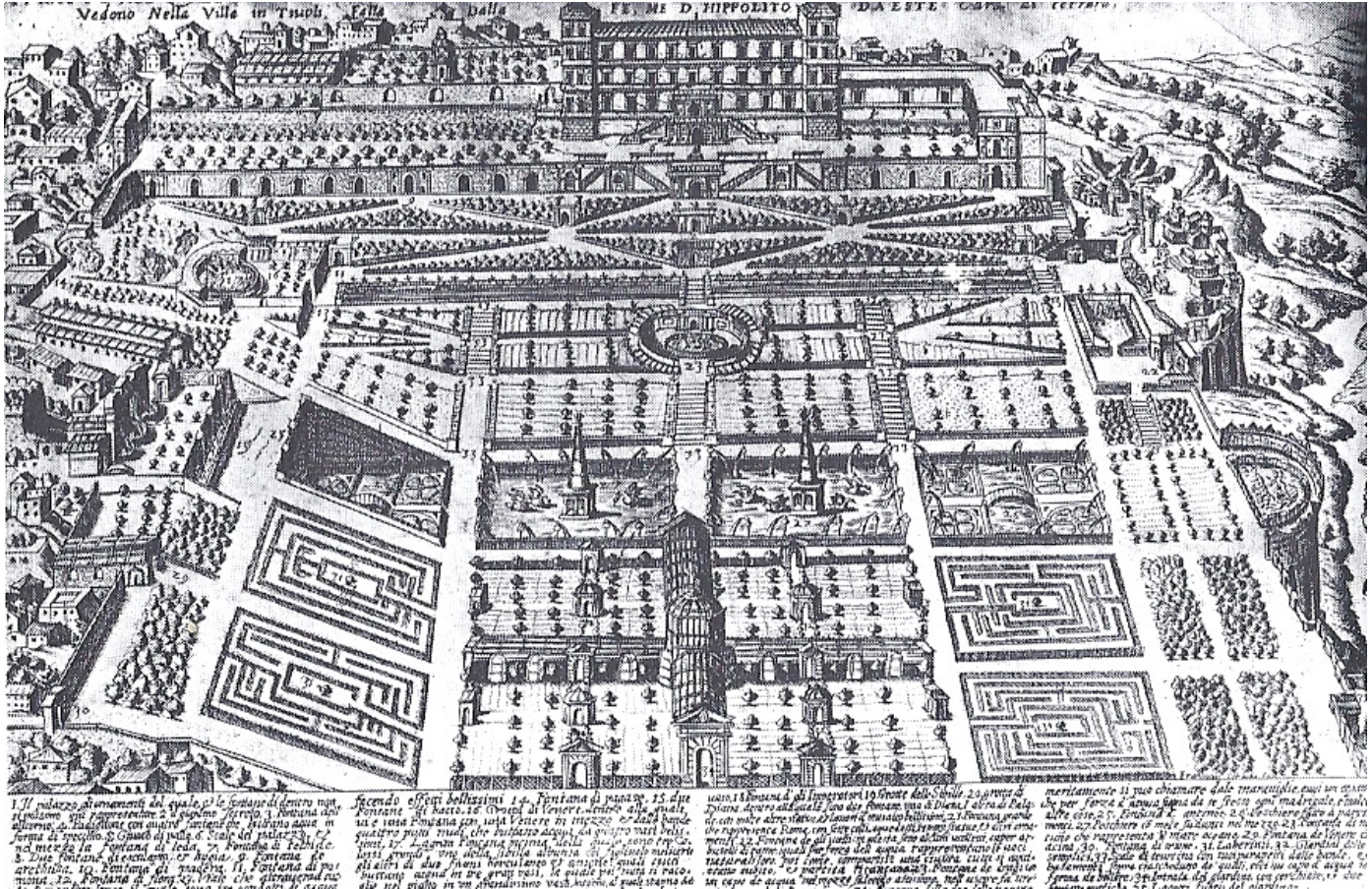


Landscape Architecture History and Theory

A48 LAND 571A | Fall 2022



Villa for Cardinal Ippolito d'Este; Tivoli, Italy. Designed by Pirra Ligorio, 1550.

Washington University in St. Louis

Meeting Time: Tuesdays, 2:30-5:20PM

Location: Givens Hall 115

Instructor: Michael Allen

Senior Lecturer in Architecture, Landscape Architecture and Urban Design

Office: Steinberg Hall 200

Office hours: By appointment.

