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Discover Europe: Must-Visit Locations in 2025

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Accepting Automation and Expert System

Welcoming Automation and Expert System to Make Best Use Of Performance in 2025

As we approach the year 2025, it is becoming increasingly clear that automation and artificial intelligence (AI) are no more simply lofty concepts and buzzwords, however substantial tools that can reinvent our efficiency and effectiveness. best Landscapers in Las Vegas Nevada. By welcoming these technologies, we can open unmatched levels of performance and improve our tasks for the future.

Automation takes over recurring jobs, liberating our time to concentrate on higher-level obligations. For example, in the business context, automation tools can manage organizing, customer service, information access, and numerous various other management jobs. The result is not just lowered labor prices but likewise enhanced efficiency as employees can commit their time and energy to even more tactical, imaginative and value-adding tasks.

Expert system improves automation to a whole brand-new level. AI systems can find out, adapt, and choose separately, making them not simply tools, yet allies in our quest for performance. For instance, AI formulas can evaluate vast amounts of information a lot quicker and accurately than any type of human, giving companies with beneficial understandings and predictions. This allows for more informed decision-making, maximized procedures, and boosted client experiences.

In addition, the integration of AI and automation can develop intelligent automation systems efficient in self-improvement. These systems can learn from their blunders and continuously enhance their procedures, causing an ever-increasing effectiveness.

Nevertheless, embracing automation and AI does not mean getting rid of the human component. These innovations are devices that are meant to increase human abilities, not change them. They can take over the mundane jobs and give us with more area to apply our creative thinking, essential reasoning, and emotional intelligence – skills that are distinctly human and irreplaceable.

In order to reap the benefits of automation and AI, we need to prepare. This entails obtaining brand-new skills and expertise, promoting a society of continuous knowing, and adapting our mindset to this swiftly altering globe. We should additionally resolve honest and social issues related to these technologies, like task displacement and privacy problems, by implementing thoughtful plans and laws.



Finally, as we anticipate maximizing our efficiency in 2025, it is important that we welcome automation and AI. These modern technologies hold enormous potential to revolutionize our productivity and effectiveness. Nonetheless, it is similarly crucial that we approach them with a human-centered viewpoint – leveraging them as devices to increase our abilities, while likewise attending to the coming with challenges properly.

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As we browse this exciting age of technical advancement, our success will certainly rest on our capability to

Leveraging Virtual and Augmented Fact for Efficiency

Leveraging Online and Increased Fact for Efficiency in 2025

As we depend on the brink of a technological transformation, the arrival of Online Reality (VIRTUAL REALITY) and Increased Truth (AR) promises to redefine our understanding of performance and performance. By 2025, leveraging these technologies will certainly be essential in taking full advantage of effectiveness across various industries, from business and industry to education and learning and medical care.

Virtual Fact, with its immersive, three-dimensional user interface, will certainly change the means we work. With VR, physical limitations become pointless. Virtual reality headsets can deliver us to digital workplaces, allowing remote work without losing the advantages of a physical office. Conferences can happen in digital rooms, eliminating the requirement for traveling and its linked costs and time.

Furthermore, training and development, frequently a resource-intensive process, can be changed by virtual reality.

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Complex procedures, be it in clinical surgical procedure or aircraft upkeep, can be exercised in a controlled and risk-free online environment. This not only improves the discovering experience yet also dramatically lowers the cost of training.



Augmented Truth, on the various other hand, superimposes digital info onto the real life. In a specialist context, this means that information and analytics can be accessed and cooperated real-time. Visualize a mechanic who can see the plan of a device overlaid on the real devices, or a seller who can picture the sales information on the production line itself. This integration of information into our prompt atmosphere will enhance decision-making processes, thereby raising performance.

In 2025, it is expected that AR and VR will certainly be integral to wise home systems, optimizing energy usage, and automating family jobs. From pre-heating your oven on your commute home to readjusting lights based on ambient conditions, these technologies will certainly make our homes much more energy-efficient and our lives more convenient.

However, to make best use of performance with virtual reality and AR, it is essential to address the obstacles that accompany these modern technologies. Problems regarding personal privacy, data safety, and the electronic divide has to be addressed. Additionally, the potential for over-dependence on technology and the following loss of human touch in interactions is a significant issue.

To conclude, by 2025, virtual reality and AR will certainly have the prospective to redefine effectiveness in our personal and expert lives. Leveraging these modern technologies will certainly need a cautious equilibrium of development and guideline. But with the best approach, the virtual reality and AR revolution can lead us right into a future where effectiveness is not just about doing extra with less, however about boosting the quality of our work and our lives.

Adapting to the Future of Remote Work

Adjusting to the Future of Remote Job: Exactly How to Optimize Your Effectiveness in 2025



As we look towards the future, it is evident that the globe of job is transforming. The traditional workplace environment is making way for a much more adaptable, remote functioning setup. By 2025, it is prepared for that a substantial portion of the global labor force will certainly be functioning from another location, either permanent or part-time. This change uses many advantages, consisting of boosted flexibility and the opportunity for a much healthier work-life balance. Nevertheless, it also provides unique challenges that need reliable adaptation to take full advantage of efficiency and success.

In adjusting to the future of remote job, it is essential to first accept the technical improvements at our disposal. By 2025, we expect to see further growths in interaction, cooperation, and task administration tools. These technological advancements will assist to connect the void created by physical range, making sure teams can work together perfectly regardless of their location. As a result, staying abreast with these technical changes and including them right into our everyday procedures is paramount.

Second of all, we require to grow the right mindset. Remote work is not practically working from home; its regarding having the ability to function efficiently and efficiently in a non-traditional environment. This requires self-control, motivation, and outstanding time management skills. Its about developing the capability to independently handle your jobs and deliver within due dates.

Thirdly, it is important to establish clear interaction networks and methods. With employee distributed throughout different places and possibly time areas, clear and succinct interaction is vital. Normal check-ins, responses sessions and open lines of interaction can assist to make sure every person is on the very same web page and working in the direction of the same goals.

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3. licensed landscapers in Las Vegas NV
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In 2025, we could likewise see an increase in the principle of coworking areas.

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2. licensed landscapers Las Vegas NV
3. Las Vegas residential garden designers
4. Las Vegas xeriscape ideas
5. modern front yard landscaping Las Vegas

These shared offices can use the advantages of a conventional workplace setting-- like face-to-face communication and a sense of community-- without the rigidity. Making use of such spaces could assist to combat feelings of isolation or disconnection that some remote employees may experience.

Lastly, its concerning achieving a work-life balance. Among the largest challenges of remote work is the obscuring of borders between personal and specialist life. It is vital to create clear delineations between job and individual time to make certain both balls of life are supported and neither is disregarded.

Finally, as we adapt to the future of remote job, it is vital to accept the technological developments that facilitate this shift, grow the best state of mind, develop

Investing in Continuous Knowing and Skill Development

Purchasing Continuous Learning and Skill Advancement: A Trick to Maximize Your Performance in 2025

As we remain to browse with the 21st century, the characteristics of the worldwide economic situation and the workplace remain to progress at an extraordinary rate. This rapid change, fueled by technological improvements and digitization, demands individuals to constantly upgrade their abilities and understanding. To make best use of efficiency and remain competitive in 2025 and past, purchasing continuous learning and ability advancement is no longer a choice, yet a need.

Constant knowing is the procedure of constantly getting and updating all sort of capabilities, understanding, and insights from both formal and informal understanding experiences to cultivate personal and specialist development. It encompasses a large range of tasks, including analysis, attending workshops and seminars, participating in on the internet programs, and pursuing advanced degrees.

In the context of 2025, several aspects make constant learning and ability growth crucial.

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Firstly, the quick innovation of innovation, such as Artificial Intelligence (AI), robotics, and machine learning, is interrupting traditional job roles and producing new ones. To equal these changes, one should consistently update their skills and expertise.

Second of all, business landscape in 2025 is anticipated to be much more competitive and unstable. Constant discovering allows people to adapt to these changes by outfitting them with the essential skills to deal with complex problems, make informed choices, and introduce.

Thirdly, the COVID-19 pandemic has actually highlighted the value of flexibility and durability, which can be cultivated via continuous knowing. The pandemic has actually sped up the change to remote work and digital systems, requiring proficiency in digital skills and the capacity to rapidly adjust to new workplace.

As the nature of job advances, soft abilities such as psychological knowledge, important reasoning, and creativity end up being just as important. Continual knowing not just assists in improving these skills however also promotes a development mindset. This way of thinking, identified by the belief that abilities and intelligence can be created, is important for thriving in the vibrant globe of 2025.

Finally, buying constant learning and ability advancement is essential for making the most of performance in 2025. It furnishes individuals with the required technical and soft abilities, advertises versatility and durability, and fosters a development state of mind. Amid the hectic technical and financial changes, those who choose to be long-lasting learners will certainly be much better positioned to take possibilities and navigate challenges in the future. The future comes from those who discover, unlearn, and relearn in a continuous cycle of individual

About Landscape design

Landscape style is an independent profession and a design and art tradition, exercised by landscape developers, integrating nature and society. In contemporary technique, landscape design bridges the room between landscape design and yard style.

