

Chapter 5:

English Landscape Movement

The English landscape movement began with Brown, Repton and Paxton. It migrated to this country with Frederick Law Olmsted. It underwent transformations and infused other movements over its 300 year history. It has been labeled Brownian landscape, gardenesque, picturesque, landscape gardening and other names. Consistent with Chadwick (1966) labeling, this broad based movement will be referred to simply as the English landscape movement. Other movements and influences such as the classical, Italian, Italian, Moorish, oriental, and wilderness are included. In general, their discussion is in terms of the English landscape movement.

The history of the English landscape movement provides a reflection of the Churchill dictum that “We shape our buildings and they shape us.” Parks are an evolving philosophy that reflects man’s culture. From a historical perspective, designing the park resource to create an experience is not a new experience.

English Landscape Movement

The movement or school of thought had its origins in 18th century England with Lancelot Brown (1715-1783) and Sir Humphry Repton (1752-1818) who developed a more naturalistic style of landscape design. “Nature wiggles” or “Nature abhors a straight line” (McHarg, 1971, p.73). The origin of their work is embodied in the term “picturesque” where they literally planted landscapes as if they were paintings. As with any movement, it evolved over time and incorporated modifications and adaptations. The movement evolved from focusing primarily on large private estates to include public parks which were being built as part of the Victorian response to industrialization. It incorporated “gardenesque” or a more formal style of landscape design where trees and plants were grouped by their kind and the more formal design influences from Italy.

From the American perspective the movement migrated to this country with Frederick Law Olmsted and his design for Central Park roughly seven years after his visit to Birkenhead Park in 1850. Designed in 1844 by John Paxton, Birkenhead Park was located in industrial Liverpool England and formed the basis for the design of Central Park by Olmsted. Olmsted even referred to Birkenhead Park in his diary as a “greensward,” the title of the park



Figure 5.1 – Disney landscaping – Caption: Except for the two topiaries, this scene at Disney World is a classic example of the English landscaping approach. Note the textural differences provided by the grass, willows and other trees. This can be seen even in the B&W version of this photo. The serendipitous stream suggests that nature wiggles even if it is largely artificial. The large rocks on the right add emphasis. Typifying the gardening influence on the English landscape approach, the plants in the foreground are grouped by type as are the three willows. Overall, the viewer could imagine painting this scene on a canvas. It is picturesque. Magic Kingdom, Disney World, Orlando, Florida. – Source: author [file:\fig0411-DSC_0061.jpg]

design he and Vaux submitted for Central Park. Olmsted's influence on the park movement in this country was significant with the design of over thirty parks. In addition to Central Park, his involvement included Niagra Fall, Yosemite, Chicago, and the Biltmore Estate.

Although there may not be direct linkage with the development of the concept of Wilderness in this country and Olmsted, his work and the basic principles of the English landscape movement were present for all to see and incorporate into their thinking. In addition, In his 1937 article titled: *The Universe of the Wilderness is Vanishing* Robert Marshall, one of the founders of the wilderness movement, describes the concept of wilderness in picturesque terms when he refers wilderness as the Mona Lisa that has to be viewed as a whole that cannot be cut up into little pieces (Marshall, 1937, p.237). Just as the English landscape architects design picturesque landscapes that were pleasing to view, the same is true for wilderness. For these reasons, it is considered by this author as a conceptual continuation of the English landscaping school of thought.

Lancelot (Capability) Brown.

(Figure 5.2) – Lancelot Brown (circa 1715 to 1783) is considered to be the founder of the English landscape movement. Brown and Williamson (2016, p.7) note that “*Brown swept away walled gardens and geometric plantings from around the home of the rich, creating in their place compositions of studied ‘natural’ beauty.*” They indicate that before Brown both the formal geometric and Euclidian gardens were in decline and there were the beginnings of ‘landscape parks’ with their serpentine bodies of water, clumps of trees and meadows. Typifying this design is his commission at Stowe which utilizes these elements along with the mansion looking down to the water (Figure 5.3). Although there were different variations among the landscape designers, the concept of “picturesque” became associated with Repton who became one of the principle advocates of the concept.

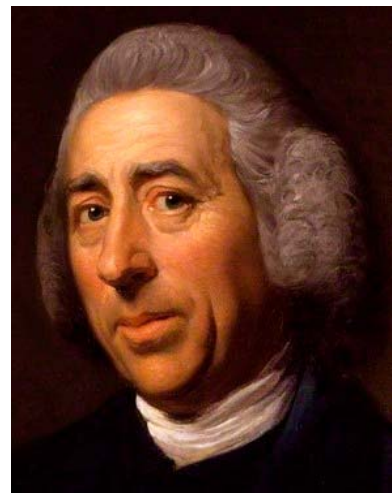


Figure 5.2: Lancelot (Capability) Brown (1715–1783) – Nature wiggles. Source: Internet – [file:\BrownLancelot[40].jpg]

In discussing Lancelot Brown's contribution to the landscape movement, Chadwick (1966, p.21) notes that “*The Brownian landscape park became almost a formula: an encircling belt of trees to contain the view from within except where some feature outside the park's confines made an agreeable incident, the clumps of beech within the park enlivening the middle distance (originally Kent's invention), a serpentine lake or artificial river whose ends were concealed and whose banks were naked, and the smooth unbroken sweep of the park right up to the walls of the house itself.*” Other than the house in this description, this basic design formula is still used in many urban parks today. It can be seen in the basic design of Birkenhead Park (see Figure 5.10), Central Park (see Figure 5.13), and the common areas in planned communities like Reston Virginia, Columbia, Maryland, or Crofton, Maryland.



Figure 5.3: Stowe – An early commission, Stowe is clandestine Brownian with serpentine bodies of water, clumps of trees, meadows and a mansion looking down upon the water. Source: Internet – [file:\BrownLancelot_StoweGardens01.jpg]

In terms of the principles associated with picturesque, Uvedal Price published his *Essays on the Picturesque* in 1794. In it he suggested that “*The study of pictures can only produce any real advantage if we use it as a school in which we may learn to enlarge, correct, and refine our views of Nature and by that route become good judges of scenery.*” (Chadwick, 1966, p.21). His message was fairly clear. First, similar to landscape painting, landscapes can be planted to created picturesque scenes. Second, the study of pictures can be used to evaluate the designs, and third, landscape gardeners can improve upon and enhance the picturesque view of the landscape through proper design. Man can improve upon Nature.

Conceptually, an inherent problem with picturesque is that a landscape painting is static while an actual landscape is dynamic and constantly changing. The visual scene changes as a person moves through the scene. It changes with the time of the year and as plants grow and develop over time. Also, it changes with the activity that is being conducted on the land. As a footnote, this issue arises again in Chapter 9 when discussing the USFS Visual Resource Management system and managing viewsheds.

Humphry Repton. (Figure 5.4). Humphry Repton was born in 1752 and began his career as a professional landscape-gardener until he was well into his thirties around 1788. From 1794 to 1816, Repton published five essays on landscape gardening. In his essays he set forth a list of “sources of pleasure” in landscape gardening. They included Congruity, Utility, Order, Symmetry, Picturesque Effect, Intricacy, Simplicity, Variety, Novelty, Contrast, Continuity, Association, Grandeur, Appropriation, Animation, and the effect of time and the seasons (Chadwick, 1966, p.22). Many of these factors form the principles of design utilized in Chapter 7.

