



THE LANGUAGE OF LANDSCAPE

ANNE WHISTON SPIRN

THE
LANGUAGE OF
LANDSCAPE



Anne Whiston Spirn

Photographs by

Anne Whiston Spirn

Yale University Press
New Haven and London

Contents

<i>Introduction</i>	3
<i>Prologue: The Yellowwood and the Forgotten Creek</i>	10
One “NATURE’S INFINITE BOOK”: THE LANGUAGE OF LANDSCAPE	
<i>1 Dwelling and Tongue: The Language of Landscape</i>	15
Landscape Is Language ◊ Landscape Is Meaningful and Expressive ◊ Landscape Has Consequences	
<i>2 Survival and Imagination: Reading and Telling the Meanings of Landscape</i>	27
Landscape Contested, Celebrated, Reclaimed: Slesvig and the Danish Heath ◊ Meanings: Inherent, Invented, Ambiguous ◊ Landscape Dialogues: Reading and Responding	
<i>3 Artful Telling, Deep Reading: The Literature of Landscape</i>	47
The Poetry of Worship, Conquest, and Defense: Mont-Saint-Michel ◊ Landscape Stories: Folklore, Myth, Tragedy, Comedy, Epic, Poetry ◊ Landscape Genres: Of Worship, Memory, Play, Movement and Meeting, Production and Waste, Home and Community ◊ Artful Telling, Deep Reading: A Literature of Lived Life	
Two “WITHOUT FORM AND VOID” TO “HEAVEN AND EARTH”: LANDSCAPE COMPOSITION	
<i>4 Is a Path Like a Noun, Flowing Like a Verb? Elements of Landscape and Language</i>	85
Process: Actions and Patterns of Events ◊ Matter: Sensual and Dynamic ◊ Form: Shape and Structure ◊ Performance Space: Places of Need and Use ◊ The Nature of Material, Form, Process, and Performance: Frank Lloyd Wright’s Taliesins	

5 *Dynamic Weaving, Fabric of Stories: Shaping Landscape Context* 133

Mountain, Sea, River, Forest: Japan's Deep Context ◊ Elemental Landscapes: Tree, River, Cloud, Mountain, Human, Bird ◊ Dialogues in Context: Place ◊ Sustaining the Fabric of Place: Japan

6 *Rules of Context: Landscape Grammar* 168

Principles of Grammar: Scale and Tense, Modifying and Agreeing, Order ◊ Following and Breaking the Rules

Three **USING THE LANGUAGE OF LANDSCAPE: PRAGMATICS, POETICS, AND POLEMICS**

7 *Shaping: Pragmatics of Landscape Expression* 191

Creating a Frame for Stability and Serendipity: Marnas ◊ Authors' Sources: Reproduction, Adaptation, Abstraction, Invention ◊ Thinking, Building, Caring ◊ Weaving a Fabric

8 *A Rose Is Rarely Just a Rose: Poetics of Landscape* 216

Figures of Speech and Rhetoric: Emphasis, Anomaly, Metaphor, Paradox, Irony, Address ◊ Expressive Context: Euphony, Cacophony, Mood, Mystery ◊ Magic Kingdoms: Disney's Worlds

9 *Polemical Landscapes* 240

Remembering, Recreating, Destroying the Past: Berlin ◊ Polemical Dialogues: Of Nature, History, Function, Art, and Power ◊ Transcending Polemics: Cultivating Paradox

Epilogue: Reimagining Mill Creek 267

Mill Creek Parks ◊ Mill Creek Art Folk Park and Mini-Golf ◊ The Urban Forest ◊ The Grove

Notes 273

Sources 288

Landscapes ◊ Landscape Authors ◊ Reading and Telling Landscape: General References

Acknowledgments 311

Index 315

Prologue: The Yellowwood and the Forgotten Creek

Once a yellowwood stood by an old library, leafing, flowering, fruiting, setting seed; roots grabbed hold, sucked air and water from beneath a plaza of brick. Its skin-smooth silver trunk bore knobby limbs. Floppy leaves clung to long stems, catching wind, moving green shadows across red bricks. Students sat each spring under the yellowwood, listening to names named, glad for green shade, walked under it to the library, breathed musky June flowers, kicked yellow leaves of October across red bricks.

For many years the yellowwood grew; red stone blackened, the building decayed. Then men came one day to fix the library, piled stacks of tools, tiles, and sacks around the tree, sealing soil under bricks. Two years later, the library reopened, leaded glass gleaming, blackened stone brightened, furnace fixed. How elegant, people said. That fall the tree lost its leaves in September.

Next May, the yellowwood flowered early and profusely. Thousands of fragrant white blooms hung in long clusters; petals covered bricks, blew across grass. How beautiful, people said. How sad, though. Several years' bud scars bunched up against each twig's growing tip. Abundant flowers signaled a dying, and seeds found no purchase in the plaza. People admired the tree and walked on; they had lost the language that gives tongue to its tale. Once a yellowwood stood. No more. And few knew why.

One day a street caved in. Sidewalks collapsed into a block-long chasm. People looked down, shocked to see a strong, brown, rushing river. A truck fell into a hole like that years back, someone said. A whole block of homes collapsed into a hole one night a long time ago, said someone else. They weren't sure where. Six months later, the hole was filled, street patched, sidewalks rebuilt. Years went by, new folks moved in, water seeped, streets dipped, walls cracked.

Once a creek flowed—long before there was anyone to give it a name—coursing down, carving, plunging, pooling, thousands of years before dams harnessed its power, before people buried it in a sewer and built houses on top. Now, swollen with rain and sewage, the buried creek bursts pipes, soaks soil, floods basements, undermines buildings. During storms, brown water gushes from inlets and manholes into streets and, downstream, overwhelms the sewage treatment plant, overflowing into the river from which the city draws its water.

Vacant lots overgrown by meadows and shrubby thickets near boarded-up homes and community gardens filled with flowers and vegetables follow a mean-

dering line no one seems to see. In a school that stands on this unseen line, the gym floods every time it rains. Once a year, teachers take students on buses to a place outside the city to see and study "nature."

On a once vacant lot, brand new houses—red brick, yellow siding, green sliver of lawn out front, gates open—rise in contrast to nearby older, shattered houses and land laid waste: "First Time Buyers, own this home for less than you pay in rent," a sign urges. The houses have been built by churches from coins and foundation funds, the land a gift from the city. How beautiful, people say. No one wonders why the land was free, why water puddles there, why the name of the place is Mill Creek.

Signs of hope, signs of warning are all around, unseen, unheard, undetected. Most people can no longer read the signs: whether they live in a floodplain, whether they are rebuilding an urban neighborhood or planting the seeds of its destruction, whether they are protecting or polluting the water they drink, caring for or killing a tree. Most have forgotten the language and cannot read the stories the wildflowers and saplings on vacant lots tell of life's regenerative power; many do not understand the beauty of a community garden's messy order. They cannot hear or see the language of landscape.

Architects' drawings show no roots, no growing, just green lollipops and buildings floating on a page, as if ground were flat and blank, the tree an object not a life. Planners' maps show no buried rivers, no flowing, just streets, lines of ownership, and proposals for future use, as if past were not present, as if the city were merely a human construct not a living, changing landscape. Children's textbooks, from science to history, show no nearby scenes, suggest or demand no firsthand knowing, just formulas and far-off people and places, as if numbers and language had no local meaning, as if their present had no past, no future, the student a vessel not an actor.

The yellowwood was the first yellowwood I ever saw, its perfumed flowers an amazing surprise my first year as a graduate student, the same year the hole and the river emerged near my apartment. The yellowwood, gone, is still on my daily path; the forgotten creek is now the heart of my work. Back then I knew nothing of dying trees or buried rivers. Now I have learned to read what sloping valleys and sinking streets tell, what bud scars say. Landscapes are rich with complex language, spoken and written in land, air, and water. Humans are storytelling animals, thinking in metaphors steeped in landscape: putting down roots means commitment, uprooting a traumatic event. Like a living tree rooted in place, language is rooted in landscape.

