

DOWNLOAD PDF SCULPTURE GARDENS AND SCULPTURE IN GARDENS

JOHN DIXON HUNT

Chapter 1 : The Making of Place by John Dixon Hunt from Reaktion Books

*Gardening is rich in tradition, and many gardens are explicitly designed to refer to or honor the past. But garden design is also rich in innovation, and in *The Making of Place* John Dixon Hunt explores the wide varieties of approaches, aesthetics, and achievements in garden design throughout the world today.*

The book surveys the evolution of English garden design between and after so with RHS Hampton Court on the horizon, we took the opportunity to ask the author if he could highlight any links between garden design of this period and our contemporary gardens, as seen at the flower show and around the country today. Do you always approach gardens with this in mind? My personal approach is to write of gardens and garden-making through the eyes of those living at the time I am writing about. Gardens are certainly our largest works of art, but that is the modern world speaking. Does your research come from a similar perspective? I address modern academic concerns in the introductory chapter, but my aim is to be a narrator, rather than commentator. Inevitably my modern preconceptions prevent this being fully possible, but I try to be neutral and balanced. You talk about the quest to uncover the history of gardens being significant as we seek new relationships with our environment. Why do you think garden history is important to readers today? I hold the view that gardens other than purely productive ones are representations of Nature, simplified and idealised to reflect the mindset of the maker. That is as true today as ever, and a study of garden history shows us how the relationship between people and the natural world has played out in different contexts. Can you highlight some of the innovations to be seen in a seventeenth century formal garden that signal the broad rethinking of how gardens functioned within society? Do we still maintain any of the formalities established during this period? The most significant difference between seventeenth and eighteenth-century gardens is that in the earlier century gardens were expressions of power and instruments of statecraft, whereas later the garden and park were for the private pursuits of the owner and his circle. Taste in the gardens and privacy in the park became paramount. In the 18th century the garden was stripped down to the essentials and expanded outwards, whilst the new garden areas were often set out as parkland miniaturisations, e.g. One might say that garden was treated as park, whilst park was treated as garden. Do you think there are seventeenth century practices that remain today? The overwhelming motive of the seventeenth century garden maker was to impress, and even humble, his fellow landowner as a prelude to political advancement. Whilst this motive is not so nakedly apparent today, there are certainly examples of clients wishing to impress their peers. You signal aspects of garden design that are representative of a period. Can we see examples of this today? We are used to the idea of connoisseurship amongst art critics, whereby certain tell-tale signs reveal the identity of the artist. Do you have a favourite, either from this period, or any other? When you study historical figures they became known to you, in other words acquaintances. Each has their good qualities, so it would be invidious to choose between them. Can you identify any contemporary garden-makers and designers that stay true to elements of design that were brought about by seventeenth-century advancements in garden design? On the other hand, they are at liberty to re-interpret old ideas in a modern context. Kim Wilkie, for example, has used earthworks to great effect, and is a second Charles Bridgeman, though he never simply copies. Lastly, what do you think every garden or open space should have? One noisy, bustling, place, and one place for quiet and contemplation.

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Chapter 2 : UNESCO's Jardin Japonais: Garden of Peace - Landscape NotesLandscape Notes

Gardens & Landscapes of Portugal. The spaces in between John Dixon Hunt Reference: John Dixon Hunt, "The spaces in between", Gardens & Landscapes of Portugal, CHAIA/CHAM/Mediterranean Garden Society, nr. 1 (May), pp.

