



ARIZONA STATE UNIVERSITY

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GENERAL STUDIES PROGRAM COURSE PROPOSAL COVER FORM

Courses submitted to the GSC between 2/1 and 4/30 if approved, will be effective the following Spring.

Courses submitted between 5/1 and 1/31 if approved, will be effective the following Fall.

(SUBMISSION VIA ADOBE.PDF FILES IS PREFERRED)

DATE 2-12-2010

1. ACADEMIC UNIT: School of Architecture + Landscape Architecture

2. COURSE PROPOSED: LPH 310 History of Landscape Architecture 3
(prefix) (number) (title) (semester hours)

3. CONTACT PERSON: Name: Rebecca Fish Ewan Phone: 5-9769

Mail Code: 1605 E-Mail: rffish@asu.edu

4. ELIGIBILITY: New courses must be approved by the Tempe Campus Curriculum Subcommittee and must have a regular course number. For the rules governing approval of omnibus courses, contact the General Studies Program Office at 965-0739.

5. AREA(S) PROPOSED COURSE WILL SERVE. A single course may be proposed for more than one core or awareness area. A course may satisfy a core area requirement and more than one awareness area requirements concurrently, but may not satisfy requirements in two core areas simultaneously, even if approved for those areas. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirement and the major program of study. (Please submit one designation per proposal)

Core Areas

Awareness Areas

- Literacy and Critical Inquiry-L
Mathematical Studies-MA
Humanities, Fine Arts and Design-HU
Social and Behavioral Sciences-SB
Natural Sciences-SQ SG

- Global Awareness-G
Historical Awareness-H
Cultural Diversity in the United States-C

- 6. DOCUMENTATION REQUIRED.
(1) Course Description
(2) Course Syllabus
(3) Criteria Checklist for the area
(4) Table of Contents from the textbook used, if available

7. In the space provided below (or on a separate sheet), please also provide a description of how the course meets the specific criteria in the area for which the course is being proposed.

LPH 310 is a survey course in landscape architecture history in which cultural contexts and specific regions and sites outside of the United States are emphasized (criteria 2.c). Landscape architecture and the objects of outdoor built work are cultural artifacts. By examining designed places, the students are able to better understand comparative cultural significance and influences (criteria 2.c). Periods and regions across the globe that are influential to contemporary landscape architecture are emphasized. Through examining designed landscapes from the past, students are able to understand the cultural and historical significance of built work and how these historical projects and design movements continue to influence contemporary landscape architecture within and outside of the United States (criteria 1). Well over 50% of the content covers regions and sites outside of the United States (criteria 2.c) and all of the historical content is relevant to contemporary concerns within the discipline across the globe (criteria 1).



ARIZONA STATE UNIVERSITY

CROSS-LISTED COURSES:

No



Yes; Please identify courses:

APH 411 / PLA 310

Is this amultisection course?:

No

Yes; Is it governed by a common syllabus? \_\_\_\_\_

Darren Petrucci

Chair/Director (Print or Type)

Chair/Director (Signature)

Date:

2.12.10

**Global Awareness [G]**

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<p>1 and 2.c. Studies must be composed of subject matter that addresses or leads to an understanding of the contemporary world outside the U.S. Course must be one or more of following types (check all which may apply): Comparative cultural studies in which most, i.e., more than half, of the material is devoted to non-U.S. areas.</p>	<p>The assignment allows students to examine landscape architectural elements in depth. These elements are located throughout the world and in a diverse array of cultural contexts.</p>	<p>See attached assignment. High-lighted elements are located at sites outside the United States and are over 50% of the elements that the students examine</p>
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## Arizona State University Criteria Checklist for

### GLOBAL AWARENESS [G]

#### Rationale and Objectives

Human organizations and relationships have evolved from being family and village centered to modern global interdependence. The greatest challenge in the nuclear age is developing and maintaining a global perspective which fosters international cooperation. While the modern world is comprised of politically independent states, people must transcend nationalism and recognize the significant interdependence among peoples of the world. The exposure of students to different cultural systems provides the background of thought necessary to developing a global perspective.

