Course Description
This course discusses theoretical aspects of the disciplinary core of Landscape Architecture as an academic field as well as a profession. It further presents relevant theories for understanding interdisciplinary relations with fine arts, humanities, planning, architecture, philosophy and environmental sciences.

This semester, the focus will be on how different cultural practices shape our environment. Students are encouraged to reflect and discuss their own diverse cultural and racial backgrounds and the impact they have on place-making. Important quests will be to identify

- the different dimensions of place-making;
- the existence or non-existence of a set of “universal rules” of place-making that transcend cultural differences;
- the relationship between place-making and the use of open spaces by people of different cultural backgrounds;
- possible tensions / enrichments that derive from this.

The first month of courses will be dedicated to readings on the shaping of the terrain and the historical and cultural imprints that play a role in this. We will also reflect on the practice of landscape architecture as an “expanded field”. The second month of courses will focus on discussing and comparing place-making and design strategies from different cultural contexts. During the third month of the course, students present their own research on the topics they have chosen. They hand in a draft essay that will be peer reviewed by two fellow students and give an oral presentation.
During the last weeks of the course the students deliver their final essay with images that will be put together in a small reader. The learning goals and structure of the class (steps 1–5 to achieve the final paper and the presentation of reader as product of the class) has been coined by Dr. Wolfram Hoefer, who is usually teaching this course. The content and learning objectives of this specific course have been developed by Dr. Anette Freytag.

**Learning Goals and Associated Learning Objectives**

1. Identify and examine relevant theoretical aspects of disciplinary approaches to landscape and their relevance for understanding interdisciplinary relations among fine arts, humanities, architecture and environmental sciences.
   
   - Students will learn about the art of place-making in the context of different civilizations and throughout different times. They will investigate the role of subjective human experience and explore the inherent correlation between landscape aesthetics and landscape ethics. They will further understand that aesthetic experience is not absolute but depended on cultural imprints.

   - Students will investigate what makes a designed landscape successful and accepted by its users. They will be introduced to the connection and interaction between landscape design, architecture, art, literature and environmental sciences. They will develop skills to describe, analyze and interpret landscape architecture as a true cultural, vital and important discipline oscillating between art and science.

2. Develop competence in actively participating in the scholarly discourse of the field.
   - Communicate effectively in modes appropriate to a discipline and area of inquiry

3. Develop original contributions to the existing body of knowledge in Theory of Landscape Architecture and Place-making.
   - Evaluate and critically assess sources and use the conventions of attribution and citation correctly.
Structure of the Class

Readings and accompanying lectures

The lifeline of this seminar is an active and creative discussion. Due to the diverse background of the student body in this graduate seminar, some texts might occur to be more relevant to your interests than others. This course is about the theory of designed landscapes and art of place-making. Learning to read and understand a theoretical text is part of an important learning experience that will help you throughout your future studies. Your participation in discussions will be observed to assure equity.

You are expected to read and prepare all material assigned for a class. This includes that you prepare at least one question per reading. Feel free to elaborate a little on that question and please post it at least four hours before the class meeting on SAKAI. These questions will be distributed to support the discussion in class.

The instructor will prepare lectures and presentations to accompany the discussion of the readings with concrete examples from the history and contemporary practice of place-making.

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.

Discussions
Guided by the readings, the discussions will complement the lectures. You are strongly advised to bring a print of the assigned reading with your personal marks and underlines to the classroom. This will help to address questions and insights that occur while reading the text. Each student is expected to take responsibility for one seminar discussion through leadership in preparation and class discussion. It is suggested that the topic of the discussion is related to your research paper.

Papers
In addition to active and engaged discussions, all students will contribute to the class via a paper. The paper will be developed in five steps (see course evaluation and calendar). The topic of the paper might be chosen from the list of class discussion topics. The literature listed is just a starting point to get you going, it is expected that you find relevant readings for your topic. Because of our scholarly standards, peer reviewed literature, proper journal articles and books are the preferred sources. You are strongly encouraged to make full use of the Rutgers Library System. The Art Librarian Megan Lotts will provide an introduction to the resources.
Please feel free to incorporate aspects of your own academic and professional experience and further pursue your individual research interest. However, this paper can also be an opportunity to investigate a new topic; perhaps even questioning positions that you have always agreed with. Think outside the box.
Field trip
Throughout the course a field trip to the exhibition “Hudson Rising” at the New York Historical Society. A guided tour with Associate Curator Jeanne Haffner, who will also be a Common Lecture speaker this semester is scheduled for the afternoon of April 19. We will be going together with the Master Thesis students. Participation / absences will be discussed at the beginning of the class. (https://www.nyhistory.org/exhibitions/hudson-rising)

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.rtugers.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.

