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LANDSCAPE ARCHITECTURE HISTORY: A CRITICAL REVIEW
OF ITS CURRICULUM AND TEACHING METHODOLOGY

by

Robert L. Marshall

A thesis submitted in partial fulfillment
of the requirements for the degree

of

MASTER OF LANDSCAPE ARCHITECTURE

UTAH STATE UNIVERSITY
Logan, Utah

1980

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Robert L. Marshall

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ABSTRACT

Landscape Architecture History: A Critical Review
of its Curriculum and Teaching Methodology

by

Robert L. Marshall, Master of Landscape Architecture
Utah State University, 1980

Major Professor: Gerald L. Smith
Department: Landscape Architecture and Environmental Planning

The purpose of this thesis is to develop criteria for establishing an effective course in teaching history of landscape architecture. Believing that professors, students and practicing landscape architects all have justifiable concerns and comments as to the way history of landscape architecture should be taught, questionnaires were sent to each of these groups across the country. Based on the responses to the questionnaires, coupled with information gleaned from a review of literature and the author's personal teaching experiences, the course criteria is established.

The research showed that it is important that the instructor be able to select historic periods and projects which he can effectively express in designer's terms. Thus, rather than outlining a detailed course curriculum, the thesis presents guide-lines for selecting course material, as well as suggestions for effective teaching methods.

CHAPTER I

INTRODUCTION

The development of the profession of landscape architecture is unique and exciting. From its foundation in 1899, the American Society of Landscape Architects has evolved into a distinct profession requiring its members to have a knowledge of art and architecture, as well as the natural and social sciences. The members are also compelled to have an understanding of the technical sciences and the evolution of the profession through history.

Neither the early founders of the American Society of Landscape Architects, nor any of their predecessors, had a formal university training in the field of landscape architecture. This is not to say that none of the practitioners before 1899 had no advanced educational preparation, for most were well informed in the areas of horticulture, art and structural detailing, grading and drainage. It was not until 1900, however, that the first landscape architectural curriculum was organized at Harvard University (Newton, 1971, p. 387).

Today there are forty universities offering accredited programs in landscape architecture. The educational framework encountered by a student in these programs varies greatly from university to university. One department may place special emphasis on urban design or regional planning, while another department may have a strong focus on horticulture

and site design work, while yet another school may present a general approach, offering courses in all areas traditional to the profession.

This diversity in approaches is probably nowhere better reflected in course work than in the area of landscape architectural history. Course emphasis ranges from history of architecture, to history of gardening, or history of urban development. Some history courses are taught in sequence covering several academic terms, while others are condensed into a one-term survey. Instructional methods and materials covered vary as greatly as the personalities involved.

Problems

Currently history of landscape architecture is a required course taught at all universities with an accredited landscape architectural program. Part of the Unified National Examination for the Registration of Landscape Architects is dedicated to landscape architectural history. Noting these two factors alone, the history of landscape architecture should play an important role in the training of a landscape architect. Owing to the manner in which it is currently taught, however, a number of professionals and many students question the need and relevancy for history courses of landscape architecture. If this attitude is the norm instead of the exception, then the current history programs need to be reviewed, evaluated and set into a proper perspective. The question emerges as to who determines what the proper course should be, and how one measures the needs that history fulfills within the landscape architectural curriculum? Several other questions which also need to be addressed are: how is landscape architectural history currently taught, what effect, if any, does history have on the practicing landscape

architect, upon what grounds do students base their opinions toward history, should landscape architects or historians teach landscape architectural history, and finally, in what direction should the landscape architectural history program be headed?

Objectives

The principal purpose of this thesis is to establish criteria by which an effective program for the history of landscape architecture may be developed. Secondly, the problems enumerated above will be addressed and possible solutions will be recommended.

Methodology

The thesis is largely based upon information gathered by several questionnaires which were conducted in January, 1976. Additional data was collected through a review of the literature dealing with teaching history of landscape architecture, teaching history in general, and various teaching techniques which could be employed to produce a more effective learning situation within the history program. The author's own experience of teaching landscape architecture history and of teaching in the public school system provided a practical and personal foundation for some of the material presented herein. (The author taught in the Pennsylvania Public School System during 1970 through 1973 and team taught a three-quarter sequential course in the History of Landscape Architecture at Utah State University in 1974 through 1975).

The questionnaires were sent to three separate groups: instructors of landscape architecture history, practicing landscape architects, and students of landscape architecture. (See Appendix A for copies of the questionnaires).

Group I: Instructors of Landscape Architecture History

The objective of the questionnaire sent to instructors of landscape architecture history was to obtain information in four basic areas: personnel, course content, teaching methodology, and creative techniques.

In the area of personnel, the questionnaire sought to establish who was teaching the course: a professor of landscape architecture, a historian, an artist, where the instructor did his graduate work, his rank, and his travel background.

The section dealing with course content was extremely important as it provided information on what was taught in the history courses, what was emphasized, the texts used and other essential data.

The questionnaire attempted to discover the teaching methods employed in the history courses and to determine the impact of one or another method on the success or failure of the course.

Finally, the respondents were encouraged to express their views on creative techniques which could improve history courses in landscape architecture.

Group II: Practicing Landscape Architects

A special questionnaire was sent to fifty landscape architectural establishments ranging in size from large firms to single proprietorships located throughout the United States. Four questions were asked:

1. What is the main justification for teaching history?
2. Where should the emphasis be placed in history?
3. What areas are most relevant to the professional?
4. What other courses should be included in the history curriculum?

Group III: Students of Landscape Architecture

Landscape architecture students at various universities were solicited for their views on the way history is currently taught. They were also asked how they felt the history courses related to their other departmental classes, and what areas of history were overlooked. The first half of the student questionnaire was a basic instructor evaluation. The intent here was to assess whether the information listed on the course outlines supplied along with the instructor's questionnaire, was being effectively presented. Personal interviews were also conducted with students from various universities.

Scope and Limitations

Owing to the lack of published materials, the main source of information is the questionnaires. This data provides the most candid opinions concerning the teaching of landscape architecture history. The method of collecting information by means of a questionnaire, however, presented some problems. First, the percentage of response was low, which may have resulted from the demands of time some of the questions made on the respondents. Secondly, the spontaneity normally obtained in a personal interview was lost. Finally, preparation and mailing the questionnaires proved to be a time consuming process.

Because this thesis attempts to establish criteria for the development of an effective landscape architecture history program, recommendations will be made toward that end, but a detailed history curriculum will not be presented. Before evaluating the results of the questionnaires, it is necessary to review the literature dealing with the teaching of landscape architecture history.

CHAPTER II

REVIEW OF LITERATURE

Although in the past few years there has been a definite increase in books and articles dealing with topics on landscape architecture history, little has been published on the problems of teaching history as a part of the landscape architecture curriculum. An exception, however, was an article which appeared in the October, 1966 Landscape Architecture Quarterly by Philip DeTurk entitled "Don't Waste History on Underclassmen." "It should be offered to upperclassmen," he wrote, "who, because of their basic design background, are able to accept design theory that can be given in history and at the same time, can be applied to design problems in studio courses" (DeTurk, 1966, p. 11).

In an April, 1969 Landscape Architecture article Walter L. Creese, professor of architectural history at the University of Illinois, claimed that "if landscape architecture, architecture, and planning could be more often and subtly explained within a single environment, they would gain more meaning. My choice as a historian is the field of 'special situation planning' on a comprehensive basis" (Creese, 1969, p. 194).

The main spark of interest for what little has been published dealing directly with teaching landscape architectural history began

in October, 1972 with Albert Fein's "Report on the Profession of Landscape Architecture." In preparing the report Fein drew on data gathered by a special Gallup Survey which was conducted as part of an overall review of the profession of landscape architecture.

The survey revealed, Fein noted, that a historical approach to landscape architecture was the least important in the training of professionals. The failure to teach the history of landscape architecture has not been without damaging effects to the profession, contributing to "the deterioration of quality in public land design." He contended that a new approach to landscape history will help to teach it more effectively, which will raise the level of awareness of the past and contribute to a greater "popular understanding" of landscape architecture's goals. Fein made the following recommendations to promote more effective teaching of the history of landscape architecture and increase the level of understanding of the past: 1) to conduct a national survey of materials and methodology used in landscape history courses, 2) to identify complementary regional and local studies, 3) to establish a new publication on the history of landscape, 4) to create regional centers to gather, store, index and disseminate documentary materials on the subject, 5) to develop an oral history program which will record, transcribe, and properly file interviews with "significant practitioners" (Fein, 1972, p. 41).

In an apparent response to Fein's recommendations the American Society of Landscape Architects' Council on Education compiled a document titled, Teaching Landscape Architectural History, under the direction of Gary O. Robinette. A request was sent to the accredited schools asking

for the names and titles of the history instructors, copies of all course outlines, a list of texts used and a list of all slides, movies and other audio-visual material available for teaching history. Although Robinette's survey was an important step in the right direction it has some serious defects which limit its usefulness.

Unfortunately, these few references demonstrate the paucity of information dealing with the problem of teaching history of landscape architecture, one of which even challenges the wisdom of teaching it on the lower division level. There are, however, several important areas where abundant literature bears directly on teaching landscape architecture history. These are: 1) the various landscape architectural history textbooks, 2) work on the history of art and architecture and general historical reference books, 3) historical methodology in general, and 4) teaching methodologies as related to courses on the history of landscape architecture.

Landscape Architecture History Textbooks

The most frequently used landscape architectural history text is Norman T. Newton, Design on the Land, the Development of Landscape Architecture. Mr. Newton opens his book by defining the term of "landscape architecture" as the art or science of arranging land, together with the spaces and objects upon it, for safe, efficient, healthful and pleasant human use" (Newton, 1971, p. xxi). Newton is explicit in circumstantial conditions and design terms, describing each of the projects presented. He thoroughly covers the development of landscape architecture from the Islamic Alcazar gardens to the present day. The period from ancient times through the Middle Ages, however, is given

only two chapters despite Newton's own admission of the important human impact upon the landscape during this earlier period of history.

