

Course on Landscape Architecture and Site Planning-Basic fundamental
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Lecture 11
Module 3
Introduction to History of Landscape Design (Continued)

Good morning, so how was your exposure to the earlier lectures that I have given please give me the feedback so that I can understand whether I am going fast or slow or whether I am clear about my dictions. So far till the last lecture we have discussed up to the Chinese and Japanese gardens and Mogul gardens, today I will discuss about a different kinds of gardens that we find in the history that is European gardens when we classify we found that European gardens are of a different type and other gardens are of a different type.

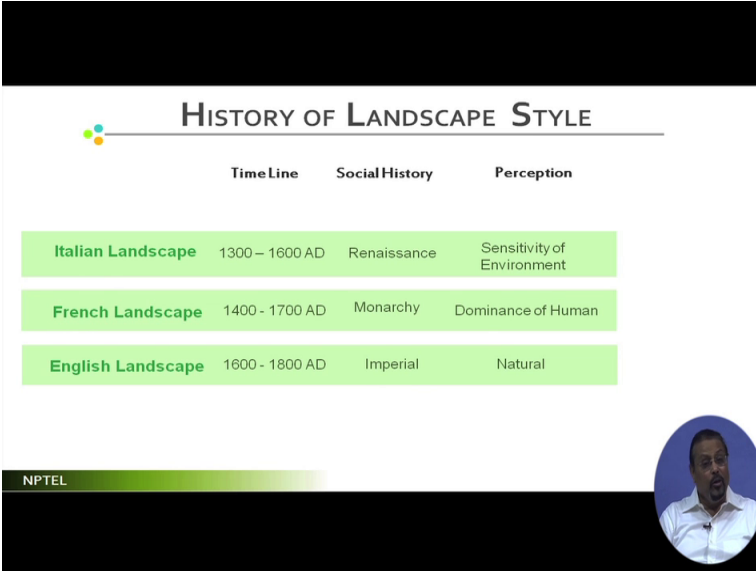
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	Time Line
Chinese Landscape	551 - 479 BC
Indian Landscape	2000 BC
Japanese Landscape	600 - 1400 AD
Spanish Landscape	705 - 1500 AD
Mughal Landscape	1600 - 1800 AD
Italian Landscape	1300 - 1600 AD
French Landscape	1400 - 1700 AD
English Landscape	1600 - 1800 AD

So if you look at this timelines then you will find, first Chinese landscapes which is ranging from 551 to 479 BC then Indian landscape which dates back to 2000 BC and then Japanese landscapes 600 to 1400 AD, then Spanish landscapes 705 to 1500 AD and Mogul landscapes is 1600 to 1800 AD so far we have discussed about these. When it comes to European just watch Italian, French and English landscape they almost have grown during the same period of time and interestingly even the Mogul gardens also Mogul landscapes tiles also evolved at the same period of time.

So what happen historically over the globe is if you analyze it you will find that the natural landscapes were very much favored in the Indian, Chinese, Japanese landscapes. The Spanish landscapes evolved and then when Mogul garden was evolving at that part of time in different part of the globe in Italy, France and England another set of gardens where being evolved at the same time. Now let us look at it individually and also try to compare.

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	TimeLine	SocialHistory	Perception
Italian Landscape	1300 – 1600 AD	Renaissance	Sensitivity of Environment
French Landscape	1400 - 1700 AD	Monarchy	Dominance of Human
English Landscape	1600 - 1800 AD	Imperial	Natural

(())(2:54) timeline for and the social history and the perception of the Italian landscape. The social history was Renaissance this is the period when we found a lots of change came in in the ideologies in breaking away from the traditions, in creation of art forms, creation of architectural forms, creation of literature these renaissance period was excellent period which has in fact very broadly deviated there where sufferings but there were also creations at that time we found Italian landscape evolved.

So the perception of this Italian landscapes gardens styles are sensitivity of environment. People started realizing that environment is essential it is prime and people started exploiting it exploring it almost at the same time slightly after when the Italian landscapes styles started getting evolve, the French landscape style evolved. Historians say by analyzing the records, the periods, the styles, the elements, the patterns, the materials that French landscapes has to a good extent emulated what Italian landscape style was offering.

So if you look at it this way Italian landscape then French landscapes started Italian landscapes continued, French landscape continued. At the same time English landscape also started evolving slightly after the beginning of the French landscapes if you now look at the chronology we will find Italian landscape started then the French landscape came in then the English landscape and let us look at the social history of all three now one after other.

