



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

Requested designation: (Choose One)

Note- a separate proposal is required for each designation requested

Eligibility:

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

Submission deadlines dates are as follow:

For Fall 2015 Effective Date: October 9, 2014

For Spring 2016 Effective Date: March 19, 2015

Area(s) proposed course will serve:

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

Checklists for general studies designations:

Complete and attach the appropriate checklist

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

A complete proposal should include:

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

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

Contact information:

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

Department Chair/Director approval: (Required)

Chair/Director name (Typed): Craig Barton Date: 2/4/15
Chair/Director (Signature): [Signature]

LPH 310

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

Arizona State University Criteria Checklist for

HISTORICAL AWARENESS [H]

Rationale and Objectives

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

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

Revised April 2014

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

ASU--[H] CRITERIA			
THE HISTORICAL AWARENESS [H] COURSE MUST MEET THE FOLLOWING CRITERIA:			
YES	NO		Identify Documentation Submitted
<input checked="" type="checkbox"/>	<input type="checkbox"/>	1. History is a major focus of the course.	syllabus, schedule, sample lectures and text TOC
<input checked="" type="checkbox"/>	<input type="checkbox"/>	2. The course examines and explains human development as a sequence of events influenced by a variety of factors.	syllabus, schedule, sample lectures and text TOC
<input checked="" type="checkbox"/>	<input type="checkbox"/>	3. There is a disciplined systematic examination of human institutions as they change over time.	syllabus, schedule, sample lectures and text TOC
<input checked="" type="checkbox"/>	<input type="checkbox"/>	4. The course examines the relationship among events, ideas, and artifacts and the broad social, political and economic context.	syllabus, schedule, sample lectures and text TOC
		THE FOLLOWING ARE NOT ACCEPTABLE:	
		<ul style="list-style-type: none"> • Courses in which there is only chronological organization. 	
		<ul style="list-style-type: none"> • Courses which are exclusively the history of a field of study or of a field of artistic or professional endeavor. 	
		<ul style="list-style-type: none"> • Courses whose subject areas merely occurred in the past. 	

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

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

Criteria (from checklist)	How course meets spirit (contextualize specific examples in next column)	Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)
1. History is a major focus of the course.	This text below addresses criteria 1-4, so occupies the combined column space: As the text description of the H general studies designation states: "The opportunities for nurturing historical consciousness are nearly unlimited. History is present in the languages, art, music, literatures, philosophy, religion, and the natural sciences" In this spirit, this course examines human history, using the landscape as the primary text. The course premise is that by considering how people have changed the landscape through time, the students are better able to understand how cultures and communities change in response to economic, political, social, cultural and ecological shifts.	The 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.
2. The course examines and explains human development as a sequence of events influenced by a variety of factors.	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	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.
3. There is a disciplined systematic examination of human institutions as they change over time.	that uses place-making as a device for understanding cultural and institutional changes over time. The course, using human-designed environments, examines the "relationships among events, ideas, and artifacts [esp. built environments]" within the broader social, cultural, political, economic and ecological context.	The same materials support this criteria as well, especially the sample lectures that are included, in part, to show how the institutions of religion and art have shifted over time. These shifts can be seen/read in the landscape.
4. The course examines the relationship among events, ideas, and artifacts and the broad social, political and economic context.		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.

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

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

Syllabus

LPH 310—History of Landscape Architecture

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

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

Fall 2014

"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, 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

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

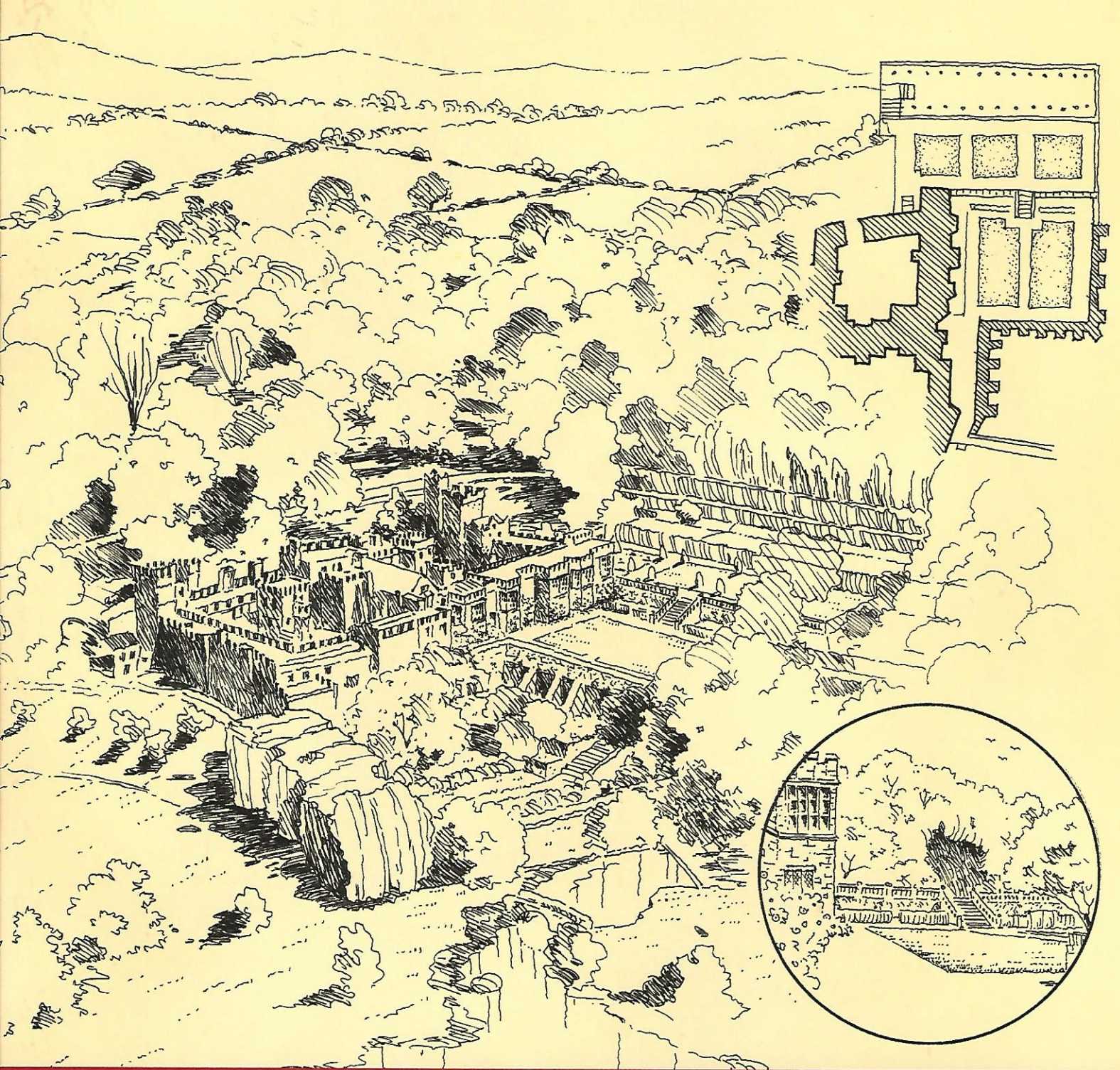
- Kirby, Rosina Greene (1972). Mexican landscape architecture from the street and from within. Tucson: University of Arizona Press.
ARCH STACKS SB477 .M6 K5x
- Kowsky, Francis R. (ed.) (1991). The best planned city: the Olmstead legacy in Buffalo. Buffalo: Burchfield Art Center. These essays accompany 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
- Moynihan, Elizabeth B. (1979). Paradise as a garden: in Persia and Mughal India. New York: G. Braziller.
ARCH STACKS SB458.5 .M68

- Newton, Norman T.(1971). Design on the Land; the development of landscape architecture. Cambridge, Mass.:Belknap Press of Harvard University Press.
ARCH STACKS SB470.5.N47
- Nichols, Frederick D. & Ralph E. Griswold.(1978). Thomas Jefferson, Landscape Architect. Charlottesville: University Press of Virginia.
HAYDEN STACKS E332.2 .N53
- Pevsner, Nikolaus (ed.) (1972). The picturesque garden and its influence outside the British Isles. Dumbarton Oaks Colloquium on the History of Landscape. Washington: Dumbarton Oaks, Trustees for Harvard University.
ARCH STACKS 1974 SB470.5 .085
- Plumptre, George (1993). The garden makers: the great tradition of garden design from 1600 to the present day. London: Pavilion Books.
ARCH STACKS SB61.P58
- Potter, David F. (1977). Maya architecture of the central Yucatan Peninsula, Mexico. New Orleans: Tulane University.
HAYDEN STACKS F1421 .T95 no.44
- Pregill, Philip (1993). Landscapes in history: design and planning in the western tradition. New York: Van Nostrand Reinhold
ARCH STACKS SB470.5 .P74
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LPH 310

Textbook Table of Contents



ILLUSTRATED HISTORY of LANDSCAPE DESIGN

Elizabeth Boults & Chip Sullivan

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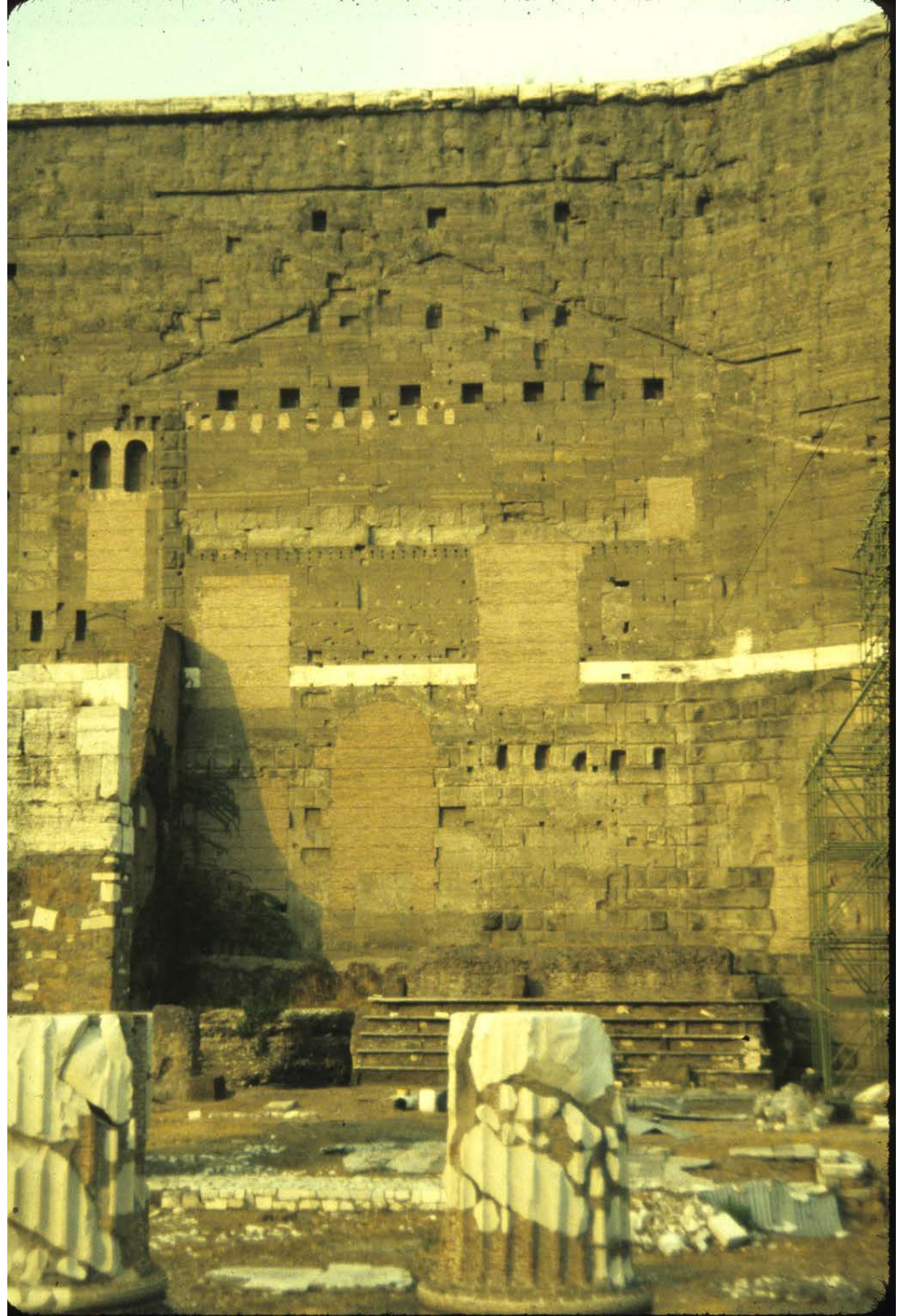
Lecture Example 1

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

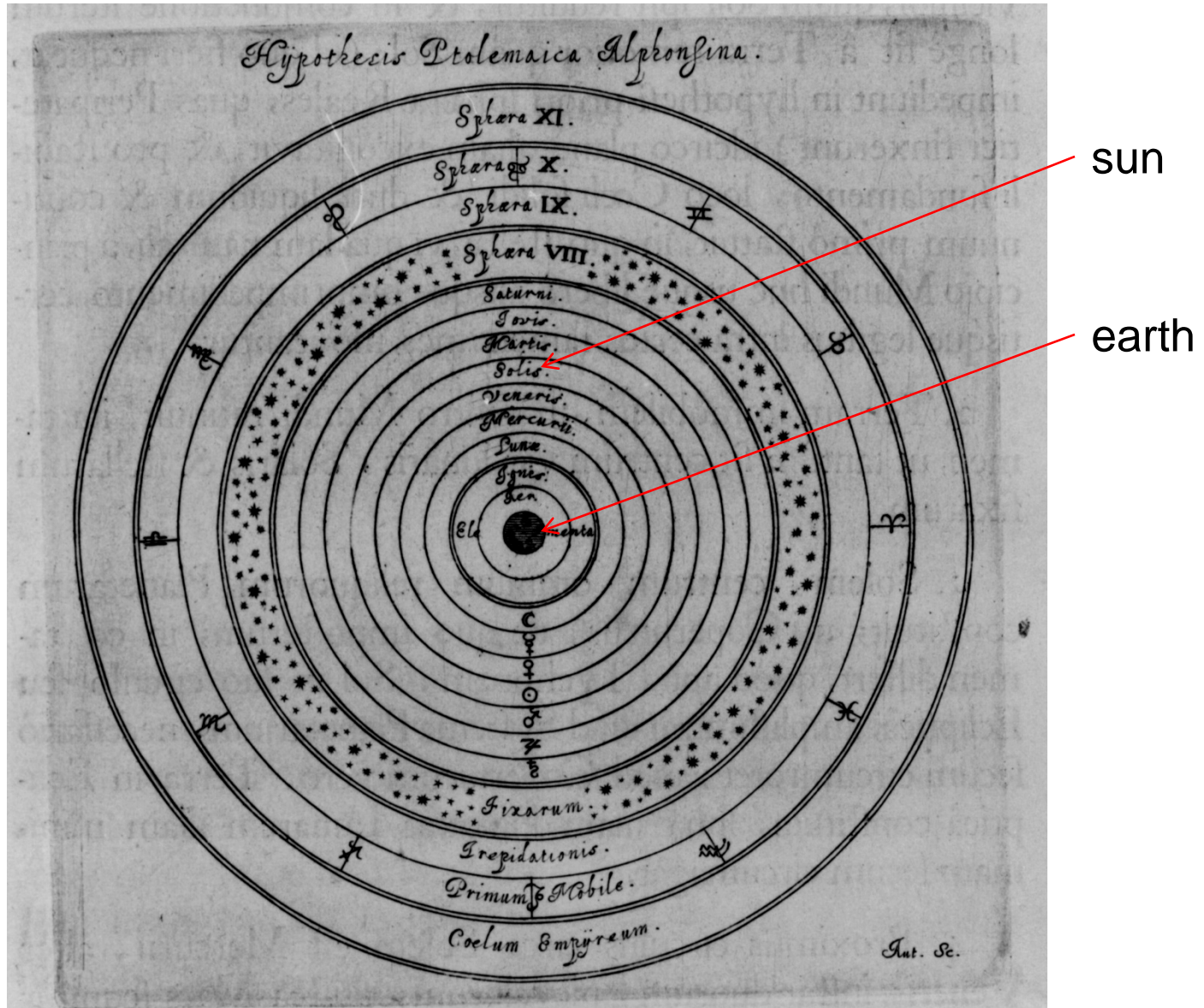


Cosmology And the Sacred Landscape



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



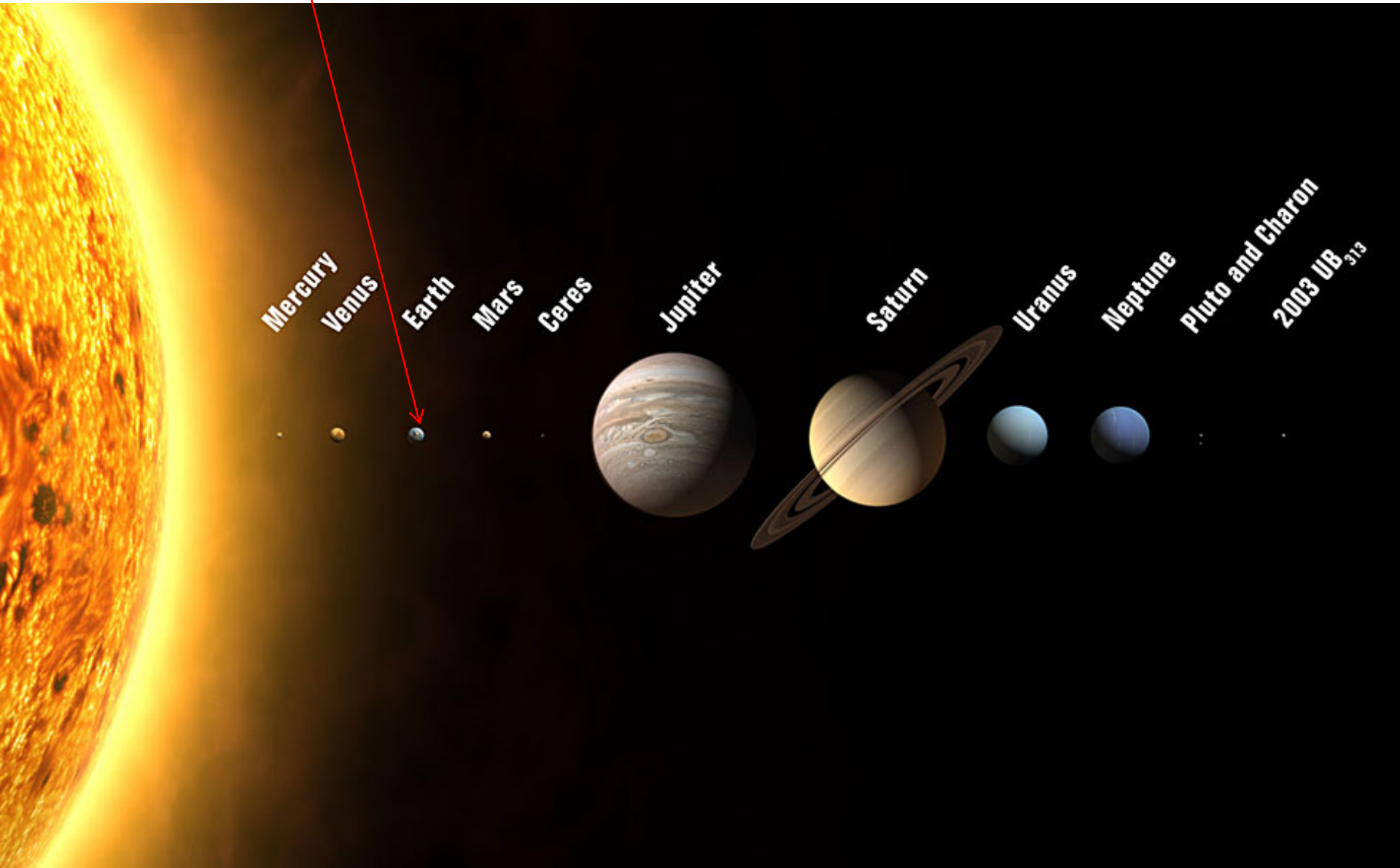
“Representation of the world, like the world itself, is the work of men; they describe it from their own point of view, which they confuse with the absolute truth.”
Simone de Beauvoir

Consider how these representations of perceived truths effect place-making

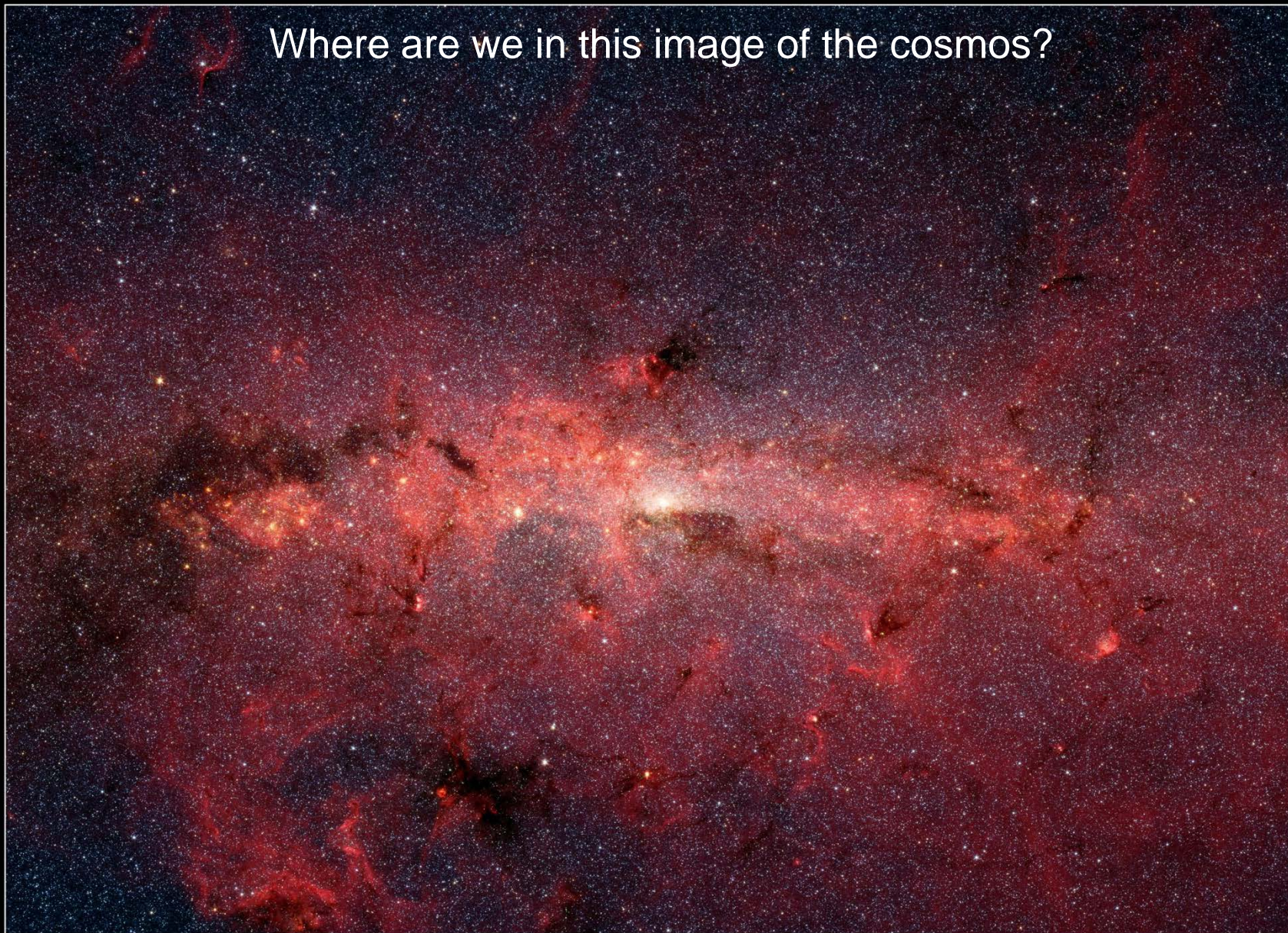


Ptolemy's Map of the World c. 161 A.D.

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

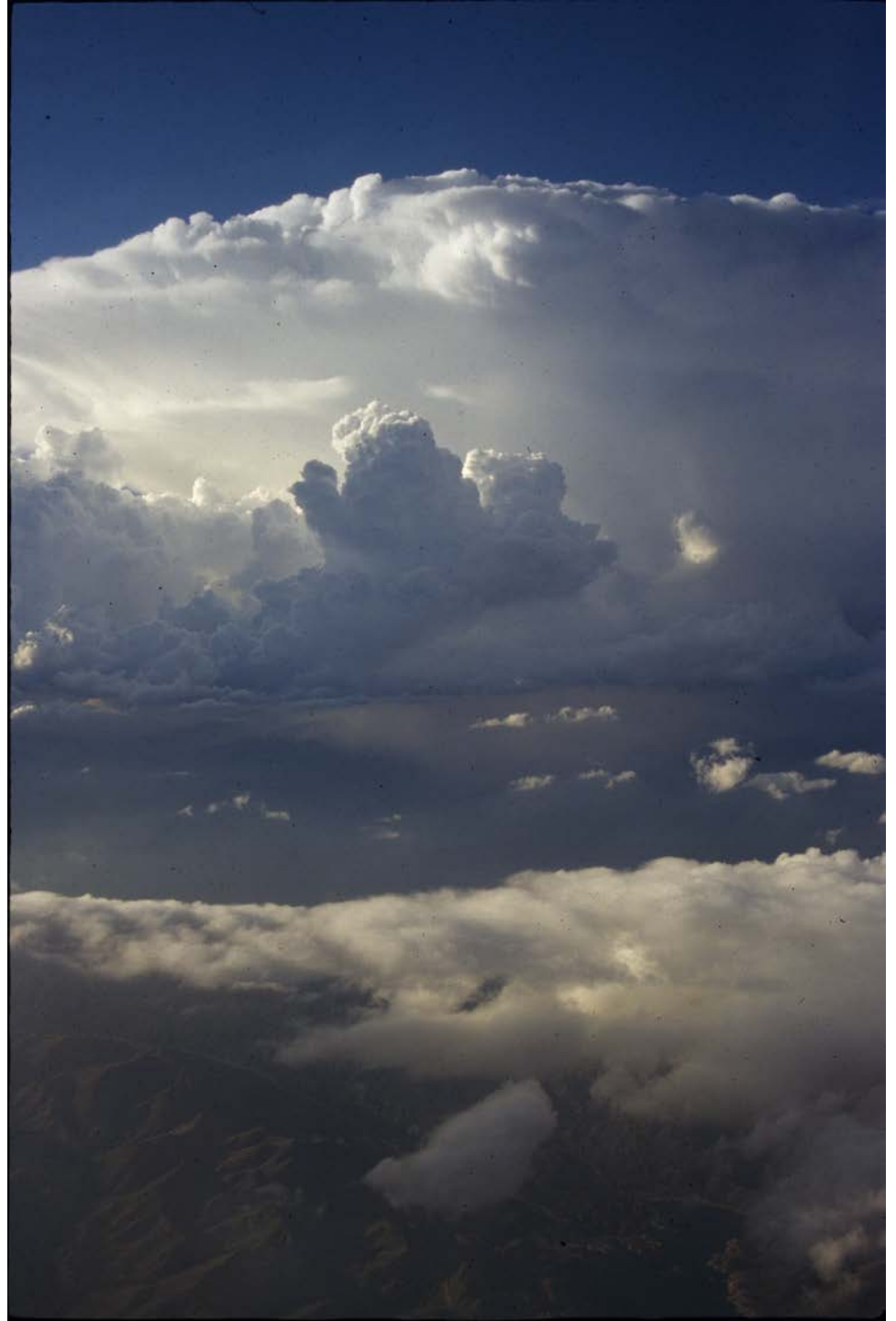
Human concepts of the divine are linked to cosmology and impact what places are given sacred significance and protection, and what people do to mark these sacred places



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

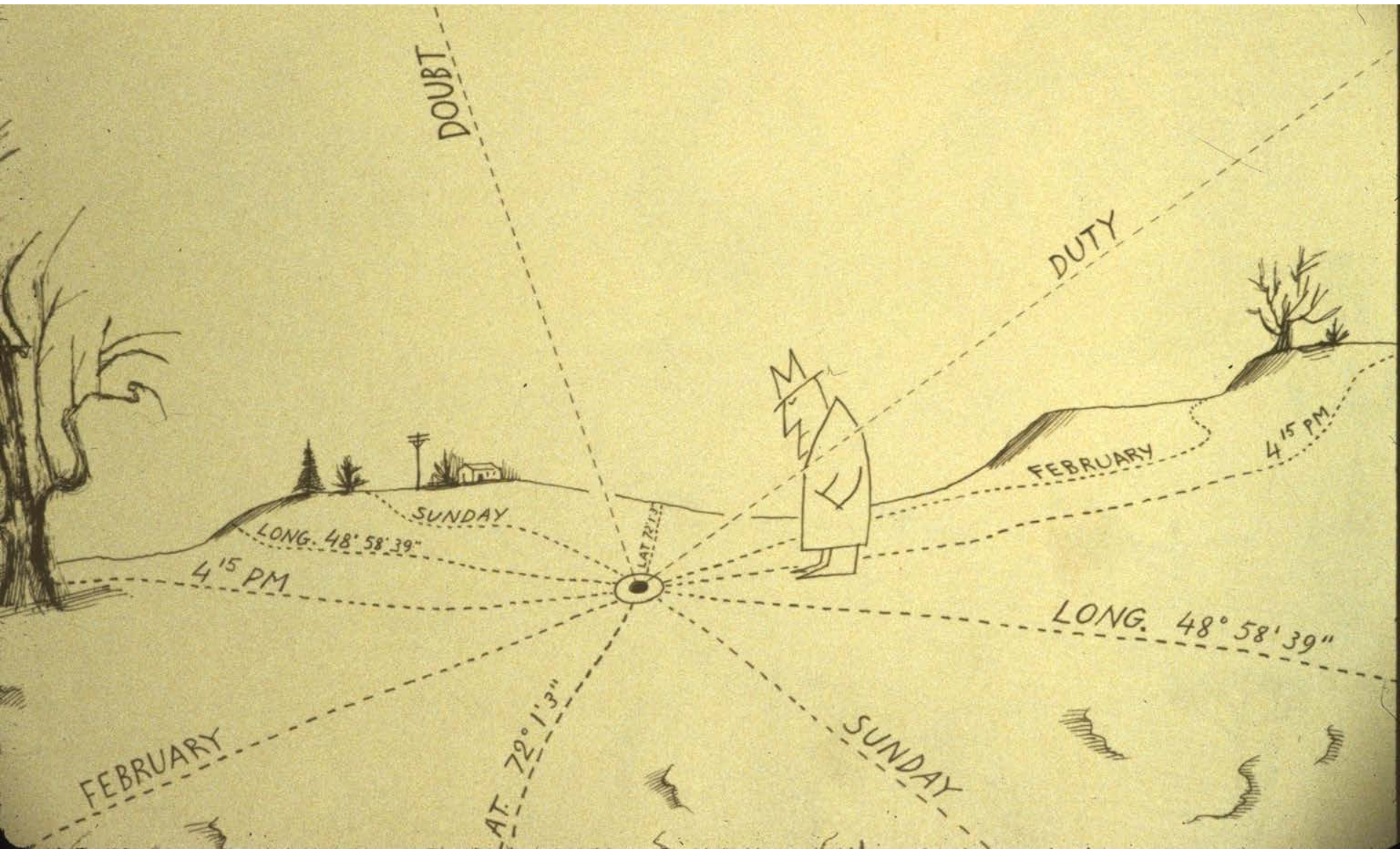
“The cosmos is a gigantic
flywheel making 10,000
revolutions per minute.
Man is a sick fly taking a
dizzy ride on it.”