Another textbook, introduced in 1973, is George B. Tobey's A History of Landscape Architecture - The Relationship of People to Environment. This book provides a single volume format which encompasses primitive man's interactions with the landscape to examples of present day planning techniques. It provides a good outline of important events in the development of landscape architecture. Granted, any successful book which includes so much material must be very selective and brief. Tobey's work is both, but falls short of being an ideal text in two areas. First, his descriptions of the various historic periods are wordy and ambiguous. He never fully articulates the designer's intent in the specific projects presented in each period. Second, the lack of any photographs and the use of poor graphic illustrations contribute to the reader's inability to form a personal feeling for the project presented. Here again, Tobey's lack of sensitivity in using descriptive design terms leaves the reader uninformed and unimpressed.

A variety of other textbooks are being used in the universities polled, such as: J. Jackson, American Space, Lewis Mumford, The Culture of Cities, as well as various of his other books, Paul Zucker, Town and Square, and Julia S. Berrall, The Garden. Each of these books are excellent in covering the subject matter which they address. The instructor that utilizes a variety of these texts and supplementary readings will provide the student with a broader, more comprehensive approach to the development of landscape architectural history.

There are several other notable texts being used which, for their subject matter and method of presentation should be mentioned. If one can agree with Newton's definition of landscape architecture as "the art of arranging land, together with the spaces and objects upon it..." then urban spaces and certainly new town planning are also vital facets of the development of landscape architectural history. This is the subject matter of Sibyl Moholy-Nagy's Matrix of Man: An Illustrated History of Urban Environment, in which Mrs. Moholy-Nagy reviews the growth of various urban centers by analyzing the material of design related projects with similar developmental circumstances.

A.E.J. Morris' book, History of Urban Form: Prehistory to the Renaissance, descriptively analyzes the causes and effects of urban forms. He has generally illustrated the text with drawings and photographs and utilized a two-column, major and minor text which permits the introduction of supportive information and numerous cross references. A weakness of this book is its lack of design terminology.

While Moholy-Nagy and Morris were thorough in their treatment of the background in the development of urban spaces, Edmund N. Bacon's Design of Cities, is explicit in design terms: a designer's textbook. Articulate diagrams with colored highlights interpret design development in each of the projects presented. Photographs, many in color, and other illustrations complement the text. In its format, this book sets a precedent and can be utilized in presenting any historic landscape architectural project.

Another designer's text is the work of Charles Moore and Gerald Allen. In Dimensions, Space, Shape and Scale in Architecture, the authors begin

by defining dimensions, space, shape, and scale from which they proceed to involve the reader in a review of specific projects, drawing upon photographs and the design vocabulary established in the first four chapters. The sensitivity given these important terms needs to be employed in the study of landscape architectural history.

In order to keep landscape architecture history in proper perspective, the instructor should have a grasp on the history of art and architecture and history in general. Although there exists a myriad of reference books dealing with each of these areas, only a few will be reviewed here. For each area, single texts and multi-volume reference sets will be cited. The single texts are of a general survey nature, ideal for reviewing the major movements and trends in each of the areas. The multi-volume reference works offer sources for more in-depth investigation into a given topic.

History of Art

With clarity and ease, E.H. Gombrich's The Story of Art skillfully weaves a concise, yet comprehensive narrative of art history. The student of landscape architecture history will find the book less intimidating than some art history texts. Available in a less expensive paperback edition, it enables students to purchase their own copies.

A lavishly illustrated, current and all inclusive book is Gardner's Art through the Ages. While the author's clear, intelligible presentation of the material makes this an attractive text for classroom use, its high cost limits it to the category of an essential reference tool for the instructor of landscape architecture history.

The Encyclopedia of World Art, published by McGraw-Hill in 1959, is a fifteen-volume, over-sized and extremely comprehensive art reference. Containing thousands of entries, the Encyclopedia covers virtually every facet of art up to 1959, artists, trends, terms, schools, styles, etc. The landscape architectural historian needs to have access to this type of reference as the general art history text falls short of supplying the factual data essential to the knowledgeable instructor. The publishers of the Encyclopedia need to produce a supplement which will treat the art world since 1959.

History of Architecture

R. Furneaux Jordan does not try to impress the reader with a flamboyant style or overwhelm him with technical terms. His A Concise History of Western Architecture covers the major developments and movements of western architecture. The book is available in paperback and is recommended as a personal reference for the student of landscape architecture history. Information on the architecture of the Orient or Mid-East will have to be obtained from a multi-volume reference work or a specialized source dealing with that area.

Another important one-volume work is Christian Norberg-Schulz' Meaning in Western Architecture. Thorough, but concise, this book is one of the noted architectural historian's best. Not only does he review the history of architecture, but he analyzes the influential factors which dictated trends and styles. The book's usefulness is increased by its many informative footnotes, excellent photographs and drawings as well as a selective bibliography.

An indispensable multi-volume reference is the fourteen-volume History of World Architecture. Each volume treats one of the fourteen distinct periods and is authored by an expert in that field. The entire work is profusely illustrated with drawings and photographs depicting not only the structure but also plans, elevations, sections and construction details.

World History

Perhaps the handiest one-volume reference work for world history is An Encyclopedia of World History, compiled and edited by William L. Langer. Arranged chronologically and definitely world-wide in scope, Langer has drawn upon the foremost historians from Harvard University to produce a valuable and easy to use, factual reference work for world history. Amply and clearly illustrated with maps, graphs, dynastic charts and statistical materials, the book contains appendices and a superb chronological index.

While Langer's Encyclopedia supplies the instructor of landscape architecture history with the historical factual material that he needs, it makes no attempt at interpretation. For this reason he may want to consult a few of the one or two-volume world history texts that are currently being used at the university level. At least two deserve to be mentioned here. Joseph R. Strayer and Hans W. Gatzke, The Mainstream of Civilization in two volumes is attractively presented, easy to read and detailed enough to satisfy the needs of the non-specialist.

J.M. Roberts two-volume paper-back edition of the History of the World is more concise than the Strayer and Gatzke work, provides an up-to-date

selected bibliography and useful maps and illustrations. Both are divided chronologically, with 1500 being the separation date between volume one and two.

Occasionally the instructor may have need to deepen his understanding of the socio-economic and political currents of a given era in order to explain transformations in the landscape during that period. To aid him in his research the multi-volume Cambridge Ancient, Medieval, and Modern History is without a parallel for a synthesis of a given historical epoch. Prepared by the most renowned historians in their respective fields and now somewhat dated, each volume is a collaborative venture which incorporates the latest interpretations and new research findings that were available at date of publication. While the cost of the set is prohibitively high for the individual professor, most university libraries have acquired portions of, if not the entire work. There are also separate volumes dealing with India, Africa, Latin America and other regions, as well as a new Cambridge series which updates the earlier one.

Historical Methodology

The prospective instructor of landscape architectural history, if not a historian by training, must become aware of the methods historians employ in their research, writing and teaching of history. The three books which follow were selected to help the instructor achieve this understanding. Marc Bloch's justly famous and still significant book, The Historian's Craft, while never completed and polished, is a "noble statement" of the historian's profession, and a guide to his colleagues and an explanation of the "meaning of their work to laymen". As an

eminent practicing historian Bloch taught that the past, like life, could only be understood through a holistic approach, an examination of the "complicated interplay of ideals and realities," rationality and emotion, economic interests, beliefs and customs that cement societies together. In this book he grapples with the question "What is the use of history?", analyzes the general characteristics of historical observation, expounds upon critical method and concludes with an essay on causation.

Perhaps more widely used by historians in the English speaking world is Edward Hallett Carr's What is History?. Originally delivered as the George Macaulay Trevelyan Lectures at Cambridge University in 1961, the book is aimed toward a general audience. Complex questions of historical causation, history as progress, morality in historical judgement and differing philosophies of history are treated with such simplicity and ease that the book reads like a novel. Like Bloch, Carr probes the difficulties encountered in applying historical methodology to problems of the past, but his contribution is essentially a thoughtful discussion of interpretations and philosophies of history.

The historian of landscape architecture should find the work edited by Martin Ballard New Movements in the Study and Teaching of History, particularly stimulating and useful. As the title implies, Ballard has skillfully put together a number of contributions of historians experimenting with new approaches to the investigation and teaching of history. He provides us with a section of interdisciplinary treatments of historical problems such as recent developments in historical demography and history and biology. But for the instructor who spends most

of his time in or preparing for the classroom, the last section on "Teacher's Opportunities" is of utmost value. Here are articles on "The Uses and Abuses of Examinations", "Original Sources in the Classroom", "The Project Method", "Piaget and Thinking in History", and many others.

Teaching Methodologies

An effective landscape architectural history course must be based upon an instructor who is well-prepared, has his material well-organized, and is skillful in presenting the information he feels is important. The following references are designed to help in the latter process. Robert F. Mager's Preparing Instructional Objectives, published in 1962, continues to be an important source of information for developing teaching skills. Mager is primarily concerned with helping the prospective instructor select procedures, content and instructional methods that are relevant to his objectives, and which are capable of measuring or evaluating student performance.

Teach-in: Suggestions for Developing College Instruction is a package of instructional materials prepared by the Merrill Library and Learning Resources Program at Utah State University, Logan, Utah. Aimed at those instructors who have had little or no formal training in teaching techniques, it presents, in a concise manner, twenty-eight specific topics for improving and assisting the instructor in his teaching methods. Teachers of landscape architecture history should find these materials extremely useful.

A stimulating and provocative book on teaching methodology is Neil Postman and Charles Weingartner's Teaching as a Subversive Activity.

