

LARC 353, Winter Quarter 2017

HISTORY OF MODERN LANDSCAPE ARCHITECTURE

Lecture Class: T/Th, 9-10:20, Gould 322

Quiz Section: Friday, 9-10:20, Gould 322

Instructor: Professor Thaisa Way

Office Hour: Mondays, 11:30-1:00

348F Gould Hall; tway@uw.edu;

206 685 2523

Teaching Assistant: Sara Jacobs, BE PhD student & Sierra Druley, MLA student



Course Overview:

This course provides an historic and critical overview of the evolution of modernism and modernist designs in terms of aesthetic, technological, social, and spiritual concerns in the built landscape. While we will begin our explorations in the late nineteenth century and end with discussions of contemporary work, the focus of the course will be on the period between approximately 1915 and 1980. Moving between practice and theory, between design as a creative art and as a way of thinking, we will consider a number of modernisms across the Americas and Europe.

Objectives: By the end of this course, students should be able to:

- articulate definitions of modern landscape architectural practice and theory
- explore discourses in how design histories have shaped contemporary practice.
- practice new skills in various techniques (and levels) of critique and formal analysis of built work
- actively engage in discussions of theory and historiography as practiced in discussion section
- organize and compose a written description, analysis, and argument in a variety of formats

Organization and Requirements

STUDENT RESPONSIBILITIES

- Arrival to class on time for every lecture
- Regular attendance and active engagement in class (i.e. listening, contributing, taking good notes)
- There are 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—**LATE QUIZZES WILL NOT BE ACCEPTED. LATE ESSAYS WILL BE PENALIZED.**
- **Academic honesty** 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.

SUMMARY OF REQUIRED ASSIGNMENTS

- Weekly Readings
- Weekly Quizzes
- Written Essays / Being and Seeing Modern
- Field Reports/ Visiting Modern

Grading:

- Participation: 30% (lectures, review activities, and place reviews)
- Written Assignments: 40% (3 assignments plus portfolio)
- Quizzes: 30% (9 out of 10 total quizzes)

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. 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.

Thank you to those whose work is reflected in this course: Elizabeth Umbanhowe, Elizabeth Meyer, Ann Komara.

COURSE CONTENT

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. The lecture period will also include short in-class assignments intended to engage students in a deeper learning process.

DISCUSSION AND QUIZ SECTION

The weekly sections will include review of lecture information, discussion of readings and review for the online quizzes that cover these materials. Be prepared to fully participate in the discussion. There will be short lessons on writing and researching skills and methods throughout the quarter. In class short writing assignments will be conducted during most sessions. 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 at midnight 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.

READINGS

Readings are assigned weekly from both the textbooks and the reader on the class website. All of the readings should be completed prior to or during the week the material is presented in lecture. Students should be prepared to discuss the readings when they arrive in section on Friday. 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.

REQUIRED TEXTS / TOOLS

- Elizabeth Barlow Rogers (2001) *Landscape Design: A Cultural and Architectural History of Landscape Architecture*. New York: Harry Abrams.
- Treib, Marc. 1993. *Modern Landscape Architecture: A Critical Review*, Cambridge Mass: MIT Press.
- Way, Thaisa. (2009) *Unbounded Practice: Women and Landscape Architecture in the Early 20th Century*. Charlottesville: UVa Press.
- Reader – Electronic version on the class website
- Highly Recommended: *Style Ten Lessons in Clarity and Grace* by Joseph Williams (any edition is fine)

Landscape, Architecture and Urban Planning Blogs and Websites (a sampling)

- Cultural Landscape Foundation <http://tclf.org/>
- DeZeen <http://www.dezeen.com/>
- Edible Geography <http://www.ediblegeography.com/>
- Land8 <http://land8.com/>
- Landscape + Urbanism <http://landscapeandurbanism.blogspot.com/>
- Landzine <http://www.landzine.com/>
- Pruned <http://pruned.blogspot.com/>
- Some Landscapes <http://some-landscapes.blogspot.com/>
- This Is Landscape Architecture <http://thisislandarch.blogspot.com/>
- World Landscape Architecture <http://worldlandscapearchitect.com/>

