

모더니즘조경의 특징, 전개과정, 그 문제점에 관한 고찰

조 경 진

펜실바니아대학교 박사과정

An Examination of Modernism in Landscape Architecture:
its Characteristics, Evolution and Dilemmas

Zoh, Kyung-Jin

University of Pennsylvania, Ph. D. Candidate

요 약

본 연구는 모더니즘이 현대서양조경에 어떠한 영향을 미쳤는가에 대한 고찰이다. 모더니티와 모더니즘의 개념규정을 통하여, 모더니즘조경의 특징과 전개과정, 그리고 그 문제점들을 분석한다. 그 결과로 모더니즘조경은 그 형태와 기법을 현대미술, 건축에서 많이 원용한 채 모방의 수준에 머무르고 있음이 밝혀졌으며, 이러한 한계성은 앞으로 모더니즘조경 자체의 미학을 정립해야 한다는 과제를 남겨주게 된다.

1. Introduction

With the rising concerns about theory and criticism in landscape architecture,¹⁾ scholars and critics have tried to find correspondences between landscape architecture and the history of ideas or art movements. Recently, scholars have become interested in redefining

modernism in landscape architecture. Any debate on postmodernism depends in part on the existence of modern landscape architecture in the first place.²⁾ Redefining modernism in landscape architecture is a prerequisite to the postmodernism polemic in the field. There is no consensus modernism's existence within the field. Some people have radically

1) Here, theory and criticism generally refers to the humanist approach, and not quantitative research. Very recently, young scholars of academic landscape architecture departments have had an interest in this humanist approach to landscape architecture. The term "humanist" is adapted from Robert Riley's "Editorial Commentary : Some Thoughts on Scholarship and Publication," in *Landscape Journal*(Spring, 1990). Riley used two terms(scholarship and research) in order to clarify the differences between research based on the scientific method and theory and criticism based on the humanist tradition.

2) Miller, R. L. (1990) "No Style at all?" *Landscape Architecture*, January, p. 47.

dismissed the argument for its role in landscape architecture.³⁾ They criticized that landscape architects themselves offered no convincing modernist schema for landscapes.⁴⁾

This essay is an attempt to reflect on the relevance of this criticism through the reconstruction of modern landscape architectural history. In former part of the essay, the development of modern landscape architecture will be traced because the negation of modernism in landscape architecture is partly due to the lack of written history and critical writings on it.⁵⁾ Based on the examination, the main characteristics and dilemmas of modernism in landscape architecture will be discussed.

2. Defining Modernity and Modernism

In order to grasp the concept of modernism, we need to clarify the difference between similar terms: "modern", "modernity", and "modernism." The term "modern" has been used from the 5th century onward. It has repeatedly been utilized to redefine the consciousness of an epoch in relation to the past, including antiquity, and it underlies a transition from the old to the new. According to Habermas, "The idea of being 'modern' by looking back to the ancients changed with the

belief, inspired by modern science, in the infinite progress of knowledge and the infinite advance towards social and moral betterment"⁶⁾

The term "modernity" is often used in philosophy and social theory. Habermas divided "modernity" into two different meanings: cultural and aesthetic modernity. He called cultural modernity "the project of modernity." He described it as "the separation of the substantive reason expressed in religion and metaphysics into three autonomous spheres", They are science, morality and art.⁷⁾ They came to be differentiated because the unified world-views of religion and metaphysics fell apart over time. Based on the idea of objective science, universal morality and law, this "modernity project" pursued the human emancipation and the enrichment of daily life. It promised freedom from scarcity, want, and the arbitrariness of natural calamity through the process of scientific domination of nature. It promised liberation from the irrationalities of myth, religion, superstition, release from the arbitrary use through the development of rational forms of social organization and rational modes of thought.⁸⁾

On the other hand, "aesthetic modernity" refers broadly to modernism in the various art fields. Baudelaire explained that "aesthetic modernity" ranged from the ephemeral and the fleeting to the eternal and immutable.

3) Diana Balmori has said there has not been a modern movement in landscape architecture per se. In Balmori, D. (1991) "Redefining the Boundary, defining the Modern," *Progressive Architecture*, August pp. 94-95. Marc Treib does not acknowledge the existence of modernism in landscape architecture. In Treib, M. (1985) "Postulating a Post-Modern Landscape," *The California Landscape: Process Architecture*, No. 61, pp. 10-24.

4) Lyall, S. (1991) *Designing the New Landscape*, p. 10.

5) Elizabeth Meyer has maintained the study modern landscape architecture. She comment: "We lack a connection to our modern roots. ...How can you have postmodernism when you don't have modernism? Without the missing chapter(modernism), you can't be inventive and creative. You need the background to invert or subvert." In Kay, J.H., (1990) "Modernism: The Invisible Guest" *Landscape Architecture*, January p. 43.

6) Habermas, J. (1983) "Modernity-An Incomplete Project," *The Anti-Aesthetic*, p. 4.

7) Ibid., p. 9.

8) Harvey, D. (1990) *The Condition of Postmodernity*, p. 12.

