

BENV2423 Real Time Interactive Environments

BENV2423 Real Time Interactive
Environments
THE PICTURESQUE

BENV2423 Real Time Interactive Environments THE PICTURESQUE

The Grand Tour
Inigo Jones
Claude Lorrain
William Gilpin
Capability Brown
Humphrey Repton
JMW Turner
Chinese Gardens
Task For Today

THE GRAND TOUR

“A man who has not been to Italy, is always conscious of an inferiority, from his not having seen what it is expected a man should see.”
[Samuel Johnson]





Map of William Beckford's Grand Tour in
1780



Piazza San Marco ca. 1720. Canaletto.

Piazza San
Marco Late
1720s.
Canaletto.
Detail





1. Chiesa di S. M. de' Miracoli
2. Chiesa di S. M. de' Monti - Santa
3. Strada del Corso che conduce al Palazzo di Venezia

View of the Piazza del Popolo

4. Strada che conduce a Piazza del Campidoglio
5. Strada che conduce a Piazza del Gesù
6. Chiesa di S. Maria in Montesanto

Piazza del Popolo ca. 1750. Giovanni Battista Piranesi



VUE DE LA GRANDE FAÇADE DU VIEUX LOUVRE.

Paris, chez la Citoyenne Lesclapart, Palais National, ci-devant des Arts, ci-devant de la Nation, ci-devant de la Liberté, ci-devant de la Constitution, ci-devant de la République, ci-devant de la Nation, ci-devant de la Liberté, ci-devant de la Constitution, ci-devant de la République.

View of the Grand Façade of the Louvre. 1752. Jacques Ri gaud.



Ancient Rome 1757. Giovanni Paolo Panini



Ancient Rome 1757. Giovanni Paolo Panini.
Detail.

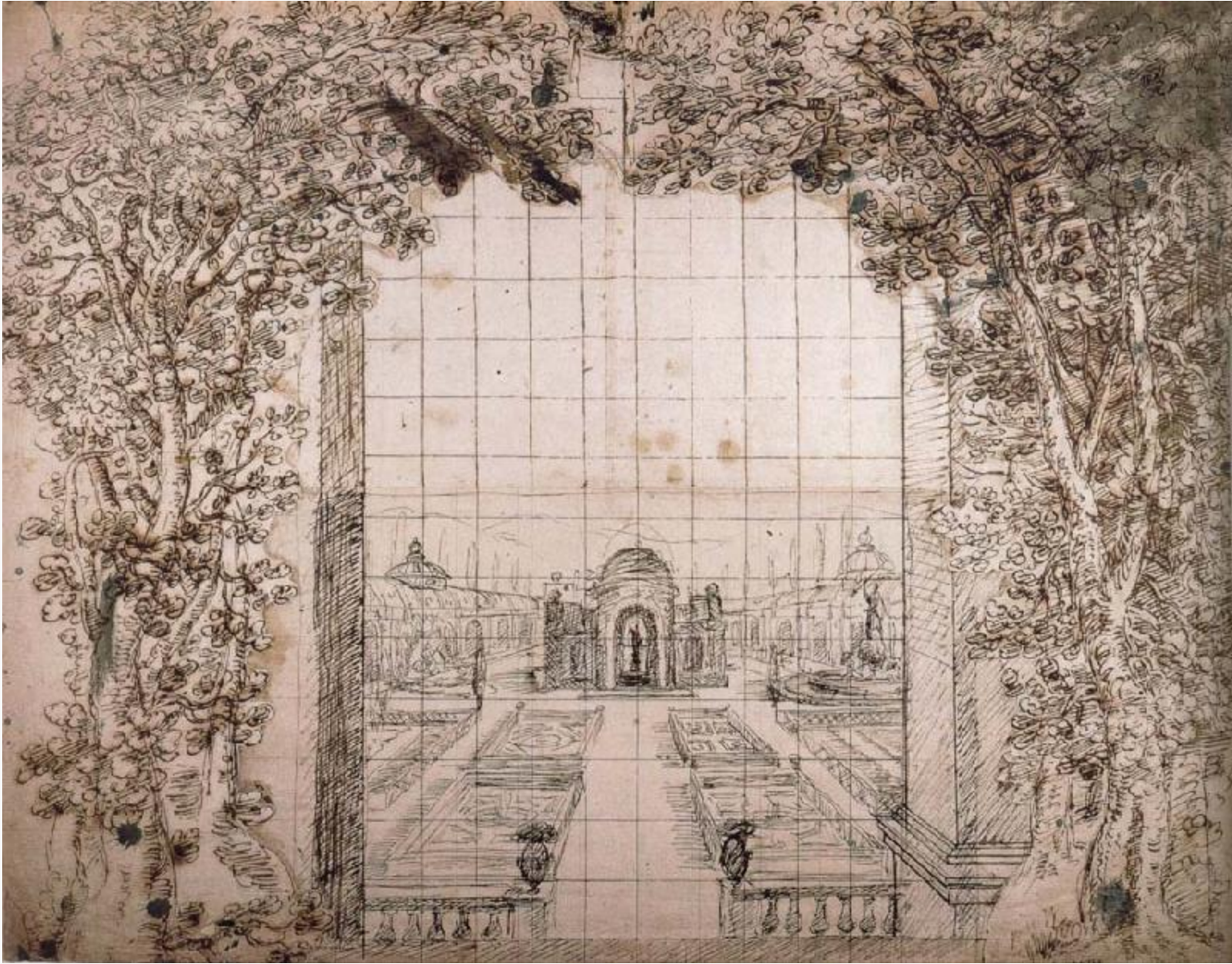
Interior of the Pantheon.
Giovanni Paolo Panini.
Late 18th Century.



