

## SECTION: ARTICLES

# A proposal for a dynamic learning tool about the history of landscaping from films<sup>1</sup>

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## RESUMO

This paper discusses the use of films as a dynamic tool for learning about the history of landscaping and garden styles. Films help different theories of teaching such as, for example, stories in different times, human behavior, and 360° knowledge of places. The purpose of this paper to propose an alternative teaching approach in the area of landscaping based on the use of cinematographic works. For this, we used the determination of the most important historical periods in landscaping, a list of relevant titles, and, finally, plausible questions to be applied in learning. During the process of choosing the films, the plot of the narrative and the relevance of garden typology in the composition of the story were taken into consideration. By treating the study in a theoretical way, taking into account the pandemic situation that made the practical step of the study impossible, it was possible to conclude that this alternative for teaching landscaping is valid for awakening the perception to several elements, through the framing and photography of the scenes, which allow the gardens to be perceived from other angles, besides enabling students to examine actions and sensations that are highlighted by the garden.

**Keywords:** Alternative teaching in architecture. History of landscape design. Films in education.

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## Una propuesta para una herramienta de aprendizaje dinámico sobre la historia del paisajismo a través de películas

### RESUMEN

Este trabajo tiene como tema el uso de películas como una herramienta dinámica para aprender sobre la historia del paisajismo y los estilos de jardín. Las películas ayudan a diferentes teorías de enseñanza como historias en diferentes tiempos, el comportamiento humano, y el hecho de conocer lugares en 360 grados. El objetivo de este trabajo fue proponer una metodología de enseñanza en el área del paisajismo basada en el uso de películas. Para ello, utilizamos la determinación de períodos históricos destacados del paisajismo, una lista de películas relevantes y, finalmente, preguntas plausibles para aplicar en el aprendizaje. Durante el proceso de elección de las películas, se tuvo en cuenta la trama de la narración y la relevancia de la tipología del jardín en la composición de la historia. Tratando el estudio de manera teórica, teniendo en cuenta la pandemia que imposibilitó la etapa práctica del estudio, se pudo concluir que esta metodología es válida porque despierta la percepción de varios elementos, a través del encuadre y la fotografía de escenas que permiten percibir los jardines desde otros ángulos, examinando también las acciones y sensaciones que se destacan en el jardín.

**Palabras clave:** La metodología de enseñanza en la arquitectura. Historia del paisajismo. Las películas en la educación.

## Uma proposta de ferramenta dinâmica de aprendizado sobre a história do paisagismo a partir de filmes

### RESUMO

Este trabalho aborda o uso de filmes como uma ferramenta dinâmica para o aprendizado sobre a história do paisagismo e estilos de jardins. Os filmes auxiliam as diferentes teorias de ensino como, por exemplo, as histórias em diferentes tempos, o comportamento humano e o conhecimento de lugares em 360°. O objetivo deste artigo é propor uma alternativa de ensino na área do paisagismo baseada no uso de obras cinematográficas. Para isso, utilizou-se a determinação de períodos históricos marcantes do paisagismo, uma listagem de títulos relevantes e, por fim, questionamentos plausíveis de serem aplicados na aprendizagem. Durante o processo da escolha dos filmes, foi levado em consideração o enredo da narrativa e a relevância da tipologia do jardim na composição da história. Ao tratar o estudo de maneira teórica, levando em consideração o quadro de pandemia que impossibilitou a etapa prática do estudo, foi possível concluir que esta alternativa de ensino do paisagismo é válida por despertar a percepção para diversos elementos, por meio do enquadramento e da fotografia das cenas, os quais permitem que os jardins sejam percebidos por outros ângulos, além de possibilitar aos estudantes examinar ações e sensações que são ressaltadas pelo jardim.