David Harvey echoes these extremes in stating that "the history of modernism as an aesthetic movement has wavered from one side to the other of this dual formulation, often making it appear as if it can swing around in meaning until it is facing in the opposite direction."⁹⁾ Artists in diverse fields have diverse positions within the pursuit of "aesthetic modernity." Some of them have supported it, while others have attacked its tenets. The former artists have emphasized the role of reason and objectivity. They tended to emphasize constructive techniques of building or making art and often have preferred geometric impersonal forms. The latter have rejected the rational and tended to emphasize subjective emotions and the consciousness as a source of inspiration.¹⁰⁾

The term "modernism" is generally used in literature, visual arts and architecture. It means the array of movements around the turn of the twentieth-century. In the case of visual arts, it takes in diverse movements from Cubism to Minimalism. Even though each movement had its own manifesto, we can still speak of common characteristics, abstraction being the main one. Modernism rejects any representation or any literary story. On the other hand, modernism emphasized the autonomy of art. Its artists did not want to serve the upper class and maintained that art should be created for itself. Modernism meant

a break with preceding historical or historicist styles. On the other hand, modernism in architecture was closely allied to cultural modernity because it accepted rationality, progress and the promise of a uniform technological society.¹¹⁾ Charles Jencks defined modern architecture as the universal, international style stemming from the facts of new construction means, adequate to a new industrial society, and having as its goal the transformation of society, both in its taste and social composition.¹²⁾ Masters of modern architecture had utopian visions. Modern architects such as Le Corbusier and Frank Lloyd Wright, saw their projects not only as aesthetic works but also as revolutionary social expression. As expressed clearly in Bruno Taut's aphorism ("ornamentation is a crime"), modern architecture was based on sanguine ideology.¹³⁾

3. The Evolution of Modernism in Landscape Architecture

• European Modernism in the 1920s and 1930s

The modern movement in landscape architecture originated with a few critics in Vienna before the First World War. As an example among architects, Joseph Olbrich called for a new modern garden which broke with the past and emphasized a simplicity in architectonic quality. In 1905, the Viennese architect Josef

9) Ibid., p. 10.

10) Baudelaire's explanation of a janus-faced "aesthetic modernity" gives us a useful insight to comprehend the relationship between modernism and postmodernism. Postmodernism can be understood as the extension of the other side of "aesthetic modernity" which can be expressed as the ephemeral and fragmented.

11) Kolb, D. (1990). *Postmodern Sophistications*, p. 4.

12) Jencks, C. (1986) *What is Postmodernism?*, p. 28.

13) Peter Davey pointed out one of its failings of the modern architecture was that it valued the landscape and the garden so little. Modernists like Le Corbusier and Mies van der Rohe were not dealing with landscapes and gardens as abstract planes based on modernist aesthetics. Their gardens or parks was still English landscape gardens or Olmstedian parks. We can find many examples of discrepancy between architecture and landscape architecture when we see modern spaces. In Davey, P. (1990) "Rebirth of the Garden," *Architectural Review*, September, p. 31.

Hoffman designed a modern geometric garden in the Palais Stoclet in Brussels. Later, modern movement in landscape architecture flourished in Paris because the avant-garde art world was concentrated there. At that time, "landscape architects evolved towards functionalism. Although decorative elements remained in favor, they were remolded according to contemporary taste by the use of bright colors and geometric forms that were influenced by the artistic movements of the day."¹⁴⁾ Leading designers utilizing this approach were Paul and Andre Vera, Robert Mallet-Stevens and Gabriel Guevrekian.

Andre Vera, working with his brother Paul, a member of a Cubist group, was one of the early pioneers in French landscape architecture. In 1919, he published *Le Nouveau Jardin*. His best-known work was the garden for Vicomte Charles de Noailles in Paris. It was located in a small triangular space, with the Vicomte's house on one side and the adjacent streets on the other two. The most striking element in this design was the use of mirrors lining the street walls on two sides and creating a sense of expansion of within a small space, seemingly removing its boundaries.

In 1925, the International Exhibition of Decorative and Industrial Arts was held in Paris. This famed exhibition was a pinnacle in the evolution of modern gardens. In it, landscape architects used industrial materials as garden ornaments. Compositions at the Exhibition largely followed Cubistic themes. Light as the element of the future garden was emphasized. Robert Mallet-Stevens, who was the exhibition architect, created bizarre garden

structures made of concrete. Guevrekian's "Garden of Light," in a small triangular space, was the first experiment to elevate the aesthetic of garden design to the level of modern painting.¹⁵⁾ After the 1925 exhibition, French landscape architects continued to design modernist gardens. Guevrekian made a series of cubist gardens. The garden at Hyeres for Charles de Noailles made of bricks arranged in a triangular manner contained flower boxes interspersed with squares of paving in a checkerboard pattern. This space was a three-dimensional reproduction of a pictorial work, based on Chevreul's theories of color.

Modernism in landscape architecture was transmitted to England. Christopher Tunnard was the first modernist landscape architect there, and declared himself as such. He also theorized modern aesthetics of landscape architecture in his book *Gardens in the Modern Landscape* (1938). Tunnard designed a garden for the Serge Chermeyeff house, a residence which displayed typical modern architecture. His later garden design is exemplified by a modern garden at Land's End in 1938. Tunnard put forth a manifesto for Modernism in landscape design in 1937.

He said that we needed experiment and invention of new forms which were significant to the age.¹⁶⁾

Despite these sentiments, English people remained deeply conservative about their gardens, even though they embraced modernism in other fields, such as lifestyle, art, architecture, music and dress. Modern gardens which were well matched with modern art were primarily the hope of idealistic

14) Yves, P. (1987) *Images de Jardins*, p. 69.

