



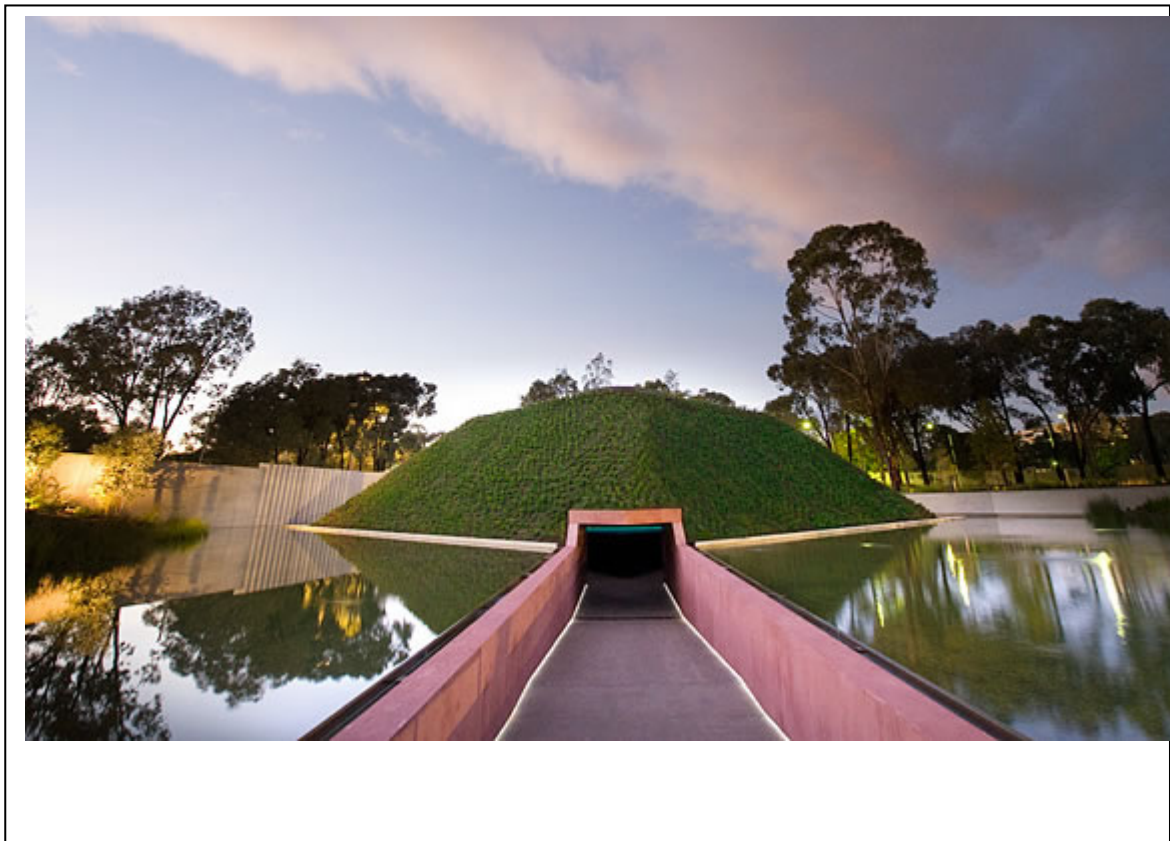
THE UNIVERSITY OF
WESTERN AUSTRALIA
Achieving International Excellence

Faculty of Architecture, Landscape and Visual Arts

UNIT OUTLINE

LACH4420

Research in Landscape Architecture



SEM 1 - 2011
CAMPUS: Crawley

UNIT COORDINATOR: A/Prof Christopher Vernon

UNIT DETAILS

Unit title: Research in Landscape Architecture
Unit code: LACH 4420
Credit points: 6
Availability: Semester One
Location: CRAWLEY
Mode: On-campus

UNIT RULES

Contact hours: **10.00-13.00 Wednesdays (3 hours) / HRLT Seminar Room**
Pre requisites/advisable prior study and incompatibility: Available at www.handbook.uwa.edu.au

CONTACT INFORMATION

Unit coordinator: A/Prof Christopher Vernon
Unit coordinator email: Christopher.Vernon@uwa.edu.au
Unit coordinator phone number: 6488.1565
Unit coordinator fax number: 6488.1082
Coordinator consultation hours: Tuesdays, 0900-11.00 or by appointment

COMMUNICATION

When you enrol at UWA you are automatically assigned an email address. This address is then used for official electronic correspondence unless you advise in writing that this is not acceptable. For more information about your UWA Student Email account and services available you should visit <http://www.uwa.edu.au/web/students/email>

Staff may communicate with students by email, so all students should ensure that they:

- (a) activate their PHEME account and student email account
- (b) check their account regularly (at least twice per week)
- (c) communicate with University staff ONLY through their student email account. (Staff are not required to respond by email to any other addresses.)

INTRODUCTION: UNIT AIMS AND OBJECTIVES

This course has two fundamental purposes: one to equip you with the skills to conduct your own research and then write about it professionally and the other, to enable you to acquire a working knowledge of contemporary international landscape architecture in both theory and practice. You will be introduced to research methods and familiarised with contemporary landscape architecture through a lecture series and presentations on key practitioners. Whilst focusing on landscape architectural work, this course reads contemporary landscape architecture as a field of theory and practices that is increasingly relevant to and connected with the related disciplines of art, architecture, ecology, urban design and planning. The program of lectures is organised around key themes, predominant genres, important projects and influential design theories. The intention of this unit is to improve your research, writing and presentation skills and familiarise you with the contemporary international practices and theories of landscape architecture so that you can critically engage in the discourse of your profession. The course should give you the tools with which to begin constructing your own informed opinions and establish your area(s) of particular interest. This unit also functions as a 'gateway' to the ALVA honours program in the following semester and is intended to lay the intellectual ground work for the thesis.

