

LARC 553, Winter Quarter 2017

HISTORIOGRAPHY OF MODERN LANDSCAPE ARCHITECTURE

Seminar: T/TH: 9-10:20 am. TH 6-7:30 pm

Instructor: Professor Thaisa Way
Office Hour: Tuesdays, 11:15-12 pm
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Donnell Garden, Sonoma, Thomas Church Office

Course Overview:

This course provides an historic and critical overview 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 contemporary work, the focus of the course will be on the period between approximately 1915 and 1985. Moving between practice and theory, between design as a creative art and as a way of thinking, we will consider a number of modernisms within the context of modernist art and architecture as well as cultural modernisms. As a graduate discussion, we will focus on critical readings of historical narratives in the design profession in order to explore the emergence of theory in practice.

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

- articulate definitions of modern landscape architectures
- explore relationships between architecture, landscape, and other media
- carefully read and analyze original texts
- explore how theory and narratives shape practice.
- perform critical research on topics in built environments
- practice critical and formal analysis of built work
- articulate an analytical argument on issues related to the built environment

Organization and Requirements

Course requirements/ Grading

- Participation and Leadership: 25%
- Reading & Responses: 25%
- Research Paper: 50% (draft, review, and final)

LECTURES

The lecture course offered as LA 352 comprises a series of lectures, each of which will be illustrated with images. These lectures are considered a part of the reading assignments for seminar discussion. Therefore students should take notes and consider how the lectures are positioned within the readings for that week

SEMINARS

Graduate students will attend graduate seminar. Student teams will lead presentations and discussions. This will require reading extra papers on the selected topic and preparing a formal presentation as well as preparing discussion questions. All students are expected to actively engage in the discussions, arriving to seminar fully prepared.

VISITING MODERN/ FIELD VISITS

Each week I have listed a few sites that may pertain to that week's discussion. Visit at least three of the sites/ projects and while there- draw and take notes, photograph and observe. Be prepared to consider and reflect in our discussion section.

WEEKLY READING & RESPONSES

All readings should be completed prior to or during the week the material is discussed. In preparation for each discussion section, provide a **half-page** response focusing on a question that you identify within the context of the readings and lectures. Brevity is good, clarity is critical. Upload to Canvas and bring a copy of your own response as students will be asked to read from their responses.

Textbooks: the following books are REQUIRED: (available at UW Bookstore)

- 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 and available via Copy Center on University Avenue
- 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/>

Highly recommended books: on library reserve

Alofsin, Anthony. 2002. *The Struggle for Modernism : Architecture, Landscape Architecture and City Planning at Harvard*. (New York London: W. W. Norton)

Barnet, S. 2003. *A Short Guide to Writing About Art*, 7th ed (NY: Longman)

Imbert, Dorothee 1993. *The Modernist Garden in France* (Cambridge: MIT Press);

Treib, Marc, and Dorothee Imbert. 1997. *Garrett Eckbo : Modern Landscapes for Living*. (Berkeley, Calif; London: University of California Press)

Treib, Marc. 2004. *Thomas Church, Landscape Architect: Designing a Modern California Landscape*. (San Francisco: William K. Stout Publishers)

Walker, Peter and Melanie Simo. 1994. *Invisible Gardens: The Search for Modernism in the American Landscape* (Cambridge: MIT Press).

Williams, Raymond. 1983. *Keywords* (Oxford Press)

RESEARCH PAPER

The purpose of the term paper for this class is to allow you to explore an aspect/s of the History of Modern Landscape Architecture in some depth. **Within the guidelines set out below you have complete freedom to select the topic of the paper.** The instructor is happy to work with you in the selection of a topic and in the subsequent development of the paper. First and foremost- this is to be a graduate level research paper. Please keep that in mind as you develop the paper. Consider the research papers you are reading for the seminar and fashion your work on these models.

Guidelines

Papers should be typed and should include footnotes or endnotes and a bibliography. Sketches, plans, sections, etc., and photographs may also be included. Papers should be 12-15 pages of text + footnotes/endnotes with additional pages for illustrations and the bibliography.

- You might choose an original text and apply it to a reading of a landscape project. If you do this, be sure to describe the context for both works (literary and design) and then fully explore the relationships/ interactions/ readings of both works together.
- Papers on projects should be **analytical**. You should identify how specific social, environmental, functional, and/or economic factors affected the design or the individual's design practice. (A good model is Michael Stern's article "Passages in the Garden: An Iconology of the Brion Tomb", in Landscape Journal 14 (3): 38-57.
- Papers on designers should discuss the influences on the designer, such as social background, education, travel, and professional experiences. You should define design principles and philosophies and discuss typical examples of their work. Do not simply write a biography but compose an intellectual design biography or critique. Position the work in a larger context and argue for its importance to a larger historic narrative. Marc Treib's work on Garrett Eckbo is a good example.
- Papers on issues should balance detailed discussion of specific projects with the broader aspects of the topic. Consider social, political, and environmental issues and contexts. Position the issue in its time period or across a historic narrative.

