



Landscape as Aesthetic Experience

*the arts and crafts movement
and
the revival of formal gardens*

<http://www.youtube.com/watch?v=0xWzjYSRGfY>

<http://www.youtube.com/watch?v=IDIdHPsAxuM> (6:30)

Sites

- **Chateau de Villandry** – 16-17th C chateau, 1906 Garden
- **Hidcote Manor**, Gloucester, UK – 1920's - American Major Lawrence Johnson
- **Dumbarton Oaks** – 19thC Federal style in Georgetown, Washington, DC – JC Calhoun's Washington's residence – 1920's Bliss bought and now famous research library and center for scholarship in Byzantine, pre-Columbian and landscape studies. Gardens designed in 1920's by Beatrix Ferrand
- **Vizcaya** Museum and Gardens – James Deering of the Deering McCormick International Harvester company – inspired by the Tuscan villa and designed by Phillip Chaflin in the 1920's

Chateau de Villandry



Chateau de Villandry – 16-17th C chateau, 1906 Garden





Hidcote Manor, Gloucester



Hidcote Manor, Gloucester, UK – 1920's - American Major Lawrence Johnson

562 ft

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Dumbarton Oaks



**Dumbarton Oaks – 19th C Federal style in
Georgetown, Washington, DC – Beatrix Farrand**



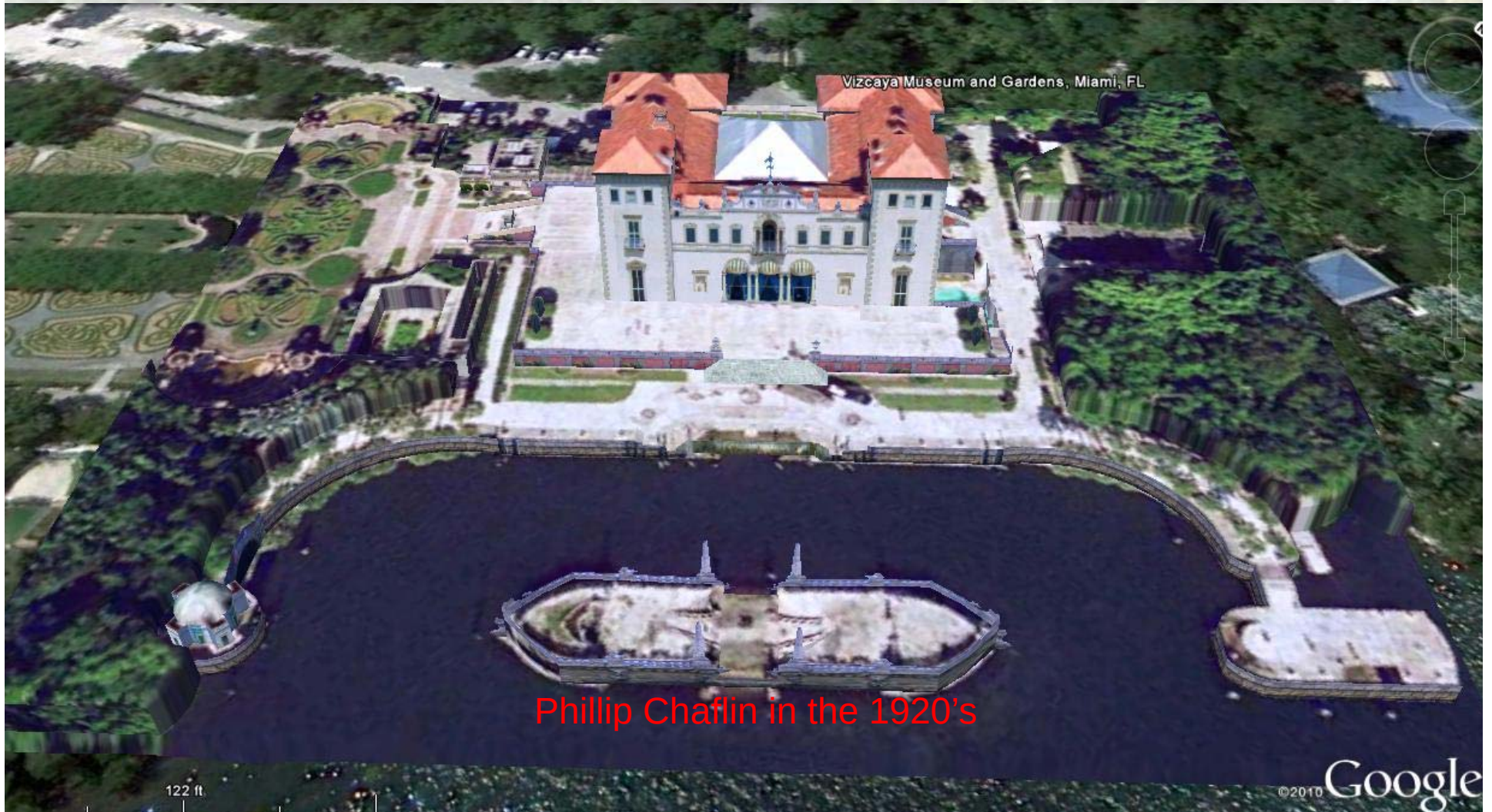


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Vizcaya Museum and Garden, Miami



Phillip Chaflin in the 1920's



Arts & Crafts Movement

- A British, and later American, **aesthetic movement** occurring in the last years of the 19th century and the early years of the 20th century.
- Reaction to **industrialization** and effort to preserve traditions and national identity.
- Respect for local materials and scenery.
- Opposition to the Victorian practice of hybridized plants made possible by **glass house horticulture**.

