

Fear, Free Choice, Felicitous Design

Theories of Landscape Architecture
16:550:553, 3 credits
Spring Semester 2022,
Mondays, 12:10 pm - 1:30 pm
Thursdays, 12:10 pm - 1:30 pm
Room: Blake 148

Instructor: Dr. Wolfram Hoefler
For appointments please email:
whoefer@sebs.rutgers.edu



Union Beach, Photo Hoefler

The Topic

Climate change is holding a grip on our future. Scientific projections draw a grim picture. If we don't act now, the world will drown and burn at the same time -- the end is near.

However, designers and planners are optimistic.

Our goal is to make the world a better place. Smart planning decisions and felicitous designs shall pave the way. Community participation is our approach to bring the public along. But what if the community does not share our point of view? If people don't want to be saved? Is there an individual right to making wrong decisions?

The current discussions about the most appropriate approaches toward the pandemic and toward climate change are both circling around the question about the relationship between scientific findings and individual freedom. Our seminar will "ground" these questions in the topics of nature, landscape, and de-

sign. One American narrative about nature is shaped by the idea of virgin land as space for opportunity, the aesthetic perception of beautiful nature as promise of individual freedom and growth. Environmentalism is the juxtaposing American narrative; resources are limited, and we must limit individual choices to make a human future possible. These two opposing narratives shape our perception of places, and with that, the actions we take.

The first half of the seminar will introduce aspects of a theoretical framework about the reading (semiotics) and interpretation (hermeneutics) of places. A discussion about the judgments of beauty (aesthetics) will prepare consideration about taste and social structure, leading toward an analysis of diverse narratives on nature and landscape in western thinking. The second half of the semester invites students to develop individual research papers, exploring **Fear, Free Choice, and Felicitous Design**.

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.

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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. A recap at the end of the lecture section will evaluate how much you were able to engage with the material.

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 question per reading. Feel free to elaborate a little on that question and please post it at least four hours before the class meeting to the according Canvas discussion. These questions will be distributed to support the discussion in class.

Discussions

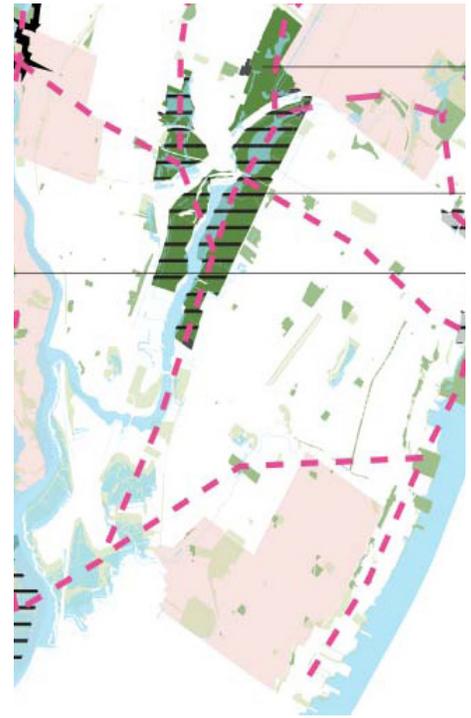
Guided by the readings, the discussions will complement the lecture material. You are requested to submit reading questions for discussion on Canvas.

Further, 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. Average length between 4000 and 5000 words. The paper will be developed in five steps (see contribution). When developing your paper, imagine that your reader is a person who really wants to understand you. Please don't consider this paper as just an assignment do get over with, but as an opportunity to develop a new idea. **It is all about what you want to say.**

The paper needs an introduction, why your question is important, what your goal is and how you will reach this goal. Each subchapter needs an introduction and a link to the next chapter, finally a conclusion explaining what the reader has learned and how this contributes to the topic of the class. Also, citations don't speak for themselves. Explain why a citation is important for your train of thought, you may want to repeat a quote in your own words.



Bergen County Parks Master Plan, CUES 2018, cut out

Contribution

Reading Question

Prepare your reading questions and post them to the according Canvas discussion, prior to the listed date of the class.

Paper Step 1 Outline

Choose a topic for your research in the context of **Fear, Free Choice, and Felicitous Design**. Your choice is hopefully guided by the overall class theme, contributing to the overall discussion of the group. This choice might help fostering your individual research interest to be pursuit in you master project, however, simple double dipping with 550:582 is not appropriate.

In an initial text, you will describe why you chose 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 Canvas 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 Canvas and directly to the author.

Paper Step 4 Draft to Professor

Revised paper to professor. Subsequent improvements are highly encouraged.

Paper Step 5 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 appro-

priate. 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.

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

Paper Step 6 Final Paper

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.

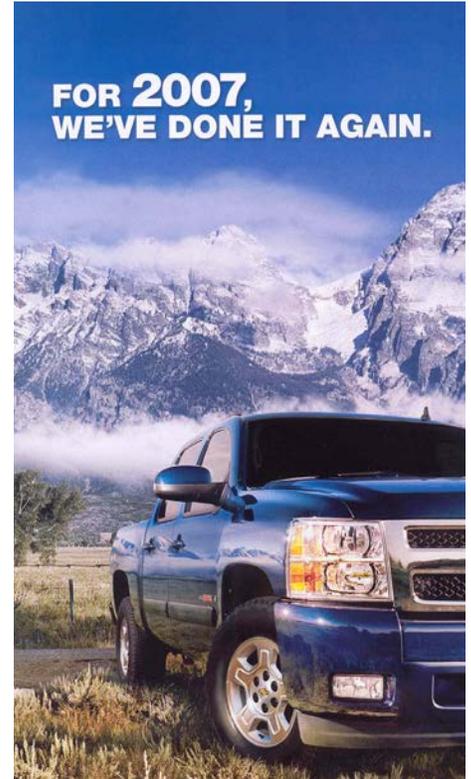
Please follow the **MLA manual of style** for any document you produce.



