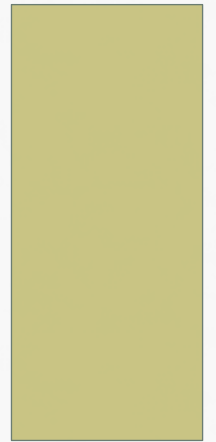


# PRINCIPLES OF LANDSCAPE DESIGN

DR. ELLEN VINCENT ADV. MASTER GARDENER  
TRAINING COLUMBIA, SC 13JULY2016



# LANDSCAPE DESIGN PRINCIPLES

- Principles refer to the standards by which designs can be:
- Created;
- Measured;
- Discussed; and
- Evaluated (Ingels, 2009, p. 139)

# PERSONAL PREFERENCE

- Designs may be difficult to evaluate objectively.
- Likes or dislikes do not necessarily credit or discredit the design (Ingels, 2009, p. 139).



Versailles, France

Photo by Ellen Vincent

# LANDSCAPE DESIGN PRINCIPLES

- Designs can be discussed and judged based on established principles used in the fine arts and applied arts (Ingles, 2009, p. 140).
  1. Simplicity
  2. Focalization of interest
  3. Balance
  4. Proportion/Scale
  5. Rhythm and Line
  6. Unity

# SIMPLICITY

- Often results in feeling **comfortable** in the landscape (Ingles, 2009, p. 142).
- Simplicity is not the opposite of complexity.
- Simplicity is achieved through the repetition of colors, textures, plants, shapes, curves, angles, and hardscape materials.

Community Forest, England

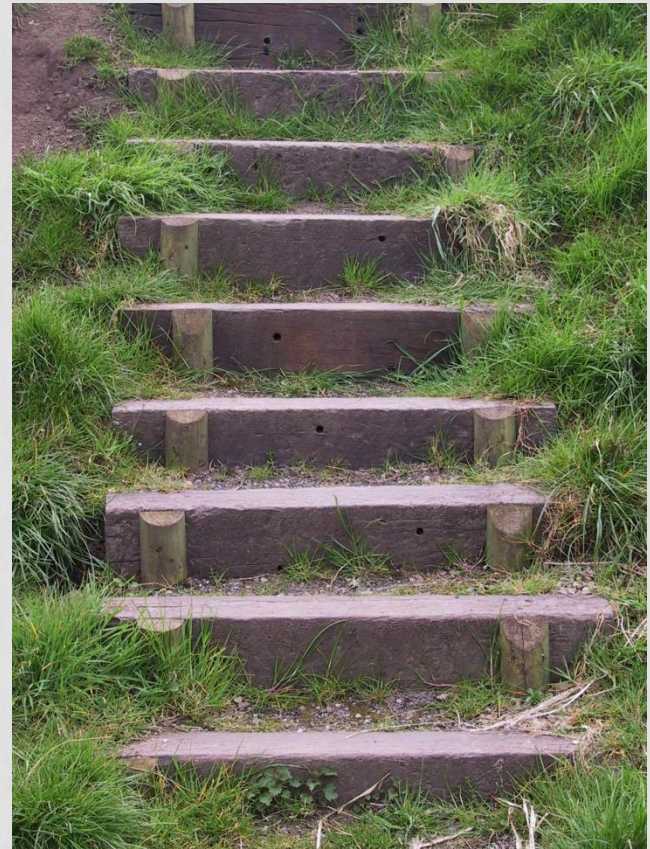


Photo by Ellen Vincent

# SIMPLICITY

- Simplicity is achieved through the repetition of colors, textures, plants, shapes, curves, angles, and hardscape materials (Ingles, 2009, p. 142).



County Mayo, Ireland

Photos by Ellen Vincent

Greenville, SC



7/17/2016

Photo by Ellen  
Vincent







Photo by Ellen Vincent

# FOCALIZATION OF INTEREST

Prato, Italy

- The first thing that the eye is drawn to is the focal point (Ingles, 2009, p. 141).
- “Commands the attention of the viewer” (Ibid).