The origin of this, as of so many other aspects of British garden design, can be traced to sixteenth-century Italy. There the need to set man at the center of an ordered universe had received one of its clearest expressions in the sculpture garden, where nature was not only tamed but actually dominated by representation of the human form. A neoclassical carved stone orator emerges from a sea of yew in the garden at Chatsworth. Just as the Elizabethan and Stuart parterre was often conceived as the setting for court masques, so its statues could be seen as actors, enhancing the associational value of the garden. The whole point of statues, according to John Woolridge fl. Lead shepherd boy attributed to Van Nost, c. One of two lead figures of kneeling slaves by Van Nost at Melbourne, Such figures would originally have been painted in bright, naturalistic colors. One of the monkeys supporting the Vase of the Seasons. Seventeenth- and eighteenth-century accounts invariably record them being painted to resemble brass, bronze, marble or other types of stone, or even polychromed. They consisted of Punch, Harlequin, Columbine and other pantomimical figures; mowers whetting their scythes, haymakers resting on their rakes, gamekeepers in the act of shooting and Roman soldiers with firelocks, but above all that of an African, kneeling with a sundial on his head. V, many of them still bearing traces of red, green, and yellow paint on their feathered skirts and headdresses. III, VI, supported by monkeys, making it one of the earliest examples of *singerie* decoration in England. The lead Vase of the Seasons by Jan van Nost fl. The sundial has been thought an appropriate ornament for the garden since at least the beginning of the sixteenth century; the brass founder Bris Augustyn of Westminster, for example, supplied no less than twenty for Hampton Court in June. Perhaps the most spectacular seventeenth-century sundial is that at Drummond Castle Pl. As Time and Howres paseth away So doeth the life of man decaye As Time can be redeemed with no cost Bestow it well and let no houre be lost. Mylne was the Scottish master mason to King Charles I between and Photographs are by James Pipkin. Pillars too were looked on as symbolic and appropriate ornaments, representing justice and strength of purpose. The configuration is a conscious evocation of the antique Roman garden in *Plaestrina*. Eighteenth-century treatises contain very precise instructions as to the placing of the different deities. In his *Ichonographia Rustica* of Stephen Switzer ? VII show that he peopled his scenes with equal care. XII, were mostly favored in the mid-eighteenth century, and Italian Renaissance models like the famous *Putto with a Dolphin* by Andrea del Verrochio from the *Palazzo Vecchio* in Florence, only gained popularity at a later date see Pl. Animals were another passion of the English country-house owner, from the Medicean lion stalking through the rhododendrons at *Kedleston Hall* Pl. The neoclassical urn on a pedestal behind it was erected soon afterwards as a memorial to the poet Michael Drayton "Garden statues could also convey a political message. Some, like those at *Petworth House* Pl. X, were based on antique prototypes; others, like a magnificent seventeenth-century pair at *Syon House* in Middlesex were removed from the parapets of the house itself and re-employed as garden ornaments. Solemnity is perhaps their point, and the situation of them should still cooperate with it. Chaste neoclassical urns made of *Coade stone* and based on celebrated antique prototypes, like the *Warwick Vase* formerly at *Warwick Castle* and now in the *Burrell Collection* in Glasgow, were thought more suitable. Latin inscriptions and dedications invoked the world of Homer and Virgil, and urns were dedicated to the memory of friends to provide a tinge of pleasing melancholy. *Theseus Sarcophagus*, dating from A. It shows scenes from the story of *Theseus and Ariadne* and was found in at *Castel Giubileo*, the site of ancient *Fidenae*, north of Rome. *William Waldorf Astor* brought it back to *Cliveden* and set it with other classical sarcophagi against the dark yew hedges of the forecourt. A revival of interest in the gardens of the Italian Renaissance persuaded *William Waldorf Astor* at the end of the century to acquire the famous balustrade from the forecourt of the *Villa Borghese* in Rome, although the authorities prevented him from acquiring the antique statues that stood

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upon it. One of the most remarkable collections of English garden sculpture is that at Anglesey Abbey Pl. Since World War II a few notable attempts have been made to create gardens around contemporary sculptureâ€”at Sutton Place in Surrey, for example, where a huge white marble relief by Ben Nicholson â€” is mirrored in a formal lily pond designed by Sir Geoffrey Jellicoe b. Hendricksen Oxford, , p. It is wrongly stated on p. Dictionary of British Sculptors â€” , 2nd ed. London, , p. London, , vol.

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Chapter 3 : Table of Contents: Gardens in the Modern Landscape

From Systema Horti-Culturae: or the Art of Gardening (), quoted in John Dixon Hunt and Peter Willis, *The Genius of the Place* (London,), p. [10] *From Leaves in a Manuscript Diary* (London,) as quoted in Rupert Gunnis.

In he earned a Ph. In May he was named Chevalier of the Order of Arts and Letters by the French Ministry of Culture for his exceptional endeavors in landscape architecture. Hunt has founded two prestigious academic journals: He has also held a number of fellowships ranging including a tenure at the American Academy in Rome and has advised on Venetian garden restoration and botanical garden interpretive programs. University of Pennsylvania He became a professor at the University of Pennsylvania in and served as the department chair of landscape architecture and regional planning until June In June he went on sabbatical to pursue his interests in landscape architectural theory. When he returned Dean Gary Hack left for his sabbatical therefore leaving his position as Dean temporarily available and John Dixon Hunt was named to fill the position for a semester. His life and writings, Ithaca: Cornell University Press, *Garden and Grove: An Assessment and Catalogue of his Designs*, London: National Gallery of Art, *Gardens and the Picturesque: The Practice of Garden Theory*, Philadelphia: University of Pennsylvania Press, *The Picturesque Garden in Europe*, London: Thames and Hudson, *The Afterlife of Gardens*, Philadelphia: The Venetian City Garden, Boston: *A World of Gardens*, London: *The role of history in contemporary landscape architecture*, New York: Dumbarton Oaks Research Library and Collection, Cambridge University Press, *Alexander Pope Tercentenary Essays*, Cambridge: Cambridge University Press, , pp. *Issues, Approaches and Methods*, Washington: Dumbarton Oaks Research Library and Collection, , pp.