While directed primarily toward teaching in the public schools, the authors are concerned with the problem of teaching in general. Their approach is unconventional and critical of what they consider major fallacies and misguided concepts in the current educational system. This book is important for its creative ideas and insights and can help the instructor to create a better learning environment for his students.

As mentioned earlier, the major emphasis of this thesis is based on several questionnaires. The instructor of landscape architectural history, practicing landscape architects, and landscape architectural students were polled for their views on how history is currently being taught and the usefulness of such a course. We are now ready to pursue the findings of those questionnaires.

CHAPTER III

RESULTS OF THE QUESTIONNAIRES

Questionnaires were sent to thirty-seven universities with only twenty responding. Combining the information gathered from the respondents with that published in the Robinette survey, the author was able to obtain information from ten more schools, raising the total to thirty of thirty-seven. As the Robinette questionnaire differed from that of the author's it is impossible to summarize them together here, but the combined findings have been compiled on a chart and can be found in Appendix B.

The author's questionnaire asked for the rank of the instructors teaching the history courses in the respective programs. From the twenty schools responding, there were five full professors, six associates, eleven assistants, and one lecturer. Years of teaching experience ranged from two to thirty, with the average being 8.91 years. More instructors had done their graduate work at Harvard than any other school, with a total of six of the twenty-three. The University of Illinois produced three, followed by the Universities of Pennsylvania and Michigan with two each. Only three of the instructors had not travelled outside of the United States and Canada.

Curriculum constituted the second area of the questionnaire. Here Robinette's findings are combined with those of the author. Perhaps a note of clarification is in order for those terms used in describing the "course focus." For the classification of each course several factors established the standard from which the evaluation was made. They were: 1) the material content in the course outline submitted by the various institutions, 2) direct quotations from the instructors, 3) circumstances surrounding the teaching of the course as obtained from both the instructor's questionnaires as well as those comments supplied by the students. For example, one university responded that the instructor's background was in agricultural education and the course syllabus emphasized the "history of gardens." In another case the instructor held B.A. and M.A. degrees in architecture and specified that his personal interests were "the landscape's relationship to architecture." Robinette's survey revealed an example where in one university the landscape architecture history course is offered in the art department by a professor of art history. The text used was Julia Berrall's The Garden, and the course focus was classified as "history of gardens."

Clarification also needs to be made in using the term "Newtonian." Schools which submitted course outlines which closely followed the table of contents of Norman T. Newton's book Design on the Land are classified "Newtonian."

Thirteen of the thirty schools responding to the questionnaire were identified as having a course focus defined as "landscape architectural history," while eight universities taught "history of gardens." Four schools indicated that history was being taught under a variety of

topics and methods, three were classified as "Newtonian," one leaned toward architectural history and another toward the history of urban design. Broken down to percentages and placed on a graph the course focus would appear as follows:

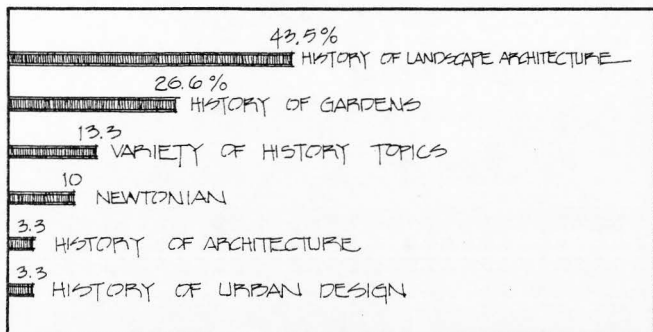


Figure 1: Course Focus

To the question of how much exposure the student of landscape architecture has to history, sixteen of the thirty respondents replied that the basic history survey class was taught for one term only, and thirteen of these sixteen indicated that no other departmental history courses were offered. Therefore, forty-five percent of the schools answering the questionnaire provide their landscape architecture students with a single exposure to history. It is of interest to note that only one of these sixteen schools whose program allows a single term history course, had produced a graduate who later became a history instructor, and he received his background in history during his under-graduate studies at another university.

Universities indicating that their program offered more than a single term of history, either spread the survey history of landscape architecture over two terms or provided other history courses. Additional courses offered included a special eighteenth and nineteenth century class taught at the senior level, various "special topic" seminars open to junior and seniors and a "regional" history course available for juniors. Two schools required their students to take courses in art and architectural history.

In reply to the author's question of when history courses were offered during the landscape architecture program, nine of the twenty responding said that it was taught at the freshman and sophomore level, eight offered it at the junior and senior rank and three noted that history was open to all levels. This is expressed in percentages in the following graph:

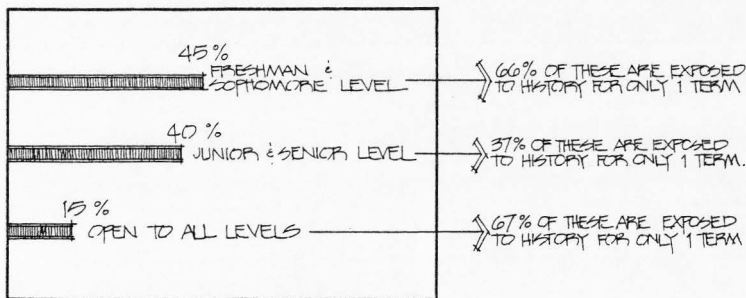


Figure 2: Curriculum Level at which History is Taught

The remainder of the information obtained from the instructors' questionnaires can be briefly summarized owing to the quantifiable nature of the material. The poll's results showed that class sizes ranged from twenty-five to 160 students, with the average being sixty-seven. The principal textbooks used were: Norman T. Newton's Design on the Land, sixty percent, George B. Tobey's History of Landscape Architecture, ten percent, and various others, including J.B. Jackson's American Space, several books by Louis Mumford, Julia S. Barrall's The Garden, and Paul Zucker's Town and Square comprising the remaining thirty percent.

With regard to teaching techniques, all of the instructors indicated that they favored the slide/lecture approach. Four also incorporated student presentations along with their own material. The final portion of the questionnaire asked the instructor for his opinions on improving the history program. These responses will be drawn upon in chapter five where ideas for an effective history course in landscape architecture will be developed. Let us now turn to the results gleaned from the questionnaires sent to practicing landscape architects.

Results by Landscape Architecture Practitioners

The following pages group the data returned by the practicing landscape architect in a usable format. Of the fifty offices surveyed, thirty-five responded. Note that the questions are shortened to facilitate entering the responses. (See Appendix A for the questionnaire in its entirety.)

The landscape architects were asked to give multiple answers to the questions, causing composite responses for each question to vary. The

total number of responses is listed for each answer. Under those answers titled "other," specific replies are given.

Many of the professionals who completed the questionnaires, took time to add personal letters and comments in which they emphasized the need for a historical approach to landscape architecture and offered insights into creating a more effective history program. Although not asked specifically to identify problem areas, several mentioned aspects of the history curriculum which they felt needed improvement. An overriding concensus was that landscape architecture students should have a basic knowledge of all historical periods, but most important they should have an understanding of the design development process for each period of history studied.

Compilation of Responses by Landscape Architectsnumber of
responses1. What is the main justification
for teaching history?

- A. Develop vocabulary 9
- B. Preparation for registration examination 3
- C. Academic discipline 14
- D. Others:

"I question the need for teaching history of landscape architecture aside from interest in the subject."
(Henry Haws)

"Trace the evolution of man's search for harmonious relationships with the natural and man-made landscape."
(John O. Simonds)

"Orienting ourselves in the stream of history which moves from the past thru the present into the future."
(Garrett Eckbo)

"To enable the student to understand why things have happened in the past and the factors that shape the course of events in the design world."
(Campbell E. Miller)

2. Where should the emphasis be placed?

- A. Dawn of man to the Renaissance 8
- B. Renaissance to the Gardenesque Movement 9
- C. Gardenesque to the New Towns in America 14
- D. Contemporary 18
- E. Others: All areas should be covered 20

"At least one third of the time to Japanese land planning."
(John O. Simonds)

3. What areas are most relevant to the profession?

A. History of urban form	11
B. Development of landscape gardens	6
C. Development of the parks systems	10
D. New Towns in America	6
E. Man's use of the land	20

F. Others:

"The need to understand the natural and cultural forces that influence man's attitude toward and action in the environment."

(Anthony M. Bauer)

"The creation of functional places and spaces."

(John O. Simonds)

"Adaptations to bioclimates."

(Grant R. Jones)

"Everything involving architecture interaction between people and nature."

(Garrett Eckbo)

"While urban design/new towns are an important area for landscape architects, I don't believe they should attempt a lead or prime role in this area. The socio-economic/architect considerations are vastly more important and lasting and should be given prime consideration with a strong input from landscape architects as to adaptations to land forms."

(Alfred E. Lauber)

"The landscape architect should understand the 'reason' for design in order to grasp the 'how of programming.'"

(Bart S. Bradford)

4. What other courses should be included in the history curriculum?

A. Large scale resource analysis planning	15
B. Land pattern development	15
C. Professional personalities	9
D. Stronger correlation to art & architecture	20
E. Others: Japanese and Oriental	6

"The most significant contribution that the university can make to history students is to inform them not what various professional personalities accomplished, but how and why they accomplished them."
(Anthony M. Bauer)

"Cultural history/anthropology; Aesthetics/perception."
(Grant R. Jones)

"We should be aware of the primitive nature of 'design' in order to work successfully with the scarce natural resources we have left."
(Allen Hixon, Jr.)

5. Should history be taught as a design studio?

No comment	6
No	12
Yes	19

Note: Those answering "yes" suggested the following conditions:

1. Small class size.
2. Include field trips.

Results by Landscape Architect Students

In a separate questionnaire sent to the various universities students were asked for their views on history. (See appendix A for the questionnaire form.)

