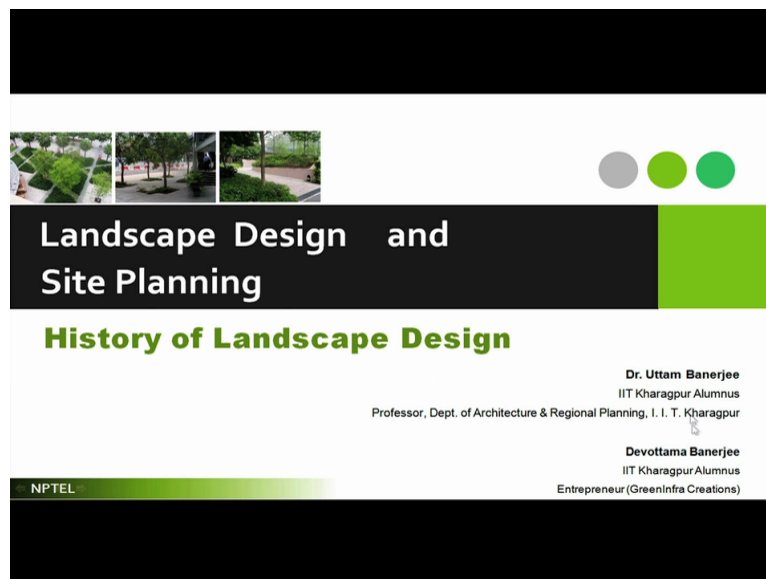


Course on Landscape Architecture and Site Planning-Basic Fundamentals
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Lecture 06
Module 2
Introduction to History of Landscape Design

Hello, welcome again in the last week we have discussed about various categories of landscapes and ended with the scope of work under the landscape domain. I hope points have been made very clear and you have gone through it I suggest that you rerun the course in case you have any doubts please feel free to share me in the chat window so that all in the forum so I can give clarifications.

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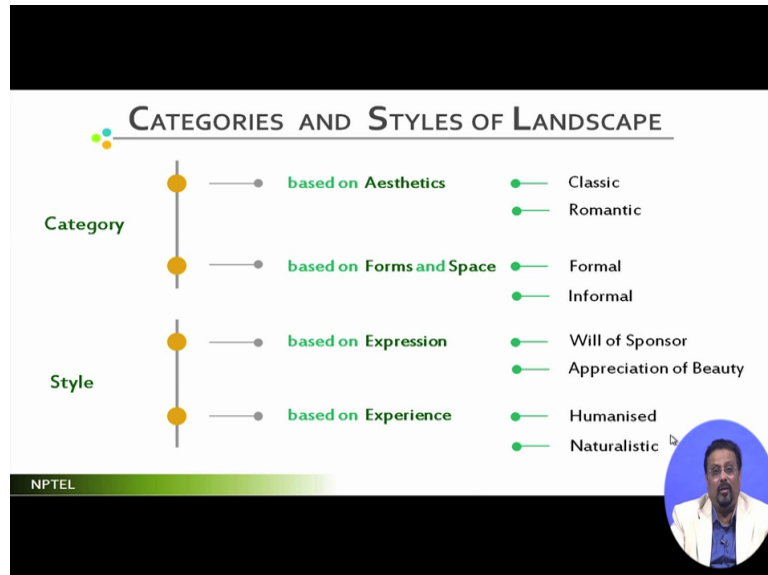


Now we are entering into the second set of lectures and here let me introduce Devottama Banerjee who is an IIT Kharagpur Alumnus and who is now the director of Greeninfra creations faculty entrepreneur under step. And she has contributed to this particular course extensively and she will come here and give several demonstrations in due course of time and the entire course is a result of our research and where her contribution is great and I fully appreciate.

Here we are now going to discuss about the history history of landscape design. First question is why should we learn at all the history because we are designing for the future. History is always referred in our civilization we always fell back on the history to know what were the

best practices, what were the wrong practices and what were different situations which people have dealt with. In this history of landscape we will be discussing various historical elements but before that we have to know how we really we are evaluating this landscape design in historical terms.

