

Syllabus Colloquium Landscape Architecture 16:550:572 Spring 2019

Wednesday 12:35 PM - 3:35 PM BL-231

This is a required class of the Landscape Architecture Graduate Program

Prerequisites: None

Professor: Dr. Anette Freytag
Associate Professor, Department for Landscape Architecture, Rutgers
University, 218 Blake Hall, 93, Lipman Drive, New Brunswick
Office hours: Thursday 10:00 - 11:00 am or by appointment Blake Hall 218
anette.freytag@rutgers.edu
Website for uploaded course material: rutgers.sakai.edu

Course Description

The “Colloquium Landscape Architecture” serves Master’s students in their last semester to successfully complete their written papers and design projects and deliver them accordingly to the formal requirements of the Rutgers Graduate School-New Brunswick.

Through lectures, reading assignments, presentations, guest crits and class discussions the Master’s students shall receive final inputs to improve their projects intellectually and gain mutual inspiration from presenting their works to the class.

Throughout the course the principles of “Topology” as a theoretical framework and method to recall the potentials of landscape architecture are discussed. Landscape architecture is understood as an integrative discipline with a deeply rooted tradition in shaping and preserving nature. The goal of establishing a «topological thinking» is to merge ecological concerns and a design approach that considers the basic factors of modeling a site: the understanding of both the terrain and the history of a place, its spatial qualities, the condition of its soil, the proper use of plants and building materials, and the adjustment to the expectations of its users while challenging aesthetic sensitivities.



Learning Goals and Learning Objectives

Learning Goal 1:

Students shall succeed in the timely and formally correct delivery of their Master's Thesis and their design projects, accompanied by smaller papers. They gain valid input to intellectually improve their projects. Students who are not doing a Master's Thesis but a Praxis Studio shall be able to improve their design solutions.

Learning objectives associated with this learning goal:

1a. Students that opted to deliver a Master's Thesis can write a scientifically and formally correct paper that meets the formal standards of the Rutgers Graduate School. All students reflect on the standards of their final design project both in the requirements to its form (necessary number and detailing of presentation plans in different scales, accompanying sections, perspectives and models) and content (ability to present and defend a design solution). Special attention will be put on representation (modes of representation and graphic design).

1b. Students shall understand that we have entered the Age of the Anthropocene where most of our environment is man-made. As designers and thinkers, they should be able to tie into the history of human interaction with the environment and understand which forms and meanings were impressed to landscape by which societal influences.

Learning Goal 2: Students will learn about the aesthetic dimension of place making, especially in the urban and suburban context. They will investigate the role of subjective human experience and the impact different forms of knowledge have on the shaping and interpreting of landscapes.

Learning objectives associated with this learning goal:

2a. Students will explore place making, landscape design and garden art as creations that appeal to all human senses. They will investigate what makes a designed landscape successful and accepted by its users. In addition, they shall understand what role the subjective human experience plays in this process. Students will also explore the inherent correlation between landscape aesthetics and landscape ethics.

2b. Students will be introduced to the connection and interaction between landscape design, architecture, art and literature. They will develop skills to describe, analyze and interpret landscape architecture as a true cultural, vital and important discipline oscillating between art and science. This ability should foster the successful completion of their studies with a Master's Thesis or a Praxis Studio. All students shall improve their analytical and verbal skills to present their design solutions to a final jury.

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.



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 helping you to improve your Master's Thesis or Praxis Studio Project. 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 according to 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.

Course Work

Keynote presentations of lectures are usually 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%)

Participation in the class and in the discussions:	30%
Own presentation:	20%
Assignments (class readings and others):	40%
Participation in the field trip	10%

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. As this course is designated to help master's students succeed in the delivery of their thesis or improve their final designs in the praxis studio, they will strongly benefit in engaging into the course.