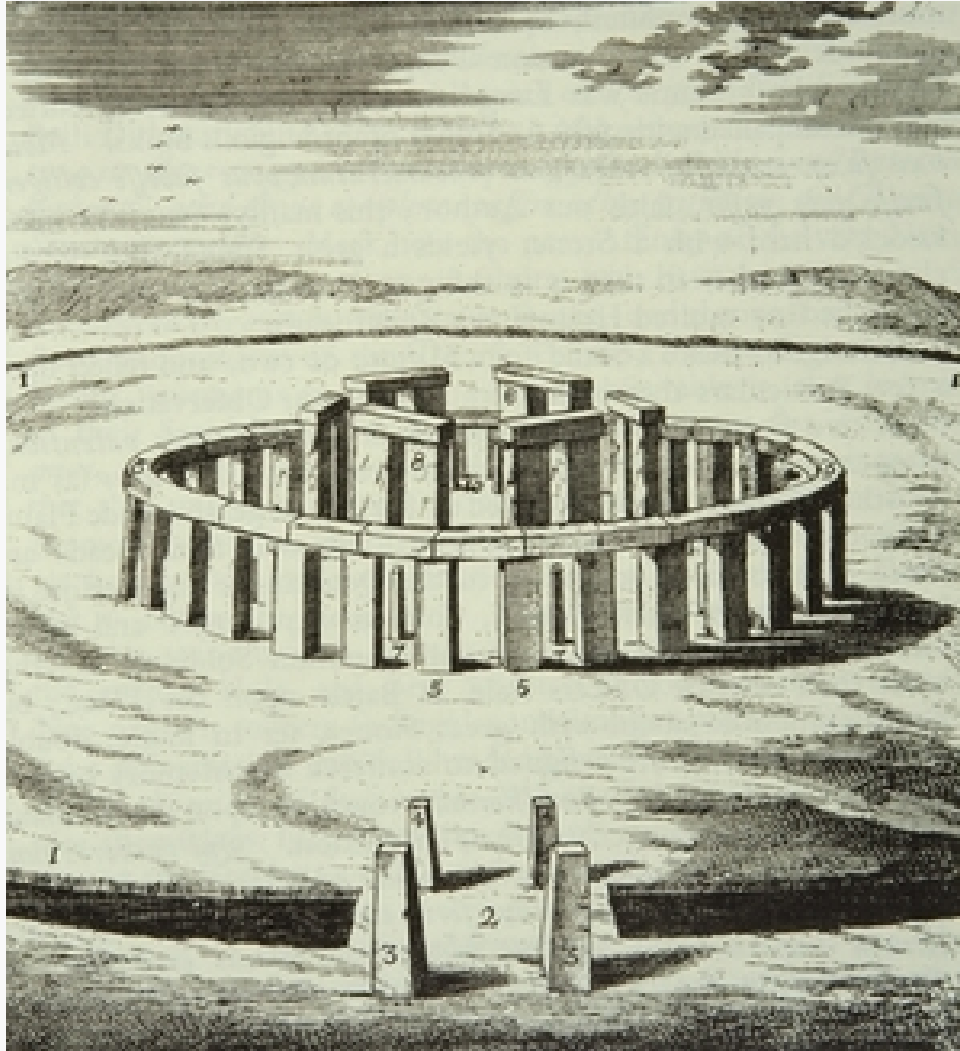
Inigo Jones



Roman Atrium in the King's Masque. Inigo Jones. 1632.



Garden of a princely villa. Inigo Jones. 1634.



‘ Stone- Heng’ Restored. Inigo Jones. 1625



The Queen's House. Inigo Jones. 1616-1635

Britain's protracted and frequent wars with France in the late 18th and early 19th centuries made overseas travel extra hazardous, particularly to Europe.

Travellers from the more affluent sections of British society had been accustomed to visiting the Alps, Pyrenees and Apennines in search of 'picturesque' mountainous landscapes. They now turned their attention to upland areas of Britain, and the Lake District in particular.

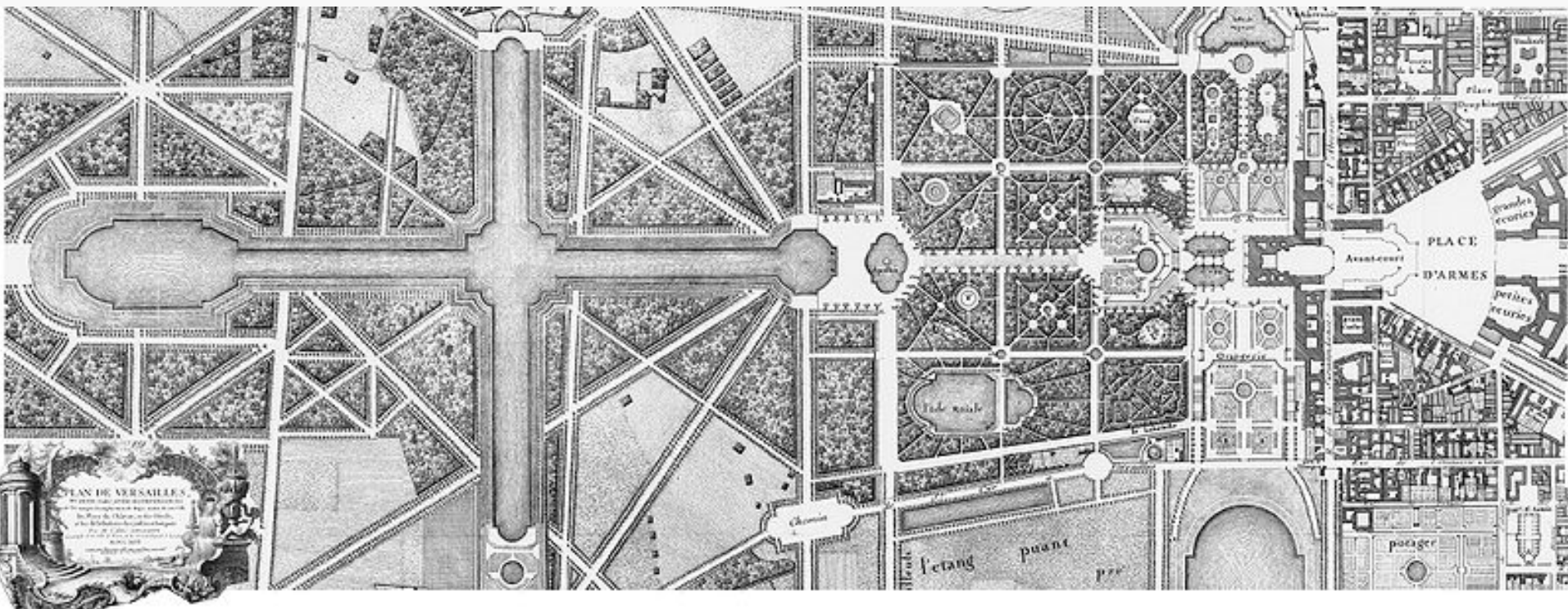
During the eighteenth century, there was a growing dissatisfaction with the formality of French gardens, which was reinforced by a newfound fascination with nature amongst English society.