The Italian landscape social history was renaissance and the perception was sensitivity of sensitivity of environment if you recall in the beginning of my lecture on this history we said that we will be evaluating it on different aspects and the landscapes styles are of different kinds and there are different perception different expression. The French landscapes social history was Monarchy and there was a dominance of human in this, English landscape it was imperialism and then the perception was natural this makes it different from each other or rather one another.

With the Renaissance came in, environments got exploited explode exploited. When the French landscape was growing, the Monarchy ruled over it and it try to emulate what Italians have or doing so there was a tremendous amount of dominance of human in this you remember I said that human intervention still all these categories all these landscapes fall in the category of third one third category three refer my first lecture first week's lecture category three where human intervention is there but there is a deliberate attempt of creation.

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	Siting	Site	Philosophy
Italian Landscape	Stepped Terrace	Scenic View	Metaphysic
French Landscape	Agricultural Lands	Apt for performing arts	Magnetism
English Landscape	Countryside & Garden	Natural Countryside view	Romanticism

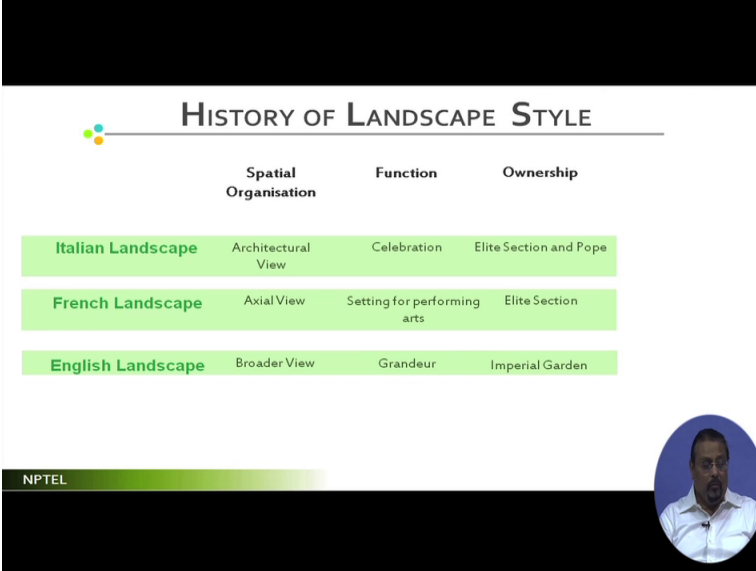
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Let us look at the Siting, Site and Philosophical aspect of it Italian landscape it was mostly built over Stepped Terraces the site had wonderful Scenic view and the philosophy was Metaphysical scale was huge they could not built well actually the example you will realize they could not built such kind of landscapes in small areas like (jap) as Japanese have done or even the Moguls have done. French landscape siting was mostly agricultural lands and it was Apt for performing arts that came in blended with the landscape and there was a Magnetism in terms of philosophy.

That means there was always an (())(6:58) there was always an surprise there was always excitement in the whole landscape, this is how whole landscape got created. In English, most often the siting of the English landscapes that we find in our historical examples they were on the Countrysides and gardens. The siting was natural countryside views, so when you look at the sites you will find that wonderful naturals views in the countryside and the philosophy was Romanticism that made it different.

Let me just look at the philosophy of it location are almost similar they were grand some in stepped lands, some in flat absolute flat some in countryside which is rolling like English, Italians were stepped and the French were flat and the English was in the rolling grounds you may find examples which are also concrete to this but boast coming to this is the scenario and the philosophy was for Italian it was Metaphysical and French was magnetic and English landscape was romantic this is what I was trying to hint at in the beginning of the discussion of the history.

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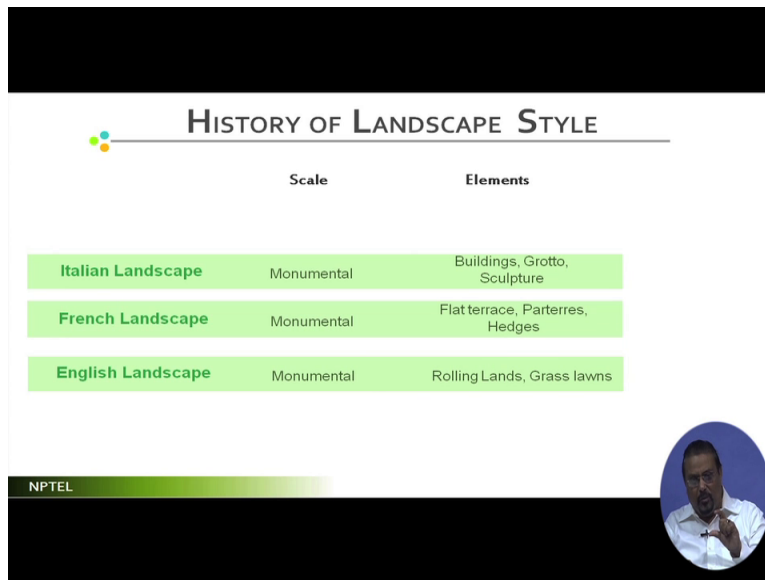
	Spatial Organisation	Function	Ownership
Italian Landscape	Architectural View	Celebration	Elite Section and Pope
French Landscape	Axial View	Setting for performing arts	Elite Section
English Landscape	Broader View	Grandeur	Imperial Garden

