

# Creativity of the German Park designers of the end of 18<sup>th</sup>-19<sup>th</sup> centuries

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**Abstract.** In the Western Europe in the transition from the regular style of the landscape art to the landscape, highlighting a new man's attitude to the surrounding nature, pronounced planning and volumetric-spatial techniques appeared, characterizing this new style. Such techniques are as follows: vista; the compositional center in the form of buildings or any small architectural forms; open spaces of clearings; plantings, surrounding the small architectural forms or buildings; the line of beauty; "Repton's method". Some of these techniques, through modifications came from the regular style of the landscape art – for example, a vista, an open space of a clearing or compositional center of the landscape. Other techniques independently appear only in landscape parks.

**Key words:** the longitudinal axes, the compositional center, the staffage of the park, the small architectural form, the planning technique.

## Introduction

The vista is an elongated open space of planning and volumetric - spatial longitudinal and transverse axes of regular parks. Unlike the latter, its boundaries are formed by a dense park array of freely growing trees, but instead of paving there is a lawn.

The open space of clearings - an equivalent of parterres – decoratively-arranged lovely planes of land, but only in this case with a lawn surface. The compositional center is almost always a mandatory closure of the perspectives of the transverse or the longitudinal axes of the layout of the old parks. Only in the new style, all the park buildings or the small architectural forms get their own selfmeaning with each of their semantic meaning. Quite often, their set and the number turn them into staffage of the park. However, the compositional center of the park landscape in the form of any buildings, sculptures or the small architectural forms is becoming the most favorite technique for landscape parks so far. The plantings, surrounding the small architectural forms or buildings – it is like the same theme of the compositional center in the landscape, but in such a landscape, above all, prevail various plantings, decorating a smaller scale architecture, sculpture or the small architectural form. The line of beauty is a purely planning technique. It characterizes the drawing of roads, canals, streams, reservoirs and their waterfronts, etc.. The line of beauty is S-shaped curved line, introduced by Hogarth, the outstanding English artist of the 18<sup>th</sup> century, in his book "The Analysis of Beauty" [1]. This line has been widely used in the works of park designers, who introduced a new style of landscape parks in the Western Europe.

"Repton's method" specifies a direct work on the park landscape. In this case, one drawing of the current situation of the park landscape is made,



Fig. 1. The regular park Kew in London  
[Source: photo from author private archive]



Fig. 2 . The open space of parks Kew in London  
[Source: photo from author private archive]



Fig. 3. The compositional center in the form of buildings  
[Source: photo from author private archive]





Fig. 4. The dominance of architectural forms  
[Source: photo from author private archive]



Fig. 8. The meadow in the parks. Garden in Schwetzingen.  
F.L.Skell [Source: photo from author private archive]



Fig. 5. Landscape before reconstruction.  
“Repton’s method”  
[Source: material from author private archive]



Fig. 9. Compositional center of the parks in the small  
architectural forms. Garden in Schwetzingen.  
F.L.Skell [Source: photo from author private archive]



Fig. 6. Landscape after the modification. “Repton’s method”  
[Source: material from author private archive]



Fig. 10. The picturesque view. Garden in Schwetzingen.  
F.L.Skell [Source: photo from author private archive]



Fig. 7. Character of the line. Garden in Schwetzingen.  
F.L.Skell [Source: photo from author private archive]

but the other drawing gives a presentation on how this landscape will look like in the future. In his book on the theory of landscape art, H. Repton has compiled the whole experience not only for his work in the field of park design, but its predecessors as well [2]. This method, without knowing its origins, is often widely used at present when creating or rebuilding landscape sites. It’s true, in this case, the natural drawing of the landscape is now replaced by a photo and on its basis sketch proposals are made to create a new landscape.

## Materials and methods

The assessment of these techniques on the example of creativity of the German park designers of the end of the 18<sup>th</sup> - 19<sup>th</sup> centuries - F. L. SCKELL, P. J. LENNÉ, G. L. PÜCKLER von MUSKAU will contribute to the success of the conservation and restoration of park ensembles of the cultural heritage in Russia. This is due to the fact that these techniques are the same for all the countries of the European continent, including Russia.