**Palavras-chave:** Alternativa de ensino na arquitetura. História do paisagismo. Filmes na educação.

## INTRODUCTION

Over the last decades, technology has become a significant variable for social behavior. In the educational context, its influences are perceptible from the production and distribution of knowledge to the methods applied in different learning environments. Through the use of media tools in the teaching of several knowledge areas, it is possible to make the social process of technological innovation and the access to knowledge compatible in a differentiated way.

In view of the reflections brought in philosophical fragments of Adorno and Horkheimer (1985), it is clear that the cinema is configured as a production of the cultural industry and has potential for massification of contemporary society, as well as other media tools. According to Benjamin (1994), the technical reproducibility of art, in which the cinema is one of the main rules of the produced content, makes the relationship between the audience and the work go beyond the economic bias, transforming it into a political artifice, source of social changes and conductor of different types of knowledge.

Thus, films are considered a great tool to aid in the learning of several areas of study. According to Araújo (2007), since the beginning of film production, the movie industry has always been considered, even by the producers and directors themselves, a powerful tool for education and instruction. As a flexible resource, capable of approaching several subjects in a dynamic way, films are able to easily capture the students' attention.

By discussing the influence of new technologies in schools of architecture and urbanism, Carvalho and Savignon (2012) analyze the process of transition of project representation tools in undergraduate students throughout the technological evolution. The authors point out that, as much as there is the discussion of the relevance of pencils and drawing boards with parallel rulers in the production of drawing, the use of computational tools and new technological resources are inevitable.

According to one of the items of Article 5 of Resolution No. 6 of February 2, 2006, of the Ministry of Education, which deals with the national curricular guidelines for the undergraduate course in Architecture and Urbanism, professional education must aggregate as competencies and skills "the knowledge of theory and history of architecture, urbanism and landscaping, considering its production in the social, cultural, political and economic context and aiming at critical reflection and research" (BRASIL, 2006, p. 3).

Taking into account the educational potential provided by films, combined with the gap of the discipline of Landscaping within architecture schools, which often remains in the background, this paper aims to propose a teaching alternative in the area of history of landscaping based on the use of films as a way to boost the beginning of the study of certain

content. In order to create this process, it is intended to identify the main points in the history of landscaping through historical analysis; to name film titles that can be used as initial teaching tools in this area and to indicate possible questions that can be approached and discussed in class about the films in order to introduce or consolidate a theme to be studied.

### METHODOLOGY

The research was developed in three stages. The first one is related to the identification of the main facts and moments in the history of landscaping, which happened through a historical bibliographical survey. After that, a collection of movie titles that were closely related to the points initially raised was made. Finally, the third methodological step consisted in the indication of possible approaches to be worked on in the classroom, which was based on the two previous steps: the relation of landscape styles with the films in which they are portrayed.

Given the development of the methodological steps in the theoretical scope, the results of the present research are based on the authors' conclusion about the potential of using films as a teaching possibility. Although the cataloging and analysis of film titles related to landscaping was done, the practical process of the study could not be carried out due to the pandemic situation, making direct dynamics with students in the classroom impossible. Even so, the intention of the research is to also achieve practical results with students of the discipline.

### Garden styles according to the history of landscaping

From a brief historical literary analysis, it was possible to identify the main milestones in the history of landscaping. For this, three main books and alternative sources were used, such as textbooks and articles that bring the history of landscaping classified in different ways. The titles are "Illustrated History of Landscape Design" (BOULTS; SULLIVAN, 2009), "The Architecture of Gardens" (FARIELLO, 2004), and "Landscapes and Landscaping: From appreciating to doing and enjoying" (PETRY, 2014).

Because gardens manifest themselves close to buildings, when studying their styles and development, there is a simultaneous study of the history of architecture. This relationship reinforces the importance of learning and exploring the history of landscape design for schools of architecture. Thus, the most important points considered for this work were the landscaping of civilizations common to different historical classifications, resulting in fifteen styles of gardens: Egyptian, Mesopotamian, Persian, Greek, Roman, Chinese, Japanese, Moorish, Italian, French, English, Dutch, tropical, desert, and regenerative.