The meanings landscapes hold are not just metaphorical and metaphysical, but real, their messages practical; understanding may spell survival or extinction. Losing, or failing to hear and read, the language of landscape threatens body and spirit, for the pragmatic and the imaginative aspects of landscape language have always coexisted. Relearning the language that holds life in place is an urgent task. This book is dedicated to its recovery and renewal.



Landscape as text: The Ridgeway, Avebury, England.

Dwelling and Tongue: The Language of Landscape

LANDSCAPE IS LANGUAGE

The language of landscape is our native language. Landscape was the original dwelling; humans evolved among plants and animals, under the sky, upon the earth, near water. Everyone carries that legacy in body and mind. Humans touched, saw, heard, smelled, tasted, lived in, and shaped landscapes before the species had words to describe what it did. Landscapes were the first human texts, read before the invention of other signs and symbols. Clouds, wind, and sun were clues to weather, ripples and eddies signs of rocks and life under water, caves and ledges promise of shelter, leaves guides to food; birdcalls warnings of predators. Early writing resembled landscape; other languages—verbal, mathematical, graphic—derive from the language of landscape.¹

The language of landscape can be spoken, written, read, and imagined. Speaking and reading landscape are by-products of living—of moving, mating, eating—and strategies of survival—creating refuge, providing prospect, growing food. To read and write landscape is to learn and teach: to know the world, to express ideas and to influence others. Landscape, as language, makes thought tangible and imagination possible. Through it humans share experience with future generations, just as ancestors inscribed their values and beliefs in the landscapes they left as a legacy, “a treasure deposited by the practice of speech,” a rich lode of literature: natural and cultural histories, landscapes of purpose, poetry, power, and prayer.²

Landscape has all the features of language. It contains the equivalent of words and parts of speech—patterns of shape, structure, material, formation, and function. All landscapes are combinations of these. Like the meanings of words, the meanings of landscape elements (water, for example) are only potential until context shapes them. Rules of grammar govern and guide how landscapes are formed, some specific to places and their local dialects, others universal. Landscape is pragmatic, poetic, rhetorical, polemical. Landscape is scene of life, cultivated construction, carrier of meaning. It is language.

Verbal language reflects landscape. Up and down, in and out—the most basic metaphors of verbal language—stem from experience of landscape, like bodily movement through landscape.³ Verbs, nouns, adverbs, adjectives, and their contexts—parts of speech and the structure of verbal language—mirror landscape processes, products, and their modifiers, material, formal, and spatial. Just as a river combines water, flowing, and eroded banks, sentences combine actions and actors, objects and modifiers. The context of a word or sentence, like that of hill or



Landscape legacy: avenue of stones. Avebury, England.

valley, defines it. Verbal texts and landscapes are nested: word within sentence within paragraph within chapter, leaf within branch within tree within forest. Words reflect observation and experience; dialects are rich in terms specific to landscape of place, like "estuary English," described so vividly by John Stilgoe.⁴ Shakespeare, Mark Twain, T. S. Eliot, Anthony Hecht, and Adrienne Rich, like verbal poets of every literature, mine landscape for structure, rhythm, and fresh metaphors of human experience; so do poets of landscape itself, "Capability" Brown, Frederick Law Olmsted, Frank Lloyd Wright, Lawrence Halprin, Martha Schwartz.⁵

Landscape is the material home, the language of landscape is a habitat of mind. Heidegger called language the house of being, but the language of landscape truly is the *house* of being; we dwell within it. To dwell—to make and care for a place—is self-expression. Heidegger traced that verb in High German and Old English; in both, the root for "to dwell" means "to build." In German, the roots for building and dwelling and "I am" are the same. I am because I dwell; I dwell because I build. *Bauen*—building, dwelling, and being—means "to build," "to construct," but also to "cherish and protect, to preserve and care for, specifically to till the soil, to cultivate the mind."⁶

Landscape associates people and place. Danish *landskab*, German *landschaft*, Dutch *landschap*, and Old English *landscape* combine two roots. "Land" means both a place and the people living there. *Skabe* and *schaffen* mean "to shape"; suffixes *-skab* and *-schaft* as in the English "-ship," also mean association, partner-

ship.⁷ Though no longer used in ordinary speech, the Dutch *schappen* conveys a magisterial sense of shaping, as in the biblical Creation. Still strong in Scandinavian and German languages, these original meanings have all but disappeared from English. Webster's *Dictionary* defines *landscape* as static, "a picture representing a section of natural, inland scenery, as of prairie, woodland, mountains . . . an expanse of natural scenery seen by the eye in one view"; the *Oxford English Dictionary* traces the word to a Dutch painting term (*landschap*).⁸ But landscape is not a mere visible surface, static composition, or passive backdrop to human theater; therefore dictionaries must be revised, and the older meanings revived. The words *environment* and *place*, commonly used to replace *landscape* in twentieth-century English, are inadequate substitutes, for they refer to locale or surroundings and omit people. In midcentury, the declining use of *landscape* was in part a reaction to the Nazis' adoption of "blood and soil," a linking of native landscape and racial identity. *Environment* and *place* seem more neutral, but they are abstract, disembodied, sacrificing meaning, concealing tensions and conflicts, ignoring the assumptions *landscape* reveals. *Landscape* connotes a sense of the purposefully shaped, the sensual and aesthetic, the embeddedness in culture. The language of landscape recovers the dynamic connection between place and those who dwell there.

Landscape is loud with dialogues, with story lines that connect a place and its dwellers. The shape and structure of a tree record an evolutionary dialogue between species and environment: eucalypt leaves that turn their edge to bright sun, deciduous leaves that fall off during seasonal heat or cold. And they record dialogues between a tree and its habitat. Tree rings thick and thin tell the water and food of each growing season of the tree's life. Size, shape, and structure—low-branched or high, densely branched or spare—reflect dialogues between a tree and a group of trees in open field or dense forest. Each species has a characteristic form from which individuals deviate, as true of human body shape—muscled or fat, short or tall—as of trees. A coherence of human vernacular landscapes emerges from dialogues between builders and place, fine-tuned over time. They tell of a congruence between snowfall and roof pitch, between seasonal sun angles and roof overhang, wind direction and alignment of hedgerows, cultivation practices and dimensions of fields, family structure and patterns of settlement. Dialogues make up the context of individual, group, and place. The context of life is a woven fabric of dialogues, enduring and ephemeral.

Humans are not the sole authors of landscape. Volcanoes spew lava, remaking land; rain falls, carving valleys. Mountains, gardens, and cities are shaped by volcanoes and rain, plants and animals, human hands and minds. Trees shade ground and shed leaves, produce a more hospitable place for life with similar needs. Beavers cut trees and dam streams to make ponds: a dwelling place. People mold landscape with hands, tools, and machines, through law, public policy, and actions undertaken hundreds, even thousands, of miles away. All living things share the same space, all make landscape, and all landscapes, wild or domesti-

cated, have coauthors, all are phenomena of nature and culture. Others share the language, but only humans (as far as we yet know) reflect, worship, make art, and design landscapes like the gardens of the Villa d'Este that "set the formal strictures" within a natural context "where the tension lectures us on our mortal state."⁹

LANDSCAPE IS MEANINGFUL AND EXPRESSIVE

Landscape has meaning. Rivers reflect, clouds portend. Wilderness, for many now a sacred symbol of undefiled nature, was once a terrifying symbol of chaos. Some meanings are human inventions, and yet significance does not depend on human perception or imagination alone. Significance is there to be discovered, inherent and ascribed, shaped by what senses perceive, what instinct and experience read as significant, what minds know. Any organism with senses has the potential to read and understand landscape. To a deaf man, a rustling bush cannot signal an approaching animal, but moving leaves or vibrating ground may. To a canoer a river is a path, waves and eddy lines are signs to steer by. To a fish a river is a watery world of light and shadow, surface movement is sign of prey. Fly fishermen try to read rivers as fish do in order to trick them, picking then flicking the fly at line's end, mimicking real flies abroad on the stream to convince the fish the fly is real. Norman Maclean describes a master fly-tier who lay under a glass tank filled with water to study the insect he planned to imitate.¹⁰ The best fly fishermen think like fish, become the fish, in an intimate bonding of hunter and hunted.