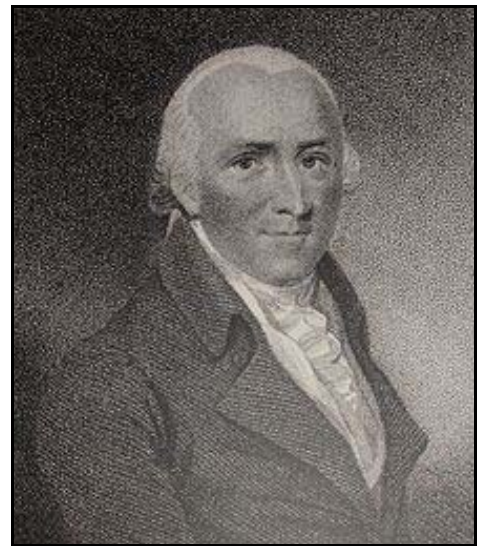


Figure 5.4: Humphry Repton (1752–1818) – Repton is most noted for his Red Books which were stimulations that showed the before and after landscapes. <cl>Source: Internet – [file:\ReptonHumphry02.jpg]

He is best known for his “Red Books” which were eventually published in the 1840s (Rogger, 2007). The Red Books consisted of before and after watercolor simulation for proposed landscaping commissions. “Water at Wentworth, Yorkshire” exemplifies his approach (Figure 5.5 and Figure 5.6). Several principles can be gleaned from the two figures. First, the design was for a private estate rather than a public park. This was consistent with the times. Public parks didn’t become prominent until the next century.

Second, the scene depicted is “picturesque” or like a landscape painting. Actually, his simulations were landscape paintings. Repton literally painted the landscape with trees and water features. In the scene, note the framing of the scene with the trees. In this scene, he included cows in the foreground. Usually his typical trademark was the inclusion of deer in the foreground.

Third, Repton worked on a grand scale. The scene covers large areas of the landscape. Earth was moved to create the lake. Trees and shrubs were planted.

Fourth, the landscapes were also designed to be productive. The meadow was converted into a lake with fish and the fields were planted with crops. Cows are pictured in the foreground. This is also consistent with the times where the estates were self-sufficient communities.



Figure 5.5: Water at Wentworth, Yorkshire (before) – The overlay showed the status quo view prior to modification. Close inspection reveals the mansion in the left portion of the scene. (see also Figure 5.6). Source: Internet – [file:\Repton_Water_Wentworth_before[265].jpg]

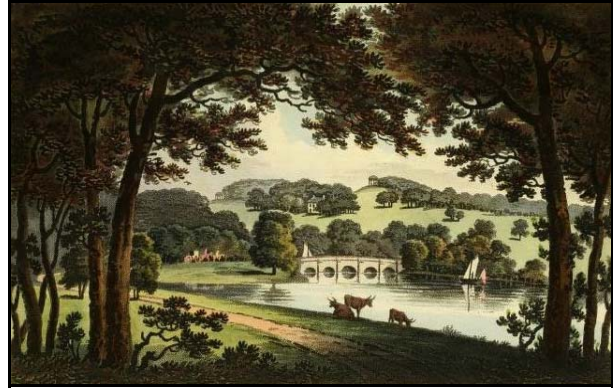


Figure 5.6: Water at Wentworth, Yorkshire (after) – Repton’s watercolor depicts the “picturesque” scene after modification. Note the addition of the lake, bridge and naturalization of the landscape. (see also Figure 5.5). Source: Internet – [file:\Repton_Water_Wentworth_after[265].jpg]

Last, simulations work. Brown used watercolor overlays to create simulations of the changes to sell his landscape designs to his clients. Often, clients have a hard time visualizing the design without seeing it.

In discussing Repton’s life Rogger (2007, p.12-13) discusses the thinking of Repton in Plate 42 titled: “View from Repton’s Cottage in Harestreet, Romford (Essex).” She notes that “*In the status quo drawing [Figure 5.7], the emerging social differences in a suburban community collide uneasily with an elegant coach part on tour from London.*” She further notes that when the coach passes Repton’s cottage, they are oblivious to the beggar and war veteran from the Napoleonic wars. In addition, she notes that in the improved version (Figure 5.8), Repton has no problem taking the commons area for private use.



Figure 5.7: View from Repton’s Cottage in Essex (before) – Repton’s watercolor depicts social consciousness with the war veteran beggar and carriage. In addition, it depicts the “outdoor room” discussed in Chapter 8. Source: Research Library, The Getty Research Institute. Los Angeles, CA. (94-B6187) [file:\ReptonCottage_before.jpg]



Figure 5.8: View from Repton’s Cottage in Essex (after) – Repton’s watercolor depicts social consciousness with the war veteran beggar and carriage. In addition, it depicts the “outdoor room” discussed in Chapter 8 with the removal of the fence and the addition of the hedgerow. Source: Research Library, The Getty Research Institute. Los Angeles, CA. (94-B6187) [file:\ReptonCottage_after.jpg]

Also, the view from Repton's Cottage demonstrates the "outdoor room" concept discussed again in Chapter 8 (see Figure 8.1). In Figure 5.7, the fence defines the wall of the room and helps to separate the porch from the commons area. The porch and commons area depict to different floors which also helps to divide the view into two non-connected outdoor rooms. In Figure 5.8, the fence is removed. The hedge row forms the new walls of the room. It is a physical barrier but not a total visual barrier that defines the outdoor room and helps to provide as sense of security to those inside.

John Paxton and Birkenhead Park.

(Figure 5.9). John Paxton is generally considered one of the greatest landscape gardeners. He is best remembered as the designer of the Crystal Palace (see Figure 5.21 and Figure 5.22) and Birkenhead Park (Figure 5.10). He was a skilled engineer, and a self-proclaimed architect. The Crystal Palace is mentioned later in this chapter in the section on the French influence and in Figure 5.17 and Figure 5.18. Birkenhead Park is covered in this section. Although Birkenhead Park is significant in its own right, it has additional significance in the development of the park movement in this country because of its connection with Frederick Law Olmsted and Central Park.



Figure 5.9: John Paxton (1803–1865) – Paxton was considered one of the greatest landscape gardeners. He designed Birkenhead Park and the Crystal Palace. Source: Internet – [file:\PaxtonJohn01.jpg]

In England by the 18th century, the concept of a park had moved from an attachment with a private estate to one with a public area to be enjoyed by everyone. Paxton's body of work reflects this basic change with both his design of the Crystal Palace and Birkenhead Park. Philosophically, Chadwick (p.19), notes that the 18th century public park represented a classic Victorian idea. Industrialization had produced the industrial town and the industrial worker. Rather than addressing the root causes of industrialization, the movement sought to merely alleviate the symptoms of industrialization by inserting green space (a park) into the smoke laden tenements and factories of the industrial town. A quick examination of Birkenhead Park's layout reveals the rows of tenement houses surrounding the park (Figure 5.10). The Victorian approach toward park design is present in many of today's parks in urban areas. Consider for example the typical urban baseball stadium which has a park like atmosphere where people experience a picnic in the stands while the slowly moving baseball game unfolds in front of them on the lush green grass. It is a theme present in the park movement today.

