

Landscape Conflicts

Theories of Landscape Architecture
16:550:553, 3 credits
Spring Semester 2018,
Mondays, 12:35 pm - 1:55 pm
Thursdays, 12:35 pm - 1:55 pm
Blake Hall 148

Instructor: Dr. Wolfram Hoefler
whoefler@sebs.rutgers.edu
For appointments please contact
Gail McKenzie, Blake Hall 112



Ramapoo Reservation, Bergen County, NJ Photo Hoefler

The Class

Nothing is more practical than a good theory. Theory helps us to understand and improve our actions. Theory is created through thinking. Progress in theoretical thinking is made by critical reflection of existing theories, adding to the existing body of knowledge. 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, and biological and environmental sciences.

The Topic

This semester, the focus will be on how theories may help us to understand **conflicts** among users of open spaces.

Everybody likes parks, but each individual likes something different. One strategy in park management and planning is to segregate **conflicting interests** of bird watchers, mountain bikers, dog walkers, joggers, bicyclists, skateboarders, the elderly, teenagers, children, and so forth, while providing sufficient available open space.

This strategy is challenged when space is a scarce commodity. The situation becomes even more complicated when some **interest groups** are better organized than others and when there is a general lack of trust in government. This seminar will explore how **conflicting interests** are linked with various cultural interpretations of landscape and how theory can help to gain a better understanding of these conflicts and of possible solution.

The Learning Goals

Identify and examine relevant theoretical aspects of disciplinary approaches to landscape and their relevance for understanding interdisciplinary relations among fine arts, humanities and biological and environmental sciences.

Develop competence in actively participating in the scholarly discourse of the field.

Develop original contributions to the existing body of knowledge in Theory of Landscape Architecture and Planning.



Ramapoo Reservation, Bergen County, NJ Photo Hoefler

Components

Lectures

A series of lectures will provide a context for readings and discussions. They will address both, landscape as a physical object and landscape as a cultural symbol. Lectures will further foster discussions on how the various possible interpretations of landscape relate to the disciplinary core of Landscape Architecture Theory and to other theories in the arts, humanities, and sciences. We will explore how such theories relate to environmental design and the nature, essence, meaning and communication of space.

Readings

The lifeline of this seminar is an active and creative discussion. Due to the very diverse background of the student body in this graduate seminar, some texts might occur to be more relevant to your interests than others, however, you are expected to read and prepare all material assigned for a class. This includes that you prepare at least one ques-

tion 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.

Discussions

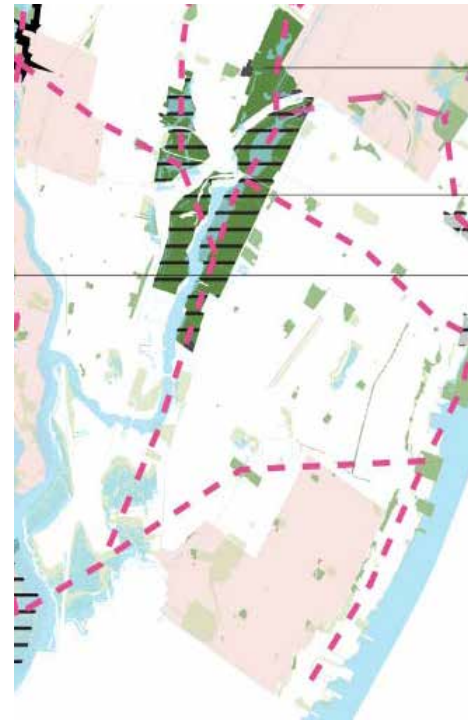
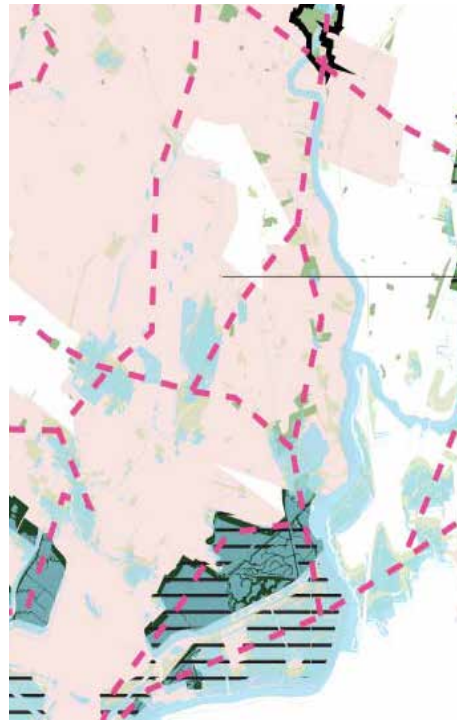
Guided by the readings, the discussions will complement the lecture material. You are strongly advised to bring a print of the assigned reading with your personal marks and underlines to the classroom. This will help to address questions and insights that occur while reading the text. Each student is 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 four steps (see contribution).