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What is the special organization kind? Italian landscape, architectural view it always built over architectural views and the functions was for celebration purposes so the purpose was mostly celebration you know showing off their power, dominance. Ownership was in the hands of elites and the Popes common public did not have much of access to it say it was mostly for pleasure and entertainment of such elite groups. (Ita) French landscapes it was actual view like cross very clear very actual they were setting for performing arts blended within it of course the ownership was of the elites.

English landscape it was broad view because it goes into rolling grounds, the countryside, the broad view, function was Grandeur and the ownership was of imperial groups imperial gardens where essentially the rulers they used to have.

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The slide features a title 'HISTORY OF LANDSCAPE STYLE' at the top. Below it is a table with two columns: 'Scale' and 'Elements'. The table lists three landscape styles: Italian, French, and English. Each style is associated with a 'Monumental' scale and specific elements. A small video inset of a speaker is visible in the bottom right corner of the slide.

	Scale	Elements
Italian Landscape	Monumental	Buildings, Grotto, Sculpture
French Landscape	Monumental	Flat terrace, Parterres, Hedges
English Landscape	Monumental	Rolling Lands, Grass lawns

Let us look at the scale, Italian landscape it is Monumental in scale, they were grand they were large and the elements were buildings, Grottos, Sculptures in fact you will find that if you compare with other landscape styles in Chinese landscapes it is time that I should also relate correlate with those kind of landscapes.

In the Chinese landscapes you will find that such buildings were always there in very small form. In Japanese landscape it was always in a low key, in Spanish landscape the landscape entered into the building forms in architectural forms, in Mogul landscape they were sitting side by side quite often almost absent. Now here in this the elements that we do see here the buildings, grottos and sculptures they become very very important elements in the whole landscape to give it a character, give it an identity.

So in case you are exposed to some kind of landscapes which you have found in the contemporary (par) periods where you see that there are items you can always correlate okay this is the emulation I never say the term called copy nothing is copied we can always emulate good things trying to recreate the scenarios so emulate it, if you emulate even I found that in Calcutta the so called Babus or the rich people rich Bengalis who owned large properties and they had large gardens at the backyards.

Those gardens were for their own personal entertainment and entertainment of the friends there I found that there is a very strong copy or emulation of these styles where statues not grottoes but

statues and the building forms, the fountains and such things become almost integral part of this. In the French landscape the scale is monumental since it was a flat terrace so it was Parterres means parts you know the squares as we do see in our Mogul garden that Charbagh the four squares here it is not squares but they are a zones one zone another path, another path, another path you know so they built over different kind of parts which is path which is parterres and then the parterres where divided by hedgers and hedgers have now become a very common element in our current landscapes.

Then English landscape the scale was monumental and the Rolling lands and the Grass lawns where the elements. So what happened is in English landscape you will find there although structures and all occurs they are there, but not in plenty because in the whole scale of the landscape sites you would find the rolling grounds, the lakes, the distant lakes and such other things are so much dominating that the structure becomes a small element, okay. We go one by one to this landscape styles just to understand what is there, I will keep the pictures for a little longer duration so that you can also focus at.

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BASELINE INFORMATION

Location	Italy
Period	1300 – 1600 AD
Latitude	41.9° North
Longitude	12.6° East
Climate	Mediterranean type of climate, having cool, rainy winters and hot, dry summers
Terrain	Italy is located in southern Europe Comprises - Long, boot-shaped Italian Peninsula Southern side of Alps and Large plain of the Po Valley Islands of Sicily and Sardinia


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Italian landscape, the baseline information the same style as I am explaining the others the location is Italy, the period is 1300 to 1600 AD, the latitude is 41.9 degree north to 12.6 degree east that is the location, and the climate is Mediterranean type of climates having cool, rainy winters and hot, dry summers very typical of Europe but wonderful European climate is one of

the climates which almost all over the world's people like they enjoy they always refer it back to if we had European climates clear skies cool yet sunny such.