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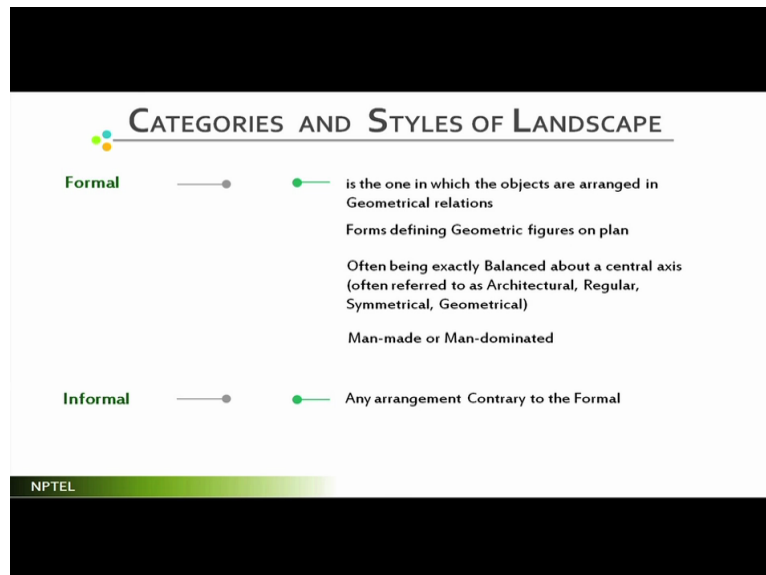
First is the category and then the style, so entire set of historical examples are divide into different categories and style. Under category there is aesthetics which plays a very very important role so the categorization is done based on aesthetics. In this basically again we have classic and romantic so based on aesthetic categorization we have classic and romantic these two types of landscape. So whenever we will be referring to all those examples I will give a clue whether it is classic, whether it is romantic and is it based on aesthetics we will also give a clue.

Another set based on form and space, the based on form and space means basically the landscape is going to occupy a piece of land whether it is indoor or outdoor, a piece of space and there will be the three dimensional entity. So naturally what happens is we have to understand that whether form and space plays any role in fact historically we have found that it has been categorized in terms of form and space.

So one is formal, other one is informal, so whenever it came to forms and space it was formal and informal. Then came style, in style the style was based on expression, how it is expressed how the landscape has been created, how was is being perceived by people, what is the expression and such things in which it was expressed in terms of will of sponsor who ever got

it is. So what happens is in the whole landscape whenever we are seeing or we are reviewing or we are analyzing all those historical examples, the idea is that we have to identify is it romantic or is it classic, or is it classic as well as romantic, it can happen mind it. The thing is there can be a blend, there can be a mix.

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Then comes formal, under formal is the one which objects and species are arranged in geometrical relations, that we consider as formal. Forms defining geometric figures on plan, so if suppose we see a landscape plans of which everything is very much formalized, very much orthogonal or may be geometrically formalized that becomes our formal, so it is quite geometric.

And interestingly that suppose we have a landscape in which once you enter there we find there is a pathway you are leading to and then you are finding greens on either side which are very well balanced and not only balanced in terms of there could be occult balance as well, I will discuss this later, there could be occult balance as well which is good as an example nothing it is balance so if I have say whatever we in the right we have another whatever in the right. If I have a vegetation bed on the right I have same on the left, ok.

So basically we are balanced everywhere, the path which is leading orthogonally going and one road is leading to the right another road is leading to the left. So that means there is a very geometrical balancing about the central access. Now that access whether it is primary access or secondary access, or major access or minor access these are the matter of discussion which will come in my lectures when I will be discussing about various principles of design.

What happens is most often whenever it is so formal geometrically then we almost try to correlate or connect it with architecture styles or architectural forms most often the architecture of historical areas were have be very geometric and since the landscape also became an extension of the architecture paths and that also remained geometric. So it may so happen that some of the landscapes are geometric by nature because it is they are trying to (())(8:29).

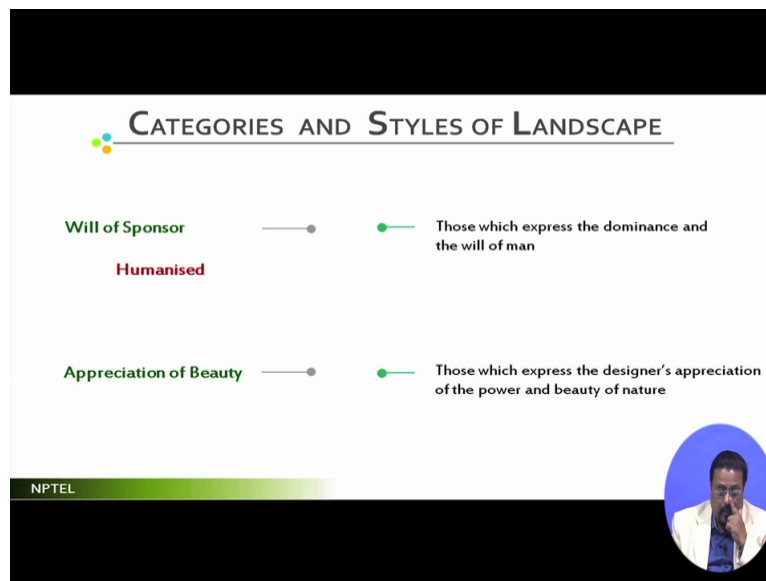
There could be a landscape which is purely a landscape with a very little intrusion of architecture in such cases you will find that that geometry is broken is just not there will have examples. And once it is geometric formal then we consider this as man-made or man-dominated or man-intervened, you remember the example when I said in the category of landscaping there are three categories the first category, second category, third category.

