

LAR 388K, lecture course  
**Mon-Wed 10-11:20am**  
Room: GOL 3.120  
School of Architecture

Prof. Mirka Beneš  
Office hours: TBD.  
  
University of Texas at Austin

LAR 388K / ARC 395 E / ARC 342 E / URB 353:

**History and Theories of Landscape Architecture--I:**

Antiquity to 1700: Ancient Rome to Islamic and European Cultures.

**Fall Semester 2018**

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**Unique Numbers for this Course:**

LAR 388 K [**01535**], ARC 395 E [**01100**], ARC 342 E [**00800**], URB 353 [**37495**].

\* This lecture courses satisfies both the **Writing Flag** and the **Global Flag** requirements. **Please email the Head TA, as soon as possible, to indicate if you are taking the course for a Flag.**

The Global Flag:

This course carries the Global Cultures flag. Global Cultures courses are designed to increase your familiarity with cultural groups outside the United States. You should therefore expect a substantial portion of your grade to come from assignments covering the practices, beliefs, and histories of at least one non-U.S. cultural group, past or present.

The Writing Flag:

This course carries the Writing Flag. Writing Flag courses are designed to give students experience with writing in an academic discipline. In this class, you can expect to write regularly during the semester, complete substantial writing projects, and receive feedback from your instructor to help you improve your writing. You will also have the opportunity to revise one or more assignments, and you may be asked to read and discuss your peers' work. You should therefore expect a substantial portion of your grade to come from your written work. Writing Flag classes meet the Core Communications objectives of Critical Thinking, Communication, Teamwork, and Personal Responsibility, established by the Texas Higher Education Coordinating Board.

**Course Description**

This lecture course offers both a broad overview and a chronological series of in-depth and contextualized studies in the history of major garden cultures and designed landscapes of the Western and Eastern worlds. In asking 'What is a garden or a designed landscape?' in each of several specific historical cultures and societies, we witness the formation of certain forms (morphologies) and typologies (repeated types) that were foundational for the whole subsequent

history of landscape architecture. The course introduces the student to methodological approaches to the formal, social, and cultural history of gardens and landscapes, as well as to relevant theoretical frameworks for interpreting these designs and for conceptualizing landscapes, architecture, and urban projects in studio design. Above all, it offers students a concept and an experience useful for the design process: rehearsing the synthetic act of design by studying historical examples helps the student think through the synthetic process of her or his own designs.

The course is intended for and open to graduate and upper-level undergraduate students, including MLA, M.Arch, B.Arch., Urban Studies, B.A., B.S., and M.A., Ph.D. students, etc. Unique course numbers are created for each category of student. **There are no prerequisites for this course.**

We cover key examples of design in landscape architecture across the large arc of time from Mediterranean and Roman antiquity to about 1700 in England, when industrialization and modernization in the West first affected urban and rural cultures. Our study thus witnesses the gradual emergence by 1700 of key categories of modernity and a new notion of the public and of public landscapes, as opposed to private ownership.

The societies and cultures covered in the course fall within four broad groupings:

- 1.) ancient Italy and Rome, where certain key typologies and forms were developed that became foundations for later gardens, both Western and Islamic.
- 2.) European and Islamic nations during the medieval and early modern periods (700 AD to ca. 1700), e.g. states in Italy, France, England, as well as Islamic Spain, Ottoman Turkey, Safavid Persia, Mughal India, all cultures in which one finds parallel developments of formal gardens.
- 3.) England, 1600-1700, where a new conception of landscape design was born, the pastoralist "landscape garden," the source of so many important design traditions in the European and Anglo-American worlds, and still current today as a significant design language.
- 4.) Asia, 1200-1700; and/or:

Central America and Latin America, 500 – 1500 AD, 1500-1700: Japanese and Chinese gardens offer an exceptional set of garden traditions that have also had a large impact on modern architectural and landscape architectural design. Central and Latin American cultures of landscape and landscape architecture bring both remarkable indigenous traditions and new hybridic forms, when European and American cultures mixed and generated new cultures.

Although full coverage of the great traditions of garden design would include much more on China and Japan, these cultures are incorporated into the course on a rotating basis, as the instructor gains knowledge of them and as guest lecturers can contribute specialized studies.

The course also stresses a methodological approach which I call one of "comparative cultures." The Islamic empires and garden cultures bear fruitful comparison with the western nation states, such as Italy, France, and England, where formal gardens and parks also developed during the Renaissance and Baroque periods, the 15th, 16th and 17th centuries. It is not a coincidence that during these centuries both Italy and Persia (Iran) were each called "*the garden of the world*." Considering "globalizations" and global contacts worldwide as major phenomena in past centuries, for example in the medieval period, the course covers a majority of the significant morphological and typological developments in the history of landscape architecture. Often paradigmatic or foundational in terms of conceptual frameworks, these achievements constitute a set of design languages and a body of knowledge that continue to be of critical use for modern designers today.

Gardens and landscape architecture are considered here as complex, ambiguous forms developing on the borderlines between extant, native landscapes and the spheres of culture and practice. They are also considered as part of territorial organizations having to do with the political and economic relations between cities and countrysides. Particular attention is given to activities that manifest and sustain cultural attitudes to landscape, such as written documents (e.g. private letters, published guidebooks) and visual representation in landscape paintings, prints and drawings, and cartography.

### **Goals and Objectives of the Course:**

On a broad level, the course encourages students to **situate** designed sites and their conceptualization in historical context, and to recognize their **multivalent character** and the fundamental social and interdisciplinary nature of their production, which engages variously with the spheres of art, architecture, urbanism and planning, ecological and geographical systems, among others. On a theoretical and methodological level, the course readings encourage an evaluation of the new thinking about landscape and landscape architecture that has occurred in professional and academic circles particularly during the last few decades, a period characterized by interdisciplinary thinking in both professional practice and academic research, which brings together landscape architecture and other disciplines--geography, history, sociology, art, architecture, and science.

