



Landscape Architecture Programme

2013

Trimester 1

COURSE OUTLINE LAND251

LANDSCAPE ARCHITECTURE HISTORY AND THEORY

GENERAL

Core; Trimester One; 15 points

ASSESSMENT

100% internal by assignment

CLASSTIMES AND LOCATIONS

LECTURES: Tuesdays 13.40 – 14.30 & Fridays 12.40 – 14.30 LT1/LT2

TUTORIALS: Tuesdays 12.40 – 13.30 VS204

COORDINATOR

Coordinator

Warwick McLeod

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Tutor details will be provided at start of course

The last 30 years has seen rapid growth in the field of landscape architecture: its establishment as a distinct profession, and a parallel growth in its representation in colleges and universities. Propelling this is society's greater concern with the environment, and a developing conviction that design of the environment needs to be led by people equally trained in the understanding of ecology as in the needs of urban society and the design of space. This is an exciting time in Landscape Architecture as the profession senses it is uniquely placed to take the lead in forging a new relationship between human being and environment. The body of theoretic writing Landscape Architecture has generated in that period professes a desire to take on that role; urging on students and professionals to regain the largeness and wholeness of vision needed to lead in the understanding and design of the environment.

Such an interdisciplinary leadership role can only be accomplished by generating articulate and robust theory. Contemporary Landscape Architecture theory must establish a marriage of comprehensive understanding with critical rigour, and a reasoning powerful enough, to provide effective leadership to policy-making and practice.

It has been said that for a society to work together, to evaluate and coordinate the ideas coming from its different disciplines, it needs to have agreed on a certain universal code, or language of understanding. The last exemplar of such a powerful interdisciplinary alliance is the eighteenth century. This was the time of the writing of the Encyclopaedia: a time when the understandings of science, aesthetic theory, and the philosophies of reason and romanticism all drew near to focus the thought of European philosophy, and all people of the enlightenment, on Nature and the Landscape. But thereafter, the destructiveness of the industrial and colonial age, and the furious pace of change in social ideas since, has brought us to a place where, even as the power to gather information to one place and time has never been greater, societies, nations and individuals struggle to hope such a universal code could evermore be agreed or even understood.

For providing this example the eighteenth century still holds the contemporary discussion of Landscape Architecture theory in its thrall. This may be not for the best, but for entirely circumstantial, reasons. Universities and their academic programmes grew exponentially in America through the second half of the twentieth century, producing a large amount of academic literature which has become, by default, the main body of critical theory the academic community has to refer to. In trying to look back over the wall of modernism for more nourishing roots, American Landscape theory most often looks, by way of Olmsted, to the 18th century. This is America's conceit of its own indigenous; particularly on its east coast - where coincidentally the most influential Landscape Architecture programmes are based. America's interpretation of its bedrock past, in philosophy, in political culture, in architecture, and in spatial design, is as an unquestioning colony of eighteenth century Europe.

Such a comparatively monocultural tradition of argument can be blind to its own assumptions, and its reasoning can end up being as much a wall to challenge as a weapon of criticism. Landscape Architecture theory is in need of fresh challenge from new directions; and we in the Southern Hemisphere possess access to inherent understandings, our birthright through our particular history, that can move the whole argument at its roots - if we give those understandings the form of critical argument. Having developed institutions of cross-cultural questioning and critique within our society through addressing the Treaty of Waitangi, New Zealanders own a unique critical pedigree: when activated it could provide the agency to help landscape architecture pursue the kind of universality of vision that is its stated goal.

AIMS OF THE COURSE

LAND251 aims to provide students with knowledge of the history of ideas wherein discussion of the role of contemporary landscape architecture is taking place. It aims to produce students who are confident in engaging in an active, critical and creative manner with the various schools of thought that make up Landscape Architecture's theoretic construct. It aims to begin a conversation amongst new landscape architects which can move the terms of Landscape Architecture theory in new directions in the 21st century. And it aims to provide a platform - crucially important for any creative person - for new landscape architects to find in themselves, and make vital, the place that connects understanding of theoretic and critical convictions to their work in the studio; so that realisation of the theory in the studio can operate confidently and fluidly in intuitive decision-making, not as the filling of an academic prescription. In a field where collaborative decision-making is the very medium, the ability to understand and explain theory fluently is a fundamental skill.

COURSE LEARNING OBJECTIVES

Students who pass this course will be able to:

1. understand contemporary attitudes and approaches to landscapes and their development
2. understand theories and movements that have defined our reading and production of landscape
3. appreciate the values and practices associated with culturally significant landscapes
4. employ methods and skills with which to critically analyse literature;
5. engage with the practices and production of theoretical writing;
6. explore connections between theory and the practices of Landscape Architecture design
7. understand and practice principles of constructing an argument
8. understand the critical abilities necessary to take a position

Assessment items	Length	%	CLO(s)
Project 1	9 weeks	40	1,2,3,4,5,6,7,8
Project 2	6 weeks	30	1,2,3,4,5,6,7,8
Project 3	1 - 13 weeks	10	1,2,3,4,5,6,7,8
Project 4	13 weeks	20	1,2,3,4,5,6,7,8