Liverpool was an industrial town with factories, railroads and dense tenement row homes. Birkenhead Park is typically Victorian in its approach. It sought to bring the countryside into the city. Work began on the park in 1844 and it officially opened in 1847. Originally, there was little relief or change in elevation within the park. Paxton removed earth from what would become the lake and used it to create additional relief in the surrounding area. This technique was used again in the creation of Disney World where the dredgings from what became the lake were used to raise ground level to the second floor.

Birkenhead Park was in the best tradition of Lancelot Brown. The park was surrounded by a row of trees which helped to create a visual barrier between the outside world of tenement homes in urban Liverpool and the park. Conceptually, this is not much different than the building on Main Street in the Magic Kingdom forming a visual barrier with the outside world. Next, there was a winding path encircling the perimeter of the park and there was a serpentine lake placed in the middle of the park.

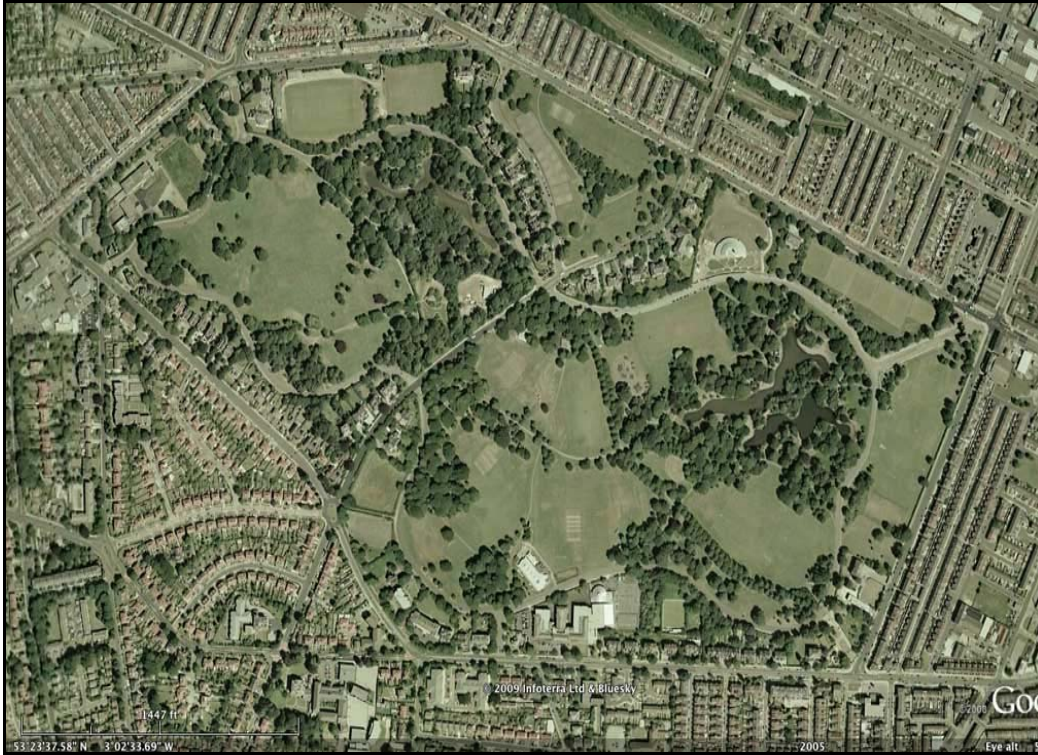


Figure 5.10: Birkenhead Park – Designed by John Paxton, Birkenhead Park in Liverpool, England typifies the English landscape approach. Note the tenement homes and industrial urbanization surrounding the park. In addition, its design was the forerunner or impetus for Central Park by Olmsted. (See also Central Park: Figure 5.13). Liverpool, England. Source: Google Maps – [file:\Birkenhead04.jpg]

There is both a conceptual and historical connection between Birkenhead Park and Central Park. Olmsted visited the park twice: once in 1850 and again in October 1859. During his 1850 visit he wrote in his diary that “*At a distance of a quarter of a mile from the gate, we came to an open field of clean, bright, green-sward, closely mown, on which a large tent was pitched and a party of boys in one part, and a party of gentlemen in another, were playing cricket.*” (Olmsted, 1852, pp. 78-82). He would later use the term “green-sward” to describe his proposal for Central Park. Although the term “greensward” was a generic term for an unbroken swath of land, typically, a greensward was based upon large open lawns and meadows backed up with a border of native plants. In this respect, both parks were greenswards.

A second reference in his diary is in reference to Birkenhead Park being the people’s park. Olmsted notes the pride and ownership taken by the local population in their park. The reference to the baker of Birkenhead is in reference to the baker who initially pleaded with Olmsted to visit their park. This portion of his diary was not included.

But this is but a small part. Besides the cricket and an archery ground, large valleys were made verdant, extensive drives arranged – plantations, clumps, and avenues of trees formed, and a large park laid out. And all this magnificent pleasure-ground is entirely, unreservedly, and forever the people’s own. The poorest British peasant is as free to enjoy it in all its parts as the British queen. More than that, the baker of Birkenhead has the pride of an OWNER in it. (Olmsted, 1852, pp. 78-82)

On his second visit to Birkenhead Park in October 1859, Chadwick (1966, p.183) notes that on this visit Olmsted obtained “full particulars of its construction, maintenance and management.” There is little question regarding the conceptual connection between Birkenhead and Central Park. Not only are the parks of similar design, but it made the philosophical connection with the English landscape movement of thought and moved that school of thought to this country. The philosophies of Brown, Repton, and Paxton moved to this country with Olmsted’s visit to Birkenhead Park.



Figure 5.11 – Frederick Law Olmsted – Caption: Frederick Law Olmsted was a self-taught and intuitive architect. Prior to his visit to England, he was unaware of Birkenhead Park and Joseph Paxton. – Source: Martin, J., (2011, p.210) [file:\fig0416-Olmsted002.jpg]



Figure 5.12 – Portrait of Vaux – Caption: Calvert Vaux was a trained architect of immense talent while Olmsted was an intuitive and self-taught architect. Their working relationship was often strained. He was one of the founding members of the American Institute of Architects and helped in creating licensing and accreditation standards. – Source: Martin, J., (2011, p.210) [file:\fig0417-Vaux001.jpg]

Olmsted and Central Park.

Although Frederick Law Olmsted is generally given credit for the transfer of the English landscape movement of thought to this country, Calvert Vaux, his silent partner, was equally versed in the English landscape movement (Figure 5.11 and Figure 5.12). They combined their efforts to submit the 33rd and final proposal in the Central Park competition (Figure 5.13). Contrary to popular belief, their plan didn’t come in from nowhere to win the competition. At the time of the competition, both men were accomplished in their fields. Second, as documented in the previous section, both men were clearly versed in the English landscape movement’s school of approach and Olmsted had visited Birkenhead Park near Liverpool, England, the conceptual prototype for Central Park. Regardless, their Central Park design solidified the English landscape approach to this country.