The question can be divided into four main areas:

1. Teaching effectiveness: Is the instructor successful in presenting the course material?
2. Relevancy: Does the student feel history is relevant to his other departmental courses?
3. Course focus: How does the student classify the course focus?
4. Areas overlooked: What areas did the student feel were overlooked or did not receive adequate attention?

Because so many questions inadvertently evaluated the instructor, most schools chose not to participate in the student questionnaire. This is unfortunate, as the author is concerned that much of what is being taught in the many history courses is not being absorbed by the student owing to ineffective teaching methods. This problem will be probed in depth in chapter five.

The following chart demonstrates student response from these universities which remitted the questionnaire.

COMPILATION FROM L.A. STUDENTS (SEE APPENDIX 'A' FOR FORM)

UNIV.	# OF RESP.	TEACHING EFFECTIVENESS	HIST. IS RELEVANT	COURSE FOCUS	AREAS OVERLOOKED	COMMENTS
A	19	AGREE TO STRONGLY AGREE	YES 13 NO 6	ARCHITECTURAL SPACES	ORIENTAL & CONTEMPORARY	ALL AREAS WERE COVERED, BUT COURSE WAS TOO GEN. NEEDS 2. TRYING TO COVER THE MATERIAL.
E	14	DISAGREE TO STRONG DISAGREE	YES 3 NO 11	HIST. OF LAND. ARCH.	CONTEMPORARY, HIST. OF A.S.L.A.	"TOO MUCH TIME SPENT ON USELESS TANGENTS."
G	15	AGREE	YES 8 NO 7	GARDEN DESIGN	CONTEMPORARY	
H	11	AGREE TO STRONG AGREE	YES 5 NO 6	SPECIAL USES & MAN IN THE ENVIRD.	CONTEMPORARY	"VERY COMPREHENSIVE"
I	19	AGREE TO DISAGREE	YES 11 NO 8	GARDEN DESIGN	CONTEMPORARY	
K	22	AGREE TO STRONG AGREE	YES 19 NO 3	HISTORY OF LAND. ARCH.	WELL COVERED "MORE CONTEMP."	"NEEDS TWO SEMESTERS"
O	19	AGREE TO STRONG AGREE	YES 16 NO 3	GARDEN DESIGN	CONTEMPORARY	"THE PROBLEM IS NOT W/TEACH. TECHNIQUES BUT LACK OF CONCEPTS TO DESIGN COURSES."
Q	15	AGREE TO STRONG AGREE	YES 12 NO 3	GARDEN DESIGN	CONTEMPORARY & JAPANESE	"PORTIONS OF COURSE WERE DONE IN GROUP PRESENTATIONS & ONLY BENEFITED THE GROUP."
R	19	AGREE	YES 5 NO 14	HISTORY OF LAND. ARCH.	CONTEMPORARY	
S	13	AGREE TO STRONG AGREE	YES 11 NO 2	HISTORY OF LAND. ARCH.	WELL COVERED	TAUGHT BY STUDENT PRESENT, NO NEGATIVE COMMENTS; "DISCUSSIONS WERE GREAT."

The author's basic thesis has been that history is a vital part of the training of a landscape architect. Owing to the number of students who questioned the relevancy of history in their training (64 of 167), it appears that a justification for the teaching of history is needed.

CHAPTER IV

JUSTIFICATION FOR THE HISTORICAL APPROACH

A number of students and professionals responding to the questionnaire challenged the need and relevancy for courses on the history of landscape architecture, at least in the manner in which it is currently taught. One professional wrote, "I question the need for teaching history of landscape architecture. History should be taught in such a way as to give only the information to pass registration requirements " (Henry H. Haws). Another reflected on the way history of landscape architecture is currently taught by remarking that "History is presently the step-child of landscape architectural education " (Meade Palmer). Robert Royston agreed that "History is extremely important and seldom taught well!" Still another professional gave the opinion that "students would be better off taking courses by bonafide historians (any course!) than by landscape architects." In a separate letter, one professional commented on his involvement with graduating landscape architecture students and was

appalled at the lack of historical background among some. I find that more and more students of landscape architecture are coming from backgrounds where they have not had any exposure to art, literature, music, or architectural history. They enter the profession with little appreciation of our rich historical background and only the barest minimum of vocabulary of design (Meade Palmer).

Robert R. Harvey succinctly summed up the situation when he stated that history "is an important area of Landscape Architecture education too often slighted!"

Students were equally critical of the history courses they had taken as a part of the landscape architecture program at their universities. Their opinions doubtlessly mirrored personal experiences with a particular course and instructor which was negative for some, while positive for others. Sample comments on the negative side ranged from "it is the joke of the department," to, it was a waste of time and did not relate to other departmental courses. From the opinions expressed to this author it would appear, therefore, that the existence of courses on the history of landscape architecture, as an integral part of the college landscape architecture program, needs to be justified from a theoretical basis before dealing with the problems incurred in establishing a proper history curriculum.

In her History of the Urban Environment, Sibyl Moholy-Nagy reminds us that man by nature is an adapter and improver. His existence has been based upon his effectiveness of continuously regrouping matter and ideas. Building upon his past experiences man has responded to the physical, spiritual and social factors which have governed his life. History thus becomes a recording not only of the responsiveness to governing factors, but also to the description of the attempts, both successful and unsuccessful, to produce a design statement which best satisfies man's needs (Moholy-Nagy, 1968, p. 11).

History then, provides a collection of recordings, which when examined, offer individualized case studies. As students of history,

we have the opportunity to review and to respond to each individual project, and in doing so, to note that they are far more than a chronicle of events. Each case study provides the details of what people have done, what they have tried to do, as well as the motives and goals that impelled them to strive for something better.

Through analyzing and understanding similar historic case studies the student of landscape architecture can begin to identify with, and to resolve his specific design problems. The student will also find that history "can be an ever-renewing source of technical assistance and inspiration--provided that he treats it always sensibly and does not make the mistake of trying to copy its forms" (Newton, 1971, p. xxii).

The value of historical underpinnings is demonstrated by Stephen Gardiner's profound statement that "the greater the step forward in knowledge, the greater is the one taken backwards in search of wisdom. The more adventurous the advance, the more important becomes the source from which it stemmed" (Gardiner, 1974, p. xi).

In his book Design of Cities, Edmond Bacon, former Executive Director of the Philadelphia City Planning Commission, emphasized the importance that history played in his participation in the rebirth of Philadelphia and in the writing of his book. "In my work in Philadelphia," he wrote,

I have been conscious of parallels in the currents of history, and have constantly drawn upon them. In this book I attempt to share those moments of historical development which have been particularly helpful to me, and through a fresh look at them hope to make clear some of the deeper forces that have been decisive in what has happened in Philadelphia since its renaissance began (Bacon, 1974, p. 7).

Professional landscape architect Richard Bell similarly expressed this important link with the past in his own work when he stated "history is not a hand-me-down science, but a living experiential hand on the future thru an understanding of the past " (Bell response to questionnaire).

Better than through any other discipline, this understanding found in the study of history gives us insight into the public events, affairs and trends of our own time which directly affects the landscape design profession. As Daniels has perceptively noted, "history furnishes not only a perspective on the moving forces of the present but also provides the basis for intelligent decisions about future action" (Daniels, 1966, p. 95).

As recognized leaders in the field of landscape architecture, these experts have unequivocally shown the potential that history has to offer the design profession and how an awareness of the past can improve the professional's approach to current and future problems. Some of the criticisms expressed at the beginning of this chapter attack the inattention given to history courses in the landscape architecture programs, while others find fault with those courses that are poorly prepared, improperly structured and organized, badly conceived and incorrectly taught. At this point the information gathered in chapters two and three needs to be reviewed and evaluated and suggestions made for the establishment of an effective landscape architectural history program.

CHAPTER V

DISCUSSION: ESTABLISHING THE HISTORY CURRICULUM

The results of the author's questionnaire presented in chapter three show that there were several basic aspects which were agreed upon by the instructors of landscape architecture history, their students and practicing landscape architects. They are as follows: first, the survey course should be comprehensive, covering the time frame from the dawn of man to, and including, current events. It should highlight those periods in which significant design contributions were made or in which changes in man's use of the land were produced. Second, the "design development process" should be taught. Projects are to be presented in such a way as to give the student the opportunity and evaluate not only the design elements, (space, line, texture, color, etc.), which designers utilized, but also, the external factors which surrounded each project. Third, preferably the course should be taught at the third-year, junior level. (See recommendations by Philip Deturk, 1966, p.7). Fourth, the survey course should be taught in a sequence of not less than two semesters or three quarters.

In addition to these basic suggestions, some other recommendations for the history curriculum were advocated. First, specific one-hour per week topic seminars, beginning at the sophomore level and continuing

through the senior year, should be implemented. Topics should change weekly or bi-weekly and could deal with important personalities, or with articles from current professional periodicals. This was felt to be an excellent procedure for keeping the students involved and in touch with the profession. Second, historically oriented summer travel programs for students could be established. Requirements should be set so that university credit could be given to students for participation in summer travel to those areas which have special historic interest. The departments should help secure grants or otherwise establish funds to promote such travel. Third, a desirable maximum class size was felt to be forty to fifty students. For schools where class size is usually large the instructor could divide the class into smaller discussion groups directed by teaching assistants. Such groups enable the students to discuss and review material covered in the regular class period. The group could meet one evening a week or as desired. Fourth, additional research and preparation time should be allowed the instructor. Fifth, courses in historic preservation and restoration, regional studies, professional personalities and engineering aspects of landscape architectural history should be added to the existing program. Finally, since many students expressed concern that history did not relate to their other departmental courses, it was believed that if the history class was taught in a studio situation the students would associate the class readily to the rest of their curriculum. Instructors and practitioners were about equally divided for and against teaching landscape architectural history as a design studio, with valid concerns voiced on both sides.

