

Rutgers, The State University of New Jersey

Landscape Architecture 11:550:440 and 16:550:552 (graduate)

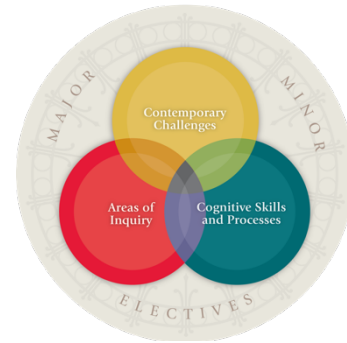
Case Studies in Landscape Architecture

Fall 2024 |

Blake Hall – Room #148

Mon. & Wed. 2:00 – 3:20

Anita Bakshi | anita.bakshi@rutgers.edu



Course Description

This seminar course meets twice weekly and it engages the historical and theoretical underpinnings of landscape architecture from 1850 to present. Through lectures, readings, presentations, and in-class exercises, students will learn about historically significant landscape architecture projects in order to understand their philosophical, ethical, social, cultural, ecological, and historical underpinnings. This is paired with an exploration of contemporary landscape design projects, practices, research and approaches that draw from or contest earlier projects.

The canon of landscape architectural history draws mainly from Western and European works. This seminar seeks balance by also reviewing historical and contemporary projects from Indigenous communities and the Global South. Students will learn about what informs canonical historiography, looking at the early origins of the discipline and how its history was written. They will also explore texts that provide other narratives, timelines, histories, and stories that explain the state of the discipline today. Through this back and forth between timelines, scales, geographies, and contexts, this seminar will ground students in broader understandings of contemporary social, cultural, political, and environmental challenges.

Through a series of in-class exercises and essays, students are asked to reflect on the politics of research and design, and to begin a long process of asking questions about the designer's role in society. This takes place throughout the semester with facilitated discussions about personal values, politics, ethics, and social goals in relation to designed environments.

Course Learning Objectives:

- Provide students with a foundation in the contemporary history of landscape architecture from the mid-19th century to the present, inclusive of the designers and design trends in the field and their relationship to larger cultural, social, political, economic and environmental contexts.
- Prepare students to understand social and ecological interactivity in the designed landscape as expressed through form, space and time.
- Enable students to synthesize multiple sources and multiple points of view to produce a clearly articulated written argument on the history and practice of landscape architecture, supported by figures, figure citations, reference citations and bibliography.

SAS, SEBS and Landscape Architecture Program Goals:

- Explore, describe, and critique the design history and spatial relationships of socially vibrant and culturally inclusive spaces.
- LA 11:550:552 fulfills the SAS and SEBS requirements for writing in the discipline

Main Learning Goal - Writing and Communication / Writing in the Discipline

This is a core curriculum course to fulfill the WCD – Writing and Communication / Writing in the Discipline requirement. After taking this course you should be able to:

1. Communicate effectively in modes appropriate to a discipline or area of inquiry.
2. Analyze and synthesize information and ideas from multiple sources to generate new insights.
3. Evaluate and critically assess sources and use the conventions of attribution and citation correctly.

Students address the discipline-specific topic of Case Studies in Landscape Architecture at an advanced, professional level by effectively communicating through oral and written arguments with a combination of oral presentations and essay submissions showing effective format, terminology and concepts. Feedback will be given throughout the semester, through a variety of methods, by peers as well as the instructor.

Course Requirements:

Students will be expected to attend all classes, read all material and complete all assignments.

Important Note: There are only 2 unexcused absences allowed. Any additional absences will result in a reduction in your overall course grade.

Weekly Class Discussions: Reading and entering into dialogue with the work of others is key to both seeing, thinking and describing in a thoughtful manner. The course lectures, case studies and weekly readings provide background material and context for this dialogue, as well as a range of viewpoints, writing styles, and research methods for students to discuss and compare. Well-crafted essays by prominent writers, theorists and practitioners have been selected to: illustrate the ideas that have historically animated the field of landscape architecture; assist students explore and respond to these ideas as they develop and change over time; increase reading comprehension by engaging students in “conversations” with notable practitioners and theorists in the fields of landscape architecture and urban planning; and to consider how the profession’s discourse is presented and structured, both visually and verbally.