LEARNING OUTCOMES

Students are able to reflect critically on a range of philosophical discourses, concepts and terms which underpin contemporary theory and practice within the discipline; use a range of research tools including forms of bibliographical searching, library and web-based resources to explore a range of issues and develop informed opinions about key projects and pressing issues; and form arguments, research and write with a high degree of scholarship and intellectual rigour. From this course you should become able to reflect critically on a range of discourses, concepts and terms which underpin contemporary landscape architectural theory and practice and develop informed opinions about key projects and pressing issues; and form arguments and express these arguments in a high standard of writing.

FOR POTENTIAL HONOURS STUDENTS

This unit provides important grounding for future studies, particularly in the independent design and dissertation units. Students are strongly encouraged to take advantage of the opportunities presented by this unit to develop areas of interest and the skills required to undertake future undergraduate and post graduate research work. This unit is a prerequisite and key indicator for admission into Landscape Honours, both the Dissertation or Studio options. Students must perform at a sufficiently high level in this unit, achieve at least a minimum WAM of 65 and also satisfy the unit requirements in the rules for honours admission. For more information about Honours admission, see:

<http://rules.handbooks.uwa.edu.au/rules/alva/Part2/Division7/HonoursDegree>

UNIT REQUIREMENTS

It is expected that students submit all written work in typewritten form. Access is provided to computers and software in the ALVA computer labs. Students must make their own arrangements to obtain and activate user accounts if they require use of this service.

UNIT STRUCTURE

Class types

This course is comprised only of lectures, however these lectures are somewhat interactive in the manner of a

tutorial and take place from 10.00-13.00, Wednesday s, in the Hew Roberts LT Seminar Room.

Attendance/participation requirements

Attendance at all lectures is crucial.

UNIT TIMETABLE

To view the timetable for this unit please go to: www.timetable.uwa.edu.au

SEMESTER CALENDAR

Week	Date	Day	Lecture Topic	Lecturer
1	2 nd Mar	Wednesday	Introduction	CV
2	9 th Mar	Wednesday	Research and Writing in LA	CV
3	16 th Mar	Wednesday	'Natural Disasters' / Library Induction (TBC)	WT
4	23 rd Mar	Wednesday	Research in India / Modernity	RG/CV
5	30 th Mar	Wednesday	Post-Modernity	CV
6	6 th Apr	Wednesday	Ecology and LA	SK (TBC)
7	13 th Apr	Wednesday	PROSH	
8	20 th Apr	Wednesday	Landscape Urbanism	RW
			Non-Teaching Study Break	
9	4 th May	Wednesday	Art and LA	
10	11 th May	Wednesday	Project Critique Presentations	
11	18 th May	Wednesday	Place and LA	CV
12	25 th May	Wednesday	Australia and LA	CV
13	30 th May		Non assessment week/ Folio submission	

ASSESSMENT MECHANISM

Students are required to attend all the lectures, write and verbally present a Design Report/Project Critique of a Built Work and write a long essay.

Additionally, honours candidates (both by dissertation and by design) must prepare a research proposal. In the case of honours by dissertation this means a description (circa 750 word abstract) of the proposed research topic which incorporates evidence of a literature review. This exercise is designed to explicitly inform the student's thesis in semester two.

Honours-by-design candidates must prepare a written design proposal derived from an investigation of the history and theory of their selected design typology or precept. This design proposal is to be circa 750 words and incorporate a relevant literature review. This exercise is designed to explicitly inform the student's design brief which will be further developed in semester two.

Supplementary assessment is not available in this unit except in the case of a bachelor's pass degree student who has obtained a mark of 45 to 49 and is currently enrolled in this unit, and it is the only remaining unit that the student must pass in order to complete their course.

Component	Weight	Due Date
Long Essay Topic Proposal/Abstract	0%	Wednesday, 23 rd March, no later than 4pm
Design Report/Project Critique of a Built Work	15%	Wednesday, 11 th May, no later than 4pm

Project Critique Verbal Presentation	10%	Wednesday, 11 th May (in-class)
Long Essay	50%	Friday, 10 th June, no later than 4pm
Honours Proposal	25%	Friday, 10 th June, no later than 4pm

ASSESSMENT CRITERIA

ALL WRITTEN WORK MUST DEMONSTRATE:

- evidence of knowledge of and familiarity with relevant literature;
- a clearly stated and sustained thesis;
- a clarity of writing and argument;
- an adherence to academic protocols;
- a clearly substantiated argument;
- critical engagement with material

ASSESSMENT ITEMS

Assessment item 1

Design Report/Project Critique of a Built Work

This assignment requires the critical evaluation and discussion of a completed landscape architectural design. It is essentially a report that can accompany the proposed design, representing the entirety of the project – its scope and outcomes. The assignment is intended to develop students' capacities for critical thinking; improve written presentation skills and confidence; increase knowledge of contemporary architecture and awareness of topical issues confronting and characterising landscape architectural practice; and develop skills in formulating and writing a project brief. It is intended especially to prepare students for future independent design work, which requires the formulation by students of their own project brief.

In writing this report you should consider and include the following:

QUALITATIVE PARAMETERS – LANDSCAPE ARCHITECTURAL PROGRAMME

- The client's profile, background information and vision for the project.
- Definition of scope and scale of the project, including social, cultural, historical, technical and environmental issues and requirements
- Design objectives, limitations and criteria

QUANTITATIVE PARAMETERS – FUNCTIONAL PROGRAMME, USER REQUIREMENTS

- Client and/or user requirements
- Planning policies
- Functional diagram and relationships,
- Provision for flexibility and growth
- Site opportunities, constraints and requirements
- Budgetary issues
- Comprehensive synopsis of the site analysis

The report must:

- be concise and organised in a legible manner;
- contain diagrams and/or other forms of illustration to represent key ideas, attributes and operations of the project;
- conclude with a critical assessment of the project.

The written document comprises 15% of Assessment item 1. Along with preparing your report, you are also required to make a succinct (no more than 15 minutes), illustrated (eg PowerPoint), oral presentation of it in-class on 11th May. Your presentation to your fellow students comprises 10% of Assessment item 1.