Review Aids

Class Workspace: http://www.washington.edu/ist/web_tools

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 auteur. They can help with basic or more advanced questions about grammar, composition, citations, etc. This is a tremendous resource on campus that offers both online support as well as providing in person consultations. <http://depts.washington.edu/owrc/WritingResources.html>

Additional resources are on reserve in the College of the Built Environment (CBE) LIBRARY, located in Gould Hall on the third floor, as well as Odegaard Library, Suzallo Library, and Elisabeth C. Miller Library (Center for Urban Horticulture)

LEARNING TO SEE, READ, AND WRITE MODERNISM



Bill and Melinda Gates Foundation Campus, Seattle,
Landscape Architects: Gustafson Guthrie Nichol, 2011

Over the quarter you will engage in distinct writing assignments intended to build your skills at thinking and writing critically about the built environment while exploring issues of modernism. These papers are intended to build on one another. In addition you will complete a Visiting Modern assignment that will consist of five reports. Please pay close attention to the assignments, talk to your peers, participate in the office hours, and read the comments provided for each paper carefully.

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.

Late papers will be penalized with 0.1 grade-points subtracted for every day that the paper is late and after 30 days the paper will not be accepted. Please note that papers not turned in until the final portfolio will receive a 0- no credit.

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

Assignment 1: Seeing Modern/ Visiting Modern (100 points)

Students will be required to visit and document five sites in or around Seattle relevant to the course content. Recommended sites are listed in the syllabus below under the heading "Visiting Modern". Please pick one site from the options listed. You are able to choose any five weeks, but must select one site from each of five distinct weeks (i.e. selecting two sites from one week's choices will count as one report). Students are to submit the reports in the weeks that the visit is assigned and made (i.e. you

cannot go back and write a report on a previous week's visit later in the quarter) and be prepared to discuss in section.

Reports of field visits should be a 350-word document describing how it relates to the readings and/or lecture themes for that week. The report can include in addition to the text: drawing(s), collage, photograph(s) and/or video (no more than 60 seconds) of all or a portion of the site. It should be submitted as **an electronic PDF copy using the Canvas class site prior to Friday discussion section.**

Assignment 2: Reading Modern (150 points)

Descriptive work: Select a work of modern landscape architecture that was created / designed / built between 1850 and 1995.. This assignment that is to be a total of 4-5 pages of text has two parts:

I. Write a two-page history of the site including but not limited to the designer, client, place, and purpose. This section of the paper should consider the cultural context for the project, the type of project, and why it is an important project.

II. Write a two-page description of the project that describes the site and the lay-out (orientation, scale, proportion, geometry, plants, materials, etc.). Attach separate pages to include A. plans or drawings, and B. photographs. This essay should focus on the actual pieces / elements/ parts of the design rather than on how you imagine a person using or experiencing the site. You will write about the experience in assignment #2. This essay is essentially a "fly-over" of the project.

*******Assignment #2 Due Thursday Week 4, January 26 at 9 am*******

Assignment 3: Writing Modern (150 points)

Analytical work: Write a paper of 5-7 pages of text with 2 additional pages for images and illustrations and 1 page for endnotes and bibliography. that will address the project in two parts:

I. The first half of the paper should focus on the experience, reception, and use of the project describing how people have experienced and/or received the garden or landscape. You can find this out by reading other descriptions of the site, how was it reviewed or discussed or photographed? Did the designer highlight it in certain describable ways? Consider this a walk through whereas your first essay was a fly over.

Write a compelling essay that invites your reader to experience the site as a journey through a place and allows the reader to understand how users have experienced the site. This is distinct from the description of the layout in the first paper as this essay focuses on the human experience. This will require that you research how others have described being at the site, whether it has been a success as a designed landscape and if so, in what terms. If it is a private garden, who were the clients and how did they use the site? You may well have to speculate, but base your speculations on evidence and research.

II. The second half of the paper will describe how your project is or is not modern/ modernist. Consider the arguments in lecture and in the readings. Do not merely write that it is modern- argue why or why not. Be specific - be clear- be persuasive.