15) Wesley, R. (1981) "Gabriel Guevrekian and the Cubist Garden," *Rassegna*, No. 8, October.

16) Tunnard, C. (1948) *Gardens in the Modern Landscape*, p. 6.

intellectual hope. In England, there has been only a few modern gardens after the 1930s.¹⁷⁾ After Christopher Tunnard emigrated to the United States, modernism grew up among American landscape architects.

- **Burgeoning American Modernism in the 1930s**

Just as with modern art, modernism in landscape architecture was transported from Paris and London to the United States. The modernism of landscape architecture in the United States was given impetus by American landscape architect Fletcher Steele through his writing. In the 1920s and 1930s, he enthusiastically introduced the modern French garden to his compatriots, utilizing the models of Guevrekian, Andre and Paul Vera and Legrain. Unfortunately, his innovative ideas were not adapted by wealthy clients, and as a result, he himself did not even design many modernist gardens. Still, Steele's writing provided the basis for the birth of modernism in landscape architecture in the United States.

Historians have traced the start of modernism in the landscape architecture of the United States to the rebellion at Harvard University in the late 1930s. Walter Gropius, a leader of modernism and of the Bauhaus, was the chairman of the Architecture department at that time. Three students-Garret Eckbo, James Rose and Dan Kiley-were frustrated by

a Landscape Architecture department which did not embrace modernism. They published a series of articles calling for modernism and also called for a new paradigm for landscape design that would address social and environmental problems.¹⁸⁾

- **Evolving American Modernism from the 1940s to the 1970s¹⁹⁾**

After World War II, Thomas Church, Garrett Eckbo and Lawrence Halprin worked mostly in the Western United States, expressing new and innovative ideas. In the West, Thomas Church developed a modern language for landscape design. His Donnell Garden in California is a quintessential example of modern American gardens, with an asymmetrical and constructivist spatial organization influenced by Cubism. Warren Byrd pointed out the characteristics of his modern garden, saying that "[t]hose features which found expression in the Donell Garden included sweeping curves, juxtapositions of biomorphic form with geometric line and form, a multiplicity of viewpoints, overlapping planes and panels of different materials(achieving textual contrast), the recurrent play of transparency, and the interpenetration of space from outside to inside."²⁰⁾ Thomas Church was also influenced by the De Stijl aesthetic of hard-line rectilinear geometries, as reflected by his garden at Aptos Beach in Monterey, California, includ-

17) Brown, J. (1989) *The Art and Architecture of English Gardens*, pp. 184-185.

18) Johnson, J. (1991) op. cit., p. 11.

19) Here, we mainly focused on American landscape architects because modernism in landscape architecture has generally been developed in the United States. However, outside the States, there has been individual episode like Robert Burle Marx. Burle Marx, who lived and worked in Brazil, is another modernist in landscape architecture. He acquired a sense of modernism in art through travelling and reading and developed modernism in landscape architecture independently. His works, most of which are in Brazil, were mainly influenced by modern painters, among them Arp, Calder, Leger, Miro and Picasso. His gardens were like palettes for painters. The free-form shapes in them resembled some of the amoeboid imagery of surrealist works. As some critics have suggested, he painted with plants.

20) Byrd, W. (1983) "Comparative Anatomy", *Landscape Architecture*, March, p. 54.

ing its contrasting curvilinear and rectilinear forms. It is often said that Church's curvilinear form was influenced by Alvar Aalto. In his book *Gardens for the People*(1955), Church listed a modernist manifesto for gardens centering on unity, simplicity and function.

Garrett Eckbo is another advocate of modernism in landscape architecture. His early designs were made up of clear, geometric shapes. Over the years, his designs became free and irregular form. He also outlined the modernist program in his book *Landscape for Living*(1950), setting forth modernism's high social and moral purpose and artistic rationale. He tried to expand modernism as a style to modernism as an ideology. He adapted the flowing architectural spaces of Mies van der Rohe in his own gardens in Beverly Hills. Melanie Simo has said that Eckbo loved the flow of space, not totally confined, yet directed with a new sense of freedom inspired by Mies van der Rohe's Barcelona pavilion.²¹⁾ Eckbo also used unconventional aluminum materials for the garden fountain and pavilion in this garden in Beverly Hills.

Dan Kiley had been another force of the rebellion at Harvard. He did not want to replicate natural patterns except as a counterpoint to manmade geometry in features such as bosques or orchards. He rejected "natural-style" garden design because he believed it

sanctified nature.²²⁾ Throughout his life, he has investigated simple geometry and spatial order.²³⁾ In the garden at the Miller House, he achieves spatial and layering effects like in the receding and projecting planes of Cubism and De Stijl.²⁴⁾ His works generally have appeared to be influenced by Mondrian's paintings. However, Kiley's work has not been static like that of formal French gardens, but rather, shows dynamic movement while those gardens were serene and quiet. Michael Van Valkenburgh has commented that his most important design contribution has been elegant solutions of abstract, formal compositions which investigate the joining, merging and unfolding of space to make orders not found in nature.²⁵⁾

James Rose was less productive in his works, most of which were gardens, than Eckbo and Kiley. His early writings were quite influential in modern landscape architecture. In his article("Freedom in Garden" in *Pencil Point*, 1937), he incorporates illustrations of works by Braque, Schwitter and Picasso and juxtaposes a Picasso's painting with a picture of his garden. It seemed that the form of the garden had been elicited from two-dimensional painting. His gardens especially derived from spatial qualities displayed by the 1930s Constructivists, whom he so greatly admired, and they originally in-

21) Simo, M. (1990) "Garrett Eckbo and Dan Kiley : Some Notes on Rebellion and Reconciliation," *The Avant Garde and The Landscape : Can They be Reconciled?* p. 125.

