



1998: Sally Mann, "Untitled" from Deep South Series

Shapes of Time

Advanced Landscape Architecture: 11:550:431

Fall 2025: Tuesday: 2:00 to 5:00 and Thursday: 12:30 to 5:20

In 1984, in an essay titled "The Word Itself", the cultural geographer J. B. Jackson explored the historical origins and linguistic derivations (German, French, and English) of the word landscape.¹ His remarks included a brief but thorough overview of the relationship of landscape to painting, framing, boundary, territory, process, scale, space, connectivity, and community. He began his commentary with a verbal dissection that explained how "land" and its political, administrative, and economic relationship to ownership, area and measurement had been combined with "scape" and its collective concept of bundled environmental traits and spatially overlapping terrains to create a term with multiple meanings.

Jackson refrained from favoring one particular meaning. Instead, at the end of the essay, he used the newly emergent theories of systems thinking to organize his thoughts into an all-encompassing definition that included marks on the land by left by human action and marks on the land left by natural processes. Landscape, he stated, is:

... a *synthetic* space, a man-made system of spaces superimposed on the face of the land, functioning and evolving not according to natural laws but to serve a community ... A landscape is thus a space deliberately created to speed up or slow down the processes of nature ... it represents man taking upon himself the role of time.²

Putting aside for the moment Jackson's mid-twentieth-century gendered, Eurocentric, and anthropogenic language, the definition of landscape presented in his essay is thought-provoking. As conceived by Jackson, a landscape is not culturally or physically bounded or static, but rather a fluid assembly of interactive agencies. The only certainty in this paradigm is

¹ Jackson, John Brinckerhoff. *Discovering the Vernacular Landscape* (New Haven: Yale University Press, 1984), 1-8.

² Italics by Jackson

change and how it is shaped — artificially and naturally — and experienced — individually and collectively. And then, in what is perhaps the most intriguing aspect of his argument, Jackson claimed the ability of a landscape to change and transform made it everlasting and ageless. Put simply, landscapes are bundles of temporal contradictions: they are a negotiated compact between people and place that enhances and diminishes the awareness of change and the passage of time; they allow things in transit to be apprehended, appraised and appreciated; they are formed by processes that are timeless and transient: they consists of daily and seasonal cycles that repeat, but never exactly; they look forward and beckon return. Needless to say, designers have referred to and struggled with this definition of landscape ever since it was proposed. And like Jackson, their discoveries cross disciplinary boundaries and negate easy categorization.

This studio will examine the shapes of time in the landscape through a variety of materials and mediums. To help conceive and visualize these shapes, exercises, both group and individual, will explore framing and movement, intention and accident, permanence and fragility, agency and process, topography and scale, diurnal and seasonal cycles, growth and decay, sedimentation and erosion, and the impact of time on the material and spatial qualities — tangible and intangible — of earth, water, light, shade, sound, and scent. How, for example, can design mute or intensify sound, temper heat and cold, pattern erosion, capture wind, allow aroma to become a container of memories, craft edges that hold light, configure water into a polished window, or conceive of decay as a new beginning?

Proposed designs will meld the imagined and the actual in order to create practical and thought provoking landscapes that deploy time and change to foster deeper bonds between people and place, and, by extension, life sustaining relationships that minimize environmentally destructive actions and enhance attentiveness to other-than-human organisms and processes.

A collective presentation of individual projects at the end of the semester will illustrate the means, methods, and perceptions that landscape architects deploy to speed up and slow down time.

The site for this exploration is Roosevelt, New Jersey.

Advanced Landscape Architecture Course Overview:

This capstone design studio asks students to conceive of the landscape as a terrain of political entanglements, ecological processes, and social engagements. Exercises in site interpretation and design will illustrate how an understanding of existing conditions, in conjunction with an iterative questioning of conceptual ideas and proposed usage, can lead to physically responsive, socially relevant, and visually memorable spatial and temporal configurations. Success will require students to combine a willingness to see, listen and learn with a willingness to adapt, change and modify.