Questions to consider

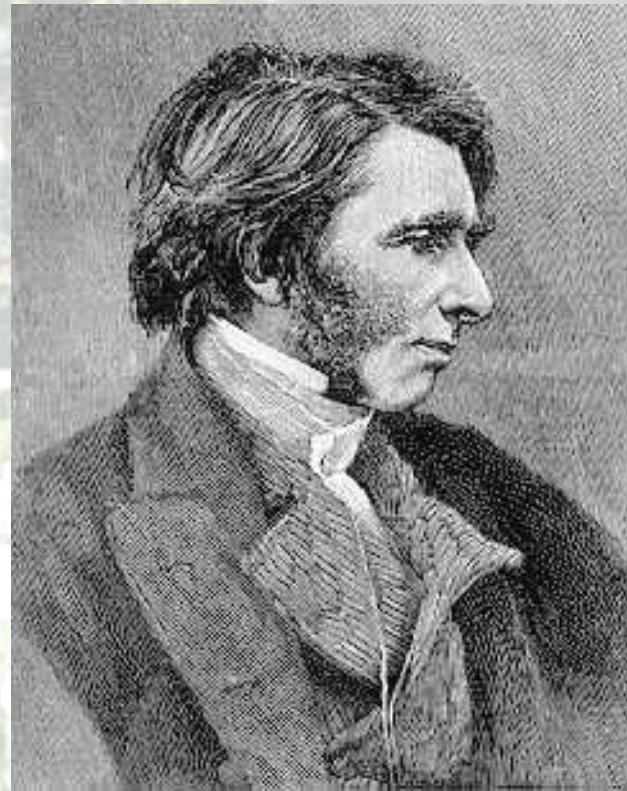
- How did *NATURALISM* and *FORMALISM* come out of the Industrial Revolution?
- What tensions existed between these two styles?

Introduction 1

- There was a reaction to so much change in the historicism of the age - the mentality that values particular cultures and vanished epochs
 - **John Ruskin** – the **Seven Lamps of Architecture** and working to reinvigorate a sense of material and craftsmanship, of power of impression, accordance with universally accepted styles, looking mostly at medieval styles or the current interpretation of them
 - **William Morris** picked up the medieval motifs and carried them forward, things like the wallpaper patterns
 - **Camillo Sitte** – planner looking to plan cities more closely to enliven the deadness of modern architectural design (sectional views for scale and pedestrian views for detail elements)
 - his counterpoint was **Otto Wagner** as architect

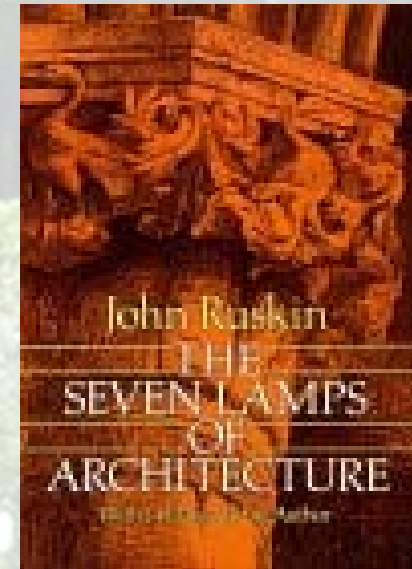
John Ruskin

- Main spokesperson for the arts and crafts movement.
- Wrote The Seven Lamps of Architecture in 1848, before the movement began.
- Inspired by **medieval styles** and influenced the use of naturalistic forms in the decorative arts.



The Seven Lamps of Architecture

- Architecture for the sake of beauty rather than function
- Honesty of materials
- Power of impression
- Inspiration from nature
- Virile liveliness
- Commemorative quality
- Accordance with universally accepted styles



William Morris

- English poet, designer, and socialist lecturer
- Wrote extensively on problems associated with industrialization
- Followed in Ruskin's footsteps and put his ideas to use.
- Fond of medieval styles due to the craft guilds used during that time.
- Accomplishments include starting a firm and founding the Society for Protection of Ancient Buildings.
 - **Historic preservation was an important aspect to the movement.**



Camillo Sitte

- Viennese architect and city planner
- Against
 - enlarged size and building scale
 - The grid that ignored topographic considerations (example: Haussmann's Paris)
 - Public squares for traffic use
 - Using monuments as a focal point and symmetry as a principle