Through the study of history and theories, this course intends to guide the student in structuring the range of conceptual categories and contexts, which are specific to the designing of works of landscape architecture. The key underlying question is: how does one **conceptualize** the design of a work of landscape architecture? what are the relevant issues and contexts at hand? Four frameworks are engaged to structure the course material:

1. Historical and Theoretical Frameworks: **Categories of Reference.**
2. The Formation of Landscape Architecture as a Discipline and as a Profession.
3. The Inscription of Meanings in Landscape Architecture: Theoretical-Cultural Interpretation
4. The Relevance of History for the Contemporary Field of Design.

### **Lectures, Discussion, and Discussion Sections:**

**Handouts:**         Handouts with sites and dates will be distributed to accompany lectures, starting with Lecture 2.

**Discussions:**       Discussion takes place in the classroom, and students are encouraged to ask questions. Some sessions are devoted to reviewing previously seen material.

**Sections:**         **Discussion Sections** (one meeting of 45 min four times during the semester, or as needed, for discussion-preparation of assignments) will be scheduled **for undergraduate students**. The T.A. will organize these sections. Graduate students should signal to the T.A. if they wish to attend sections.

**Field Trips:**        If the size of the class enrollment allows for it, some lectures (field trips on campus) will have a seminar format making use of the university's rich resources in rare book rooms, museums, and archives, among them the Harry Ransom Center (rare books and maps); Special Collections in the Architecture & Planning Library; the Prints & Drawings Study Room of the Blanton Art Museum (also its

landscape paintings and contemporary art collections); the Map Collection in Perry-Castaneda Library. Such field trips vary from year to year.

**Class attendance is mandatory, and forms part of your grade for this course.**

It is mandatory, *unless exemption has been given in advance by the instructor for excusable absences*. Students with three (3) or more unexcused absences are subject to lowering of the final grade for the course. Please contact the T.A. or the instructor by email in advance, if you expect to be absent. **Attendance will be taken in class.**

**Basis of Final Grade and Assignments:**

Class Participation:	Discussions, questions, and section meetings; extra effort in assignments, any drawing exercises in class.....	10 %
Short Essay:	Essay, 6 typed pages, <b>plus</b> Bibliography, Endnotes, and Images, training the student in descriptive language and synthetic analysis of a selected landscape site and its design.....	20 %
Mid-Term Exam:	Exam in-class (1 hr 15 min) with 3-4 comparative slide-identifications (6-8 images), a drawing exercise, and one short essay question.....	25 %
Final Essay:	Part I, due first: Annotated Bibliography for Final Essay, and 1 page of short answers to two questions about your topic; Part II, due second: Final 12-page Essay, <b>plus</b> Endnotes, Illustrations, and Annotated Bibliography.....	45%

**There is no Final Exam in this course; the Final Project serves as the concluding project.**

**A large bibliography, titled Recommended Readings, is posted on CANVAS for your use. It is divided by lecture topic, and it is essential for your written essays!.**

**Due Dates of Assignments:**

1. Short Essay:                **due 09/24/18** (Mon), in class, hand to T.A., GOL 3.120.
2. Mid-Term Exam:        **on 10/22/18** (Mon), in class, hand to T.A., GOL 3.120.
- 3a. Final Project-Part I: **due 11/12/18** (Mon), in class, hand to T.A., GOL 3.120.
- 3b. Final Project-Part II: **due 11/26/18** (Mon), in class, hand to T.A., GOL 3.120.

**Time Commitment of Students:**

Includes class time (lectures and discussions), plus about four (4) hours (varies) of weekly reading. Additional time for study, reading and preparation for projects. The course assignments are spaced across the semester, and the instructor attempts to accomodate deadlines for the class in view of specific studio deadlines that students may have.

### **Grading Policy and Grade Descriptions:**

A = excellent work that displays conceptual rigor, original research, and insights and ideas that tend to go beyond those presented by the readings or by the instructor in class; excellent writing and superb presentation of the project in terms of Bibliography, Notes, Images. The assignment or essay has a rigorously supported argument. Readings are strongly engaged in the assignment, and the student takes a position with respect to them, successfully critiquing or building on them.

B = good work that displays thorough understanding of the material and successful completion of the assignment, very good writing, diligent research, fine presentation of the project in terms of Bibliography, Notes, Images. The assignment or essay has an argument that is clear to the reader. Readings are very well engaged in the assignment.

C = satisfactory work that meets the minimum requirements of the assignment, displays no further pursuit of ideas presented in class and in readings, displays limitations in skills, writing, conceptualization, and presentation of project. The argument of the essay or assignment is not clearly presented. Readings are minimally brought into the assignment.

D = poor work that does not meet the minimum requirements of the assignment and does not meet the level of skills required to complete the assignment in terms of conceptualization, writing, and presentation. No attempt to structure an argument is made. Readings are not well understood and are not even minimally brought into the assignment.

F = unacceptable, failing work that includes incomplete assignment or major parts of it, unacceptable delays in turning in the work, unsuccessful performance overall.

### **Writing Essays: Resources to help you:**

The UT campus has wonderful resources to help you with any difficulties you may experience with your writing. Be sure to consult with The [University Writing Center](http://uwc.utexas.edu/), UT Austin, 101 E. 21st. St., G3000, Austin, TX 78712, (512) 471-6222. <http://uwc.utexas.edu/>

### **Honor Code for the University of Texas:**

The core values of The University of Texas at Austin are learning, discovery, freedom, leadership, individual opportunity, and responsibility. Each member of the university is expected to uphold these values through integrity, honesty, trust, fairness, and respect toward peers and community.

### **Academic Integrity:**

Each student in the course is expected to abide by the University of Texas Honor Code: “As a student of The University of Texas at Austin, I shall abide by the core values of the University and uphold academic integrity.” **Plagiarism is taken very seriously at UT.** Therefore, if you use

words or ideas that are not your own (or that you have used in previous class), you must cite your sources. Otherwise you will be guilty of plagiarism and subject to academic disciplinary action, including failure of the course. You are responsible for understanding UT's Academic Honesty and the University Honor Code which can be found at the following web address:

[http://deanofstudents.utexas.edu/sjs/acint\\_student.php](http://deanofstudents.utexas.edu/sjs/acint_student.php)

### **Honor Code for this Course:**

Each student in this course is expected to abide by this Honor Code, and any work submitted by a student will be the student's own work. You are encouraged to study together and to discuss information and concepts covered in this course, **but you should never copy from one another or from anyone else, be it from printed and/or published work, or from any digital form or from the internet.** All writing must be your own, and quotations from other works should be short and always footnoted or referenced. Any transgressors on an assignment shall receive a **"Fail"** Grade for that assignment.

