Course Description:
The course is a research seminar that engages the historical and theoretical underpinnings of landscape architecture from 1850 to present. The course covers the formal, cultural and environmental aspects of landscape design. This exploration includes issues of theory, methodology, and the evolution of the profession.

To help students understand both the fact that history is an interpretive process in which the same event can foster multiple narratives, and the fact that in the history of design similar ideas reappear under different guises, class lectures and discussions frame the chronological ideologies of romanticism, progressivism, reformism, modernism, post-modernism and urbanism in terms of the prototypical design typologies – park, plaza, playground, street, garden, edge, - and the conceptual concerns – place-making, programming, context, autonomy, technology, clean air, finance, social-justice - commonly dealt with in the field of landscape architecture. While emphasis is paid to the way important design figures have expressed these forms and concepts in built work, an attempt has also been made to incorporate readings that pose alternative visions and critiques.

To promote a more concrete understanding of the wide-ranging and complex issues enumerated above, and in response to the overwhelming urbanization that characterized the twentieth-century, the course uses New York City as its textbook.

Course Lectures:
There are two weekly lectures. The instructor will introduce the weekly topic of discussion in the first lecture. The second lecture will consist of student led discussions of assigned readings.
Course Field Trips:
The course also includes two all-day field trips to New York City. These trips provide the opportunity to observe landscape design *in situ*. The first trip will walk Central Park and Manhattan. The second trip visits the outer boroughs of the city.

Course Learning Objectives:

- Students become familiar with significant landscape designs and landscape designers.
- Students become familiar with design shifts in spatial form, scale, programming from the mid-nineteenth through the 20th century.
- Students learn to spatially analyze design landscapes and to find connections to historical precedence.
- Students learn to analyze the relationship between designed landscapes and their cultural, social, political context.
- Students learn to present historical research and analysis in verbal and written formats.

Course Requirements:
This course is a research seminar. As such, students will be expected to attend all classes. Assignments include:

- **Class Presentation:** Each week one or more students will collaborate with the instructor in running the class discussion and presenting a selected reading(s) or case study.
  - (20% of grade)
- **Pop-Quizzes:** Unannounced quizzes that cover the material delivered in the weekly lecture and assigned readings.
  - (20% of grade)
- **Final Paper:** This assignment builds upon each student’s class presentation and will discuss in greater detail a specific New York landscape, its designer, and the theory behind its design. This case study analysis must include historical context, urban context, and issues of scale, space, form, circulation, connectivity, material selection, the way the space is socially occupied and used, and
sustainability/ecology (water, planting, sun-shade). Grades will be based upon the content and quality of the analysis and the writing. (60% of grade, divided as follows: 5% 3-paragraph description, 15% 5-page topic outline, and 40% final draft).

**Paper Due Dates:**

- **Week 4:** 3-Paragraph description of proposed paper topic plus 1-page annotated bibliography and 3-5 proposed images. Annotated bibliography citation format to follow *Chicago Manual of Style*. The following are examples of citations with annotated comments:
  
  
  Rowe’s introduction defends the five architects against the charges of formalism and bourgeois lack of consciousness (p 81), and raises the issue of how architectural form can function critically.

  
  Huyssen’s distinction between critical and affirmative modes of postmodernism offers a framework to discuss the positions of the American avant-garde in mid-twentieth century architecture.

  
  The statistics compiled by the United States Department of Education during the 1990s will help demonstrate close ties between American design schools and the country’s architectural avant-garde.

- **Week 8:** 5-page outline with a clearly articulated topic statement, research findings summary, and revised bibliography and images.

- **Week 16:** 12-15 page (3,000 to 3,750 words) final manuscript. Word count does not including bibliography, endnotes and images.
Lecture Topics and Weekly Readings:

**Week 1: Course Introduction**

Assigned Reading:

**Week 2: The Genesis of Landscape Architecture in the United States: Romantic and Progressive Visions**

**Case Study:** Central Park

**People:** Andrew Jackson Downing, Frederick Law Olmsted and Calvert Vaux

**Assigned Reading:**

**Week 3: Playgrounds Past and Present**

**Case Studies:** Heckscher Playground_ Dutch Adventure Playgrounds_ Play Mountain_ Adele Rosenwald Levy Memorial Playground_ Central Park Adventure Playground_ Riis House_ Teardrop Park_ P.S.19 School Yard

**People:** Aldo Van Eyck_ Louis Kahn_ Isamu Noguchi_ Richard Dattner_ Paul Friedberg_ Michael Van Valkenburgh_ Ken Smith

**Assigned Reading:**

**Week 4: The Highs and Lows of Street Life**

Case Studies: Colonial Streets _ The Commissioners’ Plan of 1811 _ Central Park Carriage Drives _ Eastern and Ocean Parkways Brooklyn _ The Brooklyn Queens Expressway and the Brooklyn Heights Promenade _ Times Square to Herald Square _ Highline _ Lowline

People: Frederick Law Olmsted _ Robert Moses _ Jane Jacobs _ William H. Whyte _ Bernard Rudofsky _ James Corner _ James Ramsey & Dan Barasch

Assigned Reading:

**Week 5: Sidewalk Critiques, Slum Clearance, Urban Renewal and the Modern Plaza**

Case Studies: Rockefeller Center _ Lincoln Center _ Metropolitan Museum of Art Stairs

