

# The Aesthetics of Landscape

GEOG 220

Alan Nash



Balata Gardens, Martinique

# GEOG 220 Aesthetics of landscape

- Welcome
- Today we are going to take a look at **how our cultures have taught us to look at the landscape.**
- There is more to this than you might first think – for example, a view that we think of as “beautiful” or as “ugly” is really not that at all. It is our culture that teaches us certain standards of natural beauty.
- This means that these standards are **“culturally constructed” and change through different cultures (space) and over history (time)**
- We will also learn about the **“tourist gaze”**

# Reading – why not try “seeing” and some reading?

See if you can find Monty  
Don’s TV programs on  
*Italian Gardens*  
*French Gardens*  
*American Gardens*  
on the web somewhere

READ: Nasrine Faghih and  
Amin Sadehy, “Persian  
Gardens and Landscapes”,  
Architectural Design vol 83  
no 3 (May/June 2012)  
pages 38-51

# Monty Don's TV programs are a great introduction



# So – now - Let us think about the “aesthetics of landscape”



# First, Some key definitions

(Source: Oxford Concise Dictionary 1964)

- **Aesthetics:** “belonging to the appreciation of the beautiful; having such appreciation; in accordance with principles of good taste” (from the Greek *aisthetikos* – “perceive”).  
NOTE “taste” here does not mean food!
- **Picturesque:** “... fit to be the subject of a striking picture” (from the Italian *pittore* – “painter”).
- **Sublime:** “to inspire awe or wonder”

# Second -- “The Tourist Gaze”

See John Urry in his very influential 1990 book, The Tourist Gaze (London: Sage)

Put briefly:

- Tourists “consume” and “create” views – according to some aesthetic or another.
- Importantly, they “objectify” what they see – in the case of many landscape genres, peasants are necessary part of the scene – but no one is thinking of them as individuals, or of their poverty.
- These features of a view are part of the “other”
- The tourist gaze “commodifies” what it sees
  - Some writers have suggested that it is the tourist – and not the resident of an area – that “creates” the scene i.e. is responsible for seeing and making the area an attraction. In this argument, locals do not create scenery!

# Tourists “create” the scenic

“The eyes that see nature as scenic are the eyes of the modern tourist, scanning the world as a source of interest and aesthetic pleasure” (Christopher

Ely, The Origins of Russian Scenery: Volga River Tourism and Russian Landscape Aesthetics. Slavic R 62(4) 2003: 667-8)



Danube, east of Vienna 2018

# John Urry adds in an update:

The main argument of his book is that the “tourist gaze” turns what might be a mundane experience into a tourist experience of special value:

In comments of 1992 he adds that

- The “gaze” is organized by professionals (guide books, TV)
  - Plaques, for example, alert tourists to the “value” of building or sites they would otherwise ignore
- There are different types of “gaze” – authorized by different discourses (such as the European Grand Tour)
- There are the “romantic” and the “collective gaze” – the first is a private encounter, the latter a shared sense of conviviality for which other tourists are needed

{J.Urry “The Tourist Gaze Revisited”, American Behavioral Scientist, 1992 36(2)}

# Now, Some references – only read if interested

- Yi-Fu Tuan, *Topophilia* (1974)
- Y-Fu Tuan, *Landscapes of Fear* (1979)
- Stephen J. Pyne, *What Made the Canyon Grand* (Viking Penguin, 1998)
- John Prest, *The Garden of Eden: The Botanic Garden and the Recreation of Paradise* (Yale University Press, 1981)
- David Lowenthal and Hugh Prince, “English Landscape Tastes” *Geographical Review* 1965 (55) pp 186-222.

# Aesthetics

- The key points here are to realize that our sense of landscape aesthetics are
  - (1) Culturally/socially constructed
    - we are “taught” how to see (aesthetics)
    - We are ‘taught’ what to see – the “tourist gaze” objectifies and Others
  - (2) And they Change through time

We can show this using the two examples;

- (A.) of **the Grand Canyon**, and other example of the sublime or spectacular
- **(b) and the landscape garden.**



# 1. The Grand Canyon

- In his book, *What Made the Canyon Grand* (Viking Penguin, 1998), Stephen J. Pyne argues that when European explorers first encountered the Grand Canyon they did not describe it in the terms we would – using words like “awesome” – because, he suggests, they simply did not have the cultural frame of reference to deal with it.

# First Europeans to see the Grand Canyon -- Coronado 1540-1542

- Source: “*The Journey of Coronado 1540-1542: from the City of Mexico to the Grand Canyon of the Colorado and the Buffalo Plains of Texas, Kansas and Nebraska*” As told by himself and his followers, Translated and edited by George Parker Winship (New York: Allerton, 1922) page 309.

## Spanish Discovery

Une découverte espagnole  
Spanische Entdeckungsreise  
スペイン人による発見

Near here in late summer of 1540, soldiers from the Spanish expedition of Francisco Vásquez de Coronado became the first Europeans to see Grand Canyon.

After journeying for six months, Coronado's army arrived at the Hopi mesas, east of Grand Canyon. From there Garcia Lopez de Cárdenas, guided by Hopi Indians, led a small party of men to find a reported "great river." After 20 days they reached the south rim of Grand Canyon, emerging from the forest to stand on the edge of this vast chasm.

Cárdenas's party spent three days trying to reach the bottom of the canyon, in vain, then returned to Coronado to report their discovery.

### The Discovery Site

The exact site where Cárdenas and his men first saw Grand Canyon is unknown. Castañeda described the site as "*elevated and full of low twisted pines...lying open to the north.*" This, along with descriptions of their travel route, places the site between here and Desert View.

How do we know?

# Wupatki: Arena (Sinawa people nr Flagstaff c 1064 AD)



# Tuzigoot (Sinawa people c 1300-1400)



# Coronado describes their discovery as follows:

- “After they had gone twenty days they came to the banks of the river, which seemed to be more than three or four leagues in an air line across to the other bank of the stream which flowed between them...”
- “They spent three days on this bank looking for a passage down to the river, which looked from above as if the water was six feet across, although the Indians said that it was half a league wide...”

- “They said that they had been down about a third of the way and that the river seemed very large from the place which they reached, and that from what they saw they thought the Indians had given the width correctly. Those who stayed above had estimated that some huge rocks on the sides of the cliffs seemed to be about as tall as a man, but those who went down swore that when they reached these rocks they were bigger than the great tower of Seville” [which was 275 feet high]



- The reason Coronado was unable to describe the Grand Canyon in terms we would recognize is – according to scholars such as Pyne or Yi-Fu Tuan – they still had an aesthetic of landscape that was still one of the Middle Ages:
  - one in which mountains were feared, useless for agriculture, the home of demons and dragons

# The Canyon becomes Grand ...

- According to Pyne, the Canyon can only become "Grand" when our aesthetic changes to be able to include it ....
- Which means we need to move from a Middle Ages landscape aesthetic to one that can incorporate the “sublime”
- Once we do that, we have a way of “appreciating” the Grand Canyon – it has become "Grand"
- “The Tourist Gaze” further objectifies the Canyon as an “attraction”

- And once we develop a taste for the sublime  
we see it elsewhere:
  - Niagara Falls
  - The Rockies
  - Glaciers

# Niagara Falls



**Figure 6.20 Niagara Falls** For 200 years, Niagara has been a tourist attraction. However, the nature of the attraction has changed several times. As a place, Niagara has marketed itself in different ways—from honeymoon destination to casino venue.