It is of the utmost importance, that what you write in your assignments be your own thinking and not excerpts from various texts, gathered together. In other words, we want you to do original thinking and to train in original thinking. This kind of exercise will stand you in good stead throughout your careers. **Copying paragraphs or even sentences from books and articles and from Wikipedia or other websites, without proper citation (footnoting or endnoting) is strictly forbidden. 90% of your essay texts on assignments must be your own words, your own thinking, and your own summary or synthesis of readings you have done. We will closely monitor for any such copying activities.**

### **Important Rules:**

**All assignments not done in class must be typed.** Bibliography, foot/endnotes, and images **must ALWAYS be included.**

**All submissions must be paginated.**

All submissions must be preceded by a title-page with:

- name of student; title of project submitted; name and number of course
- name of instructor; date of submission.

**All assignments **MUST** be submitted to in hard copy to the TA:**

--**hard copy**

--*The instructor will not accept assignments sent only by email.*

--we may ask for a few pdf sample papers for Program Accreditation Reviews.

**Analytic drawings and any models must be accompanied by information/data**

indicating the course number, the student's name, the name and date of the design, and the scale in feet/inches or meters/ centimeters.

**NO late work will be accepted: A "Fail" Grade will be given for late assignments.**

### **Academic Accommodations:**

The University of Texas at Austin provides upon request appropriate academic accommodations for qualified students with disabilities. For more information, please contact the Office of the

Dean of Students, as soon as possible, at (512) 471-6259 or (512) 471-6441 TTY, also to request an official letter outlining authorized accommodations; see <http://ddce.utexas.edu/disability/about/>

**The Course Readings on CANVAS:**

All Required Readings are located under **Modules** on CANVAS at <http://courses.utexas.edu>. The Readings have been very carefully chosen and balanced with each other, in order to provide the greatest range of historical, aesthetic, geographical approaches for the periods studied. All of the readings have become "classics" in the literature. Students may wish to supplement their assigned Course Readings with a textbook, and the following is recommended:

**Rogers, Elizabeth Barlow.** Landscape Design: A Cultural and Architectural History (New York, 2001). [paperback and hardcover] **Arch Library: SB 470.5 .R64 2001 (copy 1, copy 2)**

The instructor appreciates the fact that, given the student's commitment to studio time, not all Required Readings can be done immediately, at the time of the lectures. Therefore, **on this Syllabus, the essential readings are highlighted in bold**; the other Required Readings can be read as time permits, but before exam times and assignment due dates.

**Appendix (distributed with this Syllabus) on Reference Materials & Textbooks:**

**An Appendix is attached at the end of the Syllabus:** Be sure to consult it!—it includes Suggested Readings for Theoretical and Methodological Issues.

**Recommended Readings (distributed separately, and posted on CANVAS) are for your use in making Bibliographies for your written essays:**

**A large bibliography, titled Recommended Readings, is posted on CANVAS for your use. It is divided by lecture topic, and it is essential for your written essays!.**

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## SCHEDULE OF LECTURES & ASSIGNMENTS

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8/29    Wed Lecture 1 Introduction and Overview of the Course.

9/03    Mon **HOLIDAY: NO CLASS -- LABOR DAY**

9/05    Wed Lecture 2 Ancient Rome, I: The Landscapes of Ancient Italy--Agriculture, Infrastructure, Villas, and Sanctuaries in the Roman Social Geography.

**Assignment # 1 handed out today in class: Short Essay.**

*Remember to search for bibliography on your topics by using the Syllabus's Recommended Readings!*

*Please remember to share Library books with your peers working on the same sites!*

9/10    Mon Lecture 3 Ancient Rome, II: The City of Rome and its Green Spaces. The Pompeian-Roman House, Garden, and Villa.

9/12    Wed Lecture 4 Ancient Rome, III: Taming, Toying with, and Representing Nature's Resources: The Maritime Villa and the Imperial Estate.

9/17    Mon Lecture 5 Ancient Rome, IV: *Rus in Urbe* and the City in the Country--the Imperial Garden Estates and Hadrian's Villa at Tibur. Legacies of the Ancient Roman Villa.

9/19    Wed Lecture 6 Medieval & Islamic, I: The Medieval World was not a Dark Age: 600-1300 A.D.--East, West, North, South: Early Globalization. Introduction to Islamic.

9/24    Mon Lecture 7 Medieval & Islamic, II: Al-Andalus: The Gardens and Palaces of Islamic Spain, 800-1200 A.D; Mon Lecture 7 Medieval & Islamic, II: Al-Andalus: The Gardens and Palaces of Islamic Spain, 800-1200 A.D

**Assignment # 1 due today in class: Short Essay, plus Illustrations, Bibliography, and Endnotes. Remember to put page numbers in essay--paginate!**

9/26    Wed Lecture 8 Medieval & Islamic, III: Al-Andalus: The Gardens and Palaces of the Alhambra at Granada, 1200-1400 A.D.

10/01    Mon Lecture 9 Medieval & Islamic, IV/Early Renaissance: A Globalizing Mediterranean, Italy, and the Renaissance of the Villa, 1200-1500 A.D.

10/03    Wed Lecture 10 Renaissance Italy, I: The Humanist and Courtly Culture of Early Renaissance Gardens in Italy: Pienza; Urbino; Florence: Fiesole; Poggio a Caiano.

10/08    Mon Lecture 11 Renaissance Italy, II: Rome, Imperial once again, 1500-1550. The Papacy and the Vatican. Belvedere Court, Villa Madama.

10/10    Wed Lecture 12 Renaissance Italy, III: Antiquity and the Sacred Site--Antiquarianism, Water, Sculpture in the Roman Renaissance Villa Gardens. The Villa d'Este at Tivoli in Context. Villa Giulia. Bosco Sacro, Bomarzo. Casino Pio IV at the Vatican.



10/15   Mon   Lecture 13   Islamic Empires, I: The Turks and the Ottoman Empire 1500-1700: Gardens of the Ottoman Court at Istanbul, Topkapi Palace, Bosphorus Shores.

