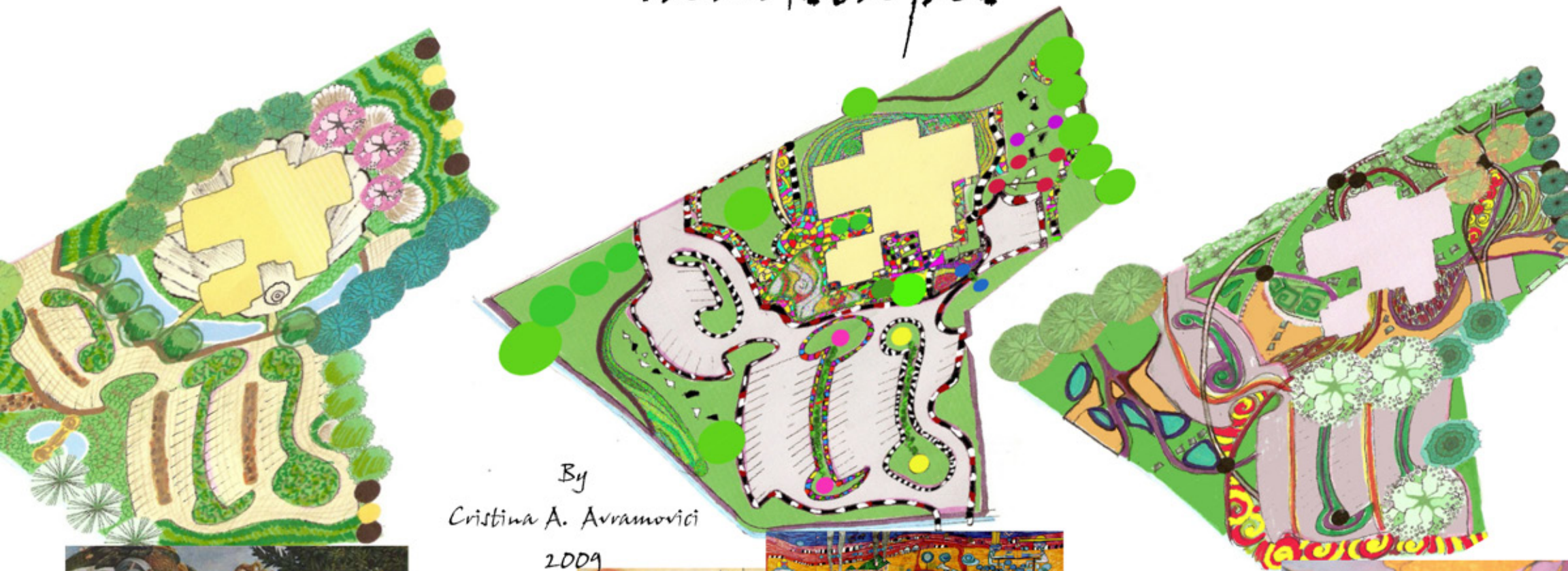


# How paintings come alive through landscapes



By  
Cristina A. Avramovici  
2009



**How paintings come alive, through landscapes**

A senior project presented to the faculty of the program of Landscape Architecture in partial fulfillment of the requirements for the degree of Bachelors of Sciences in Landscape Architecture.

*Accepted and Approved by:*

---

Patsy Eubanks Owens, Faculty Senior Project Advisor

---

Steve McNeil, Faculty Committee Member

---

Heath Schenker, Faculty Committee Member

By  
Cristina Avramovici  
June, 2009



How paintings  
come alive,  
through landscapes





## Abstract

‘How paintings come alive, through landscapes’ is an exploration of the world of art and landscape. In the following two parts, the research and the design process I tried to presents my experience in landscape architecture in relation with art, and manly paintings. The relation between the two is underlined and the idea that landscape can be beautified by not only through the color and texture of the vegetation, but by intricate painting compositions, is the goal of this project.

The first part - the research is a journey through art and landscape history from the beginning of documented time. In the course of this part I wanted to show that each epoch has an art style, a way of creating art typical for a time and place and in a similar way there is a landscape design style particular for each epoch. Through this research I wanted to show that landscape architecture and art are connected and go hand in hand.

The last part - the design process is the actual product of the research. I took as inspiration for the design of a small community park the art of three artists in order to create three different designs of the same plan, each design representing a different artist and its art. In order to do so they are divided in three periods: the past (Botticelli, who’s art is forever linked with Renaissance), present (Hundertwassser, a 20th century Viennese artist who’s impressive art has taken different levels) and future (my art, first an artist, my trying to be someday a complete artist). The final product is three designs of the same park, each inspired by a different artist and its work.



## Biographical sketch

Cristina Avramovici was born in June 83 in Timisoara, Romania, a university city, full of history, unquestionable architectural beauty, museums and a cult for art. Born to an intellectual family, from a very early, age she decided and was supported by her family to enter the art world, following her father footsteps.

From the age of 11 she was admitted at Timisoara's Art School, where she spent the next eight years. During the last four years she studied Fashion Design, and she thought she had found her calling.

She attended regular exhibition around the country, and in 2002 she was part of an exhibition/exchange of experience in Germany. Coming back from Germany, through Austria, and visiting Vienna, she was capture by the art of the Viennese artist Hundertwasser who change her way of thinking about art and changed her future carrier path.

After graduating Art School, she was accepted at two Universities in Timisoara, which she attended simultaneously for the first two years. Majoring in Landscape Architecture, because Hundertwasser showed her the endless possibility of putting a painting in motion and involving nature. And also majoring in Cultural Anthropology, because after the ancient Greek art concept –antropocentrism- the man is in the middle of the universe, studying history of man kind, made her understand better the relation between the man and nature. Absorbing influences from both parts, her drawings changed, incorporating new elements and creating a new style.

In February 2005, she and her mother moved to Sacramento, where she was accepted as a transfer student at UC Davis, after fulfilling the transfer requirements from American River College, Sacramento. In the two years she attended UC Davis, she studied Landscape Architecture, she minored in Textile and Clothing, a continuation of her first love.

Ending on the motto: as long as you live you learn...she continues to learn something new everyday, and like layers in Photoshop, all this makes her to become better and hopefully a complete artist some day.





## Dedication

To my family and especially to my mom who is always by me, always supporting me and always setting me on the right path.



## Acknowledgements

I would like to thank to all the professors which class I attended, in this two year period, it was a real pleasure and a large accumulation of information that only made me better.

Thank you to my committee members Patsy Eubanks Owens , Steve McNiel , Ann Savageau and Heath Schenk who help me to take this project from an idea to an actually product.

I would also like to thank the Sunrise Recreation & Park District to Lisa Rudloff and Virgil Anderson who were nice enough to give me the plan of the Sylvan Oak Community Park and were very supporting.

Last but not least, again to my mom, who always helps me and is an inspiration; and to my friend Frene who had the patients and the kindness to read and correct all my grammatical and spelling errors.



# Table of Contents

Abstract	
Biographical Sketch	i
Dedication	ii
Acknowledgments	iii
Table of Contents	iv
List of Illustrations	vi
Preface	vii
Part 1	
Landscape Architecture History in Relation with and Art History	
Egyptian Gardens and Art.....	2
Babylonian Gardens and Art.....	4
Ancient Greek Gardens and Art.....	5
Ancient Roman Gardens and Art.....	7
Medieval Gardens and Art.....	10
The Renaissance Gardens and Art.....	11
The Baroque Gardens and Art.....	18
The Rococo Gardens and Art.....	22
The English Gardens and Art.....	25
The 20th Century Gardens and Art.....	33
Part 2	
Design Phase and Final Product	
Design one - ‘The Past’: Sandro Botticelli’s -”The Birth of Venus”..	45
Design two - ‘The Present’: -The Art of Hunderwasser.....	52
Design three - ‘The Future’: -My Art.....	58
References .....	65



## List of illustrations

All photographs and illustrations which are not noted are by Cristina Avramovici

## Part One-Landscape Architecture History in Relation with and Art History

### Egyptian Gardens and Art

- Garden of nebamun
- Garden of the High Official of Amenhotep
- Plan of Kenamun's garden
- House garden- tomb of Neferhotep
- Papyrus of Hunefer
- Princes Nofret 4th Dynasty.
- Compositions from the XII Dynasty

### Babylonian Gardens and Art

- Reconstruction of the Hanging Garden of the Babylon
- Ishtar Gate in the Pergamon museum
- American museum of photography, unknown (Hanging Garden of the Babylon)
- Figure from Ishtar Gate, Babylon

### Ancient Greek Gardens and Art

- Ancient Greece: Athens, Air view of the Acropolis
- Terracotta pitcher Attic, Late Geometric
- Zeus from Olympia, one of the 7 ancient miracles (reconstruction)
- Athena parthenos
- Dorifor, Policlet
- Discobol, Miron
- Reconstruction by C Robert,

- APELLES- Alexander the Great (Battle from Isos)
- ### Ancient Roman Gardens and Art
- Images of Etruscans by Etruscan painters
  - Pompeii, House of Menander
  - Villa Laurentum
  - Hadrian's villa, Tivoli, Italy
  - Maritime Theatre, Hadrian's Villa
  - Nero's Villa, reconstruction
  - Livia's villa at prima porta
  - Fresco cycle at the Villa of the Mysteries
  - Wall-painting from the House of Marcus Lucretius Fronto

### Medieval Gardens and Art

- "The Well Ordered Plot" 900AD
- Duc De Berry- A Chateau garden
- Giotto di Bondone -The Epiphany

### The Renaissance Gardens and Art

- Villa and garden Careggi
- Villa Castello
- Villa Gamberaia at Settignano
- Drawing by Eileen Kemp
- Boboli Gardens, Florence Plan and Grotto
- The Vatican Gardens
- Villa Madama - plan designed by Rafael
- The Last Judgement, Fra Angelico
- Expulsion from the Garden of Eden, Massacio
- The Rout of San Romano, Uccello
- An Old Man and His Grandson-Dominico Ghirlandajo
- Battista Sforza, Federico da Montefeltro- Piero della

### Fran

- cesca
- The birth of Venus- Sandro Botticelli

- The Lamentation over the Dead Christ- Andrea Mantegna
- The Virgin of the rocks - Leonardo da Vinci
- The Last Judgment - Michelangelo
- David-Michelangelo
- The School of Athens -Rafael
- Venus with Organist and Cupid-Titian
- Sleeping Venus-Giorgione

#### The Baroque Gardens and Art

- General Plan of the Town and Chateau of Versailles
- Perspective View of the Gardens and Chateau of Versailles
- Aerial view, garden designed by Andre Le Notre
- Luxembourg Gardens—Plan for a Parterre
- Wilton House Parterre Garden Design,
- Bacchus- Caravaggio
- Las Meninas, Velazquez
- The Night Watch or The Militia Company of Captain Frans Banning Cocq -Rembrandt
- The Martyrdom of St Livinusoil - Peter Paul Rubens

#### The Rococo Gardens and Art

- Weikersheim, Baden-Württemberg, Germany
- Alexander and Porus, Charles Le Brun
- Diana Bathing, Jean-Antoine Watteau
- Landscape with Apollo and Mercury , Claude Lorrain
- The Swing, 1767. Fragonard, Jean-Honoré
- Nymph and satyrs, Nicolas Poussin

#### The English Gardens and Art

- The Hermitage, and Merlin's Cave,by William Kent.
- Stowe landscape
- Holkham Hall, by William Kent,
- Corridor" Humphry Repton Hand-colored aquatint
- Gertrude Jekyll designed the Munstead gardens

- Dido building Carthage; or the Rise of the Carthaginian Empire, Turner

- Brighton Beach, John Constable
- Shortly after the marriage, William Hogarth
- The Blue Boy ,Thomas Gainsborough
- Buttes Chaumont, Paris
- Waterlilies, Claude Monet
- Luncheon on the Grass, Edourd Manet
- Nude in the Sunlight, 1876 , August Renoir
- Starry Night, Arles, Sept. 1888 Van Gogh
- The Scream , Edvard Munch, 1893

#### The 20th Century Gardens and Art


- The Tree of Life, Stoclet Frieze, c.1909, Gustav Klimt
- Facade Detail, Fuchs Villa, Otto Wagner in 1888, Penzing,

#### Vienna, Austria

- Garden of water and light , Paris, Gabriel Guevrekian
- René Pechère , Gardens and Landscapes
- Jardin du Carrousel , Jacques Wirtz
- Little Sparta Ian Hamilton Finlay
- Park Güell , Antonio Gaudi
- Transverse Line, Wassily Kandinsky 1923
- Demoiselles D'Avignon, Pablo Picasso
- Dream of a virgin. Salvador Dali.

## Part two-Design Phase and Final Product

- Map of the site: Crosswoods Community Park
- The Birth of Venus - Sandro Botticelli
- Nastagio degli Onesti series- Sandro Botticelli
- The Agony in the Garden - Sandro Botticelli

- 
- Toilet, Kawakawa- Hundertwasser
  - Friedensreich Hundertwasser
  - Abstract - color - house - church - person – car- Hundert wasser
  - The houses are hanging underneath the meadows- Hundertwasser
  - The Blob Grow in the Flower Pot- Hundertwasser
  - Hundertwasser House Vienna- Hundertwasser



## Preface

My senior project focuses is on the idea that parks, and gardens, and landscapes in general significantly enhance the quality of life. Inspired by my love for art “How paintings come alive through landscapes” is me bringing to the landscape, design solutions that are functional and environmental sound but not only aesthetically satisfying, but brilliant art works.

I concentrate on transforming famous paintings in landscape designs, which can be recognized and appreciate. I was introduced to the idea of paintings coming to life with a project that I had to develop for a garden. The owner of the garden had a passion for art and especially abstractionism. In order to create a plan for his garden I choose as my inspiration one of my favorite artist Wassily Kandinsky.

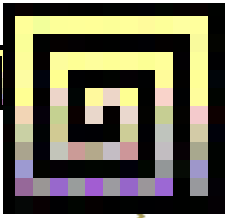
I choose this theme, for the senior project with hope that one day I will have the opportunity to make professionally, parks designs inspired by artworks. Looking at the past from antiquity to this day how people made, dreamed, and breathe art and how art changed with each era, through my research I realized that landscape design had a similar course, changing according to each era, and according with the art of the era. This study is very close to my hart. Taking in the consideration the amount of time and the material to be research, it will be very strength forward. Looking at mostly the main and well known European artists.

This project is organized into two main parts- the research phrase and the design phrase. The research is a walk through art and landscape history, from the wonders of the ancient world to the Dark Age and Renaissance, from Baroque to Classicism, from modern art to nowadays and from all there is before, and between, and to what will come.

In the second part the information collected are incorporated into the design phrase of the project, where concerns such as plant materials selection are put into consideration. The result of the project is a series of three conceptual master plan designs inspired by famous artists and their paintings.

The reason for this study is to show the relationship between art and landscape architecture, and to prove that landscaping is an art, which needs as much training as it needs talent. Aside this reason, I want to show that art, paintings are not only meant to be beautiful but also useful, they can be transformed and can inspire. Art for me is the creation of beautiful the product of human creativity . I wanted to show the relationship between the art and landscape design, and the importance of art, and how to art can improve our everyday life. What impact can art have on landscaping and how much more can we make if we combine the two. My primary gold aside creating beautiful designs was creating designs that people can relate to, be intrigued by and can be observed as more than landscape.





Part One  
Landscape  
Architecture History  
in Relation with and  
Art History



# Ancient Egyptian Gardens and Art

## Gardens

The tradition of gardening and vigorous art was established 3000 years before Christianity.