### Movies that feature landscaping scenes and a certain garden style

The search for titles was based on the authors' exploratory research when watching films that came from bibliographic indications (menus of undergraduate courses, teachers who teach classes with similar themes) and suggested in lists of thematic film clubs. A search was also made in online platforms using the word garden, mainly in sites that bring technical content related to films, such as "IMDb". In Table 1 is the first analysis with the list of titles selected according to the garden typology.

Garden typology	Associated Films
Egyptian Garden	1 – The Mummy (THE MUMMY, 1999) 2– Jumper (JUMPER, 2008)
Mesopotamian Garden	1 – The Scorpion King (THE SCORPION, 2002) 2 – Intolerance (INTOLERANCE, 1916)
Persian Garden	1 – Viceroy's House (VICEROY'S, 2017) 2 – Aladdin (ALLADIN, 2019)
Greek Garden	1 – Alexander (ALEXANDER, 2004) 2 – My life in ruins (MY LIFE, 2009) 3 – Before Midnight (BEFORE, 2013)
Roman Garden	1– Ágora (ÁGORA, 2009) 2 – To Rome with Love (TO ROME, 2012)
Chinese Garden	1 – The Legend of the Demon Cat (THE LEGEND, 2019) 2 – The Notebook (THE NOTEBOOK, 2006)
Japanese Garden	1 – Spring, fall, summer, winter... and Spring (SPRING, 2003) 2 – Memoirs of a Gueisha (MEMOIRS, 2005) 3 – Earthquake Bird (EARTHQUAKE, 2019)
Mourisco Garden	1 – The Wind and the Lion (THE WIND, 1975) 2 – Star Wars: Episode II – Atack of the Clones (STAR WARS, 2002)
Italian Garden	1 – Letters to Juliet (LETTERS, 2010) 2 – The Garden of the Finzi Contini (THE GARDEN, 1970) 3 – Under the Tuscan Sun (UNDER, 2004)
French Garden	1 – A Little Chaos (A LITTLE, 2015) 2 – The Great Gatsby (THE GREAT, 2013) 3 - Maria Antonieta (MARIA, 2006)
English Garden	1 – The Secret Garden (The Secret, 1993) 2 – This Beautiful Fantastic (THIS BEAUTIFUL, 2017) 3 – Tom's Midnight Garden (TOM'S, 1999)

Dutch Garden	1 – Spider-man Far from Home (SPIDER-MAN, 2019) 2 – Tulip Fever (TULIP, 2017) 3 – Public Works (PUBLIC, 2015)
Tropical Garden	1 – Reaching for the Moon (REACHING, 2013)
Minimalist Garden	1 – Parasite (PARASITE, 2019)
Desert Garden	1 – Palm Springs (PALM, 2020) 2 – Christmas in Palm Springs (CHRISTMAS, 2014) 3 – Just Getting Started (JUST, 2018)
Regenerative Garden	1 – Dare to be Wild (DARE, 2017)

**Table 1** – Relationship of garden typology with film titles  
Source: elaborated by the authors, 2020.

The survey of titles, found in Chart 1, shows as a compilation of possible film options to be explored in the teaching of the history of landscaping. For this research, taking into consideration the limitations of an article, only one film of each type of garden was analyzed. Among the selected productions for each type of garden, the most representative title was chosen for analysis, i.e., the one that presented outstanding scenes of landscaping, with the main characteristics of the style associated with it.

## RESULTS AND DISCUSSIONS

### Characteristics of Landscape Styles

As a result of the historical classification of landscaping, the gardens of civilizations common among the authors studied were selected, and a summary was prepared (TABLE 2) with the main characteristics of landscaping.