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# The Canadian Rockies



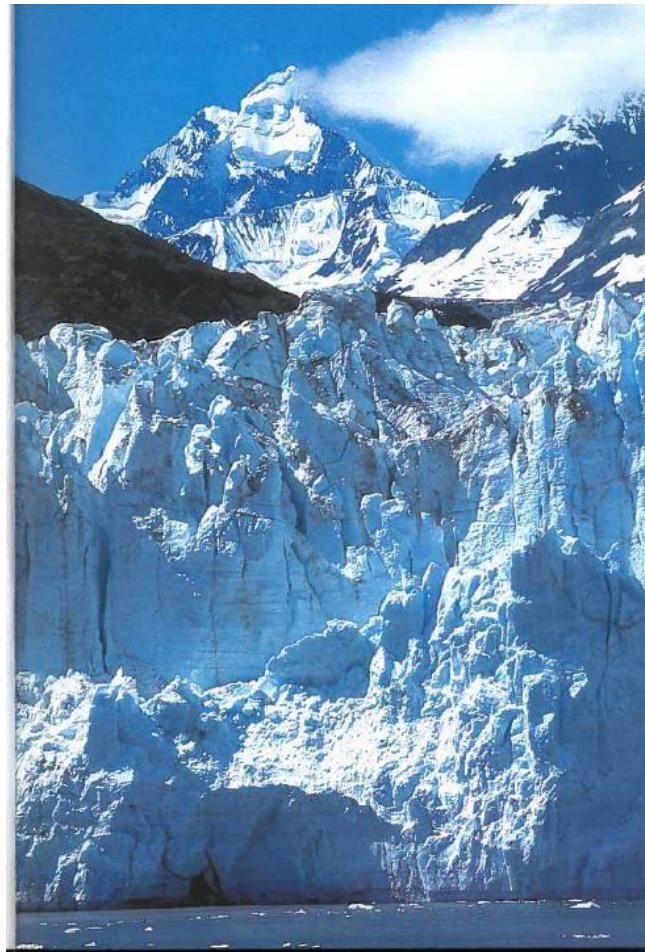
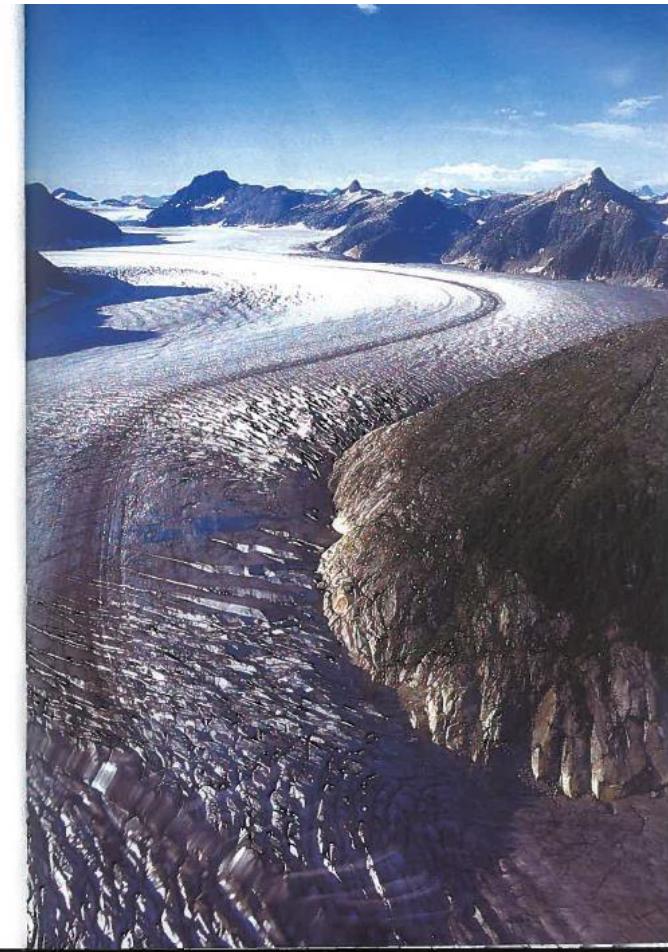
**Figure 6.12** The Canadian Rockies from the highway south of Rogers Pass Mountain views, such as this, are considered to be sublime.

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# Peyto Lake, Alberta



# Glacier Bay Alaska



# Glacier Bay Alaska



# Glacier Bay Alaska



Muir Glacier was named after the famous conservationist following his visit to Glacier Bay in 1880. Painting by Thomas Hill, 1889. (Anchorage Museum of History and Art)

When the sunshine is shifting through the midst of the multitude of the icebergs that fill the fiord and through the jets of radiant spray ever rising from the tremendous dashing and splashing of the falling and up-springing bergs, the effect is indescribably glorious. Glorious, too, are the shows they make in the night when the moon and stars are shining. The berg-thunder seems far louder than by day. . . . But it is in the darkest nights when storms are blowing and the waves are phosphorescent that the most impressive displays are made.

—John Muir, *The Trip of 1880*

# The sublime: an aside

- In one very interesting development, **William Cronon** has suggested that the rise of the sublime landscape in the USA was fuelled not only by the aesthetic changes we have discussed here, but also by a sense of a growing loss of the USA's sublime landscapes due to settlement of the west
  - Response was creation of national parks
  - Response was celebration of the sublime in landscape art

Thomas Cole: *View from Mount Holyoke, Northampton, Massachusetts, after a Thunderstorm – the Oxbow* (1836)



Cole was a member of the Hudson River Valley School of painters

# Now, lets look at our second example

## The European landscape garden

This example is an interesting one, because – like the Grand Canyon – it shows how each culture and time period establishes what is considered to be beautiful [or sublime] – and allows us to see what happens as these standards slowly change over time – because in the garden example, people dig them up and rearrange them to follow the new standard of aesthetics!

In broad terms, what we need to know is that the European landscape garden has gone through 4 or so major changes.

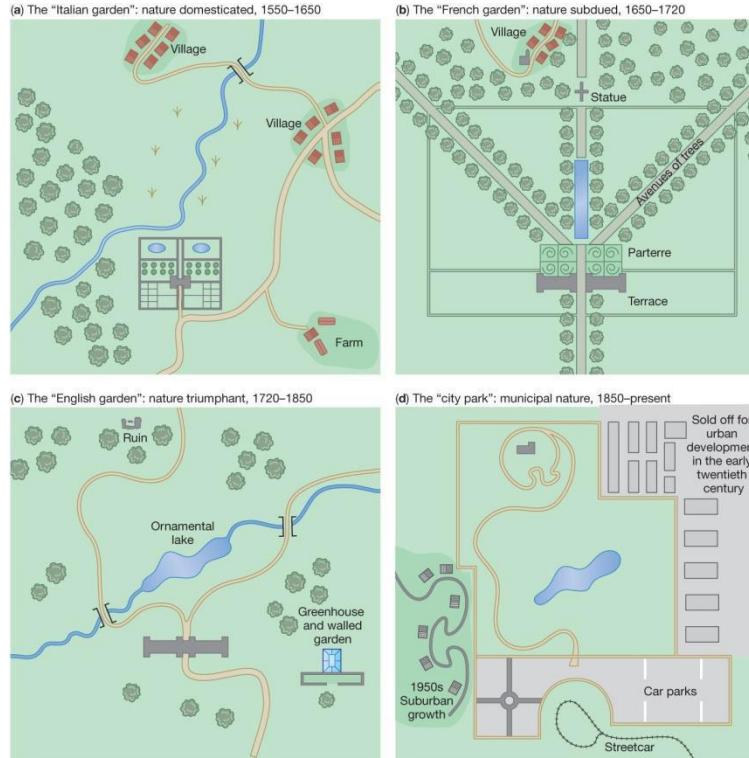
We can think about a summary of them in the following table – and I have tried to actually draw them up as a set of diagrams to help show you the changes in design that occur over the period 1550-1850

# The evolution of European landscape garden designs: a summary table

Dates	School	Stage	Examples
1550-1650	Italian	“Nature domesticated”	Padua (Italy)
1650-1720s	French	“Nature subdued”	Versailles (France)
1720-1850s	English	“Nature triumphant”	Petworth House (UK) Central Park (USA) Mount Royal Park (Montreal)
1850s-	City park/English	“Municipal nature”	Montreal Botanic Garden

# The Evolution of the Landscape Garden: a general model of changes; and Stage 1

Stage 1



**Figure 6.4 The evolution of the landscape garden** This sequence of illustrations shows how the design of the landscape garden has changed over 500 years in response to changing aesthetics. Drawn to the same scale, these illustrations show the general elements of redesign that occurred to one idealized garden over the period. A considerable number of gardens in Western Europe underwent many of these transformations, but not all of them experienced all of the changes shown here. Beginning from small, walled gardens in the medieval period (a), landowners expanded and redesigned their properties during the late seventeenth century. Long, straight avenues of trees symbolized their power—a power that removed villages that stood in the way of design (b). Between 1720 and 1850, more romantic views of nature led to garden relandscape based on curvilinear paths and lakes, irregular plantings of trees, and vast sweeps of park-like grass (c). Ruins (false or real) were a popular garden feature of the time. By the beginning of the twentieth century, many owners of large properties could no longer afford the upkeep of their estates. Many estates were sold to municipalities, which redeveloped them for housing and city parks, linked by streetcar (and then by car) to the city centre (d).

