

GARDEN ARCHITECTONIC CHARACTERISTICS OF THE CITY IDENTITY

Lucie Poláčková, Ing. PhD

Mendel University in Brno, Czech Republic

Abstract

The research is focused on the relation between the city identity as a whole and its physical components with regard to the cultural-historical context of the relevant place. The individual components and their interactions have been defined and analyzed due to the place and on the basis of a thorough survey of the physiognomy of the urban open spaces. Set into a wider context of the Central European culture, the comparative results from the surveys of the examined cities could be understood as a conclusive and inspirational source for the future development of the urban open space.

Keywords: Identity, public open space, landscape architecture

Introduction

Human identification with a particular place, the ability to perceive it, is influenced by a number of factors and its physical structure is just one of them. An important role is also played by a sort of collective cultural experience and awareness of the cultural-historical context. In order to be able to identify with a place, i.e. to create a personal connection to it and declare the place as "our", we have to find there either stimuli that are familiar to us, thanks to which we feel "at home". Or, on the contrary, stimuli that show striking exclusiveness. Both types of urban open spaces represent the city and physically express its identity. When examining the essential character of the places that constitute the city, we distinguish between two basic categories: ordinary and extraordinary spaces. It is the unique mosaic of the two categories that makes a city specific and distinctive. Basically, the commonness or uniqueness depends on the physical components of the space and their specific composition.

The means of landscape architecture and their relation to the identity of the city

Terrain

The terrain configuration is one of the essential substances of each place, strongly related to its identity. Terrain configuration in urban public spaces the local relief has a great effect on their physical and mental perception. Terrain variability allows for the creation of dominant features of the urban scenery, brings height gradation and plasticity, peaks provide views of the city and are often very popular with inhabitants and users of the urban public space. The terrain differences are then spanned by staircases and steps, ramps, terraces and slopes. It is the most comfortable and natural to move on a flat terrain, so a human being creates flat terrains both in the interior and the exterior.

The terrain configuration of Prague has the essential role in the perception of the image of the city – the unique panorama is highly important for a person's identification with the place. The most important within the panorama is Hradčany with green hill Petřín and Letná terrace, which are vantage points for views of the valley as well as unique frames for views from right-bank waterfronts and bridges. Important routes are connecting the city

dominant of Prague Castle with the downtown: steep sloping Nerudova Street and New and Old Castle Stairs.

A typical feature of Paris is its local relief, or rather its ‘nonexistence’. The city is located in a broad shallow valley of the Seine and its areas are characterized by their flatness, except for artificial terrain modifications such as Place Georges Pompidou or Buttes Chaumont Park. Natural peaks of Montmartre at one river bank and Montparnasse on the other are accented by the Sacré-Cœur and Pantheon buildings. But the real height dominant was erected by the construction of the Eiffel Tower building, which is one of the most significant symbols of the city of Paris identity.

The terrain situation of Rome is in stark contrast: the very origin of the city is related to seven Roman hills and most of its public spaces are at least gently sloping, such as Piazza della Rotonda, Piazza di Montecitorio or Piazza Barberini. Sometimes the terrain has been levelled using terraces, as in Piazza del Campidoglio, Piazza del Quirinale or Piazza Dante. One of forms overcoming the different elevations is steps, for example the famous Spanish Steps.

May the local relief be variable or flat, the essential role in its perception is the form its surface takes as one of the most important components of landscape architectural composition. Paving (or other solid surface) provides the surface, the matrix, the basic platform for events. Landscape architectural composition can be based on the paving, its pattern and colors. On the other hand, paving can be nearly “invisible” in the interaction with other compositional elements.

The form of the public space surface can be one of the powerful means to create or help create its image. Paving can have a dominant role in a street, mainly a street designed for walking, such as a pedestrian area and a promenade. The conditions for other landscape architecture means are considerably limited here and the compositional idea is expressed in the surface. Paving, solid running surface is the interconnecting element of urban areas that supports the perceptions of the complexity of a city organism, if used properly. It is (often without people being even aware) a strong identification factor of each city. In the past, public areas were paved with easily available material, often from local provenance. The material that proved reliable was then used for most surfaced areas. While in Prague streets are paved with granite cubes or marble mosaic, Paris has had grey porphyry tiles since the Haussmann’s renovation and Rome’s typical surface of public areas is pavement from basalt cubes.