Weekly discussions will be led by students, and, as noted above, they will not simply recapitulate the material, but will instead examine the assigned readings for what they say, how they say it, and how they position landscape design and planning within a larger cultural, social, political, economic and environmental discourse. ***To facilitate this exchange each student will bring a question(s) to class compiled from the assigned readings.***

Assignments and Grading

Students will receive grades and feedback on all assignments and exercises that are completed throughout the semester. Grades will reflect the clarity of writing and argument presented, the use of images to support the argument, the inclusion of images and captions and citations, and the inclusion of reference citations. Students are encouraged to reference essays not provided by the instructor. The individual break down of the cumulative semester grade is as follows:

30%	In-Class Exercises & Discussions
30%	Short Essays & Case Study Presentations
10%	Landscape History Diorama Project
30%	Final Project

In-Class Exercises & Discussions | Short Essays & Case Study Presentations

The details for these assignments will be given in class each week, and will be detailed on Canvas.

Landscape History Diorama Project

Create a diorama that illustrates moments of landscape history that you think are important. You can choose to represent projects and movements that we have discussed in class, or others that you have identified. Think of creative ways to represent RELATIONSHIPS in your diorama - between people & nature, non-humans, spiritual world, politics, culture, identity, climate etc. First - create a background that provides the context for the overall story that you want to tell. Then add 3-dimensional details that model how spaces have been informed and formed by the histories you would like to represent. Scale is an important consideration for this project. Add details and human and non-human figures to indicate places created for users. Don't worry about making things "realistic." Exaggerate or minimize elements that are / are not important for your history story. Write a 2-page description of what you have created, making sure to name projects and designers that you are representing in the diorama.

FINAL Project - Your personal position paper about one of your designs

The final project and paper will be focused on writing about a design project that yourself have created. Write a paper in which you position your own work within the history of landscape architecture. The paper should be between 6-8 pages (double-spaced), excluding bibliography and images. Be sure to use proper citation practices for text and images. Refer back to the "Collaboration questions" from the beginning of the semester, and answer some of those questions in the introduction to the paper. Then explain what engagement with and attitude towards nature is expressed in your design, explaining how this influenced the form, structure, and plantings in your design. In the final section of the paper, state how your design takes a position on at least three of the following themes that we have discussed in class:

• decolonization • environmental justice • expression of identity (race, culture, religion, gender etc.) • feminist design • anticapitalist design • climate change • separation | connection • modernism | postmodernism | theory • beauty | taste • native | non-native plants and designs • meaning | symbolism • urban or environmental policy • social life | people | community | public space • recognizing Indigenous land

Policies

Except for circumstances truly beyond the student's control, all projects and homework are due on the dates and at the times specified throughout the semester. No late homework will be accepted. Midterm and Final Projects that are incomplete on the due date should still be submitted on the date it is due to receive at least partial credit. Turning in no work for an assignment or a project will result in a grade of zero [0]. *Any final or midterm project submitted late will lose a letter grade 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 the instructor during the first week of classes.

If a circumstance arises beyond your control, please notify the Instructor *prior* to the class meeting, and other arrangements will be made. *Documented* medical and family emergencies are, of course, excused. Attendance will be taken at the start of class. Late arrivals greater than 10 minutes will be marked as a full absence by the Instructor. Content missed due to an excused absence will be made available however, an excused absence does not automatically prolong an assigned due date for any exercise or project.

Fall 2024 Semester Schedule

The schedule below offers a rough outline for the semester, but dates and deadlines may change. It is your responsibility to check the Canvas site for updated deadlines, assignments, and announcements.