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Chapter 4 : Hunt, John Dixon [WorldCat Identities]

REVIEWS ment and sculpture have a larger place here. It concludes with John Dixon Hunt's exposition of the various ways in which words are integral to our experience of gardens—“from actual “extra-visual” directional or informational signs or implied verbal cues within them to “extraterritorial” names that refer us beyond the features that.

History and layout[edit] Boboli Gardens Amphitheatre, viewed from the Palazzo Pitti The Gardens, directly behind the Pitti Palace , the main seat of the Medici grand dukes of Tuscany at Florence , are some of the first and most familiar formal 16th-century Italian gardens. The mid-16th-century garden style, as it was developed here, incorporated longer axial developments, wide gravel avenues, a considerable “built” element of stone, the lavish employment of statuary and fountains, and a proliferation of detail, coordinated in semi-private and public spaces that were informed by classical accents: The openness of the garden, with an expansive view of the city, was unconventional for its time. The gardens were very lavish, considering no access was allowed to anyone outside the immediate Medici family, and no entertainment or parties ever took place in the gardens. The garden lacks a natural water source. To water the plants in the garden, a conduit was built from the nearby Arno River to feed water into an elaborate irrigation system. At the center of the amphitheater and rather dwarfed by its position is the Ancient Egyptian Boboli obelisk [1] brought from the Villa Medici at Rome. Giulio Parigi laid out the long secondary axis, the Viottolone or Cyprus Road at a right angle to the primary axis. This road led up through a series of terraces and water features, the main one being the Isolotto complex, with the bosquets on either side, and then allowed for exit from the gardens almost at Porta Romana, which was one of the main gates of the walled city. The gardens have passed through several stages of enlargement and restructuring work. In the first phase of building, the amphitheatre was excavated in the hillside behind the palace. Initially formed by clipped edges and greens, it was later formalized by rebuilding in stone decorated with statues based on Roman myths such as the Fountain of the Ocean sculpted by Giambologna , then transferred to another location within the same garden. The small Grotto of Madama, and the Large Grotto, were begun by Vasari and completed by Ammannati and Buontalenti between and Decorated internally and externally with stalactites and originally equipped with waterworks and luxuriant vegetation, the fountain is divided into three main sections. The first one was frescoed to create the illusion of a natural grotto, that is a natural refuge to allow shepherds to protect themselves from wild animals; it originally housed The Prisoners of Michelangelo now replaced by copies , statues that were first intended for the tomb of the Pope Julius II. The Fountain of Neptune[edit] In the hillside above the amphitheatre is a double ramp, leading to the Fountain of Neptune. The main feature is a large basin with a central bronze statue of Neptune by Stoldo Lorenzi. The conceit here recalls the story of the competition of Athena and Neptune to be patrons of Athens. In that legend, Neptune struck the ground with his trident to spring forth water from the land. Higher up on the hillside is a statue of Abundance Dovizia. The Isolotto is an oval-shaped island in a tree enclosed pond nearly at the end of the alternative Viottolone axis. In the centre of the island is the Fountain of the Ocean, while in the surrounding moat, there are statues of Perseus and Andromedae school of Giambologna. The Isolotto was laid out circa by Giulio and Alfonso Parigi.

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Chapter 5 : A Formal Garden (Getty Museum)

The Dixon Gallery and Gardens is an art museum within 17 acres of gardens, established in 1974, and located at Park Avenue, Memphis, Tennessee, United States. Sculpture gardens, conservatory, and fountain.