As regards surfaces of public spaces, the highest variability has been found in Prague. The paving tradition was disrupted during the Socialist era and besides the granite cubes and mosaics other materials were used, mainly concrete and asphalt. After the change in the system of government, there was the elation coming from suddenly available new forms of paving. And finally, the high variability of the traditional paving was discovered, especially the Prague mosaic, to which the public space of Prague has been coming back recently. An example of a novel usage of traditional material is the renovation of Svatojiřské square. By contrast, Paris and Rome manifest continuity in their public space surfacing. At the same time, these cities, mainly Rome, are able to avoid false ‘historicism’ – traditional material used in modern forms. Examples of public spaces representing this approach are the pedestrian area Trevi – Pantheon, Viale della Piramide Cestia or Piazza di San Cosimato.



Fig. 1 Prague terrain and paving: Old Castle Stairs, Nerudova Street and Svatojiřské Square

Water

Strong factor of the city identity is the water element. Water is a source of life, essential for all living organisms. Its relation to the origins of our very existence is contained within and perceived unconsciously, but strongly. A spring, a stream, a river or a lake as its natural forms, as well as human-made reservoirs, canals, fountains and wells - water, either in its dynamic or static forms, natural or artificial, always stands as a central compositional element in urban scenery. It is unique for its “otherness”. Water has always fascinated people: it brings reflections, movement, and glitter to cities; views of water relieve human minds from everyday worries. Water carries the mysterious, elusive and volatile. It invites us to see and touch or brings calming sounds to the space. Presence of water has aesthetic effects but also changes the microclimate and thus affects physical feelings. Thanks to its ability to lead a human mind from practicalities and elevate it towards the heaven it reflects, it is an important element of mental hygiene within the urban space. Its exceptional potential to gain dominant position in the composition of an urban space is realized in large spaces of squares or parks where it can impress us by the great scope of a static water surface or astounding dynamics of flowing water, as well as in limited interiors of streets or piazzettas where it can have a refreshing effect of smaller scope. The direct proportion of the space and the water element located within is not dogmatic. A small space can be ‘filled’ with water, such as in Piazza di Trevi, Rome. The effect of such a space, which does not allow any distance from the water element and forces us into contact, is great. The element of water is present in the Roman public space considerably. Roman marble fountains and watering places belong to the image of the city and many of them are its unmistakable symbols of the place, materializing their spirits.

Talking about water and water element within a city organism, first of all we have to mention a river as the initiating factor of settlement and a spine of a city. Its exclusive position within the urban landscape of Prague is dictated by its terrain configuration as well as the location of the main city spaces, such the Hradčanské square with the view to the river stream. Prague fountains unfortunately nearly disappeared from public spaces during the 20th century and new designs are usually limited to small watering places at most.

The position of the river in Rome is a bit suppressed. As if it could not get free from the ancient history of the city when it’s swampy waters were a source of malaria and Cloaca Maxima emptied here. The position of the Seine within Paris is also powerful and could be compared to a role of Grand Canal – water mirror – within the composition of French classicist garden – it leads the view to infinity. The water mirror, a typical phenomenon of classicist garden or city, brings heaven to the ground in the Tuileries Garden, Trocadero, André Citroën Park or in the composition of the pyramid in the Louvre court.