The gardens style was adopted to meet the climatic conditions of the country. Initially there were the kitchen gardens for vegetables and herbs which as civilization evolved; they changed and evolved in pleasure gardens.

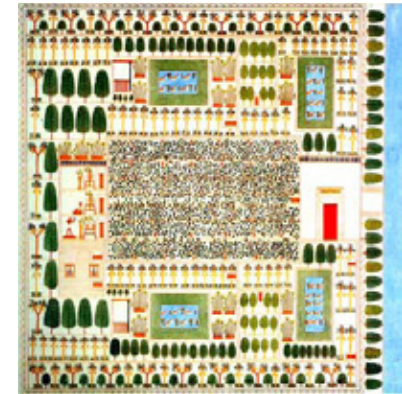
Trees were scarce, the date palm and sycamore fig were important for their fruits and their shade, so were vines. Flowers, trees and shrubs, were few, which made them precious, and a symbol of good life many flower wreaths have been recovered from royal tombs Tutankh-amun 1362-1353 BC.

The attitude toward nature and gardens is strongly related to tradition, magic, religion, and ultimately art, as aspects of daily life. Egyptians considered flowers to be most precious gifts, which they can offer to their gods. This significance rituals denote there early development of the art of gardening.

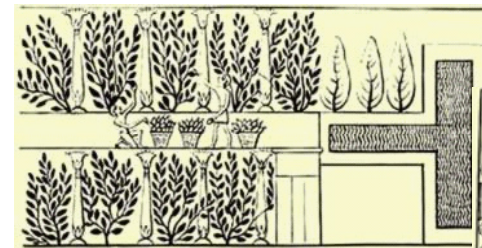
The gardens were sharply made as blocks. Rectangular co-ordinates were elaborates within the garden by deliberate design. The rectangular shape of garden, of the flower-beds, ponds and alleys has been thought as the result of the imperative need of irrigation channels, but Dr. Henry Frankfort analysis of Egyptian art forms suggests that they were straight and rectangular because Egyptian aesthetic sense preferred this way.



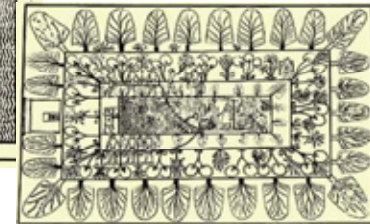
Garden of nebamun 1400 bc



Garden of the High Official of Amenhotep also known as Sennefer's Garden)



Plan of Kenamun's garden



House garden- tomb of Neferhotep

For centuries Egyptian artist have stylized trees and flowers, some of the paintings from Tell el Amarna have a more realistic approach, being easier to identify them as lotus, papyrus and vine, also poppies, knowing about their love for pure, bright colors.

# Art

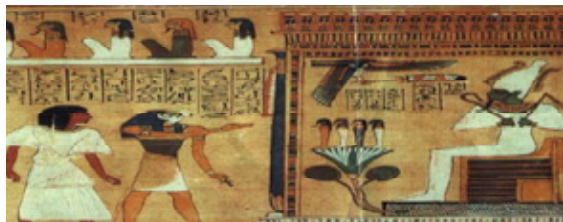
In the III Dynasty art is more about in architecture and sculpture than about paintings, which were in the pyramids and buildings; dressing them in strong colors which leads to the beginning of the compositional and chromatic experimentation.

Egyptian art is very symmetrical, and their capacity to synthesize and to use the colors is demonstrated on the many images which remain testimony. Initially the paintings were used to bring the sculptures alive, and soon they were use as primary representation of daily life.

In the XII dynasty, painting is at its highest peak, even that the stylization of the form kept its traditional character synthetic and decorative, now the compositions cover all the funeral cham-



bers. The themes are from the daily life: the seasons, where the slaves work the field, the hunting, fishing scenes, and an abundance of scenes of the faro's life and gods, and sacred symbols and funerary scenes.



Princes Nofret 4th Dynasty.

Papyrus of Hunefer

The compositions are very decorative having geometric and floral elements, the colors are very strong, a lot of red, which repressed life, turquoise, the sky and serenity and gold abundance.



The last period of the empire 1552-1070bc is characterized by a new evolution of color use: tones of Goodish, bronze, pink, ivory and transparent tones, are now used to express a new elegance, and the aristocratic purity.



Compositions from the XII Dynasty



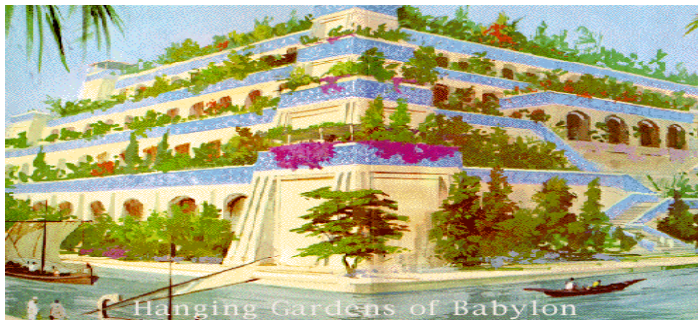
## Babylonian Gardens and Art

### Hanging gardens of Babylon

One of the oldest and most impressive gardens in the history is thought to be in Babylon.

The legend says that King Nebuchadnezzar (605-562bc) built the hanging gardens to please his young wife, who came from the hill country and was missing the shade and the greenery. Other legends describe Assyrian Queen Semiramis in her five year reign.

Their existence is questionable, but the garden is regarded as one of the seven wonders of the ancient world. The adjective hanging is misleading, as they were built on terraces. Persian parks and gardens were creations of autocratic king, for games and hunting developed by the combined influences of a utilitarian style of terraced hillside gardening and the temple tower-ziggurat which creates the link between haven and earth.



Reconstruction

### Art

The Assyrian -Babylonian Art is characterized by the use of yellow-gold tones, white and sky-blue, violet. They used to color the compositions on the walls of the buildings, with scenes of fantastic animals and flowers.



Ishtar Gate in the Pergamon museum

American museum of photography, unknown



Figure from Ishtar Gate, Babylon



## Ancient Greek Gardens and Art Gardens

The Greek gardens are the center of life, Agora with plane trees and well-watered grove was a public space, below the acropolis where men gathered. Even that Greeks didn't have the cult of garden, their emphasis was on open space like outside the walls of Athens, the Academy where, Plato talked about philosophy, ethics and life, it was planted with olives trees.

The democratic Greeks had pleasure gardens of a peaceful content. In the Hellenistic culture, when Alexander the Great made his epic and victorious drive (334-323bc) through Athens, gardens became striking feature of the landscape. It had been discovered square colonnaded courtyard perystyle, in the interior the house, with flowers and shrubs in pot – an indoor small garden inside the house.

The great achievement of the Greeks was to develop the life of the public gardens, recreation fields. But in the same time is unexpected that the Greeks, one of the most artistic and inventive people failed to perfect gardens as a form of art, meanwhile the Romans, with not to much aesthetic sensibility created some of the most splendid and greatest gardens.



Ancient Greece: Athens, Air view of the Acropolis

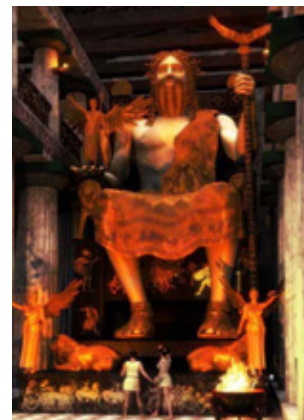
## Art

The majestically Greek art decorates the huge temples, and created some of the seven wonders of the ancient world, as well as the names of the first big artists. The painting in ancient Greece is less develop as in Egypt, and used mostly to decorate ceramic, and temples, with geometric, anthropomorphic and zoomorphic motives. On the ceramic decorative motives have the typical colors of red designs on black ceramics, and vice versa.

A new concept of the Greek art is antromorfizing of the goods the ideal of creating a superior human, and the perfection of human body. First big name in art history FIDIAS- the maker of the gods (500bc).

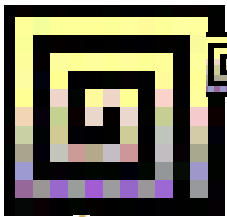


Terracotta oinoche (pitcher) Attic, Late Geometric II Ca. 740-720 B.C.



Zeus from Olympia, one of the 7 ancient miracles (reconstruction)

Athena parthenos



Two concepts in art change the way we look at art and especially at Greek art:

The concept of- anthropocentrism- the man in the center of the universe and - kalokagathia - the heroic ideal – the outside beauty must be equal with the inside beauty. Both concepts can be experienced through the beautiful statues in ronde-bosse.



Doriforos, Policleto; Discobolus, Miron,

The first famous painter is introduced to us also in this period: POLIGNOT (475-440) which excelled in perspectives, and transparency of the clothes and the expressivity of the face.



Reconstruction by C Robert, 1893 based on the description of the Pausanians

The Hellenistic period is characterized expressive portraits in fresco technique, it's important to mention that the portraits no longer have the idealistic spice to them, but a capture the men's individuality, typology and conscious.



APELLES- the official painter of Alexander the Great (Battle from Isos)



## Ancient Roman Gardens and Art

### Etruscans gardens and art

The many artifacts left behind show a considerable interest in flowers, trees and landscape, which is not a feature of the Greek vase paintings. So their love for nature and gardens must be influence of near east where they supposes to have come. Art is mostly fresco for interior decoration, with strong use of colors.



Images of Etruscans by Etruscan painters

## Roman Gardens

The art of Romans was tremendously influenced by the Greek and Etruscan art. Romans assimilate everything they saw, and took that to totally different level.

Now parks became famous and private, and one of them is the large private park of Lucullus, in the city of Rome which was in a style that made his name synonym with luxury. The Greek statues now were perceived as art for the garden, dressed in ivy.

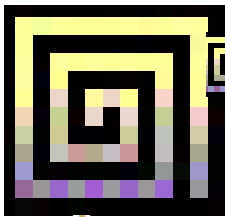
The house garden, was a room in an open air, usually a square, embraced by columns, plot with fountains, pools, pergolas with vines, roses, and shrubs.

Flowers were growing in beds separate by paths and sometimes large houses had a low wall painted with different scene. Between the columns, orchards of figs and prunes were present (House of meander, Pompey).

Small houses, with no space for a garden, had rose bushes around their little atrium, and garden scenes painted on the wall, this show how important was nature for the Romans.

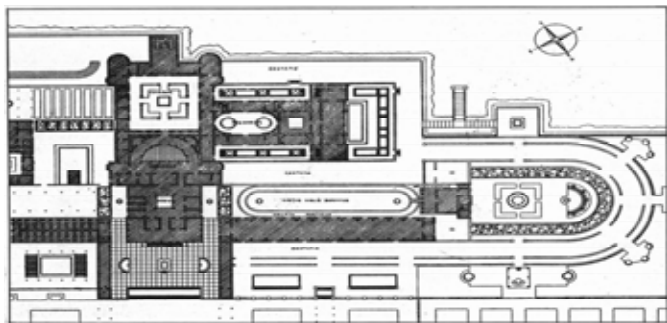


Pompeii, House of Menander



For public recreation and as a social center, with baths, libraries and recreation facilities was the 'Thermae' which had grasses and trees.

From this age we can see the detail architectural plans which incorporate gardens or giant parks just for pure pleasure. Villa Laurentum had giant parks and gardens with animals and ponds. The remains of mural paintings show the association of pleasure garden with the interaction of animals, the charm of birds.



Villa Laurentum

Another example is the Botanical garden of Antonius Cator Clitumnum Stream Umbria, which is described to the last species, but nothing can be compared with the most spectacular imperial parks and gardens of Nero's (54-68) and Hadrian's (117-138). Nero created Landscapes Parks of fields, vineyards, pasture with wild and domestic animals and lakes as a sea. This was in 5 years destroyed, when Vespasian, drains the lake to create now famous Colosseum on it.

Hadrian's villa from Tivoli, was constructed as a chain of

parks, pools, grottoes, statues, fountains, trees and shrubs and tall Cupressus, roses, violets and rosemary.

In this era, Topiaries the art of topiary (cutting evergreen in different shapes), appear and was said to be the pour man substitute for the marble statues.



Hadrian's villa, Tivoli, Italy





# Art



Maritime Theatre, Hadrian's Villa



Nero's Villa, reconstruction

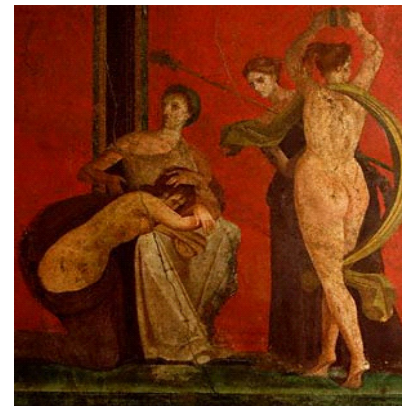
Because the houses were small the artists, painters were painting garden scene or architectural detail with a three dimensional effect in order to create the illusion of larger rooms  
Prima Porta – Livia, Augustus Caesar.



Livia's villa at prima porta

Mosaic and fresco generate harmony and synthesis; also bring beauty and richness to the houses.

The paintings are astonishing even today through the science of the composition from the grouping of the characters to the use of space trompe-l'oeil, and the science of chromatic tones, the raccourci. The Pompeian red, yellows, blues and turquoise show effects of deepness and remain in history as colors in art.



Fresco cycle at the Villa of the Mysteries  
Wall-painting from the House of Marcus Lucretius Fronto

## Medieval Gardens and Art Gardens

The Medieval Era (the Dark Ages) appeared in European history as a bridge between the roman civilization collapse and the rebirth of another era called the Renaissance.



"The Well Ordered Plot" 900AD

The difference between pagan roman gardens and Christian medieval gardens was that all that luxury of the Romans, faded and now the gardens were enclosed inside monasteries.

The roman style house with porticoes and perystiles gardens, were used by the monks and nuns to grow vegetables and medicinal herbs, and flowers for the altar.

The pleasure garden became the kitchen garden. During the Dark Age's period, the Power of the Christian Church grew, in order to offer hope during this hard times. The gardens developed around the monasteries, which now are the new power.

The gardens were for medicinal herbs, vineyards, and orchards; flowers were grown for the decoration of the church.

## Art

As landscaping, the art is also in the church's hand, and paintings made at this time are with biblical themes.



Duc De Berry- A Chateau garden  
Giotto di Bondone (1266/76-1337), The Epiphany



The dark ages, gave birth to more and one style, for the purpose of this project I will not go to deep, but I have to mention that the Byzantine style, as well as Romanesque and Gothic styles all indicate the appearance of a new style in art - the Renaissance.



## The Renaissance Gardens and Art Gardens

If in the medieval times gardens adhered to social and religious tradition ways of belief and conduct and as a result they were small and utilitarian with medicinal herbs, vegetables and fruits, in early Renaissance the concept of utilitarian change again to pleasure, 'idealistic' gardens were created in Italy, France, and Germany.

In England gardens were in the style of the period 'Tudor' and 'Stuart'. As Garden 'Jardins d'agrement', Italy, was inspired by the concept of the academy, a big part of the art and ideas resurfaced now, were original Greek and Roman concepts, which now are used and improved.

Renaissance began literary, as a development of all that was in a state of slumber, in the dark in the Middle Ages, and it soon became an artistic, architectural and gardening bloom.

A good example which shows that the humanist movement of the renaissance has began, is Cosimo de Medici's- villa and garden Careggi, near Florence-1457 designed by Michelozzo (1396-1472), which was inspired by the ancient Rome gardens, and had laurel, myrtle, cypress, roses, violets.