Graduate Skills	Taught	Practised	Assessed
Knowledge			
• Information literacy	✓	✓	✓
Creative and Critical Thinking			
• Problem solving	✓	✓	✓
• Critical evaluation	✓	✓	✓
• Work autonomously	✓	✓	✓
• Creativity and innovation	✓	✓	✓
Communication			
• Effective communication (written)	✓	✓	✓
• Effective communication (oral)	✓	✓	✓
• Effective communication (graphic)	✓	✓	✓
• Work effectively in a team setting	✓	✓	✓
Leadership			
• Ethical behaviour in social / professional / work environments	✓	✓	✓
• Responsible, effective citizenship	✓	✓	✓
• Commitment to responsibilities under the Treaty of Waitangi	✓	✓	✓

COURSE CONTENT

LAND251 is a thematic enquiry of issues informing approaches to the design and appreciation of landscapes, including a discussion of regional and international case studies, with an emphasis on the development of analytical, critical, and discursive skills.

The challenge the Landscape Architecture discipline has set itself is to “Know Your Place”: namely the expectation that Landscape Architecture should provide *knowledge of place*, in its widest and deepest understanding, to all the many disciplines involved in the design of environment; but also the responsibility that Landscape Architecture should *know its place* is to *lead* an interdisciplinary approach to spatial and environmental design.

Given the course sets to examine the basic premises of Landscape Architectural theory, we need to analyse these three words for their meaning: what is it to *know* – what is understanding, memory, cognition, decision? what is *your* – what is human identity, individual, social and national, and what is it to possess, be custodian of or belong to? and what is *place* – what gives a geographic entity a metaphysical identity?

Then we need to turn to the geographic entity, the site. For most of a landscape architect’s business, and for this course, this is the city. Urbanization and democratization of societies in the late eighteenth, nineteenth, and twentieth centuries transformed cities, and the role of landscape architecture. Industrial and technological revolutions brought much more intense pressure on the resources of the planet; much increased the repertoire of technological responses to landscape issues; and nested those issues within the rapidly growing, changing, and shape-shifting cities. Within this time landscape architecture evolved through large philosophies – imperialism, romanticism; modernism; environmentalism; and deconstruction – and these have physically formed our cities, suburbs and towns, the contemporary public environment. But their influence cannot be read like strata because each of these movements, while sometimes chronologically distinguishable, has had to grapple, negotiate and merge with the other, in the special arena of exterior space. They are each and together the immediate and present inheritance of the urban landscape architect

Having formed comparatively slowly and traceably over the last 200 years, Wellington is a conducive site for studying the international theory that has informed the design of exterior space in that time, and the paradigms of spatial design from earlier history that those design decisions drew upon: and for the same reason it's a fit site for testing developing contemporary theory. Two assignments focus on an area of Wellington where the overlaying of different eras of theory have produced an environment of special confusion; namely the area between Te Aro and Newtown. The first of these asks you to analyse the history of one particular spatial paradigm, chosen by you, from among the layers; and the second asks you to produce a manifesto or brief for the redesign of this area, one which takes a position on what should be the identity of *place*; how that place should shape *your* identity -the individual, social and national identity of its human occupants and custodians; and what you believe is the way place and occupant *know* or understand each other.

These are issues pondered every day in Landscape Architecture offices around the world; and every country on earth is processing issues of the post-industrial, post-colonial world similar to our own. For this reason it is not just helpful but vital to acquaint ourselves with their responses to those issues.

To this end, a third assignment asks you to research 5 particularly influential landscape architecture designs from the international scene and contemporary times; and a fourth assignment, on-going through the duration of the course, asks you to familiarise yourself with about 50 others. These contemporary international precedents are the subject of a series of debates.

COURSE DELIVERY

The class meets for 2 hours twice a week. On Fridays there are two lectures (one a guest lecture). On Tuesdays the first, tutorial, hour is followed by a lecture in the second hour.

You develop your ideas and understanding through debates and essays.

Debates:

Because a main objective of the course is to hone your intellectual skills in discussing design ideas, this course is centred on the tutorial. Each tutorial will take the form of a debate. In a debate, a proposition is stated and then disputed between parties who for the sake of argument take up positions either for or against this proposition. By arbitrarily polarising the argument like this, the issues are initially forced into stark contrast: subsequent discussion then critiques the greater complexity or subtlety of the situation.

There are 13 debates, each addressing a distinct question about the nature of place, the nature of knowledge & understanding, and the nature of human ownership of, & belonging to, place. Each debate will be led by 4 students. The debate begins with a certain proposition stated. Each of the 4 students who are up for that day will argue for or against that proposition from the point of view of the design he/she represents (you get to choose this in the first class).

Superficially, the design you choose may or may not stand obviously on one side of the proposition: in fact you may have to argue *anti* the proposition when everything about the design seems *pro*. This does not matter: in fact you will be better challenged, and get to exercise your intellectual skills and rhetorical skills more rigorously, if you have to argue against the grain of the design. By knowing the issues well, knowing your design very well, knowing your opponent's design very well, knowing well other related designs, and being sharp intellectually and critically, and thinking on your feet, you will be able to focus your argument for or against the proposition.