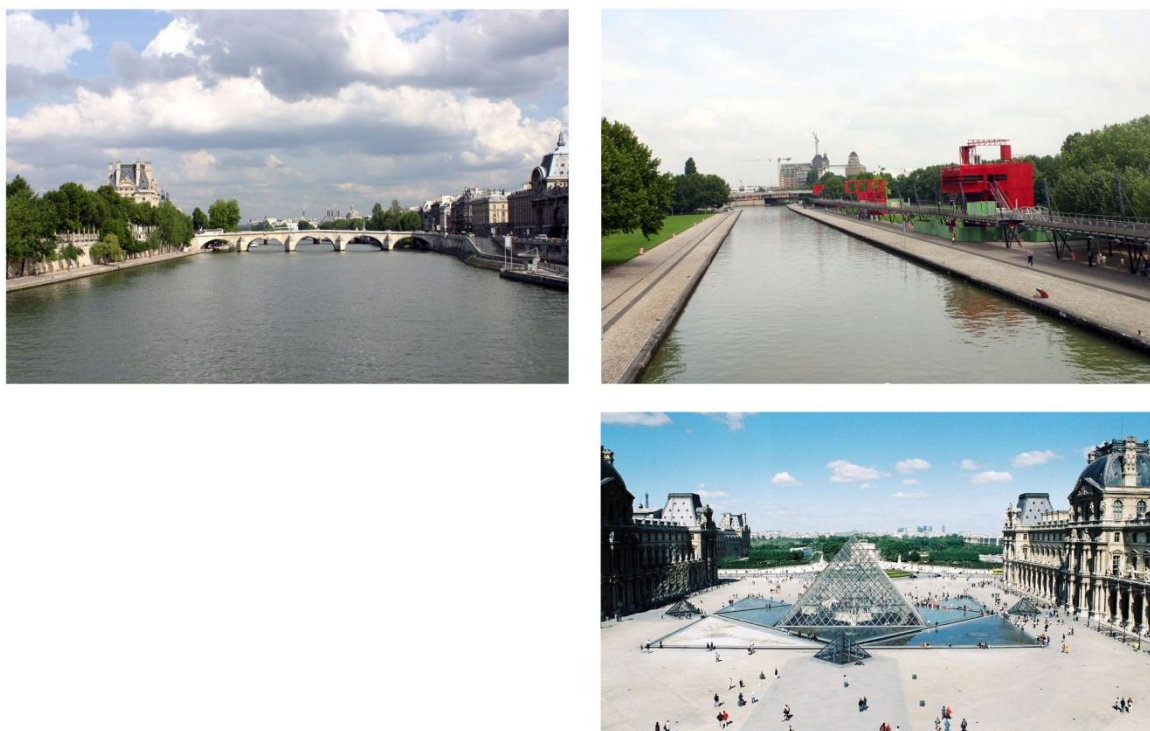


Fig. 2 Water element in Paris: Seine, canal de l'Ourcq in Parc de la Villette and the Louvre Pyramid

Works of art

*A work of art is not an accessory, decoration or a detail of a garden design. It is the bearing full-fledged component of the garden space, the mirror of the era, its aesthetic canon, bearer of ideas and philosophy of the society, a sign of its spiritual wealth.*³²⁸ If we understand a garden in a broad sense as an open space under the sky, created by means of landscape architecture, by a human being for a human being, the definition comprises any urban public space. So even here this principle is valid: a work of art, either a sculpture, a painting or even modern multimedia art, has an essential role. There are some public spaces that are unthinkable without their artwork: Piazza Signoria in Florence is unthinkable without Michelangelo's David and other sculptures, placed in Loggia dei Lanzi and outside.

*A work of art as imago mundi helps a person live.*³²⁹ Art also helps people understand who they are, what culture and history they are related to. And that only people are capable of artistic expression. Art in the public space is supposed to bring associations and questions. It does not need to be fully 'understood', in the sense of 'what it is', especially if the artwork is abstract or conceptual. Its placement in a public space of a square or a street is driven by principles similar to the placement of water elements (which are often considered artwork too, for their artistic value). However, a sculpture or a painting have a wider range of means of expression at their disposal, thanks to which they are able to tell a story and thus give their message and fill spaces with a meaning, materialize their spirits.

The immense potential artwork in a public space carries seems to be ignored more and more. Formerly natural presence of a sculpture or another work of art seems to be exceptional in modern modifications of public spaces. This may be caused by the society's orientation to consumerism and unwillingness to make 'redundant' investments. However, what else than an inspirational artistic expression could have the power to free people from the undesirable

³²⁸DAMEC, J. Kompoziční potenciál zahradního umění. In Sborník ze semináře SZKT. Praha, 2001. str. 20-21

³²⁹NORBERG-SCHULZ, CH. Genius loci: k fenomenologii architektury. 1. čes. vyd. Praha: Odeon, 1994. 224 s. ISBN: 80-207-0241-5

civilization effects and help them realize their position in the world, where their significance seems to be reduced to a role of a mere consumer. And art can use the same means as the current media. Public space is able to house various multimedia projections, installations or performances supporting its individuality. Thus, a work of art can help people see the uniqueness of each place, and in the case of an artistic happening also the uniqueness of each moment of human life.

