

College of Charleston

Program in Historic Preservation and Community Planning - Department of Art History

ARTH 275-001**History of Land Design**

Fall Semester 2013

James L. Ward, SCRLA, Senior Instructor

Tuesday & Thursday: 10:50AM-12:05PM

wardj@cofc.edu

Room 309 in Simmons Building

Office Hours:

WEB PAGE showing syllabi, notes, etc:

Tuesday & Thursday: 1:00-2:00PM

<http://wardj.people.cofc.edu/Index.html>

And three Fridays a month (email ahead)

be sure to check the lectures under History of

12 Bull Street

Land Design

(Among) the most basic dimensions of human experience (is) that close association of heart and mind, often subdued yet potentially overwhelming, that is known as *sense of place*.

(Anthropologist Keith Basso)



The Blue Ridge Parkway and the Appalachian Trail

Course Description and Content

The course is directed at preservationists and conservationists, site designers and urban planners and architects. Its focus is primarily European and American but will necessarily deal with worldwide influences. Its time frame includes an overview of the effects in this country not only since European contact, but also including Amerindian extant relicts. As such, the course has three main goals to fashion a coherent set of ideas.

1. **This course will enable the student to identify, analyze and interpret works of art and/or architecture in their stylistic and cultural contexts.** It will provide the student with a background in the major works that have involved designing on the land. We will be using a multi-faceted, historical approach concentrating on major influences and specific examples. Obviously, the scope requires focusing our consideration on a relatively few works, even if we will be viewing quite a variety. I will somewhat emphasize modern experience here as cultural and contextual materials are more evident. The exams, therefore, will test a more historically oriented, lecture-based type of learning centered on these more limited examples.
 - a. “This course will introduce to the student situations and ideas regarding their physical and historical environment. These ideas have consequences for the choices and decisions which human beings make about their relationship to places; decisions that affect how they deal with other people, with their own communities, and with the rest of the world.”

This is what the new Gen-Ed folks say I need to include in the syllabus. My take away from it is simply that ideas about design, notions of the environment, the interplay of practical decisions and ideals, these all have consequences. It is not simply talk, not simply words. In the real world, words have consequences.

2. **Learn how to describe and understand general themes as well as details of landscapes.** The text and lectures will be describing these elements for each culture and project. This will involve an analysis of the planning aspects such as layout and

orientation, design components in the various details, and management elements which reveal changes over time.

3. **Provide a background to the study of related topics in art history and preservation.** Students should benefit from a focused study of landscapes in other classes. Conversely, the idea of “landscapes” presents the opportunity for a larger scale, more nuanced analysis of cultural influences that root a place to its locale, time, and people. The unique elements of landscapes in art history are worthy of a separate study and are very much a part of the intellectual and material aspects of art. Design classes either in urban, architectural, or preservation studies frequently cross into landscape concerns. Preservation activities today are, in fact, focused on landscape preservation and cultural conservation topics. In many ways a discussion of vernacular forms begins and ends with a discussion of the broader landscape. It is what makes a particular object or building “fit” into its place.

This course is intended to fit a series of landscape courses including this one, a studio in Landscape Preservation and Design (New name “Design with Culture”), and a graduate course in Cultural landscapes (the latter two taught in the spring with Cultural Landscapes available as an Independent study to undergraduates). This course will satisfy the requirements for “Category B” in Historic Preservation and is approved for credit in the Archaeology minor.

Required Text

Rogers, Elizabeth Barlow Landscape Design: A Cultural and Architectural History. Harry N. Abrams, Inc., Publishers, 2001.

Library Text - Geoffrey and Susan Jellicoe, The Oxford Companion to Gardens – available-<http://www.oxfordreference.com.nuncio.cofc.edu/views/ENTRY.html?entry=t215.e0291> (Note that specific entries are shown associated with individual sites. The whole book is not intended to be included as required reading.) Online text available through the College of Charleston Library. Each student will be responsible for signing up with the library for this service. Entries required to be read are shown on the syllabus attachment – History of Land Design Sites.

Online Supplement

Google earth Supplement: In order to supplement the sometimes brief descriptions in the text of individual sites and to allow for a sense of exploration and discovery, this course provides a virtual tour of these landscapes through Google Earth. I will be providing a basic KMZ file indicating the exact locations of all the main sites broken down by sites together with supplemental online information from Sketch Up, Wikipedia, UTube, Panoramia, and a few comments. Students are responsible for reviewing these sites as they are reading about them in the text.