About Landscape design

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Central Park in Manhattan, the first landscaped urban park in the United States

Landscape design is an independent profession and a design and art tradition, practiced by landscape designers, combining nature and culture. In contemporary practice, landscape design bridges the space between landscape architecture and garden design.[1]

Design scope

[edit]

Landscape design focuses on both the integrated master landscape planning of a property and the specific garden design of landscape elements and plants within it. The practical, aesthetic, horticultural, and environmental sustainability are also components of landscape design, which is often divided into hardscape design and softscape design. Landscape designers often collaborate with related disciplines such as architecture, civil engineering, surveying, landscape contracting, and artisan specialties.

Design projects may involve two different professional roles: landscape design and landscape architecture.

- Landscape design typically involves artistic composition and artisanship, horticultural finesse and expertise, and emphasis on detailed site involvement from conceptual stages through to final construction.
- Landscape architecture focuses more on urban planning, city and regional parks, civic and corporate landscapes, large scale interdisciplinary projects, and delegation to contractors after completing designs.

There can be a significant overlap of talent and skill between the two roles, depending on the education, licensing, and experience of the professional. Both landscape designers and landscape architects practice landscape design.[2]

Design approach

[edit]



Autumn colours at **Stourhead** gardens

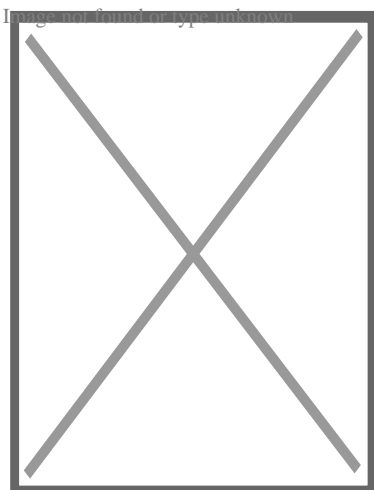
The landscape design phase consists of research, gathering ideas, and setting a plan. Design factors include objective qualities such as: climate and microclimates; topography and orientation, site drainage and **groundwater recharge**; municipal and resource building codes; soils and irrigation; human and vehicular access and circulation; recreational amenities (i.e., sports and water); furnishings and lighting; **native plant** habitat botany when present; property safety and security; **construction detailing**; and other measurable considerations.

Design factors also include subjective qualities such as **genius loci** (the special site qualities to emphasize); client's needs and preferences; desirable plants and elements to retain on site, modify, or replace, and that may be available for **borrowed scenery** from beyond; artistic composition from perspectives of both looking upon and observing from within; spatial development and definition – using lines, sense of scale, and balance and symmetry; plant palettes; and artistic **focal points** for enjoyment. There are innumerable other design factors and considerations brought to the complex process of designing a garden that is beautiful, well-functioning, and that thrives over time.

The up-and-coming practice of online landscape design allows professional landscapers to remotely design and plan sites through manipulation of two-dimensional images without ever physically visiting the location. Due to the frequent lack of non-visual, supplementary data such as soil assessments and pH tests, online landscaping necessarily must focus on incorporating only plants which are tolerant across many diverse soil conditions.

Training

[**edit**]



André Le Nôtre

Historically, landscape designers trained by apprenticing—such as [André Le Nôtre](#), who apprenticed with his father before designing the [Gardens of Versailles](#)—to accomplished masters in the field, with the titular name varying and reputation paramount for a career. The professional section of garden designers in Europe and the Americas went by the name "Landscape Gardener". In the 1890s, the distinct classification of [landscape architect](#) was created, with educational and licensing test requirements for using the title legally. [Beatrix Farrand](#), the sole woman in the founding group, refused the title preferring Landscape Gardener. Matching the client and technical needs of a project, and the appropriate practitioner with talent, legal qualifications, and experienced skills, surmounts title nomenclature.^{[\[citation needed\]](#)}

Institutional education in landscape design appeared in the early 20th century. Over time it became available at various levels. Ornamental horticulture programs with design components are offered at community college and universities within [schools of agriculture](#) or horticulture, with some beginning to offer garden or landscape design certificates and degrees. Departments of landscape architecture are located within university schools of architecture or [environmental design](#), with undergraduate and graduate degrees offered. Specialties and minors are available in horticultural botany, [horticulture](#), [natural resources](#), [landscape engineering](#), [construction management](#), [fine and applied arts](#), and [landscape design history](#). Traditionally, hand-drawn drawings documented the design and position of features for construction, but [Landscape design software](#) is frequently used now.^{[\[citation needed\]](#)}

Other routes of training are through informal apprenticeships with practicing landscape designers, landscape architects, landscape contractors, gardeners, nurseries and garden centers, and docent programs at botanical and public gardens. Since the landscape designer title does not have a college degree or licensing requirements to be used, there is a very wide range of sophistication, aesthetic talent, technical expertise, and specialty strengths to be responsibly matched with specific client and project requirements.^{[\[citation needed\]](#)}

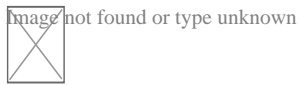
Gardening

[\[edit\]](#)

Many landscape designers have an interest and involvement with **gardening**, personally or professionally. Gardens are dynamic and not static after construction and planting are completed, and so in some ways are "never done". Involvement with **landscape management** and direction of the ongoing garden direction, evolution, and care depend on the professional's and client's needs and inclinations. As with the other interrelated landscape disciplines, there can be an overlap of services offered under the titles of landscape designer or professional gardener.^[2]

See also

[\[edit\]](#)



Wikimedia Commons has media related to **Landscape design**.

- **Concrete landscape curbing**
- **Landscape assessment**
- **Space in landscape design**

References

[\[edit\]](#)

- [^] *"When is a garden designer a landscape designer? Indeed, when is a garden a landscape – or vice-versa?". Bowles & Wyer. 2012-04-11. Archived from **the original** on 2016-06-17. Retrieved 2016-05-17.*
- [^] ***a b** "Question & Answer". ASLA. Retrieved 2016-05-17.*

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Design

- **Outline**
- **Designer**

Disciplines

Communication design

- Advertising
- Book design
- Brand design
- Exhibit design
- Film title design
- Graphic design
 - Motion
 - Postage stamp design
 - Print design
- Illustration
- Information design
- Instructional design
- News design
- Photography
- Retail design
- Signage / Traffic sign design
- Typography / Type design
- Video design
- Visual merchandising

Environmental design

- Architecture
- Architectural lighting design
- Building design
 - Passive solar
- Ecological design
- Environmental impact design
- Garden design
 - Computer-aided
- Healthy community design
- Hotel design
- Interior architecture
- Interior design
 - EID
- Keyline design
- Landscape architecture

Approaches

- Active
- Activity-centered
- Adaptive web
- Affective
- Brainstorming
- By committee
- By contract
- C-K theory
- Closure
- Configuration
- Contextual
- Continuous
- Cradle-to-cradle
- Creative problem-solving
- Creativity techniques
- Critical
 - Design fiction
- Defensive
- Design-bid-build
- Design-build
 - architect-led
- Diffuse
- Domain-driven
- Ecological design
- Energy neutral
- Engineering design process
 - Probabilistic design
- Ergonomic
- Error-tolerant
- Evidence-based
- Fault-tolerant
- Feminist
- For assembly
- For behaviour change
- For manufacturability
- For Six Sigma

- **Tools**
- **Intellectual property**
- **Organizations**
- **Awards**

Tools

- AAD
- Architectural model
- Blueprint
- Comprehensive layout
- CAD
 - CAID
 - Virtual home design software
- CAutoD
- Design quality indicator
- Electronic design automation
- Flowchart
- Mockup
- Design specification
- Design system
- Prototype
- Sketch
- Storyboard
- Technical drawing
- HTML editor
- Website wireframe

Intellectual property

- Clean-room design
- Community design
- Design around
- Design infringement
- Design patent
- Fashion design copyright
- *Geschmacksmuster*
- Industrial design rights
 - European Union

Related topics

- Agile
- Concept art
- Conceptual design
- Creative industries
- Cultural icon
- .design
- Dominant design
- Enterprise architecture
- Form factor
- Futures studies
- Indie design
- Innovation management
- Intelligent design
- Lean startup
- New product development
- OODA loop
- Philosophy of design
- Process simulation
- Reference design
- Slow design
- STEAM fields
- Unintelligent design
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- International

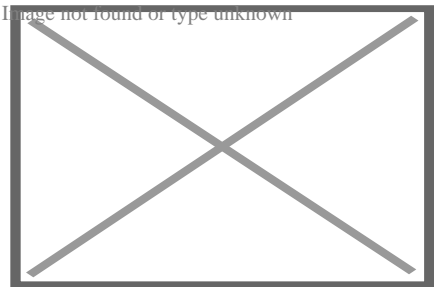
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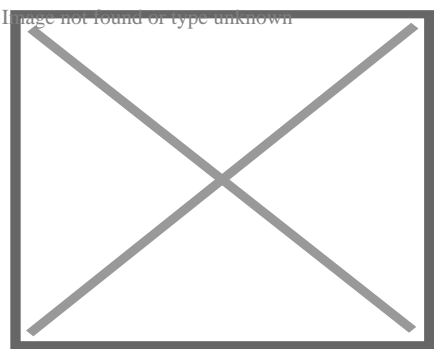
- NARA

About Landscape

For other uses, see [Landscape \(disambiguation\)](#).