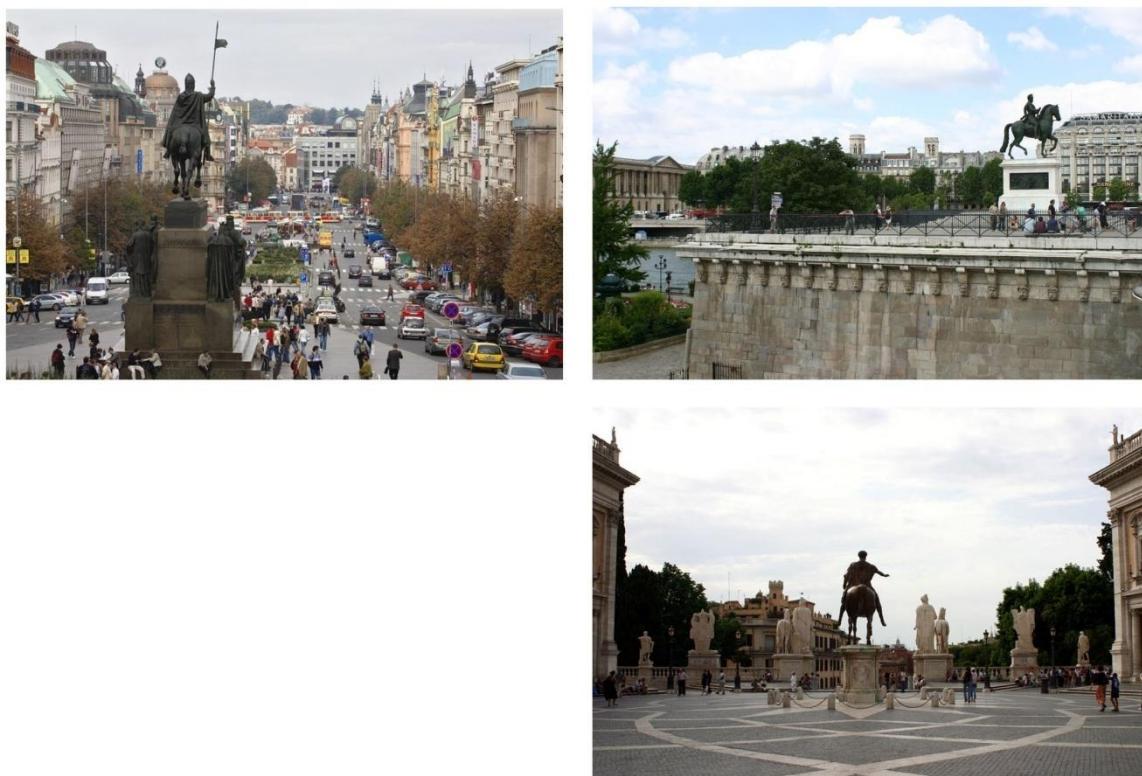


Fig. 3 Statues as the city identity symbols: Saint Wenceslaus at the homonymous square in Prague, Henry IV at the Pont Neuf Square in Paris and Marcus Aurelius at the Capitoline Square in Rome

Modern art installations as natural parts of the public space are numerous mainly in Paris. Progress in this field has recently been manifested also in Prague, where mainly seasonal installations of current art are frequent. However, new landscape architectural designs of public spaces usually remain without art. By contrast, the Roman public space, usually unthinkable without an opulent sculptural fountain, has no place for current artistic additions.

Vegetation

‘More greenery’ is a probable requirement an average respondent will mention as one of the main prerequisites for a better quality of urban public spaces. However, there is usually the mistaken idea of quantity instead of quality. Quality understood as functional utilization of potentials various forms of vegetation offer for each specific place and also the quality of vegetation maintenance, which considerably affects its appearance and condition and thus the overall impression of the landscape architectural composition.

Vegetation has an exclusive position among the means of landscape architecture entering urban public spaces. Elements of vegetation are changeable in temporal cycles and along a temporal line, they are living organisms with initial and final life stages, which are thus witnessed by public space users. Vegetation is ‘different’ from other architectural elements and therefore it is a medium of contrast. At the same time, it has the unique ability

to unite environments that are uncongenial from the perspective of architecture. Elements of vegetation have a valuable potential in their variability – the range of forms, colors and shapes the creator is provided with. They also affect the climatic and hygienic conditions of a city: the moisture and temperature of air, dustiness and noise. Another important function is the mental hygiene – properly used and maintained vegetation suits both the eye and the mind. These specific potentials of vegetation are often overlooked even by professionals, who reduce them to mere ‘decoration’ of the space instead of assigning it its real potential equal to other architecture means.

