
Case Studies in Landscape Architecture: 1850 to the Present
M-W 3:00 to 4:20
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Office Hours: Monday 4:30 - 5:30 (or by appointment)

SAS, SEBS, and Landscape Architecture Program Goals:

- Explore, describe, and critique the design history and spatial relationships of socially vibrant and culturally inclusive spaces.
- LA 11:550:552 fulfills the SAS and SEBS requirements for writing in the discipline

Course Description:

This junior-senior research seminar meets twice weekly and it engages the historical and theoretical underpinnings of landscape architecture from 1850 to present. Class lectures, readings, and discussions relate the history of the profession to concepts of nature, landscape, science, art, and social justice as conceived by the leading protagonists in the field. The intent is to examine design inspiration, including how certain ideas gain traction, become central to design thinking and are never fully discarded but are instead amended in response to social, scientific, and technological change. This exploration considers the verbal and visual representations associated with this historical discourse and their impact on the way contemporary designers perceive their agency, position their proposals, and frame their actions in relation to time and the material agency of the landscape.

Questions of interest include: What is landscape and how has it been historically represented and defined? What might the designed landscape, as both an objective fact and subjective experience, tell us about the tectonics of form and space? What might the designed landscape, as a symbolic system and purveyor of ideology, tell us about economics and social equity, politics and spatial justice, authority and cultural pluralism? What might the designed landscape, as a system of material interests say about pollution and environmental equity, community and sustainability, and resource use and anthropogenic climate change? What might the designed landscape, as an embodied practice say about self-identity, social community, spiritual delight, and commensurate living? Who is the profession designing for? The client? The public? The environment? Itself? And who, or what, do these different, yet coterminous groupings, include or exclude from their particular vision of the designed landscape?
Case studies presented by the instructor address the site-specific particulars of these questions. Assigned readings and student-led discussions engage broader historical and geographic perspectives that situate the designs and designers within the context of the world in which they lived. Although emphasis is paid to important design figures and their built work, alternative visions are explored. The designed landscape of New York City, a location easily visited, facilitates understanding by spatially contextualizing many of the ideas explored.

**Weekly Lecture topics include:**

Week 1: Landscape Described
Week 2: The Picturesque and Central Park
Week 3: Street Life
Week 4: Childhood Play
Week 5: Civic Design and the Technological Fantastic
Week 6: Urban Renewal
Week 7: Meanings Made and Remade
Week 8: Memorials, Monuments, and Memory
Week 9: Modern Gardens and Visionary Dreams
Week 10: Subdividing Visions
Week 11: Earth Art and Environmental Awareness
Week 12: Environmental Design: Art, Science, and Nature
Week 13: Thanksgiving Week In-Class Peer Review Paper Session
Week 14: Interpretive Games, Topologies, and Digital Natures
Week 15: Feminist Speculations and Post-Humanist Futures

**Course Learning Objectives:**

- Provide students with a foundation in the contemporary history of landscape architecture from the mid-19th century to the present, inclusive of the designers and design trends in the field and their relationship to larger cultural, social, political, economic, and environmental contexts.
- Prepare students to discuss form, space, time, and social and ecological interactivity, the change in this discourse over time, and its impact on the contemporary designed landscape.
- Enable students to synthesize multiple sources and multiple points of view to produce a clearly articulated written argument on the history and practice of landscape architecture, supported by figures, figure citations, reference citations, and bibliography.
Course Field Trips:
The course includes an all-day field trip to New York City to observe the designed landscape.

Course Requirements:
Students will be expected to attend all classes, read all material, and complete all assignments.

Weekly Class Discussions: (10% of grade)
Reading, and entering into dialogue with the work of others, is key to both seeing, thinking and describing it in a thoughtful manner. Accordingly, the weekly readings, course lectures and case studies provide background material and context for this dialogue, as well as a range of viewpoints, writing styles, and research methods for students to discuss and compare. The intent is to use well-crafted essays by prominent writers and theorists to illustrate the dynamic range of ideas that animate the field of landscape architecture; assist students explore and respond to these ideas as they develop and change over time; increase reading comprehension by engaging students in “conversations” with notable practitioners and theorists in the fields of landscape architecture and urban planning; consider how the arguments that animate the profession’s discourse are presented and structured, both visually and verbally.

The weekly discussions will be led by students, and, as noted above, they will not simply recapitulate the material, but instead examine the assigned readings for what they say, how they say it, and how they position landscape design and planning within a larger cultural, social, political, and environmental discourse. Written templates presented by Graff and Birkenstein in *They Say/I Say* will assist students to structure their thoughts, organize their commentary, and respond to their colleagues during the class discussions:

*In discussions of X, one controversial issue has been ____ . On the one hand _____, argues _____. On the other hand, ____ contends _____. Others even maintain _____. My own view is ____.*

Or . . .

*Though I concede that ____ , I still insist that ____ .*

Or . . .

*My feelings on the issue are mixed. I do support X’s position that ____ , but I find Y’s argument about ____ to be equally persuasive.*

Or . . .

*These conclusions, which X discusses in ____ , add weight to the argument that ____ .*

As students become more comfortable and confident in the expression of their ideas, they will be encouraged to expand and modify these initial templates.