This presentation will be assessed by 4 criteria:

- Understanding of Landscape Architecture principles
- understanding of the issues of the site
- clarity laying out the issues
- rhetorical skill

The last criterion is very important. The success of your presentation will not be in how right you are (there is no right), but how well you can get discussion going. This requires rhetoric – a very necessary skill, hard to practice these days, but the debate forum is perfect for practicing it.

Each presentation will last 5 minutes. The classroom will be arranged like 2 sides of a debating chamber, and the students not presenting that day will each take a seat on either side, depending on which side they wish to support: they can choose which one but the tutor will keep the numbers even. During the presentations, they take notes, and at the end of the presentations they will have 5 minutes to compose a short statement of 1 -2 paragraphs: one which states a position on the debate proposition; a reason; and invites a response. Again, these statements will be assessed by 3 of the same criteria:

- understanding of the issues
- clarity laying out the issues
- rhetorical skill

Therefore, whether or not you are presenting that day, you will have to have come to class prepared with knowledge of the issue and the designs.

These paragraphs will immediately be handed to the tutors, who will then select from them questions to direct to either side of the debating chamber. 20 – 30 minutes of open discussion ensues. The heat is off at this point, as everything for assessment has been done and handed in, so the fun of argument should take over.

Obviously, missing a tutorial will mean losing marks. Debate questions will only be accepted by the tutors within half an hour of the beginning of the class – there can be no extensions. The only exception to this rule is that, in the case of English being the student's second language, the student may hand in, within 1 hour of the end of the class, a second draft of his/her questions. A first draft must still be handed in during the class.

The explanation and negotiation of ideas is one of the profession's most necessary skills: it requires a lot of practise, and it can only be practised with other people in an environment which respects and encourages the airing of views. Unless you develop the considerable skill of presenting your views with coherence, precision and clarity, and in a way which allows them to be engaged with and negotiated, you or the integrity of your ideas may not survive in the professional world.

Fortunately there is a long tradition of debate to guide us in learning these skills, and established rules. Most important of these rules is that you must consciously leave behind you when you enter the discussion environment:

- Shyness or fear of being a bigmouth
- The fear of “not knowing enough about it” – you never know enough
- The fear of “being wrong” – there is no right or wrong

You must bring with you:

- A switched-on brain
- Willingness to take part in discussion
- Openness to considering other ideas

Students are expected to arrive on time, to be present for the whole tutorial session, and to actively participate in group discussions. Attendance at lectures is also crucial if you are to be able to contribute in tutorials in a well-informed manner.

Essays:

These debate presentations and regular logging of response positions support the development of two essays which focus on an area of particular spatial confusion (resulting from the overlay and attempted interweave of consecutive, conflicting ideologies) in Wellington. The first project extracts a particular ideology, researches its history, and analyses how it has formed its assumptions and wrought its premises upon the place. The second presents a position on the identities of nation, city, and individual; proposes what these identities should be, and how they could be coordinated; and proposes an approach to the design of the same place which would foster the actual development of such identities.

ASSIGNMENTS / PROJECTS

To provide a comprehensive overview, a detailed description of the assignments follows:

Project 1:

During the first 9 weeks, each student will prepare and write a 3000-word essay, researching the history of a particular ideology or understanding of spatial/environmental design, and analysing how it has been overlaid on and interwoven into the matrix that is the Te Aro – Newtown area of Wellington: and comparing issues and problems inherent therein to those addressed by contemporary Landscape Architecture precedents (36%)

Project 2:

During the next 6 weeks, each student will prepare and write a 1000-word illustrated manifesto/brief for the redesign of the same area, detailing what conceptions of national, social and individual identity, of place, and of imaginative association between them, a landscape architecture firm should seek to provide for in its design proposal; and indicating how the various conditions of the site (topographic, infrastructural, ecological, programmatic) could be understood, to design for the nurture, nourishment and coordination of individual, social and national identities: and comparing issues and problems inherent therein to those addressed by contemporary Landscape Architecture precedents (30%)

Project 3:

Within one of the 13 weeks, each student will make a 5 minute presentation, promoting a position for or against a certain proposition in a debate, from the point of view of a particular precedent project from contemporary landscape architecture. Data projector will be available for your presentation; but it need not be digital. Digital presentations must be saved on the LAND251 Hand-ins folder on the R-Drive, so that only one log-on need be used, but also so that your tutor can look at it after the class if necessary. Presentations should last no longer than 5 mins (10%)

Project 4:

During the whole 13 weeks, each student will attend each of the 10 debates for which he or she is not that day a presenter; and within the hour of the debate write and submit a statement of position in response to the presentations given. (2% x 12 = 24%)

NOTE: Excepting Project 4, all handins must be submitted to the Handin folder on the R-Drive. This is a School of Architecture requirement to ensure that student work is appropriately archived.

ASSESSMENT REQUIREMENTS

The Course is internally assessed by assignment work in the form of ____ projects. Assignments are assessed and graded A+, A, A-, B+, B, B-, C+, C, D, E, (where C is a PASS). Grades only are issued to students. The final grade for the course is based on the aggregation of the percentage marks for each of the assignments, and a final grade of C or better is required to pass the course.

NOTE: In order to ensure equity, hand-in dates cannot be modified. A hand-in date cannot be changed without permission from the Head of School.

