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

<table>
<thead>
<tr>
<th>Academic Unit</th>
<th>The Design School</th>
<th>Department</th>
<th>Landscape Architecture</th>
</tr>
</thead>
<tbody>
<tr>
<td>Subject</td>
<td>LPH</td>
<td>Number</td>
<td>310</td>
</tr>
<tr>
<td>Title</td>
<td>History of Landscape Architecture</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Units</td>
<td>3</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

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

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

Course description:

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

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

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

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

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

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

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

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

Department Chair/Director approval: (Required)
Chair/Director name ( Typed): Craig Barton
Date: 2/4/15
LPH 310

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

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

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

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

### ASU--[H] CRITERIA

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

<table>
<thead>
<tr>
<th>YES</th>
<th>NO</th>
<th>Identify Documentation Submitted</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>XX</td>
<td>1. History is a major focus of the course.</td>
</tr>
<tr>
<td></td>
<td>XX</td>
<td>2. The course examines and explains human development as a sequence of events influenced by a variety of factors.</td>
</tr>
<tr>
<td></td>
<td>XX</td>
<td>3. There is a disciplined systematic examination of human institutions as they change over time.</td>
</tr>
<tr>
<td></td>
<td>XX</td>
<td>4. The course examines the relationship among events, ideas, and artifacts and the broad social, political and economic context.</td>
</tr>
</tbody>
</table>

**THE FOLLOWING ARE NOT ACCEPTABLE:**

- Courses in which there is only chronological organization.
- Courses which are exclusively the history of a field of study or of a field of artistic or professional endeavor.
- Courses whose subject areas merely occurred in the past.
Historical Awareness \[H\]

**Course Prefix**  
LPH

**Number**  
310

**Title**  
History of Landscape Architecture

**General Studies Designation**  
H

---

Explain in detail which student activities correspond to the specific designation criteria. Please use the following organizer to explain how the criteria are being met.

<table>
<thead>
<tr>
<th>Criteria (from checksheet)</th>
<th>How course meets spirit (contextualize specific examples in next column)</th>
<th>Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. History is a major focus of the course.</td>
<td>This text below addresses criteria 1-4, so occupies the combined column space: As the text description of the H general studies designation states: &quot;The opportunities for nurturing historical consciousness are nearly unlimited. History is present in the languages, art, music, literatures, philosophy, religion, and the natural sciences&quot; In this spirit, this course examines human history, using the landscape as the primary text. The course premise is that by considering how people have changed the landscape through time, the students are better able to understand how cultures and communities change in response to economic, political, social, cultural and ecological shifts.</td>
<td>The course syllabus, especially the general description and objectives, schedule, sample lectures and text TOC, offer insight into the way in which human-made landscapes reveal social, cultural, ecological, spiritual, political and economic changes over time. With each lecture, the landscape is used to reveal how, for example, the physiographic conditions and the political or religious institutions influence changes in the land over time.</td>
</tr>
<tr>
<td>2. The course examines and explains human development as a sequence of events influenced by a variety of factors.</td>
<td>and the natural sciences&quot; In this spirit, this course examines human history, using the landscape as the primary text. The course premise is that by considering how people have changed the landscape through time, the students are better able to understand how cultures and communities change in response to economic, political, social, cultural and ecological shifts.</td>
<td>The same materials support that landscape is used to reveal the factors that influence the sequence of events relevant to human development. The lecture on the sacred landscape (attached) follows the shifts in cosmology and how changing spiritual beliefs about god(s) results in changes in the design and site planning of sacred landscapes. The lecture on 18th century English landscapes examines the effect of shifts in philosophical paradigms and their impact on human-made landscape changes.</td>
</tr>
<tr>
<td>3. There is a disciplined systematic examination of human institutions as they change over time.</td>
<td>This course covers over 5,000 years of human history, up to the start of the 20th century, while the profession of landscape architecture itself began in 1899. So, the course title may be a bit of a misnomer, but the course content is by no means simply a professional history or even a history of a field of study. It is designed to be a history course</td>
<td>The same materials support this criteria as well, especially the sample lectures that are included, in part, to show how the institutions of religion and art have shifted over time. These shifts can be seen/read in the landscape.</td>
</tr>
<tr>
<td>4. The course examines the relationship among events, ideas, and artifacts and the broad social, political and economic context.</td>
<td>that uses place-making as a device for understanding cultural and institutional changes over time. The course, using human-designed environments, examines the &quot;relationships among events, ideas, and artifacts [esp. built environments]&quot; within the broader social, cultural, political, economic and ecological context.</td>
<td>The same materials support this criteria as well. The major artifacts examined are human-made landscapes. Each lecture considers the relationship between landscape place-making and the broader context.</td>
</tr>
</tbody>
</table>
LPH 310 Catalog Course description: Physical record of human attitudes toward the land. Ancient through contemporary landscape planning and design.
2015 Review of G, HU and H General Studies Designation for LPH 310

Syllabus
"There is nothing inorganic... The earth is not a mere fragment of dead history...to be studied by geologists and antiquaries...not a fossil earth, but a living earth."