Preferred communication by email (responses within 24 hours): allen.m@wustl.edu

314-920-5680 (cell)

Description

What is a park, a garden, a public space, and how are these landscape typologies entangled with concepts of nature, culture, and society? How are the concepts expressed spatially across different groups and geographies across the world throughout time? How did these types of landscapes originate and how have they evolved through time? Each of the landscapes covered in this course represent and reflect concepts, stories, philosophies, religions, pragmatics, and performative needs, and each continues to influence the practice, perception, and operation of landscape architecture today. All landscapes are cultural constructions embedded in the social, political, ecological, economic, and technical possibilities of their time. As Denis Cosgrove writes, landscapes are *epistemologies, ways of seeing, social relationships, constructions, compositions* of meaning that grow, reinforce, assert and reimagine human's relationship to the worlds around us. How designers imagine and construct landscape, how we categorize, prioritize, value, reify, and evaluate landscape as a practice, also reflects of how we picture and understands ourselves in relation to the responsibilities of being alive.

This course broadens the field of historical inquiry, including canonical examples of landscape architecture, and taking in topics ranging from cultural understandings of space to the design of sacred sites, public markets, trade routes, military installations, Empire, and water systems. The survey begins with prehistoric settlements and ends with the dawn of professionalized landscape design in the mid-19th century. Students will work through class discussion and an in-depth research project to trace the cultural currents linking the first endeavors in land-shaping to today's practice.

Aim

To examine the major transformations in the broad history of landscape architecture from antiquity to the middle of the 19th Century with particular attention to canonical gardens and landscapes.

Learning Outcomes

Upon completion of this course, students should be able to:

1. Identify the principal landscape design traditions from earliest recorded settlement to the middle of the 19th Century.
2. Compare and contrast significantly different landscape traditions using text and images.
3. Describe the transference and interaction of landscape design ideas that have occurred across cultures.
4. Explain a canonical landscape using text and images.
5. Analyze and evaluate key landscapes from the canon.
6. Explain critical themes in the development of landscape architecture.

Course Book

Students are strongly urged to purchase a copy of this book:

- Christophe Girot, *The Course of Landscape Architecture: A History of Our Designs on the Natural World, from Prehistory to the Present* (New York: Thames & Hudson, 2016).

Readings from Girot will be available as scans and the book will be placed on reserve at the Kranzberg Library. All other required and suggested readings are accessible on Box.

Course Materials

Students should procure these items:

- Sketchbook (Fieldbook); must be A4 or 8.5" x 11" or 11" x 8.5"
<https://www.dickblick.com/items/10321-1085/>
- Waterproof ink pens 0.3mm & 0.5mm

Other materials will be specified as required.

Schedule

August 30: Culture and Nature

Readings:

Raymond Williams, "Culture," *Keywords: A Vocabulary of Culture and Society* (Oxford: Oxford University Press, 1976).

Plato, *The Allegory of the Cave*.

September 6: The Perception of Landscape

Readings:

Gillian Rose, "Looking at Landscape," *Feminism and Geography* (Minneapolis: University of Minnesota Press, 1993).

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

Yi-Fu Tuan, "Time in Experiential Space," *Space and Place: The Perspective of Experience* (Minneapolis: The University of Minnesota Press, 1977).

Suggested Reading:

Australia ICOMOS, *The Burra Charter* (2013).

September 13: Landscapes of Ritual, Myth, and Belief

Readings:

Giot, "Chapter 1: Roots."

Giot, "Chapter 2: Hydraulic Civilizations."

Giot, "Chapter 3: From Temnos to Physis."

September 20: Roman and Medieval Landscapes

Readings:

Giot, "Chapter 4: Of Villas and Woods."

Dale B. Martin, "Ancient Slavery and Status", *Slavery as Salvation* (Yale University Press, 1990). Pick 10 pages.

Richard Sennett, "The Obsessive Image: Place and Time in Hadrian's Rome," *Flesh and Stone: The Body and the City in Western Civilization* (New York: W.W. North & Company, 1994).

Ann Kuttner, "Delight and Danger in the Roman Water Garden: Sperlonga and Tivoli," *Landscape Design and the Experience of Motion* (Washington: Dumbarton Oaks 2002). Pick 10 pages.

September 27: Islamic, Mughal, and the Middle East Gardens

Readings:

Giot, "Chapter 5: The Rule of Faith."

Eugenia W. Herbert, "The Taj and the Raj: Garden Imperialism in India," *Studies in the History of Gardens & Designed Landscapes*, 25:4 (2005).

Hamed Khosravi, "Geopolitics of Tabula Rasa: Persian Garden and the Idea of City", *Journal of Architecture and Urbanism*, 38.1 (2014).