Photo by Ellen Vincent

# FOCALIZATION OF INTEREST

Regents Park, London

- Focal points may be plants, hardscape, color, movement, texture, or a combination of items/events (Ingles, 2009, p. 142).



Photo by Ellen Vincent

# FOCALIZATION OF INTEREST

- Focal points may be plants, hardscape, color, **movement**, texture, or a **combination of items/events** (Ingles, 2009, p. 142).

Covent Garden, England



Photo by Ellen Vincent

# FOCALIZATION OF INTEREST

- Focal points may be plants, hardscape, color, movement, texture, or a combination of items/events (Ingels, 2009, p. 142).

Covent Garden, England



Photo by Ellen Vincent

# FOCALIZATION OF INTEREST

Covent Garden, England



Photo by Ellen Vincent



Photo by Ellen Vincent

# FOCALIZATION OF INTEREST

Prato, Italy



Photo by Ellen Vincent

Ingles, J. E. (2009). *Landscaping principles & practices*. Clifton Park, NY: Delmar.

# FOCALIZATION OF INTEREST

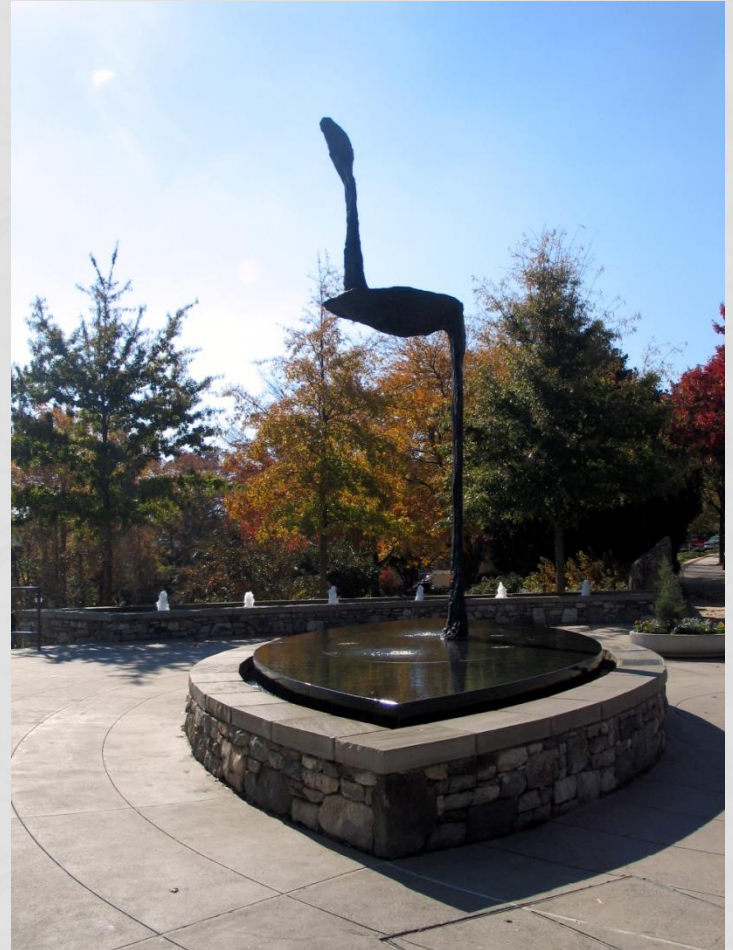
Baker Street, London

- Too many focal points can create confusion and chaos, and viewer discomfort (Ingels, 2009, p. 142).



Photo by Ellen Vincent





Photos by Ellen Vincent





7/17/2016



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Vincent



7/17/2016

21  
Photo by Ellen Vincent



Photo by Ellen Vincent

# GROUP DISCUSSION

- Can you recall a place that has/had too many focal points? Your eye would have jumped around the view in an uncomfortable way.