One of the interesting innovations in their submission was the use of before photos and after simulations showing how the scene would be improved. None of the other 33 entries considered the before and after simulations. As part of their resource materials, contestants were provided pictures of key locations in the proposed park taken by Matthew Brady of Civil War fame. Vaux and Olmsted took the photos and with pencil and

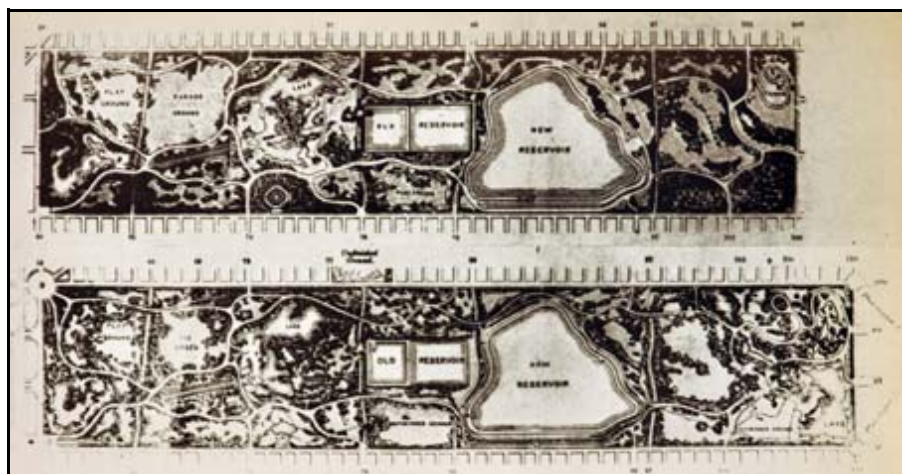


Figure 5.13 – Central Park (photo) – [file:\fig0418-CentralPark01.jpg] – Caption: Top: Central Park, New York – The original “greensward” plan by Olmsted and Vaux; below, the amended layout showing the extension to 110th Street. New York City, New York. – Source: Chadwick, (1966, p.197)

watercolors converted the photos into visions of what the park would look like in the future (Martin, 2011, p.142). They borrowed a page from Repton's Red Book. The power of simulations cannot be over emphasized in conveying to the public as well as to the contest judges their vision of the park. Generally, people have a hard time envisioning a plan and the simulations greatly aided people in understanding what was proposed.

Olmsted went on to a distinguished career that had significant impact on park designs in this country. With the success of Central Park, it quickly became a template for other parks designed by Olmsted including Prospect Park in Brooklyn (1865), Fairmont Park in Philadelphia (1868), Franklin Park in Boston (1885), and Riverside Chicago (1869). He was involved in developing Niagara Falls State Park which was finally passed by the State into law in 1885. Prior to the creation of the park, views of Niagara Falls could only be obtained on any series of rat-trap establishments along the side of the river. With Vaux, he developed the concept of "parkways" and they even coined the term to provide interconnected parks in New York State using parkways. He designed the site layout for the World's Columbian Exposition in 1893 and designed the gardens around the Biltmore Estate outside Asheville, North Carolina (Figure 5.14, and Figure 5.15). He redesigned the landscaping for the Capital Building in Washington, D.C. (Figure 5.16) In turn, his parks and creations influenced countless other architects and designers. His work was carried on by his son Frederick Law Olmsted, Jr., into the 20th century.

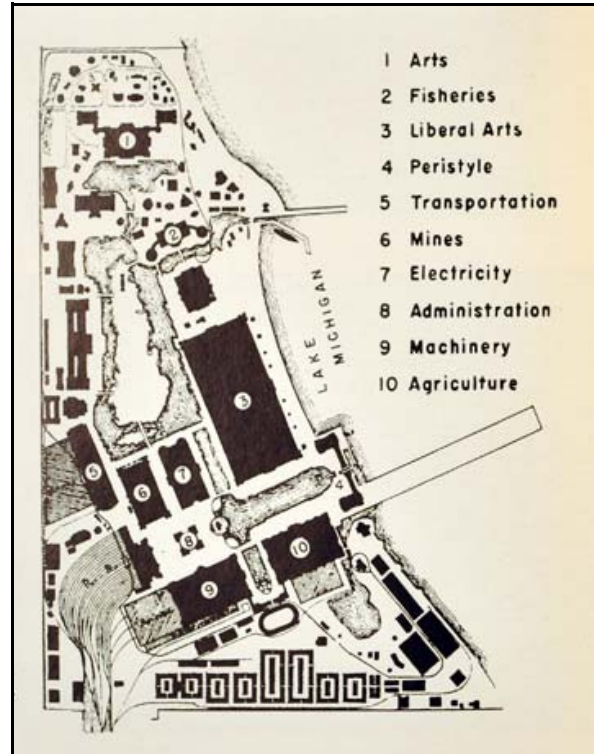


Figure 5.14 – 1893 Columbia WF– Olmsted’s layout –
Caption: (1-3) Olmsted’s schematic layout for the Columbia Worlds Exposition of 1893. As shown in Figure 5.21 and Figure 5.22. Chicago, Illinois. – Source: Chadwick (1966), p.206 [file:\fig0419-ColumbiaWorldsExpo1893-001.jpg]

Olmsted and the National Parks. Olmsted, Central Park and the English landscape movement influenced the eventual development of the National Parks. Although Olmsted was not involved in the proposal to create Yosemite Valley as a Park, once it became a park, California Governor Frederick F. Low named Olmsted as the chairman of a commission charged with the management and development of the park (Carr, 1998, p. 27). Low was familiar with Central Park and anticipated similar features. Olmsted’s son, Fredrick Law Olmsted, Jr., continued his father’s work. Both Olmsted’s influence was absorbed by Albright, the Director of the National Park Service after Mather. In 1918, Albright the Yosemite report and incorporated its language in a policy statement. “In construction roads, trails, building, and other improvements, particular attention must be devoted always to the harmonizing of these improvement with the landscape.” (Carr, 1998, p. 81) The English landscape movement had permeated the basic fabric of the park movement including the national parks.



Figure 5.15 – 1893 Columbia WF– Olmsted’s layout – Caption: Olmsted’s site layout of World’s Columbia Exposition of 1893. Chicago, Illinois. – Source: Chadwick (1966), p.206 [file:\fig0420-ColumbiaWorldsExpo1893-003.jpg]

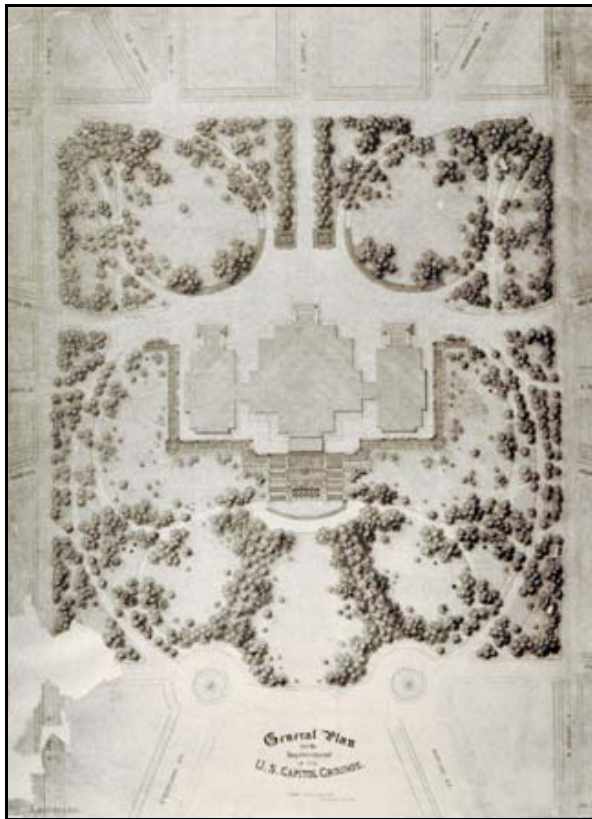


Figure 5.16 – Capital – Olmsted’s Plan – Caption: Olmsted battled with Congress over the landscaping of the U.S. capital grounds. He eventually won. Showing how faithful they kept to the original plan and vision, compare the plan in this photo with figure 5.13 which is the actual photo of it implementation. Washington, D.C. – Source: Martin (2011), pp. 210-211 [file:\fig0422-Olmsted-Capital001.jpg]