*The earth and the sky unite in a tree. Not only spatially because it goes up from the earth, but also because it grows and is ‘alive’.*³³⁰ A tree has an exclusive position among vegetation elements. Thanks to its extraordinary dimensions (dependent on the species and age); it usually leaves an unforgettable impression. Its anatomy makes associations with basic architecture elements: a column and an arc. As such, a tree should be mainly used to create the ‘interiority’ of a space. Using a tree, the space can be spanned or divided, rhythmized or united; the tree can be a dominant feature, the centre of the composition. Remarkable individual trees, alleys or groups of trees can also be strong elements of the city identification as they are unique in their anatomy and atmosphere around them. Due to its longevity, a tree is a link to history and future of the place we inhabit. Some species are traditional for and typical of specific places as significant attributes of their identity.

Looking for a symbol of Paris among trees, we would probably settle on the plane (Platanus) as the most frequent company of a typical city boulevard. Colonnades of stems and arcs of crowns are perceived here as completely natural elements of the public space; in Paris they have even become integral parts of the city physiognomy. Clipped crowns of the planes help create the architecture of the most famous Paris boulevard Avenue de Champs Elysées. Besides the plane, we often meet alleys of the common hackberry (Celtis occidentalis), Sophoras, or Paulownias, especially impressive in spring. Another significant element of the Paris urban landscape is clipped crowns of limes (Tilia spp.) e.g. the Tuileries Garden and the Luxembourg Gardens.

The silhouette of Rome is unthinkable without the typical umbrella crowns of pines (Pinus pinea) forming its image mainly around the Roman forums, in Piazza Venezia, the Pincio Hill and the Janiculum, where they are supplemented by slim cones of the cypress (Cupressus).

The distinctive image of the Prague panorama is characterized by horse chestnuts (Aesculus hippocastanum), which lights up the islands of Prague during the blossoming period as well as the banks of Kampa and the Petřín hill. The most frequent alley trees are limes (Tilia spp.), black locusts (Robinia pseudoacacia) and maples (Acer spp.).

Shrubs or shrubberies are used in a city space mainly for volume, as filling, an element that can divide, frame or unite a space. Dependent on their height, shrubs can prevent undesirable views or direct them. Recently there have been discussions of shrubberies, mainly in relation to safety of public spaces especially in Prague, where the shrubs and shrubberies are most often applied in a role of an indifferent filling; there are mainly lilacs and yews. Their compositions often show signs of degradation, with relics growing on without any considerable compositional or growth-related interventions. By contrast, the potential of clipped hedges and impressive blooming shrubberies (especially hortensias) is fully used in Paris city spaces. In Rome, shrubs, especially laurels and oleanders are used as typical potted plants.

³³⁰NORBERG-SCHULZ ref. 3 page 6



Fig. 4Vegetation: Pines at Fori Romani in Rome, Chestnut trees at Slovanský Island in Prague and clipped crowns of limes in the Palace Royal Garden in Paris

A view of a facade covered in a creeping plant, usually *Parthenocissus* or colorful *Bougainvillea*, is very frequent in the narrow streets of Rome. Creeping plants in Paris mainly grow on trellises and pergolas; wisteria is typical of city parks and gardens. Patrick Blanc, a Paris designer of green walls that enter the public spaces as parts of facades of cultural institutions such as Fondation Cartier or Musée du Quai Branly, has become world famous.

A lawn is one of the fundamental means of landscape architecture – a matrix, a foundation on which the designer’s compositional game is played. It can be a representative carpet or a ground for lingering, where an impressive play of light and shadow takes place. It is a necessary surface for each park recreation area where games are played, people relax or have picnics. The current trend is terrain shaping designs creating attractive ‘draperies’. These lawns are artificial systems demanding expensive maintenance. That is why many public spaces that are not supposed to be under heavy load use ‘meadow lawns’ – meadows where flowers grow, are scythed only a few times and are thus mainly to be looked at.

A lawn that is supposed to be stayed on is typical of Paris. Lawns there are used both by Parisians and tourists without any hesitation. Lawns are present in all Paris parks and pocket parks and the load imposed on them dictates the way of their maintenance. The absence of grassy areas in Prague public space used to such an extent is probably a result of restrictions on entering lawns as well as their unattractiveness caused by their insufficient maintenance. Lawns in Rome only occur to a negligible extent due to the climate in the city and are always provided with irrigation systems.