The review of creativity of the German park designers of the end of the 18<sup>th</sup> - 19<sup>th</sup> centuries is not accidental. All three park designers are actually the same generation, all, each in his own way, introduced their considered techniques in parks they created. Each of them, to varying degrees, went through the school of the new landscape trend directly in England, which was a forerunner of the landscape style in the Western Europe. All of them survived the Napoleonic wars, as well as started or continued their creative work after the accession of peace in Europe.

Germany as a country was a fragmented country until the end of the 19<sup>th</sup> century and represented the amount of lands that belonged to the kings, dukes, princes, electors, landgraves, barons, bishops, etc. In principle, each of the owners of their lands to demonstrate their importance considered it their duty to arrange a wonderful park, reflecting all the fashion trends. Each of the three park designers was a pioneer of the landscape style of the landscape art in Germany, each working on their lands. F.L. Sckell created new parks or reconstructed parks of the regular style mainly in Bavaria or on neighboring lands. P. J. Lenné - particularly in Prussia. G. L. Pückler von Muskau, as a prince and the owner of his own land, began his work as a park designer with the transformation of the landscape around his castle in Bad Muskau. Each of these creators of landscape parks was familiar with the works of their contemporaries, but only along these lines. It is true that G. L. Pückler von Muskau was even a rival of P. J. Lenné in Potsdam when creating Park Babelsberg.

Friedrich Ludwig von Sckell (1750-1823) is descended from a family of gardeners. He was trained in the Court Market Garden in Schwetzingen, where his father worked. Then he studied in the German town Bruchsal, as well as in France in Paris and Versailles. From 1773 to 1777, he was in England busying himself with the new English-style gardening. Upon his return to Germany, he created new and transformed old parks and gardens. In 1803, he was invited to work in Munich, where he got the post of a Royal Court Gardener - Quartermaster.



Fig.11. Peter Joseph Lenné (1789-1866)

[Source: photo from author private archive]



Fig. 12. Friedrich Ludwig von Sckell (1750-1823)

[Source: photo from author private archive]



Fig. 13. Herman Ludwig Heinrich Pückler-Muskau (1785-1871) [Source: photo from author private archive]



The study of the creativity of F. L. von Sckell on the example of four parks revealed that he had superbly mastered the techniques used to create landscape parks, and repeated them in his work as citations, only slightly modifying some details, but sometimes all of a sudden, he still found interesting solutions of landscape and park spaces.

### Results and Discussion

The existing Schwetzingen Park, where F. L. Sckell learned, was arranged in a castle of the 14<sup>th</sup> century. In the 16<sup>th</sup> century, it became a hunting castle, but in the middle of the 18<sup>th</sup> century the park of the castle acquired traits of the techniques of the French Versailles. The landscape of the park on its northern boundary is immediately adjacent to the saved regular planning of the main area of the park and is a natural continuation of it. When tracing the park lanes, the pond waterfronts, the direction of the streams he used "the line of beauty" planning technique. The compositional centers in the park are different buildings, small architectural forms. The park plantings in full frame the small architectural forms and sculpture. From the former planning three lines of the regular part of the park outside the large pond, only two lines have survived, that have turned into vistas. The main vista of the park was a narrow open space as a continuation of the central planning axis. In the park, there are open spaces of clearings even with small hillocks as in the Small Trianon in Versailles, France.

Nymphenburg Castle Park, created in the first quarter of the 18<sup>th</sup> century near Munich with the participation of the apprentice Le Notre, the creator of the Park of Versailles, met all the requirements to ensure the beauty of this regular park. Most of its area was a forest for hunting, cut by axes - firebreaks, made as alleys. As the central axis, stretching from the east to the west as at Versailles, served the canal in this park.

In the first quarter of the 19<sup>th</sup> century, the whole forest area of Nymphenburg Park was transformed by F. L. von Sckell in a landscape park. All the historical alleys on his projects turned into vistas, sometimes expanding, they passed into clearings and were supplemented by artificial reservoirs. Vistas and the open spaces of clearings became the most characteristic feature of the landscape part of the park. When creating this park, F. L. von Sckell used all, as in the previous years, but the Repton's method, techniques of organizing spaces of landscape parks.

