

RUTGERS UNIVERSITY – SYLLABUS

Department of Landscape Architecture

Professor - Dr. Anette Freytag (anette.freytag@rutgers.edu)

Office Hours: Mondays, 2:00pm–4:00pm in Blake Hall 218 or via Zoom, by appointment only.

11:550:480 Topology & Design: Special Problems in Design History & Theory

Wednesdays, 12:10pm–3:10pm, Blake Hall 128

WCD Writing and Communication Core Curriculum Course, 3 credits

Prerequisites: None

September 23 and November 18: ART LIBRARY College Ave Campus, 71 Hamilton Street, New Brunswick, NJ, 0890 <https://www.libraries.rutgers.edu/art>



Three half-day field trips:

- Saturday, October 3: James Rose Center (Ridgewood, NJ). 1:00 – 5:00pm (Departure from Blake Hall / Return). Lecture 2:00pm – 3:00pm. Tour of the estate 3:00 – 4:00pm.
- Saturday, October 10: Raymond Farm (New Hope, PA). 1:00 – 5:00pm (Departure from Blake Hall / Return). 2:15 - 4:15pm tour.
- Wednesday, December 9: Metropolitan Opera, *The Magic Flute*. 10:30am – 1:00pm.

LMS: Canvas. There you will find all course material and weekly learning goals and material
Find all program updates / designated speakers and topics for own presentations on Canvas

Topology & Design: Special Problems in Design History & Theory (3)

The term "topology" derives from the Greek words for "place," "space," and "study," "word," "sense". It comprises a theory of place (concept of "genius loci") and a method of presenting arguments in a discourse. As a design approach, topology advocates to pay attention to deeper spatial, physical, poetic, and philosophical values in a long tradition of designed nature.

Interdisciplinary Seminar

"Gesamtkunstwerk - Total Work of Art: When Life and Art, House and Garden Become One."

The "total work of art" or "all-embracing art form" (deriving from the German word "Gesamtkunstwerk") is a utopian concept to transcend the daily life of people and make them better human beings through art and high-quality craftsmanship.

A very important starting point of this idea is the oeuvre of the German composer Richard Wagner and the next generation of composers like Franz Schreker and Erich Wolfgang Korngold.

Proponents of the total work of art were not only active in music, but also in dance, art, architecture, garden architecture, and interior design. They created ensembles where every detail interrelates with all others to create a meaningful whole. Nothing was left to chance.

During this interdisciplinary seminar, we will investigate the concepts of ensembles (house, garden, interior design, placed artworks as well as artistic performances held within the ensembles) between roughly 1870 (Arts & Crafts Movement) and 1970 (Modernism / Fluxus/Early Postmodernism). A focus is put on studying the scenography and phenomenology of gardens and houses and utopian ideas as well as ideologies ranging from communism to fascism. In Art Nouveau, for example, the garden as a lost paradise and the concept of an “eternal spring” for the arts plays a central role. Excursions to New York City (Metropolitan Opera)— as well as to the James Rose Center in Ridgewood New Jersey and the Raymond Farm New Hope Experiment in Pennsylvania— are part of the program.



Learning Goals and Learning Objectives

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 **Topology & Design, Fall 2026: Total Work of Art** at an advanced, professional level by **effectively communicating through oral and written arguments** with a combination of oral presentations followed by a draft essay submittal showing effective format, terminology and concepts with later incorporation of comments (by peers as well as instructor) through revision and proper citation.

The instructor is a very productive writer with a long list of publications in five languages, including seven books, over 35 chapters in books, and many articles as well as research reports for the protection and maintenance of historical gardens and sites. **Instructions on writing will also include how to establish a writing routine and accountability and address hot topics like procrastination and writing block.**

Learning Goal 1:

Communicate effectively in modes appropriate to a discipline or area of inquiry.

Students shall understand the concept of the *Gesamtkunstwerk* – total work of art, its origin and its impact.

Learning objectives associated with this learning goal:

1a. Students shall gain a basic understanding of how artistic developments affect different fields of artistic creation in parallel. This shall help them to understand that the artistic creation of the field they are specialized in is embedded in a broader cultural context.

1b. Students shall grasp that the utopian dimension of the concept of the *Gesamtkunstwerk* – total work of art – was triggered by social and economic challenges. They shall understand how the artists, architects and craftsmen that worked under this banner wanted to change society.