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%)

Individual student course grades are based on possible 100 points / 100%
Participation in the course and discussions 30 points / 30%

Student papers steps:
Step 1: students present their chosen topics. One page paper submission (outline) and 10min headline presentation in class, due 02/25 10 points / 10%

Step 2: (not graded) DRAFT paper c.a. 8 pages with images (should feel like the final paper) Submitted for peer review to class mates, each paper is peer reviewed by two class mates. Each class mate has to review 2 papers. Submission of draft papers is due 03/25.
Step 3: Peer review using WORD review function back to authors and professor. The grade given is considering the quality of the reviews not the quality of the papers. 04/08: revised paper to professor. 04/11: Professor’s review back to author (04/08 to first presenter) 15 points / 15%

Step 4: Students lead sessions and present (each one class) 15 points / 15%
Starting 04/11 – 05/02

Step 5: Final Paper 30 points / 30%
Submit the complete c.a.10 pages with images as InDesign file (the complete packaged folder) on the R-Drive and as PDF on SAKAI by 05/02

Minus credit will be used if students use cell phones during classes, surf in the Internet or doing other work not related to the actual class.

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<tr>
<th></th>
<th>Monday - Blake Hall 148</th>
<th>Thursday - Blake Hall 148</th>
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| **W 1** | **January 21**  
OFF- Dr. Martin Luther King Jr. Day                                                   | **January 23**  
**Lecture:** Dieter Kienast (1945–1998) and the art of place-making  
**Handout:** Tentative syllabus /discussion/ re-evaluation |
| **W 2** | **January 28**  
**Exercise:** How do we present?  
Advice by instructor and guest Megan Lotts – Art Librarian  
**Guest presentation**  
Introduction on how to do research (sources and resources, literature research, research of images, copyrights, style manuals CMS, MLA, APA). | **January 31**  
**Class readings and discussion, accompanied by lecture on aspects of the readings**  
| **W 3** | **February 4**  
**Class readings and discussion, accompanied by lecture on aspects of the readings**  
Introduction on pp. 7-8; Maxims, pp. 34-47. | **February 7**  
**Lecture:** Landscape Architecture as an expanded field.  
**Accompanying reading**  
| **W 4** | **February 11 NO CLASS (NJASLA)**  
**Classes held on February 14+15!!**  
**February 14 (Thursday)**  
**Class readings and discussion, accompanied by lecture on aspects of the readings** | **February 15 (Friday) 3pm–6pm (double session)**  
Film screening “I Am Not Your Negro” (James Baldwin), directed by Raoul Peck  
1h29min, followed by group discussion.  
**Venue and how to get there will be announced by email.** |


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<tr>
<th>Date</th>
<th>Oppressed practices I Native American Communities</th>
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<tr>
<td>W5</td>
<td>February 18</td>
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<td></td>
<td>Oppressed practices I Native American Communities</td>
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<td>Guest lecture by Anita Bakshi</td>
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<td>Native American Land, Laws, &amp; Stories</td>
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<td>Reading assignment</td>
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<tr>
<th>Date</th>
<th>Conference UNFREE Memories: Slavery and Materiality in the Atlantic World</th>
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<tr>
<td>W5</td>
<td>February 22, 10am–4:30pm</td>
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<td>Conference UNFREE Memories: Slavery and Materiality in the Atlantic World</td>
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<td>This one-day conference will re-examine the material remains of Atlantic slavery, focusing on new interpretations of archeological finds, transnational lines of communication, and the role of the digital humanities in producing knowledge. The conference will have three main themes: 1) the challenge of interpreting difficult histories, 2) creating transnational contexts for interpretation, 3) the memorialization of the material remains of slavery.</td>
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<td>Alexander Library, New Brunswick, 4th floor. Free /open to the public (incl. lunch and reception) Co-sponsored by the Rutgers British Studies Center and CHAPS.</td>
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<td>Assignments on how to cover the conference will be given in class.</td>
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<td>Mandatory reading assignment in preparation of the conference</td>
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**NO CLASS** (compensation of double session on 02/15)

Anette is absent due to a lecture at Fondazione Benetton in Treviso.