Case Studies Fall 2024 Semester Schedule

Week	Monday	Wednesday
1	(no class)	9/4 In Class Exercise Collaboration Questions SOCIOARC Exercise from <i>Collaborations in Architecture & Sociology</i> – Bakshi & Dinzey-Flores <i>What do I bring to the design or research project? What do others bring? How can we engage together with the world that is to create the world we want?</i>
2	9/9 Student Case Study Presentations Case Studies: <ul style="list-style-type: none"> - <i>Patio of the Oranges (Seville)</i> - <i>Tanner Fountain (Peter Walker)</i> - <i>Woodland Cemetery (Asplund)</i> - <i>California Scenario (Noguchi)</i> - <i>Bamboo Garden at Parc de la Villette (Alexandre Chemetoff)</i> - <i>Place d'Youville (Comier)</i> - <i>Avalon Park (Andropogon)</i> - <i>Splice Garden (Schwartz)</i> (Include 1 photograph of a landscape that has personal meaning for you).	9/11 In Class Exercise Do/Can/Should Gardens Mean? Debate exercise <i>Must Landscapes Mean</i> – Marc Treib <i>Can Gardens Mean</i> – Jane Gillette <i>Gardens Can Mean</i> – Susan Herrington
3	9/16 Islamic Gardens & Cultural Landscapes Lecture Discussion of Readings <i>Islamic Gardens and Landscapes</i> – Ruggles <i>Mirage of Islamic Art</i> (in class only) – Blair & Bloom	9/18 Student Case Study Presentations Case studies: Contemporary Islamic Design <ul style="list-style-type: none"> - <i>Punchbowl Mosque, Australia (Candalepas)</i> - <i>Masjid Permata Zolbu, Jakarta (MAHASTUDIO)</i> - <i>Vanishing Mosque, U.A.E. (Rux Design)</i> - <i>Halide Edip Adivar Mosque, Istanbul (Manço Architects)</i> - <i>Projects by CLUSTER in Cairo</i>

4	<p>9/23</p> <p>NO CLASS (Senior Field Trip)</p>	<p>9/25</p> <p>4th Nature & Novel Ecosystems Lecture</p> <p>Discussion of Readings <i>Design with Fourth Nature</i> – Bakshi & Gallagher <i>False Nature</i> – Ahn & Keller</p>
5	<p>9/30</p> <p>Colonial Cities: Design & Division Lecture</p> <p>Discussion of Readings <i>Epistemic Disobedience</i> – Walter Mignolo</p>	<p>10/2</p> <p>In Class Exercise SOCIOARC Exercise Macro Policy and Form - The Law of the Indies and Zoning</p> <p><i>How does policy dictate form? How can regulations be interpreted in different ways?</i></p>
6	<p>10/7</p> <p>Race, Identity, Expression & Landscape</p> <p>Discussion of Readings <i>Little White Houses</i> – Dianne Harris <i>The Feminist Designer</i> – Allison Place</p>	<p>10/9</p> <p>In Class Exercise SOCIOARC Exercise Negotiating Beauty</p> <p><i>What makes something beautiful for you? Or for others?</i></p>
7	<p>10/14 - Indigenous People's Day</p> <p>Indigenous Land & Landscapes Lecture</p> <p>Discussion of Readings <i>As Long as Grass Grows</i> – Dina Gilio-Whitaker <i>Land Back</i> – Chief Mann & Anita Bakshi</p>	<p>10/16</p> <p>Student Case Study Presentations Case Studies: New architecture on Indigenous Land</p> <ul style="list-style-type: none"> - Potawat Health Village, CA - Huhugam Heritage Center, AZ - Southern Ute Cultural Center & Museum, CO - Chickasaw Cultural Center, OK