Foreword to the Facsimile Edition – John Dixon Hunt Gardens in the Modern Landscape edition Excerpt [uncorrected, not for citation] Foreword to the Facsimile Edition John Dixon Hunt Gardens in the Modern Landscape, first published as a book in 1974 and again ten years later, is an important moment in discussions and promotions of modern gardens and landscape architecture. A foreword for this reprint requires two things: What is reprinted here is the second edition of to which page references are given, unless otherwise stated. The changes made to the first are, in fact, modest. The wording of the text itself remains almost the same in both editions, though the typeface is smaller and the images are now located in slightly different places on the page so anyone citing pagination in these editions needs to specify which is being used. The Contents page of the book itemizes the different subsections of the chapters, not just their titles; "The Case for Community Gardens" in 1974 becomes simply "Community Gardens" in 1984. There is no change in the bibliography though doubtless the wartime restrictions on paper made new publications less likely. But image clusters are augmented, with some examples appearing in different places the result, perhaps, of having to devise new signatures for a newly set text. While articles can stand alone, having a certain self-sufficiency that does not ask readers to situate them within a larger argument, once those same articles are gathered into a book even if the texts are unaltered they acquire and need a more consistent argument that moves between and sustains them. Illustrations, too, function differently in articles from their inclusion in books even if the images are identical; new images and certainly the different placement of them in a fresh edition respond to a reading of the whole book, because its readers will be able to consult the entirety of images rather than just the ones attached to a single article; this again should make the whole more coherent than the individual parts as well as enlarge its concept and impact indeed, Tunnard does move clusters of images around in the two editions, perhaps to make a better impact; but he still allows many images in the book to do their own work, accompanied by captions but with no extended commentary in his main text. Thus the transference of articles into a book does not always make for a coherent argument. Readers coming to it, especially without any sense that it emanated from a series of discrete articles and approaching it via the minimalist Contents page which the edition would complicate with the insertions of many, not clearly adumbrated subheadings will see the coherence. This is in its turn allied to the dialogue between his garden practice and his ideas, for the practical work that he did in England largely petered out after he got to America in 1946 and certainly ceased when he moved to Yale as a regional planner in 1951. It is not easy to adjudicate his modernist stance, for a variety of good reasons. From the very beginning, he was exploring, finding his way in European modernism, and meshing what he found there with his involvement in his English practice and his theoretical ideas on English modernism. Then, too, he was trying to find a place for garden making in landscape architecture, in modernist architectural theory, which was what he largely relied on, as well as in other competing concerns, such as his strong historical interest, community planning, and new housing. What also complicates these judgments is that Tunnard wrote the AR articles and published the book in England, while maintaining a freelance role, then promptly left to pursue a career in university teaching in America. Many American landscape architects today, however, would consider his appeal to English landscape gardening of the late eighteenth century hopelessly irrelevant, and his continuing pleas for the lawn albeit "in this country," i. So we need to look at these different moments in his career as well as at its importance today. The main changes for the edition are crucial, but sit uneasily with the unchanged remainder of the text. The one and a quarter pages of the Foreword pp. He argued that tradition and "experiment" are easily reconciled and that, given that the great ages of garden art were in Italy, France, and, by the eighteenth century, England, the "style for our own time. Since the nineteenth century had "debased all these traditions" to a "medley of styles," or maybe "formed the roots of the Modern