http://www.fbsr.it/en/landscape/internazional-landscape-study-days/giardini-storici-verita-finzione/
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<th>W 6</th>
<th>February 25</th>
<th>February 28</th>
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<td><strong>Reporting back from the conference</strong>&lt;br&gt; - Based on your notes.</td>
<td><strong>Oppressed practices II</strong>&lt;br&gt; <strong>African American Communities</strong>&lt;br&gt;<strong>Guest:</strong> Dean Laura Lawson</td>
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<th>W 7</th>
<th>March 4</th>
<th>March 7</th>
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<td><strong>Student papers / Step 1 (10%)</strong>&lt;br&gt;Students present their topics in class.&lt;br&gt;One-page paper submission (outline) and 10min headline presentation in class.</td>
<td><strong>NO CLASS</strong> (compensation field trip)&lt;br&gt;Anette at CELA 2019&lt;br&gt;<a href="https://cela2019.ucdavis.edu/program">https://cela2019.ucdavis.edu/program</a></td>
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<td><strong>Discussion</strong>&lt;br&gt;Q+A about the format of the paper / refreshing what we have learned in the introductory lessons (research, images, citations)</td>
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<th>W 8</th>
<th>March 11</th>
<th>March 14</th>
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<td><strong>Oppressed practices III</strong>&lt;br&gt;<strong>Latino Americans Communities</strong>&lt;br&gt;Angotti, Tom. “Placemaking in New York City. From Puerto Rican to Pan-Latino“.&lt;br&gt;<em>Diálogos. Placemaking in Latino communities / edited by and, with Lucrezia Miranda. New York : Routledge, 2012, pp. 113-125.</em>*</td>
<td><strong>Oppressed practices IV - in context</strong>&lt;br&gt;<strong>Rereading J.B. Jackson</strong>&lt;br&gt;<strong>Reading Saskia Sassen</strong></td>
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<td>W 9</td>
<td>March 18</td>
<td>NO CLASS- Spring Break</td>
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| W 10 | March 25 | Student papers / Step 2 (not graded)  
DRAFT c.a. 8 pages with images  
(should feel like the final paper)  
Submitted for peer review to class mates, each paper is peer reviewed by two class mates. Each class mate has to review 2 papers  
Place-making outside the US: India  
| W 11 | April 1 | Student papers / Step 3 (15%) REVIEW  
Peer review using WORD review function back to authors and professor. The grade given is considering the quality of the reviews not the quality of the papers.  
April 8: revised paper to professor.  
April 11: Professor’s review back to author (on April 4 to first presenter).  
Looking back: What did we learn so far?  
(shorter class / compensating symposium) | April 4 | Student papers / Step 4 (15%)  
Students lead sessions and present their research (each one class)  
Student presentations I |
| W 12 | April 8 | Student presentations II | April 11 | Student presentations III |
| W 13 | April 15 | Student presentations IV | April 18 | Student presentations V  
Friday, April 19: Field trip. Exhibition  
“Hudson Rising” NYC (to be discussed)  
https://www.nyhistory.org/exhibitions/hudson-rising (The field trip will be compensated with 3 classes)  
1.30pm leaving New Brunswick. |
| W 14 | April 22 | NO CLASS - compensation field trip / crunch time studio | April 25 | NO CLASS - compensation field trip (crunch time studio) Anette at SAH 2019  
(https://www.sah.org/2019) |
| W 15 | April 29 | NO CLASS - compensation / symposium on February 22 / crunch time studio | May 2 | Student papers Step 5 / Final Paper 30%  
Submit the complete c.a.10 pages with images as InDesign file (the complete packaged folder) on the R-Drive and as PDF on SAKAI.  
NO CLASS - compensation / symposium on February 22 / crunch time studio |
| FINAL | Regular Classes End May 6 - debriefing and celebrating  
Combined seminar documentation is printed out. |

**Grade Rational**

**A** - Outstanding - This not only means fulfilling the requirements, but impressing and going beyond the initial expectations and assigned elements of the project. The student has demonstrated a superior grasp of the subject matter coupled with a high degree of creative or logical expression, individual initiative, and a strong ability to present these ideas in an organized and analytical manner.

**B** - Very Good - The student has demonstrated a solid grasp of the material with an ability to organize and examine the material in an organized, critical, and constructive manner. The projects and in-class performance reveal a solid understanding of the techniques, issues and related theories, with some additional work completed.

**C** - Acceptable - The student has shown a moderate ability to grasp concepts and theories for the class, producing work that, while basically adequate, is not in any way exceptional. The performance in class displays a basic familiarity with the relevant literature and techniques.

**D** - Unacceptable - The work demonstrates a minimal understanding of the fundamental nature of the material or the assignment with a performance that does not adequately examine the course material critically or constructively. Students cannot graduate from the Landscape Architecture program with 2 D's in required 550 classes.

**F** - Failure - The student has demonstrated a lack of understanding or familiarity with course concepts and materials. Their performance has been inadequate. Failure is often the result of limited effort and poor attendance which may indicate that the student is not in the proper field of study.
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/