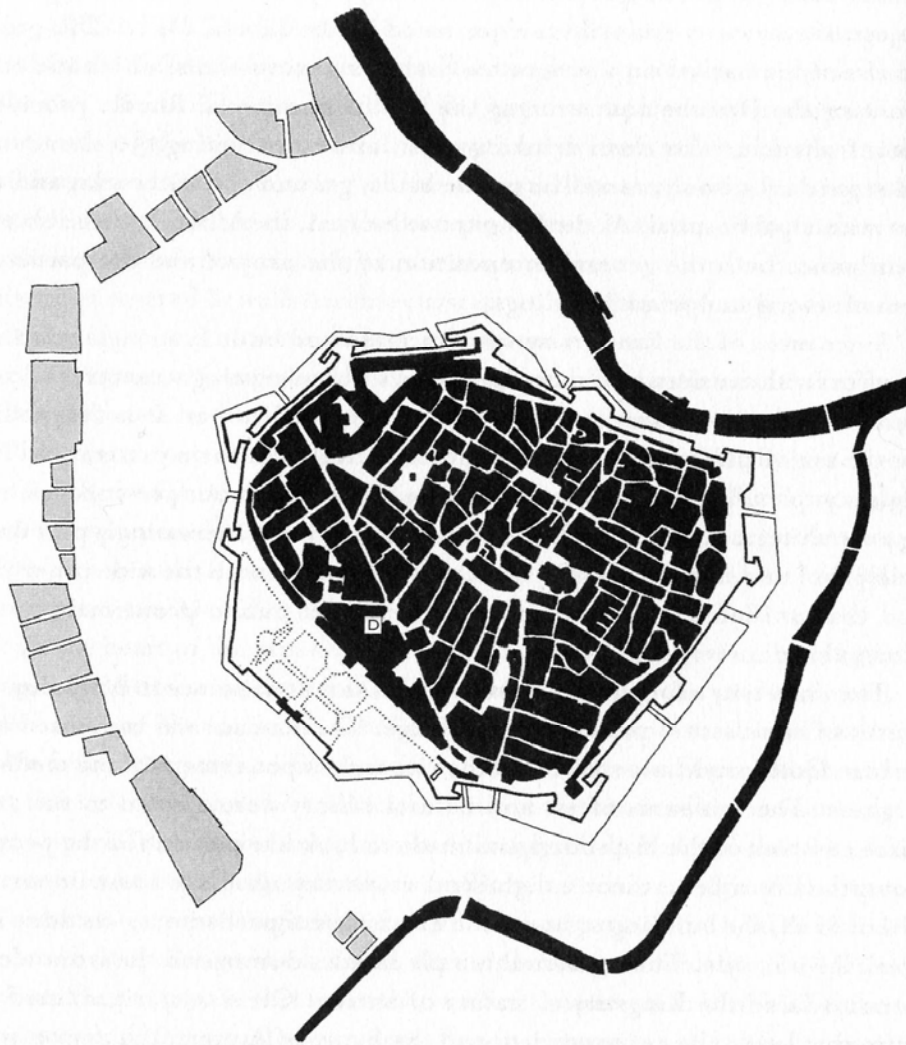


Camillo Site 2

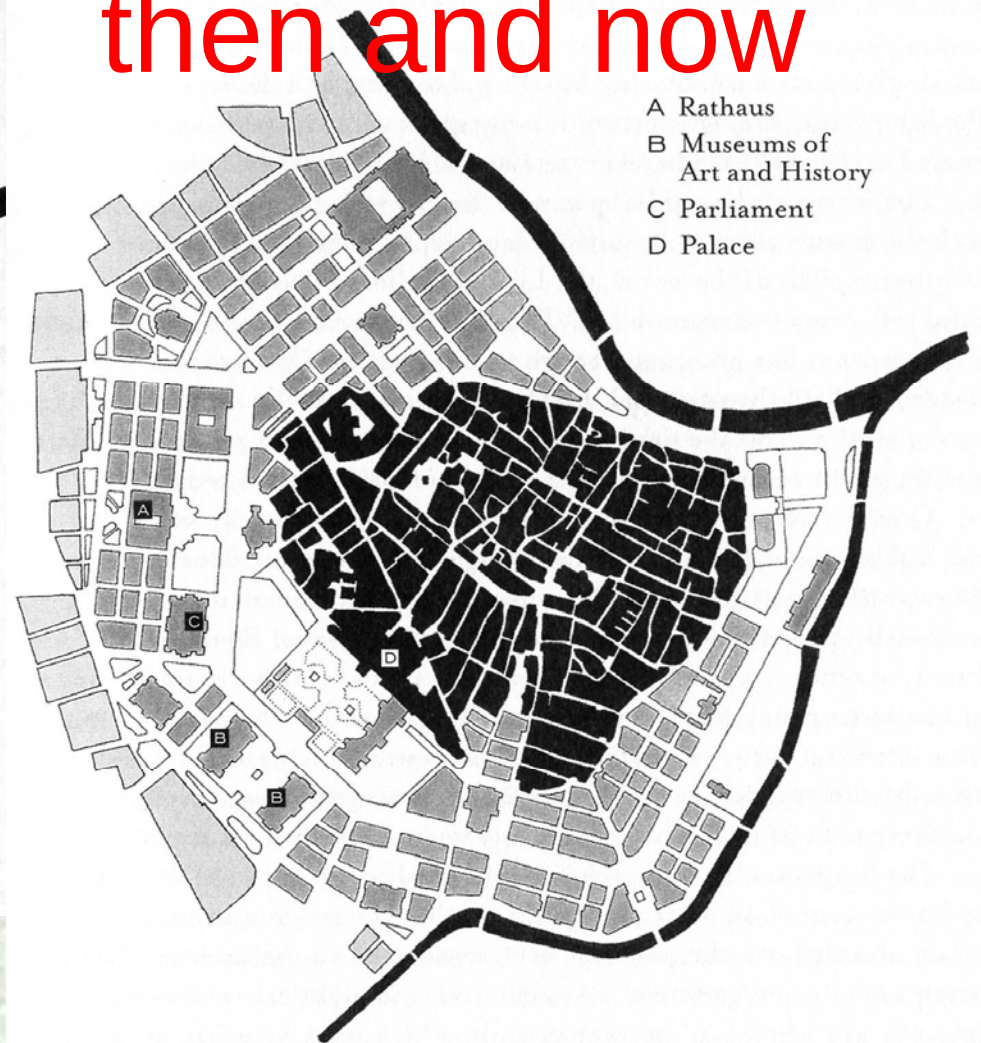
- **Camillo Site** – trying to repersonalize city public spaces – **The Art of Building Cities**
 - Reinvigorated the idea of the central square
 - **Regret the sacrifice of urban design to traffic engineering and substitution of technocratic urban planning for artistic principles of urban composition**
 - Failure of rational planning, relentless grid that fails to capture scenic possibilities
- The formulaic plan was his bete noir. ***Urgent need for the aesthetic imagination to serve as a redemptive social force within the framework of contemporary capitalism***