Cultural learning is present in many disciplines. Exposure to perspectives on art, business, engineering, music, and the natural and social sciences that lead to an understanding of the contemporary world supports the view that intercultural interaction has become a daily necessity. The complexity of American society forces people to balance regional and national goals with global concerns. Many of the most serious problems are world issues and require solutions which exhibit mutuality and reciprocity. No longer are hunger, ecology, health care delivery, language planning, information exchanges, economic and social developments, law, technology transfer, philosophy, and the arts solely national concerns; they affect all the people of the world. Survival may be dependent on the ability to generate global solutions to some of the most pressing problems.

The word university, from universitas, implies that knowledge comes from many sources and is not restricted to local, regional, or national perspectives. The Global Awareness Area recognizes the need for an understanding of the values, elements, and social processes of cultures other than the culture of the United States. Learning which recognizes the nature of others cultures and the relationship of America's cultural system to generic human goals and welfare will help create the multicultural and global perspective necessary for effective interaction in the human community.

Courses which meet the requirement in global awareness are of one or more of the following types: (1) in-depth area studies which are concerned with an examination of culture-specific elements of a region of the world, country, or culture group, (2) the study of contemporary non-English language courses that have a significant cultural component, (3) comparative cultural studies with an emphasis on non-U.S. areas, and (4) in-depth studies of non-U.S. centered cultural interrelationships of global scope such as the global interdependence produced by problems of world ecology, multinational corporations, migration, and the threat of nuclear war.

Proposer: Please complete the following section and attach appropriate documentation.

<b>ASU--[G] CRITERIA</b>			
<b>GLOBAL AWARENESS [G]</b>			
YES	NO		Identify Documentation Submitted
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<b>1.</b> Studies <b>must</b> be composed of subject matter that addresses or leads to an understanding of the contemporary world outside the U.S.	1. Syllabus
		<b>2.</b> Course must be <b>one or more</b> of following types (check all which may apply):	
<input type="checkbox"/>	<input checked="" type="checkbox"/>	<b>a.</b> In-depth area studies which are concerned with an examination of culture-specific elements of a region, country or culture group. The area or culture studied <b>must be non-U.S. and the study must contribute to an understanding of the contemporary world.</b>	
<input type="checkbox"/>	<input checked="" type="checkbox"/>	<b>b.</b> Contemporary non-English language courses that have a significant cultural component.	1. Syllabus 2. Schedule 3. Textbook table of contents 4. Assignment
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<b>c.</b> Comparative cultural studies in which most, i.e., more than half, of the material is devoted to non-U.S. areas.	
<input type="checkbox"/>	<input checked="" type="checkbox"/>	<b>d.</b> In-depth studies of non-U.S. centered cultural interrelationships of global scope, such as the global interdependence produced by problems of world ecology, multinational corporations, migration, and the threat of nuclear war. <b>Most, i.e., more than half, of the material must be devoted to non-U.S.</b>	

Course Prefix	Number	Title	Designation
LPH	310	History of Landscape Architecture	G

Explain in detail which student activities correspond to the specific designation criteria. Please use the following organizer to explain how the criteria are being met.

Criteria (from checksheet)	How course meets spirit (contextualize specific examples in next column)	Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)
1 and 2.c. Studies must be composed of subject matter that addresses or leads to an understanding of the contemporary world outside the U.S. Course must be one or more of following types (check all which may apply): Comparative cultural studies in which most, i.e., more than half, of the material is devoted to non-U.S. areas.	The focus of the course is placing landscape architectural works into their respective cultural contexts and revealing the relevance of these works to contemporary issues within the discipline.	See attached syllabus and schedule. High-lighted content reveals the cultural emphasis of the course, connection to contemporary concerns, and the regions and projects outside of the United States.
1 and 2.c. Studies must be composed of subject matter that addresses or leads to an understanding of the contemporary world outside the U.S. Course must be one or more of following types (check all which may apply): Comparative cultural studies in which most, i.e., more than half, of the material is devoted to non-U.S. areas.	The textbook was selected because of its focus on sites around the world and within a diverse range of cultural conditions, as well as its emphasis on the cultural context of landscape architectural projects throughout the historical periods examined.	See attached textbook table of contents. High-lighted content is outside the United States and is over 50% of the required reading

# LPH 310 Syllabus

School of Architecture and Landscape Architecture

Arizona State University

## LPH 310—History of Landscape Architecture

Professor Rebecca Fish Ewan

TTH 12:00-1:15

CDN 68

Fall 2009

Office: AED 272

Office Hours: TTH 1:15-2:45

e-mail: fish.ewan@asu.edu

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"There is nothing inorganic... The earth is not a mere fragment of dead history... to be studied by geologists and antiquaries... not a fossil earth, but a living earth."  
Henry David Thoreau