Learning Goal 2:

Analyze and synthesize information and ideas from multiple sources to generate new insights. Students will learn about the aesthetic rigor of the *Gesamtkunstwerk*-program. By studying historical *Gesamtkunst*-examples originating between approx. 1870 and 1970 they should improve their skills in analyzing, describing and interpreting ensembles that embrace different art forms. Design and performing arts students shall be inspired for their own creative work.

Learning objectives associated with this learning goal:

2 a. The thorough study of selected ensembles that follow the *Gesamtkunstwerk*-idea shall improve the skills of students that belong to designing or performing disciplines to create meaningful and beautiful spaces / performances, where every component interrelates with the others.

2b. Students from other disciplines as the above stated will learn how to “read” and describe such ensembles and relate their aesthetics to the literature and fine arts of the time.

Learning Goal 3:

Evaluate and critically assess sources and use the conventions of attribution and citation correctly.

Learning objectives associated with this learning goal:

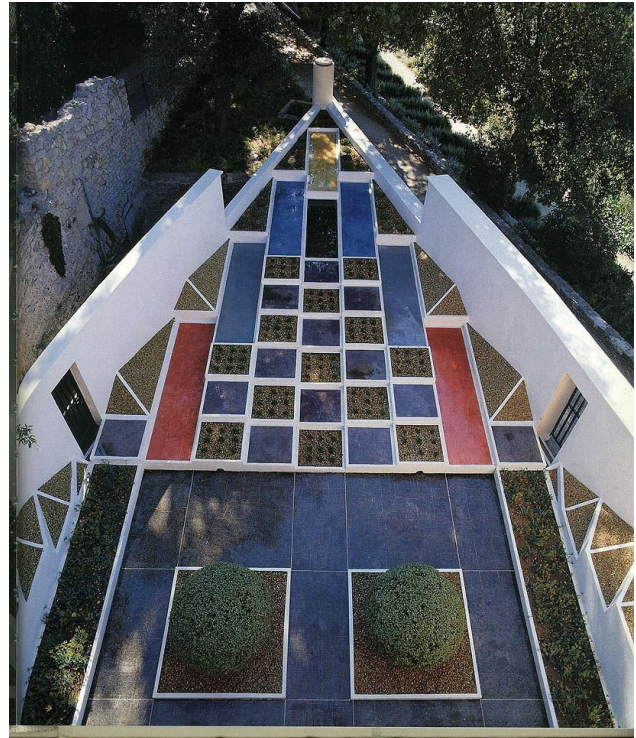
Apart from the content learning, the main goal of the class is to learn how to effectively read scholarly texts, how to establish a continued writing process (incl. fighting procrastination, writer’s block and techniques of self-encouragement and accountability) and how to assess sources and use the conventions of attribution and citation correctly.

Handbooks for the writing component of this class:

Anne Lamott, *Bird by Bird. Some Instructions on Writing and Life*, New York: Anchor books, 2019 (first ed. 1994) ISBN: 978-0-385-48001-7, eBook ISBN: 978-0-307-42498-3

The Chicago Manual of Style (18th edition)

(Online resource see: <https://www.chicagomanualofstyle.org/>)



CANVAS

We use Canvas as Learning Management System. There you will find the course material and weekly learning goals and material. You will also find all program updates and when you are supposed to give your presentations. All assignments will be submitted and graded through Canvas. Please make sure to check the class website regularly.

Study material

A large number of articles and the table of content of books you need to prepare your individual presentations and papers can be transferred from a hard drive and are provided as master copies on paper. The Art Library is the best place to consult the books you will need for this course in person: Art Library, College Ave Campus, 71 Hamilton Street, New Brunswick, NJ, 0890

<https://www.libraries.rutgers.edu/art>

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 interdisciplinary learning through a highly sophisticated artistic concept.

Thus, it is essential that you commit to coming to class prepared and that you fully participate in class discussions and assignments. All assigned readings will be provided in a printed reader by the instructor. The assignments might change per upcoming proposals from students throughout the development of the course.