Department of Landscape Architecture Undergraduate Program Learning Goals

Studio and lecture activities have been developed to accommodate the following objectives:

Explore...the potential of space and spatial relationships to create socially vibrant and culturally inclusive design solutions.

Analyze...and thoughtfully incorporate nature features and systems to create enduring and ecologically sensitive design solutions.

Master...technical and industry standards to effectively and sustainably foster safe, accessible environments using the materials, methods, and technologies of site design and engineering.

Apply...design principles at large as well as small scales. Develop graphic, written, and oral skills to express thoughts, ideas, and designs.

Course Learning Objectives

1. Students will collect, analyze, and synthesize visual, scientific, historical, and social information.
2. Students will demonstrate the ability to integrate design and construction.
3. Students will critically assess and revise design proposals.
4. Students will illustrate their command of landscape architecture's graphic, written, and oral skills to express their design proposals in a verbally succinct, technically valid, and visually expressive manner.
5. Students will demonstrate an understanding of professionalism in the design studio, including the importance of teamwork, respectful interaction with others, completion of assignments on time, and maintenance of clean facilities.

SEBS Inclusion Statement

Students of all backgrounds will be served by this course through an environment of inclusion that respects and affirms the inherent dignity, value and uniqueness of all individuals, communities and perspectives.

Course Format

The course includes the design studio, lectures/presentations, readings, in-studio exercises and project reviews, homework, and mid-term and final design presentations. Much of the course learning will occur in studio. Active engagement in the studio — during class and while working in the studio during non-class time — is essential. Students are expected to participate in all studio activities, including site visits, Common Lecture, design exercises, desk crits, group pin-ups, and project reviews. Project development will occur over a series of weeks, *but continued development of the design is expected on a daily basis.*

Readings/Lectures/Presentations: Students are expected to read selected materials prior to class. Readings will be handed out in hardcopy and discussed in class prior to posting on the class Canvas site. The studio also includes project-specific and topic-based lectures geared toward general knowledge and the technical skills required for studio exercises. Listen, take notes during presentations and explore topics independently as suggested by the readings, lectures and studio crits.

In-Studio Exercises, Project Reviews: Studio exercises and project reviews are opportunities to present work, engage in discussions, respond to questions, gather feedback, consider alternatives, and explore ideas and issues. To ensure in-studio reviews are meaningful and productive, students are expected to attend studio and complete all studio exercises within the required time frame. *Based on these exercises and reviews, studio instructors will suggest personalized design approaches.*

Homework: Daily design development and completion of homework, is part of the studio grade. In addition to providing opportunities to learn required technical skills, homework provides time for students to reflect upon studio discussions and crits, engage in independent research, and develop and modify designs.

Studio Professionalism: Care and maintenance of a shared workspace and group/individual projects is essential. This means that each student shall demonstrate respect for their particular workspace and projects, as well as for the workspace and projects of others. Studio Professionalism requires the creation of and participation in a studio community and use of studio space and other shared facilities as outlined below:

The design studio environment reinforces and deepens the design theories and methods taught by the instructors. Following the professional standards of practice established by the American Society of Landscape Architects, it is expected that students will work together, learn from one another, respect each other's work, and respect the studio space held in common by all. An important way of ensuring a culture of

civility is to maintain a clean workspace, keeping desks and floors clean and property undamaged. *For purposes of safety, the use of power tools is prohibited in the studio, and all spraying of adhesive or paint materials must occur outdoors or with proper ventilation in the fabrication lab. And to prevent further damage to drafting tables, always use a cutting mat!*

Mid-Term and Final Reviews: Mid-term and final reviews reflect the totality of work completed to fulfill the stated aims of assigned projects. The reviews illustrate a student's understanding of the site and its manipulation to achieve proposed design objectives, and their ability to effectively communicate complex ideas and thoughts to others.