D. Fairchild Ruggles, "Making the Desert Bloom," *Islamic Gardens and Landscapes* (Philadelphia: University of Pennsylvania Press, 2008).

October 4: No Class – Instructor Travel

October 11: No Class – Fall Break

October 18: Chinese Gardens

Readings:

Stanislaus Fung, "Movement and Stillness in Ming Writings on Gardens," *Landscape Design and the Experience of Motion* (Washington: Dumbarton Oaks, 2003).

Stanislaus Fung, "Foreword" and "The Interdisciplinary Prospects of Reading Yuan Ye", *Studies in the History of Gardens & Designed Landscapes*, 18:3 (1998).

Eeva Ruoff, "Chinese Whispers," *Historic Gardens Review* 30 (2014).

October 25: Japanese Gardens

Field Visit: Seiwa-en, Missouri Botanical Garden led by Horticulture Supervisor Ben Chu

Readings:

Jiro Takei and Marc P Keane, *Sakuteiki: Visions of the Japanese Garden: A Modern Translation of Japan's Gardening* (North Clarendon: Tuttle Classics, 2008). Excerpts.

Sakuteiki (11th century).

Shiro Nakane, "Structure in the Japanese Garden," *Antioch Review* 64.2 (2006).

November 1: Renaissance European Landscapes: Perspective and Class

Readings:

Giot, "Chapter 6: The Gardens of Perspective."

Allen S. Weiss, "Vaux-le-Vicomte: Anamorphosis Abscondita," *Mirrors of Infinity* (Princeton: Princeton Architecture Press, 1995.)

Eric Ellingsen, "Uncertain Certainty: The Nearness of the Far", *Studies in the History of Gardens & Designed Landscapes* 25.3 (2005).

Denis Cosgrove, "Landscape in Renaissance Italy: City, Country and Social Formation," *Social Formation and Symbolic Landscape* (Madison: University of Wisconsin Press, 1984).

November 8: The Rise of the Picturesque

Readings:

Giot, "Chapter 8: Gravity."

John Dixon Hunt, "What, How and When was the Picturesque Garden?", *The Picturesque Garden in Europe* (New York: Thames & Hudson, 2002).

Geoffrey and Susan Jellicoe, "The English School," *The Landscape of Man* (New York: Thames and Hudson, 1995).

Michael Symes, "Enlightenment, the Natural Garden and Brown," *Garden History* 44 (2016).

November 15: Landscapes of Imperialism and the Industrial Revolution

Meeting 2:00PM – 4:50PM*

Guest Lecture: Seth Denizen, Assistant Professor of Landscape Architecture, SFS

Readings:

Girot, "Chapter 9: Combustion."

W.J.T. Mitchell, "Imperial Landscapes," *Landscape and Power* (Chicago: The University of Chicago Press, 1994).

Roxanne Dunbar-Oritz, "The Cult of Conquest," *An Indigenous Peoples' History of the United States* (Boston: Beacon Press, 2014).

Brenna Bhandar, "The Political Anatomy of Colonization," *Colonial Lives of Property: Law, Land and Racial Regimes of Ownership* (Duke University Press, 2018).

November 22: North American Landscapes

Field Visit: Cahokia Mounds

Readings:

William Cronon, "Taking the Forest" and "A World of Fields and Fences," *Changes in the Land: Indians, Colonists and the Ecology of New England* (New York: Hill and Wang, 2003).

J.B. Jackson, "A Pair of Ideal Landscapes," *Discovering the Vernacular Landscape* (New Haven: Yale University Press, 1984).

Joseph McCann, "Before 1492: The Making of the Pre-Columbian Landscape: Part 1: Environment," *Ecological Restoration, North America* 17.1/2 (1999).

November 29: Landscape and the Modern Public Space

Field Visit: Tower Grove Park led by Bill Reininger, director of the park

Reading:

Andrew Jackson Downing, "A Talk About Public Parks and Gardens," *The Horticulturist* 3.4 (October 1848).

Andrew Jackson Downing, "The New York Park," *The Horticulturist* 8 (August 1, 1851).

Marshall Berman, "The Family of Eyes," *All That is Solid Melts Into Air* (New York: Penguin Books, 1988).

Suggested Reading:

The 1619 Project, *The New York Times* (2019).

