LARC 233: Foundations of Landscape Architecture - Studio
Fall 2018

Location: TBD
Meeting Section: T/TH 2:30 - 5:30 PM

Instructors:
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Zach Hammaker zhamm@design.upenn.edu

Studio Introduction
The objective of the Foundations of Landscape Architecture Studio is for students to gain an understanding of the nature of the design process and to demonstrate skills in applying iteration to decisions affecting space. To that end, this studio introduces students to the fundamentals of design processes and representational techniques in landscape architecture; with emphasis on experimental modeling making and drawing as a mechanism for exploring the opportunities and constraints within the landscape design medium. Each assignment is intended to develop skills in at least one of the following five themes: Spatial Operations, Diagramming, Iteration, Analysis, and Design.

Student Learning Outcomes

• Demonstrate an understanding of spatial operations using landform, vegetation, and structures.
• Demonstrate the ability to think and work diagrammatically and use a creative problem-solving process.
• Demonstrate the ability to iterate quickly as part of the creative process.
• Demonstrate how site analysis drives original design solutions.

Basic Structure
The semester is organized around two primary projects, each with several parts. The first, “A Line With Four Things,” will introduce basic design terminology and conventions, fundamental design concepts and processes, and various 2D and 3D visualization and representation. The assignments are developed around the following topics: Material, Experience, Form, and Armatures. With each of the assignments, the students will develop models, diagrams, and various forms of technical drawing throughout. This seven week project will include weekly pin-ups, individual and group critiques, and culminate with a formal mid-review critique.

The second project will bring together the skills developed in the first seven weeks and introduce a site and design proposition. The assignments will challenge students to work across landscape scales and situate the “site” within its larger regional/ecological context. From there, they will jump into site-specific analysis and design interventions. This project will include a final review as well as a portfolio page submission.

Studio Culture
Classes will meet from 2:30 - 5:30pm on Tuesdays and Thursdays. During that time there will be a variety of activities including lectures, group reviews, individual desk-critiques, discussions, working sessions and media tutorials. The instructors will work with students to develop a creative and productive studio culture.
We have found that the most successful studios and professional environments that we have been a part of have all stemmed from a group of motivated and supportive peers. It is imperative that during class time everyone is focused and attentive to the topic at hand, not just to show respect to your classmates, but also because there is always something that can be learned from other’s projects and experiences.

A quick note regarding computers: Although the deliverables for each assignment will be non-digital in nature, the studio will also include a series of tutorials on how digital media and techniques can incorporated in the design process. Students will not be required to develop digital drawings but will have opportunities to do so if they would like to continue to refine those skills.

Meets the Following UD BSLA Learning Outcomes

II. Communicates effectively: visually (2)

III Design Skills: Help students develop ways of thinking that support thoughtful, creative, and imaginative learning. (2)

IV: Clarity of Concept: Can articulate the big idea in simple terms through various stages of design from start to finish. (2)

V: Problem Solving: Use divergence and convergence in each step of the creative problem-solving process (1)

Suggested References

All readings provided on CANVAS (http://www.udel.edu/canvas/)

Please LOG IN to Canvas - go to your profile page, and adjust your notifications, so you receive information from this website based on your preferences (text message update is the best way to stay connected).

Required Tools and Materials

Fieldbook – A sturdy blank unlined book used throughout the semester for documentation of problem-solving, reflections of concepts, and idea generating. Moleskine sketchbooks are fairly standard but by no means the only options.

Drawing Supplies

- (1 role each) - 12” roll of yellow or white trace paper & 24” roll of yellow, buff or white trace paper
- Scales – architectural and engineer
- Drafting dots or masking tape
- Drafting brush
- Pentel Sign pen: 3
- Pilot Fineliner pen: 3
- Micron pens with at least 3 different tips (fine to medium width)
- Triangles (10” inking): 45º and 60º/30º
- Large circle template – Pickett #1204 or Barol TD445
- Radius Master - #1202
- Sketch Paper (pad of newsprint or lightweight sketch paper, 8 ½ “ x 11”
- Watercolor – not required, but encouraged for process
- Prisma Color Pencils – suggested colors: True green, Apple green, French grey 20%, White, Dark green, Sand, French grey, 50% Magenta, Grass green, Warm grey 20%, Light peach, Indigo blue, Peacock green, Warm grey 50%, Terra cotta, True blue, Olive green, Cool grey 20%, Sienna brown, Violet blue, Celadon green, Cool grey 50%, Orange Blush pink, Metallic green, Yellow ochre, Metallic tile blue (It is a good idea to include any other Prisma color green pencils you run across.)