Landscapes are as small as a garden, as large as a planet. To a person the garden is a landscape, to a people the nation is, to the human species, a planet. A pond is a landscape to a beaver, a tree to a bird, a forest to a tree. Ice floes on a river, lake, or arctic sea, inhabited by birds and seals, are a landscape. Ice crystals on a winter window look like ice floes seen from the air, are uninhabited, yet to a poet a landscape of the imagination. Landscape may be inhabited in imagination alone.

There are landscapes within landscapes within landscapes. Every landscape feature is both a whole and part of one or more larger wholes: leaf and twig, twig and tree, tree and forest; garden and house, house and street, street and town, town and region. Every phenomenon, thing, event, and feeling has a context. A valley is not a valley if it has no ridge or plateau, no up and down. Motion is imperceptible without rest, sound without stillness. Without sense of past and future, there can be no present, without threat no refuge. The same material, form, or action may have different meanings in different settings—water in a desert, water in a sea.

Anomalies are clues to what the wider context is. A "wolf" tree is a tree within a woods, its size and form, large trunk and horizontal branches, anomalous to the environs of slim-trunked trees with upright branches. It is a clue to the open field in which it once grew alone, branches reaching laterally to the light and up. With that field unmowed, unplowed, or ungrazed, younger woodland trees grew thickly



In wolf tree, see the former field. Amherst, Massachusetts.

together around the older tree, their branches finding light by reaching up. The older tree, engulfed by a dense woodland of younger trees, no longer able to find light horizontally, sends new branches upward. Landscape is dynamic, present context includes the past; the story of the wolf tree is part of the human story.

When valley and river, path and user fail to correspond—when, for example, a valley is vast but a river small, a path broad and well-worn, but those who pass that way infrequent—valley and path may have been shaped by context not now visible or no longer relevant: valley by a great flood, path by an earlier surging crowd. Also, context may be actual or latent—every landscape has both real and potential form—what is, what has been, what will, what might be.

Metaphors grounded in landscape guide how humans think and act. George Lakoff and Mark Johnson demonstrate what Emerson observed: that humans understand and experience one kind of thing in terms of another, projecting bodies

and minds onto the surrounding world: trees and clouds seen as bounded, a river seen as having a mouth, a mountain as having a foot, front, back, and side.¹¹ One might just as easily see things as continuous and undifferentiated; viewing them as separate is more a function of individual consciousness than an inherent quality of landscape. Many metaphors are grounded in fundamental relationships with landscape—moving, making, eating, wasting. The most common refer to space and direction: in and out, up and down. In American culture, high and in are good, down and out are bad; central is important, marginal is not. Landscape imagery conveys feelings and ideas: emotions churning like a stormy sea, rivers of time, clouds where gods live, sacred mountains, Father Sky impregnating Mother Earth with rain as the seed, Zeus and Thor hurling thunderbolts in anger, Siva flashing lightning from his Third Eye, a flare of cosmic intelligence, the god of Jews and Christians dispatching plagues of locusts and disease to punish the wicked. Personification, the attribution of human feelings like intention, anger, love to natural forms and phenomena, is the foundation of myth and religion.

Landscapes are the world itself and may also be metaphors of the world. A tree can be both a tree and The Tree, a path both a path and The Path. A tree in the Garden of Eden represents the Tree of Life, the Tree of Knowledge. It becomes the archetype of Tree. When a path represents the Path of Enlightenment of Buddhism or the Stations of the Cross of Christianity it is no longer a mere path, but The Path. The yellow brick road in *The Wizard of Oz* is both path and Path. The similar is the stuff of metaphor, simile, and personification; contrasts are the stuff of paradox and oxymoron. Landscape actors, objects, and modifiers may enhance meaning without rhetoric: rivers reflect and run, but they do not pun.

Built landscapes may be rhetorical. Landscape features, like hill and street, may be emphasized or embellished for effect, slope steepened to make climb difficult, street broadened and lined with trees to impress the viewer. Gardens of allusion reflect oral and written literature: Shakespeare gardens allude to the bard's plays and poetry, their herbs and blooms references to his works; eighteenth-century English gardens, with their buildings in classical style and pastoral landscape, refer to classical literature. When Mussolini built a monument in 1938 to those who died in a battle of the First World War in Redipuglia, near Italy's northwestern boundary, he used the language of rhetoric. More than one hundred thousand soldiers are buried there in twenty-two terraces of tombs, arranged from bottom to top in alphabetical order, sixty thousand buried at the top of the hill in a common grave surmounted by three crosses, like Calvary. Words engraved in the pavement tell how these soldiers died for the glory of Italy, immortal in memory. Facing the hill of tombs is the grave of their general, as if addressing his entombed soldiers. Their inscriptions answer, "Presente." "I am here."

The language of landscape can be spoken and read even though never codified, without recourse to rules. People follow paths and make them, plant gardens, are awed by the scale of mountains and cathedrals; great designers use landscape



Landscape of power and rhetoric: World War One cemetery, Redipuglia, Italy.

fluently, all without dictionaries or grammars. Thomas Jefferson linked landscape and learning at the University of Virginia where he designed and sited the original buildings. Sigurd Lewerentz and Gunnar Asplund comforted the bereaved in the Hill of Remembrance and Woodland Chapel at Forest Cemetery in Stockholm. Glenn Murcutt associated people, sun, wind, and water in a house at Bingie on the coast of Australia. Even those who exploit landscape cynically may do so masterfully, as Mussolini did when, at Redipuglia, he fostered feelings of heroic nationalism to promote fascism, or as Disney has exploited it, for profit, at Disneyland and Disney World.

Landscapes are a vast library of literature. The myths of Japan's Fuji and Australia's Uluru, the folksy tales of trolls and pink flamingos on American lawns, the classical works of earth, water, and wind at Yosemite and the Grand Canyon, the high art of the Alhambra and Manhattan's Central Park, and countless other places, ordinary and extraordinary, record the language of landscape. The library ranges from wild and vernacular landscape, tales shaped by everyday phenomena, to classic landscapes of artful expression, like the relationship of ordinary spoken language to great works of literature. Worship, memory, play, movement, meeting, exchange, power, production, home, and community are pervasive landscape genre. To be fully felt and known landscape literature must be experienced *in situ*; words, drawings, paintings, or photographs cannot replace the experience of the place itself, though they may enhance and intensify it.

Index

- Åbenrå (Denmark), 80, 221
address, 218, 223, 231, 233–34
air, 97–98, 100; in Priene, 170. *See also* clouds; light
Alexander, Christopher, 122–23, 174, 197
Alhambra (Spain), the, 21; and water, 94, 144–45, 149, 221, 226; as landscape of meaning and value, 158, 174, 182, 263, 265; and use of framing, 219; and effect of repetition, 221, 223
allegory, 114, 229
Allen, Lady, 66
alliteration, 221
allusion, 20, 50, 77–79, 81
anachorism, 217, 225
anachronism, 224–25, 236
anastrophe, 225–26
Andersen, Hans Christian, 29
Andersson, Sven-Ingvar, 120, 201, 220, 224–25; Marnas, 39, 66, 176–77, 191–95; and dialogue with clients, 40–41; and Breughel, 191, 195; Urienborg, 225, 235
Ando, Tadao, 136, 164
Andropogon Associates, 196, 197, 207–8
anomalies, 18–19, 159–60, 166, 224–26
anticlimax, 224
antiphrasis, 232
antithesis, 230–31
Appleton, Jay, 121
architecture, 11, 23, 35, 75, 96, 127, 149, 182, 192, 197, 203, 216, 245, 253. *See also individual listings*
Aristotle, on urban planning, 169
Arndtsen, Beth, 116
Arnheim, Rudolph, 77, 179
Aronson, Shlomo, 22
art, 6, 8, 34, 36; and function, 3, 256; landscape as, 77, 80, 244; authority of 244, 255–57, 259; v. nature, 252; and landscape stories, 262. *See also individual listings*
Aspen Farms (Philadelphia), 186, 211, 213, 266; as town, 71–74; structure of, 71, 75, 106, 263; and meeting place design, 72–74, 123–24; and biblical allusion, 80
Asplund, Gunnar, 21, 252
assonance, 221
Austen, Jane, 79, 227
Australia. *See* desert, Australian; Murcutt, Glenn; Uluru
authors of landscape, 17–18; voice of, 51–54; sources, 195, 197
Åvångsgården (Denmark), 34–35, 124–25, 172
axes, 106, 110, 170, 180–81, 237, 257
Ball house, 44, 125, 200, 215, 221
Barthes, Roland, 276n17
Bateson, Gregory, 25, 168
Battery Park (New York), 51–52, 224
Benton, Thomas Hart, and red earth, 97
Berger, John, on language of lived experience, 25
Berlin, 33, 159, 227; and erasing past, 63, 175, 240–44, 263
Bingie, Australia, house at, 3, 21, 44–45, 200, 215
birds, 32–33, 97, 102, 148–50, 221
Bloedel Reserve (Seattle), 258, 259–62, 263
Blue Ridge Parkway, 67, 144
Boston: Fens and Riverway, 24, 53–54, 69–70, 196–97, 250–51, 281nn11, 13;