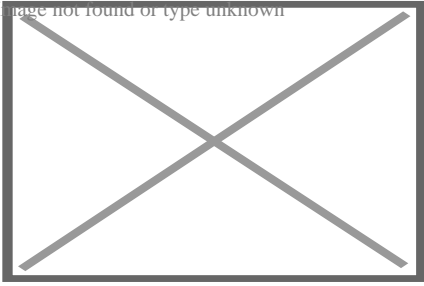


A [prairie](#): [Badlands National Park](#), [South Dakota](#)



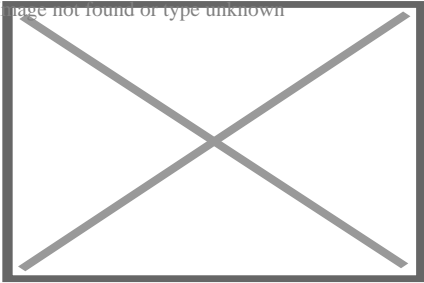
Tropical [rainforest](#), [Fatu Hiva Island](#), [Marquesas Islands](#), [French Polynesia](#)

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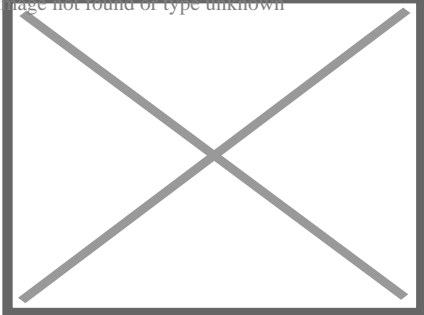
Tundra in Siberia

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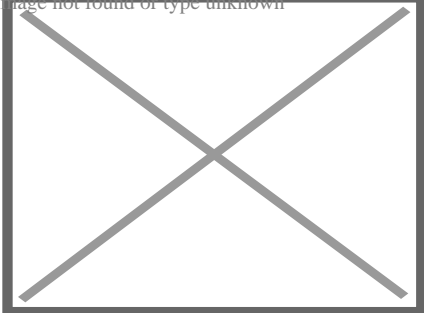
Taiga (), Alaska

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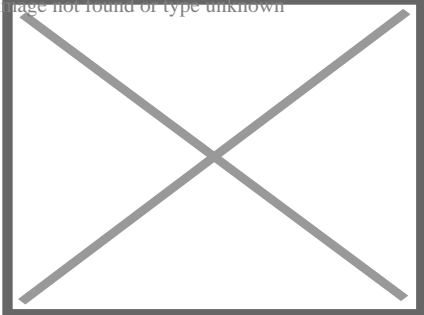
A savanna: the rainshadow region of Tirunelveli, India

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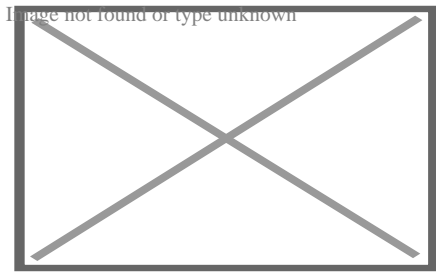


A wetland: Lahemaa National Park in Estonia

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The **Aletsch Glacier**, the largest **glacier** in the **Swiss Alps**



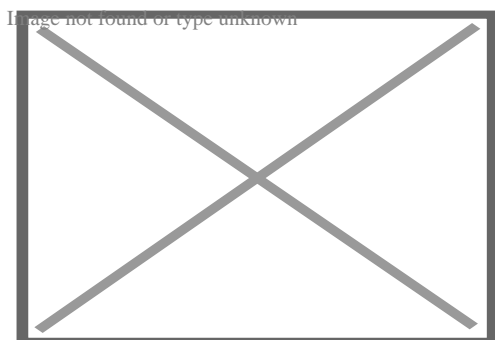
Large fields of modern farmland, **Dorset**, England

A **landscape** is the visible features of an area of **land**, its **landforms**, and how they integrate with **natural** or human-made features, often considered in terms of their aesthetic appeal.[1] A landscape includes the physical elements of **geophysically** defined **landforms** such as **mountains**, **hills**, **water bodies** such as **rivers**, **lakes**, **ponds** and the **sea**, living elements of **land cover** including indigenous **vegetation**, human elements including different forms of **land use**, buildings, and **structures**, and transitory elements such as **lighting** and **weather** conditions. Combining both their physical origins and the **cultural** overlay of human presence, often created over millennia, landscapes reflect a living synthesis of people and place that is vital to local and **national identity**.

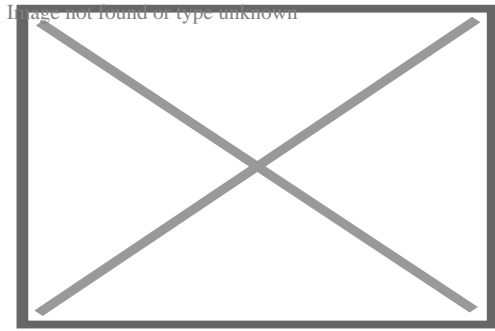
The character of a landscape helps define the self-image of the people who inhabit it and a sense of place that differentiates one region from other regions. It is the dynamic backdrop to people's lives. Landscape can be as varied as farmland, a **landscape park** or **wilderness**. The **Earth** has a vast range of landscapes including the icy landscapes of **polar regions**, **mountainous** landscapes, vast arid **desert** landscapes, **islands**, and **coastal** landscapes, densely **forested** or **wooded** landscapes including past **boreal forests** and **tropical rainforests** and **agricultural** landscapes of **temperate** and **tropical** regions. The activity of modifying the visible features of an area of land is referred to as **landscaping**.

Definition and etymology

[**edit**]



Autumn landscape in Rybiniszki, Latvia, watercolor by Stanisław Masłowski, 1902 (National Museum in Warsaw, Poland)



A typical Dutch landscape in South Holland

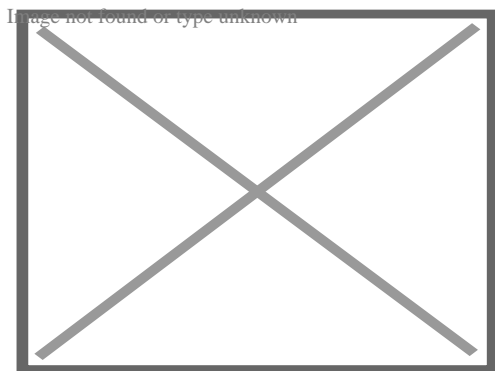
There are several definitions of what constitutes a landscape, depending on context.^[2] In common usage however, a landscape refers either to all the visible features of an area of land (usually rural), often considered in terms of aesthetic appeal, or to a pictorial representation of an area of countryside, specifically within the genre of landscape painting. When people deliberately improve the aesthetic appearance of a piece of land—by changing contours and vegetation, etc.—it is said to have been landscaped,^[1] though the result may not constitute a landscape according to some definitions.

Color landscapes blend artificial elements like buildings, roads, and pavements with natural features such as mountains, forests, plants, sky, and rivers. These compositions of distant and near views can significantly impact people's emotions. As urbanization rapidly advances, urban color landscape design has become essential for cities to differentiate and symbolize their unique character and atmosphere. However, this transformation has created challenges. First, the traditional color landscapes in some cities have been heavily influenced by natural geography, climate, local materials, ethnic culture, religion, and socioeconomic factors. Second, the growing problem of "color pollution" – through bright, solid-colored buildings, billboards, and lighting clusters – adversely affects people physically and psychologically. Third, homogenization of colors between cities is causing a loss of cultural identity, as many modern buildings share similar palettes, diluting local characteristics. Researchers have proposed more unified cityscape approaches to address these color landscape issues and help cities preserve their distinctive identities and create vibrant, emotionally engaging urban environments.^[3]

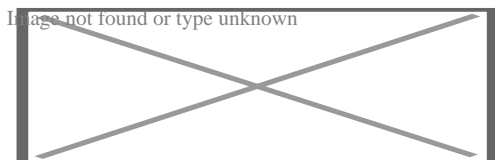
The word *landscape* (*landscipe* or *landscaef*) arrived in England—and therefore into the English language—after the fifth century, following the arrival of the Anglo-Saxons;

these terms referred to a system of human-made spaces on the land. The term *landscape* emerged around the turn of the sixteenth century to denote a painting whose primary subject matter was natural scenery.[4] *Land* (a word from Germanic origin) may be taken in its sense of something to which people belong (as in England being the land of the English).[5] The suffix *-scape* is equivalent to the more common English suffix *-ship*. [5] The roots of *-ship* are etymologically akin to Old English *sceppan* or *scyppan*, meaning *to shape*. The suffix *-schaft* is related to the verb *schaffen*, so that *-ship* and *shape* are also etymologically linked. The modern form of the word, with its connotations of scenery, appeared in the late sixteenth century when the term *landschap* was introduced by Dutch painters who used it to refer to paintings of inland natural or rural scenery. The word *landscape*, first recorded in 1598, was borrowed from a Dutch painters' term.[6] The popular conception of the *landscape* that is reflected in dictionaries conveys both a particular and a general meaning, the particular referring to an area of the Earth's surface and the general being that which can be seen by an observer. An example of this second usage can be found as early as 1662 in the *Book of Common Prayer*:

