Syllabus: Topology & Design - Spring 2020 “Total Work of Art”

11:550:480 3 credits

Fridays 12:35pm-3:35pm, Blake Hall, Room 128
Start: January 24, 2020

Venue: Blake Hall, Cook Campus, 93 Lipman Drive, seminar room 148
Bus stop EE, F, REX B, REX L, “Red Oak Lane”, then 3-5 min walk

Prerequisites: None I SYLLABUS CAN BE SUBJECT TO CHANGE

Professor: Dr. Anette Freytag
Associate Professor, Department for Landscape Architecture, Rutgers University, 218 Blake Hall, 93, Lipman Drive, New Brunswick
Office hours: Thursday 10am-11am or by appointment Blake Hall 218
anette.freytag@rutgers.edu
Website for uploaded course material: rutgers.sakai.edu

Topology & Design: Special Problems in Design History & Theory (3)
The term “topology” derives from the Greek words for "place," "space," and "study," "word," "sense". It comprises a theory of place (concept of "genius loci") and a method of presenting arguments in a discourse. As a design approach, topology advocates to pay attention to deeper spatial, physical, poetic and philosophical values in a long tradition of designed nature.

Interdisciplinary Course
“Gesamtkunstwerk - Total Work of Art: When Life and Art, House and Garden Become One.”

The “total work of art” or “all-embracing art form” (deriving from the German word “Gesamtkunstwerk”) is a utopian concept to transcend the daily life of people and make them better human beings through art and high-quality craftsmanship. A very important starting point of this idea is the oeuvre of the German composer Richard Wagner and the next generation of composers like Franz Schreker and Erich Wolfgang Korngold. In opera, dance performances like those of the Ballets Russes, as well as in architecture and garden architecture proponents of the total work of art created ensembles where every detail interrelates with all others to create a meaningful whole. Nothing was left to chance.

During this interdisciplinary seminar, we will investigate the concepts of ensembles (house, garden, interior design, placed artworks as well as artistic performances held within the ensembles) between roughly 1870 (Arts & Crafts Movement) and 1960 (Modernism), with a special focus on Art Nouveau and Art Deco. The garden as lost paradise and the concept of an “eternal spring” plays a central role in this utopian idea.
The course will be held together with students from Art History, German Literature and Mason Gross (music and visual arts). Excursions to in New York City – to Neue Galerie, the Metropolitan Opera and the New York City Ballet – as well as to the James Rose Center in Ridgewood New Jersey – are part of the program.

Learning Goals and Learning Objectives

Writing and Communication / Writing in the Discipline
1. Communicate effectively in modes appropriate to a discipline or area of inquiry.
2. Evaluate and critically assess sources and use the conventions of attribution and citation correctly.
3. Analyze and synthesize information and ideas from multiple sources to generate new insights.

Students address the discipline-specific topic of “Gesamtkunstwerk – Total Work of Art” at an advanced, professional level by effectively communicating through written and oral arguments with a combination of oral presentations followed by a draft essay submittal showing effective format, terminology and concepts with later incorporation of comments (by peers as well as instructor) through revision and proper citation.

Learning Goal 1:
Students shall understand the concept of the Gesamtkunstwerk - total work of art, its origin and its impact.

Learning objectives associated with this learning goal:
1a. Students shall gain a basic understanding of how artistic developments affect different fields of artistic creation in parallel. This shall help them to understand that the artistic creation of the field they are specialized in is embedded in a broader cultural context.

1b. Students shall grasp that the utopian dimension of the concept of the Gesamtkunstwerk - total work of art - was triggered by social and economic challenges. They shall understand how the artists, architects and craftsmen that worked under this banner wanted to change society.
Learning Goal 2:
Students will learn about the aesthetic rigor of the Gesamtkunstwerk-program. By studying historical Gesamtkunst-examples originating between approx. 1870 and 1970 they should improve their skills in analyzing, describing and interpreting ensembles that embraces different art forms. Design and performing arts students shall be inspired for their own creative work.

Learning objectives associated with this learning goal:
2 a. The thorough study of selected ensembles that follow the Gesamtkunstwerk-idea shall improve the skills of students that belong to designing or performing disciplines to create meaningful and beautiful spaces / performances, where every detail interrelates with all others.