Cosimo developed

Villa and garden Careggi

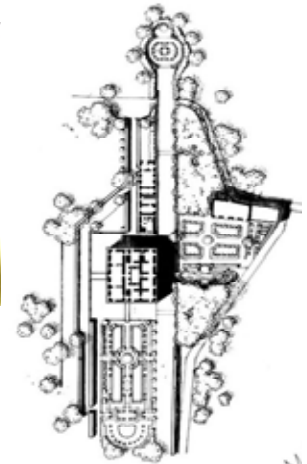
the garden plan in a classic manner- symmetrically designed box-edged encloses plantings of flowers and herbs, benches, and fountains in the center with bronze sculptures.

Donatello, Cosimo's protégé created Gardens of San Marco, the academy for painters, sculptors, where Michelangelo did his apprentice. Villa Castello De Medici had a symmetrical garden, with a dramatically bronze sculpture of Hercules and Antaeus by Bartolommeo Ammanati.



Villa Castello

Gardens have divisions, grassy lawn for games, parterre garden and a secret garden, which was one of the innovations in Renaissance gardens.

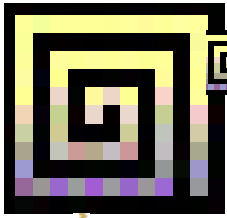


Drawing by Eileen Kemp

Villa Gamberaia at Settignano- Giardino Secreto had a grotto, another innovation, and a bowling lawn.

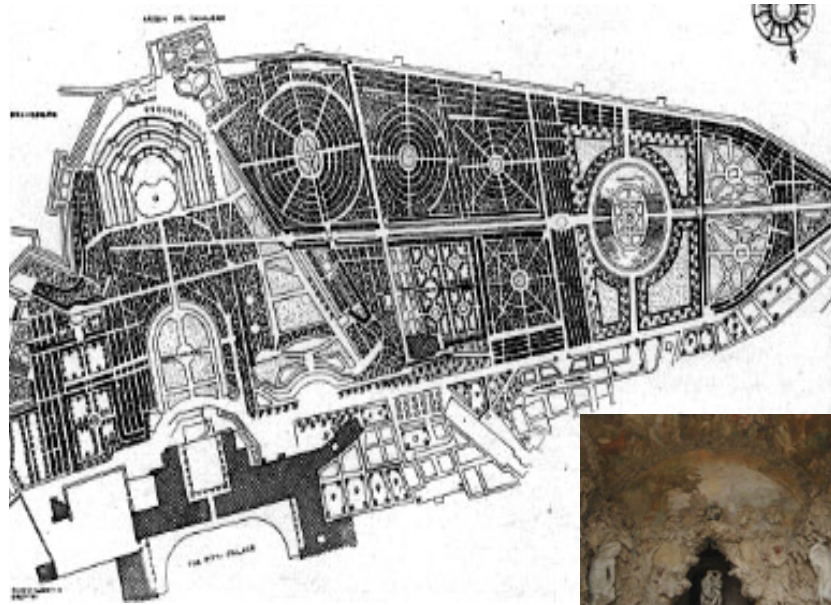


Villa Gamberaia at Settignano



The greatest garden ever developed in Florence was the Boboli, behind the Pitti Palace of Luca Pitti, designed by Il Tribolo. After 150 years later, and six generations of Medici, where each generation added something. Statues, fountains, 3 plantations of boshes, and a formal garden of the river side of the palace.

Geometric design of circular complexities, diagonal paths leading to labyrinths, botanical gardens, topiary, colossal fountain of Oceanus in the center. All these creations were inspired by a water theater from Hadrian's villa at Tivoli, and all this its leading to what it will become the grotesque Baroque.



Boboli Gardens, Florence Plan and Grotto

Now for the first time garden began to be planted on a generous scale and elaborated with care, and thought. Garden design was taken over by painters and architects.

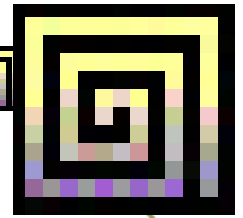
Sixteenth century was all about serve art to the popes and princes of Church. Julius II (1503-1513) hired Bramante (1444-1514) to improve the papal residence –Vatican, with a belvedere court, courtyard and garden.

Bramante had combined garden design with architecture on one master plan, creating the beginnings of landscape architecture. The garden was inspired by the Hadrian's villa. He cut tree levels of gardens into the Vatican hill, creating panoramic steps.

Raphael was hired by Cardinal Giuliano de Medici to develop his Villa Madama, which was designed more as a suite of garden rooms, than a house.

Later in the seventeenth century, after these masterpieces of garden art, architects added to their designs a garden layout as part of their plans.

Because of the need to protect from sun, and cooling purposes, the massive trees and tall hedges, trimmed to flat surfaces became green walls, shaped as circles around the house, as well along the alleys. Examples are Villa Doria Pamphili at Rome with Giacomo Della Porta, and Ferdinando de Medici-grand duke of Tuscany which garden was in a set of rectangular flower beds in the style of embroidery.



## Art

The Paintings are characterized by the passion of the study of the nature and for society and human body anatomy and psychology. Now is also the introduction of different techniques.

### QUATROCENTO –(XV) THE FIRST GENERATION

The beginning of the renaissance is the connection between the religious spirit of the Byzantine tradition and the new spirit of the urbanism of the renaissance .

The introduction of the luminous palette of colors and the geometric perspective, metaphysic vision of nature and the landscape which became an important character from his paintings. In paintings there is this constant trying to contemporize the religious subject and to integrate it in the daily life.

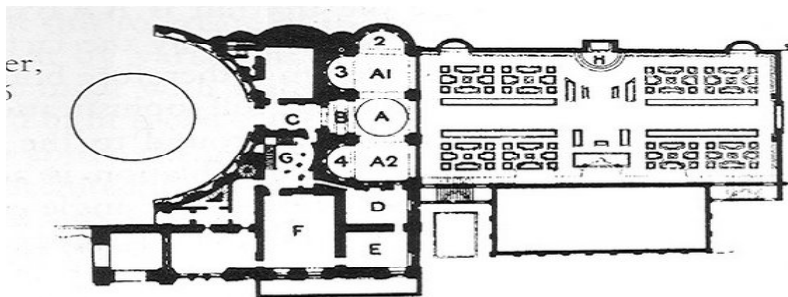
The big artists of this generation are: Fra Angelico (his importance stands in the purity of the spirit and the state of grace that can be seen through his paintings) , Massacio ( is important for the introduction of characters that no longer have that spiritual aura, but even they are from the bible, they are represented as terrestrial beings with feelings) Ucello (introduced geometric perspective, with cubic space, dynamic and grandiose compositions with numerous characters and in very modern aspect – the action is continues outside the painting).

Architects also planned the gardens surrounding the palace and villas they designed, some created even garden sculpture, Raphael- famous for his magnificent paintings, architectural work, and for garden plan of Villa Madam, ROME for Pope Clement VII. Leon Battista Alberti (1404-1472), in the book ‘de Architettura’ describes the principles of villa and garden design befitting a cultured man of the renaissance.

Sites chosen for a villas and gardens, had a view of the city, land, sea, the peaks of hills or mountains.

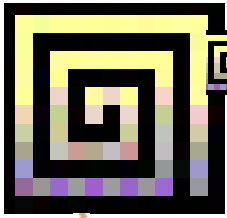


The Vatican Gardens



Villa Madama - plan designed by Rafael – 1516





The Last Judgement, Fra Angelico - 1431  
Expulsion from the Garden of Eden, Massacio - 1424-28  
The Rout of San Romano, Uccello - 1456

## QUATROCENTO –(XV) THE SECOND GENERATION

The Lorenzo era, and beauty is everywhere, on the streets of the city, at the palace, in the gardens, and thanks to Botticelli in the paintings too.

The masters of this generation are, Domenico Ghirlandajo (who's innovation is the replacement of the saints with the humans from present, images from the daily life of traditions and celebration of the family) Sandro Botticelli (who gives to the art symmetry, well taught compositions in a pyramidal structure, the poetic expression of living, and the intensity of the life which can be perceived through the eyes of the characters.

Nature is another character of the painting, and an important one. The sophistication of his painting can be seen by the techniques that he used, the transparency of the color, and the use of ivory tones, and metallic accents, creating metaphysical effects) Piero Della Francesca (who study anatomy and movement, staturary attitude of the characters, the peace and quiet, which characters reflect the dimension of monumentality. His new concept of space, is the double perspective and the use of 2 view angles, which help him to suggest deepness) and my favorite Andrea Mantegna (who's fresco and oil and religious subject made the image of the biological death of humans to be combined with the sufferings of the event, upon the family of the deceased.

The action continues outside the painting, which like the strong drawing, is characterized by exaggerations of forms, and expressions.

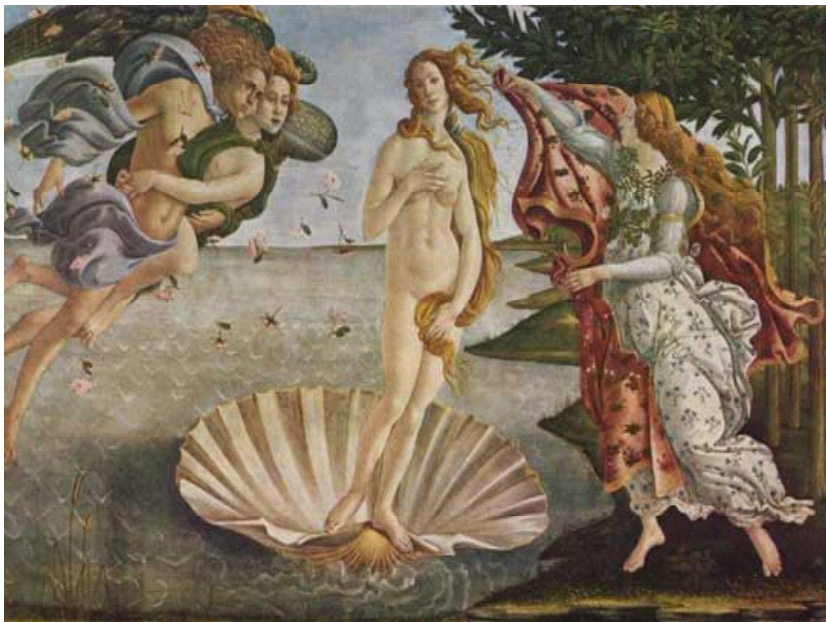




An Old Man and His Grandson-DOMINICO GHIRLANDAJO



Battista Sforza, Federico da Montefeltro- Piero della Francesca



The birth of Venus- Sandro Botticelli



The Lamentation over the Dead Christ- Andrea Mantegna



## CINQUECENTO-(XVI)

Now we have the complete artists, complex artist-painter, sculptor, architect, poet, philosopher, theoretician of art, inventor, and man of science (of military engineering, fortifications, artillery, and flying machines). Artists that are involved in all the areas of art from paintings to architecture, and beyond.

The titans of the renaissance are Leonardo Da Vinci (he introduced many things to the human world that have complex resources to manifest from grotesque to sublime to moral spirit. His two fundamental principles in painting are the pyramidal structure of the composition and sfumato technique. The drawing is losing the contours, which is absorbed by the color, the light made by the over set of the color, as well as the relations between the light and shade, between tone and semitone, light and dark.

Michelangelo Buonarroti (mannerism and baroque, the era of contradictions, of reforms, of anti-reforms. Known for the greatest creations known to humans, funerary monument of Pope Julius II, and the funerary monument of Giuliano and Lorenzo de Medici, the Sistine Chapel from the Vatican, David, Pieta Palermitana, Pieta Rondanini to name a few.

The concept and artistic vision of his work was divided in two periods: the young Michelangelo, with clear vision of authority and spirit, the harmony within and the universe, and as a result –David. And the second period, the dramatic vision of maturity, in conflict with within and environment, the dilemmas of existence and human destiny – the pathetic vision and its undeniable masterpiece Sistine Chapel.

The multi axial structure, asymmetry and contrapuntal forms are the beginning of modern sculpture.) Raffaello Sanzio (Classicism with emotions, natural feeling and spontaneity. Conceptions on the existence and human destiny and the relation of the man with society, the relations artist-universe, artist-societies, artist –destiny as well as a vision of harmony within and universe, peace and calm of the biologic and conidian can be seen in his majestic art) Tizian (known for his impressive compositions, showing the riches of the royalty and papal universe.

He remains on eternity connected with the greatest paintings, for his use of color, especially red, which was not ever duplicated. Aside the sensuality of forms and femininity, nudes, the sacred love and the profane love his innovation is in his use of color – warm color in front, cold colors to the back to create inspiring compositions).

The Virgin of the rocks -  
Leonardo da Vinci

The Last Judgment-and  
David-Michelangelo





Venus with Organist and Cupid-Titian

Another artist who is important is Giorgione who introduces two themes that will remain in all modern painting- feminine nude and landscape. His conception stays in putting the nude in a landscape, to create a harmonic relationship between the human body, the soul and nature. The soul of the world, became nature, which embrace the beautiful curves of the human body.



The School of Athens -Rafael



Sleeping Venus-Giorgione





## The Baroque Gardens and Art

### Baroque garden

Italy which had developed the gardens as works of art in the past, in the 17th century was responsible for a new style, baroque. More ostentatious, flamboyant, and more theatrical than ever before, a style which was born as a reaction against the great austerity of the reformed and puritan church.

Gardens became larger, heavily planted, with trees, shrubs in creating great green walls. Lavish use of water in pools, cascade and fountains, with a noisy display is the new style. Pushing the envelope, in a childish delight, and with water power use, as in Byzantine times, the Baroque garden were garnish with mechanical toys: birds, water organisms, moving statues, which create more than a visual effect, a noise effect, a whole experience.

The French baroque garden had a shy beginning, enlarging the medieval pleasure garden, and adopting Italian inspiration- grottoes, parterres with embroidery design, and large plantation of fruit and trees, and a special tulip garden.

To the half of the 17th century, French concentrated on the improvement of the land around their houses, creating formal gardens, with rectangular and circular parterres some shaped as a maze.

Jacque Boyceau the first of a long succession of highly skilled garden design was the creator of the new French style, which dominated garden planning for the next generations. André Mollet – describe in his book, *Jardin de Plaisir*, 1651, in a very detailed way how a garden should look like: “in front of the

mansion, an avenue of elms, or lime trees, leaving a semicircular sweep bare before the house. In the back embroidered parterres, clear of trees or fence. Beyond them are lawns, shrubberies, alleys, hedges, avenues each with a statue or fountain at the end.”

André le Notre (1613-1700) son of famous gardener Jean, had the great challenge to work at the Gardens of Versailles, for Louis XIV, the greatest task that any gardener had to face before and since. He was able to command the resources of the entire nation; he had at his disposition over 2 million flower pots so the king never saw a faded flower. And for that million of seeds, thousands of trees, a quarter of the forest were transported. Creator of ‘jardin à la française’ brought together two areas, usually separated, the architecture and nature, in creating a unique ensemble.

The harmony appears from assembly of the two in the plan of a geometric sensibility, creating the conception of the classic unity, specific to the French art of XVII century.

In the 18th century Le Nôtre (1688-1763) contested two gardens: one symmetrical to the aesthetic standards, and one left in the work of happy chance and directed by good taste in an apparent disorder, natural beauty.