movement. This seemed to imply that a "style for our time" necessitated an emphasis on planning and a focus on "houses, factories, shops and places of amusement. He ended with the confidence that a clearer picture of what a garden is, or should be, would emerge to satisfy the "complex needs of modern society. He begins by addressing the "conclusions" that have been reached in the intervening ten years, though many people have been engaged in "other occupations" the war, but perhaps his own move to America and toward planning. He continues to insist that eighteenth-century English landscaping was right and admired its transference to North America; that its emphasis on locality, on observing "genius of place," was still necessary. He backtracks slightly on his distaste for nineteenth-century garden art, saying now that it was not all "mere essays in copyism" but productive of new forms and expressions. His attitude toward modernism has also changed as a result of "seeing more examples" – an "accumulation of acquired knowledge" certainly trumps "intuitiveness"! Citing a "manifesto" that he says he authored jointly with Jean Canneel-Claes, he now acknowledges that he would himself need to modify their original claim that past "philosophy" or landscape "origins" can be ignored this modification thus resisting out-and-out "modernism". Hence, his renewed call for "pleasing variety" in design that allows him to insist again on Sharawadgi. Finally, he refuses to accept that architects and planners can "help to build a better society"; they "must," however and this seems muddled, go into community planning, because, while they may shape a plan, "they should not try to dictate its final form" *my italics*. He then denigrates p. His own skills must honor usefulness, aesthetic qualities, good materials, and the wishes of the client. The three ideas he expounds in the pages that follow in the center of the book have to do with functionalism, empathy, and aesthetics. He discusses the first in "Towards a New Technique" pp. His emphasis upon functionalism espouses simplicity and an un-Victorian and Edwardian sparseness and insists on its fitness for the purpose envisaged and sees the obvious need to ensure that garden design responds to contemporary activities tennis and swimming pools, not croquet lawns as well as "traditional elements. On aesthetics, he first begins by deleting a section on beauty, presumably because he now suspects its analogy is awkward, as if bread cannot be both nourishing and pleasing and as if bread and gardens have the same function. But he continues to insist, as he did in the very first paragraph of his book, that the garden is like "an aesthetic composition" that needs to be maintained in the face of a naturalistic confusion that gardens ought to imitate nature. This confusion he attributes to the fuzzy thinking on the part of amateur English gentlemen and ladies who think of landscaping as a "hobby" p. While he agrees that it is hard to accept that the garden is a work of art and needs to be seen as a mediated activity, he proposes that the best of modern sculpture can be invoked to rethink garden ornament: These were of especial interest to Paul Nash, who provided Tunnard with a photograph of standing stones in Cornwall and one of whose "objects" was illustrated and discussed pp. Tunnard argued that a garden designer needed to "co-operate with Nature" rather than "becoming a slave to her demands" p. The modern designer cannot be "bound by the conventional necessity for picturesque representation, and looks upon the imitation of Nature as a long-perpetuated artistic fraud" p. It would be hard to see Tunnard as a theoretician. He garnered ideas on Japanese gardens from Percy S. Cane, for whom he worked between and , but he may also have seen Japanese examples in his early years growing up in California. He also admired the work of the potter Bernard Leach, who had studied in Japan and returned to practice in Cornwall with a Japanese potter. Hermelin, "who espoused functionalism and free planning"; the Belgian Jean Canneel-Claes, one of whose designs was featured in pp. He maybe borrowed a term like "architectural plants" from the Swiss M. Powell, and Oliver Hill. He also liked and used draughtsmen such as Gordon Cullen – "his own graphic skills were not very good" – whose lines and almost cartoon-like skill gave his projects a recognizable modernist effect. This graphic style, sharp and abstract like that of other earlier modernist designers in France such as Jean-Claude Nicolas Forestier, Pierre-Emile Legrain, and the Vera brothers, did suggest a much less traditional way of representing garden art, and it is curious how with all those designers we are more used to seeing their graphic rather than their finished work. But "style" seems an awkward term, too often used in architectural writing when talking of a particular period or designer in ways that detract from its cultural content. Interestingly, he drops from the edition examples of different "styles" of