Vienna then and now



THE FORTIFIED ALTSTADT



- A Rathaus
- B Museums of Art and History
- C Parliament
- D Palace

THE ALTSTADT ENVELOPED BY THE RINGSTRASSE



OTTO WAGNER



Introduction 2

- New gardening styles – **Gertrude Jekyll and William Robinson** – used a painterly approach to design more casual gardens
 - opposed by **Reginald Blomfield** who was into a revival of formal gardens
 - now in the heyday of eclecticism called Edwardian age or **Country Place Era** houses and gardens
 - principle idea was sheer aestheticism – art for art's sake, no ideological set of values, only style. A graceful echo of former ideas whose meanings have been lost.

Introduction 3

- More women
 - Beatrix Jones Farrand
 - Ellen Biddel Shipman – worked with the development the American Colonial revival architecture
 - Gertrude Jekyll
- New tropical design influences from Spain and South America especially in FL and CA
- Gardens became functional aspects of the general welfare and a commodity for mass consumption

War of Styles

- **William Robinson and Reginald Blomfield**
 - Robinson was the arts and crafts man who wrote of blending the line between raw nature and the garden (*Gardener's Chronicle*). friend of Jekyll and admirer of the cottage garden
 - Blomfield was an architect and the author of **The Formal Garden in England**, landscape should be an extension of the house. His style was called “wrenaissance” as he was about reviving Christopher Wren. Anyone who wants natural scenery will hardly be content with anything but the real thing.
 - eventually Victorian gardens became a bit of both

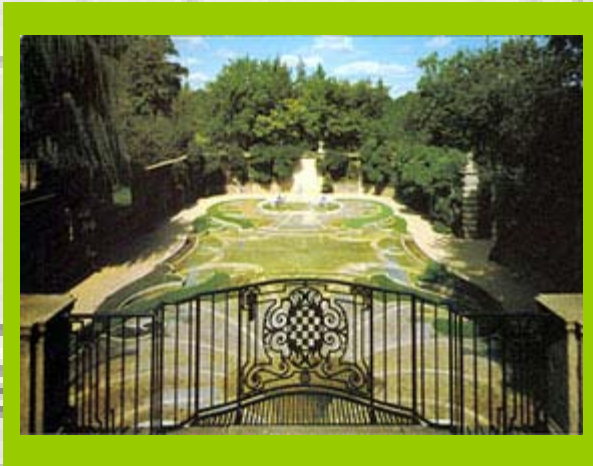
Painterly Plantsmanship

- Gertrude Jekyll and Edwin Lutyens
 - English vernacular gardening idioms
 - Her nearsightedness had a role in the way she massed designs
 - Vanguard of the English Heritage preservation Movement
 - Lutyens' Wood and Garden
 - Photographer who worked for Country Life
 - Lutyens was a more formal architect, who collaborated on many of her projects

Women's Roll in the Arts & Crafts Movement

- Since the landscape design field was associated with domestic values, it was more open to women.
- Three women that dominated the field:
 - Beatrix Jones Farrand**- One of the founders of the American Society of Landscape Architects
 - Ellen Biddle Shipman**- Influenced the American Colonial Revival Architecture
 - Gertrude Jekyll**- First female professional practitioner in the field of Landscape Architecture

Beatrice Jones Farrand



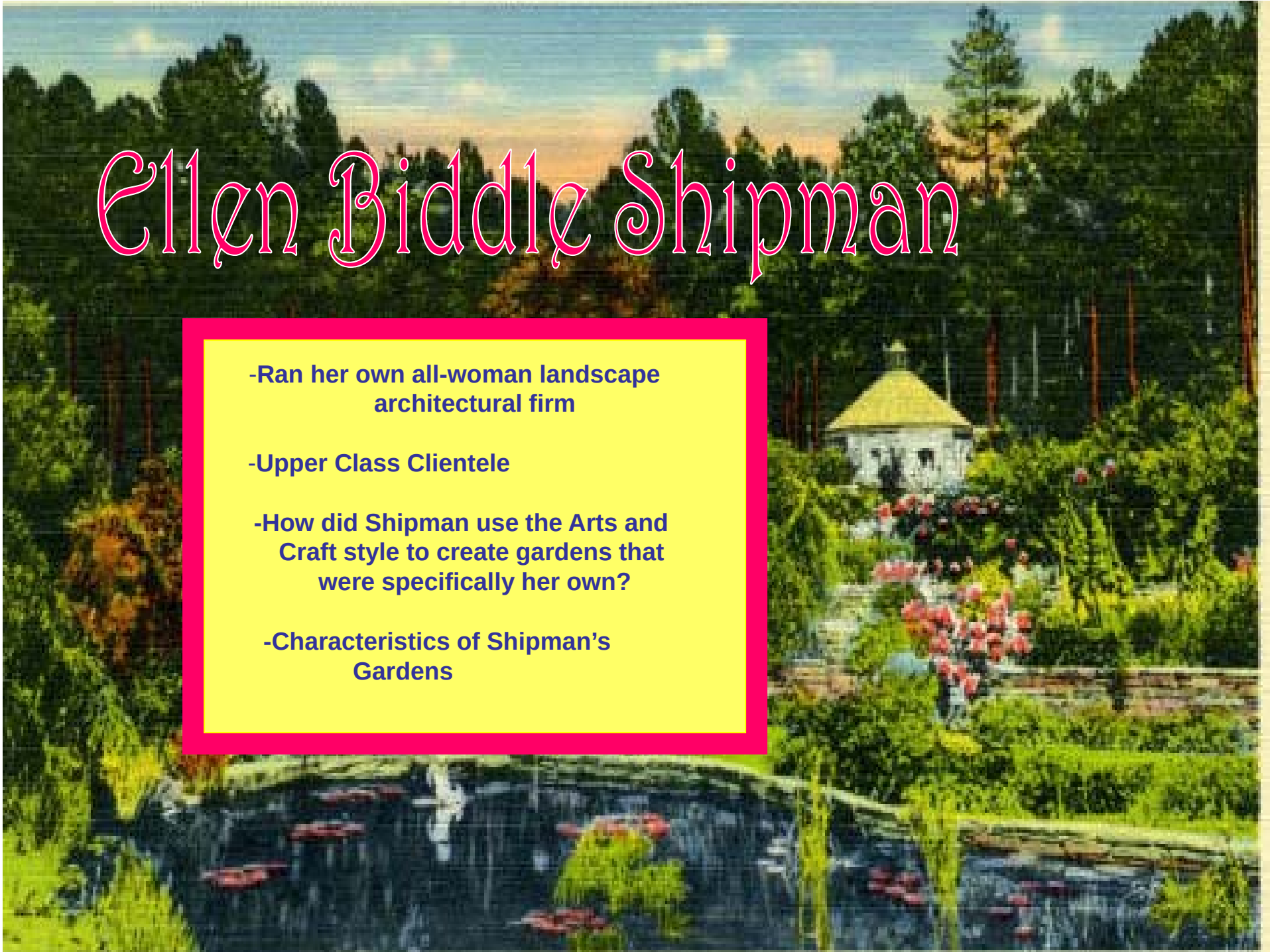
-Farrand came from an Established Family