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.

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 of your own box.



Bergen County Parks Master Plan, CUES 2018, cut out

Contribution

Reading Question

Prepare your reading questions and post them on SAKAI prior to the class as shown on the due date.

Paper Step 1 Outline

Choose a topic for your research in the context of **Landscape Conflicts**.

Your choice might be guided by interests that you already bring into the class room or you might rather try something new.

This choice might help fostering your individual research interest to be pursued in you master thesis or final project. In a short initial text you will describe why you choose the topic, define at least one research question and list additional literature.

We will discuss these questions in class and will then develop a mutual agreement on the analytic context of your research and how it will be delineated from your peers work.

1 page

Paper Step 2 Draft

You will document the research on your chosen topic in a comprehensive paper. Please submit a draft of this paper to SAKAI and directly to two of your classmates for peer review.

8-12 pages, WORD file, including diagrams/images, and literature list.

Paper Step 3 Peer Review

A proper review consists of productive written comments on the text. Use the word review function. Please submit the completed review to SAKAI and directly to the author.

Paper Step 4 Presentation

You will prepare the class discussion of the topic acknowledging the reading questions of your peers. You may introduce your thoughts with a presentation, using media as appropriate. The reading for that period will be selected by you. Please make sure that chosen additional literature is available to the class at least one week prior to your presentation.

Your classmates are expected to engage in a lively discussion about the topic and give productive comments on your verbal presentation. The outcome of that seminar session and the comments by your peers shall guide you when revising your paper.

20 minute verbal presentation, preparation and leading of the class discussion

Paper Step 5 Final

The final version of the paper will be part of our course documentation. The layout shall reflect the standards of a design program. Please make an effort to relate your topic to the overall theme. Submit the complete 10-15 pages with images as InDesign file (the complete package folder!) and as PDF.

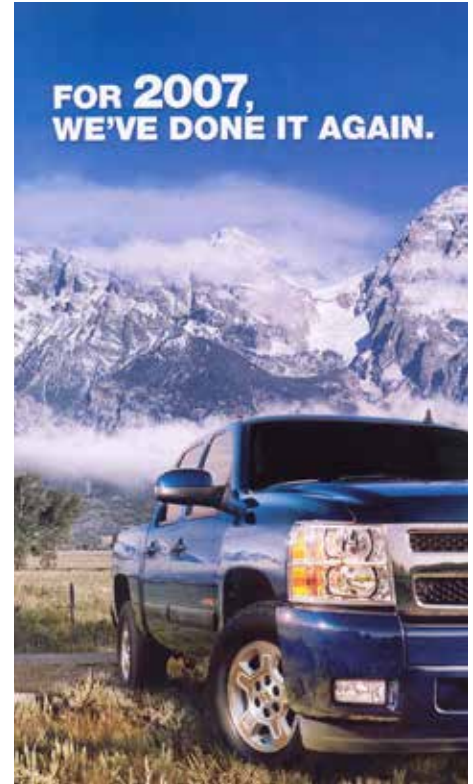
Please follow the Chicago Manual of Style for any document you produce. All written contributions by students to the success of the class will be placed on SAKAI/assignments.