If you recall the first category was raw nature, the second category was human intervention without the idea of creating the landscape but the landscape gets created and the third one is a deliberate attempt to create the landscape, these are such examples. Informal informal is which is basically any arrangement contrary to the formal, say if it is non-geometric but mind it if you want to draw a curvilinear line that is also go wise a theory of geometry.

But once we are looking at it we do not find that formality in it, because the nature generally if you see other than crystals nature has not created anything very very formal, very very orthogonal. We have converted them to orthogonal thing look at the diamond if you see the diamond at the ore at its place of origin you will find that they are crystals ofcourse but they are not so geometric if you have a diamond in your hand you will find is highly geometric, so it can be made geometric.

So nature generally does not create even people say the leaves of a plant if you see that they are geometric, if you really take one leaf and measure you will find it is not 100 percent geometric, there is an overall geometry in it. So what happens is informal is anything which is non-formal is that clear, ok.

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Then comes another set where will of sponsor matters. Now will of sponsor will matter when historically if we which we whichever landscape example you take you will find that all those landscapes were created under the instruction of some rulers or some sponsors because they had the money and landscape to be accommodated within a piece of land and the land is quite large and the rulers used to own the land or the owner used to own the land. And such areas you will find that it cannot be owned by common people. So naturally landscape became a kind of result when ruler wanted a landscape to be created, ok.

So there is a will of the people now that became another characterization that is called humanized. So whenever we found that the win of the rulers, the choice of the rulers, wins of the rulers, wish of the rulers or the dictation of the rulers result into some kind of thing we consider that as humanized. Humanized does not mean humane, humane means the area where people feel very close to their self, humanized is human intervention is there. Somebody very strongly dictated the creation of that.

Another set of style that got generated in terms of appreciation of beauty, where nature if there is any chance of any appreciation of beauty that appreciation of beauty in the minds of the designer got result into this but another thing is very interestingly we have found that appreciation of beauty does not means that only the designer will have the appreciation of beauty and the rulers do not, no that is not true.

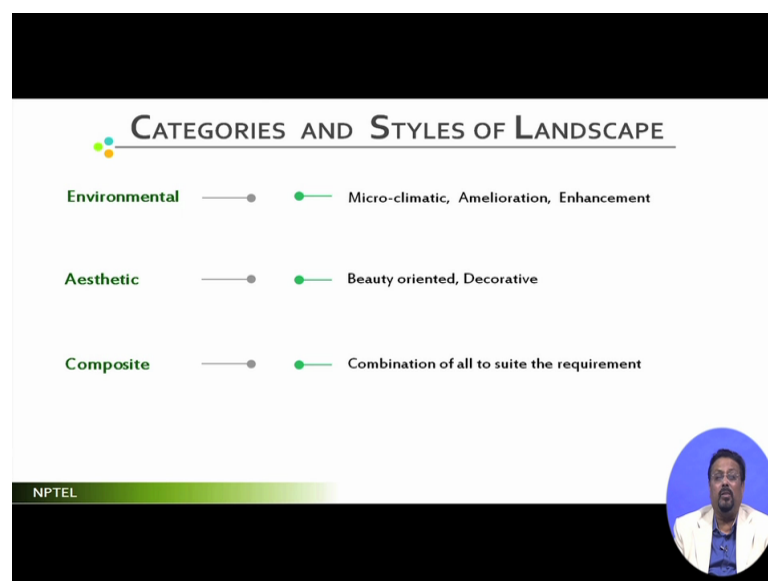
Rulers also can have appreciation of beauty, if you take the case of Mughal Garden where Jahangir is responsible for building so many Mughal Gardens in the Kashmir area and it was

the result of the I would say the pressure of his wife, Jahangir was also connoisseur of nature and his wife was also connoisseur of nature. So they created based on the beauty.

So it is not necessary that appreciation of beauty is to be considered the appreciation of beauty is absent in the mind of the rulers. Rulers also wanted to have a beauty but sometime their dominating nature resulted into such kind of things. So here the designers appreciation which has been expressed so whenever such things are created you will find that appreciation of beauty became a very important path and that is categorized as naturalistic.

Now let me just redraw it, if suppose where something which is formal that means there is somebody who is forcing the designer to build something and may something informal, mind it informal also could be a result of will of the sponsor. The owner wants or the king or the ruler wants an informal garden so formality and informality should not be connected with the will of the sponsor or appreciation of beauty, then it will be a mistake. I am just trying to give an idea that how you look at it and you try to identify, there may be some commonality but there will be lots of deviations as well.

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So if we have the will of sponsors and then the appreciation of beauty will of sponsor which is creating a humanized thing and appreciation of beauty into naturalistic landscape that is how the whole historical categories and the styles have been created.