The urban park in Munich created by F. L. Sckell in the 90s of the 18<sup>th</sup> century on the instructions of the Elector Karl Theodor of Bavaria almost in the center of the city is actually free from the construction of the area. The park was soon named



Fig. 14. Compositional center of the parks the small architectural forms. Nymphenburg Castle Park. F.L.Skell  
[Source: photo from author private archive]



Fig. 15. Compositional center of the parks -the small architectural forms. Nymphenburg Castle Park. F.L.Skell  
[Source: photo from author private archive]



Fig. 16. The compositional conformation of line.  
Nymphenburg Castle Park. F.L.Skell  
[Source: photo from author private archive]



Fig. 17. The meadow in the parks.  
Nymphenburg Castle Park. F.L.Skell  
[Source: photo from author private archive]



Fig. 18. The character of the line of compositional.  
The Park in Munich. F.L.Skell  
[Source: photo from author private archive]



Fig. 19. The dialogue of the line, light and shadow.  
The Park in Munich. F.L.Skell  
[Source: photo from author private archive]



Fig. 20. The pavilion- Compositional center in the  
Nymphenburg Castle Park. F.L.Skell  
[Source: photo from author private archive]



Fig. 21. The Chinese Pavilion- Compositional Center.  
Schönbuschpark. F.L.Skell  
[Source: photo from author private archive]

Englischer Park due to the fact that the master used in it all techniques of the English landscape parks. However, they had been exaggerated and acquired a very large scale, corresponding to the designation of the park, but making it somewhat boring. Huge reservoirs, clearings, park arrays and a network of streams of different widths, get lost in the space of the park. Buildings - large and small ones, as the small architectural forms, like copies of the English park sites, all serve, first and foremost, to meet the needs of the population of a large city and its visitors.

Schönbusch Park in the Northern Bavaria near the town of Aschaffenburg was created by the master in the place of the forest hunting grounds at the request of the Count von Sickingen. The existing array of the forest was divided into direct firebreaks and roads. The park designer turned them into vistas, supplemented by new ones, created reservoirs, a canal, stream, artificial hills, clearings of different sizes, set respective pavilions, gazebos, made a labyrinth in the park. This park was also created, using all the known techniques of organization and planning of volumetric-spatial compositions, like in other parks of F. L. Skell. However, in this park there is the magnitude, the proportionality of the spaces and interesting landscapes.

Creativity of F. L. von Skell as a park designer was highly appreciated by his contemporaries. In Englischer Park, even a column was placed in memory of the work of the master in this park, designed by architect Leo von Klenze [3].

Peter Joseph Lenné (1781-1866) as F. L. Skell is descended from a family of gardeners. He was born in the family of the royal court gardener in the town of Brühl and a lecturer of botany at the University of Bonn. From 1805 to 1808, Peter Joseph began his apprenticeship with his uncle - the court gardener in Brühl. Still learning, Lenné P.J. took a number of trips to the Southern Germany, Switzerland and France. In Paris, he completed his education as a gardener and got acquainted with the questions and issues of architecture and town-planning.

After the Napoleonic wars, already in 1816, P. J. Lenné was invited as the garden apprentice to regenerating and caring for the gardens of Prussia. His first work in Potsdam was the New Garden, then followed other works on the expansion, creation of gardens, parks and squares, not only in Potsdam, Berlin, but also in other places of Prussia.

The New Garden bounded on two sides by lakes, in 1787 was laid out at the behest of King Frederick William II as a landscape park. When it was renewed, Lenné P. J. expanded the clearings,



removed a number of overgrown fruit gardens, opened the waterfront views and outlined the visual links between the castle buildings of different waterfronts of the lakes. In his work, he was naturally guided by all the methods except "Repton's method", used to create landscape parks.

In 1824, at the behest of Prince Carl of Prussia, a park was laid out by Lenne P.J. around a small hunting palace at Glienicke, built by the prominent German architect K.F. Schinkel [4]. Near the palace, like its scale, the layout of the park is fragmented - lots of lanes. On the way, it is possible to view all sorts of the small architectural forms that fit in the space of both the vista and a small clearing. They are the compositional centers of selected landscapes or hide in the rising close to them plantings. At this park, it is possible to view a full set of techniques of landscape parks, but due to the fragmented layout and a partial disclosure of the space of the park in the direction of the lake all these techniques in Glienicke Park are chamber-like or fragmented in their character.

The most important work of the park designer, of course, was his work in Potsdam with the completion of a complex of parks of Sanssouci. Skillfully and seamlessly, Lenné P. J. connected the regular part of the park with the landscape by creating separate compositions, being able to also combine regularly planned areas with the landscape surroundings. The techniques used by him in the creation of the landscape of the park got an enlarged scale there. From here, very large spaces of clearings stretched in the area of Charlottenhof.