"Each of us, individuals and civilizations, has been held upside down like Achilles in the River Styx. The artist mixing his colors in the dim light of Altamira; an Egyptian ruler lying still now, wrapped in his byssus, stored against time in a pyramid; the faded Dorset culture of the Arctic; the Hmong and Samburu and Walbiri of historic time; the modern nations. This great, imperfect stretch of human expression is the clarification and encouragement, the urging and the reminder, we call history. And it is inscribed everywhere in the face of the land, from the mountain passes of the Himalayas to a nameless bajada in the California desert."  
Barry Lopez, *Crossing Open Ground*, 1989

"The study of landscape history contributes its share to the new approach by reminding us, among other things, that since the beginning of history humanity has modified and scarred the environment to convey some message, and that for our own peace of mind we should learn to differentiate among those wounds inflicted by greed and destructive fury, those which serve to keep us alive, and those which are inspired by a love of order and beauty, in obedience to some divine law."  
John Brinckerhoff Jackson, *A Sense of Place, a Sense of Time*, 1994

### 1. CATALOG DESCRIPTION

Physical record of human attitudes toward the land. Ancient through contemporary landscape planning and design.

### 2. PREREQUISITE

Accepted to an upper division program in the SALA or instructor approval.

### 3. GENERAL DESCRIPTION

Survey course in landscape architecture history. Cultural, technological and ecological context will be examined in order to better understand the conditions within which landscape design evolved throughout human history. Landscape architecture and the objects of outdoor built work are cultural artifacts. By examining designed places, the students are able to better understand cultural significance and influences. Periods and regions influential to contemporary landscape architecture are emphasized. Through examining designed landscapes from the past, students are able to understand the cultural and historical significance of built work. Additionally, Landscape architecture is presented in its relation to the visual arts and allied design disciplines.

### 4. COURSE OBJECTIVES

The fundamental objective of this course is to help students see the discipline of landscape architecture in an historical context. The course content will emphasize places, periods, and people that continue to influence landscape design in the United States.

By the end of this course students will:

- know the more significant periods, places, and people in landscape design from ancient to the 20<sup>th</sup> Century;
- better understand the interconnection between culture, land, technology, and design;
- be able to recognize historical context when examining a landscape or landscape design;
- begin to be able to differentiate between thin replication of historical landscape forms and their more thoughtful integration into contemporary design.

# LPH 310 Syllabus

## 5. COURSE REQUIREMENTS

- Reading: Required reading assignments will be taken from the required text and sources on reserve in the architecture library (online). Material covered in the reading will be covered on quizzes and exams.
- Attendance: You are expected to attend class. Low attendance, missing three or more sessions, can result in failure.
- Participation: Students are expected to participate during class. Participation will include short quizzes on the reading material, note taking, and the more passive activity of viewing images. You will be considered absent if you are surfing, stumbling, texting, tweeting or virtually elsewhere via digital technology during class.

Additional time will be required outside of class to prepare for exams, quizzes, and complete the assignment.

## 6. COURSE STRUCTURE and EVALUATION

In a perfect world, we would travel the globe visiting gardens, plazas, cities and countrysides, reading history from the landscape itself. Due to budget and time limitations, this is not a feasible approach, so we will try our best to grasp the complex, layered, and fascinating history of the built landscape from slides, films, books, writing, discourse, and imagination. To facilitate evaluation, you will be asked to do the following:

- |                            |     |
|----------------------------|-----|
| - quizzes                  | 15% |
| - Exam #1                  | 15% |
| - Exam #2                  | 20% |
| - Assignment               | 10% |
| - Comprehensive Final Exam | 40% |

See the SALA grading policy posted on the course Blackboard site for further clarification on the SALA grading policy.

## 7. REFERENCES

### Required:

- Rogers, Elizabeth Barlow (2001). *Landscape Design: A Cultural and Architectural History*. NYC, NY: Harry N. Abrams, inc. Available at the ASU bookstore under LPH 310
- Any additional required reading will be available online.

