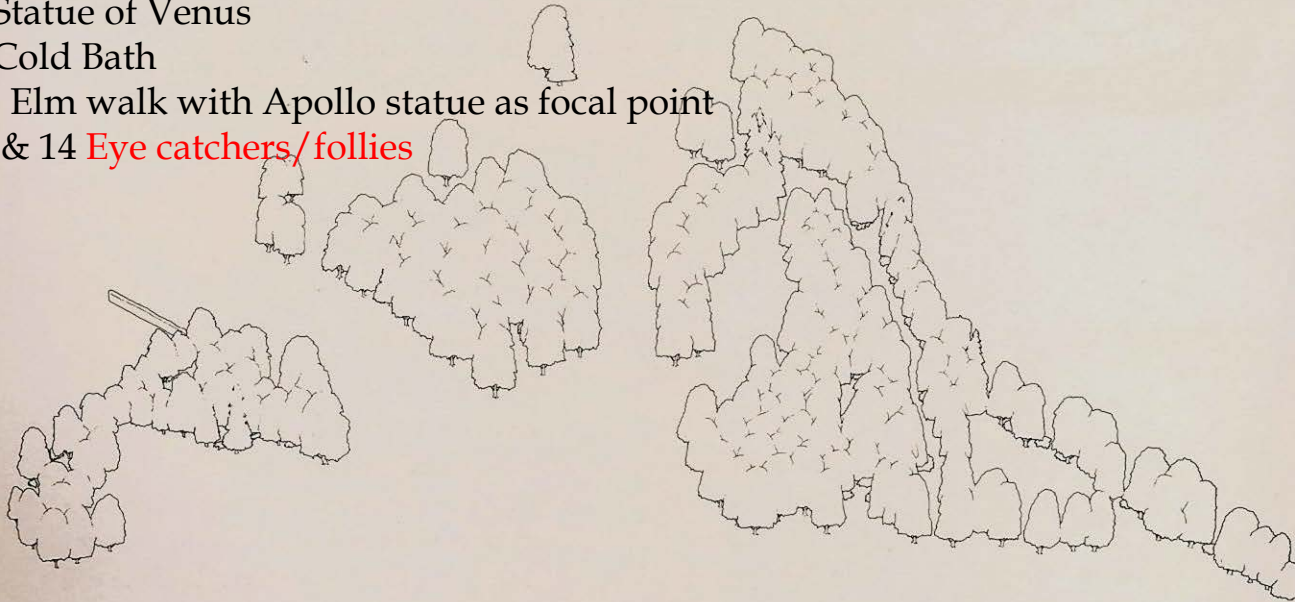


William Kent's transformation of Bridgeman's scheme

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



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**



Rousham

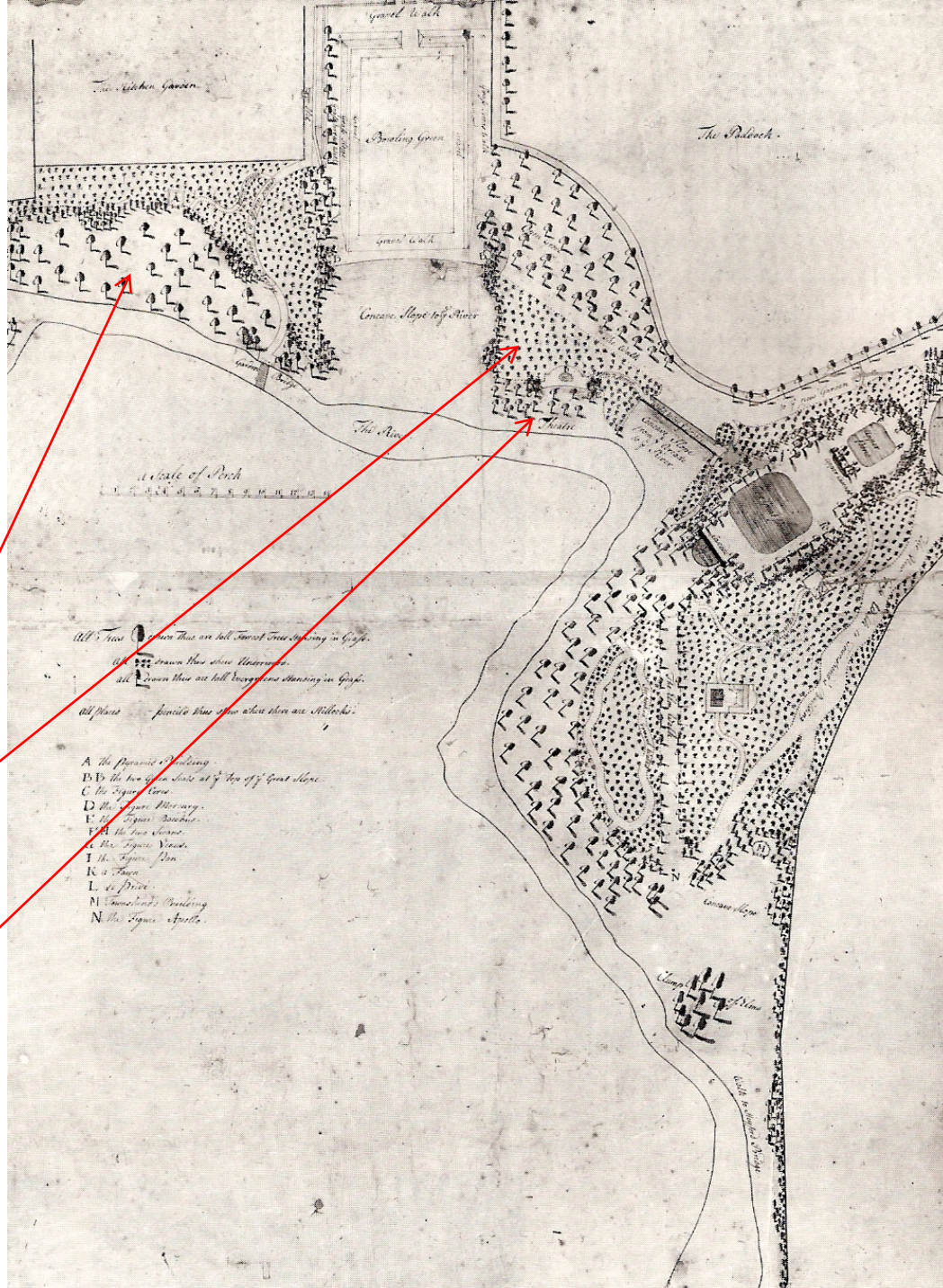
Kent's Planting Plan reveals the design of a naturalistic landscape

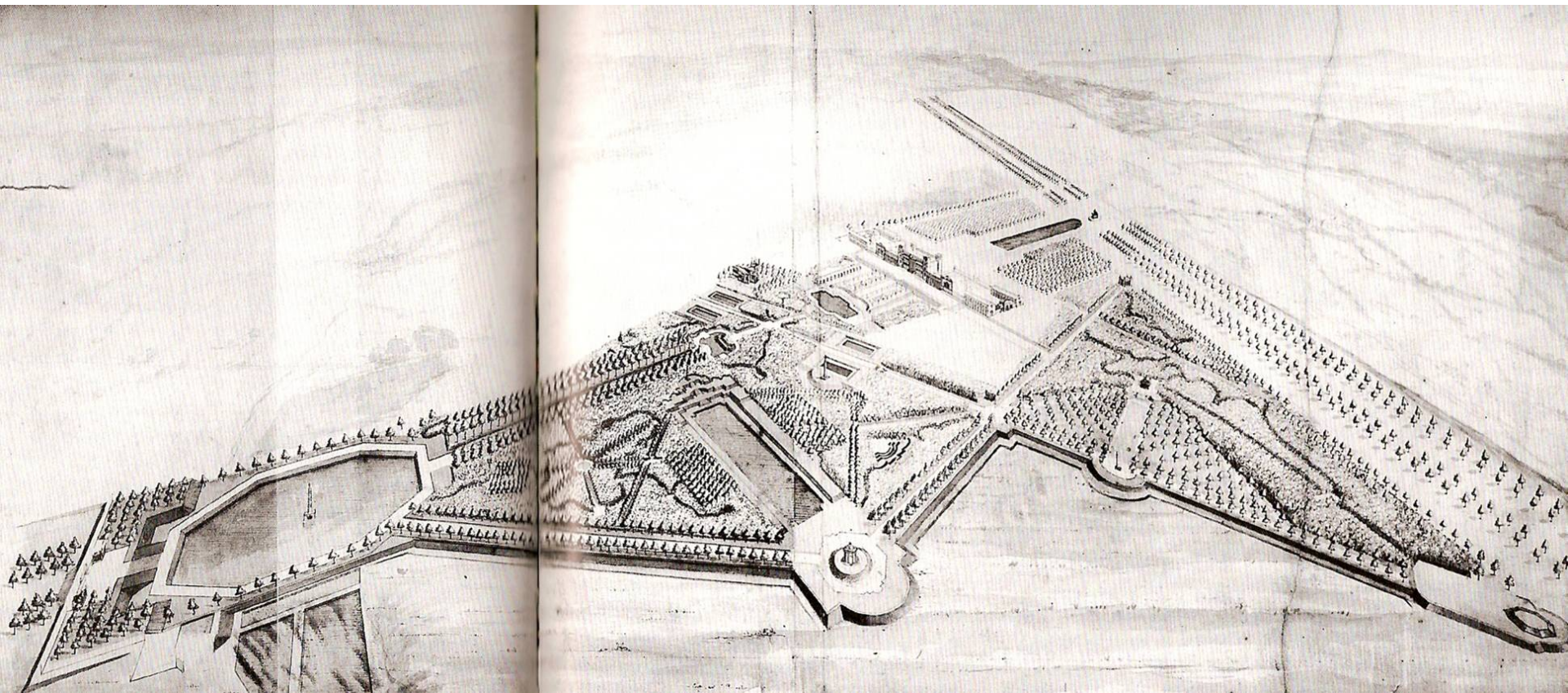
Plant legend reads
All trees drawn thus...

Tall forest trees
standing in groups

Show underwood

Tall evergreens
standing in groups





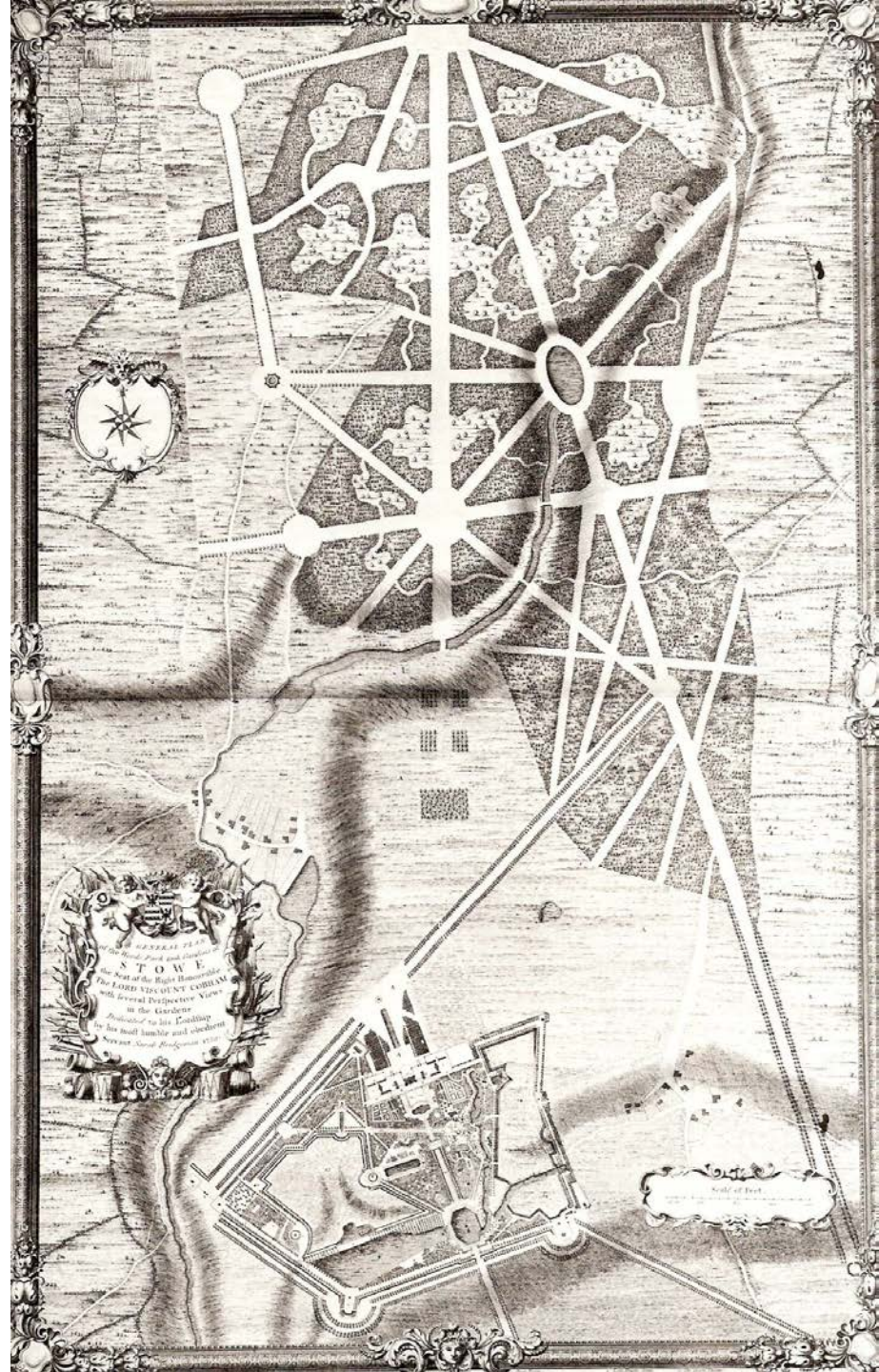
Charles Bridgeman's c. 1719 bird's eye view of **Stowe**

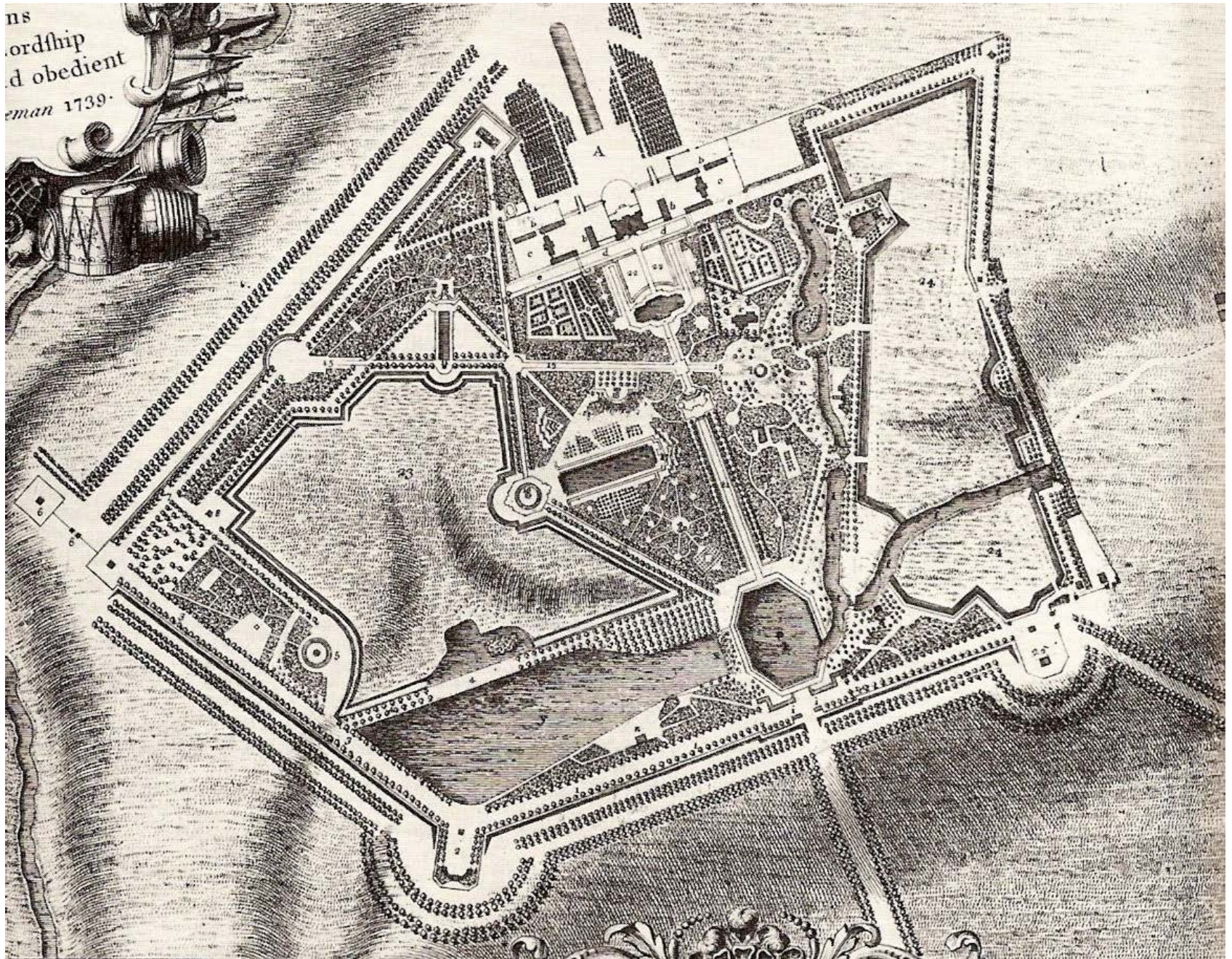
Stowe,
Buckinghamshire

Begun in 1715 by
Lord Cobham

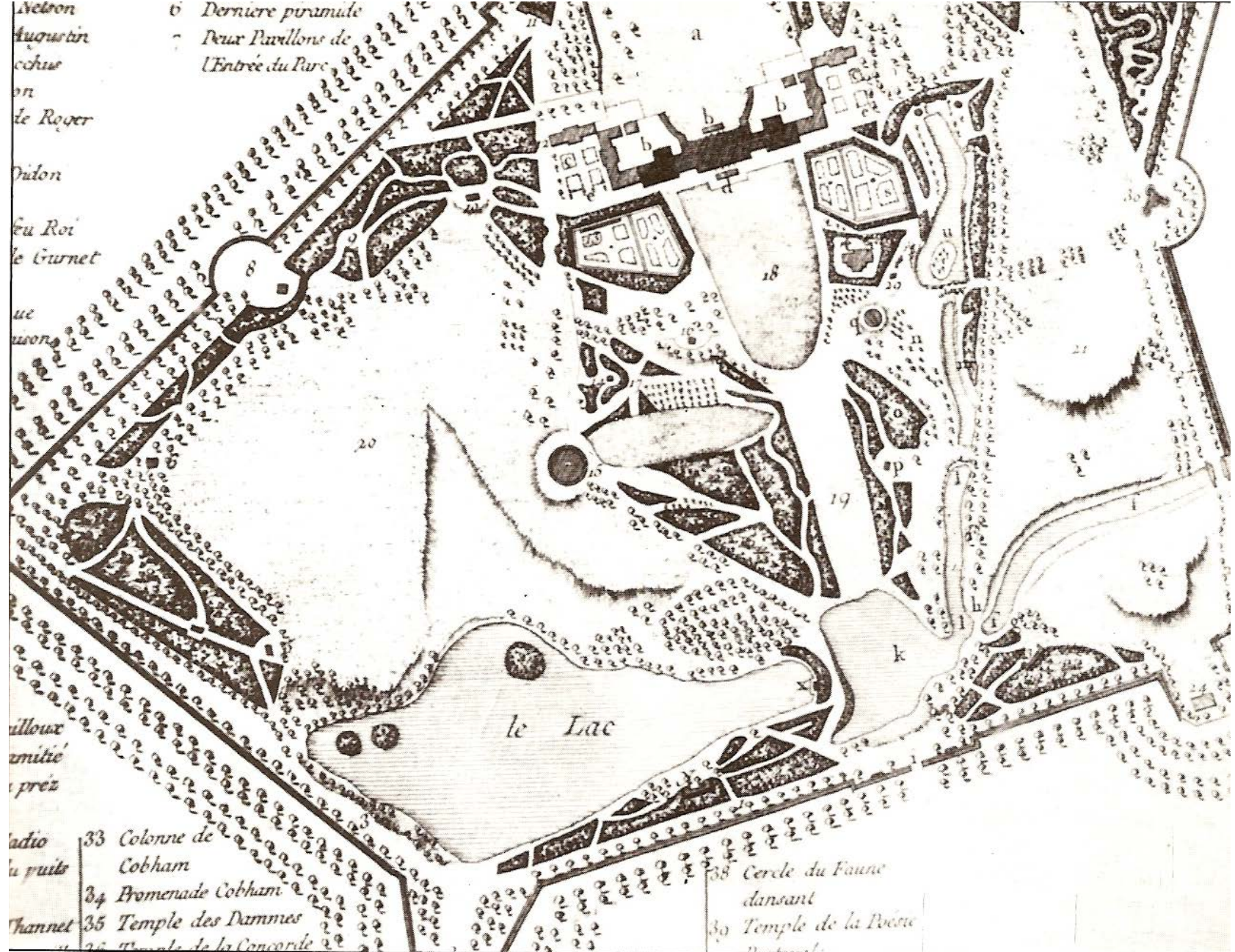
1739 Engraving of
Original Plan
Designed by Charles
Bridgeman with John
Vanbrugh

Shows influences of 17th
century French design:
long straight allees,
Rond-Point, Patte d'Oie
(goose foot) and
geometric pools



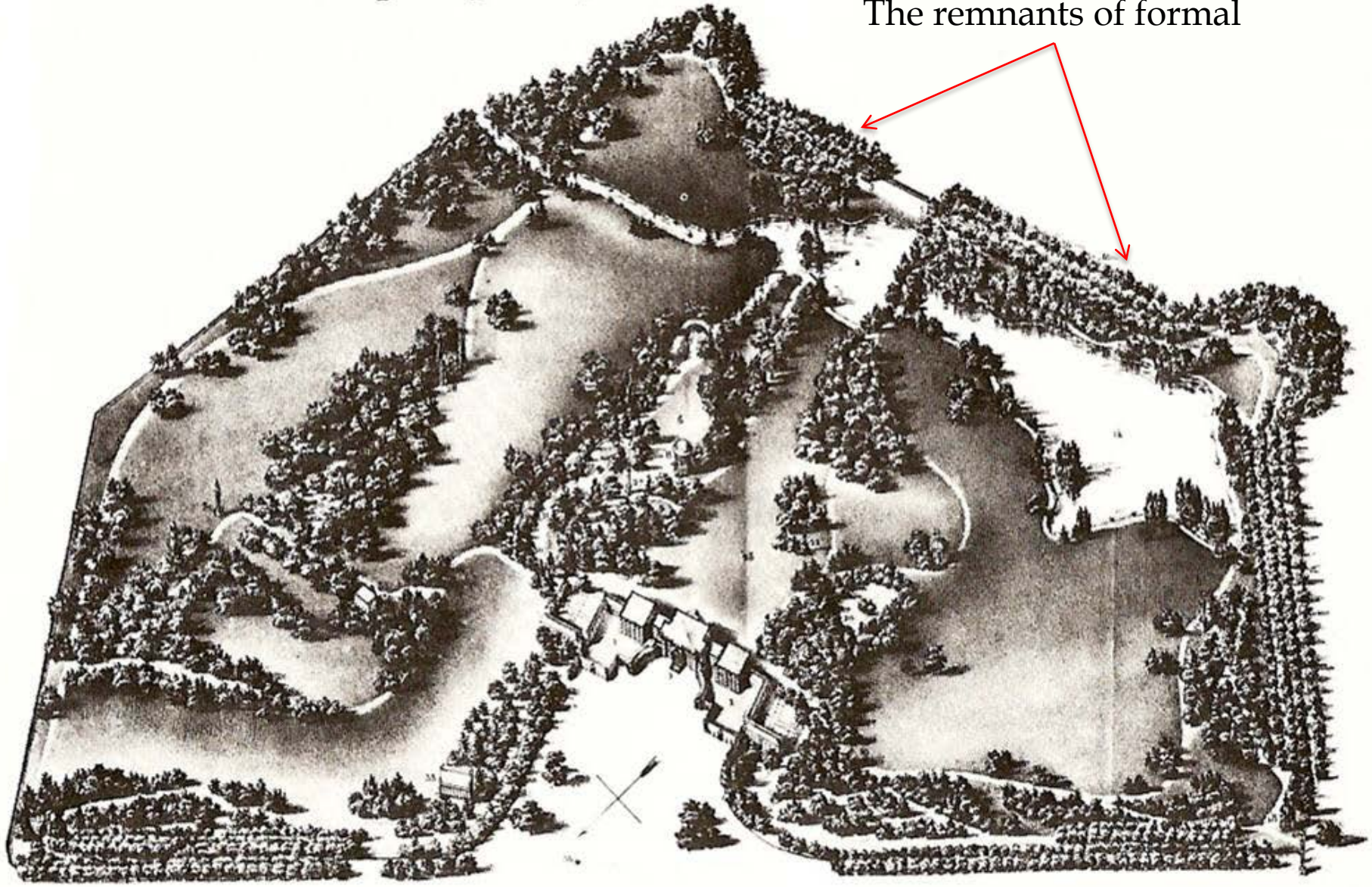


Stowe Plan, 1739, looks a bit like Vaux-le-Vicomte



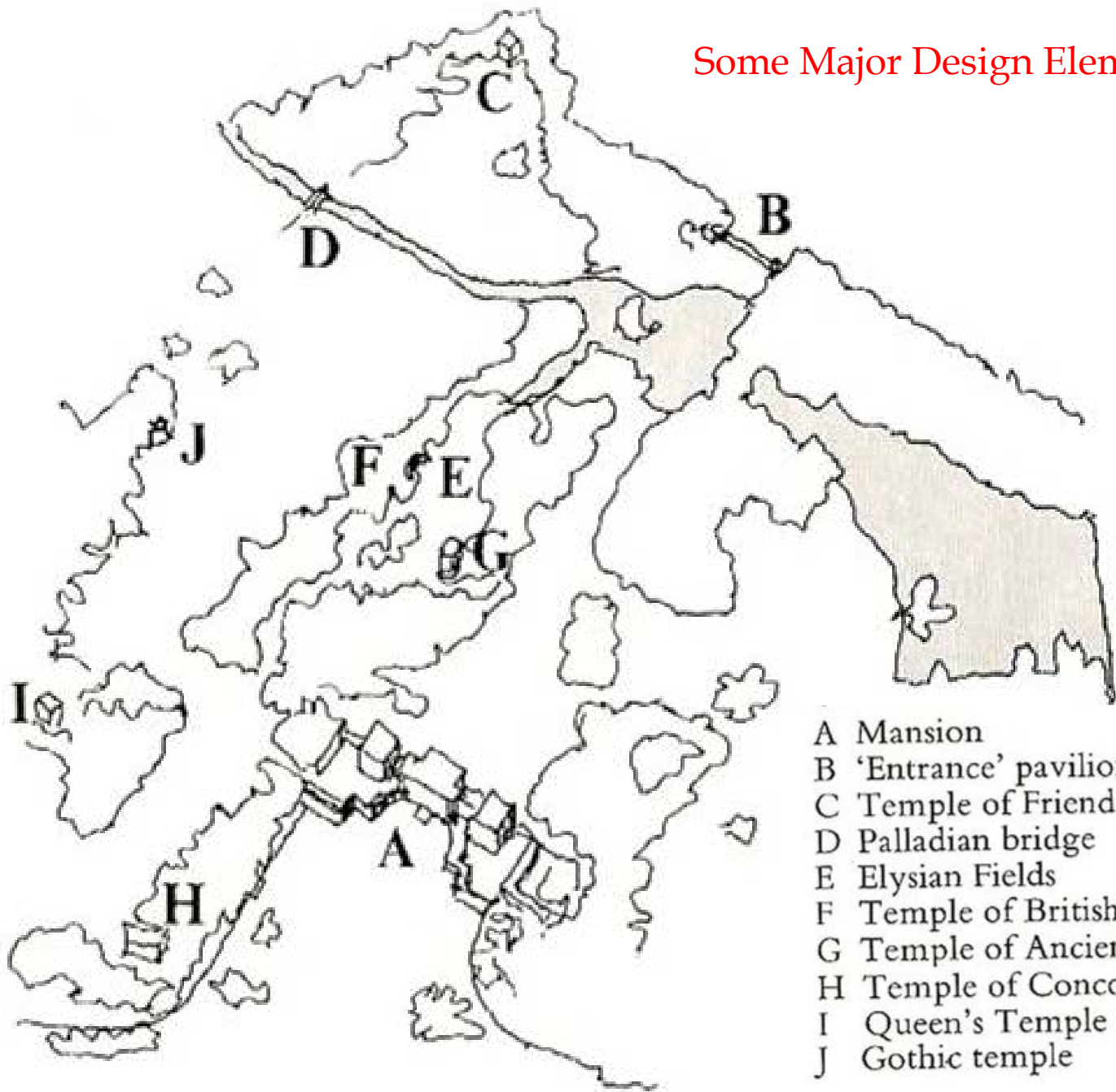
Stowe Plan c. 1770s, reveals the erasure of the formal design

The remnants of formal

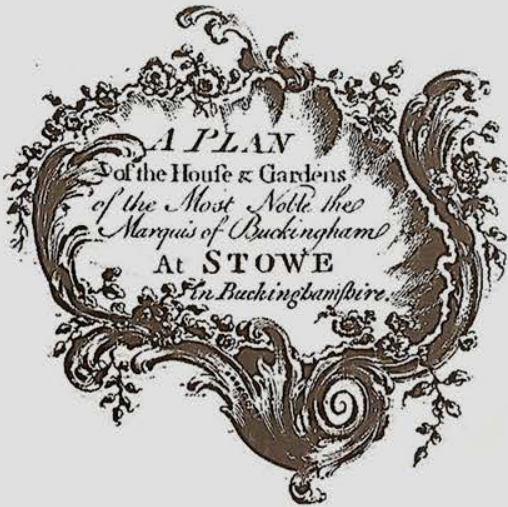


Stowe, 1777 Lithograph shows design work of Charles Bridgeman and William Kent

Some Major Design Elements

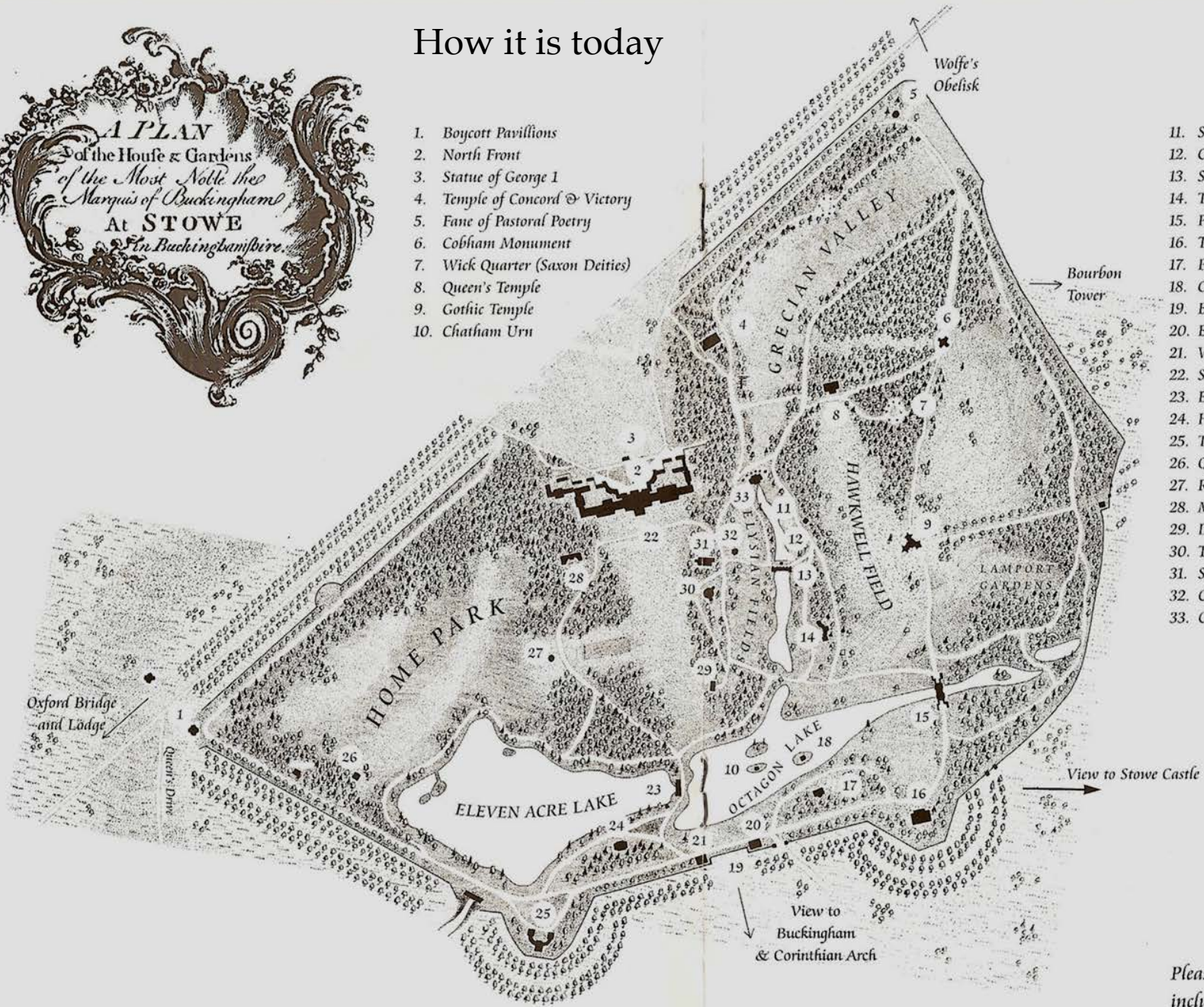


How it is today



1. Boycott Pavilions
2. North Front
3. Statue of George 1
4. Temple of Concord & Victory
5. Fane of Pastoral Poetry
6. Cobham 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. Bridgeman's ha-ha
20. East Lake Pavillion (Bell Gate)
21. West Lake Pavilion
22. South Front
23. Eleven Acre Cascade
24. Hermitage
25. Temple of Venus
26. Queen Caroline's Monument
27. Rotondo
28. Menagerie
29. Doric Arch
30. Temple of Ancient Virtue
31. St Mary's Church
32. Grenville Column
33. Grotto



Please note this may does not include modern buildings

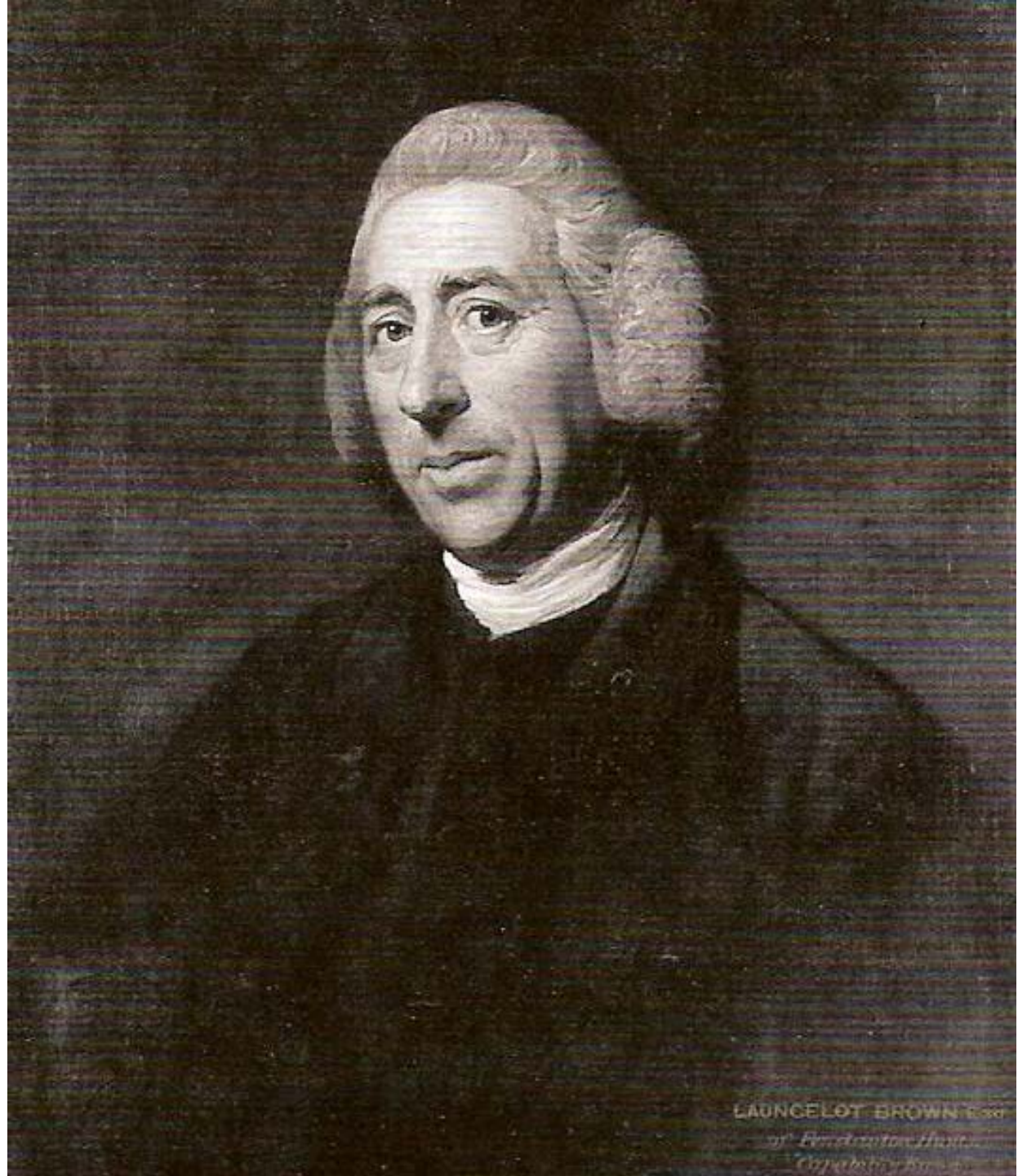
Lancelot
'Capability'
Brown

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



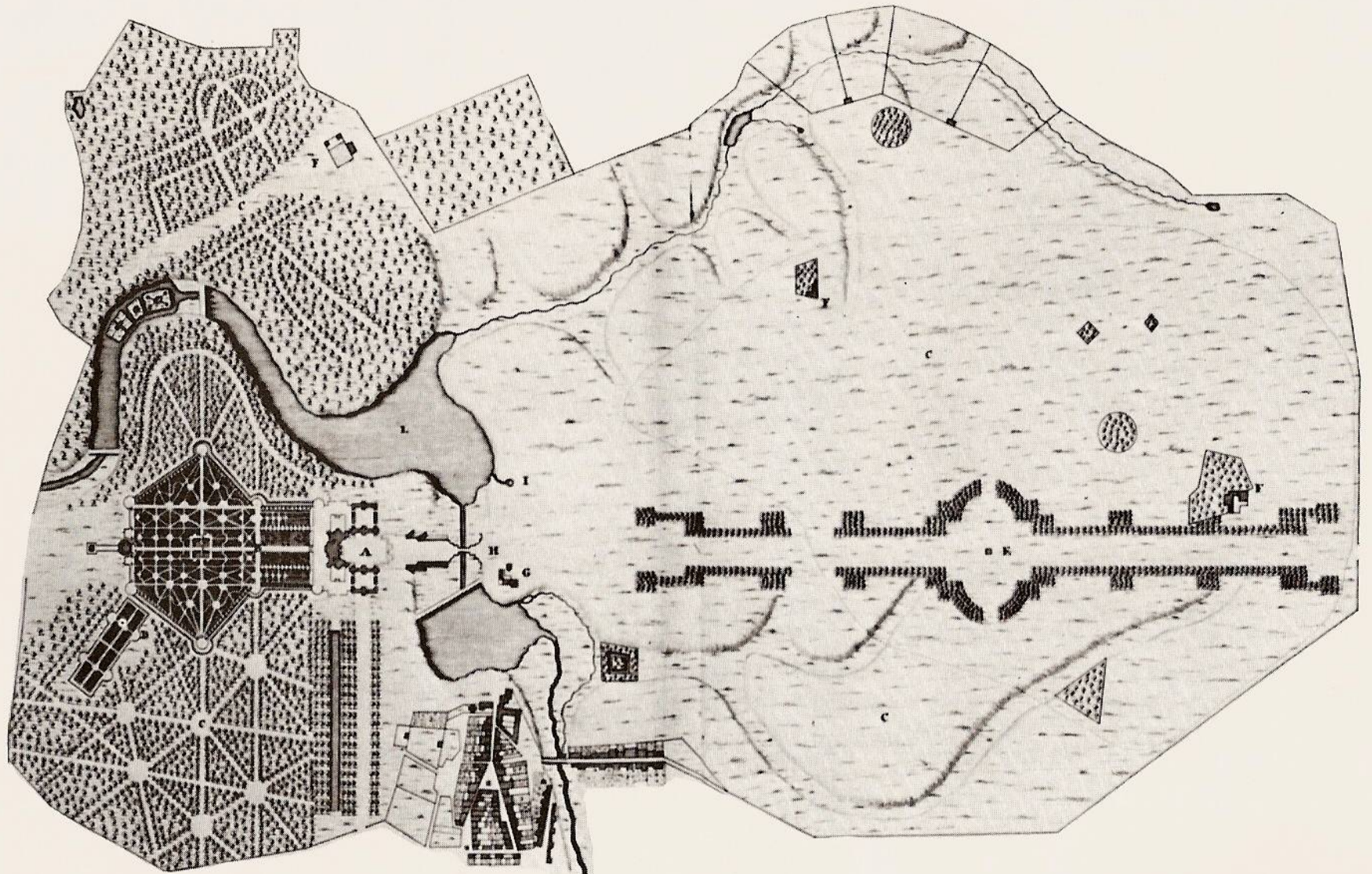


Blenheim, Oxfordshire
 Castle designed by John Vanbrugh 1705-1722
 Gardens redesigned by Capability Brown

Blenheim Client: the Duke of Marlborough



Blenheim before Capability Brown



Blenheim after Capability Brown

A PLAN of *Blenheim Palace, GARDENS, PARK, PLANTATIONS, &c* the SEAT of His GRACE the Duke of Marlborough OXON, Survey'd & Drawn by Tho. Pridg. Land-Surveyor, 1789.