Fig. 5 Lawn in the public space of Paris: Parc André Citroën, Luxembourg Garden and The Place des Vosges

Annuals and perennials and their mixtures with woody plants and grasses are usually the most attractive parts of landscape architectural composition. They bring color, variability, scents and plant details into the urban space. It is recommendable to use them in places exposed to views and in places where people stay so that they can be properly perceived. Due to the expense of their establishment and maintenance, they are a luxurious element, a jewel, which should be used adequately. The Prague public space does not exploit the potential of flowerbeds fully, concerning both annuals and perennials. Beds of perennial flowers appear sporadically in parks. Beds of annual flowers occur as parts of historical park spaces and have usually the carpet form based on patterns from the 19th century. However, the examples of annual flower beds in historical spaces of Paris, for example in Rond Point or the Tuileries Garden prove that a more progressive approach directed to more irregular planting is possible and suitable even here. The most frequent flower used in Prague public spaces is the rose, a typical feature of representative city space in the Czech Republic; unfortunately, a bit profaned by its use for monuments of Red Army soldiers and Communist leaders during the past era.

Potted plants, or mobile greenery, are a special chapter that can contain trees, shrubs, annuals and perennials as well as lawns. In dependence on the climate, it can be a seasonal element, which is a part of the composition during the growing season only, or it can be a permanent part.

Traditionally, the Rome public space uses potted plants abundantly. They often serve for space division, for example for a restaurant to be separated from the pavement or the traffic, or they just accompany a street space. The pots are usually classical, based on historical forms; the same occurs in Paris, where potted plants are parts of the classicist garden and parks reflecting them, such as Parc André Citroën. Potted plants are also quite abundantly used in the public space of Prague, the most frequently in architectural forms typical of the 1980s. They are usually planted with annuals (*Tagetes* or *Salvia*) or resistant woody plants (*Juniperus*). However, they are often relicts from the past as the same design is renewed every year, rather from habit than a practical or aesthetic intention. This element often completely avoids new designs.



Fig. 6 Climbing and potted plants in the streets of Rome

Furniture

Furniture is usually in the role of a more or less significant accessory within a landscape architectural composition; however, it is essential for proper functioning of the space. Both its function and its accord with the whole are important. First of all, it serves us to be comfortable in the urban space, to be able to relax there. Where people need to stay for more than a few minutes, they need to sit down. The basic principle of sitting furniture design is its adaptation to a human body.

A typical representative of urban furniture is a bench; the current urban space also houses various hybrid multifunctional forms of furniture that border on sculptural art. Both the form and the placement of furniture are important so that inhabitants in streets or squares can watch what is happening from the best possible angle.

A specific feature of the furniture used in Paris public space is mobile metal chairs that are freely available in Paris gardens: the Tuileries Garden and the Luxembourg Gardens. In this respect, Paris shows high responsiveness to the users of the gardens: the comfortable sitting furniture is provided in sufficient numbers and adequate forms where it corresponds to the space function. Seldom, also beds are provided in the public space, for example in the Paris roof garden Jardin Atlantique, where a sloping area of a long wooden slatted platform is adapted for lying.

A bench is a natural part of Prague public space. When walking along streets and squares of Rome, we will find hardly any benches or other sitting furniture. This is probably caused by the Italians 'nature. Italians like to sit and have a cup of coffee or a glass of wine in the omnipresent cafes and restaurants. Tourists then use the typical steps of numerous Roman churches or in some spaces, such as Piazza Navona or Piazza del Popolo, the separating metal fences adapted for occasional sitting.



Fig. 7 Chairs in the Luxembourg Garden in Paris, sitting on a fence at Piazza Navona in Rome, and a bench in the Royal Garden in Prague

Constructions

Minor constructions, such as gazebos, vending kiosks, pergolas or phone booths, perform the functions of business, communication, need for roof or shadow. At the same time, new spatial relations arise as a consequence and these constructions are other artistic and architectural expressions. The symbols of Paris public space and also representatives of architectural art nouveau are Guimard's Paris metro entrances. Neither of the other explored cities have such a strong identification sign among minor constructions that would be so prolific in the city and world known. Their modern followers, similarly unique, are pavilions – follies in the Parc de la Villette. As in an English landscape park, which these seemingly purposeless constructions refer to, they accent the space of the park, offer vantage points and mediate views of the park from a different perspective; moreover, there is the experience stemming from their architectural design.