<https://www.nytimes.com/interactive/2019/08/14/magazine/1619-america-slavery.html>

<https://www.nytimes.com/interactive/2020/02/12/magazine/1619-project-slave-auction-sites.html>

December 6: Workshop

Individual Meetings on Zoom

December 20 (No Meeting)

Submit Lexicon Books

Research Assignment Due by End of Day

Assignments

The major assignments and their percentage of the overall course grade are as follow:

- Lexicon 25%
Weekly keyword papers in field book (minimum 30 lexicon words)
(Learning outcomes 1, 2, 6)
- Research Assignment: 65%
Research the gardens of a selected time period in relation to the physical landscape, the social conditions and the cultural expression of the time.
(Learning outcomes 3, 4, 5)
- Discussion Leadership: 10%
Lead classroom discussion on an assigned date as described below.

Lexicon

A LEXICON is a dictionary of vocabulary for a particular profession or art form. Students are asked to create a LEXICON around the subjects covered in the texts that are read during the course. At the end of the semester students will submit the LEXICON.

This semester-long assignment asks students to write a weekly summary (keyword papers) of the readings structured around three key words from the text. This project simultaneously requires students to take ownership of the course subject matter and build upon their vocabulary. Choose key words or phrases from the text that seem loaded with meaning beyond contemporary usage - words that illuminate the meaning and significance of the reading for that week - words whose histories unlock the nuances of meaning embedded within the word.

Class notations, sketches, and images should be woven into the LEXICON to further illustrates the keywords or texts.

Weekly Assignment: Keyword Paper

Each week, students are to select three key words out of the assigned reading for that week, taking one or two paragraphs to explain each key word. Begin each key word discussion by using the etymological definition given by the Oxford English Dictionary Unabridged. Make sure it is the unabridged version or you won't be given the complete etymology of the word. Then provide an additional one or two paragraphs explaining how the word is relevant to the text and/or how the etymology of the word informs the use of the word in the text.

Include the sentence where the word appears to give context (cite using author-date). Correct citation must be included for all referenced sources. Make sure you refer to the etymology in the discussion. Most words have an etymology, if not then work with the meaning. Cross reference to related words – example: inhospitable – you should also look up hospitable. Include the meaning of the word most relevant to the usage.

Cite all sources, including the dictionary, using the Chicago Style, 16th edition. (PDF provided on Box.)

Research Assignment

The research assignment will entail the production of original research around one of the course themes, historic eras, styles, or geographies. There will be variable formats of submission: a scholarly paper, an illustrated booklet or a creative form such as a video or performance. *A detailed description of this assignment along with grading criteria will be available in week three, and will be discussed in the course meeting that week.*

Classroom Discussion Leadership

In addition, each week 2 students will lead a discussion on the readings for that week. The focus of these discussions will be on the ideas and concepts informing the reading and the key points the author is making. Students have the freedom to select any approach to the discussion they consider appropriate (diagramming, questioning, word associations, group exercises etc.). These discussions must be approximately 45 minutes in duration. Every student is expected to contribute to the classroom discussion of the course materials in every class period during the semester.

Evaluation and Grading

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 |
|----------|---|---|--|---|
| A | 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. | 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. | 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. | 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. |
| B | Complex issues are adequately integrated. Project is well-developed and design outcomes show understanding of issues. | 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. | Good quality work, with moderate appeal. Engagement with materiality of representation needs further work. Outputs would improve with greater attentiveness to quality of craft. | 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. |
| C | Project exhibits an inherent lack of conceptual engagement. The necessary components are gathered but are related and explored only superficially. | 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. | 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. | 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. |
| D | | | | |

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.

Course Policies and Information for Students

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.

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. While the instructor will lecture and guide, the seminar is a venue for each student to present questions, findings and connections located in readings and field trips.

Policies

1. **ATTENDANCE POLICY:** All students should attend each class session, take notes and participate in discussions. *Only two unexcused absences are allowed.* If a student cannot attend a session due to a conflicting academic requirement, that student should notify the instructor in writing one week prior to the session that will be missed. If a student has a medical or personal reason for absence, likewise the instructor shall be notified in writing at least prior to the start of class. When in doubt, please contact the instructor. Your grade will thank you. All field trips will occur during class time and are mandatory.
2. **PENALTIES FOR LATE WORK and REQUESTS FOR EXTENSIONS:** Late work will lose three points for each day that it is late. 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.
3. **REGRAIDING POLICY:** Regrading is not automatic. The instructor retains discretion to grant requests for regrading.
4. **REQUESTS FOR INSTRUCTOR FEEDBACK ON DRAFTS AND REQUESTS TO REVISE:** Please consult the instructor if you want to receive feedback on writing before it is due.
5. **TECHNOLOGY POLICIES:** 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.

6. FIELD WORK. Field work is mandatory. Students and the instructor will have to provide transportation with private automobiles. On field work days, the course will assemble at the Steinberg Hall driveway for carpooling.