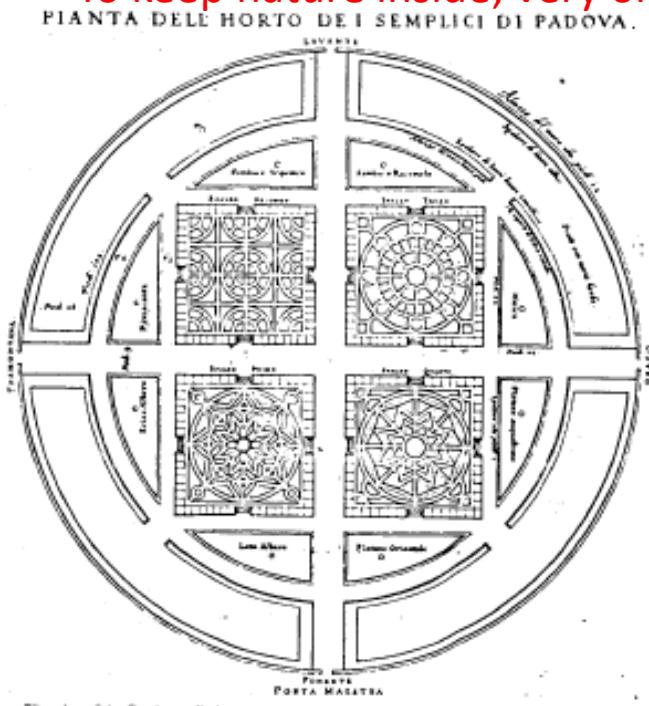
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6-36

# Stage 1: The Italian Garden: Nature Domesticated 1550-1650

One of the best examples is at Padua – here we see a small enclosed garden –  
To keep nature inside; very organized; and a lot of “hard landscaping”



32. The plan of the Garden at Padua.  
G. Porta L'Arto de i semplici di Padova. 1591.

- Padua: The Botanic Garden [*orto botanico*]
  - a plan of 1591

(Source: Prest 1981)

# Padua: main avenue



# Palazzo gardens, north central

## Rome another nice example



# From Monty Don - One of Catherine de Medici's gardens in France



# A wonderful example is Isola Bella, Lake Maggiore , N.Italy (1632)

Another wonderful example of Stage 1 is in northern Italy where we see a whole Island has been made into a garden – again small, with clear boundaries – and the island is made to look like a boat



The Baroque Italian Garden at Isola Bella shows a very different aesthetic from our own.

# 1632 Isola Bella



**Figure 6.5** The Italian landscape garden: Isola Bella, Lake Maggiore, Italy Begun in 1632 by Count Borromeo, the gardens of his baroque palace are considered to be a classic of seventeenth-century Italian garden design. (See also the photo that opens this chapter for another view of this garden created from an island in Lake Maggiore.)

Another feature of this first type is that the attempt to organize – or domesticate – nature involved a very organized, regimented control of the very plants themselves – as you see here

## A footnote – the Gardens at Vizcaya, Biscayne Bay, Florida

this style of European garden was copied in the 1930s in the USA by one very wealthy industrialist (called Deering) – why? It wasn't even the style in fashion at the time he copied it ....

I guess when you are very rich, you do what you want!

The gardens and house are in Florida and called Vizcaya – lets take a quick look...

## The House



FIGURE 27. The east façade. Deering considered this side of the house “the key to the composition.”



FIGURE 76. The radiating walks and vistas of the “Italian” garden and south terrace, as seen from the breakfast room on the second floor of the house.

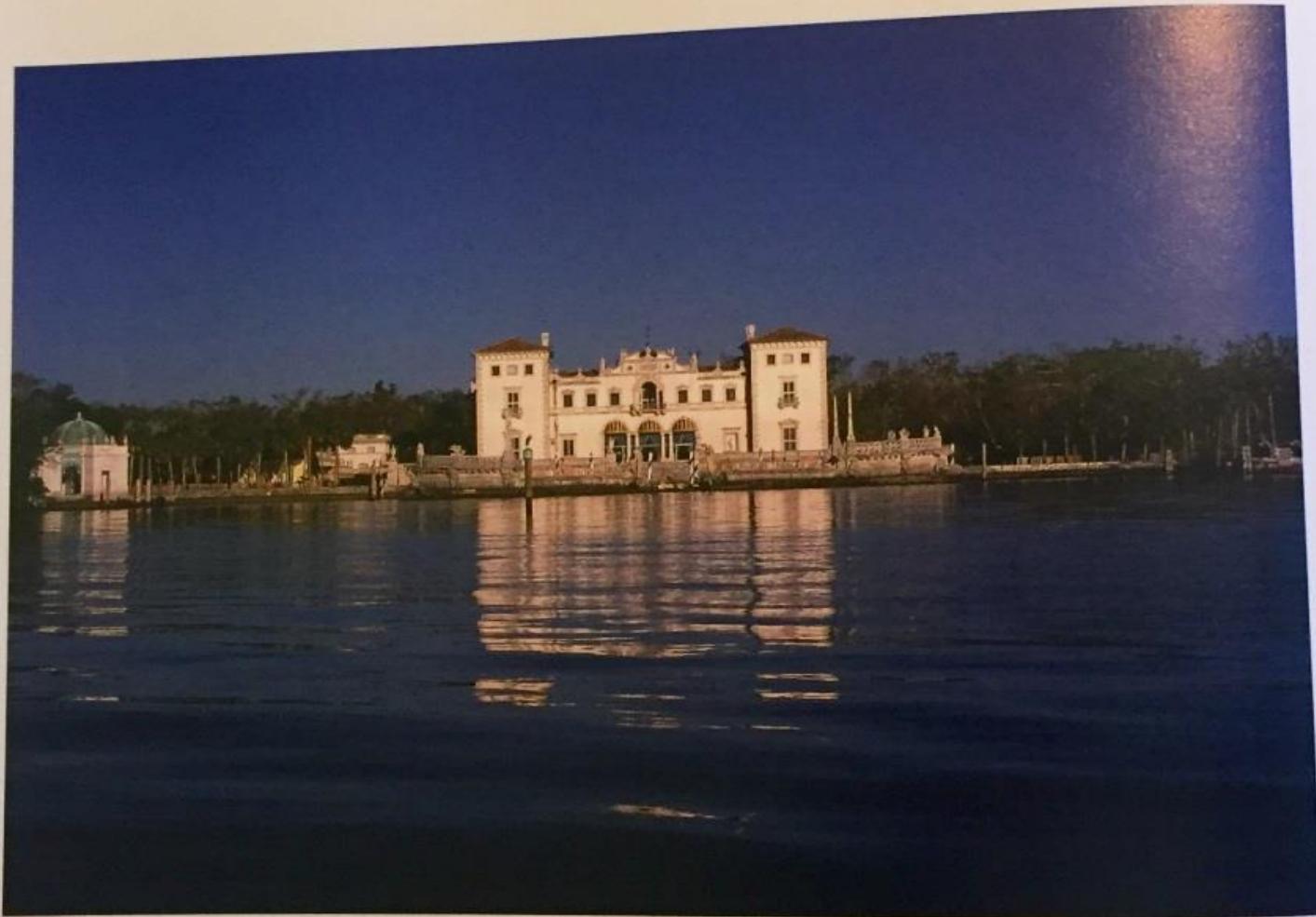


FIGURE 28. The east façade, view from Biscayne Bay. The most dramatic view of the house and its rich baroque motifs is from a boat, which is how Deering and his guests saw it after a day on the water.

Note how this feature called the barge copies the Isola Bella in N Italy



FIGURE 75. The Barge, or island breakwater, as it appears in the villa harbor today without its summerhouse, planting, or fountains.

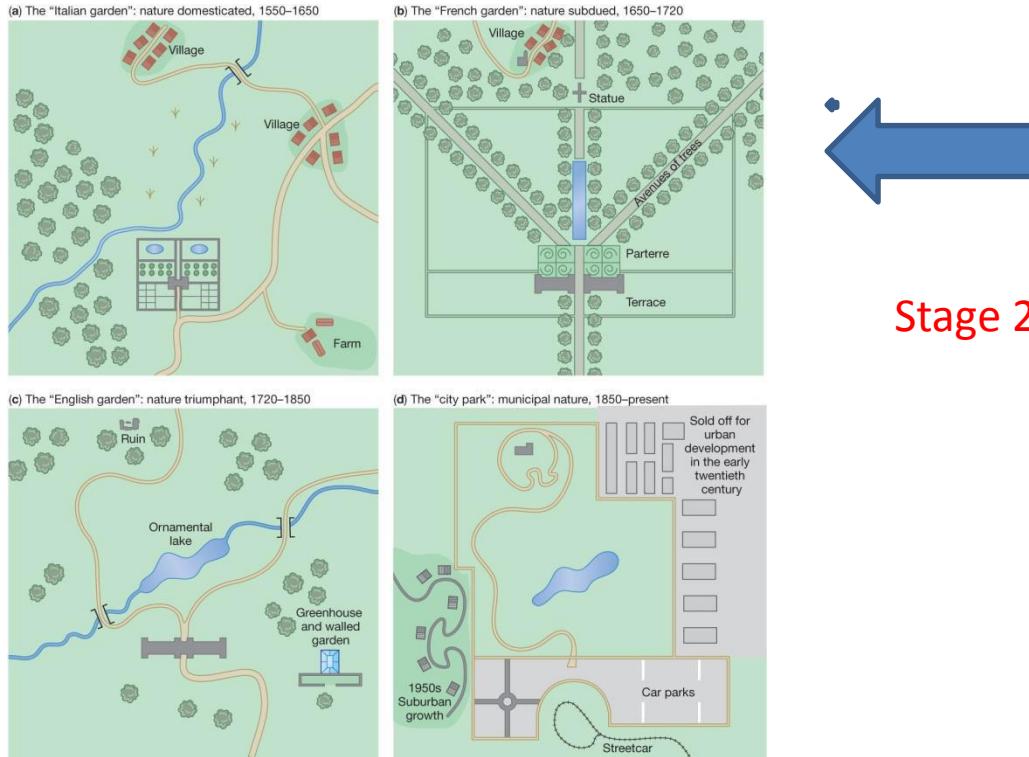


FIGURE 159. Vizcaya, aerial view, c. 1930. Ted Frutkoff captured all the landscape elements of Vizcaya: the formal gardens, the lagoon gardens, the thick jungle of the hammock, and the sparkling waters of Biscayne Bay. (Vizcaya Museum and Gardens Archive)