Terrain is essentially it is in the southern slope of Southern part of the Europe, here it comprises long boot shaped Italian peninsula southern side of alps and the large plain of the Po valley islands of Sicily and Sardinia that is a terrain slightly stepped.

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The slide features a title 'ARCHITECTURE OF ITALIAN GARDEN' at the top center, preceded by a small graphic of three colored dots (green, blue, orange). Below the title is a list of six bullet points, each starting with a green dot. The text in the list is a mix of black and orange colors. At the bottom left of the slide, the text 'NPTEL' is visible. On the bottom right, there is a circular inset image of a man with a beard, wearing a white shirt, looking towards the camera.

- Renaissance style of Garden
- Formal Garden
- Orderly, Geometric, Symmetric
- Inspired by Classical method of order and beauty
- Gardens became grander with time
- Incorporation of Grottoes, Statues and Water features to impress owners and visitors

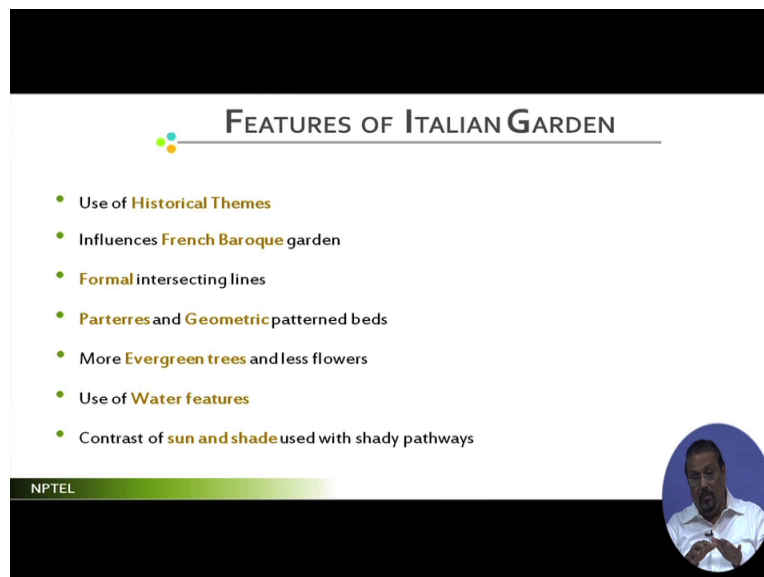
What is the architectural kind? Here where I am discussing about architecture of Italian garden basically I am talking about the architectural styles which got embedded in the garden I am not discussing about the architectural elements, I am discussing about the architectural styles which almost got you know represented or clown within the garden.

It is a Renaissance style of garden very formal very very formal Orderly, Geometric, Symmetric. Inspired by classical method of order and beauty, the gardens become grander with time it grew over time and it became grander and grander and grander. The reason is very simple if somebody has built one garden the if another ruler or another king or another elite group wanted to show their dominance they created bigger, grander landscapes. So naturally over the years it evolved to a grander scales, now there were incorporation of grottos, statues, water features and these were essentially to impress the viewers or the owners first the owners of course first the owners.

But also to impress the viewers, so what happens is if you look at the whole architectural style of the garden in that garden where is grand very geometry very formal. If I compare this is well fit with or well compared with Mogul styles but cannot be compared with Spanish, Chinese or Japanese because Mogul styles are also very geometry very orderly very formal. So if you look at it now in terms of timeline you will find the Mogul style is growing at one part of the globe at the same time and the Italian style is growing in another part of the globe same time and very interestingly nobody emulated each other but formality came in as said the Moguls have borrowed the concept of this particular squares from Persia and it is almost the reflection of the carpet designs but Italian did not do that we had large area.

Moguls did not have large trapped of lands for their landscapes, if you see that all these examples they are not very very as large as English, French or Europe Italian gardens, but the thing is orderliness, the formality, the geometry, the surprises, the elements that started flowing in.

