

An Exploration of Postmodernism in Contemporary Western Landscape Architecture

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현대서양조경에 나타난 포스트모더니즘의 경향과 그 의의

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요 약

본 연구는 현대서양조경에 나타난 포스트모더니즘의 영향을 밝히고자 하는 시도이다. 현대조경의 비평적 논의를 위한 포스트모더니즘의 개념적 문제, 포스트모더니즘조경의 개념정의, 서구조경계의 포스트모더니즘의 논의 현황과 그 문제점등을 분석하였다. 이러한 고찰을 통하여, 최근의 서양조경의 변화는 포스트모던 사회상황과 관련성을 가진다는 것과, 포스트모더니즘 조경은 과거의 양식을 재현하는 역사주의적 경향과 아방가르드 성격을 지닌 해체주의적 경향의 두 모습으로 나타나는 것을 밝혔다. 그 평가로서는, 포스트모더니즘조경은 경직된 기능주의에 근거한 모더니즘에서 벗어나는 계기가 되었다는 데에 그 의의가 있지만, 현재까지 포스트모더니즘조경의 양상은 표피적인데 그치고 있어, 만족할만한 대안적 미학을 제시하고있지 못하다는데 그 한계가 있다고 하겠다.

1. Introduction

Landscape architecture is a kind of fine art. Like in other arts, cultural phenomenon and values are reflected in landscape architecture both consciously and unconsciously. Landscape can be understood as "a mode of collective discourse, both reflecting and commenting on global society and culture."¹⁾ Since landscape is not immune to social

conditions, it is assumed that there is a relationship between landscape architecture and social changes. With this in mind, one can ask the question of how contemporary social conditions and ideas have affected landscape architecture. Discussing current events is a risky task because it is difficult to define trends while in progress. However, as a historian or as a critic, one should intervene in the present praxis and shape

註 1) Burton, P and Hertz R. (1989) "Deconstructing Landscape," *The Avant-Garde and the Landscape: Can They Be Reconciled?* P. 234

the future actively by formulating issues of current events.

This essay is an attempt to postulate "an interpretive framework" which explains emerging trends in contemporary landscape architecture.²⁾ This task also raises a more fundamental question of how we define contemporary society. Many scholars state this is a postmodern age. Discourses of postmodernism in diverse fields have expanded and certainly continue to do so. Even though some people deny the advent of postmodernity or postmodernism, there is no doubt its existence in certain geographical areas and fields. Postmodernity can be an interpretive framework for understanding contemporary society. Within the framework of postmodernity and postmodernism, the theory and practice of contemporary landscape architecture will be examined here. Following questions will be investigated: Are the recent changes in landscape architecture postmodern symptoms? How does postmodern social condition determine landscape architecture? Has postmodern discourses been existed in landscape architecture? How has postmodernism been expressed in current designed landscape? Is postmodernism a good tool to understand contemporary landscape architecture? If postmodern landscape architecture exists, is that a desirable phenomenon?

2. (Re)Defining Postmodernity and Postmodernism

In order to discuss postmodernism in landscape architecture, the concept of postmodernism should be defined. There are some difficulties in defining it. Postmodernism as an ongoing movement has characteristics which are changing. It is often said that defining the contemporary is "a kind of conceptual violence" because knowledge can be gained when it is over and done with.³⁾ The other difficulty is that the characteristics of postmodernism in diverse fields are slightly different and its values are sometimes reversed. Consequently, general concept of postmodernism is hard to define.

The term "postmodernism" has generally been used in literature and the arts. On the other hand, the term "postmodernity" has commonly been used in social theory and philosophy. Postmodern discourse in philosophy can be summarized by the argument between Jurgen Habermas and Jean-François Lyotard. Habermas believes "the project of modernity" based on rationality is incomplete, and we should continue this unending modernity project.⁴⁾ Lyotard, who is a postmodern philosopher, has attacked Habermas's modernity. He has defined "postmodern" as "incredulity toward metanarratives."⁵⁾

註 2) Charles Jencks pointed out "the role of the critic is to suggest an interpretive framework which explains the emerging trends and to clarify their concepts and discriminate the similarities and differences within them." In *Post-Modernism: the New Classicism in Art and Architecture*, p. 36.

3) Connor, S. *Postmodernist Culture*, p. 3. However, Steven Connor also maintains the need of studying the contemporary. He says that if we study only the remote past, our knowledge will be alienated from our experience.

4) Habermas, J. (1983) "Modernity-An Incomplete Project," In *Anti-Aesthetic*, ed. Foster, H., pp. 3~15.

He has claimed Habermas is still offering a grand narrative, a narrative of emancipation. Lyotard in his *The Postmodern Condition* attacked the "grand narrative" and rejected any kind of totalization.⁶⁾ He has believed that postmodern culture entails "a sensitivity to difference" and a war on totality.