How does the issue reveal issues of modern landscape architecture and/or how did the issue frame, shape, or otherwise inform that narrative? A good example is Catherine Howett's work on the emergence of environmental ethics in modern landscape practice.

Sources

Detailed references to articles and books on Landscape Architecture, Architecture, and Urban Planning can be found in a series of reference catalogues such as Art Digest, the Catalog of the Harvard Graduate School of Design, the Catalog of the Avery Library of Columbia University, and the Avery Library Periodicals Index. In addition, the Library's on-line Catalog has a useful series of data-bases, including Avery and Art Index.

You are required to use at least two (more is better ☺) primary sources in your paper. This source can be a translation from another language. It can either relate directly to the project (the project design, a commentary by a contemporary user, or other project document) or it can be indirectly related (a thesis you believe reflects the intent of the designer, a contemporary poem or other literary work you use to read the project, documents about another project that you compare with your project or other work that does not directly relate to the project but might be used in your analysis). You need to use at least two secondary sources that describe, discuss, or otherwise concern your selected topic. Additional sources should be used as appropriate (limiting your use of the web as noted below). All papers should have at least seven sources.

Images should be used as a part of your description and analysis. Try to locate and use images that show the project from different perspectives including but not limited to plans, sections, perspective drawings, photographs, diagrams, axonometric drawings, cartoons, sketches, etc. Consider sketching or otherwise creating a drawing from your analysis of the design.

Use your sources carefully and remember this is a research paper. And DO NOT rely solely on the web for scholarship and research. All sources must be cited with no exceptions. Plagiarism of any kind will result in a Failing Grade without exception.

The following guidelines will be used as a metric for evaluating the paper.

- Clearly and persuasively articulates why the topic is important to design history
- Uses at least one primary source
- Draws on a variety of source types (descriptions, critiques, drawings, ...)
- Draws on a variety of images (plans, section, photograph, perspective, diagram....)
- Appropriate spelling, use of grammar, vocabulary, citations, and bibliography
- Clear and readable and compelling prose!!!!

RESEARCH PAPER PROCESS

PROPOSAL (25 points)

A brief (1-2 paragraph) statement and preliminary bibliography of the topic you intend to research for your project are to be submitted online by 9am on the Friday of Week 3. These proposals will be returned to you with comments. The intention of requiring this submittal is to make sure you get an early start, to provide you with help on locating sources, and to ensure that there are not too many people writing on the same topic.

DRAFT (100 points)

A full draft of your paper is to be submitted for a peer review at the beginning of discussion section on the Thursday of Week 6. This draft must be typed and printed, with critical images inserted and a bibliography. This will be brought to class to share with a peer. This will be graded rigorously so do not submit a mere outline or illegible draft.

PEER REVIEW (25 points)

Each student will be responsible for completing a peer review of another student's paper. A metric will be provided to guide the review. These will be due the following week so that students have time to respond to the comments and complete a final draft of the paper to submit.

FINAL PAPER (150 points)

The final paper is due Thursday of Week 10 – at the start of the discussion section. NOTE: 1/10 of one grade point will be deducted for each day that the paper is turned in late. No term paper will be accepted after Monday of Exam Week.

DATES TO REMEMBER

Abstract / Bibliography Due:	Thursday, Week 3, 6:00 pm
Draft Paper Due:	Thursday, Week 6, 6:00 pm
Peer Review Due:	Thursday, Week 7, 6:00 pm
Final Paper Due:	Thursday, Week 10, 6:00 pm

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SAMPLE Peer Review Form

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. To begin, 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?

What is the thesis or theme of the paper?

Is this clear from the first/introductory paragraph? Does the first paragraph clearly introduce the thesis or topic?

Does the author include relevant information to support their thesis?

Does the paper develop a clear argument? Does the paper read clearly? Does the author include transitions?

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

What types of sources did the author use? Is there a variety? Are they relevant and compelling?

Please use the following guidelines for evaluating the paper you have been given (when appropriate you can check off the criteria)

- Appropriate spelling, use of grammar, and vocabulary
- Citations used as appropriate and fully noted in endnotes or footnotes
- Full bibliography in appropriate format (MLA or Chicago)
- Clear and readable prose
- Clearly identifies projects by name, location, designer(s), client(s), user(s), and time period(s)
- Clearly introduces and articulates the topic of the paper
- Clearly describes cultural and design context of the topic (contemporary projects, users, and/or issues)
- Clearly and persuasively articulates why the topic is important to design history
- Uses at least one primary source
- Draws on a variety of source types (descriptions, critiques, drawings, ...)
- Draws on a variety of images (plans, section, photograph, perspective, diagram....)