- Boston (*continued*)
Roxbury, 41, 96, 115–18, 207; and urban renewal, 63, 254; Riverway, 67, 90; Dudley Street neighborhood, 91–92, 179, 205, 207; Beacon Hill, 158; Redevelopment Authority, 207; Public Garden, 219, 237; and inner city decline, 257–58
- Boston Urban Gardeners, 91
- boundaries: rivers as, 33, 140; in Japan, 77; and territory, 118–19, 120
- Bowood (England), 90, 203
- Brandt, G. N.: Mariebjerger Cemetery, 110–11, 138, 264; and Andersson, 193, 195; and own garden, 198. *See also* Mariebjerger Cemetery
- Brazil, 222
- Brierly, Cornelia, 132
- Brown, "Capability," 16, 90, 203, 252
- Bryant Park (New York), 51
- Bye, A. E., 203, 204
- California, 78, 143, 238; Irvine, 86, 87, 233, 263; Newport Coast Road, 125; South Coast Plaza, 175; and paradox and irony, 233. *See also* Disneyland/Disney World; Laguna Canyon; Orange County, Calif.; Sea Ranch; Village Homes
- Calvino, Italo, 265
- Carson, Rachel, 149
- cathedral, 58, 100
- Cather, Willa, 159
- cemetery, 59–63, 230, 235. *See also* Forest Cemetery; Mariebjerger Cemetery; Redipuglia
- Central Park, 21, 24, 53–54, 197, 277n43; Bethesda Fountain, 126, 227
- Chantilly (France), 90, 101–3, 182, 231
- Chartres cathedral, 58
- Chestnut Hill, Pa., 184–85
- China: gardens in, 78, 233; Forbidden City, 106–7
- Church, Thomas, 203, 252
- Cicero, 31–32
- Cincinnati, 5
- circles: in landscape, 33, 104, 107, 108, 109–10; in architecture, 110
- city plan, 106–7, 184–5; Greek, 169–70
- cliché, 200, 229
- climate, 89, 97, 156
- climax, 223–24
- clouds, 32, 33, 142–43, 200
- Coastal Plain, 6, 184
- Colorado, 157; Platte River, 43, 144; plains, 150–55, 156, 171; Fort Collins, 153. *See also* Denver
- Columbus Park (Chicago), 250–51
- community gardens, 7–8, 193; as landscape of community, 8, 72–75, 211; as expression of landscape, 22, 35–36, 73–75; and biblical allusion, 79–80; and land reclaimed, 115–18, 210–11. *See also* Aspen Farms
- conceit, 228–29, 231
- context: as shaper of landscape elements, 15, 17, 18–19, 86, 133; as woven fabric, 17, 160–61, 163–67; and anomalies, 18–19, 159–60; Latin word "contexere," 133; of Japan, 134–37, 163–67; and trees, 137–39; shaping, 138, 207–9; and rivers, 139–42; and clouds, 142–43; and mountains, 143–46; and humans, 146–48; and birds, 148–50; of Denver, 150–55; enduring v. ephemeral, 156–58; multiple, 168–69, 171; and scale, 171–74; design and deep context, 181–83, 184–86
- contrast, 20, 219
- Cooper's Place (Boston), 115–19, 121, 207
- Copenhagen, 34, 230, 253–54
- Courances (France), 261, 264
- Cranz, Galen, 64
- Cronon, William, 38–39, 49
- Crouch, Doris, 169
- Crowe, Sylvia, 246
- culture, 95; and cultural blindness, 35, 114; local v. universal, 48–49, 75–77, 81, 195

- Dallas, 63, 175
Darwall, Randall, 209–10
Dayton, Ohio, 205
Denmark: Skamlingsbanke, 27–28, 31; the heath, 27–31, 49, 79, 81, 158, 274n4; and Danish nature, Danish culture, 34–35, 74–75, 158, 263; Lejre, 34–35, 124–25; Emdrup Adventure Playground, 66; and seasons, 89; Legoland, 219; Århus University, 227. *See also individual listings*
- Denver, 150–55, 156, 178–79, 265; Skyline Plaza, 155, 213; and grid plan, 156–57, 178–79; Harlequin Plaza, 221, 226–27
- desert, 81, 88, 97–98, 139, 156, 159; Australian, 36, 104–5, 111–14; rhythms of, 38; and F. L. Wright, 130–31, 178–79; contrast in, 219
- design: human ability to, 18, 25, 38; Fens as, 24, 53–54, 70, 196; and dialogue with clients, 40–43, 44; and dialogues with landscape, 43–46, 199, 202; Western v. Japanese, 75–77; scale of, 173; and reproduction, 196–98; and abstraction, 198–99; and imitation, 198–99; and invention, 199–202; by trial and error, 202–4; and drawings, 202, 204–7; and vernacular method, 202, 205; shaping context as, 207–9; and ideology, 243
- Dewey, John, 5, 196
- dialogue: learning through, 3; of landscape elements, 17, 22, 39, 177–78, 216; with landscape, 17, 24–25, 38–40, 45, 48; between designer and client, 40–46, 73, 96, 214–15
- Dillard, Annie, 24
- Dinan, France, river Rance, 141, 231, 265
- Disney, Walt, 67, 146, 233, 236, 239
- Disneyland/Disney World, 21, 51, 63, 221, 222, 227, 236–39; Main Street, 67–68, 78, 106, 236, 253; and humans as context, 146
- distortion, 220–21, 238
- Donnell Garden (Calif.), 203
- Downing, Andrew Jackson, 228
- Dubos, René, 124, 126
- dwell, to (word), 16
- Eames, Charles, 172, 174, 208
- Eames, Ray, 172, 174
- earth. *See* rock; soil
- echoism, 221
- ecology, 245, 247–48, 249–50
- Eiseley, Loren, 43, 148
- Eliot, George, on landscape and memory, 98
- Eliot, T. S., 109, 139, 195, 196
- Emdrup Adventure Playground (Denmark), 66
- Emerson, Ralph Waldo, 5, 19, 55, 127
- emphasis, 217–23
- England: and 18th-century landscape, 20, 33, 50, 78, 90, 114–15, 228; sacred places in, 58; and landscape of production, 69; and influence on American landscape, 78, 115, 228, 235; and exporting garden style to Empire, 114, 183, 225; and power expressed through landscape, 115, 158, 257; footpaths in, 119–157, 179; and imported plants, 133, 225; and enduring context, 157–58, 179; Vale of the White Horse, 234
- epanalepsis, 222–23
- epanaphora, 222–23
- EPCOT, 25, 51, 225, 261, 265
- Escorial, the, 257
- European Community, and agricultural lands, 158, 274n4
- Evelyn, John, 184
- exaggeration, 219–20, 238
- Fairmount Park (Philadelphia), 184, 185, 230, 268
- farm, 5–6, 34; farming, 24, 31; farmers, 25, 97, 225
- Feld, Steven, 148
- Fens and Riverway (Boston), 24, 53–54, 69–70, 196–97, 250–51, 281nn11, 13