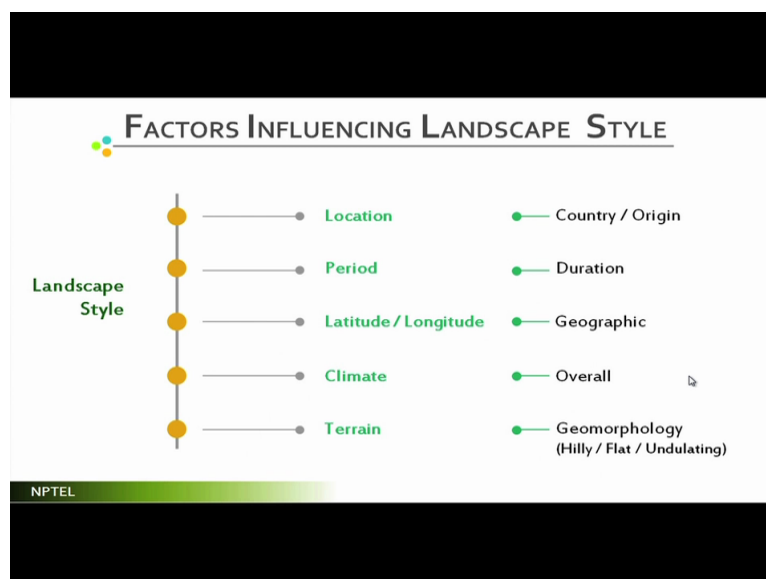
Now we have known one thing, see landscape is everywhere almighty has endured the whole earth surface as a landscape. Now whenever we are trying to identify historically can we categorize them and we are doing that in such firms, what happens is whenever if you now go

refer to the definition that I said in the beginning you will find that now it is the whole categorization is coming to a different thing.

We are categorizing the landscapes in terms of whether it is environmental, or whether it is aesthetic, or whether there is a combination. So what happens here is the composite is now becoming almost everywhere visible in the in the contemporary landscape styles. But environmental one basically was focusing on the micro climate, the amelioration of the environment it has been degraded or enhancement of the environment if it requires to be done accordingly.

So the whole environmental categorization also has come in and aesthetics in terms (()) (15:28) its beauty oriented or decorated. So sometime the whole landscape is very decorative, what happens is whenever you will see different landscapes ofcourse you will be seeing several landscapes you will move around the world, some you will like, some you may not like, sometime you might find extravaganza, sometime you might find it is blending so well, sometime you might find it does not suite well to the scale, sometime you will find no it is absolutely to the scale, sometime you find that feel like going in being humane and sometime you might find that it is not humane. You find that has if something is very rejetly roughly being placed in the piece of landscape and the composite one basically it is a combination of all, every aspects of it.

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Then the styles, in the styles basically when you are trying to know the styles of a landscape there are certain measures by which we do it, one is the location, style base historically which

are the predominant landscape styles identified by the researchers and that is being accepted all over in history.

An example let me tell you, people say Japanese garden, people say Mughal garden, people say Spanish garden, they say Italian garden, French garden, English garden, there are so many such names. These gardens are basically a (())(16:50) or some styles. But the thing is when we are reviewing as a researcher we know what are they and what are their components or if you really want to see the styles then you will see the styles got evolved over time, it was not done in one shot, or in one day, it evolved over time, it evolved over generation of those rulers and then the style became a name.

So what comes first is the location, what is the geographic location of that particular style. So when will be reviewing it you will find that always you will find that always we will try to get a connect between these items. So it is in which country or where it is originated from, it may originate somewhere and get created somewhere and it may originate somewhere did not earn its popularity as a style but it got created somewhere or emulated somewhere and earn the popularity of that location.

Very interestingly originated in one country but did not earn the name in respect to that country and got emulated and developed in another country and got connected with that country. So if anybody is trying to say that ok, the Mughal garden though it has been borrowed from the Persia but people say Mughal garden means India that is how it is. So it is a country or origin.

Period, in which period it got developed, this is very essential. Because the period basically refers to the rulers and the systems socio political history and such things, so which period it was see the Mughal garden if you really located we will discuss more in detail, but Mughal garden was developed by Babur and the Mughal gardens which became world famous was built by Jahangir and also ShahJahan.

So the point is in several generations this Mughal garden got evolved, but if you really try to see the fundamentals, the basics and the grammar it got developed at the time of Babur. So basically at which period it was done, quite often in many of the landscape styles you will find historically through history that they are you know it is identified at one part in one way they got slightly deviated in the forms and all other approaches.

So when we say that particular style, then we are trying to identify all we should identify all the styles that got evolved over period of time, ok. So the period means the duration upto from which period to which period, ofcourse here there are when had been searching through history, we have found that different historians have noted down the periods in some little bit of deviations or with little bit of variance, we should not be that very you know touchy about this if we know very broadly which period from here to this year to this year, ok fine. In that case we know that is a duration.