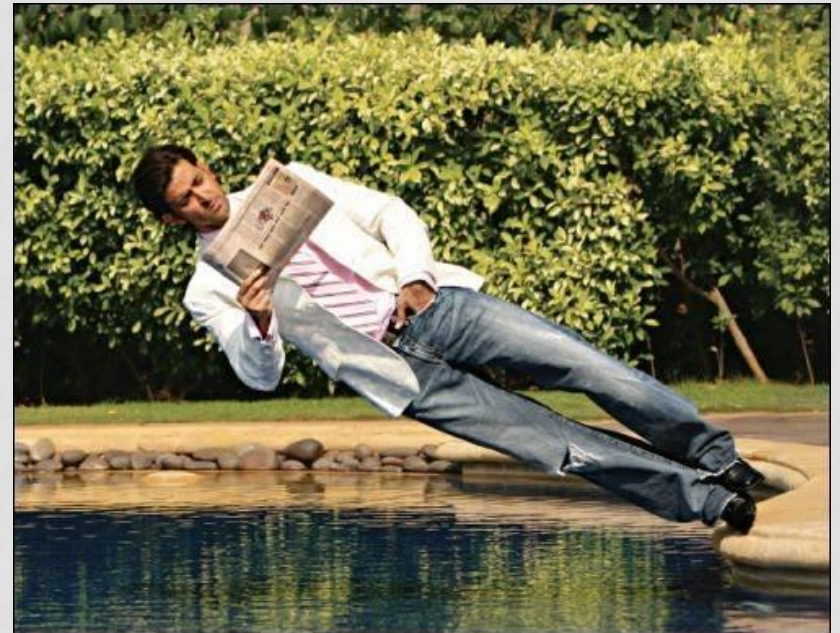
Or

- What landscape can you visualize that has a clear and vibrant focal point that you instantly recall?

# BALANCE

Balance is a state of being as well as seeing (Ingles, 2009, p. 140).

- We may be uncomfortable when we are physically off balance.
- Visual balance in the landscape is usually a comfortable experience.



<http://www.google.com/imgres?q=off+balance&hl=en&client=firefox-a&rls=org.mozilla:en-US:official&biw=1440&bih=707&gbv=2&tbn=isch&tbnid=O74rJW7FKxJUTM:&imgrefurl=http://pistolpete.wordpress.com/page/13/&docid=0-MuSl4QxBgWoM&w=502&h=388&ei=0mZ6Ts2GD8iXtweVxq0P&zoom=1&iact=hc&vpx=492&vpy=396&dur=14047&hovh=197&hovw=255&tx=136&ty=107&page=1&tbnh=163&tbnw=191&start=0&ndsp=22&ved=1t:429,r:16,s:0>

Ingles, J. E. (2009). *Landscaping principles & practices*. Clifton Park, NY: Delmar.



# BALANCE

Three types of balance (Ingels, 2009, p. 140).

- Symmetric
- Asymmetric
- Proximal/distal

# SYMMETRIC BALANCE

- One side of the composition is identical (a mirror reflection) to the other (Ingles, 2009, p. 140).
- Typical of formal design.
- Visual discomfort may result if anything is out of place in the view.

Regents Park, London, England



Photo by Ellen Vincent

# SYMMETRIC BALANCE

American Cemetery, Normandy, France



Photo by Ellen Vincent

# SYMMETRIC BALANCE

Versailles, France

- Requires high maintenance to keep in shape (Ingles, 2009, p. 140).
- Emphasis on visual left/right relationships.



Photo by Ellen Vincent

# SYMMETRIC BALANCE

- One side of the composition is identical (a mirror reflection) to the other (Ingles, 2009, p. 140).
- May be made of ***informal*** materials as well as formal.

Versailles, France



Photo by Ellen Vincent

# ASYMMETRIC BALANCE

- Informal balance occurs when visual weight on opposite sides of the composition is the same, but the materials used and the placement vary (Ingles, 2009, p. 141).
- Emphasis on visual left/right relationships.