Schedule of Classes: Dates, Topics and Assignments

	Wednesday - Blake Hall 231
W 1	<p>January 23</p> <p>Handout: Tentative syllabus - discussing the program, adjusting dates, if needed. Getting to know each other: Please shortly explain what you are working on / your expectations of the class (we did this in a pre-round but not all were present and maybe your projects are meanwhile more concrete).</p> <p>Checking on which reading assignments will help you improve your designs / thesis. The revised syllabus will be uploaded by the end of the week.</p> <p>Introductory Lecture Design Pedagogy: What is a "landscapist attitude" in design?</p> <p>Assignment 1 to be completed by Tuesday, January 29, 2pm at the latest.: Please read the following texts and write a three-page reflection on each or a four page long combined reflection (11 point characters, 1.5 line spacing) Within your own text please summarize how you understand the basic principles of Topology and please make a statement on how this theoretical framework might relate to your thesis or design project.</p> <p><u>All texts in the Folder 1 Topology on SAKAI</u></p>

	<p>Your assignment has to be uploaded as a word doc or a pdf on SAKAI by Tuesday, January 29, 2pm at the latest.</p> <p>Anette Freytag, "Topology and Phenomenology in Landscape Architecture", in: <i>Landschaftsarchitekturtheorie</i>, ed. by Karsten Berr, Wiesbaden: Springer, 2018, 195-225. YOU ONLY NEED TO READ AND SUMMARIZE 195-214</p> <p>Christophe Girot, "Breaking Ground: A Return to Topology", in: <i>Thinking the Contemporary Landscape</i>, ed. Christophe Girot and Dora Imhof, New York: Princeton Architectural Press, 2017, 135-154</p>
<p>W 2</p>	<p>January 30</p> <p>Part I Topology and Phenomenology in Landscape Architecture</p> <p>Class discussion based on the reading and your assignment Please also bring: Introduction (p. 7-8), Maxims (p. 46) from: Girot, Freytag et al., <i>Topologie / Topology</i>, Pamphlet N°15, 2012, pp. 7-8; 34-46. Please bring a printout of the three pages of the text and a pencil for notes.</p> <p>Part II - starting c.a. 2:20pm (Tim Marshall will arrive between 2:00/2:30pm) Guest crit by Common Lecture speaker Tim Marshall (ETM Associates) (see: http://etmassociatesllc.com/tim-marshall.html)</p> <p>Presentation by Nicole Cohen: The Urban "Wildland". An intervention within the unique vegetative assemblages of Liberty State Park". "For my design thesis, I will be designing an educational trail system through a spontaneous vegetated urban forest in the center of Liberty State Park. The trail will offer accessibility, as well as educational opportunities for the community members of Jersey City. The design can also serve as a model for other fourth-nature landscapes."</p> <p><u>Assignment 2 for February 6:</u> We will identify in class on January 22, who is writing the thesis in which format. On February 6 you will do a short presentation introducing your style format to your fellow students in groups according to the style you use.</p>
<p>W 3</p>	<p>February 6</p> <p>Presentation, Class Readings and Discussion: Form</p> <ol style="list-style-type: none"> 1. The Electronic Thesis and Dissertation Style Guide of the Graduate School of Rutgers-New Brunswick 2. Delivery Dates and Formal Requirements 3. The Chicago Manual of Style (Fresh up of how to write a bibliography, how to edit endnotes, place a quote etc.)

	<p>4. MLA and APA (ditto)</p> <p>Guest presentation by Art Librarian Megan Lotts on tools for the bibliography, advanced research, image use and copyright issues.</p> <p><u>Assignment 3 (also a good preparation for NJ-ASLA)</u> Read the three texts related to the future of Landscape Architecture and the Landscape Declaration. Write a critical response of three pages. Add a fourth page where you reflect how your own thesis project / praxis studio project contributes to the importance of Landscape Architecture for life in the 21st century. (11point characters, 1.5 line spacing)</p> <p><u>All texts on SAKAI 2 Landscape Declaration.</u></p> <p>Please upload as word doc or pdf to SAKAI until February 12, 6pm at the latest.</p>
W 4	<p>February 13</p> <p>Part I Discussion of the reading assignments / connecting to own projects:</p> <p>Richard Weller, "Stewardship Now? Reflections on Landscape Architecture's Raison d'être in the 21st Century", in <i>Landscape Journal</i> 33 (4), 2014, 85 - 108</p> <p>The Landscape Declaration (2017)</p> <p>Marcella Eaton, "The New Landscape Declaration: A Summit on Landscape Architecture and the Future (review)", in <i>Landscape Journal</i> 36 (1), 2017, 90 - 92</p> <p>Part II Lecture: The Four Trace Concepts in Landscape Design</p> <p>Reading / discussion together (copies have been provided / pdf on SAKAI): Christophe Girot, "The Four Traces Concept", in: <i>Recovering Landscape. Essays in Contemporary Landscape Architecture</i>, ed. James Corner, New York: Princeton Architectural Press, 1999, 58-67</p>
W 5	<p>February 20</p> <p>Class hosted by Rutgers LA Chair Wolfram Hoefler Guest Critic Catherine Seavitt-Nordenson, The City College of New York https://ssa.cuny.cuny.edu/blog/people/catherine-seavitt-nordenson/</p> <p>Presenting: Travers Martin</p> <p>Getting Around: A Tool Kit for Activating Idle and Contaminated Sites (Using three sites of the Passaic River as a case study)</p>