Model Building Supplies

- Metal straight edge (cork back)
- X-Acto knife and refill blades or matt knife and refill blades

Course Policies

- Be present, be on time, and be prepared to engage. Be courteous and willing to participate in class discussions and critiques.
- No late work accepted.
- Cell phones should remain in silent mode while in class and only used at a break. Failure to adhere to this course policy will affect your grade for course contribution.
- Attendance is part of your course contribution grade. You cannot contribute if you don’t attend. Check the distribution of assignments for an understanding of the importance of course contribution. You are expected to attend
every class. If you must be absent, you are still responsible for the work due. If you know that you will be absent ahead of time, let me know, and make arrangements to get the work done ahead of time or to have it delivered to me on time. Consult the syllabus to see what is due to following the class, and call classmates to find out what went on during class. Excused absences must be confirmed in writing. For example, if serious illness, family emergencies, or other crises occur during the term, you should contact the Dean of your college (Arts and Sciences, Engineering, etc.) as soon as possible. This person can assist you in notifying all your faculty and validating for your instructors what has happened. If you have more than a few unexcused absences, I will meet with you to discuss the situation. You should understand that your in-class grade will suffer as a result of unexcused absences, and of course your ability to do the work required in the course will also be impaired, and grades on that work will naturally be lower.

- There are group assignments and frequent group discussions. You are responsible for engaging with your peers to increase everyone’s ability to participate. If I notice you are not participating during group time you are at risk of losing points on course contribution and relevant assignment

Course Assessment
Students are graded on a point system. Each assignment, project, and design has been assigned a point total. Some of the assignments require students to give brief oral presentations. A field book is used to keep notes in this class. The field book is graded and is an artifact that you will use to reflect on the ideas and lessons learned in class. There is no dropping of low grades. At times I give extra credit, and it will be posted to Canvas. Do not count on extra credit raising your grade significantly. If you start to struggle with assignments, come see me as soon as possible to develop a plan. If you do receive a low grade on an assignment you may repeat the project/assignment if it is turned in within a one-week time frame.

Assignments (and the percentage of your grade based on each activity):

<table>
<thead>
<tr>
<th>Assignment</th>
<th>%</th>
<th>DUE</th>
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<tbody>
<tr>
<td>1. Assignments reviewed at various pin-up sessions throughout the class.</td>
<td>55</td>
<td>Due dates assigned in class</td>
</tr>
<tr>
<td>2. Portfolio (digital) – one 2-page spread for each assignment including reflection.</td>
<td>25</td>
<td>Last day of class</td>
</tr>
<tr>
<td>3. All work submitted according to provided standards.</td>
<td>10</td>
<td></td>
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<tr>
<td>4. Class contribution, attendance, participation in peer and advanced studio critiques.</td>
<td>10</td>
<td>All the time!</td>
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</tbody>
</table>

Assignments and Pin-Up Sessions (55% of final grade):
These projects comprise individual activities to enhance a skillset or concept presented in class. Additional work outside of class time is expected. All assignments require your creative design mind and are strengthened through observations and notes collected in your field book in and out of class. Each assignment requires a pin-up and critique. Prepare a brief reflection to hand in immediately following your MID and 3/4 REVIEW session including, but not limited to a description of:

- What you did (what concept you explored, what new media you tried, what new techniques you attempted)
- What you did well or what went well,
- What you would like to improve upon or would do differently
- Your work will be assigned a point value based on assignment criteria presented in class.

Portfolio - digital (25%):
For each of the two primary assignments, create a two-page spread on InDesign using Portfolio quality images of weekly fieldwork, project, and a written summary of your process. – You will collect many images of your own creation during this course. You are responsible for scanning, editing, arranging, and explaining the meaning behind your
arrangement of images. 1-page summary of your personal process and reflection of the assignment including, but not limited to:

• Your process - what did you do – including materials, methods, timeline, selection criteria
• What did you learn from the assignment? – What key lessons did you learn?
• What you did well? – What part of the assignment were you most successful, provide examples and an explanation of why?
• What do you wish to improve? What part of the assignment still requires additional time and effort, iteration, or practice to enhance your understanding or skill set?