Classical School

Arising out of Italy and then France in the 16th century, the classical school emphasized extreme formality with an emphasis on geometric and Euclidean designs. Geometric design includes the use of linear axes and garden areas emphasizing squares, rectangles, circles and other Euclidean elements. In addition, even the plants or topiaries are trimmed to form geometric designs. Versailles epitomizes this design and school of thought. McHarg (1995) suggests that the Classical School is man's attempt to have dominance and control over nature. However, it could also be argued that the English landscape movement attempted to exert the same dominance and control over nature. The only difference is the type of experience each school of thought sought to create.

Italian Influence. Landscape gardening in Italy reflected the development of formal gardens that emphasized Euclidian geometry, symmetry, topiaries, and according to McHarg (1971) dominance of man over Nature. Landscape design and the garden became a symbol of and reflection of man's relationship with nature. This attitude began in Italy in the 16th century and then migrated to France and eventually to England.

In these [early projects] the authority of man was made visible by the imposition of a simple Euclidean geometry upon the landscape, and this is seen to increase within the period. Man imposes his simple, entertaining illusion of order, accomplished with great art upon an unknowing and uncaring nature. The garden is offered as man's superiority. McHarg (1971, pp.70-71)

It is important to note that significant changes were occurring in European society at this time. Adam Smith, a Scotsman, published his classic thesis, *A Wealth of Nations* in 1776. In the book, he examines the changes being brought about by the industrial revolution in England. With increased technology, man increasingly had the ability to modify, change, and mold nature. Smith suggested that it was the ability to take raw materials and make them into artifacts that made life easier. Metaphorically, it was embodied in the philosophy of the Utopians where man could make a heaven on earth. Culturally, this attitude was reflected in the design of parks and gardens and it is reflected in McHarg's statement regarding man's dominance over nature. Eventually, this utopian vision became embedded in the present day environmental movement where man has the illusion of being able to change nature (Chase, 1986). In addition, the above passage is a variation of Churchill's quote. Planners design parks to reflect man's image of man and Nature. Parks create experiences reflecting that view.

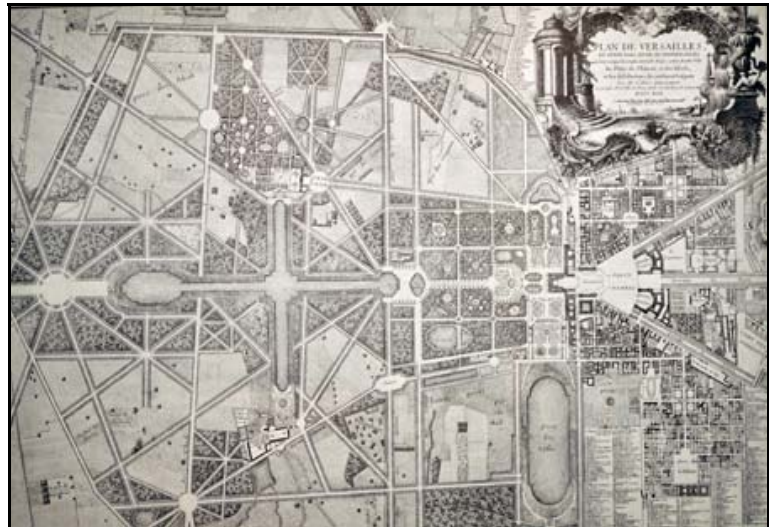


Figure 5.17 – Versailles Plan – Caption: Typifying the classical school, Versailles is an example of applying Euclidean geometry nature with its symmetrical axes, geometrical designs, and topiaries. Metaphorically, it suggests man's dominance and order over nature. Versailles, France. – Source: commons.wikimedia.org [file:\fig0424-Versailles007.jpg]

Carpenter (1975, pp.20-21) characterizes gardens of the Renaissance period as designed more to be spectacular than as a retreat. They were usually terraced and the terraces were linked together with a magnificent arrangement of staircases. An important feature of these gardens was the use of water and the inclusion of statues. Often, there was an emphasis in utilizing a diversity in planting types and in including unusual plants.

French influence. Elements of the Italian garden were introduced into France at the beginning of the 16th century. Topiaries became popular and their sculptures required great care. Carpenter (1975, p.23) noted that the time and care required for topiaries indicated the great importance that the French gardeners placed on the art of gardening.

There was extensive use of boxwood for edging, borders, and high hedges. In addition, sections of the gardens were compartmentalized and access was provided from the other sections. This is evident in the pictures of the gardens at Versailles (Figure 5.17 and Figure 5.18). Epitomizing the development of the French baroque expression was the design of the gardens at Versailles by Andre Le Notre for Louis XIV.



Figure 5.18 – Versailles – Caption: Typifying the classical school, Versailles is an example of applying Euclidean geometry onto nature with its symmetrical axes, geometrical designs, and topiaries. Metaphorically, it suggests man’s dominance and order over nature. Versailles, France. – Source: culturedart.blogspot.com [file:\fig0425-Versailles002.jpg]

Clearly evident in even a cursory examination of Versailles is the concept of order. There is order in the Euclidean geometry used in the layout. There is order in the plants themselves and there is order in the topiaries and trimmed hedges. McHarg (1971) makes the connection between the meaning of this extreme order displayed in the gardens as a reflection and statement regarding the attitudes and culture of western civilization. As a footnote, the attraction of wilderness was in part, a rebellion to this extreme sense of order portrayed in the civilized world represented by Versailles. As depicted in the historical etching of a park construction, the magnificent gardens such as Versailles were labor intensive to create and maintain (Figure 5.19).

Here the ornamental qualities of plants are paramount – no ecological concepts of community or association beclouded the objective. Plants are analogous to domestic pets, dogs, cats, ponies, canaries and goldfish, tolerant to man and dependent upon him, lawn grasses, hedges, flowering shrubs and trees, tractable and benign, are thus man’s companions, sharing his domestication. McHarg (1971, p.71)

In this country, the influence of the Classical school of thought is typified in L’Enfant’s layout of Washington, D.C. and in particular, the 1901 version of L’Enfant’s plan (Figure 5.20). A simple comparison with the layout of Versailles in Figure 5.17 reveals considerable similarity in the basic design configurations.