2b. Students from other disciplines as the above stated will learn how to “read” and describe such ensembles and relate their aesthetics to the literature and fine arts of the time.
An important part of the class is also dedicated to learning how to effectively read scholarly texts and how to establish a continued writing process (incl. fighting procrastination, writer’s block and techniques of self-encouragement and accountability).
Handbooks for the writing component of this class:


*The Chicago Manual of Style* (17th edition) (Online resource see: https://www.chicagomanualofstyle.org/)

**SAKAI**

Please make sure to check the class Sakai website regularly. All assigned reading material and all necessary information will be uploaded and regularly updated.

**Reserve**

The books that you will need to prepare the topics of the block seminars are put on reserve at the Art Library, College Ave Campus, 71 Hamilton Street, New Brunswick, NJ, 08901-1248

https://www.libraries.rutgers.edu/art

**Reading Assignments**

You are expected to complete assigned readings and exercises before the start of class and give your personal reflection on the text. This course is about interdisciplinary learning through a highly sophisticated artistic concept. Thus, it is essential that you commit to coming to class prepared and that you fully participate in class discussions and assignments. All necessary texts and will be uploaded to SAKAI by the instructor. The assignments might change per upcoming proposals from students throughout the development of the course.

**Accommodations for Students with Disabilities**

Please follow the procedures outlined at https://ods.rutgers.edu/students/registration-form. Full policies and procedures are at https://ods.rutgers.edu/

**Absence Policies**

Students are expected to attend all classes; if you expect to miss one or two classes, please use the University absence reporting website https://sim.rutgers.edu/ssra/ to indicate the date and reason of your absence. An email is automatically sent to me.

**Excursions**

It is vital for the learning progress that students attend the three planned excursions to NYC as well as the visit of the James Rose Center. We will visit the Neue Galerie, attend a dress rehearsal at the MetOpera and watch the Ballet "Firebird" at the David Koch Hall. All entrance fees are covered.

**Course Work**

Keynote presentations of lectures are not provided online or in print. You are encouraged to take notes during the lecture.

**Course Evaluation**

Final Grades include: A (90-100%), B+ (86-89%), B (80-85%), C+ (76-79%), C (70-75%), D (60-69%), F (less than 60%) Downgrading will be effective if students use cell phones during classes, surf in the Internet or doing other work not related to the actual class.
Individual student course grades are based on possible 100 points / 100%
Reading assignments, active participation in class+ field trips 40 points / 40%
Own oral presentation 10 points / 10%
Assignments for writing workshops and 4 steps to final paper 50 points / 50%

Grade Rational
See the Rubric on Writing and Communication that will be delivered in class.

Oral presentation and final paper incorporating review and revision
The students will hold oral presentations during the course and resume their findings in a final paper of 10-15 pages.

Schedule of Classes: Dates, Topics and Assignments (maybe subject or change)
Fridays 12:35-3:35pm, Blake Hall 128

<table>
<thead>
<tr>
<th>W 1</th>
<th>January 24</th>
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</table>
| **Short introductions** | Definite outline of the class, confirming dates for excursions (Official introduction on January 31, as music students have to leave for an audition)
Giving out the Tickets for “Firebird” |

**Input lecture “Ballets Russes” 1909-1929** (in view of the evening performance)

8pm Ballet “Firebird” at the New York City Ballet, Lincoln Center, David Koch Hall. I strongly recommend taking the 5:31pm train departing in New Brunswick (arr 6:35pm) as the train after that (6:29pm depart. NB) only arrives 7:29 at NYP. From NYP Station, please take the subway 1 uptown to Lincoln center (66th street), or the 2-3 express train to 72nd street and walk down to Lincoln Center.