All work submitted according to provided standards (10%):
You must submit your work according to standards determined for each assignment. This includes your individual assignments when requested and your final portfolio. Check assignment tabs in canvas for details. Failure to follow the guidelines provided, or the submission of late work, will result in loss of points. See Submission of Student Work below.

Submission of Student Work:

All student work may be retained and used by the Landscape Architecture Program. Digital copies of student work for this course must be turned in at the completion of each assignment. No grades will be computed into the final course grade until digital submissions have been turned in as requested.

Follow instructor directions as to how to submit work. Portfolio pages must be submitted as PDF. In cases of clay, built, and/or other 3-D models, digital JPG photographs should be submitted. All files must be named as follows:

(Course#)(Project+Description)(image number_total images submitted)(Student Last Name)(term + year).( jpg)
Example: 233Path1_3JabsFa2018.jpg (3ch 8ch 8ch 2ch 4 ch) (ch = letter characters)
• Use CAPS for Separation
• Save images in JPG format at a maximum 200 resolution
• No spaces or hyphens
• Drawings submitted incorrectly or in an incorrect file format will be rejected, and you will have one opportunity to resubmit.

Course Contribution (10%):
As adults responsible for your own learning, your attendance and participation are your decisions. However, you will learn more and contribute more to the learning of others, if you are present, involved, and engaged. Thus, while there is no daily requirement/penalty for attendance, attendance and participation are expected in all facets of this course including outside critiques if assigned.

Grading Scale:

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<thead>
<tr>
<th>Grade</th>
<th>%</th>
<th>Grade</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>100-94</td>
<td>C</td>
<td>&lt;77-74</td>
</tr>
<tr>
<td>A-</td>
<td>&lt;94-90</td>
<td>C-</td>
<td>&lt;74-70</td>
</tr>
<tr>
<td>B+</td>
<td>&lt;95-87</td>
<td>D+</td>
<td>&lt;70-67</td>
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<tr>
<td>B</td>
<td>&lt;87-84</td>
<td>D</td>
<td>&lt;67-64</td>
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<tr>
<td>B-</td>
<td>&lt;84-80</td>
<td>D-</td>
<td>&lt;64-60</td>
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<tr>
<td>C+</td>
<td>&lt;80-77</td>
<td>F</td>
<td>&lt;61-0</td>
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**Schedule**

<table>
<thead>
<tr>
<th>Week</th>
<th>Date</th>
<th>Topic</th>
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</table>
| 1    | 8.28      | T: Introductions, 1.1 Assigned  
               TH: 1.1 Pin-up critique. Mini-lecture  
| 2    | 8.3       | T: 1.1 Review, 1.2 Assigned  
               TH: 1.2 Skills Lab: Diagrams  
| 3    | 9.4       | T: 1.2 Desk critiques  
               TH: 1.2 Review, 1.3 Assigned  
| 4    | 9.11      | T: 1.3 Skills Lab: Plan and Section Drawing Conventions  
               TH: 1.3 Desk critiques. Mini-lecture  
| 5    | 9.18      | T: 1.3 Pin-up critique  
               TH: 1.3 Desk critiques  
| 6    | 9.27      | T: 1.3 Review, 1.4 Assigned  
               TH: 1.4 Skills Lab: Model making  
| 7    | 10.2      | T: 1.4 Pin-up critique, Mini-lecture  
               TH: 1.4 Desk critiques  
| 8    | 10.16     | T: MID REVIEW  
               TH: Working Day: Portfolio  
| 9    | 10.25     | T: 2.1 Site Walk, 2.1 Assigned  
               TH: 2.1 Review, 2.2 Assigned  
| 10   | 10.3      | T: 2.2 Review, 2.3 Assigned  
               TH: 2.3 Skills Lab: Analysis drawings  
| 11   | 11.6      | T: 2.3 Desk Critiques  
               TH: 3/4 REVIEW  
| 12   | 11.15     | T: 2.4 Mini-Lecture. 2.4 Assigned  
               TH: 2.4 Pin-up Critique  
| 13   | 11.22     | T: FALL BREAK - NO CLASS  
               TH:  
| 14   | 11.29     | T: 2.4 Review, 2.5 Assigned  
               TH: 2.5 Desk Critiques  
| 15   | 12.6      | T: 2.5 Pin-up Critique: Dry Run for Final Review  
               TH: 2.5 Desk Critiques  
| 16   | 12.13     | T: FINAL REVIEW (DATE TBD)  
               TH: PORTFOLIO DUE  