10/17   Wed   Lecture 14   Islamic Empires, II: Safavid Persia 1500-1700: Timur the Great. Persian Court and Capital, Isfahan and its Gardens.

10/22   Mon   **MID-TERM EXAM IN CLASS.**

**Assignment # 2 today in class, GOL 3.120: Mid-Term Exam.**

***Don't forget to bring your BLUE EXAM BOOKLET!!!***

10/24   Wed   Lecture 15   Islamic Empires, III: Mughal India 1500-1750: Gardens and Landscapes from Babur and the Start of the Mughal Dynasty to British Colonial Rule.

**Assignment # 3 handed out today in class: Preparation Steps for the Final Project.**

*Remember to search for bibliography on your topics by using the Syllabus's Recommended Readings!*

*Please remember to share Library books with your peers working on the same or similar sites!*

10/29   Mon   Lecture 16   Sixteenth-Century France, I: Geography and River Culture. From Fortress to Château-Garden, Amboise to Fontainebleau. Louis XII to François I.

10/31   Wed   Lecture 17   Sixteenth-Century France, II: François I, Henri II: Fontainebleau, Anet, Chenonceau. Diane de Poitiers and Queen Catherine de Médicis.

11/05   Mon   Lecture 18   Seventeenth-Century France, I: Transition to the 1600s. Chenonceau to Henry IV and the New Paris of 1600--the Early Modern Urban Landscape.

11/07   Wed   Lecture 19   Seventeenth-Century France, II: Explaining Vaux-le-Vicomte: Seventeenth-Century French Gardens before Le Nostre. Louis XIII and Richelieu.

11/12   Mon   Lecture 20   Seventeenth-Century France, III: Louis XIV and Versailles, Theater of the King.

**Assignment # 3, Part I, due today in class: Annotated Bibliography for Final 12-page Essay & 1 page of short answers to two questions on your topic.**

11/14   Wed   Lecture 21   English Gardens, I: The International Baroque. English History, Geography. Renaissance and Baroque Garden Culture in England. Court and Country.

11/19   Mon   Lecture 22   English Gardens, II: Baroque Italy in the English Imagination, the Park, and the Arts of Transposition in Landscape: Seventeenth-Century Rome: The Rise of the Landscape Villa, the Park, and Landscape Painting. The painter Claude Lorrain and his Legacies. Claude and the English Landscape Garden.

11/21   Wed   **HOLIDAY: NO CLASS.** THANKSGIVING RECESS, 11/22-11/25.

- 11/26 Mon Lecture 23 English Gardens, III: Transformation of the English Formal Garden (1650-1720). Military Gardening and Great Estates. Castle Howard, Blenheim. John Evelyn, "virtuoso."

**Assignment #3, Part II, due today in class: Final 12-page Essay, plus Endnotes, Illustrations and Annotated Bibliography. Remember to put page numbers in essay--paginate!**

- 11/28 Wed Lecture 24 The Hispanic World & the Americas: Spain and its New World. Ancient Americans and the Landscape. Two Old Worlds and two New Ones: America and Spain. The *Relaciones Geograficas*. Mexican Gardens and Paseos, 1500-1700.
- 12/03 Mon Lecture 25 An Anthropology of Gardens, I: Urban Agriculture. Rome and Mexico City: Two The "Floating Gardens, the Chinampas of Mexico. Contemporary Urban Agriculture and Landscape Design. The Course Material through a New Lens.

**Final Studio Reviews for some students in the School of Architecture.**

- 12/05 Wed Lecture 26 An Anthropology of Gardens, II, & Conclusion to the Course: Health, Air, Activities, Social Uses, and Movement in Gardens and Landscape Architecture. The Course Material through a New Lens.

**Final Studio Reviews for some students in the School of Architecture.**

- 12/10 **NO CLASS.**

**Portfolio Reviews for some students in the School of Architecture.**

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## SCHEDULE OF LECTURES AND READINGS

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The Required Readings are **on CANVAS, under MODULES**.

The instructor appreciates the fact that, given the student's commitment to studio time, not all Required Readings can be done immediately, at the time of the lectures. Therefore, **on this Syllabus, the essential Required Readings are highlighted in bold**; the other Required Readings can be read as time permits, but before exam times and assignment due dates.

In addition to the required readings that follow, you may enjoy or find supportive one or more historical overview texts or introductions to the history of landscape architecture:

Recommendation of a very fine introductory text--useful also for historical overview:

**Rogers, Elizabeth Barlow. Landscape Design: A Cultural and Architectural History (New York, 2001). Also in paperback. UT Arch: SB 470.5 R64 2001, copies 1, 2.**

Recommendation of a wonderful recent overview, written by a landscape architect:

**Giro, Christophe. The Course of Landscape Architecture. A History of our Designs on the Natural World, from Prehistory to the Present (London: Thames & Hudson, 2016). UT Arch Library: SB 472 G57 2016**

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**8/29    Wed    Lecture 1 Introduction and Overview of the Course.** The Thinking behind the Syllabus: Why Study History? Historiography and Methodologies. Conceptualizing the Landscape in Design. What is a Garden? Landscape Representation. The Notions of "Context" and "Situating" in Studying History. Comparative Cultures. Globalization, Then and Now.

**Required:**

**Beneš, Mirka. "The Roles of Teaching the History of Landscape Architecture," Platform, The University of Texas at Austin, School of Architecture (Spring/Summer 2008), 4-5.**

**Cosgrove, Denis. Social Formation and Symbolic Landscape (1st publ. Totowa, N.J., 1984); (2nd ed, paperback, Madison, WI, 1998), "Introductory Essay for the Paperback Edition," xi-xxxv.**

Jackson, John Brinckerhoff. Discovering the Vernacular Landscape (New Haven-London, 1984), "The Word Itself," 1-8.

Mitchell, William J.T. "Introduction," in Landscape and Power, ed. W.J.T. Mitchell (Chicago, 1994), 1-4.

**9/03    Mon    HOLIDAY: NO CLASS. LABOR DAY.**

9/05     **Wed Lecture 2 Landscapes of Ancient Italy--Agriculture, Infrastructure, Villas, and Sanctuaries in the Roman Social Geography**. Locations--Rome, its Roads, and Water Systems: urban fabric, the domus (house), garden, farm, and villa. Productive agricultural landscapes and the *villa rustica*. The ancient sanctuary in the landscape; influences from the Eastern Mediterranean--Greece, Egypt, Mesopotamia, Persia.