**Please read in preparation of the discussion of the experience on January 31**

**Second reading assignment for January 31**
10 points for preparation of the readings of Reading Assignment 1.
<table>
<thead>
<tr>
<th>W 2</th>
<th>January 31</th>
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</thead>
<tbody>
<tr>
<td>Part I</td>
<td>Discussion of the &quot;Firebird&quot; Ballet experience / Reflection on the reading.</td>
</tr>
<tr>
<td>Introductory lecture and expectations</td>
<td>Definite outline of the class, confirming dates for excursions.</td>
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<tr>
<td>Assignments of oral presentations</td>
<td>The instructor will bring binders with a printed version of the material that is uploaded on SAKAI as well as a hard disk.</td>
</tr>
<tr>
<td>Part II</td>
<td>Text readings and discussion.</td>
</tr>
<tr>
<td>Gesamtkunstwerk. Life as a Total Work of Art, Exhibition Catalog, Vancouver, Architecture &amp; Exhibition Design by BIG, Produced by Westbank, 2014. We look at / read the first 12 pages in class (incl. Curatorial Essay Part 1). The rest of the catalog is just FYI, to browse through.</td>
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<tr>
<td>Part III</td>
<td>In-class writing workshop</td>
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<tr>
<td>How to read a text, how to start writing</td>
<td>Reading and discussing selected chapters of Anne Lamott, Bird by Bird. Some Instructions on Writing and Life, New York: Anchor books, 2019 (first ed. 1994)</td>
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<tr>
<td>Assignment 1 for 02/14:</td>
<td>Look at the uploaded PPT of detailed explanations of the Style Guides for CMS, MLA, APA. Discuss on 01/31 who will be presenting what on February 14. (If students do not want to use a style - do not need to use it, we drop the one) 10 points</td>
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<tr>
<td>W 3</td>
<td>February 7 NO CLASS (Compensation for field trips)</td>
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February 14

Part I
In-class writing workshop
How to research, how to present, how to use CMS, MLA, APA?
Guest presentation by Art Librarian Megan Lotts on research
Students presenting the PPT with instructions on the Style guides of CMS, MLA, APA

Part II

The concept of the Total Work of Art and its relation to Richard Wagner’s Gesamtkunst-Idea

Discussing the assigned readings together:
Diane V. Silverthorne, “Wagners’s Gesamtkunstwerk”

Introduction to Wagner’s music (Anette Freytag)
- The Ring Cycle
- The Leitmotiv technic

Oral presentations?

Reading assignments 3 for 02/21:
Read the synopsis of “The Flying Dutchman”
(for example: https://www.metopera.org/season/in-cinemas/synopsiscast/2019-20/der-fliegende-hollander/?performanceNumber=15644)


10 points for the preparing the extensive reading assignments for a class discussion.
W 5  |  February 21
---|---

**Part I**

**Staging Richard Wagner - Psychology and Landscape (interior and exterior) - opera and video - ego and compassion**

Watching a video by Joachim Schamberger, Director of Opera at the Bienen School of Music at Northwestern University in Chicago (15min) (http://www.joachimschamberger.com)

Joachim Schamberger works internationally as a Stage Director and Video Designer. His productions have appeared in the United States, Germany, Italy, France, the Czech Republic, Brazil, Norway, Israel, Japan and China. Mr. Schamberger is a graduate of the Merola Opera Program of the San Francisco Opera, and studied digital film production and 3-D animation at the New York Film Academy.

**Discussion**

**Part II**

**Arts and Crafts Movement in Europe and the Americas**

**Discussing the reading assignments:**

Colin Trodd, “The Arts and Crafts Movement and the Crafting of Culture”

Morna O’Neill, “Walter Crane’s Floral Fantasy: The Garden in Arts and Crafts Politics”

**Oral presentations**? Possible topics Arts&Crafts Houses and Gardens, for example by Getrude Jekyll, Baillie Scott, Arts&Crafts Philosophy, Furniture etc.

Green&Greene -Gamble House

**Part III**

**Intro to Vienna around 1900 and The Wiener Werkstätte**

**Reading assignments (mandatory!!!):**

Esther da Costa Meyer, “Gesamtkunstwerk, or the Politics of Wholeness”

**Oral presentations**- possible topics: Vienna around 1900, The Ringstrasse, The Wiener Werkstätte

**Important: Additional reading assignment 4 for the field trip on February 28:** (please make sure you have read it before we go)

Anette Freytag talking to Marc Hotermans: “Above all it was the proportions that excited me”, in *Yearning for Beauty: The Wiener Werkstätte and the Stoclet House* (exhibition catalog), ed. by Peter Noever et al., Ostfildern: Hatje Cantz, 2006, 379-381.


5 points for reading assignments: be prepared to discuss them in Neue Galerie!