*******Assignment #3 DUE Thursday of Week 7, February 16 at 9am *******

REWRITES

You will have the opportunity **to improve and refine the earlier papers, and you are strongly encouraged to take advantage of this option, since writing, like design, benefits from multiple iterations.** If you opt to revise one or both of these papers, submit both the marked and the revised version. Your final grade for each paper 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. Should you submit a revised paper, you will be expected to have made **substantial improvements** in order to raise the grade assigned. Please note that merely fixing spelling or grammar mistakes, while worthy of your attention, will not raise your grade. Several editing techniques will be presented in section and you will have a chance to practice them with your rewrites. **Please note that the ability to rewrite is not an excuse to turn in late or obviously incomplete drafts. If you do not turn in an assigned paper until the final portfolio, the assignment will receive a 0 with the final portfolio.**

FINAL PORTFOLIO (50 points)

At the end of the quarter you are to submit a full portfolio that includes a table of contents, each of the two papers assigned and the five (5) Visiting Modern reports (all in hard copy). The portfolio should have a cover page, table of contents, and the submitted materials.

The ENTIRE PORTFOLIO is due WEEK 10, Friday March 10 at 9 am without EXCEPTION.

Schedule of Lectures & Readings



Peavey Plaza, M. Paul Friedberg + Partners, 1975

Week 1 Course Introduction and Terms of Debate

Visiting Modern - UW Campus/Rainier Vista/The Quad (John and Charles Olmsted, 1909-1916), Seattle University, (Fujitaro Kubota and sons, 1950s-60s)

- Rogers, Elizabeth Barlow, *Landscape Design: A Cultural and Architectural History of Landscape Architecture*. New York: Harry Abrams, pp. 357-373
- Way, "Landscape Architecture Emerges as a Profession" *Unbounded Practice* pp. 11-26.
- Way, "Garden Craft to Landscape Architecture" *Unbounded Practice*, pp. 62-98.
- Olmsted Jr., Frederick Law, "What's in a Name?" *Landscape Architecture Magazine* July 1961: 258.

Week 2: Emerging Practices and Social Agendas

Visiting Modern - King County Airport (WPA), Des Moines and White Center Field Houses (WPA), Montlake Bridge/Montlake Cut, Deception Pass State Park, Whidbey Island (WPA), Alaska Way Viaduct and Highway 5

- Rogers, pp. 375-401 and pp. 427-430.
- Way, "Professional Legitimacy", *Unbounded Practice* pp. 128-166.
- Treib, Marc, "Axioms for a Modern Landscape Architecture" *MLA*, pp. 36-67.
- Jensen, Jens. "Art has its Roots in the Soil", "Our native Landscape", 1-11, 23-31, in *Siftings* (1939, reprinted 1990).

Week 3: Urban Design and the Public Sphere

Visiting Modern - Lake Washington Boulevard/Washington Park Arboretum (John and Charles Olmsted), Volunteer Park (John and Charles Olmsted), Anhalt Arms, 1405 E John (Fred Anhalt), Ten-O-Five Apartments, 1005 E Roy (Fred Anhalt)

- Rogers, pp. 402-424.
- Way, "Social Agendas" *Unbounded Practice*, pp. 167-193.
- Way, "New Projects" *Unbounded Practice*, pp. 222-258.
- Haney, David H. "Leberecht Migge's "Green Manifesto," *Landscape Journal* 26 (2): 201-218. R

Week 4: Modern Living

Visiting Modern - Battelle Memorial Institute/Talaris Conference Center (Richard Haag, NBBJ), Northeast Branch Library (Paul Thiry), University Unitarian Church (Paul Hayden Kirk), Tracy Residence, Normandy Park (Frank Lloyd Wright), 1264 Eastlake Office Building (Steinhart, Theriault and Anderson), Magnolia Branch Library (Paul Hayden Kirk, Richard Haag, redone by David Strauss)

- Rogers, pp. 442-444
- Tunnard, Christopher. "Modern Gardens for Modern Houses: Reflections on Current Trends in Landscape Design," *MLA*, pp. 159-165.
- Andersson, Thorbjörn. "Erik Glemme ...," *MLA*, pp. 114-133.