Then comes a latitude longitude, latitude longitude is basically for the location of course but if you see it has a very strong (())(19:56) with respect to his geography. The first point of location when I said it is a country of origin, ok and a country or origin and in the lat long we are saying that it is exactly the geographic location over the surface of the earth. Now as soon as you go to the latitude or longitude location then you will find and it is not one point ofcourse a region with different multiple latitude longitudes you will find that this is now going to be a very strong factor to identify that why that particular kind of landscape style got involved.

Because it is geographically located and geography naturally will have various things like terrains, the soil quality, the soil depth and the sub soil quality, the water conditions, the climate, the temperature all these will start playing role with respect to geography. So here latitude longitude will be very very important, (())(20:54) what is the geographic domain of that particular style.

Then automatically as I said climate, climate will come in which will overall everything like say winds, precipitation rates, humidity level, temperature level all these aspects will start playing role in this. The sunshine, the period of sunshine, or the sky clearance every aspects of climate will start playing.

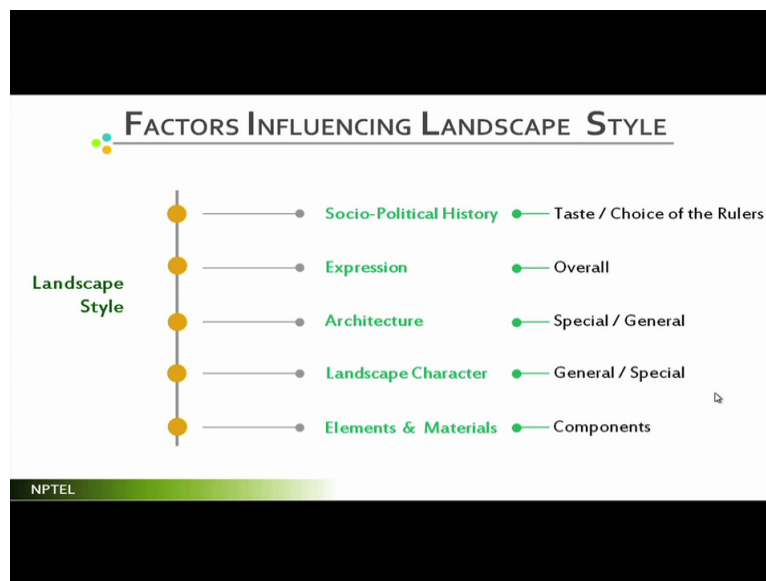
Now then comes terrain and the terrain which is basically the physiographic nature of the Earths crust, ok. Now sometime you will find that the geography does not mean that it is going to be clearly or purely reflecting the terrain not necessary. Geography is that particular location, geographic location and the terrain as endured by nature based on the Earths crust, ok.

Now in this terrain basically we are (())(21:51) to the geomorphological aspects of it, whether it is hilly, whether it is flat, whether it is undulating, whether it is rocky, whether it is not

generally rocky but with a rock outcrops that means there is a huge amount of rock below the visible earth surface and only some you know rock outcrops the tip of those rocks we can see, you know these are very very important.

Now I am just going back to this location here location, period, latitude longitude, climate and terrain. Now if you see we can always classify all those historical examples within this, ok.

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Then other aspects socio-political history, what was the social situation or condition at that point of time, who was the ruler, what was the political scenario, was it a war infested time, or was it a very peaceful time, all these matter. Because quite often what we have seen is to research is this the landscape style got evolved essential to run away from all these war mongers, people wanted to have a serene environment they were tired of fighting with each other, tired of losing lives and they wanted to have a relief and retreat from all these wars, landscape got created.

There could be a situation where you might find that people wanted to go away from this and they ultimately fell back on religion very strongly, originally the religion might not had been that strongly you know implemented but here religion is now going to be a strong thing. The moment the religion came in automatically it affected our influence or landscape styles.

So if you start seeing in this way, ok socio-political history the taste, the choice of the rulers that reflects the socio-political history. Then the expression, this is slightly you know this expression is slightly subjective means what is the overall expression of that landscape, what

people feel. You know very interestingly when you will see go through all these landscape styles we will be exposing you to one by one and you will see what people felt or perceived in the past we have the same feeling today. And I am sure generation after generation people will have the same feeling as long as they know exactly how to get the expression recorded, so overall expression of the whole thing.

Then architecture, see since landscape was never an independent entity, it was always a sought of integral part or say annex part of the architecture, so architecture always influenced. If you find some some landscape where it is purely landscape like raw nature, woodlands and all that there is no architecture in such cases architecture will not play any role but when you are reviewing the history we have found always the historical examples which we site or we have found in the history they are always connected with some or the other to different scales with architecture. So it is basically whether it is a special architecture, general architecture, broad architecture such things.

And then the landscape character, architecture and landscape all together brought in a landscape character. This landscape character which we are trying now emulate today, most often you will find in todays days we do not try to emulate very strongly the architecture styles. We appreciate the architecture styles, we analyze it but we do not try to emulate in our architecture designs that we generate, generally not very very minute percentage of the buildings which are very strong copy of the historical architecture styles.