<table>
<thead>
<tr>
<th>W 6</th>
<th>February 28</th>
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<tr>
<td>MetOpera, Final Dress Rehearsal of The Flying Dutchman, 10:30am-1pm</td>
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<tr>
<td>Meeting point: 10:10am in the foyer of the MetOpera, Lincoln Center, NYC. Take the bus (time?) or the train at 8:27am from New Brunswick train station to the New York Bus Terminal / New York Penn Station, then the subway. Bring your lunch / snacks. For synopsis and excerpts see: <a href="https://www.metopera.org/season/in-cinemas/synopsiscast/2019-20/der-fliegende-hollander/?performanceNumber=15644">https://www.metopera.org/season/in-cinemas/synopsiscast/2019-20/der-fliegende-hollander/?performanceNumber=15644</a></td>
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**Afternoon at the Neue Galerie (Arts & Crafts and Wiener Werkstätte)**

1048 Fifth Avenue NYC - https://www.neuegalerie.org

**Coffee at the Viennese Café Sabarsky of Neue Galerie (c.a. 2:00pm)** to get in the mood of the Viennese culture

**Assignment 2 for March 6**

Write three pages about your experience at either MetOpera or Neue Galerie by referring to the texts you have read. This can be a very personal text. Keep a separate "writing diary" on how you faced obstacles, what techniques you applied to get into writing - 3 pages, 11 points, 1.5 interspace.

**Please upload to SAKAI by March 5, 6pm.**

10 points

**Reading assignment for 03/06**

March 6

Part I

In class writing workshop
Discussion in class about the text you have written about the experience of the excursion and how what you saw related to what you have prepared in readings beforehand. Discussion on your writing.
(please have all assigned texts for Wagner and Wiener Werkstätte-Sessions February 14, 21, 28 with you!)

Oral presentations - thematic options see February 21 and still: Wagner/Music/film music

Part II

Input lecture: The Stoclet Ensemble: Interior, House and Garden: A total work of art

Reading: Anette Freytag, ”Close to Paradise: The Stoclet House - Masterpiece of the Wiener Werkstätte,” (see 02/28)

Reading assignment 5 for 03/06:


10 points to prepare the reading assignments

Assignment 3 - Final Paper Step 1:
Prepare the Outline for your final paper
Upload to SAKAI by March 12, 6pm
5 points
<table>
<thead>
<tr>
<th>W 8</th>
<th>March 13</th>
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</table>
| Part I | In class writing workshop  
Present your outlines to the class, Peer review - discussion by all for all. |
| Part II | The “total work of art” idea and the UAM - Unité des Artistes Modernes (Union of Modern Artists) 1925-1958 |
|       | Robert Mallet-Stevens and Gabriel Guevrekian |
|       | Reading assignments:  
Exhibition Catalog *UAM - Union des artistes modernes [Union of Modern Artists]*, Hamed Koshravi, “The Multiple Lifes of Gabriel Guevrekian”  
|       | Oral presentations very welcome!!!  
Possible topics: Architecture of Robert Mallet-Stevens (incl. interior), idea of the ensemble, Guevrekian’s work (interior, exterior), modern garden art and the total work of art. |
|       | Assignment 4 for class April 3. Final paper Step 2  
Please write a first draft of your final paper (at least 5 pages, 11 points, 1.5 interspaces.). Use at least 2 sources and refer to them in the text (at least one quote and at least one indirect reference) and include a bibliography of the cited sources at the end of the draft. If you will use pictures in your paper, have at least one picture included with a caption and the reference of the source of your image).  
Upload to SAKAI by Monday, March 30, 6pm, at the latest.  
As soon as draft is uploaded, the instructor will send out the text to your peers.  
Please do a peer review of two texts that you will receive and upload this by April 2, 6pm, at the latest.  
10 points (7 for own text, 3 for peer review) |