- Ferrand, Beatrix, 50
Finland, 96–97
Finlay, Ian Hamilton, 79, 201
fire, 86, 87, 89, 98, 99, 100
fishermen, 18, 24, 142
Ford, Hayward, 71–72, 215
forest, 36; at Chantilly, 102–3; in Japan, 136–37, 144; as communities, 139; at Bloedel Reserve, 259–62; urban, 271–72. *See also* trees
Forest Cemetery (Sweden), 121, 133, 180; Hill of Remembrance, 21, 61–62, 80, 125, 178; Woodland Chapel, 110
fountains, 64–65, 94, 126, 220, 227, 268; Tanner Fountain, 64, 98; at Parc André Citroën, 65, 199; at the Alhambra, 94, 144–45, 221, 226; Bethesda Fountain, 126, 227; Lovejoy Fountain, 145. *See also* Ira's fountain
framing, 130, 216, 218–19, 223
France: Regional Cultural Parks, 51; formal gardens in, 78, 90, 182, 228; river Rance, 141, 231, 265. *See also* Chantilly; Parc de Sceaux; Paris; Vaux-le-Vicomte; Versailles
Franklin Court (Philadelphia), 232, 234
Freeway Park (Seattle), 67
freeways, 67, 90
Friberg, Per, 201
Friedrich, Caspar David, on language of nature, 37
Fromont, Françoise, 205
Frost, Robert, 125
Frye, Northrop, 195, 276n17
function: and art, 3, 256; and congruence with feeling and meaning, 80–81, 94, 169–70; and relation to form and feeling, 123; and deep context, 181; authority of, 244, 253–55, 256, 259
Gans, Herbert, 255
garden, 70–75; as “third nature,” 32; as paradise, 33, 70, 248; experimental, 191–95, 201; and self-expression, 192–95; natural garden movement, 246, 251. *See also* community gardens; *individual listings*
Gardner, Isabella Stewart, and courtyard garden, 235
Gasworks Park (Seattle), 262
gates, 77; and ritual passage, 55–56, 58, 222; and performance space, 117, 118–19, 121, 123, 125, 126; as context, 133
Geddes, Patrick, 196
genres, of landscape, 21, 54–55, 276n17; of worship, 55–57; of memory, 59–63; of play, 63–67; of movement, 67–68; of production, 68–70; of home and community, 70–77
geometry, 104–11, 216; and Le Nôtre, 102–3, 180, 182; fractal, 105–6; and F. L. Wright, 105, 109, 131, 181
Gettysburg, 50, 58–59
Ghost Parking Lot (Hamden, Conn.), 51, 52, 199
Gollwitzer, Gerda, 139
Gould, Stephen Jay, 95
Grand Canyon, 21
Great Plains, 150–55, 156, 171
grid, 102, 103, 110, 180–81; of American Midwest, 106, 153, 156–57; and city plans, 106–7, 169–70
Grundtvig, N. F. S., 28
Haag, Richard, 261, 262, 264
habitat, 16, 95, 119, 244; of tree, 17; forest as, 36
Hadrian's Villa (Italy), 175
Halprin, Lawrence, 16, 149, 196, 210, 215; and dialogue with clients, 42–43; and freeways, 67, 90; and fountains, 145, 147, 180, 195, 198–99; and directly shaping landscape, 202–3. *See also* Ira's Fountain; Lovejoy Fountain; Sea Ranch
Hargreaves, George, 228
Harlequin Plaza (Denver), 221, 226–27
Harrison, Helen, 245
Harrison, Newton, 245
Harvard University, 6, 7; Tanner Fountain,

- 64, 98; Graduate School of Design, 116, 238
- Hayden, Dolores, 160–61, 264
- Hecht, Anthony, 231
- Heidegger, Martin, on concept of dwelling, 16
- High Plains, 152
- Hippocrates, on urban planning, 169
- history, 48–49, 243
- Hollis, Doug, 245
- Hoskins, W. G., 179
- Houston, 166, 228, 230
- Hoyt, Burnham, 151
- Huizinga, Johan, on places of play, 63
- Hull, John, 36
- humans: as shapers of landscape, 15, 17–18, 22–26, 156–58; and language of landscape, 22–23, 25–26; as trees, 139; as context, 146–48
- Hunt, John Dixon, 32
- Independence National Park (Philadelphia), 253, 263
- International Style, 98, 182–83
- Ira's Fountain (Portland, Ore.), 145, 146–47, 180, 198
- irony, 31, 34, 229–33
- Ise shrine (Japan), 55–58, 107, 234; and enduring impermanence, 56, 100; and nested enclosures, 56, 107, 180, 222
- Italy, 55; gardens in, 18, 50, 78, 236; Villa d'Este, 18, 236; Villa Rotonda, 222; Villa Lante, 236. *See also* Redipuglia
- Jacobs, Jane, 255
- James, Henry, 80
- James, William, 5, 265
- Japan: as landscape of paradox, 50, 135–36, 230; subways, 68, 77, 166; houses, 75–77; cities, 76–77, 166–67; green light in, 81, 98–99, 135; and stroll garden, 125, 130, 279n55, 279n53; and influence on F. L. Wright, 127, 130, 278n50, 279n53; and deep context of landscape, 134–37; *tsubo*, 148; and integrating old and new, 163–67; rice fields, 166–67, 280n35; Yokohama railroad station, 225. *See also* Ise shrine; Ryoanji; Saihoji
- Jefferson, Thomas, 21, 156, 194, 216, 252
- Jekyll, Gertrude, 78
- Jellicoe, Geoffrey, 195, 198, 219–20, 224, 229, 236
- Jensen, Jens, 78, 109, 131, 248–49, 250–51
- Johnson, Mark, 19
- Kahn, Charlotte, 91
- Kahn, Louis, 149, 163
- Kansas City, Mo., 110, 125
- Katsura (Kyoto), 99, 164, 218
- Kennedy, Robert, 162
- Kent, William, 90
- Kentucky, 104, 110, 181
- Kew, Royal Botanical Garden at, 225
- Kiemstedt, Hans, 91
- Klee, Paul, 39–40, 110, 196, 263
- Kobe, 99, 136, 164
- Kongenshus Memorial Park (Denmark), 28–31, 49, 50, 77, 121
- Kyoto, 76, 98–99, 107, 135–36, 165–66; Shisendo, 39, 98–99, 164, 195; Shugakuin, 99, 137; Katsura, 99, 164, 218
- Laguna Canyon, Calif., 86–87, 89, 98, 99
- Laguna Canyon Wilderness Park, 42–43
- Lakoff, George, 19
- landscape: as language, 3, 8, 15–18, 20–21, 22–26; as dwelling, 15, 16; and early forms of writing, 15, 273n1; as text, 15–16, 35–37; word for, 16–17, 273n7; as shaping, 16–18, 24; vernacular, 17, 39, 49–50, 181–82, 202, 234; as manmade, 17–18, 24–25, 274n14; authors of, 17–18, 51–54; and scale, 18, 171–75; and anomaly, 18–19, 159–60, 224–2; and metaphor, 19–20, 27, 34, 200, 226–29; as rhetoric, 20–21; as expression of power, 20–21, 115, 158, 220, 257–59;