**Other recommended sources:** See attached bibliography. This is not an exhaustive list of sources, but will help to expand on content touched on in the required text and/or in lectures. All sources on this list are available through the ASU libraries (see call numbers follow each citation)



## LPH 310 Assignment

### Elements of Landscape Architecture History

allee

arbor

axis

baradari

belvedere

berceau

borrowed scenery/jie jing/shakkei

bosco

carpet bedding

caryatid

casino

catena d'acqua

chabuttra

chadar

cloister

espalier

exedra

eyecatcher

ferme ornee

flowery mede

folly

fountain

giardino segreto

giocchi d'acqua

grotto

ha-ha

hedge

hermitage

iwakura

kare sansui

karikomi

knot garden

labyrinth

Lake Tai stone

Lang

loggia

maze

moon gate

mosaic

naumachia

nymphaeum

obelisk

orangery

palissade

Palladian bridge

parterre de broderie

patte d'oie

perennial border

pergola

pinetum

pleaching

pollarding

portico

quincunx

reflecting pool

roji

rond-point

runnel

stairs

statuary

tapis vert

Terrace

Ting

topiary

tree clump

trellis

trompe l'oeil

turf bench

verger

wall

water parterre

**LPH 310—History of Landscape Architecture**  
**Assignment: Elements of Landscape Architecture History**  
**DUE: November 10**

Professor Rebecca Fish Ewan  
TTH 12:00-1:15  
CDN 68  
Fall 2009

Office: CDS 306  
Office Hours: TTH 1:15-2:45  
e-mail: fish.ewan@asu.edu

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## "God is in the details"

Ludwig Mies van der Rohe

**"A throne is only a bench covered with velvet."**

Napoleon Bonaparte

The practical intent of this exercise is to develop a visual glossary of landscape architectural elements used throughout the historical periods covered in the course. A deeper reason for the assignment is to help each of you to see the connection between ideas in design and the actual material element manifested in built work.

You will select one element to investigate from the attached list. Through research, consider the element's:

- Materials (what's it made of)
- source of materials (where do the materials come from)
- construction (how was it made)
- scale (how big is it)
- configuration (what's its shape)
- details (consider the above questions at a detail focus)
- origin (where was it first used)
- cultural and geographical context (what is the natural and cultural setting)
- original designer (who made it first)
- siting (how is it placed in the project site)
- purpose (what is it used for)
- significance (does it have meaning, beyond its use)

**Product:**

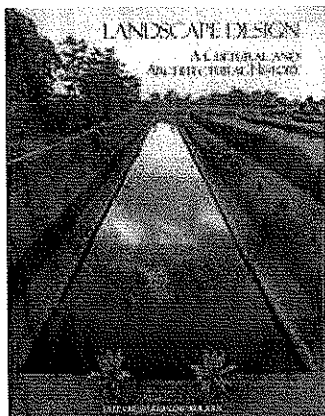
Digital file of less than 9.6 MB equivalent to two 11x17 image/text compositions

Include: illustrations/images of the element, discussion of your investigation that addresses the issues/questions noted above, and references for all content and images. Text should include 500-1000 of your own words.

## LPH 310 Textbook Table of Contents and Book Description from author's website

Only Chapters with required reading are included (Introduction, chapters 1-5 & 7-12)

### Landscape Design: A Cultural and Architectural History



Ten years in the making, Elizabeth Barlow Rogers's survey of the built environment from prehistoric times to the present shows how landscapes can be read as documents of cultural values. The book interprets the cosmology and religion inherent in the spaces of prehistoric ritual landscapes; how the landscapes of Greek classical antiquity performed as covenants between society and nature; the role of the ancient Roman garden in portraying the sophisticated and luxurious life style of emperors and elites; the Islamic and medieval garden as a metaphor of Paradise; the humanist iconographies that Italian Renaissance villa garden designers translated into stone, water, and vegetation; the mastery of Cartesian geometry and modes of authoritarian display in seventeenth-century European princely gardens; the revolutionary character of the eighteenth-century English garden as the foundation for the naturalistic Romantic landscape; the poetical aesthetics imbuing Chinese gardens; the Buddhist principles underlying Japanese gardens; and the ways in which the ideals of democracy and capitalism are apparent in American metropolitan and national parks, vernacular and community gardens, theme parks, and shopping malls.