Assessment item 2

Long Essay

3000 words.

Essays are based on research but they don't just present facts: they interpret those facts and use them to construct a particular argument or line(s) of inquiry. Essays specifically address a question and form an argument or series of arguments around that question. These arguments must however be logical and based on a working knowledge of the research conducted into a given topic. Essays are not expressions of mere opinion. Essays must be written in accordance with academic convention (see Appendix 1). The essay must have a clear and flowing structure: the introduction sets out the case and each paragraph thereafter consecutively builds upon details of that case. The conclusion ties together loose ends, summarises the key findings and alludes to questions that might inform future research. The essay must demonstrate sustained thought about the issues and a willingness to explore the topic in a reflexive and critical manner.

You are to submit a Proposal/Abstract for your Long Essay on 23rd March; this will not be assessed, but used for feedback purposes only.

ESSAY QUESTIONS

The essay is to be no less than 3000 words, typed at 12 pts @ 1.5 line spacing, properly referenced. Please choose one essay question and before beginning please read the "Essay preparation" text appended to this course guide. You are welcome to send an electronic synopsis of your essay for feedback prior to beginning the actual essay.

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1. A 'sense of place' is a respect for, and intimacy with the context in which any design act takes place. Figures such as George Seddon, and Kenneth Frampton all tried to develop design methods to ensure that design achieves this degree of suitability to its location. Discuss these methods and try to identify their limitations.
 2. Review the oeuvre of Robert Smithson and establish why his artwork and writing was important to late 20th C landscape architecture.
 3. Environmental Art (earth art – land art) led to a profound reengagement with the earth and its processes. The seminal authors of the movement such as Robert Smithson took the landscape as the setting and subject of their art in a manner, which was not within the traditions of landscape architecture, and yet their work can now be seen as a major influence on contemporary landscape architecture. Discuss.
 4. Why was Parc de la Villette such an important design competition? Discuss with particular reference to the meaning of both the first and second prize schemes.
 5. Ian McHarg was the 20th century's most important landscape planner and Peter Walker has been seen as a leading design figure. Compare and contrast these two figures and how they come to represent a divided profession. Discuss this division.
 6. Kings Park is a collection of landscape architectural meanings. It is a richly representational site. Interpret the park and its salient components in the light of the lecture series with a particular emphasis on meaning and how it can (consciously or unconsciously) manifest in designed landscapes.
 7. Submit an essay topic of your own choice, particularly in relation to your honours dissertation or honours by design project.

Assessment item 3

Honours Proposal (for prospective honours students only).

In consultation with the unit co-ordinator you are to develop a minimum 750 word honours proposal. This can pertain to an honours by dissertation project or honours by independent design project and will be developed in consultation with staff. The proposal must be based on a key research topic and thesis question and be substantiated by a reasonably thorough literature review of the area. The final proposal should include visuals and be well written and clearly reasoned, demonstrating a working knowledge of the chosen research field and a strong degree of independent thought.

This proposal should be written and illustrated to outline specific theoretical objectives and the details of a project scenario, or brief, in which these objectives can be pursued as a design proposition. The scenario may incorporate aspects of a professionally developed design brief, but only to the extent that these create an opportunity to explore the theoretical objectives. It is also foreseeable that the researching and development toward the production of particular aspects of a brief may be essential to the achievement of objectives, in which case it is essential to detail how this methodology will achieve the aims.

Arguments need to be presented which convey the significance and value of pursuing these objectives and clearly articulate the mechanisms by which the objectives can be achieved through the examination of the particular design elements proposed.

Style and Format The style and format for your research brief should compliment your design objectives.

Components

- Abstract of no more than 300 words. The abstract or summary should summarize the appropriate aims, scope and conclusion of the dissertation.
- Outline of Brief
- Methodologies – how do you intend to go about this project? Is there any necessary back ground work that must be undertaken?
- Scope of project – define the project in its totality. What areas do you feel will be completed to a high level of design resolution. What will remain within a master plan?
- Outcomes – what do you envision as the project's outcome?
- Brief Site Analysis – what is the project's footprint and surrounding constraints and opportunities?
- Precedents – this is in an in-depth and critical discussion of relevant built and unbuilt works.
- Bibliography

Return of Student Work

Marked assessments submitted on time will be made available for collection by students at least one week before the next assessment in the unit is due, or no more than four weeks after submission, whichever is sooner.

Student Support

Student Services offers services and programmes that complement the university experience and promote links with the broader community. Information about the services offered is available at

<http://www.studentservices.uwa.edu.au/ss>

Student Guild

Information about the University Student Guild is available at <http://www.guild.uwa.edu.au>

ACE

All newly enrolled students (at any level) are required to complete the Academic Conduct Essential (ACE) unit. Further information can be found at <http://www.ace.uwa.edu.au>

POLICIES AND PROCEDURES

Charter of Student Rights and Responsibilities

The University's charter of student rights is available at

<http://www.secretariat.uwa.edu.au/home/policies/charter>

Academic conduct and Ethical Literacy

The Faculty and the University take very seriously issues of academic literacy and ethical scholarship. The University has developed a series of policies relating to ethical literacy and the Faculty's Academic Conduct Policy reflects these guidelines. The Faculty uses the University wide reporting and penalty mechanisms for students found to have been involved in academic misconduct. To view the Faculty's Academic Conduct Policy please refer to: <http://www.alva.uwa.edu.au/students/policies/academic-conduct>

Appeals

Where there is dissatisfaction with an assessment result and/or progress status students may lodge an appeal. For information regarding the appeals process please go to:

<http://www.secretariat.uwa.edu.au/home/policies/appeals>

FACULTY POLICIES AND PROCEDURES

Attendance

Under General Rule 1.2.1.15, students are required to attend prescribed classes and submit work of a satisfactory standard. Under General Rule 1.2.1.16 a student may be prohibited by the Faculty from undertaking further study or examination in the unit concerned if the requirements of 1.2.1.15 are not met.