8	<p>10/21</p> <p>National Parks & Conservation Practices Lecture</p> <p>Discussion of Readings <i>Governing the Wild</i> – Stephanie Rutherford <i>Imagining Extinction</i> – Ursula Heise</p>	<p>10/23</p> <p>Contemporary Land Management Strategies GUEST Lecture</p> <p>Discussion of Readings <i>The Mushroom at the End of the World: On the Possibility of Life in Capitalist Ruins</i> – Anna Tsing</p>
9	<p>10/28</p> <p>Urban Design & Public Parks Lecture</p> <p>In Class Exercise “Planning History Timeline” https://www.planning.org/timeline/ What decisions / histories have implications for landscape architecture? How do you think they might have impacted how the discipline operates today?</p>	<p>10/30</p> <p>Student Case Study Presentations</p> <p>Case Studies: Public Parks at all Scales</p> <ul style="list-style-type: none"> - Benjakitti Forest Park, Bangkok - Cheonggyecheon, Seoul - Parc de la Villette, Paris - Gene Leahy Mall, Omaha - The Meadow at the old Chicago Post Office - PopCourts!, Chicago
10	<p>11/4</p> <p>Student Dioramas Roundtable Presentation of Dioramas</p>	<p>11/6</p> <p>In Class Exercise from <i>Hospicing Modernity</i></p>
11	<p>11/11</p> <p>Seeing Drawing Mapping Representing the Land & Land History Lecture</p> <p>Discussion of Readings “Demonic Grounds” – Katherine McKittrick <i>Sidewalk City</i> – Annette Kim</p>	<p>11/13</p> <p>In Class Exercise Reading with Jamaica Kinkaid</p> <p>“Reading With” – Hultzsch & Martinez</p>

12	<p>11/18</p> <p>Environmental Justice / Climate Change Lecture</p> <p>Discussion of Readings <i>Pollution is Colonialism</i> – Max Liboiron <i>Arts of Living on a Damaged Planet</i> – Shimmer – Deborah Bird Rose</p>	<p>11/20</p> <p>In Class Exercise Our Land, Our Stories Digital Exhibit https://our-land-our-stories.libraries.rutgers.edu/</p>
13	<p>11/25</p> <p>Modernism & Modernity Lecture</p> <p>Discussion of Readings <i>Architecture & Modernity</i> – Hilde Heynen <i>Design After Capitalism</i> – Matt Wizinsky</p>	<p>NO CLASS Wednesday becomes Friday</p>
14	<p>12/2</p> <p>Student Presentations</p>	<p>12/4</p> <p>Student Presentations</p>
15	<p>12/9</p> <p>Student Presentations</p>	<p>12/11 – LAST DAY OF CLASS...</p> <p>In Class Exercise</p>

READINGS

Bakshi, A., Dinzey-Flores, Z., 2024. *Collaborations in Architecture and Sociology*. Routledge.
[Various SOCIOARC Exercsies]

Bakshi, A., Gallagher, F., 2020. Design with Fourth Nature. *Journal of Landscape Architecture* 15, 24–35. <https://doi.org/10.1080/18626033.2020.1852690>

Blair, S.S., Bloom, J.M., 2003. The Mirage of Islamic Art: Reflections on the Study of an Unwieldy Field. *The Art Bulletin* 85, 152–184. <https://doi.org/10.1080/00043079.2003.10787065>
[IN CLASS READING ONLY]

Dorries, H., Daigle, M. (Eds.), 2024. *Land back: relational landscapes of Indigenous resistance across the Americas*. Dumbarton Oaks, Trustees for Harvard University, Washington, D.C.
[Chapter “The Munsee Three Sisters Medicinal Farm” by Chief Vincent Mann & Anita Bakshi]

Gilio-Whitaker, D., 2019. *As long as grass grows: the indigenous fight for environmental justice, from colonization to Standing Rock*. Beacon Press, Boston, Massachusetts.
[“Introduction – The Standing Rock Saga” & Chapter 1 “Environmental Justice Theory”]

Gillette, J., 2005. Can Gardens Mean? *Landscape Journal* 24, 85–97.
<https://doi.org/10.3368/lj.24.1.85>

Harris, D.S., 2013. *Little white houses: how the postwar home constructed race in America*, Architecture, landscape, and American culture series. University of Minnesota Press, Minneapolis.
[Chapter “Designing the Yard”]

Heise, U.K., 2016. *Imagining extinction: the cultural meanings of endangered species*. The University of Chicago Press, Chicago ; London.
[Introduction: From the End of Nature to the Beginning of the Anthropocene]

Herrington, Susan, n.d. Gardens Can Mean. *Landscape Journal* 26, 302–17.