22) Van Valkenburgh, M. R. (1984) *Built Landscape : Gardens in the Northeast*, p. 50.

23) In speaking of his influence by the modern movement, Kiley has said that "during the time I was at Harvard I grew aware(through publications mainly) of the development of the modern movement in architecture. Space was now the medium for design, flowing throughout the building freed from traditional structural constraints. This freedom of design in three dimensions (four including time) must also be expressed in landscape design(Miller Garden) I was convinced. "In Ichinowatari, K. ed. (1983) *Landscape Design : The Work of Dan Kiley. Process Architecture*, No. 33, pp. 17-18.

24) Komara, A. E. (1990). "A. E. Bye and the Modernist Tradition," *Abstracting the Landscape : the Artistry of Landscape Architect A. E. Bye*, p. 80.

25) Van Valkenburgh, M. R. (1984) op. cit., p. 50.

cluded temporary elements which could be rearranged in irregular form. He always avoided the strict geometry of the Beaux-Arts, but built up his works from broken and fragmented volumes of space. Rose's own gardens in New Jersey exhibit considerable creativity in the use of new garden materials now taken for granted, including timber walls, concrete pavers and playful water elements.²⁶⁾

Lawrence Halprin is just several years younger than Eckbo, Kiley and Rose. He is one of living American landscape architects who is known widely to people outside the profession. In his student years, he read Christopher Tunnard's *Gardens in the Modern Landscape* (1938) and went to Harvard when Gropius and Tunnard were there. Even though his main sources of design have come from nature, we cannot negate the influence of modern art in his works. Patrick Condon has pointed out this influence, even though Halprin himself rejected the comparison.²⁷⁾ To Condon, what "Halprin derives from nature is remarkably similar to Cubist space and time : the free flowing interpretation of space and the environmental change of experience and space over time."²⁸⁾ He mentions Nicollet Mall in Minneapolis as a Cubist space paragon that represents the replacement of pre-existing geometric space(the street) with a fluid Cubist space /time space(the Mall). His use of hard-edged materials and constructivist forms

in Ira's Fountain in Portland shows another characteristic of modernist landscape architecture : space as "continuous flow."²⁹⁾ According to this categorization, Halprin's works are truly modern spaces because most of his landscapes are continuously moving space.

- Modernism in the 1980s -
The Postmodern Attack

The modernists cited above had much influence on landscape architecture practices until the 1970s. In the 1980s, a new generation of landscape architects arose in North America. Jory Johnson has pointed out the postmodern characteristics in a new generation of landscape architects. He comments that landscape architects including Martha Schwartz, George Hargreaves, Ron Wigginton, Lee Weintraub, Laurie Olin and Michael Van Valkenburgh "began to employ fragmentation (design features not obviously integrated into a balanced, harmonious composition), historical quotation, and explicit regionalism-all strategies anathema to pure modernism."³⁰⁾ However, we cannot say all of them are postmodernists. Modernism is still alive, even though these practitioners have adopted some postmodern techniques in their design. Laurie Olin has said that "we are all modernists. We are working in the (modernist) tradition and trying to extend it."³¹⁾ The modernist ideas are still prevalent for most landscape

26) Ibid., p. 43.

27) On this matter, one may refer to a debate between Patrick Condon and Lawrence Halprin in *Landscape Journal* (Fall, 1989).

28) Condon, P. M. (1988) "Cubist Space, Volumetric Space and Landscape Architecture," *Landscape Journal*, Spring pp. 1-14.

29) Peterson, S. K. (1980) "Space and Anti-Space," *The Harvard Architectural Review - Beyond Modern Movement*, No. 1, Spring pp. 75-87.

30) Johnson, J. (1991) op. cit., p. 3.

31) Kay, J. H. (1990) op. cit., p. 43.

32) Johnson J. (1991) op. cit., p. 70.

architects today.

4. The Characteristics of Modern Landscape Architecture

Modernism in landscape architecture appropriated its idea, form and technique from modern art. Cubism, De Stijl, Constructivism, Surrealism and Abstract Expressionism were specific sources. Most of the underlying ideas, for example, simplicity, function, clarity, order and the use of new material were mostly appropriated from modern architecture. However, machine aesthetic and the cult of technology in modern architecture were not well incorporated with their own characteristics, because the unchanging theme of landscape architecture was nature, which seemed to be the antithesis of technology. Instead, modern landscape architects came to use hard materials in gardens and parks. Beyond traditional materials such as plants, earth and water, new industrial materials have been used. On the other hand, the concept of space has been emphasized in modern landscape architecture. The concept of modern space can be summarized as "the spatial continuum" in nature, seeing space as an end in itself. As a garden was dealt with in three dimensional space, garden ornaments and trees were used as space forming elements like other architectural materials. Following Randolph Hester, we can define the modern landscape architecture as a simple, highly functional, and efficient form with well-defined edges, clearly articulated spaces and clear lines.³³⁾