But what happens is you will find there are attempts that landscape has been emulated, ok. Because the landscape character gains his popularity so people are trying to use it, so it is again general or special. So automatically when the landscape character gets generated you will also have to see what are the elements that contribute to it and elements with the materials.

So elements and materials became very strong points, ok so whenever you will find that they are being analyzed elements and materials became such components that if you give one of the selected components which very strongly reflects the expression or the landscape style or landscape character of one of the styles automatically people immediately identify oh this is Japanese, oh no this is Mughal it happens, ok.

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	Time Line	Social History	Perception
Chinese Landscape	551- 479 BC	Humanity	Yin- Yang
Indian Landscape	2000 BC	Division of Work	Prakriti and Purusha
Japanese Landscape	600- 1400 AD	Division of Work	Borrowed View
Spanish Landscape	705 AD – 1500 AD	Wars infested	Intrinsic
English Landscape	1600 - 1800 AD	Imperial	Natural
French Landscape	1400 - 1700 AD	Monarchy	Dominance of Human
Italian Landscape	1300 – 1600 AD	Renaissance	Sensitivity of Environment
Mughal Landscape	1600 - 1800 AD	Fusion	Paradise

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Now another thing is in this the history of landscape styles in which we have different landscape styles which you are putting in the tabular form one of another, we will put in the form of timeline, social history and the perception these are very interesting finding that you have got through research and ofcourse the earlier researchers have very nicely placed this and documented it and whatever best way they could express we have try to gather from there.

Here we have in this in terms of timelines, see I will be putting different landscape styles on the left and this column left column and then these will be presented in the form of timelines, social history, other perception. Chinese landscape is from 551 BC to 479 BC so old. The social history was the humanity was the historical items and the perception was Yin and Yang. This almost even today whenever we refer to Chinese civilization, Chinese architecture, Chinese landscape, Chinese paintings or Chinese expression we always try to we will see that there are these reflection.

Then is Indian landscape 2000 BC, one thing let me clarify that all these timeline things are not chronologically placed because sometime they had been overlaps, or sometime the period was such that one started before in between another style got evolved and the earlier one still continues.

So here do not get confused with that whether it is chronologically done. So the Indian landscape which is 2000 BC, social history was division of work and there were if you see if you know the Indian history than you will find that there are different categories of people

they have been categorized in terms of cast and plan with respect to their works so division of works. And it was perceived as Prakriti and Purusha, Prakriti means nature and Purusha is the manifestation of the people.

So now we will discuss after Indian landscape with the Japanese landscape, in terms of timeline let us see it is 600 to 1400 AD, the social history is division of work and the perception is borrowed view. Basically what happens is in the entire Japanese landscape style since Japan is a very small country in the globe over the globe and within this we have a sea, hills, meadows and such things surrounding that particular continent. So the landscape also got borrowed from that nature that is why the perception is borrowed nature, ok borrowed view.

Then Spanish landscape, the time line is 705 AD to 1500 AD within that period that Spanish landscape got developed we will discuss all these things in details but the social history was wars infested war infested too much of war too much of in fighting, civil wars or even invasions and that within that itself a landscape got generated, very interesting but here the perception is intrinsic intrinsic what does it mean intrinsic means it is it is grown by itself, it has not been borrowed, neither have been forced it just people wanted so it got created so that is what is intrinsic.

Then English landscape, the period is 1600 to 1800 AD, social history was imperialism was there it was imperial but the perception was natural. People wanted to create nature, because people got tired of the wars, people wanted nature, it is not that they will use to worship nature but they love nature and they would like to go runaway to the nature. So when they were thinking about such things so naturally the landscape style also had a good amount of natural elements and compositions within it.

Then French landscape, 1400 to 1700 AD, the social history was Monarchy it was under the rulers whatever ruler wanted it was done whether you like it or not. The common people never had any option or opportunity to say whether they like it or not, nor even they had any access to it.

All these the Monarchy resulted into this landscape styles or the landscapes which were nothing but their place were relief and recreations and there were a dominance of human. That means the many items which were replicated from architecture and there was a very

strong human dominance in this ruler wanted built, ruler did not like it demolish, ruler wanted to recreate built, that is how it was all done.

Italian landscape 1300 to 1600 AD, renaissance period where there was a renaissance in the art form, renaissance in the architecture form, renaissance in the literature that came in creativity was at supreme and people were creating several things and very renowned artist or creators, cultures and artists you know they got evolved over time and that is the period when renaissance was created.

So there was a strong sensitivity of environment, yet there was a dominance in it but if you see the examples when you will discuss you will find that there was sensitivity to the environment, people wanted to create the environment play with the environment and in built the art forms, architecture forms within it.