If postmodernity is the term describing the recent changes of social phenomenon, what are the changes of the contemporary social and economical structure? Alvin Toffler called the contemporary society "a Third Wave" or "Information Society." David Harvey mentioned that the falling of fordism and the rising of post-fordism happened in the early 1980s.⁷⁾ Charles Jencks has listed symptoms of postmodern social conditions. The shifts are from mass-production to segmented production, from a relatively integrated mass-culture to many fragmented taste culture, from centralized control in government and business to peripheral decision-making, from repetitive manufacturing of identical objects to the fast-changing manufacturing of varying objects, from few styles to many genres, from national to global consciousness, and at the same time, local identification.⁸⁾

The characteristics of postmodernism

are also diverse and plural. Its concept will be clarified from understanding its contrast with modernism. What is the meaning of the prefix *post*? Is it a break from the modern component or a continuation of it? Or is it an amalgamation or dialectic, or a break and continuation of modernism? Even though the definitions of postmodern theorist are so various, their concepts can be included in one of three positions.

First of all, there are some scholars who emphasize the radical difference between modern and postmodern. Fredric Jameson has considered that there was a change of paradigm in the early 1960s. He has maintained there is a gap between modernism and postmodernism because each of them was based on different cultural and economic structures. He sees postmodernism as the cultural logic of late capitalism and pastiche and schizophrenia as two main characteristics of postmodernism.⁹⁾

On the other hand, some scholars believe postmodernism is the development and continuation of modernism. David Harvey has concluded there is much more continuity than difference between modernism and postmodernism. He has described modernism having a dual face, one supporting rationality and

註 5) Lyotard, J. (1984) *The Postmodern Condition*, p. 23.

6) Here, grand narratives means the liberation of humanity, progress, the emancipation of the proletariat and the increased power. Marx and Freud's theories are typical examples of master narratives.

7) Harvey, D. (1990) *The Condition of Postmodernity*, p. 39. Fordism means the society which was consisted of the large corporations based on the model of Henry Ford. It indicates the centralized and mass-production. On the other hand, Post-Fordism means the decentralized and segmented-production.

8) Jencks, C. (1989) *What is Post-Modernism?* p. 43.

9) Jameson, F. (1983) "Postmodernism and Consumer Society," In *Anti-Aesthetic*, ed. Foster, H., pp. 111~125.

the other attacking rationality. According to him, postmodernism is a development of the latter one. He summarized the characteristics of postmodernism as "the emphasis on the ephemerality of *jouissance* and its insistence upon the impenetrability of the other, its concentration on the text rather than the work, its penchant for deconstruction bordering on nihilism, its preference for aesthetics over ethics."¹⁰⁾

Finally, There are scholars who stand between the two positions. Ihab Hassan seems to be understood as having used the prefix post as both a break from modernism, and a continuation of it. He has emphasized indeterminacy as a main characteristic of postmodernism. He has defined postmodernism as indeterminacy, fragmentation, decanonization, self-less-ness (depth-less-ness), the unrepresentable (unrepresentable), irony, hybridization, carnivalization, performance (participation), constructionism and immanence.¹¹⁾ Charles Jencks' definition of postmodernism has a paradoxically dualistic character. He sees postmodernism as "being partly modern and partly something else, or a critical and selective continuation of modernism and its transcendence."¹²⁾ He has defined postmodernism as "double coding; the combination of modern techniques with something else (usually a traditional building) in order for architecture to communicate with the public and a

concerned minority, usually with other architects."¹³⁾ He has maintained this double-coded concept can be expanded to grasp the characteristics of postmodern literature and arts.

To simplify its definition for further discussion, two umbrella concepts are elicited among various descriptions. They are "fragmentation" and "hybridization." First, "fragmentation" can be understood with similar concepts such as indeterminacy and decanonization. It means the rejection of totalization or total ideologies and the celebration of differences. Montage, collage are strategies of it. Disintegration, displacement, decenterment, disjunction, decomposition are related to the concept of fragmentation. Secondly, "hybridization" can be another guiding characteristic of postmodernism. It includes the concept of parody and pastiche. It means a hybrid of different genres, breaking the boundary between high and low culture and mingling the past with the present. Even though there are other diverse descriptions of postmodernism, these two key concepts seem to be relevant in discussing postmodern architecture and landscape architecture.

3. Postmodern Architecture as the Precursor of Postmodern Landscape Architecture

Postmodernism in landscape architec-

註 10) Harvey, D. (1990) *The Condition of Postmodernity*, p. 116. The term *jouissance* was used by Roland Barthes. Its meaning can be translated into "sublime physical and mental bliss."

11) Hassan, I. (1987) "Pluralism in Postmodern Perspective," *The Postmodern Turn*, pp. 167~187.

12) Jencks, C. (1989) *What is Post-Modernism?* p. 65.

13) *Ibid.* p. 24.

ture has been influenced by postmodern architecture more than any other art fields have. Postmodernism quickly crystallized in architecture. Ada Louise Huxtable began to speak of postmodernism in criticizing modern architecture. Robert Venturi's classical remark - "I like complexity and contradiction in architecture." - came to be a pedigree for postmodern architecture. Generally, postmodern architecture rejects the myth of function and embraces a broader formal and artistic language. We can understand the characteristics of postmodern architecture in two trends with which a radical gap exist in.