The projects contribute towards the final course grade as follows:

Project 1:	9 Weeks: due April 30 th	40%
Project 2:	6 Weeks: due June 4th	30%
Project 3:	1-13 Weeks: due weekly (2% each)	20%
Project 4:	1-13 Weeks: due tba in 1 st class	10%
Total		100%

The submission requirements and assessment criteria for the two projects are as follows:

Project 1: (36%)

Submission Requirements:

Each student will prepare and write a 3000 word essay, researching the history of a particular ideology or understanding of spatial/environmental design, and analysing how it has been overlaid on and interwoven into the matrix that is the Te Aro – Newtown area of Wellington: and comparing issues and problems inherent therein to those addressed by contemporary Landscape Architecture precedents

Project 1 Assessment Criteria	CLO(s)
Depth of knowledge of history of spatial & environmental design	1,2,3,4,5,6,7,8
Understanding of local Landscape Architecture history	1,2,3,4,5,6,7,8
Critical ability in comparing and analysing international historical designs and local designs to find relationships	1,2,3,4,5,6,7,8
Critical rigour in forging these understandings into critical analysis	1,2,3,4,5,6,7,8
Clarity of presentation of views	1,2,3,4,5,6,7,8

Project 2: (30%)

Submission Requirements:

Each student will prepare and write a 1000 word illustrated manifesto/brief for the redesign of the same area, detailing what conceptions of national, social and individual identity, of place, and of imaginative association between them, a landscape architecture firm should seek to provide for in its design proposal; and indicating how the various conditions of the site (topographic, infrastructural, ecological, programmatic) could be understood, to design for the nurture, nourishment and coordination of individual, social and national identities: and comparing issues and problems inherent therein to those addressed by contemporary Landscape Architecture precedents

Project 2 Assessment Criteria	CLO(s)
Understanding of Landscape Architecture principles	1,2,3,4,5,6,7,8
Understanding of local Landscape Architecture history	1,2,3,4,5,6,7,8
Independent thinking in bringing ideas of place, understanding , occupation and custodianship to design	1,2,3,4,5,6,7,8
Imagination, daring & elegance in finding and refining metaphors for expressing your vision	1,2,3,4,5,6,7,8
Clarity	1,2,3,4,5,6,7,8

Project 3: (10%)

Submission Requirements:

You will present in one debate. Data projector will be available for your presentation; but it need not be digital. Digital presentations must be saved on the LAND251 Hand-ins folder on the R-Drive, so that only one log-on need be used, but also so that your tutor can look at it after the class if necessary. Presentations should last no longer than 5 mins.

Project 3 Assessment Criteria	CLO(s)
Understanding of Landscape Architecture principles	1,2,3,4,5,6,7,8
understanding of the issues	1,2,3,4,5,6,7,8
clarity laying out the issues	1,2,3,4,5,6,7,8
rhetorical skill	1,2,3,4,5,6,7,8

Project 4: (24%)

Submission Requirements:

If you are not presenting that day, you are a member of one or other debating team. You will come to the debate having given the designs and debate proposition some thought: and, after the presenters have made their case, you will compile a short statement stating a position yourself. Each statement is worth 2%

Project 3 Assessment Criteria	CLO(s)
understanding of the issues	1,2,3,4,5,6,7,8
clarity laying out the issues	1,2,3,4,5,6,7,8
rhetorical skill	1,2,3,4,5,6,7,8

The School has a long tradition of providing *critical review* of student work as it progresses especially in design projects. This is part of feed-back for learning purposes. Such reviews must not be misunderstood as indicators of standards and they are different from *assessment*. Students have a responsibility to attend critical reviews at the appointed time as part of the learning process. Review panels are often composed of internal and external members for the appointed times and cannot be re-composed to consider late submissions. Consequently late work will not receive a critical review, though it will be assessed subject to any penalties as set out below.

- Critical Review: May take place during the development phases of a project as well as at the time of the final submission. Its purpose is to identify strengths and weaknesses in the work and to offer suggestions to generally encourage the student. An encouraging critical review does not necessarily mean a good assessment result.
- Assessment: May take place at a stage in a project or on final submission (or both). Its purpose is to assess the work in terms of the objectives stated in the handout and to express this as a grade. Moderation of all assessment in design is undertaken at the end of the Trimester after critical reviews, involving a wider group of staff than the immediate lecturers in the course. This process ensures fairness.

All work submitted for assessment must be accompanied by an ASSESSMENT DECLARATION FORM.

All grades posted during this course are only provisional results until confirmed by the School Examiners Committee which meets after the examination period.

PENALTIES

For work that arrives late, the following penalty will be applied for the School of Architecture: 5% immediately, then 5% for every subsequent 24 hours including weekends.