General Plan of the Town and Chateau of Versailles, with Its Gardens, Forests and Fountains



Perspective View of the Gardens and Chateau of Versailles Seen from the Paris Avenue, 1668

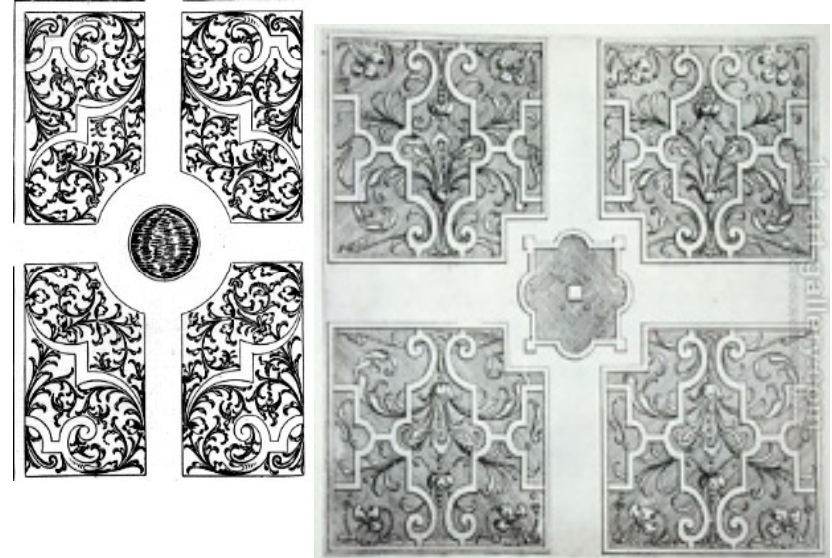


Aerial view, showing the garden designed by Andre Le Notre

An important change took place in the French garden design was made at Tuilleries when the square parquet garden was replaced with “parterre de broderie”.

Since the layout of the garden could be best appreciate from above, ornamental gardens became parterres and terraces were made above them for a better view.

Alexander le blond pierpond morgan library named ‘parterre de embroidery, the finest and should be place next to the building- from box, this now replace the flowering parterres, in symmetrical design, made by box scrolls grass work and colored earth, flowers were in the borders. (Lepautre-plan of Versailles, NY Public Library).



Luxembourg Gardens—Plan for a Parterre  
Wilton House Parterre Garden Design,

## Art

The grotesque Baroque style was encouraged by the Roman Catholic Church, which were of the opinion that the art should communicate religious themes in direct and emotional involvement; also they look at the dramatic style as a means of impressing visitors and expressing power and control.

Some of the major artist of this era are in Italy :Caravaggio ( who brings to the art nonconformity, and dramatic dialog of gesture, conflict between light and shade, light is strong , embracing ruff the form, and shade is now dark.

Caravaggio's innovation is tenebrous which represents drama, in this era of anti-reform, tension of the time, against mannerism, academicism his work suggest the reality of the day

in Spain  
:Velazquez  
(‘the biggest painter from the painters’.  
(Jean Casou) the creator of the modern painting.



Bacchus- Caravaggio, 1595

He combined the concepts of Titian's and Ruben's paintings and revitalize the kalokagathic concept –the good and the beautiful.

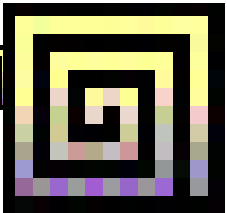
Compositions, landscapes, nudes in which the history of the soul is united with the art of color and composition introduce the image of mirrors in compositions, and the feeling of eternity) in Belgia Rubens (Being considerate artist of genius from the time of his life, he created a few thousands of paintings: religious, historic, mythological compositions, daily scenes like hunting, and portraits.

His grandiose compositions introduce the XVII century with the flamboyant rococo style. His legacy shows a harmonious relationship between him with within, with life and society, with human and nature, and all universes as well as his love of life) in Olanda Rembrandt ( his innovation stays in self portraits, as a profound exploration of the state of joy, sadness, or human disappointment, a journal of confessions about himself and humans.

Dynamic ensamples, mysterious obscurity, he was not understand by his contemporariness.

The conclusion of life of the Rembrandt, the human, was the conclusion of the work of the artist Rembrandt- love and care for his fellows).





Las Meninas, Velazquez  
1656



The Martyrdom of St Livinus  
Peter Paul Rubens 1640



The Night Watch or The Militia Company of Captain Frans Banning Cocq, -Rembrandt 1642

## The Rococo Gardens and Art

### Gardens

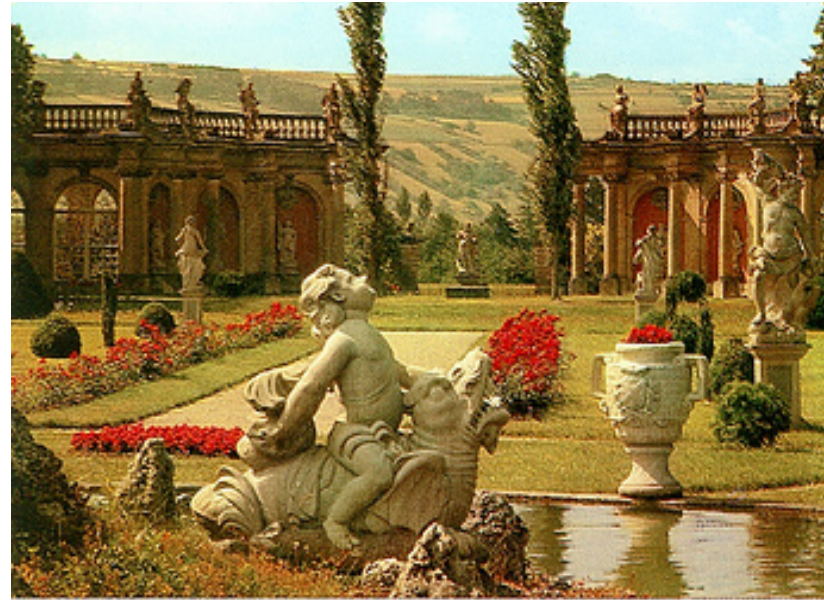
With a very decorative style, with shell-like curves focuses on decorative arts. The term to derogatively imply that the style was frivolous was first used in English in about 1836.

The style had spread beyond architecture and furniture to painting and sculpture. Rococo still maintained the Baroque taste for complex forms and intricate patterns, but by this point, it had begun to integrate a variety of diverse characteristics, a taste for asymmetric compositions and the use of landscapes and nature.

These painters used delicate colors and curving forms, and portraits. There is a departing from the church/state orientation of the Baroque, a lot of pastoral landscapes and aristocratic couples.

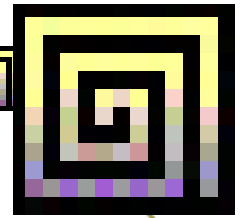
The painters of this period can be divided in two, Charles le Brun (number one painter of the court, with a creative energy and artistic fantasy catch the vision of the king Louis XIV. His exceptional quality was his artistic capacity to understand and present on canvas the king's wishes. The official themes in are the historical composition and the official portrait. The huge task he was in charge with was to see that all the court art was upon the king's wishes: huge dimensions, strong character, the themes are about the important events of France and of the king's life).

And the rest of the painters like Nicolas Poussin (who returns to the classic, to ancient Greece, in total opposition with the art of the era. His fascination for Greek and Roman monuments,



Weikersheim, Baden-Württemberg, Germany





## Art

made him to accept just for a little time the honor to be the painter of the court. He created art based on ration principles, unity, balance and harmony, his subjects are mythological, religious, historic, allegoric and contemporaneous, all this being influence by the Greek mythology.

His innovation stated in the choice of involving the Greek mythology with composition solutions solved by Rafael. Devoted to the principles of logic and balance, he made this to be the axes of his work, he suggests the form through light. The colors he used are total opposition with the strong colors of Titian, Rubens or Velasquez, are tones of ivory, gold, and earth tones, used by the Romans.

Claude Lorrain (Influenced by Poussin, classic solutions for his historical compositions. Was in love with the light and sky, the nature and luxurious vegetation of Italy, the art of renaissance and the ancient monuments but contrary to Poussin rational thinking, Lorrain composes after feeling, his grandiose marine landscapes horizontally composite, in the succession of the view: one third of the painting is the main plan, reserved to the ground and water, the two thirds being reserved showing the beauty of the sky. The action and the characters are just a pretext for presenting panoramic landscapes. His essential preoccupation was to present the landscape, in a geometric perspective, the fabulosity of the nature and sky, and the poetry of light.

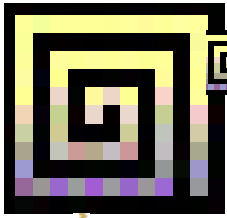
His concept states in using the color, cold and worm tones

in a succession of the chromatic perspective, contrary to the traditional chromatic perspective (the warm tones were in the back). His innovative techniques to the art of color, states him as the 'poet of light' ).

Jean-Antoine Watteau 1684-1721 (Inspired by the art of Rubens, Rembrandt, Watteau work, shape the modern principles of the XIX century. The continuity of the color, suggesting the volume of the form, and the discontinued brush create a sensible vibrant harmony. Through his paintings, Watteau express the aristocratic spirit and the expression of sublime grace also showing a melancholic vision sustain by the science of the painting and by the refined colors).

Francois Boucher (mythological scenes, which carry the frivolity and sensuousness of the rococo style. influenced by the delicate style of his contemporary is considered the most fashionable painter of his day. A inovation of his art is depicting nudes in voluptuous positions, in opposition with their innocent porcelain faces, the erotic character of the vision of Boucher, became the vogue of the epoch. His colorist attitude is influence by Watteau and Rubens, but his techniques leave the path to the modernism paintings).

Jean Honore Fragonard (He travelled and drew landscapes with Hubert Robert and responded with especial sensitivity to the gardens of the Villa d'Este at Tivoli, memories of which occur in paintings throughout his career when he abandoned this style, for



the erotic canvases, which with a spontaneous brushwork creates a grace to even his most erotic subjects so they are never vulgar. In the dance of light and shade, light and dark, his painting are closer to the essences of the modern colorist, announcing a new art the impressionist movement.



Alexander and Porus, Charles Le Brun



Diana Bathing, Jean-Antoine Watteau



Landscape with Apollo and Mercury, Claude Lorrain



Nymph and satyrs, Nicolas Poussin



The Swing, Fragonard, Jean-Honoré



## The English Gardens and Art Gardens

At the beginning, the English garden concept is against the predominant French formality in the garden design. Nothing is of a grater delight but the natural beauty of the natural shapes, the pleasure of scenery, which emerges with the Romantic Movement in literature, music and especially art.

Joseph Addison and Alexander pope express the new spirit. Addison was aiming to cultivate 'the pleasure of the imagination'. The work of these two was followed by many artist, William Kent (1684-1748), who was the first landscape architect who reacted against the artificiality of baroque. Known as the father of the modern gardening, he saw 'that all nature was a garden'. one of the originators of the English landscape garden, a style of 'natural' gardening that revolutionised the laying out of gardens and estates. His projects included Stowe, Buckinghamshire, from about 1730 onwards, designs for Alexander Pope's villa garden at Twickenham, for Queen Caroline at Richmond and notably at Rousham House, Oxfordshire, where he created a sequence of Arcadian set-pieces punctuated with temples, cascades, and grottoes.

Another man of the time who resort to planting dead trees to create the mood he required, and to open the field for the larger scale achievements was Capability Brown (Lancelot Brown), who's naturalistic style of design was his major contribution to the history of landscape design. Claremont, Stowe, and Rousham are places where their joint efforts can be viewed. He

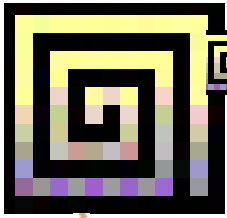
demolished walls and hedges, destroy parterres, flowerbeds and labyrinths, transform from pools a ponds meadows in creating lakes with smooth grassy banks.

Russell Page described Brown's process as "encouraging his wealthy clients to tear out their splendid formal gardens and replace them with his facile compositions of grass, tree clumps and rather shapeless pools and lakes".

Richard Owen Cambridge, the English poet and satirical author, declared that he hoped to die before Brown so that he could "see heaven before it was 'improved'" this was a typical statement reflecting the controversy about Brown's work, which has continued over the last 200 years. By contrast, a recent historian and author, Richard Bisgrove, described Brown's process as perfecting nature by judicious manipulation of its components, adding a tree here or a concealed head of water there. His art attended to the formal potential of ground, water, trees and so gave to English landscape its ideal forms. The difficulty was that less capable imitators and less sophisticated spectators did not see nature perfected, they saw simply what they look to be nature.

Humphry Repton was the last great English landscape designer of the eighteenth century, often regarded as the successor to Capability Brown he also created more intricate and eclectic styles of the nineteenth century. He was fighting for the landscape untouched by man and its greatness, he said that 'the more refined our taste grows, from the study of nature, the more inspired are





the works of art'. He wanted that the landscape scenes to be beautiful as the paintings of the time.

Now the concept of 'picturesque' is introduced, which refers to every object, scenery should be represented with good effect in painting.

Another new idea in English landscape is predominated by variety. It has been said that there were as many styles of garden as there were of poetry. Repton said that variety became a rule, encouraging others to show diversity in the garden design. At the end of the century the garden designers were faced with new solutions, to come to a new style that embraced the freedom of the English style, but also the formality of the French gardening taste.

The 'gardinesque' displaying the art of the gardener- the beauty of the plants in state of culture, the smoothness and greenest of lawns, the curved direction, and the rustic stile of a cottage in the country side, all this in contrast with the geometric style of Loudon Garden .

Trees and shrubs planted after their kind, and dimension, at great distance apart in order for them to display their natural form and habit . There were created botanical gardens, with a great interest in botanical knowledge.

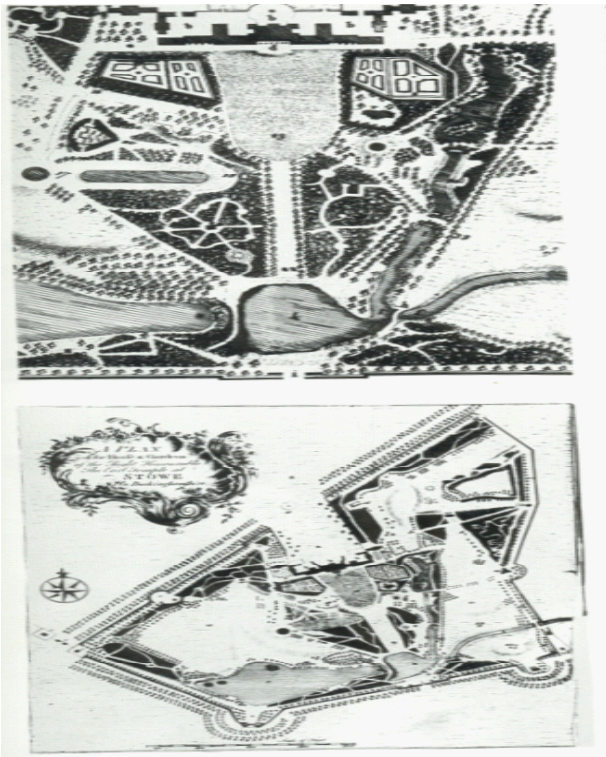
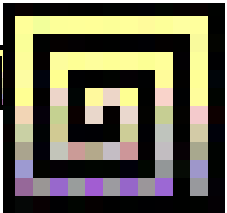
The early Victorians blend everything in their gardens, little brightly colored flower beds, often in geometric style, which brings us to Miss Jekyll one of the most admired and ac-

complished English Landscape Architects of the Twentieth Century, Miss Gertrude Jekyll, who was also an accomplished artist, writer and craftswoman. She began designing embroidery patterns and tapestries, constructed metalwork and wood carvings, she was an avid painter and, later, photographer. Many of the photographs captured the essence of her garden designs.