Hidcote Red Border



[http://www.google.com/imgres?q=Hidcote+red+border&hl=en&client=firefox-a&rls=org.mozilla:en-US:official&gbv=2&biw=1440&bih=707&tbn=isch&tbnid=sG7jUk\\_CEPENDM:&imgrefurl=http://www.places-to-go.org.uk/hidcote\\_manor2008\\_redborder.htm&docid=l2OnYXyipkLr4M&w=640&h=480&ei=NHJ6TsDDLc-4twe4\\_6X-Dw&zoom=1&iact=hc&vpx=602&vpy=399&dur=6567&hovh=194&hovw=259&tx=80&ty=89&page=2&tbnh=146&tbnw=195&start=15&ndsp=19&ved=1t:429,r:8,s:15](http://www.google.com/imgres?q=Hidcote+red+border&hl=en&client=firefox-a&rls=org.mozilla:en-US:official&gbv=2&biw=1440&bih=707&tbn=isch&tbnid=sG7jUk_CEPENDM:&imgrefurl=http://www.places-to-go.org.uk/hidcote_manor2008_redborder.htm&docid=l2OnYXyipkLr4M&w=640&h=480&ei=NHJ6TsDDLc-4twe4_6X-Dw&zoom=1&iact=hc&vpx=602&vpy=399&dur=6567&hovh=194&hovw=259&tx=80&ty=89&page=2&tbnh=146&tbnw=195&start=15&ndsp=19&ved=1t:429,r:8,s:15)

# ASYMMETRIC BALANCE

- May be more visually interesting than symmetry as there is usually more to observe.
- Considered more informal.

Regents Park London, England



Photo by Ellen Vincent

# BOTH/AND

- Combing both symmetrical (often as a frame) and asymmetrical elements can be pleasing and/or sophisticated.

Holiday Inn lobby, Blois, France



Photo by Ellen Vincent



# BOTH/AND

Castle garden,  
Angiers, France



Photo by Ellen Vincent

# PROXIMAL/DISTAL BALANCE

- Asymmetric balance with emphasis on visual near/far relationships (Ingles, 2009, p. 141).
- Emphasis on depth in the field of view.

SC Botanical Garden, Clemson, SC



Photo by Ellen Vincent

# PROXIMAL/DISTAL BALANCE



Photo by Ellen Vincent

# PROXIMAL/DISTAL BALANCE

Prato, Italy

- Balancing near and far aspects of the composition often means looking at features outside of the design area (Ingles, 2009, p. 141).
- Building height, distant mountains, depressions, etc. are considered in relation to the design.



Photo by Ellen Vincent

# PROPORTION/SCALE

- Size relationships determine proportion (Ingles, 2009, p. 143).
- Includes vertical and horizontal relationships as well as spatial (depth).
- People's height or eye level influences their perception of vertical proportion. (Field of view is different for sitting, standing, reclining, children and adults).

# PROPORTION

- Beds in the back of the composition are longer than the front beds to create the illusion for the viewer that all water beds are the same size.

Longwood Gardens, PA



[http://www.google.com/imgres?q=Longwood+Gardens+borders&hl=en&client=firefox-a&rls=org.mozilla:en-US:official&gbv=2&biw=1440&bih=707&tbm=isch&tbnid=ZAu8UEgMTs\\_fmM:&imgrefurl=http://www.mooseyscountrysgarden.com/garden-journal-09/fall-garden-journal-090507.html&docid=WXrdqNMxtbPjUM&w=600&h=390&ei=T3R6TuqiNougtwec\\_PzIDw&zoom=1&iact=hc&vpx=744&vpy=219&dur=2577&hovh=181&hovw=279&tx=147&ty=133&page=6&tbnh=145&tbnw=193&start=94&ndsp=18&ved=1t:429,r:15,s:94](http://www.google.com/imgres?q=Longwood+Gardens+borders&hl=en&client=firefox-a&rls=org.mozilla:en-US:official&gbv=2&biw=1440&bih=707&tbm=isch&tbnid=ZAu8UEgMTs_fmM:&imgrefurl=http://www.mooseyscountrysgarden.com/garden-journal-09/fall-garden-journal-090507.html&docid=WXrdqNMxtbPjUM&w=600&h=390&ei=T3R6TuqiNougtwec_PzIDw&zoom=1&iact=hc&vpx=744&vpy=219&dur=2577&hovh=181&hovw=279&tx=147&ty=133&page=6&tbnh=145&tbnw=193&start=94&ndsp=18&ved=1t:429,r:15,s:94)