The first group is called different names such as neoconservative (Hal Foster), culturalist(Alan Colquhoun) and traditional postmodernist(Robert Stern). Hybridization, one of the guiding concept of postmodernism, is related with this group's tendency. In an ideological point of view, this group is aligned with neoconservative politics.¹⁴⁾ More than style, this position proclaimed the return of history (the humanist tradition) and the return of the subject(artist/architects as author). This group of architects are looking back at history. They have rejected modernist prohibition against imitation and loosened the connection between form and Zeitgeist. They have tried to find lost values in the modern movement. They have recovered representation, narrative, and ornament in tradition and have quoted classical styles freely and

have emphasized building meaning through historic references, cultural allusion, parody, collage/montage and contextual references. Robert Stern, Michael Graves and Charles Moore are included in this group.

This group of postmodern architecture tends to be "shamelessly market-oriented" in stark contrast to the idealistic vision of modernism. David Harvey pointed out the negative aspects of this trend of postmodern architecture, saying that "the fetishism (direct concern with surface appearances that conceal underlying meanings) is obvious, but it is here deployed deliberately to conceal, through the realms of culture and taste, the real basis of economic distinctions."¹⁵⁾ Through the emphasis of surface, architecture came to be the matter of decoration and cosmetics.

The other group of postmodern architecture has been called as poststructuralist (Foster), progressivist (Colquhoun) and schismatic postmodernism (Stern). Fragmentation, another guiding concept of postmodernism, gives us a good clue to understand this group's tendency. Peter Eisenman, Bernard Tschumi are included in this group. Most of the poststructural postmodernist embrace deconstructionism. Their architecture is regarded as being different with modernism which has a structural basis. They attack neo-conservative postmodernists who emphasize historicism, complacent contextualism, the re-

註 14) Foster, H. (1984) " (Post) Modern Polemics," *Perspecta* 21, p. 145. It is assumed that Foster adopted the term from neoconservative politics. Daniel Bell, who is one of the neoconservatives, has charged modern culture with the ills of society and has sought to readdress in a return of the verities.

15) Harvey, D. (1990). *The Condition of Postmodernity*, p. 78.

jection of the technological imagery. Even though their methods are similar to modernism in that it prefers abstract forms and rejects the continuity and tradition to embrace technology, they do not accept the modernist idea such as structural thinking, systemic thinking, order and unity.

Bernard Tschumi questions the notion of unity and transparency of form to meaning. He believes architecture should portray postmodern cultural conditions which can be summarized as disjunction, dispersion, decentering, schizophrenia and disturbance. Eisenman and Tschumi see their architecture as free of meaning or meaning nothing. Poststructuralist architecture appears to have produced "another kind of aestheticization, which privileged form (language) and textuality and which refuses any reality outside the object (text)." ¹⁶⁾ Deconstructivist architecture has the avant-garde characteristics of negating and subverting the existing convention. However, a progressive political role of modern architecture has disappeared. Poststructuralist architecture forgets the social itself. ¹⁷⁾

4. Postmodern Condition of Landscape Architecture

If landscape architecture is related to social environment, then landscape architecture might be influenced by postmodern social conditions. What happened to the landscape architecture in

the postmodern age? In 1969, Ian McHarg, a leader in the environmental movement, published the seminal book, *Design With Nature*. He has established landscape architecture as a science based on a scientific method, but also has provided a philosophical and ethical basis of the field. McHarg's method has dominated landscape architecture academia and practice throughout the 1980s. Despite its significance, "ecological school of thought" has deprived of the poetic human experience of landscape suggesting a rigid answer and keeping a status-quo. In the 1980s, there has been anti-movement against the ecological school. They have criticized the ecological school and have recovered the creative aspects of landscape architecture. They hope that landscape architecture will be regarded as a kind of fine art. This movement was led by a younger generation of landscape architects such as Martha Schwartz and George Hargreaves. Some avant-garde works have produced a new landscape aesthetic.

Recently, there has been an increasing interest in garden and landscape in not only common people but also other design professionals such as architects and artists. Peter Davey noticed this phenomenon as "the rebirth of garden." He says "there are signs that gardening is again becoming an art. Indeed, fine artists and landscape sculptors have done much to change our attitude to gardens." ¹⁸⁾ On the other hand, there

註 16) McLeod, M. (1989) "Architecture and Politics in the Reagan Era: From Postmodernism to Deconstructivism," *Assemblage* 8, p. 47.

17) Ibid. p. 54.

has been an art movement called as environmental art or earthworks in the 1970s and 1980s. This movement has been led by Robert Smithson, Robert Morris, Michael Heizer and Walter De Maria. They tend to liberate sculptural works from the enclosed space (gallery) to the external world. They resuscitates the theme in many works which related their works to the context, earth and landscape. Artists such as Mary Miss, Siah Armajani and Nancy Holt have done many traditional landscape and garden projects. As new generation landscape architects became influenced by these sculptors, their works tends to be more sculptural. On the other hand, with the growing concerns in gardens, architects such as Charles Moore, Emilio Ambasz and SITE became interested in the garden and they participated in many garden and landscape projects. There have been more interactions and collaborations between art, architecture and landscape architecture. Obscuring the edges among the three professions has been one of characteristics of contemporary landscape architecture.