Final evaluation:

- Is the paper persuasive? Compelling?
- Does the paper reflect critical thinking on the part of the author?
- Does the paper require the reader to re-consider a position or a historical narrative? How does the paper challenge the reader?
- How might the author improve the paper?

VISITING MODERN/ FIELD VISITS

Please take time each week to visit at least three of the sites listed below for the week. Draw and take notes, learn to read a site onsite and then be prepared to discuss in the discussion section. Upload responses to canvas assignment

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)

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

Week 3: Urban Design and the Public Sphere (Holiday on January 19- no class)

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)

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)

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)

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),

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)

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)

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)

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)

CLASS SCHEDULE AND READINGS

Please note that the Rogers readings are for background, we will not discuss in depth during our discussion section. All other readings will be discussed in depth- so please complete a close reading of the materials.

Week 1 Course Introduction and Terms of Debate

- Way, Thaisa. "Landscape Architecture Emerges as a Profession" **Unbounded Practice** pp. 11-26
- Way, Thaisa. "Garden Craft to Landscape Architecture" **Unbounded Practice**, pp. 62-98.
- Cosgrove, Denis. "Landscape as a cultural product" (*Social Formation and Symbolic Landscape* 1984), excerpt in *Theory in Landscape Architecture: A Reader*, ed. Simon Swaffield, 2002, pp. 165-166. **R**
- Howett, Catherine. "Modernism...," *MLA*, pp. 18-35.
- Treib, Marc. "Axioms for a Modern Landscape Architecture" *MLA*, pp. 36-67.

Week 2: Emerging Practices and Social Agendas

- Rogers, pp. 375-401 and pp. 427-430.
- Way. "Professional Legitimacy" **Unbounded Practice**, pp. 128-166.
- Howett, Catherine. "Ecological Values in Twentieth-Center Landscape Design: A History and Hermeneutics" *Landscape Journal* (1998) pp. 80-98.
- Smithson, Robert. "Frederick Law Olmsted and the Dialectical Landscape" *Art Forum* 11 (2/73, 62-68) ; reprinted in Nancy Holt's *The Writings of Robert Smithson* (1979), 117-128.
- Rehmann, Elsa. "An Ecological Approach" *Landscape Architecture* (July 1933), 239-245 **R**
- Jensen, Jens. "Art has its Roots in the Soil", "Our native Landscape", and "Compositions", 1-11, 23-31, and 63-87 in *Siftings* (1939, reprinted 1990). **R**

Week 3: Urban Design and the Public Sphere

- Rogers, pp. 402-427.
- Way, "Social Agendas" **Unbounded Practice**, pp. 167-193.
- Way, "New Projects" **Unbounded Practice**, pp. 222-258.
- Gutfreund, Owen D. "Rebuilding New York in the Auto Age. Robert Moses and the Highways," in Hilary Ballon and Kenneth T. Jackson (eds.) 2007 *Robert Moses and the Modern City. The Transformation of New York*, pp.86-93. **R**
- Berrizbeitia, Anita. "The Amsterdam Bos: The Modern Public Park and the Construction of Collective Experience," in *Recovering Landscape: Essays in Contemporary Landscape Architecture*. ed. James Corner (Princeton), 1999, pp. 186-203. **R**
- Haney, David H. "Leberecht Migge's "Green Manifesto,"" *Landscape Journal* 26 (2): 201-218. **R**
- Groning, Gert. "Teutonic Myth, Rubble and Recovery: Landscape Architecture in Germany" Marc Treib (ed.) *The Architecture of Landscape*, Philadelphia: University of Pennsylvania Press (2002): 120-153. **R**

*******Abstract Due** *****

Week 4: Modern Living

- Rogers, pp. 442-444
- Way, "Model Gardens: Public and Private" **Unbounded Practice**, pp. 194-221.
- Laurie, Michael. "Thomas Church: California Gardens and Public Landscapes," *MLA*, pp. 166-179
- Lee, Michael. "Landscape and gender in Weimar Modernism" in O'Malley, T., & Wolschke-Bulmahn, Joachim. (2015). *Modernism and landscape architecture, 1890-1940* (Studies in the history of art (Washington, D.C.). Washington: National Gallery of Art. pp. 28-50.
- Harris, Dianne. "Making Your Private World," *The Architecture of Landscape*, pp. 180-205. **R**
- Hitchcock, Henry R. "Gardens in relationship to Modern Architecture" 15-20 & Richard Neutra's "Landscaping--A new issue" 21-22 in *Contemporary Landscape Architecture and its Sources* (1937) **R**
- Hudnut, Joseph. "The modern garden" in *Gardens in the Modern Landscape*, Christopher Tunnard. (1938) pp. 175-178. **R**

