

LA 352 HISTORY OF LANDSCAPE ARCHITECTURE / *The first two thousand years...*

LECTURE: M, W 9–10:20 AM Gould 322
DISCUSSION / QUIZ SECTION: F 9–10:20 AM Gould 322

INSTRUCTOR: Dr. Thaisa Way, tway@uw.edu
office hours: T 1–2:30 pm, 348 Gould Hall

TEACHING ASSISTANT: Sara Jacobs, PhD
Candidate, sjii@uw.edu
office hours: Th 2–3:30 pm, 402 Gould Hall



COURSE DESCRIPTION

This course provides a **critical and historical analysis** of the breadth of landscape architecture as **idea, art form, experience, place and practice**. Landscape architecture is both a **theoretical investigation of the symbolism, production and use of space** and the **professional practice of designing and building real places for people**. It is an art and it is a daily practice. Like other arts, it responds to social, economic, political and intellectual influences while serving as an agent of reflection, change, and opportunity. But landscape architecture is unique among the arts, as it must also consider topography, water, soil, climate, changing seasons, and temporal aspects of plant growth. Culture, philosophy, religion, and intellectual attitudes have played, and will undoubtedly continue to play, a major influence upon the development of this art at the same time that landscape design informs the way we live.

We will explore three questions around landscape history: How do we read designed landscapes? How has the design of landscape reflected ideas about nature and culture historically? And how has the role of a designer reflected in the design of landscapes across cultures and history?

History cannot predict the future, but it can build an awareness of the forces that shape the direction that the future may take. "If we treat history less as an assemblage of facts than as a practice of the mind, then the past becomes inseparable from the values we attach to it. Thus, it is through history and in history that an ethic can evolve to meet the needs of the present and the immediate future." (Matthew Klingle, *Emerald City*, 2007: 270) This course attempts to establish how Landscape Architecture has arrived at its present state of evolution and challenges you as the student to consider how the discipline might inform our futures.

PLACE IN THE CURRICULUM/PREREQUISITES

L ARCH 352 is a **5-credit, intermediate-level, readings, and writing-based lecture** course. It is a requirement for graduation for all students enrolled in the landscape architecture program and is open to all students at the sophomore level or above.

COURSE REQUIREMENTS

- Engagement and attention during lectures
- Participation in discussion section
- Reading assignments
- Writing assignments
- Weekly online quizzes (10 total with the lowest grade removed)

DISCLAIMER

The syllabus provides a map for understanding the conceptual framework and practical schedule for the course. During the quarter, there may be changes to the schedule as needed. Students will be apprised in advance of any changes. Some readings, ideas, films, guest lecturers and projects presented in this course may challenge the opinions, experiences and/or beliefs of some individuals. Please remember that this course is an open forum in which we challenge assumptions and practice critical thinking, as well as respect for all voices and tolerance of diverse views.

Finally I want to thank the various faculty members and teachers whose work is reflected in this course and its syllabi: Elizabeth Umbanhowe, Elizabeth Meyer, Dianne Harris, Jack Sullivan, and David Streatfield.

COURSE OBJECTIVES

- To articulate major themes in diverse historical narratives of landscape design
- To engage with design as a practice and a way of thinking
- To identify how historical and social narratives shape and are influenced by landscape architecture
- To cultivate skills in critical thinking and formal analysis of built work
- To develop skills in historical research and writing

REQUIRED TEXTS / TOOLS

- Elizabeth Barlow Rogers (2001) *Landscape Design: A Cultural and Architectural History of Landscape Architecture*. New York: Harry Abrams.
- Reader – Electronic version on the class website
- Highly Recommended: *Style Ten Lessons in Clarity and Grace* by Joseph Williams (any edition)

READINGS

Readings are assigned weekly from both Rogers's textbook and the reader. All of the readings should be completed prior to the associated lecture. Students should be prepared to discuss the readings in sections. Materials from the reading may be included in the weekly quizzes. Students will be apprised of any changes that may be made in the syllabus with regards to the readings.

LECTURES

The course comprises a series of lectures, each of which will be illustrated with images. As this is a lecture class there is not sufficient time for extended discussions during the class periods although questions of clarification are welcome. Such questions in addition to those related to the readings are encouraged for discussion during the discussion section and office hours.