Assignments

READINGS: Students need to read text material before class to participate in discussion during class. The quizzes, midterm and a portion of the final exam will be based both on this material and the lectures. Please note that the readings and lectures will frequently be covering similar subjects but from different points of view and with somewhat different content. Students should be prepared to deal with both lectures and readings.

QUIZZES: The quizzes will address the students’ abilities to recognize individual sites/designers and provide basic information about them. It will be short answer and are expected to be completed within 15 minutes.

MIDTERM AND FINAL EXAMS: This is an opportunity for students to address larger themes and to discuss their interpretations of our readings and discussion. Of course, being able to refer to actual sites or historical/cultural themes is important to make the points effective.

RESEARCH PAPER: Each student is required to develop a minimum 15 page research paper related to some aspect of the ideas presented in the course. This can be of a particular practitioner or school of practitioners, a cultural landscape that might be either vernacular or historic, or an overall stylistic influence or method of practice that weaves its way through several historical periods. The overall theme I am proposing for everyone to begin with is **“Trails Through History”**.

It is the assignment’s intent to have each student evaluate individual projects for a 24” X 36” poster and then synthesizes their significance and a thesis in a research paper. The paper should be generally organized according to the following sections:

- Your thesis and method of research
- Background
 - Generally accepted overall category or theme in landscape studies
 - Cultural and environmental context
- Selected landscape projects
 - General planning, design, or management aspects
 - Design components
- Significance to the field of study
 - Analysis or comparison of like projects by others
 - The effect of this
- Conclusion to restate the thesis as you feel it is supported by the information provided. You should include unresolved aspects or items for future study as part of your final assessment.

If you do not have a particular favorite topic, I would recommend you concentrate on the last few chapters of the text that we do not get to in the course and find something there – both for a project for poster and an idea/concept for the paper.

The themes are presented in the text are as follows:

- Landscapes of Consumerism
- Landscape Preservation, Conservation, Art, Sport, and Theory
- Landscape as Bodily Experience and Vernacular Expression

Students shall use the Chicago Manual of Style. Please refer to the web page for direction: (<http://www.chicagomanualofstyle.org/home.html>).

Final Grading Criteria

Quizzes and class participation- 25%

Midterm- 25%

Research paper and Individual Project Poster- 25%

Final Exam- 25%

Grading is based on the College of Charleston system as follows:

A: 92-100; A-:90-92; B+:88-90; B: 82-88; B-: 80-82; C+:78-80; C: 72-78; C-:70-72; D: 60-70; F: below 60

Miscellany, but Important

- Attendance is required. It will be important to discuss topics in class that will supplement the readings. Multiple unexplained or unexcused absences are sufficient grounds for failing the course. SPECIAL NOTE: More than three unexcused absences will result in a grade of ‘WF’ at the Instructor’s discretion. Whenever possible, please keep me informed in a timely way of any issues that may affect your successful

completion of this course. It is far easier to deal proactively with situations, not afterwards or in a rush at the end.

- Quizzes are multiple choice or short answer to test basic understanding. Mid term and final exams are generally written discussion and/or take home essays. I want to make sure you have assimilated concepts and know the material well enough to provide examples and provide an articulate narrative. Simple recitations of lists will not get full credit. Essays will be graded equally for form and content. Grammar, word craft, and essay format are important for full credit on form. A logical and thorough discussion of the main points is important for full credit on content to include an introduction, body and conclusion.
- Papers will be kept by Instructor. **Provide copies, *not originals*, to the professor.** Reports should be bound simply with an “ACCO” binder of appropriate size in the upper left hand corner. Photos should be included in the papers, not loose, with appropriate reference. Copies of power point presentations are welcome and will be retained by professor. Binders and loose material will not be filed or returned. Papers shall be retained by Professor until the beginning of the next semester only.
- The honor code of the College of Charleston applies to this course including provisions for cheating and plagiarism.
- There will be no make-up exams or quizzes without an excuse approved by the Dean of Students’ office presented in a timely manner.
- *When possible, notes are kept on line. The address will be updated during the term and provided when available.*

DAILY SCHEDULE

Preliminary, subject to change

The password for the lectures is the course number – “ARTH275001”