GROUP WORK

There is no group work assessed, but students will get the best effect from their debate presentations if they prepare together in brainstorming sessions ahead of time

SCHEDULE OF SESSIONS (Assessments to be noted)

Week month	day	date	item	location	time	Comments
Week 9 February	M	25				
	TU	26				
	W	27				Orientation Week
	TH	28				
	F	29				
Week 10 March	M	4				Trimester 1 begins
	TU	5	Course Introduction Lecture National identity and constitution	VS204 LT1/LT2	12.40pm 1.30pm	
	W	6				
	TH	7				
	F	8	Lecture The matrix of imperialism; axis and grid Guest Lecture	LT1/LT2 LT1/LT2	12.40pm 1.30pm	
Week 11 March	M	11				
	TU	12	Demonstration Debate: 4 contemporary designs Lecture: Earth's axis to built axis: neolithis and memorial	VS204 LT1/LT2		
	W	13				
	TH	14				
	F	15	Withdrawal refund Lecture: Axes and grids of Egypt, Persia , Rome & Wellington Guest Lecture	LT1/LT2 LT1/LT2	12.40pm 1.30pm	<i>This is the last date that you can withdraw with a full fees refund</i>
Week 12 March	M	18				
	TU	19	Debate: 4 contemporary designs Lecture: Medieval and Renaissance space	VS204 LT1/LT2	12.40pm 1.30pm	
	W	20				
	TH	21				
	F	22	Lecture: Baroque and Moghul matrices Guest Lecture	LT1/LT2 LT1/LT2	12.40pm 1.30pm	
Week 13 March	M	25				
	TU	26	Debate: 4 contemporary designs Lecture Grid and radius in the 19 th century city: Paris, Vienna, New York, Washington DC, Chicago, New Delhi, Canberra	VS204 LT1/LT2	12.40pm 1.30pm	
	W	27				
	TH	28				Extended Easter Break begins
	F	29				Good Friday – holiday
Week 14 April	M	1				Easter Monday – holiday
	TU	2				Easter Tuesday – VUW holiday
	W	3				
	TH	4				
	F	5	Lecture: Dionysus Guest Lecture	LT1/LT2 LT1/LT2	12.40pm 1.30pm	
Week 15 April	M	8				
	TU	9	Debate: 4 contemporary designs Lecture: Pastoralia/Acadia	VS204 LT1/LT2	12.40pm 1.30pm	
	W	10				
	TH	11				
	F	12	Lecture: Chinese spatial design Guest Lecture	LT1/LT2 LT1/LT2	12.40pm 1.30pm	
Week 16 April	M	15				
	TU	16	Debate: 4 contemporary designs Lecture: Japanese spatial design	VS204 LT1/LT2	12.40pm 1.30pm	
	W	17				
	TH	18				
	F	19	Lecture: Olmsted Guest Lecture	LT1/LT2 LT1/LT2	12.40pm 1.30pm	

Week 17 April	M	22				Mid-trimester Break
	TU	23				
	W	24				
	TH	25				ANZAC Day - holiday
	F	26				
Week 18 April May	M	29				
	TU	30	Hand in Project 1 Debate: 4 contemporary designs Lecture: 19 th & 20 th century utopianism	VS204 LT1/LT2	12.40pm 1.30pm	Hand in Project 1
	W	1				
	TH	2				
	F	3	Lecture: The motorway and Radiant City Guest Lecture	LT1/LT2 LT1/LT2	12.40pm 1.30pm	
Week 19 May	M	6				
	TU	7	Debate: 4 contemporary designs Lecture: Modernist responses to the city: Eckbo, Halprin, Burle Marx, Walker, Gustafson	VS204 LT1/LT2	12.40pm 1.30pm	
	W	8				
	TH	9				
	F	10	Lecture: McHarg & Environmentalism Guest Lecture	LT1/LT2 LT1/LT2	12.40pm 1.30pm	
Week 20 May	M	13				
	TU	14	Debate: 4 contemporary designs Lecture: Polynesian Globalism	VS204 LT1/LT2	12.40pm 1.30pm	
	W	15				
	TH	16				
	F	17	Withdrawals Lecture: The post-industrial landscape & postmodern responses Guest Lecture	LT1/LT2 LT1/LT2	12.40pm 1.30pm	After this date the Associate Dean's approval is required for withdrawals from Trimester One courses.
Week 21 May	M	20				
	TU	21	Debate: 4 contemporary designs Lecture: Phenomenology	VS204 LT1/LT2	12.40pm 1.30pm	
	W	22				
	TH	23				
	F	24	Lecture: Landscape, the mind, & meaning Guest Lecture Maori space	LT1/LT2 LT1/LT2	12.40pm 1.30pm	
Week 22 May	M	27				
	TU	28	Debate: 4 contemporary designs Lecture: Maori/Pakeha nation, 19 th - 21 st centuries	VS204 LT1/LT2	12.40pm 1.30pm	
	W	29				
	TH	30				
	F	31	Debate: 4 contemporary designs Debate: 4 contemporary designs	Te Herenga Waka Te Herenga Waka	12.40pm 1.30pm	
Week 23 June	M	3				Queen's Birthday - holiday
	TU	4	Debate: 4 contemporary designs Debate: 4 contemporary designs Hand in project 2	VS204 VS204	12.40pm 1.30pm	Hand in project 2
	W	5				
	TH	6				
	F	7				
Week 24 June	M	10				Study/Examination Period
	TU	11				
	W	12				
	TH	13				
	F	14				
Week 25 June	M	17				
	TU	18				
	W	19				
	TH	20				
	F	21				
Week 26	M	24				
	TU	25				

June	W	26				
	TH	27				
	F	28				
Week 27 July	M	1				
	TU	2				
	W	3				Examination Period ends
	TH	4				Mid-year break begins
	F	5				

ATTENDANCE AND PARTICIPATION

Attendance and participation is an important aspect of the learning process, and you are required to attend all the lectures and tutorials.