In 1830, at the behest of Princess Augusta, the wife of the future Kaiser Wilhelm I, a park was laid out around the construction of the Babelsberg castle in Potsdam. From 1833 to 1839, Lenne P. J. engaged in tracing roads in this park on the slopes of a high hill in its area, defined the open spaces of the clearings, the closed spaces of groves, disclosed park spaces in the direction of the lakes and the river, using his knowledge of the techniques for creating landscape parks.

Creativity of Lenne P. J. as a park designer and city planner is characterized by high professionalism, rationalism, his handwriting in modifying known techniques, which, unfortunately, does not always give a positive result.

As creativity F. L. Sckell in Bavaria, so the work of Lenné P. J. in Prussia was highly appreciated by his contemporaries and the later generations. In honor of him, in his two parks his busts were erected, but in the passage of the Babelsberg castle his portrait, executed in ceramics, is chronicled.

In 1842, Pückler von Muskau, as already known specialist in the field of park design, was invited to see Babelsberg Park. He took the place of the Lenne P. J. and, thus, Babelsberg Park later became a work of landscape art of two masters.



Fig. 22. The character of relief of meadow.  
Castle Babelsberg castle. P.E.Lenne  
[Source: photo from author private archive]



Fig. 23. The dynamics of line. Babelsberg.  
P.E.Lenne [Source: photo from author private archive]



Fig. 24. The compositionally opened landscape.  
Charlottenhof. P.J.Lenne  
[Source: photo from author private archive]



Fig. 25 The compositionally closed landscape space  
P.J.Lenne [Source: photo from author private archive]



Prince Hermann Ludwig Heinrich von Pückler-Muskau (1785-1871) was one of the most outstanding personalities of the 19<sup>th</sup> century in Prussia. He was not a professional in the field of horticulture, but he became such one. He created two own parks (Bad Muskau and Branitz), finished Babelsberg Park in Potsdam, Germany, formed a firebreak in the beech forest at the Ettersburg castle and participated in the transformation of the Bois de Boulogne, near Paris. In his work, he was assisted by the gardeners - Jakob Heinrich Roeder (1790-1852) and Carl Eduard Petzold (1815-1891).

Hermann von Pückler-Muskau traveled quite a lot, he visited England many times, where he studied landscape parks, he also visited the countries of the Western Europe and the Middle East. This resulted in published notes about what he had seen in different countries. In 1834, as a park designer, he published a book "Guide to Park Design", which covered the creation of the park in his estate of Muskau [5]. With a light hand of the Prince, the floral carpet decoration widely distributed in the parks the Western Europe, is introduced by him into the space of landscape parks, and the small architectural forms proposed in his book to demonstrate flower compositions can be even seen in the floral decoration of the contemporary cities.

Once, Bad Muskau Park had a large area. It consisted of several parks: Castle Park, Mountain Park of the resort and the park area beyond the river Neisse, which currently serves as the border between Germany and Poland. Each of these parks has a pronounced difference from each other, although the same techniques are used to trace roads and lanes, creating vistas and open spaces. Already in this park, Herman Pückler von Muskau refused to use a large number of various staffages of park buildings and the corresponding small architecture forms. In his park, all is rational, all significant. The open spaces of clearings turning into fields are used as farmlands, the vistas in the mountain park provide the line of sight on the forest expanses, the town of Muskau and the castle. Von Puckler Muskau mainly turned his open park spaces into a semi-open, where separate trees or their groups became centers of the composition. His park was not a collection of individual landscape views with techniques of organization of planning and volumes in the park array, but the space with continuously changing landscape views of the park, where there are well-known techniques met. The park scenery became similar to the image centered on landscape in the art of the Far Eastern region. There separate landscapes are associated with each other through contrasting or nuancing natural elements. In particularly difficult cases to him, the master used "Repton's method".