Her gardening innovation was her use of more textured, detailed, use of many different color schemes, and fragrant, textured plants. Her most noted projects were Munstead Wood , Sandbourne, Hestercombe, Upton Grey and Folly Farm.



The Hermitage, and Merlin's Cave, both designed by William Kent. Eventually this estate became part of the present Kew Gardens.



Stowe landscape began in 1733 when William Kent laid out the little valley called Elysian Fields for Lord Cobham.



Holkham Hall, by William Kent, Palladian style, begun 1734, Norfolk, Eng.



"Corridor" Humphry Repton Hand-colored aquatint from Humphry Repton (1752–1818) Designs for the Pavillon at Brighton London



Gertrude Jekyll designed the gardens of her family home, Munstead





## Art

In this period art is moralizing, historic and critical compositions, portraits with a satiric flavor, the English society is represented grouse and brutal. New techniques like Gravure, making copies after painting now are use. The painters of this time are looking at nature and use the nature as a character, but also as a just a scene where they place the modern society life.

One of the important figures in art is Hogarth, who hit on a new idea: "painting and engraving modern moral subjects ... to treat my subjects as a dramatic writer; my picture was my stage", as he himself remarked in his manuscript notes. Excellent catcher of typology and of the dynamic of movement, his work was a campaign to bring political mentalities to the public. His work is the expression of contemporarily, and his strong personality, shocks the English and European painting. If until now, art was to portrait beauty, or grandeur, now is to political, sending a message to all about the real face of society.

Thomas Gainsborough, painter of portraits, landscapes, and fancy pictures, one of the most individual geniuses in British art, he developed a free and elegant mode of painting seen at its most characteristic in full-length portraits (Mary, Countess Howe, Kenwood House, London, c.1763-64). While portraiture was his profession landscape painting was his pleasure. Gainsborough's style had diverse sources. His early works show the influence of French engraving and of Dutch landscape painting and a close study of van Dyck can be remarked in *The Blue Boy*, and in his

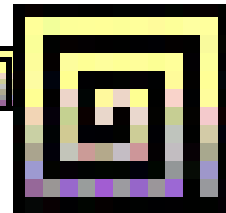
later landscapes. He was in many ways the antithesis of Joshua Reynolds, who's career never picked, but he is remembered for his art sensitivity and perception, inspired by the greatest baroque painters.

John Mallord William Turner, is one of the finest landscape artists whose work was exhibited when he was still a teenager, and who devoted his entire life to his art. And with him a new era was born. He visited Venice, not to study the precedesors artist but the effects of sea and sky in every kind of weather. He developed a painting technique all his own, Instead of recording factually what he saw, he translated scenes into a light-filled expression of his own romantic feelings.

John Constable ranked with Turner as one of the greatest British landscape artists. He started working in the picturesque tradition of landscape and the manner of Gainsborough, and developed his own original treatment from the attempt to render scenery more directly and realistically.

Just as his contemporary William Wordsworth rejected what he called the 'poetic diction' of his predecessors, Constable turned away from the pictorial conventions of 18th-century landscape painters, who, he said, were always 'running after pictures and seeking the truth at second hand', and thinking that 'No two days are, nor even two hours; neither were there ever two leaves of a tree alike since the creation of the world' started a new way of painting the open air, that caught the atmospheric





effects of changing light in every hour. In England Constable had no successor but in France, however, he was a major influence on Romantics like Delacroix, on the painters of the Barbizon School, and ultimately on the Impressionists.



Dido building Carthage; or the Rise of the Carthaginian Empire, Turner



Brighton Beach, John Constable



Shortly after the marriage, William Hogarth



The Blue Boy ,Thomas Gainsborough

The 19th century- from the picturesque to the eclectic century public parks became a public place in cities and the designers, planners became interested in dealing with it; sifting from different styles and later to eclecticism, the absence of any definite and coherent style is the new concept.

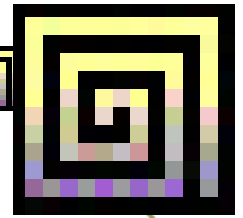
The 19th century uniqueness came from the natural of gardens from country to country and from style to style. William Gilpin the author of numerous essays on picturesque, talks about the meaning of the concept of picturesque how signify any-

thing which induce a strong feeling, it can be of fear, amazement, the sense of feeling is now important not what it of feeling.

Victorian garden are composed of different styles, Italian garden, Chinese garden, English garden, Egypt inspired garden, rock garden and pine wood. With small space left for lawns, which were filled with flowering beds, in many shapes, a mixture of styles, art of topiary is reintroduced, as well as hedges in geometrical shapes.

So if at the beginning English gardens destroy the complicated shapes and symmetry of baroque and rococo, and the cult for irregular or wavy line started to govern new garden design, transforming the parterre and enclosed garden and allowing trees to grow naturally, the landscape style divides itself into two main categories brown's poetic distillation and picturesque and romantic creations of other designers, with surprise elements such as Greek & Roman temple, statue, Chinese pagodas. so every garden has what can be explained in different stages, complementary with the stages of society 'equal congenity to the human mind' (John Claudius Loudon in his encyclopedia of gardening-1822)

The Roman, which was geometric, regular style or architectural style, and it suited the lands where the country was perfect flat, straight canals and grassy terraces as where the later the 'geometric style' was characteristic in Italy, French, and Dutch schools, but rejected in England where the scenery was wild, irregular and natural.



Lord Clark talks about the evolution of the English paintings in 18th-19th century 'the idea that an appreciation of nature can be combined with a desire for intellectual order has never been acceptable in England'. And so slowly this period was a time of mixing styles, a medley of inspirations from the past, with revival and adaptation to art, shearing common qualities with painting, music, architecture, with every kind of aesthetic activity.

The development of gardens signifies the development of the civilization and culture, garden art is much more vulnerable than painting, architecture.



Buttes Chaumont, Paris

One of the 19th century most romantic public park, is Buttes Chaumont who's plan is made by Adolphe Alphand, of a calm mood, which is reaching the drama of a Delacroix painting, between high cliffs, great trees, a waterfall an iron bridge and a temple.

But as garden art, the paintings start changing their depiction from the clean lines of Gainsborough and Reynolds, to the blurry landscapes of Turner; it was a new door toward change in art a ray of color and form which scream different styles Impressionists, Romantics, Modernists .

19th century art was a time of many movements, periods, where artists played with styles and ideas from Romanticism and Realism to Post Impressionism and Symbolism. Because a entire senior project can be built just on these period, for the purpose of this project I will just try to define the main styles and classify the main artist. Starting with Romanticism .The paintings of Eugene Delacroix embody the spirit of Romanticism in the visual arts, as well as Turner who I look at in more detail. As a characteristic their art is passionate, rich in color, and dynamic.

Realism, which reveal this desire to portray the "real world" a perfect example can be Gustave Courbet, as well as Edouard Manet, Edgar Degas who introduce Impressionism. Impressionism who's art was govern by impressions, Claude Monet , Pierre-Auguste Renoir.

Post-Impressionism an eclectic collection of artists, including Paul Gauguin, Vincent van Gogh, and Paul Cézanne. Symbolism but also relied heavily on the use of representative meaning - Gustave Moreau , Edvard Munch.

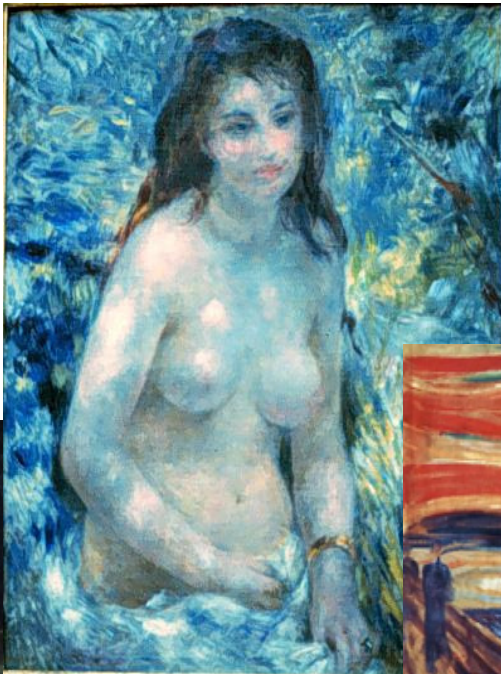




Waterlilies, Claude Monet



Starry Night, Arles, Sept. 1888 Van Gogh



Nude in the Sunlight,  
1876, August Renoir



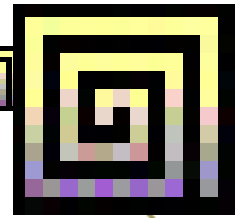
Luncheon on the Grass, 1863 Edouard Manet



The Scream, Edvard  
Munch, 1893



## The 20 th Century Gardens and Art



The 20th century art an instinct art with anxiety, engaged in a desperate quest for meaning( Filippo Pizzoni), also a individualistic art, if before the world war II, it was this need to group artists in styles and movements, after the artistic expression is a more individualistic one. In the post war years, the garden art felt on a secondary position, because the designer turn their attention on the urban environment, the garden is not anymore a ‘theater of artistic expression’, but rather has a decorative function, and ‘the search for a new identity of the modern garden is the result of a great variety in design’, a combination of informal/formal, geometric classicism and romantic naturalism ( Filippo Pizzoni). Modern gardens of Europe.

In early 20th century- gardens found a niche in artistic panorama, as a result have been produced parks and gardens which had a ‘synthesis of art, nature and lifestyle’.

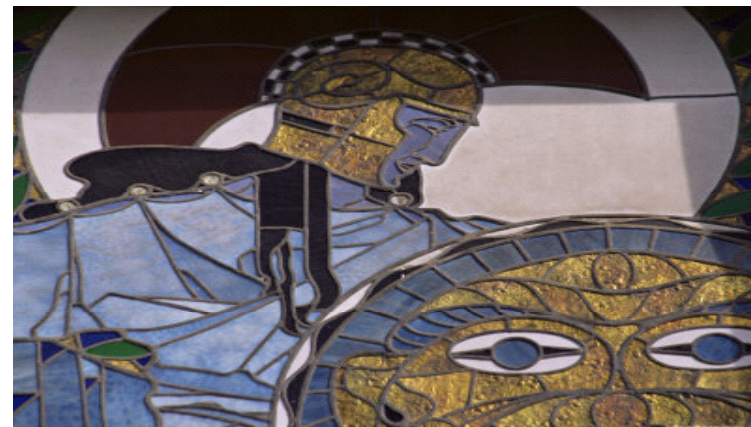
Art nouveau had a concern for detail and a love for decoration, with riches of decorative motifs, geometric and biomorphic, sinuous line of flowers and plants, but also manly regular geometric shapes, often rectangular, structures like pergola, steps, paving, benches. This style had blossom in Germany as Jugendstil. Example of artists: Aubrey Beardsley, Peter Behrens, Otto Eckmann, Gustav Klimt, Max Klinger, Otto Wagner.

The term Art Nouveau refers to an avant-garde art movement, which began in Western Europe around 1880. With this style, artists rebelled against the way of classic art. It is a style in

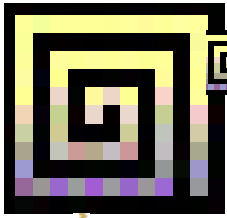
architecture, sculpture, paintings, and the applied and decorative arts. The style is ornamental and asymmetrical and artists used dreamlike and exotic forms with symbols of sexuality, death, and resurrection.



The Tree of Life, Stoclet Frieze, c.1909, Gustav Klimt



Facade Detail, Fuchs Villa, Otto Wagner in 1888, Penzing, Vienna, Austria



Even that the economic crises, that was around most of the 20th century, little by little marginalized the art of the garden, and the focus was more on open spaces around residential, schools, factories, as well as city terraces and roof gardens, there are some amazing gardens, and one of them is the creation of Gabriel Guevrekian's from 1925 Paris Exposition des Arts Decoratifs, from which the 'Art Deco' design movement takes its name, one of many temporary show gardens installed along the streets of Paris . It uses the omnipresent Art Deco form of an triangle, repeated in a composition that reflects the cubist tendencies in the art world at the time.



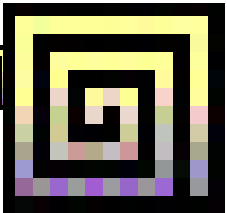
Garden of water and light , Paris, Gabriel Guevrekian

I have to mention Rene Pechere and Jacques Wirtz Who aim is to work with the spirit of the place and with its architecture, where Wirtz brings a sculptural approach to the use of evergreens and a painterly approach to herbaceous planting.



René Pechère , Gardens and Landscapes - Tuinen in Landschappen





Jardin du Carrousel , Jacques Wirtz

From the neo-classic movement, the art of Ian Hamilton Finlay is a perfect example of combining a variety of different media and discourses, from poetry, philosophy, history, gardening and landscape design to room installations and fully realized garden environments.

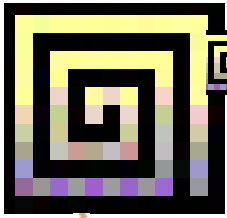
Beginning with his early experiments, on concrete poetry, the movement of words and language into the world of gardening has created in the garden, Little Sparta, Pentland Hills of southern Scotland. Little Sparta is a correction of the modern sculpture gar-

den with plaques, benches, headstones, obelisks, planters, bridges and tree-column bases which all carry words or other signage.



Little Sparta Ian Hamilton Finlay





I choose to end this search of art with one of the contemporaneous complete artist, painter, sculptor, garden designer, Gaudi, the greatest Brazilian artisti, who's excentric view is a trademark of 20th century art. His first works were inspired by the gothic style and traditional Catalan architectural modes, which he transform in his own distinct sculptural style. studieing nature's angles and curves and incorporated them into his designs as well.

The hyperboloids and paraboloids inspired from nature allowed his designs to seam as elements of the environment. Gaudí loved for his work to be “made” by nature and to create that he used concrete leaves and vine windows, so his work is not just because of him but because of nature as well. Park Güell is one of his masterpieces skillfully designed to bring the peace and calm of a park.



Park Güell , Antonio Gaudi



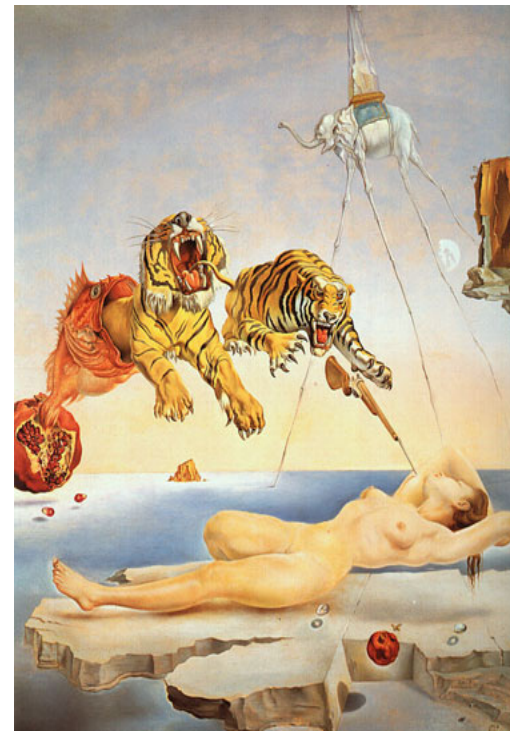
20th century art (Modern art), is a continuation of the 19th century art and alike can be classified as Post Impressionism and Art Nouveau art movements like Fauvism in France and Die Brücke and Expressionism in Germany, Der Blaue Reiter ("The Blue Rider"), led by Kandinsky in Munich, Cubism, generated by Picasso, Dadaism, with its most notable exponent, Marcel Duchamp, Futurism, Surrealism with Dali, Miro, Klee...and my favourite Hundertwasser which combined art, color and landscape to another level.