Could we but climb where Moses stood,
And view the landscape over.
(General Hymns, verse 536).[7]



Kukle, Czech Republic



Pre-Pyrenees and Pyrenees

There are several words that are frequently associated with the word *landscape*:

- Scenery: The natural features of a landscape considered in terms of their appearance, esp. when picturesque: spectacular views of mountain scenery.[1]
- **Setting**: In works of narrative (especially **fictional**), it includes the **historical moment in time** and **geographic location** in which a **story** takes place, and helps initiate the main **backdrop** and **mood** for a story.[8]
- **Picturesque**: The word literally means "in the manner of a picture; fit to be made into a picture", and used as early as 1703 (*Oxford English Dictionary*), and derived from an Italian term *pittresco*, "in the manner of a painter". **Gilpin's** *Essay on Prints* (1768) defined *picturesque* as "a term expressive of that peculiar kind of beauty, which is agreeable in a picture" (p. xii).
- A view: "A sight or prospect of some landscape or extended scene; an extent or area covered by the eye from one point" (OED).
- **Wilderness**: An uncultivated, uninhabited, and inhospitable region.[1] See also **Natural landscape**.
- **Cityscape** (also townscape): The urban equivalent of a landscape. In the **visual arts** a cityscape (urban landscape) is an artistic representation, such as a **painting, drawing, print** or **photograph**, of the physical aspects of a **city** or urban area.
- **Seascape**: A **photograph, painting**, or other **work of art** which depicts the **sea**, in other words an example of **marine art**.

Physical landscape

[[edit](#)]

Geomorphology: The physical evolution of landscape

[[edit](#)]

Geomorphology is the scientific study of the origin and evolution of **topographic** and **bathymetric** features created by physical or chemical processes operating at or near Earth's surface. Geomorphologists seek to understand why landscapes look the way they do, to understand landform history and dynamics and to predict changes through a combination of field observations, physical experiments and **numerical modeling**. Geomorphology is practiced within **physical geography, geology, geodesy, engineering geology, archaeology** and **geotechnical engineering**. This broad base of interests contributes to many research styles and interests within the field.[9]

The surface of **Earth** is modified by a combination of surface processes that sculpt landscapes, and geologic processes that cause **tectonic uplift** and **subsidence**, and shape the **coastal geography**. Surface processes comprise the action of **water**, **wind**, **ice**, **fire**, and living things on the surface of the Earth, along with chemical reactions that form **soils** and alter material properties, the stability and rate of change of **topography** under the force of **gravity**, and other factors, such as (in the very recent past) human alteration of the landscape. Many of these factors are strongly mediated by **climate**. Geologic processes include the uplift of **mountain ranges**, the growth of **volcanoes**, **isostatic** changes in land surface elevation (sometimes in response to surface processes), and the formation of deep **sedimentary basins** where the surface of Earth drops and is filled with material **eroded** from other parts of the landscape. The Earth surface and its topography therefore are an intersection of climatic, **hydrologic**, and **biologic** action with geologic processes.

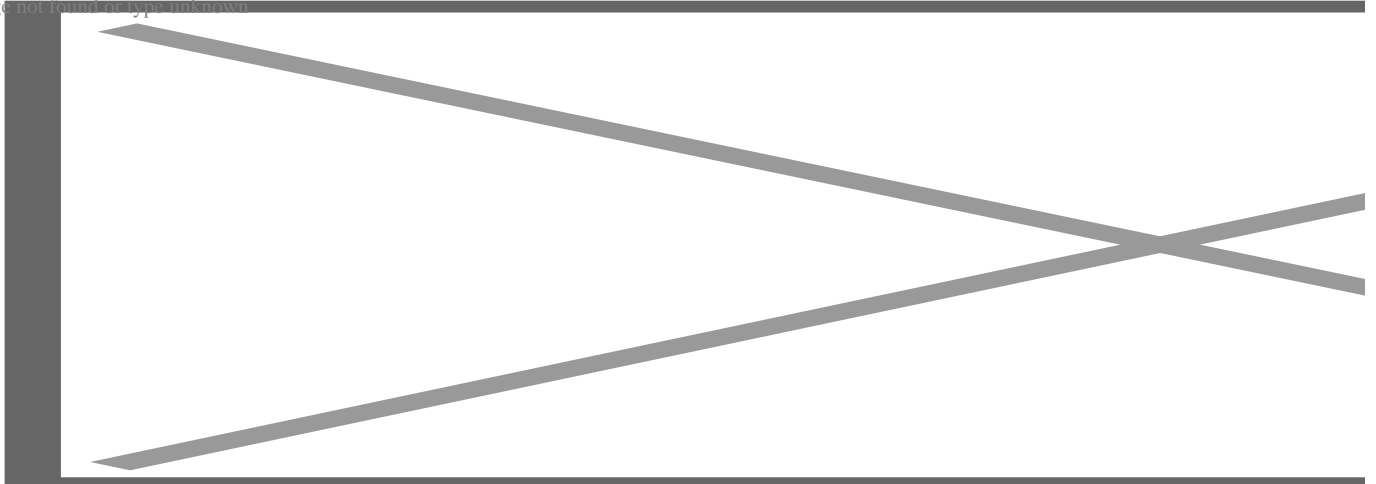
List of different types of landscape

[[edit](#)]

See also: [List of landforms](#)

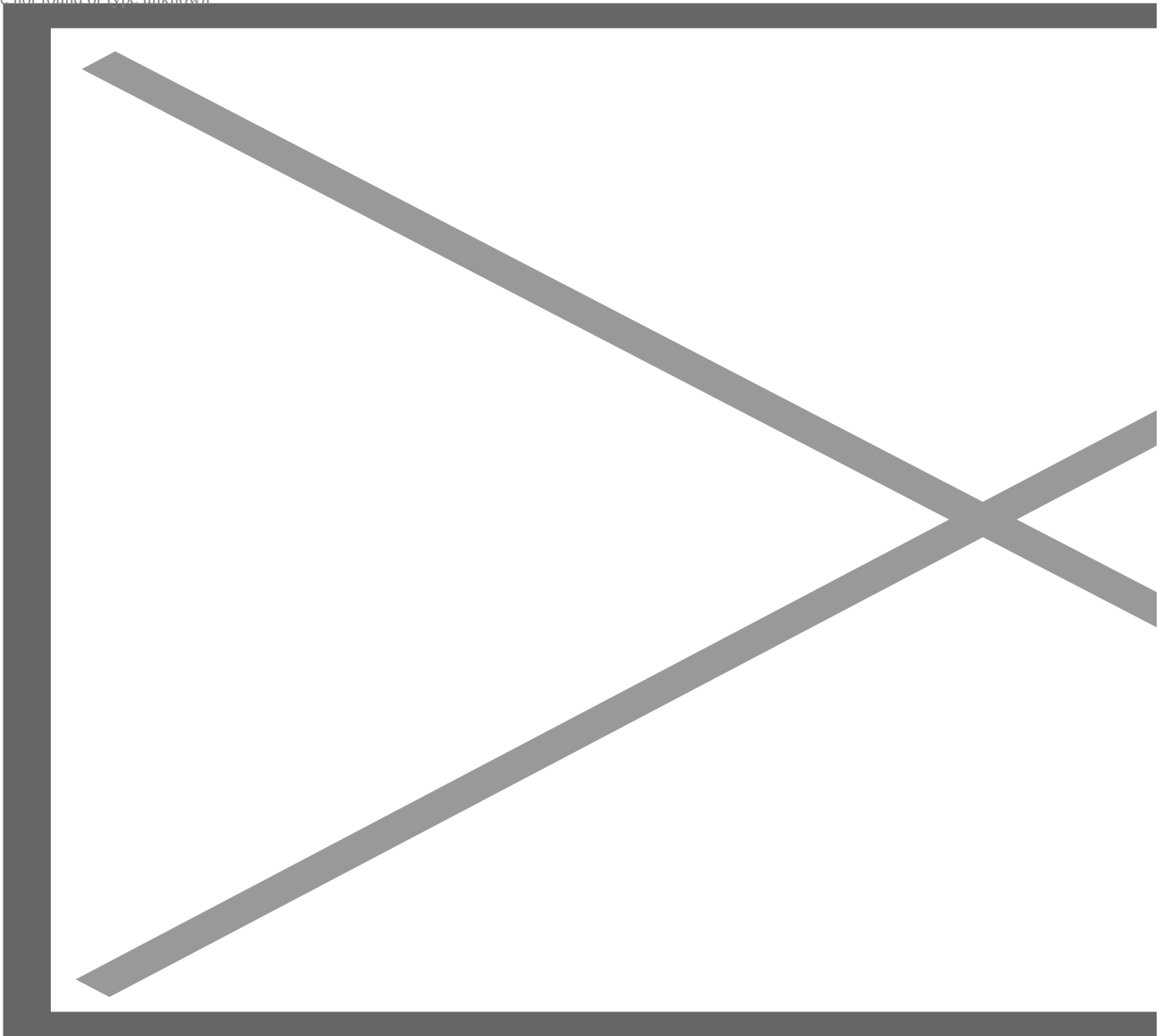
[Desert](#), [Plain](#), [Taiga](#), [Tundra](#), [Wetland](#), [Mountain](#), [Mountain range](#), [Cliff](#), [Coast](#), [Littoral zone](#), [Glacier](#), [Polar regions of Earth](#), [Shrubland](#), [Forest](#), [Rainforest](#), [Woodland](#), [Jungle](#), [Moors](#), [Steppe](#), [Valley](#).