- landscape (*continued*)
genres, 21, 54–55; as literature, 21–22, 48–54, 80–81; and nature, 24, 32, 246–50, 259; and renewal of wastelands, 24, 53–54, 69–70, 71, 261–62; and paradox, 27, 30, 31, 50, 135, 229–33, 259–62; reading, 27, 35–37, 77–81; of instruction, 27–29, 60, 62, 77; and irony, 31, 34, 229–33; and the senses, 36, 96–99; dialogues with, 37–46, 48; of worship, 47–48, 54, 55–58, 222, 229; of memory, 50–51, 59–63, 196, 253; restoration of, 52, 196–97, 207–8, 212–15, 250; of movement and meeting, 54, 67–68; of play, 55, 63–67, 146–47; of production, 55, 68–70; of home and community, 55, 70–77; as art, 77, 80, 244; allusions in, 77–79; elements of, 137–50, 168; grammar of, 168–81, 183–88; and local dialects, 181–83; sources of, 195–202; as woven fabric, 209–15; emphasis in, 217–23; and climax and anticlimax, 223–24; and address, 233–35; and expressive context, 235–36; and magic worlds, 236–39
- landscape architecture, 6–9, 54, 63, 72, 96, 116, 245–47, 249–50, 252. *See also individual listings*
- landslides, 39, 87, 89
- Langer, Suzanne, 80
- Lasswell, Harold, 258
- layers, 31, 33, 89, 106, 110–11, 136–37, 149, 158, 171, 182
- Le Nôtre, André, 101–3, 158, 182, 196, 229, 252
- Leopold, Aldo, 25, 52–53, 79, 81, 197
- Le Plastrier, Richard, 201–2, 204, 205, 215, 245
- Lewerentz, Sigurd, 21
- light: and sacred places, 33, 58; and air, 97–98; in Japan, 98–99, 136–37
- Lin, Maya, 60, 147. *See also* Vietnam Veterans Memorial
- Lincoln Memorial, 50, 85, 147, 220
- litotites, 232
- Little Spartica (Scotland), 79
- Loewe, Ruth, 211, 212, 215
- Long, Richard, 219, 231
- Lorrain, Claude, 78–79, 235
- Los Angeles, 88, 173; *Power of Place*, 160–61, 264
- Loudon, J. C., 228
- Louis XIV: and allusion in landscape, 78, 218, 228; and Champs-Élysées, 106; and power expressed through landscape, 220, 257
- Lovejoy, A. O., 248
- Lovejoy Fountain (Portland, Ore.), 145
- Lowenthal, David, 62–63
- Lyle, John, 201
- Lynch, Kevin, 64, 122, 195, 196
- Maclean, Norman, 18, 24, 43
- Magritte, René, 219
- Malevich, Kazimir, 195
- Mall, the (Washington, D.C.), 60, 220, 227, 257
- Mandelbrot, Benoit, 105
- Marcus, Clare Cooper, 64
- Mariebjerg Cemetery (Denmark), 58; and use of grid, 110–11, 138, 180, 197, 264; and Danish landscape, 158, 263
- Marnas (Sweden), 39, 66, 176–77, 190–95, 209, 215
- Marx, Roberto Burle, 237
- materials, 85–86; shaped by process, 92–93, 96, 99–100; as sensual, 101; and use of homogeneous, 130, 180; limits imposed by, 177; imported, 182–83
- mazes, 33, 108, 229
- McHarg, Ian, 6–7, 196, 249
- McPhee, John, 39
- meaning, 11, 15, 18–22, 32–33, 168, 216; ambiguity, 33–35; reading, 35–40; and congruence with function and feeling, 80–81, 94, 169–70; process and, 99–101; expressed in shape and structure, 107–11; and context, 133
- meiosis, 232

- memorials, 49–50, 59–60; Kongenshus, 28–31; Verdun, 50, 59, 61, 62; as elegy, 50, 275n8; Leopold Memorial Reserve, 52–53; National French Resistance Memorial, 59. *See also* Forest Cemetery; Redipuglia; Vietnam Veterans Memorial
- memory, 98–99, 138–39, 196; landscapes of, 50–51, 59–63, 196, 253
- Messiaen, Olivier, 148
- metaphor, 15, 19–20, 27, 34, 200, 217, 226–29
- metonymy, 223, 227–28
- Mexico City, 106, 183
- Michener, James, 154
- Middleton Place (South Carolina), 68–69
- Mies van der Rohe, Ludwig, 195, 232
- Mill Creek (Philadelphia): design for, 3, 7, 23, 42, 213–15; as sewer, 10–11, 161–62, 185–88, 212; and abandonment of inner city neighborhoods, 92, 161–63, 175, 187, 265; reimagining, 267–72. *See also* Aspen Farms; Sulzberger Middle School
- Miller, Wilhelm, 78
- Minnesota State Capitol, competition, 252–53, 259
- Mishima, Yukio, 235
- Mississippi River, 27, 37, 49, 142
- Mohr, Jean, on language of lived experience, 25
- Monet, Claude, 35, 39
- Mont-Saint-Michel, 47–48, 49, 54, 56, 110, 223
- Mont Valérien (Paris), 50, 59, 60
- Morrison, Darrel, 197
- Morrison, Philip, 172, 174
- Morrison, Phyllis, 172, 174
- mountains, 77, 143–46; as sacred landscape, 20, 33, 143, 165; in Japan, 134–35, 165
- Mount Auburn Cemetery (Cambridge, Mass.), 230, 235
- Muir, John, 52, 55
- Mumford, Lewis, 196
- Murcutt, Glenn, 3, 125, 195; and use of landscape, 21, 43–45, 197, 200, 245; method of design, 43–45, 182, 202, 204–5, 206. *See also* Ball house; Bingie, Australia, house at
- Muriyama, Kinya, 203
- Mussolini, 20, 21, 59, 257
- Nærum Garden Colony (Denmark): hedges at, 74–75, 222, 264; and Danish culture, 75, 158, 263; order and flexibility, 180, 193, 197
- nature: cities as 3, 24, 156, 264–65; and shaping of landscape, 17–18; landscape as interpretation of, 24, 32; “native” nature, 31–32; and word for, 32, 273n7, 274n13; authority of, 244, 246–50, 259; and use of native species, 251; v. art, 252
- Nazis, and political use of landscape, 17, 246, 249, 252
- Netherlands, the, 158, 219
- New York City, 158, 182–83, 232; Bryant Park, 51; Battery Park, 51–52, 224; Bronx River Parkway, 67, 90; Statue of Liberty, 218; Paley Park, 236; Jacob Javits Plaza, 255–56. *See also* Central Park
- Niagara Falls, 53, 224, 262
- Nicholson, Ben, 229
- Noguchi, Isamu, 175
- Norberg-Shulz, Christian, 122
- Notre Dame cathedral, 58, 100
- Nourlangie Rock (Australia), 124
- Ocatilla (Arizona), 130, 180, 181
- Ohio, 5, 205
- Olin, Laurie, 51, 197, 250, 255
- Olmsted, Frederick Law, 16, 196, 252; and wild landscape, 53–55, 70, 250, 277n43; Yosemite, 55, 70; Fens and Riverway, 70, 116, 196–97, 250–51, 281nn11, 13; Niagara Falls, 224, 262. *See also* Fens and Riverway; Central Park
- Oral Roberts University (Oklahoma), 220
- Orange County, Calif., 42–43, 86, 87, 125, 175, 233, 263

- order, 109, 179–81; and repeating events, 87–90; and F. L. Wright, 131–32, 180–81; and Mariebjerg Cemetery, 180, 193, 264; and Nærum, 180, 193, 264; and Marnas, 191–95; and framework for Mill Creek, 210–15. *See also* geometry
- Osaka, 76, 165, 166; subway, 68; Shitennoji, 163
- oxymoron, 230–32, 263
- Palladio, Andrea, 222, 252
- Palm Canyon, Calif., 88
- Panofsky, Erwin, 160
- paradox, 27, 229–33; at Kongenshus, 31; at Ryoanji, 50, 135; at Bloedel Reserve, 258, 259–62; cultivating, 262–65
- parallelism, 218, 221, 223
- Parc André Citroën (Paris), 64–65, 198
- Parc de La Villette (Paris), 108, 200, 221, 222
- Parc de Sceaux, 175–76, 182, 223
- Paris, 224; Parc André Citroën, 64–65, 198; Place de Vosges, 97, 230; Champs-Élysées, 106; Parc de La Villette, 108, 200, 221, 222; plaza by La Grande Arche, 120; Arc de Triomphe, 125; Eiffel Tower, 227; and Haussmann, 257
- parks, 78. *See also* individual listings
- parkways, 67, 90
- past: and landscape of memory, 50–51, 59–63, 253; erasing (Berlin), 63, 175, 240–44, 263; loss of through urban renewal, 63, 175, 263; re-creating, 243; authority of, 244, 250–53, 257; and tradition and invention in landscape, 263
- paths: as metaphor, 20, 27; as landscape element, 22, 49, 84, 85, 102, 108–9; in sacred landscape, 27, 33, 111; as places of meeting and movement, 73–74, 119–21, 170; storied, 78–79, 114–15, 119, 259–60; at Uluru, 111, 114, 119; English footpaths, 119–20, 179; as performance space, 121; and form and meaning, 125, 178
- Penn, William, 184
- performance space, 121–26, 278n35; Uluru as, 111–14, 118–19; Stourhead as, 114–15, 118–19; Cooper's Place as, 115–19
- performance zoning, 209
- personification, 20, 228, 235
- Pfeiffer, Bruce, 132
- Philadelphia, 183–88; planning commission, 23, 163; water department, 23, 215; Welcome Park, 81; city plan, 81, 106, 197, 218, 222; seasons in, 175; Fairmount Park, 185, 189, 230; Franklin Court, 232, 234; Independence National Park, 253, 263; Redevelopment Authority, 254, 270. *See also* Mill Creek; Schuylkill River; West Philadelphia
- Phoenix, 129, 159, 179
- photography, 4, 5, 8
- Piedmont, 6, 183–84
- Pinchot, Gifford, 55
- place: word for, 17; experience of, 80–81; identity of, 160–63, 182–82, 264
- placement, 218, 223
- planning, 8, 11, 23, 92, 166, 182, 208, 255
- plants: succession of, 31, 35, 223–24; communities of, 139, 181, 250; native v. foreign, 196, 246, 250, 251
- play: landscapes of, 55, 63–67, 146–47; adventure playground, 65–66
- Pliny, 39
- Pohlsgaard, Henrik, 201
- Poll, Sonja, 108–9, 227
- Pollan, Michael, 24
- Pope, Alexander, 79, 222, 231
- Poussin, Nicholas, 79, 235
- Powelton/Summer-Winter Community Garden (Philadelphia), 74
- power, expressed through landscape, 220, 257–59; at Redipuglia, 20–21, 257; in English landscape, 115, 158, 257; and stone, 133
- prairie, 139, 152, 156, 157, 230; trees on, 139, 159, 219
- Prairie School, 78