-Education

-Famous Works

Ellen Biddle Shipman

- Ran her own all-woman landscape architectural firm
- Upper Class Clientele
- How did Shipman use the Arts and Craft style to create gardens that were specifically her own?
- Characteristics of Shipman's Gardens



Gertrude Jekyll

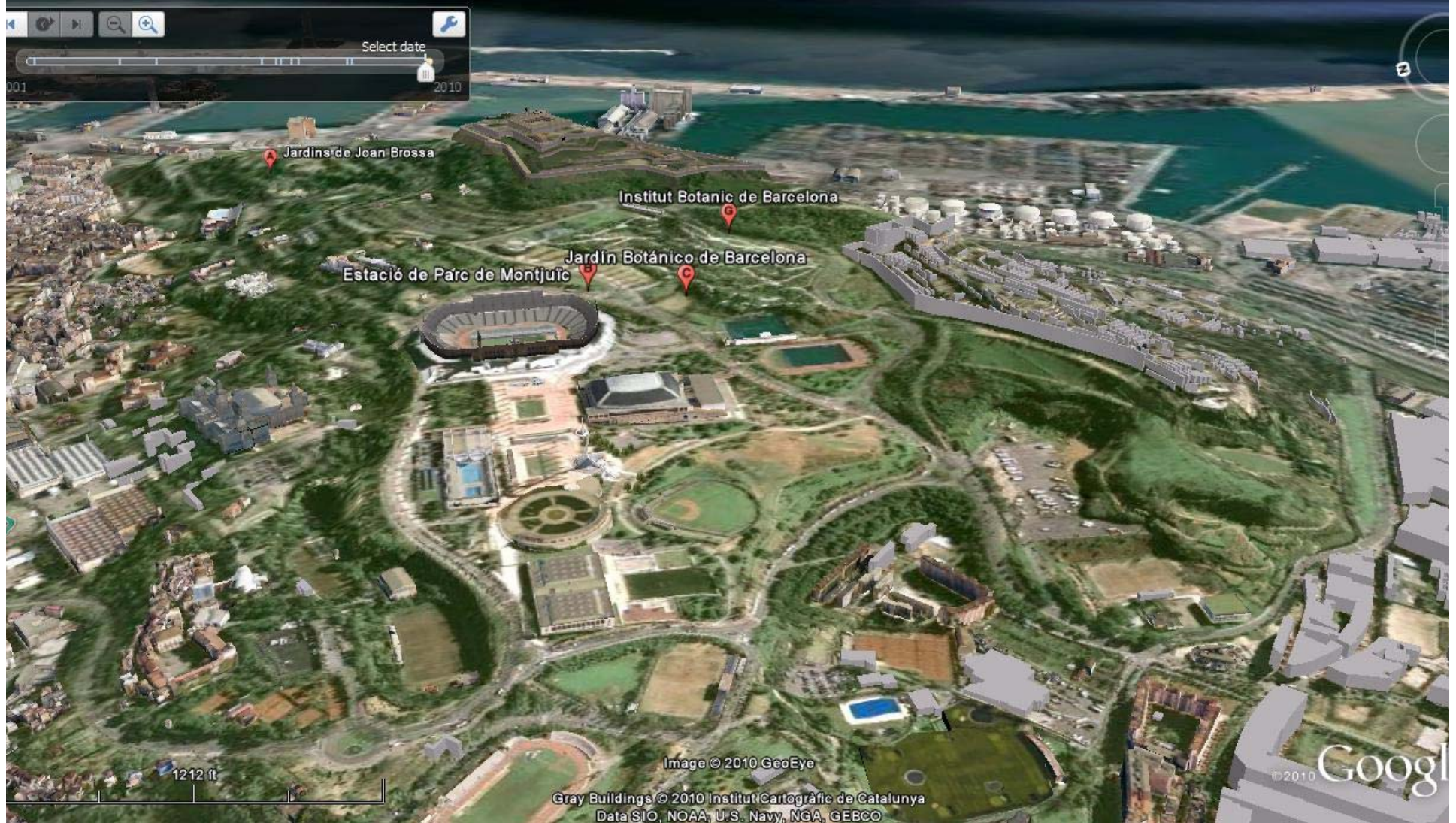
- Supported a new form of planting that was more casual and painterly
- Influenced by Ruskin and was an artist herself: painting, drawing, woodwork, craftswoman, etc.
- Nearsightedness assisted her in developing her own style of viewing plants, not as individuals but as shapes, textures and masses of color; similar to the impressionist painter Claude Monet.
- Photography became her artistic medium when eyesite deteriorated.
- She was a leader in the British heritage preservation.

