Introduction

A garden is considered as an integral part of every period of culture, expressing views, believes, and aesthetics of the certain time. Famous Russian humanist and philologist, Dmitry S. Likhachev [1998], in his book “Poetry of Gardens: Semantics of Landscape Styles. A Garden as a Text” observes a garden as a cultural phenomenon. Likhachev considers a garden as “an attempt to create a perfect world of a human being and nature interaction. That is why a garden is Eden both in Christian and Islam world” [Likhachev 1998]. An Australian anthropologist S. Boyden [2004] in his conception of the biology of civilization reckons an aesthetic sensibility as an important trait of humankind species: “While aesthetic sensibility seems to be innate characteristic of the human species, culture can obviously influence people’s perception of beauty. Something seen as beautiful in one culture is not necessary seen as beautiful in another. Nevertheless, there do appear to be some universals. The vast majority of humans across the planet find flowers beautiful” [Boyden 2004]. More captivating opinion is the particular role of landscaping in the history of culture. He marks gardening as a special need of any human being: “During my travels associated with my work in human ecology I was struck by the fact that in areas of extreme poverty, for example in shanty towns of Hong Kong and Mexico City, people almost universally took the trouble to cultivate potted plants in their homes, apparently mainly for aesthetic reasons. Potted plants are so prominent in the homes of the rich over the world, as well as in the most suburban dwellings” [Boyden 2004].

The role of urban park

Rola parków miejskich

Trees, plants, gardens, and flowers alongside with other creative activities, give people sense of life fulfillment and source of enjoyment. From the Hanging Gardens of Babylon to English passion about gardening, Boyden states that a garden itself gives people an immense amount of pleasure. This opinion is confirmed by endless examples of parks and gardens popularity in modern cities. For example, Moscow’s parks such as Tsaritsyno, Kolomenskoye, Vorobyovy Gory, Sokolniki and so on are the favorite place of city-dwellers’ rest. San Francisco’s Golden Gate...
Park, Balboa Park, New York Central Park are the scenic places in this picturesque city.

The importance of a park in city’s social life is shown in an article by Granzow, “Bringing People to the Park: Exclusionary Presentations in the Making of Galt Gardens” He describes the revitalization of Galt Gardens, Alberta, Canada, in 2003 and its transformation to a significant place in the city’s life. There are idyllic scenes of playing children, picnicking families. As Granzow says, “a space is always social and political (...) the production of space is a complex social process, part of which is representational” [Granzow 2009].

Although there is obvious standpoint nowadays that a garden is a cultural phenomenon, let us try to see a painted garden as an expression of an artist’s soul. The symbols of gardens as celestial peaceful places which people lose are endless in literature. Images of gardens convey ideas of happiness and beauty, people are bereft. For example, “Old-Fashioned Farmers” by N. Gogol, “The Cherry Orchard” by A. Chekhov, “The Nightingale Garden” by A. Blok. In a “Book of Hours”, part 3, “The Book about Poverty and Death”, 1903, Rainer Maria Rilke shows people’s life in a city as a nightmare. Rilke’s poetic world could not bare clogged spaces and oppressive atmosphere of a big city. The images of people are related with a life of a garden. Children are growing there like flowers deprived of the sun and fresh air: “The children are growing on window sills. They are unaware that all flowers in the world are rejoicing the wind during the sunny days”. Maidens are blooming there, but their blossoming times are momentary. Instead of opening, young girls close against all decrees of nature. Lack of gardens or even foliage are considered as a tragedy for people. In Anna Akhmatova poem “The Summer Garden”, 1959, the garden becomes a symbol of an entire life with all memories, friends, and obstacles: “And the dead sleep hundreds of thousands of steps, Enemies and friends, friends and enemies. A procession of From vases of granite to the door of the palace”. The garden itself as a cultural phenomenon is a part of a person memories and dreams. In the poem it exists as a symbol of Akhmatova past years: “Where statues remember me young”. It is full of spirits which are live and animated because of the garden’s space. This particular space surrounded by “the best in the world” fence Akhmatova pictures with precise accuracy. A reader easily visualizes both the poet lie and the garden because of all details, from the garden structure to the scent of the lindens: “And the swan, as before, swims through the ages” and “In the fragrant silence between the royal lindens”. According to Likhachev, “It is very important the way a poet reads a garden, what does a poet see in a garden” [Likhachev 1998]. There is a general goal for educators to discover with students poets’ unique vision of the world.

