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**IDA: ADVANCED
DOCTORAL RESEARCH
IN ARCHITECTURE**

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Antonio Tejedor Cabrera, Marta Molina Huelva (comp.)

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FORMAT

Thematic tables

The thematic tables are places to present the methodologies and experiences of young doctors and doctoral students from different universities. They are managed by the doctorate students themselves, who generate conclusions to be debated and reworked in the final plenary session. The sessions are developed simultaneously with the presentation of the papers selected in the call, organized in four areas or thematic lines:

1. Architectural technologies
2. Housing, city and territory
3. Heritage and Rehabilitation
4. Analysis and advanced projects

Workshop

The workshop of the Congress is oriented towards the analysis of the problems and management needs of the Doctorate Programs, with the objective of arriving at conclusions that may be useful to the Universities involved. The coordinators of the Doctorate in Architecture programs and the doctoral students' representatives will participate in the workshop. The following are topics for debate: lines of research, methodologies, organizational needs of the doctoral programs, the International Doctorate and the Industrial Doctorate, and the future of doctoral research.

Plenary Sessions

The plenary sessions are held at the beginning and end of the Congress. In the first session of welcome and introduction to the Congress, researchers from the national and international scene and the coordinators of the doctorate programs are invited to participate. In the second plenary session an open debate is proposed for the going over of the proposals drawn from the workshop and the thematic tables. It also serves as a closing ceremony with the presentation of the final conclusions of the 2017 IDA_Sevilla Congress.

OBJECTIVES

1. Analyze the research lines of the various programs and build a map of doctoral research in Spain with the support of coordinators, tutors / thesis supervisors, doctoral students and young doctors in the disciplines related to Architecture and their related areas.
2. To know the status of doctoral theses in progress or defended in the last three years, selected by means of a call with blind peer evaluation of the doctoral programs participating in the congress.
3. Discuss the structure and university management of doctoral programs in relation to employment challenges, collaboration with the productive sector and national research programs.
4. Exchange experiences with other international doctoral research programs on international mobility management, theses with international mention, co-supervised theses, theses with industrial mentions, etc.
5. No less important, consolidate a national and international network of Doctoral Programs related to Architecture, Urban Planning, Heritage, Landscape, Technologies and related disciplines.



All manuscripts have been submitted to blind peer review, all content in this publication has been strictly selected, the international scientific committee that participates in the selection of the works is of international character and of recognized prestige, an scrupulous method of content filtering has been followed in terms of its veracity, scientific definition and plot quality.

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FOREWORD

The Instituto Universitario de Arquitectura y Ciencias de la Construcción (IUACC), in collaboration with the Escuela Técnica Superior de Arquitectura (ETSAS) and the Escuela Internacional de Doctorado (EIDUS) of the University of Seville are pleased to welcome the heads of research from both Spanish and overseas universities, consolidated researchers and young doctoral researchers to the First International Congress of Doctorates in Architecture IDA Sevilla, from 27th to 28th November 2017.

The **IDA_Sevilla 2017** Congress offers a general perspective of doctoral studies in the field of Architecture and its related disciplines: urban planning, heritage, landscape, construction technologies and sustainability. In the new context generated after the elimination of the doctoral programs prior to RD 99/2011, it is necessary to carry out an analysis of the complex panorama that the former programs and the new doctoral programs have drawn up, in order to know in detail both what has been achieved so far, as well as the challenges of the future of advanced doctoral research in Spain, in the European and international context.

The startling changes that are taking place in our society call for a vision of research that is not compartmentalised into traditional disciplines or areas of knowledge. Doctoral research in Architecture must adapt to changes in society and to the sustainable productive needs of territory.

The congress will take place at the Escuela Técnica Superior de Arquitectura de Sevilla, organised in four simultaneous thematic tables, a workshop on the administration of doctoral programs and two plenary sessions.

The **thematic tables** are aimed at young doctors and doctoral students of the different participating universities who will present their experiences and methods of their research - in development or recently concluded. The participation in the thematic tables is carried out through the selection procedure with blind peer review established in the call for papers and through express invitations to the debate. The almost 70 communications have been structured in four thematic areas representative of the PhD programs in Architecture.