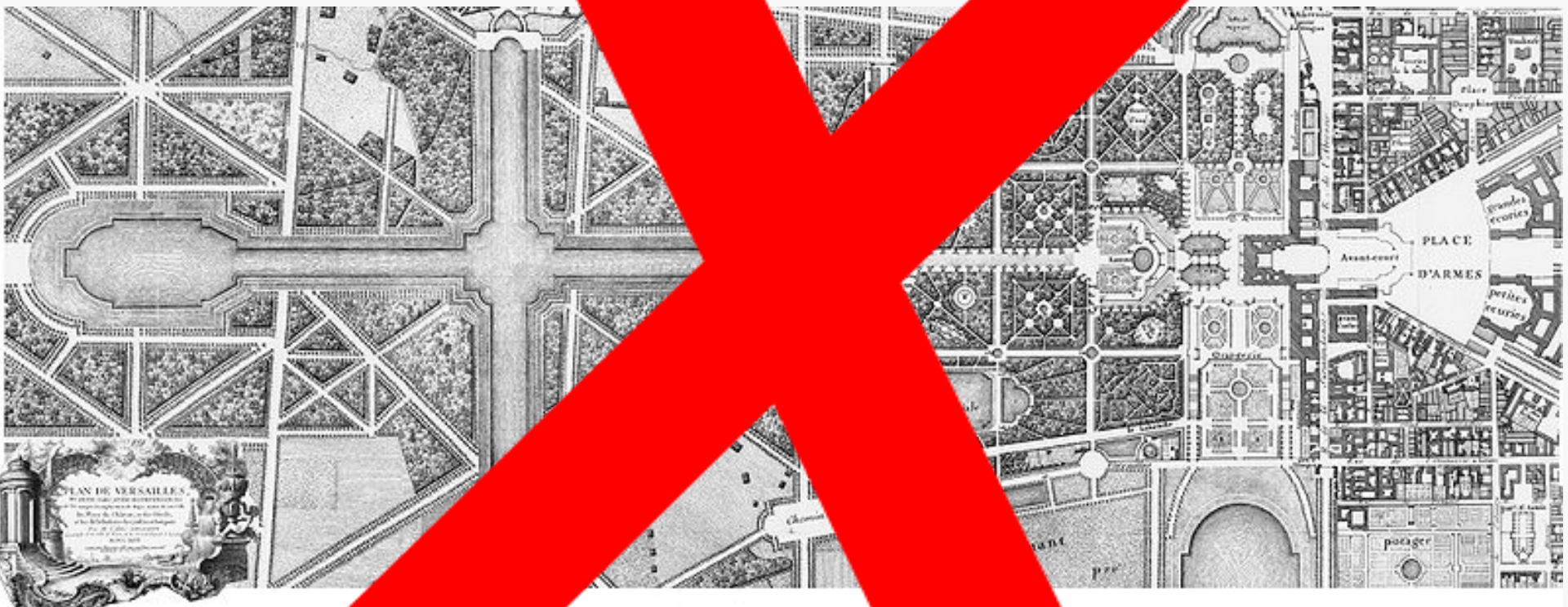
Gardens of Versailles. 17th century



Gardens of Versailles. 17th century



Gardens of Versailles plan. 17th century



Garden of Versailles plan. 17th ce.

Neoclassicism

The Grand Tourists

Renaissance

14th-17th century

Symmetry

Rationalised beauty

Proportion

Symmetry

The Golden Ratio

Andrea Palladio 1508-1580

(The Four Books of

Architecture)

Influenced by Vitruvius (c.

80-70 BC- c. 15 BC)

Viewed the Gothic as

irrational and barbarian

Descartes

Axes

Romanticism

Late 18th-19th century

The Picturesque

Influenced by Gothic (12th-15th century)

Beauty a matter of human instinct, experience,

Asymmetry

William Gilpin

Asymmetry

Irregularity

Gentle curves

The Picturesque: Intermediary between Beautiful and Sublime.

Beautiful: refers to smoothness, delicacy and gradual variation

Sublime: the great, terrible and awe-inspiring

Picturesque: the intermediate aesthetic
category of roughness, wildness and
irregularity

Claude Lorrai n



Claude Lorraine. Paisaje de un puerto // Landscape of a port.



Claude Lorraine. Landscape with Apollo Guarding the Herds of Ametus



Claude Lorraine. Village Fete.

William Gilpin

Andrea Palladio.
Villa Rotunda.
1566



Andrea Palladio.
Villa Rotunda.
1566



proportion of its parts – the
purity of its ornaments – and the
symmetry of the whole, may be highly
pleasing. But...[s]hould we wish to give
picturesque beauty, ...we must beat
down one half of it, deface the other
and throw the mutilated members around
the heaps. In short, from a *smooth*
building we must turn it into a *ruin*.
n.

William Gilpin. 'On Picturesque Beauty'



William Gilpin. Tintern Abbey

The Picturesque Tourist

Eighteenth and nineteenth century guidebooks and tourist maps are filled with advice or commands on where to stand, where to approach, where to stop the tour and admire a view, and what object to observe as a centre of one's view.

The traveller must halt the tour in order to frame the scene and draw it. The viewer stands at a specific observation point while using his/her imagination to form the distant scene into a picture "calculated for the pencil".