Figure 5.19 – Historic park construction scene – Caption: A historical etching, this scene depicts the labor intensity required to create and maintain a garden such as Versailles. It depicts “The busy activity of spading, raking, planting, water, and pruning as performed by some sixteenth-century Flemish gardeners. It is an engraving by Brughel.” – Source: Carpenter, p. 28 [file:\fig0426-GardenConstruction001.jpg]

Figure 5.20 – Washington, D.C. – Caption: L’Enfant’s design for Washington and its eventual evolution exemplifies the classical design with its axes, symmetry, and formal design. Washington, D.C. – Source: Carpenter (1975) [file:\fig0427-L’Enfant Plan 1901.jpg]

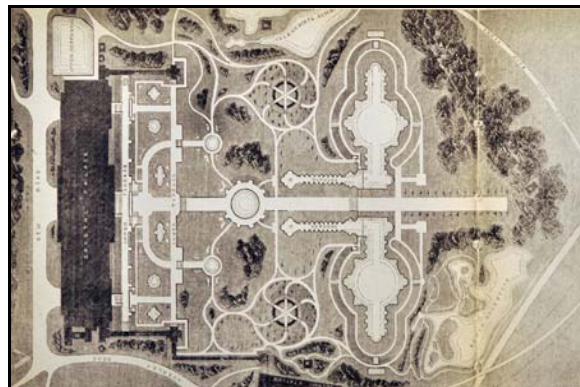


Figure 5.21 – Crystal Palace (1-2) – Caption: The layout of the Crystal Palace by John Paxton in 1855 demonstrates the merging of the classical or formal gardening approach from France with that of the English Landscaping approach developed by Brown and Repton. Compare the design layout of the Crystal Palace with the design of Birkenhead Park in the next section, also designed by John Paxton. In contrast, Birkenhead Park displays little or no infusion of the formal gardening approach in its design. This merging of styles is not uncommon. Hyde Park, London, England. – Source: Chadwick (1966), p.80 [file:\fig0428-CrystalPalace01.jpg]



Figure 5.19 – Crystal Palace (2-2) – Caption: The layout of the Crystal Palace by John Paxton in 1855 demonstrates the merging of the classical or formal gardening approach from France with that of the English Landscaping approach developed by Brown and Repton. This merging of styles is not uncommon. Reexamining figure 5.1 of a landscape in the Magic Kingdom reveals a topiary figure in what would otherwise be considered a classic English landscape scene reminiscent of Brown or Repton. Hyde Park, London, England. – Source: Chadwick (1966), p.81 [file:\fig0429-CrystalPalace02.jpg]

The extreme formal gardens of France impacted the landscape movement in England. It reached its Zenith with John Paxton's design of the Crystal Palace (Figure 5.21 and Figure 5.22). Actually, his design reflects a merging of the English landscaping school of Brown and Repton with the formal gardens of France. The Crystal Palace contains elements of both. Although the design of the formal gardens is somewhat muted in comparison to Versailles, the geometric design, axes, formal fountains and symmetrical layout are still evident in the design. However, the English landscape approach in its pure form is evident in the lower left portion of the design. Also, a close examination of the layout indicates a transition from the formal to the more informal landscape gardening approach.

Moorish Influence

Carpenter et al (1975, p.19) notes that while most of Europe was struggling to regain their world after the disintegration of the Roman Empire, Spain was enjoying stability under Moorish rule. Most of the Moorish influence reflects the arid climates where the religion was most predominant. Traditionally, they included courtyard gardens developed as an outdoor room with hedges surrounding the perimeter. Typically there were water features associated with the garden such as reflecting pools or fountains. In addition, their openness facilitated air movement and a gentle breeze (Figure 5.23).



Figure 5.23: Moorish Influence – The Casa del Rey Moro garden (House of the Moorish King) demonstrates the Moorish influence in gardens with its courtyard features and water attraction. Balboa Park, San Diego. Source: author – [file:\CDRM007[gd].jpg]

Typifying the Moorish influence is the Casa del Rey Moro garden designed by Richard Requa for the 1935 California Pacific International Exposition in Balboa Park, San Diego (Figure 5.23). Casa del Rey Moro means the House of the Moorish King. The garden was influenced by the Moorish gardens of Ronda, Spain. Along with its surrounding building, the House of Hospitality, the garden was rededicated in 1997 after extensive reconstruction and historic renovation.

McHarg (1971, p. 74) places the Moorish influence within its religious context. He notes that Islam's attitude toward nature is also derived from Genesis and the concept of man's stewardship over nature. He suggests that paradise could be created by wise men. He notes that this philosophy is demonstrated in the Islamic gardens of Alhambra and the Generalife in Spain. However, he also notes that these two examples are remnants of a tradition that for the most part was in decay.

Oriental Garden Influence

Gardening in China began as early as 2,600 BC. It developed as a simple form that became more complex, structured and metaphorical over time. Buddhist missionaries returning to Japan took with them their ideas of gardening and the Japanese made it totally their own (Figure 5.24).

The style is steeped in symbolism and many of its concepts and practices are unique and have no counter part elsewhere. For example, during the Muromach period, the flat or dry garden was introduced. Its rocks, pebbles, and sand simulate a river bed. Typically, the stones were symbolic of the mountains, and the sand assumed the symbolism of flowing water in a river. Both the stones and sand had their own intrinsic meaning as well. Another unique feature often found with this style is the miniaturization of landscapes. The art of bonsai is the process of binding, restricting and pruning plants to simulate in miniature the actual plant or landscape.



Figure 5.24 – Japanese Garden – Caption: Example of a typical Japanese garden with its pond and meditative setting. They haven't gained as much popularity in this country as they might have because of their entrenched symbolism and highly structured rules. Shofuso, Philadelphia, Pennsylvania. – Source: author [file:\fig0521-SH0824[v].jpg]

Carpenter et al (1975) suggests that adapting the Japanese garden style to other countries has had limited success due to it being “entrenched in symbolism” and being entrenched “in ancient, strict laws” that have limited efforts to implement the style elsewhere. Also he notes that in this country its adoption was often received less than enthusiastically well into the middle of the nineteenth century. “*This is not very surprising when one reflects on the quality of life on the still unsettled frontier.*” (Carpenter, 1975, p.36).

In this country, the philosophic approach to oriental philosophy and the oriental garden has changed somewhat with the growth of the environmental movement. Emphasizing what was perceived as a more biocentric or nature centered approach, the Buddhist philosophy was perceived as more environmentally friendly than the more anthropocentric Judeo-Christian approach (Chase, 1986, p.304). Regardless, the philosophy associated with Buddhism and the oriental garden has entered the mainstream of this country more than the actual gardens have.

In terms of philosophy, Keane (1996, p. 118) suggests that “*While Japanese garden designers derive inspiration from nature, the gardens they create are not ‘natural’ or wild. Nature in the garden is reinterpreted, rarefied, and abstracted so that what is created is not nature per se, but an idealized vision of nature or the essence of nature – its rhythms and forms.*” From a design perspective the Japanese garden tends to emphasize asymmetry but with balance, off-centeredness or not having a dominant focal point, and triads or objects organized in threes, triangles and pyramidal. Their gardens utilize most of the principles discussed in Chapter 6. However, interwoven into their design is tradition, culture, history, and complex symbolism (Figure 5.25).