- Prairie Style of landscape, 227
President's Park (Washington, D.C.), 227, 236–37; 238–39
Priene (Turkey), 169–71, 178, 181, 197
process, 85–93; as metaphor, 93–96; and meaning, 99–101; and context, 133; limits imposed by, 177; designing with, 199, 202
prochronism, 225, 236
prospect, 124–26, 134; Skamlingsbanke, 28, 134; Stourhead, 119; and mountains, 134–35, 153, 171
Pruitt-Igo Housing Project (St. Louis), 254
Quabbin reservoir (Massachusetts), 160, 234

Rasmussen, Steen Eiler, 50, 195
Redipuglia (Italy): as landscape of power and rhetoric, 20–21, 257; as landscape of instruction, 59–60, 62, 77; and allusion, 77–78
Red Rocks Amphitheater (Denver), 150–51, 171
refuge, 124–25; Skamlingsbanke, 28, gardens as, 109, 118, 119; Uluru, 112–13, 119, Stourhead, 114, 119; and Forest Cemetery, 178
Repton, Humphrey, 128
rhythm, 90, 221–22; of events, 89, 154; seasonal, 181
Richards, I. A., 34
Riley, Robert, 39
Rio Shopping Center (Atlanta), 217, 235
rivers, 32, 148–50; Mississippi River, 27, 37, 49, 142; river Rance, 141, 231, 265; South Platte River, 154–55, 179, 165; Schuylkill River, 183–88, 213, 268
Riverside Park (New York), 64
rock: in Finland, 96–97; as material, 96–97, 99–100; at Taliesin West, 130–31, 179; Ryoanji garden, 135–36; at Denver, 150–51. *See also* stone
Rockefeller, Abby, garden of, 50, 89
Rocky Mountain Arsenal (Denver), 229–30
Rocky Mountains, 144, 150, 153
Roden Crater (Arizona), 143, 219
Rokko chapel (Kobe), 164
Rome, ancient, 55, 126; classical themes and English landscape, 20, 50, 78–79, 114–15; and influence on landscape, 78, 114, 156; structure of castrum, 106
Rouse, James, 238
Rousham, 90, 125
Rowe, Peter, 197
Ruskin, John, 38
Ryoanji (Kyoto), 135–36, 158; and paradox, 50, 135–36, 137; and metaphor, 50, 226; and Bloedel Reserve, 260, 264

sacred places, 55–63; paths in, 27, 33, 111; mountains as, 33, 56–57, 143; and mazes, 33, 229; in Japan, 55–56, 165, 222; light in, 58; Uluru, 88, 111–12, 159; sacred architecture, 110; anomalies as, 159. *See also* landscape, of worship; memorials
Saihoji (Kyoto), 39, 134; moss garden, 94–95, 99; teahouse, 125
St. Louis Arch, 50, 81
Salk Institute (La Jolla), 149
Sanibel Island, Fla., 208–9
San Jose freeway, 90
Sanssouci (Germany), 175, 224
Sargent, Charles Sprague, 196, 251
scale, 18, 171–75; at Chantilly, 101; and shaping, 107, 202; at Disneyland, 237
Schafer, R. Murray, 221
Schinkel, Karl Friedrich, 241, 243
Schjetnan, Mario, 183
Schon, Donald, 7
Schuylkill River, 183–88, 212, 213, 268
Schwartz, Martha: Splice Garden, 100–101, 199, 228, 230, 253–64; Rio Shopping Center, 216–17; “Hanging Texas Bluebonnet Field,” 225–26; Boston roof garden, 229; New York roof garden, 232; Bagel Garden, 232, 256–57; Jacob Javits Plaza, 256

- Sea Ranch (Calif.), 177, 210
Seattle: Freeway Park, 67; Bloedel Reserve, 258, 259–62, 263; Gasworks Park, 262
Sea World (Calif.), 63, 221
Seddon, George, 160
senses, 4, 36, 37, 96–97, 107–8
Serra, Richard, *Tilted Arc*, 255–57
Shakers, the, and sacred architecture, 110, 229
Shakespeare, William, 16, 20
shape, 107–11; v. structure, 103–4; fractal, 104; and F. L. Wright, 109, 131; of river and valley, 178
shaping: landscape as, 8, 16–18; by nature, 17; by humans, 17, 22–26, 244; direct, 49, 202–4; and imitation, 86, 198–99; and abstraction, 128, 198–99, 248; and reproduction, 196–98; and invention, 199–202; indirect, 202; and context, 207–9
Shisendo (Kyoto), 39, 98–99, 164, 195
Shitennoji (Osaka), 163
Shugakuin (Kyoto), 99, 137
SITE (Sculpture in the Environment), 51, 199, 225
Skamblingsbanke (Denmark), 27–29, 31
Smithson, Robert, 245
Smoky Mountains, 143–44, 171
soil, 28; and farmers, 24–25, 97; exhausted, 31, 34–35, 274n13; restoring fertility to, 52
Sonfist, Alan, 245
Sørensen, Carl Theodore: and *skrammeler-jeplads*, 65–66; Nærum, 74–75, 264; Åbenrå, 80; and complex geometry, 108–9, 111; and Andersson, 193, 195; Århus University, 227. *See also* Kongenshus Memorial Park; Nærum Garden Colony; Vitus Bering Park
soundscape, 221
South Platte River, 154–55, 179, 165
Splice Garden, 100–101, 199, 228, 230, 263–64
Spruce Hill Garden (Philadelphia), 74
Stevens, Wallace, 107
stone: sarsen, 16, 133; at Skamblingsbanke, 28; at Kongenshus, 29–30; as material, 99–100; and context, 133; New England walls, 159, 160, 181; at beech forest, 220; at Vizcaya, 230. *See also* rock
Stonehenge, 89, 133, 219
Stone Mountain (Arizona), 124
stories of landscape, 11, 17, 48–51, 77–79; people misread, 22, 81; and voice, 51–54; Little Spartica, 78–79; Stourhead, 114–15, 119; and designers as storytellers, 267–72
Stourhead (England): and classical allusions, 78–79, 114–15, 228; as manifestation of power, 114–15, 158; boundaries at, 118–19
Stowe (England), 50, 78, 147
structure: at Chantilly, 101–3; v. shape, 103–4; from Latin “structura,” 104; geometries of, 104–11; of landscape, 106–11; F. L. Wright view of, 131–32, 279n55; surface v. deeper, 157–58, 210; for Mill Creek, 210–15
Sturbridge Village, 50, 253
Sulzberger Middle School, 162, 163, 214, 271
sun, 38, 58; and Murcutt’s designs, 44–45, 182, 200; in desert, 179
Sun Xiaoxiang, 78
Sutton Place (England), 219, 224, 229, 235
synecdoche, 227
Taliesin North (Wisconsin), 48, 127–32, 133, 178, 180–81, 198, 204; hill garden, 126, 127, 128, 131, 198, 278nn49, 50. *See also* Wright, Frank Lloyd
Taliesin West (Arizona), 48, 127–32, 133, 178, 181, 198, 203–4, 221; prow garden, 129, 131, 178, 198. *See also* Wright, Frank Lloyd
Tanner Fountain (Cambridge, Mass.), 64, 98
territory, 118–20, 125, 126; reclaimed, 116–18; of tree, 172
Thomas, Dylan, 100
Thoreau, Henry David, 24