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Panorama of the **Chaîne des Puys** from **Puy de Dôme** in winter. **Massif Central**, **France**.
An example of how past volcanic activity shaped a landscape

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A photograph of the [White Mountains](#)

Landscape ecology

[\[edit\]](#)

Main article: [Landscape ecology](#)

[Landscape ecology](#) is the science of studying and improving relationships between ecological processes in the environment and particular ecosystems. This is done within a variety of landscape scales, development spatial patterns, and organizational levels of research and policy.^{[\[10\]](#)[\[11\]](#)[\[12\]](#)}

Landscape is a central concept in landscape ecology. It is, however, defined in quite different ways. For example: [13] Carl Troll conceives of landscape not as a mental construct but as an objectively given 'organic entity', a *harmonic individuum of space*. [14] Ernst Neef [15] defines landscapes as sections within the uninterrupted earth-wide interconnection of geofactors which are defined as such on the basis of their uniformity in terms of a specific land use, and are thus defined in an anthropocentric and relativistic way.

According to Richard Forman and Michael Godron, [16] a landscape is a heterogeneous land area composed of a cluster of interacting ecosystems that is repeated in similar form throughout, whereby they list woods, meadows, marshes and villages as examples of a landscape's ecosystems, and state that a landscape is an area at least a few kilometres wide. John A. Wiens [17] opposes the traditional view expounded by Carl Troll, Isaak S. Zonneveld, Zev Naveh, Richard T. T. Forman/Michel Godron and others that landscapes are arenas in which humans interact with their environments on a kilometre-wide scale; instead, he defines 'landscape'—regardless of scale—as "the template on which spatial patterns influence ecological processes". [18] Some define 'landscape' as an area containing two or more ecosystems in close proximity. [19]

Landscape science

[edit]

The discipline of landscape science has been described as "bring[ing] landscape ecology and urban ecology together with other disciplines and cross-disciplinary fields to identify patterns and understand social-ecological processes influencing landscape change". [20] A 2000 paper entitled "Geography and landscape science" states that "The whole of the disciplines involved in landscape research will be referred to as landscape science, although this term was used first in 1885 by the geographers Oppel and Troll". [21] A 2013 guest editorial defines landscape science as "research that seeks to understand the relationship between people and their environment, with a focus on land use change and data pertaining to land resources at the landscape scale". [22] The *Great Soviet Encyclopedia* of 1979 defines landscape science as "the branch of physical geography that deals with natural territorial complexes (or geographic complexes, geosystems) as structural parts of the earth's geographic mantle" and states that "The basis of landscape science is the theory that the geographic landscape is the primary

element in the physiocgeo-graphical differentiation of the earth. Landscape science deals with the origin, structure, and dynamics of landscapes, the laws of the development and arrangement of landscapes, and the transformation of landscapes by the economic activity of man.", and asserts that it was founded in Russia in the early 20th century by L. S. Berg and others, and outside Russia by the German S. Passarge.[23] The conception of landscape as the relationship between various components of natural environments and geochemistry was devoted by soviet scientist Viktor Sochava, based on the ideas of American geographer [George Van Dyne](#).[\[24\]](#)

Integrated landscape management

[\[edit\]](#)

[Integrated landscape management](#) is a way of managing a landscape that brings together multiple stakeholders, who collaborate to integrate policy and practice for their different land use objectives, with the purpose of achieving sustainable landscapes.[\[25\]](#)[\[26\]](#) It recognises that, for example, one river basin can supply water for towns and agriculture, timber and food crops for smallholders and industry, and habitat for biodiversity; the way in which each one of these sectors pursues its goals can have impacts on the others. The intention is to minimise conflict between these different land use objectives and [ecosystem services](#).[\[26\]](#) This approach draws on landscape ecology, as well as many related fields that also seek to integrate different land uses and users, such as [watershed management](#).[\[25\]](#)

Proponents of integrated landscape management argue that it is well-suited to address complex global challenges, such as those that are the focus of the [Sustainable Development Goals](#).[\[27\]](#) Integrated landscape management is increasingly taken up at the national,[\[28\]](#)[\[29\]](#) local[\[30\]](#) and international level, for example the [UN Environment Programme](#) states that "UNEP champions the landscape approach de facto as it embodies the main elements of integrated [ecosystem management](#)".

Landscape archaeology

[\[edit\]](#)

Main articles: [Landscape archaeology](#) and [Historical ecology](#)



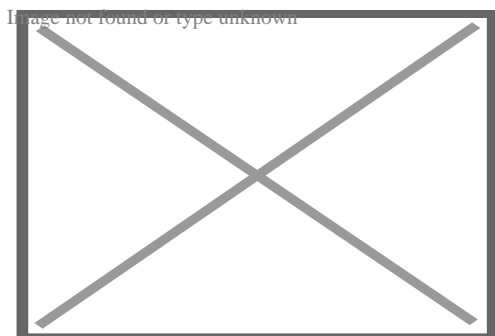
Medieval Ridge and Furrow above Wood Stanway, Gloucestershire, England.

Landscape archaeology or **landscape history** is the study of the way in which humanity has changed the physical appearance of the environment – both present and past. Landscape generally refers to both natural environments and environments constructed by human beings.[31] **Natural landscapes** are considered to be environments that have not been altered by humans in any shape or form.[32] **Cultural landscapes**, on the other hand, are environments that have been altered in some manner by people (including temporary structures and places, such as campsites, that are created by human beings). [33] Among archaeologists, the term landscape can refer to the meanings and alterations people mark onto their surroundings.[33][34] As such, landscape archaeology is often employed to study the human use of land over extensive periods of time.[34][35] Landscape archaeology can be summed up by Nicole Branton's statement:

"the landscapes in landscape archaeology may be as small as a single household or garden or as large as an empire", and "although resource exploitation, class, and power are frequent topics of landscape archaeology, landscape approaches are concerned with spatial, not necessarily ecological or economic, relationships. While similar to **settlement archaeology** and ecological archaeology, landscape approaches model places and spaces as dynamic participants in past behavior, not merely setting (affecting human action), or artifact (affected by human action)". [31]

Cultural landscape

[edit]



The Batad rice terraces, The **Rice Terraces of the Philippine Cordilleras**, the first site to be included in the **UNESCO World Heritage List** cultural landscape category in 1995.[36]

The concept of **cultural landscapes** can be found in the European tradition of **landscape painting**.^[37] From the 16th century onwards, many European artists painted landscapes in favor of people, diminishing the people in their paintings to figures subsumed within broader, regionally specific landscapes.^[38]

The geographer **Otto Schlüter** is credited with having first formally used "cultural landscape" as an academic term in the early 20th century.^[39] In 1908, Schlüter argued that by defining **geography** as a *Landschaftskunde* (landscape science) this would give geography a logical subject matter shared by no other discipline.^{[39][40]} He defined two forms of landscape: the *Urlandschaft* (transl. original landscape) or landscape that existed before major human induced changes and the *Kulturlandschaft* (transl. 'cultural landscape') a landscape created by human culture. The major task of geography was to trace the changes in these two landscapes.

It was **Carl O. Sauer**, a **human geographer**, who was probably the most influential in promoting and developing the idea of cultural landscapes.^[41] Sauer was determined to stress the agency of culture as a force in shaping the visible features of the Earth's surface in delimited areas. Within his definition, the physical environment retains a central significance, as the medium with and through which human cultures act.^[42] His classic definition of a 'cultural landscape' reads as follows:

The cultural landscape is fashioned from a **natural landscape** by a cultural group. Culture is the agent, the natural area is the medium, the cultural landscape is the result.

A cultural landscape, as defined by the **World Heritage Committee**, is the "cultural properties [that] represent the combined works of nature and of man."^[43]

The World Heritage Committee identifies three categories of cultural landscape, ranging from (i) those landscapes most deliberately 'shaped' by people, through (ii) full range of 'combined' works, to (iii) those least evidently 'shaped' by people (yet highly valued). The three categories extracted from the Committee's Operational Guidelines, are as follows:^[44]

1. "A landscape designed and created intentionally by man";
2. an "organically evolved landscape" which may be a "**relict (or fossil) landscape**" or a "continuing landscape"; and

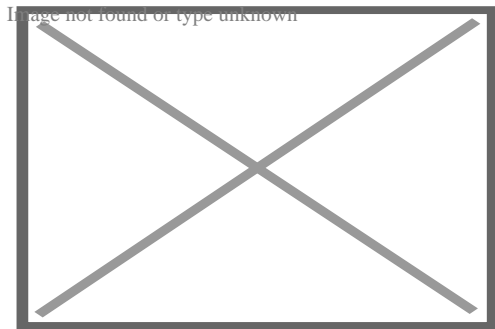
3. an "associative cultural landscape" which may be valued because of the "religious, artistic or cultural associations of the natural element".