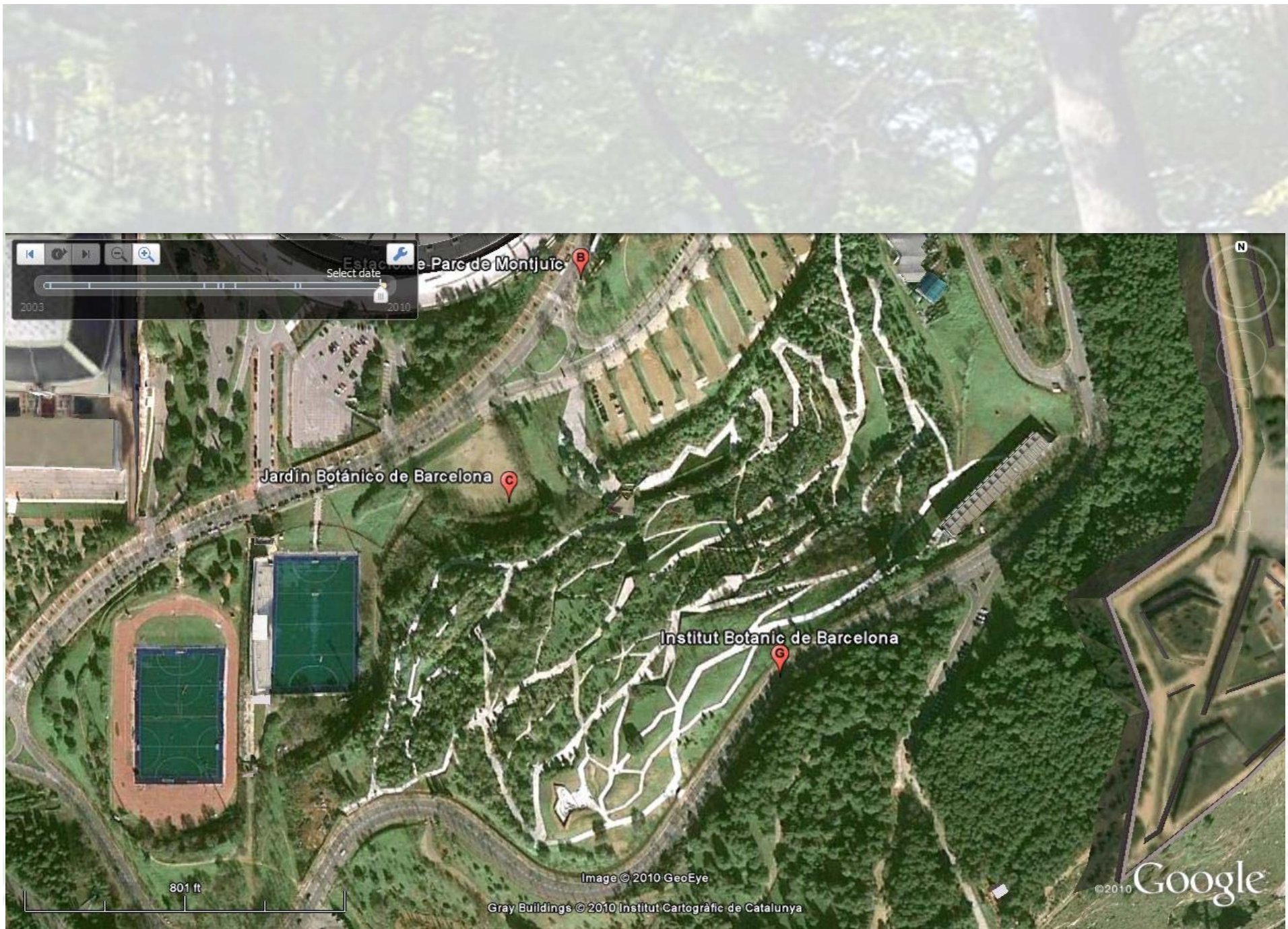


Revival of the French renaissance

- **Henri and his son Achille Duchene** worked on the restoration of Vaux le Vicomte and at Blenheim and developed the forms he termed *jardin d'architecture*. He used much of the form but filled it with 19th c opera than renaissance humanism Villandry
- **Jean Claude Forestier**
 - Incorporated French, English, and Moorish design ideas. He incorporated arts and crafts ideas, formal elements, and Mediterranean and Islamic motifs Parque de Montjuich in Barcelona

Parc de Montjuich, Catalonia







Formal Gardens in France

- A return to 17th century style created by Le Nôtre as a statement of nationalism.
- Industrialization lead to wealth distribution and middle class individuals were able to invest in gardens.