<b>PAISAGISM</b>	
<b>Gardens</b>	<b>Features</b>
Egyptians	Rectilinear layout, irrigation system, lakes and ponds, subsistence landscaping
Mesopotamians	Landscaping close to the building, Babylon Gardens, pumping technique, irrigation and waterproofing
Persians	Symbolist and religious, cult of sensations, beauty and ornament
Greeks	Simple, natural, without symmetry, stairs, stones
Romans	Indoors and outdoors, methodical and symmetrical, topiary and sculptures, water in focus
Chinese	Natural, organic paths, low flowering, for meditation
Japanese	Small, balanced, bridges, stones, rocks, straight lines
Moorish	Gardens of sensations, orthogonal lines, water, color and perfume
Italians	Rectilinear and symmetrical, terraces, landings and stairs, intensive use of water, topiary
French	Power and wealth, grandiose, symmetrical parks, endless perspectives
English (from cottage)	Small and cozy, arches and steps, various species
Ingleses (landscapers)	Natural landscape, lawns, curved paths, ruins and logs
Dutch	Compact, organic and colorful topiaries
Tropical	Natural paths, exuberant species
Minimalists	Straight lines, light play, low maintenance
Desert	Barren aspect, pebbles, xerophyte species
Regenerative	Organic, ecological, natural layout

**Table 2** – Characteristics of landscape styles  
Source: elaborated by the authors, 2020.



## THE REPRESENTATION OF LANDSCAPING IN FILMS

With the periods in the history of landscaping organized, their characteristics and highlights highlighted, and the films selected, we started to gather data from the works, i.e., history summary, important passages, context in which the garden is inserted, and analysis of the landscaping adopted.

### Egyptian Garden: *The Mummy*

*The Mummy* is a 1999 American adventure film written and directed by Stephen Sommers. It depicts Egyptian landscaping, and at several points the landscaping is shown near a building in Cairo, Egypt. On its front façade there is a garden along its entire length, using shrubs, lining, palm trees, and trees.

The rectilinear structure of the landscaping is one of the striking characteristics of the Egyptian garden. It is possible to observe the large number of palm trees, a typical species of the country and easy to adapt to the desert climate. In other buildings presented in the film, residential and religious, there are also signs of hanging gardens on balconies and terraces, in addition to the internal garden.



**Figure 1** – Image taken from the movie *The Mummy*,  
Source: Adapted from *The Mummy* (THE MUMMY, 1999).

### Mesopotamian Garden: *The Scorpion King*

*The Rock – The Scorpion King* is a 2002 American film directed by Chuck Russell. It alludes to Mesopotamian landscaping with some parts in which it is possible to see vegetation. Especially in the parts where it depicts an internal courtyard for training fights, with a timid landscaping around the environment with shrubs, fruit trees and palm trees. The landscaping seems to be part of the building, being very close to the walls. It is also possible to see the use of potted species.





**Figure 2** – Image taken from the movie *The Scorpion King*  
Source: adapted from *The Scorpion King (THE SCORPION KING, 2002)*.

### Persian Garden: Viceroy's House

The film *Viceroy's House* was released in 2017 and directed by Gurinder Chadah. Its main setting is the British palace headquarters in New Delhi, with the building having mainly English architectural features, surrounded by a typically Persian garden. The film *The Last Viceroy* was released in 2017 and directed by Gurinder Chadah. Its main setting is the headquarters of the British palace in New Delhi, with the building having features mostly of English architecture, surrounded by a typically Persian garden.

Present in the landscape characteristics, the garden is made up of different species, seeking to bring countless sensations to its users, with scents, colors, and textures. The arrangement of species is symmetrical and sectored, separating larger trees and topiary trees from smaller flowering shrubs.

From the film, it is possible to see the presence of water as a striking element in the division of the Persian garden. The water bodies that make up the segmentation have a cross shape, and in its intersection there is usually an elevation or fountains, symbolizing the four abodes of the universe: earth, fire, water, and air. As represented in the feature film, the Persian garden was used for private use and pleasure, often being surrounded by walls or with restricted access through specific parts of the building.