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

1/20 Introduction: The role of theory for landscape research, planning, and design.

1/24 Fear, Free Choice, and Felicitous Design

Hedrick, Todd. "Fear of Nature, Fear of Self, Fear of Society: Psychic Defense Mechanisms in Adorno's Theory of Culture and Experience." *European Journal of Philosophy*, WILEY, 2021, <https://doi.org/10.1111/ejop.12656>.

1/27 Meaning/Semiotics

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

2/3 Meaning/Hermeneutics

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

2/7 & 2/10 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

Guyer, Paul 2005: *Values of Beauty. Historical Essays in Aesthetics*. Cambridge p.3-37,141-242; 289-326

2/14 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

2/21 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

2/24 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.

2/28 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

3/3 Suburbia and New Urbanism

Hanrahan, David 2011: *The Promise of Suburbia*. In: *Theories of Landscape Architecture 2011*. Chapter 7. Unpublished student report. Rutgers University.

Duany, Andres; Plater-Zyberk, Elisabeth; Speck, Jeff 2010: *Suburban Nation. The Rise of Sprawl and the Decline of the American Dream*. North Point Press. New York, NY p. 215-243

3/7 Landscape Urbanism

Steiner, Frederick 2011: *Landscape ecological urbanism: Origins and trajectories*. In: *Landscape and Urban Planning* 100 (2011) 333-337

Waldheim, Charles 2016: *Landscape as Urbanism. A general Theory*. Princeton University Press. Princeton and Oxford. 50-68



Union Beach, Photo Hoefler



North Brunswick, Photo Hoefler



RU LA Design Studio, Photo Hoefler

Further reading suggestions

Fear

Coen, Deborah R. "The Nature of Fear and the Fear of Nature from Hobbes to the Hydrogen Bomb." *Nature, Action and the Future*, Cambridge University Press, 2018, pp. 115-32, <https://doi.org/10.1017/9781108185509.007>.

Tidwell, Christy, and Carter Soles. *Fear and Nature: Ecohorror Studies in the Anthropocene*. Penn State University Press, 2021.

Schiermeier, Quirin. "Climate Change: Nature Readers Say Their Fears Are Growing." *Nature* (London), vol. 598, no. 7882, Nature Publishing Group, 2021, pp. 551-551, <https://doi.org/10.1038/d41586-021-02862-3>.

Carr, E. 1998: *Wilderness by Design: Landscape Architecture & the National Park Service*. University of Nebraska Press.

Choices

Höfer, W, Ravit, B 2018: Reimagining (Sub-) Urban Parks. The Challenges of Negotiating Conflicting Interests in a Park System Master Planning Process. In: *SPOOL - Journal of Architecture and the Built Environment*. Volume 5, Issue 2. 37-54

David de la Pena (Ed.), Diane Jones Allen (Ed.), Randolph T. Hester Jr. (Ed.), Jeffrey Hou (Ed.), Laura J. Lawson (Ed.), Marcia J. McNally (Ed.) 2017: *Design as Democracy: Techniques for Collective Creativity*. Island Press. Washington DC.

Brettschneider, Corey. *When the State Speaks, What Should It Say?: How Democracies Can Protect Expression and Promote Equality*. Princeton University Press, 2012.

Design

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

Waldheim, Charles : *The Landscape Urbanism Reader*. Princeton Architectural Press, New York.

Rogers, Elizabeth Barlow. *Landscape Design: A Cultural and Architectural History*. New York: Harry N. Abrams, 2001.

Seggern, Hille von; Werner, Julia; Grosse-Bächele, Lucia (ed.) 2008: *Creating Knowledge. Innovation Strategies for Designing Urban Landscapes*. (German/English) [Übers.: Rachel Hill ...]. -: Jovis Verlag. Berlin

Prominski, Martin; Seggern, Hille von 2019: *Design Research for Urban Landscapes. Theories and Methods*. Routledge. New York

Giro, C. Freytag, A. Kirchengast, A. Krizeck, S. Richter, D 2013: *Topologie/Topology*. (Pamphlet 15) gta publishers Zurich



Union Beach, 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 (5%)

February 17: 1-page paper submission and 4 min headline presentation in class

Lecture Recap (10%)

March 10: brief written test on lecture material in class.

Step 2 Draft (not graded)

March 21: 8-12 pages with images, (WORD)
“It shall feel like a final paper!”
Submitted for peer review by classmates.

Step 3 Peer Review (10%)

March 29: Peer review using WORD review function back to author and professor.

Step 4 Draft to Professor (10%)

April 5: Revised paper to professor
April 15: Professor’s review back to author

Step 5 Presentation (20%)

Student lead sessions scheduled from 3/12, to 5/4

Step 6 Final Paper (30%)

4/30 Submit the complete 10-15 pages with images
5/4 Combined seminar documentation

Participation (20%)

1 class discussion and 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!