- time: in landscape, 50, 89–90, 140, 174–75; linear v. cyclical, 95; scale of, 174
- Tokyo, 68, 76, 164, 166
- topiary, 176–77, 191. *See also* Marnas
- topographic maps, 91–92, 205, 207
- trees, 17, 107, 140; wolf trees, 18–19, 77, 137, 138, 159; as metaphor, 20, 32, 100–101, 227; willow, 32–33; dogwood, 35, 104; at Ise, 55–56; as context, 133, 137–39; and wind, 177–78; at University of Virginia, 216; deformed beeches, 220–21. *See also* forest
- Tschumi, Bernard, 200
- Tuan, Yi-Fu, 94
- Turrell, James, 142–43, 219, 245
- Twain, Mark, 5, 16, 27, 36, 77, 142, 274n1
- Uluru (Australia), 21, 143; and allusion, 77; as sacred place, 88, 111–12, 159; as performance space, 111–14, 118–19, 121; as landmark, 159, 219;
- United States, 55; and orientation of houses, 75–76; and influence of English landscape, 78, 115, 228, 235; corporate headquarters, 78, 115, 257; national parks, 159; and natural garden movement, 251
- University of California–Irvine, park, 106
- University of California–San Diego, library, 200
- University of Pennsylvania, 6–7, 41, 203; and Mill Creek, 72, 163, 214–15
- University of Virginia, 21, 216, 217, 222
- urban renewal, 67, 105, 171, 253–55, 259; and loss of past, 63, 175, 263
- Urenborg, 225, 235
- Utzon, Jørn, 200, 202
- Van Valkenburgh, Michael, 201
- Vaux-le-Vicomte, 90, 101, 182, 228
- Venturi, Robert, 232, 252
- Verdun, 50, 59, 61, 62; Fleury, 59
- Versailles, 90, 121, 231; Hameau, 50; and allusion, 78, 218; and authority of power, 78, 220, 257; and geometry of design, 180, 182
- Victory Arch (Baghdad), 220
- Vietnam Veterans Memorial, 60–61, 77, 81, 85, 171; as elegy, 50, 275n8; and human context, 133, 147–48; as art, 256–57
- Villa d'Este, 18, 236
- Village Homes (Davis, Calif.), 75
- Villa Lante, 236
- Villa Rotonda, 222
- Virgil, 78, 114
- Vitus Bering Park (Denmark), 108, 195, 200
- Vizcaya (Florida), 174, 230
- Walker, Peter, 229, 257
- Wallace, McHarg, Roberts, and Todd, 7, 208
- walls: as memorials, 59, 81, 85, 147–48, 171; at Forest Cemetery 61–62; Berlin, 63, 227, 240–41, 242, 243; New England stone, 159, 160, 181
- Washington, D.C.: Lincoln Memorial, 50, 85, 147, 220; Washington Monument, 85, 147; the Mall, 220, 227, 257; President's Park, 227, 236–37, 238–39. *See also* Vietnam Veterans Memorial
- wastelands, transformed: the Fens, 24, 53–54, 69–70; Werribee Farm, 70, 71; Bloedel Reserve, 259–62, 263
- water: and floodplains, 10–11, 90, 91, 92–93, 161–62; water systems, 22, 68–69, 88, 169–70, 227; in Murcutt's designs, 45, 200; and sacred springs, 58, 100; restoring quality of, 70, 184, 185–87, 212–13; as element of landscape, 85, 88, 100, 139–43; hydrologic cycle, 93–94, 226; needed for life, 124, 126; in Kyoto, 136; and rivers, 139–42; Halprin's studies of, 145, 198–99; in Priene, 169–70; and design of Fens, 196; as paradox, 230. *See also* Alhambra, the; fountains
- Watts, May Theilgaard, 37
- Welcome Park (Philadelphia), 81
- Werribee Farm (Australia), 70, 71

- Westminster Community Garden (Philadelphia), 210–11, 213
- West Philadelphia, 210–15, 254; West Philadelphia Landscape Project, 73, 211–12, 215; Powelton/Summer-Winter Community Garden, 74; Spruce Hill Garden, 74; Garden of Eatin', 79; Gethsemane, 79; Sulzberger Middle School, 96, 162, 163, 214, 271; and City Planning Commission plan, 163; Westminster Community Garden, 210–11, 213. *See also* Aspen Farms; Mill Creek
- Whitman, Walt, 139
- Widrick, John, 73, 123, 212, 215
- wilderness: as chaos, 18, 24; as sacred ground, 18, 55; human impulse to control, 31; constructed by Olmsted, 53–54, 69–70
- Williams, Raymond, 248
- Williamsburg, Va., 50, 253
- wind, 177–78; and Danish heath, 28, 34, 81; and Murcutt's designs, 44–45, 182, 200, 245; and Venturi effect, 183, 219
- Wines, James, 51
- wolf trees, 18–19, 77, 137, 138, 159
- Wordsworth, William, 37, 79
- worship, landscapes of, 47–48, 54, 55–58, 222, 229. *See also* sacred places
- Worster, Donald, 49
- Wright, Frank Lloyd, 16, 196; and an American style of architecture, 78; and use of geometric form, 105, 109, 131, 181; and land as architecture, 127–28, 130, 132, 278n43; and nature, 127, 198, 247, 248; Japanese influence on, 127, 278n50, 279n53; and abstraction, 128, 198, 248; prow garden, 129, 131, 178, 198; Ocatilla, 130, 180, 181; and structure, 131–32, 180–81, 279nn55, 59; and experimentation, 132, 178, 201, 203–4; Johnson Compound, 181
- Wright, Ken, 22, 245
- Wye Valley, 119–20
- yellowwood tree, 10–11, 22–23, 272
- Yosemite, 21, 49, 53, 55, 70

This eloquent and powerful book combines poetry and pragmatism to teach the language of landscape

and thereby to avoid making profound aesthetic and environmental mistakes. Using examples

that range across thousands of years and five continents, Anne Spirn

examines urban, rural, and natural landscapes

and calls for change in the way we shape and respond

to them.

"Landscape speaks to us. But how? Anne Spirn's superb and unique achievement is to spell out the 'how' so that we can better understand landscape's variant dialects—its distinctive personalities—and respond intelligently, with appropriate emotion." YI-FU TUAN, emeritus professor of geography, University of Wisconsin-Madison

"Anne Whiston Spirn brings to her reading of landscapes the eye of an artist, the mind of a scholar, and the pen of a gifted writer. There are a few books that have the power to change the way one sees the world. This is one of them." WILLIAM CRONON, author of *Changes in the Land*

"Spirn has thought deeply about landscape and human responses to it. Her new book . . . offers a myriad of stimulating impressions and suggestions and pursues a wide array of intellectual issues. . . . All will appreciate Spirn's sensitive eye and her vivid descriptions." CHOICE

"If the language of landscape were a movement, Anne Whiston Spirn would be its leader." LANDSCAPE ARCHITECTURE

Anne Whiston Spirn is professor of landscape architecture and regional planning and co-director of the Urban Studies Program at the University of Pennsylvania.

Cover illustration: Six trees, Saihoji, Kyoto, Japan (Anne Whiston Spirn)

YALE UNIVERSITY PRESS
NEW HAVEN AND LONDON