The **open workshop** will be held in two sessions with the participation of the coordinators of each of the collaborating programs of the Congress, and professors with extensive doctoral experience. Its objectives are multiple: to discuss the experiences undertaken in the different universities, exchange ideas about the approaches and models applied, address the challenges of internationalization and management, launch the new Industrial Doctorate with companies and public agencies, and so on.

There are two **plenary sessions**: one, a plenary session of introduction to the congress, with the participation of coordinators of national and foreign doctoral programs; and a closing plenary session, with an open debate for the going-over of the conclusions drawn from the thematic tables and the workshop, and the presentation of final conclusions.

We thank the Escuela Internacional de Doctorado of the University of Seville, and the Escuela Técnica Superior de Arquitectura de Sevilla for the support they have provided for the holding of this meeting, which contributes so much to the clarification of the future of doctoral studies in Spanish universities in the face of the great challenge of internationalization and the continuous improvement of the quality of research in Architecture. We also thank those responsible for the participating Doctoral Programs, the Architecture library of the US and all the participants and attendees.

Antonio Tejedor Cabrera
Marta Molina Huelva

PRÓLOGO

El Instituto Universitario de Arquitectura y Ciencias de la Construcción (IUACC), con la colaboración de la Escuela Técnica Superior de Arquitectura (ETSAS) y la Escuela Internacional de Doctorado (EIDUS) de la Universidad de Sevilla, se complacen en recibir a los responsables de investigación de universidades españolas y extranjeras, a los investigadores consolidados y a los jóvenes investigadores de doctorado en el I CONGRESO INTERNACIONAL DE DOCTORADOS EN ARQUITECTURA IDA_Sevilla, del 27 al 28 de noviembre de 2017.

El congreso **IDA_Sevilla 2017** ofrece una perspectiva general de los estudios de doctorado en el campo de la Arquitectura y sus disciplinas afines: urbanística, patrimonio, paisaje, tecnologías de la construcción y sostenibilidad. En el nuevo contexto generado tras la extinción de los programas doctorales anteriores al RD 99/2011 es necesario realizar un análisis del complejo panorama que han construido los programas extintos y los nuevos programas de doctorado, con el objeto de conocer con detalle tanto lo conseguido hasta ahora como los retos que depara el futuro de la investigación doctoral avanzada en España, en el contexto europeo e internacional.

Los vertiginosos cambios que se están produciendo en nuestra sociedad reclaman una visión de la investigación no compartimentada en disciplinas o áreas de conocimiento tradicionales. La investigación doctoral en Arquitectura debe adaptarse a los cambios de la sociedad y a las necesidades productivas sostenibles en el territorio.

El congreso se celebra en la Escuela Técnica Superior de Arquitectura de Sevilla organizado en cuatro mesas temáticas simultáneas, un taller sobre la gestión de los programas de doctorado y dos sesiones plenarias.

Las **mesas temáticas** están dirigidas a los jóvenes doctores y a estudiantes de doctorado de las diferentes universidades participantes que exponen sus experiencias y métodos sobre las investigaciones en desarrollo o recientemente concluidas. La participación en las mesas temáticas se realiza por el procedimiento de selección con revisión por pares ciegos establecido en la *call for papers* y por medio de invitaciones expresas al debate. Las casi 70 comunicaciones se han estructurado en cuatro áreas temáticas representativas de los programas de doctorado en Arquitectura.

El **taller** de puesta en común se realiza en dos sesiones con la participación de los coordinadores de cada uno de los programas colaboradores del Congreso y de profesores con amplia experiencia doctoral. Sus objetivos son múltiples: debatir sobre las experiencias desarrolladas en las distintas universidades, intercambiar ideas sobre los enfoques y los modelos aplicados, abordar los retos de internacionalización y de gestión, poner en marcha el nuevo Doctorado Industrial con empresas y agencias públicas, etc.

Las **sesiones plenarias** son dos: una sesión plenaria de introducción al congreso, con la intervención de coordinadores de programas de doctorado nacionales y extranjeros; y una sesión plenaria de clausura, con un debate abierto para la reelaboración de las conclusiones extraídas de las mesas temáticas y del workshop y la presentación de las conclusiones finales.