# PROPORTION

Frank Gehry designed Performance Arts Center Bard College, NY

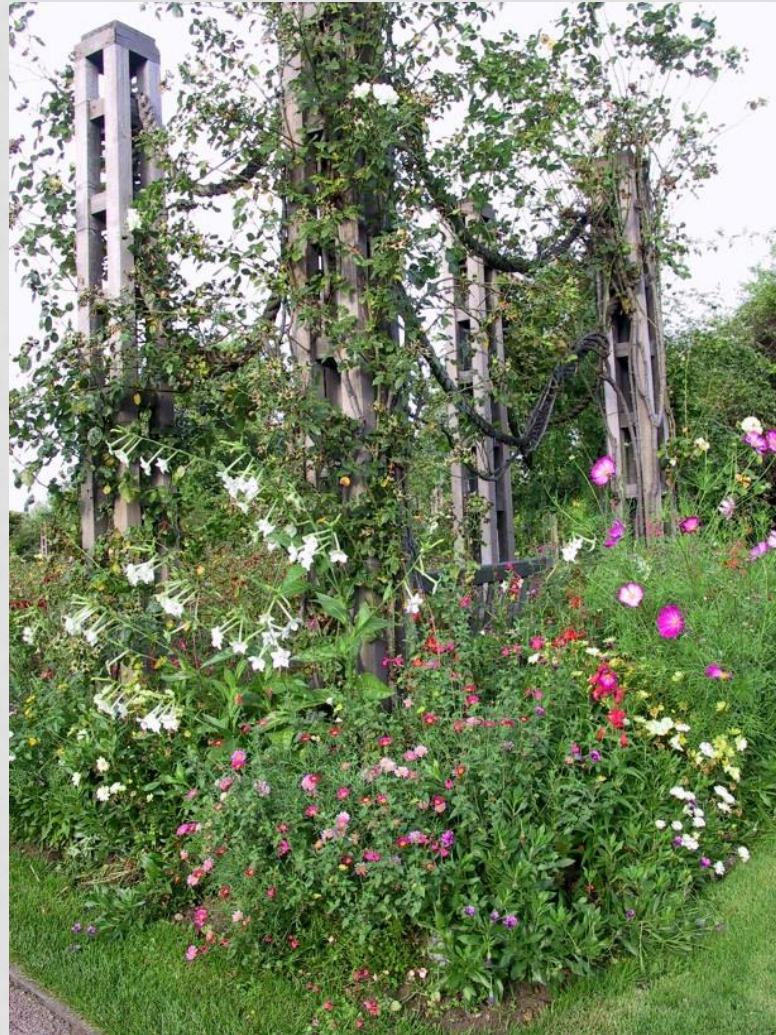


Buildings and trees should be of similar or relative scale.

Photo by Ellen Vincent

# PROPORTION/SCALE

Regents Park,  
London



Plants can  
stair-step  
down from a  
structure for  
good scale.

Photo by Ellen Vincent



# RHYTHM AND LINE

Regents Park, London

- Rhythm is something that repeats after being separated by some space or shape (Ingles, 2009, p. 142).



Photo by Ellen Vincent

Ingles, J. E. (2009). *Landscaping principles & practices*. Clifton Park, NY: Delmar.

# RHYTHM AND LINE

Greenville, SC

- Rhythm is something that repeats after being separated by some space or shape (Ingles, 2009, p. 142).



Photo by Ellen Vincent

# RHYTHM AND LINE

- Rhythm may be evident by repetition of an angle, an arc, or shape, or object (Ingles, 2009, p. 142).