	<p>Sonya Shapoval Threshold - exploring the transitions between space at the Raymond Farm, Buck County, PA (for the Raymond Farm see: http://www.raymondfarmcenter.org/)</p> <p>Anette is absent due to a lecture at Fondazione Benetton in Treviso. http://www.fbsr.it/en/landscape/international-landscape-study-days/giardini-storici-verita-finzione/</p>
--	--

<p>W 6</p>	<p>February 27</p> <p>Guest Critic Joachim Wolschke-Bulmahn, Visiting Scholar at Dumbarton Oaks (tbc) (https://www.doaks.org/about/fellows and https://g.co/kgs/ujkpH6)</p> <p>Presenting: Mai Thy Bui Unspoken Language: Nature Bridging Culture (on school grounds) Bo Peng Sidewalk Encroachment - The Shaping of Street Space at Manhattan's Chinatown</p> <p>Reading assignments: Anne Whiston Spirn, "The Poetics of City and Nature: Towards a New Aesthetics for Urban Design", in <i>Landscape Journal</i> 7 (2), 108-126</p> <p>Michel de Certeau, <i>The Practice of Everyday Life</i> (Part III Spatial Practices - Chapter VII Walking in the City), Berkeley: University of California Press, 1984, 91-110 Texts on SAKAI in 3_Poetics-city-nature_spatial practices</p>
-------------------	--

<p>W 7</p>	<p>March 6 (Anette is at CELA 2019 https://cela2019.ucdavis.edu/program) !! Submit sample pages of the Master's Thesis (samples from all the different sorts of texts) in the Rutgers Thesis format for review to The Graduate School!!</p> <p>Class hosted by LA Graduate Program Director JeanMarie Hartman Guest Critic: Sarah Nitchman, OJB Landscape Architecture (https://www.ojb.com/team/sarah-nitchman)</p> <p>Project Presentation Praxis Studios Samantha Moss Retroactive Reconciliation: A Design Manifesto for The White City Amusement Park, Trenton, New Jersey" Jackie Devalue Creating an eco-island off the court of the Bayonne Golf Course A false dichotomy of urban and natural</p>
-------------------	--

	<p>Assignment 4: Please read the texts by Karen M'Closkey and Jim Corner that we will discuss on March 13 and reflect on how you can profit from them for your own design projects. 3 pages (11point characters, 1.5 line spacing). You are encouraged to add 2-3 representations from your own projects. Texts on SAKAI in 4_Representation I</p>
W 8	<p>March 13</p> <p>Landscape Architecture and Representation I Drawings, Collage, Photomontage</p> <p>Critical discussion in class</p> <p>Karen M'Closkey, "Structuring Relations: From Montage to Model Composite Imaging", in: <i>Composite Landscapes. Photomontage and Landscape Architecture</i> (exhibition in the Isabella Stewart Gardener Museum), ed. Charles Waldheim and Andrea Hansen, Hatje Cantz: 2014, 116-131.</p> <p>James Corner, "Eidetic Operations and New Landscapes", in: <i>Composite Landscapes</i> [see above], 133-143.</p> <p>Input lecture by Anette Freytag based on her essay: "Back to Form: Landscape Architecture and Representation in Europe after the Sixties", in: <i>Composite Landscapes. Photomontage and Landscape Architecture</i> (exhibition in the Isabella Stewart Gardener Museum), ed. Charles Waldheim and Andrea Hansen, Hatje Cantz: 2014, 92-115.</p>
W 9	<p>March 20</p> <p>Spring Break. NO CLASS</p>
W 10	<p>March 27</p> <p>Guest Critic Jeanne Haffner, The New York Historical Society</p> <p>Presenting: Diana Randjelovic The Story of Two Rivers: A Journey of Loss and Discovery Jillian Dorsey The Lower Raritan Watershed - A Resident's Guide to Stewardship</p> <p>The presenters might ask you to prepare readings that have yet to be announced.</p>