Some characteristics of modernism, especially those of modernism as an ideology, have been lost when they were transported to landscape architecture. Modernism in landscape architecture did not inherit the anti-bourgeois ideology. Jory Johnson said that "[a]lthough influenced by early twentieth-century modernism, these designers did not share the European avant-garde's rejection of bourgeois values, but instead sought to ennoble the working environments and public spaces of middle-class Americans."³⁴⁾ Concerns of morality in modernism did little to influence modern landscape architecture in terms of design. Although Garrett Eckbo maintained the social and moral responsibilities of landscape architect and Ian McHarg postulated social concerns in regards to ecology and the environment, their concerns were not strongly incorporated in landscape design. A notable exception in connection with ideology was that the use of horticulture was inhibited because it required labor forces. In addition, minimizing horticultural components was a means of inexpensive upkeep for the landscape. Michael Van Valkenburgh has said that "[a]voiding flowers and their sentimental associations suited the canons of modernism, which emphasized bold, abstract spatial composition and de-emphasizing the crafting of finite details. The modernist aesthetic, exemplified by the Bauhaus, emulated the sleek, functional machine. Flowers were the antithesis of of modernism."³⁵⁾

Modern landscape architecture lost the rich contents of traditional landscape design by rejecting history. The fact that modern land-

33) Hester, R. T. Jr. (1983) "Process can be Style," *Landscape Architecture*, May, p. 49.

34) Johnson, J. (1991) op. cit., p. 10.

35) Tankard, J. B. and Van Valkenburgh, M. R. ed. (1989) *Gertrude Jekyll: A Vision of Garden and Wood*, p. 23.

scape architecture did not have any narrative or story has impoverished the idea of landscape architecture as a representational art. On the other hand, modern landscape architecture has lost anthropomorphic qualities in the landscape by the emphasis of form in landscape.³⁶⁾ As a result, the vital relationship between architecture, sculpture and landscape has been demolished.

On the other hand, above-mentioned characteristics of modern landscape architecture raises the problem of interpretation. As garden and landscape are visually strong but reject any further interpretation, language metaphors are not useful in interpreting modernists' works. In the language metaphor, we regard gardens and landscapes as "text." William Howard Adams says that this metaphor is not useful in to modernist landscape architects, such as Kiley, Eckbo, Halprin and Burle Marx.³⁷⁾ In the case of modern landscape architecture, it is more relevant to adopt a framework which does not try to see the garden as a text and instead sees it as just a visual work.

5. The Dilemmas of Modern Landscape Architecture

Modern movements in landscape architec-

ture have been led by a few avant-garde landscape architects. In the age of modernism, many landscape architects have still adhered to the picturesque style of landscape. In general, modernism in landscape architecture has not been so influential like other fields and modern aesthetics has not flourished within the field. We should accept the facts that we have few modern landscape works and no coherent theories of landscape architecture. Why did landscape architects not eagerly participate in modernism? Why has the landscape been disregarded in the age of modernism? We can provide several reasons.

First, we can see a prevalent conservative view in landscape architecture. One of common views is that the landscape should retain its own value regardless of social and aesthetic changes.³⁸⁾ Robert Miller pointed out this trend, saying that "[o]bservers within and critics outside the profession view landscape as existing apart from ideology and style drawing on all its history all the time, an eternal eclectic like nature itself."³⁹⁾ He reflected that "cheating the zeitgeist by way of a fashion-resistant naturalism is the essence of landscape architecture's charm, and even its value." Whether it is true or not, this regressive view of the landscape has been so powerful in the modern period (even until now).

36) Hans Sedlmayr said that "[t]he new art of the garden, in order to achieve its own 'pure' form, extrudes all elements pertaining to architecture both from its plantings and from its treatment of landscape, the main material of its compositions." Sedlmayr, H. (1953) *Art in Crisis*, p. 80.

37) Adams, W. H. (1991) *Robert Burle Marx-the Unnatural Art of the Garden*, p. 36.

38) Landscape architectural historian Norman Newton expressed a conservative tendency in his writing of the 1930s. He maintained that "[t]he landscape architect must devote his energies to the application of changeless principles to our changing mode of living : the question of modern or not modern will take care of itself." In "Modern Trends What Are They?" *Landscape Architecture*, 1932 July, p. 302. Architectural historian Henry-Russell Hitchcock said that "[t]he important principle is the preservation of all possible values previously in existence in the landscape setting." In Adams, H. W. (1990) *Nature Perfected : Gardens Through History*, p. 320.

39) Miller, R. L. (1990) op. cit., p. 47.

Secondly, in answer to the questions above, there has been a severe disjunction between nature and culture in the modern period. Stuart Wrede and William Howard Adams pointed out this trend: "Justified or not, we, like many others, came to the enterprise with the strong feeling that the aesthetics of the twentieth century, particularly in the visual arts, were fundamentally hostile to nature; that the modern movement had, on the whole, led to a divorce between architecture and nature; that this century had witnessed the fundamental demise of the park and the garden; and, in fact, generally, a vital modern landscape tradition never emerged."⁴⁰⁾ In the case of the visual arts, landscape as a subject has disappeared because of abstraction. Among other movements, De Stijl had anti-nature characteristics and Futurism cultivated the machine aesthetics. There has also been a disjunction between houses and gardens. While they were linked prior to modernism, two have been separated in its wake.