Human conceptions and representations of landscape

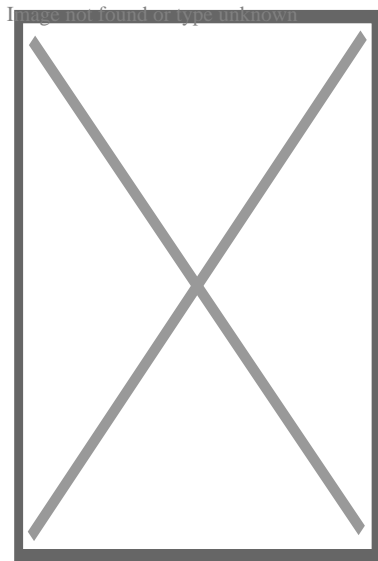
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Landscape gardens

[\[edit\]](#)



Stourhead garden, Wiltshire, England



Jichang Garden in Wuxi (1506–1521)

See also: [Landscaping](#), [Landscape design](#), [Landscape architecture](#), [Garden](#), and [Park](#)

The [Chinese garden](#) is a landscape garden style which has evolved over three thousand years. It includes both the vast gardens of the Chinese emperors and members of the Imperial Family, built for pleasure and to impress, and the more intimate gardens created by scholars, poets, former government officials, soldiers and merchants, made for reflection and escape from the outside world. They create an idealized miniature

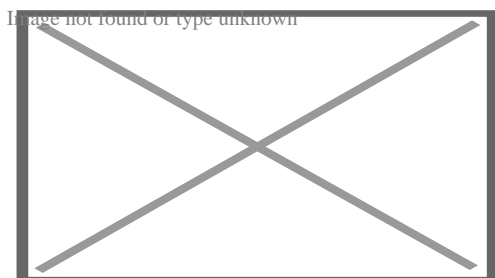
landscape, which is meant to express the harmony that should exist between man and nature.[45] A typical Chinese garden is enclosed by walls and includes one or more ponds, *scholar's rocks*, trees and flowers, and an assortment of halls and pavilions within the garden, connected by winding paths and zig-zag galleries. By moving from structure to structure, visitors can view a series of carefully composed scenes, unrolling like a scroll of landscape paintings.[46]

The *English landscape garden*, also called English landscape park or simply the 'English garden', is a style of parkland garden intended to look as though it might be a natural landscape, although it may be very extensively re-arranged. It emerged in England in the early 18th century, and spread across Europe, replacing the more formal, symmetrical *jardin à la française* of the 17th century as the principal style for large parks and gardens in Europe.[47] The English garden (and later *French landscape garden*) presented an idealized view of nature. It drew inspiration from paintings of landscapes by *Claude Lorraine* and *Nicolas Poussin*, and from the classic *Chinese gardens* of the East,[48] which had recently been described by European travellers and were realized in the Anglo-Chinese garden,[48] and the philosophy of *Jean-Jacques Rousseau* (1712 – 1778).

The English garden usually included a lake, sweeps of gently rolling lawns set against groves of trees, and recreations of classical temples, Gothic ruins, bridges, and other picturesque architecture, designed to recreate an idyllic pastoral landscape. The work of *Lancelot "Capability" Brown* and *Humphry Repton* was particularly influential. By the end of the 18th century the English garden was being imitated by the French landscape garden, and as far away as St. Petersburg, Russia, in *Pavlovsk*, the gardens of the future *Emperor Paul*. It also had a major influence on the form of the *public parks* and gardens which appeared around the world in the 19th century.[49]

Landscape architecture

[edit]



Central Park, New York City, US, designed by Frederick Law Olmsted.

Landscape architecture is a multi-disciplinary field, incorporating aspects of botany, horticulture, the fine arts, architecture, industrial design, geology and the earth sciences, environmental psychology, geography, and ecology. The activities of a landscape architect can range from the creation of public parks and parkways to site planning for campuses and corporate office parks, from the design of residential estates to the design of civil infrastructure and the management of large wilderness areas or reclamation of degraded landscapes such as mines or landfills. Landscape architects work on all types of structures and external space – large or small, urban, suburban and rural, and with "hard" (built) and "soft" (planted) materials, while paying attention to ecological sustainability.

For the period before 1800, the history of landscape gardening (later called landscape architecture) is largely that of master planning and garden design for manor houses, palaces and royal properties, religious complexes, and centers of government. An example is the extensive work by André Le Nôtre at Vaux-le-Vicomte and at the Palace of Versailles for King Louis XIV of France. The first person to write of making a landscape was Joseph Addison in 1712. The term landscape architecture was invented by Gilbert Laing Meason in 1828 and was first used as a professional title by Frederick Law Olmsted in 1863. During the latter 19th century, the term landscape architect became used by professional people who designed landscapes. Frederick Law Olmsted used the term 'landscape architecture' as a profession for the first time when designing Central Park, New York City, US. Here the combination of traditional landscape gardening and the emerging field of city planning gave landscape architecture its unique focus. This use of the term landscape architect became established after Frederick Law Olmsted Jr. and others founded the American Society of Landscape Architects (ASLA) in 1899.

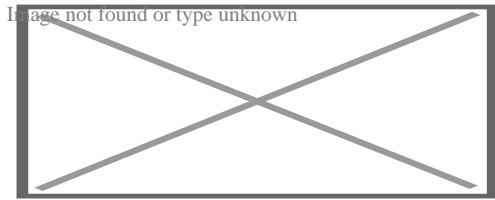
Landscape and literature

[edit]

See also: Pastoral, British regional literature, and American literary regionalism

The earliest landscape literature

[edit]

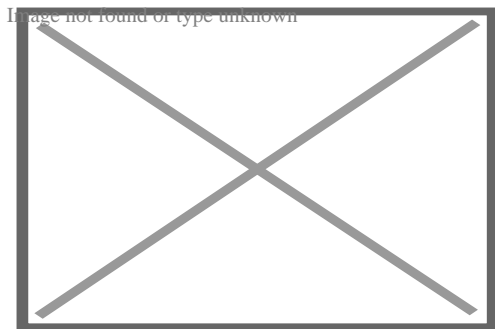


The **Djabugay** language group's mythical being, *Damarri*, transformed into a mountain range, is seen lying on his back above the **Barron River Gorge**, looking upwards to the skies, within north-east Australia's wet tropical forested landscape

Possibly the earliest landscape literature is found in **Australian aboriginal myths** (also known as **Dreamtime** or Dreaming stories, **songlines**, or Aboriginal **oral literature**), the stories **traditionally performed** by **Aboriginal peoples**[50] within each of the **language groups** across Australia. All such myths variously tell significant truths within each Aboriginal group's local **landscape**. They effectively layer the whole of the Australian continent's topography with cultural nuance and deeper meaning, and empower selected audiences with the accumulated wisdom and knowledge of Australian Aboriginal ancestors back to **time immemorial**.^[51]

In the **West pastoral** poetry represent the earliest form of landscape literature, though this literary genre presents an idealized landscape peopled by shepherds and shepherdesses, and creates "an image of a peaceful uncorrupted existence; a kind of **prelapsarian** world".^[52] The pastoral has its origins in the works of the Greek poet **Theocritus** (c. 316 – c. 260 BC). The **Romantic period** poet **William Wordsworth** created a modern, more realistic form of pastoral with *Michael, A Pastoral Poem* (1800).^[53]

An early form of landscape poetry, **Shanshui poetry**, developed in China during the third and fourth centuries A.D.^[54]



The **Vale of Blackmore**, the main setting for **Thomas Hardy**'s novel *Tess of the d'Urbervilles*. **Hambledon Hill** towards **Stourton Tower**

Topographical poetry

[edit]

Topographical poetry is a genre of poetry that describes, and often praises, a landscape or place. John Denham's 1642 poem "Cooper's Hill" established the genre, which peaked in popularity in 18th-century England. Examples of topographical verse date, however, to the Late Classical period, and can be found throughout the Medieval era and during the Renaissance. Though the earliest examples come mostly from continental Europe, the topographical poetry in the tradition originating with Denham concerns itself with the classics, and many of the various types of topographical verse, such as river, ruin, or hilltop poems were established by the early 17th century.[55] Alexander Pope's "Windsor Forest" (1713) and John Dyer's "Grongar Hill" (1762) are two other familiar examples. George Crabbe, the Suffolk regional poet, also wrote topographical poems, as did William Wordsworth, of which *Lines written a few miles above Tintern Abbey* is an obvious example.[56] More recently, Matthew Arnold's "The Scholar Gypsy" (1853) praises the Oxfordshire countryside, and W. H. Auden's "In Praise of Limestone" (1948) uses a limestone landscape as an allegory.[57]

Subgenres of topographical poetry include the country house poem, written in 17th-century England to compliment a wealthy patron, and the prospect poem, describing the view from a distance or a temporal view into the future, with the sense of opportunity or expectation. When understood broadly as landscape poetry and when assessed from its establishment to the present, topographical poetry can take on many formal situations and types of places. Kenneth Baker, in his "Introduction to *The Faber Book of Landscape Poetry*, identifies 37 varieties and compiles poems from the 16th through the 20th centuries—from Edmund Spenser to Sylvia Plath—correspondent to each type, from "Walks and Surveys", to "Mountains, Hills, and the View from Above", to "Violation of Nature and the Landscape", to "Spirits and Ghosts." [58]

Common aesthetic registers of which topographical poetry makes use include pastoral imagery, the sublime, and the picturesque, which include images of rivers, ruins, moonlight, birdsong, and clouds, peasants, mountains, caves, and waterscapes.