Then Mughal landscape, which was 1600 to 1800 AD, there was a fusion fusion of you know the forceful fusion of special designs, spaced divisions, environmental issues, microclimate concerns everything came in whether in that there was a fusion. Mughals who came from Taimur Leng to this Baburs era, Babur created this style of Mughal gardens as I said they have borrow it from Persia but in Persia they never got popularized somehow in India they became popular.

So there was a fusion, so they wanted to create paradise gardens, the garden as a paradise. They wanted to create heaven, they wanted to create beyond the structure there should be heaven. It could be a mausoleum, it could be the palace. So there was a very good combination of all these things.

Now let us look at this list once again, timeline was if you see Chinese was pretty old, Indian landscape was also pretty old original Indian landscape, I am not referring to Mughal as an Indian example and then Japanese landscape was also pretty old, Spanish landscape was almost at the same period so in Japan the first page was getting evolved and also in Spain another set of landscape got evolved and historians are finding that ok they are not identical.

So it got evolved in their own locations, that is why the location, social history, the perception, expectation of the ruler or the wish of the ruler everything started playing role in the whole landscape. Then a period came when 1600 to 1800 for English, 1400 to 1700 for French, 1300 to 1600 for Italian and 1600 to 1800 for Mughal if you see they are the same period, at the same period having a different kind of social history, different kind of political

ruler ship the landscape style getting evolved in different locations, ofcourse there had been some influence of one on the other specially in the European not necessary in Mughals and others. So even if they were at the same period but there had been some some kind of evolvments of the landscape styles.

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	Siting	Site	Philosophy
Chinese Landscape	Mountain & Rivers	Distant views, closed zones	Confucianism

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Then other points siting, site and philosophy.

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	Time Line	Social History	Perception
Chinese Landscape	551- 479 BC	Humanity	Yin- Yang
Indian Landscape	2000BC	Division of Work	Prakriti and Purusha
Japanese Landscape	600- 1400 AD	Division of Work	Borrowed View
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Italian Landscape	1300 – 1600 AD	Renaissance	Sensitivity of Environment
Mughal Landscape	1600 - 1800 AD	Fusion	Paradise

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So basically if you look at it, it is what we are seeing in terms of timeline, in terms of social history, in terms of perception.

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	Siting	Site	Philosophy
Chinese Landscape	Mountain & Rivers	Distant views, closed zones	Confucianism
Indian Landscape	Mountain, River, Plants	Vastu Purush Mandala	Hinduism
Japanese Landscape	Mountain, River, Plants	Small zones, multiple settings	Zen and Buddhism
Spanish Landscape	Mountain, Plants	Small zones, Multiple courtyards	Islamic, Christian
English Landscape	Countryside & Garden	Natural Countryside view	Romanticism
French Landscape	Agricultural Lands	Apt for performing arts	Magnetism
Italian Landscape	Stepped Terrace	Scenic View	Metaphysic
Mughal Landscape	Stepped Terrace	Axial View	Islamic

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Now we are seeing it in terms of siting, in terms of site, in terms of philosophy again the same list Chinese it was siting was in the mountains and rivers and the site was of distant views and closed zones and philosophy was Confucianism.

And Indian landscape it was mountains, river, plants, vegetation and all that and the Vastu Purusha Mandala was in the site located and Hinduism was the prime philosophy. I am not saying with respect to religion because religion is one you know one expression of a philosophy, I will be more focusing on the philosophy because in the same area may be different religion has evolved some landscape styles but the philosophy remains same amongst the people because common people are finally common people and rulers are also you know rulers with their own mindset.

Then Japanese landscape, the mountain, river, plants, etc. Sites were small zones, multiple settings and philosophy was Zen and Buddhism, ok. Then Spanish landscape, mountains and plants it had the Mediterranean climate small zones, multiple courtyards and philosophy was Islamic later invaded by Christians.

Now if you see when we will be reviewing all these landscape styles you will find very interesting thing that things did not change, what Islamic people have developed it did not really change much. So when Christian invaded Spain they continued with the style.

English landscape country site and garden is a siting, sites is natural, country wide view and philosophy is romanticism that means people wanted to run away from the (())(37:17) of the life they wanted romantic xeric environment.

French landscape, agriculture lands apt for performing arts and such others and all the creators they started creating and philosophy was magnetism they were drawn towards that. So whenever the French garden was developed people were attracted towards that by virtue of their components, the style then arrangement and the species.

Italian landscape mostly governed by the stepped terraces and stepped terraces with a stepped waterfalls as well and the site was scenic view and the philosophy was metaphysic they wanted to represent something.

And in the Mughal landscape it was stepped terraces and site was very axial with axial views with cross axials and the philosophy was Islamic. So now if you see all these landscape styles with siting, site and philosophy they differ to certain extent or sometime they become common.