Agradecemos a la Escuela Internacional de Doctorado de la Universidad de Sevilla y a la Escuela Técnica Superior de Arquitectura de Sevilla el apoyo que han proporcionado para la realización de este encuentro que tanto contribuye a clarificar el futuro de los estudios doctorales en las universidades españolas ante el gran reto de la internacionalización y la continua mejora de la calidad de la investigación en Arquitectura. Damos las gracias también a los responsables de los Programas de Doctorado participantes, a la Biblioteca de Arquitectura de la US y a todos los participantes y asistentes.

Antonio Tejedor Cabrera
Marta Molina Huelva

OBJETIVOS

1. Analizar las líneas de investigación de los diversos programas y construir el mapa de la investigación doctoral en España con el apoyo de los coordinadores, los tutores/directores de tesis, los doctorandos y los jóvenes doctores en las disciplinas relacionadas con la Arquitectura y sus áreas afines.
2. Conocer el estado de las tesis doctorales en marcha o defendidas en los últimos tres años, seleccionadas por medio de una *call* con evaluadores por pares ciegos de los programas de doctorado participantes en el congreso.
3. Debatir sobre la estructura y la gestión universitaria de los programas de doctorado en relación con los retos de empleo, colaboración con el sector productivo y los programas nacionales de investigación.
4. Intercambiar experiencias con otros programas de investigación doctoral a escala internacional sobre gestión de la movilidad internacional, tesis con mención internacional, tesis en cotutela, tesis con mención industrial, etc.
5. No menos importante, consolidar una red nacional e internacional de Programas de Doctorado relacionados con la Arquitectura, la Urbanística, el Patrimonio, el Paisaje, las Tecnologías y sus disciplinas afines.



FORMATO

Mesas temáticas

Las mesas temáticas son lugares de presentación de las metodologías y las experiencias de jóvenes doctores y de estudiantes de doctorado procedentes de las diferentes universidades. Son gestionadas por los propios estudiantes de doctorado que generan unas conclusiones para ser debatidas y reelaboradas en la sesión plenaria final. Las sesiones se desarrollan de manera simultánea con la presentación de los *papers* seleccionados en la *call*, organizados en cuatro áreas o líneas temáticas:

1. Tecnologías de la Arquitectura
2. Vivienda, Ciudad y Territorio
3. Patrimonio y Rehabilitación
4. Análisis y Proyectos Avanzados

Taller

El workshop del Congreso se orienta hacia el análisis de los problemas y las necesidades de gestión de los Programas de Doctorado con el fin de extraer conclusiones que pueden ser útiles a las Universidades implicadas. En el workshop participan los coordinadores de los programas de Doctorado en Arquitectura y los representantes de los doctorandos. Son temas de debate: las líneas de investigación, las metodologías, las necesidades organizativas de los programas de doctorado, el Doctorado Internacional y el Doctorado Industrial, y el futuro de la investigación doctoral.

Sesiones Plenarias

Las sesiones plenarias se realizan al inicio y al final del Congreso. En la primera sesión de bienvenida e introducción al Congreso se invita a participar a expertos investigadores del panorama nacional e internacional y a los coordinadores de los programas de doctorado. En la segunda sesión plenaria se propone un debate abierto para la reelaboración de las propuestas extraídas del taller y de las mesas temáticas. Sirve también de clausura con la presentación de las conclusiones finales del Congreso IDA_Sevilla 2017.

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MAN-MADE LANDSCAPES: FROM PICTURES TO THE AMERICAN TERRITORY

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Abstract: The land is an essential element when it comes to understanding culture and society in the U.S. The doctoral thesis studied how the concept of North American landscape evolved, since it became a distinctive cultural feature during the mid 19th century until the last decades of the 20th. It outlines its relationship with the material transformation processes and with the development of certain ways of reflecting and representing it. With that aim, three significant moments of its history have been studied, which coincidentally represent the most influential periods within a sea of landscape-related ideas: wild nature and its clash with mankind in the 19th century; the American countryside as an example of mankind's integration with the environment during the Great Depression; and land overexploitation during the postwar period. This research shows visual imaginaries of the territories associated with each time period, connecting them to their historical and cultural background, as well as some ideas to aid in understanding the reality they represent. Through this analysis a concept arises: man-made landscape, an American interpretation of the built environment, capable of unifying these heterogeneous visions within the American space.

Keywords: Man-made landscape, United States of America, Photography, Contemporary vernacular, Cultural studies.