H. L. Mencken
(1880-1956)
20th-century journalist

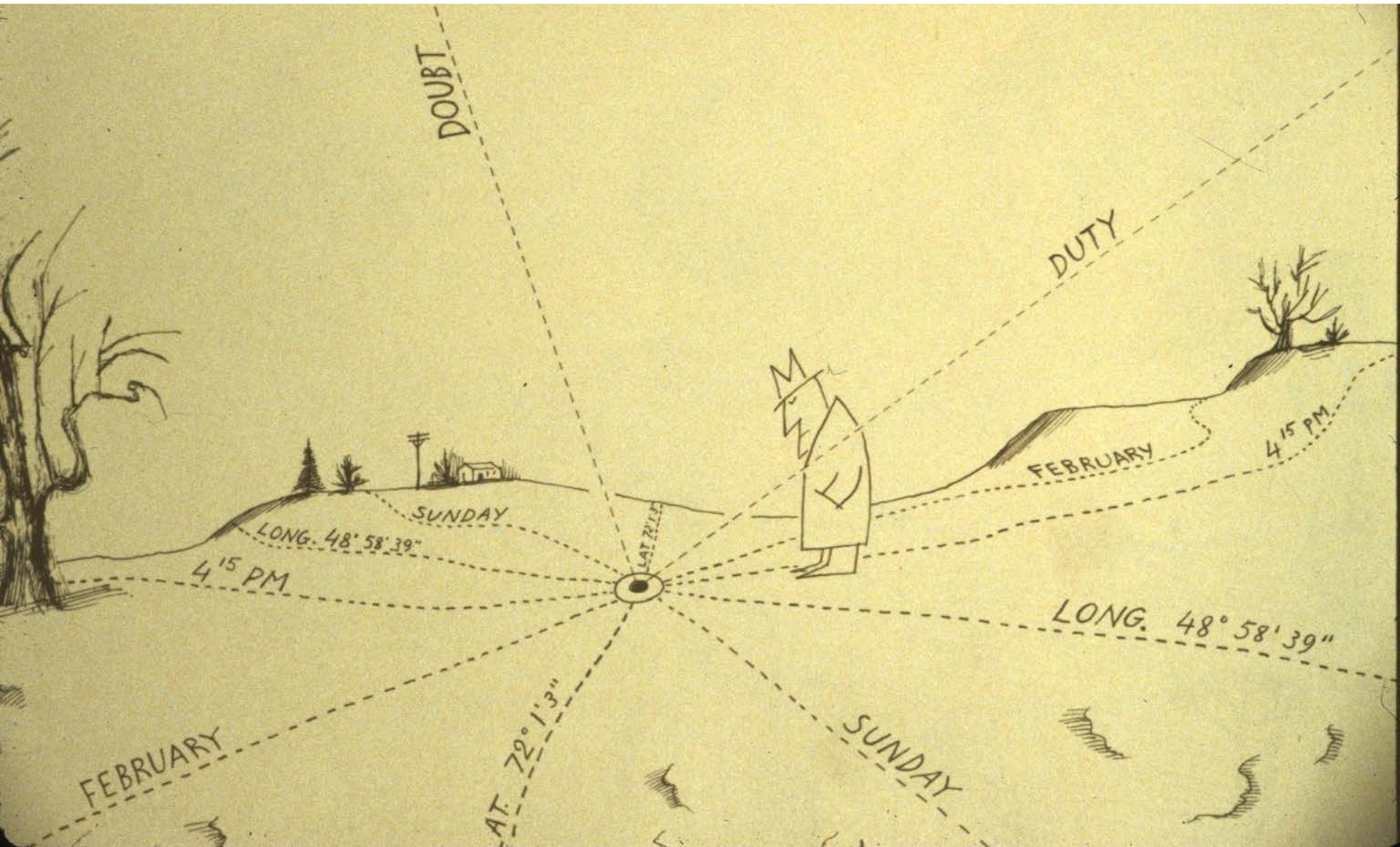


Cosmic Site Planning

Finding One's Place in the Cosmos



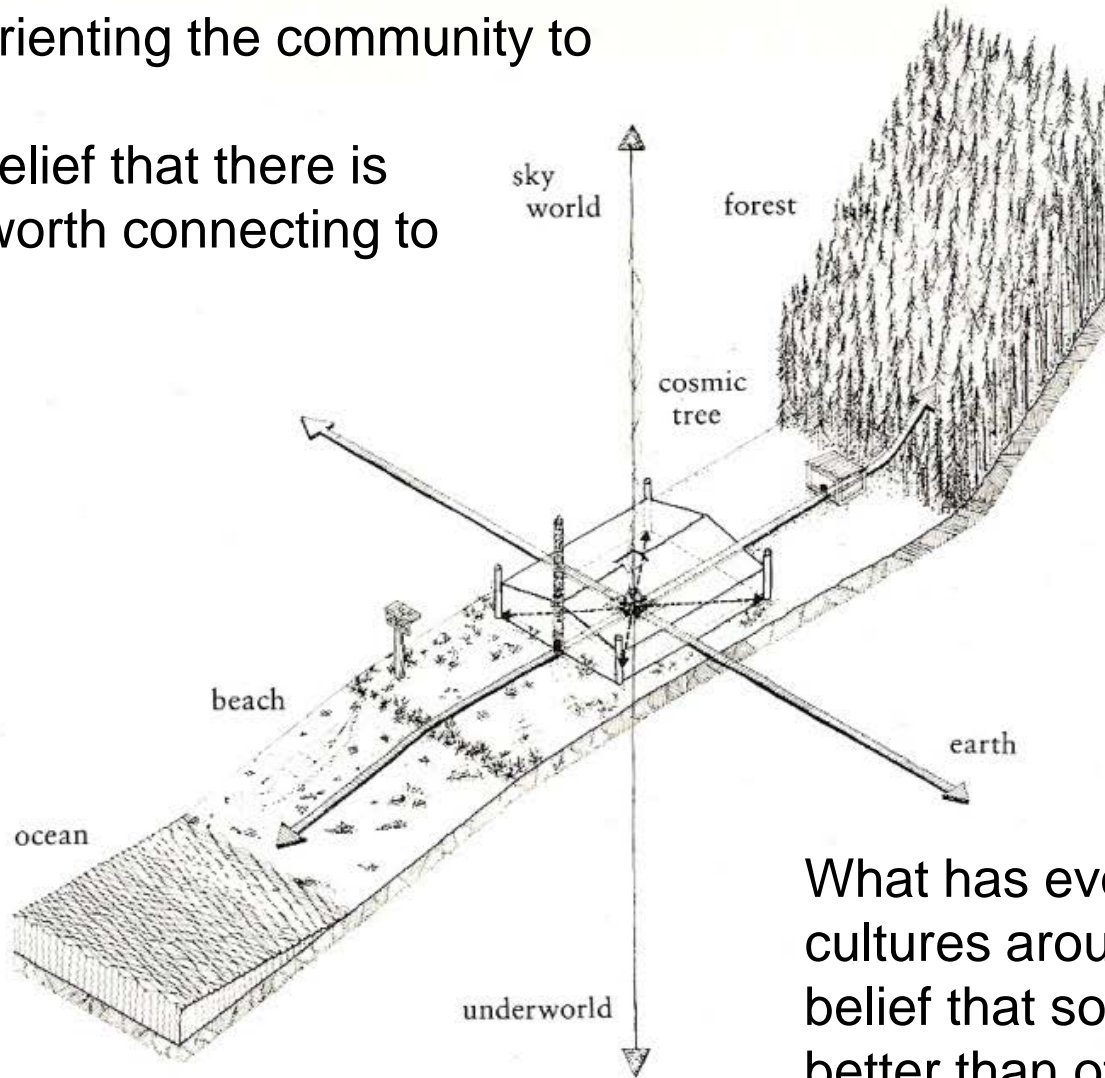
What role does landscape play in helping people maintain a connection to the cosmos, their spiritual purpose, other people, and their God (s)



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

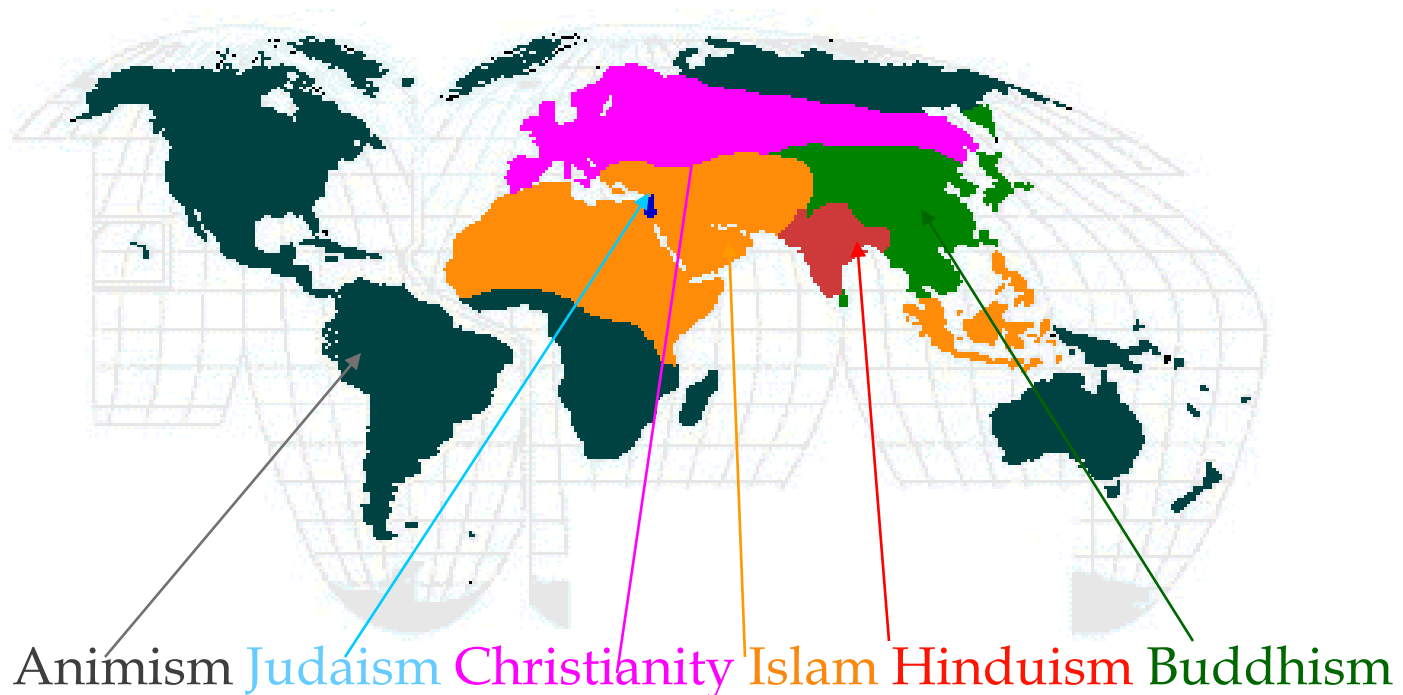
Sacred Place-Making Examples

- 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

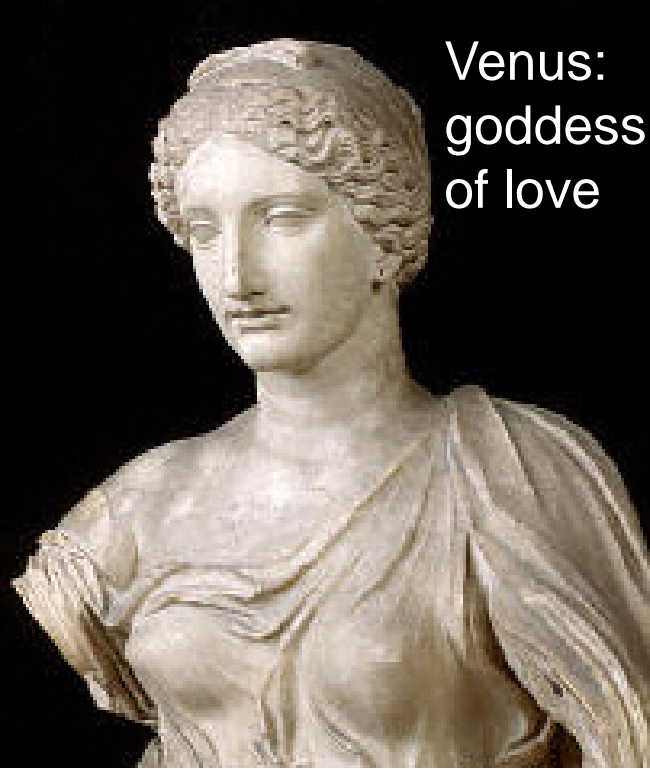


A more local example



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



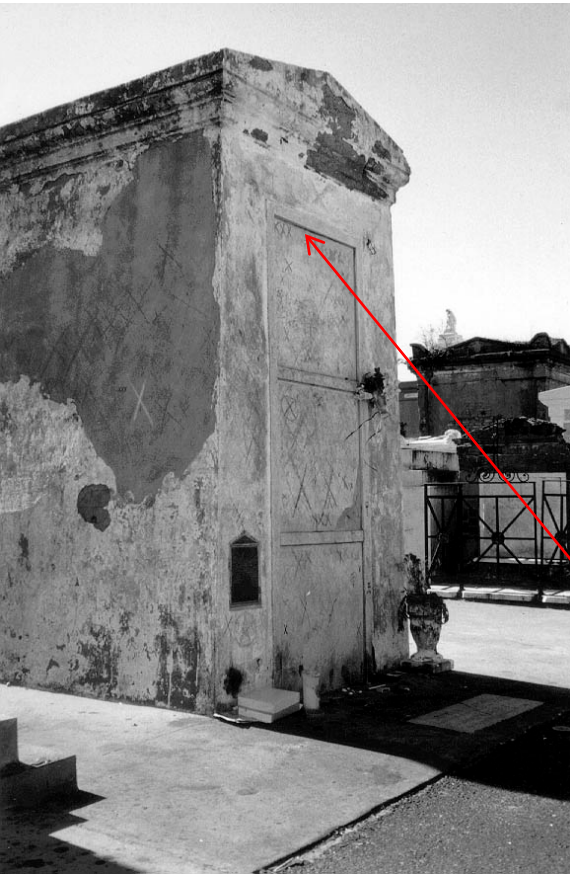
Mont St. Michel, France





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)

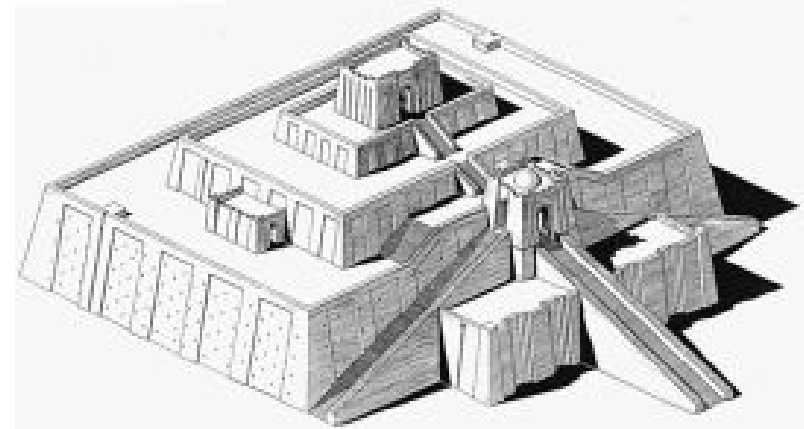
Great Pyramid of Giza



Sumerian Ziggurat at Ur

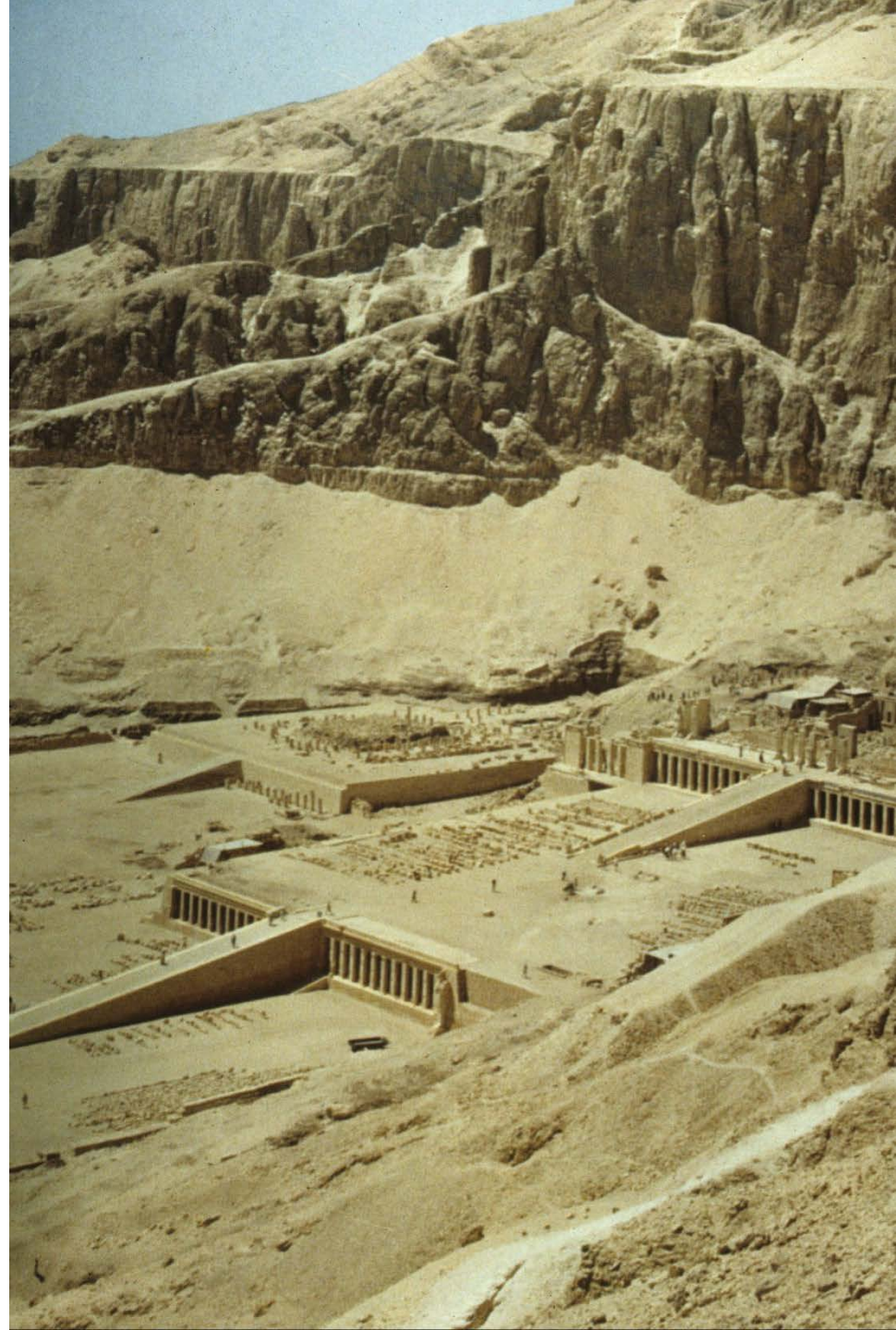
In present-day Iraq
near An Nasiriyah
4,000 years ago

Devoted to Nanna (the moon)

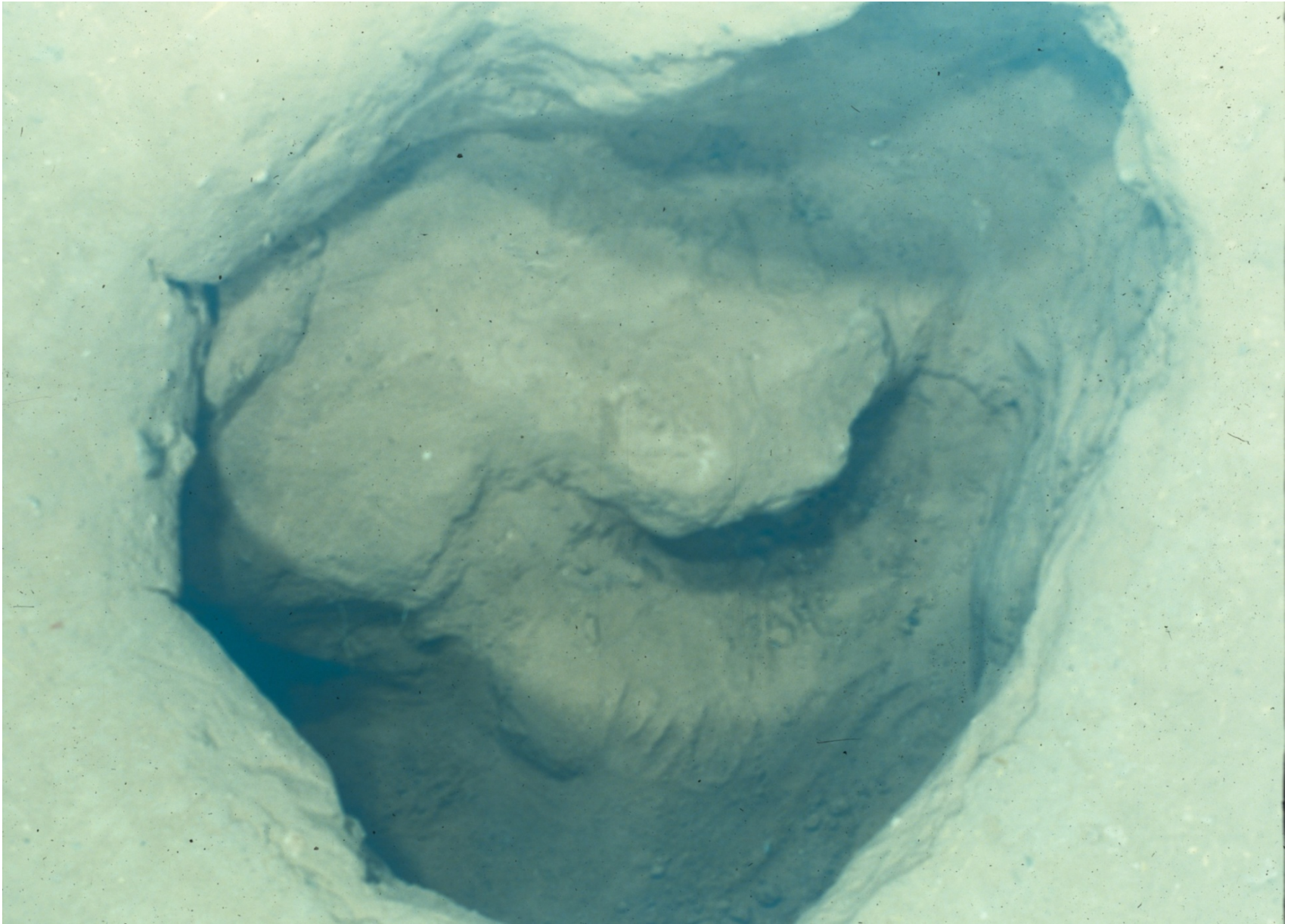


The Processional Axis

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

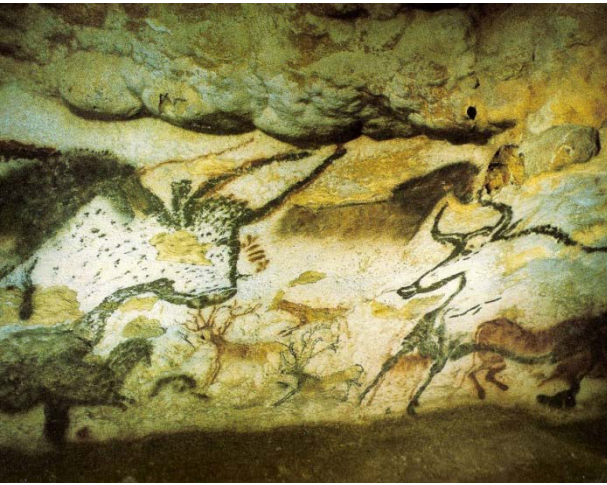
Describe/draw a place that you personally identify as a sacred landscape

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

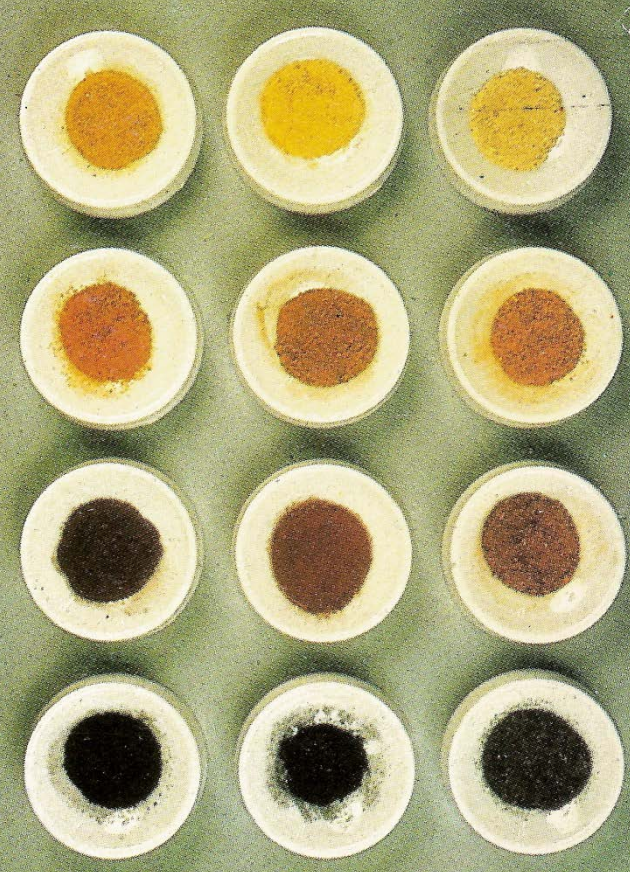


1. Markings on the land reveal what a culture cares about

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:

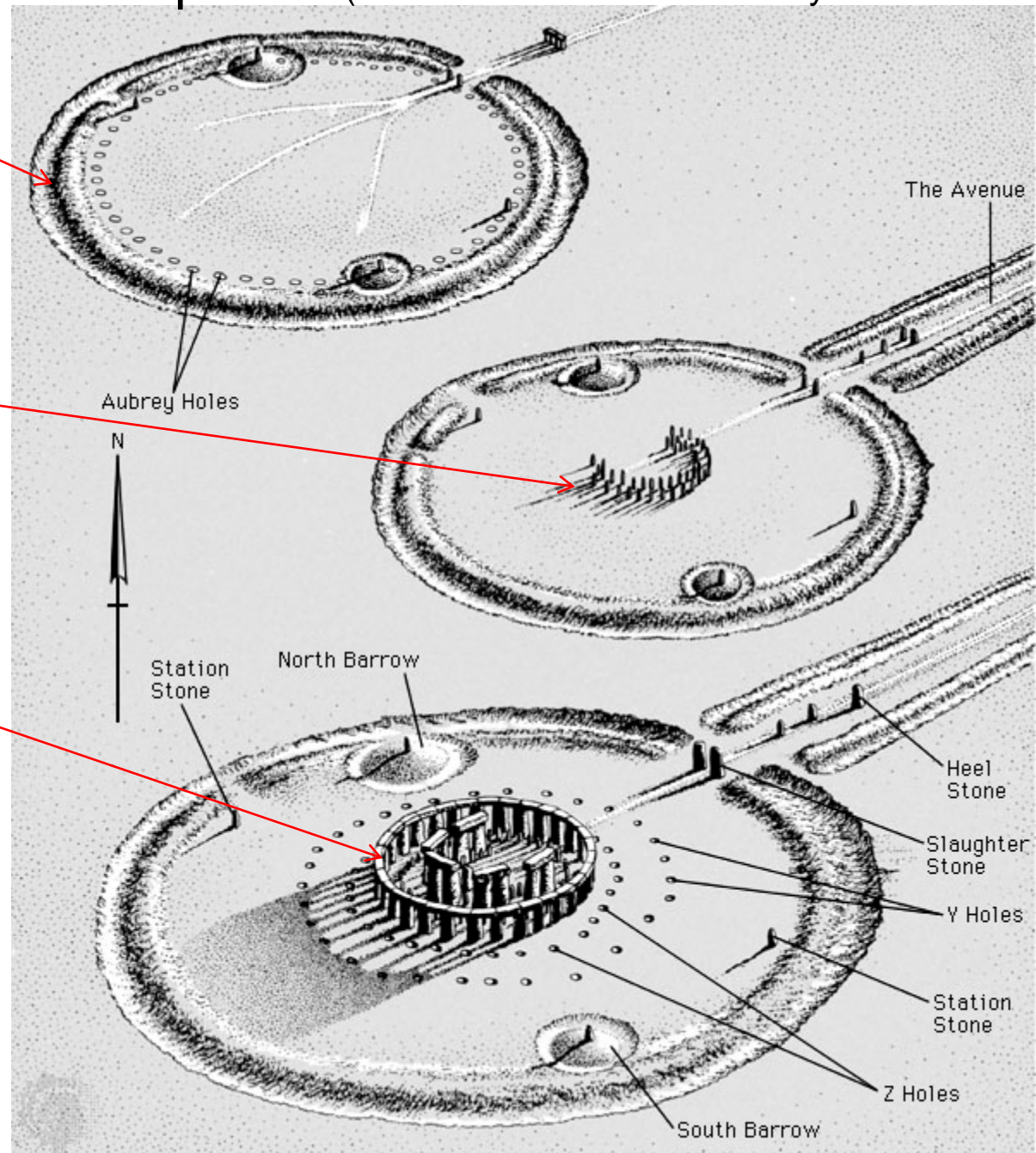
≈ 4750 years ago
360' diameter ditch dug
in chalk and 56 holes
dug

Phase II:

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

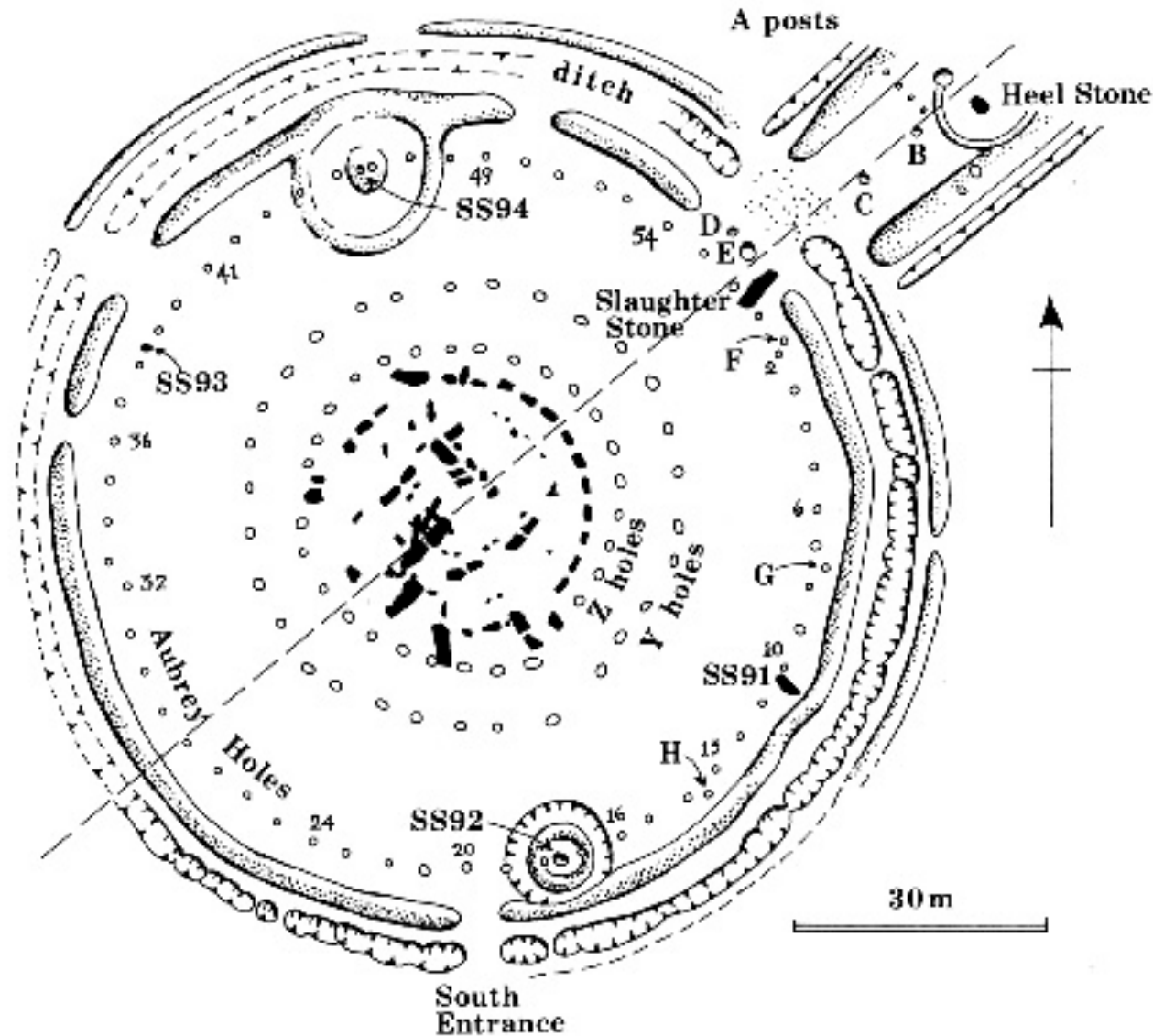
Phase III:

≈ 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



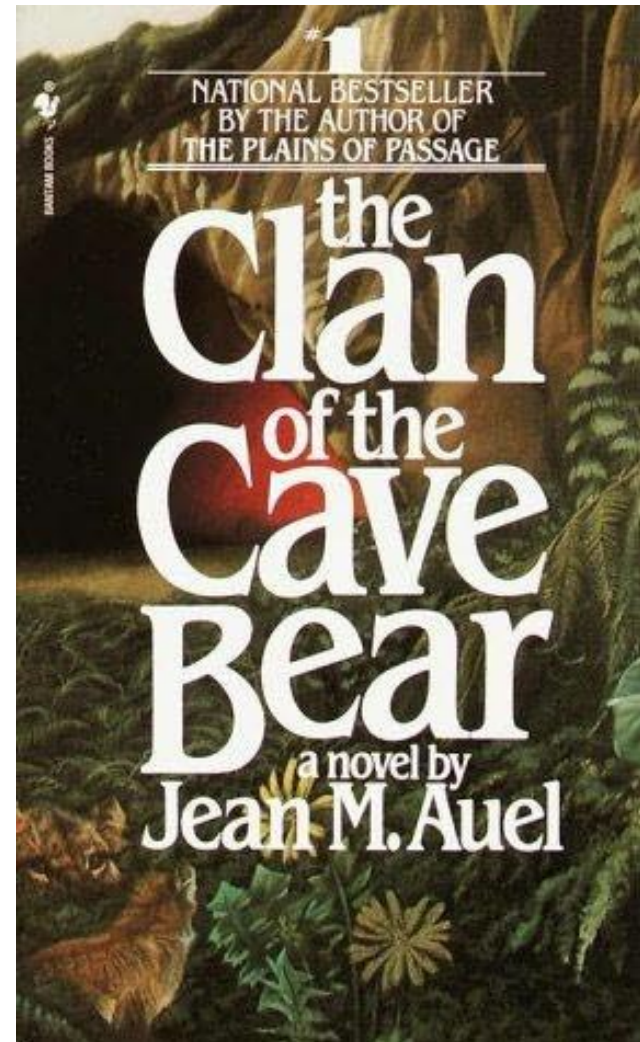
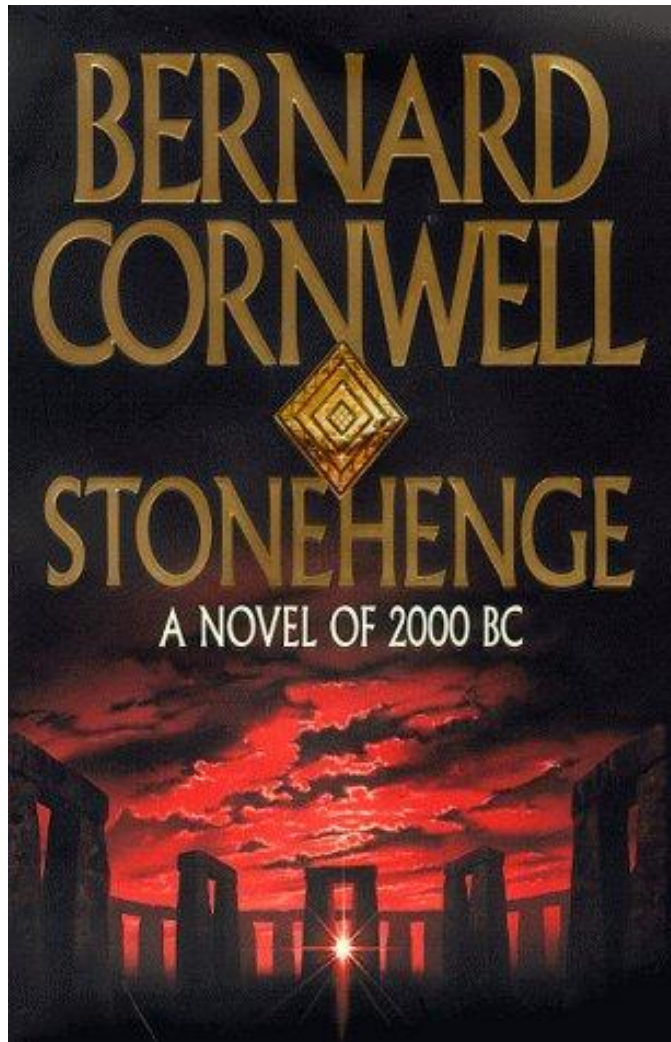
Though the original use can only be theorized about and is different than its use today, clearly Stonehenge still carries significance for many people





“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

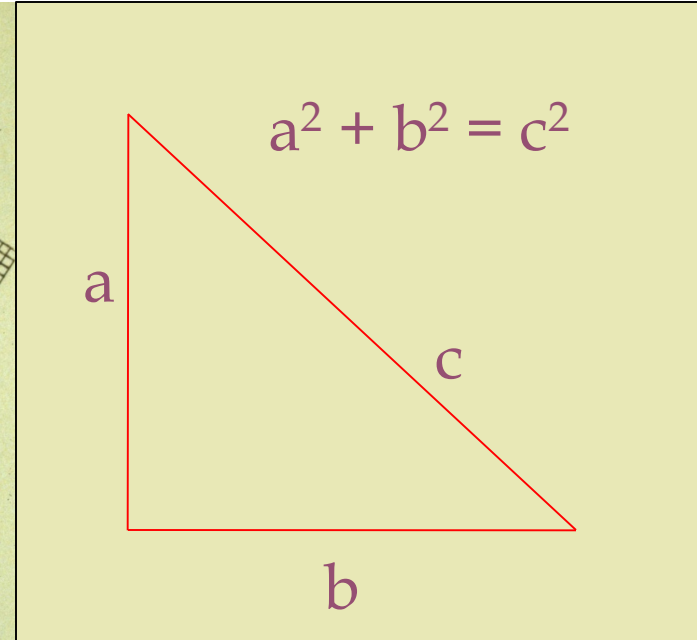
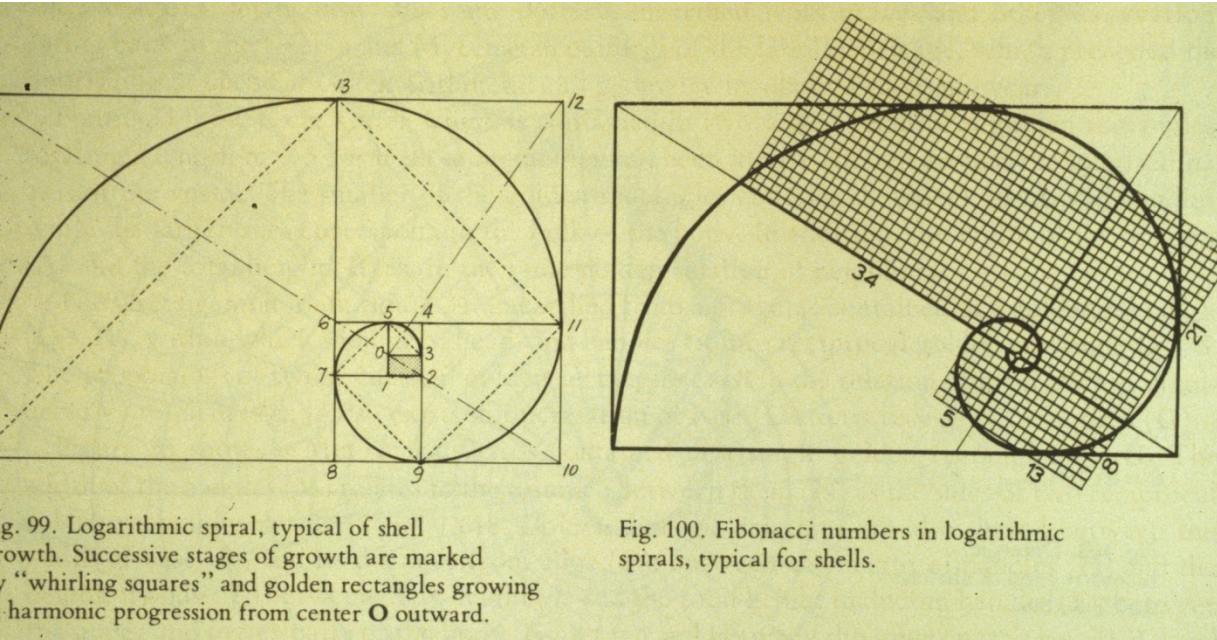


