



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](mailto:Phyllis.Lucie@asu.edu) or [Lauren.Leo@asu.edu](mailto: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: 2/4/15

Chair/Director (Signature): 

**LPH 310**

**Criteria Checklist Forms for G, HU and H General Studies Designations**

## Arizona State University Criteria Checklist for

### GLOBAL AWARENESS [G]

#### **Rationale and Objectives**

Human organizations and relationships have evolved from being family and village centered to modern global interdependence. The greatest challenge in the nuclear age is developing and maintaining a global perspective which fosters international cooperation. While the modern world is comprised of politically independent states, people must transcend nationalism and recognize the significant interdependence among peoples of the world. The exposure of students to different cultural systems provides the background of thought necessary to developing a global perspective.

Cultural learning is present in many disciplines. Exposure to perspectives on art, business, engineering, music, and the natural and social sciences that lead to an understanding of the contemporary world supports the view that intercultural interaction has become a daily necessity. The complexity of American society forces people to balance regional and national goals with global concerns. Many of the most serious problems are world issues and require solutions which exhibit mutuality and reciprocity. No longer are hunger, ecology, health care delivery, language planning, information exchanges, economic and social developments, law, technology transfer, philosophy, and the arts solely national concerns; they affect all the people of the world. Survival may be dependent on the ability to generate global solutions to some of the most pressing problems.

The word university, from universitas, implies that knowledge comes from many sources and is not restricted to local, regional, or national perspectives. The Global Awareness Area recognizes the need for an understanding of the values, elements, and social processes of cultures other than the culture of the United States. Learning which recognizes the nature of others cultures and the relationship of America's cultural system to generic human goals and welfare will help create the multicultural and global perspective necessary for effective interaction in the human community.

Courses which meet the requirement in global awareness are of one or more of the following types: (1) in-depth area studies which are concerned with an examination of culture-specific elements of a region of the world, country, or culture group, (2) the study of contemporary non-English language courses that have a significant cultural component, (3) comparative cultural studies with an emphasis on non-U.S. areas, and (4) in-depth studies of non-U.S. centered cultural interrelationships of global scope such as the global interdependence produced by problems of world ecology, multinational corporations, migration, and the threat of nuclear war.

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

<b>ASU--[G] CRITERIA</b>			
<b>GLOBAL AWARENESS [G]</b>			
YES	NO		Identify Documentation Submitted
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<b>1.</b> Studies <b>must</b> be composed of subject matter that addresses or leads to an understanding of the contemporary world outside the U.S.	syllabus, schedule and textbook table of contents
		<b>2.</b> The course must match at least one of the following descriptions: (check all which may apply):	
<input type="checkbox"/>	<input type="checkbox"/>	<b>a.</b> In-depth area studies which are concerned with an examination of culture-specific elements of a region, country or culture group. <b>The area or culture studied must be non-U.S. and the study must contribute to an understanding of the contemporary world.</b>	
<input type="checkbox"/>	<input type="checkbox"/>	<b>b.</b> The course is a language course for a contemporary non-English language, and has a significant cultural component.	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<b>c.</b> <b>The course is a comparative cultural study in which most, i.e., more than half, of the material is devoted to non-U.S. areas.</b>	syllabus, schedule and textbook table of contents
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<b>d.</b> The course is a study of the cultural significance of a non-U.S.-centered global issue. The course examines the role of its target issue within each culture and the interrelatedness of various global cultures on that issue. It looks at the cultural significance of its issue in various cultures outside the U.S., both examining the issue's place within each culture and the effects of that issue on world cultures."	syllabus, schedule and textbook table of contents

Course Prefix	Number	Title	Designation
LPH	310	History of Landscape Architecture	Global Awareness (G)

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)
<b>SAMPLE:</b> 2d: study the cultural significance of a non-U.S. centered global issue	<b>SAMPLE:</b> The course examines the cultural significance of financial markets Japan, Korea, and the UK.	<b>SAMPLE:</b> Module 2 shows how Japanese literature has shaped how Japanese people understand world markets. Module 3 shows how Japanese popular culture has been changed by the world financial market system. Modules 4 & 5 do the same for Korea and modules 6 & 7 do the same for the UK.
1: leads to an understanding of the contemporary world outside the U.S.	The course examines many existing landscape architecture projects from around the world within their cultural and historical context. The in-class critical thinking writing focuses on connecting historical projects to contemporary issues.	all modules focus on projects and connect them to the cultural, regional, economic conditions in which they were built. For instance, the existing gardens at Versailles are examined so students can see the context of absolute monarchy, how these gardens played a role in the French Revolution and are now reflective of a democratic society and used as public open space.
2c: the course is a comparative cultural study in which more than 1/2 is focused on regions outside the US	The course includes 14 lectures on projects outside the US, 2 with a mix, and 6 within the US. The reading is also predominantly on subjects/projects/nations outside of the US	The schedule supports the criteria. The 2 mixed lectures are the introduction and the lecture on cemeteries. These materials show the course focuses content outside the US well beyond the 50% noted in the criteria.
2d: The course is a study of the cultural significance of a non-U.S.-centered global issue. The course examines the role of its target issue within each culture and the interrelatedness of various global cultures on that issue. It looks at the cultural significance of its issue in various cultures outside the U.S., both examining the issue's place within each culture and the effects of that issue on world cultures."	How people change the land is not an issue centered on the US; it is central to all cultures. In this course, the US is one among many nations that are examined with regard to human changes on the land, be they gardens, parks, or city streets. The intent is to help students recognize cultural and regional influences in place-making.	The general course description and objectives support this criteria, as do the lectures and in-class critical thinking exercises. This is a central theme of the course.

**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](mailto:rjfish@asu.edu)

Fall 2014

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"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

Why do people change the landscape? Beyond the practical reasons of providing food or shelter, history reveals enormous efforts human beings have made to alter the land around them. This course explores ways in which people have changed outdoor space and consider the reasons why they bothered to do this. The cultural, technological and ecological context will be examined in order to better understand the conditions within which landscape design evolved throughout human history. Landscape architecture and the objects of outdoor built work are cultural artifacts. Periods and regions influential to contemporary landscape architecture are emphasized. The intent of the course is to examine designed landscapes from the past in order to better understand the cultural and historical significance of built work and to consider how these influences continue to affect the designed landscape.

### 4. COURSE OBJECTIVES

The fundamental objective of this course is to help students see the discipline of landscape architecture in an historical context. The course content will emphasize places, periods, and people that continue to influence landscape design in the United States.



By the end of this course students will:

- know the more significant periods, places, and people in landscape design from ancient times to the beginning of the 20<sup>th</sup> Century;
- better understand the interconnection between culture, land, technology, and design;
- be able to recognize historical context when examining a landscape or landscape design;
- begin to be able to differentiate between thin replication of historical landscape forms and their more thoughtful integration into contemporary design.

## 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 it has become necessary due to previous class disruptions, so here goes:
  - 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. Research shows that multi-tasking inhibits retention. It's also true that 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 history from the landscape itself. This is not a feasible approach, so we will try our best to grasp the complex, layered, and fascinating history of the built landscape from images, books and imagination. 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 history, why landscape architecture is a rich and complex discipline.

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:

- Boults, 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.

### 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 the major landscape architectural works and designers. You can also Google each subject or person 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.FredsGardenFactsThatAreTotallyMadeUpByFred.com](http://www.FredsGardenFactsThatAreTotallyMadeUpByFred.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/>

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/smph/eng/>

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

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

Alhambra: <http://www.alhambra.degranada.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 any of the design disciplines: architecture, industrial design, interior design, landscape architecture, urban design and visual communication)

- 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.  
ARCH REF SB469.25 .095 1986
- Gothein, Marie Luise (Schroeter) (1928). A history of garden art. London, J. M. Dent; New York, Dutton.  
ARCH SB451 .G6x
- Gurrieri, Francesco & Judith Chatfield(1972). Boboli gardens. Firenze: Eden.  
SCI STACKS SB466 .183 G453
- Harvey, John Hooper (1981). Mediaeval gardens. London: B.T. Batsford.  
ARCH STACKS SB451 .H37x
- Hinde Thomas (1986). Capability Brown: the story of a master gardener. London: Hutchinson.  
ARCH STACKS SB470 .B7 H56 1986b
- Hunt John Dixon (1992). Gardens and the picturesque: studies in the history of landscape architecture. Cambridge, Mass.: MIT Press.  
ARCH STACKS SB457.6 .H8651992
- -(1987). William Kent, landscape garden designer: an assessment and catalogue of his designs. London: A. Zwemmer  
ARCH STACKS SB470.K4 H86x 1987
- Hunt, John Dixon & Peter Willis (eds.). The Genius of the place: the English landscape garden, 1620-1820. Cambridge, Mass.: MIT Press. Originally published: London: Elek, 1975.  
ARCH STACKS SB457.6 .G46
- Hunter John Michael (1985). Land into landscape. London & New York: G. Godwin.  
HAYDEN STACKS GF90 .H86 1985
- Hyams Edward (1971). Capability Brown and Humphry Repton. New York: Scribner.
- 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
- Journal of garden history (1981- )London: Taylor & Francis.  
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
- Kowsky, Francis R. (ed.) (1991). The best planned city: the Olmstead legacy in Buffalo. Buffalo: Burchfield Art Center. These essays accompany the Burchfield Art Center exhibition 'Frederick Law Olmstead: Designs for Buffalo's Parks and Parkways, 1868-1898,' November 8 - January 5, 1992.  
ARCH STACKS NA9015.B83 B87x
- Kubler, George (1984). The art and architecture of ancient America: the Mexican, Maya, and Andean peoples. 3rd ed. New York: Penguin Books.  
ARCH STACKS E59.A7 K8
- Landscape Architecture Magazine (1910- ). American Society of Landscape Architects.  
ARCH STACKS SB 469 .L3
- Laurie, Michael (1986). An introduction to landscape architecture. New York: Elsevier.  
ARCH STACKS SB472.L38
- Le Dantec, Denise & Jean-Pierre Le Dantec (1990). Roman des jardins de France. Reading the French garden: story and history. Translated by Jessica Levine. Cambridge, Mass.: MIT Press.  
ARCH STACKS SB451.36.F8 L413
- 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
- McLean, Teresa (1981). Medieval English gardens. New York: Viking Press.  
SCI STACKS SB466 .G75 E56
- Mitchell, Mary H. (1985). Hollywood Cemetery: the history of a southern shrine. Richmond: Virginia State Library.  
WEST STACKS F234.R562 H651985
- Mosser, Monique & Georges Teyssot (1991). The architecture of western gardens: a design history from the Renaissance to the present day. Cambridge, Mass.: MIT Press.  
ARCH STACKS B466.E9 A7313
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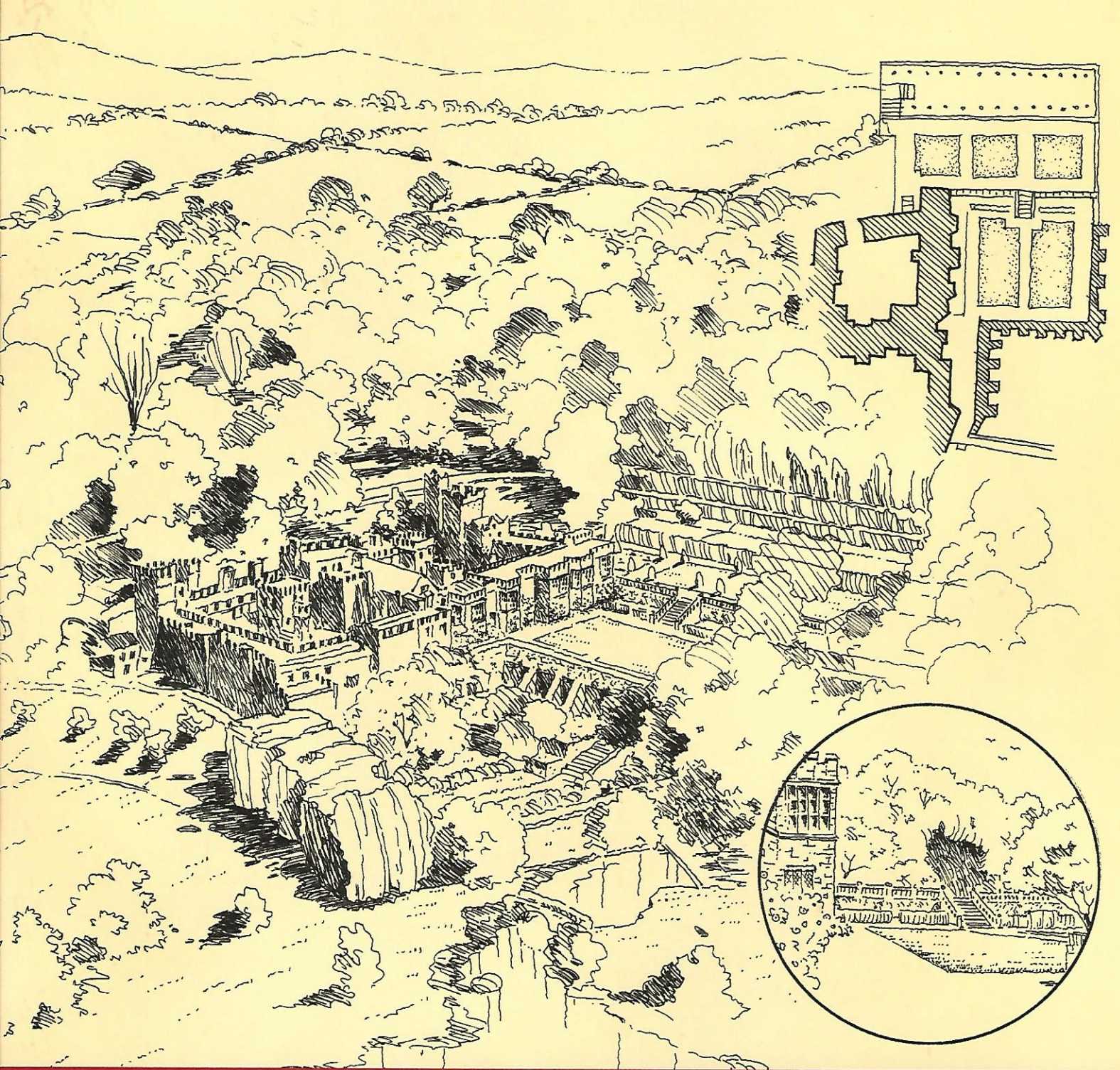
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**LPH 310**

**Textbook Table of Contents**



# ILLUSTRATED HISTORY of LANDSCAPE DESIGN

*Elizabeth Boults & Chip Sullivan*

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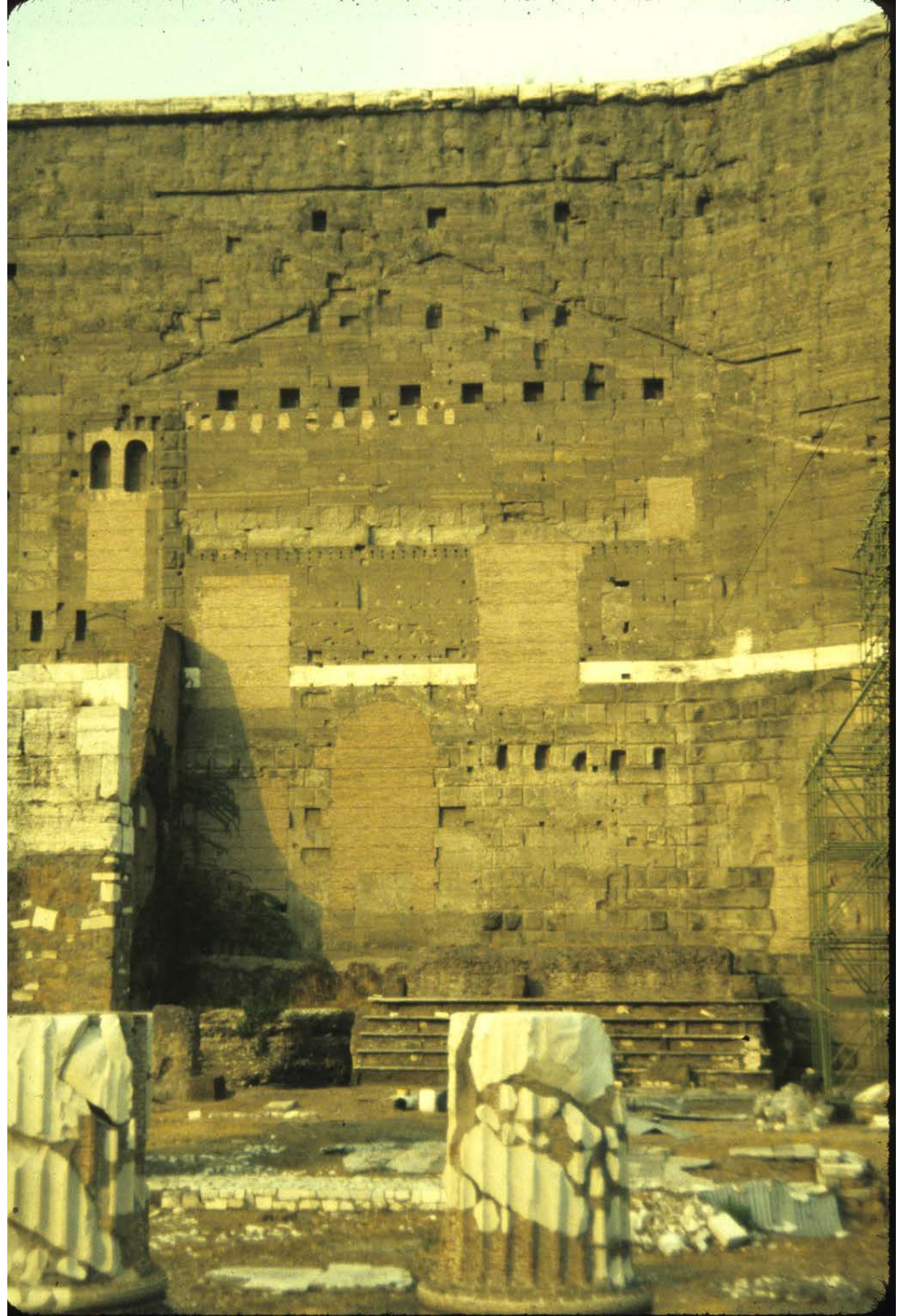
**Lecture Example 1**

**The Sacred Landscape**

**This lecture illustrates the connection between spiritual belief systems/practices and place-making**

“To study history means submitting to chaos and nevertheless retaining faith in order and meaning.”

Hermann Hesse



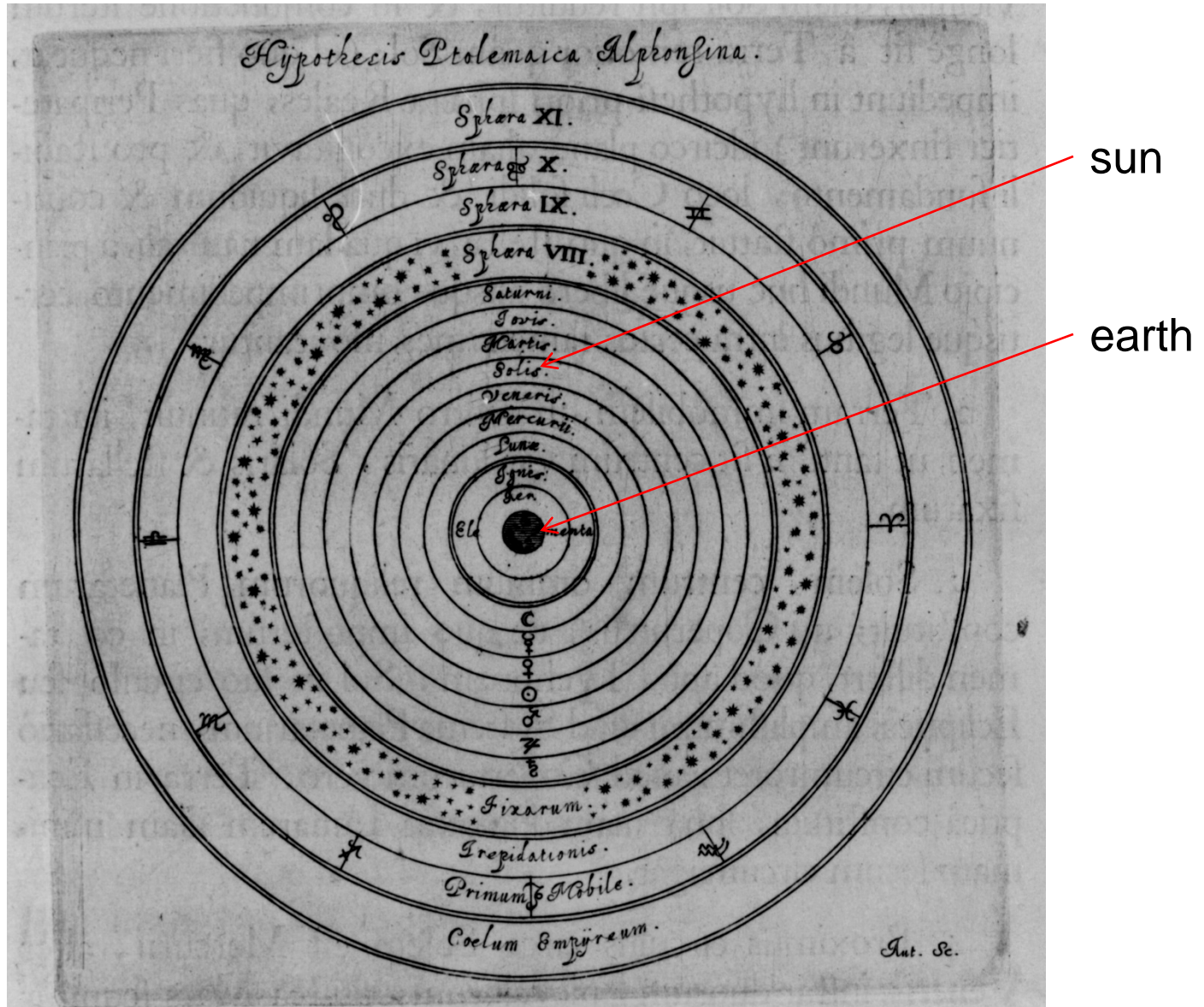
# Cosmology And the Sacred Landscape





# Ptolemy's (83-161) Geocentric model of the Cosmos

Observed planetary movement didn't follow the model's simple circular orbits



# Copernican Heliocentric Model of the Solar System an example that cosmology matters

Nicolaus Copernicus (1473-1543)

- Theory first shared c. 1515
- Published theory in 1543
- Theory later rejected as heresy by Catholic Church
- Galileo (1564-1642) imprisoned for believing the Copernican theory
- In 1992, Pope John Paul II renders Galileo innocent

Clearly the relationship between the sun and the earth are not of trivial concern to the Catholic Church



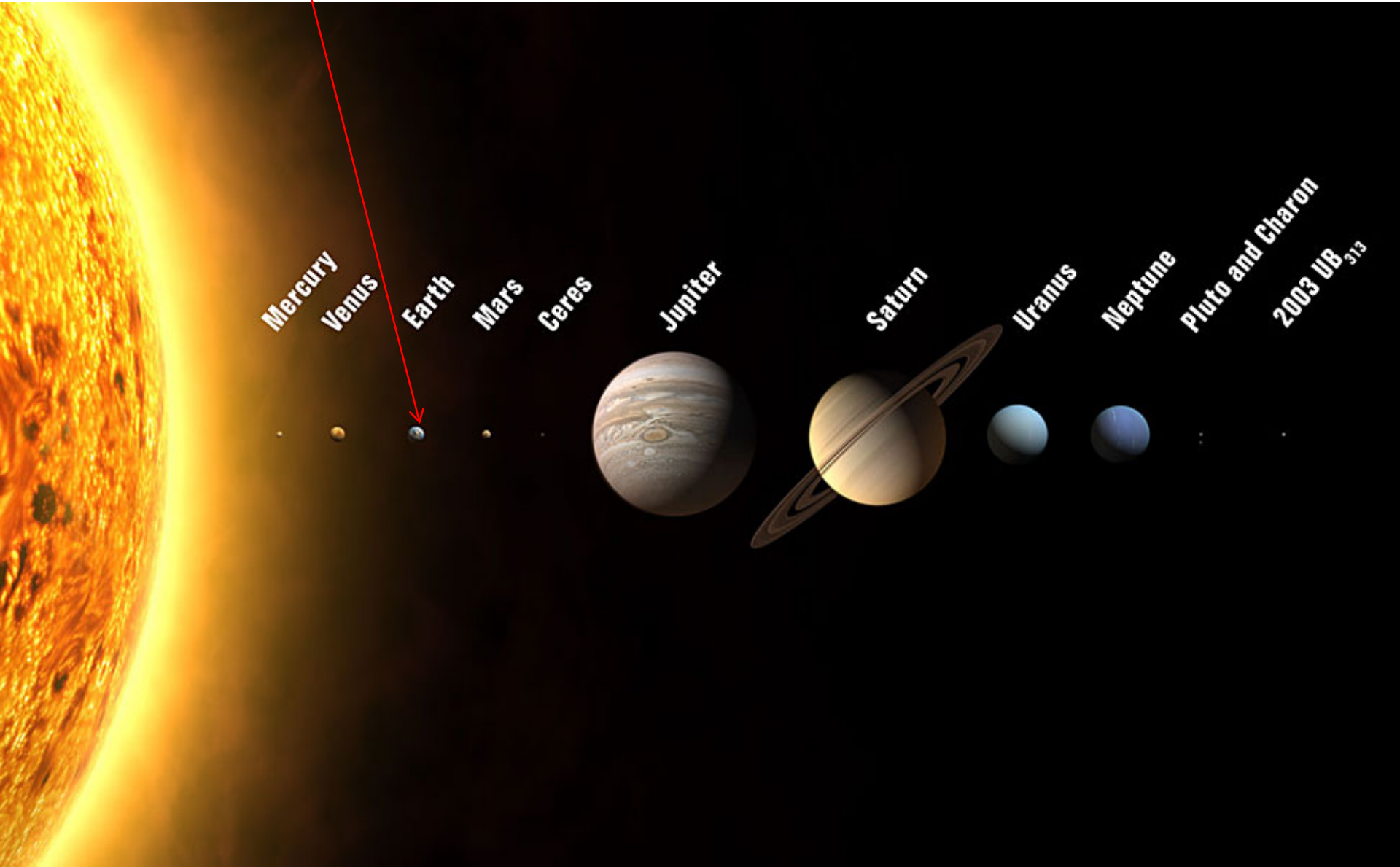
“Representation of the world, like the world itself, is the work of men; they describe it from their own point of view, which they confuse with the absolute truth.”  
Simone de Beauvoir

Consider how these representations of perceived truths effect place-making

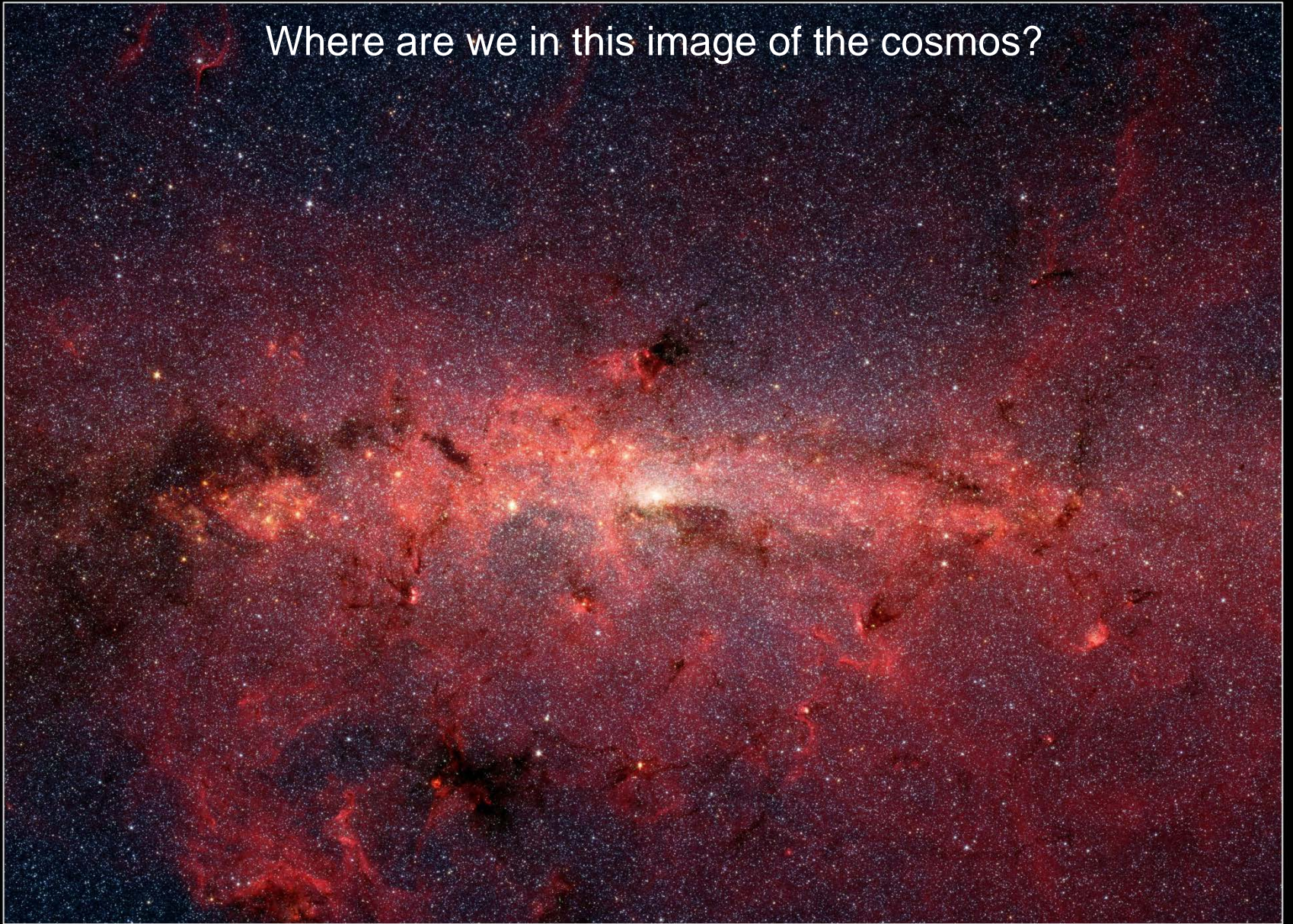


Ptolemy's Map of the World c. 161 A.D.

How does this picture impact human place-making and designation of sacred landscapes?



Where are we in this image of the cosmos?



**The Center of the Milky Way Galaxy**

NASA / JPL-Caltech / S. Stolovy (Spitzer Science Center/Caltech)

**Spitzer Space Telescope • IRAC**

ssc2006-02a

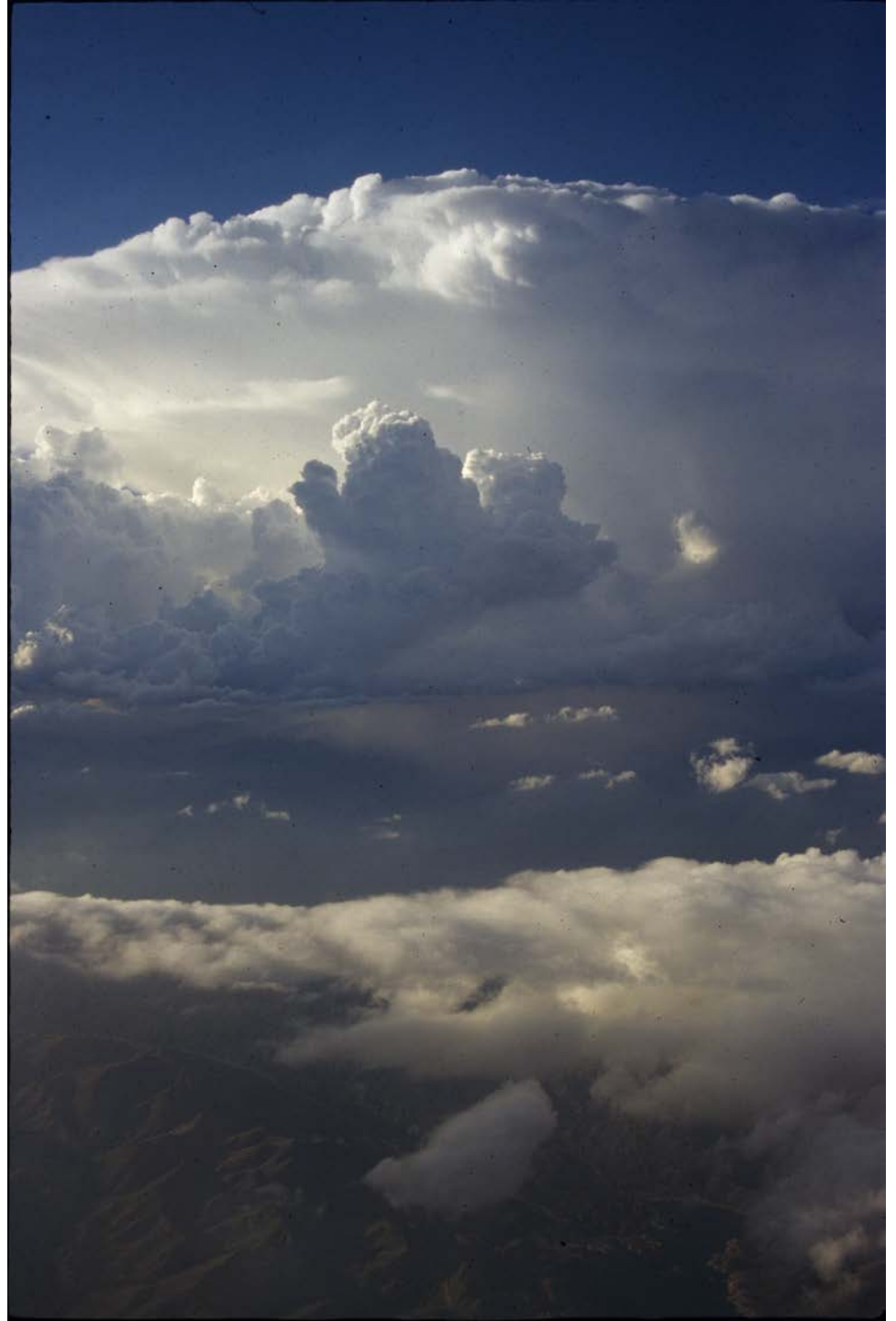
Human concepts of the divine are linked to cosmology and impact what places are given sacred significance and protection, and what people do to mark these sacred places



Even when the belief is  
that there is no God(s)

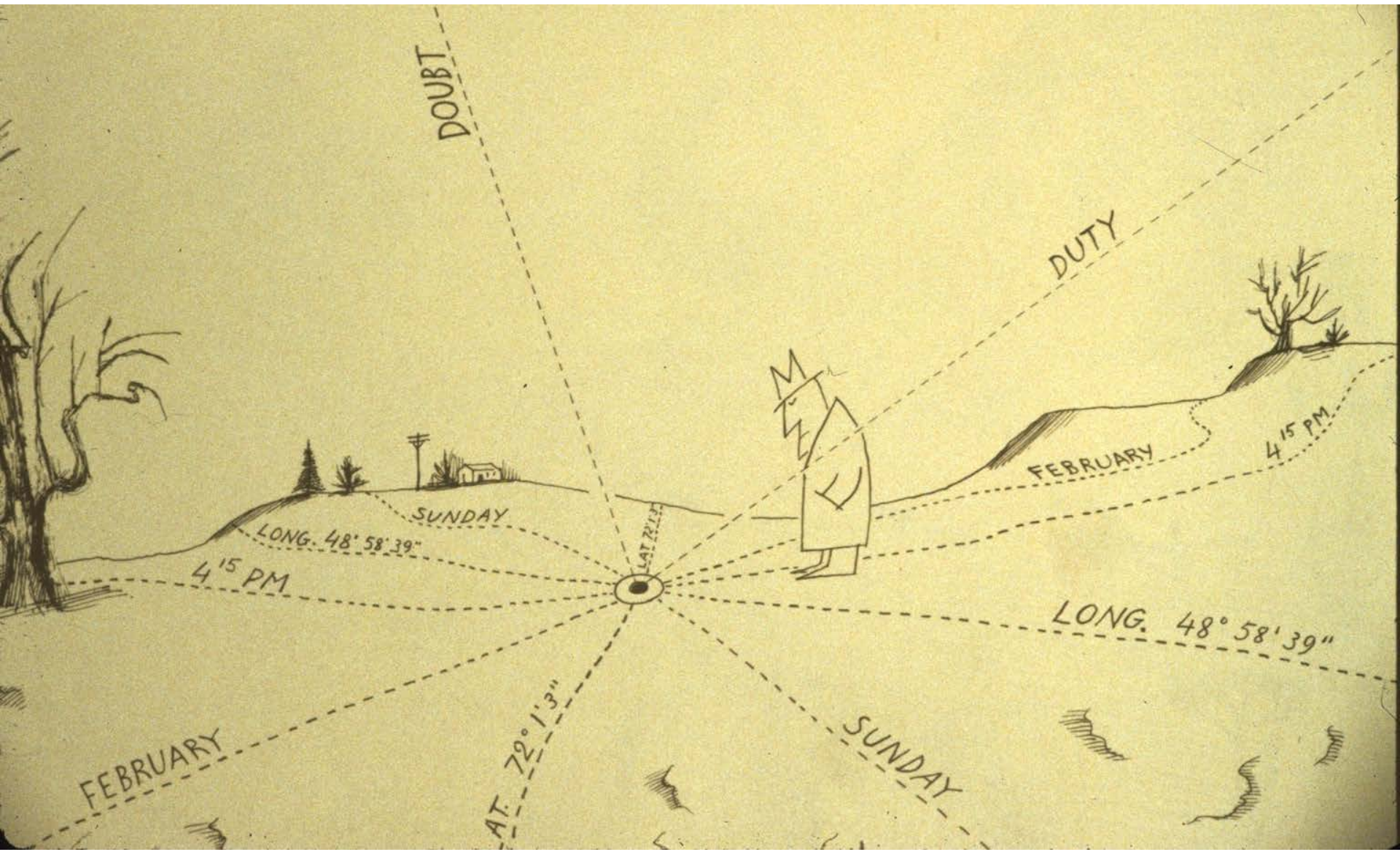
“The cosmos is a gigantic  
flywheel making 10,000  
revolutions per minute.  
Man is a sick fly taking a  
dizzy ride on it.”