garden elements, such as chairs and benches , pp. He himself pillories it by citing Le Corbusier p. Landscape as well as buildings should not be labeled with this or that style but should address "site, enclosure, and materials" as a complex and intertwined whole. The permanence of any "architectural [sc. All that involves an adequate and exciting "correspondence" between new experience and long-standing practice: He sees the need to relate gardens to the site and especially its house, and he notes how little idea of the "whole design" p. But he also envisages gardens that have both finite and permeable boundaries, and he explores on several occasions how gardens situate their spaces within larger landscapes. He notes the "necessity" of using new materials from plant importation and hybridization and their methods of application p. One problem with the modernist garden is that the forms of garden elements are still hugely atavistic as Tunnard himself makes clear ; garden plants willfully continue to behave as plants however artists drew them. When the architect Serge Chermayeff, who designed the wonderful modern De La Ware Pavilion at Bexhill-on-Sea in Sussex, came to build his own, again strikingly modern house at Bentley Wood, near Halland, he got Tunnard to design the garden. This featured an austere southern patio, with an eastern wall of slightly sculptured thin concrete and buttresses to hold it up, a simple pool against the wall, a statue by Henry Moore on a plinth, and a view beyond into a much cleared woodland with open grassland. It was photographed with modern deckchairs, not the usual transatlantics. He worked on others gardens and projects, some of which were illustrated for him by Gordon Cullen pp. These images of private gardens have an uncanny resemblance to some of the drawings that Lawrence Halprin would make for his private clients, mainly in California during the 50s and 60s. The Claremont proposals are set out in his text pp. The latter were featured both in *Architecture Review* 85 , which suggested ways to design a "standard" and suburban garden plot, and in the exhibition devised with Clark for the Institute of Landscape Architects, as reported in an autumn issue of *Landscape and Garden* . When he added plans and photographs of "Modern American Gardens" in the edition pp. In America he continued to design, providing gardens for two houses designed by Holmes Perkins. He worked on gardens around Cambridge for Carl Koch, a Harvard architecture alumnus, and also for a private garden in Rhode Island and gardens for the premises and museum of the New London Country Historical Society in Connecticut. He proposed designs for the sculpture garden at the Museum of Modern Art this was not implemented , but along with three young architects, won third prize in the competition for the Jefferson National Expansion Memorial won by Eero Saarinen. He also collaborated on the journal *Task*, issued by the GSD at Harvard, for which he wrote articles on regional planning in , on the repercussions of the war on "British" planning in the third issue, on Robert Moses and Portland, Oregon issue 5 , and, by then at Yale in , on "Is architecture an art? Originally, it had mixed reviews. Some were skeptical about its "modern" emphasis and felt that it would soon become a "period piece," while others found it thoughtful and provocative. The rich, but also eclectic, ideas that Tunnard espoused and wrestled with may yield an agenda of topics today, especially when landscape architecture seems to be trying, not always successfully, to invent a new image and function for itself that "landscape urbanism" or "ecological urbanism" has sought. Back in , twenty years after the edition, Ian Mcharg wrote to Tunnard asking for suggestions as to what book he would recommend to be "most indicative of the path towards the design of open space to 20th century society"; there was nothing, then or now, that leapt to mind. The historical importance of *Gardens in the Modern Landscape* is that it was one of the few books to confront the role of garden making in international modernism. Tunnard was both far ahead of his time and may still be, though only by being paradoxically retardataire. That his book did not fully succeed in making or establishing that role was the result partly of the confusion and complexity of ideas with which Tunnard was wrestling and partly because landscape architecture has never found that task easy; it continues to argue its way awkwardly into the mainstreams of modern thinking, not least because it is self-confessedly atavistic, especially in garden designs, which continue to flourish even when landscape architects value ambitious endeavors in the public sphere over the making of private gardens that tend to be more traditional. The garden exhibition he designed with Frank Clark in was, as he explained in a catalog entry, about how "in one way or another landscape architects play a part in every form of out-of-door planning

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and fulfill a function that is as vital to the community as that of their collaborators, the architect and the engineer. It was often witty and ironic see pp. And he used his rhetorical skills to plead for the expansion of the garden into a larger landscape that these days includes not only the items that Tunnard identifiedâ€”housing estates, factories, urban parkland, recreational sitesâ€”but also derelict factories and steel mills and unwanted industrial riverscapes. And that means we should welcome his insistence on cross-disciplinary collaboration between design and planning essentially recapitulating his own career. He valued also preservation, and came to do so even more after this book was published, and preservation stimulates creative rethinking "creative urbanism" as it has been called. Then there is the need to marry function with beauty, for despite his nervousness about that b-word, no landscape architect that I know wants to design ugly places, and there are fresh ways of registering beauty in austere and empathic minimalismâ€”beauty is still the elephant in the room for many landscape architects and it rarely, if at all, occurs as part of their professional training. In addition, Tunnard was always committed to history, not as an anthology of styles and mechanical forms to be copied but as an arsenal of ideas. He may have traveled with the "difficult baggage of history and horticulture," but landscape architects still need to know their plants, while an emphasis on landscape and urban history as a resource and stimulus stops designers from reinventing the wheel without knowing it.

Chapter 6 : Figures in a landscape: sculpture in the British garden - The Magazine Antiques

According to John Dixon Hunt, gardens have tended to represent within their own areas aspects of the three natures. In the garden above, for example, the fountain echoes the mountain spring and the cultivated garden beds can be related to the fields beyond the hedge.

Chapter 7 : A World of Gardens, Hunt

Excerpt [uncorrected, not for citation]. Foreword to the Facsimile Edition John Dixon Hunt. Gardens in the Modern Landscape, first published as a book in and again ten years later, is an important moment in discussions and promotions of modern gardens and landscape architecture.

Chapter 8 : Gardens and Language â€” Whatâ€™s the Missing Link? | Black Walnut Dispatch

Sculpture gardens and sculpture in gardens / John Dixon Hunt Piazza to plaza: European outdoor sculpture in the American museum garden / Penelope Curtis Catalogue / Christopher Bedford.

Chapter 9 : some LANDSCAPES: Third nature

REVIEWS ment and sculpture have a larger place here. It concludes with John Dixon Hunt's exposition of the various ways in which words are integral to our experience of.