Is this skimpy story of contemporary landscape architecture related to the

cultural and social changes? Are those changes connected to postmodern conditions? Andreas Huyssen mentioned that ecological concern was one of the characteristics of the postmodernism along with concerns of "otherness" such as in non-Western culture and feminism. He said that during the 1970s, questions of ecology and environment have formed from single-issue politics and formed into a broad critique of modernity and modernization.¹⁹⁾ If modernity is the consciousness the man and nature have indeed become separate, postmodernity is the consciousness that man and nature should harmonize and coexist. Therefore, the ecological movement in landscape architecture can be interpreted as one of the postmodern phenomenon.

"Landscape as art" movement was also inspired by postmodern architecture and environmental art. Postmodern architecture has been emphasized as an artistic aspect rather than a functional aspect. In modernism, building and garden have become separated. Postmodernism recovers the close relation with the building and garden. While modern architects had only interests in internal

註 18) Davey, P. (1989) "The Rebirth of Garden" *Architectural Review*, September, p. 31. It raised the issue of when the garden was dead. The disappearance of artistocratic garden is an undeniable phenomenon. Specifically, the death of garden happened in the modern period. In the 1920s and 1930s, there has been a modernist aesthetic movement of landscape architecture in France and in the United States. Most experiments were done in gardens. However, after that, the garden was inhibited for ideological reasons that the garden was for the rich and the private rather than for the poor and the public. In 1937, Achille Duchene declared that the art of the garden was dead at the 'Premier Congrès International et Architects de Jardins' in 1937. Garden become a dirty word for most landscape architects. This disregard of the garden corresponded to in David Streadfield's article "The Tyranny of the Garden" *Landscape Architecture* (January, 1970). He asserted that landscape architects should go beyond garden job and landscape architects should embrace ecological and environmental concerns.

19) Huyssen, A. (1984) "Mapping Postmodern," *New German Critique*, No. 33, p. 51.

tspace, postmodern architects tried to look outside and reflect to rich cultural heritages. Under contextualism, architects were concerned with the garden and city as well as internal architectural space. Garden was not the concern of serious avant-garde modernist artists because it was understood as marginal and ornamental. As a result, garden has been ignored in the age of modernism but postmodernism has rediscovered gardening as “a satisfying topic of aesthetic discourse.”²⁰⁾

The blurring of the boundary between art, architecture and landscape architecture is also regarded as a postmodern phenomenon. Through the course of modernization, there has been a separation of each special fields. However, in the postmodern age, there has been an attempt to reintegrate the separated genres and fields. In the arts field, there is the same tendency. Rosalind Krauss has defined contemporary sculptures are in between architecture and landscape.²¹⁾ She has described contemporary sculpture in the expanded field stands in between landscape and architecture, as well as between nonlandscape and nonarchitecture. In postmodern art, strict distinction between landscape, architecture and sculpture is broken down and disintegrated. All three fields are “interdefinable and are not separate activities.”²²⁾ Recent changes in landscape architecture are related with postmodern social condi-

tions. However, postmodernism as an art style is another matter. Landscape architecture has produced few postmodern works lagging behind other arts. Postmodern landscape architecture as a style will be discussed in detail later.

5. Discourses of Postmodernism in Landscape Architecture

Postmodernism in landscape architecture started in the early 1980s. The first postmodern landscape architecture can traced back to George Hargreaves's Harlequin Plaza in 1980. The polemic of postmodernism began in a special issue of *Landscape Architecture* in 1982. In 1982, Norman K. Johnson, who was the editor of the magazine, declared the advent of postmodernism in landscape architecture. He saw that postmodernism comprehends environments. He pointed out that postmodernism was congruent with the inherent concerns of landscape architecture. Since then, there have been a few manifestoes and discourses about postmodernism within the field.

Among landscape architects, George Hargreaves and Palmer Burton have investigated postmodernism through their writings and works. Hargreaves's article “PostModernism Looks Beyond Itself,” in *Landscape Architecture* (July, 1983) is the first manifesto of postmodernism in landscape architecture. Hargreaves is one of few who call himself a post-

註 20) Auer, G. “Garden Miniatures,” In *Daidalos*, December, 1992, p. 140.

21) Krauss, R. (1985) *The Originality of the Avant-Garde and Other Modernist Myths*, pp. 282~284.