DISCUSSION / QUIZ SECTION

The weekly sections will include review of lecture information, discussion of readings and review for the quizzes. Be prepared to fully participate in the discussion. There will also be short lessons on writing and researching skills. Students are required to remain in discussion section for the entire period.

QUIZZES

Ten (10) quizzes will be given online during the quarter, they will be made available on the Friday of each week at noon and are due by Sunday evening at 5 pm without exception. Only 9 out of the 10 quizzes will be counted toward the final quiz grade. The lowest quiz grade will be removed. If you fail to complete one of the quizzes, that will count as your lowest grade. Quizzes will include images that you will be asked to identify (name, location, designer, date). The questions will draw from the lectures and readings. Please note there will be **NO MAKE UP QUIZZES** scheduled. Please plan accordingly.

WRITTEN ASSIGNMENTS

You will write three papers to be combined as a research project. At the end of the quarter you are asked to compile your papers into a portfolio, including any papers that you choose to revise. Further details on these papers and due dates are noted below.

STUDENT RESPONSIBILITIES

- Regular and timely attendance and active engagement in class (i.e. listening, contributing, taking good notes)
- No electronic devices allowed in this course– this is to encourage note taking by hand as that will facilitate synthesizing what you are hearing, and allow you to use sketching as a form of note taking.

- Completion of readings before the appropriate class
- Quality and timeliness of all assignments
- The University takes the offenses of cheating and plagiarism very seriously. Plagiarism is representing the work of others as your own without giving appropriate credit to the original author(s). If you are unsure, ask.

GRADING

- **Discussion/Contribution** 20% (lectures and discussion section)
- **Written Assignments** 40% (3 assignments and final portfolio)
- **Quizzes** 40% (9 out of 10 total quizzes)

Review Aids

- **Class Workspace:** Canvas site. <https://canvas.uw.edu/courses/1066855>
- **MDID Web Site**
Web-Site—Madison Digital Image Database [MDID]. This will contain many of the slides used in each of the class lectures [password will be given out in class.] There will be a direct link on the class website.
- **Additional resources are on reserve in the CBE LIBRARY.**
- **UW WRITING AND RESEARCH CENTER** : Please use the UW Writing and Research Center in Odegaard Library as a resource and reference, whether you are unsure about your writing skills, or a more seasoned author. <http://depts.washington.edu/owrc/WritingResources.html>

DISABILITY RESOURCES

It is the University of Washington's policy to provide support services to students with disabilities that encourage them to become self-sufficient in managing their accommodations, including their ability to participate in course activities and meet course requirements. Students with such needs are encouraged to contact *Disability Resources for Students* at 448 Schmitz Hall, through their website at www.washington.edu/students/gencat/front/Disabled_Student.html, or by calling them at 206-543-8924 (voice) or 206-543-8925 (voice/TTY).

DETAILS OF THE WRITING ASSIGNMENTS

You are to write three (3) short papers on a site related to the time period and topic of the course. Each paper will be typed double-spaced, 12 point font, and should include both illustrations and a bibliography. Please employ proper citations throughout your work (footnotes or endnotes, annotated bibliography and illustrations with sources cited, e.g. website locations). Papers will be graded, with the opportunity to rewrite papers prior to the end of the quarter. **Please submit two hard copies in class.** One of the hard copies will be marked up by the teaching assistant, the other will be used in section for a writing exercise. Further details on these papers and due dates are listed in the schedule and below:

ASSIGNMENT 1 *Seeing the Landscape* **DUE:** WEEK 3 Friday, October 14
2-3 page description, plus 1-page annotated bibliography, and illustrations

PLEASE MARK YOUR SITE ON THE CLASS MAP BY OCTOBER 5 (LINK ON THE CLASS WEBSITE). *Include name of project/ site, place, dates of construction and use, client or audience, and designer if one is known.*

Select a site/work of landscape architecture that was created between 1400 and 1850. Read multiple descriptions of your selected site/project, view images, study plans, and identify and review sources to help you create your own description. Identify potential resources for the studying the work further, locating images and references to the work. These related topics include biographies of the designer(s), client(s), location, and cultural context.