Imbedded in the Japanese garden is an aesthetic expression of man’s relationship to the environment. Consistent with this theme, Keane (1996, p.124) suggests that *gardens, including Japanese gardens, are essentially urban art-forms constructed by people at the beginning stages of urbanization in an effort to*

capture the Nature that they lost moving into the urban areas. As with most garden designs, the Japanese garden expresses the idyllic, the creation of paradise on earth, or a utopian vision of man's relationship with nature. In its attempt to create this utopian vision, it clearly demonstrates an attempt to design space to create a desired experience.

Wilderness

Wilderness is uniquely American arising out of primarily the Forest Service in the 1920s due to the efforts of Aldo Leopold, Bob Marshall, and others. Where most of the landscape design thinking was imported from Europe, wilderness is a concept originating in this country. The Wilderness movement took root in the 1920s and 1930s. The Wilderness Society was created in 1935 and the movement climaxed with the passage of the Wilderness Act of 1964. In terms of the history of the park movement, this author categorizes wilderness as the laissez-faire approach to the English landscape approach.

Philosophical and Historical Origins. Philosophically, wilderness is deeply rooted in the cultural psychic of this country. In *Wilderness and the American Mind*, Nash (1978) traces the historical and philosophic connection that this country has with wilderness. He notes that when the Pilgrims and other earlier settlers from Europe arrived on the shores of this country in search of a second Eden, they found a harsh, cruel and unforgiving wilderness. Wilderness was their enemy. It needed to be conquered and subdued. Wilderness was a killer. In the Judeo-Christian tradition, wilderness was often considered as a place associated with purging and cleansing the soul. Moses guided the Jews through the wilderness to the promised land on their exodus from Egypt, and Christ spent 40 days in the wilderness where he fasted and resisted the temptations of Satan.

In this country, the concept of wilderness has evolved and changed over time. As a recreational experience, the current concept of wilderness was influenced by the loss of the west, and the migration of people to work and live in urban industrial cities. With the closing of the West at the turn of the 20th century, wilderness became a place that people visited rather than lived in. In this respect, the creation of Wilderness is no different than Keane's (1996, p.124) observation that the Japanese garden reflected beginning urbanization in Japan where people reflected upon the lost nature from having moved into cities. It is a romantic construct looking to the past for strength. This theme is reflected in a famous quote of Aldo Leopold in the Land Ethic. He begins the section on wilderness with a sentence steeped in layers of meaning. "*Wilderness is the raw material out of which man has hammered the artifact called civilization.*" (Leopold, 1966, p. 264). Reflecting further on romanticism and gaining strength from the past, Leopold echos the importance of having wilderness when he suggests that "*The other and most perfect norm is wilderness.*" (Leopold, 1966, p. 274).



figure 5.25 – Japanese Garden – Caption: Symbolism is an important part of the Japanese garden. The bridge links two worlds. The wall in the background suggests enclosure. Water can symbolize birth, death, and rebirth, rice farming, or the simple reflective expanse of a flat space. Although the lantern is used for illumination, their low light level tends to set the mood. Shofuso, Philadelphia, Pennsylvania – Source: author [file:\fig0521-SH0834[vg].jpg]

Romanticism is rooted in the past and it could be argued that the concept of wilderness has always been romanticized. Regardless, with the movement of people into the cities, the romanticization associated with wilderness changed and the concept of wilderness lost some of its harshness. Wilderness became a place to visit. It offered an order and structure in contrast to a civilization perceived at the time to be confining, stifling, and excessively ordered. Metaphorically, civilization was perceived as the horse that was forced to trammel using a shackle to create an unnatural or artificial style of walking. Wilderness was perceived as untrammelled or like a herd of wild horses.

The struggling pine tree pictured in the Great Gulf Wilderness is shadowed from the sunlight by a massive rock and the other more mature trees surrounding it (Figure 5.26). Briefly backlit, the brief glimpse of the sun is its chance for survival. Consider this scene as a garden repeated again and again in a Wilderness area. It is a garden managed by nature. Compare it with the more formal gardens in this chapter such as the topiaries in Versailles (Figure 5.18), the manicured Japanese gardens (Figure 5.24), and Disney (see Figure 5.1). Wilderness is a different type of garden, but a garden non-the-less.



Figure 5.26: Great Gulf Wilderness – Backlit by the sun’s rays for a brief period during the day, this small pine seeks to survive in the Great Gulf Wilderness shadowed by the massive rock and other trees. Compare this garden with the other gardens in this chapter including Versailles, Japanese Gardens, or Disney. Great Gulf Wilderness, White Mountains, New Hampshire. Source: author – [file:\FW409-GreatGulf.JPG]

Originally, wilderness was an area to be left alone, but in terms of its early proponents, wilderness quickly became viewed in terms of its experience. In his 1937 article, Robert Marshall used the term “untrammelled” in describing a wilderness experience lost to the building of a new highway. He notes how his whole world or experience changed when a new road was built to what was once a remote lake.

Everything about the place, from the bright green sedges that surrounded the lake, to the lodgepole-covered mountain sides that rose from its shores, to the rock-covered pinnacles that jutted far above it, was a perfectly new, untrammelled world, just as if it had come fresh from the dawn of time. It was far beyond the outposts of civilization, where only the competent and the adventuresome could delight. But last autumn that whole world changed.... I had the feeling that the road and the auto and I were just a bit of any city, rudely dumped into the primitive I had known, completely shattering every impression of the untrammelled. (Marshall, 1937, p.237).

In terms of park design, wilderness was in stark contrast to the view of nature reflected in the formal gardens commonly found in Europe. Versailles epitomized the formal garden based on Euclidean geometry and in this country L’Enfant’s street plan for Washington, D.C. typifies this anthropocentric view of nature. According to McHarg (1971) these formal gardens represent an anthropocentric view of nature where “*Man imposes his simple, entertaining illusion of order, accomplished with great art, upon an unknowing and uncaring nature. The garden offered as proof of man’s superiority.*” (McHarg, 1971, p.71). Metaphorically, wilderness offered an alternative to the perceived forced order and structure imposed by the civilizing world.

The metaphorical qualities associated with Wilderness were spiritual in nature also. Hendee, et al (1978) and Steen (1977, p.49) quote John Muir's account where he lashed himself to the top of a tree in the Sierra wilderness to feel the full effect of the storm. He notes in his journal that "trees are travelers... they make many journeys... (so are) our own little journeys... only little more than tree wavings – many not so much" (Hendee et al., 1978, p.12; Muir 1938).

Typifying this spiritual connection, in a wildly publicized media event, Chase (1986) notes that on a cold drizzly Maine day in 1913, the part-time illustrator, Joseph Knowles, removed all his clothes and entered naked into the primitive Maine wilderness for two months. Upon his return he exclaimed that "*My God is the wilderness... My church is the church of the forest.*" (Chase, 1986, p.334) Although it questionable whether Knowles really stayed in the backcountry for two month, the event was treated by contemporaries as if it was credible and as if it actually occurred.

The mystical qualities of wilderness and its religious aspects became linked with the environmental movement. The most recent outdoor and environmental movements began in the 1960s and 1970s. Toward the beginning of this movement, Lynn White Jr. delivered an address to the American Association for the Advancement of Science (AAAS) titled: "The Historical Roots of Ecological Crisis." The message of the article was fairly clear. He argued that the anthropocentric Judeo-Christian religions were the cause of the pending environmental and ecological crisis (White, 1967). This thesis remains a conceptual thread running through most of the environmental movement (Chase, 1986).