1 Introduction

Nowadays, landscape is an essential concept in architectural and spatial analysis, one that is difficult to clarify in a sole definition. One of its main contributions is, possibly, to help us look, understand and take in our environment from a perspective that places the cultural background of the observer above the inherent characteristics of the observed item. From this standpoint, landscape is not the same unless there is a spatial idea, socialised and shared, even when the territory is not recognised as a physical object. Altogether this shapes a relationship which is not always easy to describe. Even in certain cases one can exist without the other, as happens in those spaces for which we cannot find an encompassing idea beyond 'it is all landscape', or, the wide range of landscapes created by painting, cinema, photography or literature, which do not have an equivalent in the material world.

The doctoral thesis entitled *Cultura y representación del man-made landscape. La construcción de la imagen de un territorio. EE. UU. 1925-1975* [Culture and representation of the man-made landscape: building the image of American territory] (Santamarina-Macho, 2016; Santamarina-Macho and Rivas Sanz, 2016) addresses this connection between material reality and the idea from a specific perspective. Faced with the credited usefulness of landscape as an analysis tool, landscape can be used to guide the building processes in spatial realities. And it is done, not in the small scale of an architectural or landscape project, but a greater one that exceeds conventional limits; the material and symbolic construction of a nation, the United States of America, through its territory.

The research was carried out within the framework of the doctoral thesis program *Arquitectura y ciudad: Herramientas para el análisis arquitectónico y urbano* [Architecture and city: Tools for architectural and urban analysis] from the Departamento de urbanismo [Department of urban planning] of the Escuela Superior de Arquitectura [Architecture School] in Valladolid. The research was supervised by Dr Juan Luis de las Rivas Sanz. The thesis dissertation took place on February 2016, before an interdisciplinary tribunal, and it was granted the highest distinction.



Fig. 1. Government propaganda poster, placed at Grand Central Station in New York in 1942, depicting several insights into society and US territory. Arthur Rothstein. Library of Congress, Prints & Photographs Division, FSA/OWI Collection, LC-USF34- 024494-D

2 Aim, hypothesis and method

2.1 Topic of study and hypothesis

The research derives from the following hypothesis: close connections can be identified between the material building processes of a territory, the development of certain spatial ideals (political, social, economical, cultural...), and the emergence of representation mechanisms able of influencing both society and the academic theories and interpretations of the territory, mainly architectural and geographical. Particularly, it can be argued that these features: territory construction, landscape portrayal and American spatial theory, which were traditionally studied independently, are all closely bound, strengthening each other and providing feedback.

These issues were broached from a specific scenario, that of the construction of the idea of North American landscape since the early expansion efforts towards the west on the mid 19th century, until the decades following the Second World War. This construction was parallel to the material process, that of the transformation of the continental space from an ideological 'clean slate' to its current configuration. This transformation was also cultural, which resulted in several concepts of landscape throughout history, adapting themselves to the needs of the time, which, once coined, were used to justify and propel the territorial changes with a somewhat unstable balance between that which was preserved, and that which was altered; this would generate some of the distinguishing features which are universally recognised today.

2.2 Methodology and sources

This research has been developed with a method akin to social sciences and cultural studies, through a historical analysis comparing the construction of a theoretical frame and its contrast to empirical evidence extracted from the framework of space and time. In order to achieve this, the speech entwines the American territory's material history with a small history of its visual representation; this was essentially conveyed through photography of the landscape, and through a path based on the intellectual development of American-born ideas and theories about the landscape. The purpose of this is to identify the connections that exist between the different features of conventional constructed spaces when analysed separately (in the political-economical, the sociocultural, the artistic and the theoretical-academic). However, they also aimed to identify the existence of constants in the process of space creation and in apparently confronted ways to interpret the links between man and his environment.

The cornerstones of the research are theoretical concepts such as 'Le pensée paysagère' by Augustin Berque (1995), 'The structures of feeling' by Raymond Williams (2001), or 'The ideology of space' by Leo Marx (2001); all of them applied to the North American territory-landscape, visually and culturally recognisable, as well as complex, diverse and still undiscovered in many aspects. The study focuses on three particular ways of understanding the American landscape and its connection to mankind; they are all linked to several periods in history, and they each created their own iconography and theoretical models. These territorial ideals allow us to explore not only the transformation of the American space, but also their economy, their society or their policies.