Cole, Indian Pass 1847



Great Northern Railroad timetable for Glacier National Park Chase 1910



Chevrolet advertisement 2001

Classes

Faculty presented overview of general theories and approaches

1/18 Introduction: The role of theory for landscape research, planning, and design.

1/22 Landscape Conflicts.

Bohman, James and Rehg, William, 2017, "Jürgen Habermas," *Stanford Encyclopedia of Philosophy* (Fall 2017 Edition), Edward N. Zalta (ed.), URL = <https://plato.stanford.edu/archives/fall2017/entries/habermas/>

1/25 Meaning/Semiotics

Olin, Laurie 1988: Form, Meaning, and Expression in Landscape Architecture. In: *Landscape Journal* 7: 2-88. 155-157.

1/29 Meaning/Hermeneutics

Hans-Georg Gadamer 1975: Truth and method /; [translation edited by Garrett Barden and John Cumming]. p.265-380

2/1 & 2/5 Judgments of Beauty

KU. Kritik der Urteilskraft. Zitiert nach der zweiten Auflage (B) Berlin 1793. / Critique of the Power of Judgement. Translated by Paul Guyer and Eric Matthews. Cambridge 2000. §§ 1 - 9

2/8 Good Taste and Success

Bourdieu, Pierre 1984: *Distinction : a social critique of the judgement of taste* ; translated by Richard Nice. Harvard University Press. Cambridge. French original 1979. pages 466-500

2/19 European Landscape

Olwig, Kenneth R. 2005: The Landscape of 'Customary' Law versus that of 'Natural' Law. In: *Landscape Research*; Vol. 30, No. 3, 299-320, July 2005.

Olwig, Kenneth R. 1996: Recovering the Substantive Nature of Landscape. In: *Annals of the Association of American Geographers*. 86(4), pp.630-653

2/22 American Landscape

Jackson, John Brinckerhoff 1984: *Discovering the Vernacular Landscape*. New Haven; London. Pages 145-157

Groth, Paul; Wilson, Chris (editors) 2003: *Everyday America: cultural landscape studies after J.B. Jackson*. London. Pages 1-22

Höfer, Wolfram; Trepl, Ludwig 2010: Jackson's Concluding With Landscapes - Full Circle. In: *Journal of European Landscape Architecture*. 10 (2). 2010. 40-51.

3/2 Post-Industrial Landscapes, Höfer, Wolfram; Vicenzotti, Vera 2013: *Post-industrial Landscapes: Evolving Concepts*. In: *The Routledge Companion to Landscape Studies*, edited by Howard, Peter; Thompson, Ian; Waterton, Emma. Routledge. Milton Park. 405-416

Niall Kirkwood 2001: *Manufactured Sites. Rethinking the Post-Industrial Landscape*. New York. Pp. 3-11



Ramapo River Reserve Residential Development, Photo Hoefler

Possible general topics and readings for student lead discussions

This list does not match with the number of students enrolled in the class. In a collaborative process we will outline the individual topics and identify sources.

Meaning and Form

Mark Francis and Randolph T. Hester, Jr. (ed.) 1990: *The Meaning of Gardens : The Garden as Idea, Place, and Action*. The MIT Press. Cambridge. P55-148.

Treib, Marc; *Must Landscapes Mean?*; in *Theory in Landscape Architecture*; Simon Swaffield; 2002; University of Pennsylvania Press, Philadelphia. p.89-108.

Gillette, Jane; *Can Gardens Mean?* In: *Landscape Journal* 24(1): 85-97 (2005)

Space and Experience

Rose, James, *The Pencil Points* Articles, 1938-39 in *Modern Landscape Architecture*; A Critical Review; Marc Treib (ed.). MIT Press. Cambridge. 1993.

Goldfinger, Erno 1994: *The Sensation of Space In: The Art of Enclosing Space*,

Heidegger, Martin 1971: *Building, Thinking, Dwelling*. from *Poetry, Language, Thought*, translated by Albert Hofstadter, Harper Colophon Books, New York, 1971.