Then stone temples were built in their stead

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

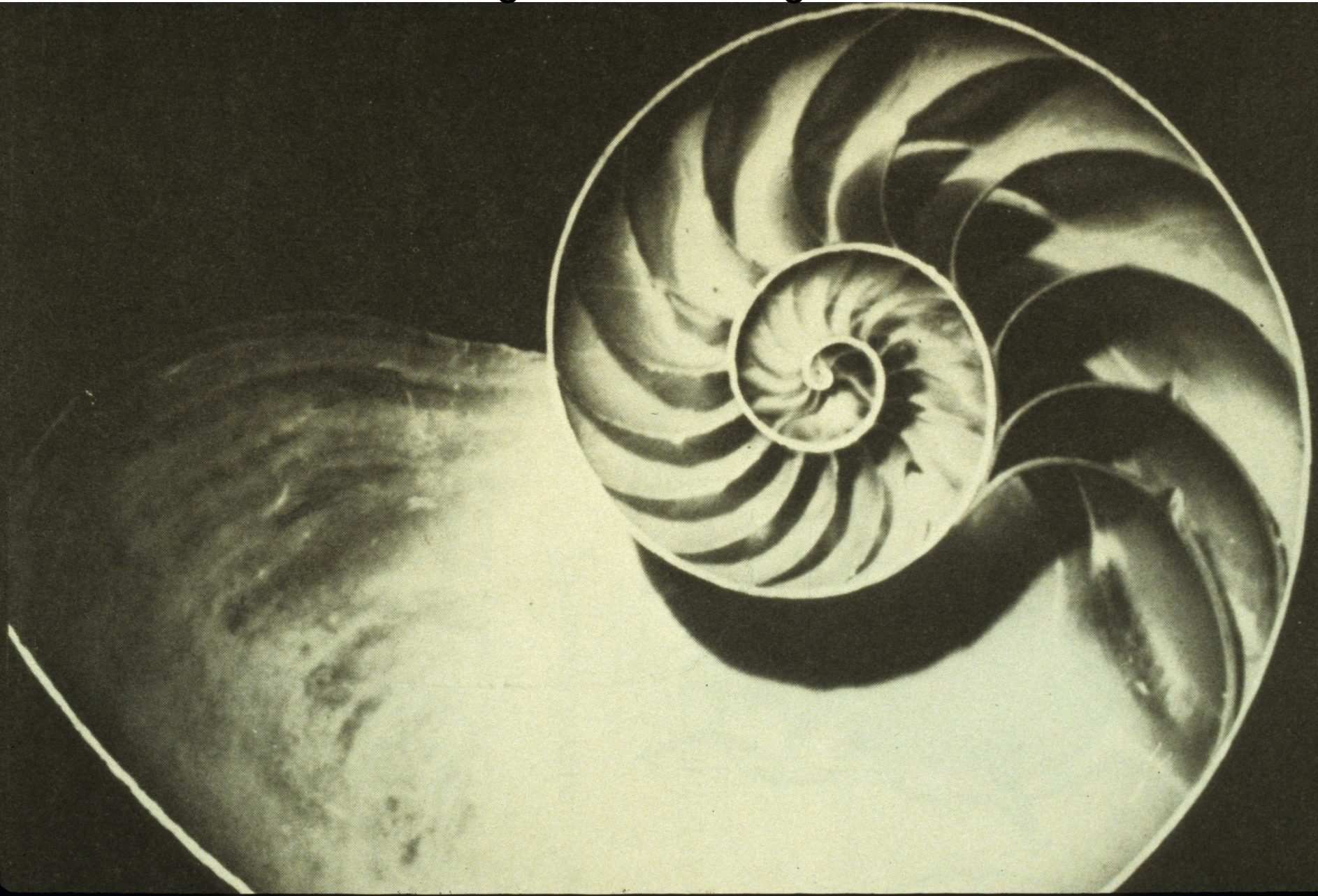
“Number is the ruler of forms and ideas, and the cause of gods and demons.”

Pythagoras



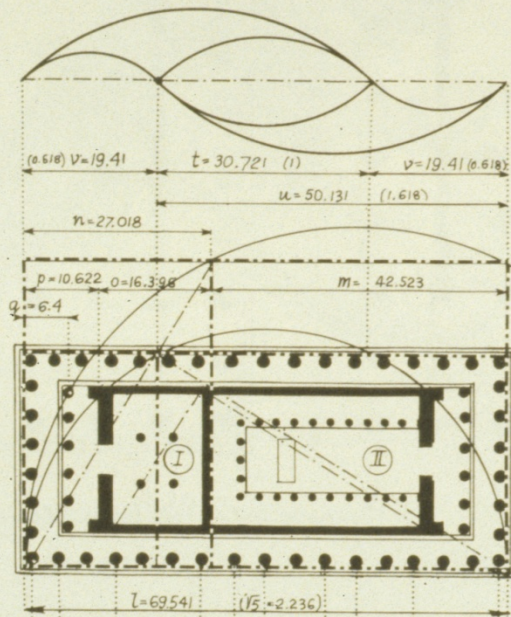
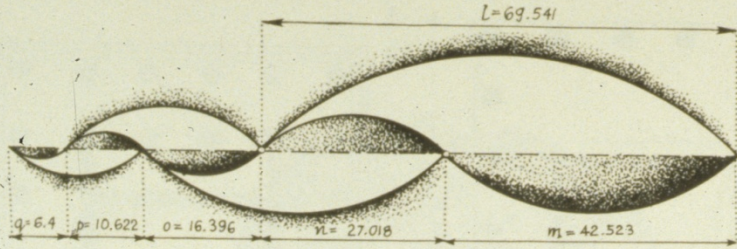
...Golden Spiral...Fibonacci Numbers...Pythagorean Theorem...

The Golden Mean in Nature
Integral to natural growth

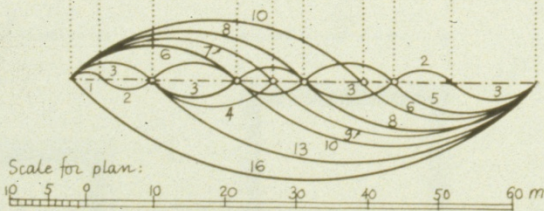


Sacred Geometry

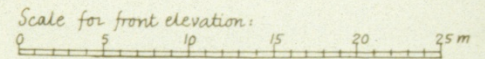
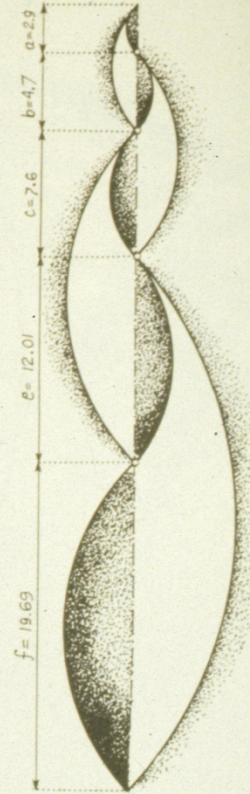
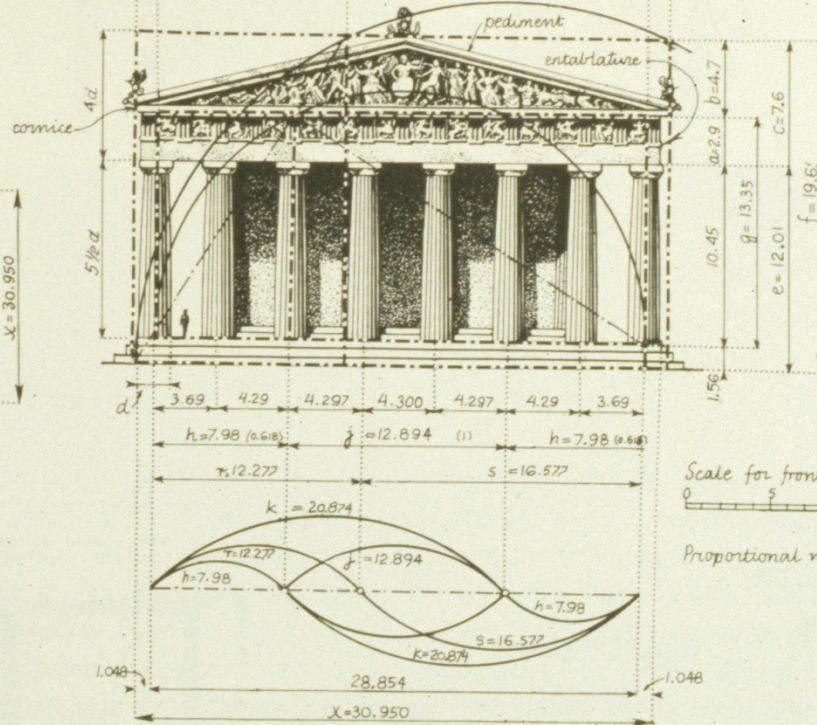
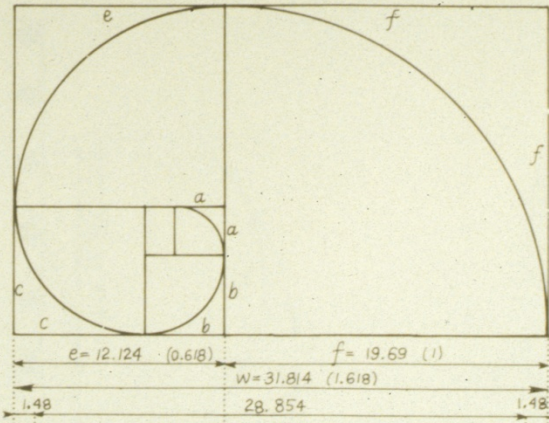
(A) Some basic dimensions of plan, in golden proportion:



- (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

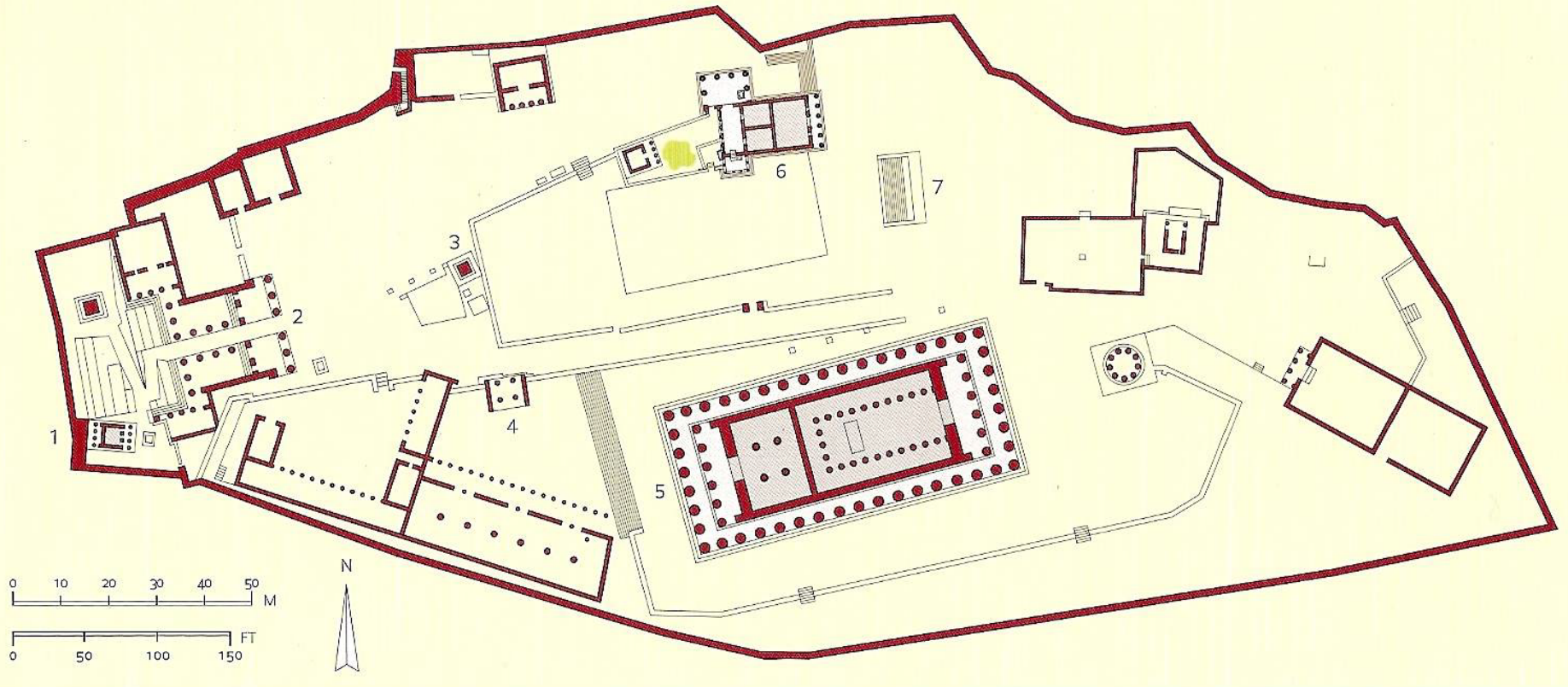


Sacred Proportion (the Golden Mean)

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:

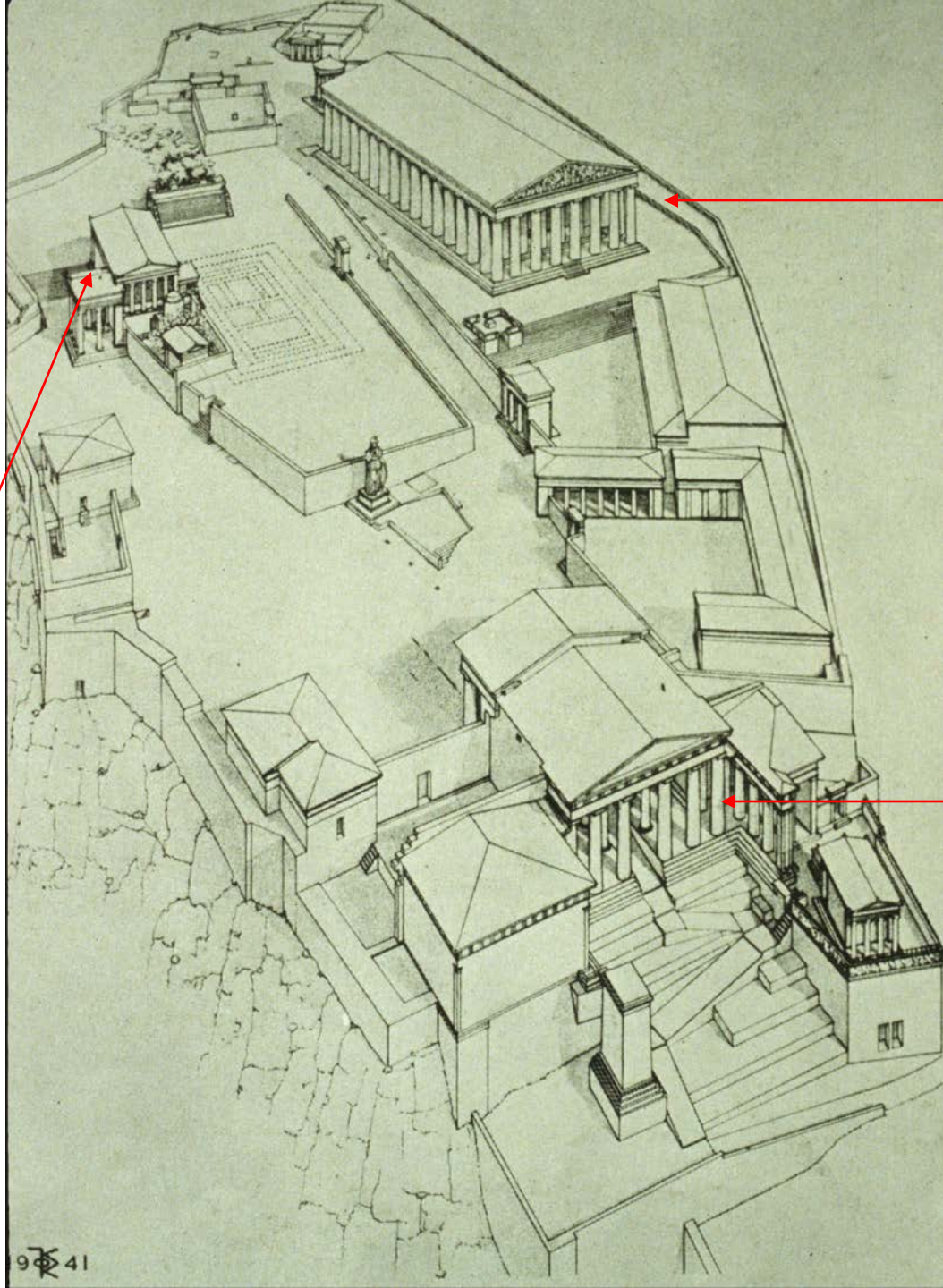
- | | |
|---|--|
| 1 Temple of Athena Nike in front of the Propylaea | 4 <i>Propylon</i> of the Chalkotheke |
| 2 Inner façade of the Propylaea | 5 Parthenon, or Temple of Athena Parthenos |
| 3 Colossal statue of Athena Promachos | 6 Erechtheum |
| | 7 Altar of Athena |

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 7th
century AD



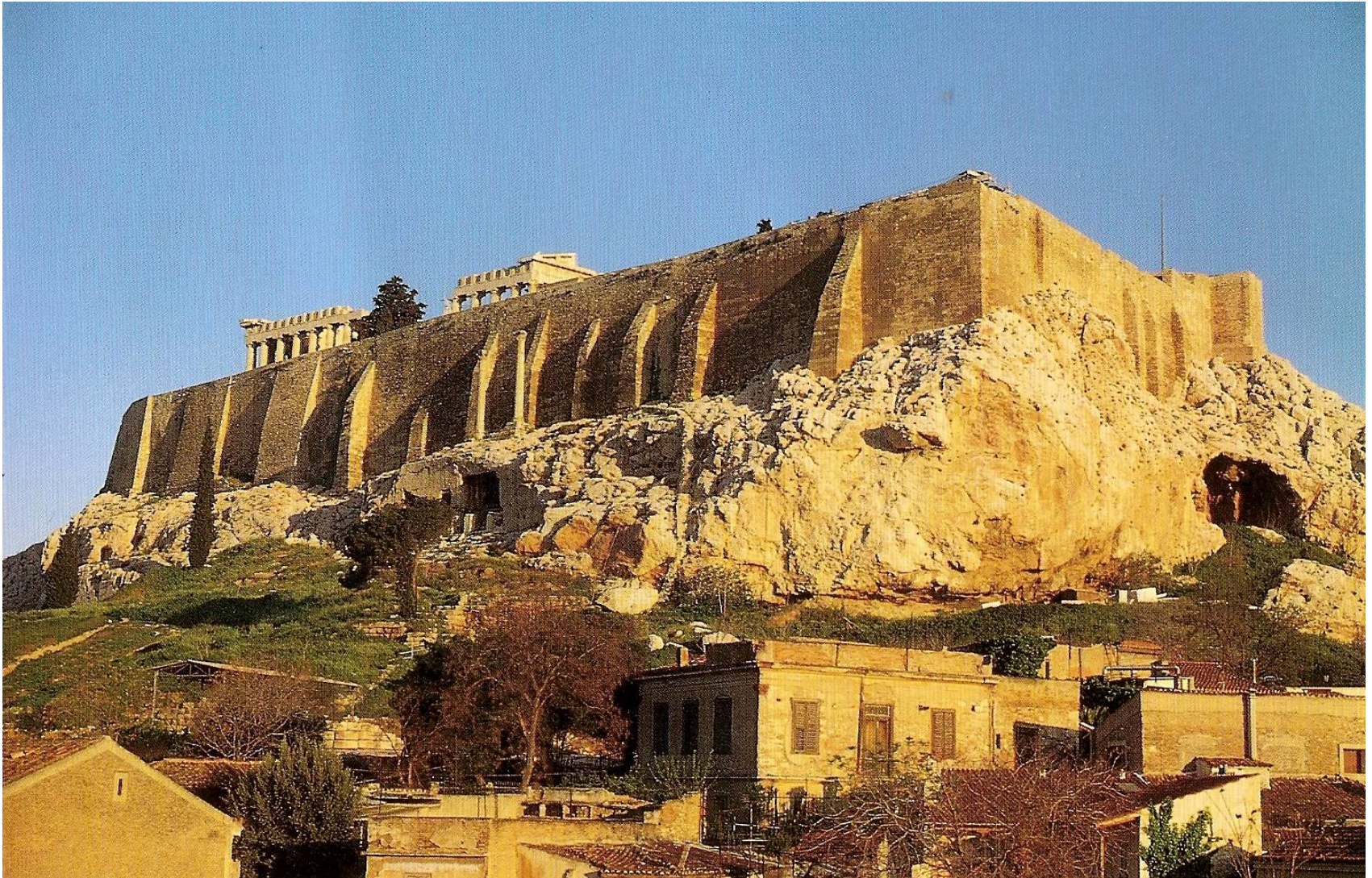
Parthenon
c. 438 BC

Propylaea
c. 437 BC



The Procession

View to the Acropolis



Parthenon

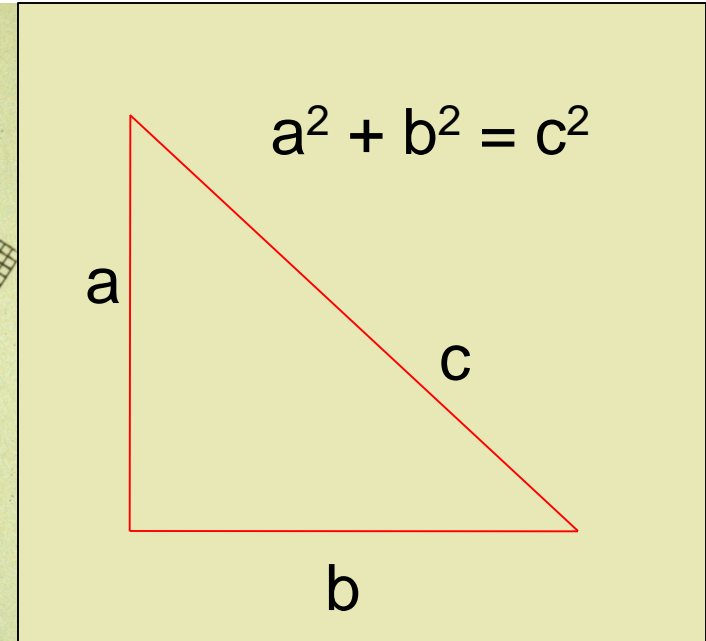
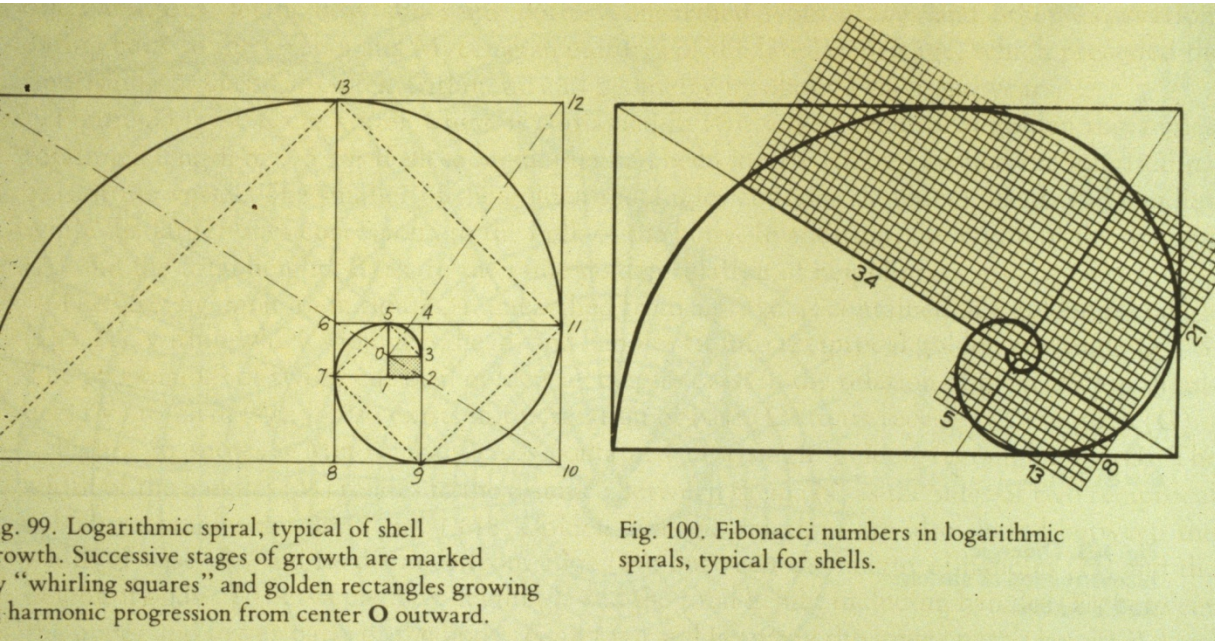


Films set in ancient Greece and Nashville, homes of Parthenons



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

Pythagoras

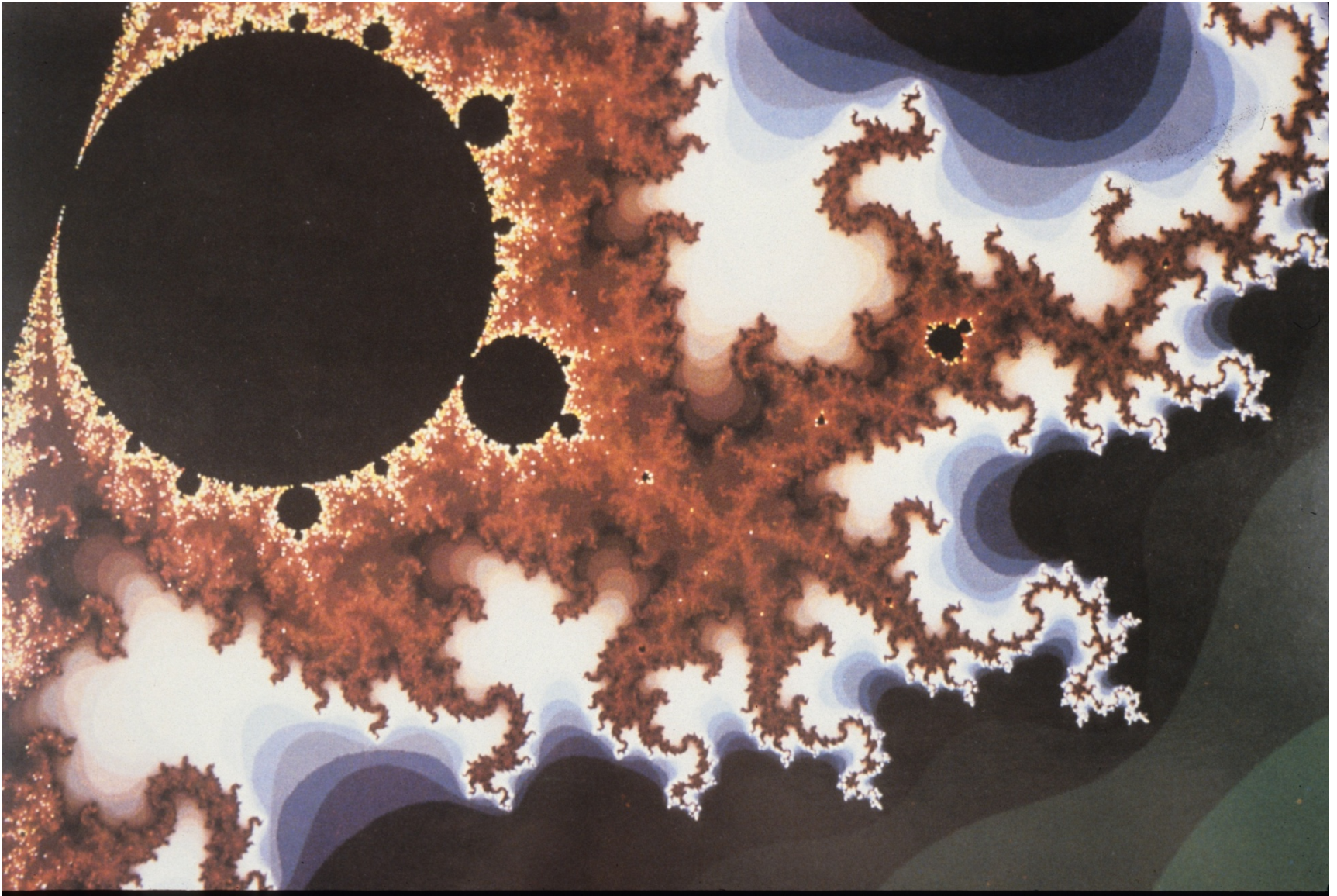


What happens to mathematically or reasoned cosmologies and the consequent landscape designs and site plans when the math changes?

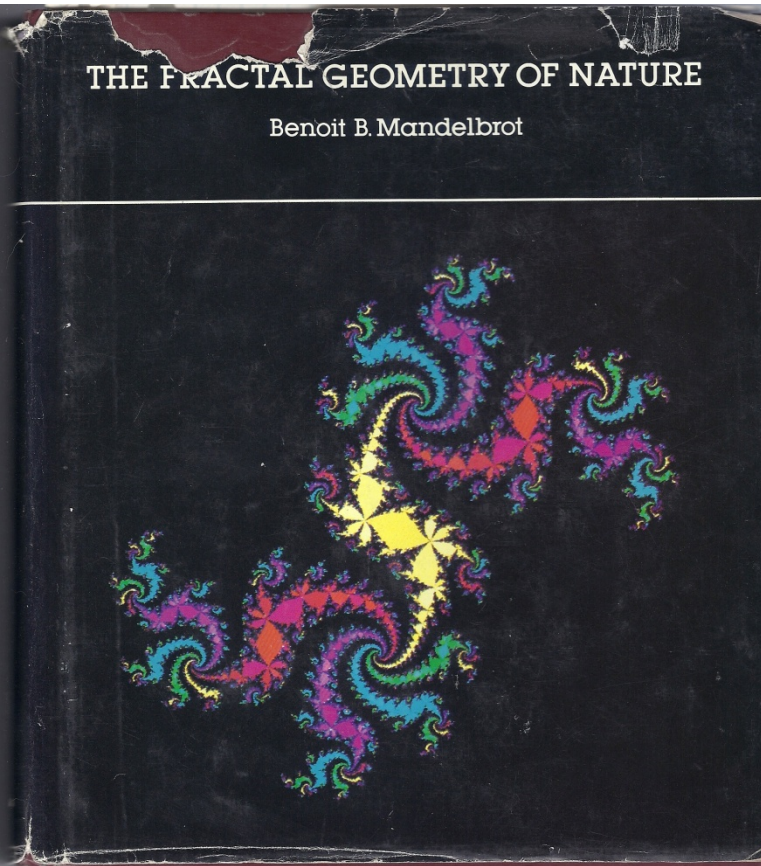
Graphic Representation of Mandelbrot Set, Fractal Geometry

A fairly recent development in mathematics, relative to Euclidean Geometry

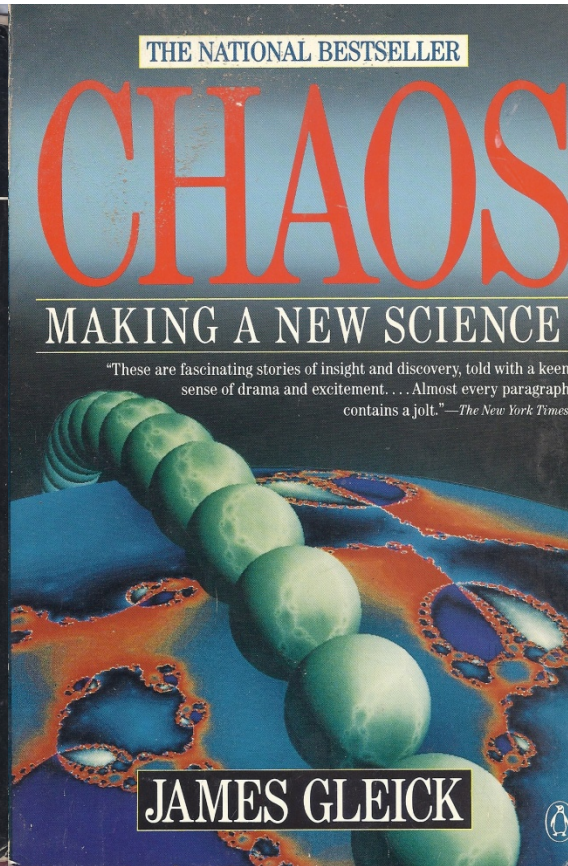
Benoit Mandelbrot created the term **Fractal** in 1975 to describe mathematical conditions of **fractional dimension**



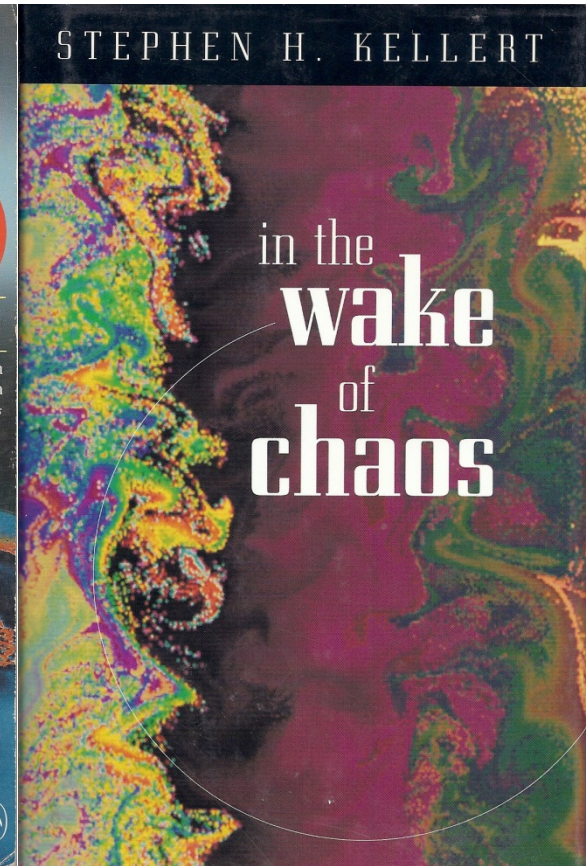
Development of Fractal Geometry and its Link to Chaos Theory and the Butterfly Effect



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

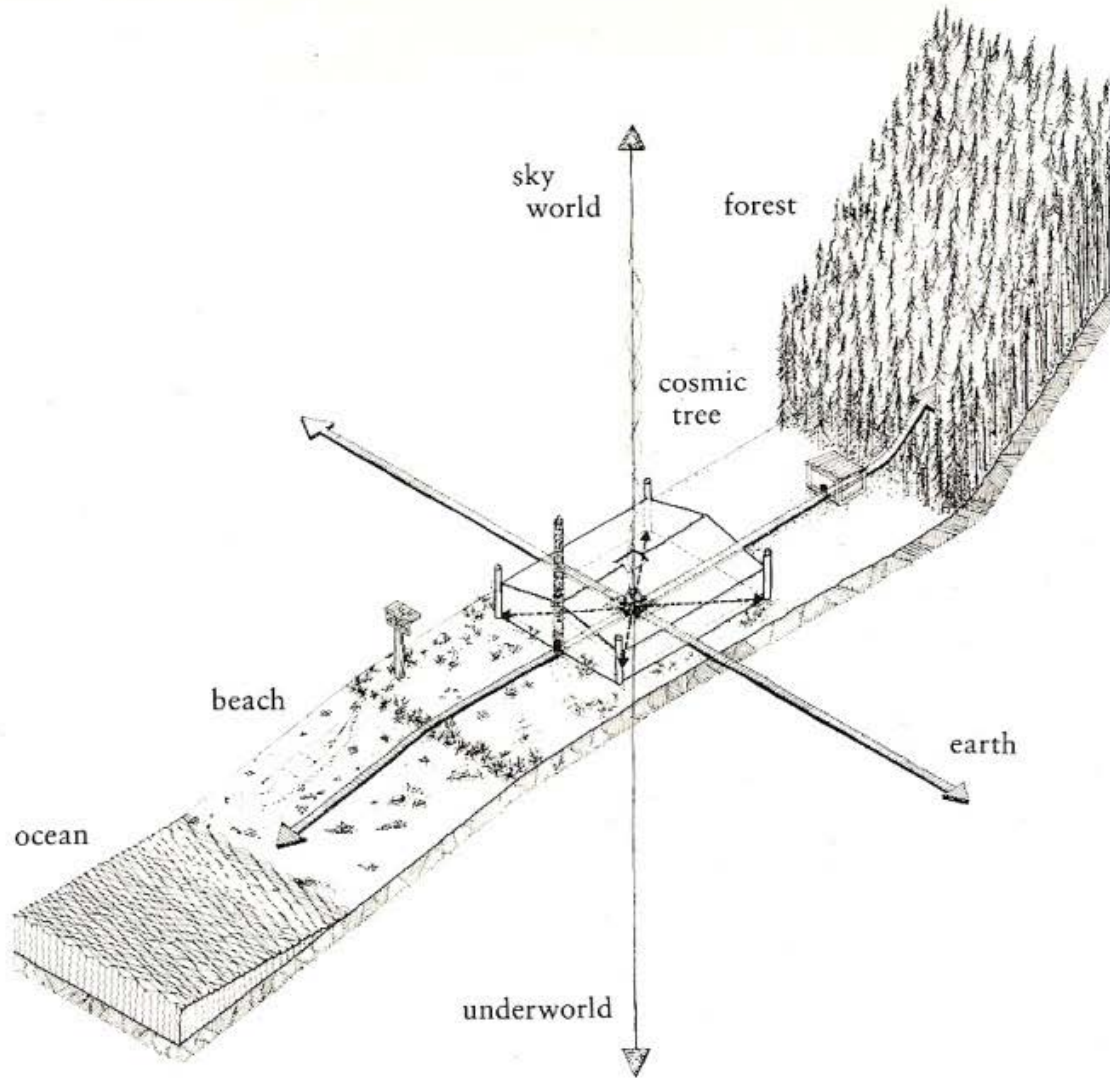
4. Marks on the land were made to connect people to the cosmos/axis mundi and to organize the community



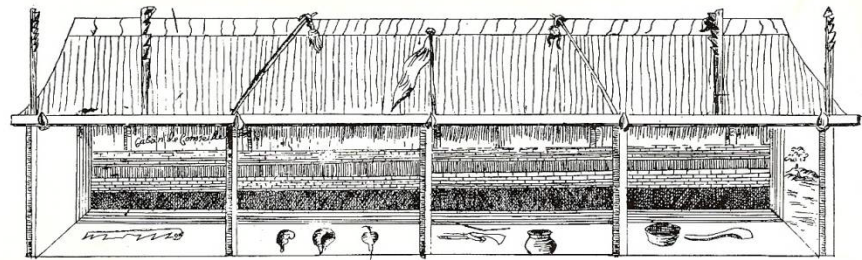
Scale can be estimated from tire tracks and fencing



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

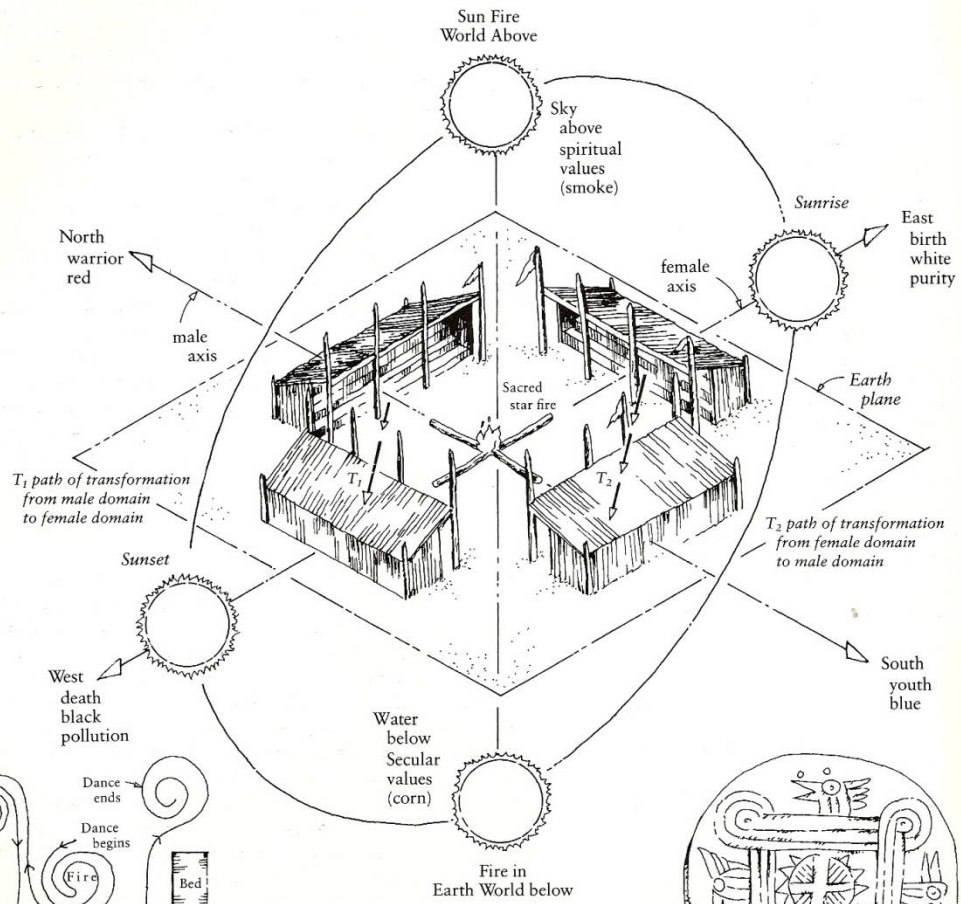


Diagram of Creek square ground symbolism

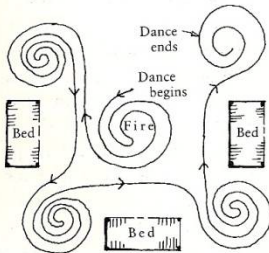
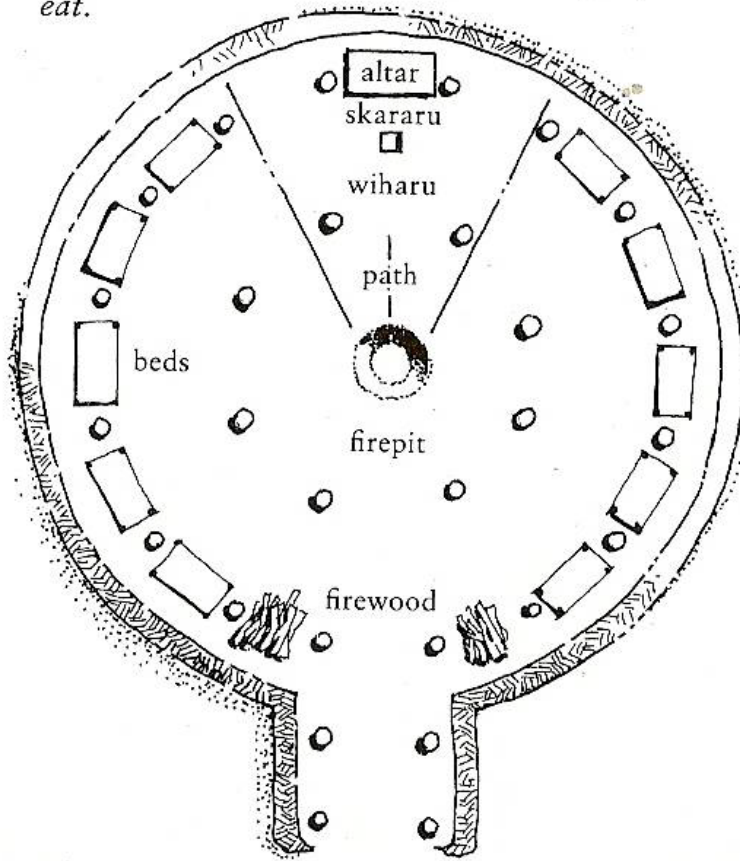


Diagram of Yuchi Green corn ceremony closing dance.



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

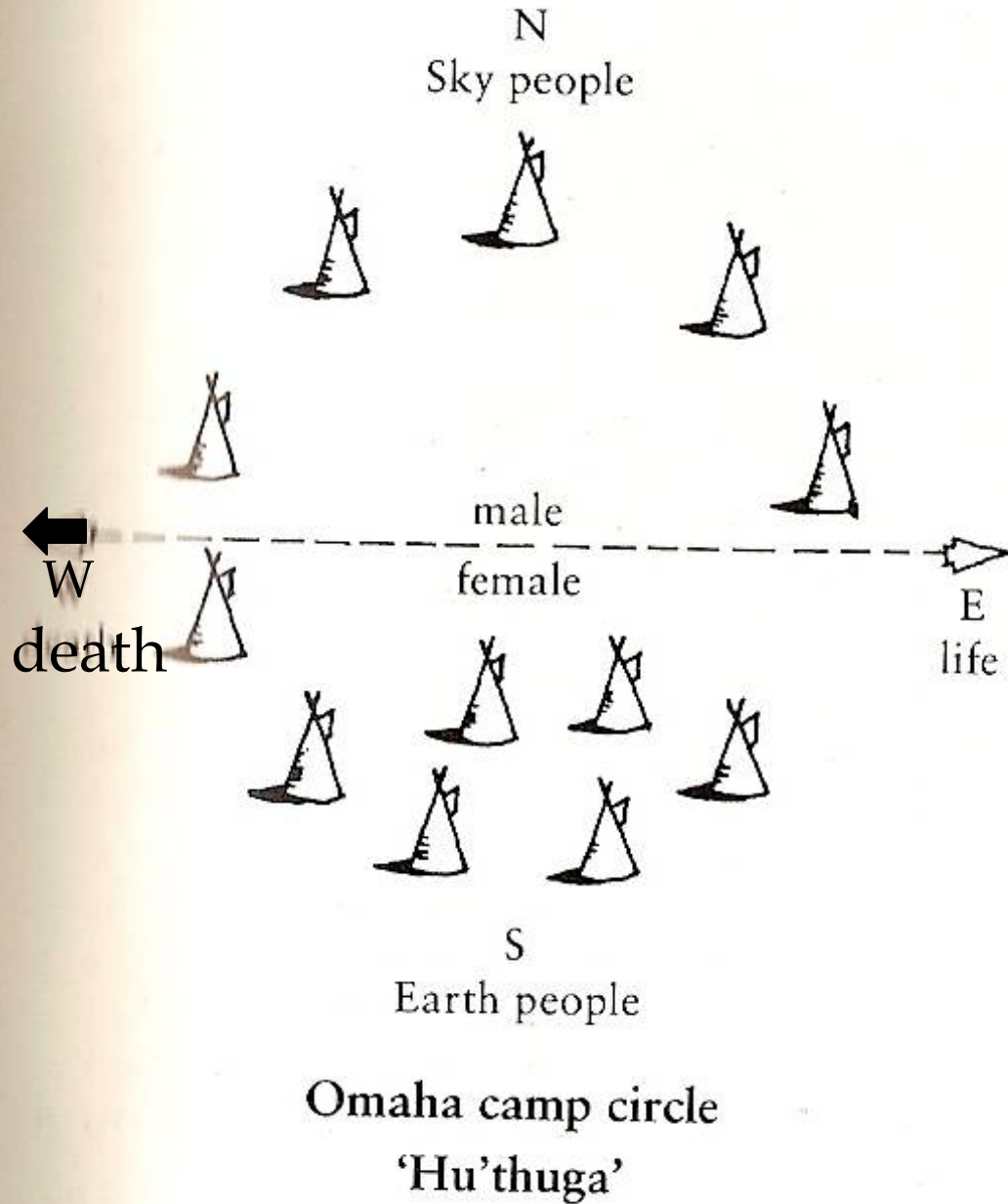


West
 Evening Star
 Beautiful woman, Goddess of night
 Germination—in her garden the corn and buffalo
 were constantly being renewed so the people could
 eat.

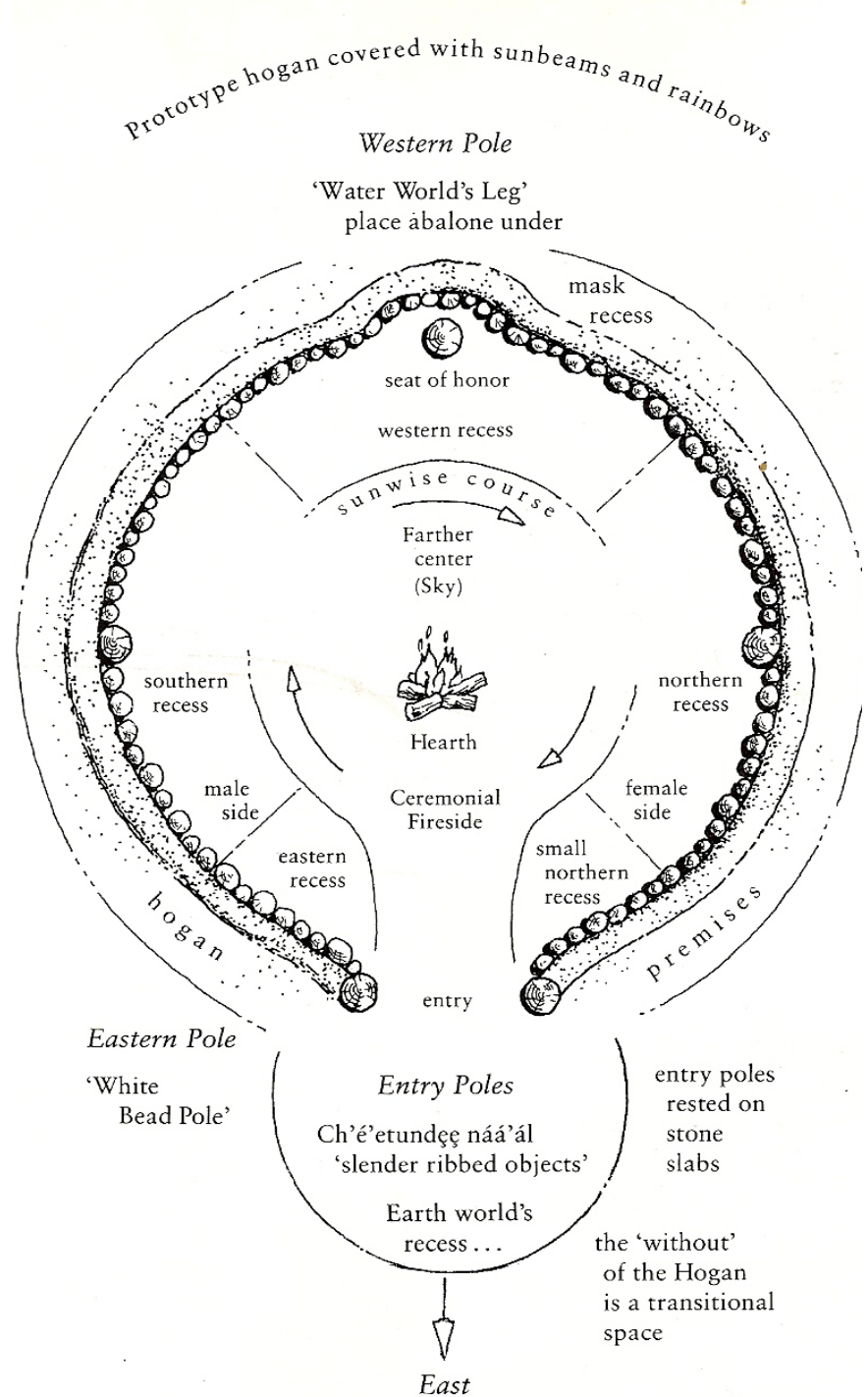
Each Pawnee
 village is
 associated to
 a star

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



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.

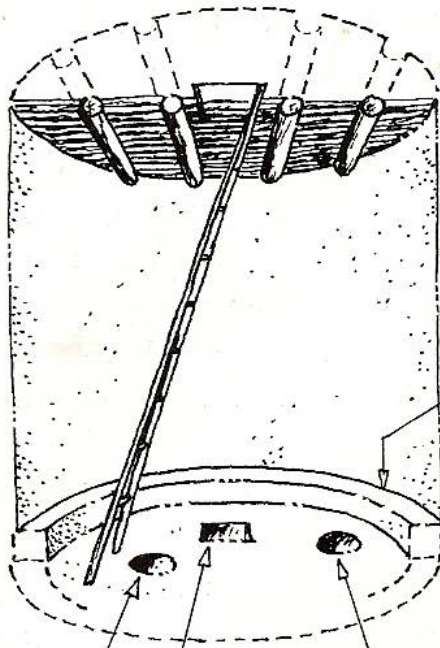
Placed under the foundation is yellow turquoise to the north, blue to the west, red to the south, and white to the east. Prayer sticks are also placed there.

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.



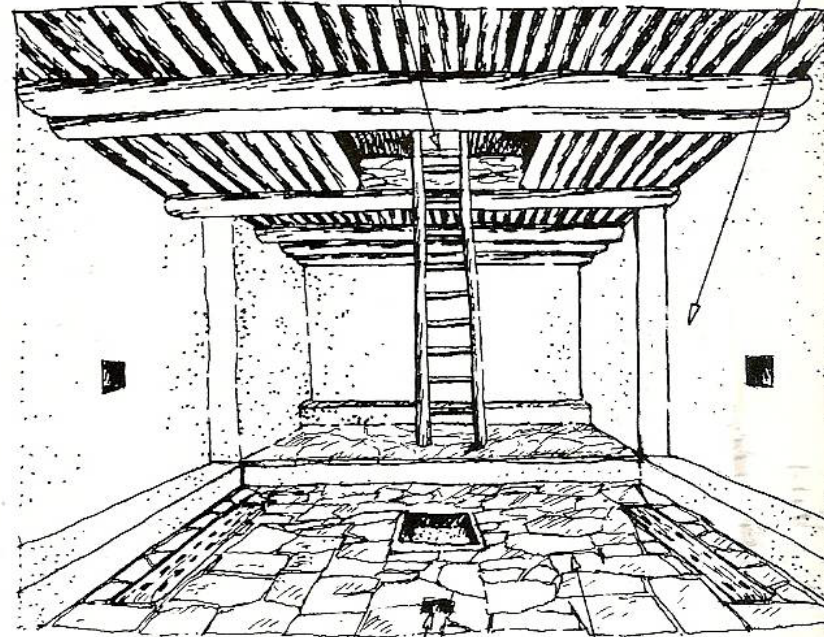
Walls represent the sky, the roof beams represent the Milky Way.

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.

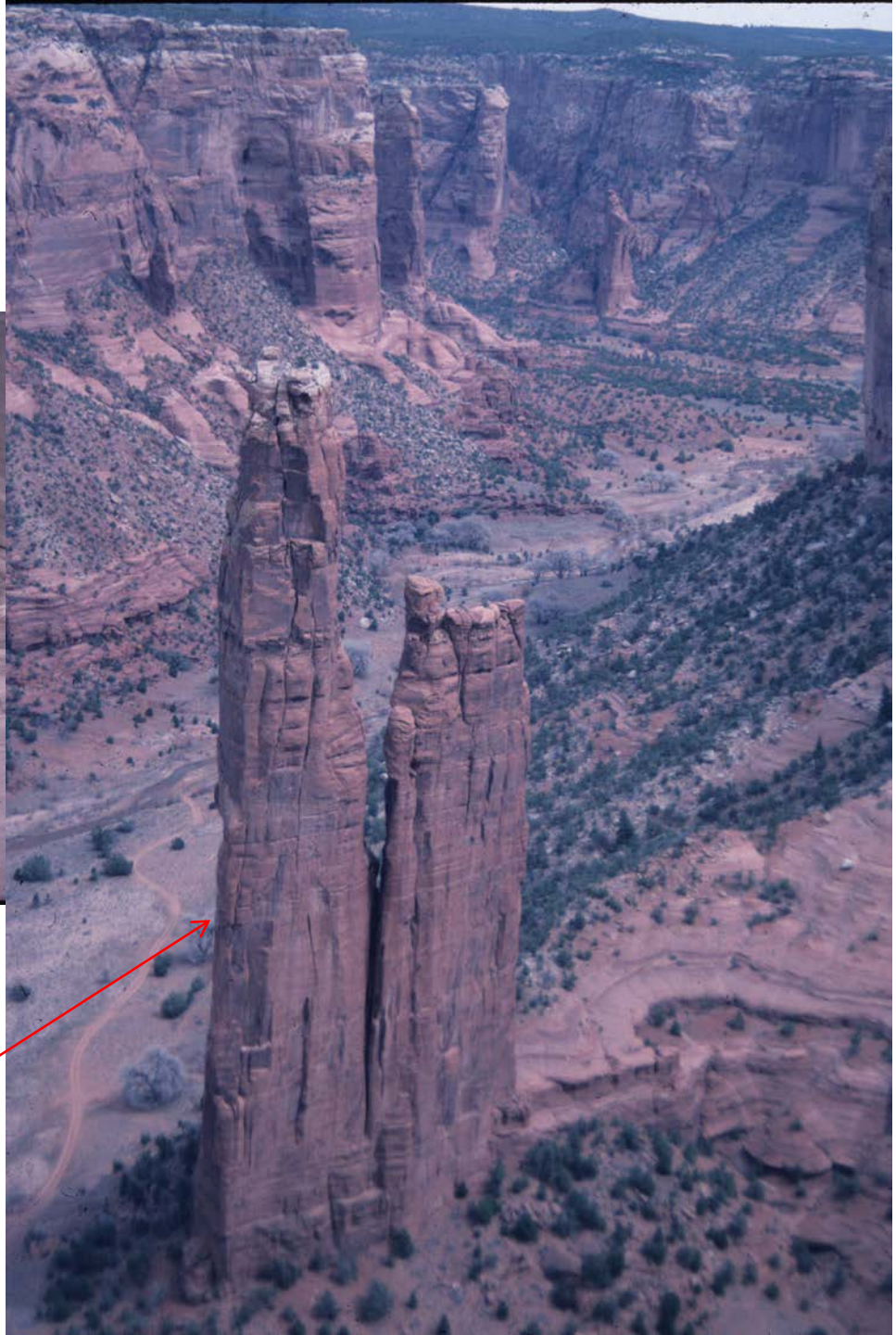
Lower floor is the second world.

Mythic Acoma Kiva

Hopi kiva

Materials and Siting

Integration in the Landscape



Canyon de Chelly
Spider Grandmother Spires
Northern Arizona

Wupatki, Near Flagstaff

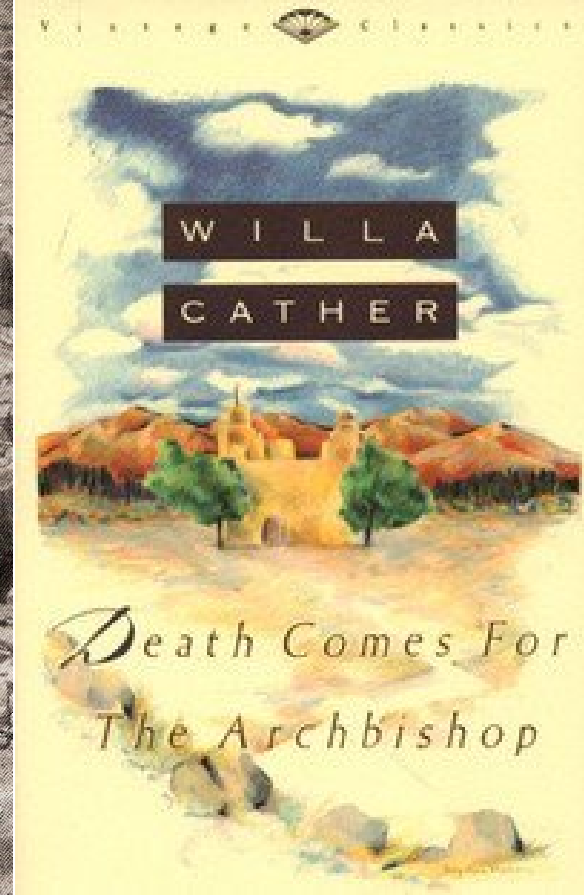
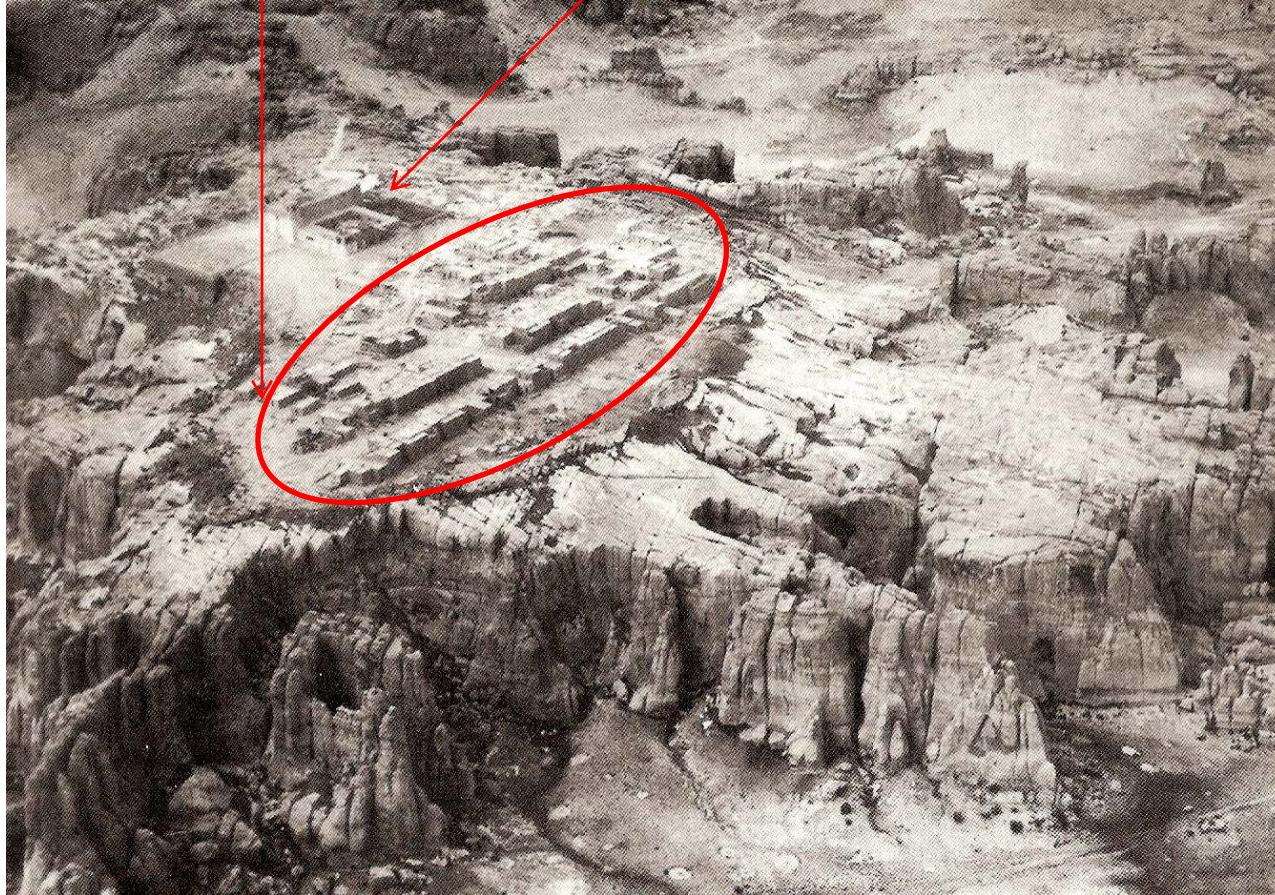


Siting for visual connection to significant Landforms
Sleeping Ute Mountain, view from Hovenweep



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



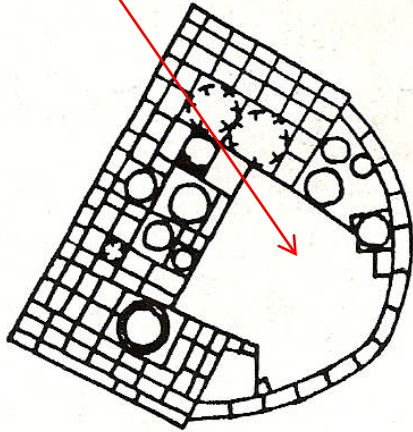
Wide arid river valley



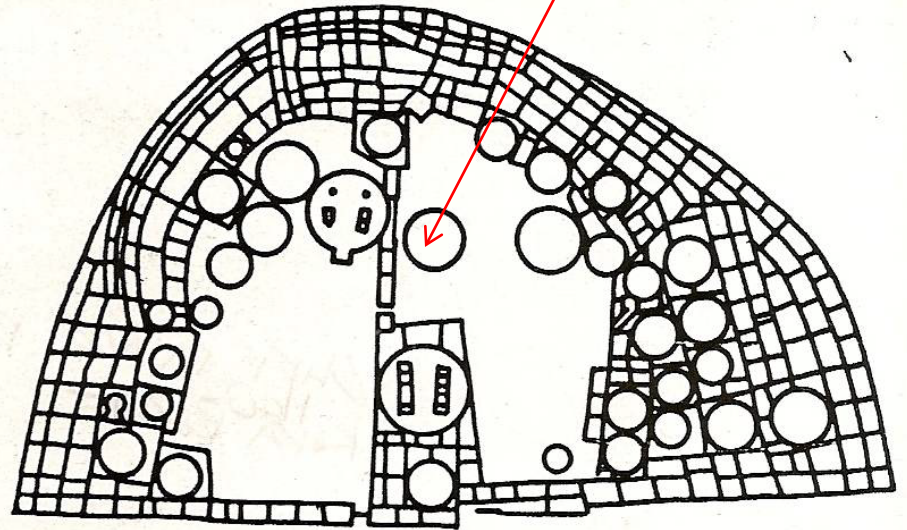
plazas

Chaco Canyon, New Mexico

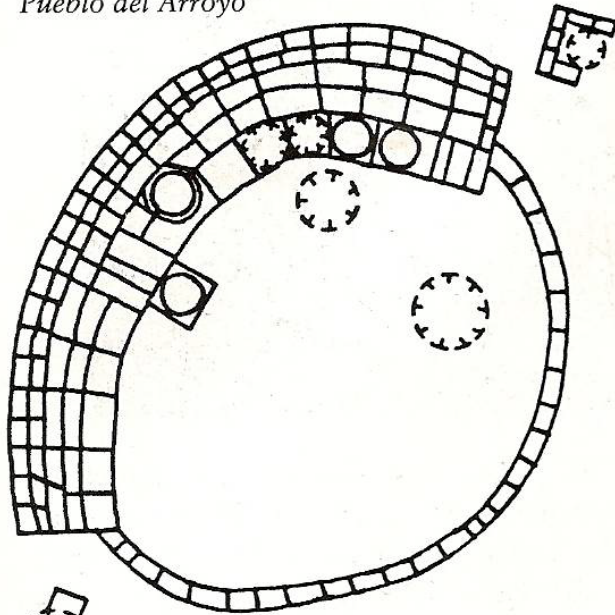
kivas



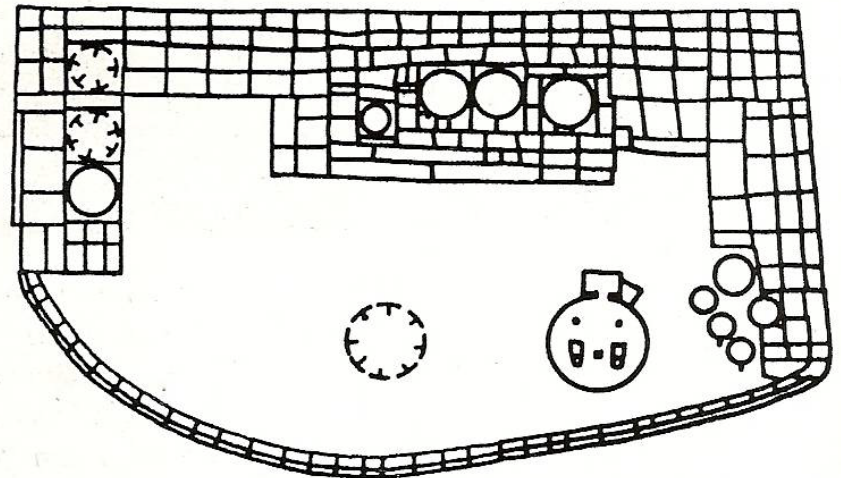
Pueblo del Arroyo



Pueblo Bonito



Peñasco Blanco



Chetro Ketl

Pueblo Bonito, Chaco

c. 860-1130 AD

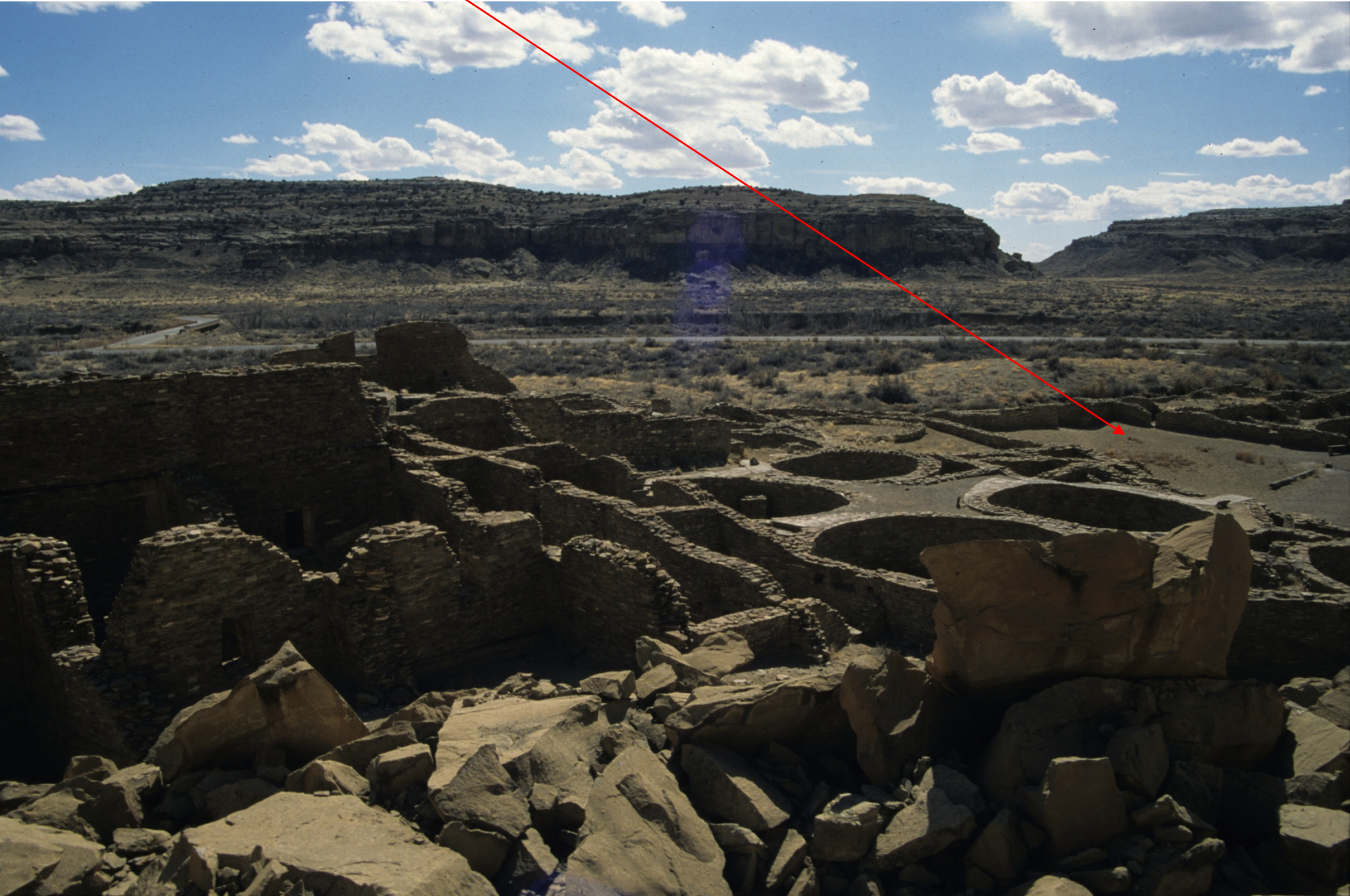
4 stories

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 18th Century English Landscape