As a teaching technique, the studio class, in some instances, may provide the instructor with a superior method for presenting students with a particular historic project or concept. It may also prove to be a hinderance, however, if students taking landscape architectural history are from outside the department. The design studio technique should be utilized only if the instructor finds it advantageous.

These few suggestions offer some ideas for developing a history program for landscape architecture. It must be kept in mind, however, that the cornerstone of the history course is its focus, the principal concepts to be taught. The course focus goes beyond deciding what particular periods or events should be studied, it must also outline those concepts which represent the essence of landscape architecture throughout the ages. As the professor develops his course he must decide where the emphasis should be placed, whether the evolution of garden art or urban design patterns should receive the most attention and dictate the nature of the course.

In replying to the author's questionnaire, practicing landscape architects offered opinions on teaching history in general. The following brief quotations give some insight into what they expect from the history curriculum:

The student must learn the 'reason' for design.
(Bart Bradford)

Make history alive and exciting. Trace the evolution of Man's search for harmonious relationships with the natural and man-made landscape.
(John O. Simonds)

Teach and emphasize the contribution that each civilization has made on the profession of landscape architecture and outdoor design.
(Calvin Bishop)

Students should be asked to analyze graphically, classic and contemporary designs: to understand why they work or don't and give the functions of the period in which they were designed.

(Robert Gorman)

Everything should be reviewed that involves qualitative interaction between people and nature.

(Garrett Eckbo)

Whatever subject area or areas are discussed and presented, the main issues should always be 'why' and 'how' did man react to the environment at that particular geographic location, during that particular period of time, and under that particular social and political structure. I cannot justify in my mind why the development of park systems are any less or more important than the review of new-town development in America; nor, do I feel there is any less significance in the study of early man's relationship to the environment than the study of contemporary landscape architectural projects. To restate and emphasize, the issues are not a serpentine walk or a green-belt community, the real issues are the forces that caused the development of these projects.

(Anthony M. Bauer)

The foregoing comments demonstrate that professionals in the field feel that landscape architectural history is unique and requires a format which best articulates the total design development process. This process includes identification and evaluation of all design elements: space, line, texture, color, mass, etc. As Newton has shown,

spaces are what humans do their living in; space must therefore be comprehended as the major medium of design. After determining that space has positive character and form, its structure should be examined in search of whatever ordered relations one can see among its constituent parts.

(Newton, 1971, p. xxiv)

Such a study then necessitates the correlation of art, architecture, and the natural elements with which designers had to work.

Landscape architecture, like architecture, is a social art. In order for the landscape architectural history student to understand a specific design project he needs to understand the terrain, the climate

the available building materials, the known building skills, and the desired functions of the project at that particular time and place. He would also find it advantageous to have an understanding of economics, politics, morals and mores, religions, painting, sculpture, poetry, theater, music, dress and the transportation of the time in which the project under study was created. In short, a brief review of the entire "culture climate" in a relationship to each design project needs to be presented (John Burchard, 1976, p. xviii). Emphasizing the importance of the analytical approach to historical studies, Deturk wrote,

History should be taught through an analytical process which examines design form as a physical resolution of problems and influences. Analytical history, therefore, emphasizes the problems and influences of each period and investigates how well the design form of that period satisfied those influences.

The advantages of studying history by this method... should be obvious. The student's orientation toward history becomes that of design form and its relationship to the particular time and conditions from which it evolved.... (Deturk, 1966, p. 12)

Robert Sabbatine briefly noted the importance of the creative process in the formation of the famous landscape architect Thomas Church, who exhibited,

...the ability to understand the historic 'principles of creative design' [design development process] and the need to apply these principles to meet the demands of a modern society. Church recognized the value of history early in his career. He was able to see beyond historic images in order to abstract the principles which helped lay the foundation of his creative abilities. (Sabbatine, 1978, p. 194)

Most would agree that social, political and religious factors governing a particular project are important for understanding "why" the designer responded to the project as he did. But here a problem

arises. For the instructor, presenting the "cultural climate" can become cumbersome and time consuming. Too often the material is not properly integrated into the main project under discussion. For example, in a landscape architectural history class which the author attended in the fall of 1975, the instructor introduced the topic of the "Roman Empire--Hadrian's Villa." For forty minutes of a fifty-minute class period the instructor labored over the "cultural climate" of the Roman Empire, describing the daily lives of the Romans, their customs, diets, philosophies, government and etc. In the remaining ten minutes he tried, unsuccessfully, to weave his information on Hadrian's Villa into the cultural milieu of the Roman Empire. For the student of the history of landscape architecture Hadrian's Villa is too important as a design project to have been given only cursory review. The study of Hadrian's Villa provides the opportunity to research a project from the era of the Roman Empire which had a single client, designer, and grand scale rivaling that of Versailles. The instructor should have assessed the vast amount of information he had on the "cultural climate" and inserted specific items at strategic points during the presentation of Hadrian's Villa, thus the information would have been supportive and relevant to the design project. While description of the cultural climate is of great importance it should be used to gain an understanding of the design project, which is of primary interest to the student of landscape architecture.

This leads us to the problem of presenting the essential information in the history curriculum to the student in a meaningful and associative manner. Here we need to experiment with a variety of teaching methods and techniques.

Those currently teaching landscape architecture history are, in most cases, professional landscape architects with no formal educational training as instructors. Although schools of education do not deal specifically with the "how-to" of teaching history of landscape architecture, they do offer the instructor pertinent information in various teaching methodologies.

Robert F. Mager's book Preparing Instructional Objectives, has enjoyed considerable influence among present-day educators. In it, Mager proposes strategies which outline course objectives and student performance standards. The validity and usefulness of such strategies have several basic advantages which need to be considered by the instructors of landscape architectural history.

Once the instructor has outlined the essential information which he intends to present, he should then establish objectives that will assure his desired goals at the end of the course. He must select procedures, content, and instructional methods that are relevant to the objectives, and which are capable of measuring or evaluating the student's accomplishment. If the instructor can specify at least the minimum acceptable performance for each objective, he will then have a performance standard against which to test his own instructional programs as well as the student's abilities. Mager emphasizes that "if performance standards are not clearly and firmly fixed in the minds of both the instructor and the students, tests can become misleading and irrelevant and often, unfair and useless" (Mager, 1962, p. 4).

Clearly defined objectives not only assures the instructor that the essential information is kept in proper perspective, but also provides

the student with the means to evaluate his own progress. With clear objectives in view, the student can organize his efforts into learning experiences which are relevant to the desired performance standards (Mager, 1962, p. 4). For example, when given a reading assignment from several sources on a particular historical period, project or theory, the student can refer to the outlined objectives and ascertain the relevant and pertinent information. Properly prepared objectives permits the student to do explorative research and still have the means of evaluating the applicable material being reviewed. The instructor should be cautioned, however, not to be so restrictive in writing objectives that freedom of exploration or discussion of supportive, tangential material can not be utilized.

After the instructor has prepared and outlined the information and listed his objectives, he must plan a teaching strategy which will best convey it to the students. A number of these strategies have been developed over the years and a detailed examination of each one can be found in Appendix C.

The instructor needs to be aware of his roles. He must be a convincing advocate for the need of history. To the student he represents a resource figure, interpreter, and stimulator, as well as evaluator. The most important attribute he should strive to accomplish is that of being recognized as an instructor who has the ability to teach students how to "see"; to be aware, to recognize special features, to be able to describe that which is being observed, and to "evaluate"; to establish standards with which one can critically review various time periods and designers; having the capability of design discernment between great and mediocre projects.

To conclude this discussion it is necessary to summarize those recommendations elaborated at the beginning of this chapter which were divided into two main categories: course development and pedagogy of landscape architectural history. The information gathered by the author's questionnaires showed that instructors of landscape architectural history and the practicing professionals strongly advocated the following criteria as minimum requirements for formulating a curriculum in landscape architectural history: first, the survey course should be comprehensive and offered at the third-year level, second, it should be taught in a sequence of not less than two terms, and the design development process must be stressed. Additionally, other recommendations were given to improve the history program in general. First, seminars on selected topics need to be offered at the senior level. Second, programs for student summer travel should be established. Third, class lecture size should be limited to forty or fifty students. Fourth, instructors need additional research and preparation time, and finally, courses in historic preservation and restoration, regional studies, and professional personalities should be introduced.

An effective history program depends on the science of teaching and the need for establishing a successful teaching methodology. It is not enough for the instructor to outline those historic events and projects that best exemplify the landscape architectural 'design development' process. He must also become involved with formulating and defining a teaching methodology which will best convey the essential information to the student. This pedagogy must express the desired course goal and insure student learning.

Each class period is important! The instructor needs to plan accordingly. The essential landscape architectural history topics selected for the course should be paired with the type of instruction which will create a learning environment where the pertinent material is presented. Editing of irrelevant and ambiguous information is a must. Each class period should be a significant facet in the overall course and be a positive contribution to the students' quest for knowledge.

CHAPTER VI

CONCLUSION

In teaching landscape architecture history it becomes vitally important that the instructor be able to justify the study of history within the landscape architectural curriculum. A strong justification not only gives meaning to the history or design student, but it also validates history as an integral part of the schooling of a landscape architect.

Data studied for this thesis and the author's own personal experiences clearly demonstrated that history is a low priority discipline for most departments of landscape architecture, and the study of history plays a minimal role in the development of the landscape architect. The questionnaires showed that of thirty universities granting degrees in landscape architecture, eighteen offered a survey history course for one-term only, and of those eighteen, fourteen offered no other history course within the curriculum.

Directing attention to that situation, the author discovered that most of the practicing landscape architects, the instructors of landscape architectural history and some of the students agreed that the study of history needed to be more closely associated with the rest of the departmental curriculum and that greater emphasis and importance

should be placed on the study of the past. The consensus was that it was time for landscape architecture departments to put history into clearer perspective and take a closer look at what history has to offer for the development of their own discipline.