The three analysed stages of the American landscape which were noteworthy are all associated to types of territories, and, at the same time, to ways of understanding human presence in them. These

are: wildlife and its confrontation with men during the 19th century; the American countryside and the search of harmony between man and environment during the Great Depression; and the spaces surrounding cities and suburbs, which represent human overexploitation of the territory during the postwar period. Despite proceeding through the inherent economical, social, cultural and spatial American complexity, the dissertation develops through a sole concept, the one of man-made landscape, which was introduced late into the architectural critic by Vincent Scully (1991), although it had been already present since the end of the 19th century in American culture thanks to texts such as *Man and nature*: or, *Physical geography as modified by human action* by George Perkins Marsh (1869). The man-made landscape represents those constructed landscapes consequence of material action, as well as intellectual, human, and what could be understood in the United States as the antagonist of the other great concept in American territory, the wilderness.

American history can be understood as a tale of discovery, control and the material transformation of land; and the creation of an identity in the process. From this holistic appreciation of the landscape and its creation and understanding mechanisms, the source of documents used for this research has necessarily been diverse and heterogeneous. They ranged from the earliest American landscape theory to literary and artistic references, going through historical chronicles, legal and political texts, popular press, advertising... All of it comprised an integrated panoramic view of the spatial, visual and symbolic construction of the United States, which is connected to an essentially North American, interdisciplinary academic corpus.

In order to establish these relationships, the research uses photography quite extensively; since it is the second medium used to convey the message and is a key element in the understanding of the studied item. Photography was used as a visual witness of the territorial reality in each historical moment, although it is also an instrument of communication of spatial ideals, and we analysed what it portrayed objectively, even if we questioned why it was taken in a particular way. For this reason we have analysed photographs of the American territories taken between the end of the American Civil War and the decade of the 70s; all of these brought a context to each era, concept and author. The parallels between the history of photography used as a means of representation and the building itself of the American nation turned its land into a field for technical experimentation, and, alongside social issues, into a main topic for American visual arts (Jarves, 1865). It offered a sequence of the spatial transformation processes of the United States since the first steps in the conquest for the west until the formation of the current, complex, spatial reality. All these reasons turn this medium into an extremely valuable source of documents that simultaneously allow us to see the cultural differences with other constructed landscape traditions which were supported in another sort of visual representations.

2.3 Structure

The structure of this doctoral thesis translates, in an accessible way, a research methodology based on the comparative analysis of a discreet selection of different periods of the history of the United States during which particular landscape ideas were created culturally, as well as political, social, artistic and architectural expressions through which these spatial concepts were not only communicated but also expressed materially as processes of territorial transformation. Throughout American history, the hypothesis of existence of a specific concept of constructed landscape, of a man-made landscape with different material and immaterial expressions behaves as a connecting thread in the dissertation.

This presentation, after a short introduction to provide context for the research and presentation of the working hypothesis, method and sources, is divided in three big chapters, each of them focused on a moment in history and a concept for landscape. The first one covers the simultaneous birth of the myth of the border and a new way of understanding and appreciating nature, the wilderness. The middle section develops the idea of American country life through the only period in American history during which the growth rate of its land was greater than their urban-industrial system, the Great Depression. The third and last part tackles the quick North American spatial transformations that appeared after the end of the Second World War, defined by the fast expansion of infrastructure, the growth of the suburban system and the appearance of a wide spectrum of residual landscapes, which resulted in a socially and formally unknown United States.

Each of the chapters, ordered chronologically and structured using a specific territorial idea (nature, countryside, city) is in turn subdivided into three parts depending on their topic: the first describes the historical, social and political context of the period, connecting it to the idea of landscape and some territorial transformation processes; the second pinpoints the theoretical framework that architecture and other akin disciplines offer for such ideas and through which they interpret and guide spatial change. And lastly, they present the cultural and visual expressions, primarily through photography,

with which people saw, communicated and made popular the landscape and how they interpreted the dominant territory in each period. This structure establishes the background for the study of the historical evolution of those American territory-related ideas, and also it allows us to analyse and compare the spatial planning policies, the academic dissertations and the visual expressions of the environment. Thus the text can be read in a flexible way, as an integrated unit or as a group of narratives with the independent topics and times, although they are all connected.