**H. L. Mencken**  
(1880-1956)  
20<sup>th</sup>-century journalist



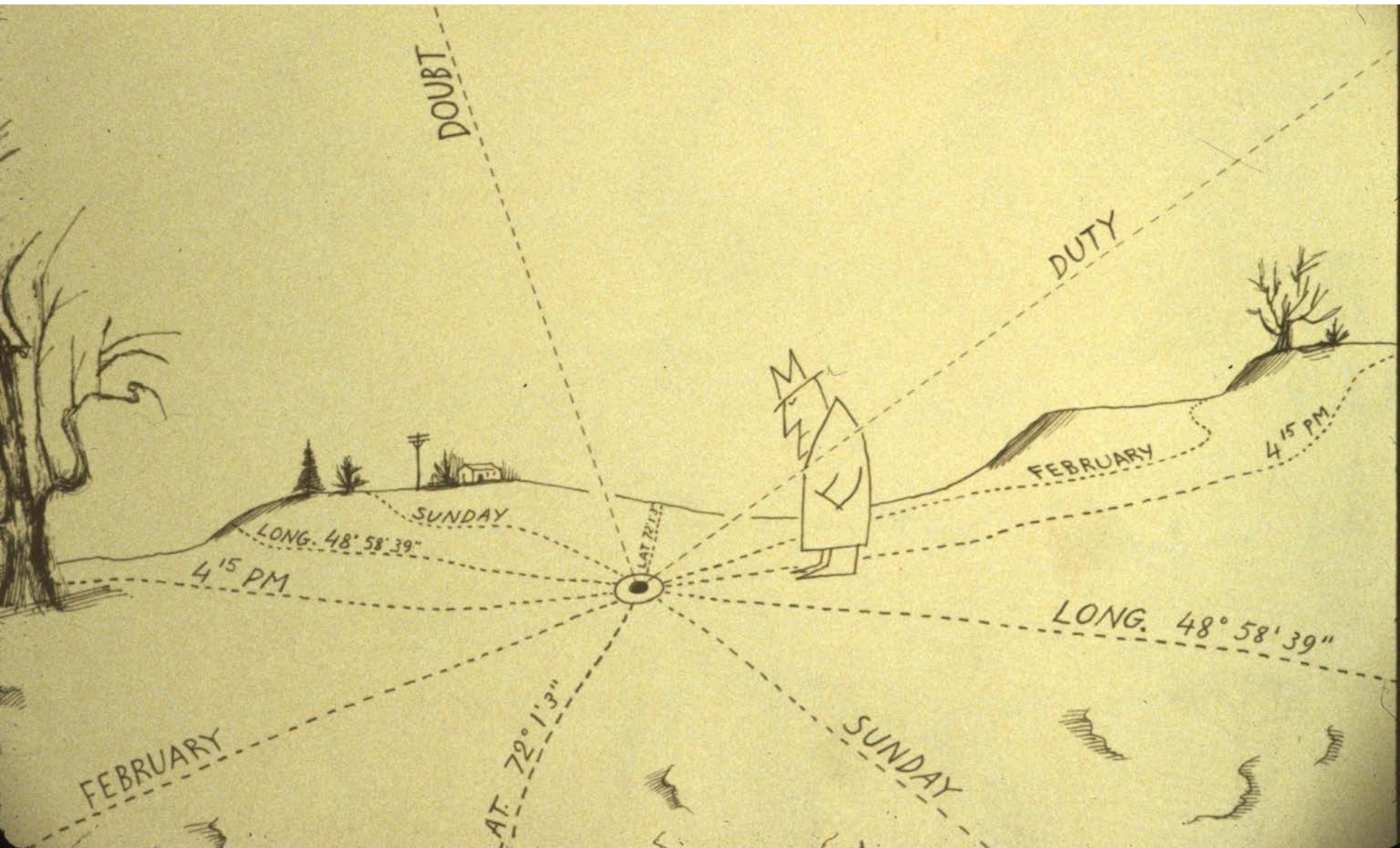
# Cosmic Site Planning

## Finding One's Place in the Cosmos





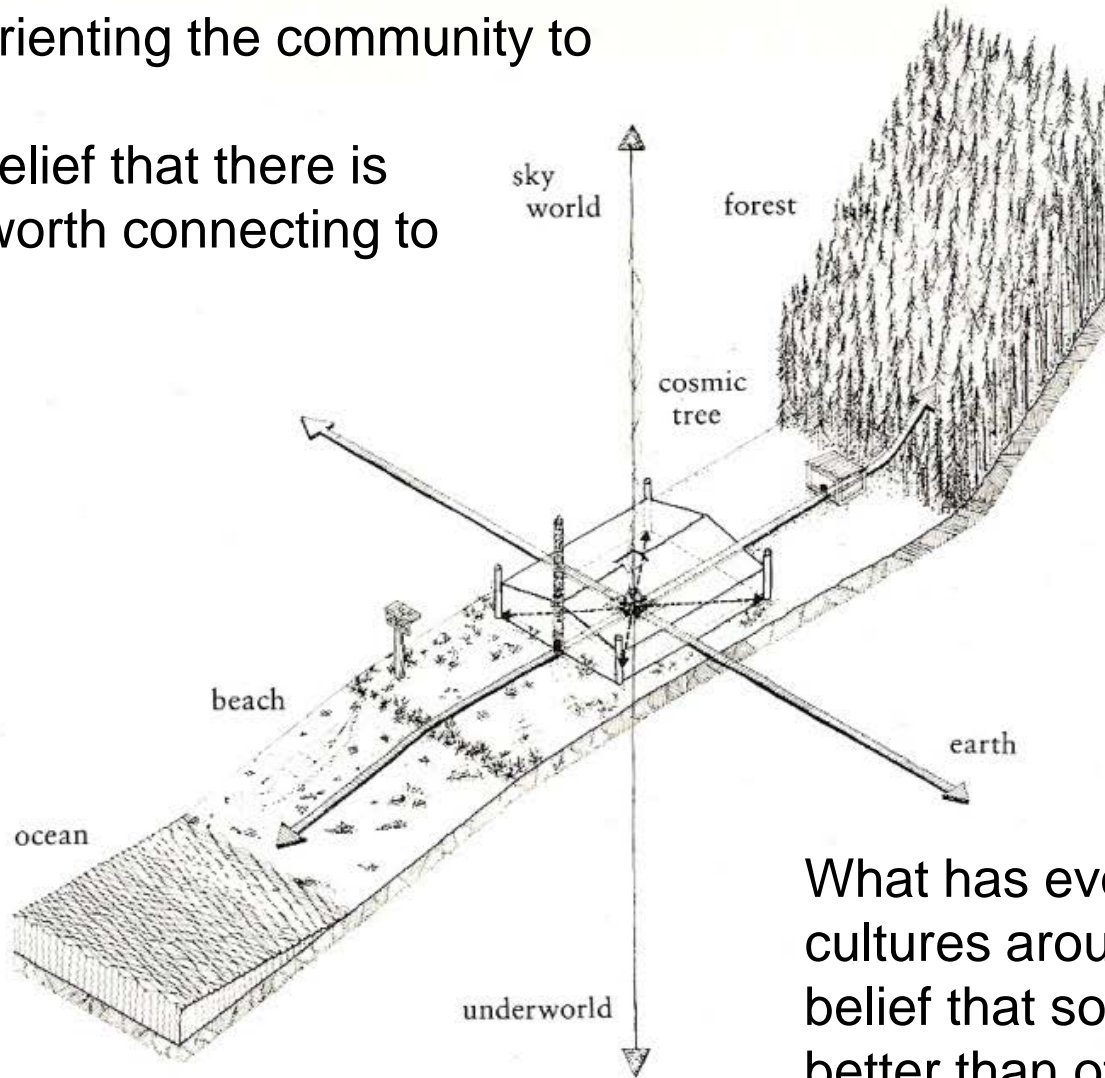
What role does landscape play in helping people maintain a connection to the cosmos, their spiritual purpose, other people, and their God (s)



Changes People make in the Landscape is a Form of Cosmic Site Planning

# Site Planning and the Axis Mundi

The act of orienting the community to the cosmos requires a belief that there is something worth connecting to



What has evolved in many cultures around the world is a belief that some places are better than others for making this connection

## Exercise Part I:

What does sacred mean?

What are examples of sacred landscapes/places?

# Two Reason's to Identify Sacred Places

- Connect to God(s)
- Connect to the Cosmos



Dogon Village



Mount Fuji

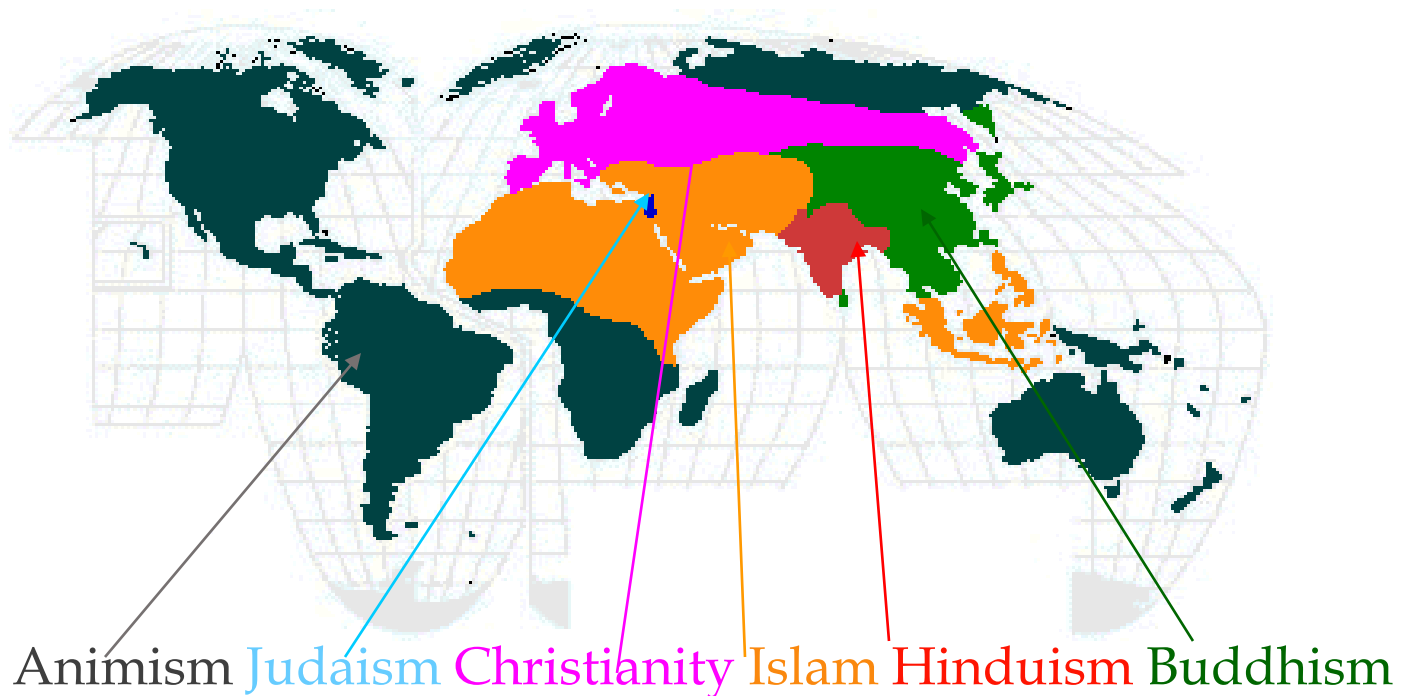
# Sacred Place-Making Examples

- Event → Ground Zero
- Land Form → Mount Fuji
- Spiritual Practice → Mecca (also as a birth place)
- Burial Site → Pyramids
- Birth Place → Bethlehem

concepts of the divine can affect place-making

Three Major Constructs of the Divine

animism polytheism monotheism



Six Major Constructs of Religion  
geography of origin and early migration

# Animism

Belief system of many indigenous cultures, such as the Southwestern Hopi, Navajo, Pima and other North American tribal communities; Aboriginal communities of Australia; Moari people in New Zealand. Animism is practiced worldwide



There is a god/spirit/soul is *in* all things



Example:  
Iceland, home of  
the huldufolk,  
elves, fairies and  
trolls

The belief in huldufolk  
continues to influence  
landscape changes such as  
road building, urban planning  
and management



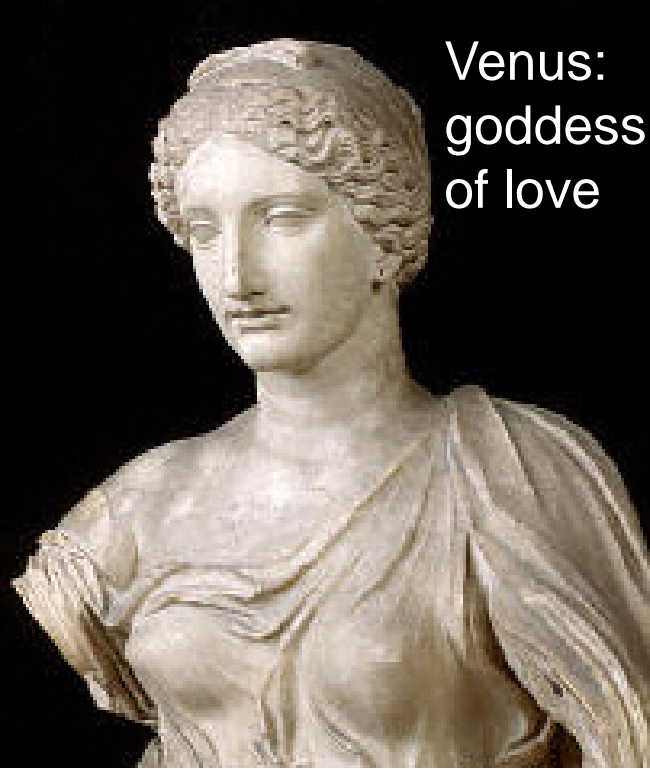


A more local example



**Sacred Lands Solidarity**  
**Rally & Press Conference**  
Tuesday, March 26  
11:30am-1:30pm  
**Native Drummers, Singers,**  
**Dancers & Speakers**  
PHX Convention Ctr. (North Side)  
475 E. Monroe St.

Concerns regarding  
Loop 202 Expansion  
San Francisco Peaks



Venus:  
goddess  
of love

# Polytheism

There are  
gods *of*  
many things



Apollo: god of  
the sun



←  
Bacchus: god  
of wine and  
drunkenness

# Monotheism

There is *one* God of all things

Church of the nativity in Bethlehem



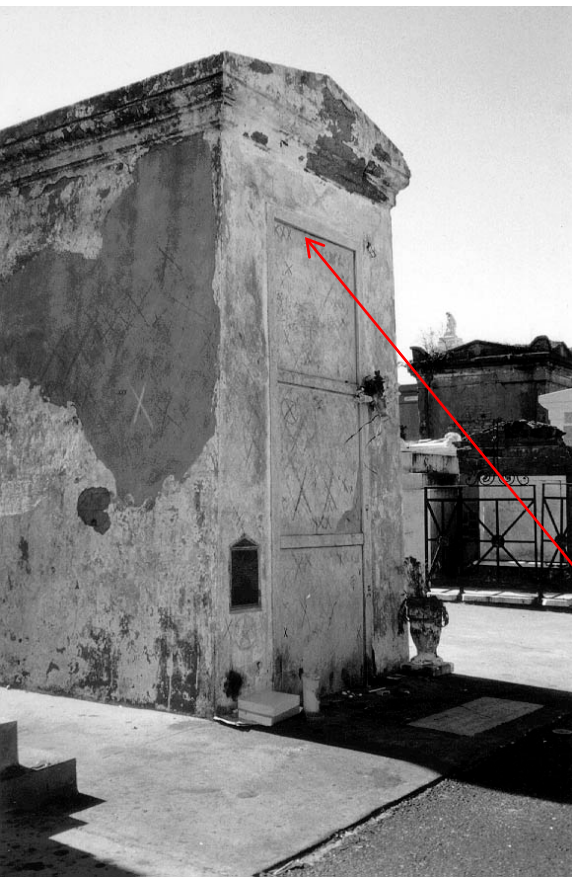
# Mont St. Michel, France





## Syncretism: Mingling of multiple religions

Example:  
Voodoo: new  
world  
syncretism of  
West African  
Vodun and  
Catholicism



Marie Laveau's  
tomb  
New Orleans  
a sacred place  
for people who  
believe in  
Voodoo



# Forms in Ancient Sacred Sites

- Mountain, or it's symbolic equivalent
  - Pyramid
  - Ziggurat
- Processional Axis
- Cave, or it's symbolic equivalent
  - Temple
- Axis mundi (World Axis)

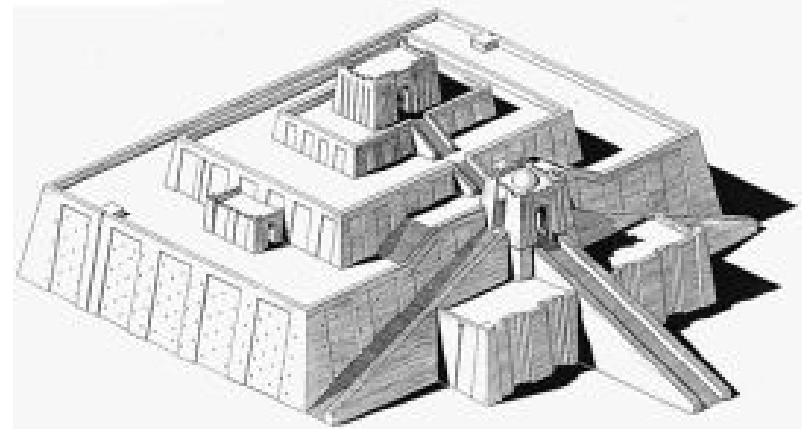
# Great Pyramid of Giza



# Sumerian Ziggurat at Ur

In present-day Iraq  
near An Nasiriyah  
4,000 years ago

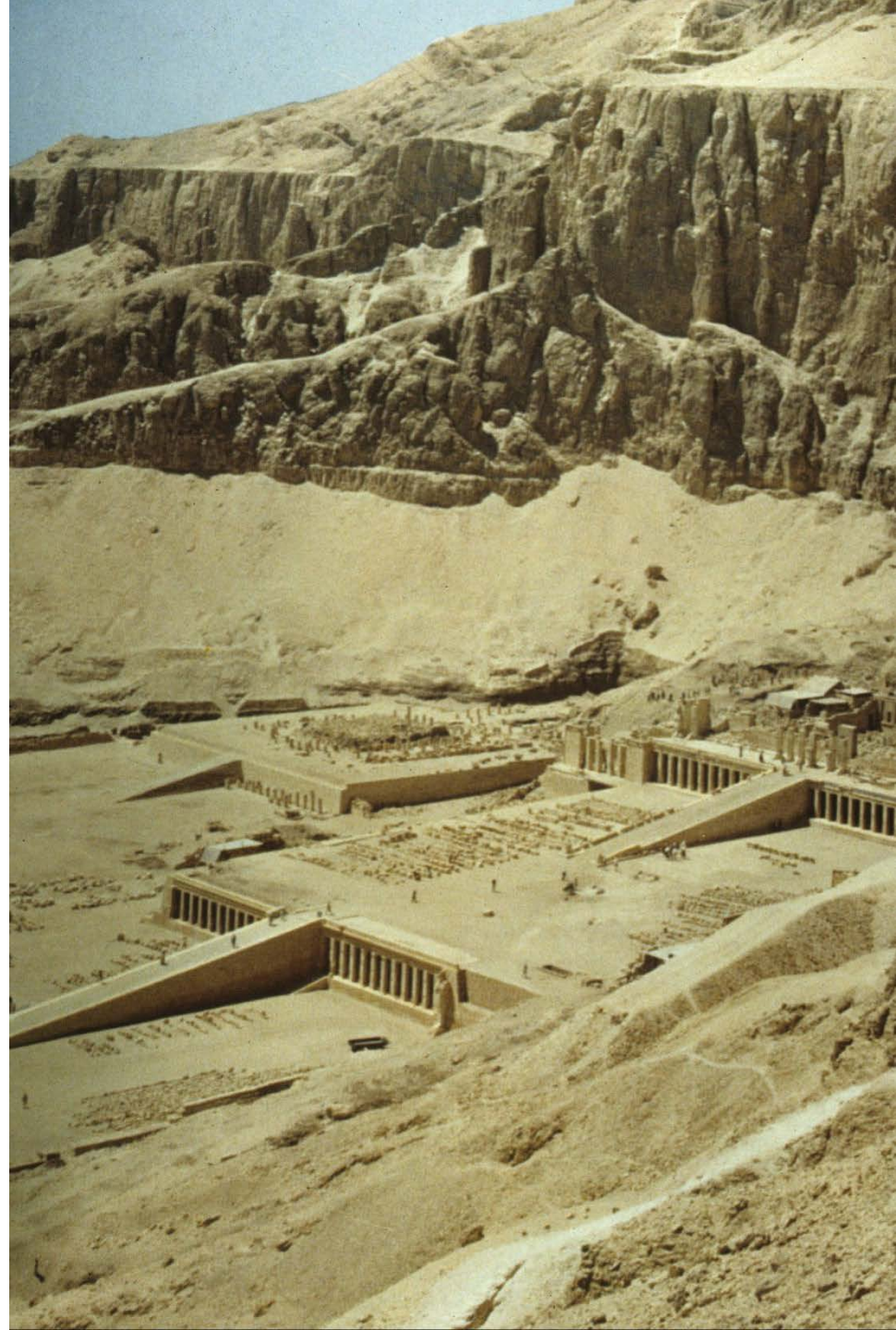
Devoted to Nanna (the moon)



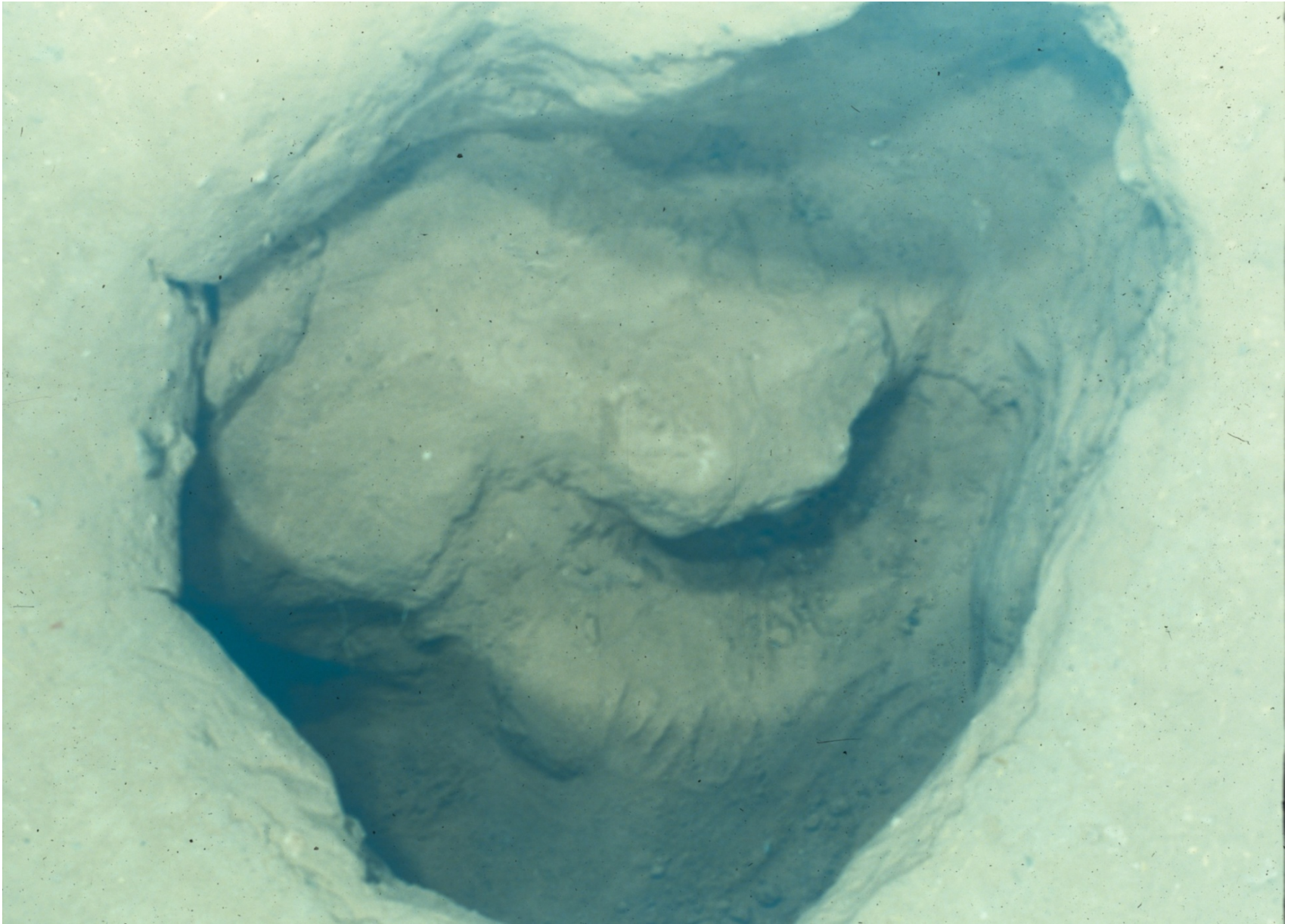


# The Processional Axis

Temple of Queen Hatsheput,  
Pharaoh of Egypt  
c. 1479-1458 BC, Deir el-Bahri



**The Cave:** Chimayo Sanctuary site of healing soil  
People ingest the earth which is thought to have healing powers



# A Place of Pilgrimage: Sanctuary of Chimayo, New Mexico



Inner room  
where soil  
is  
accessed

Crutches of the healed adorn the walls

Using cultural adornment to alter landscapes  
doesn't result in physical, but rather imbues the land with myth  
This practice is evident in many cultures and religions



Three Sisters, Blue Mtns, New South Wales

## Exercise Part II: Identifying Sacred Landscapes

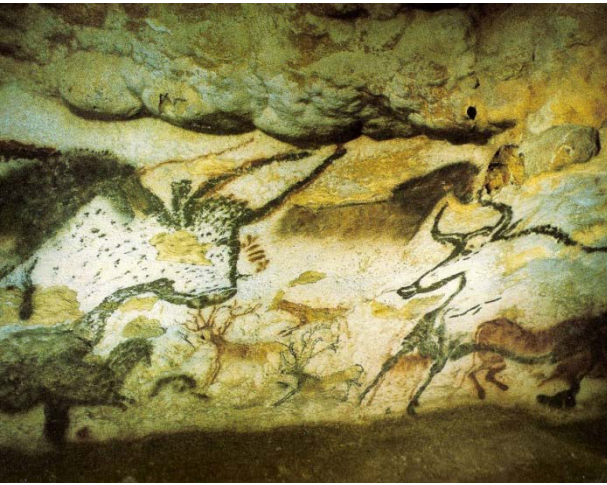
Describe/draw a place that you personally identify as a sacred landscape

Consider:

- What makes it sacred
- What elements contribute to the sacredness of the site
- What cultural, spiritual, and personal experiences contribute to making the site sacred
- What changes would impact the sacredness of the site

## 4 Sacred Sites | 4 Points Revealed

- The Paintings at Lascaux Cave, France
- Stonehenge
- Delphi and the Acropolis of Athens
- Chaco Canyon, New Mexico



cave paintings were done near the time of the last glacial maximum when this region was tundra steppe



Earliest known painting, 30,000 years old, Dordogne, France  
thought to be part of a horse



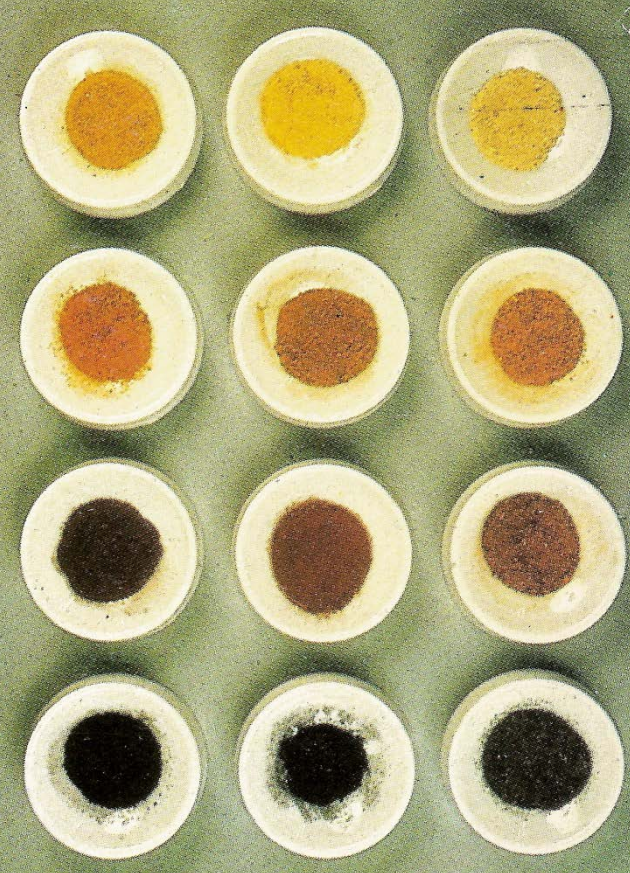
1. Markings on the land reveal what a culture cares about



Ibex, 17,000 years old, Lascaux Cave, Axial Gallery  
Visual language  $V \rightarrow A$  Written Word



earth pigments  
used in paint



north wall of the  
Hall of the Bulls

People thought to be  
intoxicated with hallucinogens  
while viewing walls lit by  
flickering torches

Animal Count: 2,188 figures in 66 caves = 610 horses + 510 bison + 205 mammoths + 176 ibex + 137 aurochs + 135 hinds + 112 stags + 84 reindeer + 36 bears + 29 lions + 16 rhinos + 8 megaceros + 8 fish + 6 birds + 2 boar + 2 chamois



## Physical Changes to the Landscape

For ritual, procession, and alignment with cosmic elements and phenomenon

# Stone Henge, Salisbury Plains of England



2. The significance of a landscape intervention can be measured by the energy and materials used to create it.

(The stones are non indigenous and weigh between 25-50 tons each)



# Three phases of development (dates are estimates and vary between sources.)

## Phase I:

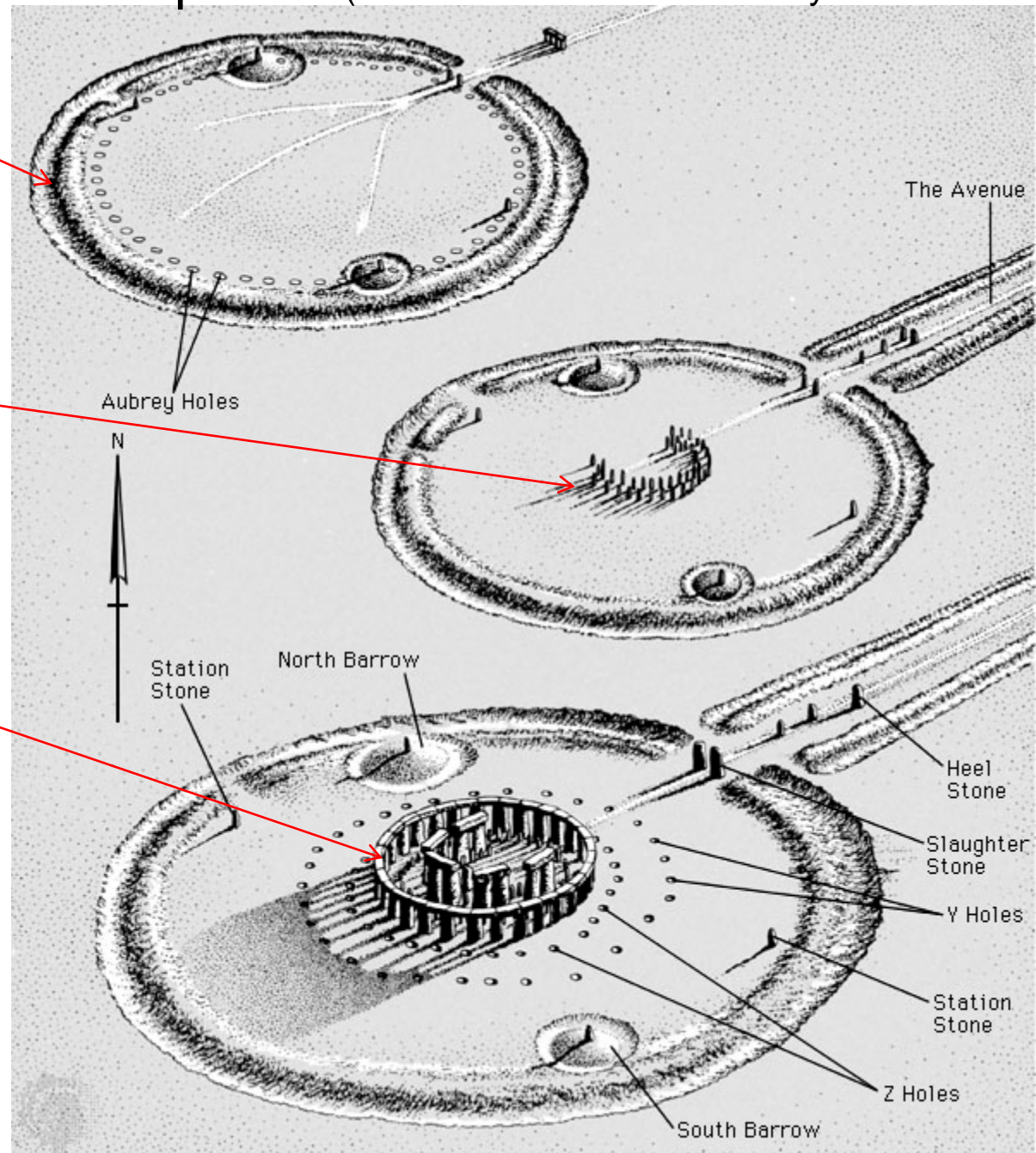
≈ 4750 years ago  
360' diameter ditch dug  
in chalk and 56 holes  
dug

## Phase II:

≈ 4700-4400 years ago  
80 Bluestones (≈4 tons,  
6.5' high) set; avenue  
widened