Thirdly, landscape architects have not formulated their own modernist theories. This is partly because they did not have an exact knowledge of premodern landscape architecture, including the picturesque aesthetics of the eighteenth century. Art movements have evolved from the negation of preceding styles and they have generally involved dialectics between current and preceding concepts. John Dixon Hunt observes that only a few have pronounced on the relation of modern landscape design to its historical predecessors.⁴¹⁾ He goes on to point out the modern landscape architect's inadequate knowledge of history,

using Christopher Tunnard's *Garden in the Modern Landscape* (1938) and Elizabeth Kassler's *Modern Gardens and the Landscape* (1964) as examples. He criticizes ambiguous and absurd accounts, as he sees it, in Tunnard's description, and Kassler's simplified description of English landscape design.

A fourth factor in the problems concerning modernism in landscape architecture is the problem of dimensions in space, which makes it difficult to produce genuine modern landscape space. In the eighteenth century, literature, painting and gardening were regarded as sister arts.⁴²⁾ The ideal landscapes of Nicholas Poussin and Claude Lorrain were transported to the real landscape thorough gardening. The landscape in paintings was the three-dimensional space of gardens. However, the space of modern art is two-dimensional and it is difficult to translate this into three-dimensional landscapes. If we imitate Picasso's works in a garden, nobody will perceive it as Picasso's cubist painting except on a small scale. The endeavor to represent modern art in the landscape has ended up with the application of modernist painting to planting design. What we have is not a true modernist landscape but the imitation of modernist painting in the landscape.

The possible way to embody real modern space is to realize cubist space in the landscape. Except for early French modern gardens, we scarcely have had such landscape. It is quite difficult to form a landscape with overlapping and simultaneous views, and many landscape architects have seemed to be frustrated with making cubist spaces. In some

40) Wrede, S. and Adams W. H. (1991) *Denatured Visions*, p. 4.

41) Hunt, J. D. (1992) *Gardens and the Picturesque*, p. 289.

42) Horace Walpole said "[p]oetry, painting, and gardening, or the science of landscape, will forever by men of taste be deemed three sisters, or the three new graces who dress and adorn nature." In Hunt, J. D. (1992) op. cit., p. 75.

of Dan Kiley's works such as Miller Garden, he tried to realize cubist space which had multiple views. However, those views are confined to certain points and the path is controlled. In recent works, Kiley is finding sources from precedents rather than developing cubist space. In his landscape design for the Allied Bank Tower in Dallas, for instance, the fountain was modelled on Italian Renaissance fountains. On the other hand, Christopher Tunnard, as a theorist of modern landscape architecture, had experimented with modern gardens in his early days, but his abandonment of the continuing development of modern landscape and his later preoccupation with history exemplify the difficulty of creating modernist space.⁴³⁾

6. Conclusion

In the age of modernism, culture and nature have been hostile to each other. As a result, buildings and gardens have been separated and landscapes and parks have been degraded. In general, modern landscape architecture concerns problems of style more than those of ideology.⁴⁴⁾ Modernism in landscape architecture has not formulated its own theory. What modern landscape architects have achieved is the imitation of modern art - borrowing "modernism" from other fields. As Hunt says, "modern landscape architecture got sidetracked into coveting the formal effects of

the other arts rather than considering what its own medium could achieve." Modernism has not produced its own aesthetics and it lacks certain values of traditional landscape design such as meaning and narrative.⁴⁵⁾

Modernism has not ended with contemporary landscape architecture, even though some landscape architects try to embrace postmodernism quickly. It continues to be a prominent paradigm for most of the landscape architects today. There are some vital aspects in modernism. It has experimented with new materials and forms and it has suggested other possibilities of landscape aesthetics which were neither formal nor informal. Peter Walker has asserted the need for a new modernism by saying that "we should retain the viable aspects of the dream and devise a new modernism that is more sympathetic to land use, to historic fabric and to the Earth itself."

⁴⁶⁾ We can look forward to more developments and experiments in modern landscape architecture, and continuing possibilities to enhance modern aesthetics in landscape medium and expression.

BIBLIOGRAPHY

1. (1990) "A Convergence of 'Isms'," *Landscape Architecture*, January, 56-61.
2. Adams, W.H. (1991) *Robert Burle Marx: The Unnatural Art of the Garden*, New York: The Museum of Modern Art.

43) Neckar, L. M. (1990) "Strident Modernism/Ambivalent Reconsiderations: Christopher Tunnard's Garden in the Modern Landscape," In *Journal of Garden History*, 10(4), p. 243.

44) In contrast, the public park movement of the nineteenth century represented more of ideological than a stylistic change. The movement marked a radical break in landscape architectural history, as a transition from landscape gardening for the bourgeoisie to public spaces for the middle classes.

45) Hunt, J. D. (1992) op. cit., p. 289.

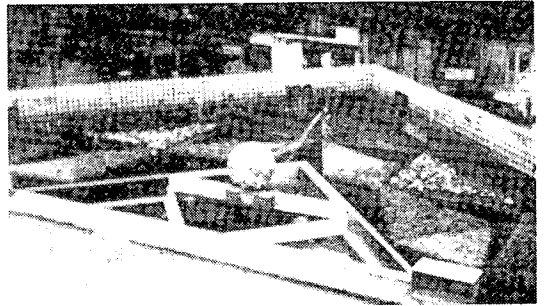
46) Walker, p. (1990) "Prospect" *Landscape Architecture*, January, p. 124.