To find out more on this garden – which you can visit – look at:

1. Monty Don's TV program On American gardens Mentions the Garden and house Of Vizcaya, Florida
2. Witold Rybcznski & Laurie Olin Vizcaya: An American Villa and its Makers (Philadelphia: University Of Pennsylvania Press, 2007)

# The Evolution of the Landscape Garden – stage 2



**Figure 6.4 The evolution of the landscape garden** This sequence of illustrations shows how the design of the landscape garden has changed over 500 years in response to changing aesthetics. Drawn to the same scale, these illustrations show the general elements of redesign that occurred to one idealized garden over the period. A considerable number of gardens in Western Europe underwent many of these transformations, but not all of them experienced all of the changes shown here. Beginning from small, walled gardens in the medieval period (a), landowners expanded and redesigned their properties during the late seventeenth century. Long, straight avenues of trees symbolized their power—a power that removed villages that stood in the way of design (b). Between 1720 and 1850, more romantic views of nature led to garden relandscape based on curvilinear paths and lakes, irregular plantings of trees, and vast sweeps of park-like grass (c). Ruins (false or real) were a popular garden feature of the time. By the beginning of the twentieth century, many owners of large properties could no longer afford the upkeep of their estates. Many estates were sold to municipalities, which redeveloped them for housing and city parks, linked by streetcar (and then by car) to the city centre (d).

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# Stage 2: French “Nature Subdued”

1650s-1720s

The best example of this stage is the great garden at Versailles.

What we need to see here is that the garden now is seen as a theatre for the king to show his power [not enjoy “nature”]

And he does this by stamping his power all over the landscape itself –

Using, for example, huge long avenues of trees that reach far across the landscape and radiate out across the far region – so nature is in this way brought into submission (just as the people are) – or “subdued”.

# Versailles, France



Figure 6.6 The French landscape garden: Versailles Designed for Louis XIV by his gardener, André Le Nôtre, this garden clearly shows how long, straight avenues and perspectives were imposed on the landscape. The intention was not only to produce an aesthetic in which nature was subdued but also to show in a very visible way the power of the French king.

- The landscape designer for the French king Louis XIV, “the sun king”, was **André Le Nôtre (1613-1700)**, who began 25 years of work on the gardens at Versailles in 1661 -- including turning marshland to canal

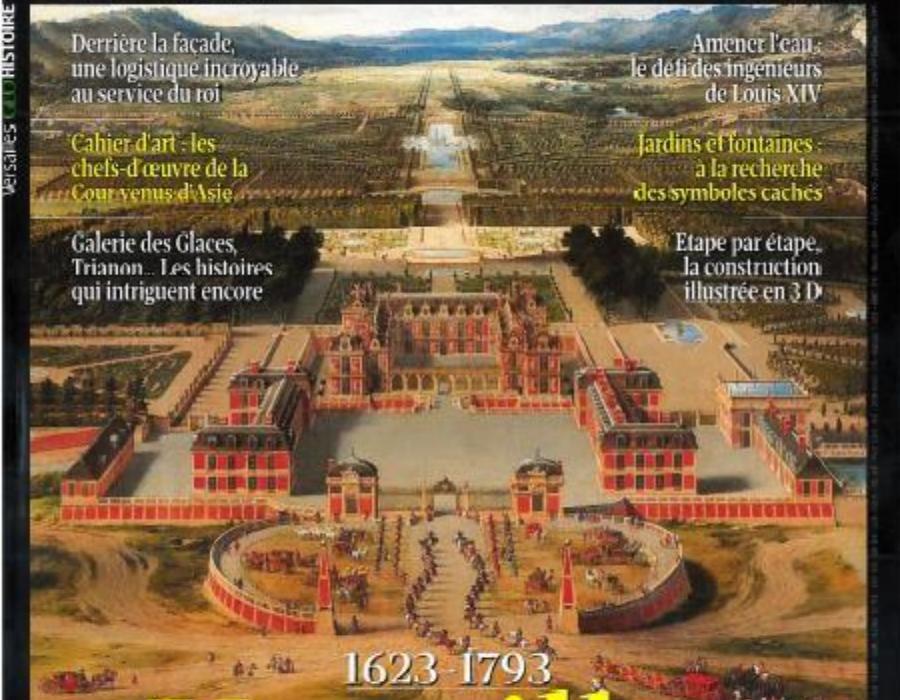
So – here – see the long straight avenues of trees and water features [‘canals’]



# GEOHISTOIRE

OCTOBRE NOVEMBRE 2016

N° 29



Derrière la façade,  
une logistique incroyable  
au service du roi

Cahier d'art : les  
chefs-d'œuvre de la  
Cour venus d'Asie

Galerie des Glaces,  
Trianon... Les histoires  
qui intriguent encore

Amener l'eau,  
le défi des ingénieurs  
de Louis XIV

Jardins et fontaines :  
à la recherche  
des symboles cachés

Etape par étape,  
la construction  
illustrée en 3D

1623-1793

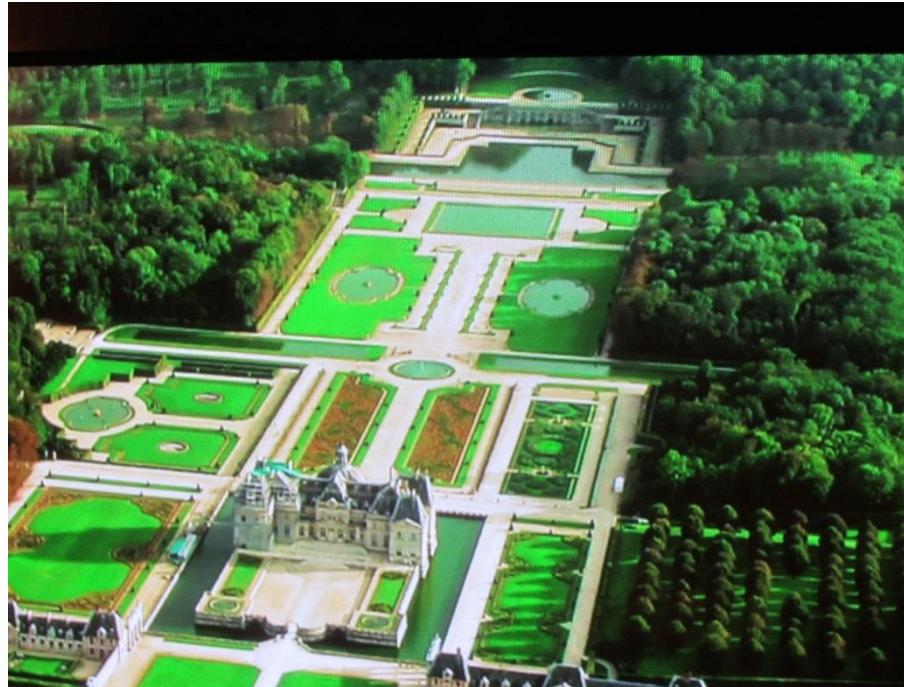
# Versailles

Les grandes heures d'un château au cœur  
de l'histoire de France

ET AUSSI CHINE : 9 SEPTEMBRE 1976, LE JOUR OÙ IL FALLU MOMIFIER MAO

W 6800  
22-F-6986-10  
SOCIÉTÉ PUBLIQUE  
PARIS PRESSE

Another great example - From  
Monty Don on TV- Vaux le  
Vicomte



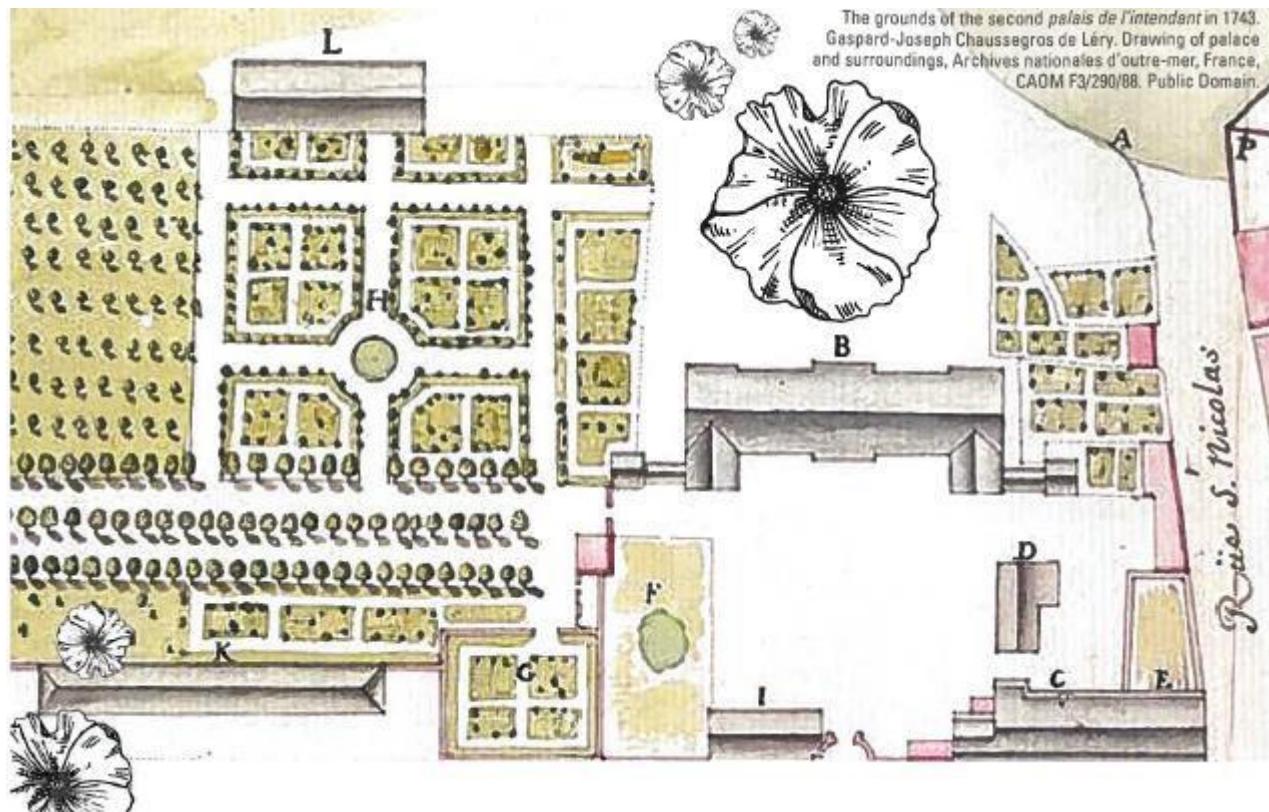
# From Monty Don - Vaux le Vicomte



# From Monty Don - Vaux le Vicomte is just outside Paris



# Quebec City 1743 – provides a Canadian example of Stage 2



Our next slide shows a Caribbean example of Stage 2, built by a French colonist

A garden in St Kitts – note the avenue of trees leading out of the garden to subdue the space beyond – to subdue the people and the nature beyond...

*Portrait d'une partie de l'Ile de St Christophe, avec un Crayon du Chateau de M<sup>e</sup> le General.*

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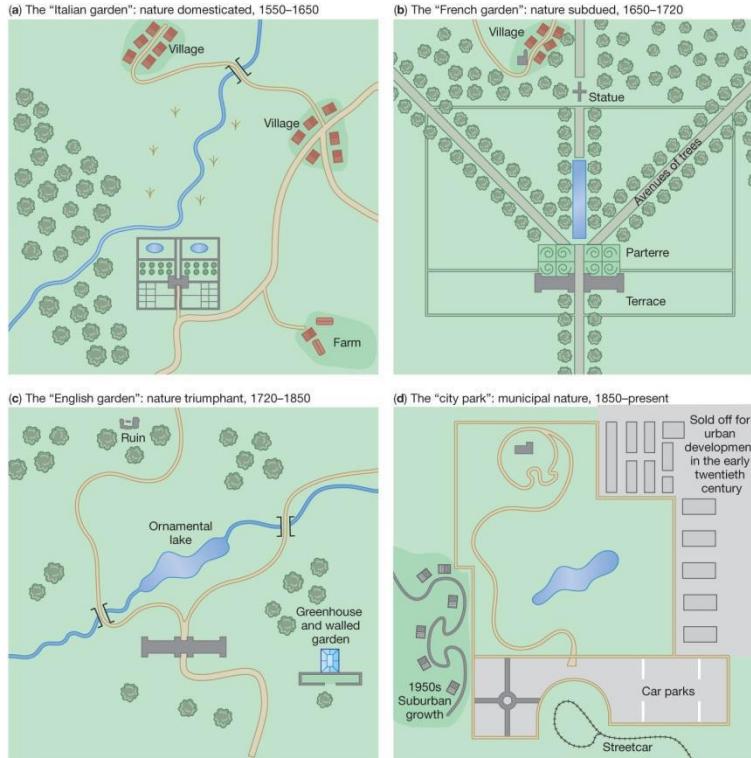


1 Le Chateau 2 Le Jardin 3 La Basse cour 4 La Chapelle et les Offices 5 Les Escudries 6 La Tour des munitions 7 La Ville d'Angle

*Artist's impression capturing the grandeur of the Chateau de la Montagne at St. Peters St. Kitts*

# The Evolution of the Landscape Garden-stage 3

Stage 3



**Figure 6.4 The evolution of the landscape garden** This sequence of illustrations shows how the design of the landscape garden has changed over 500 years in response to changing aesthetics. Drawn to the same scale, these illustrations show the general elements of redesign that occurred to one idealized garden over the period. A considerable number of gardens in Western Europe underwent many of these transformations, but not all of them experienced all of the changes shown here. Beginning from small, walled gardens in the medieval period (a), landowners expanded and redesigned their properties during the late seventeenth century. Long, straight avenues of trees symbolized their power—a power that removed villages that stood in the way of design (b). Between 1720 and 1850, more romantic views of nature led to garden relandscape based on curvilinear paths and lakes, irregular plantings of trees, and vast sweeps of park-like grass (c). Ruins (false or real) were a popular garden feature of the time. By the beginning of the twentieth century, many owners of large properties could no longer afford the upkeep of their estates. Many estates were sold to municipalities, which redeveloped them for housing and city parks, linked by streetcar (and then by car) to the city centre (d).

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# Stage 3: English garden - Nature triumphant 1720s-1850s



- Wotton House
- So the point here is that from the 1720s in England people started to want a more “natural” look for nature

What happens to achieve this “natural look” is that trees are planted in irregular clumps, hills are built, lakes are made to have irregular shapes, and the whole landscape is to come right up to the edge of the house – so that when you look out, you don’t see anything (no nice flowers beds) except “nature”.

Now, do note the contradiction here – we are creating a “natural” look for nature

We do not want nature to look in any way subdued (as in stage 2)

The movement of mature trees is always a problem – but you can't wait for young ones to grow in this business! [this example is from the 1930s building at Vizcaya USA]

FIGURE 129. One of the mature live oaks purchased from development sites in north Miami arriving at the site by barge. Note burlap protection of the enormous bare root mass of this heavily pruned tree. May 1916. (Vizcaya Museum and Gardens Archive)



Some of the great examples of this design are  
Petworth House (near Gatwick airport)

Blenheim Palace (near Oxford)

Floors Castle Scotland

Pictures of these follow...

A wide-angle landscape photograph capturing the grand Petworth House in West Sussex, England. The house, a long, white, classical building with many windows and a prominent red-tiled roof, sits atop a grassy hill under a clear blue sky with scattered clouds. In the foreground, a large, calm lake reflects the surrounding greenery and the sky. Several small, irregularly shaped islands are scattered across the water. To the left, a dense forest of tall evergreen trees borders the lake. The middle ground shows rolling hills covered in a mix of green and golden-brown vegetation, suggesting autumn. The overall scene is one of tranquility and historical beauty.

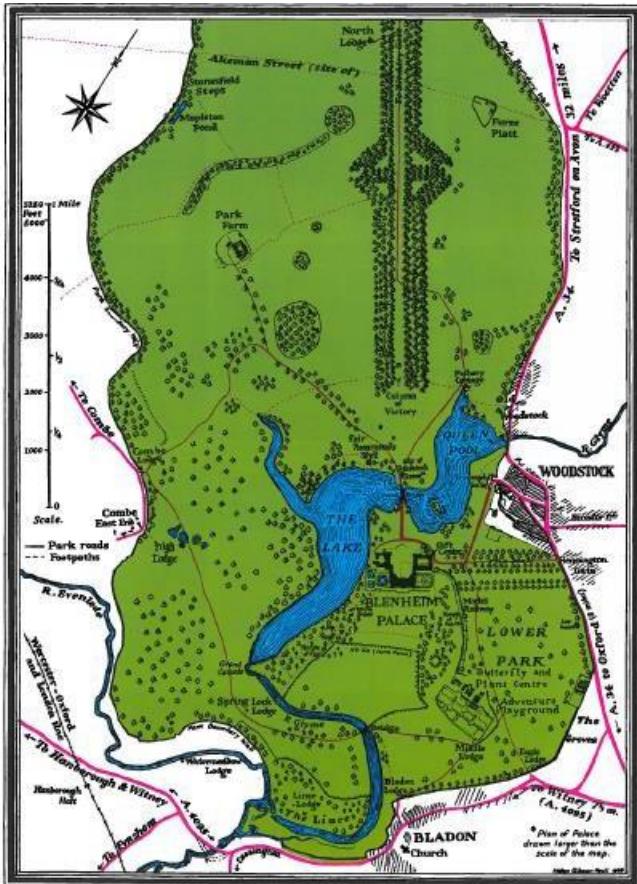
# PETWORTH HOUSE

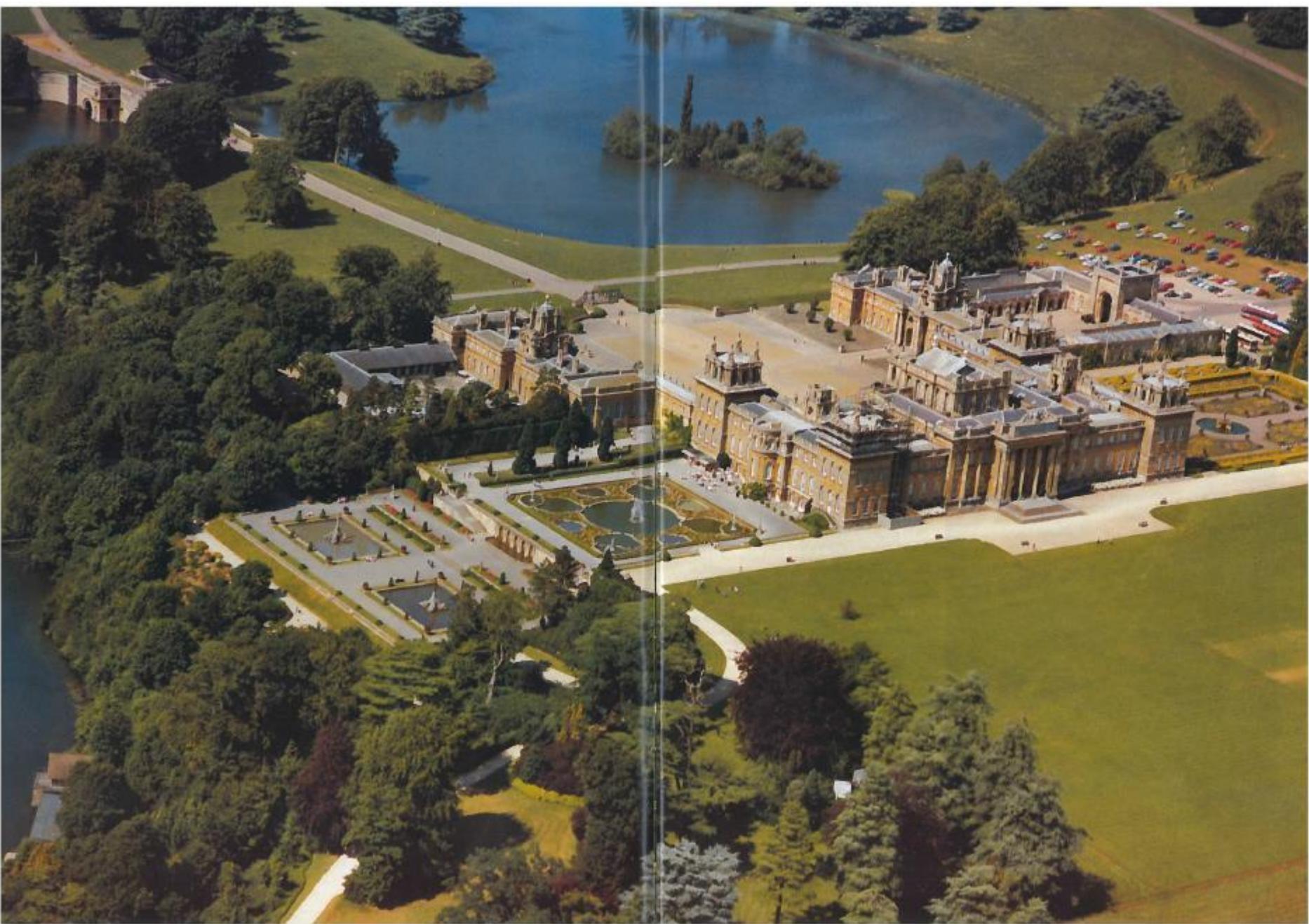
— WEST SUSSEX —  
1751–1763

Petworth House: note that the grounds go right up to the house



# A second example of this style is Blenheim Palace (nr Oxford, UK)



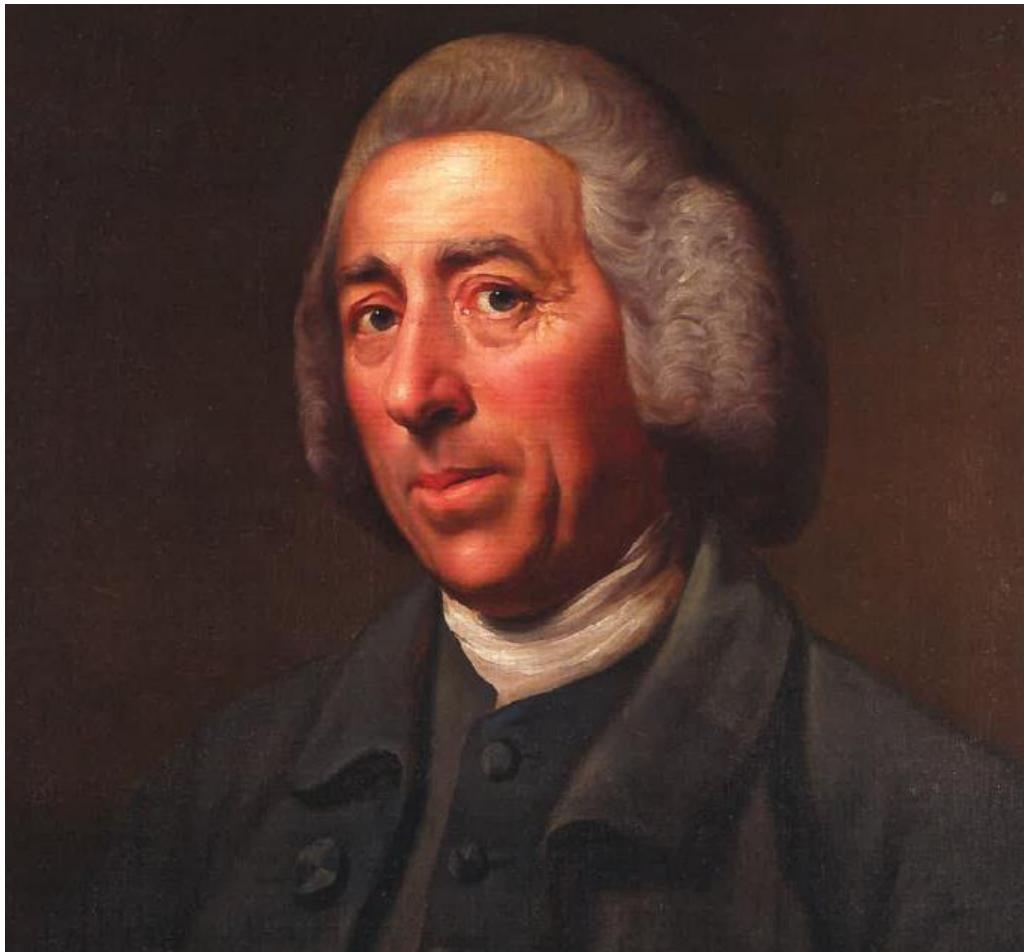


# Blenheim Palace – view of landscape garden



- As at Petworth, Blenheim Palace was remodelled in the English “Nature triumphant” style by
- The designer Lancelot “Capability” Brown (1716-1783), the single most important designer of his day