Accommodations for Students with Disabilities

Rutgers University welcomes students with disabilities into all the University's educational programs. In order to receive consideration for reasonable accommodations, a student with a disability must contact the appropriate disability services office at the campus where you are officially enrolled, participate in an intake interview, and provide documentation: <https://ods.rutgers.edu/students/documentation-guidelines>. If the documentation supports your request for reasonable accommodations, your campus's disability services office will provide you 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 at: <https://ods.rutgers.edu/students/registration-form>
Full policies and procedures are to be found at <https://ods.rutgers.edu/>

Absence Policies

Students are expected to attend all classes; if you expect to miss a class, you must 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. If not reported the absence is unexcused. More than one unexcused session will be reflected in down grading.

COVID-19 / FLU Protocols

Under any circumstance: stay at home when you are sick.

For Rutgers' Covid-19 and influenza protocols see: <https://coronavirus.rutgers.edu/>

Field trips

It is vital for the learning progress that students attend the three planned excursions to NYC as well as the visit of Usonia and the James Rose Center. All entrance fees are covered.

Course Work

Keynote presentations of lectures are 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%). Downgrading will be effective if students use cell phones during classes, surf in the internet, or are doing other work not related to the actual class.

Individual student course grades are based on possible

100 points / 100%

1. Learn to communicate effectively in modes appropriate to a discipline or area of inquiry:

In-class discussion of readings assignments

30 points / 30%

2. Analyze and synthesize information and ideas from multiple sources to generate new insights: Show through oral presentations and writing samples

30 points / 30%

3. Evaluate and critically assess sources and use the conventions of attribution and citation correctly:

Writing workshops and 4 steps to final paper

40 points / 40%

Grade Rational

See the Rubric on Writing and Communication that is uploaded on CANVAS

Oral presentation and final paper incorporating review and revision

The students will hold oral presentations during the course and resume their findings in a final paper of about 15 pages. *You need to submit your final paper by December 16, 11:59pm at the very latest, if you want to be sure that you get a grade for this semester.*

Schedule of Classes: Dates, Topics and Assignments (maybe subject or change)
Wednesdays, 12:10pm–3:10pm, Blake Hall 128

Week	Assignments
W 1	September 2 Short introductions What is our respective background? Why this class? Expectations Definite outline of the class, confirming dates for field trips and organization Navigating Canvas – Overview possible topics for presentations and papers Short break Introductory lecture on the concept of the Total Work of Art / Synthesis of the Arts (Anette Freytag) Q+A Short break Fluxus activity (surprise) on aesthetic values <u>Assignment 1: decide on which topic you will present by September 9 (15 points)</u> 15-20 min of presentation, followed by Q+A You will receive 15 points for the oral presentation once you have held it and uploaded your presentation to Canvas (pdf or any other file). <u>Assignment 2 (reading) for the discussion on September 9 (5 points)</u> Keith Warner, "Gesamt Werk Kunst: A Few New Thoughts", in <i>The Wagner Journal</i> (3) 2, 49–61. Diane V. Silverthorne, "Wagners's Gesamtkunstwerk", in <i>The Routledge Companion to Music and Visual Culture</i>, ed. by Tim Shepard and Anne Leonard, New York-London: Routledge [year?], 246–254.
W 2	September 9 Richard Wagner's Gesamtkunst and its significance for contemporary culture WCD workshop I: How to read a text Discussing the assigned readings together: Keith Warner, "Gesamt Werk Kunst: A Few New Thoughts." Diane V. Silverthorne, "Wagners's Gesamtkunstwerk" Short break Introduction to Wagner's music and drama (Anette Freytag) - The Ring Cycle - The Leitmotiv technique - Bayreuth-architecture and Greek drama and theaters (Delphi)