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	Spatial Organisation	Function	Ownership
Chinese Landscape	Various Scene	Rejuvenation	Imperial Garden
Indian Landscape	Natural Scene	Meditation	Temples and Palaces
Japanese Landscape	Miniature Natural Scene	Meditation	Temples and Palaces
Spanish Landscape	Non-axial	Recreation	Summer Palace
English Landscape	Broader View	Grandeur	Imperial Garden
French Landscape	Axial View	Setting for performing arts	Elite Section
Italian Landscape	Architectural View	Celebration	Elite Section and Pope
Mughal Landscape	Axial View	Pleasure	Kings and Sultans

Next is in terms of spatial organization and function and ownership, so in this spatial organization, function and ownership let us see the same list. In Chinese landscape spatial organization was various scenes, so you see from one place to another, one place to another see that and the function was for rejuvenation you like it you will enjoy it, rejuvenation and then the ownership was the imperial gardens, so that means the rulers they owned it.

Then came the Indian landscape, natural scenes, meditation was the function and temples and palaces were built by ruler. Japanese landscape, miniature natural scene, that is a site spatial organization, function is for meditation and the ownership was temples and palaces, that means there were some religion within it.

Spanish landscape, non-axial I will discuss this what is this non-axial thing, recreation was the prime function and summer palaces were the places where ownership was centered. English landscape, broader view, function wise grandeur was the function and ownership was imperial gardens so the rulers.

French landscape, axial view, setting for performing arts and such others and the elite sections is where the owners of this, not necessarily every time that rulers were the owners, even the rich people in that time also were owners.

Italian landscape the spatial organization was more of architectural view it was almost representation or reflection or you know copy or emulation of some architecture forms or elements and celebration was the prime function, so elite section and pope they were the owners of these Italian landscape. And Mughal landscape axial view in terms of spatial organization, function is pleasure and the ownership was in the hands of kings and sultans.

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	Scale	Elements
Chinese Landscape	Humane	Stones, Water, Rocks
Indian Landscape	Humane	Mountains, Rivers
Japanese Landscape	Intimate	Sand, Rocks, Bridges, Ponds
Spanish Landscape	Intimate	Fountains, Water, Vegetation
English Landscape	Monumental	Rolling Lands, Grass lawns
French Landscape	Monumental	Flat terrace, Partery, Hedges
Italian Landscape	Monumental	Buildings,
Mughal Landscape	Monumental	Tomb, water, fountains, trees

Then comes the question of scale and elements. So if you really seen that socio-political history, functions, ownership, everything started playing role and then came the question of scale and elements. Very interestingly historically if you look at the different landscape styles you know it ranges for very small cozy landscape to a very large expanded landscape.

It all depended on the rulers ownership of the land and how much he wanted to build, quite often we have found that if the area is too large then there been some bit of inconsistency in the whole patterns but that we will see how it is but the (())(41:24) scale and the elements came in and elements became one of the strong item, ok.

Now let us see Chinese, the scale is human, means you enter a Chinese landscape you feel that is very cozy, it is not very too far, too wide open and the view is ranging towards the horizon it is not like that your view will be restricted somewhere else and you will be viewing it very nicely and the elements are predominantly stones, water, rocks and also earth earth materials.

Indian landscape, human it is human Indian landscape not the Mughal mind it do not get confused between Mughal and the Indian landscape. Indian landscape means whenever there was a temple along with that there was a garden, whenever there was a palace along with that there was a garden. So such landscapes we are referring to and they were human and mountains, rivers they were all elements because that the rulers King of palace used to you know spread over a large mountainous ranges.

Japanese landscape it is very intimate it is very cozy, it may appear to be very small but it may not be small, but it is very cozy the feeling is very cozy, it is very intimate. Sand, rocks, bridges, ponds all these are the elements.

Spanish landscape, it is intimate and fountains, water, vegetation they are the elements. English landscape is monumental, everybody was aware of the landscape because the ruler wanted everybody to understand this is the landscape, so it was monumental scale. And the rolling lands, grass lawns everything was the part of this landscape.

French landscape was also monumental, flat terraces, partery, hedges all these were the components. Italian landscape was also monumental, buildings were mostly overpower in the landscape, ofcourse it had also the flat terraces, partery, hedges and everything but the building also almost began a dominating element in the whole landscape.

And in the Mughal landscape it was also monumental, but the monumental with a difference, monumental means I am talking about the scale the largeness of it, monumental here but the elements were tomb, water, fountains, trees and everything all those were elements but the expression was different. So this brings me to the end of this discussion, which I will take it forward when I will be discussing about other element all these were landscape styles.

In sequences idea is that whenever you are thing about a landscape style I am just reiterating one thing that you think about the location where in geographical location what is the climate, what will the socio-political history, what was the architecture expression, what was the

landscape expression, what were the materials, how it is sited and what are the components and what is the scale.

So it is not easy, really to analyze it is really multi-dimensional analysis of our landscape style and we are happy to see that historians have tried to put the facts in such a manner that we can atleast comprehend. So thank you friends, I will stop here in the next lecture I will go in detail for each of these landscape styles, thank you.