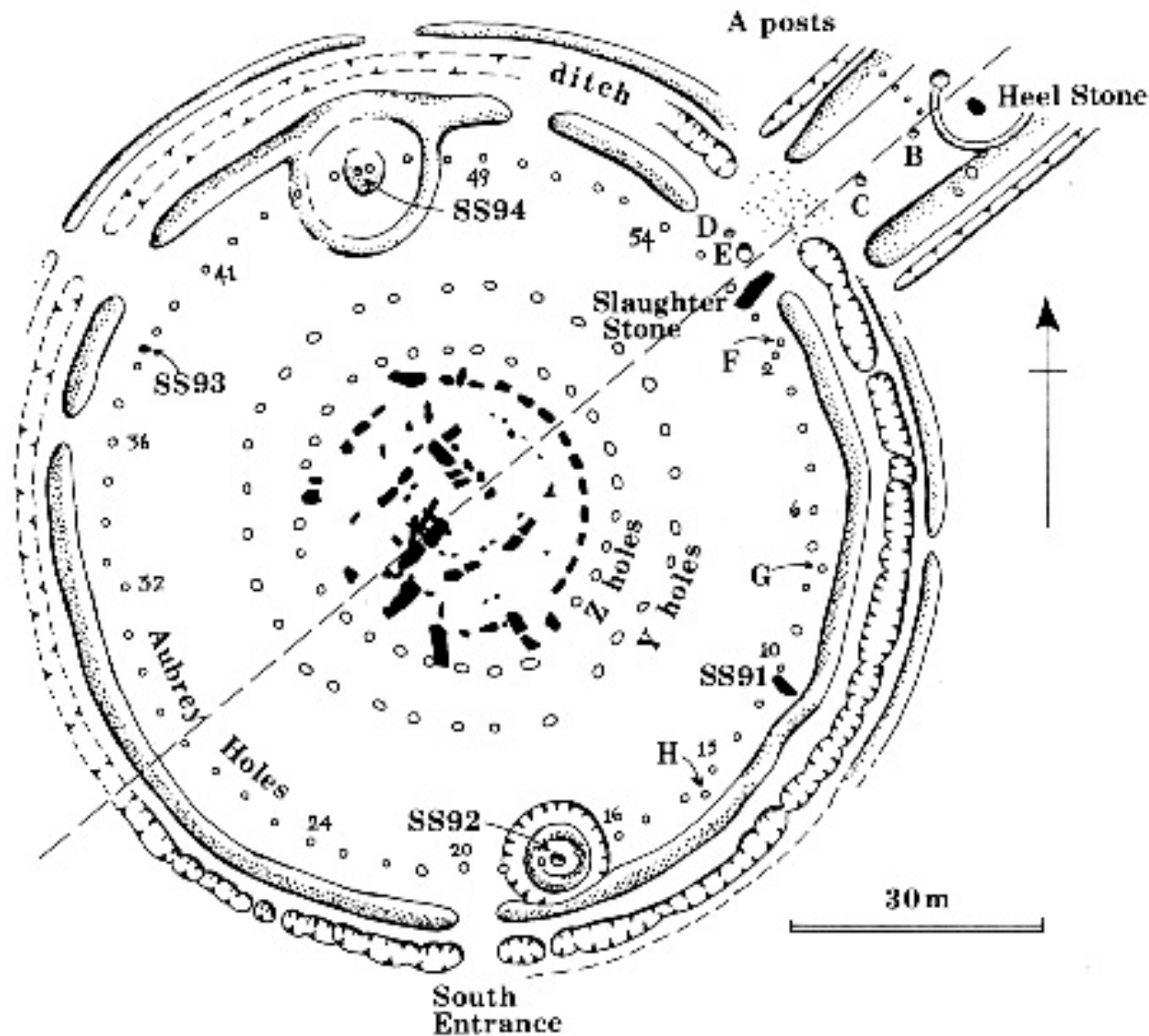
## Phase III:

≈ 4550-3500 years ago  
30 Sarsen stones (25  
tons, 13 X 7') with 30  
lintels in 110' diameter  
ring; 5 sarsen trilithons  
in horseshoe (50 tons,  
20' above ground);  
bluestone oval and  
horseshoe; Y & Z holes



Phase III:

- a. Linteled circle and horseshoe of sarsen stones
- b. 20 bluestones set in oval within the sarsen horseshoe; Y & Z holes dug
- c. Bluestone horseshoe set within sarsen horseshoe; circle of bluestone set between sarsen ring and sarsen horseshoe



Click on image

# Beliefs about Stonehenge Materials and Details

## Ditch:

- dug using deer antler tools
- 320 feet in diameter, 20 feet wide

## Bluestones:

- transported 240 miles from the Preseli Mountains in Wales
- Entrance aligned to solstice sunrise

## Sarsen Stones:

- transported from Marlborough Downs, 20 miles away

## The Avenue:

- extended 3110 years ago to the River Avon, nearly 2,000 feet from Stonehenge



Remains of the original ditch



## Heelstone

Sarsen stone

Height above ground = 16'

Thickness  $\approx$  8'

Depth below ground  $\approx$  4'

Marked the entry into the  
ring from the processional  
path



tenon for the mortise & tenon joints





Trilithon



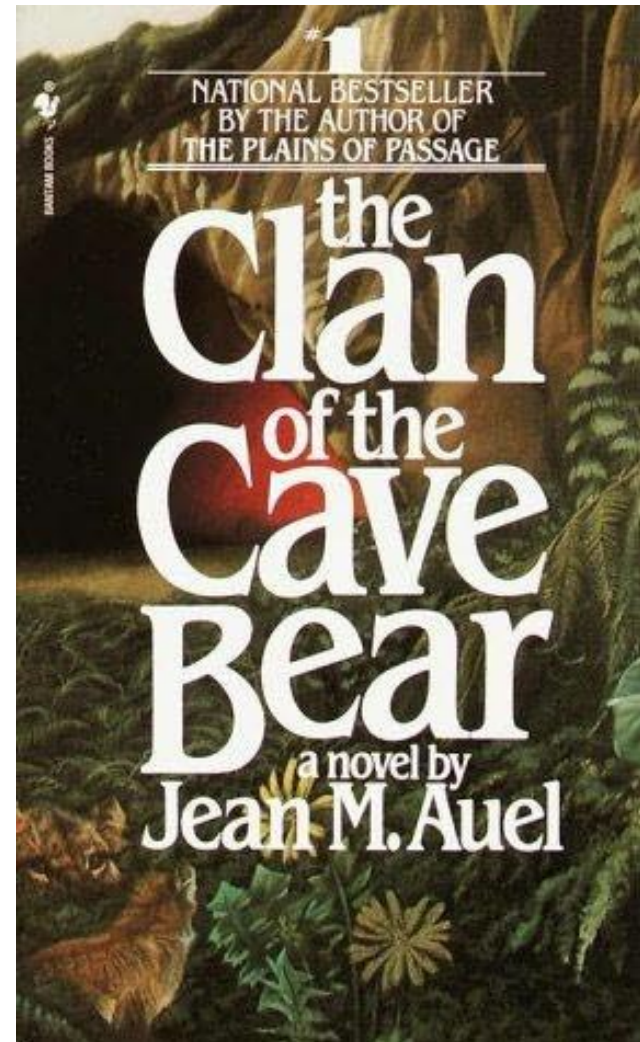
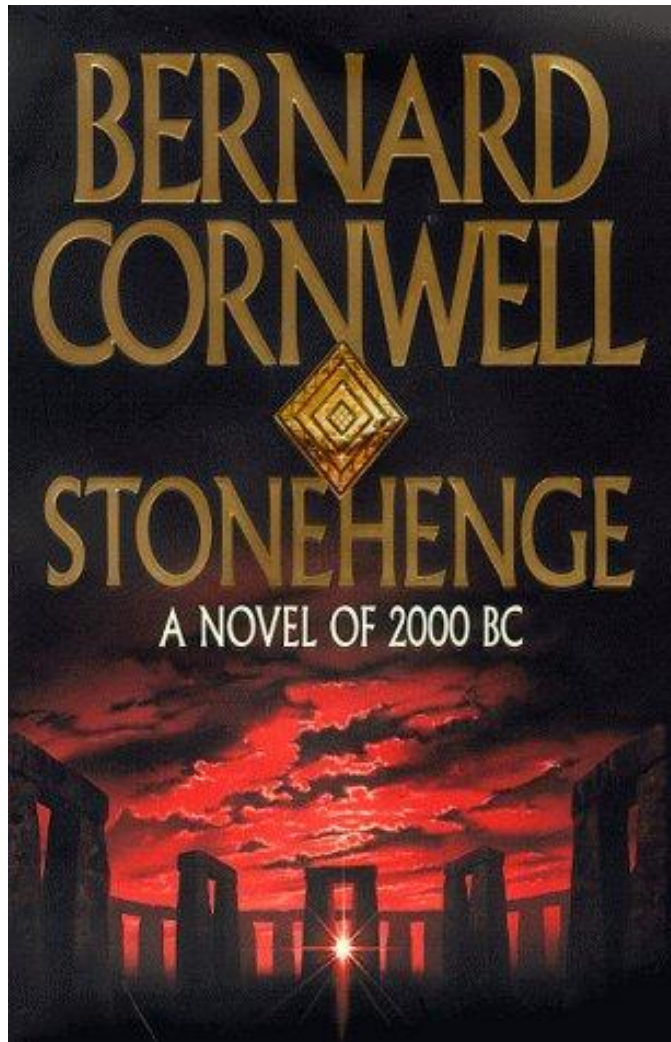
Though the original use can only be theorized about and is different than its use today, clearly Stonehenge still carries significance for many people





“History is an agreed-upon fiction.”

Diane Ackerman, *The Natural History of Love*



Historical fictions that depict ancient sacred landscapes



# Greece

## 3. Sites are designed using sacred geometries



Trees were the original column  
Sacred Groves the original temples

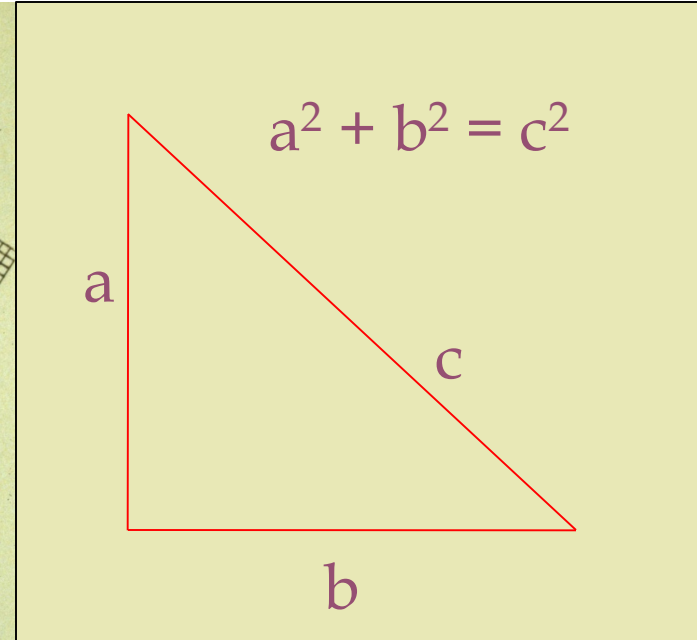
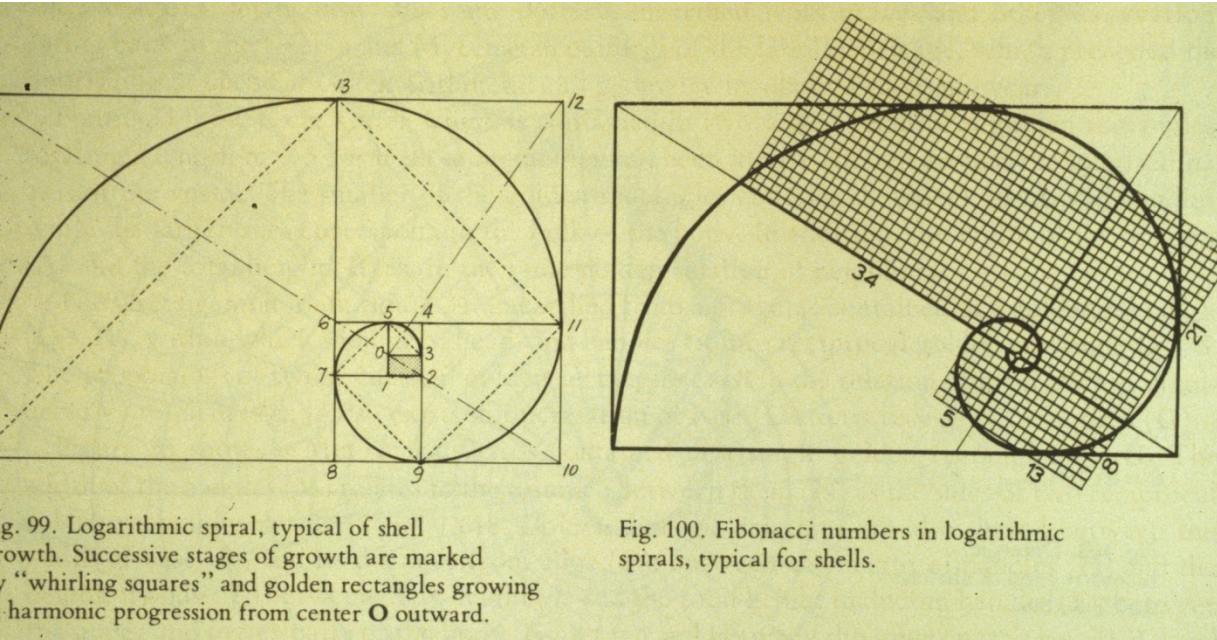


Then stone temples were built in their stead

# The Desire to Build Sacred Places of Worship Inspired the creation of Mathematics

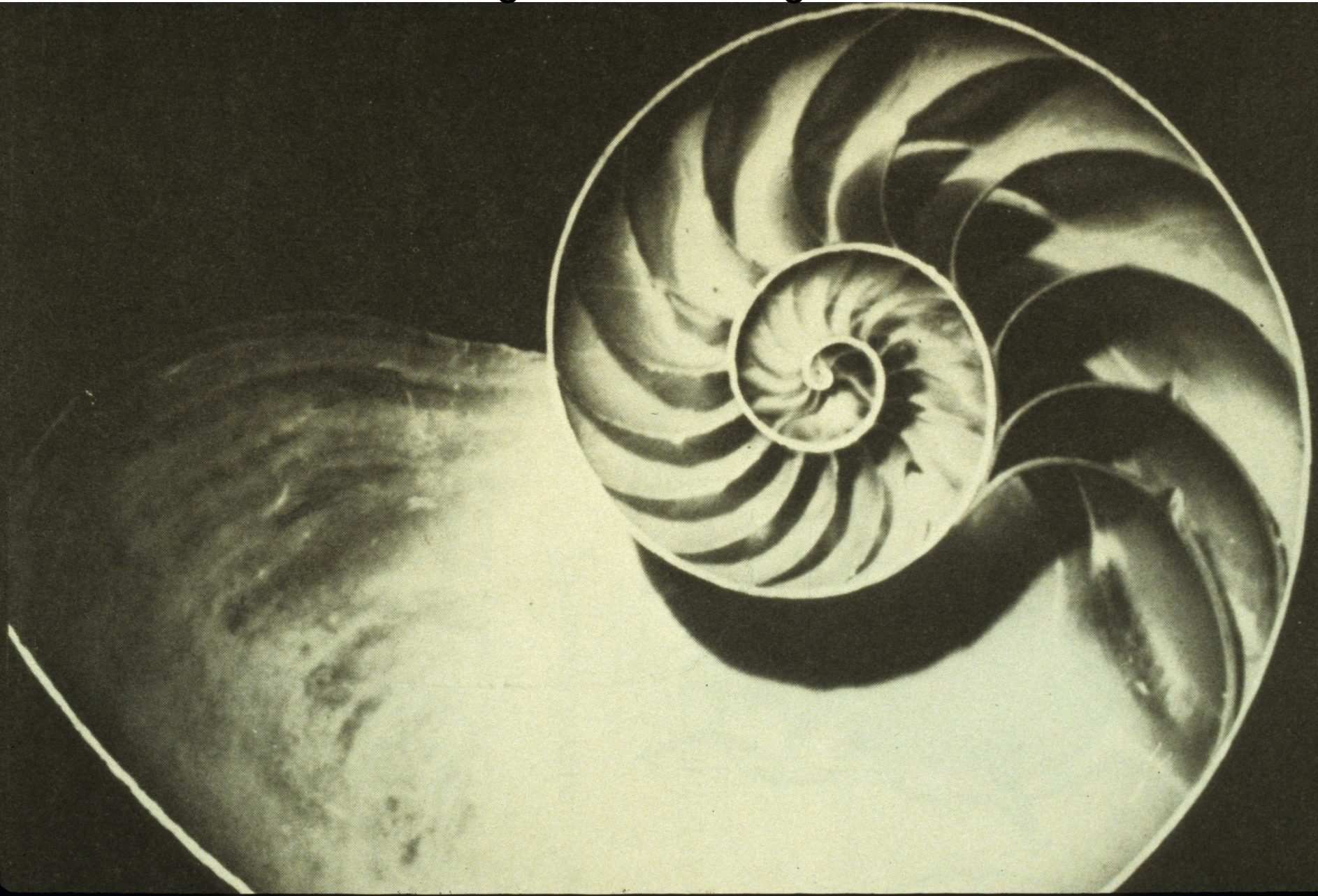
“Number is the ruler of forms and ideas, and the cause of gods and demons.”

Pythagoras



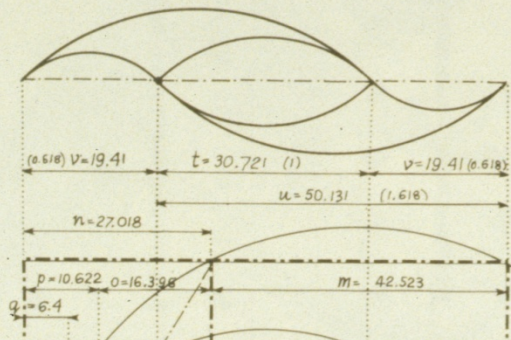
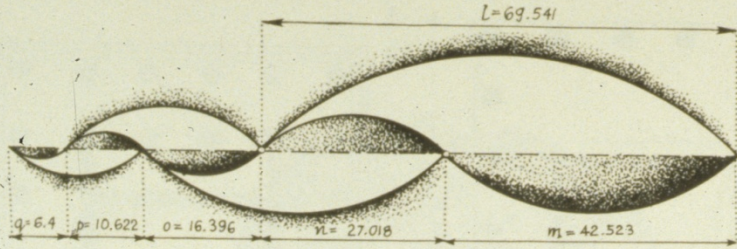
...Golden Spiral...Fibonacci Numbers...Pythagorean Theorem...

The Golden Mean in Nature  
Integral to natural growth

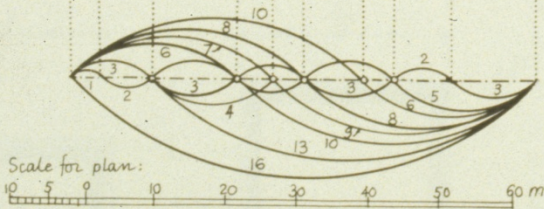
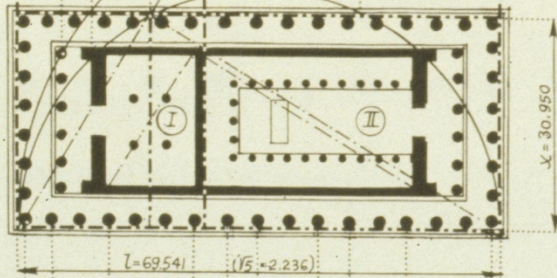


# Sacred Geometry

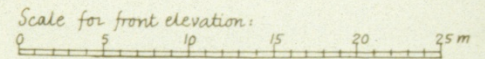
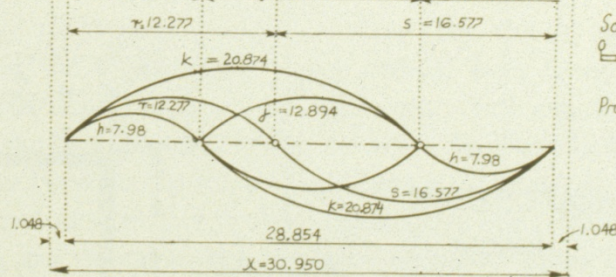
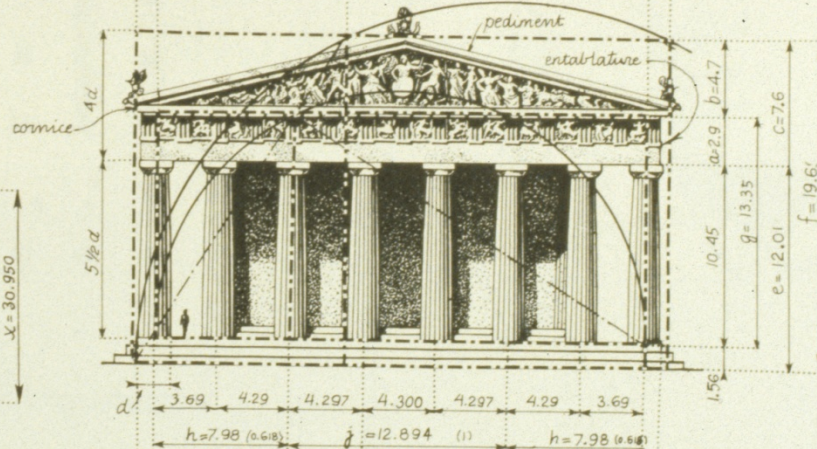
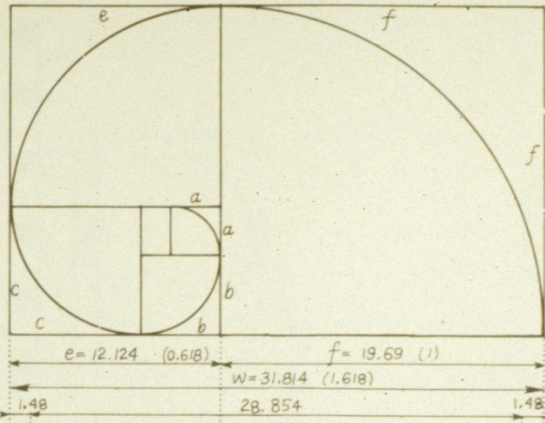
(A) Some basic dimensions of plan, in golden proportion:



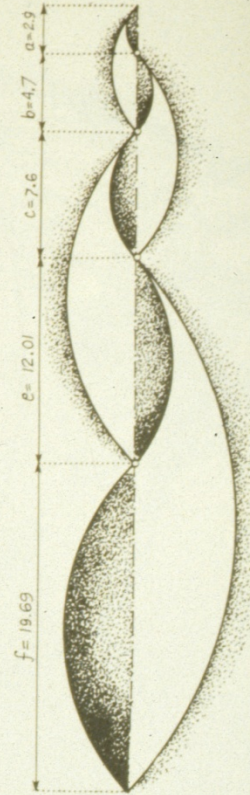
- (I) virgin's chamber & treasury
- (II) naos or cella



(B) Some basic dimensions of front elevation, in golden proportion:



Proportional numbers in ( ).



Approximation of musical root harmonies by basic proportions of plan & front elevation.

# Sacred Elevation: The Acropolis at Athens

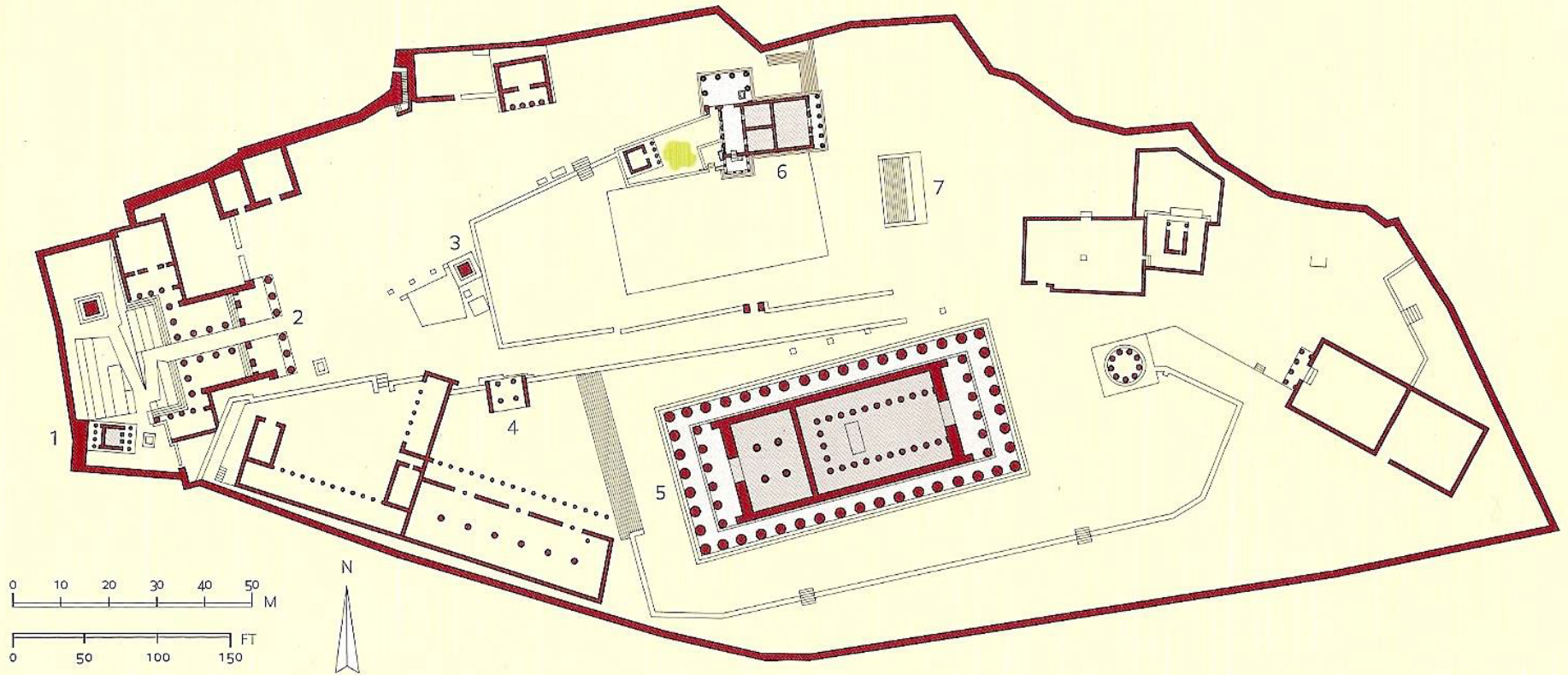


Sacred Proportion (the Golden Mean)

The Parthenon of the Acropolis



# This site plan drawing lacks representation of elevation



## Plan of the Acropolis of Athens

Since the Age of Pericles, the whole of the upper city – site, in the Mycenaean period, of the city proper – was given over exclusively to the gods:

- |   |  |
|---|--|
| 1 Temple of Athena Nike in front of the Propylaea | 4 <i>Propylon</i> of the Chalkotheke       |
| 2 Inner façade of the Propylaea                   | 5 Parthenon, or Temple of Athena Parthenos |
| 3 Colossal statue of Athena Promachos             | 6 Erechtheum                               |
|   | 7 Altar of Athena                          |

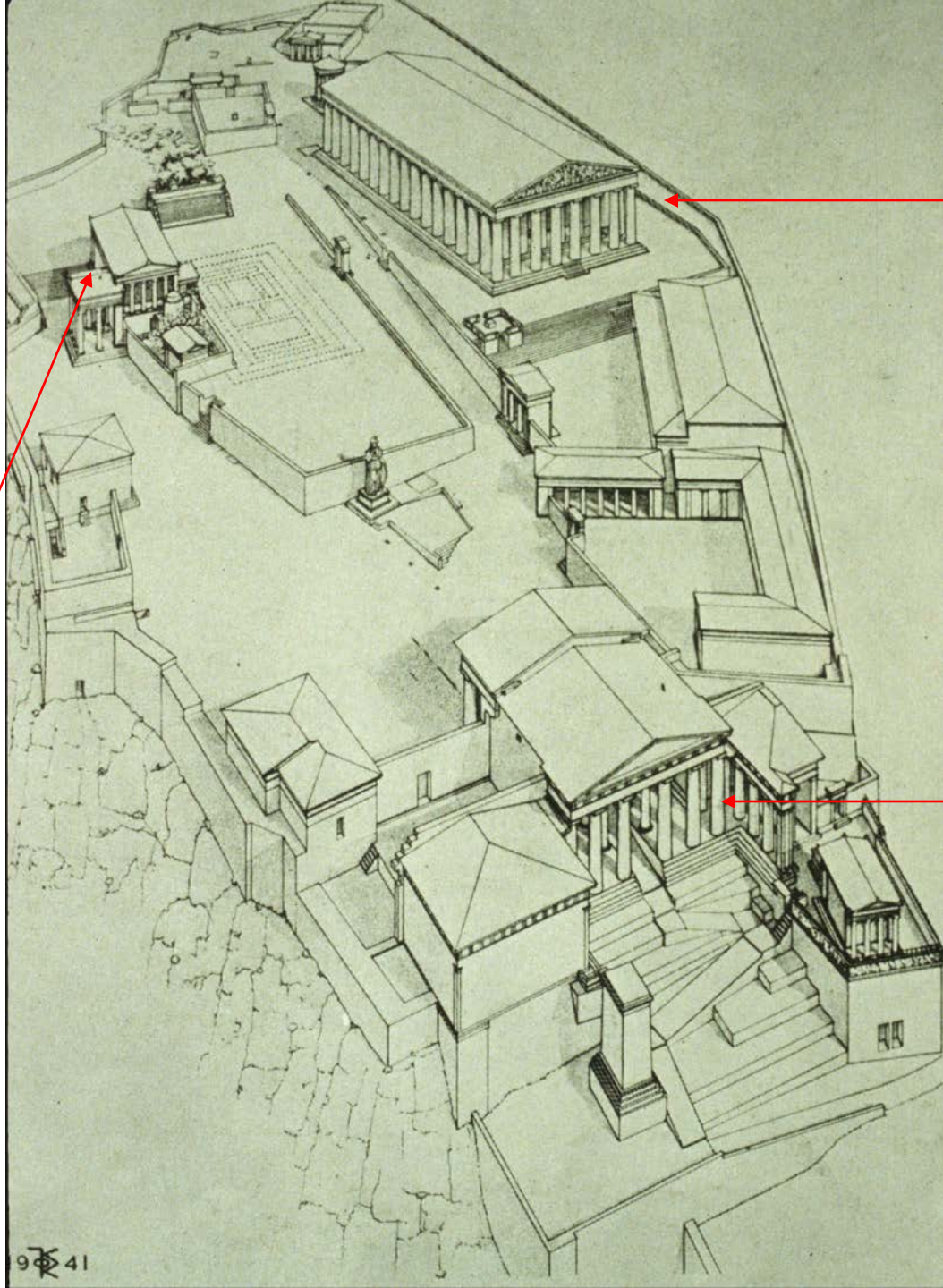
which makes it hard to see the spatial relationship between structures



A clearer  
picture

Acropolis  
of Athens

Erechtheion  
c. 421 BC  
Converted to  
a Christian  
church in 7<sup>th</sup>  
century AD



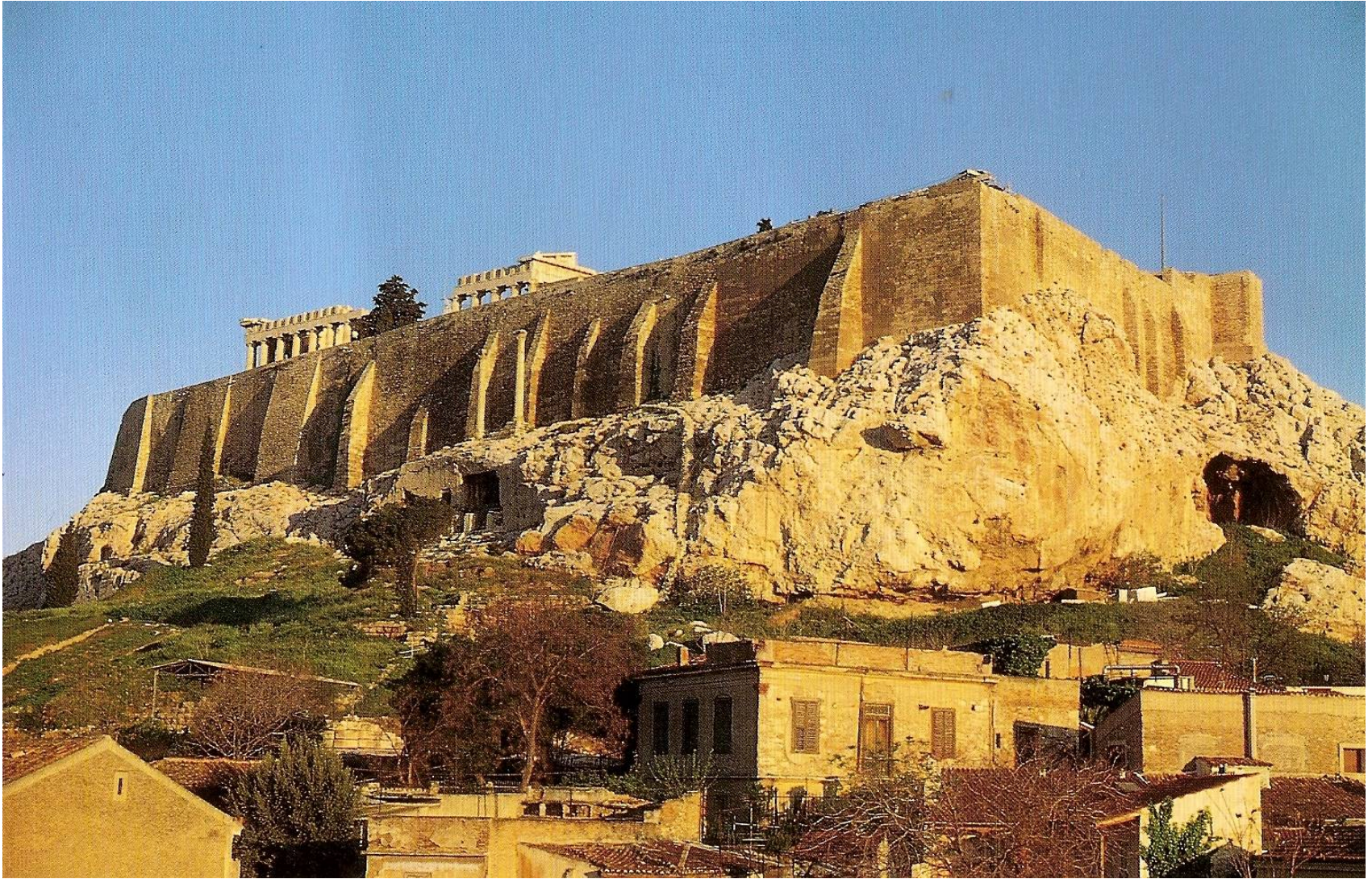
Parthenon  
c. 438 BC

Propylaea  
c. 437 BC



The Procession

# View to the Acropolis



# Parthenon

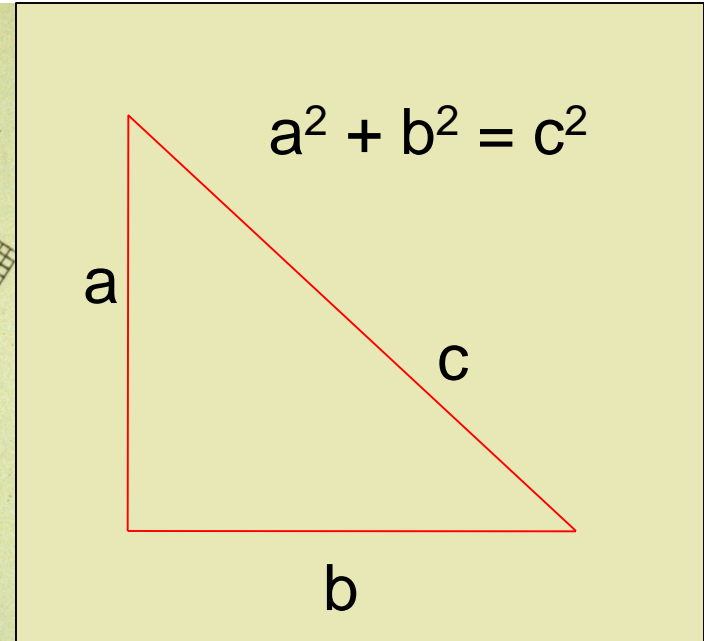
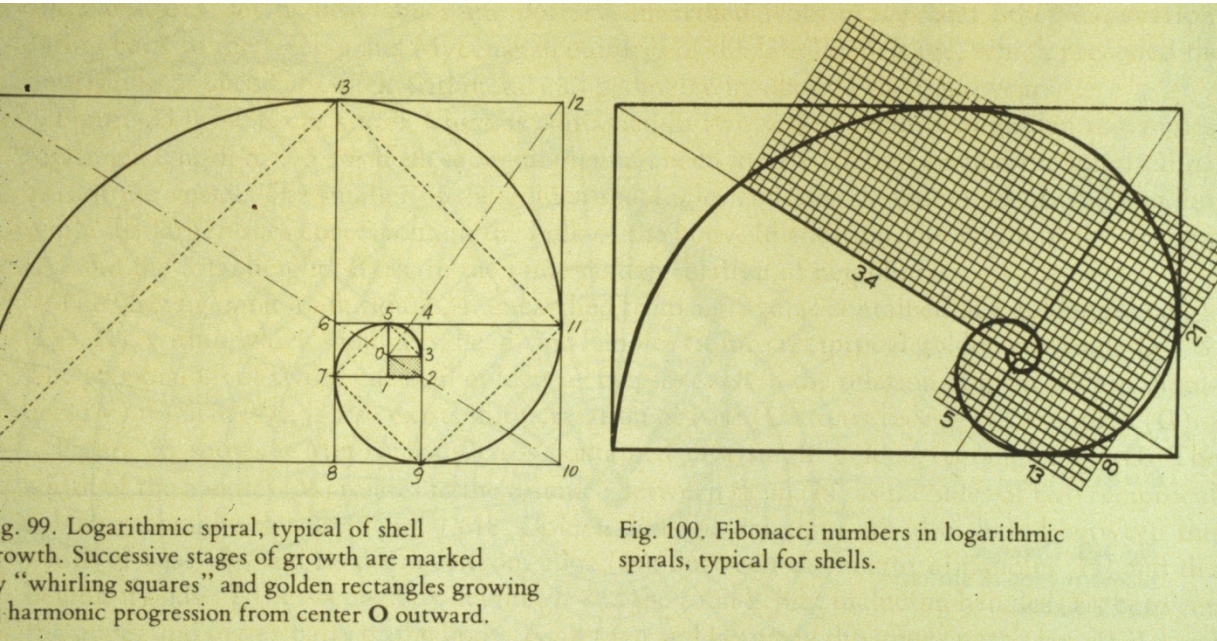


# Films set in ancient Greece and Nashville, homes of Parthenons



“Numbers inevitably will lead a person down the path of reason...reason is immortal, all else mortal.”