Fig. 26. The compositional center and its framing.  
Babelsberg. H.L.Pückel-Muskau  
[Source: photo from author private archive]



Fig. 27. The meadow-as the central axis.  
Branitz castle. H.L.Pückel-Muskau  
[Source: photo from author private archive]



Fig. 28. Current situation. H.L.Pückel-Muskau [5]



Fig. 29. The situation of the designed.  
H.L.Pückel- Muskau [5]

Branitz Park around the castle near the town of Cottbus occupies a small area. However, it consists of several parts, with different planning and volumetric-spatial solutions. In this park, as in Bad Muskau Park, landscapes become more important, complemented by planning and volumetric-spatial techniques. The most unusual compositional centers of landscapes and spaces in this park are two earthen pyramids, one of which is placed in an open space of the land, but the other - on the water of the pond.

In Babelsberg Park, as already noted, Pückler von Muskau finished the previously made planning solution of Lenné P. J., and created the eastern lower part of the park anew, using the historical techniques and his new ideas of the solution of the landscape park spaces.

In his book, A. Regel noted that thanks to the work of the Prince Pückler around the Ettersburg castle, "the heavy mass of the dense forest turned into a light, elegant, pure picture planting, causing a lot of noise at his time"[6]. This scenery

created by Pückler von Muskau, based on the drawing of the vista with its extension at the base, having turned into open spaces even today produces an unforgettable impression. "Repton's method" used by the master gives an idea of what was in this location prior to the transformation of "Pückler's firebreak".

In the Branitz castle, an interesting museum is opened, reflecting the life and work of Prince Hermann Pückler - Muskau, but his portraits can also be viewed in Bad Muskau Park and in the Babelsberg castle.

The examination of the planning and volumetric-spatial techniques used to create landscape parks on the example of creativity of the German park designers of the end of the 18<sup>th</sup> - 19<sup>th</sup> centuries, revealed the dynamics in applying these techniques over time, the increasing complexity of their connections with each other and turning into the fragmentation of these techniques when creating individual landscapes.

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**Kopsavilkums.** 18.-19. gadsimts Vakareiropas dārzu un parku stilistikā iezīmē jaunu tendenci, meklējot pāreju no regulāras formas parkiem uz ainaviskiem, kuru izteiksme tiek veidota tuvāk dabai, tā risinot ainavtelpai tuvāku parku kompozicionālo uzbūvi. Ainavparku izteiksmīgumam tiek izmantotas lauces, kas veido gaismas „kabatas”, kompozicionālie centri, kuru dominante ir mazās arhitektūras elements vai atsevišķs tēlniecības darbs, atvērtas, garas skatu līnijas no laucēm, norobežojoši stādījumi ap arhitektūras mazajām formām utt. Minēto kompozicionālo paņēmieni pielietojums parkos un dārzos visspilgtāk atspoguļojas vācu arhitektu Peter Joseph Lenné, Friedrich Ludwig von Skell, Herman Ludwig Heinrich Pückler- Muskau daiļradē. Visi trīs vācu arhitekti ir laikabiedri, kuru daiļrade bija saistīta ar jauno ainavu parku izveides stila tendencēm Anglijā. Viņu radošais laika posms bija saistīts ar Napoleona kara vilni, kas vēlās pāri Eiropai.

Līdz 19.gs.beigām Vācija bija sadrumstalota vairākās zemēs, kuras pārvaldīja hercogi, kūrfirsti, grāfi, baroni, pastorāti utt. Katrs no īpašniekiem centās savā zemē iekārtot skaistus dārzus, tā demonstrējot sava valdīšanas laika nozīmīgumu. Vācijā katrs no viņiem darbojās savā reģionā. F.L.von Skell radošais darbs bija saistīts vairāk ar esošo parku rekonstrukciju vai jaunu izveidi Bavārijas zemēs. P.J.Lenne darbība saistīta ar Prūsijas teritoriju. H.L.H.Pückler-Muskau, kuram piederēja lieli zemes īpašumi, savu darbību aizsāka ar savu parku un dārzu ierīkošanu, un vēlāk atraisot radošo daoļradi parku izveidē. Tiesa, viņa radošums bija tik spēcīgs, ka kļuva par nopietnu konkurentu P.J.Lenne, iekārtojot parku Babelsbergā. H.L.H.Pückler-Muskau darbu pamatā ir nolasāmi meklējumi parkus veidot nevis kā atsevišķu mākslinieciski kompozicionālo telpu un elementu savirknējums, bet kā vienoti plūstoša glezniecisku skatu punktu atklāšanās, kas virknējas viena aiz otras parka telpā.