For the new
DESCRIPTION
of
BLENHEIM.

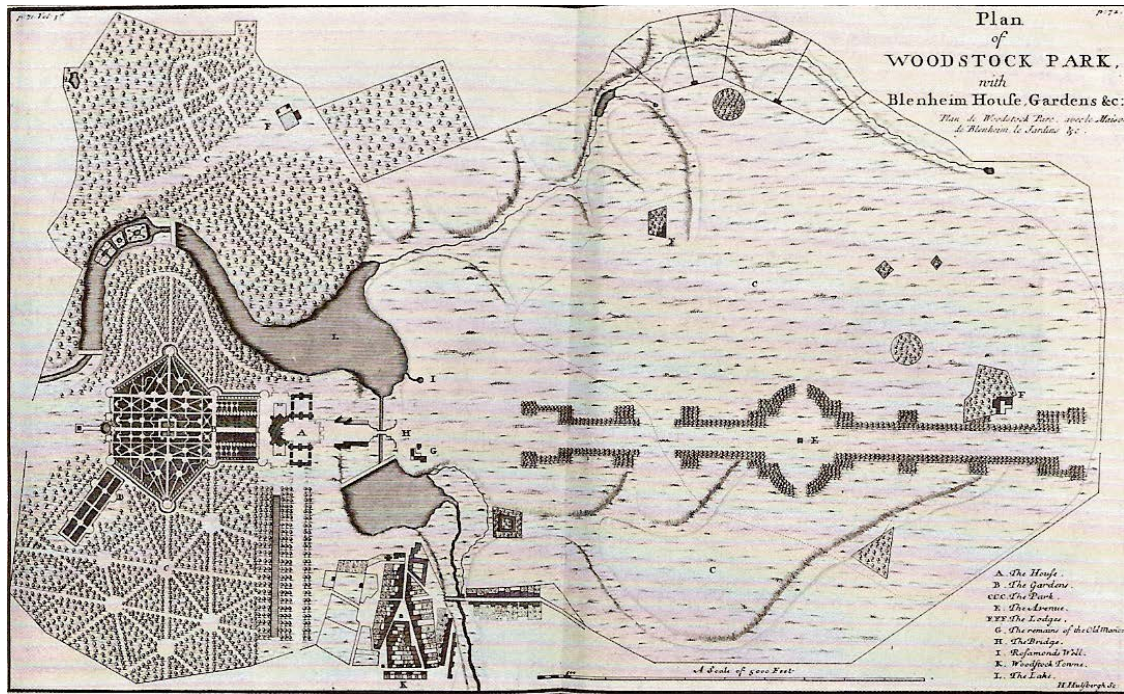


- a Grand Cascade
- b Fountain
- c Temple of Diana
- d New Temple
- e Flower Garden
- f Shepherds Cot
- g Conservatory
- h Lower Cascade

- i Triumphal Gate
- k Chaucer's House
- l Farm appendage
- m Church
- n Farm Hall
- o Hensington Gate
- p Pheasantry
- q China Gallery

A Scale of *Surlongs* each 40 Poles. One Mile.

Blenheim
Plan by
Henry
Wise and
John
Vanbrugh



Blenheim
after
changes by
Capability
Brown

