

Representations of Asian Landscapes and the Production of Western Modern Architecture

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The intention of this panel is two-fold. First, it seeks to draw critical attention to the relation between landscape and architecture in the twentieth-century; second, it intends to explore the manifold reliance of Western modern architectural production upon the reality as well as the perceptions of Asian landscape traditions.

Throughout the twentieth century multiple cultural conditions in the West have contributed to the exclusion of landscape studies from design-discipline forums. Modern architecture, with its roots in revolutionary agendas keen to subvert rapidly the abuses proceeding from industrial economies, sought immediate panaceas; ironically, modern design solutions for these ills often invoked the very technological processes that were identified as socially counter-productive. Because landscape was seen as the antipode of technology, and because it takes years to mature, it was incompatible with a revolutionary era's sense of urgency. When landscape surfaced as a topic of great cultural interest in the twentieth century it was most often linked to the imagined need for an antidote or at least complement to "modern living." It is not difficult to understand then how design thought in each hemisphere would be inflected by the continuing opening up of the East and West to each other through the early decades of this century due to colonization, trade, and the conflict of World War. Through Western eyes, Asia, precisely because it was a continent bereft of Western technological development that did not offer a useful industrial model, became a vessel into which America and Europe could project their romantic myths and longings for a pre-industrial order fictions that were becoming increasingly difficult to maintain at home.

At times Eastern and Western architects and landscape architects have sought avenues whereby knowledge and understandings of the mutual flow of influence between the two hemispheres might be extended; indeed, both the history and the need for the continuity of this reciprocity is the subtext of this panel. However, the questions raised in this panel address primarily the consequences of moments that East and West were set in contrast to each other. Such juxtaposition frequently became the implicit but also ex-

PLICIT means to place landscape design at the service of the construction of modern national identity in an era characterized by rapid, turbulent rearrangements of political geography. The essays selected for this panel in part address how the selective appropriation and combinations of "Eastern" and "Western" qualities were never neutral borrowings, but means for anchoring national identity at a historical moment when the security of ethnic, cultural, and national boundaries were perceived as threatened.

Landscape design is now increasingly a vehicle for progressive inroads into social and environmental wants. Within the current landscape discipline traditional technology-nature divides are erased. Because contemporary landscape production is pursuing cultural critique more emphatically than architectural practice, it is possible to argue that the baton of the early modern's social agenda has passed from architecture to landscape. The overarching intention of this panel is to address not merely the benefits that architecture can derive from a historical understanding of landscape, but the benefits that landscape disciplines might garner from a rigorous consideration of modern architecture's successes and failings.

The essayists selected for this panel each pose a scholarly, historical case study examining different facets of modernism's relation to Asian landscapes. Two papers were selected for their ability to juxtapose theoretical constructions of identity through a study of textual and graphic representational method: the mutual construction of the East and West through photographic and drawn representations of landscapes is taken up by Stanislaus Fung in his essay "Appropriating Western Techniques of Architectural Imaging in Modern China," while the West's construction of the East through written texts is examined by Elen Deming in her essay "East/West Landscape Representation and Modernist Approaches to Design Theory: Christopher Tunnard and the 'Empathic View'". Issues surrounding the modern reliance of Western architectural and landscape practitioners upon Asian landscape traditions is raised in Paul Walker's paper, "Redemption and Pleasure: Landscape in Kenneth Frampton's 'Critical Regionalism'," and in George Dodds's "From Para-

dise Gardens to a New Territory of Experience: On the Gardens of Gabriel Guevrekian.”

PANEL PARTICIPANTS

Elen Deming: Panel Presenter

M. Elen Deming is Assistant Professor of Landscape Architecture at the State University of New York College of Environmental Science and Forestry, where she has been teaching since 1993. Prior to that, Deming worked as Project Designer at Sasaki Associates in Boston, from 1985 to 1992. She worked on urban design projects such as the public spaces at Jacobs Field and Gund Arena in Cleveland, Ohio, as well as a range of campus and resort masterplans in this country and in Japan. Elen Deming's research interests focus on the efficacy of landscape representation and utopian imagery as determinants of urban form in the nineteenth and twentieth centuries, and their impact on the evolution of formal languages of landscape design. Her background includes degrees in Environmental Studies (1976), Landscape Architecture (1985) and Art History (1997). She is presently completing her doctorate in the Department of Landscape Architecture at Harvard University Graduate School of Design. Deming's dissertation (June 2000) identifies and interprets utopian iconography in suburban landscape representation, especially the popular imagery, which surrounded the early Garden Cities movement in England, 1888 to 1914.