# “Capability” Brown



# A third example: Floors Castle, Roxburghshire in Scotland



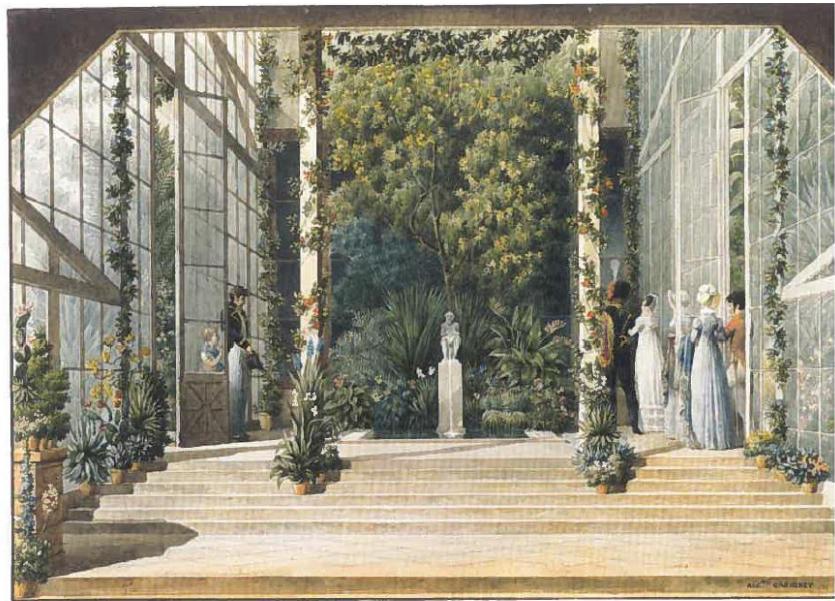
An aside: The French Empress Josephine followed these English garden designs for her house at Malmaison – and she intro many new plants into France



Le CHATEAU de la MALMAISON vu de l'intérieur des Jardins  
The CASTLE of Malmaison seen from the interior of the gardens.



Notable for her many exotic introductions to France (she had a greenhouse), she had them catalogued by Humboldt's friend,  
Aimé Bonpland



Josephine's customary displays of fresh flowers within the interiors of Malmaison undoubtedly stimulated new fashions in household decoration. Percier and Fontaine, in their design book of 1801, introduced lavish plans for jardinières, inspiring other decorators to create elaborate planters in the Neoclassical style (fig. 15). One of the loveliest of these to survive was designed

FIG. 14. Auguste Garne  
*Interior of the Hothouse at Malmaison*, ca. 1810. Wa  
Musée National des Châteaux de Malmaison et Bois-P  
Rueil-Malmaison

FIG. 17. Pierre Joseph  
Redouté. Crown Imperial  
(*Fritillaria imperialis*),  
from *Les Liliacées* (Paris,  
1802–16). Colored  
stipple engraving. Private  
collection



*Fritillaria imperialis*

*Fritillaria imperialis*

# Canadian example of Stage 3



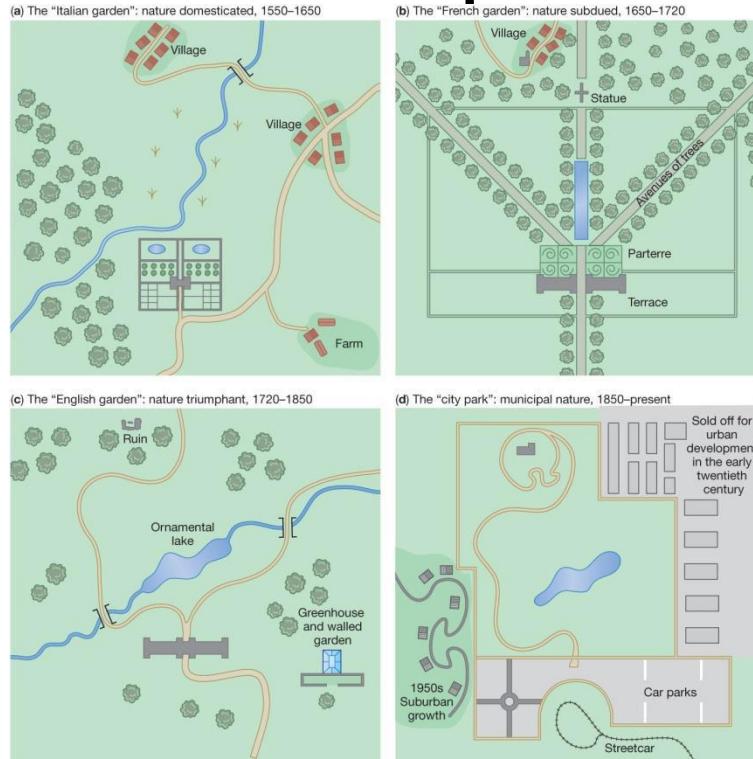
- Montreal: a landscape garden - Parc du Mont-Royal - (designed by Frederic Law Olmsted)

**Figure 6.10 Mount Royal Park, Montreal** Landscaped by Frederick Law Olmsted, this park's design is inspired by the English landscape garden tradition.

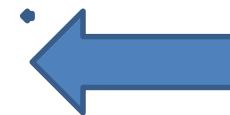
Thomas Jefferson's garden (1816) at Monticello, Virginia is another US example of Stage 3



# Finally Stage 4: the City Park: Municipal nature 1850s to present



Stage 4



**Figure 6.4 The evolution of the landscape garden** This sequence of illustrations shows how the design of the landscape garden has changed over 500 years in response to changing aesthetics. Drawn to the same scale, these illustrations show the general elements of redesign that occurred to one idealized garden over the period. A considerable number of gardens in Western Europe underwent many of these transformations, but not all of them experienced all of the changes shown here. Beginning from small, walled gardens in the medieval period (a), landowners expanded and redesigned their properties during the late seventeenth century. Long, straight avenues of trees symbolized their power—a power that removed villages that stood in the way of design (b). Between 1720 and 1850, more romantic views of nature led to garden relandscape based on curvilinear paths and lakes, irregular plantings of trees, and vast sweeps of park-like grass (c). Ruins (false or real) were a popular garden feature of the time. By the beginning of the twentieth century, many owners of large properties could no longer afford the upkeep of their estates. Many estates were sold to municipalities, which redeveloped them for housing and city parks, linked by streetcar (and then by car) to the city centre (d).

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# Sidebar – from the golf course to the suburban front lawn....



**Figure 6.11 The suburban lawn**  
This example from Perth, Ontario, is typical of many lawns in Canada.

- The landscape design of the modern N AM golf course owes much to the English landscape garden tradition
- The suburban front lawn is also inspired by that tradition.

# Now

Going beyond the two examples....

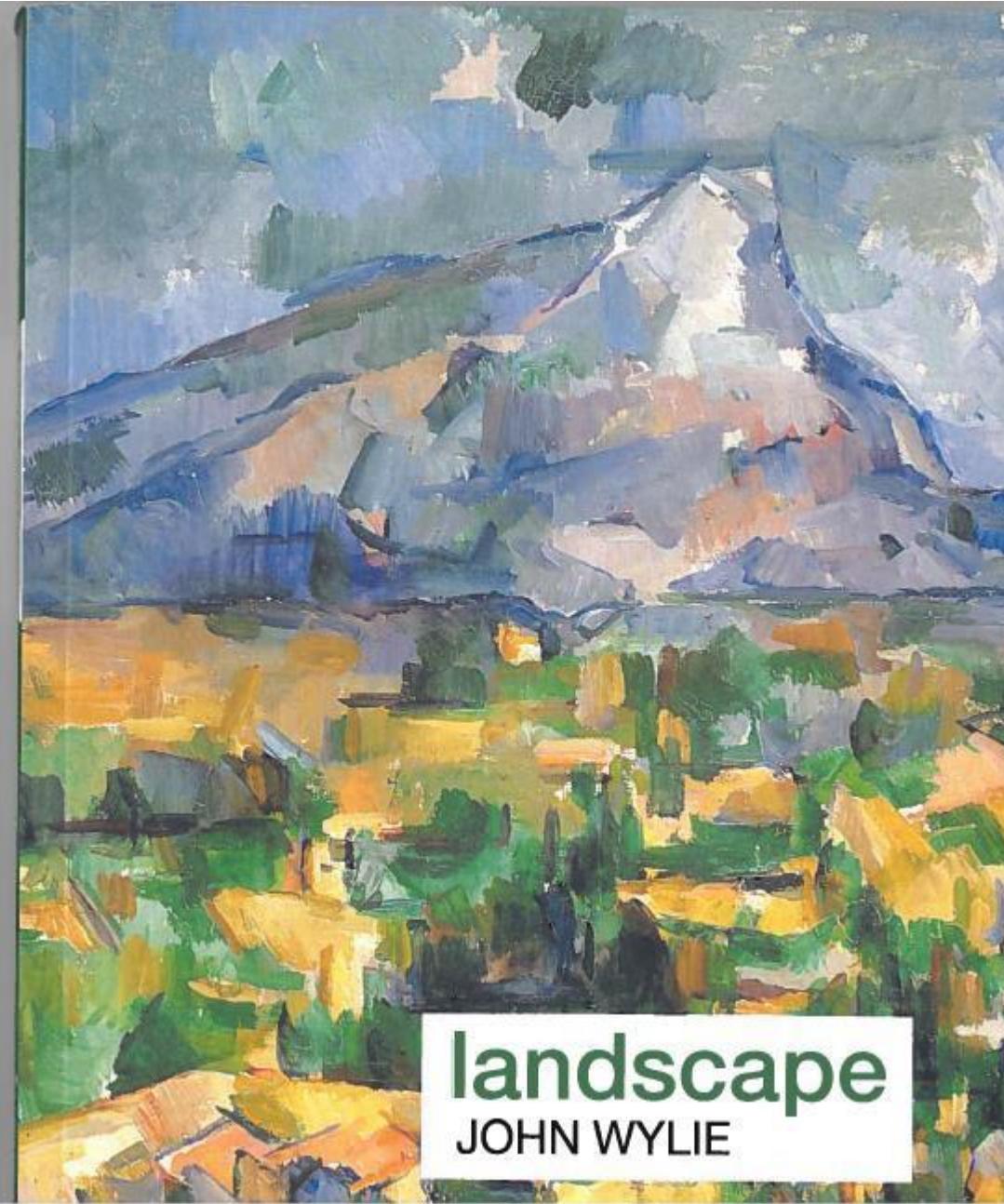
# New ideas: a more personal encounter with landscape