Transverse Line, Wassily Kandinsky



Demoiselles D'Avignon, Pablo Picasso



Dream of a virgin. Salvador Dali.





## Conclusion: Definitions and Importance & Historical significance

“Garden is a meeting place between man and nature, and nature and art awareness of its historical and artistic past” (Filippo Pizzoni).

This first part was meant to show the major events in landscape history and art from the beginning of recorded history. In conclusion I will explain the importance of all this research as well as what I gain from researching history and how it will help me in creating the designs for the part two of the project.

First I will define these two major concepts that I look at in the first part and I will start by saying that both of them are classified as art, and both of them are related and I feel that is hard to look at one without relating it to the other. As an artist, first, I always look at landscape as a branch of art and it turns out that Landscape architecture is defined as “The art and profession of designing and planning landscapes. Landscape architects are concerned with improving the ways in which people interact with the landscape, as well as with reducing the negative impacts that human use has upon sensitive landscapes.” (Sci-Tech Encyclopedia), while art is defined as a “human effort to imitate, supplement, alter, or counteract the work of nature.” Art is the conscious creation or display of sounds, colors, forms, movements, or other elements in a style that affects the sense of beauty.

Art works in a landscape can add dimension to the space and can also be changed by the medium, color and texture of the surroundings. As a practice combining art with landscape goes back century and covers two related but independent themes the aesthetic value of art works in an open-air space and the second one the landscape to serve as creative medium. As landscape can be changed by the appearance of an art form, so the art form is definitely changed by the landscape, it's extremely important to create the art form for a specific space so it will be in a relation-

ship with that landscape because the landscape can enhance or be a detriment to the art form. Sculptures used as ornamental art in landscapes, can be traced to Roman times, when statues of gods, emperors and military heroes were in the middle of the gardens.

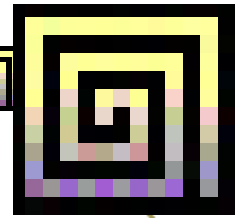
I choose to look at history because I strongly felt that the style of art from an era is connected and is in parallel with the style of landscape. By the examples I chose to show, I hope the connection was obvious, but to make it clearer I present my observations.

Along history there were two categories of garden- a wild one (mythical) and a domesticated one. The ancient Egyptians, Greeks and Romans regarded certain natural woods and valleys as having a spirit given by the gods. These areas were seen as mythical gardens, some of these were –“Garden of the Hesperides”, HOMER'S garden of Alcinoos or the famous “Elysian plains”-Odyssey.

The domesticated garden had a variety of forms, but the most common was laid off symmetrically along geometric lines, including walled gardens for retreat and contemplation, for growing plants for food and Pleasure Gardens for the rich, restful, for the soul.

Looking at ancient Egyptians, landscape and art are strongly connected, and the principles used in gardens are the ones also used in art. The strong geometric style, used in garden composition is used in the paintings compositions as well; nature's colors like poppies red, is used in the paintings as the color of life; lotus white, is represented in art as the color of faro and purity. Art is inspired by nature, and in some unconscious way, the parallel between art and landscape is interweaving becoming hard to separate them.

In a similar way Babylonians garden and art, is a reflec-



tion of straight forward monumentality. Straight, geometric lines, angles, the shape of the garden, the shape of the architecture, as well as the figures represented in relief on the buildings, all have angular shapes, big and grandiose dimensions, which later can be found in a calm peaceful Greek environment. All around ancient Greek art, the serene, dreamy open air spaces, the tranquil faces of Athena's Parthenos and Lemnia, the monumental statue of Zeus, one of the of the seven wonders of the ancient world. The round shape of the Athena's cheeks and body is as free as the line of the Greek parks, the nature let in its course, it's represented as art by serenity, free lines, and a space where everyone can enjoy themselves.

Feeling that was assimilate by Romans when they created their small or large gardens which were plant with a proper sense of design and with a great knowledge of the plant materials- most suited to the 'pleasure garden'. Because of lack of artistic originality, the majority of the gardens were lost in geometric formality. Their contribution in the history of garden is recognizing of beauty and worth of ornamental plant material and the making the garden as an extension, o continuation of the house.

The roman art as well as the landscape, succeeded in making the transition from the Greek liberty of the form, of the open space to a more organized, planned space, geometric, and the love for botany from the Greeks is intensified by the power and richness of the empire, which made emperors to show their richness, by constructing luxurious vales around their villas. As landscapes, Roman art has also a geometric sense, a lot of mosaics, and frescos, which are influence by mainly the Etruscans. The scenes are of the quotidian, or landscapes, which like the emperor parks, are made in perspective to create panoramas.

The Medieval gardens brought austerity, the 'beautiful' vs. the 'ugly' and the idea that art as well as landscape is in the

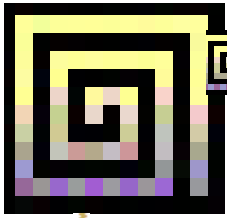
name of the church, from the little flowers in the garden which were for church decoration, to the thousands of paintings with biblical scenes, and frescos that cover the church's walls. In all the art we can perceive the suffering, the dirt, and the destroyed lives, so it is impossible to talk about beauty and pleasure of any art or landscape.

The Renaissance in the 16th century is the 'rebirth' of classical art, and the school of Fontainebleau was born. From all the arts, the art of gardening was the one that was uniform throughout Europe. Because the Renaissance man challenged nature, art, the idea that man can control nature, and create glorious things that he created was acknowledged and 'the believe that man's capability as an expression of divine now fade, and a new certainties took hold in man – "no longer as god's creature, but as an individual".'

Complex' is the word of the moment. We can easily look at a painting, if we have just a little knowledge of art, and can identify that painting as belonging to this period, as well with a garden design. The complex way artist complete their masterpieces, the rigorous lines, strong contours, which determine shape and form without confusion, as well as the amount of details that can be found in every painting as well as garden plan is typical for the era.

All the Renaissance garden consist of symmetry and harmony in the design of the land , massive terraces and stone work, walls, fountains, stone figures, nymphs and satires, gods and goddesses, these were more noticeable than the box hedges, parterres, evergreens or flowers. These large gardens, were develop in huge parks, more complicated, which spread throughout northern Italy.

In art a new concept was born 'Homo Universale', which represents the artist as God, creating, painting, designing, writing, the



full package.

The majority of the big painters were also designers of parks, buildings, for which they usually create paintings, whole walls of frescos, even statues, or like Da Vinci, intricate constructions.

The Paintings are characterized by the passion of the study of the nature and for society and the human body anatomy and psychology. Both areas are characterized by greatness, detail, and a pursuit for perfection.

In Baroque as an observation the art as well as the landscape of this era is as intricate as the broidery from the parterres of the gardens and like the lace from Velázquez dresses. The era's characteristic is a love for detail and intricate motives. As well as the parks and gardens have a multitude of water fixtures, mechanical toys and they are bigger than ever before and very detailed. In the same manner, paintings have grandiose dimensions, with a multitude of characters and more detailed than ever before.

In Rococo the architectonic constructions are characterized by order and perfect symmetry and the concept of geometric nature and classic unity are characteristics of this era, the architecture of the landscapes became more complex, broidery, are the ultimate example of complexity of the man made nature. This period criticized and ridiculized by many, for its controlling nature, and overboard, led to the returning of antiquity, and rediscover and appreciate the beauty of virgin nature, where humans do not intervene in the course of nature. In the same way painters start looking at nature, landscapes, and the sense of romantic antique calm of the characters which are not anymore in dramatic, pathetic giant compositions like Rubens, but are led by a rational thinking, like Lorrain and Pussain composition are full of feelings, grandiose marine landscapes with one third of the painting in the main plan, which is reserved to the ground and water and

two thirds reserved for the beauty of the sky.

These are the signs of the new era, the era of industrialization, an era of English gardens and art which redefine art. Changes in garden design were made to conform to the spirit and fashion of the time.

Long before man was a gardener, he was an artist. In all mankind history there were famous artists, printing their name on thousands years paintings, tapestries, buildings or statues. Gardeners do not normally pose as artists on pillars of civilization, neither do historians of garden so describe them to claim honors for their gardens in cultural history, in which they are usually forgotten.

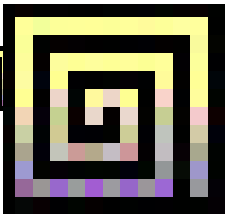
The practice of gardening and the art of gardening art has been universal, it will be impossible to write about all practices around the world, but through history certain styles had more impact than others, and became fashionable.

The modern garden design in Europe is based on accomplishments of the old and traditional, all along having conventional expectation of how a garden or a landscape should look. There are old themes, revised, having a twist or a modern nerve to them or sometimes new concepts are introduced, fresh, courageous and genuinely original, but these are very really, because coming up with a new idea, today means assembling, or creating a new idea by putting together two or more old ideas that have never been together.

Landscape architecture is an acknowledgement of the symbiotic relationship that exists between garden design, architecture and art. Of course all breaches of horticulture help to create a sustainable design.

Like any other artistic creation, a park, garden is always open to interpretation, but while a painting, a sculpture or building can be seen as a complete work, a garden can never be viewed





as finished, being in a permanent state of change.

Italy with its fabulous Roman, Renaissance and Baroque heritage, hard to bush aside, the classical use of symmetry and volume continued was incorporated into the new Italian design. Elizabeth Kassler in her *Modern gardens* and the landscape book Pirtro Porcinai and Gae Aulenti *Villa Pucci* in Tuscany- where Renaissance ideas come together with modernist theories.

In France, the artistic capital of the west-open volumes of glass and masonry in box-like structures bring the relationship of modernism to the landscapes. Concept that focus on a free plan made by pilots, that elevate the mass from the ground and roof garden now are instead of the greenery, in this attempt to restore the area of the land occupied by the many buildings. Incredible artist like Gabriel Guevrekian with his villa Noailles in Hyeres, France or in Spain, Antoni Gaudi integrated the design philosophy with nature in his incredible Park Guell.

In conclusion I hope that from an artist point of view I was able to convince the audience that landscape architects are artist, with a well structured vision.

In the last part of the project, the design project I will try to create three landscapes designs of the same park, inspired by different periods of time, and artists I look at in the first part.

I also decided that one of the designs will be inspired by my personal art, of all the approaches of art I experience until now, in combination with the landscape architecture education I received.

Before I will move to the design part I want to mention someone who made me take this decision (using my own art as an inspiration) Patricia Johnson created a union of nature and modernity through garden design. Initially an artist, she was asked to propose a garden design and with that she created a remarkable collection of 146 garden proposals. Her creative interests shifted

from painting and sculpture to the production of landscape designs. She doesn't believe that art should or could propose solutions, but that garden art might offer a few 'rest stops' from the uncritical restless of life and offering a place and a moment of relaxation to reflect upon the relationship between humans and nonhumans. Ask to create garden in stead of an art work, is an obviously attack of nature on her artistic excellence, but she managed in creating some unusual proposals of garden which refer to death, decomposition, pollution, fantasy like Starry night-artificial garden, where she changes van Gogh's painting the 'Starry night' into a garden plan.

So like her and many before her, I will find inspiration in the art of other artists as well as my own in creating three new interesting park designs.

Also this theme is not newly to me, creating in the last years a couple of other designs for parks and gardens, which were inspired by famous paintings and artists.



Part two  
Design Phase and  
Final Product

The final part of my project is the product of all my research in the history of art and landscape history from part one, which I will use as an inspiration to propose three designs for a park from Citrus Heights, CA, which surrounds the Sylvan Oak Library.

I chose this location because is a place that I often used to visit and I always admire for its intimacy, wildlife and the relative small green area around. But I also thought at different things that will be interesting to be in that area. And now for this project it's only natural to consider this site.

I didn't think it would be easy to get a map of the site, but the people from the community parks were kind enough to give me a map of the area, which was very helpful.



Existing map of the site: Crosswoods Community Park, 6742 Auburn Blvd. Citrus Heights, CA 95610. Surrounding the Sylvan Oak Library

## Site analysis

The Crosswoods Community Park is a relative small park, which surrounds the Sylvan Oak Library, which is situated in a grove of beautiful native valley oaks. The Library grounds and neighboring Crosswoods Park are home to a variety of wild-life, including a large flock of wild turkeys and rabbits, which are pets of the property. This is a picturesque place in a busy city.

This place is utilized by not only the library members but also by patrons of all ages , who enjoy the collections and the many scheduled activities, including weekly Toddler Times and Preschool Story Times, as well as programs for school age children, families, and adults.

The library serves the independent city of Citrus Heights. Sylvan Oaks is open to the public 48 hours per week, so for the most of the day, the parking lot is filled with cars.

The library is a modern one floor building, with two entrances surrounded by paths and parking lot to the E and the park to the NW.





Even that I like this beautiful small park for is interesting shape; the lack of vegetation and a theme can improve its condition. Also a lot of the existing trees present on the map are not longer there because of a storm last winter.



Reconstruction of the existing site

Because for this project I will design with the purpose to transform a place without individuality, into a place inspired by a painting or an artist, I will not work with the existing vegetation, and I will look at the site as a white canvas.

Proposing vegetation will be according with the theme, painting I will choose.

I decided to make this site beautiful by 'dressing' it in three different paintings (art styles).

Why three? I think three is a lucky number that shows diversity, two is too small, just two it will be too limited, four will be too many. Three also represent the past-present-future. Past is important, because if you don't know your past surely you can't understand the present, and just by understanding the present you can look at the future.

Past is classical, symmetry, clean lines. Present is a mix of all the past values, everything that was significant was kept; reuse, and a burst of different colors, shapes, forms create never before seen constructions.

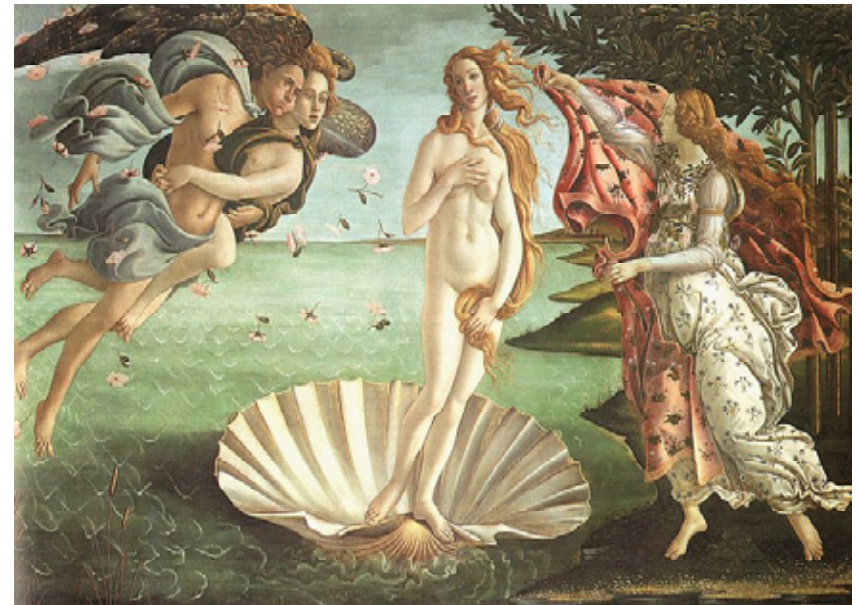
Future is all about Green, environmental art at a new level, trying to save or at least keep alive mother Earth. Recycling can also be environmental art. Reusing parts which otherwise will pollute or flood the landfill and finding new interpretations, an art which should reach awareness.