If extraordinary circumstances arise that require you to be absent from some class sessions, you should discuss the situation with the Course Coordinator as soon as possible.

Suggested additional wording for studio courses:

COURSE EXPECTED WORKLOAD

You should be expected to spend of around 150 hours on this course, including both scheduled class time and independent study. Typically this involves around 10 hours per week during the twelve teaching weeks, with the balance during the mid trimester break, study week, and examination period.
http://www.victoria.ac.nz/home/about_victoria/avcacademic/publications/assessment-handbook.pdf

School of Architecture

MATERIALS AND EQUIPMENT REQUIRED

Students will need to provide all materials and equipment as necessary for the completion of required work.

It is recommended that you have your own laptop although computer facilities are available at the School. If you are purchasing a laptop and would like information on the minimum requirements please contact the Student Administration Office. While digital cameras are available at the school, it is also recommended that students consider purchasing a simple digital camera (3.2mpxl minimum). Note: The Student Loan, administered by StudyLink, allows students to claim up to \$1000 for course related costs for each year of study.

RECORDING OF WORK AND PORTFOLIO

You are strongly encouraged to respect and care for your work, making and recording a visual summary of each project in this course. This may be in digital and/or hard copy. The principal purpose of this is to maintain a record of your work for incorporation into your own personal "Design Portfolio". Recording a summary of your work also means it is available if needed for you or the School to exhibit or publish.

SUBMISSION OF WORK

Each student is responsible for ensuring their work is submitted on time and in the required format.

Late submissions will be penalised as set out above, unless an extension is approved by the Course Coordinator.

EXTENSIONS

In the event of illness or other extraordinary circumstances that prevent you from submitting a piece of work on time, or that you feel adversely affect the quality of the work you submit, it is important that you discuss your circumstances with the Course Coordinator as soon as possible so that appropriate arrangements may be made. If possible, you should complete an Application for Extension form (available from the Faculty Office) for the Course Coordinator to approve before the hand-in date. You will also need to provide suitable evidence of your illness or other circumstances. In an emergency, or if you are unable to contact the Course Coordinator, you should advise the Faculty Office of your situation. Work submitted late must be submitted to the Course Coordinator.

MANDATORY COURSE REQUIREMENTS

None

COMMUNICATION OF ADDITIONAL INFORMATION

Any changes or additions to this Course Outline will be discussed and agreed with the class, and conveyed through Blackboard or via email to all students enrolled in the course. **Changes to graded submission dates cannot occur without permission from the Head of School.**]

READINGS AND REFERENCE MATERIAL

Articles and chapters of books specifically relevant to each of the debates will be provided on blackboard and the r-drive. What follows is a comprehensive list of materials published on themes of landscape architecture

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Berrizbeitia, Anita (1997)	'Landscape Architecture criticism,' <i>Land Forum</i> , Fall./winter Washington B.C: Spacemaker Press	SB469L253
Brown, Brenda (1991)	'Avant –Gardism and Landscape Architecture,' <i>Landscape Journal</i> , vol. 10, number 2.	SB469L263J
Corner, James (1999)	<i>Recovering Landscape: Essays in contemporary landscape architecture</i> , Sparks, NV:Princeton Architectural Press	SB472 R311
Conan, Michel (ed) (2003)	<i>Landscape design and the experience of motion</i> , Washington, D.C: Dumbarton Oaks Research Library and Collection.	SB469.23 D887 2003 L
Czeraniak, Julia (2001)	<i>Downsview Park Toronto (a case study)</i> , Harvard Design School: Prestel USA	SB472.3D751
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Foster, Hal (2002)	<i>The anti-aesthetic. Essays on postmodern culture</i> , New York: New Press	BH301 M54A629
Harvery, Sheila & Fieldhouse, Ken (eds) (2005)	<i>The cultured landscape : designing the environment in the 21st century</i> ,.New York : Routledge,	SB472 C968
Huxley, Margo (1994)	'Escaping the Culture: Landscape Architecture and Praxes of Empowerment,' <i>The Culture of Landscape Architecture</i> , (eds) Harriet Edquist & Vanessa Bird, Melbourne: Edge Publishing	SB472C991
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Margolin, Victor, (1989)	<i>Design Discourse: history, theory, criticism</i> , Chicago: University of Chicago Press	NK1505D457
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Meyer, Elizabeth. K (1994)	'Landscape as Modern Other and Postmodern ground.' <i>The Culture of Landscape Architecture</i> , (eds) Harriet Edquist & Vanessa Bird, Melbourne: Edge Publishing.	SB472C991
Meyer, Elizabeth. K (1991)	'The Public Park as Avante-Garde (landscape) Architecture: A comparative interpretation of Two Parisian Parks, Parc de la Villette and Parc des Buttes-Chaumont,' <i>Landscape Journal</i> , pp.	SB469L263J
Leatherbarrow, David. (2004)	<i>Topographical stories : studies in landscape and architecture</i> , Philadelphia, Pa. : University of Pennsylvania Press,.	SB472.45 L438 I
Spellman, Catherine, ed. (2003)	Re-envisioning <i>landscape/architecture</i> , Barcelona : Actar.	NA2500 R327
Swaffield, S (2002) ed	<i>Theory in Landscape Architecture</i> , Philadelphia: University of Pennsylvania Press	SB472 T396
	<i>Topos: About landscape: essays on design, style, time and space</i> , Munchen : Callwey Verlag ; Basel ; Boston : Birkhauser, 2003.	SB470.55 E85 T355
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Berrizbeitia, Anita and Pollack, Linda (1999)	<i>Inside Outside : between architecture and landscape architecture</i> , Mass: Rockport	NA 2542.35 B533I
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CLASS REPRESENTATIVES

The Faculty of Architecture and Design operates a system of Class Representatives in 100-level courses, and Year Representatives in each of the professional disciplines. Student Representatives are elected during a class session in the first week of teaching. All Student Representatives will be listed on the STUDiO notice board in the Atrium, and the relevant Representatives are also listed on studio notice boards. Student Representatives have a role in liaising between staff and students to represent the interests of students to the academic staff, and also in providing students with a communication channel to STUDiO and the Student Representation organiser.

ACADEMIC INTEGRITY AND PLAGIARISM

Academic integrity means that University staff and students, in their teaching and learning are expected to treat others honestly, fairly and with respect at all times. It is not acceptable to mistreat academic, intellectual or creative work that has been done by other people by representing it as your own original work.

Academic integrity is important because it is the core value on which the University's learning, teaching and research activities are based. Victoria University's reputation for academic integrity adds value to your qualification.

The University defines plagiarism as presenting someone else's work as if it were your own, whether you mean to or not. 'Someone else's work' means anything that is not your own idea. Even if it is presented in your own style, you must acknowledge your sources fully and appropriately. This includes:

- Material from books, journals or any other printed source
- The work of other students or students or staff
- Information from the internet
- Software programs and other electronic material
- Designs and ideas
- The organisation or structuring of any such material

Find out more about plagiarism, how to avoid it and penalties, on the University's website:

www.victoria.ac.nz/home/studying/plagiarism.html

USE OF TURNITIN

Student work provided for assessment in this course may be checked for academic integrity by the electronic search engine <http://www.turnitin.com>. Turnitin is an online plagiarism prevention tool which compares submitted work with a very large database of existing material. At the discretion of the Head of School, handwritten work may be copy-typed by the School and subject to checking by Turnitin. Turnitin will retain a copy of submitted material on behalf of the University for detection of future plagiarism, but access to the full text of submissions is not made available to any other party.

GENERAL UNIVERSITY POLICIES & STATUTES – WHERE TO FIND MORE DETAILED INFORMATION

Students should familiarise themselves with the University's policies and statutes, particularly the Assessment Statute, the Personal Courses of Study Statute, the Statute on Student Conduct and any statutes relating to the particular qualifications being studied; see the *Victoria University Calendar* or the University's policy website <http://www.victoria.ac.nz/home/about/policy>

Student and staff conduct

The Statute on Student Conduct together with the Policy on Staff Conduct ensure that members of the University community are able to work, learn, study and participate in the academic and social aspects of the University's life in an atmosphere of safety and respect. The Statute on Student Conduct contains information on what conduct is prohibited and what steps are to be taken if there is a complaint. For information about complaint procedures under the Statute on Student Conduct, contact the Student Interest and Disputes Resolution Advisor or refer to the statute on the Victoria policy website at: <http://www.victoria.ac.nz/home/about/policy>

The Policy on Staff Conduct can also be found at: <http://www.victoria.ac.nz/home/about/policy>

Academic grievances

If you have any academic problems with your course you should talk to the tutor or lecturer concerned; class representatives may be able to help you in this. If you are not satisfied with the result of that meeting, see the Head of School or the relevant Associate Dean; the Student Interest and Dispute Resolution Adviser is available to assist in this process. If, after trying the above channels, you are still unsatisfied, formal grievance procedures can be invoked. These are set out in the Academic Grievance Policy which is published on the Victoria website at: <http://www.victoria.ac.nz/home/about/policy>

There is also a leaflet explaining the grievance process available from the Academic Office website at: http://www.victoria.ac.nz/home/about_victoria/avcacademic/Publications.aspx#grievances

Students with Impairments

Refer to the [*Meeting the Needs of Students with Impairments Policy*](#), available on the University's policy website <http://www.victoria.ac.nz/home/about/policy>

The University has a policy of reasonable accommodation of the needs of students with impairments. The policy aims to give students with disabilities the same opportunity as other students to demonstrate their abilities. If you have a disability, impairment or chronic medical condition (temporary, permanent or recurring) that may impact on your ability to participate, learn and/or achieve in lectures and tutorials or in meeting the course requirements, please contact the course coordinator as early in the course as possible. Alternatively, you may wish to approach a Student Adviser from Disability Services to discuss your individual needs and the available options and support on a confidential basis. Disability Services are located on Level 1, Robert Stout Building: telephone 463-6070 email: disability@vuw.ac.nz

Information regarding support is available from the Faculty Office reception desk.