- John Wylie Landscape (London: Routledge 2007)
- John Wylie, “A single day’s walking: narrating self and landscape on the South West Coast Path”, Transactions of the Institute of British Geographers, New Series vol. 30, 2005: 234-247
  - Introduces ideas of individual encounters with landscape; how those encounters create a sense of “affect” between person and landscape; how the landscape itself can have “agency” (i.e. almost has a life of its own – or, at least, some sort of influence upon us that is outside of us), and, to the extent that nature evokes a response from us, this is an example of non-representational theory – we need to think about how our subconscious is reacting (or influenced) by the world totally outside of our conscious selves

And, an example of actor-network theory in that we need to consider the natural world outside of ourselves as equal partners.

So – a lot going on there – the main thing is to know that an understanding of the landscape is undergoing an important set of theoretical changes

And what these all basically ask us to realize how the landscape affects us as individuals.

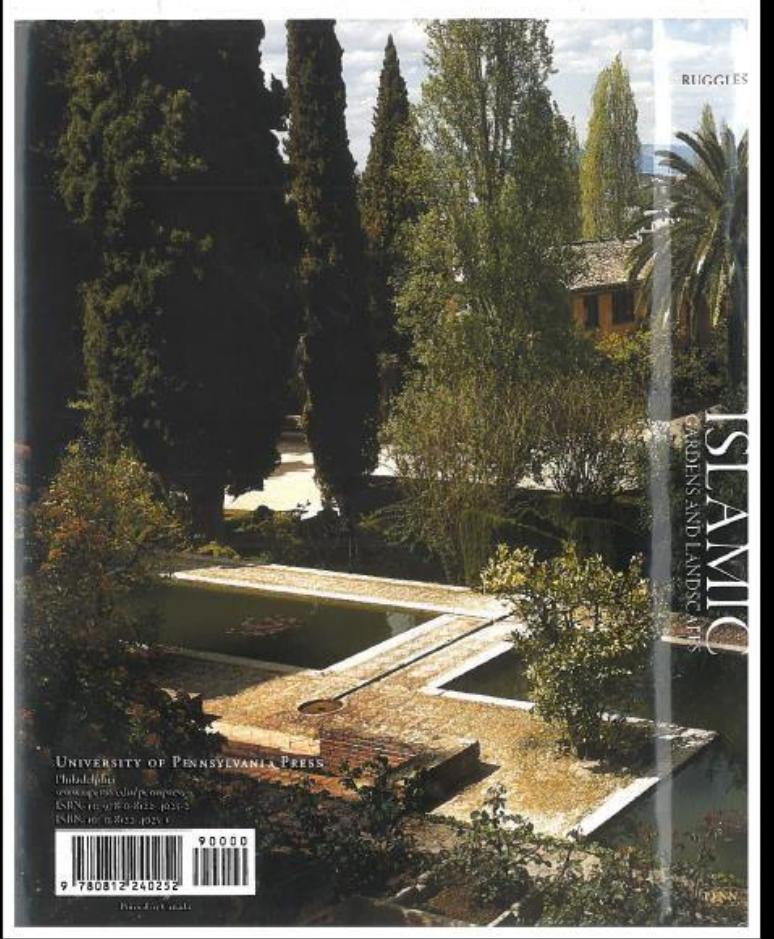


**landscape**  
JOHN WYLIE

# Other aesthetics

- Of course, the “picturesque” or the “sublime”, or even the ‘Western’ are not the only landscape aesthetics by any means.
- There are many others:
- Such as
  - The Chinese garden (see examples in Vancouver, and Montreal Botanical Garden)
  - The Islamic garden

# Islamic Gardens



- D. Fairchild Ruggles,  
*Islamic Gardens and Landscapes*  
(Philadelphia: University of Pennsylvania Press, 2008)

# A 1590 illustration of the planting of an Islamic garden





PALATS & DJUNDEL / PALACES & JUNGLE

# Islamic gardens

**Amber Fort (nr Jaipur) 1750s**



**Cairo's Azhar Park (2005)**



# Chinese garden, Vancouver

Figure 6.3 Chinese garden,  
Vancouver



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# Place marketing

- Now we have developed the aesthetic for it, we can appreciate the sublime view, and such views can be “marketed” as tourist attractions [just as more “picturesque views” were marketed on the European Grand Tour of the 18<sup>th</sup> C]
- Nature/natural phenomena become commodified – become things to make money from....as the following examples show

# Niagara Falls: landscaped by Olmsted



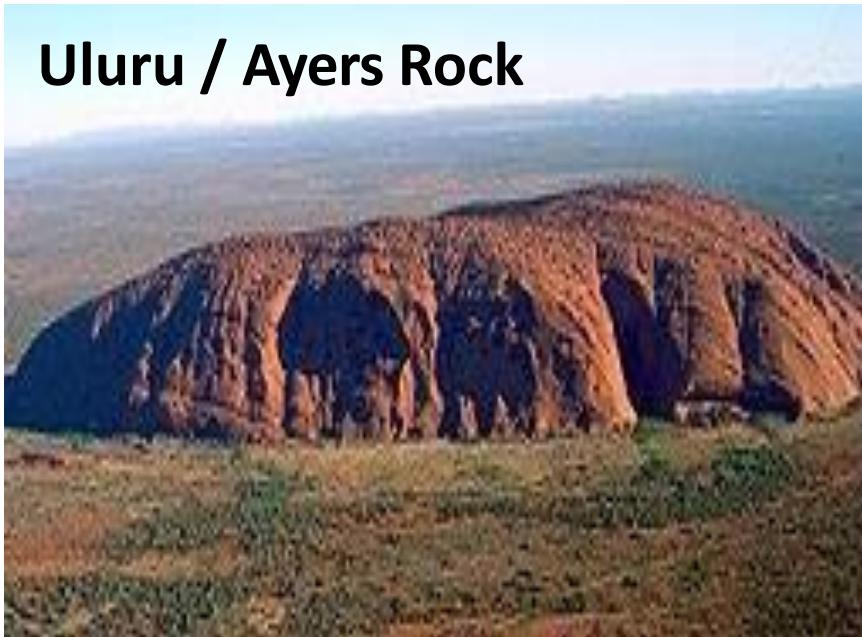
# The Grand Canyon: promoted by the “Skywalk”



# Australia:

“You’ll never get people to pay to see a rock” as someone told me when I was at a hotel in the Olgas a long time ago

**Uluru / Ayers Rock**



**Kat Tjata / The Olgas**



Both photos: Wikipedia 2018; Kata Tjuta  
By Jellocube 27

# Athabasca Glacier, Canadian Rockies



Here we see how nature has been commodified – the previous picture is one that everyone wants to see and will pay to do that



# Canadian Rockies: Lake Louise

A final example of how an iconic view – like this- becomes marketed



# Canadian Rockies: Lake Louise

And everyone want to come and see it ... even if only for a few minutes