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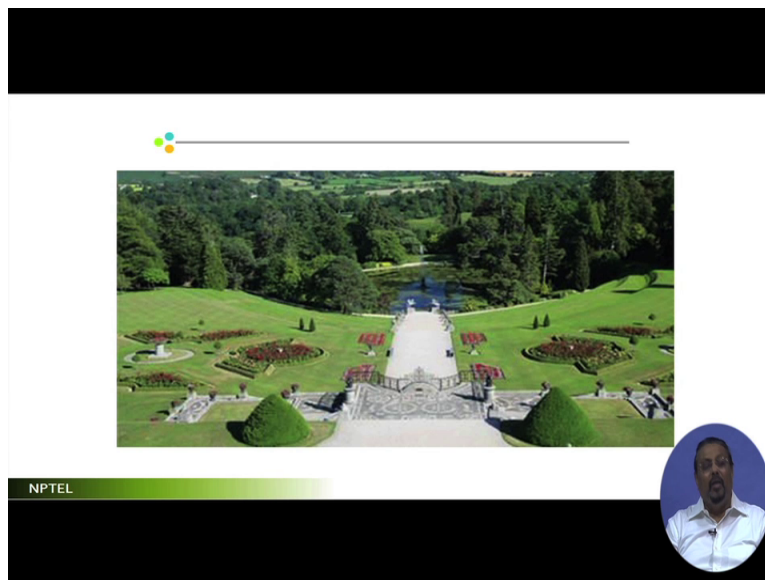
Features, there where historical themes they used the historical themes and there was a influence of French Baroque garden there was, how could French influence (ita) Italian gardens specially what happened is as the Italians started first and the French followed through, but they had a common period of rolling down the history.

So what happened is the styles which were growing in French also got emulated in the Italian, so there was almost like a blend of this. Formal intersecting lines when clearly intersecting lines and

it is on flat, parterres and geometric pattern beds so the entire site the landscape site was divided into multiple parts and they were flower beds and they were very geometrically placed. When I will show you the examples then I will point out something more on these more of ever green trees and lesser flowers.

So basically what happened is there were trees lots of large trees and the flower beds were very much in a low key. Use of water feature became one of the prime factor and the contrast of sun and shade used with shady pathways that was you know basically what happened is within the whole large landscapes sites, they also started finding out niches small small niches which had (())(17:48) which had many other items to play with sun and shade, interesting.

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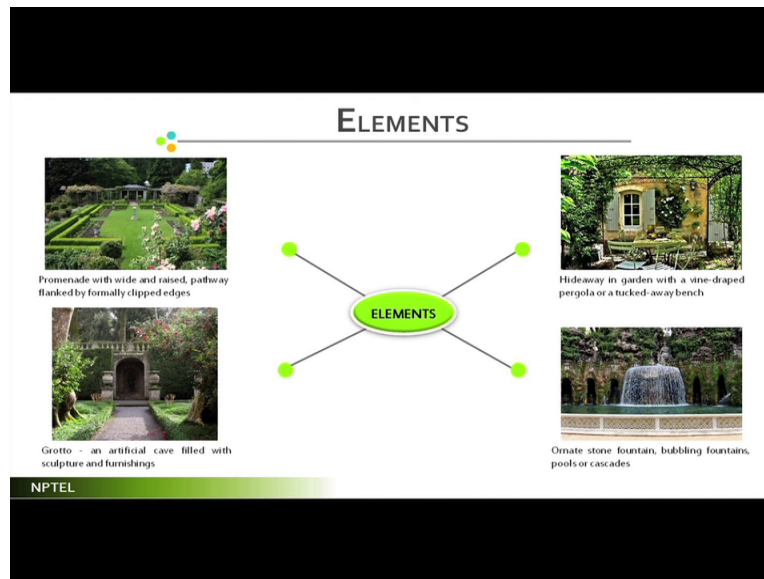
Let us look at this one just simple example of a Italian garden style let me point out on this just follow my cursor if you look at this there is a large water body at the end and large vegetations. They took the advantage of this topography from higher to lower leading from higher to lower this was very interestingly and intelligently done. And then there were creations of various elements, the steps here the steps at this point and there were small small flower beds.

There were very shaped plants I will come to this little later, but if you look at the whole thing you will find this entire thing is a Italian garden, it is not simply the front what happens today is our domain of gardening has become so small because of urban pressure that we somehow try

manage to within a small site but they have plenty of sites because it is in the hand of rulers and rulers wherever they have drawn the line that is the limit in fact it was limitless.

So this (lands) Italian landscapes style become very large very grand and overlooking from maybe the kings palace or from some other monuments or some other structure.

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Let us go into the it elements part a little by little we have the prominence which was wide slightly raised and they had the pathways you know it was flanked by clipped edges and the edges were sometime a slightly higher as hedges so what happen is that the small low height edges or margins that they have created so it was something like you know you had a (())(19:55) you have to walk from one point to another to experience this and then you have the edges to define the path and they after that the greens.

And in case the definition of the path had to be slightly volumetric, then the edges were raised to height that become hedges and they were very very precariously maintained and manicured so clearly done this is not like say in today what happens is other the hedges of course in many cases we try to keep all these bushes or shrubs slightly in its normal form as it grows, but here it was very very geometric that gave one particular style to it.