**Assignment #1 handed out today in class: Short Essay.**

*Please remember to search for bibliography on your topics by using the Syllabus's Recommended Readings!*

*Please remember to share Library books with your peers working on the same or similar sites!*

**Required:**

Ackerman, James S. **The Villa. Form and Ideology of Country Houses** (Princeton, 1990): Ch. 2, "The Ancient Roman Villa," 35-61.

Sereni, Emilio. **History of the Italian Agricultural Landscape**, transl. R. Burr Litchfield (Princeton, 1997), 35-49, on ancient Italy and Rome (equals **only 8 pp. text**, minus illustrations.)

<http://jefferson.village.virginia.edu/waters/>: visit and peruse this website created by Katherine Rinne, University of Virginia. This is a very interesting on-going research project, "Aquae Urbis Romae. The Waters of the City of Rome," 1998-2008-, on the hydrological and hydraulic systems of Rome from Antiquity to the present, in the context of urban topography, urban development, and cartography.

9/10     **Mon Lecture 3 The City of Rome and its Green Spaces. The Pompeian-Roman House, Garden, and Villa**. Types: Villa urbana, suburbana, rustica, maritima; the hortus (productive garden) and the horti (leisure estate). Pompeii and Vesuvian Campania: the the Roman Townhouse (domus), Peristyle Gardens, Landscape Paintings, and Suburban Villas.

**Required:**

Jashemski, Wilhelmina F. "The gardens of Pompeii, Herculaneum and the villas destroyed by Vesuvius," **Journal of Garden History** 12:2 (1992), 102-25.

Purcell, Nicholas. "Town in Country and Country in Town," in: **Ancient Roman Villa Gardens**, ed. Elisabeth B. MacDougall (Washington, D.C.: Dumbarton Oaks, 1987), 187-203.

Wallace-Hadrill, Andrew. **Houses and Society in Pompeii and Herculaneum** (Princeton, 1994), Ch. 1: "Reading the Roman House," 3-16.

9/12     **Wed Lecture 4 Taming, Tying with, and Representing Nature's Resources: The Maritime Villa and the Imperial Estate**. The Modernity of the Ancient Roman Garden: the Villas of Le Corbusier. House of Loreius Tiburtinus, Pompeii. Varro's Aviary Garden. Imperial Spectacles of Nature and Water: Augustus's Sperlonga, Tiberius's Villa Jovis on Capri, Nero's Golden House estate in Rome (the Domus Aurea), Domitian's Villa at Albanum (near Rome). Summing up: The Villas of Pliny the Younger.

**Required:**

Pliny the Younger, Letters, Book II:letter 17; Book V:letter 6 (Loeb Classical Library, no. 55, 1969, 1989 reprint). Also available in Loeb Library stacks, in: Tanzer, Helen H. The Villas of Pliny the Younger (New York, 1924), 7-26 (Pliny's two letters).

Salza Prina Ricotti, Eugenia. "The Importance of Water in Roman Garden Triclinia," in: Ancient Roman Villa Gardens, ed. Elisabeth B. MacDougall (Washington, D.C.: Dumbarton Oaks, 1987), read only 137-38, 168-74, out of pp. 137-184. [pp. 139-167 are photos, no text!]

9/17    **Mon Lecture 5 Rus in Urbe and the City in the Country--the Imperial Garden Estates and Hadrian's Villa at Tibur (Tivoli)**. Grand Synthesis: Hadrian's Villa. Legacies of the Ancient Roman Villa from Antiquity to Modernity.

**Required:**

Salza Prina Ricotti, Eugenia. "The Importance of Water in Roman Garden Triclinia," in: Ancient Roman Villa Gardens, ed. Elisabeth B. MacDougall (Washington, D.C.: Dumbarton Oaks, 1987), read only 174-184, out of pp. 137-184. [pp. 139-167 are photos, no text!]

Beneš, Mirka. "A Modern Classic. The Abby Aldrich Rockefeller Sculpture Garden," in Philip Johnson and the Museum of Modern Art, Studies in Modern Art 6 (New York: MoMA, 1998), read pp. 105-6, 125-38, out of pp. 104-151.

9/19    **Wed Lecture 6 The Medieval World was not a Dark Age: 600-1300 A.D.--East, West, North, South: Early Globalization**. European Networks and The Rise of the Early Islamic Empires in the Medieval Mediterranean Basin and the Near East. Late Roman Antiquity. Maps and the Impressions of Travellers. Introduction to the Study of Islamic Gardens. The Year 1000 A.D.: Gardens from Samarra in Iraq to Sankt Gallen in Switzerland, to Byzantium and Arabic Southern Italy. Villa Rufolo at Ravello, the Norman Hunting Parks of Sicily.

**Required:**

peruse [www.stgallplan.org](http://www.stgallplan.org); a digital model of the plan, with an extensive online database on early medieval monastic culture, a projected directed by Profs. Patrick Geary (History, UCLA) and Bernard Frischer (Director, Institute for Advanced Technology, UVA), based in CMRS, UCLA; has searchable databases.

Lehrman, Jonas. Earthly Paradise: Garden and Courtyard in Islam (London: Thames and Hudson, 1980), study pp. 28-29 -- "Map of the Islamic World, showing the sites of principal surviving gardens"; p. 227 -- "Horticultural Note;" p. 230 -- "Islamic Dynasties;" p. 232 -- "Select Chronology of Gardens and Courtyards;" review p. 233-234 -- "Select Bibliography."

Polo, Marco. The Travels of Marco Polo. Revised from Marsden's translation and edited with an introduction by Manuel Komroff (New York: Random House, Inc., 1953), 50-53 (overland in 1275 through Afghanistan, Persia, India), 144-49, 166-167 (Mongolia, China, trees, gardens).

9/24    **Mon Lecture 7 Al-Andalus: The Gardens and Palaces of Islamic Spain, 800-1300 A.D.**: The Contexts of the Arabic Conquests and the Early Islamic Empires, 900-1500. 10th-Century Cordoba and its Suburban Munyas (Estates). The Palatine City of Madinat

al-Zahra, Suburban Cordoba. Comparisons with: Samarra palaces of the Abbasid dynasty, north of Bagdad; Byzantine Italy: Ravello.