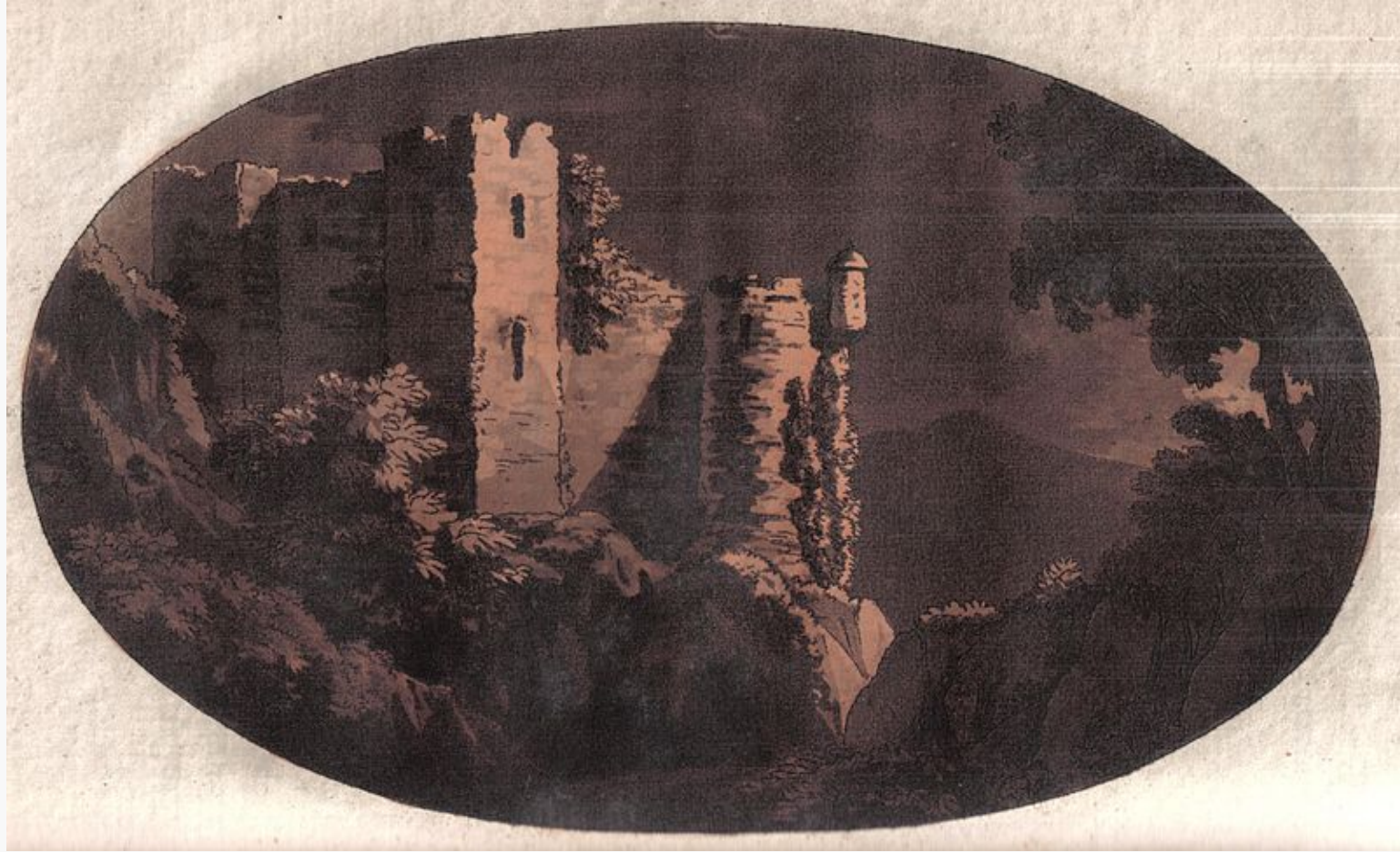
Ron Broglio. (2008.) *Technologies of the Picturesque, British Art, Poetry and -Instruments, 1750-1830*

The Picturesque Tourist

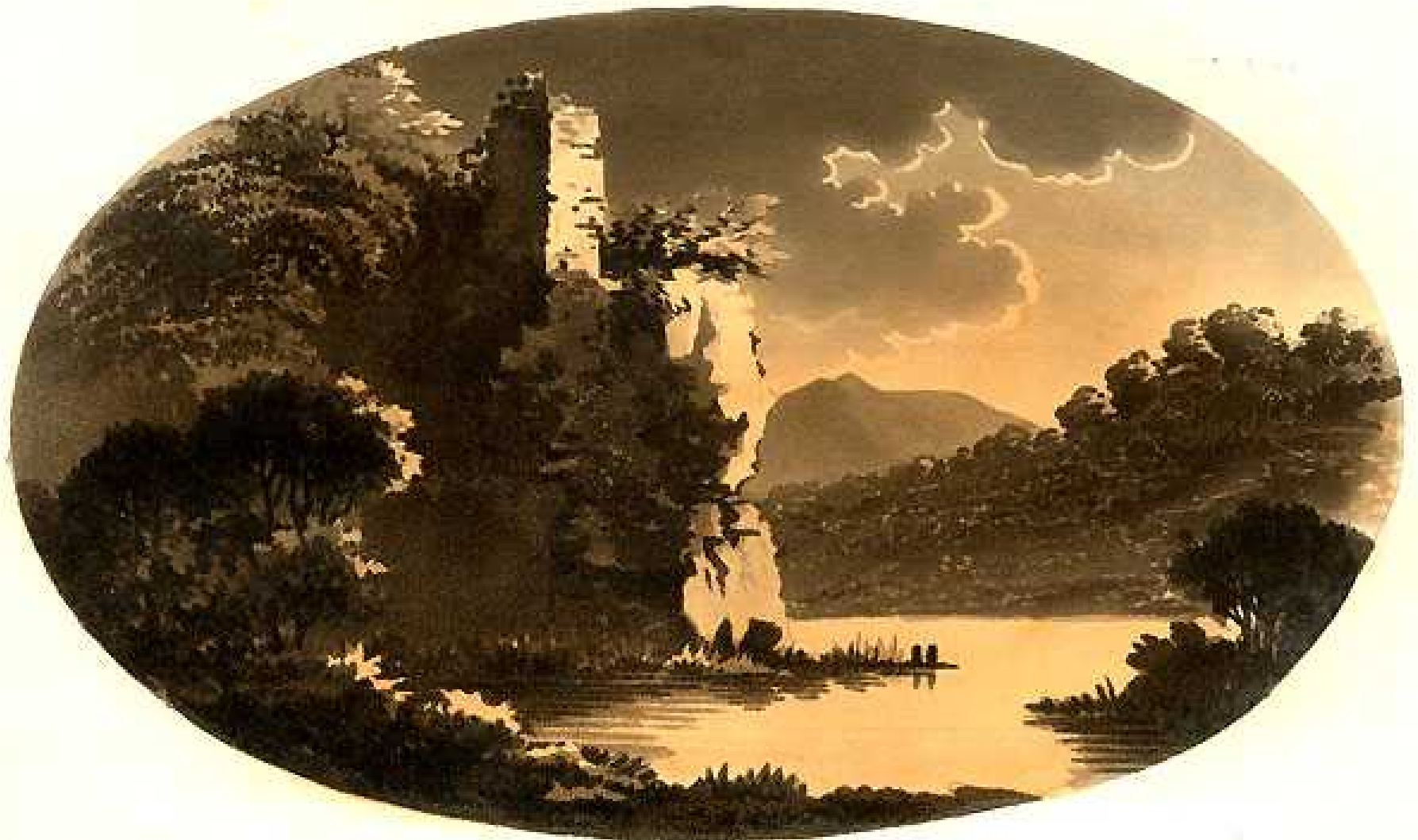
Gilpin instructs his readers to find 'stations' or 'spots' in nature that provide a good line of sight, with adequate foreground, middle ground and background. Greenery and shrubs closer to the viewer, a lake or prominent object in the middle ground, and mountains or hill to draw the eye in and frame the scene in the background... He instructs artists to revise their sketches so as to improve nature and bring it within the folds of culture.