Next, there where hideaways, hideaways within the garden that means you remember I said the sun and shade in such situations the garden is too large within which they had the hideaways they

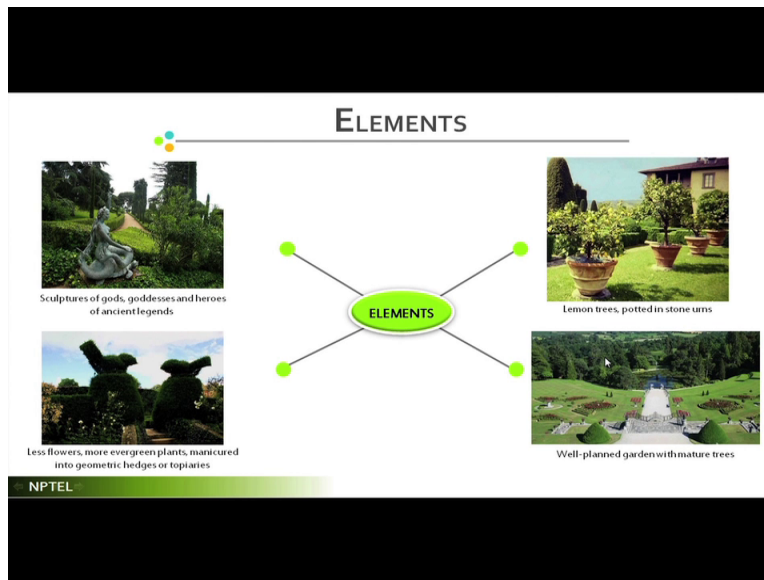
had the place called (20:52) where they could sit, they could converse, they can relax during inclement weather whether they require a retreat a place for relief. The hideaways in garden with a vine draped pergola or a tucked away bench if you see now the seats are coming the benches. Benches or seats that is essentially an architectural element for indoors gradually started coming outdoor.

So this what they required is a space where they could hide and they had entire greenery covered with it with (21:31) and all and then they had the seats that is the kind of relevance that started flowing in. Then the grotto, grotto is nothing but a (21:40) enclosure within which they can put any structure or may not be a structure but a kind of cave that is what is grotto. And what they have done is they have created the grotto and filled it with animals (struc) features you know animals sculptures and or any other furnitures that they have done.

And then comes the fountains and the (fou) fountains which were very very decorated and mostly stone fountains mostly and they are very much ornamental, okay and these fountains they created a kind of ripples in the whole area and then the water flows from fountain to the next level and then to the next level has cascades. Now this made the whole thing a very interesting feature if you know compare again with Moguls yes they have also done this, they also had fountains, they had spouts and they also had the rolling water falling one of a (22:43) level to another, but it was not very extra vacant as this.

Italians went a little extra vacant on this in terms of scale size the fountains ornamentations. In Mogul landscape we do not see ornamental fountains we have seen chuddar the water came in and rolled down this creating ripples and making sounds and (rip) breaking to droplets the same thing happens over here, but the ornamental fountains started coming in.

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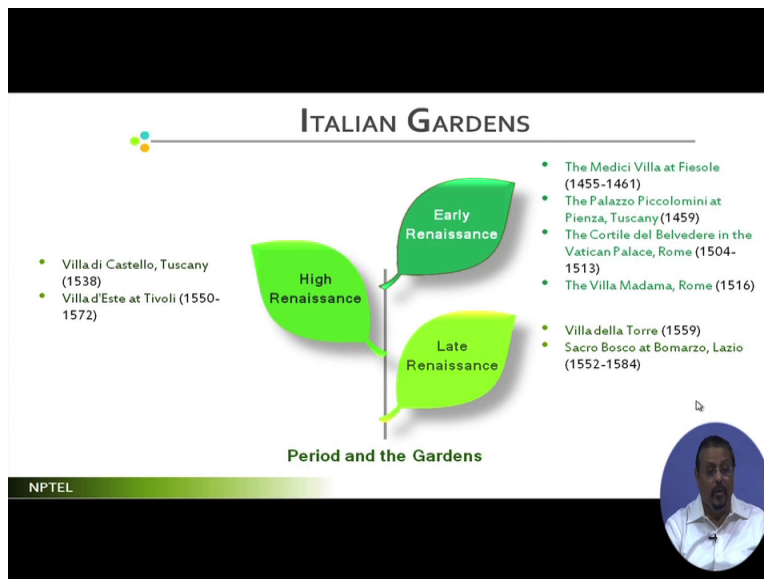
Other elements, they started bringing in Italian started bring in sculpture of gods, goddesses and heroes of the earlier or ancient legends. Now the whole landscapes started being filled with statues, statues were never a part of any other landscapes we have discussed before if you recall in Spanish landscape we did not have statues, I am not referring to that court of lion the court of lion was a fountain they were not really meant for statues here it was deliberate statues to be placed. Then we have the potted stones urns on which lemon trees are planted, this speak an another element this particular element is now an entry to the landscapes styles.