**Figure 3** – Image taken from the film *The Last Viceroy*.  
Source: adapted from *Viceroy's House (Viceroy's, 2017)*.

### Greek Garden: Alexander

The film *Alexander* was released in 2004 and directed by Oliver Stone. The gardens are presented in the work both in public spaces and indoors, set in Greece. As in the Roman garden, staircases constituted spaces to create a perspective of grandeur of the important buildings of the Polis.

The Greek garden was based on the planting of species that had both food and medicinal purposes. Besides seeking a functional approach to landscaping, this garden was indifferent to form, and the plants constituted the space in the way that was most natural to the landscape, with manifestations of some pots in internal spaces, without significantly incorporating the ambience of a garden, prioritizing the offering aspects of ornament. In the acropolis of the Greek cities, which was the highest point of the city and concentrated temples and palaces, the existing plant species composed the space in a subtle way. In general, the species were arranged in the middle of spaces for contemplation and socialization of philosophers and thinkers.



**Figure 4** – Greek landscapes in the film *Alexander*  
Source: adapted from *Alexander* (ALEXANDER, 2004).

### Roman Garden: Ágora

The Spanish-produced film *Ágora* was released in 2009 and directed by Alejandro Amenábar. The landscaping aspects present in the feature film reproduce the premises of the Roman garden, having in the urban landscaping sculptural elements, indoor and outdoor gardens, using symmetry and order for the arrangement of plants. Water is present essentially in the internal environments of the residences, through bathing tanks with fountains and species of aquatic and terrestrial plants of small size, arranged in pots, ornamenting symmetrically with the rectangular water tank.

As in the style of the Roman Empire, the use of landings and stairs to give access to the most important buildings is very present in the buildings of Alexandria, bringing a perspective of grandeur to the urban landscape. Being located in a region with a desert and coastal climate, the city of Alexandria presents in the film the predominance of species of the region, such as tall palms and small shrubs.



**Figure 5** – Images from the film *Ágora*  
Source: adapted from *Ágora* (ÁGORA, 2009).

### Chinese Garden: The Legend of the Demon Cat

The Legend of the Demon Cat was directed by Chen Kaige and released in 2017. Among the main characteristics of the garden style presented in the film are: the harmony between the natural environment and the modified landscape, spare and varied flowering species, and the presence of elements similar to those of the Japanese garden, such as lanterns, water bodies, and decks. Chinese gardens in their period of ascendancy were more present in residences of noble individuals, for example emperors, as shown in the movie. Despite having symbolic and spiritual components, the Chinese garden has predominantly functional characteristics, with spaces destined for the cultivation of species for food and medicinal purposes.



**Figure 6** – Images from the film *The Legend of the Demon Cat*  
Source: adapted from *The Legend of the Demon Cat* (THE LEGEND, 2019).

### Japanese Garden: Spring, fall, summer, winter... and Spring

Released in South Korea in 2003 and directed by Kim Ki-duk, the film focuses on the power of the four seasons, addressing the annual cycle of life from birth, through growth, to decline.

In the Japanese garden style, water is very present, just as in the feature film. In addition to the landscaping present in the ponds, the body of water usually has aquatic plant species and carp. The reflection of the building in the water has significant symbolism for Japanese culture, usually turning the landscaping of gardens to the spiritual content and representations about existence, showing, through signs, lessons for the path of life. The lanterns are also present in Japanese garden elements, with the function of illuminating

paths, and are close to the buildings. As it is a contemplative space, the composition seeks to harmonize the garden and the natural landscape, also using elements such as stones and larger rocks.



**Figure 7** – Images from the movie *Spring, fall, summer, winter... and Spring*  
Source: adapted from *Spring, fall, summer, winter... and Spring* (SPRING, 2003).