**Assignment #1 due today in class: Short Essay, plus Illustrations, Bibliography, and Endnotes. Remember to put page numbers in essay--paginate!**

**Required:**

Ruggles, D. Fairchild. Islamic Gardens and Landscapes (Philadelphia: University of Pennsylvania Press, 2008), Ch. 1: "The Islamic Landscape. Place and Memory," 3-11, and notes, p. 227.

Ruggles, D. Fairchild. Islamic Gardens and Landscapes, 2008, Ch. 2: "Making the Desert Bloom. Transforming an Inhospitable Earth," 13-27, and notes, pp. 227-229.

Petrucchioli, Attilio. "Foreword," in: Gardens in the Time of the Great Muslim Empires: Theory and Design, ed. Attilio Petruccioli, (Leiden, New York and Köln: Brill, 1997), pp. viii-ix.

9/26    Wed **Lecture 8 Al-Andalus: The Gardens and Palaces of the Alhambra at Granada, 1200-1500 A.D.** The Alhambra Palace-Gardens and the Retreat "Villa" of the Generalife, Granada.

**Required:**

peruse [www.middleeastgarden.com](http://www.middleeastgarden.com); [\* a website set up by D.F. Ruggles et al.]

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

Ruggles, D. Fairchild. "The Gardens of the Alhambra and the Concept of the Garden in Islamic Spain," in: Al-Andalus: The Art of Islamic Spain, ed. Jerrilynn Dodds (New York, 1992), 163-171.

Ruggles, D. Fairchild. Gardens, Landscape and Vision in the Palaces of Islamic Spain (University Park, PA, 1999), Ch. 1: "History and Landscape," 3-14, notes: 224-226.

10/01    Mon **Lecture 9 A Globalizing Mediterranean, Medieval Italy, and the Renaissance of the Villa, 1200-1500 A.D.**: City and Country at Siena in 1300. The Carthusian Monastery of Ema, Galluzzo (Florence) and Le Corbusier. Filarete between East and West. The Italian Humanist at Court and on the Farm. The 15th-c. Medici Villas at Trebbio and Fiesole.

**Required:**

Ackerman, James S. The Villa. Form and Ideology of Country Houses (Princeton, 1990), Ch. 3, "The Early Villas of the Medici," 63-87.

10/03    Wed **Lecture 10 The Humanist and Courtly Culture of Early Renaissance Gardens in Italy.** The Palazzo Piccolomini and Garden at Pienza, the Palazzo Ducale at Urbino. Villa Medici at Poggio a Caiano (Florence): Court and Farm. Leon Battista Alberti, Filarete, the Hypnerotomachia Poliphili.

**Required:**

Battisti, Eugenio. "*Natura Artificiosa to Natura Artificialis*", in: The Italian Garden, ed. David Coffin, (Washington, D.C.: Dumbarton Oaks, 1972), 3-36.

**10/08 Mon Lecture 11 Renaissance Rome, Imperial once again, 1500-1550.** The Social Geography of Early Modern Rome and its Territory. Power moves from Medici Florence to Papal Rome: Poggio a Caiano, the Belvedere Court in the Vatican, Sculpture Gardens, Villa Madama, Villa Giulia. Comparison with the Alhambra, an International Mediterranean.

**Required:**

MacDougall, Elisabeth B. "An Introduction to Roman Gardens of the Sixteenth Century," in her: Fountains, statues, and flowers: studies in Italian gardens of the sixteenth and seventeenth centuries (Washington, D.C.: Dumbarton Oaks, 1994), 1-22.

Raphael's letter on the Villa Madama, in: Roger Jones and Nicholas Penny, Raphael (New Haven-London, 1983), 247-248, and endnotes on p. 254. [Compare with Pliny the Younger's two letters on his villas] The letter is also in: Guy Dewez, Villa Madama: a memoir relating to Raphael's project (London: Lund Humphries, 1993). **On Reserve in Arch Library: NA 7595 .M3 .D48 1993**

**10/10 Wed Lecture 12 Antiquity and the Sacred Site--Antiquarianism in the Roman Renaissance Villa Gardens: Water and Sculpture.** Villa Giulia. Pirro Ligorio at the Villa D'Este and at the Casino of Pius IV. The Sacro Bosco at Bomarzo.

**Required:**

Beneš, Mirka. "Gardens and the Larger Landscape. [Dialectical Tensions between the Two in Italy and Rome]," Chapter 8 in Vol. 3 Gardens in the Renaissance, ed. Elizabeth Hyde. Series: A Cultural History of Gardens, series editors: John Dixon Hunt and Michael Leslie (London: Berg/Bloomsbury, 2013), 189-218, notes, 249-260.

Lazzaro, Claudia. The Italian Renaissance Garden (New Haven-London, 1990), Ch. 9: "Tivoli's Ancient Waters Revived," 215-242.

Ackerman, James S. Review article, "David R. Coffin, The Villa in the Life of Renaissance Rome (1979)," in Journal of the Society of Architectural Historians, Vol. 39:3, Oct. 1980, 242-243.

**[not offered in 2018] Sixteenth-Century Italian States: Regional Comparisons, Contrasting Garden Types.** Medici Dynastic Rule in Florence and the Villas at Castello, Boboli, Pratolino -- Andrea Palladio's Villas and the Agricultural Estate in the Veneto, Villa Barbaro, Villa Rotonda.

**Required:**

Lazzaro, Claudia. The Italian Renaissance Garden (New Haven-London, 1990), Ch. 2: "The Planting Reconstructed," 20-45.

Ackerman, James S. The Villa, 1990, Ch. 4: "Palladio's Villas and their Predecessors," 88-107.

Cosgrove, Denis. The Palladian Landscape. Geographical Change and its Cultural Representations in Sixteenth-Century Italy. (1st publ., Leicester-London, 1993). (University Park, PA, 1994), Ch. 6: "Water and the Palladian Landscape," 139-166.