Park in Copenhagen, Denmark

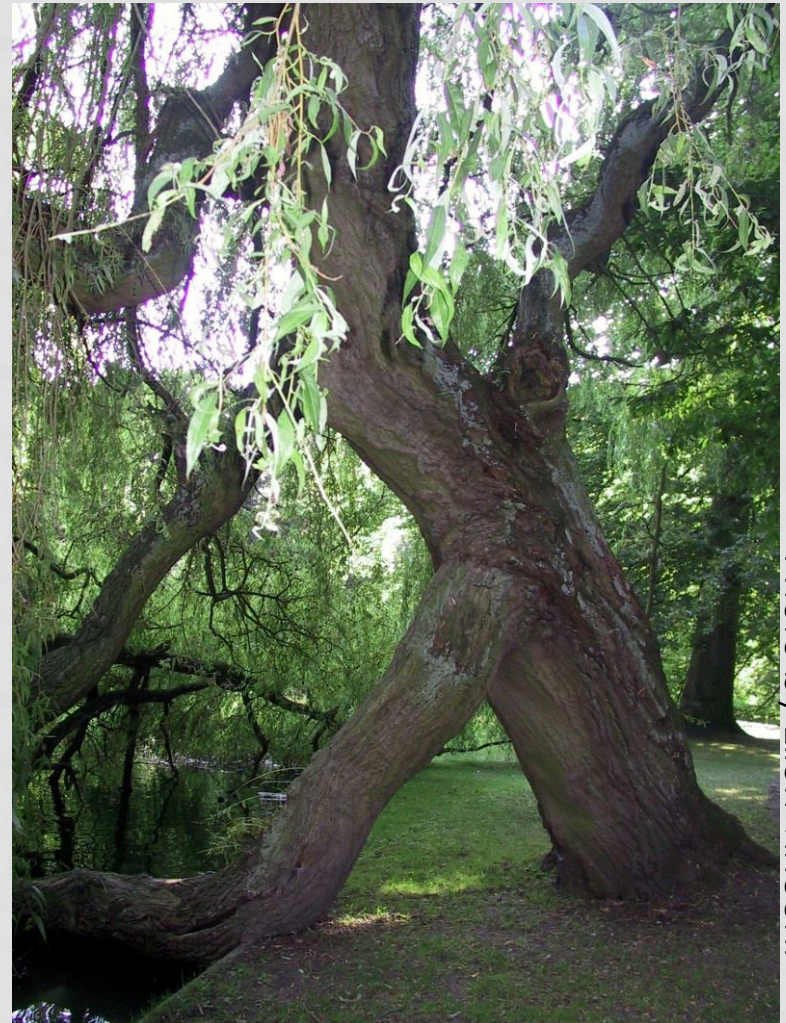


Photo by Ellen Vincent

# RHYTHM AND LINE

- Line is evident by how the eye moves through the landscape and often created by bed edges, hardscape edges (Ingles, 2009, p. 142).

England



Photo by Ellen Vincent

# UNITY

- Unity is evident if other principles are applied properly to design (Ingels, 2009, p. 143).

Regents Park London



Photo by Ellen Vincent

# UNITY

- All separate parts contribute to the total design (Ingels, 2009, p. 143).
- Though individual components are valued and appreciated, they create a collective design and experience.



Photo by Ellen Vincent



Photo by Ellen Vincent

# UNITY

- All separate parts contribute to the total design (Ingels, 2009, p. 143).
- Though individual components are valued and appreciated, they create a collective design and experience.

Falls Park Greenville, SC



<http://sweetpeastacie.blogspot.com/p/travel-channel.html>

# UNITY

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Park in Copenhagen, Denmark



Photo by Ellen Vincent



# UNITY

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Arnold Arboretum Boston, MA



Photo by Ellen Vincent

# UNITY

- All separate parts contribute to the total design (Ingels, 2009, p. 143).
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Clemson University, SC



Photo by Ellen Vincent

# UNITY

Clemson University, SC

- All separate parts contribute to the total design (Ingels, 2009, p. 143).
- Though individual components are valued and appreciated, they create a collective design and experience.



Photo by Ellen Vincent

# GROUP EXERCISE

- Form groups to travel to a site on location
  - (1) identify the principles of design in the view and
  - (2) Subtly track the different preference perceptions of group members (likes/dislikes)
- Simplicity
- Focalization
- Balance (symmetrical, asymmetrical, proximal distal)
- Rhythm/line
- Proportion/Scale
- Unity