

Modern and Contemporary Landscape Architecture



Roberto Burle Marx and Oscar Niemeyer, site plan for Ibirapuera Park in São Paulo, Brazil (1953).

LAND 574 | Fall 2021

Graduate School of Architecture, Urban Design, and Landscape Architecture
Washington University in St. Louis

Time: Mondays 8:30 – 11:30AM

Location: Weil Hall 230

Instructor: Michael Allen, Senior Lecturer
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314-920-5680 (cell)

Description

Modern & Contemporary Landscape Architecture (M/CLA) covers landscape architecture practice, including built projects and theoretical currents, from the large park movement of the late 19th century to early 21st century themes.

Weekly topics, related to landscape discourse through time, structure the course. In one sense the topics form a linear history of landscape architecture; at the same time, the course draws connections and criticisms among texts, projects, and frameworks. Each week, the course provides a number of critical perspectives on landscape architecture, including your own perspective.

Together, instructor and student will analyze a predominantly Western history of landscape architecture, questioning what has been included and what has been excluded in dominant narratives. The course surveys primary sources and secondary sources, with an interest in their scholarly lineages, but interrogates the notion of lineage in the production of landscapes. We will look at how global transformations in social, environmental, economic, and technological realms have affected landscape discourse and practice.

M/CLA requires critical reading and writing, independent research, and analysis through drawing.

Readings

All required and suggested readings are posted on Box or are available online. Readings are listed on the course schedule.

Aims

The aims of this course are: 1) To introduce students to the history of the professional field and the academic discipline of landscape architecture since 1850; 2) To present critical perspectives that interrogate landscape architectural history, supporting students' ideas with argument. Through the course, students will become more confident and dexterous with discussing landscape architecture theory and practice, through written essay, visual analysis, and oral argument.

Learning Outcomes

By the end of the course, students will be able to:

1. Recognize and discuss theoretical and built projects in landscape architecture since 1850;
2. Recognize key concepts in landscape architecture since 1850, and know the period of their origin and influence;
3. Practice dexterity with reading scholarly articles in/adjacent to the field of landscape architecture;
4. Analyze and critique practices and theories, through writing, oral argumentation, and drawing.

Schedule

Monday, August 30: Landscape Architecture as Cultural Production

Field Visit: Washington University Campus, Forest Park

Suggested Reading:

John Brinckerhoff Jackson "The Word Itself," *Discovering the Vernacular Landscape* (New Haven: Yale University, 1984).

Monday, September 6: Emergent Public Landscapes: Cemeteries, Urban Parks and National Parks

Readings:

Denis Cosgrove, "Sublime Nature," *Social Formation and Symbolic Landscape* (Madison: University of Wisconsin Press, 1984).

Anne Whiston Spirn, "Constructing Nature: The Legacy of Frederick Law Olmsted," *Uncommon Ground: Rethinking the Human Place in Nature* (New York: WW Norton & Company, 1996).

Elizabeth Barlow Rogers, "America the Beautiful: The National Park System," *Landscape Design: A Cultural and Architectural History* (New York: Harry N. Abrams, Inc., 2001).

Suggested Reading:

Robert Smithson, "Frederick Law Olmsted and the Dialectical Landscape," *The Collected Writings of Robert Smithson* (Berkeley: University of California Press, 1996).

Blanche Linden-Ward and Alan Ward, "Spring Grove: The Role of the Rural Cemetery in American Landscape Design," *Landscape Architecture* 75.5 (September/October 1985).

Midterm Essay Assigned

Monday, September 13: (Early) Landscape Urbanism, Landscape Suburbanism

Readings:

Carl Steinitz, "Landscape Planning: A Brief History of Influential Ideas," *Journal of Landscape Architecture* (Spring 2008).

Frederick Law Olmsted, "Public Parks and the Enlargement of Towns" (excerpt," *Civilizing American Cities: A Selection of Frederick Law Olmsted's Writings on City Landscape* (Cambridge: MIT Press, 1979).

Marjorie Sewell Cautley, "Planting at Radburn," *Landscape Architecture* 21.1 (October 1930).