George Dodds: Panel Presenter

George Dodds earned his B. S. and B. Arch. degrees from the University of Detroit and his Masters of Architecture and his Masters of Science in Architecture degrees from the University of Pennsylvania. He has taught at Penn State University, Catholic University of America, University of the Arts, the University of Pennsylvania, Drury College, and Temple University where he founded and directed their Summer Program for Architectural Studies. He has practiced in Detroit, Washington D.C. and Philadelphia. Currently he is co-editing a collection of essays organized around the theme of “body and building” in honor of Joseph Rykwert, to be published by MIT Press. He has lectured at numerous universities throughout the United States and his research and studio teaching have been recognized by the AIA, the NIAE, and the ACSA. He is currently completing his dissertation “Landscape and Garden in the Work of Carlo Scarpa.” His dissertation work has been supported grants from the Center for Italian Studies, the Delmas Foundation for research in the Veneto, and fellowships at the University of Pennsylvania and Dumbarton Oaks, Harvard University. In August, 2000, he is joining the faculty of architecture at the University of Tennessee, Knoxville.

Stanislaus Fung: Panel Presenter

Stanislaus Fung is the Director of the Asian Architecture Research Unit in the Faculty of the Built Environment at the University of New South Wales, Sydney. He is one of the

eight Consulting Editors of “Penn Studies in Landscape Architecture,” a book series of the University of Pennsylvania Press. He has published extensively on Chinese gardens. His most recent publications can be found in *Recovering Landscape: Essays in Contemporary Landscape Architecture* (edited by James Corner, Princeton Architectural Press, 1999) and in *Studies in the History of Gardens & Designed Landscapes*.

Paul Kariouk: Panel Moderator

Paul Kariouk's work focuses upon the expression of collective identity in public landscapes. His work has been exhibited at New York's StoreFront for Art and Architecture as well as Chicago's Graham Foundation for Advanced Studies in the Fine Arts, and his speculative landscape designs have received multiple national design awards. He is currently completing an essay on the Japanese-American sculptor Isamu Noguchi unbuilt architectural landscape, Hiroshima Memorial to the World's First Atomic Dead. He writes for the periodical *Architecture* and is a co-editor (with Mabel Wilson with whom he runs his architectural practice, KW:a) of the forthcoming book, *The Narrative of Domestic Space and Urban Migration*, which examines dynamics between contemporary urban and national identities and their influence upon domestic inhabitation. The work of KW:a has recently been recognized through grants awarded by the New York State Council on the Arts, The LEF Art Foundation, and The Graham Foundation. He is an Assistant Professor of Design and Theory in the Department of Architecture at the University of Florida.

Paul Walker: Panel Presenter

Paul Walker holds Bachelor of Architecture and PhD degrees from the School of Architecture, University of Auckland, New Zealand. From 1989, he was at the School of Architecture, Victoria University of Wellington, where he taught architectural design studios and architectural theory. In 1998 he served there as Deputy Head of School. In July 1999 he took up an appointment as Senior Lecturer in Architecture in the Faculty of Architecture, Building and Planning, University of Melbourne, Australia. Walker's research has been concerned with New Zealand architectural history, especially of the postwar period, and with architectural historiography and post-colonial contexts. In New Zealand he has also been heavily involved in architectural criticism. He is currently collaborating with Justine Clark on a book and an exhibition both titled “Looking for the Local: Architecture and the New Zealand Modern.” He his extensive publications include *Towards the Modern Garden, in A History of the Garden in New Zealand* (edited by Matthew Bradbury), *The Invisible East: Fletcher and the Unseen Ho-o-den, in Self, Place, Imagination*, (edited by Peter Scriver, & Stan Fung), and *Te Aro Replanned, in Zeal and Crusade: Wellington Modernism* (edited by John Wilson).