*****Assignment #2 DUE on Friday January 27 *****

Week 5: Design Revolutions

Visiting Modern - Seattle Center World Fair 1962 (Paul Thiry, architect, Otto Holmdahl, landscape architect): Pacific Science Center Courtyard (Minoru Yamasaki), Space Needle (Victor Steinbrueck, John Graham et al), International Fountain (Kazuyuki Matsushita and Hideki Shimizu, Kenichi Nakano, redesign 1995)

- Rogers, pp.424-427, 434-440, 449-456
- Way, "Model Gardens: Public and Private" *Unbounded Practice*, pp. 194-221.
- Fletcher Steele, "New Pioneering in Garden Design," *MLA*, pp. 108-113.
- Garrett Eckbo, Daniel U. Kiley, James C. Rose- multiple essays: *MLA*, pp. 68-91.

Week 6: Between Tradition and Modernity

Visiting Modern - Waterfall Garden (Sasaki, Dawson, and DeMay, 1978), Bloedel Garden, Bainbridge Island (Richard Haag, 1969-1984), Freeway Park (Halprin office)

- Rogers, pp. 449-456 (again)
- Greg Bleam. (1993) "Modern and Classical Themes in the Work of Dan Kiley," "Selected Works ...," *MLA* pp. 220-239; 240-249.
- Burle Marx, Roberto "A garden style in Brazil to Meet Contemporary Needs with Emphasis on the Paramount Value of Native Plants," *Landscape Architecture* 44:4 (July 1954), 200-208. R
- Lewis, Pierce, "American Landscape Taste," *MLA*, pp. 2-17.

Week 7: Art and Movement

Visiting Modern - Earthwork, Kent (Robert Morris), Mill Creek Canyon Earthwork, Kent (Herbert Bayer), Ira Keller or Lovejoy Fountains, Portland OR (Lawrence Halprin)

- Way, "Conclusion" *Unbounded Practice*, pp. 259-268.
- Rogers, pp. 444-449, 483-486
- Halprin, Lawrence. "Motation," *Process Architecture* 4, 1978: 51-62R

*****Assignment #3 Due on Friday February 17 at 9am*****

Week 8 : Conservation, Innovation, and Urban Ecological Design

Visiting Modern - Duwamish River / Herrings House / Duwamish Long House or Thornton Creek / Thornton Creek Water Quality Channel/ Northgate Mall, Growing Vine Street and p-patch (Belltown)

- Rogers, pp. 470-493.
- McHarg, Ian. "Process and Form" and "The City: Process and Form" *Design with Nature* (1970): 163-185. R
- Spirn, Anne W. "The Poetics of City and Nature: Towards a new Aesthetic for Urban Design" in *Landscape Journal* 7:2 (Fall 1988), 108-126. R
- Beardsley, John. "Earthworks. The Landscape of Modernism" in Stuart Wrede (ed), *Denatured Visions* (1991) pp. 110-117. R

Week 9: Corporate and Urban Landscape Architecture

Visiting Modern - Henry M. Jackson Federal Building (Richard Haag, landscape architect | John Graham & Associates / Fred Bassetti & Company), Weyerhaeuser World Headquarters, Federal Way (Sasaki, Walker and Associates / Owings and Merrill), Seattle City Hall (Gustafson Guthrie Nichol, Swift & Company LLC. Bassetti Architects | Bohlin Cywinski Jackson, 2005)

- Rogers, pp. 457-469.
- Peter Walker, "The Practice of Landscape Architecture..." *MLA* , pp. 250-259.
- Howett, Catherine "Systems, Signs, Sensibilities: Sources for a New Landscape Aesthetic," *Landscape Journal* 10:1 (Spring 1987): 1-1. R

Week 10: Post-Industrial Landscapes and Contemporary Art

Visiting Modern - Gasworks Park (Richard Haag), Nine Spaces, Nine Trees (on UW campus) (Robert Irwin), King County Jail Plaza (Martha Schwartz), United States Federal Courthouse (Peter Walker | NBBJ), Olympic Sculpture Park (Charles Anderson | Weiss Manfredi)

- Rogers, pp. 495-513
- Schwartz, Martha. "Landscape and Common Culture Since Modernism," *MLA*, pp. 260-265.
- Way, Thaisa, "Under the Sky: Landscapes of industrial excess: A thick sections approach to Gas Works Park" *Journal of Landscape Architecture* (JOLA) Vol. 8.1 (Spring 2013): 28-39. R

*******Final Portfolio Due on FRIDAY March 10** *****



Trawsfynydd Nuclear Power Station, John Davies with Sylvia Crowe