Sonja Dümpelmann, "Tree Doctor Vs. Tree Butcher: Standardized Trees and the Taylorization of New York City," *Seeing Trees: A History of Street Trees in New York City and Berlin* (New Haven and London: Yale University Press, 2019).

Monday, September 20: Modernism in Europe

Readings:

Constant, Caroline, "A Landscape 'Fit for a Democracy': Jože Plečnik at Prague Castle," *The Modern Architectural Landscape* (Minneapolis: University of Minnesota Press, 2012).

Alla G. Vronskaya, "Urbanist Landscape: Militsa Prokhorova, Liubov' Zalesskaia and the Emergence of Soviet Landscape Architecture," *Women, Modernity and Landscape Architecture* (London: Routledge, 2015).

Sanja Horvatinčić, "Memorial Sculpture and Architecture in Socialist Yugoslavia," *Toward a Concrete Utopia: Architecture in Yugoslavia 1948-1980* (New York: Museum of Modern Art, 2018).

Matthew Worsnick, "Partisan Memorial Cemetery, Mostar," *Toward a Concrete Utopia: Architecture in Yugoslavia 1948-1980* (New York: Museum of Modern Art, 2018).

Monday, September 27: Modernism in North America

Field Visit: Gateway Arch National Park

Readings:

Garrett Eckbo, "What Do We Mean by Modern Landscape Architecture?" *Journal of the Royal Architectural Institute of Canada* 27.8 (1950).

Marc Treib, "Dan Kiley and Classical Modernism: Mies in Leaf," *Landscape Journal* 24.1 (2005).

James Rose, "Freedom in the Garden," *Pencil Points* (Oct. 1938); "Plants Dictate Garden Forms," *Pencil Points* (Nov. 1938), 639–43; "Articulate Form in Garden Design," *Pencil Points* (Feb. 1939):,98–100. Reprinted in *Modern Landscape Architecture: A Critical Review*, edited by Marc Treib (Cambridge: MIT Press, 1993).

Monday, October 4: No Meeting, Instructor Away

Monday, October 11: No Meeting, Fall Break

Monday, October 18: Modernism in Central & South America

Reading:

Luis Barragan, "Secret Gardens," *Luis Barragan: The Complete Works* (New York: Princeton Architectural Press, 1996).

Roberto Burle Marx, "A Garden Style in Brazil to Meet Contemporary Needs," *Landscape Architecture* (July 1954).

Zeuler Lima. "Beyond Roberto Burle Marx: Another Genealogy of Modern Landscape Architecture in Brazil," *Woman, Modernity, and Landscape Architecture* (London: Routledge, 2015).

Final Project Assigned

Monday, October 25: Modern and Contemporary Landscape Practices in Asia and Africa

Reading:

Dorothy Tang, "Between Poetics and Utility: Landscape Infrastructure in China," *Made in China Journal* (July 23, 2019).

<https://madeinchinajournal.com/2019/07/23/between-poetics-and-utility%E2%80%A2-landscape-infrastructure-in-china/>

Cuttaleeya Jiraprasertkun, "Thai Conceptualizations of Space, Place and Landscape," *Landscape Culture: Culturing Landscapes* (Berlin: Springer, 2014).

Sareh Moosavi, Jala Makhzoumib and Margaret Grosea, "Landscape Practice in the Middle East: Between Local and Global Aspirations," *Landscape Research* (2015).

Mohammed Elshahed, "Tahrir Square: Social Media, Public Space," *Places Journal* (February 2011).

<https://placesjournal.org/article/tahrir-square-social-media-public-space/>

Final Project Selection

Midterm Essay Due by 5:00PM

Monday, November 1: Landscape Ecology

Reading:

Ian McHarg, "An Ecological Method for Landscape Architecture," *Landscape Architecture* 57 (January 1967).

James Corner, "Ecology and Landscape as Agents of Creativity," *Ecological Design and Planning* (New York: Wiley, 1997).

Robert Mugerauer and Kuei-Hsien Liao "Ecological Design for Dynamic Systems: Landscape Architecture's Conjunction with Complexity Theory," *Journal of Biourbanism* 2.2 (2012).

Rod Barnett, "Open Systems," "Field Theory" and "Formless," *The Ten Points Guide to Emergence* (2013).
<http://www.nonlinearlandscapes.com/the-ten-point-guides-to-emergence>

Midterm Essay Due

Monday, November 8: Postmodernism and the Expanded Field

Field Visit: Laumeier Sculpture Park

Reading:

Rosalind Krauss, "Sculpture in the Expanded Field," *The Originality of the Avant-garde and Other Modernist Myths* (Cambridge: MIT Press, 1986).

Elizabeth K. Meyer, "The Expanded Field of Landscape Architecture," *Theory in Landscape Architecture* (Philadelphia: University of Pennsylvania Press, 2002.)

Suggested Reading:

Robert Smithson, "Spiral Jetty," *Robert Smithson: The Collected Writings*, (Berkeley: University of California Press: 1979).

Marc Augé, "Introduction," *Non-Places: An Introduction to Supermodernity* (New York: Verso, 1995).

Monday, November 15: Cultural Landscapes

Reading:

Peirce F. Lewis, "Axioms for Reading the Landscape: Some Guides to the American Scene," *The Interpretation of Ordinary Landscapes* (Oxford: Oxford University Press, 1979).

Don Mitchell, "New Axioms for Reading the Landscape: Paying Attention to Political Economy and Social Justice," *Political Economies of Landscape Change* (Springer, 2008).

Kofi Boone, "Black Landscapes Matter," *Ground Up Journal* (2017).

<http://groundupjournal.org/blacklandscapesmatter>

Monday, November 22: Post-Industrial and Abandoned Urban Landscapes

Field Visits: Park-Like at the Pulitzer Arts Foundation, Pruitt-Igoe

Readings:

Elizabeth K. Meyer, "Seized by Sublime Sentiments," *Richard Haag: Bloedel Reserve and Gas Works Park*, (New York: Princeton Architectural Press, 1998).

Joern W. Langhorst, "Re-Covering Landscapes: Derelict and Abandoned Sites as Contest Terrain," *Icon* 10 (2004).

Jill Desimini, "Planned Shrinkage to Formerly Urban," *Landscape Journal* 33.1 (2014).

Monday, November 29: Contemporary Trends and Tactics

Readings:

Pierre Bélanger, "Landscape as Infrastructure," *Landscape as Infrastructure* (New York: Routledge, 2017).

Charles Waldheim, "Introduction: A Reference Manifesto," and "Landscape as Urbanism," *The Landscape Urbanism Reader* (New York: Princeton Architectural Press, 2006).

Karl Kullmann, "The Landscape of Things," *Journal of Landscape Architecture* 13:1 (2018).

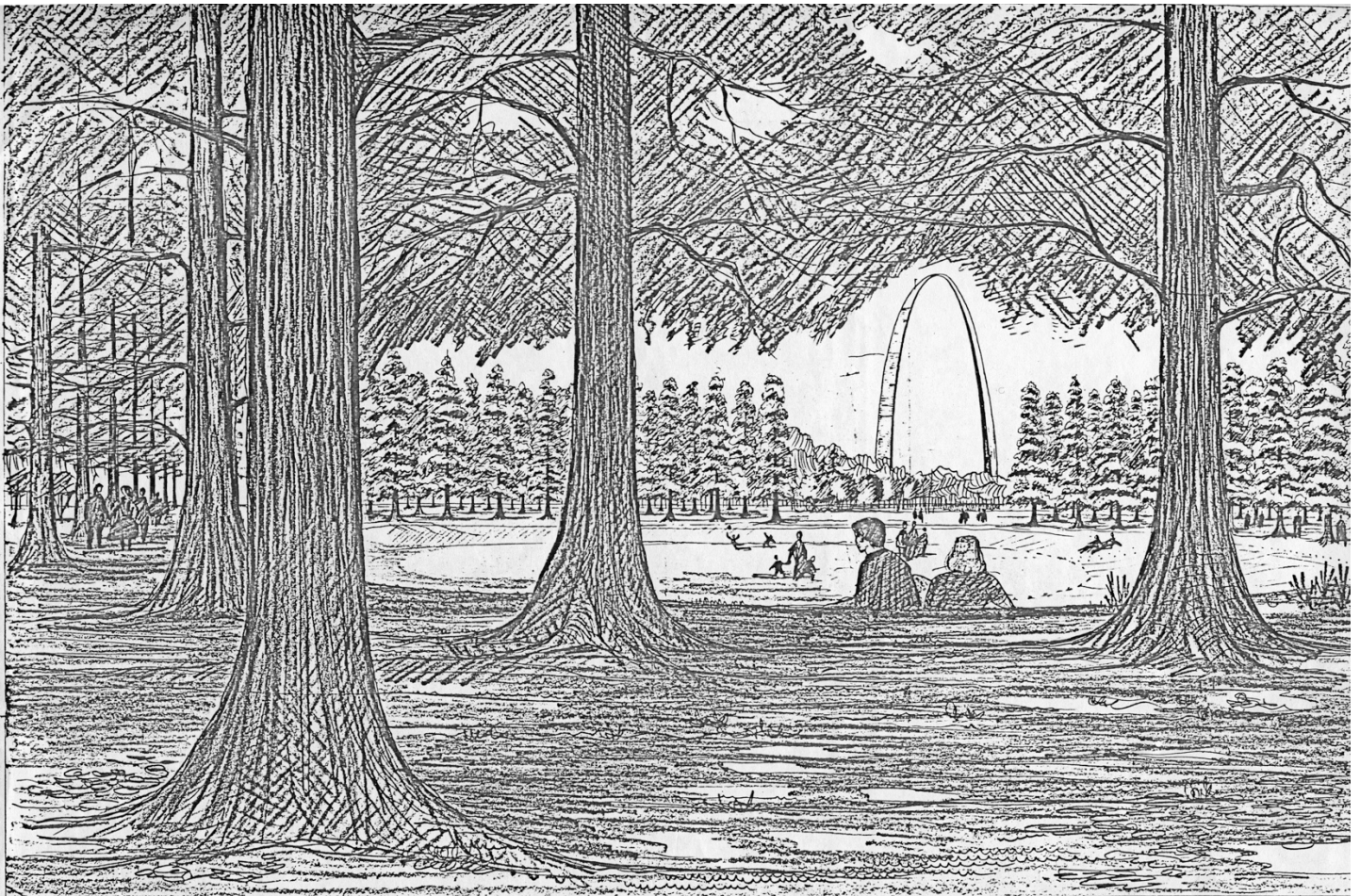
Final Project Draft Due

Monday, December 6: Conclusions

Final Student Presentations and Discussion

Friday, December 10

Final Project Due by 5:00PM



VIEW FROM CIRCLE OF CYPRESS TREES TO ARCH

Dan Kiley, drawing of Jefferson National Expansion Memorial landscape, St. Louis, Missouri USA (c. 1947).

Assignments

Reading Responses

Students will submit weekly responses to the readings. A worksheet for each week will be posted ahead of the class and will provide some guiding questions. Students will write *brief* responses to these questions. Each response shall be one page in length.

Presentation

Each student is responsible for presenting one of the weeks' topics. The presentation will add context to selected readings and the student will develop critical questions to drive the in-class discussion. The presentations are evaluated on focus, research resourcefulness, unique insights, clarity, and presentation craft. Analytical drawing, such as diagrams are highly encouraged. A handout will explain further details and evaluation.

Midterm Essay

This essay asks each student to make one evaluative statement about one reading from the syllabus. Readings from before the due date are recommended, but students can choose from all readings. One route is to agree with one author and further support your argument with our own synthesized thoughts and examples. The other route is to take a critical stance, disagreeing with or qualifying an argument in one of the readings. A handout will explain further details and evaluation. A handout will explain further details and evaluation.

Precedent Study

Students will make an in-depth study of a contemporary project (selected from a provided list). Students will make an essay about some part of the project and build an illustrated essay that supports the student's main argument. A handout will explain further details and evaluation, but you can already see scheduled checkpoints on the syllabus.

Submissions

All work shall be submitted by Box by uploading work to the designated folder, except for the final book, which shall be printed and submitted in hard copy.

Evaluation

This is the distribution of the evaluation forming the course grade:

- | | |
|-----------------------------|-----|
| • Attendance and discussion | 15% |
| • Reading Responses | 20% |
| • Midterm Essay | 20% |
| • Presentation | 10% |
| • Precedent Study | 35% |

Papers and work will be graded numerically out of 100 points. Final grades will be letter grades based on the following grading scale:

Conceptual Considerations	Methodology	Craftsmanship	Integrative skills
<p>A</p> <p>New concepts are explored in original ways. Conceptual basis of project demonstrates clear grasp of complex issues (histories, social contexts, ecological issues). Project is fully developed and expresses a high level of investigative rigor.</p>	<p>Analysis demonstrates rigor and highly developed understanding of scope. Sophisticated and attentive design decision-making apparent throughout process. Logical, confident and iterative procedure generates design outputs that can be described and evaluated in terms of the process.</p>	<p>Clear connection between ideas and their investigation through careful manipulation of design representation and materials. Excellent craftsmanship displays thought and care. Clear demonstration of the importance of the artifact in design production. Attentiveness to the aesthetic of making.</p>	<p>New and complex issues are successfully integrated. Seamless integration of depiction and depicted. Comprehensive marshaling and conjoining of the physical, the conceptual and the representational.</p>
<p>B</p> <p>Complex issues are adequately integrated. Project is well-developed and design outcomes show understanding of issues.</p>	<p>Process demonstrates adequate grasp of problems and issues. Clear use of iterative method. Source data employed throughout. Project process remains within the confines of the known.</p>	<p>Good quality work, with moderate appeal. Engagement with materiality of representation needs further work. Outputs would improve with greater attentiveness to quality of craft.</p>	<p>Design production shows real understanding of issues, problems, resources and process, but does not quite bring them all together in a unified articulation of design intent.</p>
<p>C</p> <p>Project exhibits an inherent lack of conceptual engagement. The necessary components are gathered but are related and explored only superficially.</p>	<p>Clear and effective process never fully developed. Tentative and ill-defined methodology. Tendency to change from approach to approach without fully investigating any one method, suggesting uncertainty with respect to iterative procedures.</p>	<p>Crafted dimension of production distracts from design intent. Sloppy, ill-managed articulation of the artifact as an object. Ideas remain untransformed by the act of making.</p>	<p>Project remains on the level of a collection of disparate ideas and forms, weakly integrated or developed, and only marginally related to the singularity of the site, situation or program.</p>
<p>D</p>			

Project is inadequately developed in all areas. Heavy reliance on found materials. Project shows little or no regulation by means of conceptual thinking.	Inadequate development of project. Muddled thinking about process. Little or no clear methodological procedure utilized. No connection between design output and design process.	Poor quality or negligible craftsmanship. No sense of the development of an aesthetic. Outputs are uninspiring, timid and uncared for.	Little or no sense of the project as an interactive condition. Outcome does not relate to program, site or contexts. Failure of understanding with respect to the nature of design.
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Course Policies

This seminar operates on a pedagogical model of participatory inquiry, where all participants shape the research questions and experiential priorities of the course. The seminar requires a high degree of participation through verbal discussion while also demanding a robust schedule of readings to support exploration of themes. The seminar encourages research as practice; that is, research not for memorization but for critical understanding of subjects to advance students' own educational goals. Design students should have no fear.

Seminar: *Oxford English Dictionary* definition 1.1: "A class at university in which a topic is discussed by a teacher and a small group of students." Origin: Late 19th century: from German Seminar, from Latin *seminarium* (see seminary).

Field Work: There will be field visits throughout the semester as noted on the syllabus. These meetings will require in-person gatherings of all students. Students will be responsible for their own transportation, and instructor will distribute itineraries with meeting locations before these dates. Activities will adhere to university practices of COVID-19 safety.

Inclusive Learning Environment: The best learning environment—whether in the classroom, studio, laboratory, or fieldwork site—is one in which all members feel respected while being productively challenged. At Washington University in St. Louis, we are dedicated to fostering an inclusive atmosphere, in which all participants can contribute, explore, and challenge their own ideas as well as those of others. Every participant has an active responsibility to foster a climate of intellectual stimulation, openness, and respect for diverse perspectives, questions, personal backgrounds, abilities, and experiences, although instructors bear primary responsibility for its maintenance.

A range of resources is available to those who perceive a learning environment as lacking inclusivity, as defined in the preceding paragraph. If possible, we encourage students to speak directly with their instructor about any suggestions or concerns they have regarding a particular instructional space or situation. Alternatively, students may bring concerns to another trusted advisor or administrator (such as an academic advisor, mentor, department chair, or dean). All classroom participants—including faculty, staff, and students—who observe a bias incident affecting a student may also file a report (whether personally or anonymously) utilizing the online Bias Report and Support System.

1. COVID-19 HEATH AND SAFETY PROTOCOLS

This course will meet indoors in person with masking required. Exceptions to course policies, expectations, and requirements (including attendance and assignment deadlines) because of COVID-19 diagnosis, symptoms consistent with COVID-19, or exposure to a person with a confirmed or suspected COVID-19 diagnosis will be made in collaboration between the student and instructor. In these cases, please notify your instructor as soon as possible to discuss appropriate accommodations.

All Danforth Campus students, faculty & staff must complete and pass a daily health self-screening prior coming onto campus or leaving their residence hall room each day. If an individual does not pass the daily self-

screening, they must not leave their room or come to campus and must immediately contact Habif Health and Wellness Center at 314-935-6666 (students) or Occupational Health at 314-362-5056 (faculty and staff). Go to screening at wustl.edu.

While on campus, it is imperative that students follow all public health guidelines established to reduce the risk of COVID-19 transmission within our community. The full set of University protocols can be found <https://covid19.wustl.edu/health-safety/>. This includes:

- Each student must visit screening.wustl.edu daily to complete the daily self-screening assessment before coming to campus or leaving their room in residential housing. A passing screening will result in a green checkmark on their phone screen. Each student is required to show that day's green check mark to their teacher at the start of each class.
- Complying with physical distancing requirements at all times and adhere to signage and environmental cues. This includes not congregating before or after class as well as during breaks or class activities.
- Complying with universal masking. All individuals on campus must wear disposable masks or cloth face coverings while occupying indoor public settings, including: multi-person offices; hallways; stairwells; elevators; meeting rooms; classrooms; restrooms; and when in campus outdoor spaces unless you can maintain six feet of physical distance from others. In the event that a student cannot wear a mask due to a medical condition or other concerns, they should consult with their academic advisors.
- Practicing healthy personal hygiene, including frequent handwashing with soap and warm water for at least 20 seconds and/or using hand sanitizer with at least 60% alcohol.
- Complying with cleaning and sanitation protocols. Students may be responsible for wiping down common surfaces after use, particularly those that might be shared with others (e.g. classroom desks). Instructions for Sam Fox students can be found [here](#).

We take your health and the health of our community seriously. Any Danforth Campus student who is currently diagnosed with COVID-19, is experiencing symptoms consistent with COVID-19, or has had direct contact with a person with a confirmed or suspected COVID-19 diagnosis must remain home and isolate yourself from others. Students who have symptoms and/or do not pass the screening protocol described above must call the Habif Health and Wellness Center at 314-935-6666 for additional instructions.

2. ATTENDANCE POLICY

Attendance is mandatory, and will be documented for all course meetings. Sam Fox School students are expected to arrive ready to participate and be fully engaged in the day's coursework during the entire scheduled class period. Participation in major critiques and reviews by all students is essential to the development of all of students. Failure to do so will have an impact on your final grade.

For the field work noted on the syllabus, students who are willing to attend the field work sessions will provide their own transportation and participate socially distanced with masks. The field work sessions are noted on the syllabus and will take place entirely within the seminar meeting time. Students who are unwilling to participate or unable to participate due to location will be exempt from field work but must complete an alternate short assignment to be distributed before the field work session and due in the week after. Inability or unwillingness to participate in field work will have no bearing on the attendance distribution of the seminar grade.