**10/15 Mon Lecture 13 The Turks and the Ottoman Empire 1500-1700:** Legacies of Medieval Anatolia. Persian Influences. Gardens of the Ottoman Turkish Court at Istanbul. Topkapi Palace and Pavilion Gardens along the Bosphorus Shores.

**Required:**

Necipoglu, Gülru. "The Suburban Landscape of Sixteenth-Century Istanbul as a Mirror of Classical Ottoman Garden Culture," in: **Gardens During the Time of the Great Muslim Empires. Theory and Design**, ed. Attilio Petruccioli (Leiden: Brill, 1997), 32-71.

Titley, Norah M. and Frances Wood. Oriental Gardens (London, 1991), "Ottoman Turkey," 11-23.

**Optional:**

Atasoy, Nurhan. A garden for the sultan: gardens and flowers in the Ottoman culture (Istanbul: Aygaz, 2002), [English edition of the Turkish original text.], Ch. 2: "The features of Ottoman gardens," pp. 27-53 (over half the pages are color images--stunning ones!).

**10/17 Wed Lecture 14 Safavid Persia 1500-1700:** Timur the Great. The Capital City of Isfahan and its Gardens. Shah `Abbas I, r. 1587-1629 and the Savafid Persian Court.

**Required:**

Hobhouse, Penelope, and Erica Hunningher. The Gardens of Persia (San Diego, 2004), Ch. 2: "The setting," 16-43; Ch. 6: "Triumphant gardens," 90-121.

Clavijo, Ruy González de. Clavijo. Embassy to Tamerlane 1403-1406. Transl. from the Spanish by Guy Le Strange (New York-London: Harper & Brothers, 1928), 226-231, 284-289 (Samarkand, its gardens).

Herbert, Thomas. Travels in Persia 1627-1629. Abridged and Edited by Sir William Foster (New York: Rober M. McBride & Co., 1929), 126-134 (Isfahan and its gardens).

Alemi, Mahvash. "The Royal Gardens of the Safavid Period: Types and Models," in: **Gardens in the Time of the Great Muslim Empires. Theory and Design**, ed. Attilio Petruccioli (Leiden-New York, 1997), 72-96.

**Optional:**

Alemi, Mahvash. "Princely Safavid Gardens: Stage for Rituals of Imperial Display and Political Legitimacy," in: Middle East Garden Traditions: Unity and Diversity, ed. Michel Conan (Washington, D.C.: Dumbarton Oaks, distr. by Harvard University Press, 2007), 113-137.

Lehrman, Jonas. Earthly Paradise: Garden and Courtyard in Islam (London, 1980), 109-137, "Safavid Iran" : (Isfahan, Kashan, Shiraz, Tabriz, Mahan, Teheran). See again p. 28-29: "Map showing principal surviving gardens," and p. 232: "Select chronology of gardens and courtyards."

Titley, Norah M. and Frances Wood. Oriental Gardens (London, 1991), Ch. on "Iran," 24-43.

**10/22 Mon MID-TERM EXAM IN CLASS.**

**Assignment # 2 today in class, GOL 3.120: Mid-Term Exam.**

***Don't forget to bring your BLUE EXAM BOOKLET!!!***



**10/24    Wed    Lecture 15    Mughal India 1500-1750:** Gardens and Landscapes from Babur and the Start of the Mughal Dynasty to British Colonial Rule.

**Assignment # 3 handed out today in class: *Preparation Steps for the Final Project.***

*Remember to search for bibliography on your topics by using the Syllabus's Recommended Readings!*

*Please remember to share Library books with your peers working on the same or similar sites!*

**Required:**

peruse [www.mughalgardens.org](http://www.mughalgardens.org);

Wescoat, James L., Jr. "Gardens versus Citadels: the Territorial Context of Early Mughal Gardens," in: John Dixon Hunt, ed. Garden History. Issues, Approaches, Methods (Washington, D.C., 1992), 331-358.

Babur, Zahiruddin Muhammad (1483-1530). The Baburnama. Memoirs of Babur, Prince and Emperor. Translated, edited, and annotated by Wheeler M. Thackston (New York: Random House, Inc., 2002), paperback ed., 143, 152-161 (Kabul, its gardens).

Koch, Ebba. "Mughal Palace Gardens from Babur to Shah Jahan (1526-1648)," Mugharnas 14 (1997), 143-165.

Ruggles, D. Fairchild. Islamic Gardens and Landscapes (Philadelphia: University of Pennsylvania Press, 2008), Ch. 9: "The Here and Hereafter. Mausolea and Tomb Gardens," 103-116.

**Optional:**

Titley, Norah M. and Frances Wood. Oriental Gardens (London, 1991), Ch. "India," 45-69. **On CANVAS, in color.**

Lehrman, Jonas. Earthly Paradise: Garden and Courtyard in Islam (London, 1980), 139-185, "Mughal India": Agra, Delhi, Kashmir, Lahore, Pinjore, Fatehpur Sikri, Sikandra, Udaipur; review: Horticultural note, p. 227; Glossary, p. 228; Mughal Emperors, p. 231; Select chronology of gardens and courtyards, p. 232; Select bibliography, pp. 233-234. **On CANVAS.**

**10/29    Mon    Lecture 16    Sixteenth-Century France, I.** Introduction to France--Geography and Society. From Fortification to Château-Garden, Amboise to Fontainebleau. The French Kings: Louis XII to François I.

**Required:**

Beneš, Mirka. "Introduction. Italian and French Gardens. A Century of Historical Study (1900-2000), in Villas and Gardens in Early Modern Italy and France, eds. Mirka Benes and Dianne Harris (Cambridge-New York, 2001), 1-16, and notes, 327-339.

Adams, William H. The French Garden 1500-1800 (New York, 1979), 9-36.

**10/31    Wed    Lecture 17    Sixteenth-Century France, II:** François I and his son, Henri II: Fontainebleau, Anet, Chenonceau. Diane de Poitiers and Queen Catherine de Médicis.

**Required:**

Adams, William H. The French Garden 1500-1800 (New York, 1979), 37-55.

Mariage, Thierry. The World of André Le Nôtre, 1999, Ch. 2: "The Generation of Planners," 27-46.

Woodbridge, Kenneth. Princely Gardens (New York: Rizzoli, 1986), Chap. 4: Italian Theory and French Practice, 50-75.