	<p>Jeanne Haffner is currently Associate Curator of "Hudson Rising", an upcoming exhibition on the environmental history of the Hudson River at the New-York Historical Society (March 1- August 4, 2019). Previously, Jeanne was a fellow at the Harvard University Graduate School of Design (2006-08); a Swiss National Science Foundation fellow at the Department of Architecture at the ETH-Zürich (2010); a fellow at the Max-Planck Institute for the History of Science (2011); a visiting scholar at the Center for Metropolitan Studies at the Technical University in Berlin (2014); and a Postdoctoral Fellow in Urban Landscape Studies at Dumbarton Oaks (Harvard, 2015-17). She also taught urban history and theory and environmental history at Brown and Harvard Universities.</p> <p>IMPORTANT: → APRIL 1: Diploma Application Period for May Graduation Ends Diploma form deadline. Applications include signatures from committee and GPD that work will be sufficient for May graduation.</p>
W 11	<p>April 3 (Sam Moss off to LABASH) Landscape Architecture and Representation II</p> <p>(Digital) Landscape Modeling and Visualization Computational Methodologies in Landscape Design</p> <p>Class Readings and Discussion</p> <p>Kathryn Gustafson, "Land Movement", in: <i>Thinking the Contemporary Landscape</i>, ed. Christophe Girot and Dora Imhof, New York: Princeton Architectural Press, 2017, 155-163</p> <p>Ilmar Hurkxkens, "Instruments of Design: On Surveying and Designing site-specific material" in <i>Pamphlet 19 Field Instruments of Design</i>, Zurich: gta, 2015, 22-33</p> <p>James Melsom, "The apparatus of the invisible landscape: sensing beyond sight", in <i>Pamphlet 19</i> [see above], 34-46</p> <p>Accompanied by lectures by Anette Freytag</p> <p>Not mandatory: Stephen Ervin, "Digital landscape modeling and visualization: a research agenda", in: <i>Landscape and Urban Planning</i> 54 (2001), 49-62.</p> <p>Texts on SAKAI in 5_Representation II: Digital Models and Field Instruments of Design</p>

W 12	<p>April 10</p> <p>Landscape Architecture and Representation III Landscape Video and Landscape Audio</p> <p>Input by Anette Freytag</p> <p>Reading assignments: Landscape Video. Landscape in Movement, ed. by Christophe Girot and Sabine Wolf, Zurich: gta 2010</p> <p><u>April 12th by 4:00pm: Upload of all forms and final thesis.</u></p>
W 13	<p>April 17</p> <p>→ Students choose a topic for this class (announcing it after Spring Break)</p> <p>April 19: Field trip to the Exhibition “Hudson Rising” at the New-York Historical Society</p> <p>Meeting point: <u>3pm sharp</u> at the entrance of the exhibition New-York Historical Society, 170 Central Park West at Richard Gilder Way (77th Street) New York, NY 10024</p> <p>Please bring 14 USD in Cash. The guided tour for 10 people costs 340 USD. The LA Department co-sponsors this visit with 200 USD.</p> <p>Take the NJ Transit train or a bus to NY Penn Station or NY Port Authority. Take the Subway A or C to 81 Street Museum of Natural History and walk downtown. The New-York Historical Society is adjacent to the Museum of Natural History. (Best train 12:48pm dep. New Brunswick / arr. 1:55pm NYC; A little too tight: 1:20pm dep. New Brunswick / arr. 2:24pm NYP)</p> <p>Guided tour by Associate Curator Jeanne Haffner.</p> <p>Engaging in contemporary Anthropocene debates, the exhibition explores not only ecological change along the Hudson since 1825, but also how people became aware of the human role in the degradation of the river and devised ways to address it. Among the topics investigated are the history of shoreline change and restoration; forestry's role in river protection; and the impact of visual representations on how the river and its environs have been perceived and preserved.</p>
W 14	<p>April 24 - No class in compensation of the field trip “Hudson Rising”</p>
W 15	<p>May 1</p> <p>Discussion on the Portfolio / Participation in the ASLA-Award (or on April 17)</p> <p>Guest: Kathleen John-Alder (tbc)</p> <p>Late April, early May: Public Presentation of Boards (Master’s Thesis Works)</p>

Regular Classes End on Monday, May 6, 2019

Commencement of The School of Graduate Studies at Rutgers: Friday, May 17, 2019, 10:00am-12:00 pm. Louis Brown Athletic Center (RAC), Livingston Campus.

All master's and doctoral degree candidates.

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/>