Heynen, H., 1999. *Architecture and modernity: a critique*, Second printing. ed. MIT Press, Cambridge, Massachusetts.
[Chapter 1 “Architecture Facing Modernity”]

Hultsch, A., Pérez Martínez, S., 2023. Reading-With: A Collaborative Method for Inclusive Architectural Histories. *Architectural Histories* 11. <https://doi.org/10.16995/ah.10332>

Keller, Regine, Ahn, Susann, 2017. False Nature, in: Girot, C., Imhof, D. (Eds.), *Thinking the Contemporary Landscape*. Princeton Architectural press, New York, pp. 52–63.

Kim, A.M., 2015. Sidewalk city: remapping public space in Ho Chi Minh City. The University of Chicago Press, Chicago ; London.
[Critical Cartography Primer]

Kincaid, J., 2020. The Disturbances of the Garden. *The New Yorker*.

[\[https://www.newyorker.com/magazine/2020/09/07/the-disturbances-of-the-garden\]](https://www.newyorker.com/magazine/2020/09/07/the-disturbances-of-the-garden)

Liboiron, M., 2021. *Pollution is colonialism*. Duke University Press, Durham.

[\[Chapter 1 "Land, Nature, Resource, Property"\]](#)

Machado de Oliveira, V., 2021. *Hospicing modernity: facing humanity's wrongs and the implications for social activism*. North Atlantic Books, Berkeley, CA.

[\[Various Exercises\]](#)

McKittrick, K., 2006. *Demonic grounds: Black women and the cartographies of struggle*. University of Minnesota Press, Minneapolis.

[\[Chapter 2 "The Last Place they Thought of: Black Women's Geographies"\]](#)

Mignolo, W.D., 2009. Epistemic Disobedience, Independent Thought and Decolonial Freedom. *Theory, Culture & Society* 26, 159–181. <https://doi.org/10.1177/0263276409349275>

Place, A. (Ed.), 2023. *Feminist designer: on the personal and the political in design*. The MIT Press, Cambridge, Massachusetts.

[\[Introduction "On the Personal and the Political in Design" & "On Knowledge"\]](#)

Ruggles, D.F., 2008. *Islamic gardens and landscapes*, Penn studies in landscape architecture. University of Pennsylvania press, Philadelphia.

[\[Chapter 3 "The Science of Gardening" & Chapter 4 "Organizing the Earth"\]](#)

Rutherford, S., 2011. *Governing the wild: ecotours of power*. University of Minnesota Press, Minneapolis London.

[\[Introduction "Governing Nature" & Chapter 3 "Wolves, Bisons, and Bears, Oh My! Defining Nature at Yellowstone and Grand Teton National Park"\]](#)

Treib, M., 1995. Must Landscapes Mean?: Approaches to Significance in Recent Landscape Architecture. *Landscape Journal*. 14, 46–62. <https://doi.org/10.3368/lj.14.1.46>

Tsing, A.L., 2021. *The mushroom at the end of the world: on the possibility of life in capitalist ruins*, Princeton University Press, Princeton Oxford.

[\[Part III "Disturbed Beginnings: Unintentional Design"\]](#)

Tsing, A.L. (Ed.), 2017. *Arts of living on a damaged planet*. University of Minnesota Press, Minneapolis.

[\["Shimmer: When all you Love is Being Trashed" by Deborah Bird Rose\]](#)

Wizinsky, M., 2022. *Design after capitalism: transforming design today for an equitable tomorrow*. The MIT Press, Cambridge, Massachusetts.

[\[Introduction "What is Design After Capitalism"\]](#)