Henry David Thoreau

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

Barry Lopez, Crossing Open Ground, 1989

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

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

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

   General Studies: HU & H & G

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

3. GENERAL DESCRIPTION
   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 20th 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, pinging, blogging, tweeting, instagramming, pintristing or any other form of being virtually elsewhere via digital technology during class. In other words, phones are off and in pockets during lectures and exams, and laptops are used for note-taking only. Students who take notes with laptops need to practice self-control. I am not as entertaining as a fainting kitten. I can live with this knowledge, but require that no student remind me of it during class by viewing one of the million kitten videos available on YouTube. 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 upcoming exam. These are often the exact same study guides sold by third-party vendors, because they take them from me without asking and then sell them to students. I don’t endorse this practice and have developed the course materials to give students what they need to study for exams.
6. COURSE STRUCTURE and EVALUATION

In a perfect world, we would travel the globe visiting gardens, plazas, cities and countrysides, reading 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.

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

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

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

7. REFERENCES

Required:
− 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
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/
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.alhambradegranada.org/en/
Villa D’Este: http://www.villadestetivoli.info/storiae.htm
Versailles: http://en.chateauversailles.fr/homepage
Blenheim Palace: http://www.blenheimpalace.com/
Royal Parks in London: http://www.royalparks.org.uk/
Monticello: http://www.monticello.org/
National Association for Olmsted Parks: http://www.olmsted.org/
Mount Auburn Cemetery: http://mountauburn.org/
The Glebe House Museum and Gertrude Jekyll Garden: http://www.theglebehous.org/
Dumbarton Oaks: http://www.doaks.org/
Filoli: http://www.filoli.org/
Books remain an excellent resource for history. ASU has a vast library of these relic objects and I recommend a visit to the Architecture and Environmental Design Library (the name itself is a relic of days gone by when the library was housed in the College of Architecture and Environmental Design [It merged with the College of Art to form the Herberger Institute for Design and the Arts]. This library is the storehouse for most books on any of the design disciplines: architecture, industrial design, interior design, landscape architecture, urban design and visual communication)

  ARCH STACKS SB466.18 A35

  ARCH STACKS DC759 .A56x

  HAYDEN STACKS F1435.3 .A6 A52

  ARCH STACKS SB470 .F37 B35

  ARCH STACKS SB470.J38 B57x

  ARCH STACKS SB466.G75 E533

  HAYDEN STACKS PR3637 .A35 B7

  ARCH STACKS SB466 .S7 B8

  ARCH STACKS SB470.5.C55

  SCI STACKS SB466.182 R6361991

  ARCH STACKS NA 1293.A8 C66x
  ARCH STACKS SB470.5 .C731993

  ARCH STACKS S.B482 .A4 C73 1982

  ARCH STACKS B451.C7

  ARCH STACKS SB457.85 .04

  SCI STACKS SB470.D68 A3

  ARCH STACKS SB63 .L62 085

  ARCH STACKS SB458.55 .D85 1979

  ARCH STACKS B470.F37 D85

  ARCH STACKS SB458.35 .D86

  ARCH STACKS SB458.55 .D85


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

  ARCH STACKS NA9015.B83 B87x

  ARCH STACKS E59.A7 K8

  ARCH STACKS SB 469 .L3

  ARCH STACKS SB472.L38

  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

  SCI STACKS SB466 .G75 E56

  WEST STACKS F234.R562 H651985

  ARCH STACKS B466.E9 A7313

  ARCH STACKS SB458.5 .M68


ILLUSTRATED HISTORY OF LANDSCAPE DESIGN

Elizabeth Boultz & Chip Sullivan
# Contents

**Introduction** ................................................................. xi

**PREHISTORY—6th CENTURY** .................................................. 1
   Cosmological Landscapes ................................................. 2
   Ancient Gardens ........................................................... 4
   Landscape and Architecture ............................................. 6
   Genius Loci ................................................................. 8

**6th–15th CENTuries** ............................................................ 15
   Western Europe: Walled Minds, Walled Gardens ................. 20
   Moorish Spain: An Indelible Influence .............................. 28
   China: Nature’s Splendor in a Garden ............................... 38
   Japan: In the Spirit of Nature .......................................... 46

**15th CENTURY** ................................................................. 57
   Japan: Muromachi Era .................................................... 61
   China: Ming Dynasty ...................................................... 65
   Central Asia: Timurid Garden Cities ................................. 66
   Italy: Curious Minds, Broadened Vistas ............................ 68