Ron Broglio. (2008.) *Technologies of the Picturesque, British Art, Poetry and -Instruments, 1750-1830*

The Picturesque Tourist



William Gilpin. Penrith Castle



William Gilpin, *Observations on the River Wye*, 2nd Ed. (1789), facing p. 39



23 GILPIN *Non-Picturesque Mountain Landscape* 1792

24 GILPIN *Picturesque Mountain Landscape* 1792

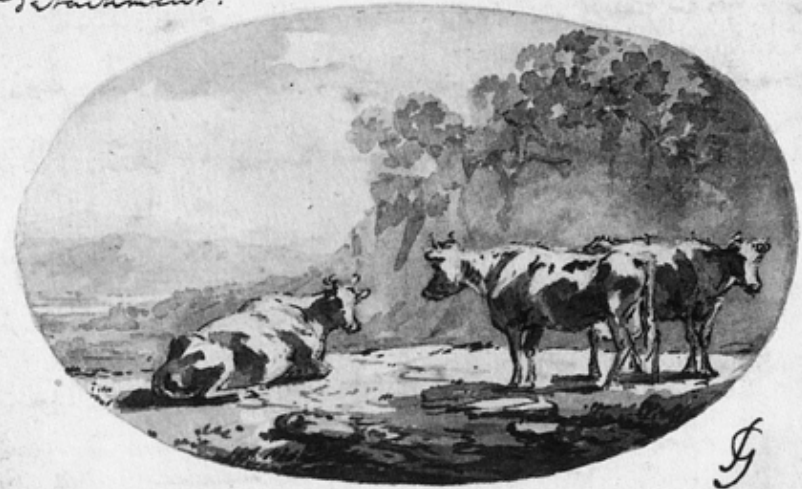


William Gilpin. Non-Picturesque Landscape vs.
Picturesque Landscape



William Gilpin. How to Illustrate Cows One

When you introduce three, there may be
a Detachment.



G

When you introduce four, there should be a



G

William Gilpin. How to Illustrate Cows Two

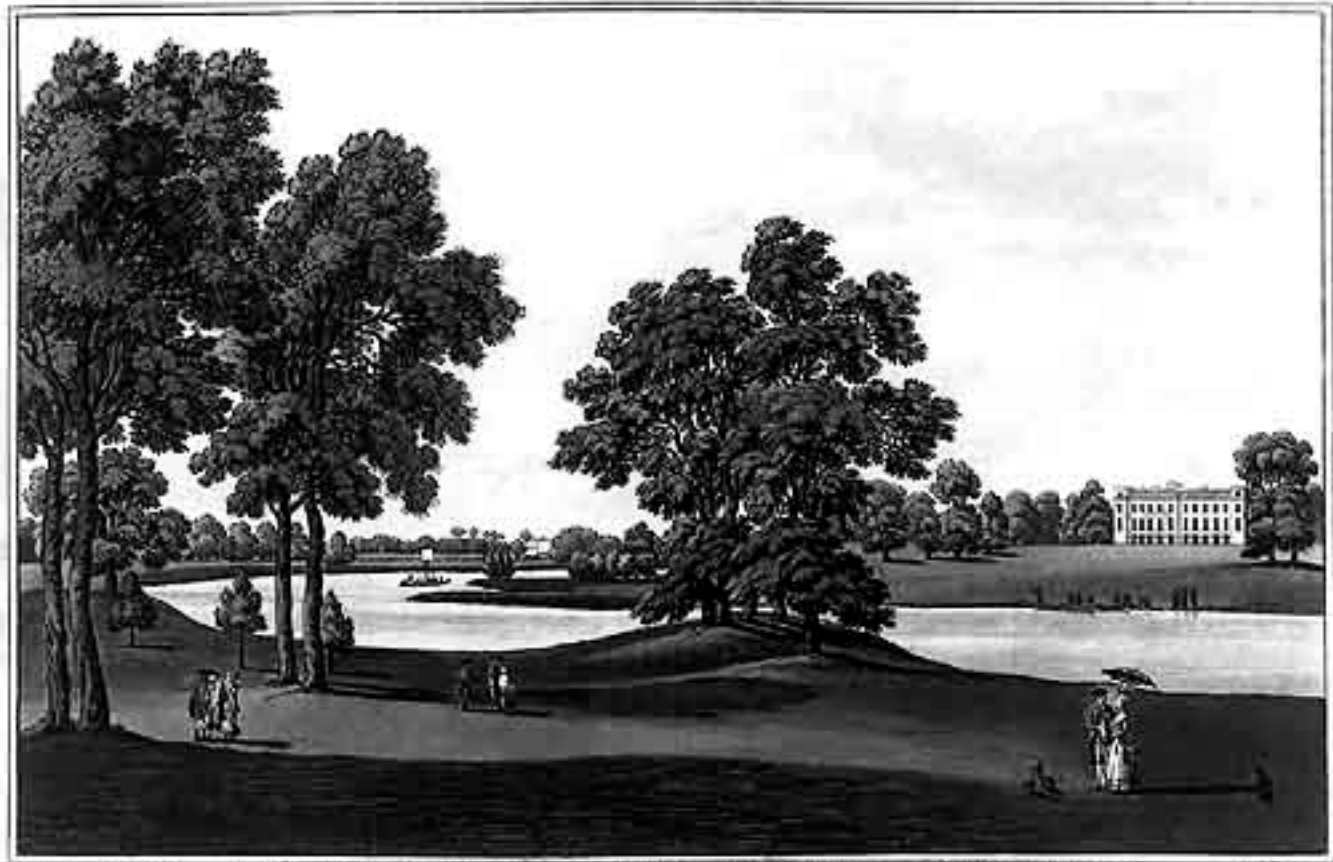
Lancelot 'Capability' Brown



Lancelot 'Capability' Brown. Blenheim Bridge



Lancelot 'Capability' Brown. Badminton House.



J. Duncanson R. S. del. Pub. June 1851 by H. Colver & Co. New York. View of STON-HOUSE, from King Garden. Engraved by J. Duncanson. J. D. Potter, Sculp.

Lancelot 'Capability' Brown. Queen Caroline's Garden.



Lancelot 'Capability' Brown. Petworth.



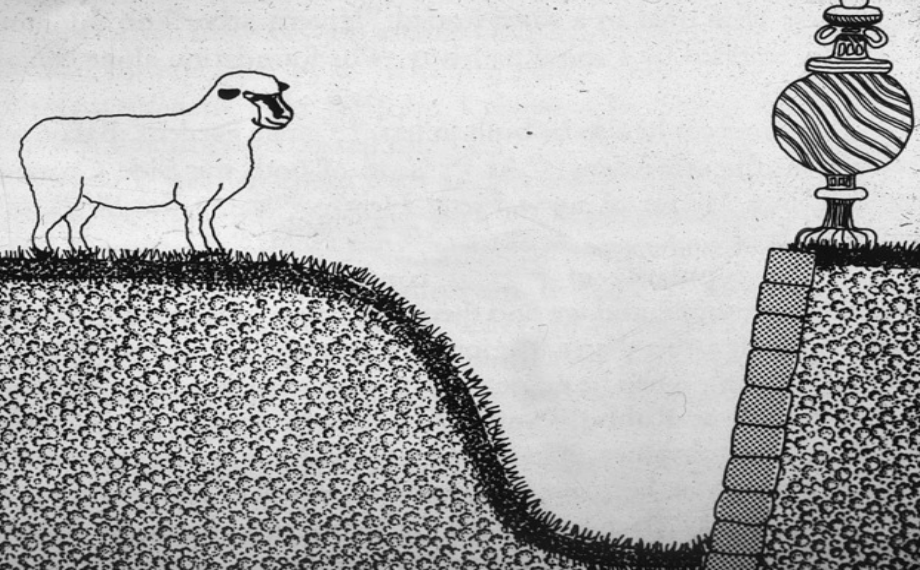
Lancelot 'Capability' Brown, Charles Bridgeman, William Kent. Landscaped Gardens at Stowe.



STOWE.



Lancelot 'Capability' Brown, Charles Bridgeman, 400 acre ha-ha at Stowe.



Lancelot 'Capability' Brown, Charles Bridgeman, 400 acre ha-ha at Stowe.

Humphrey Repton



Repton promoted shaping the earth so that the grades appeared as if “art never interfered.” (In contrast to Capability Brown).

Humphrey Repton



Repton promoted shaping the earth so that the grades appeared as if “art never interfered.” (In contrast to Capability Brown).

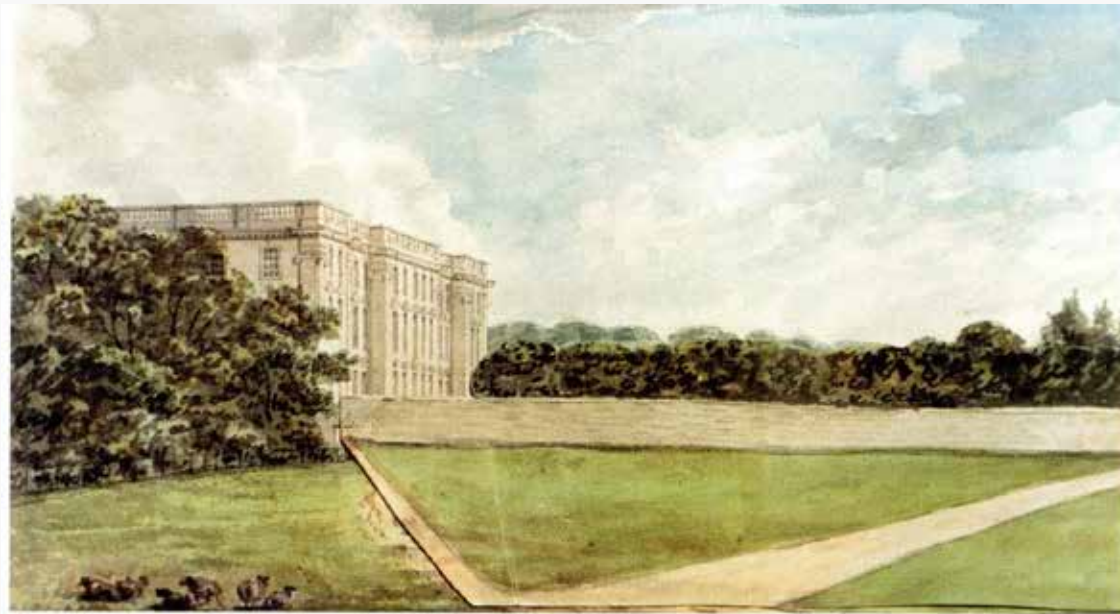
Humphrey Repton



Humphrey Repton. Mogenhanger in Bedfordshire, View from Drawing Room. 1792



Humphrey Repton. Perley in Berkshire. 1793



Humphrey Repton. Stone-Leigh Abbey in Warwickshire. 1809



Humphrey Repton. Extra sketch for Sunderidge Park. 1797



Humphrey Repton. Rug in Merionethshire North Wales. 1795

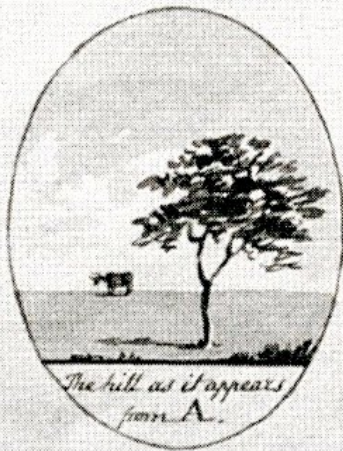
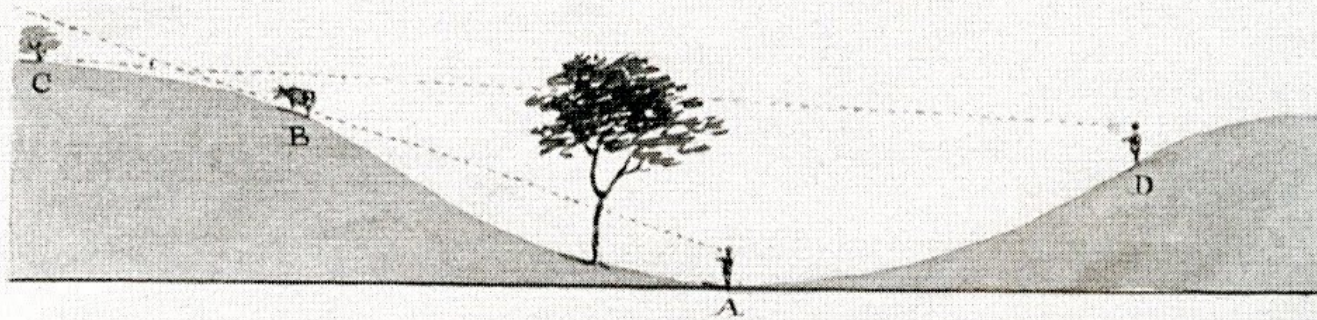


Humphrey Repton. Stone-Leigh Abbey in Warwickshire. 1809



Humphrey Repton. Attingham in Shropshire. 1798

Section of a Valley.



NB.

*I have here made no allowance
for the diminution by distance
but these ovals merely shew
the perspective situation of
the same objects seen from
different points of Elevation.*



Repton's guidelines rules for the Picturesque

Repton's guidelines rules for the Picturesque

A foreground: regular, geometrical and designed for human use.