Light and time

Two variables with specific effect on the perception of the external spaces of a city are light and time. Natural light is changing independent of our wish, and artificial, which we can control. It changes the atmosphere, the mood, contributes to the multi-layer character of a work of architecture. Without the visitors being aware, light affects their positive or negative acceptance of the surrounding world. Natural light changes during the day and the year; the designers work with light and shadow using structures they place in the space. The dusk and the dark of the night enable designers to create effects using artificial lights.

In contrast to light, which can be partly controlled, nobody can control the time. It needs to be taken into account and its cycles and flow have to be considered when designing landscape architectural composition. Practical components of the urban scene always indicate their temporal dimension: the new modern city x the old historical center; the durability of a building x evanescence of a temporal facility; the gradual depth of the past x one-time origin; end x openness to further development.

Roman light, as we perceive it in its streets and squares, is most often sharp and clear; the contrast between light and shadow is deep, the skies are blue. The heat is tolerable in the shade of narrow streets and in squares people dwell under cafe parasols or around fountains. The sun of Paris and Prague is not so scorching; it often hides behind white clouds in the blue sky. Nowadays, scenic lighting of architectural dominant features is frequent; new implementations also use lighting of tree crowns.

Conclusion

The role of the means of landscape and garden architecture, giving the content to the spaces, is for the recognition of the city identity as important as the boundaries of the spaces, given to it by building structures with their architectural characteristics. The city and garden are not antitheses. Both of them are the complex wholes. Both of them also comprise of the same means and the only difference is their proportional representation. Public open space is than coherent system and all his components have their importance. Ability to identify with a place, which consists of a certain composition of particular components, is than depending on their “fitting” into a whole of the city.

The designer, whose work enters the urban public space, needs to be aware of and knowledgeable about the means he uses and the potentials they provide to meet his objectives. One of the sources of this knowledge is research into real situations with wider contexts and ability to compare and review them. Through this research, some generalizations can be made, with respect to the uniqueness of each place, its history and spatial context. The research should comprise a wide exploration of public spaces and search for mutual, often hidden or indirect parallels. The study shows that these exist among the chosen European cities and can serve as a guideline for further designs of urban public spaces.

This work was supported by grant OPVK CZ.1.07/2.4.00/31.0089 of the Ministry of Education of the Czech Republic

References:

- AYMONINO, A., MOSCO, V. P. *Espaces publics contemporains: Architecture volume zéro*, SKIRA Editore, 2006. 393 s. ISBN: 88-7624-274-0.
- BEARDSLEY, J. Mario Schjetnan: *landscape, architecture, and urbanism*. Washington, DC: Spacemaker Press, 2007. 139 s. ISBN 978-0-9749632-7-3.3.
- BEČKOVÁ, K. *Zmizelá Praha*. Praha: Paseka, 2005. 350 s. ISBN: 80-902505-4-8.
- BĚLINA, P. *Dějiny evropské civilizace II*. 4. upr. vyd. Praha: Paseka, 2002. 323 s. ISBN: 80-7185-473-5.