For the first assignment, write a **2-3-page description** of the site/work and a **1-page annotated bibliography** of potential research resources. This 2-page description should provide an **introduction to the site** for your audience, allowing the reader to imagine the site, physically as well as environmentally. Essentially you are writing an evocative description that draws your reader into the site in an experiential fashion and *in your own words*. This should be descriptive, rather than analytical. It need *not* entail exhaustive research or a critique of the site. It *should* include the name of the site/work, location, designer, client, and general context. If you borrow descriptions from other authors, e.g. a quote, remember to cite your source.

The **1-page annotated bibliography** should include potential primary and secondary sources that might be useful in your research. For each resource include a sentence as to why or how it might be helpful. You do NOT need to read entire articles or books initially or summarize these sources. This annotated bibliography will be used and revised in the next two assignments.

ASSIGNMENT 2 *Reading and Writing History* **DUE:** WEEK 6 Friday, November 4
3-5 page historic narrative, plus revised and updated 2 page annotated bibliography, and relevant illustrations

Write a **history of the project**, and provide an updated annotated bibliography. Using the same site, develop a historical narrative of the project. How did it come to be what it is/ was? Who worked on it? Who used it? What were the intentions for the original project? Did these change over time? How did the site change over time? Does the site still exist? If not, what happened? If so, how is it used today?

The bibliography should begin to dig into the resources you have initially identified and provide a short sentence or two about the content. You may remove resources you think will not be helpful, and add new sources you have located to help with your analysis.

ASSIGNMENT 3 *Knowing the Landscape***DUE:** Week 9, Wednesday November 23

3–5 page historiographic analysis, plus annotated (at least two full sentences) bibliography of at least five (5) distinct sources, relevant illustrations.

In your final paper, you are asked to answer: How does the design of landscape you selected reflect ideas about nature and culture from the period in which it was created? Why is your project critically important in landscape history and what does it contribute to our understanding and knowledge? Your research and analysis should engage the full context of the site in its own location and time, as well as the larger cultural historical context of landscape architecture and design history. How does the site fit within and reflect/signify the culture, time and geography within which it is located? Where does it fit within and reflect/signify larger themes and narratives of landscape history?? Why is the site/work important to history? What might we learn from the design or its reception and use? What have you learned about the project that was not evident in your early descriptions?

The bibliography should include only sources you have used as part of your research. Each source should be annotated with a few sentences summarizing the source and its relevance to your project.

ASSIGNMENT 4 *PORTFOLIO***DUE:** EXAM WEEK Monday, December 12**PORTFOLIO**

At the end of the quarter you are to submit a full portfolio of your work with a table of contents, each of the three papers assigned, with the first two papers submitted marked and graded. Your final grade for each assignment will be the grade on the original paper if not revised, or the revised paper if appropriately revised.

REWRITES

You have the opportunity **to improve and refine any of the papers, and you are strongly encouraged to take consider this option, as writing, like design, benefits from multiple iterations.** If you opt to revise a paper, submit both the marked and the revised version in your portfolio. Your final grade will be based on your most updated version (revised or not). If you do revise one or both of the papers, you must make it clear in the table of contents that revised versions of the papers are included. You should have made **substantial improvements** if you wish to raise the grade assigned. Please note that merely fixing spelling or grammar mistakes, while worthy of your attention, will not raise your grade.

Deadlines are important because they allow each of us to do our work efficiently and thoroughly. If you have any problems meeting deadlines, discuss it with the teaching assistant or the instructor as soon as you can. We all have a lot of work, and learning is hard work indeed. However, letting deadlines slip away rarely benefits our learning– so try your best.

Unless prior arrangements are made, late papers will be penalized with 0.1 gradepoints subtracted for every day that the paper is late. Please note that if you do not turn an assignments until the final portfolio is due, then two full gradepoints (2.0) will be subtracted from your final assignment's grade.

USEFUL GUIDELINES

L352 History of Landscape Architecture is a history course and a writing course. As such, you are expected to conduct individual research and adhere to standard writing formats. All sources must be cited. This includes articles, books, diaries, letters, and online resources. While the internet is a valid and accessible resource, it is not the *only* resource. And in many cases, electronic information is neither verified nor accurate. History research at its best employs a variety of primary and secondary (scholarly) sources.