Bachelard, Gaston 1958: *The Poetics of Space*;

Cardasis, Dean 1996: *Imaginary Gardens with Real Frogs: Space in the Work of Martha Schwarts*. GSD News. Harvard University. Winter/Spring 1996: 34-36.

Nature versus Culture Myth

McHarg, Ian 1971: *Design with Nature*. New York. John Wiley & Sons Inc.

Howett, Catherine 1998: *Ecological Values in Twentieth-Century Landscape Design: a History and Hermeneutics*. In: *Landscape Journal*. (1998): 80-98.

Howard, Peter; Thompson, Ian; Waterton, Emma (ed.) 2013: *The Routledge Companion to Landscape Studies*, edited by . Routledge. Milton.

Language and Representation

Corner, James 1992: *Representation and Landscape: Drawing and Making in the Landscape Medium*. *Word & Image* 8(July-Sept. 1992) 246 pp..

Eco, Umberto 1976: *A Theory of Semiotics*. Bloomington.

Barthes, Roland 1972. *Mythologies*. Selected and translated from the French by Annette Lavers. New York, Hill and Wang

Ecological Design

Reed, Chris; Lister, Nina-Marie (editors) 2014: *Projective Ecologies*. Harvard University Graduate School of Design. Actar Publishers New York.

Meyer, Elizabeth K.: 1997: *The Expanded Field of Landscape Architecture*. *Ecological Design and Planning*. Ed. George F. Thompson and Frederick R. Steiner. New York: John Wiley & Sons, Inc., 64-66.

Ruff, Alan 1982: *An Ecological Approach*. In *Theory in Landscape Architecture: A Reader*. Simon Swaffield. Philadelphia. University of Pennsylvania Press. (2002)

Lyle, John T. 1994: *Regenerative design for sustainable development*. New York : John Wiley & Sons Inc)

Global versus Local Experience

Swaffield, Simon 2002: *Theory in Landscape Architecture: A Reader*. Philadelphia. University of Pennsylvania Press. Part VI: *Integrating Site Place and Region*. P. 230-268

Schumacher, E. F. 1973, *Small is Beautiful: Economics as if People Mattered*. London. Blond and Briggs. P1-67.



Central Park, Photo Hoefer

Grade Rational

A – Outstanding – This not only means fulfilling the requirements, but impressing and going beyond the initial expectations of the project. The student has demonstrated a superior grasp of the subject matter coupled with a high degree of creative or logical expression, and 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 issues and related theories or literature.

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. This performance in class display 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.

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.

Due Dates and Grades

Step 1 Outline (10%)

February 15: 1 page paper submission and 4 min headline presentation in class

Step 2 Draft (not graded)

March 19: 8-12 pages with images, (WORD) "It shall feel like a final paper!"
Submitted for peer review by class mates.

Step 3 Review (10%)

March 26: Peer review using WORD review function back to author and professor. The grade given is considering the quality of the review, not the quality of the paper itself.
April 2: Revised paper to professor
April 12: Professor's review back to author

Step 4 Presentation (20%)

Student lead sessions scheduled from 2/15, to 4/26

Step 5 Final Paper (40%)

4/23 Submit the complete 10-15 pages with images as InDesign file (the complete packaged folder!) on the R-Drive and as PDF on SAKAI.

4/30 Combined seminar documentation

Participation (20%)

Active participation in class discussion and on time contribution of reading question.

Fine Print

Except for circumstances truly beyond the student's control, all assignments are due at the dates and times specified throughout the semester. Contributions that are incomplete on the due date should still be submitted on the date it is due to receive at least partial credit. Any work submitted late will be penalized a grade step for each day past due. Working beyond a due date is both unrealistic in a professional setting and unfair to your classmates in this course.

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

Attendance and participation in all lectures and class discussions are essential for success. More than three unexcused absences will result in a step reduction in your semester grade. Content missed due to an excused absence will be made available; however, any missed quizzes or in-class assignments will not. In addition, an excused absence does not prolong an assigned due date for any assignment. All information in this syllabus and course schedule is subject to change throughout the semester. Changes will be announced in the scheduled lecture periods. It is your responsibility to stay informed!