The religious connection between wilderness, the environmental movement and the loss of Eden was laid naked in Michael Crichton's presentation to the Commonwealth Club in San Francisco. He suggests that the hunter/forager state with its romanticized vision of native Americans was this Eden. Wilderness represents the purity and naturalness of this former world. Technology, industrialization, and cities represent sin or eating the forbidden fruit and the loss of Eden.

There's an initial Eden, a paradise, a state of grace and unity with nature, there's a fall from grace into a state of pollution as a result of eating from the tree of knowledge, and as a result of our actions there is a judgment day coming for us all. We are all energy sinners, doomed to die, unless we seek salvation, which is now called sustainability. Sustainability is salvation in the church of the environment. Just as organic food is its communion, that pesticide-free wafer that the right people with the right beliefs, imbibe. (Crichton, 2003)

In summary, the proposition made in this section was that there is inter-connectivity between wilderness and the American mind. This connection runs deep and permeates the basic fabric of American culture. In addition, it demonstrates a close linkage between the recreation and parks, Wilderness, and environmental movements. This connection is reflected in the early writings of Marshall, Leopold, and Muir as well as in more recent writings today (e.g. Nash 1978, White 1967, and Chase 1986). The connection was also reflected in the ORRRC report. However, the philosophical split between the recreation and parks and environmental movement became evident in the report of the President's Commission on Americans Outdoors in 1986. The recreation and parks people sought the outdoors for people, At their core, the environmental groups would just as soon exclude people.

Also, the inter-connectivity between wilderness and the American mind is reflected in the writings of this author. Wilderness in 2020 is a tongue-in-cheek essay on a new Wilderness Act (See Appendix E). Conceptually, the essay examines the basic premises of the 1964 Wilderness Act by juxtaposing it with a new wilderness act that is designed to accommodate man as a hunter/forager rather than as a modern high-tech visitor who uses modern camping conveniences. In presenting this alternative version of

Wilderness, it is easy to explain the underlying premises in the original act. Is Wilderness absent of man's presence or is man part of the Wilderness? What level of technology is permitted? As noted in the essay, both Wilderness acts contain romanticized visions of the wilderness experience that are quite different from each.

Biocentric Philosophy. A *biocentric management philosophy* emphasizes the preservation of the natural order, and it encourages management programs that emphasize the natural energy flows within a wilderness ecosystem. In contrast, an “*anthropocentric management philosophy*” is a man-centered approach that emphasizes direct human use of the park or wilderness. Examples of this management approach might include the development of a good trail system, artificial stocking of lakes, and the provision of sophisticated camping facilities.

Wilderness emphasizes a biocentric approach as reflected in its organic legislation. Philosophically, Sec. 2 [c] of the Wilderness Act of 1964 defines “*A wilderness, in contrast with those areas where man and his own works dominate the landscape, is hereby recognized as an area where the earth and its community of life are untrammelled by man, where man himself is a visitor who does not remain.*” In essence, the use of the term “untrammelled” in the act indicates a biocentric management approach toward the resource. Reinforcing the biocentric approach, this section of the Act further defines Wilderness as an area of undeveloped Federal land retaining its primeval character that is managed to preserve its natural condition and that appears to be affected primarily by the forces of nature. Formally, the Act codified the earlier L-20 and U-Regulations with an Act of Congress.



Figure 5.27: Sunset on the Salmon – Part of the Frank Church River of No Return Wilderness, the Salmon River was designated as a “Wild River” in the Wild and Scenic River System by Congress. Sitting on lawn chairs, this group of rafters and kayakers enjoy the “picturesque” setting sun after a day’s boating on a water trail in a wilderness area. Source: author – [file:\Salmon014[vgl].jpg]

Wilderness and English Landscape Movement. In terms of the history of the park design movement, the wilderness movement has generally been viewed as an independent movement. It is the belief of this author that it should be classified as the “laissez-faire approach” to the English landscaping school of thought. Wilderness is “picturesque” and it is managed to produce a naturalistic experience. Philosophically the English landscaping school of thought is really an anthropocentric approach that sought to enhance the natural qualities of nature and the scene through design enhancements. Although wilderness is a biocentric approach, it essentially seeks to enhance the natural qualities of the scene through design enhancements that are more natural. The difference is that wilderness encourages natural forces to facilitate the designing. Both approaches are designed to create experiences and both approaches seek to create a naturalistic experience. Since man is not the designer, wilderness is really a laissez-faire or “hands-off” approach. Regardless, it is still a picturesque experience designed by nature (Figure 5.27).

Wilderness is a picturesque experience designed by the guiding hand of nature. It is picturesque on a grand scale. It fits comfortably with the English landscape movement of thought. In addition, it seeks to manage other attributes of the experience such as social interaction and the opportunities for solitude,

access, development and visitor impacts. This is in contrast with the Japanese garden in the previous section which tends to be confined, constricted and bounded in its design. The Japanese garden reflects the steep volcanic mountains and lack of space in Japan. In contrast, wilderness in this country reflects the wide-open picturesque experience of the West where nature is the primary architect of the experience. Just as the Japanese garden reflects the culture, history and geography of Japan, Wilderness reflects many of the same general elements in this country. However, it does so differently. For example, both settings seek to provide opportunities for solitude. Wilderness seeks opportunities for solitude using the wide-open countryside. The Japanese garden does this in a confined and bound space. To paraphrase Keane (1996, p.124) quote earlier, “*Wilderness is a utopian vision of this country’s relationship with nature.*” Although it is a very large garden, Wilderness is a garden none-the-less designed to create a desired experience.

Summary

This chapter utilizes the English landscape movement as the main philosophical thread connecting the various movements. It originated in England, in part, as a reaction to the industrial revolution. It was Victorian. It was an approach that if you can’t take the people to the parks, bring the parks or the “greenswards” to the people. The English landscape movement is juxtaposed with the classical movements of the French and Italians. One of its important contributions was Birkenhead Park. First, because it was one of John Paxton’s finest contributions. Second, because an American, Frederick Law Olmsted, visited the park and was impressed with the “greensward.” When he returned, the English landscape movement migrated to the United States. Central Park was one of his master pieces.

Wilderness attempts to create an “untrammled” park experience. It grew out of the American experience, urbanization, and the closing of the west. In many respects, this author classifies the wilderness movement as the laissez-faire approach to the English Landscape Movement where there is a biocentric approach to management or where the natural forces of nature are the manager.

An important sidebar is that often the great leaders in a field are able to infuse foreign culture into the mainstream of their own culture. Usually, they do so without the mainstream culture being fully aware of the intrusion. Olmsted and Vaux infused the English landscape design into this country with their design of Central Park. It borrowed heavily from John Paxton’s Birkenhead Park in Liverpool, England.

The history of the park movement provides a view of an evolving philosophy of the park movement over time. The English landscape movement has evolved over time reflecting changes in urbanization, industrialization, the rise of the middle class and other factors. From its inception, the English landscape movement exemplifies the proposition of designing space to create an experience.

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