Images should be used as a part of your description, analysis and critique. Try to locate and use images that show the site/work from different perspectives including but not limited to plans, sections, perspective drawings, photographs, diagrams, axonometric drawings, cartoons, sketches, etc. CITE SOURCES FOR ALL IMAGES.

METRICS FOR EVALUATION:

- Identify site/work clearly with name, location, designer(s), client(s), user(s), time period(s) and material(s)
- Use at least five (5) distinct and verifiable sources (emphasis on a variety of media types)
- Employ relevant images (plans, photos, sections, etc.) and other visual aids (with sources cited)
- Demonstrate correct spelling, proper grammar, appropriate use of vocabulary
- Utilize proper citations for all sources and fully noted in endnotes or footnotes and annotated bibliography
- Reflect thoughtful research analysis
- Expresses ideas in clear, compelling, and original writing

The following is a sample of a review form. Use it to evaluate your own paper and/ or a colleague's paper.

LARC 352: History of Landscape Architecture SAMPLE Peer Review Form

Peer Reviews

Author's Name _____

Reviewer's Name _____

Please read the paper you have been given and provide a critique for your peer. This critique should be in the form of constructive criticism, the kind of advice and thought that you would most appreciate. Please answer the following questions based on your reading of the paper:

What is the topic of the paper – site or place that is the primary focus of the paper?

Does the first paragraph clearly introduce the thesis or topic?

Does the author include relevant information to support their thesis?

Does the paper read clearly? Does the author include transitions? Are appropriate grammar and spelling rules followed?

Is there an introduction and conclusion to the paper? Do they relate to one another?

What sources did the author use? Is there a variety? Are they verifiable and appropriate?

Do the illustrations amplify the topic of the paper? Are they properly cited?