The evidence indicates, and it is this author's contention, that departments of landscape architecture should expand their present offerings of history to include a mandatory one-year survey of the history of landscape architecture and a greater variety of elective, specialty history courses from which to choose. When properly taught, history can furnish detailed case studies of past and present projects covering every aspect of landscape architecture: design development, plant selection and design, construction detailing, client/designer relationships, techniques and etc.

History is real. In a department where most all of the student's projects are hypothetical, history provides examples of real projects. Virtually every type of design project, with real designers and clients, real problems and real solutions are available through proper research techniques. For example the landscape architectural history student studying the design and development of Villa Medici at Fiesole can note how Michelozzo initiated a series of terraced gardens which were considered "daring and imaginative" for their time, and which also proved to be an excellent design solution for coping with the hillside location; or, the history student can review the seemingly successful design project of Forest Hills Gardens created by the Olmsted Brothers in 1910 but which later proved inadequate for accommodating the ubiquitous automobile.

History also adds to projects the unique aspect of time. We are able to examine projects that looked great on the drawing board and were most impressive when constructed, but, through time, proved to be complete failures. Historical perspective helps us to see the length of time projects took for completion during an earlier era in comparison with today. Likewise, we can profit from studying projects which have been praised as design successes for centuries.

The study of history adds greatly to the students' repertoire of design concepts. It is a discipline which expands and enriches the students' vocabulary of design terms, offers insight into project procedures and construction methods, and provides a foundation for the evaluation of current design projects.

By means of this study, the author finds that there is a real demand for a number of related studies to be conducted that bear directly on the desired objective of improving the history program within the discipline of landscape architecture. First of all, there is a need for an annotated bibliography of the literature already in existence on the history of landscape architecture. Secondly, a newsletter could be created to bring forth ideas on new and innovative methods for teaching the history of landscape architecture. Such a device would serve the historians as well as those involved in curriculum development.

The necessity to review and establish a justification for those works of art which interface with the landscape, such as Robert Smithson's "Spiral Jetty" and Christo Javacheff's "Running Fence" and "Valley Curtain" is apparent. Also, new movements in "earth-work" arts need to be given consideration in the landscape architectural history classroom.

At this junction a question arises: should landscape architectural history stand alone like art history has done within the fine arts? Over the past thirty years architectural history has developed its own independent curriculum. It is not inconceivable that the history of landscape architecture could do likewise. If this were to occur, then there is a need to develop a curriculum which would train historians of landscape architecture. The objective here would be to produce teachers, researchers and writers of landscape architecture history who would contribute to the improvement of the discipline.

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APPENDICES

APPENDIX A
QUESTIONNAIRES

QUESTIONNAIRE FOR INSTRUCTOR OF LANDSCAPE ARCHITECTURAL HISTORY

PERSONAL:

Title of instructor: _____

Years experience teaching history: _____

Degree background of professor and from what institutions:

Personal interest in what particular area of history:

Travel experience: _____

CURRICULUM:

What is the major focus of the history course? survey urban
 design contemporary other _____

Is the course taught in a sequence of more than one term? _____

If so, please define the periods of history covered in each term.

At what level is the course scheduled? Freshman Sophomore
 Junior Senior Graduate

Assuming that the basic history class is a survey course, are
 there any other history courses being taught and at what level?

Approximate number of history students per term? _____

Is, or has, the course ever been taught as a design studio? _____

Please comment as to the effectiveness of this procedure:

METHODOLOGY OF TEACHING:

What is the required text for the history courses? _____

How is the course basically taught? lecture slide/lecture
 lecture/design studio other _____

How are students evaluated during the term? mid-term/final
 reports/tests model building/projects other _____

Would you please attach a copy of your course objectives for each history course being taught.

CREATIVE TECHNIQUES:

This portion of the questionnaire might appropriately be called: "wish-book" course structure. If you were given complete freedom in course structuring and sufficient funds to accommodate your proposal, what history courses would you propose and where in the sequence of the curriculum would they be placed? (I realize pages could be written on this question, so I would appreciate as brief a comment as you can make.)

Example: A survey of theory and applied design, taught in a studio situation at the sophomore level; continuous for one year.

I sincerely thank you for your time and cooperation

Robert L. Marshall

QUESTIONNAIRE FOR PRACTICING LANDSCAPE ARCHITECTS

What do you feel is the main justification for teaching history of landscape architecture?

for developing a working knowledge of design terms and vocabulary
 preparation for registration examinations
 academic discipline within a design oriented profession
 other: _____

For a general survey course, where should the emphasis be placed?

dawn of man to the Renaissance
 Renaissance to the Gardenesque Movement
 Gardenesque to New Towns in America
 Contemporary
 other: _____

What areas of focus do you feel are most relevant to the design profession?

history of urban form	New Towns in America
development of landscape gardens	man's use of the land
development of the parks systems	other: _____

What other courses in landscape architectural history do you feel are pertinent and should be included in a curriculum?

large scale resource analysis planning
 land pattern development
 professional personalities
 stronger correlation to art and architectural movements
 other: _____

Do you feel the history course should be taught as a design studio?
 (Please comment as to how you would approach this assignment if you were to teach such a course.)

QUESTIONNAIRE FOR STUDENTS

Title of history course: _____

Name of professor: _____

Semesters or quarters when you were registered for the course: _____

What was your grade in the class: _____

Was this a required course for graduation? _____

Instruction for following section:

NA - Statement is not applicable to this history course.

SA - Strongly agree with the statement.

A - Agree with the statement.

D - Disagree with the statement.

SD - Strongly disagree with the statement. (circle one)

The purpose and goals of the course were clearly stated. NA SA A D SD

The stated course objectives correspond closely to what was actually taught. NA SA A D SD

Class time was well used. NA SA A D SD

Comments on written exams and assignments were fair and helpful. NA SA A D SD

Students were allowed and encouraged to ask questions and express their opinions. NA SA A D SD

Early in the course the students were informed of the way their performance would be evaluated and they were evaluated accordingly. NA SA A D SD

The instructor summarized well and made major points easy to identify. NA SA A D SD

The instructors presentations were well organized and easy to follow. NA SA A D SD

The instructor was enthusiastic about the course. NA SA A D SD

Have you found the history class to be helpful and relevant to your professional courses? _____

What was the major focus of the course? (Example: History of architecture, garden design, urban development, etc.)

What areas of history did you feel were overlooked?

Please use reverse side to add any comments.

Thank you for your time and cooperation.

APPENDIX B

Figure 4
Compilation Chart

APPENDIX C

TEACHING METHODS

Teaching Methods

During the twentieth century extensive research on human learning has shown that there appears to be no innate superiority in one teaching strategy over another. Films and discussions are not superior to lectures. Even the highly regarded "student-centered" teaching does not emerge as a clear victor over traditional "teacher-centered" methods.

(Teach-In, # 28)

Many research studies, however, indicate that each method produces superior results for specific purposes. The problem is that college professors tend to use a strategy such as lecture or discussion because it fits their personalities instead of choosing a method to fit each days objectives. (Teach-In, # 28)

Another cautious generalization appears to be that within a given class, individual students succeed better through different learning styles. Traditionally, college instructors have assumed that students should learn in a lock-stepped fashion. Instructors would be well advised to begin offering alternative modes for student learning. Some could learn by reading without attending lectures, others through discussion. Some need self-paced opportunities. This sounds exhausting for the instructors and perhaps explains why slide lectures are so popular. (Teach-In, # 28)

The instructor of landscape architectural history must not allow his devotion to historical research completely to preempt his time for generating teaching innovations (Alder, 1980, p.24). He needs to assess the teaching strategy for each class period, and also to review desired learning potential which is to be gained by students doing special projects or course assignments.

Keeping in mind the apparent need for variety in teaching methods the following strategies may be considered. They are merely suggestive and by no means all encompassing. It is hoped that they can serve as a guide and stimulus for the instructor to create an exciting and informative history course.

1. The Lecture

This is not to be confused with the slide/lecture method of presenting material, which is the most popular in the landscape architectural history programs. The basic difference is that the lecture method does not make use of other visual materials. "The fundamental purpose of the lecture is to expose students to information" (Alder, 1980, p.5).

To the landscape architectural historian the lecture may be used most effectively when presenting information about thoughts and circumstances surrounding a particular design project or when presenting material on the "cultural climate." When slides, photographs, or other visual materials are not available for a particular subject topic, the instructor has little choice but to employ the lecture method of conveying this information.

An example of the usefulness of the lecture method would be in presenting information which does not lend itself well to visual material, or in most cases, appropriate visual material is simply not available. For the instructor wishing to present information concerning the development of Central Park, Manhattan, New York, the lecture method would be ideal for elaborating on the politics involved, the requirements set up by the park commission, the general conditions of the proposed site, city employment standards, and the hiring of Fredrick Law Olmsted and his working relationship with the general contractor.

The following are some hints for good lecturing as explained in

Teach-In, # 20:

1. Write the specific objectives for your lecture. They will be your guide in establishing your 'performance standards'. They will then be your guide for test construction.
2. Use a written outline. You can always deviate from the outline.
3. Use examples to give reality and life to specific issues.
4. Introduce new terms and phrases and give definitions of each.
5. Ask students to tell in their own words what you have said. Just asking if they understand is not enough.
6. Use questions for feedback and for involvement. Open questions (those for which there is no one correct answer, opinion-type questions) are better for creating involvement. Example: What was the cause of the great landscape revolution of the eighteenth century in England?
7. Evaluate the effectiveness of your instruction by giving short, no-credit quizzes. This is a break from listening and gives the student an idea of your examination procedures and of the points you consider important.

2. Teaching Assistants

The teaching assistant adds depth and flexibility to the history curriculum. To the landscape architectural history professor the teaching assistant can be a research assistant, discussion group leader, lecturer or may function in any capacity which best helps to meet the needs of the course objectives. To the history student, the teaching assistant can be a reference resource and interpreter of information which was presented in class or assigned from readings.