People: Lewis Mumford _ Ada Louise Huxtable – Vincent Scully _ Raymond Hood _ Wallace Harrison _ Dan Kiley _ Diller Scofidio Renfro _ Olin Studio

Assigned Reading:

**Week 6: Sculpture Gardens**

**Case Studies:** Museum of Modern Art (MoMA) Sculpture Garden _PS 1, _ MoMA Roof Garden _ Socrates Sculpture Park

**People:** Philip Johnson _ Mark di Suvero _ Ken Smith

**Assigned Reading:**

**Week 7: Place Making and its Meanings**

**Case Studies:** Bryant Park _ Jacobs Javits Plaza

**People:** Laurie Olin _ Richard Serra _ Martha Schwartz _ Michael Van Valkenburgh

**Assigned Reading:**
**Week 8: A Small Slice of Nature and the Comfort of Clean Air**

*Case Studies:* Ford Foundation _ Paley Park _ Greenacre Park _ Washington Bridge Apartments

*People:* Buckminster Fuller _ Kevin Roche _ Dan Kiley _ Anne Whiston Spirn _ Zion and Breen _ Sasaki and Associates

*Assigned Reading:*

**Week 9: The Subdivision of Second Nature**

*Case Studies:* Riverside Park _ Llewellyn Park _ Broadacre City _ Sunnyside Gardens _ Radburn _ Levittown _ Freedom Land

*People:* Ebenezer Howard _ Le Corbusier _ Lewis Mumford _ Clarence Stein & Henry Wright _ Marjorie Sewell Cautley _ Robert Venturi & Denise Scott Brown _ Keith Krumwiede

*Assigned Reading:*
- Girling, Cynthia and Kenneth Helphand: *Yard, Street, Park: The Design of Suburban Open Space* (New York: Wiley),
Week 10: Earth Art: Dialectic, Destructive, Monumental, Decorative and Ephemeral

Case Studies: Central Park _ Time Landscape _ Splitting _ South Cove _ Teardrop Park _ Tanner Fountain _ The Gates

People: Robert Smithson _ Alan Sonfist _ Gordon Matta-Clark _ Richard Serra _ Mary Miss _ Michael Van Valkenburgh _ Peter Walker _ Christo and Jeanne Claude

Assigned Reading:
• Czerniak, Julia. “Challenging the Pictorial: Recent Landscape Practice” Assemblage No. 34 (Dec 1997), 110-120.

Week 11: The Technological Fantastic


People: Frederick Law Olmsted _ Robert Moses _ Norman Belle Geddes _ Kevin Roche _ Charles Eames

Assigned Reading:
**Week 12: The Post-Modern Fragment & Deconstruction**

**Case Studies:** Manhattan Transcripts _ Parc de la Villette

**People:** Bernard Tschumi _ Rem Koolhaas

**Assigned Reading:**

**Week 13: Memory, Nostalgia, Memorials and Monuments**

**Case Studies:** Vietnam Veteran’s Memorial _ Franklin Delano Roosevelt Memorial _ Washington Monument _ World Trade Center National September 11 (9/11) Memorial

**People:** Maya Lin _ Lawrence Halprin _ Laurie Olin _ Peter Walker

**Assigned Reading:**
- Ochsner, Jeffrey Karl. “A Space of Loss: The Vietnam Veterans Memorial” *Journal of Architectural Education* Vol. 50, No. 3 (Feb. 1997), 156-171

**Week 14: Thanksgiving Week Break** - Free Time to Work on Paper
**Week 15: Large Parks Revisited**

**Case Study:** Fresh Kills Park _ Brooklyn Bridge Park

**People:** Rem Koolhaas _ James Corner _ Stan Allen _ Michael Van Valkenburgh _ Ken Smith

**Assigned Reading:**

**Week 16: Meeting the Water’s Edge: Ferry Terminal Wetlands _ Oyster Beds, Sponge Parks, & a Picturesque Mountain**

**Case Studies:** East River Ferry Terminal Proposal _ Oyster Beds _ Sponge Park _ Governor’s Island

**People:** Ken Smith/Alex Felson _ Kate Orff _ Susannah Drake _ Guy Nordenson/Catherine Seavitt _ Anu Mather/Dilip DeCunha _ Adriaan Geuze

**Assigned Reading:**

**Week 16:**

Paper Presentation, and awards for best title, best first sentence, and best first paragraph.
Grading Procedures and Academic Integrity Policies:
Final course grades will be given as letters. When an assignment or project is given a number out of 100 it corresponds to these letter grades:

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<th>Grade</th>
<th>Minimum Score</th>
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<tr>
<td>A</td>
<td>90 and above</td>
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<td>B+</td>
<td>85 to 89</td>
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<td>B</td>
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<td>59 or less</td>
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Grades and feedback for assignments will be provided to the student on a timely basis. Students should be aware of their current course average. It is up to you to speak with the Instructor if there are any discrepancies or concerns about your course performance.

If any personal circumstances inhibit your ability to fulfill the requirements of this course, immediately contact the instructor. Any student with a special need, circumstance, or disability, should make an appointment to see the instructor during the first week of classes.

The syllabus and course schedule are subject to change. Any changes to the syllabus or schedule will be announced in the scheduled 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. Note: Proper paper citations are required to avoid plagiarism. For further information on the Academic Integrity Policies of Rutgers and its standards of conduct please refer to: http://academicintegrity.rutgers.edu/integrity.shtml.