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

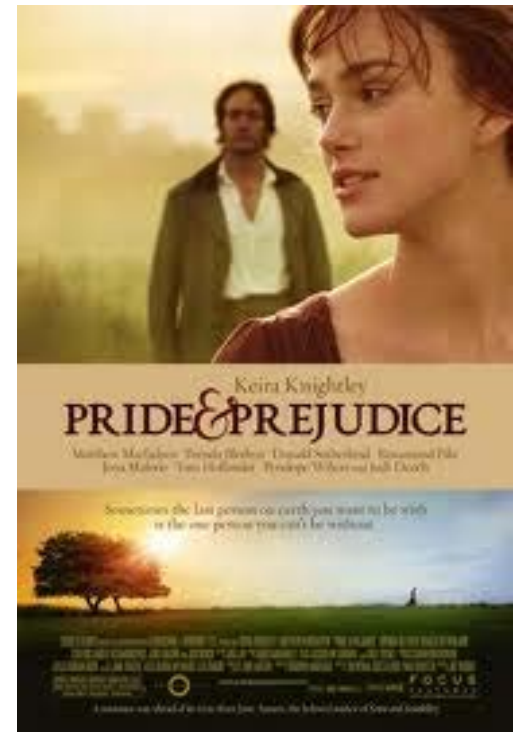
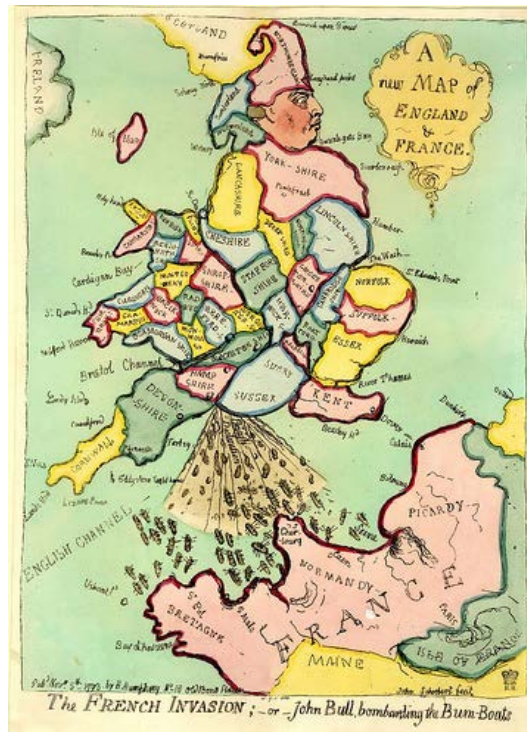
Map of the British Isles, 1710

France




18th century England

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



Philosopher Smackdown

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

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

Knowledge of the world comes from sensory experience

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

Emotive and poetic

The mind is a tabula rasa

Empiricism

Captain Kirk

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

I think therefore I am

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

Rational and mathematical

Emotions and body are unreliable

Rationalism

Spock

18th century British Politics

Rise of the Whigs

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

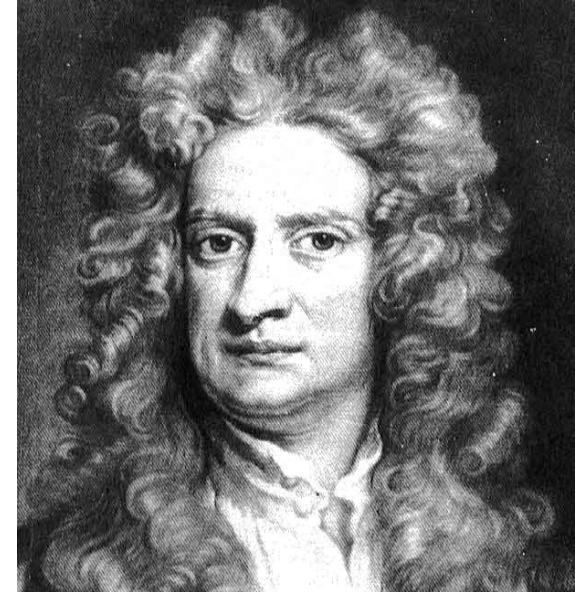
Tories, who favored monarchy, were their political opponents.

Whigs were against absolute rule by the monarchy

Whigs supported constitutional Monarchy

Monarch reigns, but under constitutional laws

As was John Lord Somers
a very big Whig
Who argued for the abdication of
King James II for his allegiance to
Louis XIV and the Pope.



Sir Isaac Newton ↑
Was a Whig



Landscape Garden Design: the Literary Arts Influences

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

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

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

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

Excerpt from *The Enthusiast*:

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

*river that fed Roman aqueducts and gave life to Rome

Theorists of Beauty and the Picturesque

William Hogarth (1697-1764)

The Analysis of Beauty, 1753

Edmund Burke (1729-1797)

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

Uvedale Price (1747-1829)

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

William Gilpin (1724-1804)

• *Observations on the River Wye and several parts of South Wales, etc. relative chiefly to Picturesque Beauty; made in the summer of the year 1770*, 1782

• *Observations relative chiefly to Picturesque Beauty made in ... 1772, on several parts of England; particularly the Mountains and Lakes of Cumberland and Westmoreland*, 1786

Richard Payne Knight (1747-1829)

An Analytical Inquiry into the Principles of Taste, 1805

Influence from Painting

Salvator Rosa

1615-1673

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

Horace Walpole’s
description of a
1739 trip through
the Alps



In these paintings, consider the landscape, how it is depicted



Salvator Rosa, River Landscape with Apollo and the Cumaean Sibyl

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



Nicolas Poussin, classical architecture with wilderness



Nicolas Poussin, The Triumph of Pan, 1636



Nicolas Poussin, *The Adoration of the Golden Calf*, c. 1634



Nicolas Poussin, Landscape with a Man Killed by a Snake



Claude Lorrain, Seaport with the Embarkation of the Queen of Sheba, 1648

Classical structures set in a bucolic landscape



Claude Lorrain, Landscape with Aeneas at Delos, 1672

Also
influential
were
depictions of a
more rugged
landscape



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



Giorgione, The Sunset, 1506

Here, the figure is absorbed in the immensity of wilderness



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

Raphael
1483-1520

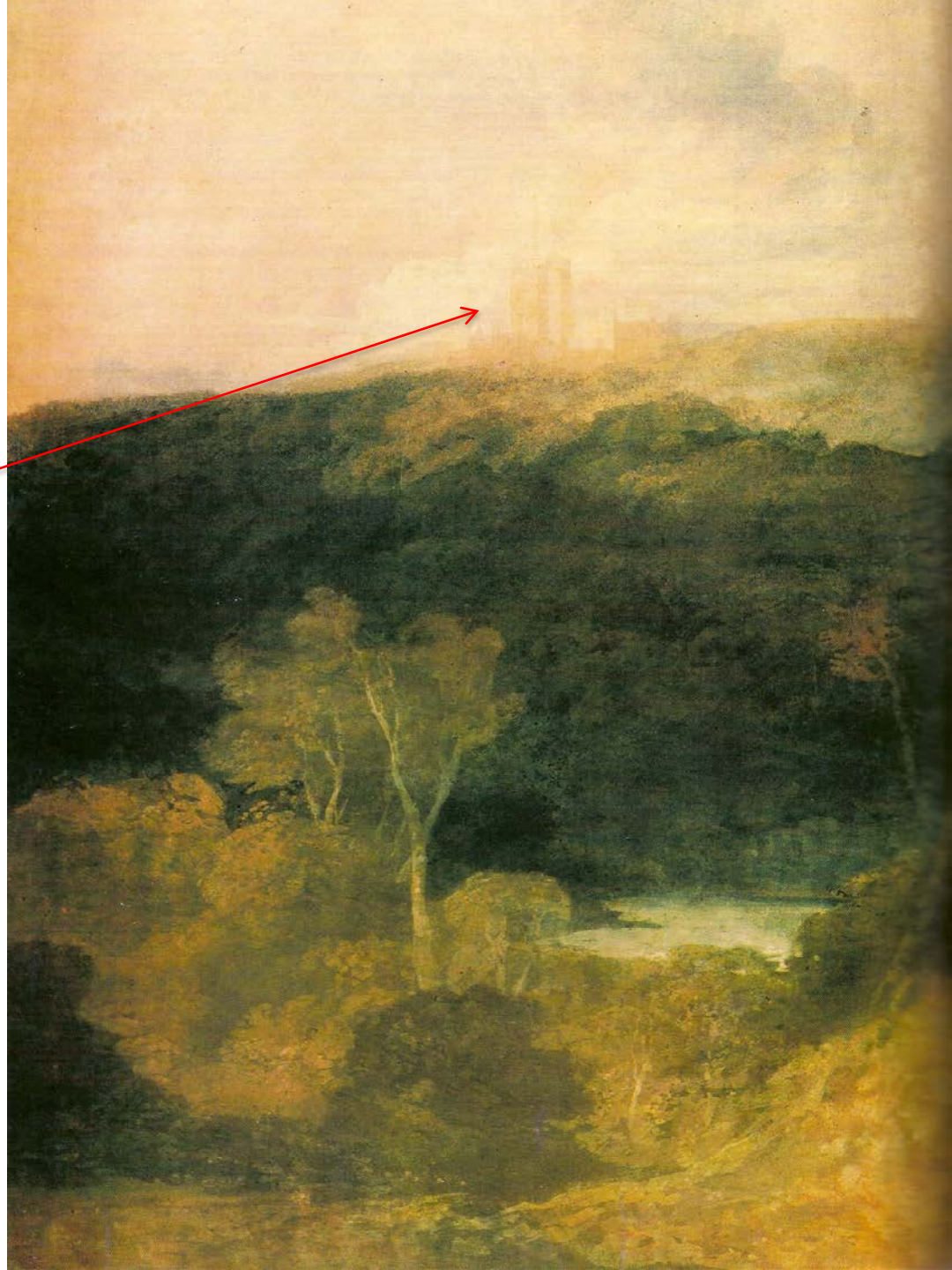


In contrast,
this
Renaissance
painting
emphasizes
the figure,
and the
landscape is a
small
backdrop

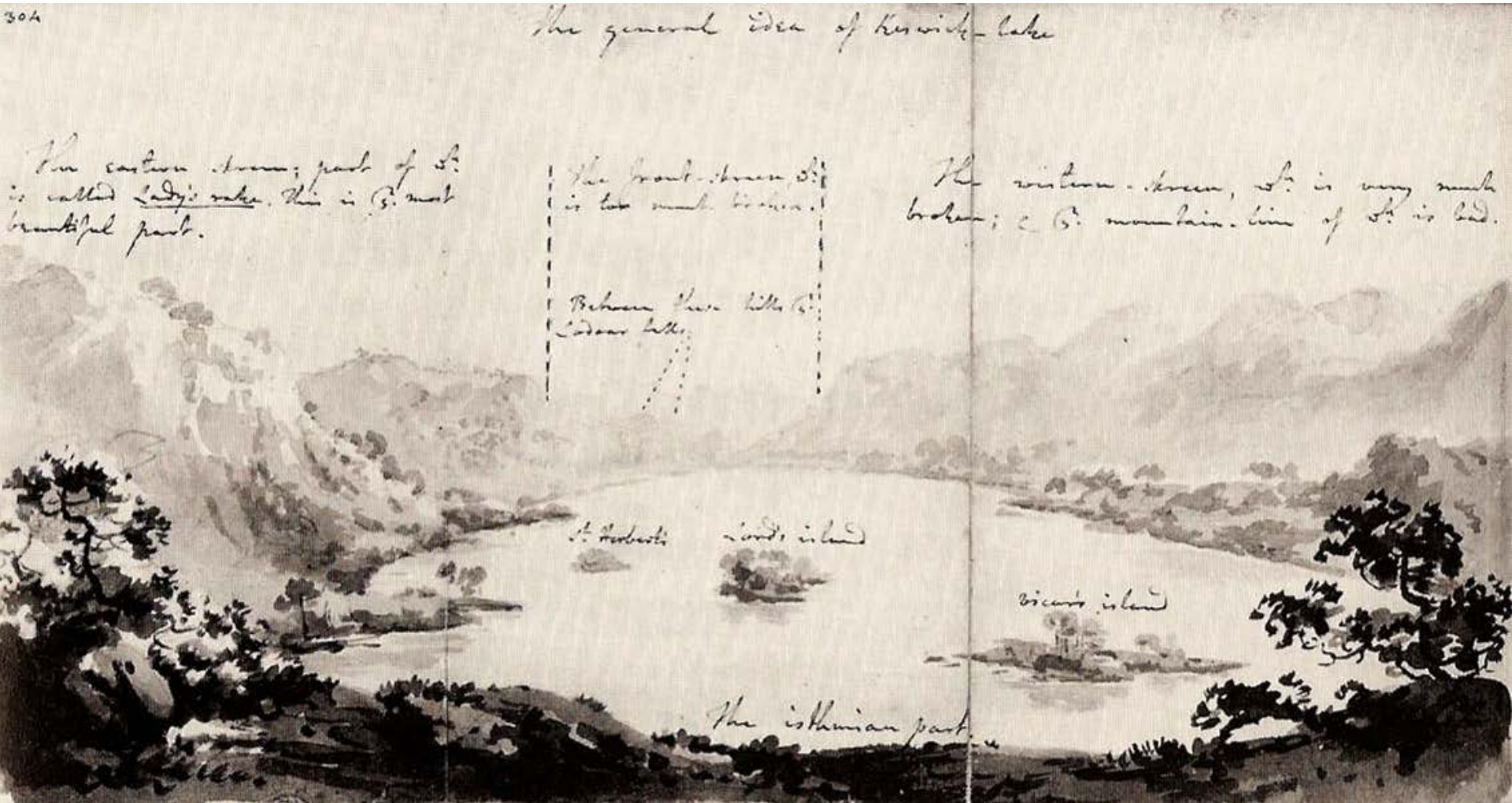
Saint Catherine
of
Alexandria

J. W. M. Turner
View Across
Bitham Lake to
Fonthill Abbey

Human-made
objects hazy
and obscured



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



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

And vineyards clothe the bending brow
'Steal of the clinging copsewood now

John Ruskin

Page from his
childhood
journal

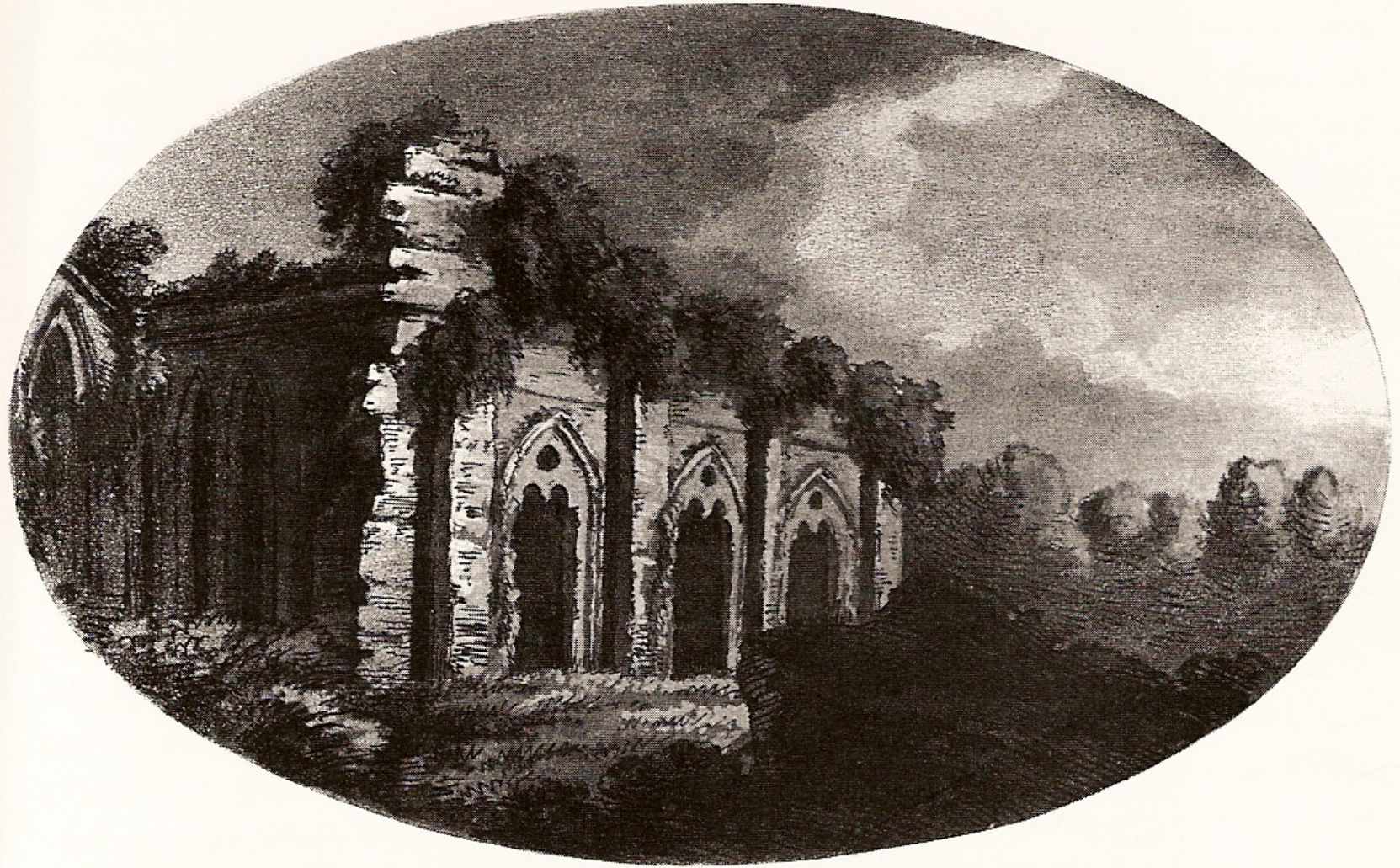
“the greatest
thing a human
soul ever does
in this world is
to see
something, and
tell what it saw
in a plain way.”
Modern Painters



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.

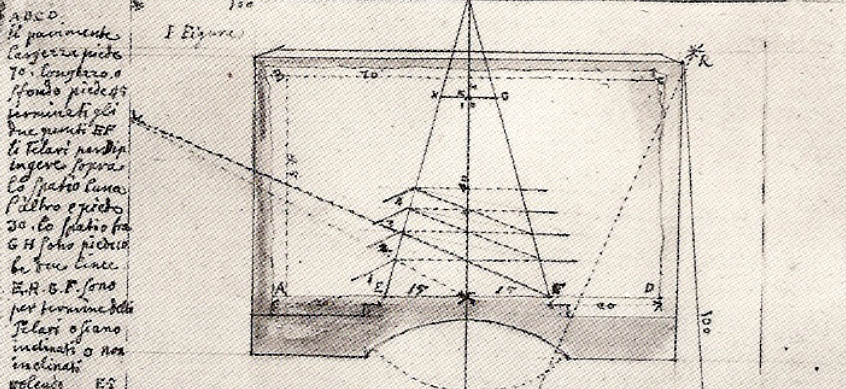
“To see
clearly is
poetry,
prophecy,
and religion,
— all in one.”

Functioned as a guidebook for recognizing beauty

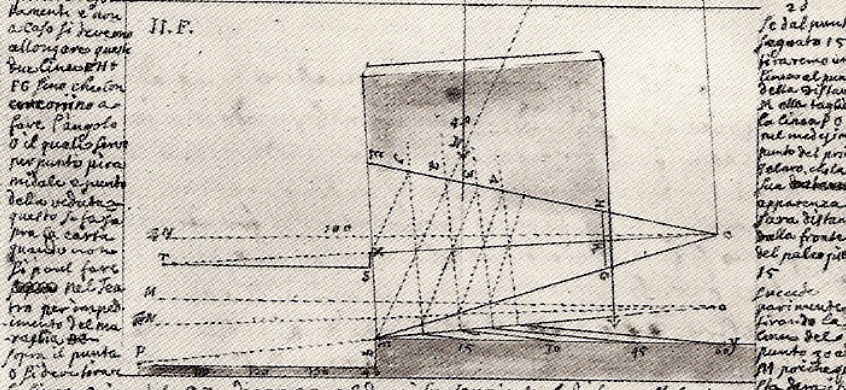


Furness-abbey, William Gilpin

*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. longhoro o
 fondo piede 95
 terminati gli
 due punti E F
 li Tellari per dip
 ingere sopra
 lo spazio luna
 l'albro e piede
 20. lo spazio fra
 G H solo piede
 6. due linee
 E. H. G. 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 que
 due linee H I
 P G fine ch'ora
 contornino a
 fare l'angolo
 O il quale fare
 per punto p
 medale o punto
 della veduta in
 questo se fare
 per la carta
 quando non
 si può fare
 sopra il Tellari
 tra per imped
 imento del ma
 reglia del
 sopra il punto
 O si deve fare
 la linea orizzontale O Z. dove e
 dopo si termina la distanza N
 Cantano
 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
 nella questa punti si trovano
 due linee ajungono li due linee
 O Z. e F L
 come si vede meglio nel
 e figurato che 100 piedi sono
 fra il punto O e il punto della
 distanza N
 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
 punto della
 distanza
 dell' Tellari per operazioni
 regolare
 si opera come si fa con la
 regola ordinario tirando le
 diagonali al
 punto della
 distanza
 per esempio
 la figura la linea
 segnata 10, 20, 30, 40
 effere il profilo del
 pavimento
 del Tellari 40 piedi
 Cantano del palco F, H, I, L, M, N, di 9
 piedi la linea F V
 segnata 15, 30, 45, e 60
 e parallela alla
 linea del piano P
 per un
 per conoscere
 all'altitudine del
 palco del qual punto
 V, come alta
 piede 5
 dovendo
 effere la non parte
 della sua
 altezza.



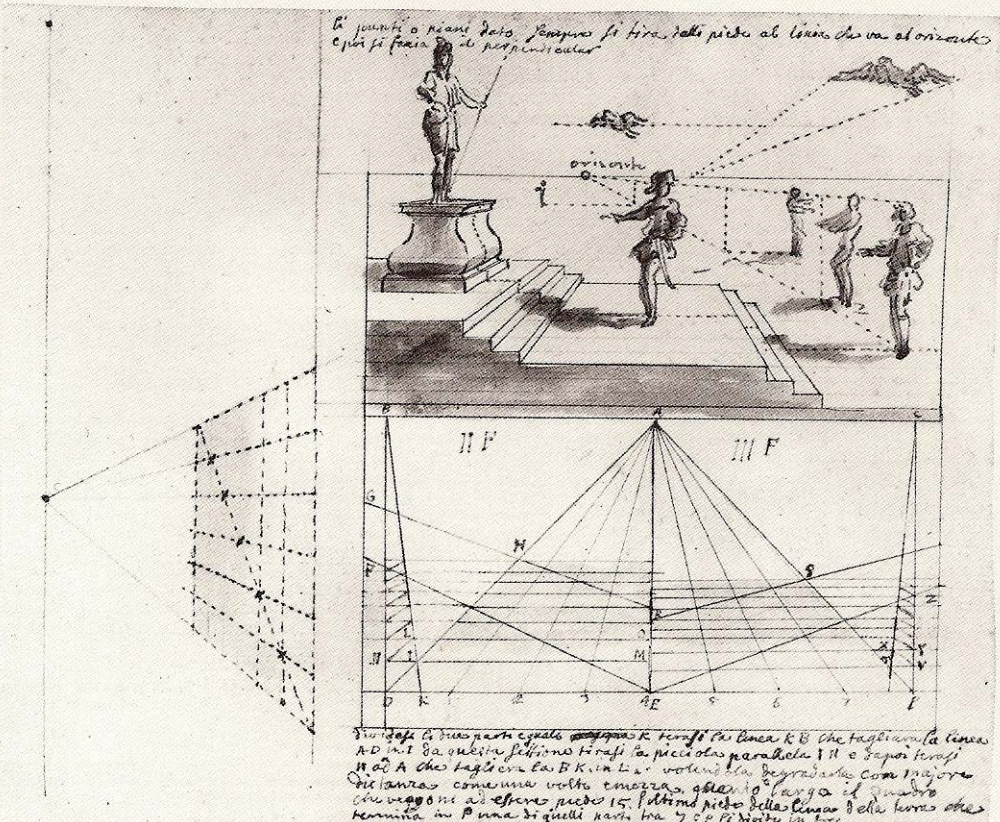
II. F.
 La linea
 orizzontale O Z.
 dove e
 dopo si termina
 la distanza N
 Cantano
 della fronte del
 palco X
 piedi 40
 da X e da N a O
 sono piedi 100
 la quale devono
 trasportare nella
 linea
 orizzontale O Z
 dove e
 nella questa
 punti si trovano
 due linee
 ajungono li
 due linee
 O Z. e F L
 come si vede
 meglio nel
 e figurato
 che 100 piedi
 sono fra il
 punto O e il
 punto della
 distanza N
 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
 punto della
 distanza
 dell' Tellari
 per operazioni
 regolare
 si opera come
 si fa con la
 regola
 ordinario
 tirando le
 diagonali al
 punto della
 distanza
 per esempio
 la figura la
 linea
 segnata 10,
 20, 30, 40
 effere il
 profilo del
 pavimento
 del Tellari
 40 piedi
 Cantano del
 palco F, H, I,
 L, M, N, di 9
 piedi la linea
 F V
 segnata 15,
 30, 45, e 60
 e parallela
 alla linea del
 piano P
 per un
 per conoscere
 all'altitudine
 del palco del
 qual punto
 V, come alta
 piede 5
 dovendo
 effere la non
 parte della
 sua altezza.

2)
 Se dal punto
 segnato 15
 tirare una
 linea al punto
 della
 distanza
 N alla
 tagliando
 la linea P
 nel medesimo
 punto del
 palco, allora
 la
 distanza
 apparenza
 fra il
 punto della
 fronte
 del palco
 piedi
 15
 e il
 punto
 della
 fronte
 del palco
 piedi
 40
 e il
 punto
 della
 fronte
 del palco
 piedi
 100
 e il
 punto
 della
 fronte
 del palco
 piedi
 15
 e il
 punto
 della
 fronte
 del palco
 piedi
 40
 e il
 punto
 della
 fronte
 del palco
 piedi
 100
 e il
 punto
 della
 fronte
 del palco
 piedi
 15

William Kent Italian Diary

1714-1715

Analytic studies of visual perception



La punti o piani dati sempre si tira, dalle piede al punto che va ad oriente
 e più si fanno di perpendicolar

II F III F
 Se si tira la linea
 orizzontale O Z.
 dove e
 dopo si termina
 la distanza N
 Cantano
 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
 nella questa
 punti si trovano
 due linee
 ajungono li
 due linee
 O Z. e F L
 come si vede
 meglio nel
 e figurato
 che 100 piedi
 sono fra il
 punto O e il
 punto della
 distanza N
 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
 punto della
 distanza
 dell' Tellari
 per operazioni
 regolare
 si opera come
 si fa con la
 regola
 ordinario
 tirando le
 diagonali al
 punto della
 distanza
 per esempio
 la figura la
 linea
 segnata 10,
 20, 30, 40
 effere il
 profilo del
 pavimento
 del Tellari
 40 piedi
 Cantano del
 palco F, H, I,
 L, M, N, di 9
 piedi la linea
 F V
 segnata 15,
 30, 45, e 60
 e parallela
 alla linea del
 piano P
 per un
 per conoscere
 all'altitudine
 del palco del
 qual punto
 V, come alta
 piede 5
 dovendo
 effere la non
 parte della
 sua altezza.

The Claude Glass

Reveals the
desire to
see the
world
differently



Curved and
tinted so the
mirror becomes
a mechanism to
transform the
landscape into a
more
romanticized
image



This later painting shows the fully realized concept of the pastoral idea of beauty in the design of country estates — tree clumps, fields sweeping up to house, and even the cattle and cowherder have become part of the designed landscape.



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

Dead trees, craggy rocks, rustic bridge, & curved path creates a romantic image of wilderness



J. E. Smith, "The Cavern Cascade at Hafod" in *Fifteen Views Illustrative of a Tour of Hafod*, 1810

Theories on Beauty and influences from painting become incorporated into garden design



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

William Kent (1685-1748)

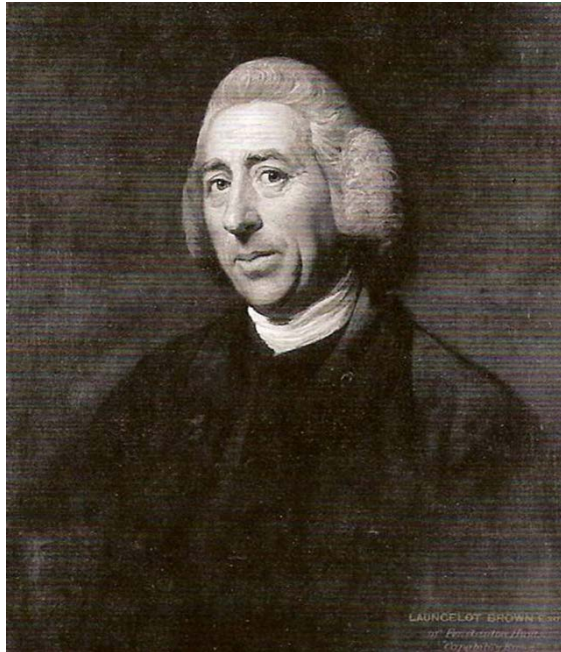


Landscape Gardeners



Charles Bridgeman (c.1680-1738)

Humphry Repton (1752-1818)



Capability Brown (1716-1783)

Claude Lorrain,
*View of La
Crescenza*, a
painting once
owned by
Richard Payne
Knight

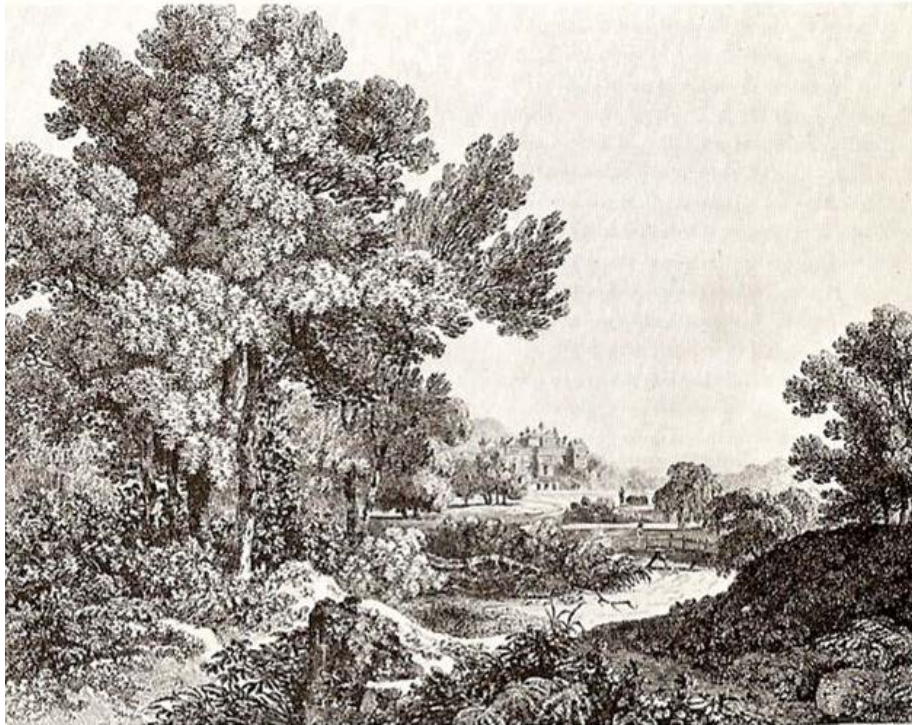


Painting → Landscape Design

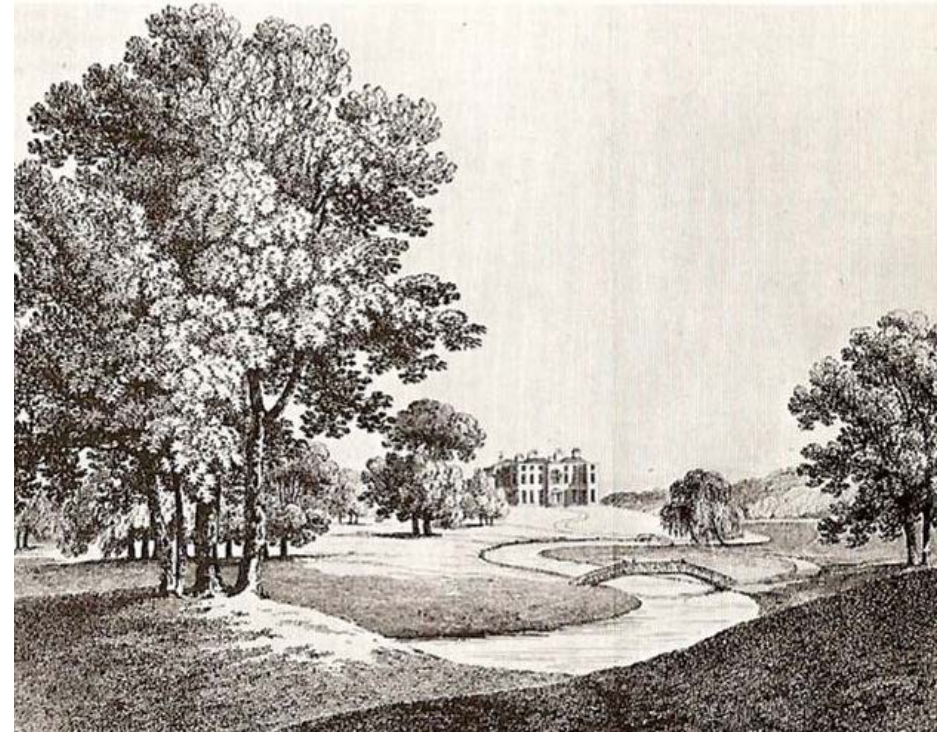
Downtown Castle
Landscape Design
by Richard Payne
Knight
1751-1824