The educational side of landscape phenomena is close to the Humanities and Cultural Studies because each period of culture expresses itself through gardens, parks, and greenery. Keeping in mind valuable theories about meaning of natural space and landscape in human life such as V. Vernadsky (biosphere and noosphere) (2009), G. Gachev (mentalities of the world nations) (2003), D. Likhachev (a garden as a text) (1998), let us concentrate on the educational aspects. We argue that landscape architecture should be a part of every Art History course. There are endless varieties of subjects in landscaping that express general idea of a certain time. We agree with Dmitry Likhachev: “A garden always expresses a philosophy, aesthetic views, special attitude of the humankind to nature; a garden itself is a micro-world in its idealistic expression” [Likhachev 1998]. According to such a point of view, a purpose of gardens studying will be an understanding of nature perception that expresses in gardens of different cultural epochs. Following this purpose, a special “Garden Project” will be helpful for students to conceive a philosophy of garden. A structure of the project is based on the author’s concept of aesthetic experience which includes three stages of aesthetic perception and elaboration: personal perception, informational fulfillment, and creative realization [Polyudova 2011].

The attentive view on certain images will help to enhance the
understanding of epochs in cultural studies on the picture of a garden transformations during times from an additional element to a general image. A quality of an image (not quantity of them) is important in comprehension of a phenomenon. In the modern informational world with easiness to gain any information, educators deal with students’ lack of deep perception. In this case, humanitarian education has to concentrate students’ attention on the immersion to the worlds of cultural phenomena. It is time to consider culture as a set of different phenomenal occurrences which take place in certain times. Following the process of submerging into one case of culture, students will be able to transfer shaped attitude to other cultural events and information. Offered approach allows forming the significant aspects of aesthetic experience such as imaginative perception, emotional feelings, cultural response, knowledge and interests about art, empathy, and creative views as the author states in the Model of aesthetic experience [Polyudova 2007].

I. Personal Perception
Osobista percepcja

The key point of the first stage is visualizing the particular traits of a landscape phenomenon. Visualizing a picture of a garden will help students to understand spirit of a period. This stage enhances all senses forming a process of motivation. Personal interest leads to strong motivation to know more about a phenomenon a person is interested in, as O. Stukalova argues in her article “Development of personal imagination as a scientific and cultural issue” [Stukalova 2006]. We offer the following activities for the first stage of the project. They could be enhanced during studying either a bright example of landscape architecture or a garden, the students are familiar with in their usual life (college or city garden). An example of the painting is helpful too for its selective and imaginative artist’s view.

Activities:
- seeing a garden / vision
- sounds in a garden / hearing
- scents in a garden / olfactory
- enjoying a garden / aesthetic

II. Informational Fulfillment
Informacyjne dopełnienie

An aim of the second stage is finding and proving as much information about the chosen object as possible. There will not be full picture of a phenomenon without ample information as states E. Syrykh in an article “Theoretical analysis of self-structural studying activity” [Syrykh 2010]. We affirm that students should apply their studying skills rationalizing all personal impressions they have got during the first stage of the work.

Activities:
- observation of landscape information: history, structure of a garden, philosophy, ideas, and principles of landscaping
- analyzing landscape theory
- applying ways of implementing theory in a particular garden
- collecting database of information

III. Creative Realization
Twórcza realizacja

This stage deals with a process of creating a project by a student (or a group of students) according to the certain ideas and intentions: pictures, narrations, principles. The third stage unites impressions of personal perception (I) and informational fulfillment (II). Keeping in mind all senses, personal perception and gained knowledge, students will create a garden that expresses philosophy of gardening and the certain idea. It is highly important that during this stage a complex of different skills will be activated: composition, color theory, understanding painting, knowledge of landscape principles, expression

Three stages of a “Garden Project”
Trzy stadia projektowania ogrodów

It is necessary to mention it is a preliminary and common title of a project. Students will pick their unique title up.
of unique ideas, acquisition of new ways of expression, and so on.

Activities:
- Creating
- Expressing
- Performing

Types of assignments/projects:
- Seasons in my garden
- A garden of my dreams
- A special purpose garden: school, house, city, country, etc.

The most complicated part of the third stage is performing for its unelaborated character in students’ years. Nevertheless, development of ability to deliver a particular subject will shape students’ thoughts, information, and opinions. The author’s teaching experience confirms the growing of students’ self-esteem and confidence during preparations to the speech performing. Preparation to a live presentation needs discussions. It elaborates communication skills. A presentation as a performance requires experience and improvement of public speaking skills. Collective (group) project is a training of communication and public speaking skills that are especially important for students’ future. Finally, delivering a speech is a vivacious activity that captures attention of the whole audience.