Though describing a landscape or scenery, topographical poetry often, at least implicitly, addresses a political issue or the meaning of nationality in some way. The description of

the landscape therefore becomes a poetic vehicle for a political message. For example, in John Denham's "Cooper's Hill", the speaker discusses the merits of the recently executed **Charles I.**[59]

The Romantic era in Britain

[edit]

The Vision on Mount

Snowdon

.....and on the
shore

I found myself of a huge
sea of mist,

Which meek and silent
rested at my feet.

A hundred hills their dusky
backs upheaved

All over this still ocean, and
beyond,

Far, far beyond, the
vapours shot themselves
In headlands, tongues, and
promontory shapes, Into
the sea, the real sea, that
seemed

To dwindle and give up its
majesty,

Usurped upon as far as
sight could reach.

from *The Prelude* (1805), Book 13,
lines 41-51.

by **William Wordsworth**

One important aspect of British Romanticism – evident in painting and literature as well as in politics and philosophy – was a change in the way people perceived and valued the landscape. In particular, after William Gilpin's *Observations on the River Wye* was published in 1770, the idea of the picturesque began to influence artists and viewers. Gilpin advocated approaching the landscape "by the rules of picturesque beauty," [60] which emphasized contrast and variety. Edmund Burke's *A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful* (1757) was also an influential text, as was Longinus' *On the Sublime* (early A.D., Greece), which was translated into English from the French in 1739. From the 18th century, a taste for the sublime in the natural landscape emerged alongside the idea of the sublime in language; that is elevated rhetoric or speech. [61] A topographical poem that influenced the Romantics, was James Thomson's *The Seasons* (1726–30). [62] The changing landscape, brought about by the industrial and agricultural revolutions, with the expansion of the city and depopulation of the countryside, was another influences on the growth of the Romantic movement in Britain. The poor condition of workers, the new class conflicts, and the pollution of the environment all led to a reaction against urbanism and industrialisation and a new emphasis on the beauty and value of nature and landscape. [63] However, it was also a revolt against aristocratic social and political norms of the Age of Enlightenment, as well a reaction against the scientific rationalisation of nature. [64]

The poet William Wordsworth was a major contributor to the literature of landscape, [65] as was his contemporary poet and novelist Walter Scott. Scott's influence was felt throughout Europe, as well as on major Victorian novelists in Britain, such as Emily Brontë, Mrs Gaskell, George Eliot, and Thomas Hardy, as well as John Cowper Powys in the 20th-century. [66][67] Margaret Drabble in *A Writer's Britain* suggests that Thomas Hardy "is perhaps the greatest writer of rural life and landscape" in English. [68]

Europe

[edit]

Among European writers influenced by Scott were Frenchmen Honoré de Balzac and Alexandre Dumas and Italian Alessandro Manzoni. [69] Manzoni's famous novel *The Betrothed* was inspired by Walter Scott's *Ivanhoe*. [70]

North America

[edit]

Also influenced by Romanticism's approach to landscape was the American novelist **Fenimore Cooper**, who was admired by **Victor Hugo** and Balzac and characterized as the "American **Scott**." [71]

China

[edit]

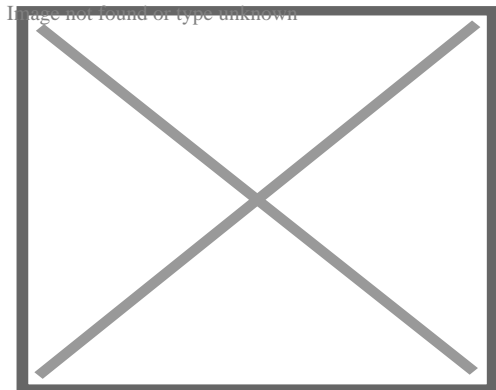
Landscape in **Chinese poetry** has often been closely tied to Chinese landscape painting, which developed much earlier than in the West. Many poems evoke specific paintings, and some are written in more empty areas of the scroll itself. Many painters also wrote poetry, especially in the **scholar-official** or literati tradition. Landscape images were present in the early **Shijing** and the **Chuci**, but in later poetry the emphasis changed, as in painting to the **Shan shui** (**Chinese**: 山水 lit. "mountain-water") style featuring wild mountains, rivers and lakes, rather than landscape as a setting for a human presence. [54] **Shanshui poetry traditional Chinese**: 山水詩; **simplified Chinese**: 山水诗 — developed in China during the third and fourth centuries AD [54] and left most of the varied landscapes of China largely unrepresented. **Shan shui** painting and poetry shows imaginary landscapes, though with features typical of some parts of South China; they remain popular to the present day.

Fields and Gardens poetry (**simplified Chinese**: 田园诗; **traditional Chinese**: 田園詩; **pinyin**: *tiányuán shī*; **Wade-Giles**: *t'ien-yuan-shih*; lit. 'fields and gardens poetry'), in **poetry**) was a contrasting poetic movement which lasted for centuries, with a focus on the nature found in gardens, in backyards, and in the cultivated countryside. Fields and Gardens poetry is one of many **Classical Chinese poetry genres**. One of the main practitioners of the Fields and Gardens poetry genre was Tao Yuanming (also known as **Tao Qian** (365–427), among other names or versions of names). [72] Tao Yuanming has been regarded as the first great poet associated with the Fields and Gardens poetry genre. [73]

Landscape art

[[edit](#)]

Main articles: [Landscape photography](#), [Conservation photography](#), and [Aerial photography](#)



The Tetons and the Snake River (1942) photograph by [Ansel Adams](#)

Landscape photography

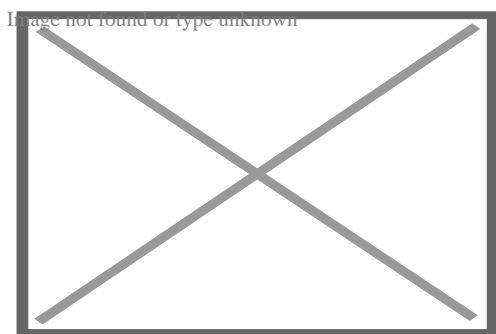
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Many landscape photographs show little or no human activity and are created in the pursuit of a pure, unsullied depiction of [nature](#)^[74] devoid of human influence, instead featuring subjects such as strongly defined landforms, weather, and ambient light. As with most forms of art, the definition of a landscape photograph is broad, and may include urban settings, industrial areas, and [nature photography](#). Notable landscape photographers include [Ansel Adams](#), [Galen Rowell](#), [Edward Weston](#), [Ben Heine](#), Mark Gray and [Fred Judge](#).

Landscape painting

[[edit](#)]

Main articles: [Landscape painting](#) and [Aerial landscape art](#)



Salomon van Ruisdael, "View of Deventer" (1657).

The earliest forms of art around the world depict little that could really be called **landscape**, although ground-lines and sometimes indications of mountains, trees or other natural features are included. The earliest "pure landscapes" with no human figures are **frescos** from **Minoan Greece** of around 1500 BCE.[75] Hunting scenes, especially those set in the enclosed vista of the reed beds of the **Nile Delta** from Ancient Egypt, can give a strong sense of place, but the emphasis is on individual plant forms and human and animal figures rather than the overall landscape setting. For a coherent depiction of a whole landscape, some rough system of perspective, or scaling for distance, is needed, and this seems from literary evidence to have first been developed in **Ancient Greece** in the **Hellenistic** period, although no large-scale examples survive. More **ancient Roman** landscapes survive, from the 1st century BCE onwards, especially frescos of landscapes decorating rooms that have been preserved at archaeological sites of **Pompeii**, **Herculaneum** and elsewhere, and **mosaics**.[76]

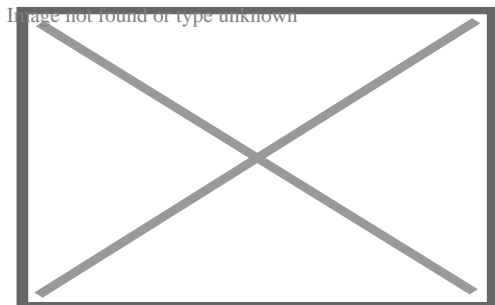
The Chinese **ink painting** tradition of **shan shui** ("mountain-water"), or "pure" landscape, in which the only sign of human life is usually a sage, or a glimpse of his hut, uses sophisticated landscape backgrounds to figure subjects, and landscape art of this period retains a classic and much-imitated status within the Chinese tradition.

Both the Roman and Chinese traditions typically show grand panoramas of imaginary landscapes, generally backed with a range of spectacular mountains – in China often with waterfalls and in Rome often including sea, lakes or rivers. These were frequently used to bridge the gap between a foreground scene with figures and a distant panoramic vista, a persistent problem for landscape artists.

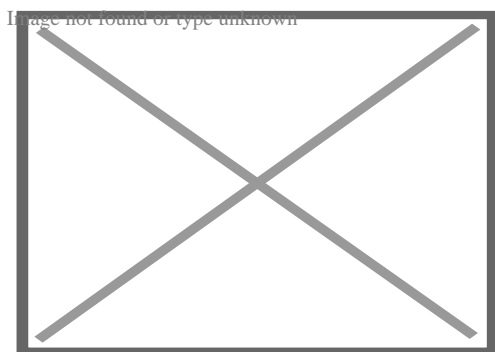
A major contrast between landscape painting in the West and East Asia has been that while in the West until the 19th century it occupied a low position in the accepted **hierarchy of genres**, in East Asia the classic Chinese mountain-water ink painting was traditionally the most prestigious form of visual art. However, in the West, history painting came to require an extensive landscape background where appropriate, so the theory did not entirely work against the development of landscape painting – for several centuries landscapes were regularly promoted to the status of history painting by the addition of small figures to make a narrative scene, typically religious or mythological.