Week 5: Design Revolutions

- Rogers, pp. 434-440, 449-456
- Steele, Fletcher. "New Pioneering in Garden Design," *MLA*, pp. 108-113.
- Neckar, Lance. "Christopher Tunnard: The Garden in the Modern Landscape" *MLA*, pp. 144-158.
- Tunnard, Christopher. "Modern Gardens for Modern Houses: Reflections on Current Trends in Landscape Design," *MLA*, pp. 159-165.
- Eckbo, Garrett, & Daniel U. Kiley, James C. Rose- multiple essays: *MLA*, pp. 68-91.
- Rainey, Reuben. "Organic Form in the Humanized Landscape," and Garrett Eckbo, "Pilgrim's Progress," in *MLA*, pp.180-219.
- Imbert, Dorothée. "A Model for Modernism: ... Legrain," *MLA*, pp. 92-107.

Week 6: Between Tradition and Modernity

- Rogers, pp. 449-456 (again)
- Bleam, Greg. (1993) "Modern and Classical Themes in the Work of Dan Kiley," "Selected Works...", *MLA* pp. 220-239; 240-249.
- Kiley, Dan., "Lecture and Panel", pp. 7-37. (also published in Rainey and Trieb, editors, Dan Kiley Landscapes: The Poetry of Space, pp. 7-47. R
- Andersson, Thorbjörn. "Erik Glemme...", *MLA*, pp. 114-133.
- Andersson, Thorbjörn. "To Erase the Garden: Modernity in the Swedish Garden and Landscape," *The Architecture of Landscape*, pp. 2-27. R

*******FULL DRAFT OF PAPER DUE-** *****

Week 7: Art and Landscape

- Rogers, pp. 444-449, 483-486
- 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
- Berrizbeitia, Anita. Ch 2 "Hybrid Modernism" *Roberto Burle Marx in Caracas* (2005): 17-41. R
- Halprin, Lawrence, "Motation," *Process Architecture* 4, 1978: 51-62. R
- Halprin, Lawrence. "Nature into Landscape into Art" *Landscape in America* / editing and sequencing by George F. Thompson pp. 241-250. R
- Powers, Alan, "Landscape in Britain," in Treib (ed.) (2002) *The Architecture of Landscape* Philadelphia, pp. 56-81. R

*******PEER REVIEW DUE-** *****

Week 8: Conservation, Innovation, and Urban Ecological Design

- Rogers, pp. 470-493.
- McHarg, Ian. "Process and Form" and "The City: Process and Form" *Design with Nature* (1970): 163-185. R
- McHarg, Ian. "An Ecological Approach for Landscape Architecture" *Landscape Architecture Magazine*. (January 1967) pp.105-108.
- 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
- Steinitz, Carl, Paul Parker, and Lawrie Jordan. "Hand-Drawn Overlays: Their History and Perspective Uses" *Landscape Architecture Magazine*, Vol. 66.9 (September 1976) pp.444-455.

Week 9: Corporate and Urban Landscape Architecture

- Rogers, pp. 457-469.
- Walker, Peter, The Practice of Landscape Architecture..." *MLA*, pp. 250-259.
- Schwartz, Martha. "Landscape and Common Culture Since Modernism," *MLA*, pp. 260-265.
- Meyer, Elizabeth. "The Post Earth Day Conundrum" *Environmentalism in Landscape Architecture*, Michel Conan (ed). pp. 187-244. **R**
- 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

- Rogers, pp. 495-513
- Latz, Peter. "The Idea of Making Time Visible" in *Topos* 33 (2000), 94-99. **R**
- 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**
- Brown, Brenda J. "Reconstructing the Ruhrgebiet" *Landscape Architecture*, April, 2001: 66-75 + 92-95
- Beardsley, John. "Earthworks. The Landscape of Modernism" in Stuart Wrede (ed), *Denatured Visions* (1991) pp. 110-117. **R**
- Berrizbeitia, Anita et al "Critical Practices in Modernism" in O'Malley, T., & Wolschke-Bulmahn, Joachim. (2015). *Modernism and landscape architecture, 1890-1940* (Studies in the history of art (Washington, D.C.). Washington: National Gallery of Art. pp. 206-224. **R**

*****FINAL PAPER DUE *****