Originally they were not there, let us not confuse it with the wash basins of Japanese garden style they have those wash basins for some specific purposes are ritual for ablution purposes, here the urns potted plants that came into the garden. The next one is very interesting it is a topiaries what they have done is you know they created animals forms with plants, this topiaries is a different construction styles in later occasion when I will discuss about the construction styles of different elements at that time I will discuss this in detail but still let me give you an idea basically what they do is they create a wire mesh the wire mesh is given a shape of animal and then at the base they start planting creepers and creepers that they let it follow the surface of this wire mesh and over a period of time this creepers properly maintain, properly trim (25:05) it starts covering the whole wire mesh and ultimately takes the shape of this animals.

This is what is called topiary and this is one of the very strong landscape elements that we do use wherever we fill fit but I will also tell you not everywhere topiary could be good, topiary is exciting when it comes to a children's parks maybe or public garden maybe where common people are suddenly enchanted or excited seeing something of a animal shape with the creepers of the plants.

But this is the entry of the style one of the elements in our landscapes that is called topiary. And topiaries generally do not have the flower creepers they are green creepers, so ultimately just look at this particular picture you will find it is a picture of a bird which is over a base now this is very precariously created. And then as the well planned garden with mature trees of the end this picture I have shown you once earlier. So basically just here I am trying to indicate the mature trees at the end at the backdrop is the one.

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The Italian garden styles that grew over a period as I am defining the history is early Renaissance period, then high Renaissance period when the Renaissance became supreme and then late Renaissance period gradually decline it as a Renaissance. The examples I have just sited here I am just keeping the slides few seconds so that you can see this essentially the examples that you do find in the earlier Renaissance is the Medici Villa at Fiesole. The Palazzo Piccolomini that is what is in Tuscany very famous one and then Cortile del Belvedere in the Vatican Palace, Rome and then the Villa Madama, Rome.

These were earlier Renaissance gardens that grew, and then came the high Renaissance that time Villa di Castello in Tuscany and the Villa d'Este at Tivoli they became very good examples of Italian landscape styles I may be covering few of them. Then in later Renaissance Villa della Torre and the Sacro Bosco at Bomarzo.

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So these three periods ultimately created a kind of landscapes, let us see early (lan) the Medici Villa there will be some examples maybe I will go a little more detail in each of this slightly slowly so that we can view this pictures and correlate.

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Early Renaissance

- The Medici Villa at Fiesole (1455-1461)
- The Palazzo Piccolomini at Pienza, Tuscany (1459)

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The Palazzo Piccolomini at Pienza one of the structure, but if you look at let me highlight the landscape character in which there is a very clear pathway, there is a fountain stone fountain at the center and there are hedges and there are trees it makes a very strong geometry, strong geometry in prospectives.

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Early Renaissance

- The Medici Villa at Fiesole (1455-1461)
- The Palazzo Piccolomini at Pienza, Tuscany (1459)
- The Cortile del Belvedere in the Vatican Palace, Rome (1504-1513)

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Then we have The Cortile del Belvedere in the Vatican palace, Rome which is very grand but absolutely flat, essentially this landscape style which grew over in this place is very much

dominated by the structures and the enclosures but one interesting thing to be noted is it is the foreground of the structure that enhanced the quality of the entire space.

What could have been the alternative? Alternative could have been completely covered with pathway, but this one small green carpet rather I would say small one large green carpet at the center makes it a foreground and ultimately it becomes the base of the entire structure holds the entire thing and ultimately converges because if you look at the (struc) color of the structures the (())(29:12) to the ground you know within that surrounded by those kind of color you have a very green base that makes it very very interesting.

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The slide features a green leaf-shaped icon with the text "Early Renaissance". Below it is a bulleted list of four architectural examples. To the right of the list is a photograph of a large, two-story villa with a central courtyard and manicured gardens. At the bottom left of the slide is the NPTEL logo, and at the bottom right is a circular portrait of a man in a white shirt.

- The Medici Villa at Fiesole (1455-1461)
- The Palazzo Piccolomini at Pienza, Tuscany (1459)
- The Cortile del Belvedere in the Vatican Palace, Rome (1504-1513)
- The Villa Madama, Rome (1516)

And then the Villa Madama, Rome which is a Villa at the foreground we have the garden. Now this is to be noted here as I said in Japanese garden it blended well, in Spanish garden the landscape blended will be the architecture, in Japanese garden the landscape blended with architecture and also in Mogul garden to certain extent blended, to certain extent not entirely but in these Italian landscapes you will find that they were just to opposition of one another.