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



before



after

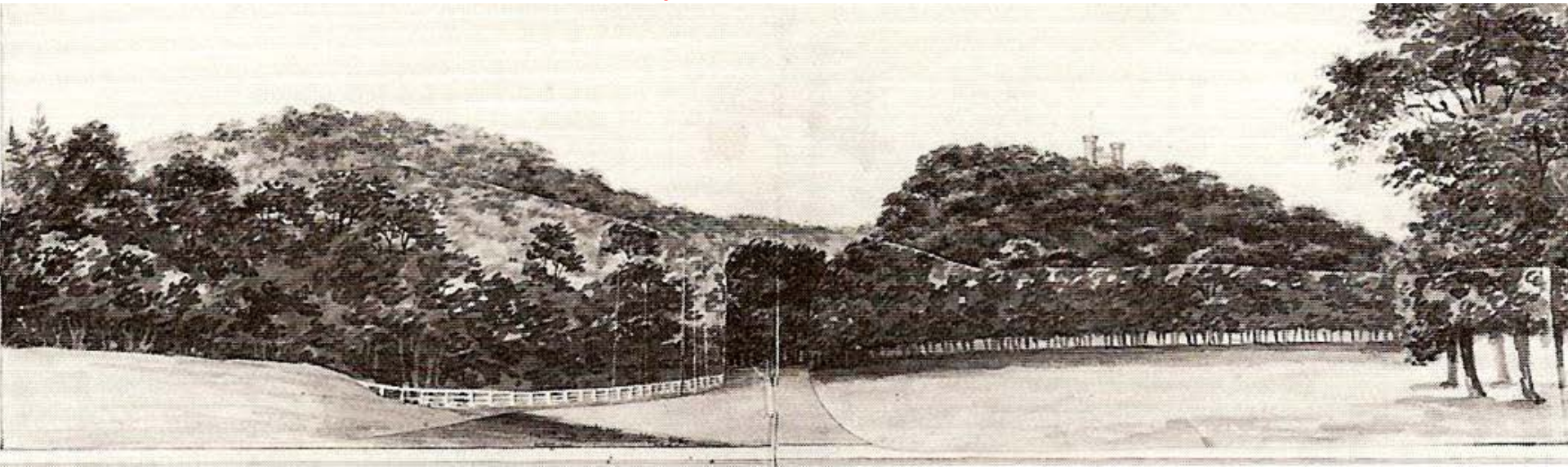
From Richard Payne Knight's *The Landscape*, 1794

Before and After sketches for clients



Repton Red Book for Batham Abbey, proposed changes below

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

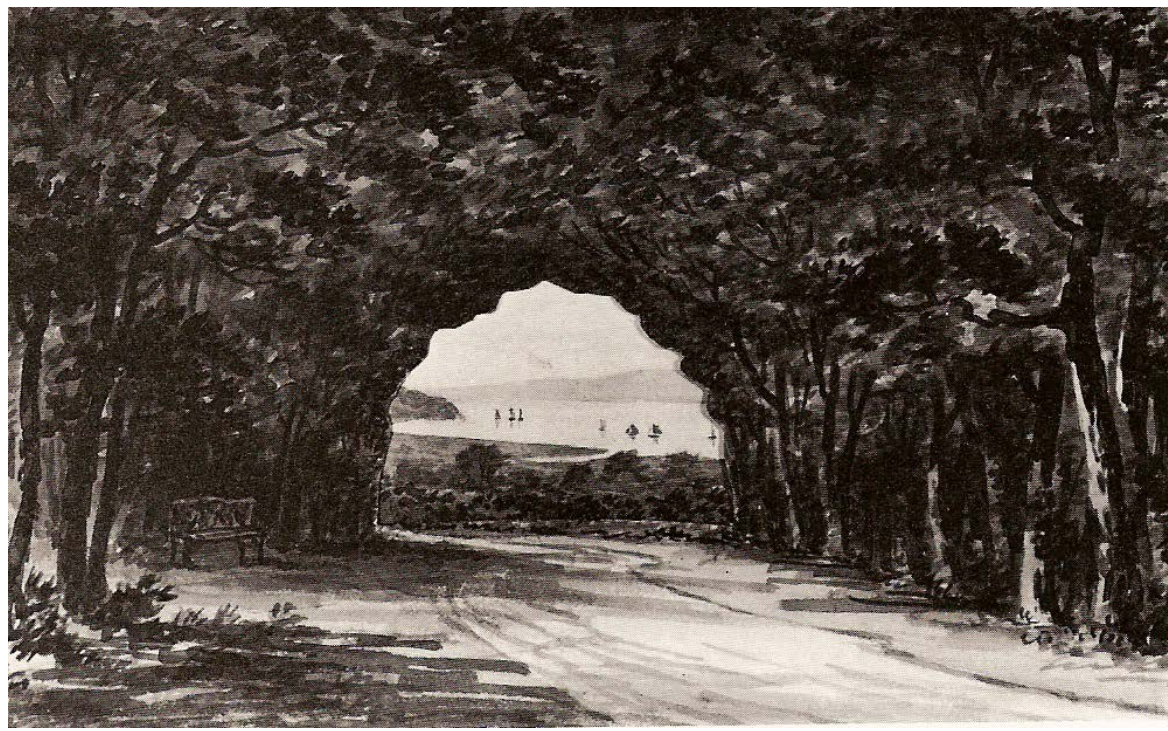


What is different?



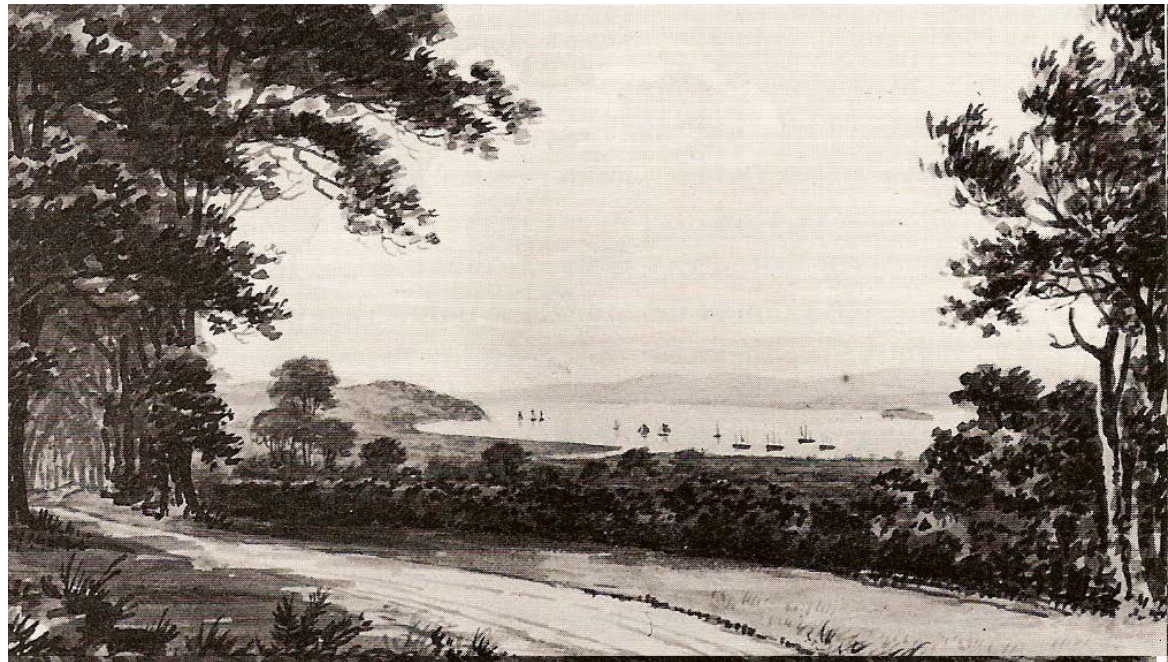
View at Blaise Castle, Lower Showing Repton's Improvements

Before



From
Repton
Red Book
for Blaise
Castle,
1795-96

After



Before

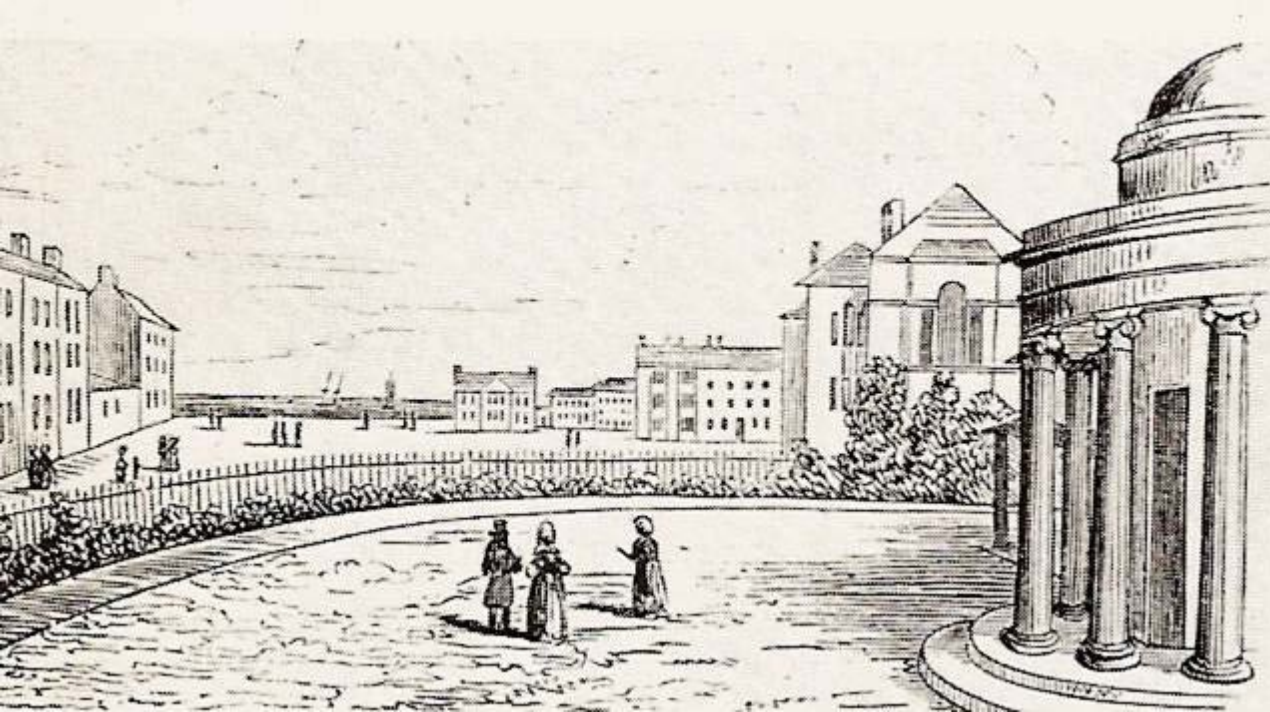


Humphry
Repton's
Cottage
Garden in
Essex

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

After





Before

Whether these changes would be improvements was certainly debated

After

Repton sketches for Brighton Pavilion

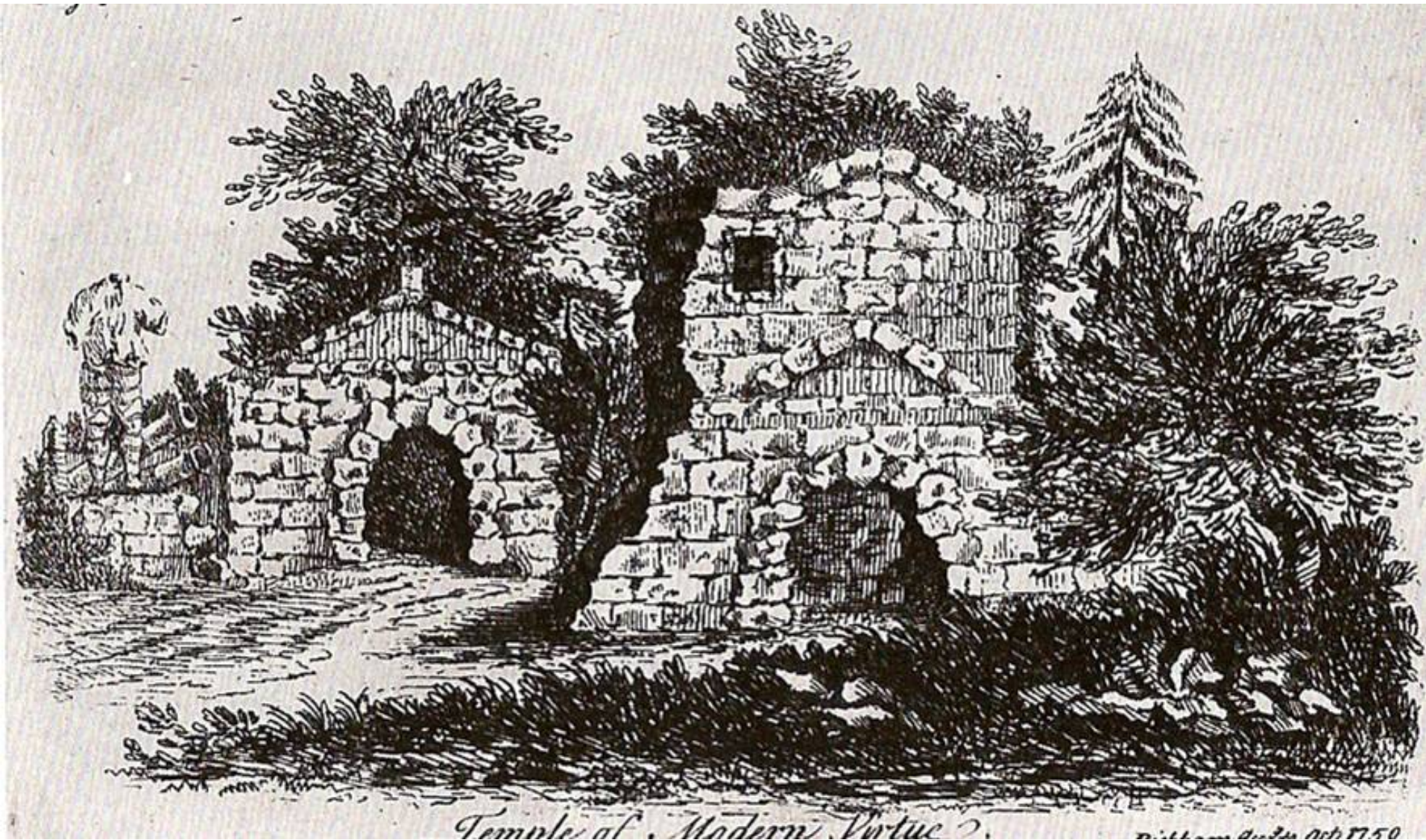


The sketch as a marketing tool, a way to show the client what is proposed



Humphry Repton, Proposed Scene from Babworth Red Book

Images from Landscape Gardens: The Romanticized Ruin



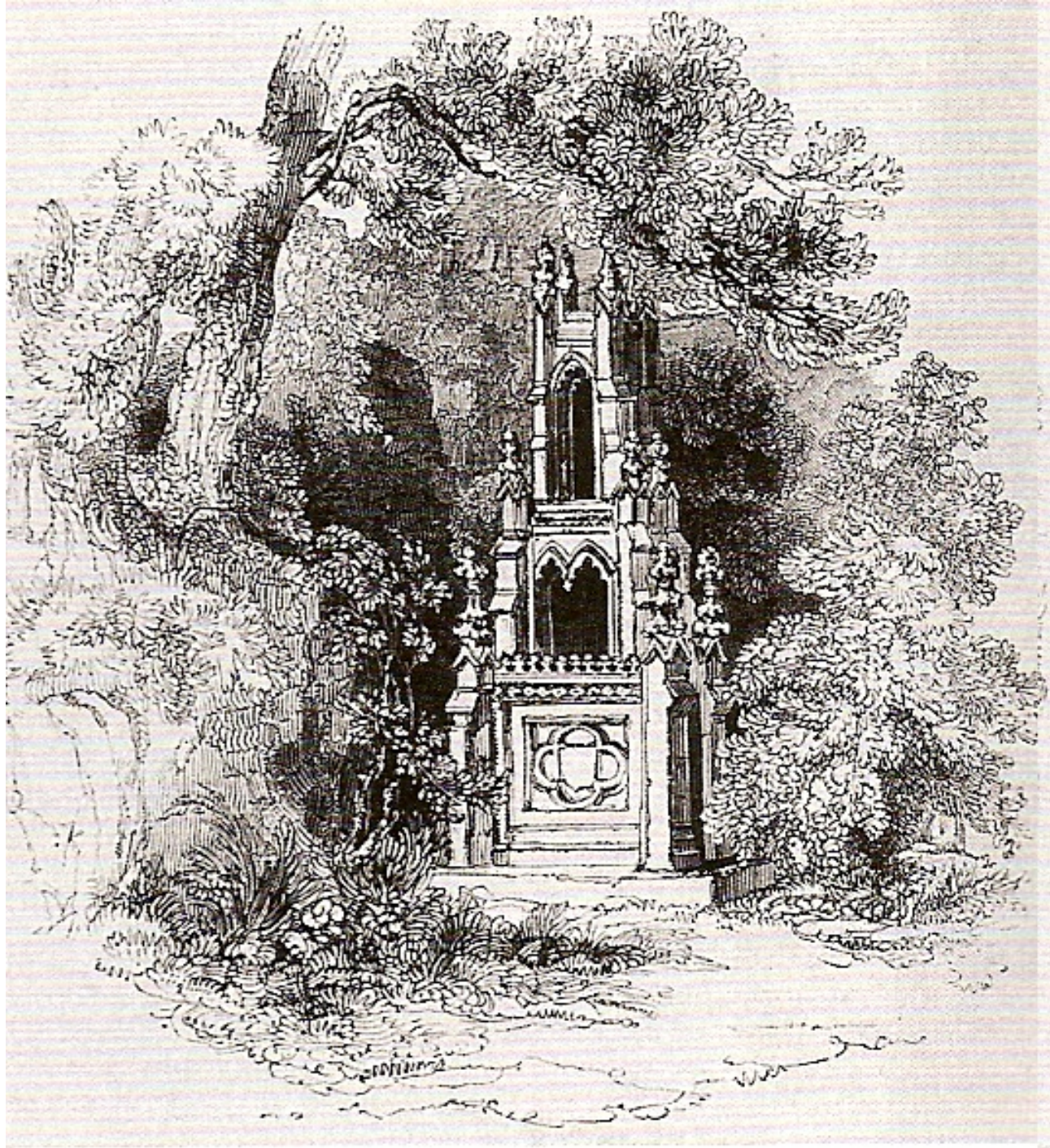
Temple of Modern Virtue?

Stowe, 1750

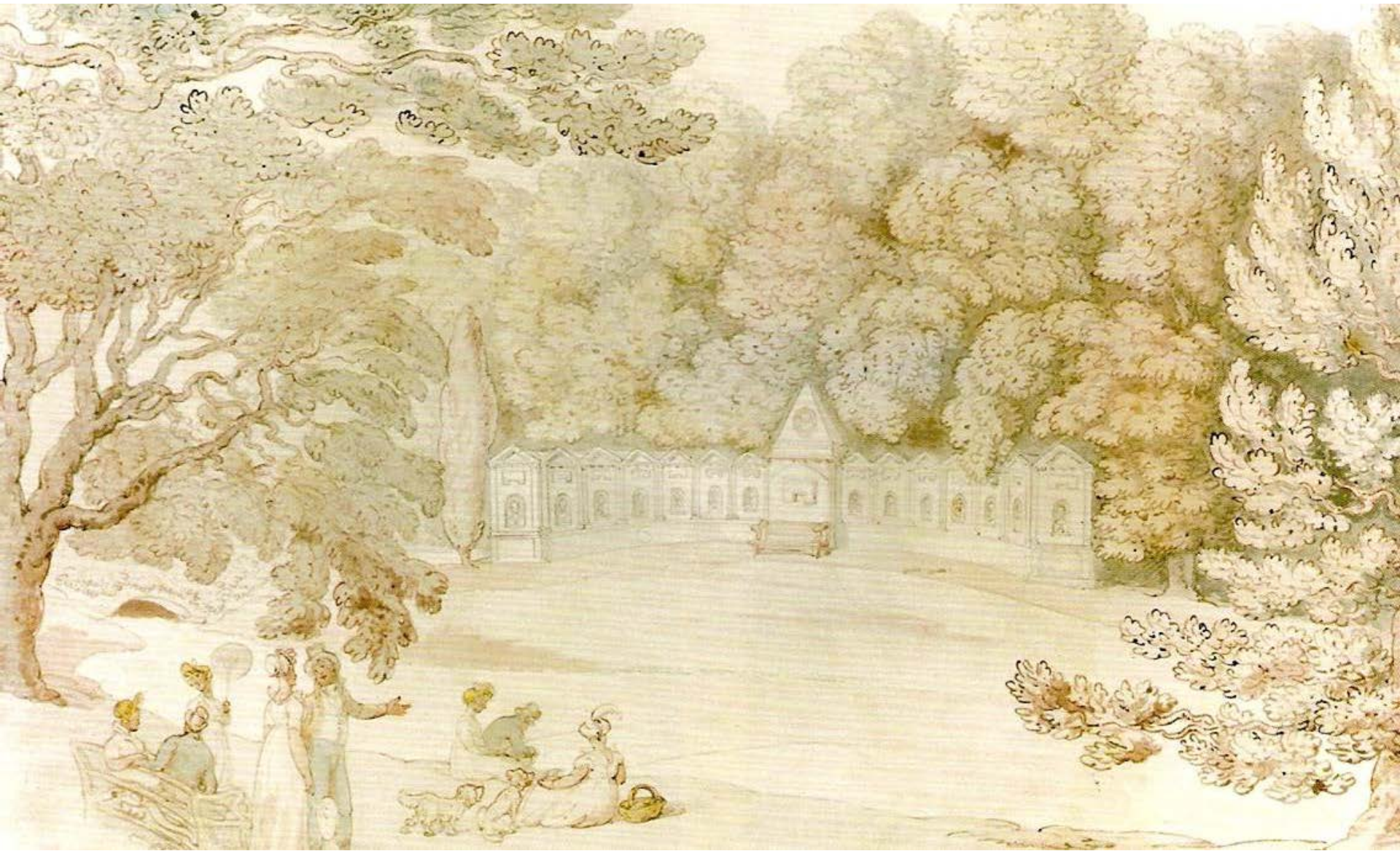
Stowe, Temple of Modern Virtue, in 1750 guidebook by George Bickham

Stowe, Gothic
Cross in 1827,
Steeley Guidebook

Nature as wild, a
setting for classical
ruins and objects



Rendered as though looking into a Claude Glass, in sepia with the sides turned in



Stowe, The Elysian Fields with the Temple of British Worthies
drawn in 1805 by Thomas Rowlandson



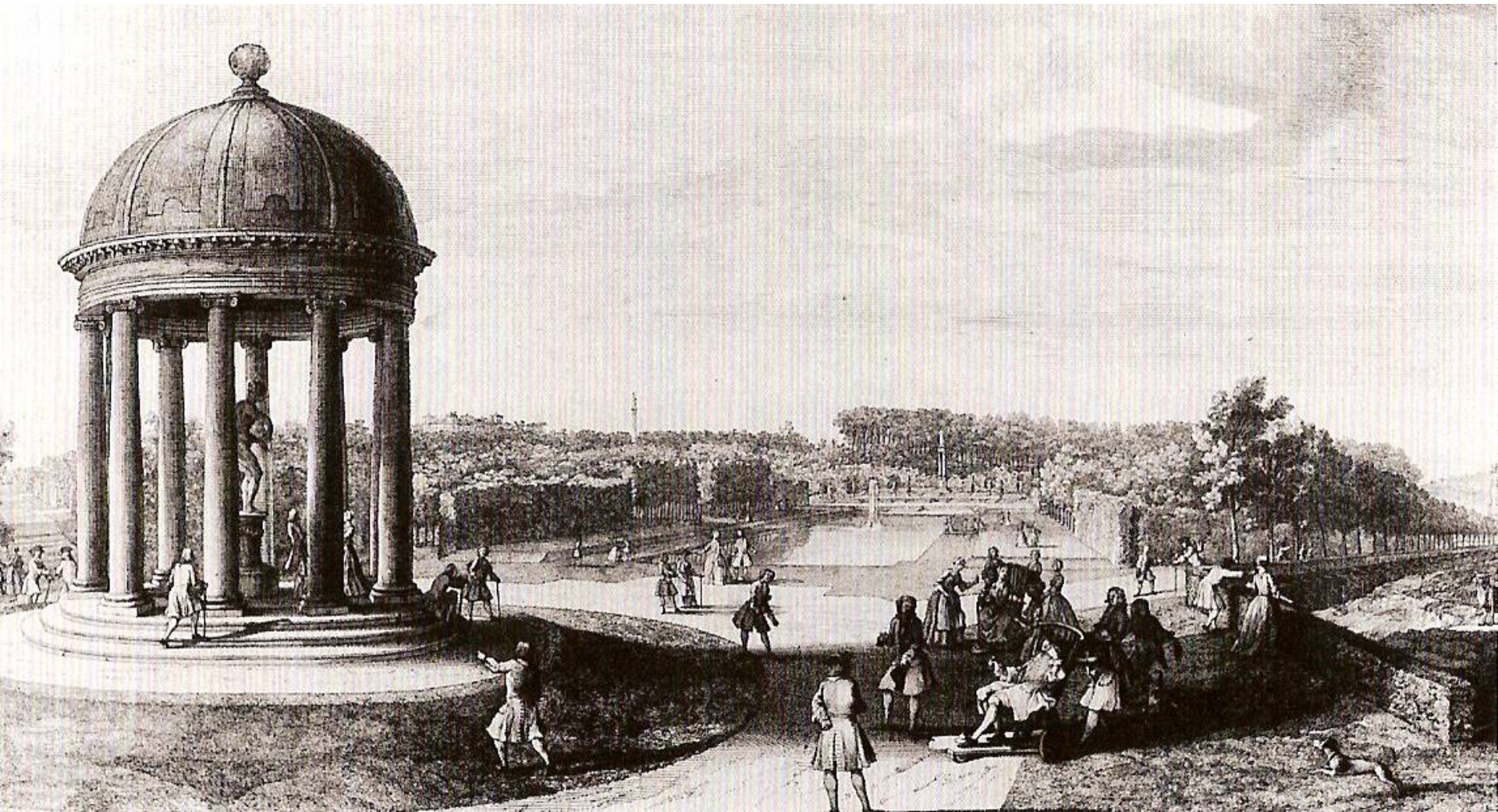
Great Obelisk in Chiswick Gardens



Stourhead, 1777 engraving by Vivares

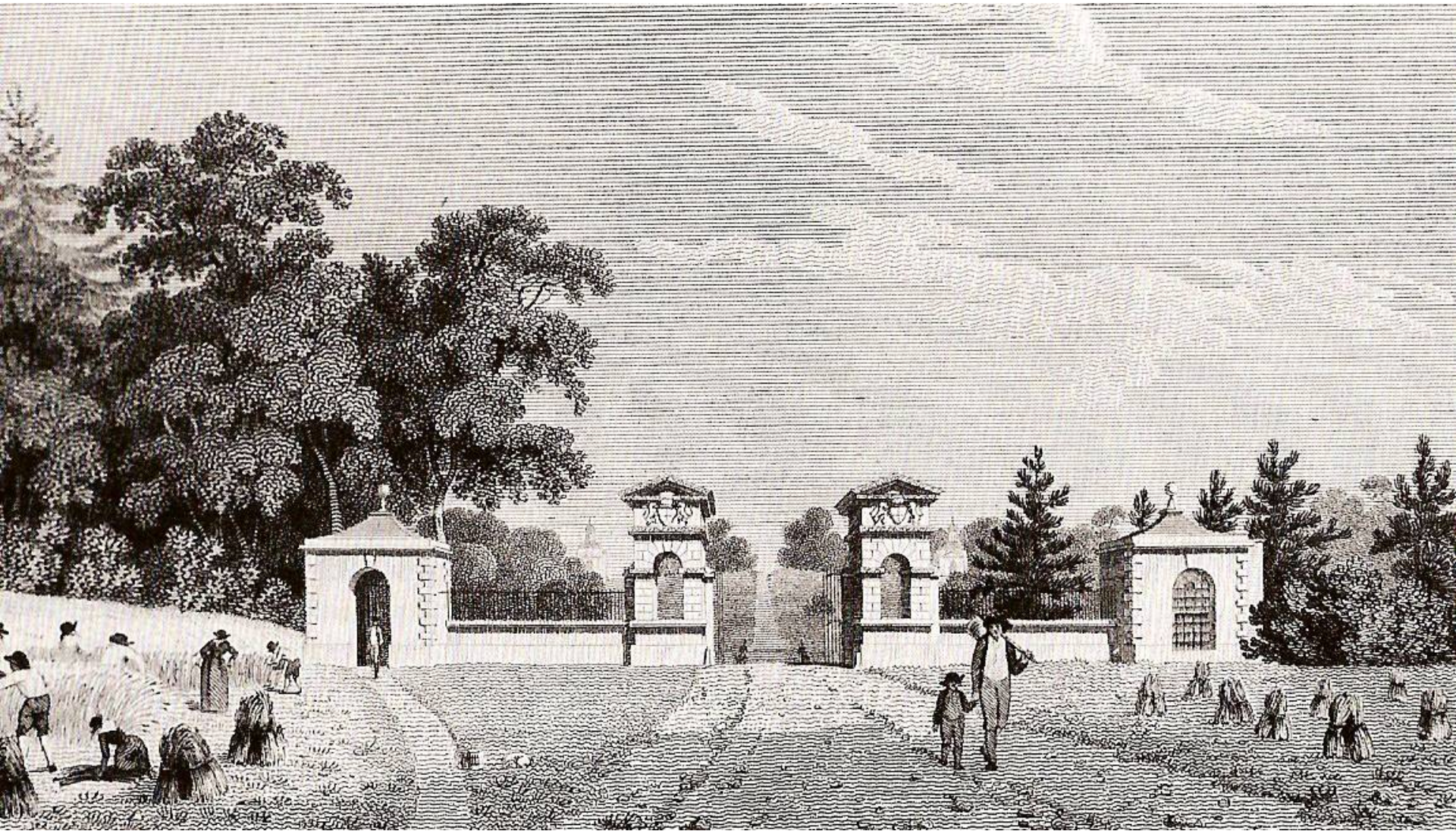
Gibbs Building at Stowe





Stowe, view of the Queen's Theatre from the Rotunda
c. 1733 engraving by Jacques Rigaud

Romanticizing agricultural labor, like Wordsworth and Coleridge did with poetry



Stowe, Oxford Gates, engraving by T. Medland



Stowe, Grecian Valley in 1805, drawn by J. C. Nattes

The 18th century English Landscape Gardens

Blenheim

Henry Wise, 1705-1716
Capability Brown, 1764

Stowe

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

Rousham

Bridgeman Plan, 1720s
Kent, 1737

Stourhead

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





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

Longleat House

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

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

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

Stourhead

STOURHEAD IS AMONG THE FINEST EXAMPLES of 18th-century landscape gardening in Britain (see pp22–3). The garden was begun in the 1740s by Henry Hoare (1705–85), who inherited the estate and transformed it into a breathtaking work of art. Hoare created the lake, surrounding it with rare trees and plants, and Neo-Classical Italianate temples, grottoes and bridges. The Palladian-style house, built by Colen Campbell (see p24), dates from 1724.



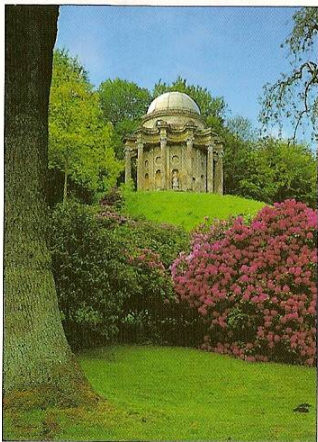
Pantheon

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

Iron Bridge

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

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



★ Temple of Apollo

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

Gothic Cottage (1806)

Turf Bridge

Temple of Flora (1744)

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.

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. 🗓 📺 📺 📺



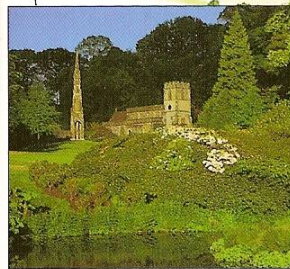
Stourton village was incorporated into Hoare’s overall design. 🗓 📺

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.