#### Foreword

Introduction: The Shaping of Space; the Meaning of Place

#### Chapter One

Magic, Myth, and Nature: Landscapes of Prehistoric, Early Ancient, and Contemporary Peoples  
I. Caves and Circles [in France and England]: Sustaining Life and Discerning Cosmic Order  
II. Architectural Mountains and the Earth's First Cities [in Iraq and Egypt]: Landscape as Urban Power in  
Early Ancient Civilizations  
III. Ritual and Landscape in Prehistoric Greece: Earth Goddess and the Mighty Lords  
IV. Cosmology in the Landscapes of the Americas: Spirits of Earth and Sky

## LPH 310 Textbook Table of Contents and Book Description from author's website

### Chapter Two

Nature, Art, and Reason: Landscape Design in the Classical World

- I. Gods and Humans: The New Contract with Nature
- II. Polis and Acropolis: City and Temple in the Greek Landscape
- III. Empire: Hellenism and Roman Urbanism
- IV. Garden and Villa: The Art of Landscape in Ancient Rome

### Chapter Three

Visions of Paradise: Landscape Design as Symbol and Metaphor

- I. Paradise as a Literary Topos: Gardens of God and Gardens of Love
- II. Paradise on Earth: The Islamic Garden
- III. Paradise Contained: Walled Cities and Walled Gardens of the European Middle Ages

### Chapter Four

Classicism Reborn: Landscape Ideals of the Renaissance in Italy and France

- I. Petrarch, Alberti, and Colonna: Humanism and the Landscape
- II. Bramante and the Rediscovery of Axial Planning: Gardens of Sixteenth-Century Italy
- III. Axial Planning on an Urban Scale: The Development of Renaissance Rome
- IV. Currents of Fashion: The Transformation of the Italian Garden in France
- V. The Evolution of French Urbanization and Garden Style: Paris in the Time of Henry IV

### Chapter Five

Power and Glory: The Genius of Le Nôtre and the Grandeur of the Baroque

- I. The Making of Vaux-le-Vicomte and Versailles: André Le Nôtre
- II. The Garden as Theater: Italian Baroque and Rococo Gardens

### Chapter Seven

Sense and Sensibility: Landscapes of the Age of Reason, Romanticism, and Revolution

- I. The Genius of the Place: Forging a New Landscape Style Through Literature, Art, and Theory
- II. Leaping the Fence: The Transformation of the English Landscape into a Pastoral Idyll with Political Meaning
- III. Remaking England: Capability Brown, Professional Improver
- IV. Nature's Canvas: English Philosophers and Practitioners of the Picturesque
- V. Landscapes of Moral Virtue and Exotic Fantasy: The French Picturesque
- VI. Designing Nature's Garden: The Landscapes of Thomas Jefferson
- VII. The Landscape of Mind and Soul: Goethe and Wordsworth

## LPH 310 Textbook Table of Contents and Book Description from author's website

### Chapter Eight

Nature as Muse: The Gardens of China and Japan

I. Mountains, Lakes, and Islands: Intimations of Immortality in the Chinese Garden

II. Tea, Moss, and Stones: Temple and Palace Gardens of Japan

### Chapter Nine

Expanding Cities and New Social Institutions: The Democratization of Landscape Design

I. Botanical Science, the Gardenesque Style, and People's Parks: Landscape Design in Victorian England

II. Redefining Rural America: The Influence of Andrew Jackson Downing

III. Honoring History and Repose for the Dead: Commemorative Landscapes and Rural Cemeteries

IV. The New Metropolis: Frederick Law Olmsted and Calvert Vaux as Park Builders and City Planners

### Chapter Ten

Industrial Age Civilization: Birth of the Modern City, Beaux-Arts America, and National Parks

I. Haussmann's Paris: Birth of the Modern City

II. The City Beautiful: Monumental Urbanism in Beaux-Arts America

III. America the Beautiful: The National Park System

### Chapter Eleven

Landscape as Aesthetic Experience: The Arts and Crafts Movement and the Revival of the Formal Garden

I. Modernity Challenged: Ruskin's Influence, the Past Revalued, and Italy's Long Shadow

II. The Edwardian and Post-Edwardian English Garden: Aristocracy's Golden Afternoon and Twilight

III. Design Synthesis: The End of the American Country Place Era

### Chapter Twelve

Social Utopias: Modernism and Regional Planning

I. Urban Expansion: Town Planning for the Machine Age in Britain and Continental Europe

II. Greenbelt Towns or Suburbs?: Creating the American Metropolis