So it was a foreground of the villa and from there people used to enjoy a the landscapes in the front. But it is geometric you have a path, you have a curves, you have lines, you have rectangle, you have other angles so such things.

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High Renaissance

- Villa di Castello, Tuscany (1538)

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The slide features a green leaf-shaped icon with the text 'High Renaissance' inside. Below it, a bullet point lists 'Villa di Castello, Tuscany (1538)'. To the right is a photograph of the villa's formal garden, characterized by geometric patterns, hedges, and numerous potted plants. A circular inset in the bottom right corner shows a man speaking.

And in high Renaissance here the (struc) whole landscape was quite grand the building was not free extensive, so it was a idea was to create a good landscape a large landscape but all those theory of geometry, formality, hedges, divisions that remained.

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High Renaissance

- Villa di Castello, Tuscany (1538)
- Villa d'Este at Tivoli (1550-1572)

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The slide features a green leaf-shaped icon with the text 'High Renaissance' inside. Below it, two bullet points list 'Villa di Castello, Tuscany (1538)' and 'Villa d'Este at Tivoli (1550-1572)'. To the right is a photograph of the Villa d'Este's grand terraced gardens, featuring a large central fountain, geometric pathways, and large trees. A circular inset in the bottom right corner shows a man speaking.

And the villa d'Este Tivoli here it is the grandness that has been created by the ruler if you look at this particular picture I just focusing at this little picture you will find that it is they have the grand fountains at this points and they have the pathway which is leading everything is very geometric we have large trees of the hedges and there is a centrality of access, there is a

symmetry in the whole thing. Now this is what is a kind of Italian landscapes style is the grandness of which vegetation, grandness of pathways, grandness of the structure, grandness of the steps and stairs, grandness of the balusters everything started playing in and the grandness of the fountains.

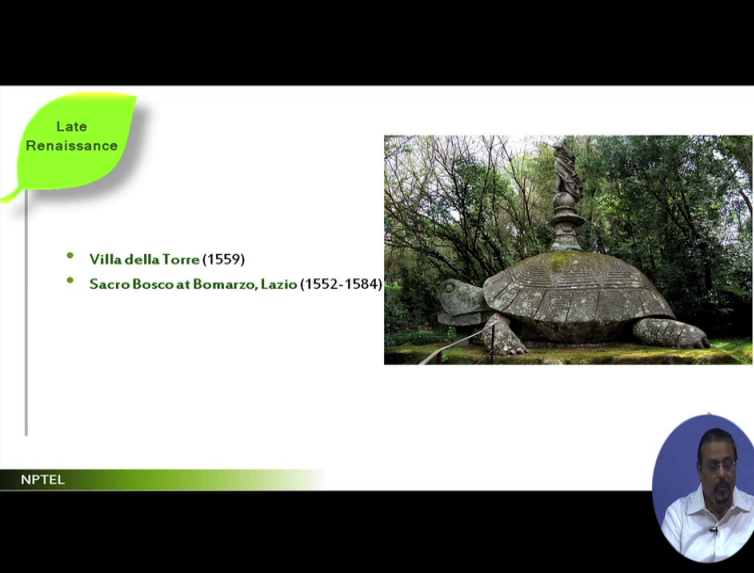
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In late renaissance we have Villa della Torre in which now let us look at it again the grandness remained, the structure in front a landscape has been deliberately created, now it never blended with the structure it just remained in front as a base but I will tell you in my opinion as a landscape researcher every kind of landscape has something to offer positive and negative, the reason is if you recall I said that landscape has to be experienced by people who is looking at the landscapes and what is the final expression the final experience of the user.


So we cannot say this landscape is good that landscape is good or that is bad that is bad, no we cannot say because here what happen is you are offered a kind of landscape styles historically you use it, emulate it, modify it and suit the users perception.

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Late Renaissance

- Villa della Torre (1559)
- Sacro Bosco at Bomarzo, Lazio (1552-1584)



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Sacro Bosco at Bomarzo, Lazio here although sculptures and this kind of stuffs started coming in, very interesting this sculptures you know when it was placed somewhere not very orderly maybe, but they became one of the attractive element or attraction elements in a whole landscapes styles.

So friends, so far I have discussed about the progression of the Italian landscapes styles through different renaissance early, high and later renaissance. In the next lecture I will show you some examples of the Italian gardens siting the things that I have discussed over here, thank you.