2.4 Interest and relevance

The issues broached in the doctoral research highlight the influence of landscapes, and the ways in which they are conceived, conceptualised and communicated as ideas, have in the material construction of our environment. Moreover, the American territory, and in particular its visual representation, has become a main topic in current culture, attracting a growing interest that appears as exhibitions, publications, critical studies, etc. Therefore, in the last five years in Spain we have been able to see monographs dedicated to artists such as Robert Adams (2013), William Christenberry (2013), Stephen Shore (2014) o Lewis Baltz (Baltz and Stahel, 2017); collective exhibitions such as New Topographics (Salvesen and Nordström, 2009); or artistic interpretations of the history of American territory thanks to *La ilusión del Lejano Oeste* (Blanco, Lara López, and Museo Thyssen-Bornemisza, 2015), *Watkins, el paisaje de EEUU en la colección fotográfica de Sorolla* (Casa de América, 2017), *Diseñar América: El trazado español de los EE. UU.* (2014),... We should add to that the re-editions of classic texts of territorial American thinking, such as the works by Walt Whitman, Henry David Thoreau, Rachel Carson, William Faulkner, Jack Kerouac,... And without forgetting the regular addition of specific elements of the American landscape as characters in current fiction: *WestWorld*, *True Detective*, *Breaking Bad*, *The Soprano's*,...

The doctoral thesis contributes to the understanding of these expressions of contemporary visual culture, introducing them into their social, political, economical and intellectual context, as well as understanding the role they played in the creation of a specific territorial identity: the North American one; this encouraged a display of certain methods of material transformation, planned and unplanned, of the American space. Its approach to the concept of landscape is valuable from a historical standpoint, but it can also be useful for the development of methods for spatial planning.

3 Results Significant stages in the American landscape

3.1 Nature as a constructed territory

In the 1830s, in the US, a need emerged to find benchmarks for the construction of their own identity. Faced with the lack of a material culture on which to lean, nature was chosen as the element around which they would build it. Nature, thanks to the first purely North American artistic and intellectual movements (Emerson, 2000; Thoreau, 2010), was to be a symbol at the same time it was being uncovered; they saw the might of mountains and forests as the American analogous to the cathedrals erected on the old continent, and as well as them, they were revered and protected. However, one of the most significant episodes in North American material transformation was occurring simultaneously: the conquest of the frontier and the territorial expansion towards the west. These were mechanisms to control space and build, socially and politically, a nation ("An Ordinance for ascertaining the mode of disposing of Lands in the Western Territory (Land Ordinance Act)," 1785), and they contributed decisively in the emergence of the first economical and technological revolution in the United States, a revolution whose main symbol was the railway.



Fig. 2 Andrew J. Russell, "Citadel Rock. Green River (Wyoming)" (ca. 1867). Library of Congress, Prints & Photographs Division, LC-DIG-ppmsca-03147

Through the contrast of these two, apparently opposite positions, admiration towards wilderness and the need to transform it in order to attain an inhabitable space, the research shows the appearance of conflicted feelings; on the one hand, affection and a primitive environmental ethic that makes sense in the context of processes directed towards modifying the nature they value, although on the other, they consider it to be hostile. This warring attitude from men towards its surroundings is present in many cultural references from the time period, from the founding documents of the United States as a nation to their most relevant artistic expressions, whether literary, pictorial or photographic. Even the territorial sciences were somehow influenced by these ideals, which echo in essays written by pioneer geographers such as George Perkins Marsh (1869) or Nathaniel Southgate Shaler (1891). American photography from the 19th century offers an exceptional framework to analyse these attitudes. The work carried out by the U.S. Geological and Geographical Surveys are witnesses not only of the discovery of nature, which led to visual impressions that would aid in creating a basic iconography of wilderness, but were also used to promote the conquest, transformation and exploitation of the land, which the government and private companies funded them for. The images of the wild and the tamed coexisted, showing early signs of both ways of understanding the relationship between man and nature, which was connected to an untouched wilderness, protected from human interference; then there was the image of man-made landscape, a space transformed and tampered so as to adapt to men's needs. The same ones that would be replicated throughout the history of the United States.