Dutch Golden Age painting of the 17th century saw the dramatic growth of landscape painting, in which many artists specialized, and the development of extremely subtle realist techniques for depicting light and weather. The popularity of landscapes in the **Netherlands** was in part a reflection of the virtual disappearance of religious painting in a **Calvinist** society, and the decline of religious painting in the 18th and 19th centuries all over Europe combined with **Romanticism** to give landscapes a much greater and more prestigious place in 19th-century art than they had assumed before.

In England, landscapes had initially been mostly backgrounds to portraits, typically suggesting the parks or estates of a landowner, though mostly painted in London by an artist who had never visited the site. The English tradition was founded by **Anthony van Dyck** and other, mostly **Flemish**, artists working in England. By the beginning of the 19th century the English artists with the highest modern reputations were mostly dedicated landscapists, showing the wide range of **Romantic** interpretations of the English landscape found in the works of **John Constable**, **J. M. W. Turner** and **Samuel Palmer**. However all these had difficulty establishing themselves in the contemporary art market, which still preferred history paintings and portraits.[77]



Thomas Cole "The Course of Empire The Arcadian or Pastoral State", US, 1836.



Laurent Guétal, *Lac de l'Eychauda*, France, 1886, **Museum of Grenoble**.

In Europe, as [John Ruskin](#) said,[78] and [Sir Kenneth Clark](#) confirmed, landscape painting was the "chief artistic creation of the nineteenth century", and "the dominant art", with the result that in the following period people were "apt to assume that the appreciation of natural beauty and the painting of landscape is a normal and enduring part of our spiritual activity"[79]

The Romantic movement intensified the existing interest in landscape art, and remote and wild landscapes, which had been one recurring element in earlier landscape art, now became more prominent. The German [Caspar David Friedrich](#) had a distinctive style, influenced by his [Danish training](#). To this he added a quasi-mystical Romanticism. French painters were slower to develop landscape painting, but from about the 1830s [Jean-Baptiste-Camille Corot](#) and other painters in the [Barbizon School](#) established a French landscape tradition that would become the most influential in Europe for a century, with the [Impressionists](#) and [Post-Impressionists](#) for the first time making landscape painting the main source of general stylistic innovation across all types of painting.

In the [United States](#), the [Hudson River School](#), prominent in the middle to late 19th century, is probably the best-known native development in landscape art. These painters created works of mammoth scale that attempted to capture the epic scope of the landscapes that inspired them. The work of [Thomas Cole](#), the school's generally acknowledged founder, has much in common with the philosophical ideals of European landscape paintings — a kind of secular faith in the spiritual benefits to be gained from the contemplation of natural beauty. Some of the later Hudson River School artists, such as [Albert Bierstadt](#), created less comforting works that placed a greater emphasis (with a great deal of Romantic exaggeration) on the raw, even terrifying power of nature. The best examples of Canadian landscape art can be found in the works of the [Group of Seven](#), prominent in the 1920s.[80] [Emily Carr](#) was also closely associated with the Group of Seven, though was never an official member. Although certainly less dominant in the period after World War I, many significant artists still painted landscapes in the wide variety of styles exemplified by [Neil Welliver](#), [Alex Katz](#), [Milton Avery](#), [Peter Doig](#), [Andrew Wyeth](#), [David Hockney](#) and [Sidney Nolan](#).

The term [neo-romanticism](#) is applied in British art history, to a loosely affiliated school of landscape painting that emerged around 1930 and continued until the early 1950s.[81] These painters looked back to 19th-century artists such as [William Blake](#) and [Samuel](#)

Palmer, but were also influenced by French cubist and post-cubist artists such as Pablo Picasso, André Masson, and Pavel Tchelitchew.[82][83] This movement was motivated in part as a response to the threat of invasion during World War II. Artists particularly associated with the initiation of this movement included Paul Nash, John Piper, Henry Moore, Ivon Hitchens, and especially Graham Sutherland. A younger generation included John Minton, Michael Ayrton, John Craxton, Keith Vaughan, Robert Colquhoun, and Robert MacBryde.[84]

Gallery of landscape paintings from different periods

[edit]

Landscape with scene from the Odyssey, Rome, c. 60–40 BC.

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Landscape with scene
from the Odyssey,
Rome, c. 60–40 BC.
:Raphael, *Madonna in the Meadow* (1505 – 1506).

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:Raphael, *Madonna in
the Meadow* (1505 –
1506).

Spring in Kiangnan (1547) by Wen Cheng-Ming(1470–1559) (lower half detail).

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Spring in Kiangnan
(1547) by Wen Cheng-Ming(1470–1559) (lower half detail).

Claude Lorrain, Landscape with Apollo Guarding the Herds of Admetus and Mercury stealing them (1645).

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Claude Lorrain,
Landscape with Apollo Guarding the Herds of Admetus and Mercury stealing them (1645).

Albert Bierstadt, The Matterhorn (circa 1867).

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Albert Bierstadt, The Matterhorn (circa 1867).

Vincent van Gogh, Wheat Fields at Auvers Under Clouded Sky (1890).

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Vincent van Gogh,
*Wheat Fields at Auvers
Under Clouded Sky*
(1890).

Pablo Picasso, 1908, Paysage aux deux figures (Landscape with Two Figures)

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Pablo Picasso, 1908,
*Paysage aux deux
figures* (Landscape with
Two Figures)

Paul Nash, *Wire* (1918).

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Paul Nash, *Wire* (1918).

Carl Brandt: "Ä...reskutan, landscape", 1921 (Sweden)

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Carl Brandt: "Åreskutan

, landscape", 1921 (

Sweden)

Emily Carr, Odds and Ends, 1939 (British Columbia, Canada)

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Emily Carr, Odds and

Ends, 1939 (British

Columbia, Canada)

See also

[[edit](#)]

- o [Boundaries in landscape history](#)
- o [Landscape ecology](#)
- o [Hardscape](#)
- o [List of landscape gardens](#)
- o [Softscape](#)
- o [Landscape mythology](#)
- o [Terrain](#)
- o [Taskscape](#)

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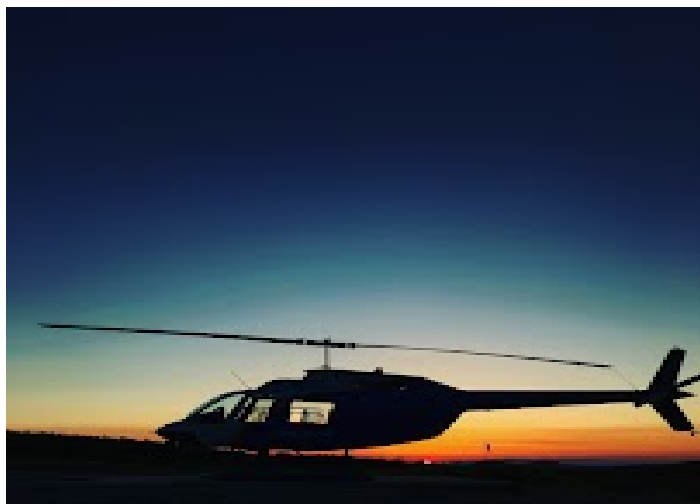
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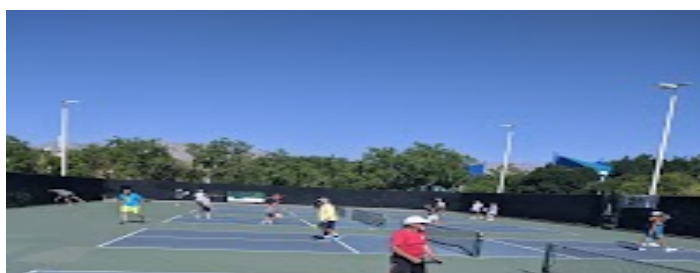
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Driving Directions From Ethel M Chocolates Factory & Cactus Garden to

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Reviews for Rock N Block Turf N Hardscapes



Rob Foster

(5)

We have been working with AI and the team for many years (8) to be exact. We have had the pleasure of working with many of their clients throughout this time and we absolutely love how their clients are so pleased with the work they do and the outcome of the projects! The sales team and staff have been very supportive and professional and that's hard to come by. We look forward to many more years of this partnership with a very positive and motivated company that's always looking out for the best interests of the community!



Dawna OgleYohe

(5)

My initial contact was with Ray, whom did an excellent job giving me an estimate on what I wanted done in my small yard and walkway., the guys that came out and did the work were superior. They did an excellent job. I'm very pleased with this company. I will highly recommend them to family and friends, and I will be using them in the near future for other little projects.

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<https://www.google.com/maps/reviews/data=!4m8!14m7!1m6!2m5!1sChZDSUhNMG9nS0VJQ0FnSUR0eQ%7CCgwI8v-5uQYQwNC54gl%7C?hl=en-US>

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