Henri and Achille Duchêne (1841-1902) and (1866-1947)

- Replaced English gardens which were associated with democracy and industrialization with Renaissance style designs that symbolizes class hierarchy and social order.
- Although A. Duchêne was a conservative nationalist he tailored his skills to meet the new 20th century land owners with smaller properties.
- Carefully scaled and finely detailed forms he termed *jardin d'architecture*.



Villandry

Jardin d'Ornement (1906-1924)



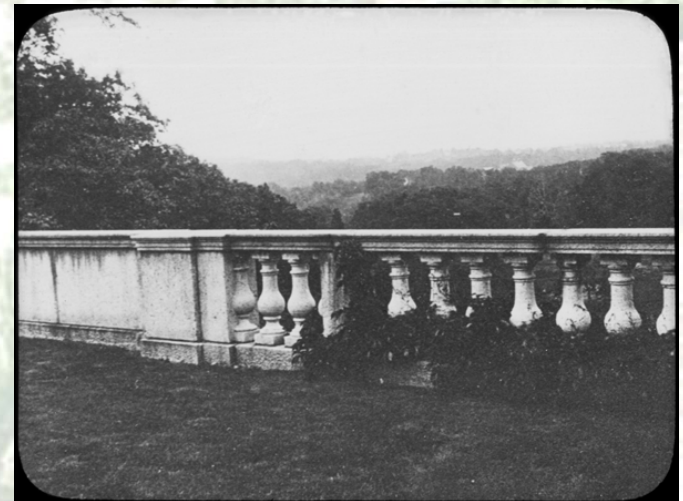
Renaissance Italy in England and America

- Against the argument of city Beautiful ideas and arts and crafts style, the Italian gardens with their assertion of elements of each played a role. Assimilating the English country garden into more formal design motifs
 - **Charles Platt** and his work **Italian Gardens**
 - Faulkner Farm at Brookline Mass
 - Novelist **Edith Wharton's**
 - **Italian Villas and their Gardens**
 - appeal of concealment and surprise and spatial intimacy as well as being united with its surroundings

Charles Platt

(1861-1933)

- Initiated the American Country Place Era.
- Similar to Jekyll, Platt published a book of his own sketches and photographs called “Italian gardens” in 1894.
- Primary interest was the unification of the house and garden, like the Italian style.



Edith Wharton

(1862-1937)

- American novelist who wrote articles about picturesque Italian villas.
- Valued surprise, intimacy and compartmentalized gardens, as seen in her summer home, the Mount, on Laurel Lake in Lenox, Massachusetts.