22) Hert, R. (1986) “Change and Symbol in Contemporary Landscape,” *Six Views: Contemporary Landscape Architecture*, p. 56.

modern landscape architect. He has criticized modernism in landscape architecture as being asymmetrically geometric and fluidly amorphous. He said, "As landscape architects, we need to get off the functional diagram and develop meaning in our projects."²³⁾ He regarded the functional diagram as a vestige of modernism. He has rejected the rigid process (the analysis, program, functional diagram) and wanted to derive a meaning from the external world rather than the internal space. He enumerated some postmodern landscapes and they were Richard Haag's Gas Works, Doug Wolfe's Strawberry Park and Martha Schwartz's Necco/Tire Garden and his Harlequin Plaza. Palmer Burton, who has used various historical references in her works, adapted the five definitions of postmodernism of Ihab Hassan and applied those concepts to landscape works.²⁴⁾

Basically, the same issue of postmodernism in other fields reiterates in discussing postmodern landscape architecture. Is postmodern landscape architecture a continuation or break from modern landscape architecture? Some scholars maintains postmodern landscape architecture is a continuation of modern landscape architecture. Susan Rausch Eastman questioned whether postmodernism was a revival of mo-

dernism. She contended many postmodern design ideas have already been explored in modern gardens. She regarded the recent landscape art movement as a continuation of modernism.²⁵⁾ Steven Krog maintained postmodern landscape design was the repetition of modernism. He asserted Hargreave's manifesto had a similarity with modernist manifesto in many aspects. Steven Krog criticized Hargreaves' view of postmodernism, saying that his postmodernism was against the ecological school not against modernism. He worried that modernism/postmodernism dichotomy might be stymied as an ongoing movement in landscape architecture.²⁶⁾

Other scholars sees there is a shift from modernism to postmodernism. Laurie Olin pointed out there was a change of taste and design strategies in postmodern landscape architecture. He enumerated some characteristics of postmodern landscape as surrealist dislocation, fragmentation, displacement, asymmetries and collage.²⁷⁾ Jory Johnson pointed out that new generation of landscape architecture such as Martha Schwartz, George Hargreaves, Ron Wigginton, Lee Weintraub, Laurie Olin and Michael Van Valkenburgh began to employ postmodern strategies such as fragmentation, historical quotation, and explicit regionalism.²⁸⁾

註 23) Hargreaves, G. (1983) " PostModernism Looks Beyond Itself, *Landscape Architecture*, July p. 60.

24) Burton, P and Hertz, R. (1989) " Deconstructing Landscape" *The Avant-Garde and the Landscape: Can They Be Reconciled?* pp. 233~240. Ihab Hassan's five criteria which Burton adopted were hybridization, carvalization, decanonization, irony and fragmentation.

25) Eastman, S.R. (1982) " Coining a Phase," *Landscape Architecture*, January, p. 57.

26) Krog, S. (1985) " The Language of Modern," *Landscape Architecture*, March/April, pp. 56~59.

27) Olin, L. (1986) " 12 Brilling and Contrary Gardens," *Places*, Vol. 3, No. 3, pp. 52~55.

28) Johnson, J. (1991) *Modern Landscape Architecture*, p. 13.

Postmodern discourse in landscape architecture has its own problem. There is no consensus of the existence of modernism in landscape architecture. In painting and architecture, there is no doubt about the existence of modernism. However, in the case of landscape architecture, the existence of modernism is still controversial. Marc Treib said that there was no modernism in landscape architecture. He pointed out the classical revival of landscape architecture as being banal and suggested two ways of postulating postmodern landscape. One is the development of modernist landscape architecture such as making true cubist space. The other is to fall back on context as source of postmodern landscape architecture.²⁹⁾ Since there is an ambiguity in relation between modernism and postmodernism, several issues are raised here. Is modern landscape architecture dead in postmodern age? Does modernism in landscape architecture have different phases? These issue will be dealt with in discussion of neo-modern landscape architecture later.

6. Two Faces of Postmodern Landscape Architecture

Postmodernism in landscape architecture is not clearly defined chronologically as in other arts. There is no clear line in the time period between modernism and postmodernism. Modernism and postmodernism overlap in current

landscape architecture. Even though there is an emerging postmodern landscape movement, there are many landscape architects who still adhere to modernism. In the case of postmodern landscape architecture, two faces of postmodernism are repeated as in architecture. Postmodern historicism tends to look back into history and it uses traditional methods and finds historical values. Postmodern deconstruction looks forward and aims to create new landscape aesthetics. It has been influenced by deconstruction which is a philosophical movement developed by Jacques Derrida.

Postmodern historicism in landscape architecture freely quotes historical precedents and transforms them into diverse forms. One of landscape architects who represents this trend is Palmer Burton. She generally appropriated ideas and techniques from past famous gardens. She often uses historical texts as the model of the work. In Epic garden, Brentwood, California, a parallel rows of hedges as linear axis was made after Vita Sackville West's Sissinghurst in England. It aligned with two outdoor rooms; one is the symbolizing mass, and the other is the symbolizing void. In Ritual Garden, Beverly Hills, California, Gertrude Jekyll's Little Thakenham was used as model. The garden is composed of several outdoor rooms which are connected by a path. Its composition was made after Little Thakenham.

註 29) Treib, M. (1985) " Postulating a Post-Modern Landscape" *The California Landscape: Process Architecture*, No. 61. pp. 10~24.

Postmodern historicism has revived forgotten contents and forms of traditional gardening. Narrative and allegory have been recasted in postmodern landscape. Traditional garden elements such as topiary, figurative and narrative sculpture, and folly have been used in a new way. Narrative was forgotten in modern period because modernism rejected any story and meaning. In traditional gardening, mythological narratives such as Greek myth and Roman poem were often used as text. Narrative has been revived in some of contemporary landscape. Little Sparta (1967 to date) in Scotland is the typical example. It was designed by Ian Hamilton Finlay who is poet, artist and gardener. His garden is filled with political and moral metaphors. Multiple meanings using inscriptions and sculptures are represented in the garden. Allegory is another strategy of postmodern landscape.³⁰⁾ Allegory had been used in painting, sculpture and literature and in some gardens. For nearly two centuries, allegory has been condemned as "an aesthetic aberration or an anthithesis of art."³¹⁾ Geoffrey Jellicoe used allegorical techniques in Sutton Place (1982) in England. In Sutton Place, he created an allegory of man's place in the cosmos: a grand allegory of creation, life and aspiration.

In the age of modernism, topiary has continuously been restrained because it

requires much of labor and costs. Recently, topiary as a garden element has been rediscovered. Michael Van Valkenburgh invented "high-tech topiary" at Regis Garden (1988) in Walker Art Center Sculpture Garden in Minneapolis. Martha Schwartz used "synthetic topiary" in the Whitehead Institute Roof Garden (1986) by using astroturf. They transformed the topiary into a new form with eliminating maintenance problem and putting it into a new context. Figurative and narrative sculpture has been revived in some of postmodern landscape. In William Square in Las Colins, Texas, Jim Reeve and Dan Mock used figurative and narrative sculptures as the main theme upon the request of the client. Horse sculptures are easy for laymen to understand its meaning and make people in town feel the sense of locality. The folly has been rediscovered in contemporary architecture and landscape. It is an architectural structure which has no function in its own. The follies were often founded in the 18th English landscape garden. It disappeared in the age of modernism. Recently, architects have revived the folly as an architectural genre. Bernard Tschumi's follies in Parc De La Villette in Paris are typical examples. Some of them function as restaurants or theaters but others are just bizarre, awkward structures. Upon this influence, some landscape archi-

註 30) Allegory came from Latin words *allos* (other) and *agorence* (speak). It means image becoming something else. Allegorical imagery is appropriated imagery and the allegorist does not invent image but confiscates them.

31) Owen, C. (1991) "The Allegorical Impulse: Toward a Theory of Postmodernism, *After Modernism*, p. 203.

pects have used the folly as a garden element. Lee Weintraub set up a folly (an open lath structure) in the Longfellow Garden (1984) in New York.

On the other hand, postmodern deconstruction in landscape architecture rejects the traditional way of making landscape and pursues a new type of landscape using new methods. Their methods are not based on composition and geometry but postmodern techniques such as collage, fragmentation, displacement and dislocation. Bernard Tschumi showed us a new type of park at Parc De La Villette in Paris (1983). He rejected traditional concepts such as hierarchies and composition and investigated the notion of disjunction. Three layers (points, lines and surfaces) were superimposed without any relationship among them. George Hargreaves' Harlequin Plaza in Denver (1988) is another example. In this plaza, he created the sense of illusion and distortion using mirror glasses. He used a collage and displacement technique. This deconstructive sensibility can be found in Martha Schwartz's Rio Shopping Center Landscape Design (1988) at Atlanta. She adapted dislocated geometry and she created individual form and overlay them arbitrarily. Alexander Chemetoff's Bamboo Garden (1987) was one of the thematic gardens of Parc De La Villette. Chemetoff has operated the similar ordering system of the whole park scheme here. Bamboo species planting, gravel, channels, paths and sound gar-

den are collided and related arbitrarily to them to construct a congruous whole.

7. Delayed Modernism: Neo(or late) Modernism

Along with postmodernism, there is another ongoing landscape movement which can be called neo-modernism or late-modernism. Modernism in landscape architecture can be divided into three phases. The early modernism period was in the 1920s and 1930s. In this period, there were experiments of cubistic space and adaptations of form from other arts. Modernism as aesthetics had been emphasized in this period. The second phase of modernism was the period from the 1940s to the 1970s. In this period, landscape architects emphasized on social responsibilities and expanded their job in broad fields. Modernism as ideology had been emphasized in this phase. As a result, there were a few high quality landscape designs. The neo or late modernism has been from the the 1980s till now. Some of landscape architects have attempted to use minimalism as a source of design. They have developed early modernist experiments. Relatively, they have produced high quality landscape design. As neo-modernism adhere to modernist credo, it is different from postmodern deconstruction. Steven Krog comments on a recent movement in landscape architecture as the reentry into a modernist period. He calls neo-

註 32) Krog, S. (1991) "Whither the Garden?" In *Denatured Visions*, ed. by Wrede, S. and Adams, W. H., pp. 94~105.

modernism “ a delayed ending of modernism.”³²⁾

Peter Walker's works are well fitted in this category. Walker still believes there is a possibility in modernism. “ Landscape as object ” is one of Peter Walker's credo, expressing a modernist idea. Their forms are reductive. Repetitions of simple form, hardening and flattening of surface, and seriality are the main characteristics of his design. His works are really the modernist landscape in that they seek purity, clarity, and abstraction. In Burnett Park in Fort Worth (1982), strong geometry was emphasized. Roof Garden at Cambridge Center in Cambridge, Massachusettes (1981), cubist structure, mirror, gravel and planter were composed like minimal sculpture.