Academic Integrity

Effective learning, teaching and research all depend upon the ability of members of the academic community to trust one another and to trust the integrity of work that is submitted for academic credit or conducted in the wider arena of scholarly research. Such an atmosphere of mutual trust fosters the free exchange of ideas and enables all members of the community to achieve their highest potential.

In all academic work, the ideas, drawings, photographs, written texts and contributions of others must be appropriately acknowledged through citation, with the name of the author and full reference of the source. See <http://artsci.wustl.edu/~writing/plagiarism.htm> for more information on properly documenting any work or ideas that are not your own. Work that is presented as original must be, in fact, original. Faculty, students, and administrative staff all share the responsibility of ensuring the honesty and fairness of the intellectual environment at Washington University. Students must be the sole authors of their work from concept through production.

Students should become familiar with the guidelines and policies of the university and school regarding academic integrity and misconduct. Any questions or concerns should be immediately addressed. Your instructors, advisors and department faculty are available to help students understand the Academic Integrity Policy, how to avoid plagiarism and its serious consequences by learning to cite sources correctly and leaving plenty of time to complete assignments. Do not hesitate to ask for assistance with any concerns in these regards.

Intentional plagiarism may result in a failing grade for this class. If you are not certain what constitutes plagiarism, please ask your instructor.

Resources for Students

1. **DISABILITY RESOURCES:** If you have a disability that requires an accommodation, please speak with instructor and consult the **Disability Resource Center** at Cornerstone (cornerstone.wustl.edu/). Cornerstone staff will determine appropriate accommodations and will work with your instructor to make sure these are available to you.
2. **WRITING ASSISTANCE:** For additional help on your writing, consult the expert staff of The Writing Center (writingcenter.wustl.edu) in Olin Library (first floor). It can be enormously helpful to ask someone outside a course to read your essays and to provide feedback on strength of argument, clarity, organization, etc.
3. **THE UNIVERSITY'S PREFERRED NAME POLICY FOR STUDENTS**, with additional resources and information, may be found here: registrar.wustl.edu/student-records/ssn-name-changes/preferred-name-policy/preferred-name-policy-student/.
4. **ACCOMMODATIONS BASED UPON SEXUAL ASSAULT:** The University is committed to offering reasonable academic accommodations to students who are victims of sexual assault. Students are eligible for accommodation regardless of whether they seek criminal or disciplinary action. Depending on the specific nature of the allegation, such measures may include but are not limited to: implementation of a no-contact order, course/classroom assignment changes, and other academic support services and accommodations. If you need to request such accommodations, please direct your request to Kim Webb (kim_webb@wustl.edu), Director of the Relationship and Sexual Violence Prevention Center. Ms. Webb is a confidential resource; however,

requests for accommodations will be shared with the appropriate University administration and faculty. The University will maintain as confidential any accommodations or protective measures provided to an individual student so long as it does not impair the ability to provide such measures.

If a student comes to me to discuss or disclose an instance of sexual assault, sex discrimination, sexual harassment, dating violence, domestic violence or stalking, or if I otherwise observe or become aware of such an allegation, I will keep the information as private as I can, but as a faculty member of Washington University, I am required to immediately report it to my Department Chair or Dean or directly to Ms. Jessica Kennedy, the University's Title IX Coordinator. If you would like to speak with the Title IX Coordinator directly, Ms. Kennedy can be reached at [\(314\) 935-3118](tel:3149353118), jwkennedy@wustl.edu, or by visiting her office in the Women's Building. Additionally, you can report incidents or complaints to Tamara King, Associate Dean for Students and Director of Student Conduct, or by contacting WUPD at [\(314\) 935-5555](tel:3149355555) or your local law enforcement agency.

You can also speak confidentially and learn more about available resources at the Relationship and Sexual Violence Prevention Center by calling [\(314\) 935-8761](tel:3149358761) or visiting the 4th floor of Siegle Hall.

5. **BIAS REPORTING:** The University has a process through which students, faculty, staff and community members who have experienced or witnessed incidents of bias, prejudice or discrimination against a student can report their experiences to the University's Bias Report and Support System (BRSS) team. See: brss.wustl.edu

6. **MENTAL HEALTH:** Mental Health Services' professional staff members work with students to resolve personal and interpersonal difficulties, many of which can affect the academic experience. These include conflicts with or worry about friends or family, concerns about eating or drinking patterns, and feelings of anxiety and depression. See: shs.wustl.edu/MentalHealth

Disclaimer: *The instructor reserves the right to make modifications to this information throughout the semester.*