CLASS SCHEDULE AND READINGS

WEEK/ DATE	Monday Lecture	Wednesday Lecture	Friday/ Discussion and Quiz Section
Week 1 9/28-30	NO CLASS	INTRODUCTION – THE LANGUAGE OF LANDSCAPE	<ul style="list-style-type: none"> Meinig, D.W. "The Beholding Eye: Ten Versions of the Same Scene." In J.B. Jackson and D. W. Meinig, eds. <i>The Interpretation of Ordinary Landscapes</i> (New York: Oxford University Press, 1979), pp. 1-9.
Week 2 10/3-7	CITIES, PARKS, AND GARDENS <ul style="list-style-type: none"> Rogers, EB (hereafter "Rogers"). <i>Landscape Design: A Cultural and Architectural History of Landscape Architecture</i>, pgs 38-46 Pliny the Younger, "Letter to Gallus," Book 2, Letter 17; "Letter to Domitius Apollinaris," Book 5, Letter 6 in <i>The Letters of The Younger Pliny</i>, Betty Radice, trans. (Baltimore, MD, 1969), pp. 75-79, 139-144. 	WESTERN ROOTS OF LANDSCAPE DESIGN <ul style="list-style-type: none"> Rogers, pgs 58-95 	<ul style="list-style-type: none"> Condon, Patrick. "A Built Landscape Typology." In Schneekloth and Franck, eds. <i>Ordering Space: Types in Architecture & Design</i>. (Van Nostrand Reinhold, 1994) pp. 79-94.
Week 3 10/10-14	THE AMERICAS AND LANDSCAPES OF INDIGENOUS PEOPLES <ul style="list-style-type: none"> Rogers, pgs 47-56 "First City in the New World? Peru's Caral suggests civilization emerged in the Americas 1,000 years earlier than experts believed," <i>Smithsonian Magazine</i>, August 2002. http://www.smithsonianmag.com/history/first-city-in-the-new-world-66643778/?no-ist Crouch & Johnson, "Ceremonial District: Teotihuacan, Mexico" "Without Buildings: Mount Taylor, New Mexico," <i>Traditions in Architecture</i>, (Oxford University Press, 2001) pp.169-177 	PARADISE GARDENS AND ISLAM <ul style="list-style-type: none"> Rogers, pp. 103-118 Ruggles, D. Fairchild. "The Garden as Paradise." In <i>Islamic Gardens and Landscape</i>. (Philadelphia PA: University of Pennsylvania Press, 2008), pp.89-101. Crouch and Johnson, "RMughals in India" <i>Traditions in Architecture</i>, pp 200-205. Ibn Luyan (14th-century poet from Granada). "Instructions for Creating Gardens." In Oleg Grabar. <i>The Alhambra</i> (Harvard University Press, 1978), p.95-96. [first poem only] 	<ul style="list-style-type: none"> First lesson in <i>Style: Ten Lessons In Clarity And Grace</i> by Joseph William <p>Assignment #1 due</p>
Week 4 10/17-21	CHINESE GARDENS AND LANDSCAPES - MEDITATIONS ON ART AND AUTHORITY <ul style="list-style-type: none"> Rogers, pp. 281-294 Zhu Changwen. "Description of his Joy Garden." In Robert E. Harris and Gonglin Li. <i>Painting and Private Life in 11th-century China</i> (Princeton: Princeton University Press, 1998), pp. 56-60. Clunas, Craig. "Introduction." In <i>Fruitful Sites: Garden Culture in Ming Dynasty China</i> (Durham: Duke University Press, 1996), pp. 9-15. 	CHINESE CITIES AND URBAN LANDSCAPES <ul style="list-style-type: none"> Kiang, Heng Chye, "Chinese Public Space: A Brief Account." <i>Globalization, the City and Civil Society</i>, eds. Douglass, et al, NY: Routledge, 2008. Crouch and Johnson, "River Training in China" <i>Traditions in Architecture</i>, pp.55-58 	
Week 5 10/24-28	JAPANESE GARDENS AND LANDSCAPES - IDEAL NATURES (MARK BOURNE, PHD Student) <ul style="list-style-type: none"> Rogers, pp. 295-309 Takei, Jiro and Mark Keane. <i>Sakuteiki, Visions of the Japanese Garden: A Modern Translation of Japan's Gardening Classic</i>. (Boston: Tuttle Publishing, 2001), browse FYI: be sure to read the footnotes; they're interesting! Wybe Kuitert, W. <i>Themes in the history of Japanese garden art</i>. (Honolulu: University of Hawai'i Press, 2008) Chapter 12 & 13, pp. 	LANDSCAPES OF AFRICAN COUNTRIES (GUEST SPEAKER) <ul style="list-style-type: none"> Crouch & Johnson, "Great Zimbabwe in East Africa" <i>Traditions in Architecture</i>, pp. 183-188 	