8. Avant-Garde and Postmodernism

The avant-garde seeks to reject precedents and create something new. It comes from discontents with the current situation. Through its breakthroughs, the avant-garde reveals the contradictions of present realities and opens up the new possibilities for the future. The problem of postmodern discourse is that we often regard all avant-garde landscape as postmodern. George Hargreaves regarded Richard Haag's Gas Works (1973) in Seattle and Martha Schwartz's Necco/Tire Garden (1980) as postmodern in that both of their works derived meaning from context. However, those two works should be understood as just avant-garde landscape. Haag transformed a derelict fac-

tory into a favorite place through a minimal intervention. It was a revolution of seeing. Martha Schwartz used the necco as a garden element. It is humorous, yet an artistically serious statement which introduces an ordinary object as a landscape material. It is a revolution of thought in which artists do not see world with the banal view. Both of them revolutionized landscape architecture as Marcel Duchamp did in his placement of a urinal in the gallery.

There can be contemporary designed landscape which cannot be explained by either modernism or postmodernism. Recently, the cross fertilization between fine arts and landscape architecture has produced streams of avant-garde landscape. Artists became landscape architects and landscape architects studied fine arts. Martha Schwartz, Gary Dywer, Ron Wigginton, Don Vaughan, Chip Sullivan are included in this group. They have produced a series of avant-garde landscape. Their works really bound the fusion between art and landscape design. However, in terms of style, it is difficult to regard all these avant-garde landscape as postmodern.

9. The Significance and Discontents of Postmodernism in Landscape Architecture

Postmodernism is still not a unified movement in landscape architecture, and there is no coherent theory about it. Postmodernism has been embraced by a few landscape architects and has been geographically confined to advanced capitalistic societies. If we assume

that postmodern landscape as a style will expand in the near future, what is one's attitude toward postmodernism within landscape architecture? What is the possibilities and limitations of the postmodern landscape?

There are some positive aspects of postmodernism in landscape architecture. The techno-scientific thinking which provided a basis for modernism has impoverished the creative aspects of making landscape. The emphasis of logic, order, and rational thinking has become embedded in the process of constructing landscape and architecture. The perception of landscape design as problem solving has little room for postulating imaginative and poetic landscape. Postmodernism has relieved landscape architects of the myth of functionalism. As Steven Krog pointed out postmodernism provides freedom from fixation.³³⁾

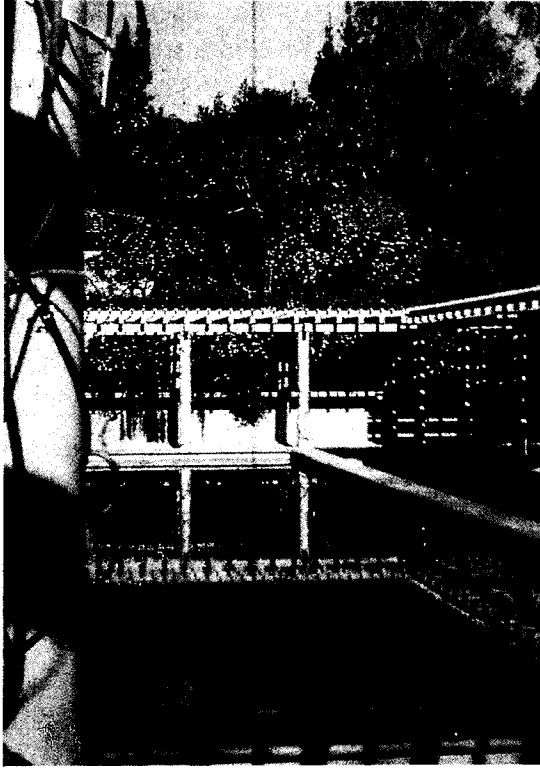
However, postmodern landscape aesthetics has a serious problem despite its intention of overcoming modernism. In the case of postmodern historicism, especially formal historicism, it is a shallow play of forms removing them out of context. Historicism as a monologue contains a one-side relation. It consists of a banal repetition of precedents and a placeless displacement of past styles. What we ought to pursue is not an addiction to form but the rediscovery of lost contents and values that include symbolic, narrative and mythopoetic dimensions. On the other hand, postmodern deconstruction has not produced

satisfactory alternative aesthetics. Postmodern deconstruction has attempted to break the rules and to interact with other arts. Even though they have tried to transport concepts and strategies from other fields, they have not shown enough thoughtful inquiry into the field's own medium and expression. Furthermore, they have not represented well the genuine relation between man and the landscape and its existential meaning.