The garden of Claude Monet in Giverny
Ogród Claude Monet w Giverny

To demonstrate an example of a real garden project, let us recollect Claude Monet’s works and planning of a garden at Giverny. Following the process of creating a garden by Monet, we can see the entire process of intentions, attempts, and realization of the idea. In late April 1883 Monet leased a house, which he bought seven years later. Monet was also been traveling across the world painting views and landscapes. During 1886 – 1902 he visited some places in France, Italy, England, Norway, Holland, and Spain. Finally Monet had settled down in Giverny, district Le Pressoir, France, the small scenic village nearby Paris. In Giverny where Monet spent 43 years, from 1883 to 1926, he passionately and meticulously created his own garden, i.e. the world (Fig. 1 and 2).

Fig. 1. Claude Monet in his garden (photo by Etienne Clementel, about 1917)
Ryc. 1. Claude Monet w swoim ogrodzie (fot. Etienne Clementel, około 1917 r.)

Right away after leasing a house, Monet started planting a garden at Giverny according to this ideas of color scheme and composition. Since 1883 the Giverny garden became a permanent subject of Monet’s works. After buying the Giverny property in 1890, Monet began reconstructions in the garden for the
painting needs. In 1892 the green houses were built in the garden, and six gardeners were hired to maintain the landscape. Later Monet bought a tract of land, containing a stream and a pond, across from his home. The works on the pond and the Japanese footbridge over it were nascent at 1893 and had been lasting for a while. Monet enlarged the pond (1901), decorated the footbridge with wisteria and trellises (1904), and modified the curvature of the pond’s banks (1909).

Monet’s garden caught the audience’s interest for its outstanding presence on his paintings. As a result, the interest to the garden as a phenomenon of the unique artist’s world arose. In 1905 the first photographs of the garden were published in L’Art et les Artistes. There were comparisons between the pictures and Monet’s paintings of the garden. For many years the Giverny itself became a symbol of individual expression.

Monet’s late series: the Japanese Footbridge (1899-1900), the Water Lilies (1903-1908, 1916-1926), and the later series of the footbridge, the house, and the garden path (1922-1923) make a reality of a decorative effect in the garden. The more important results of Monet’s works are simplification of composition, choosing a subject, seeing reflection, two-dimensional imagery, intuitive sense of structure, interest in color per se. As Charles Moffett and James Wood state: “Perhaps, more than anything else, “decorative” suggests that he was synthesizing and abstracting form and color from nature to create a particular effect for a specific architectural setting. The image of the retina was now only a starting point, for in this vast close-up Monet takes us through the looking glass of the pond’s surface and into the shallow but infinite space of twentieth-century painting” [Moffett, Wood 1978]. And it is absolutely true not only for the painting, but for the concept of existential contradiction of the life in XX century where person needs a private space to be closer to nature in the crowded world. Monet felt it at the beginning of the century and expressed the new cultural phenomenon intuitively.

Although the garden lives in the Monet’s paintings, it simultaneously exists as a live nature itself. Monet tries to convey not the vision of the garden, but the different states of it. The changes of light, shadows, states are the main subjects of Monet’s paintings. It is his intention to express diversity of nature in one particular place. We see the bright example of figurative attention to the life. Expressiveness is the general subject of Monet’s heritage, that is why we can feel the garden’s lie and vivacity. Everything, flowers, lilies, paths, trees, benches, and even colors and shadows and alive there. They are energetic and animated. We could not stop admiring these manifestations of life. The shadows are moving, the sun is shining, the flowers are redolent in the garden. This is not exact a garden; this is a live nature itself. «If, I can someday see Claude Monet’s garden, I feel sure that I shall see something that is not so much a garden of flowers as of colors and tones, less an old-fashioned flower garden than a color garden, so to speak, one that achieves an effect not entirely nature’s, because it was planted so that only the flowers with matching colors will bloom at the same time, harmonized in an infinite stretch of blue or pink.” (Marcel Proust, «Splendors», Le Figaro, June 15, 1907).

Concluding remarks
Zakończenie

The Giverny garden as other gardens as well requires deep studying and reflections of entire cultural phenomena from characteristics of the time and landscape theory to understanding its composition, colors theory, images, and metaphors. In the article the practical aspects of the educational standpoints are considered on the basis of Claude Monet’s works at Giverny. Studying the process of developing an idea of the Monet’s garden, students will discover an outstanding example of searches and intuitive guesses. Considering the landscape architecture as a part of the Humanities course, we try to point a process of students’ perception forming. The educational project demonstrates how students’
perception, informational aspect, art activities, and social skills could be enhanced through studying the philosophy of a garden.

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