Extensions

The Faculty approves extensions only in exceptional circumstances in order to ensure that all students are treated fairly and that submission date schedules, which are designed to produce ordered work patterns for students, are not disrupted. Extensions may be authorised only by the Manager, Student Office.

In all cases, requests for extensions require the submission of an official extension form before the due date.

To view the full ALVA Extension policy and application procedures go to:

<http://www.alva.uwa.edu.au/students/policies/extension>

Submission of late work

All assessment tasks are due no later than 4pm on the date indicated in the unit's Assessment Mechanism Statement, with the exception of in-class assessment items such as tutorial presentations. Any assessment task which is submitted after the time indicated in the assessment mechanism statement on the due date without a formal approved extension will be considered late and appropriate penalties will be applied. The late work policy should be read in conjunction with the ALVA Extension Policy available at <http://www.alva.uwa.edu.au/students/policies/late-work>

Digital Submissions

The ALVA Digital Submissions policy is available at: <http://www.alva.uwa.edu.au/students/policies/digital-submissions>

Academic conduct

Academic misconduct includes plagiarism, collusion and other forms of cheating. The University of Western Australia defines Academic Misconduct as "any activity or practice engaged in by a student that breaches explicit guidelines relating to the production of work for assessment, in a manner that compromises or defeats the purpose of that assessment".

The full ALVA misconduct policy is available at: <http://www.alva.uwa.edu.au/students/policies/academic-conduct>

Special Consideration

Special consideration allows Faculties to take into account significant and unforeseen factors that may have affected your academic preparation or performance. Students who believe they may be eligible for special consideration should make an appointment to meet with the Manager, Student Office as soon as possible after the onset of the medical condition or other circumstance. For information regarding special consideration please go to:

http://www.guild.uwa.edu.au/home/student_assistance/academic_help/special_considerations

Academic Writing

Student Services provides an online guide to assist you in writing essays and general academic writing. Tools, techniques and tips on how to complete your written assignments is available at

<http://www.studentservices.uwa.edu.au/ss/learning/alva> and
http://www.studentservices.uwa.edu.au/ss/learning/academic_writing

TEXTBOOKS AND RESOURCES

Recommended Text

Swaffield, Simon R, *Theory in Landscape Architecture: a reader* (Philadelphia: University of Pennsylvania Press, 2002).

FURTHER RECOMMENDED READING

REFERENCES RELATED TO WRITING SKILLS

Australian English Dictionary (Oxford or Macquarie) must be less than 10 years old.

Roget's Thesaurus (Penguin) any edition.

Allen, Matthew. *Smart Thinking: Skills for Critical Understanding and Writing*, Oxford University Press, Oxford, 1997.

Groat, L. and Wang, D. *Architectural Research Methods*: John Wiley & Sons 2002

Whitcut J, *Better Wordpower* (Oxford: Oxford University Press, 1998).

Strunk W and White EB, *The Elements of Style* (Boston: Allyn and Bacon, 4th ed., 2000).

Allen R, *How to Write Better English* (London: Penguin, 2005).

Trask RL, *Mind the Gaffe: the Penguin guide to common errors in English* (London: Penguin, 2001).

Gowers E, *The Complete Plain Words* (London: Penguin, 3rd ed., 1987).

Fowlers Modern English Usage (Oxford: Oxford University Press, revised 3rd ed., 1998).

Seeley J, *Oxford A-Z of Grammar and Punctuation* (Oxford: Oxford University Press, 2004).

Peters P, *The Cambridge Australian English Style Guide* (Cambridge: Cambridge University Press, 1995).

REFERENCES RELATED TO ORAL PRESENTATIONS

For oral presentations the following books are available for loan from the Study Smarter resource collection which is housed on the second floor of the Student Services building (entrance near optometrist on the main campus).

Reinhart, Susan, 2002, *Giving Academic Presentations*, University of Michigan Press, Ann Arbor

McConnon, Shay, 2005, *Presenting with Power*, howtobooks, Oxford

Cooney, Brian, 2002, *TalkSense*, Michelle Anderson Publishing, Melbourne

EXTRA SOURCES RELATED TO LECTURES.

Modernity and Landscape

Howard, E, "The Town-Country Magnet" in *The City Reader* 2nd ed. Le Gates, R and Stout F, (eds), Routledge, London, 2000. pp321-329.

Le Corbusier, "A Contemporary City" in *The City Reader* 2nd ed. Le Gates, R and Stout F, (eds), Routledge, London, 2000. pp337-343.

Wright, L F. Broadacre City: "A New Community Plan" in *The City Reader* 2nd ed. Le Gates, R and Stout F, (eds), Routledge, London, 2000. pp344 - 349

Benjamin, W "The Work of Art in the Age of Mechanical Reproduction" in *Illuminations* (London: Jonathon Cape, 1970).

Burger, P *The Theory of the Avant-Garde* (Minneapolis: University of Minnesota Press).

Le Corbusier (1947). *The City of Tomorrow*. London: Architectural Press.

Frampton, K. *Modern Architecture*, Thames and Hudson, London, 3rd ed. 1993.

Heynen, H. *Architecture and Modernity: a critique*, MIT Press, London, 1999.

Conrads, U. *Programmes and Manifestos on Twentieth Century Architecture*, MIT Press, Cambridge, Mass., 1970

Frampton, K. *Modern Architecture; A Critical History*, Thames and Hudson, London, 1980.

Giedion, S. *Space, Time and Architecture*, Harvard University Press, Cambridge, Mass., 1944.

Hitchcock, H. R. and Johnson, P. *The International Style*, Norton, New York, 1966.

Jencks, C. *Modern Movements in Architecture*, Penguin, London, 1973.

Venturi, R. *Complexity and Contradiction in Architecture*, Museum of Modern Art, New York, 1966.