3. _____. (1991) *Nature Perfected : Gardens Through History*, New York : Abbeville Press.
4. Balmori, D. (1991) "Redefining the Boundary, Defining the Modern," *Progressive Architecture*, August : 94-95.
5. Brown, J. (1989) *The Art and Architecture of English Gardens*, New York : Rizzoli.
6. Byrd, W. T. Jr. (1983) "Comparative Anatomy," *Landscape Architecture*, March : 54-58.
7. _____. ed. (1983) *The Work of Dan Kiley : A Dialogue on Design Theory*, Charlottesville, VA : University of Virginia.
8. _____. ed. (1987) *The Work of Garrett Eckbo : Landscape for Living*, Charlottesville, VA : University of Virginia.
9. Church, T. (1983) *Gardens Are for People*, New York : McGraw-Hill, Inc.
10. Condon, P. M. (1988) "Cubist Space, Volumetric Space, and Landscape Architecture," *Landscape Journal*, Spring : 1-14.
11. Condon, P. M. and Neckar, L. M. eds. (1990) *The Avant-Garde And The Landscape : Can They be Reconciled?* Minneapolis : Landworks Press.
12. Davey, P. (1989) "The Rebirth of the Garden," *Architectural Review*, September : 31.
13. _____. (1991) "Landscape a New Vision," *Architectural Review*, April : 27.
14. Greenberg, C. (1987) "Modernist Painting," *Modern Art and Modernism : A Critical Anthology*, eds. Francina, F. and Harrison, C. New York Harper & Row, Publishers.
15. Greenhalgh, P. ed. (1990) *Modernism in Design*, London : Reaktin Books.
16. Habermas, J. (1982) "Modern and Post-Modern Architecture," *9H*, 4 : 9-14.
17. _____. (1983) "Modernity-An Incomplete Project," In *The Anti-Aesthetic*, ed. Foster H. Seattle, Washington : Bay Press.
18. Harvey, D. (1990) *The Condition of Postmodernity*, Cambridge, MA : Basil Blackwell.
19. Howett, C. ed. (1990) *Abstracting the Landscape : The Artistry of Landscape Architect A. E. Bye*, University Park, PA : Pennsylvania State University.
20. Hester, R. T. Jr. (1983) "Process Can Be Style" *Landscape Architecture*, May : 49-55.
21. Hunt, J. D. (1992) *Gardens and the Picturesque : Studies in the History of Landscape Architecture*, Cambridge, MA : The MIT Press.
22. Ichinowatari, K. ed. (1983) *Landscape Design : The Work of Dan Kiley, Process Architecture, No. 33*. Tokyo : Process Architecture Publishing Company.
23. Jencks, C. (1986) *What is Post-Modernism?* New York : St. Martin's Press.
24. Johnson, J. (1991) *Modern Landscape Architecture-Redefining the Garden*, New York : Abbeville Press.
25. Kassler, E. (1984) *Modern Gardens and the Landscape*, Rev. ed. New York : The Museum of Modern Art.
26. Kay, J. H. (1990) "Modernism : The Invisible Guest," *Landscape Architecture*, January : 40-45.
27. Klotz, H. (1988) *The History of Postmodern Architecture*, Cambridge, MA : The MIT Press.
28. Kolb, D. (1990) *Postmodern Sophistication : Philosophy, Architecture and Tradition*, Chicago : The University of Chicago Press.
29. Krog, S. R. (1985) "The Language of Modern," *Landscape Architecture*, March / April : 56-59.
30. Lyall, S. (1991) *Designing the New Land-*