### Mourisco Garden: *The Wind and the Lion*

The American film *The Wind and the Lion*, shot in 1975 and directed by John Milius, can be considered of the adventure genre. The scenes in which it is possible to observe aspects of the Moorish landscape style occur in locations such as the American's residence and the Bashaw Palace, both shot in Seville, Spain. Bashaw's Palace was staged in the existing building of the Real Alcázar, located in Seville's Plaza America. The striking features of the Moorish garden observed in the scenes are the varied colors, present in the ceramics and flowers, the use of the element of water in fountains and fountains, and the geometric and symmetrical designs present in the floor design and in the conformation of flowerbeds.

Also, it is possible to observe the topiary technique in the configuration of the spaces. The prominent species in the scenes are myrtles, cypresses, magnolias, belles-emilias, palms, and aquatic species. Because of Muslim culture and religion, the gardens do not feature statues with human representations. However, the film does feature scenes of this style of garden with statues. These appear in the residential garden of the American woman who lived in Tangier, showing a cultural adaptation of the style.



**Figure 8** – Bashaw's Palace Garden, engraved in the Real Alcázar, Plaza America, in Seville  
Source: adapted from *The Wind and the Lion* (O VENTO, 1975).



### Italian Garden: Letters to Juliet

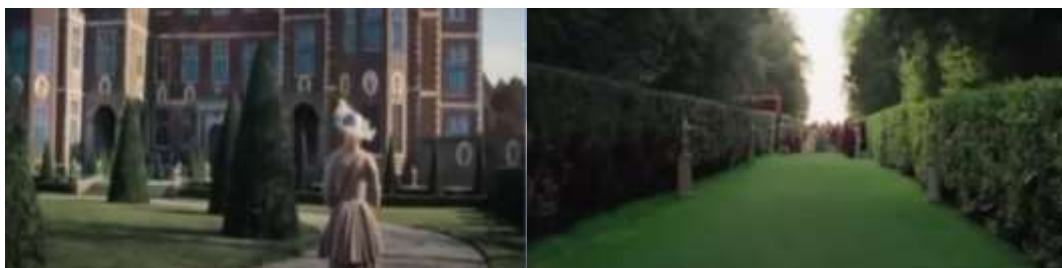
*Letters to Juliet* is an American romance film released in 2010, directed by Gary Winick. It is set in Verona, in the Veneto region of northern Italy. The scenes that best demonstrate the characteristics of the Italian garden occur around the hotel building, where there is an extensive front garden with rectilinear and symmetrical features. There is intense use of the topiary technique and a predominance of temperate vegetation. Although the use of water (in fountains or caves) does not explicitly appear, the use of sculptures and species in pots, characteristic of the Italian garden, is frequently shown. It is also possible to observe intense planting on terraces, as well as staircases and landings that connect the spaces.



**Figure 9** – Image taken from the movie Letters for Juliet  
Source: adapted from *Letters for Juliet* (LETTERS, 2010).

### French Garden: A Little Chaos

A 2014 British film, it tells the story of the famous architect André Le Nôtre, chosen by King Louis XIV to design the gardens of the Palace of Versailles in France. In addition to the gigantic structure of the palace, the site also boasts extensive and luxurious gardens. The work depicts the planning and execution process of the palace gardens. King Louis XIV wanted to impress visitors, so these spaces should impress, through vegetation, symmetry, statues, and fountains, the grandeur of France. In conjunction with this expression of wealth and power, there is the intense use of topiary. In addition, the presence of symmetry is constant, associated with the use of infinite perspectives.



**Figure 10** – Image taken from the film A Little Chaos  
Source: adapted from *A Little Chaos* (A LITTLE, 2014).

### Jardim Inglês: The Secret Garden

*The Secret Garden* is a 1993 British-American film of the fantastic drama genre directed by Agnieszka Holland. It is set in Liverpool, England, in a mansion built of stone, wood, and metal. The garden depicted in this feature film demonstrates the characteristics of English cottage gardens, being small and cozy, hidden and bounded by walls covered with vines. There are several elements in it, such as arches, well-crafted pillars, and a large staircase. As for the vegetation, the number of species is immense, of various sizes and colors. There is an intense use of roses of all colors, jasmines, lavenders, and others. Other characteristics of this style are the use of cold climate vegetation, such as pine trees, and the presence of fountains with water.