Wolfe, T. *From Bauhaus to Our House*, Farrar Ciroux, New York, 1981.

Markus, T. A., *Visions of Perfection; Architecture and Utopian Thought*, Glasgow, 1985.

Pevsner, N. *Pioneers of Modern Design*, New York, 1949.

Mumford, L. *The Myth of the Machine; Technics and Human Development*, Secker and Warburg, New York, 1986.

Pevsner, N. *Studies in Art, Architecture and Design*, London, 1968.

Banham, R. *Theory and Design in the First Machine Age*, Butterworth Architecture, London, 1988.

Fichman, R. *Urban Utopias of the Twentieth Century*, New York, 1974.

Sharp, D. *A Visual History of the Twentieth Century Architecture*, Heinemann/ Secker and Warnurg, London, 1972.

Jellicoe, G. and Jellicoe, S. *The Oxford Companion to Gardens*, Oxford University Press, 1986.

Church, T., *Gardens are for People*, Reinhold, New York, 1955.

Constant, C., *The Woodland Cemetery; Toward a Spiritual Landscape*, Byggforlaget, Stockholm, 1994.

Creese, W,L., *The Search for Environment; The Garden City Before and After*, John Hopkins Press, Baltimore, 1992.

Crowe, S., *Tomorrow's Landscape*, Architectural Press, London, 1956.
 Crowe, S., *Garden Design*, 1959
 Adams, W. H., *Grounds for Change. Major Gardens of the Twentieth Century*, Bulfinch, 1993.
 Imbert, D., *The Modernist Garden in France*, Yale University Press, New Haven, 1993. 1994.
 Tunard, C., *Gardens in the Modern Landscape*, Charles Scribner's, New York, 1948.
 Walter, P and Simo., *Invisible Gardens; The Search for Modernism in the American Landscape*, MIT Press, Cambridge, 1994.
 Jellicoe, J.A. and Jellicoe, S. *The Landscape of Man* Thames & Hudson London 1975
 Treib, M., (ed) *Modern Landscape Architecture - A Critical Review*, MIT Press Massachusetts, 1993.
 Kassler, E. B., *Modern Gardens and the Landscape*, rev. ed., Museum of Modern Art, New York, 1984.
 Eliovson, S., *The Gardens of Roberto Burle Marx*, Abrams, New York, 1991.
 Frankel, F., and Johnson J., *Modern Landscape Architecture; Redefining the Garden*, Abbeville, New York, 1991.

Postmodernity and Landscape

Ellin, N. *Postmodern Urbanism* (rev ed). Princeton Architectural Press, 1999.
 Appignanesi, L (ed) *Postmodernism: ICA Documents* (England: Free Association Books, 1989).
 Bird, J & Curtis, B (eds.) *Mapping the Futures - Local Cultures, Global Change*, (London: Routledge, 1993).
 Duncan, J & Ley, D (eds) *Place - Culture - Representation* (New York: Routledge, 1993).
 Sorkin, M (ed) *Variations on a Theme Park; The New American City and the End of Public Space* (New York: Noonday Press, 1992).
 Sudjic, D *The 100 Mile City* (London: Flamingo, 1993).
 Soja, E.W. *Postmodern Geographies: The Reassertion of Space in Critical Theory*. (Verso, 1989).
 Wilson, A *The Culture of Nature; North American Landscape from Disney to Exxon Valdez* (Massachusetts: Blackwell, 1992).
 Taylor, M.C. *Disfigurings*, University of Chicago Press 1992.
 Taylor, M.C. *Nots*. University of Chicago Press. 1993.
 Jenks, C. *The Language of Postmodern Architecture*. 6th ed., Academy Editions, London, 1991
 Wines, J. *De architecture*, Rizzoli, New York, 1987.
 Jencks, C. *The Language of Post-Modern Architecture* 6th edn Academy Editions London 1991
 Jencks, C. *Towards a Symbolic Architecture* Academy Editions London 1985
 Rykwert, J *The Necessity of Artifice* (New York: Rizzoli, 1992).
 American Society of Landscape Architects, (ed) *Profiles in Landscape Architecture*, Washington, 1992.
 Baljon, L., *Designing Parks; An Examination of Contemporary Approaches to Design in Landscape Architecture*, Architectura and Natural Press, Amsterdam, 1992
 Francis, M. *The Meanings of the Garden* MIT Press Cambridge, MA. 1990
 Hunt, J.D., *Greater perfections: the Practice of Garden Theory* Thames and Hudson London 2000
 Edquist, H., and Bird, V. (eds) *The Culture of Landscape Architecture*, Edge Publishing Melbourne, 1994.
 Meinig, D. W., (ed) *The Interpretation of Ordinary Landscapes*, Oxford University Press.
 Moore, C. W., and Mitchell, W. J. and Turnbull, W. *The Poetics of Gardens*, MIT Press, 1988.
 Newton, N.T, *Design on the Land*, Belknap Press, Harvard, 1971.
 Process Architecture 118, *Peter Walker, William Johnson and Partners; Art and Nature*, Process Architecture, Tokyo, 1994.
 Pugh, S., (Ed) *Reading Landscape; Country- City - Capital*, Manchester University Press, Manchester 1990.
 Wrede, S., Adams, H. W. (eds), *Denatured Visions; Landscape and Culture in the 20th Century*. Museum of Modern Art, New York, 1991.
 Sorkin, M. *See you in Disneyland*. In, *Variations on a Theme Park: The New American City and the End of Public Space*. Sorkin, M. (ed). pp 205 – 232.
 Wilson, Alexander. *The Culture of Nature; North American Landscape from Disney to Exxon Valdez*. Blackwell. Massachusetts. 1992.
 Meyer, Elizabeth. *Martha Schwartz; Transfiguration of the Commonplace*. Spacemaker Press. 1997.
 Baljon, L. *Designing Parks. An Examination of Contemporary Approaches to Design in Landscape Architecture*. Architectura & Natura Press. Amsterdam, 1992.
 Meyer, E. "The Public Park as Avante-Garde (landscape) Architecture. A Comparative Interpretation of Two Parisian Parks, Parc de la Villette (1983-1990) and Parc des Buttes Chaumont (1864-1867).", v10., (1991) *Landscape Journal*. pp. 16-26.
 Levy, Leah. & Walker Peter. *Peter Walker. Minimalist Gardens*. Spacemaker Press 1997.
 Peter Walker and Partners. *Landscape Architecture: Defining the Craft*. Thames and Hudson 2005.