Reading Responses: (65% of grade)
Students are required to produce seven short essays (2-3 pages) that respond to the weekly readings. The responses, in keeping with the weekly reading discussions, should not simply recapitulate the content of the assigned articles, but should instead discuss the material through a particular framework or question(s) of interest. The dates of the reading responses have been assigned to avoid an end-of-term production rush. All seven responses are to be completed by week 14. No reading responses are required the week the paper proposal, draft paper, and final paper are due.

In addition to review and written feedback by the instructor, every other week (alternating with due dates for the reading responses) students will be paired in groups to provide peer-review comments on their colleagues written responses. The intent is to provide multiple opportunities for feedback for submitted work, which transforms the bi-weekly writing response into a semester-long project of reading, synthesis, writing, and critique of the field of landscape architecture and its historical canons.

Assignment prompts in syllabus encourage students to consider:
- The key words and phrases designers and critics use to state their position and express their ideas.
- The ideas and arguments from the readings they call upon to support their position.
- How they structure their written argument to anticipate and respond to alternative opinions.
- How they incorporate ideas and comments made in previous readings and discussions.
- What primary and secondary sources they use, and how they cite them.
- What quotations and images they select to visually support their argument.

Grades will reflect the clarity of writing and argument presented, the use of images to support the argument, and the inclusion of image captions and citations, and reference citations.

Research Paper:  
(25% of grade: 2.5% proposal, 7.5% draft, and 15% final paper) 
This course provides training in the skills necessary to undertake independent research, delve more deeply into a particular topic, and complete a research paper. To achieve this objective, assignments require students to identify and engage significant issues in the history of landscape architecture, locate source material, interpret and deploy evidence, draw from useful methodological approaches, and develop the necessary writing skills. Grades will reflect the clarity of a written argument that demonstrates research that moves beyond the class readings to engage other primary and secondary source material. The development of the research paper includes the following:

Paper Proposal: 
Students will write a 1,000-word proposal outlining a paper topic. The proposal will specify a question, or set of questions, and a research strategy. It will be supported by an annotated
bibliography that explains the relevance and relative weaknesses and strengths of the primary and secondary source material. The instructor will provide feedback on the proposal.

**Draft Paper:**
The draft must include an introduction supported by 5-6 pages of argument, initial figures and figure captions, reference citations, and an annotated bibliography. In addition to the instructor’s feedback and comments, the class period scheduled for Thanksgiving week will be devoted to the peer review of draft papers. During this session each student will review another student’s draft paper, summarize the argument for each paragraph, and collect topic sentences to assess the flow of the argument and the relationship of the paragraphs to each other.

**Final Paper:**
Polished and complete papers of 9-10 pages for undergraduate students and 12-15 pages for graduate students with a clearly articulated argument supported by figures, figure citations, reference citations, and bibliography (this time not annotated). Papers are to be formatted with 1” margins and double-spaced 12 pt. Times New Roman font. Page count does not include images, image citations, bibliography, and endnotes. At the end of the semester, the class vote on the best title, first sentence, and first paragraph.

**Bibliography Book Example:**

**Bibliography Journal Example:**

**Additional Information on Citations and Bibliography:**
- The abbreviation Ibid. (from *ibidem*, “in the same place”) refers to a single work cited in the immediately preceding note.
- Web page citations include author, title, URL, and date of access.
- Variations in endnote and bibliography formatting exist. Be consistent. Examples are provided in the readings.
- Bibliography entries appear in alphabetical order.

**Writing Resources and Reference Material:**

**Grading Procedures & Academic Integrity Policies:**
When an assignment is a number out of 100 it corresponds to these grades:

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<thead>
<tr>
<th>Grade</th>
<th>Percentage Range</th>
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<tbody>
<tr>
<td>A</td>
<td>90 and above</td>
</tr>
<tr>
<td>B+</td>
<td>86 to 89</td>
</tr>
<tr>
<td>B</td>
<td>80 to 85</td>
</tr>
<tr>
<td>C+</td>
<td>76 to 79</td>
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<tr>
<td>C</td>
<td>70 to 75</td>
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<tr>
<td>D</td>
<td>60 to 69</td>
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<tr>
<td>F</td>
<td>59 or less</td>
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Grades and feedback for assignments will be provided on a timely basis. Students should be aware of their course average and contact the Instructor if there are discrepancies or concerns. If personal circumstances inhibit your ability to fulfill the course requirements, contact the instructor. Any student with a special need should make an appointment with the instructor the first week of classes.

**The syllabus and course schedule are subject to change.** Changes will be announced in the lecture periods. It is your responsibility to stay informed!

**Violations of the University Academic Integrity Policy:**
Plagiarism: Plagiarism is the representation of the words or ideas of another as one's own in any academic work. Proper paper citations avoid plagiarism.

**Rutgers Academic Integrity Policy:** [http://academicintegrity.rutgers.edu/integrity.shtml](http://academicintegrity.rutgers.edu/integrity.shtml)

**Mask Requirements:**
To protect all members of our community, masks that cover the wearer's face and nose must be worn in in-person class meetings. The University has posted information on proper masks and the proper way to wear them:

This information follows the Center for Disease Control guidelines: