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Captured Landscape Paradox Enclosed Garden

The enclosed garden, or hortus conclusus, is a place where architecture, architectural elements, and landscape, come together. It has a long history, ranging from the paradise garden and cloister, the botanic garden and the giardini segreto , the kitchen garden and the stage for social display, to its many modern forms; the city retreat, the redemptive garden, and the deconstructed building.

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In Captured Landscapes: The Paradox of the Enclosed Garden, British architect Kate Baker explores the history and evolution of the enclosed garden, also known as hortus conclusus . Mediating between the built and natural world the enclosed garden contains both architectural and horticultural elements - a hybrid between a building and a landscape. Integrating the inner and outer world, the enclosed garden is an ambiguous space.

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The book Captured Landscape. The Paradox of The Enclosed Garden provides architectural design undergraduates, and practising architects, with a broad range of information and design possibilities. It will also appeal to landscape architects, horticulturalists and a wider audience of all those who are interested in garden design.

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The enclosed garden, or hortus conclusus, is a place where architecture and landscape come together. It has a long and varied history, ranging from the early paradise garden and cloister, the botanic garden and giardini segreto, the kitchen garden and as a stage for social display. The enclosed garden has continued to develop into its many modern forms: the city retreat, the redemptive garden ...

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The enclosed garden, or hortus conclusus, is a place where architecture, architectural elements, and landscape, come together. It has a long history, ranging from the paradise garden and cloister, the botanic garden and the giardini segreto, the kitchen garden and the stage for social display, to its many modern forms; the city retreat, the redemptive garden, and the deconstructed building. By its nature it is ambiguous. Is it an outdoor room, or captured landscape; is it garden or architecture? Kate Baker discusses the continuing relevance of the typology of the enclosed garden to contemporary architects by exploring influential historical examples alongside some of the best of contemporary designs - brought to life

with vivid photography and detailed drawings – taken mainly from Britain, the Mediterranean, Japan and South America. She argues that understanding the potential of the enclosed garden requires us to think of it as both a design and an experience. As climate change becomes an increasingly important component of architectural planning, the enclosed garden, which can mediate so effectively between interior and exterior, provides opportunities for sustainable design and closer contact with the natural landscape. Study of the evolution of enclosed gardens, and the concepts they generate, is a highly effective means for students to learn about the design requirements of outdoor space proximal to the built environment. Captured Landscape provides architectural design undergraduates, and practising architects, with a broad range of information and design possibilities. It will also appeal to landscape architects, horticulturalists and a wider audience of all those who are interested in garden design.

The enclosed garden, or *hortus conclusus*, is a place where architecture and landscape come together. It has a long and varied history, ranging from the early paradise garden and cloister, the botanic garden and *giardini segreto*, the kitchen garden and as a stage for social display. The enclosed garden has continued to develop into its many modern forms: the city retreat, the redemptive garden, the deconstructed building. As awareness of climate change becomes increasingly important, the enclosed garden, which can mediate so effectively between interior and exterior, provides opportunities for sustainable design and closer contact with the natural landscape. By its nature it is ambiguous. Is it an outdoor room, or captured landscape; is it architecture or garden? Kate Baker discusses the continuing relevance of the typology of the enclosed garden to contemporary architects by exploring influential historical examples and the concepts they generate, alongside some of the best of contemporary designs – brought to life with vivid photography and detailed drawings – taken primarily from Britain, the Mediterranean, Japan and North and South America. She argues that understanding the potential of the enclosed garden requires us to think of it as both a design and an experience. Captured Landscape provides a broad range of information and design possibilities for students of architectural and landscape design, practising architects, landscape designers and horticulturalists and will also appeal to a wider audience of all those who are interested in garden design. This second edition of Captured Landscape is enriched with new case studies throughout the book. The scope has now been broadened to include an entirely new chapter concerning the urban condition, with detailed discussions on issues of ecology, sustainability, economy of means, well-being and the social pressures of contemporary city life.

This fascinating collection explores America's appropriations and fabrications of the Middle Ages, revealing the nation's complicated love affair with a past it never had, but has created from history and imagination.

“Nothing defines California and our nation’s heritage as significantly or emotionally,” says the California Mission Foundation, “as do the twenty-one missions that were founded along the coast from San Diego to Sonoma.” Indeed, the missions collectively represent the state’s most iconic tourist destinations and are touchstones for interpreting its history. Elementary school students today still make model missions evoking the romanticized versions of the 1930s. Does it occur to them or to the tourists that the missions have a dark history? California Mission Landscapes is an unprecedented and fascinating history of California mission landscapes from colonial outposts to their reinvention as heritage sites through the late nineteenth and twentieth centuries. Illuminating the deeply political nature of this transformation, Elizabeth Kryder-Reid argues that the designed landscapes have long recast the missions from sites of colonial oppression to aestheticized and nostalgia-drenched monasteries. She investigates how such landscapes have been appropriated in social and political power struggles, particularly in the perpetuation of social inequalities across boundaries of gender, race, class, ethnicity, and religion. California Mission Landscapes demonstrates how the gardens planted in mission courtyards over the past 150 years are not merely anachronistic but have become potent ideological spaces. The transformation of these sites of conquest into physical and metaphoric gardens has reinforced the marginalization of indigenous agency and diminished the contemporary consequences of colonialism. And yet, importantly, this book also points to the potential to create very different visitor experiences than these landscapes currently do. Despite the wealth of scholarship on California history, until now no book has explored the mission landscapes as an avenue into understanding the politics of the past, tracing the continuum between the Spanish colonial period, emerging American nationalism, and the contemporary heritage industry.