Place and landscape

Frampton, K. "Towards a Critical Regionalism: Six Points for an Architecture of Resistance" in Appignanesi, L (ed.), (1986) *Postmodernism. ICA Documents*, Institute of Contemporary Arts: London, pp.78.
 Harvey, D. *From Space to Place and Back Again: Reflections on the Condition of Post Modernity*. In *Mapping the Futures*. (eds) Bird, I., Curtis, B., Putnam, T., Robertson, G., Tickner, L., pp 3- 30.
 Appleton, J. *The Experience of Landscape* John Wiley London 1975
 Jacobs, J. *The Death and Life of Great American Cities* Jonathan Cape London 1962
 Kaplan, R., Kaplan, S., Ryan, R., *With people in mind: design and management of everyday nature* Island Press Washington DC 1998
 Tuan, Yi-Fu, *Topophilia; A Study of Environmental Perception, Attitudes and Values.*, Prentice Hall New Jersey, 1974.
 Jackson, J. B., *Discovering the Vernacular Landscape*, Yale, 1984.
 Jackson, J. B., *A Sense of Place and a Sense of Time*, Yale University Press, New Haven,
 Schulz, N. *Genius loci. Towards a Phenomenology of Architecture*. Rizzoli. New York. Pp 1- n 20.
 Altman, I. and Wolhill, J. (1983). *Behaviour and the natural environment*. New York: Plenum Press.
 Appleton, J. (1975). *The Experience of Landscape*. London: Wiley.
 Jacobs, J. *The Death and Life of great American Cities* Jonathan Cape London 1962
 Schulz, N. *Genius loci. Towards a Phenomenology of Architecture*. Rizzoli. New York. Pp 166-202
 Frampton, K. (2001) *Technoscience and environmental culture. Journal of Architectural Education*, 54(3): 123-129
 Tzonis, A. and Lefavre, L. (1990). *Why critical regionalism today? Architecture and Urbanism*, 236: 22-33.
 Wilson, A., *The Culture of Nature; North American Landscape from Disney to Exxon Valdez*, Blackwell, Massachusetts, 1992
 Wrede, S., Adams, H. W. (eds), *Denatured Visions; Landscape and Culture in the 20th Century*. Museum of Modern Art, New York, 1991.
 Hough, M. (1990). *The Regional Imperative*. In *Out of Place: restoring identity to the regional landscape*. New Haven: Yale University Press.
 Tzonis, A. and Lefavre, L. (1996). *Critical Regionalism*. In Michael Speaks and Jasper den Haan eds (1996). *The Critical Landscape*. Rotterdam: 010 Publishers.

Massey, D, *Power Geometry and a Progressive Sense of Place.*, In., Mapping the Futures. (eds), Bird, I., Curtis, B., Putnam, T., Robertson, G., Tickner, L. pp 59-69.

Olin, L., *Regionalism and the Practice of Hanna/Olin, Ltd.*, In *Regional Garden Design in the United States*. Ed., O'Malley, T., and Trieb, M. Dumbarton Oaks, Washington DC.

Harvey, D. *Time-Space Compression and the Postmodern Condition*. In *The Post modern Condition*. Pp 284-307.

Harvey, D. *From Space to Place and Back Again: Reflections on the Condition of Post Modernity*. In Mapping the Futures. (eds), Bird, I., Curtis, B., Putnam, T., Robertson, G., Tickner, L., pp 3- 30.

Girot, C. *Four Trace Concepts in Landscape Architecture* in Corner, J. (ed.), *Recovering Landscape*. pp 59-69.

Marot, S. *The Reclaiming of Sites.*, in Corner, J. (ed.), *Recovering Landscape*. pp 45- 57.

Jackson, J.B. (1984). *Discovering the vernacular landscape*. New Haven: Yale University Press.

Lynch, K. (1976). *Managing the sense of a region*. Cambridge: MIT Press.

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Appendix 1. Report and Essay Writing and Editing.

PRINCIPLES OF COMPOSITION

Guiding principles

- Audience: *know your reader*
- Accessibility: *organise your information*
- Clarity: *make your meaning clear*
- Concision: *every word has a purpose*

Organisation of information

- Three units of composition:
 - whole document
 - paragraphs
 - sentences
- Each unit has three parts:
 - introduction
 - body
 - conclusion

Sentence structure

- Avoid run-on sentences.
- Place the emphatic words of a sentence at the end.
- Avoid 'stretcher phrases'.
- Don't separate complete clauses with a comma.
- Prefer simple sentence constructions.
- Use connective words to smooth transitions between sentences and paragraphs.

Paragraph structure

- Give each paragraph a beginning, middle and an end.
 - The first sentence should introduce the topic.
 - The middle sentences should develop and discuss the topic.
 - The concluding sentence should state your conclusion and ensure smooth transition to following paragraph.
- Address only one topic per paragraph.
- Address your sentences to the main idea.
- Use a mixture of sentence lengths.