- BĚLINA, P. Dějiny Prahy 2., Od sloučení pražských měst v roce 1784 do současnosti. 1.vyd. Praha: Paseka, 1998. 565 s. ISBN: 80-7185-143-4.
- BRINCKERHOFF JACKSON, J. Landscape in Sight: Looking at America. New Haven: Yale University Press, 1997. 34 s. ISBN 0-300-08074-3.11.
- BRUNON, H., MOSER, M. Le jardin contemporain – Renouveau, Expériences et Enjeux. Paris: Éditions Scala, 2006. 128 s. ISBN 2-86656-375-1.
- CASSETTI, R., FAGIOLO, M. Roma: Il verde e la città – giardini e spazi verdi nella costruzione della forma urbana. Roma: Gangemi Editore, 2002. 384 s. ISBN: 88-492-0314-4.
- CASSETTI, R., SPAGNESI, G. Il centro storico di Roma: Storia e progetto. Roma: Gangemi Editore, 2004. 385 s. ISBN: 88-492-0646-1.
- DAMEC, J. Kompoziční potenciál zahradního umění. In Sborník ze semináře SZKT. Praha, 2001. str. 20-21
- DAMEC, J., WILHELMOVÁ, D. Stand der Tschechischen Landschaftsarchitektur. Garten + Landschaft : Zeitschrift für Landschaftsarchitektur. 2001. č. 12, s. 1. ISSN 0016-4720.7.
- DAMEC, J., WILHELMOVÁ, D. Trendy a tradice v krajinářské architektuře a zahradním umění na prahu 3. tisíciletí. In Trendy a tradice 2008. 1. vyd. Brno: Mendelova zemědělská a lesnická univerzita, 2008, s. 9--17. ISBN 978-80-7399-510-2.9.
- DORAZIL, O. Řím, Paříž, Londýn, Berlín, Vídeň: dějiny a popis měst. Praha: Československý červený kříž, 1933. 199 s.
- GEHL, J. Život mezi budovami. 1.vyd. Brno: Nadace Partnerství, 2000. 202 s. ISBN 80-85834-79-0.
- GEHL, J., GEMZOE, L. Nové městské prostory. Brno: ERA, 2002. 264 s. ISBN: 80-86517-09-8.
- GROTH, P., BRESSI, T.W. Understanding ordinary landscapes. New Haven: Yale University Press, 1997. 272 s. ISBN: 0-300-07203-1.
- HALÍK, P., KRATOCHVÍL, P., NOVÝ, O. Architektura a město. Praha: Academia, 1998. 204 s. ISBN:80-200-0665-6.
- JELICOE, G. A., JELICOE, S. The Landscape of Man: shaping the environment from prehistory to the present day. 3. vyd. London: Thames & Hudson, 1995. 408 s. ISBN-10: 0500278199.
- KROUPA, I. Architektura v kategorii životního prostředí, stavby, interiéru, designu a umění = Architecture in category of landscape, building, interior, design and art. Praha: České vysoké učení technické, 2005. 20 s. ISBN: 80-01-03369-4.
- KUPKA, J. Zeleň v historii města. Praha: ČVUT, 2006. 146 s. ISBN: 80-01-03443-7.
- LE BOHEC, Y., LE GLAY, M., VOISIN, J. L. A history of Rome. Oxford: Blackwell Publishers, 2005. ISBN: 1-4051-1084-8.
- LÍBAL, D., LÍBAL, P. Architektonické proměny Prahy v jedenácti stoletích. 1.vyd. Praha: Svoboda Servis, 2000. 296 s. ISBN: 80-86320-11-1.
- LUKEŠ, Z. Deset století architektury. 6, Architektura 20. století. 1.vyd. Praha: Správa Pražského hradu, 2001. 189 s. ISBN: 80-86161-34-X.
- LYNCH, K. Obraz města = The image of the city. 1. čes. vyd. Praha: Polygon, 2004. 202 s. ISBN: 80-7273-094-0.
- MADDEN, K. Utváření místa: příručka k vytváření kvalitních veřejných prostranství. Vyd. 1. Brno: Nadace Partnerství, 2003. 99 s. ISBN: 80-239-0614-3.
- MOSCONI, M. C. Progetto Roma: La città dell 2000. Roma: Gangemi Editore, 1999. 224 S. ISBN: 88-7448-855-6.
- NEUMANN-ADRIAN, M., HEEB, CH. Paříž: metropole světa. 1. čes. vyd. Praha: Slovart, 1999. 72 s. ISBN: 80-7209-111-5.

- NORBERG-SCHULZ, CH. *Genius loci: k fenomenologii architektury*. 1. čes. vyd. Praha: Odeon, 1994. 224 s. ISBN: 80-207-0241-5.
- ROBIDA, A. *Paris de siècle en siècle : le coeur de Paris : splendeurs et souvenirs*. Paris: Librairie illustrée, 1896. 412 s.
- SITTE, C. *Stavba měst podle uměleckých zásad*. 1. čes. vyd. Praha: ABF, 1995. 111 s. ISBN: 80-901608-1-6.
- VRANCKX, B. *Urban landscape*. Gloucester, Mass.: Rockport, 2006. 190 s. ISBN 1-59253-272-1.12.
- WALDHEIM, C. *The landscape urbanism reader*. New York: Princeton Architectural Press, 2006. 295 s. ISBN 1-56898-439-1.4.
- WILHELMOVÁ, D., DAMEC, J. *Podstata a role krajinářské architektury ve spoluvytváření a dotváření soudobé městské krajiny*. In *Dny zahradní a krajinářské tvorby: prostor pro lidi*. Praha: Společnost pro zahradní a krajinářskou tvorbu, 2007, s. 77-78. ISBN 978-80-86950-03-7.6.