Pythagoras

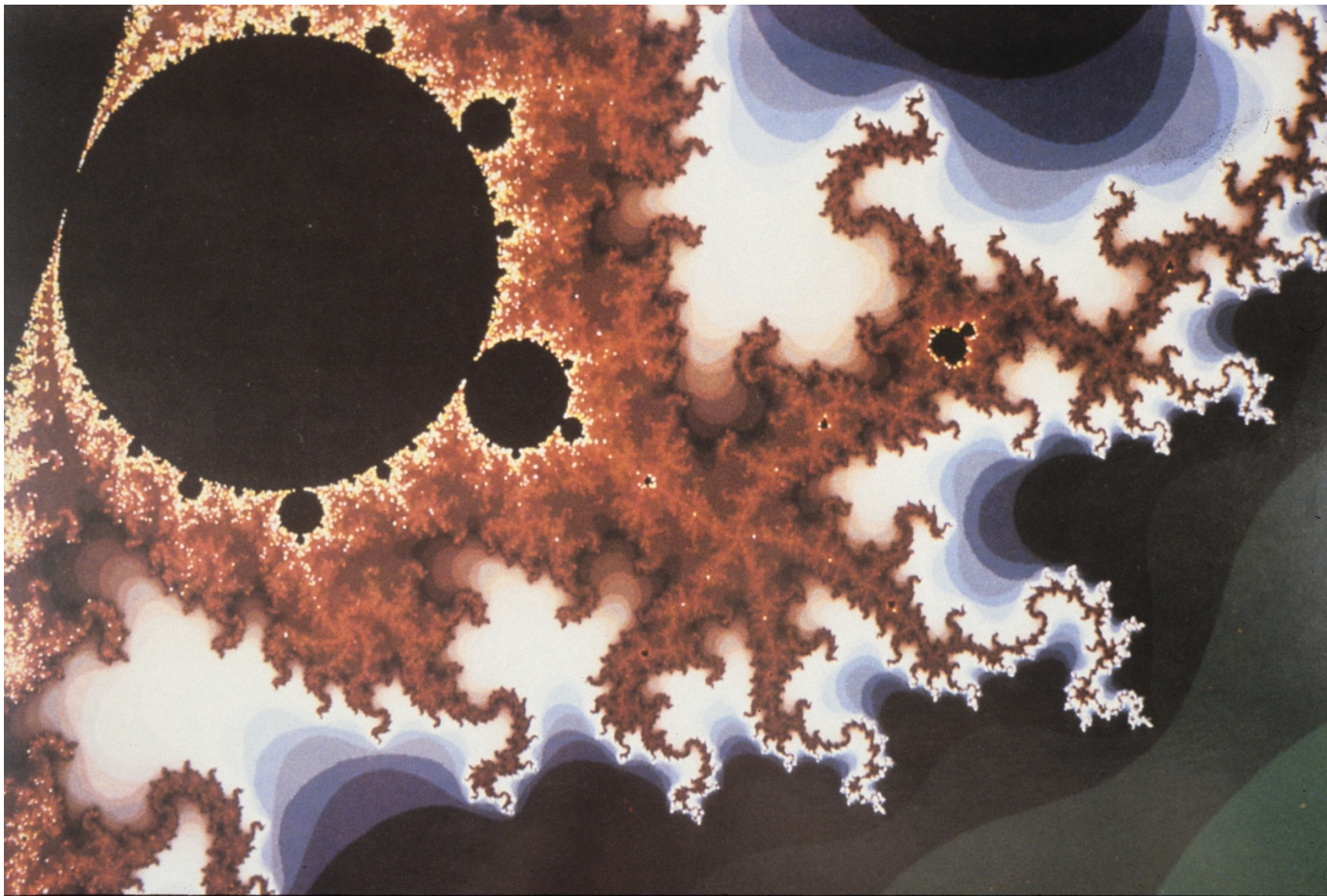


What happens to mathematically or reasoned cosmologies and the consequent landscape designs and site plans when the math changes?

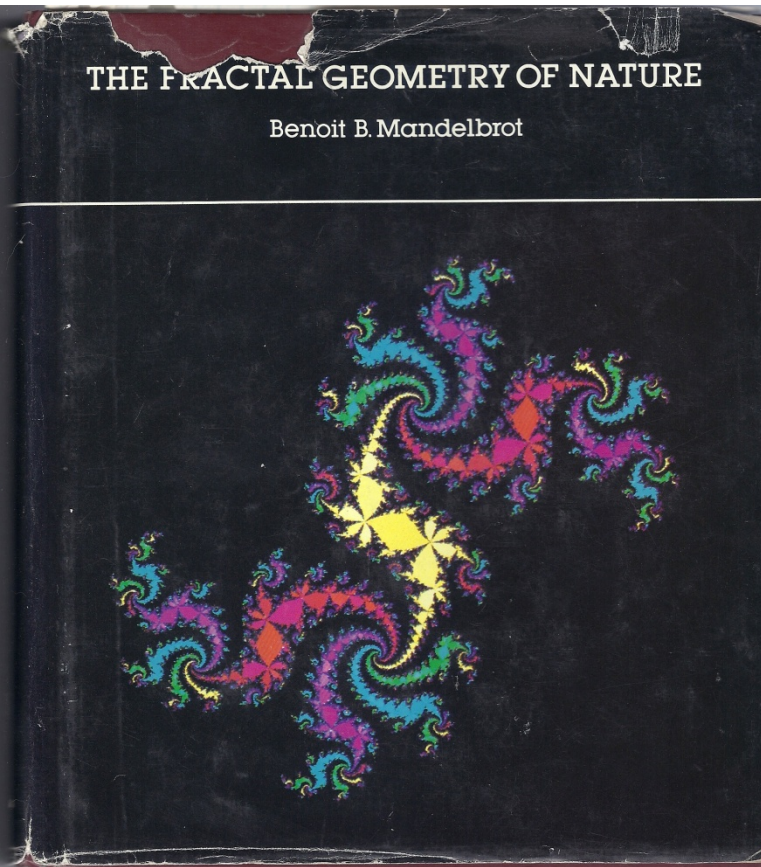
# Graphic Representation of Mandelbrot Set, Fractal Geometry

A fairly recent development in mathematics, relative to Euclidean Geometry

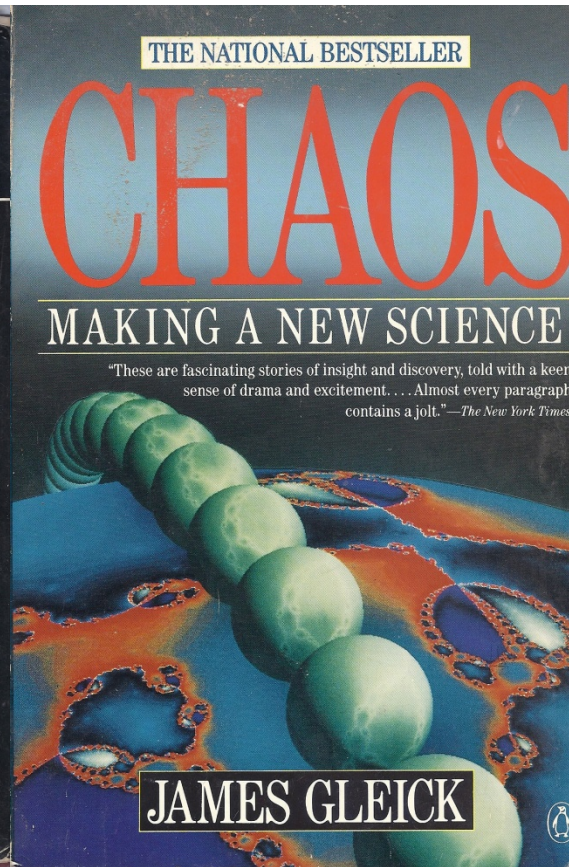
Benoit Mandelbrot created the term **Fractal** in 1975 to describe mathematical conditions of **fractional dimension**



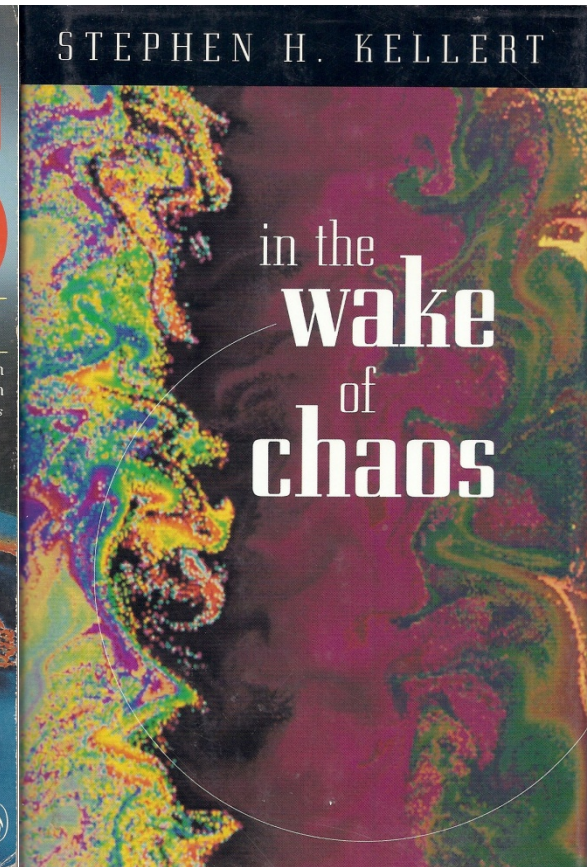
# Development of Fractal Geometry and its Link to Chaos Theory and the Butterfly Effect



1977



1987



1993



# The Butterfly Effect

Understanding that small phenomena can lead to large effects

2004



A shift in perspective that is changing the way people think about, design, and use the everyday landscape. For example, the idea that small amounts of contact with nature can have beneficial effects is leading to attention on nearby nature, courtyards, gardens, etc.

# Geoglyphs as Language, Mojave Desert

## Conversing with the cosmos

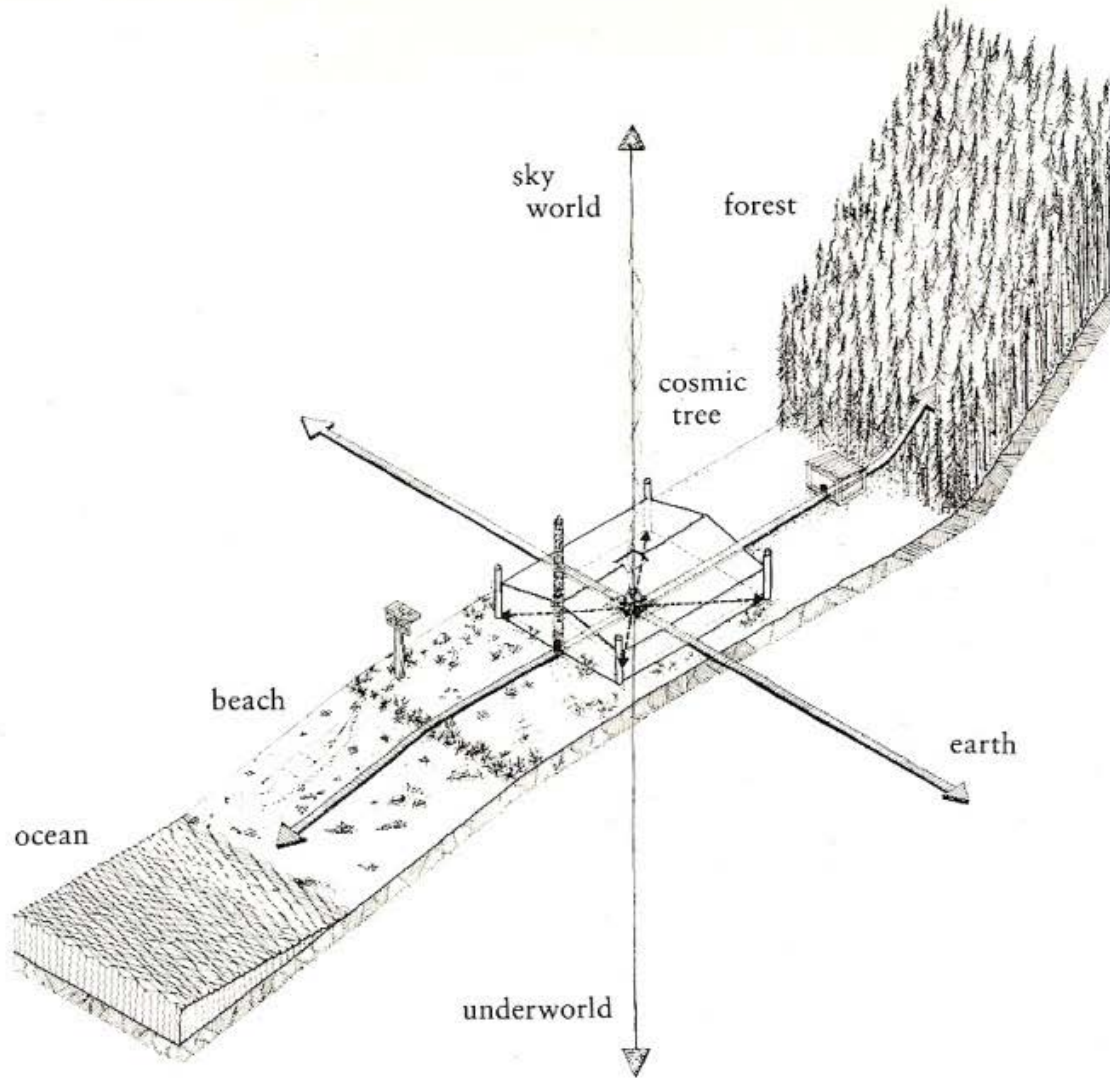
4. Marks on the land were made to connect people to the cosmos/axis mundi and to organize the community



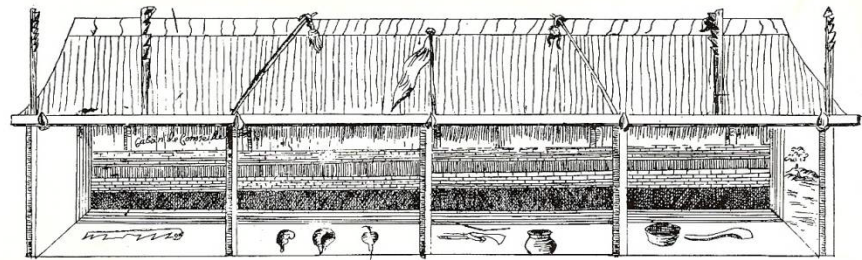
Scale can be estimated from tire tracks and fencing



# Site Planning and the Axis Mundi



Site plan of Creek tribal structures were located in what is now the Southeastern United States



Clan bed shelter

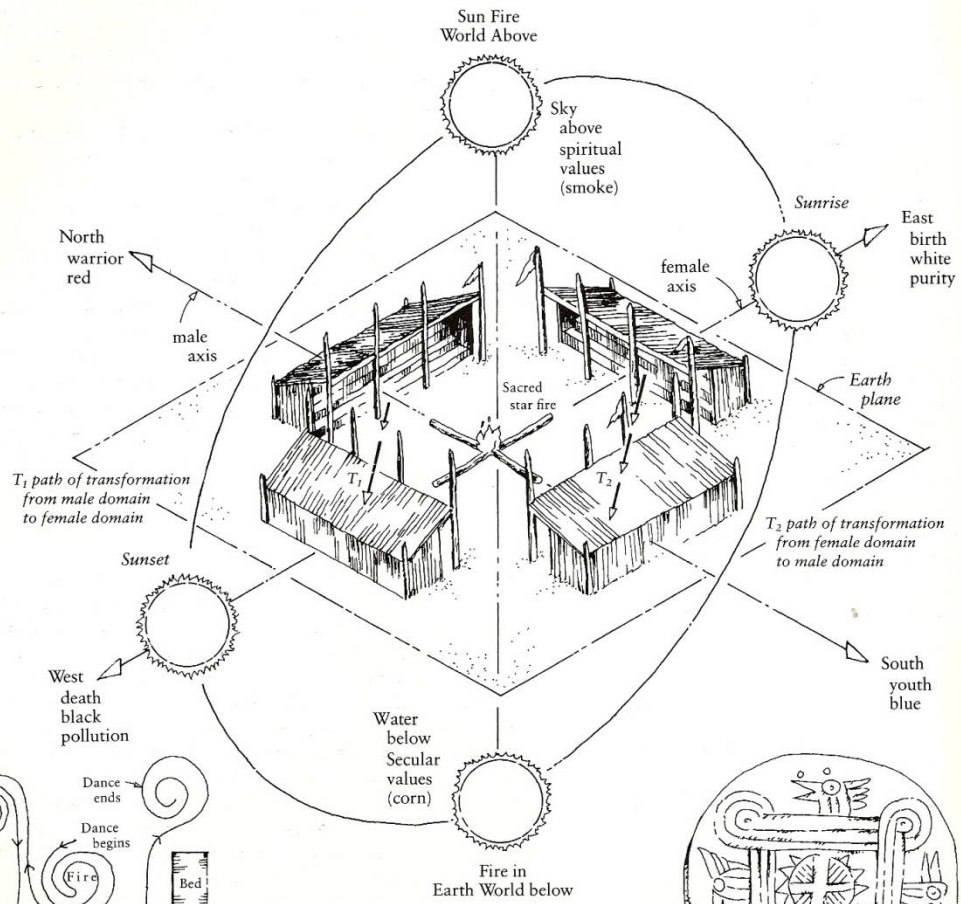


Diagram of Creek square ground symbolism

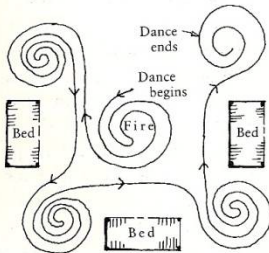


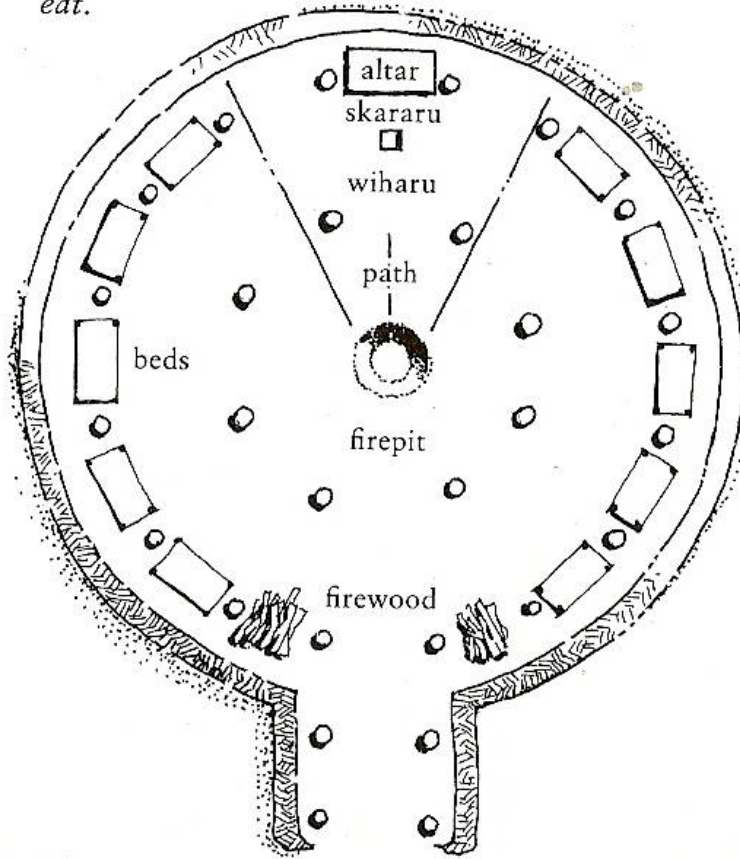
Diagram of Yuchi Green corn ceremony closing dance.



Prehistoric amulet: bird symbol as ruler of the heavens—guardian of the four quarters of the heavens—around a central sun.

Design and the Circle,  
Earth Emergence  
Opening, and Cave  
Pawnee Earthlodge  
Plains of North  
America

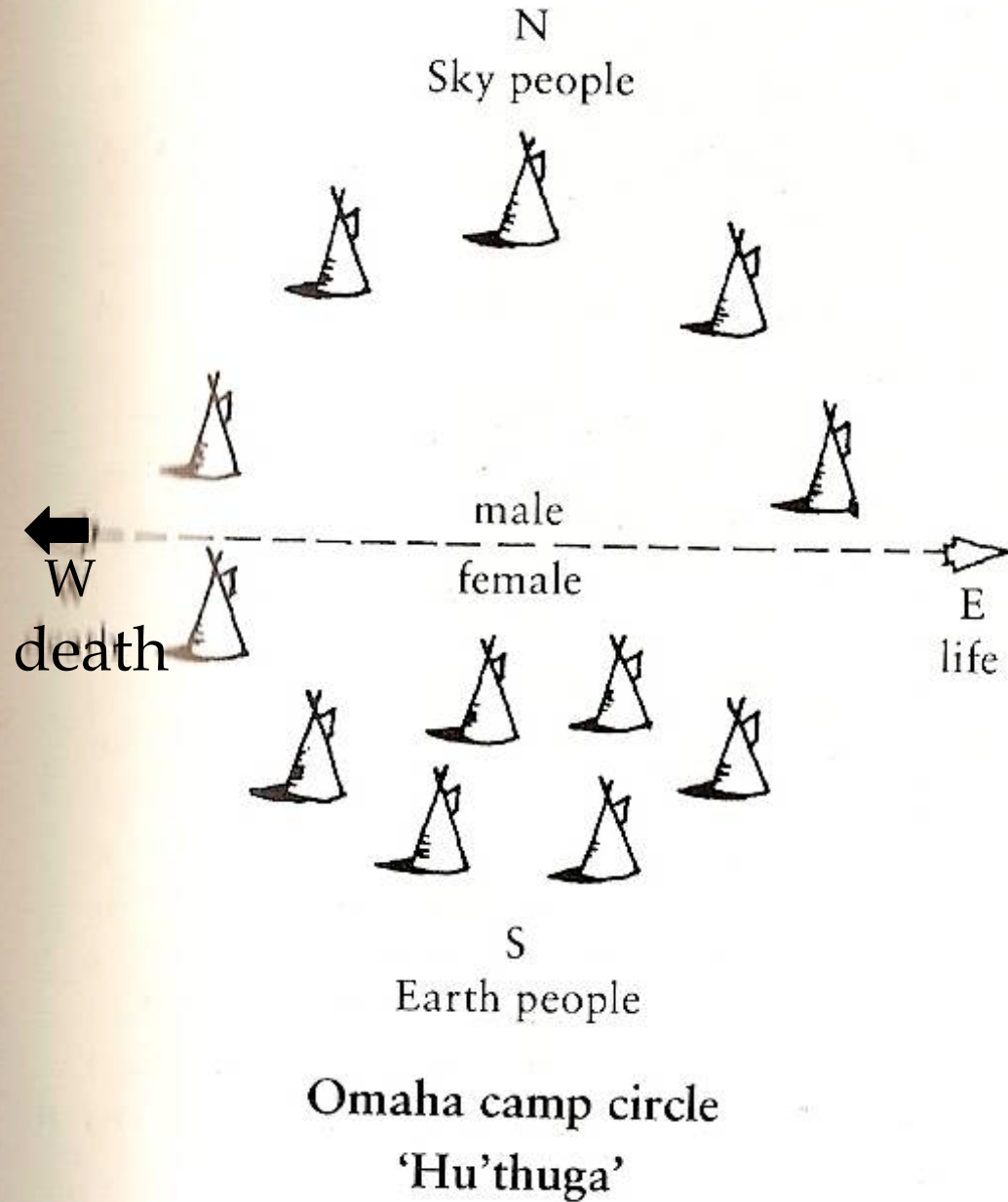
West  
Evening Star  
Beautiful woman, Goddess of night  
Germination—in her garden the corn and buffalo  
were constantly being renewed so the people could  
eat.



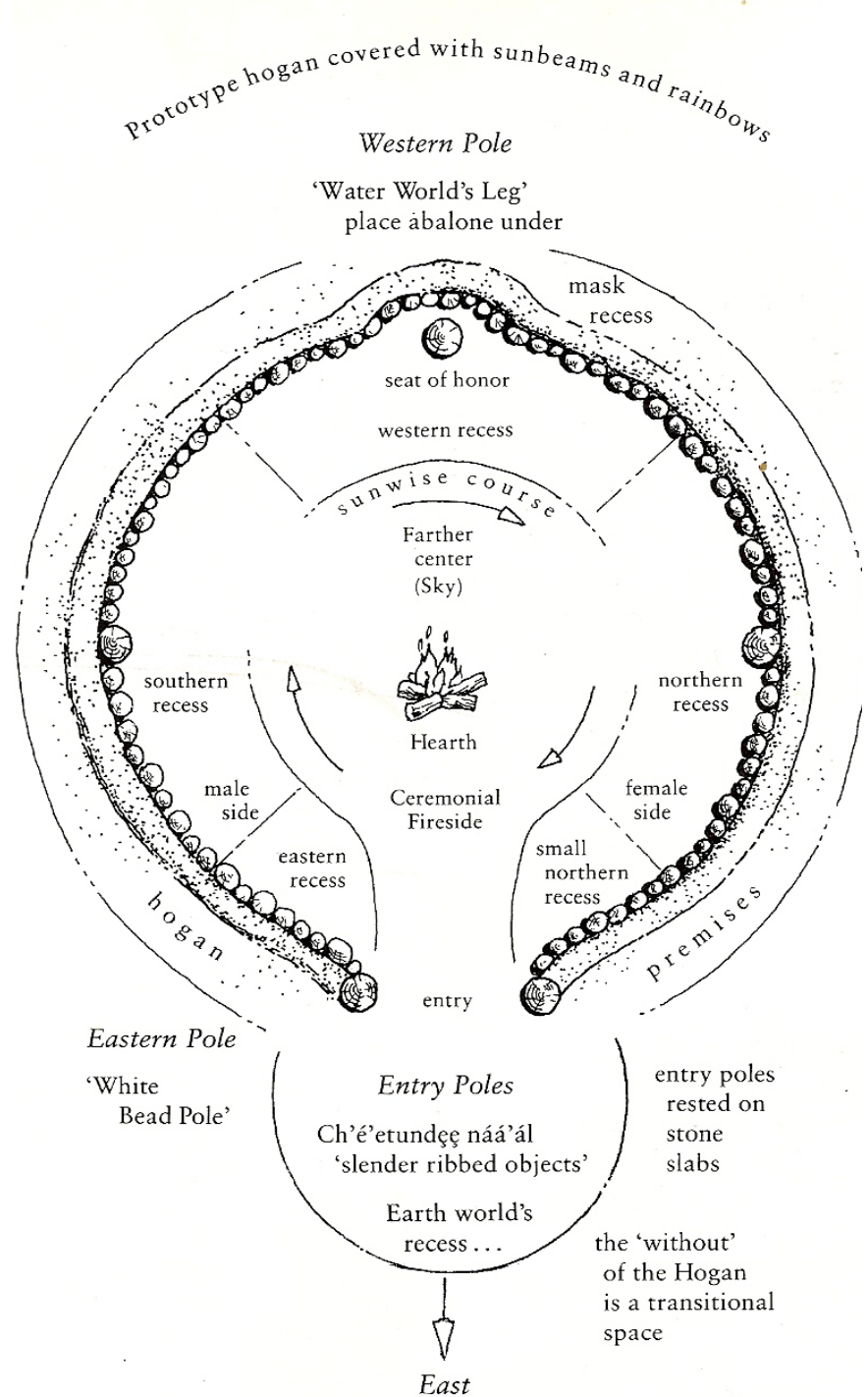
East  
Morning Star  
God of Light, Fire, War  
Every morning poured his beam into the lodge and lit  
fire in act of cosmic procreation, symbolizing his  
first union with Evening Star—from their mating  
came the girl who was the first human being to be  
placed on earth.

Each Pawnee  
village is  
associated to  
a star

# cardinal orientation of gender



# Navajo Homestead In the North American Southwest





# Kiva Cosmology

## Pueblo Nations of the North American Southwest

Roof is built with beams of four different trees, said to be from the underworld, planted for the people to climb on.

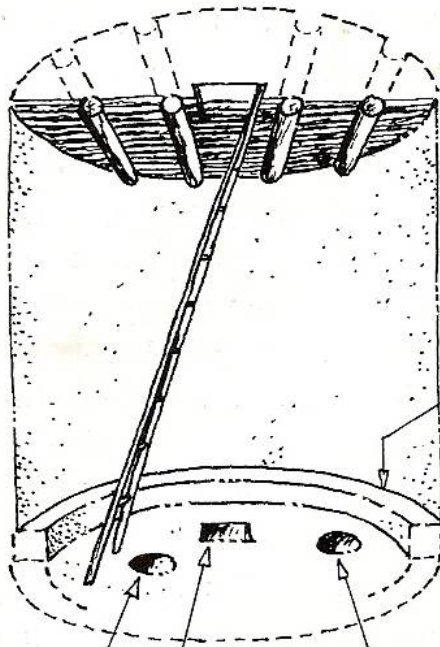
Placed under the foundation is yellow turquoise to the north, blue to the west, red to the south, and white to the east. Prayer sticks are also placed there.

The ladder is invariably made of pine.

Above the hatchway is the fourth world, the occupied world.

Upper room area is the third world, where animals were created.

Ladder represents a rainbow, one enters facing it.

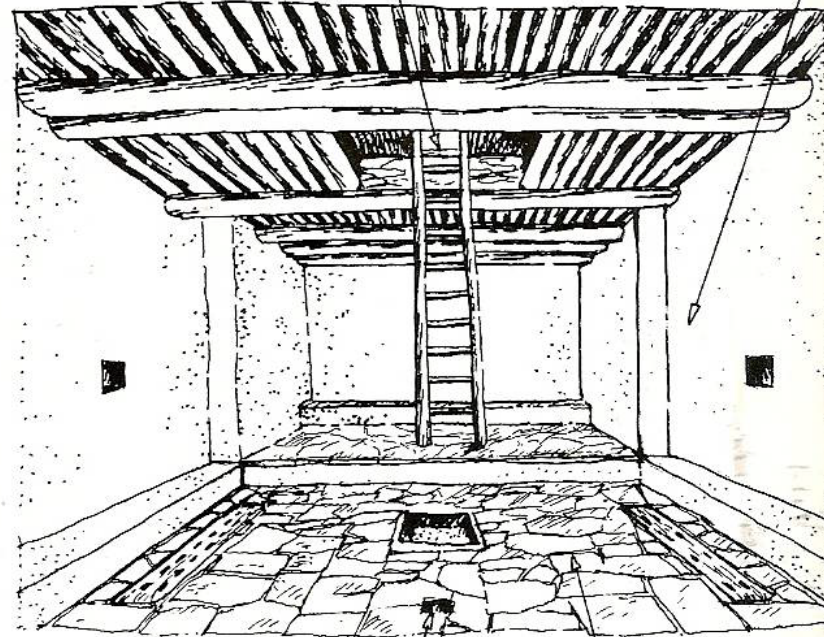


Walls represent the sky, the roof beams represent the Milky Way.

Seat for mountain spirits during ceremonies.

Altar  
Fireplace covered with board, makes hollow sound when danced upon.

Hole represents the door of North, East, West Mountain; the Sun and Moon. Prayers to these powers done on this spot.



Emergence shrine (sipapu) is the first world. It symbolizes the earth navel.

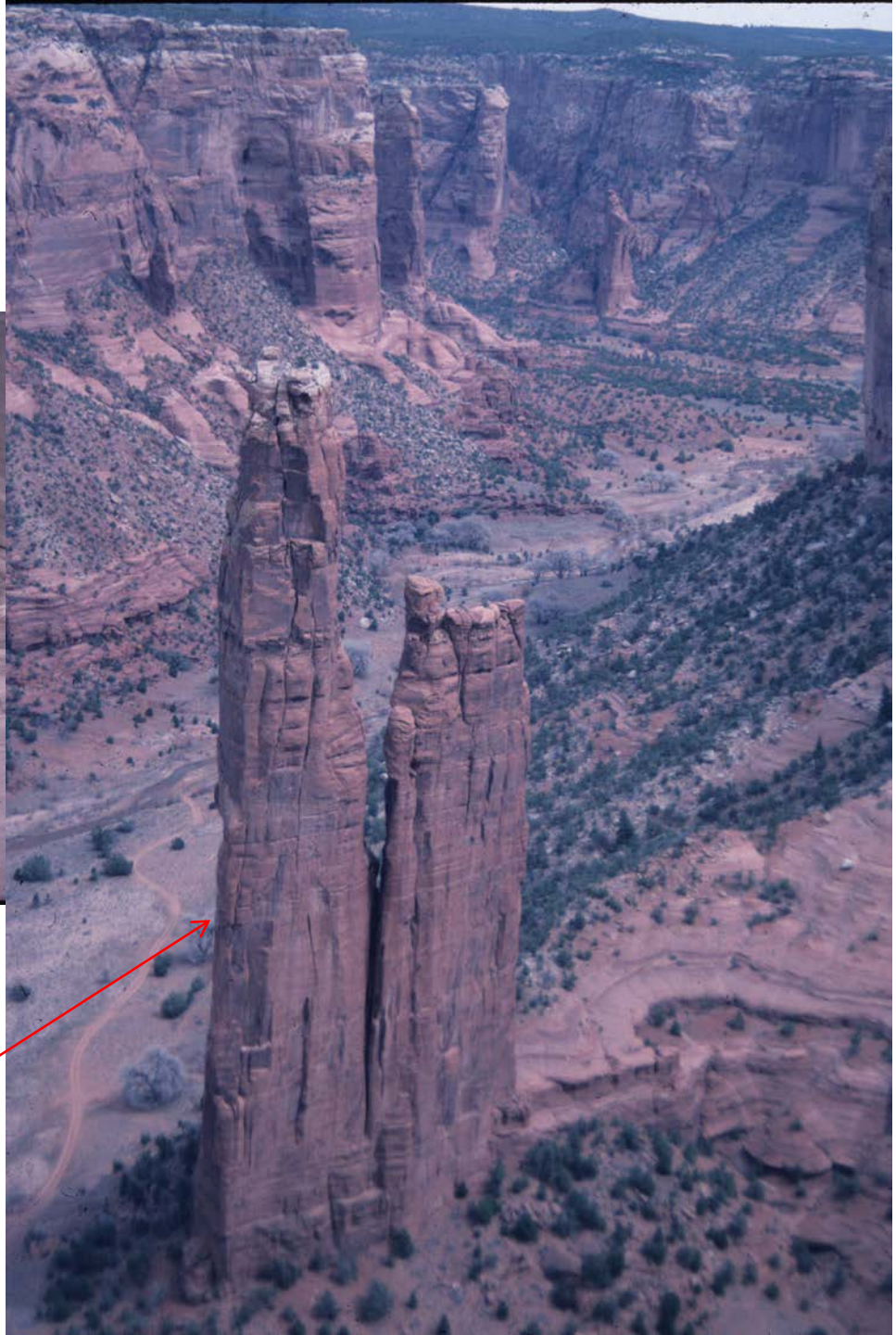
Lower floor is the second world.