The teaching assistant system offers several other advantages. The teaching assistants are usually bright and envision themselves as professors in the making. They can empathize with the undergraduates and their knowledge is at a level where they can generate new teaching ideas and are often instrumental in helping to outline course objectives.

Teaching assistants can direct study groups that meet on a regular weekly basis. By providing these groups, made up of about fifteen to twenty students, the major professor can lessen the impersonality that accompanies the larger survey class. The teaching assistant leads the students in discussion of topics assigned by the major professor. These topics may be based on documents selected to support the lectures or exploration topics to review other design projects.

Although the teaching assistant method can be a definite plus to the history program, there are several areas of weakness which need to be addressed. In some cases the system may have no other purpose than solving the 'numbers problem' with available faculty members, (each faculty member has a full schedule of courses and could not find the

time to teach the history course, thus, a teaching assistant is used to fill the void). Teaching assistants may be inexperienced as teachers and lack the historical background to do justice to the history course which they are assigned to teach.

3. Video Taped Programs

An excellent means of transmitting information efficiently is to make the lecture available via television. With the use of television the professor may video-tape lectures of visiting specialists, student presentations, or student seminars. On occasion the professor may find that he has to be out of town for a few days; the television thus provides the professor the opportunity to video-tape a lecture which can be shown during the regular class time.

When the professor finds he is explaining answers over and over to basic questions, he may wish to make these basic points available on video-tape. Assigning video-tape programs also provides an excellent means of exposing students to the 'cultural climate' of a particular period without having to take the time from the class period. An example would be to have the students view several programs from the "I, Claudius" series, produced for Masterpiece Theatre, to give them a background of the cultural climate of the Roman Empire. Each presented program may be followed directly by a discussion with a teaching assistant or a discussion session held later in the week.

Video-tapes do need to be up-dated periodically. Students will find them more interesting and relevant to their design classes when examples given in the lecture are referred to current projects and personalities.

The major drawback of the television program is that of the impersonalness of the student to the machine and the absence of spontaneous questions or discussions during the presentation.

4. Telelecture

Owing to distances and costs involved it is not always feasible for the history class to invite various professional personalities or noted historians to their school. It is agreed, however, that contact with such persons adds greatly to the students' educational experience.

Telelecture can provide an excellent opportunity for the history student to have the contact without the expenses. The personality can be brought into the class via telephone. Special rooms in most libraries are equipped with the telephone and loudspeakers. Several microphones are present so class members can interact with the guest lecturer.

The telelecture does require special planning on the part of the instructor and students. The instructor should be completely familiar with the procedure and operation of the equipment. He should briefly outline this procedure and send a copy of such to the personality who is being invited to participate. The students should prepare questions which they intend to ask during the interview. A selection of the questions could also be sent to the prospective guest, thus, allowing him to feel more at ease knowing the general nature of the questions which he will be asked. This would also give him the opportunity to review any of his project files for specific information in which the students are interested.

In selecting the guest personality the class should have no reservation on asking anyone to participate. The class will find that almost everyone is willing to participate if they know what is expected

of them, (procedure, length of conversation, type of questions, etc.) and if the date and time can be arranged to the guest's convenience.

This latter point brings up a problem in using the telelecture, that of scheduling the interview. Ideally the interview should be arranged during the regularly scheduled class period so that all class-members could participate. This may not always be possible due to the guest's schedule. The guest may feel more at ease in his own home, office or even on a particular project site, if so, perhaps an evening or early morning interview would be best. (Keep in mind the time changes when calling across-country or on over-seas calls.) With the approval of the person being interviewed, such telephone discussions could be taped and put on file in the department's library.

5. Electronic Media

History of landscape architecture, like history of architecture and art history, necessitates reviewing vast amounts of visual material. With the advent of electronic media the basic function of visually displaying materials has been greatly enhanced. Slide projectors, opaque projectors, overhead transparencies, and 16mm films have not only added to the amount of materials which can be presented but also, in most cases, provides the student with a visual clarification of the project being presented.

As indicated by the professors on the returned questionnaires the slide/lecture method of teaching history of landscape architecture is by far the most used. Most instructors indicated they had a large collection of personal slides along with the department's slide library.

Use of the opaque projector provides the instructor with a media which can project materials from recent periodicals and other publications which may not be readily available as slides. The opaque projector is usually not popular, for with proper planning, materials which would normally be shown on the opaque projector can be more clearly reproduced in slide form.

Where most of the visual material presented in the landscape architectural history class is of different projects it is not likely that this material is going to be found on overhead transparencies. Using the overhead projector does, however, provide the instructor the freedom of doing spontaneous sketches or listing key terms or major points of the lecture. The overhead projector also gives the instructor

the enlargement capabilities not possible when using the conventional chalkboard. This is especially useful when lecturing to large classes in an auditorium type setting.

Using 16mm films can be very effective in presenting information. Unfortunately, very few films deal specifically with the field of landscape architectural history. The instructor may find several excellent ones which portray the 'cultural climate' of a particular period. These films may be shown during class period or as an assignment.

The instructor should preview the film before assigning it and ask himself two basic questions: 1. Does the film really fit the course objectives for the particular project being studied? 2. Does the film offer the best way for the student to learn the desired objective? With proper planning the instructor can outline specific points and issues which the students will be expected to look for, and respond to, after viewing the film. The instructor should stay in the classroom during the showing of the film. This will allow him periodically to interrupt the film to increase learning.

6. Multi-Media

Douglas Alder shows that

The most dazzling of the new technology approaches is the multi-media presentations. This electronic delivery system invites instructors to mix various forms of media (slides, film, and tape recordings) into one integrated show. Usually three to five slide machines project images onto a screen simultaneously or in syncopation. Sometimes the pictures blend into one larger scene; sometimes they contrast or complement each other.

A synthesizer fades the slides in and out. Stereophonic recordings provide background music or commentary which heightens interest in the message. Motion pictures or documentaries may be utilized. If available, an electronic programming machine may be employed to present the production sequentially. "Such productions...utilize slides and film as avenues to show visual and audio documents that portray" a particular project, period or concept (Alder, 1980, p. 12).

Multi-media presentations have a major drawback in that the preparation is too time consuming. The instructor has to see that the proper slides are made, then assembled into an order that produces a message and then coordinated with an audio tape, or other visual material.

7. Self-Paced Instruction

Self-paced instruction is an organizational scheme of transmitting information. The content of the course is divided into distinct units, either by historical periods or design movements. The instructor prepares the material so that each student can use them individually. They may be printed narratives, programmed instructions, audio or video tapes, slides or any other medium or combination. Students work on the material alone and proceed as fast or as slow as they wish (Alder, 1980, p. 13).

It is recommended that the class be divided into small groups which are headed by a tutor or teaching assistant. Students in each group then go to the tutor or assistant for help and when they feel ready to take the exam for the particular section on which they have been working. Once the student has passed the test he or she proceeds to the next unit. Students may then continue as fast as they wish. It is not uncommon for some students to complete a term's course in four or five weeks.

The self-paced method of instruction offers flexibility to the department's curriculum by providing separate history courses without increasing the number of faculty members or interfering with presently scheduled courses. Courses could be offered in those areas of landscape architectural history which deserve more time and emphasis than can be scheduled in the regular survey class. Important personalities in the field of landscape architecture, comparative studies of different design theories or twentieth century landscape architecture in America, etc., could all be possible courses. The key to a successful self-paced program depends on the amount of time the instructor puts forth in organizing the program.

8. Discussion Groups

Discussion groups are formed by having a small number of students participate in a discussion of a given topic. By verbally expressing themselves, and by listening to what the other group members have to say, the history student can begin to formulate ideas and concepts about different historic topics. The group usually has a discussion leader, either the instructor or a teaching assistant.

By organizing such discussion groups the instructor can divide large survey classes into smaller, personal groups. But, this can also have a negative effect as far as the department is concerned because the difficulty arises in how to staff all the discussion groups. Ideally groups should not be larger than eight to ten students. A survey class of 120 students would mean twelve different discussion groups.

Larger groups tend to discourage students from participating. The more people that comment in a larger group the more others in the groups feel that their views are insignificant, thus, they tend not to voice them. This leads to another problem, if not controlled, certain people will begin to dominate the discussions and influence others.

There are several points which the instructor should consider when organizing an effective discussion group:

1. Limit group size to eight to ten students for reasons previously mentioned.
2. The leader should explicitly describe how he expects the group to function and what his role will be.
3. Become acquainted quickly. It is much easier to talk to others you feel you know. Use desk-top name cards or any other

name identification device which can be seen by everyone. After a few sessions these could be discarded.

4. Interaction certainly becomes freer when the members of the group are relaxed and are in a position where they can have eye contact with the other members of the group. An informal arrangement of various types of furniture, or pillows on carpeted floors, are recommended.

5. Encourage all to participate. Direct some open questions (those which have no one correct answer) to the different members and ask: "What is your view or opinion?"

6. The instructor should show he is concerned about the contributions of each individual.

9. Simulations

Simulation games incorporate both history concepts and the discovery process. Simulations are learning situations that require students to make decisions. It is a leap half-way from theory or abstract learning to experience. Students do not learn more data, rather they learn a few concepts through experience (Alder, 1980, p. 19).

Structured materials, based on specific historical concepts, are a simplified model of reality with selected variables that the students either role play or manipulate. Participants make their own decisions within the limitations of the game. Instructors or a visiting guest provides the structure of the simulations to guarantee they are realistic but they do not control the decisions or the results.

Participant interest is much greater than in abstract learning. Students in these simulations soon find themselves facing the need to be actors in history instead of observers. This draws on cognitive skills, which are well beyond the information gathering level. Conceptualizing and application are the prime activities, and they get intermixed with personality values, risk taking, wit and manipulation.