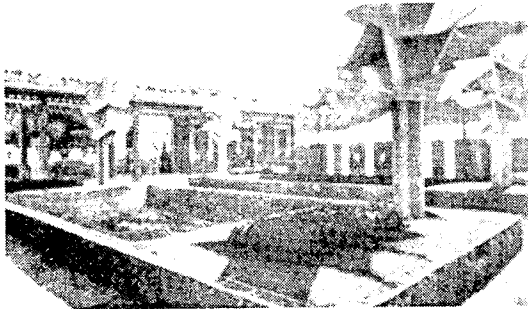
- scape, London : Thames and Hudson.
31. Meyer, E. K. (1983) "The Modern Framework," *Landscape Architecture*, March / April : 50-53.
 32. Miller, R. L. (1990) "No Style At All?" *Landscape Architecture*, January : 47-49.
 33. Miyakoda, T. & Nakase, I. ed. (1990) *Garrett Eckbo : Philosophy of Landscape, Process Architecture, No. 90*, Tokyo : Process Architecture Publishing Company.
 34. Neckar, L. M. (1990) "Strident Modernism / Ambivalent Reconsiderations : Christopher Tunnard's Gardens in the Modern Landscape" *Journal of Garden History*, 10 (4) : 237-246.
 35. Newton, N. (1932) "Modern Trends What Are They?" *Landscape Architecture*, July : 302-303.
 36. Neall, L. C. (1986) *Lawrence Halprin : Changing Places*, San Francisco : San Francisco Museum of Modern Art.
 37. Peterson, S. K. (1980) "Space and Anti-Space," *The Harvard Architectural Review-Beyond Modern Movement*, 1 : 75-87.
 38. Raub, C. (1985) "An Interview with David Coffin," *The Princeton Journal : Landscape*, 2 : 221-230.
 39. Riley, R. (1992) "Editorial Commentary : Some Thoughts on Scholarship and Publication," *Landscape Journal*, 9(1) : 47-50.
 40. Rose, J. (1938) "Freedom in the Garden," *Pencil Points*, October : 639-643.
 41. Royer, C. (1991) "Art Déco Gardens in France," *The Architecture of Western Gardens*, ed. Mosser M. and Teyssot, G. Cambridge, MA : The MIT Press.
 42. Sedlmayr, Hans. *Art in Crisis-The Lost Center*, London : Hollis & Carter, 1953.
 43. Shirvani, D. W. (1989) "Church, Aalto and Cubism : Modern Eclecticism in Landscape Architecture," *Avant-Garde*, 2 : 62-77.
 44. Spirn, W. A. (1991) "Seeing and Making the Landscape Whole," *Progressive Architecture*, August : 92-93.
 45. Steele, F. (1930) "New Pioneering in Garden Design," *Landscape Architecture*, April : 159-177.
 46. Tankard, J. B. and Van Valkenburgh, M. R. ed. (1989) *Gertrude Jekyll : A Vision of Garden and Wood*, New York : Abrams /Sagapress.
 47. Treib, M. (1985) "Postulating a Post-Modern Landscape," *The California Landscape : Process Architecture, No. 61*, Tokyo : Process Architecture Publishing Company : 10-24.
 48. Tunnard, C. (1948) *Gardens in the Modern Landscape*, 2nd ed. New York : Charles Scribner's Sons.
 49. Van Valkenburgh, M. (1984) *Built Landscape : Gardens in the Northeast*, Brattleboro, VT : Brattleboro Museum and Art Center.
 50. Walker, P. (1990) "Prospect" *Landscape Architecture*, January : 124.
 51. Wesley, R. (1981) "Gabriel Guevrekian and the Cubist Garden," *Rassegna*, 8, October : 16-24.
 52. Wilson, A. (1992) *The Culture of Nature*, Cambridge, MA : Blackwell.
 53. Yves, P. (1987) *Images de Jardins : Promenade dans L'histoire des Jardins Français*, Paris : Sang de la terre.



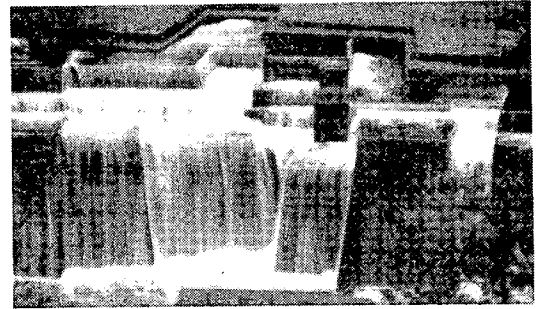
1. Andre Vera. Garden designed for a House of the Vicomte de Noalleis, Saint-Germain-En Laye, Yvelines, France / Taken from *Denatured Nisions* by Stuart Wrede and William Howard Adams, 1991.



2. Gabriel Guevekian. Garden for Light at the 1925 Decorative and Industrial Arts Exhibition, Paris, France / Taken from *Rassegna*, No.8, 1981.



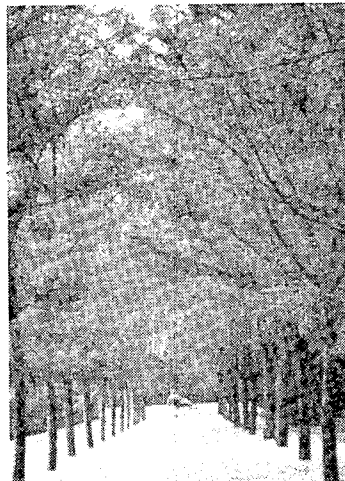
3. Robert Mallet-Stevens. Garden at the 1925 Decorative and Industrial Arts Exhibition, Paris, France / Taken from *Rassegna*, No.8, 1981.



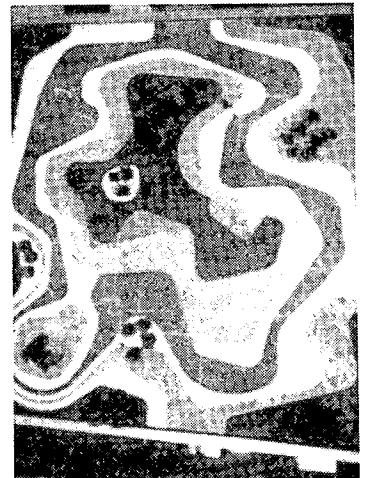
4. Lawrence Haplin. Ira's Fountain, Portland, Oregon, USA / Taken from *Modern Landscape Architecture* by Jory Johnson, 1991.



5. Thomas Church. Donell Garden, Sonoma County, California, USA / Taken from *Modern Landscape Architecture* by Jory Johnson, 1991.



6. Dan Kiley. Miller Garden, Midrest, USA / Taken from *Modern Landscape Architecture* by Jory Johnson, 1991.



7. Robert Burle Marx. Safre Bank Roof Garden, San Paulo, Brazil / Taken from *Robert Burle Marx: The Unnatural Art of the Garden* by William Howard Adams, 1991.