*Mythic Acoma Kiva*

*Hopi kiva*

# Materials and Siting

## Integration in the Landscape



Canyon de Chelly  
Spider Grandmother Spires  
Northern Arizona

# Wupatki, Near Flagstaff

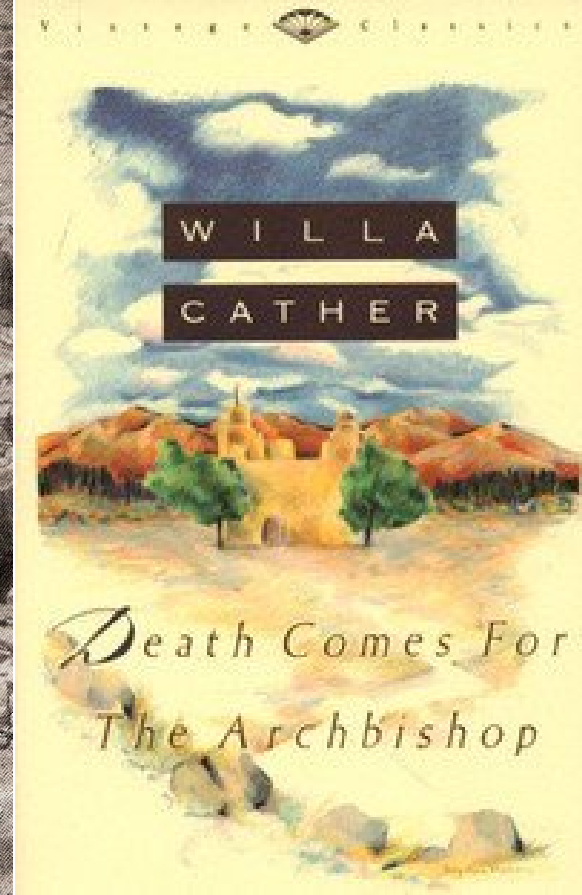
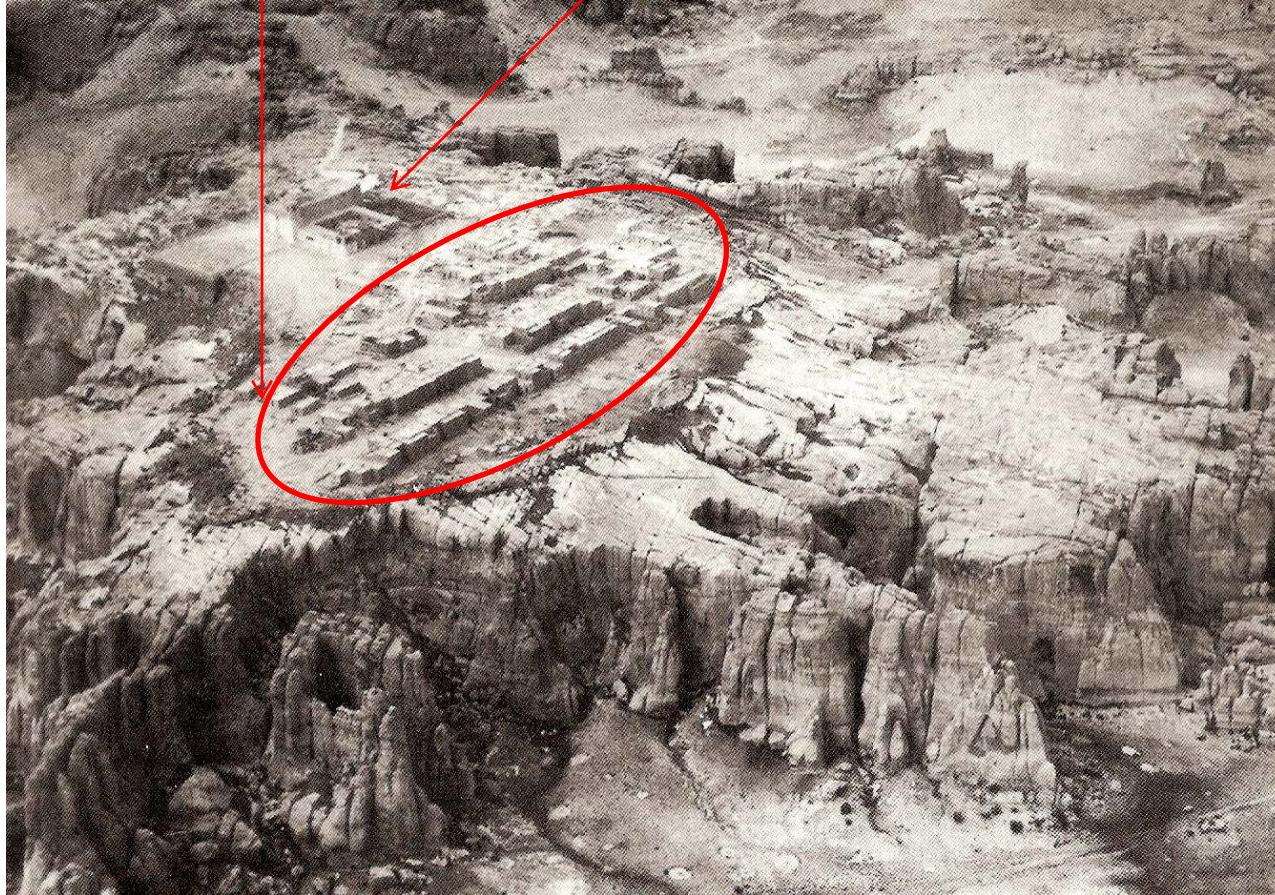


Siting for visual connection to significant Landforms  
Sleeping Ute Mountain, view from Hovenweep



# Acoma, New Mexico sited high on a mesa

Note the building scale and site plan differences between the pueblo and the church



# Chaco Canyon, Northern New Mexico

8,000 years of human occupation



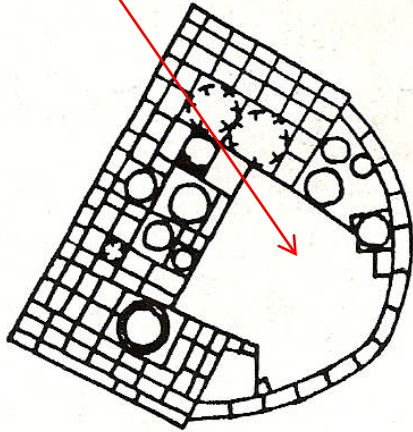
# Wide arid river valley



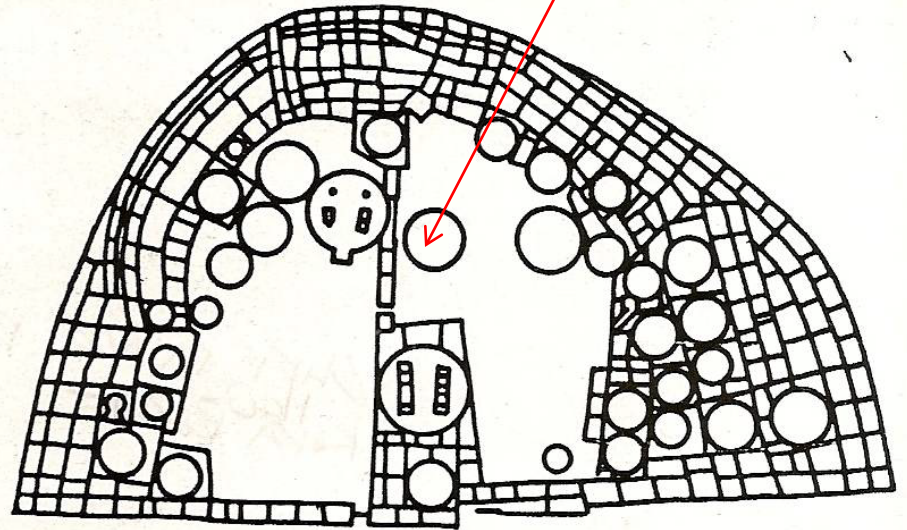
plazas

# Chaco Canyon, New Mexico

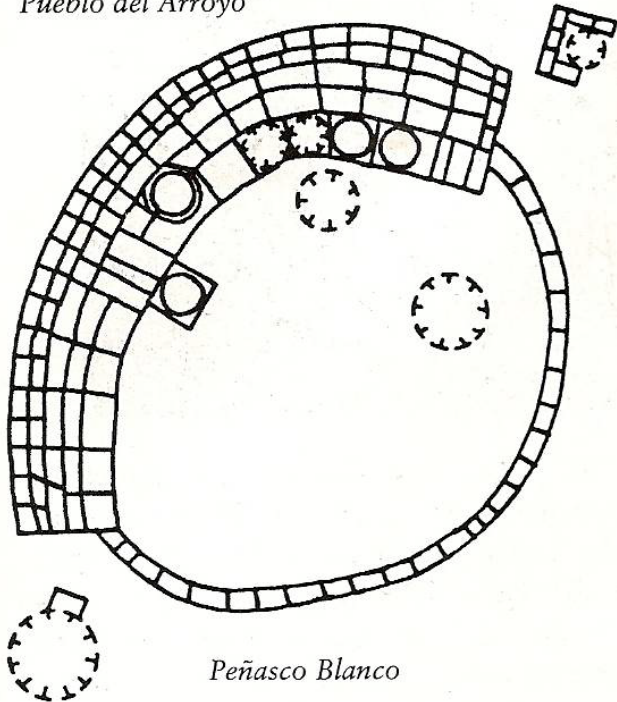
kivas



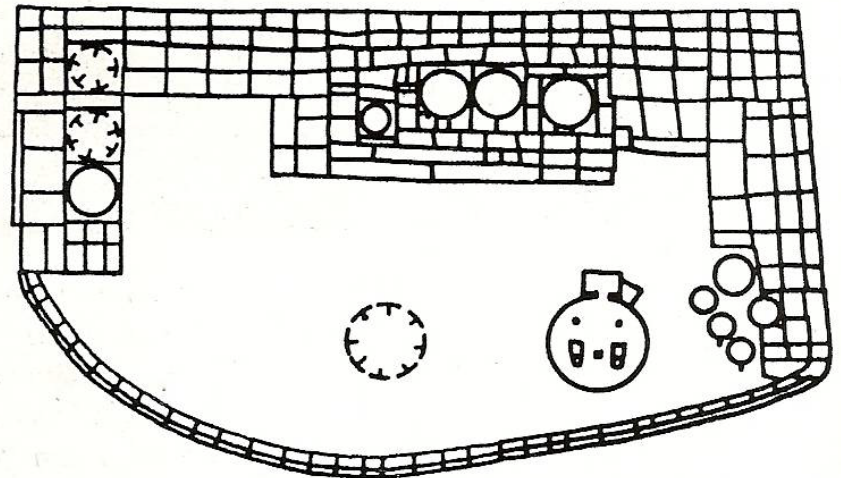
*Pueblo del Arroyo*



*Pueblo Bonito*



*Peñasco Blanco*



*Chetro Ketl*



# Pueblo Bonito, Chaco

c. 860-1130 AD

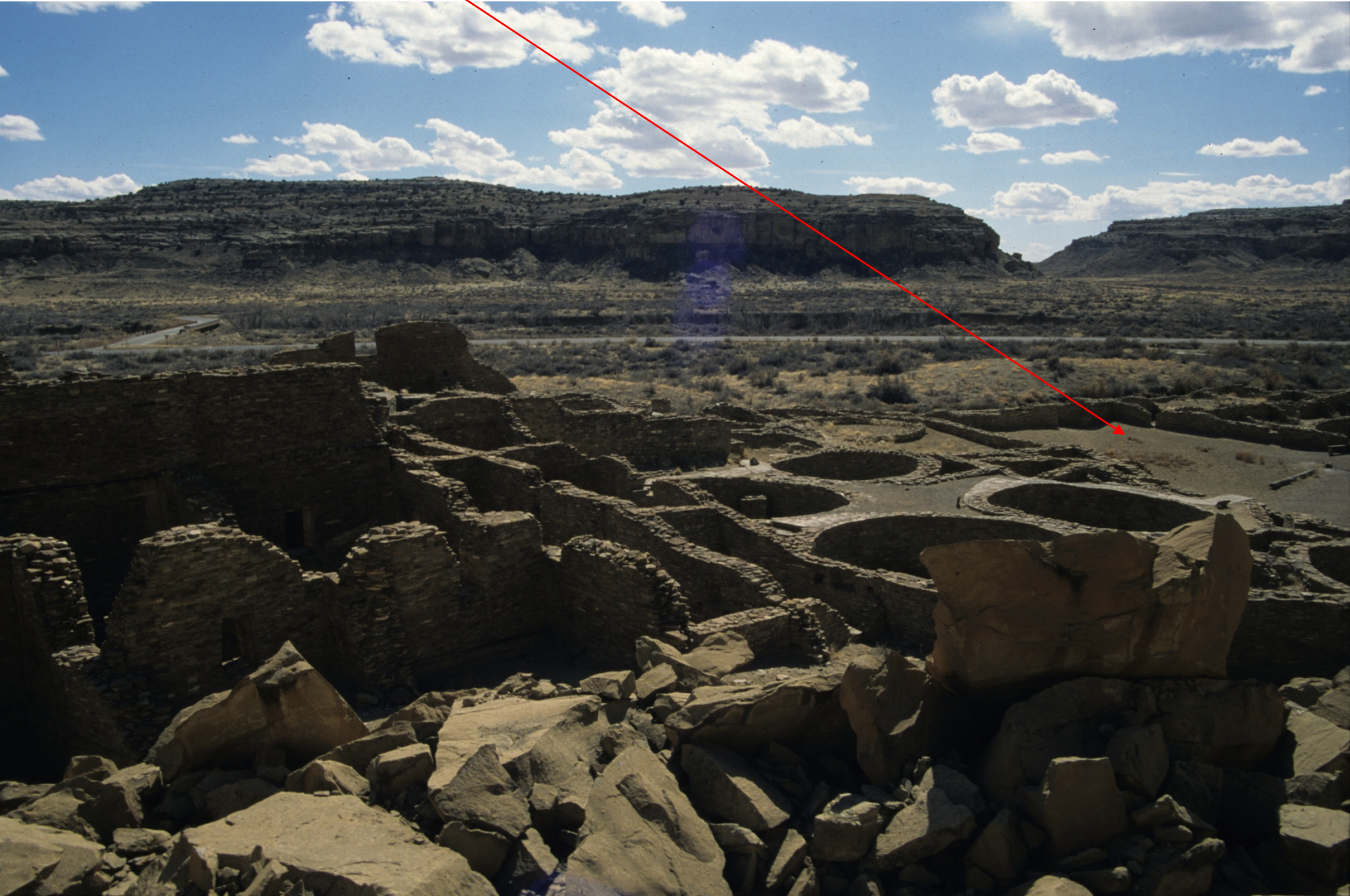
4 stories

600 rooms

40 kivas



plazas as community open space



Pueblo Arroyo, Chaco c. 1075 building began

280 rooms

20+ kivas



Largest kiva at Chaco, built c. 1050



Great Kiva (Casa Rinconada), Chaco, view to north

Oriented within a degree of true north

Aligned to two great houses: Pueblo Alto and Tsin Kletzin

Circular pits held the four timbers that supported the roof



Solstice window

28 evenly-spaced niches

Circular hole for ceiling support timbers (4 total)

# Native American Site Planning (vs Decorative Landscape Design)

- Oriented community space to sacred places and celestial phenomenon
- Siting to axis mundi (*sipapu* and *nansipu* [emergence holes] & cardinal directions)
- Emphasis on Space not objects and decoration

**LPH 310**

**Lecture Example 2**

**The 18<sup>th</sup> 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

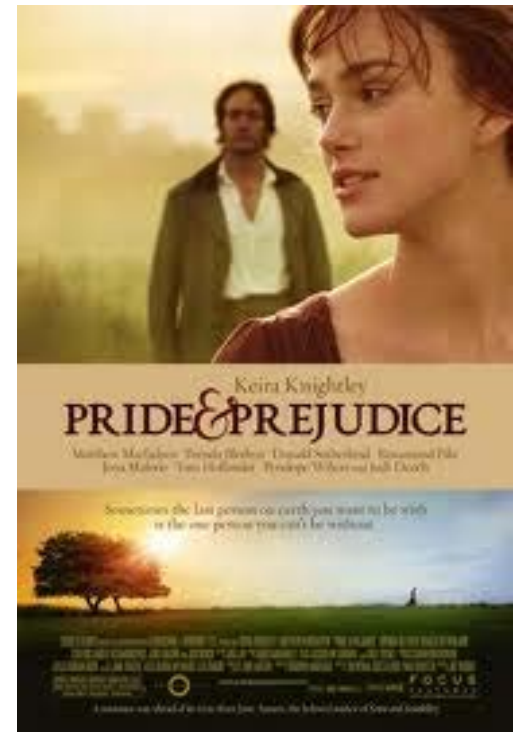
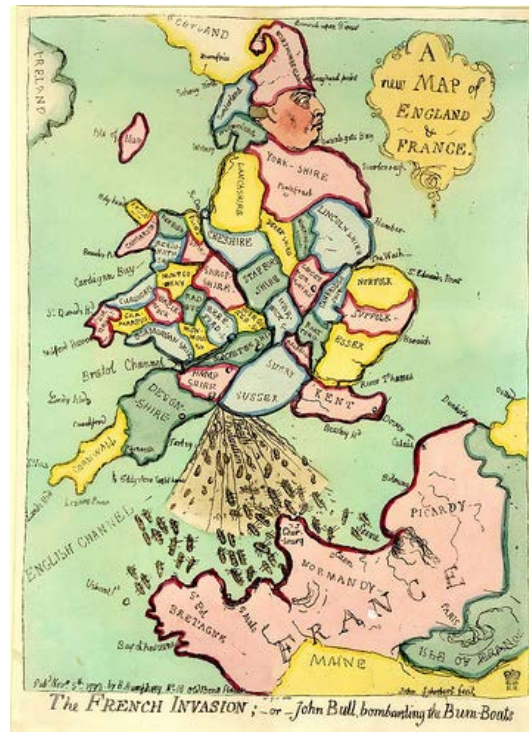
France






# 18<sup>th</sup> 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 18<sup>th</sup> 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

## 18<sup>th</sup> 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)

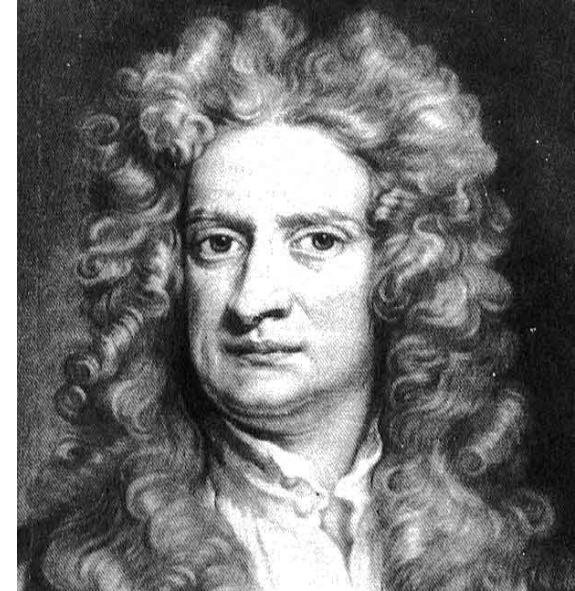
Tories, who favored monarchy, were their political opponents.

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 18<sup>th</sup>-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 Patenir, 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

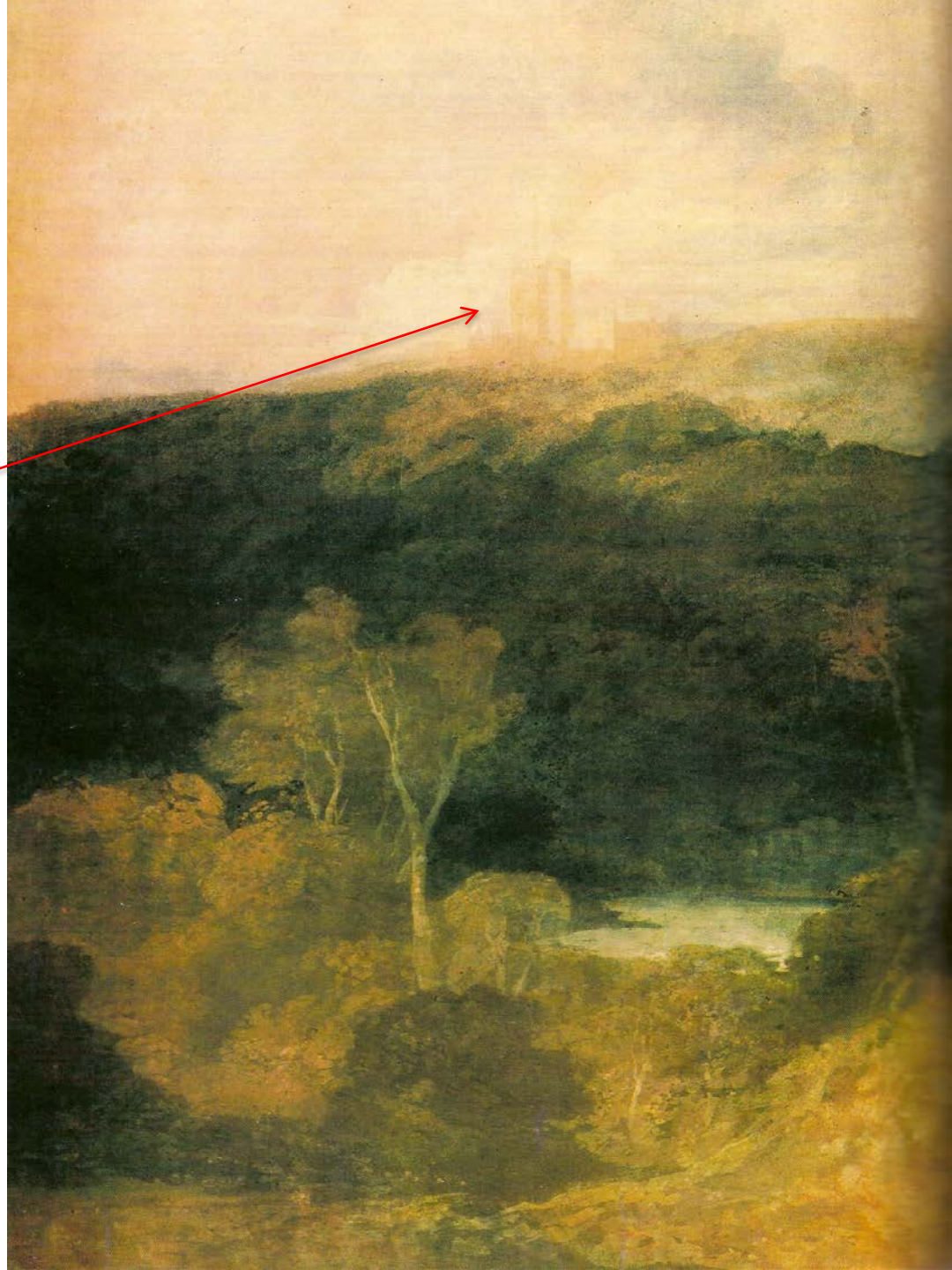


**In contrast,**  
this  
Renaissance  
painting  
emphasizes  
the figure,  
and the  
landscape is a  
small  
backdrop

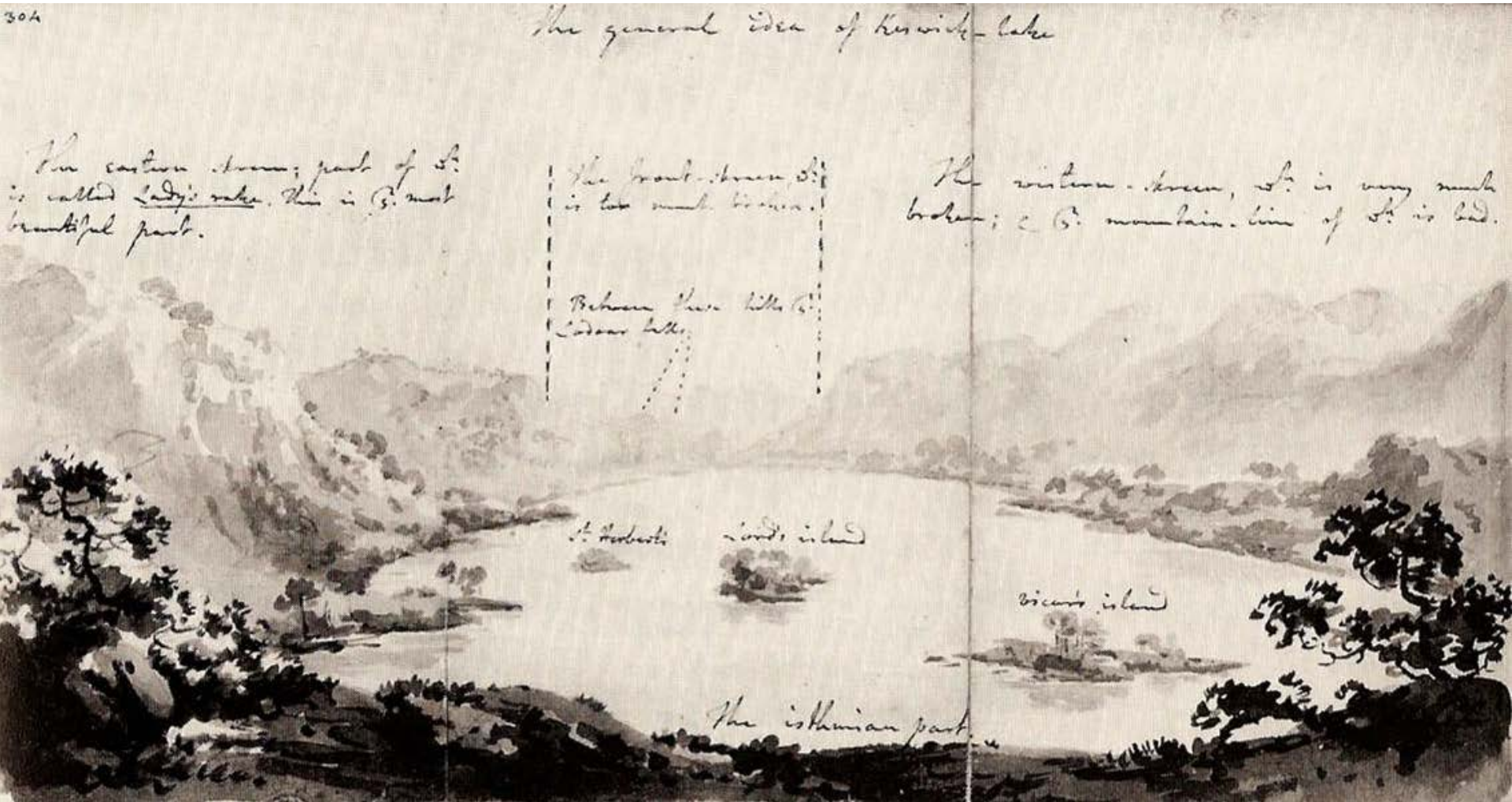
Saint Catherine  
of  
Alexandria

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

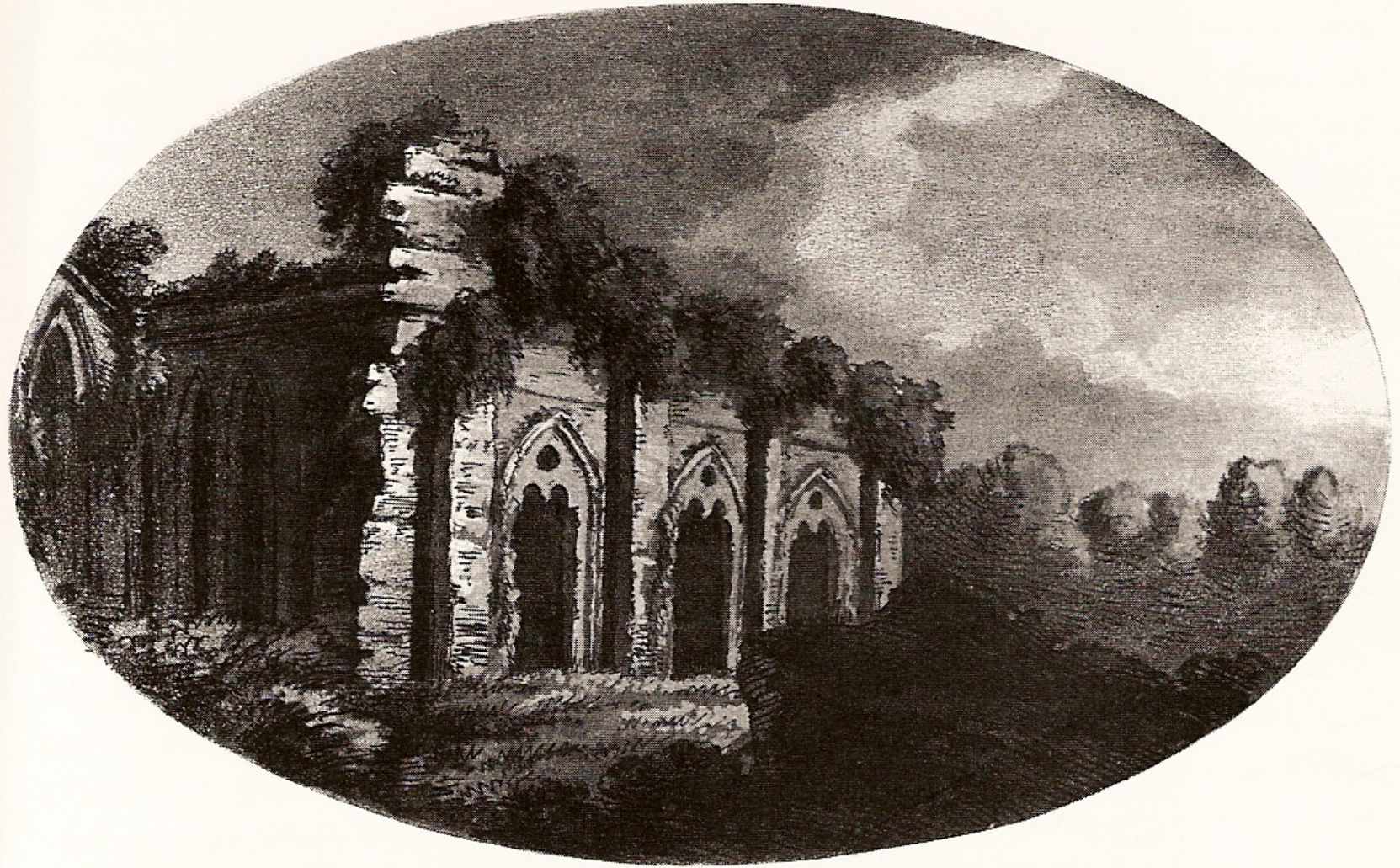
“the greatest  
thing a human  
soul ever does  
in this world is  
to see  
something, and  
tell what it saw  
in a plain way.”  
*Modern Painters*



How lightly the waves of the broad Meuse  
crisped 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.

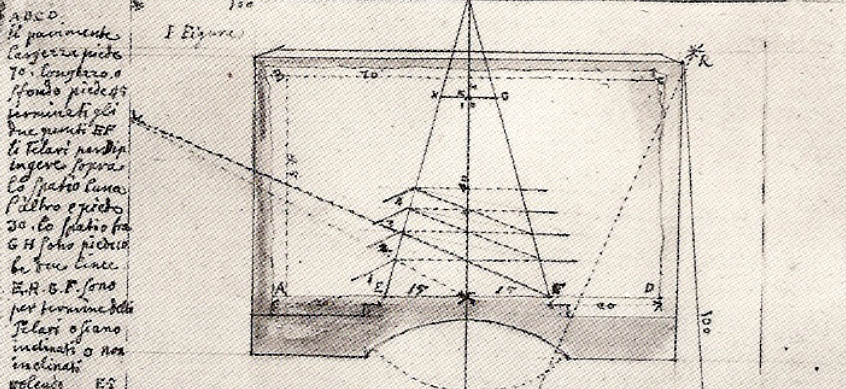
“To see  
clearly is  
poetry,  
prophecy,  
and religion,  
— all in one.”

Functioned as a guidebook for recognizing beauty

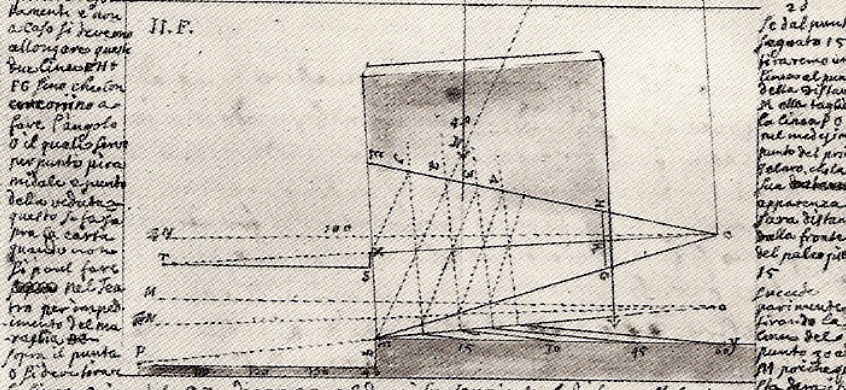


Furness-abbey, William Gilpin

*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*



A B C D.  
 Il pavimento  
 la altezza piede  
 70. larghezza o  
 fondo piede 45  
 terminati per  
 due punti E F  
 li Tellari per dip  
 ingere sopra  
 lo spazio linea  
 l'altezza e piede  
 30. lo spazio fra  
 G H solo piede  
 6. due linee  
 E H. E F. sono  
 per terminare del  
 Tellari o siano  
 inclinati o non  
 inclinati  
 volenti E S  
 operare regola  
 Horanti e non  
 a caso si devono  
 allungare quale  
 due linee H I  
 P G fine che non  
 contengono a  
 fare l'angolo  
 O il quale serve  
 per punto piano  
 mediale a punto  
 della veduta in  
 questo se sopra  
 una carta  
 quando non  
 si può fare  
 sopra il Tellari  
 tra per impedire  
 incanto del ma  
 reglia del  
 sopra il punto  
 O si deve tirare  
 la linea orizzontale O Z. dove e dove  
 dopo sia terminata la distanza N Cantaria  
 della fronte del palco X piedi 40 da X e da N a O sono piedi 100 la quale devono  
 trasportare nella linea orizzontale O Z dove e dove della questa punti si tirano  
 due linee ajoininge li due linee O Z. e F L come si vede meglio nel  
 e figurato che 100 piedi sono fra O c H e il punto O, altrettanto sono  
 fra il punto O e il punto della distanza R dove e la stessa dunque per  
 trovare il luogo piano 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 e 40 esseri il profilo del pavimento  
 del Tellari 40 piedi lontano dal palco F, H e l'altra di 50 piedi la linea F V  
 segnata 15, 30, 45 e 60 e parallela alla linea del piano P e per via per conoscere  
 all'altitudine del palco del qual punto V, era alta piede 5 dovendo essere la non parte  
 della sua larghezza.



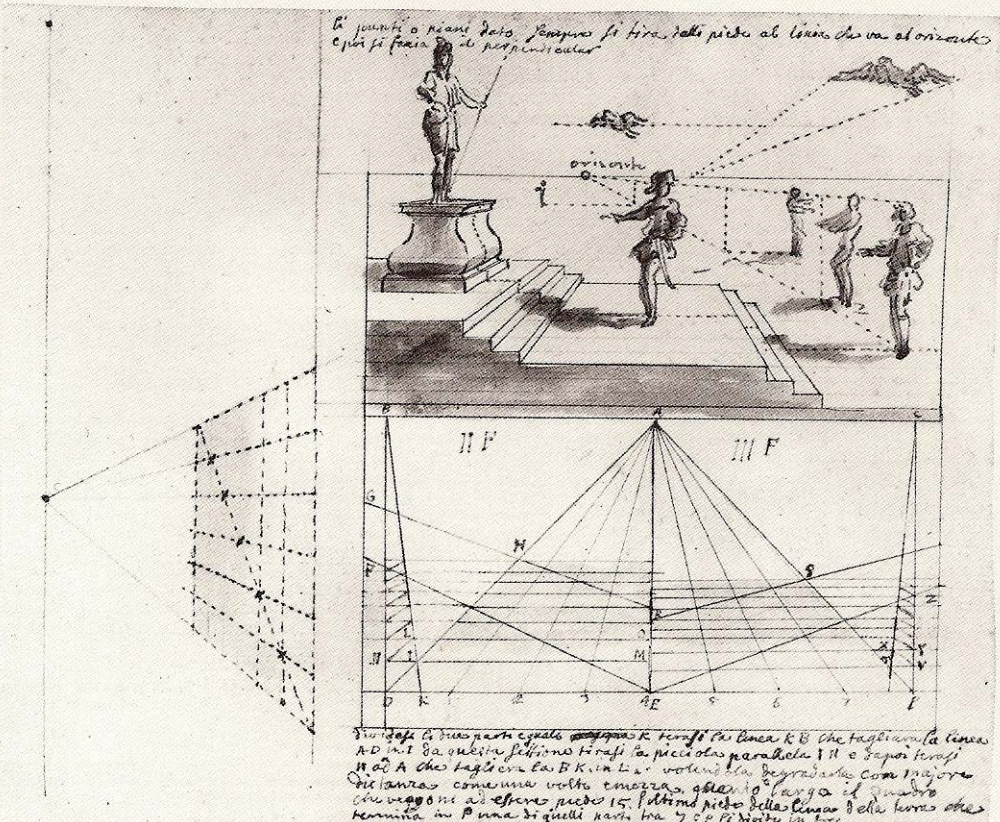
II. F.  
 La linea orizzontale O Z. dove e dove  
 dopo sia terminata la distanza N Cantaria  
 della fronte del palco X piedi 40 da X e da N a O sono piedi 100 la quale devono  
 trasportare nella linea orizzontale O Z dove e dove della questa punti si tirano  
 due linee ajoininge li due linee O Z. e F L come si vede meglio nel  
 e figurato che 100 piedi sono fra O c H e il punto O, altrettanto sono  
 fra il punto O e il punto della distanza R dove e la stessa dunque per  
 trovare il luogo piano 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 e 40 esseri il profilo del pavimento  
 del Tellari 40 piedi lontano dal palco F, H e l'altra di 50 piedi la linea F V  
 segnata 15, 30, 45 e 60 e parallela alla linea del piano P e per via per conoscere  
 all'altitudine del palco del qual punto V, era alta piede 5 dovendo essere la non parte  
 della sua larghezza.