	Short break Staging Richard Wagner – Psychology and Landscape (interior and exterior) – opera and video – power and love – ego and compassion Watching a video by Joachim Schamberger, Director of Opera at the Bienen School of Music at Northwestern University in Chicago (15min) (https://vimeo.com/68640839?fl=pl&fe=sh) <u>Assignment 3 WCD mini workshop (5 points)</u>: In class writing assignment: respond to the video you have just seen / guided through questions. Present in the class of September 16 and upload your texts beforehand. <u>Assignment 4 (reading) for September 16 (5 points)</u> Erik A. de Jong, “The Aesthetics of La Gara, in: Anette Freytag (Ed.), <i>The Gardens of La Gara. An 18th century estate in Geneva with gardens designed by Erik Dhont and labyrinth by Markus Raetz</i>, Zurich: Scheidegger & Spiess 2018, 39–41.
W 3	September 16 WCD workshop I: Talk about your in-class assignment and written texts. Discussion. How is a Garden a Total Work of Art? Discussing the assigned reading together Erik A. de Jong, “The Aesthetics of La Gara” Anette Freytag prepares slides of the actual garden to support the discussion. Break On Books and Gardens. How to visualize the intellectual concept of a book and its content in graphic design. Two examples of my own work. (Anette Freytag) Guest Lecture: Aimee Pollack on Artist’s Books (1:55pm – 3:10pm) <u>Assignment 5 (reading and presenting) for September 23 (WCD workshop) (5 points)</u> Form groups to present the various chapters of Anne Lamott’s book “Bird by Bird”. Present in class Sept. 23. <u>Assignment 6 (5 points)</u> Prepare a three-minute stand up presentation about a topic you care for Sept. 23.
W4	September 23

	Meeting at the ART LIBRARY College Ave Campus, 71 Hamilton Street, New Brunswick, NJ, 0890 https://www.libraries.rutgers.edu/art WCD Writing and Communications Workshop Short stand-up presentations on a topic you care for and feedback by peers. Short break Getting into writing How to establish a writing routine? How to overcome low self-confidence and perfectionism? The benefit of "shitty first drafts". The POM method (Pomodoro method. 25/30/30 or 45min of writing with a timer, then 5min of break). How to end each writing sequence on a positive note? The editing process, etc., etc. Student presentations of Anne Lamott's advice on writing Short break Art Librarian Megan Lotts on online and on-site resources for your presentations and papers <u>Assignment 7 (readings) for September 30 (5 points)</u> Colin Trodd, "The Arts and Crafts Movement and the Crafting of Culture", in <i>The Della Robbia Pottery. From Renaissance to Regent Street</i>, ed. by Judie Sheldon, Liverpool: Liverpool University Press 2015, 73–88. Esther da Costa Meyer, "Gesamtkunstwerk, or the Politics of Wholeness", in <i>Gustav Klimt. Painting, Design and Modern Life</i>, ed. by Tobias Natter and Christoph Grunenberg, London: Tate Publishing 2008, 24–31. <u>Reading Assignment for October 3</u> James Rose, "Freedom in the Garden." (1938) In: <i>Modern Landscape Architecture: A Critical Review</i>, edited by Marc Treib, University of Berkeley, 1993, 68-71. ISBN: 0-262-20092-9
W 5	September 30 (+ October 3 Field Trip) The Politics of the Total Work of Art + James Rose Discussing the texts Colin Trodd, "The Arts and Crafts Movement and the Crafting of Culture", in <i>The Della Robbia Pottery. From Renaissance to Regent Street</i>, ed. by Judie Sheldon, Liverpool: Liverpool University Press 2015, 73–88. Esther da Costa Meyer, "Gesamtkunstwerk, or the Politics of Wholeness," in <i>Gustav Klimt. Painting, Design and Modern Life</i>, ed. by Tobias Natter and Christoph Grunenberg, London: Tate Publishing 2008, 24–31. Short break

	Student presentations Arts & Crafts I (15 points per presentation) Topics to choose: • Arts & Crafts Movement – any artist • Gertrud Jekyll - gardener • Frank Lloyd Wright – early works (like the Darwin Martin House in Buffalo) • James Rose – space sculptures with shelters (not houses and gardens) WCD Workshop: Discussion on the steps for the paper—What goes into an outline, how to write the paper? <u>Assignment 8 (final paper) step 1: Write an outline for your paper (5 points)</u> Due by October 20, 12pm; discussed in class on October 21. <u>Assignment 9 (presenting): Learning basic style guide rules (CMS, APA, or MLA)</u> and presenting them to the class (slide presentation)- can be done in groups. Please choose style guide/group for presentation on October 21. <u>Mandatory Reading on Antonin and Noemi Raymond’s work for October 10 trip</u> Antonin Raymond, <i>Antonin Raymond: An Autobiography</i>, Japan: Charles E. Tuttle Co. 1973, 168—184. Nakashima George, “A Thousand Skills, A Thousand Voices,” in <i>The Soul of a Tree: A Woodworker’s Reflections</i>, New York: Kodansha International 1981, 125—139. October 3—Field Trip to James Rose Center (1:00 – 5:00pm). Lecture by Dean Cardasis, Rutgers Professor emeritus, Director of the James Rose Center 2:00 – 3:00 pm tour of the estate “James Rose. A Voice Offstage” Followed by a Q+A
W 6	October 7 (+ October 10 Field Trip) Arts and Crafts Movement UK, Continent, US + Antonin Raymond Student presentations Topics to choose: • Arts & Crafts Movement suite – any artist • Gertrud Jekyll - gardener • Frank Lloyd Wright – early works (like the Darwin Martin House in Buffalo) • Anthony Raymond and the New Hope Experiment (Raymond Farm) OR possible topics: Richard Wagner/music, Viennese Secession, Werkbund, Wiener Werkstätte, Salon Culture, Gustav Klimt, Hermann Muthesius, Architectural Ensemble at Mathildenhöhe in Darmstadt. <u>Mandatory reading for October 14</u> Anette Freytag, “Close to Paradise: The Stoclet House – Masterpiece of the Wiener