3.2. The resurgence of rural North America

During the 30s of the last century the United States were submerged in the Great Depression. The crash in 1929 unleashed a crisis in the national financial system, but it also made people question the ideals that resulted from the auspicious 20s, when the primordial *American Way of Life* was the norm, being urban, industrial and consumerist. It would not only be necessary to take measures directed to aid financial recovery, but also to rebuild a broken identity. The American countryside, severely affected by the national structural problems, but also by its very own, offered the chance to broach simultaneously both topics; which meant that the entire national production system was reorganised at the same time it was proclaimed the as a safeguard to all things truly American, of the *True American Way*.



Fig. 3 Dorothea Lange, "Near Meloland, Imperial Valley. Large scale agriculture. Gang labor, Mexican and white, from the Southwest" (1939). Library of Congress, Prints & Photographs Division, FSA/OWI Collection, LC-USF34- 019195-E

The second part of the thesis tackles the reinvention of the North American country life myth, the countryside ideal, both from standpoints of understanding the territory and the search for a space to set the example of a harmonious relationship between man and the environment, just like from the transformation processes of society itself. While federal policies, from the New Deal to the back-to-the-land initiatives, alongside the innovations implemented into the farming system, enabled a reinvigoration of this medium in exchange for a significant change in their image, the American arts, social pressure groups and even state propaganda fought to keep the most traditional and rural concept alive, elevating it to the category of new identity symbol.

This situation was connected to the appearance of the first distinctly North American academic approximations to the concept of constructed landscapes, and in particular the work of geographer Carl Ortwin Sauer, who wrote texts such as *The morphology of landscape* (1925), and who introduced and adapted to the American context some ideas originated from European geography in the 18th century. This began cultural studies focused on landscape in the United States, interested in understanding the processes through which man can transform and adapt the space he inhabits. Processes that once again would become visible thanks to the photography of the time.

Therefore, during this period a new visual iconography of America was born, supported by country ideals and by innovative concepts, as was, for instance, the idea of the 'vernacular', the main topic in the works of Walker Evans (Evans and Kirstein, 2012). The thesis studies the parallel rise of the already mentioned theoretical framework, and of these new imaginaries, which focused in two photography trends which were born in opposite sides of the country. On the one hand, in the work by Edward Weston in the west coast (Charis Wilson and Weston, 1978), and his rediscovery of the landscape, drawn by its plastic possibilities, and further on, when he realised its symbolic possibilities, which broke away from traditional landscapes, idealised during the previous century.

On the other, they studied the documentation work commissioned by the federal government and carried out by the Historical Section Photographic Unit of the Farm Security Administration, an agency in charge of managing the funds for the recovery of the farmland and to promote agricultural policies. The array of materials produced by this agency are a unique document portraying the America during the inter-war period, but above all, a concept of country life that was built from the ideals of the historian and economist Roy Emerson Stryker. The thesis examines this compilation of American lands and the symbolic definition of a new landscape associated to the countryside achieved thanks to the individual contributions of some artists, but also because of the systematisation of the image archive, which resulted in a visual encyclopedia of American agriculture, now preserved in the Library of Congress.

3.3 Landscapes for the end of the 20th century

The end of the Second World War pinpoints the beginning of a third radical transformation period in American territory, one of huge proportions and unprecedented intensity. The expansion of the suburban home, the unfolding of infrastructure and the emergence of consumerist society peaked at the same time informal and unplanned occupation of the territory thrives. The third chapter of the dissertation broaches this group of spatial, cultural and visual phenomena, which will give rise to a different way of understanding landscapes.

There were many contributions that helped define this innovative way of observing the land; some originated from architecture, where Robert Venturi, Denise Scott Brown, Kevin Lynch, Donald Appleyard, Peter Blake or Christopher Tunnard encouraged the world to look forward, towards the new constructed environment. Some others originated from the arts, with input from people such as Ed Ruscha, Dan Graham or the Earthworks. Even the modern environmentalist movements made their own particular contribution to these statements. Among all of them, one author stands out: John Brinckerhoff Jackson, the main character in American landscape in the second half of the 20th century. His texts, a far cry from academic documents, are essential to understand the modern theories about man-made landscapes and the addition of elements which are commonplace and vernacular.