2)  
 Se dal punto  
 segnato 15  
 tirare una  
 linea al punto  
 della distanza  
 R alla tagliata  
 la linea O  
 nel medesimo  
 punto del piano  
 delo, che la  
 sua distanza  
 apparenza  
 sopra il Tellari  
 della fronte  
 del palco piede  
 15  
 eccetto  
 parimente  
 tirando la  
 linea del  
 punto 30 ad  
 M perche  
 sia tirata  
 alla distanza  
 R della 20

# William Kent Italian Diary

## 1714-1715

Analytic studies of visual perception



Li punti o piani dati sempre si tira dalle piede al punto che va ad orizonto  
 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  
 A D in I da questa si tirano H sopra la piedi che parallela H I e sopra il punto  
 H ad A che tagliata la B K in L e volente la diagonale da gradarla con l'angolo  
 dell'angolo come una volta emessa, allora lo spazio il quadro  
 che veggono ad essere piede 15. l'altezza piede della linea della fronte che  
 termina in P una di quelli parti tra 7 e 10 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

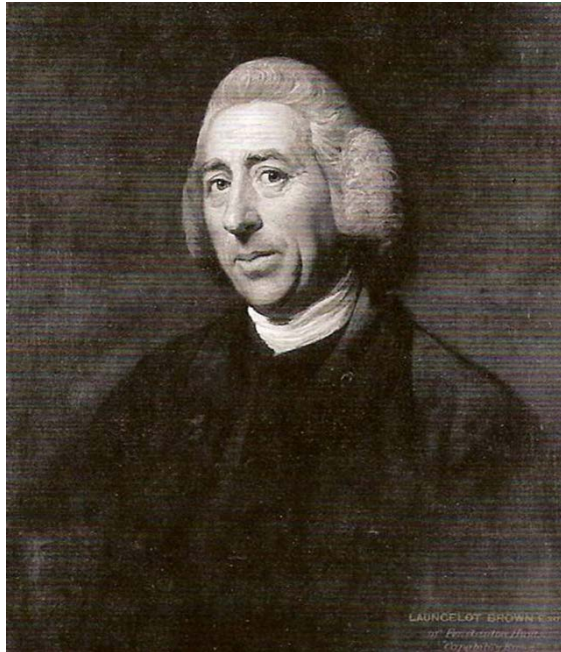


William Kent (1685-1748)

## 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

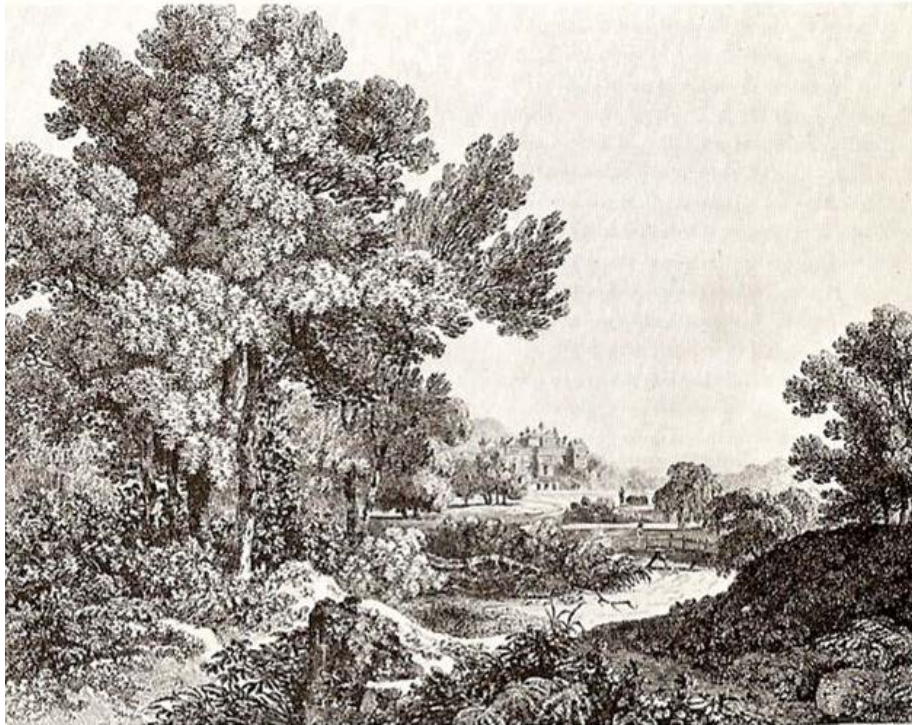


Painting → Landscape Design

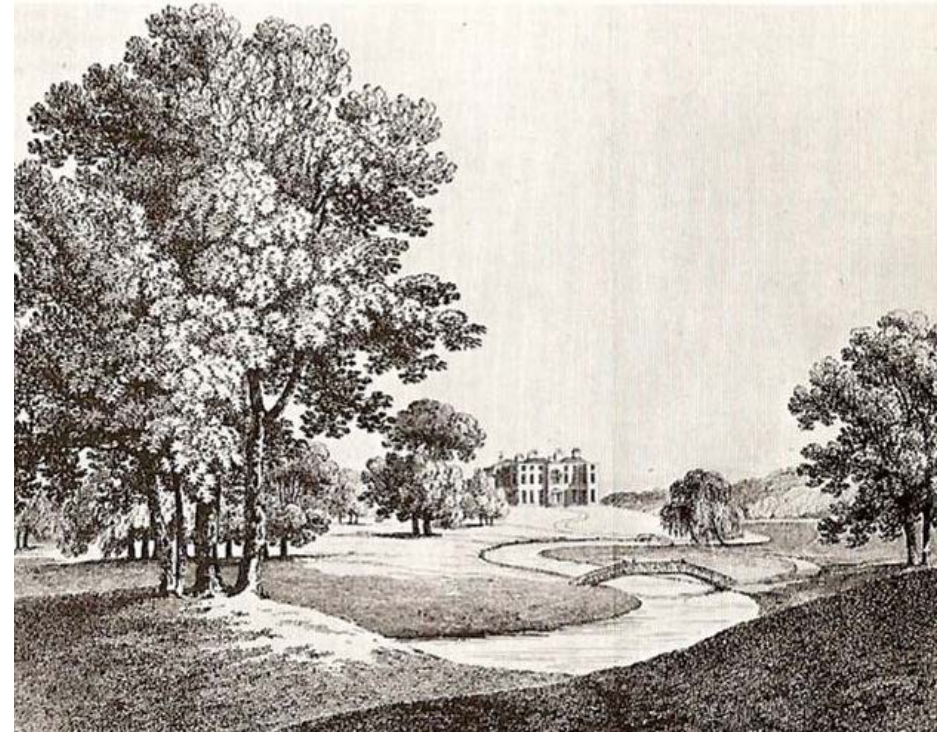
Downtown Castle  
Landscape Design  
by Richard Payne  
Knight  
1751-1824



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



before



after

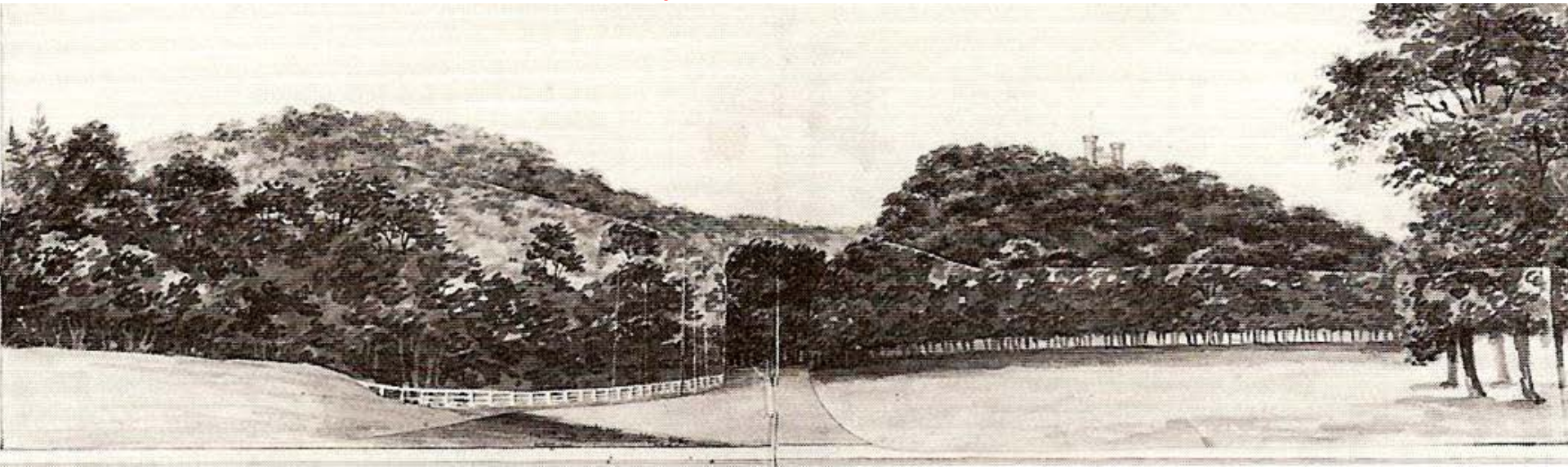
From Richard Payne Knight's *The Landscape*, 1794

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)

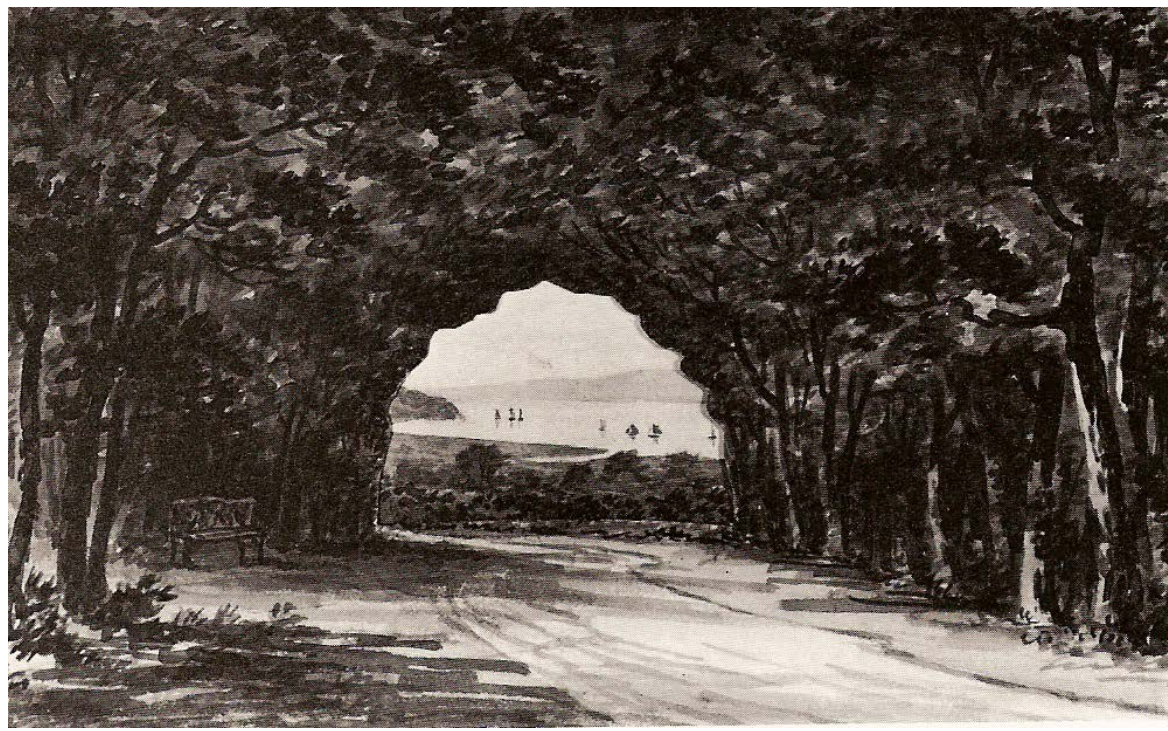


What is different?



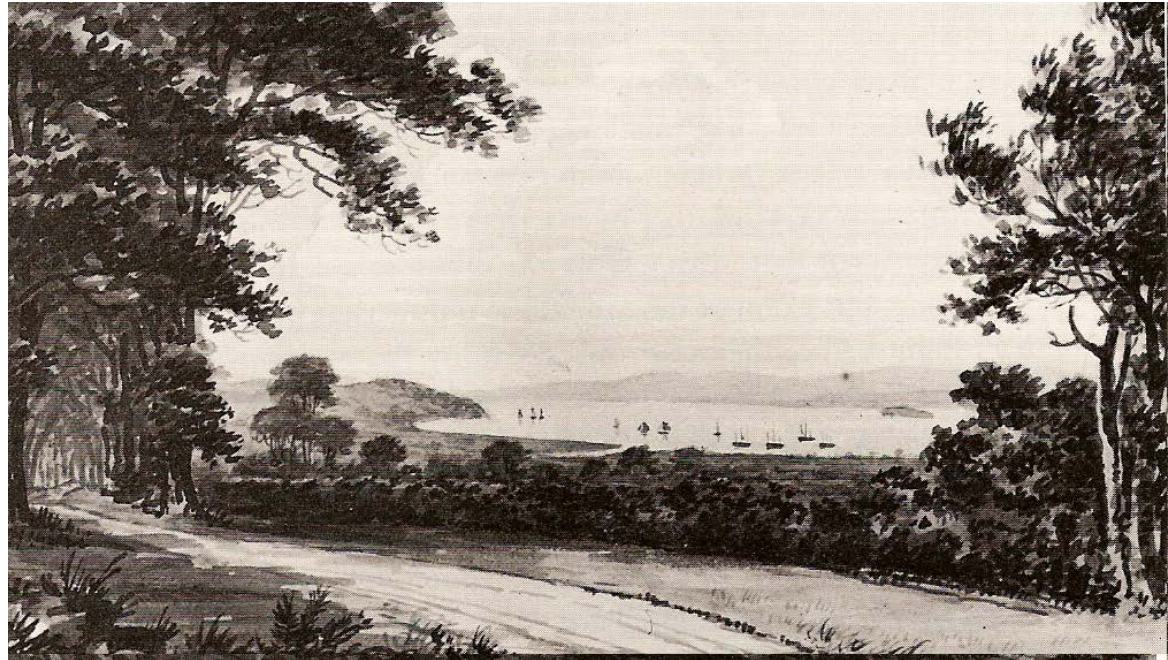
View at Blaise Castle, Lower Showing Repton's Improvements

Before



From  
Repton  
Red Book  
for Blaise  
Castle,  
1795-96

After





Before

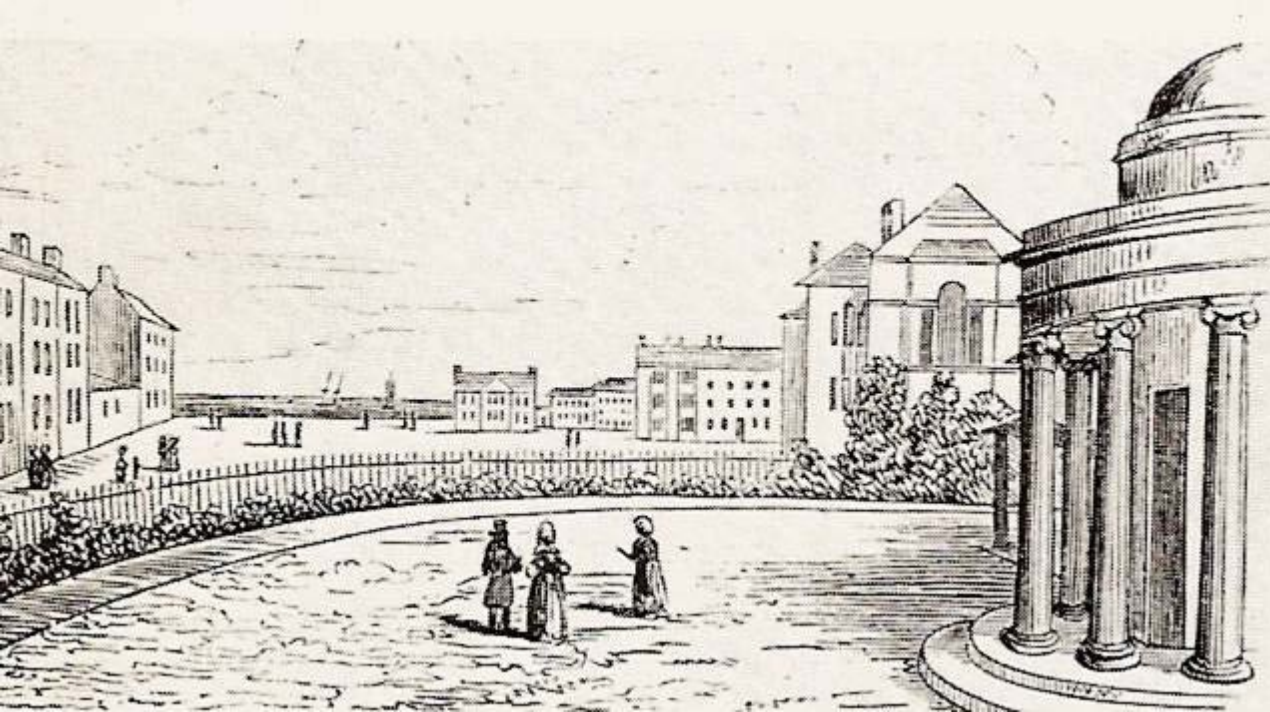


Humphry  
Repton's  
Cottage  
Garden in  
Essex

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

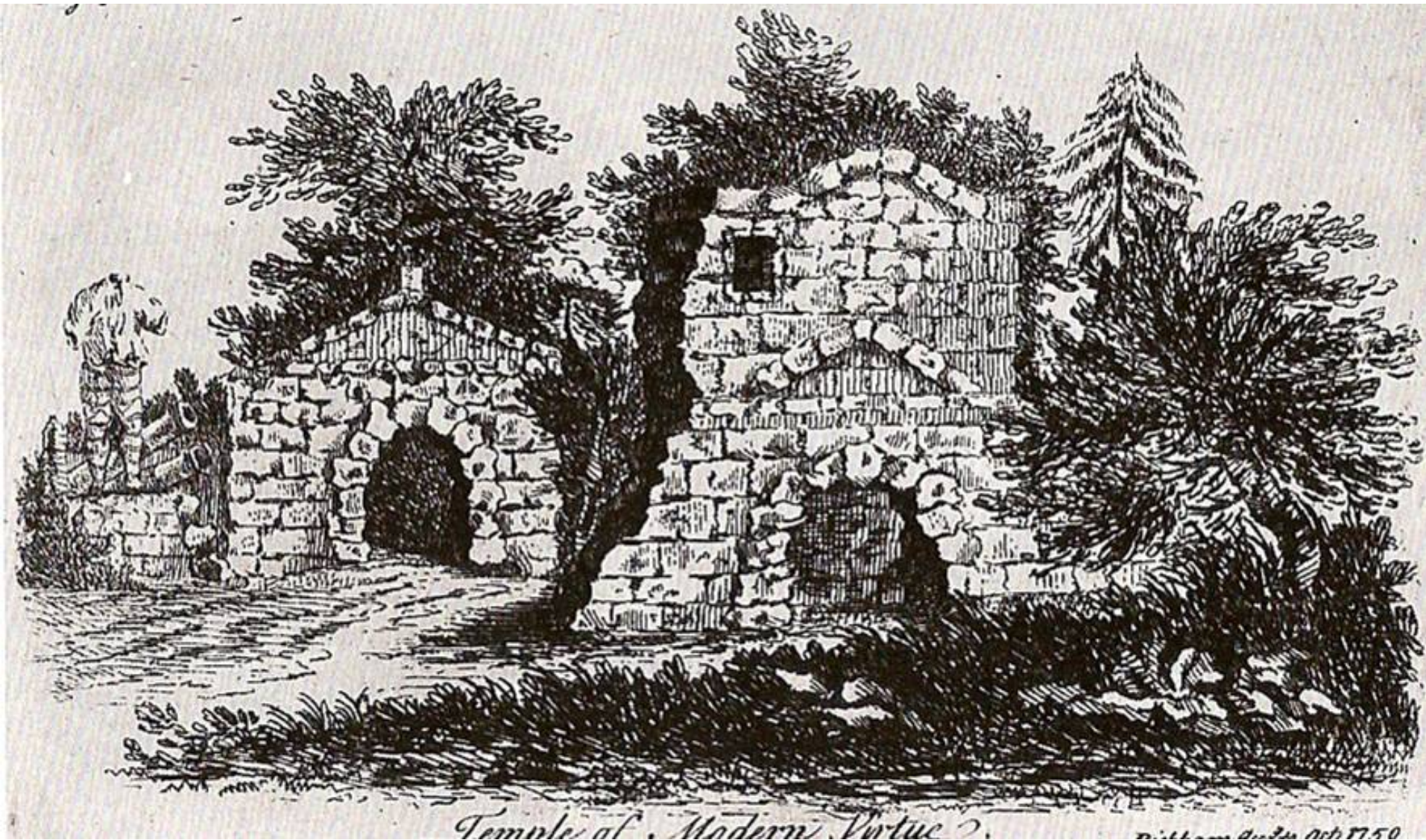


The sketch as a marketing tool, a way to show the client what is proposed



Humphry Repton, Proposed Scene from Babworth Red Book

## Images from Landscape Gardens: The Romanticized Ruin



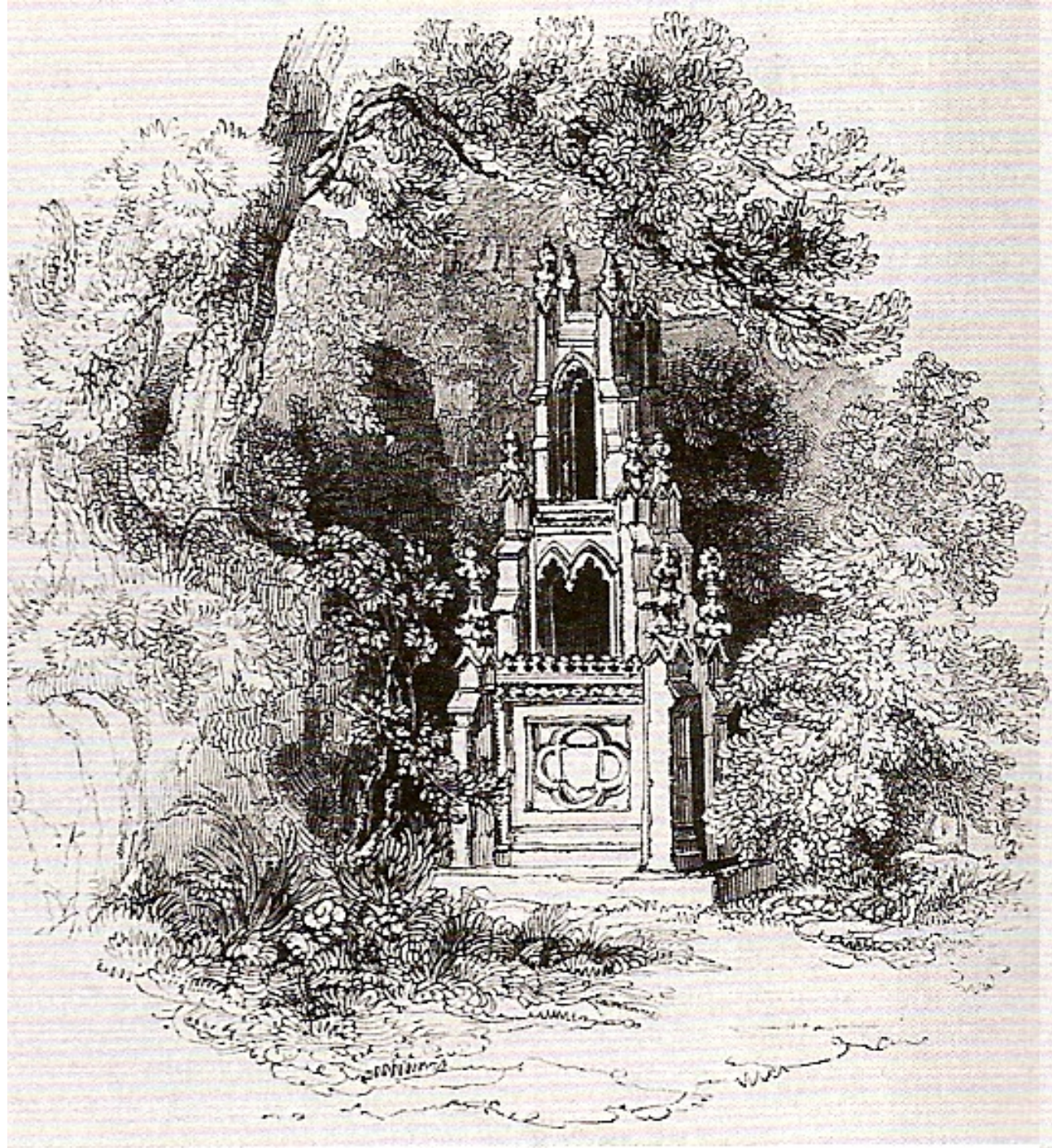
*Temple of Modern Virtue?*

*Stowe, 1750*

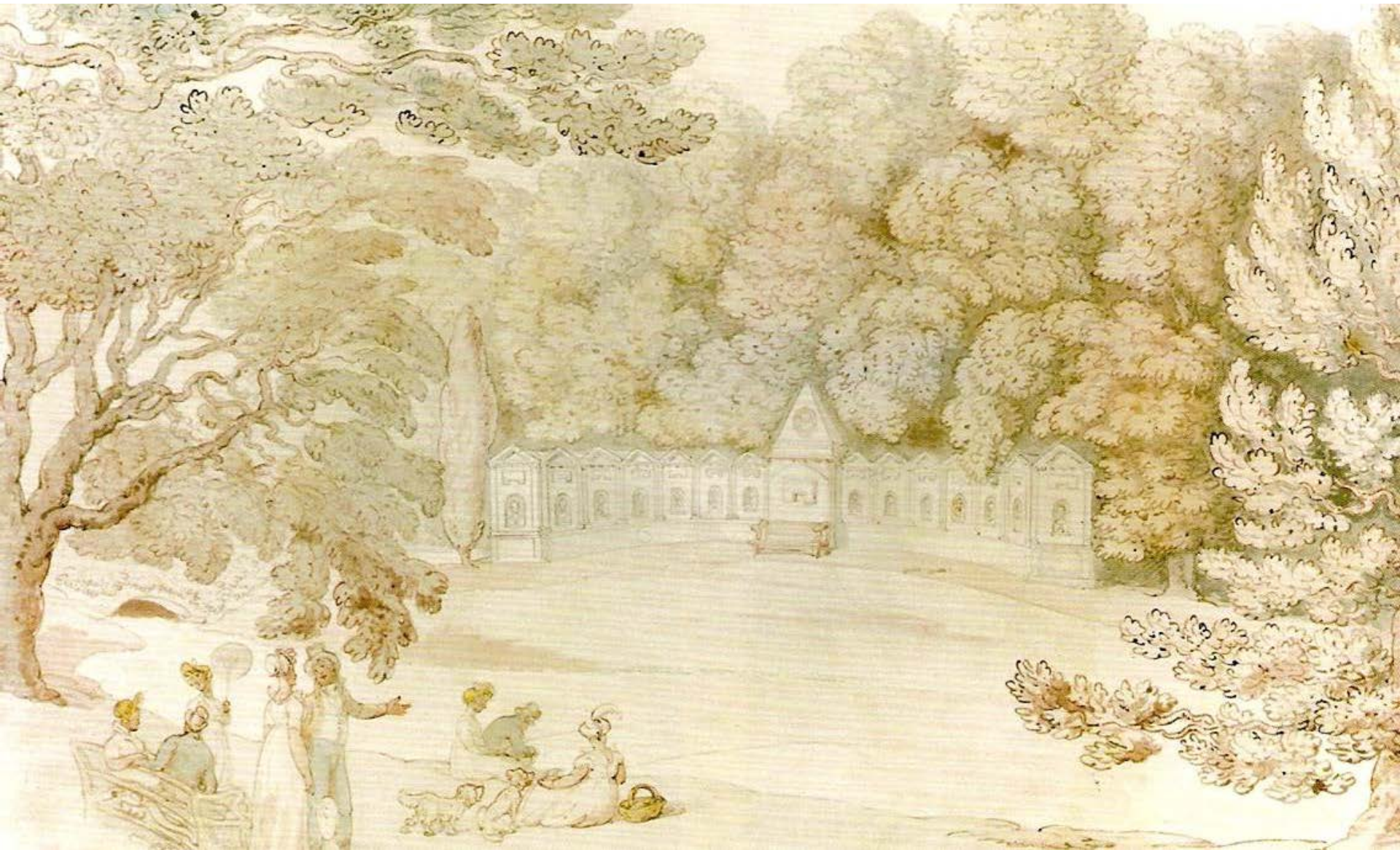
**Stowe**, Temple of Modern Virtue, in 1750 guidebook by George Bickham

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

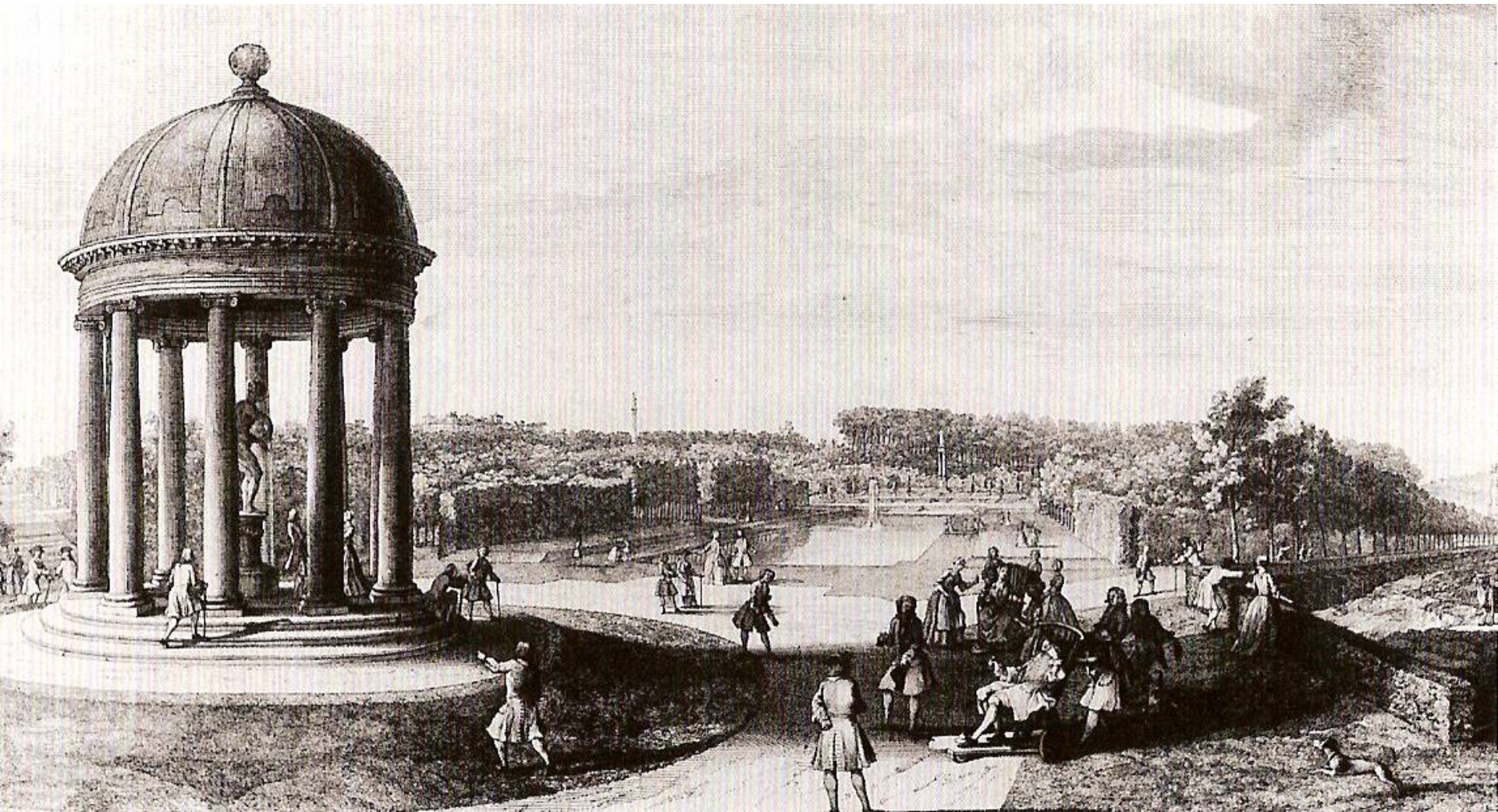


**Stourhead**, 1777 engraving by Vivares



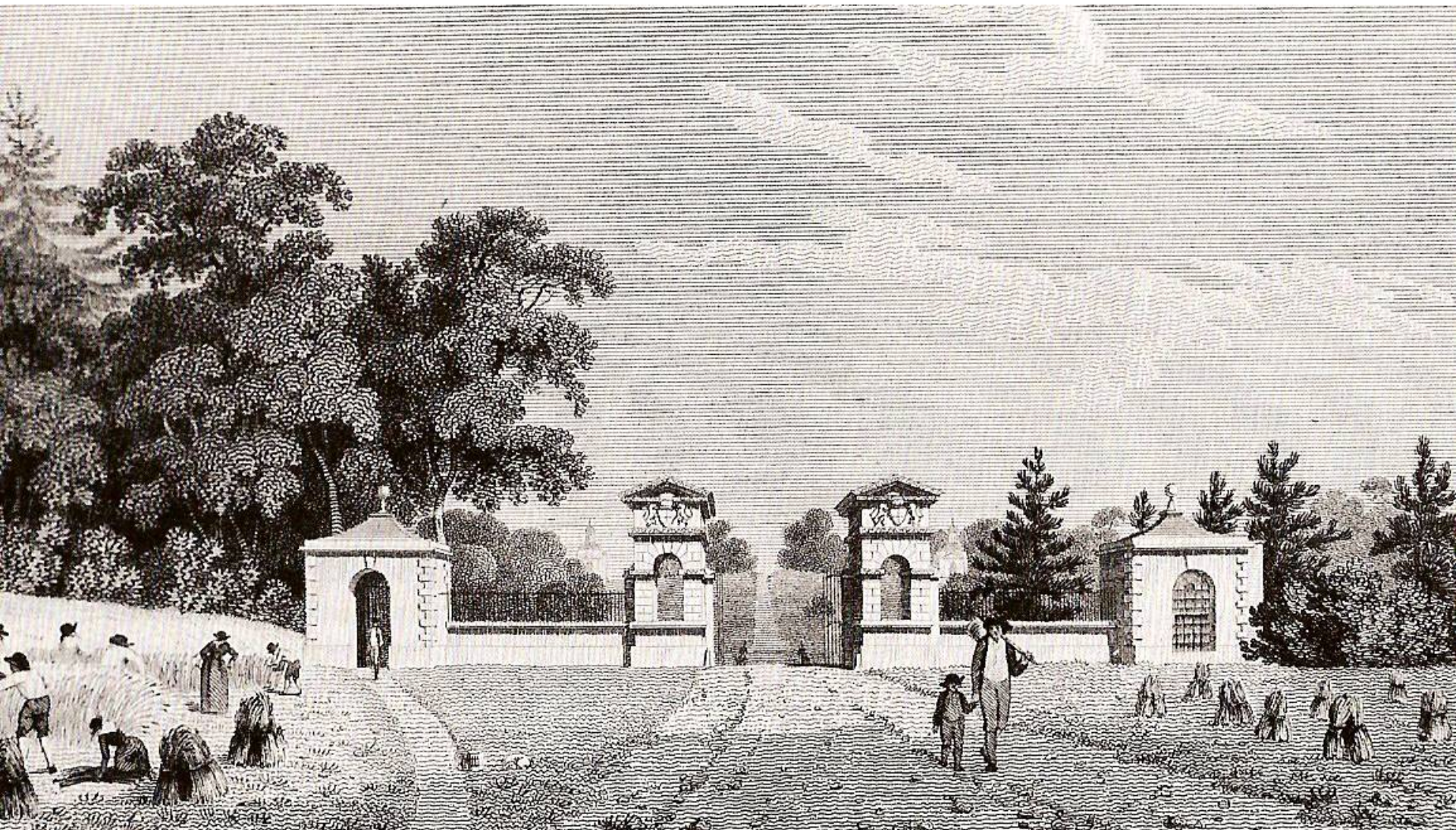
# Gibbs Building at Stowe





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 18<sup>th</sup> 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](http://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.



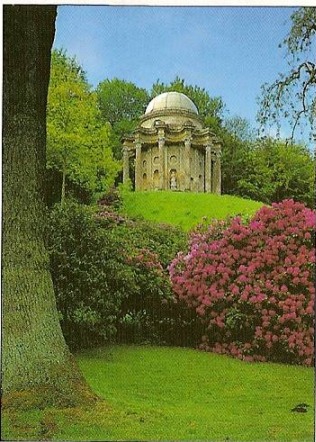
### Pantheon

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.