**Figure 11** – Image taken from the movie *The Secret Garden*  
Source: adapted from *The Secret Garden* (THE SECRET, 1993).

### Dutch Garden: *Spider-Man: Far From Home*

The American film *Spider-Man: Far From Home*, of 2019, is directed by Jon Watts. In one of its scenes, there is a reference to the Dutch garden, when a field is shown with a tulip plantation, the flower symbol of Dutch landscaping. The surroundings of the field are a bucolic setting, with rural buildings, windmills, and tree species. Although the film does not depict other Dutch landscaping scenarios, with organic design and various bulbous species, such as daffodils and callas, it is possible, through the only reference scene, to understand the allusion to the Dutch garden style, with the vibrant colors of the species most used in this model: the tulip.



**Figure 12** – Field with tulip plantation: bulbous species with vibrant colors  
Source: adapted from *Spider-Man: Far From Home* (SPIDER-MAN, 2019).

### Tropical Garden: Reaching for the Moon

The Brazilian film *Reaching for the Moon*, directed by Bruno Barreto, was released in 2013. Most of the scenes show the existing Edmundo Cavanelas House, designed by architect Oscar Niemeyer with landscaping by Roberto Burle Marx, a leading figure in tropical style. With lush species and organic layout, the tropical garden features diverse compositions.

In the scenes of the film it is possible to observe that the arrangement between species takes place on slopes and large lawns. Elements such as large rocks, artistic sculptures, and water, present in sinuous lakes, are also inserted. The landscaping was inserted in a subtle way, adapting naturally to the pre-existing landscape - native forest. The diversity of colors, shapes, and sizes, characteristic of the tropical garden, are shown during the feature film. The species that stand out in the scenes are: agaves, monstera, grasses, palms, banana trees, forbs, trees, and aquatic plants.



**Figure 13** – Curves and variety of lush species in a tropical garden  
Source: adapted from *Reaching for the Moon* (REACHING, 2013).

### Minimalist Garden: *Parasite*

The South Korean film released in 2019 was directed by Bong Joon-ho. The setting carries within it several symbolic elements that are meant to highlight the aspects of social segregation potentiated by capitalism. The minimalist garden in the film has significant relevance to the narrative. The environment has as its main objective to represent privilege, using natural light as a symbol of wealth, because, as shown in the story, it is an asset more available and abundant for wealthy people.

Among the identified characteristics of the minimalist garden, there is the play of light that conveys the feeling of focus on certain planes, despite the existence of few compositional elements. The existence of few elements and the sectoring of vertical and horizontal species in spaces transmit a rationalization of the environment, which has its composition by items that demand low maintenance.





**Figure 14** – Images of the minimalist garden of the Park family residence  
Source: adapted from *Parasite* (PARASITE, 2019).

### Desert Garden: *Palm Springs*

The American film *Palm Springs*, directed by Max Barbakow, is a romantic comedy released in 2020. The featured landscaping style is the desert garden, depicted in the ambience of several scenes and also in a residential garden. The landscaping scenes mark aspects of this garden style: arid-looking landscape, use of xerophytic plants with thorns and few foliage, rock composition, and planting with varying spacing and design. The species observed in the film are: agaves, cacti, stapelias, urumbetes, and others from the Cactaceae, Agave, and Euphorbiaceae families.



**Figure 15** – Residential desert garden: xerophytic plants in an arid environment  
Source: adapted from *Palm Springs* (PALM, 2020).

### Regenerative Garden: *Dare to be Wild*

The film *Dare to be Wild*, also translated with the title *Wild Gardens*, directed by Vivienne De Courcy in 2017, is considered drama and romance. Regenerative landscaping is addressed from the beginning of the feature film, as the garden is born out of the desire of Mary, the protagonist, to show the world the power of nature by rescuing what is truest and purest in plants. The filming is rich in detail, exploring the colors and movement of the plants, the detail of the rocks, the sound of the fauna elements, and cultural symbols. The featured species of the regenerative garden shown are prairie plants, grasses, and various lining plants, as well as the white flowering tree that inspired the garden design.