ELEMENTS OF A TYPICAL REPORT

- Title page
- Executive summary
- Acknowledgments
- Foreword or preface
- Table of contents
- Lists of tables and figures
- Introduction
- Substantive content
 - Methods
 - Headings
 - Footnotes or endnotes

- Summary of findings
- Recommendations (if necessary)
- Conclusion
- Appendices
- Bibliography or list of references

A REPORT WRITER'S PLAN OF ATTACK

- Planning and research comes first.
- Brainstorm an outline.
- Find a logical progression for the material in your outline.
- Draft headings and document map.
- Introduction: 'who', 'what', 'why'.
- Content: begin with 'how' (methodology).
- Properly reference sources using footnotes or endnotes.
- As you write, keep track of material for the list of references or appendices.
- Set out your findings in a clear way.
- Revise your introduction and write your conclusion. Connect the 'why' from the introduction with your findings or recommendations.
- Revise any appendices.
- Set the report aside. When you come back to it do a full read through (briefly marking errors or areas of concern). Ask yourself if you have given the audience what it needs.
- Make any necessary changes to the content or structure.
- Perform a copy edit to remove unnecessary words; correct grammar and punctuation; check accuracy of quotes and references; and check lists, headings, tables and formatting.
- Write the executive summary (if required).
- Proofread the entire document.

EDITING YOUR OWN WORK

The sense edit

Read through from start to finish in a single sitting. 'Listen' to your draft.

Ask yourself

- Does it make sense?
- Is it presented clearly and concisely?
- Does the structure flow logically?
- Does it assume knowledge that the reader is unlikely to have?

Aim to

- Objectively assess the work's conceptual integrity.
- Identify unnecessary repetition of ideas and unnecessary word bulk.
- Check for substantive inconsistencies.
-

The substantive edit

The substantive edit is aimed at addressing each of the problems identified in the sense edit.

- Correct substantive inconsistencies;

- Delete repetition, aim for concision.
- Improve structure and logical flow.
- Rewrite passages if required.
- Re-check accuracy of facts.

The copy edit

The copy edit is all about ensuring consistency and accuracy. Use this opportunity to identify your common pattern of errors. Ensure that:

- tense is consistent (especially in list items);
- references and quotes are accurate;
- citations, abbreviations and word hyphenation are internally consistent;
- discriminatory, offensive or biased language is eliminated;
- style is correctly applied; and
- paragraphing and matters of form are correct.

SOME TIPS FOR PROOFREADING

Take time to proofread. Poor proofreading can lead to the authority of the document being undermined.

- Remember that proofreading is a totally different skill from reading for pleasure or skimming for information.
- Slow down and look at each word. We need to see only the shells of words in order to understand the meaning of a sentence. When reading normally you fix your eyes on the page less than two or three times per line and take in the words in between with your peripheral vision. This kind of vision gets less and less accurate the further it is from the point at which you have focused.
- Be careful with title pages, headings, numerical sequence of pages and page numbers, sections and tables.
- Be careful with quotes and any words or sentences in italics.
- If there is a glaring error, one's eye tends to leap over the intervening words, so when you have marked a correction, read the whole line again.
- A word that is obviously misspelt is fairly easy to spot; however, typographical errors can change one word to another and slip through undetected by spell-check: for example, *causal relationship* can become *casual relationship*; *alternatively* can become *alternately*.
- If you have an Achilles heel, use the search function on your computer—or conduct a separate read-through—to look for it. For example 'its' or 'their'.
- Don't be afraid of reference books: if in doubt check it out.

PREPARATION OF ESSAYS

You must read and understand this prior to attempting your essay. Students will be assessed on conformance to these instructions.

READ the question/topic carefully and think about what you are being asked to do. Read any issued or referred materials and spend some time thinking about what you are reading and how it ties in with the subject. Expand on the recommended sources of information so that you can understand, engage with and critically evaluate the issues involved.

RESEARCH your topic carefully. Utilise the databases to find relevant books and journal articles on your topic. Take particular note of footnotes within the texts that you have gathered – they can lead you to other important sources of material for your essay.

STRUCTURE your essay and **OUTLINE** the key points of your arguments before you begin writing. The benefit of this approach is obvious - it gives you a summary to refer to as you work through the paper and helps you **COMMUNICATE** your arguments logically and consistently. This is particularly helpful when you are given a broad, unstructured question as it assists you in identifying the issues you want to discuss and allows you to **ORGANISE** your thoughts more effectively. It is generally convenient to think of an essay in terms of at least three broad sections:

- (i) **INTRODUCTION** Introduce the topic and outline the issues to be discussed. The introduction should also 'hook' the reader and should ideally foreshadow the conclusion.
- (ii) **MAIN BODY** Develop your analysis of the material and structure your argument. If appropriate to the question, compare and contrast ideas.
- (iii) **CONCLUSION** Summarise and weigh up the arguments you have put forward. Your conclusion should be

strong and short but not sudden. It is not usual to introduce any new details at this stage but you may suggest that a question remains unresolved and give ideas for further analysis, research.

ORIGINALITY Every essay should contain some evidence of ORIGINAL THOUGHT and CREATIVITY. Often the lecturer is asking for your opinion on the particular topic, however any opinions should be justified by cogent argument and analysis. Generally it is advisable to contain your opinion to the conclusion or to occasions throughout the body of the text where appropriate and whilst these may be your opinions they should ideally be based on the scholarly work of others. Where you do use the work of others to support your opinion or perspective – ensure that it is properly referenced with footnotes to the relevant texts. Don't be afraid to be controversial or EXPLORE other realms of thought such as philosophy, politics, art, social theory etc, where it will add weight to your comments.

FOOTNOTING is crucial to every essay and adds strength to your arguments. Above all they show the assessor that the topic has been properly researched and that the opinions of others have been considered. TANGENTIAL ISSUES may be dealt with in the footnotes but their relevance to the main essay must be more than merely tenuous. It is important that you learn how to footnote and reference properly. Students may be marked down for sloppy referencing. Follow the examples below in 'citation styles'. Please note that footnotes are preferable to endnotes.

Useful footnote abbreviations

ibid. - "the same" ie: exactly the same reference and page number as quoted directly above.

id. - "in the same work" ie: in the work quoted exactly above but at a different page.

loc cit. - "in the place cited" ie: refers the reader to the work by the same author with same page number but not directly above.

op. cit. - "in the work cited" ie: refers the reader back to the author and work cited not directly above and at a different page.