Following university policy, class will begin promptly with the start time listed. Students are allowed two unexcused absences. After two unexcused absences, students will receive one full letter grade penalty for each subsequent absence. Three late arrivals and/or early departures will equal one absence. If a student misses more than 20 minutes of a class, they are considered absent. Missing a review or critique equals two absences. If a student must miss a critique, please inform the professor beforehand. Any student who misses class is responsible for contacting a fellow student to find out what they missed, for making up all work, and for being prepared for the next class. In the case of severe medical or family emergencies, contact the Associate Dean of Students Georgia Binnington as soon as possible at gbinning@wustl.edu or 314.935.6532.

3. PENALTIES FOR LATE WORK and REQUESTS FOR EXTENSIONS

Late work will lose a half-letter grade for each week that it is late, after being graded (so a B paper turned in one week late is a B- paper). Requests for extensions must be made before the start of the class session before the assignment is due. Always consult the instructor if in doubt.

4. POLICIES ON MISSED EXAMS, MAKE-UP EXAMS OR QUIZZES

There are no exams in this seminar.

5. REGRADING POLICY

Students can resubmit work for regrading (Evaluation components 1–4). The instructor will set specific goals, and allow for 2 weeks to rework. Only in extenuating circumstances, may students petition for regrading after the semester has finished. This will require the approval of the chair and the registrar.

6. REQUESTS FOR INSTRUCTOR FEEDBACK ON DRAFTS AND REQUESTS TO REVISE

Students should make every effort to consult with the instructor before submitting work. The instructor is available during office hours, by appointment and by email to review ideas for the papers.

7. GRADE DISPUTE POLICY

The Sam Fox School aims to provide each student with a fair assessment of their academic work and studio. Students have the right to dispute their overall course grade (not individual assignments) if they believe that grade does not accurately reflect the quality of their work. A grade dispute must be submitted to the faculty member who assigned the grade within 30 days of receipt of the grade. The School stresses that every effort to resolve this dispute be made by the faculty and student involved. A student's eligibility for advancement in sequential coursework requires timely resolution of the grade dispute. For more information visit https://samfoxschool.wustl.edu/files/Greivance%20Policy_Update%202019.pdf.

8. TECHNOLOGY POLICIES

In Zoom meetings, unless you do not have a camera, you must have your camera on during the meeting time unless the instructor directs or allows otherwise. If you do not have reliable video or audio on your personal computer, you must notify the instructor before the first day of the seminar.

9. LICENSE FOR NON-EXCLUSIVE RIGHT TO REPRODUCE AND DISTRIBUTE

Michael Allen has non-exclusive right to reproduce and distribute work produced in this class as part of a publication or body of work, which may include products from this course or other works. Students retain ownership of all rights held under copyright. This permission is revocable for 3 months following the conclusion of this course via notification in writing to Michael Allen.

10. ETHICS/VIOLATIONS OF ACADEMIC INTEGRITY

Ethical behavior is an essential component of learning and scholarship. Students are expected to understand, and adhere to, the University's academic integrity policy: wustl.edu/policies/undergraduate-academic-integrity.html. Students who violate this policy will be referred to the Academic Integrity Policy Committee. Penalties for violating the policy will be determined by the Academic Integrity Policy committee, and can include failure of the assignment, failure of the course, suspension or expulsion from the University. If you have any doubts about what constitutes a violation of the Academic Integrity policy, or any other issue related to academic integrity, please ask the instructor.

- Always cite sources when ideas are presented and/or language that was developed by another individual, including material from class lectures and discussions.
- Violation of this policy includes collaborating on assignments where collaboration is not allowed and/or utilizing notes, texts, etc. on any assignment where use of such materials is not allowed.
- Computers and smart phones may aid course sessions by allowing students to pull up readings, websites, images or other materials to share. These devices should not be used for other purposes during class time. Absolutely no use of these devices for personal communications, web browsing or games is allowed. If a student uses a device in such a manner, that student's participation grade will be reduced by three points for each infraction. If a student has an urgent need to communicate, the student should leave the seminar room to call, email or text. There will be no penalty.

11. RELIGIOUS HOLIDAYS

The Sam Fox School recognizes the individual student's choice in observing religious holidays that occur during periods when classes are scheduled. Students are encouraged to arrange with their instructors to make up work missed as a result of religious observance, and instructors are asked to make every reasonable effort to accommodate such requests.