**16th CENTURY** ................................................................. 75
   Italy: The Rebirth of Rome ................................................ 79
   Renaissance Gardens in France and England ..................... 93
   The Early Botanic Garden: An Encyclopedia of Plants ......... 99
   Early Mughal Gardens: Persian Art Forms Travel East ........ 100
   Japan: The Momoyama Era ............................................... 101

**17th CENTURY** ................................................................. 107
   Japan: Edo Period ........................................................ 111
   The Mughal Empire: Sacred Symmetries ............................ 119
   Persian Gardens of Paradise ......................................... 124
<table>
<thead>
<tr>
<th>CONTENTS</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Italian Baroque Styles</td>
<td>127</td>
</tr>
<tr>
<td>The Flowering of the Dutch Landscape</td>
<td>133</td>
</tr>
<tr>
<td>English Gardens: A Restrained Mix of European Styles</td>
<td>134</td>
</tr>
<tr>
<td>French Classical Gardens: The Control of Nature</td>
<td>136</td>
</tr>
<tr>
<td>18th CENTURY</td>
<td>147</td>
</tr>
<tr>
<td>England: The Development of the Landscape Garden</td>
<td>151</td>
</tr>
<tr>
<td>The Landscape Garden in France</td>
<td>164</td>
</tr>
<tr>
<td>China: Qianlong’s Imprint</td>
<td>165</td>
</tr>
<tr>
<td>Early American Gardens: Homeland Traditions</td>
<td>171</td>
</tr>
<tr>
<td>19th CENTURY</td>
<td>177</td>
</tr>
<tr>
<td>England: The Victorians and Their Plants</td>
<td>181</td>
</tr>
<tr>
<td>France: Republics and Empires</td>
<td>186</td>
</tr>
<tr>
<td>Landscape Architecture in America</td>
<td>189</td>
</tr>
<tr>
<td>20th CENTURY</td>
<td>203</td>
</tr>
<tr>
<td>The Gilded Age: Extremes of Wealth and Poverty</td>
<td>207</td>
</tr>
<tr>
<td>The New Aesthetic of Modernism</td>
<td>211</td>
</tr>
<tr>
<td>Environmental Art: Nature as Medium</td>
<td>219</td>
</tr>
<tr>
<td>Artistic Trends in Landscape Design</td>
<td>220</td>
</tr>
<tr>
<td>Environmental and Ecological Design</td>
<td>222</td>
</tr>
<tr>
<td>Postmodern Landscapes</td>
<td>223</td>
</tr>
<tr>
<td>21st CENTURY</td>
<td>231</td>
</tr>
<tr>
<td>A Sustainable Earth: Ten Ideas</td>
<td>232</td>
</tr>
<tr>
<td>Endnotes</td>
<td>245</td>
</tr>
<tr>
<td>Bibliography</td>
<td>251</td>
</tr>
<tr>
<td>Index</td>
<td>255</td>
</tr>
</tbody>
</table>
LPH 310
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
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.
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)
20th-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)?
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

Concerns regarding Loop 202 Expansion
San Francisco Peaks

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.
Polytheism

There are gods of many things

Apollo: god of the sun

Bacchus: god of wine and drunkenness

Venus: goddess of love

Lord Murugan: god of Tamil Lands
Monotheism

There is *one* God of all things

Church of the nativity in Bethlehem
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)
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
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
People thought to be intoxicated with hallucinogens while viewing walls lit by flickering torches.

Earth pigments used in paint.
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
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 Stonehendge
Remains of the original ditch
Heelstone

Sarsen stone
Height above ground = 16’
Thickness ≈ 8’
Depth below ground ≈ 4’

Marked the entry into the ring from the processional path
tenon for the mortise & tenon joints
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

\[ a^2 + b^2 = c^2 \]

Golden Spiral...Fibonacci Numbers...Pythagorean Theorem...
The Golden Mean in Nature
Integral to natural growth
Sacred Geometry

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 which makes it hard to see the spatial relationship between structures.

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
2. Inner façade of the Propylaea
3. Colossal statue of Athena Promachos
4. Propylon of the Chalkotheke
5. Parthenon, or Temple of Athena Parthenos
6. Erechtheum
7. Altar of Athena

which makes it hard to see the spatial relationship between structures
Acropolis of Athens

Erechtheion c. 421 BC
Converted to a Christian church in 7th century AD

Parthenon c. 438 BC

Propylaia c. 437 BC
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
The Butterfly Effect
Understanding that small phenomena can lead to large effects

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

Each Pawnee village is associated to a star

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.
cardinal orientation of gender

N
Sky people

male
female

S
Earth people

Omaha camp circle
‘Hu’thuga’
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.

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.

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

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
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
Chaco Canyon, New Mexico

Plazas

Kivas

Pueblo del Arroyo

Peñasco Blanco

Pueblo Bonito

Chetro Ketl

Chaco Canyon Great House plans
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
Great Kiva (Casa Rinconada), Chaco, view to north

Largest kiva at Chaco, built c. 1050
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
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 18th Century English Landscape

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

France
18th century England
• 1707: Kingdoms of England and Scotland joined to form the Kingdom of Great Britain
• 1715: Louis XIV dies
• 1717: Horace Walpole born, 4th Earl of Orford, art historian, writer and Whig
• Late 18th Century: Surge of Romanticism as reaction to the Industrial Revolution
• 1775: Jane Austen, author of *Pride and Prejudice*, born
• 1776: U. S. A. declares independence
• 1793: Absolute Monarchy abolished in France and Napoleon plans to invade Great Britain.
Philosopher Smackdown

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

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

I think therefore I am

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

Rational and mathematical

Rationalism

Spock

Emotions and body are unreliable
18th century British Politics

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

Tories, who favored monarchy, were their political opponents.

Whigs were against absolute rule by the monarchy

Whigs supported constitutional Monarchy
Monarch reigns, but under constitutional laws

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

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

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

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

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

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

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

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 Cumean Sibyl
Other painters who influenced the 18th-Century English Garden Style

Nicolas Poussin, classical architecture with wilderness
Nicolas Poussin, The Triumph of Pan, 1636
Nicolas Poussin, The Adoration of the Golden Calf, c. 1634
Nicolas Poussin, Landscape with a Man Killed by a Snake
Claude Lorrain, Seaport with the Embarkation of the Queen of Sheba, 1648
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 Patinir, 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

Saint Catherine of Alexandria

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.

John Ruskin
Page from his childhood journal

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

Modern Painters

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

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

How lightly, the waves of the broad House swelled with the first breath of the morning as we swept over the long bridge that crosses the river from Karwar, 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 debits.
Furness-abbey, William Gilpin

Observations, relative chiefly to *Picturesque Beauty*, made in the year 1772, on several parts of England; particularly the Mountains, and Lakes of Cumberland, and Westmoreland
William Kent *Italian Diary* 1714-1715

Analytic studies of visual perception
The Claude Glass

Reveals the desire to see the world differently

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

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

William Kent (1685-1748)

Charles Bridgeman (c.1680-1738)

Humphry Repton (1752-1818)

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

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)

View at Blaise Castle, Lower Showing Repton’s Improvements

*What is different?*
Before

After

From Repton Red Book for Blaise Castle, 1795-96
Before

Humphry Repton’s Cottage Garden in Essex

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

After
Repton sketches for Brighton Pavilion

Whether these changes would be improvements was certainly debated
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

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, Grecian Valley in 1805, drawn by J. C. Nattes
The 18th century English Landscape Gardens

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

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

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

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

STOURHEAD IS AMONG THE FINEST EXAMPLES of 18th-century landscape gardening in Britain (see 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 garden, 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).

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.

Temple of Flora (1746)

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

The Longleat Tree tapestry (1980) depicting a 1000-year history

Longleat House

Wiltshire, Wiltshire. 01985 844400. 10:30–4:30 Mon–Sat. House 10am–5pm daily. Safari Park 10am–5pm daily. www.longleat.co.uk

THE ARCHITECTURAL HISTORIAN John Summerson coined the term “prodigy house” to describe the exuberance and grandeur of Elizabethan architecture that is so well represented at Longleat. The house was started in 1560, when John Thynne bought the ruins of a priory on the site for £35. Over the centuries subsequent owners have added their own touches. These include the Breakfast Room and Lower Dining Room (dating from the 1720s), modelled on the Venetian Ducal Palace, and erotic mosaics painted by the present owner, the 7th Marquess of Bath. Today, the Great Hall is the only remaining room which belonged 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.

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

Stourton House

Reconstructed after a fire in 1692, 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.

STAR SIGHTS

★ Temple of Apollo
★ Stourhead House
Stourhead, Wiltshire
Adapted from 1779 & 1978 Plans

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

What is emphasized?
A garden crafted as a series of views, like a sequence of paintings, doesn't read well in plan.
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
2. Bowling Green
3. Ha Ha
5. Lower cascade of the Vale of Venus
6. Octagonal Pond
7. Upper cascade
8. Statue of Venus
9. Cold Bath
10. Elm walk with Apollo statue as focal point
11 & 14 Eye catchers/follies

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

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

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

Begun in 1715 by Lord Cobham

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

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

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

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

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

Worked under Kent at Stowe and then was head gardener

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

And for clearing away historically important gardens
Blenheim, Oxfordshire
Castle designed by John Vanbrugh 1705-1722
Gardens redesigned by Capability Brown
Blenheim before Capability Brown
Blenheim after Capability Brown
Blenheim
Plan by
Henry
Wise and
John
Vanbrugh

Blenheim
after
changes by
Capability
Brown