Citation Styles

Note that all footnotes should be followed by a full stop and feature the page number or numbers that you are citing. Books and journal names should be *italicised*, whilst the titles of articles and chapters should be enclosed within double quotation marks. You must note the place, publisher and year of publication for each book cited. Journals must be identified by year, volume number and/or issue number. Use the following examples as precedents:

Books

Frampton, K *Modern Architecture: A Critical History* (London: Thames and Hudson, 1980) p 5.

Book Chapters

Weller, R "Four Projects in Berlin and Australia" in Bird, V & Edquist, H (eds) *The Culture of Landscape Architecture* (Melbourne: Edge Publishing, 1994) pp 225–27.

Journal Articles

Weirick, J "Landscape and Politics: The Museum and its Site" (2001) *Architectural Review*, no 75, p 63.

Newspaper Articles

Casey, D "History with a Larrikin Touch" *The Daily Telegraph*, 13 March 2001, p 20.

Please note that you are entitled to use a different referencing system to the one outlined above, so long as it is accurate and consistent. See for example the Harvard System.

BIBLIOGRAPHIES are essential and must list all of the books and articles used or considered in alphabetical order on a separate page at the end of your essay. Bibliographies are compiled using the same citation style as above; however, you must cite the full pages of an article or chapter in a book. Book citations in a bibliography will not require page numbers. For example:

Frampton, K *Modern Architecture: A Critical History* (London: Thames and Hudson, 1980).

Weirick, J "Landscape and Politics: The Museum and its Site" (2001) *Architectural Review*, no 75, pp 63–70.

Weller, R "Four Projects in Berlin and Australia" in Bird, V & Edquist, H (eds) *The Culture of Landscape Architecture* (Melbourne: Edge Publishing, 1994) pp 222–239.

PLAGIARISM is the use of someone else's work that is represented as your own. This may be by quoting or paraphrasing from another student's essay or from a published or unpublished work in hard copy or electronic form (including radio, internet, television etc) without properly referencing where the work came from. Misleading referencing is also an example of plagiarism.

**Plagiarism is considered to be theft of intellectual property
and is a serious academic misdemeanour.**

To avoid plagiarism you MUST REFERENCE all materials, ideas, perspectives and arguments that belong to someone else

or are drawn from another source; even if you merely paraphrase them rather than quoting verbatim. Unintentional plagiarism by failing to reference is not acceptable – you alone are RESPONSIBLE for ensuring that all quotes are properly enclosed within quotation marks and are footnoted with the precise page number. Any use of ideas, arguments, perspectives, or any other material must also be referenced by footnoting with accurate details and page numbers. You must sign a statement on the coversheet that accompanies each student work that declares that the work you have submitted is completely your own.

Do not be tempted to plagiarise to add strength to your arguments: your analysis or understanding of the issue is what is important. The fact that you have considered and introduced the arguments of others (even if only to break them down) adds depth to the essay and communicates your efforts to the assessor. Indeed such analysis is the basis of all good work.

Essays that feature plagiarism will be given a mark of zero or failed and the matter will be recorded on your faculty record. In serious cases plagiarism will be referred to the Dean and your entire unit mark may be affected. Very serious cases of plagiarism will be brought to the attention of the University Discipline Committee, which is empowered to expel a student from the University.

QUOTES are important in backing up your ideas or introducing conflicting arguments but DO NOT OVERUSE them. Overuse of quotes will result in a very poor essay mark as there is little original analysis or work for you to be assessed upon. Quotes that are used within the text should be enclosed in single quotation marks. Double quotation marks are used for quotes within quotes (or for the citation of articles and book chapters: see above). Long quotes should be spaced as a separate paragraph and double indented (ie: indented on both sides of the page). Quotes MUST ALWAYS be referenced by precise footnoting that includes the page number. Your assessor may use this reference to locate the quote when marking your essay.

PRESENTATION Essays must be 1 ½ line spaced with 12 point text. This allows the assessor adequate room to make comments which could be helpful to you in the future. Work should be typed and attention should be given to presentation of the document including the presentation of footnotes and bibliography.

CONNECTIVE WORDS	
Addition	Moreover; furthermore; too; in addition; also; even more; first, second (etc); finally; further; next; again; incidentally.
Time	While; earlier; later; shortly; during; following; simultaneously; subsequently; previously; meanwhile; currently; presently; prior to; initially.
Exemplification	For example; to illustrate; for instance; specifically; indeed; consider; particularly; including; in particular
Comparison and contrast	Similarly; likewise; in comparison; in contrast; on the contrary; however; nevertheless, nonetheless; on the other hand; but; yet; notwithstanding; rather; in retrospect; correspondingly; equally; usually; instead; relatively; whereas.
Effect	Therefore; thus; consequently; accordingly; as a result; hence.
Evidence	Evidently; apparently; logically; manifestly; notably; saliently; substantively; clearly; rationally; essentially; ostensibly.
Clarification	More precisely; more specifically; more generally; in other words; to put it another way; in this case; put another way; in these circumstances; that is.
Cause	Because; since; for that reason; in so far as.
Purpose	To that end; in substance, in order to; so that; with this in mind.
Concession or reservation	Although; however; of course, it is fair to say; it is true; certainly; still; admittedly; yet; but; despite; notwithstanding; nevertheless; regardless; even so; even though.
Condition	Although; but; however; nevertheless, in spite of; since; nonetheless; while.
Repetition	As previously noted; as discussed earlier; as indicated/mentioned above; in brief; in short.
Emphasis	Indeed; undoubtedly; in fact; to repeat; significantly; fundamentally; obviously; in any case; that is.
Summary and conclusion	In sum; in summary; in conclusion; to summarise; in short; in brief; finally; indeed; accordingly; so; thus; consequently; therefore; given the above findings.
Reference (apply tense)	Observes; notes; states; says; indicates; argues; contends; asserts; claims; explains; poses the question; agrees; reports; maintains; criticises; suggests; highlights.