| W 9  | March 20 SPRING BREAK NO CLASS |

<table>
<thead>
<tr>
<th>W 10</th>
<th>March 27</th>
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| EXC NYC / Manhattan | Total work of art in Latin American Modernism  
Excursion to Manhattan with Luisa Valle |
<table>
<thead>
<tr>
<th><strong>W 11</strong></th>
<th><strong>April 3</strong></th>
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</table>
| **Part I** | In class writing workshop  
Discussing of the draft papers and the peer reviews.  
How to do a draft? How to improve it? How to give a constructive peer review?  
Exchange between students and instructor working with the submitted papers. |
| **Part II** | Pierre Chareau and the Maison de Verre  
Discussions of assigned readings  
Emma Cheatle, "Part-architecture: The Manifest and the Hidden in the Maison de Verre and the Large Glass (or Towards an Architectural Unconscious)"  
http://www.jstor.org/stable/1566961  
Oral presentations? If not input lecture by A. F. |
| **Assignment 5: Final Paper, Step 3** | Write your final paper within the next 3 weeks. Upload your result by April 24, 11:59pm. You will get individual feedback in the class of May 1.  
15 points |
<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
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<tbody>
<tr>
<td>W 12</td>
<td>April 10</td>
</tr>
</tbody>
</table>
|      | **Part I**  
|      | **On Books and Gardens**  
|      | **Input by Anette Freytag**  
|      | **Reading together in class:**  
|      | **Looking into:**  
|      | (On SAKAI: "De_Jong_Freytag_La-Gara_2018")  
|      | **Part II**  
|      | **James Rose and American Modernism**  
|      | **Preparation of the Excursion to the James Rose Center on 04/17**  
|      | **Intro-lecture by Anette Freytag**  
|      | **Reading texts together in class**  
|      | James Rose, “Freedom in the Garden. A Contemporary Approach in Landscape Design” in [?], 126-130. (see upload on SAKAI)  
|      | Ernö Goldfinger, “The Sensation of Space”, in [?], 54-56. (see upload on SAKAI)  
|      | **If you want to know more: background reading**  
| W 13 | April 17 |
|      | **EXC James Rose House Ridgewood New Jersey**  
|      | [http://jamesrosecenter.org](http://jamesrosecenter.org)  
|      | Have the James Rose reading assignments of last week to be prepared for the visit and discussion. |
| W 14 | APRIL 24 |
|      | **FLUXUS**  
|      | Meeting in the Art Library for Class, afterwards visiting Fluxus Archives in the Alexander Libraries and at the Zimmerli Museum  
|      | Celebration  
|      | **Reading Assignments will be announced.** |
W 15
Mai 1
Final in-class writing workshop
Students get feedback on their papers (each min. 20min), eventually in groups, depending on topics. The revised paper is due by May 8, 11:59pm.

Important dates and deadlines
Regular classes end: Monday May 4th
Delivery of the outline of the written paper: March 12, 6pm
(feedback to the group in writing workshop on March 13 in class / peer review)
Delivery of a first draft (5 pages) of the written paper: March 30, 6pm.
Delivery of a peer review of two texts: April 2, 6pm.
(feedback to the group in writing workshop on April 3)
Deliver of the final paper (second draft): April 24, 11:59pm
(individual thorough feedback on May 1, during class time)
Delivery of revised final paper on May 8, 11:59pm
Latest possible delivery of the final paper to get a grade by the end of the semester:
May 11, 8am.

Academic Integrity
As an academic community dedicated to the creation, dissemination, and application of knowledge, Rutgers University is committed to fostering an intellectual and ethical environment based on the principles of academic integrity. Academic integrity is essential to the success of the University’s educational and research missions, and violations of academic integrity constitute serious offenses against the entire academic community.
The principles of academic integrity require that a student:

- properly acknowledge and cite all use of the ideas, results, or words of others.
- properly acknowledge all contributors to a given piece of work.
- make sure that all work submitted as his or her own in a course or other academic activity is produced without the aid of impermissible materials or impermissible collaboration.
- obtain all data or results by ethical means and report them accurately without suppressing any results inconsistent with his or her interpretation or conclusions.
- treat all other students in an ethical manner, respecting their integrity and right to pursue their educational goals without interference. This requires that a student neither facilitate academic dishonesty by others nor obstruct their academic progress.
- uphold the canons of the ethical or professional code of the profession for which he or she is preparing.
- Adherence to these principles is necessary in order to ensure that everyone is given proper credit for his or her ideas, words, results, and other scholarly accomplishments.
- all student work is fairly evaluated and no student has an inappropriate advantage over others.
- the academic and ethical development of all students is fostered.
• the reputation of the University for integrity in its teaching, research, and scholarship is maintained and enhanced.

Failure to uphold these principles of academic integrity threatens both the reputation of the University and the value of the degrees awarded to its students. Every member of the University community therefore bears a responsibility for ensuring that the highest standards of academic integrity are upheld. See also: http://academicintegrity.rutgers.edu/