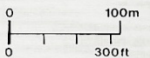
STAR SIGHTS

- ★ Temple of Apollo
- ★ Stourhead House

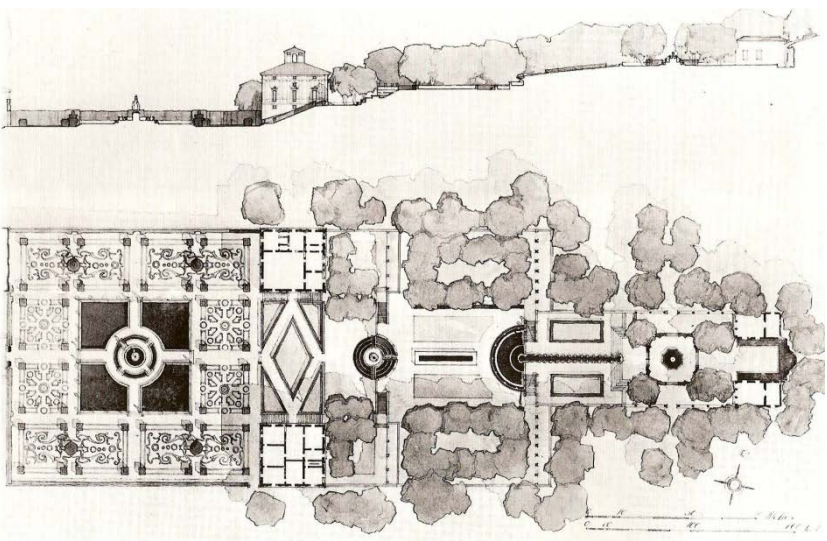
Stourhead, Wiltshire

Adapted from
1779 & 1978
Plans

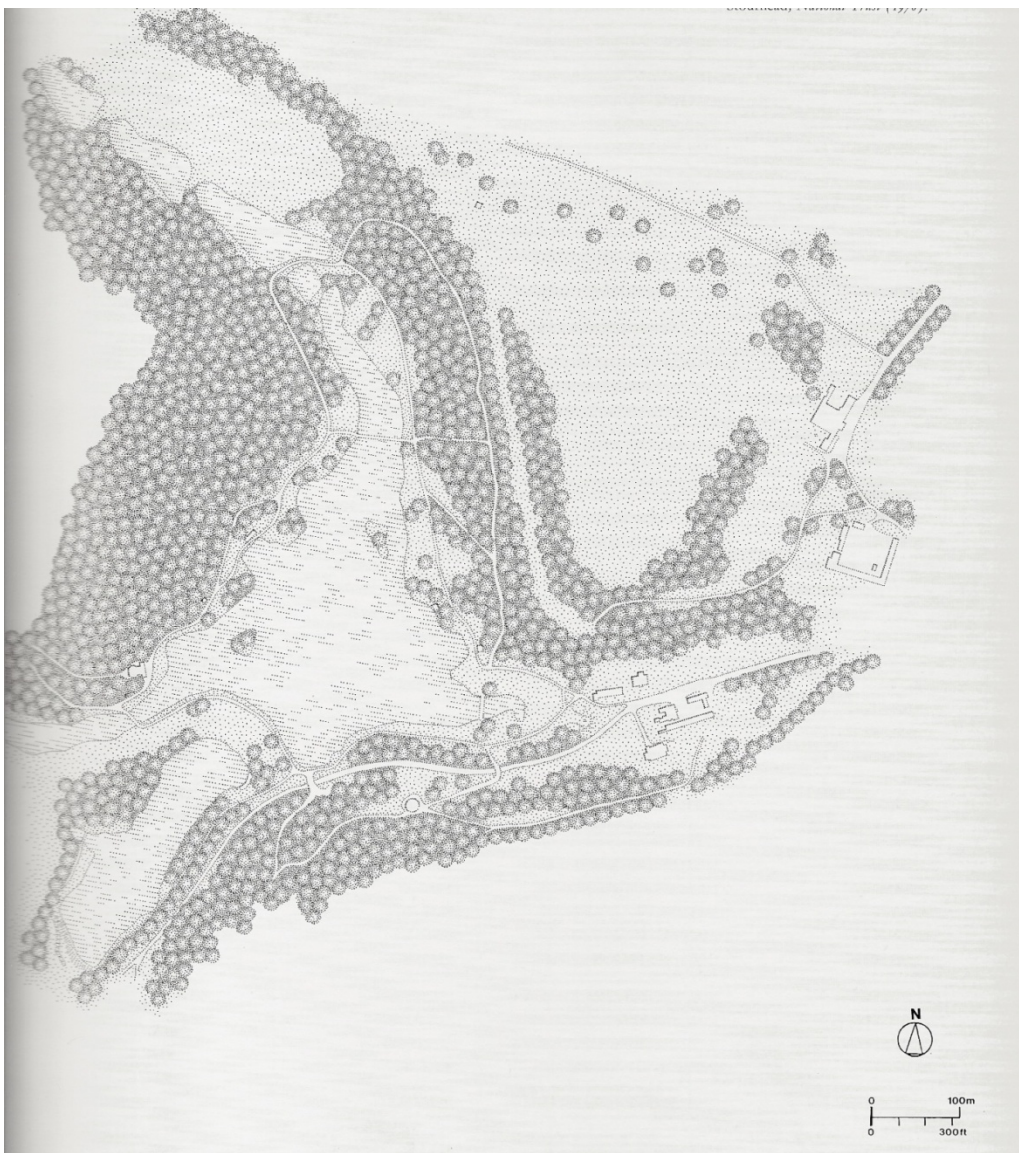
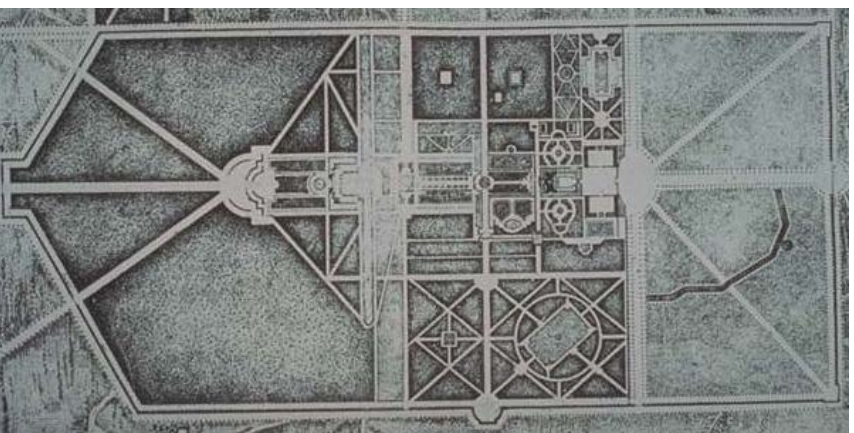
Compare plan
To Italian Renaissance
Villa Gardens
And Gardens of 17th
Century France



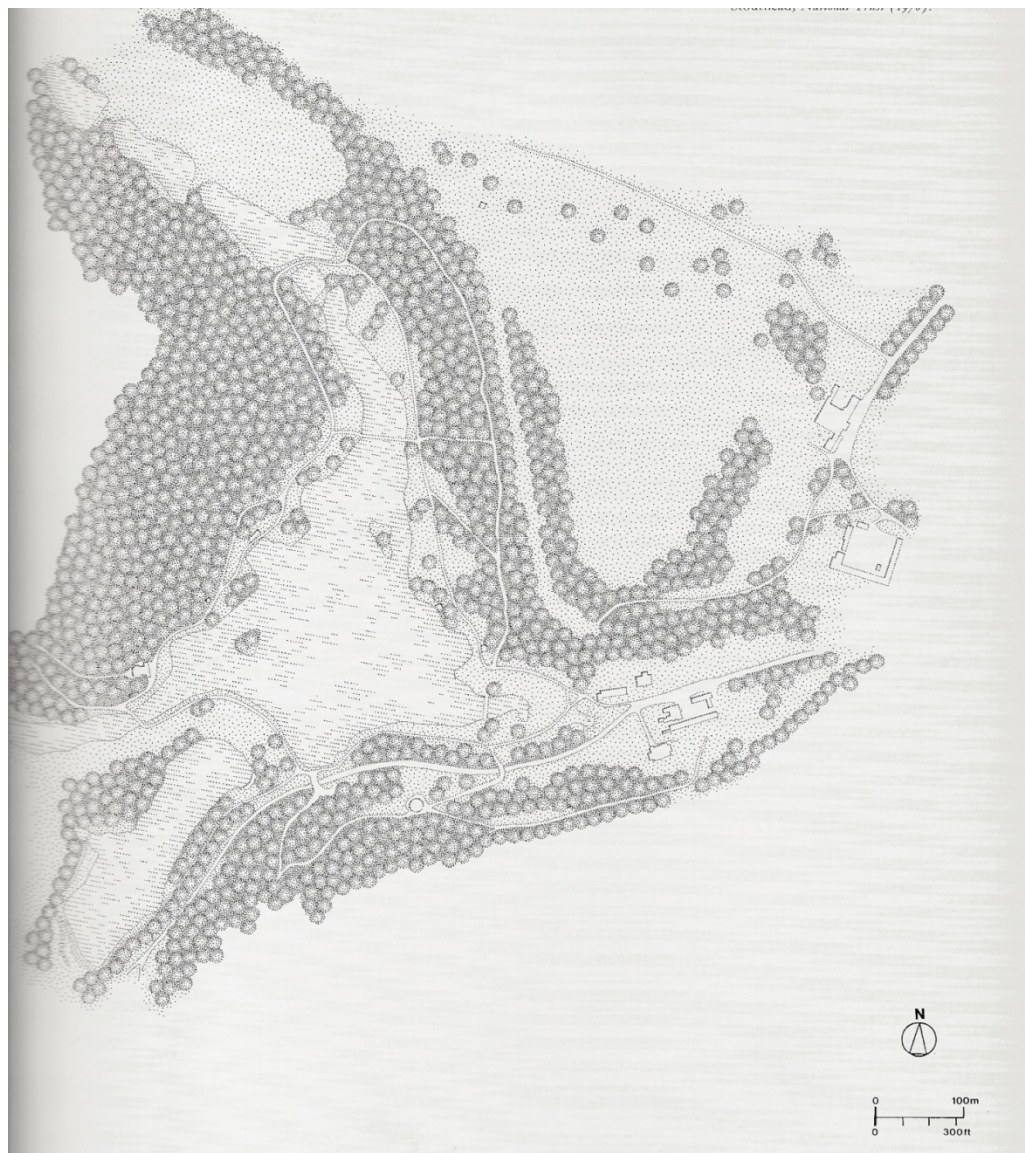
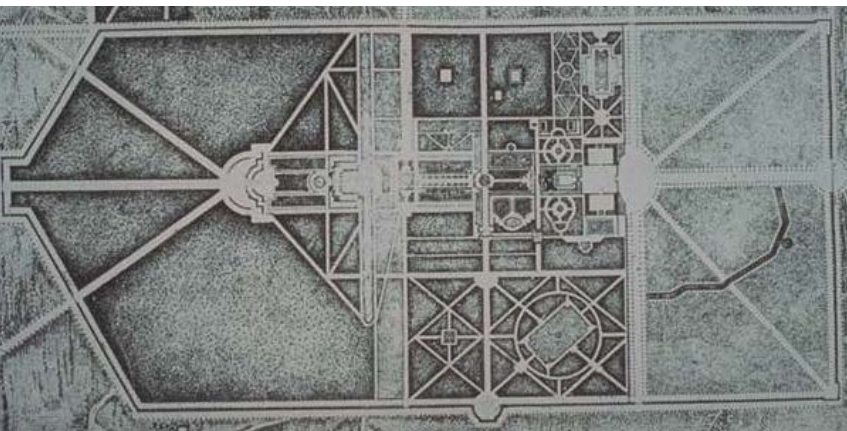
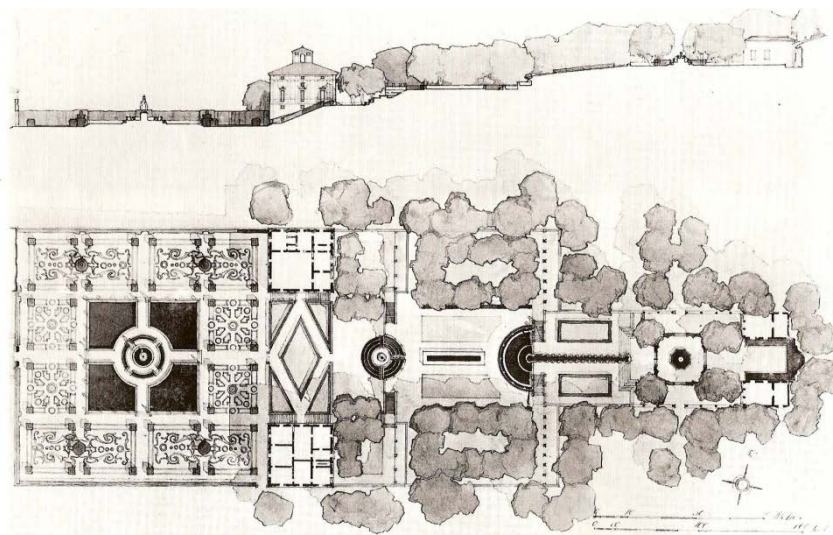
Compare and Contrast these Garden Designs and Identify the Country and era for each



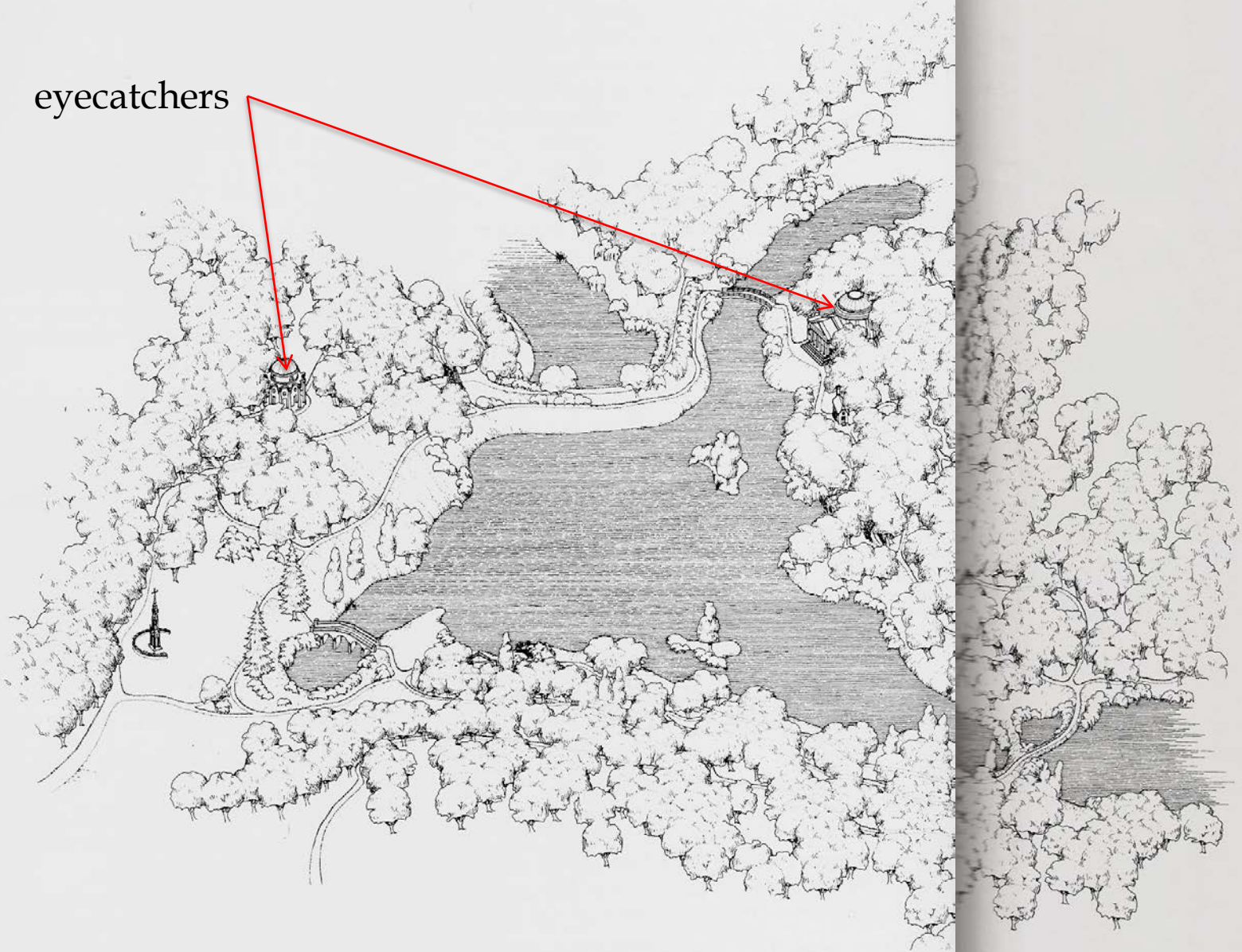
What is emphasized?



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



eyecatchers



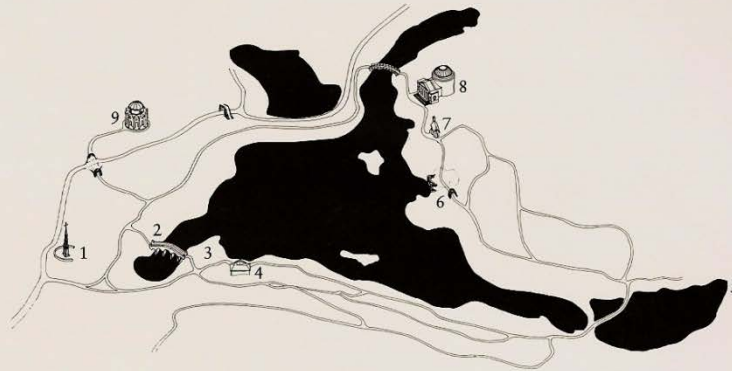
Stourhead

Stourhead's
Major
organizing
elements

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



Topography



Water features



Vegetation

Charles Bridgeman
(c.1680-1738)

Transitional figure

Was Royal Gardener

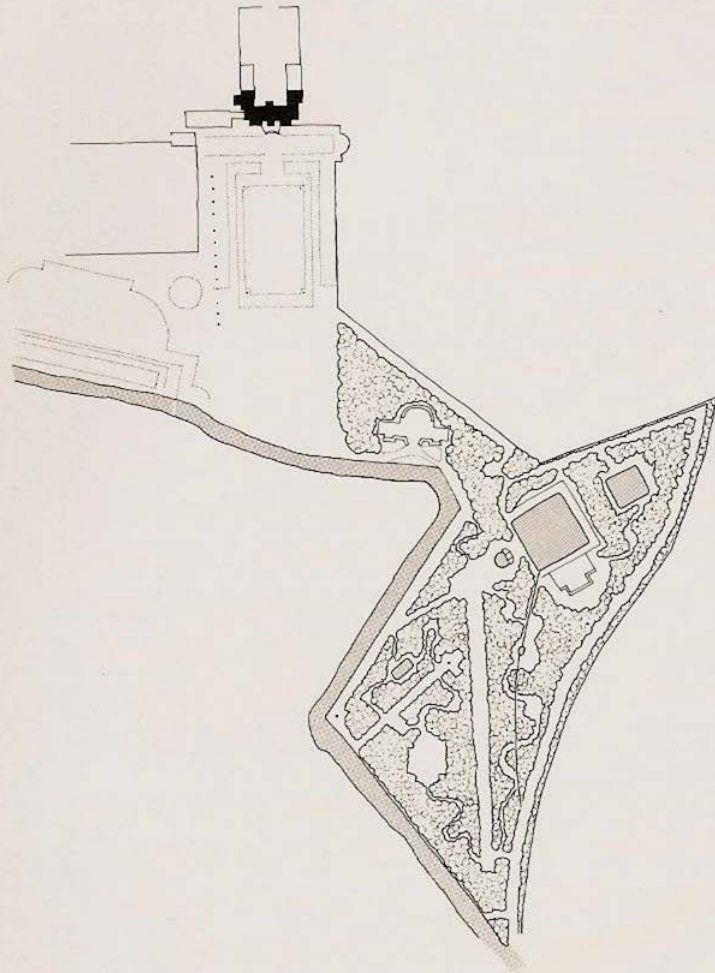
Collaborated with
William Kent, since
Kent lacked knowledge
of horticulture

Kent was both architect
and garden designer

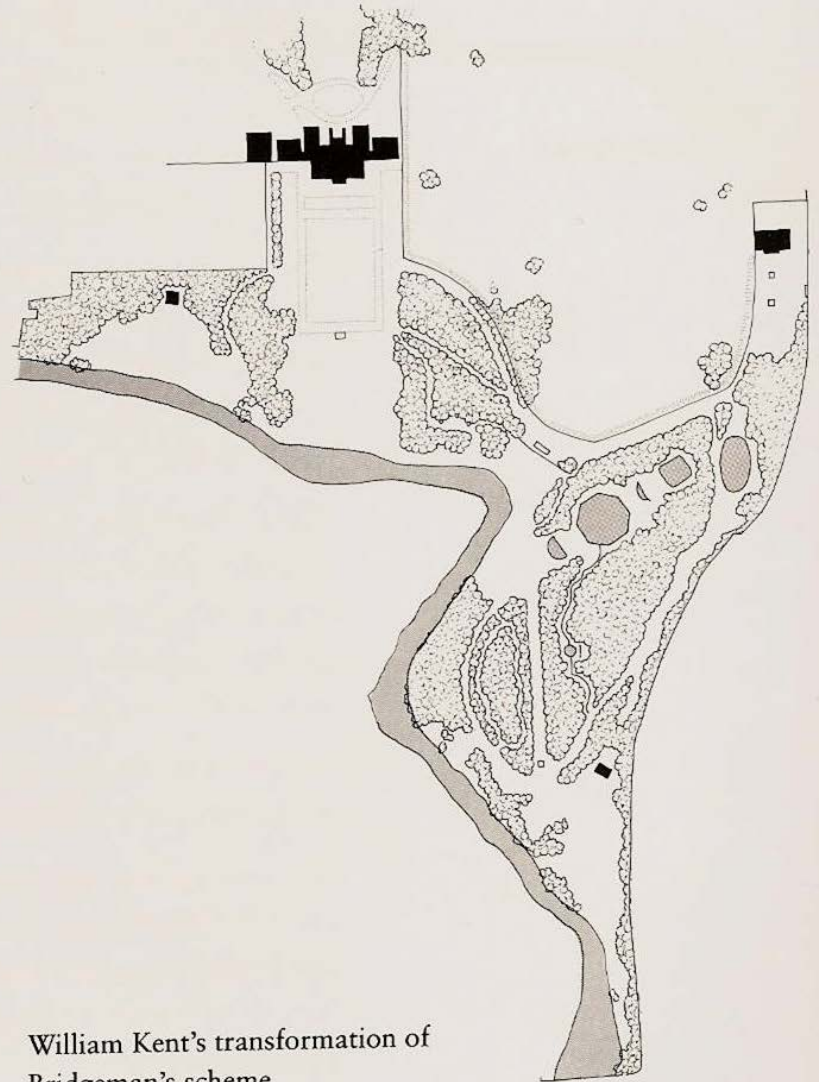


William Kent
c. 1685-1748

Rousham becoming more Romantic

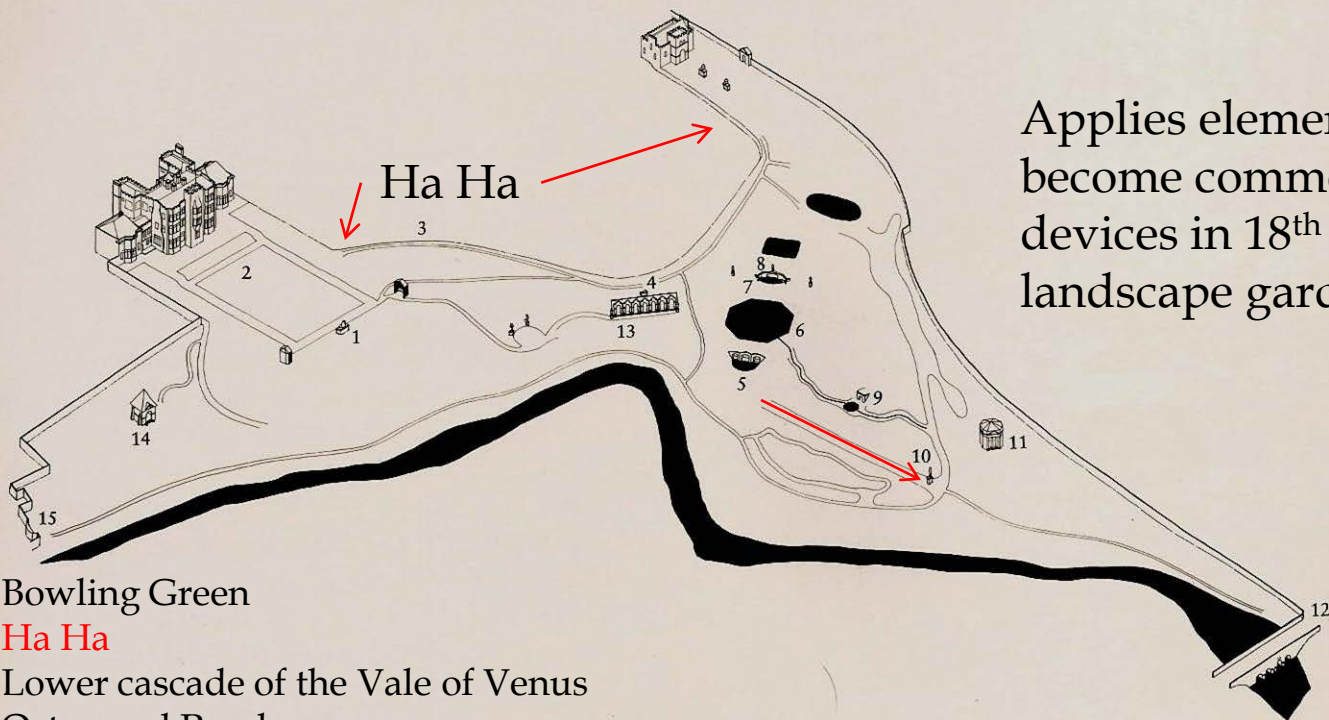


Sketch of Charles Bridgeman's scheme for Rousham, about 1720

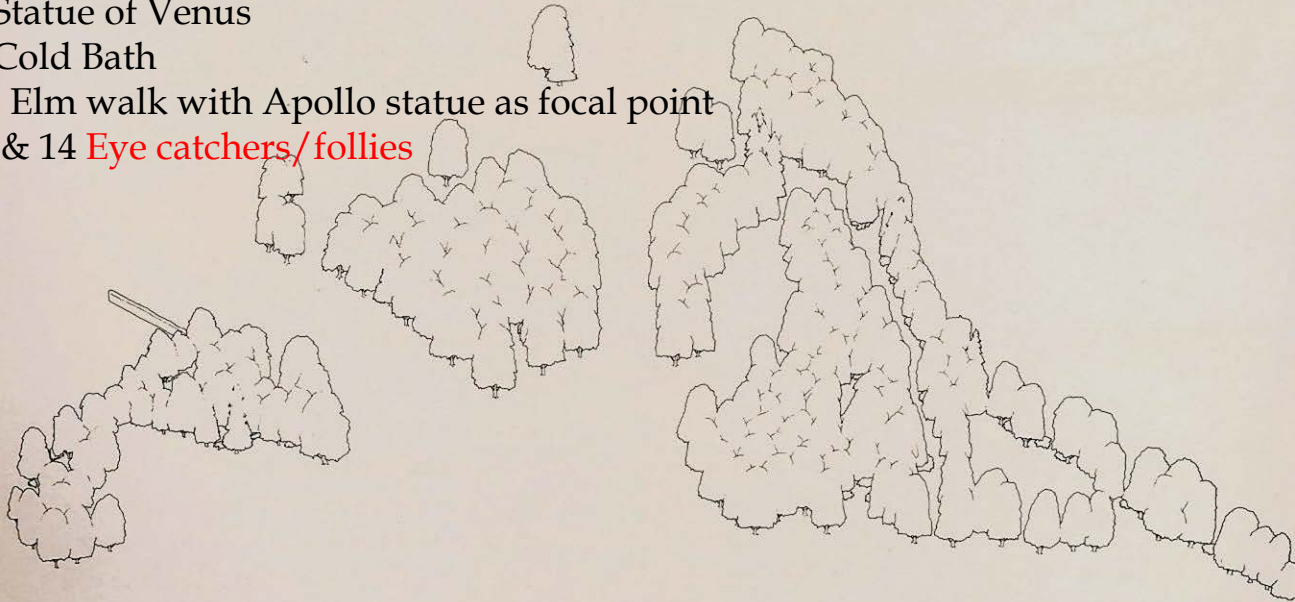


William Kent's transformation of Bridgeman's scheme

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



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



Rousham

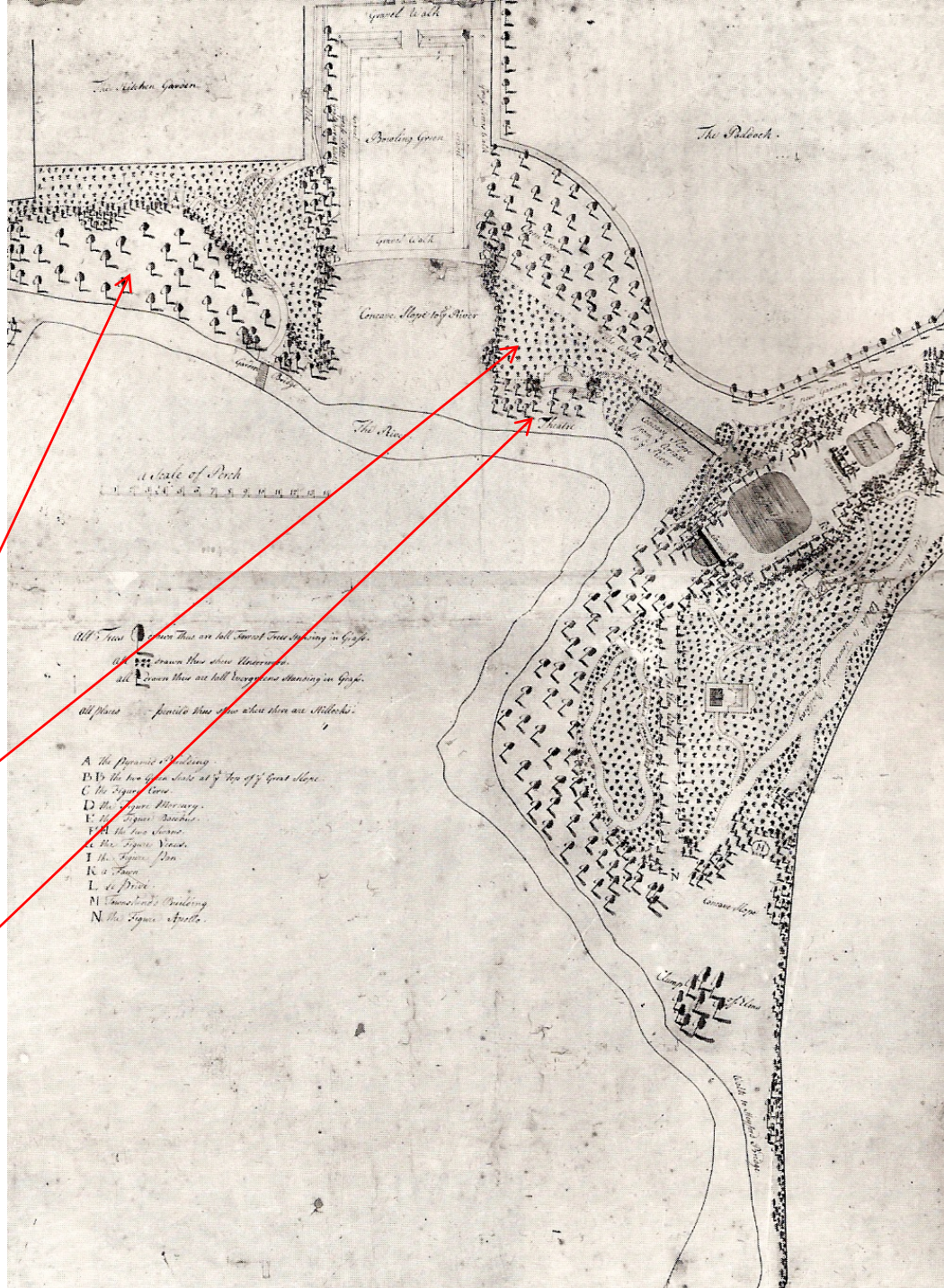
Kent's Planting Plan reveals the design of a naturalistic landscape

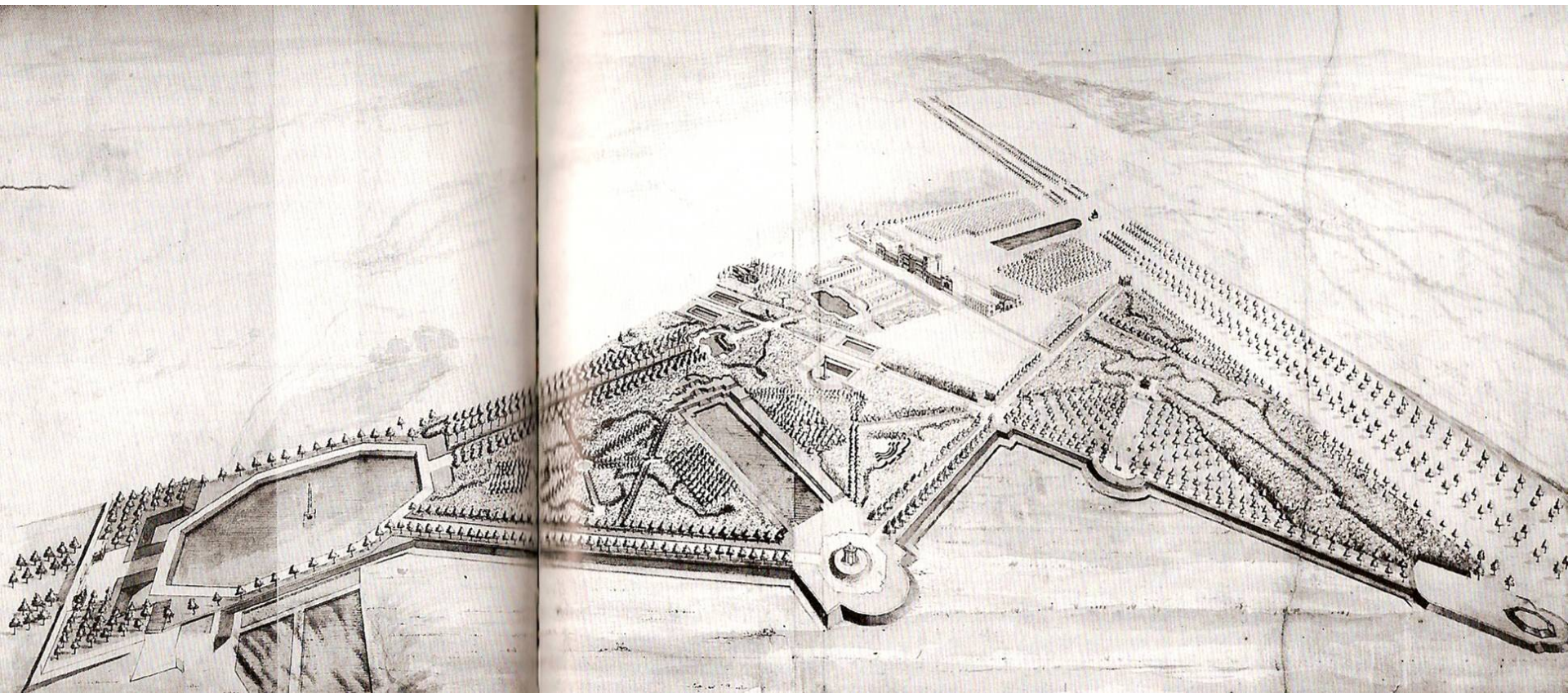
Plant legend reads
All trees drawn thus...

Tall forest trees
standing in groups

Show underwood

Tall evergreens
standing in groups





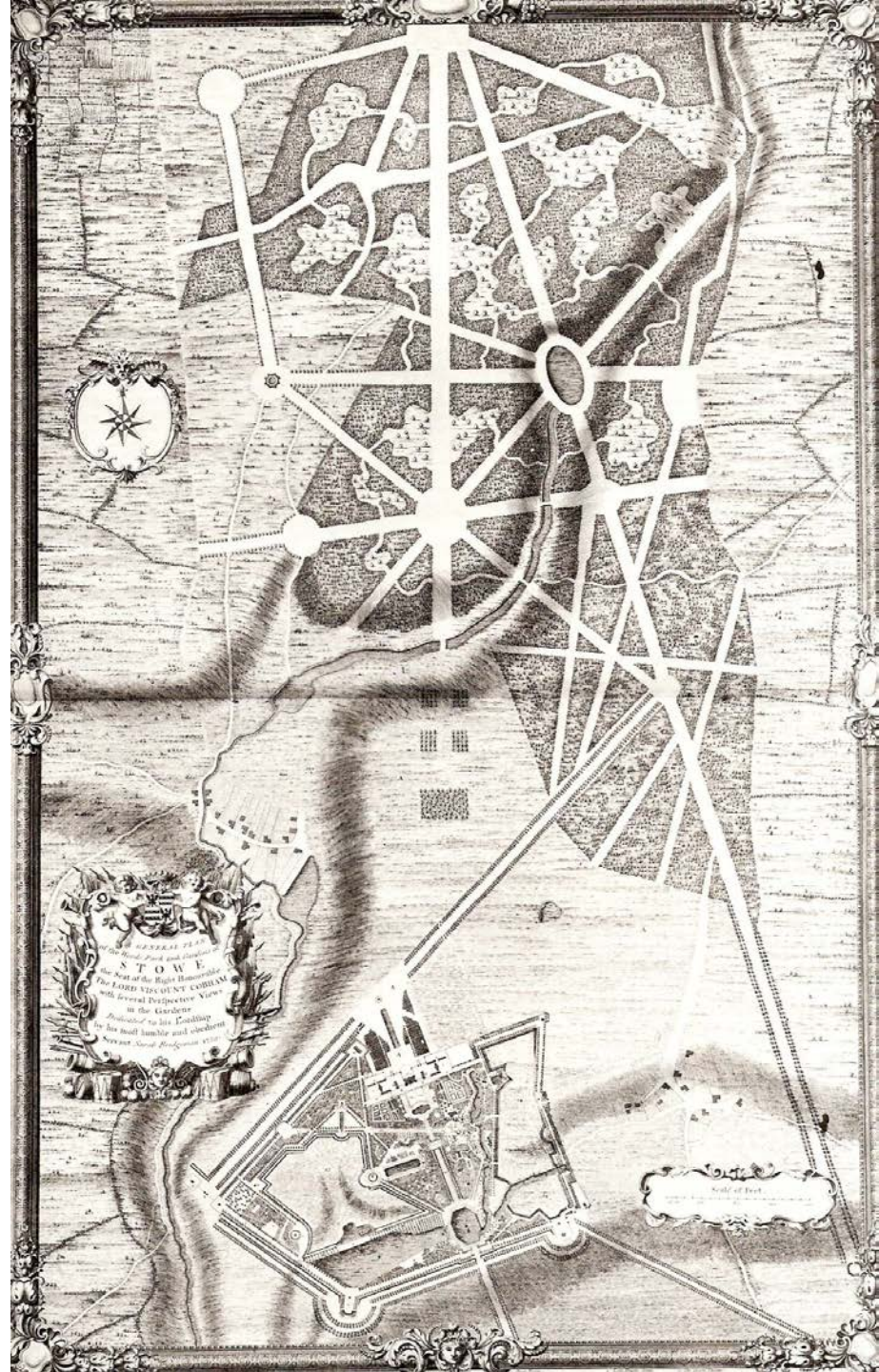
Charles Bridgeman's c. 1719 bird's eye view of **Stowe**

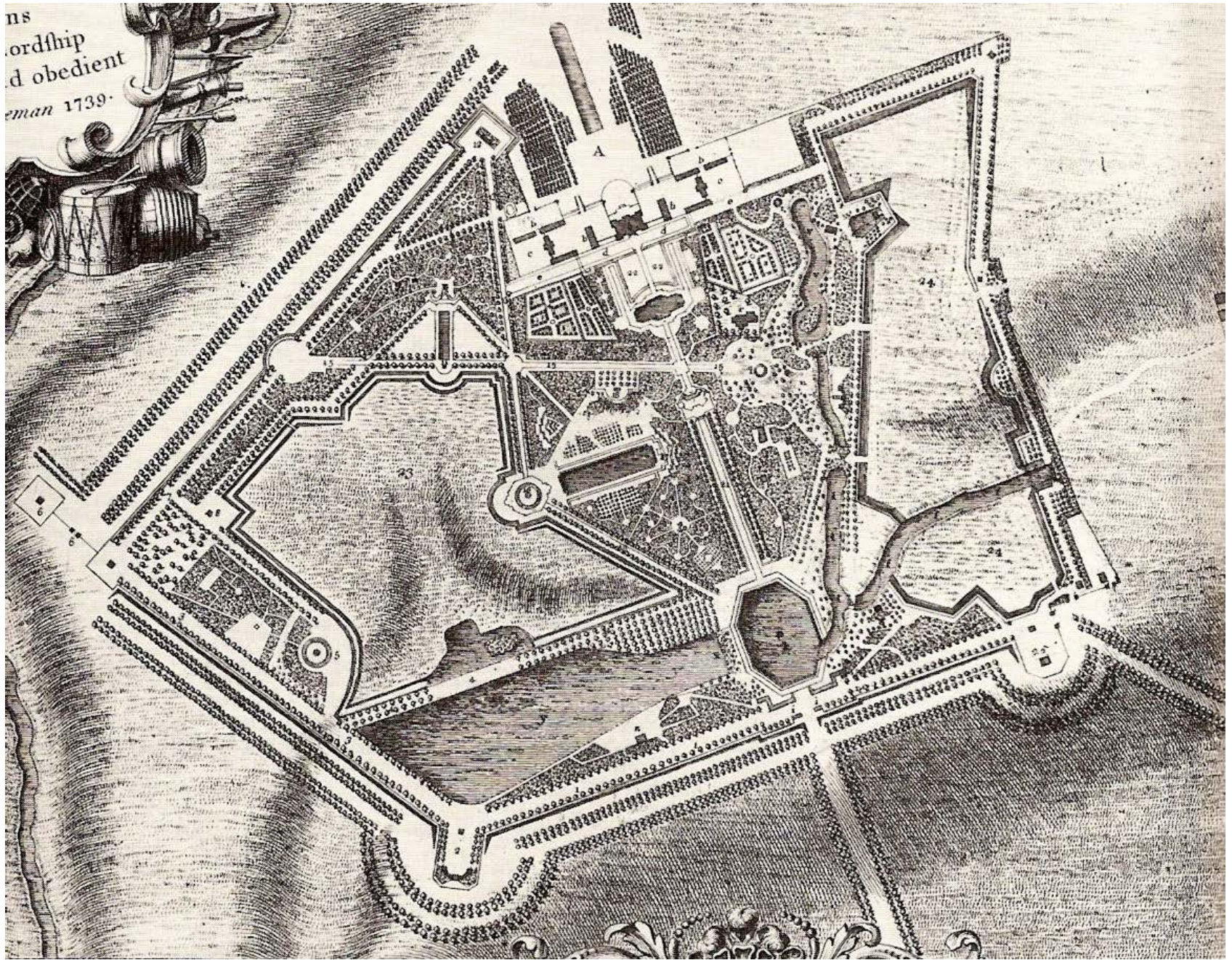
Stowe,
Buckinghamshire

Begun in 1715 by
Lord Cobham

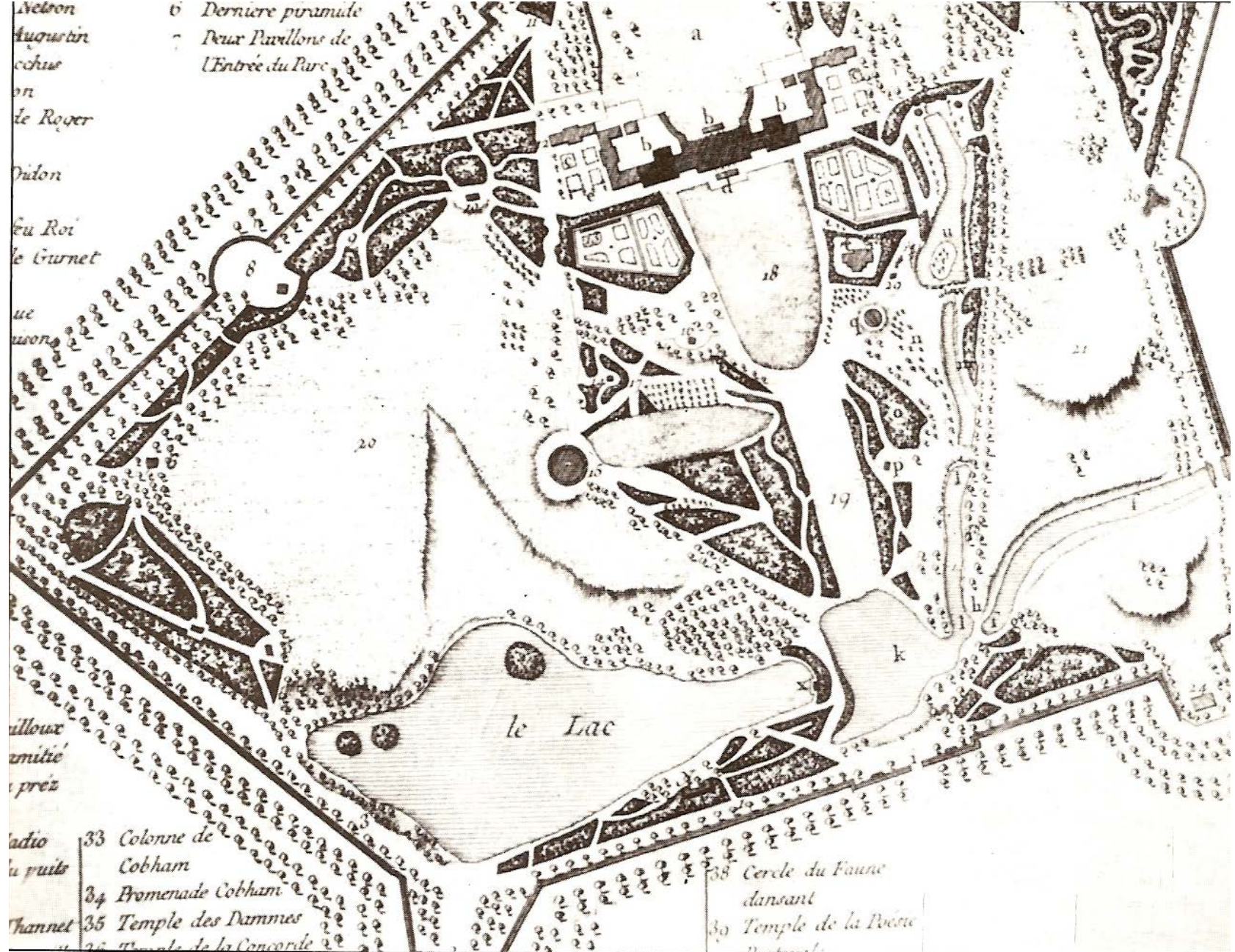
1739 Engraving of
Original Plan
Designed by Charles
Bridgeman with John
Vanbrugh

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



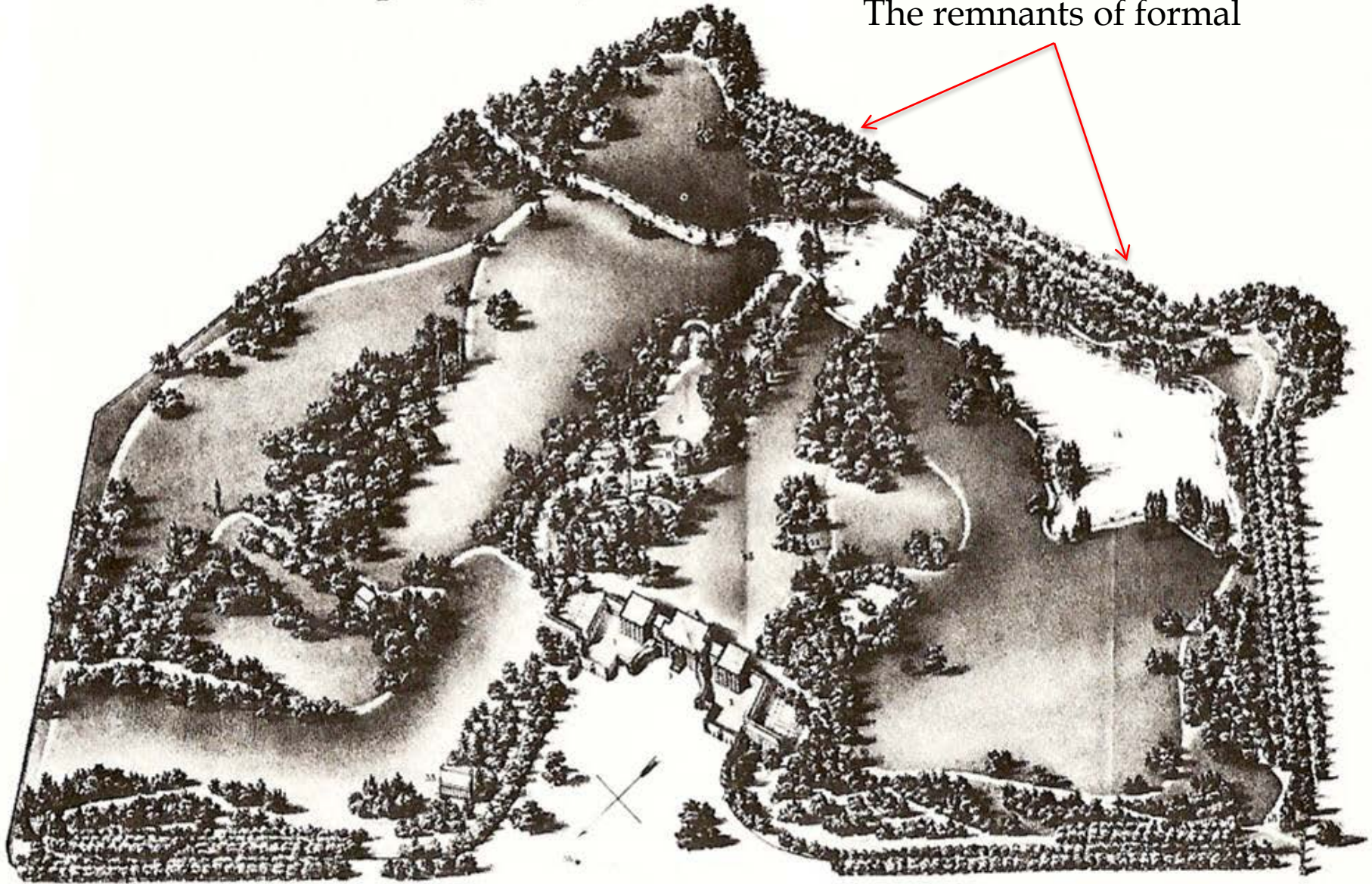


Stowe Plan, 1739, looks a bit like Vaux-le-Vicomte



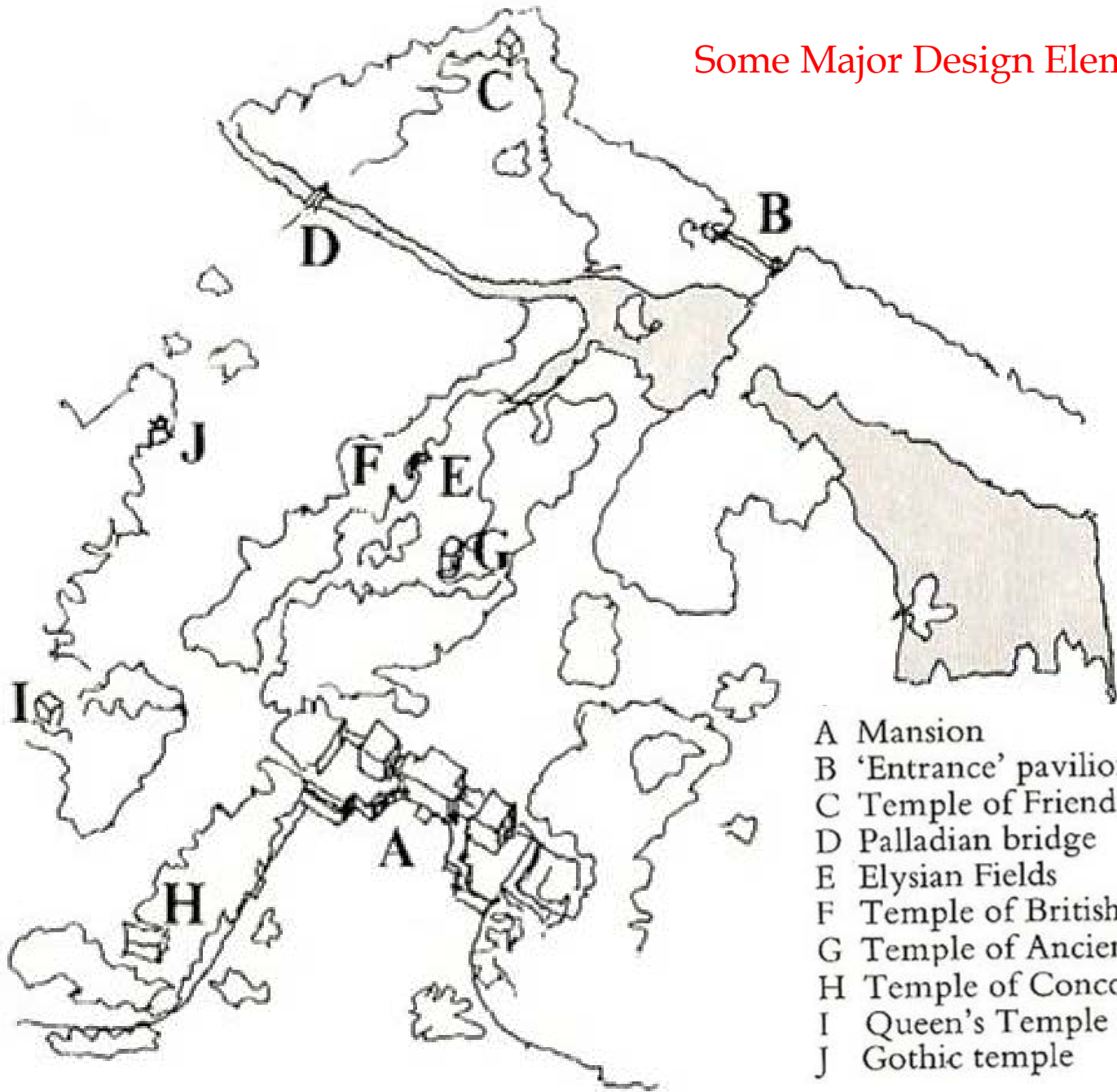
Stowe Plan c. 1770s, reveals the erasure of the formal design

The remnants of formal



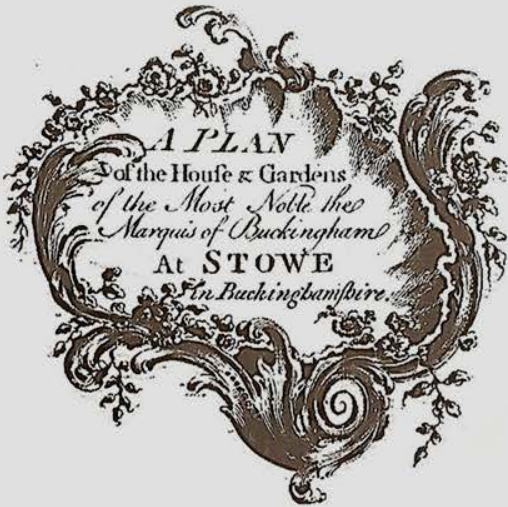
Stowe, 1777 Lithograph shows design work of Charles Bridgeman and William Kent

Some Major Design Elements



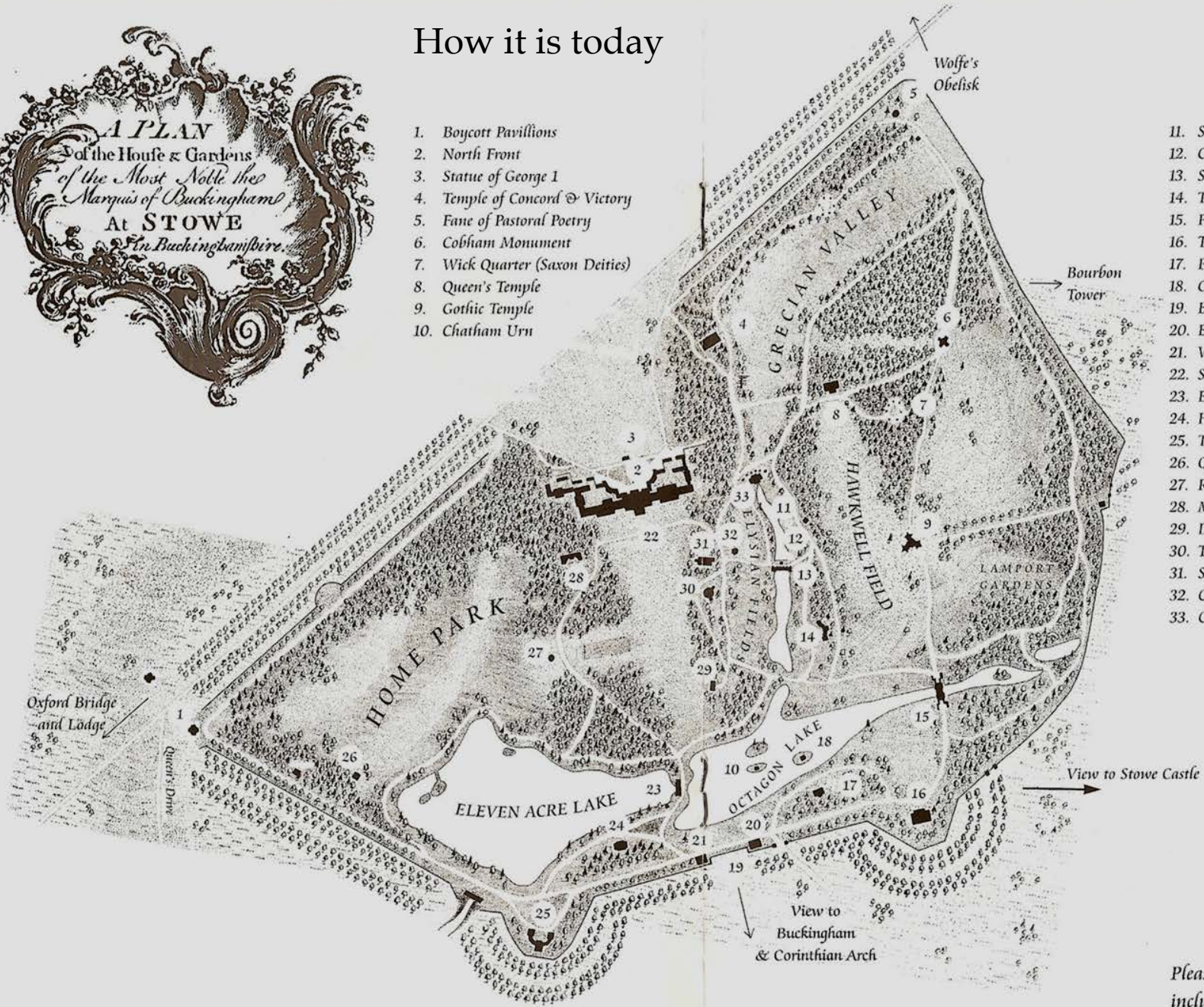
- A Mansion
- B 'Entrance' pavilion
- C Temple of Friendship
- D Palladian bridge
- E Elysian Fields
- F Temple of British Worthies
- G Temple of Ancient Virtue
- H Temple of Concord
- I Queen's Temple
- J Gothic temple

How it is today



1. Boycott Pavillions
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

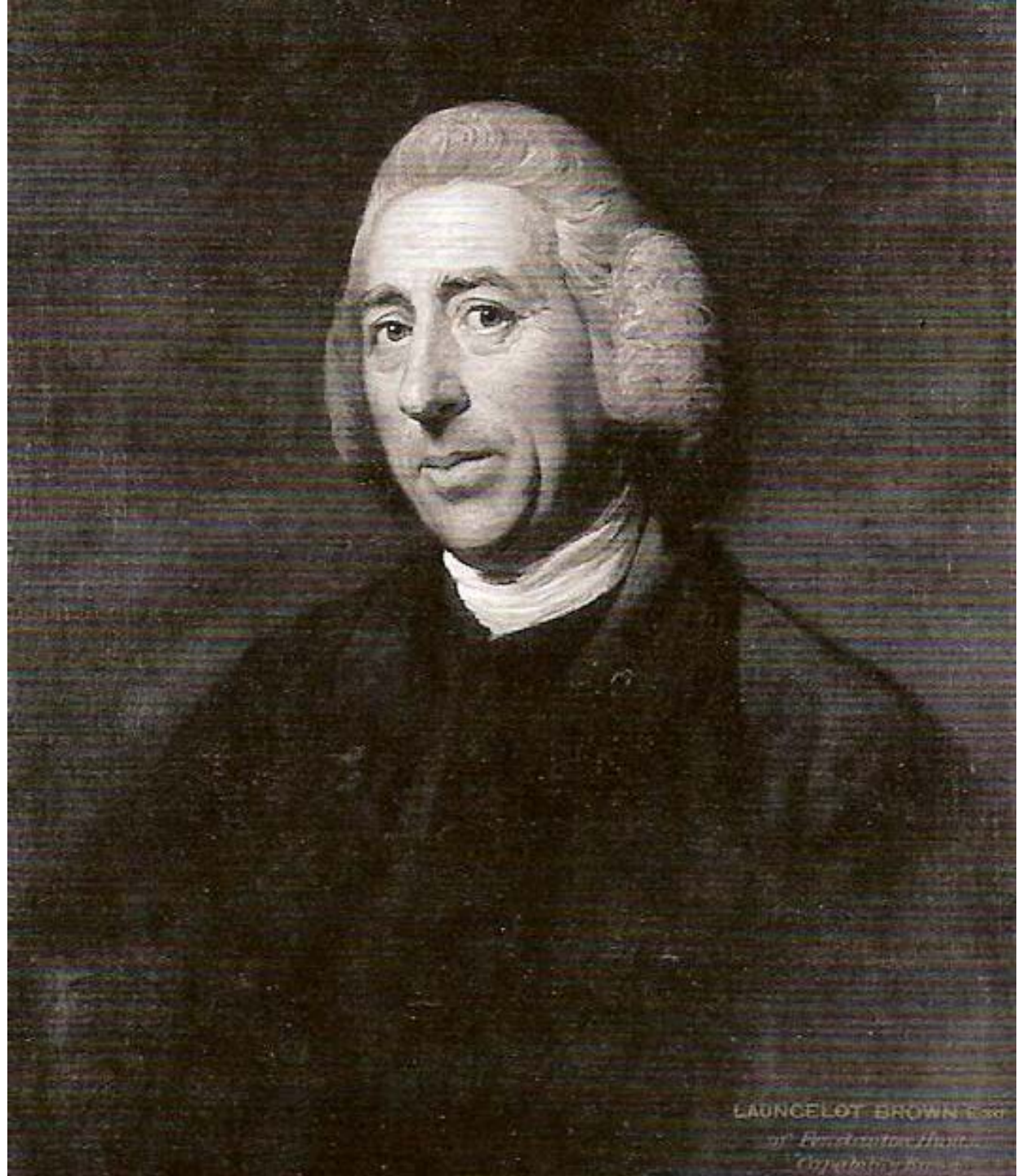
Lancelot
'Capability'
Brown

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



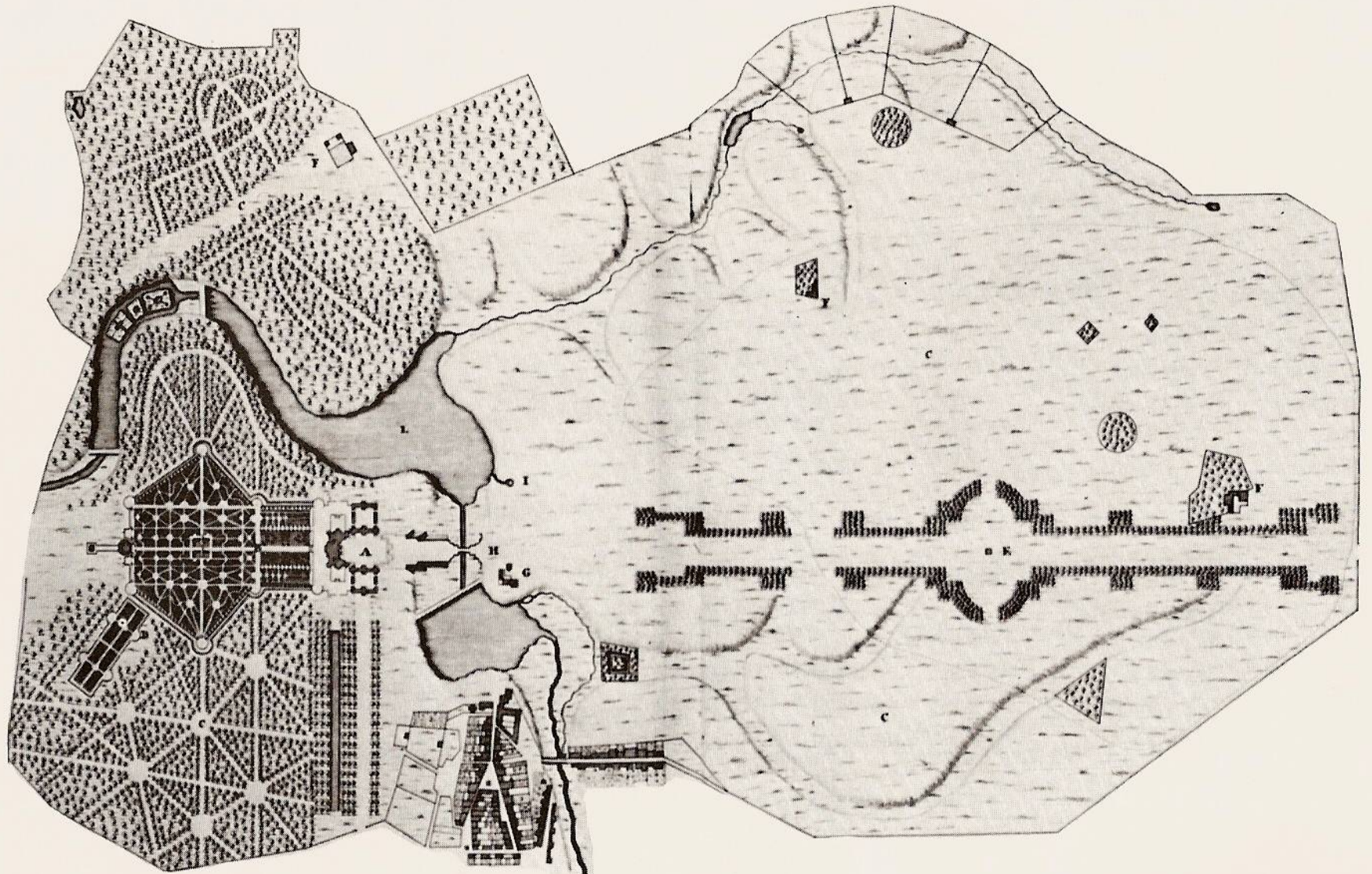


Blenheim, Oxfordshire
 Castle designed by John Vanbrugh 1705-1722
 Gardens redesigned by Capability Brown

Blenheim Client: the Duke of Marlborough



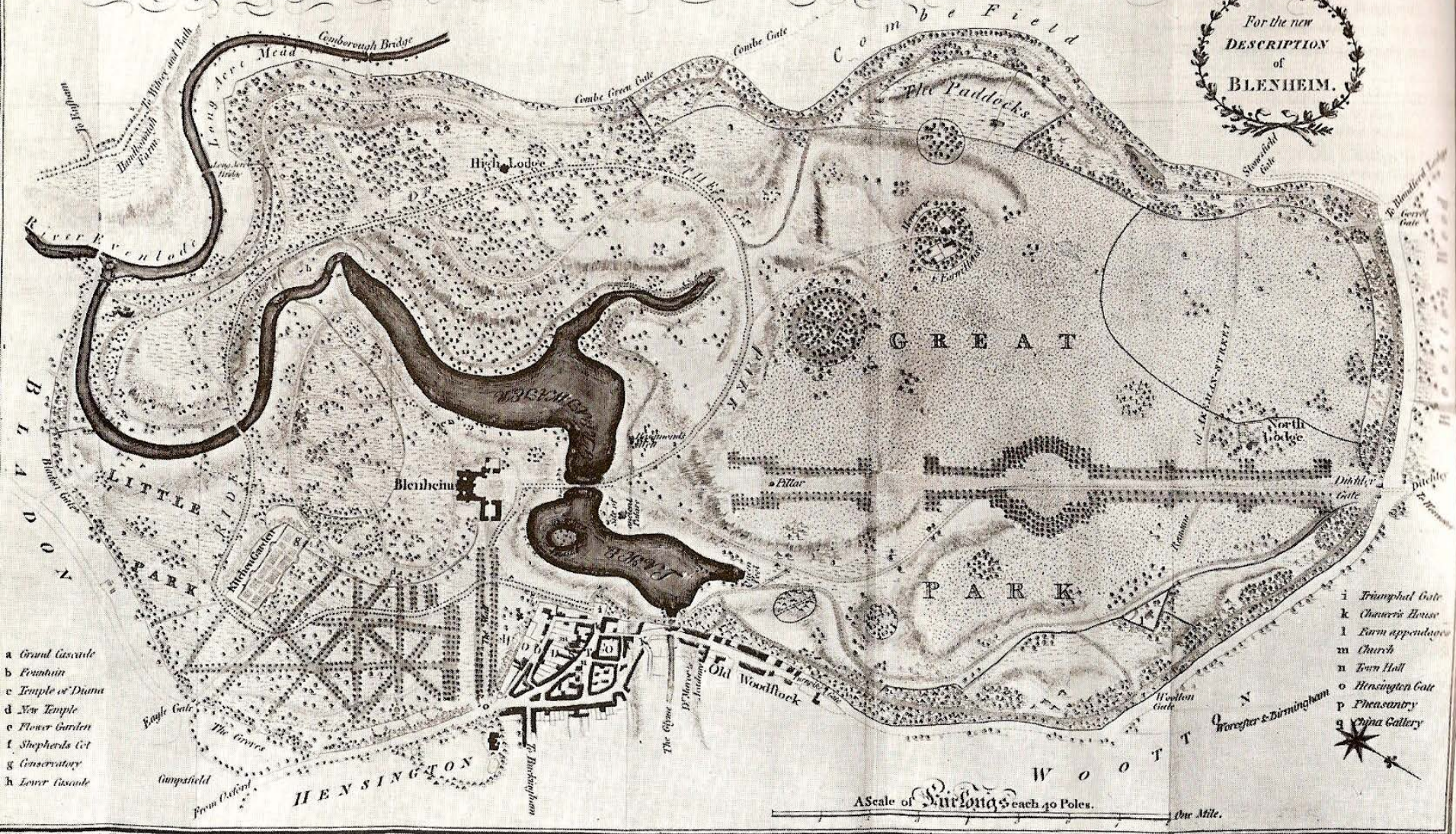
Blenheim before Capability Brown



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.

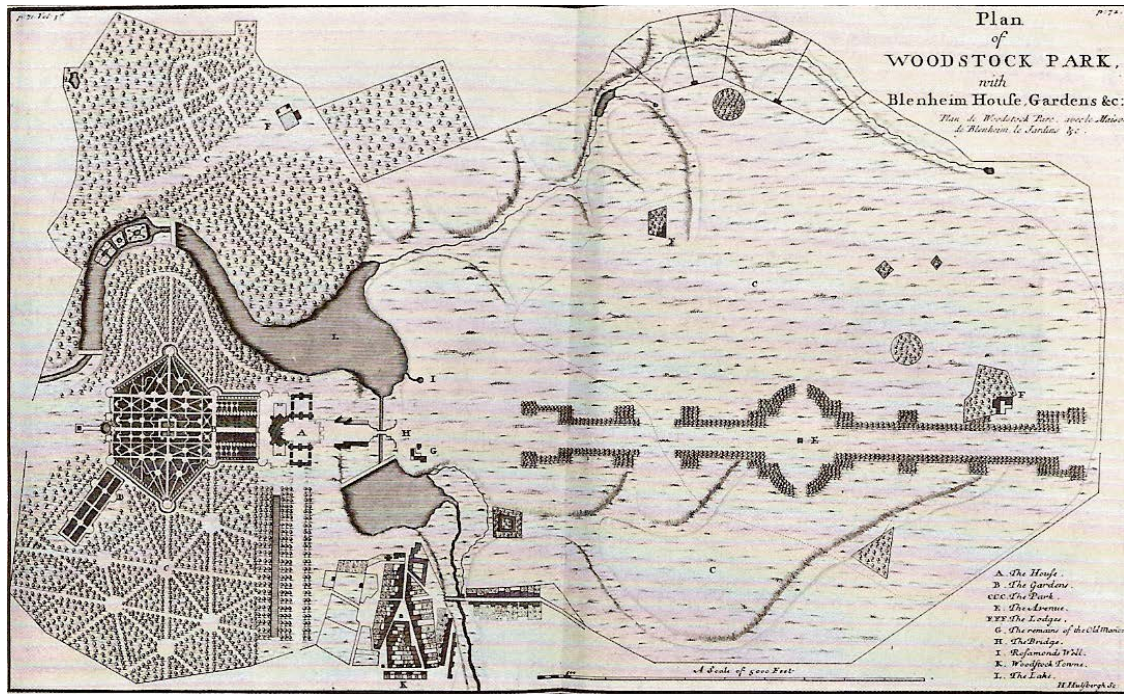


- a Grand Cascade
- b Fountain
- c Temple of Diana
- d New Temple
- e Flower Garden
- f Shepherds Cot
- g Conservatory
- h Lower Cascade

- i Triumphal Gate
- k Chaucer's House
- l Farm appendages
- 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

