

American Landscape Art Trend in the Early 19th Century

Pang Wei

*Department of Art and Design, Zhejiang Tongji Vocational College of Science and Technology, 311231, China
 Pang Wei. Email: 52445552@qq.com*

ABSTRACT

Parks in the early 19th century in the United States are generally considered to be exclusive gardens of the emerging middle class. Their enjoyment of parks or gardens is comparable to the past noble class, when landowners and their guests can enter the park. However, the concept of gardens has changed. One important point is that parks are facilities shared by society. The places and buildings inside are no longer the embodiment of aesthetic ideals and construction principles, but the bearers of specific functions. The planning of parks and gardens is directly related to the city itself, as changes in the city involve various fields, including religion, architecture, aesthetics, etc. Gardens and parks as experimental sites, or present new art forms, or reproduce the classic structure of the past. In the planning of all new cities, parks are indispensable, which reflects the idea that American landscape designers have already introduced into urban planning.

Keywords: *American park landscape, Religious philosophy, Urban landscape, Garden art trend of thought*

1. THE GERMINATION OF THE VISIONARY LANDSCAPE

"I went into the forest because I wanted to live a meaningful life, to face the basic elements of life, to see if I could realize the Enlightenment of life, and not to find that I had never lived at all when I was dying." Henry David Thoreau (1817-1862) explained his return to nature in Walden (1854). It is not only a literary and mythological work, but also a philosophical work. Walking in the woods, a romantic literary pursuit, actually reflects a universal yearning. On the one hand, it represents a kind of planning with aesthetic, political and social significance, which has always been respected by American culture; On the other hand, it clearly expresses the idea of regarding "fertile land" as a garden. Such a garden has practical significance and is regular. In a broad sense, it also represents scenery and nature. Thoreau was not the only one who solved the problems in his life by living in seclusion and being close to nature.

Thoreau, the great American utopian socialist thinkers, tried their life plans by creating communities, just like them. He implicitly proposed to build a retro agricultural society, pay attention to the landscape and learn from it. This society will transcend history and be

closely related to nature. He is the opposite of Robinson Crusoe. Robinson built a defensive small world, following the human social hierarchy and rules and regulations he is familiar with. His cabin represents a private refuge, shutting himself out. Thoreau's cabin is open to the natural world, participating in natural activities, changing with the seasons, aiming to reveal the secrets of the natural world, provide basic norms for human society, and abandon the customs of waste and flashiness. Thoreau's diary records his two-year life experience on the Bank of Walden lake, forming "an organic combination of imaginary space and actual place, creating a new form of literature, and becoming a myth combining fantasy with reality"[1]. In the field of literature and morality, this myth has been handed down to the present day. Now, there are still others who follow suit, but it ends in tragedy. In April 1992, Chris McCandless went to the great wilderness of Alaska alone, and finally died there. His starting point was only based on personal considerations, not planning or for the sake of all mankind.

If we regard nature as another garden of Eden, we will regard the natural scenery as a big garden and the wasteland as a paradise on earth. Lewis Mumford wrote: "in Thoreau's works, the landscape finally began to enter the American consciousness, no longer as a potential farmland or public land of the government, but

as human's own wealth - Part owned by the mountain residents, part owned by the riverside residents, and part owned by the seaside residents[2]."

2. THE MAGNIFICENCE OF THE ORIGINAL LANDSCAPE PARK

In the early 19th century, Thoreau's view of dense forest and forest came into being in the United States, which also gave birth to the view that natural scenery should be regarded as a garden. Thoreau's idea of "purity" suggests that people should live in nature, which partly reflects Thomas Jefferson's individualism and democratic idea. Jefferson believed that agricultural wealth and high morality were the primary sources. These ideas followed some art movements. In these movements, painters portrayed the American landscape in the original nature as magnificent scenery. These two places became the symbols of American landscape, while paintings created the image of emerging countries, cheered for their natural treasures, and hinted that the United States was the promised land that had always been preserved, and now entrusted to new residents. Cole wrote in 《On American Landscape》 (1836) :

'I have never thought of lowering your evaluation of the beauty of the old world-the earth that provides a spectacular stage for human freedom-those mountains, forests and streams become sacred due to the heroic deeds and eternal songs of our ancestors-history and artists have added an immortal halo to them. No, I never thought! But I hope people remember that nature has endowed the land with beauty and magnificence. Although the present landscape has different characteristics from the old world, I do not feel that the present landscape is inferior to the previous... The most prominent and perhaps memorable feature of American landscape is its originality.

Friedrich Edwin Church (1826-1900) is a disciple of Cole. He presented the original ecology in the wonderful Nicara Falls painting (1867), which not only attracted the visitors of the art museum, but also attracted the attention of the public for the first time. Christie Zapaka wrote : 'Friedrich Edwin Church ' s Niagara Falls painting... The strong attraction made the number of tourists watching the waterfall increase greatly in the second half of the 19th century. People take steam ferries, just to see this natural wonder, this alone formed the whole local tourism. '

The idea of equating the natural beauty of the United States with that of Europe - and at the same time, to attract tourists - was later reflected in the construction of national parks. The national pride inspired by the natural wonders of the new world and the idea of natural landscape as a garden reappeared after the Civil War (1861-1865), and the belief of maintaining the

unpolluted purity of the American West was widely spread. With the emergence of the Rocky Mountain School of painting, legends about the frontier, grassland and desert have become the themes of art works. The artists of this school followed the pioneers' westward development of new fields, and recorded the beautiful Rocky Mountains and Nevada Mountains, the charming Yosemite Valley in California, which was called Eden by the explorers at that time, and the confrontation and conflict with the Native Americans.