**Figure 16** – Regenerative garden designed by the protagonist  
Source: adapted from *Dare to be Wild* (Dare, 2017).

### DISCUSSIONS AND DYNAMICS TO BE EXPLORED FOR TEACHING LANDSCAPING FROM THE FILMS

The focus on the garden in each chosen work happens in a unique way, with some landscaping styles being more evident than others by virtue of the film direction. Thus, it is important to conduct an individual analysis in an attempt to explore as much as possible what each film can offer for the teaching of landscaping.

	Possible questions
<b>Context and Time</b>	<ul style="list-style-type: none"><li>- What types of buildings were gardens used for?</li><li>- What did the garden represent in that society (power, grandeur, luxury)?</li><li>- What is the relationship of the garden to the architecture presented?</li><li>- Which people used the garden and how was it used?</li></ul>
<b>Local</b>	<ul style="list-style-type: none"><li>- What is the relationship of climate to the species in the garden?</li><li>- Did the topography influence the design of the garden?</li><li>- Is it possible to identify the region or site where the garden is located? What elements allow this identification?</li></ul>

**Chart 3** – Possible questions about the garden styles extracted from the films  
Source: elaborated by the authors, 2020.

From the proposed discussions, it will be possible to produce different types of debates in the classroom. For this, the dynamics developed can happen in several ways. The first suggestion for an activity after watching the films can be the stylistic reproduction of a studied garden. By analyzing the questions raised previously, it would be possible to relate the architectural tendency of the period to the location of the project, associating landscape, climate, and topography. The project practice with the reproduction of the style could be carried out in the Landscape Design discipline itself, or even in architectural design disciplines, seeking interdisciplinary links in the application of the study. The second suggested dynamic would be the exercise of sketches based on the most striking elements of

the gardens analyzed in the films. Through this activity, it is possible to perform visual training to contribute to the identification of styles, facilitating reproductions in the practice of future projects. This dynamic also enables the knowledge of different plant species, by analyzing the various plant morphologies and reproducing them through observation exercises. Such questions can be explored in the form of questionnaires, quizzes, competitions between teams, and show themselves as an alternative source of learning the subject content.

### CONCLUDING REMARKS

Based on the information gathered, it is possible to identify that the use of films as a visual and garden observation tool serves as a good ally to complement classroom studies. It is important to emphasize that the presented alternative acts in a complementary way to the conventional discipline, and can be used as a fixation exercise of the taught content. The process of listing the films suggests that the content can also be sought autonomously by the students themselves, going beyond the titles analyzed in this work.

By using cinema as a tool for teaching the history of landscaping, there is also the possibility of inserting the student in the historical and social context brought about by the plot of the work, in addition to the observation of the architecture itself. Through an analysis that uses academic knowledge in another graphic dimension, going beyond the photograph of the elements of study, it is possible to understand the different proportions that the gardens reached and identify their relationships with the characters. Although the plot of many of the films analyzed have another focus in their narratives, aspects such as framing and photography of the scenes allow the gardens to be perceived from other angles.

In some of the works brought in for analysis, one can see the emergence of a new mechanism capable of understanding landscaping in its seasonal modifications, with time and its action in gardens being seen as a new dimension. The different perspective brought by this instrument of perception places the landscaping above its static level, making it possible to see from its rise and growth to the withering period of the species, followed by the closing of the annual cycle and its natural process of regeneration in the next season.

This study presents new possibilities for the theoretical teaching of landscaping, approaching an alternative that provides students with a different experience related to gardens from different places and times. The use of various visual elements in the teaching of architecture, urbanism, and landscaping has the potential to broaden the individuals' perspective on the dimension of the element under study and to deal with the perception of space in a practical way.

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