	Werkstätte," in <i>Yearning for Beauty: The Wiener Werkstätte and the Stoclet House</i> (exhibition catalog), ed. by Peter Noever et al., Ostfildern: Hatje Cantz, 2006, 360–373. October 10—Field Trip to Raymond Farm (1:00 – 5:00pm. 2:00 – 4:00pm tour).
W 7	October 14 Vienna around 1900: Klimt, Hoffmann, Wiener Werkstätte & the Stoclet House The Stoclet Ensemble: Interior, House and Garden (lecture by Anette Freytag) Student presentations (2) possible topics: Richard Wagner/music, Viennese Secession, Werkbund, Wiener Werkstätte, Salon Culture, Klimt, Muthesius, Mathildenhöhe <u>Assignment 10 (writing) for a discussion on October 21 (5 points)</u> Write 1.5- max 2 pages (11 points, 1.5 interspace) of personal reflection on your impressions of the field trip. What have you learned during the trip (Rose + Raymond)? Consider the assigned readings we have studied so far. Do you think that you yourself have been changed by being exposed to total works of art for one entire day? Text due on October 20, 12pm. Upload on Canvas.
W 8	October 21 WCD Writing and Communications Workshop Discussion of the field trip and feedback on the texts. Discussion of the Outlines. Short break Discussing the draft papers and the peer reviews. How to do a draft? How to improve it? How to give a constructive peer review? Exchange between students and instructor working with the submitted papers. Short break Learning about Style Guides – student presentations <u>Assignment 11 (final paper) step 2, due by November 18 (10 points)</u> Please write a first draft of your final paper (5-7 pages, 11 points, 1.5 interspaces.). Use at least two sources and refer to them in the text; integrate at least one quote and at least one indirect reference and include a bibliography of the cited sources at the end of the draft. If you will use pictures in your paper, have at least one picture included with a caption and the reference of the source of your image. Due by November 18, 11:59pm. 10 points.

	As soon as draft is uploaded, the instructor will send out the text to your peers. <u>Assignment 12 (final paper) step 3: Peer review, due by November 30 (10 points)</u> Give a peer review to two draft papers of your colleagues by November 30, 11:59 pm. 10 points. The colleague will give you the points on how valuable your review was!
W 9	October 28—NO CLASS / Compensation Field Trips
W 10	November 4 France — Ballets Russes, Art Deco, Cubism, Early Modernism Student presentations (3) Topics to choose: • Ballets Russes • Houses and gardens by Robert Mallet Stevens and Gabriel Guevrekian Maison de Verre by Pierre Chareau, Bernard Bijovet, Louis Dalbet Depending on number of student presentations: The “total work of art” idea and the UAM – Unité des Artistes Modernes (Union of Modern Artists) 1925–1958, Input lecture by Anette Freytag
W 11	November 11 Student Presentations Possible topics: • Frank Lloyd Wright – Prairie House and/or Fallingwater • Elie Saarinen – houses and gardens • Roberto Burle Marx—Total Work of Art and Activism. The Total Work of Art in Latin American Modernism • People Living in Glass Houses – Mies van der Rohe, Philip Johnson. • Villa Tugendhat, Farnsworth House, the Glass House and their Gardens and Landscapes <u>DO NOT FORGET: Assignment 11 (final paper) step 2, due by November 18 (10 points)</u> Please write a first draft of your final paper (5-7 pages, 11 points, 1.5 interspaces.). Use at least two sources and refer to them in the text; integrate at least one quote and at least one indirect reference and include a bibliography of the cited sources at the end of the draft. If you will use pictures in your paper, have at least one picture included with a caption and the reference of the source of your image. Due by November 18, 11:59pm.
W 12	November 18 Meeting at the ART LIBRARY College Ave Campus, 71 Hamilton Street, New Brunswick, NJ, 0890 https://www.libraries.rutgers.edu/art Second half of the class: Zimmerli Art Museum FLUXUS – An International Art Movement with closes ties to Rutgers