WEEK	DATES	TOPICS
1	8/20 8/22	Course introduction Background, goals and approach Review of reading assignments, writing assignments, and exams Filed Trip
2	8/27 8/29	BEGINNINGS IN ANCIENT WORLD <i>Magic, Myth, and Nature</i> Text: Introduction and Chapter 1 (20-57) Lecture from http://www.cofc.edu/~wardj/Magic,%20Myth,%20and%20Nature.pdf
3	9/3 9/5	<i>Nature, Art, and Reason</i> Text: Chapter 2 (58-96) Lecture from: http://www.cofc.edu/~wardj/Magic,%20Myth,%20and%20Nature.pdf Proposal for research paper due to include topic, proposed thesis, and initial reading list. All students are required to submit this as a preliminary by Friday and meet with the professor over the next two weeks to review during office hours.
4	9/10 9/12	<i>Paradise as Symbol and Metaphor</i> Text: Chapter 3 (97-125) Lecture from: http://www.cofc.edu/~wardj/Paradise%20as%20Symbol%20and%20Metapho r.pdf
5	9/17	BEGINNINGS IN EUROPE

	9/19	<i>Classicism Reborn</i> Text: Chapter 4 (125-164) Lecture from: http://www.cofc.edu/~wardj/Classicism%20Reborn_no%20background.pdf
6	9/24 9/26	<i>Power and Glory</i> and <i>Expanding Horizons</i> Text: Chapter 5 and 6 (165-231) Lecture from http://www.cofc.edu/~wardj/Power%20and%20Glory2.pdf Review for Midterm
7	10/1 10/3	MIDTERM EXAM Simon Schama's History of Britain: Forces of Nature ➤ Revised thesis, outline and annotated bibliography due for research paper
8	10/8 10/10	<i>Sense and Sensibility</i> Text: Chapter 7 and 8 (232-310) Lecture from http://www.cofc.edu/~wardj/Sense%20and%20Sensibility.pdf
	10/15	MIDTERM BREAK
9	10/17 10/22	NINETEENTH AND TWENTIETH CENTURY LANDSCAPES <i>Democracy and Landscape Design</i> Text: Chapter 9 (311-356) Lecture from http://www.cofc.edu/~wardj/Democracy%20and%20Landscape%20Design.pdf
10	10/24 10/29	<i>Industrial Age Designs</i> Text: Chapter 10 (357-375) Lecture from http://www.cofc.edu/~wardj/Industrial%20Age%20Landscapes.pdf
11	10/31 11/5	<i>Arts and Crafts Movement</i> Text: Chapter 11 (375-401) Lecture from http://www.cofc.edu/~wardj/Landscape%20Aesthetic%20Experience%20part%201.pdf AND http://www.cofc.edu/~wardj/Landscape%20Aesthetic%20Experience%20part%202.pdf
12	11/7 11/12	<i>Social Utopias</i> Text: Chapter 12 (402-433) Lecture from http://www.cofc.edu/~wardj/European%20Modernism.pdf
13	11/14 11/19	<i>The Modernist Garden</i> Text: Chapter 13 (434-457) Lecture from http://www.cofc.edu/~wardj/The%20Modernist%20Garden.pdf
14	11/21	Final Papers due THANKSGIVING
15	11/26	➤ Poster Presentations at 12 Bull Street (to be confirmed) ➤ REVISED RESEARCH PAPERS DUE REVIEW SESSIONS (by appointment)
		<i>FINAL EXAM scheduled by College</i>

College of Charleston Honor Code and Academic Integrity

Lying, cheating, attempted cheating, and plagiarism are violations of our Honor Code that, when identified, are investigated. Each incident will be examined to determine the degree of deception involved.

Incidents where the instructor determines the student's actions are related more to a misunderstanding will be handled by the instructor. A written intervention designed to help prevent the student from repeating the error will be given to the student. The intervention, submitted by form and signed both by the instructor and the student, will be forwarded to the Dean of Students and placed in the student's file.

Cases of suspected academic dishonesty will be reported directly by the instructor and/or others having knowledge of the incident to the Dean of Students. A student found responsible by the Honor Board for academic dishonesty will receive a XF in the course, indicating failure of the course due to academic dishonesty. This grade will appear on the student's transcript for two years after which the student may petition for the X to be expunged. The student may also be placed on disciplinary probation, suspended (temporary removal) or expelled (permanent removal) from the College by the Honor Board.

Students should be aware that unauthorized collaboration--working together without permission-- is a form of cheating. Unless the instructor specifies that students can work together on an assignment, quiz and/or test, no collaboration during the completion of the assignment is permitted. Other forms of cheating include possessing or using an unauthorized study aid (which could include accessing information via a cell phone or computer), copying from others' exams, fabricating data, and giving unauthorized assistance.

Research conducted and/or papers written for other classes cannot be used in whole or in part for any assignment in this class without obtaining prior permission from the instructor.

Students can find the complete Honor Code and all related processes in the *Student Handbook* at <http://studentaffairs.cofc.edu/honor-system/studenthandbook/index.php>

Suggested, Potential Sources for History of Land Design Research Papers

These texts have proven helpful in the development of this course and are provided to you here to assist in the development of your research paper bibliography as well as supplemental material. Most are available at the library and a few are available electronically.