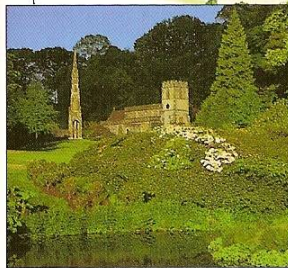


Stourton village was incorporated into Hoare’s overall design. 📺 📺

**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. 🗓 📺 📺 📺

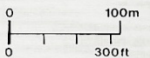
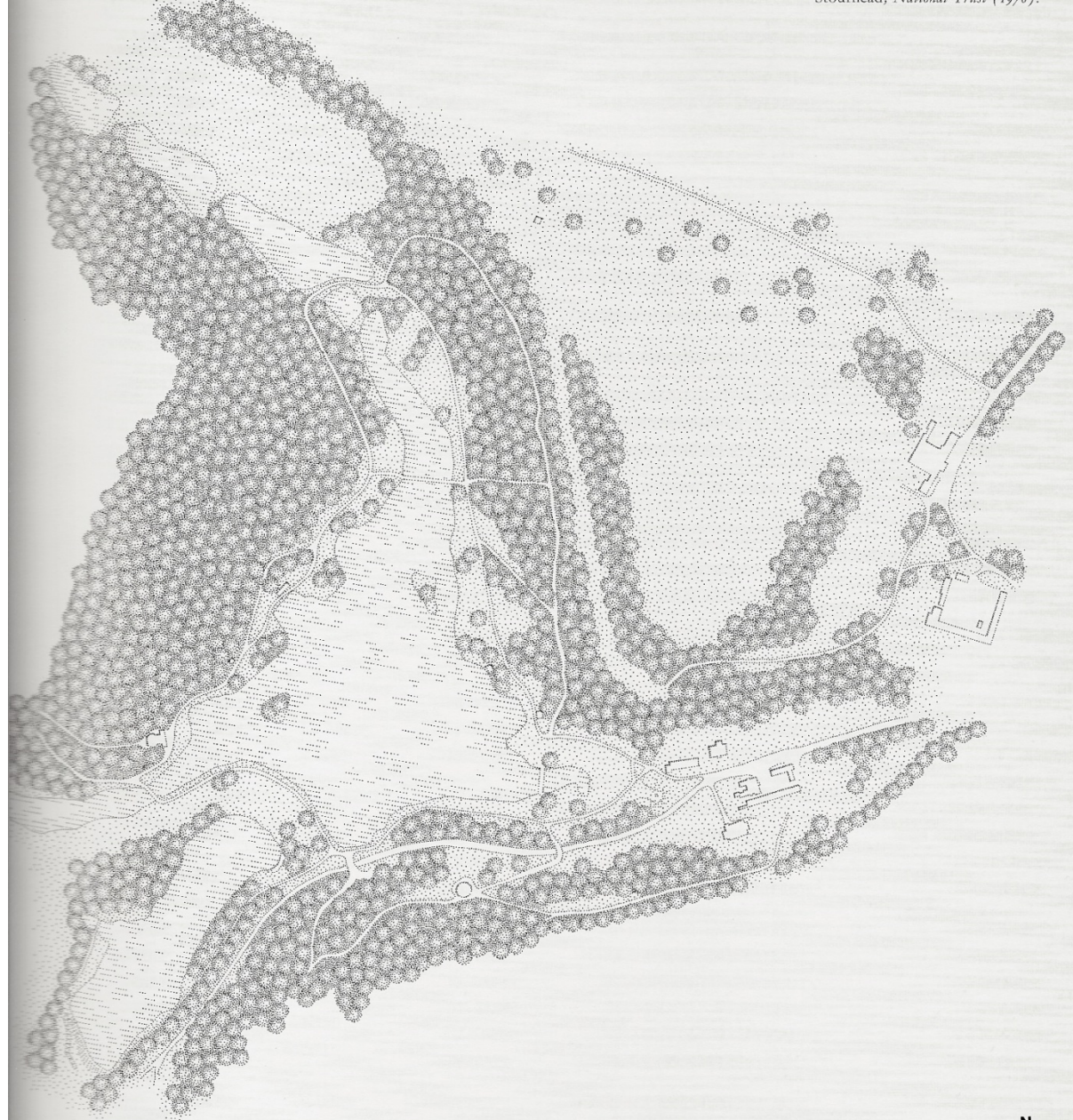
## STAR SIGHTS

- ★ Temple of Apollo
- ★ Stourhead House

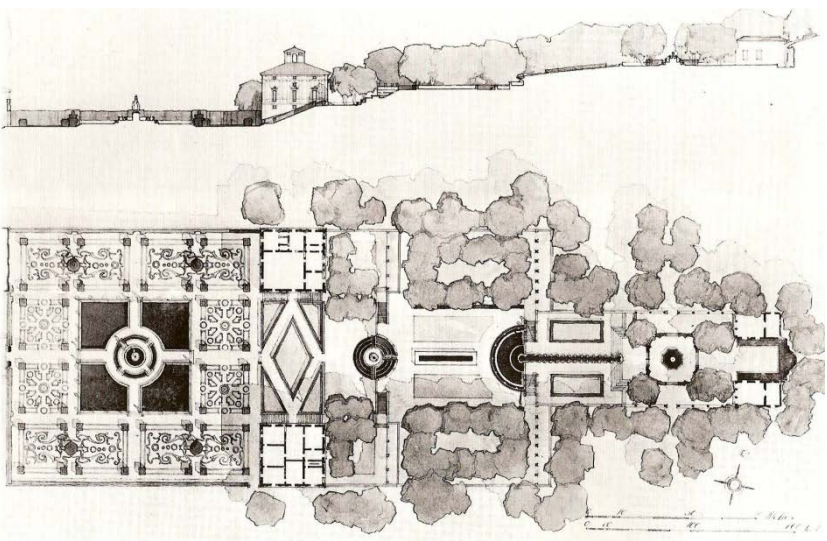
# Stourhead, Wiltshire

Adapted from  
1779 & 1978  
Plans

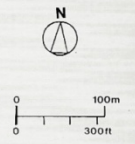
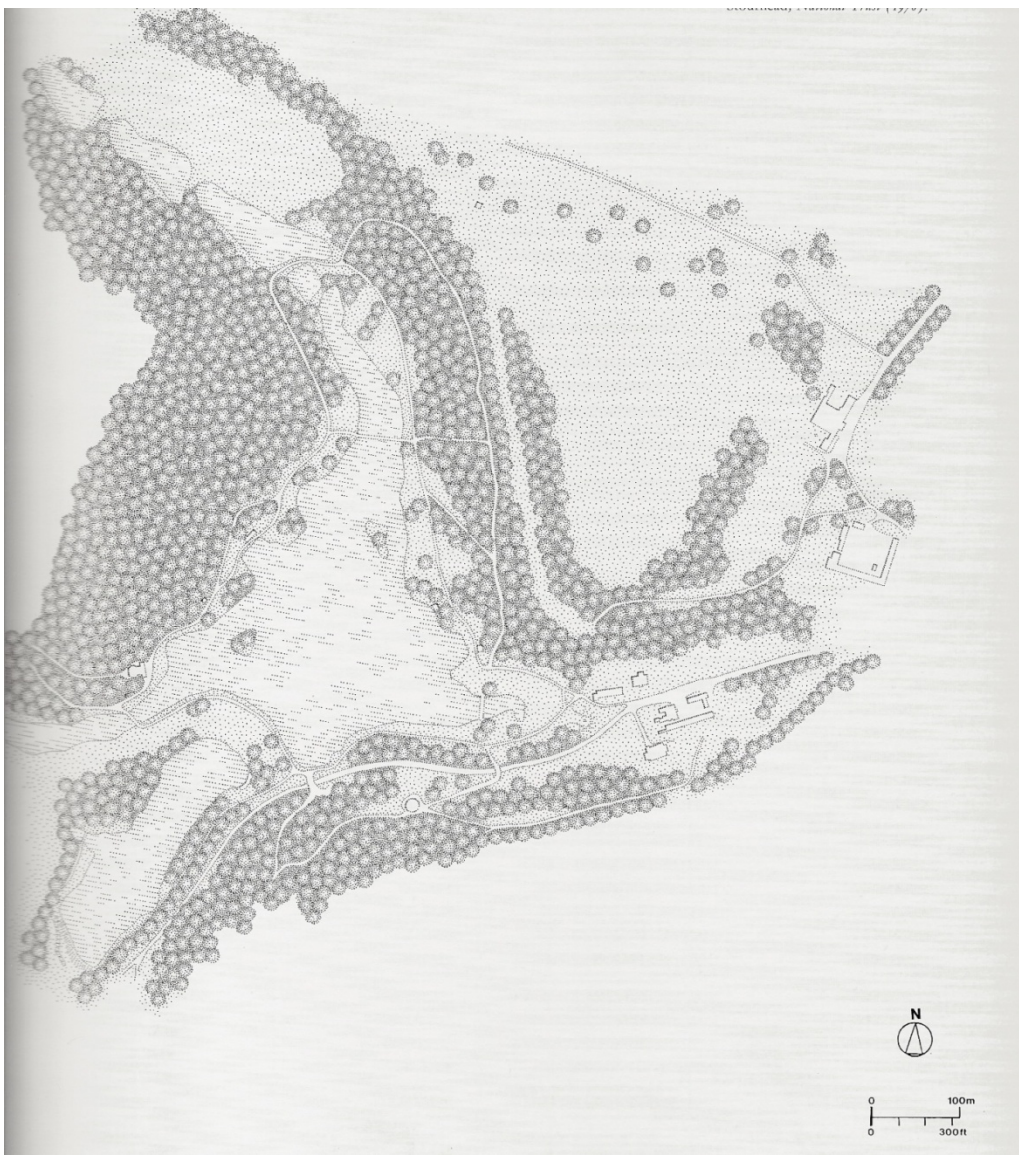
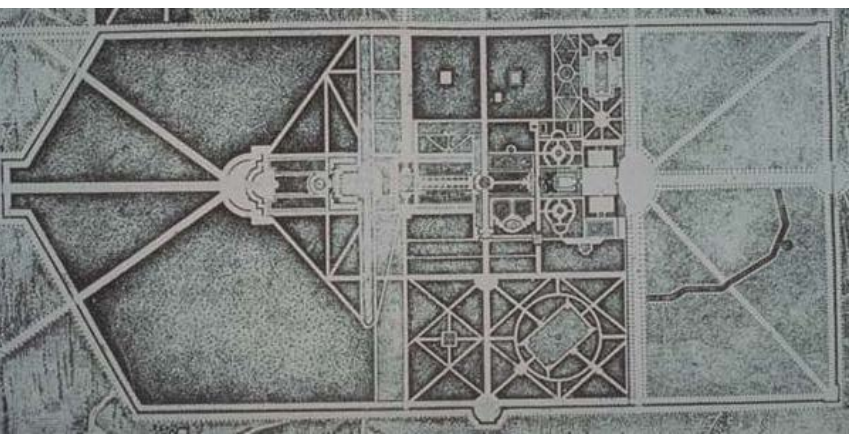
Compare plan  
To Italian Renaissance  
Villa Gardens  
And Gardens of 17<sup>th</sup>  
Century France



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

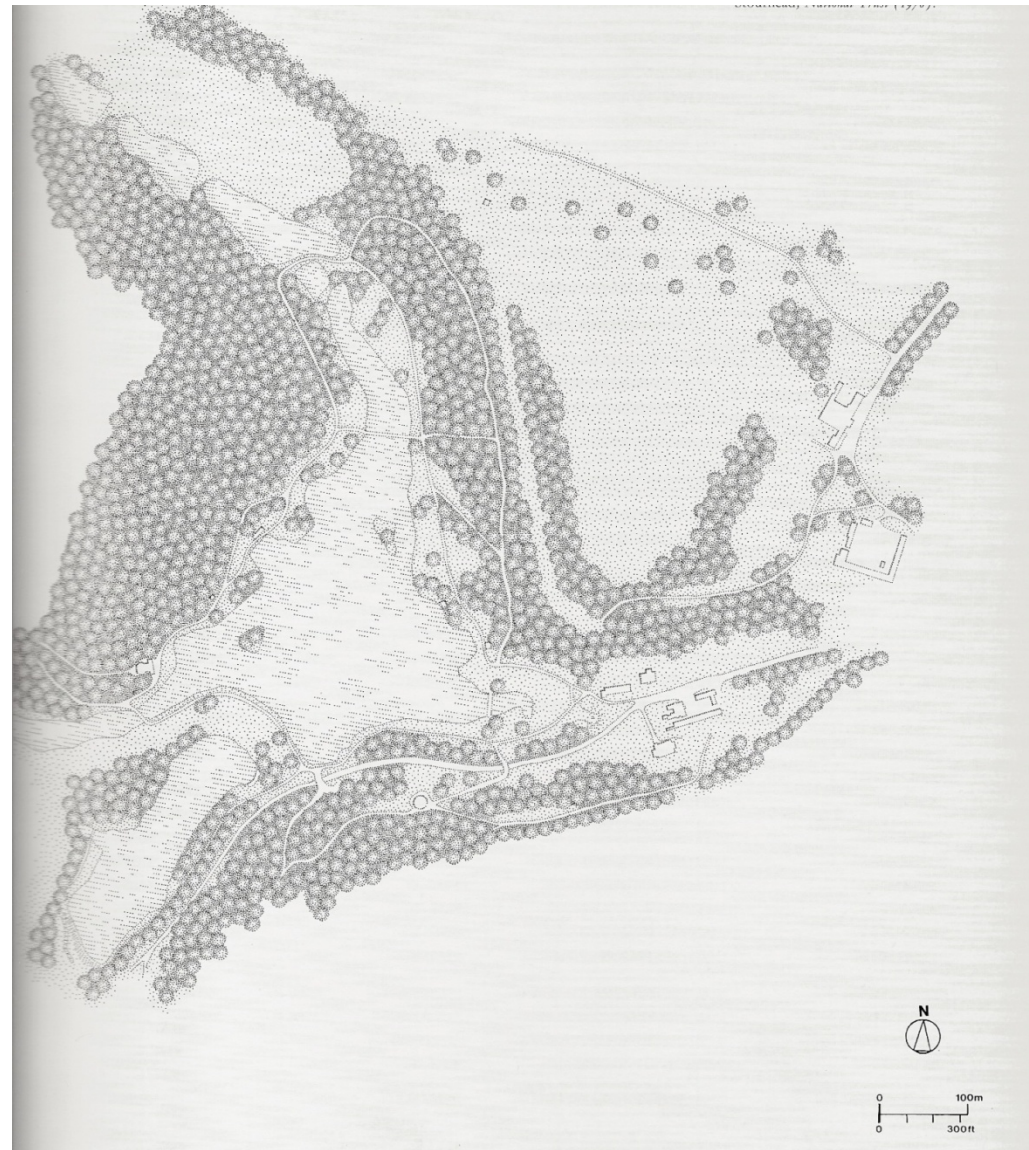
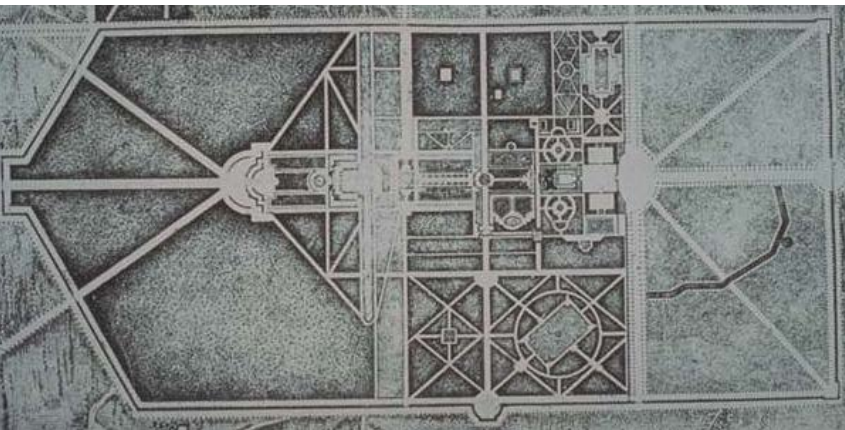
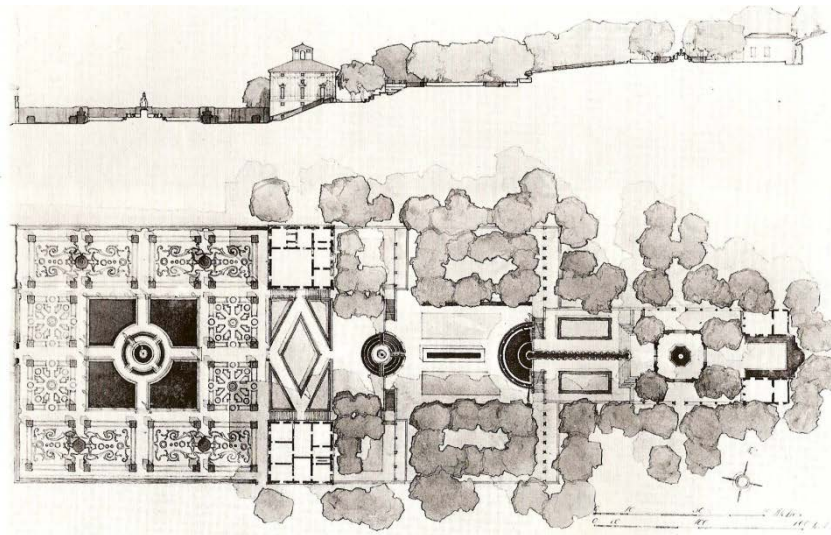


What is emphasized?

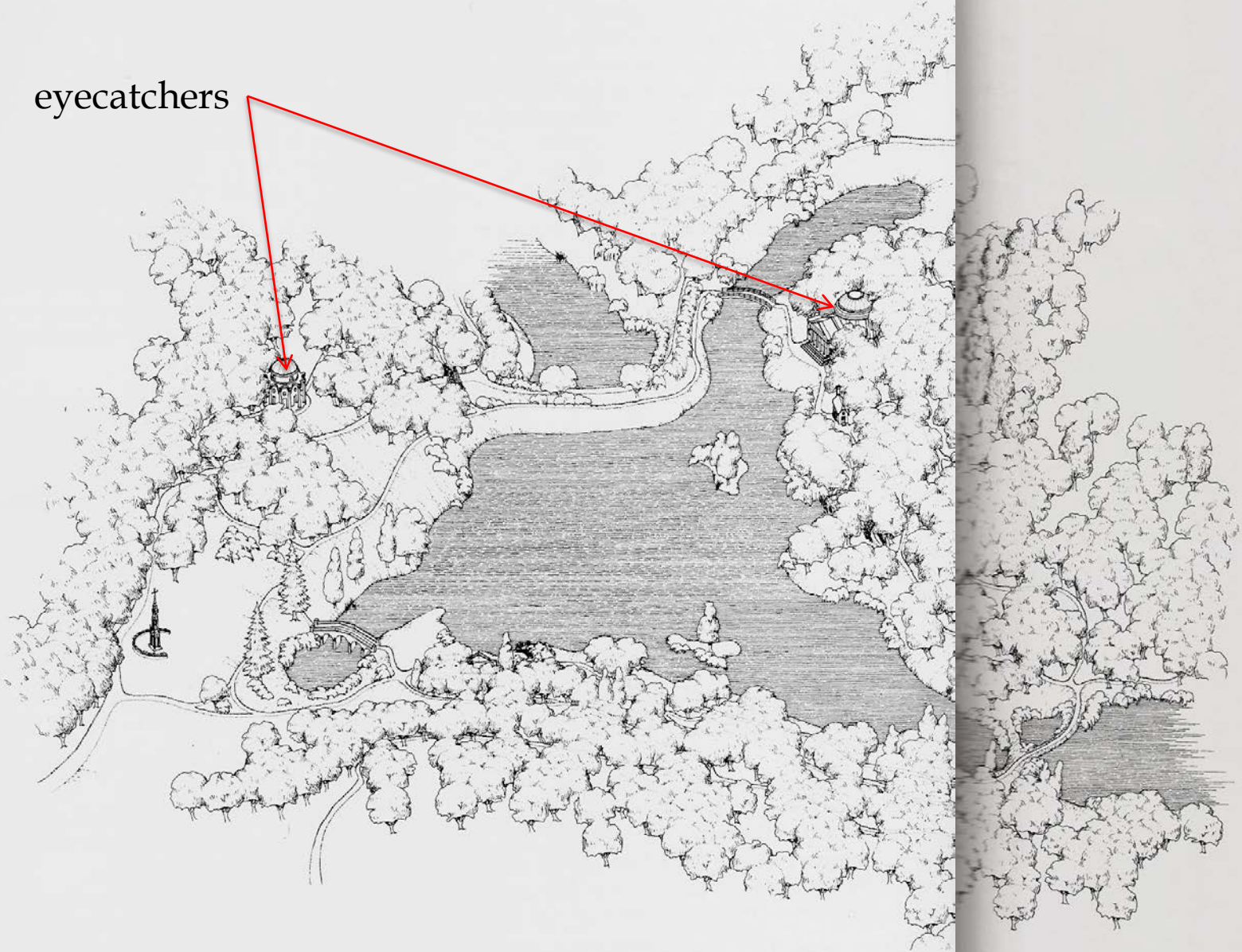




A garden crafted as a series of views, like a sequence of paintings, doesn't read well in plan



eyecatchers



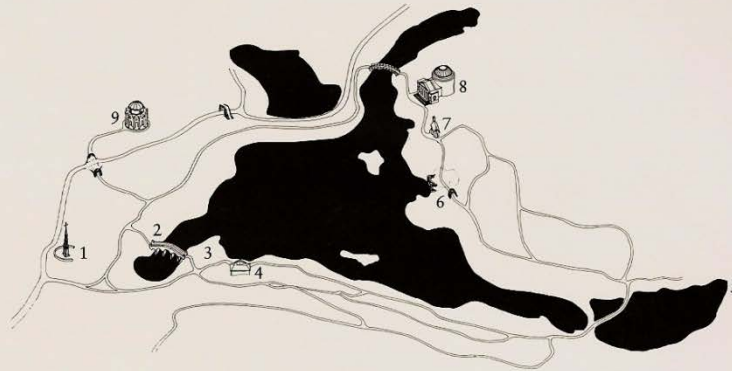
Stourhead

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

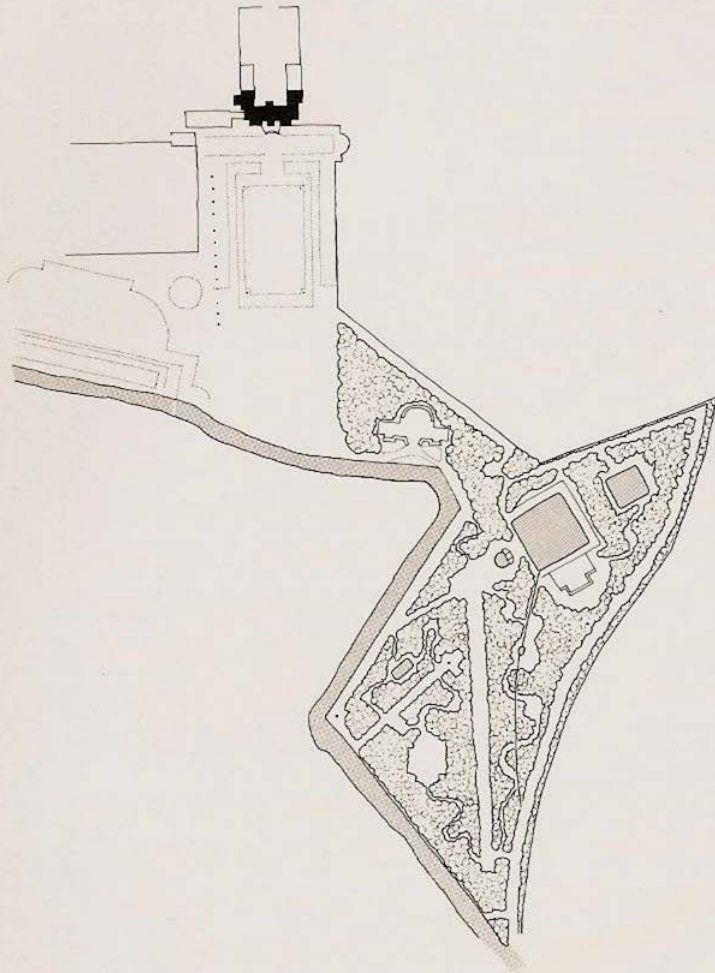
Collaborated with  
**William Kent**, since  
Kent lacked knowledge  
of horticulture

Kent was both architect  
and garden designer

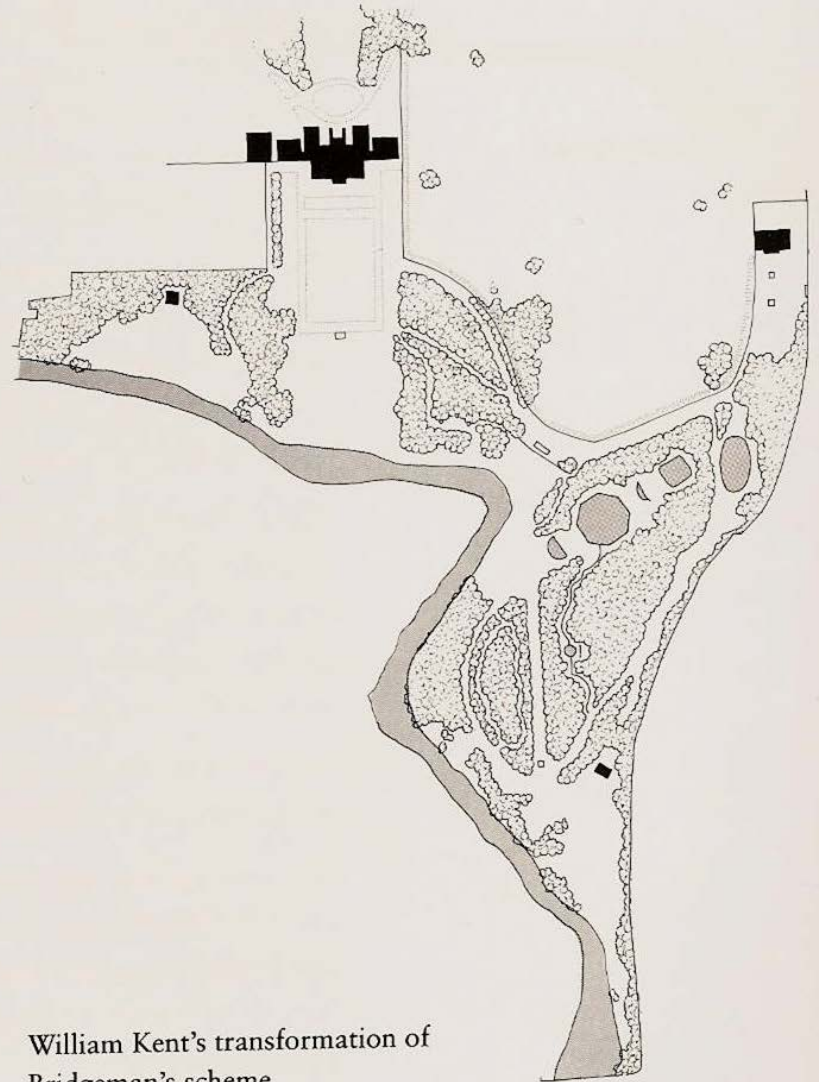


**William Kent**  
c. 1685-1748

## Rousham becoming more Romantic

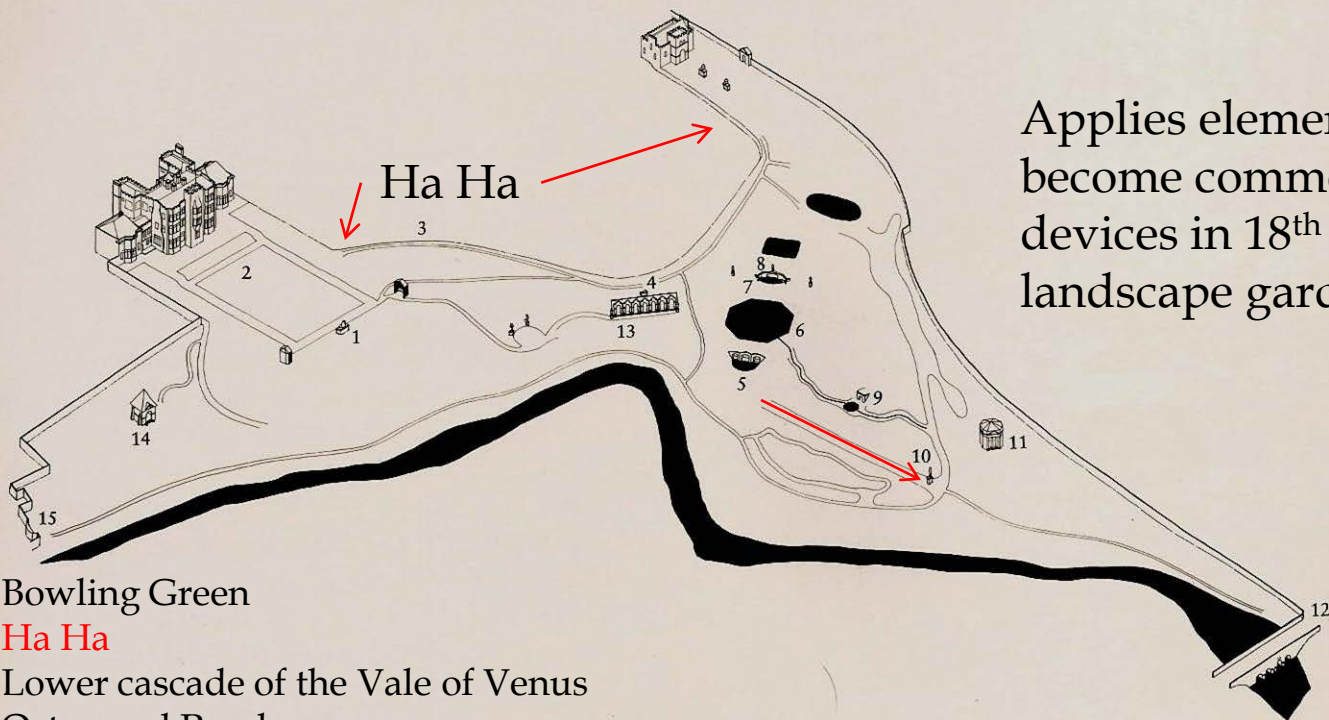


Sketch of Charles Bridgeman's scheme for Rousham, about 1720

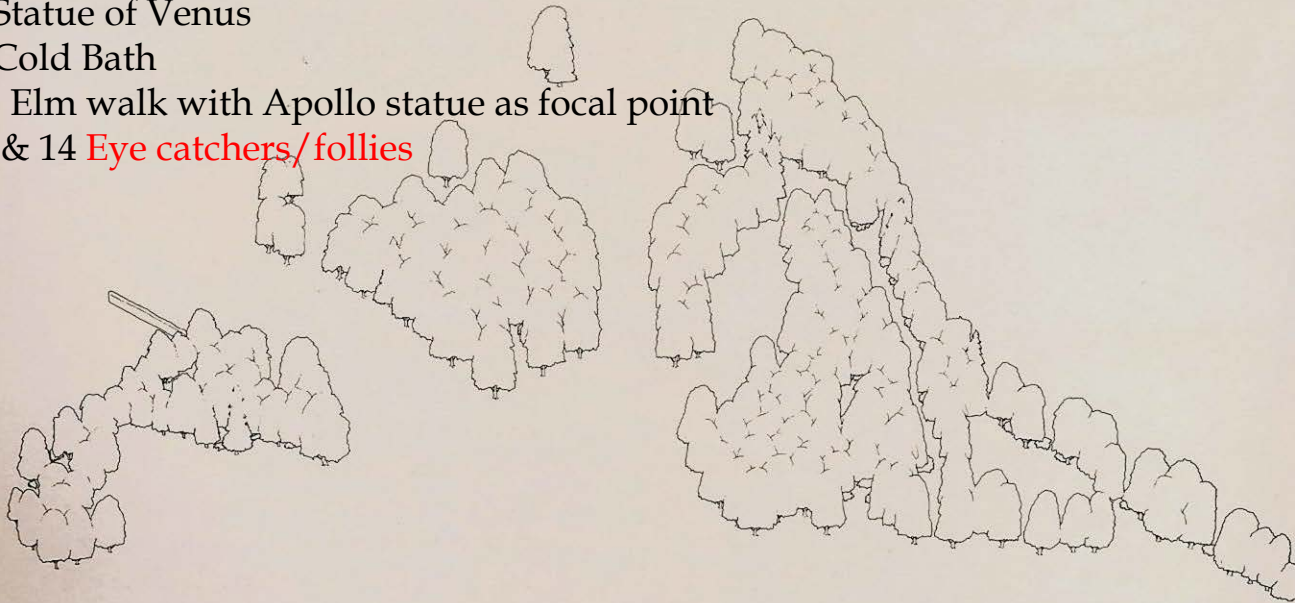


William Kent's transformation of Bridgeman's scheme

Applies elements that become common visual devices in 18<sup>th</sup> 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

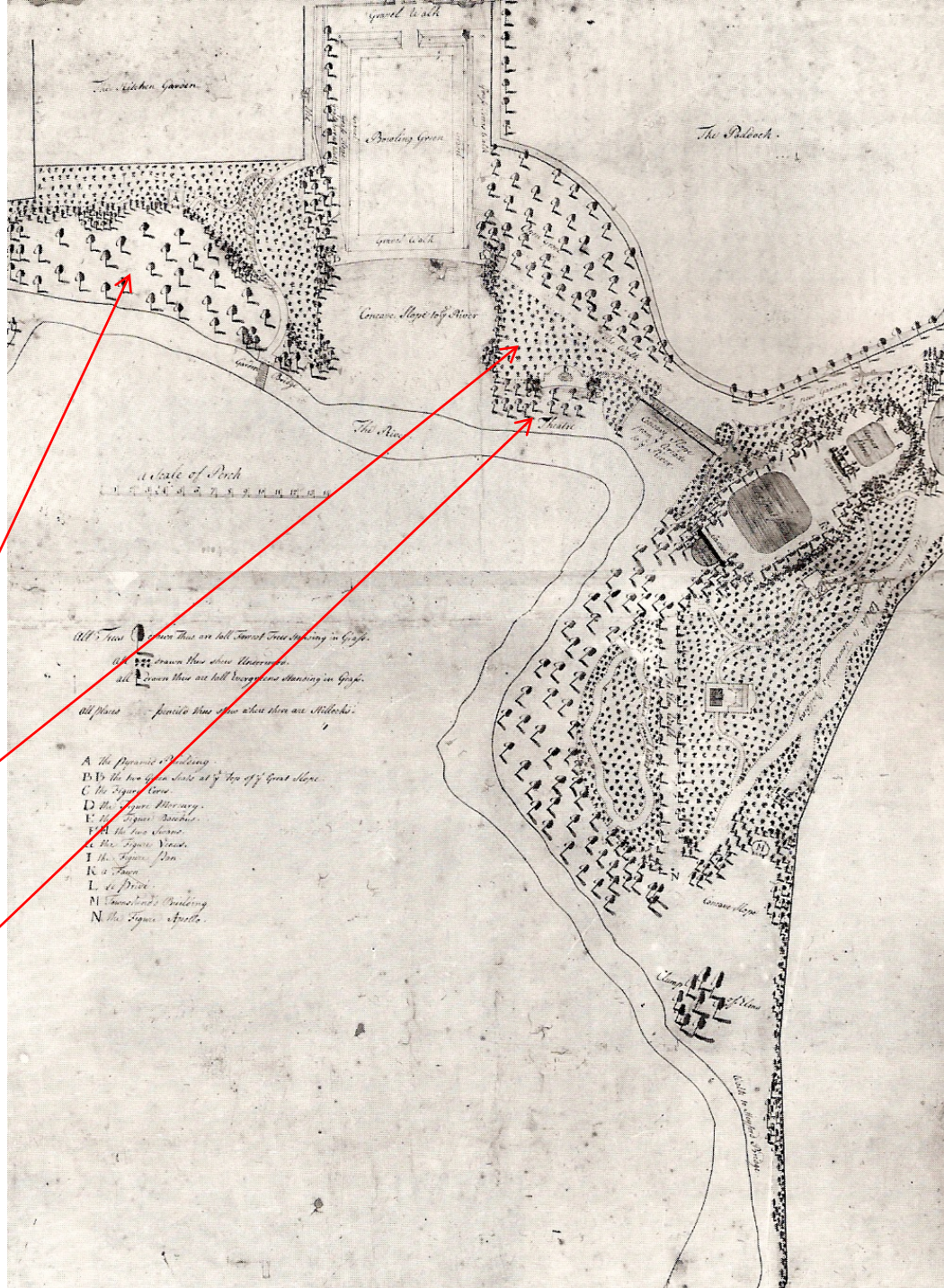
Kent's Planting Plan reveals the design of a naturalistic landscape

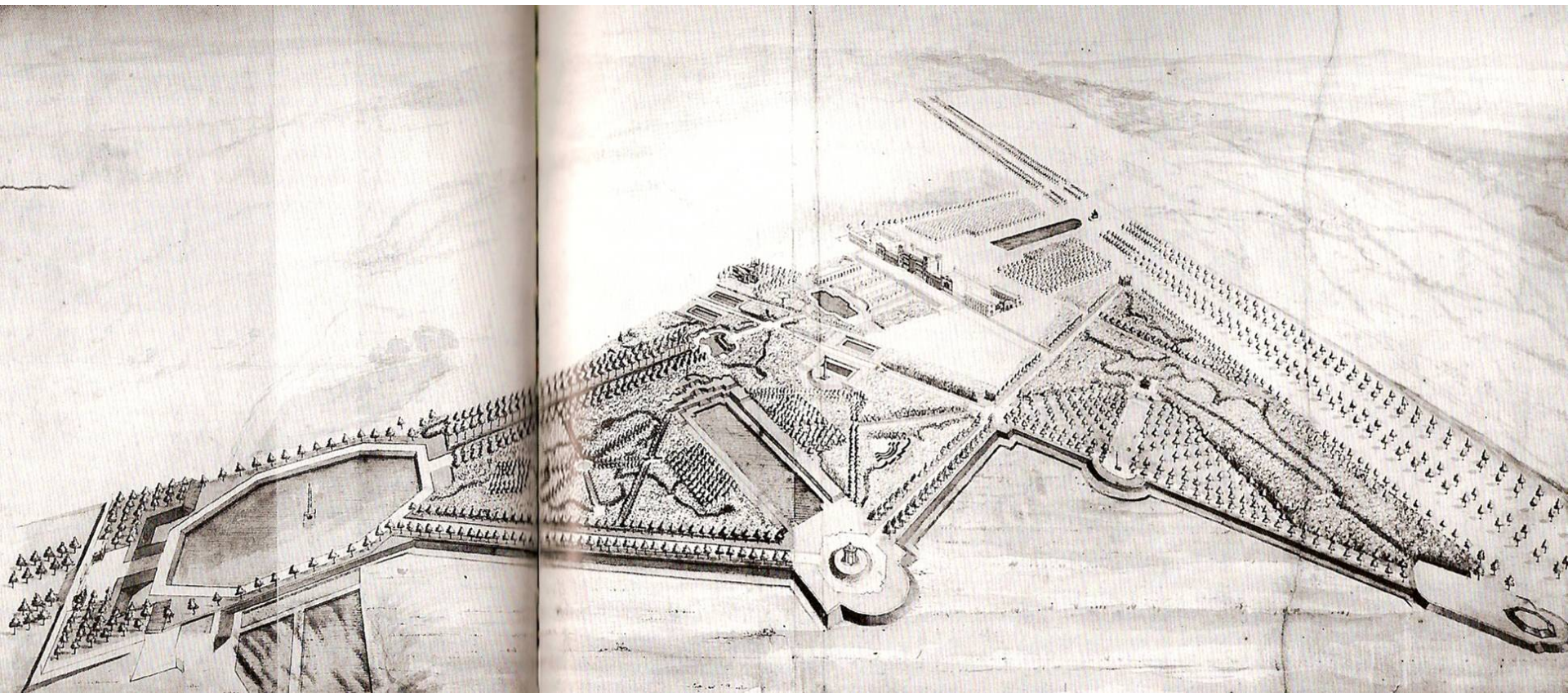
Plant legend reads  
All trees drawn thus...