Studio Grading/Evaluation

Grades reflect development of design ideas over the course of the semester, lecture attendance, participation in discussions, timely completion of homework assignments, studio professionalism, the mid-term and final reviews, and not working on other courses during studio.. *Steady progress in studio will be rewarded, as will risk-taking and creativity!*

An approximate break-down of overall studio grade is as follows:

Midterm (Exercises 1-2, midterm presentation)	approximately 45%
Final (Exercise 3, final presentation)	approximately 55%

Midterm and Final Review: The midterm and final reviews will consist of work produced over a series of exercises (each of which has an associated point value and interim due date). The grade includes: required and self-directed completion of these exercises; the presentation of the work during studio crits and reviews; the ability to develop design ideas over the duration of the project; the neatness, legibility, technical accuracy, and expressive quality of the presentation drawings; and the logical clarity of the written text and oral presentations as outlined in Learning Objectives 1, 2, 3, 4 & 5.

Participation & Studio Professionalism: Studio Professionalism will be assessed weekly. The grade includes self-directed work and peer interaction and reflects the ability to complete assignments in a timely manner and maintain a clean, healthy, safe, and collegial workspace as outlined in Learning Objective 5.

Attendance

The Department of Landscape Architecture requires attendance in all of its classes, including Common Lecture. The individual student's development as a landscape architect is largely dependent upon two aspects of education: the first exposure to and assimilation of a body of information that relates to the field, and the application of this knowledge through studio projects and problem-solving skills developed through critiques, reviews, and interactions. The Rutgers Landscape Architecture curriculum is designed to develop all of these areas. Attendance and participation in all lectures and studios are essential if the student is to achieve their maximum potential; attendance and participation in critiques and reviews is mandatory for the entire term.

Late arrivals and early departures (10 minutes or more) will be marked as an unexcused absence. Advance notice via direct email to the instructors or self-reporting absence through the University system should be provided in the instance of illness or other circumstances that impact attendance. More than three unexcused absences will result in a full step reduction in your semester grade. Each additional absence will result in another full step reduction.

The following scale applies:

A	90% and above		
B	80% to 86%	B+	87% to 89%
C	70% to 76%	C+	77% to 79%
D	60% to 69%		

Departmental Grading Guidelines

While the assignment of grades is ultimately the purview of the instructor, the department uses the following guidelines:

A _ Outstanding: This not only means fulfilling the requirements, but impressing and going beyond the expectations of the project. The student has demonstrated a superior grasp of the subject matter coupled with a high degree of creative and logical expression, 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 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. 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.

Studio Expectations

- Essential course content (presentations, instruction for exercises/projects, etc.) is typically delivered during the first portion of studio meetings, therefore it is very important that students arrive on time, prepared to begin work at the start of each studio session and remain in attendance for the entire class period.
- Complete all studio and homework assignments as directed for the designated due dates. Late assignments will be marked down one full grade letter for each day they are past due.
- Be open to the ideas and design challenges that unfold. Contribute to the learning of your peers through conversations and critiques during and outside of studio time. You should plan a minimum of 10 hours per week outside of class to read, develop designs, prepare for desk crits, and finalize presentations. Above all, each student is expected to be self-directed and able to pace themselves in order to complete project deliverables within the allotted timeframe.
- Ask questions. Review the syllabus and studio schedule, be aware of readings, upcoming lectures, and due dates.
- Take notes during class presentations to help retain knowledge.
- Computers are to be used for class assignments only; mobile devices are not to be used during class time.
- Most updates and information will occur during class, but the instructors will also rely on Canvas announcements via email. Please check your Rutgers email regularly.

Ownership of Student Work

It is the intent of this course to return as much work as possible to each student; however, it is also the case that examples of work must be kept by the Department for its professional accreditation and for purposes of exhibition. Should the Department retain your drawings, you will be given the opportunity to obtain a print, scan, or photographic record of your work. It is highly recommended that students keep and store all of the work produced during the semester – including drawing exercises, design development sketches and study models – in a safe place. Please remember to keep your own records (photographs, etc.) of your projects as you go along in addition to digital uploads to Canvas assignments.