In 1893, three years after the U.S. government claimed to have conquered the territory, the historian Frederick Jackson Turner submitted a famous article entitled "on the importance of frontier in American history" to the American Historical Association at the Chicago World Expo. This is an important moment in the history of the relationship between landscape and garden in the United States. From the standpoint of anti urbanization, Turner thinks that the westward expansion and the adventurous experience of the pioneers make them get rid of the old social customs, and provide a model for the agriculture of the city which occupies the central position in the emerging capitalist society, which shows that the city is not non industrialization.

3. THE INFLUENCE OF RELIGIOUS BELIEF ON LANDSCAPE CITY PARK

In the first half of the 19th century, another Utopian concept of community emerged in the United States, which still embodies the idea of building a community into a nature garden and a garden of Eden. John Adolphus Etzler is perhaps the first utopian socialist thinker in the United States. In 1833, he published "building a heaven for all mankind through the force of nature and machinery rather than labor force", which conceived the basic characteristics of the future society. In this future society, the natural power controlled and optimized by human will replace human power. Such a message clearly conveys that nature is the source of the principle of continuous development, which is also reflected in religious mysticism. For example, the tremors and Mormons envision a perfect community that is not only a step-by-step social project, but also includes the concept of a garden, in which the garden is livable and productive, creating a perfect landscape through agricultural and horticultural operations[3].

The Mormon sect (now known as the Church of Jesus Christ of Latter Day Saints) clearly formulated the planning process of its community landscape development: Joseph Smith, the founder and spiritual leader of the sect, demonstrated the "planning of the city of heaven" in 1833. In the way of urban planning, he put forward the organizational principles and social and moral norms for the residential areas of 25000-30000 people. However, in Smith's detailed planning, the scale of this perfect space is flexible and can be expanded:

"when this square is planned and completed, another can be planned in the same way, so and so, until the end of the world[4]."

This urban planning model-realized in Hamoni of Pennsylvania and Nafu of Illinois, and the scale of Nafu exceeded the original scope-took the garden as the basic element, and at the same time separated the land by grid on the basis of the land law of 1785, so that it rose to the philosophical level of transcendentalism. People believe that the system is very suitable for an equal agricultural society, and reflects Jefferson's ideal social philosophy (democracy, emphasis on agriculture). Based on independent small land owners). Gardens and housing are closely linked, used to grow vegetables and provide homeowners with places of meditation, but also symbolize the Garden of Eden. A magazine called on every resident of the government to 'plant fruit trees, shrubs, grapevines and so on in the open space for careful cultivation and rational distribution. Soon we could sit under their own grapevines and fig trees to enjoy the fruits of our labor... In a while, we will have a sense of the appearance of Eden. 'People at the lower level of society will find that gardens can make the coldest houses full of charm and fragrance. The proposal put forward by "《Nafu neighbors》" further promoted the success of horticultural cultivation in Nafu: "Plant fruit trees, plant ornamental trees-start now-time is precious!"

Mormons used urban planning to actively build residential areas, greatly changing the desert landscape of large basins. These deserts are the largest uncolonized regions in the United States, and are regarded as virgin land by European Americans. Salt Lake City was built in 1847. By 1880, there were more than 400 residential areas, which were all based on Smith's 'Paradise City' planning. The size of cities, villages and even new Utah is determined by this planning. The ethics, aesthetics and production significance of the garden are reflected once again.

4. THE TRANSFORMATION FROM NATURAL LANDSCAPE TO URBAN PARK

In Joseph bimole's independent neighborhood, when they planned zoa, Ohio, they attached importance to open space and built a square park - a large flower bed that was actually transformed from the previous Italian garden. Considering the grid layout of the city, the square park is located away from the center of the city. In the center of the park is a tall Norwegian spruce surrounded by 12 other trees, symbolizing the Savior Jesus and the 12 saints. It seems that nature itself has become a building in the city, but nature appears in the form of entity here, which is not only of moral significance, but also a means of urban planning[5]. "

5. Conclusion

American park landscape has ethical and productive significance. Its scale is different, and its concept is changing. At first, it was believed that the whole country was "the garden of the world" - "an unparalleled and magnificent garden, which was not destroyed by human beings without excessive human interference" - Later, people regarded the garden as an indispensable and irreplaceable element in urban planning for private and public space[6]. The beauty and beauty of nature have been respected by artists, thinkers and communist movements, and gradually evolved into the element of the city: parks. Parks are not only used to shape a healthy environment and improve old and unhealthy areas in industrial cities. And as Dr. Albert Vanin pointed out, the park replaced the religious buildings symbolizing the community spirit of the early residential areas, built around the green space and the non-religious symbols of the past community, so that the city restored its connection with the past.

REFERENCES

- [1] [American] Loren partridge. Renaissance in Rome 1400-1600 [J]. China Construction Industry Press, 2004.7:81-82.
- [2] Yang binzhang. History of foreign landscape architecture [M]. Harbin: Northeast Forestry University Press, 2003.9:113-114
- [3] Zhu Jianning. History of Western Landscape Architecture: before the 19th century [M]. Beijing: China Forestry Press, 2008.5:36-37
- [4] Zhang Zugang. Introduction to the development of world landscape architecture: a picture of world landscape architecture history towards nature [M]. Beijing: China Construction Industry Press, 2003
- [5] [U.S.] Joseph rivitt, Liu Dongyang. The idea of Bicheng. Anthropology of urban morphology in Rome, Italy and the ancient world [M]. Beijing: China Construction Industry Press, 2006
- [6] [Japan] valley of needles, Zhong Ji. The history of Western Gardening: from Eden to nature park [M]. Beijing: China Construction Industry Press, 1999