Tall forest trees  
standing in groups

Show underwood

Tall evergreens  
standing in groups





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

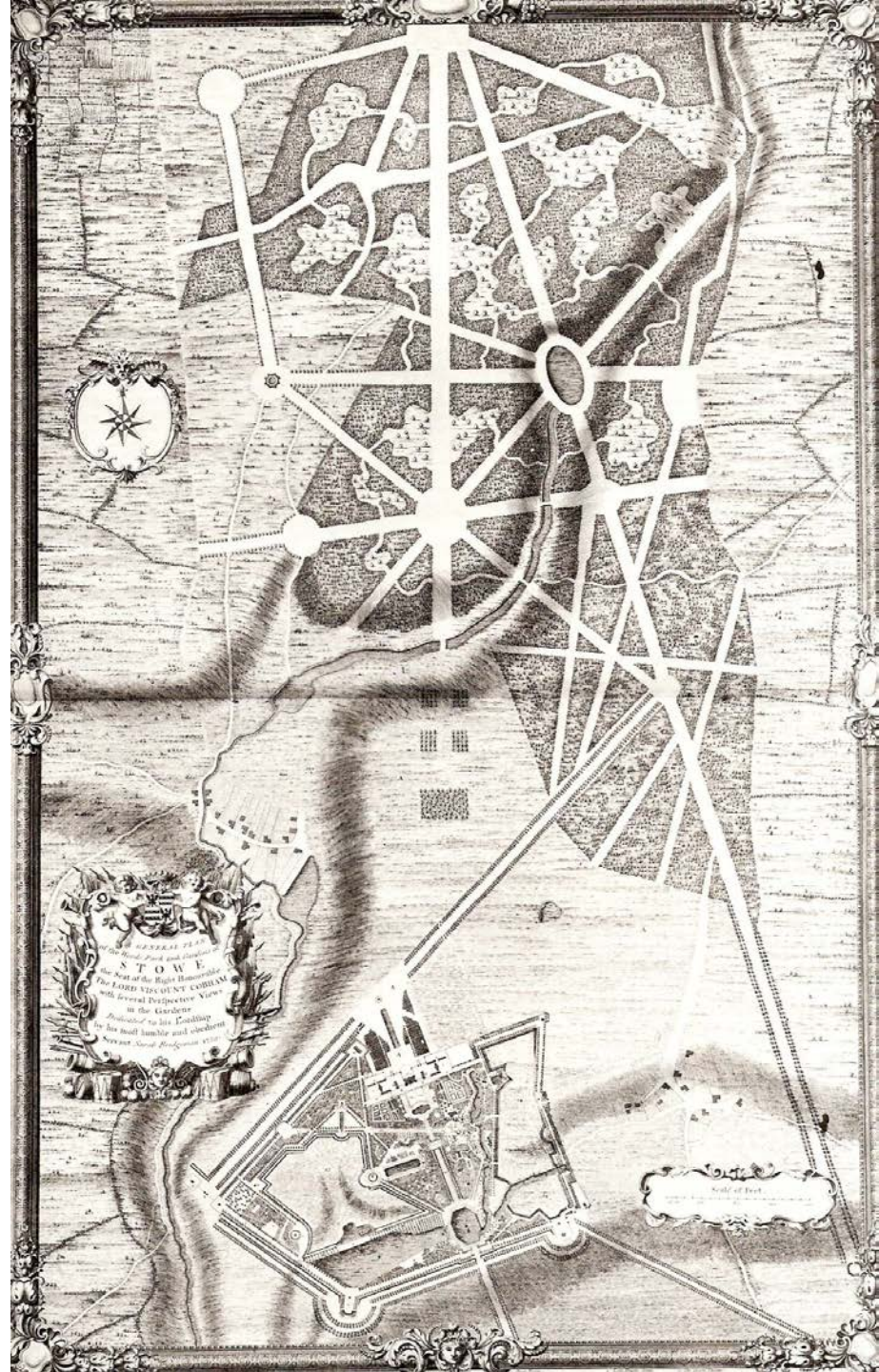


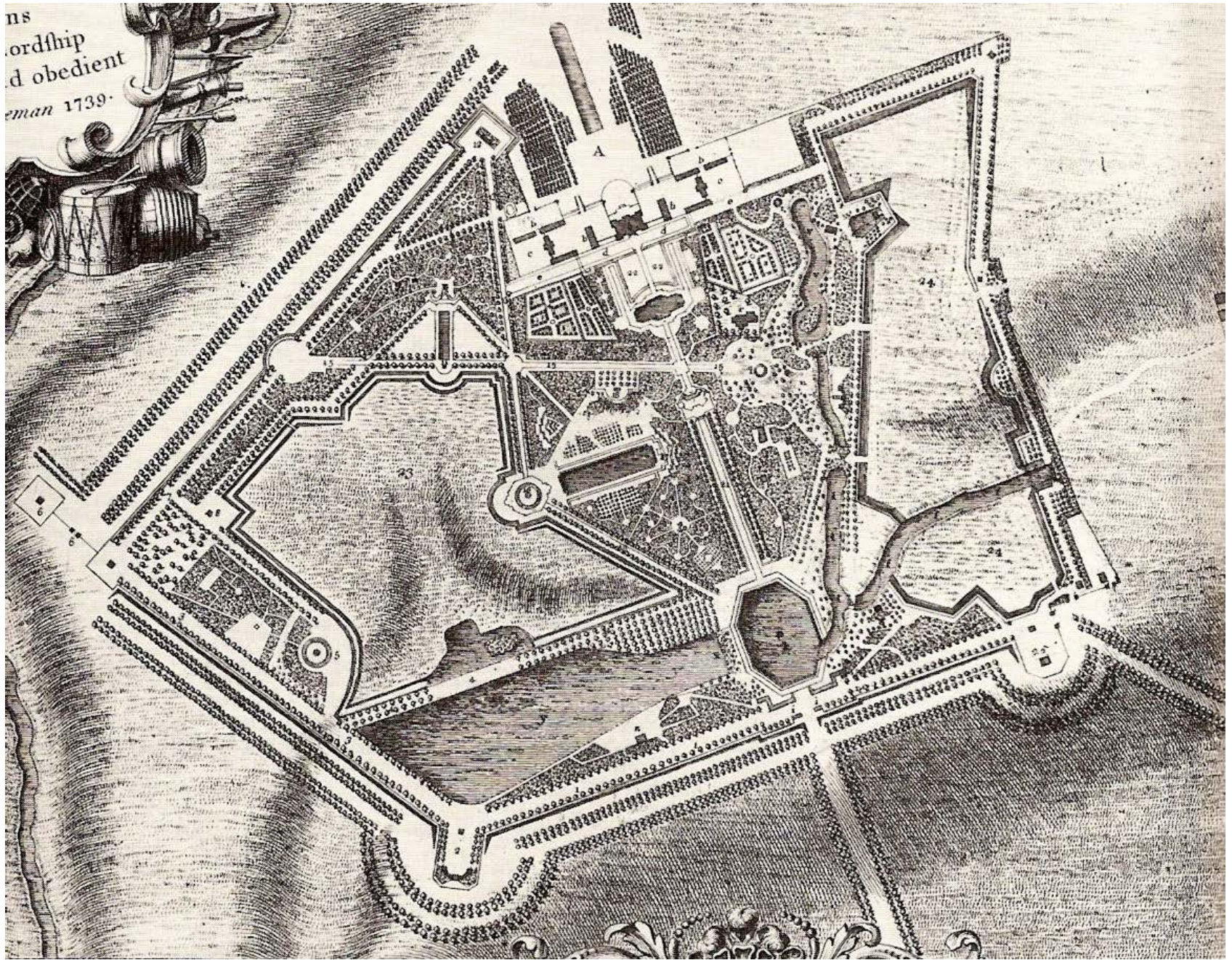
Stowe,  
Buckinghamshire

Begun in 1715 by  
Lord Cobham

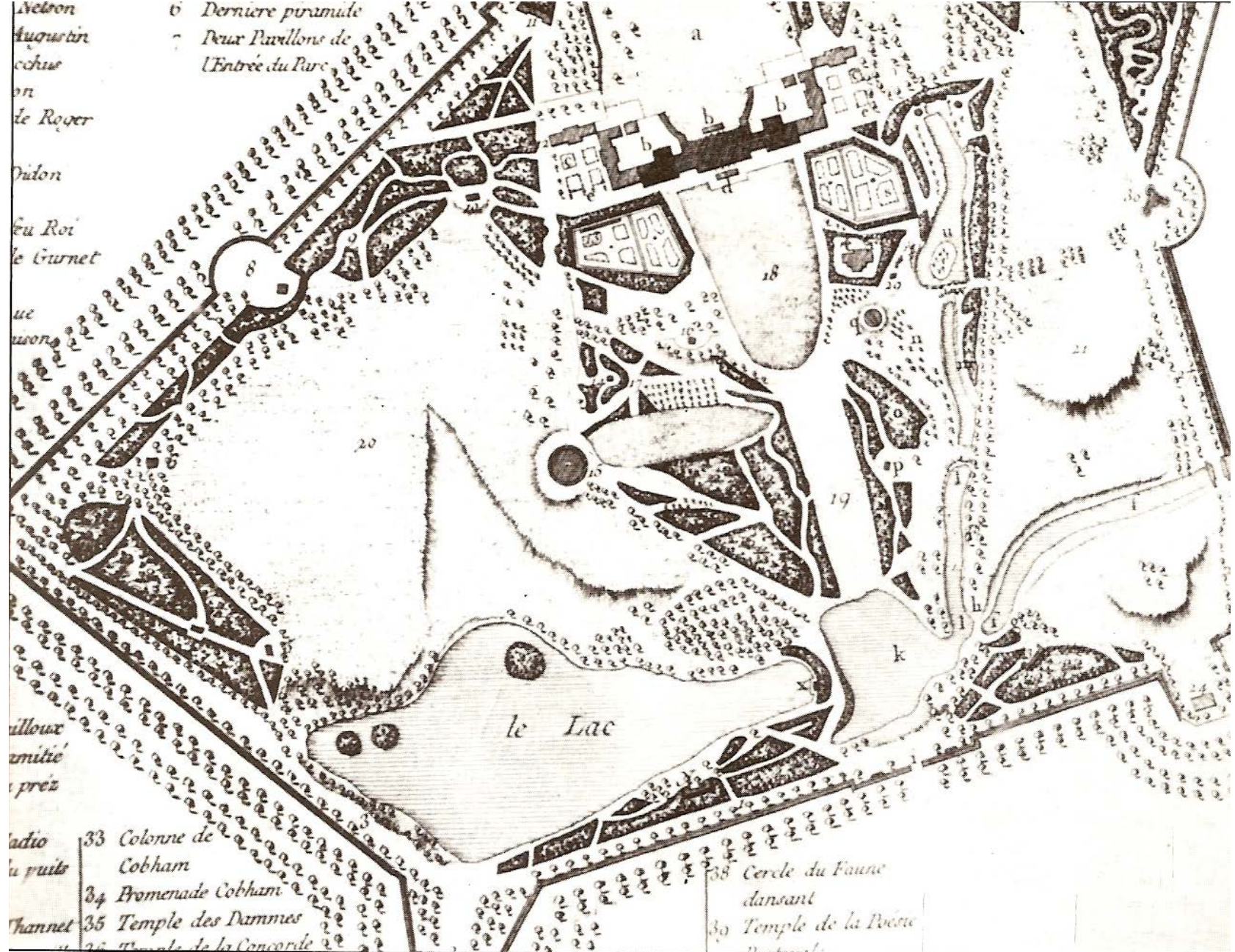
1739 Engraving of  
Original Plan  
Designed by Charles  
Bridgeman with John  
Vanbrugh

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



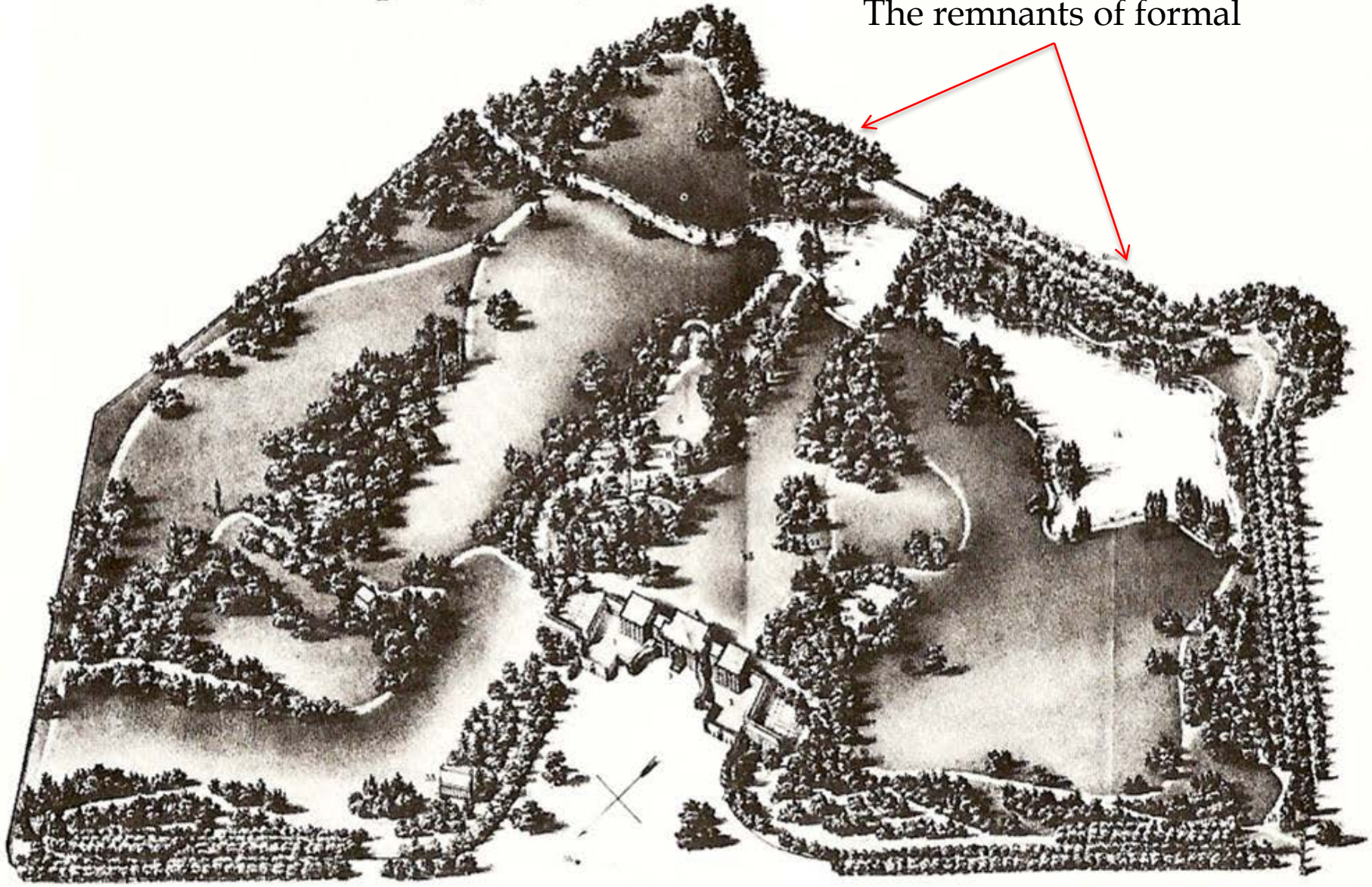


Stowe Plan, 1739, looks a bit like Vaux-le-Vicomte



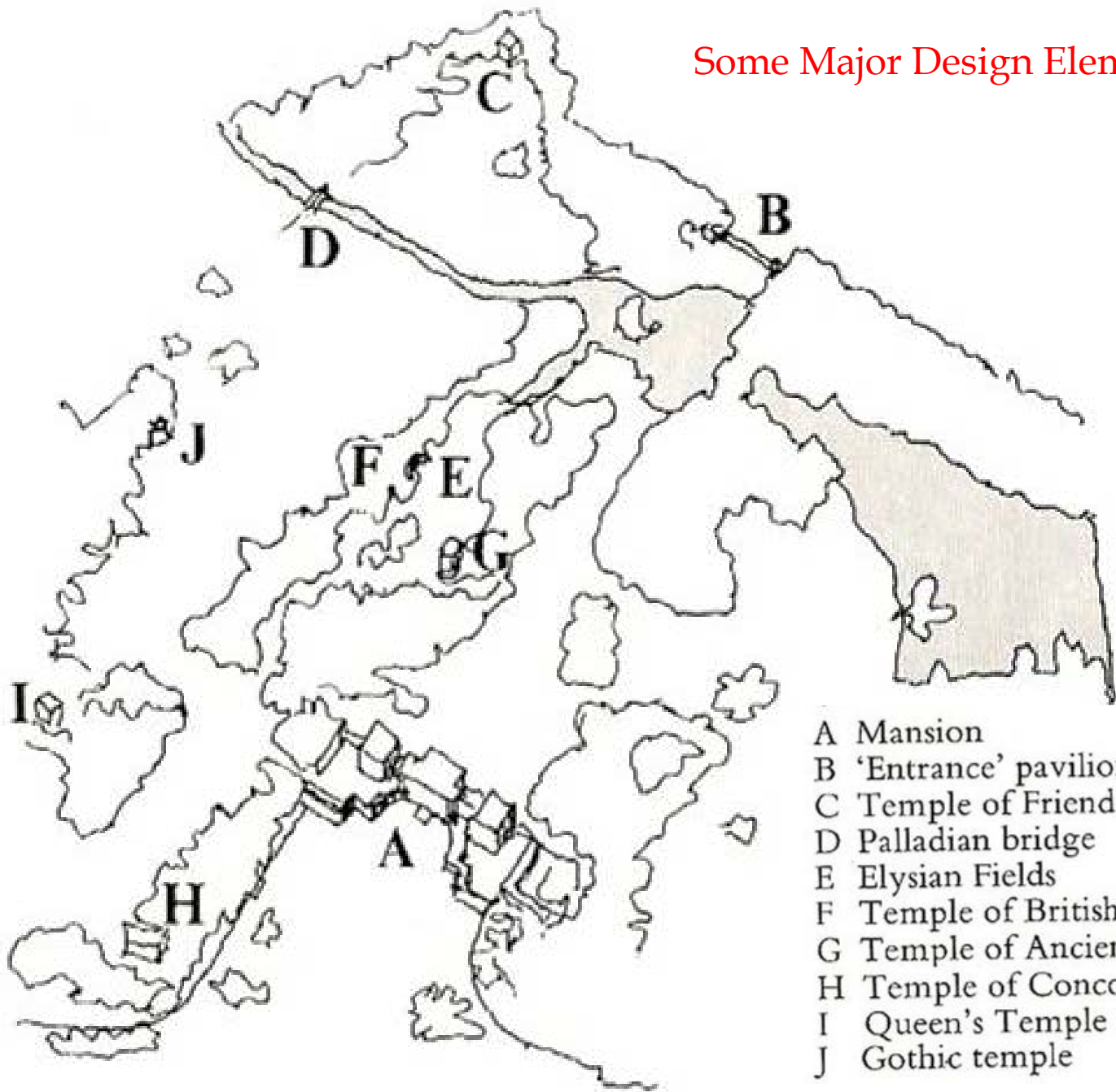
Stowe Plan c. 1770s, reveals the erasure of the formal design

The remnants of formal

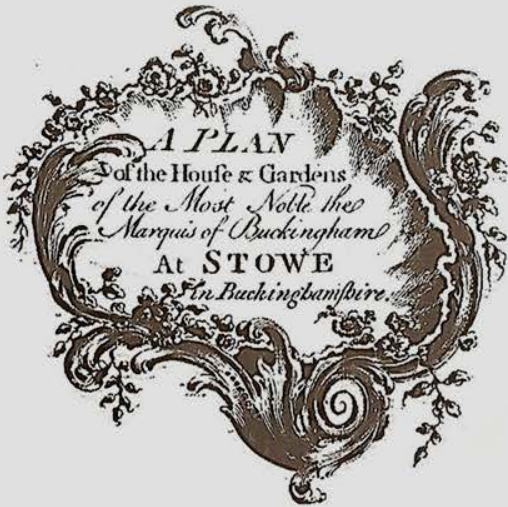


Stowe, 1777 Lithograph shows design work of Charles Bridgeman and William Kent

## Some Major Design Elements

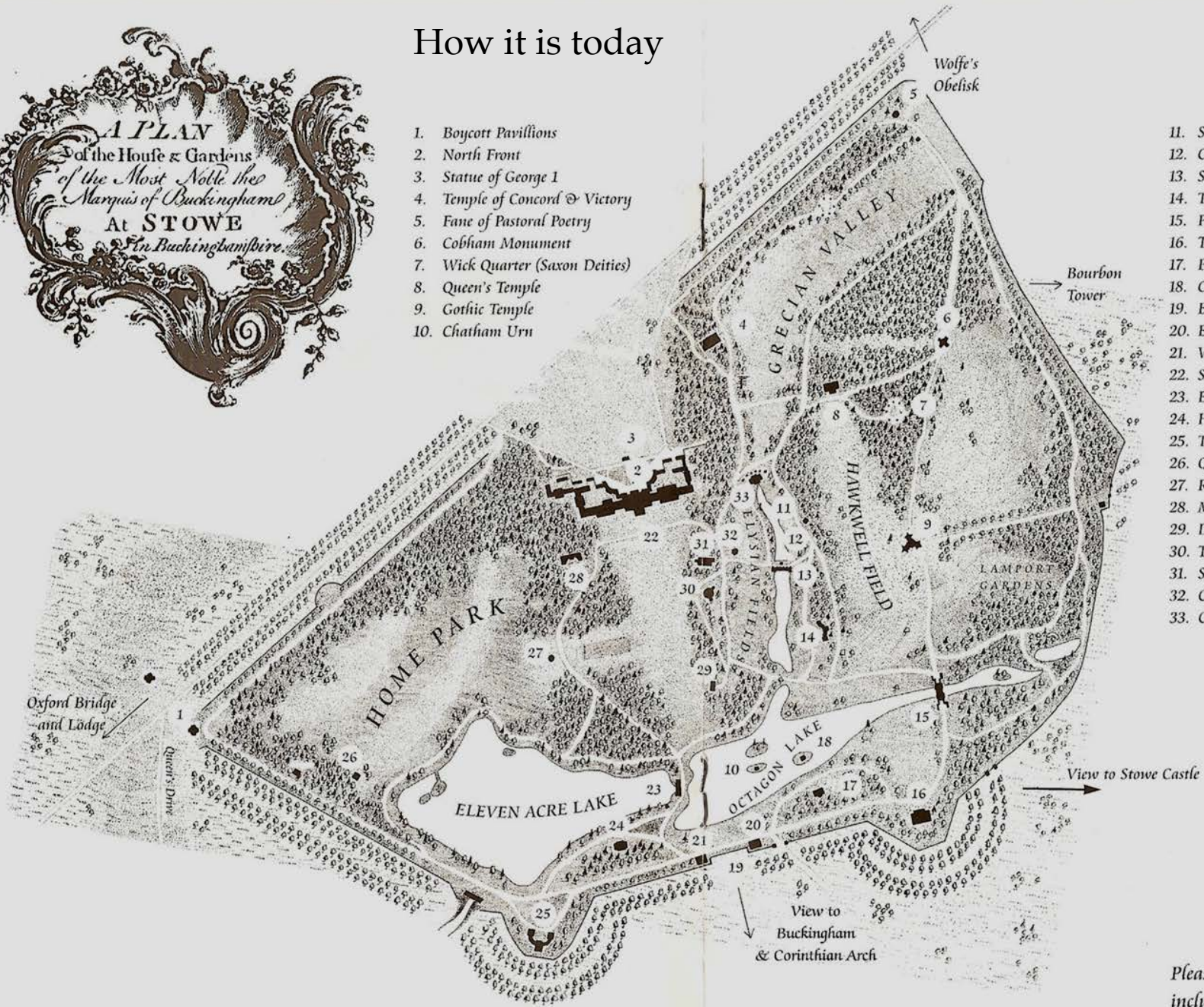


# How it is today



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

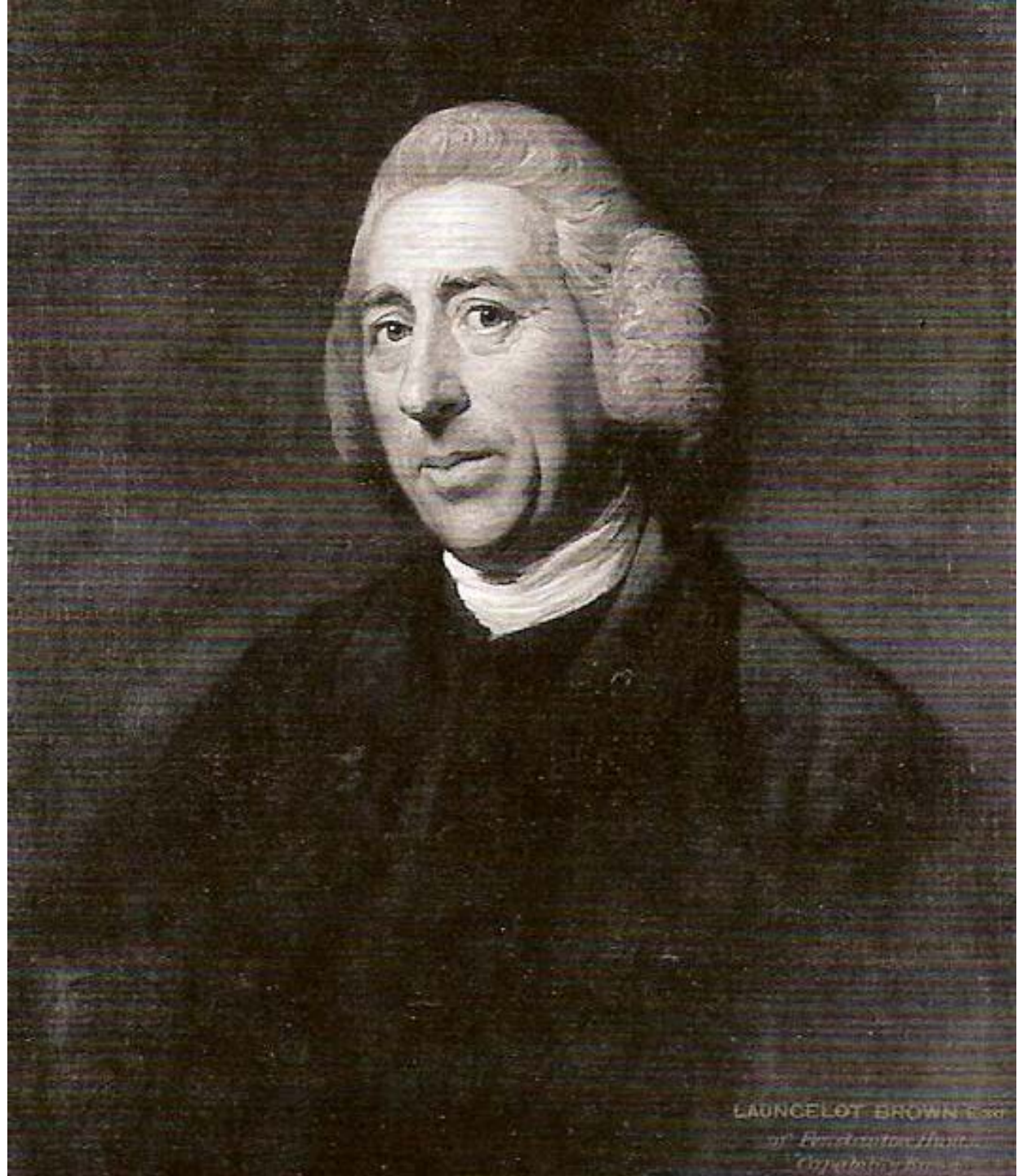
# Lancelot 'Capability' Brown

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





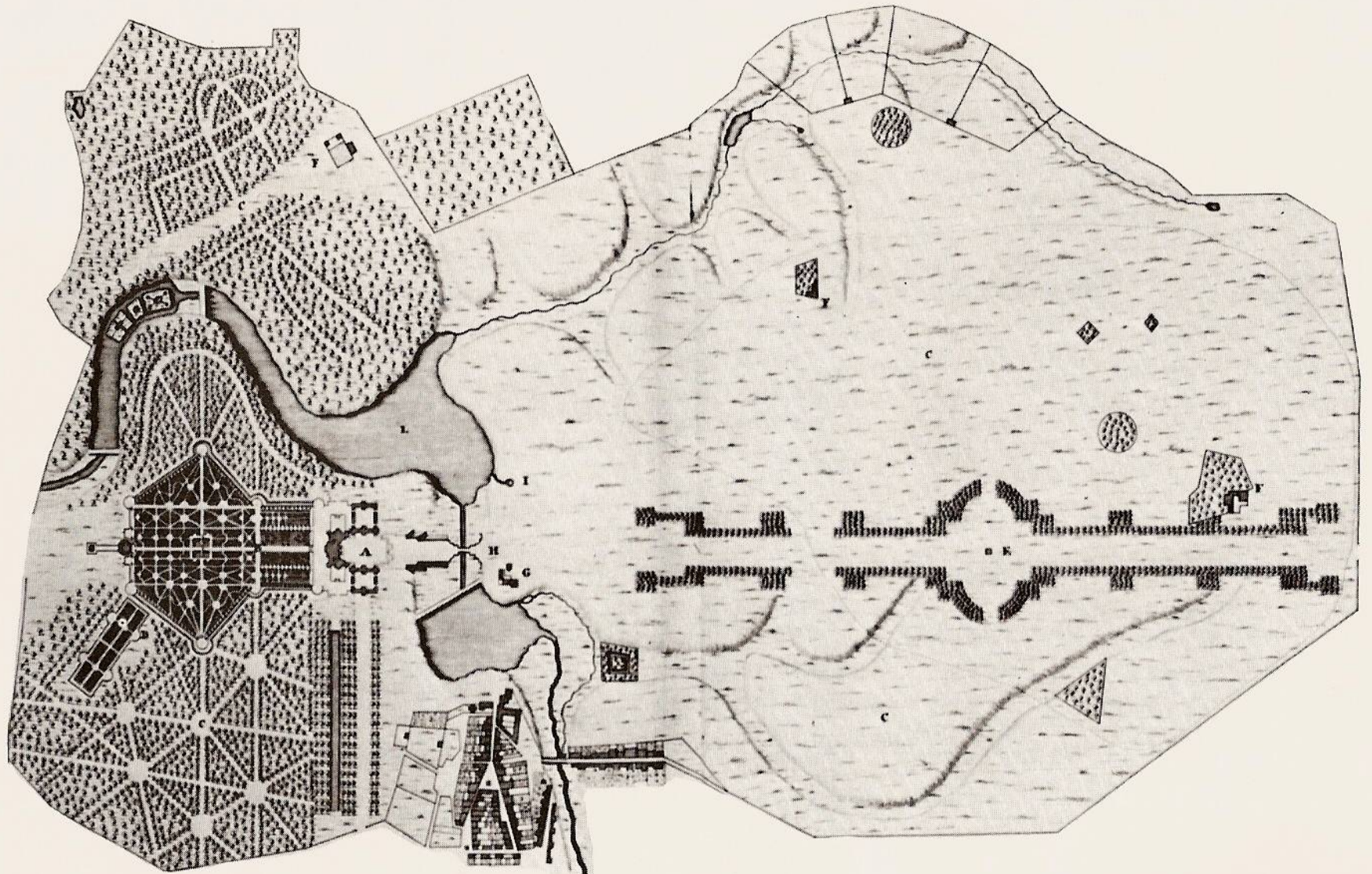
Blenheim, Oxfordshire  
 Castle designed by John Vanbrugh 1705-1722  
 Gardens redesigned by Capability Brown



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.**

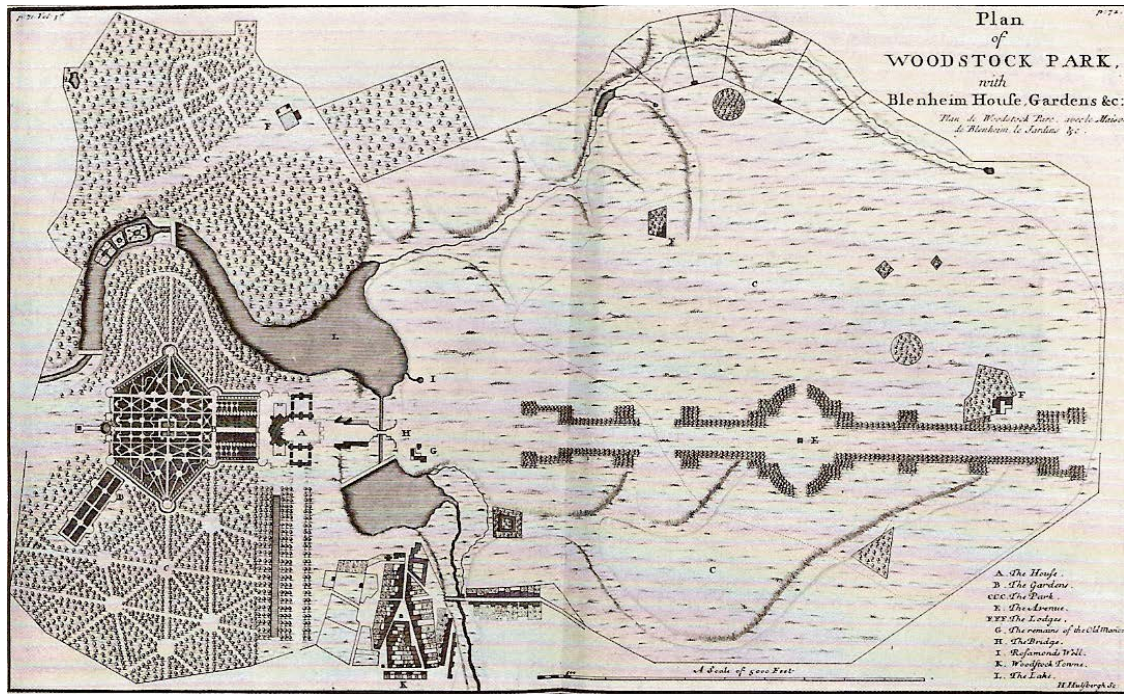


- a Grand Cascade
- b Fountain
- c Temple of Diana
- d New Temple
- e Flower Garden
- f Shepherds Cot
- g Conservatory
- h Lower Cascade

- 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 *Quarters* each 40 Poles. One Mile.

Blenheim  
Plan by  
Henry  
Wise and  
John  
Vanbrugh



Blenheim  
after  
changes by  
Capability  
Brown