Named a Best Book of the Year by New York magazine and NPR "Dazzling." —Samin Nosrat, The New York Times Magazine Inspired by twenty-six fruits, the essayist, poet, and pie lady Kate Lebo expertly blends natural, culinary, medical, and personal history. A is for aronia, berry member of the apple family, clothes-stainer, superfruit with reputed healing power. D is for durian, endowed with a dramatic rind and a shifting odor—peaches, old garlic. M is for medlar, name-checked by Shakespeare for its crude shape, beloved by gardeners for its flowers. Q is for quince, which, when fresh, gives off the scent of “roses and citrus and rich women’s perfume,” but if eaten raw is so astringent it wicks the juice from one’s mouth. In a work of unique invention, these and other difficult fruits serve as the central ingredients of twenty-six lyrical essays (with recipes). What makes a fruit difficult? Its cultivation, its harvest, its preparation, the brevity of its moment for ripeness, its tendency toward rot or poison, the way it might overrun your garden. Here, these fruits will take you on unexpected turns and give sideways insights into relationships, self-care, land stewardship, medical and botanical history, and so much more. What if the primary way you show love is through baking, but your partner suffers from celiac disease? Why leave in the pits for Willa Cather’s plum jam? How can we rely on bodies as fragile as the fruits that nourish them? Kate Lebo’s unquenchable curiosity promises adventure: intimate, sensuous, ranging, bitter, challenging, rotten, ripe. After reading The Book of Difficult Fruit, you will never think of sweetness the same way again.

This is the first study of Renaissance architecture as an immersive, multisensory experience that combines historical analysis with the evidence of first-hand accounts. Questioning the universalizing claims of contemporary architectural phenomenologists, David Karmon emphasizes the infinite variety of meanings produced through human interactions with the built environment. His book draws upon the close study of literary and visual sources to prove that early modern audiences paid sustained attention to the multisensory experience of the buildings and cities in which they lived. Through reconstructing the Renaissance understanding of the senses, we can better gauge how constant interaction with the built environment shaped daily practices and contributed to new forms of understanding. Architecture and the Senses in the Italian Renaissance offers a stimulating new approach to the study of Renaissance architecture and urbanism as a kind of 'experiential trigger' that shaped ways of both thinking and being in the world.

Many contemporary Israelis suffer from a strange condition. Despite the obvious successes of the Zionist enterprise and the State of Israel, tension persists, with a collective sense that something is wrong and should be better. This cognitive dissonance arises from the disjunction between *ÒplaceÓ* (defined as what Israel is really like) and *ÒPlaceÓ* (defined as the imaginary community comprised of history, myth, and dream). Through the lens of five major works in Hebrew by writers Abraham Mapu (1853), Theodor Herzl (1902), Yosef Luidor (1912), Moshe Shamir (1948), and Amos Oz (1963), Schwartz unearths the core of this paradox as it evolves over one hundred years, from the mid-nineteenth century to the 1960s.

Larry Lederman takes readers on a privileged photographic tour through the Rockefeller family gardens in the Hudson Valley and Maine. The Rockefeller family is synonymous with great wealth, extraordinary philanthropy, and exceptional stewardship of unspoiled landscapes. In their private world, the Rockefellers have created extraordinary gardens. Over the course of a century, their grounds have matured and evolved to reflect the layered visions of three generations of the Rockefeller family. At Kykuit in the Hudson Valley, John D. Rockefeller valued broad expanses of lawns with a noble forest of evergreens at the perimeter. His son—John D. Rockefeller Jr.—molded this landscape into a more formal Beaux-Arts garden design. This garden was later enhanced by Nelson A. Rockefeller's addition of an extensive collection of twentieth-century sculpture, which is still in place today. In *The Rockefeller Family Gardens*, photographer Larry Lederman gives readers unprecedented access to the two Kykuit gardens—the expansive Beaux-Arts-style garden and a little-known Japanese garden, brought to life by Governor Nelson A. Rockefeller. This book also takes readers inside the garden at Eyrie, the family summer retreat in Seal Harbor, Maine. There, Abby Aldrich Rockefeller collaborated with noted designer Beatrix Farrand to design a walled garden inspired by Asian aesthetics at the perimeter and filled with traditional perennials. Lederman's photographs capture the beauty of these gardens in all seasons, focusing on the geometry of the designs and the color and light that animates them. This tour through the spaces is accompanied by text from Todd Forrest of the New York Botanical Garden, Cassie Banning of the Abby Aldrich Rockefeller Garden, and Cynthia Bronson Altman of Kykuit to provide commentary on the design and plant materials featured in this captivating collection of photos.

Edited by Annemie Devolder and Willemien Ippel. Essays by Turgut Cansever, Annemie Devolder, Erik de Jong, Eric Luiten, Bartomeu Mari, Ivan Nio, Adriaan van der Staay, Mark Treibe, Ken Worpole. Landscape Designers include: Charles Correa, Georges Descombes, George Hargreaves, Kamel Louafi, Ryue Nishizawa, Piet Oudolf, Kazuyo Sejima.

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