	Lecture and guided tour / workshop with Dr. Donna Gustafson, Curator in Chief em. Zimmerli Art Museum <u>DO NOT FORGET: Assignment 12 (final paper) step 3: Peer review, due by November 30 (10 points)</u> As soon as draft paper is uploaded by November 18, the instructor will send out the text to your peers. Give a peer review to two draft papers of your colleagues by November 30, 11:59pm. 10 points. The colleague will give you the points on how valuable your review was.
W 13	November 25—THANKSGIVING BREAK / NO CLASS
W 14	December 2 + Peer Review Individual feedback to your draft papers by Dr. Anette Freytag Give feedback on how helpful the peer reviews were (for grading purposes). Schedule will be determined together- cluster up according to topic. <u>Assignment 13 (final paper) step 4: write your final paper (20 points)</u> Write your final paper within the next 2 weeks. Individual consulting / feedback on revised drafts during office hours, Mondays 2:00 – 4:00pm (by appointment). Upload your revised paper by December 16, 11:59pm. This is the final delivery to surely get a grade this semester.
W15	December 9 Half Day Field Trip New York City – Metropolitan Opera Holiday Production of <i>The Magic Flute</i> by Wolfgang Amadeus Mozart, 10:30am – 1:00pm

Important dates and deadlines:

- Delivery of the first outline of the written paper: October 20, 12:00pm. (feedback to the group in writing workshop in the class of October 21)
- Delivery of a first draft (5-7pages) of the written paper: November 18, 11:59pm.
- Delivery of a peer review of two texts: November 30, 11:59pm. (Individual feedback by instructor to clusters of students in the class of December 2)
- Regular classes end: Thursday, December 10
- Delivery of revised final paper by **December 16: 11:59pm** (or earlier)

Individual thorough feedback by instructor possible in office hours on Mondays during office hours 2:00-4:00 pm (by appointment!) **Latest possible delivery of the final paper to surely get a grade by the end of the semester: December 16, 11:59pm.**

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/>

Turnitin Statement

Students agree that by taking this course all required papers may be subject to submission for textual similarity review to Turnitin.com (via Canvas) for the detection of plagiarism. All submitted papers will be included as source documents in the Turnitin.com reference database solely for the purpose of detecting plagiarism of such papers. Use of the Turnitin.com service is subject to the Usage Policy posted on the Turnitin.com site.

If you do not agree please contact me immediately.

Just in case....

- Student Health & Wellness Services: <https://shp.rutgers.edu/health-services/>
- Just In Case Web App <http://codu.co/cee05e>[Links to an external site.](#)
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.
- Counseling, ADAP & Psychiatric Services (CAPS)
(848) 932-7884 / 17 Senior Street, New Brunswick, NJ 08901/ [www.rhscaps.rutgers.edu/Links to an external site.](http://www.rhscaps.rutgers.edu/Links%20to%20an%20external%20site)
CAPS is a University mental health support service that includes counseling, alcohol and other drug assistance, and psychiatric services staffed by a team of professional within Rutgers Health services to support students' efforts to succeed at Rutgers University. CAPS offers a variety of services that include: individual therapy, group therapy and workshops, crisis intervention, referral to specialists in the community and consultation and collaboration with campus partners.
- Violence Prevention & Victim Assistance (VPVA)
(848) 932-1181 / 3 Bartlett Street, New Brunswick, NJ 08901 / [www.vpva.rutgers.edu/Links to an external site.](http://www.vpva.rutgers.edu/Links%20to%20an%20external%20site)
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 / <https://rutgers.campuslabs.com/engage/organization/scarletlisteners>
Free and confidential peer counseling and referral hotline, providing a comforting and supportive safe space.