So after looking at history both art and landscape, I had the hard task to choose three art periods or artists which will be my inspiration for the design part.

Because not everybody is as knowledgeable as someone who study art all their life and is able to recognize the style of a painting or the hand of an artist, I had to select something, that is very recognizable, something that can be seen and understand easily by everybody, not needing to much art background.

## Design one - ‘The Past’ : Sandro Botticelli’s - ”The Birth of Venus”

For my first design proposal ‘the past’ I choose ‘to play’ with the art of Sandro Botticelli, an absolute symbol of the Renaissance. And especially to bring homage to his most famous painting, which was copied and reinterpreted so many times and by so many artists from Dali to Andy Warhol and is world wide recognized “The Birth of Venus”.



“The Birth of Venus”.

## Design Process:

Aside looking at the painting “The birth of Venus” which was my primary inspiration, I also looked at other paintings created by Botticelli, like the fourth episode of “Nastagio degli Onesti” series and “The Agony in the Garden”.

Using elements from them I tried to transform the two dimensional in three dimensional, like, by proposing the use of antic columns that are found in his painting “Nastagio degli Onesti” as actual pieces in the landscape; or like the proposed decorative fence and fake valley from “The Agony in the Garden”.



Botticelli's fourth episode of 'Nastagio degli Onesti' series, private collection in Palazzo Pucci, Florence



"The Agony in the Garden".

Aside studying what kinds of trees were used in the Renaissance landscaping I looked at one of the most influential garden courtyard designed by Donato Bramante at the Vatican which link the Papal palace with the Villa Belvedere and how this combined the function of an outdoor room with that of an open-air sculpture gallery.

The emphasis that was given to evergreens; ilex, cypress, laurel, in contrast to the statues, made me use in my proposal plants like *Sophora secundiflora*, *Ilex x 'Virginia'*, *Pinus pinea*.

In addition I looked at the vegetation that is apparent in all of his paintings, and how it is interpreted as a character. But because the site is small I didn't wanted to fill it with too much vegetation, and I also wanted to keep a clean design, with clean shapes and contours, as Botticelli's painting style.

Observing in his paintings and another detail to "Birth of Venus" is the presence of water which I brought to the site in the shape of small pools. Also in reminiscence of the sea elements like the shell that Venus rises from, I use the shape of the shell as the Library is rising from and also as decorative motives.





Design 1- 'The Past' -Master Plan



1. *Quercus virginiana*  
(Live oak)



7. *Ilex x 'Virginia'* (Holly)



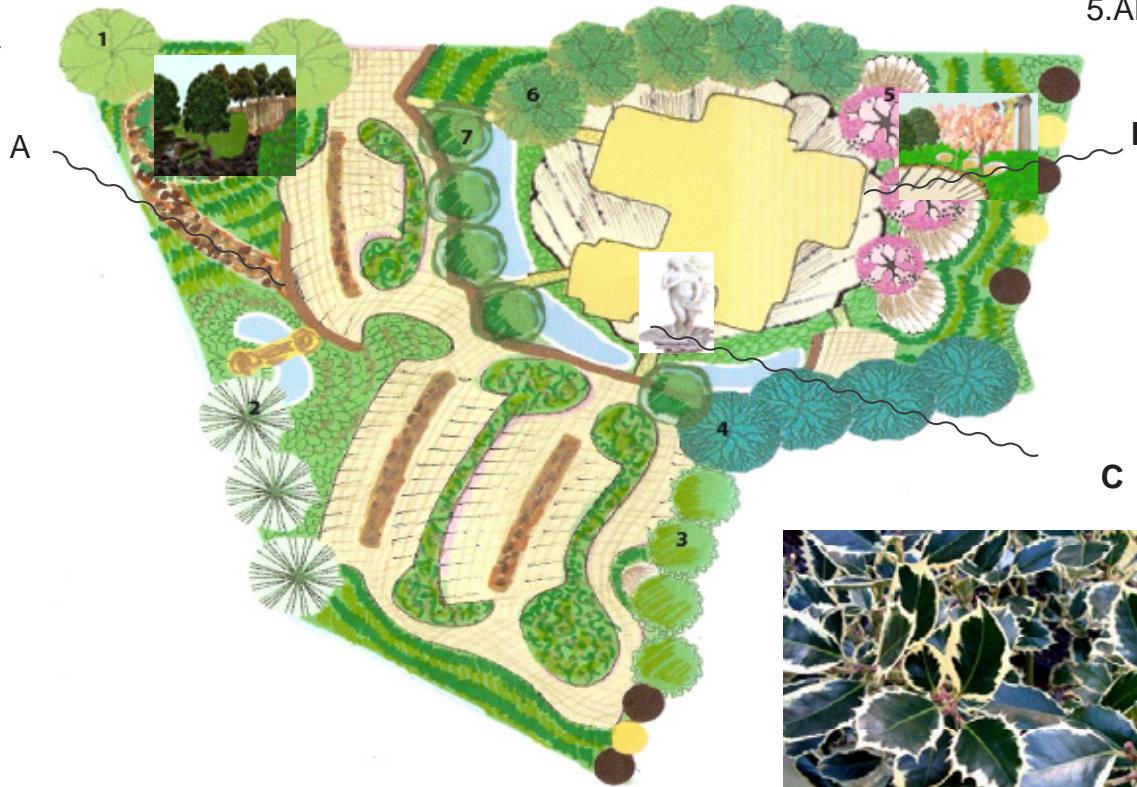
6. *Sophora secundiflora*  
(Texas Mountain Laurel)



5. *Albizia julibrission*



2. *Chamaecyparis lawsoniana*  
(Port orford cedar)



4. *Pinus pinea*  
(Italian stone pine)



3. *Ilex aquifolium 'Silver Queen'* (Holly)

## Plants proposed for Design 1

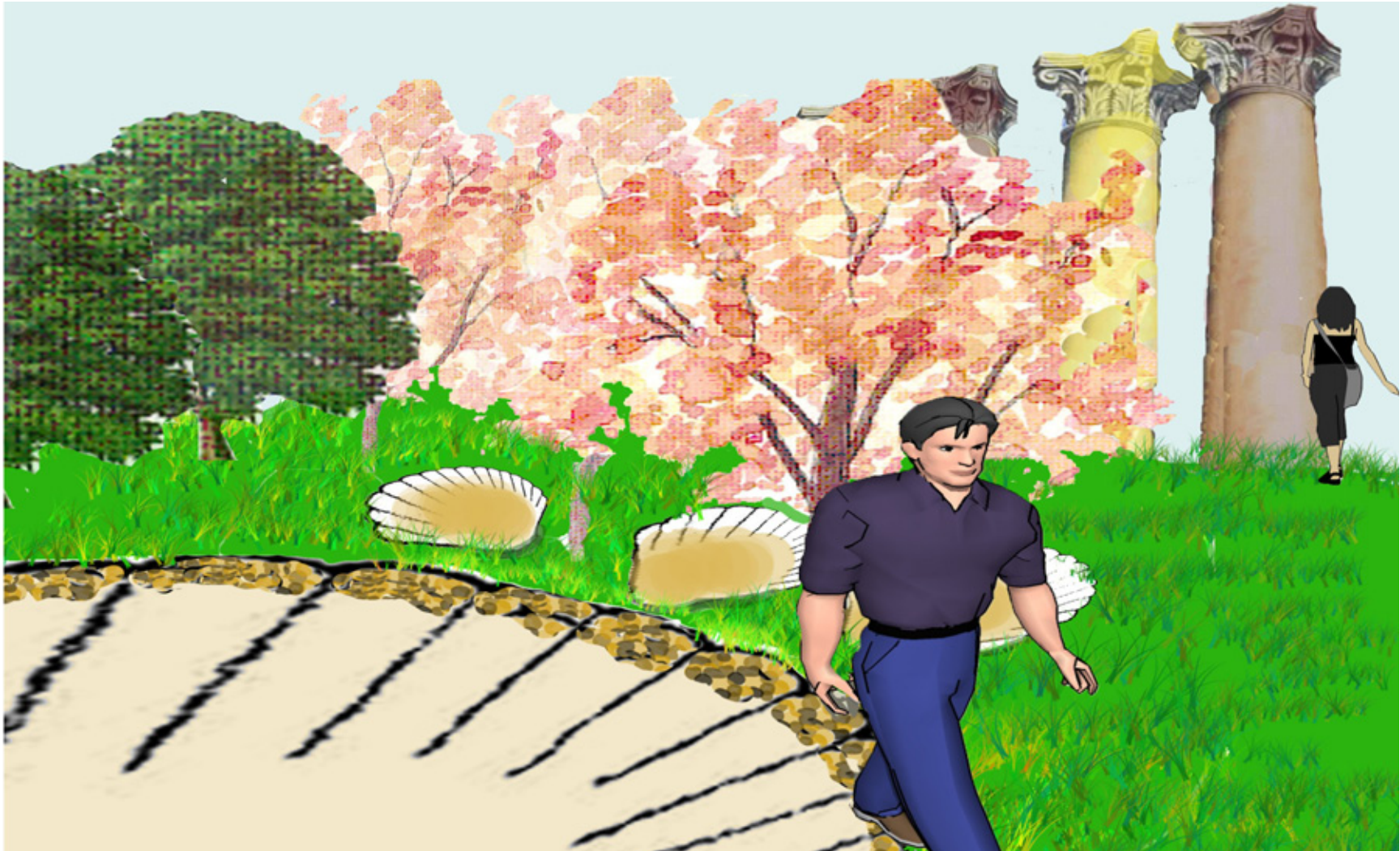




**A.** View from the left corner.

The interpretation of the valley from “The Agony in the Garden” in my design- as a stone valley and the fence used to underline the parking lot curb as ornamental only.





**B.** Second view from the right corner.

The interpretation of the antic columns from the painting “Nastagio degli Onesti” and the use of the shell motives from “Birth of Venus”, in my design as decorative stands with send, and the path around the Library in interpretation as the Birth of the Library.



**C.** Finishing this design I decided to use in front of the side entrance of the Library, a statue, a representation of Venus from white marble. These statues suppose to be seven feet tall, looking at the parking lot, and because of its size being visible from all parts of the park





## Design two - 'The Present': -The Art of Hundertwasser

For my second proposal, "the present" I choose to get my inspiration from the art of my favorite artist Hundertwasser. A Viennese artist, who charm me from the first dot and who's astonishing art I discover in a trip to Vienna.

I chose to consider him for the second proposal 'the present' because his art is of the 20th century and even that we are in the 21st century we still live in the presence of the 20th century art.

For my inspiration I decided to use a collection of elements that he uses in this ensemble. My priority in this second design was to use as many Hundertwasser clues as possible. The idea is that when anyone (who knows Hundertwasser) goes to the Library to have the feeling that this park is homage to Hundertwasser and if they don't know who Hundertwasser is, caught by the beauty of this park to want to ask what this is and become aware of his art.



Toilet, Kawakawa



Friedensreich Hundertwasser

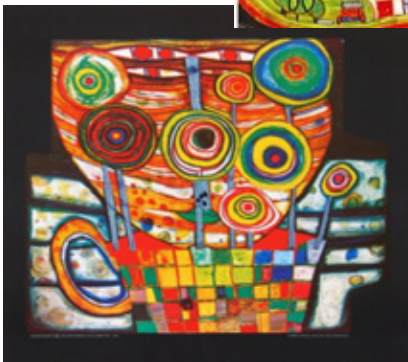




“Abstract - color - house  
- church - person - car”



“The houses are hanging under-  
neath the meadows”



“The Blob Grow in the Flower  
Pot”



Hundertwasser House Vienna

## Design Process:

For this design I decide to play with shapes and colors, and to use a lot of architectural elements that are typical to Hundertwasser as well as to use his bold palette of colors.

Vegetation proposed is to bring color and texture and the use of trees is to contour and limit the site.

Aside the vegetation, the majority of the design is fashioned with colored stones and mosaic as well as installation made by wood with color finish.



Design 2- 'The Present' -Master Plan





1. *Tilia cordata* (Little leaf linden)



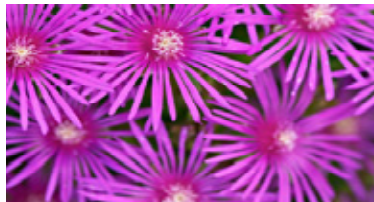
2. *Fraxinus excelsior*



3. *Delosperma floribunda*  
(Ice Plant)



3. *Delosperma* sp.  
'Orange Pigface' (orange mesemb Plant)



3. *Delosperma cooperi*  
(hardy ice plant)



4. *Delosperma nubigenum*  
(Hardy Yellow Ice Plant)



5. *Wisteria sinensis*  
(Chinese Wisteria)



4. *Delosperma sphaemanthoides*

## Plants proposed for Design 2





**A.** View from the right corner.

Presents a glance at the decorative four feet tall wall, painted in bright colors like Hundertwasser is using. Detail of the spiral of ice plants, which give the park texture and color. And detail of the colored stone mosaic in the grass.



**B.** View from the parking lot.

The grass corridor, where I propose sculptures poll bars type, inspired by Hunderwasser's Toilet from Kawakawa, which in my design are used as plant hangers. Between the two polls a metal bar carries *Wisteria sinensis*. Also detail of the contours, colored and black and white stones.





## Design three - 'The Future': -My Art

The third design proposal which I choose to represent “the future” is inspired egocentrically by my personal art. Looking to the past I always was fascinated by complex artist, people who didn't have boundaries in what they call their art.

Because Hundertwasser is my everyday inspiration I am going to continue to use him as my muse to exemplify my concept: from 2 dimensional to three dimensional, from just drawing and painting to creating designs and sculptures to creating buildings and parks to integrate all arts into one and create magnificent art who will inspire others.

I start drawing from an early age and I never stopped. Instead I continued with more elaborate drawings, different mediums and scales, and now I'm learning to design parks, maybe one day buildings and who knows what the future may hold, the only thing I'm sure is that I'll never stop creating whatever that may be, and so I can only hope that some day in the future I will be a complex artist.

A little background in to my art: if someone will see my portfolios can see that I passed through different stages from fashion to African art, to landscapes and from pencil to acrylic and from makeup to fabric collage, but in this entire palette a constant

are the anthropomorphic representations of trees. Is not enough time or space to describe my art and I am a strong believer that art should speak for itself.