**11/05 Mon Lecture 18 Transition to the 1600s:** Chenonceau to Henry IV and the New Paris of 1600--the Early Modern Urban Landscape.

**Required:**

Woodbridge, Kenneth. Princely Gardens (1986), Ch. 6: "The vegetal component: French gardening in the sixteenth and early seventeenth centuries," 97-118.

**11/07 Wed Lecture 19 Explaining Vaux-le-Vicomte:** Seventeenth-Century French Gardens before Le Nostre. Louis XIII and his Prime Minister, Cardinal Richelieu.

**Required:**

Mariage, Thierry. The World of André Le Nôtre, 1999, Ch. 3: "Theory and Forms of the French Gardens," 47-83.

Woodbridge, Princely Gardens (1986), Ch. 8: "Richelieu's gardens and the alternative tradition," 143-179.

Hazlehurst, H. "LeNostre and Optical Illusion," Via, 6 (1983), 117-129 (Issue on Architecture and Visual Perception).

**11/12 Mon Lecture 20 Louis XIV and Versailles:** Theater of the King.

***Assignment # 3, Part I, due today in class: Annotated Bibliography for Final 12-page Essay & 1 page of short answers to two questions on your topic.***

**Required:**

Marin, Louis. Portrait of the King, (Minneapolis, 1988), 180-192.

Mariage, Thierry. The World of André Le Nôtre (1999), 83-111.

**11/14 Wed Lecture 21 English Gardens, I:** The International Baroque. English History, Geography. Renaissance and Baroque Garden Culture in England. Court and Country.

***Remember that Assignment # 3, Part II, will be due Monday Nov. 26!***

**Required:**

Hunt, John Dixon and Peter Willis. The Genius of the Place. The English Landscape Garden 1620-1820 (New York, 1975), "Introduction," 1-45. [excellent, comprehensive introductory essay]

Williamson, Tom. Polite Landscapes. Gardens and Society in Eighteenth-Century England (Baltimore, 1995), Ch. 2.

11/19 **Mon Lecture 22 English Gardens, II:** Baroque Italy in the English Imagination, the Park, and the Rise of Landscape Painting. Villa Lante at Bagnaia, the Renaissance Model Park. Park Landscapes at the Villas Aldobrandini, Borghese, and Pamphilj in Baroque Rome. Myths and Realities of the Roman Countryside--Claude Lorrain, Painter of Idealized Landscapes. Comparisons with later English landscape gardens.

**Remember that Assignment # 3, Part II, will be due next Monday Nov. 26!**

**Required:**

Beneš, Mirka. "Pastoralism in the Roman Baroque Villa and in Claude Lorrain: Myths and Realities of the Roman Campagna," in Villas and Gardens in Early Modern Italy and France, eds. Mirka Beneš and Dianne Harris (Cambridge-New York, 2001), 88-113.

Coffin, David R. The Villa in the Life of Renaissance Rome (Princeton, 1979), 340-361, 365-369.

Lazzaro, Claudia. The Italian Renaissance Garden (New Haven-London, 1990), Ch. 5: "Nature Without Geometry: Vineyards, Parks, and Woods," 109-130.

11/21 **Wed HOLIDAY: NO CLASS. THANKSGIVING RECESS, 11/22-11/25.**

11/26 **Mon Lecture 23 English Gardens, III:** Transformation of the English Formal Garden (1650-1720). Military Gardening and Great Estates. Castle Howard, Blenheim. John Evelyn, "virtuoso."

**Assignment # 3, Part II, due today in class: Final 12-page Essay, plus Endnotes, Illustrations and Annotated Bibliography. Remember to put page numbers in essay--paginate!**

**Required:**

Williamson, Tom. "Estate Management and Landscape Design," in Sir John Vanbrugh and Landscape Architecture in Baroque England 1690-1730, eds. Christopher Ridgway and Robert Williams. (Thrupp: Sutton Publishing, with the National Trust, 2000), 12-30.

Hunt, John Dixon and Peter Willis, The Genius of the Place, (1975) 1988: **Select two ONLY from these** excerpts from essayists and theorists: 96-99 (William Temple); 228-232 (Castle Howard); 122-124 (Shaftsbury); 138-147 (Addison); 187-190 (Castell); 204-214 (Alexander Pope); 151-163 (Stephen Switzer); 178-186 (Batty Langley).

11/28 **Wed Lecture 24 The Hispanic World & the Americas:** Spain and its New World. Ancient Americans and the Landscape. Two Old Worlds and Two New Ones: America and Spain. The *Relaciones Geográficas*. Mexican Gardens and Paseos, 1500-1700.

**Required:**

Granziera, Patrizia. "Concept of the Garden in Pre-Hispanic Mexico," Garden History 29:2 (Winter 2001), 185-213.

Granziera, Patrizia. "The Art of Gardening in New Spain: Spanish Heritage in Mexican Gardens," Garden History 42:2 (Winter 2014), 178-2000.

**12/03 Mon Lecture 25 An Anthropology of Gardens, I:** Urban Agriculture--Rome and Mexico City. The "Floating Gardens, the Chinampas of Mexico. Contemporary Urban Agriculture and Landscape Design. The Course Material through a New Lens.

**Final Studio Reviews for some students in the School of Architecture.**

**Required:**

**Alcántara Onofre, Saúl. "The Chinampas of the Valley of Mexico," in: Gardens and cultural change: a Pan-American perspective, eds. Michel Conan and Jeffrey Quilter (Washington, D.C.: Dumbarton Oaks Research Library and Collection, 2007), 9-27.**

**12/05 Wed Lecture 26 An Anthropology of Gardens, II, & Conclusion to the Course:** Health, Air, Activities, Social Uses, and Movement in Gardens and Landscape Architecture. The Course Material through a New Lens.

**Final Studio Reviews for some students in the School of Architecture.**

**Required:**

**de Jong, Erik. "Taking Fresh Air: Walking in Holland, 1600-1750," in: Performance and Appropriation: Rituals in Gardens and Landscapes, ed. Michel Conan (Dumbarton Oaks, Washington, D.C., 2007), 19-40.**

**12/10 Mon NO CLASS.**

**Portfolio Reviews for some students in the School of Architecture.**

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