The thesis studies the spatial transformations in the middle decades of the past century, structuring the discourse through the arising of a new financial, social and cultural paradigm that somehow reflects territorial policies, as are those that boost consumerism and residential development. These facts are connected to the reappearance, from different fields, of the debate revolving around the relationship between man and land. The movements in defence of the wild were reborn then, renewed and refocused from the hands of people like Rachel Carson, Aldo Leopold or Brand Steward, who encouraged a transition from material conservationism to an environmental ethic that would coexist with a new idealisation of wilderness carried out by Ansel Adams or the Sierra Club. The topic was also recovered in a scientific debate, where congresses such as Man's role in changing the face of the Earth (M. Williams, 1987) are useful to update the classical theoretical framework used in the United States in order to study the 'anthropised' territories. Additionally, of course, within the field of architecture, the most critical positions towards the new landscapes were confronted with the rise of more tolerant attitudes.

The research shows the work of John Brinckerhoff Jackson and some photographic experiences as the tools through which they attained new balance in this debate; it produced new visual iconography that allowed them to make the new reality understandable, bestowing upon it its very own symbolic sense as a genuine cultural product and not only as undesirable waste product of the financial development. The thesis illustrates it through the appearance, in the seventies, of a collection of works that change the way we observe an until now neglected part of the American territory, and which will be given its rightful status thanks to the exhibition *New Topographics* (Jenkins, 1975; Salvesen and Nordström, 2009). These territorial representations, which became popular in the last quarter of the 20th century, were the mere visual translation of several theoretical dissertations that invigorated a debate rooted in American spatial culture; the conflict between man and wilderness.



Fig. 4 Robert Adams, "Mobile homes, Jefferson County, Colorado" (1973). (Salvesen and Nordström, 2009, p. 87)

4 Conclusions

The doctoral thesis, through a cross story about the dominant ideas regarding landscape during North American history, explores the role the territory has had in the formation of the culture and identity of the United States, as well as the way in which mentioned concepts have been used to drive certain models of financial and social development; from the 19th century democratic ideals to the postwar expansion policies, passing through the reconversion of the countryside. Meanwhile, the research emphasises the evolution of a branch of scientific knowledge that broaches the concept of landscape from the relationships between man and his environment, his cultural transformation and integration processes, since they identified paradigm shifts in how we understand landscapes within the North American academic context. Additionally, the prominent role that the creation of specific iconographies had surfaced from imaginary landscape documents that would be essential for the study and understanding of North American spatial phenomena.

All these changes in the social, political, financial, scientific or technological contexts were capable of creating, out of need, but also as an opportunity, several methods of understanding the United States territory, with distinguishing features when compared to other landscape traditions. These traits are not devoid of a slight ideological component, connected to the main role played by space in North American culture and the awareness that the territory is, above all, a constructed reality, made by human will and action, a man-made landscape.

The relevance of photography is one of the distinguishing features of American landscape; it is not born from the imagination of the artist, it is documentation reflecting reality. This introduced aesthetic, compositional and conceptual tools into the production processes, which were characteristic of this language and technical condition, as are inventories, selection, classification, or unlimited reproduction; all of which were mentioned in early writings such as *Essay on American Scenery* de Thomas Cole (1836) or *The American Landscape* (Durand, Bryant, Weir, Bennett, and Cole, 1830). These peculiarities conditioned cultural appreciation of the United States territory, favouring the propagation of certain interpretations and concepts that were easy to convey through this medium of representation (the ordinary, the changing,...)

The cultural geographer Denis Cosgrove (1984) pointed out that the American identity is closely connected to the construction, symbolic and material, of its landscape, and therefore, in order to understand their culture one had to understand their territory. This concept, coined as "the American ideology of space" by Leo Marx (1991), turned out to be a method of addressing spatial reality, from the standpoint of representation, the academic studies or social interpretation, which progressively found a place outside the borders of the United States. The research delved in the process of construction, as an idea and as a tangible reality regarding a specific landscape, identifying the

interferences between territory, culture and representation. It establishes a framework through which to understand, from the cultural perspective, the connections between constructed landscapes and spatial representation tools, modern landscape theories and some architectural practices. However, their calling went beyond the historical accounts and spatial focus used to convey their message, attempting to present an array of resources that would be helpful in the production processes, whether material or symbolic, of our own landscapes, key elements not only to read “a rich and beautiful book [that] is always open before us” (J.B. Jackson, citado en Chris Wilson and Groth, 2003, p. 9), but also to write it.

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