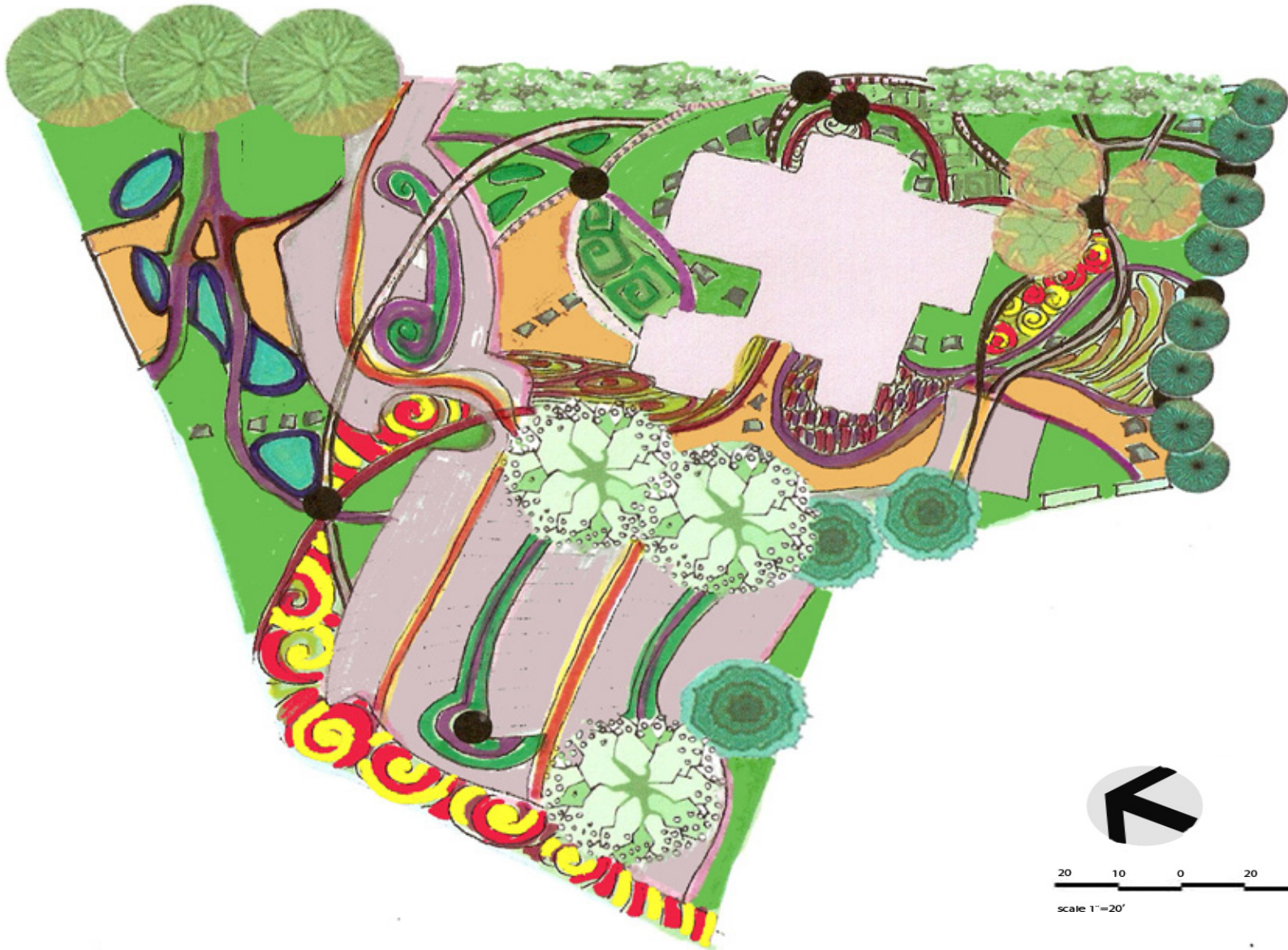
## Design Process:

In the design for 'the future' I wanted not only recreate a park inspired by my drawings but to actually create art installations after my sketches.

The fact that in this last quarter at UC Davis I had the pleasure to take this wonderful course 'The Art of the Environment' which made me look at the environment from a different point of views. If until now my priority was on creating beauty, now my priority is to create a sustainable beauty, and working with recyclable materials, which should make people to think at different way to save the planet or at least to not help destroy it faster. And because this is a problem that we are going to deal more and more in the future, is only perfect for 'The Future' theme.

For the plan, inspiration came from different drawings:





Design 3 - 'The Future' - Master Plan

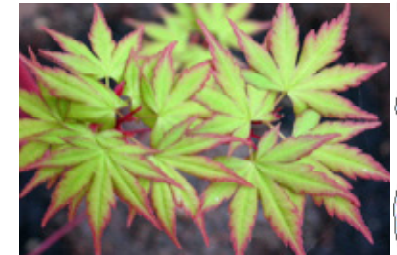




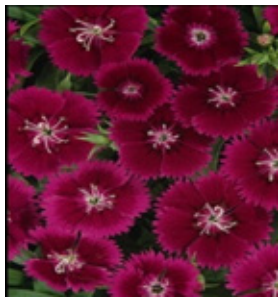
1. *Aesculus hippocastanum* 1  
(horse chestnut)



2. *Euonymus japonica*  
'Microphyllus Variegata'  
(Box leaf euonymus)



4. *Acer palmatum*  
(Chinese maple)



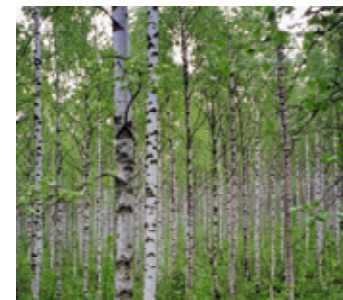
7. *Dianthus Chinensis*  
(Hybrid Chinese Pink)



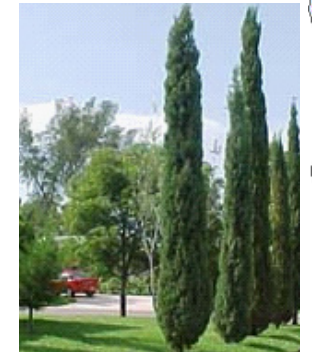
7. *Dianthus knappii*  
(Dianthus Yellow Harmony)



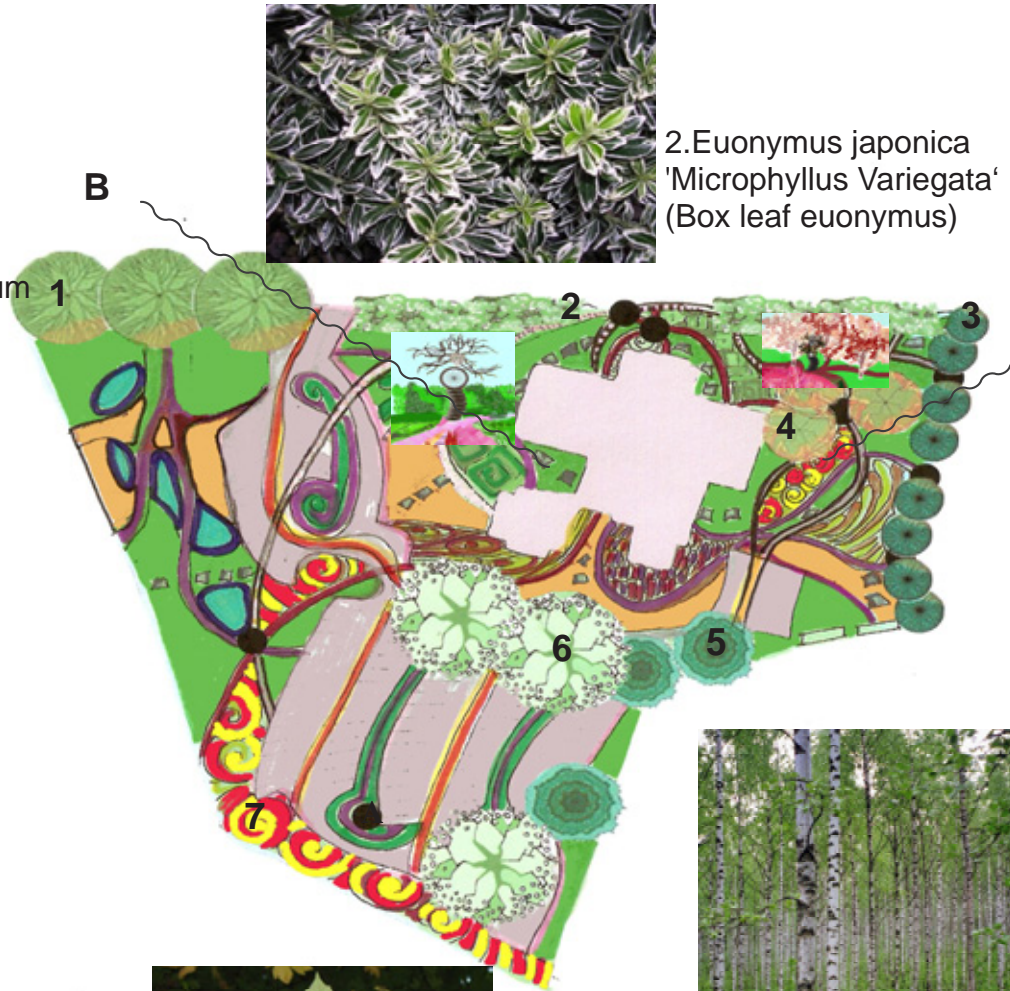
6. *Acer macrophyllum*  
(Big Leaf Maple tree)



5. *Betula pendula* (Birch)



3. *Cupressus sempervirens* var. *fastigiata*



## Plants proposed for Design 3





**A.** First view is from the front entrance, in front of the Library. Detail of anthropomorphic sculpture surrounded by Japanese maple and colored paths.

The materials used for this ensample are used car tires, bicycle tires, small plastic bottles, soda cans, CDs, and old hoses and to help create the impresion of actual trees, old brances.



For this design I chouse to create my anthropomorphic representation from recyclable materials and so I hope to raise awareness as a silent remainder that art can be made by trash and can be beautiful, and that can make us think and reconsider our way of life and how we exploit the earth.





**B.** View from the center. Detail of the anthropomorphic sculpture surrounded by vegetation, paths and stones.





## Conclusion:

I hope that my process of designing and finding inspiration and the result is obvious, and struck you in some way. True is that everyone perceives art differently, maybe some will say this is not even art, but I always believed that art talks for itself and there is nothing left but to listen.

My next step is to present these proposals to the Citrus Heights Community Center, and I hope that one day you can take a walk on one of my paths, in one of my parks inspired by one painting or artist, and so, paintings come alive through landscapes.

In case you think, but you are not sure that the park that you are in is inspired by a painting, look for a small sign in a corner somewhere which will tell you if you were right.

For me this project was more than a school project, throughout this journey I discover a lot of artists who's art can be a future inspiration, but also I discover that often is more simple to look at the past and find inspiration in the classical values of human kind, values that time made them more precious and more claimed, and is much harder to look at what is around us. I realize that there is a big mass of contemporary art, which many times we miss and we are not aware of, and I wasn't aware of, and is important to look at what is around us and try to get inspiration from that, and not only from the past.

I hope that the future will be good to me, and will give me the chance to create beautiful, sustainable plans for small and large gardens and parks, and in creating that, Art will guide me in making them not only gardens or parks but brilliant art works. As an artist first and always I bring to the art of gardening not only texture and color but intricate painting-like compositions and a little something that makes landscapes to come alive through paintings.



## References:

Acton, Mary, 1997, Learning to Look at Paintings.

Album 2005. Gaudi. Published by Grange Books

Berrall, Julia s., The Garden. An Illustrated History .Published New York: The Viking Press.

Charles, Victoria.2006.1000 Paintings of Genius. Barnes and Noble, New York

Crainic, Adriana B.1996. Istoria Artelor Plastice, vol 1.Published by Editura Didactica si Pedagogica R.A. Bucuresti

Crainic, Adriana B.1997 Istoria Artelor Plastice, vol 2, Reasterea, Brocul. Published by Editura Didactica si Pedagogica R.A. Bucuresti

Crainic, Adriana B.2000.Istoria Artelor Plastice, vol 3, Reasterea, Classicism, Rococo by Editura Didactica si Pedagogica R.A. Bucuresti

Cowell, Frank Richard,1897- The garden as a fine art : from antiquity to modern times / F. R. Cowell.  
Published Boston : Houghton Mifflin.

Hunt, John Dixon, 1992, Gardens and the Picturesque: Studies in the History of Landscape Architecture Published: Cambridge.

Hill, Penelope.2004. Contemporary history of garden design : European gardens between art and architecture. Published Boston : 2004

Joyce, David.1989. Garden styles : an illustrated history of design and tradition; special advisors, Patrick Goode and Michael Lancaster.  
Published London : Pyramid Books

Kassler, Elizabeth. 1964. Modern gardens and the landscape.

McGraw-Hill Encyclopedia of Science and Technology, 5th edition, published by The McGraw-Hill Companies, Inc.

Orsenna , Érik .2001. André Le Nôtre : gardener to the sun king /; translated from the French by Moïse Black





Pizzoni, Filippo. 1999. The garden : a history in landscape and art. Published New York : Rizzoli International.

Restany, Pierre 2003. The Power of Art: Hundertwasser: The Painter-King with the 5 Skins .Tashen. Published in Germany

Steenbergen, Clemens M. 1996. Architecture and landscape : the design experiment of the great European gardens and landscapes . Wouter Reh, with the co-operation of Gerrit Smienk.

Symes, Michael.2005. The English Rococo Garden.

The architecture of landscape, 1940-1960 / edited by Marc Treib. Published Philadelphia : University of Pennsylvania Press, c2002.

Tashen. 2002. Hundertwasser KunstHous Wien, Published in Germany

Vaughan, William H. T., 2000 Encyclopedia of Artists

Wu, Xin, 2007. Patricia Johanson's house and garden commissions: reconstruction of modernity. Dumbarton Oaks Trustees for Harvard University Washington DC

[www.atheenscreativecrafts.com](http://www.atheenscreativecrafts.com)

[www.artlex.com/ArtLex/m/middleages.html](http://www.artlex.com/ArtLex/m/middleages.html)

[http://arthistory.about.com/od/medievalart/Medieval\\_to\\_Early\\_Renaissance\\_Art.htm](http://arthistory.about.com/od/medievalart/Medieval_to_Early_Renaissance_Art.htm)

[www.egyptorigins.org/rahotepandnofret.htm](http://www.egyptorigins.org/rahotepandnofret.htm)

[www.gardenvisit.com/history\\_theory/library\\_on...](http://www.gardenvisit.com/history_theory/library_on...)

[www.gardenvisit.com/.../small\\_egyptian\\_gardens](http://www.gardenvisit.com/.../small_egyptian_gardens)

[www.gardenvisit.com/history\\_theory/library\\_online\\_ebooks/ml\\_gothein\\_history\\_garden\\_art\\_design/public\\_parks\\_europe\\_america](http://www.gardenvisit.com/history_theory/library_online_ebooks/ml_gothein_history_garden_art_design/public_parks_europe_america)

[www.faculty.fairfield.edu/jmac/rs/7wonders.htm](http://www.faculty.fairfield.edu/jmac/rs/7wonders.htm)

[www.janeaustensworld.wordpress.com/page/2/](http://www.janeaustensworld.wordpress.com/page/2/)

[www.ihistory101.net/.../pic\\_wall\\_paintings\\_5.htm](http://www.ihistory101.net/.../pic_wall_paintings_5.htm)

[www.library.yale.edu/](http://www.library.yale.edu/)

[www.lifeinitaly.com/garden/dahlia-italy.asp](http://www.lifeinitaly.com/garden/dahlia-italy.asp)

[www.mlahanas.de/Greeks/Arts/Arts7.htm](http://www.mlahanas.de/Greeks/Arts/Arts7.htm)

[www.sandrashaw.com/AH1L11.htm](http://www.sandrashaw.com/AH1L11.htm)

[www.touregypt.net/featurestories/gardens.htm](http://www.touregypt.net/featurestories/gardens.htm)

[www.tranquillandscapes.co.uk/origins.aspx](http://www.tranquillandscapes.co.uk/origins.aspx)

[www.72languages.com/hallofjudgment.php](http://www.72languages.com/hallofjudgment.php)



The end