1. Elizabeth Barlow Rogers, **Landscape Design: A Cultural and Architectural History** [SB470.5 .R64 2001](#)
2. Norman T. Newton, **Design on the Land: The Development of Landscape Architecture** [SB470.5N47](#)
3. William A. Mann, **Landscape Architecture, An Illustrated History in Timelines, Site Plans, and Biography** [SB470.5 .M37 1993](#)
4. William H. Tishler (editor), **American Landscape Architecture: Designers and Places** [SB470.53 .A44 1989](#)
5. Charles W. Moore, William J. Mitchell, and William Turnbull, Jr. **The Poetics of Gardens** [SB472 .M64 1993](#)
6. David Schuyler, **The New Urban Landscape: The Redefinition of City Form in Nineteenth-Century America**
7. John Simonds, **Landscape Architecture** [SB472 .S58 1998](#)
8. John Simonds, **A Manual of Environmental Planning**
<http://site.ebrary.com/nuncio.cofc.edu/lib/collegeofcharleston/docDetail.action?docID=10155027>
9. John Simonds, **Earthscape** [TD170S551978](#)

10. Michael Laurie, **An Introduction to Landscape Architecture**
11. Henry Hubbard and Theodora Kimball, **Introduction to the Study of Landscape Architecture**
12. Thomas Church, **Gardens Are for People** [SB473 .C5 1995](#)
13. Ian McHarg, **Design With Nature** [HC110E5M33](#)
14. Baroness Marie Louise Gothein, **A History of Garden Art** [SB451 .G62 1966](#) V.1
[SB451 .G62 1966](#) V.2
15. Derek Clifford, **A History of Garden Design**
16. Julia Berrall, **The Garden: An Illustrated History**
17. Christopher Thacker, **The History of Gardens** [SB465 .T47 1979](#)
18. Geoffrey and Susan Jellicoe, **The Landscape of Man** [SB470.5J44](#)
19. John and Ray Oldham, **Gardens in Time** [SB465 .L417 2006](#)
20. John R. Stilgoe, **Common Landscape of America** [E169.1S85](#)
21. John Brinkerhoff Jackson, **American Space** [E168 .J24](#)
22. Rudy J. and Joy P. Favretti, **Landscapes and Gardens for Historic Buildings**
[SB466.U6 F34 1997](#)
23. Walter L. Creese, **The Crowning of America: Eight Great Spaces and their Buildings –** [SB470.53 .C74 1985](#)
24. John Rep, **The Making of the American Landscape** [GF501 .M35 1990](#)
25. H. W. Janson, **History of Art** [N5300J31986b](#)
26. Elizabeth B. Kassler, **Modern Gardens and the Landscape** [SB472M61984](#)
27. John Claudius Loudon, **An Encyclopedia of Gardening** [SB450.95 .A45 1993](#)
28. Allen A. Christenson, **A Dictionary of Landscape Architecture**
<http://site.ebrary.com/nuncio.cofc.edu/lib/collegeofcharleston/docDetail.action?docID=10195641>
29. Warner Marsh, **Landscape Vocabulary**
30. Geoffrey and Susan Jellicoe, **The Oxford Companion to Gardens – available online -**
<http://www.oxfordreference.com/nuncio.cofc.edu/views/ENTRY.html?entry=t215.e0291>
31. Dumas Malone, **The Dictionary of American Biography** [E176D563](#) V.1,
[E176D563](#) V.2, [E176D563](#) V.3
32. Adolph K. Placzek, **The Macmillan Encyclopedia of Architects** [NA40 .M25 1982](#) V.1, [NA40 .M25 1982](#) V.2, [NA40 .M25 1982](#) V.3, [NA40 .M25 1982](#) V.4
33. Laura Wood Roper, **FLO: A Biography of Frederick Law Olmsted** [SB470O5R66](#)
34. Elizabeth Stevenson, **Park Maker: A Biography of Frederick Law Olmsted**
35. Witold Rybczynski, **A Clearing in the Distance: Frederick law Olmsted and America in the Nineteenth Century** [SB470.O5 R93 1999](#)
36. Miriam Rutz, **Landscape and Gardens: Women who Made a Difference**
37. Sigfried Giedion, **Space, Time and Architecture** [NA203 .G5 1970](#)
38. Sir Bannister Fletcher, **A History of Architecture** [NA200F631987](#)
39. Edmund Bacon, **The Design of Cities** [NA9050B221974](#)