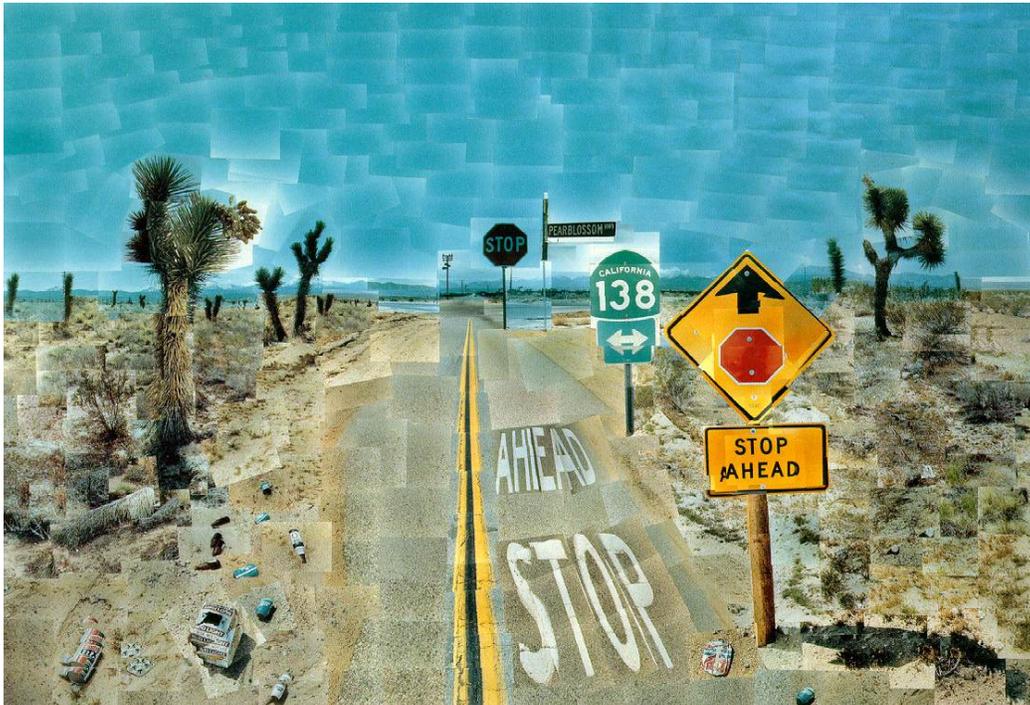


ARCH 4050/6050: Architecture History Elective
Room 272
Instructor: *Gustavo Leclerc* (gleclerc@uncc.edu)

TR: 5:00-6:15 pm.



David Hockney, *Pearblossom Highway* (1986)

Landscape Assemblages in Art and Architecture

Course Description

The practice of landscape has enjoyed a tremendous intellectual, speculative, and creative resurgence, serving as a model and analog for disciplines such as art, architecture and urbanism. As the cultural construction of land-site and space-place, *landscape* exists in the first instance as a system of representation and performance. A cultural and social construct, landscape has been a primary site of investigation by varied ideologies as well as critiques of ideology.

Landscape is different than the categories of “nature” and “ecology,” because it is something that is ‘constructed’ and experienced (represented, created, designed or cultivated) by people. In this course, we will explore the notion of “land” as a genre, theme, and medium, and how *landscape* have become part of art and architecture’s literal and metaphorical “expanded field.” We will glimpse at some of the early developments of landscaping (the baroque, renaissance and nineteenth century romanticism), and some of the earlier aesthetics concepts of landscape such as the beautiful, sublime, and picturesque. We will focus on the post-war *landscape* art and design practices, and pair them with close readings of significant critical texts in order to look at the tensions inherent in the expanding of such fields. In addition, our critical approximations into landscape will be guided by key concepts of Assemble Theory as stipulated by contemporary philosopher Manuel de Landa (2016).

In landscape architecture, “reading” has often been considered the first act in the construction of *landscape*: the understanding of landscape as a legible text. This critical-reflexive orientation has been

displaced somewhat by current “pragmatist” design practices that turn toward landscape as operational, as a dynamic system or as an emergent ecology. This course will explore landscape-as-picture (representational landscape), landscape-as-process (the indexical orientation of critical-productive landscapes), and landscape as projection (a diagrammatic approach), and landscape as an *assemblage* of disparate parts.

Understanding landscape as both designed and found—as both intended aesthetic construct and as the fallout of larger cultural, economic, and political processes—this course will focus on the work of 20th and 21st century artists, (landscape) architects, and designers. The emphasis will be on the various cross-disciplinary transactions between landscape, art, and architecture.

Themes: Assemblage Theory, Idealization, Art, Aesthetics, Technology, Construction, Green, *Ungreen*, Space, Place, Placelessness, Site-Specificity