Student Support

Staff at Victoria want students to have positive learning experiences at the University. There are a number of support services available to help you directly if your academic progress is causing concern or if there are elements in your life that are affecting your ability to study. These include:

- Your course coordinator or programme director;
- Staff in your Faculty Student Administration Office Student Dedicated learning support through Student Learning Support Service; Te Pūtahi Atawhai; Disability Services and Victoria International;

- Wider holistic support through the Health Service; Counselling Service; Financial Support and Advice; Accommodation Service and Career Development and Employment. Find out more at www.victoria.ac.nz/st_services/ or email student-services@vuw.ac.nz;
- Facilitation and Disputes Advisory Service can provide support and guidance on matters involving student safety, conflict or misconduct.

TE ARO CAMPUS BUILDING RULES AND FACILITIES

Students on the Te Aro Campus are required to comply with the Faculty Guidelines relating to the safe use, access and care of the Architecture and Design technical resources and building facilities. These are available on the School website, and in the following documents available from the student R drive: <R:\Student Health and Safety Information>

FAD Health & Safety Handbook – <http://www.victoria.ac.nz/fad/facilities/3d-model-workshops.aspx>

- Workshop and campus safety
- Safety training and safety precautions for the workshops
- FAD hazard Register
- Te Aro Campus floor plans

FAD Technical Services and Facilities Handbook – issued to all staff and available to all students on the student R drive, covering various local practices, including information on:

- Information for new staff and students
- Access and booking of teaching/studio spaces, and technical resources
- Studio etiquette and rules pertaining to exhibitions, critiques and storage of models/drawings
- Housekeeping/cleaning within the studios and workshops
- Information on Te Aro IT systems and support
- Te Aro campus floor plans

General information on Faculty/School Technical Facilities including **technical staff** and their associated areas: <http://www.victoria.ac.nz/fad/facilities>

WHERE TO GET HELP

Faculty of Architecture and Design Student Administration Office – Vivian Street – Level One

The Faculty's Student Administration Office is located on the first floor of the Vivian Street Wing. The first floor counter is the first point of contact for general enquiries and Faculty forms. Student Administration Advisors are available to discuss course status and give further advice and the Faculty qualifications. To check for opening hours call the Faculty Student Administration Office on (04) 463 6200.

HEALTH AND SAFETY

Students are reminded that they must comply with any health and safety instructions given by staff members in charge or work places and instructions and signs posted around the campus. All students should familiarise themselves with the *FAD Health and Safety Manual* and *Notices around the Workshops and Laboratories*. Students are advised to refer to the Student R drive for safety and other relevant information. <R:\Student Health and Safety Information>

WITHDRAWAL DATES

Information on withdrawals and refunds can be found at:

<http://www.victoria.ac.nz/home/admisenrol/payments/withdrawalsrefunds.aspx>

VICTORIA UNIVERSITY OF WELLINGTON
Te Whare Wananga o te Upoko o te Ika a Maui



Faculty of Architecture and Design

Work Submitted for Assessment Declaration Form

Student's full name :

Course :

Assignment/project :

(number and title)

Date submitted :

School of Architecture

Refer to the information on Academic Integrity, Plagiarism and Copyright on the back of this form.

I confirm that:

- I have read and understood the University's information on academic integrity and plagiarism contained at <http://www.victoria.ac.nz/home/study/plagiarism.aspx> and outlined below:
- I have read and understood the general principles of copyright law as set out below:
- This project/assignment is entirely the result of my own work except where clearly acknowledged otherwise:
- Any use of material created by someone else is permitted by the copyright owner.

Signed:

Date:

Academic Integrity, Plagiarism and Copyright

ACADEMIC INTEGRITY

Academic integrity is important because it is the core value on which the University's learning, teaching and research activities are based. University staff and students are expected to treat academic, intellectual or creative work that has been done by other people with respect at all times. Victoria University's reputation for academic integrity adds value to your qualification.

Academic integrity is simply about being honest when you submit your academic work for assessment

- You must acknowledge any ideas and assistance you have had from other people.
- You must fully reference the source of those ideas and assistance.
- You must make clear which parts of the work you are submitting are based on other people's work.
- You must not lie about whose ideas you are submitting.
- When using work created by others either as a basis for your own work, or as an element within your own work, you must comply with copyright law

(Summarised from information on the University's Integrity and Plagiarism website:

www.victoria.ac.nz/home/studying/plagiarism.html)

PLAGIARISM

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www.victoria.ac.nz/home/studying/plagiarism.html

COPYRIGHT

Copyright law regulates the use of the work of an author, artist, designer or other creator.

- Copyright applies to created work including designs, music, computer programs, artistic and literary work.
- The work can be in printed, digital, audio, video or other formats.
- Normally the author or creator of a work owns the copyright for their lifetime and for 50 years after their death, (although sometimes someone other than the creator of a work owns the copyright to the work, such as the creator's employer, or a person who commissions the creator's work).
- You must have permission from the copyright owner to copy, alter, display, distribute or otherwise use created work.
- If the creator has applied a Creative Commons licence to a work, this permits others to use the work but only in accordance with that licence.

Further information on copyright is available on the Creative Commons Aotearoa FAQ website:
http://www.creativecommons.org.nz/frequently_asked_questions#III1

School of Architecture