Use of Facilities and Equipment

Studio cannot be taught without reliable facilities. Students will use the facilities and equipment responsibly, and adhere to the general rules governing studio, computer lab, and fabrication lab access and use.

Required Materials

Laptop Computer, Camera/Cellphone capable of taking 300 dpi photographs, trace, pencil, pens, and sketchbook.

Academic Integrity

The University's Academic Integrity policy is available at <http://academicintegrity.rutger.edu/academic-integrity-policy>.

The principles of academic integrity require that a student:

- Properly acknowledge and cite all use of the ideas, images/graphics, results, or words of others
- Properly acknowledge all contributors to a given piece of work
- Make sure that all work submitted as their 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 their 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 they are preparing

Adherence to these principles is necessary in order to ensure:

- Everyone is given proper credit for their ideas, words, results, and other scholarly accomplishments
- All student work is fairly evaluated, and no student has an inappropriate advantage over another
- 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 the principles of academic integrity threatens the reputation of the University and the value of the degrees awarded to its students. Every member of the University community is, therefore, responsible for upholding the highest standards of academic integrity. A student who knowingly or negligently facilitates a violation of academic integrity is as culpable as the student who receives the impermissible aid, even if the former student does not benefit from the violation.

Disability Services

(848) 445-6800 / Lucy Stone Hall, Suite A145, Livingston Campus, 54 Joyce Kilmer Avenue, Piscataway, NJ 08854 / <https://ods.rutgers.edu/>

Rutgers University welcomes students with disabilities into all of its educational programs. To receive consideration for reasonable accommodations, a student with a disability must contact the appropriate disability services office at the campus where they are officially enrolled, participate in an intake interview, and provide documentation:

<https://ods.rutgers.edu/students/documentation-guidelines>. If the documentation supports the request for reasonable accommodations, the campus's disability services office will provide the student with a Letter of Accommodations.

Please share this letter with your instructors and discuss the accommodations with them as early in your courses as

possible. To begin this process, please complete the registration form on the ODS web site:
<https://ods.rutgers.edu/students/registration-form>.

Student Wellness Services

Just In Case Web App: <http://codu.co/cee05e>

Access helpful mental health information and resources for yourself or a friend in a mental health crisis on your smartphone or tablet and easily contact CAPS or RUPD.

Share A Concern: <http://studentconduct.rutgers.edu/do-something-to-help-share-a-concern/why-share-a-concern/>

There are times when people may observe a behavior and feel concerned. These concerns may be part of a larger story for a student facing challenges. Thus, it is important to ***Do Something*** and share your concerns so that the student can get assistance as soon as possible before the issues grow too large. If the concern is immediate, call 9-1-1.

Counseling, ADAP & Psychiatric Services (CAPS)

(848) 932-7884 / 17 Senior Street, New Brunswick, NJ 08901 / www.rhscaps.rutgers.edu/

CAPS is a University mental health support service that includes counseling, individual and group therapy and workshops, alcohol and drug assistance, crisis intervention, referral to specialists, consultation and collaboration with campus partners, and psychiatric services staffed by a team of professionals within Rutgers Health services.

Violence Prevention & Victim Assistance (VPVA)

(848) 932-1181 / 3 Bartlett Street, New Brunswick, NJ 08901 / www.vpva.rutgers.edu/

The Office for Violence Prevention and Victim Assistance provides confidential crisis intervention, counseling, and advocacy for victims of sexual and relationship violence and stalking to students, staff, and faculty. To reach staff during office hours when the university is open or to reach an advocate after hours, call 848-932-1181.

Scarlet Listeners

(732) 247-5555 / <http://www.scarletlisteners.com/>

Free and confidential peer counseling and referral hotline, providing a comforting and supportive safe space.