The Mount



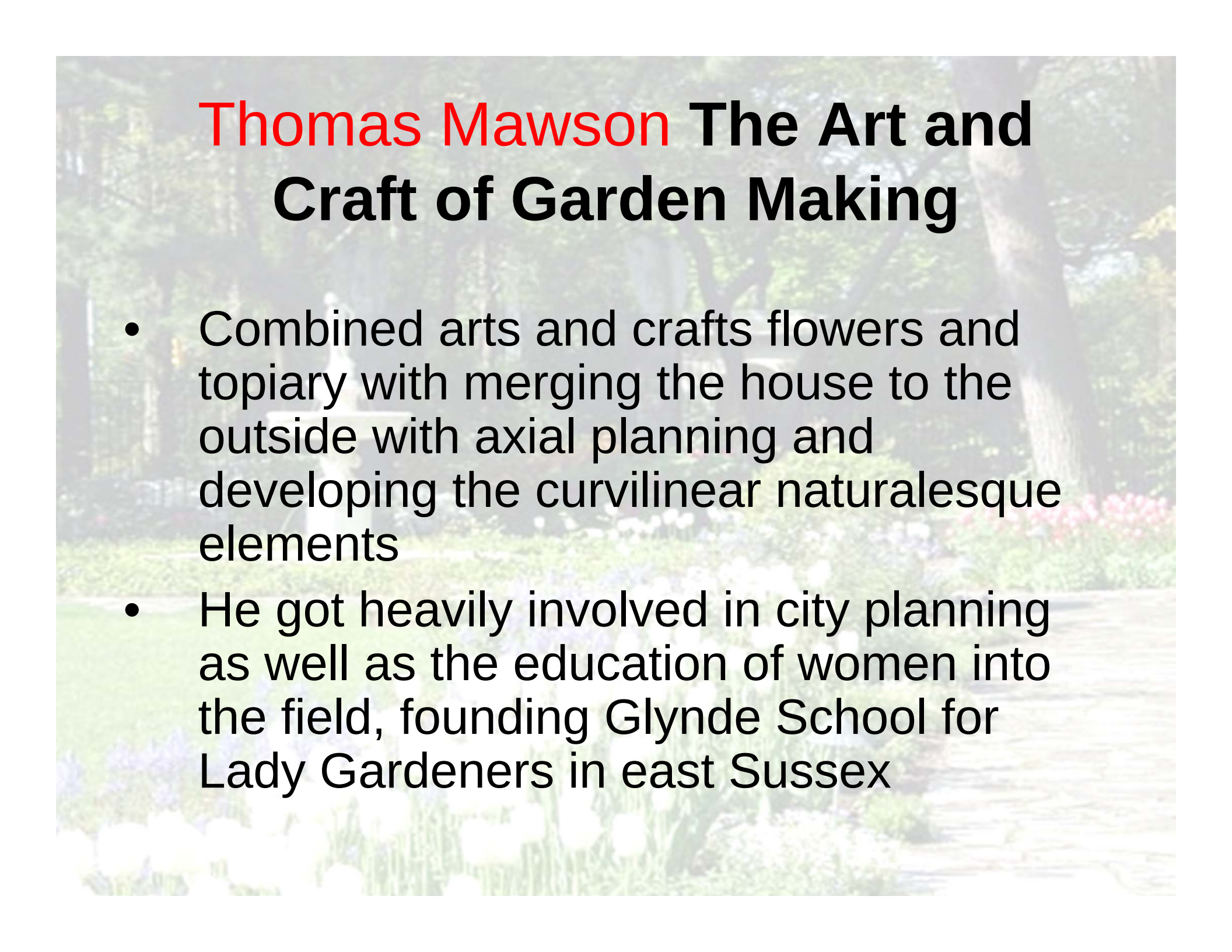
Gardens of the Arts and Crafts Movement

JUDITH B. TANKARD



Edwardian and Post-Edwardian English gardens

- reduced scale gardens as their income was reduced
- backward looking time in which innovation lay in cherishing the British medieval and Tudor past and harmonizing that with elements brought in from other countries.
- Saw the reconciling of formal and natural forms not in any conflict of rationality but as combining classically recognizable forms and still instilling the surprise of the romantic ideas



Thomas Mawson The Art and Craft of Garden Making

- Combined arts and crafts flowers and topiary with merging the house to the outside with axial planning and developing the curvilinear naturalesque elements
- He got heavily involved in city planning as well as the education of women into the field, founding Glynde School for Lady Gardeners in east Sussex

Narah Lindsey

- who created wild gardens (attractive weeds) in a serendipitous fashion
 - Sutton Courtenay, Berkshire does not survive except in her stories in **Country Life**
 - Influenced Lawrence Johnson and his work at Hidcote Manor, Gloucestershire – *careless luxuriance and surprising juxtapositions*
 - Influenced Victoria Sackville West and her husband Sir Harold Nicholson at **Sissinghurst, Kent**

The end of the Country Place era

- What ww1 did for England, WW2 did here in the US
 - A translation of formal design into a more relaxed domestic vernacular, sophisticated and ...unpretentious?
 - Second generation of landscape architects
- Edith Wharton's niece **Beatrix Farrand** self-taught from gardening, travel and exposure to designed landscapes. Dumbarton Oaks, Washington DC
- Findings of several schools for landscape studies for women – Groton in 1901, MA, Penn School in 1910, Cambridge School in 1916
- Mythology no longer had allegorical meaning but became storytelling, perhaps historically inflected escapes

Eclecticism: garden art to garden style

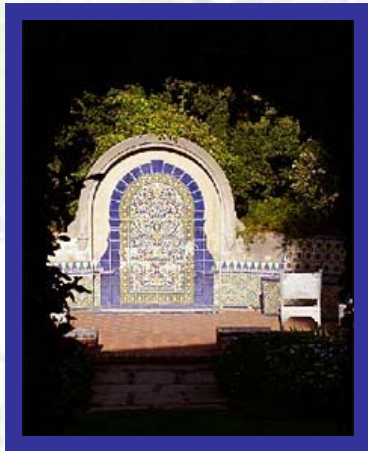
- Eclecticism hit hard in CA and FL where exotic plants, pleasant “year round” climate, land speculation, Hollywood and personal fantasies fed a long lasting sense of recreating personalities
 - Huntington Gardens at San Marino, CA – most extensive collection of exotic plants
 - There was also a reaction to eastern, a reevaluation of federal policies of injustice to native Americans, and highly imaginative reconstructions of the Mission Style
- **Charles Sumner Green** executed Beaux arts Style in a regional manner using uncut stone David L. James House
- **George Washington Smith** and neo Spanish colonial style Casa del Herrero (House of the Blacksmith)
- Vizcaya on Biscayne Bay, FL gardens by **Diego Suarez** echoes Spain, France, Venice, Isola Bella
 - Intended to surpass their original models, cribbed masterworks, garden art to garden style

*Eclecticism
and the Invention of a Historic Past
in California and Florida*



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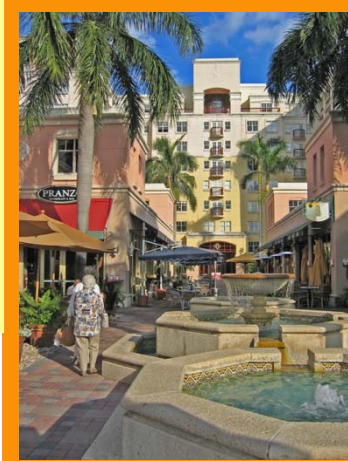
- Ideal Climate and Terrain
- Bernard Maybeck
- Charles Sumner and Henry Greene
- AE Hanson
- Neo-Spanish Colonial Style
- Stage sets of Hollywood

FLORIDA STYLE

-Vizcaya and Diego
Suarez

-Florida and Palm
Beach as a
fashionable resort

-Mizner and the "Palm
Beach Style"



Conclusion

How did Naturalism and Formalism come out of the industrial revolution?

A: It was an escape from the modernism and harshness of the industrial age. It was a rebellion against new technology and a desire to revive the past. The industrial revolution created extraordinary wealth and a new upper class. This wealth made it possible and fashionable to invest in extensive gardens designed by prominent landscape architects.

What tension existed between Naturalism and Formalism?

A: While naturalism created gardens to display plants in their original and untouched state, formalism believed it to be man's duty to dominate and change nature to make it tamable. Naturalism could be considered informal because man is not imposing on a landscape's natural environment. Formalism demonstrates man's need to make nature orderly and not at all how it originally was.