A middle ground: a serpentine park in the manner of Lancelot Brown.

A background: natural scenery, as little affected by man as possible.

The idea was applied to country estates by making a terrace as a

'Beautiful' foreground, and then forming a 'transition' to a

'Picturesque' park, and beyond to a

'Sublime' background which could be a mountain range, an ocean, a river, a forest or a distant view.

Design of buildings as a pictorial contribution to the scenery.



'Let us have a small temple in the park where we can join you..
on hot summer days'.

Humphrey Repton. Hatchlands, Surrey.



Folly // The Temple of Philosophy. René de Girardin



Often, they had symbolic importance, illustrating the virtues of ancient Rome, or the virtues of country life. The temple of philosophy at Ermenonville, left unfinished, symbolized that knowledge would never be complete, while the temple of modern virtues at Stowe was deliberately ruined, to show the decay of contemporary morals.



Folly // Hagley Castle. Sanderson Miller.



Folly // The Beacon. Staunton Country Park. Lewis
Vulliamy.



Folly // Broadway Tower. Capability Brown. Broadway Hill.

JMW Turner – early work



JMW Turner. The Chancel and Crossing of Tintern Abbey.
1794



JMW Turner. Ivy Bridge. 1813.



JMW Turner. Brougham Castle. 1809

Chinese Gardens

二
詩

Creation of Space

'By studying the organic patterns of heaven and earth a fool can become a sage; and so by watching the times and seasons of natural phenomena we can become true philosophers.'

An eighth century Tang poet summed up human curiosity towards the universe. The Chinese garden is therefore a miniature universe in which one observes and lives with the time and seasons, and for centuries ways and means have been devised to achieve this aim.

The simplest way is to frame up the objects one wishes to observe as one does with a painting.

This group of pictures shows the 'framing' technique from the initially two-dimensional ways to the increasingly complicated three-dimensional methods. Note how space and distance are created.

Liu Yuan
(Liu Garden)
SUZHOU





蘇州 留園



Buildings

Buildings in the Chinese garden are necessary but of secondary importance. The garden occupies the best part of the lot. A quick reference to the plans will show that buildings are normally grouped tightly on the periphery of the land and near the street. The Western approach would be just the opposite. The Chinese garden is the sanctuary for the inhabitants. Inside the house one does not mind some noise from the street. When one is walking inside the garden or sitting idle in a pavilion one must not be disturbed by the outside world but surrounded by trees, rocks and water or birds.

Buildings are inevitably planned symmetrically. Gardens are always planned irregularly or organically.

Buildings are hidden by trees, rocks and walls. Sometimes buildings can be easily seen but not easily accessible, due to a twisting footpath or a crooked bridge.



Shi Zi Lin // The Lion Grove Garden



Water

Water is one of the Five Elements, others being Metal, Wood, Fire and Earth. A garden without the element of water is a blind garden.

Water takes the shape of its container. A regular shaped pool is mechanical and strangles the water it contains.

Water: the generator of life
the mirage of reality
the eye of the garden.

Xi Hu
(West Lake)
HANGZHOU



Walls, Footpaths and Paving

Walls have been extensively used in China to provide defence, protection and privacy. There are the Great Wall, city walls, palace walls and the residential garden walls and courtyard walls.

In gardens the walls are used to define space and create distance or depth.

They are used as white back drops for displaying rocks and trees.

Objects hidden behind a wall create mystery.

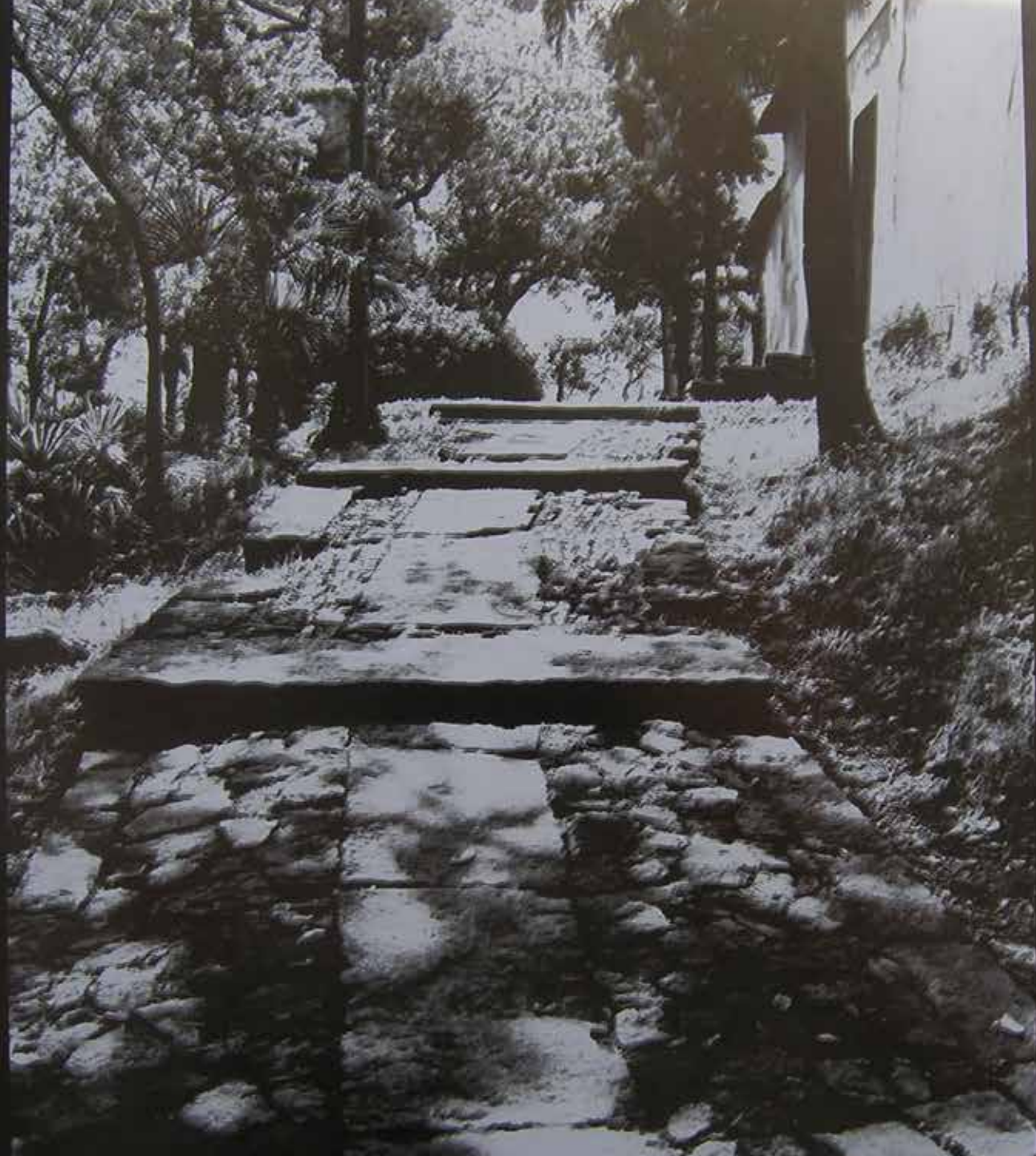
Walls are used to screen, direct and control visual as well as physical explorations.