*Dates are subject to change based on scheduling and pacing of material.  
See Canvas for details and resources - including readings.*
Group Design Critique

It may be difficult to look at someone else’s design work and offer critical feedback. However, learning how to do so is a valuable skill that will assist in building your understanding and articulation of the design principles as well developing the disposition to question and push a design to a more finalized form. Always work on offering respectful valuable critical feedback and graciously receiving constructive criticism. Defensiveness is not helpful in a creative environment.

Giving Advice and Opinions

Remember that you are stating an opinion about ‘the design’ and not about the person who created the design. Follow some of the guidelines listed below to make sure that your critique is well received:

- Start with a positive statement before launching into the negative
- Keep your critique short, don’t belabor your point
- Don’t be vague. Be as specific as possible so that the designer can relate to what you are saying.
- Listen to the designers reply and try to understand their work
- Don’t engage in a conflict with the designer. If someone does not receive criticism graciously while in a group setting, try to offer advice in private.

Receiving Constructive Criticism

In order to receive constructive criticism, you must remind yourself that the person who is looking at your design work is trying to help you or trying to understand your motives. Here are some tips for receiving constructive criticism.

- Welcome feedback.
- Listen to the criticism.
- Maintain eye contact and open body language as you listen.
- Restate the criticism to make sure you understand it.
- View the criticism as an attempt to fix or to understand, not a personal attack.
- Focus on possible solutions to each criticism.

Additional Information

Inclusion of Diverse Learning Needs:  http://www.udel.edu/DSS/. This course is open to all students who meet the academic requirements for participation. Any student who has documented a need for accommodation based on the impact of a disability should contact the instructor privately to discuss the specific situation as soon as possible. Disability Support Services in Alison Hall 130 and will coordinate reasonable accommodations for students with documented disabilities. Please note: The University of Delaware is committed to diversity and welcomes students with disabilities. If you have a documented disability related need for a modification or reasonable accommodation in this course, please contact the Office of Disability Support Services located at 325 Academy St, Suite 161, Perkins Student Center, email: dssoffice@udel.edu or call 302-831-4643

Harassment: It is unacceptable and a violation of university policy to harass, discriminate against or abuse any person because of a person’s race, color, national origin, gender, sexual orientation, disability, religion, age or any other characteristic protected by applicable law. Such behavior threatens to destroy the environment of tolerance and mutual respect that must prevail for this university to fulfill its educational mission. Contact the Office of Equity and Inclusion (http://www.udel.edu/oei/) if you believe a violation has occurred

Center for Counseling and Student Development (CCSD): x2141 http://www.udel.edu/counseling/ At times, personal problems, stress, or life circumstances can interfere with your academic functioning. UD’s Center for Counseling and Student Development provides a variety of services to support you in your academic work and be successful. The Center works with you on a confidential and individual basis; in addition, you may utilize assessment and counseling services, and referral to additional resources off campus. CCSD is funded by the student health fee and does not charge for services.

Academic Integrity:  http://www.udel.edu/studentconduct/ai.html Please familiarize yourself with UD policies regarding academic dishonesty. To falsify the results of one’s research, to steal the words or ideas of another, to cheat on an assignment, to re-submit the same assignment for different classes, or to allow or assist another to commit these acts corrupts the educational process. Students are expected to do their own work their own work and neither give or receive unauthorized assistance.
FAQ:
Can I miss class?
    Attendance enhances your overall grade in this class. Fact: students who attend fewer classes receive lower grades. See Attendance and Course Contribution.

Do I need an excuse for missing class?
    See Attendance and Course Contribution.

Do you give extra credit?
    Sometimes, but don’t count on it. Focus on getting as many points as possible on the 4 measures outlined in the syllabus – Assignments; Field Book; Design and Creativity Application; Class Contribution and Attendance.

When are your office hours?
    We are available to meet outside of class by appointment. Please do not hesitate to email either one of us if you would like to set up a time to meet. Our emails can be found at the front of this document.

For more information about Landscape Architecture at UD visit: http://canr.udel.edu/plsc/undergraduate-majors/landscape-architecture/