Week 6 10/31-11/4	RENAISSANCE ITALY - POWER, POLITICS, AND VISION <ul style="list-style-type: none"> Rogers, pp. 125-148 Marco Polo, Ibn Battuta, Bernal Diaz, and Albrecht Durer. "First Person Accounts of Great Cities of the Medieval and Early Modern World." In Richard T. Gates and Frederic Stout, eds. <i>The City Reader, 3rd Ed.</i> (London: Routledge, 2003), pp. 49-57. Beck, Thomas E. "Gardens as a 'Third Nature': the Ancient Roots of a Renaissance Idea," in <i>Studies in the History of Gardens and Designed Landscapes</i> 22, no. 4 (Winter 2002), pp. 327-334. 	BAROQUE FRANCE – THEORY, ORDER, AND THE LANDSCAPE <ul style="list-style-type: none"> Rogers, pp. 154-158, 165-179 Baridon, Michel. "The Scientific Imagination and the Baroque Garden." In <i>Studies in the History of Gardens and Designed Landscapes</i>, 18 (1998), pp. 5-19 	Assignment #2 due
Week 7 11/7-11	In place of lecture today, we will take this opportunity to hear from guest speaker, Tom Goldtooth, Indigenous Environmental Network, for the UW's Urban Environmental Justice in a Time of Climate Change symposium, Cultural Ethnic Center, 9:30-11:00 am	AXIAL PLANNING ON AN URBAN SCALE <ul style="list-style-type: none"> Rogers, pp. 149-153 Rinne, Katherine. "Fluid Precision: Giacomo della Porta and the Acqua Vergine Fountains of Rome" <i>Landscapes of Memory and Experience</i> (2000), 183-201 	VETERANS DAY-HOLIDAY: no section
Week 8 11/14-18	RENAISSANCE ITALY'S VILLA LANDSCAPES <ul style="list-style-type: none"> Rogers, pp. 179-192 Ackerman, James. "The Early Villas of the Medici." In <i>The Villa: Form and Ideology of Country Houses</i> (Princeton, NJ, 1990), pp. 63-87. Coffin, David R. "The 'Lex Hortorum' and Access to Gardens of Latium During the Renaissance." <i>Journal of Garden History</i>. Volume 2: Number 3, (July-September 1982), pp. 201-232. 	PERSPECTIVE ON THE URBAN LANDSCAPE <ul style="list-style-type: none"> Rogers, pp. 158-163, 212-220 Grumbach, Antoine, "The Promenades of Paris," in <i>Oppositions</i> (Spring, 1977), pp. 49-67. 	
Week 9 11/21-25	ENGLISH LANDSCAPE - STROLL IN THE PARK <ul style="list-style-type: none"> Rogers, pp. 232-266, 273-279 Knight, Richard Payne. "The Landscape, a Didactic Poem" (1794) and "An Analytical Inquiry into the Principles of Taste (1805)." In John Dixon Hunt and Peter Willis. <i>The Genius of the Place.</i> (Cambridge MA: MIT Press, 1988), pp. 342-350. Price, Uvedale. "An Essay on the Picturesque" (1794). In John Dixon Hunt and Peter Willis. <i>The Genius of the Place.</i> (Cambridge MA: MIT Press, 1988), pp. 351-57. 	ENLIGHTENMENT & CRAFTED GARDENS <ul style="list-style-type: none"> Rogers, pp. 311-325 Loudon, John Claudius. "On Categories of Gardens." In <i>The Suburban Gardener, and Villa Companion.</i> (London: Longman, Orme, Brown, Green & Longmans, 1838), pp. 160-171. 	THANKSGIVING HOLIDAY: no section
Week 10 11/28-12/2	THE NEW WORLD - CHANGING (L)AT(T)ITUDES AND NEW PUBLICS <ul style="list-style-type: none"> Rogers, pp. 221-231; Wilson, T., & Shay, P. (2014). Oglethorpe and Savannah. <i>Planning</i>, 80(3), 30-35. Moore, F., Fort Frederica Association, & Georgia Historical Society. (1983). <i>A voyage to Georgia : Begun in the year 1735, ...Also a description of the town and county of Savannah ...</i> Frederica, Ga.]: [Fort Frederica Association]. BROWSE 	GARDENS AND CEMETERIES <ul style="list-style-type: none"> Rogers, pp. 267-273; 325-337 Elizabeth Kryder -Reid. "The archaeology of vision in eighteenth-century Chesapeake gardens," <i>Journal of Garden History</i> Volume 14, Number 1, Spring (1994) pp. 1-2 and 42-54. Downing, Andrew Jackson. Section II, "Beauties and Principles of the Art." In <i>A Treatise on the Theory and Practice of Landscape Gardening</i>, 2nd ed., (New York, 1838). pp. 45-68 	
Week 11 12/5-9	A LAND OF PUBLIC PARKS <ul style="list-style-type: none"> Rogers, pp. 337-355 Olmsted, Frederick Law. "The Greensward Plan for Central Park (1858)." In Leland M. Roth, ed. <i>America Builds: Source Documents in American Architecture and Planning.</i> (New York: Harper and Row, 1983), pp. 174-182. 	LANDSCAPE AND COLONIALISM <ul style="list-style-type: none"> W.J.T. Mitchell. "Theses on Landscape," from "Imperial Landscape," in <i>Landscape and Power</i>, ed. Mitchell (Chicago: University of Chicago Press, 1994), pp. 5-34. Engels, Friedrich. "The Great Towns." In <i>The Condition of the Working Class in England in 1844.</i> In Richard T. Gates and Frederic Stout, eds. <i>The City Reader</i>, 3rd Ed. (London: Routledge, 2003), pp. 58-66. 	
Week 12 12/12	***ASSIGNMENT 4 / PORTFOLIO DUE 12/12 by 5pm***	Good luck on your exams	