Simulation games do consume more time per concept learned than most instructional methodologies (Teach In, # 22). This is because the students are involved in the process as participants in history and it takes longer for decisions to be formulated and expressed by the student as compared to a slide/lecture presentation where the instructor in a matter of minutes can show a sequence of slides and say: this+this+this=the final project and here it is!

The following are some suggestions for using the simulation games:

1. You will probably need special scheduling and physical quarters to play most games. A regular class period is often too short, and a regular classroom too crowded.
2. Know your game well. If someone is available who has played the game, ask for their help. Once the students start to play, keep the action rolling fast or the impact of the simulation will be lost.
3. Debriefing is the most important part of the games. That is the instructor's responsibility. One half-hour or more should be used for a thorough discussion of the game. It is during this period that the students should describe what they learned. Without debriefing, simulation seldom affords learning.
4. Beware of going overboard with simulation games. One or two a term will help hold a student's interest.

10. History as Process

History as process is another method of instruction which requires direct involvement by the students. The students become the historians. They select specific historic events, past or present, and begin the process of recording history (describing the event). It is through this involvement that the students learn to decipher factual data from bias documentaries.

History as process directly addresses the idea that history is the written record of a particular event or issue, and it is the student who produces this written record. To the student, writing becomes an exercise in thinking - in organizing information, in relating details to generalizations in combining ideas into a logical demonstration or interpretation (Daniels, 1966, p. 67).

Basic skills in research are taught. The student learns the difference between, and the use of, primary and secondary research sources. The first-hand documents of the event - the writings and utterances of leaders; the notes of eye witnesses; the letters, diaries, and recollections of participants; the reports of journalists for readers who want to know immediately what is going on - these are the primary sources. Next come the efforts to compile and systematize the record in chronicles and yearbooks, followed by the books and articles written on the basis of intensive research to find out how and why events happened as they did - these constitute the secondary sources (Daniels, 1966, p. 66).

The professor could orient the student to this method of instruction by assigning several short research projects, each geared to a particular

type of research source. For example: the student may be asked to report on the design aspects of the 1893 World's Fair using only newspaper articles of that time. Perhaps the student is asked to be the historical recorder of a current project, using current articles, personal interviews and personal observation of the project.

History as process not only teaches students proper research techniques but it also encourages them to be able to express their findings in a literary manner.

11. Research Projects

Currently a method of teaching history of landscape architecture that is used extensively, along with the slide/lecture method, is that of "Research Projects." Research projects are similar to "History as Process" in that the student is required to do extensive research, but, unlike "History as Process" the manner in which the student presents the research varies. A student may construct a precise scale model of a design project, or produce a slide/tape, movie, or video-tape presentation of a particular historic event or project.

The main objective of the research project is to acquaint the student with the most important compositional innovations of each historical design period. The artistic ideas introduced in each example should be effectively illustrated. The basis for its unity, the principles by which it was organized, its attitude to spatial division, to scale and proportion, and all the other compositional values. It is not enough to be merely descriptive; the student should be analytical, critical and in depth, showing keen appreciation of the values esteemed by the makers of each subject, many which may have relevance and application to current conditions in landscape architecture (Robinette, 1974, no page number).

The research project may be undertaken in teams of three or four students each. Each team then makes a presentation of their project to the entire class. At this point the group also has the opportunity to employ various teaching methods in presenting their project.

The research project is not without fault. The major criticism comes from the fact that in most cases only the team doing the specific

project benefits from that project. Seldom is the in-depth knowledge gained by one team transmitted to the other class members, even though visual and oral presentations are given. The course grading structure places most of the emphasis on the individual team presentations and very little, if any, on the knowledge gained by the other class members as a result of viewing the different presentations. Even though the students are notified that they can expect questions on an exam taken from the presentations, they know the questions will be very basic and reflect only a general knowledge of the presented subject and have little effect on their overall course grade.

Research projects may also become busy work. The highest point of student learning in this method comes from the student's research - learning the causes and effects of the project, analyzing the design characteristics, and comparing the project with others, past and present. The instructor at this point should then question whether the hours of constructing a precise model or preparing an elaborate, and often costly, presentation, is going to add significantly to the student's knowledge of landscape architectural history.

12. Discovery Notebook

Discovery notebook is an instructional methodology that directs students to find specific information and record it graphically and editorially in notebook form. The students are given basic questions which could be applied to all design projects and which they are expected to answer through their research. The primary grading system is then placed on the students' ability to research and "discover" the learning phase of this methodology. Secondary grading is placed on the aesthetic and editorial qualities of the notebook.

Unlike the "History as Process" and "Research Projects" a discovery notebook does not limit itself to one specific research topic. The information contained in the discovery notebook covers all the information and projects presented in the course outline. Thus, the notebook becomes a detailed sourcebook, supportive and complementary to class lectures.

The students are to assume that all design projects go through basically the same procedure. It is the student's responsibility then to research all the projects and hopefully discover some interesting insight into "design-procedures" through the ages. The following is a possible guideline for organizing the data gathered on each project. This information is then entered into the discovery notebook. In gathering the information the students should be encouraged to use primary sources where ever possible.

1. Setting: The students will briefly describe the cultural climate associated with the project.
2. The Problem Statement: The students find all the information

they can on what led to the development of the project. Such as: Who commissioned the project? What guidelines were given to the designer (the project program)? How was the designer selected? What was the project's budget and time schedule?

3. The Design Phase: What was the name of the designer? What other projects was he noted for? What was the designer's approach to the project? What were the influencing factors associated with the cultural climate? What were the physical landscape characteristics?

4. The Construction Phase: What was the scope of the project? (New Town?, Private Villa?, State Park?, etc.) What were the construction methods used to complete the project? What plant materials were used? Were there any construction problems and how were they dealt with?

5. The Project's History: What was the immediate reaction by the client, general public and designer? What have been the views and criticism by others through the years? What key terms have been introduced by this project?

Properly completed, the discovery notebook offers the student a detailed reference with design interpretations, project procedures, sketches and a bibliography. Such a notebook not only gives the student an immediate study guide for exams, but will provide, for years to come, a personal refreshing guide to landscape architectural history.

APPENDIX D

PARTICIPATING UNIVERSITIES

Special thanks is extended to the following history instructors and departments of landscape architecture for their participation in the questionnaire survey:

Ball State University
Dept. of Architecture and Planning
Muncie, Indiana

Thomas A. Brown
Dept. of Landscape Architecture
University of California
Berkeley, California

Carlton Winslow
Dept. of Landscape Architecture
California Polytechnical State University
San Luis Obispo, California

Jere Stuart French
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California State Polytechnic University
Pomona, California

Leonard Mirin
College of Architecture, Art & Planning
Cornell University
Ithaca, New York

Herrick H. Smith
Dept. of Architecture
University of Florida
Gainesville, Florida

John Nelson
Dept. of Landscape Architecture
University of Illinois
Urbana, Illinois

Robert R. Harvey
Dept. of Landscape Architecture
Iowa State University
Ames, Iowa

Robert Reich & Wayne Womack
Dept. of Landscape Architecture
Louisiana State University
Baton Rouge, Louisiana

M.R. Hodges
Dept. of Landscape Architecture
Michigan State University
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Utah State University
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Blacksburg, Virginia

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Pullman, Washington

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West Virginia University
Morgantown, West Virginia

APPENDIX E

PARTICIPATING LANDSCAPE ARCHITECTS

Special thanks is extended to the following landscape architects
who took the time to respond to the questionnaire:

Anthony M. Bauer
Snell Environmental Group
Indianapolis, Indiana

William A. Behnke
William A. Behnke Assoc.
Cleveland, Ohio

Richard C. Bell
Bell Design Group
Raleigh, North Carolina

Calvin T. Bishop
Bishop & Walker - Landscape Architects/Planners
Houston, Texas

Bart S. Bradford
Carter & Burgess Inc.
Fort Worth, Texas

Walter F. Bruning
Walter F. Bruning - Landscape Architect
Liverpool, New York

Paschall Campbell - Landscape Architect
New York, New York

Richard Carothers
Richard Carothers Assoc.
Boise, Idaho

Shirly C. Carter - Landscape Architect
Spartanburg, South Carolina

Garrett Eckbo - Landscape Architect
San Francisco, California

Robert S. Gardner
McArthur-Gardner Partnership
Portland, Oregon

Harry I. Garnham
The New American Landscape
Bryon, Texas

Robert J. Gorman
Land Design Research Inc.
Columbia, Maryland

Henry H. Haws - Landscape Architect
Mesa, Arizona

Allen W. Hixon, Jr.
Allen Hixon Associates
Simsbury, Connecticut

Inter Design
Minneapolis, Minnesota

Carl D. Johnson
Johnson-Johnson & Roy Inc.
Ann Arbor, Michigan

Grant R. Jones
Jones & Jones
Seattle, Washington

Larry C. Lamar
Lamar-Schreiber & Associates
Madison, Wisconsin

Alfred E. Lauber - Landscape Architect
Worland, Wyoming

Roger B. Martin
Interdesign Inc.
Minneapolis, Minnesota

Campbell E. Miller
Miller/Wihry/Lee Inc.
Louisville, Kentucky

Meade Palmer - Landscape Architect
Warrenton, Virginia

Robert Royston
Royston/Hanamoto/Beck & Abey
Mill Valley, California

Robert Scott
Barton Aschman Assoc. Inc.
Evanston, Illinois

Sidney Shurcliff
Shurcliff/Merrill & Footit
Boston, Massachusetts

John O. Simonds
Environmental Planning & Design
Pittsburgh, Pennsylvania

Roger C. Steffens
Reynolds/Smith & Hills
Jacksonville, Florida

William G. Swain
G.W.S.M. Inc.
Pittsburgh, Pennsylvania

Donald Wolbrink
Donald Wolbrink & Associates
Honolulu, Hawaii

Six offices remain anonymous