10. Conclusion

Postmodernism has been a faddish term since the 1970s. It has been expanded in most of the fields. Landscape architecture has not been an exception. Postmodernism has spread through landscape architecture academia and practice. Postmodernism and postmodernity in landscape architects can be discussed in two dimensions. One is the relation between landscape architecture and postmodern social conditions. In looking back upon the changes in landscape architecture during the last few decades, the ecological movement, landscape as art movement, the rebirth of garden, the diffusion of art, architecture and landscape architecture are all postmodern symptoms which was influenced by social and cultural circumstance. Postmodern social condition has provided a motivation for contemporary landscape architecture. It regenerated the value of the garden. Through the involvement of other professionals in

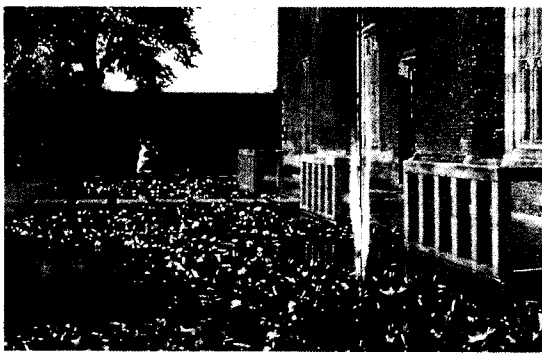
註 33) Krog, S. (1985) "The Language of Modern," *Landscape Architecture*, March/April, p. 58.



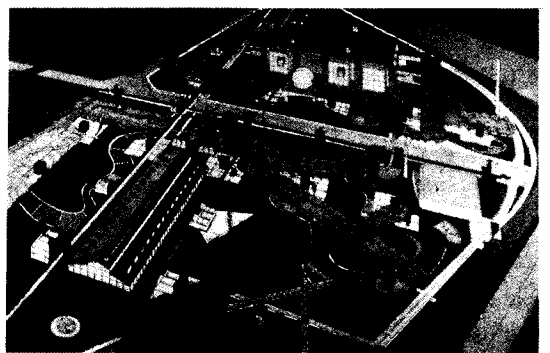
1. Palmer Burton. Ritual Garden, California, USA Taken from *Landscape Architecture*, June, 1988.



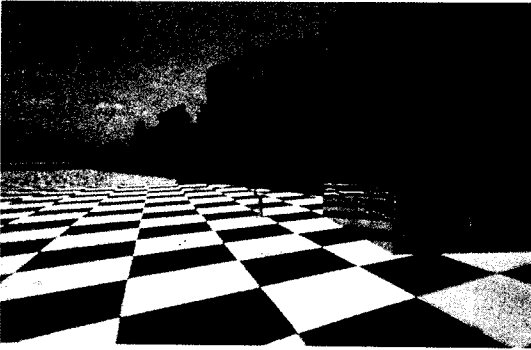
3. Jim Reeve and Dan Mock. William Square, Las Colins, USA Taken from *Landscape Architecture*, September/October, 1985.



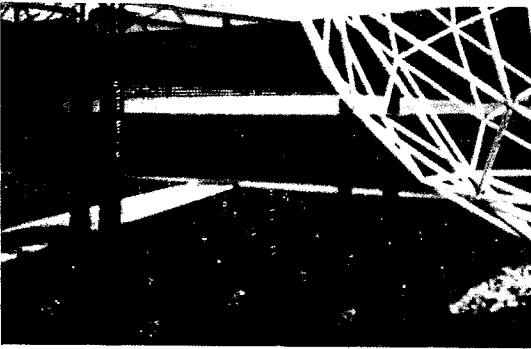
2. Geoffrey Jellicoe. Sutton Place, Surrey, England Taken from *Designing New Landscape* by Sutherland Lyall, 1991.



4. Bernard Tschumi. La Vilette Park, Paris, France Taken from *Cinegrame Folie:Le Parc de La Vilette*, 1987.



5. George Hargreaves. Harlequin Plaza, Denver, USA Taken from *SD Magazine*, August, 1988.



6. Martha Schwartz. Garden for Rio Shopping Center, Atlanta, USA Taken from *Designing New Landscape* by Sutherland Lyall, 1991.

making gardens and landscapes, landscape architecture has tried to reform its positions through artistic trials.

On the other hand, postmodernism can be examined in terms of style in landscape architecture. As in architecture, landscape architecture has two faces of postmodernism; postmodern historicism and postmodern deconstruction. On the other hand, there is also an continuing modernism what we called neo (or late) modernism in landscape architecture. In understanding contemporary

landscape architecture, postmodernism provides some useful insight but cannot explain all avant-garde landscape. In terms of aesthetics, postmodern landscape has not suggested satisfactory alternatives until now. However, since postmodernism in landscape architecture has not ended and is even beginning in some area, it is too early to evaluate it. We can look forward to seeing the forthcoming *Post-modern landscape*.

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