They work in conjunction with footpaths.

Together they help visitors to play the game of hide-and-seek.

To hide is to increase the fun of seeking.

Gu Shan
(Lonely Hill)
HANGZHOU



橋

Bridges

In Chinese Buddhist terminology 'arriving at the shore opposite' means one has lived through one's useful life. In order to arrive at the opposite shore one of the simplest ways is to walk across a bridge.

Living through one's life is like crossing over a bridge.

The streams or ponds are therefore prepared so that beautiful bridges can be created!

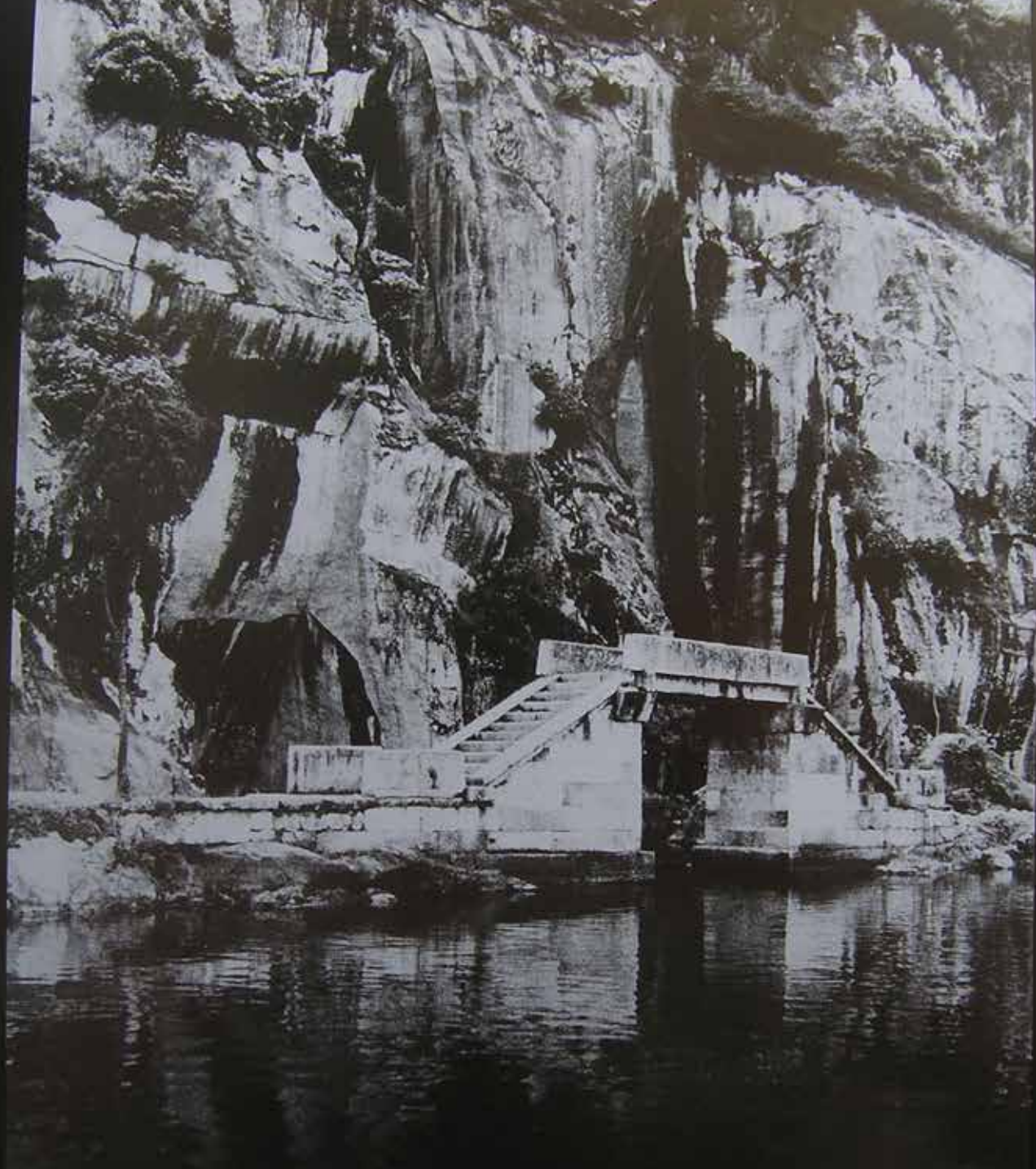
Architecturally a bridge is an interlink between two different spaces.

Psychologically a bridge is an intermission through which one prepares oneself for a new space.

This group of photographs shows various types of bridges including a minute one used by ants.

Lan Pu
(Orchid Nursery)
GUANGZHOU





Dong Hu
(East Lake)
SHAOXING

Xi Hu
(West Lake)
HANGZHOU



Task for Today:

Find an image of work for these landscape painters / landscape architects / architects.

Claude Lorrain

William Gilpin

Capability Brown

Humphrey Repton

JMW Turner

One of the examples of Chinese gardens shown in today's lecture

Choose 4 of these reference images and recreate similar scenes located at various 'stations' or 'spots' within your island. Like the Grand Tourists, navigate your way around the brushes / objects provided, located within the Rollup Bar. Bring in objects you think are appropriate for creating a Picturesque landscape within your island, and that are also appropriate for your custom island. Think about the following terms related to the Picturesque:

dividing the image into foreground, middle ground, background

vegetation; trees, shrubs etc.

navigation, pathways, [roads]

framing the view

ruins

follies

bridges, animals, water, pathways, vegetation

ha-has / manipulating, shaping the land.

Use Fraps to take high resolution screenshots and post them to your blog side-by-side with your reference images.

NOTE: The intention of this task is not to create a direct replication of the reference image, but to reproduce a scene within your custom island using a similar formula as the reference image, with the resources available to you within the Sandbox Editor.

NOTE: The intention of this task is not to create a direct replication of the reference image, but to reproduce a scene within your custom island using a similar formula as the reference image, with the resources available to you within the Sandbox Editor.

????????????????????????????????